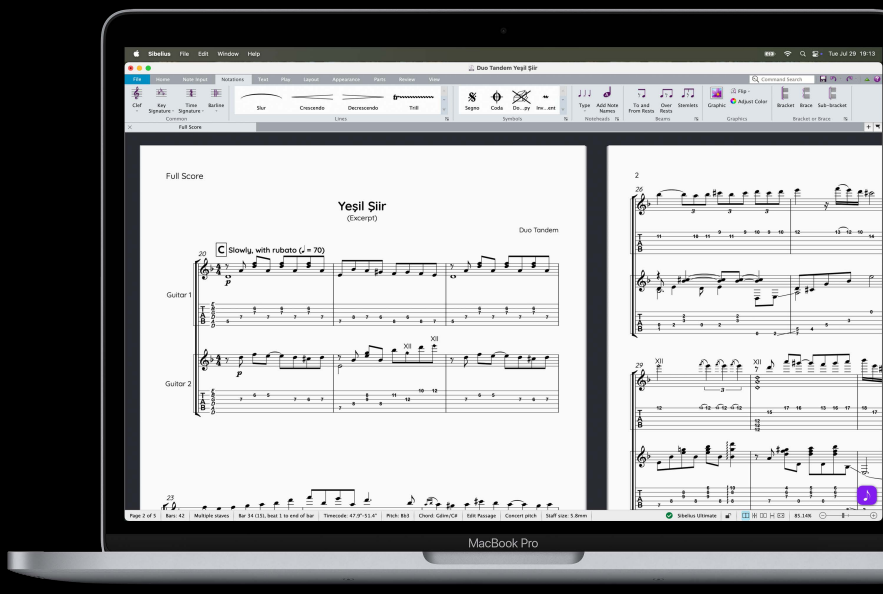Sibelius Reference Guide

version 2026.5



Legal Notices

© 2026 Avid Technology, Inc., (“Avid”), all rights reserved. This guide may not be duplicated in whole or in part without the written consent of Avid.

For a current and complete list of Avid trademarks visit: https://www.avid.com/legal/trademarks-and-other-notices

Bonjour, the Bonjour logo, and the Bonjour symbol are trademarks of Apple Computer, Inc.

Thunderbolt and the Thunderbolt logo are trademarks of Intel Corporation in the U.S. and/or other countries.

VST is a registered trademark of Steinberg Media Technologies, GmbH.

This product may be protected by one or more U.S. and non-U.S. patents. Details are available at https://www.avid.com/legal/patent-marking.

Product features, specifications, system requirements, and availability are subject to change without notice.

Sibelius Reference Guide • Created 4/29/2026 • REV A

Contents

1 Introduction 1
Welcome to Sibelius 1
Sibelius First, Sibelius Artist, and Sibelius Ultimate 2
System Requirements and Compatibility Information 2
Avid Master Account 2
Avid Link 3
Join the Avid Artist Community 3
On-screen Reference 3
Typography and Cross-References 3
Resources 3
Account Activation and Product Registration 3
Support and Downloads 4
Training and Education 4
Products and Developers 4
Video Tutorials 4
System Requirements and Compatibility Information 4
Conventions Used in Sibelius Documentation 4
Resources 5
Account Activation 5
Product Registration 5
Product Downloads 5
Support and Downloads 5
Get Started Fast 5
Training and Education 5
Products and Developers 5
Sibelius First, Sibelius Artist, and Sibelius Ultimate 6
Comparing Sibelius Feature Sets 6
Licensed Tier Status 6

Keypad in Sibelius First, Sibelius Artist, and Sibelius Ultimate ... 6
Sibelius First, Sibelius Artist, and Sibelius Ultimate, the Ribbon, and Dynamic Feature Sets ... 6
Score Window and the Ribbon ... 7
Sibelius Score Window ... 7
Ribbon Tabs ... 9
Groups and Controls ... 10
Galleries ... 11
Keyboard Access ... 12
Screen Tips ... 12
Launching Related Dialogs ... 13
Status Bar ... 13
Single Document Interface ... 13
Saving Your Working Environment ... 14
Undo and Redo ... 14
Mac Users ... 15
Windows Users ... 16
Undo Level ... 16
Connecting External MIDI Devices ... 16
Connecting MIDI Devices to Your Computer ... 16
Connecting MIDI Devices Directly using USB ... 17
Connecting MIDI Devices using a MIDI Interface ... 17
2 File tab ... 19
Working with Files ... 19
Creating a Score ... 19
File Size ... 19
Saving ... 19
Auto-Save ... 20
Backups ... 20
Catalog Information ... 20
User-Editable Files ... 20
Quick Look (Mac only) ... 21

Spotlight (Mac only) 21
Sharing Files 22
Sharing Files with Other Users of Sibelius 22
Sharing Files with People Who Don't Use Sibelius 22
Files on Windows or Mac 22
Sharing on the Web 23
Publishing for Others to View, Purchase and Print 23
Starting a New Score 24
Manuscript Paper 25
Setting Up Your Score 26
Opening Files from Previous Versions 27
Update Score Dialog 27
Other Settings to Consider 29
Importing Sibelius Files 30
Setup a Score for Import 30
Importing Data from a Sibelius File 30
Import Page 31
Opening MIDI Files 33
Importing a MIDI File 34
Import Options 35
Recommended Import Options 37
Batch Conversion 38
Cleaning Up MIDI Files 38
SMPTE Offset 39
Technical Details 39
Downloading MIDI Files 39
Importing MIDI Files 40
Setup a Score for MIDI import 40
Importing MIDI Data From a MIDI File 40
Import MIDI Page 41
File 41
Instruments 41

Naming Conventions and Auto Assign 42
A Note About Accessibility 44
Preview 44
Notation 44
Include 45
Opening MusicXML Files 45
What is MusicXML? 45
Creating MusicXML Files in Finale 45
Opening a MusicXML File 46
Warning Messages 47
Importing MusicXML Files Saved in a Sequencer 48
Supported Versions 48
Batch Conversion 48
Limitations 48
Importing Music XML Files 50
Setup a Score for Music XML Import 50
Importing Data from a Music XML File 50
Import Page 51
File 51
Instruments 51
Naming Conventions and Auto Assign 52
A Note About Accessibility 53
Preview 53
Import Options 53
PhotoScore Lite 53
Introduction 53
On-Screen Help 54
PhotoScore First 54
PhotoScore Ultimate 54
Scanning 54
Suitable Originals 54
Using PhotoScore Lite Without a Scanner 55

Copyright Music 55
Getting Going 55
The Four Stages 55
Quick Start 55
1. Scanning or Opening a PDF 57
2. Reading 59
3. Editing 61
4. Sending to Sibelius 63
Possible Problems 66
Advanced Features 67
Choosing Between Scanners 67
Adjusting Detected Staves/Systems 67
Scan Window Options 68
Omitted Staves 68
Multi-staff Instruments 68
Instruments/Staves Introduced After the Start 69
Small Staves 69
Other Preferences 69
AudioScore Lite 70
On-Screen Help 70
AudioScore First 70
AudioScore Ultimate 70
Suitable Microphones 70
Suitable Performances 71
Copyright Music 71
Starting AudioScore Lite 71
The Three Stages 71
1. Creating Tracks 71
2. Editing Tracks 75
3. Sending to Sibelius 77
Splitting and Joining Scores (Sibelius Ultimate Only) 77
Several Movements, Songs or Pieces 78

Inputting a Score in Several Files ... 78
Appending Scores ... 78
Splitting Scores ... 79
Printing ... 79
Setting the Default Paper Size ... 79
Quick Printing ... 80
Printing Options ... 81
Print Range ... 82
Collate ... 82
Fit to Paper ... 82
Double-sided Printing ... 83
Spreads ... 84
2-Up ... 84
Booklet ... 84
Printing Dynamic Parts and Score Subsets ... 85
Printing Multiple Scores at Once ... 87
Choosing Quality Paper ... 87
Problems with Margins ... 87
Problems with Double-sided Printing ... 88
Exporting Audio Files ... 88
Exporting the Whole Score ... 88
Exporting Part of the Score ... 89
Exporting Each Staff as Audio ... 89
Exporting Rehearsal Recordings ... 89
Exporting Video Files ... 89
Exporting the Whole Score ... 90
Exporting Individual Parts ... 91
A Word About Video Resolutions ... 91
Manually Preparing Scores for Video Export ... 92
Sharing Video Files on the Web ... 92
Burning Video Files to DVD ... 92
Exporting PDF Files ... 92

Choosing What to Export 93
Font Embedding 93
Settings 93
Exporting Graphics 93
Copying Graphics to the Clipboard 94
Adjusting the Marquee 94
Inserting Graphics into Microsoft Word 94
Export Graphics 95
Batch Conversion 96
Graphics Formats 96
Windows Bitmap (BMP) files 97
Portable Network Graphics (PNG) Files 97
Portable Document Format (PDF) Files 97
Tagged Image (TIFF) Files 97
Scalable Vector Graphics (SVG) Files 97
Exporting MusicXML Files 97
Limitations 98
Exporting MIDI Files 98
Exporting a MIDI File 98
Batch Conversion 99
Rubato 99
Repeats 99
Copy and Paste MIDI Between Sibelius and Pro Tools 99
Exporting to Previous Versions 99
Exporting Several Files 100
Differences in All Previous and Cut-down Versions of Sibelius 100
Differences in Sibelius 2025.12 100
Differences in Sibelius 2023.4 100
Differences in Sibelius 2022.12 100
Differences in Sibelius 6, Sibelius 6 First, and Sibelius 6 Student 100
Differences in Sibelius 5, Sibelius 5 First and Sibelius 5 Student 102
Differences in Sibelius 4 103

Further differences in Sibelius 4, Sibelius 3, G7 and Sibelius 3 Student 103
Sibelius 1.4 Users 103
Exporting Manuscript Paper (Sibelius Ultimate Only) 103
Creating Your Own Manuscript Paper 104
Deleting Manuscript Paper 104
Classroom Control (Sibelius Ultimate Only) 104
Setting the Teacher Password 104
Logging in to Classroom Control 104
Keep Your Password Secure 105
Using Classroom Control 105
Freezing and Unfreezing 106
Getting and Sending Scores 107
Making Versions 107
Worksheet Creator (Sibelius Ultimate Only) 107
Using the Worksheet Creator 108
Rhythm Levels (RL1-4) and Scale Levels (SL1-4) 113
Templates 114
Categories 115
Adding Your Own Worksheets (Sibelius Ultimate Only) 116
Adding Your Own Worksheets 116
Page Size and Margins 116
Answer Sheet 116
Random and Fixed Questions 116
Using Ideas in Worksheets 117
Adding to the Worksheet Creator 117
Edit Worksheets 119
Working with Plug-ins (Sibelius Ultimate Only) 120
Installing Additional Plug-Ins 120
Changing Where Plug-Ins Appear 121
Creating Your Own Plug-Ins 123
Preferences 123
General (Sibelius Artist and Sibelius First Only) 124

Accessibility (Sibelius Artist and Sibelius Ultimate Only) 124
Appearance 125
Display (Sibelius Ultimate Only) 126
Files (Sibelius Ultimate Only) 127
Font Equivalents (Sibelius Ultimate Only) 128
Ideas (Sibelius Ultimate Only) 128
Input Devices 129
Keyboard Shortcuts (Sibelius Ultimate Only) 130
Language (Sibelius Ultimate Only) 130
Mouse (Sibelius Ultimate Only) 131
Music Fonts (Sibelius Ultimate Only) 132
Note Input 133
Paste as Cue (Sibelius Ultimate Only) 133
Playback (Sibelius Ultimate Only) 134
Saving and Exporting (Sibelius Ultimate Only) 135
Score Position (Sibelius Ultimate Only) 135
Status Bar (Sibelius Ultimate Only) 136
Step-time and Flexi-time (Sibelius Ultimate Only) 137
Timeline (Sibelius Ultimate Only) 138
Versions (Sibelius Ultimate Only) 138
Word Menus (Sibelius Ultimate Only) 139
Other (Sibelius Ultimate Only) 139
Warning messages 141
Display Settings 141
Setting Custom Window Size and Position Preferences 141
Setting Custom View Options 142
Screen Resolution 142
Textures 143
Translucent Windows 143
Multiple Monitors 143
Speed Tips 143
Keyboard Shortcuts 144

Shortcut Patterns 144
Windows / Mac Differences 145
School Features 145
Notebook (Laptop) Features 145
Keyboard Layout 145
Customizing Keyboard Shortcuts 145
Searching Keyboard Shortcuts 146
Finding Unused Keyboard Shortcuts 147
Exporting a List of Keyboard Shortcuts 147
Enabling and Disabling Features 147
Sharing Feature Sets 147
Editing Feature Sets 147
Restoring Default Keyboard Shortcuts 147
3 Home Tab 148
Selections and Passages 148
Selection Colors 148
Single Selections 148
Multiple Selections 149
Selected Passages 150
Clearing a Selection 151
Quick Cases 151
What Can You Do With Multiple Selections and Selected Passages? 152
Multicopying 152
Multicopying a Single Object 152
Multicopying a Multiple Selection 152
Multicopying a passage 153
Repeating Selections 153
Cues (Sibelius Ultimate Only) 153
Paste as Cue 154
Suggest Cue Locations Plug-In 155
Check Cues Plug-In 155

Paste as Cue Preferences ... 156
Creating Cue Notes, Rests and Other Objects ... 157
Engraving Rules Options ... 157
Big Notes ... 157
Ideas ... 157
What's in an Idea ... 158
Ideas Window ... 158
Auditioning Ideas ... 161
Capturing an Idea ... 161
Finding an Idea ... 162
Pasting an Idea ... 162
Built-in Ideas ... 163
Using Ideas in Your Teaching ... 164
Limiting Access to the Library ... 165
Editing an Idea ... 165
Where Ideas Are Saved ... 167
Sharing Ideas ... 167
Importing Ideas ... 168
Instruments ... 168
Instruments or Staves? ... 168
Creating Instruments ... 168
Deleting Instruments ... 170
System Separators ... 170
Instrument Ranges ... 170
Transposing Instruments ... 171
Accidentals and Key Signatures for Transposing Instruments ... 171
Multiple Players and Divisi... ... 171
Doubling Instruments ... 172
Instrument Changes ... 172
Editing Instrument Changes ... 174
Instrument Changes and Dynamic Parts ... 175
Staves ... 175

Creating Staves ... 175
Multi-Staff Instruments ... 175
Ossias ... 175
Systems Indented at the Left-Hand Side ... 176
Systems Indented at the Right-Hand Side ... 176
Hiding Staves ... 176
Save Trees — Hide Empty Staves ... 177
Show Hidden Staves ... 177
Deleting Staves Permanently ... 178
Staff Size ... 178
Naming Staves ... 178
Staff Sizes for Individual Staves ... 178
Staves with Gaps ... 178
Creating an Incipit ... 179
Creating Prefatory Staves ... 179
Comparing Two Staves ... 179
Staff Filters ... 179
Staff Filters (Sibelius Ultimate Only) ... 180
Working with Staff Filters ... 182
Edit Instruments (Sibelius Ultimate Only) ... 185
Edit Instruments Dialog ... 185
Creating and Deleting an Ensemble ... 186
Creating and Deleting a Family ... 186
Adding and Removing Existing Instruments ... 186
Creating, Editing, and Deleting Instruments ... 187
Edit Staff Type ... 190
General Page ... 191
Notes and Rests Page ... 192
Percussion Page ... 194
Tab Page ... 196
Staff Filters (Sibelius Ultimate Only) ... 197
Adding Staff Filters ... 197

Filter Type Indicator/Selector 197
Working with Staff Filters 198
Decondensing Staves with Staff Filters 198
Bars and Bar Rests 199
Adding Bars to the End of the Score 199
Adding Bars in the Middle of a Score 199
Deleting a Bar Entirely 199
Deleting a Bar in One Staff 200
Creating Irregular Bars 200
Pick-up (Upbeat) Bars 200
Changing the Length of Bars 200
Creating a Bar Rest in One Voice 201
Deleting a Bar Rest Symbol 201
Showing or Hiding Bar Rests 201
Changing a Bar Rest's Width 202
Double Whole Note (Breve) Bar Rests 202
Moving a Bar Rest Symbol 202
Split Bars 202
Joining Bars 202
Make Into Bar 202
General Pause 203
Color 203
How to Color an Object 203
Resetting an Object's Color 203
Viewing Notes in Color 204
Printing in Color 204
Which Objects Can Be Colored? 204
Which Objects Cannot Be Colored? 204
Storing Colors in the Windows Color Picker 204
Storing Colors in the macOS Color Picker 205
Filters and Find 205
How to Use Filters 205

Quick Filters 205
Using Filters for Copying and Deleting 207
Advanced Filter Dialog 207
Selecting Objects with Characteristics X and Y 209
Selecting Objects with Characteristic X or Y 209
Finding Objects 210
Finding and Replacing Text 210
Finding Motives (Motifs) 210
Hiding Objects 210
Hiding an Object 210
What Can Be Hidden 211
Viewing Hidden Objects 211
Hidden Objects in Parts 212
Playing and Printing Hidden Objects 212
Inspector (Sibelius Ultimate Only) 212
Summoning the Inspector 212
Docked or Floating 213
General Panel 213
Text Panel 214
Playback Panel 215
Lines Panel 216
Bars Panel 217
Notes Panel 218
Sibelius Cloud Sharing 219
Sharing a Score 220
Updating Changes Made to a Shared Score 220
Stop Sharing a Score 220
Cloud Sharing Dashboard 220
Browser View for Shared Scores 223
Embedding Shared Scores into a Web Page 228
Protecting your Rights and Reporting Violations 228
Plug-Ins 229

Add Harp Pedaling 229
Add Note Names to Noteheads 229
Make Layout Uniform 229
Make Piano Four Hands Layout 230
Preferences 230
Remove All Highlights 230
Resize Bar 230
Scales and Arpeggios 230
Set Metronome Mark 231
Suggest Cue Locations 231
Search Plug-ins 231
Batch Processing plug-ins (Sibelius Ultimate Only) 231
Calculate Statistics 231
Convert Folder of MIDI Files 232
Convert Folder of MusicXML Files 232
Convert Folder of Scores to Earlier Version 232
Convert Folder of Scores to Graphics 232
Convert Folder of Scores to MIDI 232
Export Each Staff as Audio 232
Export Each Instrument as MIDI 232
Export Selection as Audio 232
Export Selection as Score 232
Import House Style into Folder of Scores 232
Print Multiple Copies 233
Commands 233
4 Note Input Tab 235
Introduction to Note Input 235
Keypad 235
Floating Keypad Button 235
Keypad Layouts 236
Accessing Numeric Keypad Functions on a Notebook (Laptop) 239

Viewing and Editing Note Characteristics 239
Pitch Correction Tool 239
Chord Input tool 240
Voices 241
Extra Shortcuts for Keypad Functions 242
Alternative Arrangement for First Keypad Layout 242
Using the Keypad on macOS 242
Re-sizable Keypad 243
Mouse Input 243
Inputting Single Notes 243
Inputting Chords 244
Inputting Overlapping Notes 244
Disabling Mouse Input 244
Keyboard and Fretboard Windows 245
Alphabetic and Step-Time Input 245
Specifying Pitch Before or After Duration 245
Duration Before Pitch 245
Editing Note Values, Accidentals, Articulations, and Other Properties 246
Turning Into Rests 247
Pitch Before Duration Using a MIDI Keyboard 247
Pitch Before Duration Using the Computer Keyboard 248
Adding Lines During Input 248
Adding Many Tuplets 249
Other Useful Keys 249
Re-Inputting Pitches 249
Step-Time Input for Transposing Instruments 250
Hiding Notes 250
Moving Rests 250
Hidden Rests 250
Keyboard Window 251
Showing and Hiding the Keyboard Window 251
Mouse Input Using the Keyboard Window 251

Computer Keyboard Input Using the Keyboard Window ... 252
Following the Score During Playback ... 253
Showing the Selected Note or Chord ... 253
Guitar Tab Input ... 253
Creating a Tab Instrument ... 253
Turning Notation Into Tab or Tab Into Notation ... 253
Inputting Tab ... 254
Notes Out of Range ... 255
Guitar Tab Fingering Options ... 255
Resetting Tab Fingering ... 255
When Does Sibelius Automatically Reset Tab Fingering? ... 255
Using a MIDI Guitar ... 255
Fretboard Window ... 256
Showing and Hiding the Fretboard Window ... 256
Mouse Input Using the Fretboard Window ... 256
Following the Score During Playback ... 256
Showing the Selected Note or Chord ... 257
Guitar Notation and Tab ... 257
Bend ... 257
Bend Intervals ... 258
Bend and Release ... 258
Grace Note Bends and Pre-Bends ... 259
Pre-Bend and Release ... 259
Unison Bend ... 260
Slide ... 260
Vibrato (Whammy) Bar Dive and Return ... 261
Vibrato Bar Scoop ... 261
Vibrato Bar Dip ... 262
Other Techniques ... 262
Showing Tunings on Tab Staves ... 263
Customizing Tab, Tunings and Fret Instruments ... 263
Changing the Tuning of an Instrument ... 263

White Out Around Tab Notes 263
Tab Can Be Fun 264
Engraving Rules Options 264
Dynamic Guitar Staves 264
Independent Object Placement between Dynamic Staves 265
Lute Tablature (Sibelius Ultimate Only) 265
Creating Lute Tablature 265
Different Styles of Lute Tablature 266
Rhythms 266
Diapasons 266
Triplets and Other Tuplets 266
Creating Tuplets Quickly 267
Creating Many Tuplets in a Row 267
Creating Tuplets Slowly 267
Editing Tuplets 268
Copying Tuplets 268
Deleting Tuplets 269
Setting the Unit Length 269
Special Tuplets 269
Moving Tuplets 269
Nested Tuplets 270
HiddenTuplets 271
Changing the Appearance of Tuplets Already in Your Score 272
Horizontal Tuplet Brackets 272
Tuplets Over Barlines 272
Tuplet Design 272
Engraving Rules Options 273
Notate Glissando 274
Transposing 274
Transpose Dialog 275
Shifting Without Accidentals 276
Transposing by One or More Octaves 276

Transposing by More Than Two Octaves ... 276
Transposing by a Half-Step (Semitone) ... 276
Extreme Transpositions ... 276
Chord Symbols ... 276
Moving Other Objects ... 276
Note Input Options ... 277
Input Devices ... 280
Choosing Input Devices ... 280
Finding New Input Devices ... 282
Problems With MIDI Input ... 282
Input Maps ... 282
Sibelius Connect ... 287
MIDI Guitars ... 287
Tips for Successful MIDI Guitar Input ... 288
Flexi-Time ... 288
Real-Time Input ... 289
Recording with Flexi-Time ... 289
Click Settings ... 290
Hints ... 290
Cleaning Up After Flexi-Time ... 290
Inputting into Two Instruments ... 291
Recording Other MIDI Data ... 292
Live Playback ... 292
Flexi-Time Options ... 292
Recording Transposing Pitch ... 295
Spelling of Accidentals ... 295
Voices ... 296
Voices ... 296
Using Voices ... 296
Viewing Voice Colors ... 297
Starting Off an Extra Voice of Notes ... 297
Bars Partially in Two Voices ... 297

Deleting Voice 2 298
Merging Voices 298
Merging Staves Using Voices 298
Splitting Voices 298
Voices 3 and 4 299
Swapping Voices 299
Copying Voices 299
Copying from One Voice to Another 299
Rests 301
Hiding Voices 301
Crossing Voices 301
Engraving Rules Options 302
Arrange 302
Summary 302
Using Arrange Musically 302
How Arrange Arranges 303
Arrange Styles 303
Block and Mixed Styles 304
Explode 304
Reduction 306
Arranging for Families of Instruments 307
Arranging for Orchestra 307
Arranging for Band 308
Arranging for Mixed Ensembles 308
Arranging for Choir 308
Arranging for Jazz Ensembles 308
Arranging for Rock and Pop Ensembles 308
Arranging for Solo Instrument(s) 309
Arranging for Other Ensembles 309
Preparing Music to be Arranged 309
After Arranging Music 311
Edit Arrange Styles (Sibelius Ultimate Only) 311

How it Works ... 311
Editing Arrange Styles ... 312
Which Lines Go into the First Group ... 316
Transformations ... 316
Double/Halve Note Values ... 316
Changing the Rhythmic Value of Selected Notes ... 317
Retrograde Pitches ... 318
Retrograde Rhythms ... 318
Retrograde Rhythms and Pitches ... 318
Invert ... 319
Augment/Diminish Intervals ... 319
Pitch Mapping ... 319
Randomize Pitches ... 319
Rotate Pitches ... 320
Rotate Rhythms ... 320
Rotate Rhythms and Pitches ... 320
Shuffle Pitches ... 320
Transform Scale ... 320
Accidentals Plug-Ins (Sibelius Ultimate Only) ... 321
Add Accidentals to All Notes ... 321
Add Accidentals to All Sharp and Flat Notes ... 321
Add Ficta Above Note ... 321
Respell Flats as Sharps/Respell Sharps as Flats ... 321
Simplify Accidentals ... 321
Composing Tools Plug-ins (Sibelius Ultimate Only) ... 322
12-Tone Matrix ... 322
Add Drum Pattern ... 323
Add Hit Point Staff ... 324
Add Simple Harmony ... 324
Draw Free Rhythm Barline ... 324
Fit Selection to Time ... 325
Insert Note or Rest ... 325

Show Handbells Required 327
Notes and Rests Plug-ins (Sibelius Ultimate Only) 327
Apply Shape Notes 327
Boomwhackers® Note Colors 327
Color Pitches 327
Convert Simple Time to Compound Time 327
Copy Articulations and Slurs 328
Divide Durations 328
Make Pitches Constant 330
Paste Into Voice 330
Remove Dangling Ties 330
Split Dotted Quarter Rests 330
Straighten Written-Out Swing 331
Simplify Notation Plug-ins (Sibelius Ultimate Only) 331
Change Split Point 331
Combine Tied Notes and Rests 331
Duplicates In Staves 331
Move to Other Staff 332
Remove Overlapping Notes 332
Remove Rests 332
Remove Unison Notes 333
Tuplets Plug-Ins (Sibelius Ultimate Only) 333
Add Notes to Tuplet 333
Change Tuplet Ratio 333
Lengthen Tuplet 334
Make Into Tuplet 334
Remove Notes from Tuplet 334
Shorten Tuplet 334
Split or Join Tuplets 334
Tuplet Preferences 334
HyperControl™ 335
Enabling HyperControl 335

Using HyperControl 335
Mixer Mode 336
Selection Mode 337
Leaving HyperControl Mode 337
5 Notations Tab 338
Clefs 338
Available Clefs 338
Creating Clef Changes 339
Moving Clefs 340
Deleting Clefs 341
Hiding Clefs at the Start of a System 341
Hiding Cautionary Clef Changes 341
Octave Clefs 341
Engraving Rules Options 342
Key Signatures 342
Creating Key Signatures 344
Moving and Deleting Key Signature Changes 345
Cautionary Key Signatures 345
Open Key / Atonal 345
Instruments Without Key Signatures 346
Enharmonic Key Signatures 346
Multiple Key Signatures 346
Engraving Rules Options 346
Time Signatures 347
Creating Time Signatures 347
Pick-up (Upbeat) Bars 348
Rebarring Music 349
Cautionary Time Signatures 349
Complex Time Signatures 349
Beam and Rest Groups 349
Irregular Bars and Free Rhythm 350

Multiple Time Signatures ... 350
Alternating Time Signatures ... 350
Modifying Time Signatures ... 351
Big Time Signatures ... 351
Free Rhythm (Sibelius Ultimate Only) ... 351
Normal Free Rhythm ... 351
Independent Free Rhythms ... 351
Music with Multiple Simultaneous Time Signatures ... 352
Plainchant ... 352
Recitative ... 352
Cadenzas ... 352
Barlines ... 352
Changing Selected Barlines ... 353
Change All Barlines in a Selection ... 353
Barlines at the End of Bars ... 354
Other Barlines ... 354
Double Barlines ... 354
Final Double Barline ... 354
Repeat Barlines ... 354
Time Signatures and Repeat Barlines ... 355
Adding Start and End Repeat Barlines to a Selection ... 355
Start Repeat Barlines at System Breaks ... 355
Early Music Barlines ... 356
Designing Your own Barlines ... 357
Barline Joins ... 357
Invisible Barlines ... 357
Hiding Barlines on Some Staves Only ... 357
Initial Barlines on Single-Staff Systems ... 358
Split Bars ... 358
Engraving Rules Options for Barlines ... 358
Lines ... 359
Creating Lines ... 359

Glissandi 362
Ornaments (Trills) 362
Octave Lines 362
Pedaling 363
Repeat Endings 363
Rit. and Accel. 364
Slurs 364
Hairpins 364
Guitar Lines 364
Brackets 364
Lines 364
Arrows 365
Arpeggios 365
Viennese 365
Default Positions 365
Reset Position 365
Reformatting of Lines 365
Lines Over Two or More Systems 365
Hiding Lines 367
Adding Lines to Passage Selections 367
Hairpins 367
Creating and Extending Hairpins 367
Types of Hairpin 368
Hairpins Over Two Systems 368
Adding Hairpin Dynamics to a Passage Selection 368
Hairpin Apertures 368
Adjusting Hairpin Apertures Globally 368
Adjusting Hairpin Apertures Individually 368
Interpretation During Playback 369
Default Position 369
Slurs 369
Creating and Extending Slurs 369

Slur Handles ... 370
Adjusting Magnetic Layout for Slurs ... 371
Slur Thickness ... 372
Slur Shoulder ... 372
Slur Height ... 372
Slurs Over Two Systems ... 372
Slurs Over More Than Two Systems ... 373
S-Shaped Slurs ... 373
Slurs on Cross-Staff Notes ... 374
Adding Slurs to a Passage Selection ... 374
Disabling Magnetic Layout for Slurs ... 374
Non-Magnetic Slurs ... 374
Dashed and Dotted Slurs ... 375
Slurs in Lyrics ... 375
Copying Slurs ... 375
Engraving Rules Options ... 375
Edit Lines (Sibelius Ultimate Only) ... 376
Editing a Line ... 376
Symbols ... 378
Creating a Symbol ... 380
Moving Symbols ... 380
Editing Symbols ... 380
Playback of Symbols ... 380
Notable Symbols ... 381
Edit Symbols (Sibelius Ultimate Only) ... 384
Changing Existing Symbols ... 384
New Symbols ... 384
Composite Symbols ... 384
Editing and Creating New Symbols ... 385
Creating a New Symbol Text Style ... 386
Noteheads ... 387
Choosing a Notehead ... 387

Common Noteheads ... 388
Different Sizes of Noteheads ... 389
Notes in Parentheses ... 389
Note Names Inside Noteheads ... 390
Percussion ... 390
Unpitched Percussion Instruments ... 390
Drum Set Notation ... 391
Note Input for Unpitched Percussion ... 391
Playback of Unpitched Percussion ... 393
Different Staves for Different Instruments ... 393
Creating Your Own Drum Map ... 393
Single Staff for Each Player ... 394
Percussion Symbols ... 394
Removing Borders from Percussion Beater Symbols ... 394
Buzz Rolls (Z on Stem) ... 394
Note Entry and Editing Gestures for Percussion Instruments Using the Keypad ... 394
Edit Noteheads (Sibelius Ultimate Only) ... 395
Beam Groups ... 398
Changing Beam Groups ... 398
Primary and Secondary Beams ... 400
Resetting Beam Groups ... 401
Reusing Beam Groups ... 401
Editing Beam Groups ... 401
Beams Across Barlines, System, and Page Breaks ... 402
Beaming Tuplets ... 402
Beaming Eighth Notes (Quavers) in 4s ... 403
Feathered Beams ... 403
Hiding Beams, Flags, and Tails ... 403
Engraving Rules Options ... 404
Beam Positions ... 404
Beam Angles ... 404
Level Beams ... 405

Reversing Beams 405
Flipping Fractional Beams 405
Cross-Staff Beams 405
Beams Between Notes on the Same Staff 407
Chords Split Between Staves 407
Engraving Rules Options 408
Beamed Rests and Stemlets (Sibelius Ultimate Only) 409
Beams Across Rests 409
Editing Beams Across Rests 410
Stemlets 410
Adjusting the Length of a Stemlet 411
Manually Editing Stemlets 411
Importing Graphics 411
File Formats 411
Importing a Graphic 411
Copying, Moving, and Deleting Graphics 412
Manipulating Imported Graphics 412
Flipping a Graphic 412
Adjusting Color 412
Reset Design 413
Changing the Draw Order of Imported Graphics 413
Linking to External Graphics 413
Brackets and Braces 414
Moving Brackets and Braces 415
Adding a Bracket, Sub-Bracket, or Brace 415
Hiding a Bracket or Brace 415
Placing Braces Mid-System 415
Style of Brackets and Braces 416
Accidentals 416
Creating an Accidental with a Note 416
Adding Accidentals to Existing Notes 416
Removing Particular Accidentals 416

Removing Multiple Accidentals ... 416
Hiding Accidentals ... 416
Automatic cautionary accidentals ... 417
Cautionary Accidentals in Parentheses ... 417
Suppressing Cautionary Accidentals ... 417
Accidentals on Tied Notes ... 418
Editorial Accidentals ... 418
Small accidentals ... 418
Double Accidentals and Quarter-Tones ... 418
Other Microtones ... 418
“Spelling” of Accidentals ... 418
Simplifying Accidentals ... 419
Adding Accidentals to Notes ... 419
Altered Unisons ... 419
Typing Accidentals in Text ... 419
Moving Accidentals ... 420
Playback of Microtonal Accidentals ... 420
Engraving Rules Options ... 421
Arpeggios ... 421
Creating an Arpeggio ... 421
Engraving Rules Options ... 421
Space Before Arpeggios ... 421
Changing Arpeggio Design ... 421
Interpretation During Playback ... 421
Printing Problems ... 422
Articulations ... 422
Creating Articulations with a Note ... 422
Adding Articulations to Existing Notes ... 422
Removing Particular Articulations ... 423
Moving Articulations ... 423
Copying Articulations ... 423
Interpretation During Playback ... 424

Articulations on Rests 424
Fermatas (Pauses) on Barlines 424
Keyboard Shortcuts 424
Custom Articulations 424
Articulations Above the Staff 424
Engraving Rules Options 425
Grace Notes 427
Creating Grace Notes... 427
Editing Grace Notes 428
Grace Notes at the End of Bars 428
Grace Notes in Unpitched Percussion 428
Spacing Grace Notes 428
Engraving Rules Options 428
Jazz Articulations 429
Plops, Scoops, Doits, and Falls 429
Shakes 429
Flip or Turn 429
Bend or Smear 430
Long Falls 430
Engraving Rules Options 430
Repeat Bars 430
Creating Repeat Bars 431
Copying Repeat Bars 431
Deleting Repeat Bars 431
Numbering Repeat Bars 431
Formatting of Repeat Bars 432
Cueing in Repeat Bars 432
Repeat Bars on Keyboard Instruments 432
Playback of Repeat Bars 432
Stems and Ledger Lines 432
Flipping Stem Direction 432
Stems on the Middle Line 433

Forcing Stem Direction ... 433
Adjusting Stem-Lengths ... 433
Stemless Notes ... 433
Stem Symbols ... 433
Ledger Lines ... 433
Engraving Rules Options ... 434
Ties ... 434
Ties Versus Slurs ... 434
Creating Ties ... 434
Positioning Ties ... 435
Ties Across Breaks ... 435
Ties Across Changes of Time Signature ... 435
Laissez Vibrer Ties ... 435
Ties in Arpeggiated Music ... 436
Notes Tied into 2nd Ending (2nd-Time) Bars ... 436
Engraving Rules Options ... 436
Adding Ties to a Passage Selection ... 437
Transposing Individual Tied Notes in Chords ... 437
Tie-Into Note ... 437
Tie Styles (Sibelius Artist and Sibelius Ultimate Only) ... 438
Tremolos ... 438
One Note Tremolos ... 438
Two Note Tremolos ... 438
Buzz Roll (Z on Stem) ... 439
The Tribulations of Tremolo Notations ... 439
6 Text Tab ... 440
Working with Text ... 440
Creating Text Fast ... 440
Word Menus ... 440
Text Editing ... 441
Selecting a Line of Text ... 442

Copying Lines of Text and Text Between Programs 442
Changing the Text Style of Existing Text 442
Hiding Text 443
Reset Position 443
Reset Design 443
Text at the Left of the System 443
Text Between Staves 443
Multiple Pieces of Text 443
Creating Special Objects with Text 443
Creating and Modifying Word Menus 444
Special Characters 445
Creating Text in Complex Scripts 445
Creating and Editing Text on Multiple Staves Simultaneously 446
Common Text Styles 446
What is a Text Style? 447
Three Types of Text 447
Important Text Styles 447
Expression and Technique Text 449
Tempo Text and Metronome Marks 450
Metric Modulations 451
Repeat (D.C./D.S./To Coda) 451
Title, Composer, Lyricist 451
Boxed Text 452
Plain Text 452
Techniques Category 452
Tempo Category 452
Harmony Category 452
General Category 452
Catalog Information Category 453
Title and Blank Pages Category 453
Headers and Footers Category 453
Figured Bass and Roman Numerals 453

Creating Figured Bass 454
Creating Roman Numerals 454
Function Symbols 455
Instrument Names 456
Editing Instrument Names 456
Hiding Instrument Names 456
Moving Instrument Names 457
Format and Style of Names 457
Instrument Names at New Sections 458
Instrument Names and Instrument Changes 458
Instrument Names in Dynamic Parts 458
Nameless Staves 459
Typography 460
Typeface 460
Point Size 460
Line Length 460
Alignment and Justification 462
Line Spacing 462
Gap After Paragraph 462
Indents 463
Tracking 463
Kerning 463
Character Scaling 463
Subscript and Superscript Text 464
Rotation 464
Edit Text Styles (Sibelius Ultimate Only) 464
Edit Text Styles Dialog 464
Deleting Text Styles 469
Tasteful Fonts 469
Lyrics 470
Typing Lyrics 471
Editing Lyrics 471

Verses, Choruses, and Translations 471
Copying Lyrics into Sibelius 472
Copying a Whole Line of Lyrics 473
Copying Lyrics from One Line (or Verse) to Another 473
Copying Lyrics from Sibelius 473
Creating Lyrics from a Text File 474
Splitting Words into Syllables 476
Checking Lyrics Hyphenation 477
Sharing Lyrics 477
Lyrics in Two Voices 477
Several Words Per Note and Elisions 478
Slurs and Beams 478
Punctuation in Lyrics 478
Horizontal Position 478
Lyric Hyphens 479
Vertical Position 480
Text Style 480
Blocks of Lyrics 481
Stem Directions 481
Engraving Rules Options 481
Chord Symbols 481
Overview of Creating Chord Symbols 482
Overview of Editing Chord Symbols 482
Creating Chord Symbols by Typing 483
Automatic Chord Completion 484
Creating Chord Symbols by Playing 485
Editing an Existing Chord Symbol 485
Equivalent Chord Text 485
Revoice Chord Diagram 486
Respell Chord Symbol 486
Choosing When Chord Diagrams Should Appear 486
Transposing Chord Symbols 487

Chord Symbols on Transposing Instruments 487
Playing Back Chord Symbols 487
Changing the Size of Chord Symbols 487
Changing the Font Used for Chord Symbols 487
Default Vertical Position 488
Aligning a Row of Chord Symbols 488
Changing the Horizontal Alignment of Chord Symbols 489
Engraving Rules Options 489
Auto-Completion Preferences 491
Legacy Chord Symbol Input 492
Edit Chord Symbols 492
Choosing a Chord Symbol to Edit 492
Editing Text Input Names 494
Editing MIDI Input Voicings 494
Editing Chord Symbol Suffixes 495
Editing Guitar Chord Diagrams 497
Engraving Rules Options 500
Editing the Fonts Used by Chord Diagrams 501
Importing Chord Symbol Libraries 501
Chord Symbols Plug-ins (Sibelius Ultimate Only) 501
Add Capo Chord Symbols 501
Add Chord Symbols 502
Chord Symbols As Fractions 503
Nashville Chord Numbers 503
Realize Chord Symbols 504
Guitar Scale Diagrams (Sibelius Ultimate Only) 505
Adding a Guitar Scale Diagram to the Score 506
Changing the Size of Scale Diagrams 506
Editing or Creating a New Guitar Scale Diagram 507
Showing String Pitches and Fret Numbers 508
Sharing Guitar Scale Diagrams 508
Rehearsal Marks 508

Creating Rehearsal Marks 508
Editing Rehearsal Marks 510
Engraving Rules Options 510
Bar Numbers 510
Quick Access 511
Engraving Rules Options 511
Appearance and Frequency 511
Show on Staves Options 512
Text Style Options 513
Horizontal Position Options 513
Vertical Position Options 513
Placing Bar Numbers Below the Bottom Staff 513
Bar Numbers in Repeat Structures 514
Selecting Bar Numbers 514
Moving Bar Numbers 514
Hiding Bar Numbers 515
Bar Number Changes 515
Go to Bar 516
First Bar Number 517
Pick-up (Upbeat) Bars 517
Bar Numbers in Parts 517
Page Numbers 517
Page Number Change 517
Selecting Page Numbers 519
Hiding Page Numbers 519
Deleting Page Numbers 519
Page Numbers in Parts 519
Showing the Page Number on The First Page 519
First Page Number 519
Positioning Page Numbers Relative to the Margin 520
Page Numbers in Single-Sided Scores 520
Page Numbers in Text 520

Go to Page 521
Text Plug-ins (Sibelius Ultimate Only) 521
Add Brackets to Reprise Script 521
Add Brass Fingering 521
Add Dynamics From Live Playback 521
Add Fingering to Notes 522
Add Note Names 523
Add Slurs to Lyrics 523
Add String Fingering 523
Add Tonic Sol-Fa 524
Add Verse Numbers 524
Align Lyrics 525
Change Dynamics 525
Export Lyrics 525
Find and Replace Text 526
Number Bars 526
Number Beats 527
Reposition Text 527
Smarten Quotes 528
Traditional Lyrics Beaming 528
Wildcards 528
What Wildcards Look Like 529
Available Wildcards 529
Part Name and Instrument Changes 530
Using Wildcards 531
Defining Wildcards 532
Adding Formatting Changes to Score Info 532
Font Equivalents (Sibelius Ultimate Only) 533
Missing Fonts Dialog 533
Setting Default Text Font Substitutions 534
7 Play Tab 536

Working with Playback 536
Playback Devices and Playback Configurations 536
Controlling Playback 536
Half-Speed Playback 536
Loop Playback (Sibelius and Sibelius Ultimate only) 536
Scrub Playback (Sibelius Ultimate only) 536
Playback line 537
Move playback to selection or selection to playback line 537
Replay Line 537
Following the Score During Playback 537
Playback During Input and Editing 537
Choosing Sounds 537
Interpretation of Your Score 537
All Notes Off 538
Playback Devices 538
Playback Devices 538
Playback Configurations 538
Sound Sets 539
Default Playback Configurations 539
Creating a New Playback Configuration 540
Changing the Current Playback Configuration 540
Renaming and Deleting Playback Configurations 540
Editing a Playback Configuration 540
Active Devices Page 540
Manual Sound Sets Page 542
Preferred Sounds Page 545
Effects Page 546
Audio Engine Options 547
Presets for Virtual Instruments and Effects 550
Playback Preferences 550
Mixer 553
Button Strip 554

Staff Strips 554
Click Track Strip 557
Group Strips 559
Virtual Instrument Strips 559
Effects Bus Strips 561
Master Volume Strip 562
Mute and Solo 563
Controlling the Mixer Using an Input Device 563
SoundStage 563
Improving Playback with Lots of Instruments 564
Live Tempo 564
Setting Up for Live Tempo Recording 564
Live Tempo Options 565
Recording a Live Tempo Performance 567
Live Tempo Display 567
Adding and Removing Tap Points 568
Recording Live Tempo Using Tap Points 569
Playing Back a Live Tempo Performance 570
Clearing Live Tempo 570
Subdividing the Beat and Multiple Beats Per Tap 570
Irregular or Complex Time Signatures 570
Pauses (Fermatas) 571
Repeated Sections 571
Adding Tempo Markings 571
Live Tempo and ReWire 571
Live Playback 571
Hearing Live Playback 572
Viewing Live Playback Velocities 572
Editing Live Playback 573
Properties 573
Editing Live Playback Velocities 574
Transform Live Playback 574

Creating Live Playback Data ... 577
Switching Live Playback On and Off for Sections of a Score ... 577
Interpretation of Your Score ... 578
What Sibelius Reads ... 578
Dynamics ... 578
Hairpins ... 579
Trills ... 579
Mordents and Turns ... 580
Tempo ... 580
Metric Modulations ... 580
Rit./Accel. ... 580
Fermatas (Pauses) ... 581
Caesuras and Breath Marks ... 581
Gliss. and Port. ... 582
Harmonics ... 582
Pedaling ... 582
Instruments with Multiple Staves ... 582
Silent Notes and Ignoring Text/Lines ... 583
Performance ... 583
Espressivo™ ... 583
Rubato™ ... 584
Rhythmic Feel™ ... 584
Reverb ... 586
Gap After Final Barlines ... 586
Metric Emphasis ... 587
Ornaments ... 587
Note Durations ... 587
Dynamics Between Keyboard Staves ... 587
ReWire ... 587
Grace Notes ... 587
Playback Dictionary (Sibelius Ultimate Only) ... 588
Staff Text Page ... 589

System Text Page 592
Staff Lines Page 595
Articulations Page 597
Noteheads Page 598
Symbols Page 599
Sound ID Changes 600
When Dictionary Items Take Effect 601
Regular Expressions 601
Copying Playback Dictionary Entries to Other Scores 602
Repeats 602
Repeats Dialog 602
Repeat Barlines 603
1st and 2nd Ending Lines 604
Codas 604
Dal Segno (D.S.) and Da Capo (D.C.) 605
Creating a Segno 605
Fine and To Coda 605
Repeat Bars 605
Properties 605
When to Play Back Text and Lines 606
When to Play Back Notes 606
Skipping Bars 606
Optional Endings & Repeat to Fade 607
Finding Problems in Complex Repeat Structures 607
Manual Repeats Playback 607
Video 608
Adding a Video 608
Removing a Video 608
Synchronization 608
File Formats 609
Saving and Opening Scores with Video Files 609
Hiding and Showing the Video Window 609

Setting the Volume Level of the Video 610
Setting the Size of the Video Window 610
Full Screen Mode 610
Translucency of the Video Window 610
Start Time 610
Adding Your Music to Video Files 612
Playing Back an Audio Track in Sync with Your Score 612
Timecode and Hit Points 612
Timecode Read-Out 613
Timecode and Duration Dialog 613
Notating Timecode in the Score 614
Units 615
Start Time 615
Duration at End of Score 615
How Timecode and Duration are Calculated 615
Hit Points 616
How to Add Hit Points to Your Score 616
Editing the Time Position and Name of Hit Points 616
Deleting Existing Hit Points 617
Fit Selection to Time 618
Shifting All Hit Points 618
Showing Hit Points on a Staff 618
Text Styles 618
Playback Plug-ins (Sibelius Ultimate Only) 618
Add Continuous Control Changes 618
Cresc./Dim. Playback 619
Harmonics Playback 619
Ornament Playback 619
Quarter-Tone Playback 620
Strummer 620
Sibelius Sounds 621
Included Sounds 621

Computer Requirements 621
Low Memory Detection 621
Setting up Sibelius Sounds 622
How Sibelius Player Works 622
MIDI for Beginners 623
Basic Question — What is MIDI? 623
Program Numbers and General MIDI 623
Counting From Zero 624
Banks: Variants of Sounds 624
Channels 624
Other MIDI Terms 624
MIDI Files 624
Virtual Instruments for Beginners 625
What is a Virtual Instrument? 625
Sample-Based Virtual Instruments 625
Synthesis-Based Virtual Instruments 626
Virtual Instrument Technologies 627
Virtual Instruments as “Plug-Ins” 627
Effects 627
How to Get the Best Out of Virtual Instruments and Effects 628
Working with Virtual Instruments 630
Sibelius Sounds 630
Other Kontakt and ARIA Sound Libraries 630
Using Garritan Personal Orchestra with Sibelius 630
Combining Different Sound Libraries 631
Treating Kontakt-Type Devices the Same as Other Virtual Instruments 631
Using a Multi-Channel Virtual Instrument with a Sound Set 631
Using a Multi-Channel Virtual Instrument Without a Sound Set 632
Using a Multi-Channel Virtual Instrument with Multiple Programs Per Channel 633
Using Single-Channel Virtual Instruments 633
Using Soundfonts with Virtual Instruments 633
ReWire 634

Synth and Mixer Applications 634
ReWire Basics 634
Fixed Tempo and Tempo Track Mode 635
Configuring ReWire for Pro Tools 635
Configuring ReWire for Other Applications 635
Limitations in ReWire Mode 635
Flexi-Time in ReWire Mode 636
Troubleshooting 636
MIDI Messages 636
Creating MIDI Messages in Sibelius 636
Should I Use the Dictionary or MIDI Messages? 637
Syntax 637
Channel Messages 637
Program and Bank Changes 638
Bank Numbers 639
Control Changes 639
Pitch Bend 639
Aftertouch 640
Modulation 640
Breath 640
Portamento 641
Volume 641
Pan 641
Expression 641
Sustain Pedal 641
Soft Pedal 641
Channel Mode Messages 641
NoteOn / NoteOff 642
System Messages 642
Hiding MIDI Messages 642
Additional Information 642
SoundWorld 642

Sound IDs, SoundWorlds, and Sound Sets ... 643
Where Sound IDs Appear in Sibelius ... 643
How Sibelius Chooses Which Sound ID To Use ... 643
Structure of the Tree of Sound IDs ... 644

8 Layout Tab ... 646

Document Setup ... 646
Page Sizes ... 646
Page Margins ... 647
Orientation ... 647
Staff Size ... 647
Recommended Sizes ... 648
Document Setup Dialog ... 648
Staff Margins ... 650
Changing Document Setup Partway Through a Score ... 650
Title and Blank Pages ... 651
Creating Title Pages and Other Blank Pages at the Start of the Score ... 651
Adding Text and Graphics to Blank Pages ... 651
Changing the Number of Blank Pages ... 651
Deleting Title Pages ... 651
Staff Spacing ... 651
Default Staff Spacing ... 652
Vertical Justification ... 653
Adjusting the Distances Between Staves and Systems ... 653
Moving Staves Manually ... 654
Restoring Default Staff Spacing ... 655
Align Staves ... 655
Focus on Staves (Sibelius Ultimate Only) ... 656
Choosing Which Staves to Work On ... 656
Focus on Staves in Panorama Versus Page Views ... 657
Playback ... 657
Indication of Hidden Staves ... 658

Multirests 658
Possible confusions 658
Magnetic Layout 658
What Magnetic Layout Does 658
What Magnetic Layout Doesn't Do 659
Finding Collisions 659
Grouping Similar Objects 660
Overriding Collision Avoidance 661
Freezing Magnetic Layout Positions 661
Disabling Magnetic Layout Altogether 662
Magnetic Layout Options 662
Magnetic Layout in Panorama 664
Auto Breaks 664
Laying Out Parts 665
Auto System Breaks 665
Auto Page Breaks 666
Suppressing Auto Page and System Breaks 667
Multirests 667
Breaks 668
Adding or Removing Manual System or Page Breaks 668
Where to Put System Breaks 668
Where to Put Page Breaks 668
Special Page Breaks 669
Editing Special Page Breaks 670
Deleting Special Page Breaks 670
Changing Page and Staff Margins with Special Page Breaks 670
Breaks and Dynamic Parts 670
Removing Lots of Breaks 671
Viewing Breaks 671
Adding Multiple System or Page Breaks 672
Multirests 672
Using Multirests 672

Creating a Multirest 672
Inputting into a Multirest 672
Changing the Length of a Multirest 672
Changing the Width of a Multirest 673
Forcing a Multirest to Split 673
Preventing a Multirest from Splitting in Parts 673
Determining What Causes a Multirest to Split 673
Hiding a Multirest 673
Deleting a Multirest 673
Auto Layout of Multirests 673
Showing Bar Numbers on Multirests 674
Engraving Rules Options 674
Positioning Multirest Numbers Below the H-Bar 674
Layout and Formatting (Sibelius Ultimate Only) 675
Pageand Staff Size 675
Vertical spacing 675
Horizontal Spacing 675
System and Page Breaks 675
Make Into System/Page 676
Keep Bars Together 676
Make Layout Uniform 676
Lock Format 676
Unlock Format 676
Auto Breaks 676
Indenting staves 676
Reset Position 676
Reset to Score Position 677
Reset Design 677
Reset to Score Design 677
Align Objects 677
Rulers and Graph Paper 678
Attachment 678

Viewing Attachment 678
Viewing Attachment in Parts 678
Horizontal Attachment 678
Vertical Attachment 679
Attaching to Another Staff 679
Adjusting Attachment in Parts 679
System Objects 679
Putting Objects in Weird Places 680
9 Appearance Tab 681
Music Engraving 681
Brief History 681
Understanding Music Engraving 681
Engraving Rules 682
Units 683
Horizontal Layout: Note Spacing 683
Vertical Layout: Staff Spacing 684
Further Information 684
House Style 685
Predefined House Styles 685
Reprise and Inkpen2 House Styles 686
Engraving Rules 686
Setting House Styles for All of Your Scores 686
Export House Style 687
Import House Style 687
Note Spacing 689
Note Spacing Rule 689
Notes Out of Alignment 691
Optimizing Note Spacing 691
Optimizing Lyric Spacing 692
Note Spacing Commands 693
Auto-Respace Note Spacing Option 693

Default Positions (Sibelius Ultimate Only) ... 694
Creating Object ... 695
Moving Object ... 696
Creating Lines ... 696
Creating Text ... 696
Special Cases ... 697
System Object Positions ... 697
Order (Sibelius Ultimate Only) ... 698
Layers ... 698
Changing the Draw Order of an Object ... 698
Using Layers to Break Ties Across Time Signatures ... 699
Imported Graphics ... 699
Music Fonts ... 699
Changing Music Font ... 700
Changing Font of a Subset of Symbols ... 700
Music Text Font ... 701
Using Fonts Not Supplied with Sibelius ... 701
Font formats ... 702
Designing Your Own Music Font ... 702
10 Parts Tab (Sibelius Ultimate Only) ... 703
Working with Parts ... 703
What are Dynamic Parts? ... 703
Viewing Dynamic Parts ... 703
Viewing Multiple Parts ... 704
Distinguishing the Score from a Part ... 704
Printing Multiple Parts ... 704
Creating New Parts ... 704
Adding or Removing Staves from Parts ... 704
Deleting Parts ... 705
Appearance of Parts and Score ... 706
Editing Parts ... 706

Moving Objects in Parts 706
Differences in Parts 707
Resetting Objects in Parts 707
Hide and Show in Parts and Score 708
Editing Part Names 708
Text Styles in Parts 708
Clef Changes in Parts 708
Codas in Parts 709
Copying Part Layout 709
Exporting House Styles from Parts 709
Parts in Different Transpositions 710
Multiple Part Appearance 710
Document Setup Page 710
Layout Page 711
House Style Page 713
Extracting Parts 715
Why Extract Parts? 715
Extract Parts Dialog 716
Multiple Players on the Same Staff 717
Extracting Individual Players 717
Score Subsets 719
Creating a New Score Subset 719
Creating a Score Subset from a Selection 720
Viewing Different Score Subsets 721
Renaming a Score Subset 721
Score Subset Document Settings 722
Changing Staves Included in a Score Subset 722
Independent Layout Marks and Note Spacing in Score Subsets 722
Copy Layouts Between Full Scores and Subsets 722
Deleting a Score Subset 722
Custom Parts Order 723

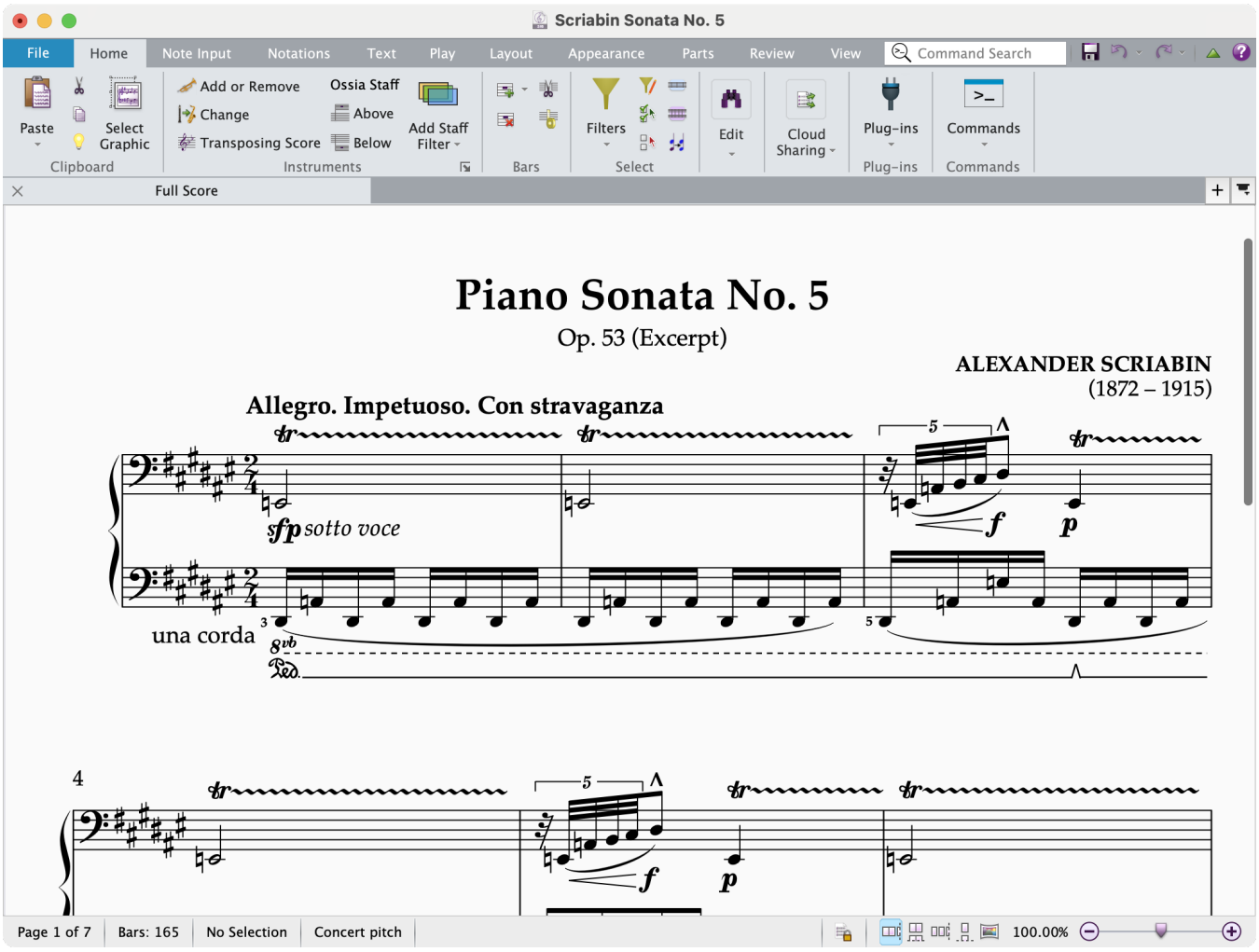
11 Review Tab 725
Annotations 725
Creating an Annotation 725
Moving an Annotation 726
Annotation Colors 726
Deleting an Annotation 726
Viewing Annotations 726
Printing Annotations 726
Comments 726
Creating a Comment 726
Editing a Comment 727
Resizing a Comment 727
Comment Colors 727
Deleting Comments 727
Viewing Comments 727
Printing Comments 727
Changing the Username Displayed in a Comment 728
Highlight 728
Creating a Highlight 728
Selecting Highlights and Highlighted Objects 729
Moving a Highlight 729
Deleting a Highlight 729
Viewing Highlights 729
Printing Highlights 729
Versions 729
Saving a New Version Automatically 729
Saving a New Version Manually 730
Viewing Versions 731
What You Can Do with Versions 731
Edit Versions 731
Exporting a Versions Log 733

Comparing Versions ... 734
What Sibelius Compares ... 735
Comparing Two Separate Scores ... 736
Restrictions ... 737
Review Mode (Sibelius Ultimate Only) ... 737
Mark up in Review Mode ... 737
Analysis Plug-ins (Sibelius Ultimate Only) ... 737
Add Schenkerian Scale Degrees ... 737
Compare Staves ... 738
Find Motive ... 738
Find Range ... 739
Proof-reading Plug-Ins (Sibelius Ultimate Only) ... 739
Proof-Read ... 739
Check Attachments ... 739
Check Cues ... 740
Check First Species Counterpoint ... 741
Check for Parallel 5ths/8ves ... 743
Check Lyrics Hyphenation ... 743
Check Multiple Stops ... 744
Check Redundancies ... 745
What Is Where? ... 745
12 View Tab ... 746
Document View ... 746
Page Arrangement ... 746
Moving Around in Page View ... 746
Panorama ... 747
Switching Panorama On/Off ... 747
Moving Around in Panorama ... 747
Inputting and Editing in Panorama ... 747
Note Spacing in Panorama ... 748
Staff Spacing in Panorama ... 748

Using Panorama with Focus on Staves ... 748
Document View Preferences ... 748
Timeline (Sibelius Ultimate Only) ... 748
Displaying and Resizing the Timeline ... 749
Timeline Lanes ... 749
Timeline Rulers ... 750
Score View ... 750
Navigating a Score ... 750
Timeline Preferences ... 750
Zoom ... 751
Zoom Tool ... 751
Zoom Shortcuts ... 752
Preset Zoom Levels ... 752
Invisibles, Magnetic Layout, and Note Colors ... 752
Invisibles ... 752
Magnetic Layout ... 753
Rulers ... 754
Note Colors ... 754
Panels ... 754
Hiding and Showing Panels ... 754
Window Options ... 755
New Window ... 755
Tile Horizontally, Tile Vertically ... 755
Full Screen ... 756
Switch Windows ... 756
Window Menu (Mac only) ... 756
13 Glossary ... 757
14 Keyboard Shortcuts ... 768
15 Visual Index ... 779
Basic Notation ... 779
Advanced Notation ... 781

Choral 783
Piano 784
Organ 786
Lead Sheets 788
Jazz 790
Guitar Notation 791
Guitar Tab 792
Percussion 793
Early Music 795
Index 798

1 Introduction



Welcome to Sibelius

Welcome to Sibelius® music notation software from Avid®. Sibelius lets you create beautiful scores, parts, charts, lead sheets, songbooks—really any kind of printed music in any style, for any genre. Whether you are creating orchestral scores, jazz charts, guitar tab, worksheets for music education, or anything else, Sibelius lets you do it quickly and easily with professional results.

Sibelius provides a host of tools for composing, arranging, engraving, teaching, film scoring, and more. Sibelius makes parts generation and management with your scores easy. Additionally, Sibelius provides an extensive collection of plug-ins for almost any scoring workflow. With Sibelius Ultimate, you can even create your own plug-ins to handle almost any task and speed up your workflow.

Sibelius not only lets you create and print beautiful scores, you can import or record MIDI which is directly transcribed into notation. Sibelius' sophisticated MIDI and audio implementation—along with the included high-quality instrument sample library—lets you play back your scores while you work as well as play back or export audio when the score is complete. Sibelius seamlessly integrates into any music production studio using your favorite DAW (such as Pro Tools), and outboard MIDI and audio gear. So whether you are using the Sibelius sound library, virtual instruments and effects plug-ins, outboard gear, or any combination thereof, you can produce studio-quality audio from your Sibelius scores.

This Reference Guide is a comprehensive guide to all of the features of Sibelius. The Sibelius software product line consists of three tiers of feature functionality ranging from beginner to professional: Sibelius First (perfect for beginners), Sibelius Artist (great for students and skilled amateurs), and Sibelius Ultimate (a must for professionals). Throughout this Reference Guide, "Sibelius" generally refers to all three—Sibelius First, Sibelius, and Sibelius Ultimate—for the sake of readability. Features that are only supported in Sibelius Ultimate are identified where they are covered in this guide. Features that are limited or are unavailable in Sibelius First are likewise noted throughout this guide and are also specifically listed in Sibelius First.

To learn how to use Sibelius quickly, take the necessary time to work through the *Sibelius Tutorial.pdf* (which is available under **`File > Help`** within the program). After just the first few projects in the tutorial and you will be ready to create your own scores in Sibelius with confidence and ease.

Sibelius software runs on macOS and Windows, and the Sibelius app on iPad, iPhone, and Android devices. You can share Sibelius scores (.sib files) between all platforms. This lets you work on your scores in the studio on your desktop or laptop computer, or on the go with your iPad, iPhone, or Android device. Keep your Sibelius files on cloud storage to work on them with Sibelius on your desktop or laptop computer in tandem with Sibelius on your iPad, iPhone, or Android device. Note that not all features available with each tier of Sibelius software on macOS or Windows are currently available with the Sibelius app on iPad, iPhone, or Android devices.



For information on using the Sibelius app on iPad, iPhone, and Android devices, refer to Using Sibelius for Mobile.pdf.

Sibelius First, Sibelius Artist, and Sibelius Ultimate

Sibelius software is installed using a single installer and runs the same application regardless of which tier is authorized. Your software license determines which tier of Sibelius software functionality is authorized to run on your computer.



For a list of feature differences between tiers, visit www.avid.com/sibelius/comparison

- Sibelius First: Runs when no license for either Sibelius Artist or Sibelius Ultimate is activated on your computer.
- Sibelius Artist: Only runs when a Sibelius Artist license is activated on your computer.
- Sibelius Ultimate: Only runs when a Sibelius Ultimate license is activated on your computer.

On macOS, Sibelius is installed in `/Applications/Sibelius.app`

On Windows, Sibelius is installed in `C:\Program Files\Avid\Sibelius\Sibelius.exe`

System Requirements and Compatibility Information

Avid can only assure compatibility and provide support for hardware and software it has tested and approved. For complete system requirements and a list of qualified computers, operating systems, hard drives, and third-party devices, visit: https://www.avid.com/sibelius/learn-and-support.

Avid Master Account

Your Avid Master Account simplifies access to all of your user accounts and entitlements at my.avid.com. To sign up, go to www.avid.com and click on "Sign In."

Fill in the required fields located under the "Create Avid Master Account."

The Master Account is divided into sections. Notice that the Avid Support Center, Download Center, and Avid Community need to be linked. Choose "Link this account" if you already have an account or choose "Create Account," fill in the required fields and click `Submit`.

Avid Link

Use Avid Link to manage your Avid account, licensing, and subscriptions. A desktop version is available for macOS and Windows, a mobile version is available for iOS, and it is available online using any browser. For more information, see Avid Link Guide.

Join the Avid Artist Community

Once you are online and up and running with Sibelius, join the Avid Artist Community. The Avid Artist Community lets you connect with an extensive network of artists, musicians, producers, and media professionals to share your work and your services, find collaborators, and expand your music and audio opportunities. Visit https://www.avid.com/avid-communities.

On-screen Reference



To start the on-screen Reference Guide, click the button at the right-hand end of the Ribbon tab bar, shown on the right, find it within **Help** in the **File** tab, or type the shortcut **F1** *or* **Command+?**.

Whichever application your computer uses to view PDF files opens—on Windows this is normally Adobe Reader, and on Mac it is normally Preview—and the on-screen Reference Guide appears. To navigate the on-screen Reference Guide, you can use the bookmarks and **Edit > Find** features built in to Adobe Reader and Preview.

Bookmarks are like a table of contents that you can have open beside the document you're reading, allowing you to jump to any chapter, topic, or even sub-heading in the Reference Guide. To show bookmarks.

To search within the on-screen Reference Guide, use the **Edit > Find** feature.

Typography and Cross-References

The main way in which you find commands in Sibelius is the Ribbon, a wide band of command buttons that appear at the top of the screen when you click a tab like **File** or **Home**. Each tab describes a related set of commands (**Note Input**, **Notations**, **Text**, **Layout**, and so on); when you click a tab, the Ribbon changes to show the buttons that let you use those commands. Each Ribbon tab contains a number of groups of related commands.

As a quick way of describing how to access a particular command, this Reference Guide uses the following format: "choose **Home > Instruments > Add or Remove**" means "click the **Home** tab, look for the **Instruments** group, and click the **Add or Remove** button."

The Ribbon is explained in greater detail, see "Score Window and the Ribbon" on page 7.

Resources

The Avid website (www.avid.com/sibelius) is your best online source for information to help you get the most out of Sibelius.

Account Activation and Product Registration

Activate your product to access downloads in your Avid account (or quickly create an account if you do not have one). Register your purchase online, download software, updates, documentation, and other resources.

- www.avid.com/account

Support and Downloads

Contact Avid Customer Success (technical support), download software updates and the latest online manuals, browse the Compatibility documents for system requirements, search the online Knowledge Base or join the worldwide Avid user community on the User Conference.

- www.avid.com/support

Training and Education

Study on your own using courses available online, find out how you can learn in a classroom setting at an Avid-certified training center, or view video tutorials and webinars.

- www.avid.com/education

Products and Developers

Learn about Avid products, download demo software for macOS or Windows, or learn about our Development Partners and their plug-ins, applications, and hardware.

- www.avid.com/products

Video Tutorials

Get started with Sibelius quickly by reviewing our online Sibelius tutorial videos:

Get Started Fast with Sibelius YouTube channel.

System Requirements and Compatibility Information

Avid® can only assure compatibility and provide support for hardware and software it has tested and approved.

Avid lets you install an endpoint detection and response solution on your Sibelius client. While Avid does not support any specific solution, you can find general guidelines and information related to CrowdStrike Falcon on the following Avid Knowledge Base page:
https://kb.avid.com/articles/en_US/troubleshooting/en239659

For complete system requirements and a list of qualified computers, operating systems, hard drives, and third-party devices, visit:

www.avid.com/compatibility

Conventions Used in Sibelius Documentation

Sibelius documentation uses the following conventions to indicate menu choices, keyboard commands, and mouse commands:

Convention	Action
File › Save	Choose Save from the File tab
Control+N	Hold down the Control key and press the N key
Control-click	Hold down the Control key and click the mouse button
Right-click	Click with the right mouse button

The names of **Commands**, **Options**, and **Settings** that appear on-screen are in a different font.

The following symbols are used to highlight important information:

User Tips are helpful hints for getting the most from Sibelius.

Important Notices include information that could affect data or the performance of Sibelius.

Shortcuts show you useful keyboard or mouse shortcuts.

Cross References point to related sections in this guide and other Avid documentation.

Resources

The Avid website (www.avid.com) is your best online source for information to help you get the most out of Sibelius.

Account Activation

Create an Avid Master Account at:

- https://my.avid.com/account

Product Registration

Register your purchase online at:

- www.avid.com/register

Product Downloads

Download software, updates, documentation, and other resources from:

- my.avid.com/products

Support and Downloads

Contact Avid Customer Success (technical support), download software updates and the latest online manuals, browse the Compatibility documents for system requirements, search the online Knowledge Base or join the worldwide Avid user community on the User Conference.

- www.avid.com/support

Get Started Fast

Visit the Get Started Fast with Sibelius YouTube channel.

- Get Started Fast with Sibelius

Training and Education

Study on your own using courses available online, find out how you can learn in a classroom setting at an Avid-certified training center, or view video tutorials and webinars.

- www.avid.com/sibelius/learn-and-support

Products and Developers

Learn about Avid products, download demo software, or learn about our Development Partners and their plug-ins, applications, and hardware.

- www.avid.com/products

Sibelius First, Sibelius Artist, and Sibelius Ultimate

This topic identifies differences in features and functionality between Sibelius First, Sibelius Artist, and Sibelius Ultimate.

Sibelius First is a great introduction to working with the Sibelius software line. It supports up to 8 staves in a score and provides sufficient capabilities for most of your basic music notation needs. If you need more fully featured functionality, you can upgrade to Sibelius Artist or Sibelius Ultimate anytime through your Avid Master Account.

Sibelius Artist is great for students and skilled amateurs. It supports up to 24 staves and provides all the tools you need to create professional looking scores for music of moderate complexity.

Sibelius Ultimate is a must for professionals and educators. It lets you create as many staves as the music demands; and it is extensively customizable, so you can make even the most complex music look perfect. There are also easy to use classroom tools for creating, sharing, and reviewing music worksheets and hand-outs.

Comparing Sibelius Feature Sets

To compare feature sets between different versions of Sibelius, visit:

www.avid.com/sibelius/comparison

Licensed Tier Status

The currently licensed feature set is shown in the Status Bar at the bottom of any Score window.



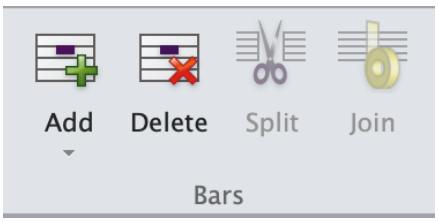
Keypad in Sibelius First, Sibelius Artist, and Sibelius Ultimate

Sibelius First, Sibelius Artist, and Sibelius Ultimate each provide six Keypad layouts: Common notes (F7), More notes (F8), Beams/Tremolos (F9), Articulation (F10), Jazz articulations (F11), and Accidentals (F12). However, not all options available with Sibelius Ultimate are available with Sibelius Artist and Sibelius First.

The Keypad also lets you select which voice in a staff you want to add or edit notes. While Sibelius Artist and Sibelius Ultimate let you work with up to four voices on a staff, you are limited to two voices with Sibelius First. For more information about the Keypad, see "Keypad" on page 235.

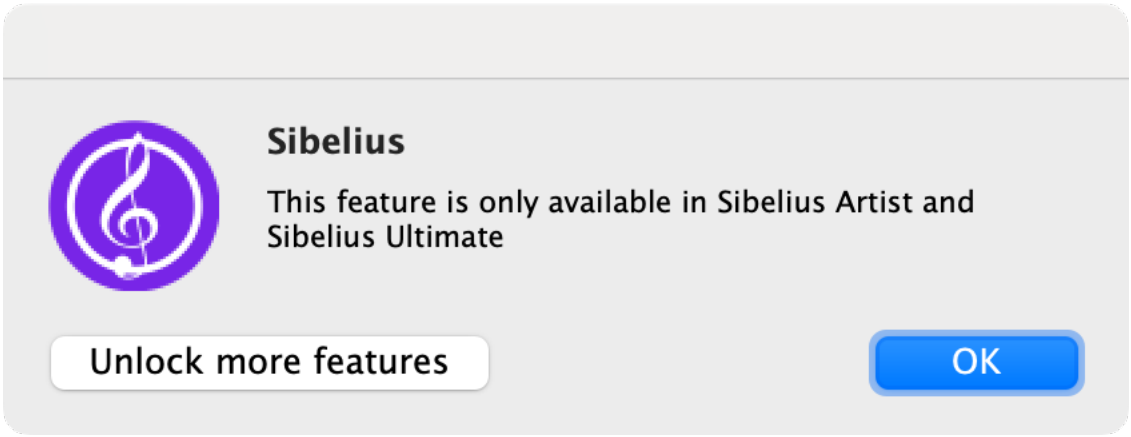
Sibelius First, Sibelius Artist, and Sibelius Ultimate, the Ribbon, and Dynamic Feature Sets

Sibelius First and Artist show all features included with Sibelius Ultimate in the ribbon, however any features that are not available in your licensed feature are grayed out. If you need to use any feature that is unavailable, you can try it using a time-limited free trial of Sibelius Ultimate. You can upgrade to the your desired feature set at any time.



Sibelius First: Add and Delete Bars (supported), Split and Join Bars (unsupported)

Click any grayed-out option or invoke any command that is not available in your current licensed feature set to be prompted to upgrade to a version of Sibelius that supports the feature you want to use.



For more information about the Ribbon, see "Score Window and the Ribbon" below.

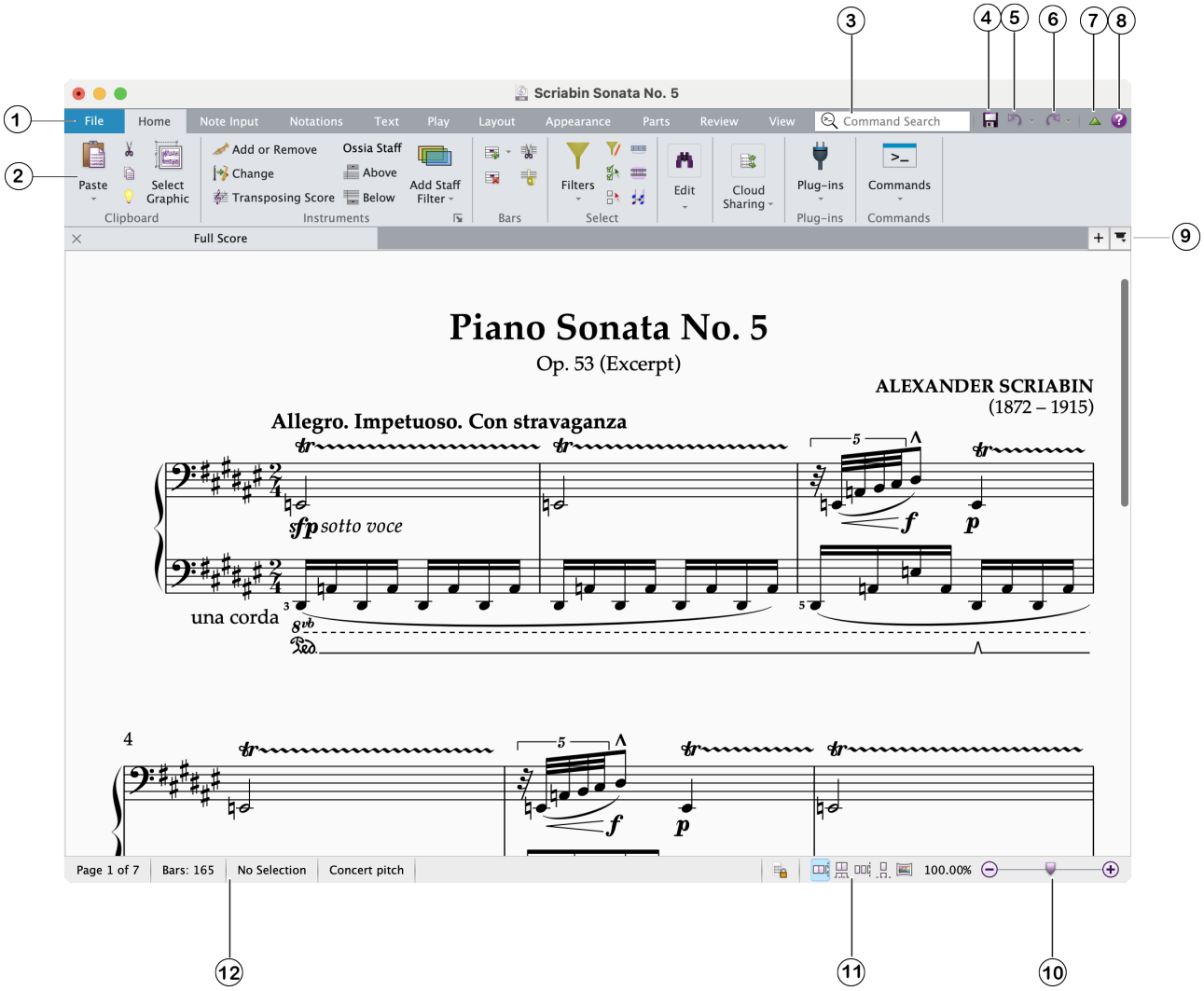
Score Window and the Ribbon

The *Ribbon* is the wide band of command buttons that appears at the top of the Sibelius window, housing all of the features of the program, organized according to task. In addition to the Ribbon, every Sibelius document window also contains other useful controls. Sibelius First and Sibelius Artist provide 10 tabs in the Ribbon: **`File`**, **`Home`**, **`Note Input`**, **`Notations`**, **`Text`**, **`Play`**, **`Layout`**, **`Appearance`**, **`Review`**, and **`View`**. Sibelius Ultimate has these and also includes the **`Parts`** tab. Most images of the Ribbon in this guide show Sibelius Ultimate. However, not all of the options included Sibelius Ultimate are available with Sibelius Artist and Sibelius First, so you may not see all of the options in your software that you see in this guide depending on which of version of Sibelius you are running. For example, the **`Home`** tab in Sibelius Ultimate provides access to the **`Inspector`** and **`Plug-ins`**, while in Sibelius Artist, only **`Plug-ins`** is available and in Sibelius First neither of these options are available.

For more information about what is or is not supported with Sibelius Artist or Sibelius First, see "Sibelius First, Sibelius Artist, and Sibelius Ultimate" on the previous page.

Sibelius Score Window

The picture below shows a typical Sibelius window, so you can see where the Ribbon is, and several other useful controls at the top and bottom of the window:



Here's a quick guided tour to the Sibelius window, starting at the top and working our way down:

1. *Ribbon Tabs*: lets you select different Ribbon tabs.
2. *Ribbon*: see "Ribbon Tabs" on the next page.
3. *Command Search*: lets you search for any command in Sibelius, whether it be in any of the Ribbon menus, the **File** page, the Keypad, the Inspector, or the Add or Remove Instruments dialog, by typing the name of the command. As you type, matching commands are shown below the search field. Click the name of the command you want, or use the Up/Down arrows to select the command from the search results and then press **Enter** (Windows) or **Return** (Mac) to execute the selected command. Press " , " (comma) to enter the **Command Search** field (you can also define your own keyboard shortcuts for entering the **Command Search** field in **File > Preferences > Keyboard Shortcuts > Other > Activate Command Search**). This lets you quickly execute commands even when the Ribbon is hidden.
4. *Save*: Click to Save your changes to the open score.
5. *Undo*: Click to undo the previous action (see "Undo and Redo" on page 14).
6. *Redo*: Click to redo the previous action (see "Undo and Redo" on page 14).

7. *Minimize Ribbon*: the Ribbon (described below) takes up a reasonable amount of vertical space. If you want to see more of your score as you work on it, click the Minimize Ribbon button. When you do, the Ribbon disappears, leaving only the Ribbon tabs across the top of the screen. To make the Ribbon reappear, click the button again to make the Ribbon reappear permanently, or click whichever tab you want to use to make the Ribbon reappear until you have finished making a choice from it, at which point it disappears again.
8. *Help*: click the **?** button to open this Reference Guide in its on-screen form. You can find further help in the **File** tab of the Ribbon.
9. *Document tabs*: you can open multiple different views of the same document—for example, a full score and individual instruments' parts—inside a single window, and switch between them using these tabs. When you start a new score, only one tab will be shown, labeled **Full Score**. You can open new tabs using the **+** button at the right-hand side of the document tab bar, or through other options that switch the view (for example, hitting **W** switches between the full score and the dynamic part corresponding to the current selection). You can re-order tabs by dragging them, and you can "tear off" a tab to open the score or part currently being viewed in that tab in a new window of its own: click and hold a tab, and drag it up or down; a Sibelius score icon appears under the mouse pointer. Release the mouse button, and the a new window is created where you dropped the Sibelius score icon.

   Open new tab: this **+** button shows a menu that lets you open a new tab containing a different view from the current score, including dynamic parts and saved versions. You can also choose **New Window**, which opens the current tab in a new window. You don't have to click the button itself to open the menu: right-click anywhere along the document tab bar to do the same thing.

   Switch tabs: if you have many tabs open at once, you may not be able to see all of the names of the tabs clearly across the width of the tab bar. Click this button to show a menu listing all of the open tabs in the current window, allowing you to quickly switch to any of them.
10. *Zoom controls*: at the right-hand end of the status bar is a slider with—and **+** buttons at either end that allow you to change the zoom level of the current view quickly and easily. To the left of the slider is a read-out of the current zoom level, expressed as a percentage.
11. *Document view buttons*: to the left of the zoom controls is a set of buttons that allow you to switch between different types of view quickly, for example between showing the pages of your score laid out horizontally and Panorama view. These buttons are also found on the **View** tab of the Ribbon.
12. *Information read-outs*: at the left-hand of the status bar is a series of useful read-outs. From left to right: the current page and the total number of pages; the total number of bars; the instrument on which the current selection resides, if there is one; the range of the current selection, if there is one; the timecode of the current selection; the pitches of the selected notes (or the first note or chord of a passage if you have a range of music selected); the harmony of the chord made up by all of the selected notes at the start of the selection, displayed as a chord symbol; a description of the current operation (for example, **Edit Passage** or **Edit Text**); whether or not the current view is currently displayed at concert (sounding) pitch or transposing (written) pitch; whether **Layout > Hiding Staves > Focus on Staves** is switched on; whether or not Magnetic Layout is enabled or disabled for the selected objects; and/or the font and point size of the selected text object.

Ribbon Tabs

The Ribbon itself is split into 11 tabs with Sibelius Ultimate (the `Parts` tab is not available in Sibelius Artist or Sibelius First). The first tab, **File**, is unlike the other tabs: clicking it hides the score altogether and instead shows you a special view called Backstage, which contains everything you might want to do with a file (as opposed to what you might do *to* a file, which is what the other 10 tabs are for). From the **File** tab you can create, open, save and close files, import and export them in different formats, print music out, access special learning and teaching features, get detailed help, and more. (The first chapter of this book is devoted to the operations you can perform from the **File** tab.)

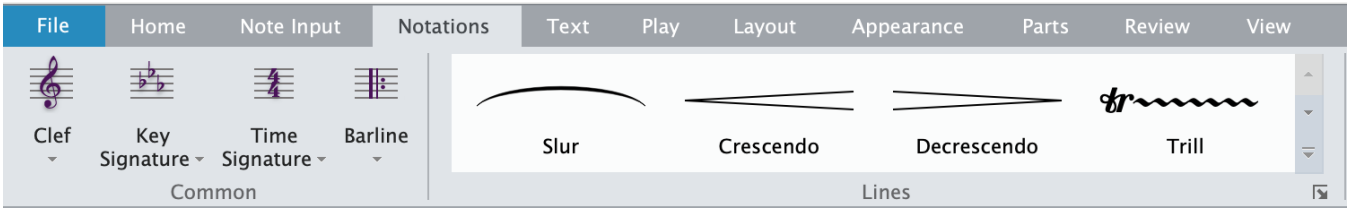
The other 10 tabs are ordered roughly according to the order in which you typically perform tasks while working on a score, so as you make your way from the start of a project towards its end, you will typically work your way through most of the tabs of the Ribbon from left to right. (This book is likewise ordered according to the order of the tabs.)

These 10 tabs contain the following kinds of commands:

- **Home**: basic score setup, like adding or removing instruments and bars, plus key editing operations, including clipboard operations and Sibelius's powerful filters.
- **Note Input**: commands relating to alphabetic, step-time and Flexi-time input, plus note editing operations, compositional tools such as explode/reduce, and transformations such as retrograde, inversion, and so on.
- **Notations**: all of the basic markings other than notes, rests and text, including clefs, key and time signatures, special barlines, lines, symbols, notehead types, and so on.
- **Text**: font style and size controls, choice of text styles, plus lyrics, chord symbols, rehearsal marks, and bar and page numbering options.
- **Play**: choice of playback configuration, mixer, transport (playback) controls, Live Tempo, Live Playback, options for how Sibelius should interpret your score during playback, and features for writing music to video.
- **Layout**: document setup options such as page and staff size, staff spacing, hiding staves, Magnetic Layout options, plus formatting controls.
- **Appearance**: options that affect the visual appearance of your score, including choice of house style, note spacing and instrument name format, plus commands to reset or change the design or position of the objects in your score.
- **Parts (Sibelius Ultimate Only)**: options relating to instrumental parts.
- **Review**: add annotations, add and review sticky note comments, create and manage multiple versions of the same score, compare revisions, and access various proof-reading plug-ins.
- **View**: change the layout and size of the music on the screen, show or hide various "invisibles" and other helpful markings that provide useful information about your score, hide or show extra panels for advanced operation, and arrange or switch between the open document windows.

Groups and Controls

Each Ribbon tab contains a number of *groups*, which organize related commands together. The name of each group is shown below the names of the individual commands in gray text, and groups are separated from each other by a vertical line:



The picture above shows the **Common** and **Lines** groups on the **Notations** tab.

Each group contains one or more controls of various types, including buttons, buttons that open menus, split buttons (where half the button is a regular button and the other half opens a menu), checkboxes, combo boxes and *galleries*, which are menus with special features.

Galleries

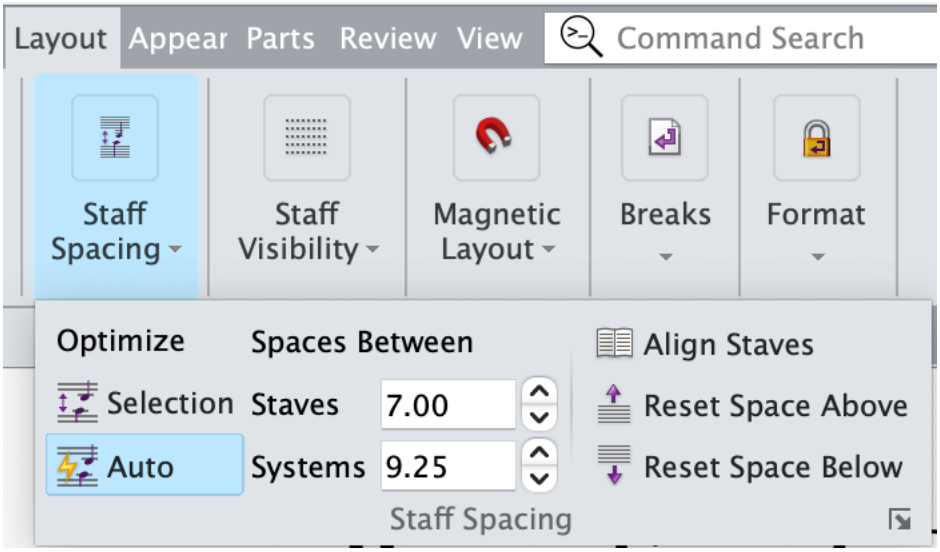
Galleries provide access to a host of objects you can add to your score—from clefs and key signatures to dynamic and expression markings, from symbols to text, and more.

Galleries come in two flavors:

- *Drop-down galleries:* these may look a lot like normal menus, displaying their contents as text, or they may display their contents graphically. Unlike regular menus, galleries typically list options organized by category, which can then be filtered (see below). An example of a textual gallery is **`Home > Select > Filters`**. All of the buttons in the **`Notations > Common`** group shown in the picture above use drop-down graphical galleries. You can also search for objects by name in drop-down galleries, specifically the Lines and Symbols galleries on the Notations tab, and the Text gallery on the Text tab.
- *In-Ribbon galleries:* these galleries are embedded directly in the Ribbon, letting you see the first few items in the gallery without opening it. In-Ribbon galleries let you scroll up and down the list using the scroll arrow buttons at the right-hand end, or to open the gallery, making it appear like a drop-down gallery. **`Notations > Lines`** and **`Notations > Symbols`** both contain in-Ribbon galleries, shown in the picture above.

Many galleries in Sibelius contain *category filters*, which allow you to show only one kind of thing at a time in a gallery. Category filters are found at the very top of an open gallery; by default, there is no filter (so the filter reads **`All`**), but you can click the filter name to show a menu in which all the categories are listed. Choose one category and all of the other categories are filtered out.

Depending on the width of the window, the Ribbon will do its best to display as many as possible of the controls in all of the groups on the current tab. Some controls may be stacked vertically to save space, or perhaps even hide their textual description. If space gets very tight, some groups may end up *collapsed*, which means that instead of showing each of its controls directly on the Ribbon, all of the controls are collapsed behind a single button, which shows the whole contents of the group below the Ribbon when clicked, like this:



In the picture above, several of the groups on the **`Layout`** tab are collapsed, and the **`Staff Spacing`** group has been opened by clicking the button that represents the collapsed group.

Sibelius has so many commands that in order to ensure every group on every tab is not shown collapsed, your screen display has to be at least 1920 pixels wide!

Keyboard Access

The Ribbon includes a number of time-saving features to help you to learn and get around the program quickly, chief among them the ability to access every command using the keyboard using *key tips*. Key tips are special shortcuts that take you straight to a command, whichever Ribbon tab it is on.

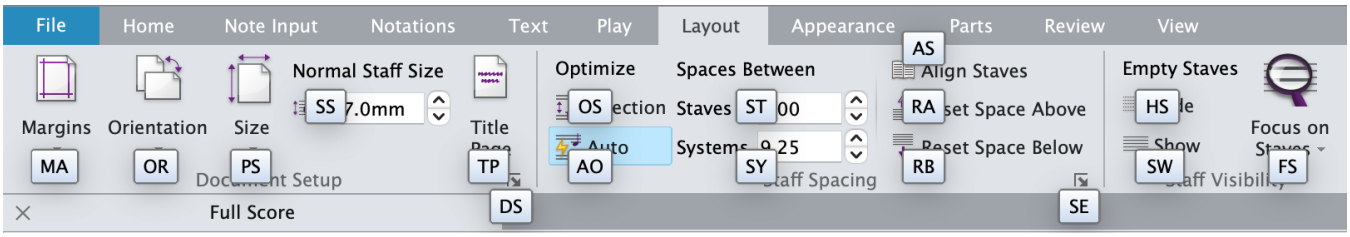
To show key tips:

- Press **`Alt`** (Windows) or **`Control`** (Mac). A small overlay appears below each tab's name:



To access a tab:

- Type the key tip shown for that tab. For example, type **`L`** to switch to the **`Layout`** tab:

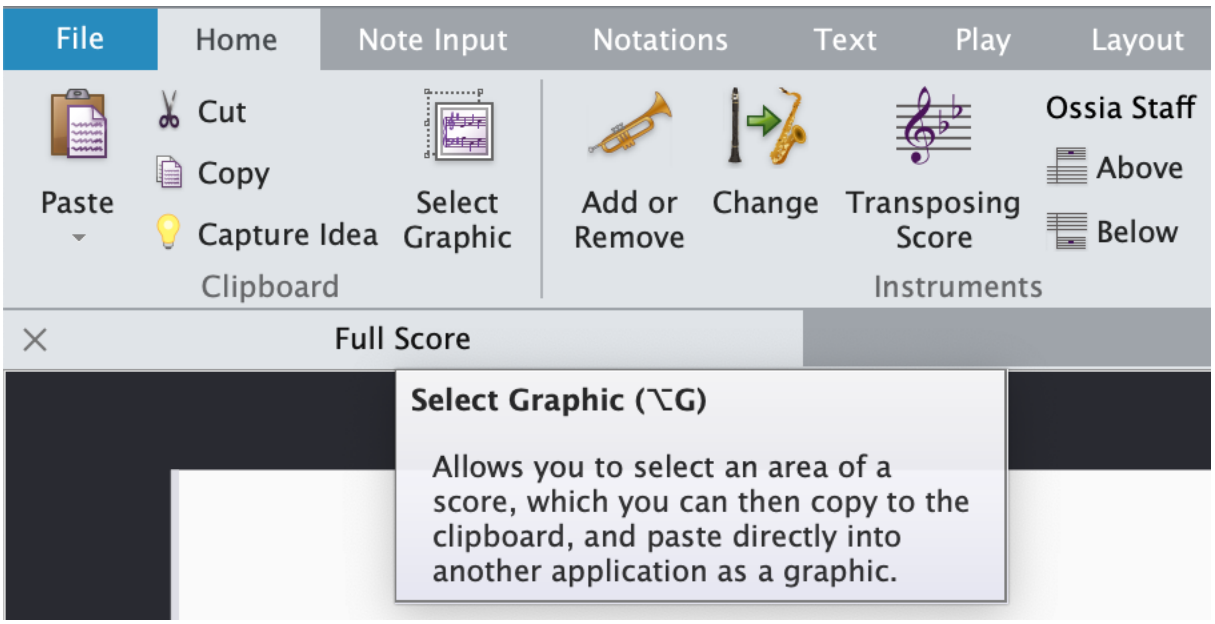


Now type the key tip shown (usually two letters) for the command you want to use.

Once you have set the focus into the Ribbon by hitting **`Alt`** (Windows) *or* **`Control`** (Mac), you can also navigate around the tabs and the controls in each tab using the arrow keys or **`Tab`** and **`Shift`**+**`Tab`**, then use either **`Space`**, **`Return`** or **`Enter`** to activate the button or other control that is currently in focus.

Screen Tips

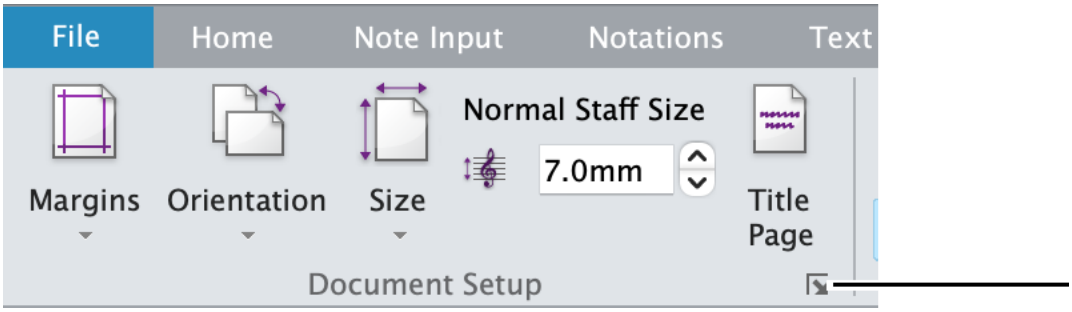
Every command in the Ribbon also has an extended text description, which appears if you hover your mouse over it for a moment. These descriptions are called *screen tips*, and they provide useful additional context on each command. In the following illustration, you can see the screen tip for **`Home`** > **`Clipboard`** > **`Select Graphic`**.



Notice how a keyboard shortcut is shown in parentheses after the name of the command. Unlike key tips, which can only be used in sequence after hitting **Alt** (Windows) or **Control** (Mac), this kind of keyboard shortcut can be used from anywhere, and you can even create custom shortcuts.

Launching Related Dialogs

Some groups in the Ribbon have a small extra button in the bottom right-hand corner called a *dialog launcher button*, which when clicked, you will be surprised to learn, launches a dialog containing further options relating to the commands in that group.



In the picture above, the mouse pointer is over the dialog launcher button in **Layout > Document Setup**, which launches the **Document Setup** dialog, in which you can change the page size, orientation and margins with additional options over and above those on the Ribbon.

Status Bar

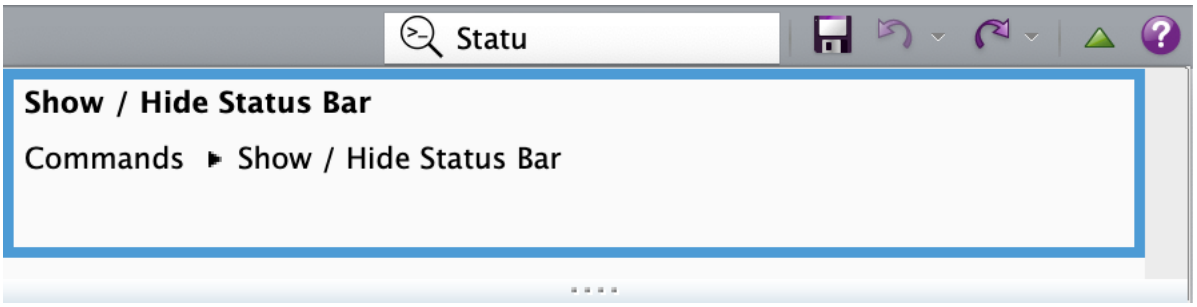
The Status bar at the bottom of each Score window can be hidden or shown, and can be customized to show or hide only the information and controls that you want to see.

Show/Hide Status Bar

Sibelius lets you hide the Status bar at the bottom of the Score window to help maximize vertical screenspace (you can also hide the Ribbon—Sibelius Score Window).

To show or hide the Status bar:

1. Type Show/Hide Status Bar in Command Search.
2. Click **Commands > Show/Hide Status Bar**.



Sibelius Ultimate lets you customize what is shown in the Status bar, see Status Bar (Sibelius Ultimate Only).

Single Document Interface

Sibelius uses a single document interface, which means that each score opens in its own window, complete with its own Ribbon and all of the tools you need to work with that score. As you open new parts or versions, they open by default in new tabs within the same window (which you can re-order by dragging, or tear off

to open the view in a new window).

To close a score, close the whole window by clicking the close icon at the top right-hand corner (Windows) or top left-hand corner (Mac). By default, when you close the last document window, the Quick Start window opens again, to allow you to open a recent score or create a new one. This also prevents Sibelius from quitting on Windows, because once there are no windows open, the application will quit.

If you don't want to show the Quick Start again after closing the last score, you can close the last score by clicking the close icon on the last document tab instead, which will close the score but leave the window open.

Once you close the last tab in the last window, all of the controls on the Ribbon are disabled, but you can now click the **File** tab, which now opens by default at the **Recent** page so that you can open a recent score, or you can click **Open** to open another existing score, or **New** to start a new one.

If you work in this way, you can switch off the option **Show Quick Start again after closing last score** (either on the Quick Start window itself, or on the **Other** page of **File > Preferences**), though beware that once you close the empty document window that is left behind after closing the last tab on the last score, Sibelius will still quit on Windows.

On Mac, applications can still run when they have no windows, so Sibelius remains running until you explicitly quit. If you click the Sibelius icon on the Dock when Sibelius is running but with no windows open, the Quick Start window opens automatically to help you get started again.

Saving Your Working Environment

Sibelius automatically keeps track of the arrangement of windows and tabs while you are working on your score, so that it can restore them the next time you open it. When you re-open a score you have worked on before, Sibelius will:

- Open the document window to the same size and position you had used when you last closed it.
- Open all the tabs that were open when you last closed it, and bring the last-used tab into focus.
- Set the zoom level and type of view to the same as those used when you last closed it.
- Restore the settings on the **View** tab of the Ribbon for which "invisibles" (useful things that display on the screen but are not normally printed out) should be shown.
- Open the panels (such as the Mixer, Ideas panel, and so on) that were open when you last closed it.

You can, of course, tell Sibelius which of the above things you want it to do for you, using **Display** and the **Files** pages of **File > Preferences** — "Display Settings" on page 141.

Undo and Redo

Two of the most important features in Sibelius are undo and redo, which let you move backwards and forwards through the edits you have made since you opened the score you are working on. How you access undo and redo is, unusually, different in the Windows and Mac versions of Sibelius. Additionally, the Redo command can be used to repeat the previous command or action. Use key commands or the Undo/Redo buttons at the top of the Keypad.

Note that redoing a previous command only works if the Redo history is empty. Also note that here are a few commands that are excluded, most significantly Selection actions and mouse drag actions. These are part of the Undo/Redo history, but not part of repeat last command or action functionality.

To undo the last thing you did, click the left-pointing arrow, or type the shortcut **Control+Z**. You can click the menu part of the button to show the undo history menu: click on any item in the menu to undo directly to that point.

To redo an operation you did not mean to undo, or if you want to redo the last command or action, click the right-pointing arrow, or type the shortcut **Control+Y**. As with undo, you can click the menu part of the button to show the redo history button. The most recent operation you undid is at the top of the list, so click the top item to redo one step, the second item to redo two steps and the bottom item to redo everything you undid and get back to where you were.

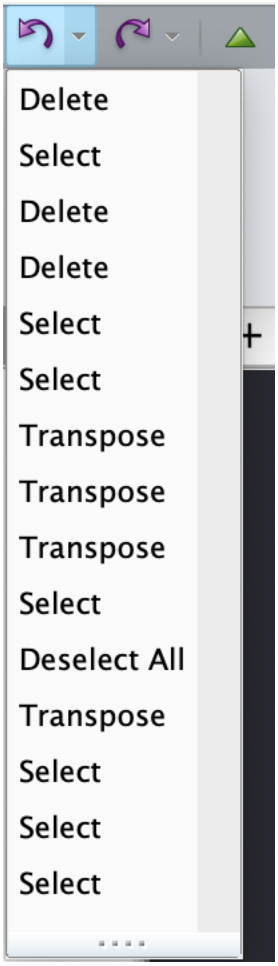
Mac Users

On Mac, undo and redo are found in both the **Edit** menu and in the Tool tab header in the upper right of the Sibelius window.

To undo the last thing you did, do one of the following:

- Choose **Edit > Undo**.
- Type the shortcut **Command+Z**.
- Click the Undo icon in the upper-right corner of the Sibelius window.

Both the **Edit** menu and the Edit icon menu lists the last thing you did in Sibelius.

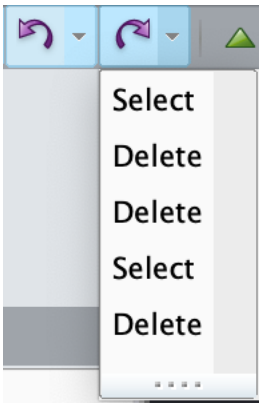


Edit > Undo History (shortcut **Control+Shift+Z** *or* **Command+Shift+Z**) lists all the recent operations you've done, and lets you hop back to a particular earlier point in time. The most recent operation is at the top of the list, so click the top item to undo one step, the second item to undo two steps and the bottom item to undo as far back as you can go.

To redo an operation you did not mean to undo, or if you want to redo the last command or action, do one of the following:

- Choose **Edit** › **Redo**.
- Type the shortcut **Command+Y**.
- Click the Redo icon in the upper-right corner of the Sibelius window.

Both the **Edit** menu and the Redo icon lists what it was you just redid.



Edit › **Redo History** (shortcut **Control+Shift+Y** or **Command+Shift+Y**) is like **Undo History**, but lists all the things you can redo after you have done a load of undoing.

Windows Users

On Windows, undo and redo are found on the Quick Access Toolbar, which appears in the top left-hand corner of each Sibelius document window.

Undo Level

To set how far back you can undo, choose the **Other** page of **File** › **Preferences** and drag the slider. You can undo up to 20,000 operations, so if you set the undo level large enough you can undo right back to when you started writing the current score.

Connecting External MIDI Devices

There are three steps to setting up your external MIDI devices: connecting the hardware, installing the necessary software (if any), and then setting up MIDI in Sibelius. This topic takes you through the first two steps, and the last step is described in "Input Devices" on page 280.

Connecting MIDI Devices to Your Computer

MIDI stands for Musical Instrument Digital Interface. It is a standard, not a thing—the universal standard for connecting electronic musical instruments together. MIDI keyboards, synthesizers, sound modules, samplers and other electronic music gadgets can all be plugged into one another with MIDI cables, and can also be plugged into your computer. Virtual instruments and software synthesizers are also MIDI compatible, and as they're already in your computer you don't need to attach cables at all in order to play music back.

All modern MIDI devices, such as controller keyboards, have USB connections, enabling you to connect your MIDI keyboard directly to your computer using only one USB cable.

For older MIDI devices without direct USB connections, you can connect a separate MIDI interface to a USB port on the back of your computer, and plug your MIDI device into the MIDI interface using MIDI cables.

Connecting MIDI Devices Directly using USB

Most contemporary MIDI keyboards (such as NI Kontrol or M-Audio MIDI keyboards) and other MIDI devices (such as sequencers, synthesizers, and sound modules) connect directly to USB ports on your computer without the need for a separate MIDI interface. To install one of these devices, connect a USB cable (which may be provided with your device) to your computer, and follow the on-screen instructions to install the necessary driver software, if any.

Once any required drivers are correctly installed, you can set up input and playback in Sibelius—see "Input Devices" on page 280.

Switch the power on for your USB-connected MIDI devices before running Sibelius, otherwise Sibelius may not correctly detect your MIDI devices when it launches. Be aware that some bus-powered devices, meaning devices that have no separate power supply unit and draw power directly through the USB cable, only work reliably if connected to a USB port on your computer, not to an external device such as an un-powered USB hub.

Connecting MIDI Devices using a MIDI Interface

Contemporary MIDI interfaces connect by USB to your computer. You only need a MIDI interface if your external MIDI device does not have its own direct USB connection (such as an older MIDI controller, synthesizer, or sound module). Some devices, such as Avid MBOX Studio™, are combined audio and MIDI interfaces.

MIDI interfaces may require additional driver software, which is supplied by the device manufacturer.

Connections between MIDI devices use standard 5-pin DIN MIDI cables:



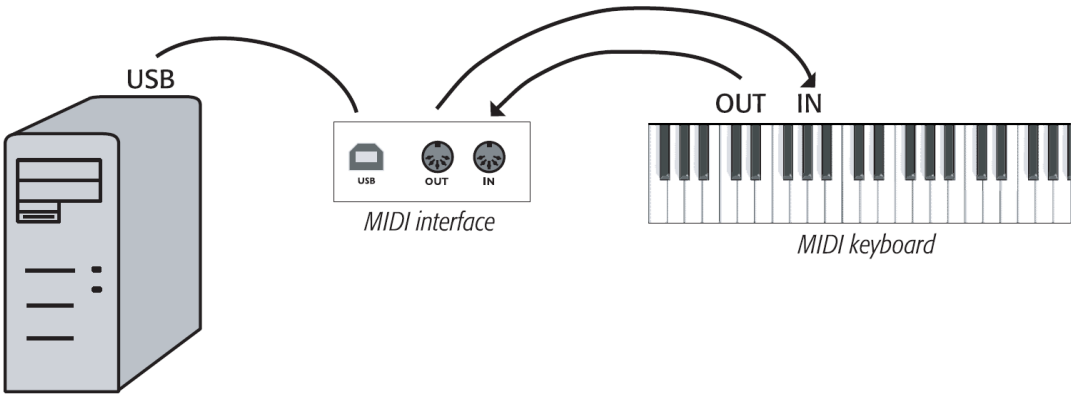
To connect an external MIDI device for MIDI (note) input:

- Connect its "Out" port to the MIDI interface's "In" port. This means that notes played on the keyboard go *out* of the keyboard, along the cable and *in* to the computer.

To connect the computer to an external MIDI device for playback (such as an external sound module or synthesizer):

- Connect the MIDI interface's "Out" to the keyboard's "In."

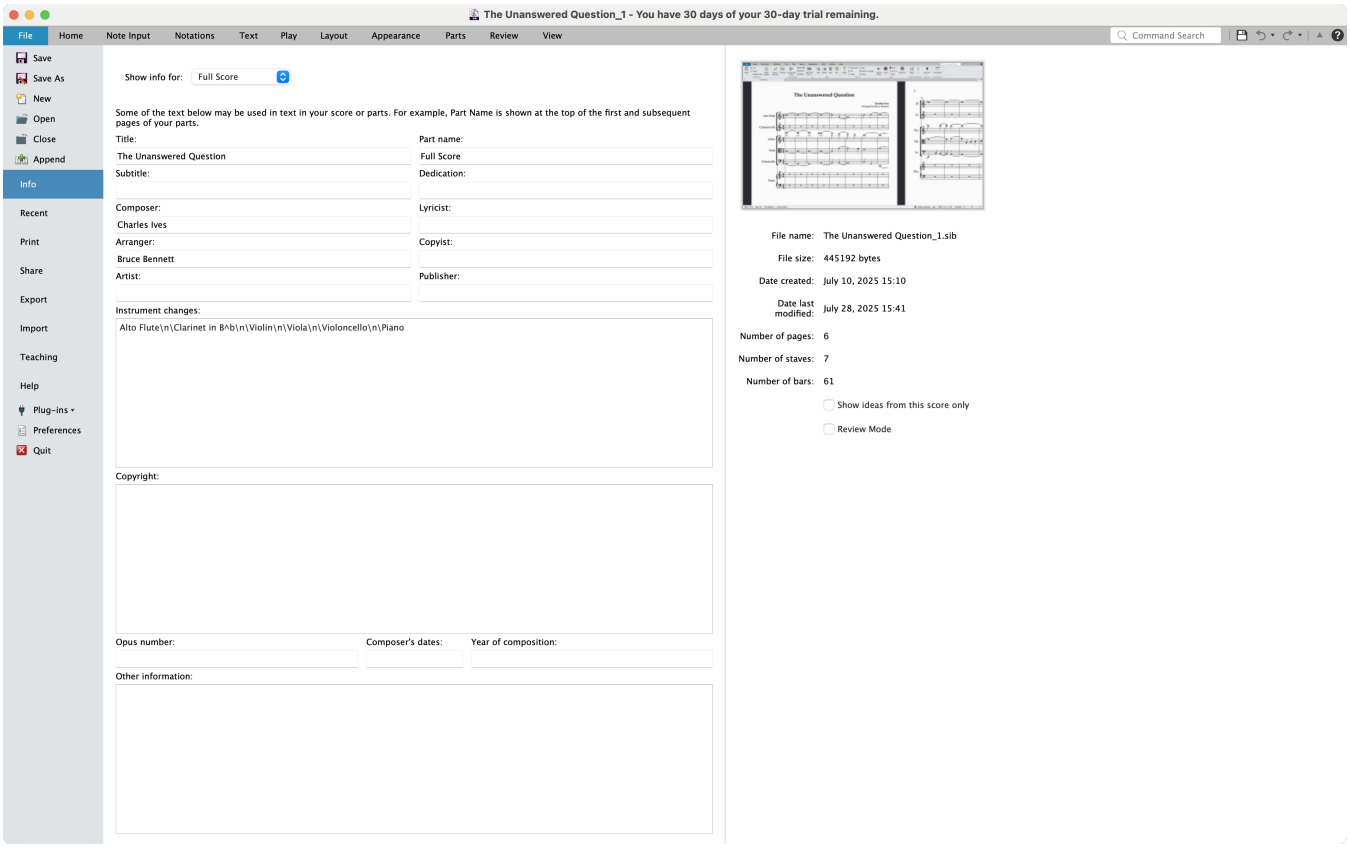
For example, connecting an external MIDI keyboard (such as a synthesizer) looks like this:



If you want to connect just, say, a sound module, rather than a keyboard, connect the MIDI interface's "Out" to the sound module's "In."

Once you've connected your MIDI devices to your computer, you can set up input in Sibelius—see "Input Devices" on page 280.

2 File tab



File tab in Sibelius Ultimate

Working with Files

This topic explains saving scores in Sibelius format, and (for more advanced users) how to access files containing custom Sibelius settings (house styles). The other topics in this chapter describe how to share files with other people, whether or not they have Sibelius, and how to import and export files in various formats.

Creating a Score

There are several ways to start a new score in Sibelius — "Starting a New Score" on page 24.

File Size

Sibelius files typically occupy around 20K plus 1K per page (excluding any imported graphics), even for band or orchestral music. This means you can fit literally millions of pages on your hard disk, and even huge scores can easily be sent by email. So even if your name is J.S. Bach, disk space is unlikely ever to present a problem when using Sibelius.

Saving

You can save files just as you would with many other applications, using **File > Save As** (shortcut **Control+Shift+S** *or* **Command+Shift+S**) and **File > Save** (shortcut **Control+S** *or* **Command+S**). In addition to being able to save Sibelius scores, you can also export other formats, such as MusicXML, MIDI, audio, and graphics; for more details, see the relevant topics in this Reference Guide. To save lyrics, see "Export Lyrics" on page 525.

A convenient place to save is the **Scores** folder that Sibelius has helpfully created for you. On Windows, the **Scores** folder is created inside your **My Documents** folder; on Mac, it is inside your user **Documents** folder.

You can change which folder is the default for saving scores on the **Saving and Exporting** page of **File > Preferences**.

When you next open the score after saving, it will open at the point at which you were working on it when you saved, with the window in the same position, the same panels and windows visible, and even at the same zoom factor.

You have complete control over to what extent Sibelius restores your previous working environment when reopening a score you have previously saved—"Display Settings" on page 141.

Auto-Save

Sibelius can automatically save your score at timed intervals so that, should your computer crash, the most work you can lose is a few minutes' worth. Rather than saving your actual file, Sibelius makes a copy of your score and saves it into a special hidden folder.

If Sibelius doesn't shut down correctly (for example, if your computer crashes or there is an interruption in power), the next time you start the program, it checks the special folder. If it finds any scores in that folder, you are asked if you want to restore them.

When you close Sibelius normally, it deletes all the files in the special folder — so it's essential that you don't save any files in there yourself!

Auto-save is enabled by default. If you ever need to disable it, you can do so from the **Saving and Exporting** page under **File > Preferences**. You can also specify in this dialog how often Sibelius automatically saves your score; the default is 10 minutes.

Backups

Each time you save, the score (with a version number added to the name) is also saved, by default, in **Backup Scores** in your **Scores** folder. If you ever accidentally delete or mess up a score, look in this backup folder to get the latest version you saved, or earlier versions too.

You can specify the number of backups and the folder location for backups from the **Saving and Exporting** page of **File > Preferences**. The default number of backups is 200. Older copies are progressively deleted to stop your disk from filling up, so don't use this folder to store your own backups!

Backup scores are created when you save manually, not each time Sibelius auto-saves; but unlike auto-saved scores, backup scores are not deleted when you close Sibelius.

Catalog Information

The **File > Info** pane can be used to enter information about your score, such as its title, composer, arranger, copyright, and so on, which is automatically used when you publish your score on the Internet. You will find that several fields are already filled in if you specified title, composer, and so on at the time you created your score.

The right-hand side of **File > Info** shows you useful details about your score, such as the date it was created, when it was last saved, how many pages, staves and bars it contains, and so on.

The values you enter into the fields in the **File > Info** pane can also be used as *wildcards* in text objects throughout your score. For details on wildcards and how to use them in Sibelius, see "Wildcards" on page 528.

User-Editable Files

Sibelius lets you create your own:

- Ideas ("Ideas" on page 157)
- House styles ("House Style" on page 685)
- Plug-ins ("Working with Plug-ins (Sibelius Ultimate Only) " on page 120)
- Worksheets ("Worksheet Creator (Sibelius Ultimate Only)" on page 107)
- Arrange styles ("Edit Arrange Styles (Sibelius Ultimate Only)" on page 311)
- Chord symbol libraries ("Chord Symbols" on page 481)
- Guitar scale diagram libraries ("Guitar Scale Diagrams (Sibelius Ultimate Only)" on page 505)
- Text and music font equivalents ("Working with Text" on page 440, "Music Fonts" on page 699)
- Manuscript papers ("Exporting Manuscript Paper (Sibelius Ultimate Only)" on page 103)
- Feature sets ("Keyboard Shortcuts" on page 144)
- Word menus ("Working with Text" on page 440)

As Sibelius comes with its own sets of each of these kinds of files, any additional ones you create are saved in a location separately from those supplied with the program. The standard files included with Sibelius are non-deletable; you should *not* change anything inside the installation folder itself (or the application package—sometimes known as a "bundle"—on Mac), which is where they are stored.

Your own (user-editable) files are stored in specific folders inside your user account's application data folder of your computer, the location of which will differ depending on the operating system you are using:

- *Windows:* **`C:\Users\username\Application Data\Avid\Sibelius\`**
- *macOS*: **`/Users/username/Library/Application Support/Avid/Sibelius`**

On Windows, you can go quickly to this location by clicking the **`Sibelius (User Data)`** shortcut in the **`Sibelius`** program group in your Start menu. The application data folder is hidden by default and will not be otherwise visible in Windows Explorer. If you wish to access this folder using Explorer, go to **`Control Panel`** and click **`Folder Options`** from any open Explorer window. Click the **`View`** tab and from the **`Files and Folders`** list choose **`Show hidden files and folders`**.

Inside the Sibelius application data folder you will find various folders whose names indicate the content they contain. (On Mac, it is possible for there to be no folders at all, as they are only created when you create or edit a file that is saved in that location.)

You can copy any appropriate file to the user area directories and Sibelius will use it when you next start the program. Files you have added or created can also be deleted with no ill side-effects.

Quick Look (Mac only)

Quick Look is a feature built in to macOS that lets you preview instantly the contents of your documents directly from the Finder, without having to wait while you open the applications that created them: select the document in the Finder, and press **`Space`**. Many documents also show thumbnail previews on the desktop and in Finder windows, and if you set Finder windows to use Cover Flow, you can flip through folders of documents very quickly.

Sibelius supports Quick Look, so instead of the usual document icon, you will see a thumbnail of the first page of the score: select it and press **`Space`** (or click the Quick Look icon in the Finder) to see a larger preview of the score. You can scroll through pages by grabbing the scroll bar at the right-hand side of the preview.

Spotlight (Mac only)

Spotlight is built-in search engine for macOS. You can access Spotlight by clicking its icon at the top right-hand corner of the screen, or use the keyboard shortcut **`Command-Space`**, and type the search term you're looking for. You can search for Sibelius scores using Spotlight, by typing the filename, or any portion of text

that you know is contained within (such as title, composer, lyrics, instrument names, and so on). Once you've found one or more scores, press **Space** to preview it using Quick Look (see above), or double-click to open it in Sibelius.

Sharing Files

It's easy to share music you have written in Sibelius with other people.

To learn more about how you can publish and share your music online (including as audio tracks or videos), see "Sharing on the Web" on the next page.

Sharing Files with Other Users of Sibelius

If the person you are working with also has Sibelius, you can send the file by email, or on removable media such as a USB flash drive.

Find out what version of Sibelius the person you're sending files to is using. If they have the same or a later version of Sibelius as you, you can save your file as normal and send it to them. If, however, they have an earlier version of Sibelius (or are using an earlier version of Sibelius Student or Sibelius First), you must export your score in an earlier file format before emailing.

Sharing Files with People Who Don't Use Sibelius

If the recipient does not have Sibelius, you can:

- Share scores with Sibelius Cloud Sharing — "Sibelius Cloud Sharing" on page 219.
- Export a PDF of your score and send it to them — "Exporting PDF Files" on page 92.
- If the recipient has another music program and wants to listen to and perhaps edit your music, send them a MIDI file ("Exporting MIDI Files" on page 98) or, preferably, a MusicXML file ("Exporting MusicXML Files" on page 97).
- If you want to send your music to somebody else so they can hear it, but you don't need them to see the score, you could export an audio file from Sibelius and then either burn it to an audio CD, or compress it into an MP3 file and send it by email — "Exporting Audio Files" on page 88.
- If you want to send your music to somebody else so they can hear it, and you *do* need them to see the score, you can export a video file from Sibelius — "Exporting Video Files" on page 89.
- If you want to publish your music online for people to view and print—or use a video or audio-sharing service—Sibelius can export a suitable file and upload it directly to your Score Exchange account — "Sharing on the Web" on the next page.

Files on Windows or Mac

Sibelius for Windows and Sibelius for Mac use exactly the same file format. You can move a Sibelius score between Mac and Windows without any conversion at all.

Since the files use Unicode, a standard international character set, special characters (like accented letters) are automatically translated between Mac and Windows. Music and text fonts are also substituted intelligently.

Sibelius files have a **.sib** extension. On Mac, Sibelius files are also of kind "Sibelius document" (internally the Creator is "SIBE" and the Type is "SIBL").

Opening Mac Scores on Windows

To open the file in Sibelius for Windows, you may have to add the file extension **.sib**. Although Sibelius adds this file extension by default on both Windows and Mac, some Mac users prefer not to use file extensions; this causes a problem on Windows, because the file extension tells Windows this is a Sibelius file.

To add the file extension in Windows:

1. Right-clicking on the file icon (in My Computer or Windows Explorer) and select **Rename**.
2. Change the extension, and then press **Return** (on the main keyboard).

   You may be prompted that changing file types can render them unusable, because Windows assumes that you don't know what you're doing. If asked whether you are sure you wish to proceed, click **Yes**.

   Once you have renamed the file, you can open it in the usual way by double-clicking.

Opening Windows Scores on Mac

To open a file created using Sibelius for Windows, choose **File > Open** and double-click the name of the file in the dialog.

Sharing on the Web

The **File > Share** page houses all of Sibelius' features for sharing and publishing your music by email and online publishing using Score Exchange.

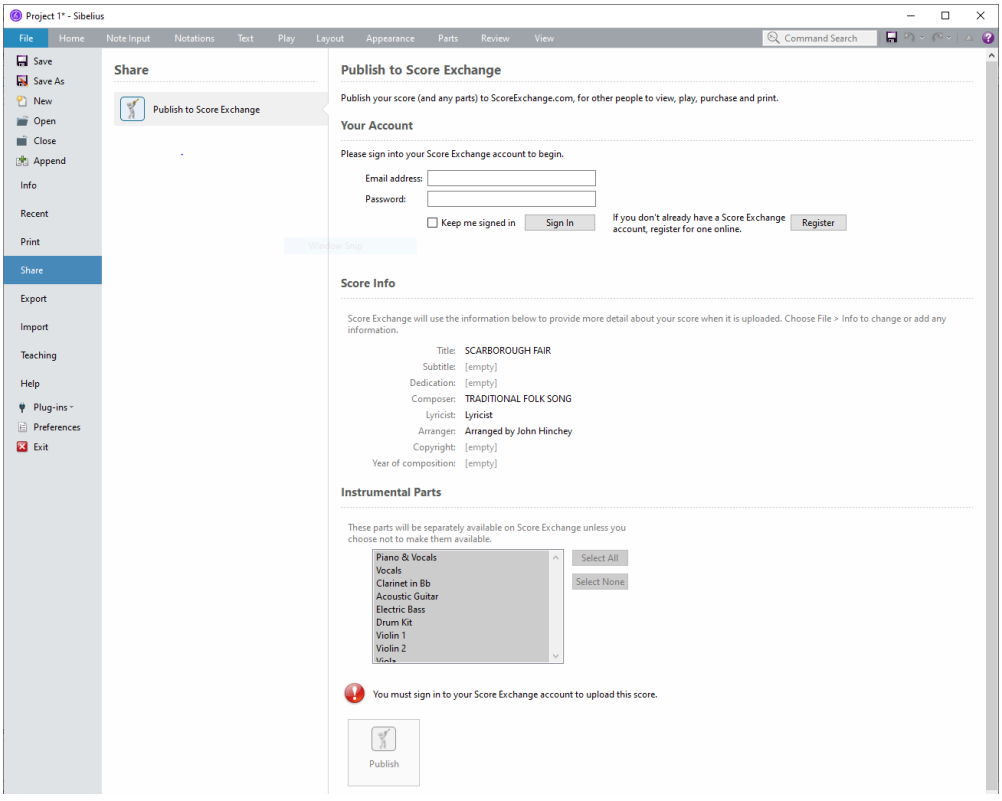
Share video using Sibelius's video export or export an audio track of your score to share. Integration with Score Exchange lets you publish scores online.

You can also share scores with Sibelius Cloud Sharing—"Sibelius Cloud Sharing" on page 219.

Of course, Sibelius also offers the ability to print ("Printing" on page 79), export scores as MIDI, MusicXML or PDF ("Exporting MIDI Files" on page 98, "Exporting MusicXML Files" on page 97, "Exporting PDF Files" on page 92), and create audio and video files on disk ("Exporting Audio Files" on page 88, "Exporting Video Files" on page 89).

Publishing for Others to View, Purchase and Print

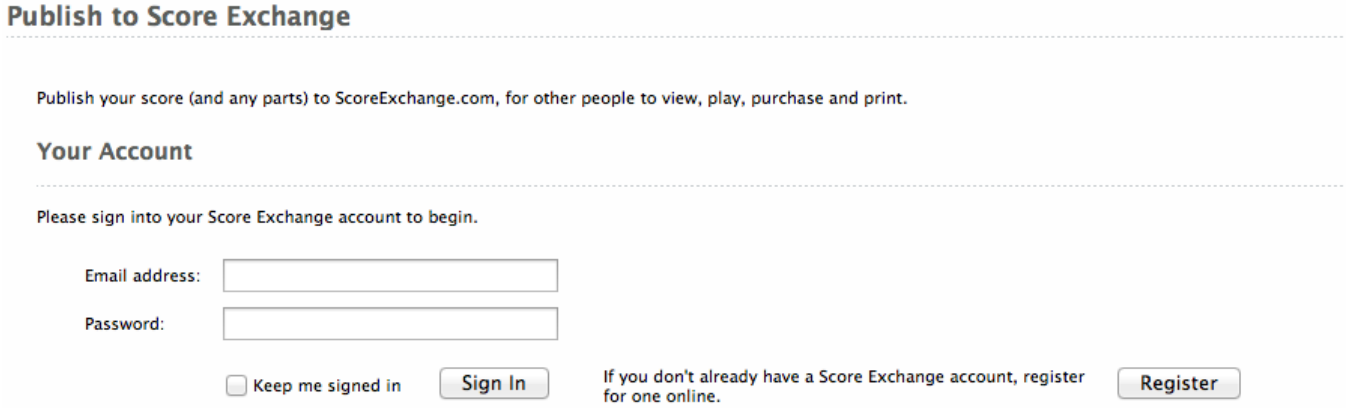
Sibelius lets you upload and publish your scores as digital sheet music to ScoreExchange.com.



Score Exchange is a web site for finding and purchasing new sheet music from composers and arrangers all over the world. ScoreExchange.com offers thousands of scores for every instrumentation imaginable—from solo pieces to works for full orchestra, from classical to pop.

With Score Exchange you can upload, publicize, sell or give away your musical compositions and arrangements. For more details, visit www.scoreexchange.com.

The **File > Share > Publish to Score Exchange** pane contains options for preparing and sending your score to your ScoreExchange.com account. (If you don't already have an account, click the **Register** button to be taken directly to ScoreExchange.com to sign up for one.)



Enter the email address and password you used to create your Score Exchange account and click **Sign In** to enable the remaining options. (If you switch on the **Keep me signed in** checkbox before clicking **Sign In**, Sibelius will remember your login details between sessions, so that when you next run the program, you will automatically be signed into your account.)

Under the **Score Info** heading, you can see at a glance which of the fields in the **File > Info** tab you've already completed, which is useful as Score Exchange is able to use this information to tell people more details about your score once you've uploaded it.

You will also see a list of the instrumental parts created automatically by Sibelius for every instrument in your score. You can choose whether these should be removed from the file you upload to ScoreExchange.com; all parts are included by default. These parts can then be made available separately to purchase or download.

When you click the **Publish** button, Sibelius will open your web browser and take you to ScoreExchange.com where you can provide additional details about your score to make it easier to find—or you can choose to hide the score from public view until it's ready.

Starting a New Score

You can do any of the following to start a new score in Sibelius:

- Input notes with the mouse or the keyboard
- Record your performance on a MIDI controller
- Record MIDI from a sequencer
- Import music from another program in MusicXML or MIDI format
- Scan printed music with PhotoScore
- Input music using a microphone with AudioScore

You can start a score from scratch in one of two ways:

- With no score open, click the **New** tab in the **Quick Start** window; or
- With a score already open, choose the **File** tab, and click the **New** button, or type the shortcut **Control+N** or **Command+N**.

Manuscript Paper

In either case, you will end up looking at a list of templates, called *manuscript papers*, organized into folders, and showing a thumbnail view of each one. The preset manuscript paper choices have various combinations of instruments, along with other less obvious settings to improve the look and playback of your score. You do not have to use the instruments exactly as provided—feel free to delete instruments or add new ones.

It's better to use a manuscript paper containing instruments than to start with a blank page, even if the instrumentation isn't exactly right, because various other options are already set for you in the manuscript papers appropriate for the particular type of music.

Sibelius First and Sibelius Artist provide a limited number of presets that cannot be edited. Sibelius Ultimate provides more than 60 predefined manuscript papers, which can be edited, or you can create your own.

Manuscript paper presets are categorized as follows:

- **Common**: Basic templates for **Treble staff**, **Bass staff** and **Blank**, which has no preset instruments.
- **Band**: A range of manuscript papers suitable for brass band, concert band, and school bands.
- **Chamber Groups**: Brass, wind and string trio, quartet and quintet templates.
- **Choral and Song**: Various **Choir** manuscript papers are included, some (called **reduction**) with the singers reduced onto two staves ("closed score"), some with organ or piano accompaniment, plus Voice + keyboard for piano/vocal music.
- **Handbells**: Templates for handbells written on one staff and two staves.
- **Jazz**: A number of suitable templates using "handwritten" house styles, including **Big band** and **Jazz quartet**.
- **Latin**: Mariachi band and Salsa band templates.
- **Marching Band and Percussion**: Templates for drum corps battery (percussion) and brass, plus larger marching and military band ensembles.
- **Orchestral**: Classical, Romantic, Modern, concert, string and film orchestras are all included. The **Orchestra, film** manuscript paper was designed by *The Simpsons* composer Alf Clausen and his son Kyle Clausen.
- **Orff Instruments**: Templates for Orff classroom groups.
- **Rock and Pop**: Templates for guitar-driven pop groups and R & B bands.
- **Solo Instruments**: Various manuscript papers for guitar notation and tab, including **Lute tablature**, plus Piano and Lead sheet.

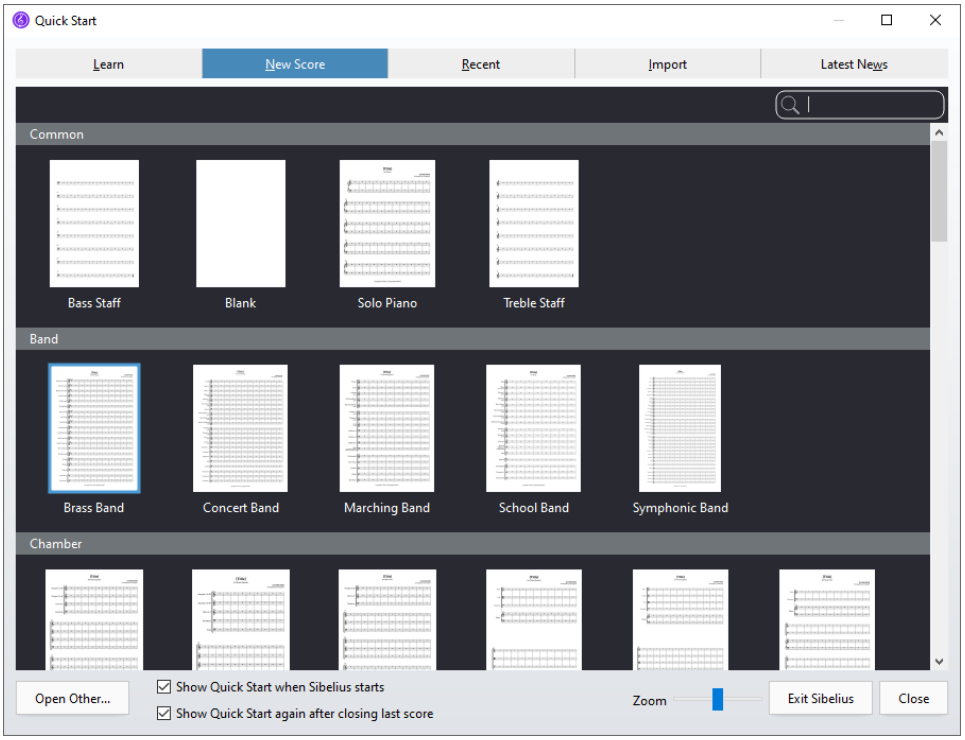
To browse through the categories more quickly, you can collapse a category by clicking its title bar, or hold **Shift** and click any heading to collapse or expand all of the categories at once.

If you want to create an educational worksheet from scratch, it's usually easiest to start off not from one of these manuscript papers, but rather by choosing a template from **File > Teaching > Worksheet Creator** — "Worksheet Creator (Sibelius Ultimate Only)" on page 107.

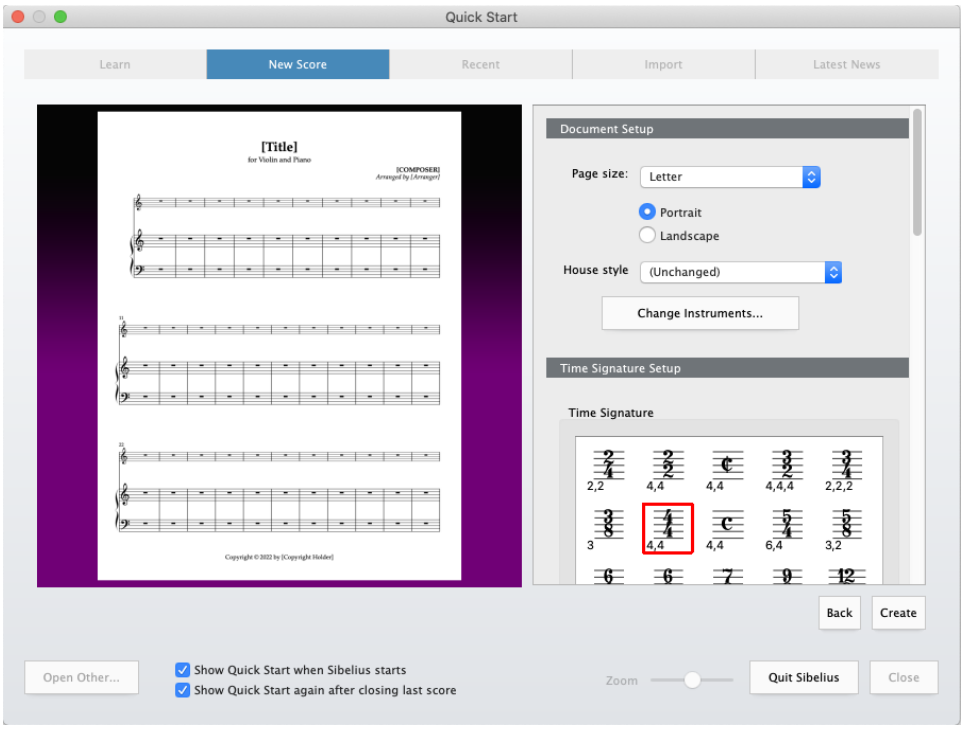
With Sibelius Ultimate, you can also create your own manuscript papers— "Exporting Manuscript Paper (Sibelius Ultimate Only)" on page 103.

Setting Up Your Score

To get started with your score right away without modifying the instruments it contains, or setting an initial key or time signature, double-click your chosen manuscript paper.



To modify the manuscript paper, click it just once, and you will see a zoomed-in version of the template, together with some options to its right.



Using the options on the right you can modify the page size, orientation, instruments to be used, individual staff sizes, time signature, key signature, initial tempo, and, if you're really planning ahead, even specify the title and composer of the piece.

You can always add or change any element that you added when you created the score later, so don't feel any pressure. For now, you can make as many or as few of these decisions as you like, and to get started on the score itself, click **Create** at any time.

Opening Files from Previous Versions

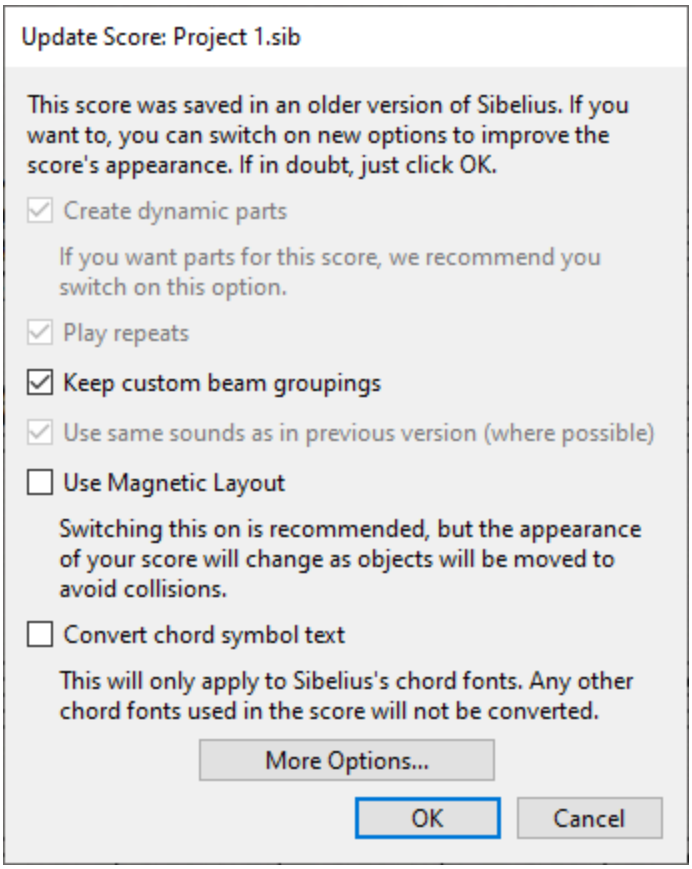
Sibelius is fully backwards compatible. Sibelius can open files from all previous versions of Sibelius for Windows and Mac, including files saved in Sibelius Student, Sibelius First, and G7.

To open a file:

- Choose **File > Open**.
- Click **Open Other** in the Quick Start window, and open the score as normal.

Update Score Dialog

As new versions of Sibelius often come with new features, you might be presented with an Update Score dialog when opening a score created in Sibelius 5 or earlier. You can use this feature to choose which aspects, if any, of your score you wish to update.



You are only able to choose options that were not available in the version of Sibelius that your score was saved in.

The options on the main **Update Score** dialog are the most important, and do the following:

- **Create dynamic parts**: Creates a default set of dynamic parts if is switched on ("Working with Parts" on page 703).
- **Use same sounds as previous version (where possible)**: Allows you to choose whether Sibelius should attempt to retain the same sound for each staff in your score as was used to play it back in Sibelius 4 or earlier. This option only takes effect if you have compatible sound sets installed for the devices you were using when you were working on the score in your previous version.
- **Play repeats**: Determines whether Sibelius should pay attention to any repeat barlines in the score. Normally this checkbox will be disabled, since the option has been switched on by default in all but the earliest versions of Sibelius, but if it is enabled, you should switch it on to ensure correct playback and display of bar numbers in the score.
- **Keep custom beam groupings**: Determines whether Sibelius should retain any individual edits made to beam groups in the score. Normally this checkbox should be left on to ensure that beam groups are not changed when you open the score: if you subsequently want to reset the beam groups to their new defaults, use **Appearance > Reset Notes > Beam Groups** ("Beam Groups" on page 398).
- **Use Magnetic Layout**: Lets you enable automatic collision avoidance for your score. You should leave this option switched on: if you subsequently want to disable Magnetic Layout in your score, switch off **Layout > Magnetic Layout** ("Magnetic Layout" on page 658).
- **Convert chord symbol text**: Updates text-based chord symbols from Sibelius 5 and earlier into newer, more intelligent chord symbol objects. Their original appearance will be retained until you select them and choose **Layout > Reset Design**. Sibelius is only able to update chord symbols that use one of Sibelius's own chord symbol fonts; if you used a chord symbol font not supplied with Sibelius, it will be unable to convert them ("Chord Symbols" on page 481).

Clicking the **More Options** button lets you use new options that may improve the appearance of your score:

- **Magnetic slurs on normal notes**: Makes slurs above or below normal notes magnetic, so that either end of each slur is attached to the closest note or chord ("Slurs" on page 369).
- **Magnetic slurs on cross-staff notes**: Works similarly, but applies only to slurs on cross-staff notes (for example, in keyboard music) ("Slurs" on page 369).
- **Version 1.3 stem length rule**: Makes the stems of notes on or either side of the middle line 0.25 spaces longer than with the option off, which many engravers and publishers prefer.

  Sibelius's voice positioning rule was improved in Sibelius 2, so to apply the new rule to older scores, switch on **Version 2 voice positioning rule** ("Voices" on page 296).
- **Magnetic tuplets**: Ensures that the numbers and brackets of tuplets are positioned correctly above or below the notes of the tuplet according to their position on the staff ("Triplets and Other Tuplets" on page 266).
- **Adjust note spelling in transposing instruments in remote keys**: Makes sure that the spelling of notes in transposing instruments will be enharmonically correct ("Instruments" on page 168).
- **Allow note and staff spacings to be contracted**: Takes advantage of the improvements in Sibelius's spacing algorithms to tighten the horizontal and vertical spacing of older scores ("Note Spacing" on page 689).
- **Optical beam positions**: Applies Optical beam positions ("Beam Positions" on page 404).
- **Optical ties**: Applies Optical tie positions ("Ties" on page 434).
- **Optical note spacing**: Overrides any manual adjustments made to note spacing in your score and applies Sibelius's Optical rule ("Note Spacing" on page 689).

- **Hidden notes and rests don't affect stem directions and rests**: Should be switched on, unless you know you have flipped stems and changed the vertical position of rests in the score and want those changes to be retained.
- **Version 5 vertical text positioning rule**: Should be switched on, unless you know you have adjusted the vertical position of text objects (such as bar numbers) to compensate for the text appearing too close to the staff following instrument changes along a staff that change the number of staff lines.
- **Adjust stem lengths to avoid beamed rests**: Applies an improved rule for the position of beams, moving them such that they don't collide with rests ("Beam Positions" on page 404).
- **Draw automatic cautionary accidentals**: Enables Sibelius's automatic cautionary accidentals feature, which shows a cautionary accidental for a note in the preceding bar with an accidental ("Accidentals" on page 416).
- **Position slurs on mixed stem notes above the notes**: Applies an improved rule for the direction of slurs: if all of the notes under the compass of the slur have stems pointing upwards, the slur will curve below the notes; if any of the notes have stems pointing downwards, the slur will curve above the notes ("Slurs" on page 369).
- **Extend tuplet brackets to last note in tuplet**: Resets the duration of tuplets to use improved positioning for the left- and right-hand ends of tuplet brackets ("Triplets and Other Tuplets" on page 266).

Other Settings to Consider

There are a number of more subtle settings that you may want to consider after opening a score created in a previous version of Sibelius:

- For articulations, switching on **New articulation positioning rule** on the **Articulations** page of **House Style > Engraving Rules** is recommended. This option will change the position of articulations that appear outside the staff on stem-down notes above the middle line of the staff, and will also change the position of articulations (for example, staccato, tenuto) inside the staff on stem-up notes above the middle line of the staff (for example, flipped notes). If you have previously dragged any articulations in order to achieve correct positioning, you should select those notes and use **Layout > Reset Position** to see the effect of the **New articulation positioning rule**. Also, if you prefer to follow the convention whereby accents should be positioned inside slurs, switch on the appropriate Inside slur checkbox for that articulation.
- For accidentals, in addition to switching on the automatic cautionary accidentals options on the **Accidentals** page of **House Style > Engraving Rules**, you may also want to switch off **Reset accidentals to current key signature on clef change** on the **Clefs and Key Signatures** page, which ensures that notes following mid-bar clef changes follow the normal conventions regarding accidentals prior to the clef change in the same bar.
- For staff spacing, consider switching off **Justify both staves of grand staff instruments** and setting up values for the new *n* **extra spaces**... options on the **Staves** page of **House Style > Engraving Rules**.
- For dynamics on vocal staves, switch on the new **Vocal staff** option in the **Edit Instrument** dialog for the vocal instruments in your score, then switch on the new **Different default position on vocal staves** checkbox in **House Style > Default Positions** for Expression text and the various hairpin line styles and set suitable values to position them above the staff by default.
- For Magnetic Layout, you may find that selecting objects and choose **Layout > Reset Position** substantially improves the appearance of your score.

The majority of the above options can be set quickly to their recommended settings by importing one of the supplied house styles — "House Style" on page 685.

Importing Sibelius Files

In addition to being able to create a new score or open an existing Sibelius file (.sib), you can selectively import tracks from another Sibelius file into any open score.

Setup a Score for Import

Use an existing score or prepare a new score with the instruments that are in the file you want to import. For example, if you have a Sibelius file with music for a string quartet, create a new score using the Sibelius String Quartet template. You must have at least one instrument in the score to import music from another Sibelius file.

Importing Data from a Sibelius File

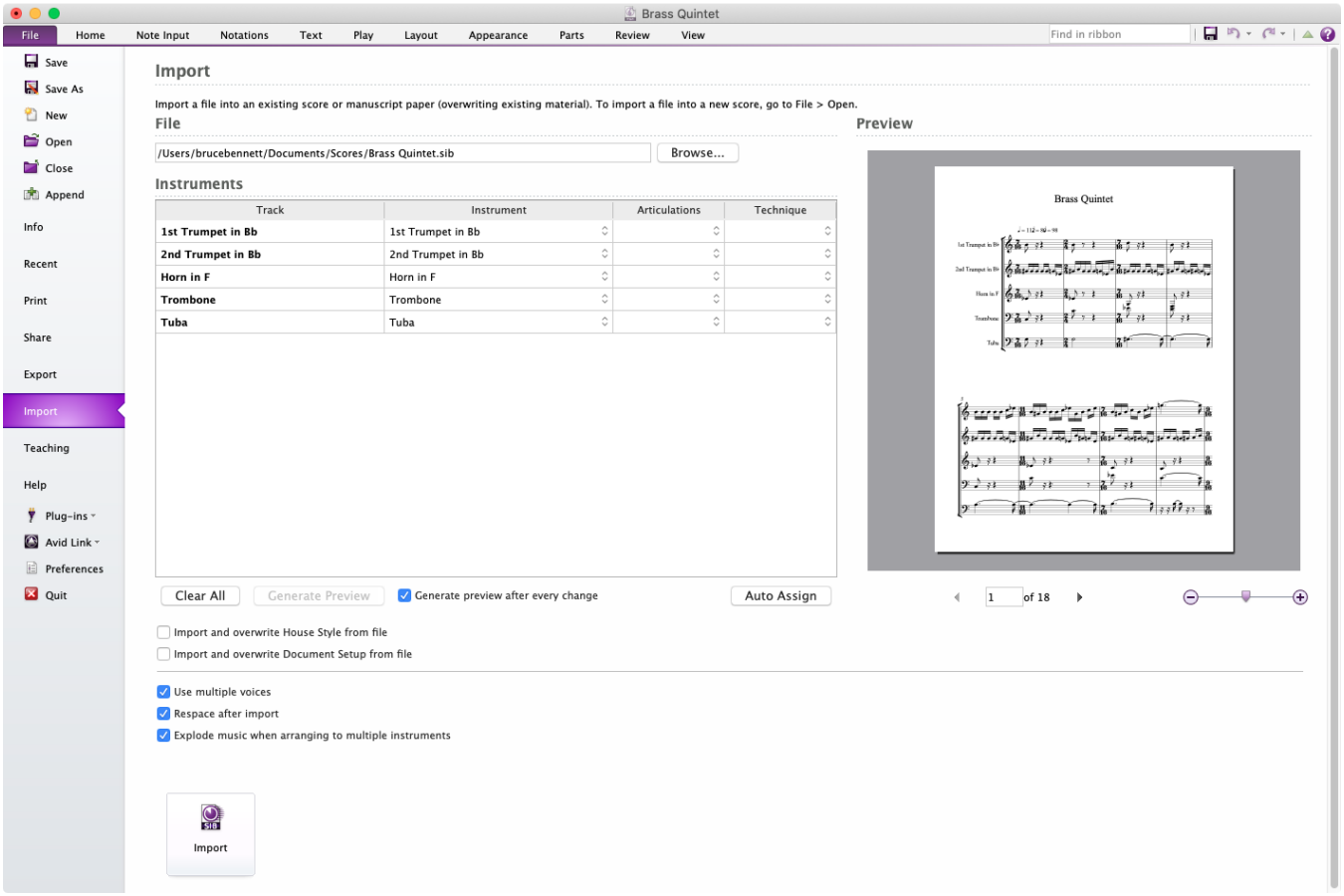
You import data from another Sibelius file into an existing score or you can create and prepare a new score for import. The Import page under the `File` tab lets you browse for the file you want to import and how you want to map the data in the file to your score.

To import a Sibelius file into an open score:

1. Use an existing score or prepare a new score (add the corresponding instruments to the score that you want to import from another Sibelius file).
2. Choose **`File > Import`** to show the Import page.
3. Click **`Browse`**, navigate to the Sibelius file you want, select it, and click **`Open`**. Alternatively, you can drag and drop the file from the macOS Finder or Windows Explorer to the Import page.
4. In the **`Instruments`** section, select the Instrument in the score for each track in the file that you want to import. With Sibelius Ultimate, you can click **`Auto Assign`** to automatically assign tracks in the file to Instruments in the score (Sibelius Ultimate only).
5. Configure additional options as desired.
6. Use the **`Preview`** section to review the score before import.
7. Click the **`Import`** button.

Sibelius imports the file into your score based on the configured settings.

Import Page



File

The **`File`** section lets you browse for the file you want to import. Click the **`Browse`** button to locate and select the file you want to import. The file path is displayed to the left of the **`Browse`** button. You can also drag and drop a file from the macOS Finder or Windows Explorer to the Import page.

Instruments

The **`Instruments`** section lists the tracks (Instruments or staves) in the selected Sibelius file by name. You can manually assign each track to an Instrument in the score. Sibelius Ultimate also provides an Auto Assign button to automatically assign tracks to Instruments in the score.

Note that you can map a single track to more than one instrument. This is useful if you have a track that contains the music for a section of instruments, such as for the “Strings” or for the “Brass.” You can map these to several instruments in the score (there is no limit). For example, you can use this method to arrange a single Guitar track across both notation and tab staves.

Sibelius also provides options for importing tracks that use special articulations or performance techniques and merge them into a single instrument in the score. It is not unusual to use separate tracks for the performance of a single instrument (or instrument section) where each track plays a different set of samples for the same instrument. In such a case, assign each of those tracks to the same Instrument and then select the appropriate Articulations or Techniques on a track by track basis.

Each row represents a track (Instrument or staff) in the file. Each column lets you determine whether or not to import a track and how imported tracks should be mapped to Instruments in the open score.

- The **Track** column lists the tracks in the selected file by name. Track names that have been mapped to Instruments appear in bold text.
- The **Instrument** column lets you assign a track to an Instrument in the open score. If you want to exclude a track from import, leave it assigned to Don't import (or deselect any assigned instruments). If the track you are importing contains the parts for multiple instruments (such as for the string section), select each Instrument in the score that corresponds to the instruments in the track. Note that once an instrument is selected for any track, that instrument appears in bold in the list.
- If the track you are importing is one of several tracks that are part of a performance by a single instrument (such as a violin part) that uses special articulations (such as Staccato or Tremolo), assign the track to the appropriate instrument and select the corresponding Articulation.
- If the track you are importing is one of several tracks that are part of a performance by a single instrument (such as a violin part) that uses special performance techniques (such as pizzicato), assign the track to the appropriate instrument and select the corresponding Technique.
- Click the **Clear All** button to clear all track assignments. All Instrument assignments revert to Don't import.
- If the tracks in the selected file are named by instrument, click the **Auto Assign** button and Sibelius automatically assigns each track to the corresponding instrument in the score (Sibelius Ultimate Only).

Naming Conventions and Auto Assign

If the tracks in the selected file are named by instrument, click the **Auto Assign** button and Sibelius automatically assigns each track to the corresponding instrument in the open score. Auto Assign reads the incoming track names and maps to them accordingly. If recognizable articulations (such as staccato) or performance techniques (such as con sordino) are included in the track name, Sibelius auto-maps those as well.

Articulations that can be automatically identified with Auto Assign:

Articulation	Matched by ‹name›
Staccato	staccato
Staccatisimo	staccatisimo
Tenuto	tenuto
Marcato	marcato
wedge	wedge
tremolo	trem or tremolo

Techniques that can be automatically identified with Auto Assign:

Technique	Matched by ‹name›
Con sord	Mute, sord, con sord, con sordino, or sordino
pizzicato	Pizz or pizzicatto
Col legno	col legno or legno

A Note About Accessibility

The Instrument assignment table is keyboard accessible. Press Tab to enter and exit the table. Use the Arrow keys to move the focus forward and backwards through the list. Use Spacebar to open the list of available Instruments, and again to assign instruments. Press Return to close the list.

A Note About Time Signatures and Key Signatures

The time signature of the Sibelius file you are importing must match the time signature of the open score. If the Time Signatures do not match, you are prompted to cancel the import or open the score separately instead. If you open the score separately, you can then copy and paste music between the two open scores as well as export and import House Styles if desired. However, the Time Signature of the imported score overwrites the Time Signature of the open score if the open score is empty (that is it has Instruments but no notes on the staves) or if the open score has only one Instrument. Similarly, if the Key Signature of the open score is different from the Key Signature of the score you are importing, the pitches of the imported score are preserved within the Key Signature of the open score. However, if the open score is empty or consists of only one instrument, the Key Signature of the imported score overwrites the Key Signature of the open score.

Preview

The **Preview** section lets you review the score as you configure the Import options. You can preview the score page by page and zoom in and out to ensure that you configure the Import options to get the best results. If you are working with large scores, you may want to disable the **Generate preview after every change** option until just before you are ready to click **Import**, otherwise the time it takes to update the Preview with each change you make on the Import page may take longer that you like.

Import Options

The Import page provides options for how data from the selected Sibelius file is managed in the open score. A few of these options are the same as those for importing MusicXML and MIDI files.

- **Import and Overwrite House Style from File**: Enable the **Import and Overwrite House Style from File** option to import the House Style from the selected Sibelius file.
- **Import and Overwrite Document Setup from File**: Enable the **Import and Overwrite Document Setup from File** option lets you import the Document Setup from the selected Sibelius file.
- **Use Multiple Voices**: Enable this option if you are importing two independent tracks to a single instrument with two voices on a single stave. When this option is disabled, all imported notes will be in one voice only.
- **Respace After Import**: Enable this option to respace the score after import. This will usually result in the best looking layout for the score. However, you may want to disable this option if you are importing tracks into a score that already has music where you have manually adjusted the spacing and you want to preserve that.
- **Explode Music When Arranging to Multiple Instruments**: Enable this option when importing a single track to multiple staves (Instruments) in the score. For example, if you are importing a track that consists of triads to three separate staves (Instruments), Sibelius imports the top note of each triad to the first staff, the middle note to the second staff, and the bottom note to the third staff. Using the same example, if this option is disabled, Sibelius copies complete triads to each staff in the score.

Opening MIDI Files

If you don't know much about MIDI, "MIDI for Beginners" on page 623 explains what MIDI files are. If you're wondering where you can get MIDI files from, see "Downloading MIDI Files" on page 39.

Importing a MIDI File

To open a MIDI file:

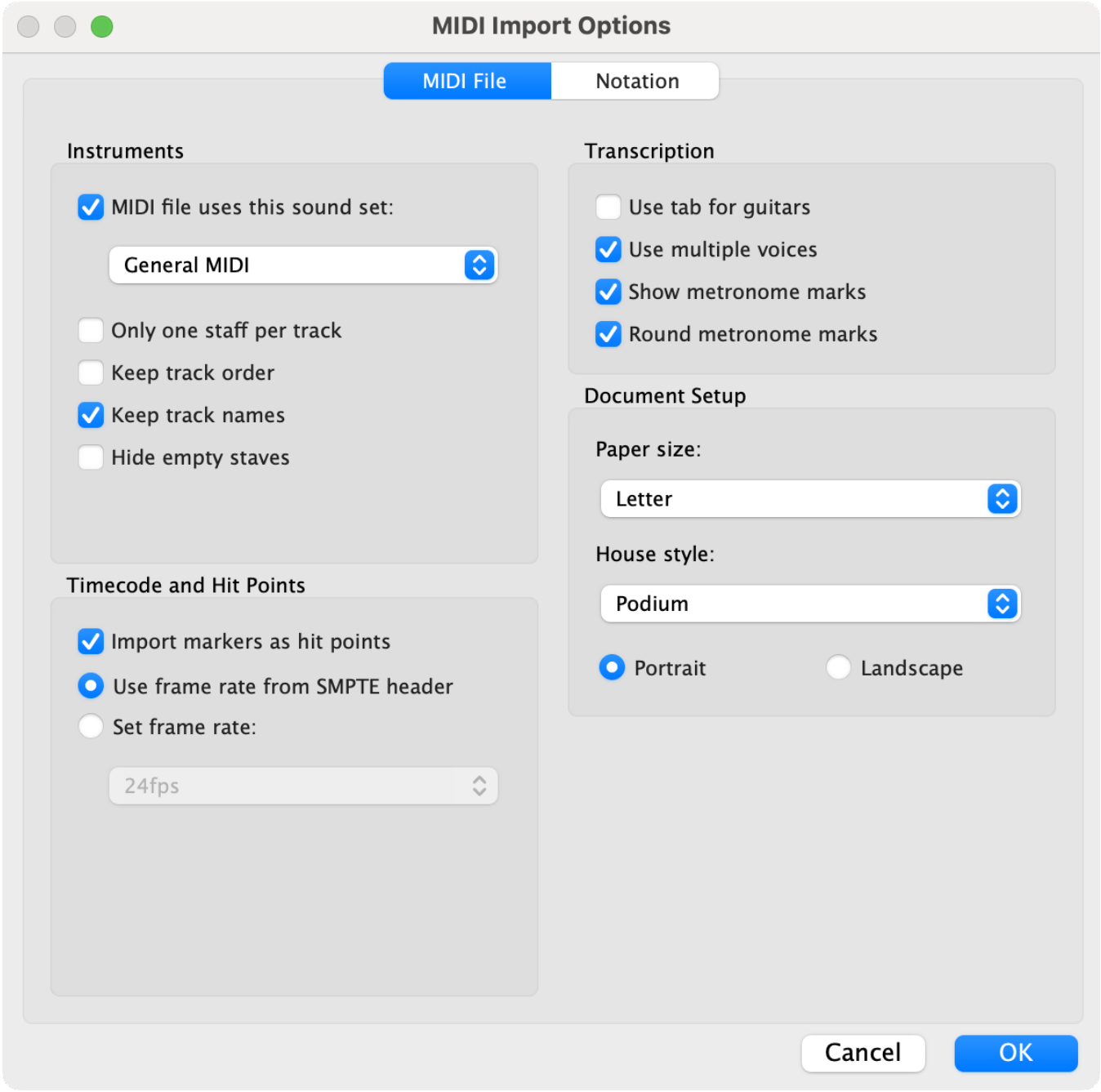
1. Choose **File > Open** (shortcut **Control+O** *or* **Command+O**)
2. Locate the file (on Windows, MIDI files usually have the file extension **.mid**), and click **Open**.
3. A dialog appears with importing options you can set (detailed below). In most cases you can click **OK**, and then wait a few seconds for the MIDI file to open.

   Some MIDI files contain no program changes (even though they contain instrument names), which means that the instruments have to be guessed. If so, Sibelius warns you that the instrument names, sounds, clefs, and other details may be wrong. You should either change the instrument's clef and such manually, or (preferably) make or obtain a copy of the MIDI file that does contain the necessary program change information, and import that MIDI file instead.

   If you find that the imported MIDI file doesn't look as good as you had hoped, try changing some of the import settings—see "Import Options" on the next page.

Once the MIDI file is imported you can play back, edit, save, print and create parts from it just as if you'd inputted the music yourself. Imported MIDI files play back with every nuance of the original sequence—the exact velocity and timing of each note—thanks to Sibelius's Live Playback feature ("Live Playback" on page 571).

Import Options

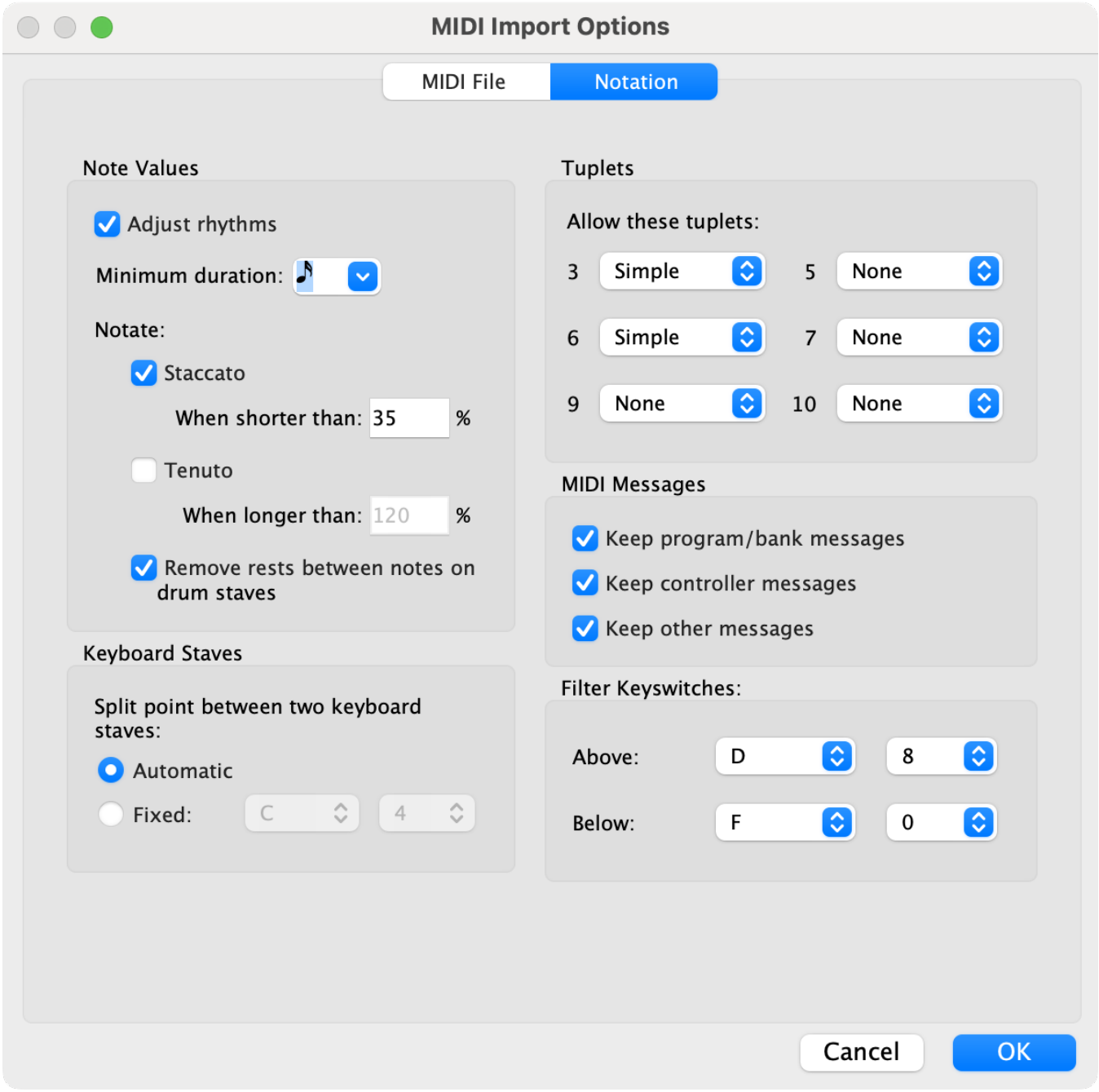


The options on the **`MIDI File`** tab of the **`Open MIDI File`** dialog are as follows:

- **`MIDI file uses this sound set`** lets you specify whether the program and bank numbers use General MIDI or another sound set. This helps Sibelius guess what the instruments are. Normally you can leave this option at General MIDI, or switch it off altogether if you want to import the MIDI file "as is."
- **`Only one staff per track`** is useful if you open a MIDI file which notates a piano (say) as two separate piano tracks, one for the left hand and another for the right hand. Enable this option and each hand is written as one staff, not two; you can then clean it up by creating a new piano and copying the two hands into it. Finally, delete the original two pianos.

- **Keep track order** is switched off by default; this makes Sibelius choose the order of the instruments. Switch it on to keep the instruments in the same order as the tracks in the MIDI file.
- **Keep track names** makes Sibelius use the name of each track as the instrument name; switch it off to use the default instrument names for the instruments Sibelius guesses
- **Hide empty staves** is switched on by default; this makes Sibelius hide empty staves throughout the resulting score, which is often useful because many MIDI files have tracks that are empty except for short passages; as a result, hiding empty staves can make the score easier to read
- **Import markers as hit points** makes Sibelius convert all markers in the MIDI file into hit points in the score it creates. When switched off, Sibelius will import the markers as standard text objects.
- **Use frame rate from SMPTE header** tells Sibelius to set the frame rate settings in **Play > Video and Time > Timecode and Duration** according to the settings in the MIDI file—see "SMPTE Offset" on page 39.
- **Use tab for guitars** specifies whether Sibelius should import any guitar tracks in the MIDI file onto tab staves; if the option is switched off, guitars are imported onto notation staves
- **Use multiple voices** determines whether Sibelius should use two voices where appropriate to produce cleaner notation; normally this option should be switched on
- **Show metronome marks** makes all metronome marks visible. If there are lots of changes of tempo (for example, *rits.* and *accels.*) then you may want to switch this option off, which will hide the metronome marks in the score, making it look cleaner but still playing back the same.
- The **Document Setup** options allow you to choose the **Page size**, **House style** and orientation (**Portrait** or **Landscape**) of the resulting score.

For details of the options on the **Notation** tab, see "Flexi-Time Options" on page 292.



Recommended Import Options

The precise combination of options you should choose in the **Open MIDI file** dialog will depend on a number of different factors, for example:

- If you are importing a MIDI file to create clean notation, you should switch off the **Notation** tab options to notate staccatos and tenutos, and try a number of different **Minimum note value** settings until you get the cleanest result
- If you are importing a MIDI file for playback only, it doesn't matter which options you choose, as Sibelius will always play back the MIDI file exactly as it sounds, using Live Playback
- If you are importing a file created by someone else, probably on a different device (for example, a MIDI file you have downloaded from the Internet), you should set **MIDI file uses this sound**

set to the device it was created for

- If you are importing a file that you know uses the General MIDI sound set, make sure you have chosen **General MIDI** under **MIDI file uses this sound set.**

The default **Notation** tab settings work well in most cases, as follows: **Adjust rhythms** on, **Minimum note value** sixteenth note (semiquaver), **Staccato** and **Tenuto** on. If you are reading a MIDI file in which the rhythms are completely exact (if it's already quantized, say), switch **Adjust rhythms** off.

If you set **Minimum note value** unrealistically long—for example, if it's set to eighth notes (quavers) when the MIDI file contains long runs of sixteenth notes (semiquavers)—Sibelius obviously can't render the runs properly using eighth notes and may be forced to produce junk. (Sibelius will have to approximate the runs of sixteenth notes using tuplets of eighth notes or by joining some pairs of sixteenth notes together to form eighth note chords.)

The tuplet options are up to you:

- **Simple** means tuplets are notated only if they contain equal note values.
- **Moderate** and **Complex** for more irregular rhythms.

Remember that if a particular tuplet (say a triplet) is used in a MIDI file, you must set this option to at least **Simple**, or it won't be read correctly! Beware however that if, say, you set all the tuplets to **Complex**, Sibelius may discover elaborate tuplet rhythms where you weren't expecting them, so be cautious.

Batch Conversion

Sibelius includes a plug-in to convert a complete folder full of MIDI files at once.

To use the plug-in:

1. Choose **Home > Plug-ins > Batch Processing > Convert Folder of MIDI Files.**

   You are asked to find the folder to convert.

2. Locate the folder and click **OK.**

   All MIDI files in the folder are converted to Sibelius files.

Cleaning Up MIDI Files

Because MIDI files don't contain any notation data, they can end up looking a little messy after opening them in Sibelius. Here are some hints for getting better results, both before and after conversion:

- If the MIDI file uses non-standard program numbers (for example, if it is set up to play on an unusual MIDI device), Sibelius will not be able to identify the instruments correctly and they may appear with unexpected characteristics, such as with the wrong clefs or in the wrong order. Similarly, if the MIDI file uses channel 10 for pitched instruments, these may be imported by Sibelius as percussion instruments. This depends on whether or not you selected an appropriate MIDI device when opening the MIDI file.
- If this happens, try importing the file again, changing the **MIDI file uses this sound set** setting.
- If the MIDI file is not fully or properly quantized, you may find that the rhythms are not notated as cleanly as you might expect. If you have access to a sequencer, you could try re-quantizing the file and opening it in Sibelius again. Alternatively, try using **Note Input > Flexi-time > Renotate Performance**, which can both revoice and requantize the music intelligently (see "Cleaning Up After Flexi-Time" on page 290 for more details).

The kind of cleaning up that is most commonly required after opening a MIDI file is making unpitched percussion staves more legible—see "Percussion" on page 390 for more details.

When Sibelius imports unpitched percussion in a MIDI file, each drum sound is converted to the notehead and staff position (for example, line or space) defined in the **5 lines (drum set)** instrument. If a drum sound is used where the notation isn't defined in this instrument type, Sibelius makes up a notation using normal, cross and diamond noteheads in empty positions on the staff.

Sometimes you may find that you end up with unwanted rests between notes, or with unwanted unisons (two noteheads sharing the same pitch). Use the **Note Input > Plug-ins > Simplify Notation > Remove Rests** and **Remove Unison Notes** plug-ins to correct this — "Working with Plug-ins (Sibelius Ultimate Only) " on page 120.

SMPTE Offset

The MIDI SMPTE offset event is imported (if present) and sets **Start Time** in the **Play > Video and Time > Timecode and Duration** dialog. It can also be used to set the frame rate to be used for timecode in the score; however, because the MIDI SMPTE offset event doesn't describe all of the frame rate formats used by all sequencer programs, if you know the frame rate you actually want to use, choose **Set frame rate** on the **MIDI File** page of the **Open MIDI File** dialog, and select the desired frame rate from the menu instead. (If you have no idea what any of this means, don't worry—just leave these options as they are.)

Technical Details

Sibelius imports MIDI files of types 0 and 1. When importing, Sibelius intelligently works out which instruments to use (using track names if they are present, otherwise using the sounds), and is able to distinguish between, say, Violin and Viola, Clarinet and Bass Clarinet, or Soprano and Alto by the range of the music in each track. Sibelius cleans up the rhythm using the Flexi-time algorithm, and retains as much or as little MIDI message data as you specify (for example, metronome marks, program changes and so on). Sibelius also automatically reduces the staff size if there are too many instruments for the page size.

Downloading MIDI Files

There are many online resources for MIDI files. If you are looking for a particular piece, you can try a search using www.google.com, for example, typing the name of the piece followed by the words "MIDI file." Or you could try visiting one of the following sites:

- www.prs.net: More than 16,000 or so classical music files, all public domain.
- www.cpdl.org: An excellent choral music public domain site with thousands of files.

Not all the files on these sites are in MIDI format—some may be in Finale, PDF, or another format. Some may even be in an audio format, like MP3, which cannot be opened by Sibelius. So look carefully to see what the actual format of the file is, before you try and download it. (Sibelius can, however, open files in various formats—check the other topics in this chapter for details.)

Once you've found the MIDI file you're looking for in your web browser, identify the link to download it; links are normally underlined. Do *not* click on the link directly, as that will make the MIDI file play inside your web browser: we want to download it, not play it. Instead:

1. Right-click (Windows or Mac) *or* **Control**-click (Mac) the link, and a menu will appear.
2. Choose **Save Link As**, **Save Target As** or **Download Link** (the exact wording depends on which web browser you are using).

   Depending on your web browser, you might be prompted to choose where to save the file, in which case choose somewhere easy to remember, like your Desktop.

   The file is downloaded to your local workstation. MIDI files are normally very small, so this will probably take only a second or two.

You've now downloaded a MIDI file.

Make sure you know what the MIDI file is called and where you saved it (normally to your Desktop), then open Sibelius, and follow the steps in "Importing a MIDI File" on page 34 at the start of this topic.

You should be aware that if you download or publish MIDI files of someone else's music without permission you are likely to infringe copyright. Copyright infringement is illegal.

Most music states if it is copyright and who the copyright owner is. If you have are unsure of the copyright status of a MIDI file you have downloaded, please contact the music's publisher, composer or arranger.

Importing MIDI Files

In addition to being able to open a MIDI file to create a new score, Sibelius lets you selectively import MIDI from a MIDI file into a score. This lets you map MIDI tracks directly to Instruments in the score.

Setup a Score for MIDI import

Use an existing score or prepare a new score with the instruments that are in the MIDI file you want to import. For example, if you have a MIDI file of music for a string quartet, create a new score using the Sibelius String Quartet template. You must have at least one instrument in the score to import MIDI.

Importing MIDI Data From a MIDI File

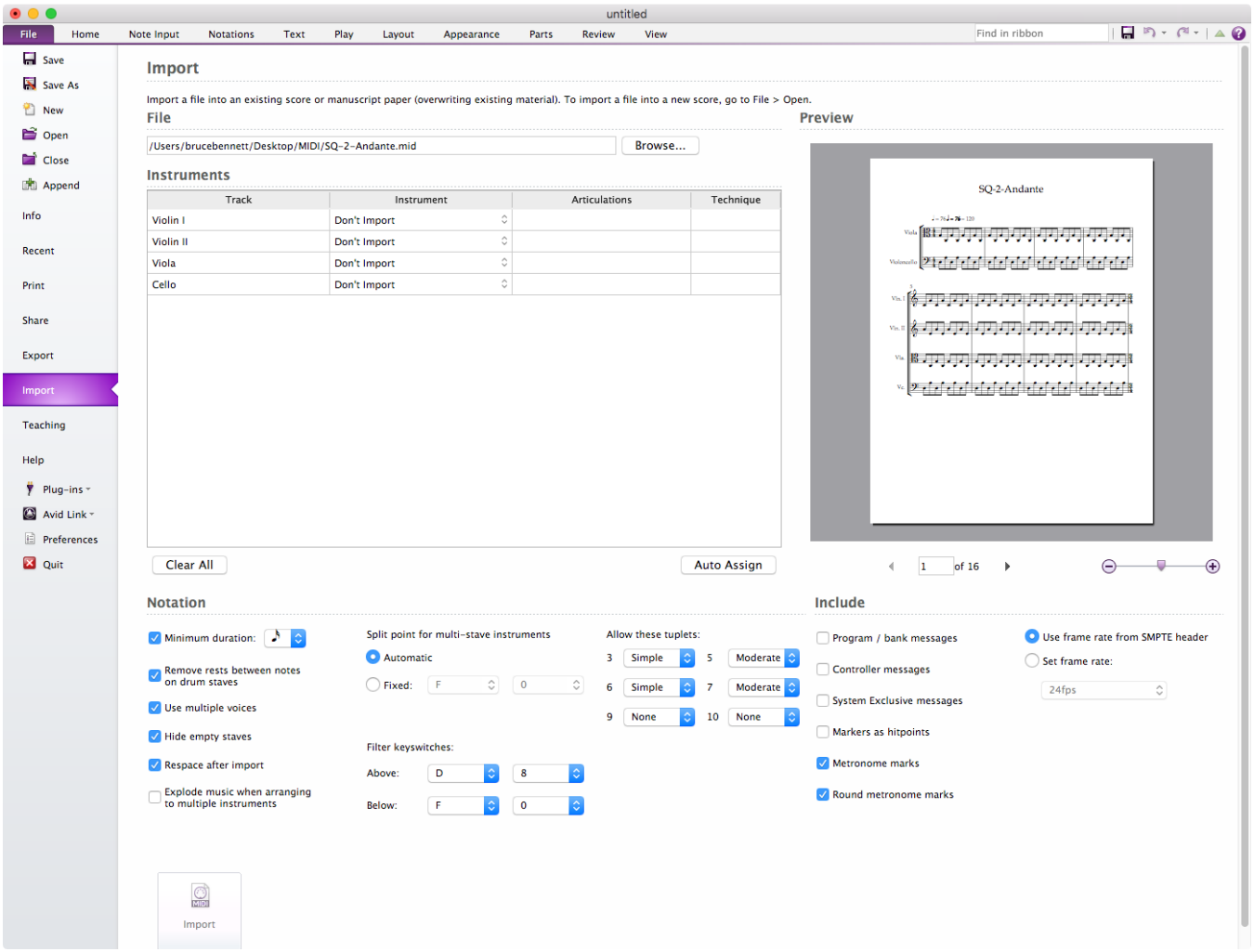
Sibelius lets you import data from a MIDI file into an existing score or you can create and prepare a new score for MIDI import. The Import MIDI page under the File tab lets you browse for the MIDI file you want to import and how you want to map the MIDI data in the file to your score.

To import a MIDI file into a score:

1. Use an existing score or prepare a new score (add the corresponding instruments to the score that you want to import from the MIDI file).
2. Choose **File > Import** to show the Import MIDI page.
3. Click **Browse**, navigate to the MIDI file you want, select it, and click **Open**. Alternatively, you can drag and drop a MIDI file from the macOS Finder or Windows Explorer to the Import MIDI page.
4. In the Instruments section, select the Instrument in the score for each MIDI track in the file that you want to import. With Sibelius Ultimate, you can click **Auto Assign** to automatically assign MIDI tracks in the file to Instruments in the score (Sibelius Ultimate only).
5. Configure the **Notation** section as desired.
6. Configure the **Include** section as desired.
7. Use the **Preview** section to review the score before import.
8. Click the **Import** button.

Sibelius imports the MIDI file into your score based on the configured settings.

Import MIDI Page



File

The **`File`** section lets you browse for the MIDI file you want to import. Click the **`Browse`** button to locate and select the file you want to import. The file path is displayed to the left of the **`Browse`** button. You can also drag and drop a MIDI file from the macOS Finder or Windows Explorer to the Import page.

Instruments

The **`Instruments`** section lists the tracks in the selected MIDI file by name. You can manually assign each MIDI track to an Instrument in the score. Sibelius Ultimate also provides an **`Auto Assign`** button to automatically assign MIDI tracks to Instruments in the score.

Note that you can map a single MIDI track to more than one instrument. This is useful if you have a MIDI track that contains the music for a section of instruments, such as for the “Strings” or for the “Brass.” You can map these to several instruments in the score (there is no limit). For example, you can use this method to arrange a single Guitar track across both notation and tab staves.

Sibelius also provides options for importing MIDI tracks that use special articulations or performance techniques and merge them into a single instrument in the score. It is not unusual to use separate MIDI tracks for the performance of a single instrument (or instrument section) where each track plays a different set of samples for the same instrument. For example, the MIDI file may contain multiple tracks for a violin

performance where one track is for all of the legato passages, another for staccato passages, another for tremolos, and yet another for pizzicato passages. In such a case, assign each of those MIDI tracks to the same Instrument and then select the appropriate Articulations or Techniques on a track by track basis.

Each row represents a MIDI track in the MIDI file. Each column lets you determine whether or not to import a MIDI track and how imported MIDI tracks should be mapped to Instruments in the score.

- The MIDI Track column lists the MIDI tracks in the selected MIDI file by name. MIDI Track names that have been mapped to Instruments appear in bold text.
- The **`Instrument`** column lets you assign a MIDI track to an Instrument in the score. If you want to exclude a MIDI track from import, leave it assigned to Don't import (or deselect any assigned instruments). If the track you are importing contains the parts for multiple instruments (such as for the string section), select each Instrument in the score that corresponds to the instruments in the MIDI track. Note that once an instrument is selected for any MIDI track, that instrument appears in bold in the list.
- If the track you are importing is one of several tracks that are part of a performance by a single instrument (such as a violin part) that uses special articulations (such as Staccato or Tremolo), assign the track to the appropriate instrument and select the corresponding Articulation.
- If the track you are importing is one of several tracks that are part of a performance by a single instrument (such as a violin part) that uses special performance techniques (such as pizzicato), assign the track to the appropriate instrument and select the corresponding Technique.
- Click the **`Clear All`** button to clear all MIDI track assignments. All Instrument assignments revert to Don't import.
- If the MIDI tracks in the selected file are named by instrument, click the **`Auto Assign`** button and Sibelius automatically assigns each MIDI track to the corresponding instrument in the score (Sibelius Ultimate Only).

Naming Conventions and Auto Assign

If the MIDI tracks in the selected file are named by instrument, click the **`Auto Assign`** button and Sibelius automatically assigns each MIDI track to the corresponding instrument in the score. Auto Assign reads the incoming track names and maps to them accordingly. If recognizable articulations (such as staccato) or performance techniques (such as con sordino) are included in the track name, Sibelius auto-maps those as well.

Articulations that can be automatically identified with Auto Assign:

Articulation	Matched by ‹name›
Staccato	staccato
Staccatisimo	staccatisimo
Tenuto	tenuto
Marcato	marcato
wedge	wedge
tremolo	trem or tremolo

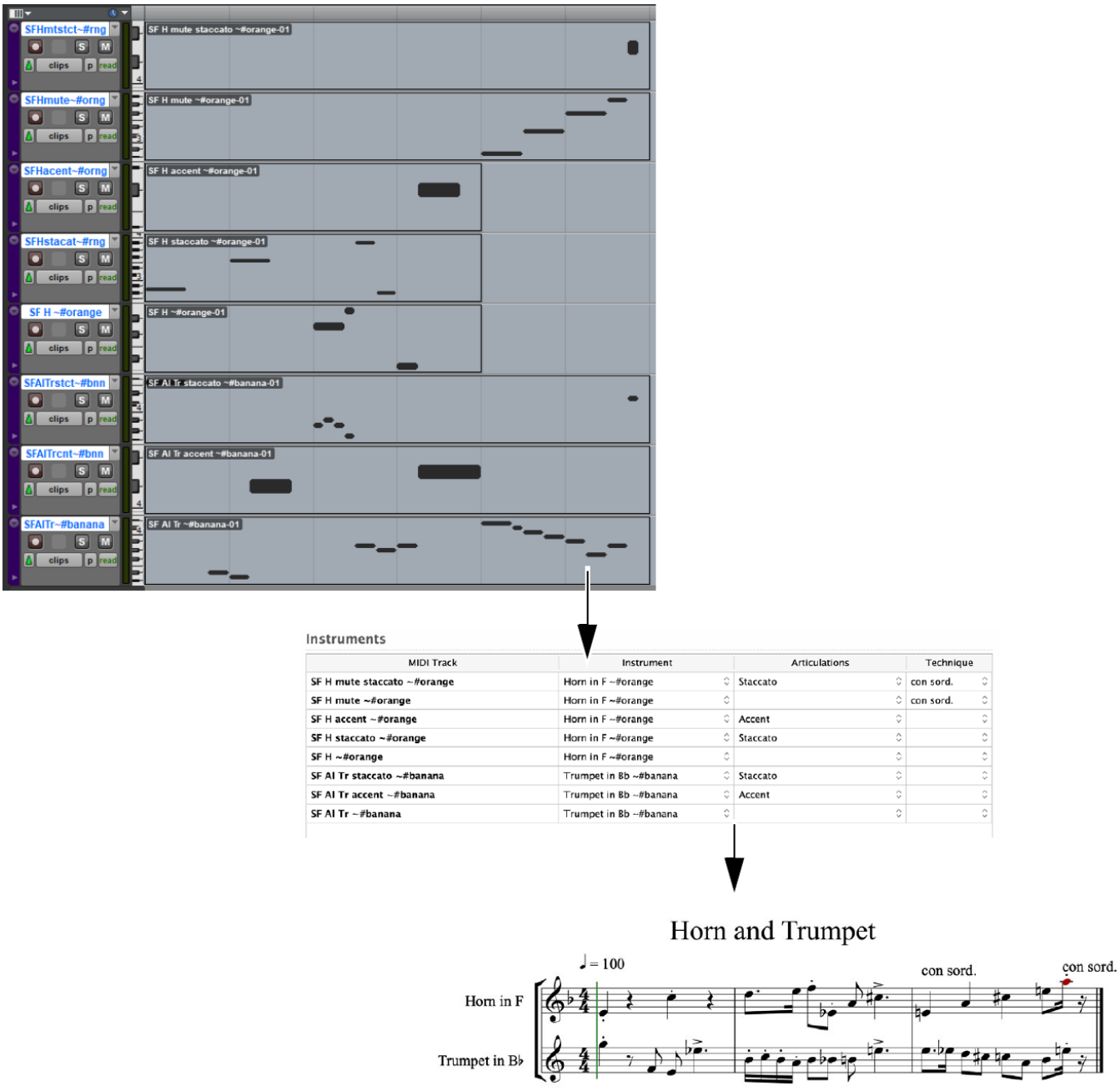
Techniques that can be automatically identified with Auto Assign:

Technique	Matched by ‹name›
Con sord	Mute, sord, con sord, con sordino, or sordino

Technique	Matched by ‹name›
pizzicato	Pizz or pizzicatto
Col legno	col legno or legno

Sibelius also uses a tagging system #‹hashtags› so those with a template in their DAW (such as Pro Tools) can tag tracks to match a template Sibelius score.

For example, the graphic below shows French Horn and Trumpet parts created in Pro Tools and mapped to Instruments in a Sibelius score.



In Pro Tools, Instrument tracks are named to match which samples are used. Also, each track has the playing articulation or technique in the name, as well as a grouping hashtag. In Sibelius, the score has the same hashtags added to the desired destination instrument names. Then, when using the Auto Assign button, Sibelius prioritizes matching hashtag groupings to automatically map incoming MIDI tracks into a score, all with a single click.

A Note About Accessibility

The Instrument assignment table is keyboard accessible. Press Tab to enter and exit the table. Use the Arrow keys to move the focus forward and backwards through the list. Use Spacebar to open the list of available Instruments, and again to assign instruments. Press Return to close the list.

Preview

The Preview section lets you review the score as you configure the Import options. You can preview the score page by page and zoom in and out to ensure that you configure the Import options to get the best results. If you are working with large scores, you may want to disable the Generate preview after every change option until just before you are ready to click Import, otherwise the time it takes to update the Preview with each change you make on the Import page may take longer that you like.

Notation

The **Notation** section of the Import page provides options for how Sibelius translates MIDI data into notation. Several of these options are the same as those in the **Notation** tab of the Open MIDI File window.

- **Minimum Duration**: Enable this option to set the minimum duration for notes in the MIDI file. This can help ensure accurate placement of notes in the score (like quantization). Be sure to set a short enough duration for Sibelius to accurately notate rhythms.
- **Remove Rests Between Notes on Drum Staves**: Enable this option to remove rests between notes on drum staves.
- **Use Multiple Voices**: Enable this option if you are importing two independent MIDI tracks to a single instrument with two voices on a single stave. When this option is disabled, all imported notes will be in one voice only.
- **Hide Empty Staves**: Enable this option to hide empty staves following import.
- **Respace After Import**: Enable this option to respace the score after importing new MIDI data. This will usually result in the best looking layout for the score. However, you may want to disable this option if you are importing MIDI data into a score that already has music where you have manually adjusted the spacing and you want to preserve that.
- **Explode Music When Arranging to Multiple Instruments**: Enable this option when importing a single MIDI track to multiple staves (Instruments) in the score. For example, if you are importing a MIDI track that consists of triads to three separate staves (Instruments), Sibelius imports the top note of each triad to the first staff, the middle note to the second staff, and the bottom note to the third staff. Using the same example, if this option is disabled, Sibelius copies complete triads to each staff in the score.
- **Split Point Between Two Keyboard Staves**: When importing keyboard music from a MIDI file to a Grand Staff in the score, you can have Sibelius automatically manage the split point between staves or you can set it manually. Select **Automatic** to have Sibelius manage the arrangement of the music between the two staves (typically treble clef for the right hand and bass clef for the left hand). Alternately, you can select **Fixed** and specify the pitch (note name and octave) for splitting the music between the two staves).
- **Filter Keyswitches**: Sibelius lets you filter out keyswitches so that you don't have them appear as notes in your score. Adjust the upper or lower threshold values as necessary to exclude any keyswitch notes present in source MIDI tracks. If there are any keyswitches in source MIDI tracks that are not filtered out by range, Sibelius includes them in the notation (they will be notes that are far above or below the normal range of the destination Instrument).
- **Allow These Tuplets**: Enable this option if there are any tuplets in your source MIDI tracks. Select Simple for tuplets that are all of the same rhythmic value you (such as triplet eighth notes). Select **Moderate** or **Complex** for tuplets that include different rhythmic values (such as a triplet

quarter and an eighth) or more complex rhythms (such as tuplets that include syncopation or nested tuplets). If there are tuplets in the MIDI file that you do not account for, Sibelius will not accurately represent those rhythms.

Include

The Include section of the Import page provides options for what additional MIDI data includes on import. Several of these options are the same as those in the MIDI File tab of the Open MIDI File window.

- **Program/Bank Messages**: This option should usually be disabled unless you are working with specific MIDI hardware and want your score to include program changes and bank messages for playback purposes.
- **Controller Messages**: This option should usually be disabled unless you are working with specific MIDI hardware and want your score to include MIDI controller messages for playback purposes.
- **System Exclusive Messages**: This option should usually be disabled unless you are working with specific MIDI hardware and want your score to include MIDI system exclusive messages for configuring the MIDI hardware.
- **Markers As Hit Points**: Enable this option to import markers from the MIDI file and convert them to hit points in the resulting score.When this option is disabled, Sibelius imports markers as standard text objects.
- **Metronome Marks**: Enable this option to import metronome markings (tempo changes) from the MIDI file and include them in the score as tempo markings.
- **Round Metronome Marks**: Enable this option to round imported metronome markings to the nearest whole number.
- **Use Frame Rate from SMPTE Header**: Select this option to import and use the frame rate from the SMPTE header of the MIDI file. The **Frame Rate** settings are found in **Play > Video and Time > Timecode and Duration**.
- **Set Frame Rate**: Select this option to manually specify the Frame Rate. The **Frame Rate** settings are found in **Play > Video and Time > Timecode and Duration**.

Opening MusicXML Files

Sibelius's built-in MusicXML 3.0 file converter lets you open MusicXML files created in a number of music applications, including Finale version 2003 and later and SharpEye.

The purpose of the file converter is to save you time, not to convert every score so that it is identical to the original.

What is MusicXML?

MusicXML is an XML-based file format (.musicxml and .mxl) for representing Western musical notation. It is an interchange file format for music notation applications that provides a better way to transfer notation between different programs than other formats such as MIDI files.

Creating MusicXML Files in Finale

How you create MusicXML files in Finale depends on the version of Finale you are using:

- *Finale 2006 or later:* choose **File > MusicXML > Export**
- *Finale 2003, 2004 or 2005 (Windows only):* choose **Plug-ins > MusicXML Export**

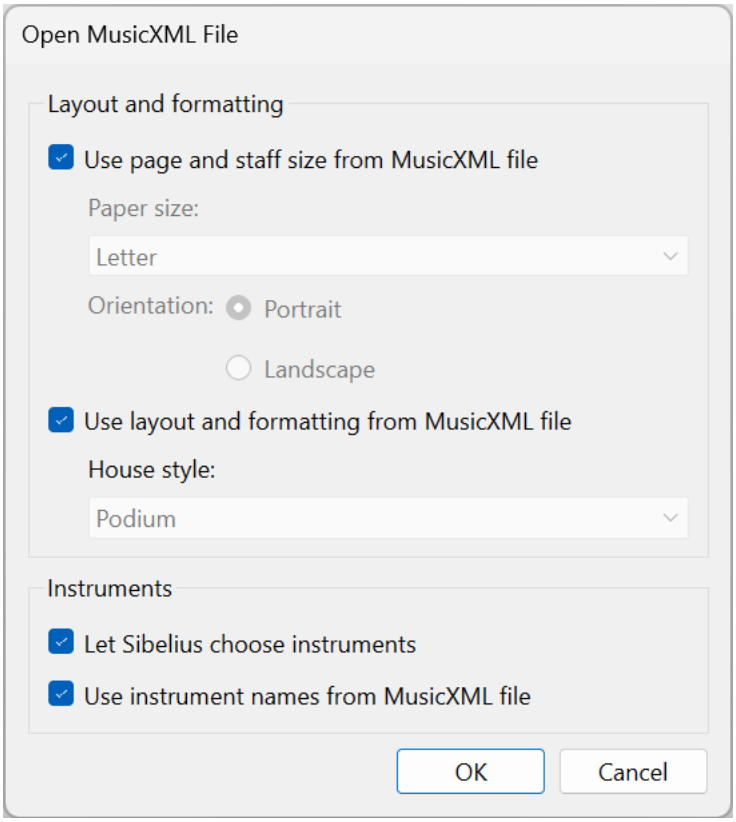
If you are using Finale 2004 or Finale 2005 on macOS, or are using a version earlier than Finale 2003 on Windows, use the separate Dolet plug-in to export MusicXML files, which can be purchased from www.musicxml.com. If you are using Dolet, you can export a MusicXML file by choosing **Plug-ins > MusicXML > Export MusicXML**.

Opening a MusicXML File

MusicXML files typically have one of three file extensions: uncompressed MusicXML files have the extension **.xml** or **.musicxml**, and compressed MusicXML 2.0 or later files have the extension **.mxl**. Sibelius can open MusicXML files with either extension.

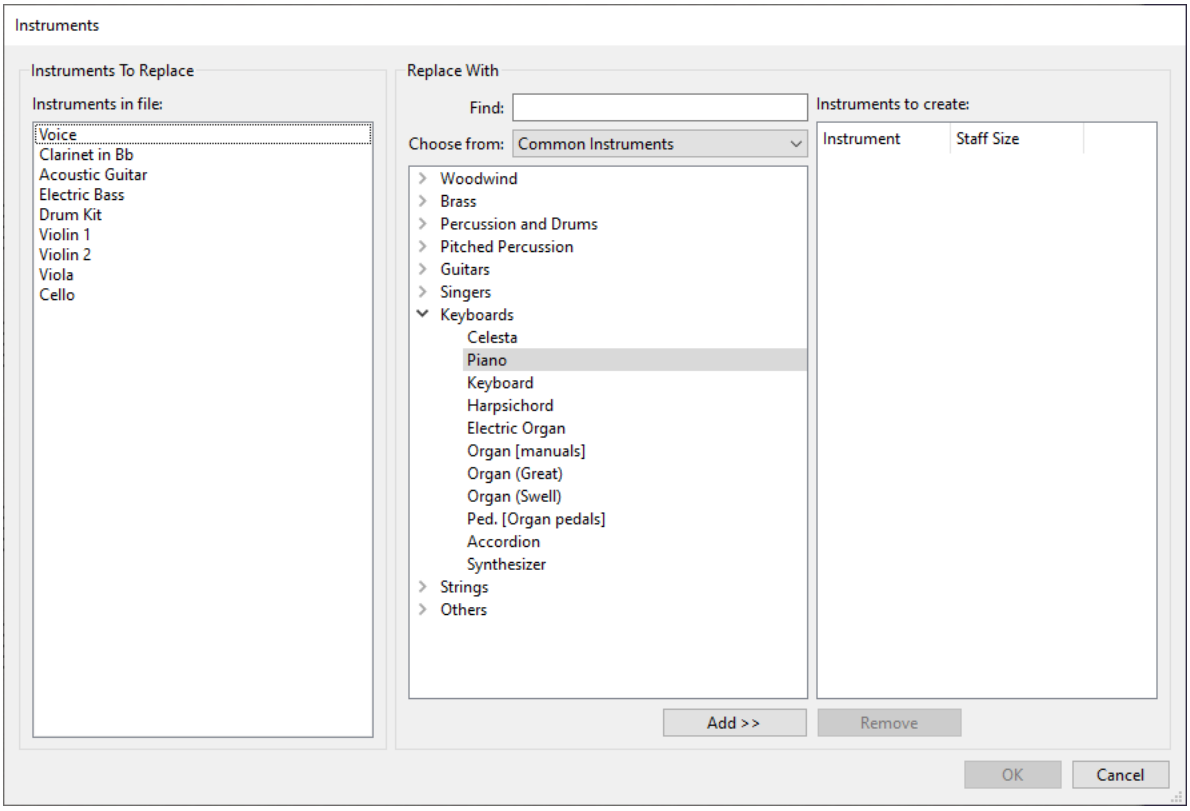
To open a MusicXML file:

1. Choose **File > Open** (shortcut **Control+O** *or* **Command+O**).
2. Locate the file, and click **Open**.



3. Select any of the following options:
   - **Use page and staff size from MusicXML file** is switched on by default if the MusicXML file you are opening is version 1.1 or later; this tells Sibelius to try and preserve the page and staff size of the MusicXML file. If you switch this off, you can set the paper size and orientation for the imported MusicXML file, and Sibelius will use the default staff size as determined by the house style chosen below in the dialog.
   - **Use layout and formatting from MusicXML file** is also switched on by default if the MusicXML file is version 1.1 or later; when switched on, Sibelius will try to preserve the layout and formatting (for example, distances between staves, system and page breaks, and so on) of the original MusicXML file. If you switch this off, Sibelius will effectively unlock the format of the resulting score, using its default layout and formatting.
   - **House style** lets you import a specific house style into the resulting score; if you leave this set to **Unchanged**, Sibelius will use its default house style. If you choose another house style, note that the page size and staff size specified in the house style will not be used in the resulting score unless you switch off **Use page and staff size from MusicXML file**.

- **Let Sibelius choose instruments** tells Sibelius to attempt to automatically identify the instruments in the MusicXML file. If you find that Sibelius creates the wrong instruments, import the file again, disable this option, and click **OK**. In the resulting Instruments dialog, create the desired instruments in Sibelius for the instruments in the file.



  - **Instruments in file** at the left-hand side shows the individual parts in the MusicXML file.
  - In the order that the staves are displayed in the **Instruments in file** list, choose the Sibelius instruments you want to use for each part (rather like in the **Instruments** dialog); either double-click the instrument or click **Add** to add it to the **Instruments to create** list at the right-hand side of the dialog.
  - When all of the parts have been mapped onto Sibelius instruments, the **OK** button becomes enabled; click this to finish opening the file.
- **Use instrument names from MusicXML file** tells Sibelius to set the instrument names at the start of systems to the names specified in the MusicXML file. If you want Sibelius to use its own default instrument names instead, disable this option.

4. When you have set the options as you wish, click **OK**, and the MusicXML file is imported. You can then check and edit the file as necessary.

Warning Messages

Some MusicXML files may contain errors, which will be displayed in a dialog listing each error and the location at which it occurred in the file you are opening. Each error may be one of three kinds:

- *Fatal errors:* if the file is not valid XML, this is a fatal error, and it cannot be opened at all.
- *Validation errors*: if the file is valid XML, but the specific syntax of the MusicXML elements contains errors or inconsistencies, then Sibelius will attempt to open the file, but the resulting score may have

unexpected problems in it, and you should proceed with caution.

- *Warnings*: the XML validator sometimes reports warnings about the XML files when they are opened. These should not normally prevent the file from opening correctly.

Importing MusicXML Files Saved in a Sequencer

Sibelius's MusicXML importer is optimized to give the best results when opening MusicXML files saved directly from Finale or using Finale's Dolet plug-in. In extreme circumstances, some MusicXML files, especially those created in sequencers with no notation capabilities, may fail to produce any legible notation at all.

Supported Versions

Sibelius's MusicXML converter is based around MusicXML 3.0. Files created in earlier MusicXML formats open correctly, provided they are valid. Files created with future versions of MusicXML should also open, though new features will not be imported.

Sibelius can only open MusicXML files that use the **`partwise.dtd`** top-level DTD (Document Type Definition). If your file uses the **`timewise.dtd`** DTD, you will need to use XSLT to convert your timewise MusicXML file into a partwise MusicXML file.

Batch Conversion

Sibelius includes a plug-in to convert a complete folder full of MusicXML files at once.

To use the plug-in:

- Choose **`Home > Plug-ins > Batch Processing > Convert Folder of MusicXML Files`**.

  Sibelius converts each MusicXML file it finds in the specified folder, saving each one as a Sibelius score under the same filename as the original MusicXML file.

Limitations

The limitations of Sibelius's MusicXML import feature are summarized below.

Feature	*Limitation*
Articulations	Some articulations may be positioned on the wrong side of a note or chord. The technical and ornaments elements are not imported.
Barlines	If different staves have different barline types simultaneously, Sibelius will use the barline type of the uppermost part. Heavy, heavy-light and heavy-heavy barlines are not imported.
Beams	Sub-beams do not import.
Chord symbols	Some chord symbols may not be imported (when they are using a function element). MusicXML specifies that all chord symbols go above the top staff in a part only. The kind instances Neapolitan, Italian, French, German, pedal (pedal-point bass) and Tristan are all imported as major chords. If the function element is not present in the harmony element, the chord symbol is not imported.
Clefs	Special percussion and tab clefs available in MusicXML will be replaced with the closest matching clef available in Sibelius.

Feature	*Limitation*
	MusicXML is not capable of differentiating between clefs at the start or end of a bar.
Cross-stave notes	MusicXML files that use a number of voices across staves may import some notes on the wrong staff. Files containing chords with notes in different staves are not imported correctly.
End repeat lines	The positioning of end repeat lines may need manual adjustment after they have been imported.
Key signatures	Only major and minor modes are recognized for the mode element. If the fifths element is missing, the key signature will be imported as an atonal key signature. Other key child elements (for example, key-step and key-alter) are ignored. If a part has more than one staff, key signatures may be omitted from one or more of those staves. Key signatures that fall after the barline in some other music notation programs may fall behind the barline in Sibelius.
Layout	Sibelius can only use one page size for the entire score being imported. Objects that are only graphically offset in the file may have an impact on playback in Sibelius.
Lyrics	The laughing, humming, end-line, end-paragraph and editorial elements are ignored.
Metronome marks	Metronome marks containing 256th, 128th, 64th and long (breve) notes are not imported by Sibelius. All metronome marks adopt Sibelius's default positions. Only metronome marks in the top staff of the uppermost part are read by the XML importer. Metronome marks may be duplicated if the uppermost part in the file has more than one staff.
Ornaments	Some ornaments will not be imported. Mordents, trills and turns are imported.
Rests	Extra rests resulting from multiple voices on the same staff are automatically removed, but some extra rests may still occur, for example, in cross-staff passages.
Slur	The continue attribute is not imported. The entity attributes position and bezier are not imported. Placement and orientation are not imported.
Symbols	Symbols are not imported.
Staves	Changes of staff type are not imported.
Stems	The stem values none and double are not imported.
Text	Some text items are imported using the dynamics element, but none of the dynamics attributes are imported. Specific figured bass elements such as parentheses, elision and extend are not imported. The directive element is not imported.
Ties	The tie element is ignored completely; only ties specified by the tied element are imported.

Feature	*Limitation*
	The number attribute is ignored. All ties are imported as solid ties. The position, placement, orientation, bezier-offset, bezier-x and bezier-y attributes are not imported.
Time signatures	Sibelius will not import compound time signatures (for example, 2/4 + 6/8), but beat divisions that occur only in the numerator (for example, 2+3 / 4) will be imported. Senza-misura elements are not imported. The single-number attribute value for symbol is not imported (if present it is imported as normal) If different time signatures occur in different staves simultaneously, Sibelius will use the time signature from the uppermost staff.
Tuplets	Some versions of the Dolet plug-in for Finale don't place the start and stop elements of tuplets in the right place, which may cause tuplets to import incorrectly. The tuplet attributes placement, position, show-type, show-number, bracket and line-shape are not imported.

Importing Music XML Files

In addition to being able to open a Music XML file to create a new score, Sibelius lets you selectively import tracks from a Music XML file into a score. This lets you map tracks directly to Instruments in the score.

Setup a Score for Music XML Import

Use an existing score or prepare a new score with the instruments that are in the Music XML file you want to import. For example, if you have an XML file of music for a string quartet, create a new score using the Sibelius String Quartet template. You must have at least one instrument in the score.

Importing Data from a Music XML File

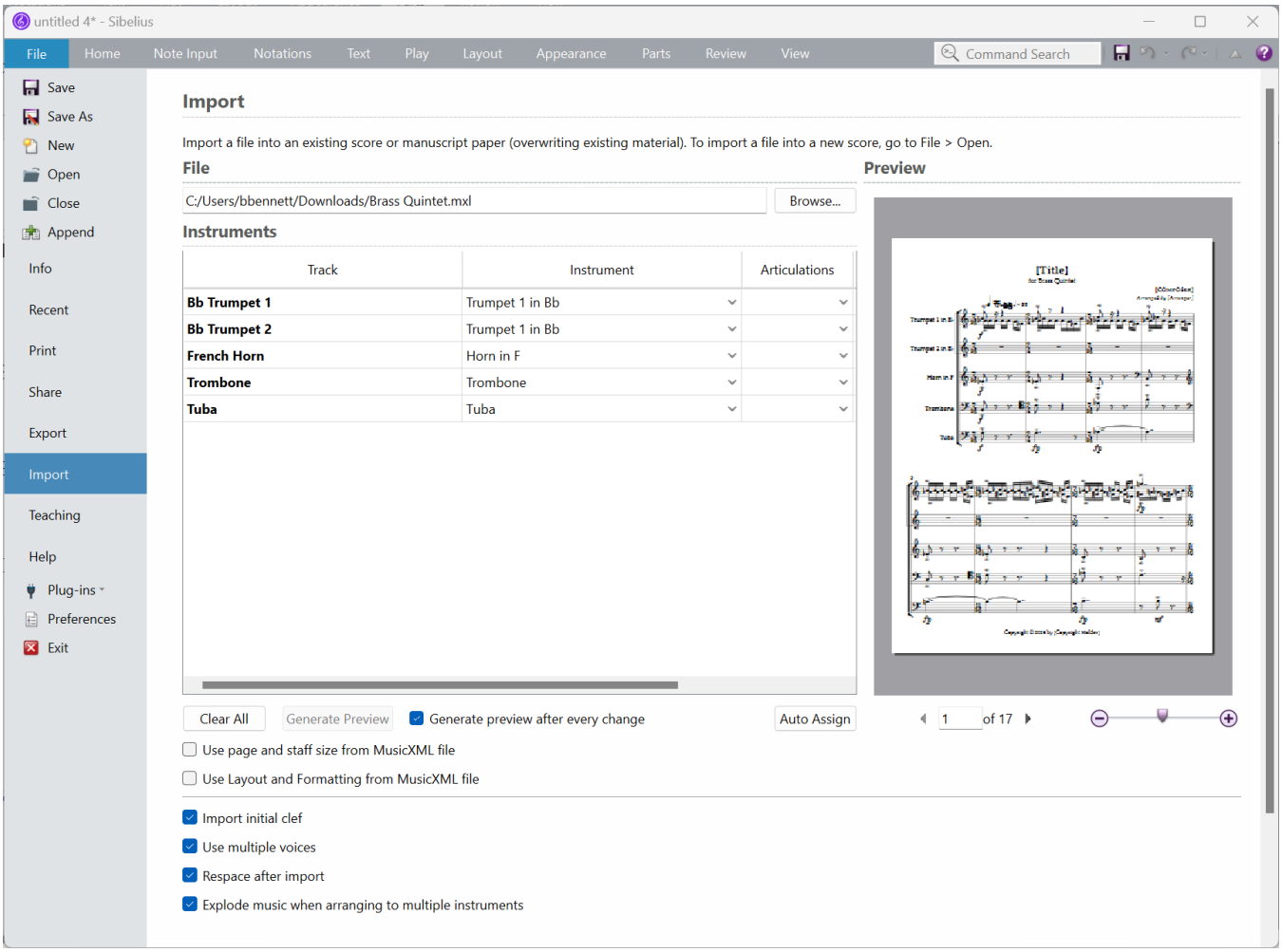
Sibelius lets you import data from a Music XML file into an existing score or you can create and prepare a new score for import. The Import page under the File tab lets you browse for the XML file you want to import and how you want to map the data in the file to your score.

To import a Music XML file into a score:

1. Use an existing score or prepare a new score (add the corresponding instruments to the score that you want to import from the XML file).
2. Choose **File > Import** to show the **Import** page.
3. Click **Browse**, navigate to the Music XML file you want, select it, and click **Open**. Alternatively, you can drag and drop an XML file from the macOS Finder or Windows Explorer to the Import page.
4. In the **Instruments** section, select the Instrument in the score for each track in the file that you want to import. With Sibelius Ultimate, you can click **Auto Assign** to automatically assign tracks in the file to Instruments in the score (Sibelius Ultimate only).
5. Configure additional options as desired.
6. Use the **Preview** section to review the score before import.
7. Click the **Import** button.

Sibelius imports the XML file into your score based on the configured settings.

Import Page



File

The **`File`** section lets you browse for the Music XML file you want to import. Click the **`Browse`** button to locate and select the file you want to import. The file path is displayed to the left of the Browse button. You can also drag and drop a file from the macOS Finder or Windows Explorer to the **`Import`** page.

Instruments

The **`Instruments`** section lists the tracks in the selected Music XML file by name. You can manually assign each track to an Instrument in the score. Sibelius Ultimate also provides an **`Auto Assign`** button to automatically assign tracks to Instruments in the score.

Note that you can map a single track to more than one instrument. This is useful if you have a track that contains the music for a section of instruments, such as for the “Strings” or for the “Brass.” You can map these to several instruments in the score (there is no limit). For example, you can use this method to arrange a single Guitar track across both notation and tab staves.

Sibelius also provides options for importing tracks that use special articulations or performance techniques and merge them into a single instrument in the score. It is not unusual to use separate tracks for the performance of a single instrument (or instrument section) where each track plays a different set of samples for the same instrument. For example, the file may contain multiple tracks for a violin performance where one track is for all of the legato passages, another for staccato passages, another for tremolos, and yet another for pizzicato passages. In such a case, assign each of those tracks to the same Instrument and then select the appropriate Articulations or Techniques on a track by track basis.

Each row represents a track in the file. Each column lets you determine whether or not to import a track and how imported tracks should be mapped to Instruments in the score.

- The **Track** column lists the tracks in the selected file by name. Track names that have been mapped to Instruments appear in bold text.
- The **Instrument** column lets you assign a track to an Instrument in the score. If you want to exclude a track from import, leave it assigned to Don't import (or deselect any assigned instruments). If the track you are importing contains the parts for multiple instruments (such as for the string section), select each Instrument in the score that corresponds to the instruments in the track. Note that once an instrument is selected for any track, that instrument appears in bold in the list.
- If the track you are importing is one of several tracks that are part of a performance by a single instrument (such as a violin part) that uses special articulations (such as Staccato or Tremolo), assign the track to the appropriate instrument and select the corresponding Articulation.
- If the track you are importing is one of several tracks that are part of a performance by a single instrument (such as a violin part) that uses special performance techniques (such as pizzicato), assign the track to the appropriate instrument and select the corresponding Technique.
- Click the **Clear All** button to clear all track assignments. All Instrument assignments revert to Don't import.
- If the tracks in the selected file are named by instrument, click the **Auto Assign** button and Sibelius automatically assigns each track to the corresponding instrument in the score (Sibelius Ultimate Only).

Naming Conventions and Auto Assign

If the tracks in the selected file are named by instrument, click the Auto Assign button and Sibelius automatically assigns each track to the corresponding instrument in the score. Auto Assign reads the incoming track names and maps to them accordingly. If recognizable articulations (such as staccato) or performance techniques (such as con sordino) are included in the track name, Sibelius auto-maps those as well.

Articulations that can be automatically identified with Auto Assign:

Articulation	Matched by ‹name›
Staccato	staccato
Staccatisimo	staccatisimo
Tenuto	tenuto
Marcato	marcato
wedge	wedge
tremolo	trem or tremolo

Techniques that can be automatically identified with Auto Assign:

Technique	Matched by ‹name›
Con sord	Mute, sord, con sord, con sordino, or sordino
pizzicato	Pizz or pizzicatto
Col legno	col legno or legno

A Note About Accessibility

The Instrument assignment table is keyboard accessible. Use the Tab to enter and exit the table. Use the Arrow keys to move the focus forward and backwards through the list. Use Spacebar to open the list of available Instruments, and again to assign instruments. Press Return to close the list.

Preview

The **Preview** section lets you review the score as you configure the **Import** options. You can preview the score page by page and zoom in and out to ensure that you configure the Import options to get the best results. If you are working with large scores, you may want to disable the Generate preview after every change option until just before you are ready to click **Import**, otherwise the time it takes to update the Preview with each change you make on the Import page may take longer that you like.

Import Options

The **Import** page provides options for how Sibelius translates XML data into notation. A few of these options are the same as those for importing MIDI.

- **Use Page and Staff Size from MusicXML File**: Enable this option to use the page and staff size from the XML file. Otherwise Sibelius maintains the page and staff size of the open score.
- **Use Layout and Formatting from MusicXML File**: Enable this option to use the layout and formatting from the XML file. Otherwise Sibelius maintains the layout and formatting of the open score.
- **Import Initial Clef**: Enable this option to use the initial clef from each track in the XML file rather than the initial clef for each Instrument in the open score.
- **Use Multiple Voices**: Enable this option if you are importing two independent tracks to a single instrument with two voices on a single stave. When this option is disabled, all imported notes will be in one voice only.
- **Respace After Import**: Enable this option to respace the score after import. This will usually result in the best looking layout for the score. However, you may want to disable this option if you are importing tracks into a score that already has music where you have manually adjusted the spacing and you want to preserve that.
- **Explode Music When Arranging to Multiple Instruments**: Enable this option when importing a single track to multiple staves (Instruments) in the score. For example, if you are importing a track that consists of triads to three separate staves (Instruments), Sibelius imports the top note of each triad to the first staff, the middle note to the second staff, and the bottom note to the third staff. Using the same example, if this option is disabled, Sibelius copies complete triads to each staff in the score.

PhotoScore Lite

Introduction

PhotoScore Lite from Neuratron is a music scanning program designed to work with Sibelius—the musical equivalent of a text OCR (optical character recognition) program. PhotoScore Lite lets you scan up to 20 pages of music with up to 12 staves per system.

It is a sophisticated program with many advanced features. If you intend to scan relatively complex scores such as orchestral/band music, or scores of many pages, we strongly recommend that you start with more simple music until you are proficient with PhotoScore Lite, and then familiarize yourself with the "Advanced Features" on page 67 section.

On-Screen Help

In addition to this topic, PhotoScore Lite has its own on-screen help: to access it, choose **Help >Neuratron PhotoScore Help** (shortcut **F1**) from PhotoScore Lite's menus.

PhotoScore First

PhotoScore First is an introductory version of PhotoScore that comes with Sibelius First. PhotoScore Lite lets you scan 1 page of music with no more than 2 staves per system.

PhotoScore Ultimate

An advanced version of PhotoScore, called PhotoScore Ultimate, is available to buy separately, with extra features and enhancements. PhotoScore Ultimate reads many more musical markings (including tuplets, slurs, grace notes, cross-staff beaming, guitar tab, chord diagrams, repeat barlines and so on). PhotoScore Ultimate lets you scan up to 400 pages of music with up to 64 staves per system.

For details of PhotoScore Ultimate, see https://www.neuratron.com/photoscore.htm.

Scanning

Scanning text is difficult for computers to do, and has only achieved reasonable accuracy in the last few years. Music scanning is much harder because of the more complicated range of symbols involved, and because of the complex two-dimensional "grammar" of music.

The difficulty with scanning music or text is that by scanning a page, a computer does not "understand" it. As far as the computer is concerned, scanning a page merely presents it with a grid of millions of black and white dots, which could be music, text, a photograph or anything else.

The process of actually reading or interpreting music, text or pictures from this grid of dots is extremely complex and poorly understood. A large part of the human brain, containing many millions of connections, is devoted solely to solving this "pattern recognition" problem.

Suitable Originals

PhotoScore Lite is designed to read originals that:

- Are printed rather than handwritten (and use notes with an "engraved" appearance rather than a "handwritten" appearance, for example, from a fake book)
- Fit on your scanner (for example, the music itself is typically no larger than Letter/A4 size, though the paper may be slightly larger)
- Have a staff-size of at least 0.12"/3mm
- Use no more than 12 staves per page, and 2 voices per staff. (Additional staves or voices will be omitted.)
- Are reasonably clear—for example, staff lines should be continuous and not broken or blotchy, half note (minim) and whole note (semibreve) noteheads and flats should have a continuous circumference and not be broken or filled in, beams on sixteenth notes (semiquavers) and shorter notes should have a significant white gap in between, and objects that are meant to be separate (for example, noteheads and their preceding accidentals) should not overlap or be blotched together.

Music that does not match the above will probably work, but with considerably reduced accuracy.

Scanning from photocopies is not particularly recommended unless the photocopier is a particularly good one, as photocopying tends to degrade the quality of an original significantly. You may be obliged to scan from a reduced photocopy if your original is bigger than your scanner, but you should expect lower accuracy.

Using PhotoScore Lite Without a Scanner

In addition to reading music that you scan yourself using a scanner, it is possible to "read" music without using a scanner, either by opening individual pages that you have saved as graphics files, or by opening PDF files.

To work with graphics files, you will need each page of music stored as a separate graphics file on your computer in **.bmp** (bitmap) format on Windows, or **TIFF** and **PICT** (Picture file) format on Mac.

PhotoScore Lite can also read PDF files. Reading a PDF file may be useful if the music you want to scan is available in PDF format from a web site, or if you want to convert a file from another music program by producing a PDF file and then opening it in PhotoScore Lite.

Before you decide upon using PDF files as the way of converting files from another music program, check that the program doesn't export a file format that Sibelius can read directly, for example, MusicXML, as this would be preferable to using PDF files.

Copyright Music

You should be aware that if you scan someone else's music without permission you are likely to infringe copyright. Copyright infringement by scanning is illegal.

Most music states if it is copyright and who the copyright owner is. If you have a piece of music that you want to scan and you are not sure about its copyright status, please contact the music's publisher, composer or arranger.

Getting Going

Like Sibelius, PhotoScore Lite functions in exactly the same way on Windows and Mac. Start PhotoScore Lite by running it from the Start menu (Windows) or double-clicking its icon in the **Applications** folder (Mac). Sibelius doesn't need to be running when you use PhotoScore Lite.

The Four Stages

There are four stages when using PhotoScore Lite:

1. *Scanning the pages or opening a PDF file.* When you scan a page, PhotoScore Lite takes a "photograph" of your original. Similarly, when you open a PDF file, PhotoScore Lite takes a "photograph" of it, so that it can read it in the next step.
2. *Reading the pages.* This is the clever bit, where PhotoScore Lite "reads" the scanned pages to work out what the notes and other markings are.
3. *Editing the resulting music.* Here you correct any mistakes that PhotoScore Lite has made. Editing within PhotoScore Lite works in much the same way as editing music in Sibelius. Almost any marking can be corrected or input in PhotoScore Lite, but it is only essential at this stage to correct rhythmic mistakes—other corrections can be made after sending the score to Sibelius if you prefer.
4. *Sending the music to Sibelius.* After a moment the music pops up as a Sibelius score just as if you'd inputted it all yourself.

You can then play the music back, re-arrange it, transpose it, create parts, or print it out.

Quick Start

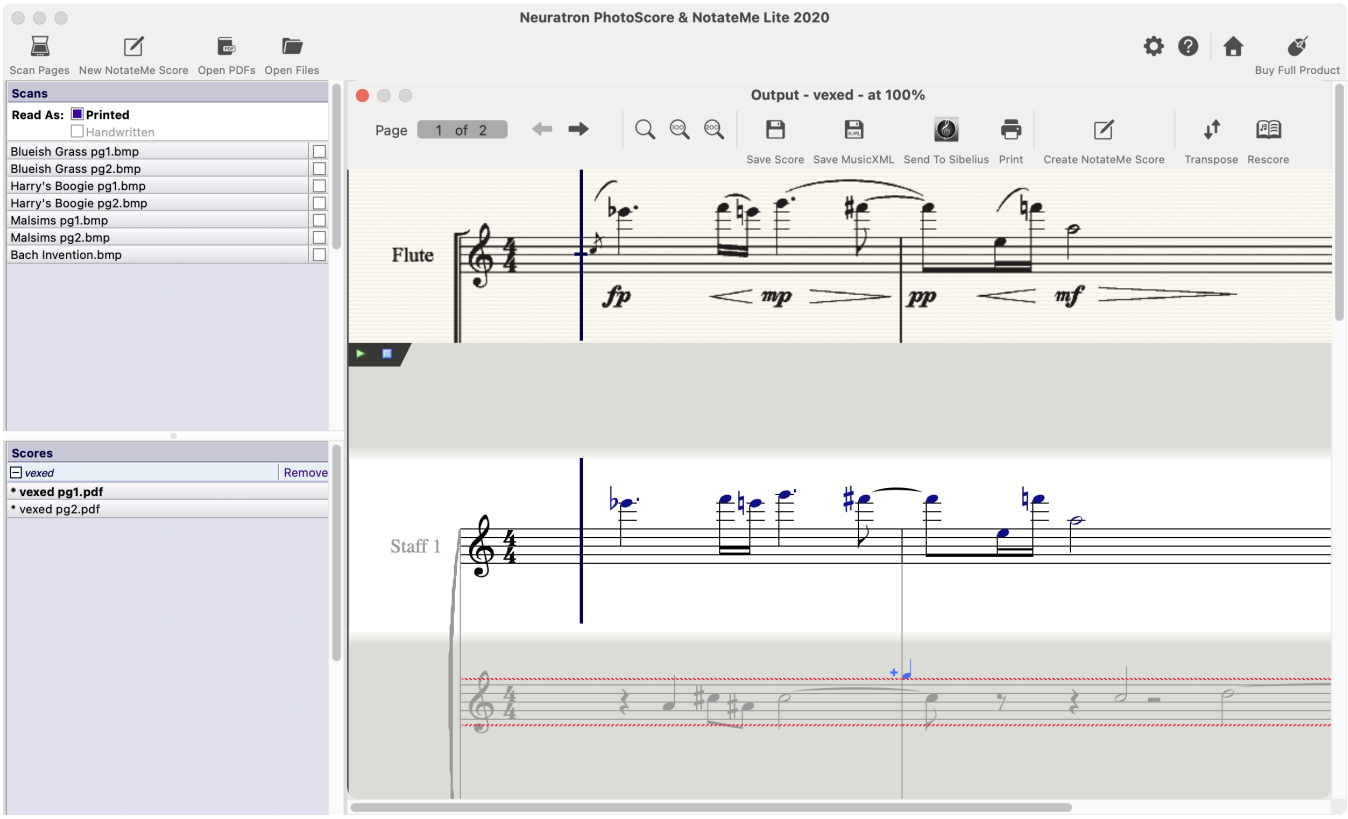
Before we examine how to use PhotoScore Lite in detail, let's run through the process quickly to introduce the four stages.

The first step is either to scan some music, or to open a page you have already scanned, or to open a PDF file:

- To scan a page, choose **File > Scan pages** (shortcut **Control+W** *or* **Command+W**); your scanner interface will load. Scan a page and it is added to PhotoScore's list of scanned pages.
- To open a graphics file, choose **File > Open**; when prompted for the resolution the image was scanned at, choose the appropriate setting and click **OK**. The graphics file is then added to the list of scanned pages.
- To open a PDF file, choose **File > Open PDFs**. You will be prompted to choose the resolution; normally you can leave this at the default of **300 dpi** and click **OK**. If the PDF is password protected, you will then be prompted to provide the password. You can open more than one PDF at once, and enter the range of pages to be examined within each PDF if necessary.

As soon as you scan a page or open a PDF or graphics file, each page appears in the Pages pane, which is at the left hand of the main PhotoScore Lite window. Each page first appears under **Pending Pages**, and PhotoScore Lite immediately proceeds to read the pages you have added, Reading each page will take a little while (depending on the speed of your computer) and a green progress bar fills up behind the name of the page in the **Pending Pages** list. As PhotoScore Lite completes reading each page, it moves to the list below, **Read Pages**.

When PhotoScore Lite has finished reading the pages, the main editing window appears:



From this window you can edit any errors in the music.

When you are satisfied with the corrections you have made, choose **File > Send to > Sibelius** (shortcut **Control+D** *or* **Command+D**) to send the music to Sibelius.

If Sibelius is not already running, it will start up, and the **Open PhotoScore File** dialog will appear, which lets you choose various options concerning which instruments will be used in the Sibelius score. Don't worry about these now—just click **OK**. Moments later, the Sibelius score will appear, ready for editing, just as if you had inputted it yourself.

1. Scanning or Opening a PDF

Before you scan, choose **File > Scanner Setup** to choose whether you want to use PhotoScore's own scanning interface—in which case choose **PhotoScore**—or your scanner's own interface—in which case choose **TWAIN (scanner default)**—and click **OK**. By default, PhotoScore Lite will use your scanner's own interface, which is fine, since you are presumably familiar with the way your scanner's software works.

Next, measure the size (height) of staves in the page you want to scan and choose a resolution using the following table, and scan in black & white or gray—not color:

Staff size	Resolution
0.25"/6mm or more	200 dpi
0.15-0.25"/4–6mm	300 dpi
0.12-0.15"/3–4mm	400 dpi

Reading accuracy and speed will be considerably reduced if you scan at too low or too high a resolution. So, for example, do not scan at 400 dpi unless the staves really are small.

Usually, you can choose whether to scan in black & white or grayscale (shades of gray). Scanning in gray produce significantly more accurate results—if the option is not available in your scanning dialog, consult your scanner's documentation.

Now you can scan your first page—try a page or two of simple keyboard music or something similar:

1. Put the page of music (the "original") into your scanner, face-down and with the top of the page pointing away from you.
2. Put one edge of the original flush against the raised edge of the glass.

   You can put the page on its side if it fits better. PhotoScore Lite will automatically rotate the page by 90 degrees if necessary. However you should normally align the top of the page with the left edge of the scanner to ensure it does not turn out upside down. Don't worry though if it is scanned upside down, as it is easy to correct later on.

   If you are scanning in gray, then the page does not need to be completely straight, providing that it is not more than 8 degrees off—PhotoScore Lite will automatically make the page level (to within 0.1 degrees) without loss of detail. It will still be rotated if scanning in black & white, but there will be loss of detail, and thus less accurate results.
3. Choose **File > Scan Pages**, or click the **Scan Pages** button on PhotoScore Lite's toolbar.

   After a moment, the scanner will whir into life and transfer the page to your computer. (If this doesn't happen, see "Possible Problems" on page 66.)

   If you are scanning from a fairly thick book, gently press down the lid (or the book if easier) during scanning to keep the page flat on the glass.
4. A window will appear for you to enter a name for the page, which will be something like **Score 1, Page 1** by default. You can change this to any name you like (although to avoid any unexpected results it should end with a number)—something like **Piano p1** would do—then click **OK**. Subsequent pages you scan will be automatically numbered for example, **Piano p2**, and a dialog will not appear.

   Wait a few seconds while PhotoScore Lite makes the image level, chooses the best brightness, and locates the staves.

5. PhotoScore will now be ready to scan the next page, so put the page of music in the scanner, then click the button that tells your scanner to start scanning again, and proceed as for the first page. If the scanning interface does not reappear, click the **Scan Pages** button again.
6. Continue until you have scanned all the pages that you want to scan.

   A scan of the first page will then appear. The buff paper color indicates that you are looking at a scanned image (a "scan") of the original page.
7. Check that all the staves are highlighted in blue—this shows that PhotoScore Lite has detected where they are.

   If the page has systems of two or more staves, check also that the staves within each system are joined at the left-hand end by a thick vertical (or near-vertical) red line.

   If not all staves are blue, or not all staves within systems are joined with a red line, you can manually tell PhotoScore Lite where they are (see "Advanced Features" on page 67).

   (Ignore the other buttons at the top of this window, which are also explained in "Advanced Features" on page 67.)

Scanning Summarized

Once you've scanned a few pages you'll rapidly get into the routine of it. The procedure can be summarized as follows:

1. Place page in scanner.
2. Click the scanner button or choose **File > Scan Pages**.
3. Choose the resolution, and whether to scan in black & white or gray.
4. Click **Scan**.
5. If it's the first page, enter a name for the page (or leave the default name).
6. Go on to next page.

Catalog of Scanned Pages

It's important for you to understand that whenever you scan a page, PhotoScore Lite adds it to a single list or "catalog" of scanned pages to be read later. You do not need to save scanned pages or the catalog—it is stored on your hard disk automatically.

This means that whenever you start using PhotoScore, it still remembers any pages you scanned previously. (You can delete pages that you no longer need to keep.)

Hints on Scanning

- If you want to read a page of music smaller than the size of your scanner, you should make sure that only that portion is scanned.
- Most scanner interfaces allow you to scan part of a page, usually by clicking a **Preview** button to produce a thumbnail image, which may seem a little "blocky." You can then adjust the required area by dragging from the edges of the thumbnail.
- Then click **Scan** to scan the selected area at high resolution. Every time you click **Scan** after this, only the selected area will be scanned, until you change it.
- Ensure that all of the music on the page you are scanning is on the glass of the scanner.
- It doesn't matter if your original is larger than Letter/A4, so long as the music itself will fit onto Letter/A4.
- If you are scanning a page that is smaller than Letter/A4 size, it doesn't matter where on the glass you position the original. However, it helps if you put the edge of the page flush against the edge of the glass, to ensure that it's straight.

- If you are scanning a small music book then you may be able to fit a double-page spread (two facing pages side-by-side) on the scanner glass, but don't try this—PhotoScore Lite can only read one page at a time. Scan each page separately.
- For simplicity, we recommend that you scan all the pages in a piece of music before reading them all. You are allowed to scan a page, then read it, then scan another and so on (see "Advanced Features" on page 67), but we don't suggest you try anything like this until you are proficient with PhotoScore Lite.

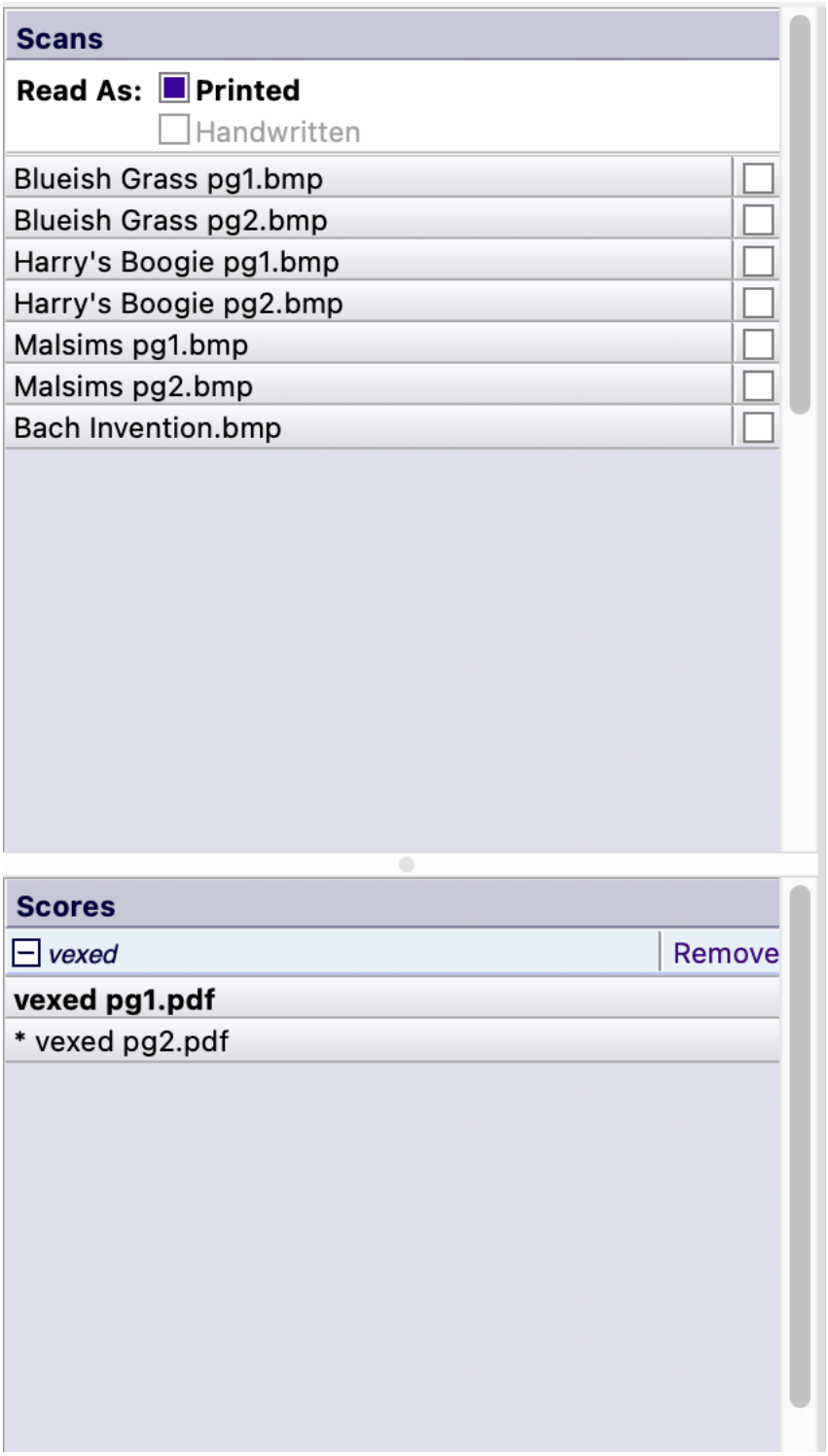
2. Reading

As mentioned earlier, just scanning a page presents the computer with a grid of millions of black and white dots, which as far as it's concerned could be anything from text to a photograph.

"Reading" the music is the clever bit, where PhotoScore Lite works out from the scan where and what the notes and other markings on the page are.

Pages Pane

On the left-hand side of the PhotoScore Lite window you should see the pages pane, as shown below. If you can't see this, choose **`View>Toggle Pages Pane`**.



Pages that have not yet been read appear in the upper half of the pages pane, under the heading **Pending Pages**. Notice how PhotoScore Lite helpfully shows you a thumbnail of the scanned page as you hover your mouse pointer over its name.

When you want to read a page you have scanned, click the little checkbox at the right-hand side, which expands to say **Read** when you hover your mouse pointer over it. PhotoScore Lite will start to think, and the blue bar behind the name of the page will turn green as PhotoScore reads the page.

If you accidentally scanned the pages in the wrong order, you can correct the order in the list of **Pending Pages** by clicking and dragging the pages into the correct order.

If you just scanned in some pages or opened a PDF, however, your pages have probably already been read by PhotoScore Lite, and so will be found in the lower half of the pages pane, under the heading **Read Pages**. The pages are automatically grouped into scores; you can show and hide the individual pages in each score by clicking the + or—button at the left-hand side. To view a page in order to edit it, click on its name under **Read Pages**.

What PhotoScore Lite Reads

PhotoScore Lite reads the following musical markings:

- Notes, chords (including tail direction, beams and flags) and rests
- Flats, sharps and naturals
- Treble and bass clefs, key signatures, time signatures
- 5-line staves (normal and small), standard barlines, 6-line guitar tab
- The format of the page, including the page size, staff-size, margins, and where systems end.

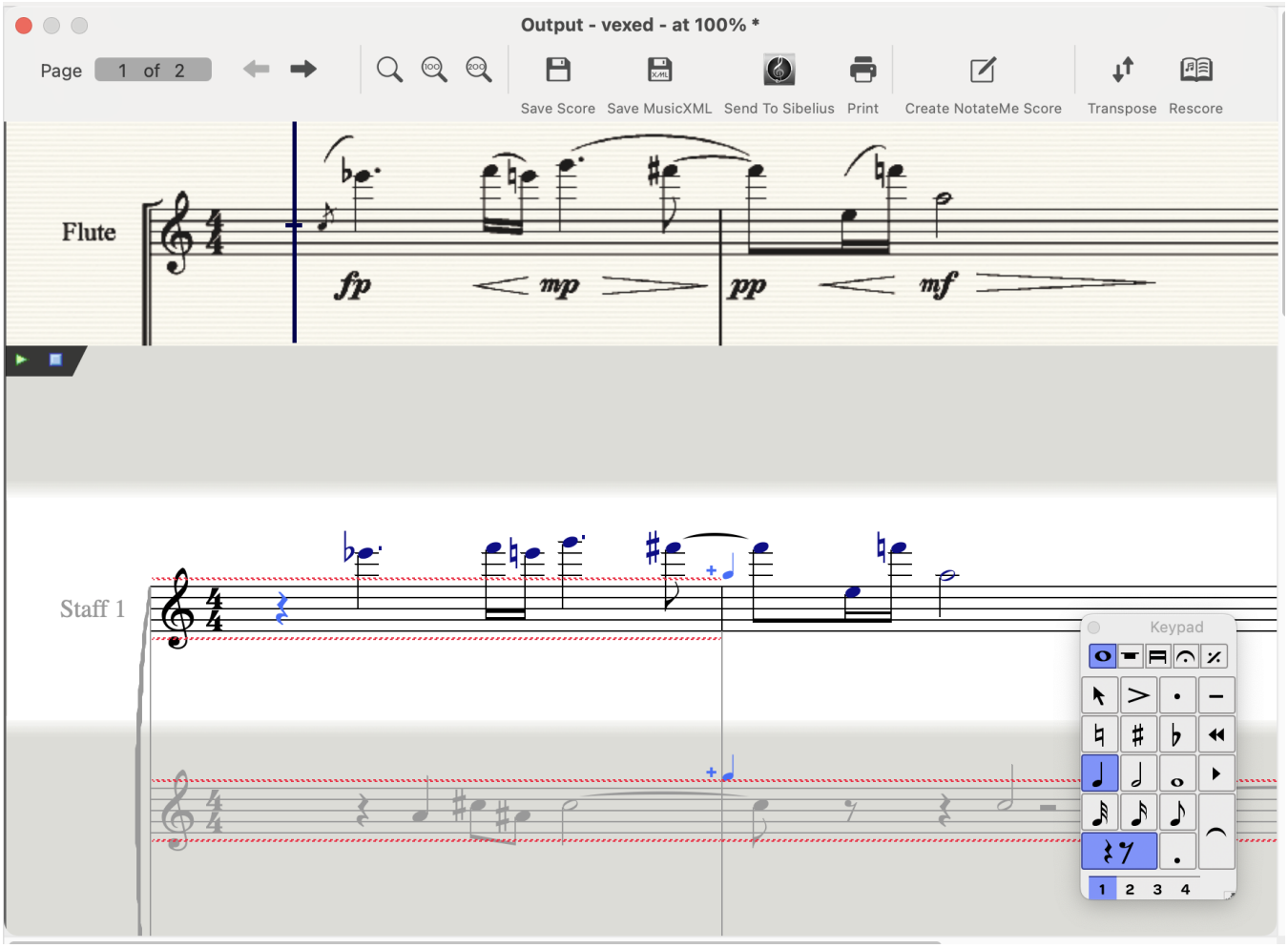
PhotoScore Ultimate, available separately, also reads text (including lyrics, dynamics, instrument names, fingering, and so on), a wider variety of clefs and accidentals, tuplets, guitar chord diagrams, and various other markings such as codas, segnos, ornaments, pedal markings and repeat endings. PhotoScore Ultimate can even read neat handwritten music!

Hints on Reading

- You should not need to interrupt reading, but you can normally do so if necessary by hitting **Esc** or **Command**, or by clicking **Cancel** on the progress window. PhotoScore Lite will show the part of the page it has already read. You should delete this page by choosing **Edit > Delete page** before re-scanning or re-reading the page.
- If the computer gives a warning message while reading a page, or if a page seems to be taking a very long time to read, see "Possible Problems" on page 66.
- If you like, you can ask PhotoScore Lite to read just a single scan or a choice of scans instead of the whole score; see "Advanced Features" on page 67.

3. Editing

When PhotoScore Lite has finished reading the music, its interpretation of the first page pops up in a window called the output window. Here you can edit mistakes PhotoScore Lite has made.



Notice how the pages pane doesn't appear in the picture above: in order to give yourself more room to edit the music, it's a good idea to hide it while you edit, by choosing **View > Toggle Pages Pane** (shortcut **Control+E** *or* **Command+E**).

The top part of the window (with a buff-colored background) shows you the original page. The **Full detail view** window at the top right-hand corner shows a zoomed-in portion of the original page, according to where you point your mouse.

The large bottom part of the window (with a light gray background) shows PhotoScore Lite's interpretation of the first scan—that is, what PhotoScore Lite thinks the first page of the original says. Hence this part of the window is where PhotoScore Lite's mistakes can occur.

At the top left of the window it says (for example,) **Page 1 of 2**, and by clicking on the arrows you can move through all of the pages that have been read (the output score). It makes sense to edit the first page completely, then advance to the second page and so on until the whole output score has been edited.

To the bottom right of the window is the Keypad, similar in function to Sibelius's Keypad. This can be repositioned by clicking its title bar, and dragging.

There is a **Create** menu at the top of the window, which is also similar in function to the **Create** menu you can show in Sibelius by right-clicking on the score with no selection, though features not appropriate for PhotoScore Lite have been omitted.

What to Correct

The minimum level of correction recommended before sending the output score to Sibelius is to correct key signatures and time signatures. Other mistakes such as pitch can be corrected in Sibelius, but correcting key signatures and time signatures is much easier in PhotoScore Lite, so we recommend you do that.

In particular, if the score you are scanning is a transposing score, you will need to correct the key signatures of the transposed instruments—to delete a single key signature, select it and type **Control+Delete** *or* **Command+Delete**. Then add the correct key signature to that staff alone: choose **Create > Key Signature** (shortcut **K**), and **Control**-click *or* **Command**-click the staff to which you want to add the key signature.

To correct rhythmic mistakes, add the appropriate time signature if it's not already present: choose **Create > Time Signature** (shortcut **T**) and click in one of the staves to add the time signature. Once PhotoScore Lite knows the time signature, any rhythmic inaccuracies are indicated by small red notes over the barline, showing the number of missing or extra beats. As you correct the mistakes, these red notes disappear—and once your score is free of red notes, you can send it to Sibelius.

Once you are more proficient with PhotoScore Lite, you can correct the music completely in PhotoScore Lite before sending it to Sibelius. The advantage of this is that you can spot errors by looking at the scanned original on the screen instead of having to refer to it on paper.

Checking for Mistakes

Check for mistakes by comparing the bottom part of the window with the original scan at the top. The top and bottom parts move about to show the region of the page the mouse is pointing at.

Avoid the temptation to compare the output page with the original music on paper—it is almost always quicker to compare with the scan on the screen.

At the top right of the output window is the full detail view window, which shows in close-up the part of the original that the pointer is over. **Control**-clicking *or* **Command**-clicking on this window makes the view larger or smaller. This window can be repositioned by clicking its title bar and dragging.

MIDI Playback

Another way to check for mistakes is to have the output played back to you. Your computer will need a MIDI device attached to make use of this feature (if you have more than one attached, the default one will be used).

To play the whole page from the start, ensure that nothing is selected by clicking on an area of the page with no notation. Then choose **Play > Play/Stop** (shortcut **space**), or click the **Play** button on the toolbar. Do the same to stop the music. To play from a particular point on the page, select an object in each of the staves you want playback from. It will commence from the start of the bar with the earliest selection.

By default, all the staves will play back with a piano sound, but you can change this: right-click (Windows) *or* **Control**-click (Mac) the names at the start of the first system (for example, **Staff 1**), choose **Instruments** from the context menu, then click **Rename**. You will see a dialog that looks a little like Sibelius's **Create > Instruments** dialog, from which you can choose the correct name (and therefore the sound) used by that staff.

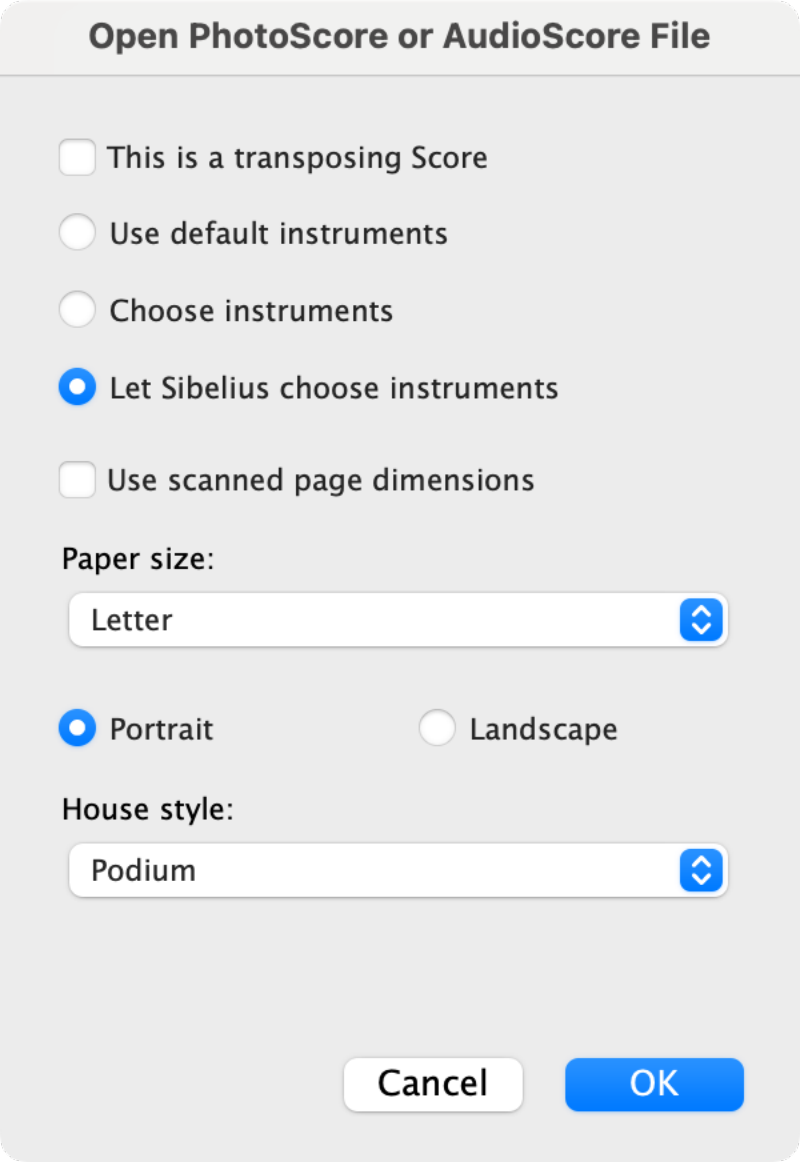
While the music is playing, the currently played bars will be highlighted in gray.

4. Sending to Sibelius

Once you have edited all the pages in the score, you should send them to Sibelius by doing either of the following:

- Choose **File > Send to > Sibelius** (shortcut **Control+D** *or* **Command+D**)
- Click the **Send To Sibelius** icon next to the **Save** button at the top of the output window.

If Sibelius is not already running, it launches, and the **Open PhotoScore or AudioScore File** dialog appears:



- **This is a transposing score**: switch on this option if your score contains transposing instruments, and you will be prompted to choose the correct instruments when you click **OK**
- **Use default instruments**: opens the file without trying to work out which instruments are used in the score
- **Choose instruments**: allows the user to choose an instrument for each staff in the score from a dialog similar to the usual **Instruments** dialog; choose the staff in the scanned music that you want to replace with a Sibelius instrument, then click **Add** as normal. If you add an instrument that normally uses two staves (such as a piano), this will 'use up' two of the staves in the left-most list on the dialog.
- **Let Sibelius choose instruments**: with this option switched on, Sibelius will attempt to work out which instruments are used in the score; it does this by checking the names of the staves that are set in PhotoScore—if a staff's name doesn't match an instrument Sibelius knows, it opens the file with

the default piano sound

- **Use scanned page dimensions**: this option tells Sibelius to format the score according to the page size suggested by PhotoScore. By default, the page size of the selected manuscript paper used for importing will be used instead, but you can switch this on if you like.
- The **Page size**, **House style** and orientation (**Portrait** or **Landscape**) options determine the document setup of the resulting score.

Once your music has been opened in Sibelius you can do anything you like to it, just as if you had inputted it yourself—but see "Multi-staff Instruments" below for some clarification.

Editing Rhythmic Mistakes

If you send a score from PhotoScore Lite to Sibelius which has bars that don't "add up," Sibelius will lengthen bars that are too short, and shorten bars that are too long.

To do this, Sibelius compares the length of the bars with the prevailing time signature. If a bar is too short, Sibelius inserts rests at the end. If a bar is too long, Sibelius shortens it by omitting one or more notes/rests at the end of the bar.

Although Sibelius adjusts the lengths of bars like this, you are strongly advised to correct faulty rhythms in PhotoScore Lite in the first place rather than trying to fix them in Sibelius afterwards, as it will save you extra work.

Format

Sibelius uses **Make Into System** and **Make Into Page** to ensure that the format of the music is the same as the original. However, if the notes seem uncomfortably close together or far apart in the end result, try changing the staff size in **Layout > Document Setup > Document Setup** (shortcut **Control+D** *or* **Command+D**). Alternatively, if you don't need the format of the music to match the original, select the whole score (**Control+A** *or* **Command+A**) and unlock the format (**Control+Shift+U** *or* **Command+Shift+U**).

Multi-staff Instruments

For instruments that use two staves by default, such as a piano, you may find that it isn't possible to use cross-staff beaming in music you have scanned. This is because PhotoScore Lite treats all staves as separate instruments, which means that, by default, multi-staff instruments such as keyboards will be sent to Sibelius as two separately-named staves without a brace.

When you send a PhotoScore file to Sibelius, you can use the **Open PhotoScore File** dialog to tell Sibelius that, say, staves 1 and 2 are actually the right- and left-hand staves of a piano—either choose the instruments yourself, or click **Let Sibelius choose instruments**.

For multi-staff instruments such as Flutes 1+2, if you want them to be written as two sub-bracketed staves with a single name, you could either import each staff as a flute and then change the name and add a brace in Sibelius, or import both staves as a piano, and then change the name and the sound ("Mixer" on page 553).

If your original contains instruments that have a different number of staves on different systems—for example, strings that are sometimes divisi—see "Advanced Features" on page 67.

Closing the Output Score

Once you have finished scanning a score and have sent it to Sibelius, and are satisfied with the result, you should close the score in PhotoScore Lite before you start scanning a new one. To do this, choose **File > Close Score**; if the score has unsaved changes, you will be prompted to save.

Deleting Unwanted Scans

PhotoScore Lite automatically saves each page you scan as a scanned image. This occupies a not insignificant amount of hard disk space, so you should regularly delete scans that have been read. You do not, however, have to delete the scans before scanning the next piece of music.

To delete unwanted scans:

1. If the pages pane is not currently shown, choose **View > Toggle Pages Pane** (shortcut **Control+E** *or* **Command+E**).
2. Click on the name of the page you want to delete.

   You can select more than one page at the same time by holding down **Shift** and clicking elsewhere in the list. When a page is selected, the word **Remove** appears to the right of its name.
3. Click **Remove** to delete the page(s).

   PhotoScore will warn you that you are about to delete these pages.
4. Click **Yes** to confirm their deletion.

Possible Problems

Scanning Takes a Long Time

If there are no signs of scanning happening—for example, if after clicking on the **Scan** or **Preview** button the scanner remains silent with no lights moving or flashing—communication between the computer and the scanner has probably been interrupted.

Check that the scanner is switched on and that the cable between it and the computer is firmly connected at both ends. If this doesn't help, try reinstalling your TWAIN scanner driver software.

Beware that some scanners need to be switched on before the computer is turned on, otherwise they are not detected.

Not all Staves/Systems are Detected

If after scanning a page you find that not all staves are highlighted in blue, or the staves are not correctly joined into systems by a thick red vertical line, this may be because:

- The original has 13 or more staves on a page: only PhotoScore Ultimate can scan scores with more than 12 staves.
- The original was not flat on the scanner glass: always close the lid when scanning, unless scanning a thick book. It may also help if you *gently* press down on the scanner lid during scanning.
- The page was scanned at too low a resolution (for example, the staves are smaller than you think): check the staff size, alter the scanner setting accordingly, and re-scan.
- You tried scanning a double-page spread: PhotoScore Lite cannot read both pages of a double-page spread (for example, from a miniature score) at once. Re-scan each of the pages separately. Ensure that the music on the facing page is completely off the glass, or not scanned—if any of it impinges on the scan, PhotoScore Lite will not read the music correctly.
- The staves are not clear enough in the original to be detected: in this case, you can tell PhotoScore Lite where any missing staves are located on the page—see "Advanced Features" on the next page.

Reading Takes a Long Time

- If the page was scanned without being flat on the glass or with the lid open: you will get a black border around the page that may spread across and obliterate some of the music. This can make PhotoScore Lite take an extremely long time to read the page. If this happens, interrupt reading (see

below), then re-scan the page.

- If not all staves were detected after scanning (for example, some were not highlighted in blue): this can slow reading down, see "Not all Staves/Systems are Detected" on the previous page.

Music Reads Inaccurately

If you find music seems to be reading very inaccurately, this may be because:

- The original is of poor quality, for example, a photocopy or an old edition.
- The original is handwritten (or uses a music font that looks handwritten): PhotoScore Lite is not designed to read handwritten music.
- The music uses more than two voices.
- The music was scanned in black & white and was not straight enough: it is recommended that you scan in shades of gray.
- The music was not straight enough when scanned and **`Make scans level`** was not selected in the preferences (see "Advanced Features" below).
- The music symbol designs used in the original are of a non-standard shape or size.

Advanced Features

PhotoScore Lite has many features and options for more advanced use.

You are strongly recommended to familiarize yourself with this whole section before embarking on any intensive scanning, such as orchestral/band scores or scores with many pages.

Choosing Between Scanners

In the unlikely event that you have more than one scanner connected to your computer, you can choose between multiple scanner drivers by choosing **`File`** > **`Select Scanner`**.

Adjusting Detected Staves/Systems

When you scan a page, PhotoScore Lite highlights staves it detects in blue, and joins them into systems with vertical red lines.

However, if the original is of poor quality, PhotoScore Lite may not detect some of the staves/systems, and you should tell PhotoScore Lite where they are.

The easiest method is to select the nearest blue staff (by clicking on it) and copy it by **`Alt`**-clicking *or* **`Option`**-clicking over the center line of the missing staff (the horizontal position is not important).

You can create a blue staff from scratch by clicking and dragging it out with the left mouse button.

After creating the staff, ensure that it is joined to any other staves in the same system (see below).

PhotoScore Lite will automatically “clip” the staff in place, by adjusting the position and size of it, if it finds an appropriate staff underneath. If it fails to position/size the staff correctly, scale the image to full size (by clicking on the button at the top marked **`100`**) and adjust it using the blue “handles.”

- You can drag any blue staff up and down with the left mouse button. This also causes the staff to automatically clip in place.
- You can drag the ends of blue staves around, and can even put blue staves at an angle.
- You can alter the size of any blue staff—pull the “handles” in the middle of the staff up or down. PhotoScore Lite can read pages that have a mixture of staff-sizes, and each blue staff can have a different size. The top circular handle lets you change the curvature of the staff. This is useful when scanning pages from thick books, where it is not possible to prevent the page from being curved at

the edges.

- If any scanned staff is left with no blue staff on top of it, the scanned staff and any music on it will be ignored when the page is read. This can slow reading down, but is otherwise harmless.
- To join two adjacent staves together into the same system, click one staff so it goes red, then **Alt**-click *or* **Option**-click the other staff. They will be joined near the left-hand end by a thick vertical (or near-vertical) red line.
- To separate two joined staves into two separate systems, do exactly the same as for joining two staves.
- PhotoScore Lite automatically guesses whether staves should be joined together or not when you create new ones, or move existing ones.
- If you've messed up the blue staves and want to start again, **Control**-double-click *or* **Command**-double-click the scan, and PhotoScore Lite will reset the blue staves to their original positions.
- When you have finished editing the staves/systems, check carefully that the staves are all joined into systems correctly, as you cannot alter this once the page has been read.

Scan Window Options

If you have chosen to use PhotoScore's scanning interface in **File > Scanner Setup**, there are various further options and buttons available on the scan window:

- The **Read this page** button reads just this scan. Clicking the arrowed part of the button opens a menu that lets you choose where in the output score to insert this page once it has been read.
- **Scale** produces a dialog that lets you zoom in and out of the scan. The button to the right of **Scale** zooms the image to fit the main window; **50** zooms to 50%; **100** zooms to 100%.
- **Upside down** quickly rotates the image by 180 degrees, in case it was scanned the wrong way up.
- **Re-scan** re-scans the page.
- **On side** quickly rotates the image by 90 degrees, in case it was scanned on its side.

Omitted Staves

In scores for many instruments, particularly orchestral scores, unused staves are often omitted.

If you replace the default instrument names (for example, "Staff 1") at the start with proper names, then on subsequent systems PhotoScore Lite will allocate instruments to staves in order from the top down. Hence, if the original page omits an instrument from one system, then in the output window some of the staves will have the wrong names. To correct a name in this situation, Right-click *or* **Control**-click over the existing instrument name against the staff in question, and choose the correct instrument from the list of current instruments.

On any system that has staves omitted you will probably have to correct several instrument names like this. Do it with care, otherwise confusion will arise.

Multi-staff Instruments

For multi-staff instruments such as keyboards and divided wind and strings, PhotoScore Lite treats each staff as a separately-named instrument.

If the number of staves for a multi-staff instrument varies at all in the original, for example, where strings are divisi, then to avoid any confusion between the staves it's best to give them slightly different names, for example, **Viola a** and **Viola b**. You can change the names back once the score has been sent to Sibelius.

Wherever any of the instrument's staves are omitted, follow "Omitted Staves" above.

N.B. If the number of staves for the instrument increases (say from 1 to 2) during the score, and the second staff has not occurred before, treat it by following "Instruments/Staves Introduced After the Start" below.

Instruments/Staves Introduced After the Start

Some scores include instruments or staves that are not shown on the first system.

When this happens, you should do the following on the system where the instrument/staff is first introduced:

1. Correct the names of each of the other staves by right-clicking (Windows or Mac) *or* **Control**-clicking (Mac) each name, and then selecting the correct name from the list of current instruments.
2. Tell PhotoScore Lite the name of the newly-introduced instrument/staff.
3. Point over whatever name it has filled in (which may say for example, Staff 5, or the name of an omitted instrument). Right-click (Windows) *or* **Control**-click (Mac), click **New**.
4. Click a name from the list of instruments displayed.

   If you want a non-standard name, you can edit the name at the bottom.

⚠ **Take extra care when completing this process as mistakes can result in additional confusion.**

Small Staves

In the output window, small staves are displayed at full size to make them legible, but they are indicated by a symbol at the end of the staff.

Other Preferences

The **File > Preferences** dialog contains various other options, as follows.

- On the **Scanning** page:
  - **Automatic scanning** and **Scan more quickly** are only available in PhotoScore Ultimate
  - **PhotoScore**: with this selected, PhotoScore uses its own scanning interface
  - **TWAIN (scanner default)**: when chosen, the standard TWAIN interface (that works with all scanning programs) will be used when you choose **File > Scan pages**
  - **Select TWAIN scanner** lets you choose which scanning device PhotoScore should use
  - **Make scans level**: with this switched on, PhotoScore Lite will work out how rotated a scan is, and then rotate it so that the staves are level. It is recommended that this is left selected.
  - **Read pages after scanning/opening** is only available in PhotoScore Ultimate.
- On the **Reading** page, most options are disabled (since they are only available in PhotoScore Ultimate). The only option you can switch on or off is **Ties, Slurs and Hairpins**, which is partly enabled, because PhotoScore Lite can only read ties.
- On the **Editing** page:
  - **Automatic page margins**: creates suitable page margins on each page
  - **Attach scanned staff panel to current staff**: on the output window, this puts the original scan just above the highlighted staff instead of at the top of the window. This means you have to move your eyes less when comparing the output with the original, but the effect can be confusing.
  - **Drag paper by**: lets you choose whether you drag the paper either by clicking and dragging, or **Holding Shift and dragging** (in a similar way to the options in the **Mouse** page of Sibelius's **File > Preferences** dialog).
- On the **Advanced** page:

- **MIDI playback device** lets you choose which of your computer's playback devices PhotoScore should use for playback
- **System playback properties** launches your operating system's sound and audio device properties dialog, allowing you to choose your playback and recording devices for audio, and your preferred playback device for MIDI
- **Display splash screen at start-up**: lets you switch off the PhotoScore Lite splash screen when you run the program
- **Auto-save to backup file every** *n* **minutes:** automatically backs up your score regularly at the time interval specified.

If you change any of these options, they will remain as the new default settings each time use you PhotoScore until you change them again.

AudioScore Lite

AudioScore Lite from Neuratron is a transcription program designed to work with Sibelius. You can use it to input music into Sibelius by playing a monophonic acoustic instrument (such as a flute, clarinet, or trumpet) or singing into a microphone—or you can import an existing audio file in **.wav** or **.aiff** format. AudioScore listens to your performance, transcribes the notes, and lets you edit them before sending them to Sibelius for further editing. AudioScore Lite lets you transcribe up to 4 instruments simultaneously for up to 6 minutes. Sixteenth notes are the shortest note duration it can transcribe.

On-Screen Help

In addition to this topic, AudioScore Lite has its own on-screen help.

To access the on-screen help:

- Select **Help > Neuratron AudioScore Help** from AudioScore Lite's menus.

AudioScore First

AudioScore First is an introductory version of AudioScore that comes with Sibelius First. AudioScore First can transcribe up to 2 instruments simultaneously for up to 1 minute. Eighth notes are the shortest note duration it can transcribe.

AudioScore Ultimate

An advanced version of AudioScore, called AudioScore Ultimate, is available to buy separately. AudioScore Ultimate can transcribe up to 32 instruments simultaneously for up to 6 minutes. Sixteenth notes are the shortest note duration it can transcribe. It can also import MP3 audio files and supports more advanced note editing.

For details of AudioScore Ultimate, see https://www.neuratron.com/audioscore.htm.

Suitable Microphones

AudioScore Lite works with any microphone connected to your computer using the USB, microphone input or line input ports. However, cheap microphones — which typically produce large amounts of background noise — may not produce the best results. One indication that your microphone may not be of sufficient quality is that AudioScore Lite's level meter when recording shows a high level even when you are not playing or singing.

AudioScore Lite will attempt to recognize the performance regardless, but the result is less accurate, particularly at extremes of pitch. Playing or singing more loudly or closer to the microphone (taking care not to touch or blow on it) may help, but if you want to use AudioScore most successfully, a good quality microphone will improve the quality of results you can obtain.

Suitable Performances

For best results, try to perform as clearly and as cleanly as possible, at a steady tempo; for example, if you are playing violin, move your fingers between strings as silently as possible, and avoid tapping on the instrument's body with the bow or your fingers. Try to perform in quiet surroundings with as little background noise as possible (including electrical interference, which you will often hear as a low "hum" if your cabling is poorly shielded).

Copyright Music

You should be aware that if you record someone else's music without permission you are likely to infringe copyright. Copyright infringement is forbidden by the Sibelius license agreement.

Starting AudioScore Lite

Run AudioScore Lite by clicking its icon in the Start menu (Windows) or in the **`Applications`** folder (Mac).

In AudioScore Lite, choose **`File > Select Devices`** to check that appropriate audio input and MIDI output devices are selected. You must make sure that you choose the input device that corresponds to the input to which your microphone is connected; unless your microphone is connected by USB, it may well be called something cryptic.

The Three Stages

There are three stages when using AudioScore Lite:

- *Creating tracks.* AudioScore records your performance, works out what notes and pitches are played, and determines the rhythm of your performance. AudioScore Lite lets you create up to four tracks (for example, four instruments, or four staves in Sibelius) in a single project.
- *Editing tracks.* Edit the performance to create a basic score containing the intended rhythm and pitches.
- *Sending to Sibelius.* The music appears in Sibelius, as if you'd inputted it using any other input method.

You can then play the music back, re-arrange it, transpose it, create parts, or print it out.

1. Creating Tracks

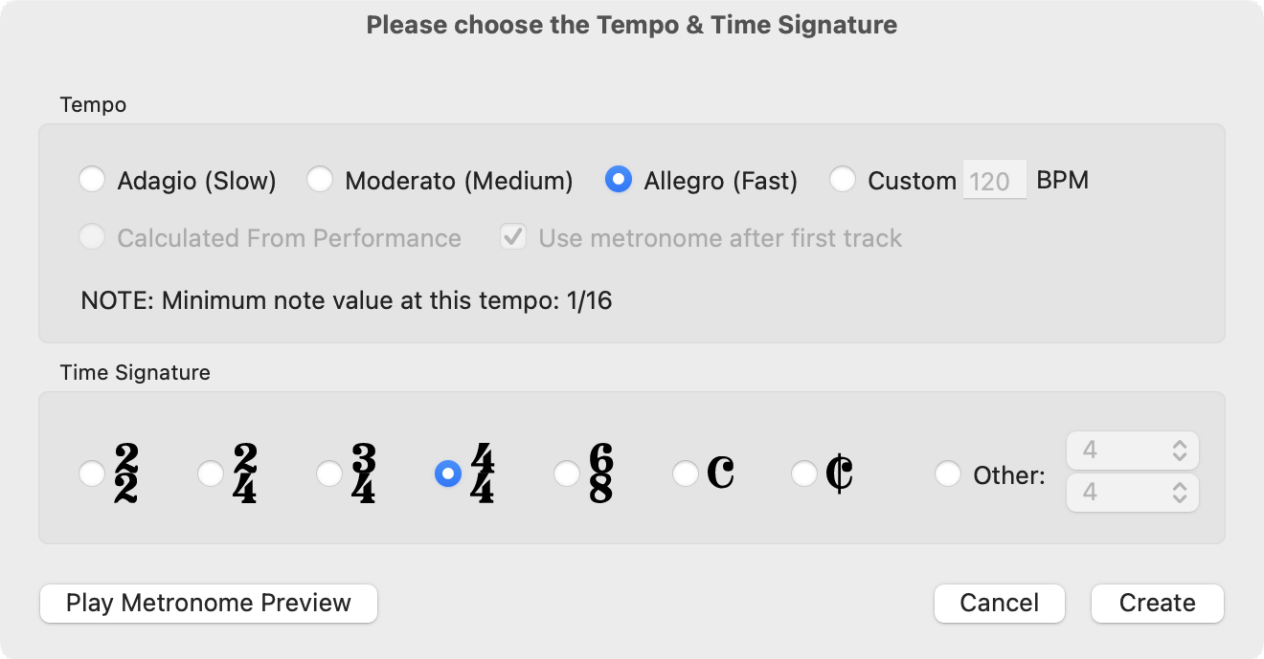
The first stage is to create one or more tracks, either by recording using a microphone, or opening an existing audio file (in **`.wav`** or **`.aiff`** format, or from an audio CD).

Recording a New Track Using a Microphone

To record a new track:

1. Click **Record new track** on the toolbar (shortcut * on the numeric keypad).

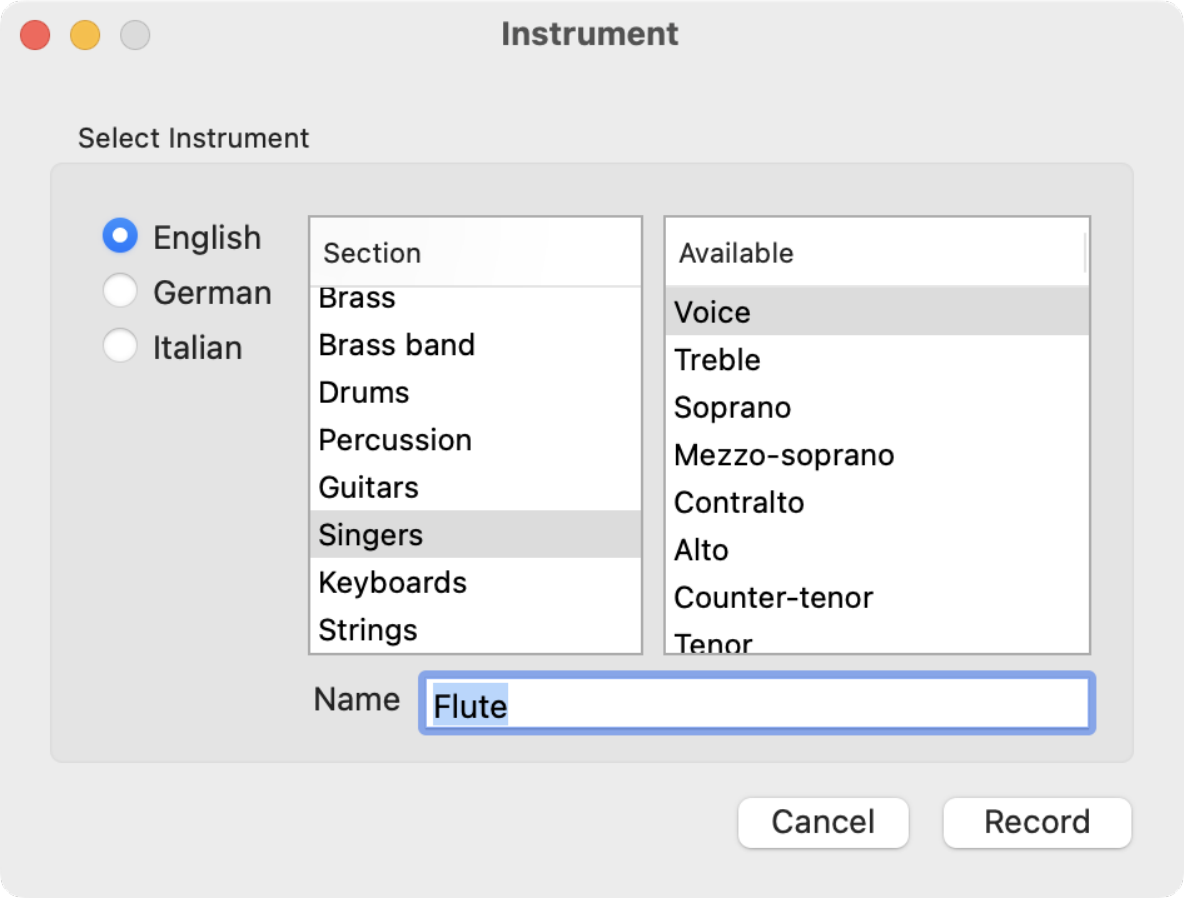
   Before recording begins, this dialog appears:



   - If you want to record to a metronome click, you can choose between one of the predefined tempos (such as **Adagio (slow)** or **Allegro (fast)**), or enter a tempo of your own choosing in quarter note (crotchet) beats per minute.
   - If you want to record in your own time without a metronome click, choose **Calculated from performance**. AudioScore will do its best to work out the note durations automatically, and it's easy to adjust them if it makes any errors.
   - Whether or not you are recording to a click, you should set the time signature before you begin: only simple time signatures are available in AudioScore Lite, so if you need compound time signatures (like 6/8) you will need to upgrade to AudioScore Ultimate.

2. Do one of the following:
   - Click **Record** or **Open** to have AudioScore automatically select an instrument.
   - Click **Instrument** to choose an instrument you are going use to record.

     In this case, the Please Choose an Instrument window appears with additional options.



a. Choose whether to name your instruments in **English**, **German** or **Italian**.

b. Choose the appropriate instrument family from the **Section** list.

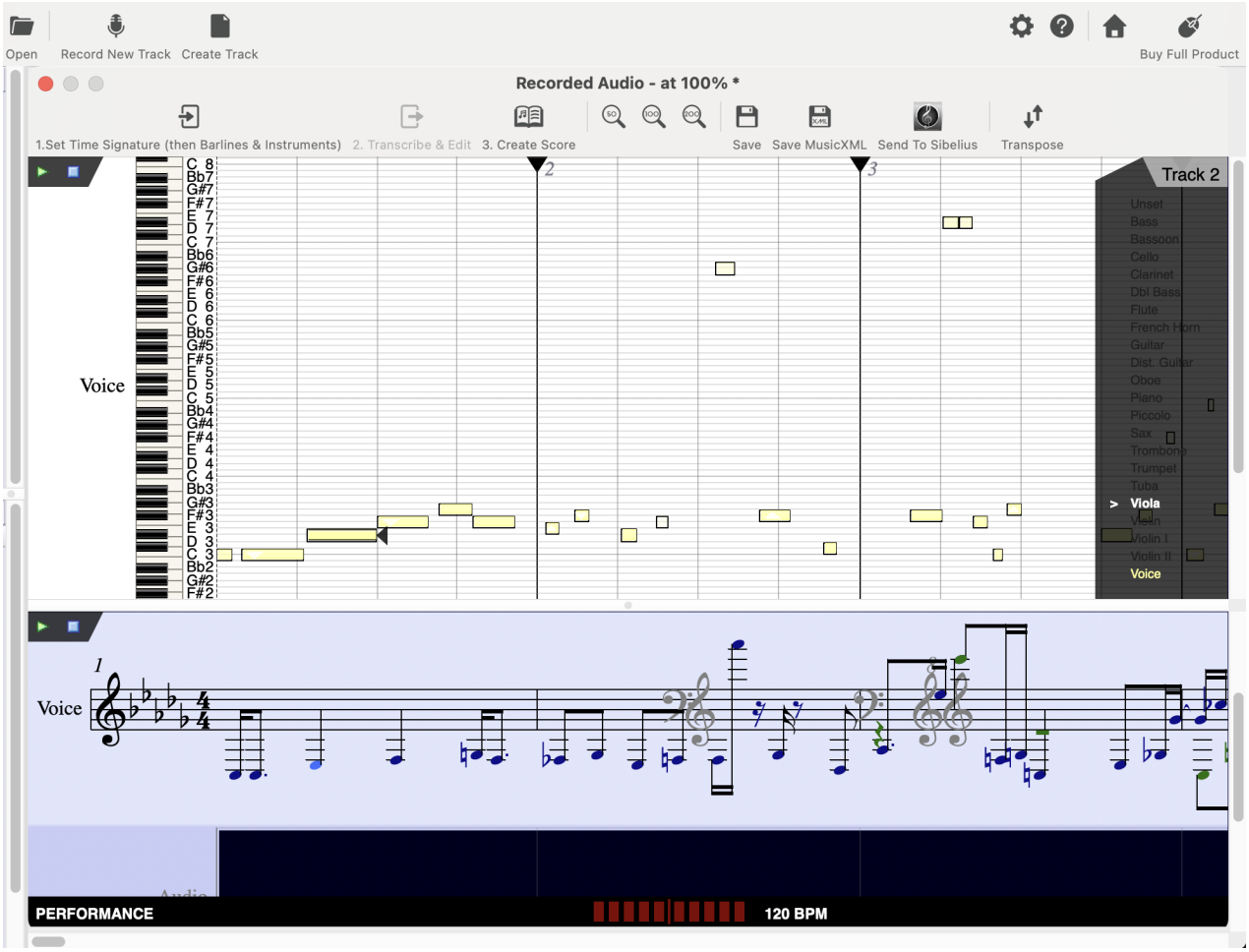
c. Choose the instrument itself from the **Available** list, and set a custom **Name** if you want.

d. You can switch on **Set as the default instrument for all tracks in this composition** if you don't want to have to choose the instrument again for any other tracks you subsequently add.

e. Click **Record**,

If you chose to play to a metronome click, AudioScore plays one bar of clicks; otherwise, it starts recording immediately.

3. Sing or play into your microphone. As you do, you will see the music appear in the top half of the window, known as the *performance area*:



The performance area shows AudioScore's interpretation of the current track in terms of pitch and time, and is also where you edit the pitch, position and duration of notes.

Below the performance area is the *score preview area*, which shows AudioScore's interpretation of all tracks in notation: the current track shown in the performance area is highlighted in light blue in the score preview area.

You can resize the performance area and the score preview area by clicking and dragging the divider between the two areas.

You will also see a small *input level window*, which shows the current input level from your microphone. You can resize this window by clicking and dragging its edges.

4. When you have finished recording, click **`Stop recording`** on the toolbar, press **`Space`** (Windows only), or press **`*`** on the numeric keypad. Depending on the speed of your computer, AudioScore may need to finish recognizing the notes in your performance before you can proceed: the black *information bar* at the bottom of AudioScore's window shows you the progress.

Recording Another Track

To record another track, click **`Record new track`** again. The new track is inserted directly below the track selected in the score preview area. To select a track, click the instrument name in the score preview area; you can select multiple adjacent tracks by **`Shift`**-clicking, or multiple non-adjacent tracks by **`Control`**-clicking *or* **`Command`**-clicking.

As you record your new track, AudioScore will play back all of the existing tracks (if no track was selected before you started recording), or just the tracks you selected before starting recording. AudioScore will use

the same tempo and metronome settings as used for the previous track. If your first track was recorded freely without a metronome, AudioScore will use the tempo it worked out from your first performance as the basis of the metronome click for subsequent tracks.

Inserting Music Into an Existing Track

To insert or append more music to an existing track:

1. Select the track in the score preview area by clicking its name.
2. Click in the performance area at the point at which you want to insert more music.
3. Do one of the following:
   - Choose **File > Record to Current Track**.
   - Click the small red record button at the top left-hand corner of the performance area.

     *This is not the same button as the main **Record new track** button on the toolbar.*

Creating a New Track From an Audio File

To create a new track from an audio file, choose **File > Open**, and choose the **.wav** or **.aiff** file you want to open, or insert an audio CD into your computer's DVD-ROM drive and choose that. Just as when you record a track using a microphone, AudioScore prompts you to choose the tempo, time signature and instrument, so see "Recording a New Track Using a Microphone" on page 72 for help with those settings. Unless you already know the tempo of your audio file, you should choose **Calculated from performance** instead of one of the preset tempos.

2. Editing Tracks

Having recorded one or more tracks, the next stage is to edit them.

Playing Back the Performance

To play back your performance:

- Click in the performance area to set the starting position, then choose **Play > Play/Pause Original** (shortcut **O**).
- Click the small green playback button at the top left-hand corner of the performance area.

  The notes in the performance area are highlighted during playback.

Playing Back an Individual Note

To play back an individual note, click it in the performance area. If the note is part of a chord, double-click the note to play the whole chord.

Deleting Tracks

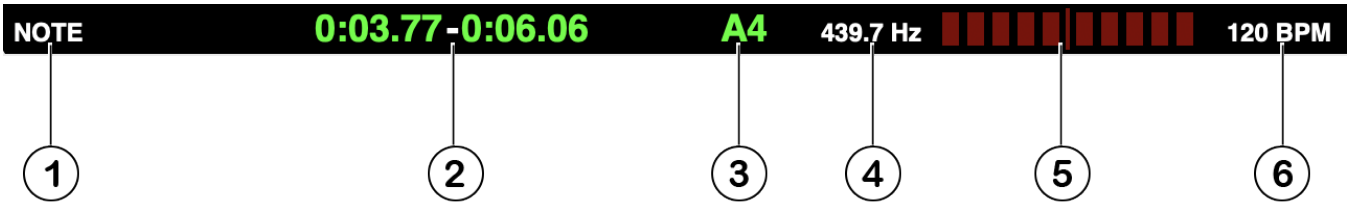
To delete the current track (for example, the one displayed in the performance area, and highlighted in the score preview area), choose **Edit > Delete Current Track**.

To delete multiple tracks, select them in the score preview area with **Shift**-click or **Control**-click *or* **Command**-click, then choose **Edit > Delete Selected Tracks**.

Deleting a track cannot be undone.

Editing Notes

You can only edit notes in the performance area, not in the score preview area. As you move the mouse pointer over the performance area, the mouse pointer changes to help you understand what kinds of edits you can make. Notice also that the black information bar at the bottom of the screen updates to show you useful information about whatever your mouse pointer is hovering over:



1. Type of object
2. Time position
3. Pitch
4. Frequency
5. Tuning meter
6. Tempo

To select a single note, click on it. To select a range of notes, click and drag on a blank bit of the performance area. You can also select a continuous range of notes using **Shift**-click, or add individual notes to the selection using **Control**-click *or* **Command**-click.

The edits you can make to notes are as follows:

- Drag a note up and down to change its pitch. Hold **Alt** or **Option** to change the pitch by half-steps (semitones).
- Drag the left or right-hand end of a note to change its duration. Rests are automatically created in the score preview area if notes don't adjoin. Where notes do adjoin, dragging the boundary between the notes lengthens one and shortens the other.
- Drag a note left or right to change its position in the bar.
- Delete a note by selecting it and hitting **Delete**.
- To split a note (for example, if AudioScore did not correctly detect two or more notes of the same pitch one after another), select it, then choose **Notes > Split Into Two/Three/Four**; you can also right-click (Windows) *or* **Control**-click (Mac) a note to see these options.
- To join two or more notes into a single note (which will end up with the pitch of the first note), select the notes you want to join, and choose **Notes > Join Notes into One**. This option is also available when you right-click (Windows) *or* **Control**-click (Mac) a note.

Moving Barlines

The vertical lines in the performance area denote beats and barlines: beats are shown in light gray, and barlines are shown in black. You can move barlines by clicking and dragging them. As you do so, the score preview area updates to show the resulting notation.

If your original performance was recorded to a click, you can adjust the barlines in any order, but if your original performance was recorded freely, you should adjust the barlines from left to right.

Inserting a Bar

If you need to insert a bar, click in the performance area at the point at which you want to insert a bar, then choose one of the options from the **Notes > Insert Bar** submenu:

- **In Current Track** adds a single empty bar to the current track
- **In All Tracks** adds a single empty bar to all tracks
- **Other** lets you add more than one bar to the current track, the selected track(s), or all tracks. In the dialog that appears, you can also switch on **Fill with notes** to fill the newly-created bars with notes.

Changing the Key Signature

AudioScore attempts to set the appropriate key signature automatically, but in the event that you want to change it, choose **Composition > Key Signature**, then choose the desired key signature from the **Major Key** or **Minor Key** submenu.

Changing the Time Signature

If you want to change the time signature after making your initial choice when recording your first track, choose **Composition > Time Signature**, choose the desired time signature, and click **OK**.

Changing the Instrument

If you want to change the instrument used by the current track, choose **Composition > Set Instrument for Current Track**, choose the desired instrument, and click **OK**.

Staff Display and Piano Roll Display

AudioScore has two modes for displaying the notes in the performance area. By default, it displays the pitches on a regular 5-line staff. When you drag a note up and down in diatonic mode, it snaps to the next diatonic pitch, unless you hold down **Alt** *or* **Option** to move the note by half-steps (semitones).

- You can switch to a piano roll display by clicking the button at the top of the performance area.

  A piano keyboard appears at the left-hand side of the performance area, and the selected note is highlighted on the keyboard.
- Click the button again to switch back to staff display .

3. Sending to Sibelius

Once you are satisfied with the appearance of the tracks in the score preview area, it's time to send your music to Sibelius.

Create Score

You can choose **File > Create Score** to format the music from the score preview area as a page of music, which you can edit in a similar way to editing scanned music in PhotoScore ("PhotoScore Lite" on page 53). However, since AudioScore Lite can't print, and since you have Sibelius, you can normally proceed directly to sending a score to Sibelius.

Send to Sibelius

To send your score to Sibelius, click the **Send to Sibelius** button on the toolbar, or choose **File > Send to > Sibelius** (shortcut **Control+D** *or* **Command+D**). If Sibelius isn't already running, it will launch, and a dialog will appear asking you to choose instruments and set the page size. This dialog is the same as the one that appears when you send music from PhotoScore to Sibelius—for more details, see "4. Sending to Sibelius " on page 63.

Saving an .opt file

If, for some reason, clicking the **Send to Sibelius** button doesn't work, you can use **File > Save As** to save your current AudioScore project as a **PhotoScore (.opt)** file. Once you have saved your AudioScore project as an **.opt** file, you can open the **.opt** file directly in Sibelius using **File > Open**.

Splitting and Joining Scores (Sibelius Ultimate Only)

You can write several movements, songs or pieces inside the same score file, or write them in separate scores and combine them later. You can also split a score containing several pieces into individual scores.

Several Movements, Songs or Pieces

It's preferable to put several sections (for example, movements, songs or pieces of music) into one score instead of having a separate score for each. Moreover, if you want any new sections to be on the same page as each other, in the score *or* in parts, you *must* input them in the same file.

If you have different sections in two or more files that you want to join together, see "Appending Scores" below.

To write, say, a couple of two-system exercises on the same page:

- Input the first exercise as normal
- Select the barline at the end of the first exercise and press **Return** (on the main keyboard) to create a system break
- If you also need full instrument names and an indented staff, select the bar at the end of the previous system, open the **Bars** panel of the Inspector, and switch on **Section end**
- Create a double or final barline at the end of the first exercise if desired (**Notations > Common > Barline > Final** or **Double**)
- If the key signature is different at the beginning of the second exercise, create a new one using **More Options** at the bottom of **Notations > Common > Key Signature**, making sure to switch on **Hide**; this will hide the key change at the end of the previous system
- Similarly, if you require a different time signature in the next exercise, create it using **More Options** at the bottom of **Notations > Common > Time Signature**, making sure to switch off **Allow cautionary**; this prevents a cautionary time signature from being drawn at the end of the previous system
- Reset the bar number at the beginning of the second exercise if desired (**Text > Numbering > Bar Number Change**).

Inputting a Score in Several Files

If you want to input a single score in several separate files—perhaps if several people are copying or orchestrating it simultaneously—you will probably want to adjust the first bar number, first page number and first rehearsal mark of each file so that the bars, pages and rehearsal marks follow on from the previous one.

Beware that if you plan to use parts, each section into which the full score was divided will start on a new page in every part, which may produce inconvenient page-turns. So once the score is finished, it's best to join the files together using the **File > Append** feature—see below.

Appending Scores

You may want to join two scores together if, for example, you are creating songbooks out of separate song files. Sibelius has a feature to append a score to the end of an existing score, automatically checking that the two scores have matching staves, and ensuring that the appended score starts on a new page.

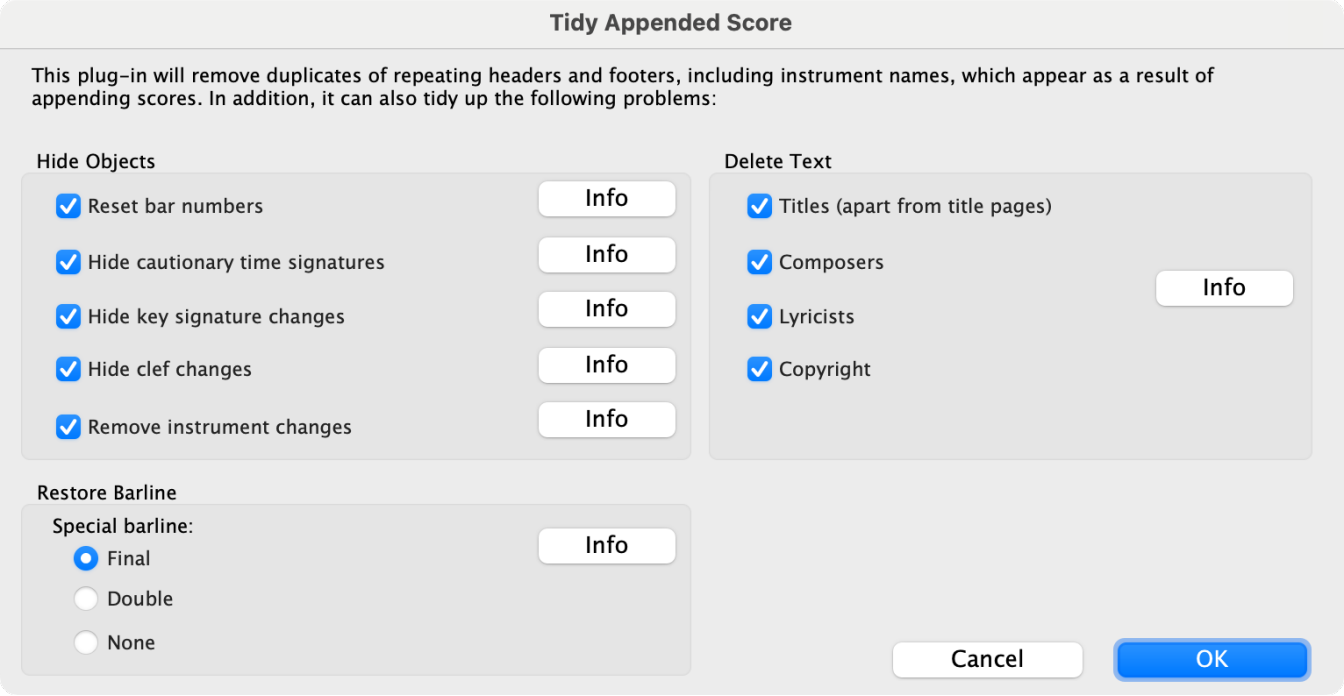
To use this feature, open the first score and choose **File > Append**. A dialog appears from which you can choose another score to append (the file you choose to append will not itself be changed).

If it doesn't have the same number of staves, Sibelius will tell you (it won't append a score unless the staves match exactly). If the number of staves is the same but some of the instrument names are different, Sibelius will warn you but let you continue if you like.

Text styles, symbols, noteheads and so on are merged between the two files; if two text styles have the same name but are set up differently, the one in the first score is used. Sibelius does several things to make sure the join between the scores is neat: changes of time signature, key signature, clef and instrument are

created at the join if necessary. The final barline in the first score is set to be a page break and a "section end," so that the appended score starts on a new page with (typically) full instrument names. Thus the appended score's layout will normally be just the same as it was.

You may want to hide the cautionary clef and time signature changes, as well as key changes, where the two scores join, particularly if it's at a break between two movements or pieces. The quickest way to do this is using **Home > Plug-ins > Other > Tidy Appended Score**, which automates all of those steps for you:



Each of the options has a handy **Info** button that lets you find out more about when you should switch it on or leave it switched off. Make your choices, click **OK**, and Sibelius processes the join between the two movements or pieces.

Splitting Scores

If you have a single Sibelius score that contains several pieces, and you need to split it into separate files, the simplest way to do this is to use **Home > Plug-ins > Other > Export Selection as Score**. First, make a passage selection that contains the bars you want to split into a new score, then run the plug-in: you will be prompted for the new score's filename and the folder where it should be saved. Click **OK**, and a few moments later your new, cut-down score is opened.

Printing

For details of standard paper sizes and advice on what page and staff sizes to use for particular types of music, see "Document Setup" on page 646.

Setting the Default Paper Size

Each Sibelius score you create stores its own print settings, including the default paper size on which it should be printed, but it can be helpful to check that your printer driver is set to use the correct default paper size.

On Mac, each program on your computer maintains its own default paper size, so you need to ensure that the correct size is set in the **Page Setup** dialog, which you can access from the **File > Print** pane in Sibelius.

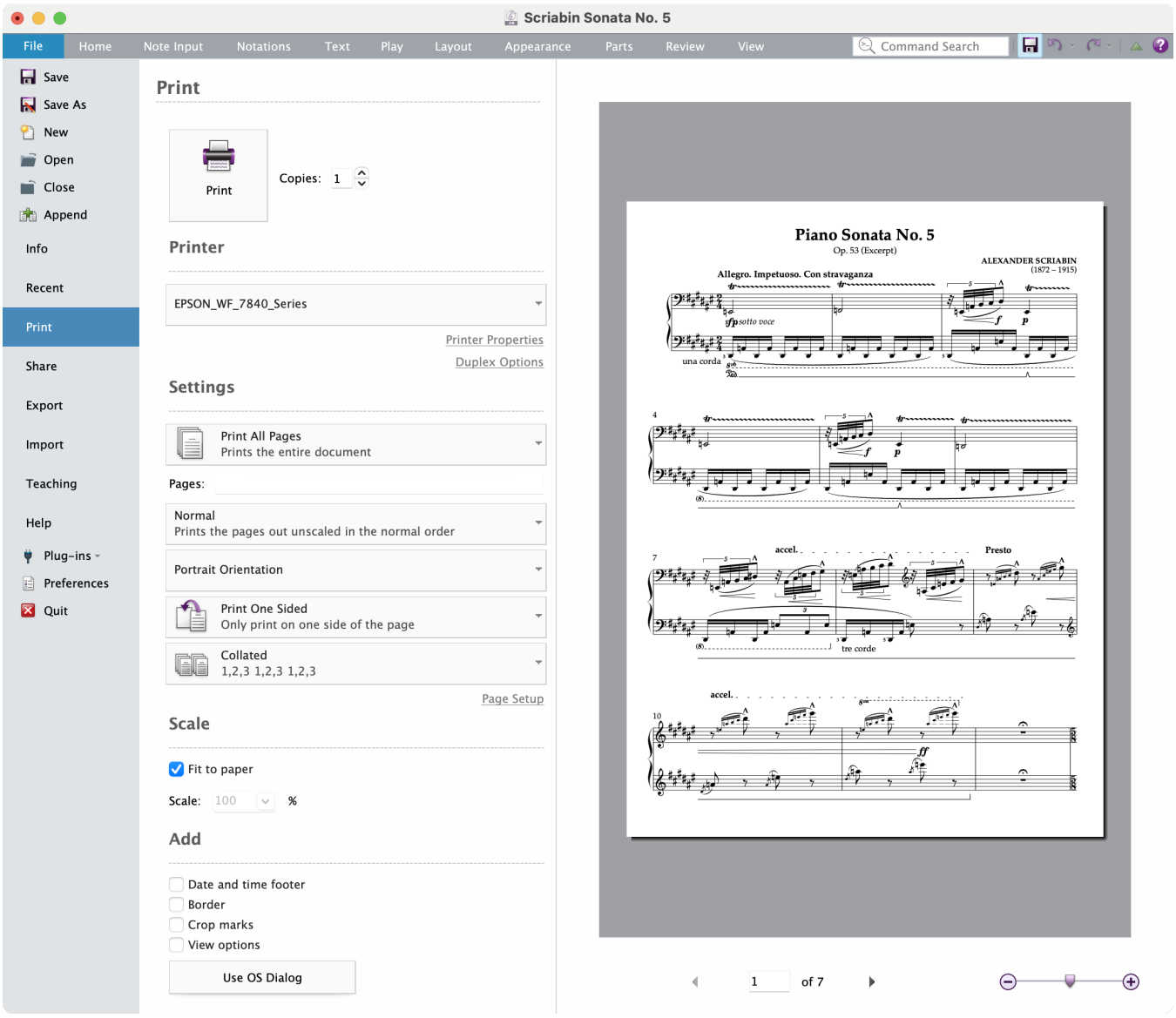
On Windows, you can also change the paper size using the **Page Setup** dialog, but this only affects documents printed from Sibelius. The next time you start up Sibelius, its default paper size is reset to your printer driver's default again. This means that you should ensure your printer's default settings are correct.

To verify the Windows default printer settings:

1. From the Start menu, click **Devices and Printers**.
2. Right-click your printer's icon and choose **Printing preferences**.
3. Exactly what you will see next varies by printer manufacturer and model, but somewhere within the printer's settings you should be able to the correct default paper size, then click **OK** twice to confirm the changes.

Quick Printing

To print your score, click the **File** tab, then choose the **Print** pane, or type the shortcut **Control+P** *or* **Command+P**). At the top of the pane is a large **Print** button: if you just want to print one or more copies of your score without setting any advanced features, you can set the number of copies and click **Print** to send your score to the default printer..



Printing Options

For more sophisticated printing needs, such as booklets, take a look at the other options in the **Print** pane.

On the right is a large print preview, which shows exactly what will be sent to your printer. If, for example, you set your B5 score to print on A4 paper with borders and crop marks showing, the print preview will show you exactly how this will look. Likewise, if you set your portrait score to print 2-up on landscape paper, the print preview will show you exactly what will come out of your printer. Below the print preview are controls to flip between the pages that will be printed, and to zoom the print preview in or out, so you can take a closer look if you like.

Above the large **Print** button you will normally see two checkboxes: **Print full score**, and **Print parts**. If the tab you were looking at when you decided to print is a part, then **Print parts** will be switched on, but otherwise by default it's switched off. When you switch it on, a table appears in which you can choose which parts to print, and how many copies—see "Printing Dynamic Parts and Score Subsets" on page 85.

Below the large **Print** button are the options for setting up the print job, as follows:

- **Printer** lists the printers available to your computer. By default, the printer you have chosen as your system-wide default will be chosen, unless you have previously chosen another printer during this session.
- **Printer Properties** either launches the printer preferences dialog for the chosen printer (Windows) or takes you to the **Print & Fax** pane of System Preferences (Mac). On Windows, changes made here only take effect until you quit Sibelius: to make permanent changes to your printer's default settings, use **Printer Preferences** in **Printers and Devices** in Control Panel.
- **Duplex Options** lets you tell Sibelius how the chosen printer handles duplex printing—see "Double-sided Printing" on page 83.
- **Print all pages** / **Print current page** / **Print Range** chooses between printing all, one or some of the pages of the score—see "Print Range" on the next page.
- **Print one sided** / **Manually print both sides** / **Automatically print both sides** chooses between printing on only one side of each sheet of paper, asking you to flip the paper over half way through the print job in order to print on the other side as well, or printing on both sides of each sheet of paper automatically (this latter option only being available if your printer has an automatic duplexing feature)—see "Double-sided Printing" on page 83.
- **Uncollated** / **Collated** chooses between printing all copies of required pages together, or printing all of the pages required for each copy together—see "Collate" on the next page.
- **Portrait Orientation** / **Landscape Orientation** changes the orientation of how the page will be printed, but it doesn't change the orientation of the score itself (to do that, use **Layout > Document Setup > Orientation**). Be careful if you change this: unless you switch on **Fit to paper** or otherwise adjust **Scale** (see below) it will result in some part of the page not being printed.
- **Normal** / **Spreads** / **Booklet** / **2 Pages per Sheet** chooses between printing a single page of the score onto a single side of a sheet of paper, and three other imposition options that each put two pages onto a single side of a sheet of paper—see below.
- **Fit to paper** automatically shrinks the pages of your score if necessary to fit onto the currently chosen paper size—see "Fit to Paper" on the next page.
- **Scale** lets you set any scale factor for printing. Your music is normally printed at 100% size. To reduce the music to fit onto smaller paper, switch on **Fit to paper** instead of working out the scale factor yourself.

- **Date and time footer** tells Sibelius to print date and time footers on each page of your score. This is useful for keeping track of different versions of a score. For details on setting up and customizing this footer, see "Preferences" on page 123.
- **Border** prints a thin border around the page. When printing on outsize paper, this makes the pages easier to visualize, and easier to guillotine, than just using crop marks. It's also very useful to proof-read scores scaled to (say) 65%, with **Border** and **Spreads** (see below) switched on.
- **Crop marks** are little cross-hairs used in professional publishing to point to the corners of the page. Crop marks are required because books are printed on oversized paper that is subsequently trimmed to the required size. It's only sensible to use crop marks if you're printing on paper that is larger than your score's pages.
- **View options** prints options switched on in the **View** tab, such as highlights, hidden objects and note colors—see "Invisibles, Magnetic Layout, and Note Colors" on page 752 for more details of these options.
- **Print in color** (Windows only) tells Sibelius to print any objects that you have colored in your score in color (or gray if you have a black-and-white printer). Colors in any graphics you may have in your score will also be printed. When switched off, colored objects print in black.

On Mac, an extra button, **Use OS Dialog**, appears at the bottom left-hand corner of the **Print** pane, which lets you use the standard macOS-provided **Print** dialog rather than the special controls provided by Sibelius. Note that if you choose to use the macOS dialog, most of the options described in these pages will not be available.

Print Range

If you don't want to print the whole score, you can type a list of pages to print (for example, **1, 3, 8**), and/or a range of pages (for example, **5-9**), which can be backwards to print in reverse order (for example, **9-5**).

The page numbers you specify here are not necessarily the page numbers displayed in the score if your score uses page number changes. Instead they refer to the physical pages in your score: if you want to print the second, third, and fourth pages of the score, even though they may be numbered ii, iii and iv, you type **2-4** in the **Pages** control. See "Page Numbers" on page 517.

Collate

When you print multiple copies of a score, by default, multiple copies are printed **Uncollated**, so if you choose two copies the pages will come out in the order 1, 1, 2, 2, 3, 3, and so on.

However, if you choose **Collated**, each copy of the score is collated properly, so the pages come out in the order 1, 2, 3, 4... 1, 2, 3, 4.... This saves you having to sort the pages into order yourself, but on laser printers printing may take a little longer.

Fit to Paper

This scales the score down in size, if necessary, so that the music fits within the print margins of the paper, to avoid the edges of the music being clipped. This is particularly useful for printing Letter sized scores on A4 paper (and vice versa), and for reducing Tabloid/A3 scores onto Letter/A4 paper. **Fit to paper** does not however expand the music to fill the paper if it is larger than the page size.

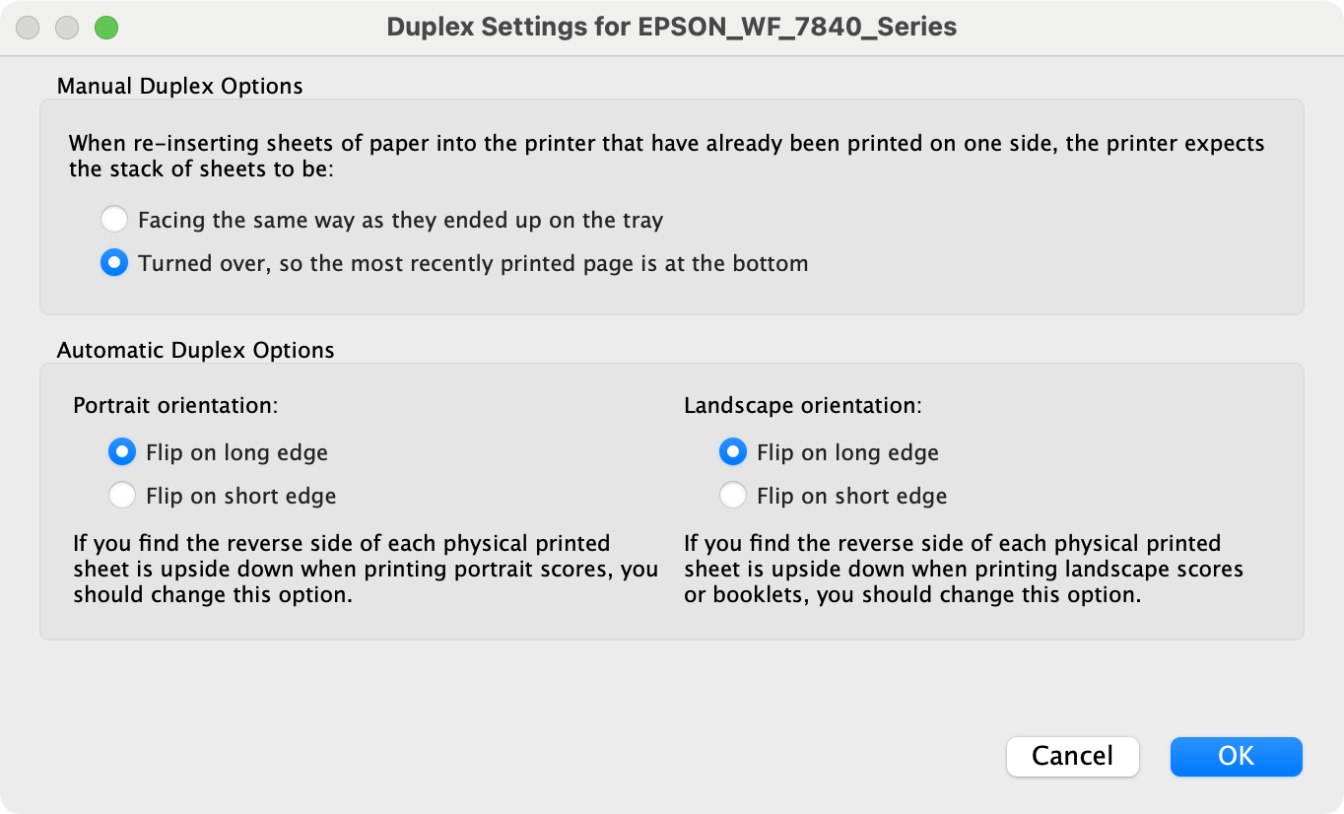
Beware that US paper sizes such as Letter and Tabloid are not quite the same shape as each other, so the page margins may turn out differently than you expect. No such problem arises with European paper sizes.

This option automatically adjusts the **Scale** setting, so if you have **Fit to paper** switched on, you can't change the **Scale** setting yourself.

Double-sided Printing

If your printer does not support automatic duplex printing, before you embark on a major print job, you should make sure to tell Sibelius how your printer feeds paper. The variables are whether printed sheets come out of your printer face up or face down, and whether the paper needs to be flipped over before it is fed back into the printer. These two factors together determine whether or not the pages to be printed on the other side of each sheet should be printed in reverse order.

Before you print, choose **File > Print** and click **Duplex Options**, to see this dialog:



In the **Manual Duplexing Options** group, choose the radio button that matches the behavior of your printer. This determines whether or not the pages to be printed on the reverse of each sheet of paper should be printed in reverse order. Sibelius remembers this setting for each printer on your system, so you will only need to set it once per printer.

Once you have this set correctly:

- Select **Print all pages** and **Manually print both sides**, then click **Print**. Sibelius will print the odd-numbered (for example, right-hand) pages, then stop and show a message box telling you to turn the paper over and feed it back into the printer: don't click **OK** until you have done this, because Sibelius will start printing the even-numbered pages as soon as you click **OK**.
- Feed the pages back into the printer, flipping them if necessary.
- Now click **OK**. Sibelius now prints the even-numbered (for example, left-hand) pages on the back of the odd-numbered ones.

If your printer supports automatic duplex printing, then you don't need to worry about manually re-feeding any pages, but Sibelius does need to know how your printer flips the paper, and this can vary based on whether you are printing portrait or landscape. If you imagine a sheet of paper in portrait orientation, you can flip it on its long edge, turning it over like the page of a portrait book, or you can flip it on its short edge, turning it over like the page of a notebook with spiral binding at the top (sometimes known as *tumbling*).

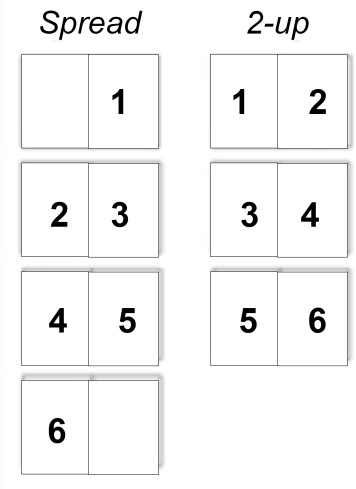
The best way to establish how your printer behaves is to try it out. With a score open whose pages are in landscape orientation:

- Choose **File > Print**, select **Print all pages**, **Normal**, and **Automatically print both sides**, then click **Print**.
- Check the music is the same way up on both sides of the paper. If it is not, go back to **Duplex Options** and choose the **Flip on short edge** radio button under **Portrait orientation**, then try again.
- Now choose **File > Print**, select **Booklet**, and **Automatically print both sides**, then click **Print**.
- Check the music is the same way up on both sides of the paper. If it is not, go back to **Duplex Options** and choose the **Flip on short edge** radio button under **Landscape orientation**, then try again.

The settings in **Duplex Options** are remembered by Sibelius on a per-printer basis, so once you have established how the automatic duplexing works for your printer for both portrait and landscape scores, you won't need to change this again in future.

Spreads

This prints two consecutive pages side by side on each sheet of paper, and odd-numbered pages are always printed at the right-hand side of the paper. This format is suitable for proofing.



Differences between 6 pages in spread versus 2-up

With **Spreads** selected, either:

- Make sure your paper is at least twice the size of your pages in Sibelius (for example, Tabloid/A3 paper for Letter/A4 pages).
- Use the same page size as paper size but reduce the **Scale** accordingly, for example, print Letter/A4 pages at 68% on Letter/A4 paper.

Then print as normal, using any other options such as **Border**.

2-Up

Similar to **Spreads**, except that the first page you specify is always printed on the *left*.

Booklet

A "booklet" is a small book consisting of double-sided pages stapled in the middle. Booklets are printed with two pages side-by-side on sheets of paper that are twice the size of the pages.

The pages have to be numbered strangely when printed so that it all works when the booklet is assembled. For instance, the outermost sheet of a 16-page booklet would have pages 16 and 1 on the front (in that order) and pages 2 and 15 on the back. Fortunately this complicated layout procedure, known technically as "imposition," is done automatically for you by Sibelius.

To print as a booklet, choose **Booklet** in **File > Print**. Many of the other options are then set and disabled, to ensure you get the right result: booklets are always printed in landscape orientation, always collated, and always using both sides of each sheet of paper (you can choose between manual and automatic duplexing if your printer supports automatic duplexing). Click **Page Setup** to check that the right paper size is chosen: you could print a booklet from a score that uses A4 pages either on A3 paper, so that each A4 page is printed full-size, or on, say, A4 paper, so that each A4 page is printed at 70% of its full size.

Notice that the print preview shows what will actually be printed on each side of each sheet of paper. The first page shown in the preview is one side of the first sheet of paper, the second page is the other side of that sheet, the third page is the first side of the second sheet, and so on. This is not, however, the order in which the pages will come out of your printer: Sibelius will print one side of each sheet first, then prompt you to turn over the printed stack and feed it back into the printer to print the other side.

You may notice that the first page shown in the print preview is completely blank. This might happen if your score has, say, six pages, and the first page is numbered as page 2: this requires an 8-page booklet, with pages 8 and 1 (the outside of the booklet) left blank. If you find that Sibelius prints a blank sheet at the start of a booklet printing job, don't discard that blank sheet: feed it back into the printer to be sure of getting the correct result.

Finally, choose how many copies of the booklet you want to print using the **Copies** control next to the large **Print** button, then click **Print**. Sibelius will print the outward pages of all of the copies of the booklet, then show a message box prompting you to turn the paper over and feed it back into the printer. Once you have done this, click **OK** and Sibelius will print the inward pages.

For example, the printing order of an 8-page booklet is like this:

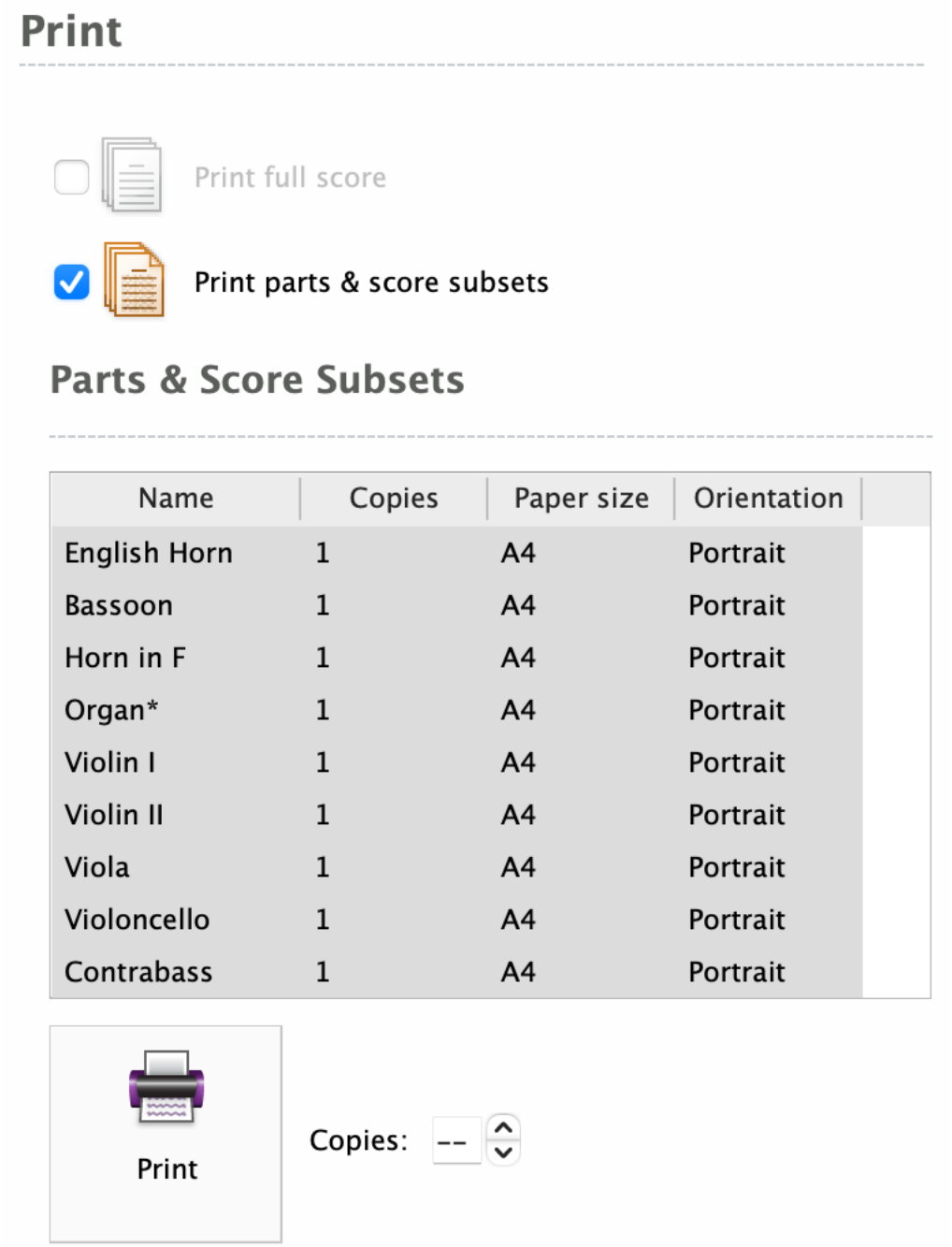
- *Outward pages:* 1 & 8 (together, page 1 on the right), 3 & 6
- *Inward pages:* 2 & 7, 4 & 5.

Note also that two adjacent page numbers on a sheet always add up to the total number of pages (rounded up to a multiple of four), plus 1; in the above case, 9.

When the job has finished, fold each booklet in half, and staple it.

Printing Dynamic Parts and Score Subsets

To print dynamic parts, either choose **Parts > Print > Print All Parts**, which selects all parts for printing, choose **File > Print** when viewing a part, which selects just the current part for printing, or enable **Print parts & score subsets** above the large **Print** button. In any of these cases, you see the regular **File > Print** page, with an extra table at the top of the page, above the large **Print** button (see right).



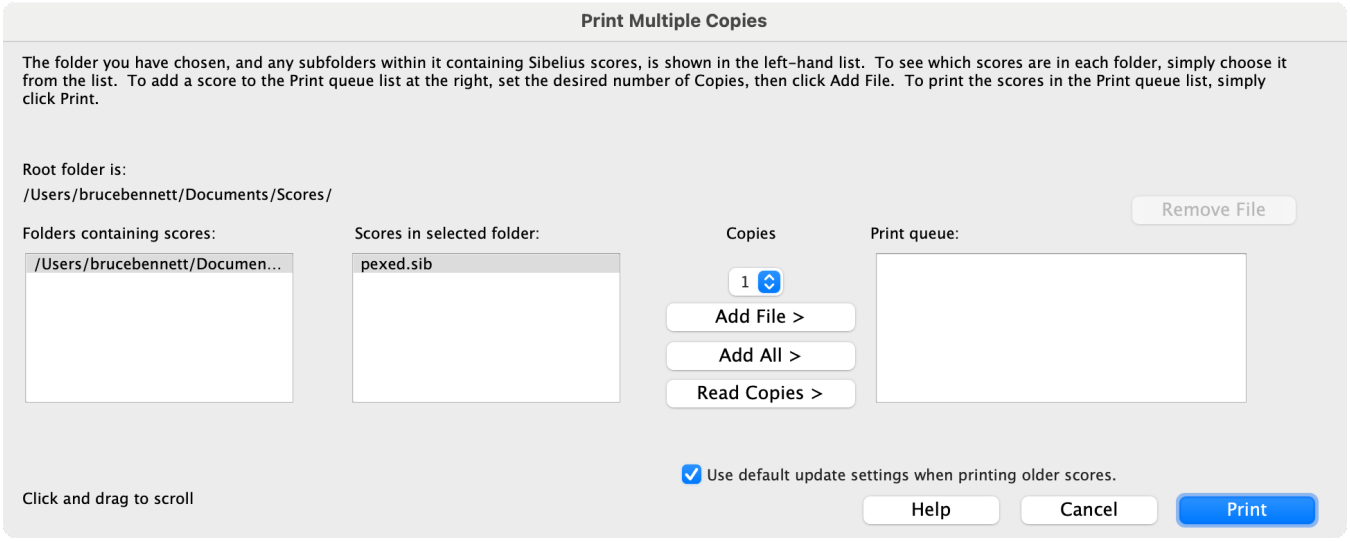
To print score subsets, choose **File > Print** and select **Print parts & score subsets** above the large **Print** button. In any of these cases, you see the regular **File > Print** page, with an extra table at the top of the page, above the large **Print** button (see right).

The table lists the parts and any score subsets in the score, the number of copies to be printed (as specified in **Parts > Print > Copies**, though you can also adjust the numbers here if you like), and the saved paper size and orientation (as specified in **Page Setup**). Any changes you make to the controls in **File > Print** or the **Page Setup** dialog will be applied to all of the parts selected in the table at the top of the page.

When you click **Print**, Sibelius will print all of the selected parts and score subsets, one after the other. If you are printing more than one part or score subset, you will not be able to adjust the page range in the **Print** page, and if you adjust the number of copies to be printed, the number specified here will override the individual settings of the parts and score subsets to be printed.

Printing Multiple Scores at Once

You can print multiple files at once (for example, a whole folder) using **Home > Plug-ins > Batch Processing > Print Multiple Copies** plug-in. You are first asked to choose a folder. Make your selection, and a dialog appears:



- Choose the folder from the **Folders containing scores** list at the left.
- Select from the **Scores in selected folder** list, set the **Copies** drop-down to the number of copies of this file you want to print, and click **Add File**. Click **Add All** to add all of the scores in the chosen folder to the **Print queue** list, with the chosen number of copies.
- Build up the list in the **Print queue** at the right by adding more files, and when you're ready to print, click **Print**.

The plug-in will print all the scores in the queue the specified number of times with the default options (it is not possible to set options such as booklet printing and such from the plug-in).

The **Read Copies** button opens each file in the chosen folder and looks for the text **~copies=***n* attached to any of the first five bars in the first five staves, where *n* is the number of copies that should be printed, and adds them to the **Print queue** list with the appropriate number of copies set. If a file contains more than one text object of the form **~copies=***n* it is assumed to be a score before part extraction and so is not added.

Choosing Quality Paper

Investing in very good paper can make your printouts look twice as good. Good paper is bright white, is very opaque so the music doesn't show through the back, and is reasonably stiff so it doesn't flop on a music stand. Avoid ordinary thin typing paper or photocopier paper—we recommend paper of about 26 lb/ream or 100 gsm.

Problems with Margins

Some printers may cut off the edges of your music, particularly the bottom edge. This is because most printers need room to grip the paper.

One solution is to move the music further away from the edge by increasing the music's page margins using **Layout > Document Setup > Margins**.

If your music's layout is sensitive to reformatting, and you find that only (say) the bottom of the page is being cropped off, you can prevent the music reformatting by decreasing the top page margin by (say) 0.2 inches (5mm) when you increase the bottom margin by 0.2 inches (5mm), so that the music just moves up the page a little. Alternatively, use **Lock Format** before adjusting the margins (see "Layout and Formatting (Sibelius Ultimate Only)" on page 675).

Problems with Double-sided Printing

Laser printers tend to wrinkle paper slightly when printing on it. This can make printers misfeed if you put paper back in to print on the other side. This problem will be reduced if you leave the paper to settle for an hour or so after printing the first side, or if you feed the paper manually sheet by sheet for the second side (which is a bore). Some misfeed problems are also caused by residual static from the corona charge in most laser printers; it may be alleviated by "riffling" the paper before re-feeding.

If your printer misfeeds, try any or all of these:

- Leave the paper to cool for a while after printing the first side
- Manual feed the second side
- Open the exit flap (if there is one) on the printer, which provides a straighter feed path.

If toner on the first side slips off when printing the second side:

- Leave the paper to cool for a while after printing the first side
- If there are settings to feed the paper faster (for example, a lower print resolution), try these for the second side.

Exporting Audio Files

Sibelius can save a digital audio file of your score, ready to burn straight onto CD or turn into an MP3 file to post on the Internet. You must be using a playback configuration that uses one or more virtual instruments in order to save audio files from Sibelius, such as the supplied Sibelius Sounds sound library ("Sibelius Sounds" on page 621).

Exporting the Whole Score

To create a digital audio file of your entire score in WAV, AIFF, or MP3 format:

- If you are using virtual instruments simultaneously with other MIDI devices for playback, only the staves that are played back through virtual instruments can be exported as audio. Therefore, you should preferably ensure that your current playback configuration only uses virtual instruments before you start ("Playback Devices" on page 538).
- Choose **File > Export > Audio** to see the exporting options
- You can choose which playback configuration to use: if the current configuration is unsuitable, Sibelius shows you a yellow warning triangle (meaning that only some of the staves are exported), or a red warning circle (meaning that none of the staves are exported), to remind you to choose a more appropriate configuration.
- Enable the **Omit muted instruments** option to exclude any Instruments that are muted in the Mixer.
- You can choose whether to export the score from the start of the score, or from the current position of the playback line, if it is not currently located at the start of the score. If you want to export only a section of the score as audio, a better approach is to use the **Export Selection as Audio** plug-in—see "Exporting Part of the Score" on the next page.

- For WAV and AIFF file formats you can specify the bit-depth and the sample rate to export: normally a depth of 16 bits and a sample rate of 44.1KHz is sufficient (equivalent to CD-quality audio), but if you know what you're doing you can increase these settings, producing a higher-quality audio file at the expense of requiring more hard disk space.
- For MP3 you can specify the Bit Rate in kbps (kilobytes per second) and the sample rate (44.1 or 48 kHz). The exported MP3 uses the score information for the MP3 ID3 tags where applicable.
- Sibelius tells you how long the audio file will be, and approximately how much hard disk space it will occupy.
- When you are happy with these settings, click the **Export** button at the bottom of the page and the export will begin. Sibelius exports the audio file *off-line*, meaning that it does not play the score back audibly while it works; instead, it streams the audio data direct to your hard disk. Depending on the complexity of the score and the speed of your computer, export may be faster or slower than real time. This has the advantage that if the score is too complex for your computer to be able to play back in real time without glitching or stuttering, you will still be able to export a glitch-free audio track: it will just take longer to export than it would take to play the score back directly.
- If you want to stop the recording at any point, click **Cancel** in the progress window that appears. The partial audio file is saved in the specified location.

Exporting Part of the Score

To export just a section of your score as an audio file, first select the passage you want to export, then choose **Home > Plug-ins > Other > Export Selection as Audio**. A dialog appears, in which you can choose the filename and folder for the exported audio file. Click **OK**, and the audio file is exported.

Exporting Each Staff as Audio

To export each staff in your score as a separate audio file—sometimes called a *stem*—you can use an included plug-in. If you would like to export only some of the staves in your score, select those staves before running the plug-in; otherwise, to export all staves, make sure nothing is selected, then choose **Home > Plug-ins > Batch Processing > Export Each Staff as Audio**. A dialog appears, in which you can choose whether to **Export multi-staff instruments together** (which exports, for example, both the right- and left-hand staves of a piano together) or **Export each staff separately** (which exports them as separate audio files).

You can also choose the format of filename to be used, and the location where the audio files should be saved; by default they will be saved alongside the score. Click **OK**, and a progress bar appears as each audio file is exported; this can take a little while, so be patient.

Exporting Rehearsal Recordings

It can be useful to create audio tracks for individual singers or players in a choir or other ensemble to rehearse their line by making their line louder than all of the other instruments. Sibelius makes this very easy: choose **Home > Plug-ins > Batch Processing > Rehearsal Recordings**.

This plug-in creates an audio track for each part in a single operation, with one part brought forward in the texture (either by half-muting or scaling down the volume of the other staves) and even changing its pan position (so that the principle part is, say, panned left and the accompaniment is panned right, or vice versa). If you don't need audio tracks for every single part, you can change which parts will be exported by selecting one or more parts from the list and clicking **Set/Clear** to either include or exclude them from the export.

Once you click **OK** the audio files are exported, ready for burning to audio CD or conversion to MP3, so that you can email them to your performers, or put them up on your web site.

Exporting Video Files

Sibelius can save a digital video file of your score, ready to burn straight onto DVD or upload to the Internet. You must be using a playback configuration that uses one or more virtual instruments in order to save video files from Sibelius, such as the supplied Sibelius Sounds sound library ("Sibelius Sounds" on page 621).

Exporting the Whole Score

To create a digital video file of your entire score in WMV (Windows) or MOV (Mac) format:

- If you are using virtual instruments simultaneously with other MIDI devices for playback, only the staves that are played back through virtual instruments can be exported as video. Therefore, you should preferably ensure that your current playback configuration only uses virtual instruments before you start ("Playback Devices" on page 538).
- Choose **File > Export > Video** to see the exporting options.
- You can choose which playback configuration to use: if the current configuration is unsuitable, Sibelius shows you a yellow warning triangle (meaning that only some of the staves are exported), or a red warning circle (meaning that none of the staves are exported), to remind you to choose a more appropriate configuration.
- Enable the **Omit muted instruments** option to exclude any Instruments that are muted in the Mixer.
- You can choose whether to display the playback line in your exported video.
- You can choose to use the current score paper texture as the background in your video, or just use a plain white background. (See "Textures" on page 143 for details on how to change the score paper texture—note that only the score paper texture is used when exporting videos, not those of parts and saved versions.)
- You can choose which staves you want to be displayed in the video (although the playback from all staves in the score will be audible unless you've muted them in the Mixer—"Mixer" on page 553), to ensure that the music isn't too squashed to be legible.
- Sibelius includes all the staves by default, but you can override this if you prefer; or, if you wish, you can preserve the exact layout of your score—generally you should only do this if you want to adjust the appearance of your score by hand, see "Manually Preparing Scores for Video Export" on page 92.
- Sibelius reformats the display to make best use of the video proportions—the **Preview** shows you how the score will look when rendered as a video.
- You can specify the resolution to export at: normally a standard definition (480p) is sufficiently legible, but if you know what you're doing you can increase these settings, producing a higher-quality video file at the expense of requiring more hard disk space. To learn more about different video resolutions, see "A Word About Video Resolutions" on the next page.
- Sibelius tells you how long the video file will be, and the maximum hard disk space it will occupy (in reality this will vary according to how busy your score is and which display options you've chosen).
- **Filename**: determines the name of the file given to the exported video file.
- **Save to folder**: lets you choose where the exported video file is saved; click **Browse** and choose the desired folder
- When you are happy with these settings, click **Export** at the bottom of the page and export will begin. Sibelius exports the video file *off-line*, meaning that it does not play the score back audibly while it works; instead, it streams the audio data direct to your hard disk and synchronizes this with the video frames. Depending on the complexity of the score and the speed of your computer, export may be faster or slower than real time. This has the advantage that if the score is too complex for your computer to be able to play back in real time without glitching or stuttering, you will still be able to export a glitch-free audio track for the video: it will just take longer to export than it would take to play the score back directly.
- If you want to stop the export at any point, click **Cancel** in the progress window that appears.

Exporting Individual Parts

It can sometimes be useful to export a video, say for rehearsal purposes, which contains only one instrumental part's music but in which you can hear all the instruments in the score playing back.

To create a digital video file of an individual instrumental part in this way:

- As with exporting the full score, you should preferably ensure that your current playback configuration only uses virtual instruments before you start ("Playback Devices" on page 538).
- Click the + menu at the right-hand end of the document tab bar, below the Ribbon.
- Click the name of the part you wish to view and Sibelius will open it in a new tab.
- Choose **File > Export > Video** to see the exporting options.
- Most of the same options are available as when exporting the full score, with the exception of the layout settings for choosing the staves to appear in the video.
- Note that a warning message is displayed, telling you that only the staves in the current part will be displayed in the video you export.
- Even though only one part's music will be displayed, remember that the soundtrack will contain audio from all the instruments in the score—to change this, use the **Mute** and **Solo** buttons in the Mixer before exporting ("Mixer" on page 553).
- Choose the display settings, resolution and a filename using the remaining options.
- Finally, click **Export** at the bottom of the page and export will begin.
- If you want to stop the export at any point, click **Cancel** in the progress window that appears.

A Word About Video Resolutions

You should carefully consider which resolution you intend to export at, since different resolutions have different *aspect ratios* (the relationship of width to height). Most videos either use a 4:3 ratio or 16:9 ratio for widescreen. If you're ever short of things to do, you could try measuring your computer monitor or television screen to find out which aspect ratio it uses.

Video resolutions are usually described in terms of width x height (in pixels), or abbreviated to the height in pixels followed by a letter indicating whether the lines of each frame of the video are drawn in sequence (*non-interlaced* or *progressive* scanning, abbreviated to "p") or alternately drawn (*interlaced* scanning, abbreviated to "i"). Different resolutions will give rise to very different quality videos.

Consider whether your video will be watched on a device with a small screen, such as a smartphone, or on larger devices like tablets or a high-definition monitor or television.

Sibelius exports at a range of standard video resolutions, all of which use progressive scan (indicated by the "p"), suitable for watching on a range of display sizes:

- **Fastest (360p)** uses a 4:3 aspect ratio, 480 pixels wide by 360 pixels high. This is the lowest quality video you can export from Sibelius, suitable for watching on small screen devices such as smartphones, but it has the advantage of being quicker to upload to the Internet.
- **Standard (480p)** uses a 4:3 aspect ratio, 640 pixels wide by 480 pixels high. This resolution should be sufficient for you to read most scores on standard-definition (SD) screens including tablet devices.
- **HD (720p)** uses a 16:9 aspect ratio, 1280 pixels wide by 720 pixels high. This is the standard high-definition (HD) video resolution, suitable for watching on any HD display, however the size of the file produced means this will be much slower to upload to the Internet.
- **Full HD (1080p)** uses a 16:9 aspect ratio, 1920 pixels wide by 1080 pixels high. This is the highest quality video you can export from Sibelius, though not all HD displays support such a high resolution. Videos exported at Full HD are likely to take substantially longer to upload to the Internet.

If you are publishing your video on YouTube or Facebook, note that these services automatically produce lower-resolution versions of videos you upload, so you should export at the highest resolution you can—"Sharing on the Web" on page 23.

Manually Preparing Scores for Video Export

Sibelius automatically chooses optimal settings for laying out your score based on the resolution you choose to export at. However, if you would prefer to lay out your score by hand for a video display, here are a few things to bear in mind (for more detailed instructions on how to make these kinds of changes, "Document Setup" on page 646, "Layout and Formatting (Sibelius Ultimate Only)" on page 675).

- Choose a page size appropriate to the resolution and aspect ratio of the video you will export at; here are some sensible defaults:
  - If exporting at 360p or 480p, set a custom page size of 11.69 inches wide by 8.77 inches tall (297mm wide by 222.8mm tall);
  - If exporting at 720p or 1080p, set a custom page size of 11.69 inches wide by 6.58 inches tall (297mm wide by 167.1mm tall).
- Unlock all formatting in the score and then check to see if any new page or system breaks need to be added ("Breaks" on page 668).
- Consider reducing the staff size only if the music on the page is too cramped; aim to fit a single system on a page if there are four or more staves in the score, two systems to a page if there are three staves and three systems to a page for one-staff scores.
- To prevent your score being squashed into the center of the page, reduce the top and bottom staff margins to around 5mm (if your score has a title, you may wish to set the top staff margin to be 25mm on the first page only).
- To automatically improve the layout and appearance of the score, you should also consider making judicious use of these tools:
  - `Appearance > Reset Notes > Reset Note Spacing`
  - `Layout > Staff Spacing > Reset Space Above/Below`
  - `Layout > Staff Spacing > Optimize`
  - `Layout > Hiding Staves > Hide Empty Staves`
  - The various options in the **`Layout >`** `Format` group.

When you're happy with the layout and appearance of your score, choose **`File > Export > Video`**, select **`Use score layout`** and then choose any other options you wish before clicking the **`Export`** button.

Sharing Video Files on the Web

If you want to publish your music online for people to view and comment on, Sibelius can export a suitable file and upload it directly to a range of video-sharing services—"Sharing on the Web" on page 23.

Burning Video Files to DVD

If you have a DVD-R/RW drive (or "DVD burner" as they are often known) in your computer, it should have come supplied with some software for creating DVDs. The exact process for burning video files saved from Sibelius onto a DVD will vary according to the program supplied with your DVD burner; see its manual for details.

Exporting PDF Files

Portable Document Format (PDF) files allow documents generated by programs such as word processors and desktop publishers to be published electronically, preserving their original appearance, for viewing and printing on any system.

You can export PDF files directly from Sibelius, and choose whether to export the full score only, the full score and all the instrumental parts in a consolidated PDF file, or only the instrumental parts, either as one consolidated PDF file, or as separate PDF files.

Choosing What to Export

First, choose **File > Export > PDF**. You will see a list of options:

- **Score only** exports only the full score.
- **Score and all parts (one file)** exports the full score and a single copy of each part into a single PDF file.
- **Score and all parts (separate file)** exports the full score and a single copy of each part into separate PDF files.
- **All parts only (separate files)** exports a single copy of each part, with a separate PDF file for each part.
- **All parts only (one file)** exports a single copy of each part into a single PDF file.
- **Selection of parts (separate files)** exports a single copy of each part selected in the list directly to the right of the list of options to separate files.
- **Selection of parts (one file)** exports a single copy of each part selected in the list directly to the right of the list of options to a single file.
- Disable the Include colored objects option to ensure that the exported PDF is true black (grayscale).

Sibelius lets you create useful filenames for the PDFs being saved using tokens. Sibelius lists its recognized tokens below the **Filename** edit control. By way of example, if your score were called **Opus 1** and you were extracting the 2nd oboe part, entering a filename of **%f - %p (part %n of %o).pdf** would evaluate to **Opus 1 - 2nd Oboe (part 4 of 29).pdf**.

By default, Sibelius names the PDFs in a sensible format including the score's filename and the part name. Once you have made your choice, click the big **Export** button.

When exporting the score and parts together, or all of the parts together, if the different pages of the score or parts use different paper sizes or orientation, this is correctly set in the exported PDF file.

Font Embedding

PDF files exported from Sibelius always embed all of the fonts required to display the file correctly on another computer (subject to any restrictions placed on third party fonts that may prohibit embedding), so you can send your files to any recipient with confidence, even somebody who doesn't have Sibelius.

Settings

Sibelius lets you maintain the score layout for PDF export or change the page margins and staff size to optimize the score layout of the PDF for viewing on a tablet (such as iPad).

Exporting Graphics

Sibelius can export (save) a passage or page of music as a picture in various standard graphics file formats, and you can even just copy and paste graphics from Sibelius directly into another application, such as Microsoft Word. This means you can easily include music in other documents, such as articles, worksheets, essays, music books, cover designs, posters and program notes.

There are three main ways to export graphics from Sibelius:

- Copy and paste directly into another application—see "Copying Graphics to the Clipboard" below.
- Exporting files in a variety of formats using **File > Export > Graphics**—see "Export Graphics" on the next page.
- Exporting the whole score and/or its instrumental parts as PDF files—"Exporting PDF Files" on page 92.

If your final document will consist mostly of music, you can alternatively use Sibelius itself as the program in which to assemble music and graphics, for example to create worksheets or scores with a graphical cover page—"Importing Graphics" on page 411.

Copying Graphics to the Clipboard

Sibelius lets you copy an area of a score to the clipboard, which you can then paste directly into another application as a graphic.

- If you want to export a specific bar or passage, select it first.
- Choose **Home > Clipboard > Select Graphic** (shortcut **Alt+G** *or* **Option+G**).
- If you made a selection, a dashed box appears around the selection. If you didn't make a selection, the cursor will turn into a crosshair and you can click and drag around the area of the score you wish to export.
- Adjust the size of the marquee (see below) so that it encloses exactly what you want to copy
- Choose **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**).
- Switch to the destination application, and choose **Edit > Paste** (shortcut normally **Control+V** *or* **Command+V**) or **Edit > Paste Special**.

You can set the resolution of the graphic and choose whether Sibelius should export in monochrome or color from the **Other** page of **File > Preferences**—"Preferences" on page 123.

When you use copy and paste graphics export, Sibelius produces a bitmap graphic. If you want to use a vector graphic, use File **> Export > Graphics** dialog instead—see "Export Graphics" on the next page.

Adjusting the Marquee

To adjust the marquee, you can:

- Click and drag a handle to extend the marquee in that direction.
- Hold down **Control** *or* **Command** and drag either left- or right-hand handles to snap the ends of the marquee to barlines.
- Hold down **Shift** and drag any handles to enlarge the marquee proportionally in both directions, for example, to make the marquee taller both above and below the staff, grab one of the top handles and hold down **Shift** as you drag to extend the marquee both upwards and downwards.

If you have a passage or system selection in the score prior to carrying out the above steps, Sibelius will automatically draw a box around that area when you choose **Select Graphic.** The box will snap to the top and bottom of staves and so you will probably find it necessary to extend the selection both up and down. To do this, hold down **Shift** and drag the top handle of the box up.

Inserting Graphics into Microsoft Word

To place a graphic created in Sibelius that you have copied to the clipboard using the steps above into a Word document:

- Position the caret in your Word document where you want the graphic to go.
- Choose **Edit > Paste**, shortcut **Control+V** *or* **Command+V**. The graphic will appear in your document.

- Now, increase or decrease the size of the music by dragging any corner of the box. Do not drag an edge, otherwise the music will stretch and lose the correct aspect ratio. (Type **Control+Z** *or* **Command+Z** to undo if you do this by accident.)

In some versions of Microsoft Word, you may find that attempting to paste a graphic from another application does not work correctly. If you find this to be the case, choose **Edit > Paste Special** and, from the list of available formats, choose **Bitmap**.

Beware of editing the graphic within Word—its graphics editor does not handle music well and might produce unexpected results. Use a dedicated graphics program instead.

Export Graphics

Instead of using the clipboard, you can export a graphics file to disk. Sibelius lets you export the whole score, a single page, one or more systems or a specific area of the score just as easily:

- If you want to export one or more systems, first select the desired systems as a passage, then choose **File > Export > Graphic**, then under **Pages**, choose **Selected systems**.
- If you want to export one or more whole pages, or the whole score, just choose **File > Export > Graphic**, then under **Pages**, choose **All** or **Pages** and enter the page numbers you wish to export as appropriate.
- If you want to export a specific area of the score, make a passage selection around the area you wish to export, then choose **Home > Clipboard > Select Graphic** (shortcut **Alt+G** *or* **Option+G**). The cursor will change into a cross, at which point you can fine-tune the selected area by dragging any of the marquee's handles (see above). Now choose **File > Export > Graphic**, and under **Pages** choose **Graphic selection**.

The **File > Export > Graphics** page has the following options:

- **Graphics format**: lists the various graphics file formats that Sibelius can save. See "Graphics Formats" on the next page for a discussion of the relative merits of each format and its suitability for various applications.
- **Options**: further options, some of which are only available for certain formats:
  - **Monochrome** (TIFF, PNG, BMP only): unless you need to export a score that contains colored objects (or imported graphics that use color), or need an anti-aliased image, it's a good idea to leave this switched on. Saving monochrome graphics files keeps the size of the resulting file down to the minimum, but doesn't compromise any quality (provided you don't need color).
  - **Anti-aliased** (TIFF, PNG, BMP only): if you are exporting bitmap graphics at a low resolution for screen display rather than high-quality printing, switching on this option will improve their appearance; only available if **Monochrome** is switched off.
  - **Include View menu options**: this option specifies whether the current options from the **View** menu (such as hidden objects, highlights, note colors and so on) should be included visibly in the graphics file(s). By default this option is switched off.
  - **Include colored objects**: if you have this option switched off (or if **Monochrome** is switched on), any colored objects in your score will be colored black in the exported graphics file, and any color TIFF graphics that have been imported will be exported in grayscale.
  - **Substitute**: these options do the same as for printing ("Printing" on page 79), namely fix bugs in certain graphics programs that can make lines and braces draw incorrectly.
- **Size**: these options control the size of the saved graphics file; different options are available for different formats:

  - **Dots per inch** (TIFF, PNG, BMP only): lets you control the resolution of exported bitmap images. The higher the dpi setting, the higher the resolution of the exported file. The value here gives the quality of the bitmap as compared with a laser printer; so choosing **300** will look the same quality as a 300dpi laser print.
  - **Adjust size to improve staves** (TIFF, PNG, BMP only): this option allows Sibelius to make slight adjustments to the chosen **Dots per inch**/**Scale** settings in order to ensure that the distance between all the staff lines in the exported file will be an even number of pixels, which improves their appearance.
  - **Use smallest bounding box**: defines the dimensions of the resulting graphics file. If this option is switched off, the graphics file will use the page dimensions of the score (including the margins) as the bounding box. With the option switched on, the file will be cropped to the smallest size possible, for example, just to the edges of the music.

- **Filename**: determines the name of the file given to the exported graphics file; if you save multiple pages, the name entered here forms the basis of the name of each file (which will be followed by the page number of the score), and optionally also the name of the folder.
- **Save to folder**: lets you choose where the exported graphics file(s) will be saved; click **Browse** and choose the desired folder.
- **Create subfolder**: if you choose to export a range of pages or the whole score and you switch this on, Sibelius will create a folder to put all the graphics files in, by default taking its name from the **Filename** specified above; so if you specify a filename of, say, **Concerto 1st movt**, the folder will be called **Concerto 1st movt** (although you can change this if you like).

When you've chosen your options, click the big **Export** button to export the graphics file(s).

Batch Conversion

Sibelius includes a plug-in that can automatically save graphics files for all the scores in a folder.

To use the plug-in, choose **Home** > **Plug-ins** > **Convert Folder of Scores to Graphics**, and choose the folder you want to convert. You will be prompted to choose the graphics format; you can also choose whether or not to use the default settings. Generally you can leave **Use default settings** switched on and click **OK** to save all the files; if it is switched off, you will be prompted to choose the settings for each file in the folder.

Graphics Formats

Graphics file formats fall into two kinds: *vector* graphics and *bitmap* graphics.

Vector graphics are scalable—in other words, you can make them larger or smaller without any degradation in quality—and the files also tend to use less memory than bitmap graphics.

Bitmap graphics are lower quality than vector graphics (unless you use a very high resolution) and usually occupy more memory, but are supported by a wider variety of programs.

The graphics formats that Sibelius can export are as follows:

- Windows bitmap (BMP)
- Portable Network Graphics (PNG)—bitmap
- Portable Document Format (PDF)—vector
- Tagged Image bitmap (TIFF)
- Scalable Vector Graphic (SVG)

Each of these formats is detailed below.

Windows Bitmap (BMP) files

BMP format is similar to TIFF and PNG, though less widely supported. The color depth of the saved BMP file will be the same as the color depth of your current display settings, unless you switch on the **Monochrome** option in **File > Export > Graphics**, which will make the file much smaller. In general, it is recommended to use PNG instead of BMP format, because the resulting files will always be smaller, even with color.

Portable Network Graphics (PNG) Files

PNG is another widely-supported bitmap format with excellent compression. PNG is not as widely supported as TIFF in desktop publishing applications, but it is the ideal format for putting images of your music on the Internet, particularly with the **Anti-aliased** option switched on.

If you plan to publish your graphics on the Internet, you may also consider using SVG format, but beware that browser support for SVG files varies.

Portable Document Format (PDF) Files

PDF files allow documents generated by programs such as word processors and desktop publishers to be published electronically, preserving their original appearance, for viewing and printing on any system.

If you want to export the whole score as a single PDF file, use **File > Export > PDF** instead ("Exporting PDF Files" on page 92), but you can export any selected passage or range of pages as individual PDF files using **File > Export > Graphics** if need be.

Disable the Include colored objects option to ensure that the exported PDF is true black (grayscale).

Tagged Image (TIFF) Files

TIFF is a widely-supported bitmap format particularly suitable for music because it can be compressed efficiently.

TIFF export can use quite a lot of memory as files are exported; however, it should be possible to export whole pages at up to 1200dpi without problems. Unless you need color in your TIFF files, keep the **Monochrome** option switched on, as this minimizes the size of the saved file.

Scalable Vector Graphics (SVG) Files

SVG is an open standard for vector graphics that is specially designed for use on the web. All modern web browsers support SVG (though if you are using Internet Explorer on Windows, it is recommended that you upgrade to IE9 or later for optimal compatibility with SVG).

SVG is the ideal format to use if you are publishing graphics to a web site, and require the music to be viewed at any size.

Exporting MusicXML Files

MusicXML is an interchange file format for music notation applications. It provides a better way to transfer notation between different programs than other formats such as MIDI files. If you need to share files with friends or colleagues using other music software, including Finale, then MusicXML is the ideal format to use.

To export a MusicXML file, choose **File > Export > MusicXML**. There is only one choice to make: whether to use compressed MusicXML (file extension **.mxl**) or uncompressed MusicXML (file extension **.musicxml**) format, then click the big **Export** button.

Unless you know that the destination application into which you plan to import your MusicXML file does not support compressed MusicXML, we recommend that you use the compressed format. It has two main advantages: firstly, the resulting file is much smaller and therefore easier to transport from place to place,

such as by email; and secondly, only compressed MusicXML files can include graphics. If your score contains imported graphics and you choose to export an uncompressed MusicXML file, Sibelius will warn you that the graphic will not be exported.

Limitations

MusicXML is a sophisticated format that is designed to describe the full breadth of common practice music notation, so not all applications implement everything it can contain. As such, the same MusicXML file may produce different results when opened in different applications.

Likewise, Sibelius does not currently implement every part of the MusicXML specification, but it exports sufficient data to make MusicXML the optimal way of transferring notation data from Sibelius to other programs.

Exporting MIDI Files

You can export a score as a MIDI file, so you can easily transfer music into virtually any other music program. You do not need a MIDI interface or any MIDI devices in order to export a MIDI file.

Exporting a MIDI File

- Choose **File > Export > MIDI**. A page of options appears.
- You can choose whether you want to export the MIDI file for **The current playback device** or **A different playback device**. By default, Sibelius will choose to export a MIDI file suitable for playback on a **General MIDI** device, which is appropriate for sending a MIDI file to somebody else for them to listen to, for example. However, if you're using a virtual instrument and want to export a MIDI file to open in, say, a sequencer like Pro Tools in order to continue working on the MIDI performance, then choose the appropriate sound set from the **A different playback device** list. Sibelius will export the MIDI file with all the appropriate MIDI controller changes, keyswitches and so on.
- You can also choose whether you want to export a **Type 0** or **Type 1** MIDI file. For nearly every purpose, a **Type 1** MIDI file is recommended. However, there are certain devices, such as some electronic pianos and keyboards, that can only play Type 0 MIDI files. Refer to your device's documentation to find out whether it requires Type 0 or Type 1 MIDI files; if in doubt, choose **Type 1**.
- **Tick resolution** is a comfortingly obscure option. The default of **256** PPQN ("Pulses Per Quarter Note") matches Sibelius's internal resolution and is recommended. Again, however, there are certain devices that can only play MIDI files with specific PPQN settings. Refer to your device's documentation to find out whether it requires a specific value; if in doubt, leave this set to **256**. (Choosing a higher PPQN value doesn't make the exported MIDI file any more "accurate", since Sibelius's internal resolution is fixed at 256.)
- **Export pick-up bars as full bars padded with rests** lets you choose how Sibelius should handle pick-up (upbeat) bars at the start of the score: with this option switched on (the default), Sibelius exports a pick-up bar as a bar of full duration padded with rests at its start, which works well for playback. However, if you are exporting a MIDI file from Sibelius for the purposes of using it as a tempo track in a sequencer or DAW for ReWire sync, it is more useful to export an initial pick-up bar as a short bar with a different time signature than the first full bar, in which case you should switch this option off.
- If you have muted any of the instruments in your score, Sibelius will not by default include these instruments in an exported MIDI file (on the grounds that the MIDI file should play back the same as the score plays back in Sibelius). You may, however, want to include all instruments in your MIDI file so that you can work with them in your sequencer, in which case switch off **Omit muted instruments**.

- Once you have chosen the right options, click **OK**. Then type in the **File name** you want to use—make it different than your original Sibelius file to avoid confusion! Find a suitable place to save, then click **Save**.

When exporting MIDI files, Sibelius includes all of the playback options such as Espressivo, Rubato and Rhythmic feel. So you can even use Sibelius as an ingenious "MIDI file improver"—just open a MIDI file, switch on some interesting playback settings and save an improved version as a MIDI file in a moment!

Batch Conversion

Choose **Home > Plug-ins > Batch Processing > Convert Folder of Scores to MIDI** to batch convert all scores in a folder into standard MIDI files, using the same filenames but with a **.mid** extension.

You can also export each instrument to a separate MIDI file, using **Home > Plug-ins > Batch Processing > Export Each Instrument as MIDI**.

For more information, "Batch Processing plug-ins (Sibelius Ultimate Only)" on page 231.

Rubato

If Rubato is switched on in **Play > Interpretation > Performance**, and the score is saved as a MIDI file, the timing changes made by Rubato will appear in the file, and consequently the notes will be "out of alignment" when the file is opened in a MIDI sequencer.

This is because Rubato manipulates note start times directly, rather than creating tempo changes. So if you want to save a MIDI file for use in other programs, and you want it to be correctly quantized, set **Rubato** to **Meccanico** before you save the MIDI file.

Repeats

By default, MIDI files saved from Sibelius will include any repeats present in the original score. If, for some reason, you would prefer repeats not to be included, set **Don't play repeats** in **Play > Interpretation > Repeats** before saving the MIDI file.

Copy and Paste MIDI Between Sibelius and Pro Tools

In Sibelius and Pro Tools (versions 2024.3 and later) you can copy and paste MIDI to the clipboard and then paste it from any Pro Tools session or Sibelius score into any other as long as you do not clear the system clipboard.

To copy and paste MIDI between Pro Tools and Sibelius:

1. Make a selection of MIDI in either Sibelius or Pro Tools.
2. Copy the selection to the Clipboard (**Commands > Copy MIDI to Clipboard**).
3. Paste the selection to Pro Tools MIDI or Instrument tracks or to Sibelius Instruments (staves).

Exporting to Previous Versions

Sibelius is fully backwards compatible. Sibelius can open files from all previous versions of Sibelius for Windows and Mac, including files saved in Sibelius Student, Sibelius First and G7.

Older versions cannot open files saved in the present version, but you can use **File > Export > Previous Version** to save files that can be opened by any version of Sibelius as far back as Sibelius 2. Note, however, that these earlier versions don't have all the features of the most current version of Sibelius, so scores may not look precisely the same when opened in them as they look in your current version of Sibelius. In particular, the elements listed below are omitted or changed (for example, not exported in the file).

Note also that the cut-down versions of Sibelius can only open scores with a limited number of staves (Sibelius 3 Student is limited to eight staves, G7, Sibelius 5 Student, Sibelius 5 First and Sibelius 6 Student to 12 staves, and Sibelius 6 First, Sibelius 7 First, Sibelius 8 First and Sibelius Artist to 16 staves), so if your score has more than the maximum number of staves supported by those programs, Sibelius will not allow you to export in that format.

You should always choose the latest possible version of Sibelius as the target version, to minimize the amount of data loss. Once you have chosen the target version from the list in **File > Export > Previous Version**, click the big **Export** button to export the file.

Exporting Several Files

If you have several files that you need to send to somebody using an earlier version of Sibelius, you can use a plug-in to export all of them one after the other. First, put the files you need to export into a single folder, then choose **Home > Plug-ins > Batch Processing > Convert Folder of Scores to Earlier Version**, and choose the folder you want to convert. A dialog appears, in which you can specify the destination folder for the exported files, which version of Sibelius to export to, and how to alter the filenames to avoid overwriting the original files. Click **OK** to confirm your choices.

Differences in All Previous and Cut-down Versions of Sibelius

The following are omitted or changed when exporting files to all other versions of Sibelius:

- *Imported graphics* that rely on a transparent background or opacity will look different. All graphics are converted to TIFF on export, so SVG graphics may appear at a lower resolution.
- *Symbols* that rely on imported graphics will not be exported.
- *Text* that uses per-object leading (line spacing), tracking, superscript/subscript, horizontal or vertical character scaling, custom background color, for example,]look different. Text objects that use frames for automatic word-wrapping have hard line breaks inserted, and fully justified text appears left-aligned.

Differences in Sibelius 2025.12

The following are retained in Sibelius Ultimate 2025.12 but omitted in earlier versions (such as 2025.10 and earlier):

- Custom ordering of parts and score subsets are lost.

Differences in Sibelius 2023.4

The following are retained in Sibelius Ultimate 2023.4 but omitted in earlier versions (such as 2023.2 and earlier):

- *Notes hidden in chords* are shown when saving to any earlier version of Sibelius.

Differences in Sibelius 2022.12

The following are retained in Sibelius Ultimate 2022.12 but omitted in earlier versions (such as 2022.10 and earlier):

- *Score Subsets* are removed when saving to any earlier version of Sibelius.
- *Special barlines*: triple and thick are converted to double, dotted is converted to dashed, and special repeats (dots in all spaces and thick lines) are converted to regular repeats.

Differences in Sibelius 6, Sibelius 6 First, and Sibelius 6 Student

The following are retained in Sibelius 6, Sibelius 6 First and Sibelius 6 Student, but omitted or changed in earlier versions:

- *Arpeggio lines* attached to notes, as created from the Keypad, will be converted into regular arpeggio lines.
- *Articulations:*
  - Articulations below the note that have been independently dragged will be shown at their default position, unless the articulations above the note have not been dragged (in which case the bottom position will be used).
  - Articulations in the staff may move to less ideal positions.
  - Bowing markings that are positioned outside slurs above the staff when other articulations are inside the slur will appear inside the slur.
- *Bar rests:* double whole note (breve) bar rests in 4/2 will appear as normal whole note (semibreve) bar rests.
- *Beams:*
  - The state of the **Beam over rests** and **Beam to and from rests** options in **Engraving Rules** are set in each time signature in the score, which will produce near-identical beaming results in earlier versions but are not guaranteed to be the same.
  - Beams may collide with rests, because earlier versions of Sibelius do not have the **Adjust stem lengths to avoid beamed rests** option.
  - Automatic secondary beam breaks for beamed rests will not appear, because earlier versions of Sibelius do not have the **Break secondary beams** option.
  - Stemlets will not appear.
- *Cautionary accidentals* will be omitted.
- *Chord symbols:*
  - Horizontal guitar chord diagrams will appear as vertical chord diagrams.
  - Fingering shown in dots on guitar chord diagrams will not appear.
  - All fingering dots will appear as black dots, regardless of the design used in Sibelius 6.
  - Chord diagrams that are set to show a different number of frets than the default setting on the **Guitar** page of **House Style > Engraving Rules** will appear using the default number of frets.
  - Chord diagrams that do not have a dot on a specific string but also do not show an O or an X above the frame will show an O above the string.
  - Chord diagrams that are set to a non-default size using the **Scale** control in the **General** panel of the Inspector will appear at their default size.
- *Comments* will be omitted.
- *Guitar scale diagrams* will be omitted.
- *Jazz symbols* (plop, scoop, fall, doit) will be converted into regular symbols.
- *Live Tempo* data will be omitted.
- *Magnetic Layout* positions will be frozen, and not all objects will appear in the same positions in earlier versions, such as continuation segments of lines after system or page breaks.
- *Slash noteheads* may appear in different positions on the staff for transposing instruments.
- *Slurs* will appear at their default thickness, shape and design; they may also curve in the opposite direction (for example, slurs that are below the staff in Sibelius 6 may appear above in earlier versions).

- *Staff spacing* will be different, because earlier versions of Sibelius always justify the distance between staves of multi-staff instruments. (Extra space provided for lyrics, system object positions, and between groups of bracketed/braced instruments will be retained until the staff spacing is reset in the earlier version.)
- *Ties* will appear at the same thickness as slurs.
- Two-bar and four-bar repeat bars will not look correct, and any automatic formatting produced by such repeat bars will not be retained in earlier versions, so bars may appear on different systems.
- Objects that are drawn at custom layers (such as behind the staff) will all be drawn on the same layer.
- The vertical positions of system objects such as rehearsal marks at system object positions other than above the top staff may be different.
- Any fermatas whose playback settings have been individually adjusted will play back using the default settings in earlier versions.
- Repeat bars will not play back in earlier versions.

Differences in Sibelius 5, Sibelius 5 First and Sibelius 5 Student

The following are retained in Sibelius 5, Sibelius 5 First and Sibelius 5 Student, but omitted or changed in earlier versions:

- *Bar numbers:*
  - If bar numbers are set to appear every *n* bars, *n* will be turned into one of the existing options in earlier versions, so bar numbers may appear on different bars.
  - Bar number changes that include new bar number formats will be turned into normal bar number changes.
  - Bar number changes that include text before or after the number will be turned into normal bar number changes.
  - Bar numbers automatically hidden at the same locations as rehearsal marks will not be hidden.
  - Bar numbering will not take repeats into account.
  - Bar numbers will appear on the staves set in **Layout > System Object Positions**, not the staves set in **House Style > Engraving Rules**.
- *Cue-sized objects* other than notes will appear at “normal” size.
- *Ideas* saved in the score will be omitted.
- *Instrument changes* will be converted into appropriate staff type and transposition changes. Note, however, that the playback sound will not change at the point of the instrument change when the score is played back in the earlier version of Sibelius.
- *Margin changes* (including those produced by the **After first page** option in **Layout > Document Setup**, and by special page breaks) are omitted; all pages in the score will use the margins defined on the first page of the score.
- *Multirests* in parts may split differently in Sibelius 4 and earlier, due to page-attached system text not splitting multirests in Sibelius 5 and later.
- *Page number changes* are omitted; when opened in earlier versions, the pages will be numbered from the first page.
- *Special page breaks* are converted into regular page breaks, and any text items, symbols or graphics set to appear on the blank pages are deleted from the score, together with blank page text styles.

- *Stem directions and rest placement* may change, if **Hidden notes and rests don't affect stem directions and rests** is switched on (on the **Notes and Tremolos** page of **House Style > Engraving Rules**).
- *Technique text* such as "pizz." and "arco" will not play back correctly in the earlier version.
- All new instrument definitions, staff types, and ensemble data are omitted ("Edit Instruments (Sibelius Ultimate Only)" on page 185).

Differences in Sibelius 4

The following are retained in Sibelius 4, but omitted or changed in earlier versions:

- *Dynamic parts:* any parts that exist in your score are omitted ("Working with Parts" on page 703), though you could extract parts in Sibelius 5 and then export those in the same way as the score.
- *Auto Breaks options:* all Auto Breaks options are omitted. This includes auto system breaks, splitting of multirests and tacet multirests, and advanced page break settings.
- *Optical beam positions*: beams will slightly change position when opened in earlier versions ("Beam Positions" on page 404).
- *Optical ties*: ties will slightly change position when opened in earlier versions ("Ties" on page 434).
- *Justification*: the horizontal and vertical justification of notes and systems may change when opened in earlier versions ("Staff Spacing" on page 651).
- Text styles whose sizes are set to **Keep absolute** will not scale correctly on small staves ("Edit Text Styles (Sibelius Ultimate Only)" on page 464).

Further differences in Sibelius 4, Sibelius 3, G7 and Sibelius 3 Student

The following are retained in Sibelius 4, Sibelius 3, G7 and Sibelius 3 Student, but omitted or changed in Sibelius 2:

- *Note spacing:* some note spacing options (for example, minimum space around notes, flags, and so on) are omitted; note spacing may adjust slightly when the file is opened, especially when the spacing is particularly tight or loose, but the overall layout (number of bars per system and page) will not change.
- *Playback:* all Live Playback data will be omitted ("Live Playback" on page 571); **Play on pass** options ("Repeats" on page 602); **Play > Dictionary** terms that use repeat behaviors or regular expressions ("Playback Dictionary (Sibelius Ultimate Only)" on page 588); gaps between movements in the same score ("Performance" on page 583).
- *Layout:* Focus on Staves state will be omitted ("Focus on Staves (Sibelius Ultimate Only)" on page 656).
- *Engraving rules:* **Allow beams after rests** option is omitted ("Beamed Rests and Stemlets (Sibelius Ultimate Only)" on page 409), **Center staccatos on stem** is converted to **Half-center staccatos on stem** ("Articulations" on page 422).
- *Colored objects* (including the color of highlights) will not appear colored.

Sibelius 1.4 Users

If you know people who use Sibelius 1.4 and you want to share files with them, they must update to the current version, as you cannot export from the current version in Sibelius 1.4 format.

Exporting Manuscript Paper (Sibelius Ultimate Only)

If you often need to set up unusual groups of instruments and/or options, you can create your own manuscript paper to save you time starting new scores. Like real manuscript paper, you can choose different paper sizes, shapes and staff sizes, and have the manuscript paper pre-printed with particular

instruments. However, you can also include all of Sibelius's house style settings, which means you can get a consistent appearance without having to set up all the options each time.

Creating Your Own Manuscript Paper

- Open an existing score that has all the settings you want to be included in the manuscript paper—such as page size/shape, staff size, instruments, **Engraving Rules** options, text styles, music font, noteheads.
- Choose **File > Export > Manuscript Paper** to see a page of options.
- Type the name of your manuscript paper into the **Name** box at the top of the page. If you choose a name that's already in use, Sibelius will show a yellow warning triangle to warn you that the existing manuscript paper will be overwritten if you proceed.
- By default, Sibelius will keep all of the system text attached to the first bar of the score, containing information like the title, composer, lyricist, and so on. If you want to remove all of this text from your manuscript paper, disable **Keep title**, **Composer**, and so on.
- From the list of categories, choose the category in which you want your new manuscript paper to appear when you start a new score. If you want to create a new category, switch on the **Other** checkbox and type the name of the new category.

Click the **Export** button, and Sibelius will export your manuscript paper, automatically removing all the music (leaving eight empty bars), and text (if you chose that option). Next time you start a new score, your new manuscript paper will appear in list of manuscript papers, in your chosen category.

Deleting Manuscript Paper

If you ever want to rename or delete manuscript paper, you will find the manuscript paper files in a folder called **Manuscript Paper** within Sibelius's application data folder (see "User-Editable Files" on page 20).

Classroom Control (Sibelius Ultimate Only)

If you are an educator running Sibelius in one or more classrooms or labs in your school, college or university using Sibelius's License Server, you can use the Classroom Control feature to perform useful classroom management tasks from your own workstation. You can get files from other copies of Sibelius on the network, send files to particular students, "freeze" copies of Sibelius to focus the attention of the class on you, and more.

Classroom Control is only available if you are running a network site license of Sibelius.

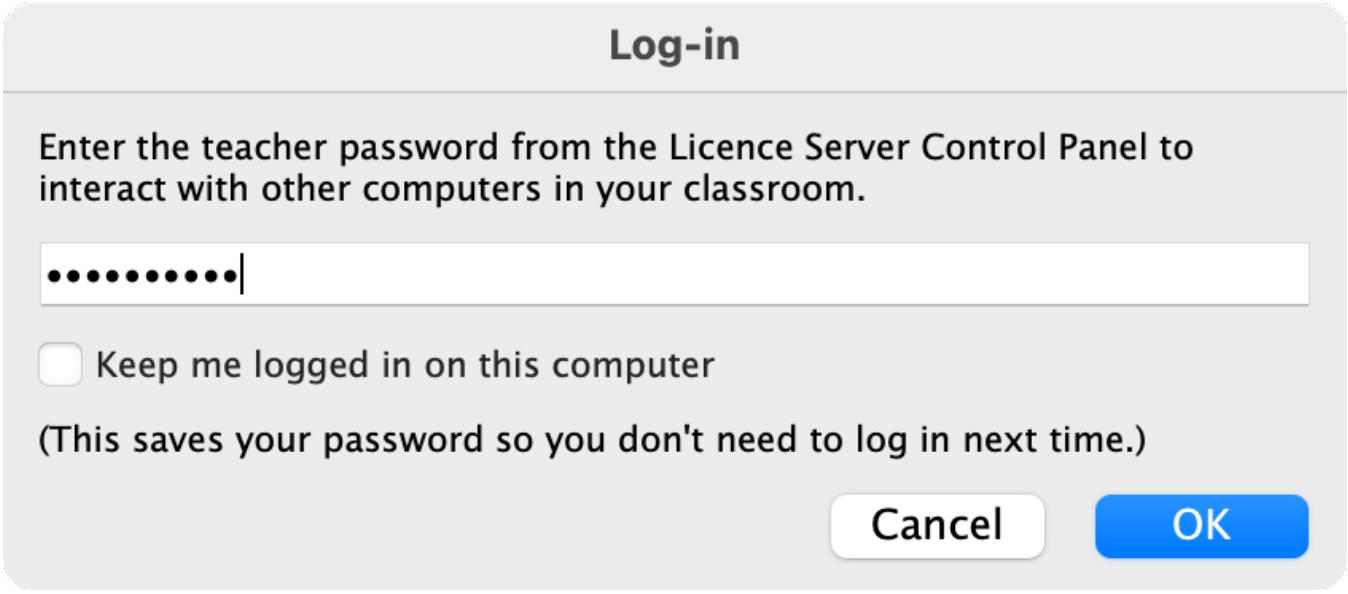
Setting the Teacher Password

Before you can use Classroom Control, you must change the teacher password for your network site license. This is done in the License Server Control Panel, which should be installed on your workstation, or on the server on which the Sibelius License Server itself is installed.

For security purposes, the default password is not printed here, and is instead printed in your Licence Server User Guide, along with instructions for changing the password.

Logging in to Classroom Control

To get started with Classroom Control, run Sibelius on your workstation. Your copy of Sibelius must be one of the networked copies of your network site license. Choose **File > Teaching > Classroom Control**, and you are invited to log in:



(If you cannot see the **Classroom Control** button on the **File > Teaching** page, your copy of Sibelius is not part of a network site license. Contact your network manager or system administrator for further assistance.)

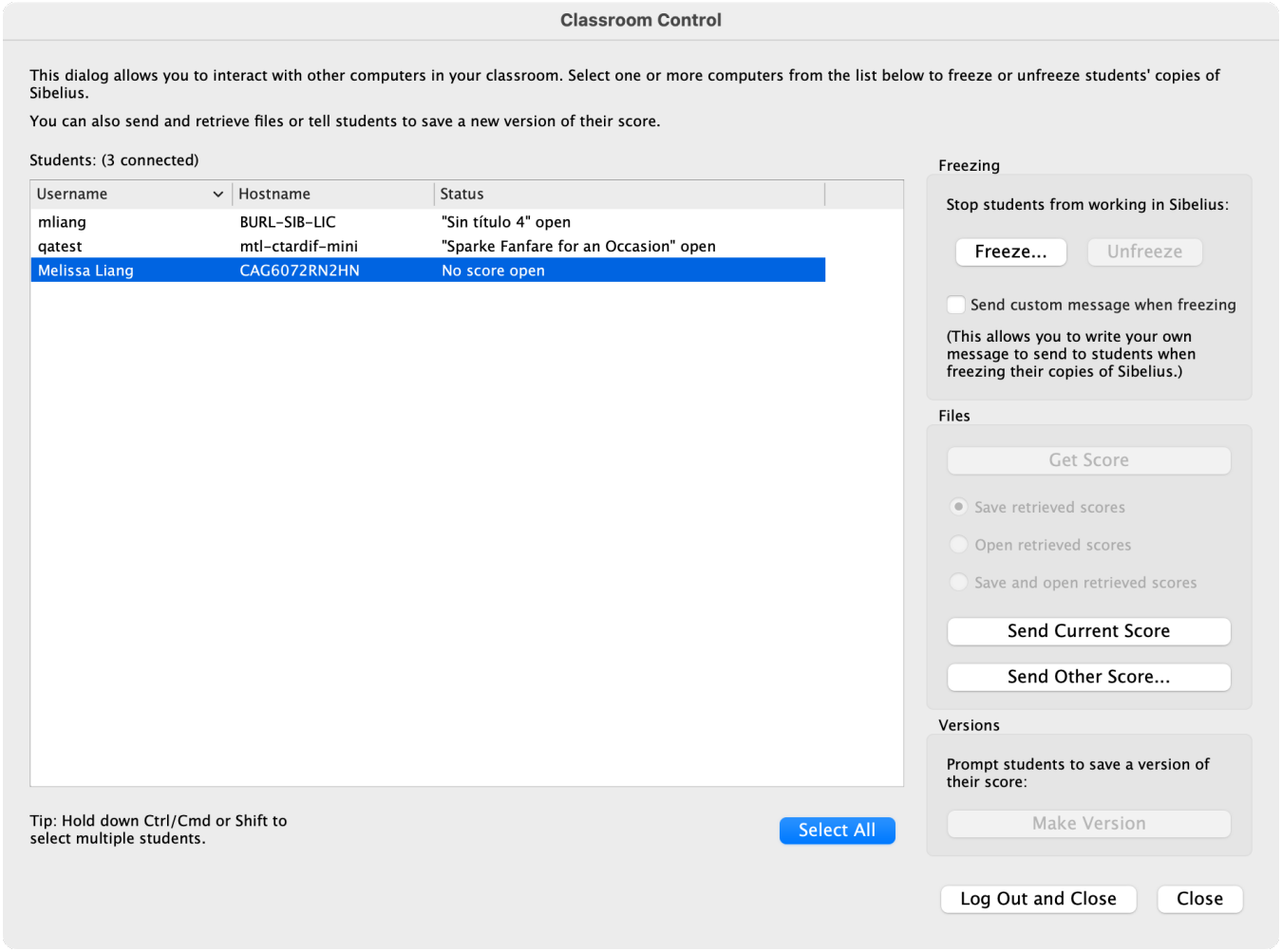
Type the password you have set in the Licence Server Control Panel, and click **OK**. If you switch on **Keep me logged in on this computer**, Sibelius will save your password and not ask you to provide it when you use Classroom Control in subsequent sessions. You should only switch this on if you are confident that students do not have access to your workstation.

Keep Your Password Secure

Be aware that the **File > Classroom Control** menu item appears in the menus of all copies of Sibelius running on your network. In order to guard against mischievous students being able to log in to Classroom Control, it is important that you choose a strong password in the Licence Server Control Panel, and don't share it with your students.

Using Classroom Control

Once you have logged in by providing your teacher password, the following dialog appears:



The table on the left of the dialog lists information about each copy of Sibelius that is currently running on your network:

- **Username** lists the long form of the user's account name, if available, or the short username used by that user to log in to the computer if not.
- **Hostname** lists the hostname of the computer a given user is currently logged into; if no hostname is available, you will see a numeric IP address instead.
- **Status** lists the filename of the score the user is working on, or **No score open** if the student does not currently have a file open; if you have frozen this copy of Sibelius, it will say **Frozen**.

To perform classroom management functions, select one or more rows from the table, or click the **Select All** button at the bottom of the window to select all of the rows with one click.

To close the Classroom Control dialog, click **Close**. Clicking **Log Out and Close** closes the dialog and makes Sibelius forget the teacher password, so that you will be prompted to enter it next time you choose **File > Classroom Control**; this is more secure, but marginally less convenient.

The classroom management options on the right are split into three groups, described below.

Freezing and Unfreezing

Freezing allows you temporarily to lock Sibelius on a user's computer. When you select one or more users from the list and click **Freeze**, the copy of Sibelius running on each of the selected computers will show a message informing the user that their copy of Sibelius has been frozen by their teacher. You can choose to

send a custom message (such as “10 minutes left!”) by switching on the **Send custom message when freezing** option before you click **Freeze**: you will then be prompted to provide a message to be displayed to the affected users. To unlock a frozen copy of Sibelius, select it in the table and click **Unfreeze**.

If you try to close the Classroom Control dialog while some copies of Sibelius on the network are still frozen, Sibelius will prompt you to unfreeze them.

Getting and Sending Scores

The options in the **Files** group allow you to get the currently open score from any user’s computer, or send a score from your own workstation to any of the other computers on the network. This is useful for, say, showing one student’s work on the digital projector or interactive whiteboard connected to your own workstation, or for distributing a worksheet or exercise to the students in your class.

Before you get a user’s score, first decide what you want to do with it, and set the radio buttons in the **Files** group appropriately: choose **Save retrieved scores** if you don’t want to look at the score now, but instead want to save it on your own workstation; choose **Open retrieved scores** if you just want to take a look at the score, but don’t necessarily want to save it on your own workstation; or choose **Save and open retrieved scores** if you want to look at the score now and save it on your workstation. If you choose to save the score, Sibelius will create a folder inside your **Scores** folder named after the user whose score you are retrieving, and save the score in there.

To get scores that are currently open on other computers on the network, choose one or more rows in the list on the left, then click **Get Score**. A progress bar appears while Sibelius requests the scores from each selected copy of Sibelius, and transfers them over the network; depending on the size of the scores and the speed and congestion of your network, this may take a few seconds. If you chose to open, or save and open, the retrieved scores, Sibelius opens each score as it arrives over the network.

You can also send a score to one or more copies of Sibelius on the network: if a score is currently open in your copy of Sibelius, clicking **Send Current Score** will send it over the network to the copies of Sibelius you have selected in the list at the left, automatically opening it on each copy. If no score is open, or if you want to send a different score than the one you are currently looking at, click **Send Other Score**, which shows a standard file selection window. Choose the file you want to send, and click **Open**. The file is sent over the network and opened on each selected client copy.

Making Versions

If your students are working on a long-term project, such as exam coursework, you will find Sibelius’s versioning features a very useful way for students to keep track of their progress. From the Classroom Control dialog, you can click **Make Version**, which will prompt the selected users to provide a comment about their current work and save their score. You may want to click this button, for example, a few minutes before the end of a lesson in order to be sure that each student has saved his or her work correctly, and been given the opportunity to provide a comment about the progress in that session.

For more information about versions, "Versions" on page 729.

Worksheet Creator (Sibelius Ultimate Only)

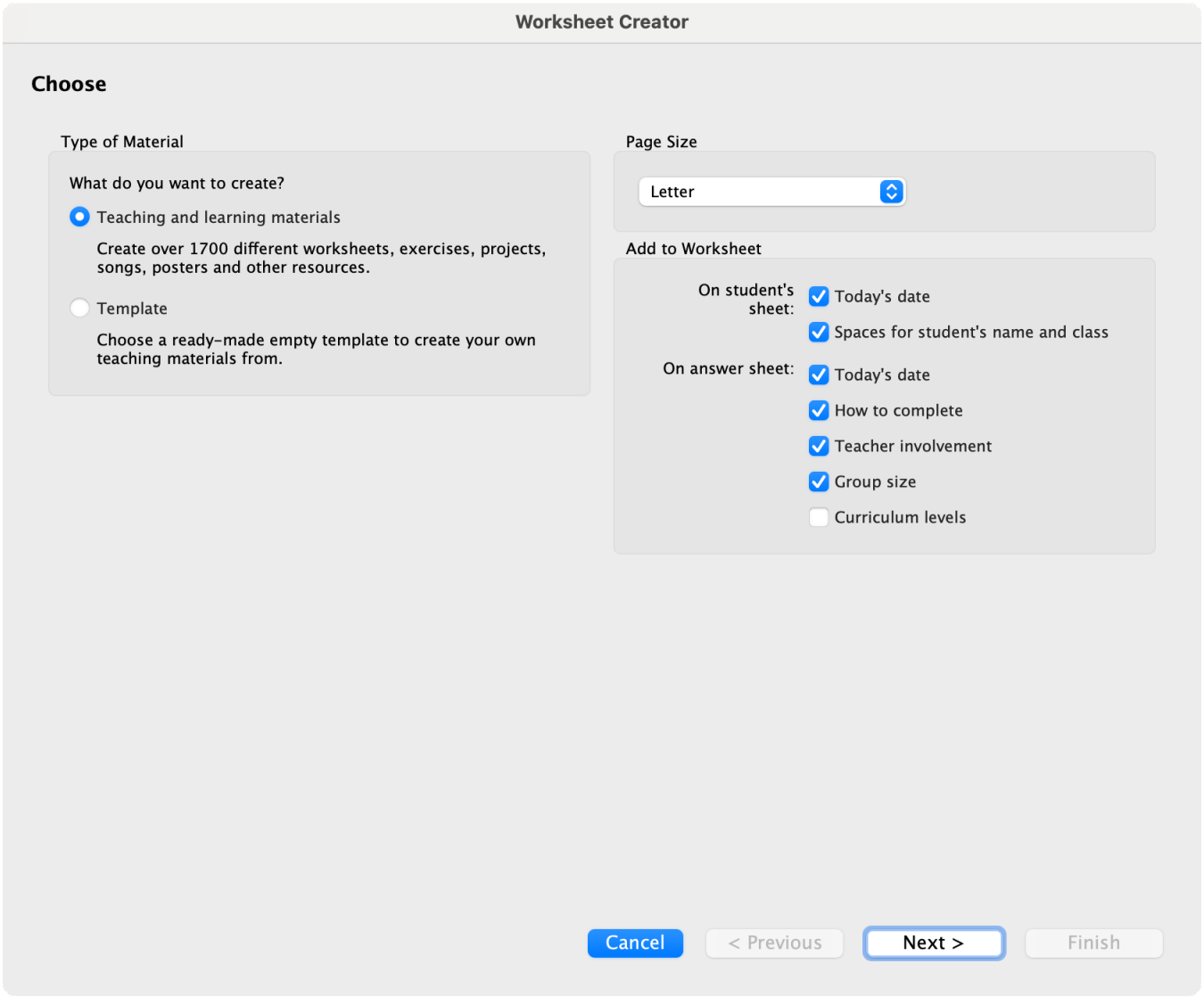
Music teachers need a steady supply of teaching and learning material to support the curriculum they follow. The Worksheet Creator lets you choose from over 1700 ready-made worksheets, projects, exercises, repertoire pieces, posters, reference materials and other resources. These are carefully designed for the curricula of the USA, UK, Australia, New Zealand and Canada, and suitable for school students of all ages. Some of the materials (such as **Selected repertoire** and **Reference**) are also useful at college and university level.

You can produce both a worksheet for the student and a completed answer sheet to aid with marking. You can even generate worksheets with random questions that are different each time, so you'll never run out of materials to use. And it all takes you just a few seconds.

You can also add your own worksheets to the Worksheet Creator (in your own or your colleagues' copies of Sibelius)—"Adding Your Own Worksheets (Sibelius Ultimate Only)" on page 116.

Using the Worksheet Creator

To get started, choose **File > Teaching** and click the big **Worksheet Creator** button. The following dialog appears:



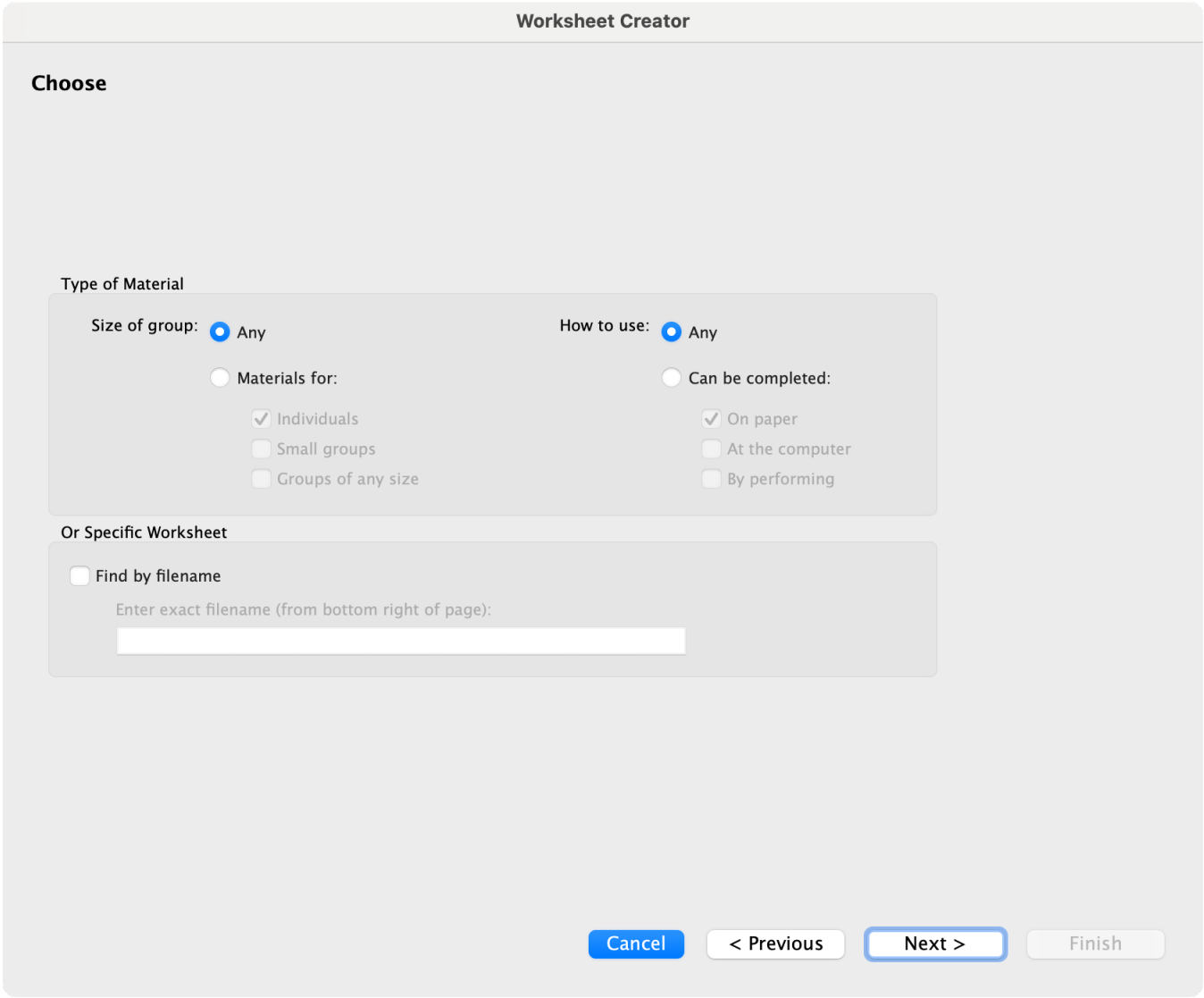
- Choose whether you want to create **Teaching and learning materials** or a **Template**. A template is a worksheet with no music in, which you can use as a basis for creating your own materials "Categories" on page 115.
- Choose the page size of the worksheet you want to create: you can choose between **A4** and **Letter**.
- The options under **Add to Worksheet** determine various extra things to print on the student worksheet and the teacher's answer sheet. On the student's sheet:

  - **Today's date** prints the date in the form **27 July, 2011**. (This option is available both for the student worksheet and for the teacher's answer sheet.)
  - **Spaces for student's name and class** prints lines in the top right-hand corner of the student worksheet for the student to write his or her name and class.

- On the teacher's sheet:
  - **How to complete** prints a reminder of whether a particular activity is designed to be completed on paper, at the computer, or by performing.
  - **Teacher involvement** prints a reminder of whether the teacher needs to be involved in the completion of the activity, and whether the teacher needs access to Sibelius.
  - **Group size** prints a reminder of whether the activity is designed to be completed by an individual, a small group, or a larger group.
  - **Curriculum levels** prints details of the specific curriculum that an activity is targeted towards, where this information is available.

  If you plan to print anything from the **Resources**, **Reference**, **Selected repertoire** or **Posters, Flashcards and Games** sections, it's best to switch all of these options off.

Having chosen to create **Teaching and learning materials** and made your choices, click **Next** to narrow down the type of material you're looking for:

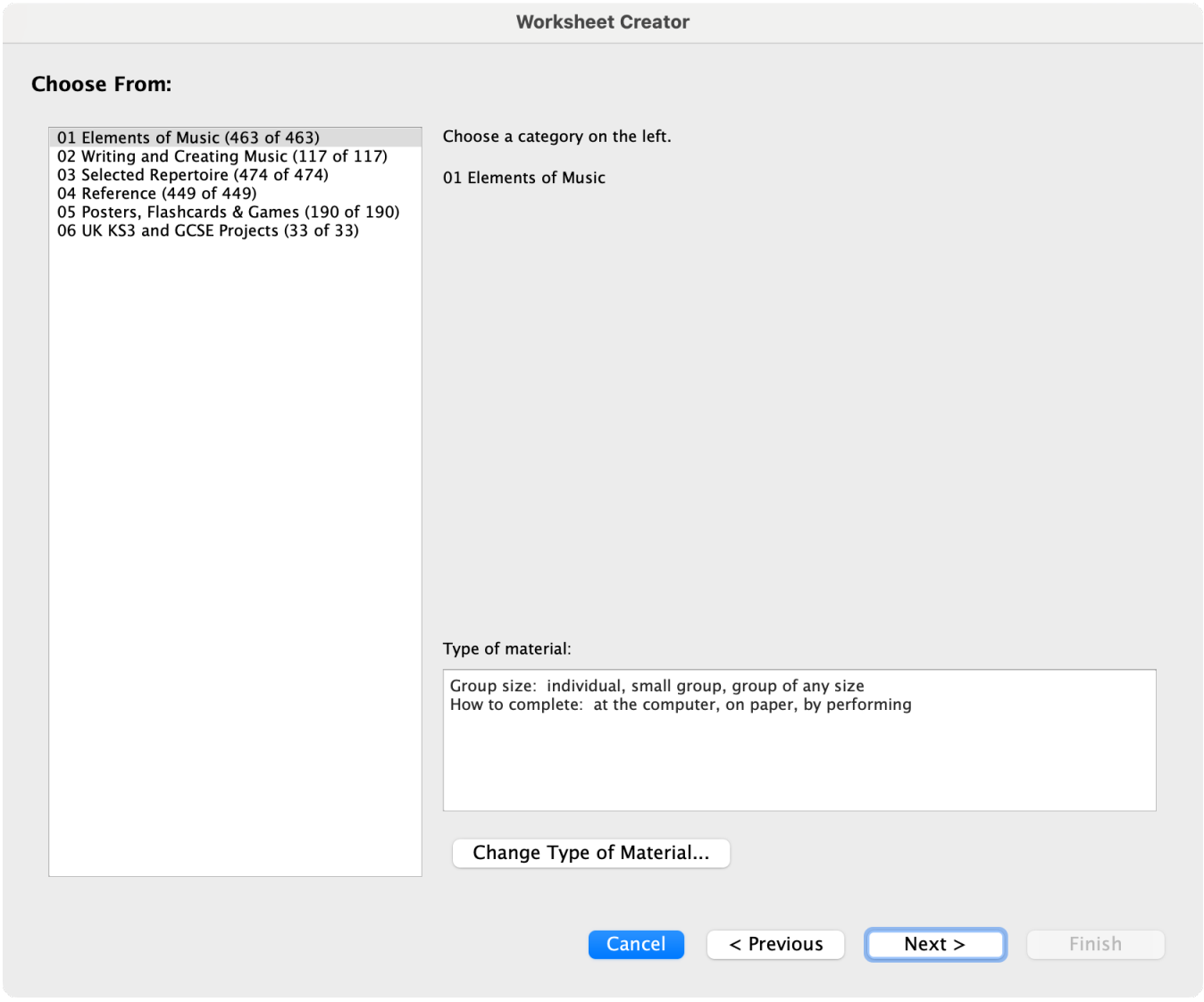


Because there is such a wide variety of material in the Worksheet Creator, you can choose to find only materials that meet certain criteria. For example, if you only want to find materials suitable for a group of students rather than individuals, choose **Materials for Small groups** and **Groups of any size**, and click **Next**. If you only want to find worksheets that are to be filled in using Sibelius, choose **Can be completed At the computer** and click **Next**.

(The **Find by filename** option is useful if you have already printed out a particular worksheet and want to use it again. Each teacher's answer sheet contains the **Filename:** in the bottom right-hand corner of the first page. Type it here and click **Next** to go directly to that item so you can print it again.)

If this is the first time you have used this feature since installing Sibelius, it may take a minute or so for Sibelius to generate a list of available materials.

You're then shown the categories from which you can choose your material:



The materials are split into 6 main categories:

- **Elements of music** covers 14 core areas of music theory and musicianship, from pitch and rhythm to sight reading and ear training.
- **Writing and creating music** covers notation, transposing, arranging, composing and improvising.

- **Selected repertoire** has over 400 pieces for voice, piano and other instruments, including songs in 14 different languages and 50 Bach keyboard pieces, suitable for study, arranging, performance, and your own worksheet creation. There are also 45 poems for students to set to music.
- **Reference** contains a huge library of musical information, from over 80 scales and modes to ranges of different instruments.
- **Posters, Flashcards & Games** has nearly 200 of these to help teach musical concepts. Topics range from notes and keys to dozens of pictures of instruments.
- **UK KS3 & GCSE Projects** has UK-specific projects covering performing, listening and composing, with topics from African drumming to serialism.

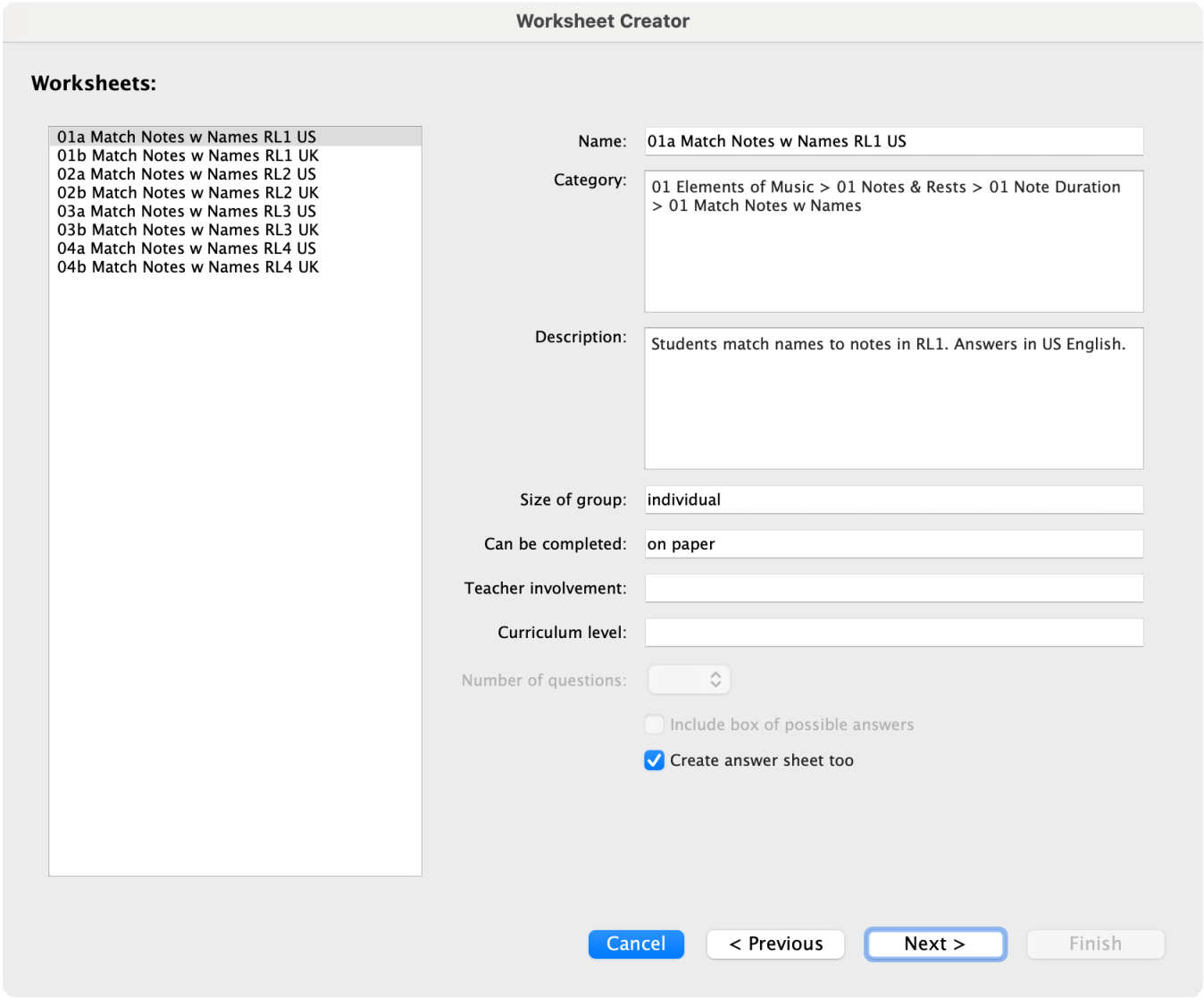
For more details on the categories, see "Categories" on page 115.

Each of the categories and sub-categories are numbered with a prefix, for example, **16 Sight Reading**. This makes it easier to find your way around the large amount of supplied material, and also shows the pedagogical progression of materials within each category, moving from the simpler to the more advanced.

The numbers at the end of each category name, for example, **(8 of 27)**, show how many of the total number of materials in the category match the selection criteria you have specified (shown near the bottom of the dialog.) The number zero, for example, **(0 of 27)**, means there's no point choosing that category, as nothing within it matches. If you find that there are very few matching items and you require a wider choice, try changing your criteria by clicking the **Change Type of Material** button.

Choose the category you want to explore, and either double-click it in the list at the left-hand side of the dialog, or click **Next**. The same page of the dialog will appear again, this time showing you the sub-categories within your chosen category as well as the path you took to get there. If you want to return to the parent category of the sub-category you are in, just click **Previous**.

When you get to the final sub-category in a given category, you will be able to choose a specific worksheet or other material from a list:

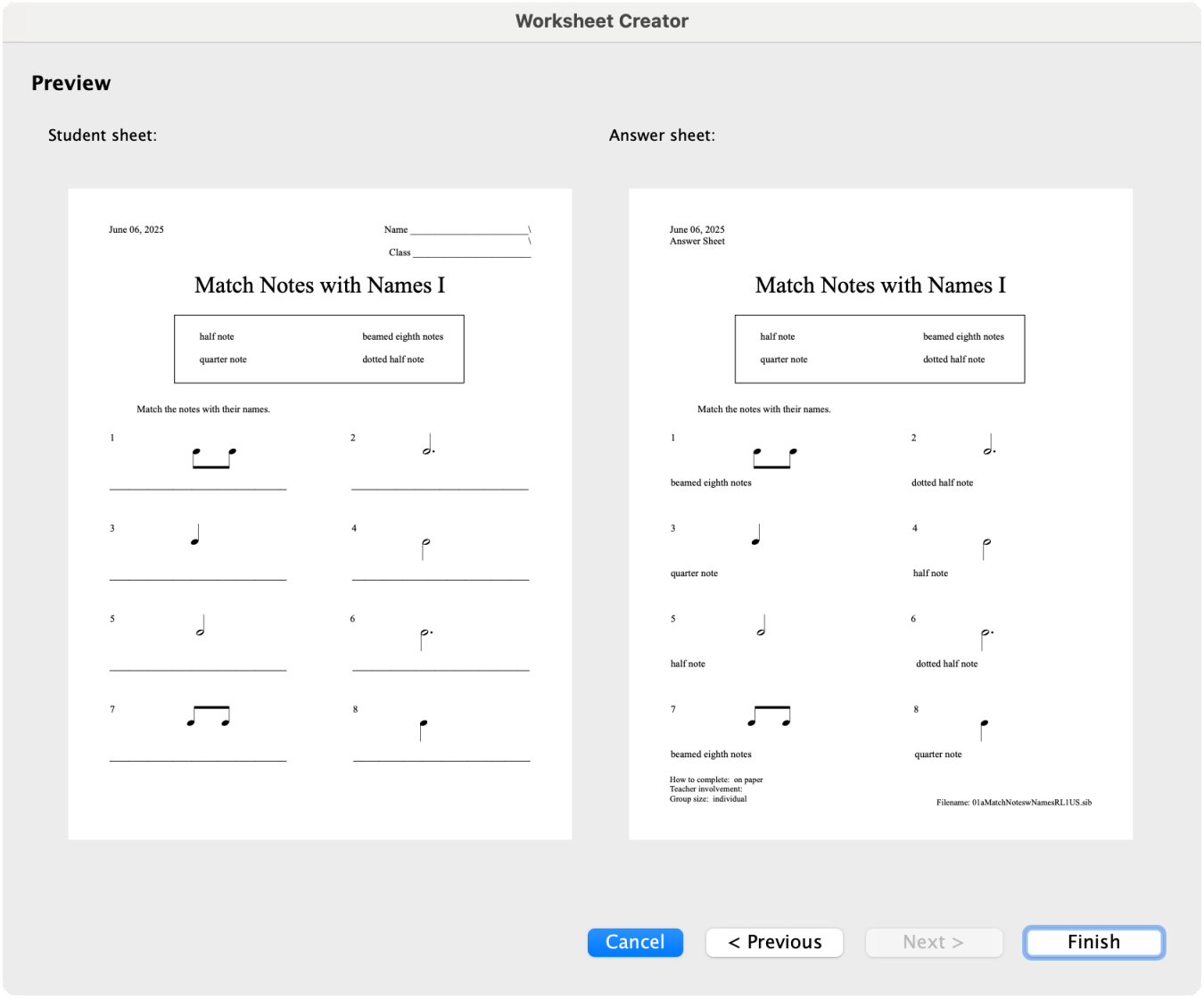


When you choose an item from the list, the right-hand side of the dialog gives information about it. The **Description** field gives details of what the students must do to complete the worksheet or activity.

There are three options at the bottom of this page that are enabled or disabled depending on the chosen material:

- **Number of questions** lets you choose the number of questions to be included on the printed worksheet. This option is only available if the worksheet has a large number of questions available from which it will pick at random. You can re-use these worksheets, because even if you choose to include, say, 10 questions, if you come back and make this worksheet again in the future, Sibelius will choose another 10 at random (though there may be some overlap).
- **Include box of possible answers** is available if you choose a worksheet based around "matching" each question with a choice of answers.
- **Create answer sheet too** creates an answer sheet for the teacher (with answers already filled in to save time when marking) together with the student sheet. This option is not available for materials such as posters, repertoire, and so on. Note that many worksheets do not have single correct or incorrect answers, in which case the answer sheet will contain an example of a possible answer with the indication that answers may vary.

Having made your choices, click **Next** to see a preview:



The student worksheet is shown on the left. If an answer sheet is available and you have chosen to create one, it is shown on the right.

If the worksheet isn't quite what you want, click **`Previous`** one or more times to go back and revise your choices. Otherwise, click **`Finish`** to create the worksheet.

If you chose to create both a student worksheet and an answer sheet, Sibelius will create two scores. You can now print them out, save them for later, or edit them to produce your own customized worksheet.

Rhythm Levels (RL1-4) and Scale Levels (SL1-4)

Various worksheets are classified by rhythm level and scale level, depending on the complexity of the rhythms and scales they contain. In summary, the rhythm levels are:

- RL1: 2/4 and 3/4 time signatures, eighth notes (quavers) to dotted half note (minim), simple rests
- RL2: also 4/4, whole note (semibreve), 16th notes (semiquavers), more rests
- RL3: also 6/8, C (common time), dotted notes, simple 6/8 rhythms, syncopation, Scotch snap, more dotted rests
- RL4: all other time signatures, triplets, complex 6/8 rhythms

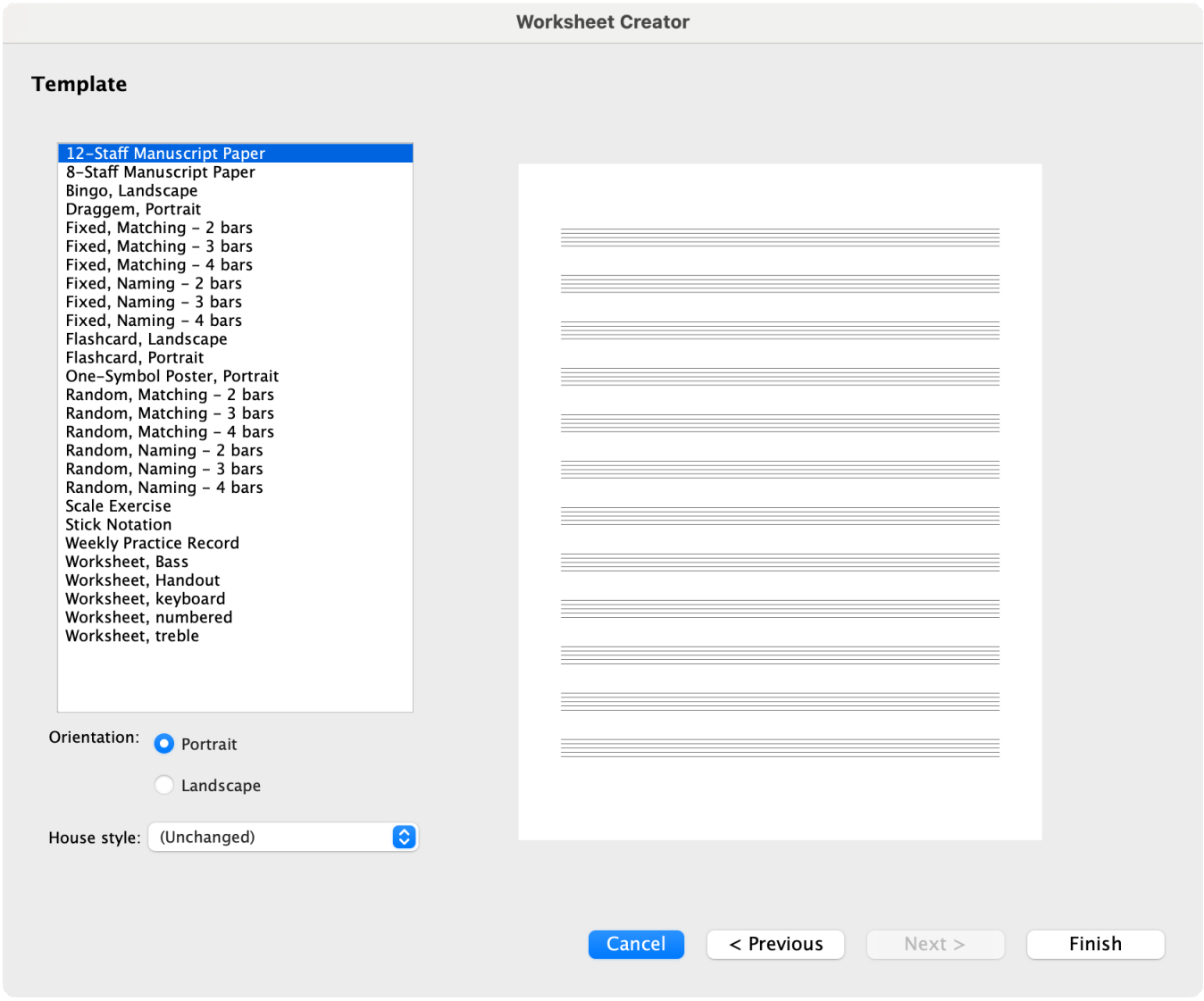
The scale levels are:

- SL1: major, natural (aeolian) minor, major pentatonic, minor pentatonic
- SL2: also chromatic, ionian hexatonic (for example, pieces using just the first 6 notes of major scale)
- SL3: also harmonic minor, melodic minor, dorian, dorian hexatonic
- SL4: also all other church modes/jazz scales, Blues scale, whole tone scale

Some of the scale terminology is provided for your own pedagogical interest rather than in order to teach the terms to students.

Templates

If you want to create a blank template on which to base your own materials, then on the first page of the **Worksheet Creator** dialog, choose the **Template** option and click **Next**. You are shown the available templates, with a preview of each:



Choose the template you want to create, and click **Finish**. A score will be created that you can modify or add music to create your own worksheet. If you're feeling ambitious, you can add your own worksheets to the Worksheet Creator for future re-use (particularly if you want to generate random questions)—"Adding Your Own Worksheets (Sibelius Ultimate Only)" on page 116.

Categories

Main category	Contains	Description
01 Elements of Music	01 Notes & Rests 02 Dynamics 03 Timbre & Tone Color 04 Meter & Tempo 05 Rhythm 06 Scales & Key Signatures 07 Intervals, Chords, Progressions & Cadences 08 Score Analysis, 09 Conducting 10 Dictation/Transcription 11 Sight Reading 12 Ear Training 13 Auditory Discrimination 14 Aural Recall	Activities arranged in learning sequences to cover the core areas of music. Introduces the language and terminology of music, helps develop basic musicianship, introduces aspects of theory, and teaches analysis of tonality, form and structure, texture, and genre.
02 Writing and Creating Music	01 Notation 02 Adapting, Transposing & Arranging 03 Composing 04 Improvising	Activities leading to the acquisition of basic notation skills and a wide range of creative exploration, including work with sounds, rhythms, melodies, accompaniments, textures, lyrics, and orchestration.
03 Selected Repertoire	01 Bach Piano Repertoire 02 Other Piano Repertoire 03 Instrumental Repertoire 04 Songs for Teaching 05 Rounds and Canons Collection 06 Poetry for Lyrics 07 Texts for Incidental Music 08 Rhythm Collection	Nearly 500 pieces of music and poetry, many used in worksheets, and all available for extensions, other classroom use, and your own worksheet creation. Includes nearly 100 pieces of keyboard repertoire including 50 by Bach and a sampling from other masters; over 150 songs, including nearly 50 rounds and canons and works in 13 world languages; and 45 poems.
04 Reference	01 Encyclopedia of Scales & Modes 02 Chord Library 03 Instrumental & Vocal Ranges 04 US & British Music Terms Compared 05 Keyboard Handouts	A handy library of musical information, including over 80 scales and modes and nearly 150 chords with their chord symbols. To be used for research, exploration, and incorporation into creative activities.
05 Posters, Flashcards & Games	01 Posters 02 Flashcards 03 Games	Nearly 200 posters, flashcards and games to help teach and review musical concepts. Topics include notes, rests, scales, key signatures, circle of fifths, symbols, terminology, stick notation, and nearly 100 pictures of instruments that can both be used to decorate the classroom, and in preparing your own learning materials.
06 UK KS3 & GCSE Projects	01 African Drumming KS3 02 Blues (12-bar) KS3 03 Composing to Create a Specific Mood KS3/GCSE	Seven UK-specific projects supporting the three main areas of study—performing, composing and listening—for Key Stage 3 and GCSE, with comprehensive teacher's notes and ideas for extension.

Main category	Contains	Description
	04 Pop Songs (Reggae) KS3/GCSE 05 Pop Songs (Dance Grooves) GCSE 06 Serialism GCSE 07 Blues (Arranging) GCSE	

Adding Your Own Worksheets (Sibelius Ultimate Only)

Adding Your Own Worksheets

Sibelius lets you create your own "intelligent" teaching materials and add them to the Worksheet Creator (in your own copy of Sibelius, or your colleagues'). You can easily create scores that contain both questions and answers, and create files that produce random questions, allowing them to be re-used over and over again.

Page Size and Margins

In order to produce good-looking materials, you should bear in mind a few points when laying out and formatting your score.

You could base your worksheet on a ready-made template if one is suitable ("Worksheet Creator (Sibelius Ultimate Only)" on page 107); if so, choose **A4** paper size rather than **Letter**. (Once the worksheet is added to the Worksheet Creator you are able to create it at Letter size.) Alternatively, if you create a worksheet from scratch, then in **Layout > Document Setup**:

- Use A4 as the page size.
- Use top and bottom margins of 24mm and left and right margins of 15mm. These margins compensate for the differences in dimensions between A4 and Letter.
- Use 12mm as the top staff margin and 24mm as the bottom staff margin. These staff margins allow room for the text created by the Worksheet Creator at the top and bottom of the page.

Answer Sheet

If you want to produce an answer sheet for your worksheet, you need to use voices consistently in the score so that Sibelius can delete one or more voice(s) to remove the answers from the student's sheet. Use different voices for items you want to appear only on the student's sheet, for items on the answer sheet, and for those on both sheets. So, for example, imagine a worksheet in which the student has to write the name of a given interval below the staff, and you want to print an answer sheet too.

- Put the each interval in (say) voice 1. The notes are included in both the student sheet and the teacher's answer sheet. It's usually best to use voices 1 and 2 (the normal voices for writing music) for anything meant for both sheets.
- Create the answer using (say) **Lyrics line 1** text, in voice 4. You can specify later that voice 4 items will only appear on the teacher's sheet.
- You may also want to include a line under each interval for the student to write his or her answer on. Create horizontal lines (say) in voice 3. Again, you can specify later that this voice will only appear on the student's sheet.

Random and Fixed Questions

There are two basic kinds of worksheet: those with *random questions* and those with *fixed questions*. Those with fixed questions are easier to produce, because you can lay them out exactly as you want them to appear when they come out of the Worksheet Creator, but for both kinds of worksheet you need to use

voices carefully.

If you plan to produce a worksheet with random questions, you shouldn't add any additional text to the score, and you don't need to spend so long adjusting the layout, because the Worksheet Creator can do it all for you. So don't put a title at the top of the page, or number the questions, or add an instruction for the student.

If you plan to produce a worksheet with fixed questions, you should now add various other bits of text to your page, possibly including:

- A title—in our imagined example you may type "Name Intervals" in Title text.
- Some text to give the student instructions—for example, you might you create some Technique text above the first bar of the score that says "Write the name for the given interval in the space provided."
- Question numbers—for example, you may want text above every bar with the question number. You can do this quickly using **Text > Plug-ins > Number Bars**.

You will probably want to create each of these text objects in voice 1, so that they appear in both the student and the answer worksheets.

For both fixed and random worksheets, you may also need to make some further layout adjustments. For example, you should ensure there's plenty of room above the top staff on the page so that the Worksheet Creator has enough room to add the date and the spaces for the student to write his or her name and class. You may also want to make gaps between each question, which you can do by selecting a bar and typing (say) **4** into **Gap before bar** on the **Bars** panel of the Inspector. You may even want to enforce a particular number of bars per system, using auto system breaks (from **Layout > Breaks > Auto Breaks**).

Once you've added text and adjusted the layout, you're ready to add your worksheet to the Worksheet Creator.

Using Ideas in Worksheets

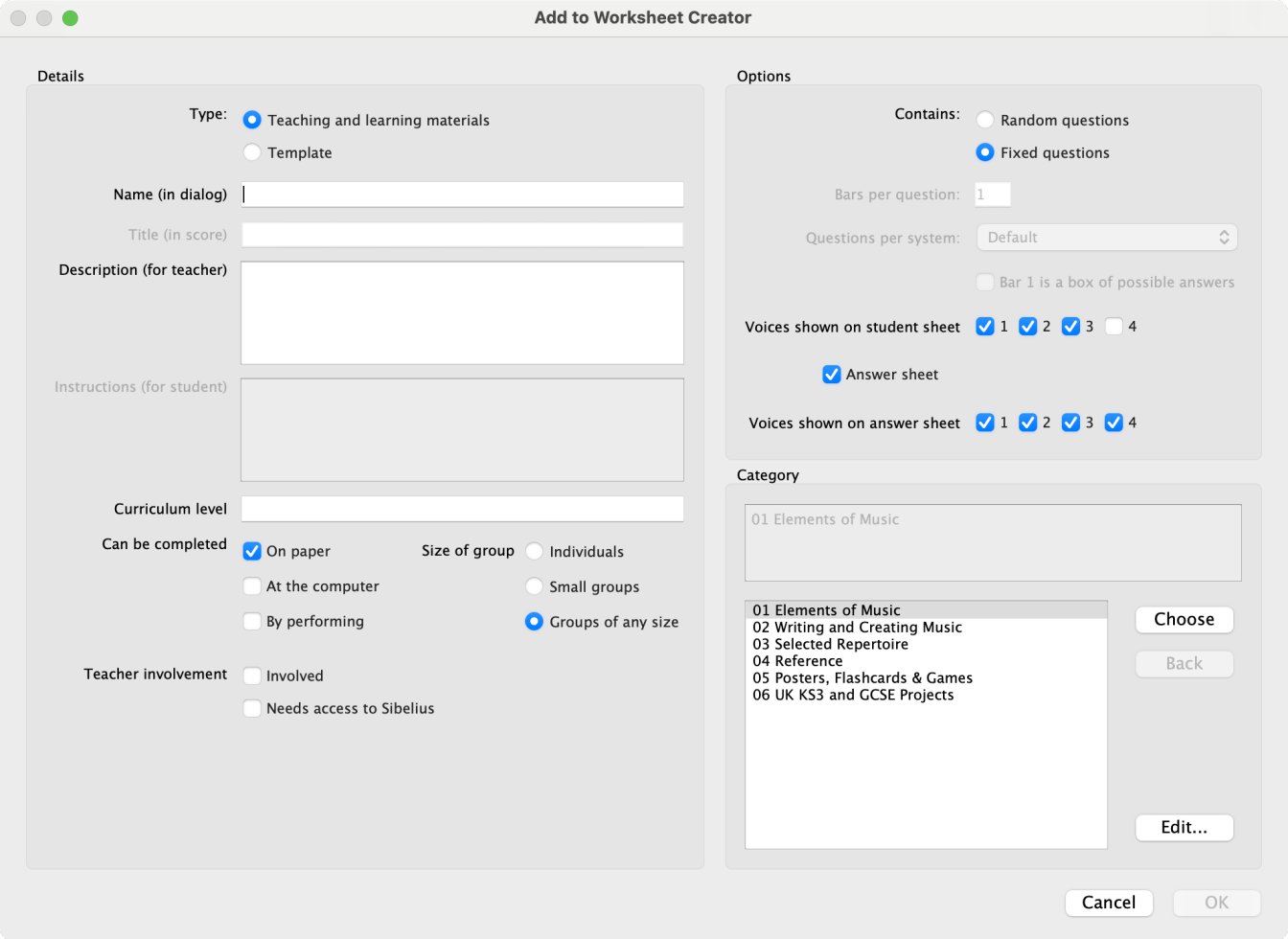
Sibelius's Ideas feature can be a powerful tool for producing exercises and worksheets for your students—see "Ideas" on page 157 for an introduction.

It's possible to use ideas from Sibelius's built-in library of more than 1500 ideas, or indeed any ideas of your own creation, in any score. In particular, you can save a certain set of ideas in a score, and then prevent students from using any ideas other than those you have saved in the score. This is useful if you want your students to build a composition using ideas you have carefully chosen. For more details, see "Limiting Access to the Library" on page 165.

For more general information about how you might use ideas in your teaching, see "Using Ideas in Your Teaching" on page 164.

Adding to the Worksheet Creator

Once you have created a worksheet and you want to add it to the Worksheet Creator, choose **File > Teaching** and click the big **Add Worksheet** button:

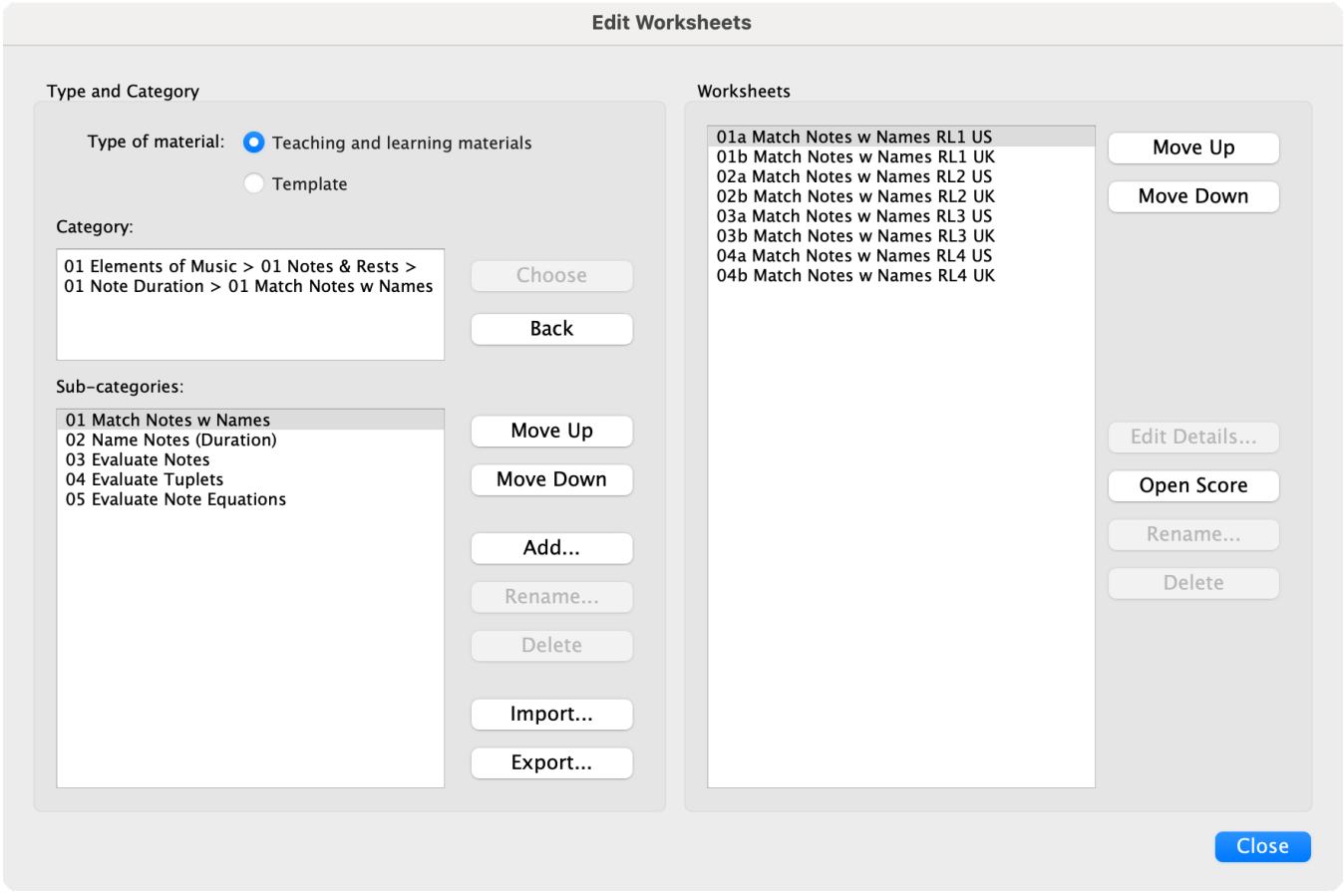


- First, choose the type of material you're adding. To add a template, choose **`Template`** and click **`OK`**. Otherwise, choose **`Teaching and learning materials`**.
- Skip over to the right-hand side of the dialog and set **`Random questions`** or **`Fixed questions`** as appropriate. This affects which fields are available in the rest of the dialog.
- **`Name (in dialog)`** is the name that will appear in the Worksheet Creator. You should try to keep this name as short as possible.
- **`Title (in score)`** is what Sibelius will create in the score as its title if you choose **`Random questions`**. (If you choose **`Fixed questions`**, you should put the title in the score yourself before adding it.)
- **`Description (for teacher)`** is the text that will appear in the Worksheet Creator to describe the worksheet.
- **`Instructions (for student)`** is what Sibelius will create above the first question in the student worksheet if you choose **`Random questions`**. (If you choose **`Fixed questions`**, you should create the instructions for the student in the worksheet yourself before adding it.)
- **`Curriculum level`** should contain information about the specific curriculum your worksheet is targeted towards, if applicable.
- Make a selection under **`Can be completed`** to specify the way (or ways) in which you intend the worksheet to be completed.
- Choose the level of **`Teacher involvement`** as appropriate.
- Specify the **`Size of group`** for which the worksheet is intended.

- The **Bars per question** option is only available if you choose **Random questions**. This option tells Sibelius how many bars each question occupies: it's very important that this option is set correctly.
- The **Questions per system** option tells Sibelius how best to lay out your worksheet. If your questions are 1, 2 or 4 bars long, you can leave this option set to **Default**. Otherwise, you should set this option to tell Sibelius how many questions it should allow on a system before it inserts a system break.
- **Voices shown in student sheet** specifies which voices Sibelius should leave in the student worksheet. In our imagined example above, you would set this to **1** and **3**.
- **Answer sheet** determines whether or not you want Sibelius to offer the choice of making an answer sheet for your worksheet. If you switch it on, you also need to specify the **Voices shown in answer sheet**. In our example above, you would set this to **1** and **4**.
- Finally, you choose the place in the Worksheet Creator you want to put the worksheet. Use the **Choose** and **Back** buttons to traverse the categories. When you find the correct spot, click **OK** to add your worksheet.

Edit Worksheets

If you need to create a new category or want to modify a worksheet you have previously added, you use the **Edit Worksheets** dialog, which is accessed by clicking the **Edit** button in the **Add to Worksheet Creator** dialog, or by choosing **File > Teaching** and clicking **Edit Worksheets**:



The options on the left of the dialog deal with the categories and sub-categories rather than the worksheet files themselves:

- Choose **Teaching and learning materials** or **Template** at the top of the dialog to choose between the two types of content.
- **Choose** and **Back** traverse through the list of categories on the left of the dialog, as in the **Add to Worksheet Creator** dialog.
- **Move Up** and **Move Down** move the selected sub-category up and down in the order within the current category.
- **Add** adds a new sub-category: click the button to choose its name.
- **Rename** renames the selected sub-category.
- **Delete** removes the selected sub-category, and any further sub-categories and worksheets it contains, permanently. Be careful with this option!
- **Import** imports a category of material obtained from elsewhere.
- **Export** exports the selected category and its sub-categories and worksheets to a new folder inside your **Scores** folder, so that you can share it with your colleagues, who can then **Import** it.

The options on the right-hand side of the dialog are concerned with the worksheets and templates themselves. (The list will only contain items when you reach a sub-category that contains worksheets.)

- **Move Up** and **Move Down** move the selected sub-category up and down in the order within the current category.
- **Edit Details** opens the **Edit Activity Details** dialog, so that you can make changes to the settings you chose when you exported the worksheet. The options in **Edit Worksheet Details** are the same as in the **Add to Worksheet Creator** dialog, except that you cannot change from a worksheet to a template, or vice versa—see "Adding to the Worksheet Creator" on page 117.
- **Open Score** opens the chosen worksheet score so that you can make changes to the musical material in it or the answers, for example. When you've finished editing the score, save and close it—no need to add it to the Worksheet Creator again.
- **Rename** renames the selected worksheet, changing the **Name (in dialog)** field.
- **Delete** removes the selected worksheet permanently. Be careful with this option!

When you've finished making changes, click the **Close** button.

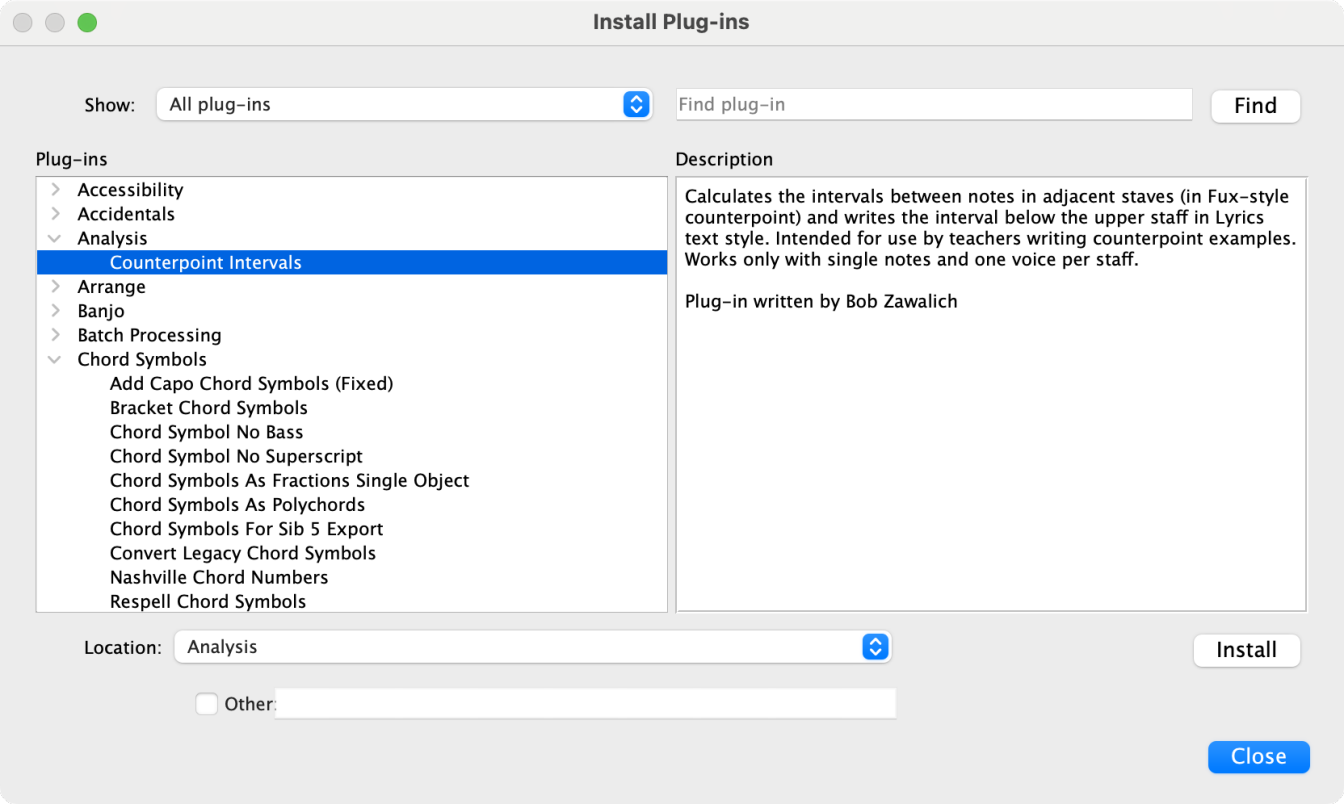
Working with Plug-ins (Sibelius Ultimate Only)

Sibelius supports plug-ins, which are extra features created using a built-in programming language called ManuScript. Nearly 150 very useful plug-ins are included with Sibelius. Several of the tabs on the Ribbon include **Plug-ins** galleries, listing plug-ins that are relevant to the features on that tab.

You can undo whatever a plug-in does to your score in the usual way, by choosing **Edit > Undo** (shortcut **Control+Z** *or* **Command+Z**) after running it. You can also assign keyboard shortcuts to plug-ins that you use frequently—"Keyboard Shortcuts" on page 144.

Installing Additional Plug-Ins

New plug-ins are constantly being developed for Sibelius. Extra free ones are added to the Sibelius web site on a regular basis, and can easily be installed from within Sibelius itself, provided your computer is connected to the Internet. Click the **File** tab in any score, then choose **Plug-ins > Install Plug-ins** to see this dialog:



The **Show** menu at the top of the dialog lets you choose between listing all available plug-ins, or just those that have been added or updated since you last visited the dialog. The **Plug-ins** list on the left-hand side shows the various categories into which the available plug-ins are organized, and you can expand the categories to reveal the plug-ins within. Select a plug-in, and a description appears to the right.

Once you've found a plug-in you wish to install, choose the category into which it is installed from the **Location** menu. If the category in which the plug-in is located matches one of the existing categories in your Sibelius installation, that category is chosen by default, but you can choose any existing category, or create your own by choosing **Other** and providing a name. Click **Install**, and a progress bar appears for a moment while the plug-in is downloaded and installed.

If the plug-in has any accompanying documentation, it is copied to a new folder on your computer's desktop so that you can peruse it. Likewise, if the plug-in requires any house styles or manuscript papers to be installed, Sibelius will install them automatically for you as well.

If you want to browse through the available plug-ins in your web browser instead, visit https://everywhere.avid.com/sites/sibelius/plugins to see what's available. Instructions for installing plug-ins manually (for example, because the computer on which Sibelius is installed is not connected to the Internet) can be found by clicking the **How to install plug-ins** link on the right-hand side of that page.

Changing Where Plug-Ins Appear

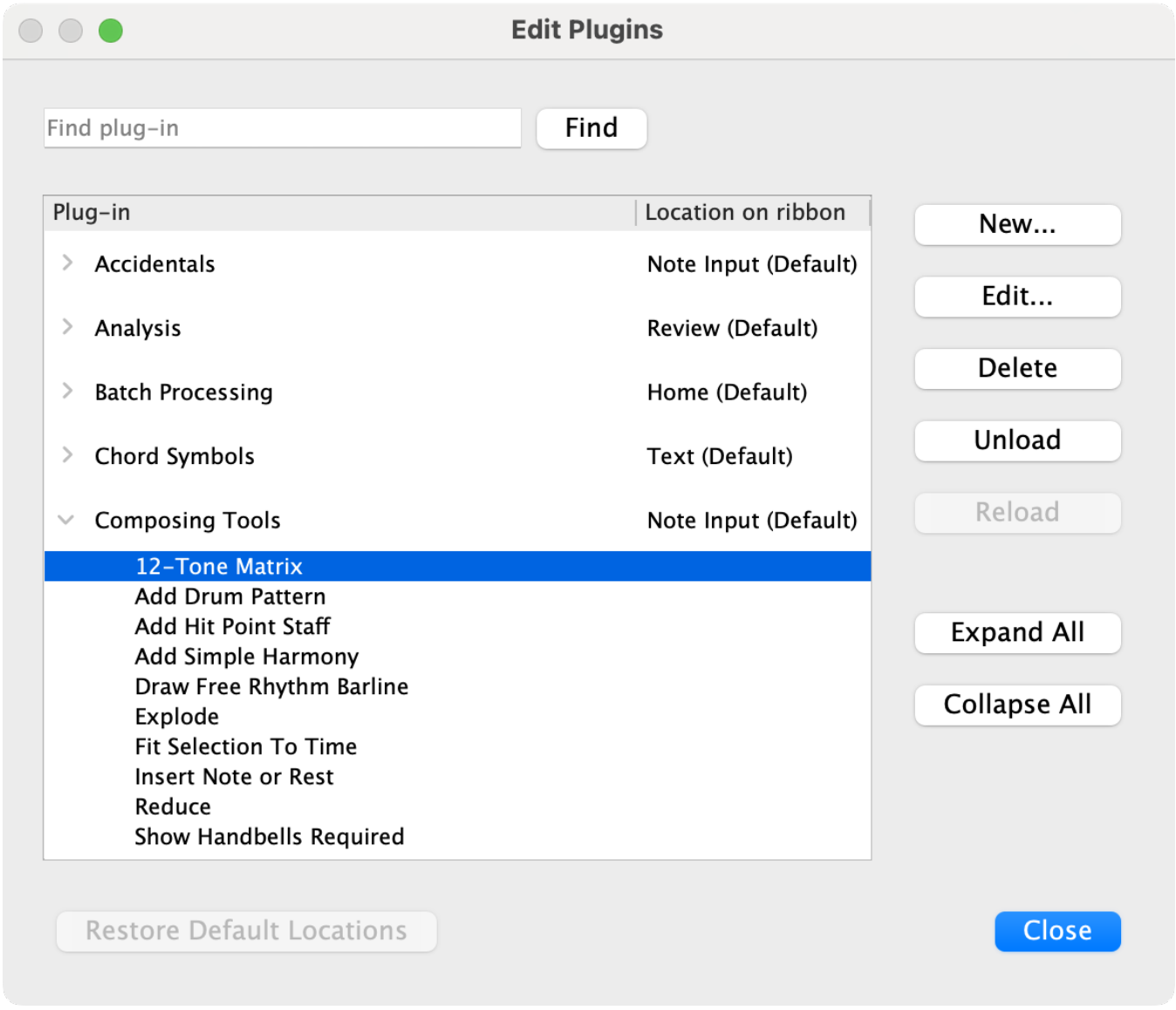
By default, the various default categories of plug-ins appear on the different Ribbon tabs as follows:

- **Home** tab: **Batch Processing**, **Other**.
- **Note Input** tab: **Accidentals**, **Composing Tools**, **Notes and Rests**, **Simplify Notation**, **Tuplets**. Plug-ins added to a subfolder called **Transformations** will appear in the **Note Input** > **Transformations** > **More** gallery.

- **Text** tab: **Chord Symbols**, **Text**.
- **Play** tab: **Playback**.
- **Review** tab: **Analysis**, **Proof-reading**.

If you create a new category, any plug-ins in that category will appear in the **Plug-ins** gallery on the **Home** tab by default.

To change where categories of plug-ins appear, choose **File > Plug-ins > Edit Plug-ins**, which lets you control on which tabs of the Ribbon particular groups of plug-ins appear, as well as unload, reload and delete (and, if you're feeling really adventurous, edit and create) plug-ins. The dialog looks like this:



All of the plug-in categories are listed in the large list area, and can be expanded or collapsed by clicking the arrow to the left of the category name. Click **Expand All** or **Collapse All** to show or hide all of the plug-ins in all of the categories at once.

You can locate an individual plug-in by typing its name (either as it appears in the **Plug-ins** gallery or by its filename) into the box at the top of the dialog, which selects it in the list.

The **Location on Ribbon** column shows the name of the Ribbon tab on which this category of plug-ins can currently be found. Click the tab name to open a menu listing all of the tabs so that you can choose a new tab. If you choose a tab on which there is no **Plug-ins** gallery by default, a new **Plug-ins** gallery

will appear at the very right-hand end of that tab containing plug-ins from the chosen category or categories. You cannot move an individual plug-in from one tab to another, or indeed from one category to another.

The other buttons in the dialog operate on a selected plug-in:

- **Unload**ing a plug-in removes it from Sibelius; this doesn't delete it from your hard disk. Unloaded plug-ins are described as such in the list.
- **Reload**ing a plug-in gets it back again after unloading it.
- **Delet**ing a plug-in removes it from your hard disk.
- **New** and **Edit** are for creating your own plug-ins.

Creating Your Own Plug-Ins

This requires a knowledge of the ManuScript language, which is straightforward enough to learn but beyond the scope of this Reference Guide. Choose **File > Plug-ins > ManuScript Language Reference** to read all about it.

File > Plug-ins > Show Plug-in Trace Window shows a trace window, which is useful for debugging plug-ins you are developing yourself. See the ManuScript documentation for further details.

If you write a plug-in that you think would be useful to other Sibelius users, please contact us at https://everywhere.avid.com/sites/sibelius/plugins and we'll consider including it on our web site or with future versions of Sibelius.

Alternatively, if you have an idea for a plug-in but don't feel up to writing it yourself, let us know.

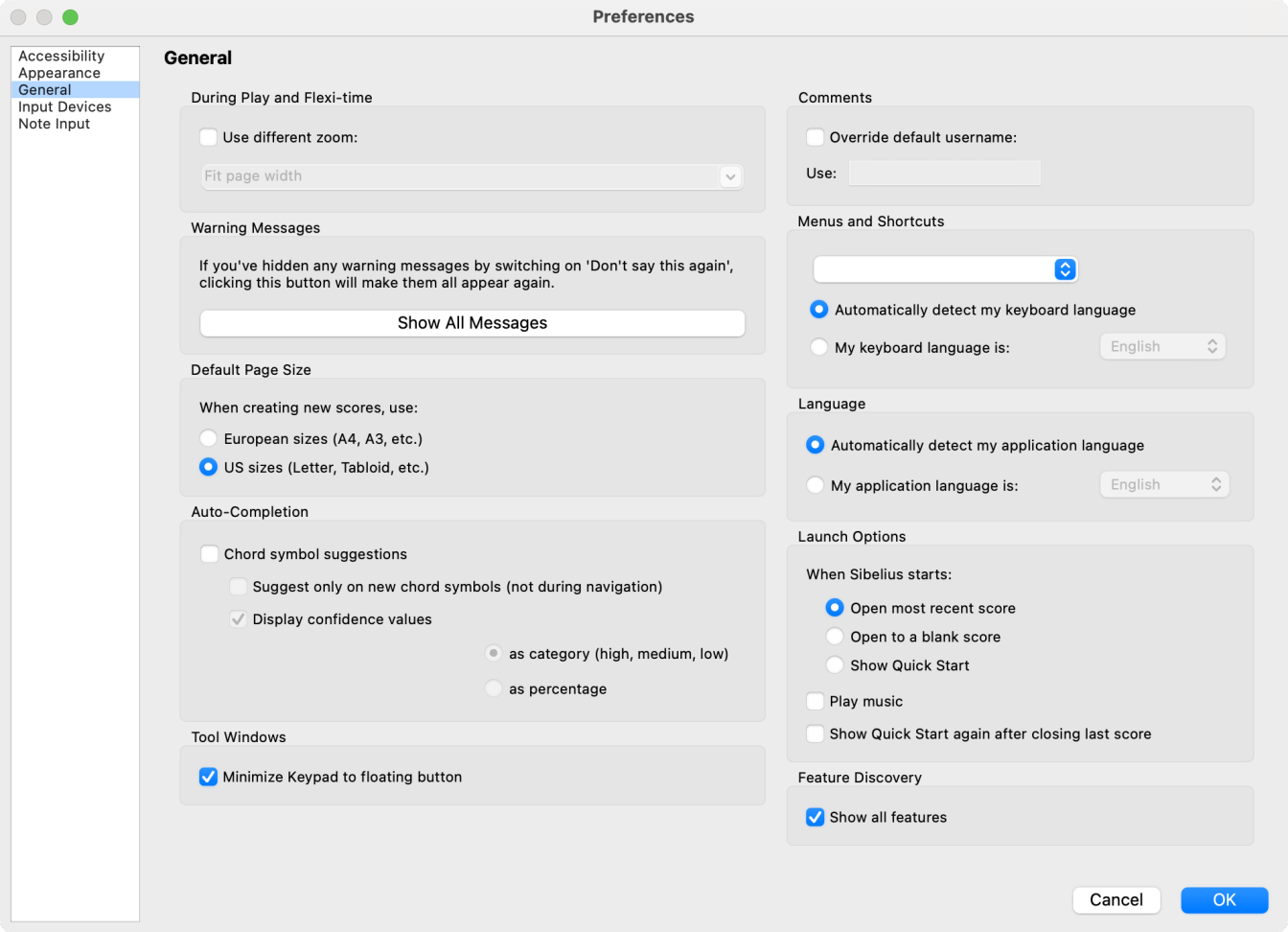
Preferences

Preferences are options that affect the Sibelius program as a whole, and which remain permanently set until you change them again, rather than being saved in individual scores. They include things like display settings, keyboard shortcuts and word menus for speeding up text entry. The a various preferences differ between Sibelius Ultimate and Sibelius Artist, and Sibelius First.

If Sibelius is used on the same computer at different times by different users, then Sibelius automatically remembers a different set of preferences for each person if they log on to the computer as a different user.

The **File > Preferences** dialog (shortcut **Control+,** *or* **Command+,**) contains miscellaneous preferences categorized into 4 pages with Sibelius First (General, Input Devices, Note Input, and Textures), 5 pages with Sibelius Artist (Accessibility, General, Input Devices, Note Input, and Textures), and into 18 pages with Sibelius Ultimate (Accessibility, Display, Files, Font Equivalents, Ideas, Input Devices, Keyboard Shortcuts, Language, Mouse, Music Fonts, Note Input, Paste as Cue, Playback, Saving and Exporting, Score Position, Step-time and Flexi-time, Textures, Timeline, Versions, Word Menus, and Other).

General (Sibelius Artist and Sibelius First Only)

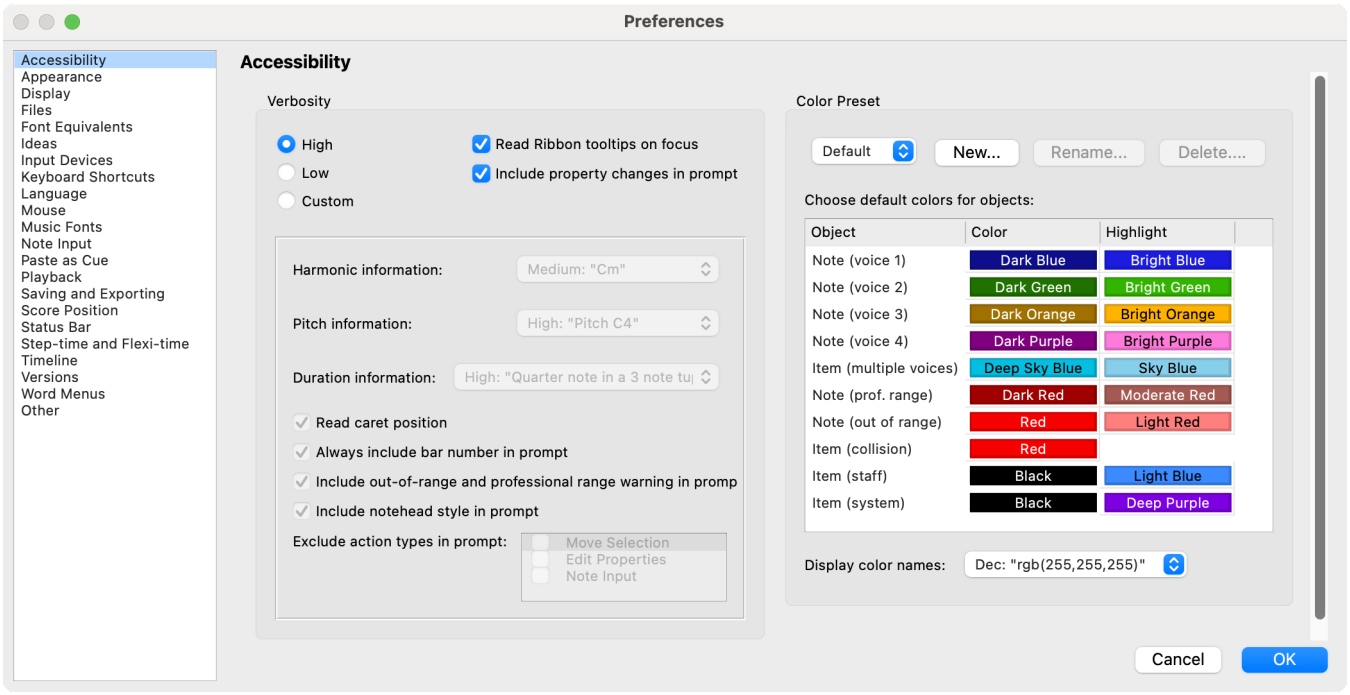


The **General** page lets you adjust various general preferences for Sibelius Artist and Sibelius First.

- When Sibelius Starts—see "Other (Sibelius Ultimate Only)" on page 139.
- During Play and Flexi-Time—see "Note Input Options" on page 277.
- Warning Messages—see "Warning messages" on page 141.
- Default Page Size—see "Files (Sibelius Ultimate Only)" on page 127.
- Comments—see "Other (Sibelius Ultimate Only)" on page 139.
- Menus and Shortcuts—see "Keyboard Shortcuts" on page 144.
- Language—see "Language (Sibelius Ultimate Only)" on page 130.
- Quick Start—see "Other (Sibelius Ultimate Only)" on page 139.

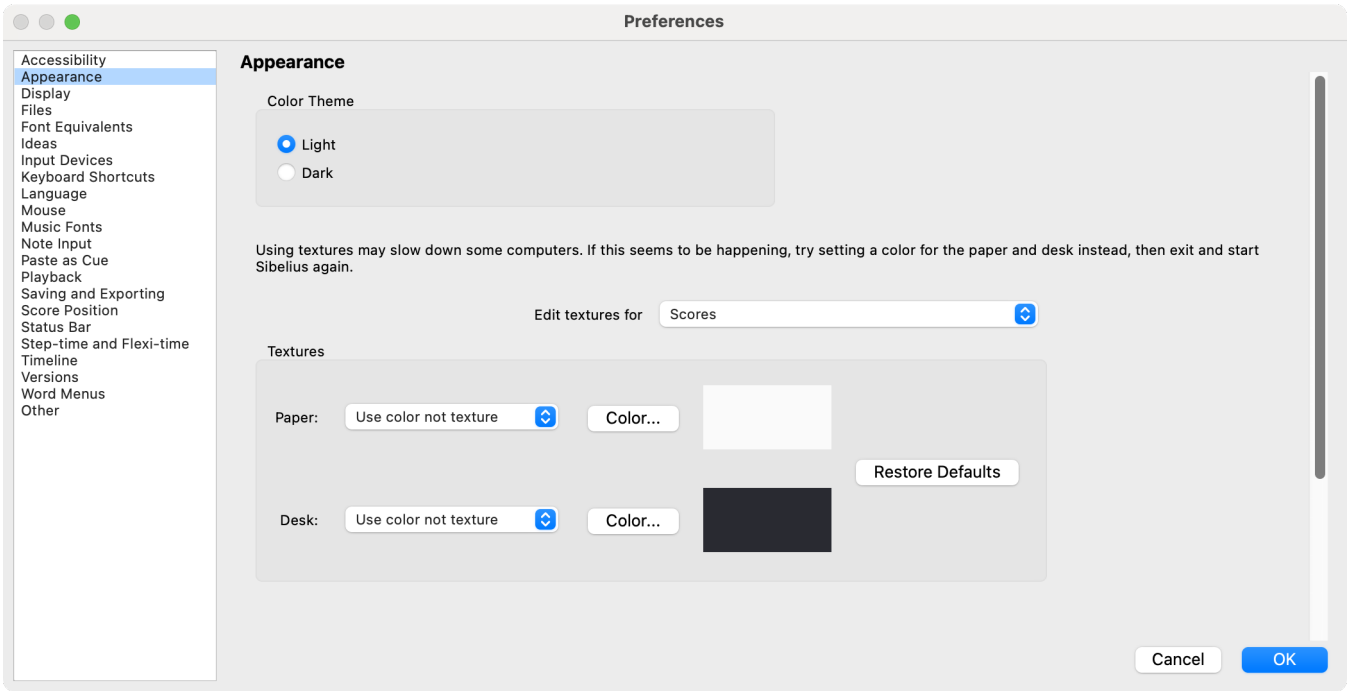
Accessibility (Sibelius Artist and Sibelius Ultimate Only)

The **Accessibility** page lets you adjust various aspects of how commands, actions, and score information are identified when read as well as color coding for score objects:



Appearance

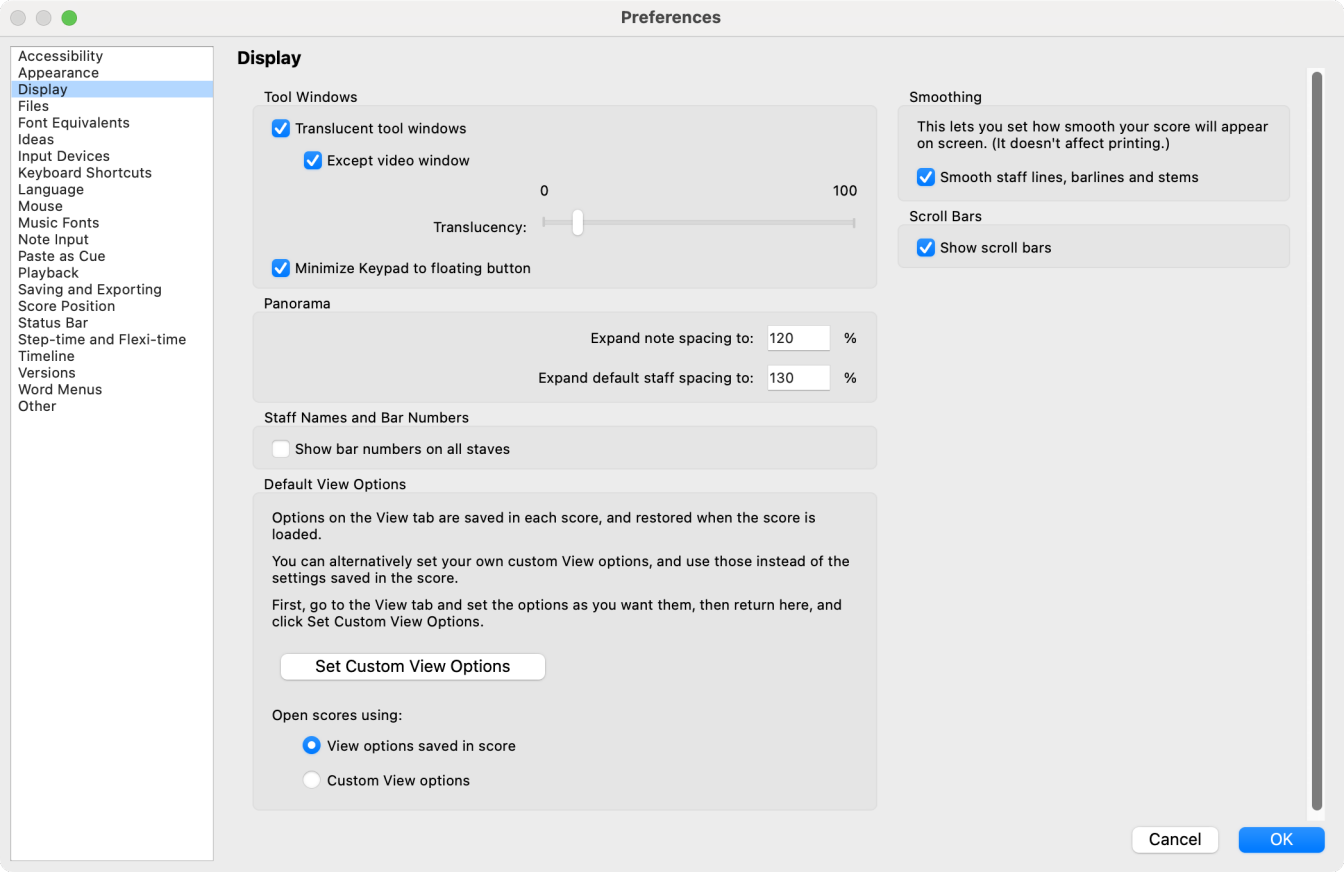
The **`Appearance`** page lets you adjust various aspects of how things appear, including the **`Color Theme`** and **`Textures`**:



- **`Color Theme`**—Sibelius lets you switch between **`Light`** and **`Dark`** color theme appearance options. With **`Light`** enabled, Sibelius appears as it always has. With **`Dark`** enabled, Sibelius presents a darkened user interface. This may be preferable when you are working in a low light environment.
- For details on the **`Textures`** page, see Textures.

Display (Sibelius Ultimate Only)

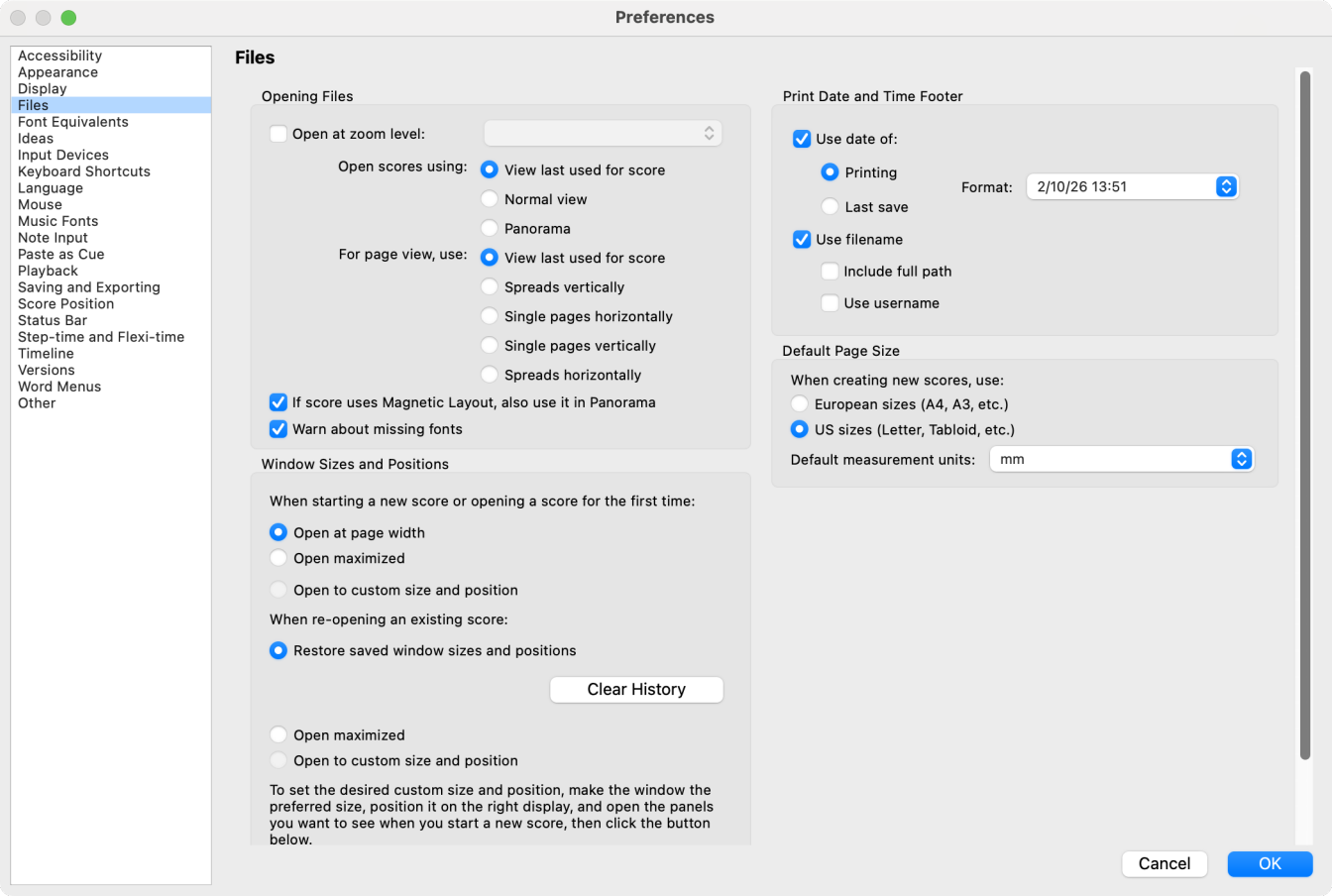
The **Display** page lets you adjust various aspects of how things are displayed:



- The options in **Tool windows** are discussed in "Translucent Windows" on page 143.
- **Panorama** settings are discussed in "Note Spacing in Panorama" on page 748 and "Staff Spacing in Panorama" on page 748.
- **Show bar numbers on all staves** is described in "Invisibles" on page 752.
- **Default View Options** is discussed in "Setting Custom View Options" on page 142.

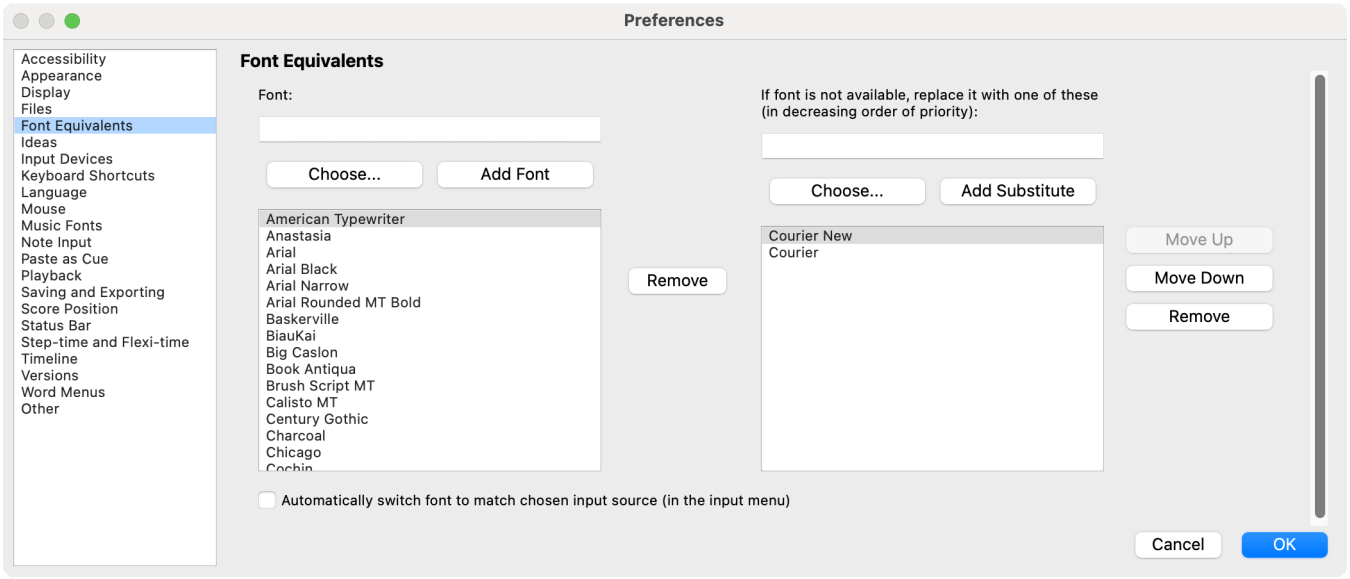
Files (Sibelius Ultimate Only)

The **Files** page lets you set how Sibelius should behave when opening, saving and printing files:



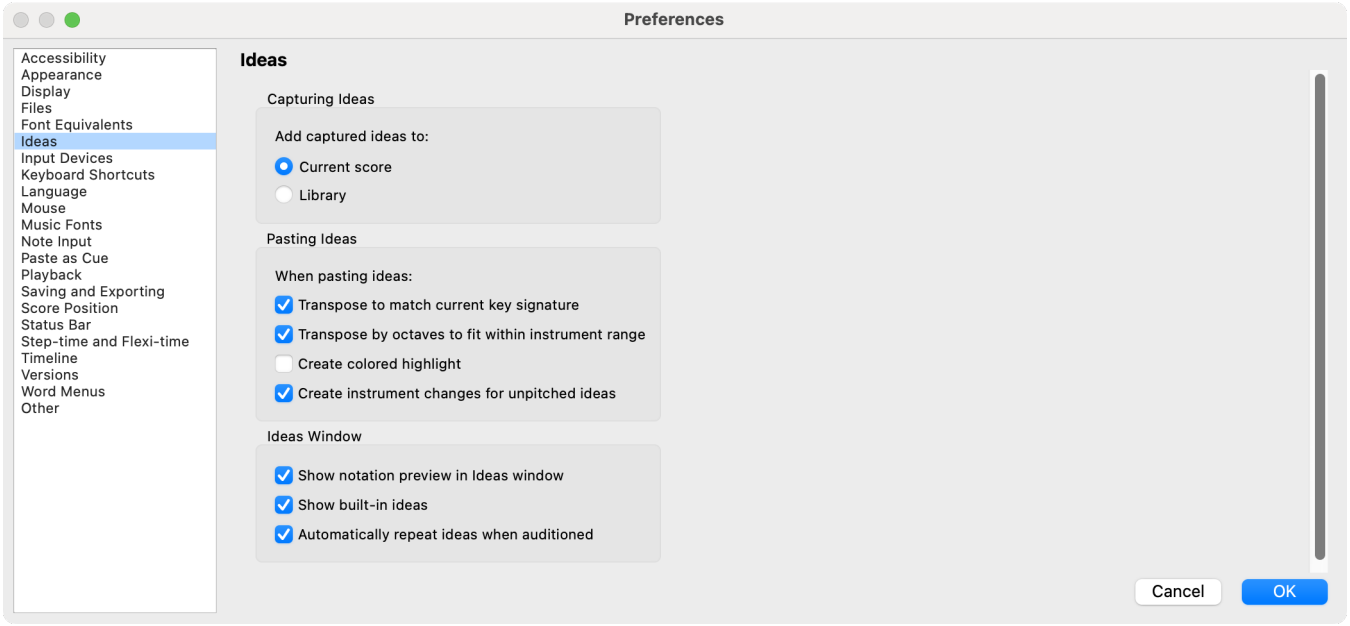
- The options in the **Opening Files** group are discussed in "Setting Custom View Options" on page 142.
- The **Window Sizes and Positions** group is discussed in "Setting Custom Window Size and Position Preferences" on page 141.
- **Print Date and Time Footer** specifies the contents of the optional footer that may contain a combination of the current date or the date the score was last saved, its filename and the user's name on each page. You can choose from a variety of date and time formats and choose whether Sibelius should print just the filename or include its entire path—see "Printing Options" on page 81.
- **Default Page Size** lets you choose whether Sibelius should use **European sizes (A4, A3, and so on)** or **US sizes (Letter, Tabloid, and so on)** when creating new scores. Sibelius defaults this option according to the regional settings on your computer, but you can change it here if you wish.
- **Repair File Associations** is a Windows-only option. If you have multiple versions of Sibelius installed on your computer, and find that scores open in the wrong version when you double-click them, or indeed that another program altogether runs and attempts to open them, click **Repair** to restore the default file association for Sibelius files.

Font Equivalents (Sibelius Ultimate Only)



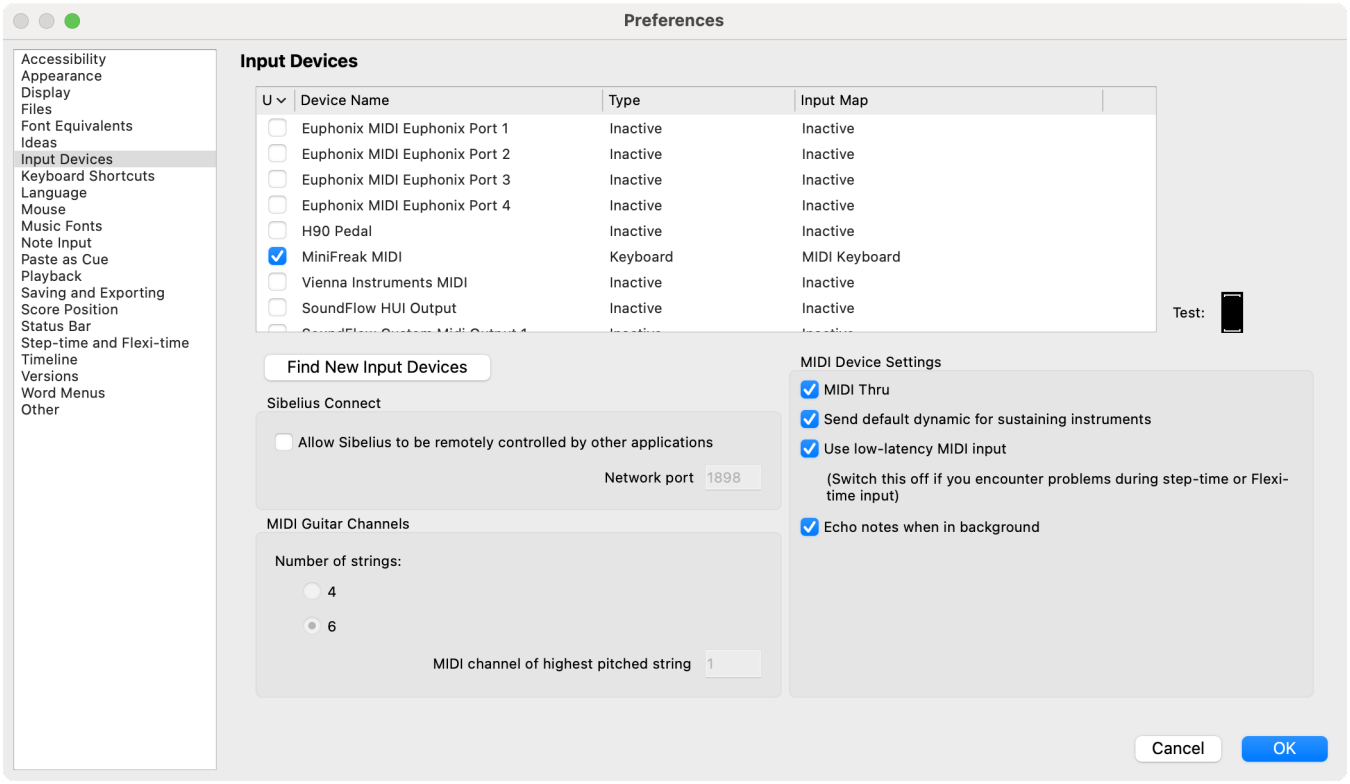
For details on the ***Font Equivalents*** *page,* *"Font Equivalents (Sibelius Ultimate Only)" on page 533.*

Ideas (Sibelius Ultimate Only)



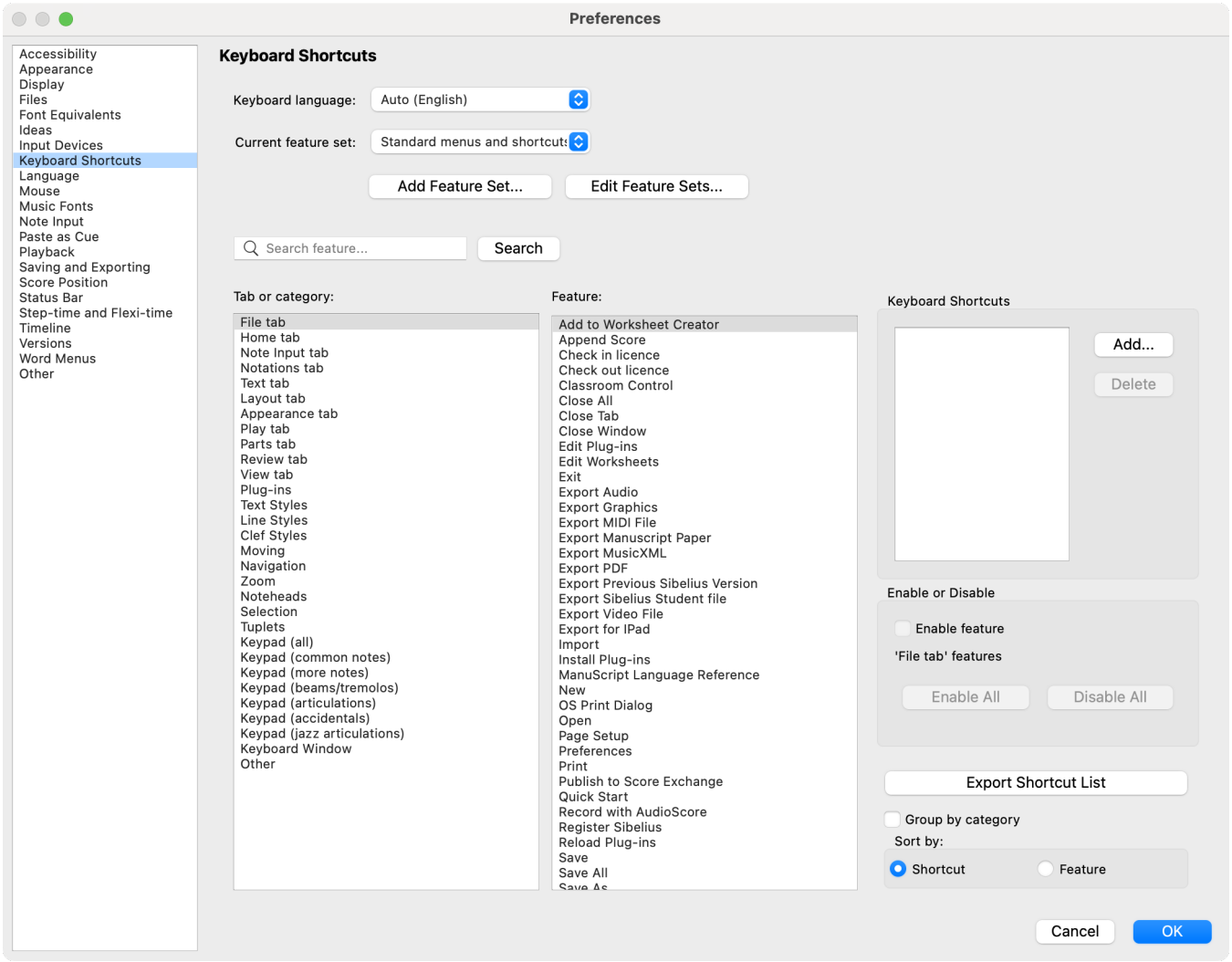
For details on the ***Ideas*** *page,* *"Ideas" on page 157.*

Input Devices



*For details on the **Input Devices** page, "Input Devices" on page 280.*

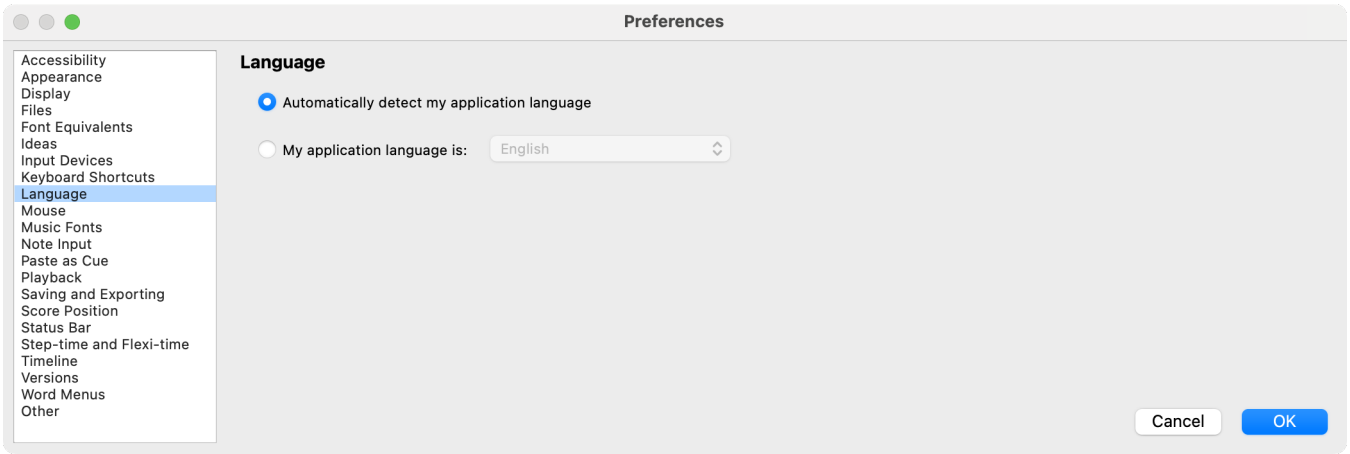
Keyboard Shortcuts (Sibelius Ultimate Only)



*For details on the **Keyboard Shortcuts** page, "Keyboard Shortcuts" on page 144.*

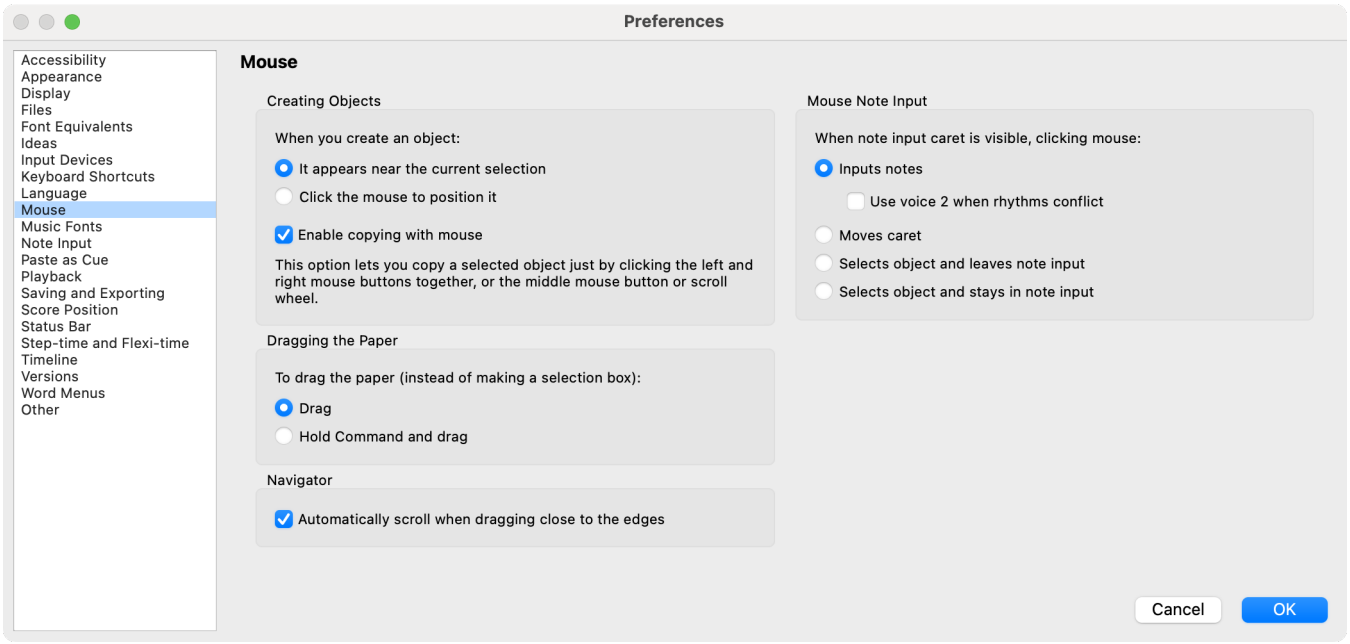
Language (Sibelius Ultimate Only)

The **Language** page lets you change the language Sibelius uses to display menus, dialogs, and so on. By default, Sibelius runs in the language specified by your operating system, but if you want to override the language used, choose the **My application language is** radio button and then your desired language from the drop-down list.



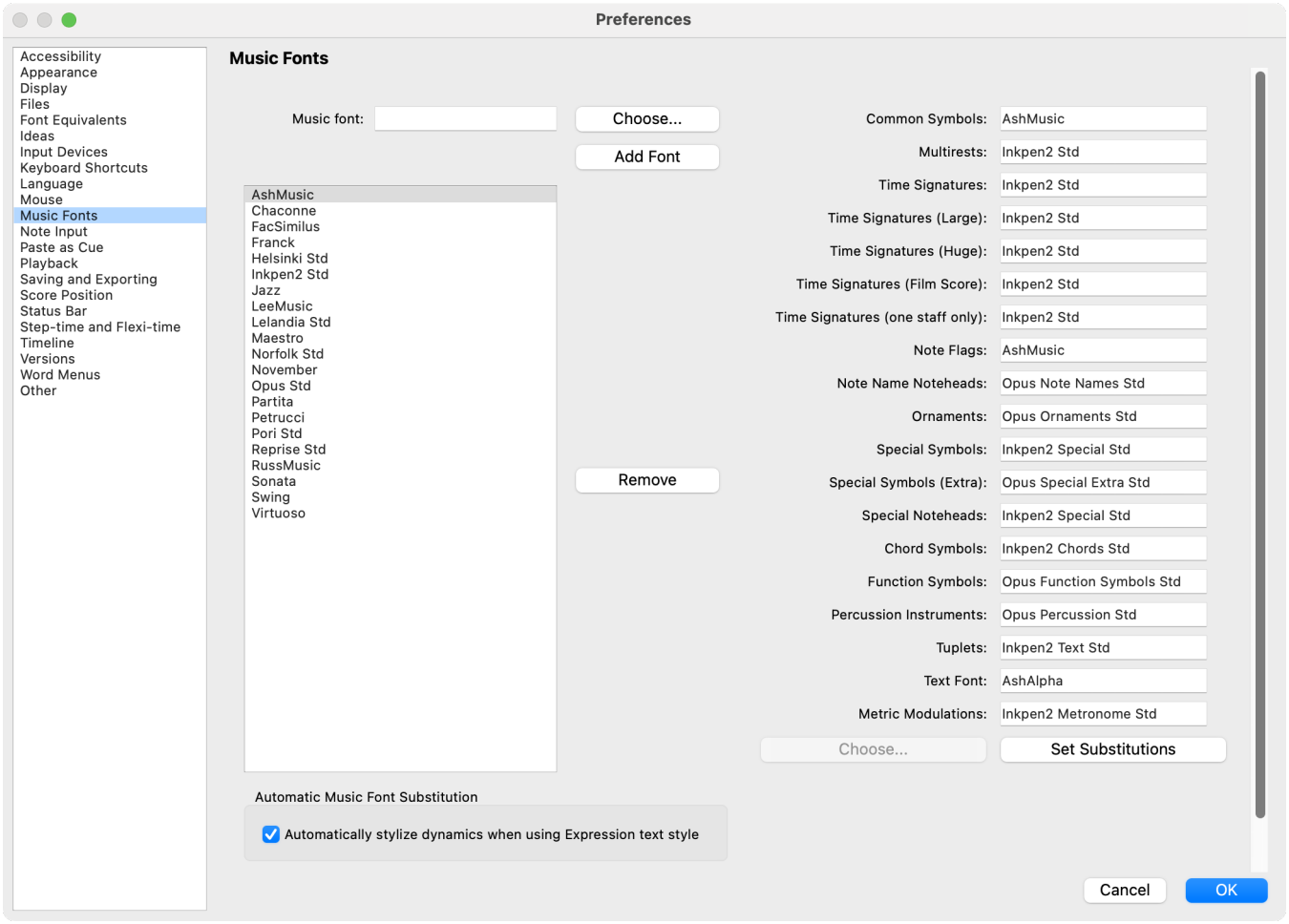
Mouse (Sibelius Ultimate Only)

The **Mouse** page determines how Sibelius should behave when inputting music with the mouse:



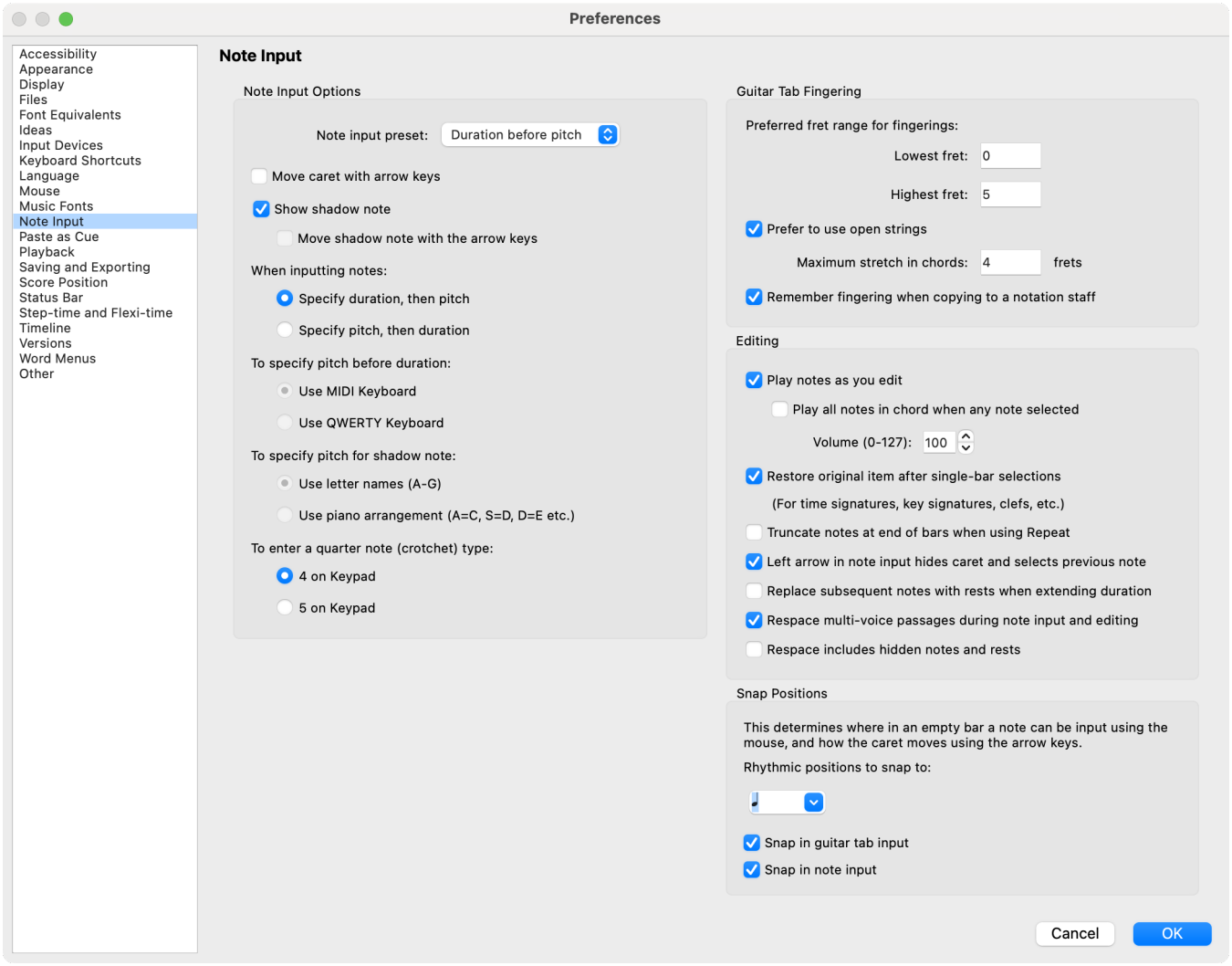
- **When you create an object** determines whether **It appears near the current selection** (the recommended setting) or whether you should **Click the mouse to position it**. This option is included for those users familiar with Sibelius 1.4 or earlier in which objects were always placed with the mouse; however, this Reference Guide assumes throughout that this option is set to the default (**It appears near the current selection**).
- **Enable copying with the mouse** controls whether clicking the middle mouse button, left and right mouse buttons together, or the scroll wheel does the same as **Alt**-click.
- **To drag the paper (instead of making a selection box)** defaults to **Drag**, but if you prefer you can set this to **Hold Shift and drag** (*or* **Hold Command and drag** on Mac).
- **Automatically scroll when dragging close to the edges** lets you control scrolling behavior of the Navigator. When this option is enabled, you can scroll quickly through large scores by dragging the white rectangle to the extreme left or right of the Navigator window.
  - In the **Mouse Note Input** group, you can choose between a number of options for what happens when you click with the mouse while the note input caret is visible:
  - **Input notes** is the default choice: each click inputs another note. If the dependent option **Use voice 2 when rhythms conflict** is switched on, if you input a note halfway through the duration of an existing note, Sibelius will create the new note in voice 2, leaving the existing note alone; if you switch this off, Sibelius will shorten the first note instead.
  - **Moves caret** means that you cannot input notes with the mouse, and instead the note input caret moves to the rhythmic position where you click. If you are used to the Speedy Entry note input method used in Finale, you may prefer this option.
  - **Selects object and leaves note input** means that you can leave note input by selecting any object; in other words, clicking with the mouse moves the selection but does not input notes.
  - **Selects object and stays in note input** means that you can both move the note input caret and select an object; if you select a note, the first note you input subsequently will replace the selected note.

Music Fonts (Sibelius Ultimate Only)



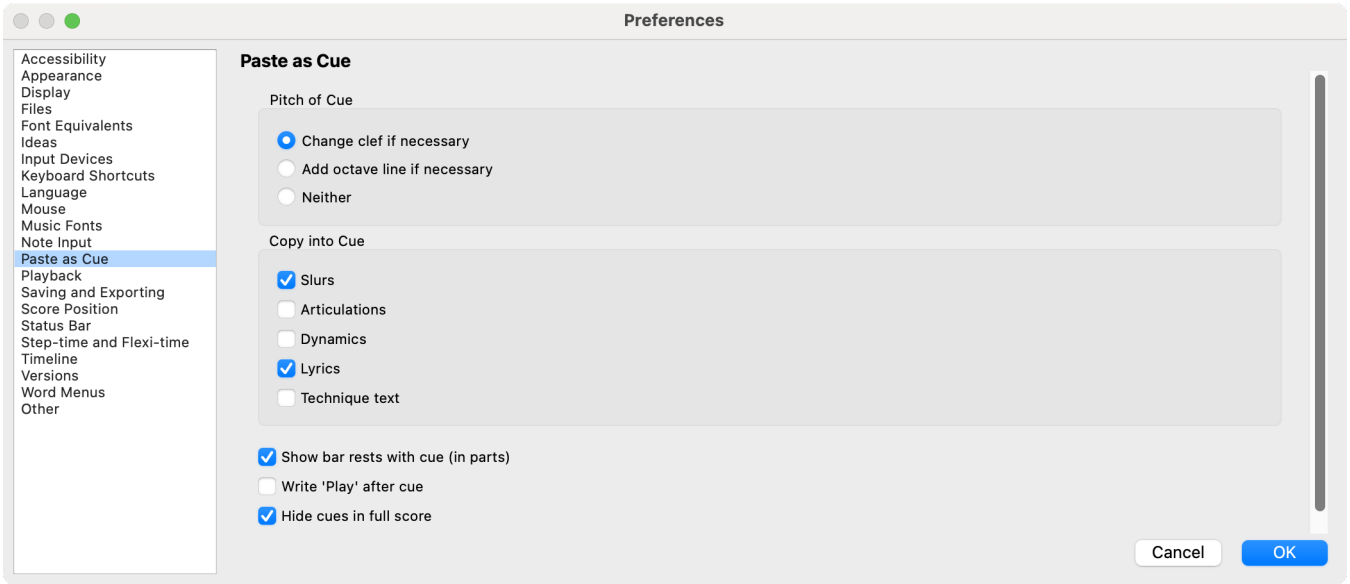
For details on the ***Music Fonts*** *page,* *"Music Fonts" on page 699.*

Note Input



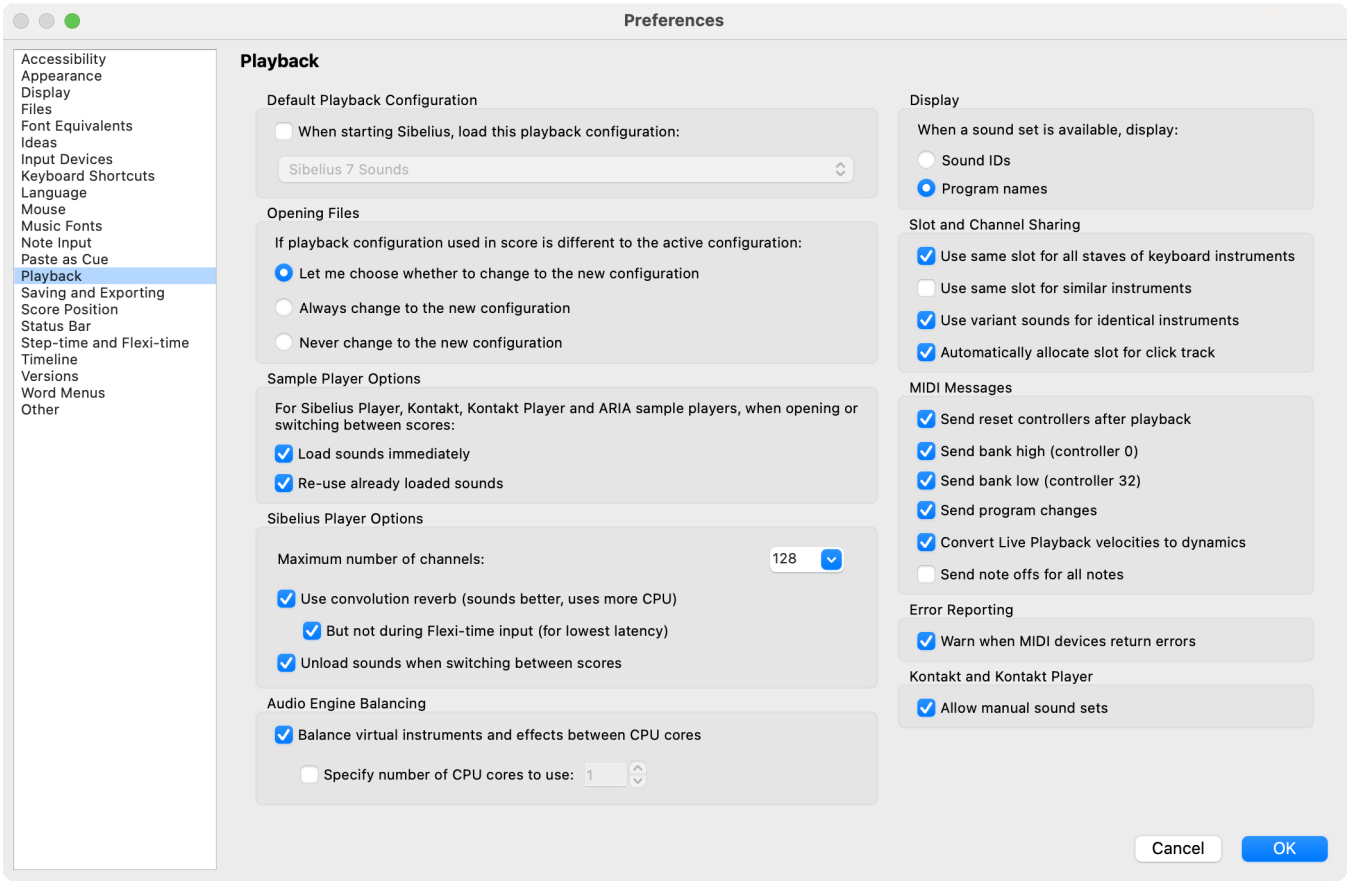
For details on the ***Note Input*** *page,* *"Note Input Options" on page 277.*

Paste as Cue (Sibelius Ultimate Only)



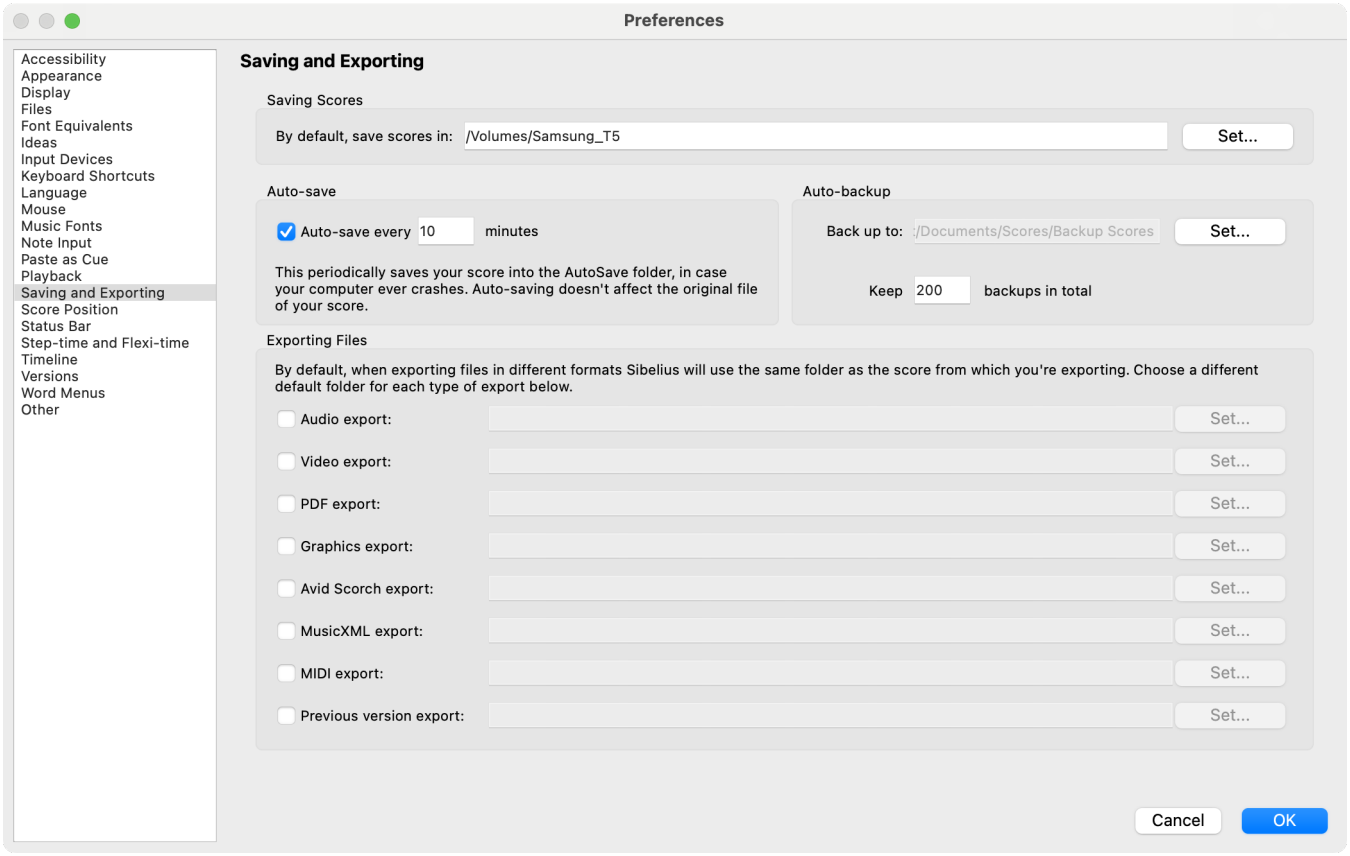
*For details on the **Paste as Cue** page, see "Paste as Cue Preferences" on page 156.*

Playback (Sibelius Ultimate Only)



*For details on the **Playback** page, see "Playback Preferences" on page 550.*

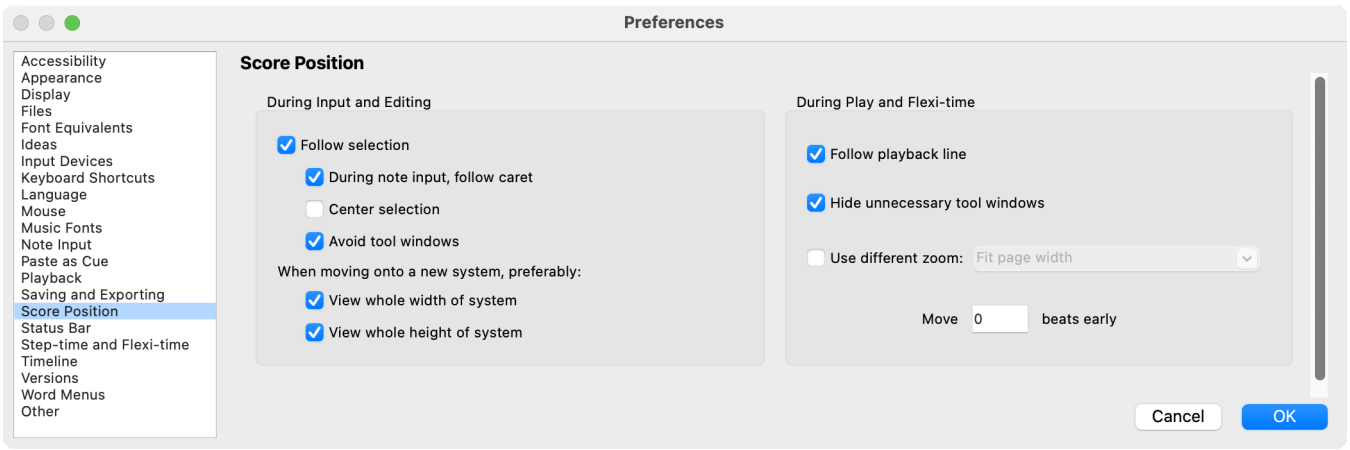
Saving and Exporting (Sibelius Ultimate Only)



The **`Saving and Exporting`** page lets you set folder locations for saving Sibelius scores and for exporting various file types from Sibelius.

- **`Auto-save`** controls Sibelius's auto-save feature—see "Auto-Save" on page 20.
- **`Auto-backup`** lets you set the number and location for backups—see "Backups" on page 20.

Score Position (Sibelius Ultimate Only)

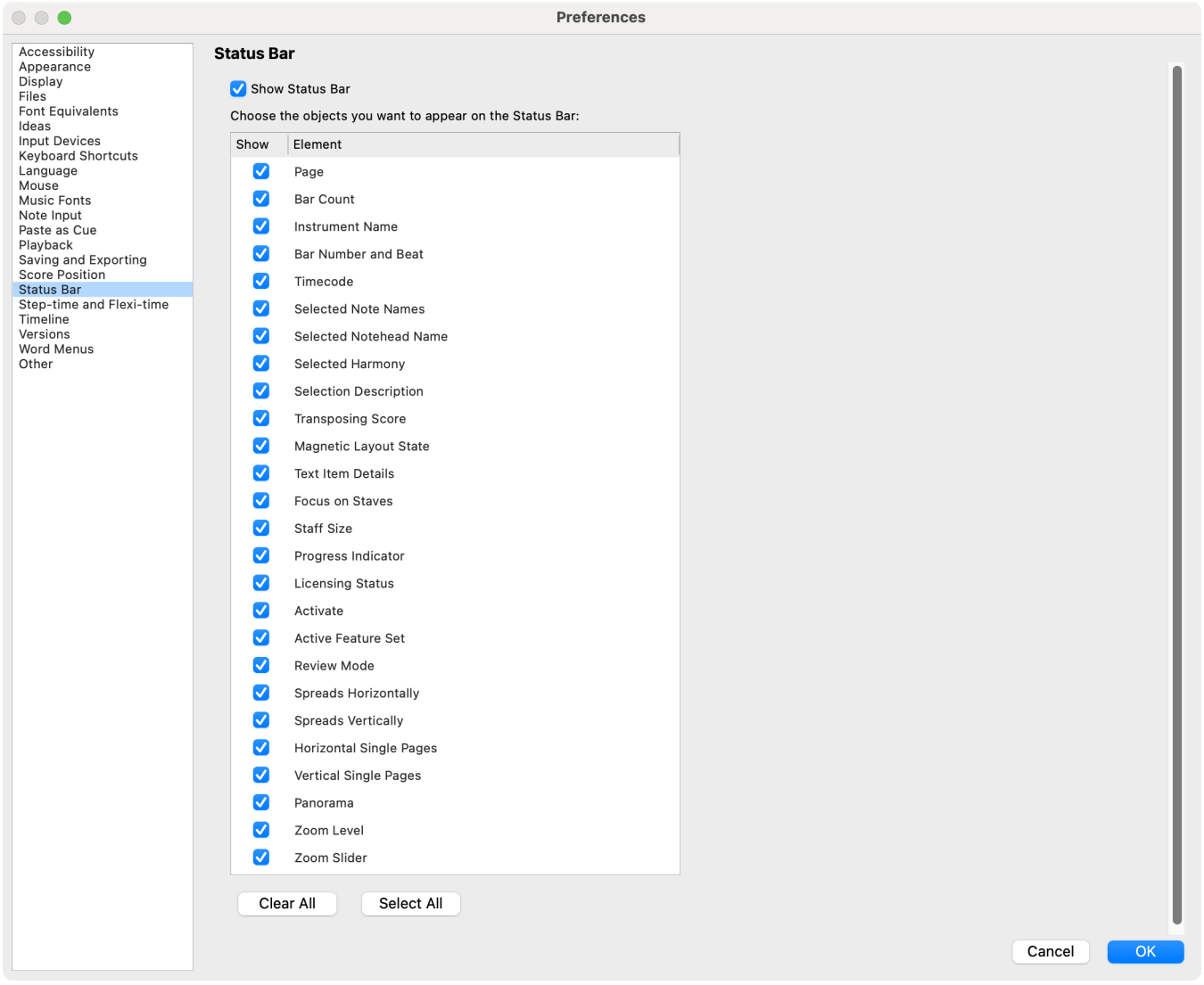


The **`Score Position`** page lets you set how and when Sibelius should reposition your score.

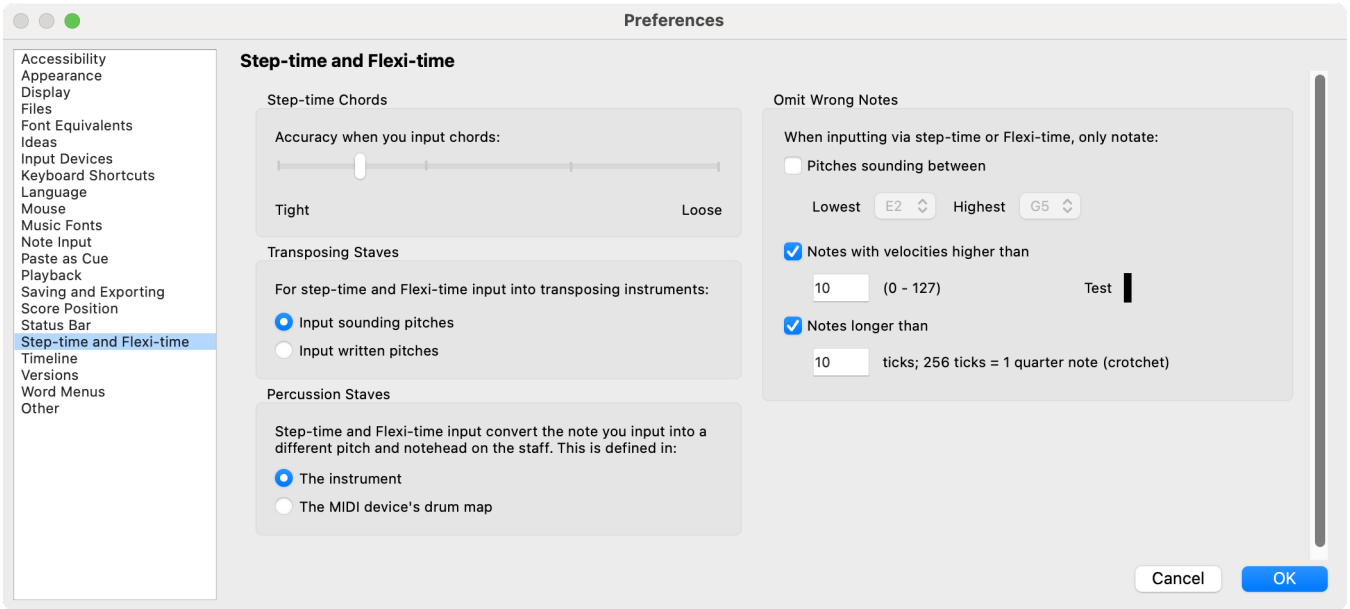
- When **Follow selection** is switched on, Sibelius will ensure that the current selection is always in view. When switched on, you will be able to switch the following options on or off:
  - **During note input follow caret** means that the caret will always be visible before a note is entered.
  - **Center selection** will force the current selection to be centered in your display at all times. Some people may like to work with this option switched on, as it provides a means of working to a focal point rather than from left to right. This option is particularly recommended for users who are visually impaired.
  - **Avoid tool windows** ensures that Sibelius will try not to position the current selection underneath one of the tool windows.
  - **View whole width of system** ensures that, whenever possible during note input, Sibelius will position the current view so that the entire width of the system you are working on is in view. If the system is wider than the width of your display, Sibelius retains the horizontal position of the score.
  - **View whole height of system** ensures that, whenever possible during note input, Sibelius will position the current view so that you can see the entire height of the system you are working on.
- If you would prefer that Sibelius never repositions your score for you automatically, switch off **Follow selection**. (You can assign a keyboard shortcut to this option if you want to—"Keyboard Shortcuts" on page 144.)
- Sibelius follows the score during playback with a green line that shows the current position. If you'd rather Sibelius didn't do this (for example, to use up less processor power), switch off **Follow playback line**.
- **Hide unnecessary tool windows** is switched on by default; all except the Playback, Video, Kontakt and Navigator windows will be hidden during playback when this option is on.
- **Use different zoom** lets you set a specific zoom level for playback, independent of the zoom level used during editing. You can set the desired zoom level directly using the list in this dialog; alternatively, if you change the zoom level during playback with this option switched on, the zoom level that you end up with will be remembered the next time you play back.
- **Move** *n* **beats early** lets you choose how early Sibelius should reposition the score when the next passage of music it is going to play will be out of view. This can be useful if you're using Sibelius as an accompanist, or for when you are closely following a score during playback, as it will ensure that you are always looking at a passage of music before Sibelius actually plays it.

Status Bar (Sibelius Ultimate Only)

Sibelius lets you customize what you want to see and access in the Sibelius Window Status Bar.

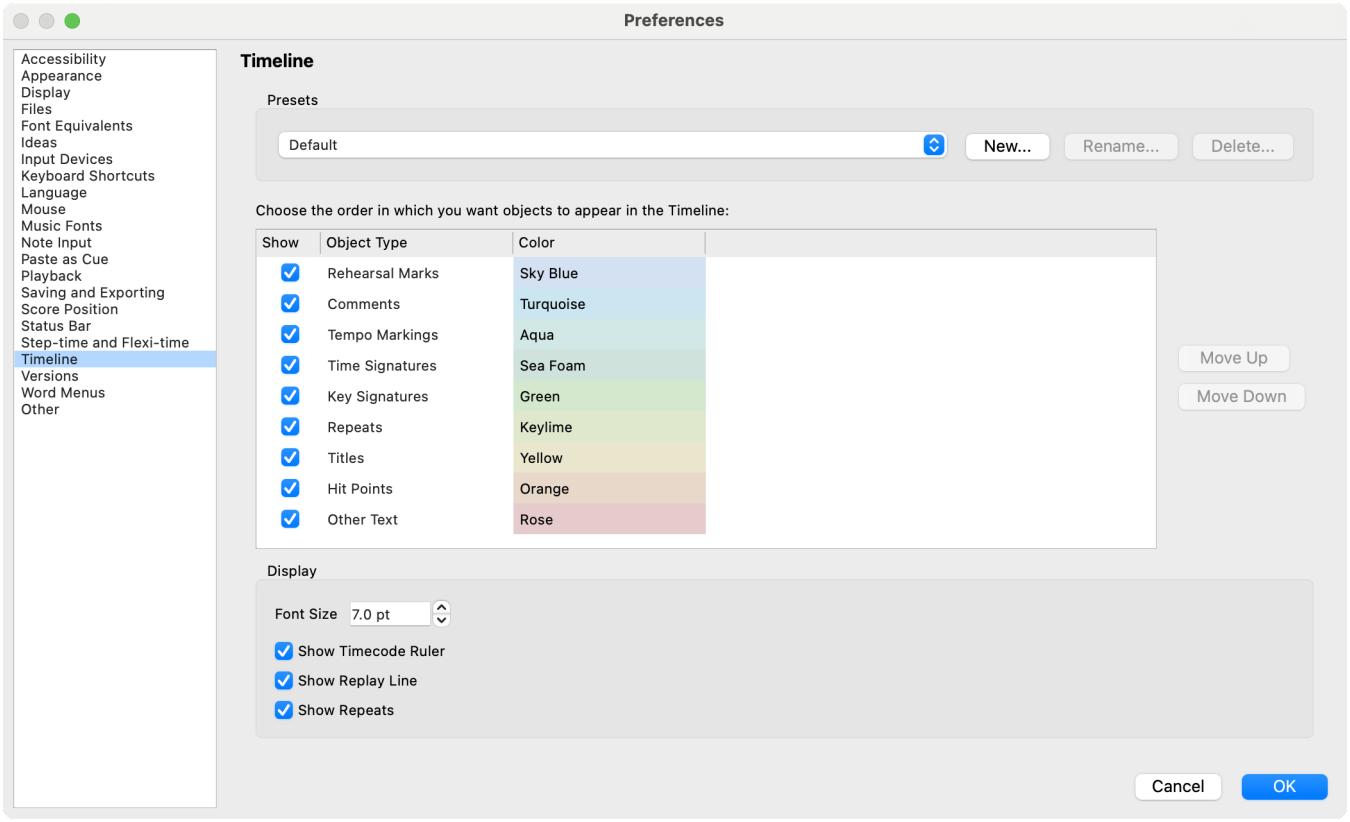


Step-time and Flexi-time (Sibelius Ultimate Only)



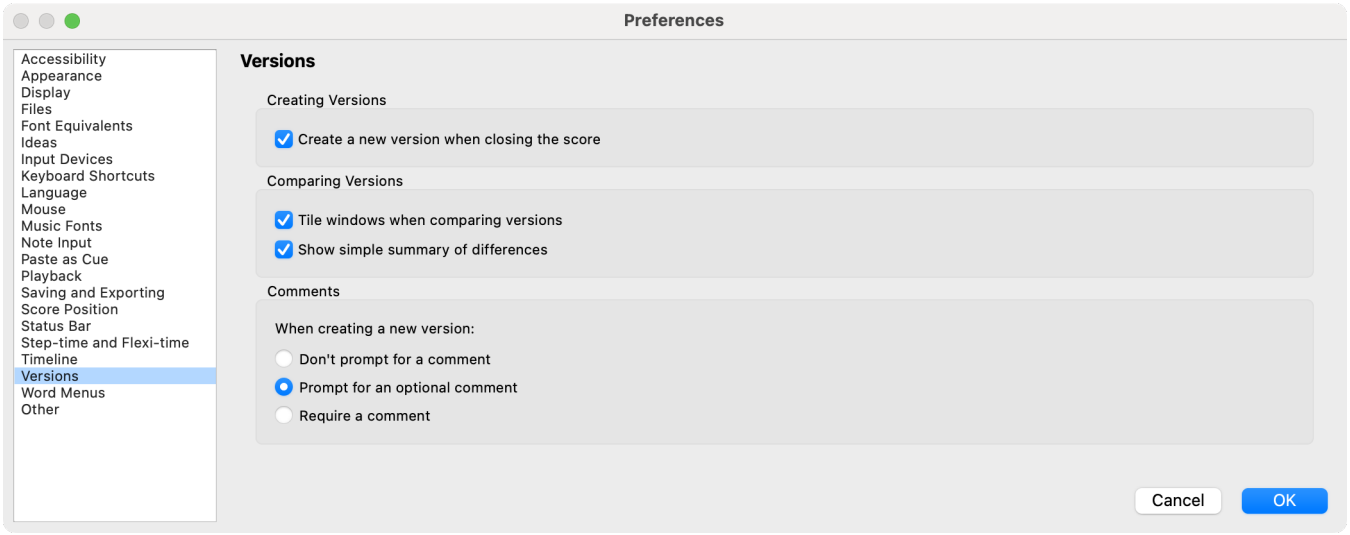
For details on the ***Step-time and Flexi-time*** *page,* *"Note Input Options" on page 277.*

Timeline (Sibelius Ultimate Only)



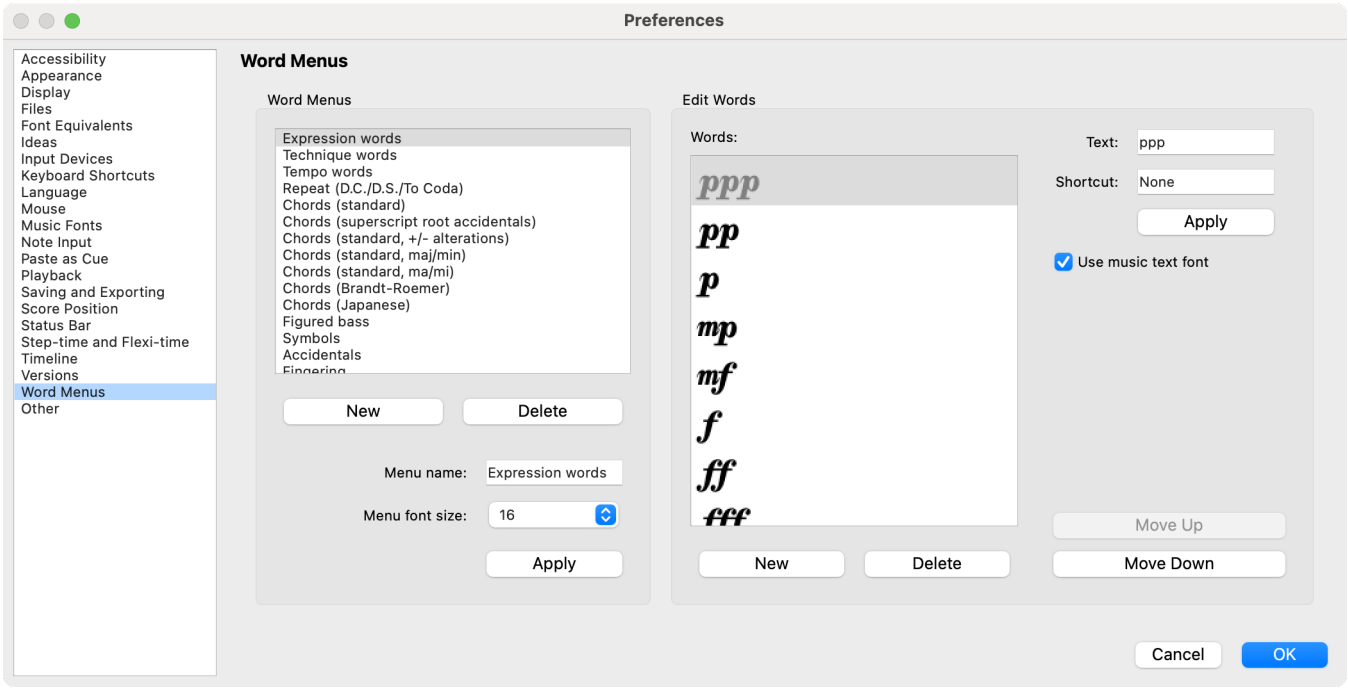
For details on the Timeline page, see "Timeline Preferences" on page 750.

Versions (Sibelius Ultimate Only)



*The options on the **Versions** page are explained in "Versions" on page 729.*

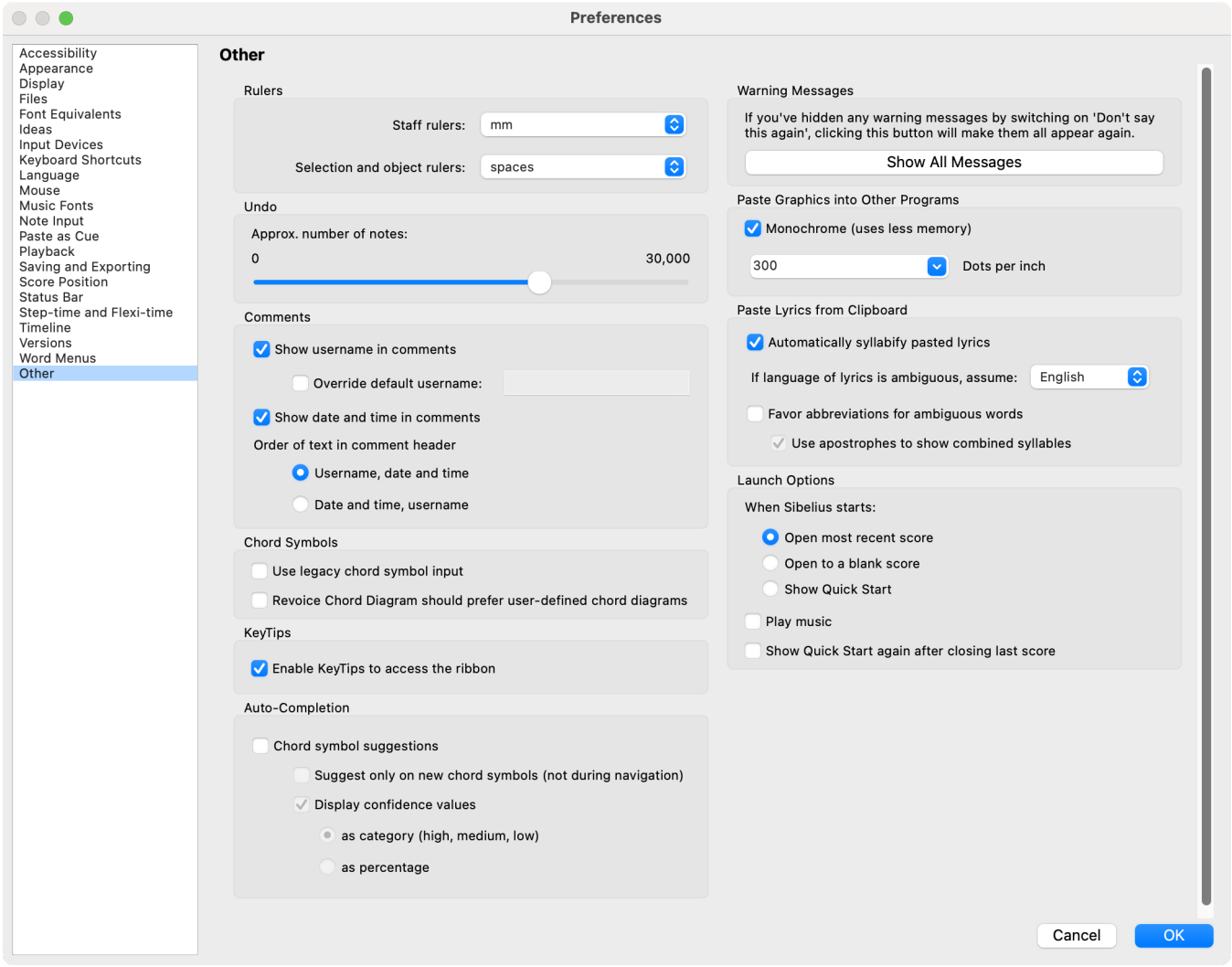
Word Menus (Sibelius Ultimate Only)



For details on the ***Word Menus*** *page, see "Creating and Modifying Word Menus" on page 444.*

Other (Sibelius Ultimate Only)

The **Other** page lets you change miscellaneous other options:



- **Rulers** determine the units of measurement used by the on-screen rulers—see "Rulers" on page 754.
- **Undo** lets you set how many changes to your score Sibelius will remember—see "Undo and Redo" on page 14.
- The options in the **Comments** group are explained in "Changing the Username Displayed in a Comment" on page 728.
- The options in the **Chord Symbols** group are explained in "Legacy Chord Symbol Input" on page 492.
- The options in the Auto-Completion group are explained in "Auto-Completion Preferences" on page 491.
- **Show all messages** resets warning messages you've suppressed—see "Warning messages" on the next page.
- **Paste Graphics into Other Programs** lets you choose whether Sibelius should export graphics on the clipboard in **Monochrome**, and also gives you control over the image's resolution, which you can change using **Dots per inch**—"Exporting Graphics" on page 93.
- The options in the **Paste Lyrics from Clipboard** group determine whether or not Sibelius should automatically split lyrics into syllables when pasting them into the score—"Lyrics" on page 470.

- The options under **Launch Options** control how Sibelius behaves on launch. **When Sibelius starts** you can choose to **Open most recent score**, **Open to a blank score**, or to **Show Quick Start**. You can also choose whether Sibelius plays a short musical excerpt when you run it, and whether you want the **Quick Start** window to appear automatically on start-up.
- If you are running a network site license copy of Sibelius on Windows, you will see an additional button, **Set Global Preferences**. This lets you, or your network manager or system administrator, to set the current preferences as the global preferences for all users who log in to this computer. This is useful if your network policy prohibits limited user accounts from writing any data to the Windows Registry or other similar areas, but you still want to enforce a certain set of default preferences for users on your computer. Please refer to the Sibelius License Server User Guide for more information.

Warning messages

A number of the helpful messages that pop up in the course of using Sibelius can be suppressed by switching on **Don't say this again** in the message boxes if they start to get on your nerves.

If you suddenly forget how to use Sibelius and want all these messages to appear again, click **Show All Messages**. This will make all of the messages you suppressed reappear in future.

Display Settings

It's worth spending a few moments setting Sibelius's display to suit your preferences and to make sure it runs as quickly and smoothly as possible on your computer.

Setting Custom Window Size and Position Preferences

By default, Sibelius keeps track of the arrangement of windows, tabs and panels (both docked at the edges of the document window and floating around it), saves them when you close a score, and will restore them when you later re-open the score, so that you can pick up where you left off.

You may not want Sibelius to do this, in which case you can choose instead to have scores opened maximized with a default arrangement of panels, or you can specify your own custom settings for window size and position, and have Sibelius use that for all scores, irrespective of the settings saved within.

The options in question are on the **Files** page of **File > Preferences**, in the **Window Size and Position** group. First are the choices for starting a new score, or opening a score for the first time (such as one sent to you by a colleague):

- **Open at page width** tells Sibelius to create new document windows to the width of the page. This is useful if, for example, you have a widescreen display: when you create a new score, Sibelius will only make the window as wide as the first page of the score, rather than as wide as your whole display.
- **Open maximized** tells Sibelius whether or not all score windows should open maximized (for example, as large as your screen will allow).
- **Open to custom size and position** uses your own custom settings, but the radio button can only be chosen once you have made your choices.

Next come the choices for reopening a score that you have previously worked on, and for which Sibelius has consequently remembered the last size and position at which it was viewed:

- **Restore score window size and positions** tells Sibelius to use the saved positions.
- **Open maximized** overrides the saved positions, and opens each document window maximized (for example, as large as your screen will allow).
- **Open to custom size and position** uses your own custom settings.

To make your own custom settings, first leave the **Preferences** dialog, then arrange all of the windows as you want them to appear in future: resize the document window, hide or show the panels you want to appear, position any undocked panels where you want them to appear, and minimize the Ribbon if you prefer it to open minimized by default. Then return to the **Files** page of **File > Preferences** and click **Set Custom Size and Position**. Sibelius automatically chooses **Open to custom size and position** for reopening existing scores.

If you want Sibelius to forget all of the size and position data it has saved, click **Clear History**.

Setting Custom View Options

In addition to keeping track of the size and position of document windows and which panels are displayed when you close your score, Sibelius also keeps track of which page is in view and at what zoom level when you save, as well as which page display mode is active, together with which options in the **Invisibles**, **Magnetic Layout**, **Note Colors** and **Rulers** groups on the **View** tab are switched on.

The options for initial zoom and page display are found in the **Opening Files** group on the **Files** page of **File > Preferences**:

- **Open at zoom level** lets you determine whether Sibelius opens scores at the zoom level specified here, or at the zoom level you were using when you last saved the score.
- **Open scores using** lets you choose whether Sibelius should open scores in Panorama, normal view, or the view last used in the score (the default).
- **For page view, use** lets you choose the default page arrangement Sibelius should use when opening a score—"Document View" on page 746.
- **If score uses Magnetic Layout, also use it in Panorama** determines whether or not Sibelius should use Magnetic Layout in Panorama—see "Magnetic Layout in Panorama" on page 664.

The options for the other settings on the **View** tab are in the **Default View Options** group on the **Display** page of **Preferences**.

To make your own custom settings, first leave the **Preferences** dialog, then go to the **View** tab of the Ribbon and switch on and off the options in the **Invisibles**, **Magnetic Layout**, **Note Colors** and **Rulers** groups as desired, then return to the **Display** page of **Preferences** and click **Set Custom View Options**. Sibelius automatically chooses the **Custom View options** radio button; to revert to using the options saved in each score, choose the **View options saved in score** radio button instead.

Screen Resolution

The larger the screen resolution you have available, the more music you will be able to see at once with sufficient fidelity to really see what's going on. The minimum recommended vertical resolution required for Sibelius is 900 pixels: anything less than that and you may not be able to see the tops or bottoms of larger dialogs, such as **Preferences** or **Engraving Rules**.

To change your screen resolution:

- On Windows:
  - Minimize any open programs, then right-click on the desktop, and choose **Screen resolution** from the context menu.
  - Drag the **Screen Resolution** slider up to increase the screen resolution, and click **Apply** to try out your changes, or **OK** to confirm them.
- On Mac:

- From the dock, launch **System Preferences**, and click the **Displays** icon.
- Choose a new screen resolution from the available list; your Mac is automatically set to use the new resolution.

Depending on your computer's graphics card, higher resolutions may cause screen redraw to slow down a bit; if you find this to be the case, you may want to consider upgrading to a more powerful graphics card.

Textures

Within Sibelius, both the virtual paper and desk use high-quality textures to make them easier on the eye. You can easily change the textures from a huge range of papers, woods, marbles and so on, using the **Appearance** page of **File > Preferences**.

By choosing from the **Edit textures for** menu you can set the textures for the **Score**, **Parts**, editing **Ideas**, and viewing read-only **Versions** independently.

There are some fun textures to choose between—try **Tiger skin** for your desktop, or **Paper, coffee-stained** for your paper if you've been up all night writing music! Perhaps more useful is the **Paper, graph** texture, which is very good for visually aligning objects in your score—the grid lines are 1 space apart when viewed at 100%.

If screen redraw is still slow, you will probably find that switching textures off (by setting the options to **Use color, not texture**) makes screen redraw quicker.

You can even add your own textures to Sibelius if you like—just create a folder called **Textures** inside your computer's application data area (see "User-Editable Files" on page 20), and drop some suitable Windows bitmap (BMP) files into it. When you next run Sibelius, the new textures will be available on the **Appearance** page of **File > Preferences**.

Click the **Restore Defaults** button to restore the default texture settings.

Translucent Windows

You can switch on the **Translucent tool windows** option on the **Display** page of **File > Preferences** to make the panels displayed by **View > Panels** translucent when they are undocked so that you can see your music through them. If you experience flickering or other problems during playback, switching on **Except video window** to prevent the video window from being translucent should resolve this issue ("Video" on page 608).

Sibelius also lets you set how transparent windows should be using the **Translucency** slider. A value of **0%** means the windows are completely opaque, whilst **100%** makes them rather uselessly invisible.

Using translucency usually speeds up screen redraw, so we recommend that you switch this option on.

Multiple Monitors

You can run Sibelius across multiple monitors, which is very useful as you can, say, have a different score open on each monitor, or even view two pages of the same score across both displays.

Speed Tips

Here are a few ways you can improve the speed at which Sibelius runs on your computer:

- If dragging the paper seems slow, switch off the paper and desk textures (see "Textures" above). You could also try changing the smoothing level and color depth, and switch on **Translucent Windows**.
- If selecting objects seems slow, close up any open panels on the Inspector you're not specifically using, or allow it to disappear when you're not using it, by unpinning it.

- Once you've memorized everything on the Keypad, hiding it by switching off **View > Panels > Keypad** (shortcut **Control+Alt+K** *or* **Command+Option+K**) will provide a small speed increase.
- You will also find that switching off rulers in the **View > Rulers** group speeds things up too.
- As you are inputting or editing, Sibelius always checks to make sure that what you hear when you click on a note is the best available sound (for example, if you click on a staccato note, Sibelius will try to play a staccato sound if one is available). If your playback device provides lots of different playing techniques, working out which sound to play at any given moment can take a little while, particularly if you are working with a large score. So consider either switching off **Play notes as you edit** on the **Note Input** page of **File > Preferences** (in the **Sibelius** menu on Mac), or switching to a playback configuration that uses simpler playback devices; for example, choose **General MIDI (enhanced)** from the **Configuration** menu in **Play > Setup**. You can switch back to your more capable playback configuration when you've done the majority of the input and editing work.

Keyboard Shortcuts

Every function of Sibelius can be performed using just the keyboard. Once you've learned the keyboard shortcuts for the features you use most often, you'll find using Sibelius much quicker and easier.

There are two kinds of keyboard shortcuts in Sibelius:

- *Key tips* for controls on the Ribbon—see "Keyboard Access" on page 12.
- Assignable *keyboard shortcuts* that can be used from anywhere, without needing to navigate to a particular control on the Ribbon.

In this Reference Guide, where a keyboard shortcut shown it is of the latter kind, rather than a key tip. You can see keyboard shortcuts in the screen tips that appear when you hover over a control in the Ribbon, and a comprehensive list is provided at the back of this Reference Guide.

You can customize the keyboard shortcuts if you want (though you cannot customize the key tips), and you can also enable or disable particular features in Sibelius's menus, which is useful in schools.

Shortcut Patterns

Here are some general patterns to shortcuts that make them easier to remember:

- Standard operations common to all programs (such as **New**, **Copy**, **Print**, **Find**, **Save**, **Undo**) use standard shortcuts, which are mostly **Control** *or* **Command** plus the initial letter of the operation (the notable exceptions being **Undo**, which is **Control+Z** *or* **Command+Z**, and **Paste**, which is **Control+V** *or* **Command+V**).
- Most shortcuts for creating common notations (other than text) are a single letter, usually the initial letter (for example, **L** for line, **K** for key signature).
- Text style shortcuts are **Control** *or* **Command**, or **Control+Alt** *or* **Command+Option**, plus the initial letter (for example, **Control+E** *or* **Command+E** for Expression, **Control+T** *or* **Command+T** for Technique, **Control+Alt+T** *or* **Command+Option+T** for Tempo).
- Most **Layout** and **Appearance** tab shortcuts are **Control+Shift** *or* **Command+Shift** plus the initial letter. For **Appearance > Design and Position** options they use the initial letter of the thing to be reset (for example, **Control+Shift+P** *or* **Command+Shift+P** for **Reset Position**).
- Shortcuts for panels are **Control+Alt** *or* **Command+Option** plus the initial letter (or a letter from the name) of the panel you want to show or hide.
- **Control** *or* **Command** with the arrow keys or **Home/End/Page Up/Page Down** means "large steps," for example, with a note selected, **Control+Up Arrow** *or* **Command+Up Arrow** transposes by an octave; with a bar selected, **Control+Alt+Shift+Up Arrow** *or* **Command+Option+Shift+Right**

Arrow increases note spacing by a large amount.

- **Shift** with arrows or mouse click means “extend selection,” for example, with a bar selected, **Shift+Up Arrow** extends the selection to the staff above.

Windows / Mac Differences

The keyboard shortcuts in Sibelius are virtually identical on Windows and Mac. The **Command** key on Mac keyboards is equivalent to the **Control** key on Windows keyboards, and the **Option** key on Mac is equivalent to the **Alt** key on Windows. As a result, almost all shortcuts are interchangeable as long as, for example, **Command** is substituted for **Control** as appropriate. There are a few exceptions, but these are clearly explained where they arise.

Likewise, Mac notebook computers have trackpads with only one button, so Mac users may need to use **Control**-click to access the context menus, while users with a multi-button mouse can use right-click.

School Features

Sibelius comes with a ready-made educational feature set called **School features**, which disables all of the program’s advanced features. To use this feature set, select the **Keyboard Shortcuts** page of **File > Preferences**, select **School features** from the **Current feature set** list, then click **OK**.

The features that remain enabled are the main ones likely to be used by students (for example, inputting of notes and other common objects, basic playback, printing), but with more advanced features (or features you don’t want students to waste time playing around with!) disabled, for example, most **Layout** and **Appearance** tab features, advanced playback features, and plug-ins.

Note that Sibelius doesn’t prevent students going into the **Preferences** dialog themselves to switch the disabled features back on.

You can also use **School features** as the basis for your own custom feature set—see "Enabling and Disabling Features" on page 147.

Notebook (Laptop) Features

Sibelius comes with a feature set especially designed for laptop users who don’t have a keypad on their computer. To use this feature set, select **Notebook (laptop) features** from the **Current feature set** list, then click **OK**. See "Accessing Numeric Keypad Functions on a Notebook (Laptop)" on page 239 for more information.

Keyboard Layout

Sibelius supports a variety of international keyboard layouts. By default, Sibelius assumes that you are using the keyboard layout most commonly associated with the language in which you choose to run Sibelius (see "Language (Sibelius Ultimate Only)" on page 130).

If you wish to change the keyboard language, choose your desired layout from the **Keyboard language** menu on the **Keyboard Shortcuts** page of **Preferences**.

Customizing Keyboard Shortcuts

You can customize the existing shortcuts in Sibelius as you like. For instance, if you use lots of triplets and find **Control+3** *or* **Command+3** a pain to type, you could assign a single key, preferably an unused one, such as **U**.

To get started, choose the **Keyboard Shortcuts** page of **File > Preferences** .

Before you can define a new shortcut, you need to create a new *feature set*, a specific set of keyboard shortcuts and enabled features (see "Enabling and Disabling Features" on the next page). By default, Sibelius uses the **Standard menus and shortcuts** feature set (though other sets are also included—see above), but you can have as many different feature sets as you like.

To create one:

1. Click **Add Feature Set** to create a new feature set.
2. In the **New Feature Set** dialog, type a suitable name. The **Base on default set** option (switched on by default) is recommended: this retains all of Sibelius's standard shortcuts and lets you add to them—if you switch this option off, you'll have to define every single shortcut from scratch.
3. Click **OK**, and your new feature set is automatically chosen in the **Keyboard Shortcuts** dialog.

Now you can get down to the serious business of defining your own shortcuts:

- All of the features for which you can customize shortcuts are organized according to their **Tab or Category**; choose the appropriate option in the list—for example, choose **Tuplets**.
- The **Feature** list shows the available features within the chosen menu or category; choose **Triplet**.
- In the **Keyboard Shortcuts** box at the right, any current shortcuts for that function are displayed; the standard shortcut for creating a triplet will be shown.
- You can select the existing shortcut and click **Delete** to remove it, but there's seldom need as you can define multiple shortcuts for the same feature (the first shortcut listed is the one that will be shown in Sibelius's menus, if that feature has a menu item). So let's just add another shortcut—click **Add**.
- The **Add Keyboard Shortcut** dialog appears. Type your own shortcut (in this case, just **U**), then click **OK**. You can type a single key or a combination (such as **Control+Alt+U** *or* **Command+Option+U**), but single key shortcuts will reduce your stress levels enormously.
- If the shortcut you choose is already used by another feature, Sibelius will ask if you want to override it.
- When you have finished customizing shortcuts, click **OK** to close the **Preferences** dialog.

Here are a few things to bear in mind when customizing shortcuts:

- You can theoretically reassign keys on the Keypad (this could be useful for emulating other music programs), but the Keypad on the screen won't magically rearrange itself to show this: so if you make 3 on the Keypad the shortcut for a triplet, you don't get a little triplet drawn there.
- On Mac, you can't assign a number of combinations, since they are intercepted by the operating system, including: **Command+Shift+0–9**, **F1–F12**, **Command+Option+T**, **Command+M** and **Command+H**.
- On Windows, you should not attempt to re-assign standard Windows shortcuts such as **Control+F4**, **Alt+F4**, **Control+Esc**, **Control+Tab**, **Alt+Tab** and so on.

To customize shortcuts for items in word menus, "Working with Text" on page 440.

Searching Keyboard Shortcuts

Sibelius lets you search keyboard shortcuts be feature or shortcut.

To search keyboard shortcuts:

1. Choose `File > Preferences > Keyboard Shortcuts`.
2. Type the name of the feature for which you want to its shortcut.
3. Click `Search` (or press Return).

Finding Unused Keyboard Shortcuts

There are various possible keyboard shortcuts left unused by Sibelius's standard set. Generally speaking, most of the combinations of single letters, **Control** *or* **Command** plus letters, and **Control+Shift** *or* **Command+Shift** plus letters (and a smaller number of **Control+Alt+Shift** *or* **Command+Option+Shift** plus letters) are already used by default, but without affecting these you could use:

- **Control+Shift** *or* **Command+Shift**, or **Control+Alt+Shift** *or* **Command+Option+Shift**, plus the numbers on the main keyboard.
- **Control** *or* **Command**, **Control+Shift** *or* **Command+Shift**, or **Control+Alt+Shift** *or* **Command+Option+Shift** plus most of the function keys.
- Single-key shortcuts using punctuation keys (for example, **,** **.** **/** **#** **;**).
- On Mac, you can also use the **Control** key, which is practically unused by Sibelius's defaults.

Exporting a List of Keyboard Shortcuts

Sibelius lets you export a list of all keyboard shortcuts as an HTML file for easy reference. You can choose to group keyboard shortcuts in the list by category or not, and sort the list by Shortcut or Feature.

Enabling and Disabling Features

As well as allowing you to customize keyboard shortcuts, the **Keyboard Shortcuts** page of **Preferences** also allows you selectively to disable individual features, which may be useful in schools when you don't want students to be able to use particular functions of the program.

To do this, create a feature set (for example, based on the supplied **School features** set—you can't disable features in the default feature set)—see "Customizing Keyboard Shortcuts" on page 145. Then choose the feature you want to disable from the **Feature** list and switch off the **Enable feature** option. Disabled features do not disappear from the Ribbon, but they are grayed out and cannot be accessed by their keyboard shortcuts.

Sharing Feature Sets

Feature sets are saved in the **Keyboard Shortcuts** folder inside your application data folder (see "User-Editable Files" on page 20), and have the file extension **.sfs**. You can transfer feature sets from one computer to another by copying this file, then choosing the copied feature set on the second computer from the **Keyboard Shortcuts** page of **Preferences**.

Feature set files are platform-dependent; that is, a feature set created on Windows will not work on Mac, and vice versa (because the keys on Windows and Mac keyboards are different).

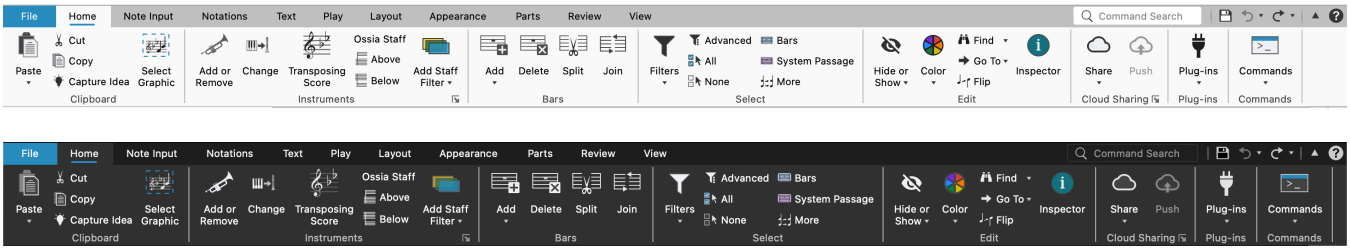
Editing Feature Sets

If you need to delete or rename a feature set, click **Edit Feature Sets** on the **Keyboard Shortcuts** page of **Preferences**. You can also duplicate an existing feature set, which is useful for for example, basing a new set on the supplied **School features** set.

Restoring Default Keyboard Shortcuts

To restore keyboard shortcuts to their default settings, reselect the **Standard menus and shortcuts** feature set in the **Keyboard Shortcuts** page of **Preferences**, and click **OK**.

3 Home Tab



Selections and Passages

When objects in the score are selected, they go colored, which shows that you can do things to them using the mouse and keyboard. Most operations in Sibelius involve selections.

There are three main kinds of selection:

- A single selection, where just one object is selected.
- A multiple selection, where several separate objects are selected.
- A selected passage, where a continuous stretch of music is selected, shown with a light blue ("staff passage") or purple box ("system passage") round it.

You can do pretty much the same things to all three kinds of selection. The main difference is how you select the objects in the first place.

Additionally, you can select a rectangle of music in order to export it as graphics—"Exporting Graphics" on page 93.

Selection Colors

When an object is selected, it changes color to show that it's selected:

- Notes and staff-attached text and lines are colored according to the voice(s) to which they belong (voice 1 is dark blue, voice 2 is green, voice 3 is orange, and voice 4 is pink). If an object belongs to more than one voice, or all voices, it is colored light blue.
- Various other staff objects, for example, symbols, clefs, instrument changes, and so on, apply to all voices and so are also colored light blue.
- System objects (for example, system text, lines and symbols, time signatures, key signatures, and so on) are colored purple when selected.

Single Selections

To make a single selection, click a note or other object. If you click a note, Sibelius helpfully plays it back so you can hear its pitch. You can drag a note up or down to change its pitch, or drag an object around to move it, which will cause it to attach to new rhythmic positions along the staff, or even another staff, if you drag it far enough ("Attachment" on page 678). You can also hold down specific keys when dragging an object around: first click the object, and keep the mouse button held down, then add the modifier key:

- **Shift**-drag: constrains the movement of the item in the direction in which you first move it.
- **Alt**-drag: moves the item without moving its attachment point.
- **Control**-drag (**Command**-drag on Mac): temporarily disables Magnetic Layout for that item so that it can move wherever you drag it, then pops back into its avoided position when you release **Control** *or* **Command**.

These modifiers can also be used in combination (for example, holding **Shift** and **Alt** to constrain an item's movement in a particular direction and move it without re-attaching it at any point). But they don't work on notes.

You can also select and move a note or other object without using the mouse: with nothing selected, press **Tab** to select the first object on the top staff on the page. Then:

- You can select the next object on the staff using the arrow keys or **Tab** (to select the previous item, type **Shift+Tab**). Sibelius plays back each note or chord as it is selected.
- To move quickly between notes and rests, type **Left Arrow/Right Arrow**. If a note in a chord is selected, Sibelius plays back all of the notes of that chord in that voice, so that moving through notes and chords quickly lets you hear them in context.
- If you want to select a particular notehead in a chord, use **Alt+Up Arrow/Down Arrow** or **Option+Up Arrow/Down Arrow** to select the next highest or lowest note in the chord. If the highest or lowest note of the chord is selected, typing **Alt+Up Arrow/Down Arrow** or **Option+Up Arrow/Down Arrow** selects any tremolos on the stem (if present), typing **Alt+Up Arrow/Down Arrow** or **Option+Up Arrow/Down Arrow** again selects the handle at the end of the stem (if the stem is pointing in that direction), and typing it again selects the articulation nearest to the note, if any are present. As each note in a chord is selected, only the selected note is played back.
- **Alt+Shift+Up Arrow/Down Arrow** or **Option+Shift+Up Arrow/Down Arrow** selects the highest or lowest note in the next used voice (so if you have selected, for example, the bottom note of a chord in voice 1 and type **Alt+Shift+Down Arrow** or **Option+Shift+Down Arrow**, Sibelius will select the highest note in voice 2, if present; if not, the highest note in voice 3, or voice 4). Only the selected note is played back.
- **Control+Alt+Down Arrow** or **Command+Option+Down Arrow** selects the highest pitch or rest in the lowest numbered voice on the staff below; **Control+Alt+Up Arrow** or **Command+Option+Up Arrow** selects the lowest pitch or rest in the highest numbered voice on the staff above. Only the selected note is played back.

  If there is no note or rest at the same rhythmic position in the next voice or staff, Sibelius will select the note or rest at the nearest rhythmic position earlier in the same bar. Voices that are not present are skipped, and when moving between staves, hidden staves are likewise skipped.
- You can also move between the different parts of notes and chords using **Alt+Left Arrow/Right Arrow** or **Option+Left Arrow/Right Arrow**. The order of selection from left to right when typing **Alt+Right Arrow** or **Option+Right Arrow** is as follows: arpeggio line; scoop or plop; accidental; notehead; rhythm dot; fall or doit; tie left-hand end; tie; tie right-hand end. (These shortcuts also work for "Lines" on page 359 and "Slurs" on page 369.)

If you have trouble selecting an object with the mouse, because there's another object very close that you keep selecting instead: first, press **Tab** (or **Shift-Tab**) to move the selection to the object you want to select, or zoom in very close and try selecting it again; if this fails, move the other object out of the way temporarily.

Another way of making a single selection is to use the **Home > Edit > Find** (shortcut **Control+F** *or* **Command+F**) feature—"Filters and Find" on page 205.

Multiple Selections

- Click a note or other object, then **Control**-click *or* **Command**-click one or more other notes or objects to add them to the selection. **Control**-click *or* **Command**-click an object again if you want to remove it from the selection. If you select multiple notes from the same chord, Sibelius plays back all of the selected notes.

- Alternatively, **Shift**-click *or* **Command**-click on the paper and drag the light gray box around the objects you want to select (sometimes called a "marquee" or "lasso" selection). If you drag across a whole staff, you'll get a selected passage instead. You can then add/remove objects from the selection using **Control**-click *or* **Command**-click. If you use this function a lot, changing the **Drag Paper** setting in **File > Preferences** lets you select a passage by clicking and dragging (without holding down **Shift** or **Command**).
- With multiple text selections, you can also extend a single selection by typing the keyboard shortcut **Control+Shift+A** *or* **Command+Shift+A**, which selects all similar text objects (for example, in the same style) attached to the same staff within that system. This is a quick way of selecting a whole row of, say, chord symbols, lyrics, fingerings or expression marks.
- If you have a single note of a chord selected, **Control+Shift+A** *or* **Command+Shift+A** selects all the notes in that chord; similarly, if you have a single note, rest or a whole chord selected, it will select the whole bar.
- You can also use filters to make a multiple selection—"Filters and Find" on page 205.

Multiple selections are mainly useful for objects other than notes, chords and rests—for example, to delete several articulations or bits of text.

Selected Passages

A "passage" is a continuous stretch of music—of any length from a couple of notes to the whole score, and for any number of staves from one to a complete orchestra. You can think of it as a "rectangle" of music—though this rectangle can run between systems and pages, and you can even include non-adjacent staves in a passage.

In contrast to multiple selections, selected passages are mainly useful for doing things to several notes, chords and rests.

There are two kinds of passages:

- Normal passages are surrounded by a translucent light blue box and can include any combination of staves in your score.
- *System passages* are surrounded by a translucent purple box and include all the staves in your score.

To select a passage by clicking:

1. Click the note/chord/rest at one corner (for example, the top left-hand corner) of the "rectangle" you want to select.

   If you're selecting from the start of a bar, it's quicker just to click an empty part of the bar.

2. **Shift**-click the note/chord/rest at the opposite (for example, bottom right-hand corner) of the "rectangle."

   Again, if you're selecting to the end of a bar, just click an empty part of the bar.

   All selected objects will go colored and a light blue box will appear over the selection. The selection will also appear on the Navigator, which is useful for viewing passages that span multiple pages.

3. (optional) To add further staves to the selection, hold down **Control** *or* **Command** and click further staves; this can be used to add non-adjacent staves to the selection.

   You can exclude certain staves from a passage selection by holding down **Control** *or* **Command** and clicking in turn on the staves you want to remove from the selection.

You can also make a passage selection using the **Home > Select > Bars** dialog (shortcut **Control+Alt+A** *or* **Command+Option+A**). This is useful if you know you want to select, say, the first 16 bars of a score, or want to select from the current position to the end of the score. The **Make system selection** option will make the resulting passage selection into a system passage.

To select a system passage, do the same but start by **Control**-clicking *or* **Command**-clicking a blank part of a bar, then hold **Control** *or* **Command** as you click on other notes/chords/rests in other staves to extend the passage.

To extend a passage selection to the beginning of the score, press **Control+Shift+Home** *or* **Command+Shift+Home**.

To extend a passage selection to the end of the score, press **Control+Shift+End** *or* **Command+Shift+End**.

Naturally, you can also select a passage using just the keyboard:

- With a note selected, type **Shift-Left Arrow/Right Arrow** to extend the selection horizontally a note at a time, or **Control+Shift+Left Arrow/Right Arrow** or **Command+Shift+Left Arrow/Right Arrow** to extend it a bar at a time. This is similar to word processors (as are various other uses of the arrow keys).
- To select multiple staves, type **Shift-Up Arrow/Down Arrow** to include another staff in the passage.
- To turn the current selection into a system passage, choose **Home > Select > System Passage** (shortcut **Alt+Shift+A** *or* **Option+Shift+A**).

To select a passage by dragging the mouse: hold down **Shift** *or* **Command** and drag out a rectangle starting from above the top staff at the start of the desired passage and finishing below the bottom staff at the end. This is only practical for short passages.

Clearing a Selection

Whether you have a single, multiple or passage selection, you can always clear the selection by hitting **Esc**. If you prefer to work with the mouse, you can clear a selection by clicking onto the page outside your current selection (for example, in the margin, or between two staves).



You can also click on the mouse pointer button at the top left-hand corner of the Keypad ("Keypad" on page 235), which is handy if you are working with an interactive whiteboard or tablet PC.

Usefully, you can also use **Undo** and **Redo** (on the Quick Access Toolbar on Windows, or in the **Edit** menu on Mac) to undo and redo changes of selection.

Quick Cases

There are various ways to select certain types of passage quickly:

- Clicking an empty part of a bar selects that bar on one staff (for example, to copy a bar).
- Double-clicking an empty part of a bar selects that staff for the duration of the system (for example, to copy those bars).
- Triple-clicking an empty part of a bar selects that staff throughout the score (for example, to delete a whole instrument).
- After single-, double- or triple-clicking, you can **Shift**-click another staff to add all staves in between to the selection, or (as before) add or remove individual staves using **Control**-click *or* **Command**-click.
- If you hold **Control** *or* **Command** while single-, double- or triple-clicking initially, a system passage is selected (enclosed in a purple box).
- You can even select the entire score at once by choosing **Home > Select > All** (shortcut **Control+A** *or* **Command+A**). This is particularly useful for transposing the whole score, altering the format of the

whole score, or for selecting particular types of object throughout the score (see below).

(If you think about it, **Home > Select > All** does the same thing as **Control**-triple-click *or* **Command**-triple-click.)

What Can You Do With Multiple Selections and Selected Passages?

You can do virtually anything to a multiple selection or selected passage that you can do to a single note, and more; for example:

- Copy it elsewhere with **Alt**-click *or* **Option**-click—very, very handy for arranging or orchestrating. (Copying overwrites unless you select a passage of bars with **Control** *or* **Command**, in which case it inserts).
- Delete it—just press **Delete**. If the passage was selected with **Control** *or* **Command** (and so had a purple box round it), the bars themselves will be deleted too.
- Repeat it with **R**—see "Repeating Selections" on the next page.
- Transpose it, either using the Transpose dialog ("Transposing" on page 274) to transpose by a specific interval, or diatonically by step using the **3** /**2** keys. **Control+Up Arrow/Down Arrow** or **Command+Up Arrow/Down Arrow** shift by an octave.
- Produce chords by adding notes above or below—type **1**–**9** to add an interval above, or **Shift-1**–**9** to add an interval below (but not the latter if you're using the **Notebook (laptop) features** feature set—"Keyboard Shortcuts" on page 144).
- Play it back by hitting **P** (which starts playback from the start of the selection, equivalent to choosing **Play > Transport > Play > Play From Selection**), or by hitting **Y** to move the playback line to the start of the selection, followed by **Space** to start playback.
- Arrange the music for a different combination of instruments, "explode" the passage onto a larger number of staves, or "reduce" it onto a smaller number—"Arrange" on page 302.
- Run a plug-in to check, edit or add things to the selection—"Working with Plug-ins (Sibelius Ultimate Only) " on page 120.
- Add articulations to all notes/chords using the first or fourth Keypad layout.
- Reset the note spacing to default by choosing **Appearance > Reset Notes > Reset Note Spacing** (shortcut **Control+Shift+N** *or* **Command+Shift+N**).

Multicopying

Multicopying lets you copy a single selection, multiple selection or passage several times either horizontally (along the same staff), vertically (onto more than one staff), or both at once.

Multicopying a Single Object

You can copy a single object, for example, a note or some text, vertically across any number of staves. This is perhaps most useful for copying dynamic markings (for example, ***mf***) across multiple staves at once:

- Select a single object and choose **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**) to copy it to the clipboard.
- Select a passage in one or more staves and choose **Home > Clipboard > Paste** (shortcut **Control+V** *or* **Command+V**) to copy the item *to the start* of the passage only, one copy on each staff.

Multicopying a Multiple Selection

As an extension of the above, you can select more than one object and copy them vertically across any number of staves. This is particularly useful for copying a row of dynamics:

- Make a multiple selection—**Control**-click *or* **Command**-click the objects you want to copy or select them with a filter (for example, **Home > Select > Filters > Dynamics**), then choose **Home > Clipboard > Copy** to copy them to the clipboard.
- Select a passage in one or more staves and choose **Home > Clipboard > Paste** to copy the selection *to the start* of the passage only, one copy for every staff, with relative distances between the original objects retained in the new copies. If hidden staves are included in the destination passage, multicopy will copy onto the hidden staves too.

Multicopying a passage

- Select a passage in one or more staves and choose **Home > Clipboard > Copy** to copy it to the clipboard
- Select another passage and choose **Home > Clipboard > Paste** to fill the new passage with multiple copies of the original passage. The new passage is filled in the following way:
  - *Horizontally*: if the destination passage is longer than the original, a *whole* number of copies is pasted into the new passage (with any leftover bars at the end left unchanged). If the destination passage is shorter than the original, only one copy is made.
  - *Vertically*: if the destination passage contains more staves than the original, a *whole* number of copies is made from the top downwards (with any leftover staves at the bottom left unchanged). If the destination passage has fewer staves than the original, only one copy is made.

Beware that multicopying overwrites the original contents of the destination passage, and copies onto any hidden staves that are included in the destination passage.

Repeating Selections

You can also use **Note Input > Note Input > Repeat** (shortcut **R**) to make multiple copies of any selection, as follows:

- Select a note, chord, passage, multiple selection, line, text object, symbol, chord diagram, imported graphic, instrument change, clef, key signature or barline and type **R**.
- The selected object(s) are repeated once to the right; to repeat again, keep hitting **R**.

There is some subtlety to the behavior of **R** when you have a note selected:

- By default, hitting **R** will repeat the selected note exactly: if the note is longer than the remainder of the bar, Sibelius will create tied notes of the appropriate value, and if you're inputting notes (for example, the caret is visible) it will leave the same note value selected on the Keypad; if you're repeating notes while editing, the Keypad will always reflect the note value of the currently selected note (rather than the next note to be input), so hitting **R** repeatedly will result in the value of the repeated note changing if a note is tied over the barline into the next bar or is truncated at the end of the current bar.
- If you would prefer Sibelius not to tie the note over a barline in the event that the selected note is longer than the remainder of the bar, switch on **Truncate notes at end of bars when using Repeat** on the **Note Input** page of **File > Preferences**.

Cues (Sibelius Ultimate Only)

"Grace Notes" on page 427, "Working with Parts" on page 703.

Cue notes are small notes commonly used for one of two purposes. In instrumental parts, cue passages are included to help the player keep track of where they are, and are not meant to be played. Cue passages can also indicate optional music, for example a harmonica solo might be cued in a clarinet part with an indication to "play if no harmonica is available."

Don't confuse cue notes with grace notes ("Grace Notes" on page 427) cue notes occupy rhythmic space in the bar, and play back like normal notes. Because a cue can contain grace notes or special noteheads, any note—whether it's a normal note, special notehead or even a grace note—can be made cue-size. Rests, bar rests and other objects such as text, lines and symbols can also be cue-size.

The other chief uses for small notes are for writing optional keyboard accompaniments in choral and instrumental music, and the solo part on a keyboard accompaniment, but in these cases you should not use cue notes. Instead it looks better if you make the relevant staves small, which will make all the notes and other objects on it small too—"Staves" on page 175.

The size of cue notes is proportional to the staff size—normally cue notes go on a normal-size staff, but if you put cue notes on a small staff they will go even smaller. You can even put cue grace notes on a small staff, to get really, really tiny notes.

Paste as Cue

It only takes a moment to create a cue passage using **Paste as Cue**:

- Make sure you are looking at the full score rather than one of the dynamic parts. Although you can use **Paste as Cue** in a dynamic part, it's much more convenient to use it in the full score, so that you can see the staff you are taking material from, and paste the cue into multiple instruments at the same time.
- Copy the music you want to use as a cue to the clipboard by selecting it, then choosing **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**).
- Select the bar rest or rest in the staff or staves on which you want the cue to appear, then choose **Home > Clipboard > Paste > Paste as Cue** (shortcut **Control+Alt+Shift+V** *or* **Command+Option+Shift+V**). If you select more than one staff, Sibelius will paste the cue onto all the selected staves using multicopy ("Selections and Passages" on page 148).

That's all there is to it! A number of useful things are done for you when pasting a cue passage:

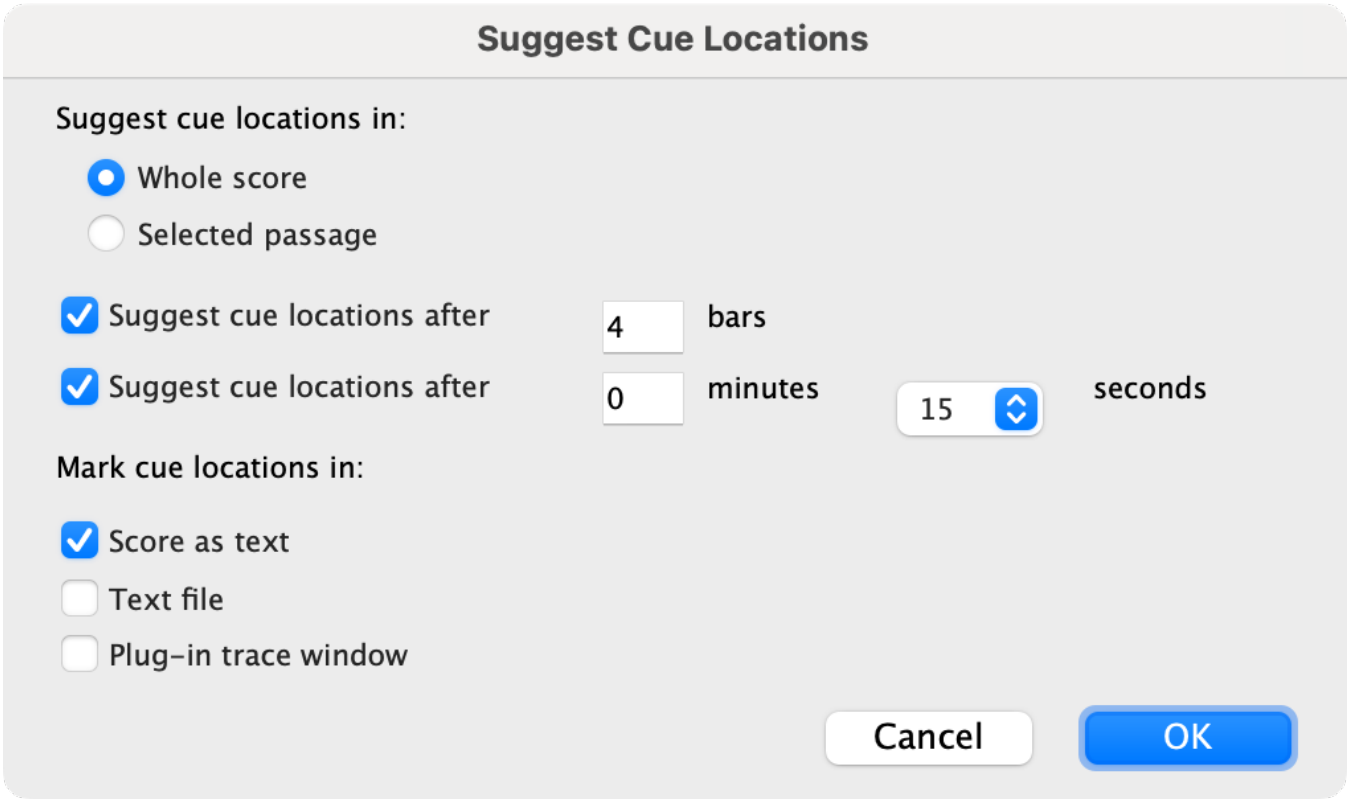
- The copied music is pasted into the first unused voice, with all the notes and other markings made cue-size.
- The cue is hidden in the full score but is shown in the parts (though if you want to, you can tell Sibelius to show the cue in the full score as well—see "Paste as Cue Preferences" on page 156).
- Any awkward transpositions (for example, cueing a clarinet in A on a horn in F staff) are taken care of, and either if necessary a suitable clef or an octave line is added to ensure the cue is easily readable, according to your preferences—see "Paste as Cue Preferences" on page 156.
- The name of the cued instrument is written above the cue, using the **Instrument name (cues)** staff text style (which you can edit if you want to change its appearance or default position—"Edit Text Styles (Sibelius Ultimate Only)" on page 464).
- If the staff type (for example, number of lines) of the cued instrument and the destination staff don't match, appropriate instrument changes are created at the start and end of the cue.
- Particular markings (such as lyrics, dynamics, slurs and hairpins) are automatically included or excluded, according to your preferences—see "Paste as Cue Preferences" on page 156.
- Any instrument changes in the source passage are automatically excluded.
- The cue notes are set not to play back (by automatically switching off the **Play on pass** checkboxes in the Inspector—see "When to Play Back Notes" on page 606).
- Suitable bar rests are added in an unused voice in both the full score and the parts, so that they look correct (though if you want to, you can tell Sibelius not to add bar rests in the parts—see "Paste as Cue Preferences" on page 156).

About the only thing Sibelius doesn't do is decide which instrument you should use for the cue, although it can even suggest where cues should be added.

Suggest Cue Locations Plug-In

When preparing parts for performance, one of the more time-consuming aspects is determining where cues would be most useful to the performers. You may want to add cues after a certain number of bars' rest, or after a certain length of time. The **Suggest Cue Locations** plug-in can do this for you.

Select the passage in which you want the plug-in to suggest suitable locations for cues, for example, triple-click a staff, then run the plug-in, or if you want to process the entire score, just choose **Home > Plug-ins > Other > Suggest Cue Locations**. A dialog appears:



Although you can ask the plug-in to suggest locations after both a number of bars' rest and an amount of elapsed time, it is generally more useful to choose one or the other.

The three **Mark cue locations in** options present the results of running the plug-in:

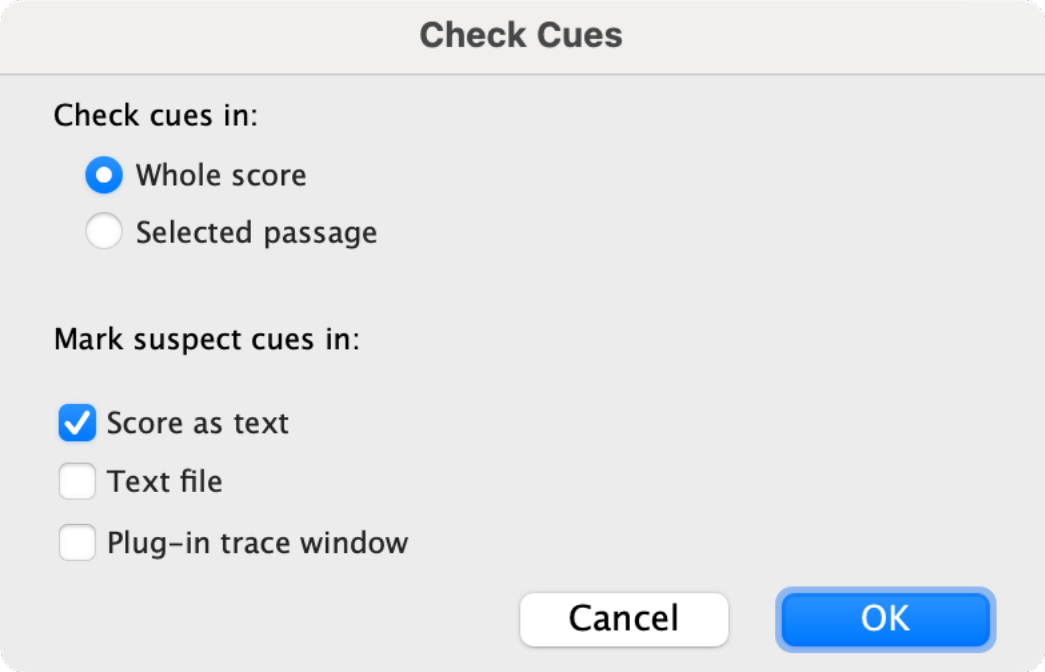
- **Score as text** creates a Technique text object, colored red, above the first note following each suggested location for a cue.
- **Text file** creates a text file called *filename* **cue locations.txt** in the same folder as your score file, listing the suggested cue locations.
- **Plug-in Trace Window** writes each suggested cue location into the Plug-in Trace Window.

If you use the **Score as text** option, you can use **Home > Edit > Find** and **Home > Edit > Find Next** to find text beginning with "Cue:" to move to each suggested cue location.

Check Cues Plug-In

Any edits you make to the music in your score after cueing the parts may potentially lead to errors in the cues, because Sibelius doesn't automatically update the cue passages if the source staves from which they take their material are subsequently edited. However, a handy plug-in is included that can check cues

against the music from which they are taken and warn you if it finds any disparities; select the passage in question and choose **Review > Plug-ins > Proof-reading > Check Cues**. A dialog appears:



The three **Mark suspect cues in** options present the results of running the plug-in:

- **Score as text** creates a Technique text object, colored red, above the first note of each suspect cue.
- **Text file** creates a text file called *filename* **suspect cues.txt** in the same folder as your score file, listing the location of each suspect cue.
- **Plug-in Trace Window** writes the location of each suspect cue into the Plug-in Trace Window.

If you use the **Score as text** option, you can use **Edit > Find** and **Edit > Find Next** to find text beginning with "Suspect cue:" to move to each suspect cue in turn.

Paste as Cue Preferences

Various options for determining exactly what happens when you do **Home > Clipboard > Paste > Paste as Cue** are found on the **Paste as Cue** page of **File > Preferences**.

The **Pitch of Cue** options provide three alternatives for how Sibelius should resolve differences in range between the source and destination staves:

- **Change clef if necessary** adds a clef at the start of the pasted cue, if the clefs used by the source and destination staves don't match. So if you paste a cue from, say, a cello staff onto a flute staff, Sibelius will create a bass clef at the start of the cue and restore the treble clef at the end. Note that these clef changes are only visible in the part.
- **Add octave line if necessary** adds an octave line (up to two octaves up or down, for example, *8va*, *15ma*, *8vb* or *15mb*) over the pasted cue if Sibelius has to transpose the cue by one or more octaves to ensure that it fits comfortably on the staff.
- **Neither** will paste the cue into the clef of the destination staff without transposing the music by octaves.

The **Copy into Cue** options allow you to choose whether or not Sibelius should include **Slurs**, **Articulations**, **Dynamics**, **Lyrics** and **Technique text** in the pasted cue.

It's conventional for cue passages in parts to show bar rests in addition to the cue notes, as an extra visual indicator to the player that the notes are for informational purposes only, and not to be played. However, in some kinds of music, including jazz, it's common for cues to be written in smaller notes without adding bar rests. **Show bar rests with cue (in parts)** lets you choose which of these conventions to follow: when switched on (the default), the part's original bar rests are shown in addition to the cue notes; when switched off, only the cue notes themselves are shown.

Again, in some kinds of music, commonly jazz, you sometimes see the word "Play" written after the cue, to remind the performer that she should now start playing again. **Write 'Play' after cue**, switched off by default, does this. It is most useful if you switch off **Show bar rests with cue (in parts)**.

In most kinds of music it's conventional for cues to be shown only in the parts, so **Hide cues in full score** is switched on by default. However, scores in some fields of music, such as musical theater, usually show cues in the full score, so switching this option off is useful in those situations.

Be aware that changing the options here will not affect cues you have already pasted; they only affect cues you subsequently create using **Paste as Cue**.

Creating Cue Notes, Rests and Other Objects

If you need to make a note, rest, line, symbol or staff text object cue-size yourself, select it and then choose the cue-size button (shortcut **Enter**) from the second Keypad layout (shortcut **F8**). When creating notes with mouse and keystrokes or step-time, notes continue to be cue notes until you switch the button off again.

If you want to make a passage of music cue-sized, select the passage and choose the same keypad button from the second Keypad layout. You can make cue notes and cue-size rests normal size again by re-choosing the cue note button in the same way.

You cannot make system text, system symbols or system lines cue-size, as these are never included in cue passages (since they already occur in all parts).

The **General** panel in the Inspector also includes a **Cue-sized** checkbox, which works the same way as the cue-size button.

Engraving Rules Options

The **Notes and Tremolos** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** or **Command+Shift+E**) lets you modify the size of grace and cue notes relative to normal notes. Grace notes are normally a bit smaller than cue notes (60% of full size instead of 75%).

Big Notes

In the unlikely event that you want extra-large notes on normal staves (a notation used occasionally by Stockhausen to denote loud notes) and don't also need cue-sized notes, set **Cue note size** on the **Notes and Tremolos** page of **Appearance > House Style > Engraving Rules** to, say, 130%, and input the big notes as cue notes.

Ideas

When writing music you often come up with a bit of melody, rhythm, accompaniment or chord progression with some potential. Arrangers and copyists may use and reuse a large number of specific chunks of notation, such as text markings, specific chord symbols or diagrams, and so on.

In Sibelius these fragments are called *ideas*: snippets of any length, any kind and for any number of instruments. Just tap a key to capture an idea and store it for later. Once you've captured an idea you can edit it, tag it with your own keywords (for example, *canon*, *lyrical*, *riff*) to help find it again, or even color-

code it. The Ideas window lets you browse and search through all the available ideas, and even play them back. Using an idea is as simple as pasting from the clipboard; Sibelius even transposes them into the right key and range.

You can import and export sets of ideas to share with others. If you're a teacher or educator, you can save a set of ideas inside a score in order to create a compositional worksheet for your students.

Furthermore, Sibelius comes with more than 2000 built-in ideas, spanning many instruments and musical genres, so if you're stuck for inspiration or are looking for something stylish to kickstart your creative process, you'll find something suitable in seconds.

What's in an Idea

An idea can consist of practically anything you can write in Sibelius. You can select any amount of music—from a single note on one staff up to hundreds of bars on any number of staves—and capture it as an idea. You can also select other kinds of objects—such as lines, symbols, text objects and even imported graphics—and capture them as ideas, with or without notes.

As well as music, an idea also contains *tags*. Tags are how you label your ideas using keywords to describe each idea so that you can easily find it later on. This is useful when you have thousands of ideas to sift through! In addition to the tags that you specify, Sibelius automatically tags each idea with other information, including:
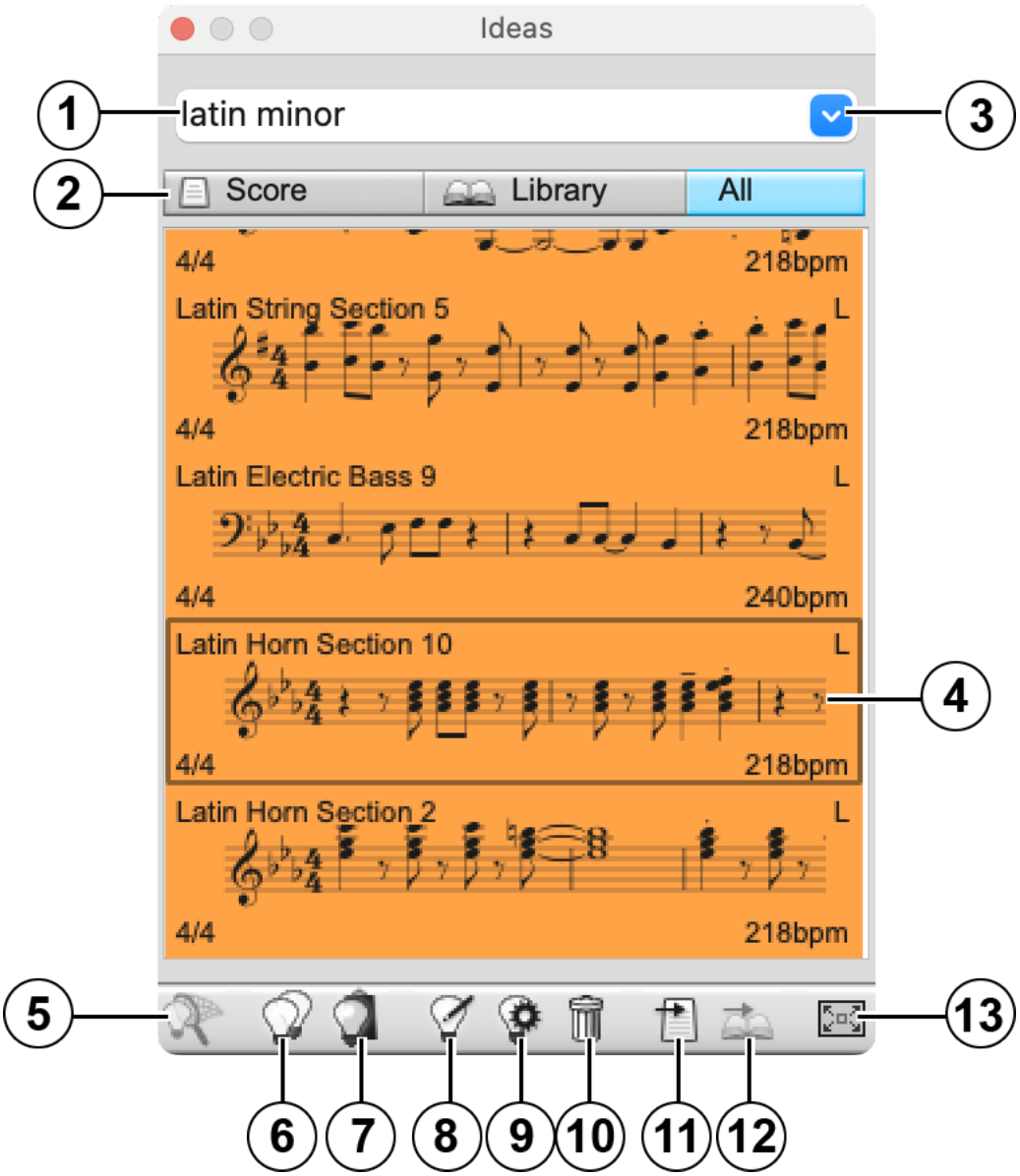
- Key signature
- Time signature
- Tempo
- Length of the idea, in bars
- Instruments used in the idea
- Creation date
- Modification date

You can search for ideas using any of the tags you have chosen yourself or the ones Sibelius adds automatically. You can also assign a specific color to any idea.

Ideas Window

The main way of working with ideas is the Ideas panel, which you can show and hide by choosing **`View > Panels > Ideas`** (shortcut **`Control+Alt+I`** *or* **`Command+Option+I`**).

The Ideas window has two views, *compact* and *detailed*. By default, it opens in compact view, which looks like this:



1. Metadata tag search field
2. Ideas dropdown list
3. Ideas search results from the open Score, Library, or All (both)
4. Selected idea outlined
5. Capture idea
6. Copy Idea
7. Paste Idea
8. Edit Idea
9. Edit Idea information
10. Delete Idea
11. Add Idea to Score
12. Add Idea to Ideas Library
13. Switch to Detailed view

To search for ideas, type one or more tags into the box at the top of the panel. If you don't know what to type, click the little arrow at the right of the panel, and a drop-down menu will appear, listing the most frequently used tags in the available ideas. You can click one of the tags in the list to add it to the box. Once you have one or more words in the box, you can still pull down the menu again, and Sibelius will show you the tags that occur most often in ideas that also use the tags you've already chosen. Each time you add a word to the box and press **Return**, Sibelius updates the list of ideas in the main part of the panel.

The **Score** and **Library** buttons allow you to choose whether you want the ideas shown in the panel to come from the current score, or the *library*, which is a repository of ideas available to every score you work on (including the built-in ideas, and other ideas you put into the library), or both (see "Where Ideas Are Saved" on page 167). Notice that if the score you're working on has no ideas in it, the **Score** button will be disabled, and you won't be able to switch off the **Library** button.

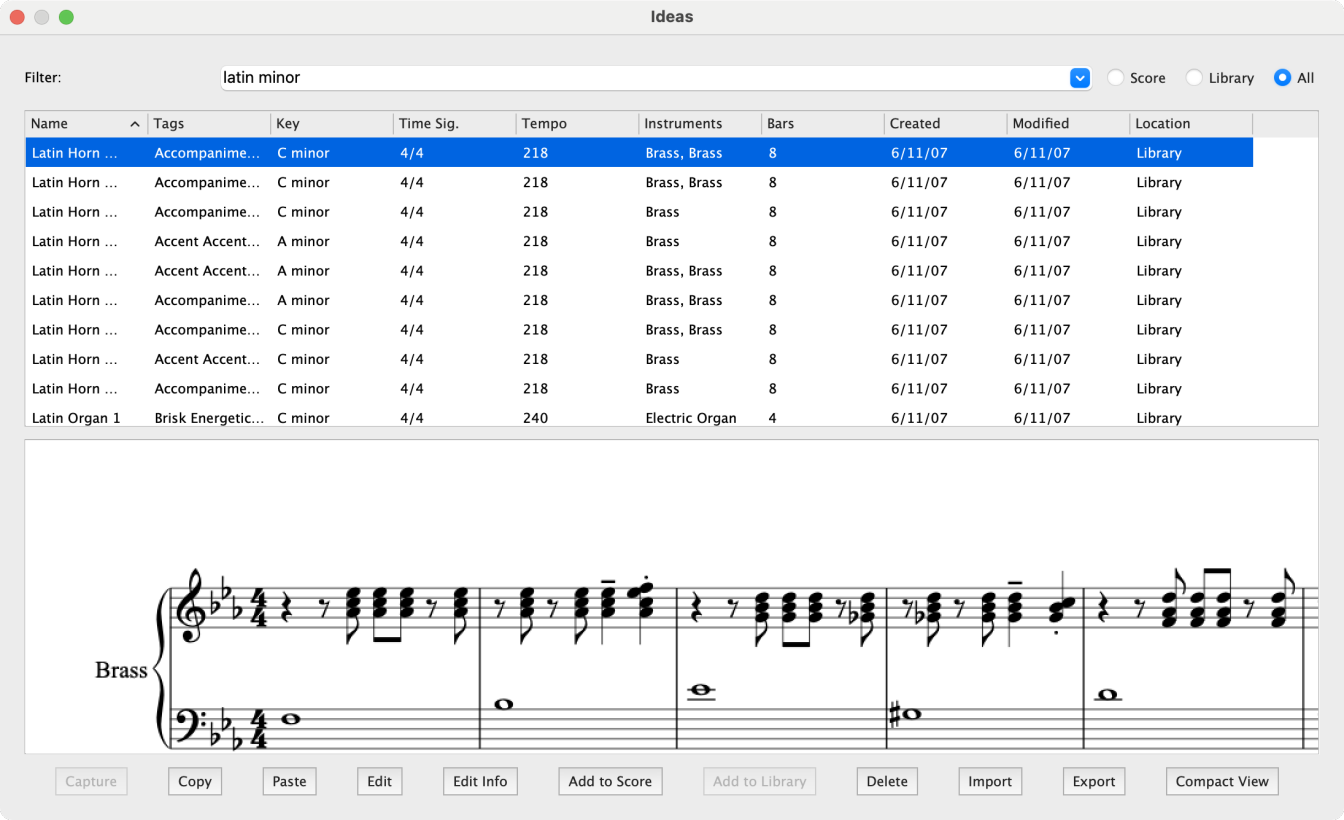
The main part of the panel shows you the ideas that match the tags you typed, with the most relevant ideas at the top, or, if you haven't typed anything into the box at the top of the panel, it shows all available ideas (from the score and/or library), with the most recently captured or edited ideas at the top of the list. Ideas are always shown at sounding pitch.

Each listed idea shows a small preview of the music or other objects contained within it; normally you will see two or three bars of the top staff. Important tags are shown in the four corners around the notation preview: at the top left, the idea's name; at the top right, the letter **L** appears if the idea is located in the library rather than the current score; at the bottom left, the time signature of the idea; and at the bottom right, the tempo of the idea. If you hover your mouse over the idea, a tool tip appears showing the other tags, including instrumentation. If you don't want to see the notation preview, you can switch off **Show notation preview in Ideas window compact view** on the **Ideas** page of **File > Preferences**, in which case you will see just the name of the idea and its tempo.

Each idea is shown on a colored background, which you can change to categorize them further. (New ideas you capture yourself have a white background by default.)

You can right-click (Windows) *or* **Control**-click (Mac) on an idea in the list to see a menu that includes a number of useful options. These do the same as the buttons at the bottom of the panel, as follows:

- **Copy**: copies the selected idea to the clipboard, so that you can paste it into your score; see "Pasting an Idea" on page 162.
- **Paste**: pastes the current clipboard contents into the score; if you have a selection in the score, the clipboard contents will be pasted directly at that position; if there is no selection, the mouse pointer will turn blue and you can click in the score to paste at that position
- **Edit**: edits the selected idea; see "Editing an Idea" on page 165.
- **Edit Idea Info**: lets you edit an idea's tags and color, as well as see the tags that Sibelius has automatically given to the idea.
- **Delete**: deletes the selected idea from the collection of ideas saved in the score or in the library, as appropriate.
- **Add to Score Ideas**: only enabled if the selected idea is in the library, this lets you copy the idea from the library to the collection of ideas in the current score.
- **Add to Library**: only enabled if the selected idea is in the collection of ideas in the score, this lets you copy the idea from the current score to the library.
- **Detailed View**: switches the panel to detailed view, which looks like this:



Detailed view offers much the same functionality as compact view, but (not surprisingly) with more detail, and it appears as a separate window rather than being docked as a panel to one side of the screen. Instead of seeing a short notation preview for each idea, you can see a complete preview of one idea in the pane at the bottom of the window. The list in the upper pane of the window shows you all the tags belonging to each idea, and can be sorted by clicking on any of the column headings. You can change the width of the columns (or indeed the order of the columns) by dragging them around. You can also change the height of the two panes in the window by dragging the divider in between them up or down.

Notice that you can only change the height of the Ideas window in compact view, but in detailed view you can resize the window in both directions.

Detailed view adds two extra buttons not present in compact view, for importing and exporting ideas—see "Where Ideas Are Saved" on page 167.

Auditioning Ideas

If you want to hear what an idea sounds like, click on it in the compact view of the Ideas panel and hold your left mouse button to audition it; Sibelius will play the idea as a loop, repeating it up to eight times. If you would prefer Sibelius to play your idea just once instead, switch off **Automatically repeat ideas when auditioned** on the **Ideas** page of **File > Preferences**.

Capturing an Idea

You create an idea by selecting some music in the score and choosing **Home** > Clipboard > **Capture Idea** (shortcut **Shift-I**). You can capture an idea from any kind of selection, including:

- Passage selections of any numbers of bars and staves. If you have a system passage selection, beware that system objects (such as time signatures, repeat barlines, Tempo text, and so on.) will be excluded from the idea—ideas can't contain system objects. Also, you cannot capture an idea from a selection that includes discontiguous staves.

- A single selected object, for example, a note, text object, line, and so on. Again, beware that you cannot capture a system object as an idea.
- Multiple selections of notes, for example, the first and third beats of a bar, selected using **Control**-click *or* **Command**-click, or by a filter. Multiple selections are turned into passage selections when they are captured as ideas, so you will find that when you edit or paste your idea, it is padded out with appropriate rests.
- Multiple selections of things other than notes, for example, a series of Expression text objects and hairpins, selected using **Control**-click *or* **Command**-click, or by a filter.

For more information about different kinds of selections, see "Selections and Passages" on page 148.

There are certain obvious things you can't capture as ideas. For example, you can't capture an accidental, beam or articulation without capturing the note or notes to which it's attached. A good rule of thumb is that if you can copy and paste it without requiring a system selection, you can capture it as an idea.

If the Ideas panel is shown, and provided you don't have any tags typed into the box at the top of the panel, you will see your idea appear at the top of the list. Sibelius automatically chooses a name for your idea (taken from the score's title or filename, plus a number to ensure it's unique). You can change the name later if you like.

Finding an Idea

To find an idea, type one or more tags into the box at the top of the Ideas panel, then choose an idea from the list.

As you type in the box, Sibelius drops down the menu below so that you can see tags that match what you have typed (for example, if you type "cl" you may see "clarinet", "closed", "classical", and as soon as you add "a", "closed" will disappear from the list). You can either keep typing, or use the arrow keys or the mouse to select one of the tags from the list. As soon as you have chosen a tag or press **Space** to show that you have finished typing one tag, the list of ideas in the main part of the panel is updated.

You can then type another tag. When you add a second tag, only those ideas that match both your original tag *and* your new tag will be shown in the list. As before, when you start to type into the box, the menu drops down to show you the possible tags that match the letters you have typed so far.

Each time you add another tag, the choice of ideas in the main part of the panel is reduced accordingly to show only those ideas that match all the tags you have typed into the box. You can then select the idea you want in the list by clicking on it.

Ideas are listed in the main part of the Ideas panel in descending order of relevance. If the tag you typed is in the idea's **Name**, then it is considered highly relevant; if the tag occurs in the general list of **Tags**, then it is considered quite relevant; if the tag occurs in the tags generated automatically by Sibelius, it is considered only a little relevant.

Pasting an Idea

Before you can paste an idea, you have to copy it to the clipboard. To do this, select it in the Ideas window, then either type **Control+C** *or* **Command+C**, or click the **Copy** button at the bottom of the panel, or right-click (Windows) *or* **Control**-click (Mac) and choose **Copy** from the context menu.

Pasting an idea into a score is just like any other kind of pasting: either select the place in the score where you want the idea to appear, then choose **Home > Clipboard > Paste** (shortcut **Control+V** *or* **Command+V**); or make sure you have nothing selected, then choose **Home > Clipboard > Paste**, and click in the score where you want the idea to go. You could also click the **Paste** button at the bottom of the Ideas panel.

As with any other kind of pasting, you can use multicopy to paste lots of copies of an idea (see "Multicopying a passage" on page 153), or choose **Note Input > Note Input > Repeat** (shortcut **R**) immediately after pasting to repeat the idea after itself.

Unlike normal pasting, when pasting an idea Sibelius does some extra things for you by default: namely, it transposes the idea to match the prevailing key of the score at the point where you paste, and it also transposes by octaves to ensure that the music fits the playable range of the instrument into which you paste the idea.

When Sibelius transposes an idea to match the current key, it transposes all the notes up or down by the same interval, meaning that if your idea is in a major key and you paste into a minor key, the pasted idea will still "sound" major (though you can do modal transposition if required using the **Transform Scale** plug-in—see "Transform Scale" on page 320). If you would rather Sibelius didn't transpose your ideas at all, switch off **Transpose to match current key signature** on the **Ideas** page of **File > Preferences**.

Similarly, if you don't want Sibelius to try and make your idea fit the range of the instrument you're pasting into, switch off **Transpose by octaves to fit within instrument range** in the same place.

When you paste an idea that uses an unpitched percussion instrument onto a different unpitched percussion staff in your score, Sibelius will automatically create an instrument change at the start of the pasted idea (and restore the original instrument at the end of the idea), so that the playback of the idea is correct. If you don't want Sibelius to do this, switch off **Create instrument changes for unpitched ideas**.

If you want to keep track of where you have used ideas in your score (or if you're a teacher and you want to see where students have used them), switch on **Create colored highlight**, which is also on the **Ideas** page of **File > Preferences**. This creates a highlight in the idea's background color where you paste it.

Built-in Ideas

Sibelius includes more than 2000 ideas, designed to provide inspiration to composers of all ages, and covering as wide a range of genres as possible at a basic level.

Each idea has a unique name, normally the genre name, followed by the instrument (or instruments) in the idea, followed by a number. In general, the higher the number, the more complex the music in the idea. The built-in ideas are also color-coded by genre (as shown in the list below).

To find ideas in a specific genre, first type one of the following tags:

- African (peach)
- Chill Out (pastel green)
- Classical (lime green)
- Concert Band (bright green)
- Country (yellow)
- Dance (gray)
- Film (light blue)
- Folk (olive)
- Funk (gray-pink)
- Garage (misty blue)
- Groovy (pastel pink)
- Hip-hop (pastel blue)
- Jazz (mid-pink)
- Latin (orange)
- Marching Band (turquoise)
- Modern Classical (dull green)
- Motown (beige)
- Pop (bright blue)
- Reggae (violet)
- Rock (bright pink)

You can then further narrow down the matches using tags like the following:

- *Instrument*, for example, guitar, drum, piano
- *Tempo*, for example, fast, slow, moderato
- *Idea type*, for example, melody, accompaniment, rhythm
- *Complexity*, for example, basic, moderate, complex
- *Mood*, for example, happy, sad, reflective
- *Characteristics*, for example, exciting, lively, relaxed, majestic, major, minor, swing, dramatic, humorous

Type one or more tags from one or more of these categories and you'll soon find ideas that suit your purpose.

Some further hints for using the built-in ideas in your own scores:

- The ideas vary in length, typically between two and eight bars. The longer ideas are suitable for for example, demonstrating particular points of composition, style or playing technique, while the shorter ideas are more suitable for adapting, repeating or otherwise using in your own compositions.
- Nearly all of the ideas are for single instruments (as specified in their names), and will work best when pasted onto that instrument, or a closely related one. However, you can paste an idea onto any staff in your score, and Sibelius will transpose it to fit the instrument's range as appropriate, so don't be afraid to experiment.
- All of the ideas within each genre have been designed to work together, though they do not necessarily share the same harmonic structures or chord sequences. Ideas with the same number for different instruments, for example, **Reggae Bass 1** and **Reggae Keyboard 1**, will generally fit together.
- The built-in ideas have been designed to sound at their best when played back through Sibelius Sounds with **Play > Live Playback** switched on ("Live Playback" on page 571), but you can of course play them back on any device.

Using Ideas in Your Teaching

If you are a teacher, you have probably already come up with dozens of ways to use Sibelius's ideas features creatively in your teaching, but here are a few practical suggestions about how your students can get the best out of it:

- *Audition notated ideas:* Students who are not good readers of music notation will find that the ability to audition ideas by clicking on them in the Ideas window might spark their creativity.
- *Create ostinatos in ABA form:* Show them how to create an appropriate instrument in the score using **Home > Instruments > Add or Remove** (shortcut **I**), then paste an idea onto the staff. Show them how to quickly repeat an idea after pasting it using **Note Input > Note Input > Repeat** (shortcut **R**). With these techniques, students will quickly be able to build up their own compositions using the built-in ideas provided.
- *Keep track of their creativity with colored highlights:* You may find that switching on **Create colored highlights** (on the **Ideas** page of **File > Preferences**) helps students to see the patterns produced by using ideas together, and you can also see where students have used ideas or created their own music by the presence or absence of these highlights.
- *Create score templates:* You can create simple projects for your students by setting up a score template that includes some carefully chosen ideas. For example, you could create empty staves for a small jazz combo (drums, keyboard, bass, and a lead instrument like a saxophone). You could then take appropriate ideas from the built-in library and add them to the score (by selecting them and choosing **Add to Score** in the Ideas window) to give the students the raw material to build a 12-bar blues, for example, a few bass lines, some keyboard riffs, and a handful of drum patterns. If you switch on **Show ideas from this score only** (on the **Info** tab of the Ribbon's **File** tab) then

students will only be able to choose from the ideas you have selected for them when working with this file.

- *Improvise a melody:* Encourage your more able students to try improvising a melody in the lead instrument after they have constructed a suitable bass, piano and drums backing using the supplied ideas.

Sibelius's ideas feature also lends itself to:

- Elements of music study
- Using ideas as a call and/or response
- Experimenting with changing instrument sounds
- Aural training through loop recognition and dictation
- Students capturing their own ideas to make a resource bank for younger students
- Helping students to create music in the pop/dance music genre

A number of the built-in ideas (particularly those tagged "Classical") have been designed as very specific starting points for composition tasks, covering a large number of composition topics for GCSE and AS / A2 Level Music.

Limiting Access to the Library

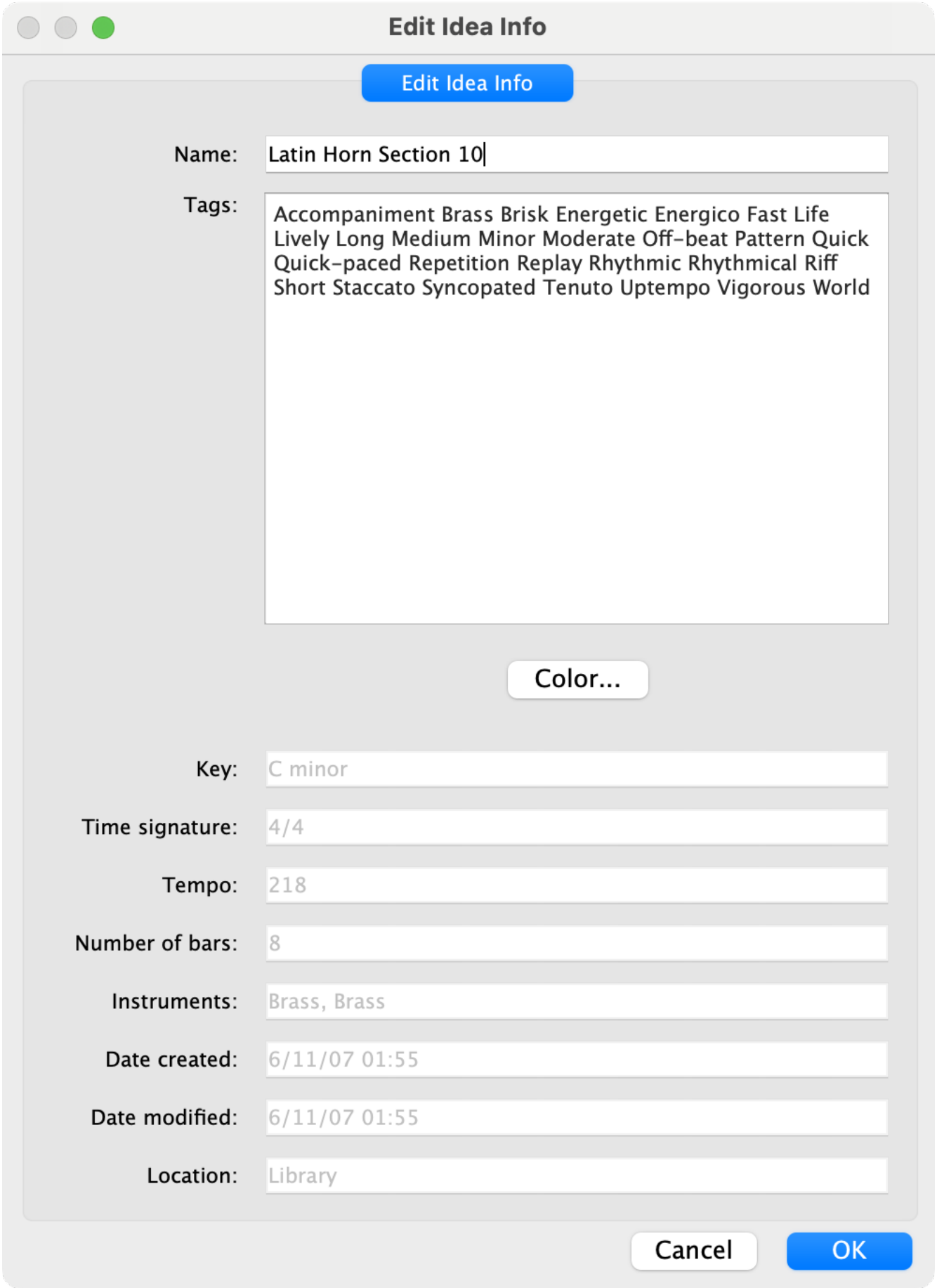
If you never want to see ideas from the library when working on a specific score (for example, if you are preparing a lesson for your students in which they should be allowed to work only with a set of ideas determined by you and saved within the score itself), switch on **`Show ideas from this score only`** on the **`Info`** tab of the Ribbon's **`File`** tab.

When this option is switched on, the **`Library`** button in the Ideas panel is switched off and disabled, so that only those Ideas saved in the score itself will be visible when working on that score.

Editing an Idea

You can edit both the music and the tags of ideas.

To edit an idea's tags, select it in the Ideas panel, then click the **`Edit Idea Info`** button at the bottom of the window, or right-click and choose **`Edit Idea Info`** from the context menu. The following dialog appears.


Edit Idea Info
Edit Idea Info
Name:
Latin Horn Section 10
Tags:
Accompaniment Brass Brisk Energetic Energico Fast Life Lively Long Medium Minor Moderate Off-beat Pattern Quick Quick-paced Repetition Replay Rhythmic Rhythmical Riff Short Staccato Syncopated Tenuto Uptempo Vigorous World
Color...
Key:
C minor
Time signature:
4/4
Tempo:
218
Number of bars:
8
Instruments:
Brass, Brass
Date created:
6/11/07 01:55
Date modified:
6/11/07 01:55
Location:
Library
Cancel
OK

You can edit the idea's **Name** and **Tags** by typing into the boxes provided. To change the background color of the idea, click **Color** and choose the color from the picker that appears.

You can also see all the automatic tags that Sibelius has created in this dialog, though you can't edit them; they are automatically updated if you edit the music in the idea.

To edit the music in an idea, select it in the Ideas window, then click the **Edit Idea** button at the bottom of the window, or right-click and choose **Edit Idea** from the context menu.

A new window or tab will appear, as if you had opened another score or part. Your idea is shown in Panorama ("Document View" on page 746), and you can edit it just like any other music.

When you have finished editing your idea, save it by typing **Control+S** *or* **Command+S**, then close the tab or window by typing **Control+W** *or* **Command+W** to return to your original score.

If you want to discard any unsaved changes in your idea, close the tab or window, then click **No** when asked if you want to save your changes.

Where Ideas Are Saved

An idea can be saved either in the current score, or to the library. When an idea is saved in a score, it can only appear in the Ideas panel when that score is open, and when the **Score** button is switched on. When an idea is saved in the library, it can appear in the Ideas panel when any score is open, provided the **Library** button is switched on.

By default, when you capture an idea, it is added to your current score, which means that it is available only to that score, unless you select it and click **Add to Library** in the Ideas panel. If you would prefer all your ideas to go directly to the library instead, set **Add captured ideas to Library** on the **Ideas** page of **File > Preferences**.

The library is a big repository of ideas you may want to keep for use in many different scores, rather than a single score; it is also where all the built-in ideas are saved; if you don't want to see them, and only want to see your own ideas in the library, switch off **Show built-in ideas**. (This also speeds up the time it takes Sibelius to load by a few seconds.)

The built-in ideas are saved inside the Sibelius program folder (Windows) or application package (Mac) and you shouldn't interfere with them. Ideas that you save to the library yourself are saved in a folder called **Ideas** in your user account's application data folder, but you should never need to interfere with these files directly (see "User-Editable Files" on page 20), because Sibelius has built-in features to import and export them for sharing them with other users.

Sharing Ideas

If you want to share your ideas with others, there are two ways to achieve this: either save the ideas you want to share to a specific score, and then distribute that score (this is useful for setting projects for students—see "Using Ideas in Your Teaching" on page 164); or export a selection of ideas as an **.ideas** file that can be imported into someone else's ideas library.

To save ideas to a score, select the ideas you want to travel with the score and click the **Add to Score** button at the bottom of the Ideas panel, or right-click and choose **Add to Score** from the context menu. You can only select multiple ideas at once if you're using the detailed view of the Ideas window, so you may find that most useful for this kind of operation. Check that the right ideas are in the score by switching off the **Library** button in the Ideas panel, which will then only show those ideas saved in the score.

To export a selection of ideas, you need to be using the detailed view of the Ideas window. Select the ideas you want to export in the usual way—using **Shift**-click to select a continuous range of ideas from the list, or **Control**-click *or* **Command**-click to select multiple ideas dotted around the list—then click the **Export** button at the bottom of the window, or right-click (Windows) *or* **Control**-click (Mac) and choose **Export**

from the context menu. You will be prompted for a filename and a location to save the ideas; when you click **Save**, a **.ideas** file is saved to your chosen location. You can then send that **.ideas** file to somebody (for example, by email).

Importing Ideas

To import ideas into your library, switch to the Ideas window's detailed view, then click **Import**. You are prompted to choose the **.ideas** file you want to import; click **Open** and a dialog appears, allowing you to specify whether the incoming ideas should be added to the library or to one of the scores you currently have open.

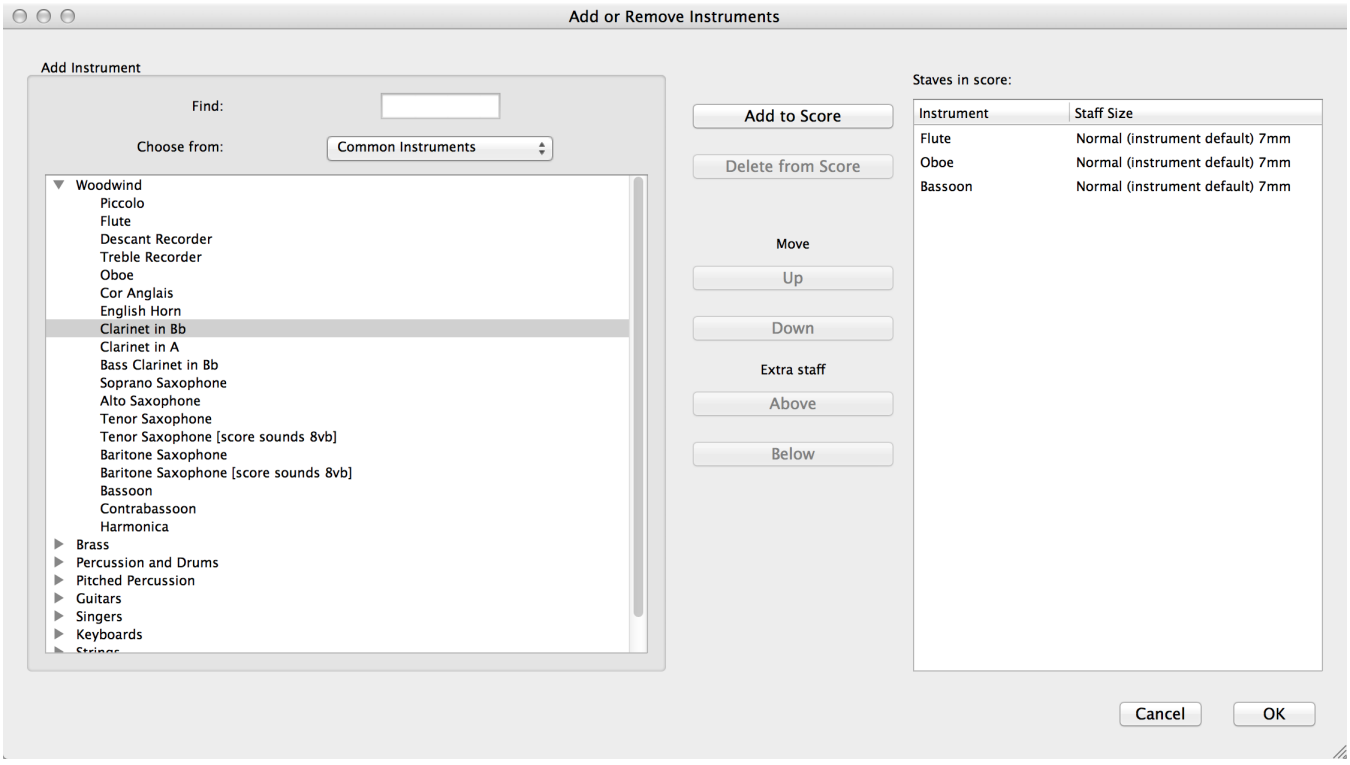
Instruments

Instruments or Staves?

In Sibelius, an instrument is one or more staves with a single name appearing at the left. So a piano with two staves counts as one instrument because its name only appears once, between the staves. This also means that Violin 1 counts as one instrument, even though there will typically be many violinists. Even if Violin 1 is divide onto two staves, the name Violin 1 still only appears once between them, so it's still only one instrument as far as Sibelius is concerned. Singers are also instruments. If there is a single percussion staff, it counts as just one instrument, even though it may be used for snare drum, cymbals, tom-toms, and so forth. simultaneously.

Creating Instruments

At any time you can create an instrument that isn't already in your score—just choose **Home > Instruments > Add or Remove** (shortcut **I**).



This is the same as the dialog you get if you click the **Change Instruments** button during the creation of a new score.

The dialog is split into two halves: the left half is for choosing new instruments to add to the score, and the right half shows you the staves already in the score and lets you delete them, reorder them, and add extra staves to existing instruments.

To add a new instrument, you can either browse through the list of instruments (which is fun) or find the one you want by name (which is fun *and* quick).

To find an instrument, type the first few letters of its name into the **Find** box at the top left-hand corner of the dialog. As you type, instruments whose name matches what you have typed are shown in a drop-down list: when you see the one you want, use the **Down Arrow** key to select it in the list, and press **Return** to go right to it in the list of instruments below.

To browse for an instrument instead:

- Set the **Choose from** list to the option that most closely matches the kind of ensemble you're writing for, because different ensembles contain different instruments and often in a slightly different order:
  - **All instruments** lists all 600-odd instruments Sibelius knows about.
  - **Common instruments** omits esoterica like flageolets and bass viols.
  - **Band instruments** includes all the instruments you would find in drum corps, marching, military, brass or wind bands.
  - **Jazz instruments** lists all the instruments you typically find in jazz combos and big bands.
  - **Orchestral instruments** has all the woodwind, brass, percussion and strings you'd normally find in an orchestra.
  - **Rock and pop instruments** has guitars, keyboards, singers, and so on.
  - **World instruments** lists ethnic instruments by geographical region.
- Choose the instrumental family from the **Family** list, for example, woodwind, brass, strings, and so on.
- Select the instrument you want to add from the **Instrument** list.

Whether you selected the instrument by finding or by browsing, now you need to actually add it to the score:

- Click **Add** to add it to the **Staves in Score** list, where it will appear with a **+** before its name, to indicate it's new. It is listed in the position in which it will appear in the score when you click **OK**. You can add several adjacent instruments quickly by dragging down the **Instruments** list with the mouse before clicking **Add**.
- If you change your mind, you can select a staff in the **Staves in Score** list and click **Delete from Score** to remove it.
- You can also select a staff and use the **Up** and **Down** buttons to move it in the vertical order. All staves of a single instrument (for example, both staves of a piano or harp, or all Violin I staves) always move together.
- To set the staff size for any instrument independently of other instruments, select the desired staff size (Normal, Medium, Small, and Extra-Small) from the pop-up menu in the Staff Size column for that instrument.
- When you click **OK**, Sibelius makes all the necessary changes to the score, adding, removing, and/or reordering staves. If the instruments you are adding to your score would make the page too crowded, Sibelius offers to change the staff or page size to make the music better fit the page: click **Yes** to accept Sibelius's automatic adjustment, or **No** to leave the layout as it is (you can always go to **Layout > Document Setup** later on to change the staff or page size yourself).

You can also use this dialog to add extra staves to existing instruments in your score—see "Multi-Staff Instruments" on page 175 in "Staves" on page 175 for more details. When you add a new instrument to your score, Sibelius automatically creates a dynamic part for that instrument too—"Working with Parts" on page 703.

Deleting Instruments

To delete instruments, choose **Home > Instruments > Add or Remove**, select the staff or staves you want to delete from the **Staves in Score** list, and click **Delete from Score**; or alternatively, select them throughout the score as a passage by triple-clicking in the score, and press **Delete**.

In either case, you will be prompted that this will also delete all music on them; if you want to proceed, click **Yes**, then click **OK** to close the dialog. As with adding instruments to the score, if you delete enough instruments that pages in your score would look either too empty or too full, Sibelius will offer to change the staff or page size to make the music better fit the page: click **Yes** to accept Sibelius's automatic adjustment, or **No** to leave the layout as it is.

System Separators

System separators are thick double lines drawn between systems, normally at the left-hand side, to make the format clearer. Right system separators (drawn at the right margin) are very rarely required but, true to Sibelius's unrelenting comprehensiveness, are nonetheless available should you hanker after them.

You can switch system separators on or off using **Draw left/right separator** on the **Instruments** page of **Appearance > House Style > Engraving Rules**. You can also set the minimum number of staves a system should have before the separators will appear, and the distance of the separators from the margin.

Because this option is copied into parts, you can also use it to control automatically which parts have separators; for example, if you want them to appear only in complex percussion parts containing (say) 3 or more staves, you can set the minimum number of staves to 3 in the score, and all the parts will also get the same setting.

Instrument Ranges

Sibelius can draw notes in shades of red if they're too high or low for an instrument's range (switch on **View > Note Colors > Notes out of Range**—"Invisibles, Magnetic Layout, and Note Colors" on page 752). Each instrument has two ranges: the "professional" range, and the "comfortable" range, both of which you can adjust.

The professional range, generally speaking, defines the absolute highest and lowest notes playable on a particular instrument; notes outside this range are colored bright red. The comfortable range defines the highest and lowest notes that a typical non-professional player routinely uses; notes outside this range but within the professional range are colored dark red.

Of course, most instruments do not have a clearly-defined range (think of singers, for example). Commonly used optional adaptations to instruments, such as the double bass low C string, the flute low B and piano high C (as opposed to A) tend to be included in the professional range but not the comfortable one.

If you want to adjust the ranges of instruments in your score, see "Edit Instruments (Sibelius Ultimate Only)" on page 185.

Standard Instrument Orders

Different kinds of music use standard vertical orders in which instruments usually appear. For example, in orchestral music, woodwind foes at the top, followed by brass, percussion, singers, keyboards, and strings. Within each section the order is standard too, as shown on Sibelius's Add or Remove Instruments dialog.

There are a few exceptions to these standard orders:

- Music where a soloist is predominant and so goes on the top staff.
- Percussion: the order of instruments within the percussion section can vary from score to score.
- Music for two orchestras, choirs, and such.

Transposing Instruments

Sibelius takes care of all the complications surrounding transposing instruments for you:

- You can input music either at transposed pitch or at sounding (concert) pitch. To switch instantly between the two representations at any time, click **Home > Instruments > Transposing Score** (shortcut **Control+Shift+T** *or* **Command+Shift+T**).
- When copying music between transposing instruments, Sibelius automatically transposes the music as necessary so that it always *sounds* the same. This saves big headaches when copying (say) from Clarinet in A to Horn in F.
- When you look at a part for a transposing instrument from a sounding pitch score, you don't even need to think about transposing the part—Sibelius does it for you automatically.
- You can input music from a MIDI keyboard either by playing how it sounds or how it's written—for example, you can play transposed parts into Sibelius to produce a combined sounding pitch score. Just set **Input pitches** to **Written** in the **Note Input** group of the Ribbon's **Note Input** tab.

Accidentals and Key Signatures for Transposing Instruments

Sibelius will, by default, notate transposing instruments correctly using appropriate accidentals for the remote key. If you had, say, an A flat written for alto saxophone in F major and then switched on transposing score, Sibelius would correctly notate that note as F natural in D major.

In key signatures that change sign when transposed, potential problems with enharmonic spelling can arise. For example, a score in F sharp major with a part for clarinet in B flat would end up in A flat major when transposed. Under normal circumstances Sibelius would only need to transpose notes up by a major 2nd for the clarinet in B flat, but here the transposition degree changes to a diminished 3rd (for example, F sharps become A flats as opposed to G sharps).

Sibelius has an option to take care of this rather mind-bending detail automatically for you: switch on **Adjust note spelling in transposing instruments in remote keys** on the **Clefs and Key Signatures** page of **Appearance > House Style > Engraving Rules**.

Normally this option should be switched on, but if your score contains special-case spellings that you would not write under normal circumstances, you may find that switching off this option remedies problems in the resulting transposition. For example, an A double-flat on a clarinet in B flat in F sharp major does not transpose nicely up a diminished 3rd. (It would become C *triple*-flat, so rarely used that there is currently no accepted standard as to how this should actually be notated.)

In the situation where a transposing instrument's part could be written using either sharps or flats, Sibelius allows you either to use the key signature resulting from transposing the concert pitch key, or to simplify the key signature using its enharmonic equivalent.

By way of example, consider a piece in B major that has a part for Clarinet in B flat. The composer may wish to write that part in C sharp major using seven sharps, or simplify the key signature to D flat major as it has only five flats. By default, Sibelius will simplify remote key signatures when this happens. However, if you wish to use the unsimplified form, switch off **Respell remote key signatures in transposing score** on the **Clefs and Key Signatures** page of **Engraving Rules**.

Multiple Players and Divisi...

Wind instruments frequently use two or more numbered players, for example, Trumpets 1, 2 and 3. Strings often divide onto two staves ("divisi") or sometimes onto several staves numbered by string desks. Choral staves frequently divide onto two staves (semichorus or Dec and Can). There are two ways to handle these

situations, depending on the case:

...easy case

If your score is consistent throughout as to which players use which staves, then there's no problem. For instance, if all three trumpets in a score are always on the same staff, just create a single Trumpet instrument and rename it (say) "Trumpets 1.2.3" at the start.

Similarly, if trumpets 1+2 are always together on one staff and trumpet 3 always has a separate one, just create two separately-named instruments (called "Trumpet 1.2" and "Trumpet 3"), or else create a single instrument ("Trumpets") and add a second staff to it.

...more complex case

Complications only arise if players hop around from staff to staff mid-score, because then you'll want to change the names at the left-hand side mid-score.

For instance, all three trumpets may play in unison on a single "Trumpets 1.2.3" staff in some places, they may divide onto two staves ("Trumpets 1.2" and "Trumpet 3") elsewhere, and in complex passages they may even split onto three separate staves.

Because the name at the left-hand side will need to change mid-score, you should create a separate Trumpet instrument for every different name that you want to use—so in a complex score for three trumpets you might create five instruments called Trumpets 1.2.3, Trumpets 1.2, Trumpet 1, Trumpet 2 and Trumpet 3. Then write the music on the appropriate staff, and hide the spare staves when not in use ("Staves" on page 175).

Indicate where the staves divide or join, or where the players change, using the Technique text style to write (for example,) "1.2" or "a 2" or "div." or "unis."

Where the number of staves changes, you should put a system break, otherwise you will find partially-used staves appearing, which looks odd.

If you want to produce separate parts for individual players, "Extracting Parts" on page 715.

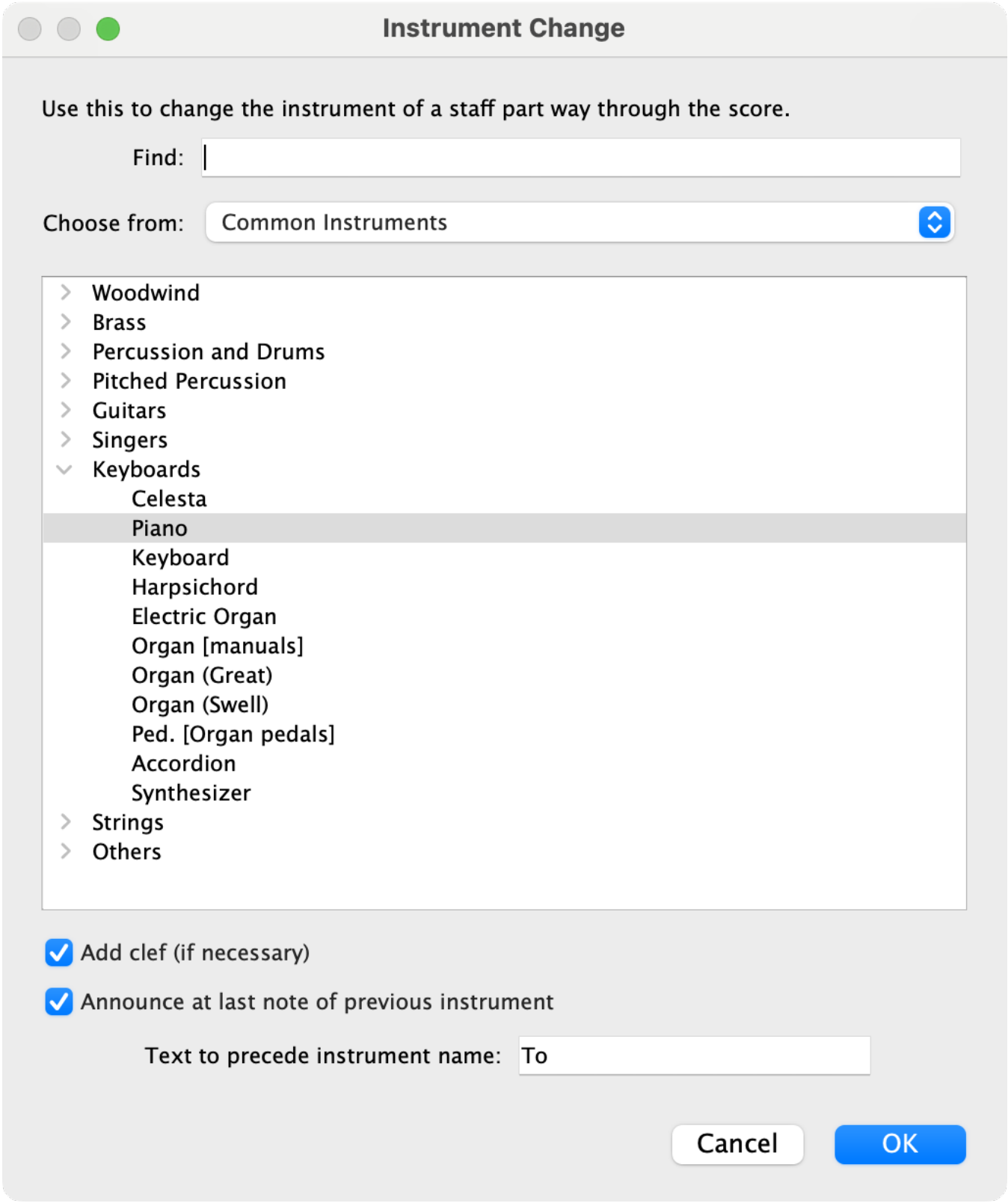
Doubling Instruments

Doubling instruments are two or more instruments played by the same person. In nearly all cases, you should use **Home > Instruments > Change** wherever the player changes instrument (see below).

One possible exception is for unpitched percussion, for example, triangle, snare drum and bass drum on the same staff. This is discussed in detail in "Percussion" on page 390.

Instrument Changes

Sibelius makes it easy to change instruments at any point along a staff using **Home > Instruments > Change**. First consider whether you want the instrument change to take effect up until the end of the score (or up to an existing instrument change later in the score), or only temporarily for a specific passage.



- To change instrument temporarily, first select the passage for which you want the instrument change to take effect; Sibelius will automatically revert to the original instrument at the end of the selection.
- To change instrument permanently, select a single note after which you want the instrument change to take effect, or make no selection (in which case you can click to place the instrument change in a moment).

- Once you have selected where you want the instrument change to begin, and optionally where you want it to end, choose **Home > Instruments > Change** (shortcut **Control+Alt+Shift+I** *or* **Command+Option+Shift+I**). The dialog shown above appears.
- Just like when you're choosing instruments to add to your score, you can either type the instrument's name to find it, or browse through the list to find it. Choose the instrument you want to change to, then set the two extra options as follows:
  - If **Add clef (if necessary)** is switched on, Sibelius will create a clef change at the point where the instrument change occurs, if the clef of the new instrument is different to that of the original instrument.
  - If **Announce at last note of previous instrument** is switched on, Sibelius will create a warning, "To [instrument]", at the start of the rests preceding the change. If you want Sibelius to use a word other than "To" before the instrument's name in the warning, change **Text to precede instrument name**.
- Now click **OK**. If you didn't have a selection before you opened the dialog, your mouse pointer will now be blue, and you can click in the score to place your instrument change; otherwise, Sibelius automatically creates the instrument change (or changes) at the selection.

Sibelius always does the following for you when you create an instrument change:

- Changes the playback sound of the staff as appropriate.
- Changes the instrument name on subsequent systems (which you can edit if you wish). If you don't want the instrument name to change, choose **Appearance > House Style > Engraving Rules**, go to the **Instruments** page, and switch off **Change instrument names at start of system after instrument changes**.
- Writes the name of the new instrument above the top of the staff where it starts playing (you can edit this in place if you wish, or change the default instrument change name in **Edit Instruments**—"Edit Instruments (Sibelius Ultimate Only)" on page 185).
- Changes the transposition of the staff, if appropriate (for example, if switching from a Bb to A clarinet), showing an appropriate change of key signature if **Home > Instruments > Transposing Score** is switched on.
- Changes the staff type, if appropriate (for example, number of staff lines, tab or normal notation, and so on).

The pictures below show how instrument changes appear in your score, in this case when changing from Clarinet in Bb to Alto Saxophone (in Eb). On the left, **View > Invisibles > Hidden Objects** is switched on (so you can see exactly where the instrument changes as a gray rectangle), and **Home > Instruments > Transposing Score** is switched off (for example, the music is in sounding pitch); on the right, **Transposing Score** is switched on.

When you switch **Transposing Score** on or off, note that the instrument change may take up more or less space. If you find the spacing looks odd, try selecting the affected bars and choosing **Appearance > Reset Notes > Reset Note Spacing** (shortcut **Control+Shift+N** *or* **Command+Shift+N**).

Editing Instrument Changes

You can move the instrument change along the staff by dragging either the gray rectangle or the key signature to the left or right, or using the **Left Arrow/Right Arrow** keys. If a clef change was created alongside the instrument change, note that it will not move when you move the instrument change itself—they are separate objects. (This also means that if you delete the instrument change, the clef will remain, and vice versa.)

The text marking above the instrument change can be moved independently of the instrument change itself, by selecting it and moving it with the mouse or arrow keys.

You can edit the text by double-clicking it, just like any other text object; you can also hide the text by selecting it and choosing **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**).

You can also copy, paste and delete instrument changes just like any other object in Sibelius.

Instrument Changes and Dynamic Parts

By default, instrument changes created in the full score will appear in dynamic parts, but you can delete them in the parts if you want to without affecting the full score. Instrument changes you create in dynamic parts, conversely, will not appear in the full score. This lets you create multiple dynamic parts for different instruments or different transpositions—see "Parts in Different Transpositions" on page 710.

Staves

To move or align staves, see "Staff Spacing" on page 651.

Creating Staves

To create a staff for a new instrument, choose **Home > Instruments > Add or Remove** (shortcut **I**)—"Instruments" on page 168.

Multi-Staff Instruments

Many instruments can have more than one staff:

- Keyboard instruments—left hand and right hand
- Wind instruments—when there are several players
- Percussion—for example, celesta, complicated marimba writing
- Singers—sometimes when divided
- Strings—often when divisi

To add another staff to an instrument:

1. If you want to add a staff throughout the score, make sure you have nothing selected; if, on the other hand, you want the new staff to appear only from a certain point in the score, select the bar at which you want it to start.
2. Choose **Home > Instruments > Add or Remove** (shortcut **I**).
3. In the **Staves in score** list, select the staff next to which you want to add a new staff.
4. Click **Above** or **Below**.
5. Click **OK**.

You can add further staves in the same way. A single instrument can have any number of staves, though you will seldom need more than two or three. If the number of staves used for an instrument changes throughout your score, you may need to adjust some playback settings—"Working with Playback" on page 536.

All of an instrument's staves share its name, which is vertically centered on the staves.

Ossias

An ossia is a small bar or so of music above a normal-sized staff to show an alternative way of playing something. Ossias are incredibly easy to create with Sibelius:

1. Select the passage you want to create an ossia above, for example, click a bar (you can select just a few notes, if you like; it doesn't have to be a whole number of bars).
2. From **Home > Instruments > Ossia Staff**, choose **Above**, or **Below**.

   The ossia bar(s) automatically appear, already made small for you..
3. Now you can copy the music from the original (with **Alt**-click *or* **Option**-click) and amend as necessary to make your ossia.

What creating an ossia really does is to create a small staff above/below the selected one, with instrument changes before and after the ossia to hide the staff lines on either side of it. You can drag these instrument changes to adjust the width of the ossia.

Creating an ossia this way always creates an extra staff. If you create two ossias on the same system using the method described above, you will find it difficult to line them up, because Sibelius will have created a second extra staff above the selected one. Instead, create the second ossia using an instrument change to whatever instrument the ossia belongs to, then back to **No instrument (hidden)** at the end ("Instruments" on page 168).

Systems Indented at the Left-Hand Side

Systems are automatically indented as necessary to fit in full instrument names, for example, at the start and at new sections. You can also indent the first staff of parts automatically—"Working with Parts" on page 703.

To indent any system manually, drag the initial barline (to the left of the clef) or the leftmost end of the staff rightwards.

The indent is set for that particular barline only, so to keep the format the same you're recommended to put a system or page break at the end of the preceding system, if there is one. (If you don't do this, then if that barline ends up in the middle of a system Sibelius will put a gap before it to produce a divided system, like a coda—which is ingenious but may come as a surprise.)

To reset the indentation of a staff that you have dragged, select the initial barline or the leftmost end of the staff and choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**).

Systems Indented at the Right-Hand Side

It is occasionally useful to be able to make a system stop short of the right margin, for example, for music examples, worksheets or exam or test papers. To do this:

- First, it's a good idea to force a system break after the bar that will be at the end of the shortened system, by selecting the barline and typing **Return** (on the main keyboard).
- Now switch on **View > Invisibles > Handles**, which makes finding the handle you need to use easier.
- Select the gray handle that is drawn just to the right of the barline at the right-hand side of the system. The handle turns purple to show that it's selected.
- Drag the handle leftwards, or use the shortcuts **Left Arrow/Right Arrow** (with **Control** *or* **Command** for larger steps), to increase the right-hand indent for that system. You can now switch **View > Invisibles > Handles** off again.

To reset a system to its default width, select the handle and choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**).

Hiding Staves

There are two ways of hiding staves in Sibelius, each with very different purposes:

- If you want to hide staves with music on them temporarily, for example, when editing scores for large ensembles and want to work on particular staves without being distracted by all of the others, or if you want to prepare a special version of your score with hidden staves which play back, use **Layout > Focus on Staves**—"Focus on Staves (Sibelius Ultimate Only)" on page 656.
- If, on the other hand, you want to hide staves that have no music on them, to save space on the page and make your score easier to read, use **Layout > Hiding Staves > Hide Empty Staves**—read on.

Usefully, Sibelius shows you where staves are hidden in your score by drawing a dashed blue line across the page if **View > Invisibles > Layout Marks** is switched on—"Breaks" on page 668.

Save Trees — Hide Empty Staves

If a staff only contains bars rest, you can hide it from that particular system, as is done in large scores:

- Double-click the staff to select it all (or select several staves as a passage).
- Choose **Layout > Hide Empty Staves** (shortcut **Control+Alt+Shift+H** *or* **Command+Option+Shift+H**).

You can also do this to several staves, or a passage lasting as many bars as you like, or even to the whole score. Staves will be hidden only on systems where they have no music, or where all the music is hidden (for example, cue passages).

To hide empty staves throughout the score, choose **Home > Select > All** (shortcut **Control+A** *or* **Command+A**) and choose **Layout > Hide Empty Staves**—all unused staves throughout the score will disappear and the whole score will instantly reformat to fit on fewer pages, possibly saving several grateful trees.

When using **Hide Empty Staves**, if you include keyboard staves then you may end up with just one hand hidden, which looks odd. So either check the keyboard part afterwards and re-show the hidden keyboard staff if this occurs, or (if, say, you're hiding staves throughout a score and can't be bothered to check the keyboard staves afterwards) don't include keyboard staves when hiding staves.

You can't, of course, hide the only staff in a system, since there has to be at least one staff to show that there's a system there at all. If you want actually to delete all the bars from a single staff, you should instead select the bars as a system passage and press **Delete**.

Show Hidden Staves

To re-show staves that you've previously hidden using **Hide Empty Staves**:

1. Click a bar where you want to show the staves.
2. Choose **Layout > Show Empty Staves** (shortcut **Control+Alt+Shift+S** *or* **Command+Option+Shift+S**).
3. In the dialog that appears, click **OK** to show all hidden staves, or select the particular staves you want to show.

This shows staves that were hidden using **Hide Empty Staves** (because they contain no music), but it doesn't show:

- Staves that were hidden using an instrument change to **No instrument (hidden)**—to make these reappear, use another instrument change to revert to the original instrument.
- Staves that were hidden using Focus on Staves—to make these reappear, switch off **Layout > Focus on Staves**.

Deleting Staves Permanently

If you want to get rid of a staff (and any music on it) permanently, choose **Home > Instruments > Add or Remove** (shortcut **I**), select the staff (or staves) you want to delete from the **Staves in Score** list, and click **Delete from Score**, then click **OK**. Alternatively, you can triple-click on a staff in the score to select it throughout, then press **Delete**.

Staff Size

The staff size determines the size of everything in the score. If you double the staff size, all text, lines and so on will double too. If your score looks too cramped or spaced out, you can alleviate this by changing the staff size; "Document Setup" on page 646.

Naming Staves

Staves are named when you add instruments to the score. You can rename staves by double-clicking on the existing name. You can also add custom names to existing named or unnamed staves. To do so, double-click just to the left of the staff and type the text you want. To see a dotted-rectangle to the left of the staff where you can double-click to rename a staff, enable **View > Invisibles > Hidden Objects**; "Invisibles, Magnetic Layout, and Note Colors" on page 752

Staff Sizes for Individual Staves

To set the size of any staff independently of other staves, choose **Home > Instruments > Add or Remove**, select the **desired staff** size from the pop-up menu in the Staff Size column (Normal, Medium, Small, or Extra-Small) for the staff you want to change, then click **OK**.

You can adjust the Engraving Rules for Staff Sizes on the **Staves** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** or **Command+Shift+E**).

Staves with Gaps

Penderecki, Stockhausen and some other contemporary composers like to have no staff lines in bars where an instrument isn't playing. This gives scores a scrap-book (sometimes called "cut-away") look, with passages of music dotted about on the page. In choral music, preces and responses are often written similarly.

This is easy to do this in Sibelius using instrument changes, as follows:

- First, preferably switch on **View > Invisibles > Hidden Objects** (shortcut **Alt+Shift+H** *or* **Option+Shift+H**) if it's not already switched on; instrument changes will now appear as gray rectangles (with this option switched off they don't appear at all!).
- Select the passage of music during which you want the staff lines to disappear: for example, if you want them to disappear at the start of a bar, select that bar; if you want them to disappear after a particular note, select that note. Extend the selection to the point at which you want the staff lines to reappear again using **Shift+Right Arrow** (hold **Control** *or* **Command** to extend by whole bars).
- Choose **Home > Instruments > Change**. In the dialog that appears, set **Choose from** to **All instruments**, then select **Other > No instrument (hidden)** from the list of instruments.
- Click **OK** and Sibelius creates two instrument changes: at the start of the selection it creates an instrument change to **No instrument (hidden)**, hiding the staff lines; and at the end of the selection it creates an instrument change back to the original instrument.
- In case Sibelius didn't position either instrument change precisely to your liking, you can select the gray instrument change rectangle and nudge it left and right with the **Left Arrow/Right Arrow** keys (with **Control** *or* **Command** for larger steps), or drag it with the mouse.

Creating an Incipit

Although the incipit of a piece of music must strictly speaking refer to its first few notes, incipits occur in many types of scores, typically as a short fragment of music preceding the first full system, often indented both at the left- and right-hand sides of the page.

Incipits can represent a number of things: for example, a plainsong tone preceding a choral movement; a chart showing which handbells are used in a composition; or even a riff or collection of chord symbols used in a specific pop song.

Regardless of its content, you can create any kind of incipit like this:

- Add a suitable extra instrument to your score (for example, **treble staff** from the **Others** family).
- Write the required music for the incipit.
- Indent the staff at the left- and right-hand sides (see "Systems Indented at the Left-Hand Side" on page 176 and "Systems Indented at the Right-Hand Side" on page 176).
- Use **Layout > Hiding Staves > Hide Empty Staves** to hide all the other staves on the first system (see "Save Trees — Hide Empty Staves" on page 177).
- Use **Text > Numbering > Bar Number Change** to create a bar number change to bar 1 at the start of the second system, so that the piece itself starts with the correct bar number.

Creating Prefatory Staves

Prefatory staves are commonly used in modern performing editions of early music, and typically show the original clef, key signature, time signature for each staff; they may also show the first note on each staff, written in its original note value and at the appropriate position for the original clef.

Unlike an incipit, which typically appears as a single staff above the first full system of music, prefatory staves occur at the start of the first system, with a gap between the prefatory staves and the first full bar of music. To create prefatory staves:

- Input the prefatory music into the first bar of the score (which you will probably need to input as an irregular bar), using notes and/or symbols.
- Select the barline at the end of the prefatory bar, and choose **Layout > Breaks > Split System**. This repeats the clefs, bracketing and so on at the start of the second bar. To close up the gap after the incipit, select the barline after the gap and choose **Appearance > Design and Position > Reset Position**.
- Select the barline before or after the prefatory bar and open the **Bars** panel of the Inspector; here you can adjust whether clefs, key signatures, brackets and the barline itself will appear. Change **Gap before bar** to adjust the size of the gap after the prefatory staves from this panel.
- When creating the new clefs and key signatures in the first bar proper, remember to switch on **Hide**, and for time signatures, remember to switch off **Allow cautionary**.
- Finally, use **Text > Numbering > Bar Number Change** to create a bar number change to bar 1 at the start of the first full bar of music, so that it starts with the correct bar number.

Comparing Two Staves

If you need to compare two staves in the same file to determine any differences between them, use the **Review > Plug-ins > Analysis > Compare Staves** plug-in—see "Compare Staves" on page 738.

Staff Filters
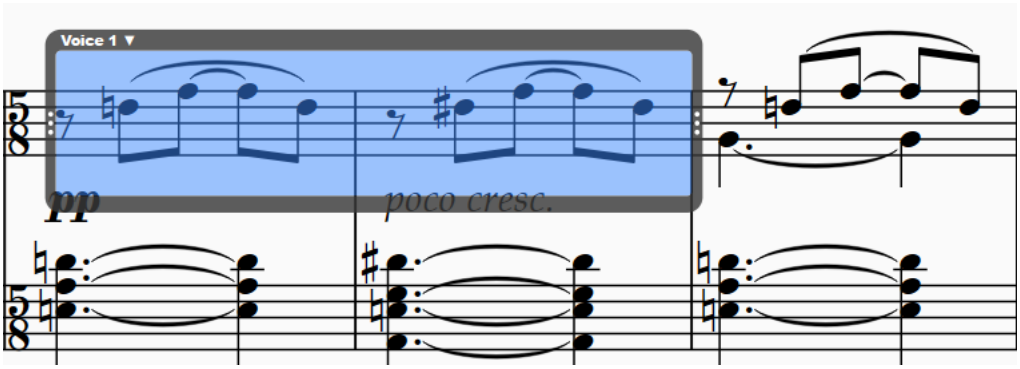
Staff Filters are analogous to visual filters that one might put over a camera lens, such as a "red light filter" that lets red light pass through and appear within a photo. Inside Sibelius, a Staff Filter, such as a Voice 1 Staff Filter, allows all of the musical data from Voice 1 to pass through the filter and appear on the score. By

extension, adding a Voice 1 filter becomes a very effective way of hiding any objects that are not in Voice 1.

Staff Filters (Sibelius Ultimate Only)

Sibelius Ultimate provides Staff Filters that let you focus on specific voices or players on a staff. This is analogous to visual filters that one might put over a camera lens, such as a "red light filter" that lets red light pass through and appear within a photo. For example, a Voice 1 Staff Filter shows only the musical data from Voice 1 in the selection, hiding any objects that are not in Voice 1.

The name of the selected filter is displayed in the upper-left corner of the frame.



Staff Filter Options

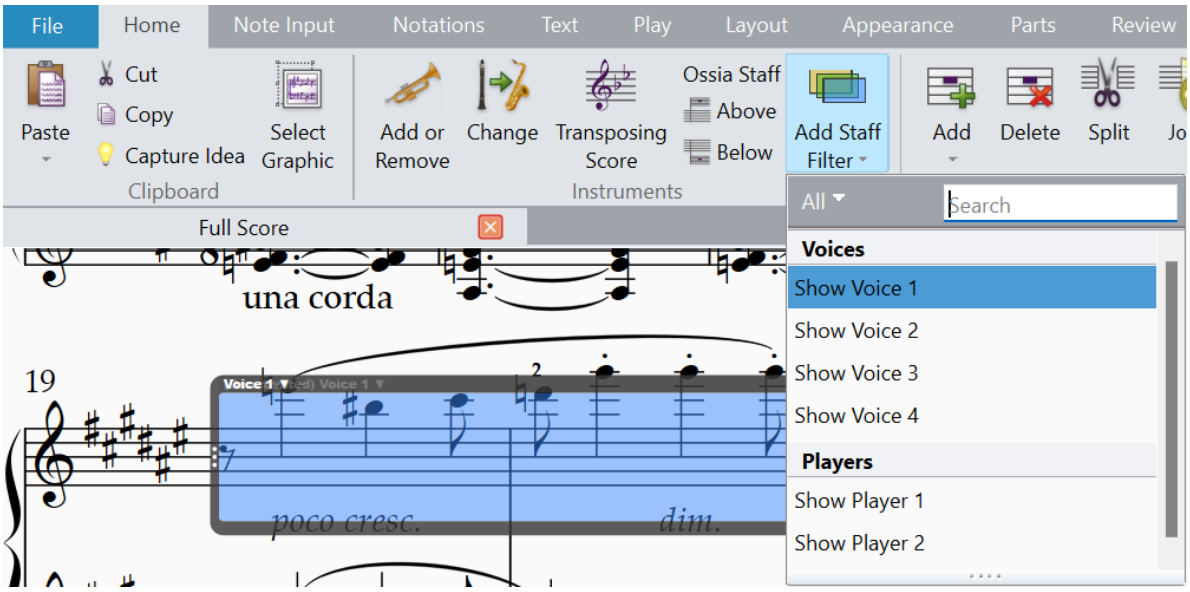
The options available for staff filtering vary depending on the selected staff content. The following lists all possible types of staff filters.

- Voices: Voices 1–4
- Players: Players 1–2

Adding Staff Filters

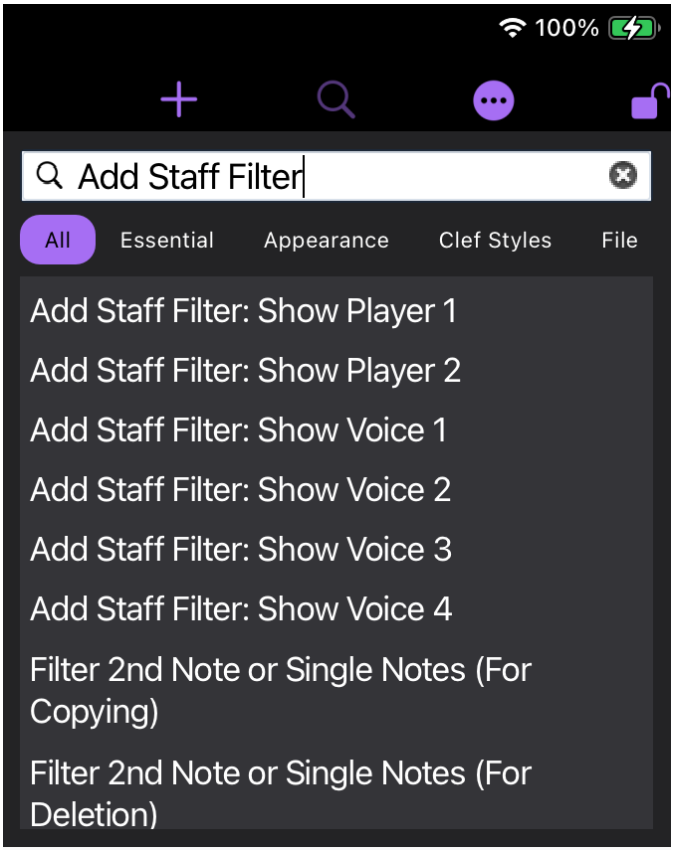
To add a Staff Filter:

1. Make a passage selection on a staff.
2. Do one of the following:
   - Choose the desired filter from **`Home > Instruments > Add Staff Filter`** (Mac and Windows only).



Add Staff Filter on Windows

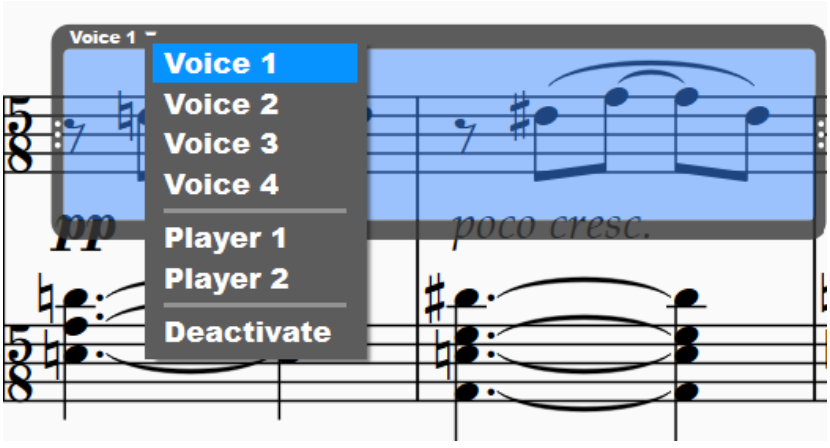
- Or enter "Add Staff Filter" in the Command Search (all platforms). On Sibelius for mobile, select the desired filter type from the Command Search results.



Add Staff Filter on iPad

Filter Type Indicator/Selector

Click the name of the selected filter in the upper-left corner of the filter frame and select a different filter
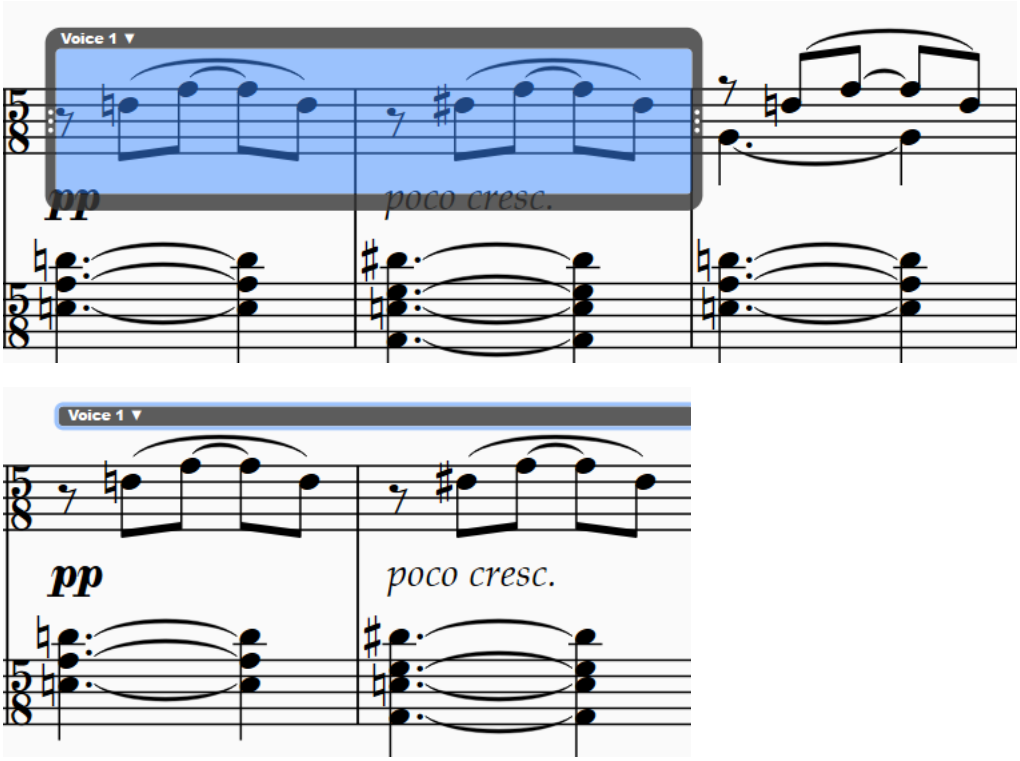


Notes spaced under staff filters act as though they are hidden

Working with Staff Filters

When starting from a range selection, slurs and articulations are only added to notes that are shown (they will not be applied to notes that are either filtered out using a Staff Filter or are hidden). This lets you work freely on music in a part knowing that notes on the same stave in another player are not affected.

To collapse or expand a Staff Filter frame:

- Click anywhere in the Staff Filter frame.



- Click the gray bar over the passage to expand the Staff Filter.

To resize the selection of the filter:

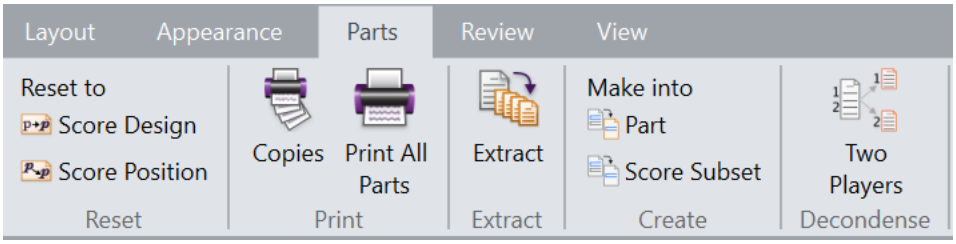
- Click and drag either side of the filter frame and drag left or right.

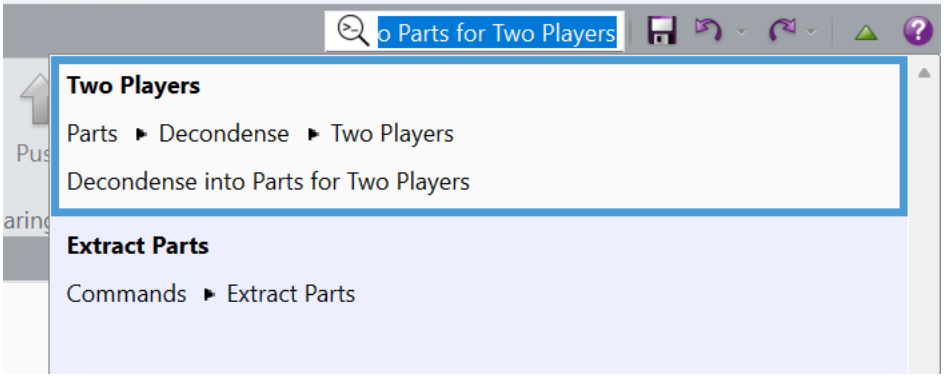
Decondensing Staves with Staff Filters

One of the main use cases for Staff Filters is to "show" score data in one view while "hiding" it in another, as would be the case for a condensed "two-player" staff in the full score and decondensed individual parts.

To decondense into Parts for Two Players:

1. Make a range selection on any condensed staff (for example, a staff with more than 1 player) in the full score.
2. Choose the **`Decondense`** command (**`Parts > Decondense > Two Players`**) or in the Command Search.





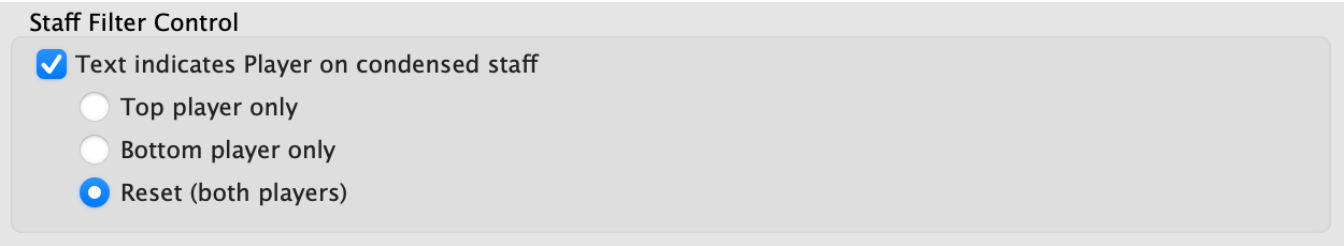
Sibelius creates two new Dynamic Parts for the selected staffand automatically applies Staff Filters to the new parts. To view a Staff Filter, select a bar, and click on the gray line (collapsed Staff Filter) that appears above the passage. Staff Filters are labeled in the top-left corner (for example, “Player 1”) and color-coded (blue for Player 1, green for Player 2, and so on).

Once set up, you can write and edit in either part or the full score, and the filters ensure only music for each player is shown in the corresponding part.

Text Directives and Staff Filters

In a score, combined staves often include indications (such as “1.” or “2.”) to specify which player is playing. In Sibelius, these are **`Text Directives`**, and they ensure that the correct music is displayed in the part of each player.

Text Directives are configured in the Playback Dictionary **`(Play > Interpretation > Playback Dictionary)`**.The **`Staff Filter Control`** settings let you specify whether the Text Directive is shown for the top player, bottom player, or both.



Important Settings for Decondencing Parts

For decondensing to function correctly:

- **`File > Preferences > Note Input > Editing`**: ensure that **`Respace includes hidden notes and rests`**is disabled.
- **`Appearance > Engraving Rules > Bar Rests`**: ensure that **`Use bar rests and multirests when all notes and rests in a bar are hidden`**is enabled. (This is enabled by default for scores created in Sibelius 2023.5 or later.

- **Appearance > Engraving Rules > Accidentals and Dots**: ensure that **Allow hidden notes to update accidentals** is disabled. (This is disabled by default for scores created in Sibelius 2023.5 or later.)

Edit Instruments (Sibelius Ultimate Only)

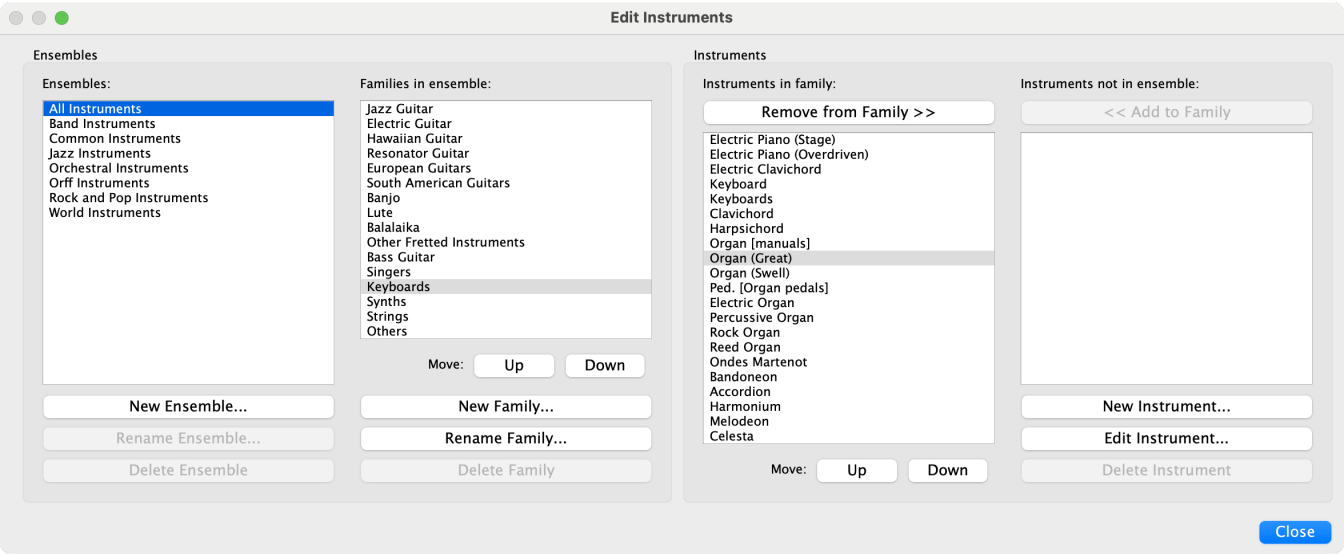
Even though Sibelius has an exhaustive list of more than 600 built-in instruments, you may sometimes need to edit an instrument type that is used in your score (for example, if you need a particular combination of percussion instruments on a single staff not accommodated by Sibelius's built-in instruments), or, more rarely, create an instrument type that isn't listed in **Home > Instruments > Add or Remove** at all.

Sibelius makes this easy, using the **Edit Instruments** dialog. Any changes to the existing instruments or new instruments you create are then saved in the score you are working on, and can be used in other scores by exporting a house style or saving them in a manuscript paper.

Edit Instruments Dialog

Edit Instruments lets you create, edit and delete instrument types, and organize them into *ensembles*, which is just a fancy word for the groups of instruments that appear in **Home > Instruments > Add or Remove**. Each ensemble contains one or more *families* (which are normally arranged according to instrument families, such as **Brass**, **Woodwind**, **Strings**, and so on) and each family then contains one or more instruments.

With a score open, click the dialog launcher button in the bottom right-hand corner of the **Home > Instruments** group (shown on the right) to open **Edit Instruments**. A handy tip: if you select a bar in a staff before you choose **Edit Instruments**, Sibelius will automatically select the appropriate instrument type in the dialog:



Read the dialog from left to right:

- The **Ensembles** list at the left-hand side of the dialog lists all the ensembles available in the current score; the **Families in ensemble** list to the right lists the families in the selected ensemble;
- **Instruments in family** lists the available instruments in the selected family;
- Finally, **Instruments not in ensemble** lists all the instruments that are defined in the score but are not currently in any of the families in the selected ensemble. This is useful, as it means you can

set up your own ensembles containing just the instruments you use. (Note that the **All instruments** ensemble must always contain all the instruments defined in the score.)

All Sibelius scores contain several pre-defined ensembles (see "Creating Instruments" on page 168 for a list), and you cannot rename or delete these; however, you can change the families and instruments contained within them.

Creating and Deleting an Ensemble

You don't need to create an ensemble in order to create a new instrument or edit an existing one, but if there is a particular set of instruments you use often, or you have strong feelings about the order in which instruments should appear vertically in the score, it can be convenient to create your own ensemble containing any number of instruments, in an order of your choosing.

To create a new ensemble:

1. Select an existing ensemble in the **Ensembles** list to base your new ensemble upon.
2. Click **New Ensemble**; Sibelius will ask you if you want to create a new ensemble based upon this one; click **Yes**.
3. A dialog will appear in which you can give your ensemble a name; type a name and click **OK**.

To delete an ensemble that you created:

1. Select it in the **Ensembles** list.
2. Click **Delete Ensemble**.

   Sibelius displays a delete confirmation window.
3. Click **Yes** to delete the ensemble.

Creating and Deleting a Family

To create a new family in an ensemble:

1. Choose the ensemble in the **Ensembles** list, then click **New Family**.
2. A dialog will appear for you to type the name of your new family; do so and click **OK**
3. The new family will be empty by default.
4. Move the family up and down in the list of existing families with the **Up** and **Down** buttons below the **Families in ensemble** list. The order of families is significant because it determines the default vertical order when instruments are created in the score; if the **Brass** family is above the **Strings** family, then any instrument added to the score from the **Brass** family will be positioned above any instrument added from the **Strings** family.

To rename a family:

1. Select it and click **Rename Family**.
2. Type the new name into the dialog that appears, and click **OK**.

To delete a family:

- Select the family and click **Delete Family**; after a warning the family will be deleted.

Adding and Removing Existing Instruments

To add instruments (that have already been defined) to a family:

1. Find the instrument or instruments you want to add in the **Instruments not in ensemble** list and select them. Note that you cannot add the same instrument to more than one family in the same ensemble, so if the instrument is already in another family, it won't appear in the **Instruments not**

in ensemble list. (You can, however, create a new instrument based on an existing instrument if you want similar instruments to appear in different families.)

2. Click **Add to Family** to move the selected instrument(s) from **Instruments not in ensemble** to the **Instruments in family** list.
3. Move the instrument(s) up and down in the list with the **Up** and **Down** buttons below the **Instruments in family** list. Just as with the order of families, the order of instruments here determines the vertical order when instruments are created in the score.

To remove instruments from a family, select the instruments in the **Instruments in family** list and click **Remove from Family** (or to remove all instruments from a family, you can delete the family itself).

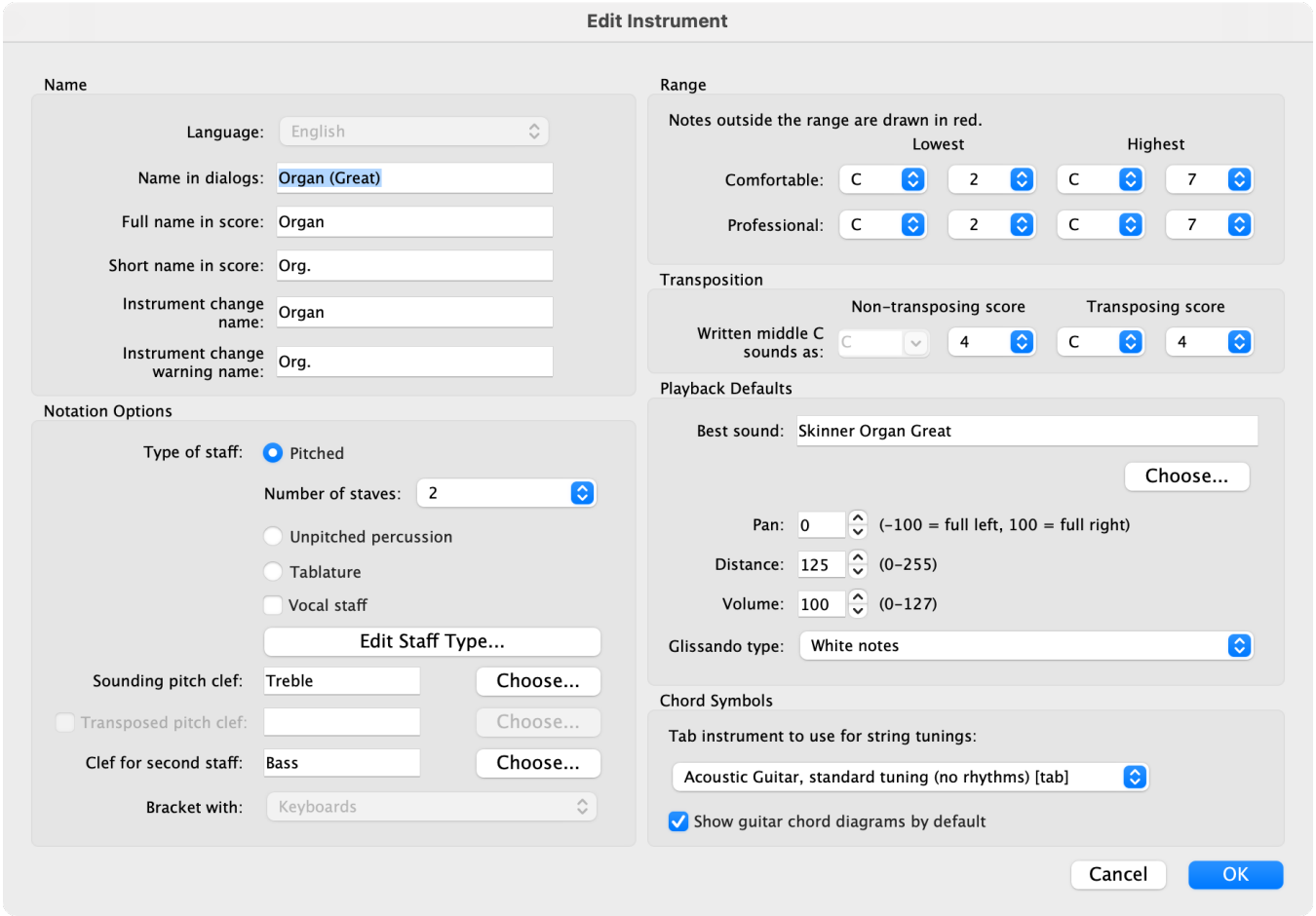
Creating, Editing, and Deleting Instruments

You can only delete an instrument altogether if it is not used in the score and if it is not one of the predefined instrument types included in all scores—Sibelius will only enable the **Delete Instrument** button if the selected instruments can be deleted.

You can edit an existing instrument by selecting it in either the **Instruments in family** or **Instruments not in ensemble** list, then clicking **Edit Instrument**. If the instrument is used in your score, you will be warned that editing the instrument may change the appearance of your score; click **Yes** to proceed.

To create an entirely new instrument type, select the instrument your new instrument most closely resembles, then click **New Instrument**. You're asked if you want to continue; click **Yes** to proceed.

Whether you are editing an existing instrument or creating a new one, you see the same dialog:



The **Name** options allow you to set up the three forms of instrument name used in Sibelius:

- **Language** cannot be changed unless you are using a localized (non-English-language) version of Sibelius. In localized versions, you can choose between displaying instrument names in your score in English or in the language of your copy of Sibelius, but in English versions, **Language** is always set to **English**.
- **Name in dialogs** is the name that appears in **Edit Instruments** and **Add or Remove Instruments**. These names can be more descriptive than the ones that appear in the score itself, perhaps describing an unusual transposition or the fact that this instrument doesn't display a key signature.
- **Full name in score** is the default name that appears to the left of the staff, normally on the first system and then at the start of new sections—"Instrument Names" on page 456.
- **Short name in score** is the default name that typically appears to the left of the staff after the first system of the score.
- **Instrument change name** is the name that appears above the staff at the point you create an instrument change; by default, this is the same as the **Full name in score**.
- **Instrument change warning name** is the name that appears above the staff if you choose to create a warning before an instrument change; by default, this is the same as the **Short name in score**.

If you want to use music text font characters in the instrument names in your score, for example, for the flat symbol in a name like "Clarinet in B♭", then type a caret (**^**) before the characters that correspond to flat (letter **b**) and sharp (hash symbol **#**)—indeed, you can use any of the formatting codes listed under "Adding Formatting Changes to Score Info" on page 532.

The options in the **Notation Options** group determine how the instrument's staff or staves will behave in the score:

- Choose the appropriate **Type of staff**:
  - **Pitched** instruments can have either one staff (for example, flute, clarinet, violin) or two staves (for example, piano, harp, celesta, marimba); set **Number of staves** appropriately.
  - **Unpitched percussion** instruments (for example, drum kit, woodblock) can only have one staff, and you can't set **Transposed pitch clef**, **Range** or **Transposition** options for them.
  - **Tablature** instruments (for example, guitar, lute, dulcimer) can only have one staff, and, like unpitched instruments, you can't set **Transposed pitch clef**, **Range** or **Transposition** options for them.
- Switch on **Vocal staff** if the instrument normally requires lyrics; this option determines several special behaviors, such as ensuring dynamics appear above the staff (as defined in **Default Positions**—"Default Positions (Sibelius Ultimate Only)" on page 694), tuplets likewise ("Triplets and Other Tuplets" on page 266), and allowing extra space between staves to make room for lyrics ("Staff Spacing" on page 651).
- To edit the detailed properties of the staff to be used by the instrument, click **Edit Staff Type**—see "Edit Staff Type" on page 190.
- **Sounding pitch clef** determines the normal clef to be used. For a two-staff pitched instrument such as piano, this is the clef used on the top staff. Click **Choose** to pick the clef—"Clefs" on page 338 if you need help working out which is which.
- **Transposed pitch clef** determines the clef to be used by a single-staff pitched instrument, if it is a transposing instrument, and if it transposes by a sufficiently large interval that it is helpful to use a different clef in sounding pitch than at transposed pitch (for example, for low brass and wind instruments). To use this option, switch on **Transposed pitch clef**, then click **Choose** to pick the clef; the clef you use here will be used when **Home > Instruments > Transposing Score** is

switched on. This option is not available for two-staff pitched instruments or for any unpitched or tablature instrument.

- **Clef for second staff** determines the clef to be used by the lower staff of a two-staff pitched instrument, for example, bass clef for piano left hand. Click **Choose** to pick the clef.
- **Bracket with** determines how Sibelius should bracket the instrument when it is created in the score. Sibelius follows the usual conventions for how instruments should be bracketed together by instrument family. The list here doesn't reflect the families in a particular ensemble (because they can be different in every ensemble in your score) but rather it is a list of the standard instrumental families. So if you want, say, your instrument to be bracketed with other string instruments, choose **Strings**.

  Be aware, though, that the **Bracket with** option does not determine the order in which your instruments will be created in the score, which is instead determined by the order of the instruments within families and, in turn, families within the ensemble. All it does is tell Sibelius that when your instrument is created, if it's created next to another instrument with the same **Bracket with** setting, they should be bracketed together. One further little detail: two-staff pitched instruments (for example, piano) are always given a brace and hence aren't bracketed with any other instruments.

The options under **Range** are used by Sibelius to show notes in red when **View > Note Colors > Notes Out of Range** is switched on (see "Note Colors" on page 754). You can only set the range for pitched instruments; for tablature instruments, the range is described by the pitches of the strings defined in the instrument's staff type.

The options under **Transposition** allow you to set how transposing instruments transpose:

- Instruments that are sometimes referred to as being in a particular key, for example, Clarinet in A/Bb, or families of instruments that are identical other than in size and hence produce different pitches, for example, Tenor/Alto Sax, or (if you live in the nineteenth century) Horn with crooks, transpose when **Home > Instruments > Transposing Score** is switched on. For these kinds of instruments, set the **Transposing score** drop-downs appropriately; for example, for a Clarinet in A, set this to **A** in octave **3**, because written middle C on Clarinet in A sounds as the A below middle C. Middle C = **C4**.
- The **Non-transposing score** option is required only for instruments such as piccolo, double bass and tenor voice, which are customarily notated an octave higher or lower than they sound, even in non-transposing scores. The option lets you specify which octave such an instrument sounds in. As all such instruments are pre-defined for you, you needn't use or even think about this option under any normal circumstances.

  However (takes big breath): if you do use this option, and if you want to give that instrument a clef with a little 8 or 15 on, bear in mind that Sibelius deliberately ignores the little 8 or 15 because it is *optional*, and instead takes its information about which octave the instrument plays in from this setting instead. This is because the octave transposition is a property of the instrument (for example, the piccolo), not of the clef.

The options under **Playback Defaults** determine how to play back music for this instrument:

- **Best sound** is the sound ID that describes, as specifically as possible, the sound that this instrument produces. Think of this in terms of the actual sound produced by the real instrument, rather than a specific sound on a playback device. For more information about sound IDs, "SoundWorld" on page 642.
- **Pan** is the default pan position of the instrument when you add it to your score; **-100** is full left and **100** is full right.
- **Distance** is the distance of the instrument from the listener, and determines the relative amount of reverb the instrument should get by default.

- **Volume** specifies the default volume level for the instrument when you add it to your score
- **Glissando type** determines whether the instrument should play glissandi using **Continuous** pitch bend, using discrete notes (**Black notes**, **White notes**, **Chromatic**), or not at all (**None**).

Finally, the options in the **Chord Symbols** group:

- **Tab instrument to use for string tunings**, lets you specify the closest tablature instrument to the instrument you're defining. This is used to determine the tuning for guitar chord diagrams as part of chord symbols (see "Choosing When Chord Diagrams Should Appear" on page 486) and how to display notes in the Fretboard window ("Fretboard Window" on page 256).
- **Show guitar chord diagram by default** lets you specify that certain instruments should not show chord diagrams, even if they would normally be shown according to the settings on the **Chord Symbols** page of **Appearance > House Style > Engraving Rules**. By default, bass guitars have this option switched off, but other kinds of guitars have it switched on.

When you've finished, click **OK** to confirm your changes.

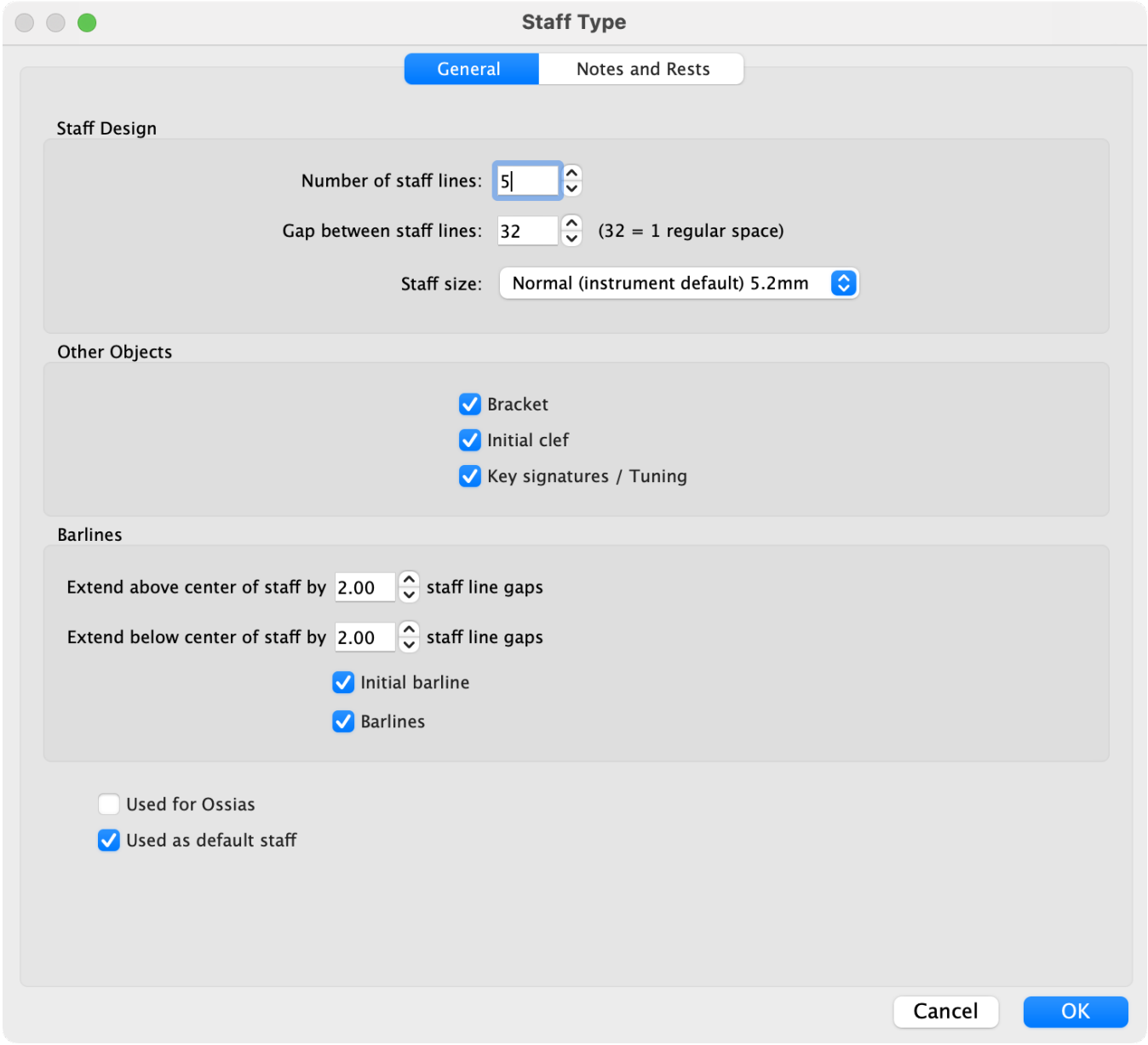
If you were creating a new instrument, it is automatically added to the **All instruments** ensemble, in the same family as the instrument upon which you based your new one.

Edit Staff Type

When you click **Edit Staff Type** in the **New/Edit Instrument** dialog, you will see a dialog with either two or three pages. The pages are:

- **General** applies to all kinds of instruments; lets you set up the number of staff lines, and such.
- **Notes and Rests** also applies to all kinds of instruments; lets you determine stem directions and stem lengths, and so on.
- **Percussion** is only available for unpitched instruments, and lets you specify a mapping between noteheads on the staff and unpitched percussion sounds.
- **Tab** is only available for tablature instruments, and lets you specify the pitch of each string, and so forth.

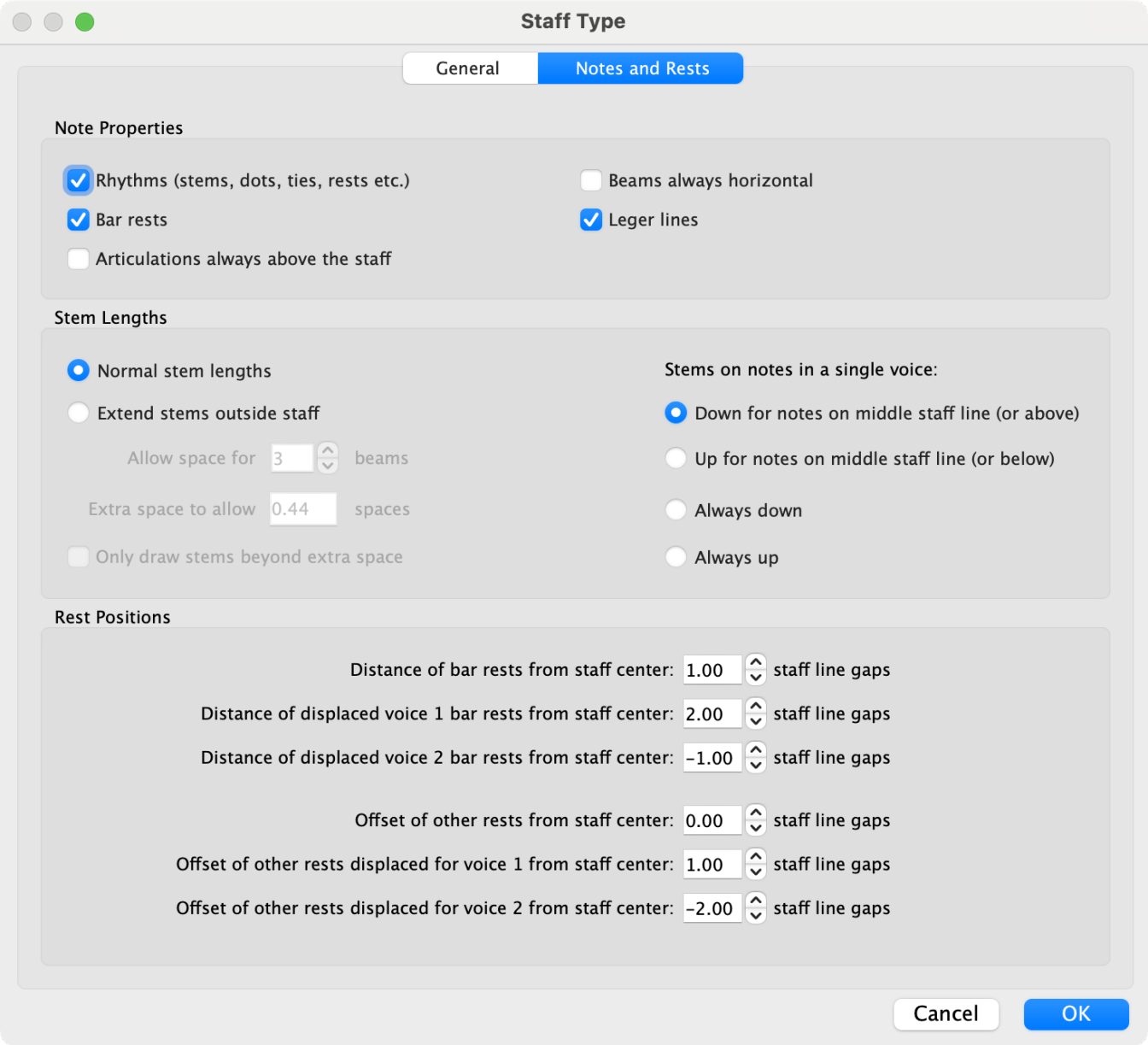
General Page



- **`Number of staff lines`** lets you choose any number of staff lines (or strings on a tab staff).
- **`Gap between staff lines`** lets you change the distance between staff lines, and thus the height of the staff. Note, however, that changing this parameter *does not* make other objects larger or smaller to match the new staff height, so there's no reason to change this unless you're after a particularly strange effect. (For the proper ways to change a staff's size, "Staves" on page 175.)
- **`Bracket`** controls whether brackets and/or braces are drawn at the beginning of the staff.
- **`Initial clef`** refers to the clef at the start of each system, not just the initial clef at the very start of the score. Lead sheets and marching brass band parts often omit clefs from most systems.
- **`Key signatures/Tuning`** determines whether key signatures and guitar string tunings are shown on the staff. Again, these are often omitted in lead sheets and marching brass band parts.
- **`Extend above center of staff by` *n* `staff line gaps`** determines how far above the center staff line of the staff the barline should extend. For a 5-line staff, you would set this to **2** to make the barline extend as far as the top staff line.

- **Extend below center of staff by** *n* **staff line gaps** determines how far below the center line of the staff the lower half of the barline should extend. You can use negative numbers here to shorten the lower half of the barline such that it does not reach the middle line of the staff.
- **Initial barline** determines whether the initial barline is drawn at the start of each system. (This option doesn't determine the presence of an initial barline on a system consisting of a single staff; you control this from the **Barlines** page of the **Appearance > House Style > Engraving Rules** dialog.)
- **Barlines** controls whether or not barlines are drawn on that staff.

Notes and Rests Page



- **Rhythms** (**stems**, **beams**, **ties**, and such) controls stems, flags, and rhythm dots. It's generally only switched off for tab staff types where rhythms are not indicated (for example, where there's usually an accompanying notation staff to show the rhythms).
- **Bar rests** can be switched off if you don't want bar rests to appear in a particular staff. This option should usually be switched off if **Rhythms** is also switched off.

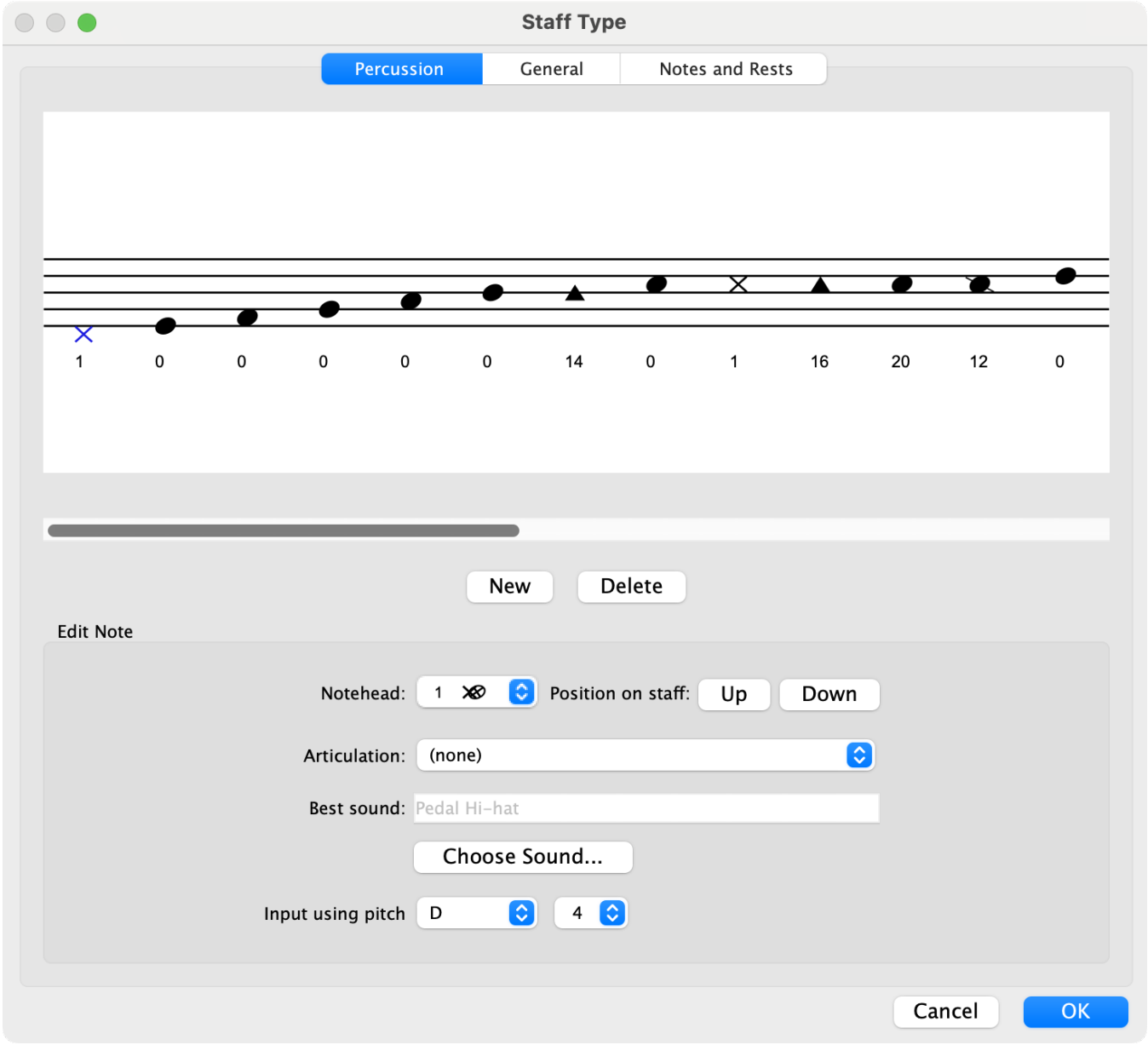
- **Articulations always above the staff** is useful for vocal and single-line percussion staves; positioning articulations above the staff avoids collisions with for example, lyrics.
- **Beams always horizontal** forces all beams to be level. This is especially useful in percussion music, and is also often used in some styles of tab that show rhythms using stems and beams outside the staff.
- **Ledger lines** determines whether ledger lines will appear when notes go above or below the staff. This is usually switched off for percussion staves.
- The **Stem Lengths** options allow you to choose whether stems should have normal stem lengths (the default setting for most staff types), or whether they should extend outside the staff (which is useful for tab staff types where rhythms are shown).
- If **Extend stems outside staff** is switched on, you can choose whether stems should be drawn entirely outside the staff (for example, not extending to the fret number/letter or notehead) by switching on **Only draw stems beyond extra space**; this look is commonly used in lute tablature and in some rhythmic guitar tab.
- **Allow space for** *n* **beams** determines how far outside the staff stems should be extended; by default, enough space is allowed for three beams, for example, a 32nd note (or demisemiquaver). The **Extra space to allow** option is most useful for determining the distance between the outermost staff line and the innermost point of the stem above or below the staff if **Only draw stems beyond extra space** is switched on.
- The **Stems on notes in a single voice** options determine whether stems in a single voice should point down for notes on the mid-line (the conventional behavior for most staff types), point up for notes on the mid-line (conventional for single-line percussion staves), whether all stems in a single voice should point down (conventional for banjo tab), or up (conventional for most guitar and lute tab, and for bagpipe music). Where two or more voices are used, these settings are ignored and stems will point up or down according to the voice in the normal way.
- The options under **Rest Positions** allow you to determine how rests should be positioned on this staff.

  Normally, bar rests sit hang from the second staff line of a 5-line staff, though you can adjust this by setting **Distance of bar rests from staff center** *n* **staff line gaps** to something other than **1**; values greater than **0** mean staff positions above the middle staff line, while negative values mean positions below the middle staff line.

  Other rests are (roughly speaking) centered on the middle staff line, though you can also adjust this, by setting **Offset of other rests from staff center** *n* **staff line gaps** to something other than **0**.

  You can also adjust the positions of *displaced* rests, meaning rests that have been moved from their natural position by the presence of notes or rests in another voice. Sibelius will only automatically displace notes and rests in voices 1 and 2. Notice that, for example, displaced voice 1 bar rests normally hang from the top staff line, and displaced voice 2 bar rests normally hang from the fourth staff line.

Percussion Page



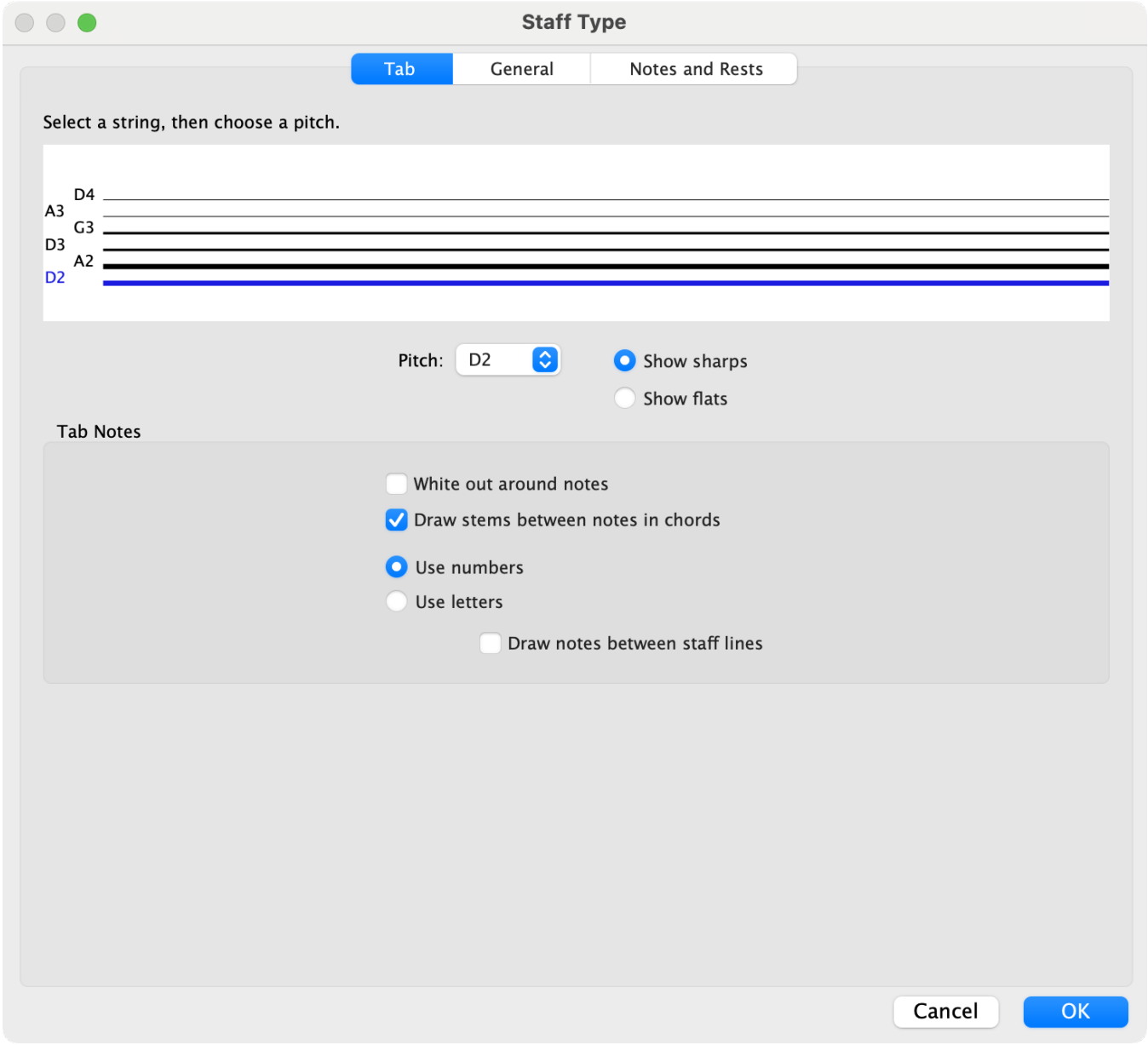
- The graphical representation of the staff shows the drum mapping (see "Unpitched Percussion Instruments" on page 390)—notice how you can set different noteheads, or even the same notehead with different articulations, to produce different sounds on the same line or space.
- To remove an existing notehead, select it (by clicking it) and click **Delete**.
- To change a notehead, select the notehead you want to change, then use the drop-down **Notehead** menu to choose the desired design.
- To add an articulation to the selected notehead, use the drop-down **Articulation** menu.
- The sound used by the selected notehead is displayed either as a sound ID (for example, **unpitched.wood.high.woodblock**) or as a drum sound name from a specific device (for example, **High Woodblock**), depending on whether you have the **Display** option on the **Playback** page of **File > Preferences** set to **Sound IDs** or **Program names** (see "Playback Preferences" on page 550).

To change the sound used by the selected notehead, click the **Choose Sound** button. If you are working with sound IDs, you will see a hierarchical menu of unpitched sound IDs, from which you should choose the sound ID that most closely matches the sound you want to hear. Thanks to Sibelius's SoundWorld system, Sibelius will choose the best available matching sound during playback ("SoundWorld" on page 642).

If, on the other hand, you are working with program names, you will see a hierarchical menu in which each of the sound sets in your active playback configuration are listed in the first level, then the drum programs from each sound set in the second level, and finally the names of the individual drum sounds in the third level. Note that you should not choose sounds from different programs within the same staff type, as Sibelius can only use a single drum program to play back all the sounds required by a given instrument.

- To add a new notehead, choose the notehead and sound you want from the **Notehead**, **Articulation** and **Sound** lists, then click **New**. The mouse pointer changes color; now click on the staff to place the new notehead.
- If you create drum set notation using step-time or Flexi-time input, you should check that the setting for each notehead in the **Input using pitch** menus corresponds with the key you press on your MIDI keyboard to produce the same sound (see "Note Input for Unpitched Percussion" on page 391).
- When you add a new notehead to the drum map, the **Input using pitch** settings default to the pitch as if notated on a treble clef staff. If a notehead is already present on the line or space, Sibelius adds a sharp to the pitch.

Tab Page

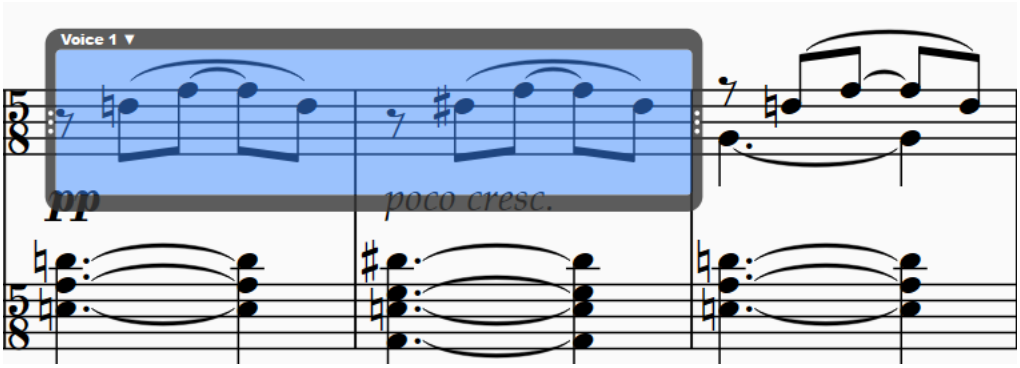


- To change the tuning of a string, click the string in the large window at the top of the dialog, then choose the new pitch from the drop-down **`Pitch`** menu underneath.
- You can specify whether the note should be spelled as a sharp or a flat (occasionally required in unusual tunings) by selecting the appropriate radio button.
- If you need to change the number of strings, click the **`General`** tab and change the number of strings, then switch back to the **`Tab`** page to adjust their tunings.
- The **`Tab Notes`** options determine whether the tab staff should **`Use numbers`** (conventional for guitar tab) or **`Use letters`** (conventional for most lute tablature styles); **`Draw notes between staff lines`** or not (on the lines is conventional for guitar tab, between the lines is conventional for lute tablature); whether the numbers or letters should have a white background behind them (useful for tab staff types which depict rhythm); and whether stems should be drawn between notes in chords (by default, stems extend through all the notes of a chord, but in some rhythmic tab styles the stem is only drawn as far as the first note it reaches).

Staff Filters (Sibelius Ultimate Only)

Sibelius Ultimate provides Staff Filters that let you focus on specific voices or players on a staff. This is analogous to visual filters that one might put over a camera lens, such as a "red light filter" that lets red light pass through and appear within a photo. For example, a Voice 1 Staff Filter shows only the musical data from Voice 1 in the selection, hiding any objects that are not in Voice 1.

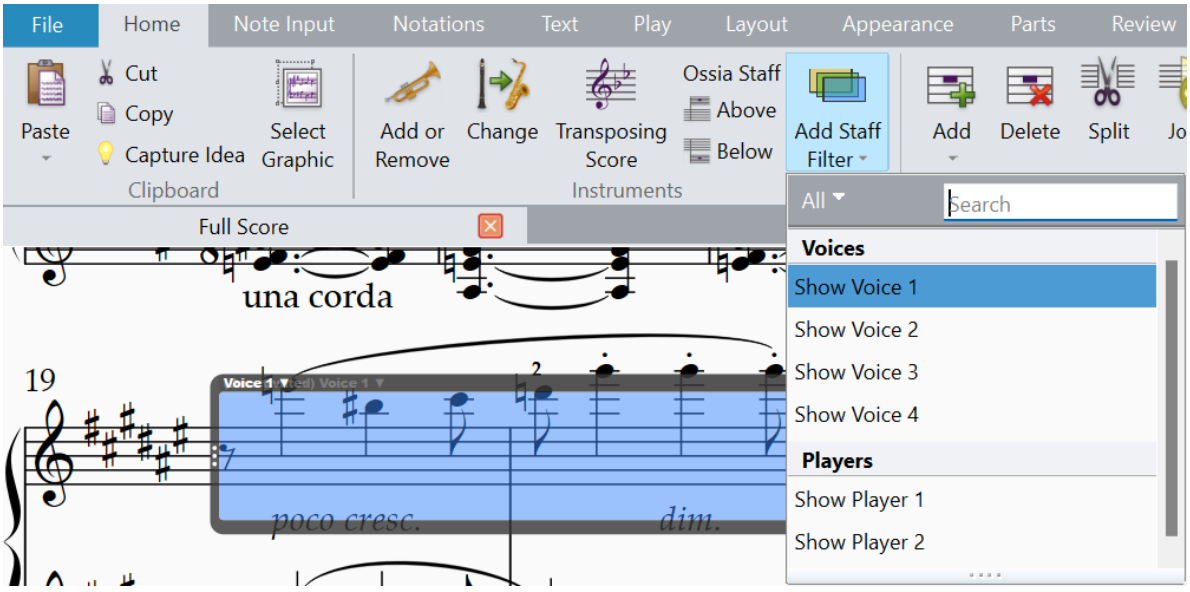
The name of the selected filter is displayed in the upper-left corner of the frame.



Adding Staff Filters

To add a Staff Filter:

1. Make a passage selection on a staff.
2. Do one of the following:
   a. Choose the desired filter from **`Home > Instruments > Add Staff Filter`** (Mac and Windows only).

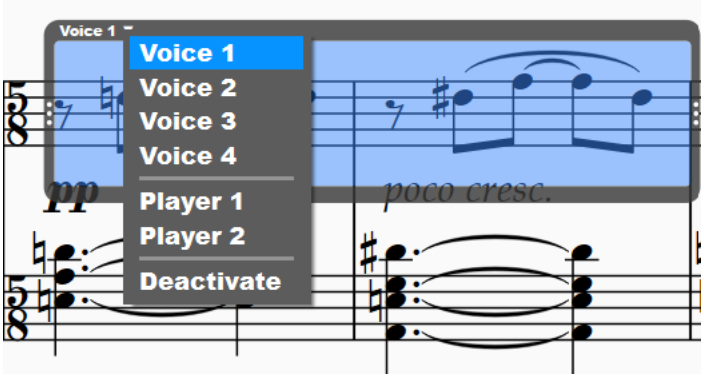


Add Staff Filter on Windows

   b. Or enter "Add Staff Filter" in the Command Search (all platforms).

Filter Type Indicator/Selector

Click the name of the selected filter in the upper-left corner of the filter frame and select a different filter



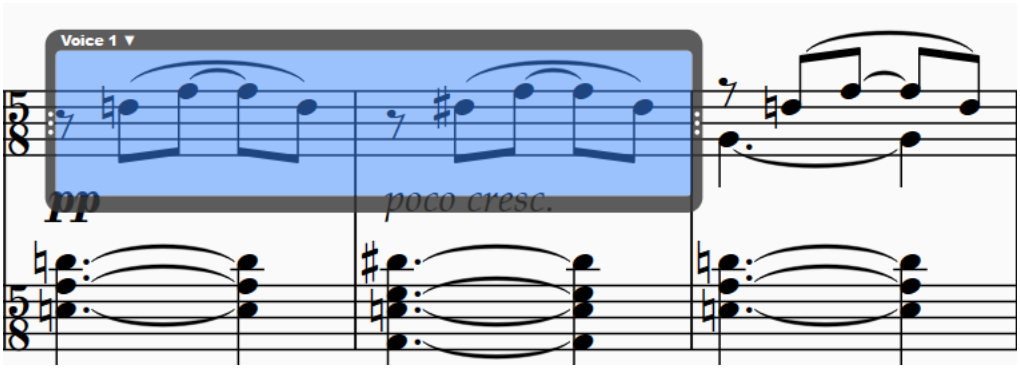
Notes spaced under staff filters act as though they are hidden
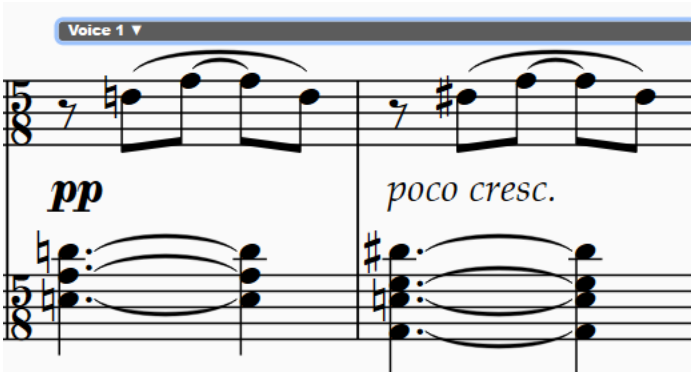
Working with Staff Filters

When starting from a range selection, slurs and articulations are only added to notes that are shown (they will not be applied to notes that are either filtered out using a Staff Filter or are hidden). This lets you work freely on music in a part knowing that notes on the same stave in another player are not affected.

To collapse a Staff Filter frame:

- Click anywhere in the Staff Filter frame.





To resize the selection of the filter:

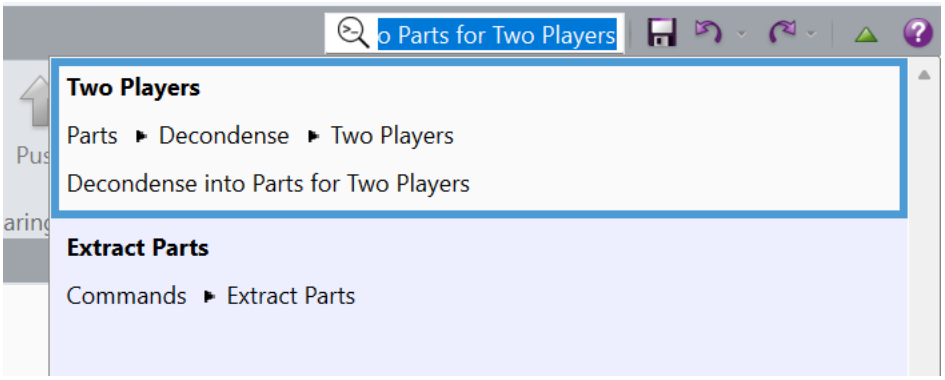
- Click and drag either side of the filter frame and drag left or right.

Decondensing Staves with Staff Filters

One of the main use cases for Staff Filters is to "show" score data in one view while "hiding" it in another, as would be the case for a condensed "two-player" staff in the full score and decondensed individual parts.

To decondense into Parts for Two Players:

1. Make a range selection on any condensed staff (for example, a staff with more than 1 player) in the full score.
2. Choose the **Decondense** command.



Sibelius creates two new Dynamic Parts for the selected staff.

Once set up, you can write and edit in either part or the full score, and the filters ensure only music for each player is shown in the corresponding part.

Bars and Bar Rests

Adding Bars to the End of the Score

To add a single bar to the end of the score:

- Choose **Home > Bars > Add > At End** (shortcut **Control+B** *or* **Command+B**).

To add lots of bars:

- Hold **Control+B** *or* **Command+B** down and, after a short delay, it will "auto-repeat."

Adding Bars in the Middle of a Score

Choose **Home > Bars > Add** (shortcut **Control+Shift+B** *or* **Command+Shift+B**), then click in the score where you want to create the bar.

Home > Bars > Add > Single with a note, rest, or other object selected adds a bar after the one containing the selected object.

Alternatively, select the point in your score where you want to add more bars, choose **Home > Bars > Add > Add Multiple or Irregular Bars** (shortcut **Alt+B** *or* **Option+B**); type in the **Number of bars** you want, click **OK**, and Sibelius creates the bars. If you had nothing selected when you chose **Home > Bars > Add > Add Multiple or Irregular Bars**, the mouse pointer will change color to show it is "loaded" with the empty bars, and you can click in your score to place them.

Deleting a Bar Entirely

To delete a bar, select it, then choose **Home > Bars > Delete** (shortcut **Control+Delete** or **Command+Delete**). This deletes everything in the bar and removes the bar itself. You can delete several bars at once by selecting them as a passage first—see "Selected Passages" on page 150.

Deleting a Bar in One Staff

- Click an empty part of the bar, which ends up with a light blue box around it.
- Press **Delete** to turn it into a bar rest. This also deletes other objects in the bar attached to that staff (for example, text).

You can delete the contents of several bars at once, or a bar in several staves, by selecting the bars and hitting **Delete**—see "Selected Passages" on page 150.

Creating Irregular Bars

An irregular bar is one that is not the length specified by the previous time signature. Pick-up (upbeat) bars are a common example. To create an irregular bar:

- Choose **Home > Bars > Add > Add Multiple or Irregular Bars** (shortcut **Alt+B** *or* **Option+B**).
- In the dialog that appears, click **Irregular**.
- From the drop-down menu, choose one or more note values adding up to the length you want, or type them on the numeric keypad (with **Num Lock** on).
- You can also specify a **Number of bars** if you want several irregular bars of the same length.
- Click **OK**.
- Click in the score where you want to create the bar(s).

You can also create irregular bars from a selection using **Make Into Bar**—see "Make Into Bar" on page 202.

Pick-up (Upbeat) Bars

Scores often start with a short bar, known as a *pick-up bar* (*upbeat bar*) or *anacrusis*. These are most easily created at the same time as creating the time signature ("Time Signatures" on page 347). Sibelius will automatically show the correct number of beats within the pick-up bar as rests, and will divide the rests it creates according to the time signature's **Beam and Rest Groups**. If you need to add a pick-up (upbeat) bar after creating the time signature:

- First make sure nothing is selected by hitting **Esc**.
- Choose **Home > Bars > Add > Add Multiple or Irregular Bars**.
- Create a bar of the suitable length and click at the start of the score to put it before the first full bar.
- Select the time signature in the first full bar and press **Delete**, answering **No** when asked if you want to rewrite the following bars.
- Create the time signature again at the start of the new pick-up bar choosing **More Options** at the bottom of the **Notations > Common > Time Signature** gallery, making sure to switch off **Rewrite bars up to next time signature** ("Time Signatures" on page 347).
- Finally, use **Text > Numbering > Bar Number Change** to create a bar number change to bar 0 at the start of your pick-up bar ("Bar Numbers" on page 510).

You can also create a pick-up bar using **Make Into Bar**—see "Make Into Bar" on page 202.

Changing the Length of Bars

To change the length of bars because you are changing the time signature they are in "Time Signatures" on page 347.

To change the length of an individual bar (for example, create/delete notes from it) while retaining the music:
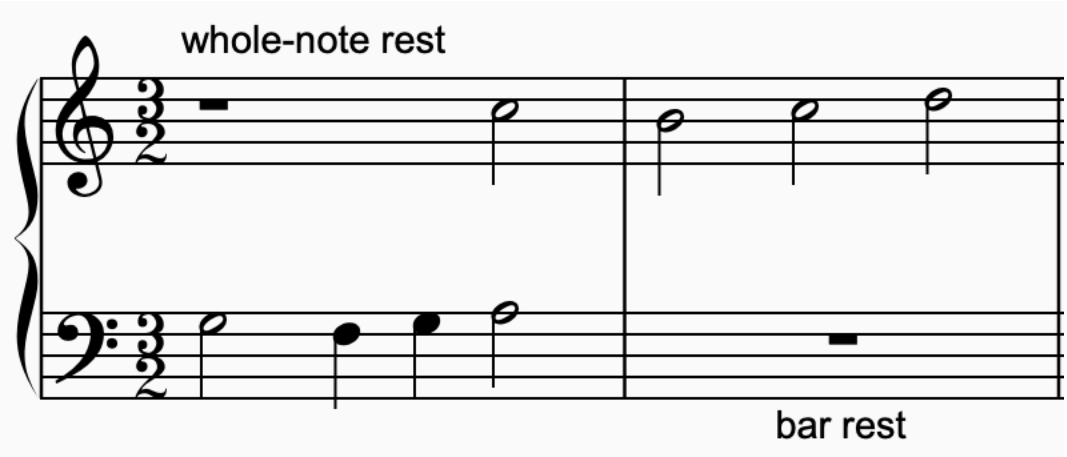
1. Create an irregular bar of the desired length (see below), just before or after the bar in question.
2. Copy across the music you want to keep, as a passage ("Selections and Passages" on page 148).
3. Delete the original bar.

Creating a Bar Rest in One Voice

1. Select a note or rest in the bar.
2. Press **N** to make the note input caret appear.
3. Go to the second Keypad layout (shortcut **F8**).
4. Choose the voice you want the bar rest to go in, using the buttons at the bottom of the keypad (shortcut **Alt+1-4** *or* **Option+1-4**).
5. Choose the bar rest button (shortcut **0**).

This can be used either to create a bar rest in a voice that didn't previously exist, or to turn notes back into a bar rest in one voice only. However, this only deletes notes or rests and leaves other objects alone. If you want to delete text, lines and other objects too, select the bar and press **Delete**.

Although they look identical, be aware that a bar rest is not the same as a whole note (semibreve) rest. Bar rests are centered in the bar, while whole note rests go at the left of the bar, in the same place a whole note itself would go, as shown in the following illustration.



Deleting a Bar Rest Symbol

Blank bars are useful if you want to put something else in the bar, such as a funny symbol. Select the bar rest symbol and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**); the bar rest will then appear in gray if **View > Invisibles > Hidden Objects** is switched on, but otherwise be invisible. If the music is in two voices, press **Delete** first to clear the bar and restore the bar rest.

If you want blank bars throughout a score, as in some contemporary music, switch off **Show bar rests** on the **Bar rests** page of **Appearance > House Style > Engraving Rules**.

Showing or Hiding Bar Rests

Sibelius provides a **Show bar rests** option in Engraving Rules (**Appearance > Engraving Rules > Bar Rests**). When this option is disabled, bar rest are not shown, but you can manually show bar rests for selected measures. When this option is enabled, bar rests are shown, but you can manually hide them for selected measures.

Changing a Bar Rest's Width

Move the barline at the end.

Double Whole Note (Breve) Bar Rests

In 4/2 and other time signatures where the bar length is equal to eight quarter notes (crotchets), Sibelius shows a double whole note (breve) bar rest, rather than a regular bar rest. If you would prefer Sibelius to show regular bar rests in all time signatures, switch off **Use double whole note (breve) bar rests in 4/2 and 3/1** on the **Bar rests** page of **Appearance > House Style > Engraving Rules**.

Moving a Bar Rest Symbol

(Only required when using two or more voices.)

Select the bar rest symbol and type **Up Arrow** or **Down Arrow**. Sibelius won't let you move a bar rest left or right because—let's face it—it's not all that useful.

If you type **Control+Up Arrow/Down Arrow** or **Command+Up Arrow/Down Arrow** the bar rest moves by one and a half spaces, which is the right distance for the slightly larger guitar tab staves.

Split Bars

It is sometimes desirable to split a bar into two halves, the first half at the end of one system and the second at the start of the next system. To do this, choose **Home > Bars > Split**, which allows you not only to split a bar into two irregular bars of appropriate lengths, but also to insert a suitable bar number change and, if you choose to insert a system break where you split the bar, insert an invisible barline between the two halves of the bar.

Choose the note before which you want the bar to be split, then choose **Home > Bars > Split**. A dialog appears, allowing you to choose what kind of barline to use at the end of the first half of the split bar (**Invisible** by default), and whether or not the bar numbering should count the two halves of the bar separately.

You can switch off **Show this dialog again (this session)** if you want to use the same set of options for the duration of your Sibelius session without being prompted to choose them each time; if you switch this off, the dialog will appear again when you next restart Sibelius.

Joining Bars

If you need to merge or join two or more existing bars into a single, larger bar, first select the bars you want to merge (any unselected portions of the first and last bars in the selection are split off as separate bars), then choose **Home > Bars > Join**.

Any blank pages attached to barlines that are merged are lost. In case you want the joined bars to still look like individual bars, barlines can be drawn where the barlines were, but their spacing must be adjusted manually. Bar numbering in the following bars can also be reset.

Make Into Bar

Make Into Bar lets you create a bar of any length from any selection of notes and/or rests. This can be useful for merging multiple bars when writing out cadenzas, creating educational worksheets, or for writing *preces* and *responses* just to name a few examples. It can also be used to create a pick-up or upbeat bar from a partial selection in the first bar of a score.

Make Into Bar is best used during note entry, before adding system objects or formatting your score. System objects are not included whether they are selected or not. This includes system text, symbols, lines, key signatures, and special barlines. Additionally, creating an irregular bar resets the layout, so if the selection includes the end of a line with a system or page break, it is removed and you have to add the break back if you still want it. Using **Make Into Bar** also clears the clipboard.

To merge multiple bars into a single irregular bar:

- Make a multi-bar selection (which may include partial bars as well as whole bars). Be sure to select everything you want to include in the new bar across all instruments. Any material that is not included in the selection is omitted from the new bar and removed from the score.
- In either the search field of the Commands Gallery or in the Command Search field, start typing "Make Into Bar" and press Return or click the name of the command in the list of results.
- Sibelius converts the selected music into a single irregular bar. Any material on other staves not included in the selection is deleted.

To create a pick-up bar:

- Make a partial bar selection or a note selection in the first bar (for example, select an eighth-note rest in the first bar of a score in 4/4).
- In either the search field of the Commands Gallery or in the Command Search field, start typing "Make Into Bar" and press Return or click the name of the command in the list of results.

Sibelius renumbers that bar as bar [0] and hides the bar number change.

General Pause

A general pause is a rest in all instruments, normally lasting for at least one bar. For clarity, consider writing **G.P.** above the general pause bar using a system text style such as Tempo.

Color

Sibelius lets you color most objects in your scores. This is very useful for producing more eye-catching scores—for example, you might want to color all the tempo directions or rehearsal marks a particular color to make them stand out for the conductor or performers—and also has educational applications: you could use different colors to differentiate between different fingerings or chord diagrams, or color each pitch on a notation staff differently to help students learn to read music.

How to Color an Object

To change the color of an object:

1. Select the object (or objects) you want to color.
2. Choose **Home > Edit > Color** (shortcut **Control+J** *or* **Command+J**).
3. A standard color picker dialog appears: choose the color you want and click **OK**.

To color another object the same color as the last color you applied, select the object and click the main part of the **Color** button again, or instead choose **Home > Edit > Reapply Color** from the **Color** button's menu (shortcut **Control+Shift+J** *or* **Command+Shift+J**).

You can color objects individually, or a whole bunch of selected objects at once. For example, to change the color of all the notes in a bar, select the bar so that it's surrounded by a single light blue box, then choose **Home > Edit > Color**. You can also use filters ("Filters and Find" on page 205) to select, say, all the lyrics in your song and color them all at once.

Resetting an Object's Color

To reset the color of an object to black, select it and choose **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**).

Viewing Notes in Color

Whether you can see notes whose color you have changed depends on the option you have chosen in the **View > Note Colors** submenu. If you have **Voice Colors** switched on, all notes are colored according to this option, and not according to any individual colors you have chosen. User-chosen colors are only visible if either **None** or **Notes Out of Range** are switched on. "Invisibles, Magnetic Layout, and Note Colors" on page 752.

Printing in Color

You can print your score in full color if desired—ensure that the **Print in color** option in the **File > Print** dialog is switched on. If you have a black-and-white printer, colored objects will print in shades of gray. If this option is switched off, all colored objects are printed in black—"Printing" on page 79.

Which Objects Can Be Colored?

With a few exceptions, you can change the color of anything you can select, including notes, lines, text, chord diagrams, symbols, and more.

When coloring notes, only the notehead itself is colored. Other constituent parts of the note or chord, such as accidentals, articulations and rhythm dots are always drawn in black.

The following parts ignore the chosen color of the notehead and are always drawn in black: beams; ledger lines; stems; acciaccatura slash; tremolos; and flags/hooks.

Which Objects Cannot Be Colored?

- Constituent parts of a note or chord other than the notehead itself: Articulations, ties, accidentals, beams, ledger lines, stems, acciaccatura slash, tremolos, and flags/hooks are all drawn in black and may not be colored.
- Instrument names to the left of the system.
- Bar numbers (although you can color bar number *changes* if you want).
- Initial clefs at the start of systems (although you can color clef *changes* if you want).
- Initial key signatures at the start of systems (although you can color key signature *changes*).
- Note names denoting the tuning of tab staves at the start of systems.
- Normal barlines (although you can color special barlines, such as repeat, double and final barlines).
- Staff lines.

Storing Colors in the Windows Color Picker

If you want to retain a number of colors so you can re-use them later, you can store them in the **Custom colors** section of the color picker. This is not as straightforward as it may seem, as the new color is always stored as the *first* custom color (which overwrites your new color on the right side of the dialog) unless you've previously selected a custom color.

If you want to go through a score looking for several colors you've already used and add them to the custom colors list:

1. Select the object that uses the color you want to store.
2. Choose **Home > Edit > Color** (shortcut **Control+J**).
3. Type **Alt+C** to select the first custom color.
4. Use the arrow keys to move the focus to the custom color slot in which you want to store the object color.
5. Click **Add to custom colors**.

Storing Colors in the macOS Color Picker

To add a custom color on Mac:

1. Select the object that uses the color you want to store.
2. Choose **Home > Edit > Color** (shortcut **Command+J**).
3. Click and hold down the left mouse button in the box showing the color of the object at the top of the dialog.
4. Drag the mouse down into one of the custom color boxes at the bottom of the dialog.

Filters and Find

One of Sibelius's smart features is the ability to find objects with particular characteristics—such as all hairpins, or the top notes only from a passage of chords, or all text in the Expression text style that says *cresc.*, or all eighth note (quaver) middle Cs in voice 2 that have a down-bow and a marcato.

You can either select all the objects that match the characteristics you choose using options from the **Home > Select > Filters** menu, or find each matching object in turn using the **Home > Edit > Find** (shortcut **Control+F** *or* **Command+F**) and **Home > Edit > Find Next** (shortcut **Control+G** *or* **Command+G**) functions. Having done that, you can do anything you like with the selection—edit it, copy it, delete it or whatever.

How to Use Filters

- Select the passage of music you want to select objects from, or the whole score (**Control+A** *or* **Command+A**).
- Choose one of the "quick filters" from the **Home > Select > Filters** menu, or click **Home > Select > Advanced** (shortcut **Control+Alt+Shift+F** *or* **Command+Option+Shift+F**) to select more complex characteristics (details below).
- You can then do what you like with the selection—for example, delete it, copy it, move it with the arrow keys, add articulations, change note value.
- Alternatively, you may want to choose another characteristic from the **Home > Select > Filters** menu to narrow down the selection further (see below).

Quick Filters

The **Home > Select > Filters** menu contains a selection of standard filters for quick access. You can narrow down the choice presented to you by choosing a category from the gray bar at the top of the menu.

The **Text** group of quick filters is for the various kinds of text in your score:

- **Bar Numbers**: selects all bar numbers and bar number changes.
- **Chord Symbols**: selects all chord symbols (and legacy chord symbols).
- **Comments**: selects all "sticky note" comments.
- **Dynamics**: selects all Expression text and hairpins (shortcut **Alt+Shift+D** *or* **Option+Shift+D**).
- **Expression Text**: selects all text in the Expression style.
- **Lyrics**: selects all lyrics.
- **Page Number Changes**: selects all page number changes.
- **Rehearsal Marks**: selects all rehearsal marks.
- **Staff Text**: selects all text in any staff text style (for example, Technique, Expression, Plain text, Boxed text).

- **System Text**: selects all text in any system text style (for example, Tempo, Plain system text), if you have a system selection.
- **Technique Text**: selects all text in the Technique style.

The **Lines** group is for quick access to common lines:

- **Hairpins**: selects all hairpin lines.
- **Pedal Lines**: selects all kinds of keyboard pedal lines.
- Non-Tied Notes: non-tied notes (for example,, single notes and notes that begin a set of tied notes).
- **Slurs**: selects all slurs (magnetic and non-magnetic).

The **Notes and Chords** group selects useful combinations of note objects:

- **Grace Notes**: selects all grace notes, including acciaccaturas, appoggiaturas and stemless grace notes.
- **Notes and Chords**: selects all notes and chords (along with their accidentals, articulations, and such), but doesn't select other objects such as text.
- **Rests**: selects all rests, but doesn't select notes or other objects.
- **Tuplets**: selects tuplet brackets and numbers; useful for hiding, showing, or resetting the position of tuplet brackets in a single operation.

The **Notes in Chords (For Copying)** and **Notes in Chords (For Deletion)** categories contain identical sets of filters, but with one crucial difference: filters for copying include tuplet numbers and brackets, while filters for deletion do not. When copying music including tuplets, tuplet numbers and brackets must be included in the selection, otherwise the pasted notes will use the wrong duration; conversely, when deleting music including tuplets, tuplet numbers and brackets must be *excluded* from the selection, otherwise the entire tuplet will be deleted, including any other notes in those tuplets that were not originally included in the filtered passage. The quick filters in these two categories are as follows:

- **Top/2nd/3rd/Bottom Note**: selects only the specified notehead from chords in all voices in the staff; if you choose the **Top Note** or **Bottom Note** filters, single notes will also be selected. This is useful if you want to delete notes from chords but leave, say, the melody intact. **2nd** and **3rd** mean the second or third notehead counting down from the top, not up from the bottom.
- **Top**/2nd/3rd/Bottom Note or Single Notes (shortcuts **Control+Alt+1**/2/3/B *or* **Command+Option+1**/2/3/B): if a passage contains both chords and single notes, this filter will select the specified notehead from chords *and* the single notes in all voices, so you end up with a continuous line of music. This feature is useful for arranging from a keyboard sketch, where you want to copy lines of music onto other staves.

The **Voices** category lets you select objects in specific voices:

- **Voice 1/2/3/4** (shortcuts **Control+Alt+Shift+1/2/3/4** *or* **Command+Option+Shift+1/2/3/4**): selects all objects in that voice (for example, notes, rests, text, lines, and so on), including objects that are not exclusively in that voice—for example, if you filter Voice 1, text objects that apply to, say, both voices 1 and 2 will also be selected. This is particularly useful for copying a single voice onto another staff, since you want associated objects such as dynamics to be copied with the notes.
- **Voice 1/2/3/4 Only**: selects objects that are *only* in that voice, so it will not select objects that are in multiple voices—for example, if you filter **Voice 2 Only**, text objects that apply to both voices 1 and 2 will *not* be selected. This is mainly used for *deleting* a particular voice from a passage, since you would not generally want to delete any object that also applies to a remaining voice on that staff.

The **Players** category contains **Player 1/2 (For Deletion)**, which are designed to make it easy to separate a staff for (say) Flutes 1 and 2 into individual parts for each player. You can also use it to separate two players from one staff onto separate staves in a score, in complex situations not handled by other filters such as where the music is sometimes in one voice and sometimes in two. See "Extracting Individual Players" on page 717.

Finally, at the bottom of the menu you will find the **Other** category:

- **Hidden Objects**: selects all hidden objects, of any kind.
- **Instrument Changes**: selects all instrument changes.
- **Repeat Bars**: selects all 1-bar, 2-bar and 4-bar repeats.
- **Symbols**: selects all symbols (including system symbols, if you have a system selection).

Using Filters for Copying and Deleting

The chief uses of filters are for copying and deleting music, which is reflected in the range of quick filters built into Sibelius. The distinction between using filters for copying and deleting may be less than obvious at first, so let's take a real-world example.

You have a passage for, say, two flutes written on the same staff in two voices, and you decide that what you actually want is for Flute 2's line to be played by a clarinet. To do this quickly, select the passage in the flute staff, then choose **Home > Select > Filters > Voice 2**, which will select all of Flute 2's notes and any associated dynamics, slurs and so on. Now copy the music into the clarinet staff with **Alt**-click *or* **Option**-click, and swap the new clarinet music into voice 1 with **Alt+1** *or* **Option+1**. To delete the Flute 2 music from the flute staff subsequently, select the passage again and choose **Home > Select > Filters > Voice 2 Only**. This selects all the notes, but only the dynamics and so on that apply *only* to voice 2, so when you **Delete**, you don't lose text (for example.) that should also apply to voice 1.

When you delete a voice, press **Delete** twice—the first **Delete** turns the notes into rests, and the second **Delete** deletes these rests.

Advanced Filter Dialog

If you want to apply a more complex filter, such as one using a combination of characteristics, you should use the **Home > Select > Advanced** dialog (shortcut **Control+Alt+Shift+F** *or* **Command+Option+Shift+F**), which lets you select or deselect any objects in the selected passage or the whole score.

The dialog is split into two sections: on the left are general values that need to be set for the filter operation such as whether to **Find in** the whole score or a selected passage, which general object types to include (**Text**, **Lines**, and such), and which voices to include; on the right are detailed values for each general object type—these are in six pages, selected from the **View** list box, and explained in detail below.

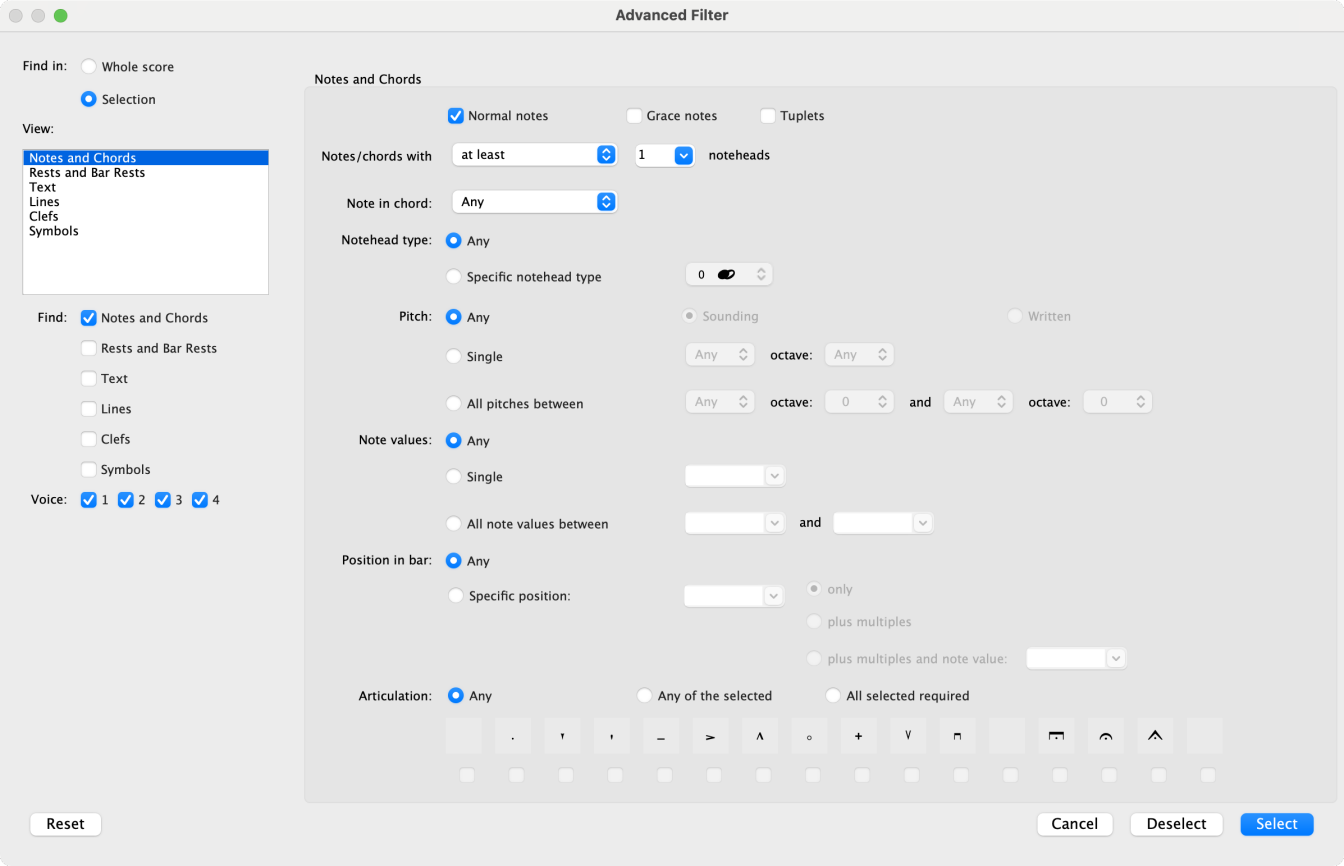
The four **Voice** boxes indicate which voices in your score will be filtered; by default, all four voices are filtered.

If you select a passage or multiple selection before choosing **Home > Select > Advanced**, you will be able to choose whether your filter applies to the **Selection** or the **Whole score**. If you don't select anything before filtering, it will automatically apply to the whole score.

Build up as complex a filter as you like by using the six pages of options accessed in the **View** list at the left. Switch on the **Find** box for a particular page to add it to the filter; switch it off again to remove it. Obviously enough, at least one of the **Find** boxes must be switched on to perform a filter operation.

Clicking **Reset** in the dialog sets all the filter options back to their defaults, so you can start afresh.

The options on the **Notes and Chords** page are as follows:



- At the top of the dialog, choose whether you want to filter **Normal notes** (meaning non-grace notes, but including cue-sized notes) and/or **Grace notes**.
- Whether you should switch **Tuplets** on depends on whether you are making a filter for copying or for deletion. If you are selecting notes for copying elsewhere, switch **Tuplets** on; if you are selecting notes in order to delete them, switch **Tuplets** off; if you are deselecting notes from chords in order to copy the remaining selected notes, switch **Tuplets** off; if you are deselecting notes from chords in order to delete the remaining selected notes, switch **Tuplets** on.
- **Notes/chords with** *at least/at most/exactly n* **noteheads**: filters chords with the specified number of notes.
- **Note in chord** *Top note/2nd from Top/3rd from Top/Bottom Note*: filters the specified note.
- **Notehead type**: filters **Any** notehead type by default, but lets you choose a **Specific notehead type**, which is useful when for example, working with unpitched percussion staves.
- **Pitch**: filters only notes of the specific **Single** pitch or a range of pitches (**All pitches between**), and optionally in a specified octave. You can choose to filter **Sounding** or **Written** pitch; by default, Sibelius filters notes of **Any** sounding pitch, so you don't need to worry about transposing instruments. If you filter for a specific pitch or range of pitches, enharmonically equivalent notes are treated separately, so if you want to select both (say) F♯4 and G♭4, you must filter **All pitches between** these two pitches.
- **Note values**: selects only notes/rests of the specific **Single** duration or a range of lengths (**All note values between**). Pick note values from the list or type them on the numeric keypad (with **Num Lock** on). Ties are ignored for this purpose, so a half note (minim) tied to an eighth note (quaver) is treated as two separate notes. By default, Sibelius filters notes of **Any** duration.
- **Position in bar**: by default, filters notes at **Any** rhythmic position, but optionally filters notes and chords at a **Specific position** after the start of the bar. Leave the **Specific position** box empty to filter just notes/rests at the start of bars. If you choose quarter note (crotchet), only

notes that are one quarter note into the bar (for example, begin on the second quarter note) will be filtered. If you also choose **Plus multiples**, every note on a quarter note (crotchet) beat is filtered. If you instead choose **Plus multiple and note value**, every note on a quarter note beat *plus* multiples of the specified duration is filtered.

- **Articulations**: filters notes and chords according to their articulations. If **Any** is selected then a note/chord will be filtered whether or not it has articulations; if **Any of the selected** is selected, a note/chord will only be filtered if it has *any* of the specified articulations; if **All selected required** is selected, a note/chord will only be filtered if it has *all* of the specified articulations.

The **Rests and Bar Rests** page contains several of the same options as the **Notes and Chords** page for finding rests of particular durations, and you can switch on **Find bar rests** to select or deselect bar rests.

The **Text** page lets you find a particular word (for example, "legato," "mf") to filter all matching text in the selection; by default, this field is case insensitive (so "legato", "Legato", "LEGATO" will all be matched), but you can switch on **Case sensitive** if you want to consider case. You can optionally specify one or more text styles to filter—click on the text style to add it to the selection, and click on it again to remove it from the selection. The **All** or **None** buttons should be fairly self-explanatory! If you want to filter for system text styles, make sure you are filtering the whole score, or have a system selection before you open the dialog.

The **Lines** page makes it possible to select or deselect one or more types of line. You can also filter for all kinds of line if you like by switching on **All lines**. If you want to filter for system lines, make sure you are filtering the whole score, or have a system selection before you open the dialog.

The **Clefs** page is for selecting or deselecting clef changes (but not initial clefs at the very start of the score, as these aren't objects that can be selected). You can filter for clef changes to a specific clef or clefs, or for all clef changes by switching on **All clefs**.

The **Symbols** page lets you select or deselect a single staff or system symbol, or all symbols (by switching on **All symbols**). If you want to filter for a system symbol, make sure you are filtering the whole score, or have a system selection before you open the dialog.

Once you have set the options you want, check that the appropriate **Find** boxes are selected, then click **Select** to select all objects in the selection or whole score that match the filter characteristics, or **Deselect** to remove all objects that match the filter characteristics from the selection.

Selecting Objects with Characteristics X and Y

Let's suppose you want to select all half note (minim) middle Cs in a passage, in order to put an accent on them. Think of this as selecting everything that is both a half note and a middle C.

To do this, you select all half notes and then filter all middle Cs from those, like this:

1. First, select a passage.
2. Choose **Home > Select > Advanced** (shortcut **Control+Alt+Shift+F** *or* **Command+Option+Shift+F**).
3. From **Note values** choose a half note.
4. By **Pitch**, choose **Single**, then from the first list choose **C**, and from the **Octave** list choose **4**.
5. Click **Select**, and the filter is performed on your score, leaving only middle C half notes selected.
6. Add accents using the first Keypad layout.

Selecting Objects with Characteristic X or Y

Let's suppose you want (for some unearthly reason) to select all notes in a passage that are either half notes (minims) *or* middle Cs, to put an accent on them. This sort of case is rather unlikely, and so there is no direct way to do it. However, the indirect method is:

1. Select a passage, then using the **Home > Select > Advanced** dialog, select all half notes.
2. Put an accent on them using the first Keypad layout.
3. Select the passage again, then using **Home > Select > Advanced** select all middle Cs
4. Put an accent on them, too.

Finding Objects

Finding works in much the same way as filtering, except that it selects matching objects one by one rather than all at once. The **Home > Edit > Find** dialog is very similar to the **Advanced Filter** dialog.

To find objects:

1. Choose **Home > Edit > Find** (shortcut **Control+F** *or* **Command+F**) and choose the combination of characteristics you want to find in your score—see "Advanced Filter Dialog" on page 207 for details on how to use this dialog.
2. Click **Find** to find the first object in your score that matches the criteria you have chosen; if no matching objects are found, Sibelius pops up a message telling you so.

Once you've set up a **Find** operation, you can use **Home > Edit > Find Next** (shortcut **Control+G** *or* **Command+G**) to find the next matching object in your score.

The search order is as follows:

- The search starts at the beginning of the score, with the first bar in the top staff.
- Sibelius searches to the very end of that staff (at the end of the score), then moves down to the next staff and searches from the start of the score in that staff to the very end again, and so on.
- If the end of the score is reached (for example,, the end of the bottom staff), you are asked if you want to stop the search, or continue searching from the top staff at the beginning of the score.

Finding and Replacing Text

If you want to find and replace particular text in your score, use the **Text > Plug-ins > Find and Replace Text** plug-in—see "Find and Replace Text" on page 526.

Finding Motives (Motifs)

If you want to find a particular melodic or rhythmic motive in your score, use the **Review > Plug-ins > Find Motive** plug-in—see "Find Motive" on page 738.

Hiding Objects

It can be useful for certain objects to be present in parts but hidden in your scores. For example, you often want cue passages to appear in parts, but these should be hidden in the full score.

Or you may want some music to be played back that isn't visible, such as a jazz or figured bass realization.

Sibelius lets you hide any object, and to control whether that object should be visible in the score, or in parts, or in neither.

Hiding an Object

To hide an object, select it and choose one of the options in **Home > Edit > Hide or Show**, as follows:

- **Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**): hides or shows an object in the current score or part.

- **Show in Score**: shows an object in the full score only (and hides it in all parts).
- **Show in Parts**: shows an object in all parts (and hides it in the score).
- **Show in All**: shows an object both in the full score and all of the parts.

Hide or Show is duplicated on the **General** panel of the Inspector; select the object you want to hide or show and choose the appropriate option from the drop-down menu.

When you hide an object or select a hidden object, it is shown in a pale color on the screen. Once you deselect the object, it will disappear, although you can choose to see all hidden objects in gray—see"Viewing Hidden Objects" below.

What Can Be Hidden

Any object in your score can be hidden, including notes, rests, text, time and key signature changes, lines, and so on. Hiding a note also hides any associated accidentals, beams, stems, and articulations. The exception to this is hiding one or more notes in a chord, but not all of the notes in the chord, in which case associated accidentals, beams, stems, and articulations remain shown for the visible notes in the chord.

You can hide accidentals, flags, and beams independently if necessary—"Accidentals" on page 416 and "Beam Groups" on page 398.

For details on hiding particular objects, see the relevant topic in this *Reference Guide*. For general information about hiding lines, see "Lines" on page 359.

Some uses for hidden objects:

- *Notes*: create cue passages that are hidden and silent in the full score, but that appear in parts ("Grace Notes" on page 427); have "improvised" solos and realizations that play back but aren't visible.
- *Text*: hide metronome marks or dynamics that still play back; add directions for players that aren't visible in the score but are shown in parts; add notes to the conductor that appear in the score but not in parts.
- *Lines*: add markings, for example, hairpins or *accel./rit.* lines, which play back but are hidden.

Viewing Hidden Objects

To be able to see hidden objects on the screen, switch on **View > Invisibles > Hidden Objects** (shortcut **Alt+Shift+H** *or* **Option+Shift+H**); this option is switched off by default. When this option is switched on, hidden objects appear in light gray in your score (but they do not print—see "Playing and Printing Hidden Objects" on the next page). Hidden objects can then also be selected and edited in exactly the same way as normal ones.

When **View > Invisibles > Hidden Objects** is switched off, hidden objects in your score are completely invisible and cannot be selected or edited individually (although they do show up if you make a passage or system selection—say, if you type **Control+A** *or* **Command+A** to select all—and you can still move between hidden and visible objects using the arrow and **Tab** keys).

This option also controls whether or not various objects that are not normally notated are shown. For example:

- Invisible barlines ("Barlines" on page 352) are shown as a gray barline.
- Key changes ("Key Signatures" on page 342) and instrument changes ("Instruments" on page 168) that result in no accidentals appearing are shown as a gray rectangle.
- Rests and bar rests that are hidden by the instrument's staff type, such as in some guitar tab instruments, appear in gray.

Note also that if you delete a rest it is initially hidden, so it will appear in light gray if **View > Invisibles > Hidden Objects** is switched on. If you delete it again, it then disappears entirely.

Hidden Objects in Parts

When an object is hidden in the full score but visible in a part, or vice versa, and **View > Invisibles > Differences in parts** is switched on, the visible version of it will appear in orange (to show it's not identical in the score and part); the hidden version will appear in gray as usual when **View > Invisibles > Hidden Objects** is switched on, but will turn a pale orange when selected.

Playing and Printing Hidden Objects

By default, hidden objects *don't* print and *do* play back, regardless of whether **View > Invisibles > Hidden Objects** is switched on or off. You might not want certain hidden objects to play back, for example a cue passage that is hidden in the full score but shown in parts; if so, use silent noteheads or switch off the objects' **Play on pass** checkboxes in the Inspector—see "Noteheads" on page 387 and "Repeats" on page 602.

If you want to print hidden objects, for example, to help with proof-reading, switch on **View > Invisibles > Hidden Objects** and then print your score, making sure to switch on **Print View menu options** in the Print dialog ("Printing" on page 79).

Inspector (Sibelius Ultimate Only)

For advanced users only

Almost every object in a score has properties that can be edited in various subtle ways using the Inspector, accessed from **Home > Edit > Inspector** (shortcut **Control+Shift+I** *or* **Command+Shift+I**).

For instance, the horizontal offset of a particular note can be changed from the **General** panel; the exact size of a hairpin aperture can be set from the **Lines** panel; and so on.

Summoning the Inspector

By default, the Inspector is not shown on the screen, because you won't often need to adjust settings in there.

The Inspector is designed to be summoned only when required, and then dismissed again as soon as you have edited the properties in question. So first select the object (or objects) whose properties you want to edit, and type **Control+Shift+I** *or* **Command+Shift+I**, click **Home > Edit > Inspector**, or right-click the selected objects and choose **Inspector** from the context menu that appears.

By default, the Inspector opens in its own pane, docked on the left side of the score window. Keyboard focus is automatically moved to the Inspector: use **Tab** and **Shift-Tab** to cycle through the available controls, press **Return** to confirm your choice. Press **Esc** to cancel the current edit selection and clear the Inspector.

The changeable title at the top of the Inspector reflects the current selection—with nothing selected it says **No selection**; with system text (for example, the title, or a tempo marking) selected it says **Edit System Text**; with staff text (such as Technique or Expression) selected it says **Edit Text**; with a single note selected it says **Edit Note**; with a passage selected it says **Edit Passage**; and rather than try to list all the types of object in a multiple selection, it will read **Edit Multiple Selection**.

The Inspector can have up to six sections, though normally only two or three of them are visible because only controls that are relevant to the current selection are shown. To open and close each of the displayed sections, click the appropriate title bar. If you try to open more sections than will fit vertically on your

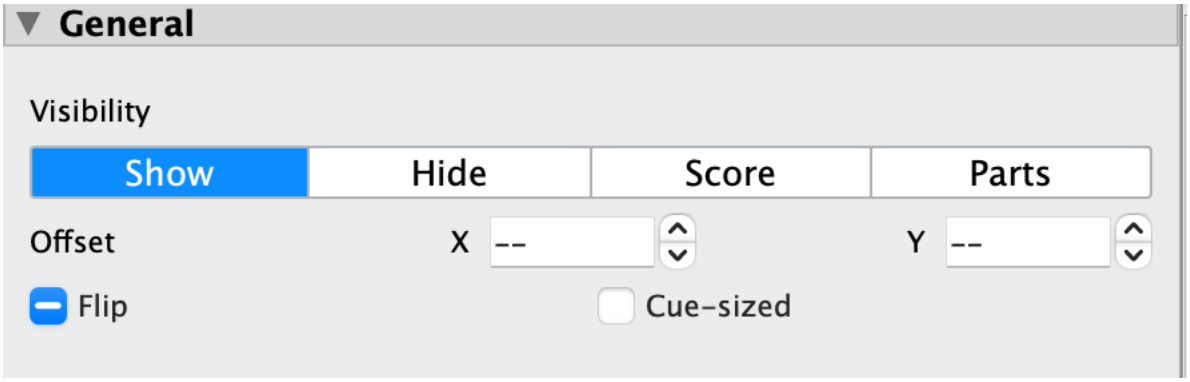
screen, use the scroll bar on the right of the Inspector to scroll down or up to view the controls you want to work with. You can also click the Collapse/ Expand button on the left of any section heading to collapse (or expand) that section.

Docked or Floating

The Inspector can be docked on the left or right of the Score window, or located anywhere on screen as a floating window. Drag the floating Inspector window by the title bar to the left or right edge of the Score window to dock it. You can also double-click the title bar of the Inspector to switch between docked and floating. When docked, click the `Restore Window` button or click the title bar of the Inspector window and drag it away from its docked location to use it as a floating window.

The options on each panel are detailed below. Some options are only present when certain types of object are selected.

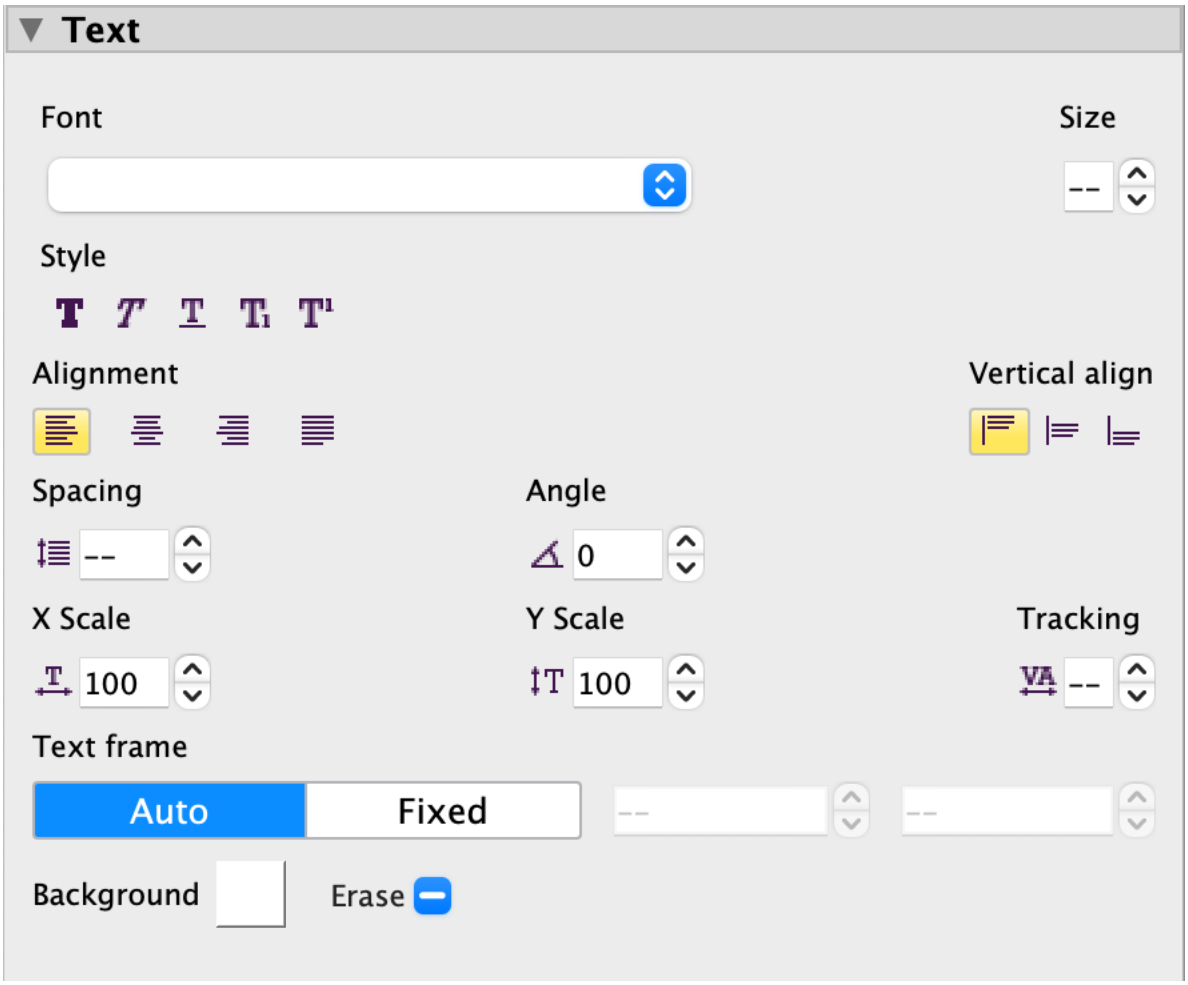
General Panel



The **General** panel lets you change options that are common to almost every kind of object in Sibelius, as follows:

- **Show** and **Hide** determine whether or not the object is hidden; "Hiding Objects" on page 210.
- **X** tells you the horizontal displacement of the object from the position it's attached to, in spaces. (For example, the end of a hairpin can be positioned slightly to the left or right of the note it's attached to.)
- You can edit this value, which is particularly useful for positioning notes, rests, and chords out of alignment when using two or more voices, or for displacing rehearsal marks from a barline.
- **Y** means different vertical things for different objects. For notes and chords, this determines the stem length. For lines and text, it is the distance above the default vertical position. Whatever it means, the unit is always spaces.
- **Scale** *n%* is for scaling individual guitar chord diagrams and guitar scale diagrams; see "Changing the Size of Chord Symbols" on page 487.
- **Flip** lets you change the stem direction of selected notes, and flip certain objects above or below notes, such as slurs, tuplet brackets, articulations, and the curvature of ties. To flip an object, use this option, or choose **Home > Edit > Flip** (shortcut **X**), rather than trying to drag it with the mouse.
- **Cue-sized** lets you set the selected notes, lines, symbols and staff text objects to be cue-sized, equivalent to using the cue-size button on the second (**F8**) Keypad layout; "Cues (Sibelius Ultimate Only)" on page 153.

Text Panel

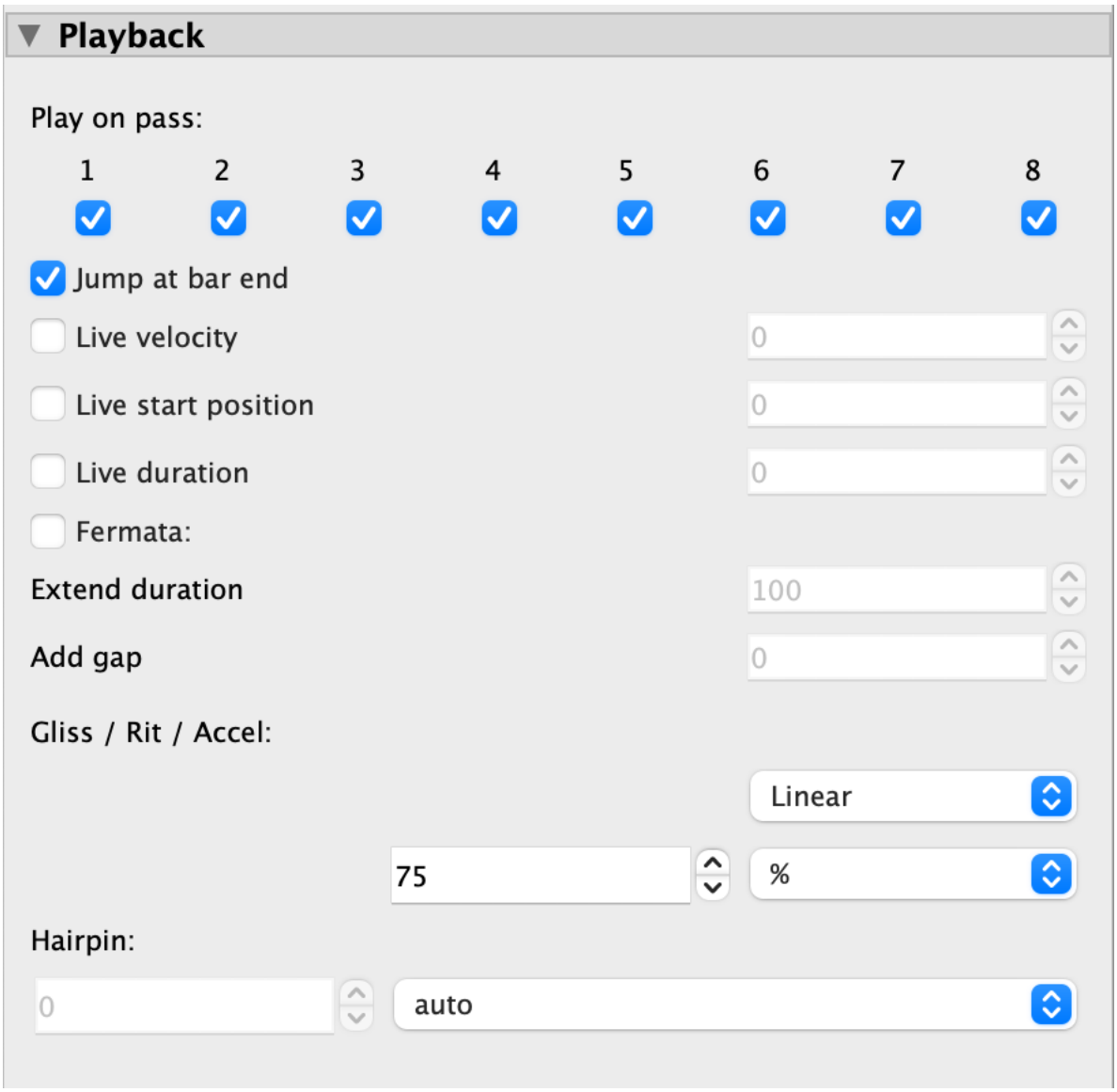


The **Text** panel lets you change advanced properties of the selected text object or objects. (Basic properties, such as font, style, size and alignment, are set using the controls in **Text > Format** on the Ribbon—"Working with Text" on page 440.)

- Character **Styles** include Bold, Italic, Underline, Subscript, and Superscript.
- **Vertical align** controls whether the text is aligned to the top, middle, or bottom of the fixed-size text frame.
- Alignment lets you set the horizontal alignment for selected text: Left, Center, Right, or Justified.
- **Spacing** adjusts the leading of the text object—see "Line Spacing" on page 462.
- **Angle** determines the rotation of the text object; positive numbers rotate counterclockwise.
- **Tracking** adjusts the space between characters—see "Tracking" on page 463.
- **Text scale** lets you scale the width (**X**) and height (**Y**) of the selected characters—see "Character Scaling" on page 463.
- **Select either Fixed for** a fixed-size text frame **or Auto for** a text frame that automatically resizes itself based on the length of the text—see "Line Length" on page 460.
- **Width** and **Height** specify the dimensions of the fixed-size text frame, in spaces.
- **Erase background** determines whether or not the text object should have an opaque background, useful for for example, blanking out barlines behind long Expression text, or for having text on a

colored background to make it very prominent. Click Erase and then click the swatch to change the color of the background.

Playback Panel

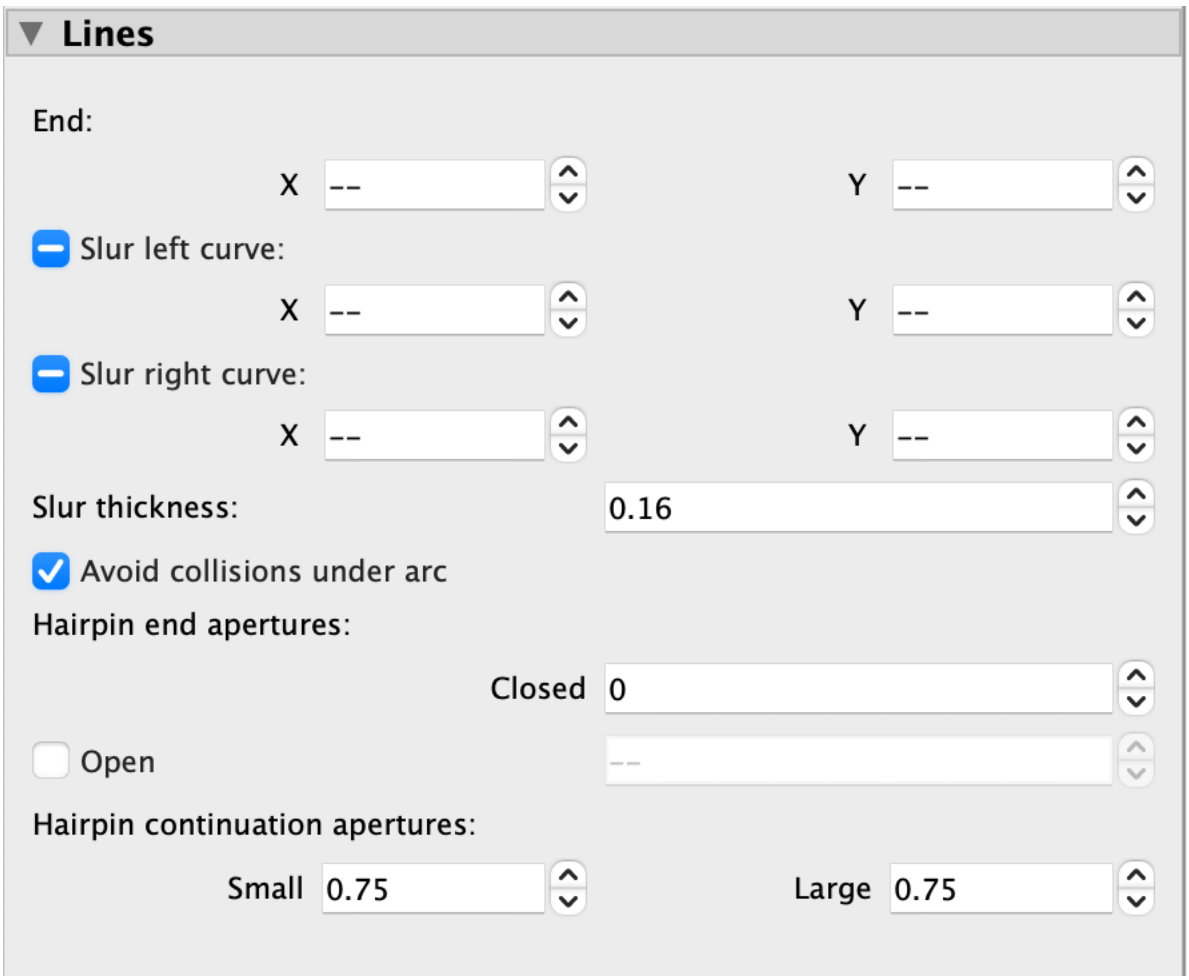


The **Playback** panel lets you adjust the playback of lines and change repeat playback settings for various objects. The options are as follows:

- **Play on pass**: these checkboxes, numbered **1**–**8**, determine whether the selected text object, line, repeat barline, or note should play back on a given repetition through a passage—see "Repeats" on page 602 for more details.
- **Last time ending** determines whether or not an ending line is the last one in a repeat structure—see "Repeats" on page 602 for more details.
- **Jump at bar end** is for making repeat jumps take effect in the middle of a bar—see "Repeats" on page 602 for more details.
- **Live velocity**, **Live start position**, and **Live duration** are the three parameters of a note that you can change using Live Playback—"Live Playback" on page 571.
- **Fermata** lets you change the duration of fermatas (pauses)—"Interpretation of Your Score" on page 578.

- **Add gap** lets you specify for caesuras where silence is inserted in the bar—"Interpretation of Your Score" on page 578.
- **Breath mark** lets you determine how much the note preceding the mark is shortened—"Interpretation of Your Score" on page 578.
- **Gliss./Rit./Accel.** lets you change the playback effect of these types of lines—"Interpretation of Your Score" on page 578.
- **Grace note** lets you determine the location of grace notes relative to the beat and their duration relative to the notes they precede—"Performance" on page 583.
- **Hairpin** lets you set the final dynamic, or percentage change in dynamic, of a hairpin; the default, **Auto**, allows Sibelius to do this for you—"Interpretation of Your Score" on page 578.
- **Trill** lets you choose whether or not playback should be **Diatonic**; if you want to set the interval yourself, switch off **Diatonic**, then choose the interval in **Half steps** (semitones), **Speed** (in notes per second), and whether playback should **Start on upper note** of a selected trill. By default, Sibelius plays back trills with subtle rhythmic irregularities to make them sound more natural—if you don't like this effect, switch on **Play straight**. "Interpretation of Your Score" on page 578.
- **Tremolo** lets you determine whether or not Sibelius should play a one-note tremolo or buzz roll ("z on stem"). You should only switch this off if your playback device plays tremolos using dedicated samples, and you don't want Sibelius to play multiple notes itself.

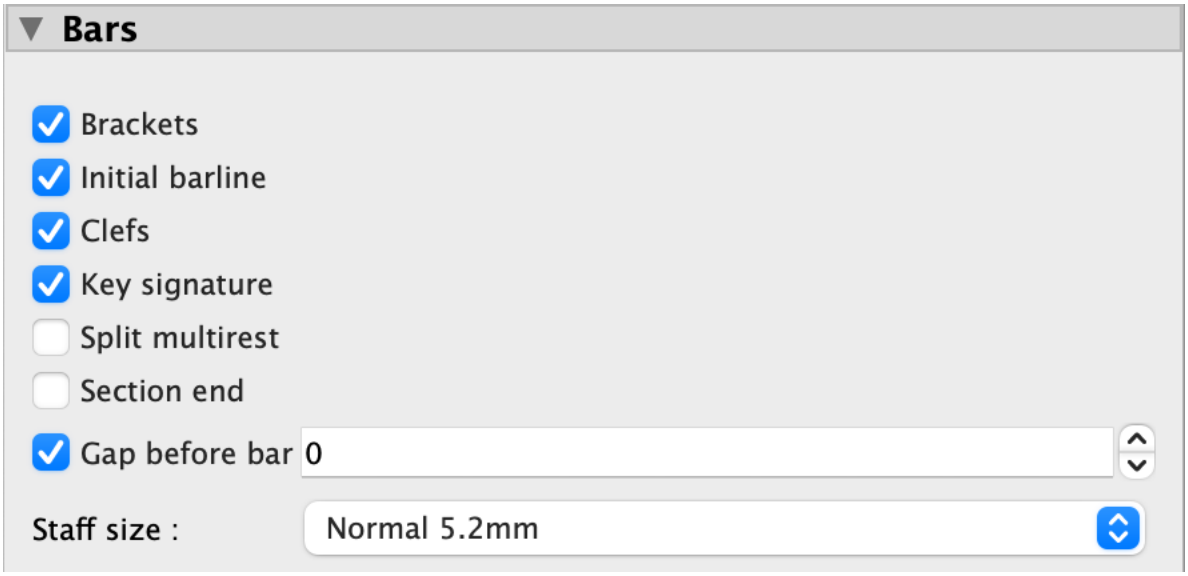
Lines Panel



The Lines panel lets you change the properties of the selected line or lines:

- **End** controls the horizontal (**X**) and vertical (**Y**) offset of the right-hand end of the selected line, in spaces.
- **Slur left curve**, **Slur right curve**, **Slur thickness** and **Avoid collisions under arc** apply only to slurs—"Slurs" on page 369.
- **Hairpin end apertures** and **Hairpin continuation apertures** apply only to hairpins—"Hairpins" on page 367.
- Slide ends sets the location of the end of any selected glissando and Slide style lets you set the style for selected glissandi.

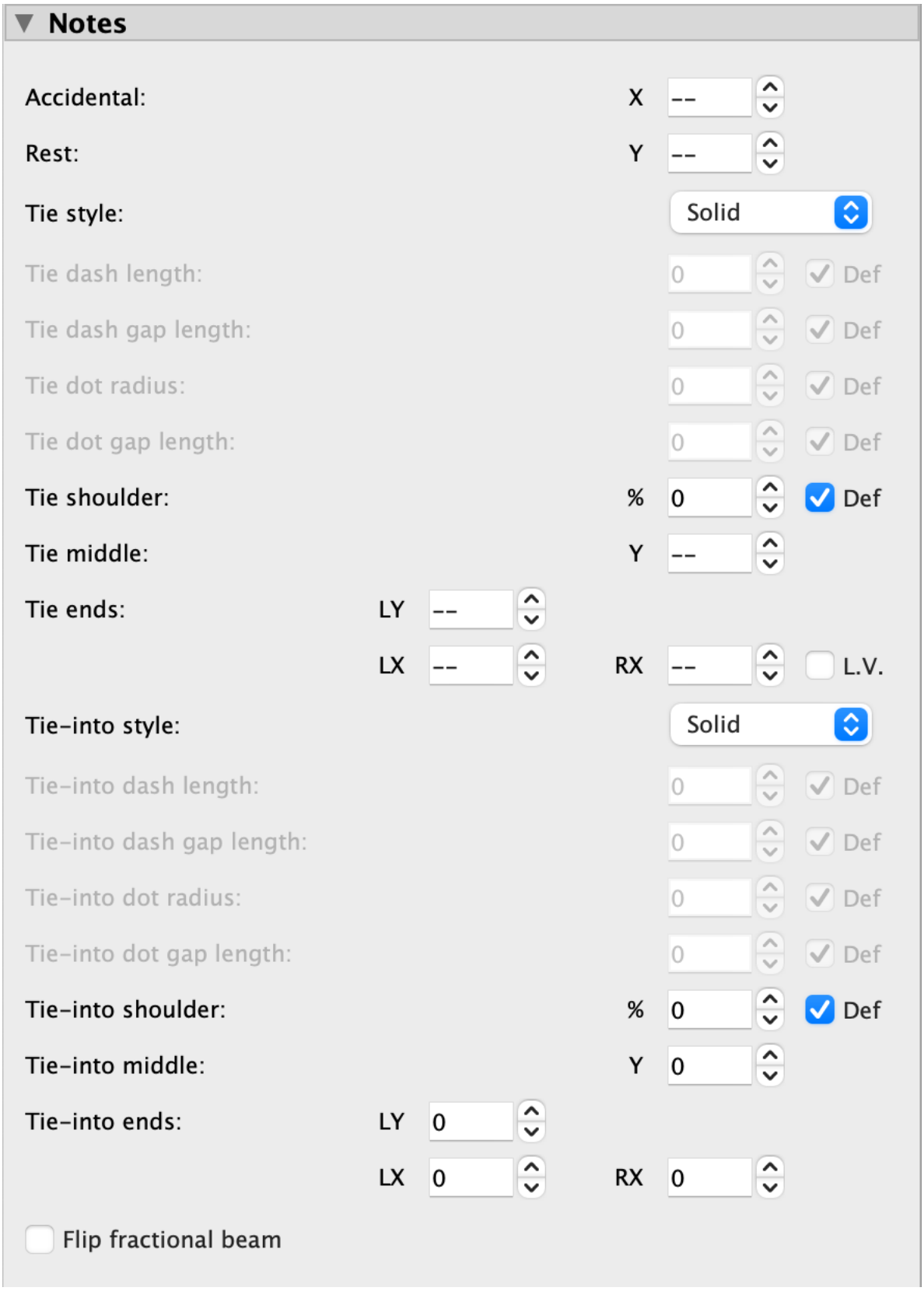
Bars Panel



To change the properties of a bar in all staves, select the bar so that it is surrounded by a light blue box—or select the barline at the end of the bar—and then change the options on the **Bars** panel, which are as follows:

- **Brackets**, **Initial barline**, **Clefs**, and **Key signatures** determine whether these are drawn at the start of the selected bar when the bar is at the start of a system or occurs after the gap in a "divided" system such as a coda or prefatory staff (or incipit)..
- **Split multirest** forces the selected barline to break a multirest—"Multirests" on page 672.
- **Section end** marks the selected barline as the end of a section for the purposes of the instrument name formats chosen in **Appearance > House Style > Engraving Rules**. You should also create a system or page break at the same point.
- The drop-down menu shows you which breaks (if any) occur at the selected barline—so you can add or remove a system or page break at the selected barline. This can also be done from the **Layout > Breaks** group on the Ribbon (or using shortcuts). Ignore **Middle of system/page**, which are used by **Lock Format**, **Keep Bars Together** and **Make Into System/Page**.
- **Gap before bar** alters the indent before the selected bar when it is at the start of a system, or the size of the gap just before the bar in a split system such as a coda.
- Select a bar or a system for one or more staves in the score to set a custom staff size for the selection (Normal, Medium, Small, Extra Small). Selecting two or more bars results in a new system for the selection. Selections across a system or page break result in a new system break at the beginning of the selection. Only selected staves are resized—"Instruments" on page 168.

Notes Panel


Notes
Accidental:
X
--
Rest:
Y
--
Tie style:
Solid
Tie dash length:
0
Def
Tie dash gap length:
0
Def
Tie dot radius:
0
Def
Tie dot gap length:
0
Def
Tie shoulder:
%
0
Def
Tie middle:
Y
--
Tie ends:
LY
--
LX
--
RX
--
L.V.
Tie-into style:
Solid
Tie-into dash length:
0
Def
Tie-into dash gap length:
0
Def
Tie-into dot radius:
0
Def
Tie-into dot gap length:
0
Def
Tie-into shoulder:
%
0
Def
Tie-into middle:
Y
0
Tie-into ends:
LY
0
LX
0
RX
0
Flip fractional beam

The **Notes** panel lets you alter the horizontal position of accidentals and the vertical positions of rests, and adjust the position and shape of ties, and some properties of tuplets and fractional beams. To adjust an accidental or tie from this panel, you should select its note or the accidental/tie itself. The options are as follows:

- **Accidental: X** controls the horizontal offset of the accidental (in spaces from its default position). Positive values move the accidental right, negative values move it left. You can also move accidentals by selecting them and typing **Alt+Left Arrow/Right Arrow** or **Option+Left Arrow/Right Arrow**.
- **Rest: Y** controls the vertical position (in spaces) of the selected rest or rests. You can also move a rest (in spaces) by typing **Up Arrow/Down Arrow** (with **Control** or **Command** for two-space steps).
- Tie style/Tie-into style: Lets you select the desired Tie/Tie-into style (Solid, Dashed, or Dotted).
- Tie dash length: Lets you adjust the length or dashes when the Dashed Tie style is selected.
- Tie dash gap length: Lets you adjust the dash gap length (the space between dashes) when the Dashed Tie style is selected.
- Tie dot radius: Lets you adjust the dot radius when the Dotted Tie style is selected.
- Tie dot gap length: Lets you adjust the dot gap length (the space between dots) when the Dotted Tie style is selected.
- **Tie shoulder/Tie-into shoulder: %** controls the curvature of the tie. Higher numbers will produce ties with flatter bottoms, whereas lower numbers make the shape more like a boomerang. Click **Def** (for default) to revert the tie's shoulder back to its original value as set on the **Ties 1** page of **Appearance > House Style > Engraving Rules**, which can be useful if your boomerang didn't come back—"Ties" on page 434.
- **Tie middle/Tie-into middle: Y** controls the height of the tie's middle. You can also adjust this by selecting the tie and typing **Up Arrow/Down Arrow**.
- **Tie ends/Tie-into ends: Y** controls the vertical position of the right-hand end of the tie (in spaces). **L** and **R** control the horizontal position (in spaces) of the left- and right-hand ends of the tie respectively. You can also adjust these by selecting the end of the tie and typing **Alt+Shift+Left Arrow/Right Arrow** or **Option+Shift+Left Arrow/Right Arrow** (add **Control** or **Command** for larger steps).
- L.V.: Enable to set the tie length to set the tie length to the specified L.V. tie length in the Tie Styles section of the Ties 1 page in Engraving Rules.
- **Tuplet** allows you change whether and how the selected tuplet's number and bracket appear. "Triplets and Other Tuplets" on page 266 for more details.
- **Flip fractional beam** lets you flip a fractional secondary beam; see "Flipping Fractional Beams" on page 405.

Sibelius Cloud Sharing

For anyone with a current Sibelius Subscription or Upgrade plan, Sibelius Cloud Sharing lets you share your scores online with a single click, and any changes you make to a shared score can also be updated with just one click. Use the Cloud Sharing Dashboard in Sibelius to manage your scores, get sharing links and example embed code, or stop sharing. You can share a virtually unlimited number of scores, but score share is limited to 1 GB of storage.

Scores shared with Sibelius Cloud Sharing can be viewed in and played back by any browser on any device. Shared scores are converted to individual XML-based Scalable Vector Graphics (SVG) for each page of music in the score. An MP3 file is also generated so you can hear a MIDI rendition of the shared score that uses a streamlined version of the Sibelius Sounds library.

Sibelius automatically generates a unique URL for each score you share and copies it to the clipboard. Paste this URL into any web browser to view online, share it directly on social media, or distribute it by email or using any instant messaging service. The domain sibl.pub is used for all shared scores, so the unique URL for any shared score looks like this: `https://sibl.pub/<unique score id>`.

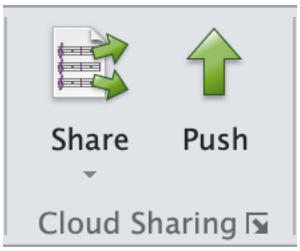
Sibelius also provides example embed code for each shared score.

Avid Link must be running and you must be signed in to your Avid Master Account to be able to share scores with Sibelius Cloud Publishing.

Sharing a Score

To share a Sibelius score as a web page first ensure that you are signed in to your Avid Master Account in Avid Link.

In Sibelius, open or create a score that you want to share. Then click the **Share** button on the **Home** tab.



The score is uploaded, processed, and a link to your score is automatically copied to the clipboard. Paste the URL from the clipboard into any web browser to view and playback the score.

Shared scores become available online for viewing and playback as soon as the conversion process is completed. Larger, longer scores may not be immediately available online.

Updating Changes Made to a Shared Score

If you make changes to a score after it has been shared, you can push your changes online with a single click. In Sibelius, open the shared score with changes (if it is not already open) and click the **Push** button on the **Home** tab. You are prompted to save changes to the score and push the latest version online. All changes to the score are uploaded and processed, and the online score is updated. The shared score continues to use the same unique URL.

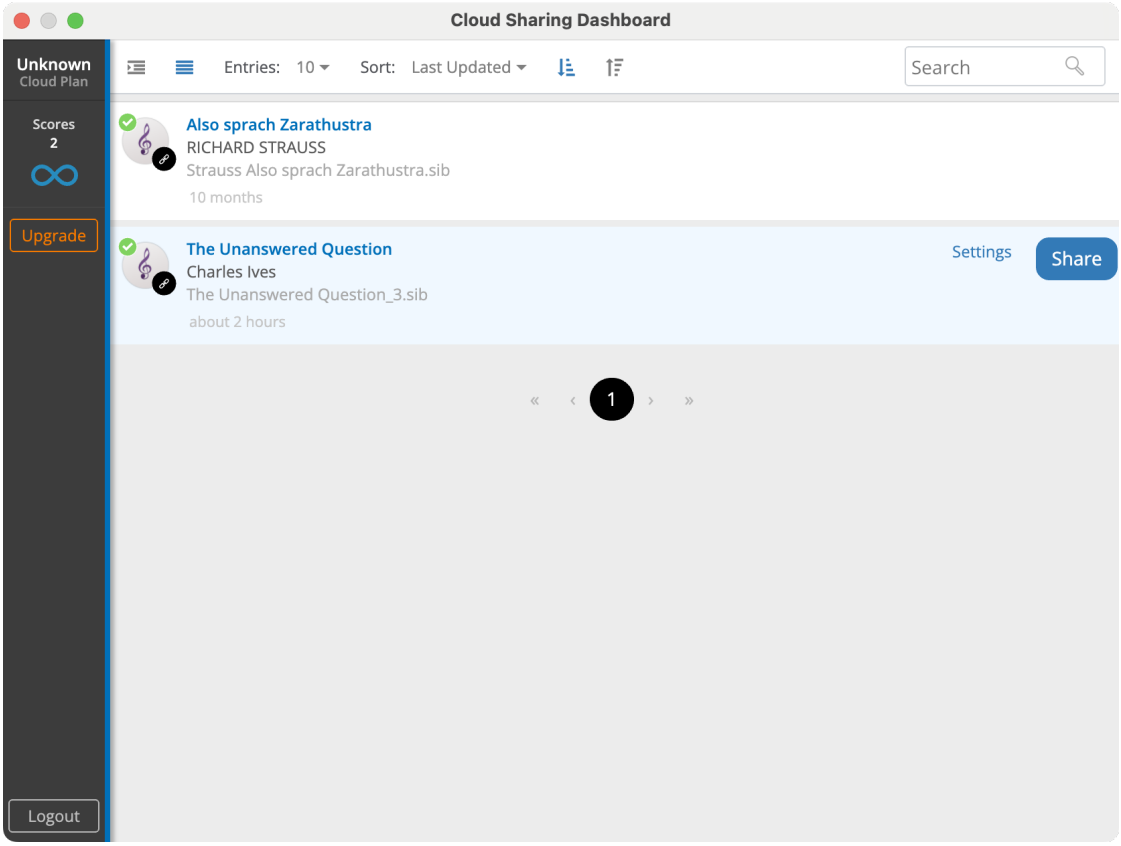
Stop Sharing a Score

At some point you might want to stop sharing a score, and delete its unique URL and web page. In the **Home** tab of the Ribbon, click the bottom half of the **Share** button for the Share menu commands and choose **Stop Sharing**. The web page and unique URL for the score are deleted immediately and the sharing link no longer works (for example, previews on social media all stop working). If you want to share the score again, click **Share** to generate a new unique URL. Distribute this new URL for sharing since the previous URL no longer exists.

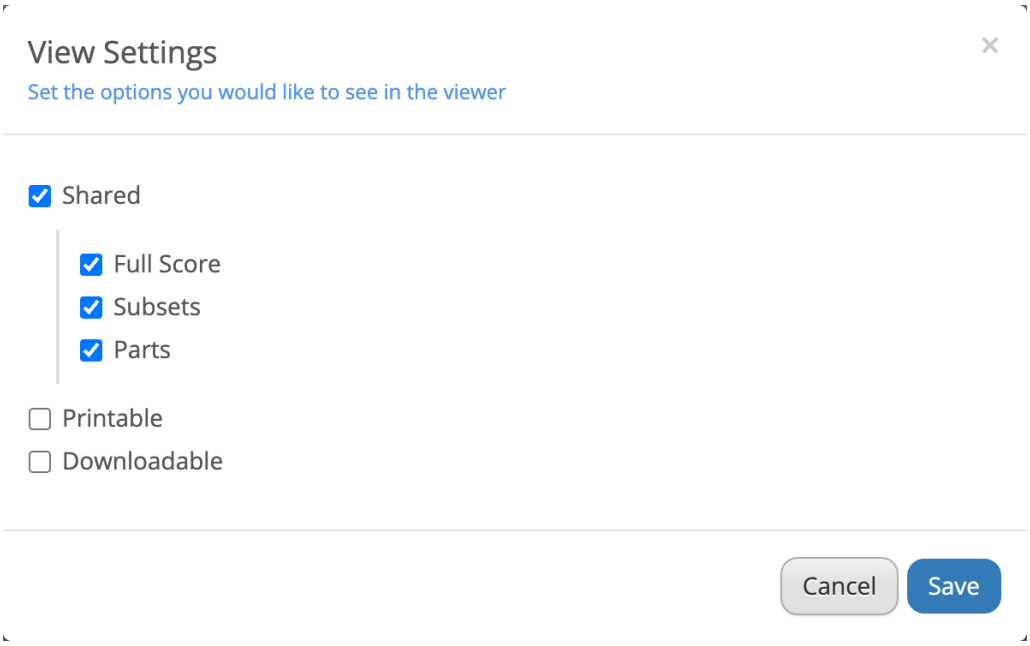
Cloud Sharing Dashboard

To view the Cloud Sharing Dashboard click the **Cloud Sharing** Dashboard dialog launcher button in the **Home** tab of the Ribbon.

The Cloud Sharing Dashboard lets you manage all of your shared scores. It lists all the scores you have previously shared, and you can sort, search for, and manage whether a score is shared or not. You can also copy the link or example embed code for any shared score whether the score in question is open in Sibelius or not.



Cloud Sharing Settings



Each Score has the following Sharing Settings:

Shared

Enable to share the score, subsets, and/or parts.

`Full Score`: Enable to share the Full Score only.

`Subsets`: Enable to share Score Subsets.

Parts: Enable to share Parts.

Printable

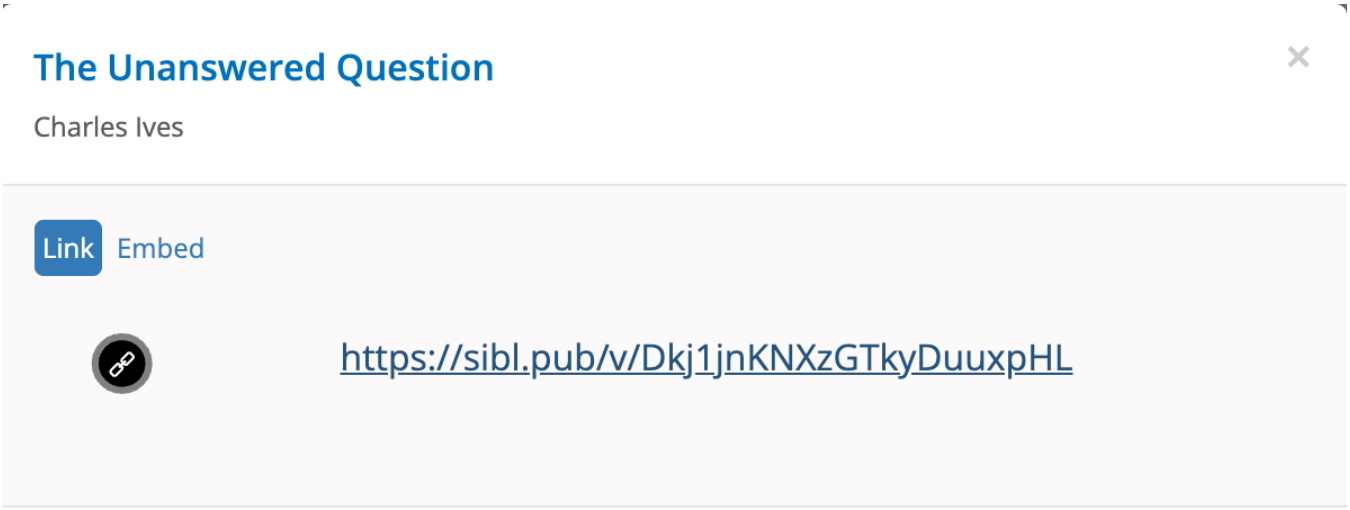
Enable to allow the shared score to be printed.

Downloadable

Enable to allow the shared score to be downloaded.

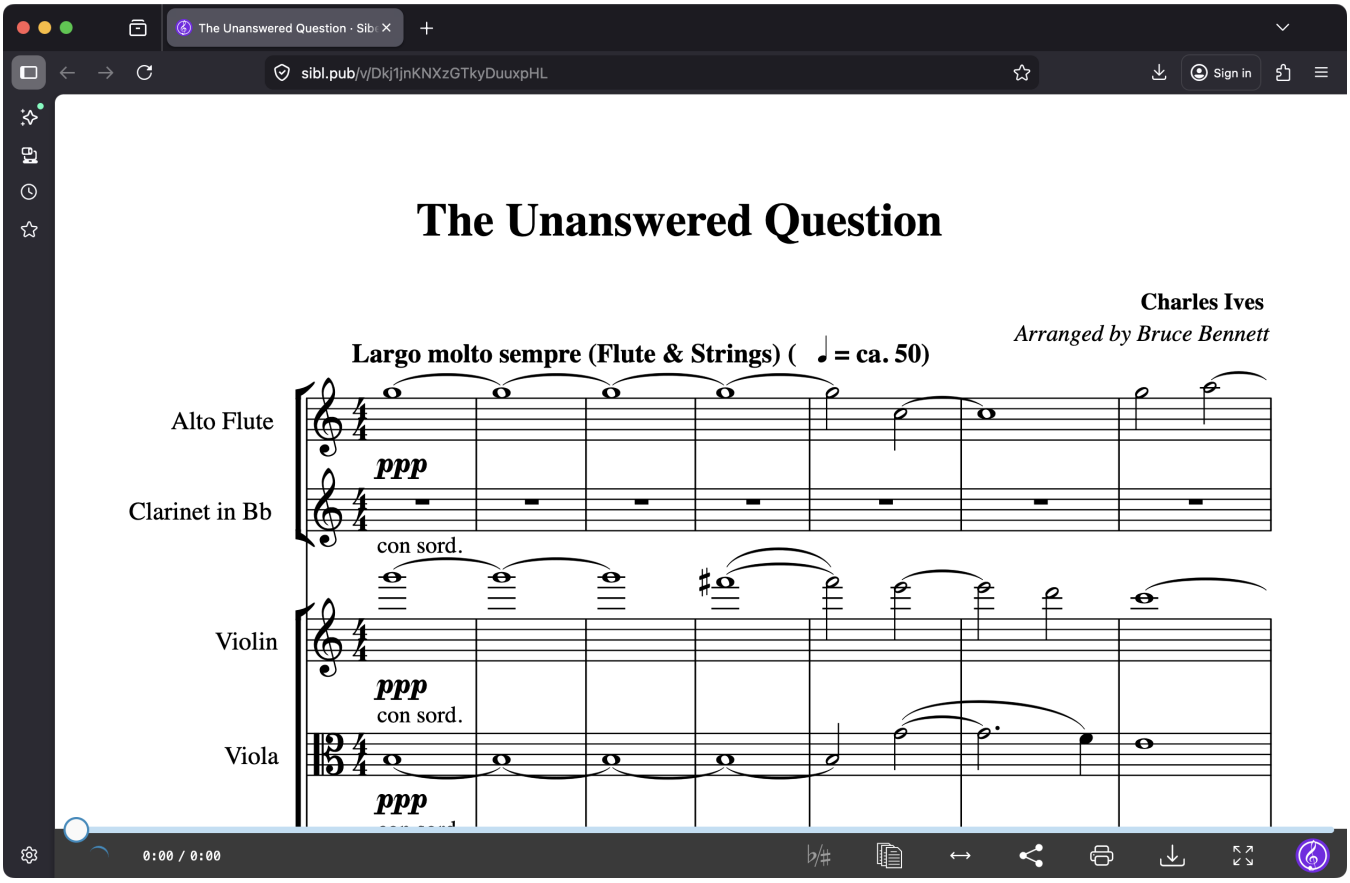
Share

Click **Share** to share the score (and/or subsets and/or parts). Sibelius provides a link for sharing the score online.



Browser View for Shared Scores

When you following the link, the shared score can be viewed in any web browser.



Browser View Controls

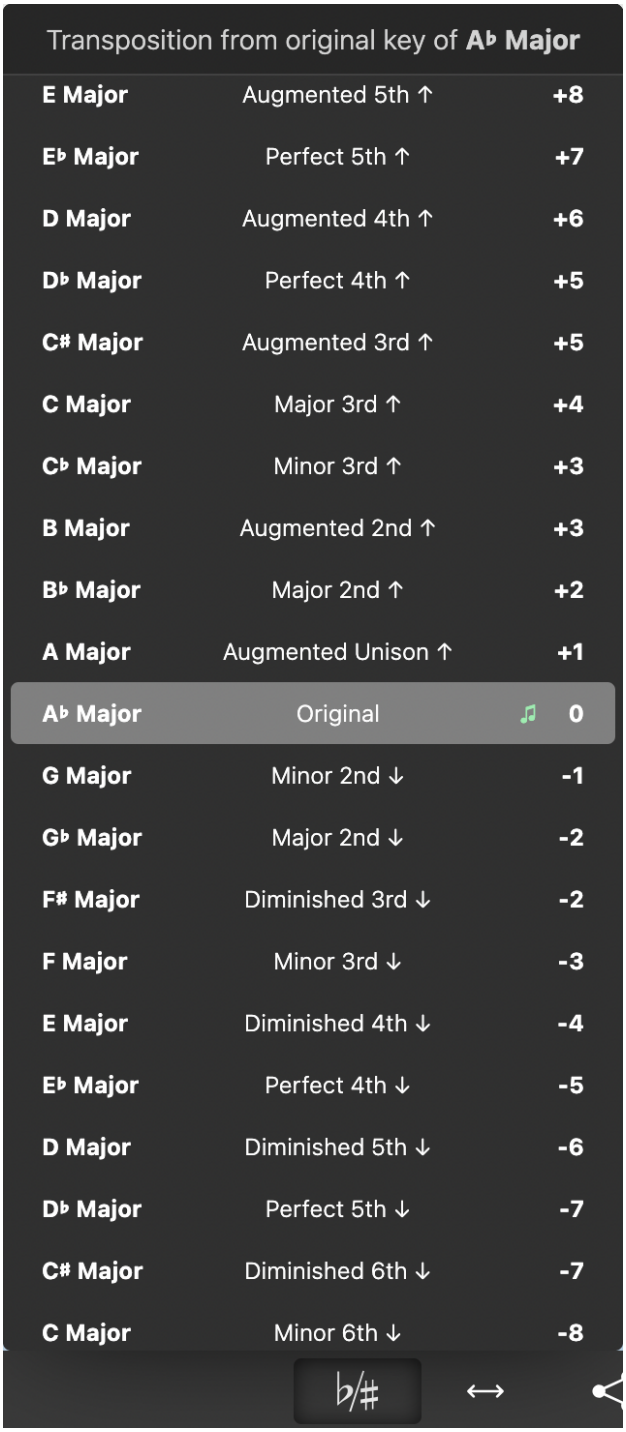
When viewing a shared score in a browser, the following controls are available at the bottom of the browser window (from left to right):

Play/Pause

Click the Play button to start playbackm from the current location of the playback line. Click the Pause button to stop playback. Click anywhere in the score to place the playback line (a verticle line through the score). The duration of the score and the current playback time is shown to the right of the Play/Pause button.

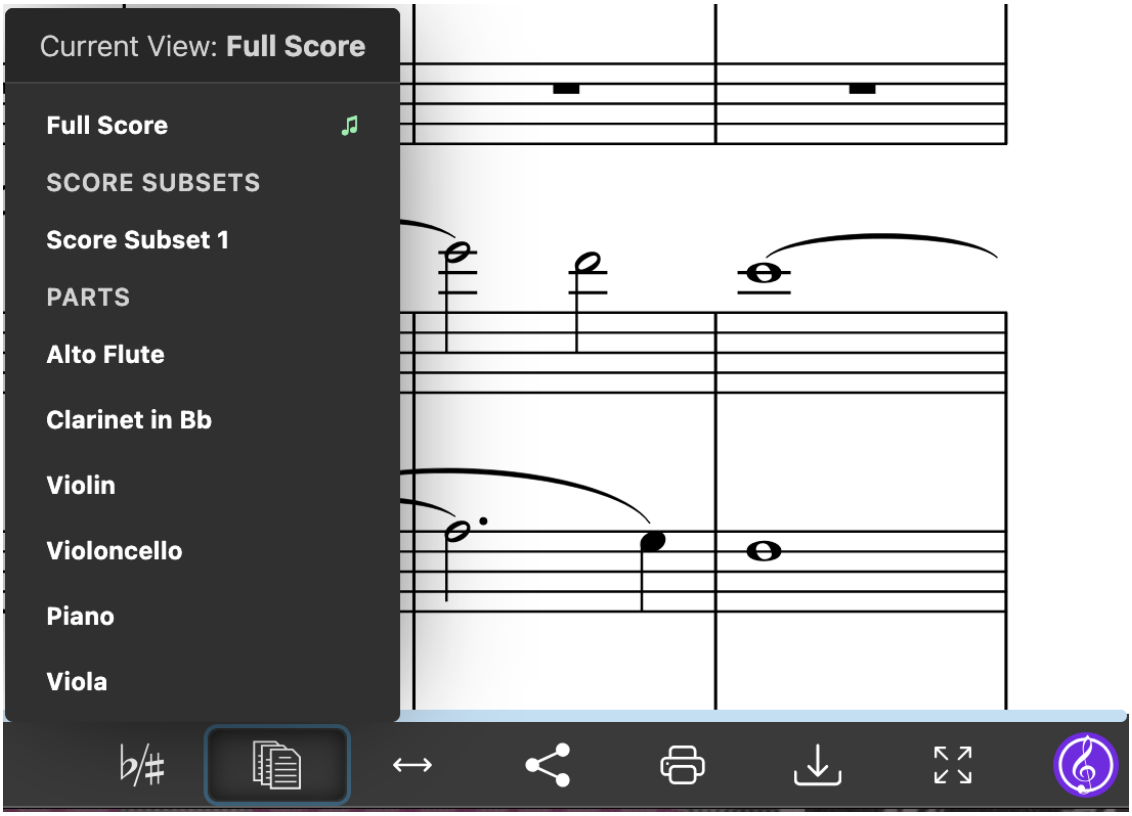
Transpose

Click the Transpose icon to select a transposition of the score.



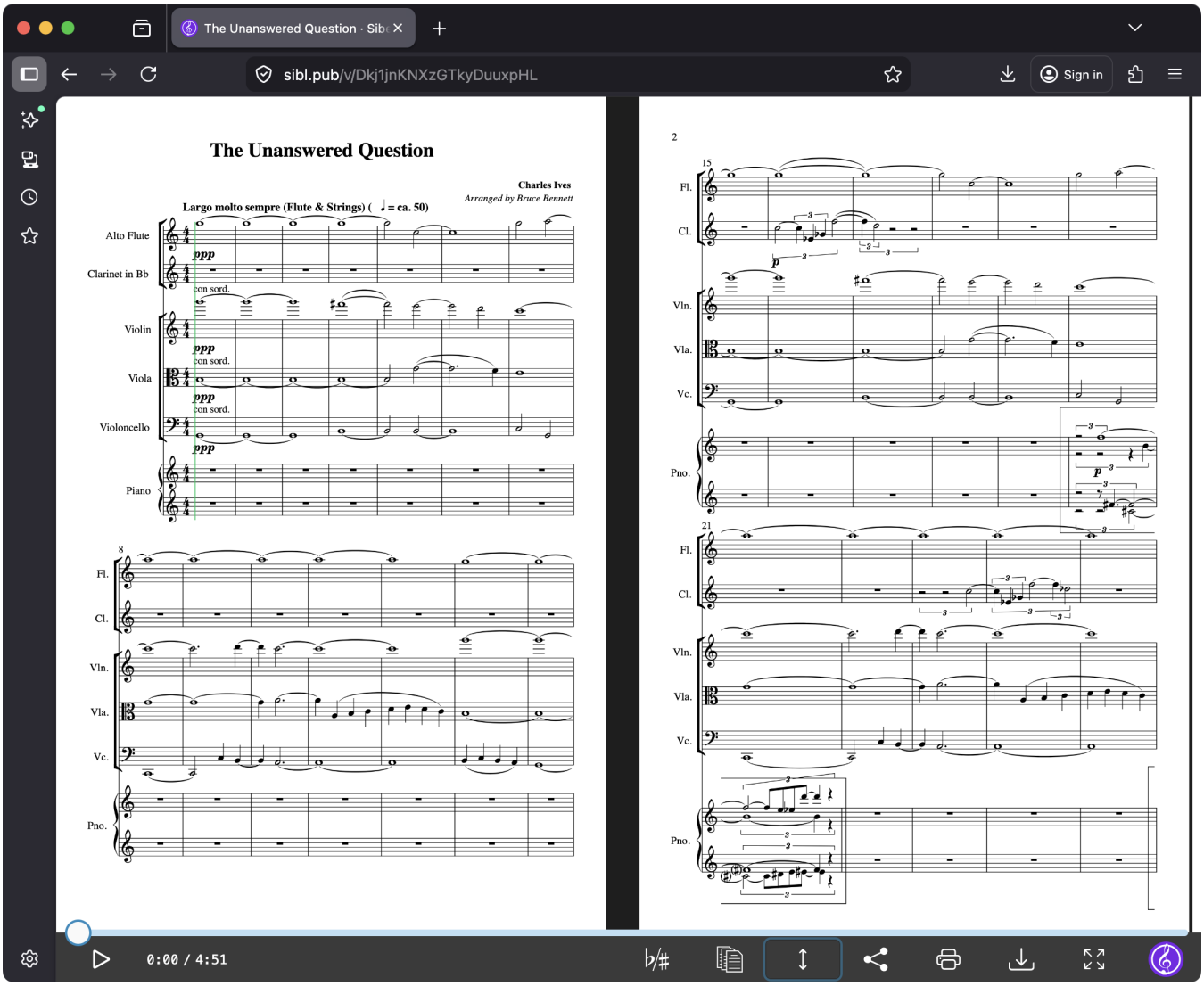
Subsets and Parts

Click the Subsets and Parts icon (if shared) to select which score subset or part you want to view.



View Page Width or Page Height

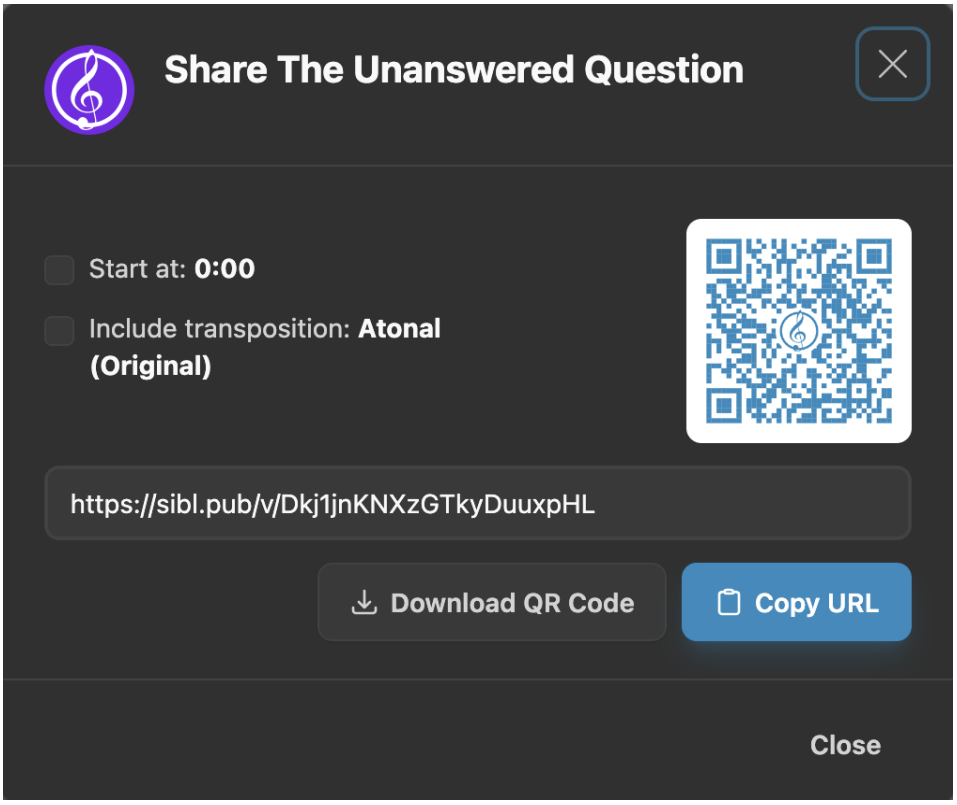
Click the View Page Width/Height icon to toggle between Page Width view and Page Height view.



Page Height view shown

Share

Click the **Share** icon to get a QR code and a link to the shared score.



Print

Click the Print icon (if enabled for the shared score) to print the score (or subset or part).

Download

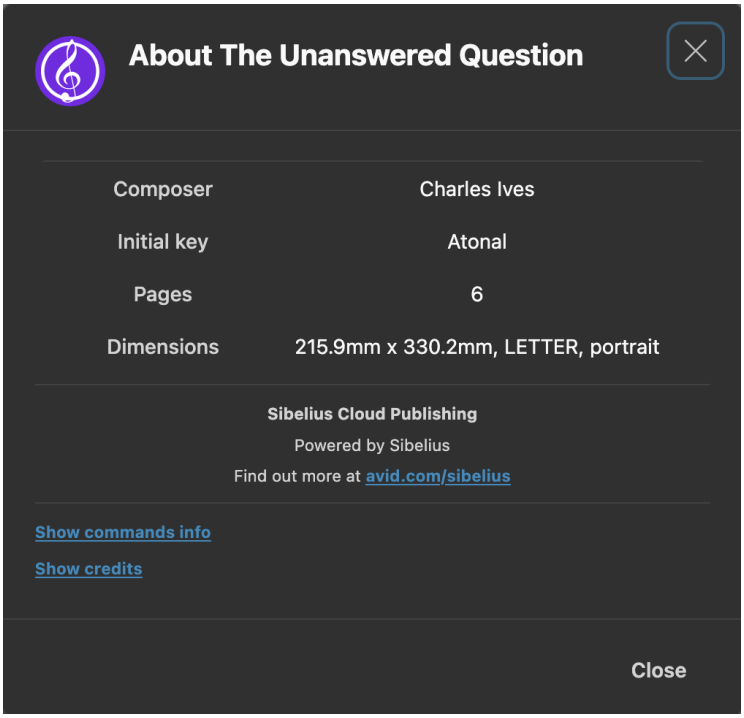
Click the Download icon (if enabled for the shared score) to download the score (or subset or part).

Full Screen

Click the Full/Minimize Screen icon to view the score in full screen or at the manually set window size.

About

Click the Sibelius icon to get information about the shared score.



Embedding Shared Scores into a Web Page

Sibelius provides example embed code for you shared scores that you can use to embed shared scores on other web sites. For instance, you might want to share some of your scores for viewing and playback on your own web site. Or, you might want to build an interactive learning web site for music education. Copy the example embed code for a shared score and use it in the HTML code for your web site.

Embed code looks like:

```
<iframe src="https://sibl.pub/<unique score ID>" frameborder="0"
allowfullscreen></iframe>
```

Protecting your Rights and Reporting Violations

Before sharing a score, you are asked to agree to both the terms of use at https://www.avid.com/legal/terms-of-use and the Privacy Policy Statement at https://www.avid.com/legal/privacy-policy-statements.

A shared score can be reported for infringing copyright and that score should be unshared. When a score is no longer shared, sharing links no longer work, previews on social media all stop working, and the scores unique URL is deleted.

Avid is working closely with the Music Publishers Association (MPA) to devise our copyright infringement process so that no one will share music online for which they do not have publishing rights. Any shared score can only be reported once per person for copyright infringement.

To report copyright infringement click the About (“?”) button in the bottom right of the Score Viewer, then click **`Report Copyright Infringement`** and log into your My Avid account.

Plug-Ins

The **Home > Plug-ins** menu contains plug-ins that perform a miscellany of useful things. To find them quickly, choose **Other** from the gray bar at the top of the menu to show only the plug-ins in that category.

Add Harp Pedaling

Automatically adds appropriate harp pedal diagrams or pedal change text instructions to harp parts, and warns when pedal changes are too close together to be played comfortably, or when the music is unplayable.

To use the plug-in, first select the passage to which you want to add pedaling (select only the harp staves), then choose **Home > Plug-ins > Add Harp Pedaling**. A dialog appears:

- **Add to** lets you choose between processing the **Whole score** or just the **Selected passage**.
- **Quarter note (crotchets) required to change pedals** lets you adjust the time you would expect it to take to change all the pedals; for music at faster tempi, you should increase this number appropriately.
- You can choose whether the pedaling added to your score are in the form of **Diagrams** or **Boxed text**.
- Finally, choose whether you want the inserted pedaling to be highlighted (this makes them easy to spot if you want to check them afterwards in a long score). **Highlight other changes** refers to pedal changes that have to be made immediately before a note is needed; the plug-in will try to avoid these if it can find a place for the change to be made in advance.

When you click **OK**, the plug-in adds the pedaling. Beware that double sharps and double flats cannot be set using harp pedals; if you have written any of these in your music, the plug-in will warn you about them when it has finished writing other changes in.

Plug-in written by Neil Sands.

Add Note Names to Noteheads

Writes the name of the note inside the notehead, using the supplied Opus Note Names font—see "Note Names Inside Noteheads" on page 390.

Plug-in written by Neil Sands.

Make Layout Uniform

Forces your score to have a specified number of bars per system and systems per page. The default of 4 and 4 is suitable for voice or solo instrument with keyboard accompaniment. Solo keyboard music typically has 4 bars per system and 6 systems per page. Music for a single-staff instrument typically has 4 bars per system and 10 systems per page.

The first page of a score often has fewer systems than subsequent pages, to make room for the title; this plug-in lets you set the number of systems on the first page independently from the rest of the score.

Sibelius can automatically lay out your entire score with a uniform number of bars per system, and will reformat the score dynamically when it changes ("Auto Breaks" on page 664). Hence you should normally only use this plug-in if you want to make just part of a score have a layout uniform.

Select the passage to be made uniform, and choose **Home > Plug-ins > Make Layout Uniform**.

Make Piano Four Hands Layout

Takes a score written for two pianos (or indeed any two keyboard instruments), and creates a new score in the conventional format for four hands piano music, with music for the lower player (secondo) on left-hand pages, and music for the higher player (primo) on right-hand pages.

To use the plug-in, first prepare your source score. It should contain only two keyboard instruments. Next, use **Layout > Document Setup > Title Page** to add a title page to your score, if it doesn't already have one, or else ensure that the first page of music is a left-hand page. This helps the plug-in produce correct page turns in the created score. Finally, select the whole score and do **Layout > Format > Lock Format**, then choose **Home > Plug-ins > Make Piano Four Hands Layout**.

A dialog appears, in which you can choose the instrument names to use for each instrument in the newly created score. The **Keep facing pages in sync** option tells the plug-in to ensure that the same bars appear on each system on left-hand and right-hand pages. Click **OK**, and watch as progress bars whizz across the screen. Moments later, your new score is created.

Some tidying up will probably be required after running the plug-in: it helpfully creates text objects beginning "P4H" at each point where tidying up is required, which you can find with **Home > Edit > Find** in order to decide what to do in each case.

Plug-in written by Hans-Christoph Wirth.

Preferences

This plug-in is only intended for use by plug-in developers. See **File > Plug-ins > ManuScript Language Reference** for more information.

Remove All Highlights

This plug-in removes all highlights from the score. To use the plug-in, just choose **Home > Plug-ins > Remove All Highlights**.

Resize Bar

Changes the length of selected bars by a fixed amount, for example,, a quarter note (crotchet), or to a given size, including the size of the current time signature. This will change the affected bars to be irregular bars in most cases.

This plug-in can also stretch or shrink a bar to fit the prevailing time signature, or shrink the bar to fit its contents (deleting any rests at the start or end of the bar).

Plug-in written by Bob Zawalich.

Scales and Arpeggios

Creates worksheets containing dozens of scales and arpeggios in just a few clicks. To use the plug-in, choose **Home > Plug-ins > Scales and Arpeggios**. You are guided through a series of dialogs, as follows:

- If a score is already open, you are first asked if you want to add the scales to the existing score, or create a new score. Make your choice and click **Next**.
- If you are creating a new score, you're asked whether you want to create scales for a single-staff instrument, or for a keyboard instrument. (You can also ask the plug-in to produce a single example of each type of scale and arpeggio it can create.) Make your choice, then click **Next**.
- You are asked to choose between several different types of scale or arpeggio: major scales, minor scales, modal scales, altered scales, jazz scales, and arpeggios. Again, make your choice and click **Next**.

- The next dialog lets you set specific options about the scales or arpeggios you want to create: the type of scale, how many octaves and in which octave it should begin, the direction, the note value to be used, the clef, and so on. **Include key signature** inserts a new key signature at the start of each scale.

  If you want to create keyboard scales, you can specify whether you want to add an interval of a third or an octave above the notes in the right-hand staff.

  If you want to create a series of scales, you can choose whether each new scale should be in the key of the new starting note, or whether it should stay in the original key but begin on a different degree of the scale.

  When you are satisfied with the options:

  - If you are creating scales or arpeggios for a single-staff instrument, click **Finish**.
  - If you are creating scales for a keyboard instrument, click **Next**. You can make a few further choices, such as whether the scales should be created in similar or contrary motion, whether the left-hand staff should start in the same or a different octave than the right-hand staff, and so on.
- After you click **Finish**, the plug-in creates the desired scales or arpeggios within a few seconds.

Plug-in written by Gunnar Hellquist.

Set Metronome Mark

lets you create metronome marks at specific speeds by clicking the pulse with the mouse. To use the plug-in, select the bar in which you want to create the metronome mark (or have nothing selected if you want to create it in the first bar), then choose **Home > Plug-ins > Set Metronome Mark**.

In the dialog that appears, click the large button at the desired tempo. After twelve clicks, the plug-in will tell you the average tempo you just clicked, and allow you to create a metronome mark either with that precise tempo, or the nearest tempo that you would find on a traditional metronome.

Plug-in written by Neil Sands and Michael Eastwood.

Suggest Cue Locations

Marks your score with suitable locations for cue passages, based on a minimum number of bars' rest or a minimum length of silence in seconds—see "Suggest Cue Locations Plug-In" on page 155.

Plug-in written by Neil Sands.

Search Plug-ins

As with the Lines, Symbols, Text, and Commands galleries, you can search plug-ins by name. Click the Plug-ins icon on any tab and type the name of the plug-in you want in the Search field.

Batch Processing plug-ins (Sibelius Ultimate Only)

The **Home > Plug-ins** menu contains a number of useful plug-ins that perform *batch processing*, for example, operations on multiple files in succession. To find them quickly, choose **Batch Processing** from the gray bar at the top of the menu to show only the plug-ins in that category.

Calculate Statistics

Creates a report listing how many bars, staves, pages and other objects are in the current score or all the scores in a given folder; this is useful for copyists to work out rates for copying jobs.

To run the plug-in on a single score, choose **Home > Plug-ins > Calculate Statistics** and then click **Current Score** in the dialog that appears. If you want to calculate statistics for, say, one movement of a multi-movement piece within the same score, select the bars in question before you run the plug-in, then click **Current Score**.

To run the plug-in on a folder, choose **Home > Plug-ins > Calculate Statistics**, then click **Process Folder**. Choose the folder for which you want to calculate statistics, and when you click **OK**, Sibelius processes each of the files in turn (no changes are made to the scores themselves).

When the current score or all the scores in the folder have been processed, Sibelius shows a dialog listing how many of each kind of object have been found. Click **Write Text File** to save the results as a text file in the chosen folder or the same folder as the current score.

Convert Folder of MIDI Files

Batch converts all MIDI files in a specified folder, re-saving them with the same filenames but a **.sib** extension. These files should be Standard MIDI Files (with the file extension **.mid** on Windows) rather than in other sequencer formats—"Opening MIDI Files" on page 33.

Convert Folder of MusicXML Files

Batch converts all MusicXML files in a specified folder, re-saving them with the same filenames but a **.sib** extension—"Opening MusicXML Files" on page 45.

Convert Folder of Scores to Earlier Version

Exports all scores in a specified folder as scores in a format suitable for opening in a previous version of Sibelius—"Exporting to Previous Versions" on page 99.

Convert Folder of Scores to Graphics

Converts a folder of scores into graphics of a specified format—"Exporting Graphics" on page 93.

Convert Folder of Scores to MIDI

Batch converts all scores in a folder into standard MIDI files, using the same filenames but with a **.mid** extension—"Exporting MIDI Files" on page 98.

Export Each Staff as Audio

Exports each staff in the score as a separate audio file, which is useful if you want to combine them together in a Digital Audio Workstation (DAW), such as Pro Tools—"Exporting Audio Files" on page 88.

Export Each Instrument as MIDI

Exports each instrument in the score as a separate MIDI file, which is useful if you want to combine them together in a DAW—"Exporting MIDI Files" on page 98.

Export Selection as Audio

Exports the selected passage as an audio file—see "Exporting Part of the Score" on page 89.

Export Selection as Score

Exports the selected passage as a separate Sibelius score—see "Splitting Scores" on page 79.

Import House Style into Folder of Scores

Applies a specified house style file to all the files in a selected folder.

To use the plug-in:

1. Choose **Home** > **Plug-ins** > **Import House Style into Folder of Scores**.
2. The system prompts you to select the house style library file (**.lib**) you want to apply.
3. The system then prompts you to select the folder of files to which the house style should be applied.

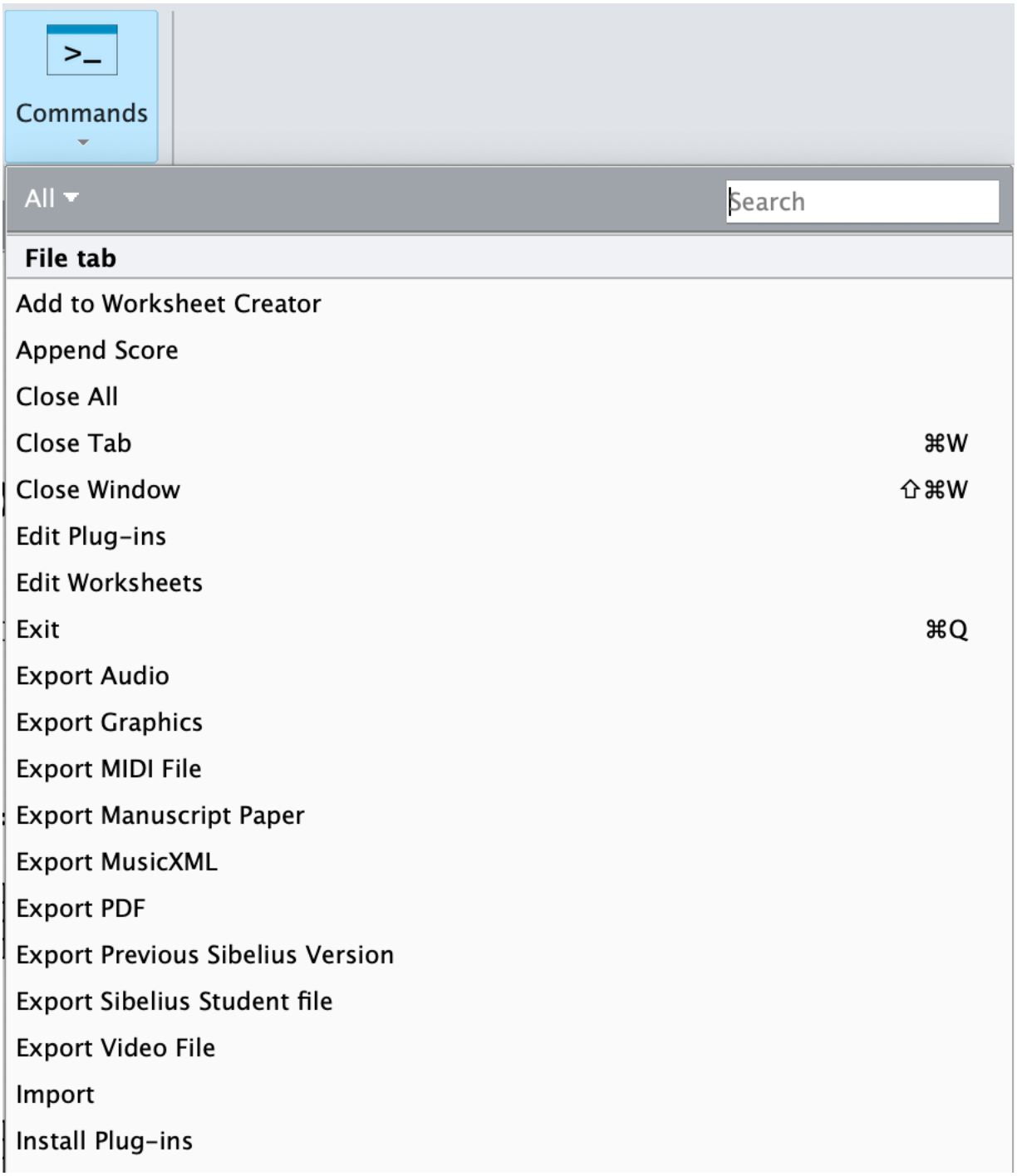
   A number of predefined house styles are supplied in the **House Styles** folder within your Sibelius program folder—"House Style" on page 685.

Print Multiple Copies

lets you print multiple copies of a selection of scores in a folder (plus any subfolders that also contain scores, if desired)—see "Printing Multiple Scores at Once" on page 87.

Commands

The **Home** > **Commands** gallery provides a complete list of commands in Sibelius.



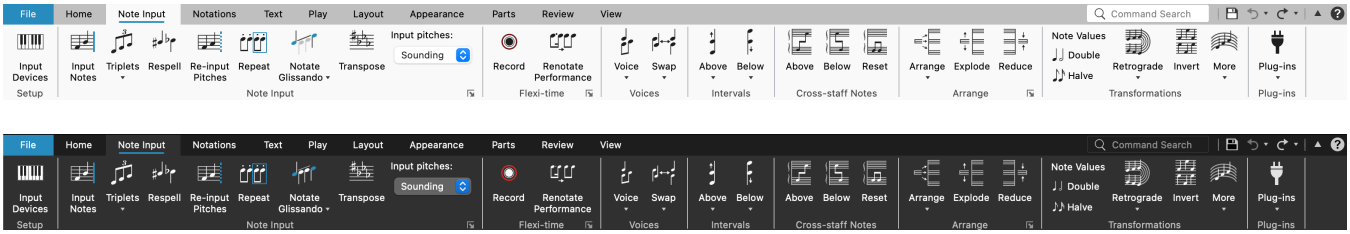
Commands are organized in alphabetical order by category in terms of location (such as commands accessible from the **`File`** or **`Home`** tab of the Ribbon, or from the keypad) or by function (such as Moving, Zoom, or Selection). Assigned keyboard shortcuts (if any) are shown to the right of the name of commends in the list.

You can quickly scroll the list of commands to find the one you want, and then click it in the list to execute that command.

Commands can be filtered by clicking on the top of the gallery (**`All`**) and selecting a sub-category.

You can also search for commands by name using the Search field.

4 Note Input Tab



Introduction to Note Input

The **`Note Input`** tab of the Ribbon has the options for four main ways of inputting notes into Sibelius, from slowest to fastest.

- *Mouse input*: click note values on the Keypad using the mouse, then click in the score to input each note.
- *Alphabetic input*: choose note values on the Keypad using the numeric keypad, then input each note by typing is letter name (A–G).
- *Step-time input*: choose note values on the Keypad using the numeric keypad, then input each note or chord by playing it on your MIDI keyboard.
- *Flexi-time input*: input music in real-time using your MIDI keyboard, playing in time with a metronome click.

Use of Sibelius's Keypad window is common to the first three of these methods, as it is used to choose note durations and other properties of notes, including accidentals and articulations, so it's worth familiarizing yourself with the Keypad before you learn each note input method.

You can also input notes indirectly, through these three methods:

- Importing files from other music programs (such as MIDI files and MusicXML files)—"Opening MIDI Files" on page 33, "Opening MusicXML Files" on page 45.
- Scanning printed music—"PhotoScore Lite" on page 53.
- Singing or playing into a microphone—"AudioScore Lite" on page 70.
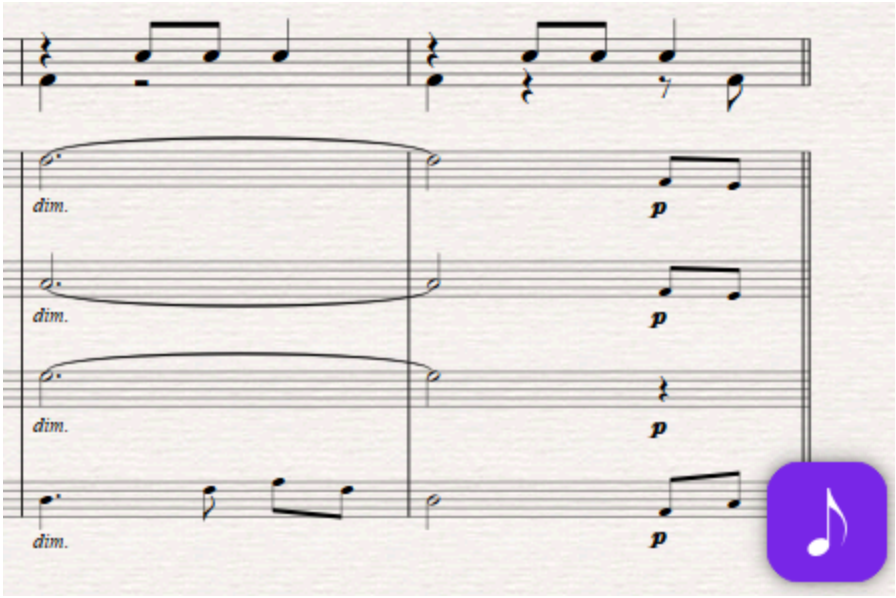
Keypad

The Keypad mirrors on the screen the arrangement of keys on your computer's numeric keypad. It shows and lets you edit the characteristics of the selected note(s), chord(s) or rest(s), or of the note you are about to create if you are using mouse, alphabetic or step-time input.

To show (or hide) the Keypad, select (or deselect) **`View > Panels > Keypad`** (shortcut **`Control+Alt+K`** *or* **`Command+Option+K`**), or click the Floating Keypad button (or click the Minimize Keypad button in the upper-right corner of the Keypad).

Floating Keypad Button

Click the Floating Keypad button to open the Keypad panel. You can click and drag the Floating Keypad button or the Keypad to any location on-screen that you want.
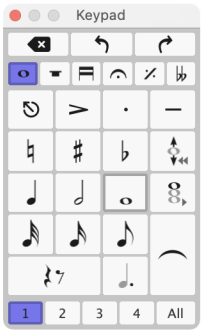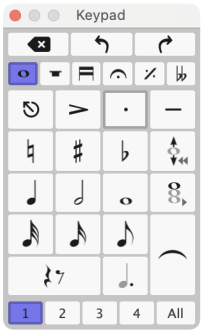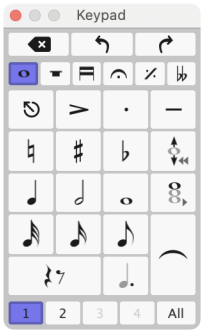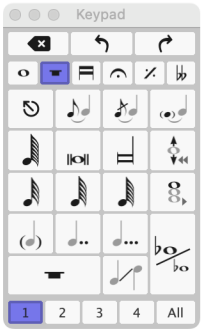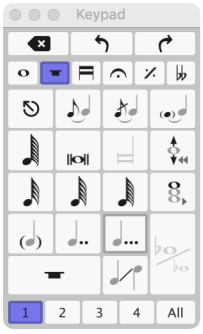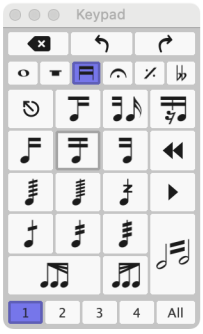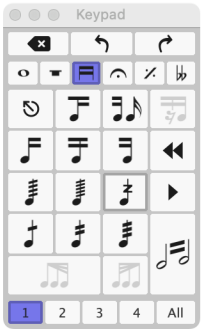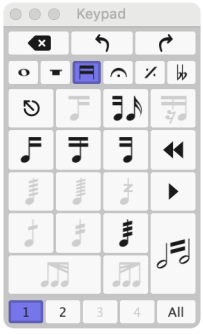


You can hide (or show) the Floating Keypad button in the Sibelius Preferences (**`Preferences > Display > Tool Windows > Minimize Keypad`** to floating button).

Keypad Layouts

The Keypad has six layouts, each of which provide different options depending on supported features between Sibelius Ultimate, Sibelius Artist, and Sibelius First.

You'll spend most of your time working with the first Keypad layout, which contains the common note values and accidentals, but here are all six layouts, for reference. The first two Keypad layouts are concerned with inputting and editing notes; ties (not slurs) are created using the **`Enter`** key on the **`Common notes`** layout (using the Enter key on the F10 layout you can create ties to the left of notes); cue notes are created using the **`Enter`** key on the **`More notes`** layout.

	Sibelius Ultimate	*Sibelius Artist*	*Sibelius First*
***Articulation* (F10)**			
***Jazz articulations* (F11)**			
***Accidentals* (F12)**			

	Sibelius Ultimate	*Sibelius Artist*	*Sibelius First*
Articulation (F10)			
Jazz articulations (F11)			
Accidentals (F12)			

You can switch between using any of the following methods:

- Click on the tabs at the top of the Keypad.
- Type **F7**–**F12** to view the six Keypad layouts.
- For layouts 3–6 only:
  - Click on the Keypad to cycle through the layouts in order (shortcut **+**).
  - Click to return to the first Keypad layout (shortcut **F7**, also **Shift-+** on Windows).
- Press **F8** to view the second Keypad layout. This includes very short and very long note values, and double and triple rhythm dots
- Press **F9** to view the third Keypad layout. This layout concerns itself with editing beam groups ("Beam Groups" on page 398) and creating tremolos and buzz rolls ("Tremolos" on page 438).
- Press **F10** to view the fourth Keypad layout. This layout is for adding articulations. The three blank spaces at the top of the layout can be assigned to custom articulations—"Articulations" on page 422.

- Press **F11** to view the fifth Keypad layout. This one is used for jazz articulations ("Jazz Articulations" on page 429), arpeggio lines for keyboard and harp music, and repeat bars ("Repeat Bars" on page 430).
- Press **F12** to view the sixth Keypad layout. This layout contains unusual accidentals—"Accidentals" on page 416.
- The **0** key is appropriately used for "non-things"—either rests or for removing all articulations/accidentals.

Accessing Numeric Keypad Functions on a Notebook (Laptop)

Most notebook (laptop) computers do not have separate numeric keypads. Although Keypad functions can be accessed on some notebooks (except for some Apple MacBook models) by holding down a key marked **Fn** together with other keys on the keyboard, Sibelius also has some alternative shortcuts built in that are more convenient.

Go to the **Keyboard Shortcuts** page of **File > Preferences**, and choose the **Notebook (laptop) features** feature set. Instead of using the numbers on the keypad, you can use the standard numbers on the main keyboard which will correspond to the same numbers on the keypad. When this feature set is in use, use **Shift-1** to **Shift-9** to enter intervals above a note—"Keyboard Shortcuts" on page 144.

Viewing and Editing Note Characteristics

When you select a note, the Keypad shows you the characteristics of the selection. For example, when you select a quarter note (crotchet) in your score, the quarter note button on the first Keypad layout lights up. Likewise, selecting a dotted quarter note rest will make the quarter note, rest and rhythm dot buttons on the Keypad light up.

To switch a particular Keypad characteristic on or off for the selected object, you can either:

- Click the icon with the mouse; or
- Press the corresponding key on your numeric keypad.

If you are, say, looking at the first Keypad layout, and want to change the selected note into a half note (minim), you could type **5** on the numeric keypad. To add a tie, press **Enter** on the numeric keypad, and so on. Similarly, to remove a tie, select the note on which the tie begins and press **Enter**. You can add and remove characteristics from any of the Keypad layouts in this way—so if you wanted to add a fermata (pause) to your half note (minim), press **F10** (to reach the fourth Keypad layout), then press **1** on the numeric keypad to add the fermata.

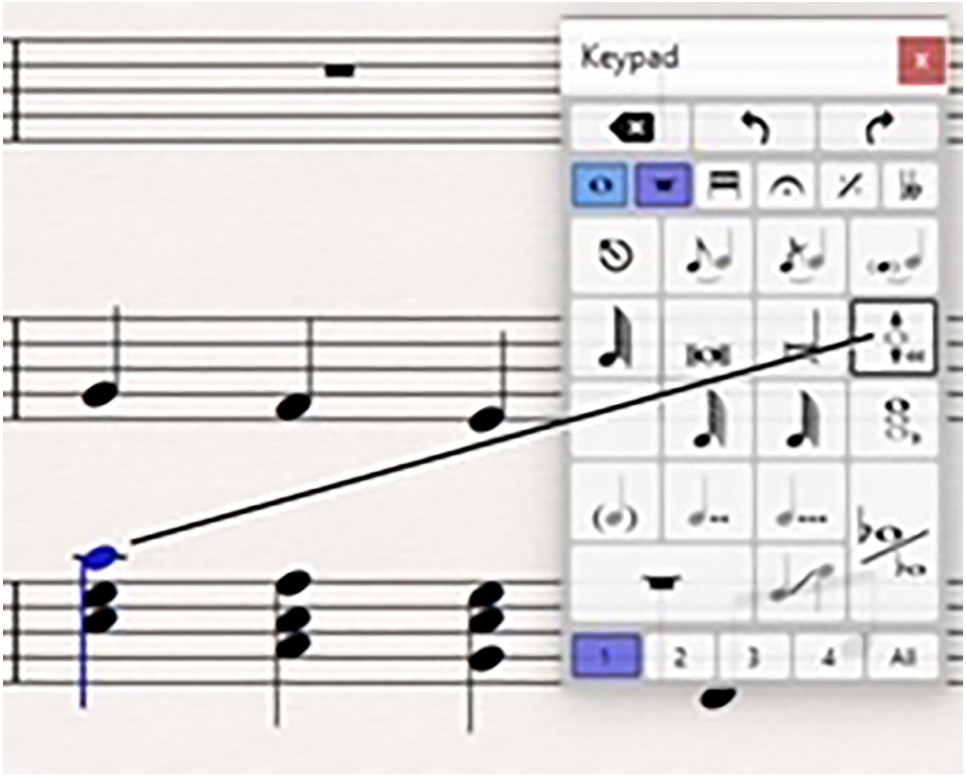
If a note has characteristics that are not on the currently selected Keypad layout, the tabs for the relevant Keypad layouts will also be illuminated in blue to show you. For example, if you are looking at the first Keypad layout and select a quarter note that has a quarter-flat and a fermata (pause), the fourth and sixth Keypad layout tabs will also be illuminated.

Pitch Correction Tool



The Pitch Correction tool is on the first and second layouts of the Keypad (– key location on the Keypad). The Return to First Keypad Layout icon appears as part of the Pitch Correction icon on the first two layouts, and is only available using keyboard shortcuts with the first two layouts (not with mouse clicks).

Use the Pitch Correction tool to change the pitch of any selected note, including notes in chords.



To change the pitch of a selected note:

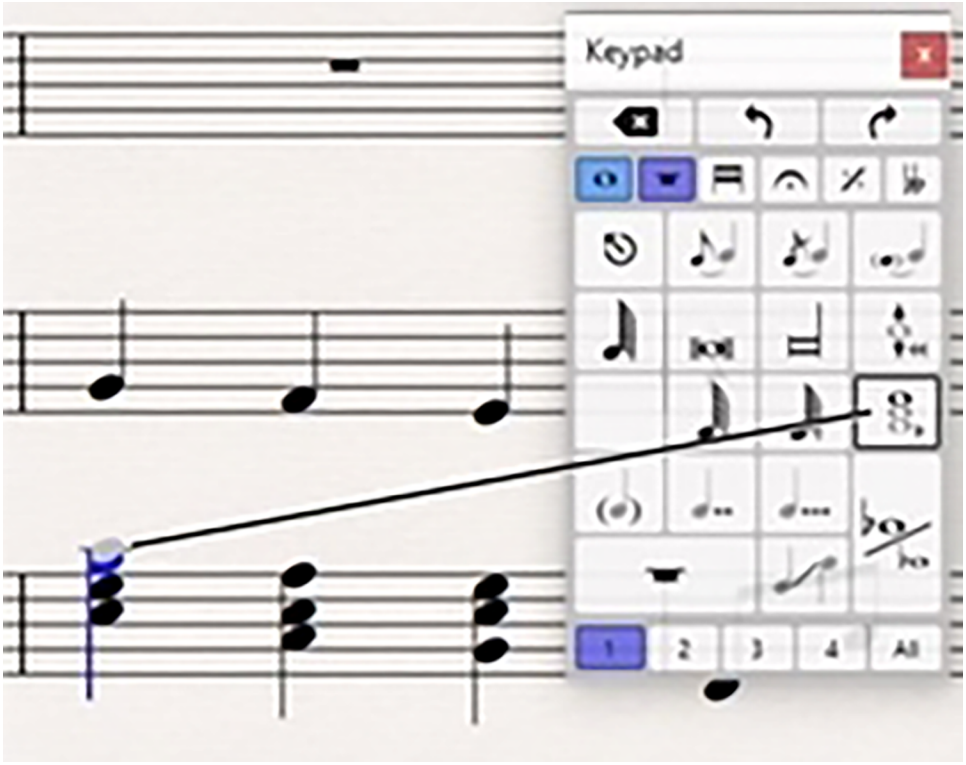
1. Select the note you want to change.
2. Click and hold the Pitch Correction tool, and do any of the following:
3. Drag up to raise the pitch.
4. Drag down to lower the pitch.
5. Drag left to flatten the note.
6. Drag right to sharpen the note.
7. Option-drag (Mac) or Alt-drag (Windows) left or right for quarter tone accidentals.
8. Release the mouse when you have the note you want.

Chord Input tool



The Chord Input tool is on the first and second layouts of the Keypad (+ key location on the Keypad). The Next Keypad layout icon appears as part of the Chord Input icon on the first two layouts, and is only available using keyboard shortcuts with the first two layouts (not with mouse clicks).

Use the Chord Input tool to add notes to make chords.



To enter notes to make a chord:

1. Enter a note or select an existing note.
2. Click the Chord Input tool to add a note a third above the selected note; or click and hold the Chord Input tool to add another pitch, and then do any of the following:
3. Drag up to raise the pitch.
4. Drag down to lower the pitch.
5. Drag left to flatten the note.
6. Drag right to sharpen the note.
7. Option-drag (Mac) or Alt-drag (Windows) left or right for quarter tone accidentals.
8. Release the mouse when you have the note you want.
9. Repeat these steps to add more notes to the chord as desired.

Voices

The row of buttons at the bottom of the Keypad is for specifying the voice of notes and staff-attached text and lines—"Voices" on page 296.

Sibelius Artist and Sibelius Ultimate support up to four voices per staff, and Sibelius First supports no more than two. The bottom row of the Keypad window lets you select individual voices on a staff for note entry and editing. Tap to select Voice 1, 2, 3, 4, or All (for all voices). Voices are color coded as follows:

- Voice 1 – Blue
- Voice 2 – Green
- Voice 3 – Orange
- Voice 4 – Pink
- All Voices – Light Blue (also for any selected objects that are assigned to more than one voice)

Note that when using the keypad for note entry and note editing, keypad selections highlight in the color of the voice being edited.

Extra Shortcuts for Keypad Functions

Though there is an obvious correlation between the items on the on-screen Keypad and the numeric keypad on your computer keyboard, you can also assign additional keyboard shortcuts to specific items on the Keypad. For example, if you wanted to assign a specific shortcut to the fermata (pause) on the fourth Keypad layout—so that you do not have to press **F10** (to switch to the appropriate layout) followed by **1** on the numeric keypad (to add the fermata), but can instead type a single shortcut regardless of the current Keypad layout—you can do so, as follows:

1. Choose **File > Preferences** and choose the **Keyboard Shortcuts** page.
2. Having chosen your own feature set in which to create your new shortcut, choose **Keypad (F10 articulations)** from the **Tab or Category** list.
3. In the **Feature** list, choose **Fermata (pause)**, then click **Add** to add your own keyboard shortcut.

For further help with defining your own keyboard shortcuts, "Keyboard Shortcuts" on page 144.
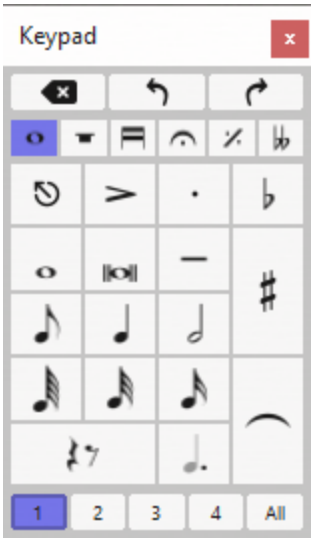
Alternative Arrangement for First Keypad Layout

By default in Sibelius, note values are arranged on the first Keypad layout such that hitting **4** specifies a quarter note (crotchet), and hitting **7/8/9** specify natural/sharp/flat accidentals respectively.

If you are familiar with Finale, then you may prefer hitting **5** to get a quarter note (crotchet), and to enter note values from a 128th note (hemidemisemiquaver) right up to a double whole note (breve) without changing Keypad layout.

To use this alternative Keypad layout:

1. Choose **File > Preferences**, go to the **Note Input** page.



2. Set **To enter a quarter note (crotchet)** type to **5 on Keypad**.
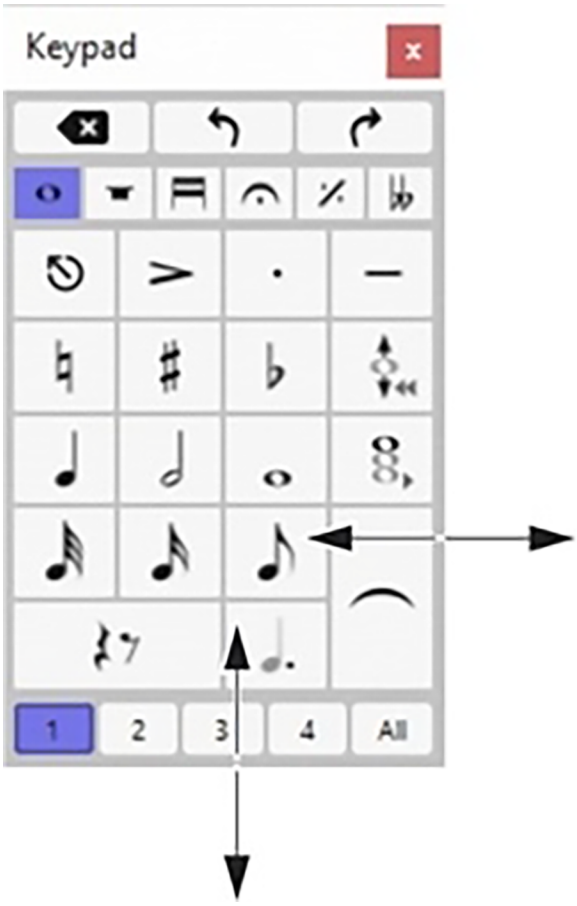
Using the Keypad on macOS

By default, macOS assigns the keys **F7**–**F12** to iTunes's playback controls and the system volume controls, which means that you may get unexpected results when using these shortcuts to change between different Keypad layouts in Sibelius.

Use the **Keyboard** pane in **System Preferences** to reassign these shortcuts to other function keys.

Re-sizable Keypad

Move the mouse cursor over any edge or corner of the Keypad, and when the cursor changes to opposing arrows, click and drag to resize the Keypad.



To reset the keypad to the "default' size:

- Double-click the title bar.

  The size is saved with the settings in **`Preferences > Display > Default View Options > Set Custom View Options`**.

Commands for adjusting the size of the Keypad are as follows:

- Make Keypad larger (keypad_larger)
- Make Keypad smaller (keypad_smaller)
- Reset Keypad size (keypad_default_size)

Mouse Input

Many people find mouse input is the slowest note input method, but it's the easiest one to use when you're getting started with Sibelius.

Inputting Single Notes

Make sure nothing is selected in the score before you start (press **`Esc`** to deselect anything):

- Choose **Note Input > Note Input > Input Notes** (shortcut **N**); the mouse pointer changes color (typically it goes dark blue, to denote voice 1).
- Choose a note value from the first (or second) Keypad layout; you can also choose accidentals, articulations, and so on. from it and other Keypad layouts ("Keypad" on page 235). To create a rest, choose the rest button from the first layout, after choosing the note value (to show how long the rest lasts).
- As you move the pointer over the score, a gray *shadow note* or rest appears, to show where the note/rest will be created when you click. As you move the pointer vertically over the staff, ledger lines are drawn as necessary; as you move horizontally through the bar, the shadow note/rest snaps to the different beats of the bar (this behavior is configurable—"Note Input Options" on page 277).
- To input the note/rest, click where you want to create it.
- A caret (a vertical line) appears in the score to the right of the note/rest you just created—if you like, you could now start creating notes in step-time or using alphabetic input, but to continue adding notes with the mouse, continue clicking in the score to create more notes/rests, changing the note value and other properties on the Keypad when necessary.
- You don't have to input strictly from left to right with mouse input—you can hop about the score and click to input notes/rests anywhere, though note that if you click to create a new note at the same rhythmic position as an existing note or chord, the existing note or chord is replaced by the new note.
- All of the properties you set up on the Keypad affect the *next* note you input, so if, for example, you want to create a dotted note or rest, click both the note value and the rhythm dot on the Keypad *before* you click in the score or click the rest button to create it. Likewise, to create a tied note, click the tie button on the Keypad before you click in the score to create the note.
- To end note input, either click the little mouse pointer arrow on the top left button of the Keypad window, or press **Esc** on your keyboard.

Inputting Chords

To build up a chord, click above or below the note you just created. If you create a note elsewhere in the bar, then go back and click above or below an existing note to try and make a chord, Sibelius will delete whatever was there before and create a new note at that position.

You can also use the Chord Input tool on the Keypad. For more information, see "Pitch Correction Tool" on page 239.

Inputting Overlapping Notes

If you input a long note at the start of a bar, and then add a note later in the bar, before the end of the long note at the start of the bar, Sibelius will replace the first note with rests by default, but can alternatively create the new note in voice 2 if you prefer—switch on **Use voice 2 when rhythms conflict** on the **Mouse** page of **File > Preferences**.

Disabling Mouse Input

You can freely switch between note input methods in Sibelius, which is often very useful. However, once you have graduated beyond mouse input, you may prefer Sibelius not to input notes when you click in the score with the mouse.

To disable mouse input:

1. Choose **File > Preferences**.
2. Select the **Mouse** page.
3. In the **Mouse Note Input** group, choose **Selects object and stays in note input** or **Selects object and leaves note input**, according to your preference.

For more details on these options, see "Mouse (Sibelius Ultimate Only)" on page 131.

Keyboard and Fretboard Windows

You can also use the mouse to input notes using the on-screen Keyboard and Fretboard windows—"Keyboard Window" on page 251 and "Fretboard Window" on page 256.

Alphabetic and Step-Time Input

Alphabetic (computer keyboard) and step-time (MIDI keyboard) input are perhaps the most efficient ways of writing your music in Sibelius, because you can create other objects (such as time signatures, key changes, lines and text) as you go along.

Specifying Pitch Before or After Duration

To input a note, you need to specify both its pitch and its duration. By default in Sibelius duration is specified before pitch: you choose a rhythmic value on the Keypad, then either click in the score with the mouse, type a letter name on your computer keyboard, or play a note or chord on your MIDI keyboard.

However, it is also possible to specify pitch before duration: when using a MIDI keyboard, you hold the note or chord you want to input, then choose a rhythmic value on the Keypad; when using the computer keyboard, you choose the pitch using the **Up Arrow/Down Arrow** or letter name keys, then choose a rhythmic value on the keyboard. (You cannot use the mouse to input notes when specifying pitch before duration.) If you have used Finale, you may be familiar with this approach.

You might like to try both methods to see which you prefer. It's quick and easy to switch between them, using the options on the **Note Input** page of **File > Preferences**. The **Note input preset** menu at the top of the page has options for **Duration before pitch** (Sibelius's default setting) and **Pitch before duration**.

Duration Before Pitch

If you have **Duration before pitch** chosen on the **Note Input** page of **File > Preferences**, alphabetic or step-time input goes like this:

- Select a rest (or you can select anything else, such as a text object or a line, which will start writing notes at that point).
- Choose **Note Input > Note Input > Input Notes** (shortcut **N**). This makes the caret (a vertical line, colored according to the voice in which you're inputting) appear.
- Choose a note value from the Keypad (unless the note value you want is already selected).
- If you like, choose other markings on the Keypad:
  - Accidentals from the first/sixth layout (not required for step-time input).
  - Articulations from the first/fourth layout.
  - Ties and rhythm dots from the first/second layout (double dots are on the second layout).
  - Grace notes and cue notes from the second layout.
  - Tremolos and beaming from the third layout.
  - Jazz symbols and arpeggio lines from the fifth layout.
- All of these buttons stay pressed down for successive notes until you re-choose them, with the exception of accidentals. This means you can (say) input several notes with the same articulation without having to choose the articulation for each note.
- You can choose buttons from more than one layout at once—they'll all be applied to the note/chord when you input it. (Cycle through the different Keypad layouts using the + key or using the shortcuts **F7**–**F12**; **F7** on Windows and—on Mac returns you to the first layout.)
- Then input the note by:

  - Typing its letter-name **A**–**G** or **R** (which repeats the previous note/chord, with any alterations made on the Keypad); or
  - Playing a note/chord on your MIDI keyboard.
- To input a rest of the selected note value, press **0** on the first Keypad layout (shortcut **F7**). (To continue creating rests of the same note value, keep hitting **0**.)
- To input a complete bar rest, press **0** on the second Keypad layout (shortcut **F8**).
- Go back to the third step to input the next note/chord.

There are some things you can do to the note/rest you have just input and before you create the next, which are:

- You can adjust the pitch of a note you have input afterwards with **Up Arrow** or **Down Arrow**; hold down **Control** *or* **Command** to change the pitch by an octave. Type **Shift-Page Up**/**Shift-Page Down** (or **Control-Up Arrow**/**Control-Down Arrow** on Mac only) to raise or lower the pitch by a half-step (semitone).
- To build up a chord using alphabetic input, input one note of the chord, then add further noteheads using one of these methods:
  - Hold down **Shift** and type the letter-name of the pitch you want to add above, so to add a G sharp, first type **8** on the first Keypad layout to select the sharp, then type **Shift-G** to add the note; or
  - Type a number **1**–**9** (from the main keyboard, *not* the keypad) to add a note of that interval above the current note, so to add a note a sixth above, type **6**; **Shift-1**–**9** adds notes *below* the current note, so **Shift-4** adds a note a fourth below the current note. (Usefully, this also works for selected passages, for example, to create octaves). Or
  - Choose the appropriate option from the **Note Input** > **Intervals** > **Above** or **Below** menus, although it's much quicker to use the keyboard shortcuts described above.
- To add a tie, choose it from the first Keypad layout (shortcut **Enter** on the numeric keypad) after inputting the note.
- To create a tuplet, type **Control**+**2**–**9** *or* **Command**+**2**–**9** (or choose from the **Note Input** > **Note Input** > **Triplets** menu) after inputting the first note of the tuplet; if you need to write lots of tuplets in a row, see "Adding Many Tuplets" on page 249.
- To respell a note enharmonically (for example, from a MIDI keyboard), choose **Note Input** > **Note Input** > **Respell** (shortcut **Return** on the main keyboard) after inputting it.

Editing Note Values, Accidentals, Articulations, and Other Properties

- Select a note, chord or rest (either with the mouse, or by reaching it with the arrow keys).
- To change the note value, just choose the new note value on the first or second Keypad layout.
- If the new note value is longer than the old one, subsequent notes will be replaced by appropriate rests; if the new note value is shorter than the old one, rests are created to pad out the original note value, to ensure the bar "adds up."
- To change other note properties, such as accidentals or articulations, just choose the appropriate Keypad button, and it will instantly edit the note (for example, click **#** or type **8** to make a note sharp).
- **Note Input** > **Note Input** > **Respell** (shortcut **Return** on the main keyboard) respells an accidental—only normally required after step-time/Flexi-time input or when editing a MIDI file you've imported.

Turning Into Rests

To turn a note, chord or passage into rests, press **Delete**, or choose the rest button (shortcut **0**) on the first Keypad layout.

The subtle difference between **Delete** and **0** is that when turning a passage into rests, **Delete** consolidates the rests (for example, groups them into conveniently-sized larger rests or bar rests), whereas **0** just turns each note into an individual rest (which is less useful). For more information on bar rests, "Bars and Bar Rests" on page 199.

If you end up with one or more bars that contain only rests of various denominations, you can turn them back into a bar rest by selecting the bar or passage (so it is enclosed in a light blue box) and hitting **Delete**.

Pitch Before Duration Using a MIDI Keyboard

If you have the **Pitch before duration** preset chosen on the **Note Input** page of **File > Preferences**, Sibelius will expect you to be using a MIDI keyboard. Step-time input goes like this:

- Select a rest (or you can select anything else, such as a text object or a line, which will start writing notes at that point) and choose **Note Input > Note Input > Input Notes** (shortcut **N**). This makes the caret (a vertical line, colored according to the voice in which you're inputting) appear. If you have no selection when you press **N**, the caret will appear at the start of the first bar in the first staff.
- You can move the caret left and right between beats using **Left Arrow/Right Arrow**. Hold **Control** *or* **Command** and use **Left Arrow/Right Arrow** to move the caret to the start of the previous or next bar. You can move the caret up and down to adjacent staves by holding **Control+Alt** *or* **Command+Option** and typing **Up Arrow/Down Arrow**.
- You can play freely on your MIDI keyboard: although you will see shadow notes appear at the caret position as you play, nothing will be input in the score until you also specify a duration.
- Choose a note value from the Keypad by typing the appropriate key on the numeric keypad. (By default, this uses Finale's arrangement, where typing **5** produces a quarter note, rather than typing **4**—see "Alternative Arrangement for First Keypad Layout" on page 242.)
- Sibelius inputs the note or chord you played. While the note or chord is held down, you can input it again by specifying the same or another duration on the Keypad.
- Now you can choose other markings on the Keypad if you like:
  - Accidentals from the first/sixth layout
  - Articulations from the first/fourth layout
  - Ties and rhythm dots from the first/second layout (double dots are on the second layout)
  - Grace notes and cue notes from the second layout
  - Tremolos and beaming from the third layout
  - Jazz symbols and arpeggio lines from the fifth layout
- To input a rest of the selected note value, input any note or chord, then press **0** on the first Keypad layout (shortcut **F7**) to turn it into a rest.
- To add a tie, choose it from the first Keypad layout (shortcut **Enter** on the numeric keypad) after inputting the note.
- To create a tuplet, type **Control+2–9** *or* **Command+2–9** (or choose from the **Note Input > Note Input > Triplets** menu) after inputting the first note of the tuplet; if you need to write lots of

tuplets in a row, see "Adding Many Tuplets" on the next page.

- To respell a note enharmonically, choose **Note Input > Note Input > Respell** (shortcut **Return** on the main keyboard) after inputting it.

To input many notes of the same rhythmic duration in succession, type **Alt+Shift+L** *or* **Option+Shift+L** after the first note: the rhythmic duration now stays illuminated on the Keypad to show that any subsequent notes played on the MIDI keyboard will be input right away using the locked duration. To release the lock, type **Alt+Shift+L** *or* **Option+Shift+L** again.

Pitch Before Duration Using the Computer Keyboard

If you do not have a MIDI keyboard, or prefer to use the computer keyboard, you will need to adjust the settings on the **Note Input** page of **File > Preferences**. First, choose **Pitch before duration** from the **Note input preset** menu at the top of the page, then choose the **Use QWERTY keyboard** radio button. Now you have one final choice to make: whether to input notes by typing letter names (**Use letter names**) or whether to treat your computer keyboard like a piano keyboard (**Use piano arrangement**).

When you start note input, you will notice that the shadow note now appears at the caret position. You can use **Up Arrow**/**Down Arrow** or press a letter key to move the shadow note to the staff position of the pitch of the note you want to input, then choose the duration on the Keypad to input the note.

To specify an accidental for the note, add it after inputting it: either type the accidental you want from the Keypad, or type **Shift-Page Up**/**Shift-Page Down** (or **Control-Up Arrow**/**Down Arrow** on Mac only) to raise or lower the selected note by a half-step (semitone); you may then need to respell the note by hitting **Return** (on the main keyboard).

To build a chord, press **Left Arrow** after entering the first note of the chord to move the caret back to its rhythmic position, then enter the other notes of the chord as normal, for example, as above, or using **1**–**9** on the main keyboard to add intervals above (hold **Shift** to add intervals below). If you specify a different duration for any of the notes you add to the chord, all of the notes of the chord will be edited to use that duration.

To delete a note from a chord, move the caret to the chord's rhythmic position, then the shadow note to the pitch of the note to be deleted, and press **Backspace**; if the shadow note is at a pitch that is not occupied by any of the notes of the chord, hitting **Backspace** will delete the whole chord. You can respell a note in a chord in much the same way: position the shadow note over an existing note and press **Return** (on the main keyboard), or position the shadow note on an empty staff line or space and press **Return** to respell the whole chord.

To input a grace note, first choose appoggiatura or acciaccatura from the second (**F8**) Keypad layout, then input the note as normal by positioning the shadow note and typing the duration for the grace note on the Keypad. You can also turn a selected normal note into a grace note by typing **;** (semicolon).

Adding Lines During Input

When you add a line during alphabetic or step-time input, Sibelius will automatically extend the line as you input further notes, until you tell Sibelius to stop the line.

For example, if you press **S** after inputting a note, Sibelius will add a slur whose right-hand end snaps to the following note or rest. As you continue to input notes, Sibelius automatically advances the right-hand end of the slur to every new note, until you either input a rest or type **Shift-S** to tell Sibelius to stop the slur. You can even nest slurs: press **S** to start one slur, then input one more notes and press **S** to start another slur; hitting **Shift-S** stops the slurs in reverse order, so the last slur you started is the first slur to be stopped.

This also works for hairpins—type **H** to start a *cresc.* and **Shift+H** to start a *dim.*; to end the hairpin, type **Shift+L**. Similarly for other kinds of lines: press **L** to open the **Notations > Lines > Line** gallery and choose a line, then input some more notes. As with slurs, Sibelius automatically advances the right-hand end of the line to every new note. To stop the line, type **Shift+L**.

Adding Many Tuplets

If you need to input a series of identical tuplets, Sibelius has a handy feature to "stick" the current tuplet on, so that when you input the first note following the end of the current tuplet bracket, it automatically creates a new, identical tuplet.

To switch on sticky tuplets, create a tuplet, and then type **Alt+Shift+K** or **Option+Shift+K**. The tuplet number appears above the note input caret to show that sticky tuplets are switched on. When you want to stop inputting tuplets, type **Alt+Shift+K** or **Option+Shift+K** again.

Other Useful Keys

A number of other useful key presses are at your fingertips when creating notes:

- If you make a mistake, press **Delete** or **Backspace**, which deletes the note or chord and selects the preceding one.
- (What exactly happens when you delete is subtly different depending on the context: if you delete a note/chord, it is converted to a rest of identical duration; if you delete a rest or a bar rest, the caret moves past it, leaving it unchanged; if you delete all the notes of a tuplet, the tuplet bracket/number is selected—delete that, and it is replaced with a rest of the duration of the entire tuplet.)
- You can also use **Left Arrow/Right Arrow** to move between notes and rests (if you are using the **Duration before pitch** preset) or to move the caret (if you are using **Pitch before duration**).
- You can swap the selected note(s) into another voice by typing **Alt+1/2/3/4** *or* **Option+1/2/3/4**; so you could select one note of a chord in voice 1 and, say, type **Alt+2** *or* **Option+2** to move it into voice 2, merging it with any notes that may already be in that voice.
- To add a time signature in the course of creating notes, type **T** and choose it from the dialog, then press **Return** or click **OK** to create it at the beginning of the next bar.
- To add a key change, type **K** and choose the required key signature from the dialog, then press **Return** or click **OK** to create it in your score directly after the current note.
- To add text, type the usual shortcut (for example, **Control+E** *or* **Command+E** for Expression text), then type the required text; type **Esc** to go back to creating notes. Text is created at its default position above or below the staff, at the same horizontal position as the note that was selected before creating it.
- You can also add any other object from the **Notations** tab during note input. Symbols and chord diagrams, for example, all appear at their default position above or below the staff at the same horizontal position as the selected note/rest.
- **Esc** or **N** terminates note input (and the caret disappears).

Re-Inputting Pitches

It's often very useful to be able to change the pitches of a sequence of notes/chords without re-creating their rhythm. The main use of this is where you're writing for several instruments that have the same rhythm but different pitches—you can just copy one instrument's music across, and then re-input the pitches. You can change the pitch of individual notes using the mouse or the **Up Arrow/Down Arrow** keys, or letters **A-G**, or by playing a note/chord on your MIDI keyboard, but if you want to re-input a whole passage:

- Select a note/chord from which you want to start re-inputting pitches (either with the mouse, or by reaching it with the arrow keys).
- Choose **Note Input > Note Input > Re-input Pitches**.
- A dotted caret appears (rather than the normal solid line), which tells you that Sibelius will overwrite the existing pitches, but not their rhythms.
- Type **A**–**G**, or play the new note (or chord) on your MIDI keyboard.
- Sibelius changes the pitch of the first note, then selects the next note (skipping over any rests and grace notes that may precede it) so you can change its pitch right away.
- While re-inputting pitches you can also build chords from existing notes in just the same way as when inputting notes: select a note and either type **Shift-A**–**G**, or type **1**–**9** or **Shift-1**–**9** on the main keyboard—see "Alphabetic and Step-Time Input" on page 245.
- When re-inputting pitches using the computer keyboard you must type any accidentals and articulations *after* the note-name, not before (unlike when inputting notes or editing individual notes).
- If you need to change the enharmonic spelling of a note after you have changed its pitch, just choose **Note Input > Note Input > Respell** (shortcut **Return** on the main keyboard) to respell it.
- If you don't want to change a particular note, press **0** on the keypad to move onto the next one
- To turn an existing note into a rest, press **Right Arrow** to select it without changing its pitch, then press **0** on the first Keypad layout (shortcut **F7**).
- To turn an existing rest into a note, use **Left Arrow/Right Arrow** to move onto the rest, then input the pitch you want.
- When you have finished, choose **Notes > Re-input Pitches** again, or press **Esc** to return to editing your music, or type **N** to start inputting more notes.

Step-Time Input for Transposing Instruments

You can input music from a MIDI keyboard either by playing how it sounds or how it's written—for example, you can play transposed parts into Sibelius to produce a combined sounding pitch score. Just set **Input pitches** to **Written** in the **Note Input** group of the Ribbon's **Note Input** tab. For more information, see "Transposing Instruments" on page 171.

Hiding Notes

You may want to hide notes that nonetheless play back, for example, a realization of an ornament. Select the note(s) you want to hide and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**). Any accidental, articulation, stem or beam associated with that note is also automatically hidden. For more information on hiding notes, see "Hiding Objects" on page 210.

Moving Rests

You can move rests up/down with the mouse or arrow keys, just like notes.

For music in one voice you shouldn't have to adjust the vertical position of rests, as the position Sibelius uses is absolutely standard. However, in multiple voices you should adjust the vertical position as necessary to allow room for the other voice(s). Sibelius automatically displaces rests up or down a bit when in multiple voices, but feel free to adjust this.

Hidden Rests

If you press **Delete** when a rest is selected, it becomes hidden; the gap it occupied remains, and the music in other staves in the system is aligned as if the rest is still there. If **View > Invisibles > Hidden Objects** is switched on (shortcut **Alt+Shift+H** *or* **Option+Shift+H**), the rest will be visible on the screen in light gray.

You shouldn't hide rests without a good reason, because it makes the length of the bar look incorrect, which can be confusing if you are careless. However, two good reasons for hiding a rest are:

- To make a voice disappear before the end of a bar or appear after the start. If you hide unwanted rests in (say) voice 2, the music will revert to being in one voice (with stems both up and down)—"Voices" on page 296.
- In order to replace it with a symbol or a line representing some effect that can't be indicated with notes. For instance, you could notate taped sound-effects in a modern score by hiding a rest of the required length and putting a wiggly line in its place.

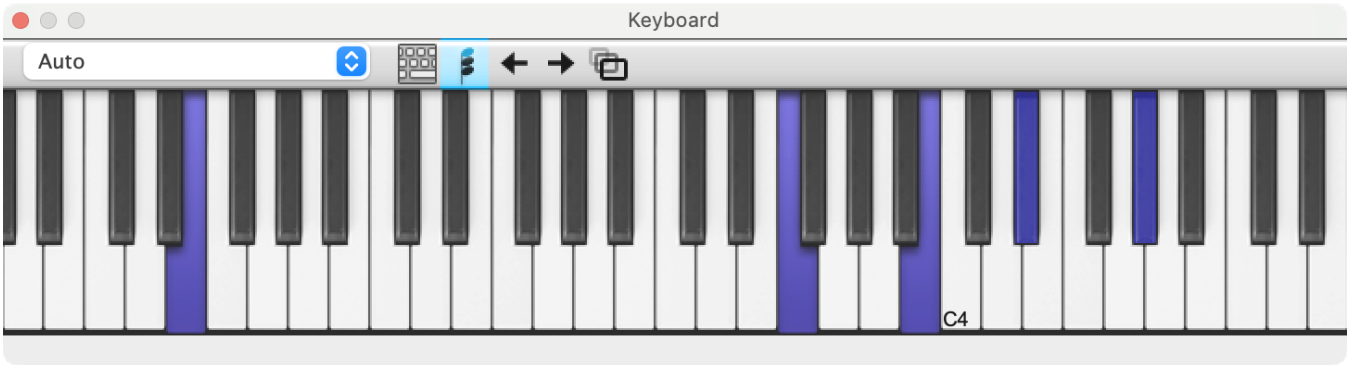
You can actually delete a rest altogether, by selecting a hidden rest and hitting **Delete** again, but there is usually no good reason to do this.

Keyboard Window

Sibelius's on-screen Keyboard window is a handy way to input notes using a familiar piano keyboard interface, using either the mouse or your computer's keyboard, and it also doubles as a useful playback read-out.

Showing and Hiding the Keyboard Window

To show or hide the Keyboard window choose **View > Panels > Keyboard** (shortcut **Control+Alt+B** *or* **Command+Option+B**). The Keyboard window looks like this:



By default, the Keyboard panel is docked at the bottom of the screen, but you can undock it so that you can move it wherever you like by clicking and dragging its caption bar.

The Keyboard window has three sizes (the middle of which is shown above), and it is resized by clicking the **Change Size** button on its toolbar. You can also change the width of the Keyboard window by dragging its left or right edge (Windows) *or* bottom right-hand corner (Mac). Middle C is labeled as **C4**.

Mouse Input Using the Keyboard Window

To input notes using the mouse by clicking on the Keyboard window, select the point in the score where you want to start inputting notes, and then click the note on the Keyboard window you want to input. If you click on a black note and you want to change the enharmonic spelling, press **Return** (on the main keyboard) immediately after inputting the note.

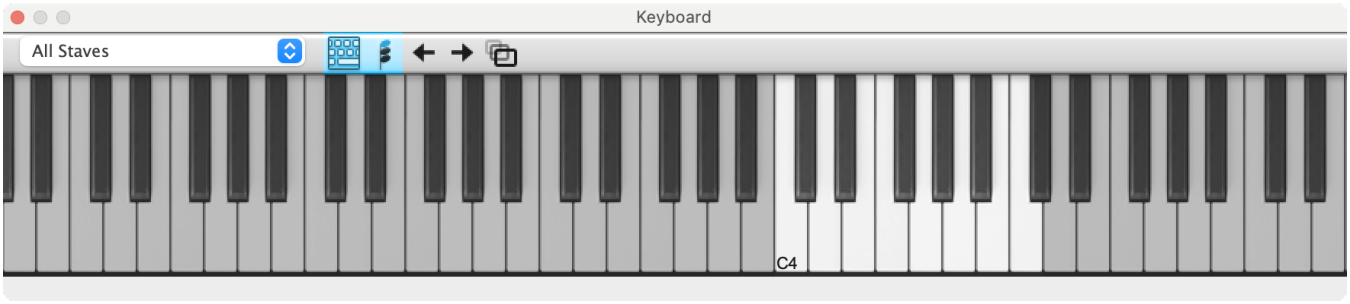
The note input caret advances automatically after you input each note, so if you want to input a chord, click the chord mode button on the Keyboard window's toolbar. Now each note you click is added to the current chord, and to advance the caret you must click the right arrow button to the right of the chord mode button.

Computer Keyboard Input Using the Keyboard Window

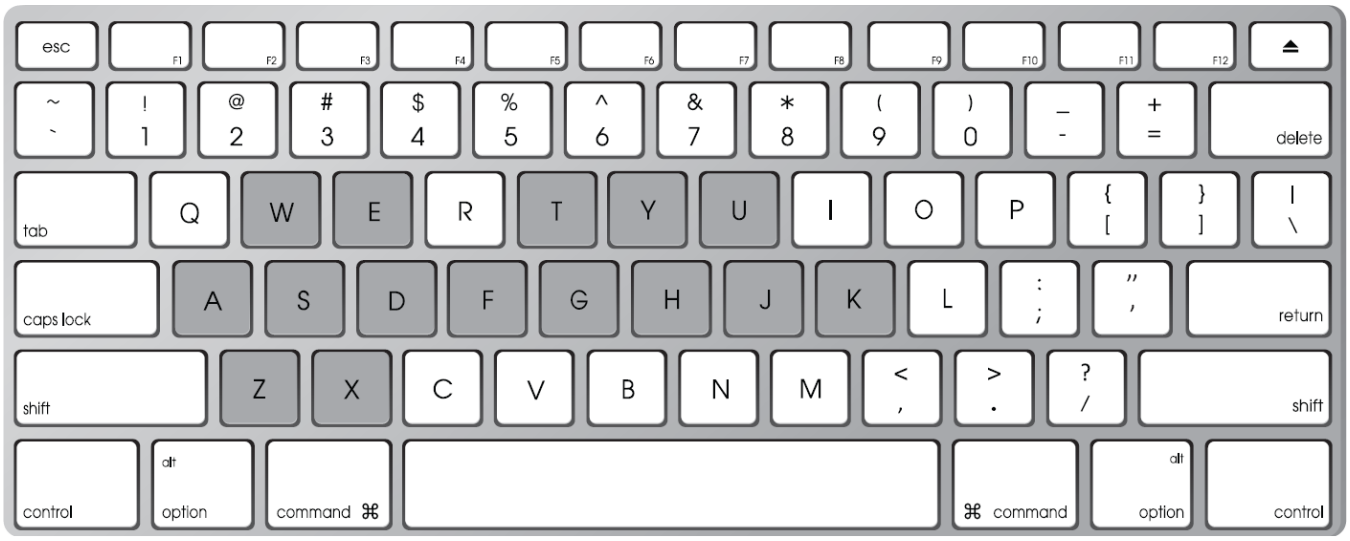
You can also input notes using the Keyboard window using your computer's keyboard. Normally when inputting notes using your computer's keyboard, you would type the name of the note you want to input (for example, **C** for C, **G** for G, and so on). When using the Keyboard window, by contrast, you use a different set of keys, arranged roughly in the shape of an octave of keys on a piano keyboard. This is called *QWERTY mode*, so named for the top row of keys on an English keyboard.

Because most of the keys on your computer's keyboard are already set to do something (for example, **T** to create a time signature, **Q** to create a **Clef** and so on), you must tell Sibelius that you want to override these regular shortcuts in order to use QWERTY mode, which you do by clicking the button on the Keyboard window's toolbar or type the shortcut **Alt+Shift+Q** *or* **Option+Shift+Q**.

When QWERTY mode is on, notice that all but one of the octaves on the Keyboard window are grayed out:



The lit up octave shows the pitch of notes you will input when you type the keys on your computer keyboard. The keys to use are shown in gray in the picture below:



A corresponds to C, **W** to C sharp/D flat, **S** to D, **E** to D sharp/E flat, and so on, right up to **K**, which corresponds to C an octave above. **Z** hops down an octave, and **X** hops up an octave. It may help to remember that **G** inputs a G, **F** inputs an F, and **E** inputs an E flat.

To input a chord in QWERTY mode, press two or three keys together. Depending on your computer keyboard, you may not be able to input chords of four or more notes simultaneously.

QWERTY mode only works as long as the Keyboard window is shown: as soon as you hide the Keyboard window, QWERTY mode is disabled.

If you are using a keyboard with a different keyboard layout (for example, AZERTY rather than QWERTY), you will need to modify the keyboard shortcuts used in QWERTY mode, which you will find in the **Keyboard Window** category on the **Keyboard Shortcuts** page of **File > Preferences**—"Keyboard Shortcuts" on page 144.

Following the Score During Playback

Aside from inputting notes, the other thing the Keyboard window can do is show you which notes are played during playback. You can choose which instruments to follow using the menu at the left-hand side of the Keyboard window's toolbar.

By default, it's set to **Auto**, which means that it will follow all staves (except for unpitched percussion staves), unless you have selected one or more staves before starting playback, in which case it will follow only those staves. If you always want to follow a particular staff during playback, choose the name of the staff from the menu on the Keyboard window's toolbar.

Notice that the keys on the Keyboard window light up in the same color as the voice colors used elsewhere in Sibelius.

Showing the Selected Note or Chord

The Keyboard window also shows the currently selected note or chord when you're editing notes, which can be useful to check the voicing of a chord. The Keyboard window always shows notes in sounding pitch, even when **Home > Instruments > Transposing Score** is switched on.

Guitar Tab Input

This topic explains how to input tab directly using your computer's keyboard, a MIDI guitar, or by converting existing notation into tab. If you want to input tab in another way, by:

- Using the on-screen Fretboard window, "Fretboard Window" on page 256
- Importing a MIDI file, "Opening MIDI Files" on page 33
- Scanning printed music, "PhotoScore Lite" on page 53

Sibelius automatically writes music as notation or as tab in any tuning. It doesn't have to "do" anything to convert between them—it treats tab just as a different way of displaying the underlying music. This means that with Sibelius you can do pretty much anything with tab that you can do with notation—you can play it back, transpose it, copy it (onto tab or notation staves) and so on.

This also means you can input music in tab and turn it into notation, or input it into notation and turn it into tab, or even change standard guitar tab to a different string tuning, or to bass guitar, mandolin, banjo or dobro. Or sitar. Or bass theorbo.

Creating a Tab Instrument

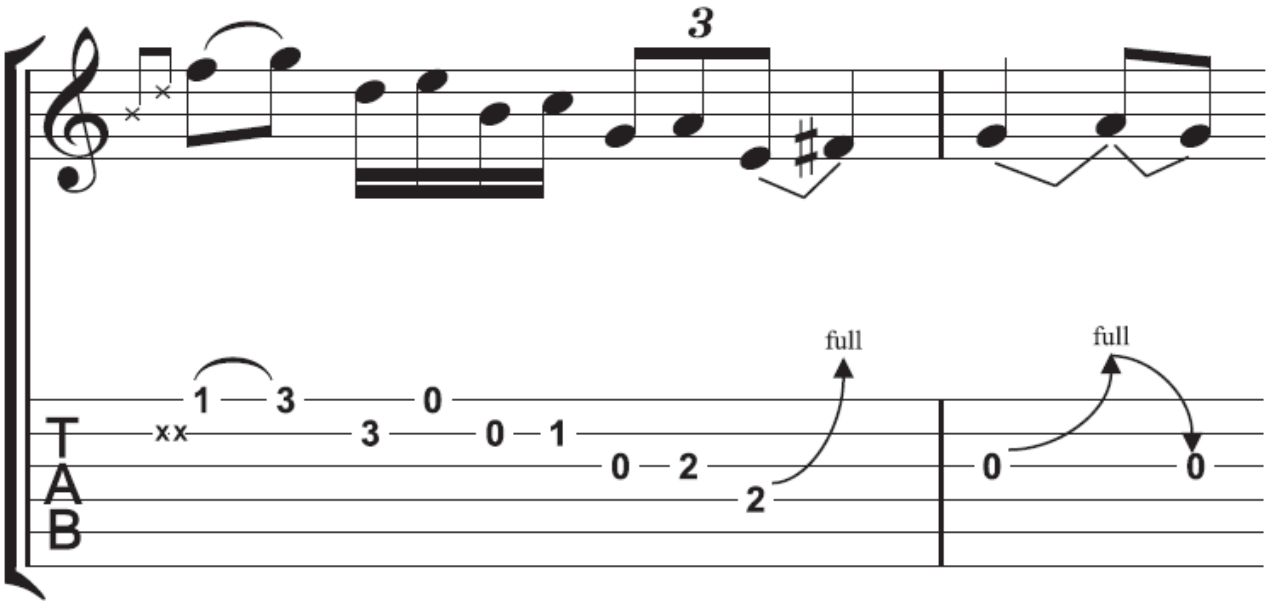
Guitar and other fret instruments are available from the **Home > Instruments > Add or Remove** dialog (shortcut **I**) with a tab staff created automatically. On the dialog they are called for example, **Guitar [tab]**.

Alternatively, you can turn a notation staff into a tab staff using an instrument change: choose **Home > Instruments > Change**, choose the tab instrument you want to use, and then click at the very start of the score.

Turning Notation Into Tab or Tab Into Notation

Often you will want to have two staves—a notation staff and a tab staff, both showing the same music—or you may want to turn notation into tab or vice versa. This is done by copying the music between the staves.

- Create two guitars, one with notation and one with tab, or just use the **Guitar + Tab** manuscript paper.
- Input all of the music onto (say) the notation staff.
- Select all of this music as a passage by triple-clicking the notation staff.
- Copy it onto the tab staff by **Alt**-clicking *or* **Option**-clicking onto the first bar. It will all turn magically into tab:



- You can then edit the tab staff to, for example, move some of the notes onto different strings.

You can also do this the other way around—input the tab, then copy it to the notation staff. Then if you don't need both staves (and just wanted to convert between notation and tab) you can delete the original one.

On a notation staff, a guitar is written one octave higher than it sounds; this means that if you copy music from another staff (for example, for a non-transposing instrument like a piano), it will appear an octave higher on the guitar staff, but it will play back at the same pitch.

Inputting Tab

Inputting tab using your computer's keyboard is very simple, and the basics can be summed up in just a few points:

- Select the bar in which you want to start inputting, then choose **Note Input > Note Input > Input Notes** (shortcut **N**).
- The caret (a small vertical line) appears, showing you which string you're on.
- Choose the length of the note you want to input using the Keypad window, or by typing the corresponding key on your keyboard's numeric keypad.
- Use the **Up Arrow** and **Down Arrow** keys to move up and down the strings, and **Left Arrow** and **Right Arrow** to move back and forth in the bar.
- To input a note, type the fret number using the number keys on the main keyboard (not the numeric keypad).
- To create quarter-tones on a tab staff, create the note as normal and then (with the note selected) type **=**. A quarter-tone appears on a tab staff as a fret number followed by **.5**. To create quarter-tones on a notation staff, use the appropriate accidental from the sixth Keypad layout.

You can change the default note value used when moving around the bar using the **Left Arrow** and **Right Arrow** keys in the **Note Input** page of **File > Preferences**; change **Rhythmic positions to snap to** whatever note value you prefer. Switch off the **Snap in** guitar tab input option if you'd rather the **Left Arrow** and **Right Arrow** keys move you the same distance as the currently selected note value on the Keypad, unless there's an existing note between the current caret position and the next, in which case that note will be selected.

Notes Out of Range

When copying music between staves—for example, from a 6-string guitar tab staff to a 4-string bass guitar tab staff, or from a notation staff to a guitar tab staff—some notes may be unplayable. In this case a red question mark (?) will appear on the tab staff, to show you that you'll need to correct this chord yourself.

Guitar Tab Fingering Options

When Sibelius creates tab for you—when you copy from a notation staff to a tab staff, copy from one tab staff to another with a different tuning, input from a MIDI keyboard or guitar, or import a MIDI file—it automatically tries to produce the most playable fingering.

The **Guitar Tab Fingering** section of the **Note Input** page on **File > Preferences** lets you specify the preferred range of frets that you would like Sibelius to use when it works out fingerings. You can specify the lowest and highest frets that Sibelius should attempt to use, whether or not it should try and use open strings where possible, and the number of frets you can stretch when playing chords.

These options are not obeyed in all cases; they are merely recommendations. For example, if you switch off the **Prefer to use open strings** option but then Sibelius needs to create a note that can only be played using an open string, Sibelius will finger that note as an open string rather than not write it at all.

Sibelius will not rewrite all the *existing* tab in your score if you make a change in this dialog. But if you do want to apply new settings to existing tab, use **Appearance > Reset Notes > Tab Fingerings** (see below).

Resetting Tab Fingering

You can reset the fingering of a tab staff to your preferred ranges at any time. Select the passage in which you want the fingering reset and choose **Appearance > Reset Notes > Tab Fingerings**.

For example, if you decide that a particular passage would be more comfortably played around the fifth fret rather than at the nut, you could set new preferences in the **Note Input** page of **File > Preferences**, then apply those preferences to that passage by choosing **Appearance > Reset Notes > Tab Fingerings**.

When Does Sibelius Automatically Reset Tab Fingering?

Generally speaking, fingering is retained if you are copying within the same staff, or to another staff with the same tuning. If you copy music to a notation staff or to a tab staff with a different tuning, Sibelius will recalculate the fingering for you based on the settings in the **Note Input** page of **File > Preferences**.

However, in the specific case of scores that consist of a notation and tab staff only (for example, different representations of the same music), it is useful to retain the fingering information when copying between these staves as you may be copying back and forth between them repeatedly. In this case, you should switch on the **Remember fingering when copying to a notation staff** option in the **Note Input** page of **Preferences**.

Using a MIDI Guitar

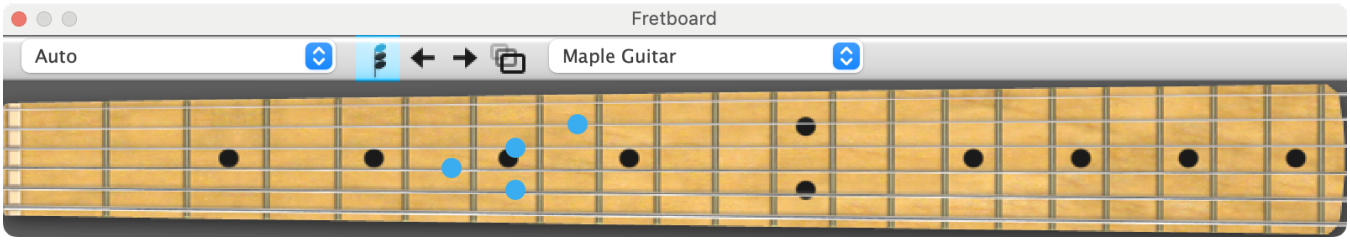
Sibelius lets you input from a MIDI guitar that supports multiple MIDI channels—"Input Devices" on page 280.

Fretboard Window

Sibelius's Fretboard window makes it easy to input notes for guitar or bass using the mouse, and can also prove useful to show you how particular riffs or chords can be fingered.

Showing and Hiding the Fretboard Window

To show or hide the Fretboard window, choose **View > Panels > Fretboard** (shortcut **Control+Alt+E** *or* **Command+Option+E**). The Fretboard window looks like this:



By default, the Fretboard is docked at the bottom of the window, but you can undock it by clicking and dragging its caption bar to position it anywhere you like.

Using the menu at the right-hand end of the Fretboard's toolbar, you can choose between maple, rosewood and acoustic 6-string guitar fretboards, or maple and rosewood 4-string bass guitar fretboards, or a rosewood 5-string bass guitar fretboard.

The Fretboard window has three sizes (the middle of which is shown above), and it is resized by clicking the **Change Size** button on its toolbar.

Mouse Input Using the Fretboard Window

Although it is perhaps most natural to use the Fretboard window to input notes onto guitar tab instruments, you can use the Fretboard to input onto any kind of instrument in your score.

To input notes using the Fretboard window, select the bar or rest from which you want to start inputting. Sibelius will automatically choose the most appropriate kind of Fretboard based on the kind of instrument you have selected. Now click at the fret position on the appropriate string for the note you want to input.

The note input caret advances automatically after you input each note, so if you want to input a chord, click the chord mode button on the Fretboard window's toolbar, shown on the right. Now each fret position you click is added to the current chord, and to advance the caret you must click the right arrow button to the right of the chord mode button.

Following the Score During Playback

Aside from inputting notes, the other thing the Fretboard window can do is show you which notes are played during playback. You can choose which instrument to follow using the menu at the left-hand side of the Fretboard window's toolbar.

By default, it's set to **Auto**, which means that it will follow the topmost guitar or bass staff in the score, or failing that the topmost staff in the score, unless you have selected one or more staves before starting playback, in which case it will follow only the topmost of those staves. If you always want to follow a particular staff during playback, choose the name of the staff from the menu at the left-hand side of the Fretboard window's toolbar.

Notice that the Fretboard window can only follow notes in voice 1 during playback; other voices are omitted. If a note is too high to be displayed on the current fretboard, it is shown by an arrow pointing rightwards at the top of the highest string; similarly, if a note is too low to be displayed on the current fretboard, it is shown as an arrow pointing leftwards at the bottom of the lowest string.

The Fretboard window can also follow the chord symbols in the score, showing how they can be fingered on guitar; choose **Chord symbols** from the menu on the Fretboard's toolbar.

Showing the Selected Note or Chord

The Fretboard window also shows the currently selected note, chord or chord symbol when you're editing notes, which can be useful to check the voicing of a chord. The Fretboard window always shows notes in sounding pitch, even when **Home > Instruments > Transposing Score** is switched on.

Guitar Notation and Tab

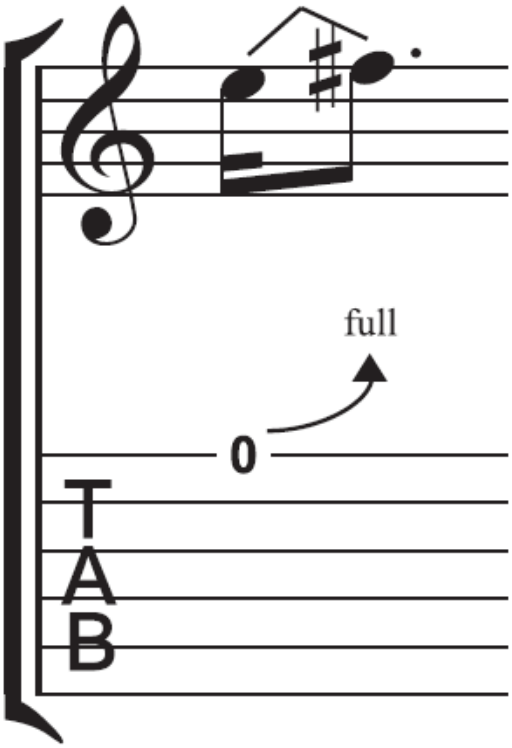
Guitar music features a wide array of special markings—including bends, pre-bends, slides, hammer-ons and pull-offs, and so on—all of which can be produced easily in Sibelius. The most common ones are listed below.

You can create these in either tab or notation staves, and they change design automatically when copied between tab and notation staves (with a few minor exceptions stated below).

Some of the tab markings involve hidden notes on the tab staff, which can be viewed and edited when **View > Invisibles > Hidden Objects** (shortcut **Alt+Shift+H** *or* **Option+Shift+H**) is switched on.

Bend

Bends are produced by fretting a string and then pushing the string sideways to bend the note after playing it. Bends are normally either a half-step (semitone) or a whole step (tone) up or down, but it's possible to bend microtonal intervals too if you want.



On notation staves, a bend is drawn as an angled line between two notes, a bit like a crooked slur. On tab staves, it is drawn as an arrow that curves upwards if the second note is higher than the first, or downwards if the second note is lower than the first; additionally, for upward bends the second note is not notated on the tab staff, the interval for the bend instead being given above the curved arrow, in half-steps. A whole step bend is usually written as "full" rather than "1" (although you can change this in Sibelius from the **Guitar** page of **Appearance > House Style > Engraving Rules** by switching off the **Use full on tab bends** option).

To create a bend, select the first note and type **J** (which looks a little like a bend on a tab staff); the bend line will automatically be positioned between it and the next note (or will snap to the next note when you create it). You can also create a bend with the mouse: first ensure that nothing is selected in your score, choose **Notations > Lines > Line** (shortcut **L**) and select the bend line (shown as if on a notation staff) from the **Guitar** category. The mouse pointer changes color and you can click in the score to place the line.

Bend lines behave similarly to slurs: type **space** to extend the bend to the next note, or **Shift-space** to retract it; on a notation staff, you can choose **Home > Edit > Flip** (shortcut **X**) to move the bend to the other side of the note. Like slurs, bends are magnetic, and position themselves automatically.

The position and shape of bends on notation staves can be edited similarly to other lines: after selecting the bend, use **Alt+Left Arrow/Right Arrow** or **Option+Left Arrow/Right Arrow** to move between the left-hand end, middle and right-hand end of the line: use the arrow keys to adjust the position of the selected point (with **Control** *or* **Command** for larger steps). To reset the position of the ends of the bend line, choose **Appearance > Design and Position > Reset Position**; to reset its shape after moving the midpoint, choose **Reset Design**. If a bend crosses a system or page break, you can adjust the position and shape of each half of the line independently.

On tab staves, **Alt+Left Arrow/Right Arrow** or **Option+Left Arrow/Right Arrow** moves between the left-hand end of the line and the arrow head and/or number; you can use the arrow keys (with **Control** *or* **Command** for larger steps) to move either end of the line. To reset the position of the line, choose **Reset Position**. When a bend crosses a system or page break, Sibelius ensures that the continuation of the bend on the new system starts above the tab staff, so it's easy to see. As with a bend on a notation staves, you can adjust the position of each half of the line on either side of the system break independently.

Bend Intervals

To change the bend interval on a notation staff, change the pitch of the second note. On a tab staff, make sure **View > Invisibles > Hidden Objects** is switched on, then select the hidden second note and change its pitch (either by playing a note on your MIDI keyboard, or by typing the fret number on the main keyboard).

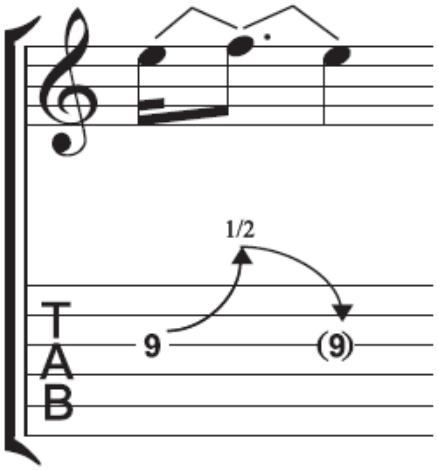
To create a slight or microtonal bend, create a bend on a note and type **Shift+space** to retract the right-hand end so that it attaches to the same note as the left-hand end. A slight bend is drawn as a curved line on a notation staff, and as a quarter-tone bend on a tab staff.

Should you need to change the font or point size used by the numbers above bends on a tab staff, edit the **Chord diagram fret** text style—"Edit Text Styles (Sibelius Ultimate Only)" on page 464.

If you prefer bends on a tab staff to be written without an arrowhead, switch off **Use arrows in guitar bends** on the **Guitar** page of **Appearance > House Style > Engraving Rules**.

Bend and Release

A bend and release is a bend upwards followed by a release back to the original note. To notate this, create an upward bend followed by a downward one.



When written on a tab staff, the final note is usually in parentheses (because it isn't actually played).

To add parentheses to the note:

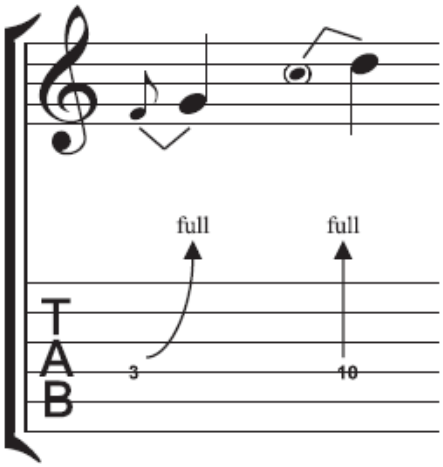
- Select it and choose the round bracket button (shortcut **1**) on the second Keypad layout (shortcut **F8**).

Grace Note Bends and Pre-Bends

Both of these kinds of bends are notated in the same way.

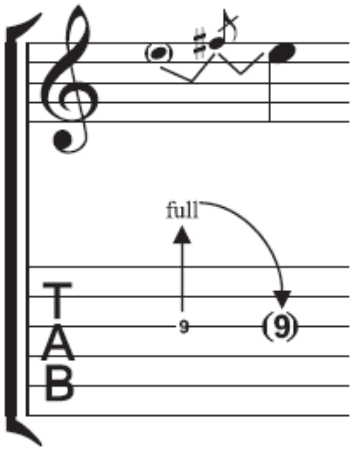
1. From the second Keypad layout (shortcut **F8**), do one of the following:
   - Create the grace note (, shortcut * on Windows, = on Mac).
   - Create the pre-bend note (, shortcut—on Windows, * on Mac).
2. Press J to create a bend; then create the second note.

On a tab staff, a pre-bend is represented by a vertical arrow.



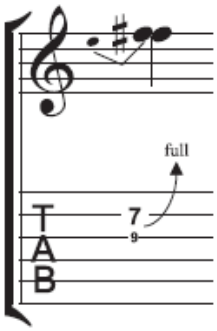
Pre-Bend and Release

A pre-bend and release is created in much the same way as grace-note bends and pre-bends, as above; as you would expect, create a pre-bend note followed by a grace note, create a bend, then create a full-size note, and create another bend between the grace note and the full-size note. Remember to add parentheses to the final note on the tab staff (see "Bend and Release" on the previous page).



Unison Bend

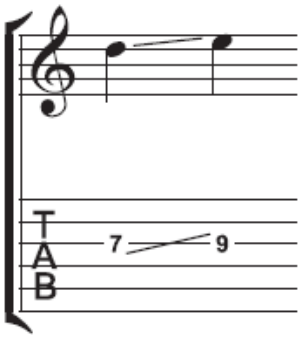
A unison bend is when you strike the two notes simultaneously, and bend the lower note up to the pitch of the higher. On a notation staff, the unison bend is written in a similar way to a pre-bend (see above), with two noteheads for the upper note.



On the tab staff, you will need to add the higher of the two initial notes as text; choose **`Tablature numbers`** from the **`Text (special)`** category in **`Text > Styles > Style`** and type the number.

Slide

A slide is achieved by striking the first note then sliding the same finger up or down to the second note, which is struck if the slide is a *shift slide*, and not struck if the slide is a *legato slide*.



On both notation staves and tab staves, shift slides are notated as a straight line. Legato slides are notated as a line together with a slur. If the second note of the slide is higher, the line points upwards; if the second note is lower, the line points downwards. On tab staves, the line is at a fixed angle, but on notation staves, the line is angled according to the position of the notes to which it is attached.

To create a slide:

1. Input the first note of the slide.
2. Click the slide button (shortcut **.**) on the second Keypad layout (shortcut **F8**).
3. Now input the second note.

   You can also input the slide after creating both notes—just select the first of the two notes and click the slide button.

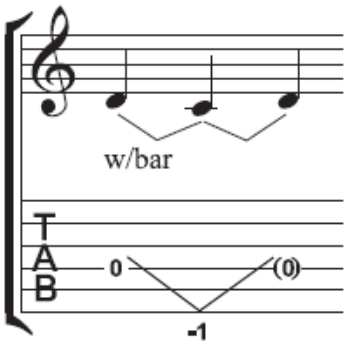
   To make a legato slide, just add a slur in the normal way ("Slurs" on page 369).

Slides are magnetic and position themselves automatically. You can adjust their position by selecting either end and moving the handle with the mouse or the arrow keys.

Where there are several notes in a chord with slides, it is assumed that they are all sliding in the same direction. Should this not be the case, you should use straight lines from **Notations > Lines > Line** gallery (shortcut **L**) to create the slides going in the opposite direction.

Vibrato (Whammy) Bar Dive and Return

The pitch of the note or chord is dropped a specified number of whole-steps (tones), then returned to the original pitch.

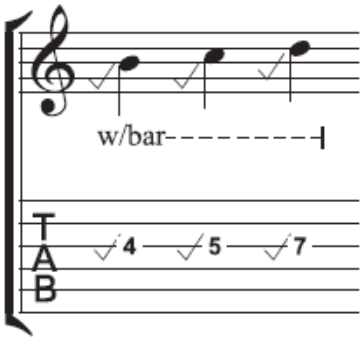


On a notation staff, a bar dive and return is written with two bend lines (see "Bend" on page 257) and the "w/bar" line from the **Notations > Lines > Line** gallery.

On a tab staff, delete the middle note and add parentheses to the last note. Use two separate straight lines from the **Notations > Lines > Line** gallery for the V (because bends would appear as arrows). Type the number below the tab staff at the point of the V using **Tablature numbers** from the **Text (special)** category in **Text > Styles > Style**.

Vibrato Bar Scoop

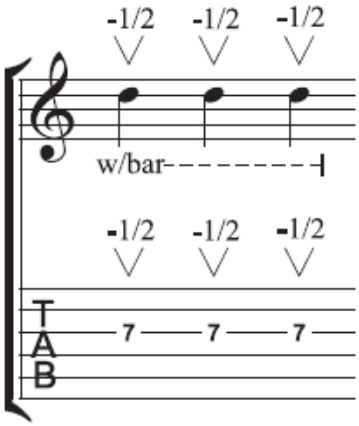
A vibrato bar scoop is played by depressing the bar just before striking the note, then quickly releasing it.



To write this, use the symbol from the **Guitar** category in the **Notations > Symbols > Symbol** gallery (shortcut **Z**). On a notation staff, you should also add a "w/bar" line from the **Notations > Lines > Line** gallery; to extend the line rightwards, press **space**.

Vibrato Bar Dip

A vibrato bar dip is played by striking the note, then dropping a specified number of steps, then releasing back to the original pitch.



To notate this, use the V symbol from the **Guitar** category in the **Notations > Symbols > Symbol** gallery, typing the numbers above using **Small text**, then, on a notation staff, add a "w/bar" line from the **Guitar** category in the **Notations > Lines > Line** gallery.

Other Techniques

Other guitar markings are easily created as follows:
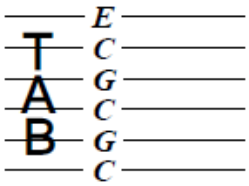
- *Hammer-on and pull-off:* use a slur—"Slurs" on page 369.
- *Tapping:* use a slur, with a **+** articulation on the first note if appropriate ("Articulations" on page 422); for left-hand tapping, use the symbol in the **Techniques** category of the **Notations > Symbols > Symbol** gallery ("Symbols" on page 378).
- *Vibrato and wide vibrato:* suitable lines are provided in the **Guitar** category of the **Notations > Lines > Line** gallery—"Lines" on page 359.
- *Trill:* use a trill line—*"Lines" on page 359*.
- *Arpeggiate:* use an arpeggio line—*"Arpeggios" on page 421*.
- *Tremolo picking:* use a tremolo—"Tremolos" on page 438.
- *Shake:* use a shake symbol—"Symbols" on page 378.
- *Harmonics:* on notation staves, use a diamond notehead ("Noteheads" on page 387), and on tab staves, write "Harm.", "H.H." (for a harp harmonic), or "P.H." (for a pinched harmonic) above the note in Small text.
- *Slap:* write "T" above the note in Small text.
- *Pop:* write "P" above the note in Small text.
- *X notehead:* select a note and choose the X notehead from the **Notations > Notehead > Type** gallery.
- *Pick scrape:* use an angled wiggly gliss. line from the **Notations > Lines > Line** gallery and write "P.S." above the tab staff with **Small text**; on a notation staff, use a cross notehead.
- *Muffled strings:* use cross noteheads—"Noteheads" on page 387.

- *Rake:* on a notation staff, create grace notes with cross noteheads; on a tab staff, either copy the music from a notation staff (in which case the noteheads are automatically copied as crosses) or change the noteheads after creating the notes, and then add a suitable "Rake" line from the **Notations > Lines > Line** gallery.
- *Fingering*: use **Guitar fingering (p i m a)** text and write the fingering above each note or chord.

The **Notations > Lines > Line** gallery (shortcut **L**) contains lines for most of the common guitar techniques, such as "w/bar," "P.M." (for palm muting), and so on. Should you need to create additional lines for guitar techniques, "Edit Lines (Sibelius Ultimate Only)" on page 376.

Showing Tunings on Tab Staves

When using non-standard guitar tunings, it is helpful to show the pitch of each string directly on the tab staff, as shown below (depicting Open C tuning).



Sibelius shows these pitches by default for non-standard tunings. If you don't want them, select a bar in the staff, click the dialog launcher button in the **Home > Instruments** group to open **Edit Instruments**, click the **Edit Instrument** button, click **Yes**, then click **Edit Staff Type**, and finally switch off the **Key signatures / Tuning** option on the **General** page ("Edit Instruments (Sibelius Ultimate Only)" on page 185).

Customizing Tab, Tunings and Fret Instruments

Sibelius has more than 30 alternative guitar tunings built-in (not to mention half a dozen banjo tunings, 11 dobro tunings, two sitar tunings and several lute tunings!), but despite this comprehensive collection, you can also create your own, as follows.

Changing the Tuning of an Instrument

To change the tuning used by a staff in your score, change it to a different instrument. With nothing in the score selected, choose **Home > Instruments > Change**, select the instrument with the desired tuning, click **OK**, and then click in the score to the left of the initial barline at the very start of the score.

But if the tuning you're looking for available in a built-in instrument, you can easily modify one of the existing tunings or create one from scratch using the **Edit Instruments** dialog—"Edit Instruments (Sibelius Ultimate Only)" on page 185.

White Out Around Tab Notes

Different publishers have different conventions for whether numbers in tab staves sit directly on the staff lines or whether they are cushioned by a little white space (so that the staff line does not go through the number). Naturally, Sibelius lets you specify this yourself by editing the settings for individual instruments in the **Edit Instruments** dialog. Choose the instrument in the dialog, then click **Edit Instrument**; if the instrument already exists in your score, you'll be asked if you're sure you want to continue, so click **Yes**, then in the **Edit Instrument** dialog click **Edit Staff Type**. The relevant option is **White out around notes** on the **Tab** page.

Sibelius's default settings are as follows:

- For tab staff types that show rhythms where stems are drawn in the staff, the **White out around notes** option is switched on; this makes the stems clearer.
- For tab staff types that show rhythms where stems are drawn entirely outside the staff, and for tab staff types that don't show rhythms, the **White out around notes** option is switched off.

Tab Can Be Fun

In Sibelius, guitar tab is treated as a special type of staff (rather like a percussion staff), and just as Sibelius lets you change the number of staff lines mid-score, you can change from notation to tab mid-score, or even mid-staff—or for that matter, change the string tunings mid-score.

Try this out: from **Home > Instruments > Change**, choose a guitar tab instrument, then click in the middle of a notation staff that has music on it. From there onwards, the notation will turn into tab, and you'll find that the changeover point is in fact an "object" (a bit like a clef), which shows as a purple rectangle when selected. Now try dragging this rectangle left and right, or up and down from staff to staff, and you'll see that Sibelius instantly converts all the following notation to tab.

Engraving Rules Options

The **Guitar** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** or **Command+Shift+E**) is mostly concerned with the esoterica of chord diagrams (explained on "Engraving Rules Options" on page 500), but there are a few tab-specific options, namely:

- **Use 'full' on tab bends:** with this option switched on, guitar bends of a whole step will be marked with the text "full"; switching the option off will make whole step (tone) bends use the number "1" instead.
- **Use arrows on tab bends:** switch off this option if you prefer bend lines on tab staves to be drawn without arrowheads
- **Draw grace notes with 'tablature letters' text style:** this option lets you adjust the size of grace notes on tab staves independently from the size of cue notes on notation staves. When this option is switched on, grace notes on tab staves take their size from the **Tablature letters** text style. The option is switched off by default.

You can also edit the text style used for tablature numbers by clicking the **Edit Text Style** button.

Dynamic Guitar Staves

Sibelius provides Dynamic Guitar staves, which let you link two staves so that a guitar notation staff can be paired with a tablature staff and share the same stream of musical data The template for "Solo Guitar" opens with this enabled by default.

To create Dynamic Guitar staves, do one of the following:

- Open the **Solo Guitar** template.
- When starting from a blank score, add the guitar instrument you want with **[notation & tab]** appended to the name, such as **Classical Guitar [notation & tab]**.

You can now edit the notation and tab staves for the guitar instrument in tandem.

To change a single guitar notation or tab staff into dynamic guitar staves:
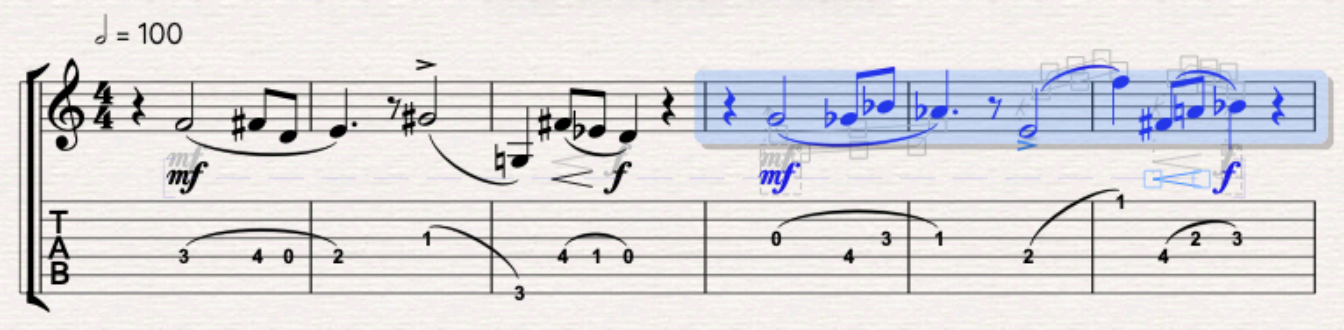
1. Select the guitar notation or tab staff that you want to change.
2. On the Home tab, type **Add Dynamic Guitar Staff** in Commands search and press Return or Enter.

This adds a staff linked to the original guitar staff. It is the opposite notation style of the original staff (notation or tab).

Enter notes in either staff and their equivalent appears in the adjacent staff.

You can modify the musical content of either staff and your changes are made on the other staff automatically.

Dynamic Guitar staves, tandem inversion and transposition between notation and tab staves:



When working with Dynamic Guitar staves, there are important differences between notation and tab when editing:

- Different tab fingerings can be chosen while the notated pitches stay the same even though they share the same underlying data.
- Since some objects do not apply to tab, Sibelius filters those objects. For example, expression text is only entered on the notation staff while slurs can be entered on either.
- Bends (J key) also produce different notation in each style and are treated accordingly.
- Each staff is given a separate Dynamic Part that can be edited independently like any other part.

Independent Object Placement between Dynamic Staves

Sibelius lets you move objects on one staff without affecting the other when using Dynamic Guitar Staves. To reset the positions of these objects, use **Reset Position** from the **Appearance** tab or Command Search.

Objects that can be independent between staves include:

- Note Stem Direction
- Note Cue Size
- Note Articulation Y position
- Note Dot X position
- Slurs flip position
- Note Parenthesis

Additionally, slur geometry can be different between the notation and tab staves.

Lute Tablature (Sibelius Ultimate Only)

Sibelius supports a wide range of lute tablature styles, and several different tunings. By default, all the lute tablature is in the French/English style, but Italian and Spanish styles are also available by selecting appropriate instruments.

Creating Lute Tablature

Inputting lute tablature is just the same as inputting other forms of tab ("Guitar Tab Input" on page 253), with the slight complication that you use the numbers on the main keyboard to represent the tablature letters; for example, **0** produces **a**, **2** produces **c**, **5** produces **f**, and so on.

When starting a new score, you'll probably find it easiest to use the **Lute tablature** manuscript paper—"Exporting Manuscript Paper (Sibelius Ultimate Only)" on page 103.

Different Styles of Lute Tablature

The notational conventions of the three supported styles of lute tablature are as follows:

- *French/English*: the lowest string of the lute is the bottom line in the tab staff, and letters between the courses are used to represent the notes.
- *Spanish*: the lowest string of the lute is the bottom line of the tab staff, and numbers on the strings (rather like modern guitar tab) are used to represent the notes.
- *Italian*: identical to the Spanish style, except that the lowest string of the lute is the *top* line of the staff, not the bottom one.

German lute tablature (which uses letters to represent notes, but does not include staff lines at all) is not supported by Sibelius.

To create any of the supported kinds of lute tablature, choose your desired lute from the **Home > Instruments > Add or Remove** dialog—"Instruments" on page 168.

Rhythms

When writing rhythms above lute tablature staves, note values of eighth notes (quavers) and shorter are often left unbeamed. Sibelius automatically beams these notes together, but you can quickly separate them again by selecting the passage in which you want to separate them (for example, you could triple-click the lute staff to select it throughout the score), then press **F9** to choose the third Keypad layout, and press **7** on the numeric keypad.

You cannot notate a backwards tail, for example, half note (minim)—this will appear as a tailless stem, like a quarter note (crotchet).

If you want to remove the stem and beam/flag from a selected note or passage (because it's a repeated note value), choose notehead number 8 from the **Notations > Noteheads >** Type gallery. (Choose notehead number 0 to bring the stem and beam/flag back again.)

Diapasons

Diapasons are extra strings not notated on the staff itself. In Italian style lute tablature, diapasons are written above the staff, in between the top line of the staff and the bottom of the stems that show the rhythm of the music; use Technique text (shortcut **Control+T** *or* **Command+T**) to write these letters.

In French style lute tablature, the diapasons are written directly underneath the staff; use **Percussion stickings** text to write them in your score.

Triplets and Other Tuplets

"Tuplets" are rhythms like triplets, which are played at some fraction of their normal speed.

(Tuplet is not a nice word, though alternatives like "irrational rhythm" aren't too terrific either. Opinion is divided as to whether "tuplet" rhymes with "duplet" or with "couplet.")

Tuplets with a Single Number

The simplest case is the triplet; 3 over ♩♩♩ means 3 quarter notes (crotchets) compressed into the time of 2 quarter notes. The quarter note is the "unit" of the tuplet in this case.

Where numbers other than 3 are used, the tendency is to squash into the next lowest power of 2 units—so 5 means 5 in the time of 4, 15 means 15 in the time of 8, and so on. The exceptions to this rule are 2 and 4, which normally mean 2 in the time of 3 and 4 in the time of 6.

When triplets are being used a lot, 3 is often written over the first few and left off after that. If your whole score is written like this, you should probably use a different time signature!

Tuplet Brackets

A bracket is often written over the notes within the tuplet. The number used to be written above or below the bracket, but to conserve space it goes in a gap in the center of the bracket nowadays.

In older scores you will often find a slur used instead of a bracket, even when the notes are not meant to be played smoothly; nowadays a slur is only used when slurring is specifically intended.

A few composers, such as Britten and Holloway, write just a bracket on its own to mean a triplet.

In modern scores tuplet brackets are often extended rightwards, nearly up to the start of the note/rest following the tuplet. This looks cleaner when notating, say, simultaneous triplet quarter notes (crotchets) and sextuplet eighth notes (quavers), because it means the brackets will all end in the same place.

Ratio Tuplets

In modern notation you can write things like 5:4 meaning "5 in the time of 4." You can use this to make simple tuplets more explicit—for example, writing 3:2 for a triplet—or to specify more unusual rhythms like 5:3. The second number must be more than half and less than twice the first number.

Creating Tuplets Quickly

1. Input or select the first note (only) of the tuplet, which must be of the unit length of the tuplet (see box).

   For instance, if you want a triplet with a total length of a half note (minim), the first note you input must be a quarter note (crotchet).

2. Type **Control+3** *or* **Command+3** for a triplet or **Control+2–9** *or* **Command+2–9** for anything from a duplet to a nonuplet.

   The tuplet will appear, with the correct number of rests.

3. Add the other notes in the normal way.

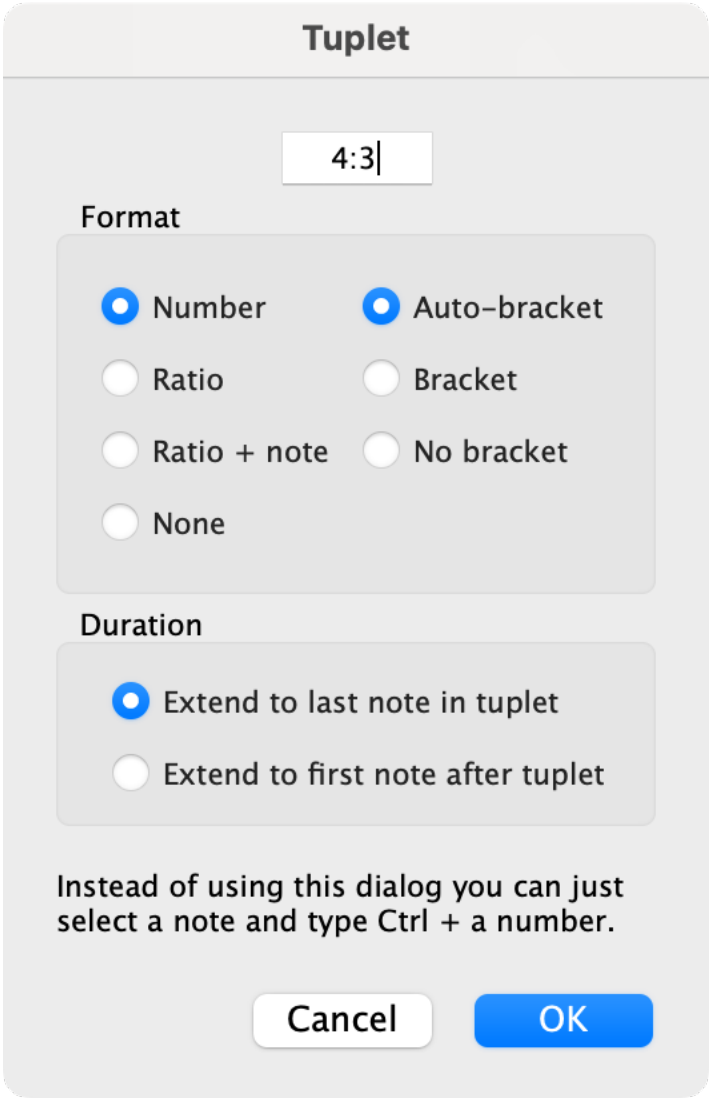
The tuplet has the format and bracket options last set on the **Note Input > Triplet > Other** dialog (see "Creating Tuplets Slowly" below).

Creating Many Tuplets in a Row

You can quickly input a sequence of tuplets: while you are inputting the first tuplet in the sequence, type **Alt+Shift+K** or **Option+Shift+K**, and the current tuplet number (for example, **3** for a triplet) will appear above the note input caret, and any subsequent notes you add will create new tuplets automatically as necessary. For more information, see "Adding Many Tuplets" on page 249.

Creating Tuplets Slowly

1. Input or select the first note (only) of the tuplet, which must be of the unit length of the tuplet.
2. Choose **Note Input > Triplet > Other**.
3. Type in any number or ratio, as complex as you like (for example, **13**, or **99:64**).
4. Click **Number** to write just a single number (or the first number of the ratio), **Ratio** to write a ratio (for example, **5:3**), **Ratio+note** to write for example, **5:3x**, and **None** to write no number at all.
5. By default, Sibelius creates tuplets with **Auto Bracket** switched on; this means that the triplet bracket disappears if there is a beam joining exactly the same notes as the bracket would join, and if the tuplet is at the beam end of the notes. If you want explicitly to specify that your tuplet should or should not be bracketed, choose one of the other options.



6. The duration of tuplets is set to **`Extend to last note in tuplet`** by default, which means that the right-hand end of the tuplet bracket (if shown) will be positioned just to the right of the stem if at the stem end, or aligned with the right-hand edge of the notehead if at the notehead end. If you want the tuplet bracket to extend further, choose **`Extend to first note after tuplet`** instead.
7. Click **`OK`**; the tuplet will appear and you can input the remaining notes as normal.

Editing Tuplets

A number of plug-ins are provided for editing existing tuplets—"Tuplets Plug-Ins (Sibelius Ultimate Only)" on page 333.

Copying Tuplets

You can select a tuplet's bracket or number and copy it onto another note to turn that note into a tuplet.

You can also, of course, copy passages containing tuplets. The only thing you can't copy is part of a tuplet, such as just the first note of a tuplet, as that would produce a chunk of fractional rhythm that wouldn't make much sense. If you get an unexpected warning that you're copying part of a tuplet, make sure you've selected the tuplet number or bracket as well as the notes within it.

Deleting Tuplets

To delete a tuplet:

- Select the number or bracket and press **Delete**.
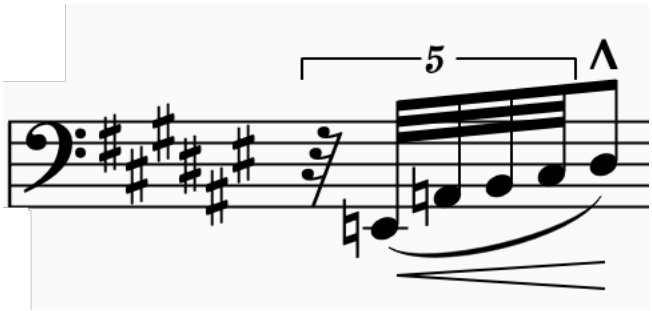
  This deletes not only the number and bracket, but also the notes. This is because without the tuplet, the notes would no longer add up.

Setting the Unit Length

Sometimes the first note of the tuplet is not the same as the unit length: a triplet that is three quarter notes (crotchets) long may start with an eighth note (quaver), for instance. If this is the case, you should input a first note with the unit length you want (here, a quarter note) so Sibelius knows how long the rhythm lasts, then input the tuplet, then change the note value of the first note afterwards.

Special Tuplets

There are cases where you would write a tuplet with a single digit that denotes something other than what it would ordinarily mean; for example, in 6/8, you might see this:



This is actually a 7:6 ratio tuplet. To obtain this, use the **Note Input > Triplet > Other** dialog, type **7 : 6** (to tell Sibelius what the tuplet really is), and set **Format** to **Number** (which tells Sibelius only to write the 7 in the score).

Some composers write 7 meaning 7:8 and 15 meaning 15:16, since this way the note values are much closer to how they sound than in the standard notation, so to write this you would choose a ratio of (say) **7 : 8** and set **Format** to **Number**.

Moving Tuplets

Sibelius decides whether the tuplet should go above or below the notes, and at what angle. Tuplet numbers and brackets are positioned above notes by default, unless all of the stems of the notes in the tuplet point downwards, or if the implied beam encompassing the notes in the tuplet would force the stems to point downwards.

Tuplets are "magnetic"—that is, automatically positioned—like slurs ("Slurs" on page 369). The tuplet number and bracket move automatically to avoid collisions with notes at either end of the tuplet, and articulations on notes in the tuplet. If you transpose your music, the tuplet number and bracket move automatically to ensure they do not collide with the notes.

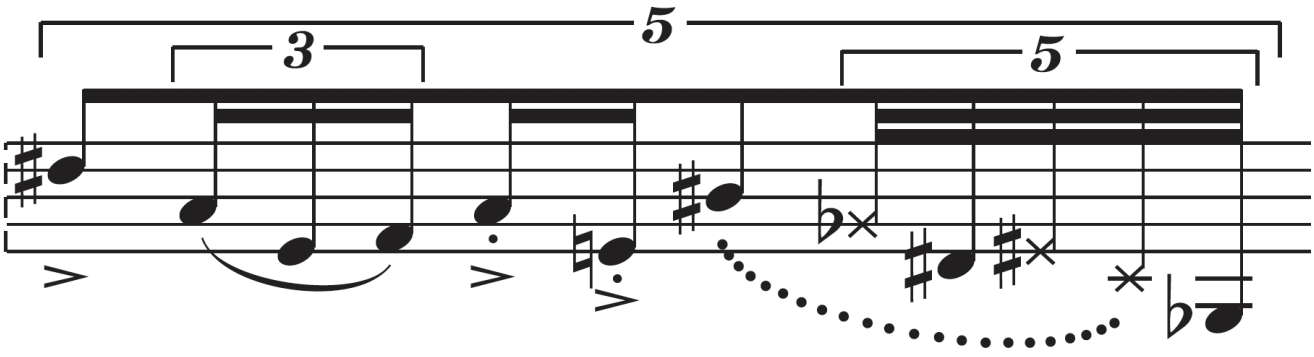
If you disagree with where Sibelius puts the tuplet by default, you can flip it to the other side of the notes by selecting the number (or bracket) and choosing **Home > Edit > Flip** (shortcut **X**).

You can also move the whole tuplet up and down by dragging the number (or the middle of the bracket if there is no number) or using the arrow keys. You shouldn't try to drag a tuplet to the other side of the notes—use **Home > Edit > Flip** instead.

You can adjust the angle of the bracket and number by moving either tip of the bracket.

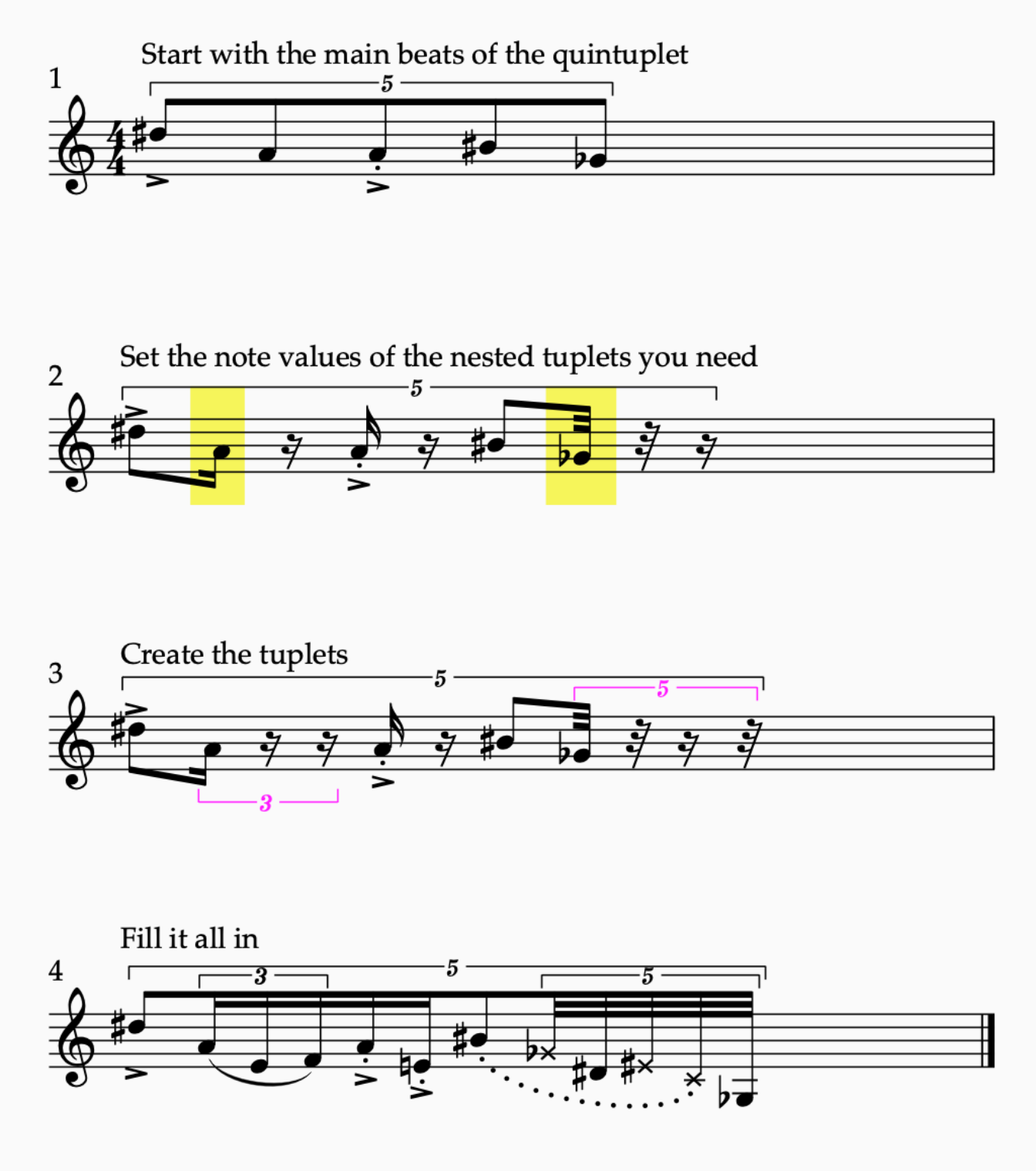
To restore the default position of a tuplet if you move it, select it and choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**).

Nested Tuplets



Nested tuplets (meaning tuplets within tuplets) are much beloved of composers like Brian Ferneyhough, and can be a little tricky to sight-read. Sibelius automatically notates nested tuplets of just about any depth or complexity.

Input nested tuplets just like normal tuplets, but input the outermost (for example, widest) tuplet first, and work your way in.



HiddenTuplets

You can write “hidden” tuplets either by hiding the bracket and number ("Hiding Objects" on page 210), or by switching off the bracket and the number from the **Note Input > Triplet > Other** dialog when you create them. This makes the notes end up spaced in a different proportion from other staves in the score without anything else to indicate that a tuplet was present. This is useful for quick flourishes of notes and other examples of “free rhythm” where it would be tedious to notate an exact rhythm in the score. You can also use it to write mixed time signatures such as 4/4 against 6/8. "Free Rhythm (Sibelius Ultimate Only)" on page 351, "Time Signatures" on page 347.

Changing the Appearance of Tuplets Already in Your Score

If, after creating a number of tuplets, you decide that you would like to change the way they are printed, you can do so using filters and the Inspector.

For example, to hide the brackets and numbers of tuplets already in your score:

- Choose **Home > Select > Filters > Tuplets**.
- All the tuplet brackets and numbers in your score will now be selected:
  - To hide all the tuplet brackets and numbers, choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**).
  - To change the appearance of the tuplet, use the options on the **Notes** panel of the Inspector. All of the options available in the **Note Input > Triplet > Other** dialog for number and bracket appearance and bracket duration are also available here.

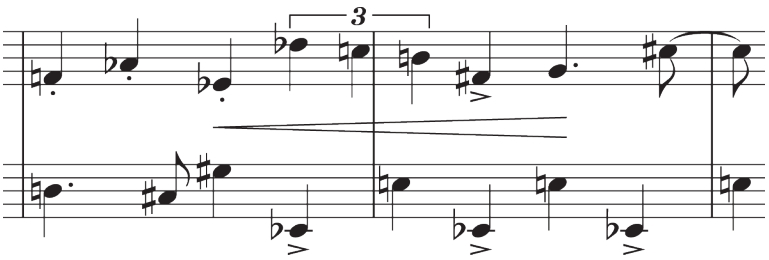
Filters are an extremely powerful way of changing lots of objects in your score in a single operation—"Filters and Find" on page 205.

Horizontal Tuplet Brackets

If you want your tuplet brackets to always be horizontal, click the dialog launcher button in **Notations > Lines** to open **Edit Lines**, select the tuplet bracket line in the **Staff lines** list, click **Edit**, and in the **Edit Line** dialog, switch on the **Horizontal** option ("Edit Lines (Sibelius Ultimate Only)" on page 376). However, beware that forcing tuplet brackets to be horizontal will disable some their "magnetic" behaviors.

Tuplets Over Barlines

Although Sibelius cannot automatically notate tuplets over barlines, the effect can be achieved easily enough, as follows:



1. Create an irregular bar of twice the length of the prevailing time signature: choose **Home > Bars > Other** (shortcut **Alt+B** *or* **Option+B**).
2. Write the music for the two bars that contain the tuplet which crosses the barline.
3. Add a suitable barline—in the example above you would choose **Normal** from **Notations > Common > Barline** and click in the appropriate place, then adjust its position relative to the following note using the **X** parameter in the **General** panel of the Inspector.
4. If you are using bar numbers you should also create a bar number change in the next bar to compensate for the missing "real" bar; choose **Text > Numbering > Bar Number Change**.

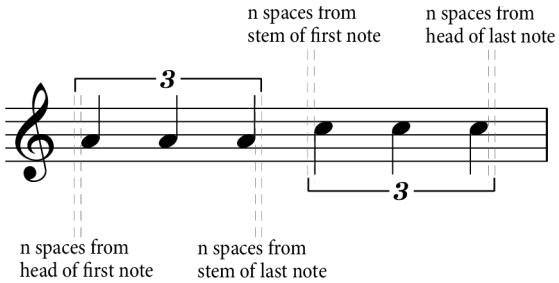
Tuplet Design

You can change the design of tuplet numbers and brackets from the **Edit Text Styles** and **Edit Lines**. If you're changing the font of tuplet numbers, it's normal to use a medium italic serif font. "Edit Text Styles (Sibelius Ultimate Only)" on page 464, "Edit Lines (Sibelius Ultimate Only)" on page 376.

Engraving Rules Options

A number of options concerning the appearance and positioning of tuplets are found on the **Tuplets** page of **Appearance > House Style > Engraving Rules**:

- The options in the **Position on Notes** group allow you to choose between examining all the notes in the tuplet to determine whether the tuplet should go above or below the notes (**Position tuplets as if all notes were beamed together**, the default) or should position themselves above or below based on the stem direction of the first note (**Position tuplets relative to first note**), in which case you can also determine at which end of the note tuplets should go both with and without brackets. However, it is strongly recommended to use the default option.
- **Always above on vocal staves** is switched on by default, and positions tuplet brackets and numbers above the staff to ensure that they don't interfere with lyrics below the staff.
- **Rotate single digits** controls whether the single-digit tuplet numbers (for example, triplets) should be drawn at the same angle as the bracket; single digits can look better drawn upright, so this option is switched off by default. Tuplet text consisting of multiple digits (for example, **12** or **3:2**) has to be drawn at the same angle as the bracket to align with it, and are unaffected by this option.
- **Hide bracket when notes joined by secondary beam** affects tuplets set to use auto brackets. When switched on, and when a tuplet is using an auto-bracket, Sibelius will hide the bracket when:
  - The entire tuplet is contained within the beam;
  - The last note before the start of the tuplet must be an eighth note (quaver), or the first note of the tuplet must have the **Start secondary beam** option set using the Keypad;
  - The first note after the tuplet must be an eighth note (quaver), or must have the **Start secondary beam** option set;
  - All of the notes in the tuplet must be the same or shorter in duration than the first and last notes of the tuplet, and none may have **Start secondary beam** set.
- **Vertical Distance from Notes** controls the default distance tuplets are drawn from notes.
- The **Horizontal Distance from Notes** options allow you to specify the default position of the left- and right-hand ends of tuplet brackets very precisely:



In the image above, *n* **spaces from head of first note** and *n* **spaces from head of last note** are both set to 0.5 spaces for illustrative purposes; by default, both these settings are set to 0 spaces, because it is conventional for tuplet brackets to be aligned with the edge of the notehead. The *n* **spaces from stem of first note** and *n* **spaces from stem of last note** are set to 0.5 spaces by default (the same value as shown above), to avoid the hook of the tuplet bracket at the stem end appearing to run into the stem.
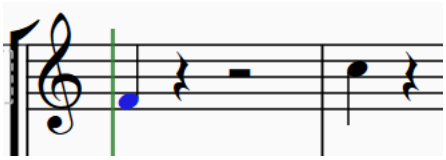
The new *n* **spaces from first note after tuplet** control lets you specify how far from the next note after the tuplet the tuplet bracket should end, when using the **Extend to first note after tuplet** duration option.

Notate Glissando
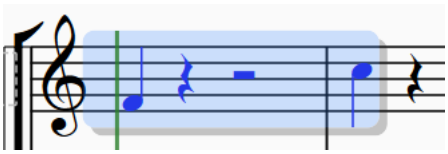
Sibelius (macOS, Windows, iOS, and Android on all tiers) lets you automatically fill-in between two selected notes with either a diatonic or a chromatic scale using the **Notate GlissandoDiatonic** and **Chromatic** commands.

To automatically notate a glissando between two notes with either a diatonic or chromatic scale:

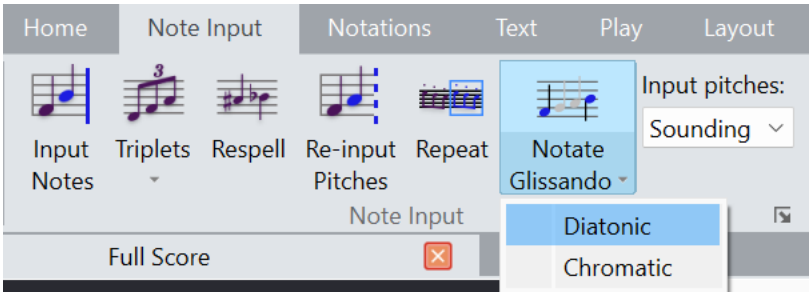
1. Select the note you want to start the scale.
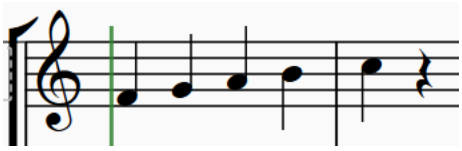


2. Selects the next note to end the scale.



3. Do one of the following:
   - Choose either the **Diatonic** or **Chromatic** command in the Command Search.
   - On the Ribbon (macOS and Windows only), choose **Note Input > Notate Glissando > Diatonic** or **Chromatic**.



The rhythmic note values of the resulting diatonic or chromatic scale depends on the rhythmic duration between the selected notes, so you may end up with regular subdivisions of the beat or tuplets.



⚠ **Sibelius may not be able to generate a scale in every instance, for example in some cases it would cause a tuplet to cross a barline or Sibelius may not be able to represent those durations internally.**

Transposing

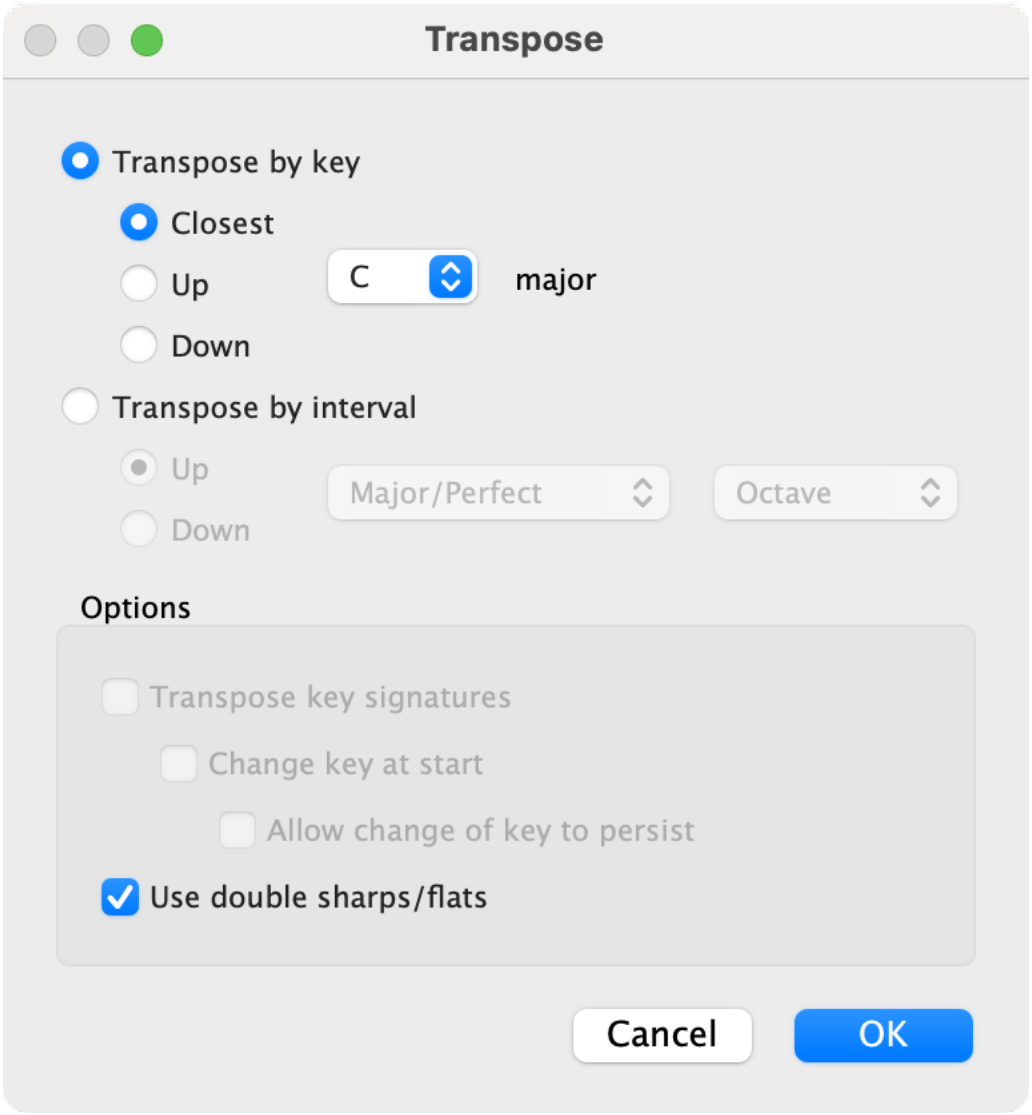
For details of transposing instruments and transposing scores, "Instruments" on page 168.

To simplify key signatures and enharmonic spellings, "Key Signatures" on page 342.

Transpose Dialog

To transpose music:

1. Select whatever you want to transpose—usually a passage or the whole score (shortcut **Control+A** or **Command+A**).
2. Choose **Note Input > Note Input > Transpose** (shortcut **Shift-T**).



3. Choose whether you want to transpose by **Key** or by **Interval**.
   - If you choose to transpose by **Key**:
     a. Choose the key you want to transpose to from the menu.
     b. Decide whether you want Sibelius to transpose by the smallest required interval (**Closest**), or **Up** or **Down**.
   - If you choose to transpose by **Interval**:
     a. Click **Up** or **Down**.
     b. From the second box, choose the main interval.
     c. In the first box, **Major/Perfect** leaves the main interval unaltered, **Augmented** adds a half-step (semitone), **Minor/Diminished** subtracts a half-step.

   d. **Diatonic** moves the notes within the key specified by the current key signature; so transposing up a diatonic 2nd makes the third note of the key into the fourth, makes the flattened fifth into the flattened sixth, and so on.

4. Set the other options as desired:
   - **Transpose key signatures** (available when transposing a system passage or the whole score) transposes any key changes within the selected passage. Normally leave this on. If switched off, transposed notes acquire accidentals that would otherwise be specified in the key signature.
   - If **Transpose key signatures** is on, you can also switch on **Change key at start**, which will create a new key signature at the start of the transposed passage if you like.
   - If you don't want Sibelius to create a restorative key change at the end of the transposed passage back to the original key, switch on **Allow change of key to persist**.
   - **Use double sharps/flats** makes Sibelius notate remote keys using double sharps and flats rather than naturals. Switch this off for atonal music. Leave it on if you're Rachmaninov, or Alban Berg in his youth.
5. Click **OK**, and Sibelius instantly transposes the music.

Shifting Without Accidentals

To shift notes that you don't want to end up with accidentals, select the music and type **Up Arrow/Down Arrow** one or more times.

Transposing by One or More Octaves

The quick method is to select the music and type **Control+Up Arrow/Down Arrow** or **Command+Up Arrow/Down Arrow**.

Transposing by More Than Two Octaves

For brevity, **Note Input > Note Input > Transpose** only lists intervals up to two octaves. For bigger intervals, transpose by further octaves by typing **Control+Up Arrow/Down Arrow** or **Command+Up Arrow/Down Arrow** before or after transposing from the dialog.

Transposing by a Half-Step (Semitone)

Although most transpositions are straightforward, this particular case merits a little explanation. If you have a score in, say, D major, and want to transpose it into D flat major, you should not transpose it down by a minor 2nd, which produces C sharp major—instead, transpose it down by an *augmented unison*.

Extreme Transpositions

To do extreme transpositions for which the interval required is not listed, for example, B to D flat (up a doubly-augmented third), split it into two less extreme transpositions: first transpose up a minor third to D, then down an augmented unison to D flat.

Chord Symbols

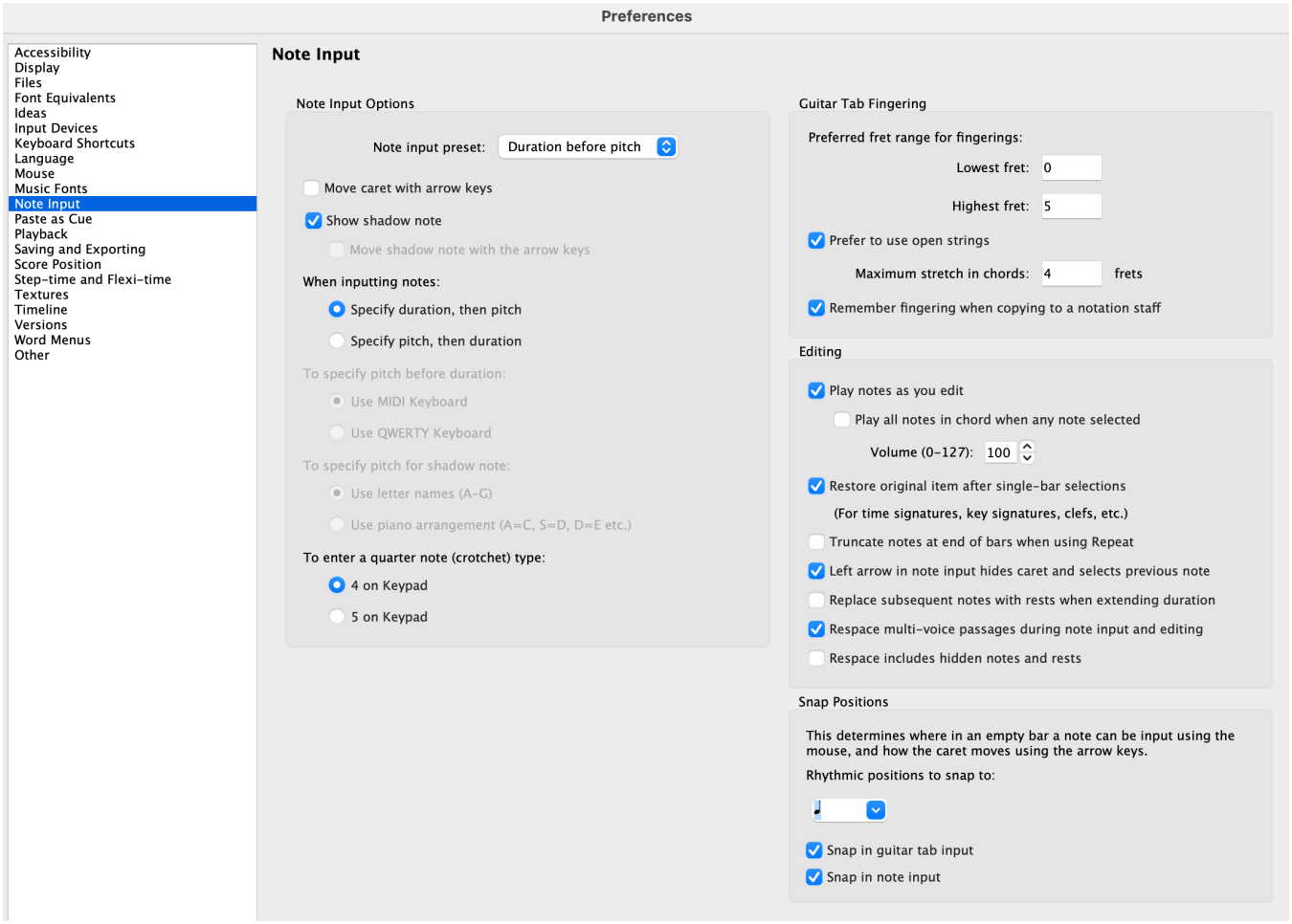
These automatically transpose.

Moving Other Objects

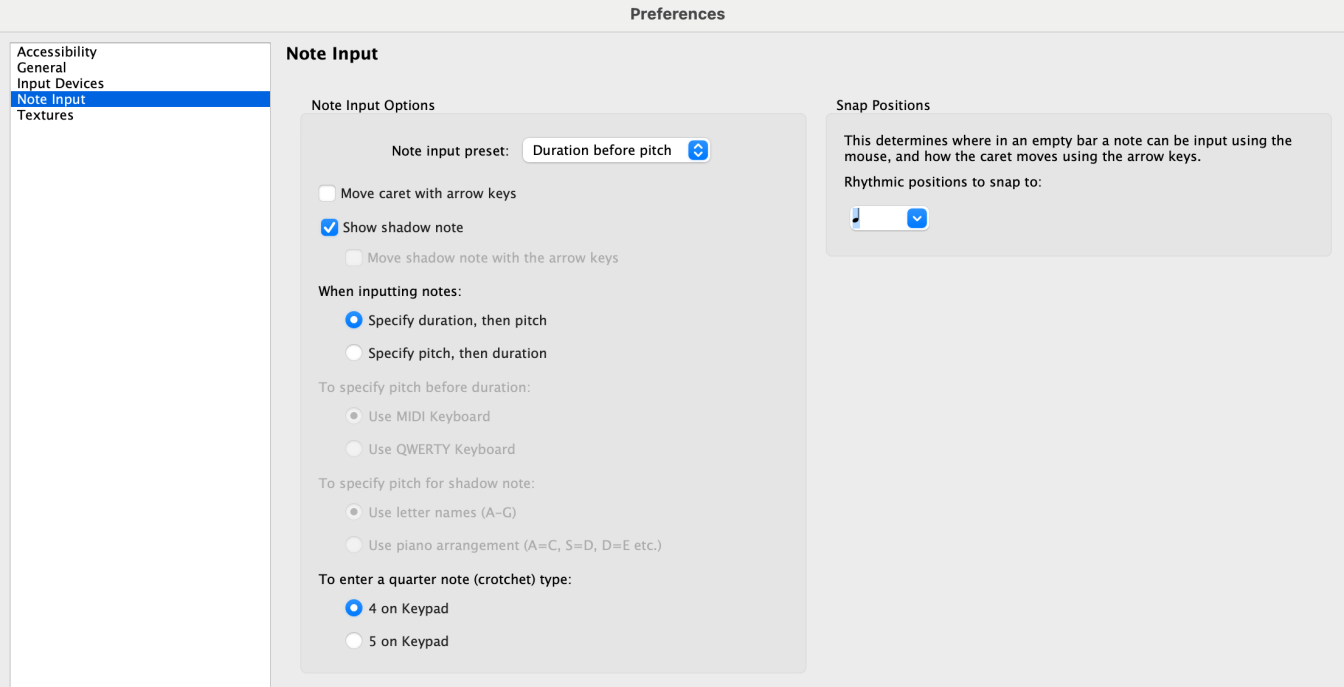
When transposing, Sibelius will move other objects as it sees fit. For instance, ties and slurs automatically move to follow the notes. If music is transposed so far that lots of notes' stem directions change, some slurs may need to be flipped with **Home > Edit > Flip** (shortcut **X**) so as to fit over the notes smoothly.

Note Input Options

The **`Note Input`** page of **`File > Preferences`** has various note input options (which vary between different versions of Sibelius):



Note Input Preferences, Sibelius Ultimate



Note Input Preferences, Sibelius Artist and Sibelius First

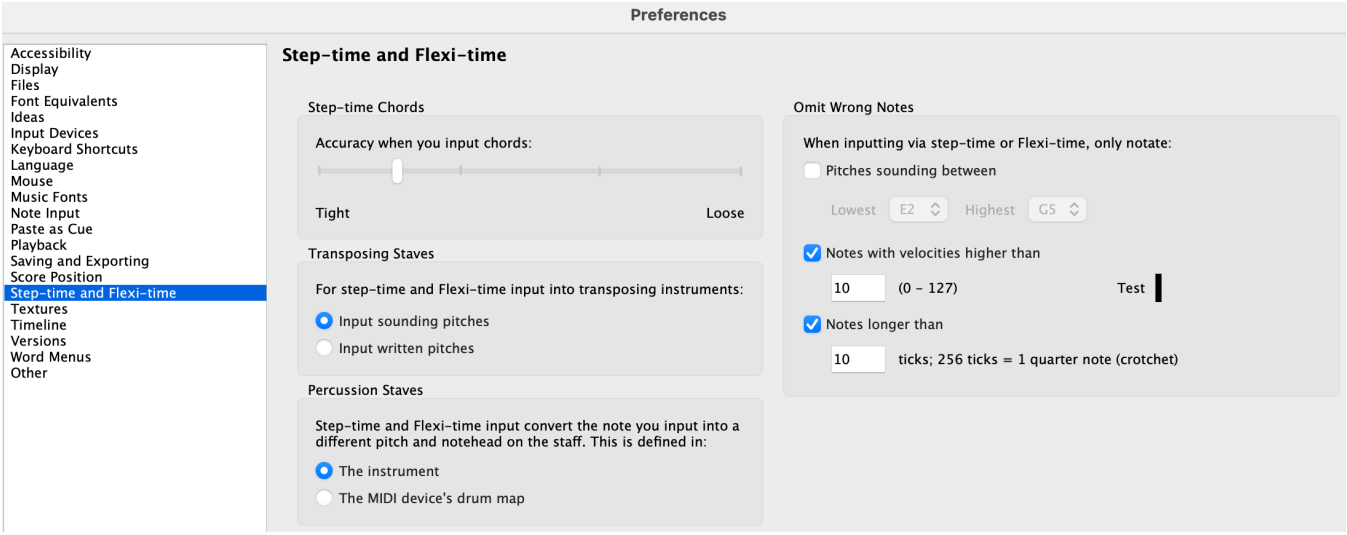
The **Note Input Options** group lets you switch between using Sibelius's standard step-time input method, described as **Duration before pitch**, or a method that emulates Finale's Speedy Entry tool, described as **Pitch before duration**. The **Note input preset** menu lets you switch quickly between the two methods, but you can also adjust the individual settings to use them in combination if you wish, as follows:

- **Move caret with arrow keys**: when switched on, the note input caret can be moved left and right along the staff using the arrow keys, or even to adjacent staves, without leaving note input. When switched off, hitting the left or right arrow key leaves note input, and hitting the **Up Arrow** or **Down Arrow** adjusts the pitch of the last input note. Hold **Control** *or* **Command** and use **Left Arrow/Right Arrow** to move the caret to the start of the previous/next bar, and hold **Control+Alt** *or* **Command+Option** and use **Up Arrow/Down Arrow** to the move the caret to the staff above/below.
- **Show shadow note**: determines whether shadow notes are shown during note input.
- **Move shadow note with the arrow keys**: when switched on, the shadow note appears all the time during note input, and can be moved up or down in pitch using **Up Arrow/Down Arrow**. When switched off, the shadow note can only be moved using the mouse, and **Up Arrow/Down Arrow** to adjust the pitch of the last input note. This option can only be switched on when **Specify pitch, then duration** is chosen (see below).
- **Specify duration, then pitch** / **Specify pitch, then duration**: this pair of radio buttons determines whether to use the standard Sibelius step-time input method (**Specify duration, then pitch**) or Finale's Speedy Entry method (**Specify pitch, then duration**). When **Specify pitch, then duration** is chosen, it is possible to "lock" a note value temporarily (effectively reverting to **Specify duration, then pitch**) by typing **Alt+Shift+L** *or* **Option+Shift+L**, after which any rhythmic duration specified will apply to all notes or chords input until the "lock" is removed. Note also that when **Specify pitch, then duration** is set, all non-duration-related Keypad operations (for example, articulations, rhythm dots, ties) apply to the note last input rather than the note you are about to input.

- **Use MIDI keyboard** / **Use QWERTY keyboard**: this pair of radio buttons, only available if **Specify pitch, then duration** is chosen, determines whether the pitch of the notes should be determined by playing notes on a MIDI keyboard (**Use MIDI keyboard**) or using the computer keyboard (**Use QWERTY keyboard**). If the latter is chosen, the pitch is determined either by moving the shadow notes with the arrow keys, or using the letter keys on the keyboard, according to the next pair of radio buttons. When **Use MIDI keyboard** is chosen, the note or chord being played on the MIDI keyboard appears in the staff using shadow notes, but nothing is input until a rhythmic duration is specified at the same time as the note or chord is played.
- **Use letter names (A–G)** / **Use piano arrangement** (**A = C**, **S = D**, **D = F**, and so on: this pair of radio buttons determines how the pitch of the shadow note is set if **Use QWERTY keyboard** is chosen. Either the name of the note is typed directly, or the keys used for piano-style input in the Keyboard window are used.
- **4 on Keypad** / **5 on Keypad**: this pair of radio buttons determines whether the first Keypad layout is laid out as per Sibelius's standard arrangement (**4 on Keypad**), where the **4** key corresponds to a quarter note (crotchet), or as per Finale's shortcuts (**5 on Keypad**), where the **5** key corresponds to a quarter note.

  For details of the guitar tab fingering options, "Guitar Tab Input" on page 253.
- The **Editing** options allow you to specify various behaviors for editing notes:
  - **Play notes as you edit** determines whether or not Sibelius should play notes for example, when you input, select or edit notes (and whether or not Sibelius should **Play all notes in chord when any selected**). Switch this option off if you don't want to hear notes played except during playback. When this option is switched on, you can also set the default MIDI volume (0–127) used to play notes while editing. By default, this is set to 100.
  - If **Restore original item after single-bar selections** is switched off, Sibelius will only restore the original time signature, key signature or clef at the end of a selection if it is longer than one bar.
  - **Truncate notes at end of bars when using Edit >** `Repeat` is switched off by default. When switched on, this option restores the behavior of **Edit >** `Repeat` from Sibelius 5 and earlier, whereby repeating a note that is longer than the remainder of the bar truncates the value of the new note to the length of the bar, rather than tying it into the next bar—see "Repeating Selections" on page 153.
  - **Left arrow in note input hides caret and selects previous note** is switched off by default. When switched on, this option restores the behavior of the left arrow key during note input from Sibelius 6 and earlier, whereby hitting the left arrow when the note input caret is visible does not move the selection to the previous note, but hides the caret.
- **Snap Positions**: these options control how bars are divided up for inputting notes using mouse input or guitar tab input:
  - **Rhythmic positions to snap to**: this defaults to quarter notes (crotchets); this is the unit by which bars are divided.
  - **Snap in guitar tab input**: when this option is switched on, typing **Left Arrow/Right Arrow** when inputting guitar tab into empty bars using the computer keyboard will advance through the bar by the unit specified in **Rhythmic positions to snap to**; with this option switched off, typing **Left Arrow/Right Arrow** moves through the bar by the note value chosen on the Keypad—see "Guitar Tab Input" on page 253.
  - **Snap in note input**: when this option is switched on, you are able to create notes or rests at any of the snap positions created by the units specified in **Rhythmic positions to snap to**; with this option switched off, you can only create notes/rests with the mouse at the beginning of existing notes, rests, or bar rests.

Further note input options are found on the **Step-time and Flexi-time** page of **Preferences**:



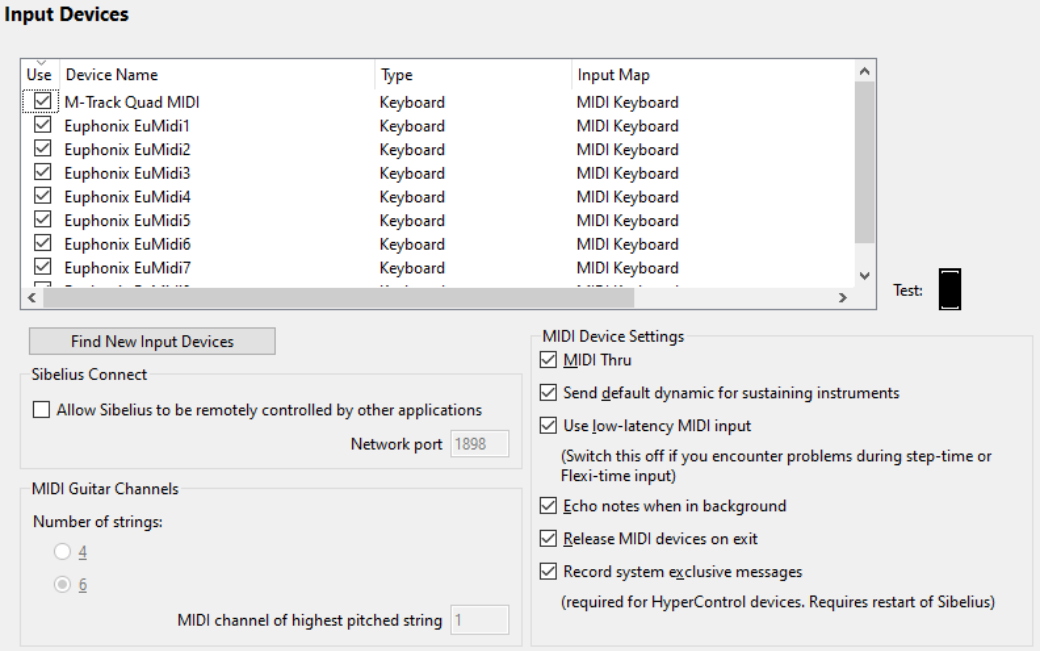
- **Step-time Chords**: this setting is for step-time input, especially with MIDI guitar, and determines how quickly or slowly you have to strum in order for Sibelius to interpret the notes you play as a chord rather than a series of individual notes. By default the slider is set quite a long way towards **Tight**, which is an appropriate setting for inputting using a MIDI keyboard (where typically chords are not particularly spread), so if you use a MIDI guitar, you should try setting the slider further towards **Loose** to find the optimal position for your playing style.
- **Transposing Staves**: when using MIDI to play in music written at transposed pitch, it's useful to set this option to **Input written pitches** so you won't have to transpose at sight; the default is **Input sounding pitches**—see "Transposing Instruments" on page 171.
- **Percussion Staves**: you can input notes onto drum staves with your MIDI keyboard using either the actual keys on your keyboard that produce the correct sound, or using the pitches defined in the instrument definition of the chosen staff—"Percussion" on page 390.
- **Omit Wrong Notes**: these options allow you to prevent Sibelius from notating very short, or very high or low, or very quiet notes when inputting from a MIDI keyboard or MIDI guitar:
  - **Pitches between** *x* **and** *y*: this option is switched off by default (because it would be an inappropriate setting for other MIDI input devices, such as keyboards), but if you are inputting using a MIDI guitar, you may want to switch this option on and adjust the lower and upper notes you actually intend to be notated. Notes outside this range are ignored.
  - **Notes with velocities higher than** *x*: to avoid any very quiet notes being notated unintentionally, adjust the minimum velocity. Try playing notes as softly as you can on your guitar; when the note has a high enough velocity to pass the threshold, the little black indicator in the dialog will light up. Set this number such that the softest note you are likely to play will be notated.
  - **Notes longer than** *x* **ticks**: to avoid very short notes being notated unintentionally, adjust the minimum length. 256 ticks = 1 quarter note (crotchet), so the default value of 10 ticks is a little shorter than a 64th note (hemidemisemiquaver). If this seems to you like the kind of note value you never think you'd write, set this value to be higher.

Input Devices

If you have a MIDI keyboard or other external input device connected to your computer, you can use step-time and Flexi-time input. For information about connecting one, see "Connecting External MIDI Devices" on page 16.

Choosing Input Devices

The **Input Devices** page of **File > Preferences** has options affecting MIDI input:



The table at the top lists any MIDI input devices you have. The options are as follows:

- **Use**: if the checkbox in this column is switched on, Sibelius will accept input from this device; if switched off, Sibelius will ignore any input from this device. By default, the **Use** checkbox is switched on for all input devices.
- **Device Name**: this column tells you the input device's name. If your MIDI port is provided by a soundcard or external MIDI interface, you will normally see the name of the MIDI port itself (for example, **MIDISport USB 2x2 A** or **SB Live! MIDI Out**) rather than the name of any device connected to the MIDI port or interface. If your MIDI device connects to your computer directly (for example, by USB), you will probably see the actual name of the MIDI device (for example, **M-Audio Axiom Pro**) instead.
- **Type**: this shows what type of device this is. When clicked, a drop-down menu appears, allowing you to choose either **Keyboard** (the default) or **Guitar**. If you choose **Guitar**, then the **MIDI Guitar Channels** controls below the table are enabled—see "MIDI Guitars" on page 287.
- **Input Map**: this lets you specify exactly what kind of keyboard a particular device is. This is useful because many keyboards have additional knobs, faders and buttons on them that can be used in Sibelius—see "Input Maps" on the next page.

Try playing notes on your keyboard (or other MIDI input device) while the dialog is open. If everything is working as it should, the little black indicator marked **Test** should light up green as you play. If the indicator doesn't light up, check your MIDI connections and ensure that you have the correct input device selected (if more than one is present).

Following the test, review these additional settings:

- You should switch on the **MIDI Thru** checkbox if and only if your keyboard has no built-in sounds—this option makes Sibelius reproduce notes played on your keyboard using your soundcard or other playback device.
- **Use low-latency MIDI input** allows Sibelius to take advantage of the advanced capabilities of your input device's drivers in order to provide low-latency input. This option should be left switched on unless you encounter glitches while using step-time or Flexi-time input.

- **Echo notes when in background** determines whether Sibelius should continue to play back notes played on your MIDI keyboard when the application is not in focus (for example, when you are using another program on your computer). This option is switched on by default, and only has any effect if **MIDI thru** is also switched on.
- **Release MIDI devices on exit** (Windows only) determines whether Sibelius should explicitly release the MIDI input ports on all active devices when you quit the application. Normally you should leave this switched on, but for some devices it may be necessary to switch this off, if you find that you cannot restart Sibelius after quitting (unless you restart your computer).
- **Record system exclusive messages** must be switched on if you want to use a HyperControl-capable MIDI input device ("HyperControl™" on page 335). This option allows Sibelius to receive system exclusive MIDI messages, but can cause problems with devices with poorly-written drivers on Windows. If you find that you cannot restart Sibelius after quitting (unless you restart your computer), try switching off this option.

Finding New Input Devices

If you connect an external MIDI input device, such as a keyboard or control surface, to your computer while Sibelius is running, it may not automatically become available for input. To refresh the list of available input devices, click **Find New Input Devices** on the **Input Devices** page.

Not all devices report their presence correctly to your computer's operating system, so if your device doesn't appear after clicking this button, save your work and quit Sibelius, then restart the program, making sure your MIDI input device is switched on before you run Sibelius.

Problems With MIDI Input

If MIDI input doesn't seem to work, check that MIDI OUT on the keyboard is connected to MIDI IN on your computer, and (if your keyboard has built-in sounds) MIDI IN on your keyboard is connected to MIDI OUT on your computer—not MIDI OUT to MIDI OUT and MIDI IN to MIDI IN. If your computer has two MIDI IN ports, also try connecting the keyboard to the other MIDI IN port instead.

Input Maps

If your MIDI keyboard has a plethora of buttons, knobs and faders in addition to the usual piano-style keys, you can use them with Sibelius, for example, to control the faders in the Mixer, to control playback, and so on.

Choose the most appropriate item listed under **Input Map** in the box at the top of the **Input Devices** page. By default, try **MIDI keyboard**, which will work with many MIDI keyboards, or if you have one of the specific keyboards listed there, choose the input map for that keyboard instead.

Input maps for many of the most popular M-Audio keyboards are included, as follows:

Axiom 25



Set your Axiom 25 to its default Program. The eight knobs above the keyboard are mapped to the faders in the Mixer for the first eight staves in your score, and the transport buttons below the LCD display are mapped to the corresponding functions of the Transport window.

Axiom 49 + 61



Set your Axiom 49 or Axiom 61 to its default program. By default, the first eight faders above the keyboard are mapped to the faders in the Mixer for the first eight staves, but you can switch them to control the virtual instrument output faders by issuing a program change to program 2. The ninth fader is always mapped to the master volume control. The buttons below the faders solo the corresponding staff or virtual instrument. The rotary controls to the right of the faders control pan for the first eight staves in the Mixer. The transport buttons below the LCD display are mapped to the corresponding functions of the Transport window.

Axiom Pro 49 + 61



Sibelius supports the full HyperControl functionality of the Axiom Pro keyboard controller ("HyperControl™" on page 335), but should you choose not to use HyperControl, the transport buttons and faders are all mapped to useful functions in Sibelius. Set your Axiom Pro 49 or Axiom Pro 61 to program 1. By default, the first eight faders above the keyboard are mapped to the faders in the Mixer for the first eight staves, but you can switch them to control the virtual instrument output faders by issuing a program change to program 2. The ninth fader is always mapped to the master volume control. The transport buttons are mapped to the corresponding functions of the Transport window.

KeyStudio 49i (ProKeys Sono 49)



The **`Piano volume`** knob adjusts the master volume fader in the Mixer.

Keystation Pro 88



Set your Keystation Pro 88 to use Preset 7. The transport buttons above the modulation and pitch bend wheels to the left of the keyboard are mapped to the corresponding functions of the Transport window. Button 9 on the keyboard to the right of the LCD display hides and shows the Mixer window. By default, the first eight faders above the keyboard are mapped to the faders in the Mixer for the first eight staves, but you can switch them to control the virtual instrument output faders by issuing a program change to program 2. The ninth fader is always mapped to the master volume control. The buttons below the faders solo the corresponding staff or virtual instrument. The bottom row of rotary controls to the left of the faders control the pan settings for the first eight staves; the middle row controls pan for staves 9–16.

MK-425c



Set your MK-425c to its default program. The eight rotary controls above the keyboard adjust the volume of the first eight staves in the Mixer, and the buttons numbered 1–8 to the left of the keyboard solo the corresponding staff.

MK-449 + 461



Set your MK-449 or MK-461 to its default program. By default, the first eight faders above the keyboard are mapped to the faders in the Mixer for the first eight staves, but you can switch them to control the virtual instrument output faders by issuing a program change to program 11 (send a program change to program 10 to switch back to controlling staff volume). The ninth fader is always mapped to the master volume control. The buttons to the left of the faders solo the corresponding staff or virtual instrument. The rotary controls to the right of the faders control the pan settings for the first eight staves.

Oxygen 8



Set your Oxygen 8 to its default program. The rotary controls above the keyboard are mapped to the faders in the Mixer for the first eight staves. The transport buttons below the rotary controls are mapped to the corresponding functions of the Transport window.

Oxygen 49 + 61



Set your Oxygen 49 or Oxygen 61 to its default program. By default, the first eight faders above the keyboard are mapped to the faders in the Mixer for the first eight staves, but you can switch them to control the virtual instrument output faders by issuing a program change to program 2 (send a program change to program 1 to switch back to controlling staff volume). The ninth fader is always mapped to the master volume control. The buttons below the faders solo the corresponding staff or virtual instrument. The rotary controls to the right of the faders control the pan settings for the first eight staves. The transport buttons below the rotary controls are mapped to the corresponding functions of the Transport window.

UC-33



Set your UC-33 to its default program. By default, the first eight faders are mapped to the faders in the Mixer for the first eight staves, but you can switch them to control the virtual instrument output faders by issuing a program change to program 2 (send a program change to program 1 to switch back to controlling staff volume). The ninth fader is always mapped to the master volume control. The buttons labeled 1–8 to the right of the faders solo the corresponding staff or virtual instrument. The rotary controls in the bottom row above the faders control the pan settings for the first eight staves. The middle row controls the volume settings for staves 9–16, and the top row controls the pan settings for staves 9–16. The transport buttons at the bottom right-hand corner of the surface are mapped to the corresponding functions of the Transport window.

Additional input maps may be available from the support section of the Sibelius web site, which you can visit by choosing **File > Help > Online Support**.

Sibelius Connect

Sibelius Connect lets third-party applications control Sibelius remotely. For more information, see the *Sibelius ManuScript Language Guide.pdf*.

MIDI Guitars

If you are using a MIDI guitar, Sibelius lets you assign each MIDI channel to a string so that fingerings will automatically appear on the correct string of a tab staff. You can also set up various filters to eliminate "noise" being treated as notes.

If you have a guitar with a hexaphonic pick-up and a guitar MIDI interface (such as the Roland® GK-5 and GR-800), Fishman|TriplePlay, or Sonuus® G2M™ (particularly good for monophonic note entry), Sibelius can write notes played on a particular string on the correct string in tab, whether you play in using Flexi-time or step-time input.

To configure the MIDI guitar:

1. Verify your output:
   - If you are using a MIDI guitar that outputs each string on a separate channel, set **Type** to **Guitar** for the appropriate item in the list of input devices.
   - If your MIDI guitar outputs everything you play on a single channel, leave **Type** set to **Keyboard**.

   *When **Type** is set to **Guitar**, the options under **Guitar Tab Fingering** on the **Note Input** page of **File >Preferences** (in the **Sibelius** menu on Mac) have no effect during input (though they are still used when you for example, copy music from one staff to another).*

2. Set the **Number of strings** as appropriate.
3. Set the **MIDI channel of highest pitched string**, if necessary. Sibelius assumes that the strings of your MIDI guitar are numbered sequentially; if they are not, consult the documentation for your guitar MIDI interface, and set its options appropriately.

You may also wish to set some of the options under **Omit Wrong Notes**, described in detail in "Note Input Options" on page 277. One of the traditional problems of inputting using a MIDI guitar is that the software accurately renders every note detected by the MIDI pick-up: even if you are able to play cleanly, it's common for very short or quiet notes that you had not intended to play to appear in the score; similarly, MIDI pick-ups occasionally detect high or low harmonics and notate these as very high or very low notes. Sibelius lets you tailor the sensitivity of its notation to your playing style. (You may also find these options useful for input devices other than a MIDI guitar.)

For more details on MIDI input (from a keyboard or guitar), "Alphabetic and Step-Time Input" on page 245 and "Flexi-Time" below.

Tips for Successful MIDI Guitar Input

Sibelius accurately transcribes anything you play, exactly as you play it. However, a few factors can contribute to imprecise transcription. While Sibelius itself can filter out notes with a low velocity ("Note Input Options" on page 277), it's also a good idea to ensure that your MIDI converter sensitivity settings are set fairly low when using a MIDI guitar; incidental string scrapes, ghost notes and other anomalies appear when the sensitivity settings are too high.

String buzz against tall frets or a poorly adjusted setup will confuse the MIDI converter and produce errant notes, so make sure to have your guitar adjusted by an experienced technician if your guitar exhibits symptoms of bad fret buzz.

On your MIDI guitar interface, experiment with the different picking modes. Both Roland and Axon support the option for pick-style (plectrum) and finger-style input using an internal setting. Make sure to experiment with these settings, as some players find that finger-style input is more accurate even when using a pick, and vice-versa.

Sibelius does not notate pitch bend information, slides or string bends on input. You can create them in your score later, but when you enter notes, play cleanly, without vibrato, slides or bends, to ensure accurate notation.

One last note: flatwound strings consistently produce the cleanest notation into Sibelius.

Flexi-Time

Flexi-time is Sibelius's unique intelligent real-time MIDI input system.

Real-Time Input

Real-time input on other computer programs is when the program tries to work out both the pitch and the rhythm of music played on a MIDI keyboard, and turn it into clean notation.

The big problem is rhythm: people never play rhythms quite as notated because of unconscious rubato (variation in speed), so real-time input can easily end up with notes tied to extra 64th-notes (hemidemisemiquavers) and other ridiculous things.

A standard improvement is produced by quantization: this is where you tell a program to round all note values to the nearest sixteenth-note (semiquaver), or whatever unit you specify. The trouble is that this only improves the situation for relatively simple music—and if you speed up or slow down as you play, the computer will get out of time with you in any case and produce garbage.

Flexi-time is a unique intelligent real-time MIDI input system. With Flexi-time, Sibelius detects if you are performing with rubato and compensates accordingly. It quantizes notation automatically—so there is no need to specify a quantization unit—and uses a smart algorithm that varies the quantization according to context. For example, when you play short notes, Sibelius quantizes with a shorter unit than when you play long notes.

Even more usefully, thanks to its Live Playback feature, Sibelius separates the printed notation from the nuances of your recorded performance. This means that playback of music you have entered in Flexi-time can precisely match what you played—right down to the tiny variations in the length and dynamic of each note—while the notation is clear and uncluttered.

Recording with Flexi-Time

Although you can change the time signature after inputting music, we recommend that you put the correct time signature in first, so that the metronome click indicates beats correctly.

To record with Flexi-time:

1. Click a bar, note or rest from which to start recording, or:
    a. If you want to record into two adjacent staves (for example, a piano), select both staves: first, click the top staff, then **Shift**-click the lower staff.
    b. If you're just recording from the start of a score for one instrument, you don't need to select anything first as it's obvious where you're recording from.
2. Choose **Note Input > Flexi-time > Record** (shortcut **Control+Shift+F** *or* **Command+Shift+F**).

    Sibelius will start ticking a metronome to count you in. It gives you one full bar of clicks (by default)—wait for this before you start playing.

    You can adjust the recording speed by dragging the tempo slider; the tempo readout in the Transport window changes as you drag the slider. (If you want to record more slowly, start recording, adjust the tempo slider to the desired point, then press **Space** to stop, and start recording again—Sibelius will remember the tempo you set.)
3. Start playing at the keyboard, following the click (at least approximately). As you play, the music you're playing will appear in notation on the screen.

    If you speed up or slow down, the metronome speeds up or slows down to follow you, as long as you're not too violent with the tempo.
4. When you've finished recording, press **Space** to stop.

If you add more music with Flexi-time on a different staff or staves, Sibelius plays back the existing music as you record.

If you want to add another melody to the same staff, you can record into one of the other voices—see "Voices" on page 296.

Click Settings

The settings for the metronome click you hear during Flexi-time recording are controlled by the **Play > Setup > Mixer** window (shortcut **M**), or you can access some of them from the **Click** button on the **Flexi-time Options** dialog (shortcut **Control+Shift+O** *or* **Command+Shift+O**), launched using the dialog launcher arrow in the **Notes > Flexi-time** group.

By default, the click marks the first beat of the bar with a high woodblock sound, and then subsequent beats with a low woodblock. In compound time signatures such as 6/8, it also subdivides the beat into eighth notes (quavers). For complex time signatures such as 7/8, the default behavior is to emphasize the beginning of each beat group—see "Click Track Strip" on page 557.

Hints

- Listen to Sibelius's countdown beats, and start in time with them! If you start too soon, or at a different tempo from the countdown, Sibelius will not understand what you're up to.
- If you have difficulty recording two staves of music at once, try recording them one at a time.
- Play legato (smoothly).
- If you want music to be notated with staccatos, make sure the **Staccato** option is switched on in **Flexi-time Options**. If this option is switched off then playing staccato will produce short note values with rests.
- People are often sloppy about placing notes simultaneously when playing a chord. If you spread chords significantly, Sibelius will write out what you played literally rather than (say) adding a vertical wiggly line.
- Sibelius can pick up changes of tempo extremely quickly—one beat faster than a human can, in fact! However, if you make too violent a change of tempo Sibelius won't understand what you mean. So avoid making sudden tempo changes during recording.

  If Sibelius's beat gets out with you as you're playing, stop and go back to the point where it got out. If you just blunder on regardless, Sibelius may well get back in time again, but correcting the rhythm will take far longer than just playing it in again.
- If you find that Flexi-time produces complicated notation and you want to simplify it, use **Note Input > Flexi-time > Renotate Performance**.

Cleaning Up After Flexi-Time

Note Input > Flexi-time > Renotate Performance rewrites the notation produced by a Flexi-time performance (or imported from a MIDI file) to make it more legible. It produces better results than Flexi-time itself because it can examine the entire performance to more accurately discern the original intent behind what you played. It is most useful with a pair of keyboard staves, but you can use it with any other instrument if you wish, and it can fix the following kinds of problems:

- Notes are written on the wrong staff, giving them too many ledger lines.
- Chord voicings are unplayable, because the stretches are too wide.
- Inconsistent voicing due to the **Use multiple voices** option for Flexi-time input.
- Short notes being notated as chords because the Flexi-time **Minimum duration** option was set too high.
- Notes are notated with shorter values than ideal, because they were played too staccato.

Renotate Performance aims to produce notation that is rhythmically and visually simpler than the original, while still notating every note that was part of the original performance, by revoicing and requantizing the music. The music is requantized using the same **Minimum duration** unit as was used for the original Flexi-time input or MIDI import, but this unit is automatically decreased where necessary, for example, where you played sixteenths (semiquavers) but where the **Minimum duration** unit was set to eighths (quavers), or where you played a spread chord, grace note, or other ornament.

Select a passage in the staff or staves you want to renotate, then choose **Renotate Performance**. A dialog appears, allowing you to specify the following options:

- **Quantization unit**: this is the smallest note value that you want to see in the new notation.
- **Notate using triplets**: if this is checked, the new notation will contain triplets. Otherwise, any existing triplets will be rewritten as straight notes.
- **Notate using two voices per staff**: if this is switched on, the new notation will contain two voices per staff where necessary. Otherwise the music is reduced to a single voice per staff.
- **Notate using arpeggio lines**: if this is switched on, spread chords are notated preceded by arpeggio lines.
- **Notate using grace notes**: if this is switched on, grace notes are written as small notes before the main note.
- **Create new instrument**: if this is switched on, Sibelius adds a new two-staff keyboard instrument and writes the renotated music to it. Otherwise, the existing notation gets overwritten.

After you click **OK**, the selected music is analyzed and rewritten. Be patient: this can take a little while.

If the new notation is generally acceptable but looks wrong in certain areas, you might want to try selecting just those areas and running the plug-in again with different options.

If triplets are not retained in the resulting music, try changing the **Quantization unit**; Renotate Performance decides which triplets to write based mainly on this unit. For instance, if the unit is an eighth note (quaver) it will normally write eighth note triplets only, and you must set the unit to a quarter note (crotchet) to get quarter note triplets.

If your performance is actually two performances (for a complex piece where you played the left hand and right hand separately) you will get best results by running Renotate Performance twice, once on each staff; this stops it from trying to swap the notes from one staff to the other.

Conversely, if you have two separate performances on different instruments you might want to try selecting the pair of staves together. For instance, if you have a guitar part which is off the beat or out of time, you might get better results for it by selecting it together with a bass line which is pretty accurately in time—the bass line provides an anchor.

Make sure that the tempo of your piece has been set correctly—some features such as arpeggios and grace notes are tempo-dependent.

Renotate Performance also uses any MIDI messages produced by a sustain pedal as a hint that it can prolong notes.

Inputting into Two Instruments

You can input into two staves of different instruments if you like—such as Flute and Bassoon—so long as they're adjacent (and there are no staves in between that have merely been hidden from the system in question). Just like inputting into a piano, click the upper staff, then **Shift**-click the lower staff so both are selected, and start recording as normal.

Recording Other MIDI Data

When recording with Flexi-time, Sibelius records MIDI controller data along with the notes. For example, if you use a sustain pedal when inputting using Flexi-time, Sibelius will notate the appropriate MIDI messages and automatically hide them in the score. Other MIDI controller data that can be recorded include pitch bend, modulation, volume, and such.

If you would prefer these MIDI messages not to be recorded when using Flexi-time input, switch off the appropriate options on the **Notation** page of **Flexi-time Options**—see "Flexi-Time Options" below.

Live Playback

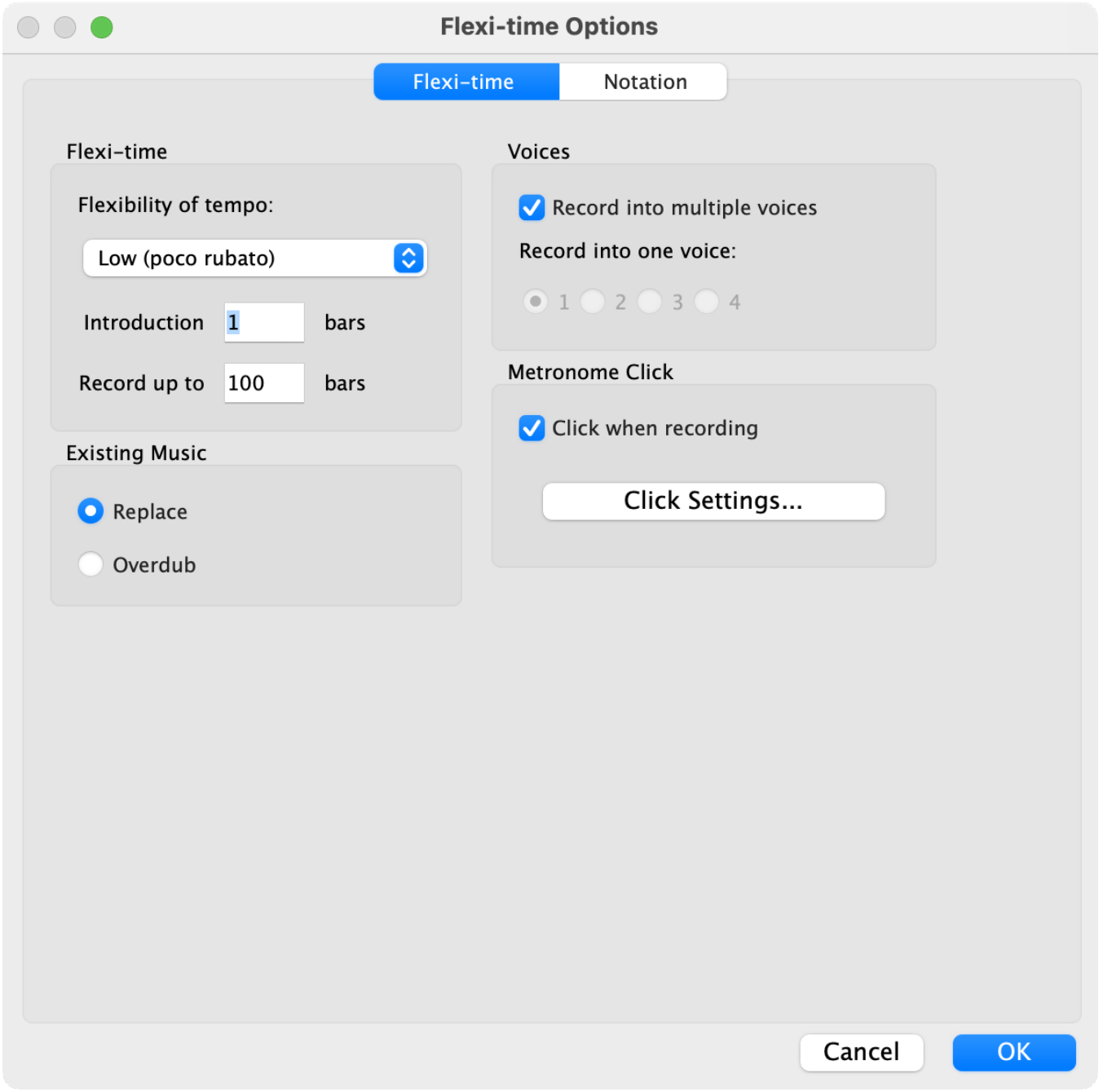
By default, Sibelius plays back music you have inputted using Flexi-time using Live Playback, which retains the nuances of your recording (specifically, the precise dynamic and timing of each note). You can also edit this performance in complete detail. If you want to hear the music exactly as it is notated instead, switch off **Play > Live Playback > Live Playback**.

For more information, "Live Playback" on page 571.

Flexi-Time Options

To change the various Flexi-time options, click the dialog launcher button (shown on the right) in the **Note Input > Flexi-time** group to open **Flexi-time Options** (shortcut **Control+Shift+O** *or* **Command+Shift+O**):

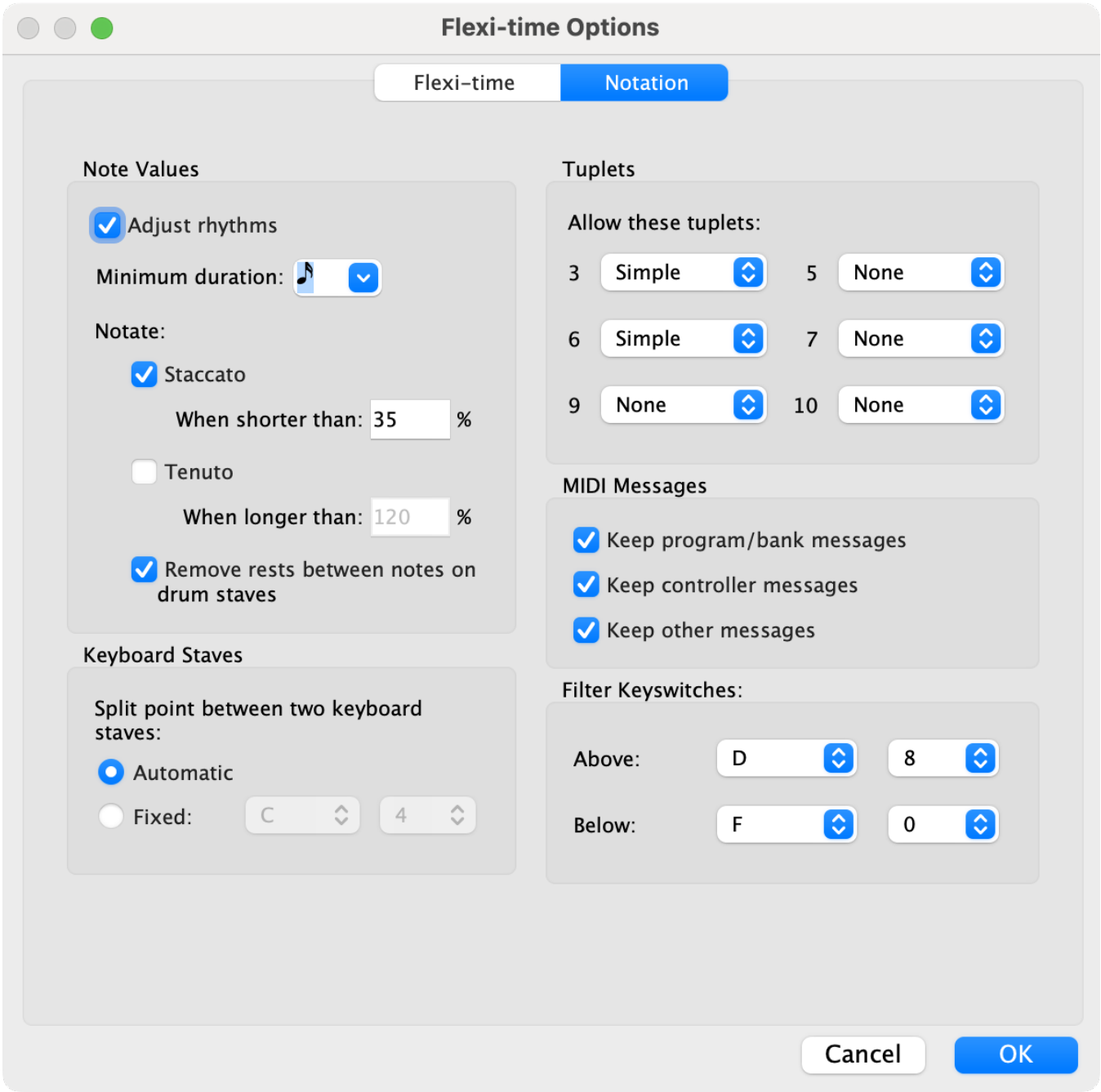




On the **Flexi-time** tab are the following options:

- **Flexibility of tempo**: controls how Sibelius follows your speed. If you're used to playing to a click, set this to **None (non rubato)**, and Sibelius will keep a fixed tempo. The higher you set the flexibility, the more Sibelius is inclined to follow your tempo. If you find Sibelius seems to be changing tempo oddly, it's finding you hard to follow, so reduce the flexibility or set it to **None (non rubato)**.
- **Introduction ... bars**: determines how many bars introduction will be played when you start recording.
- **Record up to ... bars**: if there aren't many bars left in the score for you to record into, this automatically adds enough bars when you start recording.
- The **Click** button takes you directly to the dialog that determines the behavior of the metronome click during recording—"Mixer" on page 553.

- **Voices** options:
  - **Record into one voice** lets you specify a single voice to use for your Flexi-time recording.
  - **Record into multiple voices** is an alternative to specifying a single voice: when switched on, Sibelius will automatically split the music into two voices where appropriate; see "Voices" on page 296.
- **Replace** and **Overdub** control what Sibelius does if you record over a passage that already contains music: if set to **Replace**, Sibelius will clear the existing music before notating the new music you play; if set to **Overdub**, Sibelius will add the new music you record to the existing music to make chords.



On the **Notation** tab are these options:

- **Note Values** options:
  - **Adjust rhythms** makes Sibelius clean up what you're playing. Leave this on!
  - **Minimum note value**: this sets the shortest note value Sibelius will write. This is not a quantization unit—Sibelius quantizes using a complex algorithm that varies with context. As a consequence, this value isn't enforced rigidly; it acts as a guide. If you set this to (say) quarter note (crotchet) but then play 16th notes (semiquavers), Sibelius has to notate notes shorter than quarter notes, or you'll end up with junk.
  - **Notate**: these are options to notate staccato and tenuto; if you are confident of playing the articulation exactly as you want it to be notated, switch these on. If you find lots of spurious staccato or tenuto articulations in your score after inputting with Flexi-time, switch them off, or adjust the **When shorter/longer than** thresholds (representing the percentage of the notated note value) beyond which these articulations are notated.
  - **Remove rests between notes on drum staves**: switched on by default. this option "joins up" shorter notes to remove superfluous rests in drum parts.
- **Keyboard Staves**: when inputting onto two staves, the split point determines which notes go into each staff (notes on or above the split point go into the top staff, and notes below go into the bottom staff). If you choose **Automatic**, Sibelius will guess where your hands are on the keyboard at any time and assign notes to staves accordingly. Alternatively, you can specify your own **Fixed** split point. (Note that in Sibelius, middle C is called **C4**—which may be different from how it is described in other music programs.)
- **Tuplets**: for each of the tuplets listed, you can set Sibelius to detect **None/Simple/Moderate/Complex** ones. A "simple" triplet (say) means one with three equal notes. For tuplets such as a quarter note (crotchet) followed by an eighth note (quaver), use **Moderate**, and for tuplets with rests or dotted rhythms, use **Complex**.
- **MIDI Messages** options:
  - **Keep program/bank messages** adds any program and bank changes to the score using Sibelius's MIDI message text format. These messages are automatically hidden.
  - **Keep controller messages** similarly adds all controller messages (such as pitch bend, sustain pedal, channel volume, and so on) and hides them in the score.
  - **Keep other messages** similarly adds any other MIDI messages to the score.

Our recommended Flexi-time options are the default values, as follows: **Adjust rhythms** on, **Minimum note value** sixteenth-note (semiquaver), **Flexibility of tempo** set to **Low**, **Staccato** and **Tenuto** on with thresholds of **35%** and **110%** respectively. For tuplets, set **3** to **Simple** or **Moderate**, maybe **6** as well, and the others to **None** unless you're into playing things like septuplets.

Recording Transposing Pitch

Sibelius respects the state of the **Note Input > Note Input > Input pitches** option during Flexi-time input: set it to **Written** if you're recording by playing the written notes from a transposing score or instrumental part; otherwise, if you're playing the notes at sounding pitch, make sure it's set to **Sounding**.

Spelling of Accidentals

As with step-time input, Sibelius guesses how you want to spell black notes (for example, as F sharp or G flat), but you can alter the spelling of any note or selection of notes afterwards just by hitting **Return** (on the main keyboard), or by using one of the accidentals plug-ins ("Accidentals Plug-Ins (Sibelius Ultimate Only)" on page 321).
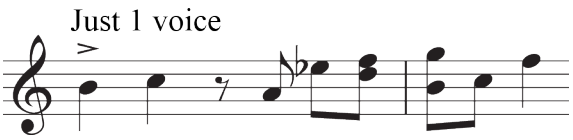
Voices

As you record, by default Sibelius splits the notes into two voices if necessary (for example, if you play polyphonic music such as a fugue). In most cases this is desirable, but if you are inputting onto a single staff or monophonic instrument you may prefer to force Sibelius to notate the music in a single voice or a specified voice. You can change this setting in **Flexi-time Options** (see above).
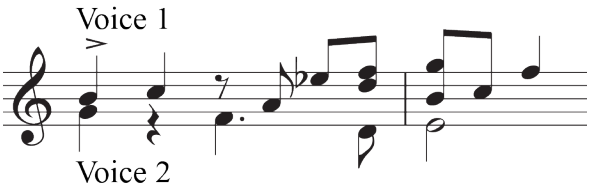
Although Sibelius generally makes good decisions about how to split the music you play into separate voices, you may need to go back and edit certain passages to make the notation more closely fit your intentions. You could, for example, filter out the bottom note in voice 1 chords ("Filters and Find" on page 205) and then, say, swap them into voice 2 by typing **Alt+2** *or* **Option+2**—see "Splitting Voices" on page 298 for more details.

Voices

Music usually has a single "voice" (or "layer") of notes, chords and rests on each staff. The stems point up or down according to the pitch of the note:



When music is in two voices, however, the staff has two independent streams of music that can have different rhythms. The two voices are distinguished by drawing the stems upwards in *voice 1* and downwards in *voice 2*.:



Notice that there are also two different sets of rests, the higher ones belonging to voice 1 and the lower ones to voice 2. Usually, for simplicity, people only write one rest where two identical ones occur in both voices.

In guitar and organ music and occasionally elsewhere, you can also have a third voice (with stems up again) and even a fourth (with stems down again).

Using Voices

Sibelius allows four independent voices per staff, which are color-coded: voice 1 is dark blue, voice 2 is green, voice 3 is orange and voice 4 is pink.

Notes, of course, can only be in a single voice, but staff-attached text and lines can either be in a single voice, a combination of voices, or all voices: this doesn't affect the visual appearance of the score, but can be useful for playback (for example, to make a hairpin apply to all voices in the staff).

You can use the mouse to click the voice buttons on the Keypad to change voice, or you can use the **Note Input > Voices > Voice** submenu, or the keyboard shortcuts **Alt+1/2/3/4** *or* **Option+1/2/3/4** (for "all voices" use **Alt+5** *or* **Option+5**).

To set the voice of a note (either a selected note, or a note you are about to create), click the appropriate voice button on the Keypad, or use the appropriate keyboard shortcut.

To make text or a line apply to all voices, type **Alt+5** *or* **Option+5** (or click the **All** button on the Keypad). If, however, you need it to apply to a combination of voices, you must click the buttons on the Keypad with the mouse rather than use the shortcuts; so if text or a line is in voice 1, and you click the voice 2 button on the Keypad, that object will then belong to *both* voice 1 and voice 2 (and will be colored light blue in the score to show this).

You cannot automatically create text or lines in a combination of voices: they are always created in a single voice initially, and you can edit their voices afterwards.

Other objects such as clefs, key signatures, system text (for example, title, tempo markings) and system lines (for example, *rit./accel.* lines, 1st- and 2nd-endings) always apply to all voices, and so are always light blue (for staff objects) or purple (for system objects) when selected. It doesn't matter which voice is chosen when you create these objects.

Viewing Voice Colors

It is often useful to see to which voice notes belong at all times, not just when selected. To see this, switch on **View > Note Colors > Voice Colors**.

Starting Off an Extra Voice of Notes

To start off an extra voice with the keyboard, or using step-time input:

1. Select a note, rest or other object (such as text or a line) at the point where you want the new voice to start.
2. Type **N** (the shortcut for **Note Input > Note Input > Input Notes**) followed by **Alt+2** *or* **Option+2** for voice 2; the caret goes green.
3. Input the note as normal, and it appears in voice 2; the rest of the bar is filled with the appropriate rests.
4. Now you can continue adding notes in voice 2 as normal.

To start off an extra voice with the mouse:

1. With nothing in your score selected, choose the voice button, note value and any other note properties from the Keypad.
2. Click in the score where you want the new voice to begin; Sibelius inputs the note, and fills up the rest of the bar with rests in the new voice.
3. Now you can continue to input notes in the new voice as normal.

To start off Flexi-time recording in an extra voice:

- Choose the desired voice in the **Flexi-time Options** dialog (shortcut **Control+Shift+O** *or* **Command+Shift+O**).

  If the voice already exists in the score, you can just select a rest in that voice and then start Flexi-time as normal—"Flexi-Time" on page 288.

Bars Partially in Two Voices

If you don't want two voices right to the end of a bar, **Delete** any unwanted rests at the end, to hide them.

If you want voice 2 to start part-way through a bar that already contains notes in another voice, input the voice 2 note at the point where you want it to start using the mouse. Alternatively, input rests in voice 2 from the start of the bar, followed by the notes, and **Delete** the rests afterwards.

In either case, the notes in voice 1 will revert to having stems both up and down where you deleted the rests.

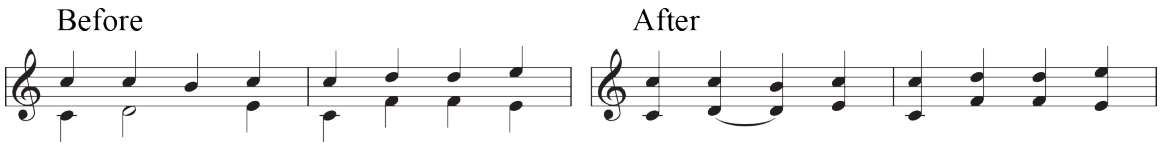
Deleting Voice 2

You can remove parts of bars of voice 2 by deleting rests, as described above. However, if you want to delete a whole bar of voice 2, you should just put a bar rest into voice 2 from the second Keypad layout, then **Delete** it.

You can also use filters to remove a passage in a particular voice—"Filters and Find" on page 205.

Merging Voices

If you want to merge all the notes in a passage in multiple voices into a single voice, select the passage and choose the desired voice from the Keypad or **Note Input > Voices > Voice** (shortcut **Alt+1/2/3/4** *or* **Option+1/2/3/4**):



You can't merge voices with tuplets in—Sibelius will omit one of the voices where the tuplet occurs.

Merging Staves Using Voices

If you want to reduce the music from two (or more) staves, each of which uses a single voice, onto a single staff using multiple voices, you should use the Arrange feature ("Arrange" on page 302) unless you need to have total control over the resulting reduction, in which case proceed like this:

Imagine you want to reduce two violin staves onto a single violin staff. Here's how you do it:

1. Create the new (destination) violin staff.
2. Select the original (source) staff that you want to end up in voice 1 (stems up) on the destination staff as a passage selection (for example, surrounded by a single light blue box).
3. **Alt**-click *or* **Option**-click the music into the destination staff.
4. Select the other source staff, the one you want to end up in voice 2 (stems down) on the destination staff as a passage selection.
5. Choose **Edit > Filter > Voice 1** (shortcut **Control**+**Alt**+**Shift**+**1** *or* **Command+Option+Shift+1**); your passage selection will be converted to a multiple selection (the light blue box will disappear and only the noteheads will be colored blue).
6. Choose **Edit > Voice > Voice 2** (shortcut **Alt+2** *or* **Option+2**); all of the selected notes in the source staff are swapped into voice 2.
7. Finally, **Alt**-click *or* **Option**-click the music into the destination staff.

The important step in the above procedure is the filter operation ("Filters and Find" on page 205): this converts the passage selection into a multiple selection. If you were to copy a passage selection of voice 2 notes onto another staff, the existing music on the destination staff would be overwritten—this is because passage selections always *overwrite* existing music, whereas multiple selections *add* to the existing music. For more information on this kind of operation, *"Selections and Passages" on page 148*.

Splitting Voices

Sometimes it is useful to split a passage written in a single voice into two or more voices, for example if you have played polyphonic music into a single voice using Flexi-time, or imported a MIDI file.

Figure 1
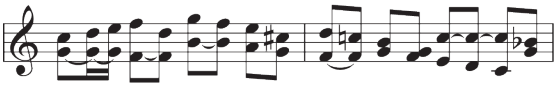


Figure 2
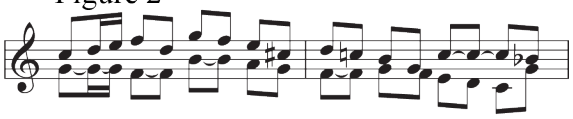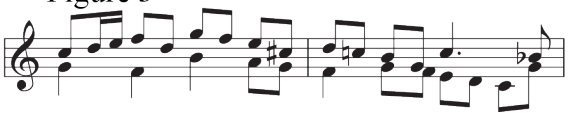


Figure 3



To split the music in *Figure 1* above into two voices (to produce *Figure 3*), do the following:

1. Select the music you want to split as a passage.
2. Choose **Home > Select > Filters > Notes in Chords (For Copying) > Bottom Note or Single Notes** (shortcut **Control+Alt+Shift+B** *or* **Command+Option+Shift+B**), then choose voice 2 on the Keypad or **Note Input > Voices > Voice > 2** (shortcut **Alt+2** *or* **Option+2**); your music will now look like *Figure 2*.
3. Finally, change the note values to consolidate unnecessarily tied notes (or use the **Combine Tied Notes and Rests** plug-in—see "Combine Tied Notes and Rests" on page 331); you should end up with *Figure 3*.

You can't split voices with tuplets in—Sibelius will omit one of the voices where the tuplet occurs.

Voices 3 and 4

Add voices 3 and 4 just like voice 2. If you want three voices, you can use voices 1+2+3 or 1+2+4 depending on the stem directions you want the voices to have. The stems of voices 1 and 3 point upwards, and those of voices 2 and 4 point downwards.

There are no particular rules for how to position three or more voices, so you may need to move notes horizontally to avoid collisions. See "Crossing Voices" on page 301.

Swapping Voices

If you start creating music into the wrong voice, then instead of scrapping it and starting again you can just select the music as a passage and swap the voices round.

The various options are in **Note Input > Voices > Swap**. You're only likely to want to swap voices 1 and 2, for which you can type the shortcut **Shift-V**.

Copying Voices

To copy a single voice from a staff containing notes in more than one voice, select the passage you want to copy and use, say, **Home > Select > Filters > Voice 2** (shortcut **Control+Alt+Shift+2** *or* **Command+Option+Shift+2**) to filter only the notes in voice 2. Now you can **Alt**-click *or* **Option**-click them into another staff as normal.

Sibelius copies notes and rests *into the same voice as the voice they came from*. However, if you want to copy from one voice to another...

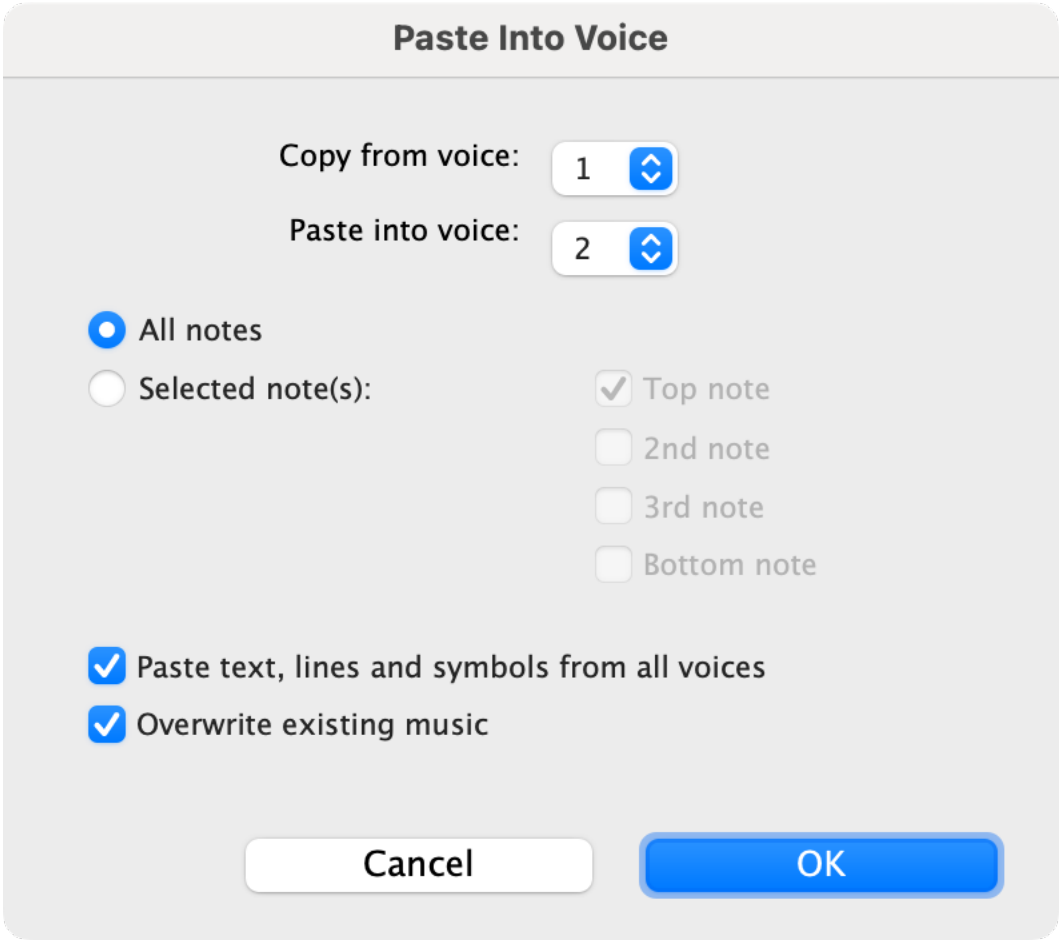
Copying from One Voice to Another

You can paste a passage of music you have copied to the clipboard into a selected destination passage, using whichever voice you specify. This is very useful for pasting for example, a voice 1 passage on one staff directly into voice 2 on another staff.

To copy/paste a voice:

1. Select the passage of music that contains the notes you want to paste elsewhere, and copy it to the clipboard using **Home** > **Clipboard** > **Copy** (shortcut **Control+C** *or* **Command+C**)
2. Select the destination passage, for example, the bars where you want the music to be pasted, then choose **Home** > **Clipboard** > **Paste** > **Paste Into Voice**.

   The following dialog appears:



3. Verify that the correct source voice is chosen in **Copy from voice**, and the correct destination voice is chosen in **Paste into voice**.

   If you only want some of the notes you copied to be pasted, choose **Selected notes**.
4. Click **OK**.

   The copied music is pasted into the specified voice in the selected passage.

If you want to copy from one voice to another manually, you can do this by swapping voices. For instance, suppose you want to copy some voice 1 notes into voice 2 elsewhere:

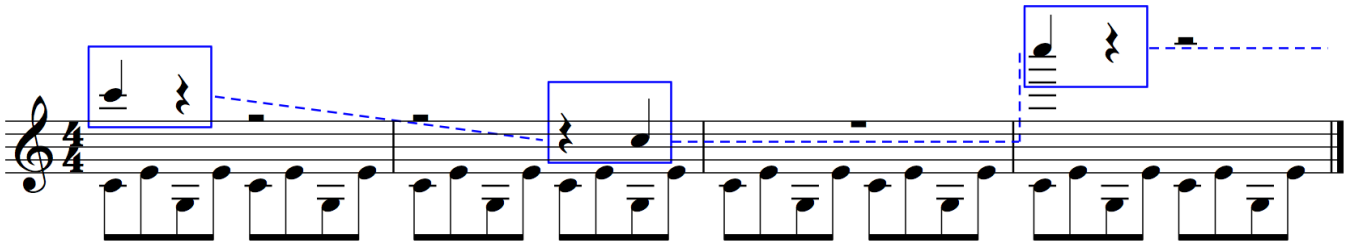
1. Swap voices 1 and 2 in the original you're copying, so that the notes you're copying end up in voice 2. Do this by selecting the music as a passage and choosing **Note Input** > **Voices** > **Swap** > **Swap 1 and 2** (shortcut **Shift-V**).
2. Select the voice 2 notes to be copied by selecting a passage and filtering to get voice 2, as described in "Copying Voices" on the previous page.
3. Copy the notes, which will end up in voice 2 as that's the voice they came from.
4. Swap voices 1 and 2 back again in the original passage.

Rests

When rests appear in multiple voices, Sibelius First automatically draws them above or below their normal positions so it's clear to which voice they belong. You can drag the rests up or down further or move them with the arrow keys to place them precisely where you want them.

By default, rests on staves with more than one voice are positioned to avoid notes in other voices. Their vertical placement is interpolated over a phrase to help guide the eye of the performer. Additionally, any gap of a bar or more of single voice writing effectively acts as a break in rest placement, preventing any interpolation.

The following diagram illustrates how Sibelius places rests. Boxes represent phrase groups. Lines represent interpolation.



Notice how the two half-note rests in voice 1 follow the slope of the phrase between the two bars. Since bar three is an empty bar for voice, there is a break in placement by interpolation. Hence, the bar rest in bar three, voice one, is positioned in its default spot.

Another subtlety: when you delete rests (for example, in voice 2) they are hidden but not completely removed, and so can cause the note spacing to be wider than normal if the hidden rests are shorter than other simultaneous note values. This is unlikely to cause any problems, but if you are concerned about it, switch on **View > Invisibles > Hidden Objects** and **Delete** the hidden rests (shown in gray).

Hiding Voices

In some situations you might wish to hide notes in one or more voices, for example, if you want your score only to show a written tune but want it, say, to play back with hidden harmonies. To do this, add the harmonies in a different voice than the melody, then use filters ("Filters and Find" on page 205) to select all the notes in the extra voice(s), and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** or **Command+Shift+H**) to hide them.

Crossing Voices

Although voice 1's notes are usually higher than voice 2's, this is not obligatory; the voices can cross—and if they contain chords they can even interlock. Sibelius automatically tries to position the two voices so that no collisions occur. However, with three or more voices, collisions are likely as there are no hard-and-fast rules regarding where to put the third or fourth voice.

Should you want to adjust the horizontal position of notes, rests and chords in these cases:

1. Select the note, chord or rest you want to move.
2. Open the **General** tab of the Inspector.
3. Type the distance (in spaces) you want to move the note into the **X** box—positive numbers for rightwards, negative for leftwards.
4. If you need to move only the rhythm dots attached to a note, you can select them and drag them left or right with the mouse.

Engraving Rules Options

The rules for positioning notes in multiple voices are very complex and best not contemplated by humans. Sibelius, however, includes three alternative rules for voice positioning, available on both the **Notes and Tremolos** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** *or* **Command+Shift+E**). The default **Version 2** rule is recommended for notes and tremolos, but should you feel the urge to use one of the other rules you can do so in this dialog.

Arrange

Arrange is designed to assist students with arranging and orchestration, and to save time for professionals who already know what they want to do.

It intelligently copies music from any number of staves into any other number of staves, deciding (if necessary) which instruments to use. It can be used to produce piano reductions, and to "explode" chords onto multiple staves. Most importantly of all, this sophisticated feature even helps you arrange and orchestrate for a wide variety of styles and ensembles, from choral music to band and orchestral scoring.

You can be as specific or unspecific as you like as to how you want to arrange. For example, if you already know which instruments you want to use, you can use Arrange just as a quick way to copy music onto them, for example, to split up chords onto brass intelligently. However, students and others can use the numerous ready-made Arrange styles to experiment with arrangement and orchestration at any level.

Summary

Arrange is, in effect, a special kind of copy and paste operation. The following process provides a high-level overview. Keep reading to understand the different ways to use this feature before you try it out in practice.

To complete an arrangement:

1. Copy the music you want to arrange to the clipboard using **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**). It's important that the source material should use a constant number of voices (for example, either all in one voice throughout, or all in two voices throughout, but not alternating between one and two voices in different bars). Don't copy unpitched percussion staves as Arrange only handles pitched material.
2. Select the staves into which you want to paste the resulting music, either elsewhere in the same score or in another score. You don't have to select the right number of bars in the destination staves—it's sufficient just to select a single bar.

   If you want to arrange a passage starting mid-bar, create suitable rests in all the destination staves so that you can select the precise point at which you want the arranged music to be pasted.

   If you select a range of adjacent staves using **Shift**-click, Arrange will also arrange onto any hidden staves which may lie in the range. If you don't want this to happen, select the staves to arrange onto one by one with **Control**-click *or* **Command**-click.
3. Choose **Note Input > Arrange > Arrange** (shortcut **Control+Shift+V** *or* **Command+Shift+V**).

   The **Arrange Style** dialog appears.
4. Choose the desired style from the drop-down list, and click **OK**.

   A progress bar appears, and within a few seconds, Sibelius has completed the arrangement for you, choosing which music is best suited to which instruments, and transposing the music by octaves as necessary to suit their ranges.

Using Arrange Musically

Like composing, arranging and orchestration are advanced musical skills that inevitably require human involvement. Hence the Arrange feature is not intended to produce a completely finished result all by itself. It is up to you to:

- Choose the passage you arrange carefully—a phrase or less is usually best (more detail below). You don't have to arrange all the source staves at once—you could arrange the right hand of a piano piece onto woodwind and the left hand onto strings, if you know that's what you want.
- Consider adapting your source music before arranging to make it more suitable for the instruments you are using—Arrange never alters your basic material, and something which suits a piano may not be suitable for arranging onto a wind band or string section without adaptation. See "Preparing Music to be Arranged" on page 309 for advice on how to improve your basic material, and "After Arranging Music" on page 311 for some tips on what to do after arranging.
- Choose the Arrange style and the staves you select carefully; Arrange styles to use for different ensembles are detailed later. If you don't like the arrangement, undo and try again with a different Arrange style and/or selected staves.
- Vary the Arrange style and selected staves often to produce an interesting arrangement—don't always arrange onto all instruments at once!
- You should also modify the results of Arrange as appropriate, such as adjusting octaves or applying orchestration techniques such as "dovetailing" music from one instrument to another.

It's important for you to understand that Arrange keeps the same instrumentation and pitch throughout each passage you arrange—for example, if a line of notes starts very high and goes very low or vice versa, Sibelius won't "dovetail" (jump) it from one instrument to another, or change its octave mid-passage. Arrange will however vary the instrumentation between each passage you arrange as it sees fit.

Because of this, you should normally arrange no more than (say) a phrase of music at a time, otherwise the results may force some instruments into difficult or unplayable ranges. Arranging short passages allows Sibelius to change the instrumentation and pitch, to keep the music within the range of the instruments (and also to keep the arrangement sounding interesting). Sibelius warns you if the passage you arrange is probably too long.

How Arrange Arranges

Specifically, Arrange does the following (except for the special **Explode** and **Reduction** styles, explained later):

- Chooses appropriate instruments to arrange onto from the destination staves you selected. Most or all of the selected staves are normally used, unless the Arrange style is for a specific choice of instruments (for example, the **Family** and **Mixed Ensemble** styles described below) in which case any others you've selected are ignored.
- Sibelius divides the music up among the instruments, normally with a single line of notes per staff if possible.
- Some of the music may be transposed by octaves to get it into an instrument's comfortable playing range or for coloristic effect. (You can set playing ranges yourself, which will affect how Sibelius arranges music—"Instruments" on page 168.)
- Sibelius may put different kinds of material onto different kinds of instrument (for example, fast music on woodwind, slow music on strings), depending on the Arrange style you choose. In particular there are **Block** and **Mixed** styles of orchestration, explained below.
- Sibelius may orchestrate using appropriate doublings, for example, piccolo an octave above flute. Again this depends on the Arrange style.

Other than splitting it up and transposing it, Arrange will not change the source music.

Arrange Styles

The specific way in which Sibelius arranges your music is determined by the Arrange style. The Arrange style specifies which instruments can be used, instrumental doublings, and which kinds of material go onto different instruments.

A wide-ranging list of over 130 Arrange styles is supplied, and you can even create your own ("Edit Arrange Styles (Sibelius Ultimate Only)" on page 311). In basic terms, the styles encompass explode and reduction operations, and arranging/orchestrating for a wide variety of ensembles, from choir to band.

The Arrange styles are named as follows:

- First, they mostly specify the kind of ensemble or instruments they will arrange onto (for example, **Orchestra**, **Band**, **1 Family: Brass**).
- Second, they may name the particular style of arrangement (for example, **Impressionist** or **Film**).
- Third, they specify any particular instruments that are included or omitted (for example, **no trumpets**, or **solo woodwind and strings**).
- And fourth, some styles state whether they will use a **Block** or **Mixed** orchestration (see below).

Each Arrange style also has a more detailed description on the right-hand side of the Arrange dialog when you select the style; this gives useful information and advice about what the style does and how best to use it.

Block and Mixed Styles

Arrange styles designed for orchestration are of two types—**Block** and **Mixed**:

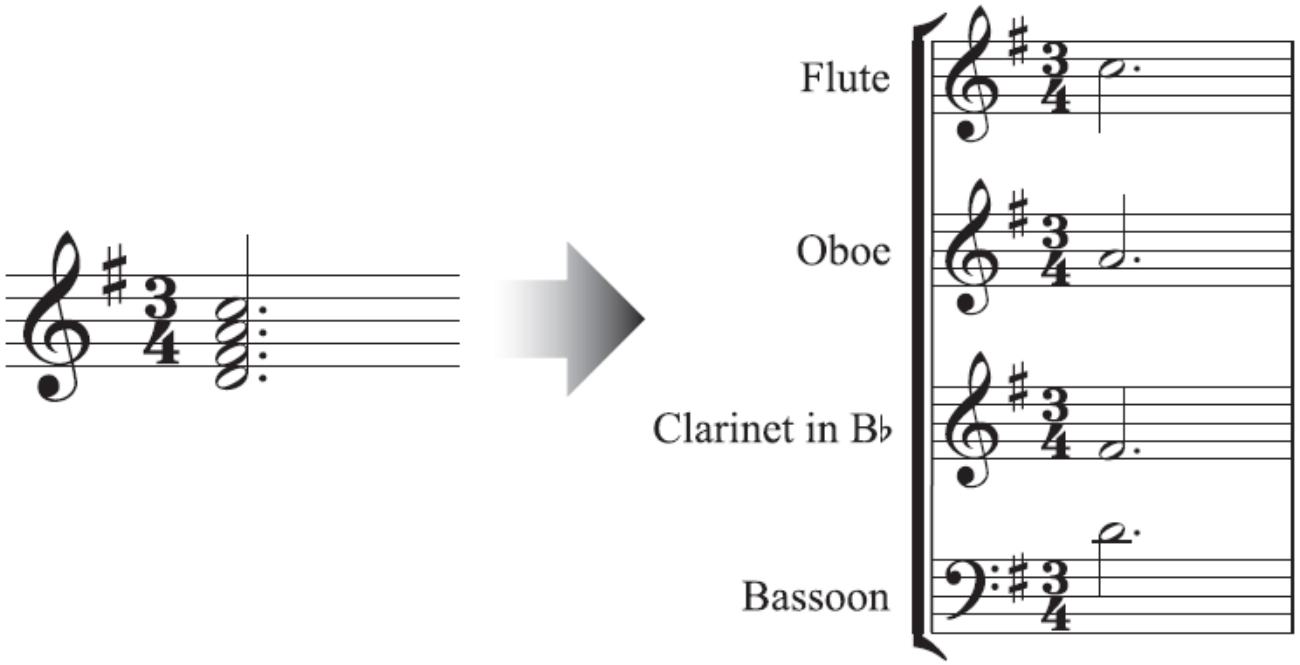
- **Block** puts different kinds of musical material onto different families of instruments. The material is split up according to its speed—so in an orchestral arrangement, the woodwinds could play, say, the fastest music, and the brass could play the slowest. Typically the tune is faster than the accompaniment, but by no means always.

  In many cases we have provided two styles for the same families, for example, one with woodwind playing the faster music, and an alternative one with woodwind playing the slower music.
- **Mixed** styles allow instruments in different families to double each other, so instruments with similar ranges, such as violins and flutes, play the same material.

Where neither **Block** nor **Mixed** is stated, the Arrange style will produce a **Mixed** orchestration.

Explode

You can explode chords (separate out their notes) onto up to four staves. The following illustration shows the before and after an explode operation.



To explode chords:

- Select a passage from a single staff, copy it to the clipboard with **Control+C** *or* **Command+C**, then select the staves you want to explode onto, and choose **Note Input > Arrange > Explode**. Sibelius explodes the music onto the destination staves, using the current default settings.
- Select the passage on a single staff you want to explode and choose **Note Input > Arrange > Explode**, which will show a dialog asking how many staves you wish to explode to, followed by a dialog asking which staves to explode the music onto. There are options to create new staves, or to use existing ones (see below).

You can also run Explode with no selection, which shows a dialog allowing you to set up how the music should be exploded:

- When **Overwrite existing material** is switched on, Explode will overwrite any existing music in the destination staves.
- When **Put notes in all parts unless specified** (by a1, 1, and so on) is switched on, Explode assumes that single notes should go into all parts (and where there is more than one part or voice it puts notes into all of the parts, doubling the specified note). When this option is switched off, single notes only go into one part.

  When a single note passage is marked with specific directions in Technique text (such as **1.**, **2.**, **3.**, **4.**, **a1.**, **a2.**, **a3.**, **a4.**), Explode interprets these and takes them into consideration when exploding. This continues until another direction is found, or a chord. After a chord, Explode reverts to its default setting for single notes (as specified by the **Put notes in all parts...** option) unless another direction is encountered.
- **Double part** *n* **if necessary** lets you choose which of the notes should be doubled if there are fewer notes at any point.
- **Extra notes go into part** *n* lets you specify which part gets the extra notes if there is a greater number of notes at any given point. Explode automatically distributes notes when there are twice the number of parts or more (for example, in an eight-note chord, four parts each get two notes).
- When **Copy text, lines and symbols from all voices** is switched on, Explode copies objects in any voice on the source staff to the destination staves. When switched off, it adds only objects from the voice that contain the notes it is copying (or objects in all voices).

- **Cue solos in other parts** will create cue passages, and you can choose whether the cue should be labeled with the full or short instrument names, or with no instrument name at all. If **Only whole bars** is switched on, Explode only creates a cue in a bar if it would otherwise have been left empty. Otherwise, **Create bar rest in voice 2** will add a full size bar rest in bars that only contain cues. If you want the text "Play" to be created at the end of the cue, switch on **Add 'Play' text**.

If you need to explode music from more than one staff onto a greater number of staves, or if you need to explode music into more than four parts:

1. Select the material you want to explode (which can be in one or more staves), and copy it to the clipboard by choosing **Home > Clipboard >** Copy (shortcut **Control+C** *or* **Command+C**).
2. Select the staves you want to explode onto (either elsewhere in the same score, or in a different score). Choose **Note Input > Arrange > Arrange** (shortcut **Control+Shift+V** *or* **Command+Shift+V**).
3. Choose the **Explode** Arrange style, and click **OK**. Sibelius will then instantly explode the music onto the destination staves.

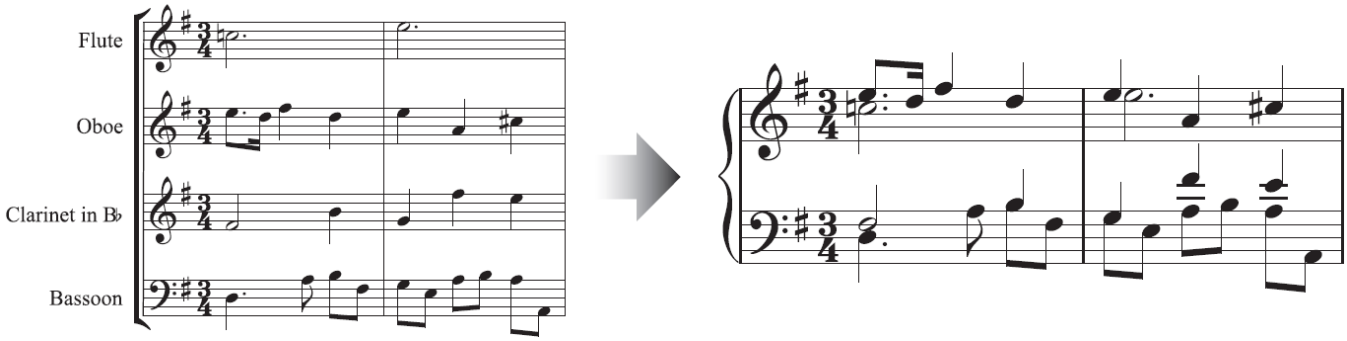
If there are fewer staves than notes, Sibelius will put two notes on a staff in separate voices. If you subsequently want to merge these two voices into chords in a single voice, select the passage and choose, say, **Note Input > Voices > Voice > 1** (shortcut **Alt+1** *or* **Option+1**).

Sibelius will also transpose notes by octaves if necessary to make them playable on the destination instruments.

If you explode a long passage, Sibelius may warn you saying "We recommend you arrange no more than a few bars at a time"—ignore this and click **Yes**.

Reduction

Reduction "implodes" staves — performing an almost inverse function to Explode. This feature reduces music from multiple staves onto a smaller number of staves.



To reduce the number of staves:

- Select a passage from multiple staves, copy it to the clipboard with **Control+C** *or* **Command+C**, then select the staves you want to reduce onto, and choose **Note Input > Arrange > Reduce**. Sibelius reduces the music onto the destination staves, using the current default settings; or
- Select the passage from multiple staves you want to reduce and choose **Note Input > Arrange > Reduce**, which will show a dialog asking whether you want to reduce onto an existing staff (and if so, which one) or whether you want to create a new staff.

You can also run Reduce with no selection, which shows a dialog allowing you to set up how the music should be reduced:

- Choose whether to **Use minimum number of voices** or to **Separate all parts into separate voices**; the default is to combine notes into the minimum possible number of voices, and to indicate solo and duplicate notes using **1.** and **a 2** (the precise appearance of which you can choose from a menu of preset choices).
- Switch on **Ignore cue passages** if you want to ensure that Reduce will not attempt to reduce cue passages in the source staves into the destination staves.
- **Ignore duplicate text, lines and symbols within** lets you tell Sibelius to ignore identical markings on the source staves if they occur at the same or very close rhythmic positions on multiple staves. Set the distance at which Sibelius should ignore identical markings to either a **quarter (crotchet)**, **eighth (quaver)** or **16th (semiquaver)**.
- When **Overwrite existing material** is switched on, Reduce will overwrite any existing music in the destination staff.

If you need to reduce music onto a smaller number of staves but more than a single staff:

1. Select the material you want to reduce and copy it to the clipboard using **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**).
2. Select the staves you want to reduce onto (either elsewhere in the same score, or in a different score). Choose **Note Input > Arrange > Arrange** (shortcut **Control+Shift+V** *or* **Command+Shift+V**).
3. Choose one of the **Reduction** Arrange styles, and click **OK**.

Several **Reduction** styles are provided that are intended for slightly different uses; read the description of each style to find out which one is most suitable for the result you are looking for.

For keyboard reduction, the most suitable style will depend on the complexity of the source material. For most purposes we recommend the **Keyboard reduction: Up to 2 voices per staff** style, but if you find the resultant reduction too complex, try the **1 voice per staff** style instead; you should also consider omitting any staves in the source passage which would be too hard to play on a keyboard instrument.

If you reduce a long passage, Sibelius may warn you saying "We recommend you arrange no more than a few bars at a time"—ignore this and click **Yes**.

After using one of the **Reduction** styles, you may find a number of duplicate dynamics are placed on top of one another in the resulting music (because they appeared on separate source staves); if so, select the music as a passage and choose **Home > Select > Filters > Dynamics** (shortcut **Alt+Shift+D** *or* **Option+Shift+D**), then press **Delete** to remove them. (In rare cases you may also find redundant slurs after making a reduction, in which case use filters to remove them too.)

Arranging for Families of Instruments

The **1 Family** and **2 Families** styles will only arrange onto the instruments specified in the name of the style—so, for example, you could choose all the staves in an orchestral or band score and then use the **1 Family: Woodwind** Arrange style, and music will only be arranged onto the woodwind instruments. However, if you select (say) all woodwind staves except flutes, flutes will not be used.

These styles are also suitable for arranging music for smaller ensembles, for example, wind quartet, brass quintet or string orchestra.

The **2 Families** styles are provided in both **Block** and **Mixed** configurations, to give different textures and colors.

Arranging for Orchestra

The **Orchestra** styles are grouped according to musical style. A variety of styles for music ranging from **Baroque** to **Modern**, with **Impressionist** and **Film** along the way, is provided.

Most of the **Orchestra** styles produce tuttis if you select all the staves, although you can select any number of destination staves; hence if you select only, say, the flute, clarinet and viola staves as the destination passage, only those instruments will be used when you Arrange. To avoid getting tutti orchestration throughout, we recommend you vary the staves you select and the Arrange style you use!

Other styles, such as the **Family** and **Mixed Ensemble** styles, can be used for orchestra as they use smaller groups of instruments to produce particular coloristic effects. You don't have to select particular staves when using these styles—you can just select all of them, and the style will only use the instruments it's designed for. Read the description of each Arrange style carefully to see which instruments it expects to use.

Try out some of the more exotic styles—you may find some very attractive results with more unusual instruments.

None of the styles include unpitched percussion, although a few styles do use pitched percussion instruments for added color (for example, timpani in the **Romantic** styles, and mallet percussion in the **Modern** styles). You can of course omit pitched percussion by not selecting any pitched percussion destination staves.

Arranging for Band

The **Band** styles are equally suitable for wind bands, concert bands, symphonic bands, school bands, marching bands and drum corps. Read the descriptions: some of the styles produce tuttis, and some use combinations of fewer instruments. Many of the styles include mallet percussion, but unpitched percussion instruments are not included.

The **Brass Band** styles, as the name suggests, are for arranging onto standard brass bands.

Read "Arranging for Orchestra" on the previous page above for general advice about using a variety of instruments and Arrange styles (including **Family** and **Mixed Ensemble** styles) to produce the most interesting arrangement possible.

Arranging for Mixed Ensembles

The **Mixed Ensemble** styles are mainly provided as ready-made orchestrations for use with orchestra, band or other large ensembles. They use just a few instruments each. As with the **Family** styles, use them for variety to avoid arranging onto all the instruments too much of the time!

Arranging for Choir

The **Choir** styles produce various standard choral effects, such as sopranos doubled by tenors at the octave, or the melody on one of the inner voices with the other parts providing an accompaniment, and so on. The styles can be used to arrange onto any combination of voices, so you can create arrangements for SSAA or TBB choirs just as easily as SATB settings.

If you want to create a piano reduction of choral music, use the appropriate **Keyboard reduction** Arrange style.

Arranging for Jazz Ensembles

Different **Jazz** styles for a variety of ensembles, including quintet (which can also be used to arrange for quartet and trio), big band, and trad jazz band, are provided. The **Family** styles are also suitable for big band and jazz band. Again, vary the style and the staves you select, to produce an interesting arrangement.

Arranging for Rock and Pop Ensembles

The **Rock** and **Pop** styles include standard guitar/bass/keys combinations (although they don't arrange onto drums). Give the styles that include an orchestra a try!

Arranging for Solo Instrument(s)

The **Solo with accompaniment** styles put the melody onto a solo instrument and the remaining music onto other instruments. To use the styles, you must select the accompanying instruments as specified by the style (guitar, harp, keyboard or strings) and also select the solo instrument staff. You can select more than one solo instrument staff (for example, Flute and Clarinet), in which case they will end up doubling each other.

The plain **Solo** styles are provided as a quick way of putting the melody onto a single specified instrument. The accompanying music is not used (and can be arranged separately onto any other instruments using other Arrange styles).

All of these styles assume that the melody is the fastest music in the source material, which is typically but by no means always the case; if not, you can use filters instead, for example, to select the topmost line of notes from the source music ("Filters and Find" on page 205).

Arranging for Other Ensembles

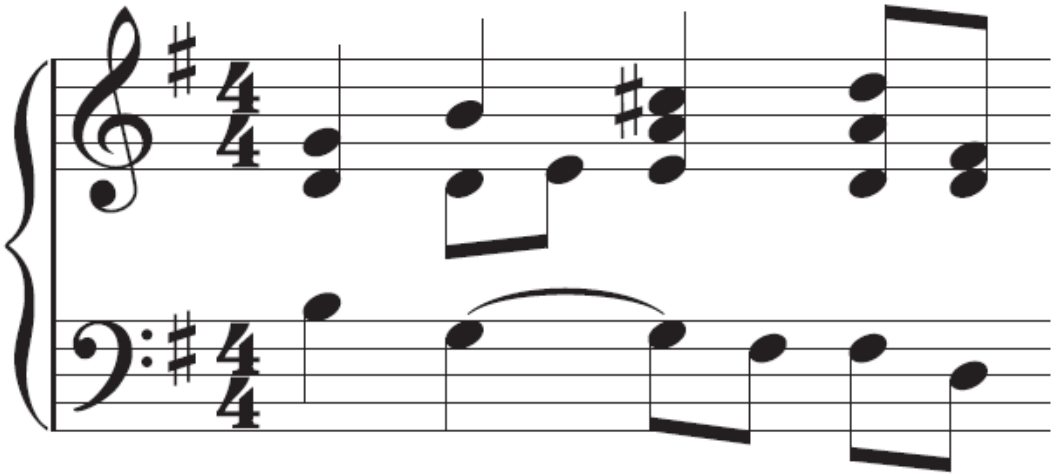
If the ensemble you want to arrange for is not listed, for example, cello sextet, choose the **Standard Arrangement** style, which produces reasonable results on any combination of instruments.

Preparing Music to be Arranged

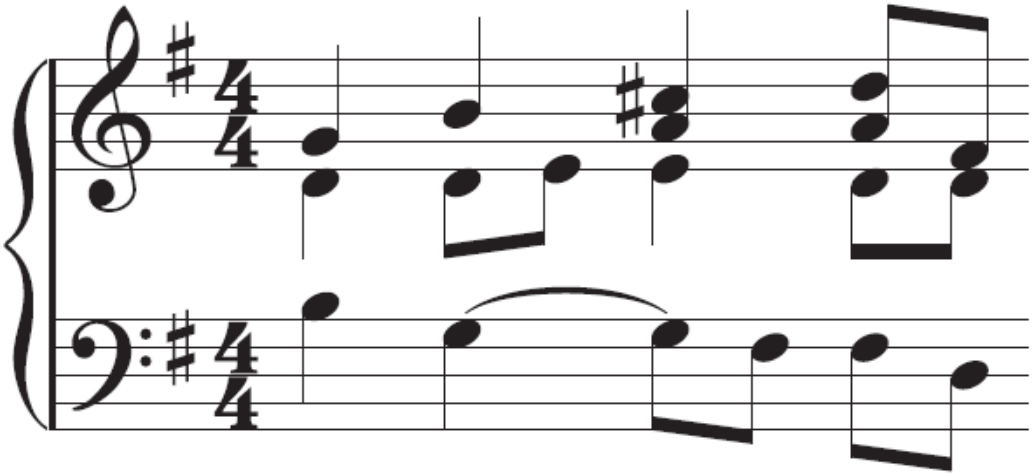
It's worth spending a little time optimizing your music before you use the Arrange feature to improve the results.

Sibelius doesn't change the source music (other than transposing it by octaves to suit the destination instruments), so you should make any other adjustments required to make it more appropriate to the instruments you want to arrange onto. Though you can do this after arranging, it's better to do it beforehand so you don't have to make the same changes on several different instruments. Some things to bear in mind:

- Try to make the source music have a constant number of voices on each staff. (It can change number of voices between different passages that you're arranging separately.) For example, in this case:

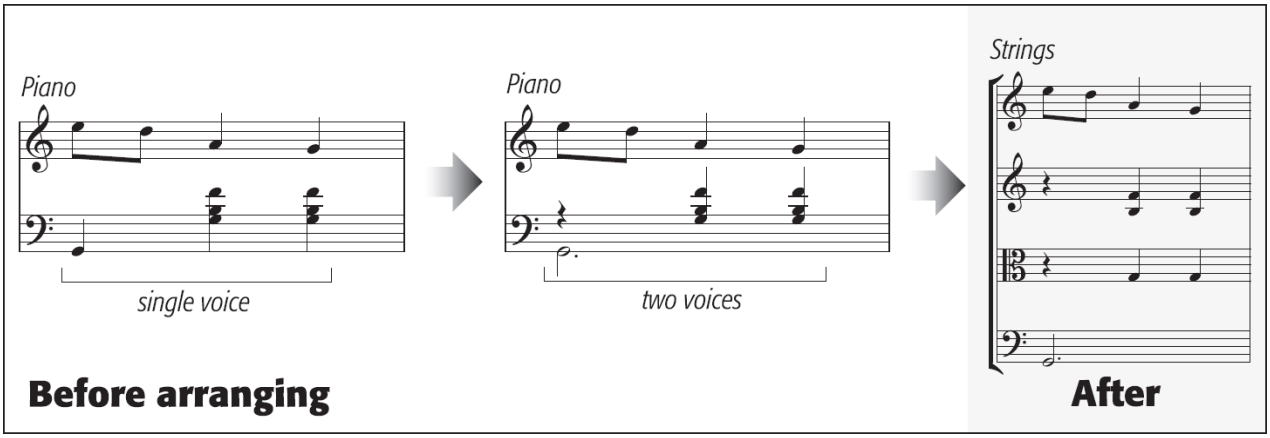


Where voice 2 is only used occasionally in the right hand, you should separate off the bottom notes of the voice 1 chords into voice 2. To do this, select the affected passage (here, in the upper staff) and choose **Edit > Filter > Bottom Note** and then swap the music into voice 2 by choosing **Edit > Voice > 2** (shortcut **Alt+2** *or* **Option+2**), which will leave you with:



This ensures that Sibelius will put the new voice 2 line of notes into the same instrument(s). If you don't do this then Sibelius will first warn you, and will then put the two notes originally in voice 2 into a separate instrument with rests on either side. This is because Sibelius treats voice 2 as running throughout the passage, and it will add rests where there are no voice 2 notes to create a continuous "line of notes."

- The Arrange styles such as **`Orchestra: Baroque`** are designed for music of that period—you can't make jazz music sound Baroque just by orchestrating it onto Baroque instruments!
- You may wish to split existing music into different voices to make it more suitable for the instruments you're arranging for. For example, an "oom-pah-pah" bass figure works best if the "oom" lasts for the duration of the bar in, say, voice 2, while the "pah-pah" chords are in voice 1:



- Arrange copies dynamics and other staff objects (such as symbols, lines and so on)—but it doesn't copy system objects (such as key signatures and time signatures). If the music you are arranging contains changes in time signature, you should create the time signature changes in the destination point (preferably before rather than after arranging).
- Delete unnecessary objects. For example, if you're arranging piano music for wind instruments, you should delete any pedal lines before you start—but don't delete things like dynamics, slurs and trills, which you'll want copied to the destination staves.
- Delete any octave (8va) lines in your score and make them explicit—in other words, by transposing the music by the appropriate number of octaves—before you arrange. This is because octave lines are rarely used for most non-keyboard instruments, and Sibelius ignores octave lines when trying to decide which instruments best suits the range of the notes.

- If you're feeling very adventurous, you could try using **Edit > Filter > Advanced Filter** to, say, select just the first beat of every bar in your source music before you arrange. By copying just some of the music in the source passage, you can quickly create light accompanimental textures.

After Arranging Music

- Arrange tries to keep music within each instrument's range, but in some cases this isn't possible: so if you end up with some notes out of range, you should either dovetail those notes onto another instrument with a more suitable range, or change the octave of the notes out of range.
- If you end up with a lot of notes out of range, you're probably trying to arrange too much music at once. Try arranging a phrase at a time, as this will reduce the amount of cleaning up you will have to do afterwards.
- If a particular staff requires two voices, after arranging you will find that Sibelius has written the music in two voices throughout the destination passage (even if the voices are mostly in unison). Voice 2 may be above voice 1 for all or part of it, so you may need to swap the voices using **Note Input > Voices > Swap > Swap 1 and 2** (shortcut **Shift-V**). If the voices are in unison or homophony, you may want to make it look cleaner by merging most or all of the music on that staff into a single voice; just select the music as a passage and choose **Note Input > Voices > Voice > 1** (shortcut **Alt+1** *or* **Option+1**).
- If you try arranging some music and find that some instruments end up playing unsuitable material (for example, fast low notes on Horn), undo it and arrange again, either omitting those instruments from the selection so they won't be used, or else using a different style. For example, with the styles for 2 families of instruments in blocks, there are alternative versions provided with (say) the brass playing the faster notes or the slower notes.

Edit Arrange Styles (Sibelius Ultimate Only)

For advanced users only

More than 130 predefined Arrange styles are supplied with Sibelius, but should you want to define your own, this topic will tell you how.

In order to create effective Arrange styles, you first need to understand how Sibelius's Arrange feature works.

How it Works

Sibelius's Arrange algorithm is complex, but it basically involves splitting the selected music into separate monophonic "lines of notes," each consisting of single notes and rests. These are then distributed among the chosen destination staves, possibly transposed by octaves, doubling other staves (in unison or octaves), or using multiple voices as necessary.

Sibelius determines the lines of notes as follows:

- Any voice on any staff that contains one or more note (or rest, or bar rest) is treated as one or more lines of notes.
- If the number of notes in the voice is not constant (for example, if a passage of thirds is followed by a passage of single notes), Sibelius puts upper notes of chords into more lines than lower notes.
- Each line of notes also includes all other objects attached to that staff or voice, so all notes retain any articulations, ties, notehead types, and other properties, plus objects such as text and lines.

These lines of notes are then arranged to fit the destination staves according to the selected Arrange style. Arrange styles specify "groups of instruments" into which similar music will be arranged.

These general principles apply:

- Sibelius will try to put all of the source music into the selected staves, which may result either in a lot of doubling (if there are too few lines of notes for the number of staves selected) or many staves with multiple voices (if there are too many lines of notes for the number of staves).
- Sibelius will only assign one line of notes to each group, unless there are fewer lines than groups—for example, in an extreme case, if the source music consists of a single monophonic line, which is subsequently arranged for full orchestra, Sibelius will not compose music to accompany the single line; it will double it across all the staves.
- Sibelius adjusts the pitch of each line of notes to fit the comfortable range of the destination instrument. (Optionally, the user can also specify that Sibelius should "stretch" the source music across a determined range of pitches—see below.)

When arranging, Sibelius sorts the lines of notes in four basic ways, determined by the Arrange style:

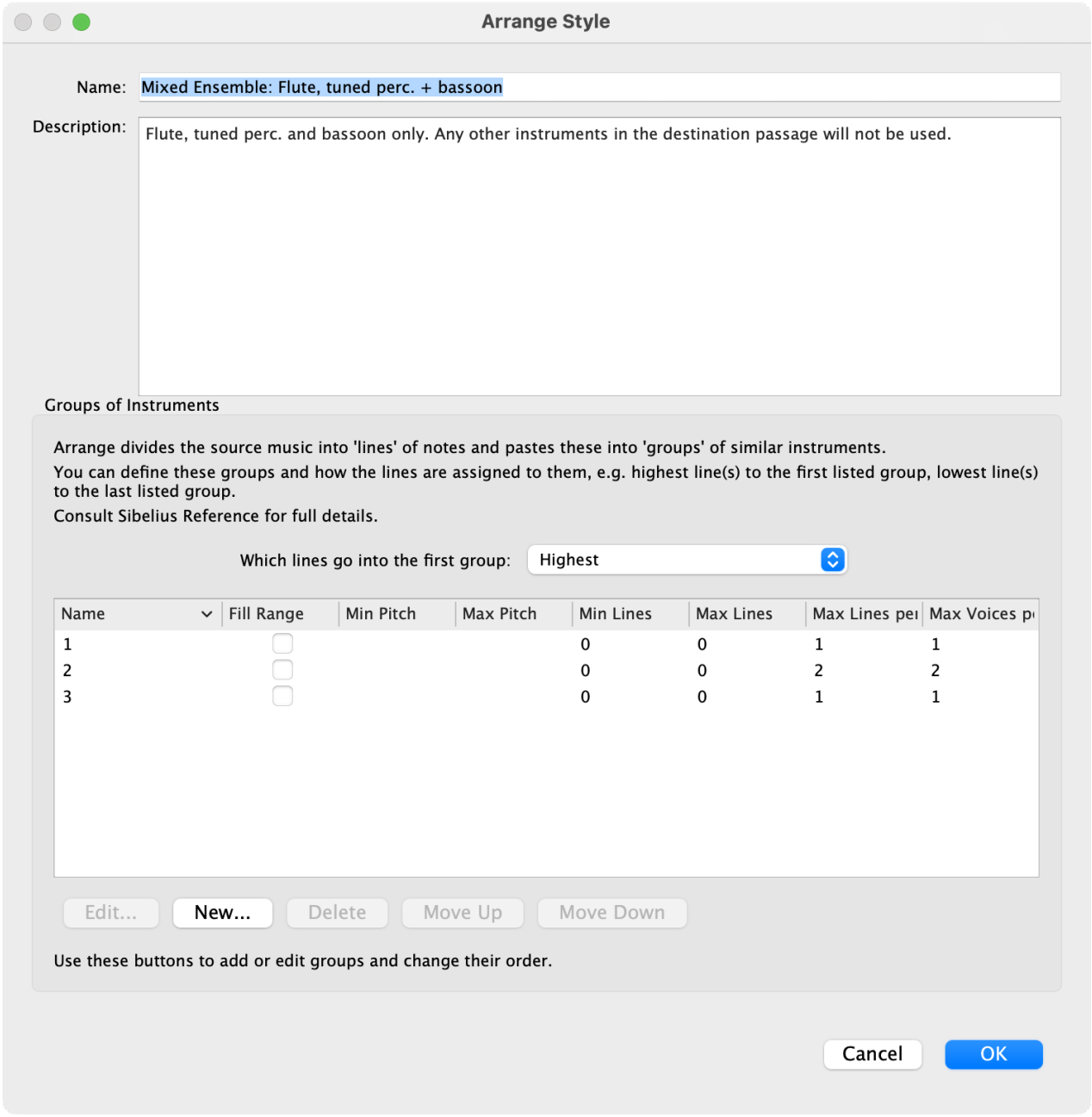
- *Fastest to slowest*: the lines of notes with the shortest average note values are given to the first listed group of instruments, with the last listed group getting the lines of notes with the longest average note values.
- *Highest to lowest*: the lines of notes with the highest average pitch are given to the first group of instruments, and following.
- *Busiest (playing the most notes)*: the lines of notes with the most notes are given to the first listed group of instruments, and the lines with the fewest notes to the last listed group.
- *Busiest (playing most of the time)*: the lines of notes that play for the longest proportion of the total duration of the source material are given to the first listed group of instruments, and following.

Editing Arrange Styles

To edit arrange styles:

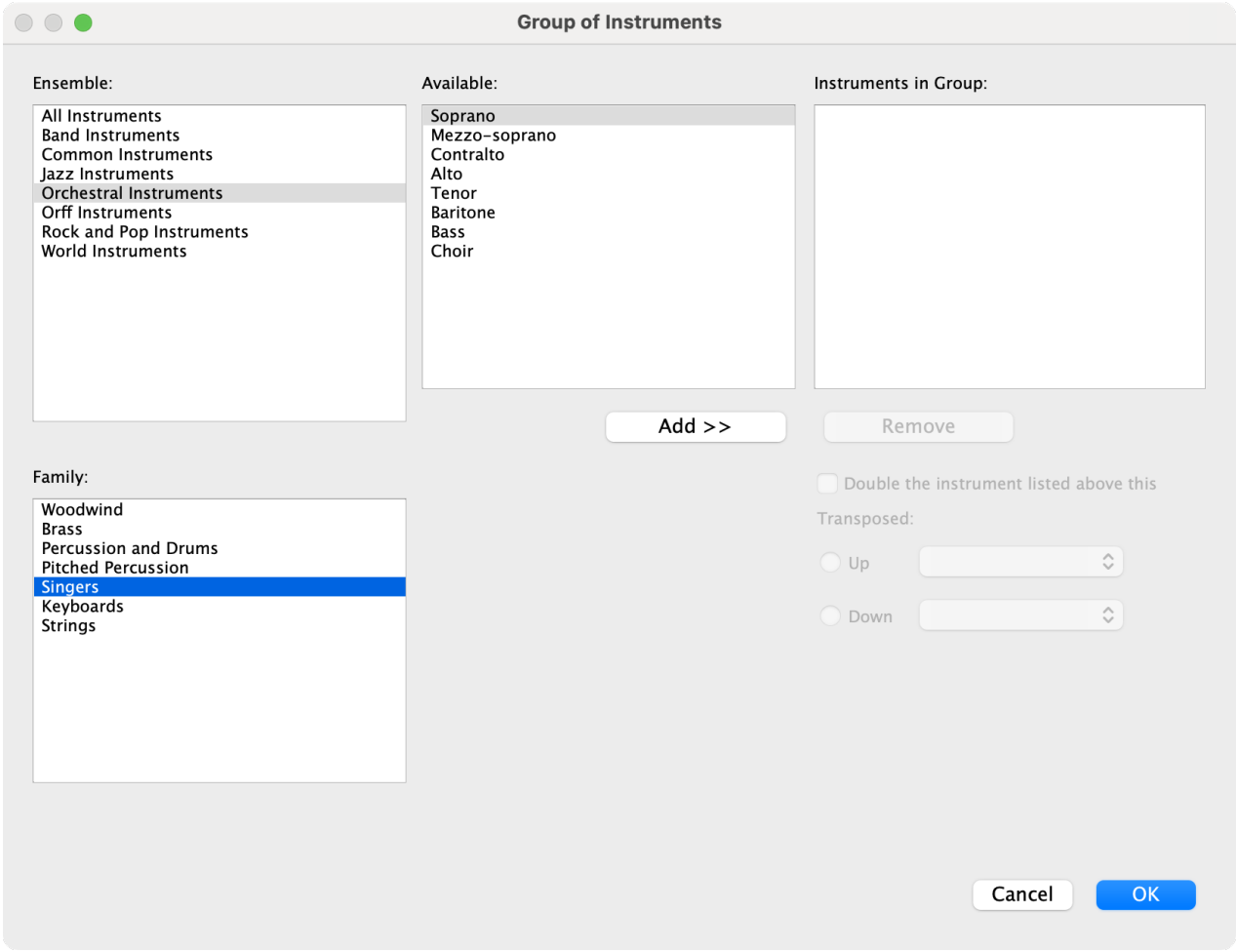
1. Click the dialog launcher button in the **Notes >Arrange** group (shown on the right) to open the **Edit Arrange Styles** dialog.
2. Do one of the following:
   - To edit an existing style, select it from the drop-down list and click **Edit**.
   - To create a new style, select the most suitable existing style on which to base your new style, then click **New**.

   This dialog appears:



At the top of the dialog you can edit the **Name** for the style and write a suitable **Description** if you like. The lower half of the dialog lists the groups of instruments into which Sibelius will arrange the music.

3. Remove an existing group of instruments by selecting its name and clicking **Delete**; change the ordering of the groups by selecting one and clicking **Move Up** or **Move Down**.
4. To add a new group of instruments, click **New**, and choose the instruments to include in the group:



You can approach this in a variety of ways; you might place melodic instruments (for example, high woodwinds and strings) in one group, and supporting instruments (for example, brass, horns and lower strings) in another.

You can also specify that an instrument should double the instrument listed above at a specified interval (for example, if you want your flute doubled at the octave by a piccolo, or if you want particular instruments to play in thirds).

If you want to have two instruments doubling a single instrument, for example, if you want your flutes doubled by piccolo and clarinet, the instruments would be listed in the **`Instruments in Group`** field as follows:

Flute	*not set to double*
Piccolo	*doubles up one octave*
Clarinet	*doubles at the unison*

In other words, you can have multiple instruments doubling the same instrument. The instrument that will be doubled when you switch on the **`Double the instrument above this`** option will be the *first* instrument above the selected instrument that is *not* set to double another instrument.

Even if you don't specify instruments to double each other, they may end up doubling anyway (if you arrange lines of notes onto a larger number of staves).

5. When you've finished adding instruments to the group, click **`OK`**.
6. Give the group a name (for example, **`Vln1+Fl`**) by double-clicking the blank space in the **`Name`** column.

7. If you want to specify a range of pitches into which Sibelius should arrange the music for that group, set **Fill range** to **Yes** and then choose the **Min Pitch** and **Max Pitch** as appropriate. Sibelius will then transpose the music by octaves so that it's in the stated range, and so that the different instruments in the group collectively fill the entire range.

   Fill range is useful if, say, your source material is a piano piece, which of necessity uses a narrow range for chords (generally a compass of less than a tenth in each hand), and you want the music to be played by a string section across its entire range; or to ensure that the material ends up in a particular range, for example, high woodwind, even if the instruments could play it at other pitches.

8. **Min Lines** determines the minimum number of lines of notes that may be assigned to the selected group. The default setting of **0** is recommended; this means that the group does not have to play at all times.

9. **Max Lines** determines the maximum number of lines of notes that may be assigned to the selected group. The default setting (blank) allows any number of lines to be assigned to the group.

   You should only change this setting if you want particular effects, for example, setting **Max Lines** to **1** forces all the instruments in the group to double the same material.

10. **Max Lines per Staff** and **Max Voices per Staff** control the distribution of lines of notes among the instruments within the group. The default settings (of **2** and **2** respectively) are suitable for most kinds of music.

    Generally, Sibelius will only use multiple voices on the same staff if it has to, for example if there are more lines of notes assigned to a particular group than there are staves within the group.

    If **Max Lines per Staff** is set to a greater number than **Max Voices**, then Sibelius will merge lines of notes into chords in the same voice. (Obviously, there's little point in setting **Max Lines per Staff** to a smaller number than **Max Voices**.) If you only want single notes on each staff, set both these options to **1**.

    Some useful settings for these options:

Keyboard	Max Lines per Staff = 4, Max Voices = 2
Single woodwind	Max Lines per Staff = 1, Max Voices = 1
Double woodwind	Max Lines per Staff = 2, Max Voices = 2
Brass	Max Lines per Staff = 2, Max Voices = 2
Strings	Max Lines per Staff = 2, Max Voices = 2
Singers	Max Lines per Staff = 1, Max Voices = 1

11. All the instruments in a group are assigned similar music. The way in which lines of notes are assigned to groups is defined by the **Which lines go into the first group** option; for example, if this is set to **Highest**, the highest lines go to the first listed group, the second highest to the next listed group, and so on. Change the order of the groups of instruments by clicking **Move Up** or **Move Down**. (See below for more detail on this.)

12. When you have finished defining your Arrange style, click **OK**.

Arrange styles are automatically saved in the **Arrange Styles** folder within your user application data folder, so if you like, you can share them with other users by sending them the appropriate **.sar** files from that folder—see "User-Editable Files" on page 20.

If you are creating styles for other people to use, you should include *all possible appropriate instruments* in each style (we've done this in the predefined styles). For example, a brass Arrange style should preferably include rare instruments like piccolo trumpet and horns with crooks, in case someone else wants to arrange for these.

Which Lines Go into the First Group

The Arrange styles provided are suitable for most kinds of arrangement, but should you need to define your own, it's important to understand how the distribution of lines of notes affects the resulting arrangement.

The four methods of sorting the lines of notes—which are determined by the **Which lines go into the first group** option—give rise to very different distributions of the music. In general terms:

- If sorting by pitch (for example, **Highest**), the groups should be disposed such that the instruments in each group should be able to play in the correct register, for example, the first group would be high instruments (such as violins and flutes), a second group medium instruments (for example, violas, clarinets, horns), and a third group bass instruments (for example, cellos, bassoons, trombones). Sorting by pitch allows conventional doublings in a "mixed" orchestration (for example, violins doubled by flutes and clarinets, violas doubled by oboes, cellos doubled by bassoons, and so forth) to be set up most easily. Typically this kind of Arrange style should contain three or four groups. The **Mixed** styles are defined like this.
- If sorting by speed (for example, **Fastest** or **Busiest**), each group should contain a spread of instruments able to play across the entire range of pitches, such as instruments from the standard instrumental families (woodwind, brass and strings). This allows for a "block" orchestration, in which each family plays a particular kind of material (for example, woodwinds play the fastest music, brass play the slowest music). Typically this kind of Arrange style should contain two or three groups. The **Block** styles are defined like this, sorting by **Fastest**, which is our recommended setting for block orchestration.
- If in doubt about which method of sorting to use, **Highest** (for example, mixed orchestration) generally gives the best default results.

Transformations

The **Note Input > Transformations** group provides a variety of tools that are useful for quickly generating new musical material from an existing melody or rhythm, and for learning about (or teaching) the principles behind common manipulations of pitch and rhythm. Most of the transformations are designed to be run on a selected passage, which they transform in place. Many have no options, and hence show no dialog; several of those that do show dialogs allow you to suppress the dialog after running the plug-in for the first time, in order to run the plug-in repeatedly with the same options chosen.

For those transformations where rhythms can be changed, tuplets are always moved as a complete unit, and grace notes are always moved along with the regular notes to which they belong. Tied notes present some complexities in many of these transformations, so you should check the results when transforming passages containing tied notes.

You may find it useful to assign keyboard shortcuts to some of these transformations in order to assimilate them seamlessly into your workflow. Behind the scenes, these transformations are performed using plug-ins, so you'll find them listed in the **Plug-ins** category in the **Keyboard Shortcuts** dialog—"Keyboard Shortcuts" on page 144.

Double/Halve Note Values

It is sometimes useful to halve or double all the note values in your score, for example, if you are transcribing early music in which note values are twice as long as they would be notated in modern editions.
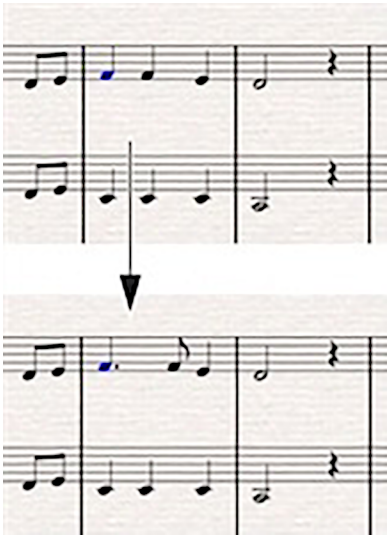
To do this, select a passage of music and choose **Note Input > Transformations > Double** or **Halve**. A dialog appears, warning you of the plug-in's limitations.

When you click OK, a new score will be created with the selected passage copied into it in its new form. The plug-in also copies time signatures (doubling or halving them as appropriate), and creates ties as appropriate.

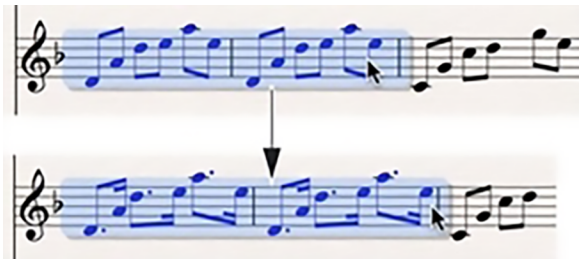
Changing the Rhythmic Value of Selected Notes

When increasing the rhythmic value of one or more selected notes, the rhythmic value of any subsequent notes are modified (decreased) accordingly:
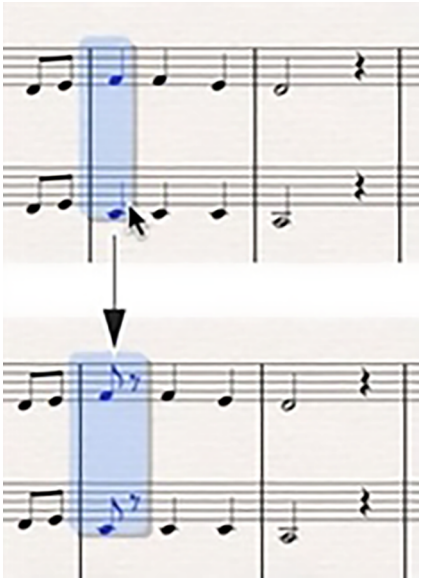
- Increasing the rhythmic value of a single note modifies the rhythmic value of the subsequent note:



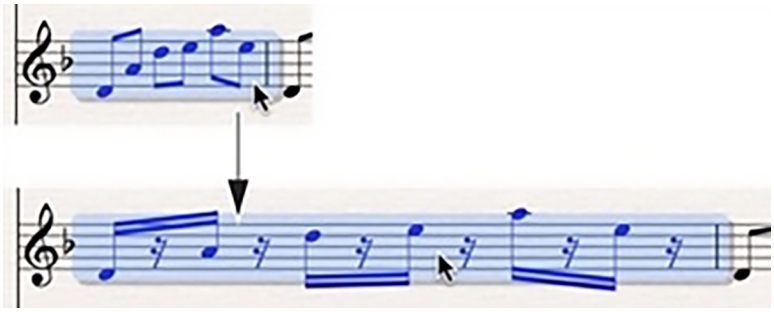
- When increasing the rhythmic value of notes in a passage selection, the rhythmic value of selected notes are modified in pairs.



- When decreasing the rhythmic value of one or more selected notes, the appropriate rests are added accordingly.



- Decreasing the rhythmic value of selected notes adds rests where appropriate.



Sibelius lets you switch between current and legacy behavior according to your preferred workflow: **File > Preferences > Note Input > Editing > Replace Subsequent Notes with Rests when Extending Duration**.

Retrograde Pitches

Rewrites the selection so that the order of pitches is reversed (so the last pitch becomes the first, the penultimate pitch becomes the second, and so on) without changing the durations of the notes.

Select a passage and choose **Note Input > Transformations > Retrograde Pitches**. The passage is rewritten in place.

Retrograde Rhythms

Rewrites the selection so that the order of rhythms is reversed (so the duration of the last note becomes the duration of the first, and so on) without changing the pitches of the notes.

Select a passage and choose **Note Input > Transformations > Retrograde Rhythms**. The passage is rewritten in place.

Retrograde Rhythms and Pitches

Rewrites the selection so that both the order of pitches and rhythms is reversed.

Select a passage and choose **Note Input > Transformations > Retrograde Rhythms and Pitches**. The passage is rewritten in place.

Invert

Performs an inversion on the selected passage around a specified pitch. This plug-in overwrites the original music.

To run the plug-in, select the music you want to invert, and choose **Note Input > Transformations > Invert**. A dialog appears, where you can set the pitch around which to invert the material, and whether to invert **Chromatically** or **Diatonically**.

Augment/Diminish Intervals

Increases (augments) or decreases (diminishes) the intervals between successive notes in the selection by a specified amount.

Select a passage and choose **Augment Intervals** or **Diminish Intervals** from the **Note Input > Transformations > More** gallery. A dialog appears in which you can choose the amount by which the intervals should be augmented or diminished. **Keep double accidentals** determines whether Sibelius should prefer to respell any double accidentals as their simpler enharmonic equivalents. Click **OK**, and the selected passage is transformed.

If you want to run the plug-in repeatedly with the same options, switch on **Do not show dialog again (until I restart Sibelius)** in the plug-in's dialog; the dialog will then not appear again until you restart Sibelius.

Pitch Mapping

Sometimes you may want to generate variations on an existing passage, transposing it into, say, the minor mode. This plug-in lets you specify new pitches for each degree of the chromatic scale, and changes ("maps") the pitches in the selected passage accordingly.

To use the plug-in, select the passage you want to map, then choose **Note Input > Transformations > More > Pitch Mapping**. Choose the desired pitches from the drop-down menus in the plug-in dialog, and click **OK**.

By default, the plug-in treats all notes of the same pitch identically (so G flat and F sharp are the same), but if you need to map equivalent enharmonic pitches differently, click the **More Choices** button, which lets you do so.

You can also choose whether Sibelius should map existing notes to higher or lower notes by clicking **New Pitch Higher?**. This shows another dialog allowing you to choose whether or not Sibelius should map all notes higher or lower, or if not how large the interval between the old and new pitches should be before the notes are transposed up or down.

The plug-in examines all the notes in the selection, and calculates the pitch of each note relative to C (so 0 for C, 1 for C sharp/D flat, and so on). It then alters the pitch of each note according to the settings from the plug-in's dialog. Suppose you set D to map to A sharp in the dialog: any D in the selection will be replaced by A sharp *in the same octave* as the original (octaves go from C up to B).

So if you set, say, G to map to D, it will map to the D below the original note. This isn't always what's required, hence the **Move everything above the following note up to the next octave** control. With this option switched on, if a note is higher than the pitch set here, it will be mapped to the new pitch, and then transposed up an octave.

Randomize Pitches

Replaces the existing pitches in the selection with new, randomly generated pitches.

Select a passage and choose **Note Input > Transformations > More > Randomize Pitches**. The rhythms of the notes in the selected passage are left unchanged, but the pitches are all changed randomly.

Rotate Pitches

Rewrites the selection so that the pitches of the notes are shifted to the right by one note (so the pitch of the last note becomes the pitch of the first, the pitch of the first note becomes the pitch of the second, and so on), without changing the rhythms of the notes.

Select a passage and choose **Note Input > Transformations > More > Rotate Pitches**. The passage is rewritten in place.

Rotate Rhythms

Rewrites the selection so that the durations of the notes are shifted to the right by one note (so the duration of the last note becomes the duration of the first, the duration of the first note becomes the duration of the second, and so on), without changing the pitches of the notes.

Select a passage and choose **Note Input > Transformations > More > Rotate Rhythms**. The passage is rewritten in place.

Rotate Rhythms and Pitches

Rewrites the selection so that both the durations and pitches of notes in the selection are shifted to the right by one note (so the last note of the selection becomes the first note, the first note becomes the second note, and so on).

Select a passage and choose **Note Input > Transformations > More > Rotate Rhythms and Pitches**. The passage is rewritten in place.

Shuffle Pitches

Rewrites the selection so that the existing pitches of the notes are randomly redistributed, changing the melodic contour in random ways but without introducing new pitches.

Select a passage and choose **Note Input > Transformations > More > Shuffle Pitches**. The passage is rewritten in place.

Transform Scale

Changes pitches in the current score from their current scale to a new scale, for example, to change the modality of a melody from major to minor, or change a pentatonic melody to use the whole-tone scale, and so on.

To use the plug-in, select the passage you want to transform, and choose **Note Input > Transformations > More > Transform Scale**. A dialog appears in which you specify the current scale of the music and the new scale into which you want to transform it. **Snap non-scale tones to scale tones** determines whether the plug-in should "snap" a note that is not in the scale to the nearest note that is in the scale (for example, E flat is not in the scale of G major, so you can choose whether the plug-in should leave this pitch unchanged, or "snap" it to the nearest note that is in the scale, for example, D). Make your choice, and click **OK**.

The plug-in has many further options, which you can see by clicking **Show Options** in the dialog that appears:

- Define additional types of scales by clicking **Add/Edit Scales**
- Save and retrieve transformations you use often by clicking **Save/Restore Map**
- Determine the direction in which Sibelius should transpose the notes when transforming the scale by clicking **New Pitch Higher?**

Each of these dialogs contain detailed information on its use, and the plug-in also has a **Help** button that displays further details.

Accidentals Plug-Ins (Sibelius Ultimate Only)

Add Accidentals to All Notes

Forces accidentals to be placed before every note, even naturals, or sharps/flats that are already in the key signature, or even if the note is tied to the preceding note. This notation is sometimes used in atonal scores, or other scores that don't use key signatures. To use the plug-in, select the passage in which you want to add accidentals, and choose **Note Input > Plug-ins > Accidentals > Add Accidentals to All Notes**. It's a good idea to do **Appearance > Reset Notes > Reset Note Spacing** afterwards to make room for all the newly-added accidentals.

Quarter-tone accidentals are not currently handled by this plug-in: these are labeled with the text **Q**, which you can search for using **Edit > Find** to ensure that all notes on the same line or space later in the bar are preceded with the appropriate symbol.

Add Accidentals to All Sharp and Flat Notes

This plug-in adds accidentals to all sharp and flat notes, even if they occur earlier in the same bar, but not if they already exist in the key signature.

Add Ficta Above Note

In early music, accidentals are often implied but are not explicitly written in the original manuscript because of the performance practices of the day. Modern editions often show these so-called *musica ficta* by placing small editorial accidentals above the notes in question. This plug-in inserts accidental symbols above the note and also the pitch bend MIDI messages required to make the notes sharper or flatter as appropriate.

To use the plug-in, select the note(s) to which you want to add the ficta and choose **Note Input > Plug-ins > Accidentals > Add Ficta Above Note**. A dialog appears: choose whether you want to add sharps, flats or natural signs, and then click **OK**.

The plug-in hides the note's regular accidental, then adds an appropriate symbol above the note.

Respell Flats as Sharps/Respell Sharps as Flats

Alters the spelling of accidentals in the selected passage. Select a passage, choose **Note Input > Plug-ins > Accidentals > Respell Flats as Sharps** or **Respell Sharps as Flats**, and all flats/sharps in the selected passage are respelled. Special noteheads and Live Playback data are lost when using this plug-in.

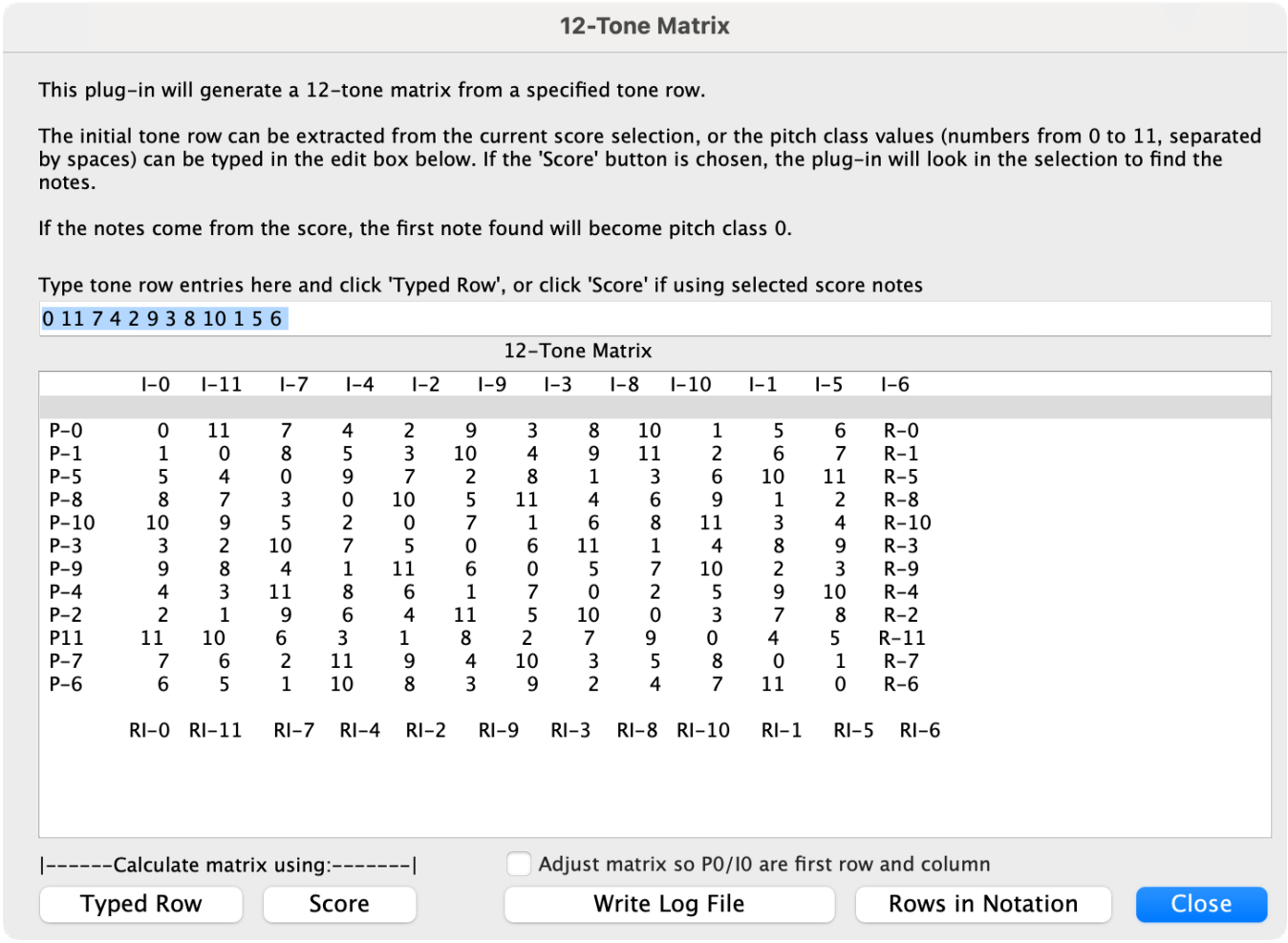
Simplify Accidentals

This plug-in respells all accidentals in a score or selected passage according to the prevailing key signatures; it is very useful for removing stray accidentals that may be left over after certain editing operations (for example, transposing, or adding a key signature to existing music). To use the plug-in, select a passage (or the whole score) and choose **Note Input > Plug-ins > Accidentals > Simplify Accidentals**.

Composing Tools Plug-ins (Sibelius Ultimate Only)

12-Tone Matrix

Generates a 12-tone matrix from a specified tone row (note row) that can either be entered manually into the plug-in, or taken from a selection made in the current score. Choose **Note Input > Plug-ins > Composing Tools > 12-Tone Matrix**. The following dialog appears:



To enter the row manually, type the pitch classes using the numbers **0** to **11**, separated by spaces, into the field at the top, then click **Typed Row** (you can think of the numbers **0** to **11** representing the notes **C** to **B** respectively). To read the row from the score, just click **Score**.

When **Adjust matrix so P0/I0 are first row and column** is on, the plug-in will transpose the row so that the first note of the row is pitch class **0**. This will have no effect when reading the row from a score.

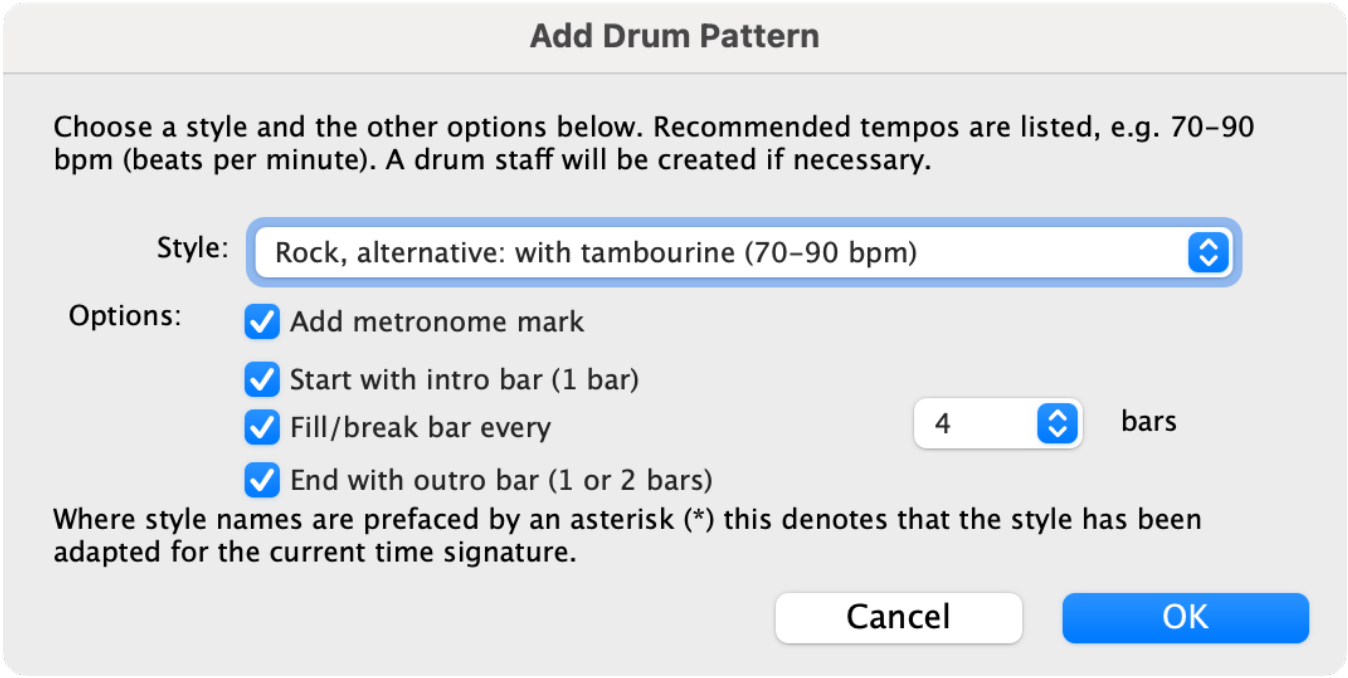
The table is filled to show you all the possible variants of the row. The first row, when read from left to right, shows the prime tone row; reading it from right to left shows the retrograde. The first column, when read from top to bottom, shows the row's inversion; reading it from bottom to top shows the retrograde-inversion. Subsequent columns and rows show the same information using all the possible rotation permutations.

The plug-in can also notate all the rows it has generated in notation. To do this, click the **Rows in Notation** button.

Plug-in written by Bob Zawalich.

Add Drum Pattern

Creates a drum staff in your score and writes a drum pattern in one of 24 pre-defined styles. To use the plug-in, choose **Note Input > Plug-ins > Composing Tools > Add Drum Patttern**. (You don't need to create a drum staff first.) The following dialog will appear:



- Choose a **Style** from the drop-down list. The styles available in the list—which include blues, rock, pop, jazz, Latin and country—are appropriate for the time signature, so you'll never be offered a waltz drum pattern in 4/4, or a blues shuffle in 3/4! The patterns all indicate a recommended tempo at which they sound best, so it's a good idea to choose a pattern that is intended for the same kind of tempo as your score.
- **Add metronome mark** creates a metronome mark at the start of the score (or selected passage if you are working on part of a score), setting the playback tempo to the recommended tempo for the chosen drum pattern.
- **Start with intro bar** determines whether you want the pattern to start with an introductory fill, leading into the regular pattern.
- **Fill/break bar every** *n* **bars** lets you choose whether the pattern should include a fill or break bar, and how often it should do so.
- **End with outro bar** specifies whether the plug-in should end the pattern with either one or two concluding bars (depending on the pattern).

When you have set the options appropriately, click **OK**. A progress bar appears for a few moments while the plug-in creates the drum pattern, and then you're ready to play it back. If you decide that you want to change the pattern, you can choose **Add Drum Pattern** again; the existing drum pattern is deleted and replaced with the new one automatically.

If your score uses a variety of time signatures, when you choose **Add Drum Pattern** a message will appear asking you to select a passage in a single time signature, then try again.

Plug-in written by Gunnar Hellquist.

Add Hit Point Staff

Adds a percussion staff to the bottom of the score with cross noteheads at the closest rhythmic position to the location of each hit point. To use the plug-in, choose **Note Input > Plug-ins > Composing Tools > Add Hit Point Staff**.

This makes the relationship of the hit point to the music easier to see. Sibelius adds a note within one sixteenth (semiquaver) of the location of each hit point. If you change the tempo of the score or add or remove hit points, you can run the plug-in again; it will overwrite the existing notes with new ones.

Plug-in written by Bob Zawalich.

Add Simple Harmony

Adds a simple harmonization to the melodic passage selected in the current score.

- Choose your accompaniment style from **Chord style**, which can be **Block chords**, **arpeggios** or **Alberti bass**.
- The plug-in will detect the key of the piece automatically, but can't detect relative minors, so if the key displayed is, say, G major instead of E minor, you will need to choose the correct key manually.
- Change **Melody is in voice** in the unlikely event that the melody you wish to add the harmonization to is not in voice 1.
- **Change chord** lets you set the rate of the harmonic rhythm generated by the plug-in. **Each beat group** generally works best, but if the changes of harmony are too frequent or infrequent, you may find that choosing **Each bar** or **Each beat** respectively produces better results.
- **Write harmony for** lets you choose the instrument (piano or guitar) that the plug-in should use for the harmonization. You can of course copy or arrange the harmony onto other instruments afterwards.
- **Force mid-range accompaniment** can be useful if you're asking the plug-in to harmonize a melody that spans a particularly large range, or if you are harmonizing a melody on an instrument that is very low or high. This is because, without this option switched on, the generated harmonization will be written at a similar tessitura to that of the melody being harmonized. So if you're harmonizing a melody for the piccolo, you'll probably benefit from switching this on, unless you want the next door neighbor's dog to come running.

Plug-in written by Bob Zawalich, Andrew Davis and Daniel Spreadbury.

Draw Free Rhythm Barline

Creates a barline at the position of the selected note, effectively splitting the bar at that point.

This lets you write music directly into Sibelius, without having to think about bar lengths or time signatures: enter notes, and when you want to draw a barline at the end of a bar, run the plug-in. The plug-in draws the barline, calculates the appropriate time signature, then advances the note input caret ready for the next note.

For best results, you should assign a keyboard shortcut to this plug-in so that you can type a shortcut to insert a barline during note input ("Keyboard Shortcuts" on page 144).

To use this plug-in:

1. Choose **View > Document View > Panorama** to switch to Panorama.
2. Create a 124/4 time signature to give you plenty of room to write in. Make sure you create exactly 124/4 bar: this is a special value that tells the plug-in you want to write freely, and every time you invoke the plug-in, it will therefore create a whole new 124/4 bar for you to write into.
3. Now start inputting notes in the normal way.

4. When you want to insert a barline, without deselecting the last note you input, type the keyboard shortcut you have assigned to this plug-in, or choose **Note Input > Plug-ins > Composing Tools > Draw Free Rhythm Barline**.

   A barline is inserted after the last note you input, and an appropriate time signature is created at the start of the bar you have just completed.

   The note input caret is moved to the start of the new bar so you can continue inputting notes.

Beware that the plug-in cannot draw a barline halfway through a tuplet that you're inputting: if you try, the barline will be added after the tuplet instead.

The plug-in tries its best to choose a sensible time signature for each bar, based on the note values used in the bar; you can, of course, change the time signature in the usual way if you like. If you would prefer the plug-in not to add a time signature at all, run the plug-in with no selection in the score, and in the dialog that appears set **Use time signatures** to **No**.

You can also use this plug-in to add barlines to an existing long, irregular bar: select the note after which you want to insert a barline, and run the plug-in. The plug-in will insert a barline at that rhythmic position on all staves in the system, and can even split tuplets on other staves on either side of the new barline.

Plug-in written by Neil Sands.

Fit Selection to Time

Changes the tempo of the selected passage in order to make it either finish at a specific timecode, or last for a specific duration.

To run the plug-in, select the music whose duration you want to change, and choose **Note Input > Plug-ins > Composing Tools > Fit Selection to Time**. A dialog appears, allowing you to choose whether you want to specify a **New end time** or a **New duration**. The plug-in will insert a tempo change at the start of the selection to ensure that it matches your specified end time or duration.

You can alternatively choose an existing hit point from the **Time of selected hit point** list; the plug-in will insert a tempo change to move the hit point to the end of the selection.

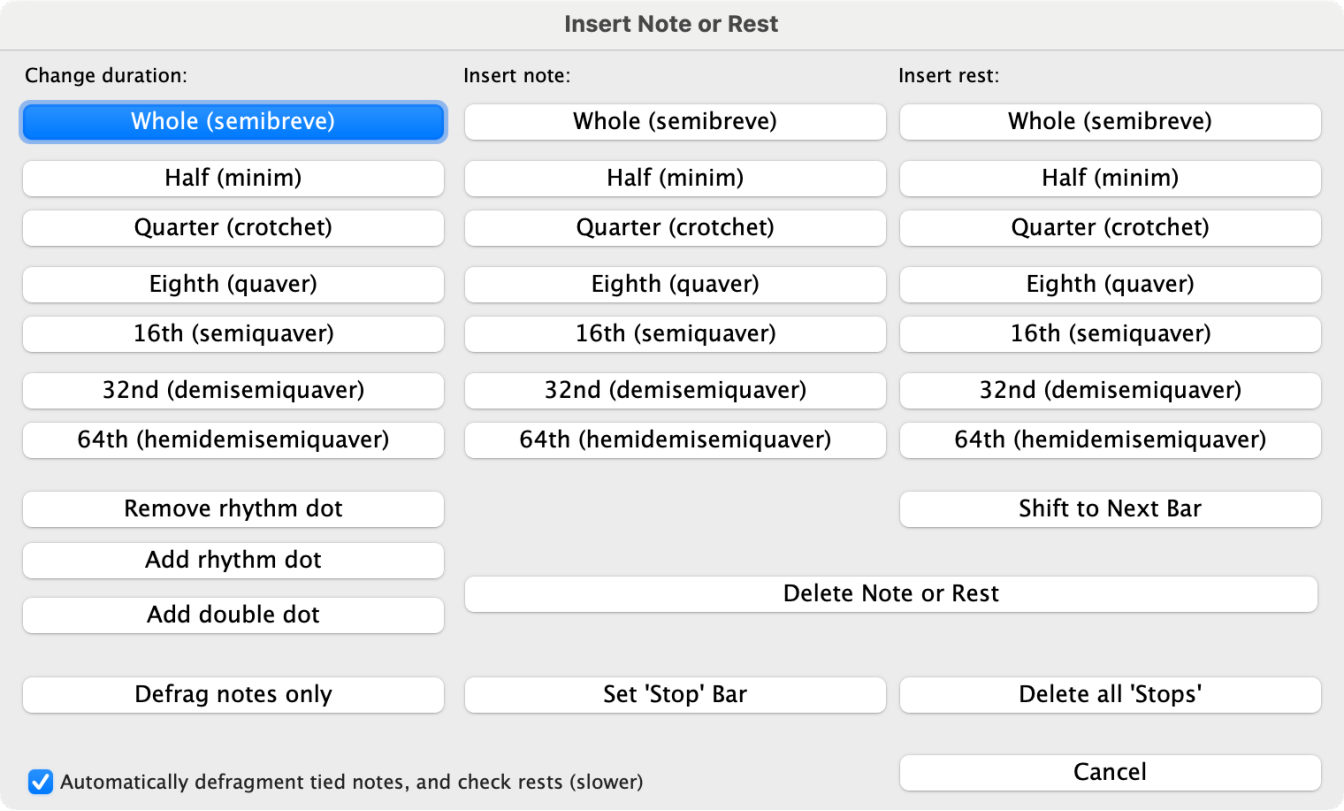
The plug-in removes existing metronome marks in the selection, but if you want a gradual tempo change you can create *rit./accel.* lines as appropriate before running the plug-in, which will make use of them.

Plug-in written by Bob Zawalich.

Insert Note or Rest

lets you insert a note or rest before, change the duration of, or delete, an existing note, chord or rest, and shuffle the following music along by the appropriate amount.

To use the plug-in, select the note, chord or rest before which you want to insert a note or rest, or whose duration you want to change, or which you want to delete, and choose **Note Input > Plug-ins > Composing Tools > Insert Note or Rest**. A dialog appears:



The dialog has three columns of buttons representing note values, headed **Change duration**, **Insert note**, and **Insert rest**. Click the note value in the column corresponding with the action you want the plug-in to take; the dialog closes, and the edit is performed in the score.

If you choose **Insert note**, the inserted note is given the pitch of the note you selected before running the plug-in (or the bottom note of the selected chord), and is left selected so that you can change its pitch immediately.

The **Change duration** column has three extra buttons: **Remove rhythm dot**, **Add rhythm dot**, and **Add double dot**. What these do is fairly obvious, except to say that if you want to insert a dotted note, it must be done in two stages: first, insert the basic duration, then run the plug-in again to add the rhythm dot.

To delete the selected note, chord or rest, click the **Delete Note or Rest** button.

Shift to Next Bar moves the select note, chord or rest and the music following it to the start of the following bar.

By default, the changes made by the plug-in will affect all bars up to the next empty bar, which the plug-in considers the natural stopping point. You can override this by setting a manual stop point: select a note, chord or rest, run the plug-in, and click **Set 'Stop' Bar**. This is useful if you know that you want to perform one or more edits on notes in one area, but definitely don't want subsequent bars to be affected. To remove your manual stop point, run the plug-in again (with any note selected) and choose **Delete all 'Stops'**.

Automatically defragment notes and check rests (slower) attempts to keep the note and rest durations produced by the editing operations facilitated by the plug-in as simple as possible, and as such it's recommended that you leave this switched on. However, you may still find that you end up with unorthodox ways of representing durations, and you may find that using one or more of the **Simplify Notation** plug-ins is useful after using **Insert Note or Rest**—"Simplify Notation Plug-ins (Sibelius Ultimate Only)" on page 331.

You can incorporate this plug-in into your note input and editing workflow most seamlessly by assigning a keyboard shortcut to it—"Keyboard Shortcuts" on page 144.

Plug-in written by Horst Kuegelgen.

Show Handbells Required

This plug-in, only relevant for scores containing music for an ensemble of handbells, will add a bar to the start of your score showing all the handbells required to perform the piece. To use the plug-in, choose **Note Input > Plug-ins > Composing Tools > Show Handbells Required**. After you have run the plug-in, you may find it necessary to delete rests or clefs in the bar that the plug-in creates.

Plug-in written by Neil Sands.

Notes and Rests Plug-ins (Sibelius Ultimate Only)

Apply Shape Notes

Changes the noteheads according to their pitch to use either the 4-note or 7-note shape note conventions.

To use the plug-in, choose **Note Input > Plug-ins > Notes and Rests > Apply Shape Notes**; choose the shape note convention you prefer, and click **OK**. If you subsequently want to return to regular notation with normal noteheads, run the plug-in again and choose **Restore normal noteheads**.

Boomwhackers® Note Colors

This plug-in colors notes according to the color scheme of Boomwhackers® tuned percussion tubes (visit www.boomwhackers.com for details). To use the plug-in, choose **Note Input > Plug-ins > Notes and Rests > Boomwhackers Note Colors**, select the **Apply Boomwhacker colors** radio button, and click **OK**. Sibelius will change the color of all the notes in the score.

To restore the notes' original colors, run the plug-in again, choose **Reset to default colors**, and click **OK**.

Color Pitches

This plug-in colors notes according to their pitch, a convention occasionally used in educational music. To use this plug-in, choose the passage in which you want to change the color of notes (or leave nothing selected if you want the operation to apply to the whole score), and choose **Note Input > Plug-ins > Notes and Rests > Color Pitches**. A dialog appears, in which you can choose a color for each of the twelve pitches of the chromatic scale. When you have made your choices, click **OK** and the colors are applied to the notes in the selection.

Convert Simple Time to Compound Time

Rewrites passages in 4/4, 3/4, and such time signatures as 12/8, 9/8, and so on, by doubling the length of the odd-numbered eighth notes (quavers) in each bar. (The exception to this rule is that triplet eighth notes, quarter notes and half notes are kept straight.)

To use this plug-in, select the passage you need to convert and choose **Note Input > Plug-ins > Notes and Rests > Convert Simple Time to Compound Time**. You are given the option of running the **Straighten Written-Out Swing** plug-in (see below) before running this one, which has the effect of turning dotted note swing into compound time.

If there's no time signature in the passage you select, the plug-in will assume that it is in 4/4.

The converted notation is added to the score at the end of the selection. Where a tuplet has not been converted, a text warning is added to the score indicating the bar number that contained the original tuplet, so you can correct it. The plug-in only copies notes: articulations, lines, special barlines, lyrics, and so on will not be copied, so you will need to copy or re-create these after running the plug-in.

Copy Articulations and Slurs

This plug-in lets you copy articulations and slurs from one musical phrase to others with the same or similar rhythm.

To use this plug-in:

1. First, copy the articulations and slurs you want to duplicate to the clipboard, by selecting the phrase whose articulations and slurs you wish to copy as a passage, and choose **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**).

   If you want to paste these articulations and slurs to a specific passage in the score, select it now. You can copy articulations and slurs to multiple phrases at once by including them all in the passage you select. (You don't have to be exact about the start, end and staves enclosed in the passage, as articulations and slurs will only be copied to phrases within it that match the original rhythm.)

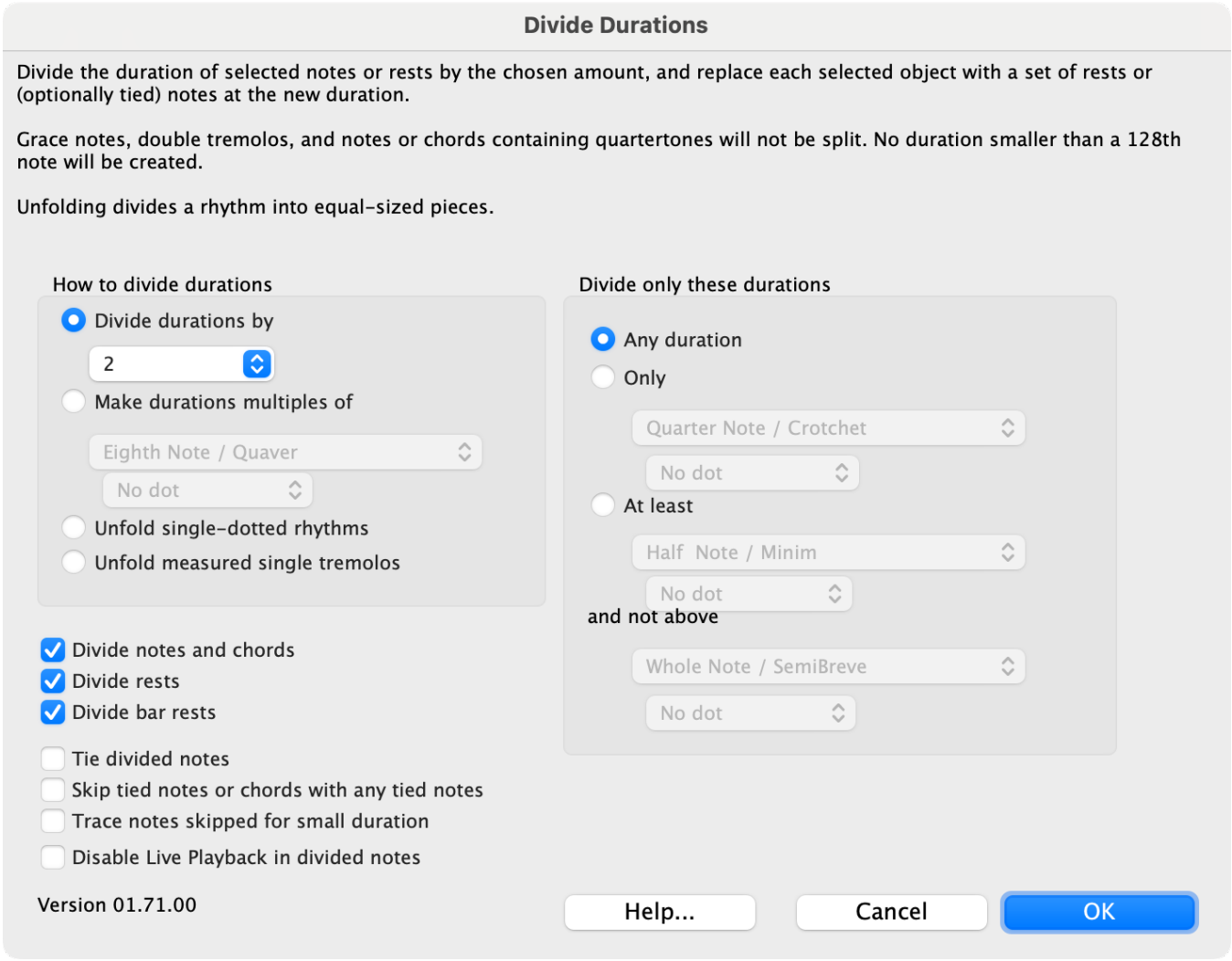
2. Next, choose **Note Input > Plug-ins > Notes and Rests > Copy Articulations and Slurs**.
3. Make sure that the **Copy articulations** and **Copy slurs** checkboxes are set according to what you want to copy.
4. If you want the plug-in to remove any existing articulations on any notes it needs to copy articulations to, choose **Replace existing articulations.**
5. If you want to copy articulations and slurs to passages with note values that are double or half those of the original selection, choose **Also copy to augmentations and diminutions.**
6. Under **Destination options**, choose the appropriate option:
   - **Copy to selection** will duplicate the copied articulations and slurs to the selected passage.
   - **Copy to selection with fuzzy matching** allows the destination passage to be a less exact rhythmic match than the source passage; for example, if your source passage has articulations on four quarter notes (crotchets) in succession, and your destination passage consists of eight eighth notes (quavers) in succession, with this option selected, the plug-in will copy the articulations to the first of each pair of eighth notes in the destination, even though the match is inexact.
   - **Copy to whole score** will duplicate the copied articulations and slurs to passages that match exactly throughout the entire score.
7. Click **OK**.

The plug-in will copy the articulations and slurs from the original phrase to all matching phrases in your subsequent selection.

Divide Durations

Splits selected notes and chords, rests, or bar rests into smaller pieces. Divided notes can be tied together or left separate, and there is an option to skip notes or chords that initiate a tie (a chord will be skipped if any note in the chord initiates a tie). There is no reliable way to tell which note a tied ends on, so the "tied-to" notes will be processed even if the tied notes are not. Notes or rests within tuplets can be split. The plug-in lets you filter for a specific duration, or for a range of durations.

To use this plug-in, select the passage of notes, chords or rests to be divided, then choose **Note Input > Plug-ins > Notes and Rests > Divide Durations**. The following dialog appears:



There are several options for splitting durations:

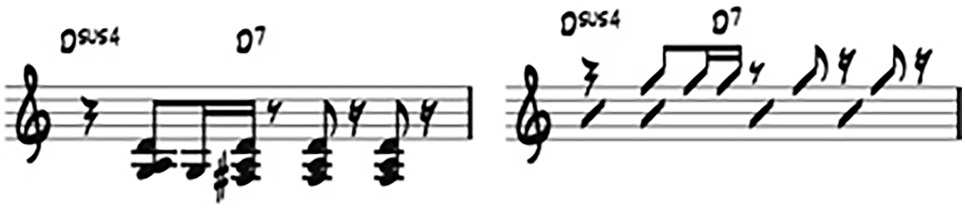
- The first is to split them into an even number of equal-sized pieces; typically you might want to split a note or rest into two pieces. To do this, choose **`Divide durations by`** and choose **`2`**, **`3`**, **`4`**, **`8`** or **`16`**. In this way, you can split a half note (minim) into two quarter notes (crotchets), or a dotted half into two dotted quarter notes. (If you divide by three, you will often produce a triplet, though you can divide a dotted note into three without tuplets.)
- The second way is to specify the base duration you want to split into, by choosing **`Make durations multiples of`** and then choosing the duration from the menus below. You can specify a base duration larger than half of the duration of the source note or rest, in which case it will be split into as many occurrences of the base duration as possible, and anything left over will be written as a separate note or rest. (If a note, chord or rest is the same size or smaller than the base duration, it will not be changed.)
- You can also choose to "unfold" dotted notes or notes with single tremolos: **`Unfold single dotted rhythms`** will replace any note or rest with a single dot with three notes whose duration is half of the original, so a dotted half note (dotted minim) will become three quarter notes (crotchets), and a dotted quarter will become three eighth notes (dotted quavers); **`Unfold measured single tremolos`** will replace notes with one or two tremolo slashes on the stems with the appropriate number of unslashed notes.

The options on the right-hand side of the dialog allow you to specify a range of durations that the plug-in will operate on. You can choose whether to **`Divide notes and chords`**, **`Divide rests`** or **`Divide bar rests`** independently of each other.

If you wish to follow the convention whereby the strong beats of a bar always have a note starting there, even if it means creating a tie on a previous note, use the **Make durations multiples of** option and choose the strong beat duration (for example, a half note (minim) in 4/4) and switch on **Tie divided notes** option.

Make Pitches Constant

Sets all the notes in a selection to the same pitch, optionally changing the notehead type used, and filling the bar with notes in another voice (for example, to fill a bar with slash notes while showing a specific rhythm that the player may wish to vamp on). For example, this plug-in can transform the bar on the left into the bar on the right in just a few clicks:



To use this plug-in, select the passage of pitches to be made constant, then choose **Note Input > Plug-ins > Notes and Rests > Make Pitches Constant**. A dialog appears, split into two halves:

- The upper half of the dialog modifies the existing notes. Specify the voice of the notes you want to transpose, and if you want to change the noteheads too, set the desired notehead type. The **Move rests with notes** option moves any rests in the passage vertically to match the pitch of the transposed notes.
- The bottom half of the dialog lets you add new notes to another voice in the same passage; this is especially useful for creating slash notation. Choose the voice to be used for the new notes (making sure it's different from the voice of the notes you've asked it to transpose), set the pitch, notehead type, and the note value, then click **OK**.

Paste Into Voice

Pastes a passage of music you have copied to the clipboard into the selected passage, using whichever voice you specify—see "Copying from One Voice to Another" on page 299.
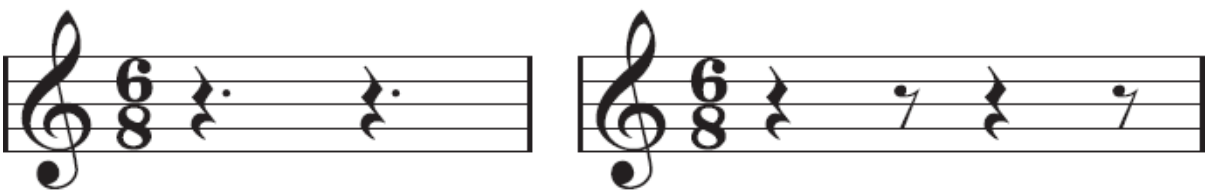
Remove Dangling Ties

Sometimes a note will continue to sound indefinitely during playback if you have inadvertently used a tie when you meant to use a slur; this plug-in checks your score for notes with ties that are left "dangling"—in other words, not tied to a subsequent note.

To use the plug-in, select the passage you want to correct and choose **Note Input > Plug-ins > Notes and Rests > Remove Dangling Ties**.

Split Dotted Quarter Rests

In compound time signatures such as 6/8, Sibelius will notate a beat's rest as, say, a dotted quarter note (crotchet), which is the modern convention. Some musicians find it easier to read these rests if they are split into separate quarter note (crotchet) and eighth note (quaver) rests. This plug-in automatically replaces such rests, as follows:



To use the plug-in, select the passage in which you want to split the rests, and choose **Note Input > Plug-ins > Notes and Rests > Split Dotted Quarter Rests**. The passage may of course include notes, which are left alone.

Straighten Written-Out Swing

Converts the written-out swing rhythm into even eighth notes (quavers).

To use the plug-in, select the passage you need to convert and choose **Note Input > Plug-ins > Notes and Rests > Straighten Written-Out Swing**. You are given the option of whether to add the Tempo text **Swing** to the rewritten passage.

Beware that the rewritten passage will lose articulations; lyrics are not re-written and may end up in the wrong position in the bar. Other items that were lined up with the original rhythm may also need to be adjusted by hand.

Simplify Notation Plug-ins (Sibelius Ultimate Only)

Change Split Point

Changes the split point of notes between the right-hand and left-hand staves of a piano or other instrument that uses two staves. This is useful for cleaning up keyboard music inputted using Flexi-time or MIDI import.

To use the plug-in, select the passage in which you want to change the split point, and choose **Note Input > Plug-ins > Simplify Notation > Change Split Point**. In the dialog that appears, specify the new split point, and whether you want notes above the split point to be on the right-hand or left-hand staff, then click **OK**. The plug-in moves notes between the staves as appropriate.

Plug-in written by Bob Zawalich.

Combine Tied Notes and Rests

Consolidates tied notes and groups of rests into longer note values. This is useful for cleaning up heavily-edited scores, or scores inputted using Flexi-time or MIDI import.

To use the plug-in, choose **Note Input > Plug-ins > Simplify Notation > Combined Tied Notes and Rests**. If nothing is selected, you are asked if you want the operation to apply to the whole score; otherwise, the plug-in will operate on the selected passage.

You can choose whether you want to combine either tied notes or rests, or both, and because this plug-in can dramatically alter the appearance of your score, you also have the option of creating a text file log that lists all the changes it made (you can even create a log file that lists all the changes the plug-in will make without actually making those changes).

This sophisticated plug-in has extensive built-in documentation: click **Help** in the initial dialog for further information about the rules it uses for combining tied notes and rests, and about its limitations.

Plug-in written by Bob Zawalich.

Duplicates In Staves

Operates on a selection containing two staves, coloring any similar notes that occur at the same time in both staves. You can choose the color used to mark duplicated notes, and the plug-in will inform you of the duplicates it finds in the Plug-in Trace window. A message telling you the number of duplicates the plug-in has found is shown when it completes.

This can be useful to (say) easily identify any instruments in a score that may be doubling each other at a given point.

Plug-in written by Bob Zawalich.

Move to Other Staff

Moves a single selected note or chord on a keyboard or other grand staff instrument to the staff above or below. This is useful for correcting split point errors on a note-by-note basis—if you want to change the split point for a longer passage of music, see "Change Split Point" on the previous page. To use the plug-in, select the note or chord you want to move from its current staff to the staff above or below and choose **Note Input > Plug-ins > Simplify Notation > Move to Other Staff**.

Plug-in written by Geoff Haynes.

Remove Overlapping Notes

This plug-in removes overlapping notes in a staff, and is intended for cleaning up music that was inputted using Flexi-time (especially from a MIDI guitar) or by importing a MIDI file. It works by cutting off notes that are already sounding when the next note starts to sound, and it also checks for and removes "dangling" ties (for example, ties that do not tie to a following note).
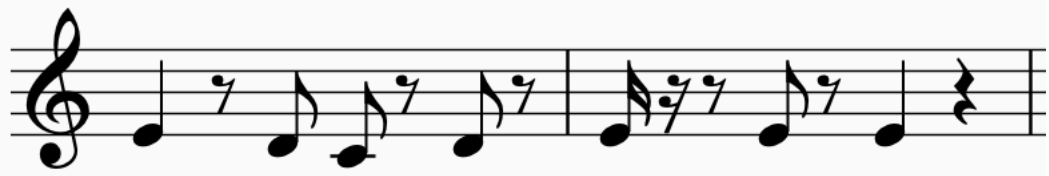
To use the plug-in, select the staff or staves on which you want the plug-in to be operated (or leave nothing selected to apply the plug-in to the whole score), then choose **Note Input > Plug-ins > Simplify Notation > Remove Overlapping Notes**. You will be warned to save your score, and when you click **OK**, the plug-in will process the selected passage or the whole score. When the plug-in has finished, you will be told how many overlapping notes were removed.

Plug-in written by Bob Zawalich.
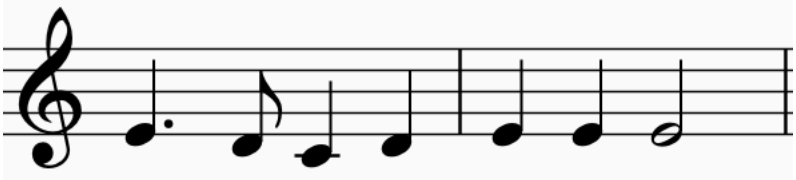
Remove Rests

Removes rests in the selected passage of music. If you find that you end up with unwanted rests after Flexi-time input or importing a MIDI file, you can use this plug-in to "clean up" the music.

For example, this plug-in rewrites the following music:



as:



To use the plug-in, select the passage from which you want to remove rests, and choose **Note Input > Plug-ins > Simplify Notation > Remove Rests**. A dialog appears, reminding you of the plug-in's limitations; when you click **OK** a new score is created, containing the cleaned-up music, which you can copy back over the original.

The plug-in's limitations are as follows:

- Tuplets are omitted, but the rest of the bars in which they appear are copied correctly
- Grace notes are not copied.
- Custom beamings appear using default beam groups.

- User-flipped stems are not copied.
- Special noteheads, articulation marks and special barlines are not copied.
- Bars of irregular length, such as pick-up (upbeat) bars may not be copied correctly.

Plug-in improved by Geoff Haynes

Remove Unison Notes

Removes unison notes (two noteheads of the same pitch on the same stem, or of the same pitch in different voices), which sometimes appear after importing a MIDI file or using Arrange to produce reductions of existing music.

To use the plug-in, choose **Note Input > Plug-ins > Simplify Notation > Remove Unison Notes**. If there is no selection, you are asked if you want the operation to apply to the whole score; otherwise, it will apply only to the selected passage. A dialog appears, in which you can set some options:

- Choose whether to remove unisons **Only within each voice** (for example, two notes of the same pitch at the same rhythmic position but in separate voices would be left intact) or **Within and between all voices** (for example, if two notes of the same pitch in separate voices occur at the same rhythmic position, one of them would be removed).
- Choose whether or not you want to create a text log file, detailing all of the changes the plug-in has made so that you can check them later (you can even ask the plug-in to create a log file of the changes it would make, without actually changing the score). You can choose whether to use American or British note names in the log file.

Click **OK**, and the plug-in processes the score.

Plug-in written by Bob Zawalich.

Tuplets Plug-Ins (Sibelius Ultimate Only)

All the plug-ins in the **Tuplets** category of **Note Input > Plug-ins** can operate on music using any number of voices. When you invoke the plug-ins with a passage selection, they will only affect notes in voice 1. If you want to manipulate notes in voices 2, 3 or 4, make a multiple selection instead, for example, select the first note of the tuplet in voice 2, then **Control**-click *or* **Command**-click the last note of the tuplet before running the plug-in.

Tuplets plug-ins written by Hans-Christoph Wirth.

Add Notes to Tuplet

Adds notes to the current tuplet, leaving it at the same overall duration (for example, increasing its ratio). To use the plug-in, select as many notes in an existing tuplet as you wish to add (for example, if you have a septuplet and want to make it into a nontuplet, select two of the notes in the septuplet), then choose **Note Input > Plug-ins > Tuplets > Add Notes to Tuplet**.

Change Tuplet Ratio

Changes the ratio of the current tuplet, leaving it at the same overall duration. You can double or halve either side of the ratio (for example, make a 3:2 tuplet 3:4, 6:4 or 6:8, and so on). To use the plug-in, either make a passage selection enclosing all the notes of the tuplet or select the tuplet number, and choose **Note Input > Plug-ins > Tuplets > Change Tuplet Ratio**. A dialog appears; choose the desired ratio and click **OK**. The dialog has an **Options** button; clicking this shows the Tuplet Preferences dialog (see "Tuplet Preferences" on the next page).

Lengthen Tuplet

Lengthens a tuplet by combining the tuplet with notes either side of it. To use the plug-in, select all the notes of the existing tuplet and the notes (either before or after the tuplet) you want to add to the tuplet, and choose **Note Input > Plug-ins > Tuplets > Lengthen Tuplet**. If you select all the notes of two or more adjacent tuplets, they will all be joined into a single tuplet.

Make Into Tuplet

Turns a selection of notes into a tuplet. To use the plug-in, select the notes you want to make into a tuplet, then choose **Note Input > Plug-ins > Tuplets > Make Into Tuplet**. A dialog appears, allowing you to choose the ratio of the resulting tuplet, and whether to pad the tuplet with rests at the left-hand or right-hand side. The dialog also has an **Options** button; clicking this shows the Tuplet Preferences dialog (see "Tuplet Preferences" below).

Remove Notes from Tuplet

Removes notes from the current tuplet, leaving it at the same overall duration (for example, decreasing its ratio). To use the plug-in, select as many notes in an existing tuplet as you wish to remove (for example, if you have a quintuplet and want to make it into a triplet, select two of the notes in the quintuplet), then choose **Note Input > Plug-ins > Tuplets > Remove Notes from Tuplet**.

Shorten Tuplet

Shortens a tuplet by taking notes out of the tuplet and rewriting them outside the tuplet bracket. To use the plug-in, select as many notes in an existing tuplet you want to remain in the tuplet, then choose **Note Input > Plug-ins > Tuplets > Shorten Tuplet**. The notes in the tuplet that were not selected are written as “normal” notes either before or after the shortened tuplet. If you select only one or two notes, running the plug-in will remove the enclosing tuplet altogether and replace it with regular notes.

Split or Join Tuplets

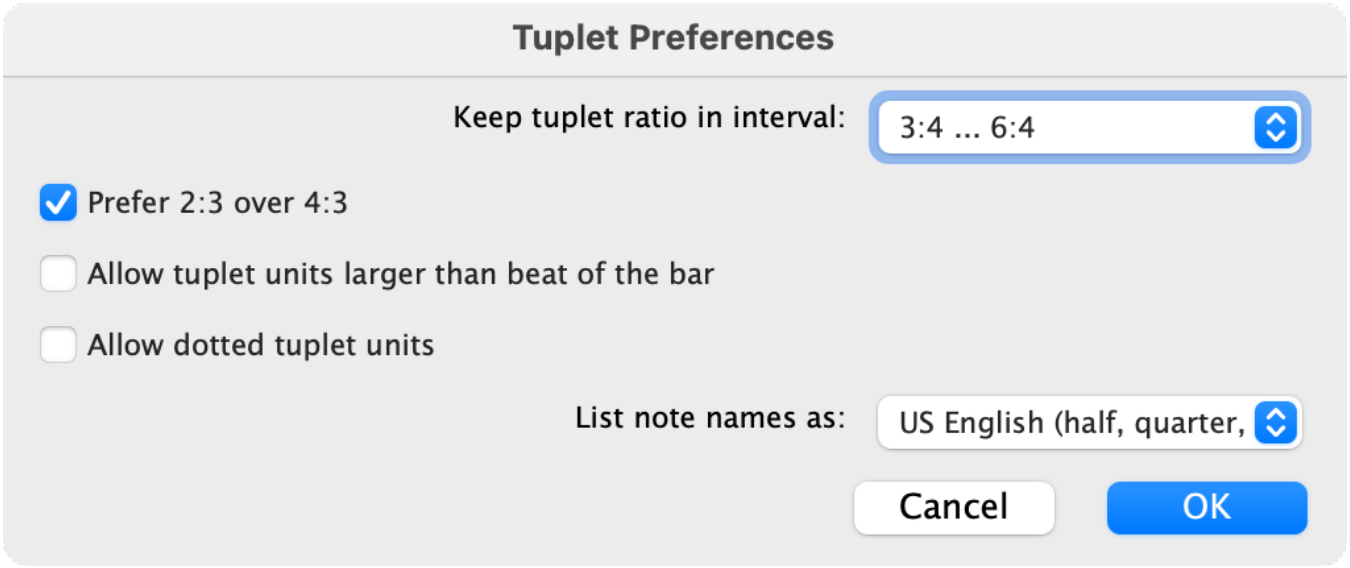
Either splits a single tuplet into two shorter tuplets, or joins two or more adjacent tuplets into one longer one.

To split a tuplet, select the note you want to become the first note of the second tuplet, then choose **Note Input > Plug-ins > Tuplets > Split or Join Tuplets**.

To join tuplets together, make a passage selection containing two or more adjacent tuplets, then choose **Note Input > Plug-ins > Tuplets > Split or Join Tuplets**. When joining tuplets, the plug-in avoids altering the precise playback timing of the notes in the new, joined tuplet, so in some cases the resulting tuplet may be more pleasing to a mathematician than a sight-reading performer. If you don’t like the result, undo, select both tuplets, then try **Note Input > Plug-ins > Tuplets > Lengthen Tuplet**.

Tuplet Preferences

Specifies preferences that are used by all of the other plug-ins in the **Tuplets** category of the **Note Input > Plug-ins** gallery. You can also access this plug-in by clicking **Options** in the dialogs shown by **Make Into Tuplet** and **Change Tuplet Ratio**.



The options are fairly self-explanatory. The first two affect the ratios of the tuplets created by the plug-ins, as there are always two alternative ways to describe the ratio of the same tuplet. For example, five notes in the time of three will be notated as 5:3 or 5:6 when you set **Keep tuplet ratio in interval** to **1:1 ... 2:1** or **1:2 ... 2:2** respectively. To change the ratio of a single tuplet, use **Note Input > Plug-ins > Tuplets > Change Tuplet Ratio**.

HyperControl™

Sibelius supports HyperControl, the MIDI mapping technology used in M-Audio Axiom Pro controller keyboards. HyperControl automatically maps the knobs, faders, drum pads and numeric keypad buttons on the keyboard to playback, Mixer and note input controls in Sibelius, using a two-way link that ensures the keyboard's controls are always in sync with the settings in Sibelius. The Axiom Pro's LCD display constantly updates to show the current values, to ensure seamless editing and prevent parameter jumps.

Enabling HyperControl

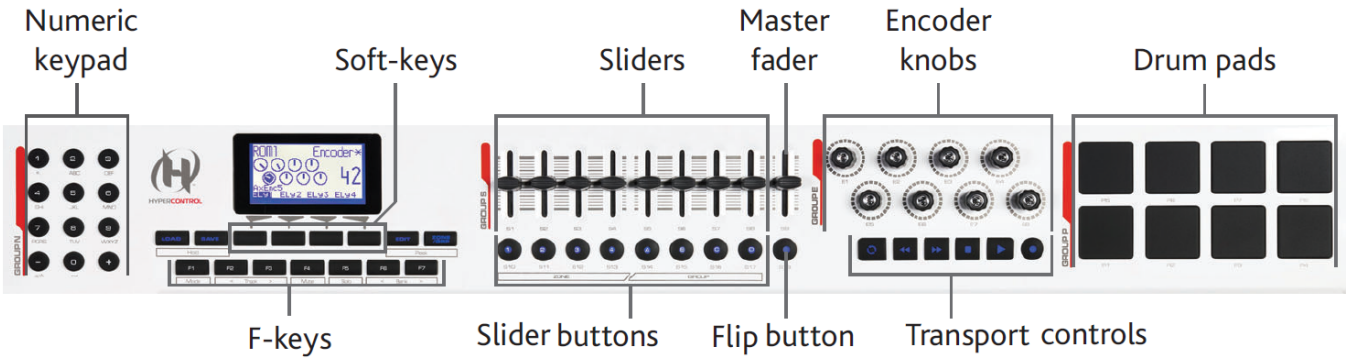
Before you work with HyperControl in Sibelius, you must install the drivers supplied with your Axiom Pro keyboard. Please follow the driver installation instructions found in the printed Quick Start Guide that was supplied with your keyboard.

To enable HyperControl in Sibelius:

1. Choose **File > Preferences** and go to the **Input Devices** page.
2. You will see four devices corresponding to your Axiom Pro keyboard. To enable regular MIDI input, switch on the **Use** checkbox for the **Axiom Pro USB A In** device; notice that the **Input Map** column is automatically set to **Axiom Pro 49+61** or **Axiom Pro 25** as appropriate. To enable HyperControl, switch on the **Use** checkbox for **Axiom Pro HyperControl In**; the **Input Map** column is automatically set to **M-Audio HyperControl**.
3. Click **OK**.

Using HyperControl

HyperControl uses the buttons, sliders and knobs on the Axiom Pro, as shown in the following illustration.



This illustration shows the controls on the Axiom Pro 49 which are identical to the Axiom Pro 61's controls. The Axiom Pro 25 does not include the sliders, slider buttons, master fader, or the **Flip** button.

The buttons perform the following functions:

- Using the numeric keypad, you can access most of the functions of Sibelius's on-screen Keypad, for note editing and step-time input. The numbers are arranged in the opposite order to the numeric keypad on a regular computer keyboard, so hitting **9** on the Axiom Pro is equivalent to hitting **3** on your computer's keypad, hitting **1** on the Axiom Pro is the same as hitting **7** on your computer's Keypad, and so on. Switch between Keypad layouts by hitting—on the Axiom Pro. **+** is equivalent to the **.** (period) key on your computer's numeric keypad (for example, for adding rhythm dots).
- The soft-keys perform the function shown above each on the LCD display directly above them.
- The F-keys act as follows:
  - **F1** (labeled **Mode**) switches between the two main HyperControl modes, Mixer and Selection.
  - **F2** and **F3** (labeled **Track**) select the previous or next Mixer strip in Mixer mode, or select the previous or next staff in Selection mode.
  - **F4** (labeled **Mute**) mutes and unmutes the selected Mixer strip in Mixer mode.
  - **F5** (labeled **Solo**) solos and un-solos the selected Mixer strip in Mixer mode.
  - **F6** and **F7** (labeled **Bank**) move the selection by eight strips in Mixer mode, or by eight staves in Selection mode.
- The sliders allow you to adjust the volume faders in the Mixer, either for individual staff strips, or group strips.
- The master fader always adjusts the master volume level in the Mixer.
- In Mixer mode, the encoder knobs allow you to adjust additional parameters for staves in the Mixer; in Selection mode, the encoder knobs allow you to navigate a bar or a page at a time, or zoom in and out.
- The transport buttons act as you would expect, and correspond to the main buttons on the **View > Panels > Transport** window. Hold the **Loop** button with **Rewind** to move the playback line to the start of the score, and hold **Loop** with **Fast-forward** to move the playback line to the end.
- The drum pads map to the standard General MIDI drum mapping and can be used to input drum kit notation, if the option for percussion staves is set to **The MIDI device's drum map** on the **Step-time and Flexi-time** page of **Preferences**. Hold down the two **Peek** buttons (to the right of the soft-keys) to display the pad mapping on the Axiom Pro's display.

Mixer Mode

In Mixer mode, the four soft-keys are labeled **Home**, **Pan**, **Param** and **Group**. You will also see the name of the score currently open in Sibelius on the Axiom Pro's display.

By default, moving the sliders will adjust the volume of the first eight staves in the score. Notice how the Axiom Pro's display shows no change until the physical slider on the keyboard matches the position of the corresponding fader in the Mixer: this is known as a *soft take-over*, and ensures that you do not hear a sudden volume change when you start to adjust the volume. Press the **Group** soft-key to map the sliders onto the faders for group strips in the Mixer. To return to adjusting the volume of individual staves, press the Level soft-key, which becomes the label for the fourth soft-key when in Group mode.

You can mute or solo a particular staff or group by pressing **F4** or **F5** respectively, according to whether you are in Level or Group mode. To show the volume or group levels for the next bank of eight staves (or, less commonly, groups), press **F7**; to move back to the previous bank, press **F6**.

By default, the encoder knobs adjust the pan levels of the first eight staves in the score. Press the **Param** soft-key to map the first six encoder knobs onto the additional Mixer parameters for sounds played back by the Sibelius Player instead: the Axiom Pro's display shows which staff's parameters are being edited, and the name of each parameter along with its current value. The final two encoder knobs are mapped onto the Reverb and Chorus controls respectively. To show the next staff's parameters, press **F3**; to show the previous staff's parameters, press **F2**.

Selection Mode

To enable Selection mode, press **F1**: the display will show the function of each of the encoder knobs:

- Encoder 1 (**E1**): Select object
- Encoder 2 (**E2**): Select bar
- Encoder 3 (**E3**): Select page
- Encoder 4 (**E4**): Select staff
- Encoder 5 (**E5**): Scroll up/down
- Encoder 6 (**E6**): Scroll left/right
- Encoder 7 (**E7**): Zoom in/out

To select a staff, press the corresponding slider button (for example, to select the top staff in the system, press the slider button below the first slider). You can press another slider button to select a different staff, or hop the selection to the staff below with **F3** or the staff above with **F2**. To extend the selection to include the staff below, turn the fourth encoder knob to the right; to remove a staff from the selection, turn it to the left.

By default, Sibelius selects the first bar on the page that is closest to the center of the view: the Axiom Pro's display will show the name of the selected staff, and the bar number at the start of the selection. To select the next bar, turn the second encoder to the right, and to select the previous bar, turn it to the left. To select the first bar on the next page, turn the third encoder to the right, and to select the first bar on the previous page, turn it to the left.

The fifth encoder scrolls the view up/down (equivalent to **Page Up**/**Page Down**), and the sixth encoder zooms: turn to the right to zoom in, and turn to the left to zoom out.

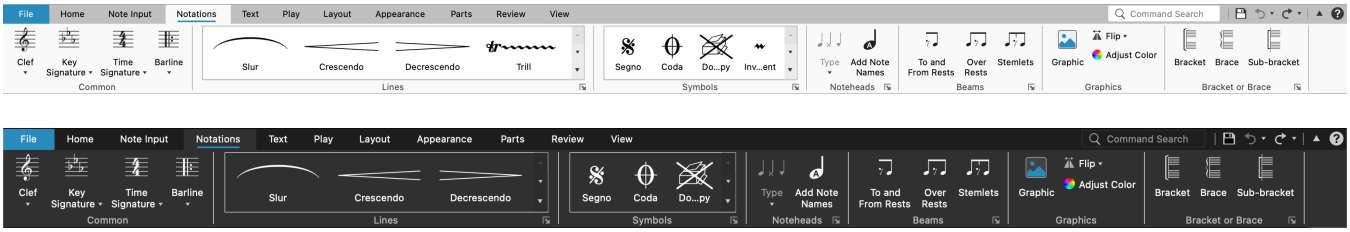
You can use the numeric keypad on the Axiom Pro for note input when in Selection mode: select the bar in which you want input to begin, press the appropriate button on the keypad, and start playing notes and chords on the MIDI keyboard.

To start Flexi-time input, select the bar in which you want input to begin, and extend the selection to the staff below by turning the fourth encoder to the right: then press the record button on the Axiom Pro's transport controls to start recording.

Leaving HyperControl Mode

When Sibelius exits, the Axiom Pro is reset back to its default, non-HyperControl mode.

5 Notations Tab

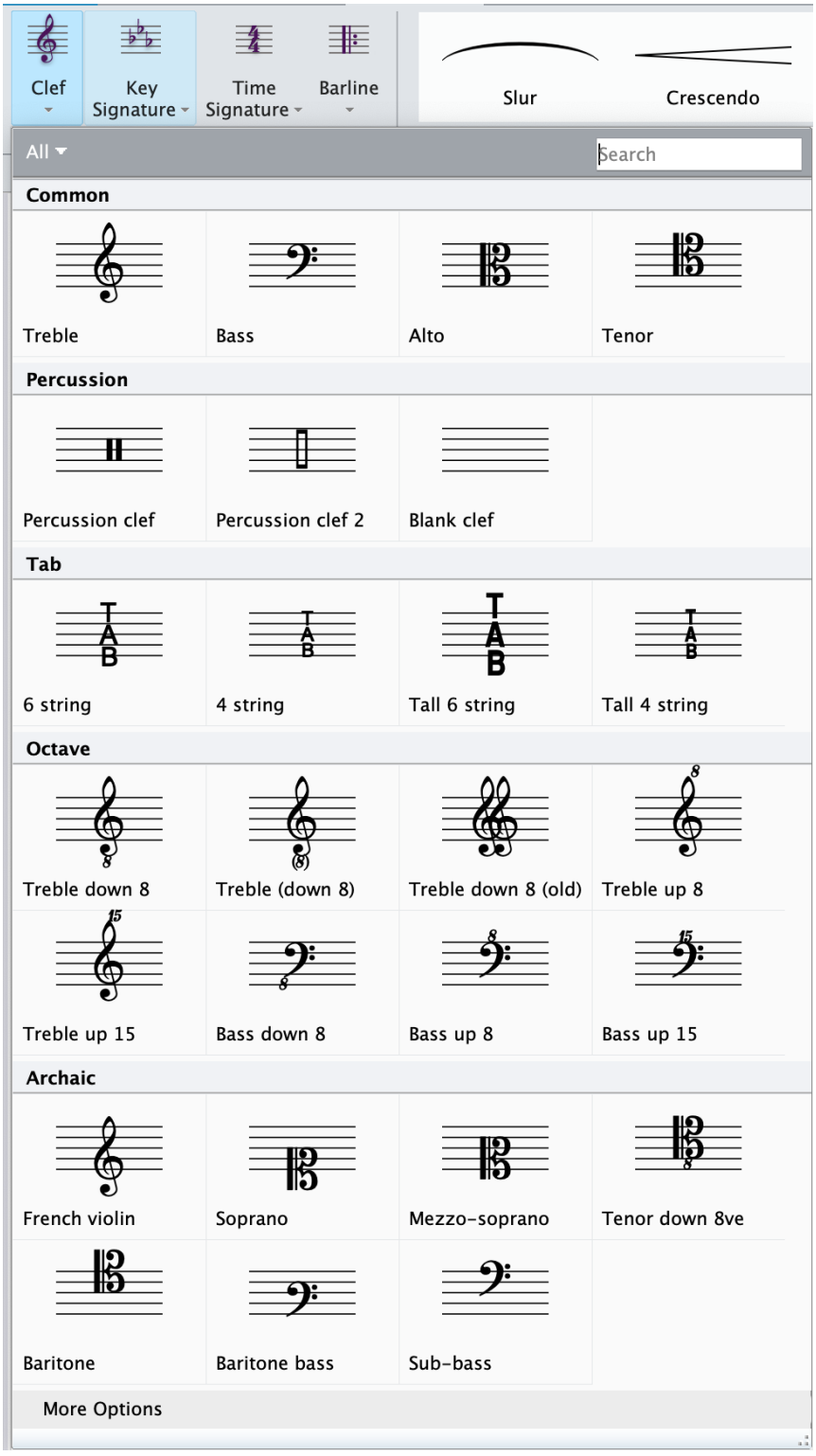


Clefs

The clefs at the start of every system are drawn automatically by Sibelius. It puts in the standard clefs for you when you create instruments. You only need to think about clefs if you want to change them.

Available Clefs

The following clefs are available in the **Notations >Clef** menu (each shows a pitch of C):



Creating Clef Changes

If you want the clef to change mid-bar, input the music for the bar where the clef change is to go, so you can create it between the right notes.

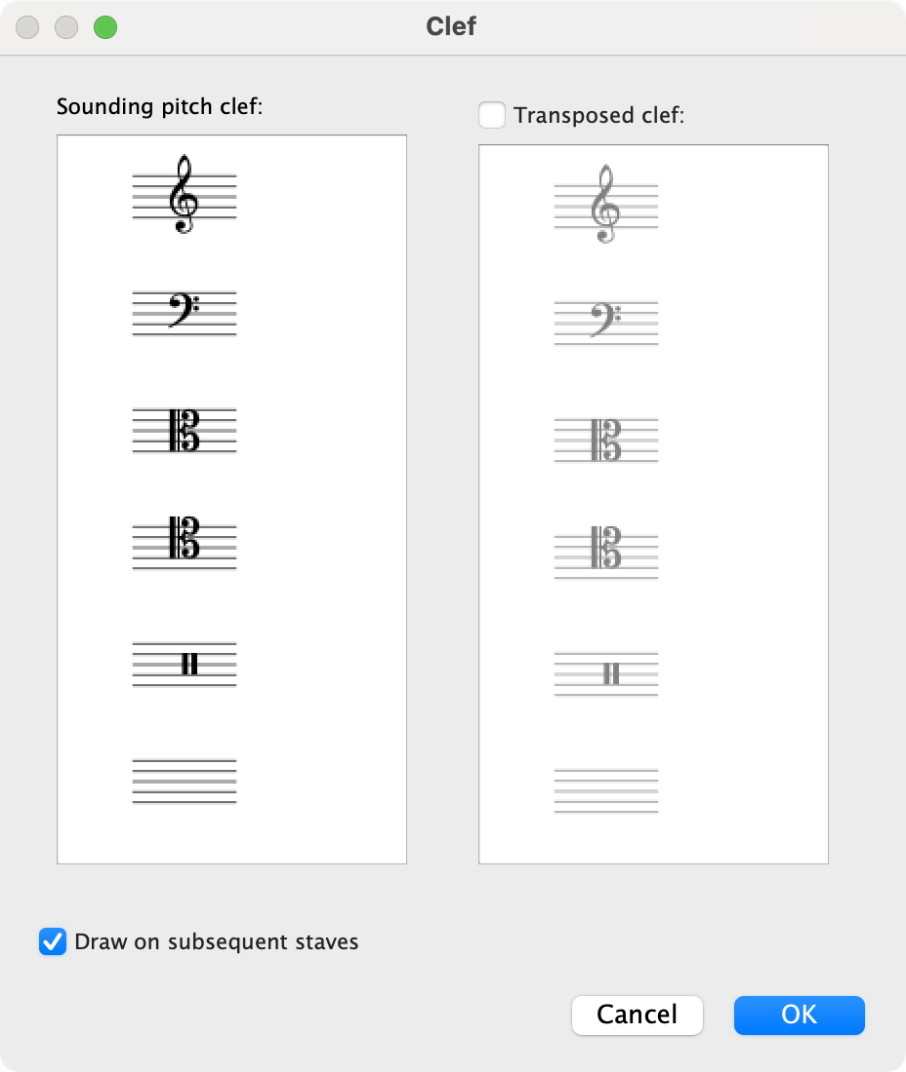
Select the note or rest before the place where you want the clef to go, then choose **`Notations > Common > Clef`** (shortcut **`Q`** for "qlef") to show the list of available clefs (shown in the following illustration), with the most common clefs at the top.

Click the clef you want to create, and the clef is created in your score. All the music after the clef will shift up or down to ensure that it sounds the same as before.

You can also input a clef change with the mouse. Make sure that nothing is selected in your score (press **Esc**), choose the clef you want from the **Notations > Common > Clef** list, then point where you want the clef to go and click. For instance, to change the clef of an entire instrument, put the clef you've chosen on top of the existing clef at the very start of the score.

You can copy clef changes (for example, with **Alt**-click *or* **Option**-click), though you can't copy the full-size clefs at the start of staves.

If you need to tell Sibelius to use a different clef when **Home > Instruments > Transposing Score** is switched on, which is useful for some transposing instruments (for example, low brass and wind instruments), or if you need to choose whether or not the new clef should appear on all subsequent systems, click **More Options** at the bottom of the **Notations > Common > Clef** gallery to open a dialog to create a clef with these extra options.



Moving Clefs

If you drag a clef change around, you'll see that Sibelius automatically shifts the music up or down as the clef passes over it to keep the notes sounding the same.

Try this out—create a clef change somewhere, then drag it left and right along the staff, or up and down onto other staves, and watch the music instantly leap around. When you have nothing better to do, this can provide hours of harmless (if rather limited) enjoyment.

Deleting Clefs

Clef changes can be removed with **Delete**. If the clef you want to delete changes at the start of a system, delete the clef change that appears at the end of the previous system. (That's because—if you think about it—the small clef on the end of the previous system is the actual change point; the big clef on the next system is really no more than the standard indication of the current clef.)

For unpitched percussion instruments you may want to use the "blank clef" (the one that consists of a bit of empty staff). Although this just makes the staff start with a gap instead of a clef, you position the blank clef just like any other clef instead of trying to delete the clef that's already there.

Once you have put a blank clef change somewhere, you can't select it and delete it—there's nothing there to select. Instead, put a different clef on top and press **Delete**.

Hiding Clefs at the Start of a System

If you want a clef to appear on the first system but not on subsequent systems—for example, if you're working on a lead sheet—switch off **Draw on subsequent systems** when you create the clef using the **More Options** dialog; don't try and delete the clef at the beginning of each system!

If you don't want clefs to appear *at all* on a particular staff, select all the bars in that staff, then switch off the **Clefs** checkbox on the **Bars** panel of the Inspector ("Inspector (Sibelius Ultimate Only)" on page 212).

Hiding Cautionary Clef Changes

If a score contains several movements or songs, you may want to change clef at the start of one section without a cautionary clef appearing at the end of the previous section. To do this, select the cautionary clef, and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**).

For more information about hiding objects, "Hiding Objects" on page 210.

Octave Clefs

Some people write (say) piccolo with a normal treble clef, some with an "8" above (particularly in avant garde scores)—this is a matter of taste. A real-life piccolo playing music with a "treble 8" clef would not sound an octave higher than a piccolo playing the same music with a plain treble clef—they sound at exactly the same pitch. In other words, the "8" is just a hint or reminder to the reader that this is a transposing instrument.

Therefore in Sibelius clefs with or without "8s" (or "15s") on them are all precisely equivalent. The fact that a piccolo sounds an octave higher than a flute playing the same notes is an attribute of the *instrument*, not of the clef (after all, they could both be playing from a plain treble clef). This is indicated in Sibelius by the fact that a piccolo has a transposition change by default, namely it transposes up an octave both in a non-transposing score and in a transposing score. You can create a transposing instrument like this yourself using **Edit Instruments** ("Edit Instruments (Sibelius Ultimate Only)" on page 185).

A tenor voice "instrument" in Sibelius is similar—it has a transposition change to make it transpose down an octave both in a non-transposing score and in a transposing score. The "treble 8" clef for a tenor is again just a hint to the reader—it's an alternative to a plain treble clef and has no direct effect on the sounding pitch of the notes.

Engraving Rules Options

The **Clefs and Key Signatures** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** or **Command+Shift+E**) lets you change the **Gap before initial clef** and the **Initial clef width**, should you be so inclined.

Enable (or disable) the **Reset accidentals to current key signature on clef change** option to force "auto cautionary accidentals" that differ from the key signature in the current bar.

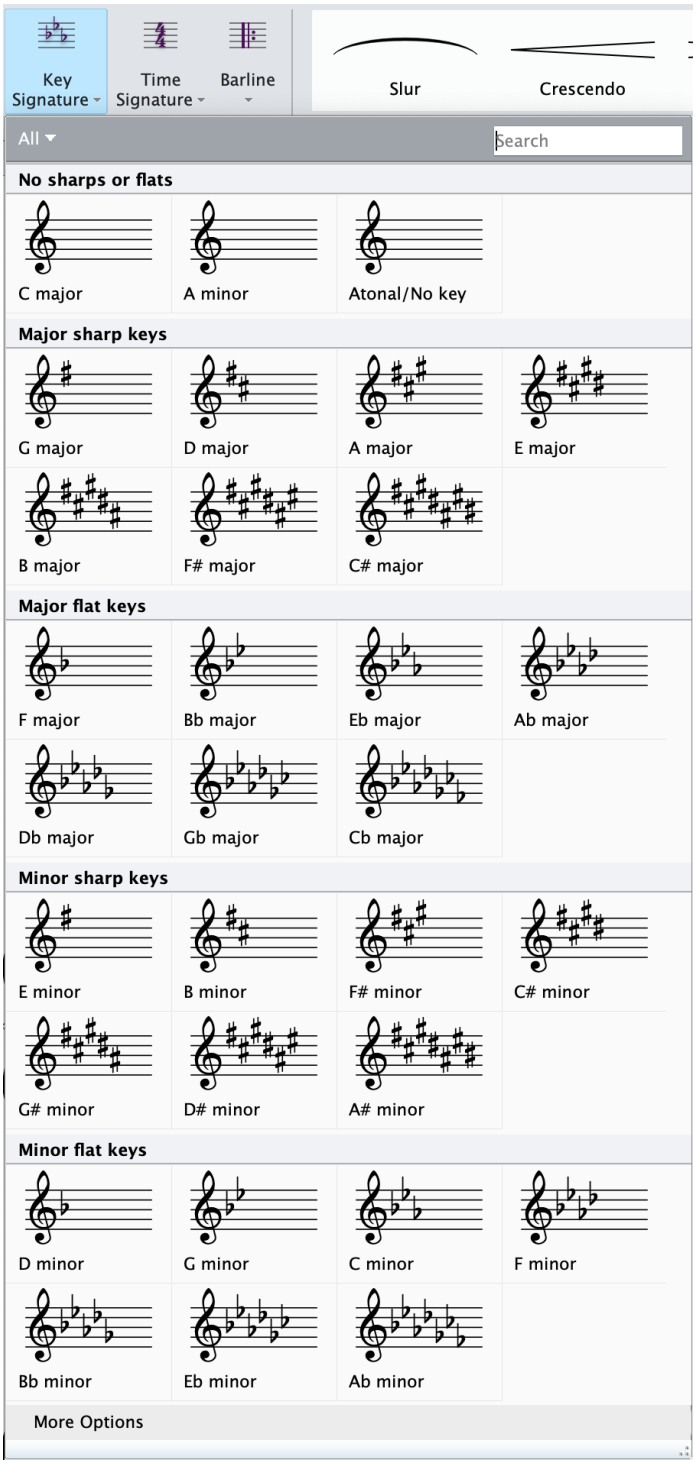
The **Cue note size** option on the **Notes and Tremolos** page of the Engraving Rules dialog also determines the size of clef changes (compared with full size clefs).

Key Signatures

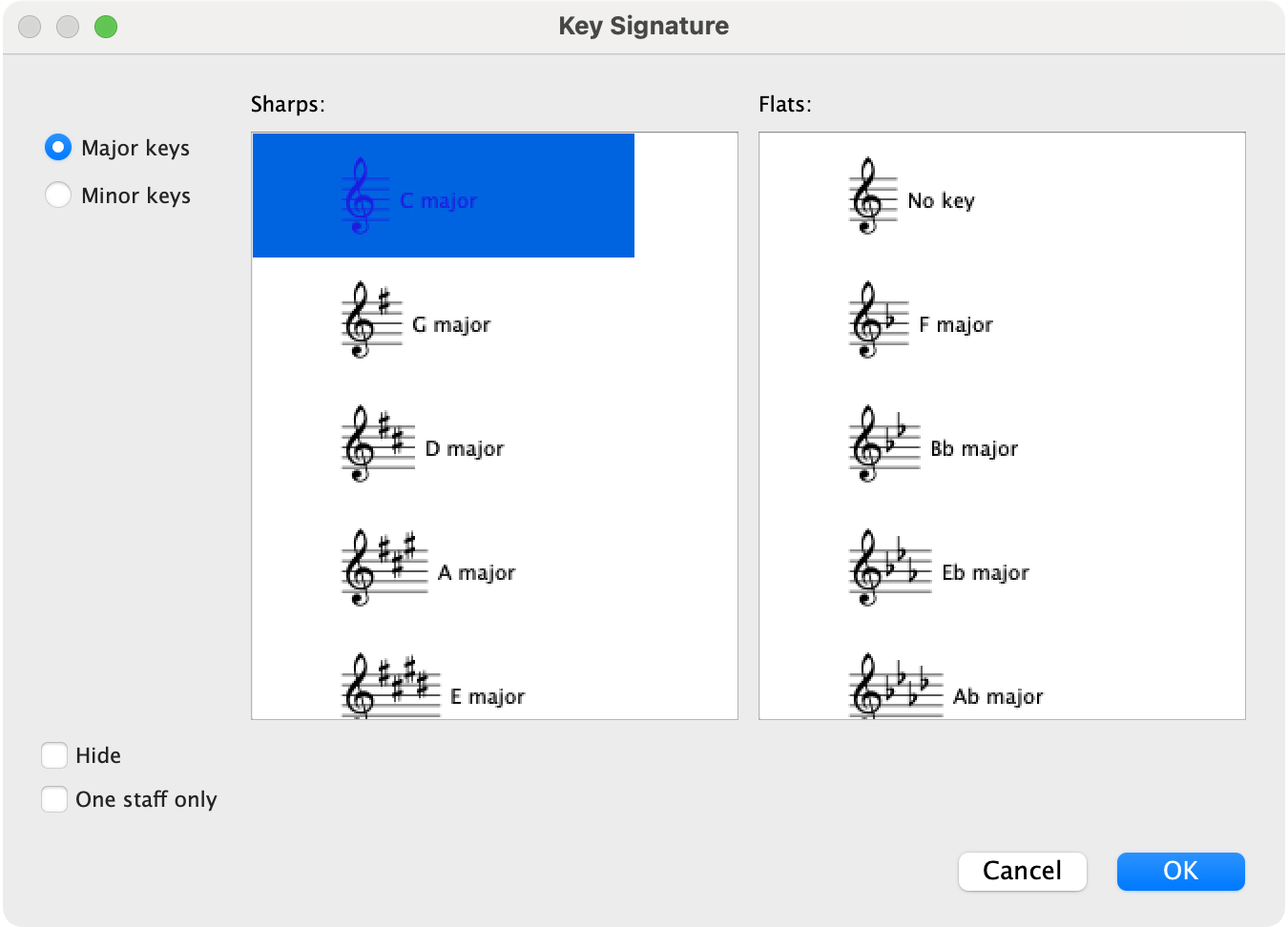
"Transposing" on page 274.

The key signatures that appear at the start of each system are automatic. They are adjusted to suit the current clef, transposed for transposing instruments and omitted from those instruments that don't usually have them (for example, most percussion).

The only key signatures you have to specify are the one at the start plus any key changes that occur in the music.



Click **More Options** ot open the Key Signature dialog.



Creating Key Signatures

Choose **Notations >Common >Key Signature** (shortcut **K**) and choose the major or minor key signature you want.

(The distinction between major and minor keys is primarily so Sibelius knows how best to spell accidentals inputted from MIDI—for instance, in A minor it prefers writing D sharp to E flat, whereas in C major it prefers E flat to D sharp.)

If you select, say, a note or rest and then create a key signature, Sibelius automatically places it after the selected object.

If you create a key signature change in the middle of a piece, Sibelius automatically precedes the change with a double barline, which you can delete if you feel particularly strongly about that kind of thing.

If you want to change key signature for a number of bars and then return to the original key, select the bars in which you want the new key to take effect before you create it. Sibelius will create your new key signature at the start of the selection, and restore the original key signature at the end of the selection.

If you want to transpose your music as well as change the key signature, use **Note Input > Note Input > Transpose** instead—"Transposing" on page 274.

To create a key signature at the beginning of your score, make sure nothing is selected, then choose **Notations > Common > Key Signature**, choose the key signature and click at the start of the score. You can also use this method to create a key change with the mouse anywhere in the score.

If your score is a transposing score, choose a key signature in sounding pitch—it will automatically be transposed for transposing instruments.

Moving and Deleting Key Signature Changes

You can move key changes with the mouse or arrow keys.

To delete the key signature at the start of a score, create an **Open key/Atonal**, **C major**, or **A minor** key signature and put it on top of the existing one.

To delete a key signature elsewhere (for example, a key change), select the key change and press **Delete**. To delete a change of key signature that happens at the start of a system, delete the cautionary key change at the end of the previous system.

Cautionary Key Signatures

If a new section, song or movement in a score starts in a new key, you often want to omit the cautionary key signature that would otherwise appear at the end of the preceding system. It's easiest to do this when you create the key signature at the start of the new movement: choose **More Options** at the bottom of the **Notations > Common > Key Signature** menu, and in the dialog that appears, choose the desired new key signature and switch on the **Hide** option, then click **OK**.

To hide the cautionary key signature after creating it, select it and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**). In either case, ensure that the preceding system ends with a system or page break, otherwise if the score reformats the hidden key change may end up mid-system and it won't be clear where it occurs.

For more information about hiding objects, "Hiding Objects" on page 210.

Open Key / Atonal

Some transposing scores that are apparently in C major have no key signatures in the transposing instruments either. The composer has omitted all key signatures because the key changes too often, the music is in a scale or mode other than major or minor (the only two scales for which key signatures are designed to be used), or the music has no obvious tonal center.

To use this notation, choose the **Open key/Atonal** key signature from the **Notations > Common > Key Signature** menu.

You can switch back to music with key signatures later in the score by creating a normal key signature (for example, C major). A classic case of this is Stravinsky's Rite of Spring, which is mostly atonal but partly in keys—mostly the transposing instruments don't have key signatures, but sometimes they do.

If your score uses an **Open key/Atonal** key signature, you will need to show accidentals where appropriate. There are a number of different approaches to how accidentals should appear:

- At the first occurrence of a sharpened or flattened note in a bar, but not at subsequent repetitions of that pitch within the same bar: this is what Sibelius does by default.
- At every sharpened or flattened note, wherever it appears: use **Note Input > Plug-ins > Accidentals > Add Accidentals to All Sharp and Flat Notes** to achieve this.
- On every note, including naturals: use **Note Input > Plug-ins > Accidentals > Add Accidentals to All Notes**.

See "Working with Plug-ins (Sibelius Ultimate Only) " on page 120 for more information.

Instruments Without Key Signatures

Unpitched percussion staves never have key signatures, Timpani and Horn usually don't, and Trumpet and Harp sometimes don't. Although Sibelius has alternative instruments in the **Home > Instruments > Add or Remove** dialog for all these common exceptions, if you want to specify that some other instrument doesn't have a key signature:

1. Select a bar in the instrument in question, and launch **Edit Instruments** by clicking the dialog launcher button in the bottom right-hand corner of the **Instruments** group on the **Home** tab of the Ribbon.
2. Click **Edit Instrument**, click **Yes** when asked if you want to proceed, then in the dialog that appears click **Edit Staff Type**.
3. On the **General** page of the **Edit Staff Type** dialog, switch off **Key signatures / Tuning**
4. Click **OK**, then **OK** again, and finally **Close**.

For further information about editing instruments, "Edit Instruments (Sibelius Ultimate Only)" on page 185.

Enharmonic Key Signatures

Occasionally a score will have sharp and flat key signatures simultaneously in order to simplify the keys of transposing instruments. For example, if a score is in B major (sounding pitch), with 5 sharps, trumpets in B flat will often be written not in C sharp major (7 sharps) but in the enharmonically equivalent and easier-to-read D flat major (5 flats). Sibelius does this for you automatically when the **Respell remote key signatures in transposing score** option is switched on in the **Clefs and Key Signatures** page of **Appearance > House Style > Engraving Rules**.

Another useful trick can be employed for non-transposing instruments, such as harp. For example, in your B major score, you'd ideally want the harp to be written in C flat major.

To do this:

1. Create a C flat major key signature in each of the harp staves using the **One staff only** option (see below).
2. Select the harp staves, and choose **Note Input > Plug-ins > Accidentals > Simplify Accidentals**, which rewrites the harp staves in C flat major, but leaves all the other staves alone.

Multiple Key Signatures

In some contemporary scores, different key signatures are used in different instruments (not to be confused with the more common case of transposing instruments having different key signatures). To create a key signature that only applies to one staff, choose **More Options** from the bottom of the **Notations > Common > Key Signature** menu, and in the dialog that appears, choose the desired key signature and switch on **One staff only**. This option can also be useful when writing in keys with many accidentals (for example, F sharp major), where some of the instruments in your score may idiomatically benefit from being written in the enharmonic equivalent using flats (for example, G flat major).

The note spacing of other staves in the system may be affected by the insertion of a key signature on a single staff; to correct this, select the bar and choose **Appearance > Reset Notes > Reset Note Spacing** (shortcut **Control+Shift+N** *or* **Command+Shift+N**).

Engraving Rules Options

The **Clefs and Key Signatures** page of **Appearance > House Style > Engraving Rules** has the usual round-up of the arcane and the obscure. The main option you might be interested in is **Cautionary naturals**, which adds cautionary naturals to key changes to cancel sharps/flats in the previous key. With this option off, cautionary naturals appear only when changing to **C major**, **A minor** or **Open key/Atonal**.

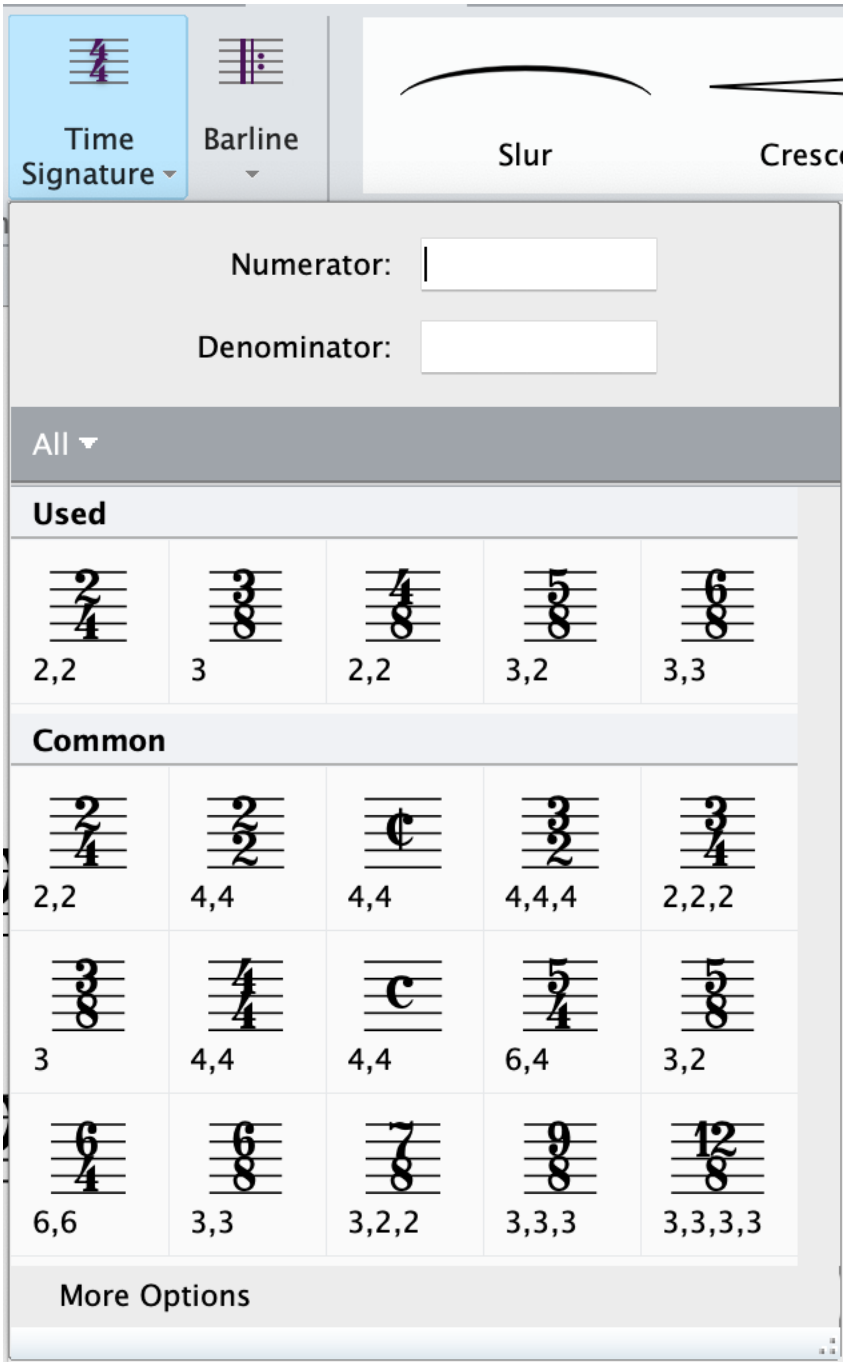
Enable (or disable) the **`Respell remote key signatures in transposing score`** option to respell key signatures with more than six accidentals as their enharmonic equivalent.

Enable (or disable) the **`Adjust note spelling in transposing instruments in remote keys`** option to rewrite passages using fewer accidentals when the key signatures has more than six accidentals.

Enable (or disable) the **`Reset cautionary accidentals`** option to ensure that all cautionary accidentals will appear after a key signature.

Time Signatures

Creating Time Signatures



Select a note, rest, line or other object in your score, then choose **Notations > Common > Time Signature** (shortcut **T**), and then you do one of the following:

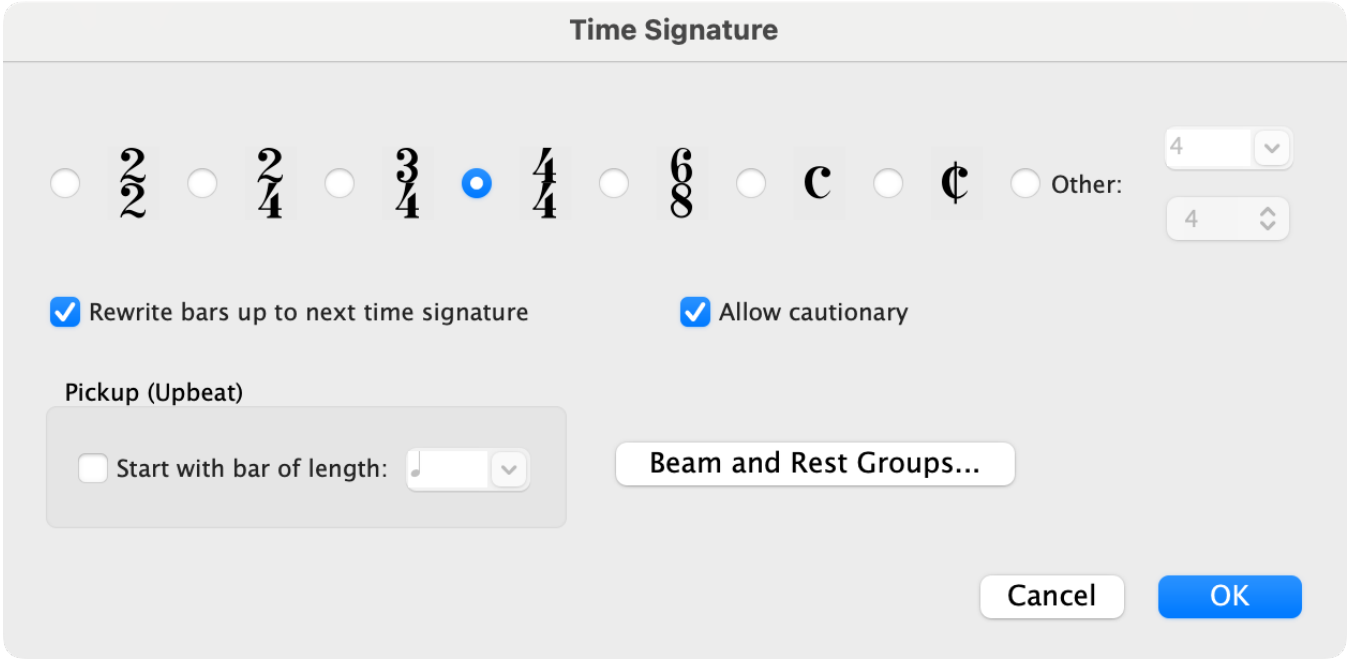
- Type the numerator (for example, the upper digit of the time signature), press **Tab**, then type the denominator (for example, the lower digit), and press **Return** to quickly create a new time signature.
- Choose one of the preset **Common** time signatures shown in the menu below.
- Choose to re-create one of the time signatures that is already in use in the score from the **Used** category.

After you have made your choice, the time signature is created at the beginning of the following bar.

The numbers that appear below the picture of each time signature in the menu represent the default beam groups for eighth notes (quavers) in that time signature. (If two time signatures have identical eighth note beam groups but different 16th note (semiquaver) beam groups, those beam groups are shown instead.)

To create a time signature at the start of your score, it's easiest to choose it when you first create the score. To create or change it subsequently, make sure that nothing is selected (press **Esc**), then choose **Notations > Common > Time Signature** and select the time signature you want: the mouse pointer turns colored to show that it "contains" an object; click at the start of the score to place the initial time signature.

Click **More Options** at the bottom of the **Notations > Common > Time Signature** menu to see extra options, including setting custom beam groupings, creating pick-up (upbeat) bars, and choosing to hide the cautionary time signature at the end of the previous system.



Pick-up (Upbeat) Bars

If your score starts with a pick-up (upbeat) bar, it's easiest to specify this at the same time as creating the initial time signature. Choose **Notations > Common > Time Signature**, then click **More Options** at the bottom of the menu, and in the dialog that appears, choose the desired time signature and click **Start with bar of length** to choose the length of the pick-up bar from the list, or type it on the numeric keypad (with **Num Lock** on). You can choose more than one note value if you want a pick-up (upbeat) bar with a peculiar length such as a half note (minim) plus an eighth note (quaver).

You will notice that pick-up (upbeat) bars correctly show the number of beats in each bar as rests, divided according to the **Beam and Rest Groups** settings you made when creating the time signature.

Should you forget to create a pick-up bar at this stage, you can create it as an irregular bar later—"Bars and Bar Rests" on page 199.

When music starts with a pick-up bar, it's normal to number the first complete bar as bar 1, rather than bar 2 as it would otherwise be. Sibelius does this for you by automatically numbering the pick-up bar as bar 0.

Rebarring Music

If you put a time signature into some existing music, Sibelius splits the existing music up into new bar-lengths, with ties across barlines where necessary.

If you don't want Sibelius to rebar the music, create the time signature by choosing **Notations > Common > Time Signature**, then click **More Options** at the bottom of the menu, and in the dialog that appears, switch off **Rewrite bars up to next time signature**.

Sibelius only rebars the music up to the next time signature change in your score, if there is one. However, if you start by selecting a passage before creating a time signature, Sibelius will restore the original time signature at the end of the selection, and only rewrite music up to that point. This is very useful when you want to change the barring of a few bars in the middle of the score.

In the unlikely event that you have copied some bars into a score that don't match the prevailing time signature and you would like to rebar them accordingly, select the time signature and delete it. When asked if the bars following should be rewritten, click **No**, then reinsert the same time signature, ensuring that **Rewrite bars up to next time signature** is switched on.

Cautionary Time Signatures

The **Allow cautionary** option in the dialog accessed by **More Options** at the bottom of the **Notations > Common > Time Signature** menu lets you add a cautionary time signature at the end of the preceding system if the time signature is placed (or subsequently ends up) at the end of a system. Normally you want to disable this option if putting a time signature at the start of a new piece, song or movement within a larger score. (The same goes for cautionary key signatures and clefs.)

Sibelius also provides an options in Engraving Rules (**Appearance > Engraving Rules > Time Signatures**) to show courtesy time signatures on every page, on every spread, or every new section. Enable the **Add courtesy time signatures** option and specify whether courtesy time signatures appear in the **Full Score**, **Score Subsets**, and/or **Parts**. Choose whether the courtesy time signatures appear **On Every page**, **On Each spread**, or **On Each new section**.

Complex Time Signatures

If you want the groups shown as an additive time signature, such as 3+2+2/8, type **3+2+2** into the box for the top of the time signature (either at the top of the **Notations > Common > Time Signature** menu, or in the **More Options** dialog as an **Other** time signature).

Alternatively, if you want the time signature written as 7/8 but to have 2+2+3 (or any other text) written above the time signature in the same font, add the extra text using the **Time signatures (one staff only)** text style—see "Multiple Time Signatures" on the next page.

Beam and Rest Groups

Sibelius automatically groups beats appropriately for each time signature you create. You can, however, change these settings for yourself by choosing **More Options** from the bottom of the **Notations > Common > Time Signatures** menu, then clicking **Beam and Rest Groups**. Alternatively, you can change the beam groups in existing music in the **Appearance > Reset > Beam Groups** dialog. For more details, "Beam Groups" on page 398.

Irregular Bars and Free Rhythm

To create a bar of irregular length (for example, length different to that specified by the prevailing time signature), "Bars and Bar Rests" on page 199.

For other cases of music with free rhythm, "Free Rhythm (Sibelius Ultimate Only)" on the next page.

Multiple Time Signatures

Occasionally scores have two simultaneous time signatures with the same bar-length, such as 2/4 against 6/8. To input this sort of case:

- Create a 2/4 time signature and input the 2/4 music as normal.
- Input the 6/8 music as triplet eighths (quavers), but use the **Note Input > Triplet > Other** dialog at least for the first tuplet, switching on **None** and switching off **Bracket**, so it won't show that they're triplets
- You can copy the first 6/8 bar as a quick way to get the triplet rhythm for subsequent bars.
- When all of the music has been inputted, delete the 2/4 time signature and drag the first note rightwards until there's enough space for a replacement time signature.
- Type the 2/4 and 6/8 using text—start with nothing selected and use **Time signatures (one staff only)**, which you can create from the **Text > Styles > Style** menu, in the **Time signatures (special)** category.
- Click where you want to put the time signature to type it in as text, with a **Return** (on the main keyboard) after the top number.

In cases where two or more time signatures with different bar lengths are required, such as 4/4 and 5/4:

- Calculate the lowest common multiple between the two time signatures—in this case, 20/4—and create that as the time signature.
- When all of the music has been inputted, delete the 20/4 time signature and drag the first note rightwards until there's enough space for a replacement time signature.
- Type the 4/4 and 5/4 using text—to do this you'll need to create a new text style (see above)
- Add the extra barlines using the vertical line from the **Notations > Lines > Line** gallery.

This method has the advantage of ensuring that systems end at coinciding barlines.

If simultaneous time signatures always have barlines in different places, adopt the same procedure, but remove the barlines in one staff (see "Hiding Barlines on Some Staves Only" on page 357), then use the vertical line **Notations > Lines > Line** to draw in suitable barlines where you want them.

Alternating Time Signatures

To write music in for example, alternating 2/4 and 3/4 time, signaled by a 2/4 3/4 composite time signature:

1. Input a 2/4 time signature and copy it to alternate bars.
2. Do the same for a 3/4 time signature in the remaining bars.
3. Input the music.
4. Then delete all the time signatures except the initial 2/4 (saying **No** when asked if you want to rewrite the music).
5. Finally write a 3/4 time signature immediately after the initial 2/4 using text, as described in "Multiple Time Signatures" above.

Modifying Time Signatures

You can copy and delete time signatures like other objects. You can also drag time signatures left and right to move them—even to fairly silly places. We don't recommend you drag time signatures out of the bar they belong to.

Big Time Signatures

Big time signatures between staves are often used in large modern scores where the meter changes frequently.

On the Time signatures page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** or **Command+Shift+E**), click either **Time signatures (large)** or the even larger **Time signatures (huge)**. These are actually text styles that time signatures can use instead. These affect all time signatures throughout the score.

Sibelius comes with two special fonts suitable for large or huge time signatures, called Opus Big Time and Reprise Big Time. These fonts contain unusually tall, narrow numerals that are ideal for use as time signatures because they don't take up much horizontal space. If you edit the **Time signatures (large)** or **Time signatures (huge)** text styles to use either of these fonts, make sure to also set the default line spacing to **100%** (instead of the default for Opus of **25%**).

To alter the size, font and positioning of big time signatures, click **Edit Text Style**; "Edit Text Styles (Sibelius Ultimate Only)" on page 464. This also lets you adjust which staves big time signatures go above.

The other **Appearance > House Style > Engraving Rules** option confers upon you the ability to adjust the default gap before time signatures.

Free Rhythm (Sibelius Ultimate Only)

Music in free rhythm means that there are no time signatures (as in recitative, some avant garde music, or plainchant), or else the current time signature is ignored (as in a cadenza). Sometimes several instruments can play free rhythms at different speeds so that the notes don't even line up, as in aleatory music.
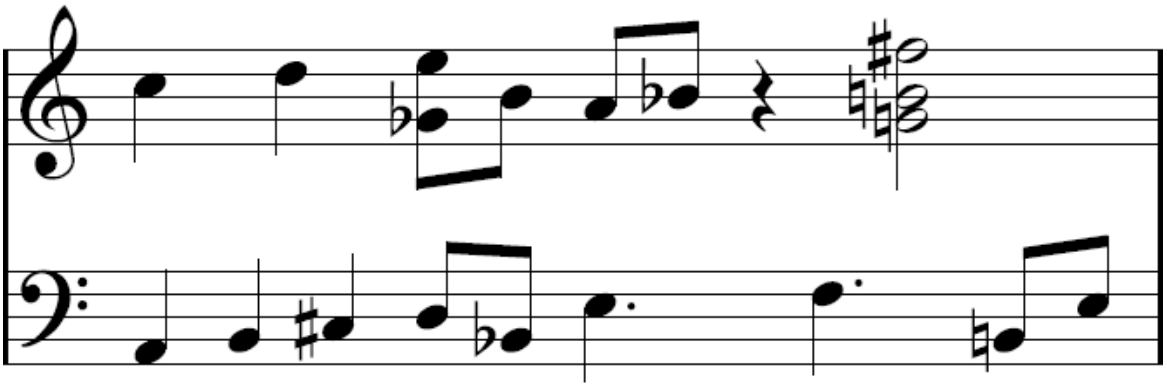
Normal Free Rhythm

For free rhythm in just one instrument, or in several where the rhythms align, create irregular bars of appropriate lengths (choose **Home > Bars > Add > Add Multiple or Irregular Bars**, shortcut **Alt+B** *or* **Option+B**) into which to put the music.

Depending on the type of music, you can input the music in one long bar or in several shorter bars with invisible barlines. The latter has the advantage that the music can split at any of the invisible barlines, which will be required for a long cadenza that wouldn't fit on one system. The downside is that the extra bars will upset the bar numbering, though you can correct this by putting an appropriate bar number change at the end ("Bar Numbers" on page 510).

Independent Free Rhythms

Sometimes instruments play completely independent rhythms at the same time, like this:



Notate this in the same way as described above, but choose one of the staves as the "fundamental" rhythm and input it first. Then add the other rhythms, but change their apparent speed using tuplets with a suitable ratio—for example, choose **None** and switch off the **Bracket** in the **Note Input > Triplet > Other** dialog (or change it retrospectively from the **Notes** panel of the Inspector). For example, in the music above the first three notes on the lower staff are in a hidden triplet, so as to fit against the first two notes on the upper staff.

Sibelius will even play back the rhythms correctly, as if it were reading the spatial notation.

Music with Multiple Simultaneous Time Signatures

...or with barlines in different places on different staves: "Time Signatures" on page 347.

Plainchant

To write plainchant, use irregular bars (choose **Home > Bars > Add > Add Multiple or Irregular Bars**) of appropriate lengths ("Bars and Bar Rests" on page 199), and use stemless notes ("Noteheads" on page 387).

Recitative

Use irregular bars (choose **Home > Bars > Add > Add Multiple or Irregular Bars**) of appropriate lengths. For help on lyrics in recitative, see "Lyrics" on page 470.

Cadenzas
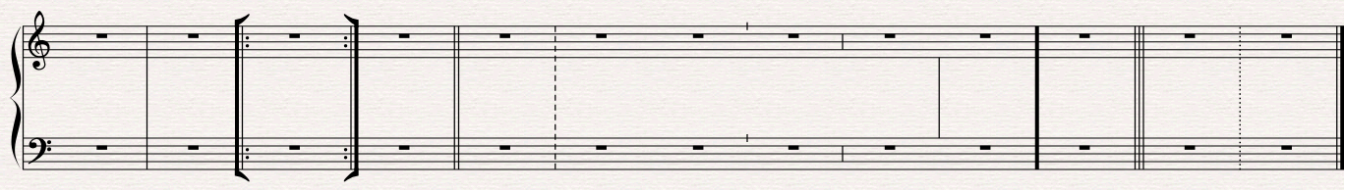
Here are a couple of approaches to creating cadenzas in Sibelius. It is helpful if you calculate the length of your cadenza (in terms of note values) before you start to input it:

- Create an irregular bar, or a series of them, using **Home > Bars > Add > Add Multiple or Irregular Bars**. Remember that each bar you create can be no longer than one system, so you may need to create multiple bars with invisible barlines in between. You can specify the exact duration of the bar(s), as complex as you like, and fill them with music as normal. You should avoid deleting (hiding) any unwanted rests if possible, as they will have an effect on note spacing even if they are hidden.
- If you need to have regular (measured) bars of music and free rhythm simultaneously, see "Independent Free Rhythms" on the previous page.

Barlines

Sibelius supports a wide variety of barlines, suitable for various kinds of music, which you can put at the end or in the middle of a bar.

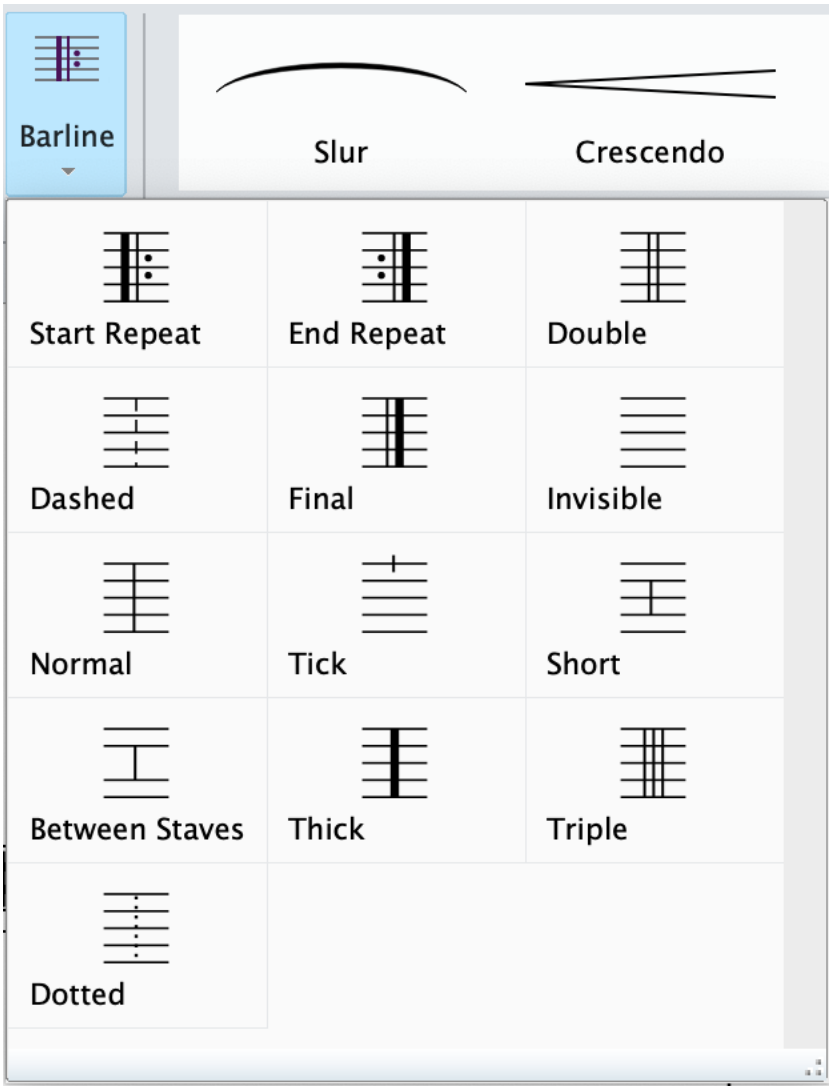
The following barline types from left to right below: Normal, Start Repeat, End Repeat, Double, Dashed, Invisible, Tick, Short, Between Staves, Thick, Triple, Dotted, and Final.



Changing Selected Barlines

To change the type of barline in a selection, you can select a single barline or make a passage selection to change all barlines in the selection:

- Choose **Notations > Barline** and select the desired barline type from the gallery.



Sibelius First supports only Dashed, Dotted, Start Repeat, End Repeat, and Final barlines. To change a special barline type to a normal (single) line, select it and delete it.

Change All Barlines in a Selection

Sibelius lets you change the types of barlines in a score by making a passage or System selection. Then, when you change the type of barline, it changes all barlines in the selection. Note that Start and End Repeat barlines are exempt from this and can only be added at the start and end of the selection.

Barlines at the End of Bars

You don't need to put normal barlines at the end of bars into the score: just add bars, and barlines appear after every bar.

You can move barlines by dragging them left and right, or using the **Left Arrow/Right Arrow** keys (with **Control** *or* **Command** for larger steps). This changes the gap after the last note/rest.

You can't delete a barline in order to join two bars together; instead, you should normally double the length of the bar by changing the time signature (or create an irregular bar) to fit both bars of music into one bar. Similarly, to split a bar into two, you should normally shorten the time signature instead of trying to draw a new barline.

Other Barlines

These include double barlines, dotted barlines, repeat barlines, early music barlines, and so on. To create one, select the note after which you want the barline to appear, then choose the type of barline you want from **Notations > Common > Barline**. Alternatively, you can place the barline with the mouse if you press **Esc** to deselect everything before you create the barline you want.

When putting a barline in the middle of a bar, input the music in the bar first; then add the barline between two specific notes or rests. (If you inputted the barline first, it wouldn't be clear exactly where in the bar it was meant to go.) The barline may attach to the bar too close to the following note; if this happens, select the barline and change the **X** parameter on the **General** panel of the Inspector to change its offset.

If a barline occurs in the middle of a bar that has a bar rest in it, then in the interests of good notation you should split the bar rest into separate rests on either side of the barline.

It's common to split a bar between systems at a double barline or repeat barlines (for example, at the end of a line of a hymn). To do this in Sibelius, create two shorter (irregular) bars and use a system break to split them between systems—"Bars and Bar Rests" on page 199 and "Breaks" on page 668.

You can copy, drag and delete barlines; deleting any of these other barlines at the end of a bar (even an invisible barline) turns it back into a normal barline.

Double Barlines

Double barlines are used to denote new sections.

A double barline usually appears at a key signature change, but not at a time signature change or to coincide with rehearsal marks (unless these occur at the beginning of a new section).

Final Double Barline

When you start a new score you are given a final double barline at the end, but you can delete it if you don't want it.
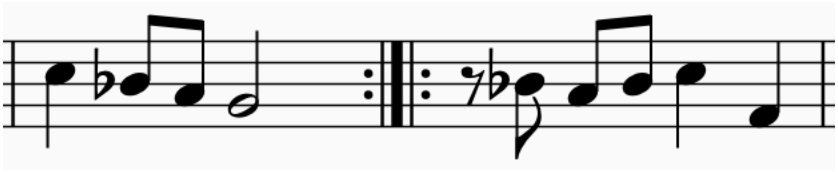
You're entirely permitted to put more than one final double barline into a score, for instance if it consists of more than one movement, song or piece.

Repeat Barlines

Create start and end repeat barlines in the same way as other special barlines. To create 1st and 2nd endings (1st-/2nd-time bars), see "Lines" on page 359.
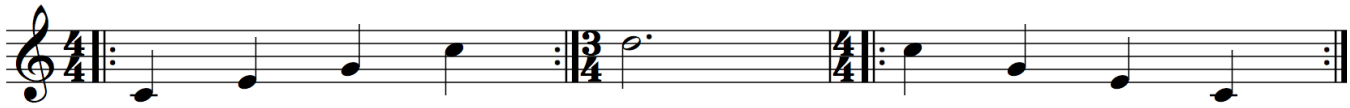
If you want to create winged repeat barlines, common in handwritten and jazz music, enable **Wings on repeat barlines** on the **Barlines** page of **Appearance > House Style > Engraving Rules**.

To create a double-repeat barline, which goes between two repeated sections, put an **End repeat** barline at the end of the first bar and a **Start repeat** at the start of the second bar. You can drag the two repeat barlines further apart or closer together if you really want to.



Time Signatures and Repeat Barlines

Where start repeats and time signatures coincide, Sibelius First places the time signature before the repeat.When a time signature and a start repeat occur in the middle of a staff, the time signature is placed after the regular barline, but before the start repeat. Additionally, a little extra space is automatically added between the time signature and the repeat to guarantee a neat layout.



Repeats with time signature changes

Adding Start and End Repeat Barlines to a Selection
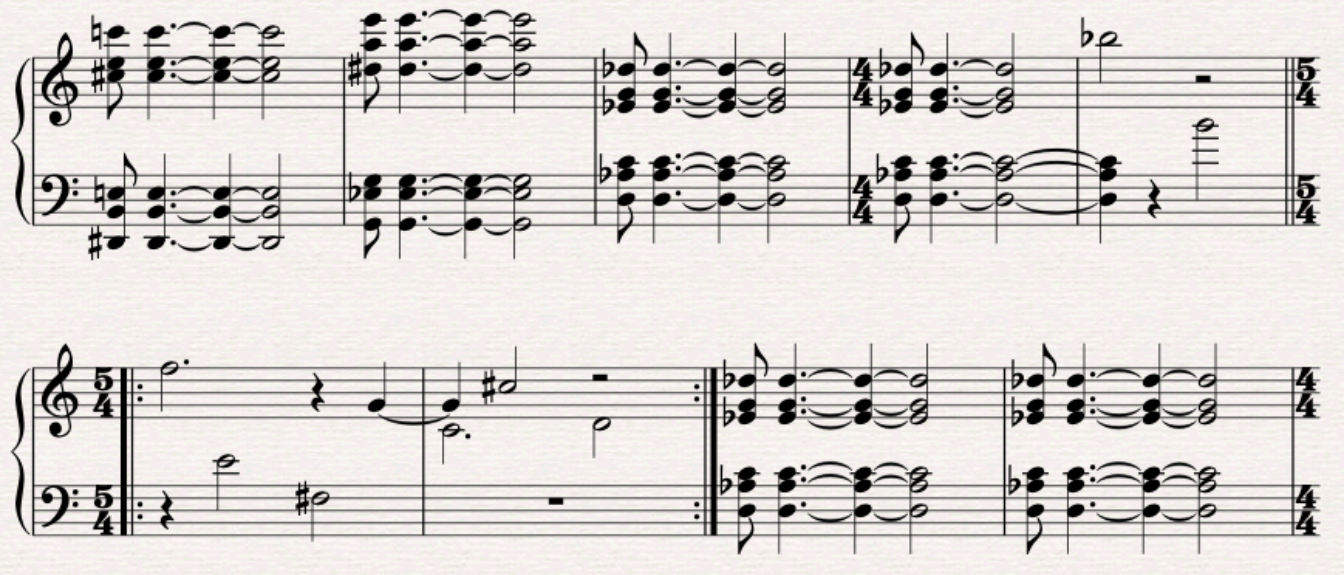
You can add both Start Repeat and End Repeat barlines to a a passage or system selection with a single command. To add both Start and End Repeat barlines to the beginning and end of a passage selection, select the bars you want to repeat, then do one of the following:

- Choose **Notations > Barline > Start Repeat** or **Notations > Barline > End Repeat**.
- Right-click below the selection and choose either **Barline > Start Repeat** or **Barline > End Repeat**.

Start Repeat and End Repeat are added to the beginning and end of the selection.

Start Repeat Barlines at System Breaks

You can set barlines at system breaks to show either a **Double** or **Triple** barline at the end of one system and a **Start Repeat** barline at the beginning of the next system. To do so, select the barline at the end of the first system and set it as a **Double** or **Triple** barline. Then, choose the **Start Repeat** barline from the **Barline** gallery.
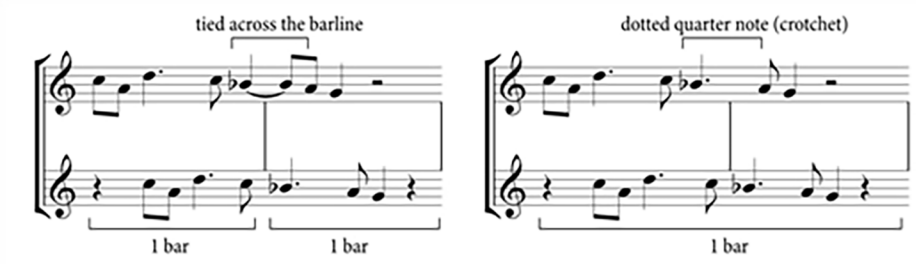


Early Music Barlines

Sibelius includes barlines suitable for preparing editions of early music. In vocal music predating the convention of time signatures, one method used by editors to help present-day performers understand the metrical divisions of the music is to add barlines between the staves (sometimes called *mensurstriche*).
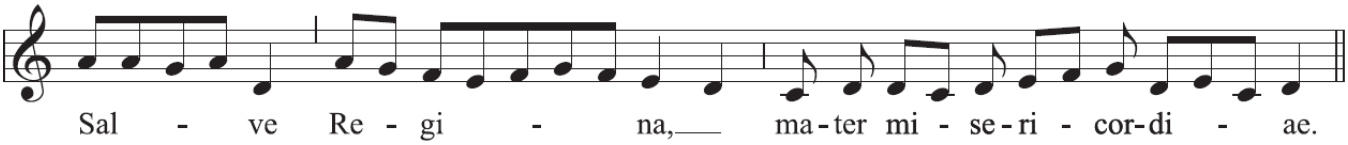
To use these barlines in your score, set the **Default barline type** to **Between Staves** on the **Barlines** page of **Appearance > House Style > Engraving Rules**.

Some editors prefer the convention that the music should behave as if the barlines are present, with notes over barlines being tied (as shown below on the left), and others prefer the opposite convention, with the music written as if there are no barlines at all (as shown below on the right):



Sibelius automatically ties notes across barlines, so your music will, by default, look like the left-hand example above. If you prefer the other convention, use irregular bars where appropriate to create a single bar of twice the normal length ("Bars and Bar Rests" on page 199), then add the barline in the correct place yourself.

You can also create **Tick** and **Short** barlines, which are useful for notating plainsong:



These barlines are most useful in passages of music for a single instrument (or voice), but you can use them in music for multiple instruments if you want.

Sibelius also lets you create special repeats for historical music engraving practices in the Engraving Rules for Barlines (see "Engraving Rules Options for Barlines" on page 358):

Designing Your own Barlines

While it is not possible to design new kinds of barlines that will appear in the **Notations > Barline** menu, it is possible to modify the appearance of normal barlines on an instrument by instrument basis, using the **Home > Instruments > Edit Instruments** dialog—"Edit Instruments (Sibelius Ultimate Only)" on page 185.

Barline Joins

Sibelius automatically joins staves into groups of similar instruments with barlines (see box). However, you may want to change this, as follows:

- Preferably find a point in the score where there are no hidden staves, so you can check all barline joins at once
- Click carefully at the top or bottom of a normal barline (you can't use special barlines to change barline joins) in the score; a purple square "handle" will appear
- Drag the handle up or down the system to extend or contract the barline. This affects every system in the score simultaneously.
- You'll find that by extending or contracting the barlines down the system you can reorganize the way staves are joined by barlines any way you like.

For clarity, staves are normally joined by barlines to group similar instruments together. These groups often, but by no means always, reflect the way staves are grouped with brackets ("Brackets and Braces" on page 414).

In orchestral scores, staves with the woodwind, brass, percussion and string sections are normally joined by barlines but separated from adjacent sections.

Vocal staves are never joined to each other, nor to other instruments. Staves for the same keyboard instrument are joined together but separated from adjacent instruments.

When a score uses just a few instruments (such as a wind quintet), an unbroken barline is used to avoid looking fussy.

Invisible Barlines

You can hide a barline at the end of a bar by replacing it with an "invisible" barline from the **Notations > Common > Barline** menu. The invisible barline appears light gray when **View > Invisibles > Hidden Objects** is switched on (shortcut **Alt+Shift+H** *or* **Option+Shift+H**), but disappears when this option is switched off.

The main use of an invisible barline is to notate a bar split between two systems (see "Split Bars" on the next page). Because the bars on either side are still really separate, there are three inevitable side-effects: some rhythms can't run over the invisible barline (you may have to use tied notes); bar numbering will apparently get a bar out after the barline (but you can correct this with a bar number change—"Bar Numbers" on page 510); and bar rests will appear as two bar rests, one on either side. So use invisible barlines with care.

If you want to hide all the barlines in your score, change the **Default barline type** to **Invisible** on the **Barlines** page of **Appearance > House Style > Engraving Rules**.

If you want to hide all the barlines in, say, a single staff, or all the staves belonging to an instrumental family, see "Hiding Barlines on Some Staves Only" below.

Hiding Barlines on Some Staves Only

To hide all the barlines in an instrumental family (where the staves are all joined by a continuous barline), click the top or bottom of the barline so that the purple handle appears, then press **Delete**. To restore barlines to those staves, click the top or bottom of the barline on an adjacent staff, and drag it across the

staves with no barlines.

To hide all the barlines in a particular staff, define a new instrument with no barlines ("Edit Instruments (Sibelius Ultimate Only)" on page 185):

1. Select a bar in the staff in which you want to hide the barlines.
2. Click the dialog launcher button in the **Home > Instruments** group to open **Edit Instruments**
3. You should see that the instrument in question is selected in the dialog; click **New Instrument**, and click **Yes** when prompted if you're sure you want to proceed.
4. In the **New Instrument** dialog that appears, change the **Name in dialogs** to something that you'll remember, then click **Edit Staff Type.**
5. On the **General** tab, switch off the **Barlines** option, then click **OK.**
6. Click **OK** in the **New Instrument** dialog and make sure that your new instrument is in a suitable ensemble so that you can find it.
7. If you want no barlines in a particular staff throughout the whole score, make sure nothing is selected, then choose **Home > Instruments > Change**, choose your new instrument, click **OK**, then click at the start of the staff on the first page, to the left of the initial barline.
8. If you want no barlines to appear for a particular passage, select the bar at which you want the change to occur, then **Home > Instruments > Change**, choose your new instrument, and click **OK**.

Initial Barlines on Single-Staff Systems

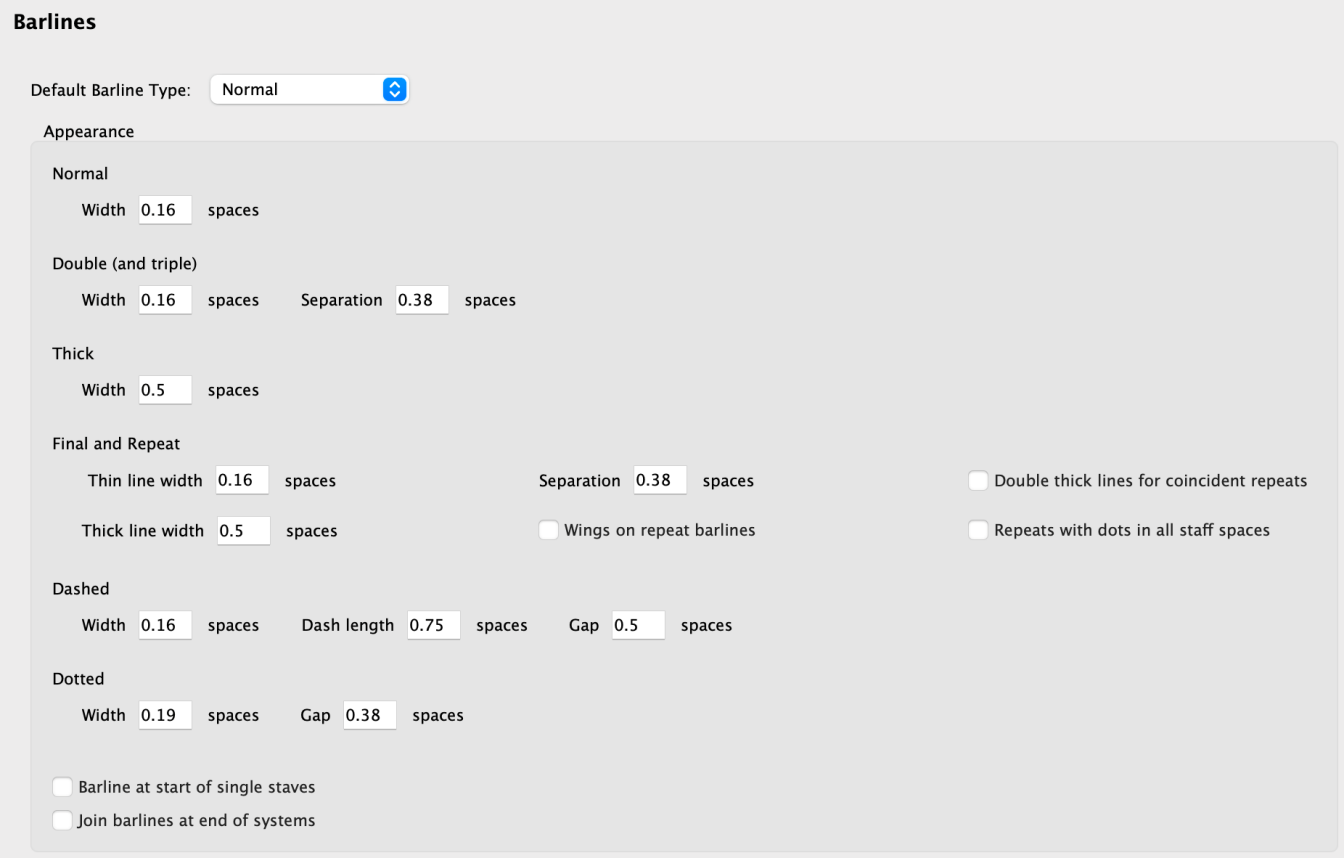
In lead sheets, it's customary for initial barlines to be drawn at the start of each system, even though normally initial barlines only appear where there are two or more staves in the system. To make an initial barline appear on single-staff systems, switch on **Barline at start of single staves** on the **Barlines** page of **Appearance > House Style > Engraving Rules**.

Split Bars

It is sometimes desirable to split a bar into two halves, the first half at the end of one system and the second at the start of the next system. To do this, use **Home > Bars > Split**—see "Split Bars" on page 202. Because split bars are still really two bars separated by an invisible barline, they have the same three drawbacks as invisible barlines.

Engraving Rules Options for Barlines

With Sibelius Ultimate, the options on the **Barlines** page of **Appearance > House Style > Engraving Rules** let you change the default barline in your score to any barline type—which is useful for scores where you want most or all barlines to be invisible, dashed, between the staves, and otherwise. You can also adjust the thickness of barlines, the separation of double and triple barlines, the gap between dashed and dotted barlines, and so on.



Wings on repeat barlines—Enable to create winged repeat barlines, which common in handwritten and jazz music.

Repeats with dots in all staff spaces—Enable to show dots in all staff spaces for start and end repeat barlines. This is a historical practice most commonly seen in Baroque Lute Tablature.

Double thick lines for coincident repeats—Enable to show double-thick lines for back to back end and start repeat lines. This is a historical stylistic variant of the thin-thick-thin lines used today. It is often found in 18th and 19th century editions.

Barline at start of single staves—Enable to show barlines at the start of single staves.

Join barlines at end of systems—Enable to show a single barline across all staves at the end of systems.

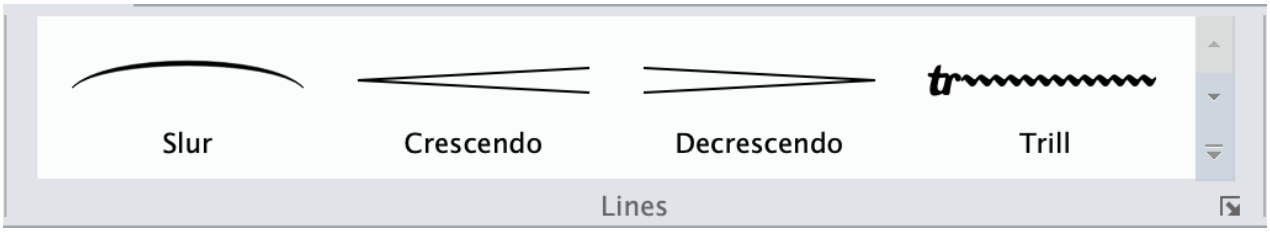
Lines

The **Notations > Lines > Line** gallery (shortcut **L**) contains special lines used in music such as trills, slurs, hairpins, glissandi and so on for entry in your score. You can also edit existing lines and design new ones—"Edit Lines (Sibelius Ultimate Only)" on page 376.

Creating Lines

All lines are created in the same way:

- Lines are either created automatically at the position of the selected note/rest, or can be placed with the mouse:
  - If you want the line to be automatically positioned, either select the note/rest where you want the line to start, or select a passage of notes over which you want the line to last.
  - If you want to place the line with the mouse, make sure nothing is selected—press **Esc**.

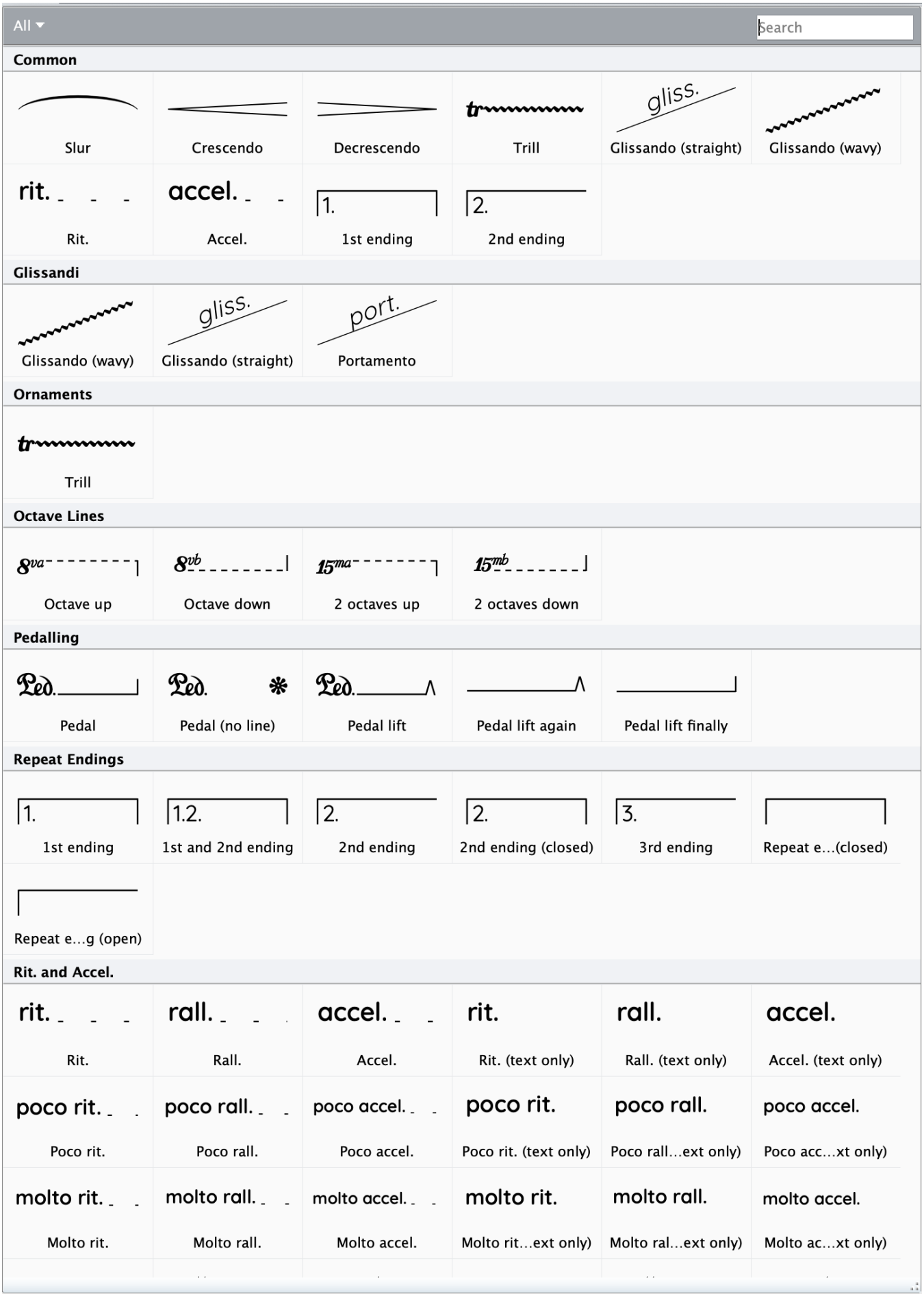


The lines shown directly in the Ribbon are the ones from the **Common** category, which is a preset selection of the most common types of lines. When you open the gallery, the first category will normally be the **Used** category, which shows the types of lines in use in your score: this makes it very quick and easy to select the same line again.

Below the **Used** and **Common** categories, all of the other lines are listed in various categories, with a **User-defined** category at the very bottom of the list for any miscellaneous lines you might have created yourself that are not possible to categorize within the other existing categories. Each line listed is one of two kinds: *staff lines* (which apply only to a single staff), and *system lines* (which apply to all staves and appear in all parts).

- Select the line you want to create in the gallery. The line will either be placed automatically in the score at the selected object/passage, or the mouse pointer will change color to show that it is "loaded" with an object—click in the score to create the line.
- To extend the line rightwards a note at a time, press **space**; to retract the line leftwards again, type **Shift-space**. If you are creating a line during note input, the line will automatically extend as you add more notes: type **Shift+L** to stop the line other than a slur from extending further, or type **Shift+S** to stop a slur ("Introduction to Note Input" on page 235). You can also drag either end of a line with the mouse. System lines cannot be extended and retracted using the keyboard.

  Sibelius will automatically extend lines for you during step-time or alphabetic note input—see "Adding Lines During Input" on page 248.
- When either end of a line is selected (shown by a small blue box), you can also make small adjustments to its position using the arrow keys (with **Control** *or* **Command** for larger steps).


All
Search
Common
Slur
Crescendo
Decrescendo
Trill
gliss.
Glissando (straight)
Glissando (wavy)
rit.
Rit.
accel.
Accel.
1.
1st ending
2.
2nd ending
Glissandi
Glissando (wavy)
gliss.
Glissando (straight)
port.
Portamento
Ornaments
Trill
Octave Lines
8va
Octave up
8vb
Octave down
15ma
2 octaves up
15mb
2 octaves down
Pedalling
Ped.
Pedal
Ped.
Pedal (no line)
Ped.
Pedal lift
Pedal lift again
Pedal lift finally
Repeat Endings
1.
1st ending
1.2.
1st and 2nd ending
2.
2nd ending
2.
2nd ending (closed)
3.
3rd ending
Repeat e…(closed)
Repeat e…g (open)
Rit. and Accel.
rit.
Rit.
rall.
Rall.
accel.
Accel.
rit.
Rit. (text only)
rall.
Rall. (text only)
accel.
Accel. (text only)
poco rit.
Poco rit.
poco rall.
Poco rall.
poco accel.
Poco accel.
poco rit.
Poco rit. (text only)
poco rall.
Poco rall…ext only)
poco accel.
Poco acc…xt only)
molto rit.
Molto rit.
molto rall.
Molto rall.
molto accel.
Molto accel.
molto rit.
Molto rit…ext only)
molto rall.
Molto ral…ext only)
molto accel.
Molto ac…xt only)

The various categories of lines that follow the **Common** category are described below.

Glissandi

Usually a glissando line is straight and includes the word *gliss.* at an angle along its length (although Sibelius automatically omits the word if the line isn't long enough), or sometimes the line is wiggly instead. Portamento (*port.*) is similar but is usually only represented by a straight line.

Like other kinds of objects in Sibelius (such as slurs and tuplets), glissando lines are magnetic—intelligently snapping to the next note—and avoid collisions with rhythm dots and accidentals by changing their start and end points automatically to find the best fit. Attached text is automatically displayed or hidden based on the length of the line in question, and with consideration to the available space around it. Properties of each glissando can be edited in the Inspector; this includes controls for making fine adjustments to the placement of the glissando and determining the presence of text. User-defined custom lines are also supported. Magnetic glissando behavior can be overridden by creating a non-magnetic glissando line that does not snap to notes and is not positioned automatically.

To create a magnetic glissando line, select a note (or grace note) and type L and choose the gliss. line you need. This draws a glissando line to the next note. During note input, glissando lines automatically continue to follow the pitch of the next note as you change the pitch. To create a non-magnetic glissando, create the line without previously selecting a note in the score.

If you want to change the thickness of the wiggles used by the wavy glissando line, edit the line ("Edit Lines (Sibelius Ultimate Only)" on page 376) and choose another kind of line from the **Style** drop-down menu.

In some scores you may need a glissando line that does not include any text along the line, even where the line is long enough for the text to be included; for example, if you have many glissandi in your score but only want to mark the first few explicitly with the text. To do this, select the passage of music that contains glissandi and open the Inspector—press **Control+Shift+I** *or* **Command+Shift+I**. In the Lines section, you can change the text from Auto, where Sibelius will hide or show the text based upon the length and angle of the line, or to "On" or "Off" to force Sibelius to show or hide the text along the line. You can also change various properties of the line, for example the precise positioning of each end of the lines and the style of the line (whether it's a glissando, wavy *gliss.*, portamento, or a slide).

To change the thickness of the wiggles used by the wavy *gliss.* line, or the general styles of these lines, see "Edit Lines (Sibelius Ultimate Only)" on page 376.

To adjust how these lines play back, see "Gliss. and Port." on page 582.

Ornaments (Trills)

Trills are created with the wiggly line extending to the next note, and can be extended or retracted like any other line. If you want a trill without a wiggly line, click and drag the trill's handle in the score as far as it will go to the left.

To adjust how trills play back, see "Trills" on page 579.

Octave Lines

These lines are predominantly used to avoid multiple ledger lines on a staff. While frequently used in keyboard music, these lines seldom occur in music for other instruments. *8va* and *15ma* (for one and two octaves upwards, respectively) and *8vb* and *15mb* (for one and two octaves downwards, respectively) are included in the **Octave lines** category.

If you prefer not to use Italianate terminology, you can modify the line so that it says *8* rather than *8va*, or you could modify the *8vb* line to say *8va* or *8va bassa*—"Edit Lines (Sibelius Ultimate Only)" on page 376.

Positioning Octave Lines

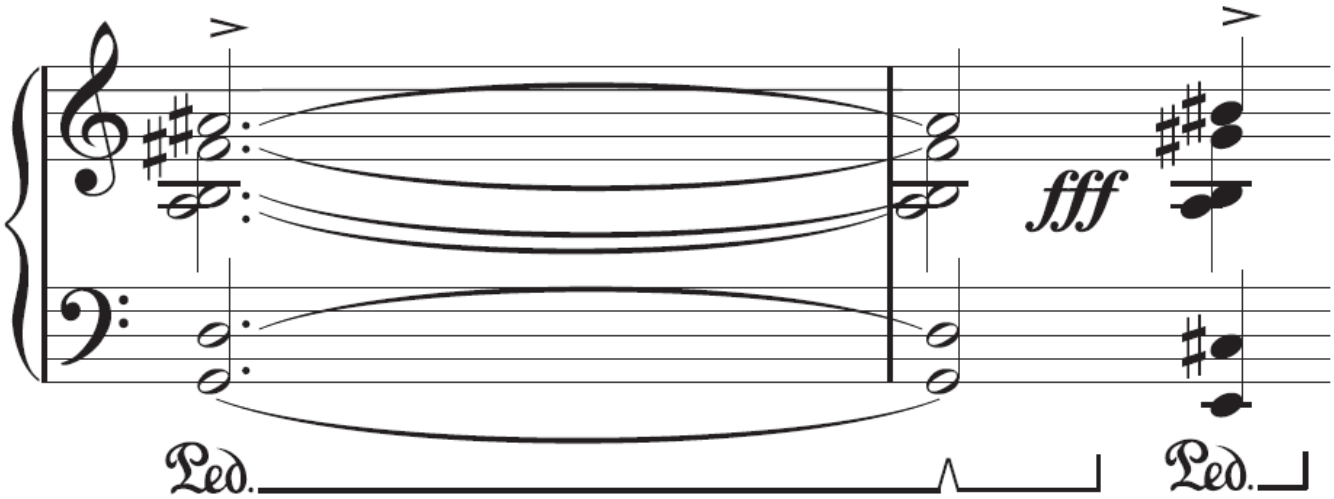
8va and 15va lines are only ever positioned above a treble clef staff, while 8vb and 15vb lines are only ever positioned below a bass clef staff.

The alignment of the 8va text itself should be centered on the notehead, and the end of the 8va bracket should extend slightly past the last affected note.

Accidentals which may have occurred earlier in the bar, before the octave line, must be repeated if the note recurs after the start of the octave line.

Pedaling

In addition to a standard pedal line, the **Pedaling** category includes various other lines to allow you to write the "notch" repedaling notation. You can also create pedal marks with no lines where the pedal up is denoted by an asterisk.



To adjust how pedal lines play back, see "Pedaling" on page 582.

Repeat Endings

The 1st, 2nd and 3rd endings (1st/2nd/3rd-time bars) within the **Repeat endings** category appear at the top of the system and apply to all instruments.

In large scores, one or more duplicates appear in the middle of the system as well (for example, above the strings in orchestral scores) for clarity, as happens with tempo text and rehearsal marks. You can adjust the positions where these duplicates appear, or delete the duplicates individually—see "System Object Positions" on page 697.

These repeat ending lines play back—see "1st and 2nd Ending Lines" on page 604.

You can create arbitrary *n*th-ending lines by creating a new line based on an existing one and changing the text at the start of the line, and they will all play back as expected—"Edit Lines (Sibelius Ultimate Only)" on page 376.

Positioning Hairpins, Trills, and Ped

Hairpins should go below the staff, along with other dynamics, unless they are in voice 1 or 3 of multiple voices, or there are lyrics below. They go between the staves of keyboard instruments when they apply to both hands. Hairpins should not normally be diagonal.

Trills go above the staff, except sometimes when they are in voice 2 or 4.

Pedaling invariably goes below the lowest piano staff.

Rit. and Accel.

Various kinds of *rit.* and *accel.* lines are available in the **Rit. and accel.** category. To create them in your score, click and drag.

Because they are system lines, *rit.* and *accel.* lines are repeated in your score in the same way as other system objects, for example, Tempo text, and are included in every part.

In keyboard and vocal music, *rit.* and *accel.* are normally written in italics. In choral music, this is written on each singer's staff, rather than just at the top. To notate this, create an italic *rit./accel.* line on the top staff and use Expression text to write the directions on the other staves.

In solo keyboard music, the *rit./accel.* instructions normally go between the staves. To notate this, create a *rit./accel.* line above the top staff and drag it down between the staves.

To adjust how *rit./accel.* lines affect playback, see "Rit./Accel." on page 580.

Slurs

Slurs are a special kind of line—"Slurs" on page 369.

Hairpins

Hairpins are likewise special enough to have their own topic—"Hairpins" on page 367.

Guitar Lines

Lines for all the common guitar techniques on both tab and notation staves can be found in the **Guitar** category, along with a complete set of string indicator lines (a circled numeral followed by a horizontal line with a hook at the right-hand end), suitable for positioning both above and below the staff. "Guitar Notation and Tab" on page 257.

Brackets

Brackets for showing where notes spanning two staves should be played by one hand in keyboard music, and for showing where notes should be double-stopped on string instruments, are found in the **Brackets** category. When you create these lines, click and drag to create these lines at the desired length. Make sure you drag *upwards* to ensure that the bracket points in the same direction as shown in the dialog.

Lines

The **Lines** category contains miscellaneous lines for a variety of purposes.

Dashed lines are for showing the extent of a marking such as *cresc.* Use these lines instead of typing a row of hyphens, since the lines will automatically stretch or contract if the spacing of the score changes, whereas a row of hyphens will stay a fixed length.

The beam line is intended for drawing onto notes to create obscure, special effects. Usefully, the thickness of this line is determined by the setting on the **Beams and Stems** page of **Appearance > House Style > Engraving Rules**, so it will always match the thickness of real beams.

A box, or rectangle, which is required for the "frame" notation used by modern classical composers such as Lutoslawski, is also found here. (To the uninitiated, a rectangle or "frame" drawn around a group of notes usually indicates that they should be repeated over and over again in free rhythm.)

To input a box, first ensure nothing is selected in your score (press **Esc**), then select the rather squat rectangle from the **Lines** category, click in the score where one corner of the rectangle is to go, and drag out the opposite corner. If you draw the rectangle around some notes, it will expand and contract to enclose the notes if the note spacing changes.

Arrows

A variety of arrows pointing in different directions and with different kinds of black and white arrowheads is provided for your delectation in the **Arrows** category. Arrows are sometimes used as an alternative notation for *accelerando*, and a thick system-attached arrow is provided for this.

Arpeggios

Arpeggios (for keyboard and harp) are created from the fifth Keypad layout—"Arpeggios" on page 421. Arpeggios created from the Keypad automatically position themselves and are adjusted to the right length, so are nearly always the ones to use in preference to the ones in the **Notations > Line** gallery, but these are provided here in case you need them for special effects.

Viennese

Used mostly by the composers of the Second Viennese School, Hauptstimme lines denote the most prominent instrument in a passage; Nebenstimme lines denote the second most prominent instrument.

Default Positions

The default vertical positions of lines relative to the staff, and the default horizontal positions relative to notes, are defined in **Default Positions**, which is found in the **Appearance > Design and Position** group. "Default Positions (Sibelius Ultimate Only)" on page 694.

Reset Position

Appearance > Design and Position > Reset Position (shortcut **Control+Shift+P** *or* **Command+Shift+P**) aligns the ends of lines with notes, and moves them to their default vertical position. "Layout and Formatting (Sibelius Ultimate Only)" on page 675.

Reformatting of Lines
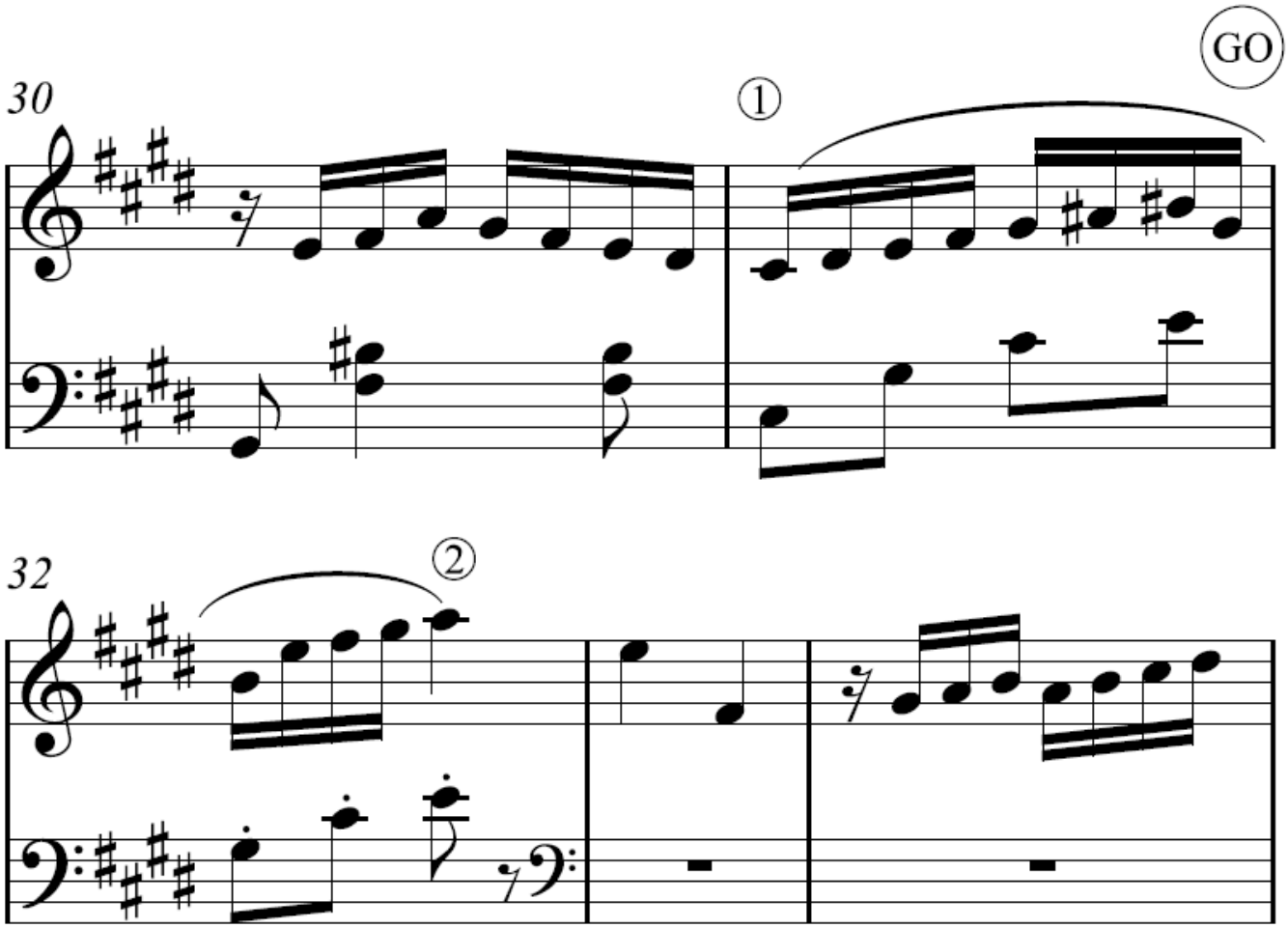
As you've probably learned to expect by now, lines behave themselves very intelligently if the note spacing changes or if the music reformats. Basically, both ends of a line are independently attached to a note or other rhythmic position, so if you change the spacing of notes then any lines in the vicinity will expand or contract accordingly.

Try this yourself: put a hairpin under some notes, and try dragging one of the notes left and right to see what happens. Moreover, Sibelius will automatically split lines across two or more systems, or join the bits back together again, if the music reformats more drastically. See below for further details about this.

A side-effect of lines' smart behavior is that you don't need to spend ages cleaning up lines in instrumental parts—Sibelius will already have taken care of it for you.

Lines Over Two or More Systems

To input a line that splits across two or more systems using the mouse, such as this slur:



do not input two separate lines! Instead, input one line as normal, selecting the note and typing **s** at point 1, and then hitting **space** until the slur extends to point 2. Even when creating lines with the mouse, you don't need to drag horizontally along the upper staff—just go straight to point 2 without passing GO and Sibelius will take care of the rest.

Sibelius in fact does lots of clever stuff in such cases—if you draw an *8va* across more than one system, Sibelius will put a cautionary *(8)* at the start of the second system. You can modify what it writes for the cautionary by editing the line ("Edit Lines (Sibelius Ultimate Only)" on page 376). Similarly, a crescendo hairpin split between systems will have an open end at the left-hand side of the second system.

With horizontal lines such as 8va, Sibelius also lets you move the second half of the line up and down independently of the upper half, which is useful in case you need to avoid a high note. Select the portion of the line you wish to adjust and move it up and down. This does *not* apply to hairpins; if a hairpin goes over more than one system, you cannot adjust the vertical position of the hairpin independently on subsequent systems, as the hairpin will go diagonal instead.

If a line goes over more than two systems, you can only adjust the vertical position of the portion on the original system, and all subsequent systems together (in other words, you cannot adjust each subsequent system independently).

To adjust the horizontal position of the ends of the split portions of lines over more than one system, see the **Lines** page of **Appearance > House Style > Engraving Rules**:

- The **RH end** option controls the spacing between the right-hand end of the line and the end of the system.
- The **LH end** checkbox controls whether the continuation of a system line starts aligned with the start of the key signature. It defaults to off, which aligns with the end of the key signature.

Hiding Lines

To hide a line, mainly required for adding hidden hairpins to tweak playback, select the line and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**). For more information about hiding objects, "Hiding Objects" on page 210.

Adding Lines to Passage Selections

You can enter any type of staff line across multiple staves in a passage selection (such as slurs, trills, crescendi and decrescendi, and so on). When adding lines to passage selections, lines start with the first note and end on the last note of the selection on each staff.

Press **Space** or **Shift+Space** to lengthen or shorten selected lines.

Hairpins
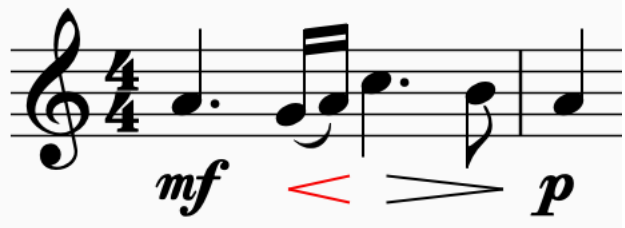
Hairpin is the colloquial term for a line that represents a gradual change of dynamic, typically over a relatively short space of time, while text such as *cresc.* or *dim.* is favored for changes of dynamic over longer time spans.

Creating and Extending Hairpins

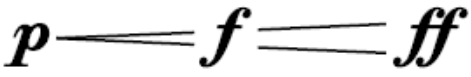
Select the note where you want the hairpin to begin and type **H** for a crescendo, or **Shift-H** for a diminuendo. As with other lines, you can extend and retract the right-hand end of the hairpin using **Space** and **Shift-Space** respectively. During note input, hairpins extend automatically as you input more notes: when you want a hairpin to stop, type **Shift-L**.

Use **Alt+Left Arrow/Right Arrow** to move between a hairpin's handles; you can use **Left Arrow/Right Arrow** (with **Control** *or* **Command** for larger steps) to make fine adjustments to the position of each end of the hairpin.

Hairpins often have an explicit dynamic at the left- or right-hand end, or both ends:



Create the dynamic using Expression text, and Sibelius will automatically adjust the length of the hairpin to accommodate the dynamic. You can even drag a dynamic into the middle of a hairpin, and Sibelius automatically breaks the hairpin:



Hairpins can be angled by dragging either end of the hairpin, but it is generally recommended that hairpins should be horizontal wherever possible.

Types of Hairpin

The **Hairpins** category in **Notations > Common > Line** also contains dashed, dotted and "from/to silence" hairpins, and **Notations > Symbols > Symbol** contains suitable "exponential" symbols to add to the end of crescendos if required.

Hairpins Over Two Systems

When a hairpin is split over two systems, Sibelius draws the hairpin in two halves, the vertical position of each of which can be adjusted independently of the other.

Adding Hairpin Dynamics to a Passage Selection

You can add hairpin dynamics to a passage selection across multiple staves. First, make a passage selection for the start of hairpins, then press H. Hairpins are started for the selection. Next, make a passage selection for the completion of hairpins, then press `Shift+H`. Hairpins are completed for the selection.

Press **Space** or **Shift+Space** to lengthen or shorten selected crescendi or decrescendi.

Hairpin Apertures

By default, Sibelius makes the aperture (that is, the distance between the two lines at the open end of the hairpin) the same, regardless of the length of the hairpin. In some published music, however, the aperture of the hairpin widens slightly the longer the hairpin is, and Sibelius lets you reproduce this appearance. You can adjust the aperture of all hairpins using the settings in **Appearance > House Style > Engraving Rules**, or an individual hairpin using the **Lines** panel of the Inspector.

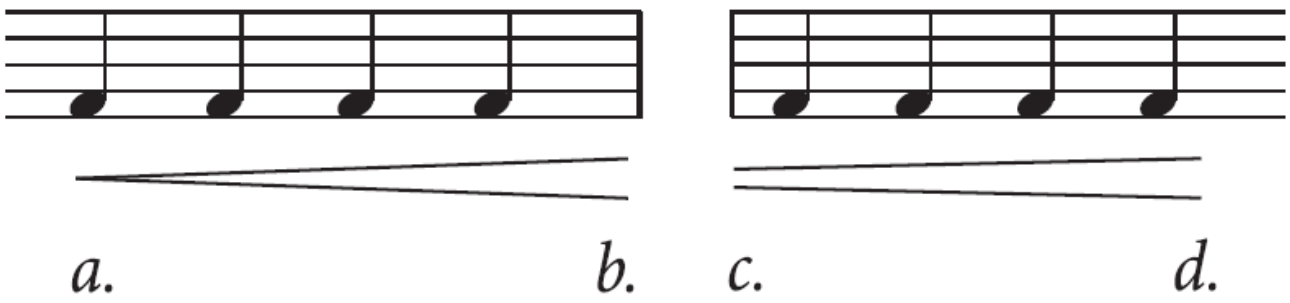
Adjusting Hairpin Apertures Globally

The **Lines** page of **Appearance > House Style > Engraving Rules** has the following options for hairpin apertures:

- **Small aperture** *n* **spaces**: the aperture for hairpins that are shorter than the length specified in **Large aperture if wider than** *n* **spaces**.
- **Large aperture** *n* **spaces**: the aperture for hairpins that are longer than the length specified in **Large aperture if wider than** *n* **spaces**.
- **Continuation small aperture** *n* **spaces**: the aperture at the end of the first segment of a *crescendo* hairpin over a system or page break, or the aperture at the beginning of the second segment of a *diminuendo* hairpin over a system or page break.
- **Continuation large aperture** *n* **spaces**: the aperture at the beginning of the second segment of a *crescendo* hairpin over a system or page break, or the aperture at the end of the first segment of a *diminuendo* hairpin over a system or page break.

Adjusting Hairpin Apertures Individually

If you want a particular hairpin to have a non-standard aperture, you can change it using the options on the **Lines** panel of the Inspector ("Inspector (Sibelius Ultimate Only)" on page 212). **Hairpin end apertures** and **Hairpin continuation apertures** control the four possible points of a hairpin, shown here split across a system or page break:



- **Closed** (*a.* in the above example) is the closed end of the hairpin, and can be set larger than 0 if desired, to make the hairpin open at one end.
- **Open** (*d.* in the above example) is the open end of the hairpin; to override the default value, switch on the **Open** checkbox.
- **Small** (*c.* in the above example) is the segment of the hairpin that uses the **Small continuation aperture** (as defined in **Appearance > House Style > Engraving Rules**); this only has an effect if the hairpin is split across a system or page break.
- **Large** (*b.* in the above example) is the segment of the hairpin that uses the **Large continuation aperture**; this only has an effect if the hairpin is split across a system or page break.

Interpretation During Playback

You can adjust the playback of an individual hairpin using the **Playback** panel of the Inspector—see "Hairpins" on page 579.

Default Position

Sibelius automatically positions hairpins below instrumental staves, and above vocal staves. You can adjust the default position of each type of hairpin using **Appearance > Design and Position > Default Positions**—"Default Positions (Sibelius Ultimate Only)" on page 694.

Slurs

Slurs are used to indicate phrasing and playing technique. Slurs that indicate phrasing are sometimes called phrase-marks, but since phrase-marks are just big slurs, we'll use the word "slur" to cover both. This terminology is also fairly standard in music engraving.

Like other kinds of objects in Sibelius (for example, tuplets), slurs are *magnetic*, which means that they are positioned intelligently, snapping to notes and avoiding collisions with any objects with objects under their arc—for example, notes, accidentals and articulations—by changing their shape and moving their end points automatically to find the best fit.

It is also possible to create a *non-magnetic* slur, which doesn't snap to notes or get positioned automatically, but which can still be useful in certain situations.

Creating and Extending Slurs

To create a magnetic slur:

- Select a note (or grace note) and type **S**. This draws a slur to the next note.
- Select the passage of notes (on a single staff) you want to be slurred and type **S**, which draws a slur over all the selected notes.

During note input, slurs extend automatically as you input more notes: when you want the slur to stop, type **Shift**+**S**—see "Adding Lines During Input" on page 248.

You can also extend the slur to the following note by hitting **Space** (by analogy with creating lyrics), or contract it back again with **Shift**+**Space**. These keys move the right-hand end because it is selected. Look for the small square "handle"—slurs have handles when selected (visible at all times if **View > Invisibles > Handles** is switched on). This use of **Space** and **Shift**+**Space** also works for other lines.

You can also select and move the left-hand end in the same way, either with the arrows, mouse or by typing **Space**/**Shift**+**Space**.

As you extend and retract the slur, you may find that it flips to the other side of the notes. If the stems of all of the notes under the slur point upwards (for example, they are all below the middle line of the staff), Sibelius positions the slur below the notes, curving downwards. If, however, any of the stems of the notes

under the slur point downwards, Sibelius positions the slur above the notes, curving upwards. At the same time, Sibelius adjusts the shape of the slur and its end points to avoid collisions with any notes, accidentals or articulations under the slur.

Should you decide that you want to fly in the face of centuries-old convention regarding slur placement, you can of course flip the slur after you have created it by selecting it and choosing **Home > Edit > Flip** (shortcut **X**).

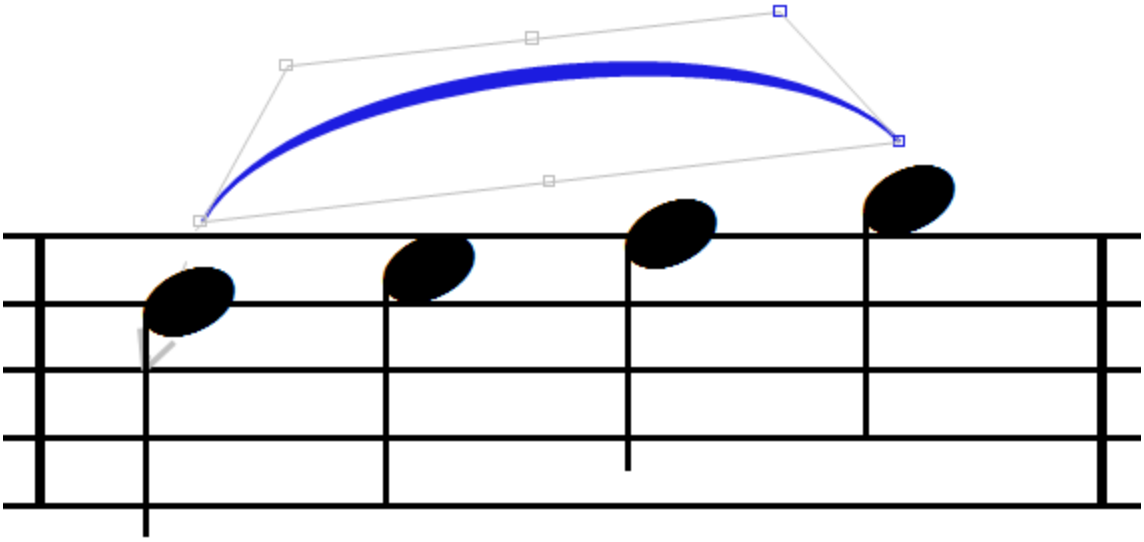
Positioning Slurs

When a slur starts on a tied note, the slur should start at the first of the notes that are tied together. Similarly, if a slur ends on a tied note, the slur should end on the last of the tied notes.

To make slurs more visible, the very ends and the highest or lowest point of the arch should avoid touching a staff line.

Slur Handles

Although Sibelius's default settings produce pleasing slur shapes in most situations, you may occasionally find that you need to adjust an individual slur in order to make it as graceful as possible. When you select a slur, a gray frame appears showing you the slur's handles:



(To make slur handles visible all the time, switch on **View > Invisibles > Handles**—"Invisibles, Magnetic Layout, and Note Colors" on page 752.)

Holding down **Alt** *or* **Option** and typing **Left Arrow/Right Arrow** moves through the six handles as follows: the left end of the slur, the left-hand curve point, the bottom middle of the slur, the top middle of the slur, the right-hand curve point, and the right end of the slur.

With any handle selected, use the arrow keys (with **Control** *or* **Command** for bigger steps) to adjust its position:

- If you move the left- or right-hand end with the arrow keys, you can move its position relative to the note to which it is attached, but it will not attach to another note; to re-attach the slur, use **Space** or **Shift**+**Space**.
- Moving the bottom middle handle of the slur changes its vertical position relative to the notes to which it is attached, but without changing the curvature.

- Moving the top middle handle of the slur up or down changes the height of the slur while retaining its relative curvature. You can also alter the angle of the slur's curvature by moving the top middle handle left or right.
- Moving the left-hand or right-hand curve point changes the curvature of the slur, allowing you to make fine adjustments to the slur's contour.

You can also move the slur's handles using the controls on the **Lines** panel of the Inspector:

- **End X** and **Y** show the offset of the left or right end of the slur, if selected, measured in spaces. (Normally both **X** and **Y** will read **0**.)
- **Slur left curve X** and **Y** and **Slur right curve X** and **Y** express the position of the left-hand and right-hand curve points, if they have been manually adjusted. The **X** value is expressed as a percentage of the length of the slur, and the **Y** value is expressed in spaces. You can reset the position of either curve point by switching off the appropriate checkbox.

Finally, you can change the shape of a slur by dragging any of its handles with the mouse.

The effect on the shape of a slur of moving its handles is determined by Magnetic Layout, if it is switched on—see "Adjusting Magnetic Layout for Slurs" below.

To reset a slur's shape, select the slur line itself and choose **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**); to reset the position of a single handle, select just that handle and choose **Reset Design**. This also "unflips" a slur, if you flipped it with **Home > Edit > Flip**.

To reset the position of the left or right end of a slur, select any part of the slur and choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**).

Adjusting Magnetic Layout for Slurs

Sibelius makes automatic adjustments to the shape of slurs in order to avoid collisions with objects under their arc. As you make your own adjustments to the handles, Sibelius continues to adjust the shape to best avoid the collisions, so you may occasionally find that you need to move a different handle than you might otherwise expect. For example, if you find that one end of a slur is positioned further away from a note than you would like, you may not be able to move it closer to the note by moving the end handle: you may need to increase the overall height of the slur (using the middle top handle) or move the curve point near that end of the slur towards the slur end to allow Sibelius to produce the desired shape automatically.

To adjust how Magnetic Layout changes the shape and position of slurs to avoid collisions by default, change these options on the **Slurs** page of **Appearance > House Style > Engraving Rules**:

- **Minimum gap around slurs** *n* **spaces** determines how close a slur is allowed to be positioned to objects inside its arc. If you like slurs to pass very close to accidentals and noteheads, reduce this number. (To control how close objects *outside* slurs are allowed to come to the arc of the slur, adjust the amount of space allowed above or below that object in **Layout > Magnetic Layout > Magnetic Layout Options**—"Magnetic Layout" on page 658.)
- **Move ends if slur exceeds** *n* **spaces high** determines the height of the slur beyond which Sibelius will prefer to move the end points rather than increase the curvature in order to avoid a collision. Increase this value to allow more steeply curved slurs, and reduce it for more gently curved arcs; to force Sibelius never to move the end points unless absolutely unavoidable, set this to a very high number (for example, 20 spaces).
- The slider lets you balance the movement of the end points versus changing the curvature of the slur; by default, the slider is set slightly towards **Move middle**, so it prefers to make the slurs curvier to allow the end points to remain close to the first and last notes under the slur.

- **Make ends level when slur is shorter than** *n* **spaces** determines the maximum length of slur for which Sibelius should force the end points to be horizontal if the first and last notes under the slur are at the same staff position.

If you want absolute control over the shape of a slur, disable Magnetic Layout for that slur—see "Disabling Magnetic Layout for Slurs" on page 374.

Slur Thickness

Slurs are tapered at each end, and thicker in the middle. You can change their default thickness on the **Slurs** page of **Appearance > House Style > Engraving Rules**:

- To change the default width of the tapered ends of slurs, change **Outline width** *n* **spaces**.
- **Middle thickness** *n* **spaces** determines the thickness of the slur at its thickest point. The value represents the thickness of the slur's width, less the minimum thickness of the slur (so a value of, say, 0.5 spaces produces a slur that is just over half a space thick—which is very thick indeed!).

You can also adjust the thickness of an individual slur if you wish, by selecting the slur and adjusting the **Slur thickness** control on the **Lines** panel of the Inspector.

Slur Shoulder

The *shoulder* of a slur controls the rate of onset of the slur's curvature, and this value is varied according to the length of the slur: longer slurs require a larger shoulder, so that they approach their full height more quickly than shorter slurs.

You can adjust the default range of shoulder values used on the **Slurs** page of **Appearance > House Style > Engraving Rules**: change **Shoulder for short slurs** *n*% and **Shoulder for long slurs** *n*% to alter subtly the rate of onset of slurs' curvatures.

Slur Height

Sibelius by default draws slurs so that a short slur (defined as a slur of two spaces in length) will be one space high, and scales the height using an exponential function that approaches an asymptote as the slur lengthens; in practice, slurs will never be taller than four spaces with the default values, unless their height has to be increased to avoid collisions.

You can adjust the default height of slurs on the **Slurs** page of **Appearance > House Style > Engraving Rules**, by changing the **Height scale** value: a value of 200% produces slurs that tend towards eight spaces tall; a value of 50% produces slurs that tend towards two spaces tall.

Conversely, you may want to ensure that long slurs do not take up too much vertical space and end up looking too "loopy": switch on **Limit height for long slurs** and set **Maximum height** *n* **spaces** to a suitable value. This is useful if you generally want quite curvy slurs, but want to ensure that longer slurs do not get excessively curvy.

Sibelius will override these settings if it needs to make the slur taller in order to avoid a collision with a note, articulation or accidental under its arc. You can adjust **Move ends if slur exceeds** *n* **spaces high** to determine the balance between the curvature of the slur and the distance of the end points from the notes to which they are attached.

Slurs Over Two Systems

When a slur is split over two systems, Sibelius draws each half of the slur as a separate arc, allowing you to adjust the position of both segments of the slurs fully, as if they were two separate slurs.

Adjusting the shape and position of a slur that crosses a system break is therefore the same as adjusting a regular slur, except that you can use **Alt+Left Arrow/Right Arrow** or **Option+Left Arrow/Right Arrow** to move between all the handles, on both sides of the system break.

It is also possible to draw the slur over the system break as a single arc, drawing half of the slur on the first system, and the second half of the slur on the second system. However, this appearance is very rarely used in published music. Nevertheless, should you want to use it, switch on **Clip at end of systems** on the **Slurs** page of **Appearance > House Style > Engraving Rules**.

Slurs Over More Than Two Systems

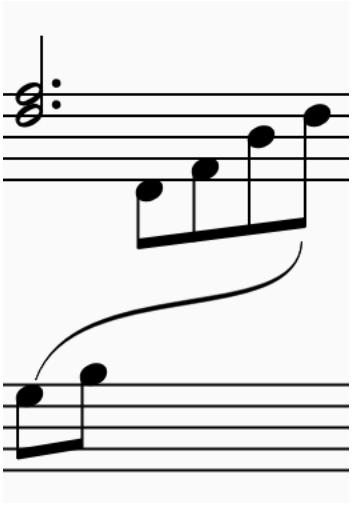
When a slur is split over three or more systems, Sibelius draws the slur as the appropriate number of arcs, but it is not able to provide complete control over the positioning and curvature of all of the slur's segments. You can edit a slur over three or more systems as follows:

- Moving the left end point of the first segment of the slur only moves that end point; moving the left end point of any other segment of the slur moves that end point of all segments of the slur other than the first segment.
- Moving the right end point of the first segment of the slur moves the right end point of all segments of the slur, except for the segment on the last system; moving the right end point of the last segment of the slur moves only that end point.
- Moving the left or right curve point or the top middle handle of the first segment of the slur adjusts the curvature of all segments of the slur, except for the segment on the last system; moving the left or right curve point or the top middle handle of the last segment of the slur adjusts the curvature of that segment only.
- Moving the bottom middle handle of the slur on the first segment changes the vertical position of the slur on all systems except the last system; moving the bottom middle handle of the last segment of the slur adjusts the vertical position of that segment only.

In some circumstances, it may be necessary to use separate slurs on each system in order to achieve the ideal appearance.

S-Shaped Slurs

Sometimes in keyboard music you need to write an S-shaped slur with two arcs, flowing above and below the notes.



To create an S-shaped slur:

1. Input a normal slur.
2. Drag the left-hand or right-hand curve handle above or below the curvature of the slur, as appropriate.

Slurs on Cross-Staff Notes

Magnetic slurs do not attach to cross-staff notes. The slur will naturally go to where the note would be on the original staff, but you can drag the slur's end to the note's actual position. You may find it helpful to disable Magnetic Layout for slurs on cross-staff notes.

Adding Slurs to a Passage Selection

You can add slurs to passage selections on multiple staves simultaneously. Sibelius intelligently starts and ends added slurs on the first and last notes of phrases in the selection so they do not run over, or start or end on rests.

To add slurs a selection across multiple staves:

1. Make a passage selection
2. Do one of the following:
   - Choose **Notations > Lines > Slur**.
   - Press **S**.

   Sibelius adds a slur starting on the first note of each passage and ending with the last note of each passage in the selection. If there are rests in the selection, slurs end on the last note before a rest. If there are multiple phrases in the selection, Sibelius add a slur to each phrase.
3. (optional) Press **Space** or **Shift+Space** to lengthen or shorten selected slurs.

Disabling Magnetic Layout for Slurs

If, for some reason, you want to prevent Sibelius from automatically adjusting the shape of a magnetic slur to avoid collisions with objects under its arc, you can do it as follows:

- To keep the slur in its current shape, but to prevent Sibelius from making any further adjustments, select the slur and choose **Layout > Magnetic Layout > Freeze Positions**; this disables Magnetic Layout entirely for the slur, so that other objects can collide with the slur.
- To reset the slur to its default shape, but prevent other objects outside the slur (for example, text, hairpins, and so on) from colliding with it, select the slur and switch off **Avoid collisions under arc** on the **Lines** panel of the Inspector. (This checkbox is only enabled if **Adjust shape to avoid collisions under arc**, on the **Slurs** page of **Appearance > House Style > Engraving Rules**, is switched on, and Magnetic Layout is likewise enabled for the score.) Notice that the slur's frame and handles are colored red, to show you that the slur's shape is no longer allowed to be adjusted by Magnetic Layout.

If you want to disable Magnetic Layout for slurs throughout your score, switch off **Adjust shape to avoid collisions under arc** on the **Slurs** page of **Engraving Rules**.

If you frequently find yourself wanting to disable Magnetic Layout for individual slurs, you can assign a keyboard shortcut to the checkbox in the **Lines** panel of the Inspector, which you will find listed in the **Other** category on the **Keyboard Shortcuts** page of **Preferences** as **Avoid collisions under slur arc**—"Keyboard Shortcuts" on page 144.

Non-Magnetic Slurs

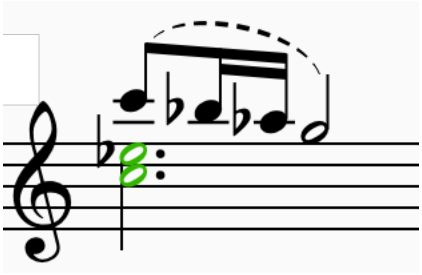
Although not recommended except for special circumstances, you can also create less intelligent "non-magnetic" slurs by creating a slur *with nothing selected* with the mouse from the **Notations > Line** gallery. Non-magnetic slurs don't snap to notes, and nor do they avoid collisions with notes, beams, accidentals, articulations and so on, but they can be useful in some situations.

Non-magnetic slurs appear in red (with a red frame and red handles) when selected, as a hint that you should probably use a magnetic one instead.

If you use **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**) to reset the position of a slur, this also turns it into a magnetic slur if it was non-magnetic.

Dashed and Dotted Slurs

Create dashed or dotted slurs by choosing them from the **Notations > Line** gallery.



If you create them with no note selected, they are non-magnetic; use **Appearance > Design and Position > Reset Position** to make them magnetic.

You can change the appearance of dashed slurs by editing the length of the dash and the gaps between them—"Edit Lines (Sibelius Ultimate Only)" on the next page.

Slurs in Lyrics

If you want to print a tiny slur after a word in lyrics (for example, at the end of a line of block lyrics in hymns), don't use a real slur—instead, use the elision character. "Lyrics" on page 470 for more details.

To add slurs to vocal staves (to show the underlay of the lyrics more clearly), use the **Text > Plug-ins > Add Slurs to Lyrics** plug-in ("Working with Plug-ins (Sibelius Ultimate Only) " on page 120).

Copying Slurs

When you copy a passage containing slurs in Sibelius, the slurs are also copied along with the notes. Sibelius retains any adjustments you have made to the shapes of the copied slurs.

You can also use the **Copy Articulations and Slurs** plug-in to copy slurs in a particular rhythmic pattern to other similar phrases in the score—see "Copy Articulations and Slurs" on page 328.

Engraving Rules Options

The **Slurs** page of **Appearance > House Style > Engraving Rules** has a number of reassuringly obscure options concerning slurs, in addition to those discussed variously above:

- **Position slurs on mixed stem notes above the notes** ensures that Sibelius only creates a downward-curving slur if the stems of all the notes in the compass of the slur point upwards; otherwise the slur will curve upwards. If you switch this option off, the direction of the slur will be determined by the stem direction of the initial two notes under the slur, which is much less likely to be correct.
- For slurs that are positioned near noteheads:
  - **Horizontally** *n* **spaces from note center** determines the default horizontal position of the end point of a magnetic slur, relative to the width of the notehead.
  - **Vertically** *n* **spaces from notehead** determines the default vertical position of the left and right end point of a magnetic slur, relative to the top or bottom of the notehead.
  - **Vertically** *n* **spaces extra to avoid tie** determines the extra gap above or below the notehead to ensure that the end point of a magnetic slur does not collide with a tie.

- For slurs that are positioned near stems:
  - **Horizontally** *n* **spaces from stem** determines the default horizontal position of the end point of a magnetic slur, to the left or right of the stem of the note to which it is attached
  - **Vertically** *n* **spaces beyond stem** determines the default gap above or below the end of the stem and the end point of a magnetic slur; a negative value moves the end point of the slur towards the notehead.
  - **Vertically** *n* **spaces beyond stem (eighth notes or shorter)** is the value Sibelius uses for the gap between the end point of a magnetic slur and the stem of the note to which it is attached, if the note has a flag or is beamed.
- **Minimum distance** *x* **spaces from staff line** prevents the ends of slurs touching staff lines
- The **Avoiding articulation** options specify the distance between ends of slurs and articulations on the same note; some of these values are ignored when Magnetic Layout is switched on.
- **Adjust shape to avoid collisions under arc** allows Sibelius to adjust the shape of magnetic slurs to avoid collisions, if Magnetic Layout is switched on.

Edit Lines (Sibelius Ultimate Only)

For advanced users only

Sibelius lets you edit the design of lines and create your own new ones. If you edit an existing line, any change you make to the design of the line will affect all existing instances of that line in your score, and all instances you subsequently create.

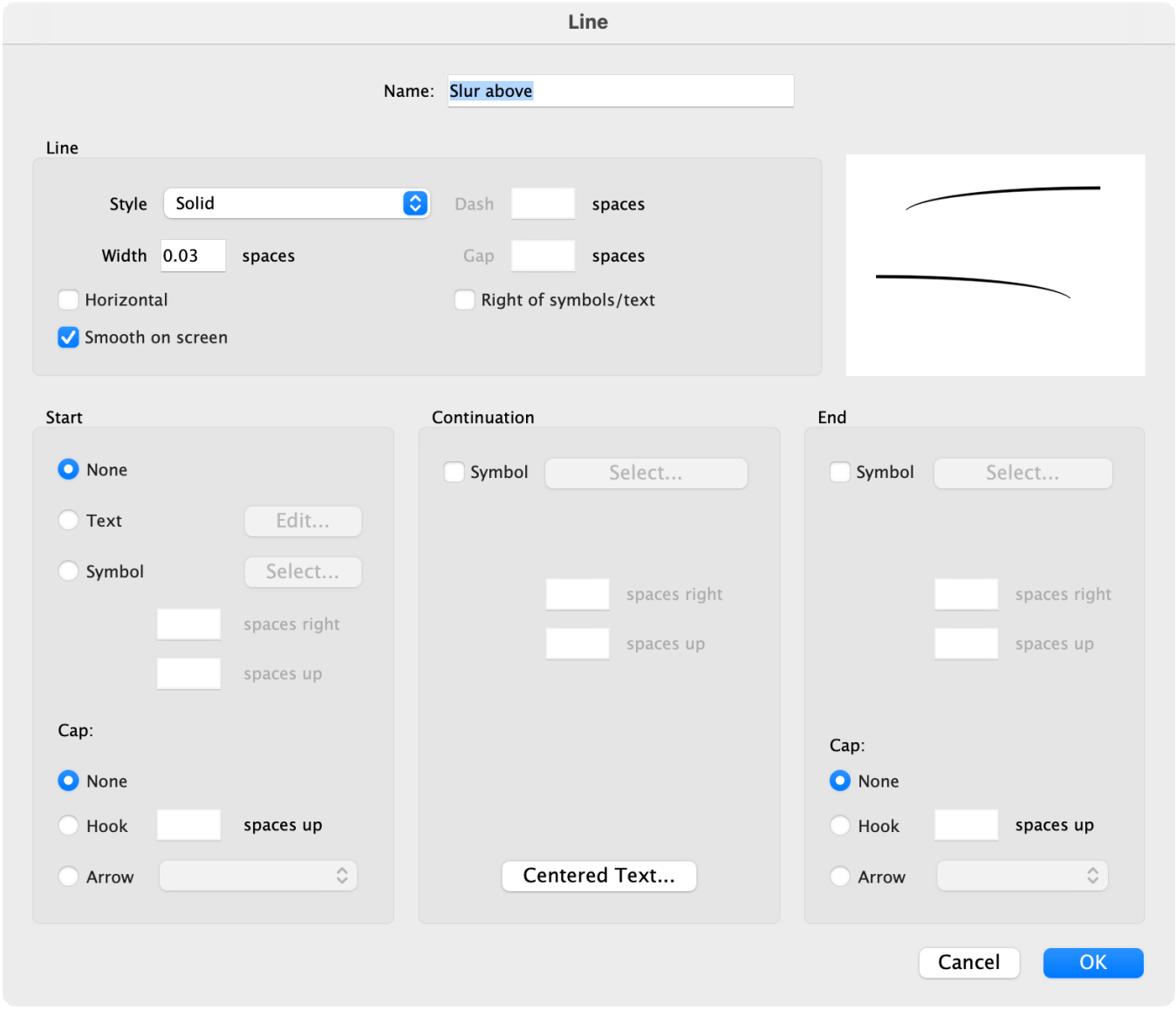
Editing a Line

To edit a line, click the dialog launcher button (shown on the right) in the bottom right-hand corner of the **Notations > Line** group. A list of all of the line styles in your score will be shown. Once you've selected a line from the list, you can **Edit** it, **Delete** it (if it's one you've defined yourself), or click **New** to create a new line based on it.



When creating a new line, base it on one with similar playback and positioning characteristics; for instance, to create a line that you want to play back like a trill, base it on a trill.

Clicking **Edit** brings up a dialog where you can change a line's characteristics.:



In all its generality, a line consists of five bits:

- An optional start—either a symbol (such as “Ped”) or item of text (such as “1.2.”), plus an optional arrowhead or a short line at right angles called a “hook,” such as on a 1st ending (1st-time bar).
- The actual line itself—this can be continuous, dotted, dashed or wiggly, of various possible widths, and can be horizontal or diagonal.
- Some optional text running along the line, for example, *gliss.*
- An optional continuation symbol—this is what appears at the start of the system when a line continues on from an earlier system, such as (*8*) for an 8va line.
- An optional end bit—like the start, this can be a symbol, a hook or an arrowhead.

It’s reasonably self-explanatory how you modify these five bits from the dialog, but let’s spell it out anyway:

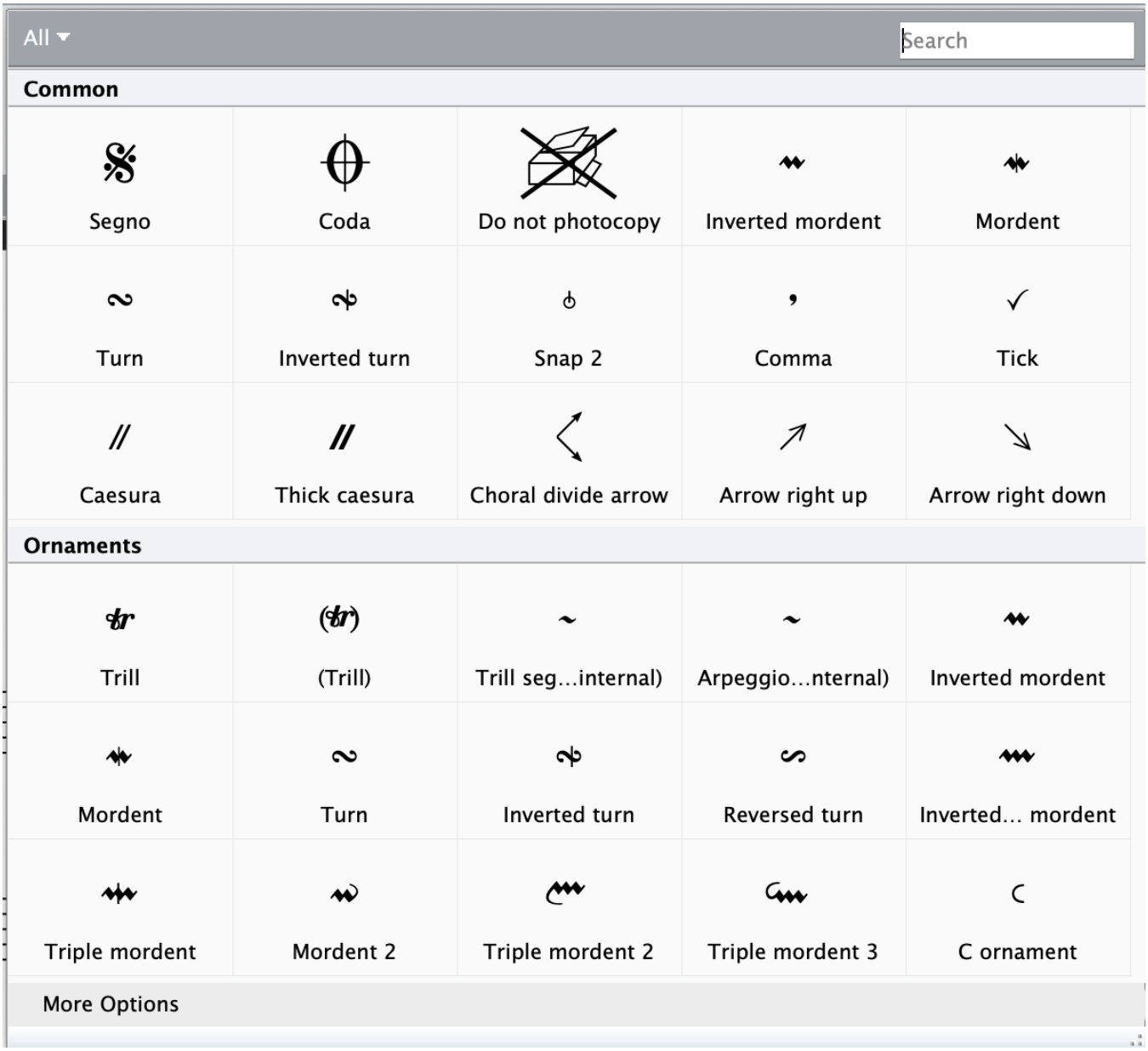
- **Line** options control the appearance of the line itself:
  - **Style:** specifies whether the line is continuous, dotted, dashed or wiggly.
  - **Dash:** the length of the dashes for dashed lines.
  - **Gap:** the size of the gap between dashes/dots in dashed/dotted lines.
  - **Horizontal:** forces the line to be horizontal (for example, a trill).
  - **Smooth on screen:** anti-aliases (smoothes) the line as it appears on the screen (depending on your overall smoothing settings), but doesn't affect how it prints (Sibelius always prints smoothly!)—you should leave this option switched on.
  - **Right of symbols/text:** puts the left-hand end of the line after the start bit.
- **Start** options define whether the line begins with a cap, symbol or text object:
  - **None**/**Text**/**Symbol**: it's obvious what these do. Clicking the **Text** radio button brings up a dialog from which you can choose the text that should appear, the text style to use, and the position of the text relative to the line.
  - To position the text so the line appears mid-way up, change the **x spaces up** parameter; using the **Small text** style, a value of **0.5** spaces is ideal.
  - **spaces right**/**up:** used to adjust the position of the symbol, text or hook.
  - **Cap** lets you choose a hook (and define its offset from the line) or an arrowhead from a defined list.
- **Continuation** options determine what the line does if it continues over a system or page break:
  - **Symbol**: lets you start the continuation with a symbol.
  - **spaces right**/**up:** used to adjust the position of the optional symbol.
  - The **Text** button sets any text running along the line.
- **End** options are similar to the **Start** options, except that you can't end a line with text.

The preview shows the line as it would appear when split over two systems, so you can see the continuation bit as well as the start, middle and end.

As an example of using this dialog, to change the symbol at the beginning of a standard *8va* line (as in the picture above) to, say, just *8*, click **Select** in the **Start** section of the **Edit Line** dialog to choose a new symbol. You can change the **Continuation** symbol in the same way.

Symbols

All of Sibelius's standard music symbols are available from the **Notations > Symbols > Symbol** gallery, which shows up to eight commonly-used symbols directly on the Ribbon, depending on the width of the window or your screen display, and you can click the arrows at the right-hand side of the gallery to scroll up and down the list, or click the lowest of the three arrows to open the gallery and see all of the symbols listed by category:



Like text and lines, symbols can attach either to a single staff, or to the system. The difference between symbols and other objects is that you can position symbols anywhere you like. This enables you to override any of Sibelius's positioning rules by putting a symbol such as a sharp exactly where you want it, even in weird places where sharps shouldn't go.

The disadvantage of symbols is that their IQ is not as high as that of other objects. For instance, if you put a sharp symbol next to a note, it won't move vertically if the note is dragged up or down, nor will the note play as a sharp, and nor will it change to a natural (or whatever) if the music is transposed. The moral of this is: don't use a symbol where a normal object will do equally well.

Symbols are still smart in other ways, though—they attach to staves and rhythmic positions, so that they stay in the right place in parts ("Attachment" on page 678).

Creating a Symbol

- Select the note next to which you want to add a symbol, then choose **Notations > Symbols > Symbol** (shortcut **Z** for "zymbol").
- The gallery opens, showing the **Used** category first (if the score contains any symbols already), listing the symbols already in use in the score, then the **Common** category, which contains a preset list of some of the most commonly-used symbols, and then other categories below that.
- Select a symbol from the gallery and it is created in the score. The symbol will automatically be attached to the staff or to the system, as appropriate for the symbol you have chosen (you can specify this default behavior in the **Edit Symbols** dialog—"Edit Symbols (Sibelius Ultimate Only)" on page 384).

If you need to exercise more control over the creation of the symbol, for example to choose at what size it should be created, or to override its default attachment, instead choose **More Options** at the bottom of the gallery, which opens a separate dialog in which you can choose your symbol, then:

- If necessary, adjust the size of the symbol using the four size options. (Symbols automatically shrink when attached to a small staff, so you should normally leave the size at **Normal** when putting a symbol on a small staff.)
- Choose whether you want to attach the system to the **Staff** or the **System**. You only need to create a system symbol if you want it to appear on all your parts (for example, a fermata (pause) over a barline, or a coda or segno symbol) or when using symbols that control how repeat structures behave (for example, segno and coda symbols). If you choose to attach the symbol to the System, you can set it to appear on all staves by selecting **Draw on all staves**. All instances of a symbol created with this option enabled will move together when one of them is moved.
- Click **OK**, and the symbol is created in the score next to the selected note. (Double-clicking the symbol in the dialog does the same as clicking **OK**.)

Alternatively, you can place symbols with the mouse. To do this:

- Ensure that nothing is selected (press **Esc**), then choose **Notations > Symbols > Symbol**, or type **Z**.
- Select a symbol from the gallery.
- The mouse pointer changes color, and you click in the score to position the symbol.

Symbols can be copied and deleted just like other objects.

Moving Symbols

It's often useful to "nudge" symbols around in tiny steps using the arrow keys; holding down **Control** *or* **Command** moves in bigger steps, exactly one space in size. **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**) returns a symbol to its default position.

Editing Symbols

For details on editing existing symbols and creating new ones, "Edit Symbols (Sibelius Ultimate Only)" on page 384.

Playback of Symbols

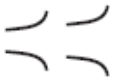
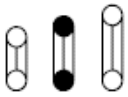
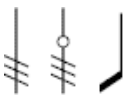
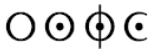
Although most symbols don't play back, a handful (such as scoops and falls) will play back if your current playback device supports it. You can set up playback for other symbols using the **Play > Interpretation > Dictionary** dialog—"Playback Dictionary (Sibelius Ultimate Only)" on page 588.

Notable Symbols

The **Notations > Symbols > Symbol** gallery is grouped according to categories, and each symbol shows its name. Some of the less obvious symbols are as follows:

Category	Symbols	Meaning
Repeats		Repeat the last groups of eighths (quavers), usually found in handwritten music; repeat last bar; repeat last two bars. Also includes various barline symbols, useful for scores where some staves have independent barlines. Two kinds of coda and segno symbols are provided, one pair in a design usually used in Japan.
General		Parentheses (round brackets) for placing around symbols (for example, accidentals, 8va, trills); keyboard brace; bracket/winged repeat ends
Ornaments		Includes trills, mordents, turns, and so on; to create trills that play back, "Lines" on page 359; to play back mordents and turns, "Playback Dictionary (Sibelius Ultimate Only)" on page 588. Further ornament symbols are found in the More ornaments category further down the gallery (see below).
Keyboard		Pedal symbols that you can use to change the appearance of the pedal line ("Lines" on page 359); heel and toe symbols for organ pedals (left and right foot)
Percussion		This category includes most symbols provided in the well-known Ghent™ font.
...beaters		Includes sticks for various instruments (pictured left are soft, medium and hard beaters)
Guitar		Includes frames for various numbers of strings; vibrato bar scoop; vibrato bar dip
Articulation		Articulations are ordered according to relative proximity to the notehead (for example, a staccato dot goes nearer to a notehead than a down-bow symbol); the symbols called *above* go above the note, and those called *below*, below the note.
		Then there are other articulations, not available directly in the Keypad:
		Multiple staccatos, for use on repeated notes written as a one-note tremolo; snap pizzicato for stringed instruments, mainly used by Bartók, and sometimes drawn the other way up
		Comma and tick, indicating a breath, usually in choral music (the comma also indicates a short silence on instruments like the piano, which can't literally breathe); caesuras in two different thicknesses
		Stress and unstress marks (above and below), used by Schoenberg; "notch" staccato, sometimes used in early music
Accidentals		The first nine symbols in this category (unbracketed and bracketed) are ordered from flattest to sharpest, including microtones; remember that as these are symbols they're not automatically transposed, nor do they play back, so use a normal accidental if possible.

Category	Symbols	Meaning
		1½ half-steps (semitones) flat
		1¼ half-steps (semitones) flat, or occasionally 1½ half-steps flat
		½ half-step (semitone) flat
		¼ half-step (semitone) flat or ½ half-step flat
		¼ half-step (semitone) sharp or ½ half-step sharp
		½ half-step (semitone) sharp
		1¼ half-steps (semitones) sharp, or occasionally 1½ half-steps sharp
		1½ half-steps (semitones) sharp
		Alternative symbols for microtones are available on the More accidentals category further down the gallery.
Notes		These notes are not used by Sibelius to draw ordinary notes; they are provided purely in case you want to write notes in totally weird places. Sibelius draws notes using a notehead (from the Noteheads category), with tails (from the Notes category) for short notes.
		Tail aficionados might like to examine closely how we've constructed the tails of sixteenth notes (semiquavers) and shorter notes, such that the tail nearest the notehead is of slightly greater curvature. (Tail non-aficionados will have no idea what we're talking about.)
		Grace note slash for acciaccatura stem; *laissez vibrer* tie symbol (preferable to using a real tie in some circumstances), which can also be used for ties going into 2nd endings (2nd-time bars) and codas; tremolo stroke; rhythm dot
		Cluster symbol; by stacking several of them vertically you can make a cluster chord of any size
Noteheads		To change noteheads, don't use symbols—"Noteheads" on page 387. Also contains "stalk" symbols for altered unisons—"Accidentals" on page 416. More uncommon noteheads for avant garde and modern classical music can be found in the Round noteheads category further down the gallery.
Rests		All standard rests, including old-style multirests; also includes constituent parts of H-bars—"Multirests" on page 672
Conductor		Put these at the right-hand end of a staff (for example, in choral music) to show it's going to divide on the next system. They can stick out into the right margin of the page. You can also use the arrows individually, pointing the other way around to show that two staves are going to join together again.
		Beat, left-hand beat, right-hand beat, long beat. The leftmost symbol is the only standard one; the others are used occasionally (for example, by Lutoslawski), but their meanings vary somewhat. Beat marks appear in the full score to tell the conductor how to beat in tricky circumstances; they also sometimes appear in parts so the performers know when to wait for a beat.

Category	Symbols	Meaning
		Double and triple beats (for a single beat, use one of the above arrows or a simple vertical line). They appear over sequences of music to indicate how the conductor will group them; they are schematic drawings of the shape outlined by the conductor's baton. Used for example, in Boulez's *Le Marteau sans maître*. The lower set is for compound beats.
Clefs		Contains all standard clefs—"Clefs" on page 338. The *8* and *15* are separate symbols, which you can alter in order to change all appropriate clefs at once. More uncommon clefs (for example, upside down and back-to-front treble and bass clefs) are found on the More clefs category further down the gallery.
Octaves		Used in *8va* lines and the like—"Lines" on page 359
Layout Marks		Used by Sibelius to show page/system breaks and so forth—it's unlikely you'll want to use these.
Techniques		This category contains a myriad exciting and unusual symbols:
		Lift (doit) and fall for jazz notation; mute, for stringed instruments
		Wind instrument fingerings: open hole, half-hole and closed hole
		Attach to the stem of a note or chord. They mean: whispered or *sprechstimme*; swished (or some similar action on percussion instruments); *sul ponticello* (played on the bridge); harp "buzz" (when the pedal is changed while the respective string is still vibrating), also used by Penderecki to notate an unmeasured string tremolo played as fast as possible. A slightly different "z" stem marking for buzz rolls is available from the third Keypad layout.
		"Exponential" crescendo curves that fit onto short and long crescendo hairpins—"Hairpins" on page 367.
Accordion		25 treble coupler diagrams and 21 bass coupler diagrams for accordion music, plus empty diagrams and blobs that you can superimpose to produce further combinations
Handbells		All of the symbols commonly used in handbell music are to be found here
More ornaments		More than 50 additional ornament symbols, including *pincé*, shake, *port de voix*, cadence, cadence coupée, and so on, are provided in this category.
Clusters		Symbols for white note and black note clusters for intervals between a second and an octave.
Special stems		A variety of alternative stem symbols for use with stemless notes, to show different playing techniques.
Prolations		Symbols for *tempus perfectus*, *tempus imperfectus*, *prolatio perfectus* (major prolation), *prolatio imperfectus* (minor prolation), and so on for use in editions of medieval music.
Miscellaneous		Ledger line symbols of various widths (normal, whole note, cue note) are provided; line these up with the regular stave lines to ensure that they look as good as possible

Category	Symbols	Meaning
Note names		Special noteheads that show note names inside the notehead shape. To use these, "Plug-Ins" on page 229.

Edit Symbols (Sibelius Ultimate Only)

For advanced users only

The symbols that Sibelius uses for standard objects such as noteheads, clefs and articulations can all be found in the **Notations > Symbols > Symbol** gallery (shortcut **Z**), and you can edit them in the **Edit Symbols** dialog. To edit symbols, click the dialog launcher button in the bottom right-hand corner of the **Notations > Symbols** group.

Changing Existing Symbols

Not surprisingly, the symbols in the **Edit Symbols** dialog for standard objects have particular meanings. If you change the sharp symbol to a dollar sign, Sibelius will still treat it as a sharp (for example, when playing back or transposing).

It will even treat it as a sharp if you change the symbol design to look like a flat (because it interprets the symbols based on where they are in the grid, not what they look like). This causes Sibelius no conceptual difficulties, but it may cause you some, so to avoid confusion only change existing symbols to designs that look like they mean the same thing as the previous design.

One use for this might be to change the symbols used for microtonal accidentals. The first nine symbols in the **Accidentals** category in the **Notations > Symbols > Symbol** gallery correspond to the symbols on the sixth Keypad layout (shortcut **F12**). See the table of notable symbols in the "Symbols" on page 378 topic for a list of the various alternative symbols. If you change a symbol used on the Keypad in the **Edit Symbols** dialog, the Keypad will still show the original symbol but will input your new one.

New Symbols

If, however, you want a new symbol that isn't just a different design of an existing one, there are various convenient gaps in the **Edit Symbols** table you can put the new symbol into. Use a gap in an appropriately-named row, or in the **User-defined** row at the bottom.

If you use up all the gaps in the **User-defined** row, click **New** on the **Edit Symbols** dialog to create a new symbol on a new row.

Composite Symbols

Some symbols include one or more other symbols. This has two benefits:

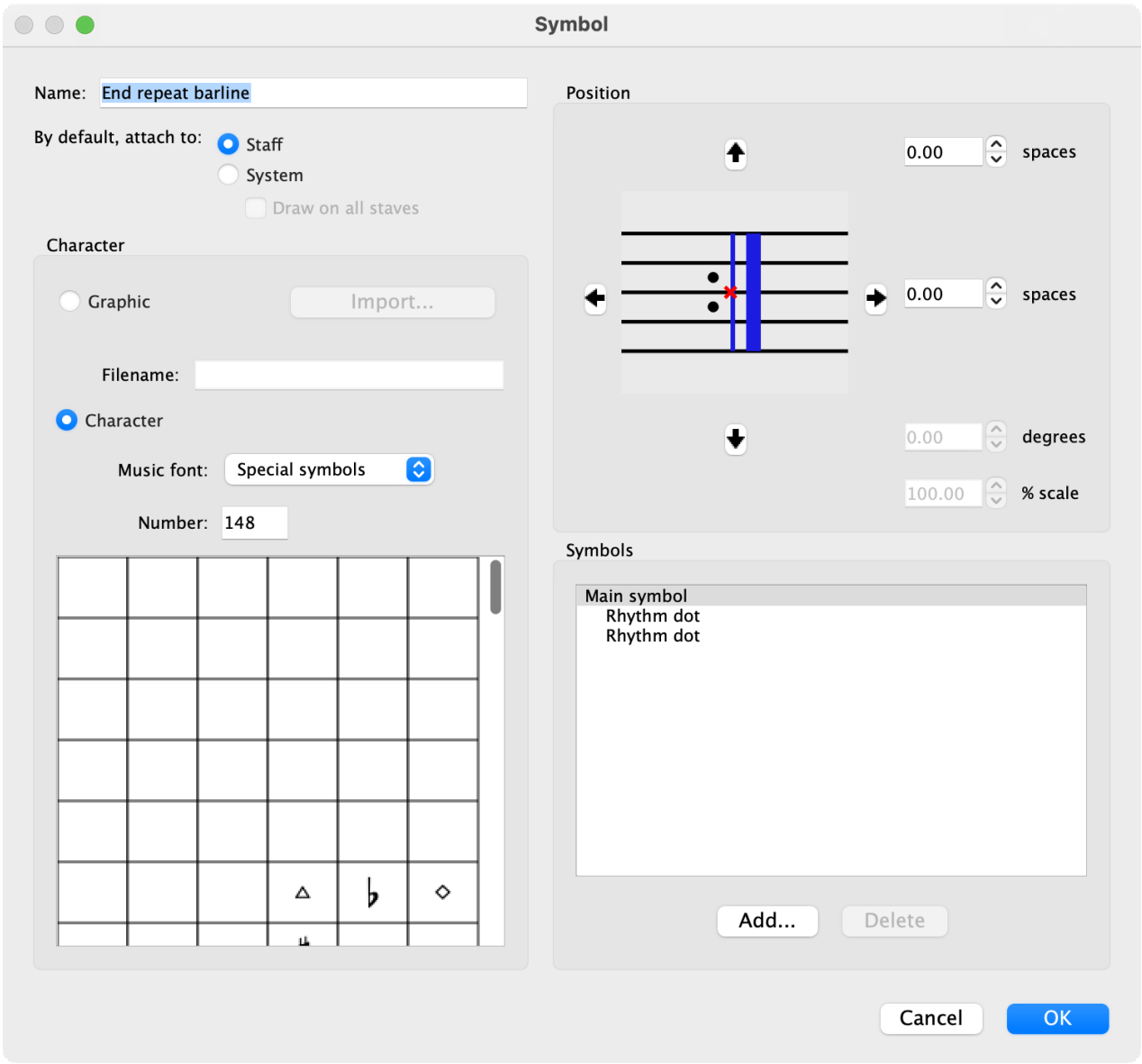
- It means you can create a new symbol even if it is not available in a music font, by piecing together other symbols. For instance, the symbol for a tenor voice clef (treble clef with an *8* below) is made up from a treble clef plus an *8*.
- It means that if you change the font, size or design of a symbol (such as a treble clef), then all symbols based on this will also change, to ensure a consistent appearance and to avoid your having to change lots of other symbols at the same time.

Editing and Creating New Symbols

To edit and create new symbols:

1. Click the dialog launcher button in the **Notations** > **Symbols** group to open **Edit Symbols**.
2. Do one of the following:
   - To edit an existing symbol, select a symbol and click **Edit**.
   - To create a new symbol, select an empty slot in the dialog and click **Edit**, or click **New** to create a new symbol in a new row.

   The following dialog appears:



3. Set the **Name** of the new symbol.

   This name is useful for identification when including this symbol in a composite symbol, and of course it is also displayed in the **Notations** > **Symbols** > **Symbol** gallery.
4. Choose whether the symbol should attach to the **Staff** or to the **System** by default.

Normally, it's fine to leave this set to **Staff**. If you choose to attach the symbol to the **System**, you can set it to appear on all staves by selecting **Draw on all staves**. All instances of a symbol created with this option enabled will move together when one of them is moved.

5. On the left-hand side of the dialog you can choose between using a font character or a graphic file for the symbol.
   - To use a graphic, choose the **Graphic** radio button and click **Import** to import the graphic to be used for the symbol. You can use any graphic file of any format that Sibelius recognizes, but you are recommended to use a graphic in SVG format, which will scale to any size without loss of quality, like a font character.
   - To use a different font character instead, choose the **Character** radio button, then choose the desired **Music font** (see below), and finally choose the new symbol in the table below or type a character number into **Number**.

   To make the symbol blank, or to make it just a composite of existing symbols (without also having a character chosen directly from a music font), set **Number** to **0**.
6. On the right-hand side of the dialog, you can adjust the position of the graphic or font character with respect to its origin, either by clicking the arrows or by typing values into the spin controls.
7. For imported graphics only, you can also adjust the rotation of the graphic using the *n* **degrees** spin control, and also adjust its relative size using the *n*% **scale** spin control. If you need to change the size of a symbol based on a font character, you must edit the music font from which the font character is taken.
8. To add another symbol to make a composite, click **Add**, then click another symbol and click **Add Symbol**. You can move these extra symbols independently using the arrow buttons.
9. Click **OK** when done.

Creating a New Symbol Text Style

This important but rather abstract concept is best described by example. Let's suppose you want all of your clefs to use a special music font of their own that you've obtained from somewhere, called **TrebleFont**. (For more information on music fonts and how they relate to symbols, "Music Fonts" on page 699.)

To make this happen, you can't just change the font of the **Common symbols** text style, as that would change notes, accidentals and so on, too. Likewise, if you want to change the size of, say, just the accidentals, you couldn't edit the **Common symbols** text style to make it larger, as this would affect notes, clefs, and such as well.

Instead, you should create a new text style based on the **Common symbols** text style, set this to **TrebleFont**, or change its size as desired, and set all the relevant symbols to use the new text style so that they all use this font.

To do this:

1. In the **Edit Symbols** dialog, click **Music Fonts**.
2. In the **Music fonts** dialog, select an existing text style (say, **Common Symbols**) to base your new one on, click **New**, then click **Yes**.
3. In the dialog that appears, type **Clefs** as the name for your new text style, and change the font to **TrebleFont**.
4. Click **OK**, then **OK** again to close the **Music fonts** dialog.
5. Then, for each clef in the **Edit Symbols** dialog, select the clef, click **Edit**, change **Music Font** (meaning the text style that specifies the symbol's font and size) to **Clefs**, and click **OK**.

You should follow the same procedure even if you just want a single symbol in a special font or size.

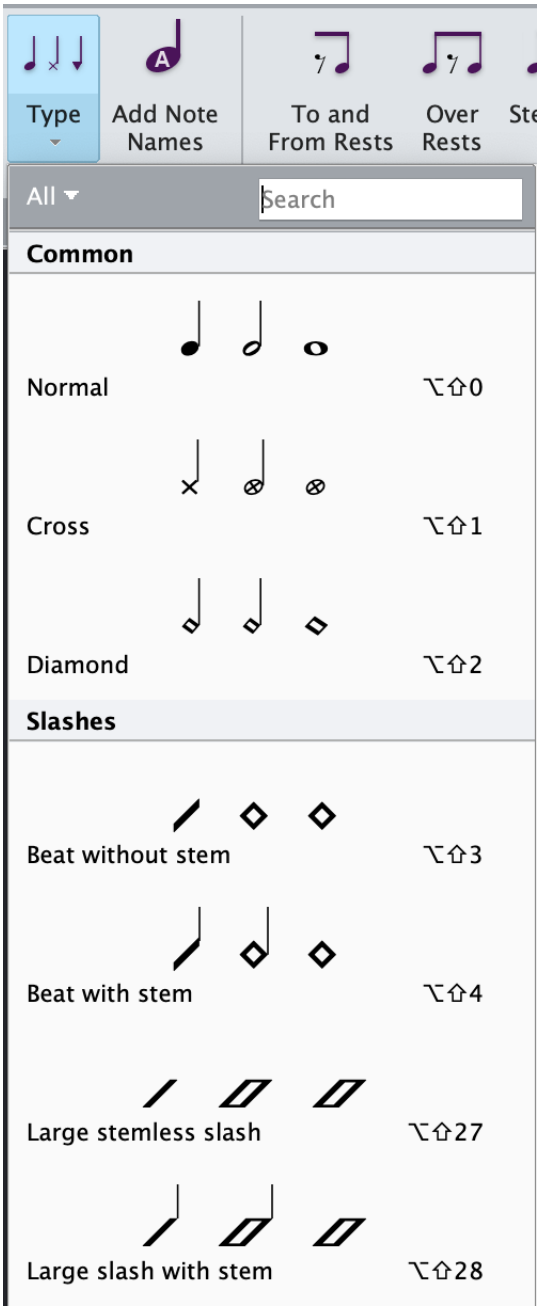
Noteheads

Sibelius includes numerous special notehead shapes such as diamond, cross and slash, and you can create your own custom noteheads, too. You can also control whether or not particular notehead shapes play back, transpose, have stems or ledger lines, and so on ("Edit Noteheads (Sibelius Ultimate Only)" on page 395).

Noteheads are distinct from note values—a cross notehead can be applied equally to an eighth note (quaver), a half note (minim) or a double whole note (breve), and will slightly change its appearance accordingly.

Choosing a Notehead

To change the notehead type of existing music, select a note or passage and open the **`Notations > Noteheads > Type`** drop-down gallery. Having chosen a notehead type, you can click the top part of the button to apply the last-chosen notehead again.
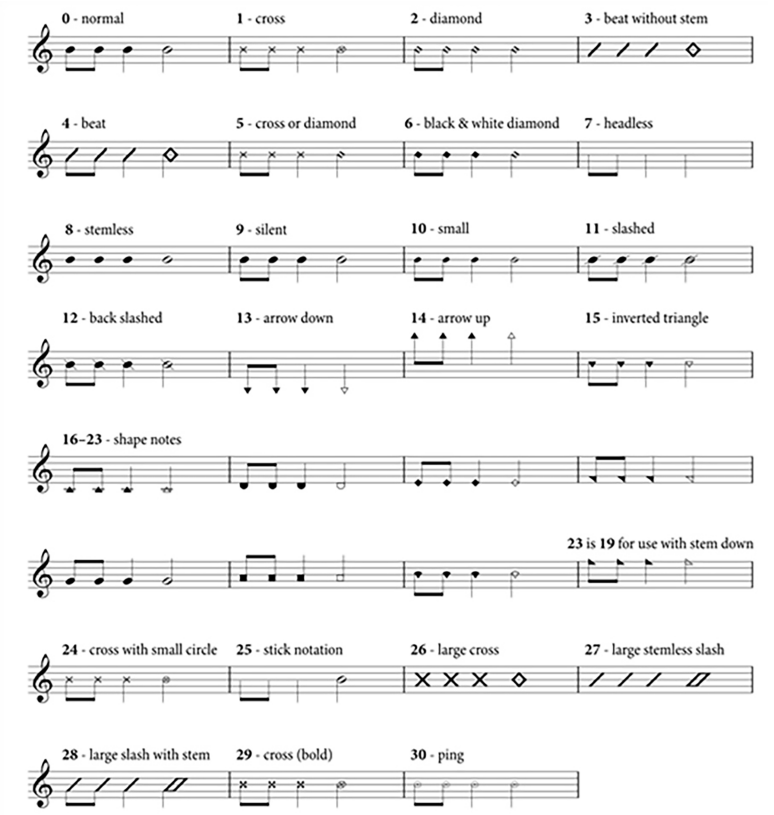


You can also choose the notehead by holding down **Alt+Shift** *or* **Option+Shift** and typing numbers from the row along the top of the main keyboard (not the numeric keypad); see below for the notehead numbers. If the notehead you want is numbered higher than **9** (say, notehead type **13**), type both digits quickly one after another. If you're not sure what you're looking for, type **Shift-+/–** to cycle forward and back through the complete choice of noteheads.

You can also choose the notehead type as you create notes: choose the desired type from the Inspector or type the shortcut before entering the pitch of the note. The chosen notehead type will be used by all subsequent notes until you change it again.

Since noteheads are customizable, the shortcuts listed in this topic (and throughout the Reference Guide) may not be correct if you have edited existing notehead types.

Common Noteheads



Cross noteheads (shortcut **Alt+Shift+1** *or* **Option+Shift+1**) indicate notes of uncertain pitch, usually for unpitched percussion. A cross half note (minim) can be written as a normal half note with a cross through it in avant garde notation, or as a diamond in drum set (kit) notation (shortcut **Alt+Shift+5** *or* **Option+Shift+5**).

Diamond noteheads (shortcut **Alt+Shift+2** *or* **Option+Shift+2**) usually indicate notes that are fingered but not played, such as a string harmonic (see "Harmonics" on page 582), or (in avant garde music) piano keys depressed silently. For guitar harmonics, quarter notes (crotchets) and shorter notes are written with a black filled-in diamond (shortcut **Alt+Shift+6** *or* **Option+Shift+6**).

Slashes indicate the rhythm of chords improvised to chord symbols in jazz, rock and commercial music. Two types of slash are provided, one with a stem (shortcut **Alt+Shift+4** *or* **Option+Shift+4**) and one without (shortcut **Alt+Shift+3** *or* **Option+Shift+3**). These noteheads don't play back, and don't transpose. They are usually written only on the middle line of the staff.

Headless notes (shortcut **Alt+Shift+7** *or* **Option+Shift+7**) indicate pure rhythms in contemporary music, either because a previous note or chord is being repeated, or because (like the cross notehead) the pitch is indefinite or is improvised. Headless whole-notes (semibreves) are hard to see.

Stemless notes (shortcut **Alt+Shift+8** *or* **Option+Shift+8**) are useful for arhythmic music such as plainchant.

Silent notes (shortcut **Alt+Shift+9** *or* **Option+Shift+9**) look exactly like normal noteheads, but they don't play back, which can be useful in certain situations.

Cue-size noteheads (shortcut **Alt+Shift+10** *or* **Option+Shift+10**) are used to mix normal- and cue-sized noteheads within the same chord (for normal cue notes, see below). Beware that using this notehead type doesn't make associated objects such as accidentals small too.

Noteheads with slashes through them (shortcuts **Alt+Shift+11/12** *or* **Option+Shift+11/12**) are used for things like rim-shots in percussion notation.

The arrow down (shortcut **Alt+Shift+13** *or* **Option+Shift+13**) and arrow up (shortcut **Alt+Shift+14** *or* **Option+Shift+14**) noteheads, which are only suitable for notes with stems pointing up and down respectively, are used to denote unspecified extremely low or high notes. These noteheads are drawn without ledger lines.

Noteheads **16**–**23** are used for shape note music, also known as "sacred harp" music, formulated in an American song book by B.F. White and E.J. King in 1844. The technique is called "fasola" (for example, *fa*—*so*—*la*, a kind of solmization), whereby differently-shaped noteheads are used for different degrees of the scale. Use **Note Input > Plug-ins > Apply Shape Notes** to create this notation automatically—see "Apply Shape Notes" on page 327.

Notehead **24** is an alternative cross notehead with a smaller half note (minim) notehead, occasionally used instead of notehead **1**. Notehead **29** is another alternative cross notehead, with a bolder cross.

Notehead **25** is used for Kodály stick notation.

Notehead **26** is used in marching percussion, generally meaning all drums playing in unison.

Noteheads **27** and **28** are alternative slash noteheads, sometimes used instead of noteheads **3** and **4**.

Notehead **30** is sometimes used in percussion notation to represent a "ping," a specific kind of rim-shot.

Different Sizes of Noteheads

You should only create small noteheads with notehead type **10** if normal and small noteheads are needed in the same chord. To make a single note or whole chord cue-sized, use the cue button (shortcut **Enter**) on the second Keypad layout (shortcut **F8**) instead, as this will also make the stem and any accents and articulations small—"Grace Notes" on page 427.

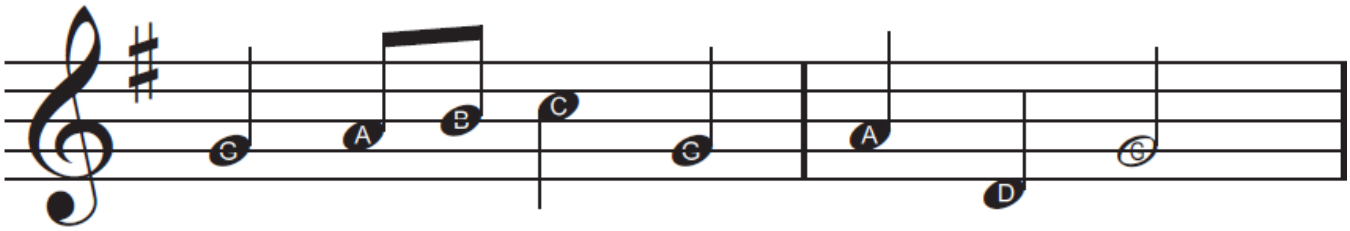
If you prefer a slightly larger notehead design throughout a score, you can use the supplied **Blank (larger notes)** manuscript paper—"Exporting Manuscript Paper (Sibelius Ultimate Only)" on page 103—or you can import the **Standard (larger notes)** house style into an existing score—"House Style" on page 685.

Notes in Parentheses

You can add parentheses (round brackets) to any notehead (including grace notes) using the button on the second Keypad layout (shortcut **F8**). The parentheses automatically adjust to enclose accidentals (for example).

Note Names Inside Noteheads

In music for students beginning to learn an instrument, it may be useful to show the name of the note inside the notehead itself, like this:



Either select the passage in which you want to write note names, or the whole score, and choose **Notations > Noteheads > Add Note Names**. A dialog appears, in which you can choose whether you want the note names written inside the noteheads to include accidentals. Click **OK** and the score is updated.

If you add more notes or change the pitches of the notes already in the score, you'll need to run the plug-in again to update the note names inside the noteheads.

You can also use vertical and horizontal drag gestures with the Keypad to change noteheads on percussion staves—see "Note Entry and Editing Gestures for Percussion Instruments Using the Keypad" on page 394.

Percussion

This topic only covers writing for unpitched percussion instruments. Writing for pitched percussion instruments is very much like writing for other pitched instruments, so doesn't require any special knowledge.

Unpitched percussion can be notated in a variety of ways, depending on the nature of the music and ensemble being written for. For example, in rock, jazz and commercial music, different pitches and noteheads are used to notate different unpitched instruments on the same staff; this is usually called a *drum set* (or drum kit).

In music for orchestra, band, drum ensemble or drum corps there are further possibilities:

- Each instrument (or set of instruments) may have a different staff (for example, cymbal, bass drum, triangle).
- Only one staff is used, with text showing where the player switches from one instrument to another.
- Each percussion player has their own staff or set of staves; this is useful for creating separate parts for individual percussionists to play from.

Sibelius has all the most common pitched and unpitched percussion instruments built-in, and makes it easy to notate all of the above.

Unpitched Percussion Instruments

Each unpitched percussion instrument built into Sibelius has its own *drum map*, meaning a list of correspondences between each percussion sound it uses (for example, cowbell, bass drum) and the position on the staff and type of notehead (for example, normal, cross, diamond) uses to notate it.

For most unpitched percussion instruments, this drum map is very simple. For example, the percussion instruments that use 1-line staves are typically set up to produce the desired sound when you put a normal, cross or diamond notehead on the staff line itself.

Some percussion instruments, however, are more complex, and have more staff lines, and more noteheads. For example, drum set, marching snare drum, bass drum and cymbal instruments use five-line staves, and different noteheads at different positions on the staff produce different sounds.

Because there are dozens of unpitched percussion instruments built into Sibelius, it's impractical to describe in detail the specific drum maps used by each instrument.

To look at the drum map for a particular instrument:

1. Select a bar in the instrument in question, if you are already using it in your score.
2. Choose **Home > Instruments > Edit Instruments**.
3. If you selected a note or bar, you will see that the instrument is selected; if no instrument is selected, select it from the **Instruments in family** list.
4. Click **Edit Instrument**; if you are prompted that editing this instrument will change the score, click **Yes**.
5. Now click **Edit Staff Type**, and choose the **Percussion** page.
6. The area at the top of the dialog shows which noteheads are mapped; to see which sound is produced by a specific notehead, select it and look at the **Sound** read-out below. You can also see here which key on your MIDI keyboard to play to input this note—see "Note Input for Unpitched Percussion" below.

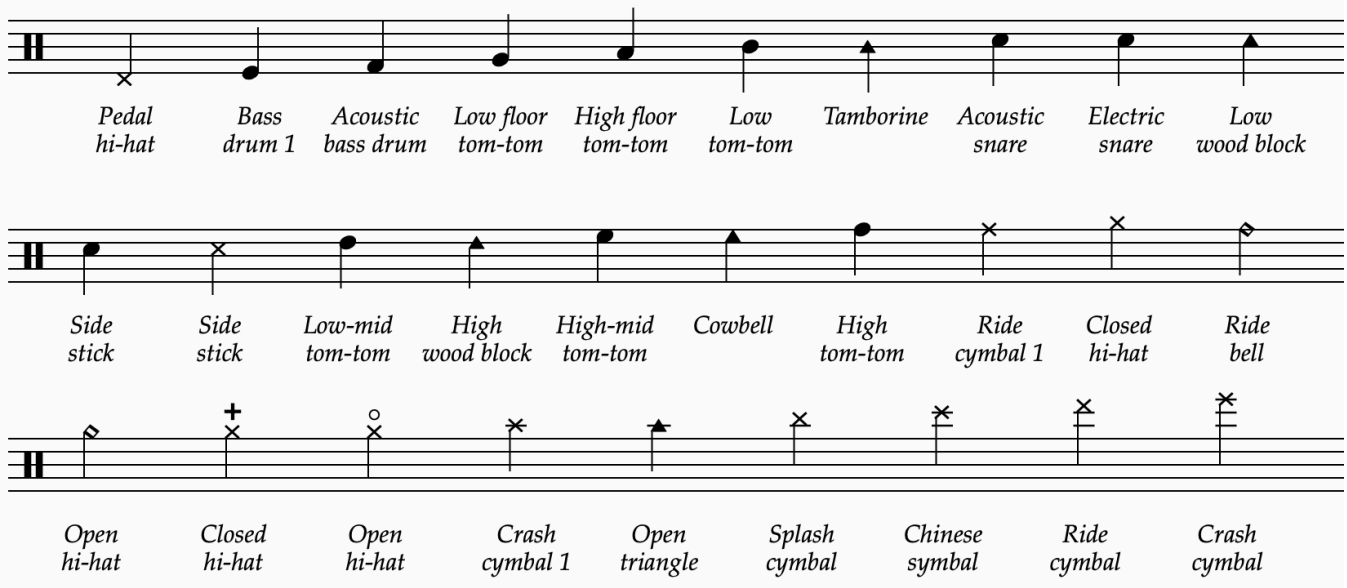
For more information about this dialog, and about editing existing percussion instruments and defining your own, "Edit Instruments (Sibelius Ultimate Only)" on page 185.

Drum set notation, however, is sufficiently standardized that we can look at it in detail—read on.

Drum Set Notation

To create a drum set staff in Sibelius, choose **Home > Instruments > Add or Remove** (shortcut **I**), and select either **Drum Set** or **Drum Kit** (which are identical other than the name).

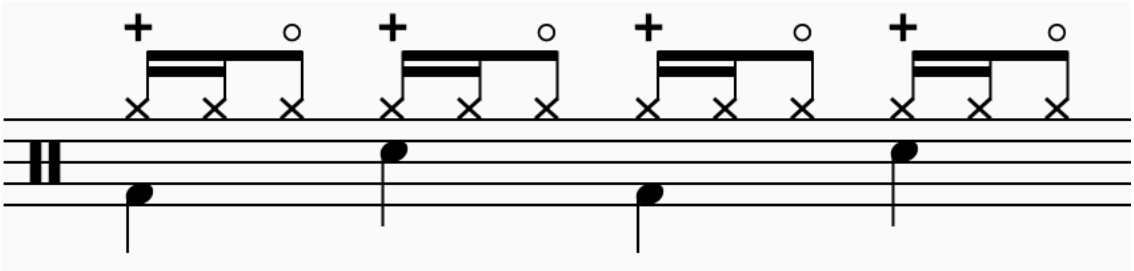
The **Drum Set** and **Drum Kit** instruments use a notational system based on the recommendations of the Percussive Arts Society (in Norman Weinberg's book, *Guide To Standardized Drumset Notation*), as follows:



Note Input for Unpitched Percussion

When inputting into percussion staves, you can use any of Sibelius's input methods, but if the percussion instrument uses different types of noteheads, it is quicker to use step-time or Flexi-time input than to use mouse or alphabetic input.

Consider the following example, for kick and snare drums with open and closed hi-hats on a regular drum kit:



The quarter notes (crotchets) are in voice 2 and use the default notehead, and the eighth notes (quavers) and sixteenth notes (semiquavers) are in voice 1, and use the cross notehead. (If you don't use the cross notehead, the notes won't play back as hi-hats.)

If you input this music with the mouse or using alphabetic input, you will need to change the voice 1 notes to use the cross notehead after inputting them:

- Select the bars where you want to change the notehead ("Selections and Passages" on page 148)
- Either filter for a specific voice, for example, **Home > Selection > Filters > Voice 1**, which is what we want in the above example, or filter for the specific pitch you want to change using **Home > Selection > Advanced**. The pitch filter treats percussion clefs as treble clef, so:
- In 1-line staves, the pitch of the single staff line is B4 (because this line corresponds to the middle line of a 5-line staff)
- In 2-line staves, the pitches are (from bottom to top) G4 and D5
- In 3-line staves, the pitches are E4, B4 and F5
- In 4-line staves, the pitches are F4, A4, C5 and E5
- In 5-line percussion staves, the middle line is B4.
- To find out more about using Sibelius's filtering features, "Filters and Find" on page 205.
- Change the notehead by typing **Alt+Shift+***n* or **Option+Shift+***n*, where *n* is a number on the main keyboard (not the numeric keypad); in the example above, we need to type **Alt+Shift+1** *or* **Option+Shift+1**. Alternatively, you can choose the notehead from the menu in the **Notes** panel of the Inspector ("Noteheads" on page 387).

If you input this music using a MIDI keyboard in step-time or Flexi-time, however, Sibelius automatically maps the pitch of the notes you play on your MIDI keyboard onto the appropriate pitch, and also chooses the correct notehead (and articulation, if specified). If you play a pitch for which there is more than one notehead mapped in the staff type, Sibelius will choose the first notehead listed in the drum map.

You can choose whether to use the pitch mappings determined by the instrument itself, or the pitches used by your particular MIDI device (for example, your keyboard or sound module). This is determined by the option under **Percussion Staves** on the **Step-time and Flexi-time** page of **File > Preferences**.

By default, Sibelius is set to **The instrument**, which means that it expects you to play the pitches set in the instrument definition. With this setting chosen, a l-line staff is treated as the middle line of a 5-line staff (for example, pitch B4), a 2-line staff is the 2nd and 4th lines (for example, pitches G4 and D5), a 3-line staff is the 1st, 3rd and 5th lines (for example, pitches E4, B4, and F5), and a 4-line staff is the spaces (F4, A4, C5, and E5). Hence a note on the line of a 1-line staff can be inputted by playing the B above middle C.

If you would rather play the key on your MIDI keyboard that corresponds to the sound you want, set the **Percussion Staves** option to **The MIDI device's drum map**. You will hear the correct sound as you input it, and Sibelius will automatically translate the pitch you play into the drum set staff.

Playback of Unpitched Percussion

Although it is possible to position any notehead at any position on an unpitched percussion staff, Sibelius will only play back those noteheads that are specifically mapped in the instrument definition—see "Percussion Page" on page 194.

Different Staves for Different Instruments

In orchestral scores, it's common to use a different one-line staff for each unpitched percussion instrument used.

A wide range of individual percussion instruments is accessible from the **Home > Instruments > Add or Remove** dialog. For example, to notate a bass drum, cymbals and triangle in your score:
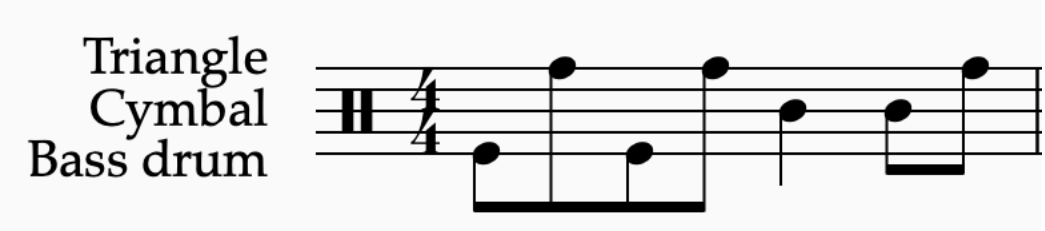
1. In the **Home > Instruments > Add or Remove** dialog, choose the **Percussion/Drums** family and add **Cymbals**, **Triangle** and **Bass drum** instruments.
2. Click **OK** and the instruments are added to your score.

All of these instruments play back automatically with the correct sound. Notice how stems on 1-line staves point upwards.

Creating Your Own Drum Map

If you want to write multiple percussion instruments on the same staff using sounds, noteheads or staff positions that aren't defined in any of the built-in instruments, you will need to create your own instrument with its own drum map.

For example, if you want to write:



- Open **Edit Instruments** by clicking the dialog launcher button in the **Home > Instruments** group.
- From the **Common instruments** ensemble, select the **Percussion and Drums** family, then select **Drum set (basic)** from the **Instruments in family** list. (It doesn't really matter which instrument you choose, as we're going to edit it in a moment anyway, but we'll choose this one because it has the right number of staff lines, and not too many existing noteheads in its drum map.)
- Click **New Instrument**, and answer **Yes** when asked if you want to create a new instrument based on this one.
- Change **Name in dialogs** to something like **Bass drum, Cymbal, Triangle**, so you'll be able to find it again later.
- Change **Full name in score** to something like **Bass drum\n\Cymbal\n\Triangle** (**\n** tells Sibelius to put the next word on a new line).
- Click **Edit Staff Type**, and go to the **Percussion** tab in the dialog that appears.
- In our example we need only three pitches on the staff to be mapped to particular sounds: we'll use the top line for the triangle, the middle line for the cymbals, and the bottom line for the bass drum; select each of the other unwanted pitches and click **Delete** to remove them

- For each of the remaining pitches, select the notehead, then choose the correct sound from the **Sound** drop-down menu.
- You might also want to change the **Notehead** for a particular instrument, or even specify a different sound when a particular **Articulation** is used with a notehead, but this isn't necessary.
- When you've set the sounds, click **OK** to confirm the changes to the staff type.
- Click **OK** to confirm the changes to your new instrument.
- Make sure your new **Bass drum, Cymbal, Triangle** instrument is in the **Common instruments** ensemble: move it to the **Instruments in family** list from the **Instruments not in ensemble** list by clicking **Add to Family**, then click **Close** to close the **Edit Instruments** dialog.
- Now choose **Home > Instruments > Add or Remove**, select your new instrument from the list, and click **Add to Score** to create it, then click **OK**.
- Input the music on the staff using the three pitches defined in the staff type; you can use voices if you like—"Voices" on page 296.

Single Staff for Each Player

If your score requires more than one percussionist, or if one percussionist is expected to change between instruments, it is useful to notate all the percussion on a single staff, with text indicating where the changeover occurs. In Sibelius this is done using instrument changes—"Instruments" on page 168.

There are many predefined percussion instruments set up with the appropriate sounds; for example, the **Cymbal [1 line]** instrument plays with a cymbal sound. You can of course create new percussion instruments if required.

Percussion Symbols

Sibelius comes with many useful symbols that graphically represent instruments, types of beaters and various other playing techniques for a wide range of pitched and non-pitched percussion instruments. To add such a symbol to your score, choose **Notations > Symbols > Symbol** (shortcut **Z**) and click on your desired symbol from a choice of drums, metallic and other instruments, beaters and techniques—"Symbols" on page 378.

Removing Borders from Percussion Beater Symbols

Sibelius lets you remove the borders around percussion beater symbols if you wish:

1. Open **Edit Symbols** by clicking the dialog launcher button in the **Notations > Symbols** group.
2. Click on the empty box symbol at the far right of the first row of beaters.
3. Click **Edit**, enter **0** into the **Number** field, then click **OK**.

Buzz Rolls (Z on Stem)

Used to indicate multiple stroke rolls in percussion writing, Sibelius lets you add a buzz roll symbol to any note or chord. Choose the third Keypad layout (shortcut **F9**) and press **6**. For more detailed information on buzz rolls—"Tremolos" on page 438.

Note Entry and Editing Gestures for Percussion Instruments Using the Keypad

Sibelius lets you change noteheads while entering notes on staves for percussion instruments using the Keypad. When entering notes on a percussion staff from the Keypad, drag vertically to cycle through all defined note mappings, notehead types, and articulations. As you drag, Sibelius plays different samples that match the percussion notation as it changes. Using this method you are restricted from going beyond the defined note mappings as well as being restricted to the noteheads and articulations defined in the template for each instrument.

To enter notes on a percussion staff and cycle through the defined note mappings, noteheads, and articulations (if any):

1. Click at the location on a percussion instrument staff where you want to enter a note.
2. On the Keypad, click on the desired rhythmic value (such as a quarter-note) and drag vertically (up or down). As you drag up or down, a shadow note cycles through the defined note mappings, noteheads, and articulations.
3. Release to enter the note.

You can use the Pitch Correction tool to change selected notes for percussion instruments with vertical and horizontal drag gestures. To cycle through the defined note mappings, noteheads, and articulations for a selected percussion note, click and drag vertically on the Pitch Correction tool in the Keypad.

To cycle through noteheads that are not necessarily defined as part of the template for a selected percussion note, press Option (Mac) or Alt (Windows) while dragging horizontally on the Pitch Correction tool in the Keypad.

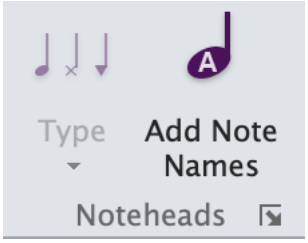
To maintain the current notehead for a selected percussion note and change the mapped note, press Option (Mac) or Alt (Windows) while dragging vertically on the Pitch Correction tool in the Keypad.

Edit Noteheads (Sibelius Ultimate Only)

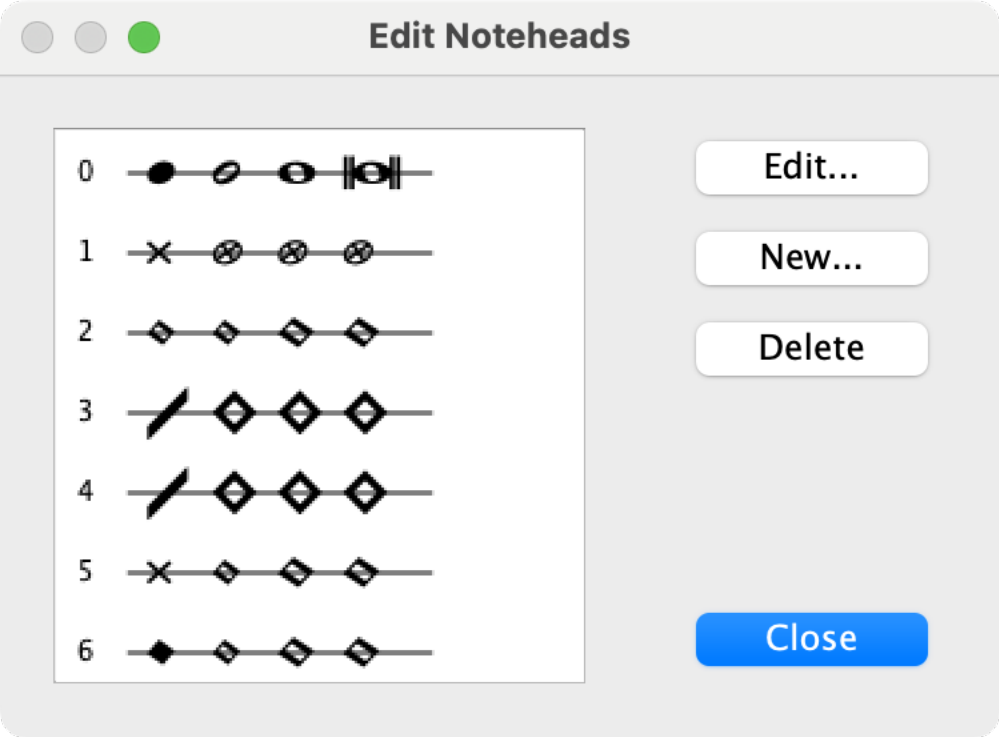
For advanced users only

To modify a notehead design or define a new one:

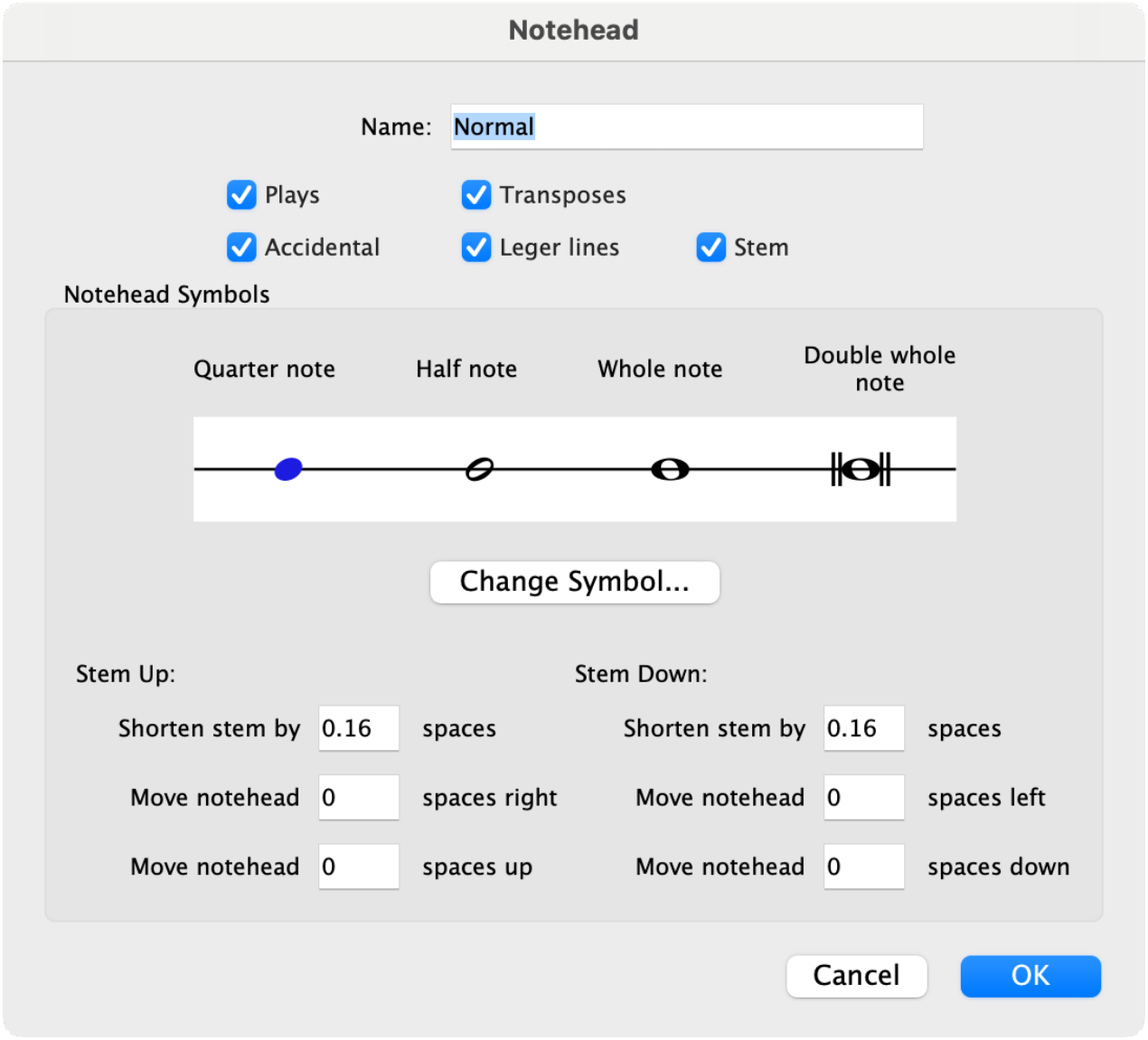
1. Open **Edit Noteheads** by clicking the dialog launcher button in the **Notations > Noteheads** group on the Ribbon.



2. On the dialog that appears, click **New** to create a new type of notehead, or click one of the listed types and click **Edit** to change it. (You can also click and **Delete** notehead types you've defined.)



The **Notehead** dialog that then appears lets you configure every aspect of the notehead:



3. Enter a Name.

   This is the name of the notehead type, as it appears in the **Notations > Noteheads > Type** gallery.

4. Configure the following additional parameters:
   - **Plays**: determines whether the notehead type plays back. Some noteheads (for example, slashes) don't play back by default.
   - **Accidental**: switch this off if you want the notehead not to have accidentals (for example, for slashes)
   - **Transposes**: determines whether the notehead transposes (for example, if you alter **Home > Instruments > Transposing Score**, if you transpose your music, or in parts). Some noteheads (for example, slashes) don't transpose by default.
   - **Ledger lines**: determines whether the notehead should ever appear with ledger lines.
   - **Stem**: determines whether the notehead should appear on a stem.

5. (optional) Change the notehead's symbol.

a. Select one of the note values and click **Change Symbol**.

b. Select the symbol to use for it from the **Symbols** dialog that appears ("Symbols" on page 378).

The quarter note (crotchet) notehead is also used for eighths (quavers) and shorter note values.

6. Below the notehead symbols there are separate options for the positioning of stems and noteheads when stems are pointing up and down:
   - **Shorten stem by**: lets you make a neater join between the stem and certain noteheads such as crosses (this option is only available if **Stem** is switched on above).
   - **Move notehead** *x* **spaces right/left**: moves the notehead the specified number of spaces right or left from the stem, again to make a neater join.
   - **Move notehead** *x* **spaces up/down**: moves the notehead the specified number of spaces up or down from the stem.
7. When you're done, click **OK** followed by **OK** again to close the **Edit Noteheads** dialog.

One subtlety is that the **Ledger lines** and **Stem** options take effect based on the notehead type of the *top* note of a chord; so if you have, say, a chord with two notes that would normally be written on ledger lines, but you set the top notehead to use a notehead that doesn't use ledger lines, neither note will have ledger lines. Conversely, if, in the same situation, you set the lower of the two notes on ledger lines to use a notehead that doesn't use ledger lines, both notes *will* be printed with ledger lines (because the notehead at the top of the chord *does* use ledger lines).

If you created a new notehead type, it will appear at the bottom of the **Edit Noteheads** dialog and the notehead list in the **Notes** panel of the Inspector, and can be typed as a numerical shortcut like other noteheads.

Beam Groups

Beams are the thick lines used to join short notes into groups. Sibelius beams notes together into groups for you automatically, though you may sometimes want to adjust beaming yourself.

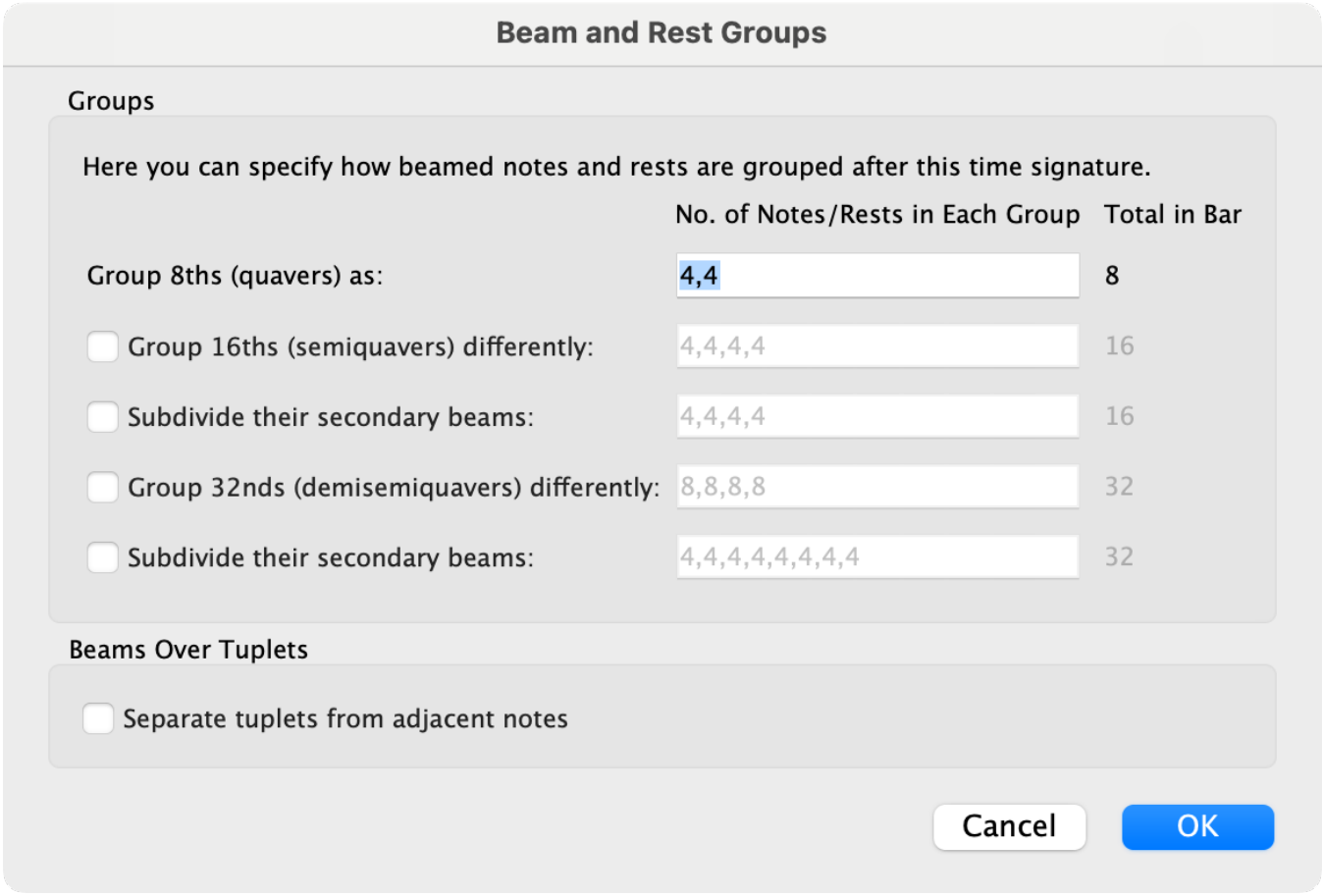
You can adjust beaming in many bars at once, or change it on a note-by-note basis if you want, including special notations such as cross-staff beaming.

Changing Beam Groups

Sibelius chooses sensible default beam groups for each time signature you create in your score, but depending on musical context you may prefer different groups. You can change the beam groups both for new time signatures you create, and for existing passages of music.
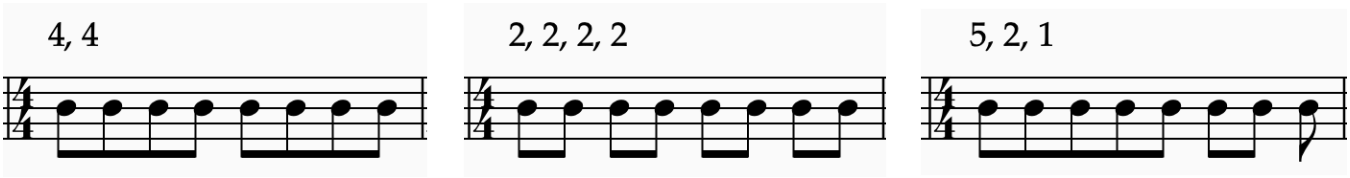
- To change the beam groups for a new time signature, choose **More Options** from the bottom of the **Notations** > **Common** > **Time Signature** gallery, then in the dialog that appears, select the time signature you want to create, and click **Beam and Rest Groups**.
- To change the beam groups for existing music, see "Resetting Beam Groups" on page 401.

In either case, you will see a dialog with the following options:



You can edit the beam groups for different note values independently. Beam groups are represented by the number of notes in each group, separated by commas, and they must add up to the number listed alongside the box in the **`Total in Bar`** column.
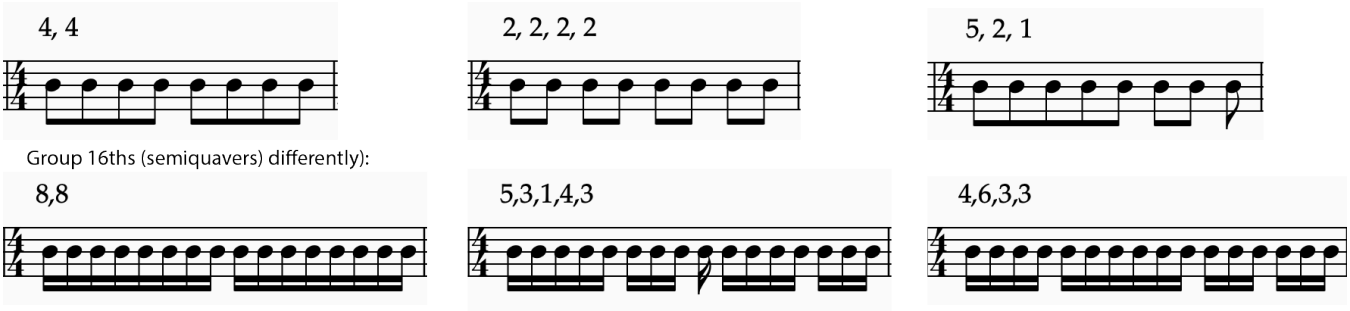
For example, in the time signature 4/4 you could set the **`Group 8ths (quavers) as`** option as follows:



As you edit the beam groups for one note value, shorter note values often inherit the same beam groups (except in 4/4 when eighth notes are set to beam in two groups of four, which is a special case—see below). This means that eighth note beam groups of (say) **`5,2,1`** would produce sixteenth note beam groups of **`10, 4, 2`**.

If you wish, you can override this behavior by setting the other options on the dialog, namely **`Group 16ths (semiquavers) differently`** and **`Group 32nds (demisemiquavers) differently`**. Again, you must ensure that the beam groups add up to the **`Total in Bar`** number alongside. Using our 4/4 example again, here are a few of the possibilities:

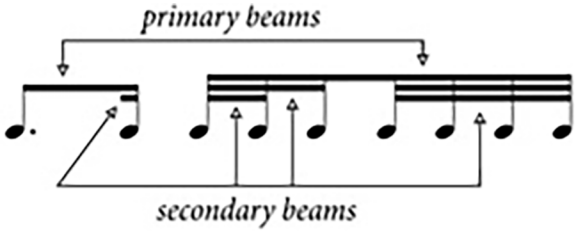
Group 8ths (quavers) as:



For any given time signature with a denominator larger than 8 (for example, 9/16, 15/32, and so on) the longest note value you can adjust is the note value represented by the denominator (for example, in 9/16 you cannot adjust eighth note (quaver) beam groups—they will always be beamed in pairs by default; in 15/32 you cannot adjust 16th note (semiquaver) groups either; these will always follow the eighth note beam groups).

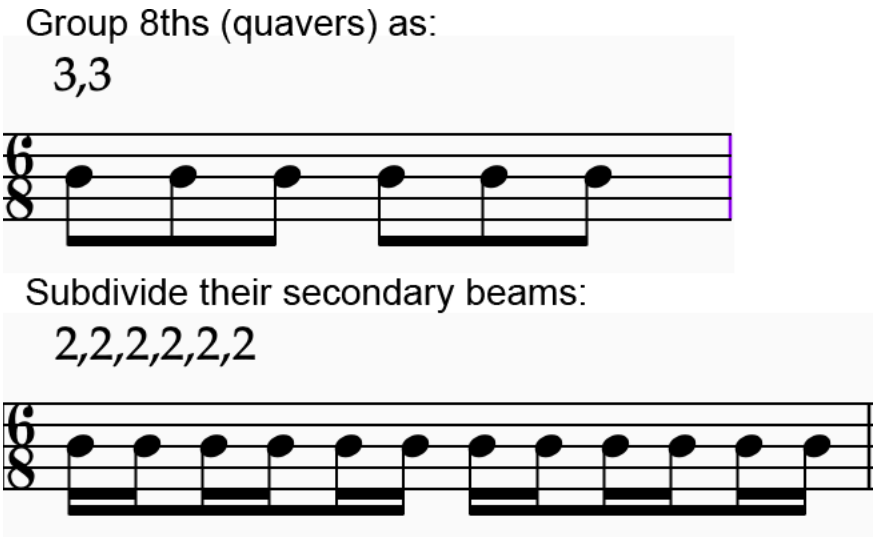
Primary and Secondary Beams

The primary beam is the one furthest from the noteheads; secondary beams are any other beams, for example,



Notes grouped by secondary beams (which we'll call "sub-groups") should always indicate the rhythm as clearly as possible; this is achieved by splitting the sub-groups according to the smaller units of the beat. In simple time signatures, sub-groups typically occur every two eighth notes (quavers), and in compound time signatures, sub-groups often occur every three eighth notes. Sibelius handles all of this complexity for you, but lets you define sub-groups in the **Beam and Rest Groups** and **Reset Beam Groups** dialogs if necessary.

To define sub-groups, switch on **Subdivide their secondary beams** for 16th notes (semiquavers) and/or 32nd notes (demisemiquavers), and type the sub-groups separated by commas, making sure that they add up to the number under **Total in Bar**. For example, in 6/8 you could subdivide 16th note secondary beam groups as follows:



Sibelius only allows primary beams to be an eighth note (quaver) beam, for example, a single beam. In some situations you may want 16th note (semiquaver) primary beams; in this case, add the extra beam using the line provided in the **Notations > Lines > Line** gallery—"Lines" on page 359.

Resetting Beam Groups

To regroup notes with beams, select the notes as a passage, then choose **Appearance > Reset > Beam Groups**; a dialog will appear. If you want to reset the beam groups to Sibelius's defaults for the prevailing time signature, click **OK** without making any changes. If you want to regroup the notes according to your own preferences, change the settings in the dialog (see "Changing Beam Groups" on page 398 for details), and click **OK**.

The settings you choose in the **Appearance > Reset > Beam Groups** dialog do not persist in the score after you apply them; if you edit the note values of the notes in bars you have reset, the beam groups will be reset to the groups specified in the prevailing time signature. If necessary, you can create a new time signature with the desired beam groups, click **Yes** when asked if you want the following bars rewritten, and then delete it after you finish inputting and editing (this time answering **No** when asked if you want the following bars rewritten).

Reusing Beam Groups

If you set up the beam groups for a time signature (for example, 7/8) when creating it, those groupings will persist for all subsequent bars up to the next time signature change. But other 7/8 time signatures elsewhere in the same score will not necessarily have the same beam groups—setting up beam groups only affects that one time signature. However, if you want other 7/8 time signatures elsewhere in the same score to use the same beam groups, just copy the time signature.

If you want some 7/8 bars to use one beam grouping (for example, 2+2+3) and others to use another (for example, 3+2+2), create two 7/8 time signatures with the different groupings, then copy them to the relevant bars or passages, input the music, and then delete any superfluous time signatures (choosing **No** when asked if you want to the music to be rewritten).

Editing Beam Groups
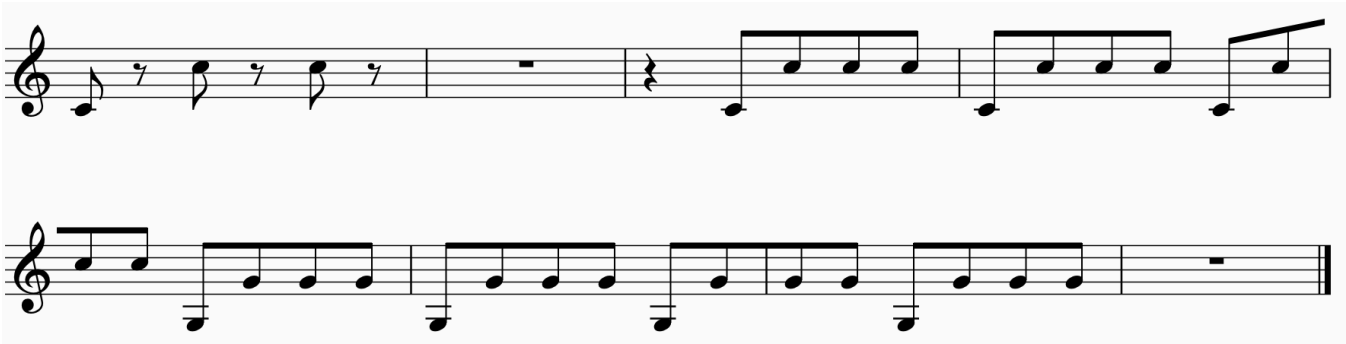
To adjust beam groups in individual places, rather than setting them throughout the score or in a passage, you can use the buttons on the third Keypad layout (shortcut **F9**). Select the note(s), grace note(s) or rest(s) you want to adjust, then choose the appropriate button.

	Breaks the beam from the previous note
	Joins to the previous and next notes
	Ends the current beam (for example, breaks the beam from the next note)
	Separates the note from those on either side
	Joins to the previous note with just a single (primary) beam.

Beams Across Barlines, System, and Page Breaks

To make a note beam to the note before the previous barline, select the note at the start of the bar, choose the third Keypad layout (shortcut **F9**) and press **8** on the numeric keypad.

If a beam over a barline happens to fall at a system or page break, Sibelius allows the beam to continue across the break, as in this example below from the bass clarinet part of Stravinsky's *Petrouchka*:



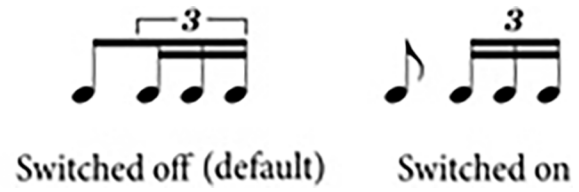
To make a beam continue across a barline, including a system or page break, use the **F10** Keypad layout to set the last note at the end of the system or page to **Start of beam** (shortcut **7** on the keypad) or **Middle of beam** (shortcut **8** on the keypad), and the first note of the note on the following system to **Middle of beam** (shortcut **8** on the keypad) or **End of beam** (shortcut **9** on the keypad).

If you need to adjust the angle of the beam, move the handle of the rightmost note's stem in the beam group *before* the break, and the stem's handle of the note at the rightmost end of the beam *after* the break. When you are not using Optical beam positions (see "Engraving Rules Options" on page 408), adjusting the stem length of notes at the beginning of the beam will also have an effect on the slant of the beam. If a cross-staff beam is grouped to only one note after the break, its beam will be horizontal.

Beaming Tuplets
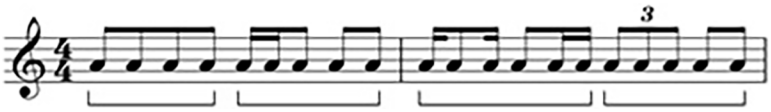
If a tuplet falls within a beam group, it is typically joined to the other notes in the group (unless the notes in the tuplet are of the same duration as the notes on either side). However, you may prefer to always separate tuplets from notes on either side, to make the rhythm as clear as possible.

The option **Separate tuplets from adjacent notes** in the **Beam and Rest Groups** dialog, switched off by default, controls this behavior. You can see its effect in this example:



Beaming Eighth Notes (Quavers) in 4s
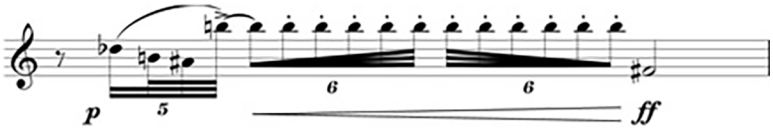
By default, Sibelius beams eighth notes (quavers) in fours in simple duple (for example, 2/4, 4/4, 2/2) time signatures. Four consecutive eighth notes that fall within beat divisions will be beamed together, but Sibelius will automatically break the beam groups if the rhythm within the group changes, for example,



If you want to change this behavior, define new beam groups (for example, set the **Group 8ths (quavers) as** option to **2,2,2,2** and so on) when creating the time signature, or when you choose **Appearance > Reset > Beam Groups** to reset the beaming of an existing passage. In addition, Sibelius does not apply this rule when **Notations > Beams > Over Rests** is switched on ("Beamed Rests and Stemlets (Sibelius Ultimate Only)" on page 409).

Feathered Beams

In contemporary music, extra beams sometimes "splay out" from a single beam to indicate an accelerando or ritenuto, like this:



To create a feathered beam:

1. Select the first note of a beamed group or sub-group.
2. Switch to the third Keypad layout (shortcut **F9**), and then choose the desired type of feathered beam:
   - Click the button shown on the right or (shortcut **0**) for an accelerando beam.
   - Click the button shown on the left or (shortcut **.**) for a ritenuto beam.



All of the notes in the beamed group (or sub-group, terminated at each end either by the end of the beam or the primary beam) must be of the same duration for Sibelius to display a feathered beam.

Feathered beams don't play back as an accelerando or ritenuto: if you want to produce an approximation for playback purposes, try using nested tuplets with hidden brackets—see "Nested Tuplets" on page 270.

Hiding Beams, Flags, and Tails

To hide any beam, select it (not the note) and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**). As with other objects, hidden beams are displayed in light gray if **View > Invisibles > Hidden Objects** is switched on (shortcut **Alt+Shift+H** *or* **Option+Shift+H**), and invisible if it is switched off.

You can also hide flags and tails, for example, on single eighth notes (quavers), in the same way: select the flag or tail and choose **Home > Edit > Hide or Show**. If you have beamed notes with flags (say, a dotted eighth note (quaver) followed by a sixteenth note (semiquaver)), you can even hide the flag independently of the main beam.
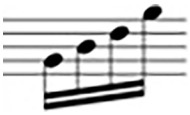
Hiding, say, the beam on a pair of eighth notes (quavers) doesn't actually turn them into quarter notes (crotchets)—it just makes them look like quarter notes!

Engraving Rules Options

The **Beams and Stems** page of **Appearance > House Style > Engraving Rules** contains all the options concerning the appearance and position of beams. The **Beam Positions** options are explained in "Engraving Rules Options" on page 408, and the **Beamed Rests** options are explained in "Stemlets" on page 410.

Meanwhile, the options under **Beam Appearance** are self-explanatory, controlling the thickness and separation of the beam lines, and whether groups of beamed notes should be allowed to begin with a rest.

Perhaps most notable is the **French beams** option, where the stems of the notes in the beamed group only touch the innermost beam, as shown below. This convention is used particularly in music published in France (hence the name).



Beam Positions

Beams are positioned vertically in and above or below the staff according to a complex set of conventions designed to ensure maximum legibility: a beam is, generally speaking, angled according to the contour of the notes in the beamed group, and the angle of the beam is determined by the position of each end, which must either sit on, straddle (for example, be centered upon) or hang from a staff line.

Sibelius follows these principles through a set of rules we call Optical beam positions, so fortunately you don't need to worry about beam positions unless you really want to. Should you want to adjust beam positions, however, either on a case-by-case basis or for your entire score, Sibelius offers you complete control.

Beam Angles

Occasionally you may want to adjust a beam's angle or position, either to prevent it hitting a grace note or other obstacle, or because you are a music engraver and have your own views on where beams should go. If you want to adjust many beams, it's better to adjust the **Engraving Rules** for beams (see "Engraving Rules Options" on page 408) so you can control beam angles en masse.

To move a beam, zoom in close on it so you can see what you're doing, and drag either end up or down with the mouse. When you drag the left-hand end, you alter the height of both ends of the beam, and when you drag the right-hand end, you alter the angle. Instead of dragging with the mouse, you can type **Up Arrow** or **Down Arrow**. **Control+Up Arrow/Down Arrow** or **Command+Up Arrow/Down Arrow** moves the beam by 0.25 spaces. You can also make quick adjustments to the angle of a beam by selecting the beam itself and dragging up and down; this does the same as dragging the left-hand end of the beam.

To set a beam back to its normal position, choose **Appearance > Reset Notes > Stems and Beam Positions**, which you can also do to a selected passage or multiple selection.

Adjusting a beam's angle is exactly the same thing as adjusting the lengths of the stems the beam is attached to.

Level Beams

In some music (for example, for percussion) it is customary for beams always to be flat, and never drawn at an angle. Sibelius always produces level beams on percussion staves by default, but if you want to use this convention on other instruments, edit the instrument in question using **Home > Instruments > Edit Instruments**. In the **Edit Instrument** dialog, click **Edit Staff Type** and switch on **Beams always horizontal** on the **Notes and Rests** page—"Edit Instruments (Sibelius Ultimate Only)" on page 185.

Reversing Beams

To move a beam from above a group of notes to below it—that is, to flip the stem-directions of all the notes along the beam—select any note in the group (just one note will do) and flip it by choosing **Edit > Flip** (shortcut **X**); "Stems and Ledger Lines" on page 432 if you're not clear how. To restore the stem direction, flip the *same* note back, or select the group of notes and choose **Appearance > Reset > Stems and Beam Positions**.
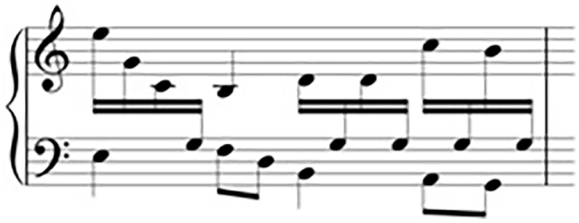
If **Home > Edit > Flip** doesn't seem to work on a beamed note, select all the notes along the beam and choose **Appearance > Reset > Stems and Beam Positions**, then flip the note furthest from the beam.

Flipping Fractional Beams

Occasionally a fractional beam (also called a "flag") in a beamed group of notes will end up pointing leftwards when you want it to point right, or vice versa. To flip it the other way, select the note, and on the **Notes** panel of the Inspector switch on **Flip fractional beam**.
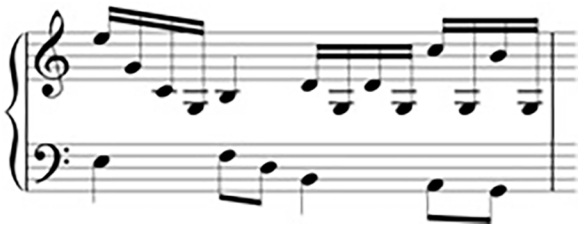
Cross-Staff Beams

Music for keyboard instruments often contains beamed notes flowing between the hands, like this:



To obtain this result:

1. Input all of the music onto the staff that uses most of the music that crosses between the hands—in this case, the top staff:

2. Select the notes that should cross over to the bottom staff (preferably as a multiple selection)—in this case, the Gs with ledger lines.
3. Cross them to the staff below by choosing **Note Input > Cross-Staff Notes > Below** (shortcut **Control+Shift+Down Arrow** or **Command+Shift+Down Arrow**).

   Unsurprisingly, **Note Input > Cross-Staff Notes > Above** (shortcut **Control+Shift+Up Arrow** or **Command+Shift+Up Arrow**) crosses notes to the staff above.

   If you get into a muddle, you can also use **Note Input > Cross-Staff Notes > Reset**.

You can put beams above both staves (as in the first beamed group in the first picture above) or between the staves (as in the last beamed group) by flipping the directions of the stems as appropriate by choosing **Home > Edit > Flip** (shortcut **X**).

Don't do this by dragging the stems to the other side of the notes—this won't have the effect you intended!

In the first picture above, the stems of the last three low notes in the left hand were also flipped to avoid colliding with the notes crossing from the right hand.

Note also that:

- Notes do not have to have beams to be crossed to an adjacent staff. You can even cross rests over.
- Notes can only cross over to another staff in the same instrument.
- You can beam across *three* staves by inputting the notes onto the middle staff, then crossing notes to the staves above and below. (It is not necessary for any notes to remain on the middle staff!)
- Notes crossing onto another staff do not affect that staff's voices at all. A staff can even have four voices plus further notes crossing onto it from adjacent staves!
- Notes are in many respects treated as being on the original staff—for example, if you transpose a passage on the original staff, then any notes that were crossed from that staff will also transpose.
- In some circumstances you may encounter redundant accidentals when you cross notes to another staff. Select the accidentals and hide them to solve this problem—"Accidentals" on page 416.

Avoid Cross-Staff Beam Corners

Enable the **Avoid cross-staff beam corners by placing primary beam on the side of the first note** option to avoid unwanted beam corners.

To enable the option to avoid cross-staff beam corners:

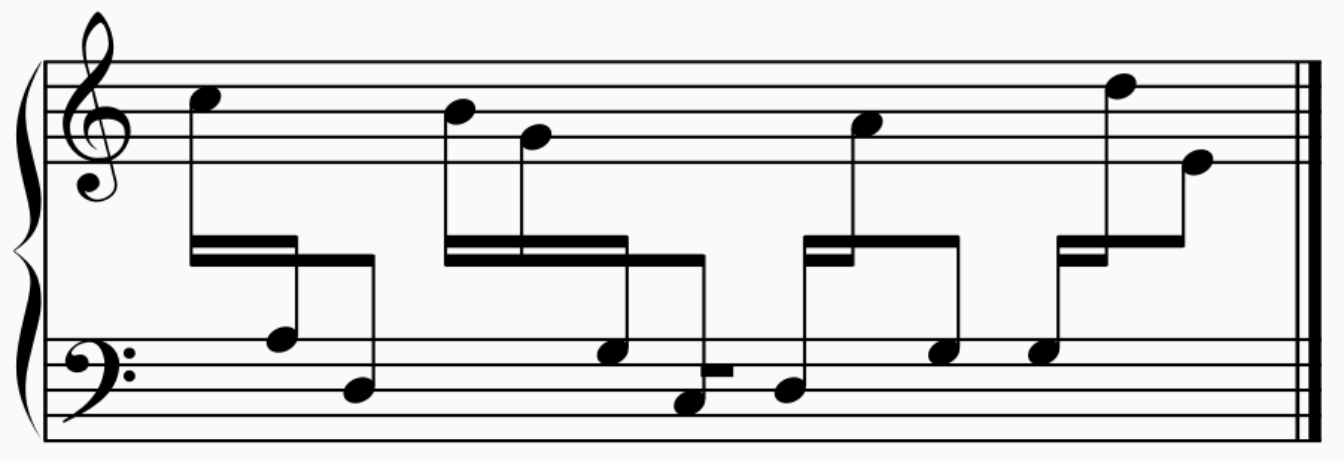
1. Choose **Appearance > Engraving Rules > Beams and Steams**.
2. Under **Beam Positions**, select the **Avoid cross-staff beam corners by placing primary beam on the side of the first note** option to avoid unwanted beam corners.
3. Click **OK**.

Hide Bar Rests for Cross-Staff Passages

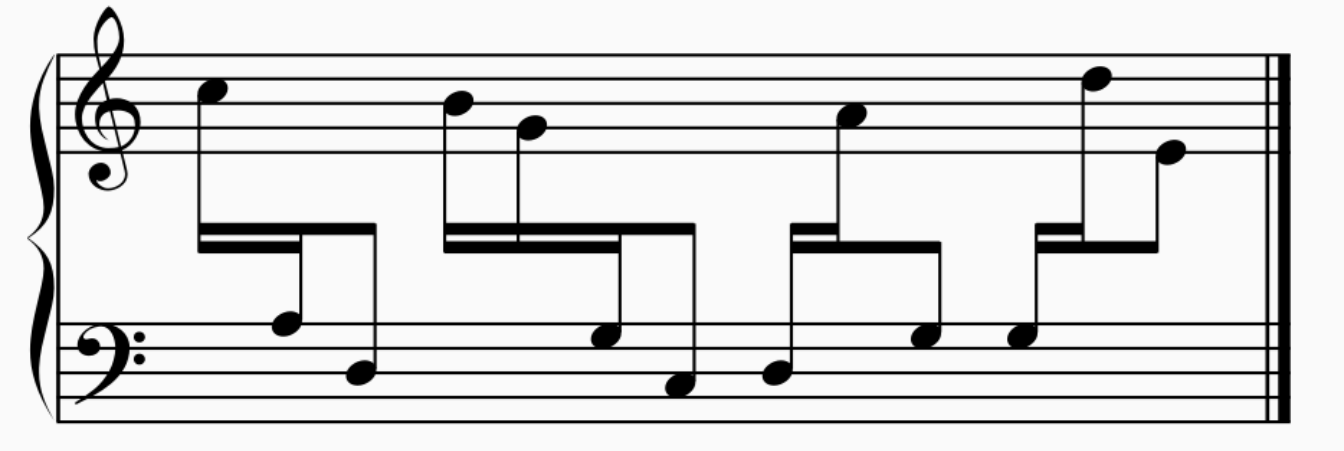
Enable the **Hide Bar Rests** option to avoid unwanted beam corners and to automatically hide rests on staffs bridged by beams.

1. **To enable the option for improved cross-staff beaming:**
2. Choose **Appearance > Engraving Rules > Bar Rests**.
3. Under **Cross-staff passages**, enable **Hide Bar Rests** to automatically hide rests on staves bridged by beams.
4. Click **OK**.

The following images show an example of cross-staff beaming with this option disabled and enabled:
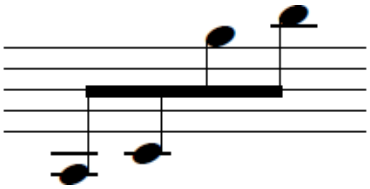


Avoid cross-staff beam corners by placing primary beam on the side of the first note option disabled



Avoid cross-staff beam corners by placing primary beam on the side of the first note and **Hide bar rests** options enabled

Beams Between Notes on the Same Staff
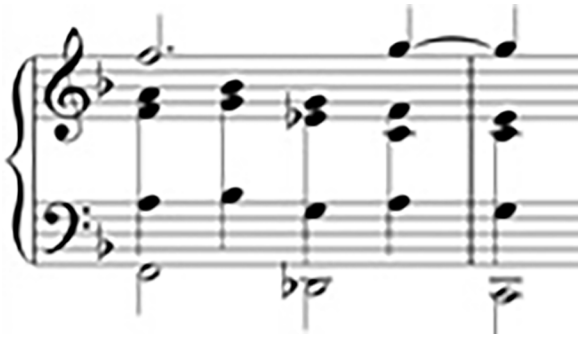
In older scores, particularly for violin music, if a group of notes is very low, then very high (or vice versa), you will sometimes see the beam running through the middle of the notes, with some stems pointing up and some pointing down, as shown above left.



To achieve this in Sibelius, input the notes as usual, then select the beam, which will either be above or below the beamed group, and drag it (or use the arrow keys) to move the whole beam up or down so that it is between the notes. To adjust the angle of the beam, select the right-hand end of the beam and drag it with the mouse or nudge it with the **Up Arrow** or **Down Arrow**.

Chords Split Between Staves

It is common in keyboard music to split the notes of some chords between the two staves:



To achieve this, write each note of the split chord onto the staff it appears on, using a suitable voice; for example, in the case illustrated, put the treble notes of the split chords into voice 2 on the upper staff, and the bass notes in voice 1 on the lower staff. Then use **Home > Edit > Flip** (shortcut **X**) to point the stems of the notes on the lower staff downward. Finally, drag the end of each stem in the right hand downwards so that it meets the stem of the left-hand note.

In the case of chords using notes shorter than a quarter note (crotchet), hide the flags or beams by selecting them and typing **Control+Shift+H** *or* **Command+Shift+H**, then extend their stems, flipping them if necessary using **Home > Edit > Flip**, to meet the rest of the chord.

Engraving Rules Options

The **Beams and Stems** page of **Appearance > House Style > Engraving Rules** lets you control the positions of beams and also their appearance (see "Engraving Rules Options" on page 404).

Most of the **Beam Positions** options only apply if **Optical beam positions** is switched on. (Switching off **Optical beam positions** will position beams according to the rules used in Sibelius 3 and earlier, which are generally not as good.)

Where the interval between the first and last notes of a beam is no more than an octave, you can specify an "ideal" angle for each interval under **Default slant per interval**. For some beams this angle has to be adjusted because beams are not allowed to appear in certain positions, such as in between two staff lines. Also when two notes are very close together, producing a steep beam, the angle may have to be reduced to the value specified in **Maximum beam gradient**: **Up to an 8ve, 1 in** *n*.

Maximum beam gradient: **1 in** *n* controls the angle for intervals greater than an octave. The beam follows the angle between the first and last noteheads, as long as it is no steeper than this value.

If notes in the middle of a beam curve towards the beam, producing a concave shape, it is normal for the beam to be horizontal. You can control this using **Horizontal if middle notes intrude by** *n* **spaces** (which specifies the distance a note must protrude through an imaginary line between the first and last notes to make the beam horizontal). By default, this same rule also applies to beamed groups that include rests in the middle of the group (switch off **Also for middle rests** if you want to exclude beamed rests when considering whether the beam should be horizontal).

Avoid simple wedges prevents some cases of "wedges" in groups of eighth notes (quavers). These are white triangles whose three sides are a beam, a stem and a staff line, and are believed to look irritating by some music engravers. Other engravers are very unconcerned about them: to avoid wedges, the stems have to be lengthened, which to some eyes is worse than the wedges themselves. Therefore this option is truly optional.

The stem lengths specified in **Default beamed stem length** are typically less than for normal notes (and will be shortened further for very high or low notes). However, this is offset by the fact that stems are lengthened again if necessary to move the beam to a good position. You can further control stem lengths using **Minimum length** *n* **spaces** at the bottom of the page, which affects both beamed and unbeamed notes.

Cross-staff beams are always horizontal by default (assuming **Optical beam positions** is on), and go in between two staves. If you want cross-staff beams to go at an angle you should drag them on a case-by-case basis.

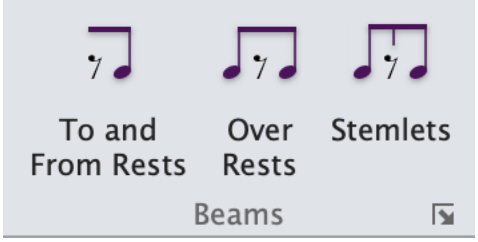
The **Use precise Magnetic Layout bounding boxes** option improves the accuracy of Magnetic Layout for irregularly shaped and angled objects, for example, beams, tuplet brackets, hairpins, and so on. With this option switched off, Sibelius uses only rectangular bounding boxes, with the result that articulations and slurs do not get positioned correctly. As a consequence, it is strongly recommended that this option be switched on in all scores that use Magnetic Layout.

Beamed Rests and Stemlets (Sibelius Ultimate Only)

Beaming across rests can make rhythms easier to read. In some modern scores, beamed rests sometimes have "stemlets" (sometimes called "half-stems"), which are short stems extending from the beam to the rest (or stopping just short of the rest). Sibelius can automatically beam across rests, both within a beam group and at either end, using stemlets, if required.
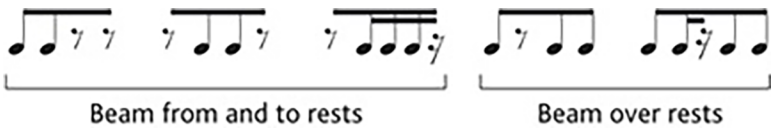
Beams Across Rests

You can determine whether Sibelius should beam across rests with the following options in the **Notations > Beams** group of the Ribbon:
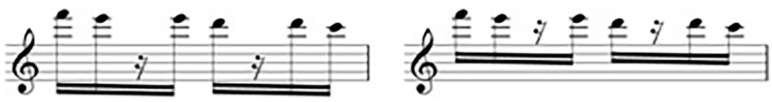


- **To and From Rests** allows a beamed group to start and/or end with a rest.
- **Over rests** means that rests won't break a beam group if they fall within the defined grouping.
- For information on Stemlets, see "Stemlets" on the next page.

Some examples of these two options in action:
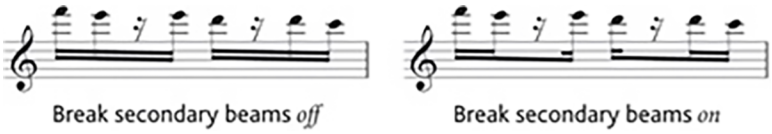


You will notice that beams are always horizontal in beamed groups that start or end with a rest, regardless of the pitches of the notes under the beam. Where rests occur in the middle of a beamed group but not at the start or the end, the beam angle will follow the contour of the notes as usual.

Where notes occur on many ledger lines above or below the staff in single-voice passages, Sibelius positions the rests in the middle of the staff, as normal, and ensures that the beam does not collide with the rests, with the result that the stems are longer than normal, as shown in the image below left. If you move the rest (by selecting it and typing (**Up Arrow/Down Arrow**), the beam will automatically move until the stems are at their ideal length, as shown in the image below right.



If you do not want Sibelius to behave this way, switch off **Adjust stem lengths to avoid beamed rests** on the **Beams and Stems** page of **Appearance > House Style > Engraving Rules**, but beware that with this option switched off, beams may well collide with rests in the middle of beamed groups.

When rests of the same duration as the surrounding notes occur in a beamed group, some publishers prefer to break the secondary beam above or below the rest:



By default, Sibelius produces the result shown above left, but you can obtain the result shown above right by switching on **Break secondary beams** on the **Beams and Stems** page of **Appearance > House Style > Engraving Rules**.
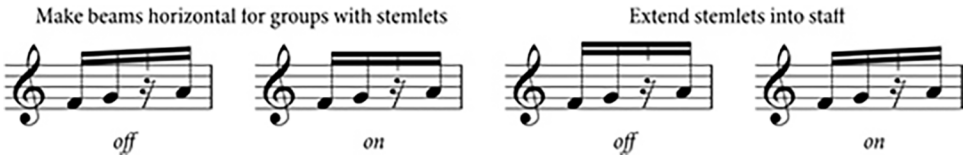
Editing Beams Across Rests

You can edit whether or not rests should be beamed on a per-rest basis using the buttons on the third Keypad layout (shortcut **F9**), regardless of whether or not **Over Rests** or **To and From rests** are switched on. The operation of these Keypad buttons is discussed in "Editing Beam Groups" on page 401.

To restore a beamed rest to its default state, select it and choose **Appearance > Design and Position > Reset Design**.

Stemlets

To use stemlets in your score, switch on **Notations > Beams > Stemlets**. The other options relating to stemlets are found on the **Beams and Stems** page of **Appearance > House Style > Engraving Rules**, and are as follows:



- **Make beams horizontal for groups with stemlets** tells Sibelius that the beam should always be horizontal if a stemlet is used in the group.
- When **Extend stemlets into staff** is switched on, stemlets can be drawn into the staff to extend towards the rests to which they belong. Sibelius will not allow a stemlet to be longer than the shortest stem on any of the notes in the beamed group by default; the stemlet will always end in the middle of the space outside the top or bottom of the rest.
- When **Extend stemlets into staff** is switched off, stemlets are drawn outside the staff, and end half a space above or below the top or bottom staff line (depending on whether the beam is above or below the staff). Sibelius enforces the **Minimum stemlet length** value in this case, and the result is that beamed groups including stemlets will always be horizontal when **Extend stemlets into staff** is switched off.
- **Minimum stemlet length** *n* **spaces** determines how far the stemlet should extend from the innermost beam. This is a minimum length rather than an absolute length, since stem length can vary depending on beam angle and the other settings that apply to stemlets.

Beamed groups that start or end with a rest will always draw with horizontal beams, but other beamed groups will have normal beam angles (unless **Extend stemlets into staff** is switched off). If you would prefer stemlets always to have horizontal beams, switch on **Make beams horizontal for groups with stemlets**.

Adjusting the Length of a Stemlet

To adjust the length of an individual stemlet, click on the end of the stemlet inside the beam: a small handle will appear. Click and drag with the mouse or use **Up Arrow/Down Arrow** (with **Control** or **Command** for larger steps) to adjust them. You can also use the **Y** parameter in the **General** panel of the Inspector to adjust the stemlet's length numerically. To reset a stemlet to its default length, select it and choose **Appearance > Design and Position > Reset Position**.

Manually Editing Stemlets



Stemlets can be added or removed for individual beamed rests using the new stemlet button on the third Keypad layout (shortcut — on Windows, * on Mac), shown on the left. In this way, you can create stemlets on specific beamed rests even if **Notations > Beams > Stemlets** is turned off, or remove stemlets from specific beamed rests if they are shown everywhere else in the score.

To restore a beamed rest to its default state, select it and choose **Appearance > Design and Position > Reset Design**.

Importing Graphics

This topic explains how you can add graphics to your scores by importing bitmap and vector images into Sibelius.

If you want to turn a graphics file (for example, a scanned image or PDF file) of printed music into a score, "PhotoScore Lite" on page 53.

If you want to turn a score into a graphics file for publishing or to add music extracts to a document, "Exporting Graphics" on page 93.

File Formats

Sibelius can import bitmap graphics in all of the common formats, including TIFF, PNG, JPG, GIF and BMP. The graphics can be at any color depth and resolution, and Sibelius will preserve the alpha channel (transparency) if it is set.

For vector graphics, Sibelius imports Scalable Vector Graphics (SVG), an open standard similar in capability to EPS, allowing you to import graphics that can be scaled to any size without loss of quality or becoming pixelated at larger sizes. SVG files can be produced in many graphics editing programs, including Adobe Illustrator and the free, open-source graphics editor, Inkscape (www.inkscape.org).

Importing a Graphic

To import a graphic, you can drag and drop the file onto your score: select it in Windows Explorer or in the Finder, then click and drag it into the score.

Alternatively, you can import a graphic like this:

1. Select a note, rest, bar or other object in your score where you want the graphic to appear
2. Choose **Notations > Graphics > Graphic**.

   A dialog appears prompting you to find the graphic file you want to import.
3. Navigate to the file and click **Open**.

   The graphic is created in the score and you can move it, copy it, and so on.

If you want to place the graphic with the mouse or put a graphic on a blank page ("Breaks" on page 668) instead, ensure nothing is selected in your score before you choose **Notations > Graphics > Graphic**; the mouse pointer will then change color to show that it is "loaded" with an object: click in the score to place the graphic.

Copying, Moving, and Deleting Graphics

Once the graphic appears in your score, you can manipulate it in much the same way as any other object:

- Copy it with **Alt**-click *or* **Option**-click.
- Move it by clicking on the graphic so that it is shaded blue, then drag it with the mouse or use the arrow keys (with **Control** *or* **Command** for larger steps).
- Delete it with **Delete**.

Manipulating Imported Graphics

When an imported graphic is selected, a frame appears with multiple handles. The handles on the graphic can be dragged with the mouse, or moved with the arrow keys. To navigate between the handles with the arrow keys, use **Alt+Left Arrow/Right Arrow** or **Option+Left Arrow/Right Arrow**. With a handle selected:

- Click and drag or use the arrow keys alone to transform the graphic freely in any direction.
- Hold **Shift** while dragging or using the arrow keys to resize the graphic while maintaining its proportions.
- Hold **Control** while dragging or using the arrow keys to crop the graphic, for example, to see only part of it.

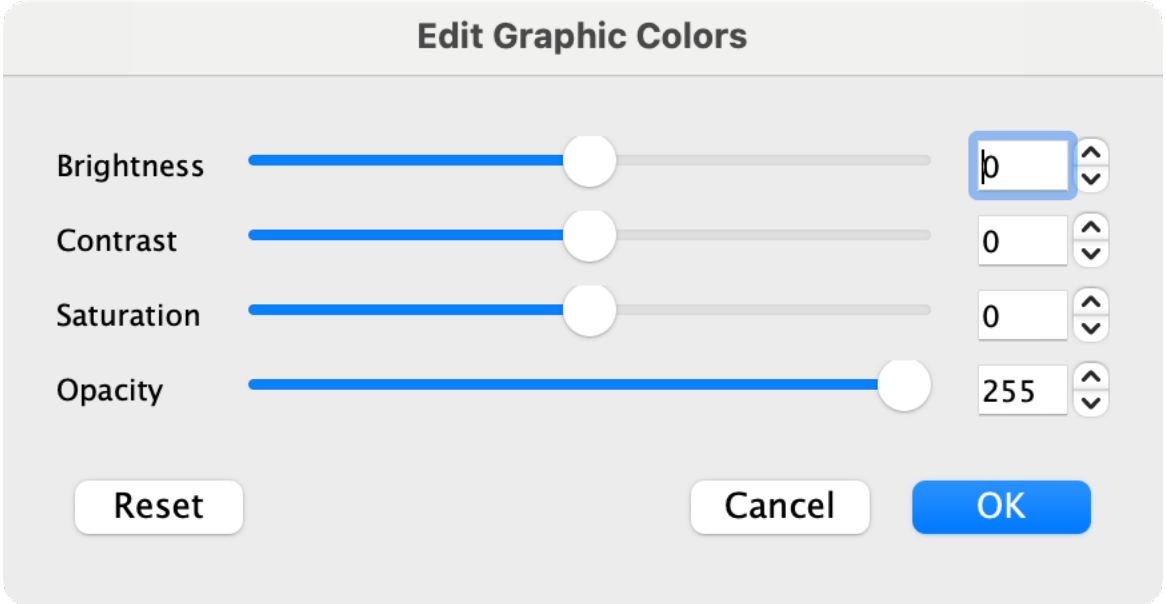
Graphics also have a handle extending from their center, which lets you rotate the graphic. With the rotate handle selected, drag in the direction you want the graphic to be rotated, or hold **Shift** while dragging to snap the rotation to the points of the compass and its diagonals. Alternatively, use the **Up Arrow/Down Arrow** keys to rotate the graphic, and hold **Control** *or* **Command** to rotate in increments of six degrees.

Flipping a Graphic

To flip an imported graphic along its horizontal or vertical access, select the graphic and choose **Notations > Graphics > Flip Horizontally** or **Flip Vertically**. These options are also available in the context menu when you right-click (Windows) *or* **Control**-click (Mac) a graphic, in the **Graphic** submenu.

Adjusting Color

You can adjust the color of an imported graphic by selecting it and choosing **Notations > Graphics > Adjust Color**, which shows this dialog:



Adjusting the **Brightness** of a graphic adjusts the black level, meaning that it adds or removes an offset to the red, green and blue channels of the image. Reduce the **Brightness** value to darken the image. **Contrast** applies a scale factor to the red, green and blue channels of the image. **Saturation** lets you increase or decrease the intensity of the color of a graphic: drag this slider all the way to the left to render a color graphic in grayscale.

Opacity determines the translucency of the imported graphic. For watermarks, it may be useful to make a graphic translucent, and then set it to appear behind the staves using the controls in the **Appearance** > **Order** group on the Ribbon.

As you adjust the sliders, the graphic is updated in the score directly. To confirm your changes, click **OK**. To restore the graphic's original color and opacity settings, click **Reset**.

Reset Design

To reset a graphic after manipulating it, choose **Appearance** > **Design and Position** > **Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**), which puts the graphic back to its original size, rotation, and proportions.

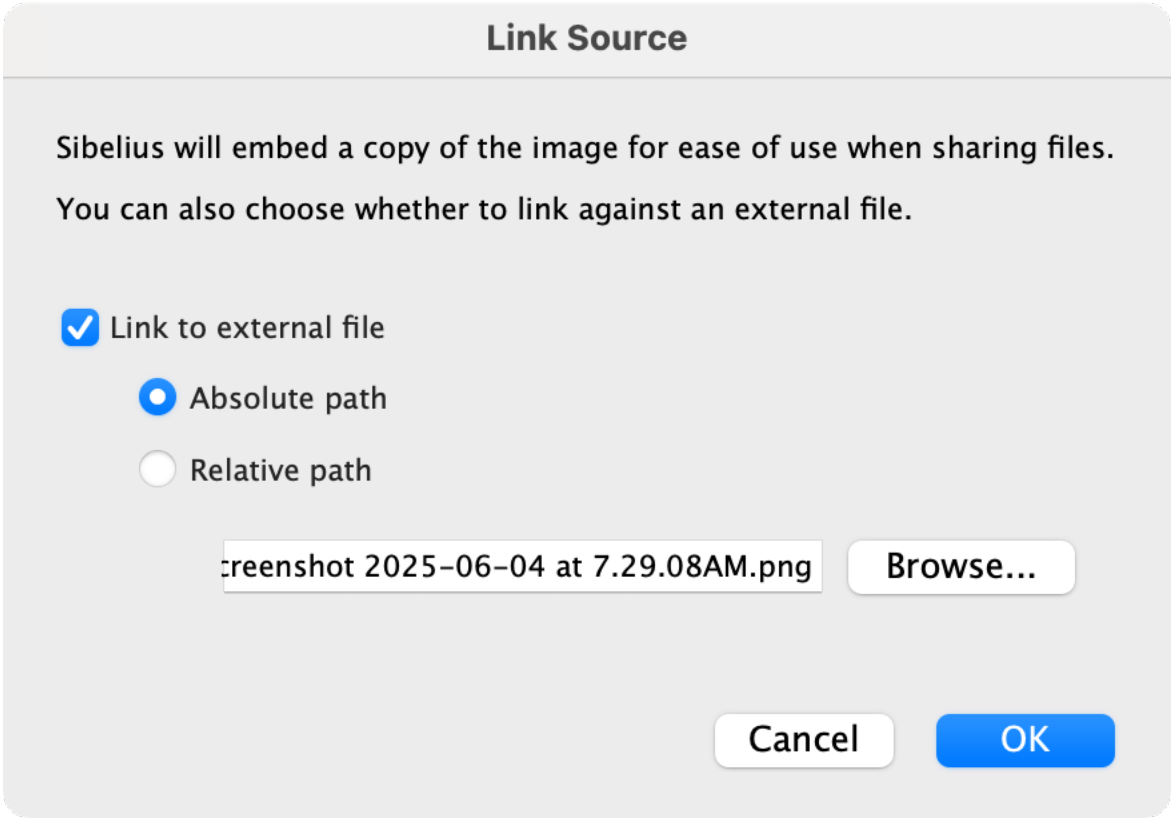
Changing the Draw Order of Imported Graphics

By default, imported graphics draw behind all other objects. This can be changed using the controls in the **Appearance** > **Order** group on the Ribbon—"Order (Sibelius Ultimate Only)" on page 698.

Linking to External Graphics

When importing a graphic, it is always embedded in the score, but by default the graphic is embedded and Sibelius doesn't maintain a link to the original graphic file. If you wish, you can choose to link an imported graphic by reference to an external file, such that if the external file changes, the graphic in the score is updated automatically. This is very useful for for example, using the same logo in every score.

To change an embedded graphic such that it references an external file, select the graphic and right-click (Windows) *or* **Control**-click (Mac), then choose **Graphic** > **Change Link Source** from the context menu that appears. A dialog appears in which you can specify whether the link should be to an absolute path on your computer (for example, **C:\graphic.png**), or to a relative path (for example, **..\graphic.png**, meaning a file located in the folder one level above the location of the score):



If you open a score containing a reference to a linked graphic file, and Sibelius cannot find that file (for example, because you specified an absolute path to the graphic file but have since moved either the score or the graphic file, or you have received a score containing a linked graphic from somebody on another computer who neglected to include the external graphic file), Sibelius will show a dialog when you open the score listing the missing graphics. Because imported graphics are always embedded in the score, even if they are linked to an external file, the score will look correct when it is opened even if you take no action, but if you wish you can choose whether to **`Unlink`** the graphic (for example, forget that it is linked to an external file, and use the embedded graphic), **`Find Graphic`** (for example, tell Sibelius the new location where the graphic file may be found), or **`Delete`** the graphic from the score altogether.

Brackets and Braces

Brackets and braces are used at the left-hand side of systems to group similar instruments together. Sibelius chooses where they go by default, but you can change it if you like.

Normally, instruments of the same family (for example, woodwind, brass, percussion) are bracketed together. Percussion instruments and solo instruments are not normally bracketed.

Instruments divided onto two or more staves, such as divisi strings, are joined by a sub-bracket (a thin bracket to the left of the normal one). Sub-brackets are also sometimes used to group similar instruments, for example, Flute and Piccolo, Violin I and II. In older orchestral scores, curly braces are sometimes used instead of sub-brackets, particularly to group horns.

Keyboard staves are joined with a brace, but an organ pedal staff is not braced to the organ manuals.

Small groups of instruments are usually not bracketed at all.

Instruments bracketed, sub-bracketed or braced together normally also have their staves joined by barlines.

Moving Brackets and Braces

You can adjust which staves in a score are bracketed or braced together:

- Preferably find a point in the score where there are no hidden staves, so you can see all brackets and braces at once.
- Click on the end of an existing bracket, sub-bracket or brace, so it turns purple.
- Drag it up or down to extend or contract it.
- To remove a selected bracket, sub-bracket or brace, press **Delete**.

Adding a Bracket, Sub-Bracket, or Brace

- First select the staves around which you want the bracket, sub-bracket or brace to extend.
- From the **Notations** > **Bracket or Brace** group, click **Bracket**, **Sub-bracket** or **Brace**.

If you create a sub-bracket that spans only one staff, it will be hidden by default: switch on **View** > **Invisibles** > **Hidden Objects** to see it.

Hiding a Bracket or Brace

Sibelius automatically hides brackets and braces if there is no barline at the left-hand side of the system. For example, if you hide one staff of a piano part, so that only one staff is visible, Sibelius hides the brace; similarly, if you hide all but one of a bracketed group of staves in one or more systems, Sibelius hides the bracket.

If you need to hide a bracket or brace in another situation (for example, perhaps in a cut-away score), select the bar after the brace you want to hide, then open the **Bars** panel of the Inspector and switch off **Brackets**. For more information on properties of objects, "Inspector (Sibelius Ultimate Only)" on page 212.

Placing Braces Mid-System

Occasionally in keyboard music (particularly organ music) it is necessary to show a brace in the middle of a system. This may also be necessary in "cut-away" scores (see "Staves with Gaps" on page 178), where a braced instrument is introduced halfway across a page.

To place a brace so that it appears mid-system:

1. Select the bar after whose initial barline you want the brace to appear.
2. Open the **Bars** panel of the Inspector, and increase **Gap before bar** very slightly with the arrows (for example, to **0.03** or **0.06**) until a brace appears. (This effectively creates a divided system, like a coda, but with a minuscule gap.)
3. Then in the same Inspector panel switch off **Initial barline** and **Clefs**.

You will probably need to move the first note of the bar following the brace left to close the gap where the clefs would have gone: move it as far left as it will go, then with the note still selected decrease **X** in the **General** panel of the Inspector until it is correctly positioned (similarly for any note/rest at the start of the bar in the left hand). Then drag the second note leftwards until the gap between the first two notes is normal.

Note, however, that this method also causes brackets and braces to be restated for any other staves that appear at this point, which may not be desirable in a cut-away score. You can change this by defining a new instrument with the **Bracket** option (on the **General** page of the **Edit Staff Type** dialog, accessed from **Edit Instrument**) switched off; then apply an instrument change to the other staves that appear at this point. For further details, "Edit Instruments (Sibelius Ultimate Only)" on page 185.

Style of Brackets and Braces

Various reassuringly obscure options can be found on the **Brackets** page of **Appearance > House Style > Engraving Rules**, which allow you to adjust the thickness and position of brackets, sub-brackets and braces. These options are self-explanatory, except that the **Draw as brace** option for sub-brackets is for the old-fashioned style in which (for example) Violin I and II are joined by a brace rather than a sub-bracket.

If you are using Sibelius's Helsinki font, you will notice its brace is slightly thicker and more curvaceous than Opus's.

To create a bracket without hooks, used occasionally by composers such as Penderecki, modify a suitable bracket in the **Edit Lines** dialog, accessed by clicking the dialog launcher button in the **Notations > Lines** group of the Ribbon; set the **Cap** to **None** ("Edit Lines (Sibelius Ultimate Only)" on page 376). You'll have to create this manually in your score—it won't automatically appear at the start of every system.

Braces are drawn by scaling a **{** symbol, found in the **General** row of the **Edit Symbols** dialog. To change the brace design, substitute a brace character from a different music or text font ("Edit Symbols (Sibelius Ultimate Only)" on page 384).

Accidentals

Creating an Accidental with a Note

When you create a note using mouse or keystrokes, you can give it an accidental at the same time by choosing one from the first or sixth Keypad layout (shortcuts **F7**/**F12**) before putting the note into the score. (You can also add articulations, rhythm dots, tremolos and non-standard beaming from the Keypad at the same time.)

Accidentals are automatically created when you input from a MIDI keyboard.

Adding Accidentals to Existing Notes

Select the note(s) in question, then choose an accidental from the first or sixth Keypad layout.

To add accidentals to all the notes in a chord at once:

- Double-click one of the notes in the chord and then choose an accidental.

Removing Particular Accidentals

Do one of the following to remove an accidental:

- Select the note(s) in question, then choose the accidental from the Keypad again, to switch it off.
- Select the accidental(s) with the mouse (taking care not to select the associated note(s) at the same time), then press **Delete**.

Removing Multiple Accidentals



Select the notes in question, then, from the sixth Keypad layout (shortcut **F12**), choose the **0** key on the numeric keypad or the corresponding button.

Hiding Accidentals

In some situations (such as in passages that use cross-staff beaming—see "Cross-Staff Beams" on page 405) you may want to hide an accidental rather than delete it (for example, you want it to sound as if it has an accidental, but the accidental should not appear on the page).

To do this, select the chord or individual notehead and type **Alt+Shift+H** *or* **Option+Shift+H**. Alternatively, select the accidental itself (not the chord or notehead), and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**). For more details, see "Hiding Objects" on page 210.

Automatic cautionary accidentals

A cautionary (or courtesy) accidental is used to show that a note had an accidental in the previous bar, as a way to remind the player that the note should now be played according to the key signature. Sibelius automatically shows cautionary accidentals under the following conditions:

- At the start of a bar where the previous note had a different accidental.
- Where any note in the previous bar had an accidental.
- Where a note with an accidental is tied over a barline, any note at the same pitch in the following bar has a cautionary "canceling" the accidental.
- Where a previous note in a different octave had a different accidental (for example, if you write C5 sharp C4, Sibelius will show a cautionary natural on the C4).
- Where a previous note in a different voice had a different accidental, either within the same bar or in the preceding bar.

Another common convention for cautionary accidentals is to show the cautionary only on the first note of the bar, for example, if the first note of the next bar is at the same pitch as a note that has an accidental in the previous bar. To make Sibelius use this convention, choose **Appearance > House Style > Engraving Rules**, go to the **Accidentals and Dots** page, and switch on **Apply auto cautionaries only up to first note of next bar**.

If you would prefer Sibelius not to show a cautionary accidental when a different accidental occurs in another voice, you can switch off **Restate accidental when seen in a new voice** on the **Accidentals and Dots** page of **Engraving Rules**. If you are writing music in which two players or singers share the same staff, you are recommended to leave this option switched on; if, however, you are writing music where all the voices on a staff are to be read by the same performer, you can switch it off.

Changes of key signature cancel out cautionary accidentals by default: if you are in C major and have an F# in one bar, then have an explicit key change to, say, A major in the following bar, an F# in that following bar will not show a cautionary accidental, because the key signature renders it redundant. If you nonetheless want Sibelius to show cautionary accidentals under such circumstances, switch off **Reset cautionary accidentals** on the **Clefs and Key Signatures** page of **Engraving Rules**.

Cautionary Accidentals in Parentheses

By default, Sibelius does not put cautionary accidentals in parentheses (round brackets), and you can change this setting by switching on **Show cautionary accidentals in parentheses** (and **Show restated accidentals in a new voice in parentheses**, if desired) on the **Accidentals and Dots** page of **Engraving Rules**.

You can manually add parentheses to any accidental if you like—see "Editorial Accidentals" on the next page.

Suppressing Cautionary Accidentals



You can hide an automatic cautionary accidental by selecting the note on which the cautionary accidental appears, and choosing the **Suppress cautionary accidental** button (shortcut **.**) on the sixth Keypad layout (shortcut **F12**), as shown on the right.

Accidentals on Tied Notes

When a tied note has an accidental, and happens to be split by a system or page break, Sibelius restates the accidental automatically, in parentheses (round brackets), at the start of the new system.

If you would prefer Sibelius not to show the restated accidental in parentheses, switch off **Show restated accidentals on ties in parentheses**, on the **Accidentals and Dots** page of **Appearance > House Style > Engraving Rules**. If you would prefer Sibelius not to restate the accidental at all, switch off **Restate accidental when note is tied across a system break**.

Editorial Accidentals

Editorial accidentals are sometimes written in parentheses (round brackets), and sometimes in square brackets.

To manually add parentheses to an accidental on a selected note (or group of notes), choose the parentheses button from the sixth Keypad layout (shortcut **F12**).

To manually add square brackets to an accidental, type the brackets as Technique text. (*Advanced users:* if you need to use square-bracketed accidentals frequently, you can easily create new symbols for common accidentals in brackets, or modify the parenthesized accidentals, which are already available as symbols.)

Small accidentals

Accidentals automatically go small on cue notes and grace notes. But if you want a small accidental on a normal-sized note, create the accidental from the **More Options** dialog at the bottom of the **Notations > Symbols > Symbol** gallery and choose **Cue size** or **Grace note size** before clicking **OK**. Beware that accidental symbols will not automatically play back or transpose.

Double Accidentals and Quarter-Tones

Obtain these from the sixth Keypad layout just like normal accidentals.

- Double accidentals are used in less-usual keys such as G sharp minor, to properly show the function of notes in those keys. For instance, the seventh note of G sharp minor is F double-sharp, not G natural.

  A natural symbol followed by a flat or a sharp is still occasionally used to cancel a double-flat or double-sharp earlier in the bar. However, the more common modern practice is to just use a flat or sharp.

- Quarter-tones transpose automatically—try transposing E quarter-flat up a major 7th in your head; the answer's at the end of this topic. (Then write out the scale of E quarter-flat melodic minor.) What's more, Sibelius will respell quarter-tones (see below).

  A plug-in to make quarter-tones play back called **Quarter-tone Playback** is included with Sibelius – see "Playback of Microtonal Accidentals" on page 420.

Other Microtones

You can obtain and design further microtones using symbols, but these will not automatically play back or transpose. You can change the design of the symbols by editing them—for instance, if you prefer your quarter-tone flats to be filled in in black, replace the backwards-flat in the fourth column in the **Edit Symbols** dialog (accessed by clicking the dialog launcher button in the **Notations > Symbols** group on the Ribbon) with a filled-in backwards-flat character—see "Changing Existing Symbols" on page 384 for more details.

"Spelling" of Accidentals

When inputting from MIDI (Flexi-time, step-time or MIDI file), Sibelius guesses whether to spell black notes as a sharp or flat, based on the key signature and context.

To “respell” notes enharmonically (for example, from F sharp to G flat), select the note(s) and choose **Note Input > Note Input > Respell** (shortcut **Return** on the main keyboard).

This feature respells a double accidental (for example, B-double flat) as a natural (A) but not vice versa, as you’re much more likely to want to eliminate double accidentals than to introduce them. Obscurely, it even respells quarter-tones. (Some quarter-tones can be written in three ways, for example, C quarter-sharp is the same as both D three-quarters flat and B three-quarters sharp.)

Sibelius also includes two plug-ins for respelling accidentals called **Respell Flats as Sharps** and **Respell Sharps as Flats**—"Accidentals Plug-Ins (Sibelius Ultimate Only)" on page 321.

Simplifying Accidentals

If you transpose your music or add a new key signature to existing music, you may end up with lots of unwanted accidentals. Use the **Note Input > Plug-ins > Simplify Accidentals** plug-in to fix this for you—see "Simplify Accidentals" on page 321.

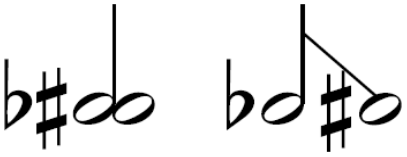
In the none-too-likely eventuality that your score contains double accidentals that you want to eliminate, select the whole score (choose **Home > Select > All**, shortcut **Control+A** *or* **Command+A**), then from the **Note Input > Note Input > Transpose** dialog (shortcut **Shift-T**) transpose it up by a **Major/Perfect Unison** with **Double sharps/flats** switched off. All double accidentals will then be replaced with simpler equivalents.

Adding Accidentals to Notes

Sibelius comes with two plug-ins that allow you to quickly add accidentals to all the notes in a selection. To add accidentals to every note that doesn’t “fit” in the current key signature, choose **Note Input > Plug-ins > Accidentals > Add Accidentals to All Sharp and Flat Notes**. This would, for example, add an accidental to every Bb in C major and to every C natural in E major. You can also add accidentals to, literally, every note in a selection by choosing **Note Input > Plug-ins > Accidentals > Add Accidentals to All Notes**.

Altered Unisons

“Altered unisons” are two noteheads in a chord with the same pitch but different accidentals, for example, G flat and G sharp. Some composers such as Messiaen notate this as two noteheads side-by-side preceded by two accidentals, rather like the interval of a second (as illustrated below).



Create this notation in the obvious way: create a chord with two noteheads of the same pitch, then add an accidental to each as normal.

Other composers add the second notehead on a diagonal stem called a “stalk” (see right-hand picture). To write this, add the stalked notehead using one of the stalk symbols provided in the **Notations > Symbols > Symbol** gallery (shortcut **Z**). (However, the disadvantage of this notation is that the extra notehead will not transpose or play back, as it is a symbol.)

Typing Accidentals in Text

You might want to add accidentals into text objects in your score—for example, if you wanted the title to include the key of the piece.

To type accidentals in text, type **Control** *or* **Command** and the numeric keypad key that corresponds to the accidental on the first Keypad layout (shortcut **F7**), for example, **Control+8** *or* **Command+8** produces a sharp sign, and **Control+9** *or* **Command+9** a flat sign. Note that **Num Lock** must be switched on in order for this to work. Alternatively, just right-click (Windows) *or* **Control**-click (Mac) and choose the accidental from the word menu.

Moving Accidentals

Accidentals are automatically positioned. For instance, if you add an accidental to a chord that already has some, the accidentals will shift positions if necessary to avoid colliding.

In the unlikely event that you want to move an accidental, just drag it horizontally with the mouse, or nudge it by typing **Alt+Shift+Left Arrow/Right Arrow** or **Option+Shift+Left Arrow/Right Arrow**. To move in large steps, use **Control+Alt+Shift+Left Arrow/Right Arrow** or **Command+Option+Shift+Left Arrow/Right Arrow**.

If you need accidentals above the staff (for example, for ficta) then you can use a symbol from the **Notations > Symbols > Symbol** gallery, or if you want the ficta to play back, use the **Add Ficta Above Note** plug-in—see "Add Ficta Above Note" on page 321.

Playback of Microtonal Accidentals

Most playback devices provide a pitch bend function that can alter a note according to 32 equal divisions of a half-step (semitone), most easily accessed by **Play > Plug-ins > Quarter-tone Playback**.

To alter the tuning of a note, first add a quarter-tone accidental. Repeat as necessary, then select the passage you want to re-tune (make sure to include the next note in normal tuning, so that the MIDI pitch bend will return to zero). Choose **Play > Plug-ins > Quarter-tone Playback**, and click **OK** twice.

Now the notes you want to re-tune have an invisible MIDI pitch bend command attached to them (these invisible commands appear in gray if you switch on **View > Invisibles > Hidden Objects**) that raises the pitch by a quarter-tone: **~B0,80**. **~B0,64** returns the affected staff to normal tuning. You can edit this pitch bend command to apply values other than a quarter-tone by double-clicking it, and changing it as follows:

- **~B0,64** = normal tuning
- **~B0,80** = quarter-tone sharp
- **~B0,96** = half-step (semitone) sharp
- **~B0,48** = quarter-tone flat, and so on.

Each increment is approximately 3 cents, a cent being 1/100th of a half-step (semitone). Therefore, if you want a pitch, say, 15 cents flat, you can edit the pitch bend command to be 5 less (15/3) than 64: **~B0,59**. (Lowering the third of a major triad by this amount will create a more harmonious chord.) If you're not using quarter-tones as such and don't want the quarter-tone accidental, you may now delete it and the pitch bend MIDI message will remain.

Note that, due to the nature of MIDI channels, only one pitch bend command is possible at a time per instrument, so that different notes in a chord cannot be re-tuned by different amounts. If you attempt to attach different pitch bends to two different notes in a chord, the plug-in will mark the chord with an **X** to alert you to the failure to achieve your desired pitch bend.

For more details about the plug-in, see "Quarter-Tone Playback" on page 620. For more information about MIDI pitch bend messages, see "Pitch Bend" on page 639.

Engraving Rules Options

In the even more unlikely event that you want to change the spacing between or around accidentals throughout a score, there are excitingly obscure options for this available on the **Accidentals and Dots** and **Clefs and Key Signatures** pages of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** *or* **Command+Shift+E**).
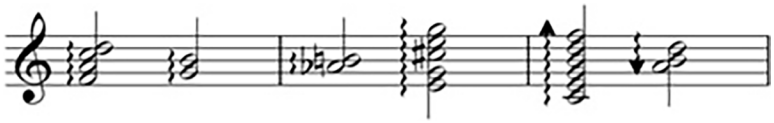
(Answer to transposing question: D quarter-sharp. We'll leave the scale for you to work out.)

Arpeggios

In keyboard, harp and guitar music, it's common to see a vertical wiggly line denoting that the notes of the adjacent chord should be "spread" from bottom to top, or in the direction implied by an arrowhead on the line.

Creating an Arpeggio

To create an arpeggio, select a note or chord, then choose the fifth Keypad layout (shortcut **F11**), where you will find three variants: a regular arpeggio line (shortcut **/** on Windows, **=** on Mac); an arpeggio line with an upwards-pointing arrowhead at the top (shortcut ***** on Windows, **/** on Mac); and an arpeggio line with a downwards-pointing arrowhead at the bottom (shortcut—on Windows, ***** on Mac).



Sibelius automatically creates the arpeggio to an appropriate length, and as you add or remove notes from the chord, or change their pitches, the length is updated automatically. You can also adjust the length of an individual arpeggio line by dragging either end (or selecting the end of the arpeggio and using the **Up Arrow/Down Arrow** keys). To restore the default length, choose **Appearance > Design and Position > Reset Position**.

You can also move arpeggios left and right with **Alt+Shift+Left Arrow/Right Arrow** or **Option+Shift+Left Arrow/Right Arrow**, if need be.

Engraving Rules Options

The **Lines** page of **Appearance > House Style > Engraving Rules** contains a number of subtle options for determining the default length and positioning of arpeggios.

Space Before Arpeggios

You can change the minimum distance Sibelius tries to maintain before arpeggio lines in **Appearance > House Style > Note Spacing Rule**—"Note Spacing" on page 689.

Changing Arpeggio Design

If you want, you can change the thickness of the wiggles used by arpeggios—"Edit Lines (Sibelius Ultimate Only)" on page 376.

Interpretation During Playback

You can define how quickly the three types of arpeggio should play back by choosing **Arpeggio**, **Arpeggio Down** or **Arpeggio Up** on the **Staff Lines** page of **Play > Interpretation > Dictionary**—"Playback Dictionary (Sibelius Ultimate Only)" on page 588.

Printing Problems

Some printer drivers have a bug that makes wiggly lines print in the wrong place; if you find this happens, "Printing" on page 79.

Articulations

Articulations are symbols above or below a note, chord or rest that indicate a playing technique, such as staccato, accent and down-bow. You can create and delete articulations in much the same way as accidentals.

Unusual Articulation Marks

You may not be familiar with the following articulation marks:

	Staccatissimo (very short)
	Marcato
	Short pause
	Long pause
	Up-bow (stringed instruments)
	Down-bow
	Harmonic, open hi-hat
	Closed hi-hat (percussion), muted or hand-stopped (brass), left-hand pizzicato (strings)

Creating Articulations with a Note

When you create a note, you can create articulations with it at the same time by choosing one or more articulations from the first or fourth Keypad layout before putting the note into the score.

You can also add accidentals, ties, rhythm dots, special noteheads, tremolos and non-standard beaming from the Keypad at the same time.

Adding Articulations to Existing Notes

To add articulations to a selected note or notes, choose the articulation(s) from the first or fourth Keypad layout.

When adding articulations to a chord, it doesn't matter which of the noteheads is selected, as articulations apply to all notes in a chord.

Removing Particular Articulations

- Select the note(s) in question, then choose the articulation(s) from the Keypad, to switch them off.
- Alternatively, the slow and fiddly way is to select the articulation(s) with the mouse (taking care not to select the associated note(s) at the same time), then press **Delete**.
- To remove all articulations at once, select the note(s) in question, then select the fourth Keypad layout (shortcut **F10**) and press **0** or click the corresponding button shown on the below.



Moving Articulations

Articulations are automatically positioned. For instance, if you add an articulation to a note that already has one, they will shift positions to remain in the correct order and allow room for the new one. Sibelius also follows the most common conventions for the placement of articulations relative to slurs and tuplet brackets, so bowing marks and fermatas (pauses) are always positioned outside slurs and tuplets, tenuto and staccato articulations on the first or last note of a slur are positioned inside the slur, and other articulations are positioned inside the middle of a slur or tuplet bracket.

Sibelius also moves articulations to prevent them colliding with ties that curve upwards on down-stem notes and in other similar situations (provided Magnetic Layout is switched on).

Occasionally, though, you might want to move an articulation yourself. For example, an articulation is sometimes put at the "wrong" end if all articulations in the vicinity are at that end; so if there are six notes with staccatos, five of which have the staccato above the note, you can move the remaining staccato above the note to follow the pattern even if it should otherwise go below.

To flip an articulation, select it and choose **Home > Edit > Flip** (shortcut **X**) to flip it to the other side of the note. When you flip an articulation, the operation applies to *all* articulations attached to a note, except for any articulations which are only allowed to appear above the note, which will stay where they are. In the unlikely event that you do need to place some articulations above the note and others below in a manner that is not automatically accommodated by Sibelius, you can use symbols from **Notations > Symbols > Symbol** instead of "real" articulations.

To move an articulation, use the arrow keys (or drag with the mouse) to move the articulation vertically. (As usual, **Control+Up Arrow/Down Arrow** or **Command+Up Arrow/Down Arrow** moves in larger steps.) If multiple articulations are stacked above or below a note, moving the articulation nearest the note will move the other articulations by the same amount; if you want to increase the distance between two individual articulations, select the one furthest from the notehead and move that one.

To undo all changes in position produced by flipping or moving articulations, select the affected note and choose **Appearance > Design and Position > Reset Position**. To move an individual articulation back to its original position, select only that articulation and choose **Appearance > Design and Position > Reset Position**.

To reposition articulations throughout the score, see "Engraving Rules Options" on page 425.

Copying Articulations

When you copy a note or chord with **Alt**-click *or* **Option**-click or **Note Input > Note Input > Repeat** (shortcut **R**), the articulations are copied too, which saves time. You can also use **Note Input > Plug-ins > Notes and Rests > Copy Articulations and Slurs** to copy patterns of articulations from one passage to another without affecting the notes themselves—see "Copy Articulations and Slurs" on page 328.

Interpretation During Playback

Sibelius plays back articulations as realistically as your playback devices will allow—"Interpretation of Your Score" on page 578 and "Playback Dictionary (Sibelius Ultimate Only)" on page 588.

Articulations on Rests

The three types of fermata (pause) are the only articulations you can add to a rest, because the others don't make a lot of sense.

In the unlikely event that you should want some other articulation on a rest, obtain it using a symbol. (For instance, in scores by Stockhausen and other contemporary composers, accents on rests have occasionally been sighted, which apparently represent the sharp intake of breath induced by unexpected syncopation.)

When you add a fermata to a bar rest, it applies to all staves, and as a result is copied to all staves (and any instrumental parts).

Fermatas (Pauses) on Barlines

You might want to place a fermata (pause) above or below a barline; to do this, create it from the **More Options** dialog at the bottom of the **Notations > Symbols > Symbol** gallery, setting it to attach to **System**. This creates a system symbol that will appear in all parts.

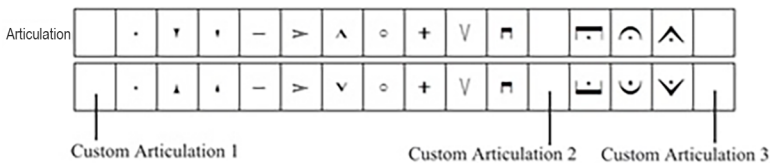
Keyboard Shortcuts

Though all of the articulations can be accessed using the standard keyboard shortcuts for the Keypad, it is also possible to assign extra shortcuts to individual articulations—"Keypad" on page 235.

Custom Articulations

If you want to change the appearance of articulations, you can edit them in **Edit Symbols**, which is accessed by clicking the dialog launcher button in the **Notations > Symbols** group on the Ribbon—"Edit Symbols (Sibelius Ultimate Only)" on page 384.

There are three unused spaces on the fourth Keypad layout to which you can assign further articulations if desired, corresponding to three spaces in the **Articulations** rows of **Edit Symbols**:



Which empty slot you use affects the order in which your new articulation will stack when combined with other articulations; articulation 1 will go nearest the notehead, and 3 goes furthest from the notehead. If you define the "above" version, the "below" version is created by copying it when you save the new symbol (though in most cases these are actually the same symbol instead of inverted versions). You can then adjust the below version if you like.

Having defined your three custom articulations, the buttons on the fourth Keypad layout update to show your new symbols. Custom articulations are only available in the score in which you redefined them; to make them available in other scores, export the house style ("House Style" on page 685).

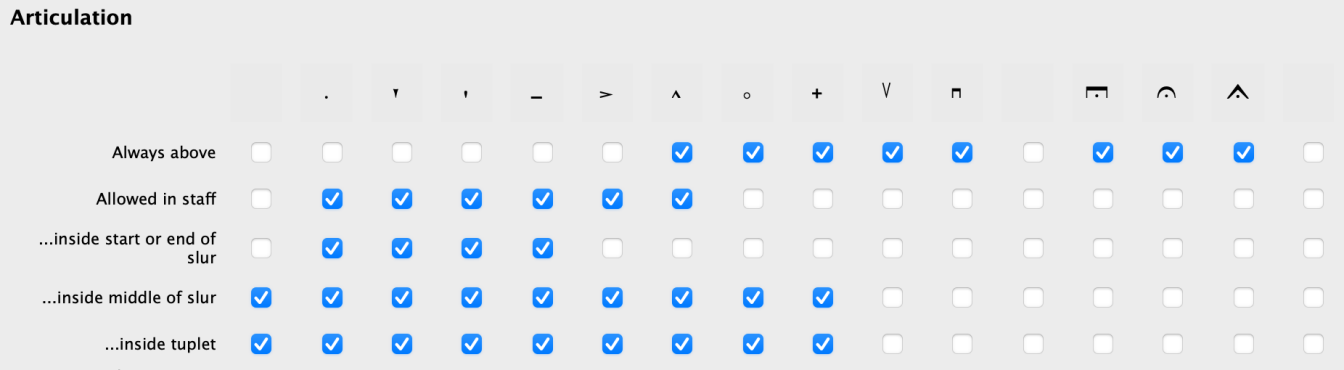
Articulations Above the Staff

In music for some instruments—for instance, percussion and singers—it is preferable to have articulations always above the staff. Sibelius does this automatically for some instruments.

If you need to force articulations to appear above the staff for another instrument, switch on the option **Always position articulations above the staff** on the **Notes and Rests** tab of the **Staff Type** dialog (accessible from the **Edit Instrument** dialog—"Edit Instruments (Sibelius Ultimate Only)" on page 185).

Engraving Rules Options

The **Articulations** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** or **Command+Shift+E**) has various fascinating options.

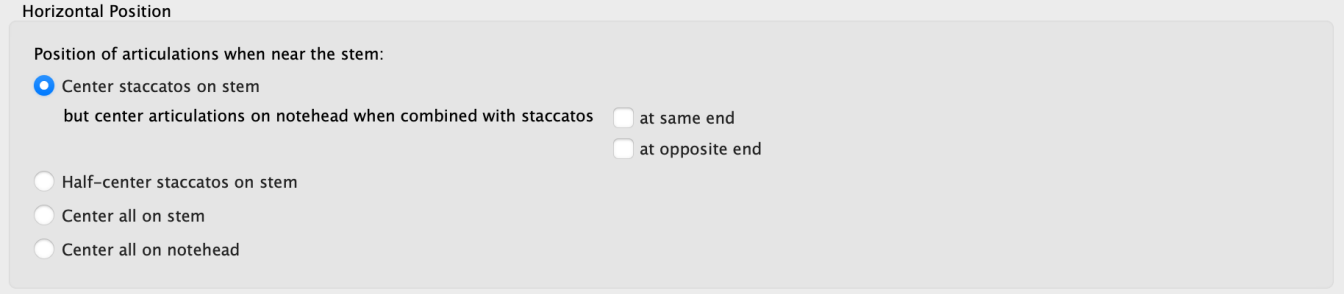


Note that any custom articulations also show above the columns of checkboxes.

The five rows of checkboxes determine the positioning behaviour of all 16 types of articulations:

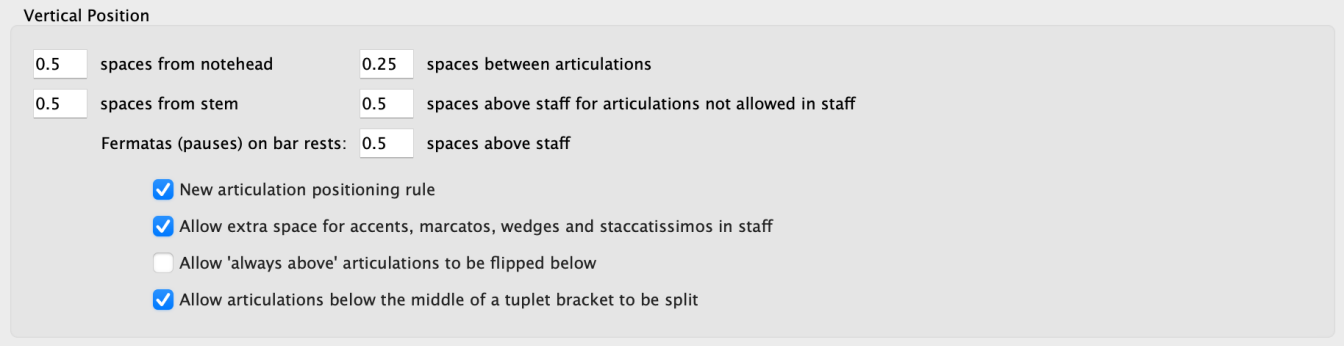
- **Always above:** most articulations go below most notes which have stems up, but some (including bowing marks) go above notes regardless of their stem direction. In some kinds of scores (for example, jazz or commercial music) it may be preferable to show all articulations above the staff—see "Articulations Above the Staff" on the previous page.
- **Allowed in staff:** most publishers draw staccatos and tenutos in the staff, some draw harmonics, a few draw accents. Putting other articulations in the staff is not recommended as, depending on the music font used, they wouldn't fit between two staff lines and so would be illegible.
- **...inside start or end slur**: there are different conventions for whether the end point of a slur or certain articulations should appear closer to the notehead. Sibelius follows the most common convention by default, which is that staccato and tenuto articulations should go inside the slur, and other articulations should go outside the slur.
- **...inside middle of slur**: conventionally, most articulations are allowed to appear within the arc of the slur, but some articulations, including bowing marks and fermatas (pauses), should be positioned outside the slur. These options only take effect when Magnetic Layout is switched on.
- **...inside tuplet**: as with slurs, there are different conventions for whether the tuplet bracket or certain articulations should appear closer to the notehead. By default, Sibelius only positions bowing marks and fermatas (pauses) outside tuplet brackets. If a tuplet bracket and a slur coincide, the **...inside tuplet** options take precedence over the slur options, because tuplet brackets typically lie naturally closer to the notes than slurs do.

The **Position of articulation when near the stem** options are:



- **`Center staccatos on stem`**: this, the default choice, positions any articulations that are at the stem end of the note automatically: it centers articulations on the stem if the nearest articulation is a staccato, staccatissimo or wedge. If any articulations are at the notehead end, they are positioned as normal.
- Some publishers follow a convention whereby a staccato is centered on the stem only when it is the only articulation at the stem end, and if a staccato is combined with any other articulation at the stem end, it should be centered. To make Sibelius do this, switch on **`at same end`**.
- One further, less common convention is for a staccato at the stem end to be centered on the notehead if another articulation is present at the notehead end. To make Sibelius do this, switch on **`at opposite end`**.
- **`Half-center staccatos on stem`**: this option is identical to **`Center staccatos on stem`**, except that it centers the articulations halfway between the stem and the middle of the notehead, if the nearest articulation to the stem is a staccato, staccatissimo or wedge.
- **`Center all on stem`**: fairly obviously makes articulations center on the stem rather than the notehead when at the stem end.
- **`Center all on notehead`**: makes articulations at the stem end centered on the notehead, to one side of the stem.

The **`Vertical position`** options are:



- *n* **`spaces from notehead`**: when articulations go at the notehead end of a note/chord, this is the distance of the nearest articulation. If the articulation is forced outside the staff it will be further away than this.
- *n* **`spaces from stem`**: the corresponding distance when articulations go at the stem end.
- *n* **`spaces between articulations`**: the distance between articulations when more than one is attached to a note.
- *n* **`spaces above staff for articulations not allowed in staff`**: the distance between the top or bottom staff line and the innermost articulation that is not permitted to be drawn in the staff.

- **Fermatas (pauses) on bar rests** *n* **spaces above staff** controls the distance above the staff of fermatas on bar rests. Normally this should be set to the same value as *n* **spaces above staff for articulations not allowed in staff**.
- **New articulation positioning rule** should normally be switched on, as it improves the positioning of articulations in various subtle ways.
- **Allow extra space for accents, marcatos, wedges and staccatissimos in staff**: when switched on, this option will ensure that accents, marcatos, wedges and staccatissimos do not appear in the space adjacent to a note in the middle two spaces in the staff; instead, the closest articulation will appear one space removed from the notehead. This option only has any effect if accents, marcatos, wedges or staccatissimos are set to be **Allowed in staff**.
- **Allow "always above" articulations to be flipped below** should normally be switched off. In earlier versions of Sibelius it was possible to flip articulations that have **Always above** switched on below the staff; this option only exists to ensure that scores created in those earlier versions can appear the same when opened in the current version of Sibelius.
- **Allow articulations below the middle of a tuplet bracket to be split** should normally be switched on. When switched on, Sibelius will allow those articulations that have the corresponding …**inside tuplet** checkbox switched on to appear inside the middle of a tuplet bracket (for example, not on the first or last note of a tuplet bracket).

Grace Notes

Grace notes are smaller than normal notes, and are drawn in between them. Unlike cue notes, grace notes don't count towards the total duration of the bar. This is because the performer is meant to fit them in between the main notes. Grace notes with a diagonal line through the stem are *acciaccaturas*, and ones without are *appoggiaturas* (this is the terminology Sibelius uses, anyway).

Grace notes are normally drawn with stems up, regardless of their pitch. They are only drawn with stems down to avoid colliding with other objects, for example, in the second of two voices, and in bagpipe music.

Acciaccaturas (with a line through the stem) are normally used only for single grace notes. Single grace notes, particularly acciaccaturas, are almost always written as an eighth note (quaver) regardless of how long they actually last. Pairs of grace notes are usually written as sixteenth notes (semiquavers), with 32nd-notes (demisemiquavers) being used for groups of about four or more grace notes.

Grace notes are usually slurred from the first grace note to the following main note.

The slur normally goes above if the main note is higher than the grace note, or if the grace note or main note has ledger lines above the staff; otherwise the slur is.

Creating Grace Notes...

Grace notes are always attached to the following normal note in a bar (so you cannot automatically create grace notes at the very end of a bar). You can create grace notes in two ways, detailed below.

The quick way is to input the grace notes as you go along during step-time or alphabetic input; the slow way is to input the normal notes first, then add the grace notes afterwards.

...the quick way

To input grace notes as you go along:

1. Start creating notes ("Introduction to Note Input" on page 235).
2. When you want to create a grace note, switch to the second Keypad layout (shortcut **F8**) and switch on the appropriate Keypad button:



Appogiatura



Acciaccatura

3. Then create notes as normal, choosing note values from the first Keypad layout (shortcut **F7**).

To stop creating grace notes, switch off the grace note button on the second Keypad layout.

...the slow way

To add grace notes to an existing passage of music:

1. With nothing selected (press **Esc**), choose the note value and the kind of grace note from the first and second Keypad layouts.
2. The mouse arrow changes color to show which voice you're going to create the grace note into; click where the grace note is to go.

   If you didn't specify a note value before creating it, the grace note will appear as an eighth note (quaver). You can modify the note value afterwards in the same way as normal notes.
3. Type **A**–**G** or use your MIDI keyboard to produce more grace notes after it.
4. Type **1**–**9** (or **Shift-1**–**9** for notes below) to produce grace note chords, or play the chords on your MIDI keyboard.

Editing Grace Notes

Most editing operations work for grace notes in exactly the same way as normal notes, including dragging, copying, deleting, adding/removing accidentals and articulations, beaming, and changing their note value or notehead.

Grace Notes at the End of Bars

Because grace notes attach to the note or rest following them, if you try to create a grace note at the very end of the bar (for example, after a trill or other ornament), it has nothing to attach to. So to create a grace note at the end of a bar, enter a note in the next bar and create the grace note(s) before this note, then alter its position to before the barline using the **X** parameter in the **General** panel of the Inspector "Inspector (Sibelius Ultimate Only)" on page 212). The main note after grace notes can then be deleted if necessary. (To move the grace note thereafter, only use the Inspector—not the mouse or arrow keys—or the grace note may reattach to a different note.)

Grace Notes in Unpitched Percussion

Grace notes are used in unpitched percussion writing to represent flams, drags and ruffs. To write these drum rudiments, add a grace note (two for a drag) before a main note, and add a slur from the grace note (s) to the following main note.

Spacing Grace Notes

In the **Appearance > House Style > Note Spacing Rule** dialog, you can specify the **Space around grace notes** (for example, the separation between each grace note) and the **Extra space after last grace note** (for example, after the last grace note and before the next normal note).

Engraving Rules Options
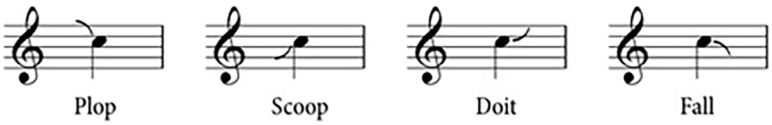
The **Notes and Tremolos** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** or **Command+Shift+E**) lets you modify the size of grace and cue notes relative to normal notes. Grace notes are normally a bit smaller than cue notes (60% of full size instead of 75%).

Jazz Articulations

There are a number of special notations used for wind and brass instruments in jazz ensembles.

Plops, Scoops, Doits, and Falls

The fifth Keypad layout (shortcut **F11**) provides a quick and easy way to create four common kinds of special effects:



- A plop (shortcut **5**) is used to approach a target note from a higher indefinite starting pitch.
- A scoop (shortcut **7**), sometimes also known as a rip, is used to approach a target note from a lower indefinite starting pitch.
- A doit (shortcut **9**), sometimes also known as a lift, starts on a definite pitch and slides upward to an indefinite ending pitch.
- A fall (shortcut **8**), sometimes also known as a fall-off or spill, is a downward drop from a specific note to an indefinite ending pitch.
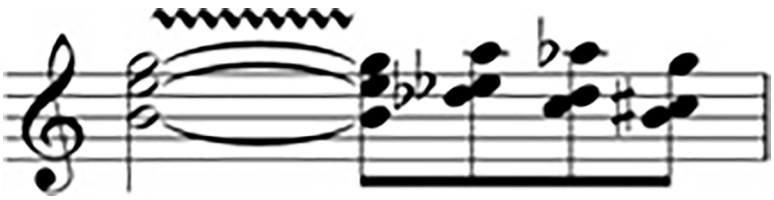
If you add any of these jazz articulations to a chord, Sibelius will automatically add it to all notes of the chord, taking into account factors like backnotes (where one or more notes is on the opposite side of the stem), rhythm dots, and so on.

To adjust the horizontal position of an individual plop, scoop, doit or fall, select it and type **Alt+Shift+Left Arrow/Right Arrow** or **Option+Shift+Left Arrow/Right Arrow** (to select the jazz articulation without using the mouse, use **Alt+Left Arrow/Right Arrow** or **Option+Left Arrow/Right Arrow** with the note selected).

If your score is played back by a device that supports the playback of these symbols, Sibelius will play them back. You can change the sound ID changes that they give rise to on the **Symbols** page of **Play > Interpretation > Dictionary** ("Playback Dictionary (Sibelius Ultimate Only)" on page 588).

Shakes

A shake is a rapid oscillation between the original note and the next highest note in the overtone series, or sometimes an even wider interval for a more dramatic effect, normally played on a brass instrument.



The symbol for a shake is a wavy line, which can be created from the **Notations > Lines > Line** gallery. If you need to create a lot of shakes, you may find it helpful to assign a keyboard shortcut to the wavy line, called **Vibrato**, which can be found in the **Line styles** category ("Keyboard Shortcuts" on page 144). You may even prefer the look of the fatter **Wide vibrato** line.

Flip or Turn
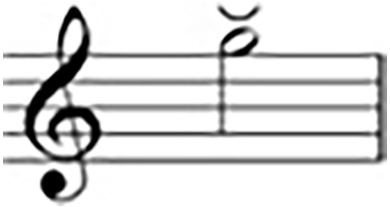
A flip, also sometimes known as a turn, is an upward gliss to a neighboring or indefinite pitch followed by a downward gliss, played when moving from a higher pitch to a lower one.



Flips use the same kind of line as guitar bends ("Guitar Notation and Tab" on page 257), so to create one, select the note on which you want the flip to start and press **J**.
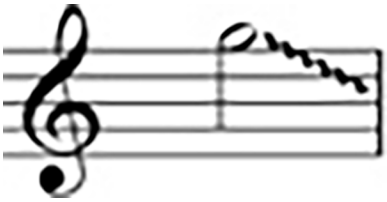
Bend or Smear

A bend, also sometimes known as a smear, is where the player starts the note flatter than written, and slides up to the correct pitch. Add a bend using the symbol in the **More ornaments** category in **Notations > Symbols > Symbol** (shortcut **Z**).



Long Falls

A long fall is, as its name suggests, like a regular fall, only the effect is supposed to last longer, and perhaps the target pitch is lower than for a regular fall.
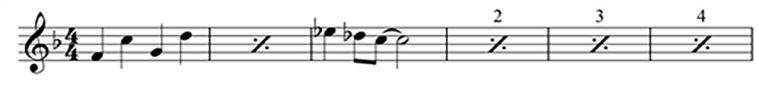


To create a long fall, use the wavy glissando line in **Notations > Lines > Line** (shortcut **L**).

Engraving Rules Options

To adjust the default position of plops, scoops, doits and falls, choose **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** *or* **Command+Shift+E**), and go to the **Jazz Articulations** page. Here you will find a comprehensive set of options for the horizontal and vertical positions of these jazz symbols relative to noteheads, with separate settings for notes on lines and spaces.
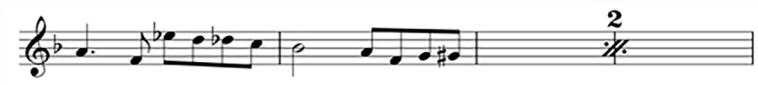
Repeat Bars

The repeat bar sign indicates that the bar in which it appears is a repetition of the previous bar:



A hangover from the days of hand-copied music, this sign is still commonly used in rhythm section parts (for drums, guitar, and so on) because it is easier for players to read than many copies of the same music in successive bars.

Different versions of the sign are used to show that the last two or four fully written-out bars should be repeated, for example,:



Creating Repeat Bars

Repeat bars are created from the fifth Keypad layout (shortcut **F11**).

To input a repeat bar while inputting notes, for example, if the note input caret is visible ("Note Input Tab" on page 235):

1. Press **F12** to choose the fifth Keypad layout ("Keypad" on page 235).
2. Press **1** on the numeric keypad for a 1-bar repeat, **2** for a 2-bar repeat, or **4** for a 4-bar repeat.

   The required repeat bar sign is created at the caret position; if the caret is in the middle of a bar that already contains notes in the same voice as the repeat bar sign you are creating, they will be deleted. When creating two- or four-bar repeat bars, any notes in the same voice in subsequent bars spanned by the repeat bar will also be deleted.
3. To input more repeat bars, press **1**, **2** or **4** again as many times as required.

You can also create lots of repeat bars in a single operation: select the passage you want to show repeat bars, then press **F12** to choose the fifth Keypad layout and type **1**, **2** or **4**. Any "left-over" bars (for example, if you have nine bars selected and create four-bar repeats) will be unchanged.

Copying Repeat Bars

Repeat bars can be copied like any other object, and can also be repeated quickly using **Note Input > Note Input > Repeat** (shortcut **R**).

Deleting Repeat Bars

To delete a repeat bar, select the bar and press **Delete** (which empties the bar, and leaves a bar rest). Creating a note in the same voice as the repeat bar will also delete the repeat bar.

Numbering Repeat Bars

Sibelius automatically numbers repeat bars every four bars. The first repeat bar is always numbered "2" (to denote that it is the second time the music is played). You will find options to control this automatic numbering on the **Bar Rests** page of **Appearance > House Style > Engraving Rules**:

- **Number repeat bars every** *n* **bars** lets you choose whether repeat bars should be numbered every one, two, four (the default) or eight bars.
- By default, two- and four-bar repeats show "2" or "4" above the repeat bar sign, but you can switch on **Number 2-bar repeat bars** or **Number 4-bar repeat bars** if you like.
- **Count repeat structures when numbering repeat bars, and show as** lets you show the actual number of repetitions of a series of repeat bars in a passage that is itself repeated (by way of repeat barlines). When switched on, Sibelius shows a number corresponding to each repetition of the one-, two- or four-bar repeat in the repeat structure. The combo box lets you choose how the repeated numbers should be shown. (This option only takes effect if repeats are enabled for playback in **Play ☮Repeats**.)
- **Show bar numbers in parentheses** determines whether or not the numbers should be drawn in parentheses (round brackets).
- You can choose to restart the numbering at **Double barlines** and **Rehearsal marks** if you wish.

To change the font and size of the numbers on repeat bars, edit the **Repeat bar numbers** text style ("Edit Text Styles (Sibelius Ultimate Only)" on page 464). To change the position of the numbers, use **Appearance > Design and Position > Default Positions** ("Default Positions (Sibelius Ultimate Only)" on page 694).

Formatting of Repeat Bars

Sibelius will never allow a system or page break to fall in the middle of a two- or four-bar repeat. You can select any of the barlines in the middle of two- or four-bar repeats in your score and create a system or page break ("Breaks" on page 668), and the layout mark will appear above the barline (if **View > Invisibles > Layout Marks** is switched on), but the break will only take effect if you delete the repeat bars.

Cueing in Repeat Bars

You may sometimes need to cue the melody or rhythm played by another instrument for the benefit of the performer playing the repeated bars, in which case use an otherwise unused voice for these notes. Make sure that the **Play on pass** checkboxes on the **Playback** panel of the Inspector are switched off for any such notes to avoid interfering with the playback of the repeat bar—see "When to Play Back Notes" on page 606.
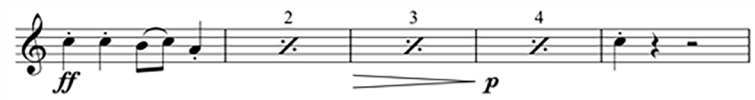
Repeat Bars on Keyboard Instruments

It is conventional to show repeat bars in both staves of keyboard instruments: to achieve this, either create the repeat bars in each staff separately, or copy them from one staff to the other.

Playback of Repeat Bars

When Sibelius encounters a repeat bar, it automatically plays back the music of the previous one, two or four fully written-out bars. Be aware that if a repeat bar also includes notes in another voice that are set to play back, Sibelius will play only those notes, and ignore the repeat bar sign.

You may sometimes want to for example, change the dynamics of repeated bars, like this:



Sibelius will play back dynamics over repeat bars, but any instructions that would result in a change of sound (for example, “pizz.” or “mute”) will only take effect on the first note following the repeat bars.

Stems and Ledger Lines

Flipping Stem Direction

The rule for stem-directions (see box) is almost completely rigid. About the only stem direction you should ever reverse is for notes on the middle staff line.

To reverse a note’s stem, select it and choose **Home > Edit > Flip** (shortcut **X**). This also flips any ties as necessary (although you can also flip ties independently if you wish).

Don’t confuse flipping stems with writing ordinary music in two voices. If you write in two voices the stems are automatically reversed for you ("Voices" on page 296).

To flip the stems of all notes joined by a beam, you need only flip the stem of one of the notes. (Beware that you should select a note whose stem direction has not been altered by the presence of the beam.)

If you need to flip the stems of a beamed group in a situation where multiple voices are present, select the first stem of the beamed group.

Stem Directions

It is a common fallacy among musicians that single notes on the middle staff line can have a stem in either direction. In fact the stem should point down unless the context makes it look particularly out of place. On 1-line staves, stems always point up.

With pitches on a chord, or notes beamed together, the stem direction is determined by the average pitch.

In multiple voices, all notes have stems up in voices 1 & 3 and stems down in voices 2 & 4, regardless of pitch.

Stems on the Middle Line

Stems on the middle line of the staff usually point downwards, but the exception to this is percussion music written on 1-line staves, on which stems always point up. Sibelius automatically does this for appropriate instruments. To change this, edit the instrument—"Edit Instruments (Sibelius Ultimate Only)" on page 185.

Forcing Stem Direction

In rare cases (for example, bagpipe music), you may wish to specify that stems always point up or down, regardless of the pitch of the notes. You can do this by editing an instrument—"Edit Instruments (Sibelius Ultimate Only)" on page 185.

Adjusting Stem-Lengths

Normally you should never change the lengths of stems, as the rules for stem-lengths are almost totally rigid and so are followed religiously by Sibelius. But there are occasions when a stem has to be lengthened in order, for instance, to avoid a collision between a beam and a grace note, or to allow room in avant-garde music for a special symbol to go on the stem; or shortened to avoid collisions in tight situations, particularly when using multiple voices.

To adjust a stem's length, drag the end of the stem, or click the end and adjust it with the arrow keys. **Control+Up Arrow/Down Arrow** or **Command+Up Arrow/Down Arrow** adjusts in steps of 0.25 spaces. It often helps to zoom in close on the stem so you can see more clearly what you're doing.

You can move individual stems right back to the notehead, resulting in a stemless note. However, it's preferable to use proper stemless notes instead—"Noteheads" on page 387.

You can even move a stem past the notehead to go backwards, which makes the stem end up on the wrong side of the note—though this is not very useful.

Stemless Notes

To create stemless notes, use notehead 8—select the note(s) or passage you want to make stemless and type **Alt+Shift+8** *or* **Option+Shift+8** (on the main keyboard).

Stem Symbols

In contemporary music, symbols are sometimes added to stems to indicate special playing techniques; "Symbols" on page 378. However, Sibelius will automatically position and play tremolos and buzz rolls for you; "Tremolos" on page 438.

Ledger Lines

Ledger lines for successive notes above or below the staff should never touch, even if the note values are very short.

To prevent ledger lines from touching, select the affected passage and increase the spacing between the notes slightly.

Hiding Ledger Lines

Sibelius adds ledger lines automatically when you create notes above or below the staff. If you want to hide ledger lines, you can do it using either of two approaches: to hide all the ledger lines on a particular instrument, switch off the **Ledger lines** option in the instrument's staff type ("Edit Instruments (Sibelius Ultimate Only)" on page 185); if you want to hide ledger lines in a particular passage of notes, use a notehead type with the **Ledger lines** option switched off ("Edit Noteheads (Sibelius Ultimate Only)" on page 395).

Engraving Rules Options

On the **Notes and Tremolos** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** or **Command+Shift+E**) you will find these exciting options:

- **Ledger lines** *x* **spaces thick** lets you change the thickness of ledger lines; the default is 0.16 spaces. Ledger lines are normally slightly thicker than staff lines.
- **Ledger lines extend beyond notehead by** *x*% **of its width** lets you change the length of ledger lines for notes; the default is 28%.
- **Ledger lines extend beyond rest by** *x*% **of its width** lets you change the length of ledger lines for half note (minim) and longer rests; the default is 28%.

On the **Beams and Stems** page of **Engraving Rules** dialog you can find additional options:

- **Stems** *x* **spaces thick** lets you change the thickness of stems; the default is 0.1 spaces.
- **Minimum length** *x* **spaces** lets you specify a minimum length for all stems, enabling you to override (say) the short stems on high/low notes in 2 voices. By default it is set to 2.75.
- **Adjust for cross-staff and between-note beams** ensures that the stem is always on the correct side of the notehead. This option is switched on by default, and should only be switched off in scores created in older versions of Sibelius in which you have fixed by hand problems with stems appearing on the wrong side of the notehead, for example, in complex cross-staff beaming.
- **New stem length rule** makes the stems of notes on or either side of the middle staff line 0.25 spaces longer than with the option off, which many engravers and publishers prefer. This option is switched on by default.

Ties

Ties are used in music to indicate that two notes of identical pitch are joined to each other to form one longer note. Notes at the end or middle of a tie should not be replayed. Ties are distinctly different than slurs, which are used to show phrase structures and, in the case of wind or string instruments, group notes together that should be played within one single movement of the bow or in one continuous breath—"Slurs" on page 369.

Ties Versus Slurs

Never use a slur instead of a tie—slurs looks similar, but won't behave like a tie in playback or if you transpose the music. Likewise you should never use a tie instead of a slur, as it is then possible to tie notes to nothing (for example, neither to another note nor a rest), resulting in notes being held indefinitely during playback.

Creating Ties

Ties are input from the first Keypad layout. Select a note and then choose the tie from the keypad (shortcut **Enter**). To add a tie to all the notes of a chord, double-click it (or use the shortcut **Control+Shift+A** *or* **Command+Shift+A**) before selecting the tie from the Keypad.

You can edit the size and position of ties in a number of ways:

- To flip a tie to curve upwards instead of downwards (or vice versa), select it and choose **Home > Edit > Flip** (shortcut **X**); to reset it to its original direction, choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**)
- Select either end (use **Alt+Left Arrow/Right Arrow** or **Option+Left Arrow/Right Arrow** to select either end using the keyboard) and drag the end, or type **Alt+Shift+Left Arrow/Right Arrow** or **Option+Shift+Left Arrow/Right Arrow**; hold down **Control** or **Command** for larger steps. Sibelius always ensures the tie remains horizontal and symmetrical.
- You can also adjust the position of the ends of ties and their "shoulders" individually using the **Notes** panel of the Inspector ("Inspector (Sibelius Ultimate Only)" on page 212). To adjust them throughout the score, see "Engraving Rules Options" on the next page.
- You can also select and drag the middle of the tie (or move it with **Up Arrow/Down Arrow**) to make it more or less arched.
- To reset the shape of a tie after adjusting its curvature, choose **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**).

Positioning Ties

Although ties may superficially look like slurs, the engraving rules concerning how they are positioned are not the same.

Ties are flatter than slurs, and always have their ends close to the noteheads they're tying—never at the stem end of a note.

To make ties more visible, the very ends and the highest or lowest point of the arch should avoid touching a staff line.

If ties occur together with slurs, ties should always be positioned nearest the notes.

Ties Across Breaks

If a tie crosses a page or system break, the tie will be drawn in two segments, each of which looks like a complete tie. You can adjust both the end points and the curvature of each segment of the tie independently of the other, but note that you cannot move either segment of the tie vertically without also moving the other segment.

If you prefer to display ties over breaks as a single broken tie, switch on **Clip at end of systems** on the **Ties 1** page of **Appearance > House Style > Engraving Rules**.

Ties Across Changes of Time Signature

In some published music, if a tie crosses a time signature change, the tie is broken on either side of the time signature. To achieve this, see "Using Layers to Break Ties Across Time Signatures" on page 699.

Laissez Vibrer Ties

In percussion and piano music, you can create a *laissez vibrer* effect by tying a note/chord to a rest in the normal way (using **Enter** on the numeric keypad) to indicate that the note/chord is to be held until it dies away. Playback also implements this (by sending a NoteOn but no NoteOff); the way this sounds (particularly if the note is subsequently re-played) may depend on the sophistication of your MIDI playback device. If you don't like the playback effect this produces, use the *laissez vibrer* symbols from the **Notes** rows of **Notations > Symbols > Symbol** (shortcut **Z**) instead.

Select a tie and enable the L.V. option in the Notes panel in the Inspector to set the tie length to the specified L.V. tie length in the Tie Styles section of the Ties 1 page in Engraving Rules. Adjust the Tie ends RX value to apply an offset the tie length for individual ties.

Ties in Arpeggiated Music

In keyboard and harp music it's common to see figures such as the following.



To achieve this, enter the notes as usual, adding a tie to each one. You can then extend each tie as far as necessary to meet the destination note.

Beware that Sibelius does not "know" that these ties should be attached to their respective destinations, so it will not automatically adjust their length if the layout or spacing changes. So you may wish to adjust the length of the ties once the layout of your score is finalized.

Notes Tied into 2nd Ending (2nd-Time) Bars

When notes are tied over into a 2nd ending (2nd-time bar), you need to draw ties at the very start of the 2nd ending. To achieve this, you should use the above-mentioned *laissez vibrer* symbols, or a non-magnetic slur ("Slurs" on page 369), although neither of these methods will play back correctly.

Engraving Rules Options

There is a bewildering array of options concerning ties on the **Ties 1** and **Ties 2** pages of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** *or* **Command+Shift+E**). Many of the options are unavailable unless **Tie position rule** on **Ties 1** is set to **Optical ties**. Unless you have a good reason not to, you should use Optical ties.

The other options on **Ties 1** are as follows:

- The settings under **Shape** determine the default amount of shoulder Sibelius should give to ties. You can think of the shoulder as the steepness of the curvature of the tie: a larger shoulder makes flatter ties. Sibelius can automatically increase the shoulder of longer ties, which prevents long ties from having too great a curvature.
- Normally, ties that cross a system or page break are drawn as two complete ties, one on either side of the break. If you would prefer Sibelius to draw ties over breaks as two halves of the same tie instead, switch on **Clip at end of systems**.
- The options in **Thickness** allow you to specify the default outline thickness and middle thickness of ties, in a similar manner to slurs ("Slurs" on page 369).
- **Ties Above/Below on Notehead Side** determines whether or not ties, when drawn curving away from the stem (as opposed to towards the stem), should go between the noteheads or above or below them. By default, Sibelius draws ties on single notes above or below (**Use on single notes** on), and ties in chords between noteheads (**Use on chords** off). The other options in this section allow you to specify the distance of the tie relative to the notehead when not drawn between the notes, with separate settings for above and below.
- Tie Styles provides options to set the defaults for Tie dash length, Tie dash gap length, Tie dot radius, Tie dot gap length, and L.V. tie endpoint. The corresponding settings in the Notes panel of the Inspector let you apply offsets to these default settings for individual ties in your score.

The options on **Ties 2** continue in a similar vein:

- **Ties Above/Below on Stem Side** determines whether or not ties should be positioned specially when they are forced to draw curving towards the stem, which commonly happens in music that uses multiple voices. Some publishers prefer the innermost tie (for example, the one closest to the ends of the stems) to be positioned higher than normal, so that it can also be a little longer. Sibelius's default settings are designed to keep ties looking as symmetrical as possible, so it doesn't treat chords specially (**Use on chords** off), but does move ties on single notes (**Use on single notes** on), using the other options that allow you to specify the horizontal and vertical distance that the innermost tie should be moved.
- **Ties Between Notes** are the options that apply when ties are not positioned above or below when on the notehead side, or when they are moved as a result of the settings under **Ties Above/Below on Stem Side**. You can determine how Sibelius decides the direction of curvature of ties in chords, and specify how you want Sibelius to position the left- and right-hand ends of ties. As aforementioned, Sibelius's default settings are designed to keep ties looking symmetrical, so both **Align left ends of ties between chords** and **Align right ends of ties between chords** are on by default, which (particularly in conjunction with the **Ties in Spaces** options—see below) make ties look good even in complex chords involving intervals of a 2nd or other clusters.
- **Ties start after rhythm dots** does as its name suggests, and is also on by default (though note that ties forced onto the stem side do not start after rhythm dots: instead, they typically go above the rhythm dot and hence can start to the left of the dot). The other options allow you to control precisely the distances Sibelius uses when positioning ties between notes and chords.
- **Ties in Spaces** determines whether or not Sibelius should **Prefer one tie per space**. This is useful, as it prevents ties from appearing "bunched up" in chords of more than two notes that contain intervals of a 2nd or other clusters of notes. If this option is switched on, Sibelius will ensure that only one tie falls within a single space on the staff, by displacing the other ties according to the limits defined by the two **Maximum** options. It's advisable to only allow a maximum of **1** tie to be positioned beyond the notehead end of the chord, but you could allow more to be positioned on the stem side (Sibelius's default value is **2**).

If you have strong feelings about how ties should be positioned, you are encouraged to experiment with these settings to determine the best combination for your own tastes. Once you have set the options correctly, you should seldom need to edit ties by hand (but if you encounter cases that need manual adjustment, use the **Notes** panel of the Inspector).

Adding Ties to a Passage Selection

You can add ties for all common notes in a selected passage across multiple staves. To add ties to common notes in passage selection across multiple staves, make a passage selection and then add a tie. Sibelius adds ties for all consecutive notes of the same pitch in the selection.

Press Enter to remove all ties in a passage selection. Press Enter again to restore ties.

Transposing Individual Tied Notes in Chords

Sibelius lets you transpose the first tied note in a chord and all subsequent tied notes are transposed as well. However, transposing any other tied note only moves that note and all of other tied notes remain untransposed. Also, note that moving any tied note does not break the tie (if you want to break the tie, you will have to do so manually). To transpose a tied note in a chord diatonically, click and drag the first note in the tie up or down. To transpose a tied note in a chord chromatically (by semitone), select the first note in the tie and press **Shift+Page Up** or **Shift+Page Down**.

Tie-Into Note

Tie Into a note lets you place ties before a note (or chord) rather than after it. Tie Into is found on the Enter key of the fourth Keypad layout.

Tie Styles (Sibelius Artist and Sibelius Ultimate Only)

Sibelius lets you choose from three different Tie styles: Solid, Dashed, and Dotted. Select a tie whose style you want to change and the select the desired Tie style (or Tie-into style) in the Inspector (Notes panel). You can adjust the length of and distance between dashes, or the radius of and distance between dots in the Inspector as well ("Notes Panel" on page 218).

Tremolos

Tremolos are an abbreviation for rapidly repeated notes. A one-note tremolo is for a single repeated note; a two-note tremolo represents two alternating notes; a buzz roll is a special kind of tremolo used for unpitched percussion.

One Note Tremolos

Adding one tremolo stroke to a quarter note (crotchet) or longer note indicates that it is to be played as two eighth notes (quavers).

Adding two strokes means it should be played as four sixteenth notes (semiquavers), and so on. Three and four strokes are also used to mean that the note should be reiterated as fast as possible (an “unmeasured” tremolo), for example, to indicate a drum roll.

On an eighth (quaver) or shorter note, one tremolo stroke means it should be divided into two, two strokes means it should be divided into four, and so on.

One-note tremolos are notated as strokes on the stem of a note or chord, for example,



To write this, choose the number of strokes you want the note to have from the third Keypad layout (either before or after you create the note).

To add tremolos to a note or chord after creating it, select the note/chord and choose the number of strokes from the third Keypad layout (type **1** / **2** / **3** / **4** / **5** for 1 / 2 / 3 / 4 / 5 strokes).

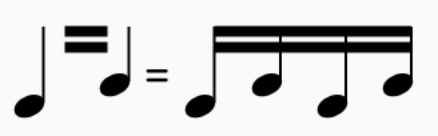
You can remove the tremolos by choosing the same Keypad button.

The number of divisions per note in a one-note tremolo is sometimes indicated by placing multiple staccatos above the note, in addition to strokes through the stem. You can add multiple staccatos as symbols—"Symbols" on page 378.

Two Note Tremolos

These are beams between two notes or chords that indicate that they should be repeatedly played alternately. Multiple strokes mean exactly the same as for one-note tremolos.

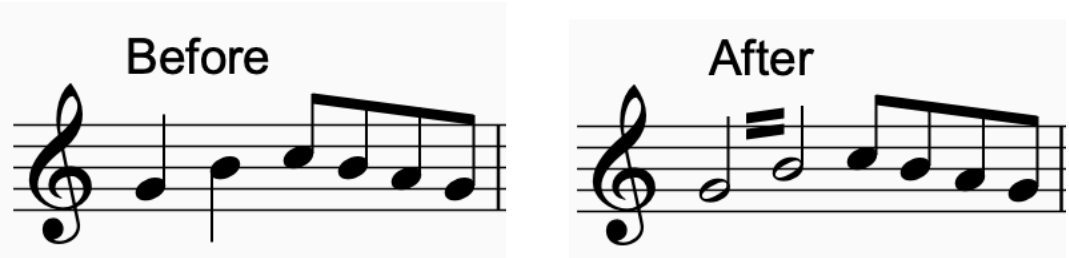
Two-note tremolos are notated as beam-like strokes between two notes or chords, for example,





On the first note/chord, choose the number of strokes you want from the third Keypad layout (type **1** / **2** / **3** / **4** / **5** for 1 / 2 / 3 / 4 / 5 strokes), then click the two-note tremolo button shown on the left (shortcut **Enter**). You can do this before or after creating the second note.

Each of the notes is written as if it lasted for the whole length of the tremolo, for example, it looks as if the note-lengths are doubled. Sibelius automatically doubles the note values for you. So to write a two-note tremolo that lasts for a half note (minim) you would write two quarter notes (crotchets) and then use the third Keypad layout to add the tremolo:



You can switch off the tremolos by choosing the same buttons from the Keypad again.

Two-note tremolos can be written between staves (by crossing one or other note onto the other staff—"Beam Positions" on page 404), and across barlines.

To adjust the angle of a two-note tremolo, drag the stems of the notes at either side. If the two-note tremolo is between two whole-notes (semibreves), drag the tremolo line itself (this has the same effect as dragging the stem of the first note).

The **Notes and Tremolos** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** or **Command+Shift+E**) contains three options governing the appearance of two-note tremolos, should you want to change them.



Left: Between stems. Middle: Touching Stems. Right: Outer tremolo touching stems.

Double tremolos on whole notes and double whole notes appear with doubled note values when the **Double note values for whole notes and longer durations** option is enabled (**Appearance > Engraving Rules > Notes and Tremolos**).

Buzz Roll (Z on Stem)

Buzz rolls are notated by adding a Z symbol to the stem of a note or chord to indicate a multiple stroke roll, as used in percussion writing. To add a buzz roll to a note or chord after creating it, select the note or chord and, from the third Keypad layout (shortcut **F9**), press **6**. Sibelius plays buzz rolls back as fast tremolos. "Percussion" on page 390.

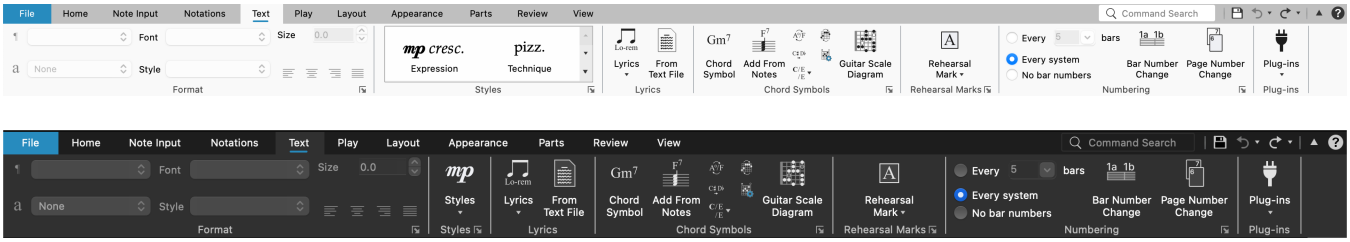
The Tribulations of Tremolo Notations

With two-note tremolos, the odd convention of writing each note with the total length of the tremolo produces various anomalies.

In the 19th century, a crazy convention was in operation whereby the note values were only doubled if the tremolo lasted for a quarter note (crotchet) or more. Thus you could find pairs of eighths (quavers) tremoloing, and also half notes (minims), but never quarter notes (crotchets). This was bananas.

However, another idiosyncrasy that survives to the present day is as follows: if you want to notate a two-note tremolo lasting for two 4/4 bars, you write two whole-notes (semibreves) with a tremolo across the barline, rather than doubling the note values to two double whole notes (breves). Most people go a lifetime without noticing this weird exception—what sheltered lives they lead.

6 Text Tab



Working with Text

This topic explains in detail the different methods of creating and editing text in Sibelius.

Creating Text Fast

There are several quick ways to create text:

- Preferably, first select a note near where you want the text to appear, then type the keyboard shortcuts **Control+E** *or* **Command+E**, **Control+T** *or* **Command+T** and **Control+L** *or* **Command+L** to get the three most common text styles, namely **Expression**, **Technique** and **Lyrics line 1**.
- Other text styles with shortcuts are: **Lyrics line 2** (shortcut **Control+Alt+L** *or* **Command+Option+L**) and **Tempo** (**Control+Alt+T** *or* **Command+Option+T**).
- If you have a note or other object selected, Sibelius will automatically create the text at that point in the score; if you have nothing selected, the mouse pointer will change color to show that it "contains" an object, and you can click in the score to place the text.
- For standard words like *cresc.*, use the menus of useful words—see "Word Menus" below.
- If the same text is used over and over again, just copy it with **Alt**-click *or* **Option**-click, holding **Shift** to put the copied text at its default vertical position (for example, to put the same dynamics on every instrument)—"Selections and Passages" on page 148.
- You can copy text to the clipboard and then paste it elsewhere in the same score, into another score, or even to/from another program—see "Copying Lines of Text and Text Between Programs" on page 442.
- You can also "copy" the caret itself to start a new piece of text. Find some text on the screen in the style you require, double-click it to make the caret appear, then **Alt**-click *or* **Option**-click somewhere else to start some new text in the same style.
- Sibelius lets you enter text across multiple selected staves at once. Entered text is added to the first note on each staff in the selection. You can also edit multiple selected text objects at the same time. This lets you quickly mark up the score with dynamics and other Technique and Expression text.

Word Menus

To save you time, Sibelius has built-in menus of useful words to type when creating text. Each text style has its own appropriate word menu. For instance, Expression produces a menu of dynamics, and Tempo gives various bits from which you can make up metronome marks, and so on.

To obtain the word menu, right-click (Windows) *or* **Control**-click (Mac) while creating or editing text. Some of the words and characters on the menus have keyboard shortcuts; see "Keyboard Shortcuts" on page 768 or the menus themselves for a full list.

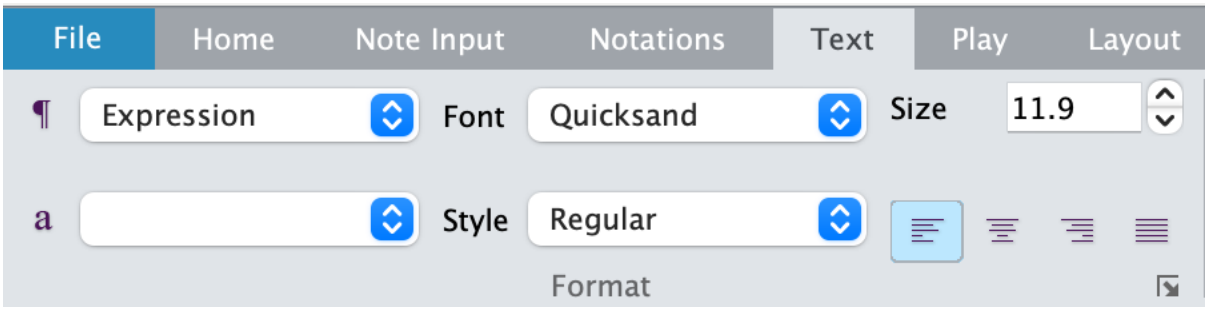
You can edit the word menus, assign your own keyboard shortcuts to the words, change the display size of each menu, or create your own new ones—see "Creating and Modifying Word Menus" on page 444.

Text Editing

The text editing keys are similar to other programs. The main shortcuts are as follows:

- To edit an existing text object, double-click it, or press **Return** (on the main keyboard).
- To stop editing text, press **Esc**.
- To select all text in the current text object, type **Control+A** *or* **Command+A**.
- For a new line while editing, press **Return** (on the main keyboard).
- To make text bold/non-bold, type **Control+B** *or* **Command+B**. This (and italic/underlining) affects text you are about to type or a chunk of text you have selected.
- To make text italic/non-italic, type **Control+I** *or* **Command+I**.
- To make text underlined/non-underlined, type **Control+U** *or* **Command+U**. Underlining text is very rare in music.
- To reset a text style's font to its default while editing it, type **Control+Alt+Space** *or* **Command+Option+Space**.
- To change the font or point size of text, change the options in the **Text > Format** group on the Ribbon (although you should normally consider editing the text style instead).
- There are various other editing shortcuts: see "Keyboard Shortcuts" on page 768 for full details.

If you just want to change the font/bold/italic/underlining/point size of a small amount of text, it's fine to use the keyboard shortcuts or the options in the **Text > Format** group on the Ribbon:



The **Paragraph** menu allows you change the text style of a text object, while the **Character** menu allows you apply a character style to all or part of a text object. The **Font** menu lists font families, while **Style** lists the available styles for the chosen family. **Size** lets you change the point size of the text object, while the buttons below control the alignment of the text within a fixed-size text frame (see "Line Length" on page 460).

However, if you need to make more widespread adjustments, there are much more efficient ways:

- If you want to change all of the text in your score to use another font (for example, to change the title, instrument names, lyrics, technique instructions and so on to another font in a single operation), the recommended way is to edit the **Plain text** text style, from which most other text styles inherit their choice of font ("Edit Text Styles (Sibelius Ultimate Only)" on page 464).
- If you are working on a score that started life in an earlier version of Sibelius, you may find that it does not use hierarchical text styles, so the method above will not work: instead, you can click the dialog launcher button in the **Text > Format** group of the Ribbon to launch the **Edit All Fonts** dialog, in which you can change the main text and music fonts used by the score, directly editing all of the appropriate text styles.
- If you want to change all the text throughout the score in just one particular text style, you should edit that text style instead ("Edit Text Styles (Sibelius Ultimate Only)" on page 464), because this will automatically change all existing text and also all new text you create in that style thereafter. For

example, if you decide you want your lyrics in a different font, you should edit the text style rather than changing all the existing words manually.

- If you want to change quite a lot of text, but not all of it, for example, to have a chorus in italics, define a new text style based on the most similar existing one and use that text style instead (see "Changing the Text Style of Existing Text" below if you have already entered the text in your score).

Selecting a Line of Text

To select all text in a particular text style along a staff, select a single text item and then choose **Home > Select > More** (shortcut **Control+Shift+A** *or* **Command+Shift+A**).

This lets you:

- Move all the items together with the mouse or arrow keys
- Copy the text to the clipboard for pasting elsewhere in the score, or into another program
- Line them up if they end up out of alignment, for example, lyrics and chord symbols

Use **Appearance > Align > Row** (shortcut **Control+Shift+R** *or* **Command+Shift+R**) or **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**)—"Layout and Formatting (Sibelius Ultimate Only)" on page 675.

Copying Lines of Text and Text Between Programs

You can copy text objects in Sibelius in a variety of ways:

- Within the same score or different scores, either using **Alt**-click *or* **Option**-click (optionally holding **Shift** to put the text at that text style's default vertical position) or using **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**) and **Home > Clipboard > Paste** (shortcut **Control+V** *or* **Command+V**)—the latter method is especially useful with lyrics—"Lyrics" on page 470.
- Into another program (for example, Microsoft Word): select the text to be copied, use **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**) to copy it to the clipboard, switch to the other program, and paste the text (shortcut usually **Control+V** *or* **Command+V**).

If you copy several text objects into another program at once, they will be pasted one after another, with a space in between each; for lyrics, separate syllables of the same word are pasted with hyphens in between—"Lyrics" on page 470. When copied into another program, fonts and so on are ignored, so dynamics and notes in metronome mark (which use the **Music text** character style) will not appear as such when pasted into, say, a Word document unless you correct the font afterwards.

To copy text into Sibelius from other programs:

1. Select the text and copy it to the clipboard (shortcut normally **Control+C** *or* **Command+C**).
2. Switch to Sibelius and create a suitable text caret, for example, select a note and type **Control+T** *or* **Command+T** for Technique text.
3. Choose **Home > Clipboard > Paste** (shortcut **Control+V** *or* **Command+V**) to paste the text.

Pasting lyrics into Sibelius from other programs is slightly different—"Lyrics" on page 470.

Changing the Text Style of Existing Text

You can change the text style of an existing text object. Select the text and choose a new text style from the **Paragraph** menu in **Text > Format**, with the following limitations:

- You cannot change staff text into system text, and vice versa; and
- You cannot change lyrics into any non-lyrics text style, and vice versa.

The **Paragraph** menu only lists text styles that are compatible with the selected text object, which means that you don't need to think about this too much.

Hiding Text

To hide text, which is mainly used for hidden dynamics and other playback markings, select the text you want to hide and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**). For more details, "Hiding Objects" on page 210.

Any text following a tilde character (~) is automatically hidden by Sibelius and will not print. This is normally only used to write MIDI messages ("MIDI Messages" on page 636).

Reset Position

Appearance > Design and Position > Reset Position (shortcut **Control+Shift+P** *or* **Command+Shift+P**) resets text to its default position.

Reset Design

If you want to change a text object back to its default font or size (as set in **Edit Text Styles**), for example if you have changed the font or made some text italic, select it and choose **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**).

Text at the Left of the System

If you want to put text to the left of a system, you're probably specifying which players are playing an instrument, in which case, "Instruments" on page 168.

However, if you have a special reason to write text to the left of the system, it's fine to do so but you should put a system break at the end of the preceding system, to ensure that the text remains where it is if the music reformats. "Breaks" on page 668.

Text Between Staves

When you create text between staves using the mouse, such as for keyboard dynamics, Sibelius guesses which staff you intend to attach it to depending on the default vertical position of the text style ("Default Positions (Sibelius Ultimate Only)" on page 694). This usually produces the right result—for example, if you create lyrics between staves, Sibelius decides to attach them to the upper staff, because lyrics normally belong to the staff above. But if you put text between two staves, make sure that it's attached to the correct one ("Attachment" on page 678), otherwise the text will misbehave if you move the staff or create a part.

Avoid putting one piece of text between two separate instruments but applying to both (which is in any case not good notation). Otherwise, if you have separate parts for the instruments, only one of them will get the text. It's fine to write one piece of text between the two hands of a keyboard instrument, though, because both hands will end up in the same part.

Multiple Pieces of Text

You often need pieces of text side by side over different notes, such as fingerings or syllables of long-drawn-out words like *cres—cen—do*. In all cases like this you must use separate pieces of text: don't just type it all as one bit of text with spaces in between. The reason is that if the music reformats you'll want the separate bits to move closer together or further apart.

When typing a long word as separate syllables over several bars, use a dashed line from the **Notations > Lines > Line** gallery (shortcut **L**) instead of hyphens. Then as the spacing between syllables changes, more or fewer dashes will appear. (This is how hyphens in lyrics work, in fact.)

Creating Special Objects with Text

One of Sibelius's obscure but occasionally useful features is the ability to create special cases of objects such as rehearsal marks, time signatures and bar numbers, using the various **Special...** categories in the **Text > Styles > Style** gallery.

This otherwise incomprehensible concept is best illustrated by example:

Supposing you want your score to start with a special rehearsal mark called START. Sibelius won't let you input this as a normal rehearsal mark because it's not in alphabetical or numerical sequence. The complicated way round this would be to create a whole new text style for large boxed text, and use it to type the word START.

But in fact, all you have to do is choose **Rehearsal mark** from the **Text > Styles > Style** gallery. This creates a piece of text that is not a real rehearsal mark, but uses the same text style as rehearsal marks and so will look (and in many ways behave) just like a rehearsal mark. When you type START with the **Rehearsal mark** style, the text will appear big and bold in a box, will be duplicated lower down the score (for example, above the strings), and will also automatically appear in all parts.

There are various text styles that can be used to create special objects in this way:

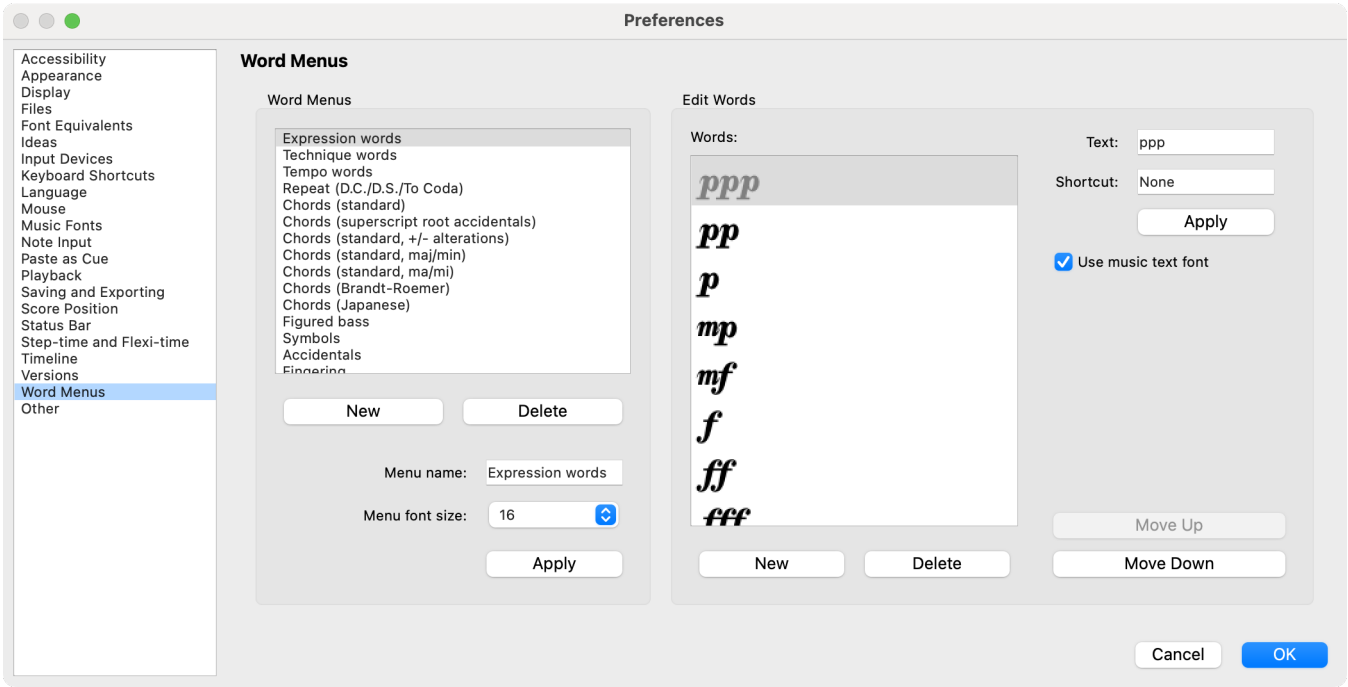
- **Time signatures**: for creating weird time signatures such as 5/6 (this will create the time signature in every staff).
- **Rehearsal marks**: for writing special rehearsal marks that are not in sequence (though there is automatic provision for restarting the rehearsal mark sequence).

From here on it gets more tenuous:

- **Page numbers**: for obscure things like writing folio numbers in an edition of early music.
- **Tab letters/numbers**: not all that useful as it's not clear why you'd want special ones.
- **Tuplets**: for unusual formats such as "3 in 2."

Creating and Modifying Word Menus

Choose the **Word Menus** page of **File > Preferences** (shortcut **Control+,** *or* **Command+,**) to see this dialog:



- Click an existing word menu to edit it, or enter the name for a new word menu in **Menu name** and click **New** below the list of word menus.
- To change the name of a new or existing word menu, enter the new name into **Menu name** and click **Apply**.

- To add a new word to the menu, click the **New** button below the **Words** list, and then type it into the **Text** box and click **Apply**.
- To change a word in the menu, select it in the list, edit it in the **Text** box and click **Apply**.
- To change the order of how words appear in the menu, use **Move Up** and **Move Down**.
- When creating or changing words you can also assign a keyboard shortcut: click in the **Shortcut** box and type the shortcut. You can assign any shortcut you like, but be careful not to use any key combinations that are already being used by your operating system (for example, you should not use **Control+F4** on Windows or **Command+Option+M** on Mac).
- Click **Use music text font** in the unlikely event that you're typing music characters from the music text font (as defined by the **Music text** character style—"Music Fonts" on page 699). This is for things like ***mf***.
- To delete a word from the list, select it, then click **Delete** below the list of words.
- To delete an entire word menu, select it, then click **Delete** below the list of word menus.
- To change the display size of the word menu, choose the desired font size from **Menu font size**.
- When you're finished, click **OK**.

If you've created a new word menu and you want to assign it to a text style, go to the **General** tab of that text style's **Edit Text Style** dialog ("Edit Text Styles (Sibelius Ultimate Only)" on page 464) and set **Word menu** to the menu you created.

To customize shortcuts other than for word menus, "Keyboard Shortcuts" on page 144.

Special Characters

In addition to words, many of the word menus also include special characters, such as **f** or **e**.

Most of these characters are taken from the music text font (for example, Opus Text), regardless of the font you're using for standard characters. You can change the font used—"Music Fonts" on page 699. Figured bass characters are taken from the Opus Figured Bass font.

Creating Text in Complex Scripts

Sibelius uses the Unicode standard character set, which means you can write text in any script in Sibelius, provided you have fonts that contain the required characters. Unicode guarantees that text in complex scripts is automatically translated between Mac and Windows.

When creating text in for example, western European languages that use the Roman alphabet with diacritics, some of these accented characters are available on the word menus—see "Keyboard Shortcuts" on page 768 for a full list of accented letter shortcuts.

To write text in non-Roman alphabets (for example, Japanese, Cyrillic, Greek, Korean, and so on), you will in general need to use a dedicated input method for the appropriate alphabet, because many of these alphabets have more characters than fit on a physical computer keyboard. Input methods are software programs provided by your operating system that map sequences of keypresses onto specific characters from a non-Roman alphabet. The workings of input methods vary depending on the alphabets for which they are designed.

On Windows, different input methods are provided using software components called Input Method Editors (IMEs). On macOS, input methods are chosen from the input menu, which can be enabled as follows:

1. Run **System Preferences** and click **Language & Text**.
2. Click the **Input Sources** tab and find the alphabet you want to use in the list of input methods, then switch on its checkbox.

3. Make sure that **Show Input menu in menu bar** is switched on.
4. A menu that uses a national flag as its icon now appears in your menu bar, as shown on the right, and you can switch to any of the enabled input methods by choosing it from this menu.

Note that the font you use for your text in Sibelius must contain the characters of the alphabet you wish to use, or else you will only see empty rectangles in place of the characters you are expecting. On the **Font Equivalents** page of **File > Preferences**, you can switch on **Automatically switch font to match chosen input source (in the Input menu)**, which allows macOS to automatically set the font most suitable for your chosen alphabet. This option is switched off by default.

macOS also provides a useful window called the Character Viewer that lets you enter special characters visually.

To enable it:

1. Go to the **Input Sources** page of **Language & Text**, and in the list of available input methods, switch on **Keyboard & Character Viewer**.
2. Choose **Show Character Viewer** from the input menu on the main menu bar.

   The Character Viewer appears.
3. Choose the character you wish to enter and click **Insert**.

   The character will be added to the text object you are currently editing in Sibelius using the current font. If you find that the current font does not contain the desired character, undo and then click **Insert with Font** instead. You can alternatively drag and drop the character from the edit control in the Character Viewer directly into Sibelius.

Creating and Editing Text on Multiple Staves Simultaneously

Sibelius lets you enter text across multiple selected staves at once. Entered text is added to the first note on each staff in the selection. You can also edit multiple selected text objects at the same time. This lets you quickly mark up the score with dynamics and other Technique and Expression text. Note that System Text and Lyrics can still only be entered on one staff at a time.

To enter text across multiple staves:

1. Make a selection across multiple staves that begins with the notes to which you want to add text.
2. Choose **Text > Styles** and select the desired **Text Style**—Or use the Sibelius keyboard shortcuts for Expression or Technique text entry: **Control+Start+E** or **Command+Control+E** for Expression text, and **Control+Start+T** or **Command+Control+T** for Technique text.
3. A cursor appears under (for Expression text) or over (for Technique text) the first note on each staff in the selection. Enter the desired text.

Sibelius adds the entered text on the first note in the selection on each staff in the selection.

To edit multiple text objects of the same style simultaneously:

1. Select the text objects of the same Text Style that you want to edit.
2. Press **Enter** or **Return**, or F2 to start editing the selected text objects.
3. Edit the text as desired.

Edits are uniformly applied to all selected text items.

Common Text Styles

Sibelius includes many text styles for use in your score. This topic describes many of these text styles in detail, though several of them are important enough that they have their own topics—see the list above.

What is a Text Style?

There are many different kinds of text in used in scores, such as: lyrics, which go below the staff; expression markings, which are italic and normally go below the staff (except when there are lyrics present, in which case they go above the staff); titles which are big, bold and centered at the top of the page; and so on.

Each kind of text may use a different font, formatting (such as bold, italic and, rarely, underlined), justification (such as left-, center- or right-alignment), and positioning (such as whether the text should appear above or below one staff or all staves, or perhaps at the top or bottom of the page). These settings together are what make up a *text style*.

Because Sibelius has text styles for each of the kinds of text you will need to write in your score, you don't need to set any of this up for yourself: choose the appropriate text style, and Sibelius will produce text that looks right, and that goes in the right place on the page.

The other advantage of text styles is that if you want to change something about the appearance of text in your score—for example, you want to make all your lyrics bigger, or make your tempo instructions use a different font—you need only change the text style itself, and Sibelius will automatically update all the text in the score that uses that text style.

As well as text styles, Sibelius also has *character styles*, which are typically used to apply specific font, size or formatting to part of a text object. The most commonly used character style is called **`Music text`**, which is used to insert musical symbols such as notes into text objects that need them, like metronome marks, and to produce the special bold, italic letters used as dynamics. Character styles can also be useful for adding emphasis, for example, making one word in a run of text use italics or bold, and the advantage of using a character style over selecting that word and making it italic or bold is that if you subsequently change your mind about what you want to use for emphasis, you need only edit that character style to have those changes applied automatically to all text objects that use it.

To find out how to edit any of Sibelius's existing text and character styles and create new ones, "Edit Text Styles (Sibelius Ultimate Only)" on page 464.

Three Types of Text

Sibelius includes three types of text:

- *Staff text:* text that applies to a single staff, typically directions for a single instrument.
- *System text:* text that applies to all staves in the score (though it may only be displayed above one or two of them), and which will appear in all parts (if there are any)—typically tempo or rehearsal directions.
- *Blank page text:* text that can only be created on a blank page, typically performance directions or other front matter.

Important Text Styles

The table below lists the most important text styles and what they are used for.

	Name	Used for...
Staff text	Expression	...writing dynamics and expressive markings such as *mp*, *cresc.* and *legato* Shortcut: **`Control+E`** or **`Command+E`**
	Technique	...writing playing techniques such as "mute," "pizz.", and so on. Shortcut: **`Control+T`** or **`Command+T`**
	Lyrics line 1, Lyrics	...writing lyrics in vocal music—Lyrics

	Name	Used for...
	line 2, and so on	Shortcut: **Control+L** or **Command+L** (Line 1), **Control+Alt+L** or **Command+Option+L** (Line 2)
	Plain text	...writing blocks of lyrics, editorial commentaries, and so on.
	Roman numerals	...writing chord symbols with inversions in Roman numerals—"Figured Bass and Roman Numerals" on page 453
	Figured bass	...figuring continuo instruments in Baroque music—"Figured Bass and Roman Numerals" on page 453
	Fingering	...writing fingerings in for example, keyboard, brass or string music
	Guitar fingering (p i m a)	...writing fingerings in guitar music
	Boxed text	...writing certain playing techniques, for example, in percussion
	Small text	...writing certain playing techniques
	Nashville chord numbers	...writing for example, 6/3—"Chord Symbols" on page 481
	Footnote	...writing editorial commentaries at the bottom of a *single* page (not the same as Footer)
System text	Title	...writing the title of the piece or movement
	Subtitle	...writing subtitles (for example, for a particular movement)
	Composer	...writing the name of the composer (usually all in CAPITALS) or arranger/orchestrator (not in capitals)
	Lyricist	...writing the name of the lyricist, poet, or other source of text
	Dedication	...writing a dedication (for example, *To the choir of St. John's*)
	Tempo	...writing tempo markings such as **Andante** Shortcut: **Control+Alt+T** or **Command+Option+T**
	Metronome mark	...writing metronome marks and metric modulations
	Musical structure	... writing the names of compositional milestones, for example, *Intro*, *Verse*, *Chorus*, *Coda*
	Copyright	...writing copyright lines in your score
	Header	...writing a header *on every page*
	Footer	...writing a footer *on every page* (not the same as Footnote)
	Rit./Accel.	...writing particular tempo instructions
Blank page text	Composer (on blank page)	...writing the name of the composer on a title page at the start of the score
	Dedication (on blank page)	...writing a dedication on a title page at the start of the score
	Plain text (on blank page)	...writing instrumentation, performance directions, and so on on blank pages
	Subtitle (on blank page)	...writing a subtitle on a blank page
	Title (on blank page)	...writing the title of the work on a title page at the start of the score

The available text styles are listed in categories in the **Text > Styles > Style** gallery. You can narrow down the styles shown using the category filter in the gray bar at the top of the gallery when you drop it down.

The first and most important category is **Common**, which contains a preset selection of the text styles you will need to use most often. Each of those text styles is discussed individually below, and then each of the other categories is quickly described.

Expression and Technique Text

Expression text goes below the staff it applies to, but above in staves with lyrics. Technique text goes above the staff. For music in two voices, both Expression and Technique text goes above the staff for Voice 1 and below for Voice 2. If Expression or Technique text applies to both hands of a keyboard instrument, it should go between the staves.

The left-hand side of Expression text normally goes just to the left of the note to which it applies.

If mezzo forte has to be written on a staff (which is best avoided), the cross-bar should be positioned over a staff line for clarity. Similarly, mezzo piano on a staff should be centered on a space.

Expression Text

For writing dynamics and other similar instructions to players, for example, *legato*, *lively*, *marcato*, normally written in italics. Expression text is positioned below the staff for instrumental staves, and above the staff for vocal staves with lyrics.

Dynamics such as ***mf*** or ***sfz*** are special bold italic characters that use the special **Music text** character style ("Music Fonts" on page 699), which normally uses the Opus Text font. You can create these characters from the word menu (right-click *or* **Control**-click), or by holding down **Control** *or* **Command** and typing the letters, for example, **Control+MF** *or* **Command+MF** to produce ***mf***. The exception is z, for which you must type **Control+Alt+Shift+Z** *or* **Command+Option+Shift+Z** (because **Control+Z** *or* **Command+Z** is the shortcut for undo).

All common expression markings can be created quickly from the word menu, to save you typing them.

Although nearly all dynamics you create in your score are played back automatically, beware that the words *cresc.* and *dim.* do not play back (because it's unclear by how much or for how long you want to get louder/softer)—if you need them to play, create hairpins as appropriate and hide them ("Hairpins" on page 367). A couple of special effects, for example, ***fp***, don't play back quite correctly, but you can achieve the right effect using MIDI messages if playback of this particular marking is very important to you.

Dynamics only apply to a single staff (except in keyboard music—"Working with Playback" on page 536), but you can quickly add dynamics to multiple staves in a couple of ways:

- Copy the dynamic with **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**), then select the staves you want to copy the dynamic to and type **Control+V** *or* **Command+V** to paste it to all selected staves. This is called "multicopying"—"Selections and Passages" on page 148.
- Select the dynamic and use **Alt**-click *or* **Option**-click to copy it onto other staves; you can hold down **Shift** while you **Alt**-click *or* **Option**-click to put each dynamic at its default vertical position; to align them later, select the bar in which they occur, then choose **Home > Select > Filters > Dynamics** (shortcut **Alt+Shift+D** *or* **Option+Shift+D**) and use **Appearance > Align > Column** (shortcut **Control+Shift+C** *or* **Command+Shift+C**).

Technique Text

This is for writing technical instructions that are not normally written in italics, for example, mute, pizz., a2, solo, tremolo. You can also write musical symbols such as accidentals in Technique text using the word menu, which is useful for things like harp music.

Tempo Text and Metronome Marks

Tempo

Tempo text usually appears at the start of the score, for example, **Allegro non troppo**, and is often accompanied by a metronome mark (see above). It's quickest to create these when first setting up your score, though you can easily add them later: choose **Tempo** from the **Common** category in the **Text > Styles > Style** gallery.

Sibelius knows the meaning of a wide variety of tempo markings and will play them back even if you don't create a metronome mark—"Playback Dictionary (Sibelius Ultimate Only)" on page 588.

As usual, right-clicking (Windows) *or* **Control**-clicking (Mac) while creating Tempo text gives a menu of useful words.

To create *rits.* and *accels.*, we recommend you don't type them as text, but use *rit./accel.* lines instead ("Lines" on page 359), as these play back. By default, **A tempo** and **Tempo primo** play back as expected, reverting to the previous tempo. However, **Tempo I** and **Tempo II** do not, and require a metronome mark (hidden or not) to play back at the desired tempo.

In large scores, text in the Tempo and Metronome mark styles automatically appear not just at the top, but duplicated lower down as well (normally above the keyboard or strings). The copies mimic each other whenever you edit one of them—for instance, if you edit one piece of tempo text, all copies will change simultaneously.

However, each piece of text can be dragged up and down independently, and indeed Sibelius will often move copies up and down automatically (using Magnetic Layout) to avoid collisions with high or low notes, and so on.

To delete all copies of the Tempo text at once, delete the top one. To delete one of the lower copies, select it and press **Delete**; to bring it back, select the *top* one and choose **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**).

You can alter how many copies of the text you would like to appear, and above which staves—"Edit Text Styles (Sibelius Ultimate Only)" on page 464 and "House Style" on page 685. Other system objects behave similarly, such as rehearsal marks.

Metronome Mark

Metronome marks look something like **q** = 72, and are often accompanied by a tempo marking (see "Tempo" above). To write a metronome mark:

- Select an object (for example, a note or rest) in your score where you want the metronome mark to go, normally the first note of a bar, and choose **Metronome mark** from the **Common** category in the **Text > Styles > Style** gallery: a flashing caret appears. (If nothing is selected in your score, choose **Metronome mark**, then click in your score to place the text.)
- Write notes in metronome marks by right-clicking (Windows) *or* **Control**-clicking (Mac) to get the word menu. You can alternatively use the **Control** *or* **Command** key in conjunction with the numeric keypad.
- You can then type = 60 or whatever in the normal way. Press **space** on either side of the = sign.

When typing a metronome mark after a tempo mark, for example, **Allegro q** = 60, you are not advised to input it using two separate bits of text (Tempo text plus Metronome mark text), or the two separate text objects could collide if the notes in the bar get too close together. Instead, write all the text in the Tempo text style, and when you get to the metronome mark, choose the regular font weight and preferably a smaller point size using the controls in the **Text > Format** group on the Ribbon.

Sibelius includes a plug-in that lets you add metronome marks to your score by tapping the desired tempo with the mouse—see "Set Metronome Mark" on page 231.

If Tempo and Metronome Mark Text Styles are combined, choose **Home > Select > Advanced > Text > Tempo** to select both. If Tempo and Metronome Mark Text Styles are not combined, choose **Home > Select > Advanced >Text > Tempo** to select only Tempo marks and choose **Home > Select > Advanced > Text > Metronome Mark** to select only Metronome Marks. The advanced filter only follows the actual Text Style, it doesn't have any way to filter Metronome Mark that is inside a Tempo text object. If you enter your metronome mark as part of a Tempo text style object, filtering by the "Metronome Mark" text style does not filter the Tempo text, even if the literal text for a metronome mark is present. Instead be sure to filter for the Tempo text style as well.
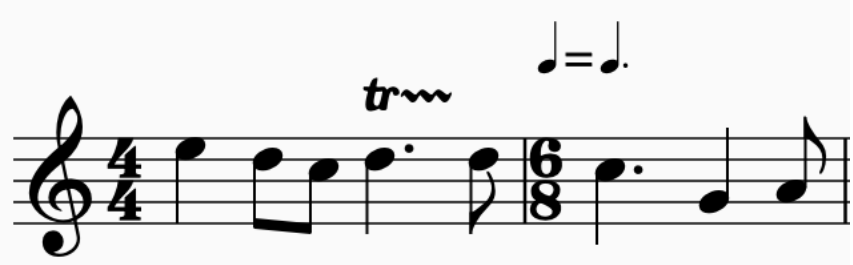
Typography of Tempo and Metronome Text

Sudden changes of tempo should begin with a capital letter to startle you: **Molto vivace**, **Tempo I**, **Più mosso**. Gradual changes of tempo begin with a lower-case letter: poco rit., accel.

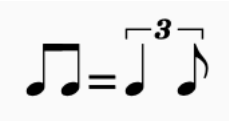
If tempo text or a metronome mark is above a time signature, the left-hand sides of both should be aligned.

Metric Modulations

Metric modulations (also sometimes known as *l'istesso tempo* markings, meaning "the same tempo") are used to illustrate the relationship between note values in different tempos, for example:



Metric modulations are also frequently used to show a "swing" feel, for example,



To create a metric modulation, choose **Metric modulation** from the **Common** category in the **Text > Styles > Style** gallery. The word menu for this text style contains all the most common metric modulations and swing markings, both with and without parentheses. This text style uses the Opus Metronome font by default.

Repeat (D.C./D.S./To Coda)

This is a right-aligned system text style used to write repeat instructions in the score that typically appear at the end of a bar, such as **D.C. al Coda**, **D.S. al Fine**, and **To Coda**. These instructions need to be written in a certain way for Sibelius to correctly interpret them during playback—"Repeats" on page 602.

Title, Composer, Lyricist

It's quickest to create these when first setting up your score, though you can easily add them later. By default, these text styles are left-, center- or right-aligned on the page, which means you can only drag text in these styles up and down, not left or right.

You can put titles above any system in your score, not just at the start—you might want a new title at the start of a new section, song or movement, say—though if you do this it is best to put a system or page break at the end of the previous system to keep the sections separated.

Occasionally (for example, for high-volume copying work) you may want these text styles to go at a fixed position on the page rather than relative to the top staff. To achieve this, set the **Vertical Posn** tab for each style in the **Edit Text Styles** dialog to a fixed **mm from top margin** ("Edit Text Styles (Sibelius Ultimate Only)" on page 464).

Boxed Text

Boxed text is useful for important instructions such as changes of instrument.

Plain Text

Plain text is useful for typing miscellaneous performance instructions. It is also the text style from which most other text styles inherit their choice of font, so if you want to quickly change the font used by all of the text in your score, edit this text style.

Techniques Category

The **Techniques** category contains the following text styles:

- **Drum set legend** is a small, staff text style.
- **Expression**—see "Expression Text" on page 449.
- **Fingering** is for keyboard, brass and string fingerings.
  - Press **Return** (on the main keyboard) after each number.
  - Hitting **space** advances to the next note.

  In keyboard music, fingerings for the right hand go above the notes, and for the left hand go below the notes. Triplets and other tuplets should be moved to the other side of the notes if necessary, to avoid collisions.

  Fingerings are centered horizontally on the notes. Successive fingerings don't need to line up in a row—they should go up and down following the pitch of the notes, so that they are fairly near each note.

  Sibelius can add brass and string fingering automatically, has a plug-in to make adding lots of fingering many times more efficient, and reposition existing fingerings to avoid notes—"Text Plug-ins (Sibelius Ultimate Only)" on page 521.
- **Guitar fingering (p i m a)** is a staff text style for writing fingering text on guitar parts. Press **space** to advance to the next note.
- **Percussion stickings** is for writing L R markings above percussion staves. Press **space** to advance to the next note.
- **Technique**—see "Technique Text" on page 449.

Tempo Category

All of the text styles in the **Tempo** category are discussed separately above.

Harmony Category

These text styles are discussed in "Figured Bass and Roman Numerals" on the next page.

General Category

The text styles in the **General** category, a mixture of staff and system styles, are useful for writing miscellaneous text on your score, for example, indications of musical structure (such as *Introduction*, *Verse*, *Chorus* and *Bridge*) or other text-heavy layouts for teaching materials or worksheets.

Catalog Information Category

Catalog information is the term for text that describes information about the score, such as its title, composer, lyricist, arranger, copyright information, and so on. Several of these text styles are described separately above.

A copyright line is normally written on the first page of a score. The **Copyright** text style goes at the bottom of the page, centered, and appears in all parts. The © symbol is available from the word menu. You should create the text on the first bar of the score—though it will appear at the bottom of the page, it will in fact be attached to the first bar, which will ensure it always remains on the first page even if the score reformats, and won't cause multirests to be broken.

Title and Blank Pages Category

These text styles are for adding text to title pages at the start of the score, or to blank pages inserted anywhere else in your score. These are the only text styles that can be used to add text to title or blank pages.

Headers and Footers Category

Headers are text that goes at the top of every page—for example, the name of the piece, or instrument in a part. Footers, you will be unsurprised to learn, are text that goes at the bottom of every page.

- **Footer (outside edge)** goes on the right of right-hand pages and the left of left-hand pages. As with headers, you should normally create the footer on the first or perhaps the second page; it will automatically appear on all subsequent pages (but not previous ones). If you change the footer on any page, it automatically changes on all other pages. Footers are system text and so appear in all parts.
- **Footer (inside edge)** goes on the inside edge.
- **Footnote** is positioned at the bottom of the page. To create a footnote, select a note in the staff and bar you want the footnote to refer to, then choose **Footnote**. The caret will nonetheless appear at the foot of the page. You can refer to the footnote with an asterisk or numeral using (say) Technique text above the staff. The footnote you type will always stay on the same page as the bar it's referring to. It will also appear only in the part of the staff in question.
- **Header** produces the same text on every page; if you change the header on any page, it automatically changes on all other pages. Headers and footers appear on the page where you place them and all subsequent pages, but not previous pages. So you should normally place the header/footer on the first page, so they appear throughout.
- **Header (after first page)** works the same but is always shown hidden on the first page, to avoid colliding with the title. Headers are system text and so appear in all parts.

The four **Worksheet...** text styles are used by Sibelius's Worksheet Creator feature.

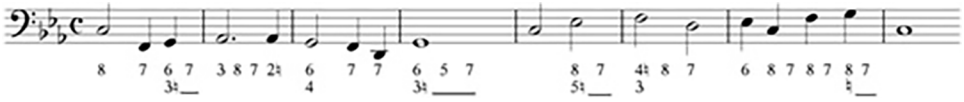
Figured Bass and Roman Numerals

Figured bass, or thoroughbass, is commonly used in music of the Baroque period. Figures are added to the bass line only where specific inversions and chromatic alterations are required; if no figures are present, it is assumed that the player should play the notes of the triad formed by the bass note and the third and fifth above it, according to the key signature.

Roman numerals are normally used for harmonic analysis. Sibelius lets you create chord names using either the alphabetic or numeric convention to indicate inversions.

Creating Figured Bass

Sibelius includes a comprehensive set of symbols for figured bass in the font Opus Figured Bass, which is similar in appearance to Times.



To input figured bass:

- Input the notes onto the bass or continuo staff.
- Select the first note, then choose **Figured bass** from the **Harmony** category in the **Text > Style > Styles** gallery.
- To enter numbers with no accidental alterations, type the numbers from the keyboard in the normal way.
- To enter numbers followed by a natural, use the lower case letters along the row **w** to **o**, where each letter corresponds to the number above it on the keyboard (for example, **w** is 2^{n}). To add the natural on the left side of the number (for example, ^{n}2), hold down **Shift** whilst typing the appropriate key.
- To enter numbers followed by a sharp, use the letters **s** to **k**, where each letter corresponds to the number above it (for example, **s** is 2$^{\#}$). To add the sharp on the left side of the number (for example, $^{\#}$2), hold down **Shift** whilst typing the appropriate key.
- To enter numbers followed by a flat, use the letters **x** to **m**, where each letter corresponds to the number above it (for example, **x** is 2^{b}). To add the flat on the left side of the number (for example, ^{b}2), hold down **Shift** whilst typing the appropriate key.
- Press **Return** (on the main keyboard) for a new line in a column of figures
- Type **Control** *or* **Command** with the number keys on the main keyboard to add numbers with slashes. The only exception to this rule is slash 7, whose shortcut is **Shift-7**.
- To move on to the next note or beat, press **space**.

Other special characters include:
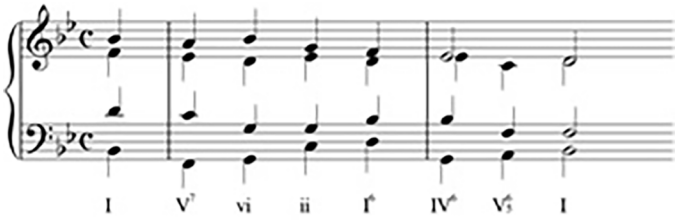
[3]	Q	[5]	Shift-Q	(3)	P
(5)	Shift-P	(2)	A	(4)	Shift-A
9♯	L	♯9	Shift-L	3+	Z
5+	Shift-Z	(8)	=	6+	,
7+	Shift-,	[7]	;	♭9	Shift-;
+7	Shift-.				

- You will find various other characters available in the word menu (right-click on Windows *or* **Control**-click on Mac), which also lists further keyboard shortcuts.
- Press **space** to advance to the next note or beat, whichever comes first.

The Opus Figured Bass font was designed by Tage Mellgren (www.editionglobal.com).

Creating Roman Numerals

To input Roman numerals, choose **Roman Numerals** from the **Harmony** category in the **Text > Style > Styles** gallery.
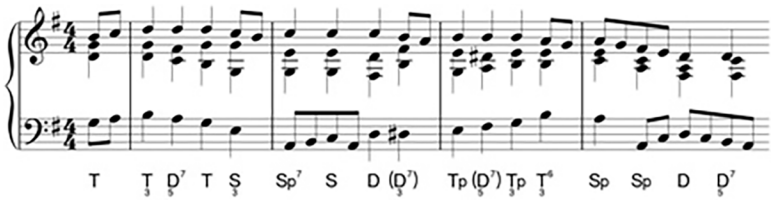


To enter chords containing only alphabetic characters, just type the letters of the chord as you would normally.

Entering chords including numbers is a little more involved. Let's say we want to enter the chord VY6£, where the 6 is the superscript number and the 3 is the subscript number:

- First type the root of the chord alphabetically as you would normally (for example, **V**).
- If the superscript number has an accidental, press **X** (sharp), **Y** (flat) or **Z** (natural) as appropriate, otherwise, go on to the next step.
- If the subscript number has an accidental, type **Shift-X** (sharp), **Shift-Y** (flat) or **Shift-Z** (natural) as appropriate, otherwise go on to the next step.
- If you have entered accidentals for either of the subscript or superscript numbers, advance the caret along by typing **Shift-.**
- If the chord includes a superscript number, enter it by typing the number (for example, **6**).
- If the chord includes a subscript number, enter it by typing the number while holding down **Shift** (for example, **Shift-3**).
- To enter superscript numbers with a slash, type the letters **M** to **U**, where **M** is the number **1**, **N** the number **2** and so on If you wish to enter a subscript number, hold down the **Shift** key while typing the appropriate letter.
- To move on to the next note or beat, press **space**.

Function Symbols

Function symbols are used to describe the harmonic structure of music, using symbols such as **T** to mean tonic, **D** to mean dominant, and so on.



Choose **Function symbols** from the **Harmony** category in the **Text > Style > Styles** gallery to create function symbols:

- Press **space** to advance to the next note or beat.
- If the function symbol requires brackets, **U** and **I** draw square brackets, while **Shift-U** and **Shift-I** draw parentheses.
- If the function symbol contains a subscript number below the main symbol, type this first, by holding down **Alt** *or* **Option** and typing the number **1**–**9**, then the main symbol.
- The main symbols are all on the keys you would expect, for example, **d**, **D**, **t**, **T**, **s**, **S**, **g**, **G**.

	Baseline and superscript characters are on **a** and **A**.
	Is on **Shift-F**.
	Is on **Alt+F** *or* **Option+F**.
	Is on **Alt+D** *or* **Option+D**.

- If a function symbol has two rows of numbers *following* the main symbol, type the upper (super-superscript) number first, then the lower (superscript) number. If the number(s) following the main symbol are followed "‹" or "›", type all the numbers before "‹" or "›".
- For superscript numbers, type **1**–**9** on the main keyboard. Superscript "v" is produced by typing **v**. "‹" and "›" characters suitable for following superscript numbers are produced by typing , (comma) and . (period).
- For super-superscript numbers, type **Shift-1** to **Shift-9** on the main keyboard. Super-superscript "v" is on **V**. "‹" and "›" characters suitable for following super-superscript numbers are produced by typing **<** and **>**.

Instrument Names

Each instrument has two names—the full name that is normally before the first system, and the short name (abbreviation) that is normally before subsequent systems. If you change one you should also adjust the other. The names will change throughout the score, not just on the system where you make the modification.

Editing Instrument Names

You can edit the name of any instrument in your score—to use a foreign language, for instance, or to name a singing character such as Wozzeck instead of Baritone. Just click the name at the left of one of the systems, and edit it like any other text.

Editing an instrument's name doesn't change an instrument from one kind to another, so changing "Violin" to "Flute" doesn't make it a flute. Similarly, changing "Horn in F" to "Horn in E flat" doesn't change the transposition and make it an E flat instrument. To make this kind of change, use **Home > Instruments > Change** instead—"Instruments" on page 168.

You can edit the instrument name at the start of a system following an instrument change just like any other instrument name—see "Instrument Names and Instrument Changes" on page 458.

You can also edit staff names or add names to blank staves by double-clicking just to the left of the staff and typing the name that you want—see "Naming Staves" on page 178.

If you have several identical instruments in your score and you want to make all their names the same, it may be quicker to use **Home > Instruments > Edit Instruments** rather than editing each name individually—"Edit Instruments (Sibelius Ultimate Only)" on page 185.

Hiding Instrument Names

If you don't want instrument names to be shown at all, switch them off using the options in **Appearance > Instrument Names** on the Ribbon (see "Format and Style of Names" on the next page).

If you want to remove the instrument name just for a single instrument, select the name and press **Delete**—if you subsequently want to restore the instrument name, you need to double-click where the name should be, and the caret will reappear to allow you to type the name back in.

Moving Instrument Names

You can move an instrument name with the mouse, which will move all instances of the name. However, it's normal to adjust the position of instrument names by changing their alignment—see "Format and Style of Names" below.

Format and Style of Names

To alter the format of instrument names, using the options in **Appearance > Instrument Names** on the Ribbon. The various options let you choose whether to use the full name, short name or no name at the start of the score, at subsequent systems, and at any new section (see below).

Recommended settings are as follows:

- For scores with lots of instruments (for example, orchestral or band), specify full names at the start (and maybe at new sections), and full or short names subsequently.
- For scores for solo instrument and scores for a few instruments with no hidden staves, specify full names at the start (and maybe at new sections), and no names subsequently.
- For parts, scores for solo instrument, and music examples, you could specify no names throughout. In parts, by default Sibelius puts no names next to the systems, and instead writes the instrument name at the top of the page.

Instrument names are governed by a text style, so their font, size, and so on can be adjusted like other text styles by editing the **Instrument names** text style in **Edit Text Styles**. You can adjust the horizontal alignment of instrument names from the **Horizontal Posn** tab ("Edit Text Styles (Sibelius Ultimate Only)" on page 464), and you can adjust how far away from the initial barline they appear by altering the **Gap between instrument names and initial barline** option on the **Instruments** page of **Appearance > House Style > Engraving Rules**.

Instrument names are traditionally centered in a column, but this can make some names end up far from the staff they refer to if other names on the system are much wider. So instrument names are sometimes right-aligned instead (or very occasionally, such as in band music, they are left-aligned). Sibelius's manuscript papers are set up with sensible instrument name settings for you, so if you use a suitable manuscript paper to create your score you don't need to worry about this.
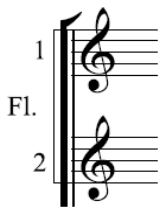
Here are some more advanced instrument name formats:
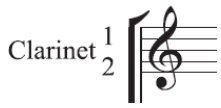


You can write this at the start of your score by double-clicking the name to edit it. (You might also want to edit the short form of the name on a subsequent page.)
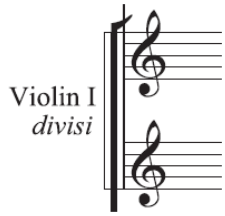


To achieve this, double-click the instrument name and press **Return** (on the main keyboard) between each name.
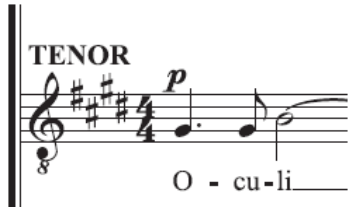


In this instance, create a single flute, then add the 1 and 2 using staff names by double clicking just to the left of each staff. For more information, see "Naming Staves" on page 178.



Double-click just to the left of the staff and type “1, Return, 2” for the staff name.



Double-click “Violin I” and press Return, then go to **Text > Format > Style**, choose Italic, and then type “*divisi*.”



In some choral scores, no instrument names are used to the left of systems. Instead they are typed in capitals in Technique text above each staff (starting over the clef) at the start of the piece, and then wherever the singers used on the system change. This convention is often used in early music editions and in scores where the same staves occur on most systems. Instrument names for choral singers are usually written in capitals.

Instrument Names at New Sections

Scores that include several pieces, songs or movements can be regarded as having several “sections,” each often starting with a new title. At new sections you often write full instrument names, even if short names or no names are used elsewhere.

To do this:

1. Select the final bar of the preceding section.
2. Open the **Bars** panel of the Inspector (shortcut **Control+Shift+I** *or* **Command+Shift+I**), then switch on **Section end**.
3. In **Appearance > Instrument Names**, set **At new sections** to **Full** (or maybe **Short**).

For more information on scores with multiple sections, "Splitting and Joining Scores (Sibelius Ultimate Only)" on page 77.

Instrument Names and Instrument Changes

When you create an instrument change on a staff, by default the instrument name at the start of the next system is updated to show the name of the new instrument. If you don’t want Sibelius to do this, choose **Appearance > House Style > Engraving Rules**, choose the **Instruments** page, and switch off **Change instrument names at start of systems after instrument changes**.

Instrument Names in Dynamic Parts

It is uncommon for instrument names to be printed at the left-hand side of every staff in instrumental parts; instead, they tend to be printed at the top left-hand corner of the first page, and thereafter as part of a running header. With dynamic parts, Sibelius handles all of this for you using wildcards ("Wildcards" on page 528), so you can leave the header alone. However, if you’re not used to working with wildcards and try to edit the headers, it’s possible for you to undo Sibelius’s hard work and end up with a mess. There are three common problems:

All parts show the same instrument name at the top left corner of the first page

This happens if you directly edit the existing text object at the top left-hand corner of the first page of the full score or any of the parts, which you should avoid doing. The wildcard used for the text at the top of the first page is **\$PartName**, which takes its value from the **Part name** field in the **File > Info** tab. So to fix this, you need to repair the text object:

- Switch to the full score if necessary by hitting **W**.
- Double-click the text object at the top left-hand corner of the first page to edit it.
- Delete the existing text and replace it with the string **\$PartName**, then press **Esc** to stop editing.
- Notice that the text now says “Full Score”.
- If the text is shown in the score but you wish it to be hidden there, choose **Show in Parts** from the menu on **Home > Edit > Hide or Show**.

If you want to change this text in any of the parts, the secret is to edit the **Part name** value in **File > Info**. There are two ways of doing this:

- Either single-click the name of the part in the Parts window and type the new name, hitting **Enter** when you’re finished; or
- View the part in question, then choose **File > Info** and edit **Part name** there.

No instrument names appear in the parts

If you can’t see the instrument name at the top left-hand corner of the part’s first page or in the header on subsequent pages, try these steps:

- First, make sure **View > Invisibles > Hidden Objects** is switched on; then look at the start of the score. The instrument name should be visible, either in gray (meaning that it’s hidden) or black (meaning that it’s shown).
- If the instrument name is there but gray, select it, then choose **Show in Parts** from the menu on **Home > Edit > Hide or Show**, which will hide it in the score but show it in all the parts.
- If no instrument name is there, then you’ve somehow deleted the required text object. To put it back:
- Make sure you can see the first bar of the full score or part.
- Select the first bar of the score or part so that it is surrounded by a blue box.
- Choose **Instrument name at top left** from the **Instrument names (special)** category in the **Text > Styles > Style** gallery.
- A flashing cursor appears: type **\$PartName** and press **Esc**.

In multi-staff parts, the instrument name is missing from the left of each staff

By default, Sibelius doesn’t show instrument names to the left of each staff in dynamic parts, because most parts only contain a single staff. However, in cases where you have multiple staves in the same part, you may then wish to show instrument names at the start of the first (and perhaps subsequent systems).

To achieve this:

1. View the part in which you want instrument names to appear.
2. In **Appearance > Instrument Names**, set instrument names to appear in **Full** at **Start of score** (and **Short** subsequently, if you wish), and click **OK**.

If you have many parts in which you need instrument names to appear, rather than repeating this process in each part individually it may be quicker to export a house style from this part and import it into the others—see "Exporting House Styles from Parts" on page 709.

For more information about working with dynamic parts, "Working with Parts" on page 703.

Nameless Staves

To create nameless staves from the **Home > Instruments > Add or Remove** dialog, select the **All instruments** ensemble, and choose the **Others** family, which includes **treble staff** and **bass staff**. These staves are not intended to represent any particular instrument.

If, however, you want to have no instrument names for all the instruments in your score, change the options in **Appearance > Instrument Names** (see "Format and Style of Names" on page 457).

Typography

While much of the text in scores has only modest typographical requirements, when producing critical editions for publication, or even when producing complex layouts for teaching materials, you may require more advanced typography for larger quantities of text. Sibelius has a range of features that make it a very powerful environment for setting text as well as music.

Typeface

Perhaps the most fundamental aspect of typography is the choice of typeface, which is a set of one or more fonts of different styles (for example, italic, bold, display) but united in overall design. It is generally accepted that for the most legible and readable result, you should use as few typefaces as possible (but no fewer than necessary).

In music, you will typically require regular weight text for headers, page numbers, and so on; plus italic text for expression marks, bar numbers, and so on; and bold text for tempo marks, rehearsal marks, titles, and so on. New scores you create in Sibelius using its standard music font family, Opus, will use Plantin as the main text typeface.

To change the default typeface used in your score, use **Edit Text Styles** to edit the **Plain text** style, from which other text styles inherit their choice of font—"Edit Text Styles (Sibelius Ultimate Only)" on page 464.

You can also change the typeface used by an individual text object using the **Font** and **Style** menus in the **Text > Format** group on the Ribbon. (But it's usually better to edit the text style, so you don't have to make this change for each individual text object.)

Point Size

The size of text is traditionally measured in points and picas (1 point = 1/72 inch; 12 points = 1 pica). Sibelius only shows text size in points, following the example of most software.

To change the default point size for a text style, use **Edit Text Styles**. To change the size of an individual text object, use the **Size** control in the **Text > Format** group on the Ribbon.

Line Length

Most text in musical scores is quite short and fits onto a single line. Some text, for example, a block of lyrics, may occupy multiple lines, but each line is typically quite short. Normally you will only encounter long paragraphs of text in prefatory or editorial material, such as a critical commentary, detailed performance instructions or footnotes.

Because paragraphs of text in musical scores are comparatively rare, text in Sibelius by default has no fixed line length, and as you type in text, the text object expands its length to accommodate the full length of the text. You can manually add a paragraph break by hitting **Return** (on the main keyboard), or a line break by typing **Shift-Return**; the difference between the two is that a paragraph break will typically leave a gap after the end of the paragraph, while a line break will typically allow the next line to start immediately below the line break.

If you want to create a block of text in which Sibelius will maintain a fixed line length, and automatically wrap text onto new lines when the line length is exceeded, you can create a text frame, like this in desktop publishing programs. A text frame is a rectangle which the text you type fits into.

You can specify that a text style should provide fixed-width text frames by default using **Edit Text Styles**, and a few text styles (for example, **Block lyrics**) are set to behave this way.

To create a fixed-size text frame for other text styles:

1. First make sure that nothing in the score is selected by hitting **Esc**.
2. Choose the desired text style from **Text > Styles > Style**, or type its keyboard shortcut.

   The mouse pointer turns blue to tell you that it is loaded with an object.
3. Click and drag out where you want the text frame to go.

   When you release the mouse button, you are left with a flashing cursor inside the frame.
4. Even if the text frame is not positioned where you eventually want it to appear, type some text now, otherwise the text frame will disappear when you click away or press **Esc** again.

When you click and drag out a text frame, Sibelius positions it for you using the **Create at default horizontal position** and **Create at default vertical position** options in the **Appearance > Design and Position > Default Positions** dialog ("Default Positions (Sibelius Ultimate Only)" on page 694). These options are set for most text styles, so normally you will find that the vertical position at which Sibelius creates the text frame is not precisely where you clicked. To make Sibelius create the text frame precisely where you click, switch off these options for the text style in question.

Alternatively, you can make any existing text object use a fixed-size text frame:

1. Select the text object you want to use a text frame.

   Unless the text object is very narrow (for example, a dynamic or fingering), you will see a dashed frame around the text object with handles on each corner and halfway along each side:

2. Do one of the following:
   - Select any of the handles and drag it to change the size of the text frame.
   - With the text object selected, hold **Alt** *or* **Option** and use the arrow keys to select one of the handles, then use the arrow keys on their own (or with **Control** or **Command** for larger steps) to change the size of the text frame.
   - Open the Inspector (shortcut **Control+Shift+I** *or* **Command+Shift+I**) and select the Fixed option for **Text frame** in the **Text** panel (this is the only way to make a fixed-size text frame for a text object that is too small for handles to appear by default).
3. Once a text object uses a fixed-size frame, the frame is drawn using a solid line:

   Once a text frame has a fixed width, Sibelius will never automatically change the size of the frame when the contents change, for example, if you add or delete text, or change the typeface or point size. As a consequence, the text may overrun the text frame, in which case you will see a red cross at the bottom-right corner of the text frame to warn you:

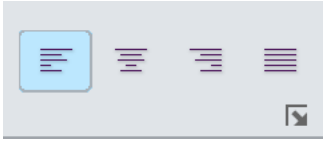
To make a fixed-size frame into a variable-width one, select the text object and choose **Appearance > Design and Position > Reset Position**, which will also reset the text object back to its default position; alternatively, summon the Inspector and select Auto for the **Text frame** in the **Text** panel. This will not change the position of the text frame.

Alignment and Justification

In musical scores, most text is aligned with a particular point in the music, for example, a dynamic or tempo change, and is normally left- or center-aligned. Some text, such as headers, titles, and so on, is aligned with the page.

In Sibelius, alignment is defined for the text style, but this can be overridden for an individual text object in that style.

For example, text in the Composer text style is by default right-aligned to the page. This means that the right-hand side of the text object snaps to the right page margin, and if there are multiple lines, the left-hand side is "ragged." However, if you make a text object in the Composer text style have a fixed-width text frame (see "Line Length" on page 460), you can then specify a different alignment for the text within the frame using the controls in the **Text > Format** group on the Ribbon, from left to right:



- **Align Left**: This creates a ragged right hand edge to text that spans multiple lines.
- **Center Text**: This creates both ragged left and right hand edges to text that spans multiple lines.
- **Align Right**: This creates a ragged left hand edge to text that spans multiple lines.
- **Justify Text**: Aligns text to both the left- and right-hand edges of the text frame, adding extra space between words as necessary. This creates a clean look at the left and right hand sides of the text frame. The last line of each paragraph is left aligned.

Line Spacing

Line spacing refers to the distance between successive lines of type, and is also called *leading* (referring to the days of typesetting by hand, when successive lines of type would be spaced out with thin strips of lead).

By default, most Sibelius text styles use 100% line spacing, meaning that successive lines will be spaced exactly as far apart as specified by the typeface in use. Values smaller than 100% reduce the default line spacing, while values larger than 100% increase the line spacing. (This bears spelling out, because in some other software, a value of 100% means 100% *extra* line spacing.)

For long runs of text across multiple lines, it is worth considering increasing the line spacing to improve legibility. Even a small increase (for example, 10%) can make a significant difference to legibility; text documents such as books often use 120%. It is unusual to decrease line spacing below 100%, as this can make some letters on successive lines collide.

You can adjust line spacing for the whole text style, using **Edit Text Styles**, or for an individual text object: select the text object, then change **Line spacing** in the **Text** panel of the Inspector.

Gap After Paragraph

In addition to adjusting the line spacing, another aid to legibility for long runs of text is to have a slightly larger gap after each paragraph. Sibelius lets you define a gap after each paragraph in the **Edit Text Styles** dialog, which is then inserted when you press **Return** (on the main keyboard) in a multi-line text object; to insert a line break (with no gap) rather than a paragraph break, type **Shift-Return** instead.

Indents

Another way to draw the eye to the beginning of a paragraph is to indent the first line. Indentation of the first line can also be used in conjunction with tab stops to align blocks of lyrics with verse numbers.

You can define the first and subsequent line indents for each paragraph in **Edit Text Styles**.

Tracking

Tracking is the distance between individual letters, and is sometimes called *letter spacing*. Tracking is not the same as kerning, because tracking adds or subtracts space between letters evenly, whereas kerning adjusts the spaces between different pairs of characters by different amounts—see "Kerning" below for more.

Tracking must be used with caution: although increasing letter-spacing can improve legibility, especially at small point sizes, doing so too much can impair legibility because the reader is not able to apprehend the letters together as words at a glance.

To adjust tracking in Sibelius, select either an entire text object, or just part of the text, and change **Tracking** in the **Text** panel of the Inspector.

Kerning

Kerning is the process of adjusting the spacing between characters. In the days of typesetting using rows of metal type blocks, the term *kern* referred to a part of a letter-form that overhangs the edge of the block, allowing it to overlap with the character that follows. Kerning is more subtle than tracking, because the amount of overlap varies based on the pair of characters being considered: for example, a capital T can tuck in close to a following capital A, because the diagonal stroke of the A allows it to intrude a little into the space below the T's crossbar, like this: TA; however, capital T cannot tuck in as close to capital W, because the diagonal stroke of the W would then occupy the same space as the T's crossbar, so instead you get this: TW.

Digital typefaces include *kerning pairs* that specify the amount particular pairs of letters can overlap. Fortunately this means that we humans don't have to worry about kerning too much, since professional type designers have already done the hard work.

However, not every typeface has perfect kerning built in, and your eye may occasionally be drawn to some poor kerning, especially when you make text particularly large or particularly small. To adjust the kerning of particular character pairs, select only the two characters that are poorly kerned, and adjust the **Tracking** in the **Text** panel of the Inspector until the result is more pleasing to the eye. It will be clearest if you zoom in very close first.

Character Scaling

You can scale the size of a character in one dimension out of proportion with the other (after all, if you want to scale a character in proportion, just change its point size using the **Size** control in **Text > Format**).

In practice this is rarely done in music. Scaling characters horizontally by a small amount (for example, up to 3% in either direction) can get you out of sticky typographical situations without even the most eagle-eyed reader noticing. However, if you find yourself needing to scale characters horizontally or vertically by larger amounts, therefore distorting the proportions of the typeface, the most likely explanation is that you are using an inappropriate typeface.

That said, Sibelius provides the means to adjust character scaling to truly tasteless degrees, should you feel the need to do so. You can specify a default horizontal and/or vertical character scaling in **Edit Text Styles**, and you can change the scaling for an individual text object, or even part of a text object, by selecting the text whose characters you want to scale, then changing **Text scale: X** or **Y** in the **Text** panel of the Inspector.

Subscript and Superscript Text

Subscript and superscript characters are smaller than the normal line of type in which they occur, and are set either slightly below the baseline, or above the mid-line. Use of sub- and superscript characters in music is rare, except for in special text such as chord symbols or Roman numerals used for harmonic analysis. For these special kinds of text, Sibelius automatically handles sub- and superscript characters for you, so you will hardly ever need to concern yourself with this.

However, should you need to employ sub- or superscript text, select the characters in question, and enable either **Superscript** or **Subscript** in the **Text** panel of the Inspector. This also shrinks the characters to a suitable size.

Rotation

Under very special circumstances, you may need to rotate a text object, for example, a big vertical heading grouping instruments at the left-hand side of the page, for example, CHOIR I and CHOIR II.

You can define a default rotation for a text style using the **Angle** value in **Edit Text Style**, or set the rotation of a single text object using the corresponding control in the **Text** panel of the Inspector. Positive values rotate the text object counter-clockwise around the origin, so a value of 90° makes the text read straight up the page from bottom to top, and a value of 270° makes the text read down the page from top to bottom.

Edit Text Styles (Sibelius Ultimate Only)

This topic tells you how to change a text style's font, size, alignment and other features.

You can redefine not only normal types of text, but also things like rehearsal marks, tuplet numbers, bar numbers, page numbers and instrument names. Any change you make is instantly reflected in all text of that style wherever it appears in your score.

Sibelius's text styles are hierarchical, which means that each text style can inherit properties from another text style. This makes it very easy to make changes across many text styles with a single edit. For example, to change the font used by all of the text styles used for writing words in your score, edit the **Plain text** style, whose font settings are inherited by all the other suitable text styles. As you would expect, Sibelius provides total flexibility, so you can choose to inherit any, all or none of the properties of a text style.

All of these changes are made using the **Edit Text Styles** dialog.

Edit Text Styles Dialog

To open the Edit Text Style dialog:

1. Do one of the following:
   - Click the dialog launcher button in the bottom right-hand corner of the **Text > Style** group on the Ribbon.
   - You can also use the keyboard shortcut **Control+Alt+Shift+T** *or* **Command+Option+Shift+T**.

   If you select a text object in the score before you open **Edit Text Styles**, Sibelius automatically selects the appropriate text style in the dialog, so you don't need to hunt through the list to find it.

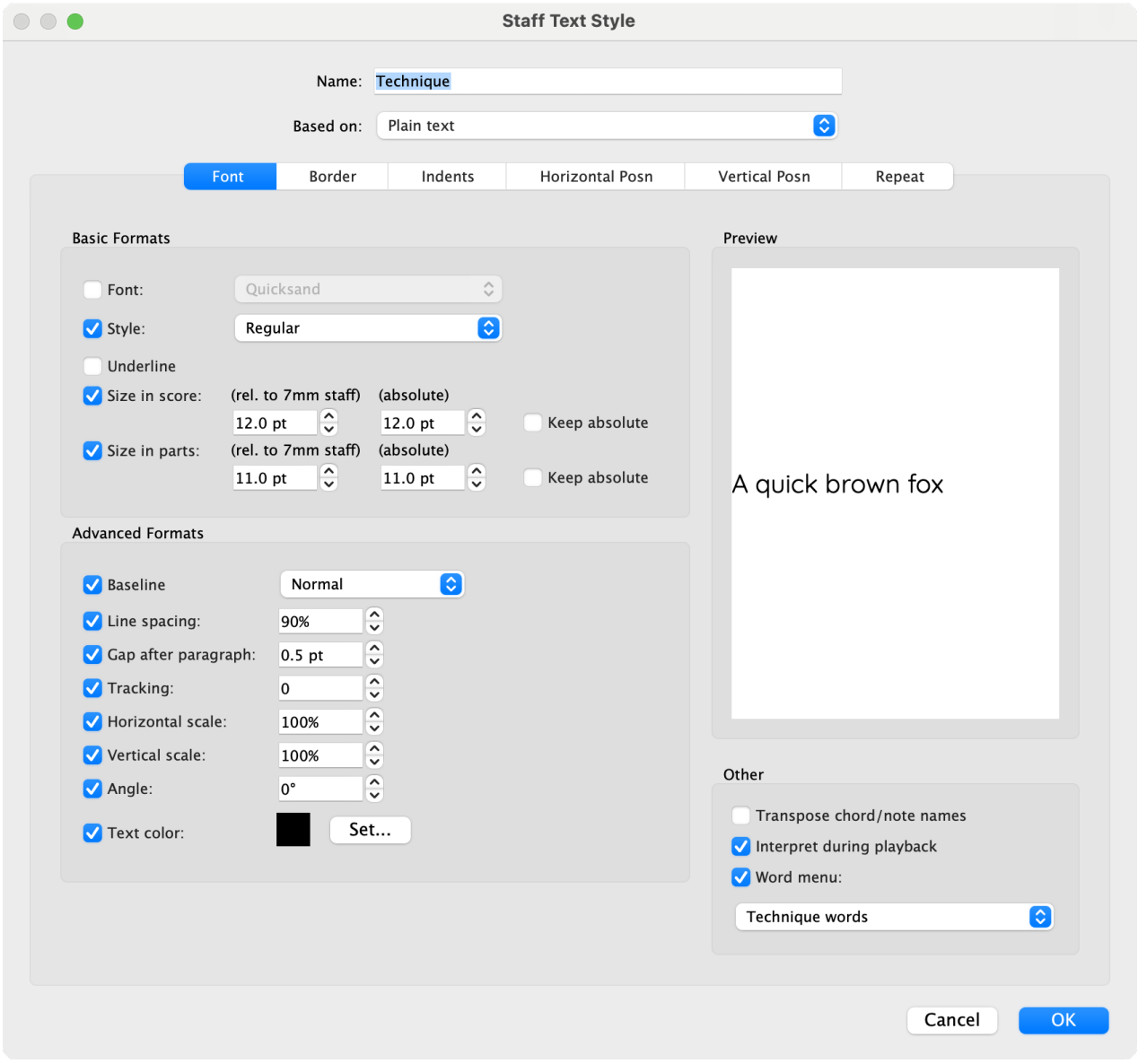
   A list of text styles appears, with one style selected. To the left of each style's name is one of two icons:

   ¶
   a

- The paragraph icon means a regular text style, normally used for whole text objects and created using the **Text > Style > Styles** gallery.
- The Character icon means that a character style, normally used for a few characters or words within a larger text object, and applied by the character style menu in the **Text > Format** group.

2. Using **Technique** as an example, do one of the following:
   - To modify an existing staff-attached text style, click **Technique** in the list, then click **Edit**.
   - To create a new text style based on **Technique**, select it in the list, then click **New**. Choose a text style similar to the one you want to create, for example, if you want a new lyrics text style, base it on an existing **Lyrics line 1** style. You'll be asked if you really want to create a new text style based on this existing style; click **Yes**.

Whether you're editing an existing text style or creating a new one, you'll get a tabbed dialog with the following pages (unless you're editing a character style, in which case you will see a cut-down version of the dialog with only the **Font** page available).



Notice that the dialog's caption (in its title bar) tells you what kind of text style you're editing; it will say **Staff Text Style**, **System Text Style**, **Blank Page Text Style** or **Character Style**.

You can't change whether an existing text style is staff, system or blank page text, and nor would you want to—but note that when you create a new text style based on an existing one, the new style will be of the same type (staff, system or blank page) as the existing style.

3. At the very top of the dialog, you can edit the name of the text style. Editing it does not create a new style, it just renames the current one. You'd want to do this if you were putting one of the styles to a new use; for instance, if you don't want to use Technique at all but you do want a similar style called "Stage directions," you can just edit the name of Technique to describe the new purpose. Otherwise, you should create a new style based on Technique, as described above. Special styles such as Bar numbers will still behave in their special ways even if you change the name.
4. You can also choose which text style this text style should be **Based on**. By default a newly-created text style inherits all its settings from its parent text style, so most of the options in each of the six pages of the dialog will be disabled by default. To override the parent style, and make a choice specific to the current text style, switch on the appropriate checkbox and make your choice. When you first create a text style, several checkboxes are shown to be in an indeterminate state (for example, neither on nor off): this is because the setting is either on or off in the parent text style, and the new text style will inherit whatever setting the parent text style has, even to the point that subsequently changing that setting in the parent text style will also change it in all text styles that inherit from it.
5. When you're satisfied with the style settings, click **OK** and they will apply instantly to your score, changing any existing text in that style.

Let's look in some detail at the options on each of the six pages of the dialog:

Font Tab

Font lets you choose the font, surprisingly. Choose a font family from the upper of the two menus to change font. The lower menu lists the available styles for that font; on Windows, this will only ever list **Regular**, **Bold**, **Italic** and **Bold Italic**, but on Mac, depending on the font family you have chosen, you may find various exotic weights and widths listed here. (Windows users don't miss out: any available exotic weights and widths will instead be listed as separate font families, rather than individual styles.)

Underline lets you make the text style underlined. This is exceedingly rare in music, so don't do it unless you really mean it. See "Tasteful Fonts" on page 469 for advice on fonts and styles to use in music.

Size... is the point size of the text, which Sibelius lets you set independently in a score and parts ("Working with Parts" on page 703). Text in music is mostly proportional to the staff size: if the staff size is large, so are all dynamics, lyrics and so on. So the left-hand number is a relative size: it's the size the text would appear if the staff size were 0.28" (7mm). It is normally easiest to specify text sizes in music for a standard staff size like this. The right-hand number is the absolute size, that is, how large the text will actually turn out for the current staff size. You can change either number, and the other will change automatically.

In all typesetting, text sizes are specified in points (pt), which are equal to 1/72 inch (approx.0.35mm). Since letters vary in size—even capital letters vary in height slightly—the measurement used to specify the size is the distance from the top of the highest letter to the bottom of the lowest. This is about one and-a-half-times the height of capital letters. The size of text in books is normally around 10 pt.

Keep absolute lets you create text styles that always remain at the same size, regardless of the size of the staff. This can be useful for, say, applying a fixed size to titles in parts, or for making rehearsal marks always appear at the same size so they don't look funny above small staves.

Line spacing sets the distance between lines of text when you press **Shift-Return** (on the main keyboard) at the end of a line, or when the text wraps in a text frame. It is expressed as a percentage of the point size. 120% is a normal setting for books, but 100% is more suitable for text in music. Incidentally, line spacing is known in printers' jargon as *leading* (to rhyme with "heading"), from the time when extra strips of lead had to be put in between lines of text to space them out. Those were the days.

Gap after paragraph sets the distance between one paragraph and the next, for example, when you press **Return** (on the main keyboard), and is expressed as a point size. This option is only really useful if you are using a fixed-width text frame with automatic word wrapping.

Tracking is the distance between individual letters, and is sometimes alternatively called *letter spacing*. Increase the value to loosen the letter spacing, and decrease it to tighten the letter spacing.

Horizontal scale and **Vertical scale** scale the width or height of characters; if you intend to scale characters uniformly, you should obviously use the **Size...** options instead.

Angle lets you write text at an angle, which is again a rare requirement.

Text color lets you specify a default color for the text style: click the little swatch of color to see the color picker and make your choice.

For more information about all of the options in the **Advanced Formats** group, "Typography" on page 460.

Transpose chord/note names is only used by things like chord symbols, and tells Sibelius to change them when the music is transposed.

Interpret during playback specifies whether or not text objects using the text style being edited will be interpreted by the playback dictionary during playback—"Playback Dictionary (Sibelius Ultimate Only)" on page 588.

Word menu lets you choose the list of useful words that will appear when you right-click (Windows) *or* **Control**-click (Mac) while typing text in the style. "Working with Text" on page 440.

Border Tab

Circled draws a circle around the text. Text in circles is rare in music (other than for specifying guitar strings), though it is occasionally used for bar numbers and even rehearsal marks.

Boxed draws a box around the text. This is more common than circles, and is used for rehearsal marks, and less commonly for bar numbers and for important instructions to players.

Sibelius even lets you have text inside a circle *and* a box—though this is a very, very, very rare requirement. The thickness of the line used to draw the box and circle is controlled by **Text borders** on the **Text** page of **Appearance > House Style > Engraving Rules**.

Erase background is for text that falls over staff lines or barlines. It is primarily intended for guitar tab numerals, but you could switch this option on for (say) dynamics, if you sometimes need them to go across a barline. You can also specify the color to be used for the erased area: click the swatch of color to the right of **Background color** to see the color picker.

The options in **Size** specify how big the circle or box is to be, and the size of the area erased by **Erase background**. Sibelius fills in sensible default values for you.

Default Frame Size lets you specify that a text style should always be created with a fixed-size text frame by default. Here you can specify the default **Width** and **Height** of the frame to be created. For more information about text frames, see "Line Length" on page 460.

Indents Tab

First line indent specifies a left-hand indent for the first line of a multi-line text object in a fixed-size text frame.

Subsequent indent specifies a left-hand indent for all lines after the first line of a multi-line text object in a fixed-size text frame.

Horizontal Position Tab

Because staff text can only be attached to rhythmic positions in a bar, the options under **Align to note** are the only options available for staff text. System text can be either attached to rhythmic positions (for example, **Tempo**) or to the page (for example, **Header (after first page)**), so either **Align to note** or **Align to page** can be chosen. Blank page text can never be attached to rhythmic positions in a bar (because there are no bars on blank pages), so only **Align to page** can be chosen.

For text that uses **Align to note**, **Left** / **Centered** / **Right** specify how the text is to be positioned relative to where it is created. These options also affect the alignment of multiple lines of text in the same text object. Left alignment is the usual setting. However, you may want to align certain types of text differently—such as fingerings, which are often centered above notes.

To set the horizontal distance of the text from where it is created, "Default Positions (Sibelius Ultimate Only)" on page 694.

The **Align to page** options (only for system and blank page text) align the text to the left/center/right of the page as you'd expect—for instance, the title of a piece is almost always centered on the page. But you can also choose **Inside** / **Outside edge**, which are used for double-sided printing, and are best explained by an example: when printing single-sided, page numbers are usually put at the right-hand side; but when printing double-sided, page numbers usually go on the right of right-hand pages and the left of left-hand pages—that is, on the outside edge.

Page-aligned text always attaches to the first bar in a system (for example, **Title** text) when created, or the first bar on the page if the text is aligned to the page vertically (for example, **Footer**).

If the text is set to **Align to page**, there are three further options:

- **At left of page, align to 'No names' staff margin** is intended for page numbers—"Page Numbers" on page 517.
- **Snap to margin** prevents the text from being dragged away from the margin to which it is aligned.
- **Relative to first page margins only** tells Sibelius that it should always align this text to the margins of the start of the score, ignoring any margin changes later on (produced using special page breaks—"Breaks" on page 668). This is useful for headers, footers and page numbers.

You can also specify the default horizontal alignment of the text style independently of the default horizontal alignment of the text object itself, for example, to create a right-aligned text object within which the text itself is center-aligned by default. To do this, switch on **Specify horizontal text alignment**, then choose the desired alignment (**Left**, **Centered**, **Right** or **Justified**).

Vertical Position Tab

To set the vertical distance of the text from where it is created, "Default Positions (Sibelius Ultimate Only)" on page 694.

Snap to top or bottom of page is useful for positioning text that is in a fixed position on the page, such as page numbers, headers, footers and footnotes. If you switch this on, you can then set the **mm from top/bottom margin** for the text style, and you can enter different values for the score and parts if you wish (1 inch = 25.4mm)—"Working with Parts" on page 703.

Titles, rehearsal marks, bar numbers, composer name and so on should normally be positioned relative to the top staff rather than the page margin. You can also specify that this kind of text should be positioned **Relative to first page margins only**, again ignoring any margin changes produced using special page breaks.

Multiple system object positions, available only for system text, lets you write the text above more than one staff. For instance, titles only go above the top staff (so click just **Top staff**), whereas rehearsal marks in orchestral scores normally go both above the top staff and also above the strings (so click **Top staff** and **2nd position**). You can set which staves constitute the 2nd, 3rd and 4th positions in **Appearance** > **System Objects** > **System Object Positions**—"House Style" on page 685.

Bottom staff is occasionally required for putting rehearsal marks below the bottom staff. To do this, you'll also need to switch on **Below bottom staff** in **System Object Positions**.

Repeat Tab

This is only available for system text, and is useful only for headers, footers, copyright lines and the like. It makes the text you type appear on multiple pages.

It's fairly common for publishers to have different headers or footers on left and right pages—for instance, you might have the name of an anthology or album on each top left page and the name of the current piece or song on each top right page.

Deleting Text Styles

The **Delete** button on the **Edit Text Styles** dialog deletes the selected text style or styles, you'll be startled to hear. Predefined text styles, and text styles that are currently in use in the score, cannot be deleted.

Tasteful Fonts

In music it's usual to use just one font family for all text, with the possible exception of titles and instrument names. A font family consists of variants on one basic font—normally bold, italic and bold italic versions, though some font families also have *heavier* (thicker-lined) and *lighter* (thinner-lined) fonts, and/or *condensed* (squashed) fonts. You should use only two or at most three font families in any one score.

By default, all the text styles use the Plantin font family (unless you use manuscript paper or a handwritten house style based on the Reprise or Inkpen2 fonts, or import a house style that uses a different text font, such as Times New Roman, Georgia or Arial). If you substitute another family, you are very strongly advised to use serif fonts, with the possible exception of one or two text styles specified below. *Serif fonts* (such as the one used in this paragraph) have pointed cross-strokes called *serifs* at the tips of the letters, unlike *sans serif* fonts. Serif fonts are used in most books and newspapers for most of the text whereas sans serif fonts are mainly used for titles, if at all.

You are recommended to keep approximately the same point size for each text style as Sibelius's defaults (unless otherwise stated below), although when changing font you may want to adjust the point size slightly because some fonts look a bit larger or smaller than others of the same point size.

If you intend to change the main text font when creating a new score, it's better to start with a Georgia or Arial house style than Plantin or Times, as both Georgia and Arial are more similar in size to most other fonts than Plantin or Times, which have similar (but unusually compact) metrics. This should ensure that your main text font doesn't end up too big in proportion to the rest of the score.

Here's some advice on redesigning the main text styles in good taste:

- **Expression**: use an *italic non-bold* font (except for dynamics such as ***mf***, which should use a special music text font such as Opus Text).
- **Technique**: use a non-italic non-bold font.
- **Lyrics line 1**: Times New Roman and Times have the virtue of being unusually narrow, so using them for lyrics causes least disruption to the note spacing. Another classic font for lyrics is Plantin, used by Oxford University Press.
- If you're writing a second line of lyrics for a translation or a chorus, it's normal to use italics. For second, third verses, and so on, use non-italics.
- **Chord Symbol**: by default this uses the specially-designed font Opus Chords (or Reprise Chords or Inkpen2 Chords, depending on the house style). You could substitute another medium font, possibly a sans serif one, but beware that some chord symbols require special characters not provided in ordinary text fonts.
- **Title, Subtitle, Composer, Lyricist, Dedication**: for the main title and perhaps subtitle, you can set the font and size to almost anything you like. For the composer, lyricist and dedication, you should normally use the same font and a similar size to Technique, but with the dedication normally in italics.
- **Tempo** and **Metronome mark**: the sizes of these styles vary quite widely from score to score. Tempo is almost always in a bold font and larger than Metronome mark, which is usually in a non-bold font.
- **Instruments**: you may just be able to get away with a tasteful sans serif font, but proceed with caution.
- **Bar numbers**: usually in italics. You can add a box to draw attention to the numbers, but in this case use a non-italic font. (Italics might crash into the box.)
- **Page numbers**: use a non-bold non-italic font (see "Page Numbers" on page 517 for advice on positioning).
- **Rehearsal marks**: preferably use a bold font for clarity, but not italics (they might collide with the box). It often looks good to use the same font as the main title, even if it is an unusual font. You can omit the box, but to do so is outdated for the very good reason that rehearsal marks without a box are not visible enough.
- **Time signatures**: by default these use the Opus, Helsinki, Reprise or Inkpen2 font. You could substitute another standard music font, or even a bold text font. If you try this, you may need to adjust the line spacing on the **Vertical posn** tab.
- **Tuplets**: an italic serif font is normal, though non-italic and/or sans serif are sometimes seen in modern scores that use lots of tuplets.
- Other text styles: preferably match similar text styles above, for example, you should make **Boxed text** and **Footnote** identical or similar to **Technique**.
- Symbols styles (for example, **Common symbols**, **Percussion instruments**): these styles specify the font used for music symbols, so they're not like other text (see "Music Fonts" on page 699 for advice, and don't change these styles unless you know what you're doing).

Lyrics

Lyrics are words written under notes to be sung by a singer. There are three ways of creating lyrics:

- Typing them in directly;
- Copying lyrics syllable by syllable into Sibelius from a word processor or other program;
- Automatically flowing lyrics into the score from a text file, with Sibelius automatically allocating syllables to notes for you.
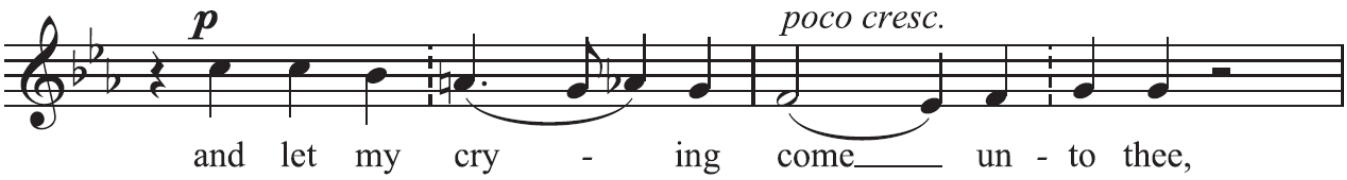
Lyrics in a "block," for extra verses at the end of a song or hymn, are created differently because they don't align with the notes—see "Blocks of Lyrics" on page 481.

Engraving Rules for Lyrics

Lyrics normally go beneath the staff. They are only written above a staff if two staves are sharing the same set of lyrics (for example, in a hymn), or if a staff has two voices with different lyrics.

Syllables sung to different notes are separated by one or more hyphens. If the last syllable of a word continues over several notes, a "lyric line" is drawn after the final syllable along the notes sung to that syllable. Any punctuation after the final syllable comes before the lyric line.

Typing Lyrics



To type lyrics directly into Sibelius:

1. Input the notes for which you want to write lyrics.
2. Select the note where you want the lyrics to start and click the upper part of the **Text > Lyrics > Lyrics** button (or, quicker, type the shortcut **Control+L** *or* **Command+L**).
3. Start typing lyrics and note the following:
   - Press - (hyphen) at the end of each syllable within a word.
   - Press **space** at the end of each word.
   - If a syllable lasts for two or more notes, press **space** or—once for each note.
   - If a word is followed by a comma, period or other punctuation, type it *before* hitting **space**.

If you need more than one word per note or an elision, see "Several Words Per Note and Elisions" on page 478.

Editing Lyrics

You can edit lyrics much like other text. You can alter them, move them, copy them and delete them.

To edit a lyric, double-click it, or select it and press **Return** (on the main keyboard). You can use the arrow keys and **Backspace** to move between words and syllables.

If you delete a syllable, this also deletes any lyric line or hyphens to the right of it (which are attached to the syllable).

You can move a syllable left or right by one note by selecting it (so it goes dark blue, not so the caret appears) and hitting **space** or **Shift-space**. Similarly you can extend or retract a lyric line or row of lyric hyphens by selecting the right-hand end and hitting **Space** or **Shift-space**.

Verses, Choruses, and Translations

It is common for vocal music to have two or more lines of lyrics under the same music. Usually this is denoted by the verse number being written before the first word or syllable of each verse, for example, "1. The"

In this example, you would type "1. The" as a single text object using a non-breakable space (see "Several Words Per Note and Elisions" on page 478).

To input a second line of lyrics, choose **Lyrics line 2** from the **Text > Lyrics > Lyrics** gallery (shortcut **Control+Alt+L** *or* **Command+Option+L**) and create them in the same way as other lyrics; they will automatically appear beneath the line 1 lyrics.

For translations that require a second line of lyrics, use **Lyrics line 2** and edit its text style to use italics ("Edit Text Styles (Sibelius Ultimate Only)" on page 464), or you can switch to and from italics temporarily by typing **Control+I** or **Command+I** while entering lyrics. For choruses in line 1, you could instead use **Text > Lyrics > Lyrics > Lyrics (chorus)**, which is set to use italics.

Sibelius has predefined text styles for five verses of text. Lyrics for lines 3, 4 and 5 can be obtained from the **Text > Lyrics > Lyrics** gallery. You can create even more verses of lyrics using **Edit Text Styles**—"Edit Text Styles (Sibelius Ultimate Only)" on page 464.

If you want to quickly add verse numbers to your score after inputting the lyrics, use the **Text > Plug-ins > Add Verse Numbers** plug-in—"Working with Plug-ins (Sibelius Ultimate Only) " on page 120.

Copying Lyrics into Sibelius

You can copy and paste lyrics between other programs (such as word processors) and Sibelius, from one part of a score to another in Sibelius, or from one score to a different one.

The text you are copying can either be plain, unhyphenated text or already have hyphens between syllables, for example,:

```
Ma-ry had a lit-tle lamb,

its fleece was white as snow.
```

If the text doesn't already have hyphens in, Sibelius will work out how to split it into syllables for you.

You can tell Sibelius which language your lyrics are typically in, and set up a couple of other options, on the **Others** page of **File > Preferences**. Similar options are also found in the **Text > Lyrics > From Text File** dialog (see "Creating Lyrics from a Text File" on page 474).

To copy lyrics text into Sibelius:

1. Select the text you want to copy:
   - If you are copying within Sibelius, select the lyrics you want to copy: either use a lasso selection ("Selections and Passages" on page 148) or select a single syllable and choose **Home > Select > More** (or type **Control+Shift+A** *or* **Command+Shift+A**) to select a line of lyrics, then choose **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**).
   - If you are copying from another program, select the text you want to copy and in that program's menus choose **Edit > Copy** (shortcut normally **Control+C** *or* **Command+C**) to copy it to the clipboard.
2. Select the note where you want to start pasting lyrics, then click the top part of the **Text > Lyrics > Lyrics** button (shortcut **Control+L** *or* **Command+L**); a flashing caret appears.
3. To paste a syllable, type **Control+V** *or* **Command+V**, which pastes text up to the next space or hyphen (for example, one note's worth).
4. You can then edit the pasted text as if you typed it in yourself, or press **space** or—(hyphen) to extend the word or syllable over more than one note.
5. When you want to input the next word or syllable, type **Control+V** *or* **Command+V** again.

If you make a mistake, you can use undo (shortcut **Control+Z** *or* **Command+Z**), which will remove the last pasted word or syllable from the score and put it back on the clipboard so that you can paste it again.

If the text you had copied had extra hyphens or spaces between words or syllables, or had syllables lasting more than one note, this is ignored when pasting. This is useful if, say, you're copying lyrics from one staff to another in Sibelius and the rhythms are different.

*When pasting lyrics like this, you can just type **space** every syllable, even in the middle of a word—Sibelius will still write a hyphen where required.*

Copying a Whole Line of Lyrics

A quick way of copying a whole line of lyrics to somewhere else in your score where the rhythm of the words *is the same*:

1. Select the original row of lyrics by selecting one word or syllable, then choosing **Home > Select > More** (shortcut **Control+Shift+A** *or* **Command+Shift+A**).
2. Choose **Edit > Copy** (shortcut **Control+C** *or* **Command+C**).
3. Select the first note of the destination passage, where you want to paste the lyrics.
4. Choose **Edit > Paste** (shortcut **Control+V** *or* **Command+V**), without choosing **Create > Text > Lyrics > Lyrics line 1** first, to paste all the lyrics at once.

The destination lyrics may collide, in which case afterwards select the destination notes as a passage, and choose **Appearance > Reset Notes > Reset Note Spacing** (shortcut **Control+Shift+N** *or* **Command+Shift+N**).

Copying Lyrics from One Line (or Verse) to Another

It's fairly common for songs to have identical lyrics in similar phrases in different verses, so you may find it useful to copy the lyrics you have already written from one verse to another. Say you want to copy the lyrics using the text style **Lyrics line 1** to **Lyrics line 3**:

1. Make a passage selection around the music containing the lyrics you want to copy.
2. Choose **Home > Select > Advanced** (shortcut **Control+Alt+Shift+F** *or* **Command+Option+Shift+F**).
3. On the dialog that appears, switch off all the **Find** options apart from **Text**.
4. From the list of text styles on the right, click **None** and then choose **Lyrics line 1**.
5. Click **Select**.
6. Copy the lyrics to the clipboard using **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**).
7. Select the note from where you want the copied lyrics to start from and choose **Home > Clipboard > Paste** (shortcut **Control+V** *or* **Command+V**).
8. From the **Text > Format** group on the Ribbon, change the text style of the copied lyrics from **Lyrics line 1** to **Lyrics line 3**.
9. Choose **Appearance > Design and Position > Reset Position** (**Control+Shift+P** *or* **Command+Shift+P**).

Copying Lyrics from Sibelius

It can be useful to copy and paste lyrics from Sibelius, either into a different program (for example, a word processor) or into, say, a block of lyrics at the end of the score in Sibelius (see "Blocks of Lyrics" on page 481).

To do this:

1. Select the lyrics you want to copy (for example, select a passage or the whole score and then choose **Home > Select > Filters > Lyrics**) and choose **Home > Clipboard > Copy** (shortcut **Control+C** *or* **Command+C**) to copy them to the clipboard.
2. Now paste the lyrics to the desired location:
   - To paste the lyrics in Sibelius, create a suitable text caret, for example, for a block of lyrics, choose **Plain Text** from the **Text > Styles > Style** gallery and click in the score, then choose **Home > Clipboard > Paste** (shortcut **Control+V** *or* **Command+V**) to paste the lyrics.
   - To paste the lyrics into another program, switch to it and choose **Edit > Paste** (shortcut normally **Control+V** *or* **Command+V**).

The pasted text will contain hyphens between syllables, so you should remove these.

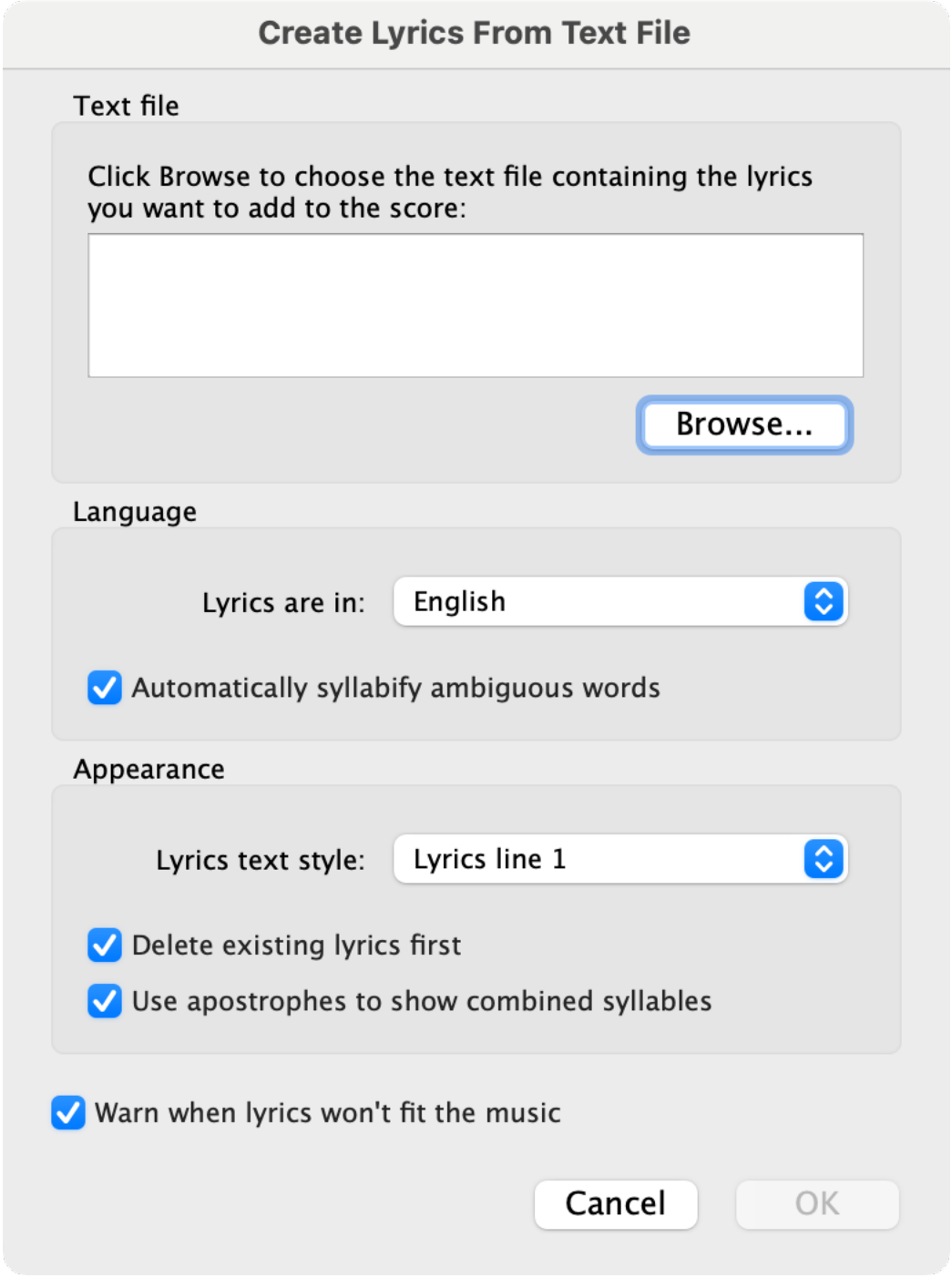
If you want to save all the lyrics from your score quickly, use **Text > Plug-ins > Export Lyrics**—"Working with Plug-ins (Sibelius Ultimate Only) " on page 120.

Creating Lyrics from a Text File

Sibelius can read lyrics from a text file and flow them into your score automatically, working out how to hyphenate the words and mapping them onto the notes on a staff, including *melismas*, meaning a single syllable or word sung to more than one note, indicated by a slur over the notes.

1. First, go through your score and check that you have created slurs in all the places you expect Sibelius to produce melismas.
2. Next you need to ensure that your lyrics are in a plain text file. If you are using Microsoft Word, choose **File > Save As**, and set the document type to **Plain text** (or **Text only** on Mac); if you are using another application, the steps will probably be similar, but may not be identical.
3. Once you're ready, select the bars in the staff or staves to which you want to add lyrics, then choose **Text > Lyrics > From Text File**.

   A dialog appears, as shown in the following illustration.



4. Click the **Browse** button to select a text file containing the lyrics.
5. **Lyrics are in** should be set to the language used by your lyrics (choices are English, French, German, Italian, Spanish and Latin).

   Sibelius should guess the language automatically, but if it makes a mistake, correct the setting here before proceeding.
6. **Automatically syllabify ambiguous words** determines what Sibelius should do when it encounters words that can be hyphenated in multiple ways (for example, “everything” can be hyphenated as “ev-er-y-thing” or “ev’-ry-thing”).

- When switched on, Sibelius examines both the phrase structure of the music to which the lyrics are being added, and the phrasing of the text itself, in order to try and determine the most musically satisfying result.

  If this option is switched off, Sibelius will prompt you to choose the appropriate syllabification for each ambiguous word.

7. **Lyrics text style** determines which text style Sibelius should use for the lyrics it adds to the score.
8. **Delete existing lyrics text** will remove any lyrics in the selected passage in the chosen text style before adding new lyrics; this option is useful if you find yourself using this feature successively, for example, after fixing an error in the music or adding a slur to correct a melisma.
9. **Use apostrophes to show combined syllables** option tells Sibelius to show where it has chosen to combine two syllables into one for ambiguous words.

   For example if it splits the word "everything" into three syllables rather than four, with this option switched on it will write "ev'-ry-thing", and with this option switched off it will write "eve-ry-thing." It is more usual to use an apostrophe in this situation, so it is recommended to leave this option switched on.
10. If **Warn when lyrics won't fit the music** is switched on, Sibelius will prompt you if it determines that you either have too many lyrics to fit the available notes, or vice versa, and it will give you the option to proceed if you wish.
11. When you click **OK**, Sibelius adds the lyrics to the selected passage in the score.

    If Sibelius is unable to determine how best to deal with ambiguous words, it will prompt you to help it: the **Choose Syllabification** dialog will appear, showing the word in question and allowing you to choose between the different ways of hyphenating it; hover your mouse pointer over the combo box to see a tool tip that shows the word in context. You can switch on **Syllabify similar words consistently** to prompt Sibelius to use the same hyphenation pattern for words with similar characteristics (for example, the same suffix).

If your lyrics switch between different languages, you can add a special command to your text file that tells Sibelius where to use the hyphenation rules for another language: just put the name of the language inside curly braces, for example, **{English}** or **{German}**.

To force a word to hyphenate in a particular way, add the hyphens to the word or words in question in the text file containing the lyrics you want to add.

In some languages, such as Spanish and Italian, it is common to elide the end of one word with the beginning of the next, treating those two syllables as one (for example, "donde irà" in Spanish may be sung as three syllables rather than four, for example, "don-de_i-rà"). Sibelius will do this for you automatically where appropriate.

Splitting Words into Syllables

When you split a word of lyrics with hyphens it's important to split between the correct letters, otherwise the syllables can be hard to read. A rule of thumb (though there are exceptions) is as follows:
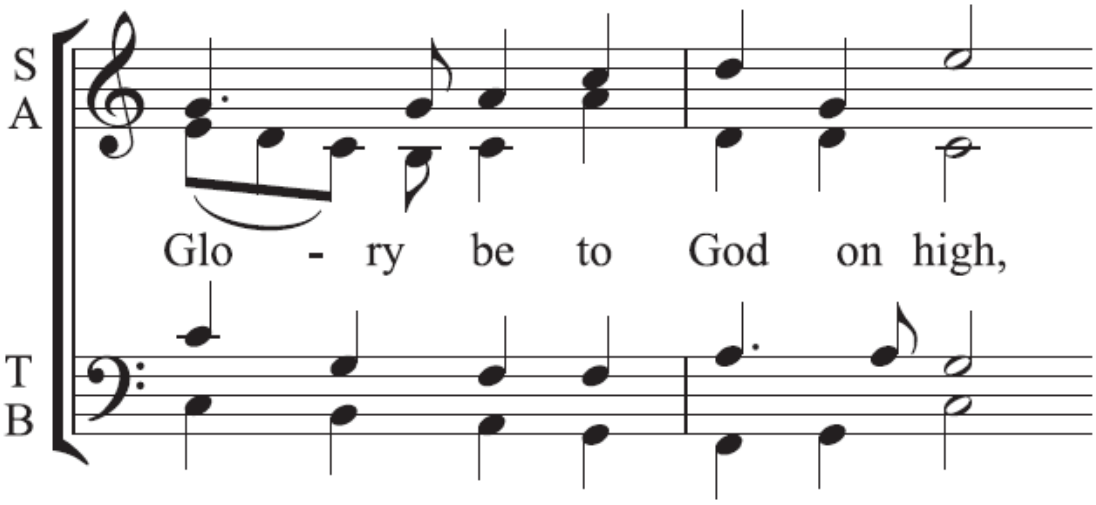
- Put standard prefixes and suffixes (for example, un-, -ing, -ed, -ly) as separate syllables.
- If there is a single consonant between two syllables (for example, labor), split *before* it (la-bor).
- If there are two consonants between two syllables (for example, better, Batman), split between them (bet-ter, Bat-man).

As there are exceptions, if in doubt, ensure that each syllable can be read and pronounced correctly on its own; for example, "laughter" should be split "laugh-ter" rather than "laug-hter" because "laug" doesn't produce the right sound when read on its own.

Checking Lyrics Hyphenation

Because it's all too easy for you to split up the syllables of a word incorrectly if you're typing them in, Sibelius includes a handy plug-in for checking the hyphenation of lyrics in your score—see "Check Lyrics Hyphenation" on page 743.

Sharing Lyrics

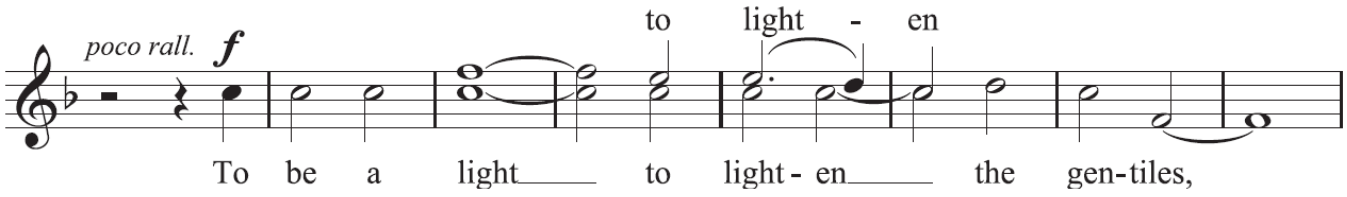


If two staves have identical or near-identical rhythms, you can write a single line of lyrics between them applying to both; where the rhythms differ slightly you should position syllables horizontally between the two notes (as in "–ry" and "on" in the illustration).

Lyrics in Two Voices

In choral music it is common for two vocal lines to share the same staff (for example, soprano and alto on a single staff). Often only one set of lyrics is required for music of this kind since the rhythms of the two lines tend to be similar; if the rhythms are dissimilar for extended passages, it is clearer to write each vocal line on a separate staff.

On the other hand, if a staff has two singers with significantly different rhythms or lyrics for only a few bars, you should write an extra line of lyrics above for voice 1 and a separate line of lyrics below for voice 2. The extra line of lyrics can appear just for a few notes, though if it isn't present for the whole system, then it's clearest if the extra line of lyrics occurs only where the music splits into two voices:



When adding lyrics to music in two voices, you can choose the voice into which you want to create lyrics before you start:

1. Create all the notes (both voices 1 and 2).
2. To create the lyrics for voice 1 above the staff, choose **Text > Lyrics > Lyrics > Lyrics above staff**.
3. To add lyrics in voice 2, select the first note in voice 2 to which you want to add lyrics, then choose click the top part of the **Text > Lyrics > Lyrics** button (shortcut **Control+L** *or* **Command+L**).

Several Words Per Note and Elisions

In sung dialog (such as recitative) you often find several words sung to one long note. But if you type a space or hyphen after the first syllable, the caret would immediately move onto the next note.

So instead use the special keypresses **Control+space** *or* **Option-space** and **Control+–** (hyphen) *or* **Option+–**, which produce non-breaking spaces and hyphens (for example, without moving onto the next note). These keypresses are also occasionally useful when creating other kinds of text, such as chord symbols.

Similarly, in Italian and some other languages, two elided syllables are often written on the same note with an elision character in between, for example, Ky—ri—e_e—lei—son. To achieve this, type _ (underscore) while creating lyrics to get an elision character.

You can also use the elision character as a slur in block lyrics, for example, at the end of a line of a hymn.

Slurs and Beams

Where multiple notes are sung to the same syllable, you can join them with a slur to make it clearer where syllables start and end. Use **Text > Plug-ins > Add Slurs to Lyrics** to do this automatically. Because unnecessary slurs can clutter the music, a good policy is only to use slurs if the word-setting is complex or potentially confusing. Phrase-marks should not be used in vocal music.

In older scores, notes sung to separate syllables were never beamed together, to make it clearer which syllable went with which note. This convention has all but died out (because it makes rhythms harder to read) but should you need it in a score, use the **Text > Plug-ins > Traditional Lyrics Beaming** plug-in to do it automatically.

For more information about these plug-ins, "Text Plug-ins (Sibelius Ultimate Only)" on page 521.

Punctuation in Lyrics

When using a poem for lyrics, include capitals (at the start of lines) and punctuation (at the end of lines and elsewhere) exactly as in the original text. Punctuation at the end of words goes before the lyric line.

If you repeat part of a sentence that isn't repeated in the original text, put a comma before the repetition, for example, "My sister, my sister, my sister is a thistle-sifter."

Hanging Punctuation

If you type the word "Oh," as lyrics, then Sibelius will center the letters themselves under the note and ignore the width occupied by the comma, which "hangs" to the right. Similarly, if a verse starts with "1. The" then the word "The" is centered and the "1." hangs to the left. These are examples of a typographical nicety called *hanging punctuation*.

If you don't want Sibelius to allow for hanging punctuation, switch off **Hanging punctuation** on the **Text** page of **Appearance > House Style > Engraving Rules**.

Horizontal Position

The horizontal position of lyrics is controlled by Sibelius according to complex rules. While you type each syllable in, Sibelius adjusts its precise position according to how wide the syllable is and how many notes it lasts for:

- Lyrics are centered if a word or syllable is followed by another word or syllable on the next note.
- Lyrics are not centered if a word or syllable is followed by:
  - A new word, two or more notes later; the word is left-aligned with the note to which it's attached, with a lyric line trailing.
  - A new syllable, two or more notes later; by default, the syllable is left-aligned with the note to which it's attached, followed by one or more hyphens; but the syllable will be centered if **Center all syllables followed by hyphens** on the **Text** page of **Appearance > House Style > Engraving Rules** is switched on.

Once you've typed lyrics in, you can drag individual syllables left and right like other text if you need to adjust their position.

Syllables are attached to the notes they are written under, so if you adjust the note spacing they move as well. Additionally, if you pull two syllables joined by hyphens apart, more hyphens will appear the farther apart they get, and the hyphens will shift about so as to remain precisely centered between the syllables.

If you want to adjust the horizontal spacing of lyrics yourself, select the bar or passage in question, and use **Alt+Shift+Left Arrow/Right Arrow** or **Option+Shift+Left Arrow/Right Arrow** to narrow or widen the spacing accordingly (**Control+Alt+Shift+Left Arrow/Right Arrow** or **Command+Option+Shift+Left Arrow/Right Arrow** move in bigger steps)—"Note Spacing" on page 689.

To reset the spacing to its default, select the relevant passage and choose **Appearance > Reset Notes > Reset Note Spacing** (shortcut **Control+Shift+N** *or* **Command+Shift+N**).

The behavior of this function is determined by the **Allow space for lyrics** option in **Appearance > House Style > Note Spacing Rule**, which must be switched on for **Appearance > Reset Notes > Reset Note Spacing** to avoid lyric collisions. If you switch off this option, Sibelius will completely ignore lyrics when respacing your music, so we recommend you leave it switched on.

Particularly long center-aligned syllables on the first note of a bar can overhang the preceding barline, which may, in passages with tight spacing, cause a collision with the lyric at the end of the previous bar; if you would prefer to disable this behavior, switch off **Allow first syllable to overhang barline** in **Appearance > House Style > Note Spacing Rule**.

Sometimes allowing space for wide lyrics can make the note spacing rather uneven; this is one of the bugbears of music engraving, and improving it requires something of a compromise between how best to space the lyrics and how best to space the notes. For examples and advice on this, "Note Spacing" on page 689.

Lyric Hyphens

Where syllables are split between notes, a hyphen is normally drawn between those syllables; where syllables are sung over many notes, more than one hyphen appears, depending on the distance between the syllables.

Single hyphens for syllables on adjacent notes are precisely centered between the syllables. Multiple hyphens are governed by the options on the **Text** page of **Appearance > House Style > Engraving Rules**—see "Engraving Rules Options" on page 481.

In the English language, it's often acceptable for the hyphen between syllables to disappear in tight spacing situations (for example, where words such as, say, "little" occur on adjacent, short notes). In other languages, however, the absence of a hyphen can change the meaning of the text completely. Sibelius will always try to leave sufficient room for a single hyphen between two syllables (unless you switch off **Allow extra space for hyphens** in **Appearance > House Style > Note Spacing Rule**), but in tight spacing situations this may not always be possible, and Sibelius will allow hyphens to disappear when spacing is too tight for the hyphen to appear without colliding with either or both of the syllables on either

side. If you want to force hyphens to appear regardless of spacing, switch off **Hyphens allowed to disappear when syllables are too close together** on the **Text** page of **Appearance > House Style > Engraving Rules**.

Where words are split over system breaks, opinion is divided over whether a hyphen should appear at the start of the second system as well as at the end of the first. Sibelius accommodates both conventions: if you want hyphens to appear at the start of systems, switch on the option in **Appearance > House Style > Engraving Rules**. Sibelius cannot, however, guarantee that a hyphen will appear at the start of the second system, even if **Allow hyphens at start of systems** is switched on. If you find that a hyphen does not appear when required, increase the space before the first note on the system after the break a little, and the hyphen will then appear.

If you find that a hyphen is not correctly centered between two syllables, select it and choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** or **Command+Shift+P**). You can also move hyphens about—click the (rightmost) hyphen and drag left or right.

Vertical Position

Sibelius puts lyrics at a standard vertical position beneath the staff, and will ensure that they do not collide with notes or other markings, so you usually don't have to adjust their vertical position at all. However, you can move syllables individually up and down like other text.

To move a line of lyrics, click one of the lyrics and choose **Home > Select > More** (shortcut **Control+Shift+A** *or* **Command+Shift+A**) to select the whole line, then move the lyrics with the arrow keys (**Control+Up Arrow/Down Arrow** or **Command+Up Arrow/Down Arrow** for big steps). Alternatively, after selecting a line of lyrics like this you can align them in a row using **Appearance > Align > Row** (shortcut **Control+Shift+R** *or* **Command+Shift+R**), move them back to their default vertical position using **Appearance > Design and Position > Reset Position** (**Control+Shift+P** *or* **Command+Shift+P**), or **Delete** them.

To align all the lyrics in your score quickly, use **Text > Plug-ins > Align Lyrics**—"Working with Plug-ins (Sibelius Ultimate Only) " on page 120.

To change lyrics' default vertical position, "Default Positions (Sibelius Ultimate Only)" on page 694.

Text Style

You can change the appearance of lyrics in a variety of ways:

- Use **Text > Styles > Edit Text Styles** (shortcut **Control+Alt+Shift+T** *or* **Command+Option+Shift+T**) to change lyrics text styles globally (for example, if you want all lyrics in your score to be in a particular font, or all italic)—"Edit Text Styles (Sibelius Ultimate Only)" on page 464.
- Any change you make to the appearance of lyrics using the Inspector ("Inspector (Sibelius Ultimate Only)" on page 212) while editing lyrics applies to all subsequent text you create, for example, if you change to an italic font and then press **space** to move on to the next word, the next word and all subsequent ones will be italic until you explicitly switch it off again or stop typing lyrics.

If you want to change the appearance of your lyrics back to their default settings (for example, those set in **Edit Text Styles**), select them and choose **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**).

After changing the font or size of lyric—whether by editing the text style, or importing a house style ("House Style" on page 685)—you may want to choose **Appearance > Reset Notes > Reset Note Spacing** (shortcut **Control+Shift+N** or **Command+Shift+N**), as the lyrics will probably require more or less horizontal space than previously.

Blocks of Lyrics

Extra verses of a song or hymn can be written as blocks of words at the end of the score. These aren't the same as normal lyrics because they don't align with notes.

To type a block of lyrics, choose **Text > Lyrics > Lyrics > Block lyrics**. Type the lyrics, and press **Return** (on the main keyboard) at the end of each line, or copy the lyrics from elsewhere in the score if you can (see "Copying Lyrics from Sibelius" on page 473). It's convenient if you type each verse as a separate text object, so that you can move them around separately.

Stem Directions

Notes on the middle staff line normally have stems pointing down; however, when there are lyrics you may want stems drawn pointing up so as to avoid colliding with the words. To do this automatically, edit the staff types used by the vocal instruments in your score using **Home > Instruments > Edit Instruments**—see "Notes and Rests Page" on page 192.

Engraving Rules Options

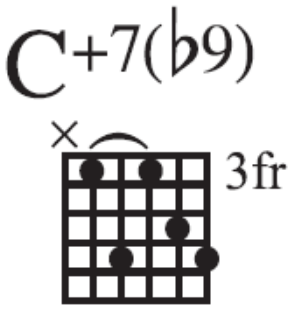
On the **Text** page of **Appearance > House Style > Engraving Rules** you can set the position of lyric lines and spacing of hyphens, and some other options besides:

- **Use text hyphens (not symbols)** makes Sibelius draw lyrics hyphens with the font used for creating lyrics, rather than using a special symbol from the **Notations > Symbols > Symbol** gallery. This option is switched on by default.
- **One hyphen maximum** forces only one lyric hyphen to appear, even if syllables are spaced a long way apart. This option is switched off by default.
- **Hyphens allowed at start of systems** controls whether a lyric hyphen can appear at the start of a system if there is a syllable on the first note. This option is switched off by default.
- **Hyphens allowed to disappear when syllables are too close together** should be switched off to ensure hyphens always appear between syllables, regardless of how tight the spacing is.
- **Hanging punctuation** controls whether Sibelius takes account of hanging punctuation when positioning lyrics (see "Hanging Punctuation" on page 478).
- **Center all syllables followed by hyphens** center-aligns melismatic syllables (for example, held over more than one note) which are followed by hyphens, rather than left-aligning them as per the default behavior. This option is switched off by default.
- **Center all syllables containing East Asian characters** is switched on by default. The rules for aligning lyrics in Western alphabets are not appropriate for East Asian languages, where most lyrics are single characters.
- **Draw slurs between East Asian characters** draws small slurs beneath any lyric items containing more than one East Asian character, between the first and the last East Asian character in the syllable, making it clear that they should all be sung to the same note. This option is switched on by default.

Chord Symbols

Chord symbols are objects that describe the harmony at that point in the music, and are commonly found in jazz, commercial and pop music compositions. Although many different chord symbol conventions are in use, depending mainly on the style of music, the most common convention uses the note name as the basis of the chord symbol.

In Sibelius, a chord symbol consists of two parts, each of which may be displayed independently of the other if you like: chord text, and a chord diagram. Chord diagrams are sometimes known as *chord boxes*, *fretboard grids*, *guitar frames* and so on, and show graphically which fingers need to be on which fret on each string.



Regardless of whether you want either or both the chord text and the chord diagram to appear, any chord symbol can be input in one of two ways: by typing it into the score, or by playing it on a MIDI keyboard (or MIDI guitar).

Overview of Creating Chord Symbols

- Select the note or rest on the staff above which you want to add chord symbols, and choose **Text > Chord Symbols > Chord Symbol** (shortcut **Control+K** *or* **Command+K**, for "kord").
- A flashing cursor appears above the staff. do any of the following:
  - Use the AI-suggested chord symbol—see "Automatic Chord Completion" on page 484
  - Type the desired chord symbol, for example, "Cmaj7"—see "Creating Chord Symbols by Typing" on the next page
  - Play the chord on your MIDI keyboard in any voicing—see "Creating Chord Symbols by Playing" on page 485
- Press **Space** to advance the cursor to the next note or beat position (if you input a chord symbol using your MIDI keyboard, the cursor advances automatically); press **Tab** to advance the cursor to the start of the next bar.
- If you make a mistake, press **Backspace** to edit the previous chord symbol, or type **Shift-Tab** to jump back to the beginning of the previous bar.

Overview of Editing Chord Symbols

You can edit chord symbols both globally and on an individual basis. Global edits include things like choosing how you want all chords with major 7ths in to appear, or whether you want guitar chord diagrams to appear on all staves or only on guitar notation staves, and so on. These settings are changed on the **Chord Symbols** page of **Appearance > House Style > Engraving Rules**, and in **Edit Chord Symbols** (accessed by the dialog launcher button in the **Text > Chord Symbols** group), and are discussed in detail in "Edit Chord Symbols" on page 492.

Individual edits affect only the selected chord symbol:

- To edit an existing chord symbol, select it and press **Return** (on the main keyboard) or double-click it.
- To enharmonically respell a chord symbol entered from the MIDI keyboard, for example, a chord symbol based on F-sharp that should be based on G-flat, select the chord symbol, and choose **Text > Chord Symbols > Respell Chord Text**, which is also available in the context menu when you right-click (Windows) *or* **Control**-click (Mac) with a chord symbol selected.

- To make a chord diagram appear or disappear for a single chord symbol, select it and choose **Text > Chord Symbols > Add/Remove Chord Diagram**.
- To make chord text appear or disappear for a single chord symbol, select it and choose **Text > Chord Symbols > Add/Remove Chord Text**.
- To make the root note for chord text where an altered bass note is present appear (for example, C/E) or disappear (for example, /E) for a single chord symbol, select it and choose **Text > Chord Symbols > Add/Remove Chord Text Root**.
- To cycle between equivalent text chord symbol types (for example, $C^{m7(b5)}$ and $C^{\emptyset 7}$), select the chord symbol and choose **Text > Chord Symbols > Equivalent Chord Text**.
- To cycle between alternative voicings for the guitar chord diagram, select the chord symbol and choose **Text > Chord Symbols > Revoice Chord Diagram**.

Creating Chord Symbols by Typing

To type in chord symbols using the computer keyboard, you don't need to know how to type any special symbols, such as ± for half-diminished, or ² for major (or major 7th): start by using the keyboard shortcut **Control+K** *or* **Command+K**, then type in a plain English version of the chord you want, and Sibelius will create any special symbols automatically as required, and following the preferences you have set on the **Chord Symbols** page of **Appearance > House Style > Engraving Rules** and in **Text > Chord Symbols > Edit Chord Symbols**.

To type a root note, type its name, for example, "C#" or "Bb." If you want to type an altered bass note, type a slash followed by the note name, for example, "/E." If you type only the slash followed by the note name, Sibelius will assume that the underlying chord type is the same as the previous chord.

The different elements following the root note that make up more complex chord symbols are called *suffix elements*, and Sibelius understands a specific list of suffix elements that you can type from your keyboard, as follows:

halfdim	dim11	sus2	13	9
add6/9	maj9	add2	11	7
sus2/4	add9	maj	#9	6
omit5	maj7	dim	b9	5
omit3	dim9	6/9	b6	4
maj13	dim7	aug	#5	2
add13	sus9	alt	b5	m
maj11	sus4	b13	#4	/
dim13	add4	#11	nc	%

The list above is largely self-explanatory, except perhaps for "nc," which means "no chord" and produces the chord symbol N.C., "/", which is normally used to precede an altered bass note, but when typed on its own produces a rhythm slash (𝅗𝅥), and "%", which produces a repeat bar symbol (𝄎).

Using the above suffix elements, you can quickly type very complex chord symbols just as you would expect (try typing "Cmaj7b13b9b5"). You don't need to include any parentheses or other separators in your text, or type the suffix elements in any particular order (though note that the order you type them in is disregarded when it comes to displaying the actual chord symbol: Sibelius always displays alterations in descending order by default).

If you should happen to type an unrecognized chord suffix (for example, something unexpected like “banana”) or produce a combination of chord suffixes that Sibelius doesn’t understand (for example, a nonsense chord symbol like “Dmaj9b11”), Sibelius will color your input red and advance the caret. You should go back and fix up this erroneous chord symbol later on.

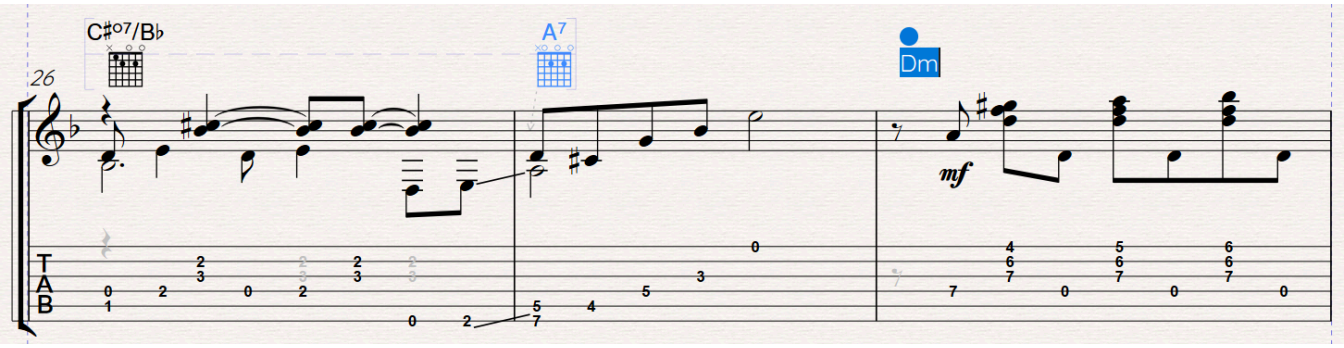
If you want to define your own text input string for a particular chord type, for example, to make it quicker to type in a particularly complex chord type, you can do so in **Text > Chord Symbols > Edit Chord Symbols**—"Edit Chord Symbols" on page 492.

To navigate around while inputting chord symbols, **Space** moves on to the next note or beat (whichever comes first), **Tab** moves to the start of the next bar, **Backspace** moves to the previous chord symbol, and **Shift-Tab** moves to the start of the previous bar.

Automatic Chord Completion

Sibelius Ultimate and Sibelius Artist provide the option for automatic chord completion for chord symbols. When entering chords in Sibelius, you are presented with the best possible chord match for the music at that point in your score. You can choose the suggested chord (or chords) or enter a chord symbol manually, as you see fit, and then move on.

Sibelius uses built-in AI technology that contains a data model trained on several datasets of classical music. When entering a chord symbol, the surrounding music is sent to the AI model for analysis to determine the most likely chord options. In cases where the confidence of the model is sufficiently high, only the most likely chord is suggested. Where there are multiple harmonic possibilities analyzed, Sibelius offers multiple chord options to choose from, starting with the most likely.
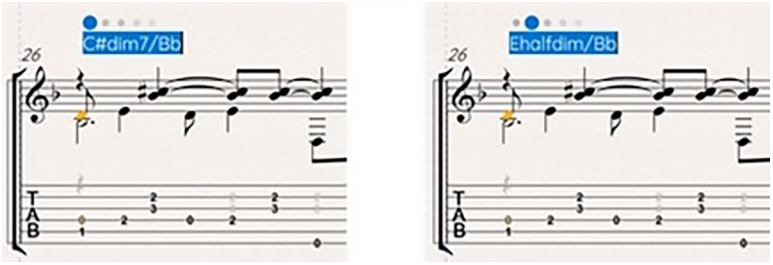


To enter chord symbols using automatic chord completion:

1. Select a note or chord and press **Command+K** (Mac) or **Control+K** (Windows).

   The first time you add a chord symbol in any score, you are prompted to use automatic chord completion (click **Yes**, you can change this in the Sibelius Preferences anytime). The most likely chord is suggested. If more than one chord is possible, each possible chord is suggested in the order of confidence of the AI model (see below).

2. Do one of the following:
   - If more than one chord is suggested, press **Command+K** (Mac) or **Control+K** (Windows) to cycle through the suggested chords.
   - Press **Esc** to add the chord and exit chord symbol entry.
   - Press **Tab** to add the chord and move to the next bar.
   - Press the **Spacebar** to add the chord and move to the next note.
3. Where there could be more than one possible chord, Sibelius offers a number of options to choose from, starting with the most likely. Press **Ctrl+K** or **Cmd+K** to cycle through them, then press **Space**

or **Tab** to move to the next note or bar.



The AI model has been trained on several datasets of public domain music, including music by Beethoven, Haydn, Mozart, and Bach, with smaller sets that include music by Reger, Rimsky-Korsakov, and Tchaikovsky.

Creating Chord Symbols by Playing

Before you attempt to input chord symbols from your MIDI keyboard or MIDI guitar, first check that it is correctly connected and that you are able to input notes from your MIDI device—"Input Devices" on page 280.

To input chord symbols by playing them in, start chord symbol input with the keyboard shortcut **Control+K** *or* **Command+K**, and when you see the flashing text cursor, play the chord you want to input; the flashing cursor automatically advances to the next note or beat.

By default, Sibelius uses the voicing of the chord that you play to determine not only the chord type, but also the specific way in which the chord is notated, for example, if you play the chord in one of its inversions, Sibelius will produce a chord symbol with an altered bass note, for example, **D/F#**.

Sibelius will normally produce the desired enharmonic spelling for the root note (and altered bass note, if present) based on the current key signature, but should you decide that you want to respell the chord symbol after input—see "Respell Chord Symbol" on the next page.

If you should happen to play a chord that Sibelius doesn't recognize, Sibelius will write the names of the notes you played in red and advance the caret. You should go back and fix up this erroneous chord symbol later on!

If you want to define your own specific MIDI input voicing for a particular chord type, for example, to make it quicker to input a common chord type, you can do so in **Text > Chord Symbols > Edit Chord Symbols**—"Edit Chord Symbols" on page 492.

Navigating around while inputting chord symbols using a MIDI keyboard is the same as while inputting them using the computer keyboard—see "Creating Chord Symbols by Typing" on page 483.

Editing an Existing Chord Symbol

To edit a chord symbol, double-click it, or select it and press **Return** (on the main keyboard). You can then either delete the existing text in order to type a new chord symbol, or play a new chord on your MIDI keyboard to replace it.

Other kinds of edits to chord symbols can be done by selecting one or more chord symbols, then choosing the desired operation from the **Text > Chord Symbols** group on the Ribbon, or from the context menu available when you right-click (Windows) *or* **Control**-click (Mac) a chord symbol.

Equivalent Chord Text

There are often several different ways to represent the same pattern of intervals in a chord symbol. Sibelius makes it easy to cycle between the different possibilities, which is useful if you have played in a chord symbol and found that Sibelius has not automatically chosen the type that you prefer.

Select the chord symbol (or chord symbols) whose chord text you want to change, then choose **Text > Chord Symbols > Equivalent Chord Text** (shortcut **Control+Shift+K** *or* **Command+Shift+K**); each time you choose it, Sibelius chooses the next equivalent chord text, eventually cycling back around to the original chord appearance.

If you want to determine which chord type Sibelius should produce by default when you play a particular chord on your MIDI keyboard, ensure that you define a custom MIDI input voicing for your preferred chord type (even if it already has a default voicing that is the same as your preferred voicing, since that default voicing will be shared by other chord types, and the presence of a user-defined voicing tells Sibelius to prefer that chord type)—"Edit Chord Symbols" on page 492.

Revoice Chord Diagram

There are always many alternative ways to play a given chord type on a guitar. Each chord type has a preferred chord diagram associated with it (which you can edit in **Text > Chord Symbols > Edit Chord Symbols**), which is the chord diagram that is shown by default for that chord type.

To choose another guitar chord diagram, select the chord symbol (or chord symbols), then choose **Text > Chord Symbols > Revoice Chord Diagram** (shortcut **Control+Alt+Shift+K** *or* **Command+Option+Shift+K**); each time you choose it, Sibelius chooses the next voicing it can find.

By default, Sibelius cycles through all available voicings: to make Sibelius prefer the voicings you have created yourself in **Text > Chord Symbols > Edit Chord Symbols**, switch on **Revoice Chord Diagram should prefer user-defined chord diagrams** on the **Other** page of **File > Preferences**.

Respell Chord Symbol

After having input a chord symbol using your MIDI keyboard, you may want to change the enharmonic spelling of its root note, altered bass note, or both. To do this, select the chord symbol (or chord symbols), then choose **Text > Chord Symbols > Respell Chord Symbol**; each time you choose it, Sibelius respells the chord.

All valid spellings for a root note are considered, so C will change to B sharp and D double-flat before arriving back at C. Altered bass notes will never be spelled using double accidentals unless the chord's root note is also spelled using a double accidental.

Choosing When Chord Diagrams Should Appear

Sibelius intelligently chooses whether to display both chord text and chord diagram components of chord symbols based on the type of instrument to which the chord symbol is attached. By default, Sibelius will show only chord text on all instruments except for notation staves (as opposed to tab staves) belonging to guitars (except for bass guitars) and other fretted instruments.

When a chord symbol is attached to a notation staff, Sibelius determines the appearance of the chord diagram according to the implied tuning of that guitar or other fretted instrument; if the instrument is neither a guitar nor another kind of fretted instrument, when Sibelius shows a guitar chord diagram, it is for a 6-string guitar set to the standard tuning.

To change whether Sibelius should show either or both chord text and chord diagram components of chord symbols in your score, choose **Appearance > House Style > Engraving Rules** and go to the **Chord Symbols** page, then select the appropriate radio button in the **Appearance** group.

To change the type of instrument or tuning Sibelius should use for the chord diagrams on a given staff, select a bar in that staff, then choose **Home > Instruments > Edit Instruments**. The instrument type used by the staff is selected for you in the dialog, so click **Edit Instrument**, then **Yes** when asked if you're sure you want to continue. In the **Edit Instrument** dialog, choose the desired tuning or

instrument from the **Tab instrument to use for string tunings** menu at the bottom right-hand corner of the dialog, then click **OK** and **Close** to confirm your choice—"Edit Instruments (Sibelius Ultimate Only)" on page 185.

If you want to change whether the chord text or chord diagram component of an individual chord symbol should appear, select the chord symbol, and choose **Text > Chord Symbols > Add/Remove Chord Text** or **Add/Remove Chord Diagram** as appropriate.

To undo any changes you have made to an individual chord symbol and return it to its default appearance, select it and choose **Appearance > Design and Position > Reset Design**.

Transposing Chord Symbols

Chord symbols are automatically transposed when you transpose music or switch a score between concert and transposing pitch. (They don't transpose if you just change the pitch of the note under the chord symbol.)

Chord Symbols on Transposing Instruments

When you use your MIDI keyboard to input chord symbols for a transposing instrument (such as alto saxophone), Sibelius will interpret your input according to the **Input pitches** setting in the **Note Input > Note Input** group on the Ribbon. For example, when **Sounding** is chosen and **Home > Instruments > Transposing Score** is switched on, playing an F^{m7} chord on an alto saxophone staff will produce a chord symbol of D^{m7}.

Although chord symbols transpose automatically on transposing instruments, be aware that the chord diagram component does not transpose (because guitars are not transposing instruments, and the chord that a guitarist would play would be the same regardless of how the chord text is displayed).

Playing Back Chord Symbols

Chord symbols don't play back automatically, but Sibelius includes a plug-in that can generate accompaniments from the chord symbols and chord diagrams in your score; see "Realize Chord Symbols" on page 504 for more details.

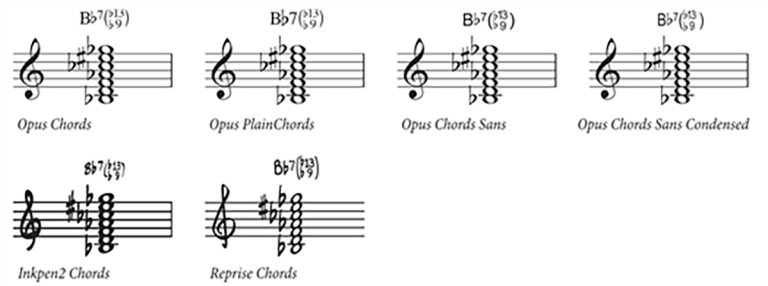
Changing the Size of Chord Symbols

- To change the size of the chord text component of all chord symbols in your score, change the point size defined for the **Chord symbols** text style—see "Changing the Font Used for Chord Symbols" below.
- To change the size of the chord text of a single chord symbol, select the chord symbol, use the controls in the **Text > Format** group on the Ribbon ("Inspector (Sibelius Ultimate Only)" on page 212).
- To change the size of the chord diagram component of all chord symbols in your score, adjust the **Default size** slider on the **Guitar** page of **Appearance > House Style > Engraving Rules**. (This also affects the default size of any guitar scale diagrams in your score—"Guitar Scale Diagrams (Sibelius Ultimate Only)" on page 505).
- To change the size of a single chord diagram, select the chord symbol, open the **General** panel of the Inspector, and adjust the **Scale** there ("Inspector (Sibelius Ultimate Only)" on page 212).

To reset the appearance of a chord symbol, undoing any changes made in the Ribbon or the Inspector, choose **Appearance > Design and Position > Reset Design**.

Changing the Font Used for Chord Symbols

Sibelius only supports its own set of chord symbol fonts, which are the following six:



- Opus Chords is the standard chord symbol font.
- Opus PlainChords uses non-superscript accidentals and numbers.
- Opus Chords Sans is a sans serif font and is the default in house styles that use Arial as the main text font.
- Opus Chords Sans Condensed is a condensed font and is useful in scores with many complex chords, as it takes up less horizontal space.
- Inkpen2 Chords matches the Inkpen2 music font and is the default in Inkpen2 house styles.
- Reprise Chords matches the Reprise music font and is the default in Reprise house styles.

Normally the most appropriate font will already be chosen based on your original choice of house style when you first created your score, but you can use any of these chord symbol fonts in any score.

To do this:

1. Choose **Text > Styles > Edit Text Styles** (shortcut **Control+Alt+Shift+T** *or* **Command+Option+Shift+T**).
2. Double-click the **Chord symbols** text style to edit it.
3. On the **General** tab, change to whichever of the fonts you want to use.

   You can also adjust the default point size of chord symbols here, if you like.
4. Click **OK**.

Don't, however, change the font to a standard text font, or to a third-party chord symbol font (for example, the Jazz font). If you want to use a font other than the six supplied chord symbol fonts, you will have to use legacy chord symbols instead of Sibelius's intelligent chord symbols—see "Legacy Chord Symbol Input" on page 492.

Default Vertical Position

The default vertical position of chord symbols can be changed from the **Appearance > Design and Position > Default Positions** dialog. Choose the **Other objects** radio button at the top left of the dialog, then choose **Chord Symbol** from the list of objects at the left-hand side—"Default Positions (Sibelius Ultimate Only)" on page 694.

Aligning a Row of Chord Symbols

If you've input chord symbols along a staff and Sibelius has had to move some to avoid collisions with notes, it will attempt to keep them all neatly aligned in a row, but sometimes you may have to line them all up again.

To do this:

1. select any chord symbol, choose **Home > Select > More** (shortcut **Control+Shift+A** *or* **Command+Shift+A**), which selects all chord symbols along that staff.
2. Do one of the following:

- Align them in a row by choosing **Appearance > Align > Row** (shortcut **Control+Shift+R** *or* **Command+Shift+R**), after which you can move them all up or down with the arrow keys; or
- Choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Shift+P**) to snap the chord symbols to their default vertical position.

Changing the Horizontal Alignment of Chord Symbols

By default, chord symbols are center-aligned on notes, which is appropriate for many kinds of published music, particularly where guitar chord diagrams are used. However, in some kinds of music you may prefer chord symbols to be left-aligned, such that the left-hand edge of the chord symbol is aligned with the left-hand of the notehead.

To use left-aligned chord symbols in your score:

1. Choose **Text > Styles > Edit Text Styles**.
2. Select the **Chord symbol** text style.
3. Click **Edit**, and go to the **Horizontal Posn** tab.
4. Choose **Left** from the **Align to note** options, and click **OK**.

   Sibelius will tell you that the default position of chord symbols should also be adjusted, and offer to do this for you.
5. Click **Yes** to let Sibelius do this for you now.

Should you choose not to have Sibelius change the default positions for you, you will need to do this yourself.

To manually adjust the positions:

1. Choose **Appearance > Design and Position > Default Positions**, and choose the **Text** radio button.
2. Select **Chord symbol** in the list at the left-hand side.
3. Set **Horizontal position relative to note** *n* **spaces** to **0** for both **Score** and **Parts**
4. Choose the **Other objects** radio button.
5. Select **Chord Symbol** in the list at the left-hand side.
6. Set **Horizontal position relative to note** *n* **spaces** to **0** for both **Score** and **Parts**.
7. Click **OK**.

Newly-created chord symbols will thereafter be left-aligned, but existing chord symbols in your score will not become left-aligned until you select them and choose **Appearance > Design and Position ✇ Reset Position**.

Engraving Rules Options

The **Chord Symbols** page of **Appearance > House Style > Engraving Rules** contains a dizzying array of options, allowing you to control many aspects of the default appearance of the chord symbols in your score. The options in the **Appearance** group allow you to determine whether either or both the chord text and chord diagram components of chord symbols should appear—see "Choosing When Chord Diagrams Should Appear" on page 486. Click **Edit Text Style** to edit the **Chord symbols** text style—see "Changing the Font Used for Chord Symbols" on page 487.

The options in the **Suffix Elements** group allow you to choose between a number of alternative appearances for common suffix elements:

Major/minor triads:	
C / Cm	C/Cm
Cma / Cmi	C^{ma}/Cmi
CMA / CMI	C^{MA}/C_{MI}
Cmaj / Cmin	C^{maj}/C^{min}
CM / Cm (baseline)	CM/Cm
CM / Cm (superscript)	C^{M}/C^{m}
C^ / C- (baseline)	C△/C-
C^ / C- (superscript)	$C^{\triangle}$/C^{-}
Major 7th chords:	
Cma7	C^{ma7}
CMA7	C^{MA7}
Cmaj7	C^{maj7}
CM7 (baseline)	CM^{7}
CM7 (superscript)	C^{M7}
C^ (baseline)	C△
C^ (superscript)	$C^{\triangle}$
C^7 (baseline)	$C\triangle^{7}$
C^7 (superscript)	$C^{\triangle 7}$
Alterations/extensions:	
Use # / b alterations	$Cm^{7(\flat5)}$/$C^{7(\sharp5)}$
After numbers	$Cm^{7(5\flat)}$/$C^{7(5\sharp)}$
Use + / - alterations	$Cm^{7(-5)}$/$C^{7(+5)}$
Use stacked arrangement	$C^{ma7\binom{\flat13}{\flat5}}$
Use linear arrangement	$C^{ma7(\flat13\flat5)}$
Invert numerical order	$C^{ma7(\flat5\flat13)}$
Move alterations to end of chord: Always on	$C^{7(sus4\flat9)}$, otherwise $C^{7(\flat9sus4)}$
...If alterations occur directly after root on	$C^{(sus4\sharp11)}$, otherwise $C^{\sharp11(sus4)}$
Word modifiers:	
sus, add, omit	$C^{(sus4)}$/$C^{(add4)}$/$C^{(omit3)}$
SUS, ADD, OMIT	$C^{(SUS4)}$/$C^{(ADD4)}$/$C^{(OMIT3)}$
Use 'no' instead of 'omit'	On: $C^{(no3)}$ / Off: $C^{(OMIT3)}$
Show '4' in suspended fourth chords	On: $C^{(sus4)}$ / Off: $C^{(sus)}$

Augmented, diminished and half-diminished chords:	
aug / dim / half-dim	Caug / Cdim / Chalf-dim^{7}
+ / O / Ø	C+/Co/Cø
Baseline symbols (large)	C+/Co/Cø
Superscript (small)	C^{+}/C^{o}/C^{ø}
Show '7' in diminished seventh and half-dim. chords	On: C^{ø7} / Off: C^{ø}
Caug7 / C+7	Caug^{7}/C+^{7}
C7aug / C7+	C^{7}aug/C^{7+}
Root notes	
Baseline root accidentals	F♯/B♭
Superscript root accidentals	F$^{♯}$/B$^{♭}$

The options in the **Parentheses** group determine when Sibelius should use parentheses around various suffix elements:

- **Alteration / extension suffix elements for** *n* **or more alterations / extensions** determines whether Sibelius should use parentheses only when there are a certain number of alterations or extensions in the chord symbol; by default, this is set to **1**, but you may find parentheses unnecessary for chords with two or fewer extensions, in which case you could set this to **3**.
- **Word-modifiers (sus, add, omit)** determines whether Sibelius should place word modifiers such as "sus" inside parentheses. By default, this option is switched on.
- **Major 7ths on minor chords** determines whether Sibelius should write for example, Cm(,7) or Cm,7. By default, this option is switched on.

Finally, the **Language** menu lets you choose how the root notes should be written:

- **English**: the default choice, this writes note names as A–G, with B and Bb.
- **German**: writes note names as A-G, with (for example,) Fis for F#, Es for Eb, H for B and B for Bb.
- **Scandinavian**: writes note names as A-G, with H for B, but Bb for Bb.
- **Solfege** (**do**, **re**, **mi**, and so on): writes note names as Do, Re, Mi, and so on.
- **Solfege** (**do**, **ré**, **mi**, and so on): writes note names as Do, Ré, Mi, and so on.

The **Language** setting only affects the display of chord symbols: for text input of chord symbols, you should always use the regular English note names.
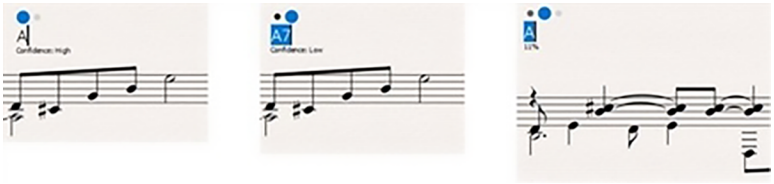
You can override the global choices made on the **Chord Symbols** page of **Engraving Rules** for individual chord types using **Text > Chord Symbols > Edit Chord Symbols**—"Edit Chord Symbols" on the next page.

Auto-Completion Preferences

Sibelius provides two preferences for Chord Auto-Completion (**File > Preferences > Other > Chord Symbols**).

- Chord Symbol Suggestions—Select this option to enable Auto-Completion for Chord Symbols. Deselect to disable to Auto-Completion for Chord Symbols.
- Display Confidence Values—Enable this option to display the level of confidence in the chord symbol suggestion (from low to hi). This option is disabled by default.

- As Category (High, Medium, Low)—Choose to display confidence level as High, Medium, or Low.
- As Percentage—Choose to display confidence level as a percentage.



Legacy Chord Symbol Input

In earlier versions of Sibelius, chord symbols were a kind of text, and had to be typed in using special keyboard shortcuts or bits of chord symbol chosen from a word menu. For the purposes of backwards compatibility, it is possible to enable so-called *legacy chord symbol input*, which makes chord symbols behave the same way as in earlier versions, by switching on the **Use legacy chord symbol** input checkbox on the **Other** page of **File > Preferences**.

Be aware that legacy chord symbols do not respond to the edits possible from the **Text > Chord Symbols** group on the Ribbon, and do not change appearance when you change the options on the **Chord Symbols** page of **Appearance > House Style > Engraving Rules**. As a consequence, you are strongly recommended to use real chord symbols.

If you find yourself occasionally needing a legacy chord symbol, you can choose **Chord symbol** from the **Chord symbols (special)** category of the **Text > Styles > Style** gallery to type a single legacy chord symbol into the score. If you want, you can also assign a keyboard shortcut to the **Chord symbols** text style, and use that shortcut on the occasions when you require a legacy chord symbols—"Keyboard Shortcuts" on page 144.

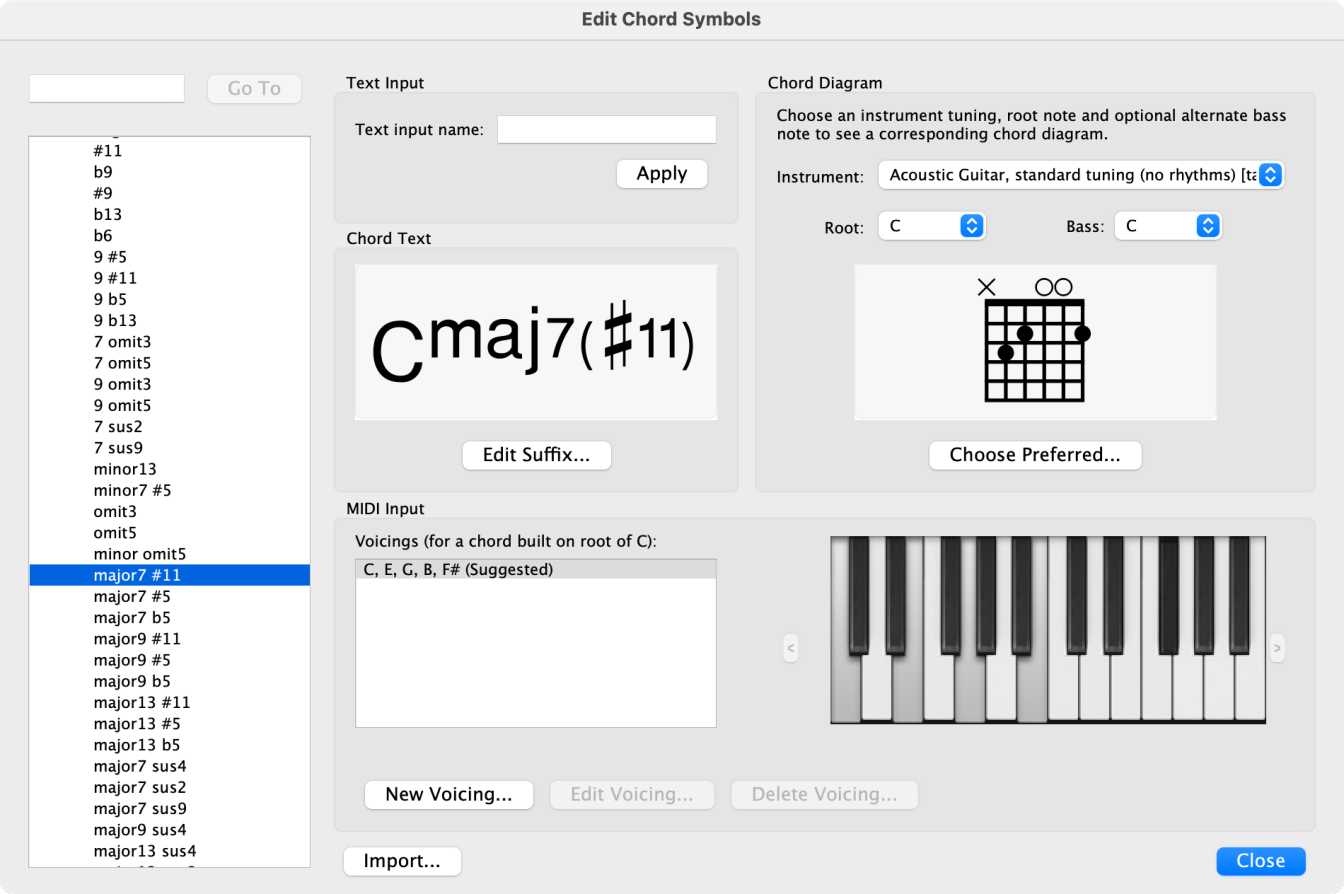
Edit Chord Symbols

Sibelius provides a tremendous amount of control over the appearance of chord symbols. To make global changes to the default appearance of chord symbols, use the **Chord Symbols** page of **Appearance > House Style > Engraving Rules** (explained in full on "Aligning a Row of Chord Symbols" on page 488). If you want to adjust the chord text or chord diagram used by a specific chord type, use **Edit Chord Symbols**, which is accessed by clicking the dialog launcher button in the **Text > Chord Symbols** group on the Ribbon.

Changes you make in **Engraving Rules** apply only to the score in which they are made, and can be transferred between scores by way of exporting its house style and importing it into other scores ("House Style" on page 685). By contrast, any changes you make in **Edit Chord Symbols** are saved in a library that is independent of any particular score file, and the settings in your library file are used whenever you create a chord symbol in any score.

Choosing a Chord Symbol to Edit

The **Edit Chord Symbols** dialog looks like this:



The list of chord types at the left-hand side of the dialog is split into five categories: **Common Chords**, **More Major Chords**, **More Minor Chords**, **More Dominant Chords**, and **Other Chords**. The **Common Chords** category contains just over 100 of the most common chord types, with the more remaining, more esoteric 500 or so split between the other four categories. To change the settings for a particular chord type, select it in the left-hand list.

At the top left-hand corner is a box into which you can type a particular chord type to go to it quickly in the list below. To find a chord, type its extension in plain text, omitting the root note (for example, "maj13#11"), and click **Go To**; Sibelius will then immediately select that chord type in the list.

Once you have selected a chord type, you will see the settings that you can change, which are arranged into groups:

- **Text Input** lets you define an alternative plain text string to input a chord symbol quickly—see "Editing Text Input Names" on the next page.
- **Chord Text** is for altering the appearance of each of the suffix elements that makes up the chord text component of the chord symbol—see "Editing Chord Symbol Suffixes" on page 495.
- **Chord Diagram** is for choosing the default chord diagram that should appear for a chord type, allowing you to specify a different chord diagram for each different guitar tuning if you like—see "Editing Guitar Chord Diagrams" on page 497.
- **MIDI input** lets you define the combination of notes on your MIDI keyboard that you play to input a chord type—see "Editing MIDI Input Voicings" on the next page.

The **Import** button is for importing chord symbol libraries created by other Sibelius users, or created in earlier versions of Sibelius—see "Importing Chord Symbol Libraries" on page 501.

Editing Text Input Names

By default, you input a chord symbol by typing a plain text version of the chord you want, which is easy enough (and is explained in full on "Creating Chord Symbols by Typing" on page 483), but you may find that you end up using chord symbols that require a lot of typing, for example, “13#11b9omit3.” By defining a custom text input name, you could instead type in, say, “bob” to obtain this chord symbol.

To define a custom text input name, type it into the **Text input name** box, and click **Apply**. Remember that you shouldn’t type the root note of the chord here. If the text input name you define is already in use by another chord type, Sibelius will warn you, and give you the choice of either applying your custom text input name to the new chord type, or leaving it assigned to the old chord type.

Editing MIDI Input Voicings

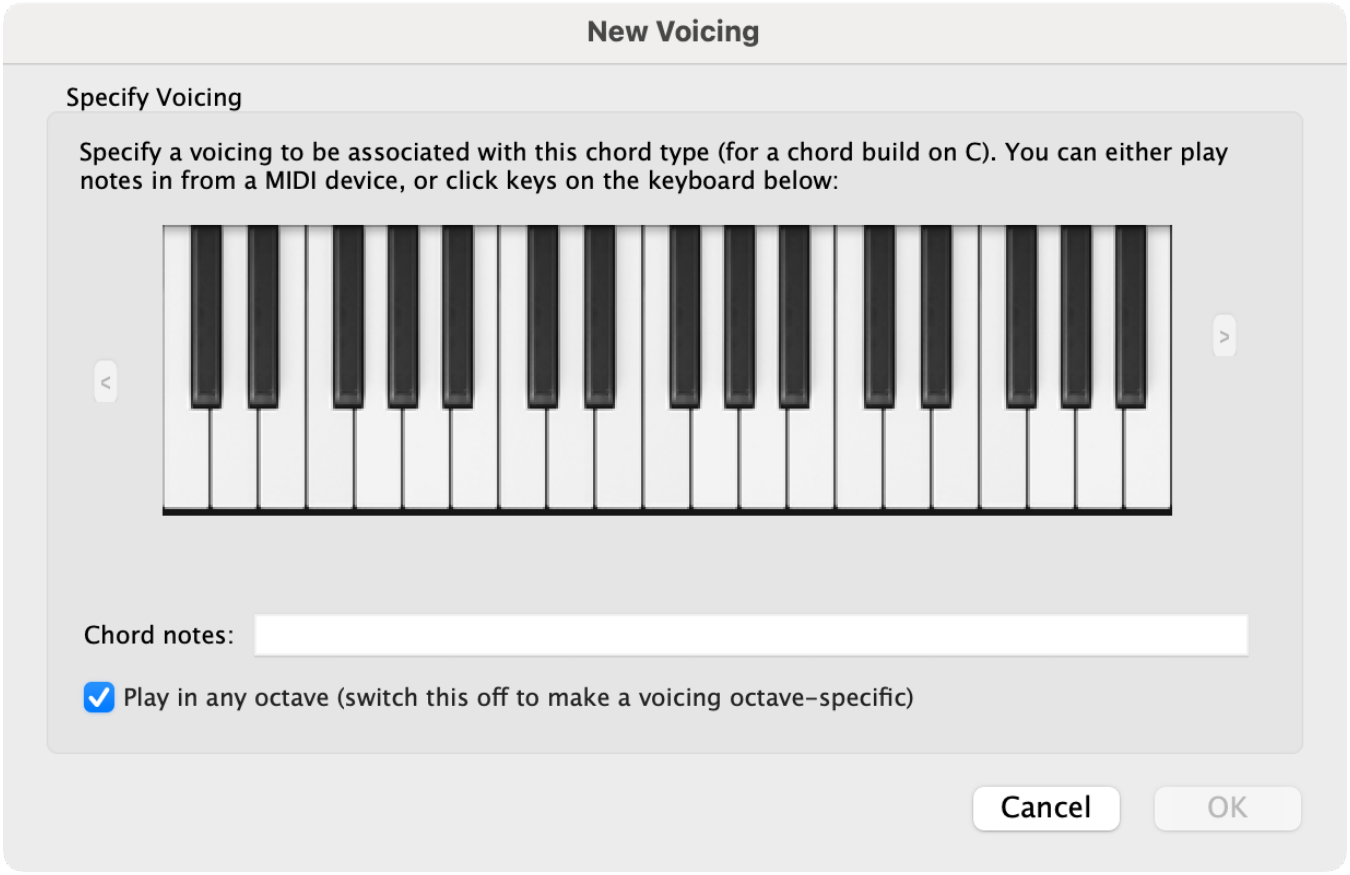
Inputting chord symbols using a MIDI keyboard is really efficient (and is explained in full on "Creating Chord Symbols by Playing" on page 485). Sibelius understands a particular voicing for each chord type by default, which is normally all of the notes of the chord played in root position (and Sibelius will interpret inversions correctly if you play the chord in inversion).

Once you’ve been using a MIDI keyboard to input chord symbols for a while, however, you may find that you would prefer to use your own set of custom voicings for input to gain an extra speed boost. For example, you may want all inversions of the major triad to produce a chord symbol in root position, so you can shift between different chords in close position without moving your hand too far. To achieve this, you would define voicings in root position, first inversion and second inversion for the **major triad** chord type. (If you then subsequently wanted to input a major chord with an altered bass note, you would do so by playing the chord in any inversion with one hand, and playing the desired root note an octave below the other notes of the chord with the other.)

You may also find that you can input chord symbols more quickly if you invent a kind of shorthand: for example, a dyad of a major third could input a major triad, a dyad of a minor third a minor triad, a major second an „^^9 chord, a diminished fifth a diminished chord, and so on.

Similarly, there are many chord types that are made up of the same notes—for example, CØ7 and Cm7 (b5)—and you may find that Sibelius by default produces a different chord symbol than you would expect when you play a particular chord on your MIDI keyboard. To overcome this, find the chord type that you want to appear by default, and set your own custom voicing: this can be the same as the existing voicing if you like.

To create a custom MIDI input voicing, click **New Voicing**, and this dialog appears:



Play the notes you want to use to input the chord symbol, as if you were playing the chord on a root note of C; alternatively, you can click the notes on the keyboard in the dialog. By default, the **Play in any octave** option is switched on; if you want to be able to define the same pattern of intervals in separate octaves to input different chord symbols, switch this option off, in which case Sibelius will show the octave number for each note in the **Chord notes** read-out. You can hop the keyboard display up and down by octaves by clicking the arrows at the right-hand side.

When recording a custom voicing for a particular chord type, make your voicing as unique and specific as possible, and in particular try not to play the same pitch in different octaves. This will help Sibelius to pick the best results when you input chord symbols from a MIDI device: the more ambiguous the voicing, the less likely Sibelius will choose the chord you intend.

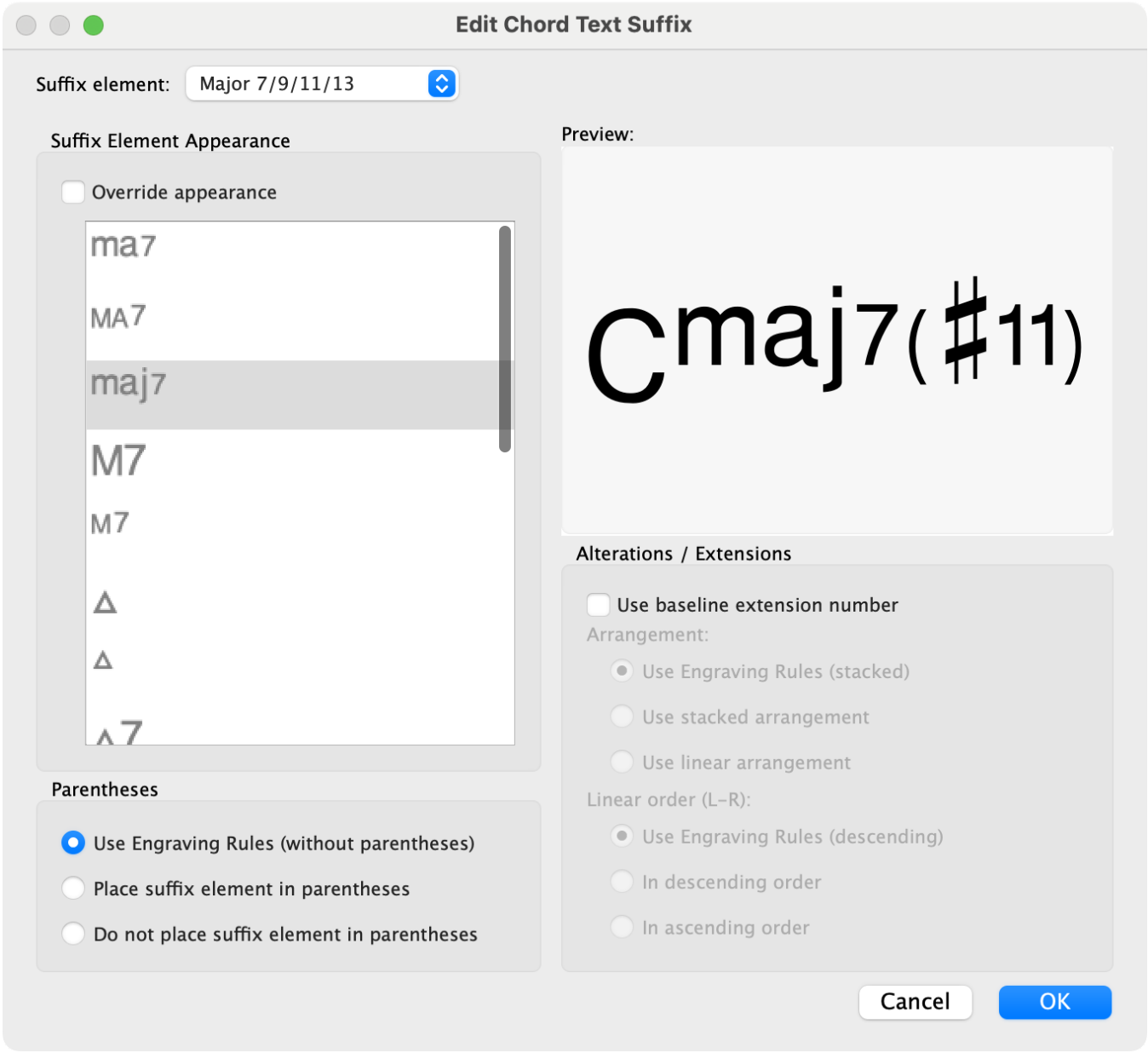
Once you're happy with your custom voicing, click **OK**. Sibelius will warn you if this voicing is already assigned to another chord type, giving you the choice of either applying your voicing to the new chord type, or leaving it assigned to the old chord type.

To edit an existing voicing, click **Edit Voicing**, which shows the dialog above; to delete an existing voicing, click **Delete Voicing**.

Editing Chord Symbol Suffixes

If you want to change the appearance of the chord text component of the chord symbol, you should first check to see whether a global adjustment can be made on the **Chord Symbols** page of **Appearance > House Style > Engraving Rules** that will save you from having to adjust lots of chord types individually. For example, if you always want the "minor" element of chord symbols to be represented by, say, . rather than m, you should change this in **Engraving Rules**—for more details, see "Engraving Rules Options" on page 489.

If you want to adjust the appearance of an individual chord symbol, click **Edit Suffix**:



The **Suffix element** menu at the top of the dialog lets you choose between the suffix elements that make up the chord symbol in question. In the example above, you can choose between **Major 7/9/11/13**, which corresponds to the maj7 bit, and **Sharp alterations**, which corresponds to the #11 bit. Depending on the **Suffix element** choice, the choices elsewhere in the dialog are updated.

The **Suffix Appearance** list shows all of the different appearances Sibelius knows about for that particular suffix element. To change the appearance used, switch on **Override appearance**, then choose the desired appearance from the list. The preview on the right updates to show you how the chord symbol will eventually appear.

The options under **Parentheses** allow you to see what the current default appearance is for this suffix element by appending it to the **Use Engraving Rules** radio button; it will say either **(with parentheses)** or **(without parentheses)**. If you want to override the appearance, choose either **Place suffix in parentheses** or **Do not place suffix in parentheses**. Sibelius will automatically choose small or large parentheses as appropriate.

The **Alterations / Extensions** options only apply to chord symbols with two or more extensions or alterations, and allow you to specify whether they should be stacked vertically or drawn linearly . As with the **Parentheses** options, Sibelius tells you whether alterations are stacked vertically or drawn linearly by default, and you can override this by choosing either **Use stacked arrangement** or **Use linear arrangement**. If linear arrangement is used, you can also specify whether they should be shown ascending or descending from left to right.

Switch on **Use baseline extension number** to use a large, baseline numeral for chord types whose extension consists of a number, for example, C7, C9, C11.

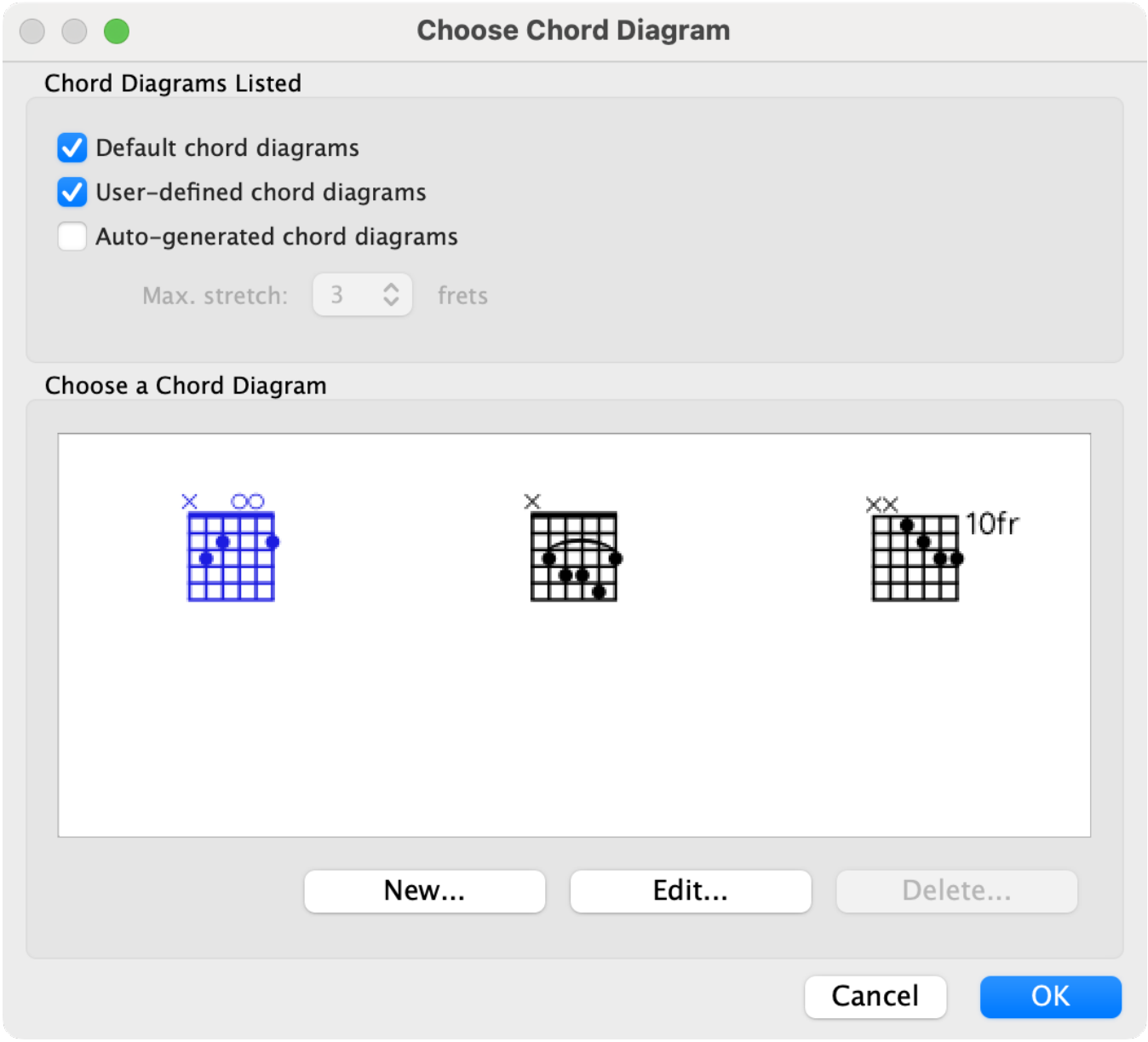
Any change you make in the **Edit Chord Suffix** dialog will prevent any changes you subsequently make in **Engraving Rules** from having any effect on any chord symbol of this type in your score.

Editing Guitar Chord Diagrams

When you create a chord symbol, a chord diagram will appear by default if you are creating the chord symbol on a notation staff belonging to a guitar or another fretted instrument, although you can naturally change this if you wish—see "Choosing When Chord Diagrams Should Appear" on page 486.

The chord diagram that appears by default when you create a chord symbol is known as the *preferred* chord diagram, and there can be a preferred chord diagram for every different guitar tuning or fretted instrument Sibelius knows about, and for every combination of root note and bass note. You can see these preferred diagrams by changing the **Instrument**, **Root** and **Bass** menus in the **Chord Diagram** group in **Edit Chord Symbols**.

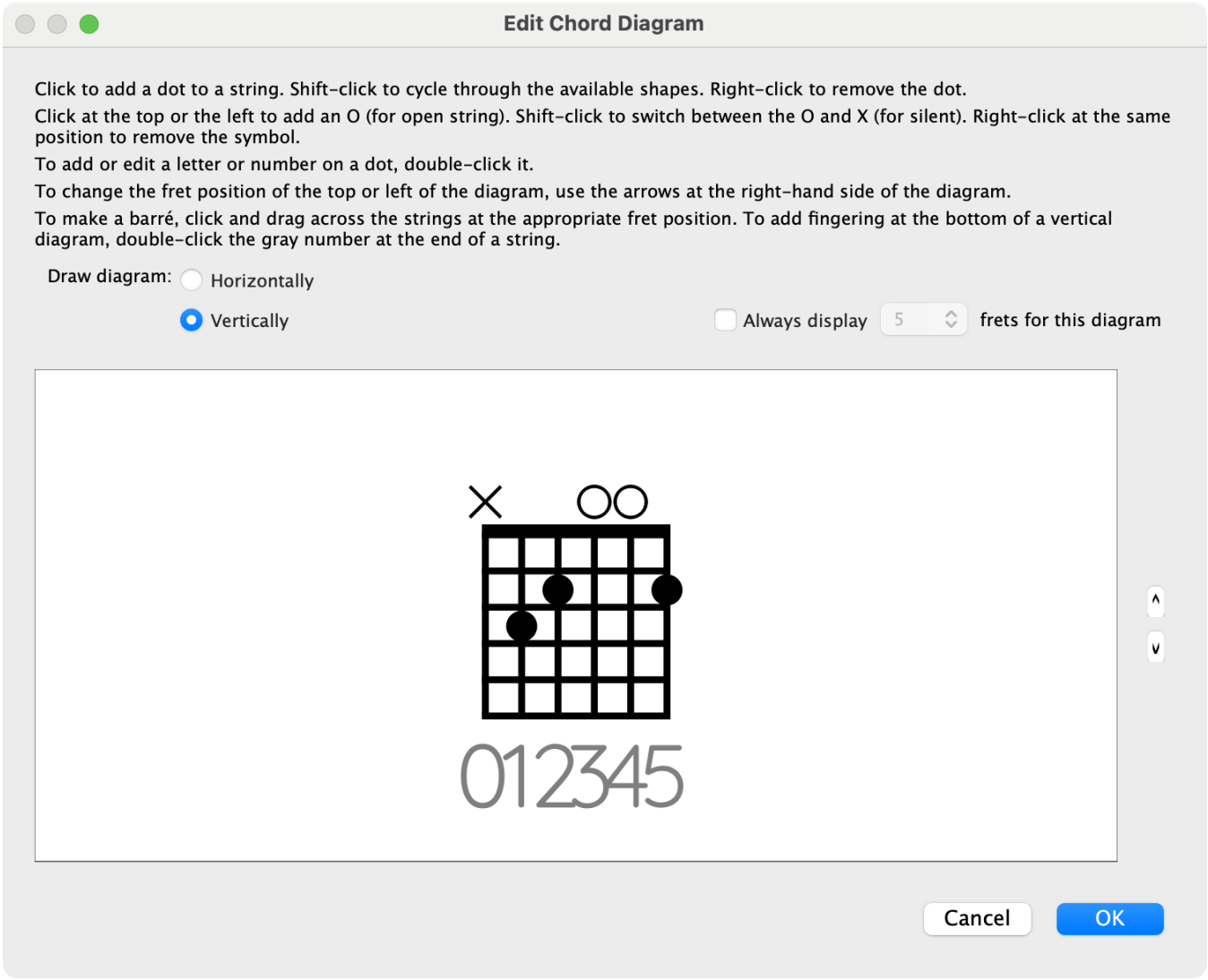
To change a preferred chord diagram, choose the appropriate guitar tuning or other fretted instrument, root note and bass note, then click **Choose Preferred**, which shows this dialog:



At the top of the dialog, you can choose which chord diagrams should be displayed:

- **Default chord diagrams** is a set of specially chosen chord diagrams for 6-string guitar in the standard tuning, for most of the common chord types. There are typically three chord diagrams for each chord type: one close to the nut, one around the fifth fret, and another around the ninth fret.
- **User-defined chord diagrams** shows any chord diagram created or edited by you—read on.
- **Auto-generated chord diagrams** shows a (typically large) number of chord diagrams that Sibelius has generated automatically for this chord type. The **Max. stretch** *n* **frets** option determines the maximum distance between fingered frets in the generated chord diagrams; this defaults to **3**, but if you want to generate a larger number of chords, you can increase this number at the expense of making the chords more difficult to play.

The preview control below these checkboxes shows the available chord diagrams. Once you find the chord diagram you want to make the preferred chord diagram for this chord type, select it and click **OK**. If, however, you don't find the chord diagram you're looking for, you can edit an existing one or create a new one to suit your purposes: select the chord diagram closest to the one you have in mind, then click **New** or **Edit**. In either case, you'll see this dialog:



You can choose whether the diagram should be drawn **Horizontally** (with the nut at the left-hand side) or **Vertically** (as shown above, with the nut at the top). You can override the default number of frets shown in the diagram (as specified on the **Guitar** page of **Appearance > House Style > Engraving Rules**) by switching on the **Always display** *n* **frets per diagram** option, and choosing the number of frets (between 3 and 15).

To add a dot to a string, click at the desired position; **Shift**-click will cycle through the available dot shapes (black circle, white circle, black square, white square, black diamond, white diamond). To remove a dot, right-click the dot you want to remove. To add an open string marker at the nut, click at the left or the top, as appropriate; click again to turn that into an X (denoting that the string should not be played). To remove an O or an X, right-click it.

You can also add a fingering number or note name to a dot by double-clicking it: a flashing cursor will appear. Type the number or letter you want to appear in the dot, and right-click (Windows) *or* **Control**-click (Mac) to see a word menu, from which you can choose accidentals.

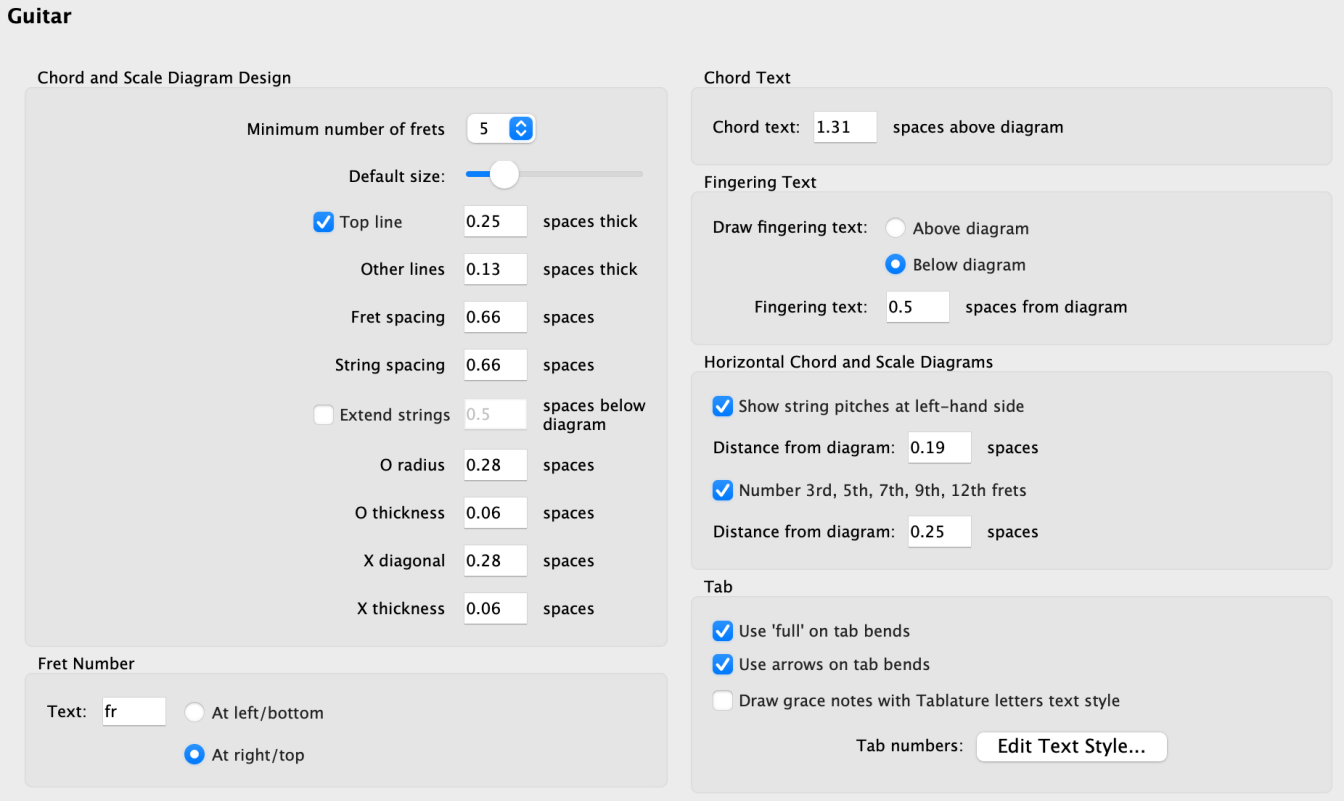
Alternatively, you can add fingering numbers above or below the chord diagram by double-clicking the gray numbers at the bottom of the window, and typing the desired number: press **space** to advance to the next string without typing a number, and press **Backspace** to skip back to the previous string.

Once you're happy with your diagram, click **OK**. The diagram is automatically added to your user library, and will appear when the **User-defined chord diagrams** checkbox is switched on in the **Choose Chord Diagram** dialog.

If you want to quickly edit the chord diagram belonging to an existing chord symbol in your score, select it, and choose **Text > Chord Symbol > Edit Chord Diagram**, which makes the dialog shown above appear. Any changes you make to the chord diagram are then instantly updated in the score when you click **OK**.

Engraving Rules Options

The **Guitar** page of **Appearance > House Style > Engraving Rules** contains some options related to guitar tab, explained in "Engraving Rules Options" on page 264, and some options for controlling the appearance of chord diagrams (and guitar scale diagrams—"Guitar Scale Diagrams (Sibelius Ultimate Only)" on page 505):



- The options in the **Chord and Scale Diagram Design** group allow you to change the default size of chord diagrams. The simplest way is to adjust the **Default size** slider, which changes all of the other values below appropriately. Some publishers like to indicate that the guitar's fretboard continues beyond the last fret of the diagram by having the strings protrude a bit beyond the last fret line; if you want to emulate this, switch on **Extend strings** *n* **spaces below diagram**, and adjust to taste.
- The **Fret Number** options allow you to choose whether you want the text that labels the first fret of a chord or scale diagram if it begins partway down the fretboard (for example, "5fr") to appear **At left/bottom** or **At right/top** (the default).
- **Chord text** *n* **spaces above diagram** lets you specify the gap between the top of the chord diagram and the bottom of the chord text above it.
- **Draw fingering text** determines whether the fingering text should be drawn **Below diagram** (the default) or **Above diagram**. When fingering text is drawn above the diagram, it is drawn in line with the O and X symbols. Fingering text takes precedence over the O and X symbols, so if both a fingering and an O or X should appear over the same string, the fingering text will be displayed.

- **Fingering text** *n* **spaces from diagram** determines the distance from the bottom or top of the chord diagram that the fingering text will be drawn (the default is 0.5 spaces). If fingering text is set to display above the diagram, this parameter also changes the distance of the O and X symbols from the frame, to ensure that the fingering text appears in line with the symbols.
- **Show string pitches at left-hand side** (switched off by default) is useful for horizontal chord and scale diagrams, and labels the left-hand end of each string with its note name.
- **Number 3rd, 5th, 7th, 9th, 12th frets** (switched on by default) displays fret numbers below horizontal chord and scale diagrams.

Editing the Fonts Used by Chord Diagrams

You can further change the appearance of chord diagrams in subtle ways by adjusting the font, style (for example, bold, italic) and point size of the various bits of text used in them. Launch **Edit Text Styles** from the button in the **Text > Styles** group on the Ribbon and edit the following text styles:

- **Chord diagram fingering** is for the fingering numbers above or below a chord diagram.
- **Chord diagram fret** is for the "5fr" text that appears to the right of a chord diagram.
- **Chord diagram fret numbers** is for the fret numbers below a horizontal diagram.
- **Chord diagram string names** is for the string names to the left of a horizontal diagram.

Be conservative in the choices that you make for these text styles, particularly in terms of point size: Sibelius will not automatically, say, make the entire chord diagram larger if you double the size of the fingering numbers.

Importing Chord Symbol Libraries

You can import chord symbol libraries created in Sibelius 6, or chord diagram libraries created in Sibelius 3, Sibelius 4 or Sibelius 5. The contents of any libraries you import are merged into your existing chord symbol library. Importing a chord symbol library doesn't add or remove any chord types: it merely lets you change the appearance of individual chord types, change the available chord diagrams for each chord type, and change the text input names and MIDI input voicings.

To begin, open **Edit Chord Symbols** and click **Import** to open the **Import Chord Library** dialog.

To import a Sibelius 6 or 7 chord symbol library, choose **Specify the location of a Sibelius 6/7 chord symbol library (.xml)** and click **Browse** to choose the file. Check the options in the **Sibelius 6/7 Chord Symbol Libraries** group on the right-hand side; they are reasonably self-explanatory, and allow you to choose whether to import various kinds of data contained in the library, and whether any existing conflicting data in your own library should take precedence over or be overwritten by the data in the imported library. Once you are happy with your choices, click **OK** to finish the import.

If you have an earlier version of Sibelius installed on your computer, Sibelius 6 will automatically locate any chord diagram libraries that you created in that version and add it to the list under **Choose a chord diagram library from a previous version**. If your library is not listed there, choose **Specify the location of a chord diagram library from a previous version (.scl)** and click **Browse** to choose the file. In the **Sibelius 3, 4 and 5 Chord Diagram Libraries** group on the right-hand side, you are recommended to choose **Identify chords by name or pitches** to ensure that the chord diagrams are imported as accurately as possible. Click **OK** to finish the import.

Chord Symbols Plug-ins (Sibelius Ultimate Only)

Add Capo Chord Symbols

Adds one or more sets of extra chord symbols, typically above the existing chord symbols, corresponding to the chords that a guitarist would need to play with a capo on a particular fret. This is useful for players who may find it difficult to play in the written key; the guitarist can instead put a capo on his guitar and then

play easier chords.

To run the plug-in, select the staff that contains the existing chord symbols, and choose **Text > Plug-ins > Chord Symbols > Add Capo Chord Symbols**. A dialog appears allowing you to choose at which fret the capo is placed, and helpfully shows you which key that corresponds to. You can choose whether or not the new chord symbols should be bold, italic or shown in parentheses, and also choose another text style if you wish (though the default of **Chord symbols** is normally appropriate).

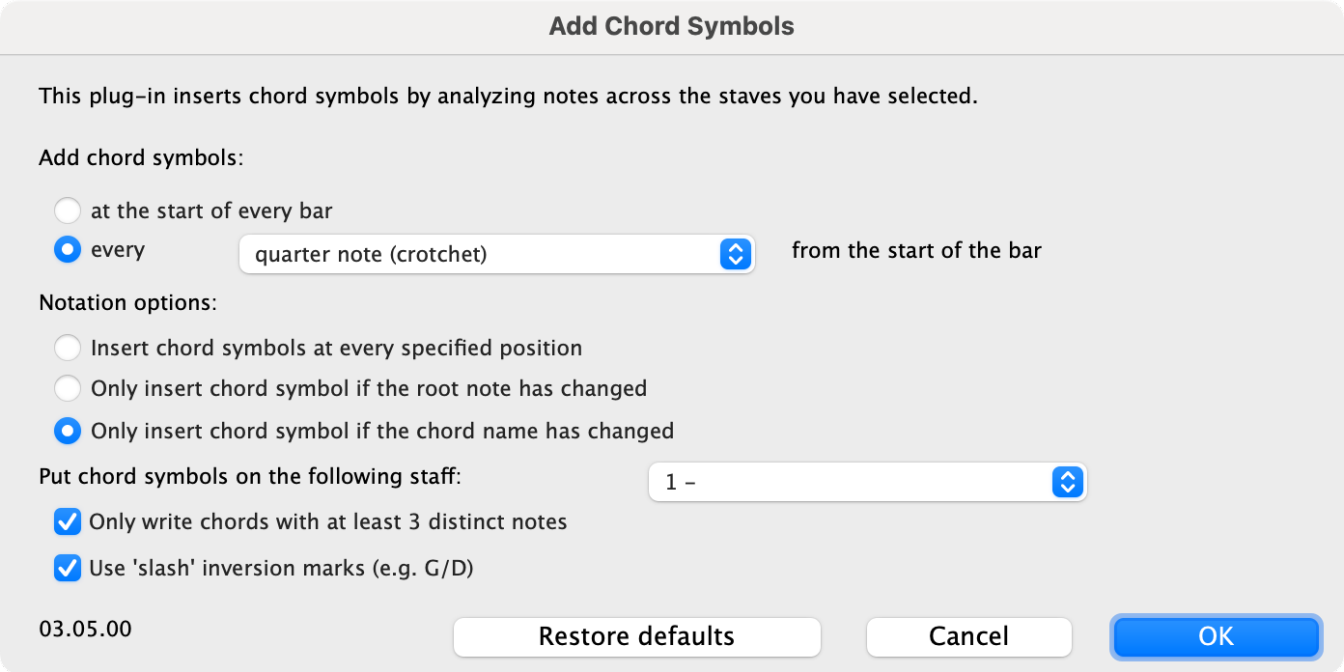
The plug-in has its own **Help** dialog, if you need further assistance.

Plug-in written by Bob Zawalich.

Add Chord Symbols

Analyzes the harmony of your music and automatically adds appropriate chord symbols above the selected staves. You can choose to analyze any or all of the staves in your score, and choose where the chord symbols will be created.

To run the plug-in, select the staves in which the harmony occurs (for example, the two piano staves) and then choose **Text > Plug-ins > Chord Symbols > Add Chord Symbols**. A dialog appears:



You can generally leave these settings at their defaults—click **OK** to add chord symbols to your score.

If you wish to change the settings, there are many options for controlling the results, as follows:

- **Add chord symbols: at the start of every bar or every** *note value* **from the start of the bar** (where *note value* is selected from a drop-down list): this option determines how often the plug-in will add chord symbols to the score.
- **Notation options**: these options control whether to write a chord symbol at every position specified by **Add chord symbols** (at the top of the dialog) or whether to omit redundant ones:

- **Insert chord symbol at every specified position** always writes a chord symbol, regardless of whether or not the actual chord has changed.
- **Only insert chord symbol if the root note has changed**: with this option selected, the plug-in will not create a new chord symbol if the root has not changed since the last chord symbol. The chord itself could change, for example, C to C7, but the chord symbol would still be omitted with this option selected.
- **Only insert chord symbol if the chord name has changed**: with this option selected, the plug-in will only omit a chord symbol if it would be identical to the last chord symbol created, for example, the second of two consecutive C chords *would not* be created, but a C7 following a C chord *would* be written.
- **Put chord symbols on the following staff**: this option determines the name of the staff in the score where the chord symbols will be created. If the plug-in seems to add no chord symbols, it may be that you have chosen to create the chord symbols onto a hidden staff.

Plug-in written by James Larcombe and Bob Zawalich.

Chord Symbols As Fractions

Converts chord symbols that have bass notes in "slash" format (for example, Fmaj7/G) into fractional format, where the chord name, an underline, and the bass note are stacked vertically, like a fraction.



To use this plug-in, select the music containing the chords whose format you want to change and choose **Text > Plug-ins > Chord Symbols > Chord Symbols As Fractions**. You can choose whether the plug-in should split each element individually, creating three individual text objects for each chord (**Use Separate Underscore Character**), or whether it should create only two objects, the uppermost of which will be underlined (**Use Font Underlining**). To adjust the gap between the chords, click the **Engraving Rules** button. Click **OK** to start the conversion.

The plug-in modifies the existing chord symbols such that they become legacy chord symbols (see "Legacy Chord Symbol Input" on page 492), which means that they are not taken into account when using **Appearance > Reset Notes > Reset Note Spacing**, do not respond to changes made on the **Chord Symbols** page of **Appearance > House Style > Engraving Rules** or to the options in the **Text > Chord Symbols** group on the Ribbon.

Plug-in written by Bob Zawalich.

Nashville Chord Numbers

Converts standard chord symbols to numeric Nashville chord symbols whose root and bass are numbers representing the pitches position in its major scale. It produces legacy chord symbols with numeric roots and bass notes. It will convert either regular or legacy chord symbols.

The plug-in uses the current key signature, treated as a major scale, for the numbering, optionally lets you override the key for a selection, and will handle any valid key changes.

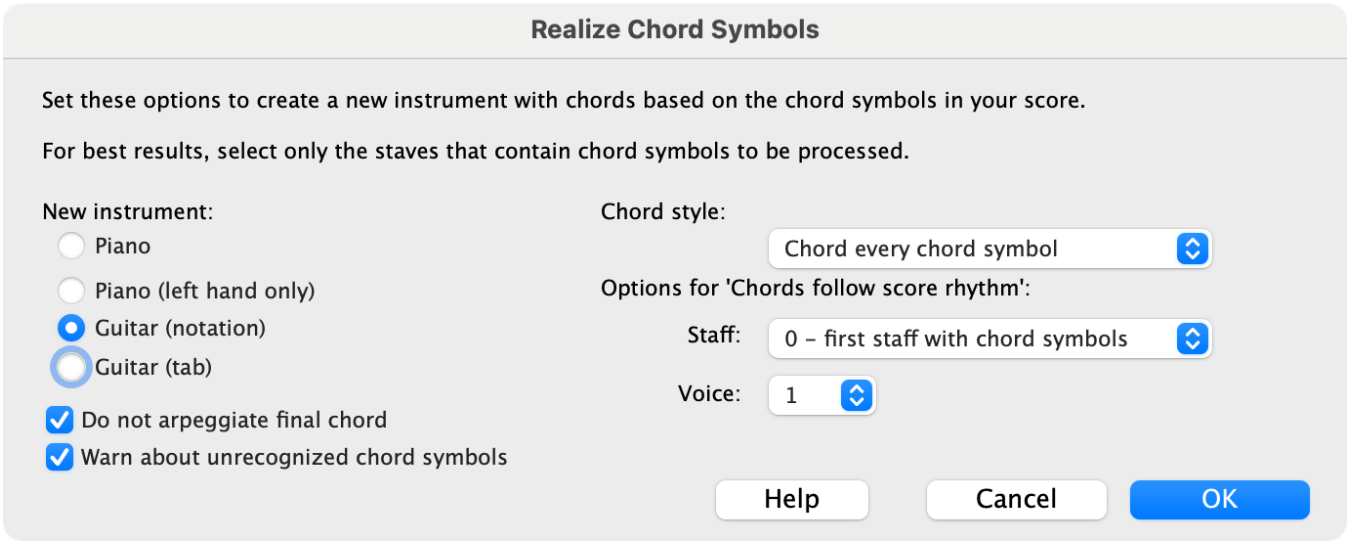
There is an option to convert Nashville chords back to standard chord symbols, and another to format Nashville chords with superscripts.

To use the plug-in, select the passage containing the chord symbols you want to convert to or from Nashville chord numbers, and choose **Text > Plug-ins > Chord Symbols > Nashville Chord Numbers**. Make your choices from the dialog, and click **OK**.

Plug-in written by Bob Zawalich.

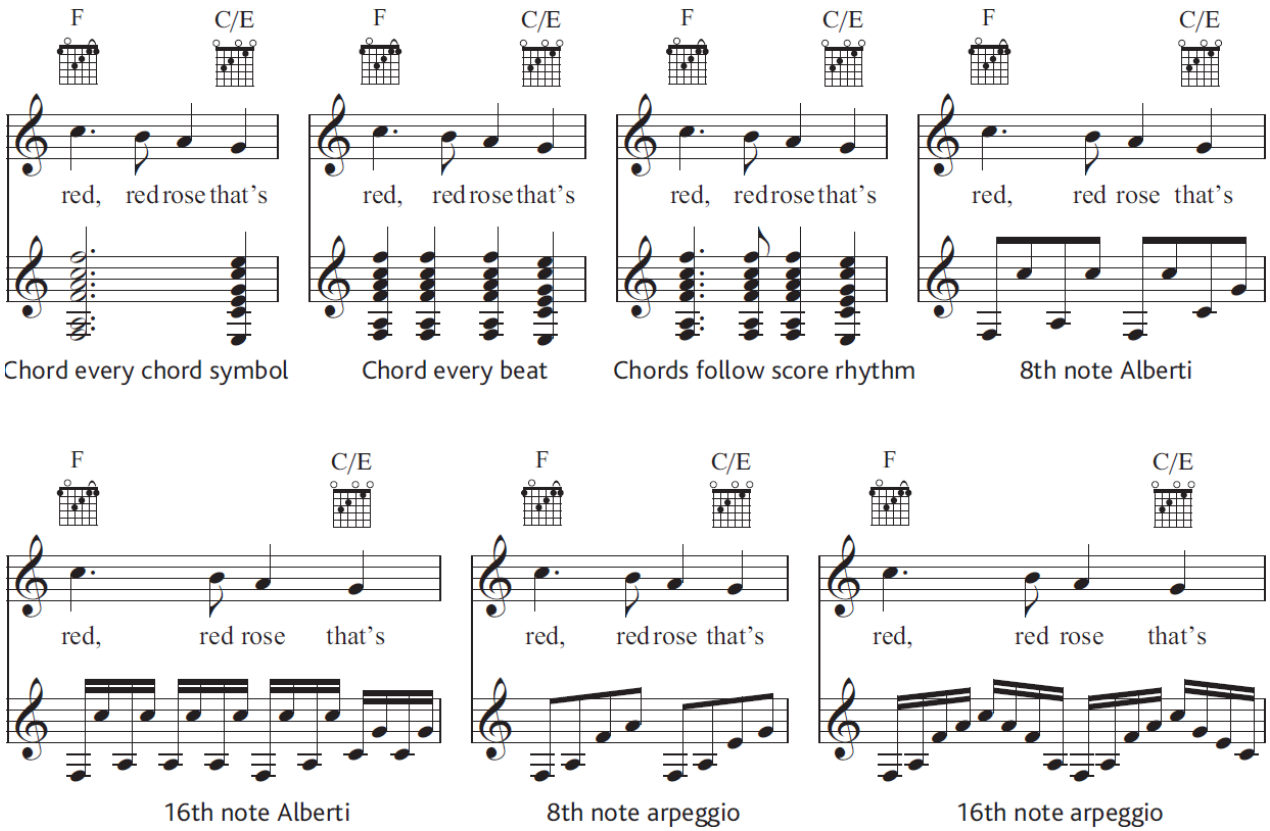
Realize Chord Symbols

Creates guitar or piano accompaniments in a variety of styles, based on the chord symbols and/or chord diagrams in your score. Choose **Text > Plug-ins > Chord Symbols > Realize Chord Symbols**. If you don't have a passage selected, you're asked if you want the operation to apply to the whole score. The following dialog then appears:



- You can choose between three different instruments to add: **Piano**, which adds two staves to your score and splits the chords across the two staves; **Piano (left-hand only)**, which writes an accompaniment on a single staff, suitable for use if the melody you're realizing is in the right-hand staff; **Guitar (notation)**, which adds a single notation staff to your score; and **Guitar (tab)**, which adds a tab staff using standard 6-string guitar tuning (although you can change this later if you want). For other instruments, you should select one of these options and then copy the music across to your desired instrument after running the plug-in.
- The **Chord style** menu lets you control how the chords are realized: **Chord every chord symbol** creates a new chord every time the chord changes; **Chord every beat** creates a new chord in every beat (regardless of how often the chord changes); **Chords follow score rhythm** lets you realize the chords in the same rhythm as one of the existing staves in your score; **8th note Alberti** creates an Alberti-style pattern using eighth notes (quavers); **16th note Alberti** creates the same kind of pattern using 16th notes (semiquavers); **8th note arpeggios** creates rising arpeggio patterns in eighth notes, and **16th note arpeggios** creates rising arpeggios using 16th notes.

  The results you would get for each of the six options on a guitar notation staff are shown below:



- **Options for 'Chords follow score rhythm'** allow you to choose which staff (and which voice on that staff) to use as the basis of the rhythm for the **Chords follow score rhythm** chord style
- If you choose any of the Alberti or arpeggio chord styles, you may not want the final chord of the song to be arpeggiated; if so, ensure **Do not arpeggiate final chord** is switched on
- **Warn about unrecognized chord symbols** pops up a message box if the plug-in encounters a chord symbol that it doesn't know how to interpret.

Click **OK**, and a progress bar appears for a moment as the chords are written into your score. The plug-in creates a new instrument in which to write its realization, and you may find that it overlaps your chord symbols or chord diagrams. Use **Layout > Staff Spacing > Optimize** (see "Adjusting the Distances Between Staves and Systems" on page 653) to correct this.

You can use this plug-in more than once in the same score to build up different layers of accompaniment—for example, you might want to add a piano playing block chords, and a guitar playing in fingerpicked style. To do this, just run the plug-in again, and it will create a new instrument each time you run the plug-in. If you don't like the results, you can always delete the newly-added staves using the **Home > Instruments > Add or Remove** dialog.

Plug-in written by Bob Zawalich.

Guitar Scale Diagrams (Sibelius Ultimate Only)

Guitar scale diagrams are commonly found in guitar tuition and method books. They show all or part of a guitar's fretboard, either horizontally or vertically orientated, with dots to show each of the finger positions required to play a particular scale.

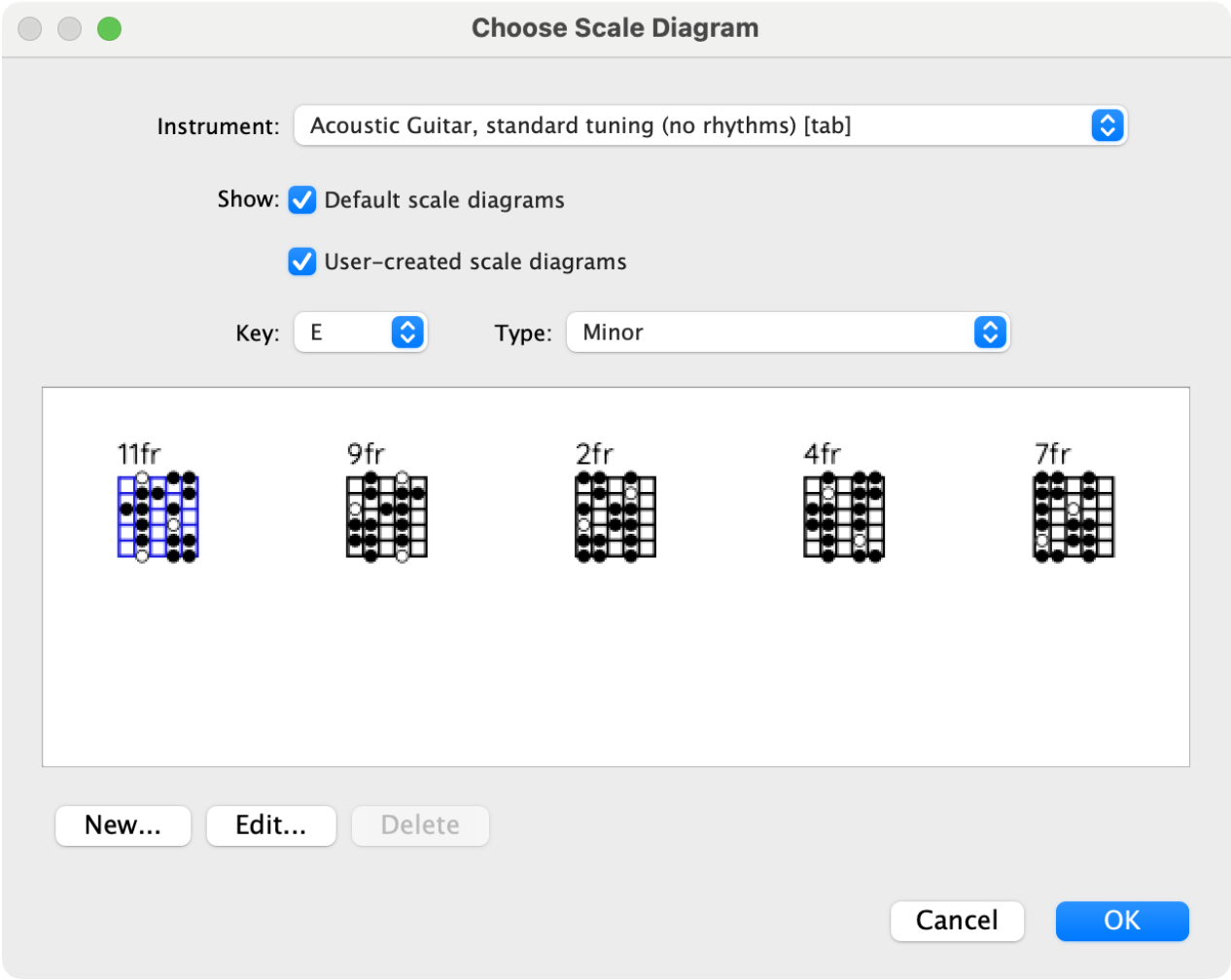
Sibelius comes with a library of hundreds of ready-made guitar scale diagrams for over 25 different types of scales, and you can easily edit these or create further diagrams to suit your own purposes.

Adding a Guitar Scale Diagram to the Score

To add a guitar scale diagram to your score:

1. Choose **Text > Chord Symbols > Guitar Scale Diagram**.

   The following dialog appears:



2. The **Instrument** menu lets you choose which instrument your scale diagram is for: the ready-made scale diagrams are all set up for a 6-string guitar using the standard tuning, so depending on the choice you make here, you may not have any pre-defined scales to choose from.
3. **Default scale diagrams** and **User-created scale diagrams** allow you to choose whether the ready-made scale diagrams should appear, or your own user-defined scale diagrams, or both.
4. Choose the **Key** and **Type** using the drop-down menus to determine which scale diagrams appear in the preview below.
5. To choose a scale diagram, select it in the preview area, then click **OK**.

   If there was no selection in your score before you invoked the dialog, your mouse pointer will now turn blue, and the scale diagram will be created where you click; if, on the other hand, there was a selection in your score, the scale diagram is created at the beginning of that selection.

Changing the Size of Scale Diagrams

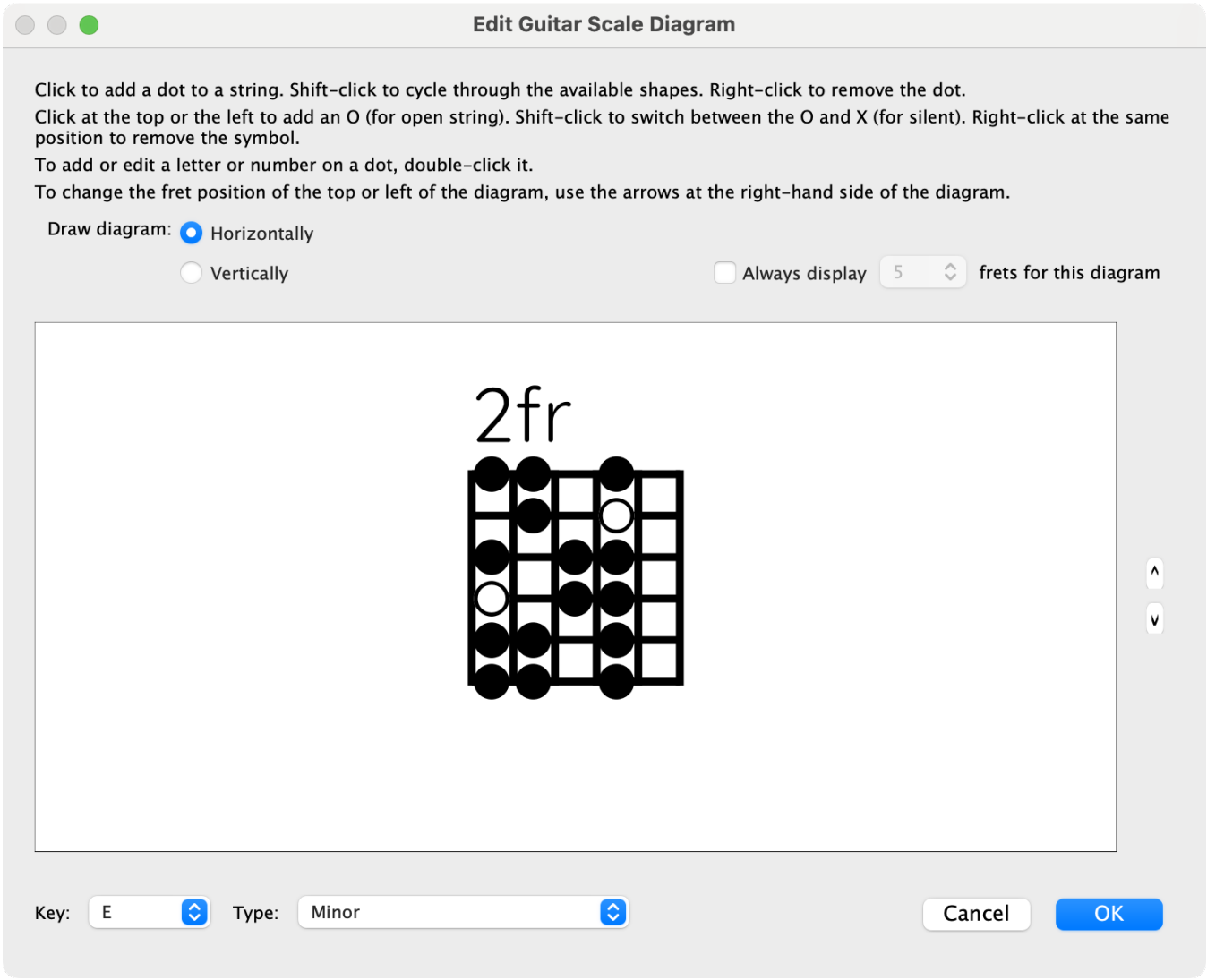
To make all guitar scale diagrams in your score larger or smaller by the same amount, choose **Appearance > House Style > Engraving Rules** and go to the **Guitar** page, where you will find the **Default size** slider. Drag this to the right to make all scale diagrams larger, and to the left to make them

smaller. Be aware that adjusting the **Default size** slider also adjusts the size of any guitar chord diagrams displayed above chord symbols in your score.

To adjust the size of a single scale diagram, select it in the score, then open the **General** panel of the Inspector and increase or decrease the **Scale** *n*% value.

Editing or Creating a New Guitar Scale Diagram

To edit an existing guitar scale diagram, double-click the scale diagram in the score you want to edit, or select it in the preview area of the **Guitar Scale Diagram** dialog, then click **Edit**. To create a new guitar scale diagram, select the closest existing diagram in the **Guitar Scale Diagram** dialog, then click **New**. In both cases, you will see the following dialog:



In this dialog you can choose whether the diagram should be drawn **Horizontally** (as shown above, with the nut at the left-hand side) or **Vertically** (with the nut at the top). You can override the default number of frets shown in the diagram (as specified on the **Guitar** page of **Engraving Rules**) by switching on the **Always display** *n* **frets per diagram** option, and choosing the number of frets (between 3 and 15).

To add a dot to a string, click at the desired position; **Shift**-click will cycle through the available dot shapes (black circle, white circle, black square, white square, black diamond, white diamond). To remove a dot, right-click (Windows) *or* **Control**-click (Mac) the dot you want to remove. To add an open string

marker at the nut, click at the left or the top, as appropriate; **Shift**-click to turn that into an X (denoting that the string should not be played). To remove an O or an X, right-click (Windows) *or* **Control**-click (Mac) it.

You can also add a fingering number or note name to a dot by double-clicking it: a flashing cursor will appear. Type the number or letter you want to appear in the dot, and right-click (Windows) *or* **Control**-click (Mac) to see a word menu, from which you can choose accidentals.

To change the scale type or root note, choose the desired values from the **Key** and **Type** menus at the bottom of the dialog, and click **OK** to save the new or edited scale diagram.

Showing String Pitches and Fret Numbers

The **Guitar** page of **Appearance > House Style > Engraving Rules** contains options to show string pitches at the left-hand side of horizontal guitar scale diagrams, and fret numbers below the diagrams—see "Engraving Rules Options" on page 500.

Sharing Guitar Scale Diagrams

Any guitar scale diagram you create or edit is saved in your personal library of scale diagrams, which is a file called **Scale library.scl**, found in a folder called **Scale Diagrams** inside your user-level application data folder—see "User-Editable Files" on page 20. You can send this file to your colleagues or friends if you want to share your scale libraries with them.

Rehearsal Marks

Rehearsal marks are large letters or numbers that pinpoint important places in the music. They are automatically lettered or numbered in sequence by Sibelius—you only have to indicate where they go. This means that you can create and delete rehearsal marks freely without having to worry about re-lettering or renumbering them yourself.

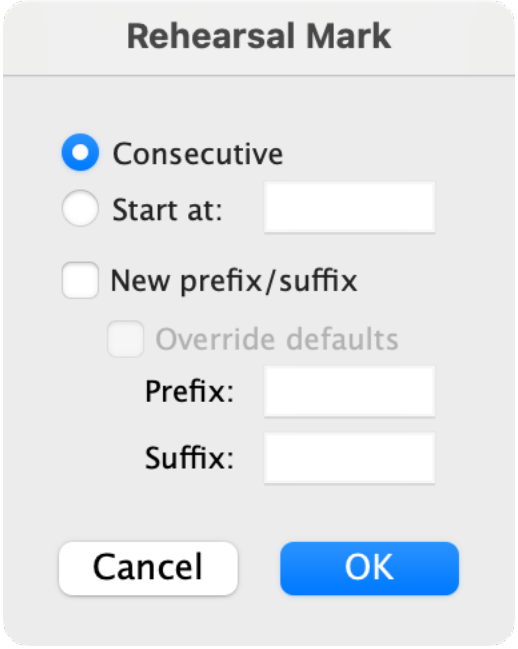
Creating Rehearsal Marks

If you want to create a rehearsal mark that can begin or continue a sequence, select the place in the score where you want the rehearsal mark to go, and choose **Text > Rehearsal Marks > Consecutive Rehearsal Mark** (shortcut **Control+R** or **Command+R**).

If, instead, you want to start a new sequence of rehearsal marks, or otherwise set options:

1. Click the menu part of the **Text > Rehearsal Marks > Rehearsal Mark** button, and choose **Restart Sequence**.

   The dialog shown on the right appears.



2. Configure the following options:
   - **Consecutive** means that the rehearsal mark that's created will continue in the sequence already established (or become the first rehearsal mark in the sequence), using the format specified in **Appearance > House Style > Engraving Rules** (see below). Normally this is what you will want, so this is what you get when you type the shortcut **Control+R** or **Command+R**, without Sibelius showing you the dialog.

     For example, if you put several consecutive rehearsal marks along a staff, they will appear as **A B C D E**. If you then delete **B**, the subsequent marks will be automatically changed from **C D E** to **B C D** to maintain the sequence. Similarly, if you create a new rehearsal mark between two others, the subsequent marks will be adjusted.
   - **Start at** lets you create a rehearsal mark out of sequence, and to restart the sequence from a particular point. Type the mark you want into the box; Sibelius will continue the sequence thereafter for **Consecutive** rehearsal marks—for example, if you ask it to start with **Y2**, it will follow this with **Z2**, then **A3**, **B3**, and so on.
   - **New prefix/suffix** lets you add some fixed text before or after the rehearsal mark, so you can produce special sequences of rehearsal marks like **A1**, **A2**, **A3**, **A4**, or **1A**, **2A**, **3A**, **4A**, and so on that differ from the standard sequence (you can set a prefix or suffix for all rehearsal marks if need be—see "Engraving Rules Options" on the next page). Type your desired **Prefix** or **Suffix** into the boxes provided.
   - The **Override defaults** option lets you choose whether the prefix/suffix specified here should be used instead of the default prefix/suffix defined in **House Style > Engraving Rules**; if you want to replace the default prefix and suffix, switch this option on.
3. Now click **OK**.

   One of the following occurs:
   - If no note is selected, the mouse pointer will change color and you should click above a barline to place the rehearsal mark.
   - If a note is selected, the rehearsal mark is automatically positioned above the barline at the start of the next bar.

Editing Rehearsal Marks

You can drag, copy and delete rehearsal marks in the normal ways. As you drag them, they snap to barlines horizontally.

As with tempo text, large scores often have more than one of each rehearsal mark—say, one above the system and another above the strings in orchestral music. If you delete the top rehearsal mark, any duplicates lower down the system will delete with it. You can move the vertical position of each rehearsal mark down the system independently, though because Magnetic Layout will ensure rehearsal marks do not collide with anything, you shouldn't need to do this.

You can alter which staves rehearsal marks and other system objects appear above—see "System Object Positions" on page 697.

If you need to move a rehearsal mark slightly left or right of the barline to avoid an obstacle, select the rehearsal mark and edit its **X** value on the **General** panel of the Inspector.

Engraving Rules Options

You can choose the format in which all rehearsal marks appear from the **Rehearsal marks** page of **Appearance > House Style > Engraving Rules** (shortcut **Control+Shift+E** *or* **Command+Shift+E**). The choice is:

- **A-Z, A1-Z1, A2...**
- **A-Z, AA-ZZ, AAA...**
- **1, 2, 3...**
- **Bar number**
- **Hide all**

The format changes for all existing rehearsal marks, so after changing to the third format the sequence **Y Z AA BB** would become **25 26 27 28**.

The **Prefix** and **Suffix** options allow you to specify text to be placed before and after the automatic part of all rehearsal marks. This is useful if the font you are using for rehearsal marks has special characters for drawing fancy boxes around letters and numbers; Sibelius's own Reprise Rehearsal is one such font (try importing one of the **Reprise** house styles, for example).

The font, size, box and so on is controlled by clicking the **Edit Text Style** button. "Edit Text Styles (Sibelius Ultimate Only)" on page 464.

Rehearsal marks are automatically shrunk to a smaller size than the score in parts. You can control the size they end up at by editing the **Rehearsal marks** text style. Choose **Text > Styles > Edit Text Styles** (shortcut **Control+Alt+Shift+T** or **Command+Option+Shift+T** on Mac), select the **Rehearsal marks** text style and click **Edit**. Adjust the **Parts** size on the **General** page of the **Text Style** dialog as required. For information on working with parts, "Working with Parts" on page 703.

Bar Numbers

Scores can have bar numbers that appear automatically, normally above the first bar on each system. You can adjust their frequency and appearance to suit your preferences.

To see bar numbers on every bar on the screen only so it's easier to find your way around a large score, just switch on **View > Invisibles > Bar Numbers**; this also usefully indicates the name of each staff at the left-hand side of the screen—"Invisibles, Magnetic Layout, and Note Colors" on page 752.

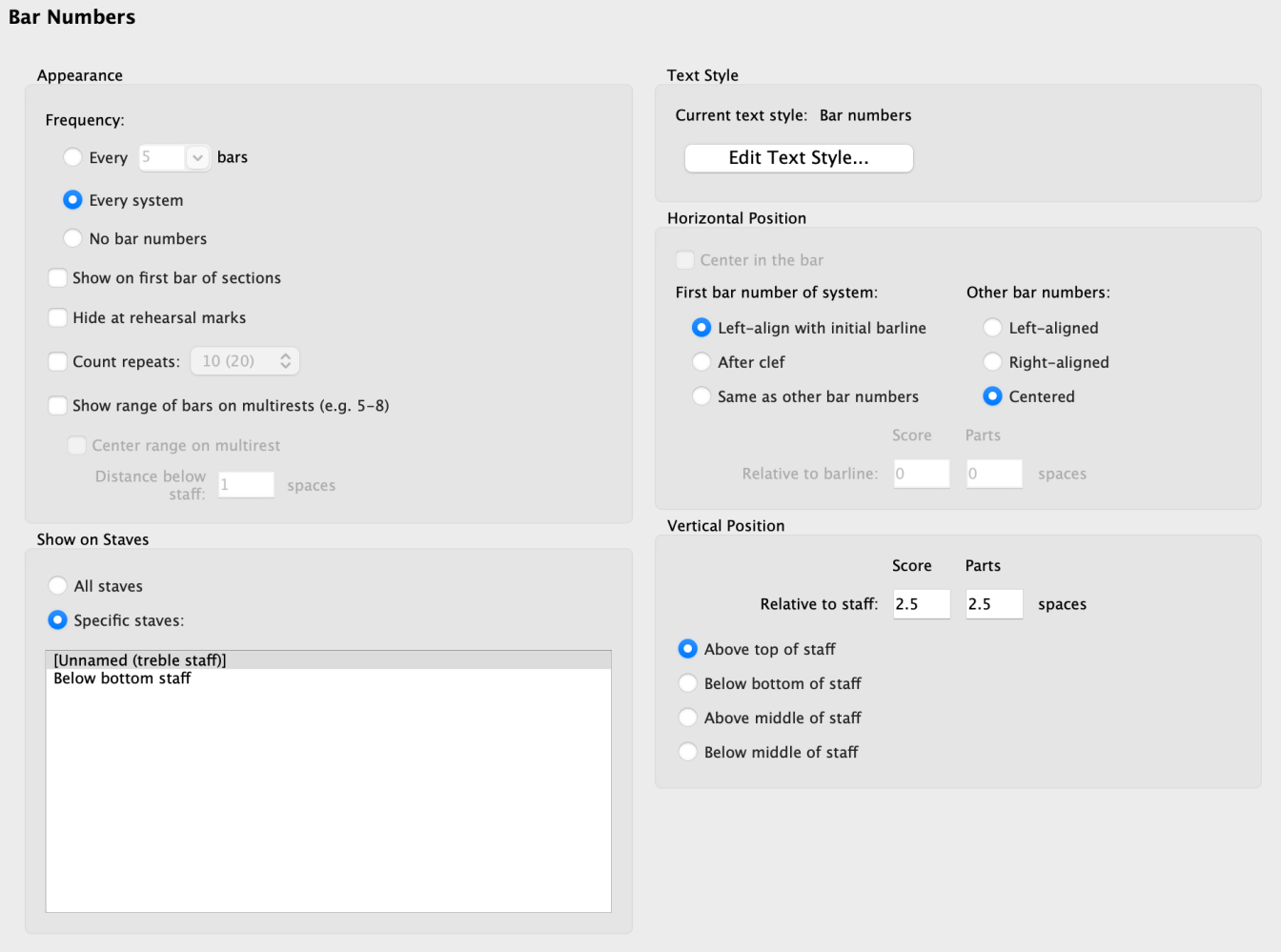
Quick Access

In the **Text > Numbering** group on the Ribbon, you can quickly choose whether bar numbers should appear **Every system** (the default in most manuscript papers), **Every** *n* **bars**, or whether no bar numbers should appear at all (**No bar numbers**).

If you require greater control over the positioning and appearance of bar numbers, read on.

Engraving Rules Options

All of the options you need to adjust bar numbers printed in your score are found on the **Bar numbers** page of **Appearance > House Style > Engraving Rules**.

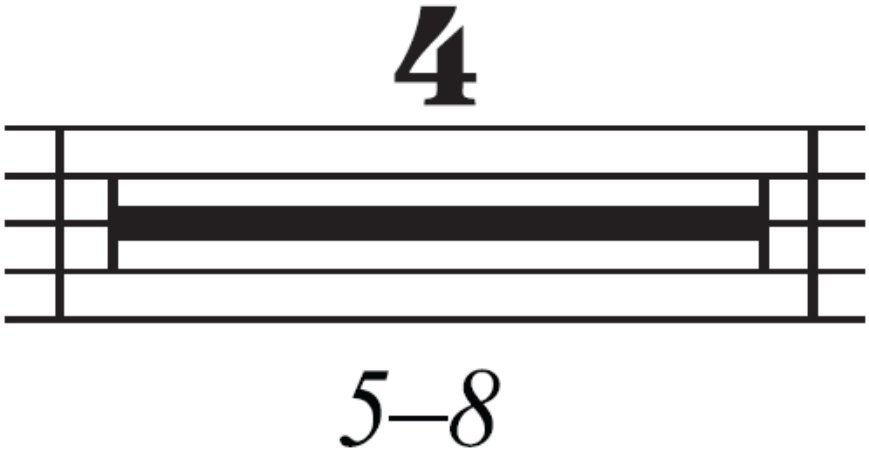


Appearance and Frequency

The options in the **Appearance** group are as follows:

- The choices under **Frequency** allow you to choose whether you want to see bar numbers **Every** *n* **bars**, **Every system** (the default), or **No bar numbers**. You can use **Every** *n* **bars** to make bar numbers appear at any interval; typical values in published music are **1**, **5** and **10**. Writing bar numbers on every bar is a convention often used in music examples, handbell music, music for children (who may be reluctant or unable to count), and parts for session musicians (who may be reluctant or unable to count).

- **Show on first bar of sections**, which is switched off by default, determines whether the bar number is shown on the first bar of the score, and on any subsequent bars that follow a **Section end** (provided the bar is at the start of a system). Switch this option on if you set bar numbers to appear on every bar; otherwise, no bar number will appear on the first bar of the score.
- **Hide at rehearsal marks** tells Sibelius to automatically hide bar numbers that fall on the same barlines as rehearsal marks, to ensure they don't collide.
- **Count repeats**, which is switched off by default, determines whether Sibelius should take repeats into account when numbering bars—see "Bar Numbers in Repeat Structures" on page 514.
- **Show range of bars on multirests (for example, 5–8)** lets you use a convention most often seen in commercial, film and TV music, whereby the bars enclosed in a multirest are numbered above or below the multirest, as shown in the following illustration.



If the other bar numbers in your score are not centered, but you want the bar number ranges to be drawn in the center of and below the multirest, switch on **Center ranges on multirest**. Specify how far below the multirest the range should appear by setting **Distance below staff** *n* **spaces**.

Show on Staves Options

The options under **Show on Staves** allow you to choose which staves Sibelius should draw bar numbers on. This is similar to how the **Appearance > System Objects > System Object Positions** dialog works for other system objects such as rehearsal marks and Tempo text ("Default Positions (Sibelius Ultimate Only)" on page 694), but it's specifically for bar numbers.

Normally bar numbers go above the top staff of the score and above one or more other instrumental families in orchestral and band music, or sometimes below the bottom staff of the score. Choose the **Specific staves** radio button, then select the staff or staves on which you want bar numbers to appear:

- To select more than one staff in the list, hold down **Control** *or* **Command** and click: you can select up to five staves, including the top staff and **Below bottom staff**.
- To put bar numbers below the bottom staff, see "Placing Bar Numbers Below the Bottom Staff" on the next page.
- To put bar numbers between the staves of a keyboard instrument (which is occasionally done), select the top staff in the **Selected staves** list, then position the bar numbers below the top staff—see "Vertical Position Options" on the next page.

It's very rare for bar numbers to appear on all staves of a score, but if you want to do this, choose the **All staves** radio button. If you're only doing this so that you can see what bar you're working on at all times, there's an easier way: just switch on **View > Invisibles > Bar Numbers** ("Invisibles, Magnetic Layout, and Note Colors" on page 752).

Text Style Options

If you wish to change the font or point size used by the bar numbers in your score or dynamic parts, click **Edit Text Style**. This shows a special version of the **Edit Text Style** dialog with only the options appropriate for bar numbers shown—"Edit Text Styles (Sibelius Ultimate Only)" on page 464.

Horizontal Position Options

Switching on **Center in the bar** disables all the other options under **Horizontal Position**, and also applies to any bar number changes you create (see below). If your bar numbers aren't centered, Sibelius lets you choose the positions of bar numbers at the start of the system separately from other bar numbers.

By default, **First bar number of system** is set to **Left-align with initial barline**. If you choose **After clef**, Sibelius will place the bar number to the right of the clef, and if you choose **Same as other bar numbers**, Sibelius will follow the option set for **Other bar numbers**.

Other bar numbers are by default set to be **Centered**, which means that they will appear centered above barlines. Choosing **Left** will align the left-hand side of the bar number with the barline, and choosing **Right** will align the right-hand side of the bar number with the barline at the *end* of the bar.

Vertical Position Options

The options under **Show on Staves** determine on which staves bar numbers should appear (see "Show on Staves Options" on the previous page), and the options under **Vertical Position** determine the positioning of bar numbers relative to the chosen staves.

The **Above top of staff**, **Above middle of staff**, **Below middle of staff**, **Below bottom of staff** options are identical to those found in **Appearance > Design and Position > Default Positions** ("Default Positions (Sibelius Ultimate Only)" on page 694), and determine whether the value for **Relative to staff** *n* **spaces** is measured from the middle line, or the top or bottom line, of the staff.

Placing Bar Numbers Below the Bottom Staff

In some kinds of music, such as film scores, it is common for bar numbers to appear below the staff, and are also often centered on every bar.

To achieve this:

1. Choose **Appearance > House Style > Engraving Rules** and select the **Bar numbers** page
2. Under **Appearance**, choose **Every** *n* **bars**, and set *n* to be **1**.
3. Under **Show on Staves**, choose **Selected staves**, and select only **Below bottom staff** (use **Control**-click *or* **Command**-click to deselect any other staves).
4. Under **Horizontal Position**, switch on **Center in the bar**.
5. Under **Vertical Position**, choose **Below bottom of staff**, and set the **Score** value of **Relative to staff** *n* **spaces** to (say) 3 spaces.
6. Click **OK**.

If you want a similar look in your dynamic parts, then view one of your parts and repeat the above procedure in the part. Then, while still viewing the part, choose **Appearance > House Style > Export House Style** and export the house style of that part. Use the **Multiple Part Appearance** dialog to import this house style into your other parts—see "Exporting House Styles from Parts" on page 709 for more details.

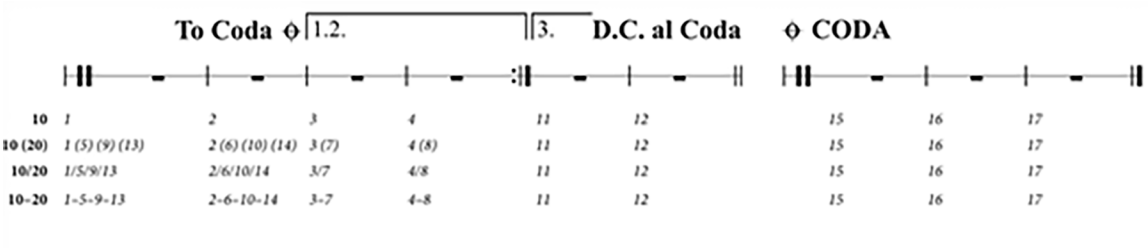
Bar Numbers in Repeat Structures

When a score contains repeats, it is most common for the bars to be numbered as if they are all played once straight through; in other words, the fact that some of the bars are repeated is not reflected in the way they are numbered.

However, it is not unheard of for scores to have their bars numbered according to the actual order in which they are played, and Sibelius makes this easy: switch on **Count repeats** on the **Bar numbers** page of **Engraving Rules**, and choose the desired format from the drop-down menu:

- **10**: bar numbers are only drawn once, but any bar numbers after repeated sections take the number of repeated bars into account.
- **10 (20)**: bar numbers for repeated bars are drawn in parentheses; this is the default option.
- **10/20**: the repeated bar numbers are drawn after a slash.
- **10–20**: the repeated bar numbers are drawn after a dash.

The effect of each of these options is shown below:



If you are using **Bar number** as the format for your rehearsal marks (on the **Rehearsal marks** page of **Engraving Rules**), note that **Count repeats** will also change the display of rehearsal marks.

Selecting Bar Numbers

You can select bar numbers like any other object, but beware that while you can move and hide selected bar numbers (see below), you can't copy bar numbers, nor can you delete them. (You can, however, copy and delete bar number *changes*—see "Bar Number Changes" on the next page.)

To quickly select a group of bar numbers, you can:

- Select a single bar number, then choose **Home > Select > More** to select all bar numbers along that system; or
- Select a passage of music, then choose **Home > Select > Filters > Bar Numbers** to select only the bar numbers in those bars; or
- Make a marquee selection, using **Shift**-drag *or* **Command**-drag.

Once you have a range of bar numbers selected, you can move or hide them.

Moving Bar Numbers

Bar numbers can be moved horizontally or vertically—just select one or more bar numbers and then drag them with the mouse or nudge them with the arrow keys (with **Control** *or* **Command** for bigger steps). To reset bar numbers to their original positions, select them and choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**).

If your bar numbers are also shown above or below other staves in your score, dragging one bar number also changes the position of that bar number above or below the other staves on which it appears.

Hiding Bar Numbers

To hide bar numbers, select the bar numbers in question, then choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**).

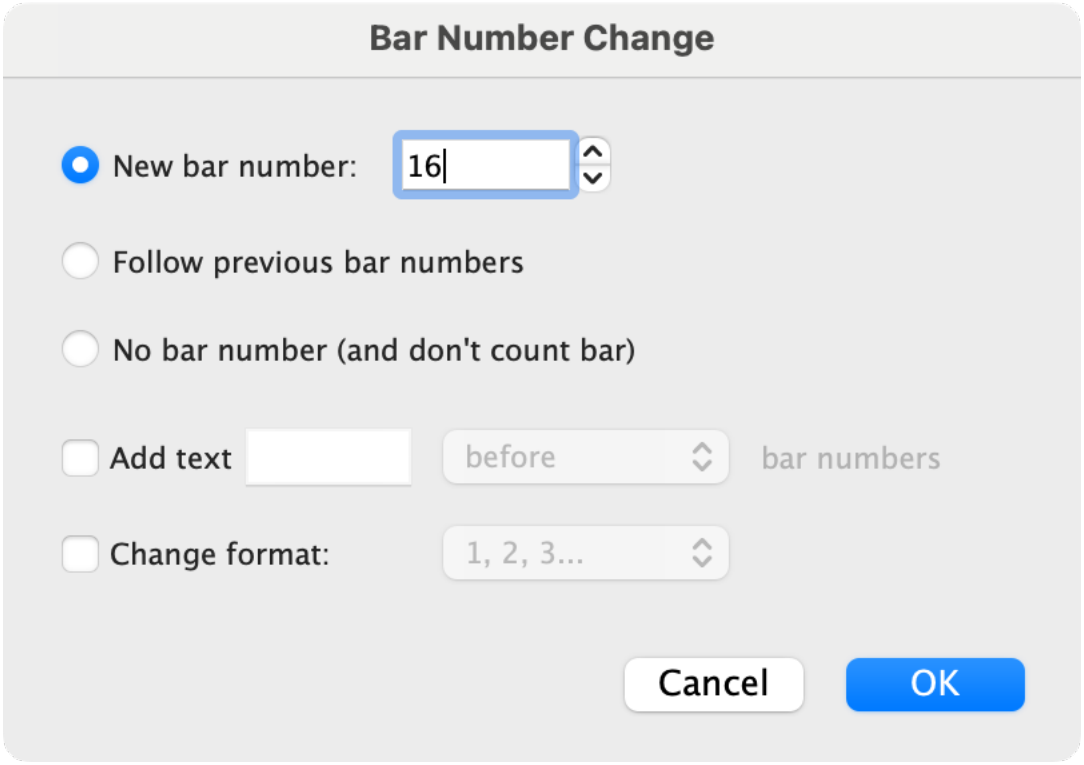
For more information about hiding objects, "Hiding Objects" on page 210.

Bar Number Changes

To make bar numbers re-start at a particular number (for example, at the start of a new section, song or movement), or to change to a different bar number format (for example, to number added bars "1a, 1b, 1c," and so on), you can create a bar number change:

- If you want to re-start bar numbers at a particular bar, select the bar in which you want the bar numbers to restart, or ensure you have nothing selected, then choose **Text > Numbering > Bar Number Change**; or
- If you want to change the bar numbers of a range of bars, select the bars whose numbers you want to change, then choose **Text > Numbering > Bar Number Change**. (This is particularly useful for changing bar number format; Sibelius will helpfully reset the sequence back to the original format at the end of the selected passage.)

In either case, you will then see the following dialog:



The radio button options are as follows:

- **New bar number** allows the user to specify a particular new bar number to re-start from; set this to **1** if you want to restart bar numbering at the start of a new movement
- **Follow previous bar numbers** is most useful in conjunction with the **Change format** option below; it lets you continue an existing sequence using a new format. For example, if the bar number of the bar prior to the bar number change is 2, and you choose **Follow previous bar numbers** and set **Change format** to **1a, 1b, 1c...**, the bar number change will appear as "2a."

- **No bar number (and don't count bar)** lets you specify that Sibelius should completely skip the bar to which this bar number change is attached, useful if you need to, say, split a bar over a system break by way of two irregular bars, and want to ensure that the second irregular bar doesn't upset the subsequent bar numbers. It produces a bar number change that is only visible when **View > Invisibles > Hidden Objects** is switched on, and displays a bar number inside square brackets.

The difference between **Follow previous bar numbers** and **New bar number** is that a bar number change set to **Follow previous bar numbers** will update as you drag it around; in our example above, you could drag the "2a" bar number to the right, and it would change to "3a", "4a", "5a", and so on, whereas a bar number change set to a specific **New bar number** will always be the same. Like **Follow previous bar numbers**, bar number changes set to **No bar number (and don't count bar)** update dynamically as you drag them around the score.

When you change bar number format, you will normally want to set **Follow previous bar numbers**, and to select the passage of bars you want to renumber so that Sibelius can automatically reset the numbering at the end of the passage.

The **Add text** checkbox lets you specify some text to be added before or after the bar numbers; you could tell Sibelius to add the text " **new**" (note the leading space) to appear after the bar number, producing bar numbers like **1 new**, **2 new**, **3 new**, and so on Alternatively you could add the text "**orig** " (note the trailing space) to appear before the bar number, producing bar numbers like **orig 1**, **orig 2**, **orig 3**, and so on.

Change format lets you specify a new bar number format:

- **1, 2, 3...**: the standard bar number format, using numbers only.
- **1a, 1b, 1c...** and **1A, 1B, 1C...**: this format is most commonly used in music for theatre productions, where last-minute alterations (such as adding extra bars in the overture to allow the actors more time to get to their marks) cannot be allowed to interfere with the bar numbering of the rest of the show. So inserted bars are usually numbered after the original bar they follow; if you insert four bars after the old bar 2, the new bars would be numbered 2a, 2b, 2c, 2d, and the next bar would still be numbered 3. This format is also sometimes used to number the bars in 2nd endings (2nd time bars).
- **a, b, c...** and **A, B, C...**: this format is most commonly used for introductory passages, for example, the first eight bars of a song before the vocalist comes in are numbered a–h, and the ninth bar is numbered 1.

Notice that when you set the bar number format to anything other than **1, 2, 3...**, Sibelius always shows the bar numbers on every bar, overriding whatever general choice you may have made in the **Frequency** options on the **Bar numbers** page of **Engraving Rules**.

You can copy and delete bar number changes (unlike normal bar numbers), and you can also move a bar number change horizontally and vertically up to three spaces away from the barline to which it belongs—if you move it further, it will snap to the nearest bar.

Go to Bar

To jump quickly to any bar, choose **Home > Edit > Go to Bar** (shortcut **Control+Alt+G** *or* **Command+Option+G**), type in the bar number and click **OK**. If shown, the Playback Line appears at the new location. You can start playback from that point as desired. Two subtle things to know about this feature:

- You can type in bar numbers in any of the supported formats, and if Sibelius is unable to find a bar number that matches exactly, it will instead take you to the closest one it can find.
- If the same bar number occurs multiple times in your score (because, say, you have several movements in the same file), Sibelius will search forwards from the beginning of the score or the

current selection; to go to the next matching bar number, choose **Home > Edit > Go to Bar** again and click **OK** without changing the bar number you're looking for.

First Bar Number

If you are inputting a section from a longer score, you may want to start with a bar number other than 1. To do this, input a bar number change at the start (see above).

Pick-up (Upbeat) Bars

If your music starts with a pick-up (upbeat) bar, it's normal to number the first complete bar as bar 1, rather than bar 2 as it would otherwise be. Sibelius automatically numbers pick-up bars as bar 0.

Bar Numbers in Parts

You can use different text styles for bar numbers in your score and parts as Sibelius has unique text styles for the score (**Bar numbers**) and parts (**Bar numbers (parts)**).

If you wish to change the appearance of bar numbers in all of your parts simultaneously rather than having to edit each individual part, use **Parts > Layout > Part Appearance** ("Multiple Part Appearance" on page 710).

Page Numbers

Sibelius numbers the pages in your score automatically, by default following the centuries-old conventions (in books as well as music) that right-hand pages are always odd-numbered and left-hand pages are always even-numbered, and that the first page should not show a page number.

In double-sided printouts, page numbers are normally positioned on the outside edge of the page (for example, the edge furthest from the binding), and in single-sided printouts they are normally positioned on the right-hand edge (or sometimes in the center, though this is considered in typographic circles to be in poor taste!); this makes the page number appear nearest to your thumb when you flick through a score, maximizing their visibility. Whatever the binding, page numbers usually go at the top of the page.

Because Sibelius follows these conventions for you, you will rarely need to do anything at all with page numbers in your score, but if you're working with complex layouts involving blank pages at the start of the score or multiple pieces in the same file, you may find that you want to change the page numbering: that's where **Text > Numbering > Page Number Change** comes in.

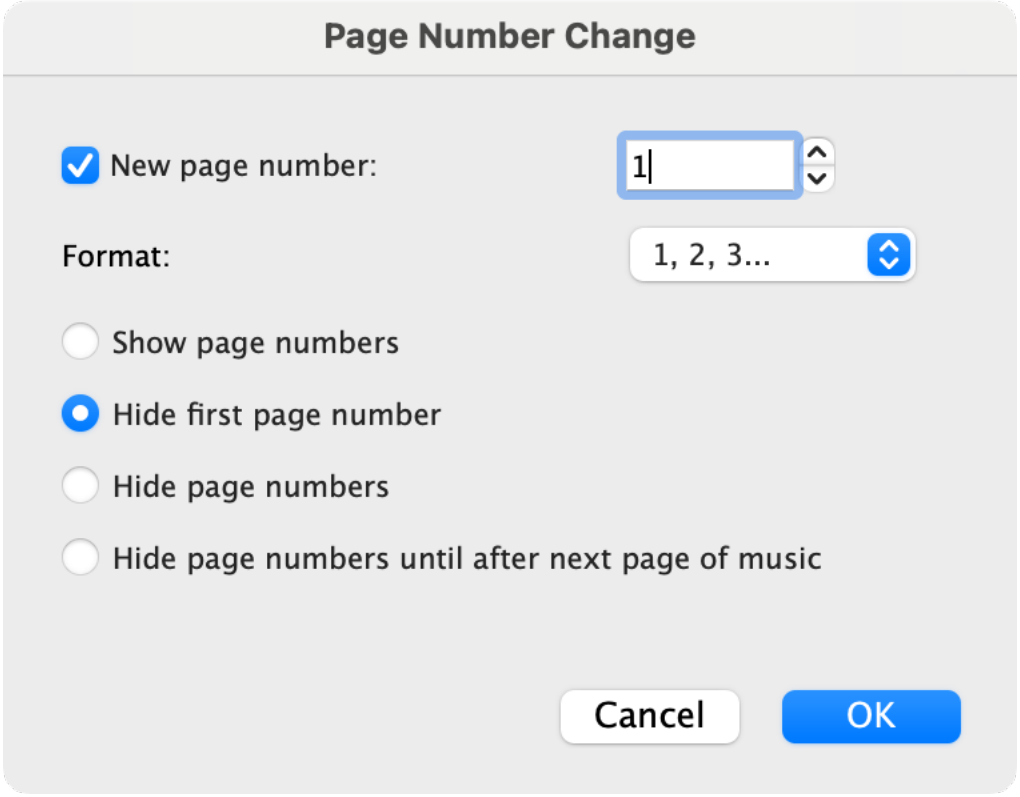
Page Number Change

Using a page number change, you can switch to one of several page number formats, restart page numbering at any point, and even hide subsequent page numbers.

To enable a page number change:

1. Select something (for example, a bar) on the page on which you want the page number change to take effect, then choose **Text > Numbering > Page Number Change**.

   The following dialog appears:



2. **New page number** lets you specify the first page number in the sequence; if you switch this checkbox off, the page number change that's created will follow the existing sequence.

   You can choose from one of four **Format** options:

   - **1, 2, 3...** is the default Arabic numeral format.
   - **a, b, c...** and **A, B, C...** use lower and upper case alphabetic schemes respectively, and are useful for front matter.
   - **i, ii, iii...** and **I, II, III...** use lower and upper case Roman numerals, and are also useful for front matter.

3. Choose which of the page numbers affected by the page number change should be visible:

   - **Show page numbers** will show all page numbers (until the next page number change).
   - **Hide first page number** will hide the first page number of the page number change, and show all subsequent ones (until the next page number change).
   - **Hide page numbers** will hide all page numbers (until the next page number change).
   - **Hide page numbers until after next page of music** is useful for situations in which your score starts with one or more blank pages, and you want page numbers to appear from the *second* page of music onwards.

4. When you click **OK**, Sibelius creates the appropriate page number change. Notice that Sibelius also creates a page break at the end of the page; this is because you have told Sibelius that you want a page number change in a specific place, so it has to fix the layout of the score to ensure that the page number change will stay on the right page.

If you want to change the page number on a blank page (created using a special page break—"Breaks" on page 668), make sure you have nothing selected before you choose **Text > Numbering > Page Number Change**, then after clicking **OK** in the dialog, click on the blank page from which you want the page number change to take effect.

Selecting Page Numbers

Although you cannot select the automatic page numbers that Sibelius creates by default, you can select page numbers produced using page number changes.

To select all the page number changes in a score, you can for example, select the whole score with **Home > Select > All** (shortcut **Control+A** *or* **Command+A**), then choose **Home > Select > Filters > Page Number Changes**. You can then hide or delete the selected page number changes.

Hiding Page Numbers

If you decide to hide page numbers after creating a page number change, you don't need to create the page number change again: select one of the page numbers affected by the page number change, and choose **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**).

If you want to hide only the first page number in a page number change, be sure to select that page number; selecting any other page number will result in all page numbers affected by the page number change being hidden.

For further information about hiding objects, see "Hiding Objects" on page 210.

Deleting Page Numbers

You cannot delete automatic page numbers (though you can hide them), but you can delete the page numbers produced using page number changes—select them (see above) and press **Delete**. Deleting the page break to which a page number change is attached will also delete the page number change, but the reverse isn't true (for example, if you delete the page number change, the page break will not be deleted).

If you don't want any page numbers to appear in your score, select a bar on the first page, then use **Text > Numbering > Page Number Change** and switch on **Hide page numbers**.

Page Numbers in Parts

Normally instrumental parts are numbered from page 1, independently of the score. This is what Sibelius does by default, but you can make your parts use the same page numbers as the score if you wish using the options on the **Layout** page of **Parts > Layout > Part Appearance**—"Multiple Part Appearance" on page 710.

You can also create a page number change in a part, which will affect only the part in which it is created.

Showing the Page Number on The First Page

By default, Sibelius will number your score from page 1, and will not show a page number on the first page, though if you have **View > Invisibles > Hidden Objects** switched on you will see a gray "1" in the top right-hand corner of the page. To make the first page number visible, should you want to, use **Text > Numbering > Page Number Change** to create a page number change to page 1 on the first page of the score, and choose **Show page numbers**.

First Page Number

Here are a few recommendations for what the first page number of your score should be in different situations, should you wish to become an expert on the matter:

- If your score is to start with a left-hand page, create a page number change to page 2 on the first page (or leave it at 1 if your Sibelius file includes a title page).
- If your score has no cover (for example, the front page has music on), then the front page is page 1.

- If your score is "self-covering"—for example, the front page is a cover but is made of the same paper as the rest of the score—then that cover is treated as page 1; so if your music starts on the first left-hand page, create a page number change to page 2, unless your score includes a title page.
- If your score has a separate cover made of card, then page 1 is normally the first right-hand page inside the cover.

Remember that page 1 normally doesn't have a number printed on it.

Positioning Page Numbers Relative to the Margin

By default, page numbers are aligned with the page margins on both left- and right-hand pages. However, some publishers prefer page numbers on left-hand pages to be aligned with the left-hand side of the staff instead; if you want to use this convention:

1. Open **Edit Text Styles** by clicking the dialog launcher button in the **Text > Styles** group on the Ribbon.
2. Choose **Page numbers** from the list of text styles, and click **Edit**.
3. In the **System Text Style** dialog that appears, choose the **Horizontal Posn** tab, then switch on the (not quite self-explanatory) **At left of page, align to 'No names' staff margin** option.
4. Click **OK** and **Close**.

Page Numbers in Single-Sided Scores

If you intend your score to be printed single-sided rather than double-sided, you should change the position of your page numbers so that they always appear on the right-hand side of the page:

1. Open **Edit Text Styles** by clicking the dialog launcher button in the **Text > Styles** group on the Ribbon.
2. Choose **Page numbers** from the list of text styles, and click **Edit**.
3. In the **System Text Style** dialog that appears, choose the **Horizontal Posn** tab, and set **Align** to page to **Right**.
4. Click **OK** and **Close**.

Page Numbers in Text

Page numbers are sometimes shown as part of a running header or footer. If you want to do this, you can add the current page number to a header or footer (or indeed to any other text) using the **\$PageNum** wildcard. For example:

1. First you need to hide Sibelius's automatic page numbers. Select the first bar of the score and choose **Text > Numbering > Page Number Change**.
2. Click the **Hide page numbers** radio button, then click **OK**. (Switch on **View > Invisibles > Hidden Objects**, if it's not switched on already, and you'll notice that the page numbers are still there, only now they're all hidden.)
3. Now either edit your existing header text, or use **Header (after first page)** (from the **Headers and footers** category in **Text > Styles > Style**) to create a new one.
4. Add **\$PageNum** to the header, for example, your header may look like this when editing it: **\$Title\—\$Composer\—p. \$PageNum**, which produces something like "Symphony no. 40—Mozart—p.15". The results are only visible when you stop editing it and Sibelius automatically substitutes the wildcards.

For more information about wildcards, see "Wildcards" on page 528.
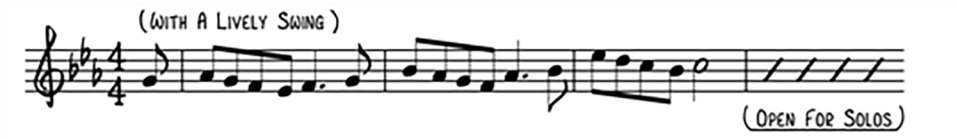
Go to Page

To jump quickly to any page, choose **Home > Edit > Go to Page** (**Control+Shift+G** *or* **Command+Shift+G**), type in the page number and click **OK**. You can type in a page number in any of the formats that Sibelius understands. If shown, the Playback line appears at the new location. You can start playback from the top of the page as desired.

Text Plug-ins (Sibelius Ultimate Only)

Add Brackets to Reprise Script

In some handwritten scores, text is marked with brackets that show whether the text applies to the staff above or the staff below, like this:



Sibelius's Reprise Script font includes special characters that can produce these kinds of brackets. You can create them by selecting the passage containing the text to which you want to add brackets, and then choose **Text > Plug-ins > Add Brackets to Reprise Script**. A dialog appears, allowing you to choose whether you want to add or remove brackets: make your choice and click **OK**. The plug-in determines whether the text is above or below the staff and creates the right kind of bracket automatically.

If you subsequently change the font of the text that has brackets, you will find that the brackets no longer look correct: run the plug-in again and choose **Remove brackets** to correct the score's appearance.

Add Brass Fingering

Adds appropriate fingering for a number of common brass instruments, including trumpets in Bb, C, D and E flat, horns using F and B flat fingerings, and 3- and 4-valve euphoniums.

To use the plug-in, select the passage for which you want to add fingering (for example, triple-click the staff of the brass instrument in question) and choose **Text > Plug-ins > Add Brass Fingering**. Choose the instrument from the dialog and click **OK** to add the fingering to your score in the Fingering text style; if you find that it collides with notes or other markings, use the **Reposition Text** plug-in to adjust it (see below).

Add Dynamics From Live Playback

Adds dynamics, in Expression text, to the selected passage or the whole score, based on the Live Playback velocities of the notes. This is useful for adding dynamics to music that was input using Flexi-time, or by importing a MIDI file.

To run the plug-in, select a passage and choose **Text > Plug-ins > Add Dynamics From Live Playback**. A dialog appears, allowing you to change various settings:

- **Change dynamic if note velocity out of range by at least** *n* determines the plug-in's sensitivity for changes in dynamic; a larger number here will produce fewer dynamics in the score, while a smaller one will produce more.
- **Insert dynamics** lets you choose whether any new dynamics created by the plug-in should appear when the dynamic level changes (the default setting), or snap them to the next beat, or the start of the next bar.
- **Restate dynamics after this many bars of rests** lets you automatically restate the last dynamic after a passage of rests.

- The values in **Dynamic Levels** allow you to specify the maximum MIDI velocity that corresponds to each possible dynamic. These values default to the default values set in Sibelius's manuscript papers, but you can change them if you wish.
- **Delete existing Expression text** clears any existing dynamics in the selected passage before adding any new dynamics.
- **Each voice has separate dynamics** allows the plug-in to add dynamics in multiple voices, if the source passage contains notes in multiple voices.
- **Combine dynamics for multi-staff instruments** tells the plug-in to examine all staves of grand staff instruments (for example, piano) to create a single set of dynamics for all staves.
- **Music text font for bold Expression text** lets you specify which font should be used for the dynamics: normally you can leave this set to Opus Text.

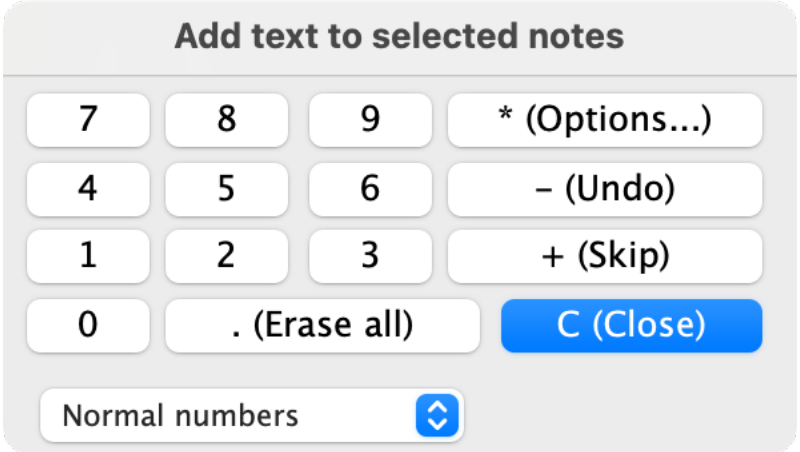
Once you are satisfied with your choices, click **OK**. A progress bar will appear and the dynamics will be added to your score.

Add Fingering to Notes

Adds fingering text to each note in a selection. By default it adds numbers using the Fingering text style immediately to the left of each notehead, but using options you can add other text.

It processes notes in the order selected, though chords are processed low note to high note. All notes at the same position, even in different voices, are processed in order by voice number. To process a single voice, filter on that voice before running the plug-in.

The plug-in displays a keypad with then numbers **0** to **9**:



If you type or click on a number, it will insert the text associated with that key near the first unprocessed note in the current selection. If you drag the keypad away from the notes, you can see the text being added as you click or type.

To use the plug-in:

1. Select the passage on which you want the plug-in to operate.
2. If the music you are working with makes use of multiple voices, it helps to isolate each voice before you begin to make the order of notes to be fingered predictable. Therefore, use **Home > Select > Filters > Voices** to filter only the notes in one voice.
3. Choose **Text > Plug-ins > Add Fingering to Notes**.
4. Type the fingering numbers, or click the corresponding buttons on the keypad's window.

To skip a note, type **+** on the numeric keypad; type—to go back, erasing the last-added number. (You can also type ***** to bring up the **Options** dialog, or type **C** to close the plug-in.)

The menu at the bottom of the window lets you choose between different sets of predefined assignments of text items. You can see what text will be used by clicking the **Options** button, where you can also add or delete text sets.

5. The **Options** dialog has three main areas:
   - Text positioning
   - Text style
   - Assignment of particular text to keypad keys

   If you choose **Use normal text positioning**, the text will be created at the default position for the chosen text style; if, on the other hand, you choose **Position text relative to noteheads**, you can specify that text should be positioned a certain distance to the left and above/below each notehead. To specify a text style, type its name exactly as it appears in **Edit Text Styles**. Finally, to specify the text for each keypad key, type it into the corresponding box on the right-hand side.
6. You can save your set by clicking **Custom**, which lets you specify a name for the set. Your set will then appear the next time you start the plug-in.

Add Note Names

Writes A, B, C, and so on above every note in the score.

To run the plug-in, select a passage (or make sure nothing is selected if you wish to add note names to all staves throughout your score) and choose **Text > Plug-ins > Add Note Names**. A dialog appears, allowing you to specify whether the note names are added in upper or lower case, which text style is used, whether it should use sounding or written pitch (for transposing instruments), whether it should include the octave number as well as the note name, and whether note names should be added to the selected passage or the whole score. You can also choose the language that should be used to write the note names.

If you find that the added text collides with notes or other markings, select one text object and choose **Home > Select >** More (shortcut **Control+Shift+A** *or* **Command+Shift+A**), and move the whole row together using the **Up Arrow/Down Arrow** keys.

Add Slurs to Lyrics

It is customary for words sung over more than one note to be slurred, which makes it easier for the singer to see when the word next changes. This plug-in adds slurs to staves with lyrics, following this convention.

To use the plug-in, select the passage on which you want the plug-in to operate (though it will only look at staves with lyrics, so if you want to run the plug-in on the whole score, you don't need to select anything), then choose **Text > Plug-ins > Add Slurs to Lyrics**. A dialog appears, allowing you to choose whether you want to add normal slurs or dotted or dashed ones, and giving you the option of highlighting existing slurs if they're in the wrong place, or highlighting suspect lyric melismas (for example, without hyphens or lyric lines). Click **OK**, and slurs are added to your score.

Add String Fingering

This plug-in adds appropriate fingering to music for violin, viola, cello and double bass.

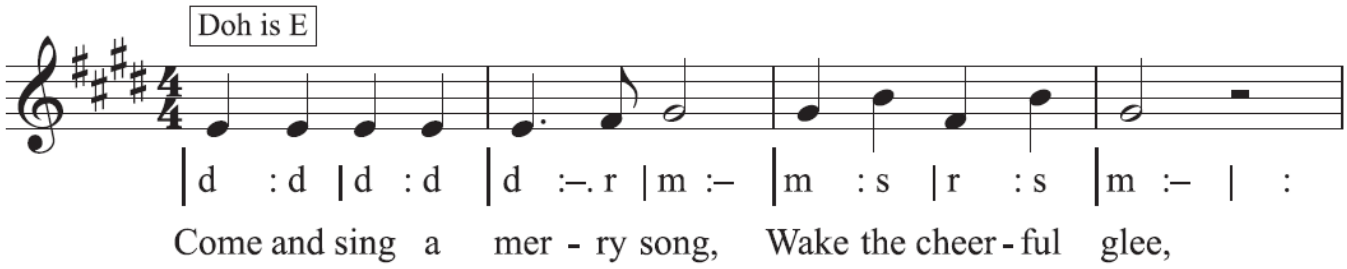
To use the plug-in, select the passage for which you want to add fingering (typically, triple-click the staff of the instrument in question) and choose **Text > Plug-ins > Add String Fingering**. Choose the desired instrument from the dialog; you can also choose the fingering position(s) to be used (the default setting is **1 and 3**, which will add the fingerings for first position and then go back and attempt to fill the gaps with fingerings from third position). Click **OK** to add the fingering to your score in the Fingering text style; if you find that it collides with notes or other markings, use the **Reposition Text** plug-in to adjust it.

Add Tonic Sol-Fa

Adds tonic sol-fa notation to a selected passage or the entire score. Tonic sol-fa is both a form of musical notation used in vocal music and a system of teaching sight-singing that depends on it.

Pioneered by John Curwen in 1840s England, and since modified by Kodály in the twentieth century, tonic sol-fa notation is based on the moveable *doh* system of solmization. The notes of the major scale are named (in ascending order) doh, ray, me, fah, soh, lah, te, where doh is the tonic, other notes being thus related to the tonic of the moment, which changes if the piece modulates. Minor keys are treated as modes of the relative major, the minor scale being solmized as lah, te, doh, ray, and so on. In notation, the notes are abbreviated as d, r, m, f, s, l, t. Sharps and flats are indicated by change of vowel, sharps to e, flats to a (pronounced aw); for example, doh sharpened is de; me flattened is ma. Colons (:) separate one beat from the next, single dots (.) are used when a beat is divided into two half-beats, and commas divide half-beats into quarter-beats. Horizontal lines show that notes are to be held over a beat (or sub-beat) boundary; blanks indicate rests.

The following example, taken from John Curwen's snappily titled *The Standard Course of Lessons on the Tonic Sol-fa Method of Teaching to Sing*, shows how the notation looks in practice:



To use this plug-in, select a passage and then choose **Text > Plug-ins > Add Tonic Sol-Fa**. A dialog appears, in which you should specify the key of the selected passage. You can also specify which voice to solmize, and various options concerning the way the tonic sol-fa notation will look. When you are ready to proceed, click **OK**, and the sol-fa notation will be added to your score.

If your score includes changes in key signature, the plug-in cannot read these automatically, so you should run the plug-in for each section of your score in different keys. Note also that, by default, the tonic sol-fa notation is added in the **Lyrics line 1** text style, so you should either add the real lyrics to your music using the **Lyrics line 2** text style, or manually move any existing lyrics before running the plug-in, to prevent the sol-fa notation appearing on top of the lyrics.

This plug-in has the following limitations:

- The spacing of barlines may not be correct (these can easily be adjusted by hand afterwards).
- Empty pick-up (anacrusis) bars may not be notated correctly.
- The plug-in uses non-standard "bridge note" notation for modulation; it is usual to use subscript and superscript characters, but these cannot be created, so the plug-in instead writes **[old note]** new note.
- The plug-in also uses non-standard tuplet markings (› instead of an inverted comma).
- Some of the rhythmic markings may be spaced too close (again, this can easily be adjusted by hand afterwards).

Add Verse Numbers

Adds verse numbers at the start of verses of lyrics, aligned in a column and using the appropriate **Lyrics line** *n* text style.

To use the plug-in, select the bar containing the start of the lyric verses, and choose **Text > Plug-ins > Add Verse Numbers**. There are no options; the plug-in goes ahead and adds the numbers automatically.

If you wish subsequently to select the verse of lyrics, including the verse number, select the verse number and choose **Home > Select > More** (shortcut **Control+Shift+A** *or* **Command+Shift+A**). If you click on a syllable instead, the verse number will not be selected. **Home > Edit > Filters > Lyrics** will likewise not select the verse numbers.

Align Lyrics

Adjusts the vertical spacing of multiple verses of lyrics such that:

- The first verse lyrics are vertically aligned with the lowest placed syllable in that verse
- The last verse lyrics are vertically aligned with the highest placed syllable in that verse
- There is an equal amount of space between each verse of lyrics

The plug-in is designed to help when you have manually moved lyrics up or down to avoid colliding with notes. If this is done carelessly, or if the system reformats afterwards, you can end up with misaligned lyrics or unevenly spaced verses. You can avoid the need to move lyrics vertically at all by switching on **Layout > Magnetic Layout > Magnetic Layout**.

To use the plug-in, select the bar containing the start of the lyrics, and choose **Text > Plug-ins > Align Lyrics**. There are no options; the plug-in goes ahead and aligns the lyrics automatically.

If there is only one verse then the lyrics are aligned in a row and positioned at the mean of the highest and lowest positioned syllable in the selected passage. In general, you would apply this plug-in to a score on a system-by-system basis, since lyrics are usually positioned independently on different systems.

Change Dynamics

Adjusts all dynamics in a selection or the entire score up or down by a step—for example, all ***mp*** dynamics to ***p***, or all ***mf*** to ***f***—or you can define a custom mapping of existing dynamics to new dynamics.

To use the plug-in, select the passage on which you want it to operate (or don't make a selection if you want to apply it to the whole score), and choose **Text > Plug-ins > Change Dynamics**. A dialog appears, in which you can choose the music text font for your dynamics (typically Opus Text or Helsinki Text for "engraved" scores and Inkpen2 Text or Reprise Text for "handwritten" scores), and whether you want the dynamics to get one step louder, one step softer, or use a custom mapping; when you click **OK**, if you chose to set up a custom mapping, you then specify the new dynamics to which you want existing dynamics to be mapped.

This plug-in has an informative **Help** window, to which you can refer for more assistance.

Export Lyrics

Exports the lyrics from your score as a plain text file. To use the plug-in, choose **Text > Plug-ins > Export Lyrics**. A dialog appears, allowing you to choose whether the plug-in should try to **Separate lines** (for example, add line breaks after punctuation that is followed by a capital letter or number), and whether the plug-in should **Save as Unicode** text (which you should switch on if you are using lyrics which don't use the Roman alphabet, such as Japanese). When you click **OK**, a text file is created in the same folder as the Sibelius file.

If you want to copy lyrics from a particular passage or staff, select it before running the plug-in; otherwise, the plug-in will save lyrics only from the topmost staff in the score that contains lyrics.

Consistent use of text styles in your score will lead to the best results when using this plug-in, as it will enable it to separate out each verse. Use **Lyrics line 1** for verse 1 lyrics, **Lyrics line 2** for verse 2 lyrics, and so on; use **Lyrics (chorus)** for choruses; use the **Block lyrics** text style for blocks of lyrics at the end of the score, and so on.

If the score contains repeats, 1st- and 2nd-ending bars, and so on, the text file created will probably require editing. The plug-in is also not designed to cater for scores containing multiple songs: for each song in turn, select just that song as a passage and run the plug-in.

If you run the plug-in more than once on the same score (for example, to export lyrics from different staves or songs), be sure to rename the saved text file, or it will overwrite any file created by running the plug-in previously.

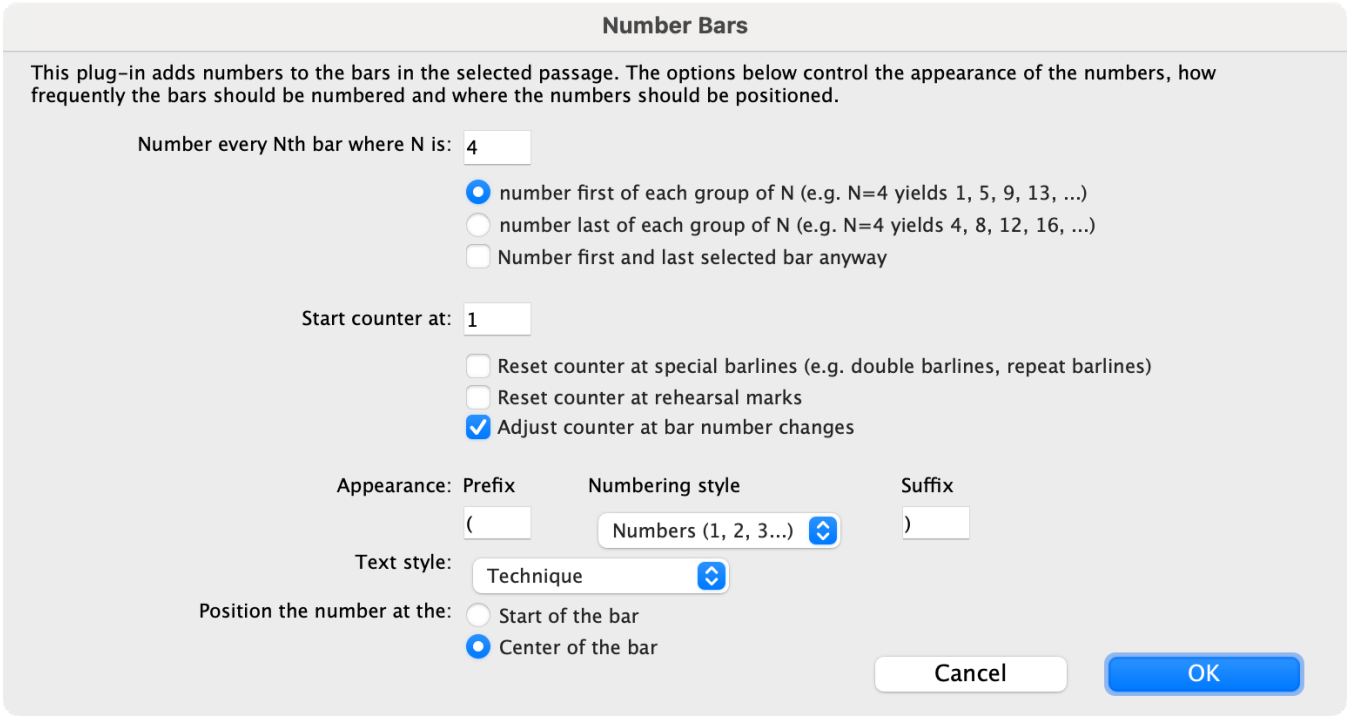
Find and Replace Text

Searches for specific text in your score and replaces it with other text. To use the plug-in, choose **Text > Plug-ins > Find and Replace Text**. A dialog appears: enter the text you want to find, and the text with which you want it to be replaced; specify whether the plug-in should match the text only if it is found on its own as a text object, as a whole word within a text object, or as any part of a word within a text object. You can choose to color the processed text to make it easier to find, if you like. Click **OK**, and the plug-in finds and replaces the specified text throughout the score.

The plug-in will preserve line breaks in multi-line text objects in which it replaces text, but formatting such as bold, italic or underline will be lost.

Number Bars

Adds numbers above bars; this is useful for numbering repeated bars, or bars rest. Select the bars you want to number, then choose **Text > Plug-ins > Number Bars**. A dialog appears:



Number every Nth bar where N is lets you specify the frequency of the numbers, and whether the plug-in should number the first bar of the group, or the last bar. Switch on **Number first and last selected bar anyway** if you want the plug-in to show a number on the first and last selected bar, even if they don't fit the pattern specified.
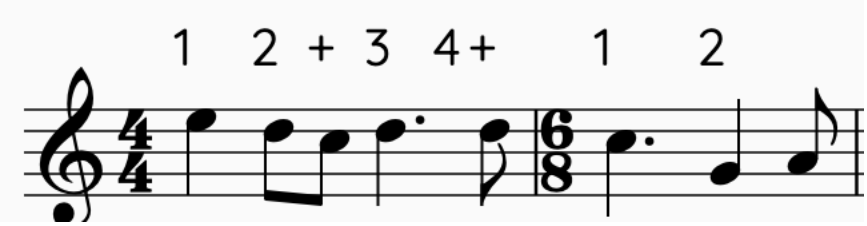
Start counter at determines where the plug-in should start counting from, and you can choose to restart the numbering at special barlines or rehearsal marks. **Adjust counter at bar number changes** tells the plug-in to take bar number changes into account.

The **Appearance** options allow you to choose between numbers, lower-case letters or upper-case letters, and to specify a prefix and suffix (such as parentheses) if desired. By default, the plug-in uses Technique text, but a handful of other text styles are also provided as options. Finally, you can choose whether the text should be positioned at the left-hand side of the bar or in the center of the bar.

When you click **OK**, the plug-in numbers all the bars in the selection according to the options chosen in the dialog.

Number Beats

This plug-in numbers the beats in a bar for a selected passage; for example:



To use the plug-in, select the desired passage, and choose **Text > Plug-ins > Number Beats**. The beat length is taken from the time signature, for example, 6/8 has dotted quarter note (crotchet) beats. The text is added in the Technique text style; if you find that it collides with notes or other markings, select one text object and choose **Home > Select > More** (shortcut **Control+Shift+A** *or* **Command+Shift+A**), and move the whole row together using the **Up Arrow/Down Arrow** keys.

Reposition Text

General-purpose plug-in that can adjust the position of staff text, for example, to position keyboard fingering text precisely.

To use this plug-in:

- To reposition a single text object (for example, a dynamic), select it, then choose **Text > Plug-ins > Reposition Text**. The plug-in will automatically adjust the position of the selected text object, moving it above or below the note.
- To reposition lots of text, either make sure nothing is selected (to process the whole score), or filter the specific text you want to reposition ("Filters and Find" on page 205), or select a passage; then choose **Text > Plug-ins > Reposition Text**.

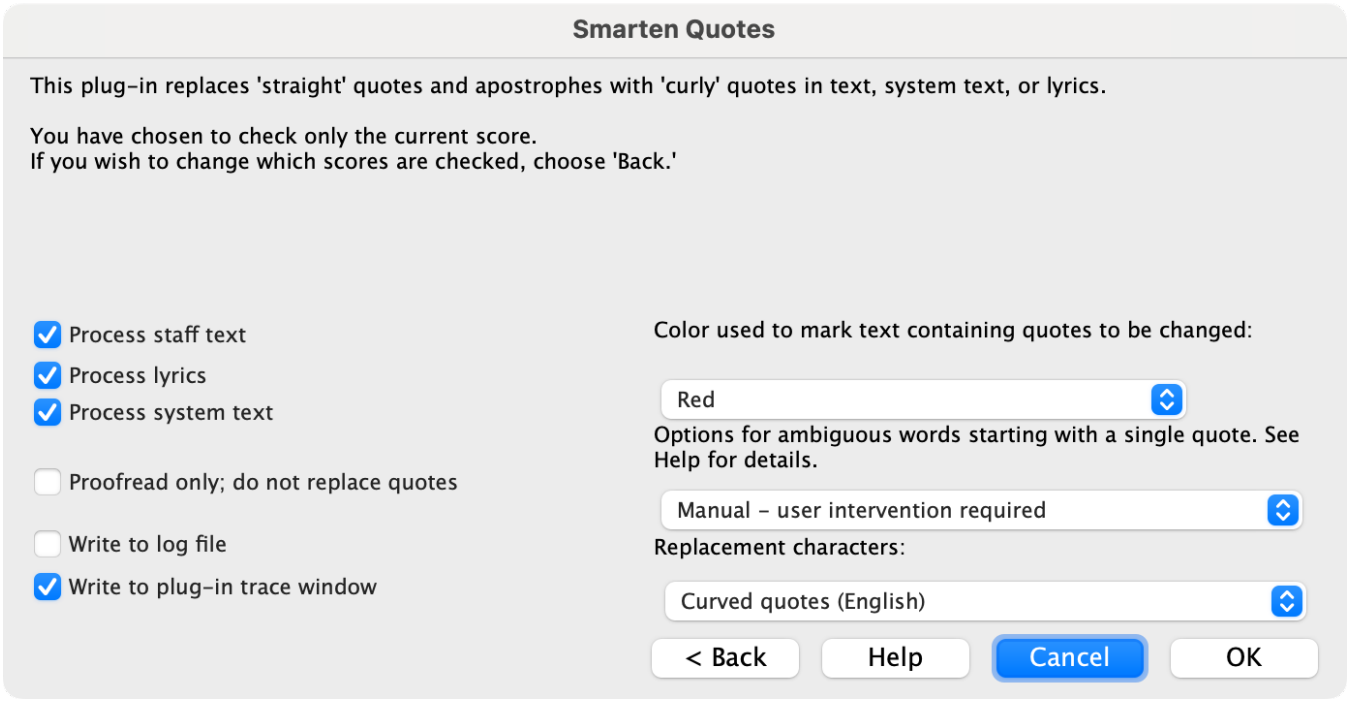
If you choose to reposition lots of text, a dialog appears, allowing you to choose whether you want to place the text always above the note, always below the note, above *or* below the note (useful for for example, Fingering text), or whether you want the text to only be moved horizontally.

Either click **OK** to process the text, or click **Advanced Options** to give the plug-in further instruction: you can specify a single text style to reposition in the selected passage, and adjust the size and vertical/horizontal offset of the text, which affects the distance the plug-in will move the text to avoid collisions with notes.

The plug-in has two useful **Help** windows, to which you can turn for further assistance.

Smarten Quotes

Replaces quotes and apostrophes of text objects in the current score, or in a set of files in a specific directory, so they appear "curly" with a more pleasing shape. The first dialog of the plug-in lets you choose whether the operation should apply to the current score or a set of files. Clicking **Next** shows the following dialog:



Here you can choose which text styles should be "smartened," whether the plug-in should run in proofreading mode only (in which only a log will be generated with no changes will be made to the score), set logging options and choose how any quote or apostrophe characters found in the score should be changed. If you switch on **Write to log file**, a log of all changes made to the score will be saved in a file called **Sibelius Quotes Log.txt**, which you find in your **Scores** folder.

Unlike many programs, this plug-in also deals with complex cases like *'Twas*, as well as nested quote marks.

Traditional Lyrics Beaming

Beams notes according to the underlay of the lyrics, for example, beams are broken at every new word or syllable. To use this plug-in, select the staves on which you want it to operate (or leave nothing selected if you want to process the whole score; it will only change notes with lyrics attached, so staves for non-vocal instruments will not be affected), and choose **Text > Plug-ins > Traditional Lyrics Beaming**.
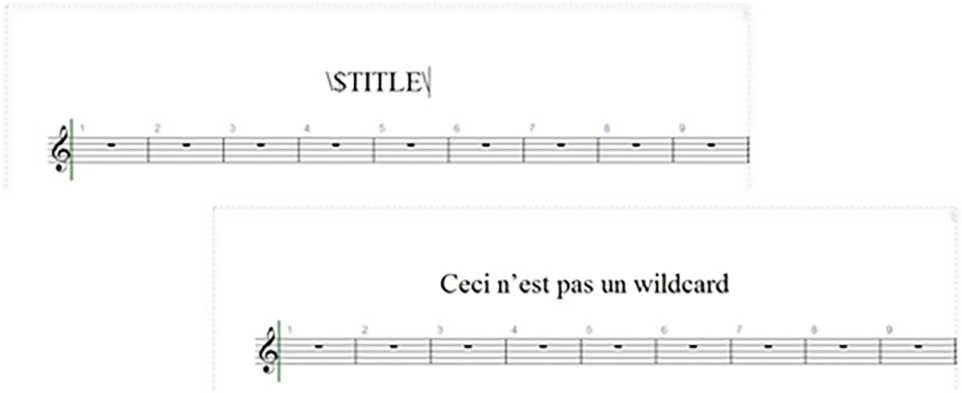
A dialog appears, allowing you to choose whether to process just the selected passage or the whole score, and whether or not to break the beams of notes with no lyrics (in which case you can highlight any such changes to check them). Click **OK**, and the beaming in your score is changed.

Wildcards

A wildcard is a code in a text object that inserts some special text from somewhere else. Sibelius has various useful wildcards that allow you to do things like include a piece's title and page number in a header, that will automatically update if you change the title (and hence can be used in your own manuscript paper).

What Wildcards Look Like

Wildcards in Sibelius begin with **\$** and end with ****—for example, **\$Title**. When you are editing a text object containing a wildcard, you will see the code itself (as shown below left). When you stop editing the text, you'll see the text that the wildcard refers to instead (as shown below right).



Available Wildcards

The following wildcards produce the text typed in the **File > Info** tab (see "Catalog Information" on page 20), and some of them are also set when creating a new score:

- \$Title\
- \$Subtitle\
- \$Composer\
- \$Arranger\
- \$Artist\
- \$Copyright\
- \$PartName\
- \$InstrumentChanges\
- \$Lyricist\
- \$Copyist\
- \$Publisher\
- \$Dedication\
- \$OpusNumber\
- \$ComposerDates\
- \$YearOfComposition\
- \$MoreInfo\

All of these wildcards can be set to different values in the full score and each of the dynamic parts, if you like. Sibelius uses this ability to good advantage to make sure that each of your dynamic parts is named correctly—see "Part Name and Instrument Changes" on the next page.

These additional wildcards are also available:

- **\$DateShort**: the current short date in the format chosen by your operating system's regional settings (for example, dd:mm:yyyy).
- **\$DateLong**: the current long date in the format chosen by your operating system's regional settings (for example, dd MMMM yyyy).
- **\$Time**: the current time in the format hh:mm:ss (24 hour).
- **\$User**: the username of the person currently logged on to this computer.
- **\$FilePath**: the filename and path of the current score. (This will not work until a score has been saved.)
- **\$FileName**: the filename of the current score *without* its path. (This will not work until a score has been saved.)
- **\$FileDate**: the date and time that the score was most recently saved, in the format stipulated by your system's locale (for example, dd MM yyyy hh:mm:ss).

- **\$PageNum**: the current page number.
- **\$NumPages**: an estimate of the total number of pages in the score. Because pagination in Sibelius is dynamic, this number may change as you work on your score (and under certain circumstances could even appear incorrect), but it will always be correct when you print your score or export a PDF.

Part Name and Instrument Changes

In a full score, **\$PartName** defaults to "Full Score", while **\$InstrumentChanges** provides a list of all the instruments used in the score (it lists the initial instrument of each staff, and all instrument changes that occur on each staff), separated by carriage returns.

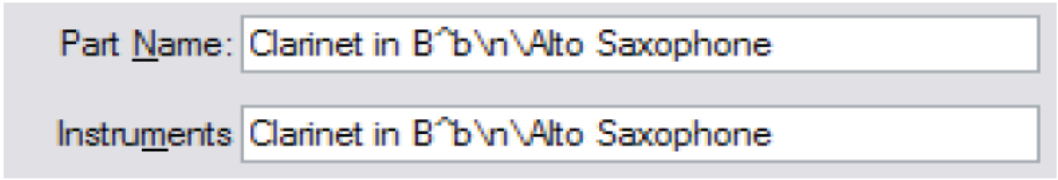
In a dynamic part, both **\$PartName** and **\$InstrumentChanges** provide a list of all the instruments used in the part, separated by carriage returns.

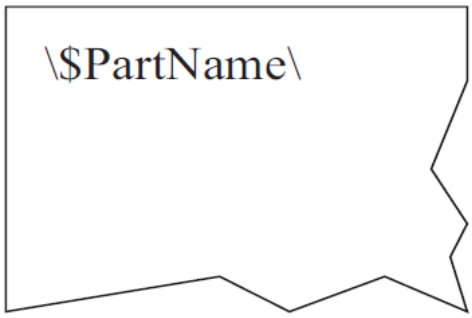
In addition, there are two further equivalent wildcards, **\$HeaderPartName** and **\$HeaderInstrumentChanges**, which separate each instrument name with a comma rather than a carriage return.

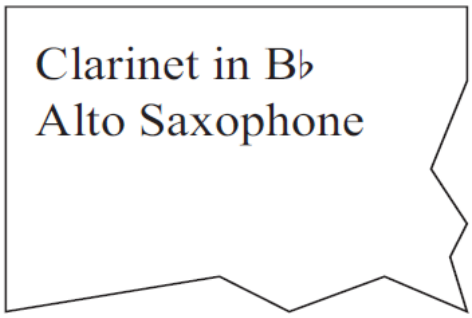
So why are there so many nearly identical wildcards?

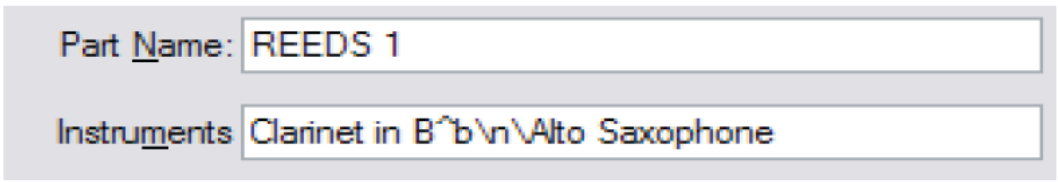
- Sibelius uses **\$PartName** for the instrument name (or names) that appear at the top left-hand corner of the first page of each dynamic part (and the full score, though this text is hidden in the full score by default).
- Sibelius uses **\$HeaderPartName** for the instrument name (or names) that appear in the running header on page 2 onwards of each dynamic part (and the full score, though again this text is hidden in the full score by default).
- It is conventional for parts containing doubling instruments that are to be played by a single performer to be given a name like "Reeds 1". To do this, you should set **Part name** in **File > Info** for the part in question to "Reeds 1", which will update the text at the top left-hand corner of the first page and in the running header. Sometimes you would also want to show the actual list of instruments used in the part, and this is where **\$InstrumentChanges** comes in handy. In the images below, fragments on the left shows what you should type into the text object at the top left-hand corner of the first page; the fragments on the right show what you will see when you finish editing the text. In both cases, you can see what is entered in **File > Info**.

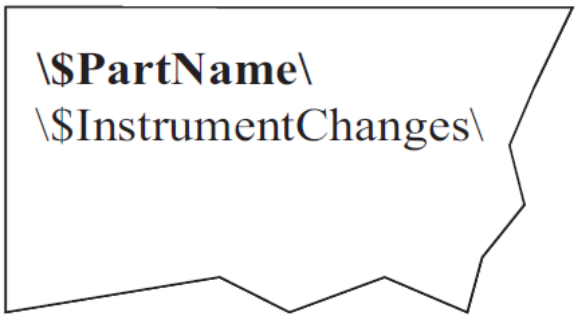
In the bottom pair of fragments, notice how the **\$PartName** wildcard is bold, and the corresponding "REEDS 1" text is also bold. Read on to find out how you can apply other kinds of formatting to wildcards.

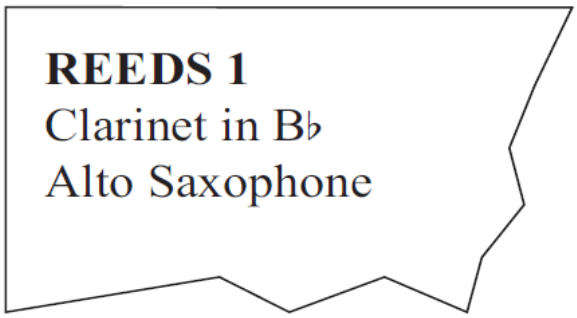












Using Wildcards

You can use wildcards in any text object, and any number of wildcards within the same run of text. For example, if you created a text object that read **`\$Title\—Last edited by \$User\ on \$FileDate\`**, it might evaluate to "Firebird—Last edited by Igor Stravinsky on 16 May 1910 02:15:28."

You can also change the formatting of wildcards; for example, if you have a text object that reads **`\$Title\—\$Composer\`** and wanted the title of the score to be bold:

- Edit the text (for example, by hitting **`Return`**, **`F2`** or by double-clicking it).
- Select just the **`\$Title\`** wildcard (for example, using **`Shift+Left Arrow/Right Arrow`**).
- Type **`Control+B`** *or* **`Command+B`** to make it bold.

You can use the same procedure to for example, make a wildcard italic, change its font, make it larger, and so on.

Some further hints for the successful use of wildcards:

- Wildcards themselves are case-insensitive, so **\$TITLE**, **\$title** and **\$Title** are all equivalent. Furthermore, the case of the wildcard itself has no effect on the case of the substituted text.
- However, wildcards never have spaces in them, so if you type **\$Composer Dates** instead of **\$ComposerDates**, the wildcard won't work.
- If you use a wildcard and it evaluates to nothing, for example, if you type **\$Title** but haven't entered anything into the **Title** field in **File > Info**, then when you stop editing the text object, it may disappear altogether. So it's a good idea to make sure that you have provided a value for the wildcard to show before you attempt to use it.
- You shouldn't type the wildcards themselves into dialogs anywhere, for example, don't type them into any of the fields in **File > Info**. Only type them directly into text objects in the score. This means that you can't, for example, use one wildcard to define another wildcard (though it's a mystery why you should want to do this).
- Sibelius provides a right-click word menu for System Text that includes all the wildcards. This greatly simplifies adding wildcards. For example, enter some Title text and right-click to see all available wildcards.

Defining Wildcards

Sibelius lets you define wildcard text within a score. You can define any new wildcard text as you want and Sibelius overrides the Score Info ("backstage').

All wildcards are available in the right-click word menu. They can be reassigned at any place in the score. To set up a new wildcard in your score:

- Add System text to your score (such as title, composer, subtitle, header, and so on, but not tempo or metronome marks), right-click, and choose the wildcard you want from the menu. For example: "\$Title\).
- While editing the text, use an equals sign followed by the new text definition to set that wildcard to the new definition for the entire score. For example: "\$Title=Bright Sunny Day\".

Exit text-editing mode and the Title now reads "Bright Sunny Day" in the score.

When you next use "\$Title\" in your score, it will read "Bright Sunny Day." If you specify a new wildcard for the title again later on in the score, it updates all instances of that wildcard in the score with the new definition.

If you define a "backstage" wildcard within a text object, it also sets that defined value in the appropriate field in backstage. This useful when using Sibelius for mobile, which has no backstage. In this case, these changes would only be seen when opening the file in Sibelius on Mac or Windows.

Adding Formatting Changes to Score Info

Sibelius lets you add line-breaks and changes of font, character and style at any point within text in the **File > Info** dialog. Most changes of format are added between sets of backslashes—for example, **\n**.

- \B\—bold on
- \b\—bold off
- \I\—italic on
- \i\—italic off
- \U\—underline on
- \u\—underline off
- \n\—new line
- \f\—change to the text style's default font

- **\f***fontname*\—change to given font name (for example, **\fArial** to switch to Arial)
- **\s***height*\—set the font size to *height* x 1/32nd spaces (for example, **\s64** to set font height to two spaces)
- **^**—use the **Music text** character style for the next character.

For example, suppose you were working on an arrangement of a piece by another composer and wanted to include both your names in the **Composer** field of **File > Info** on separate lines. You could enter something like this: **J.S. Bach\n\arr. Aran Gerr** which, if referred to by the wildcard **\$Composer** in a piece of text in the score, would evaluate to:

"J.S. Bach
arr. Aran Gerr"

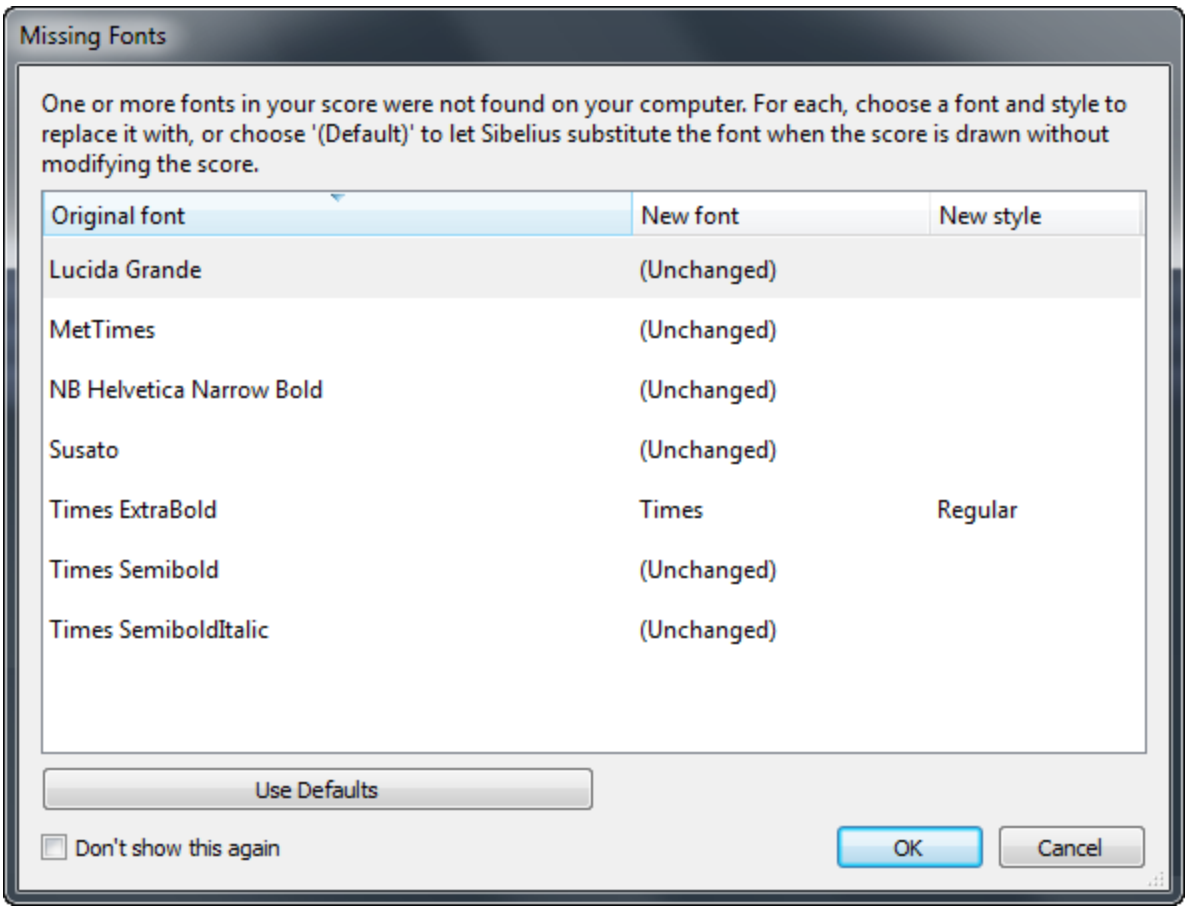
Font Equivalents (Sibelius Ultimate Only)

For advanced users only

If you open a score that uses a font that is not installed on your computer, Sibelius can substitute a similar font instead. This works both for text fonts (for example, if you don't have Helvetica, Arial is used instead) and music fonts (for example, if you don't have Petrucci, Opus is used instead).

Missing Fonts Dialog

If you open a score in which either any text style or any text object uses a font that is not installed on your computer, the **Missing Fonts** dialog appears:



On the left-hand side of the dialog, Sibelius shows the family and style names of the missing fonts, and on the right-hand side it will by default show either **(Unchanged)** or a specific font or family name, if it has been able to match the font requested by the score to a similarly-named font on your computer: for example, a score that originated on the Mac might request a font family **Helvetica Neue** and a style **Bold Condensed**, but this particular combination will never be available when you open the score on Windows, due to the different ways in which Windows and macOS name fonts; but Sibelius, assuming you have the required Helvetica Neue font family installed, can work out that the font family **Helvetica Neue Condensed** with style **Bold** is a close match.

If you leave the choice of font family as **(Unchanged)**, Sibelius will perform its default font substitution for you, without modifying the text in the score (so, assuming you don't install the missing fonts or edit the text in the score to use fonts you do have in the meantime, you would see the **Missing Fonts** dialog again next time you open the score). To make Sibelius's default substitutions permanent, click **Use Defaults** in the **Missing Fonts** dialog, then click **OK** to confirm your choices.

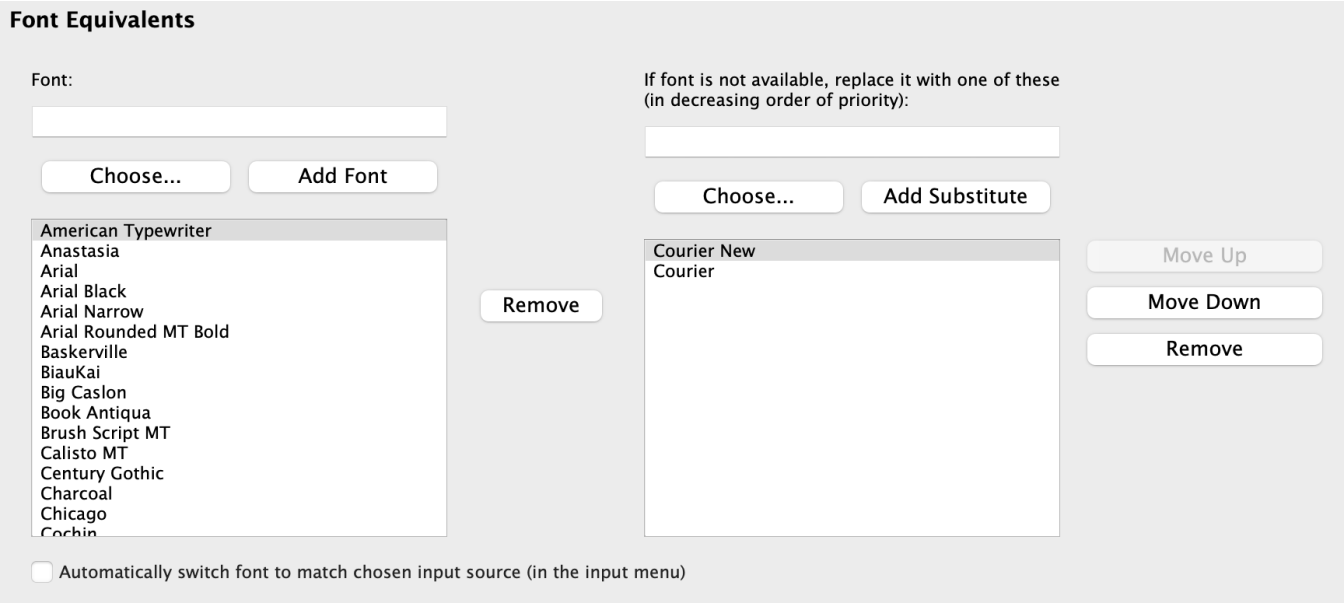
To make a specific choice of your own, double-click the font family column to see a list of the installed font families on your computer, and choose the desired family. Then, if you wish, you can also choose a specific style from the font style column. To confirm your choices and edit the score to make them permanent, click **OK**. Any font substitutions you specify in the **Missing Fonts** dialog are remembered and automatically chosen for you the next time the dialog appears, so it is only necessary to set up a given substitution once.

To continue opening the score without making any permanent substitutions, click **Cancel**.

If you always want Sibelius to perform any saved substitutions you have specified and its default font substitutions for fonts for which you have not yet specified a specific substitution automatically, switch on **Don't say this again** at the bottom of the dialog. If you later decide that you want to see the **Missing Fonts** dialog again, switch on **Warn about missing fonts** on the **Files** page of **File > Preferences**.

Setting Default Text Font Substitutions

You can control which fonts are automatically substituted by using the **Font Equivalents** page of **File > Preferences**:



Suppose you were given a file by a user that contained the font Didot, which you don't have on your own computer. You could tell Sibelius to replace the font with Palatino Linotype, after which it will always use Palatino Linotype in place of the missing Didot font on any score you might open in the future that includes it. To enter a missing font name and set up equivalents for it:

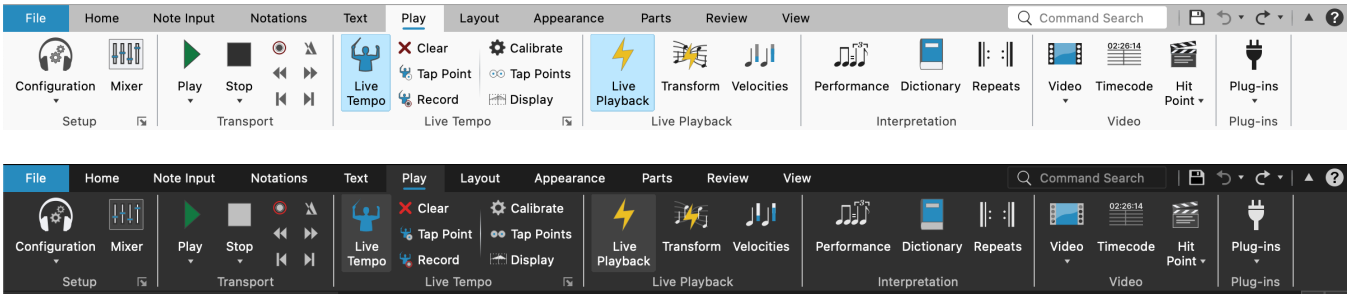
- Enter the name of the missing font you wish to substitute into the **Font** field on the left, or choose from a list of fonts by clicking the **Choose** button. When you have entered the font's name, click the **Add Font** button. The font will be added to the list of fonts on the left.
- To set a substitute for the font, select the missing font from the list on the left and, into the field labeled **If font is not available, replace it with one of these**, enter the name of the font you wish Sibelius to substitute for it, or use the **Choose** button to select from a list of fonts installed on your computer. When you have entered the name of the substitute font, click the **Add Substitute** button. Sibelius will add the font to the list of substitutes on the right.
- To add additional substitutes for a font, carry out the above step as many times as necessary.

To adjust the precedence of font substitutes, use the **Move Up** and **Move Down** buttons on the right to shift items in the list of font substitutes up and down. Sibelius will always favor the font at the *top* of the list to those lower down; for example, if the topmost font is installed it will use it, otherwise it will see if the next font in the list is installed and use that.

To remove a font or substitution from either list, select the font you wish to remove and click the appropriate **Remove** button.

You can also use third-party music fonts in Sibelius. For details on how to tell Sibelius about such fonts, see "Using Fonts Not Supplied with Sibelius" on page 701 in "Music Fonts" on page 699.

7 Play Tab



Working with Playback

This topic introduces various playback features in bite-sized chunks, and tells you which other topics to read for further information.

Playback Devices and Playback Configurations

Sibelius requires one or more *playback devices* to produce sound. A playback device is a software device (for example, virtual instrument, software synthesizer) or hardware device (for example, soundcard, external MIDI sound module) that can produce one or more sounds. You may have many different playback devices available on your computer, and you can use them with Sibelius in any combination, which you set up by way of a *playback configuration*.

To find out more about the different types of playback device and how you set up your own playback configurations using **Play > Setup > Playback Devices**, "Playback Devices" on page 538.

Sibelius also comes with its own professional-quality sound library, called Sibelius Sounds. For more details, "Sibelius Sounds" on page 621.

Controlling Playback

You control playback using the controls in the **Transport** group of the **Play** tab, or their corresponding keyboard shortcuts. Sibelius also has a small Transport window that duplicates the important controls, and includes a useful timecode read-out, a slider to change the speed of playback, and another slider to move the playback line through the score quickly. To show the Transport window if it's not already visible, choose **View > Panels > Playback** (shortcut **Control+Alt+Y** *or* **Command+Option+Y**).

Half-Speed Playback

Play at Half-speed lets you play back your score at half the tempo. This is useful for composing, arranging, and teaching with Sibelius. Make a passage selection and select **Play > Transport > Play at Half-speed** (shortcut **Shift+Space**).

Loop Playback (Sibelius and Sibelius Ultimate only)

Sibelius lets you loop playback of any passage selection to audition, orchestrate, rehearse, edit parts, or create additional parts during playback. Just make a passage selection and select **Play > Transport > Loop Selection** (shortcut **Alt+P** *or* **Option+P**).

Scrub Playback (Sibelius Ultimate only)

Sibelius Ultimate lets you "scrub" playback backward and forward using the left and right bracket keys: "[" and "]". The Playback line follows the scrub location.

Playback line

The *playback line* is a green line that follows the music during playback, and which shows where Sibelius will play back from when you next start playback. You can control the position of the playback line when not playing back using the **Play > Transport** controls. If you want to hide the playback line when you're not playing back, switch off **View > Invisibles > Playback Line**.

Move playback to selection or selection to playback line

You can move the playback line to the beginning of a selection or move the selection to the playback line. Move the playback line to the beginning of the current selection in your score to audition the music in the selection. Move the selection to the playback line to selects the first note or rest at the current location of the playback line that is visible in the score window at the current zoom level. This is particularly useful for placing the selection wherever you stop playback. Use the Commands Gallery or Command Search access either the **Move Playback Line to Selection** or **Move Selection to Playback Line** commands.

Replay Line

The *replay line* is a dashed line that shows where Sibelius will start play back from when you choose **Play > Transport > Replay**. If you want to hide the Replay line, switch off **View > Invisibles > Replay Line**.

Following the Score During Playback

Sibelius automatically follows the score during playback, and automatically zooms out, so that you can see the music as it plays. You can navigate around the score during playback just the same as when playback is stopped, including changing the zoom level (and Sibelius will remember your chosen zoom level next time you play back).

You can change this behavior using the options on the **Score Position** page of **File > Preferences** (in the **Sibelius** menu on Mac)—"Preferences" on page 123.

Playback During Input and Editing

Notes play back as you input them, click them and drag them. If you find this annoying, switch off **Play notes as you edit** on the **Note Input** page of **File > Preferences** (in the **Sibelius** menu on Mac).

Choosing Sounds

Sibelius automatically chooses the best available sounds for playback from the playback devices you have available, using a patented way of categorizing and organizing sounds called SoundWorld™—"SoundWorld" on page 642).

To change sounds, use the Mixer panel, which you can hide or show by choosing **Play > Setup > Mixer**, or by typing **M**—"Mixer" on page 553.

You can also change sounds halfway along a staff using instrument changes (see "Instrument Changes" on page 172).

Interpretation of Your Score

Sibelius is designed to automatically interpret all the notations and markings in your score ("Interpretation of Your Score" on page 578); normally you don't even need to adjust their effect, but you can if you want to, using **Play > Interpretation > Dictionary** ("Playback Dictionary (Sibelius Ultimate Only)" on page 588).

Sibelius can also produces a remarkably human interpretation of your score using Espressivo™ and Rubato™, which you can control using **Play > Performance**—"Performance" on page 583.

You can even record your own interpretation using Live Tempo—"Live Tempo" on page 564.

All Notes Off

Play > Transport > Stop > All Notes Off (shortcut **Shift-O**) switches all notes that are currently playing off. This may be necessary:

- If your computer, soundcard or playback device gets overloaded by fast-forwarding or rewinding (which it may do if your device is not very fast or if you're fast-forwarding or rewinding through complex music).
- If you stop playback while the sustain pedal is depressed.

If you hear a note hanging while the score is playing, you can even type **Shift-O** during playback—Sibelius will clear all notes and resume playback.

The most common cause of hanging notes is dangling ties (for example, a note with a tie not followed by another note of the same pitch). Sibelius includes a plug-in to check your score and eliminate any troublesome dangling ties—see "Remove Dangling Ties" on page 330.

Playback Devices

This topic introduces the concept of playback configurations, and tells you how to set up configurations using the **Play > Setup > Playback Devices** dialog.

Playback Devices

A *playback device* is a hardware or software device that provides one or more sounds. There are several types of playback device, including:

- Virtual instruments that use VST® or AU (macOS only) technology, including the built-in Sibelius Player
- Internal MIDI hardware, such as some soundcards' built-in synthesizers
- External MIDI hardware, such as sound modules and keyboards with sounds built in

Sibelius can play back using any combination of hardware and software playback devices, even within the same playback configuration.

If you have any external MIDI devices (for example, sound modules or synthesizers) that you want to use for playback in Sibelius, you need to connect them to your computer before Sibelius can "see" them.

If you're not familiar with MIDI terminology, see "MIDI for Beginners" on page 623.

For an introduction to virtual instruments and effects, see "Virtual Instruments for Beginners" on page 625.

Playback Configurations

A *playback configuration* is a collection of settings that determines which of the playback devices available on your system should be used for playback, which *sound set* each of them should use, and how to use their particular capabilities (for example, that you prefer to use the violin sound from one device, and the brass sounds from another), so that Sibelius can work out which sounds to use for each of your scores with as little intervention from you as possible.

You can set up as many playback configurations as you like, each one suitable for different purposes, and switch between them at any time. For example, you may want to use your computer's built-in sounds while composing or arranging so that you don't have to wait for large samples to load before you can get working, but need to be able to switch easily to using an orchestral sample library to produce an audio demo or rehearsal CD. This can be achieved by creating two playback configurations and switching between them.

When you switch between playback configurations, you don't need to make any changes to your score: Sibelius automatically works out the best way to play back your score using the current playback configuration, so you never need to laboriously re-assign playback sounds.

Sound Sets

A *sound set* is a file that lists all of the sounds available on a particular virtual instrument or MIDI device, and tells Sibelius what real instrumental sounds those sounds correspond to, so that Sibelius can automatically make the best possible use of them.

Note that the choice of available sound sets will be different based on the type of device you have selected, and Sibelius does not come with sound sets for every possible MIDI device or virtual instrument. If your device isn't listed in the **Sound set** column of the **Active devices** list on the **Active Devices** page of **Playback Devices**, a sound set file may be available from the support pages of the Sibelius web site—choose **File > Help > Online Support**.

If you have a device for which no sound set is available, you can still use it with Sibelius, by creating a *manual sound set*. A manual sound set is like a miniature sound set that describes a very specific set of sounds. For example, if you have a virtual instrument that provides a single piano sound, you don't need a complete sound set file; instead, you create a manual sound set to tell Sibelius that this device can only play a piano sound. Alternatively, you may be using a virtual instrument that can provide many sounds, but for which no sound set is available, in which case you can create a manual sound set that tells Sibelius what sound is available on every channel provided by the device.

You can even create your own sound set file using the separate Sound Set Editor application, available for download from the online support pages.

Default Playback Configurations

Sibelius creates five default playback configurations for you:

- **Sibelius Sounds**: chosen by default, this configuration uses the built-in Sibelius Player to play back the included professional-quality Sibelius Sounds sample library ("Sibelius Sounds" on page 621). Depending on your computer's available resources, this configuration can play up to 128 different instruments simultaneously, but is recommended for computers with 64-bit operating systems and at least 4GB RAM.
- **Sibelius Sounds (Lite)**: this configuration uses the Sibelius Player to play back special "lite" versions of the Sibelius Sounds, designed to load more quickly and consume less RAM than the full sounds, while still sounding good. This configuration is recommended for computers with 32-bit operating systems and less than 4GB RAM.
- **Sibelius Sounds (Chamber)**: uses the full library, but defaults ensemble strings to use the provided chamber sounds rather than the full ensemble sounds.
- **Sibelius Sounds (Jazz)**: uses the full library, but defaults to wind and brass to use the patches that include jazz techniques such as doits, falls, mutes, and so on.
- **General MIDI (basic)**: this configuration uses your computer's built-in sounds. On Windows, this uses the Microsoft GS Wavetable Synth, which can play up to 16 different instruments simultaneously. On Mac, this uses two instances of Apple's DLS Music Device, allowing up to 32 different instruments simultaneously.

If you have upgraded from Sibelius 6, and still have the Sibelius Sounds Essentials library that was included with Sibelius 6 installed on your computer, Sibelius will also create a playback configuration called **Sibelius 6 Essentials**, which will allow you to continue to use the older library if you want to. If you have upgraded from Sibelius 5, or still have the version of Sibelius Sounds Essentials that was included with Sibelius 5 installed on your computer, Sibelius will also create two further playback configurations for you:

Sibelius 5 Essentials (16 sounds) and **Sibelius 5 Essentials (32 Sounds)**. These configurations allow you to use the old version of Sibelius Sounds Essentials if you want to, though in all cases you are recommended to use one of the new **Sibelius Sounds** playback configurations instead.

Creating a New Playback Configuration

To create a new playback configuration, choose an existing entry from the **Configuration** menu upon which to base your new one. Click **New**, and you will be prompted to choose a name: type one and click **OK**. Depending on the devices in use, you may find that Sibelius is busy for a few moments after you click **OK**.

Changing the Current Playback Configuration

To use a different playback configuration, choose **Play > Setup > Playback Devices**, and choose an item from the **Configuration** list at the top of the dialog. You may find that Sibelius is busy for a few moments, particularly if the new configuration uses one or more virtual instruments.

Renaming and Deleting Playback Configurations

To rename an existing configuration, choose it from the list at the top of the dialog, then click **Rename**. Similarly, to delete an existing configuration, choose it from the list, then click **Delete** and answer **Yes** when prompted. You can neither rename nor delete any of the playback configurations Sibelius creates by default.

Editing a Playback Configuration

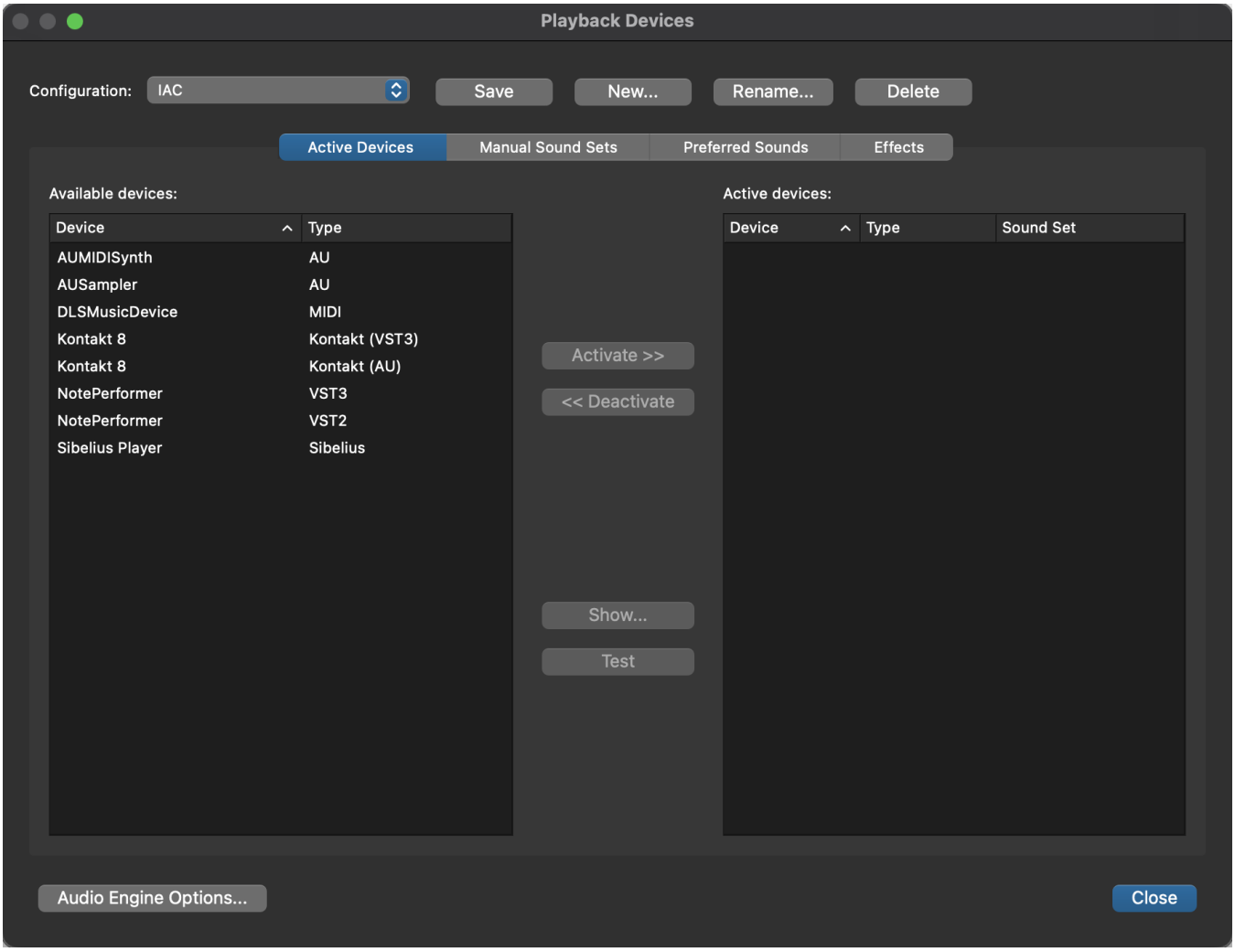
To make changes to an existing playback configuration, you work with the four pages of the **Play > Setup > Playback Devices** dialog.

You cannot edit the default playback configurations, except for changing the sound sets used by the active devices on the **Active Devices** page, and adding or removing separate effects on the **Effects** page. To edit one of the defaults, create a new configuration based on it.

Notice that when you make any changes in the dialog, an asterisk is appended to the name of the configuration in the menu at the top. To save your configuration, click **Save**.

Active Devices Page

On the **Active Devices** page, you can choose which of the devices available on your system should be used by this configuration:



- The **Available devices** box on the left lists the playback devices available on your system. This box is disabled (grayed out) if the current playback configuration is one of the defaults created by Sibelius. Each device is listed by its **Name**, and is one of the following **Types**:
  - The built-in Sibelius Player is recognised as type **Sibelius**.
  - Kontakt Player and the full Kontakt sampler from Native Instruments show as type **Kontakt**. On Mac, Sibelius also shows whether the virtual instrument is VST or Audio Unit format.
  - Garritan software instruments, such as Garritan Personal Orchestra and Authorized Steinway, use the ARIA sample player, and show as type **Aria**. On Mac, Sibelius will also show whether the virtual instrument uses VST or Audio Unit technology.
  - All other virtual instruments on Windows, and some on Mac, show as type **VST**.
  - Some virtual instruments on Mac use Apple's Audio Unit technology, and show as type **AU**.
  - Normal MIDI devices, such as internal soundcard synths or external keyboards and sound modules, show as type **MIDI**.

  To activate a device in the current configuration, select it in the **Available devices** list and click **Activate**. When you activate the Sibelius Player or a **MIDI** device, it is moved from **Available devices** to the **Active devices** list on the right. But when you activate a **Kontakt**, **Aria**, **VST** or **AU** device, it remains in the **Available devices** list and is *copied* to the **Active devices** list: you can therefore activate more than one instance of a virtual instrument, but you can only ever have one instance of the Sibelius Player or a MIDI device.

- The **Active devices** box on the right lists the playback devices that are activated, for example, available for Sibelius to use during playback. In addition to the **Name** and **Type** columns in common with the **Available devices** list, there is an extra **Sound set** column. You can double-click on the sound set column to choose between the available sound sets. If no suitable sound set is available for the device you are using, set **Sound set** to **(none)**, and then use the **Manual Sound Sets** page to tell Sibelius how to play back using this device.

  You can rename the devices in the **Active devices** list by double-clicking their names; Sibelius will append the original name of the device to the name you choose. This can be helpful if you are using multiple instances of the same virtual instrument, each loaded with a different sound set or individual sound.

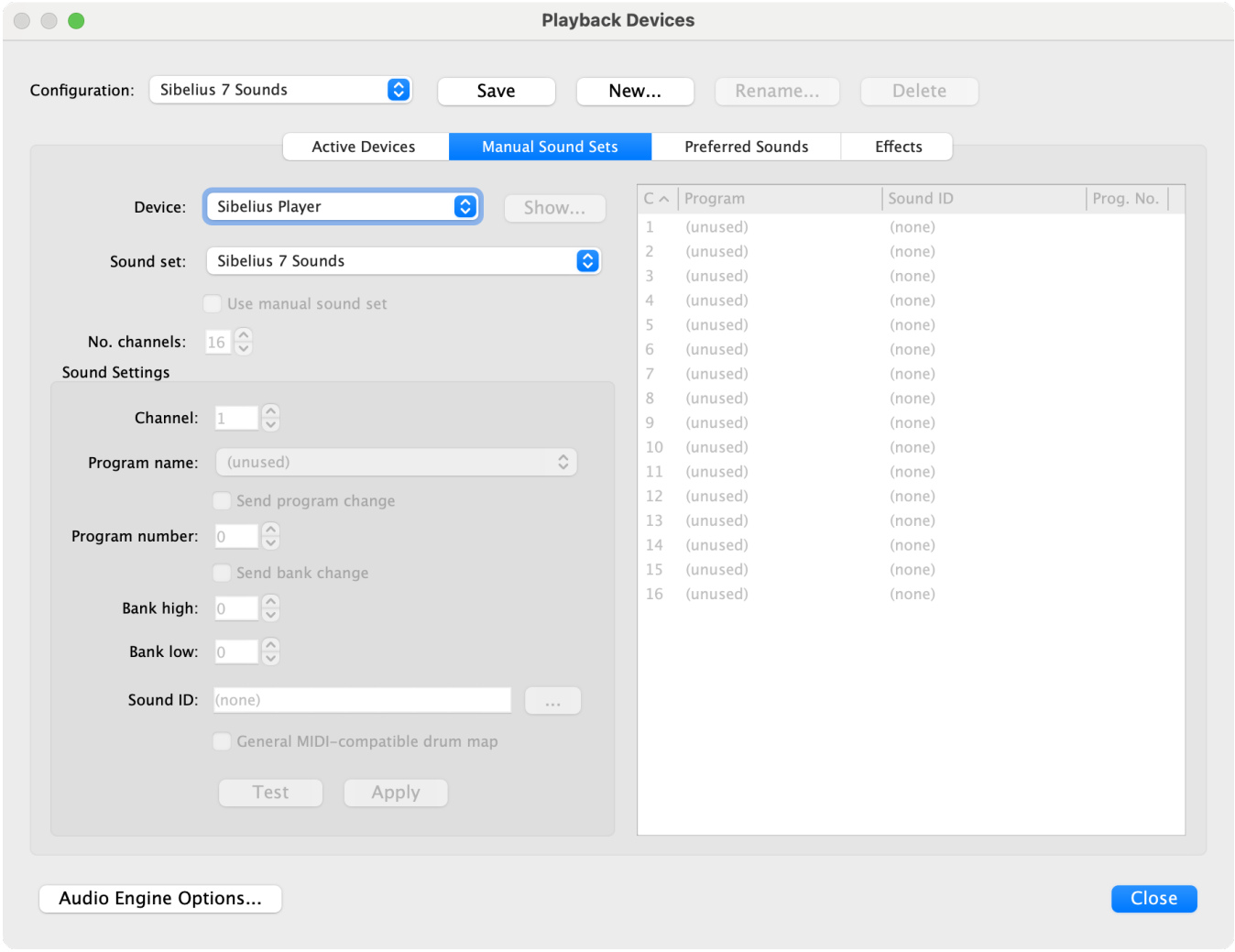
  To deactivate a device, select it in the **Active devices** list and click **Deactivate** to remove it from the list.

Manual Sound Sets Page

Sibelius Player, **Kontakt**- and **Aria**-type virtual instruments, and **MIDI**-type devices, provide special functions that allow Sibelius to load sounds automatically into them, if a suitable sound set is available. If no sound set is available, or if a device is a regular **VST**- or **AU**-type virtual instrument, you have to tell Sibelius which sounds are available, by creating a miniature sound set for each virtual instrument, using the **Manual Sound Sets** page.

Once you have told Sibelius which sound is available on each channel of your device, it can treat that device like any other, and automatically route the playback of each staff to the most appropriate available sound.

The options on the **Manual Sound Sets** page are as follows:



- First choose the virtual instrument from the **Device** menu at the top of the dialog. You can create a manual sound set for any type of device with any kind of sound set, except for the built-in Sibelius Player; in addition, manual sound sets are unavailable by default for **Kontakt**-type devices because it is recommended to allow Sibelius to load the sounds itself. To create a manual sound set for a **Kontakt**-type device, switch on **Allow manual sound sets** on the **Playback** page of **File > Preferences**.
- If you are creating a manual sound set for a virtual instrument, click **Show** to make its interface appear in another window; this button is disabled for **MIDI**-type devices. There is tremendous variation in how the interfaces of virtual instruments appear and behave, so it's impractical to attempt to provide any help for working with them. Refer to the documentation that accompanied your virtual instrument for help working out which things to click on. Leave the window open—you'll need it again in a minute.
- If you have already chosen a sound set for this device on the **Active Devices** page, it will now be chosen in the **Sound set** menu; if not, you can choose it here now. If no suitable sound set is available, choose **(none)**.
- Switch on **Use manual sound set** to tell Sibelius that it should follow the choices you make here. If you switch this option off, your manual sound set will not be used, but the settings will be saved as part of the playback configuration, so that you can restore them again later.

- If your device has a sound set, **No. channels** will be set to the appropriate number of different channels, slots or sounds the device can play at once. Some virtual instruments are designed to emulate only a single instrument, such as a specific electric piano or synthesizer, in which case they can normally play only one sound at once, and therefore **No. channels** should be set to **1**. Other virtual instruments, particularly those supplied with sample libraries, can play a number of sounds simultaneously, so **No. channels** may need to be set to **8** or **16**. Notice that the table on the right of the dialog is updated with the appropriate number of channels chosen here.

  If **No. channels** is not automatically set correctly for your device, set it manually.

- Now go back to your virtual instrument's interface and load a sound, or set it to an appropriate preset. If your virtual instrument can play back multiple sounds simultaneously, start by loading a sound into the first channel or slot. If you are working with a MIDI device, set the first channel to use an appropriate patch, if necessary.
- Now look at the **Sound Settings** options on the **Manual Sound Sets** page. Either click on the first row in the table on the right or use the **Channel** spin control next to choose a channel.
- If you have chosen a sound set for this device, the **Program** menu will be enabled and the **Sound ID** menu will be disabled.
  - If **Program** is enabled, choose the name of the program you have loaded into your device, then click **Apply**.
  - Switch on **Send program change** if your device has a sound set chosen but you know that it requires an explicit program change message to be sent at the start of playback (in which case Sibelius will send the program change stipulated by the sound set), or if you have no sound set chosen and know that the sound you want can be chosen with a specific program change when starting playback (in which case the **Program number** control will become enabled, and you can specify the program change to send).
  - If **Send program change** is switched on, you can also switch on **Send bank change** if necessary; as before, if your device has a sound set, switching on **Send bank change** will send the bank change stipulated by the sound set, and if it does not, you can specify the **Bank high** and **Bank low** components of the bank change message to send when starting playback.
  - If **Sound ID** is enabled, choose the sound that most closely matches the sound you have loaded into your device by clicking **...** to see a menu. For example, if you have loaded a violin ensemble sound, choose **strings.violin.ensemble** from the menu; if it's a Steinway piano sound, choose **keyboard.piano.grand.steinway**. Be as specific as the menu allows, as this will help Sibelius to use the sound most appropriately. Once you have chosen the closest match, click **Apply**.
  - Switch on **General MIDI-compatible drum map** instead of choosing a single sound ID or program name if you know that the program on that channel is an unpitched percussion map that matches the General MIDI standard. If the device is not General MIDI-compatible, you will need a sound set file for your device in order to be able to address its unpitched percussion sounds.
- You will see that the first row of the table on the right of the dialog is updated. If your device can handle another sound simultaneously, repeat the above steps until you have loaded as many sounds as needed and set up their mappings in the manual sound set.

Don't forget to click **Save** at the top of the dialog to avoid losing what you've just done!

Sibelius needs to be given a sound ID (or program name if a sound set is available) in order to be able to route playback to a channel automatically. If you don't want Sibelius to route each staff in your score to a channel automatically—because you have (say) a pre-existing template that you use for all your projects

and you're comfortable assigning staves to channels by hand—you can set up an empty manual sound set. Set **No. channels** to the appropriate number and switch on **Use manual sound set**, but make no other choices.

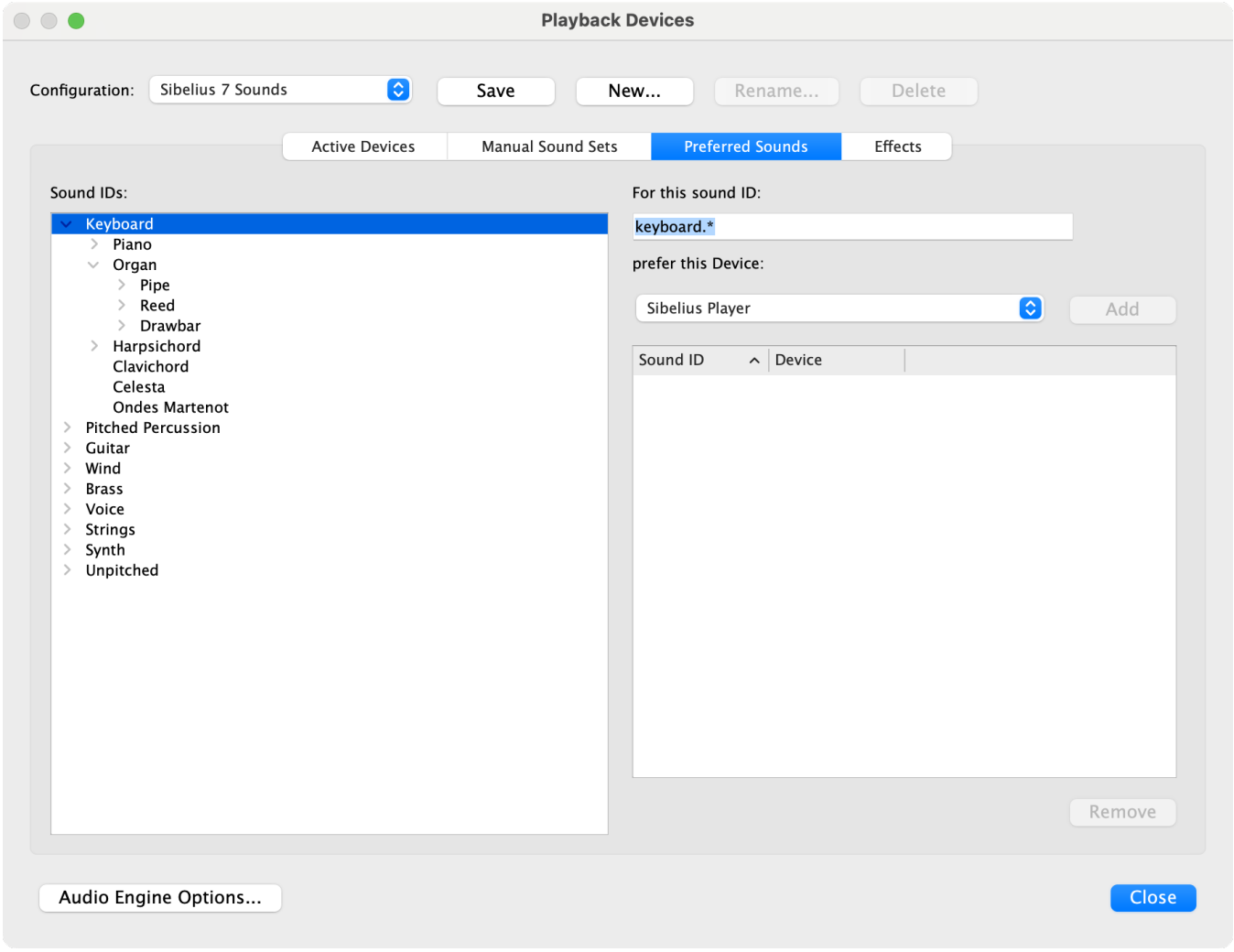
To make Sibelius use those channels in playback, you must open each staff's strip in the Mixer in turn, and explicitly choose the device it should use (so that the device's name does not appear in parentheses), then explicitly choose the channel using the arrows at the right-hand side of the channel read-out. For more details, see "Staff Strips" on page 554.

Preferred Sounds Page

Having chosen which devices to use for playback, and set up any manual sound sets as necessary, you can now tell Sibelius which devices to use for which kinds of sounds. For example, if you prefer the brass sounds of one device and the string sounds of another, you can tell Sibelius to use these devices for these kinds of sounds whenever possible.

Setting up the **Preferred Sounds** page is completely optional: Sibelius is designed to choose the best available sound in any given situation. So you can ignore this page of the dialog altogether and just let Sibelius get on with sorting out which of your sounds to use.

But if you want to do so, you can set your preferences on the **Preferred Sounds** page of **Play > Playback Devices**:



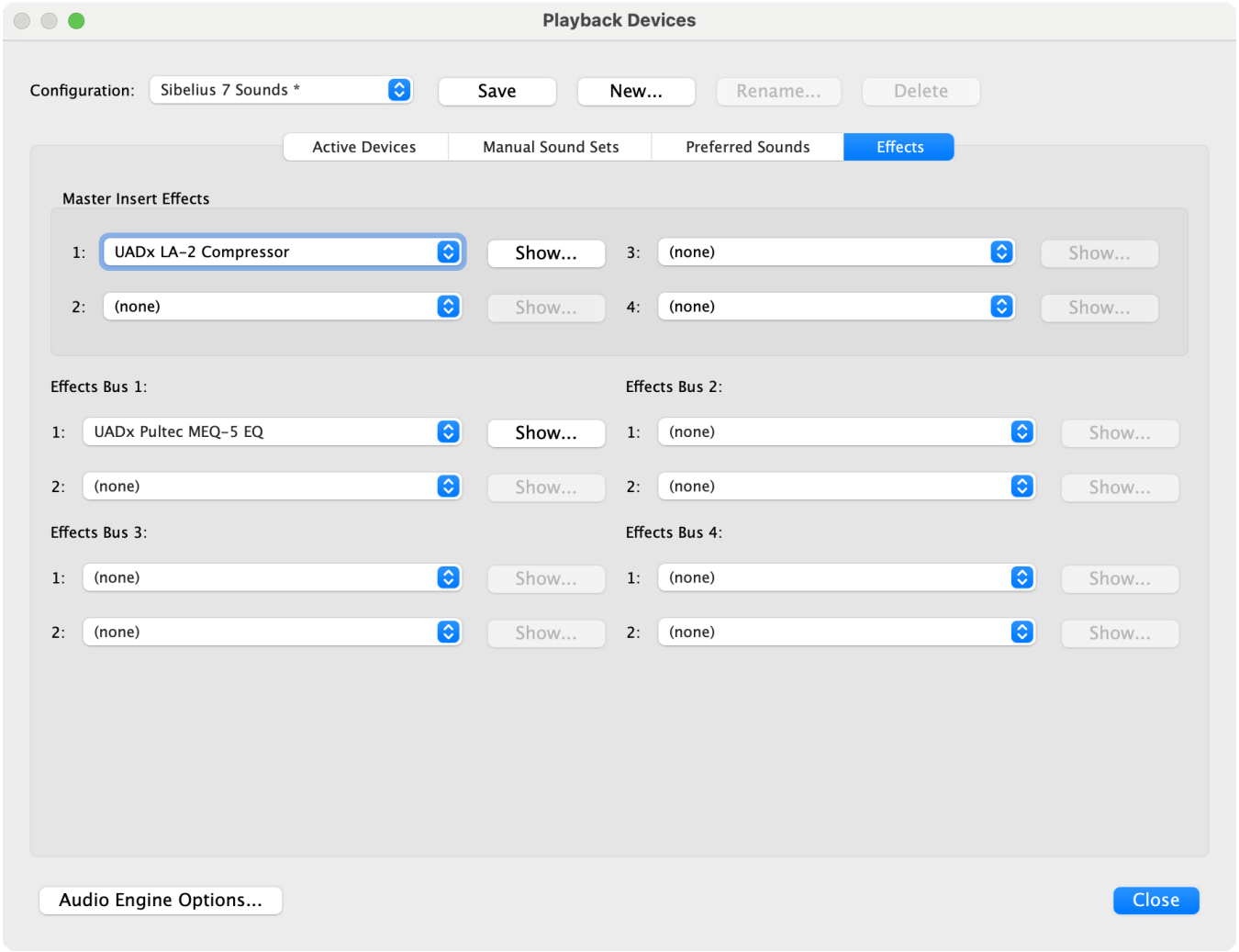
- Using the **Sound IDs** tree view on the left of the dialog, select the group of sounds for which you want to specify a preferred device. When you select a branch of the tree, you also implicitly select all sub-branches within it. This means that if you select, say, **Strings**, you are also selecting **Strings.Violin** and everything underneath it, as well as **Strings.Violoncello** and everything within that.
- Once you have chosen the appropriate branch, you will see that **For this sound ID** shows the complete sound name you have chosen. Now make your choice from the **Prefer this device** list and click **Add** to set your preference.
- Notice that the preference you have set up is now shown in the list on the right of the dialog. If you want to remove any of your existing choices, select them in the list and click **Remove**.

You can be as specific as you like in your preferences: if you generally want brass sounds to be played by a particular device, just select **Brass** and set a preference; if, on the other hand, you always want to use a particular device that closely emulates the sound of a Hammond B3 organ when your score uses such an instrument, choose **keyboard.organ.drawbar.percussive.with rotary speaker**, and then set a preference for that sound only.

As with the settings on the other pages of this dialog, don't forget to click **Save** to save your changes.

Effects Page

The **Effects** page lets you load effects into the various buses provided:



Master Insert Effects are effects that are applied to the entire audio signal just before it is output by your sound device and, shortly afterwards, makes its way to your ears. Effects such as compressors and limiters can usefully be added as master insert effects, as you would normally want them to apply to all of the sound produced by all the virtual instruments you are using. You may also want to use reverb as a master insert effect, though doing it this way means that you cannot alter the amount of reverb virtual instrument by virtual instrument. You can chain up to four master insert effects: the audio signal is passed through each effect, one after the other.

Sibelius also provides four effects *send buses*, which can be used to direct some of the audio signal to one or more effects. These buses are *post-fader*, meaning that the amount of signal sent to the effect depends on the level of the volume fader for the output of the virtual instrument. You choose how much of each virtual instrument's output signal is sent to each of the send buses using the controls in the Mixer window ("Mixer" on page 553). You can chain up to two effects in each of the four send buses.

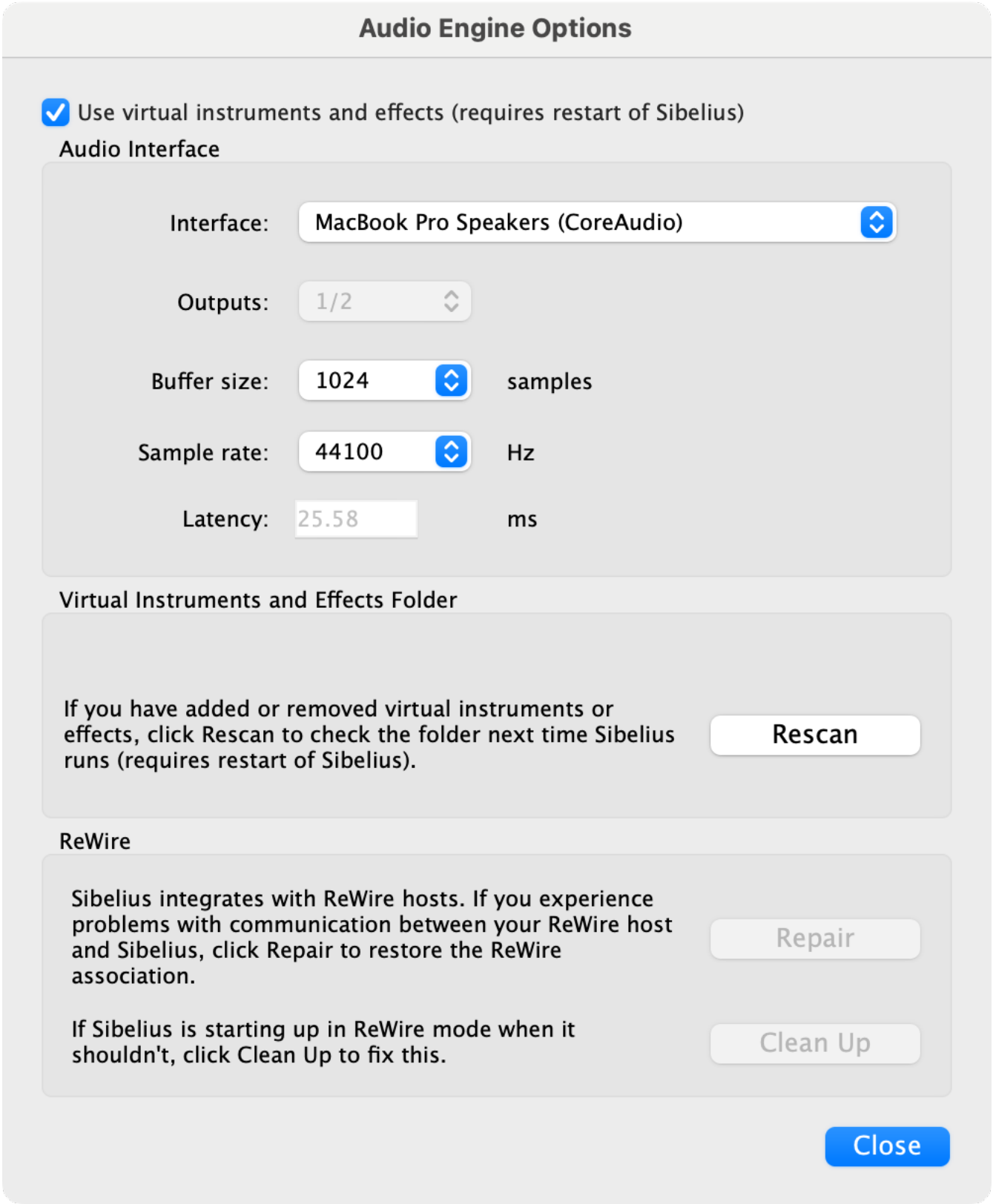
You can use the send buses to add effects to the output of individual virtual instruments. For example, you may have a guitar virtual instrument and want to add a stomp box effect: load the stomp box effect into one of the send buses, and send some of the output from your virtual instrument to that send bus.

To add an effect to your playback configuration, choose it from the drop-down list for the appropriate slot in whichever bus you want it to appear. To show an effect's graphical interface, click the **Show** button. Any changes you make in the effect's interface are saved when you save your configuration.

Note that effects can only affect the sound produced by virtual instruments, because the sound produced by MIDI devices isn't part of the same audio stream (indeed, for external MIDI devices the sound is never inside your computer at all). Furthermore, the built-in Sibelius Player includes two master effects—reverb and chorus—of its own, which do not appear here on the **Effects** page, and which only apply to sounds played by the Sibelius Player.

Audio Engine Options

To set up the audio interface Sibelius should use for playback, click **Audio Engine Options** at the bottom of **Play > Setup > Playback Devices**. This dialog appears:


Audio Engine Options
Use virtual instruments and effects (requires restart of Sibelius)
Audio Interface
Interface:
MacBook Pro Speakers (CoreAudio)
Outputs:
1/2
Buffer size:
1024
samples
Sample rate:
44100
Hz
Latency:
25.58
ms
Virtual Instruments and Effects Folder
If you have added or removed virtual instruments or effects, click Rescan to check the folder next time Sibelius runs (requires restart of Sibelius).
Rescan
ReWire
Sibelius integrates with ReWire hosts. If you experience problems with communication between your ReWire host and Sibelius, click Repair to restore the ReWire association.
Repair
If Sibelius is starting up in ReWire mode when it shouldn't, click Clean Up to fix this.
Clean Up
Close

- Choose the device you want to use for playback from the **Interface** drop-down. On Windows, you may see the same device listed several times, with different acronyms in parentheses at the end:
  - If you see a device with **(ASIO)** at the end of its name, use this one. ASIO (which stands for "Audio Stream Input/Output") provides a low latency interface, and so is ideal when you are using virtual instruments and effects for playback and input.
  - Devices with **(WASAPI)** at the end of their name use Microsoft's WASAPI technology, which is recommended if no ASIO device is available.
  - Devices with **(DS)** at the end of their name use Microsoft's DirectSound technology. DirectSound doesn't provide such low latency as ASIO, but is recommended if no ASIO or WASAPI device is available. Depending on the specific hardware, a DirectSound device may or may not provide low enough latency for use when inputting using Flexi-time.
  - Devices with **(MME)** at the end of their name use Microsoft's MultiMedia Extension technology, a predecessor of DirectSound and ASIO. Some inexpensive soundcards or built-in sound hardware (in laptops or low-end desktop computers) only support MME, which will generally work adequately for playback, but will definitely not provide low enough latency for use when inputting using Flexi-time.

  On Windows, Sibelius will automatically choose an ASIO device if one is available; it will otherwise choose a WASAPI device, then a DirectSound device, or a MME device as a last resort.

  On Mac, practically every device supports macOS's built in Core Audio standard, so you will normally only see **(CoreAudio)** at the end of each device's name. Core Audio is similar to ASIO in that it provides a low latency interface. Sibelius will use the device chosen on the **Output** tab of the **Sound** pane of System Preferences by default.
- On Windows, when you are using an ASIO device, the **ASIO Setup** button is enabled. Clicking this button opens your device's ASIO control panel, where you can modify various comfortingly technical settings specific to your device.
- **Outputs** lets you choose which of your device's outputs to use for playback. Most soundcards have a single pair of stereo outputs, so you will see only **1/2** in this menu. If you have a soundcard or other audio interface with multiple pairs of outputs, each pair will be listed here.
- **Buffer size**, as you might expect, determines the size of the buffer provided by your audio interface for data to be streamed into, which has an effect on the latency of the device: the larger the buffer, the higher the latency. The buffer sizes provided by your hardware may vary, but for most ASIO and Core Audio devices, a reasonable buffer size is 1024 samples.
- **Sample rate** is the frequency at which the audio is played back through the audio interface. Normally this should be set to **44100Hz**.
- **Latency** is the amount of time, in milliseconds, it takes for the audio device to play a note after Sibelius tells it to. You can't edit the latency directly; it's calculated by the combination of buffer size and sample rate.
- **Release device when Sibelius is in the background** allows Sibelius to release the audio device when the application is minimized or another application is brought into focus, unless Sibelius is playing back at the time.
- On Windows, you will also see an option to choose the folder from which Sibelius should load virtual instruments and effects (by default, **C:\Program Files\Avid\VSTPlugins**. You can change this by clicking **Browse** if you already have virtual instruments and effects in another location on your computer. (On Mac, all virtual instruments and effects live in a single location specified by macOS, so there is never any need to change it.)
- Click **Rescan** if you find that virtual instruments or effects you expect to appear in **Playback Devices** are not appearing. When you next restart Sibelius, it will re-examine each of the virtual instruments and effects in the specified folder. Beware that this can take a little while! (Sibelius

automatically detects newly-installed virtual instruments or effects without requiring you to click **Rescan**.)

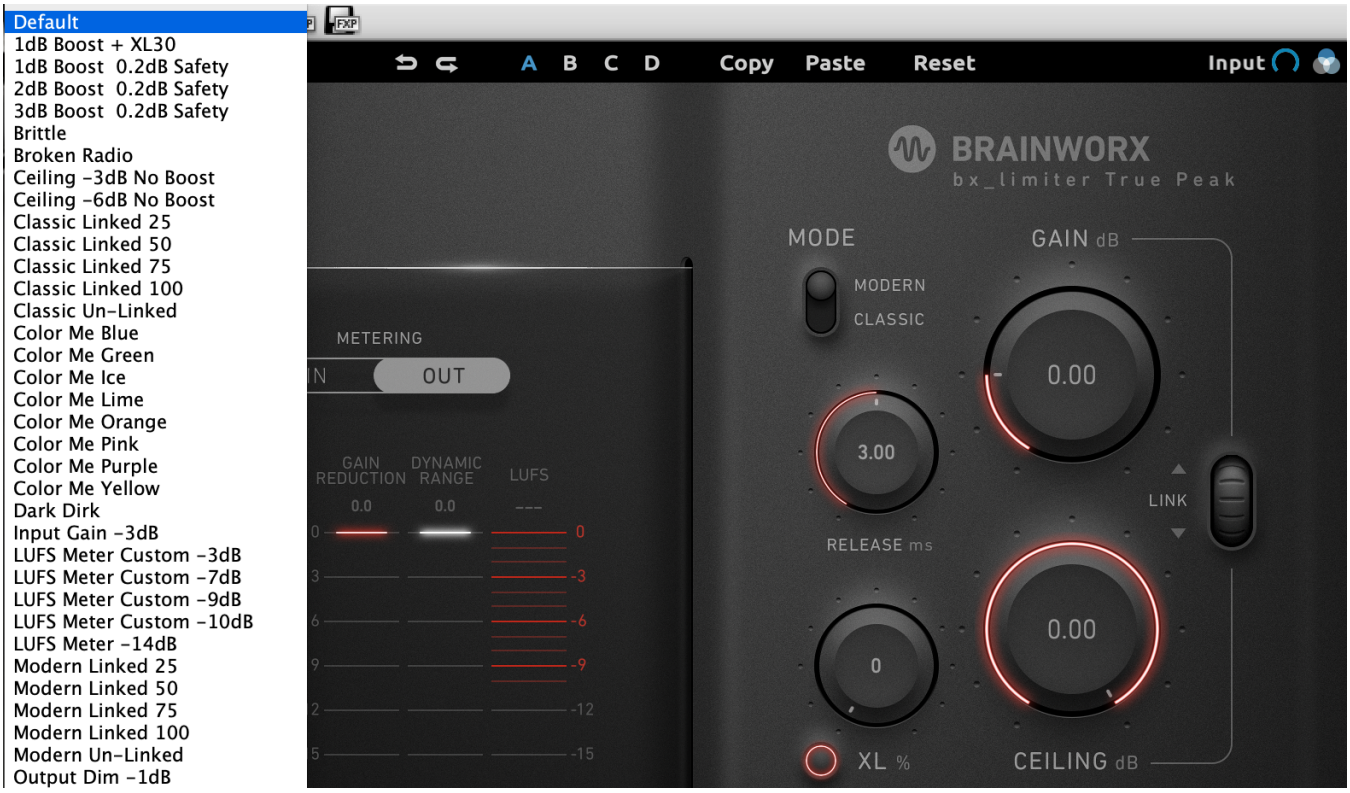
- The options in the **ReWire** group are explained in "ReWire" on page 634.

The **Use virtual instruments and effects** option at the top of the dialog lets you disable Sibelius's support for virtual instruments and effects altogether. If you want only **MIDI**-type devices to appear in **Play > Setup > Playback Devices**, switch this option off, then restart Sibelius.

Click **Close** once you have finished making changes in the **Audio Engine Options** dialog.

Presets for Virtual Instruments and Effects

Some virtual instruments and effects have a number of built-in presets provided by their designers. You can see which presets are available by opening the menu at the top left-hand corner of the virtual instrument or effect window:



If the menu is empty or only contains a single item, then the virtual instrument or effect you are using doesn't provide any presets. If you choose a preset from the menu and want to ensure that your choice is remembered, don't forget to save your playback configuration in **Play > Setup > Playback Devices**.

To the right of the menu are two further buttons, to load and save **.fxp** VST preset files. Saving a preset file saves the state of the virtual instrument or effect to disk, and loading it again restores the virtual instrument or effect to the same exact state. This is useful if you need to adjust a virtual instrument or effect's settings, and then use those same settings in another playback configuration within Sibelius, or even in another application.

Playback Preferences

The **Playback** page of **File > Preferences** provides the following options:

- In the **Default Playback Configuration** group, you can tell Sibelius always to load a specific playback configuration when you start the program.
- In the **Opening Files** group, you can determine what Sibelius should do when opening a score that uses a different playback configuration than the currently chosen one. By default, **Let me choose whether to change to the new configuration** is chosen, which means that Sibelius will show you a message box when you open a score, allowing you to switch to the configuration the score was last saved with (click **Yes**) or stick with your current configuration (click **No**). You can alternatively choose **Always change to the new configuration** or **Never change to the new configuration**.
- The options in the **Sample Player Options** group apply to the built-in Sibelius Player, and to the **Kontakt**- and **Aria**-type sample players:
  - Switch off **Load sounds immediately** if you don't want the sounds required to play your score to be loaded until you either start playback or select a note.
  - **Re-use already loaded sounds** tells Sibelius not to reload every single sound when you switch between different scores. You should leave this switched on.
- The options in the **Sibelius Player Options** group apply only to the built-in Sibelius Player:
  - **Maximum number of channels** determines how many simultaneous sounds Sibelius Player can load—see "How Sibelius Player Works" on page 622.
  - **Use convolution reverb (sounds better, uses more CPU)** specifies that Sibelius should use the high-quality convolution reverb built-in to Sibelius Player during playback; **But not during Flexi-time input (for lowest latency)** tells Sibelius to use the standard reverb during recording to improve latency—see "Reverb" on page 586.
  - **Unload sounds when switching between scores** tells Sibelius to unload all sounds from Sibelius Player when switching scores. You only need to switch this option on if you are switching between two or more large scores that share very few instruments in common, and are concerned about memory usage.
- In the **Audio Engine Balancing** group, you can choose how Sibelius should balance the demands of the virtual instruments and effects in your playback configuration across the available CPU cores. If you are running multiple virtual instruments and effects in your playback configuration, Sibelius will automatically balance the load across the available CPU cores. If you want to disable this, switch off **Balance virtual instruments and effects between CPU cores**, on the Playback page of **File > Preferences**. By default, Sibelius will make use of all available CPU cores; if you want to limit the number of cores used, switch on **Specify number of CPU cores to use** and set the number of cores manually.
- In the **Kontakt and Kontakt Player** group, switch on **Allow manual sound sets** if you want to control the loading of sounds into Kontakt Player or the full Kontakt package yourself. Unless you know what you're doing, you should leave this switched off.
- In the **Display** group, you can tell Sibelius whether you want it to display **Sound IDs** or **Program names** (the default setting). If you choose to display program names, Sibelius will show them in the Mixer and **Home > Instruments > Edit Instruments** dialogs whenever possible.
- In the **Slot and Channel Sharing** group:
  - Switch off **Use same slot for all staves of keyboard instruments** to adjust the sound, volume or pan of each staff of a multiple staff instrument (for example, piano, organ, and so on) individually.
  - Switch on **Use same slot for similar instruments** to limit the number of slots or channels Sibelius uses to play back your score. With this option switched on, Sibelius will actively try to make similar instruments (for example, all woodwinds, all brass, all strings) share the same slot or channel.

  - **Use variant sounds for identical instruments** tells Sibelius to try and find different equivalent sounds when you have several instruments that use the same basic sound (for example, first and second violins in an orchestral score, or four alto saxophones in a big band score) to reduce the homogeneity of the sound. The effectiveness of this option depends on the capabilities of the playback devices you are using.
  - Switch off **Automatically allocate slot for click track** if you never use Flexi-time recording or never want to hear a metronome click during playback. When this option is switched off, Sibelius will not reserve a slot or channel for the click track, freeing it up for another sound (and preventing Sibelius from loading an otherwise unnecessary percussion patch). However, if you subsequently start Flexi-time recording or unmute the click track during playback, Sibelius will not load an appropriate click sound unless you switch this option back on. It is therefore recommended that you leave this option switched on.

- In the **MIDI Messages** group:
  - **Send reset controllers at start**: tells Sibelius whether to reset all the MIDI controllers when it starts playback; if you use the Proteus 2, switch this option off.
  - **Send bank high (controller 0)** and **Send bank low (controller 32)**: these options tell Sibelius whether to send bank numbers when sending program change messages; if you use the Roland SC-88 or Korg 05RW, you might want to switch this option off if you find that sending bank messages changes the mode of the MIDI device or chooses a non-GM bank. (These settings give global control over whether Sibelius sends bank messages, but you can also change this on a staff-by-staff basis from the Mixer—"Mixer" on the next page.)
  - **Send program changes**: tells Sibelius whether to send program changes when it starts playback. You might want to switch this option off if you need to specify the patch used by a particular MIDI channel in your score (for example, if you are using a program like Gigasampler for playback).
  - **Convert Live Playback velocities to dynamics on sustaining instruments** means that Live Playback velocities are converted to dynamics rather than to attack for sustaining instruments use the modulation wheel for volume (for example, in Garritan Personal Orchestra).
  - **Send note offs for all notes** is a special “brute force” option for badly-behaved playback devices that do not respond to the standard MIDI messages for stopping playback. If you find that notes are often left sounding when you stop playback, try switching this option on: Sibelius will then send an explicit note off message for each note that is sounding at the moment you stop playback.

- In the **Error Reporting** group, you can decide whether Sibelius should **Warn when MIDI devices return errors**. Switching this option off suppresses the errors returned by the operating system’s MIDI system. It is recommended that you leave this option switched on, as the error messages can be very useful in troubleshooting problems with playback and note input from external MIDI devices. On Windows, errors relating to playback include the code **MMSYSTEM/OUT**, while errors relating to input say **MMSYSTEM/IN**.

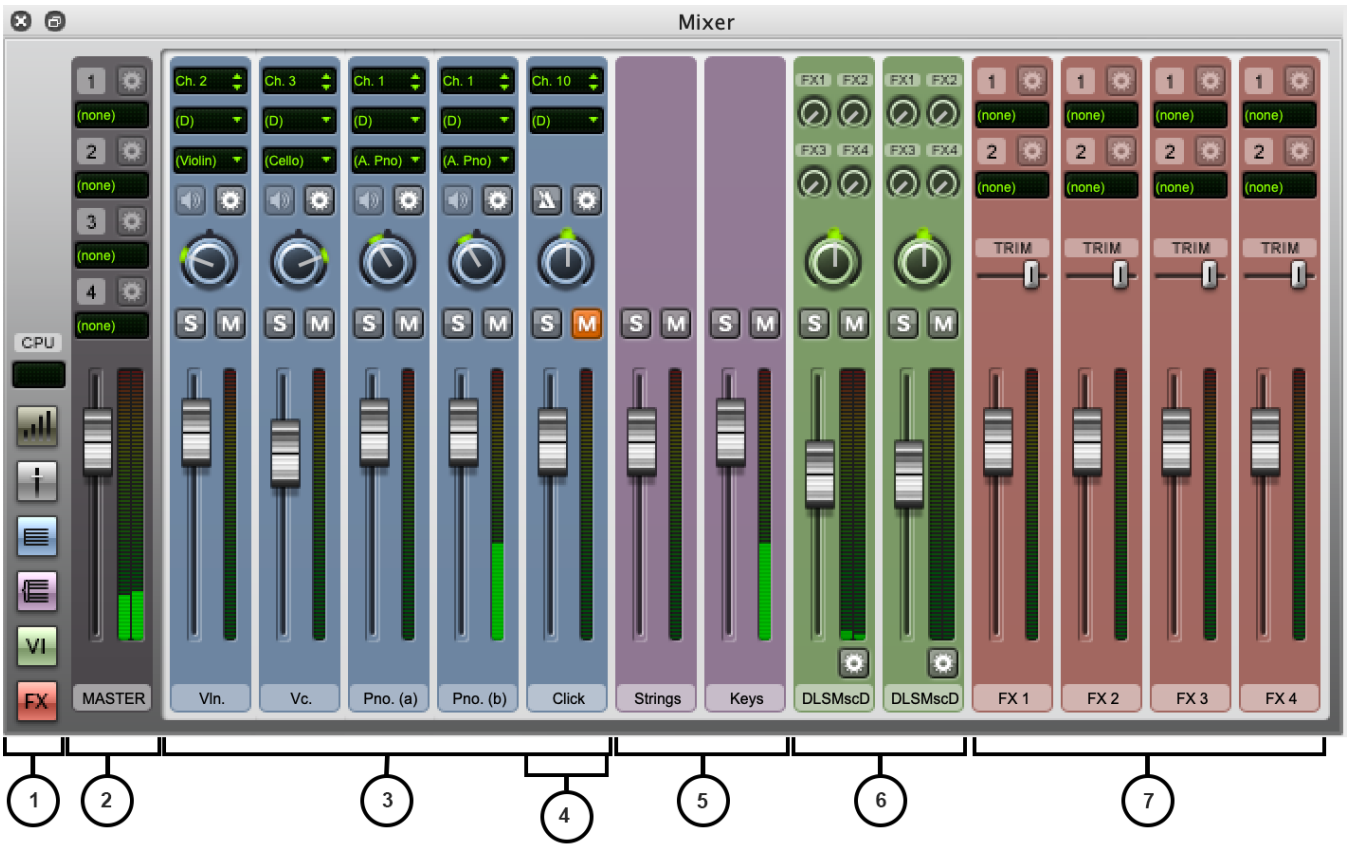
  If you see an error message when starting Sibelius or during playback, you should try to obtain a driver update from the manufacturer of your soundcard or other audio device. If no update is available, or if it makes no difference, check to see if you actually experience any problems with playback or input: some of the error messages are harmless, and if that applies to you, you can either suppress individual error messages by switching on **Don’t say this again** when they appear, or suppress them altogether by switching off **Warn when MIDI devices return errors** instead.

Mixer

The Sibelius Mixer lets you modify sounds for playback, including volume and pan, and adjust settings in the virtual instruments and effects used in your current playback configuration.

To show or hide the Mixer, choose **Play > Setup > Mixer**, or use shortcut **M** (Mac).

The Mixer panel has several sections, as follows:

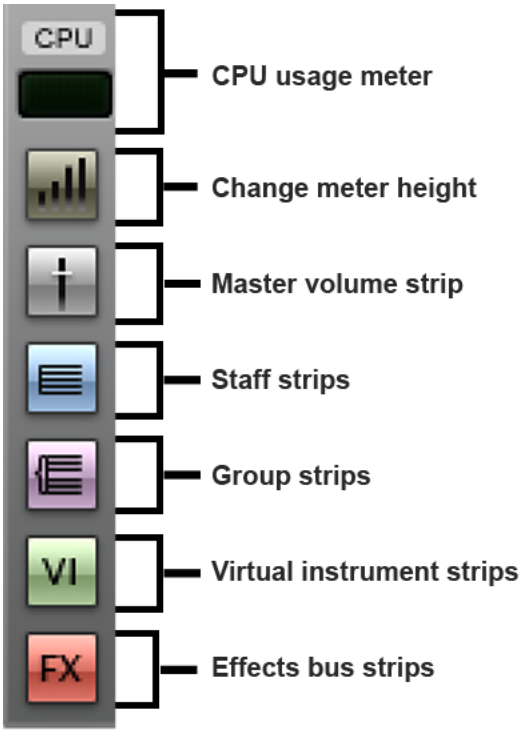


- **1. Button strip** to show CPU usage, switch between the Mixer's four different heights, and hide and show other Mixer strips.
- **2. Master volume strip**, to adjust the overall volume of all the virtual instruments and effects, and to adjust settings in each of the master effects' own windows.
- **3. Staff strips** to adjust volume, solo/mute, pan, MIDI channel (where appropriate), and initial program name for each staff in the score.
- **4. Click track strip** to adjust the metronome click during playback and Flexi-time recording.
- **5. Group strips**, to adjust the relative volume of or solo/mute families of instruments in your score.
- **6. Virtual instrument strips**, to adjust settings in each virtual instrument's own window, solo/mute all the staves playing through it, and adjust the amount of signal going to each effects bus.
- **7. Effects bus strips**, to adjust settings in the effects' own windows, and to adjust output level and trim.

By default, the Mixer is docked at the bottom of the Sibelius window, though you can undock it by clicking and dragging its title bar away from the bottom of the screen, so you can reposition it, for example, on a secondary display if you have one.

Button Strip

The button strip at the left-hand side of the Mixer lets you hide and show each of the other types of strip:



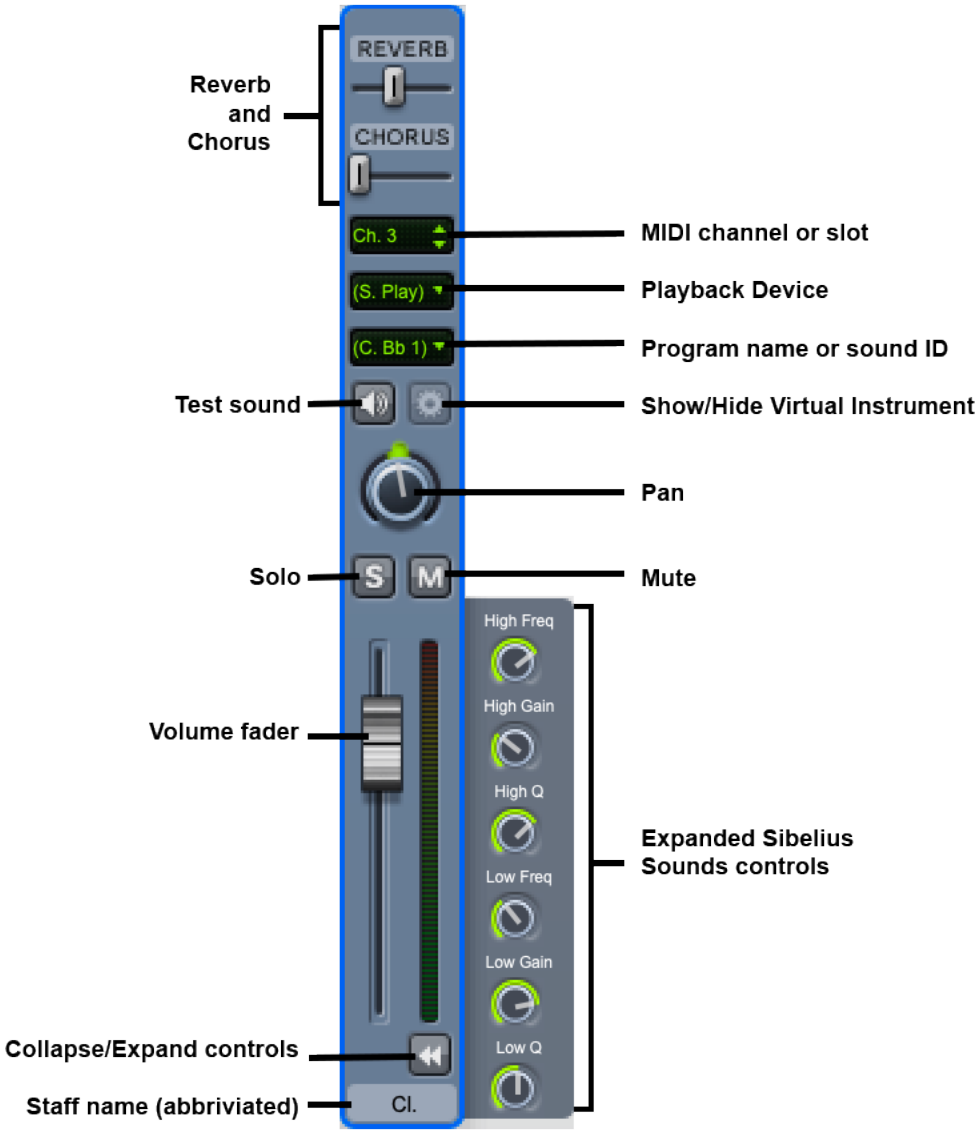
By default, only the staff and master volume strips are shown when you first open the Mixer. The buttons for virtual instruments strips and effects bus strips are disabled if your current playback configuration doesn't use any virtual instruments or effects.

The CPU usage meter in the button strip gives you an indication of the processor usage of the audio system, for example, all the virtual instruments and effects in your current playback configuration (but not overall processor usage of your whole computer). If this meter goes into the red during playback, it means that it is taking your computer longer to render the required audio than it is taking to play it, which means it is likely you will hear glitches or stuttering during playback.

If this happens, you can always export an audio file of your score, which will play back without glitches ("Exporting Audio Files" on page 88), but to reduce glitches during playback, see "How to Get the Best Out of Virtual Instruments and Effects" on page 628.

Staff Strips

Each staff in your score has its own staff strip:



The thin dashed lines show which controls are visible when the Mixer is at each of its four preset heights. When you are using the Sibelius Player, you can hide or show the extra controls for Sibelius Player sounds in all staves by holding **Shift** when clicking the arrow button below the output meter.

The controls in each staff strip work as follows:

- The staff name read-out at the very bottom shows you the short name of the staff; this isn't editable. If you want to edit the instrument name, "Instrument Names" on page 456.
- To adjust the volume, drag the fader down (to reduce it) or up (to increase it). The fader has a "sticky" position at the default volume (95, out of 127), and you can also reset it to its default volume by double-clicking the fader. During playback, the output meter to the right lights up to show you the level of playback on that staff. This lets you correct the relative balance of staves without having to write louder dynamics for loud instruments and softer ones for soft instruments. Most devices play all instruments at roughly the same volume by default, so you should give (say) a complete Violin I section a volume somewhat higher than a solo flute.
- To hear just one staff, click the solo button.

  The mute buttons for all staves are disabled. You can solo other staves simultaneously by clicking their solo buttons. When you switch all the solo buttons off again, the mute buttons are re-enabled. See "Mute and Solo" on page 563.

- To mute a staff, click the mute button.
  - Click once to set the staff to be half-muted.
  - Click twice to set it to be fully muted. A third click makes it unmuted again. See "Mute and Solo" on page 563.
- To adjust the pan position of the staff—that is, its stereo position from left to right—drag the rotary pan control left or right. The slider has a "sticky" position in the middle. It sounds best if you don't position staves too far to the left or right.
- Beware that some virtual instruments (for example, Vienna Symphonic Library Vienna Instruments) don't respond to this pan slider, so if you are using such a virtual instrument, you may hear no effect when changing pan here. You can change the pan of the audio output of that virtual instrument instead—see "Virtual Instrument Strips" on page 559.
- The Test Sound button allows you to test the current sound choice for that staff.
- The Show/Hide button is enabled only if the device currently being used for this staff is a virtual instrument (other than Sibelius Player, which has no graphical interface); clicking it shows the virtual instrument's window. Click this button again to hide the window.
- The sound read-out shows you an abbreviated form of the program name or sound ID used by the staff at the start of the score. If the staff contains any objects that change the playback sound after the first bar—for example, instrument changes, text instructions for playing techniques, and so on—this read-out doesn't update. Hold your mouse pointer over the read-out to see a tooltip that shows the full program name and sound ID that Sibelius is actually using for this staff.

  By default, this read-out shows the program name used by the staff. If you would prefer to see the sound ID instead whenever possible (for more information about sound IDs, "SoundWorld" on page 642), change the **Display** option on the **Playback** page of **File > Preferences**—see "Playback Preferences" on page 550.

  Notice that, by default, the abbreviated sound name is displayed in parentheses: this denotes that the choice of sound is automatically determined by Sibelius. Once you choose a specific program name or sound ID from the menu, the sound name is displayed without parentheses.

  To change the initial sound of a staff, click the arrow to open the sound menu:
  - If program names are displayed, you will see a hierarchical menu. If no specific device is chosen for the staff, the first level of the menu shows the names of the sound sets in your current configuration, and the second level then displays the names of the groups into which the program names are divided (for example, **Strings**, **Woodwind**, and so on); the third level displays the instrument families (for example, **Violin**, **Flutes**, and so on); finally, the fourth level shows the program names themselves. When you choose a specific program, Sibelius will also set that staff to always play back through the device on which that program is available.
  - If sound IDs are displayed, you will see a different hierarchical menu, listing all of the sound IDs in the S3W and any additional sound IDs provided by the devices in your current playback configuration. If a specific device has already been chosen for the staff, then the menu includes only those sound IDs provided by the sound set used by that device.

  As with the device menu, you can reset a staff to choose sounds automatically once more by choosing **(Auto)** from the menu. You can reset all staves to automatic sound allocation by holding **Shift** and choosing **(Auto)** from the menu.

  You can also change the sounds used for different instruments in your score by editing the instrument definition itself in **Home > Instruments > Edit Instruments**; this approach is recommended if you want to adjust the sound of (say) several identical instruments in your score in one place, or if you want to export this setting so that you can import it into another score using a house style ("Edit Instruments (Sibelius Ultimate Only)" on page 185).

- The device menu lets you change the device used to play the initial sound on a given staff, but it is recommended that you don't change this here: instead, use the **Preferred Sounds** page of **Playback Devices** to tell Sibelius you would prefer it to use another device instead, as this choice will be saved in your playback configuration and therefore apply to all scores—see "Preferred Sounds Page" on page 545.

  If you do decide to change the device used to play back a staff, notice that the menu contains a list of all the devices in your playback configuration, and an extra entry **(Auto)** at the top of the list. If you want to tell Sibelius to choose the device automatically again, choose **(Auto)**.

  Once you explicitly choose a device for a given staff, the name of the device no longer appears in parentheses, and the menu of sound IDs or program names below will only show you those sounds provided by the specific device you have chosen.

  You can change the device for all staves by holding down **Shift** when you choose a device from the device menu; normally you should only choose **(Auto)** when you do this, which resets all staves back to automatic device allocation.

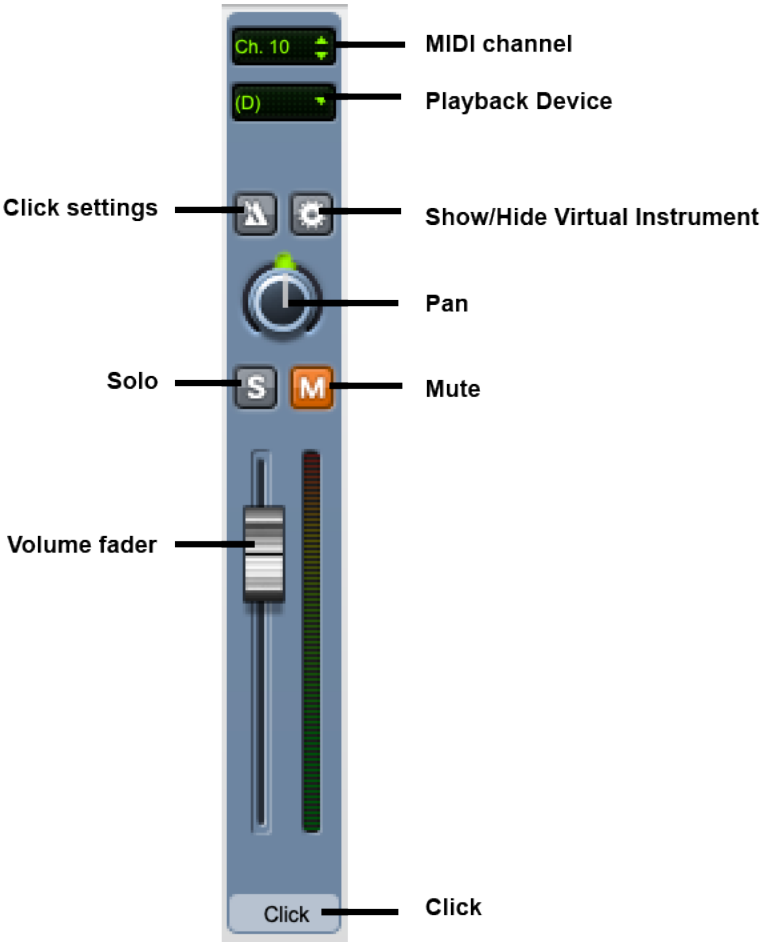
- The MIDI channel or slot control shows a read-out of the channel being used for this staff, but you won't normally be able to edit it. You don't need to change this anyway, because Sibelius intelligently works out which channel or slot to use for each staff. You can only change the MIDI channel used by a staff if you have chosen a specific device for that staff, and if that device is using a manual sound set (see "Manual Sound Sets Page" on page 542).

- If the staff is playing back using the built-in Sibelius Player, up to six additional rotary controls may appear to the right of the main staff strip, depending on the sound. These controls allow you to adjust subtle aspects of the sound, such as intonation, timbre, distortion (for guitars), tremolo speed (for vibes and electric keyboards), and so on. To reset one of these additional faders to its default value, double-click it. These six faders respond to MIDI controllers 91, 93, 74, 71, 73 and 72 respectively.

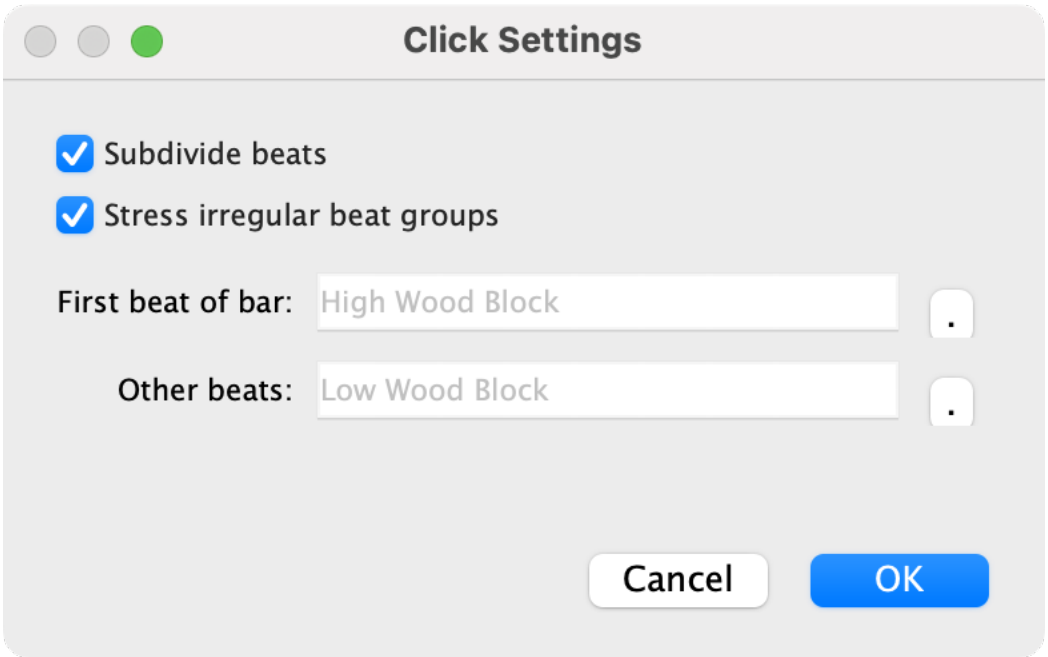
During playback, you can only adjust the volume (including solo and mute), pan and extra Sibelius Player sound controls (if they appear) for each staff; in order to change any of the other settings the score must not be playing back.

Click Track Strip

The click track strip is always found to the right of the last staff strip:



The click track strip is very similar to the other staff strips, except that instead of choosing an initial sound ID, you can click **`Settings`** to show the **`Click Settings`** dialog, as shown in the following illustration.

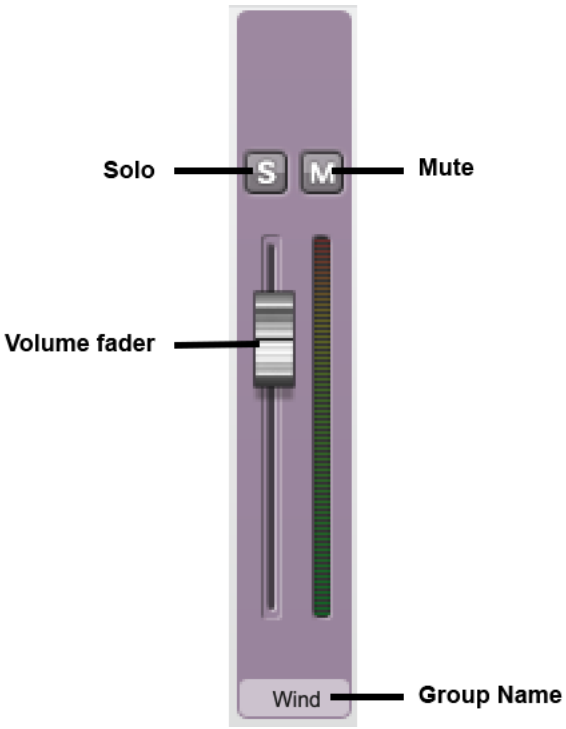


- **Subdivide beats** is useful in some time signatures such as 6/8, where it will click lightly on every eighth note (quaver)
- **Stress irregular beat groups** accents beats in the bar depending on the beat groups defined for irregular time signatures such as 7/8 ("Time Signatures" on page 347).
- You can also choose the percussion sounds used by the click track on the first beat of the bar and subsequent beats, either by sound ID or program name, depending on your choice on the **Playback** page of **File > Preferences**.

In addition to the solo and mute button on the click track strip itself, you can also mute and unmute the click track staff by clicking the **Play > Transport > Click** button.

Group Strips

Group strips allow you to adjust the relative volume of each family of instruments used in the score. This makes it very convenient to for example, boost the volume of the strings relative to the volume of the woodwinds, and so on. The controls in group strips are as follows:

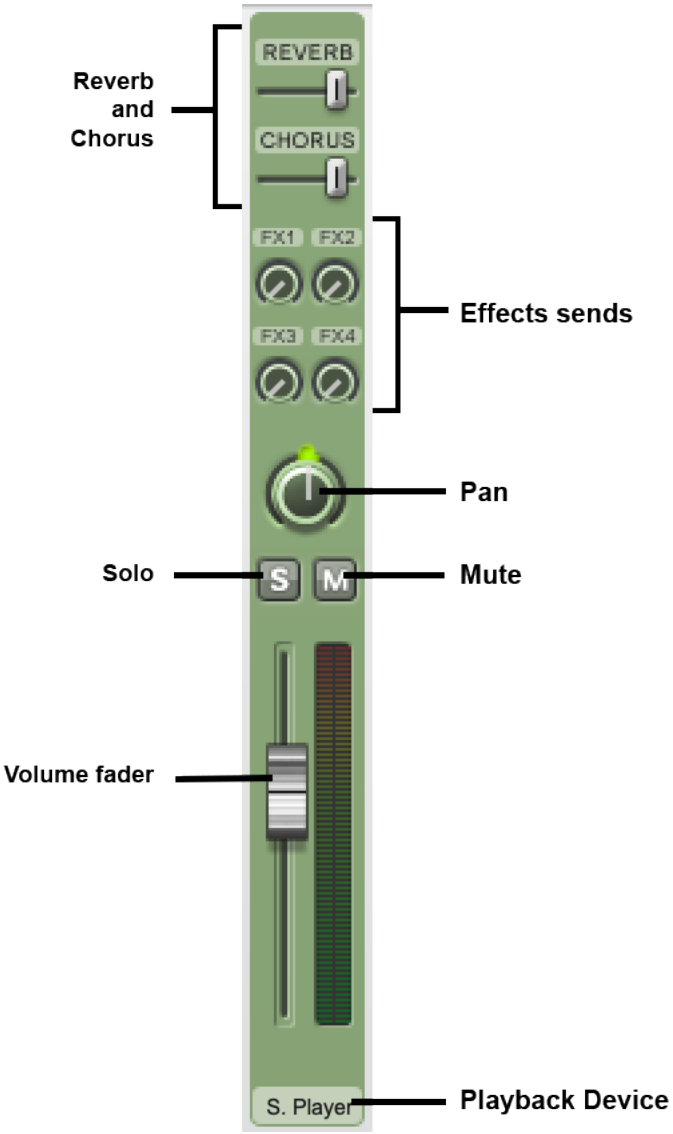


- At the bottom of the strip is a read-out of the group name. Sibelius determines which staves will be included in each group, and you can't edit the name of the groups.
- To adjust the volume of all the staves in the group, drag the fader up or down (as for "Staff Strips" on page 554). Sibelius maintains the relative balance of all the instruments in the group as you adjust the volume.
- To solo all the staves in a group, click the solo button (as for "Staff Strips" on page 554).
- To mute or half-mute all the staves in a group, click the mute button (as for "Staff Strips" on page 554).

If you have staff strips visible while you work with the group strip, you will see that changes made in the group strip are reflected in each staff strip.

Virtual Instrument Strips

Each virtual instrument in your playback configuration has its own strip:



- A read-out of the abbreviated name of the virtual instrument is shown at the bottom.
- Click the Show/Hide button to show a virtual instrument's window in order to adjust its settings, or click it again to hide the window.

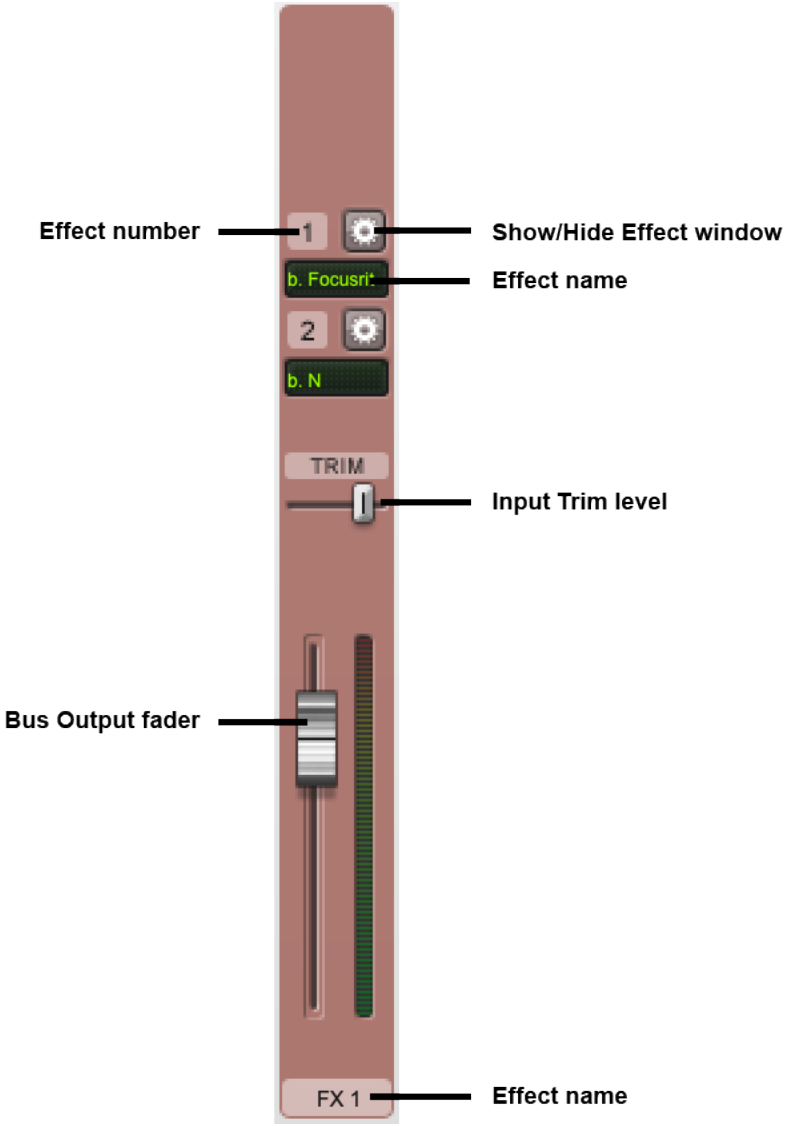
  If you make any changes in the virtual instrument's window that you want to have remembered next time you use Sibelius, remember to save your playback configuration in **`Playback Devices`** (see "Editing a Playback Configuration" on page 540). This button does not appear for the Sibelius Player, because Sibelius Player has no additional graphical interface.
- You can adjust the output level of each virtual instrument by dragging its volume fader.
- To solo or mute all the staves being played by a virtual instrument, click the solo or mute button in the virtual instrument strip. The solo and mute buttons in the affected staff strips reflect the changes made in the virtual instrument strip.
- Some virtual instruments (for example, Vienna Symphonic Library Vienna Instruments) do not respond to MIDI pan messages, so in order to pan them to the left or right, you can adjust the pan slider in the virtual instrument strip instead. For other virtual instruments this is unnecessary.
- The four rotary controls allow you to determine how much signal should be sent from this virtual instrument to each of the four effects buses. Drag around in a circle to increase or decrease the amount sent to each bus. The knob marked **`FX1`** sends to Effects Bus 1, **`FX2`** to Effects Bus 2, and so

on. What this means is that you can send the output from different virtual instruments to different effects buses. If you want the same effect to be applied to all virtual instruments, use the master insert effects instead (see "Master Volume Strip" on the next page).

- Sibelius Player has built-in reverb and chorus effects, and the return levels of these effects can be adjusted using the **Reverb** and **Chorus** faders that appear in Sibelius Player's own virtual instrument strip.

Effects Bus Strips

Sibelius provides four effects buses, each of which is able to load up to two effects, which you specify on the **Effects** page of **Playback Devices**—see "Effects Page" on page 546. Each bus has its own strip:



In its smallest size, the strip shows a read-out of the name of the bus and a fader to adjust the gain of the bus's output going into the mix.

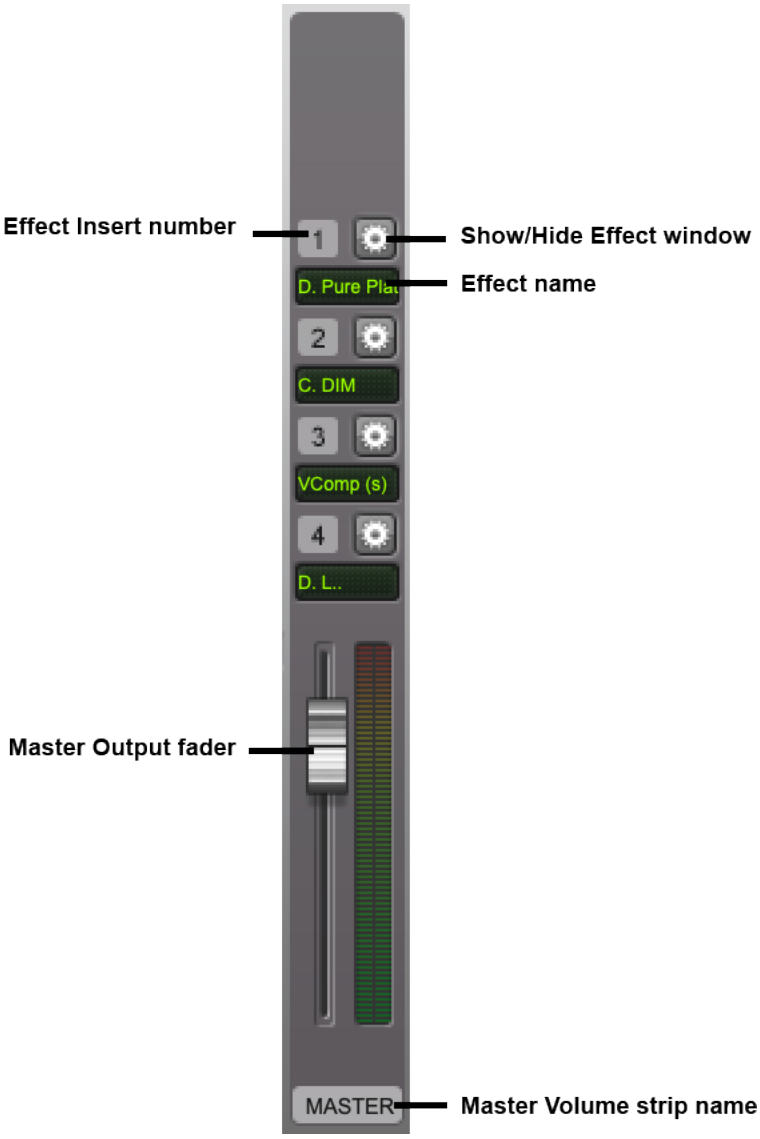
If you increase the height of the Mixer, you will see an extra fader labeled **TRIM**. This adjusts the input levels going into the effects bus. You won't normally need to adjust this, as nearly every effect has its own gain control in its own window, but this is provided for the benefit of those effects that do not have such a control.

At the top of the taller strip is a read-out of each of the effects in the bus.

Click the Show/Hide button to show an effect's window in order to adjust its settings, or click it again to hide the window. If you make any changes in the effect's window that you want to be remembered next time you use Sibelius, don't forget to save your playback configuration in **`Playback Devices`** (see "Editing a Playback Configuration" on page 540).

Master Volume Strip

At the left-hand side of the Mixer window is the master volume strip, which lets you adjust the volume of all the virtual instruments and effects from a single fader, and to make changes to the master insert effects, which also apply to the output of all the virtual instruments and effects you are using:



When the Mixer is at its smallest, the only control is the volume fader. During playback, the output meter lights up to show you the level. Note that this fader only affects virtual instruments, so if any of the staves in your score are playing back through your soundcard's built-in synthesizer or an external MIDI device, this fader will have no effect on their volume.

If you open the strip by clicking its arrow, you can show the window of each of the four master insert effects by clicking the Show/Hide button. For information about master insert effects, see "Effects Page" on page 546.

Mute and Solo

For the purposes of trying out individual instruments or groups of instruments, any staff can play back at full volume, at half volume or be completely muted (silent). Click the mute button for the staff in question to cycle through the different mute settings.

A good use of this is to produce “music minus one” recordings: putting one instrument into the background helps people learn their part from memory. Making a solo instrument totally silent is useful for practicing your own part while Sibelius plays the accompaniment, or for playing back music written for bagpipe or accordion.

You can solo a particular staff (muting all the other staves) by clicking the solo button. You can add further staves by clicking their solo buttons.

To play back just some of the instruments in the score, you can alternatively select the required instruments as a passage before you play ("Selections and Passages" on page 148). If you play back a selection of staves in your score, the mute setting of those staves is ignored—so if you’re working on a string quartet score and mute the violin staff, but then select, say, that violin staff and a cello staff to play them both back, they will both sound. Sibelius assumes that if you specifically select a staff to play it back, you actually want to hear it, even if it’s muted.

Controlling the Mixer Using an Input Device

If you have an external MIDI input device, such as a dedicated control surface or controller keyboard with extra faders, knobs or other controls, you can use your device to control the Mixer directly. For more information, see "Input Maps" on page 282.

SoundStage

Given that you have only two ears (probably), your brain works wonders at conjuring up a three-dimensional image from just two sound sources. So the fact that your playback device can only play back in stereo is hardly a restriction, as long as you can recreate the sounds that would go into your ears if live players were really in front of you. The three-dimensional impression created by well-prepared stereo sound is sometimes called a “soundstage”—and Sibelius’s SoundStage feature recreates this automatically.

Imagine you want to recreate the soundstage you’d hear when in the audience of a concert hall, with an orchestra playing on the stage. A number of factors come into play:

- Each instrument is at a slightly different distance from you, and different parts have varying numbers of players. This affects the relative volume of the instruments.
- Each instrument is at a slightly different left-to-right position relative to you.
- The acoustics of the building generate reverb, from which you can hear not only the size but also the shape of the building.
- Instruments that are closer to you produce less reverb than others. This is because more of their sound travels directly to your ears rather than bouncing off the walls. (You can probably imagine this if you mentally compare the “dead” sound of someone speaking on a normal telephone with the rather more echoey sound of a speaker-phone.)
- An instrument that is a long way off, such as an off-stage trumpet, sounds very reverberant because none of its sound travels directly to your ears; conversely, however, the instrument sounds soft, so its volume is low.

You don’t need to switch SoundStage on or off—it’s always on. Whenever you create instruments, Sibelius automatically positions them in 3D space for you as they would be on a concert stage—not only in stereo (for example, with suitable pan positions), but also with subtle adjustments to the volume settings to imitate how far or near instruments are.

Sibelius's SoundStage setting covers standard layouts for orchestra, brass band, choir and string ensemble—and work well for just about any other combination, in fact.

Improving Playback with Lots of Instruments

Playback may produce an organ-like effect with large numbers of instruments. This is a pain as it's a giveaway that the sound is not a real recording.

There are four main causes of this problem, which are fairly easy to avoid:

- *Incorrect balance.* For instance, if you set all the volumes in an orchestral score to maximum, you may find that some instruments are too loud and others are swamped.
- *Not enough expression.* Try setting the **Espressivo** option in the **Play > Interpretation > Performance** dialog to **Espressivo** or **Molto espressivo**. This will introduce gradations of volume that will help separate the different lines of music, even in a large score. In general, the more instruments that are playing, the more Espressivo you should add ("Performance" on page 583).
- *Phasing*—an annoying "badly-tuned-radio" sound caused by two identical instruments playing the same sound in unison. If two staves in your score often double one another, such as Violins 1 and 2, use the **Play on pass** checkboxes on the Inspector ("Inspector (Sibelius Ultimate Only)" on page 212) to silence one of the staves while they are doubled. This should produce a significant improvement.
- *Not enough different pan positions.* The ear will find it hard to separate the different instrumental sounds. Change the pan positions accordingly.

Live Tempo

Live Tempo is an easy way to finely control the tempo of your score during playback, allowing you to provide your own interpretation of your music by tapping on your computer keyboard, MIDI keyboard, or MIDI pedal.

When you record a performance using Live Tempo, Sibelius responds the way a real group of musicians would, by reading the markings in the score and interpreting your input. You can choose whether you would like to tell Sibelius in advance where you are going to tap by creating tap points, or you can allow Sibelius to interpret your input automatically. If you want to subdivide the beat to provide more accuracy for a *ritardando*, or if you want to speed up and start tapping only one beat per bar, Sibelius will follow you. You can even stop tapping whenever you like, and Sibelius will keep playing back at the last tempo you reached, until you start tapping again or until it encounters a change of tempo in the score.

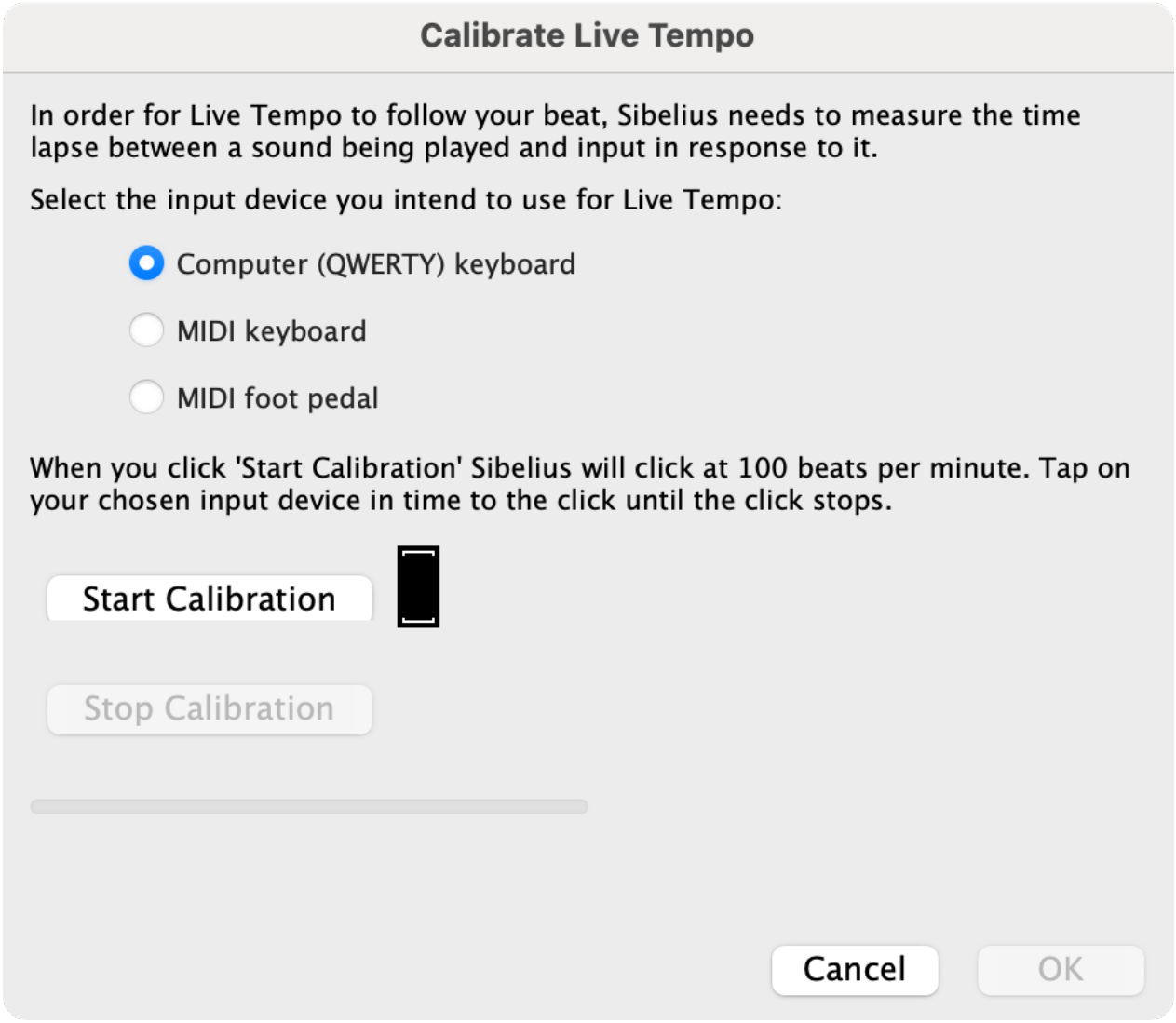
You might even say that using Live Tempo, you are the conductor, and Sibelius is your orchestra.

Setting Up for Live Tempo Recording

In order to record your performance, you need to choose your input device. Although you can freely switch between your computer keyboard, MIDI keyboard and MIDI pedal at any time, you are advised to choose one input device and stick to it, at least during a single Live Tempo recording.

Before you record, you should calibrate your input device, so that Sibelius can determine the latency in your computer's playback system, and your own response speed (which is latency of a different kind!).

Open the score in which you want to record a Live Tempo performance, and choose **Play > Live Tempo > Calibrate**. The following dialog appears:



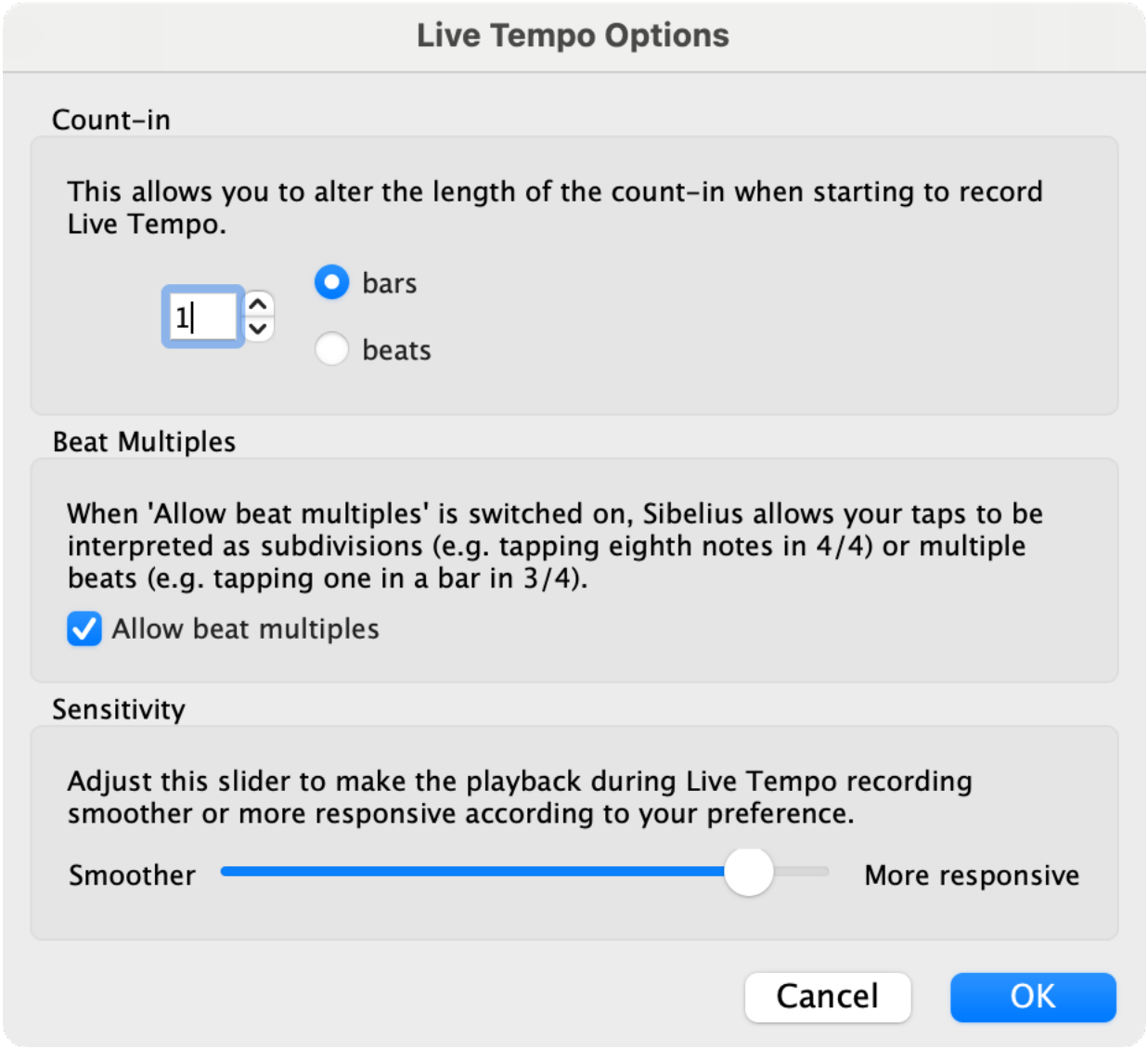
Choose the input device you want to calibrate from the radio buttons at the top of the dialog, then click **Start Calibration**. You will hear a click: tap along in time with the click, pressing any key on your computer keyboard, any key on your MIDI keyboard, or your MIDI pedal.

If Sibelius doesn't receive any beats, it will tell you, so you can fix the problem (for example, ensure that your MIDI device is properly connected) and try again. Normally, however, you will find that the **OK** button becomes enabled, and you can click it to continue.

Once you have calibrated your input device, you don't need to do it again, provided you always use the same input device and the same playback configuration (for example, the same playback devices). If, however, you want to record Live Tempo using a different input device, or if you switch to a different playback configuration, you are advised to use **Play > Live Tempo > Calibrate** before recording your Live Tempo performance.

Live Tempo Options

Before you start your recording, click the dialog launcher arrow in the bottom right-hand corner of the **Play > Live Tempo** group (shown on the right) to open **Live Tempo Options**, where you can review the settings you can change to help Sibelius interpret your performance:



- **Count-in** lets you specify how many beats you will provide to Sibelius to establish the tempo before playback begins. By default, Sibelius expects one bar's worth of beats (for example, in 3/4, you tap three times, and on the fourth tap, Sibelius starts playing), but you can change this. If your score begins with a pick-up (upbeat) bar, the count-in includes the pick-up (for example, if your score is in 4/4 and begins with a quarter note (crotchet) pick-up, Sibelius will begin playing on your fourth tap, assuming you have specified a one-bar count-in).
- The **Allow beat multiples** option determines whether Sibelius is allowed to interpret your taps as subdivisions (for example, tapping eighth notes (quavers) in 4/4) or multiple beats (for example, tapping once per bar in 3/4). This option is switched on by default.
- **Sensitivity** is the most important setting, and also the most dependent on personal taste. When the slider is set towards the left, Sibelius will follow your individual taps less closely, instead smoothing them out to establish a more consistent beat; when the slider is set towards the right, Sibelius will follow your individual taps more closely, so the tempo adjustment is more immediate.

Once you're happy with the settings, click **OK**. Now you're ready to record your performance.

Depending on factors like the number of instruments and the general range of tempos in the score, you may find that you need to visit **Live Tempo Options** a couple of times in order to try out different settings. The choices you make here are saved in the score.

Recording a Live Tempo Performance

You are recommended to switch on **View > Document View > Panorama** before you record Live Tempo, because there is a special Live Tempo display that only appears in Panorama—see "Live Tempo Display" below.

Once you have calibrated your input device and reviewed the Live Tempo options for your score, set the playback line to the position from which you want Live Tempo recording to begin (for example, type **Control+[** *or* **Command+[** to move the playback line to the start of the score), then choose **Play > Live Tempo > Record**.

If you haven't yet calibrated an input device, Sibelius will warn you that you may get unexpected results unless you do, and ask if you want to calibrate an input device now: you are recommended to click **Yes**, which will take you directly to the **Calibrate Live Tempo** dialog.

Otherwise, the playback line will turn red, a read-out showing the number of beats specified as the count-in appears in a red box above the playback line, and Sibelius will wait for your first tap. Depending on how many beats or bars of introduction are set in **Live Tempo Options**, Sibelius will start playing back and following your tempo.

During Live Tempo recording, Sibelius's playback may sound a little lumpy (particularly if you have set the **Sensitivity** slider towards the right in **Live Tempo Options**). This is because it has to guess how long each beat will be in order to play back in time with your taps. When you play back your Live Tempo recording, the tempo changes will sound smoother.

If you want to stop tapping at any point but keep playback going (for example, because you have established the tempo you want), stop tapping: Sibelius will keep going at the speed you have reached. When you want to join in again, start tapping again: Sibelius will start following you once more.

Live Tempo recording will continue until you reach the end of the score, unless your score contains multiple songs, movements or pieces, in which case it will continue until the next final barline or *Fine* marking.

If you want to stop recording Live Tempo before the end of the score, press **Esc** or click the stop button in the Transport window.

Live Tempo Display

You can see a graphical representation of the tempo adjustments recorded using Live Tempo by switching on **View > Document View > Panorama**. When you record Live Tempo, **Play > Live Tempo > Display** is switched on, showing a graph above the top staff in the score:



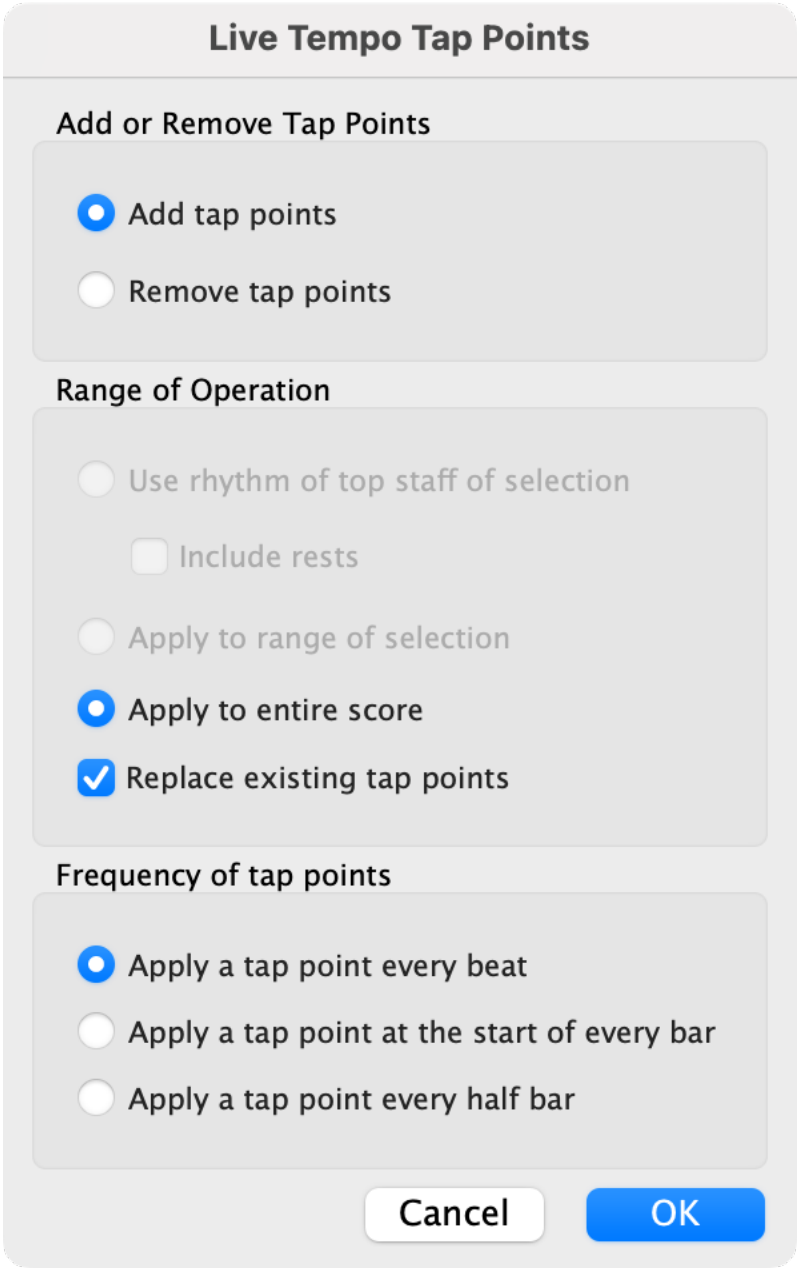
The vertical lines in the graph align with the barlines in the score. A horizontal line runs down the middle of the graph, which represents the default tempo at that point in the score. The variations in tempo produced by your Live Tempo recording relative to the default tempo are shown as a line that runs either above or below the horizontal line on the graph. (In the picture above, the graph shows the tempo getting faster than the regular playback tempo, then getting slower again.)

When you make a passage selection in your score, the graph reflects the selection, blocking out the sections in the graph that correspond to the selected bars. This lets you see where Live Tempo data will be cleared if you use **Play > Live Tempo > Clear**.

Adding and Removing Tap Points

By marking in the score where you are going to tap, you can employ complex conducting techniques such as melded beats (where the conductor combines two or more time-beating gestures into one long sustained gesture that has a duration equal to the combined beats).

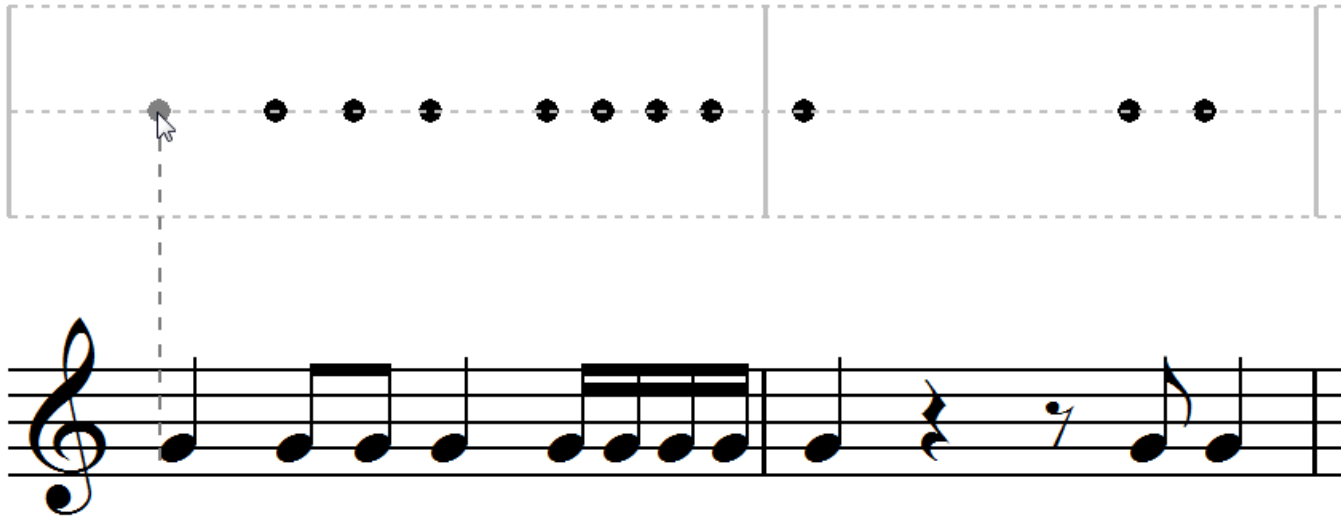
The quickest way to add tap points is to find the staff with the rhythm you want to tap, make a passage selection around that passage (be sure that the staff with the rhythm you want to tap is the top staff in the selection), and choose **`Play > Live Tempo > Tap Points`**,which shows this dialog:



- **`Add tap points`** or **`Remove tap points`** determines whether the options set below in the dialog will add or remove tap points from the selection or the whole score.
- The **`Range of Operation`** options determine in which bars tap points will be added or removed:

  - If you had a selection when you chose to open the dialog, it will default to **Use rhythm of top staff of selection**. Sibelius will create one tap point for every note on the top staff of the selection; if you switch on **Include rests**, Sibelius will create one tap point for every rest, too.
  - You can alternatively choose **Apply to range of selection**, which will add or remove tap points in the selected passage, but according to the options set in **Frequency of tap points** below, rather than using the rhythm of the top staff in the selected passage.
  - **Apply to entire score** ignores any selection in the score, and instead adds or removes tap points throughout the whole score, according to the options set in **Frequency of tap points** below.
- When adding new tap points, **Replace existing tap points** lets you choose whether any existing tap points in the affected passage should be replaced (in which case the option should be switched on), or whether new tap points should be added without affecting existing tap points (in which case it should be switched off).
- The options in **Frequency of tap points** determine the rhythmic positions at which tap points should be added or removed if not using a rhythm from the score. You can choose whether to add or remove tap points every beat, at the start of every bar, or every half-bar.

Tap points appear on the Live Tempo display in Panorama as blobs:



You can also add tap points by clicking directly on the Live Tempo display: choose **Play > Live Tempo > Tap Point**, then click where you want to add a tap point: Sibelius draws a dashed line to help you line your tap point up with the rhythm of the music, and when you click it will snap the tap point to the nearest rhythmic position (according to the settings on the **Mouse** page of **Preferences**).

If you create tap points based on the rhythm of a passage of music and then change the rhythm of those bars, the tap points will not update automatically: you can edit or recreate the tap points using **Play > Live Tempo > Tap Points**.

You can also add and remove tap points by double-clicking on the Live Tempo display.

Recording Live Tempo Using Tap Points

Having created some tap points, choose **Play > Live Tempo > Record** to record your performance. In bars containing tap points, Sibelius will expect you to tap at particular points, and it will wait for you at each tap point rather than allowing the flywheel to continue without you as it ordinarily would.

You can freely mix passages in which you provide specific tap points, and passages where Sibelius will automatically interpret your tapping: after a passage of tap points, when Sibelius encounters a full bar that contains no tap points, it will start interpreting your taps in the usual way.

Playing Back a Live Tempo Performance

To play back your Live Tempo performance, ensure that **Play > Live Tempo > Live Tempo** is switched on before you start playback.

Your Live Tempo performance is preserved when you export a MIDI or audio file, provided **Live Tempo** is switched on.

Clearing Live Tempo

To clear a whole Live Tempo performance, choose **Play > Live Tempo > Clear** with nothing selected, and answer **Yes** when asked if you want to remove the Live Tempo data from the entire score.

If you want to clear the tempo changes created by recording Live Tempo in a passage, select those bars and choose **Play > Live Tempo > Clear**. This removes the Live Tempo data from the selected passage. If you are in Panorama and **Play > Live Tempo > Display** is switched on, you will see that the graph is cleared for those bars.

When you play back your score having cleared Live Tempo from a passage, the effect is as if you had stopped tapping for that passage during the Live Tempo recording: Sibelius will continue playing back at the same speed as was reached at the last point that has Live Tempo data, until the next Live Tempo data or the next marking in the score that changes the tempo, whichever comes first.

Subdividing the Beat and Multiple Beats Per Tap

If **Allow beat multiples** is switched on in **Live Tempo Options**, Sibelius will allow you either to subdivide the beat, or to provide fewer taps in the bar than there are beats.

In a simple meter (for example, 2/4, 3/4, 4/4), Sibelius lets you subdivide the beat in multiples of two, for example, in 4/4, two eighth note (quaver) taps per beat, or even four 16th note (semiquaver) taps per beat. In a compound meter (for example, 6/8, 9/8, 12/8), Sibelius lets you subdivide the beat in multiples of three or six, for example, three eighth note (quaver) taps per beat in 6/8.

Typically you subdivide the beat when you want to speed up or slow down. For example, if you are approaching a *ritardando* towards the end of a movement or piece in 4/4, you may decide to start subdividing the quarter note (crotchet) beat so that when you start to slow down, you have greater control over the rate of tempo change by beating in eighth notes (quavers). You don't need to warn Sibelius about this: as soon as you start tapping around twice as fast as you were previously, the program will interpret that as subdivision, and act accordingly. For best results, you should start to subdivide the beat *before* you try to change tempo.

The approach is similar for tapping less often than the number of beats in the bar. In a simple duple meter, for example, 4/4, if you start tapping around half as fast as you were previously, Sibelius will interpret that as beating in half notes (minims). In a simple triple meter, for example, 3/4, if you likewise tap around a third as fast as you were previously, Sibelius will interpret that as beating in dotted half notes (dotted minims). Sibelius assumes that you will never tap less frequently than once per bar: if you do, it will assume that you have stopped tapping altogether.

Irregular or Complex Time Signatures

For irregular time signatures such as 5/4, or complex time signatures such as 3+2/8, Sibelius examines the beam group settings for the time signature in order to interpret your tapping during Live Tempo recording. If you find that you want to divide the bar differently than the way Sibelius expects, use **Appearance > Reset Notes > Beam Groups** to change the beam groups used by that time signature.

For irregular bars (for example, bars that do not contain a time signature, but whose duration does not match that of the prevailing time signature), Sibelius examines the bar to see whether it has a regular or irregular beat pattern, and then interprets your tapping accordingly.

Pauses (Fermatas)

Pauses (fermatas) can occur either in the middle of a phrase, as a point of emphasis or repose, or at the end of a phrase. A pause at the end of a phrase may sometimes be followed by a short articulatory gap, such as an upbeat, before the start of the next phrase.

By default, Sibelius plays back pauses by extending the length of the paused note, and then continues at the original tempo (unless there is a new tempo marking following the pause). When you encounter a pause during Live Tempo recording, Sibelius will extend the pause until you tap again, to signal the next beat.

You can, however, adjust the playback of notes with pauses on them, either using the **Play > Interpretation > Dictionary** dialog, which changes the default behavior of pauses in your score, or using the controls on the **Playback** panel of the Inspector, which changes the behavior of an individual pause. If you specify that a pause should be followed by a gap using either of these methods, Sibelius will respect this during Live Tempo recording: you tap once to begin the pause, tap again to begin the gap following the pause, and a third time to signal the next beat.

Repeated Sections

If a section of your score is repeated (for example, by a repeat barline or a D.C. al Coda marking), you can record a different Live Tempo performance for each pass through the music, and this is reflected in the graph shown in Panorama. If you clear Live Tempo from a repeated passage, however, the Live Tempo data is cleared from all passes.

Adding Tempo Markings

If you add a new Tempo text marking or metronome mark to a passage of the score for which a Live Tempo performance has been recorded, the actual playback speed of the score will not change at that point if **Play > Live Tempo > Live Tempo** is switched on: the Live Tempo performance takes precedence over the tempos marked in the score. You will, however, see that the Live Tempo graph updates to show how the recorded Live Tempo performance corresponds to the new written tempo.

To make a new tempo marking in the score take effect, you must clear the Live Tempo data—see "Clearing Live Tempo" on the previous page.

Live Tempo and ReWire

You cannot use Live Tempo and ReWire at the same time: Live Tempo is disabled when Sibelius is running in ReWire mode.

Live Playback

In real life, a musical performance never precisely matches what is notated in the score; there are all manner of nuances of tempo, dynamic and rhythmic flexibility that cannot easily be reproduced even by smart features like Espressivo, Rubato and Rhythmic feel ("Performance" on page 583).

So if you provide Sibelius with an actual, human performance—either from a real-time recording using Flexi-time ("Flexi-Time" on page 288) or by importing a MIDI file ("Opening MIDI Files" on page 33)—it can preserve it for you using Live Playback.

Live Playback stores exactly how you play each note (even individual notes in chords), right down to the tiniest variations in velocity (how loud a note is), duration (how long you played it for), and start position (how much it deviates from precisely where the beat is).

You can also edit your performance, or create a Live Playback performance for music that you have inputted in other ways (for example, using step-time or alphabetic input, or from scanning printed sheet music) using the **Playback** panel of the Inspector, or the **Play > Live Playback > Transform** dialog.

Hearing Live Playback

Live Playback is switched on by default in all new scores. To switch it on or off, choose **Play > Live Playback > Live Playback**, which lights up when Live Playback is on. When you save and re-open your score, Sibelius remembers whether you had it switched on or off.

Live Playback is totally separate from Sibelius's own interpretation of your score. For example, when **Live Playback** is switched on (and when Live Playback data is stored in your score), Sibelius plays back the score exactly as it was originally performed. Items added to the score that would usually affect dynamics or timing—such as dynamics, hairpins, other text directions (such as MIDI messages), and options such as Espressivo, Rubato and Rhythmic Feel—are not played back, unless they apply to notes with no Live Playback data.

So if you, say, import a MIDI file and then add a dynamic to one of the staves using Expression text ("Working with Text" on page 440), it won't be played back unless you switch off **Live Playback**.
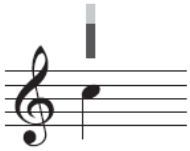
Conversely, if you input a score using step-time or alphabetic input and then play it back, you'll hear no difference between playback with Live Playback switched on or off, because no Live Playback data is stored in your score—see "Creating Live Playback Data" on page 577.

Tempo instructions—such as Tempo text, metronome marks, and *rit./accel.* lines—and repeats are always observed, whether or not Live Playback is switched on.

Viewing Live Playback Velocities
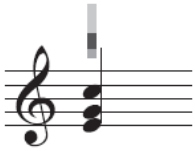
To see the Live Playback velocities stored in your score, switch on **Play > Live Playback > Velocities**. This option is only available when Live Playback is switched on. Notes that have Live Playback data (and have the Inspector checkbox **Live velocity** switched on) display a vertical column above the staff, a little like the columns you see in a bar graph. The height of the column represents the maximum possible velocity (127), and the colored section rising from the bottom of the column represents the Live Playback velocity of the note or chord in question. Sibelius can display Live Playback velocities for single notes and chords, in any number of voices, as follows:

Voice 1 single note
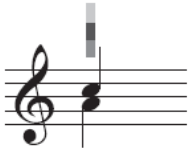


The velocity of single notes is always shown.

Voice 1 chord
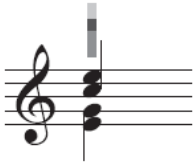


When no notes are selected or all notes are selected, the highest and lowest velocities are shown (highest in dark blue, lowest in light blue). Selecting an individual notehead always shows just that notehead's velocity.

Voices 1 & 2 single notes
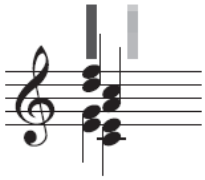


When unselected, the voice 1 velocity is shown in blue; the voice 2 velocity is shown in green.

Voices 1 & 2 chords



When unselected, the velocity of the note with the highest velocity in each voice is displayed.

Voices 1–4



Voices 3 and 4 have a separate column, and behave like voices 1 and 2.

Editing Live Playback

There are three main ways of editing Live Playback data:

- By directly editing the values stored for each note in the **Playback** panel of the Inspector.
- By dragging the vertical bars shown when **Play > Live Playback > Velocities** is switched on.
- By using the **Play > Live Playback > Transform** dialog.

Properties

You can use the **Playback** panel of the Inspector to edit the Live Playback data for individual notes, multiple selections, or selected passages. These controls are only available when Live Playback is switched on.

- **Live velocity** is in the range 0–127; 127 is the loudest, 0 is the softest
- **Live start position** is measured in *ticks*; 256 ticks = 1 quarter note (crotchet). A negative value causes the note to sound earlier than its notated position in the bar (for example, –64 will cause it to sound one sixteenth note (semiquaver) earlier than notated), and a positive value causes the note to sound later (for example, 128 will cause it to sound one eighth note (quaver) later than notated). You can even set a note to sound in a bar different to its notated position, but typically you would only

make small adjustments that affect the "feel" of the rhythm, for example, how loose or tight it sounds.

- **Live duration** is also measured in ticks. You can set a note to have an arbitrary duration, and changing the duration here will not affect its notated appearance (so you can have a written half note (minim) that only sounds for a quarter note (crotchet), or even a written quarter note that sounds as long as a half note).

To edit Live Playback data for an individual note, select the note and adjust the values in the Playback panel. You can select individual noteheads in chords and adjust their data independently.

If you select a passage or multiple selection, the options in the **Playback** panel will normally display **--**, showing that different values are stored for different notes in the selection (unless all the notes in the selection have identical data, in which case that will be shown). When you change Live Playback data for a selected passage or multiple selection, you are effectively making the data identical for all selected notes.

You can override any or all of the Live Playback parameters for individual notes by switching off the appropriate checkbox in the **Playback** panel of the Inspector—see "Switching Live Playback On and Off for Sections of a Score" on page 577.

To perform more sophisticated transformations on the data across a selected passage (for example, to manipulate it in ways other than switching it on or off, or setting it to a constant value across the whole passage), see "Transform Live Playback" below.

Editing Live Playback Velocities

You can drag the vertical bars drawn when **Play > Live Playback > Velocities** is switched on in order to edit velocities graphically. It's a good idea to zoom in close before editing velocities so you can see what you're doing more clearly.

- To edit the velocity of an individual note (or note within a chord), select the note, then click and drag the vertical bar up and down.
- To set the same velocity for all the notes in a passage, select the passage in which you want to set the velocities, then click one of the vertical bars; all of the other vertical bars will be set to the new value.
- To set different velocities across a range of notes, don't make a passage selection: instead, click on the vertical bar of the first note whose velocity you want to edit, and – keeping the mouse button held down—drag it across the vertical bars on subsequent notes. As the mouse pointer moves over the vertical bars, the velocities are set according to the height at which the mouse pointer crosses them. It's possible to create expressive curves across a passage in this way. (Beware that if the passage contains chords, all of the notes in the chord will be set to the same velocity.)
- If you want to edit the velocities for notes only in (say) voice 2, select the passage, filter voice 2 ("Filters and Find" on page 205), then use either of the methods just mentioned.
- To change how far above or below the staff the vertical bars appear, hold **Control** *or* **Command** and drag one of the vertical bars with the mouse. This changes the position of the vertical bars throughout the score for that staff, and they can be dragged up to 20 spaces above or below the staff.

As with every operation in Sibelius, if you change your mind after editing velocities, you can undo the action.

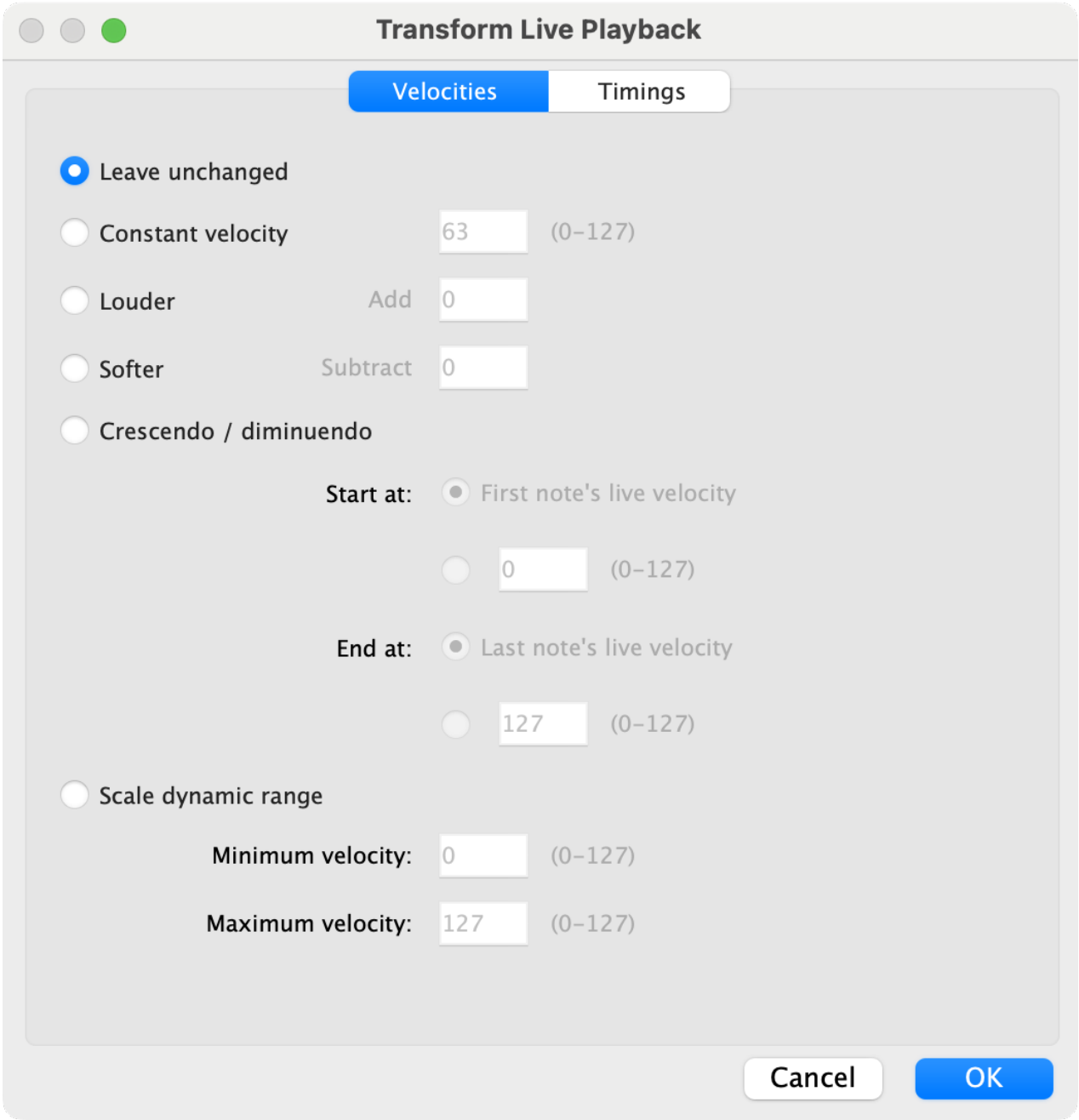
Transform Live Playback

The **Play > Live Playback > Transform** dialog lets you apply sophisticated transformations to the Live Playback data in your score.

To use this dialog, select the passage you want to transform and choose **Play > Live Playback > Transform** (if you don't make a selection, you are asked if you want the operation to apply to the whole score).

The dialog is split into two pages, **Velocities** and **Timings**. You can set up one transformation on either or both of these pages, so you can transform velocities and timings simultaneously if you like. The options are as follows:

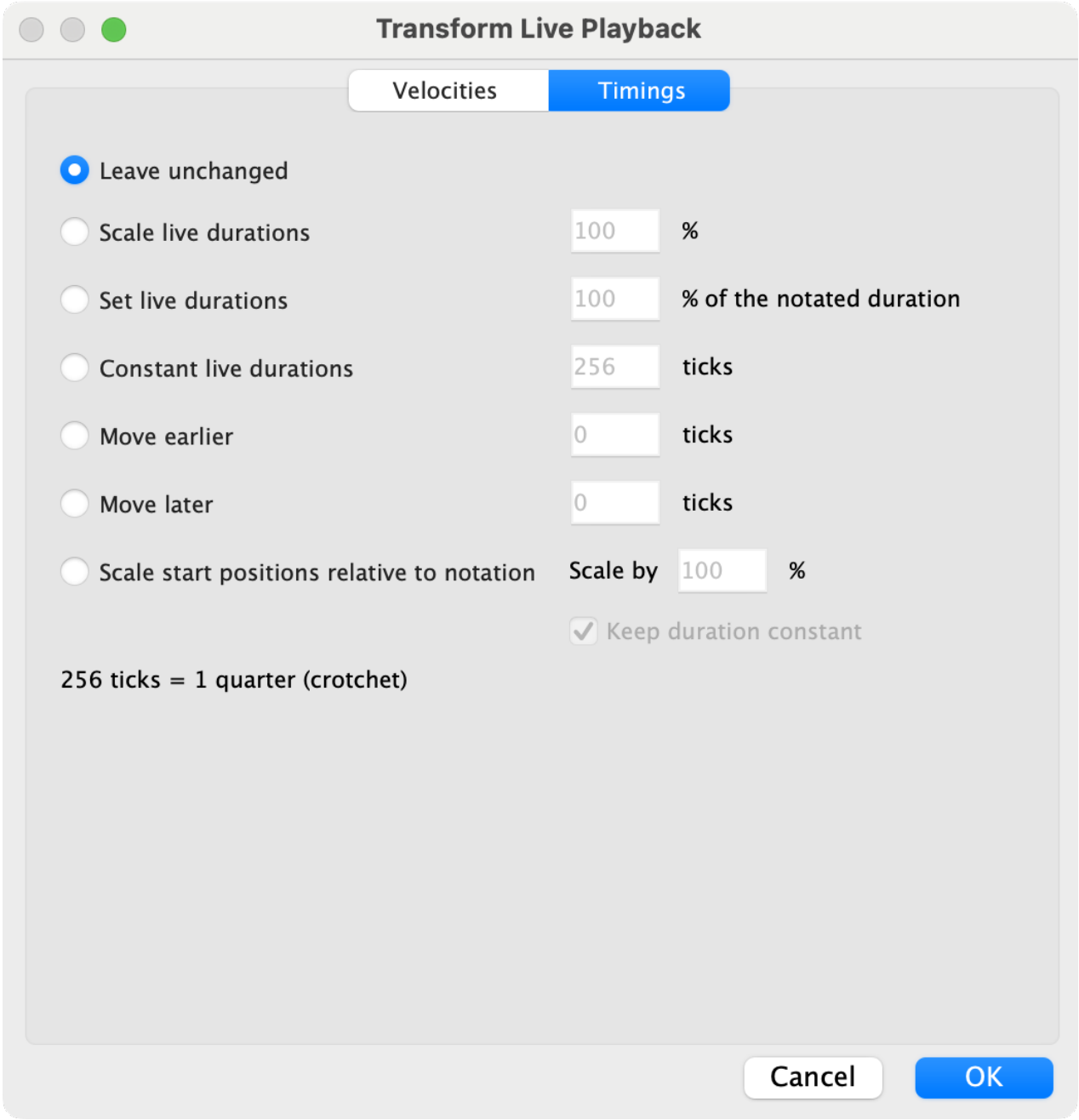
- **Velocities** tab:



  - **Leave unchanged**: select this option if you only want to perform a transformation on the **Timings** tab.
  - **Constant velocity** (range 0-127): sets all the notes in the selection to the same velocity.
  - **Louder**: adds the specified velocity to all the notes, up to the maximum value (127).
  - **Softer**: subtracts the specified velocity from all the notes, down to a minimum of zero.

- **Crescendo/Diminuendo**: specify the desired velocity of the first and last notes in the selection, and Sibelius will scale the velocities of the intervening notes to produce a crescendo or diminuendo.
- **Scale dynamic range**: compresses or expands the velocities of the notes in the selection so they range between the specified minimum and maximum; this lets you make the dynamic range narrower or wider.

- **Timings** tab:



- **Leave unchanged**: select this option if you only want to perform a transformation on the **Velocities** tab.
- **Scale live durations**: scales the durations of all the notes in the selection by the specified percentage, allowing you to make their live durations longer or shorter.

- **Set live durations** *n*% of the notated durations: changes the live durations of the selected notes to a percentage of their *notated* durations (for example, regardless of their current live durations).
- **Constant live durations**: sets the live duration of every note to the specified number of ticks (256 ticks = 1 quarter note (crotchet)).
- **Move earlier**: reduces the start position of the notes by the specified number of ticks; you can use this option to make the music sound "ahead of the beat".
- **Move later**: increases the start position of the notes by the specified number of ticks; you can use this option to make the music sound "behind the beat"
- **Scale start positions relative to notation**: lets you exaggerate or reduce the effect of the start positions in the selected passage. The **Keep durations constant** option (switched on by default), as the name suggests, lets you choose whether to keep the original durations. The musical effect of rescaling the notes' start positions makes the music sound more or less behind or ahead of the beat, for example, "tighter" or "looser."

To apply the chosen transformations, click **OK**, then play back to hear the results.

Creating Live Playback Data

If you didn't create your score using Flexi-time or by importing a MIDI file, no Live Playback data will exist.

However, you can easily create Live Playback data as follows:

1. Select the passage of music you want to create Live Playback data for.
2. Open the **Playback** panel of the Inspector.
3. Switch on the checkboxes next to **Velocity**, **Position** and **Duration**. Sibelius automatically creates Live Playback data with sensible defaults (all start positions are set to 0, durations are set to the equivalent number of ticks for the notated duration, and velocities are set to 80).

You can then edit the Live Playback data in the normal way.

Switching Live Playback On and Off for Sections of a Score

Naturally you can switch Live Playback on and off to switch between the Live Playback interpretation of the score and Sibelius's own interpretation. However, in some circumstances you may wish to switch off the Live Playback data for part of a score.

To do this:

1. Select the passage in which you want the Live Playback data to be switched off
2. Open the **Playback** panel of the Inspector
3. Switch off the checkboxes next to **Live velocity**, **Live duration** and **Live start position**.

You can switch these options off independently, with different effects on the resulting playback. If you switch off both the **Live duration** and **Live start position** checkboxes, then Sibelius's own smart Rubato and Rhythmic feel playback options will play back; if you switch off the **Live velocity** checkbox, Sibelius will use Espressivo for playback, and respond to Expression text, and so on. This means that you can pick and choose which parts of the Live Playback performance you want to retain, and which parts you want to leave up to Sibelius's own interpretation.

Interpretation of Your Score

Our philosophy in designing Sibelius's playback features is that you should be able to write a score just as you would on manuscript paper, using normal notation and no special commands, and play it back well without any further setting up.

To achieve this:

- Sibelius chooses the best available sound for each instrument by default.
- Whenever you play back a score, Sibelius reads more or less anything you've written in the score, in whatever format you put it. Sibelius even interprets markings such as ***ff***, pizz., or *accel.*, and you can change these settings and add your own using Sibelius's built-in playback dictionary.

What Sibelius Reads

Almost all of the notation in a score should play back correctly right away. Sibelius interprets the following:

- Notes, chords, rests, accidentals, and ties
- Clefs, key signatures, time signatures
- Instruments—these determine the sounds used, which you can change if you like
- Ornaments, including trills, mordents and turns
- Grace notes, including appoggiaturas and acciaccaturas
- Standard articulations, for example, accent, staccato, marcato, and so on.
- Tremolos and buzz rolls (z on stem)
- Text specifying dynamics such as ***pp***, ***sfz***, *loud*.
- Tempo marks such as *Allegro*, and standard tempo indications such as *A Tempo*, *Come prima* and *Tempo primo*, metronome marks such as ♩ = 108, and metric modulations such as ♩ = 𝅘𝅥𝅯.
- Pauses, including fermatas, caesuras, breath marks
- Other text, for example, *con sord.*, *pizz.*, *legato*—"Playback Dictionary (Sibelius Ultimate Only)" on page 588 for full details on playback of text
- Repeats, including 1st and 2nd endings (1st- or 2nd-time bars), repeat barlines, codas, segnos—"Repeats" on page 602
- Lines such as slurs, trills, octave (*8va*) lines, pedaling, *rit./accel.*, gliss., hairpins
- Guitar tab and notations such as bends and slides
- Special noteheads used for percussion
- Transposing instruments (which always play at their correct sounding pitch)
- Text MIDI messages entered for advanced playback control—"MIDI Messages" on page 636
- Hidden objects, for example, hidden metronome marks, notes or dynamics, or whole staves—"Working with Text" on page 440, "Hiding Objects" on page 210, "Focus on Staves (Sibelius Ultimate Only)" on page 656

Dynamics

Dynamics consist of discrete Expression text instructions like ***mf*** and hairpins, which are lines that specify a gradual change of dynamic—see "Hairpins" on the next page.

Because staff objects only apply to the instrument and voice(s) they're attached to, it's particularly noticeable in playback if dynamics are attached to the wrong staff, as the instruments will play with incorrect dynamics ("Attachment" on page 678). For instruments with multiple staves, such as keyboard instruments, see "Instruments with Multiple Staves" on page 582.

To change the staff to which a dynamic is attached, move it over the staff you want it to be attached to so that the gray attachment arrow jumps onto the new staff, and then reposition it to the correct location. (You can only change the attachment of an object in the full score: if you drag an object in a dynamic part, it won't re-attach.)

To change the voice(s) to which a dynamic applies, select it and click the voice buttons at the bottom of the Keypad (shortcut **Alt+1/2/3/4** *or* **Option+1/2/3/4** to assign it to another voice; **Alt+5** *or* **Option+5** makes the dynamic apply to all voices). If you want to make a dynamic apply to other combinations of voices, click the voice buttons at the bottom of the Keypad window ("Keypad" on page 235).

Dynamics created using Expression text (see "Expression Text" on page 449) are interpreted according to the appropriate entry in the playback dictionary ("Playback Dictionary (Sibelius Ultimate Only)" on page 588)—for example, ***ff*** equates to the maximum dynamic. But this isn't quite the end of the story—the actual playback dynamic of a note also depends on the level of Espressivo and any articulations (such as accents) present.

Hairpins

When you input a hairpin, by default Sibelius automatically works out its end dynamic. If there's an actual dynamic (for example, *fortissimo*) written at the right-hand end, it uses that; if no dynamic is specified, Sibelius increases or decreases the dynamic by one level (for example, a crescendo hairpin that starts at a prevailing ***f*** will go to ***ff***, while a diminuendo hairpin that starts at a prevailing ***ff*** will go to ***f***).

If you want to specify the end dynamic more precisely, either as an explicit dynamic or as a percentage change to the initial dynamic, select the hairpin whose end dynamic you want to change, and open the **Playback** panel of the Inspector. Change the drop-down from **auto**, which is the default, to choose a new percentage value, and whether that value is a percentage **Change** from the initial dynamic or a percentage of the **Maximum** velocity. If you specify a particular final dynamic for a hairpin in the Inspector, that dynamic will always be used, even if you add, remove or change an Expression text object at the end of the hairpin.

In the real world, different kinds of instruments handle gradual changes of dynamic in different ways. Percussive instruments (such as piano, timpani, harp, and so on) can only change dynamic at the start of a note, while sustaining instruments (such as most wind, brass and string instruments) can change dynamic during the course of a note.

Sibelius will play dynamics as realistically as your playback device will allow. For many playback devices, including the supplied Sibelius Sounds sample library, Sibelius will play a smooth change of dynamic over the duration of the hairpin, when written for instruments that make a sustaining sound (for example, wind, brass, strings and singers). Other devices, including most MIDI sound modules and soundcards, are not set up this way, and on those devices, Sibelius can only specify the dynamic at the start of the note, and can't vary the dynamic mid-note.

If Sibelius does not automatically play back hairpins on sustaining instruments on your particular playback device, you can add MIDI messages to change the volume using a plug-in—see "Cresc./Dim. Playback" on page 619.

Like Expression text (see "Dynamics" on the previous page), all staff lines, including hairpins, only affect the playback of the instrument and voice(s) to which they are attached.

Trills

By default, trills alternate 12 times per second with an interval of a diatonic step—for example, either a half-step (semitone) or a whole step (tone), depending on the pitch of the note relative to the current key signature. You can control the playback of trills in a score from the Playback dictionary—see "Symbols Page" on page 599.

To change how an individual trill is played back, select it, then change the controls on the **Playback** panel of the Inspector:

- To specify an interval in half-steps (semitones), switch off **Diatonic**, then set **Half-steps** to the desired interval. (To make a trill do a one-note tremolo in percussion, select the trill and set **Half-steps** to **0**.)
- To change the speed of the trill, set **Speed** to the desired number of notes per second
- Switch on **Play straight** if you don't want Sibelius to make tiny variations in the rhythm of the trill. It's a good idea to leave this switched off, as playing the notes "straight" can make the trill sound very mechanical.
- Switch on **Start on upper note** if you want the trill to start on the upper note rather than the lower note.

You can write a small accidental as a symbol above the trill to indicate the interval, but Sibelius won't read it directly.

Mordents and Turns

Mordents, long mordents and turns are automatically played back by Sibelius, according to the setting for each in the Playback dictionary—see "Symbols Page" on page 599.

From the **Symbols** page, you can control the playback of mordents and inverted mordents (also called "lower" and "upper" mordents) as well as turns and inverted turns in your score by setting the **Play upper note first** option appropriately for each type of ornament.

Tempo

To change the tempo of your score, use a piece of Tempo text—such as **Allegro**, **Slow**, **Presto**, and so on—or use a metronome mark—such as ♩ = 120—which should be written in Metronome mark text. To find out how to type these markings into your score as text, see "Tempo" on page 450. To change how fast Sibelius thinks tempo marks like **Allegro** are, "Playback Dictionary (Sibelius Ultimate Only)" on page 588.

You can also adjust the tempo of your score during playback using the tempo slider in the Transport window, but don't try to use this as the main way of setting the tempo, because the position of the tempo slider won't be remembered next time you open the score.

Metric Modulations

Sibelius plays back metric modulations provided they are typed using a system text style (for example, Tempo or Metronome mark)—see "Metric Modulations" on page 451 for details on how to create them.

Sibelius understands complex formats like ♩ = ♪. and so on; any number of notes (with or without dots) linked with ties or + signs are allowed. The only limitation is that Sibelius relies on the entries in **Play > Interpretation > Dictionary** used for playback of regular metronome marks to recognize metric modulations. This means that if you need a metric modulation with a combination of notes with ties or + signs on the *left*-hand side of the = sign, you will need to define new words in the dictionary for each type of metric modulation you want to use ("Playback Dictionary (Sibelius Ultimate Only)" on page 588).

Rit./Accel.

Rit./Accel. lines let you specify the amount of *rit./accel.* and where the *rit./accel.* ends, namely at the end of the line. The line can be either a visible dashed line or an invisible one which merely tells Sibelius how long to *rit./accel.* for (visible as a continuous gray line when **View > Invisibles > Hidden Objects** is switched on). You can also specify the final tempo of the *rit./accel.* from the **Playback** panel of the Inspector ("Inspector (Sibelius Ultimate Only)" on page 212):

- **Final tempo**: specified either as an absolute tempo in beats per minute, or a percentage of the initial tempo. Default values are as follows:
  - *molto rit./molto rall.* reduce tempo to 50%
  - *rit./rall.* reduce tempo to 75%
  - *poco rit./poco rall.* reduce tempo to 90%
  - *poco accel.* increases tempo to 110%
  - *accel.* increases tempo to 133%
  - *molto accel.* increases tempo to 150%
- You can also specify how the tempo changes during the *accel.* or *rit.*:
  - **Early**: changes the tempo most rapidly at the start of the line
  - **Late**: changes the tempo most rapidly towards the end of the line
  - **Linear**: changes the tempo at a constant rate along the duration of the line.

If you want to return to the original tempo after an *accel.* or *rit.*, you should write some Tempo text, such as **A tempo** in Tempo text, at this point. However, Sibelius doesn't automatically interpret **A tempo** (because it's often unclear which tempo it should return to), so you will also need to create a hidden metronome mark (see "Tempo" on page 450).

You can also adjust the playback of *rit.* and *accel.* instructions by recording a Live Tempo performance – "Live Tempo" on page 564.

Fermatas (Pauses)

Sibelius plays fermatas (pauses) using articulations added from the fourth (**F10**) Keypad layout ("Articulations" on page 422).

When you want to specify a pause, make sure to create a fermata on every staff, particularly if the rhythms differ between staves; Sibelius can only work out how best to play the pause if a fermata is present on all staves that have notes. If a fermata is absent from one or more staves, Sibelius will play the rhythm on those staves as written, and then hold the last note that coincides with the fermata(s) on the other staff or staves.

The length of a fermata is determined either by the default setting on the **Articulations** page of **Play > Interpretation > Dictionary** ("Playback Dictionary (Sibelius Ultimate Only)" on page 588), or by the settings on the **Playback** panel of the Inspector, which override the defaults if present. To adjust the playback of an individual pause:

- If each staff has a different rhythm, select the note with a fermata that *ends* last (not the fermata itself) and switch on the **Fermata** checkbox in the **Playback** panel of the Inspector.
- Set **Extend duration** to the desired percentage of the duration of the written note value (for example, to make a fermata on a whole note (semibreve) last for eight quarter note beats, type **200**).
- If you want the fermata to be followed by a gap before the next note, set **Add gap** to the percentage of the duration of the written note value (for example, for a one quarter note gap following a fermata on a whole note, type **25**).

You can also adjust the playback of fermatas by recording a Live Tempo performance—"Live Tempo" on page 564.

Caesuras and Breath Marks

Sibelius plays back caesura and breath mark symbols according to settings in the Symbols page in **Play > Interpretation > Dictionary** ("Playback Dictionary (Sibelius Ultimate Only)" on page 588).

You can specify the settings for individual caesuras and breath marks on the **Playback** panel of the Inspector, which override the defaults. For caesuras, which insert extra silence (or a gap) in the measure where they're located, select the system-attached caesura symbol and choose between inserting the gap **After current note**, **After current beat**, or **At symbol position**. For breath marks, which create silence by shortening the notes they follow, select the staff-attached breath mark (comma) and specify whether to shorten by *n* **beats** (according to the current time signature) or *n* **quarters** (crotchets), and what the maximum duration adjustment can be.

Gliss. and Port.

Gliss. and *port.* lines ("Lines" on page 359) play back, defaulting to an appropriate kind of glissando for the instrument to which they apply, for example, passing through chromatic steps for wind instruments, but a continuous slide for strings. If you want to change the way a line plays back, select it and use the **Playback** panel of the Inspector:

- **Glissando type** provides different kinds of glissando. Normally you can leave this set to **Instrument default**.
- For the **Continuous** glissando type (a smooth slide), the way the gliss. is played is specified as follows:
  - **Early**: plays the *gliss.* quickest at the start of the line
  - **Late**: plays the *gliss.* quickest towards the end of the line
  - **Linear**: plays the *gliss.* at a constant speed from beginning to end.

Harmonics

Although Sibelius does not play back harmonics automatically, you can easily make them play back using the **Play > Plug-ins > Harmonics playback** plug-in ("Working with Plug-ins (Sibelius Ultimate Only) " on page 120), or by using hidden notes and silent noteheads.

Natural harmonics are normally denoted by an "o" symbol above the note. To make the harmonic play back, make the printed pitch use a silent notehead, and add the sounding pitch of the harmonic using a hidden note in another voice—for more details, "Hiding Objects" on page 210 and "Noteheads" on page 387.

Artificial harmonics (for example, on stringed instruments) are denoted by a diamond notehead a perfect fourth or fifth above the written pitch. Use a silent notehead for the written pitch, and a diamond notehead for the harmonic. You will probably want to make the diamond notehead silent, too—"Edit Noteheads (Sibelius Ultimate Only)" on page 395. As before, add the sounding pitch of the harmonic using a hidden note in another voice.

Pedaling

Pedaling plays back, as long as it's written using lines (not symbols or text). It will apply to both staves of the instrument, provided **Use same slot for all staves of keyboard instruments** is switched on, which it is by default, on the **Playback** page of **File > Preferences**.

Instruments with Multiple Staves

If an instrument normally uses two staves, such as a piano or harp, you need only create dynamics attached to the top staff, and they will apply to both staves on playback if they are in between the staves. Beware that this also applies to any instrument you create with two staves (for example, if you create a flute with two staves, dynamics between the two staves will apply to both).

In the rare case where you don't want a dynamic to apply to both staves of a keyboard instrument, position it close to one staff, or outside the staves (for example, above the right-hand staff or below the left-hand staff). If you don't want dynamics to apply to both staves anywhere, switch off the **Affect adjacent**

staff option in the **Play > Interpretation > Performance** dialog. In this dialog you can also adjust the threshold for how far away from the staff a dynamic has to be in order for Sibelius to make it apply to the adjacent staff. For more details, "Performance" below.

Where the number of staves used for an instrument changes, such as where an instrument divides into staves for separate players or later rejoins, you may need to put a hidden dynamic and/or playing technique (for example, pizz., mute) at the start of the next system to match the dynamic/technique prevailing just before the staves changed. This is because playback effects are tracked along each staff—Sibelius doesn't know if a player moves from one staff to another.

Silent Notes and Ignoring Text/Lines

You can make any object (for example, dynamics, notes) be ignored during playback by switching off all of its **Play on pass** checkboxes on the **Playback** panel of the Inspector—"Repeats" on page 602.

Alternatively, you can prevent particular noteheads playing by using the silent notehead type (shortcut **Alt+Shift+9** *or* **Option+Shift+9**)—"Noteheads" on page 387.

You can also specify that all text in a certain text style should have no effect on playback by switching off **Interpret during playback** on the **General** page of **Edit Text Style**—"Edit Text Styles (Sibelius Ultimate Only)" on page 464.

Performance

Sibelius contains such advanced features to improve the playback of your scores that we prefer to think that it doesn't just play back—it performs!

Options controlling the style of performance are all available from the **Play > Interpretation > Performance** dialog, and are described below. These also affect the results you get when exporting a MIDI file ("Exporting MIDI Files" on page 98) or an audio file ("Exporting Audio Files" on page 88).

Espressivo™

Espressivo (Italian for "expressively") is a unique feature that enables Sibelius to play back scores adding its own expression, like a human performer. Sibelius still obeys the dynamics and articulations you write in the score, but adds a whole lot of further phrasing and interpretation over and above these. If you play back a score that uses several instruments—or even a full orchestra—Espressivo produces independent expression for every single instrument.

Espressivo 2 is an updated version of this feature that produces smoother and more expressive results by comparing the pitch and dynamic of the current note to a larger number of notes that preceded it, and by emphasizing rhythmic contrasts in a manner that simulates how human performers play.

The earlier version of Espressivo is still available for backward compatibility. By default, Espressivo 2 is enabled in newly-created scores, but not in existing scores; to switch to Espressivo 2, choose **Play > Interpretation > Performance** and select **Use Espressivo 2**.

In **Play > Interpretation > Performance**, the **Espressivo** drop-down menu gives five different degrees of expression for different styles of music:

- **Meccanico** ("mechanically") plays the score absolutely literally, with no dynamics or articulations except where marked.
- **Senza Espressivo** ("without expression") adds only tiny fluctuations of volume and slight accents at the start of bars and note-groups as a human performer will naturally do even when trying to play with no expression.
- **Poco Espressivo** ("slightly expressively") has slight dynamics following the contour of the music, suitable for a fast, fairly mechanical style (such as Baroque music).

- **Espressivo** is the default option, with more dynamics added.
- **Molto Espressivo** ("very expressively") produces lots of expression, which can be too over the top for some kinds of music. It works well for large groups of instruments, as it helps to separate the different lines.

Rubato™

Rubato is the rhythmic counterpart to Espressivo. Sibelius can subtly vary the tempo of your score to add greater expression, in much the same way as a human performer would.

In **Play > Interpretation > Performance**, you can choose six different degrees of **Rubato** from the menu, which are suitable for different styles of music:

- **Meccanico**: the default option, this plays the score absolutely literally, with no gradations of tempo except where marked by Tempo text, metronome marks, or *rit./accel.* lines.
- **Senza Rubato**: plays the score like a real performer trying to keep the tempo absolutely strict, so there are some barely perceptible tempo fluctuations.
- **Poco Rubato**: adds a small amount of rubato, so the tempo of your score will vary a little over the course of a phrase.
- **Rubato**: produces moderate gradations of tempo.
- **Più Rubato**: adds quite a lot of rubato.
- **Molto Rubato**: adds the maximum amount of rubato, so Sibelius will exaggerate the rhythmic phrasing. This can sound over the top for some kinds of music.

The recommended setting for rubato in your score is **Rubato** (the middle setting). Higher settings than this can produce an extreme effect in which playback may "lurch" in particularly busy passages.

Rubato may only be slight in music that is repetitive or uniform, as Sibelius bases it on the shapes of phrases. The effect of rubato is also lessened the greater the number of instruments in your score, as heavy rubato is less appropriate for large ensembles.

An alternative to Sibelius's automatic Rubato feature is to record your own interpretation of the nuances of tempo in your score, using Live Tempo—"Live Tempo" on page 564.

Rhythmic Feel™

Sibelius can play back with a wide range of "rhythmic feels" suitable for different styles of music, from jazz to Viennese waltz. Some rhythmic feels involve adjusting the notated rhythm, some adjust the beat stresses, and some do both.

The **Rhythmic Feel** options in **Play > Interpretation > Performance** are as follows:

- Rhythmic Feels for Espressivo 2 include:
  - **Straight**—the default setting.
  - **Ballad swing**—a gentle swing for slower tempi (60–100 bpm), with a double-time feel for the sixteenth notes (semiquavers).
  - **Bebop**—a lighter swing feel for faster tempi (120–260 bpm), well-suited to angular, off-beat phrasing.
  - **Cool**—a laid-back but hard-swinging feel for a range of tempi (60–180 bpm).
  - **Dotted eighths (quavers)**—effectively a very extreme swing; we're not quite sure why you'd want this, but here it is anyway.
  - **Fast Bop**—a very light swing feel for ultra-fast (260–360 bpm) bebop lines.

  - **Hard Bop**—hard-swinging (120–260 bpm) for funky jazz that has elements of soul, rhythm and blues, and gospel.
  - **Heavy Swing**—good for medium or slow standards (60–180 bpm) and blues tunes, and is longer than a true triplet swing.
  - **Jazz Waltz**—an easy swing best suited for jazz tunes in triple meter.
  - **Light Waltz** / **Viennese Waltz**—shortens the first beat of the bar (to a lesser and greater degree respectively), for a characteristic waltz feel.
  - **Light swing**—ideal for sparsely-textured or fast tempi (180–220 bpm), usually for small groups.
  - **Minuet**—waltz feel, less pronounced rhythmic variation than Light waltz.
  - **Neo-bop**—(120–260 bpm) is slightly heavier than regular swing.
  - **Notes Inégales** / **Inégal**—triplet quarter note plus eighth note (triplet crotchet plus quaver), similar to **Triplet swing**, for an effect used in some early music (although the conventions required for really authentic *notes inègales* are more complex than this).
  - **Swing sixteenths**—as for **Regular swing** but swings sixteenth notes (semiquavers) rather than eighth notes (quavers).
  - **Triplet swing**—swings two eighth notes (quavers) as an exact triplet quarter note plus eighth note (crotchet plus quaver).

- Legacy Rhythmic Feels (from the earlier version of Espressivo) are retained for backward compatibility and include:
  - **Light** / **Regular** / **Heavy swing**—a jazz convention in which two notated eighth notes (quavers) are performed approximately as a triplet quarter note plus eighth note (triplet crotchet plus quaver).
  - **Triplet swing**—swings two eighth notes (quavers) as an exact triplet quarter note plus eighth note (crotchet plus quaver).
  - **Shuffle**—a light sixteenth note (semiquaver) swing.
  - **Swung sixteenths**—as for **Regular swing** but swings sixteenth notes (semiquavers) rather than eighth notes (quavers).
  - **Dotted eighths (quavers)**—effectively a very extreme swing; we're not quite sure why you'd want this, but here it is anyway.
  - **Notes Inégales**—triplet quarter note plus eighth note (triplet crotchet plus quaver), similar to **Triplet swing**, for an effect used in some early music (although the conventions required for really authentic *notes inègales* are more complex than this).
  - **Light** / **Viennese waltz**—shortens the first beat of the bar (to a lesser and greater degree respectively), for a characteristic waltz feel.
  - **Samba**—a sixteenth note (semiquaver) feel, stressing the first and fourth beats.
  - **Rock** / **Pop**—stresses the first and third beats of a 4/4 bar, lightens the stress on the second and fourth, and lightens further still on off-beats, Rock more so than Pop.
  - **Reggae**—a sixteenth note (semiquaver) pattern with a strong emphasis on the 3rd and 4th sixteenths.
  - **Funk**—similar to **Pop**, but makes the second beat of the bar (in 4/4) slightly early.

You can switch rhythmic feel on or off, or even change from one rhythmic feel to another, for different parts of your score by adding text indications such as "Swing" or "Straight" in Tempo text (which you can hide if necessary).

You might think that you need an option to swing both eighth notes (quavers) and sixteenth notes (semiquavers) at the same time, but if you think about it, they can't be swung simultaneously—since if you have sixteenths against eighths, the sixteenths would have to be extra-long in an on-quaver and short in an off-quaver. What you probably want instead is that in places where the fastest notes are eighths, playback should swing eighths, and where the fastest notes are sixteenths, it should swing sixteenths. To do this, put suitable hidden text markings where the music changes between passages of eighths and sixteenths.

Reverb

Reverb, short for reverberation, means echo—strictly speaking, the spread-out echo you hear in a room, rather than the delayed one you hear in the Swiss Alps. Sound reaches our ears by many routes, some (for example, a direct path from a performer to your ear) more direct than others (for example, bouncing off the wall before arriving at your ear). Sounds that take a longer route to our ears are attenuated more than those that take a direct route, but the time and volume differences involved are so small that we don't perceive each reflected sound as a copy of the original; rather, we perceive the effect of the entire series of reflections as a single sound. The most realistic simulations of reverb are produced by *convolution*, which take a recorded "impulse response" (a recording of the reverberation of a space, such as a concert hall, in response to an ideal sound, or "impulse") and combines it with the audio input, producing an output signal that simulates playing your input sound in a specific room or environment. Convolution reverb is much more complex than other kinds of digital reverb, which typically use multiple feedback delay circuits to produce a large, decaying series of copies of the original signal.

The built-in Sibelius Player has two reverbs: a high-quality convolution reverb, which produces the best sound quality but uses more processing power; and a standard stereo reverb, which doesn't sound quite as good, but is more conservative in its demands on your computer. By default, convolution reverb is used for playback; to use the standard reverb, go to the **Playback** page of **File > Preferences** and switch off **Use convolution reverb**.

Adding reverb can have a dramatic effect on making your scores sound lifelike, as the human ear is almost as sensitive to the acoustics of a room as it is to the sound within it. Music for small ensembles may benefit from a small amount of reverb, characteristic of playing in a medium-sized room, whereas large orchestral works can be given extra depth by greater reverb settings.

Sibelius's **Play > Interpretation > Performance** dialog gives seven preset degrees of reverb from **Dry** to **Cathedral**. Each preset produces sound of a different character in the Sibelius Player, so it's worth trying out a couple of the presets with each score. You can adjust the mix of reverb against the so-called *dry* signal, for example, that which has not been passed through the reverb effect, using the Reverb fader on the Sibelius Player's strip in the Mixer—see *"Virtual Instrument Strips" on page 559*.

For the benefit of other playback devices, Sibelius's seven presets are also mapped onto different values for the standard MIDI reverb controller (91): **Dry** sends no reverb, and **Cathedral** sends almost maximum reverb. Most soundcards and sound modules, and some MIDI keyboards, can add reverb, though different devices may react differently to the reverb settings.

Some MIDI devices can do a range of other reverb effects, such as plate reverb, hall reverb, and so on, though Sibelius's presets cannot map onto these settings: see your MIDI device's manual for details.

Gap After Final Barlines

The **Gap after final barlines** option determines how long Sibelius should pause after each final double barline in a score that contains multiple songs, pieces or movements.

If a song, movement or piece ends with a barline other than a final barline (for example, a double barline, or an end repeat barline), Sibelius will recognize this as the last bar of the score, provided you switch on the **Section end** property in the **Bars** panel of the Inspector, and provided **Also play gaps after section ends** is switched on (as it is by default).

Metric Emphasis

The **Emphasize Meter** group box, with separate options for **Pitched instruments** and **Unpitched instruments**, lets you choose between **Light**, **Medium** and **Heavy** metric emphasis. In new scores, by default, pitched instruments have **Light** emphasis, while unpitched instruments have **Medium** emphasis; in scores created in earlier versions of Sibelius, metric emphasis is disabled altogether by default.

When metric emphasis is enabled, Sibelius slightly emphasizes the strong beats of the bar by making notes that fall on those beats a little louder: in 4/4, for example, the first beat is emphasized the most, and the third beat is emphasized slightly less.

Ornaments

Select the **Play back mordents** option to enable playback of mordent symbols according to the settings in the **Symbols** page of **Play > Interpretation > Dictionary**—"Playback Dictionary (Sibelius Ultimate Only)" on the next page.

Note Durations

You can adjust the length of notes on playback by setting **Unslurred notes**. By default, Sibelius plays unslurred notes at full length, so the playback effect is always smooth (legato). If you lengthen notes beyond 100% so they overlap, this produces enhanced legato on some MIDI devices but may cause problems on others where a pitch is repeated—the overlap can cause the second note to play very short, or you might find that some notes "hang" (continue playing indefinitely).

You can adjust the length of notes under slurs using the **Staff Lines** page of **Play > Interpretation > Dictionary**—"Playback Dictionary (Sibelius Ultimate Only)" on the next page.

The **Play ties between different voices** option (switched on by default) tells Sibelius not to replay the second note of a tied pair if the second note is in a different voice from the first note, which happens frequently in music for keyboard instruments.

Dynamics Between Keyboard Staves

Sibelius automatically plays back dynamics between the two staves of keyboard instruments (or other instruments with multiple staves, for example, a flute with two staves)—see "Instruments with Multiple Staves" on page 582.

Play > Interpretation > Performance lets you set the minimum distance away from the staff that a dynamic must be before it will apply to the adjacent staff (for example, the staff below if it is attached to the upper staff, or the staff above if it is attached to the lower staff).

If you don't want dynamics to apply to both staves of keyboard instruments, switch off the **Affect adjacent staff** option.

ReWire

The **ReWire** options are explained in "Fixed Tempo and Tempo Track Mode" on page 635.

Grace Notes

When **Play back single appoggiaturas at the attached note position** is selected, Sibelius distinguishes between acciaccaturas and appoggiaturas during playback, on pitched instruments only—"Grace Notes" on page 427

For non-dotted notes, the appoggiatura steals half the duration of the rhythmic note that they precede. An appoggiatura preceding a dotted note (or indeed a double- or triple-dotted note) steals the duration of the rhythmic note assuming it were not dotted. For example, if an appoggiatura precedes a dotted quarter note (crotchet), the appoggiatura is played as a quarter note (crotchet), with the following rhythmic note played as an eighth note (quaver).

If there is more than one appoggiatura before any given note, it is spaced equally. For example, if a quarter note (crotchet) is preceded by two appoggiaturas, the appoggiaturas are played as 16th notes (semiquavers), and the following rhythmic note as an eighth note (quaver). If one or more appoggiaturas precede a note that is part of a tuplet, the same behaviors apply, but the positions and durations of the appoggiaturas are scaled accordingly.

If an appoggiatura is present in a passage that is being influenced by a rhythmic feel, it is affected by the rhythmic feel as though it were a normal, rhythmic note. This applies both to any rhythmic adjustments and any emphases defined in the rhythmic feel pattern. As appoggiaturas fall on rhythmic beats, the rhythmic feel emphasizes the first appoggiatura rather than the following rhythmic note, as this has been moved away from the beat.

The written duration of the appoggiatura itself does not influence playback: it is solely the duration of the following rhythmic note that influences the duration of the preceding appoggiatura.

It is also possible for Sibelius to play what Kurt Stone calls “short appoggiaturas”: arhythmic notes played on the beat, rather than before the beat.

On unpitched percussion staves, Sibelius plays multiple grace note figures (such as flams, drags, or ruffs) by reducing the velocity of the grace notes prior to the main note, such that each successive grace note gets louder, building up to the dynamic of the main note. This is controlled from **Play > Interpretation > Performance** with the **Velocity reduction for grace notes on unpitched staves** option, which can be set to **None** (to disable the effect), **Small**, **Medium** or **Large**.

You can specify how individual grace notes should play back by selecting the grace note and choosing one of the following from the **Grace note** menu on the **Playback** panel of the Inspector (**Control+Shift+I** or **Command+Shift+I**):

- acciaccatura - **Before the beat**
- appoggiatura - **On the beat, rhythmic**
- short appoggiatura - **On the beat, arhythmic**

Playback Dictionary (Sibelius Ultimate Only)

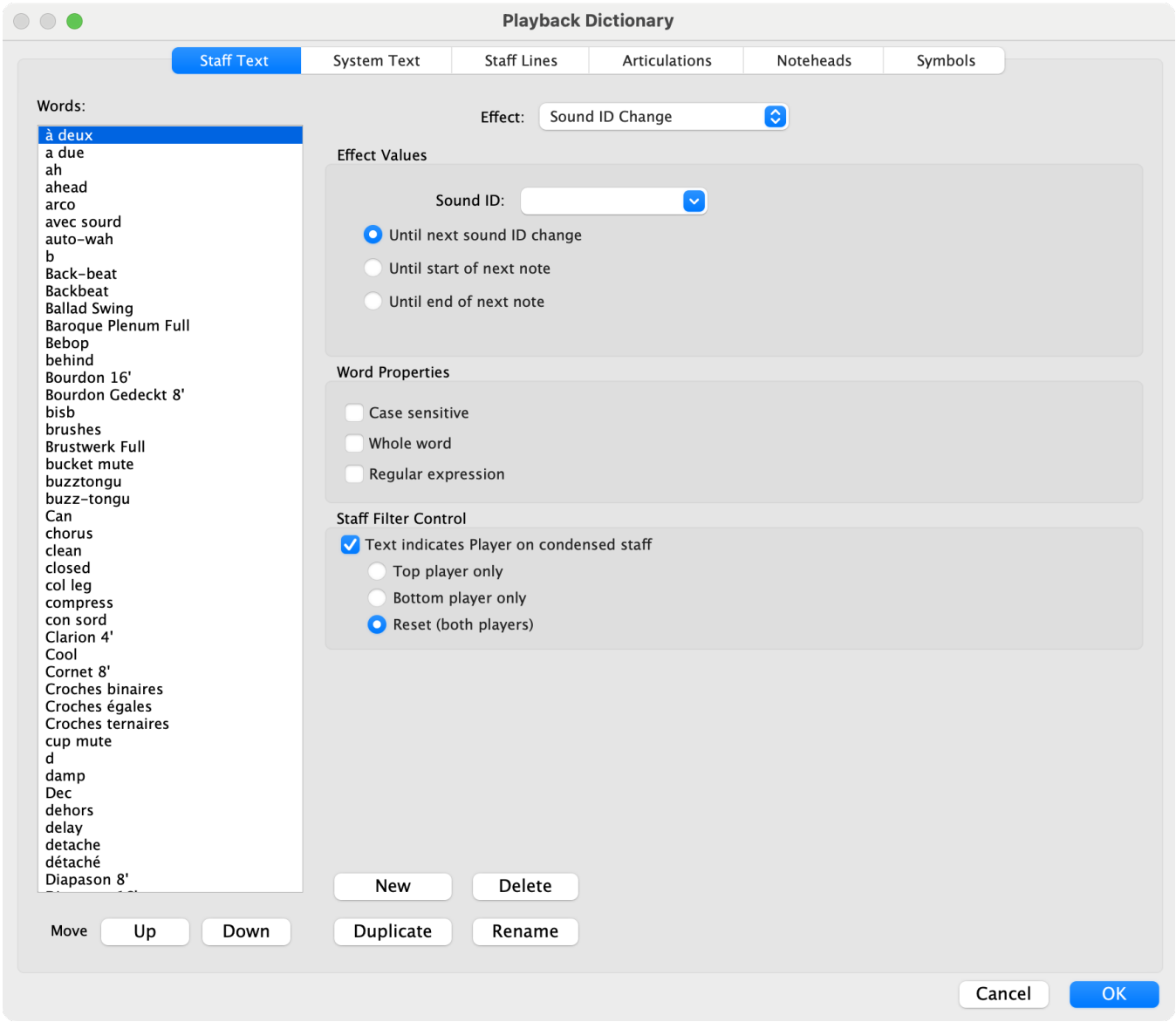
Sibelius reads and interprets not only text (such as ***ff***, *pizz.* and *legato*) when playing back, but also many other markings in your score, including lines (for example, octave lines, slurs, trills, pedal markings), articulations (for example, staccato, tenuto, accent), and symbols.

Though you won’t normally need to do so, you can modify exactly what effect these markings have on playback using Sibelius’s **Play > Interpretation > Dictionary** dialog, and even add your own markings to the dictionary. The dialog has six pages, each dealing with a different kind of item that can affect playback:

- **Staff Text**, for playing instructions that apply only to a single staff, for example, ***ff***, *legato*.
- **System Text**, for instructions that apply to all instruments, for example, **Fast**, **Swing**, **Adagio**.
- **Staff Lines**, for lines that apply to a single staff, for example, trills, octave (*8va*) lines, slurs, hairpins.
- **Articulations**, for example, staccato, tenuto. Note that one-note tremolos and buzz rolls are also handled on this page.
- **Noteheads**, for effects produced by noteheads, for example, harmonics, ghost notes.
- **Symbols**, for example, ornaments, caesuras, breath marks, scoops, falls, mallets for percussion.

Each of these pages is described in detail below.

Staff Text Page



The words are listed at the left-hand side of the dialog. You can change the order of words in the list by clicking the **Up** and **Down** buttons; though this has no effect on how Sibelius handles them in playback, it is useful to be able to add words in alphabetical order, and in any case you may be able to derive some limited amusement from clicking these buttons.

To edit a word, click **Rename**, which shows a dialog in which you can change the text. To add a new word, select a word that has a similar effect to the one you wish to create, and click **New**, which shows a dialog in which you can specify the new word. To make a copy of an existing word, click **Duplicate**. To remove a word altogether, click **Delete**.

Each word can also have a combination of the following options set:

- **Case sensitive**: in most cases, you will not want your word to be treated as case sensitive (for example, you want "swing," "Swing" and "SWING" to be equivalent), so this should normally be switched off.

- **Whole word** means that the word is not an abbreviation. However, most musical terms can be abbreviated, so it is common to switch this option off. For example, Sibelius will change to a pizzicato string sound when confronted with any word beginning with the letters "pizz," so that "pizz," "pizz." (with a period) and "pizzicato" will all produce the same effect. ("pizza" will also work, but is unlikely to occur in your score.) Don't put a period (full stop) at the end of your word in this dialog if it's an abbreviation. If your word is not an abbreviation, switch this on instead.
- Regular expressions allow sophisticated matching of patterns inside text strings, but aren't for the faint of heart. You'll normally never need to switch on **Regular expression**—but if you're curious, see "Regular Expressions" on page 601.

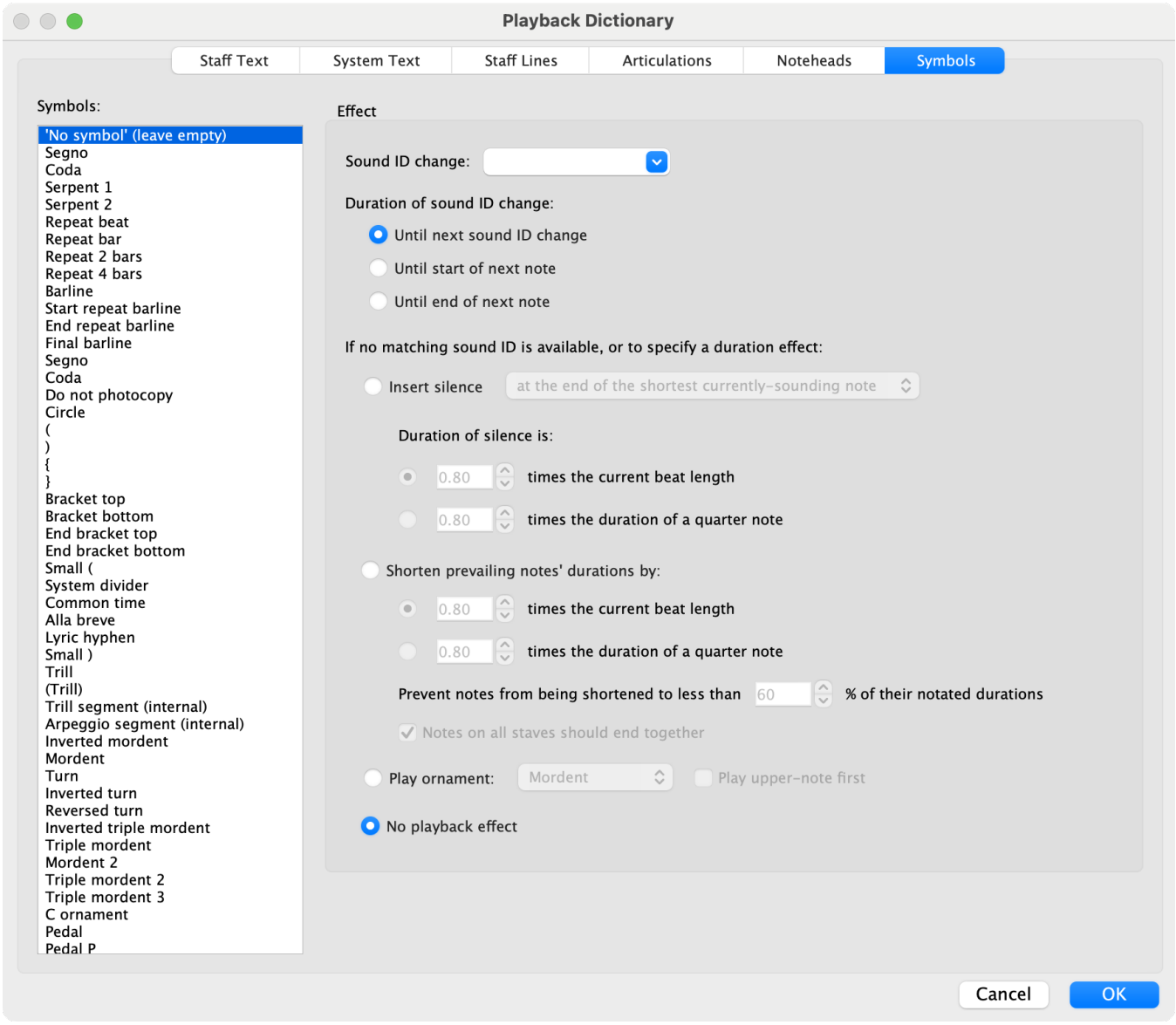
To determine the playback effect of a particular word, select it, then choose the type of **Effect** from the list on the right. The **Effect Values** group below updates to show what you can change for each type of **Effect**:

- **Control change** sets a MIDI controller to a certain value:
  - **MIDI controller** specifies the number of the MIDI controller to change (for example, controller **1** is modulation, controller **64** is sustain pedal, controller **91** is reverb, and so on).
  - **Controller value** specifies the value to set the chosen MIDI controller to; **0** is the minimum and **127** is the maximum.
- **Dynamic** lets you change the prevailing dynamic; this is the effect used for text such as ***mf***, ***ff*** and *loud*:
  - **Dynamic** specifies the volume at which the following music should be played, using a range between **0** and **127**. Depending on the playback device, this may be played using note velocity, or MIDI expression (controller 11), or modulation (controller 1), or something else.
  - **Attack** specifies the sharpness of the attack of notes at this dynamic, using a range between **0** and **127**. Depending on the playback device, this may or may not have an audible effect.
  - **Sound ID change** lets you specify an optional sound ID change in addition to the change in dynamic; see "Sound ID Changes" on page 600.
- **Dynamic change** lets you change the dynamic for one note or for the following music, relative to the current dynamic (rather than setting it to an absolute level, as **Dynamic** does):
  - **Dynamic** *n*% **of current dynamic** lets you specify the change in dynamic in terms of a percentage of the prevailing dynamic.
  - **Attack** *n*% **of current attack** lets you specify the change in attack in terms of a percentage of the prevailing attack.
  - **Sound ID change** lets you specify an optional sound ID change in addition to the change in dynamic; see "Sound ID Changes" on page 600.
  - **Change for** is a list containing two choices, either **one note only** (meaning the dynamic only affects the note to which the text instruction is attached) or **all subsequent notes** (meaning that the change "sticks" until the next dynamic is encountered).
- **Dynamic envelope** is for effects where the dynamic increases and decreases over time, for example, ***sfz*** or ***fp***:
  - **Initial dynamic** specifies the dynamic at the start of the note.
  - **Decay** determines the length of time over which the dynamic returns either to its original level or to the optional **End dynamic**, expressed as a percentage of the length of the note.
  - **End dynamic** optionally specifies the dynamic at the end of the note.

- **Program change** lets you change MIDI program number, in order to change the sound used by a staff. In general you shouldn't use this mechanism: either use instrument changes ("Instruments" on page 168) or a sound ID change (see below). But should you have a good reason to use it:
  - **Program** specifies the program number, using a range between **0** and **127**.
  - **Send bank change** lets you choose whether or not a MIDI bank change message should be sent in addition to the program change. If you switch this on, **Bank High** and **Bank Low** are then enabled.
  - **Bank High** and **Bank Low** allow you to set the most significant ("high") and least significant ("low") bits required to effect a MIDI bank change message.
- **Sound ID change** lets you add or remove techniques from the present sound. You can choose one or more sound ID elements from the menu—see "Sound ID Changes" on page 600.
- **Rhythmic Feel** lets you change and fine-tune the effect of rhythmic feel words on the playback of your score.

  On the Staff Text page, **Rhythmic Feel** settings apply only to individual staves, for example, to a soloist's staff, or to the percussion staff. A staff-attached rhythmic feel entered in staff text (such as Technique text) will take precedence over a system-wide rhythmic feel entered in system text (such as Tempo text).

System Text Page



The **System Text** page has similar controls to the **Staff Text** page (see "Staff Text Page" on page 589), but the types of **Effect** are different:

- **Metronome** is used to specify the meaning of the characters to the left of the equals sign in a metronome mark. For example, in the metronome mark "q = 120", the quarter note (crotchet) character is actually a letter "q" in Sibelius's music fonts, so **q =** is defined to use the **Metronome** effect and is set to **1 beats (quarters)**. Similarly, in "e = 160" the eighth note (quaver) is a letter "e", so **e =** is defined to mean **0.5 beats (quarters)**. However, because all the standard note durations (including dotted notes) are defined for you, you'll never need to set up any more **Metronome** words—unless you invent some new note durations, of course.
- **Repeat** is used to specify the kind of effect a word should have on the playback of repeated sections in the score. For example, a word defined to have the **Repeat** effect **D.C. al Coda** will tell Sibelius to jump to the start of the score and keep playing until it finds a word defined to have the **Repeat** effect **To Coda**, which in turn causes Sibelius to jump to the place in the score where it finds a word defined to have the **Repeat** effect **Coda**, signifying the start of the coda itself. **Repeat** words are the only predefined ones to use the **Regular expression** option—see "Regular Expressions" on

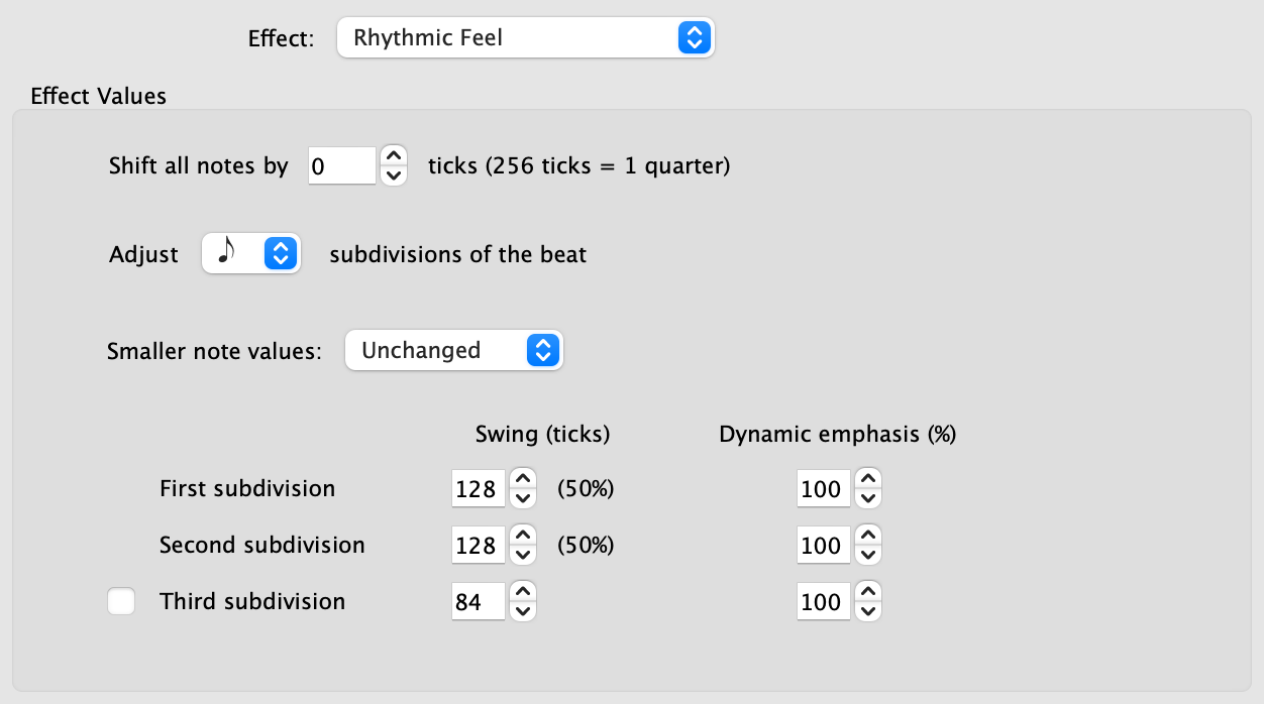
page 601. As with **Metronome** words, you won't need to set up any **Repeat** words, because all the common ones are already set up for you.

For more information about how Sibelius plays back repeats, "Repeats" on page 602.

- **Rhythmic Feel** changes the rhythmic feel setting of the score at the specific point at which the word is encountered. For more information about rhythmic feel words, "Performance" on page 583.

  You can fine-tune the effect of each of Sibelius's built-in rhythmic feels (for swing, notes inègales, waltzes and so on), or design your own from scratch. Rhythmic feels entered in system text apply to all the instruments in the system.

  Choose **Rhythmic Feel** from the **Effect** menu at the top of the page, and you will see the following controls:.



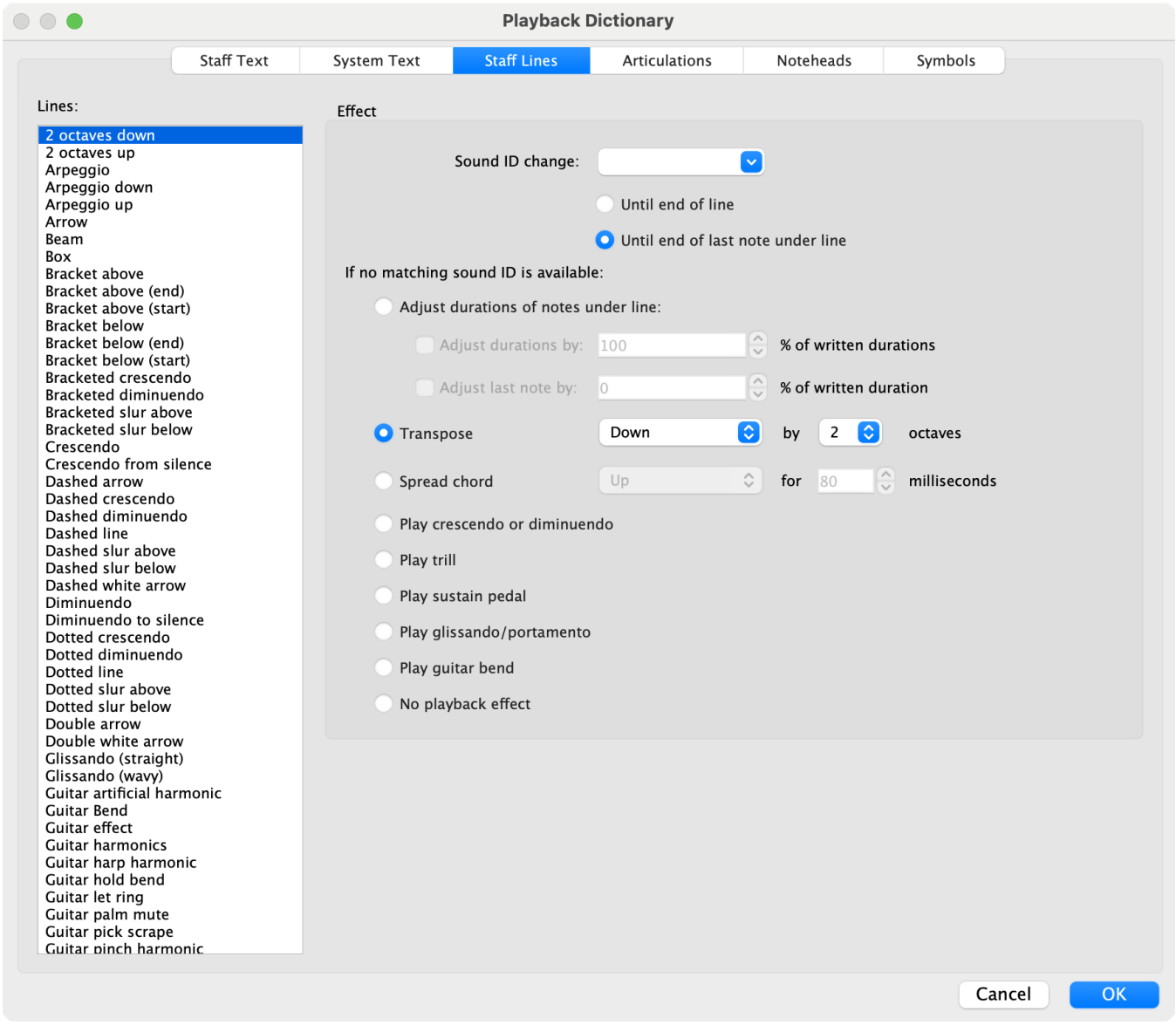
  - **Shift all notes by n ticks** lets you make the rhythmic feel push ahead of the beat (positive values) or pull back behind the beat (negative values). Normally you would only set a value here for a rhythmic feel designed to apply to a single staff: for example, in some idioms, you may want your drum kit staff to push ahead of the beat by 8–16 ticks; likewise, you may want your soloist to lag behind the beat by a similar amount. (Sibelius has predefined rhythmic feels for this: type "ahead of the beat" or "behind the beat" in Technique text attached to the relevant staff.)
  - **Adjust quarter/eighth/sixteenth subdivisions of the beat** specifies which note value the rhythmic feel should adjust. For a swing rhythmic feel, for example, you would typically choose eighth notes (quavers); for a waltz-time rhythmic feel, you would typically choose quarter notes (crotchets).
  - The **Smaller note values** menu specifies how Sibelius should handle notes shorter than the affected note value, for example, what it should do with sixteenth notes (semiquavers) and shorter in a swing feel. The choices are: **unchanged** (shorter notes are played with no rhythmic or dynamic adjustment); **double-time** (shorter notes are played with the same adjustments as specified for the main affected note value, but the proportions are halved as the note duration halves); and **proportional** (shorter notes are adjusted in direct proportion to their position relative to the main affected note value). This last choice is included primarily for backward compatibility; however, it can produce the generally unwelcome phenomenon of

sixteenth notes (semiquavers) playing unevenly in passages with swung eighths (quavers).

  - The **`First subdivision`**, **`Second subdivision`** and optional **`Third subdivision`** (useful for triple simple or compound time signatures, such as waltz-time or shuffle feels) controls specify the actual rhythmic and dynamic adjustment. For example, in a swing feel for pairs of eighth notes (a total of 256 ticks, as each eighth note is 128 ticks in duration), you might lengthen **`Swing (ticks)`** for **`First subdivision`** to 160 ticks, which automatically reduces **`Swing (ticks)`** for **`Second subdivision`** to 96 ticks, and you might also specify a slight **`Dynamic emphasis`** for the **`Second subdivision`** to 105%.

- **`Rit./Accel.`** words allow you to specify a *rit.* or *accel.*, though it is recommended that you use the lines provided for this purpose instead, as they provide greater control—see "Rit./Accel." on page 580. Should you decide you do want to define a **`Rit./Accel.`** word, set **`Scale tempo to`** *n*`%` **`of current tempo`** to an appropriate value, and set **`Over`** *n* **`beats (quarters)`** to the length of time following the text that you want the change of tempo to occur.
- **`Tempo`** words allow you to set a specific tempo. For example, “Allegro” is defined to **`Set tempo to 120 quarters/min`**, while “Lento” is defined to **`Set tempo to 60 quarters/min`**.
- **`Tempo Scale`** words allow you to scale the current tempo by a specified percentage. For example, “Slower” is defined to scale the tempo to 90% of the original tempo, while “Faster” sets the tempo to 110% of the original tempo.
- **`Reset Tempo`** lets you determine the effect of system text that resets the tempo, such as *A tempo*, *Come prima* and *Tempo primo*. The **`Reset tempo to`** menu has the following options:
  - **`Previous tempo marking`** restores the tempo to the previous explicit tempo marking before a tempo modification such as a rit./accel. line. This is the default setting for *A tempo* indications.
  - **`Tempo marking at start of movement/section`** restores the tempo to the explicit tempo at the start of the current movement (after the previous final barline) or section (after the previous section end). This is the default setting for *Come prima* and *Tempo primo* indications.
  - **`Tempo marking at very start of score`** restores the tempo to the explicit tempo at the very start of the score, and ignores any intervening tempo indications after final barlines or section ends.

Staff Lines Page



The **`Staff Lines`** page lets you specify a **`Sound ID change`** and duration for each type of line that exists in your score. For example, you might specify a sound ID change of **`+legato`** for a slur, which would automatically choose a special, smooth violin sound on your playback device if you then put a slur on a violin staff in your score, and a different smooth trumpet sound if you then put a slur on a trumpet staff, and so on—see "Sound ID Changes" on page 600.

Failing that, if Sibelius is unable to find a suitable sound to play the specified sound ID change, or if no sound ID change is specified, it will do whichever of the default effects is specified under **`If no matching sound ID is available`**.

The choices are as follows:

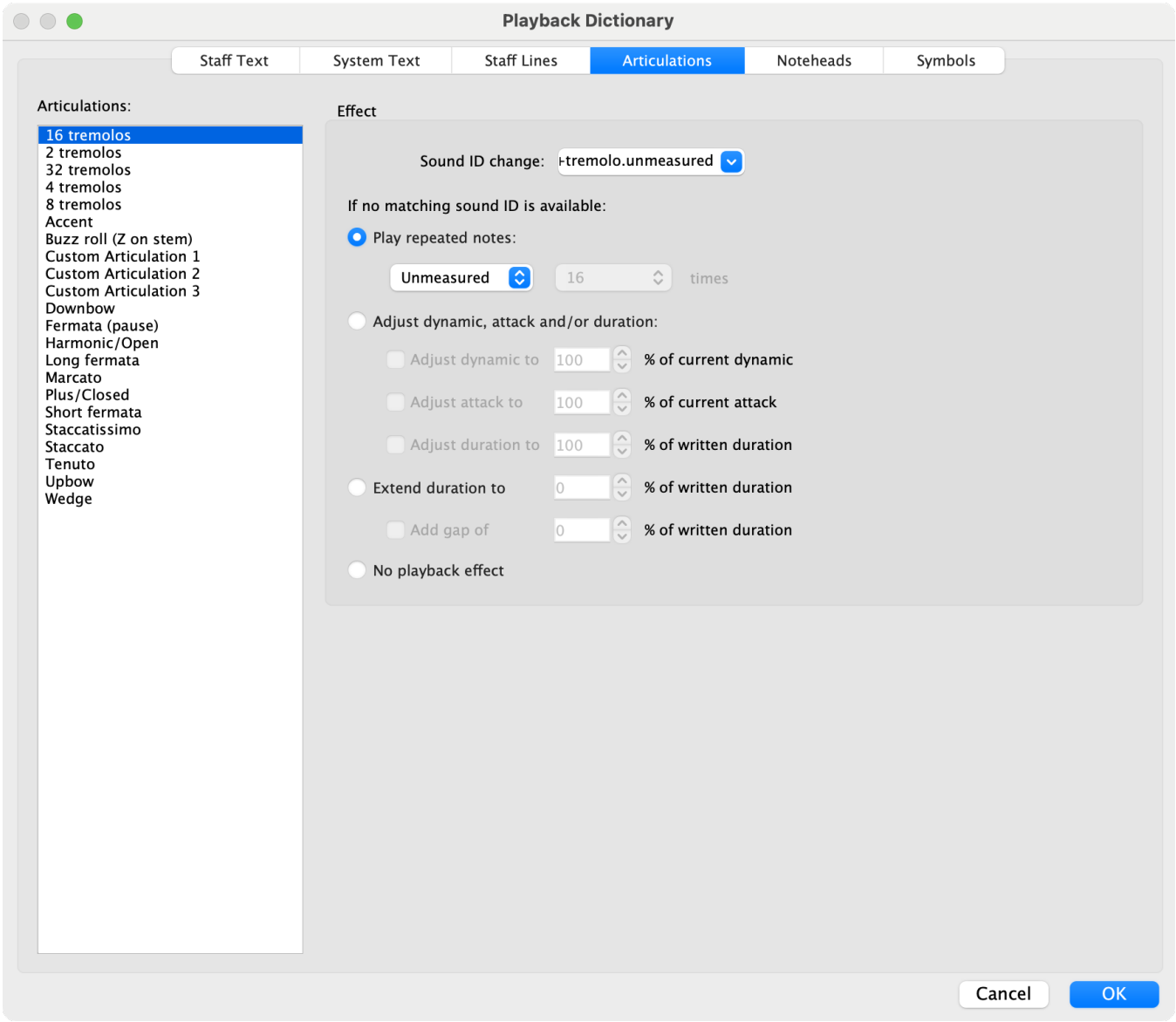
- **`Adjust durations of notes under line`** is useful for slurs, which typically lengthen the notes under them to make them legato, with the exception of the last note under the slur, which is shortened (so that it is separated from the next note). To change these options:

  - If you want to change the lengths of the notes under the line, switch on **Adjust durations by** *n*%; durations greater than 100% increase the duration, and less than 100% reduce it
  - To shorten the last note under the line, switch on **Adjust last note by** *n*%.
- **Transpose** *up/down 1/2* **octaves** is used by octave (*8va*, *15mb*, and so on) lines. Set whether you want the notes under the line to be transposed up or down, and by one or two octaves.
- **Spread chord** *up/down* **for** *n* **milliseconds** is for arpeggio (spread chord) lines, or lines you want to behave like arpeggio lines.
- **Play crescendo or diminuendo** is for hairpins. You can determine the precise playback effect of an individual hairpin by selecting it in the score and using the options on the **Playback** panel of the Inspector (see "Hairpins" on page 579).
- **Play trill** is for trills. You can control how all trills in a score are played back (see "Symbols Page" on page 599). You can also specify the playback speed and interval of an individual trill by selecting it in the score and using the options on the **Playback** panel of the Inspector (see "Trills" on page 579).
- **Play sustain pedal** is for pedal lines.
- **Play glissando/portamento** is for *gliss.* and *port.* lines. You can specify the playback speed and interval of an individual line by selecting it in the score and using the options on the **Playback** panel of the Inspector (see "Gliss. and Port." on page 582).
- **Play guitar bend** is for bend lines (see "Bend" on page 257).
- **No playback effect** means that Sibelius will ignore the line during playback.

Any one of these options can be applied to any line, so you can make a slur behave like an octave line, or a guitar bend behave like an arpeggio line, if you really like.

Note, however, that those lines that have individually adjustable playback in the **Playback** panel of the Inspector—for example, hairpins, trills, *gliss.* and *port.* lines—can only be adjusted there if they are based on the appropriate type of line. In other words, although you can tell Sibelius to make, say, a **Box** line play back as a hairpin, it will always play back in the default way, and you won't be able to adjust its effect on playback in the Inspector.

Articulations Page



The **Articulations** page lets you specify a **Sound ID change** for each type of articulation or tremolo. For example, you may specify upbow and downbow articulations to give rise to **+upbow** and **+downbow** sound ID changes, which would automatically choose special upbow and downbow sounds from your playback device, if available—see "Sound ID Changes" on page 600.

Failing that, if Sibelius is unable to find a suitable sound to play the specified sound ID change, or if no sound ID change is specified, it will do whichever of the default effects is specified under **If no matching sound ID is available**. The choices are as follows:

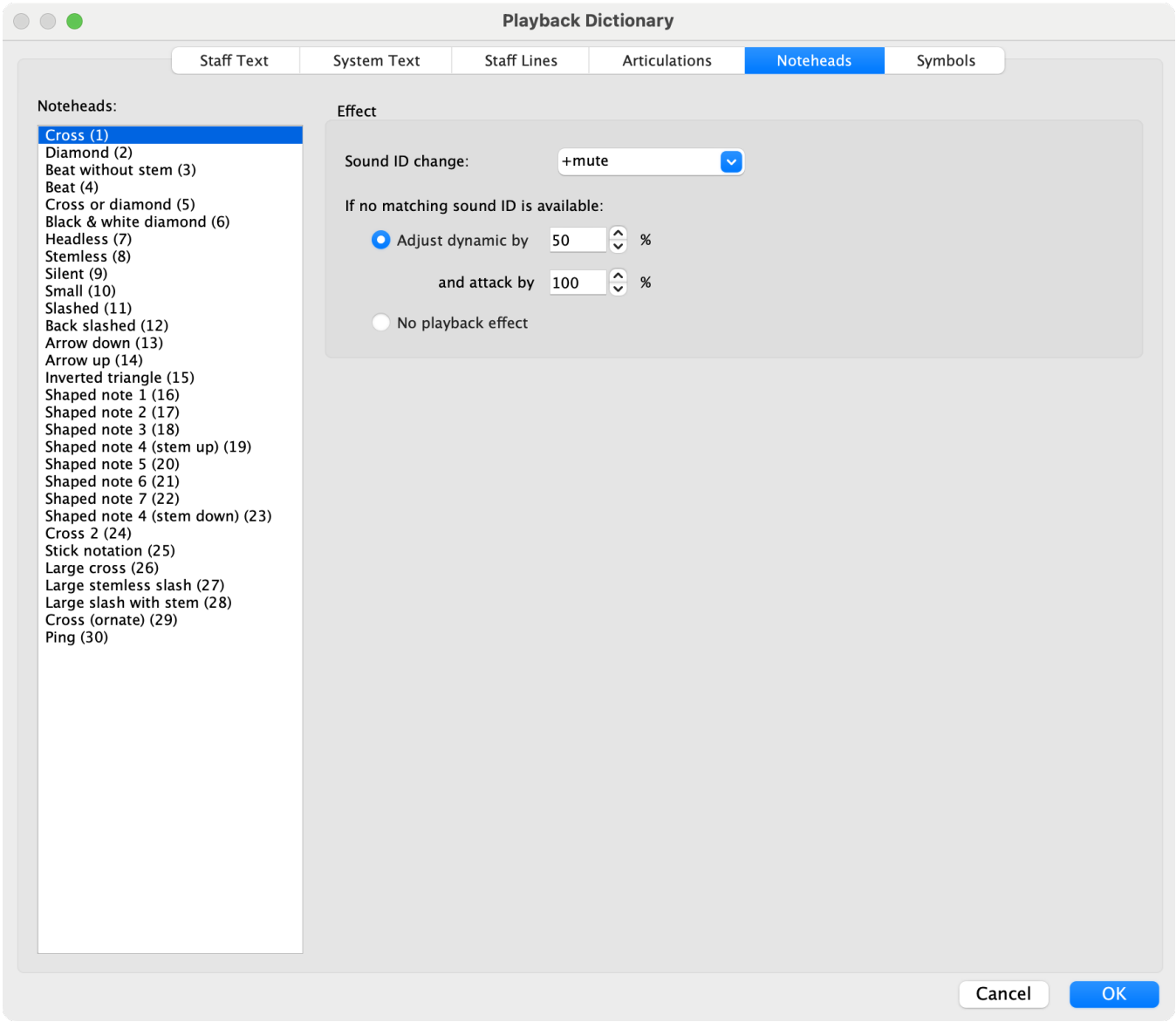
- **Play repeated notes** is for tremolos and buzz rolls (z on stem). You can determine whether it should be played measured—in which case choose **Subdivide** and set *n* **times** to the appropriate value—or **Unmeasured**, which means to play the note repeatedly as fast as possible.
- **Adjust dynamic, attack and/or duration** is for most other articulations. For example, by default, staccatos shorten a note by 50%, accents boost the dynamic by 50%, and downbows both boost the dynamic by 10% and shorten the note a little, too.

  - To change the dynamic of the note on which the articulation occurs, switch on **`Adjust dynamic to` *n*`% of current dynamic`** and set the value appropriately.
  - To change the attack of the note on which the articulation occurs, switch on **`Adjust attack to` *n*`% of current attack`** and set the value appropriately.
  - To change the duration of the note, switch on **`Adjust duration to` *n*`% of the written duration`**. This isn't intended to be used for fermatas (pauses)—they have their own special options.

- **`Extend duration by` *n* `times written duration`** is for fermatas. By default, a regular fermata is set to 1.5 times written duration, a long (square) fermata is set to 1.75 times written duration, and a short (triangular) fermata is set to 1.25 written duration, but you can change these settings if you like. You can also optionally **`Add gap of` *n*`% of written duration`**, which will add the specified amount of silence following the fermata before the next note.
- **`No playback effect`** means that Sibelius will ignore the articulation during playback.

As with staff lines, you can apply any one of these options to any articulation, so you can make a staccato behave like a fermata if you like.

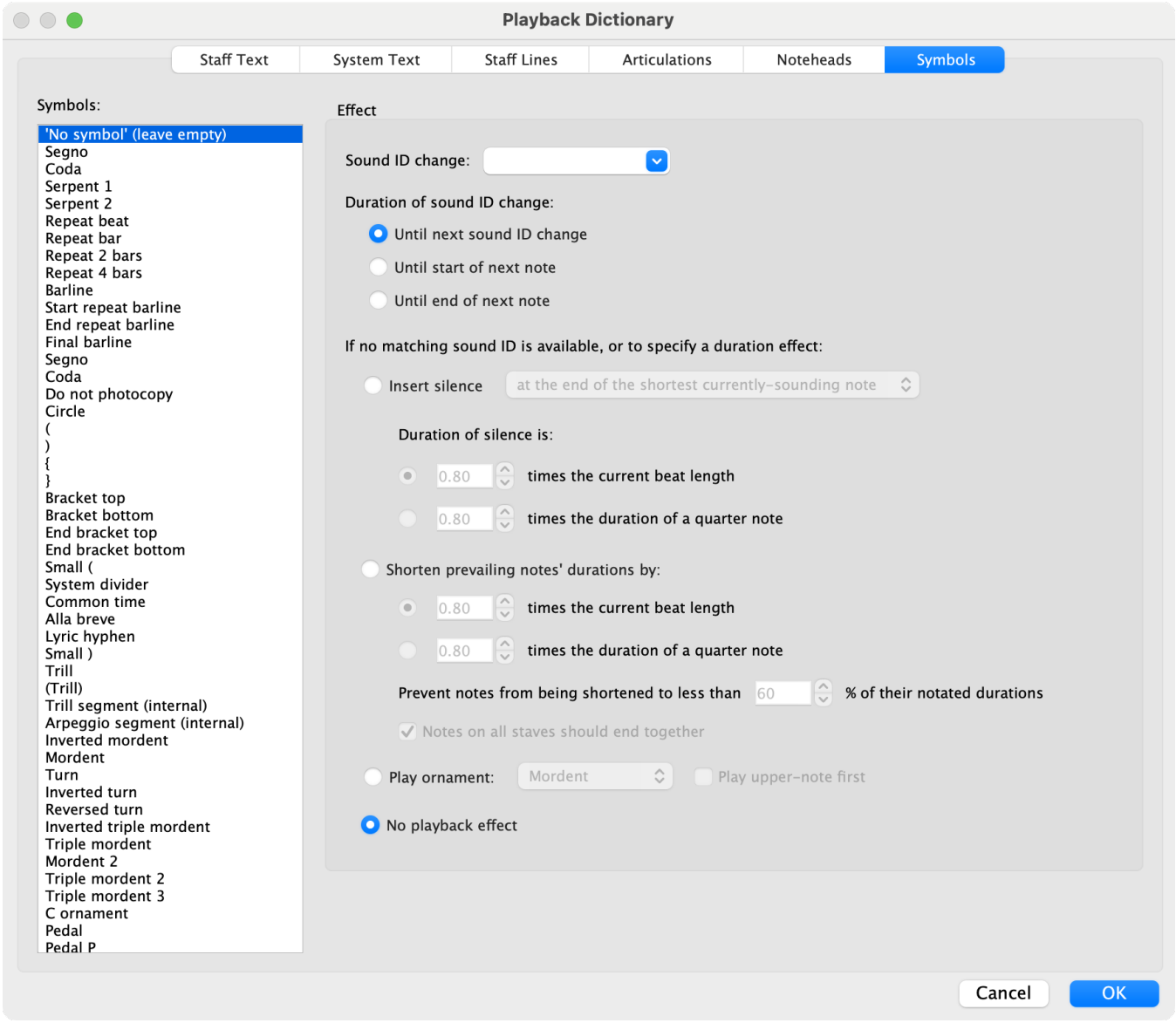
Noteheads Page



The **Noteheads** page lets you specify a **Sound ID change** for each type of notehead in your score. For example, you might define a diamond notehead to give rise to the sound ID change **+harmonic**, which would automatically choose a harmonic sound on your playback device if one is available—see "Sound ID Changes" on the next page.

Failing that, you can define each notehead to have a default playback effect. In the case of noteheads, you can only specify a given notehead to adjust the current dynamic; this is useful for so-called "ghost" notes in guitar music, which are normally written with a cross notehead and sound much quieter than normal notes.

Symbols Page



The **Symbols** page lets you specify playback effects for each type of symbol in your score.

Sound ID change lets you specify a change and duration for each type of symbol. For example, a fall symbol can give rise to a sound ID change **+fall**, which will automatically trigger (say) a trumpet fall sound in your playback device, if one is available—see "Sound ID Changes" on the next page.

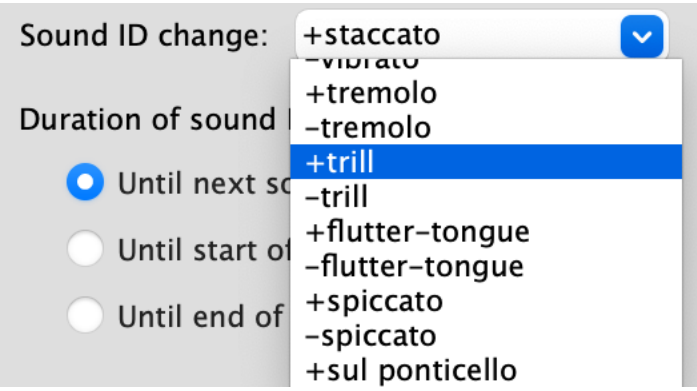
If Sibelius is unable to find a suitable sound to play the specified sound ID change, or if the symbol is an ornament, caesura or breath mark, additional options are available under **If no matching sound ID is available, or to specify a duration effect**. The choices are as follows:

- **Insert silence** is intended for caesuras, which extend the bar in which they're located by inserting extra silence. Because caesura symbols can be positioned anywhere relative to the note, there are three choices for when the caesura should actually take effect: **at the end of the current beat**, **at the end of the shortest currently-sounding note**, or **at the notated position of the symbol**.
- **Duration of silence** specifies the actual length of the silence that is inserted: you can choose between a multiple of the prevailing beat length (for example, **0.5 times the current beat length** would insert an eighth-note silence in 4/4, or a dotted eighth silence in 6/8), or an absolute length measured in quarter notes (for example, **2 times the duration of a quarter note** will insert a half note silence).
- **Shorten prevailing notes' durations by** is intended for breath marks, which create silence by stealing time from the notes they follow. You can specify the length of the silence either as a multiple of the prevailing beat length or as an absolute length measured in quarter notes. To prevent shorter notes getting truncated too much, **Prevent notes from being shortened to less than n% of their notated durations** is set to 60% by default. **Notes on all staves should end together** tells Sibelius to look at all the staves that have breath marks and ensure that all the staves "breathe" at the same time, even if the note values on various staves differ.
- **Play ornament** lets you specify how certain ornaments are played. The menus choices **Trill**, **Mordent**, **Long Mordent**, and **Turn** are intended for the corresponding symbols in your score. The **Play upper-note first** option lets you control behavior of inverted mordents and turns.
- **No playback effect** means that Sibelius will ignore the symbol during playback.

While there are no default effects for other ornaments, you can easily apply the playback characteristics of trills, mordents and turns to other symbols; for example, you could set shakes and tremblements to also play back as trills.

Sound ID Changes

Sound ID changes allow you to add or remove one or more playing techniques from the current sound on a staff at any point. For example, the word "pizz" may be defined to produce a sound ID change of **+pizzicato**, while "arco" may be **-pizzicato**. You can also define something in the dictionary to add one element and subtract another simultaneously, such as **-mute +sul ponticello**. For an introduction to sound IDs, see "SoundWorld" on page 642.



To define a sound ID change, you can either type the sound ID elements you want to add or remove into the box, or choose them from the menu of common sound ID elements provided.

To add an element, put + directly before it, with no space between; to remove an element, put – directly before it, with no space between. To remove all current elements, type **[reset]** (include the square brackets).

On the **Staff Text** and **Symbols** pages, you can specify whether the sound ID change should take effect **Until the next sound ID change**, **Until the start of the next note**, or **Until the end of the next note**. Normally a sound ID change takes effect until another instruction to the contrary (for example, the instruction "mute" or a symbol denoting "snares on" for side drum), but occasionally you may want a sound ID change to take effect for a single note (for example, scoop or fall symbols, or a text indication above a single note on an unpitched percussion staff).

Similarly, on the **Staff Lines** page you can specify whether the sound ID change should take effect **Until end of line** (which is suitable for for example, trill lines) or **Until end of last note under line** (which is suitable for for example, slurs, octave lines, hairpins, and so on).

Note that defining a new sound ID change in **Play > Interpretation > Dictionary** does not guarantee that it will be played back—Sibelius can only play those effects that are available in the devices in your current playback configuration—but the beauty of sound IDs is that they are device-independent, so the sound may be available on another computer or using a different configuration later, at which point Sibelius will play it back automatically.

When Dictionary Items Take Effect

When you insert words from the playback dictionary in your score using text, be aware that Sibelius treats words from the **Staff Text** and **System Text** pages differently.

Words entered in system text (for example, tempo markings or rhythmic feel) take effect at the start of the bar to which they are attached.

Words entered in staff text (for example, dynamics and words such as *pizz.*) take effect on the note to which they are attached; staff lines similarly affect playback from the point at which they are attached to the point at which they end.

Regular Expressions

Regular expressions define, using symbols that have special meanings, patterns to match within a text string. Sibelius uses regular expressions to match terms used for playing back repeat structures such as **D.C. al Fine** and **D.S. al Coda** ("Repeats" on the next page).

You can use regular expressions in the playback dictionary yourself, but you should exercise extreme caution in doing so—it's all too easy to create one that breaks playback of every other word in your score (for example, the regular expression **a** matches any string that has an "a" in it, and **^.** or **$** will match anything at all).

- **^** means the match must occur at the start of the string, for example, **^In the beginning**; see below.
- **$** means the match must occur at the end of the string, for example, **Amen$**; see below.
- **.** means match any single character, for example, **c.t** (which would match **cat**, **cbt**, **cct**, **cdt** and so on!); to search for a literal period (full stop), use **\.**
- ***** matches any number of occurrences of the previous character (or choice of characters surrounded by square brackets **[ ]**). This can also include no occurrences, so the regular expression **a*** is matched by the string **b**, in addition to **a**, **aaaaa**, and so on. A useful regular expression is **.***, which means "match anything", so you can do **^begin.*end$**, which matches anything that is surrounded by **begin** and **end**.
- **+** matches one or more occurrences of the previous character, so the regular expression **a+** is matched by the strings **a**, **aaaaa** and **baaa**, but not **b** or an empty string.
- **[ ]** are the grouping operators, meaning "match any character in the group," so you can find digits with **[0-9]**. Punctuation characters lose their special meaning when within these brackets, so you can write things like **D[.$S]* al Coda**.

- **\x***NN* matches the hexadecimal character *NN*.
- **(***x***) | (***y***)** are exclusive choice operators, where the string must match either *x* or *y*. You can use these to match whole words, for example, **(apple) | (banana)**.

Regular expressions match any part of the string, so **a** matches (say) **a long string** and **cat**. To explicitly match **a** alone, you need to add the start and end anchors: **^a$** .

Many punctuation characters (**. $ ^ [ ] ( ) * +** \) have special meaning in regular expressions, and to match them literally (for example, to match a string containing one of these characters), they need to be preceded by **** .

Copying Playback Dictionary Entries to Other Scores

Once you've edited entries in the playback dictionary, you can transfer your updated dictionary into other scores. Export the house style from the score in which you edited the dictionary, then import it into the new score—"House Style" on page 685 for more details—or save your score as a manuscript paper—"Exporting Manuscript Paper (Sibelius Ultimate Only)" on page 103.

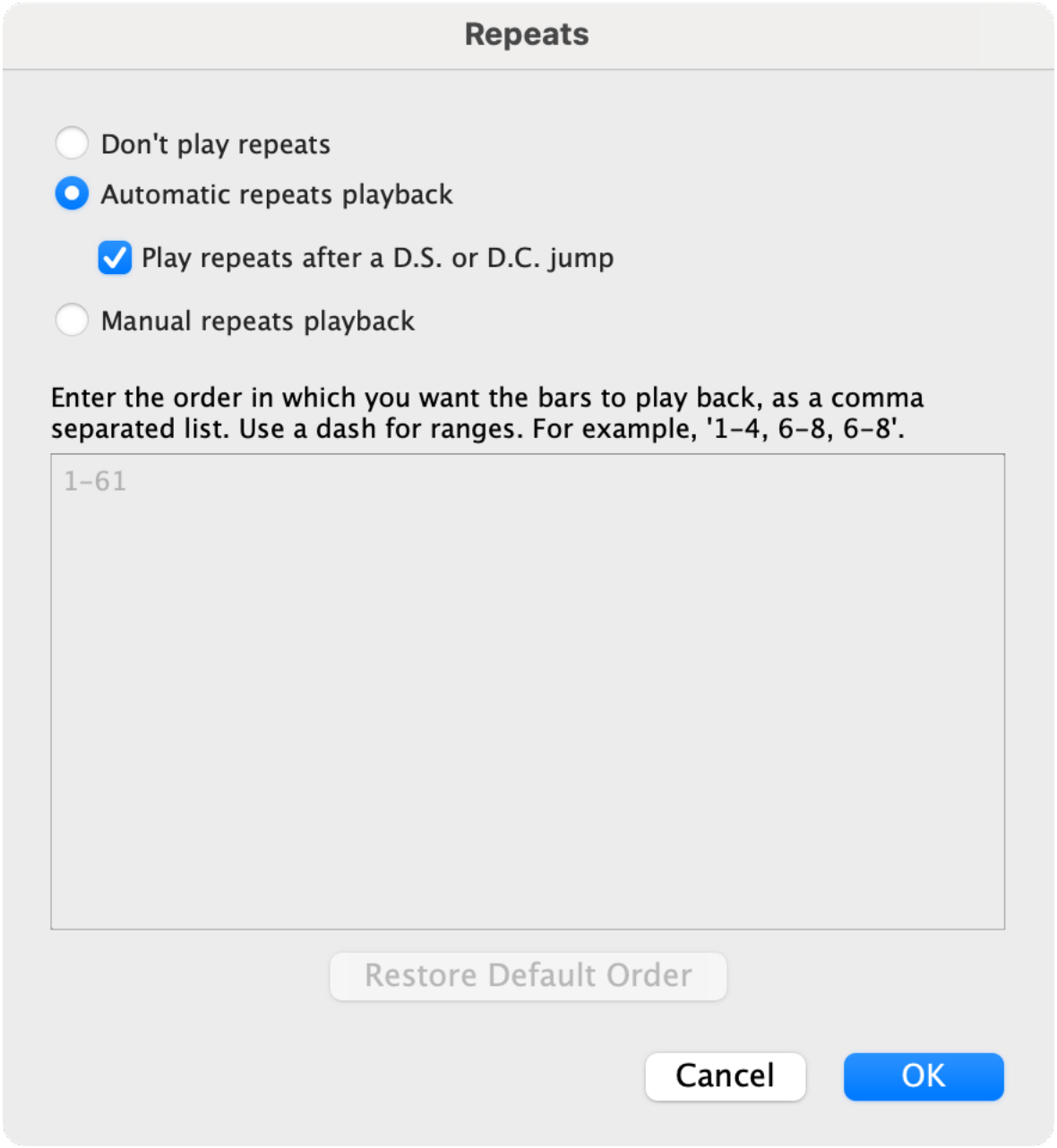
Repeats

Like other kinds of playback, Sibelius understands repeat markings in your score and plays them back automatically. Sibelius can also play very complicated repeat structures.

Various kinds of object can affect the playback of repeats: barlines; lines such as 1st- and 2nd-endings; text such as **D.C. al Coda** or *1st time* ***mf***; and symbols for codas and segnos. MIDI files saved from Sibelius also incorporate repeats in exactly the same way as playback.

Repeats Dialog

Repeats playback is controlled by the **Play > Interpretation > Repeats** dialog, which looks like this:



- **Don't play repeats** tells Sibelius to ignore all repeat barlines, ending lines and so on in the score.
- **Automatic repeats playback** is the default setting, and tells Sibelius to play back repeats in the score according to its own automatic interpretation of repeat barlines, ending lines, and jump instructions such as D.C. al Coda.
- **Manual repeats playback** lets you specify the order in which the bars in the score should be played back—see "Manual Repeats Playback" on page 607.

Repeat Barlines

To create a start or end repeat barline, select the barline where you want the repeat to go, and choose **Start Repeat** or **End Repeat** from the **Notations > Common > Barline** gallery. For more details, "Barlines" on page 352.

By default, repeat barlines only repeat once (for example, any passage with an end repeat barline at the end of it will be played twice). If you want a repeated section to play back more than twice, select the end repeat barline and switch on more of the **Play on pass** checkboxes in the **Playback** panel of the

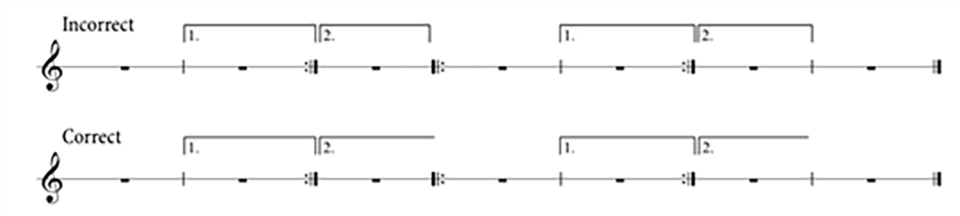
Inspector (see below); if you switch on, say, checkboxes **1**, **2** and **3**, that section will *repeat* three times and hence be played back *four* times in total. However, if an ending line (see below) is also present at the same bar, its playback properties take precedence, so the barline will only repeat as many times as dictated by the ending line.

You can also write a text instruction like **Play 3 times** or **Repeat 2 times** in a system text style (for example, Tempo) above a repeat barline, which overrides the **Play on pass** checkboxes.

1st and 2nd Ending Lines

For information on creating these lines, "Lines" on page 359.

Ending lines with brackets that are open at the right-hand end automatically set the **Last time ending** option; this tells Sibelius that it has finished playing all of the ending lines preceding that one. If you have multiple sets of ending lines in your score, for correct playback you are recommended to ensure that the last ending of each repeated section has an open right-hand end:



Sibelius sets the playback properties of these lines automatically when you create them; it reads the numbers under the bracket and sets the **Play on pass** checkboxes (see "Properties" on the next page) appropriately. For example, an ending line with the text **1.–3.** will set checkboxes **1**, **2**, and **3** automatically; a line with the text **1, 3, 5** will set checkboxes **1**, **3** and **5**; and so on.

Codas

Codas—music that comes at the very end of a song with a repeating structure—are normally separated from the preceding music by a gap. To create a coda:

- Create the bars where the coda music will go.
- Select the barline just before the coda.
- Choose **Double** from **Notations > Common > Barline** (because codas are normally preceded by double barlines, to show the end of the previous section).
- You would also normally add a text direction here informing the player what to do when they get to this double barline the first time through—see "Dal Segno (D.S.) and Da Capo (D.C.)" on the next page.
- Choose **Layout > Break > Split System**. This creates a gap after the selected barline. You can drag the barline at the start of the second half of the system in order to increase or decrease the gap (to remove the gap entirely, select the barline after the gap and choose **Appearance > Design and Position > Reset Position**). To control whether the clef, key signature and so on are repeated after the gap, select the barline at the end of the first bar after the gap and open the **Bars** panel of the Inspector ("Inspector (Sibelius Ultimate Only)" on page 212).
- To write the word CODA above the start of the coda, press **Esc** to make sure nothing is selected. Then choose **Tempo** from **Text > Styles > Style** (shortcut **Control+Alt+T** *or* **Command+Option+T**) and click above the start of the coda. Right-click (Windows) *or* **Control**-click (Mac) to see the word menu, which includes the coda symbol, then type the word CODA in the normal way.

Dal Segno (D.S.) and Da Capo (D.C.)

The Italian term “dal segno” literally means “from the sign.” In most music you will see either **D.S. al Fine** (which means “go back to the $ sign and play the music again until you come to the bar marked **Fine**, then stop”) or **D.S. al Coda** (which means “go back to the $ sign and play the music again until you come to the bar marked **To Coda**, then jump to the coda”).

Similarly, “da capo” literally means “from the head,” for example, the start of the song or piece. Just as with D.S., in most music you will either see **D.C. al Fine** or **D.C. al Coda**.

You may also see **D.C.** or **D.S.** in the final bar of a score, which means to repeat from the start of the score or the $ sign respectively, then stop at the end.

In music, these instructions always appear at the end of the bar from which you have to jump back (either to the $ sign or to the start of the piece).

To input these instructions:

1. Select the barline where the player has to jump back in the song.
2. Choose **Repeat (D.C./D.S./To Coda)** from the **Tempo** category in **Text > Styles > Style**. (It’s important to use this text style rather than Tempo because it automatically attaches to the end of the bar.)
3. A flashing caret appears. Now right-click (Windows) *or* **Control**-click (Mac) to see the word menu, which includes the text you need—enter it in the score by clicking it in the menu. If you type the words yourself, be sure to use the correct case (for example, type “Fine”, not “fine”, as the latter won’t play back correctly).

Creating a Segno

If the player has to jump back to a segno, you do of course need to put the segno symbol in the right place.

To do this:

1. Select the note at the start of the bar to which the player has to jump back.
2. Choose **Notations > Symbols > Symbol** (shortcut **Z** for “zymbol”).

   The segno symbol ($) is right at the top of the list, in the **Common** category.
3. Click the segno.

   The segno is created in your score.

Fine and To Coda

The final special pieces of text used in repeat structures are **Fine** (which shows where the player should stop playing the song if they’ve previously jumped back from a **D.S.** or **D.C.** instruction), and **To Coda** (which shows where the player should jump forward to the coda, if they’ve previously jumped back from a **D.S. al Coda** or **D.C. al Coda** instruction).

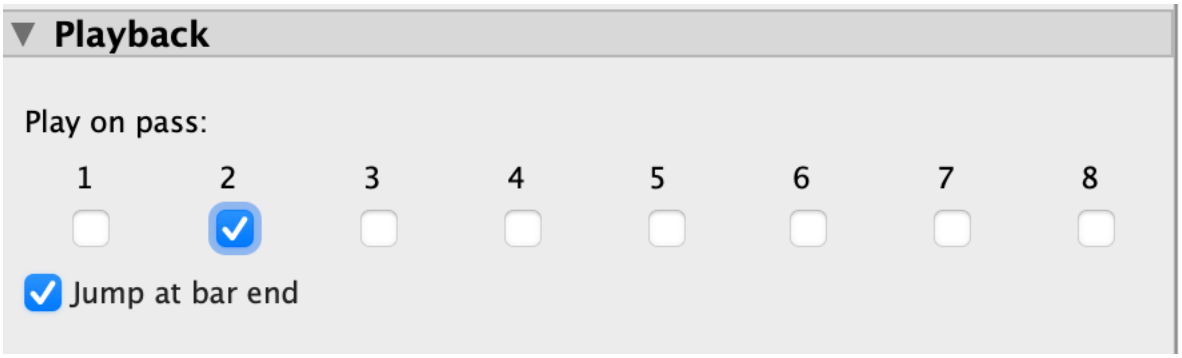
Both of these instructions occur at the end of bars, and are entered the same way as **D.S.** and **D.C.**—see "Dal Segno (D.S.) and Da Capo (D.C.)" above.

Repeat Bars

To create a repeat bar, "Repeat Bars" on page 430. Sibelius plays back repeat bars automatically.

Properties

The **Playback** panel of the Inspector contains the main controls for adjusting the playback effect of lines, text and even notes.



- **Play on pass**: these checkboxes control whether the selected object will be played on a given pass through the score, up to a total of eight repeats. For repeat barlines and 1st and 2nd ending lines, Sibelius sets these properties automatically (see "Repeat Barlines" on page 603 and "1st and 2nd Ending Lines" on page 604). For text, you can set this option yourself (see "When to Play Back Text and Lines" below).
- **Last time ending** applies only to ending lines with open right-hand ends (for example, no hook at the right-hand end)—see "1st and 2nd Ending Lines" on page 604.
- **Jump at bar end** tells Sibelius whether to obey a jump (for example, from a text instruction such as **D.C. al Coda**) at the precise point in the bar the text is attached to, or at the end of the bar (the default option). You only need to switch off this option if you need a repeat instruction to be obeyed in the middle of a bar.

When to Play Back Text and Lines

The **Play on pass** checkboxes can be used to tell Sibelius when staff text that affects playback (typically Expression and Technique) should play back. For example, you could create some Expression text "*1st, 3rd, 5th times:* ***mf***" (switching on **Play on pass** checkboxes **1**, **3**, and **5**) and another object "*2nd, 4th times:* ***pp***" (switching on checkboxes **2** and **4**) at the start of a repeated section, and Sibelius will obey the dynamics appropriately. In a similar vein, you could create a staff line (such as a hairpin or glissando) and set it to play back only on a single pass through the score.

System text (typically in the Tempo or Repeat (D.C./D.S./To Coda) text styles) is unaffected by the state of the **Play on pass** checkboxes: Sibelius decides intelligently when to take notice of these instructions. Similarly, system lines other than repeat endings, for example, *rit./accel.*, always play back on every pass through the score.

When to Play Back Notes

The **Play on pass** checkboxes also apply to notes, which opens up some exciting possibilities: for songs which have, say, different rhythmic underlay in the vocal line in different verses, you could create cue-sized notes that follow the rhythm of the verse 2 lyrics, and set them to play on the second pass only; for jazz, you could create a little solo passage in the horns that should only play back on the repeat; and so on.

You can even make a note totally silent by switching off *all* of the **Play on pass** checkboxes! (If you need to make just one notehead of a chord silent, you can use a silent notehead instead—"Noteheads" on page 387.)

Skipping Bars

In some circumstances, you may not want a particular bar to play back at all. For example, your score may start with a prefatory staff (such as a "handbells used" chart), or you may have a guitar fill box on one page of your score, and you would prefer these bars not to play back.

This is easy to arrange, using system text to form a pair of "markers"—one text object to set the place you want to jump *from*, and another to set the place you want to jump *to*:

- Decide on a name for your pair of markers; it doesn't matter what it is. For the sake of argument, let's use the word "cat".
- At the end of the bar immediately preceding the bar(s) you don't want to play, create a new Repeat (D.C./D.S./To Coda) text object, consisting of the words "jump to" and the name of your marker, for example, **jump to cat**.
- At the start of the bar you want playback to jump to, create a new Tempo text object, consisting of the word "marker" and the name of your marker, for example, **marker cat**.

You will probably not want either text object in your marker pair to appear when you print, in which case you can either select them and hide them (using **Home > Edit > Hide or Show**) or by inserting a tilde character (~) at the start of each text object, which will hide it.

Sibelius will *always* obey a marker pair when it encounters it during playback, for example, like all system text objects, they ignore the **Play on pass** checkboxes.

Optional Endings & Repeat to Fade

In sheet music for some pop songs, you will sometimes see alternative endings; one will typically be **Repeat to fade**, and the other will be **Optional ending** (the idea being that those musicians who can't magically make their own performances repeat to fade use the optional ending instead).

You can make Sibelius play these back in a number of ways; here is one way to play using the optional ending:

- Use ending lines with closed right-hand ends for both the **Repeat to fade** and **Optional ending** bars.
- Set the **Repeat to fade** ending line to play back (say) twice using the controls in the **Playback** panel of the Inspector; ensure the **Last time ending** checkbox is switched off
- Select the **Optional ending** line and switch on the **Last time ending** option in the **Playback** panel of the Inspector.

When you play back the score, Sibelius will play the **Repeat to fade** ending twice, then play the **Optional ending** bars to finish.

Alternatively, here's how to simulate a repeat to fade:

- Set the final section to repeat a number of times by selecting the end repeat barline and adjusting the **Play on passes** checkboxes in the **Playback** panel of the Inspector.
- Create a diminuendo hairpin over the length of the repeated section, and set it to play back during the last repetition of the closing section; in the same panel, set its dynamic change to be **0% of maximum**.
- Hide the hairpin by selecting it and choosing **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** *or* **Command+Shift+H**).

Finding Problems in Complex Repeat Structures

In scores with complex repeat structures, it can be useful to switch on timecode **Above every bar** in **Play > Video > Timecode**. In repeated sections, you will see more than one timecode stacked vertically, one for each pass; by looking at the timecodes you can therefore tell at a glance what order and how many times Sibelius will play back the bars in your score. For more details, "Timecode and Hit Points" on page 612.

Manual Repeats Playback

For advanced users only

In scores with very complex repeat structures (for example, songs with more than one coda), Sibelius's automatic interpretation of the repeats in the score may not be sufficient. If you find this is the case, choose **Play > Interpretation > Repeats** and choose **Manual repeats playback**.

This lets you specify the exact order in which the bars in the score are played back by typing ranges of bar numbers in a comma separated list. Sibelius displays the current automatic playback sequence to get you started, and you can go back to the automatic sequence by clicking **Restore Default Order**.

If you have multiple songs, pieces or movements within the same score, leave a blank line between each set of bar numbers corresponding to a single song, piece or movement to tell Sibelius to play a gap there.

In scores that use bar number changes, or whose first bar is not numbered 1, beware that the **Play > Interpretation > Repeats** dialog requires you to use internal bar numbers, for example, counting all bars in the score only once, and the first bar in the score, even if it is a pick-up (upbeat) bar, is number 1.

Beware also that if you add or delete bars, you should return to **Play > Interpretation > Repeats** and update the list of bars to ensure that they are still played in the correct order.

Video

This topic explains how you can attach a digital video to your score, giving you the ability to write to picture using Sibelius.

Being able to compose directly to synchronized video is extremely useful both to professional composers and in education. Many school music syllabi include modules where students are required to compose music to video, and Sibelius provides an integrated platform on which to score, realize and print their work.

Adding a Video

To add a video to your score:

1. Choose **Play > Video > Video > Add Video**.

   A dialog appears asking you to locate the video file you want to add to the score.

2. Navigate to the file and click **Open**.

   The video will now appear in Sibelius's Video window, along with the filename of the video in the title bar of the window.

Removing a Video

To remove a video from your score:

- Choose **Play > Video > Video > Remove Video**.

  Sibelius will warn you that the video will no longer be associated with the score and allow you to cancel the operation if you so wish.

Synchronization

Once a video has been added to a score, it will maintain synchronization with the score at all times during playback, and will also update the video whenever the position of the playback line changes. This means you can easily jump to a particular point in the video using the Transport window's timeline slider, as well as the Rewind and Fast-forward buttons.

When pressed once, Rewind and Fast-forward—shortcuts **Alt+]** or **Option+[** and **Alt+]** or **Option+]**—move by exactly 0.2 seconds; hold them down to accelerate. With some computers and video formats, you may find rewinding video is rather slower than fast-forwarding. For pinpoint accuracy when moving through the video, use **Shift-[** and **Shift-]** to advance through the video a single frame at a time.

File Formats

Sibelius will play any video file format supported by your operating system. On Windows, Sibelius uses DirectShow for QMultimedia. On Mac, Sibelius uses AVFoundation. Make sure that you have the necessary codecs installed on your system in order to play back the video file you have selected. If you encounter problems playing back a particular video file format on your computer, it is likely that the required codec is not installed. If Sibelius cannot recognize the format of a file, it will notify you and the video will not be attached to the score.

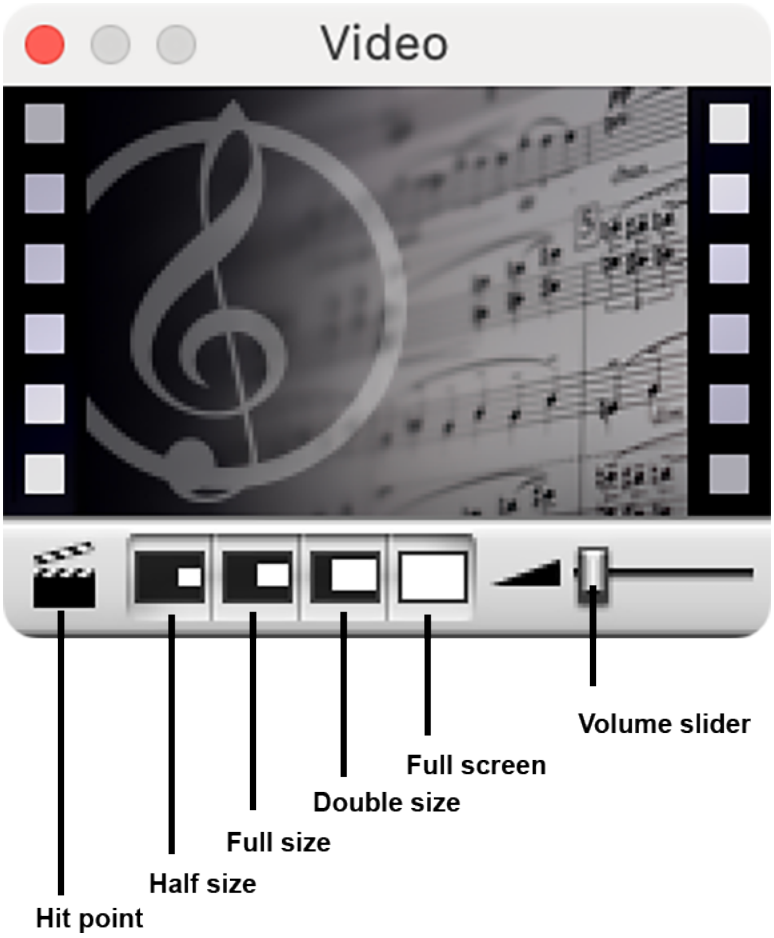
Saving and Opening Scores with Video Files

When you save a score with a video added, Sibelius saves the file location of the video in the score. If you need to give your score to another Sibelius user, you must also supply them with the video file itself if you want them to be able to view it (the video is not embedded in the Sibelius file).

When opening a score with a video added, Sibelius first looks for the video file in the folder it was opened from. If it can't find the video file, it will ask you whether you wish to locate the video file manually. If you click **Yes**, a dialog appears in which you can set the new path of the file. If you click **No**, then Sibelius won't attempt to play the video.

Hiding and Showing the Video Window

When you add a video to a score, Sibelius will automatically show the Video window. If you wish to hide or show the Video window, choose **View > Panels > Video** (shortcut **Control+Alt+V** *or* **Command+Option+V**).



Hiding the Video window does not remove the video from the score. In fact, the video will still continue to play back along with the score whilst remaining invisible, so you will still be able to hear the video's soundtrack. If you wish to remove the video from the score permanently, see "Removing a Video" on page 608.

Setting the Volume Level of the Video

Sibelius lets you adjust the volume of the video's soundtrack independently of the score by changing the position of the volume slider at the bottom of the Video window. When set to its leftmost position, the soundtrack of the video will be completely silent.

Setting the Size of the Video Window

The Video window has four size presets so that you can select the most suitable dimensions for the video. These four buttons can be found at the bottom of the Video window (see above) and options are also in the **Play > Video > Video** menu. The video can be set to **Half Size**, **Full Size** or **Double Size**, or alternatively can be in **Full Screen** mode (see below).

Full Screen Mode

Using full screen mode for videos can be useful, but you should be aware that precisely what happens depends almost entirely on the codec used by the video itself and the behavior of the hardware or software being used to render the video.

- If you have a dual-display system, you may find that you are unable to choose which display you want the video to appear on, in which case it may be impossible for you to watch the video on one display and the score on the other. You may also experience problems such as Sibelius's playback line not drawing properly, or the Video window appearing frozen on one display with the video itself running full screen on the other, and so on.
- On Windows, if you are using Windows Media to play back your video, switching to full screen mode will play the video at full screen on the display on which the Video window was previously located. If you click on the Video window or stop playback on Sibelius, the video will immediately exit full screen mode: this is a feature of the Windows Media codec.

On single-display systems, full screen mode works largely without problems. However, if you do encounter problems, you can normally restore the window back to its previous size by hitting **Esc**.

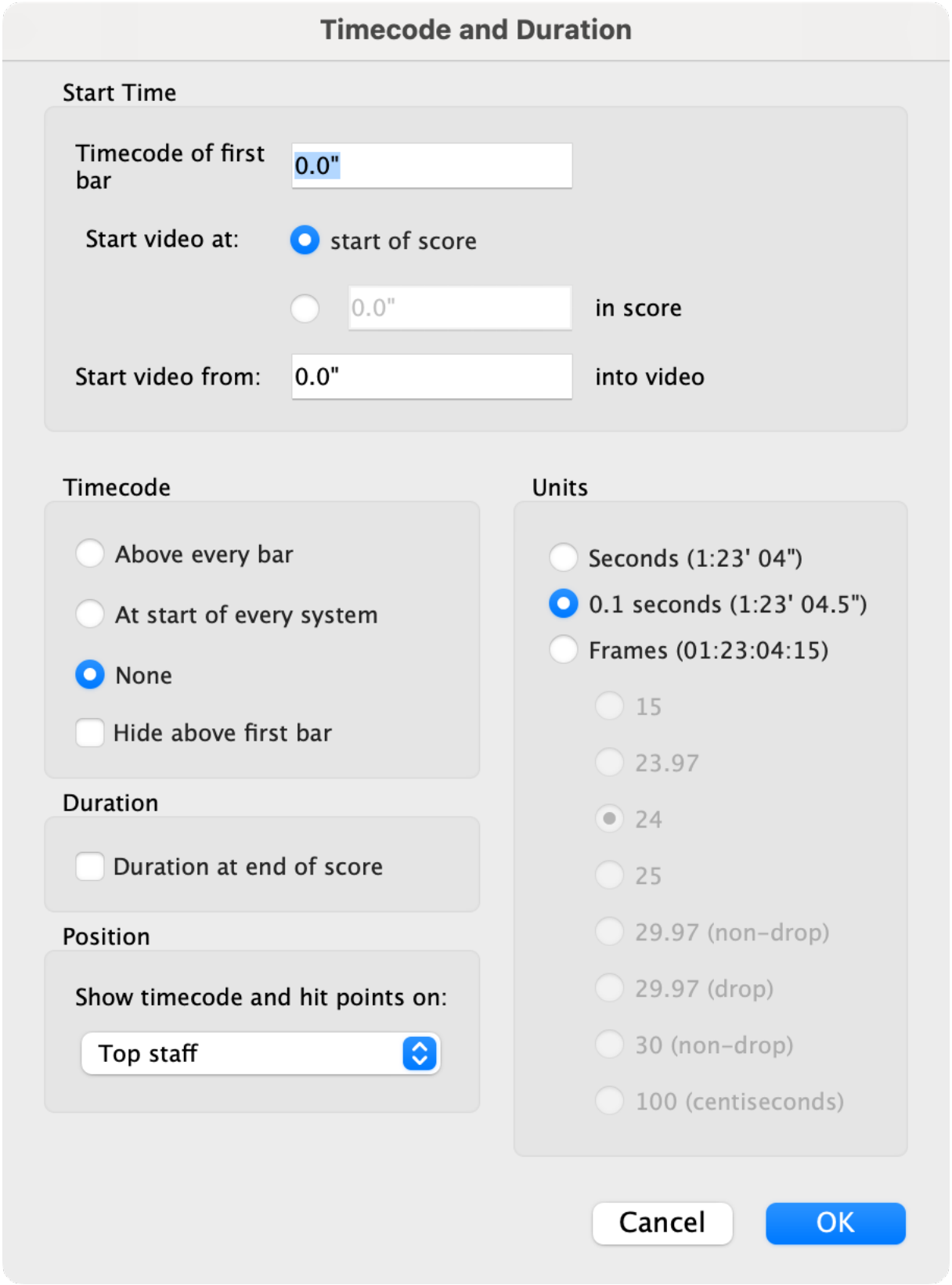
Translucency of the Video Window

Sibelius lets you make the Video window translucent along with the other tool windows. This setting can be found on the **Display** page of **File > Preferences**. Unlike the other tool windows, however, it is possible to switch off the Video window's translucency independently. This is sometimes necessary as some hardware configurations and codecs may cause flickering or ghost images in the Video window during playback when it is translucent.

For more information about translucent windows, "Display Settings" on page 141.

Start Time

You can set the video to start playing from some point other than the start, in order to (say) skip a trailer that you are not scoring in Sibelius. You can also tell Sibelius only to begin playing the video back from a certain point in the score.



There are three settings in **`Play > Video > Timecode`** that allow you set up the exact correlation between the score and video, as follows:

- **Timecode of first bar:** this setting tells Sibelius the time position of the first bar.
- **Start video at:** this is the time position at which you want the video to start playing back in the score. This is expressed as an absolute time, so the position must always be higher than or equal to the **Timecode of first bar**. If you want the video to begin playing back at the very start of the score, then choose **start of score**.
- **Start video from:** this setting is used when you want the video to start playing back from a point other than its very beginning. For example, if you had a video file that starts with two seconds of lead-in tape, you would probably want to ignore the first two seconds completely and tell Sibelius only to start playing the video from after that point. To do this, you would set **Start video from** to two seconds.

The dialog can understand a variety of formats. 1'00", 00:01:00:00 and 1:00' are all equivalent to "one minute." Additionally, Sibelius will interpret any single whole number entered into any of these fields as seconds, so entering 18 will always evaluate to 00:00:18:00. When entering values involving frames, you should ensure you use the same frame rate as selected in **Frames**.

For further information on working with timecode and hit points, "Timecode and Hit Points" below.

Adding Your Music to Video Files

Both Windows and macOS come with inexpensive or free software that enable you to add the music you've written in Sibelius to the video file itself. First you need to export your score as an audio file in Sibelius—"Exporting Audio Files" on page 88. Then you can import the file Sibelius creates, along with the video file you wrote the music to, into your video editor.

Playing Back an Audio Track in Sync with Your Score

You can use Sibelius's video feature to play an audio track back in sync with your score, which can be useful for transcription, or even for adding real recorded audio to the playback of your score (for example, a recording of an acoustic instrument or singer playing the melody).

To add an audio track, choose **Play > Video > Video > Add Video**, and in the dialog that appears set the file type menu to **All files**. You can then choose any audio file in a suitable format (for example, **.wav**, **.mp3**, **.aiff**, and so on), and it will be linked to your score. Notice that when you add an audio track to your score, the Video window shrinks down so that only the buttons and the slider to control the volume are visible.

You can use **Home > Plug-ins > Other > Set Metronome Mark** to match the tempo of your score to the tempo of your audio track. Beware, however, that when you adjust the tempo of your score using the tempo slider in the Transport window, the pitch of the audio track will change as it is sped up or slowed down.

Timecode and Hit Points

Timecode means the position in time of a point in a score or video. It is usually measured from the start of the score, or in film/TV scoring from the start of the reel or some other convenient point.

When you play back a score, a timecode read-out is displayed in the Transport window, together with a read-out of the current tempo in beats per minute.

Sibelius can also display timecode automatically as text above every barline in your score. It calculates the time position of barlines based on the number of bars, bar lengths and metronome marks up to that point. Timecode is particularly useful for working out precise timings of particular passages of music, or for synchronizing musical events with hit points (events in a film).

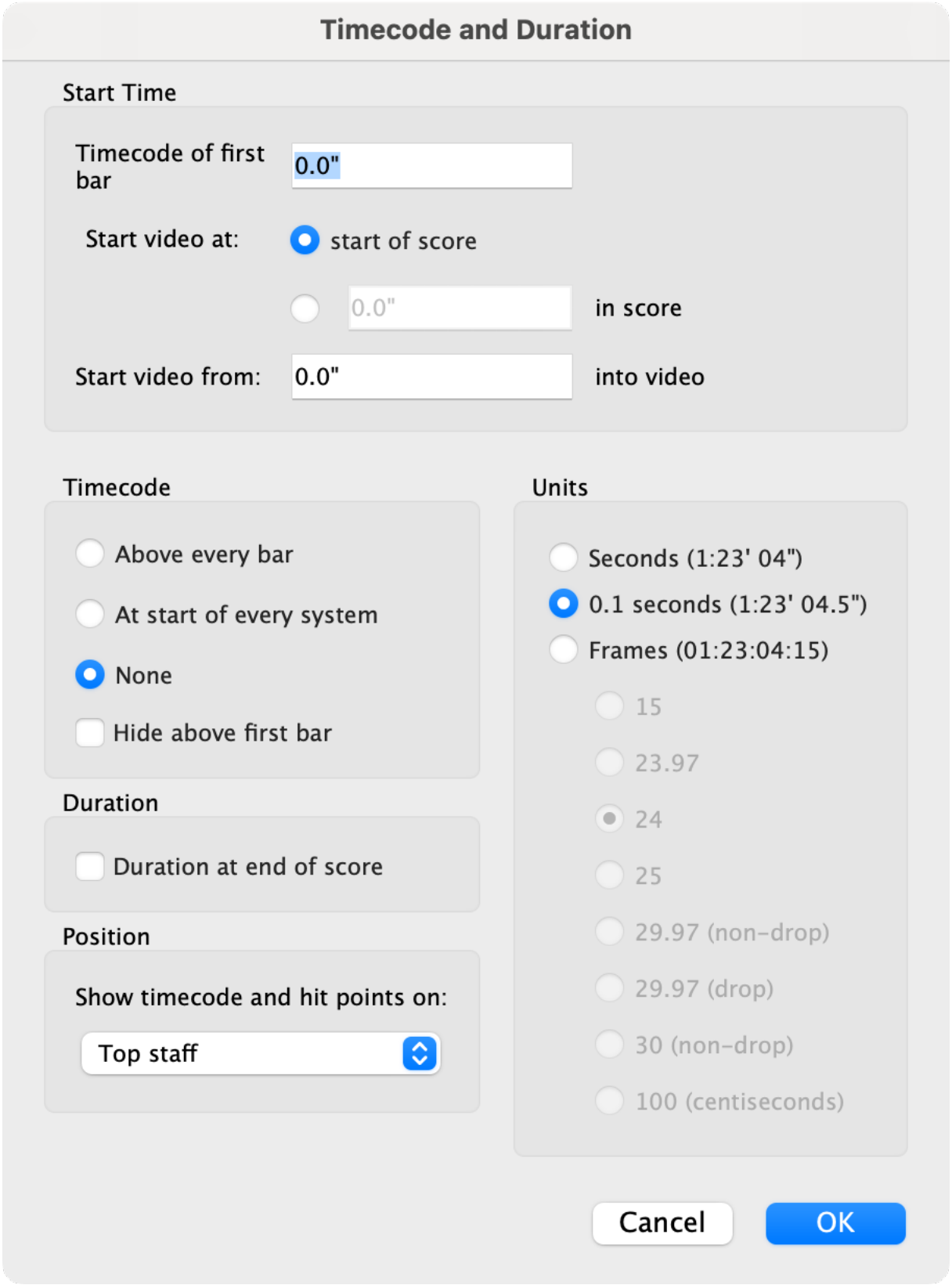
Sibelius does not synchronize playback with or display an incoming SMPTE or MTC data stream. This functionality is provided by professional sequencers such as Pro Tools, which can be used to play back music in this way if you export it from Sibelius as a MIDI file ("Exporting MIDI Files" on page 98). Sibelius will, however, synchronize playback with digital video files which can easily be attached to any Sibelius score ("Video" on page 608).

Timecode Read-Out

During playback, timecode and tempo readouts appear on the Transport window. You can switch the Transport window on and off using **View > Panels > Playback** (shortcut **Control+Alt+Y** *or* **Command+Option+Y**). The timecode display (on the bottom left) shows the time elapsed since the start of the score (rather than the time elapsed since playback started)—in other words, it shows the absolute "score time" values specified by **Play > Video > Timecode** (see below), rather than "real time."

Timecode and Duration Dialog

The **Play > Video > Timecode** dialog contains various options relating to time, saved in the score.



Notating Timecode in the Score

To write timecode in your score, switch on **`Above every bar`** or **`At start of every system`**. To change the staff it appears above, choose from the list under **`Position`**. This automatically displays

timecode as text over every barline in your score; to move the timecode higher or lower, choose **Appearance > Design and Position > Default Positions** and adjust the vertical position of the **Timecode** text style accordingly ("Default Positions (Sibelius Ultimate Only)" on page 694).

Units

Timecode can be displayed in several formats:

- **Frames** (for example, 01:23:04:13), which is the standard format used for film/TV scoring.
- **0.1 seconds** (for example, 1:23'4.5''), which is more legible but not quite as precise.
- **Seconds** (for example, 1:23'4), which is rather imprecise but useful for rough timings.

If your score includes repeats, repeated bars will show two or more timecodes in a pile, one for each "pass" of the music—"Repeats" on page 602.

Timecodes are printed when you print your score, but by default are not displayed in parts. If you wish to switch timecode on in parts, use the **House Style** page of the **Multiple Part Appearance** dialog ("Multiple Part Appearance" on page 710).

Because film and video can run at different speeds, timecode can be calculated based on the number of frames per second. **15**, **24**, **25**, **29.97 (non-drop)**, **29.97 (drop)** and **30 (non-drop)** are all used in various kinds of film or video, and **100 (centiseconds)**, while not a standard film or video speed, is included as you may find it useful.

Start Time

Timecode of first bar specifies the timecode of the start of the score (in the format Hours:Minutes:Seconds:Frames).

This is used as an offset for all displayed times (for example, both for the timecode read-out during playback in the Transport window, and any timecode text in the score). If you are using a frame-based timecode format, the frames value of the start time is interpreted according to the current frames per second setting in the dialog.

Changing the **Timecode of first bar** has two uses:

- If your score is intended for film/TV work, the start time is often required to specify the location of a particular cue in the film
- If your score is part of a larger work, such as one movement of a symphony, set the start time of the score to the end time of the previous movement (given as the duration on the last page of the previous movement). Then all timecodes will be relative to the start of the symphony rather than the start of this movement.

For details of the **Start video at** and **Start video from** options, "Video" on page 608.

Duration at End of Score

This calculates and writes the duration of your score on the last page, for example, **4'33''**, in whatever format you have chosen for units.

If you set a start time for the score, it is added to the duration—so if you split a work into two files and set the start time of the second to the duration of the first, then the duration of the second file tells you the cumulative time up to that point, see "Start Time" above.

How Timecode and Duration are Calculated

The timecode and duration of score values take account of repeats ("Repeats" on page 602), tempo text (for example, **Allegro**) and metronome marks ("Working with Text" on page 440), fermatas (pauses) and *rit./accel.* lines ("Lines" on page 359)—and are instantly updated whenever you create or edit these. Try it

and see!

However, timecode values *do not* take account of adjustments to playback speed made with the tempo slider.

Hit Points

Hit points are time references in the score that pinpoint important events that occur in a film or video, to make it easier for you to write music that fits in with these points. Sibelius lets you add named hit points that even move around to show the corresponding point in the film or video if the timings in your score change.

How to Add Hit Points to Your Score

When you add a hit point to your score, it will be added at the current position of the playback line. Suppose you had a video where an important event happens at 04'32": you would use the timeline slider on the Transport window to navigate to this point in the video, and then use the rewind and fast-forward buttons to advance in either direction in finer (0.2 second) steps if necessary.

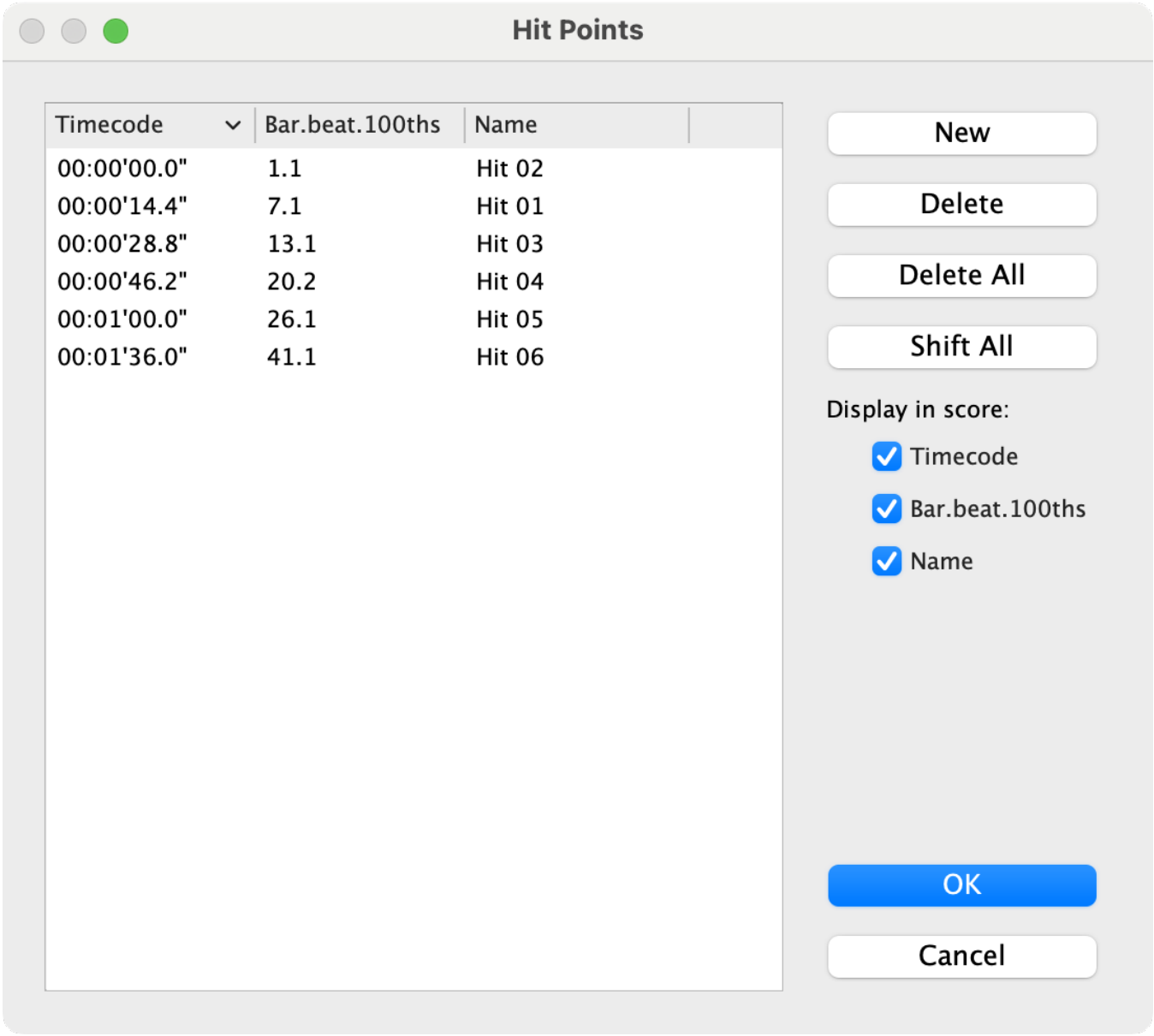
When the frame you wish to mark is showing in the Video window, click the **Add Hit Point** button on the Video window, or choose **Play > Video > Hit Point > Create Hit Point**. A hit point will be added above that point in the score.

You can also add hit points to your score using the **New** button in **Play > Hit Point > Edit Hit Points**. Adding hit points this way will always add them at the very beginning of the score, regardless of the current position of the playback line, and you can then type in the timecode position you want (see below).

You can move the hit points up or down in the score by changing the **Vertical position** of the **Hit points** text style in **Appearance > Design and Position > Default Positions** — "Default Positions (Sibelius Ultimate Only)" on page 694.

Editing the Time Position and Name of Hit Points

You can edit any hit point in your score by choosing **Play > Video > Hit Point > Edit Hit Points** (shortcut **Alt+Shift+P** *or* **Option+Shift+P**). This dialog lists all the hit points in your score:



- The **Timecode** column shows the absolute time position at which each hit point falls. The format of this display will depend on the timecode setting you have chosen in **Play > Video > Timecode**. This field is editable by double-clicking the time value you wish to change.
- The **Bar.beat.100ths** column shows the location of the hit point in the score in terms of bars, beats and hundredths of a beat. For instance, **64.2.96** would be bar 64, beat 2.96. If a hit point falls precisely on a beat, the hundredths value will be omitted. You cannot change this value manually, but it will update automatically if you reposition the hit point by editing its **Time**.
- The **Name** column shows the name of each hit point in your score. You can edit the name of any hit point by double-clicking its current name. Note that you must press **Return** after entering a new name to enter it into the table.

Deleting Existing Hit Points

If you wish to remove a hit point from the score, you can do so from **Play > Video > Hit Point > Edit Hit Points**. Select the hit point you wish to delete, then click **Delete**. If you wish to delete all hit points from your score, click **Delete All**.

Fit Selection to Time

If you want to make a particular hit point arrive at a specific point in the score, you need to adjust the tempo of the score. Sibelius has a plug-in to perform the necessary calculations for you—see "Fit Selection to Time" on page 325.

Shifting All Hit Points

There may be some instances where your score's hit points fall out of sync with the video if you have made changes to the score start time or video start time settings. In order to rectify this problem, you can offset all the hit points you have created by the same time value by clicking **Shift All** in **Play > Video > Hit Point > Edit Hit Points**. You can enter any positive or negative offset using a variety of formats (1'00", 00:01:00:00 and 1:00' are all equivalent to "one minute"). Also, Sibelius will interpret any whole number entered into any of these fields as seconds, so entering -4 will always evaluate to -00:00:04:00. When entering values that specify frames, you should ensure you use the same frame rate as selected in the **Frames** section of **Play > Video > Timecode** (see above).

Showing Hit Points on a Staff

Some composers find it useful to relate the position of each hit point to the closest beat position in the music, often by adding cross noteheads to a single line staff at the top or bottom of the score. Sibelius has a plug-in to do this for you—see "Add Hit Point Staff" on page 324.

Text Styles

Timecodes are written using the Timecode text style, and hit points using the Hit points text style. Their height above the staff is determined by the value of the relevant text style's vertical position in **Appearance > Design and Position > Default Positions** ("Default Positions (Sibelius Ultimate Only)" on page 694). You can also adjust the vertical position of the score's duration as it appears below the final bar of the score by editing the **Duration at end of score** text style.

Playback Plug-ins (Sibelius Ultimate Only)

Add Continuous Control Changes

Generates MIDI controller messages in your score, making it easier to apply the continuous controller changes required for tweaking playback, for example, for some third-party virtual instruments or other playback devices.

To use the plug-in, first create one or more lines in the score at the position or positions where you want to apply automation data. Use the horizontal line from the **Lines** category in **Notations > Lines > Line**, and ensure it starts and ends above the notes over which you want the MIDI controller data to be written. Then select either a line or a passage containing one or more of these lines, and choose **Play > Plug-ins > Add Continuous Control Changes**.

The plug-in is supplied with a number of presets for several third-party sample libraries. Select a preset if a suitable one is available, and click **Load Preset**. If you don't need to make any further changes, click **OK**, and the plug-in will write out the appropriate MIDI controller messages in the score.

You can, of course, adjust the existing presets and create your own. Set up the options in the dialog as you want them, then click **Add Preset**. You're asked to choose a name of the preset; do so and click **OK**. If you subsequently change this preset, click **Save Preset** to make sure your changes are saved.

The plug-in lets you write controllers that describe a number of waveforms and curves (for example, sine, square, triangle, sawtooth, exponential, and so on), which you can choose from the **Signal Type** drop-down. Depending on your choice of **Signal Type**, different parameters need to be specified in the options on the right-hand side of the dialog. Refer to the plug-in's **Help** dialog for more information.

Cresc./Dim. Playback

This plug-in is only necessary if your playback device does not automatically support changes of dynamic over sustained notes for appropriate instruments (for example, wind, brass, strings and singers); most virtual instruments, including the supplied Sibelius Sounds sample library, do this automatically—see "Hairpins" on page 579.

For older MIDI devices, for example, external MIDI modules or your computer's built-in soundcard, Sibelius can not automatically play back hairpin markings over single notes because it uses MIDI velocities to achieve gradations of dynamic on successive notes. This plug-in inserts a series of MIDI volume or expression messages in order to change dynamics during a single note.

To run this plug-in, first create hairpins where you want the volume to change, then select a bar or a passage containing the hairpin(s). If you just want to process one hairpin, the best way to do this is by selecting the hairpin.

When you have made your selection, choose **Play > Plug-ins > Cresc./Dim. Playback**. A dialog will appear, allowing you to choose whether you wish to process every hairpin in the selected passage or just the first hairpin, and to specify the start and end dynamic of the *cresc./dim.*

You can also choose whether to use MIDI controller 7 or 11 to produce the dynamic change. By default, the plug-in uses controller 7 (volume) since this is supported on all MIDI devices, whereas controller 11 (expression) is not so widely supported. You may find that after creating the series of MIDI messages, you need to insert a further MIDI message yourself to reset the volume or expression level on that particular staff—see "MIDI Messages" on page 636 for further information.

The plug-in requires you to put a hairpin in your score before running it, so if you don't want a hairpin to appear you can temporarily create one and then delete it after you have run the plug-in (which will not delete the MIDI messages).

The MIDI messages created by the plug-in are automatically hidden, so they will only be visible if you have **View > Invisibles > Hidden Objects** switched on (shortcut **Alt+Shift+H** *or* **Option+Shift+H**).

Harmonics Playback

This plug-in enables playback of harmonics, for example, on string staves, using Sibelius's Live Playback and MIDI messages features. To use the plug-in, select the passage in which you want the harmonics to be played back, and choose **Play > Plug-ins > Harmonics Playback**. A simple dialog appears, in which you can choose what kind of harmonics you want the plug-in to process; generally you can just accept the defaults and click **OK**. You will be warned to save your score, and then the plug-in will process the selected passage.

Make sure **Play > Live Playback > Live Playback** is switched on when you play back your score to hear the harmonics. Beware that if you transpose the music or otherwise change the pitches of the notes with harmonics after running this plug-in, you should delete the MIDI message text above the notes and run the plug-in again to ensure correct playback.

Ornament Playback

Sibelius has built-in playback capabilities and controls for trills, turns, and mordents—"Symbols Page" on page 599. This plug-in is retained for compatibility with existing scores and for additional control of the playback of mordents and turns and the appearance of the associated symbols in your score.

The Ornament Playback plug-in inserts the necessary MIDI messages to make mordents and turns play back. To use the plug-in, select the note (or notes) to which you want to add an ornament, and then choose **Play > Plug-ins > Ornament Playback**. A simple dialog will appear, with the following options:

- **Mordent** or **Turn**: lets you choose the type of ornament you wish to add.
- If you choose **Mordent**, **Lower** and **Upper** control whether the mordent should play the note below the written note, or the note above the written note.
- If you choose **Turn**, **Inverted** controls whether or not the turn should be inverted.
- **Chromatic**: produces a chromatic ornament; when this option is switched off, the ornament produced is diatonic.
- **At end of note**: intended for turns only, this option makes Sibelius insert the turn at the end of the selected note (for example, just before the following note).
- **Add symbol**: this option adds the appropriate symbol for the ornament above the selected note (or notes).

When you have chosen the desired options, click **OK**, and appropriate MIDI messages are added to your score (switch on **View > Invisibles > Hidden Objects** to see them).

Quarter-Tone Playback

Inserts MIDI messages to make quarter-tones play back. To use this plug-in, either select a passage or the whole score (using **Control+A** *or* **Command+A**), then choose **Play > Plug-ins > Quarter-tone Playback**.

A dialog appears, allowing you to choose the amount of pitch bend required to produce a quarter-tone. Usually you should leave this at the default—so just click **OK**.

The MIDI messages created by this plug-in are automatically hidden, so you will not be able to see them unless you have **View > Invisibles > Hidden Objects** switched on (shortcut **Alt+Shift+H** *or* **Option+Shift+H**).

This plug-in has a built-in **Help** dialog that describes its operation and limitations in more detail.

Strummer

Changes the Live Playback properties of notes in chords to provide a realistic strumming effect. The plug-in is designed with guitar in mind, but can be applied to other instruments too (you might like to experiment by using it on harp, harpsichord or pizzicato string parts).

To run the plug-in, select a passage then choose **Play > Plug-ins > Strummer**. A dialog appears with options for choosing which chords to strum (chords with four or more notes are best), how to alternate down and up strums (in guitar terminology, where a down strum spreads a chord from the lowest notated pitch to the highest), by how much to spread the chord, 256 ticks being equivalent to a quarter note (crotchet), and how to annotate the strumming pattern (with a choice of no annotation, adding text **d** or **u** for down or up respectively, or using articulations, in which case the down bow and up bow symbols are used).

The half note (minim), quarter note (crotchet) and eighth note (quaver) options place down-strums on every specified beat, with up-strums on the chords found on every other beat. Strictly alternating, all down and all up options are self-explanatory.

The **Use pattern** option is the most flexible, and can be used to produce impressive flamenco-style strumming patterns. Input the pattern as a string (with **d** for down-strum, **u** for up): this pattern will be applied sequentially to all chords selected, repeating as often as necessary (so if you enter the three-letter pattern **dud** and have selected eight chords, the result will be a pattern **dudduddu**).

Sibelius Sounds

Sibelius Sounds is a professional-quality sound library, combining exclusive, specially-recorded instruments with some carefully-selected licensed sounds from industry experts. The result is a versatile collection of sounds well-suited for every genre of music.

Sibelius Sounds plays back through the built-in Sibelius Player, a powerful sample player virtual instrument, based on the technology behind the Structure sampler for Avid Pro Tools.

Included Sounds

Sibelius Sounds includes the Avid Orchestra, which was recorded by a top sound designer who has worked with some of Hollywood's most demanding composers, using one of Europe's leading orchestras. This is not a "lite" or cut-down library: every orchestral instrument is represented, wherever possible recorded with a consistent set of playing techniques (including legato, détaché or portato, staccato, accent, legato and trills), plus specialist techniques for many instruments (including double-tonguing for flutes, mutes for brass and strings, unmeasured tremolos for strings, and so on) Solo, chamber and tutti strings are included, as well as some more unusual instruments, such as Wagner tuba, alto flute, heckelphone and lithophone, plus a handful of period instruments, including Baroque trumpet and oboe d'amore.

In addition to the Avid Orchestra, Sibelius Sounds also features a broad set of sounds suitable for jazz, rock, pop and world music, with sounds recorded and programmed by the team responsible for the award-winning virtual instruments for Pro Tools. This includes soprano, alto, tenor and baritone saxophones, all recorded with characteristic techniques such as doits and falls, with similar attention to detail across the rest of the big band, including trumpets and trombones with jazz techniques. A wide range of vintage keyboards, synths, guitars, basses and unpitched percussion round out the set.

We are also pleased to be able to include a high-quality pipe organ with more than 20 stops, sampled from the E.M. Skinner organ in Our Lady of Mount Carmel, Chicago, Illinois, USA, taken from the world's finest virtual organ software, Hauptwerk. For more details about Hauptwerk, please visit www.hauptwerk.com.

Finally, Sibelius Sounds also includes marching brass and percussion sounds from Fanfare and Rumble by Sample Logic, who have recorded the multi-time world champion drum corps, The Blue Devils, at Skywalker Sound in Marin County, California to develop sample libraries that are suitable not only for marching band composers and arrangers, but also sound designers. For more information about Fanfare and Rumble, please visit www.samplelogic.com.

Computer Requirements

Sibelius Sounds is a very large, professional-quality sample library, so it occupies a lot of hard disk space (over 35GB), and requires a powerful computer running a 64-bit operating system with a lot of RAM (ideally at least 4GB) to make the most of it. Ideally, the samples should be installed on a solid-state drive (SSD) instead of a conventional hard disk for best performance.

See "How to Get the Best Out of Virtual Instruments and Effects" on page 628 for more advice applicable both to Sibelius Player and other virtual instruments.

Low Memory Detection

The total amount of memory required to load all the sounds for a large orchestral score when using Sibelius Sounds can be upwards of 3GB RAM just for the sounds. Sibelius itself requires a few hundred megabytes RAM (again depending on the size of the score, number of scores or parts open, and so on), your operating system typically requires several hundred megabytes RAM itself, and of course you may have other applications running concurrently, all of which have their own memory requirements.

As such, if you are running a 32-bit computer, which can only access a total of around 3GB (Windows) or 4GB (Mac), or if you have 4GB RAM or less installed in your computer, running Sibelius Sounds may push your system's resources to the limit.

Sibelius attempts to detect when it is running low on sounds while loading sounds in the Sibelius Player to avoid the application becoming unstable or crashing due to running out of memory. When around 400MB of your total system memory is available, Sibelius will show a warning dialog and offer to switch to a less memory-intensive playback configuration (for example, switching to **Sibelius Sounds (Lite)** or **Sibelius 6 Essentials** if available) or reduce the number of slots, or to continue loading. When only around 200MB of your total system memory is remaining, Sibelius will show an error dialog and will not load any further sounds, now requiring you to choose a different playback configuration or to reduce the number of slots to use.

Setting up Sibelius Sounds

Sibelius is set to play back through Sibelius Sounds by default, but if you switch to another set of playback devices you can switch back to Sibelius Sounds by choosing **Sibelius Sounds** from the **Configuration** menu in **Play > Setup**.

As soon as you open a score, Sibelius automatically loads the necessary sounds in the background. Depending on the number of instruments in your score, this takes anywhere from half a minute to a couple of minutes, during which time you can input and edit in your score as normal. Sibelius shows a progress indicator in the form of a percentage to the left of the document view buttons at the right-hand side of the status bar. If you try to start playback before all of the sounds have been loaded, you will see a progress bar while the remaining sounds are loaded, and playback will then begin. You can click **Cancel** in the **Loading Sounds** progress dialog, which only cancels playback and does not cancel the loading of sounds, which continues in the background.

How Sibelius Player Works

Sibelius Player can play up to 128 different sounds at once, or fewer depending on the available resources of your computer. For example, if your computer has less than 1GB RAM, Sibelius will limit the number of available channels to 32; if your computer has 2GB RAM, Sibelius will allow 64 channels; if you have more than 2GB RAM, Sibelius will allow 128 channels. You can adjust this limit if you like on the **Playback** page of **File > Preferences**, though if you increase the maximum number, beware that your computer may not be able to handle all the sounds, resulting in stuttering playback and considerably slower performance for Sibelius and your computer as a whole.

Normally the number of available channels will exceed the number of sounds required by all but the largest of scores, but it's nevertheless worth understanding how Sibelius allocates sounds to channels.

A staff in your score may potentially use more than one sound due to things like instrument changes (for example, if a staff starts out as a clarinet, but later changes to a saxophone sound) or changes in playing technique (for example, if a violin staff starts arco but later plays pizzicato), which may increase the total number of sounds used in your score above the number of available channels, depending on whether or not Sibelius can play the sounds using the same channel.

Sounds can share a channel if they are accessed by a *switch*, meaning that Sibelius can either play a specific note to trigger a change in sound (known as a *keyswitch*) or set a MIDI controller to a specific value, or play a note at a certain velocity, and so on. Several of the sounds in Sibelius Sounds work this way: for example, the violins can switch between arco, pizzicato and unmeasured tremolo by way of keyswitches, and the trumpet can switch between normal and muted playing in the same way.

If you need to change to a completely different sound—for example, from clarinet to saxophone—this normally requires an extra channel.

What this means in practice is that, if your score uses more sounds that each require a separate channel than the maximum number of available channels, Sibelius will make some compromise decisions for you about how best to play it back. For staves that are in the same instrumental family (for example, woodwind, brass, strings) it will double up staves onto the same channel so that they all use the same sound—so you may end up with clarinets, oboes and bassoons all playing back with (say) a bassoon sound.

MIDI for Beginners

This topic assumes that you know very little about anything at all. (It was originally entitled “MIDI for idiots,” which could give offense but does have certain poetic qualities.) Read this topic if you know little or nothing about MIDI. Skip this topic if you know quite a lot about MIDI.

For information on plugging your MIDI devices into your computer and setting them up, see "Connecting External MIDI Devices" on page 16.

Basic Question — What is MIDI?

MIDI stands for Musical Instrument Digital Interface. It is a standard, not a thing*—the universal standard for connecting electronic musical instruments together. MIDI keyboards, synthesizers, sound modules, samplers and other electronic music gadgets can all be plugged into one another with MIDI cables, and can also be plugged into your computer. Soundcards, software synthesizers and virtual instruments are also MIDI compatible, and as they’re already in your computer you don’t need to attach cables at all in order to play music back.

MIDI is supposed to make your life easy, in the same way that plugging a printer into your computer is now quite easy. Remember the good old days, when you couldn’t even work your printer without a computing degree, and the manual disconcertingly included a complete circuit diagram in case you needed to solder on extra components? Ah, those were the days!

Unfortunately, in the sphere of MIDI those days are still with us. People using MIDI devices are still expected to have a working knowledge of technicalities like MIDI channels, program numbers, banks and worse—knowledge that in most cases can and should be hidden from everyone except the experts.

Program Numbers and General MIDI

The sounds available from MIDI devices are referred to by numbers, typically in the range 0 to 127. The piano sound might be number 0, and the flute sound number 73. It would be nice if these were called instrument numbers or sound numbers, but in practice they’re called *program numbers* for obscure historical reasons. (They are sometimes called “program changes,” “patch numbers” or “voice numbers” instead, confusingly.)

Until relatively recently program numbers weren’t standardized. Though program 0 happens to be a piano sound on most devices, program 73 might be anything. Before standardization, you used to have to tell computers the program numbers you wanted for each instrument in each score, which could be very tiresome. Also, if you played the same score on other MIDI devices, you might get the wrong sounds—not very satisfactory.

Fortunately a standard list of 128 sounds eventually emerged, called General MIDI (known as GM to its friends). These sounds start with piano as program number 0, and pass through most of the instruments you can think of, with a very final gunshot as program number 127. Virtually all modern MIDI devices follow this standard, maybe with extra sounds too.

Since GM was introduced, the MIDI manufacturers got together again and ratified some additions to the General MIDI standard, resulting in General MIDI 2, or GM2 for short. GM2 adds an extra 128 sounds to the standard set, among other things, but it never achieved very widespread usage before MIDI devices fell out of fashion in favor of virtual instruments. You can usually tell if your own MIDI device is GM- or GM2-compatible by seeing if it includes the appropriate logo on its front panel.

Within Sibelius program numbers works like this: whenever you create a flute staff and you are using a General MIDI playback device, Sibelius normally sets it to program number 73, which is the General MIDI program number for a flute sound. When you play back the score on any General MIDI-based device, this produces the right sound.

Moreover, if you connect a different device and tell Sibelius what type of device it is, Sibelius will alter the program number to produce that device's best flute sound. Sibelius can be used with any MIDI device, though for best results you will need a sound set specific to your device

Counting From Zero

A pointless complication of MIDI is that some manuals list program numbers in the range 0-127 and others in the range 1-128. (This is because for obscure technical reasons, computer programmers count from 0, so when designing the internal workings of MIDI devices they tend to get carried away and forget that normal people count from 1.)

The annoying consequence of this is that sometimes when setting up MIDI devices you find you get the wrong sound and have to add or subtract 1 from a program number to correct the problem. Sibelius almost always makes the adjustment for you, so try not to think about this.

Banks: Variants of Sounds

Some MIDI devices can play back hundreds of different sounds, even though program numbers only go up to 127. This limitation is overcome by arranging the extra sounds in groups or *banks* of program numbers. To access these, you specify the bank number as well as the program number.

A bank number consists of 2 values, though often MIDI devices only specify one of the values (the other one being implicitly 0).

Channels

If you've had enough of MIDI technicalities, you can skip this bit.

Channels are often the first thing you're told about MIDI, but with Sibelius they are largely irrelevant. Most MIDI devices can only play back up to 16 different sounds at once (that is, only 16 different timbres), even though the maximum number of notes that can play at once might be 32 or more. You can think of the MIDI device as containing 16 staves called *channels* that can only play one timbre at a time. Sibelius, or whatever else is plugged into it, produces different timbres by saying which channel each note or chord is playing on. Some other things like the overall volume control (shown as a fader on Sibelius's Mixer window), pan (= stereo) position and piano pedaling also apply to the channel, not to individual notes.

Other MIDI Terms

Some other MIDI terms that we won't explain here but are in the "Glossary" on page 757 are: *aftertouch*, *control change*, *NoteOn*, *NoteOff*, *pan position*, *pitch bend*, *track*, *velocity*, *volume*.

MIDI Files

MIDI files are music files in a standard format—sometimes called the *Standard MIDI File* (SMF) format, in fact. Almost all music programs and some keyboards can save (export) MIDI files and open (import) them. The Internet is full of MIDI files, but beware that many of these infringe copyright and so are illegal.

You can use MIDI files as one way to transfer music between Sibelius and virtually any other music program. However, MIDI files are designed for playing music back rather than notating and printing it. Hence they don't include lots of notational information, such as slurs, articulations and page layout. Even the distinction between F sharp and G flat is ignored.

These restrictions mean that MIDI files are not a terrific way of transferring music notation from one computer program to another, though it's the only universal standard.

Fortunately, however, Sibelius does a good job of turning MIDI files into notation or vice versa in a matter of seconds; "Opening MIDI Files" on page 33 and "Exporting MIDI Files" on page 98. But don't expect miracles: converting a score into MIDI and back again is rather like converting a complex text document to ASCII (plain text) format and back again—the basic information is retained but layout and other niceties are lost.

If you want to convert music into Sibelius to or from Finale, you can use MusicXML, which transfers much more information than can be done with MIDI files—"Opening MusicXML Files" on page 45 and "Exporting MusicXML Files" on page 97.

Virtual Instruments for Beginners

Music making has been revolutionized by the advances in computer technology over the past two decades, and nowhere is that more evident than the rise of virtual instruments—computer programs that emulate the performance of a real instrument—which have now all but replaced dedicated hardware devices (such as MIDI synthesizers and sound modules).

Taking advantage of the rapidly increasing power of the computers we have on our desks and in our studios, virtual instruments are attractive because they allow an almost infinite range of sounds to be produced by the same hardware. With nearly every hardware device, your choice of sounds is limited to those that the original manufacturer included; when you are working in the software realm, your sonic palette is limited only by the range of virtual instruments at your disposal, and you can always install a new one.

There are literally thousands of virtual instruments of one kind or another that you can use with Sibelius, but this landscape can be confusing and intimidating to the beginner. Let's try and sketch out a map.

What is a Virtual Instrument?

As we've already touched upon, a virtual instrument is a computer program that emulates the performance of a real instrument, be it an electronic instrument like an analog or digital synthesizer, or (perhaps of most interest to us) an acoustic instrument.

Generally speaking, virtual instruments perform this emulation by one of two means: playback of sampled sounds, or sound synthesis. A "sample" is a digital recording of a sound, in this case usually a single note, and it is the most straightforward way to reproduce the sound of an acoustic instrument (because the original recording was of that acoustic instrument). "Synthesis" means that the sound is produced by mathematical means rather than from a recording, and is either based on a model that describes the actual sound (for example, additive synthesis), or on a model that describes the production mechanism of sound (for example, modeled synthesis).

Sample-Based Virtual Instruments

A good example of a sample-based virtual instrument is the built-in Sibelius Player: it is able to load collections of samples (normally called "libraries") and play music back with them, loading up to 128 different "programs," or sounds, at once.

In the olden days of MIDI, a single "program" would only mean a single sound—for example, a violin *arco* sound would be one program, and a violin *pizzicato* sound would be another. In the world of sample-based virtual instruments, however, a single program may include many related sounds—to continue the violin example, not only *arco* and *pizzicato* but also other playing techniques (sometimes known generically in the world of virtual instruments as "articulations") such as *legato*, *staccato*, *spiccato*, *col legno*, tremolo, and so on—all of which are loaded into the same channel and arranged in *layers*, meaning that they are part of the same program but hidden away until called upon.

You switch between the different layers using a variety of special techniques, such as playing a very high or (more usually) very low note on your MIDI keyboard (this is known as a "keyswitch," because the sound switches at the press of a specific key), or adjusting a continuous MIDI controller (for example, using the modulation wheel on your MIDI keyboard). The most sophisticated sample-based virtual instruments can assign any sound to any combination of keyswitches, MIDI controllers, and even esoterica like MIDI breath controllers (which makes the wearer look as if he is playing an invisible harmonica).

Fortunately, Sibelius's playback engine is powerful enough that it knows how to insert keyswitch notes, modify MIDI controllers and so on for many of the popular sample-based virtual instruments in order to select the most appropriate sound at every point, so you don't normally need to worry about this.

Other sample-based virtual instruments include the famous Vienna Symphonic Library, Garritan Personal Orchestra, EastWest Quantum Leap Symphonic Orchestra, Sonivox Symphonic Orchestra, Miroslav Philharmonik—and that's just a handful of the ones dedicated to reproducing the traditional orchestra! In addition there are virtual instruments targeted at every group of instruments and genre of music, from marching bands and battery percussion (for example, Virtual Drumline from Tapspace) to beautiful pianos (for example, Synthogy Ivory) to ethnic and rare instruments (for example, EastWest Quantum Leap Ra) to massed choirs (for example, EastWest Symphonic Choirs) to traditional swing and big bands (for example, Garritan Jazz & Big Band, Sonivox Broadway Big Band) to 1960s beat combos (for example, EastWest Fab Four), and so on. Fortunately you can use practically any of these virtual instruments with Sibelius, so the possibilities are almost limitless!

Sample-based virtual instruments tend to require a lot of hard disk space and a lot of RAM to use them effectively. Some of the samples are so large that you can only use a few sounds at the same time on a single computer (and it can take upwards of 10 minutes even to load them all from disk before you can play anything!), so it is important to strike the right balance between sound quality and pragmatism—see "How to Get the Best Out of Virtual Instruments and Effects" on page 628.

Synthesis-Based Virtual Instruments

Although synthesis-based virtual instruments have long been fantastic at reproducing the analog and digital synthesizers of the 1970s and 1980s—in some cases improving upon the original hardware versions—and are also able to faithfully reproduce some other famous sounds, such as the Hammond organ, it is only recently that great improvements in physical modeling techniques have begun to bear fruit in producing really convincing renditions of acoustic instruments.

Synthesis-based virtual instruments are attractive because they do not require huge libraries of samples in order to produce great sound: instead of recording musicians playing each note with each desired articulation, these virtual instruments build a complex mathematical model of how the sound is produced, and the result is a faithful simulation of the actual sound. Modeled instruments can respond in real time to the way they are played by the performer almost as well as the instruments they simulate; this approach can also take account of subtle factors like sympathetic reverberation and combinations of harmonics in ways that playing samples cannot. By tweaking the model in small ways to account for, say, differences in the design of similar instruments from different manufacturers (such as the differences between pianos from Steinway and Bechstein), it's possible to produce a wide variety of sounds without having to go and record every note of every instrument.

Some of the more impressive virtual instruments to take this physical modeling approach include Pianoteq (which models a number of modern grand and period pianos), Lounge Lizard (which models Wurlitzer and Rhodes electric pianos) and String Studio (which models a variety of stringed instruments, including guitar, clavinet, and harp).

An interesting kind of hybrid virtual instrument is also emerging, combining both samples and synthesis to produce virtual instruments that capture the real character of sampled sounds without the requirement for large libraries of samples. A great example of a virtual instrument that takes this approach is Synful Orchestra.

Synthesis-based virtual instruments, particularly those that employ physical modeling, tend to require more CPU power than sample-based virtual instruments, but they also require substantially less hard disk space, and somewhat less RAM.

Virtual Instrument Technologies

There are a number of confusingly-named technologies used by both sample- and synthesis-based virtual instruments; some are specific to Windows PCs, others are specific to Macs, and still others only allow their virtual instruments to work with certain software packages.

Sibelius currently supports virtual instruments that follow the VST and Audio Units standards. VST stands for "Virtual Studio Technology," and was invented by Steinberg. VST virtual instruments (sometimes shortened to "VSTi") can be used on both Windows and Mac. Audio Units (sometimes shortened to AU) were invented by Apple, and Audio Unit virtual instruments can only be used on Mac.

There are several other virtual instrument formats, including Native and DSP AAX (Avid Audio Extension), which is used by Pro Tools, DXi (DirectX Instrument) and MAS (MOTU Audio System). At present Sibelius doesn't support these. However, most virtual instruments are available in both VST and Audio Unit formats.

Although there are significant differences between VST and AU (and indeed the other formats) as technologies, as far as the user is concerned there is no practical difference.

Virtual Instruments as "Plug-Ins"

You will commonly hear virtual instruments that adopt the VST standard in particular called "VST plug-ins." The word "plug-in" is used to describe any piece of software that can operate inside another software environment (a "program within a program," if you like). For simplicity, however, when you see the word "plug-in" in this Reference Guide, it will only mean the plug-ins you can run from Sibelius's various **Plug-ins** galleries, and not to virtual instruments.

In addition to being used within another so-called "host" application, such as Sibelius or Pro Tools, many virtual instruments also operate in so-called "stand-alone" mode, meaning that they can be run on their own with no need for a host, which is ideal for live performance.

Effects

Sibelius can also use effects in addition to virtual instruments, so you should know a bit about effects. Effects are computer programs that process an audio signal in order to change one or more characteristics of a sound. Like virtual instruments, sometimes they emulate devices from the real world, such as guitar amplifiers or tube compressors, and sometimes they emulate naturally-occurring sound phenomena, such as reverb.

Here are some of the common kinds of effects you may come across:

- *Filter* effects attenuate (reduce) some frequencies in the audio signal, while letting other frequencies through unchanged. In truth, most effects (including many of those listed below) are filters of one sort or another, but when people talk about "filters" they tend to mean things like *wah-wah*, which produces its characteristic sound by varying the frequencies that can pass the filter, and *equalization* or "EQ" effects, which attenuate certain ranges of frequencies and boost others. Using EQ you can compensate for imperfections in an audio signal or unbalanced frequency response in audio reproduction equipment.
- *Compressors* compress the dynamic range of an audio signal, making the quiet sounds louder and the loud sounds quieter. The goal is to achieve a more uniform, consistent sound. Compression is especially useful for drums, bass guitars and other rock instruments, though most records—whether in rock and pop, jazz or classical music—make use of this effect. You may also come across *limiters*, which are compressors that provide a greater amount of compression, and which are designed to prevent distortion (or "clipping") at high volumes.
- *Distortion* effects alter the original shape of the waveforms that comprise the audio signal. Although distortion is generally undesirable, it is what gives electric guitars their characteristic, aggressive sound. The more extreme kinds of distortion effects emulate the loud, harmonically rich sound of

amplifiers, speaker cabinets and fuzz boxes, but subtler distortion effects can also be useful, such as those that mimic the attractive warmth of sound produced by old-fashioned vacuum tube (valve) amplifiers or analog tape.

- *Delay* effects take the audio signal as an input, then play it back again after a specified (usually quite short) period of time. The delayed sound may be played back multiple times, or played back into the delay again, creating the sound of a repeating, decaying echo. Don't confuse delay with reverb.
- *Modulation* effects multiply the incoming audio signal, either with copies of itself or with other waveforms. Common modulation effects include *chorus*, *flanging* and *phasing*.

  Chorus effects mix the incoming audio signal with one or more delayed, pitch-shifted copies of itself, simulating the sound of several instruments or voices where there is really only one.

  Flanging produces a "whooshing" sound by mixing the audio signal with a slightly-delayed copy of itself, varying the delay continuously. It is so named, legend has it, because it was discovered by accident when a tape machine was being used to produce a delay effect in one of the Beatles' recording sessions, and somebody touched the rim of the tape reel (called a "flange"), changing the pitch slightly.

  Phasing is similar, except that it passes the input audio signal through a filter simultaneously rather than after a varying delay. The filter itself responds differently to different frequencies, resulting in tiny delays of varying lengths at different frequencies. The result is a sound with a less pronounced "whooshing" characteristic than is typically produced by flanging.
- *Reverberation* effects, or "reverb" for short, simulate the way that sounds reflect off the different surfaces in a room. Sibelius's built-in Sibelius Player includes two high-quality reverb effects, which you can read about in "Reverb" on page 586.

If your head is spinning after all this, don't worry. Start small by experimenting with reverb, which is perhaps the effect that makes the biggest difference to the sounds produced by virtual instruments. Sibelius Player has its own reverb, but you can also add a separate reverb effect if you like. Once you feel comfortable with reverb, you might want to dabble with compression, which smooths out the dynamic range. You could even try adding a limiter set to –3dB or –6dB, to ensure that your overall mix doesn't clip.

If you want to try effects out, you can download many free ones from the web. But beware! If you get deeply into the world of effects, pretty soon you'll find yourself talking about the "warmth" and "touch-sensitivity" of sound, spouting jargon like "riding the gain," enthusing about "slapback echoes"... and then there will truly be no hope for you.

How to Get the Best Out of Virtual Instruments and Effects

The downside of using virtual instruments is that they are yet another thing to use up your computer's resources, on top of essentials like running the operating system and, more importantly still, Sibelius. You will find that the more sample-based virtual instruments you want to install, the more hard disk space you will need; and the more sample-based virtual instruments you want to run simultaneously, the faster the processor and the greater the amount of RAM you will need. (With synthesis-based virtual instruments there is less dependence on hard disk space and RAM, and a greater dependence on processor speed.)

Providing enough disk space is a simple problem to solve: hard disks are inexpensive, capacious and easy to add (you don't even need to open up your computer if you have a USB 2.0 or FireWire connector). It's usually recommended to install samples on a separate drive from your operating system and applications, as this improves disk-streaming performance.

The RAM requirements get complicated more quickly, not to mention technical—so if talk of "32-bit this" and "64-bit that" frightens and confuses you, then skip down a couple of paragraphs: the most important recommendation for RAM is that you should buy as much as you can afford, and ideally 4GB or more.

Until a couple of years ago, most Windows computers have used 32-bit microprocessors, which can address a maximum of 4GB RAM (they won't "see" any more than that, even if you install it), but 32-bit versions of Windows are only able to make limited use of memory above 2GB, unless the application you are running has been specially coded to be Large Address Aware (LAA), which allows it to access up to 4GB. Similarly, until macOS 10.6, individual applications on Mac could only access a maximum of 4GB RAM.

Breaking the 4GB barrier described above is one of the main benefits of 64-bit computing. Computers that use 64-bit processors can in theory address up to 16 *exabytes* of memory (that's more than 16 million GB!), though in practice the most any computer available today will accept is 32GB. However, in order to take advantage of the extra power of a 64-bit processor, you also need a 64-bit operating system, and all your applications, including the program hosting the virtual instruments and the virtual instruments themselves, also need to be updated to take advantage of the greater capacity.

The good news is that Sibelius is a fully 64-bit application, which means that if you have a 64-bit processor and a 64-bit operating system, you will benefit from having more than 4GB RAM in your computer, particularly if you are using a professional sound library like Sibelius Sounds.

If your eyes have glazed over reading the above, pull yourself together now, because here's where things get interesting again.

What all this means to mere mortals like us is that there are limits on how many virtual instruments, or how many sounds, can be used simultaneously on one computer, because a great deal of computational work is required to play them back.

Assuming you have a recent computer with 2GB RAM, a rough estimate would be that you could play around 32–40 simultaneous sounds in real time, though this is highly dependent on the nature of the sounds you are using. If you have 4GB RAM, you should be able to play around 50–60 simultaneous sounds, which is enough for all but the largest ensembles.

There are a couple of neat tricks you can use with Sibelius to improve on this. Firstly, you can very easily switch between different sets of virtual instruments, so you can use a lightweight combination for inputting, editing and aural proofing, then switch to a more complex and demanding combination when you want to hear that special performance. Secondly, even if your computer struggles to keep up with the demands of playback in real time, you can use Sibelius's **File > Export > Audio** feature to export an audio file of your score, and Sibelius will effectively play the score back internally, slower than real time, allowing your computer to keep up—"Exporting Audio Files" on page 88.

In addition to concerns about hard disk space, RAM and processor speed, to consider using virtual instruments exclusively you will also very probably need a high quality audio interface or pro audio soundcard; this is especially important on Windows PCs (the audio hardware built into today's Macs is adequate for playback), particularly if you want to use virtual instruments to produce sound during note input as well as playback.

When you input notes using a MIDI controller keyboard, especially in Flexi-time, you need to hear almost instantaneous feedback (otherwise you will end up playing out of time to compensate for the delay in hearing what you are playing). The delay between telling the computer to play a note and you actually hearing it is called "latency," and a latency of more than around 20ms is too high and will lead to input errors.

To reduce latency you have to reduce the amount of time it takes to get the MIDI note input messages into your computer and, crucially, the audio out again. A high quality audio interface or soundcard can reduce latency to 5ms or less. Soundcards primarily intended for playing video games are not particularly suitable for real-time audio applications and use with virtual instruments; instead, look for cards specifically intended for audio applications. For Windows soundcards, ASIO support is essential (ASIO is another of Steinberg's technologies, and provides good support for low-latency playback). Soundcards with good ASIO support include products manufactured by M-Audio, Avid, Presonus, RME, Echo Digital, and others. An

entry-level pro audio interface, such as M-Audio's Fast Track, will cost around $100, and can usually coexist peacefully alongside your existing sound hardware, but will perform much better than even a high-end gaming-focused soundcard that costs twice as much.

Working with Virtual Instruments

This topic provides some examples of how to use different virtual instruments with Sibelius.

If you need an introduction to the world of virtual instruments, "Virtual Instruments for Beginners" on page 625 before you get started. If you are not yet familiar with the **Play > Setup > Playback Devices** dialog, "Playback Devices" on page 538.

There are two kinds of virtual instruments discussed in this topic:

- Those that can play back different sounds simultaneously, which we will call *multi-channel virtual instruments*, including ARIA, Kontakt, Steinberg Halion, MOTU MachFive, EastWest Play, and so on.
- Those that can play back only a single sound at once, which we will call *single-channel virtual instruments*, including TruePianos, Pianoteq, Garritan Authorized Steinway, Lounge Lizard, and so on.

Sibelius can load sounds automatically into some virtual instruments, including the built-in Sibelius Player, Kontakt (including Kontakt Player) and the ARIA Player. For all other virtual instruments, whether they are multi-channel or single-channel, you have to load the sounds yourself.

Sibelius Sounds

Sibelius Sounds is the library of sounds that comes with Sibelius, and plays back using the built-in Sibelius Player—"Sibelius Sounds" on page 621.

Other Kontakt and ARIA Sound Libraries

There is a growing number of sample libraries available that use Kontakt Player and ARIA—for example, Garritan Personal Orchestra, Garritan Jazz and Big Band, Garritan Concert and Marching Band, Tapspace Virtual Drumline, Xsample Chamber Ensemble, and so on—all of which can be used within Sibelius. These libraries have the advantage that Sibelius is able to load the sounds required to play back your score automatically, provided a sound set is available.

Using Garritan Personal Orchestra with Sibelius

You must have Garritan Personal Orchestra 3 (which uses Kontakt Player 2) or Garritan Personal Orchestra 4 (which uses ARIA) installed to use it automatically with Sibelius.

To set it up:

1. Choose **Play > Setup > Playback Devices** and click **New** to create a new playback configuration.
2. Give your playback configuration a name, for example, **GPO**, and click **OK**.
3. Select each device shown in the right-hand **Active devices** list and click **Deactivate** to remove them from the list.
4. Now activate the appropriate player for Garritan Personal Orchestra from the left-hand **Available devices** list:
   - If you have GPO3, select **KontaktPlayer2** and click **Activate**.
   - If you have GPO4, select **ARIA Player** and click **Activate**.

5. Your chosen player appears in the right-hand **Active devices** list; now you should choose the appropriate sound set by clicking in the **Sound set** column to the right of the name of the player:
   - If you have GPO3, choose **Garritan Personal Orchestra** from the list of sound sets.
   - If you have GPO4, choose **Garritan Personal Orchestra 4.0** from the list of sound sets.
6. If you plan to work on scores that will require more than 16 different simultaneous sounds, activate one or two more instances of the appropriate player for your version of GPO: each new player adds 16 more available slots or channels.
7. Once you're all set, click **Save** and **Close**.

The most recent versions of the other Garritan libraries all use the ARIA Player, so the procedure for setting them up is the same as for GPO4 above, with the exception of the choice of sound set.

Combining Different Sound Libraries

You may find it useful to combine sounds from multiple sound libraries whose sounds overlap to some extent within the same playback configuration. For example, Garritan Jazz and Big Band does not provide as many keyboard and guitar sounds as Sibelius Sounds, so let's imagine that you want to combine the electric guitar sounds from Sibelius Sounds with the Jazz and Big Band sounds.

To do this, create a playback configuration with at least one instance of Jazz and Big Band's ARIA Player, set to the **Garritan JABB 3.0** sound set; then activate Sibelius Player, and set it to use the **Sibelius Sounds** sound set.

Now, to tell Sibelius to use the guitars from Sibelius Sounds, choose the **Preferred Sounds** page of **Playback Devices**, and using the hierarchical list of sound IDs on the left-hand side of the dialog, select **Guitar** > **Electric**. On the right-hand side, choose **Sibelius Player**, and click **Add**. Finally, click **Save**, then **Close**.

Treating Kontakt-Type Devices the Same as Other Virtual Instruments

By default, Sibelius always loads sounds into Kontakt Player and the full Kontakt sampler automatically. If you want Sibelius to treat Kontakt-type devices the same as other virtual instruments, switch on **Allow manual sound sets** on the **Playback** page of **File** > **Preferences**.

When this option is switched on, you can choose Kontakt and switch on **Use manual sound set** on the **Manual Sound Sets** page of **Play** > **Playback Devices**, in order to follow any of the procedures described below.

Using a Multi-Channel Virtual Instrument with a Sound Set

In order for Sibelius to take best advantage of the advanced features of today's sample libraries, including keyswitches to choose between playing techniques and automation of controllers to manipulate the quality of the sound (for example, dynamics) it's recommended to have a sound set for the library. Let's assume you're using the sounds from Vienna Symphonic Library (VSL) Special Edition using the Vienna Ensemble application, which lets you load up to 16 Vienna Instruments at once (subject to your computer having sufficient memory).

To get started, create a new playback configuration: on the **Active Devices** page of **Playback Devices**, click **New** and give your configuration a name, then select **Vienna Ensemble** in the **Available devices** list and click **Activate** to add it to the **Active devices** list. Choose the **VSL Ensemble Special Edition** sound set from the menu in the **Sound set** column.

Now choose the **Manual Sound Sets** page. This is where you tell Sibelius which sound is loaded into each channel of Vienna Ensemble. Click **Show** to show its main window, and proceed to load the desired sound into each channel. In the **Manual Sound Sets** page, switch on **Use manual sound set**, then ensure **No. channels** is set to the appropriate value. Now for each channel, choose the appropriate **Program**

from the list provided, and click **Apply** after each one. When you have finished loading sounds into Vienna Ensemble and choosing the same program for each channel in the **Manual Sound Sets** page, click **Close**.

Sibelius will now automatically route playback of each staff in your score to the appropriate program loaded into Vienna Ensemble, and will be able to take advantage of the keyswitches and other controller information defined in the sound set.

If you want to manually assign a specific staff to a particular channel, you can do so using the Mixer: first expand the staff strip, then choose the device from the device menu (so that its name is not shown in parentheses), then choose the desired sound from the sound menu. You can also use the arrows to the right of the channel number to change the channel directly.

For further information about using VSL Special Edition with Sibelius, see https://everywhere.avid.com/sites/sibelius/support.

You can also find information about using Synful Orchestra, another multi-channel virtual instrument, with Sibelius here: https://everywhere.avid.com/sites/sibelius/support.

Sound sets for other multi-channel virtual instruments are available from the web site of Jonathan Loving at https://www.soundsetproject.com/, but please note that Avid technical help cannot provide support for these third-party sound sets.

Using a Multi-Channel Virtual Instrument Without a Sound Set

It is also possible to use a sample library such as EastWest Quantum Leap Symphonic Orchestra (EWQLSO to its friends) without a sound set, although this precludes Sibelius from automatically issuing keyswitch notes and other automation data. Provided you know the capabilities of your sample library and are comfortable doing the extra programming by hand (for example, adding **~N***x*,*y* MIDI messages for keyswitch notes, and using **Play > Plug-ins > Add Continuous Controller Changes** for automation data), this can work quite successfully.

The procedure to set this up is the same as "Using a Multi-Channel Virtual Instrument with a Sound Set" on the previous page, until the point at which you show the sampler's interface and load the programs into each channel. On the **Manual Sound Sets** page of **Playback Devices**, switch on **Use manual sound set**: note that the **Program** menu is disabled, because you don't have a sound set.

If you want Sibelius to attempt to route each staff to each channel automatically, you must now choose an appropriate sound ID for each channel. For example, if you have a sectional violin sound loaded into the first channel, choose a sound ID of **strings.violin.ensemble**; if you have an oboe sound loaded into the second channel, choose **wind.oboes.oboe**, and so on. Click **Apply** after choosing each sound ID, then click **Close** when you are finished.

If, on the other hand, you are happy to allocate each staff manually, make sure that **Use manual sound set** is switched on, and that the correct number of channels is chosen, then click **Save** and **Close**. When you now play back, you will most likely hear nothing but silence, since Sibelius doesn't know which sound is provided by which channel. Using the Mixer, you must now explicitly choose the device to be used by each staff (so that the device's name is not shown in parentheses), and then set the channel using the arrows to the right of the channel number.

The biggest drawback of using a sample library with no sound set is that you cannot play back unpitched percussion without a sound set unless the unpitched percussion program is mapped the same way as General MIDI percussion. To play back other unpitched percussion, you must create a sound set file, at least for those programs.

Using a Multi-Channel Virtual Instrument with Multiple Programs Per Channel

Some samplers allow you to set up *banks*, which allow access to multiple programs on the same channel, switching between these programs using MIDI program changes. This means that you can, for example, set up different playing techniques for the same instrument (for example, for a violin bank you may have legato bowing, staccato bowing, tremolando and pizzicato programs loaded, accessible by program changes 1 through 4). As before, you have to load each bank directly in the sampler's interface manually.

If you want Sibelius to route playback automatically, there are two approaches: if you have a sound set file, Sibelius can not only route each staff to the correct channel automatically, but also switch between the different playing techniques for you; if you don't have a sound set, you can choose the appropriate sound ID for the basic sound on each channel, and then use explicit MIDI messages in the score to switch playing techniques (for example, **~P2** for staccato bowing).

(An aside about creating a sound set for an arrangement of banks: you must decide before you begin which bank will be loaded into which channel in your sampler, so that you can set up the channel mask appropriately for each program. In our example, let's assume that the violin bank is loaded into channel 3: this means that each violin program accessible within the bank must also have a channel mask set that allows these programs only on channel 3.)

If you want to route playback yourself, then you need only ensure that **Use manual sound set** is switched on, and that you have the appropriate number of channels chosen. If your banks require a specific program change to be sent at the start of playback to ensure the default program is selected, you can achieve this by switching on **Send program change** and setting the **Program change** value accordingly.

Now you must use the Mixer to explicitly choose the appropriate device for each staff (so that its name does not appear in parentheses), and set the channel using the arrows to the right of the channel number read-out. To switch to other programs within the bank, you'll need to use explicit MIDI messages in the score.

Using Single-Channel Virtual Instruments

Single-channel virtual instruments can only provide one instrumental sound at once, but are otherwise identical in operation to multi-channel virtual instruments.

For example, you may have a virtual instrument that provides an excellent piano sound, for example, Garritan Authorized Steinway, and want to use it in conjunction with (say) Sibelius Sounds. To achieve this, create a new playback configuration based on the default **Sibelius Sounds** configuration, then activate the Steinway. In the right-hand **Active devices** list, set **Sound set** to **(none)**, then choose the **Manual Sound Sets** page. Switch on **Use manual sound set**, and set **Sound ID** to something appropriate, for example, **keyboard.piano.grand**, then click **Apply**. Finally, go to the **Preferred Sounds** page, and choose **Keyboard > Piano > Grand** from the hierarchical list on the left, before choosing **Steinway** from the **prefer this device** menu and clicking **Add** to confirm your choice. Now click **Close** to complete your configuration.

When you play back your score, Sibelius will use Garritan Authorized Steinway for any piano instruments, and Sibelius Sounds for the other instruments.

Using Soundfonts with Virtual Instruments

Soundfonts are collections of sampled sounds, usually in one of two formats (SF2 and DLS). Initially intended to provide a way of changing the sounds available on soundcards from some manufacturers, it is now possible to use soundfonts without the need for a specific soundcard.

Many soundfonts are available for download from the web. The most useful ones are complete General MIDI banks, which require no special configuration in Sibelius.

Windows does not include built-in support for soundfonts. However, you can use soundfonts in Sibelius by using a multi-channel virtual instrument that can load and play them back. For example, Cakewalk's *sfz* (freeware; available for download from www.cakewalk.com) can load SF2 and DLS soundfonts.

macOS includes built-in support for soundfonts.

To use a soundfont on macOS:

1. Copy the **.sf2** or **.dls** file into the **/Library/Audio/Sound/Banks** folder on your hard disk.
2. Choose a playback configuration that includes the built-in **DLSMusicDevice** in the list of **Active devices** in **Playback Devices** (for example, Sibelius's standard **General MIDI (basic)** configuration).
3. Show the **DLSMusicDevice**'s interface, for example, using the Mixer, and choose the desired soundfont from the **Sound Bank** menu.

You can only use a single soundfont bank in each instance of the **DLSMusicDevice**, but you can activate multiple instances of the **DLSMusicDevice** in **Playback Devices**, and set each one to use a different sound font.

ReWire

ReWire is a so-called *virtual audio cable* that lets you route the audio from Sibelius's playback into a Digital Audio Workstation (DAW), such as Pro Tools. It also provides you with a means to synchronize Sibelius's playback with your DAW's playback.

This opens up many possibilities for using Sibelius together with other audio software. For example, you can add an acoustic solo instrument line to your score's playback by routing the audio from Sibelius to your DAW and recording the audio there. Alternatively, you can augment a project started in your DAW with material written in Sibelius, the project in each application automatically staying in sync with the other.

Synth and Mixer Applications

In the ReWire standard there are two kinds of applications: *synth applications*, which produce audio to feed to *mixer applications*, which provide the capability of manipulating, editing and outputting the audio. You can also think of the synth application as a *slave* or *client* and the mixer application as the *master* or *host*.

Sibelius is a synth application, and as such it can feed audio to your chosen mixer application, which will typically be a DAW like Pro Tools, Logic, Cubase, or Digital Performer. In return, the mixer application provides timing information that allows Sibelius to stay in sync during playback.

ReWire Basics

The basic process of setting up a ReWire connection between Sibelius and another application is to run the mixer application first, add a stereo audio or aux channel, then load Sibelius as a multi-channel ReWire instrument. The mixer application then automatically launches Sibelius, which starts up in a special ReWire mode, whereby all audio playback is routed to the mixer application rather than to your soundcard.



When Sibelius is running in ReWire mode, the ReWire logo shown on the left appears in the blue panel at the bottom of the Transport window. (If you go to **Play > Setup > Playback Devices** and click **Audio Engine Options**, you will see that the audio interface controls are disabled: this is because Sibelius is passing its audio on to the mixer application.)

Now when you start playback in Sibelius or your DAW, both applications will play back. To terminate the ReWire connection, quit Sibelius and then quit your DAW, or remove the ReWire track from your DAW's project window, then quit Sibelius.

Fixed Tempo and Tempo Track Mode

Although ReWire is an ingenious way to pass audio and synchronization data between applications, it does not provide complete synchronization information: the mixer application only reports the playback position to the synth application in terms of beats from the start of the project, and does not provide tempo information. Sibelius has to map this information to the corresponding time in the score, but this means making one of two assumptions about how the ReWire mixer application is set up:

- *Fixed tempo*: the project in the mixer application doesn't have a tempo map, and is just playing back at a fixed tempo (for example, if you created a new project in Pro Tools and didn't set up any tempo changes).
- *Tempo track*: the project in the mixer application has tempo changes set up at the same time as the Sibelius score, so the tempo at any point is the same in both Sibelius and the ReWire host.

You can change between these two modes using the options in Sibelius's **Play > Interpretation > Performance** dialog, and this choice is saved in your score.

By default, Sibelius assumes that the mixer application is running without a tempo map, for example, in fixed tempo mode. This is useful for for example, taking the audio out of Sibelius and into your DAW in order to record (say) a vocal or solo instrument track over the top of it.

However, if you want to mix MIDI or virtual instrument tracks in your DAW with Sibelius's playback, then both applications must share the same tempo track. Export a MIDI file from one application and import it into the other to ensure that the project in your DAW and your Sibelius score are using the same tempo track, then choose **Play > Interpretation > Performance** in Sibelius and select the **Tempo track** option.

Configuring ReWire for Pro Tools

You can use ReWire to connect Sibelius to any version of Pro Tools, as follows:

1. Choose **Track > New** and specify one **Instrument** track (or audio or **Auxiliary Input** track), and click **Create**.
2. In the Mix window, click the **Insert** selector on the track and choose **Multichannel plug-in > Instrument > Sibelius (stereo)**. Sibelius will launch.
3. Check that the correct output (**Mix L–Mix R**) is chosen in the ReWire plug-in window in Pro Tools.
4. In Sibelius, open the appropriate score, or start a new one.
5. Start playback in either Pro Tools or Sibelius: both applications will start playing back.

   If you intend to use **Tempo track** mode in Sibelius (see above), export a MIDI file from your Sibelius score or your Pro Tools session and import it into the other application to ensure both applications are using the same tempo track.

For more detailed information, consult the Plug-ins Guide for your version of Pro Tools.

Configuring ReWire for Other Applications

You can use ReWire to connect Sibelius to a variety of DAWs, including Cubase, Logic, Digital Performer, Sonar, Cakewalk Music Creator, Reaper, and even Garageband on Mac. Please refer to the documentation supplied with your DAW for instructions for setting up ReWire connections.

Limitations in ReWire Mode

When Sibelius is running in ReWire mode, you cannot use features of the program that would change the tempo during playback, including adjusting the tempo slider on the Transport window, recording Live Tempo, and using rewind/fast-forward.

Flexi-Time in ReWire Mode

It is possible to use Flexi-time input in ReWire mode, but the metronome click will not be able to follow you during input, because the tempo is locked by ReWire. For more information about Flexi-time input, "Flexi-Time" on page 288.

Troubleshooting

If Sibelius does not appear as a ReWire device in your DAW, choose **Play > Setup > Playback Devices** in Sibelius and click **Audio Engine Options**. Click the **Repair** button to fix the ReWire association, then quit and restart your DAW.

If the ReWire connection appears to be working correctly (for example, both applications start and stop playback correctly) but you find that you are hearing no audio from Sibelius in your DAW, check that the current playback configuration in Sibelius is set to use virtual instruments: the host application will not receive any sound from MIDI devices, whether they are internal (for example, your computer's built-in soundcard) or external (for example, a sound module).

If you find that Sibelius continues to start up in ReWire mode even after you have quit your DAW, choose **Play > Playback Devices** and click **Audio Engine Options**, then click **Clean Up**. Now restart Sibelius, and it should start up and operate normally once more.

MIDI Messages

For advanced users only

MIDI is that most rare of beasts, a standard set by a number of different manufacturers that is universally implemented and supported. This sounds too good to be true, and it is, because in order to understand exactly how MIDI works, you need to be able to speak Martian.

MIDI devices (such as your computer's soundcard or your MIDI keyboard) send and receive MIDI messages, which consist of a *status byte* and one or two *data bytes*. MIDI bytes can have a decimal value of 0-127. In order to be device-independent, numbers in MIDI messages (including program changes) always count from 0, even if your MIDI device's manual counts from 1.

MIDI messages are classified either as *channel messages*, which affect a single channel (in Sibelius, this translates to the staff to which they are attached), or *system messages*, which affect all channels (in Sibelius, all staves).

Channel messages carry the majority of the musical data (for example, which notes to play, how long they should last, which sound to use), while system messages are used for more technical things like synchronization with other MIDI devices.

Sibelius supports all MIDI messages (including control changes, pitch bend, SYSEX, and so on).

Creating MIDI Messages in Sibelius

Because Sibelius reads almost all markings in your score and automatically turns them into appropriate MIDI messages when playing back ("Interpretation of Your Score" on page 578), you'll generally only need to enter messages manually in Sibelius in very specific circumstances. These include changing the sound of a staff mid-way through a score, for example, when, say, a clarinetist doubles on saxophone in the same piece, or if you need to use a different sound for different timbres on the same instrument, for example, muted and unmuted. To define a new word in the playback dictionary ("Playback Dictionary (Sibelius Ultimate Only)" on page 588).

However, you can also tell Sibelius to send any MIDI message you like at any point, by typing it in as text using the MIDI message commands described below.

These MIDI messages can be appended to ordinary text and are hidden, so if you write **2nd time molto vibrato ~C1,90** in, say, a repeated section of your music, Sibelius will reset controller 1 (modulation) to zero to silence the staff at the exact point where **2nd time molto vibrato** appears on the printout. **~C1,90** is automatically hidden (and will disappear completely if **View > Invisibles > Hidden Objects** is switched off—so it's a good idea to switch this on before working with MIDI messages).

If you need to mute lots of staves, you can of course copy **2nd time molto vibrato ~C1,90** using **Alt**-click *or* **Option**-click to save you retyping, or you can add it to the word menu obtained when you right-click (Windows) *or* **Control**-click (Mac), and assign it a keyboard shortcut at the same time—see "Creating and Modifying Word Menus" on page 444.

When you import a MIDI file, you can choose to have MIDI messages in the file written into your score, in which case any control changes and so on will appear as if you'd typed them in yourself.

Should I Use the Dictionary or MIDI Messages?

Most situations are more conveniently dealt with using the **Play > Interpretation > Dictionary** dialog. Only the most esoteric adjustments require MIDI messages, typically to exploit subtle behaviors of specific devices. Certainly if you want your score to play back acceptably on other devices, you should avoid using MIDI messages wherever possible.

Syntax

You can type MIDI messages into your score using any staff text style—typically Technique or Expression text. MIDI messages can be written on their own, or put at the end of any other text (such as "mute").

Messages take the form: **~** followed by a single command letter, followed by one or more numbers, which are usually separated by commas.

for example, **~C64,127**

(~ is informally called a "swung dash" or "tilde," but the technical term is *twiddle*.)

Although using decimal (for example, **0-127**) is the most human-readable way of specifying the values, some manuals for MIDI devices specify values for MIDI messages in other ways, which can also be entered directly in Sibelius. Values can be specified using seven decimal bits (preceded by **b**, for example, **b0111101**) or hexadecimal up to 7F (preceded by **h**, for example, **h5C**), but unless you're a computer, you won't want to think about this for too long.

Note that:

- MIDI messages are case sensitive (for example, you must type capitals or small letters as indicated)—so **~C0,0** is correct but **~c0,0** won't work.
- Hex digits themselves (for example, **5C**) are case insensitive, but the **h** that precedes the digit must always be lower case.
- You can write multiple messages in the same piece of text, separated by a space or **Return** (on the main keyboard), and with just one tilde at the start, for example,: **~P43 A65 C64,127**.
- If you like you can also put spaces or **Return**s around commas and numbers.

To switch off the **Transpose chord/note names** option in **Text > Style > Edit Text Styles** for your chosen text style to prevent the capital letter at the start of MIDI messages (for example, **~C**) being transposed as if it were a chord symbol—"Edit Text Styles (Sibelius Ultimate Only)" on page 464.

Channel Messages

Channel messages are split into two types: *channel voice messages*, which carry the musical data; and *channel mode messages*, which affect how the MIDI device responds to the musical data.

Program and Bank Changes

A program change controls which sound is used to play subsequent notes on a particular channel. Sibelius automatically sends the correct program change for each staff, as set in the Mixer window, when it starts playing. However, if you want to change the sound a staff uses midway through your score, you can use a program change message.

Sibelius also lets you change the bank and program in the same MIDI message. If your playback device only supports General MIDI sounds, you'll never need to use a bank and program change together, but if it has a wider selection of sounds (such as General MIDI 2 or Roland JV-1080), you may want to use a sound from a different bank.

There are three kinds of program change message, as follows:

- Program change only: **~P** *program* for example, **~P76**
- Program and bank change, sending bank number: **~P** *bank*,*program* for example, **~P24,76**
- Program and bank change, specifying MSB and LSB for bank number: **~P** *MSB*,*LSB*,*program*, for example, **~P64,2,36**

(For an explanation of MSB and LSB, see "Bank Numbers" on the next page.)

In all of the above cases, the value of *program* assumes your MIDI device counts program numbers from 0 rather than 1 ("MIDI for Beginners" on page 623). If your MIDI device counts from 1, use **~p** instead of **~P**.

With a message in the form **~P** *bank*,*program*, only the LSB is sent if *bank* is less than 128. If *bank* is greater than 128, MSB and LSB are sent according to the formula *bank* = (MSB x 128) + LSB.

With a message of the form **~P** *MSB*,*LSB*,*program*, if you specify a value of **–1** for either *MSB* or *LSB*, that byte will not be sent; this lets you specify sending just the MSB or LSB (if you don't want to send either, use a program change).

You can find out whether your device counts from 0 or 1 and the values for *MSB* and *LSB* in its documentation. MSB and LSB may also be listed as Coarse and Fine, or CC (Control Change) 0 and 32, respectively.

This is quite a lot to get your head around, so let's take a couple of examples:

Let's say that we want to change the sound of one of our staves to that of a dog's bark midway through our score, using the Roland SC-88 sound module. The SC-88 manual lists "Dog, PC = 124, CC00 = 001." Roland devices count program numbers from 1 (since their manuals list the first GM sound, Acoustic Grand Piano, as program number 1). The SC-88 is peculiar in that it can do weird things using the LSB. It uses this to determine whether Roland SC-55 compatibility mode is used (which is mostly the same as the SC-88 but has fewer sounds available). For this reason, the LSB should normally be 0, and the MSB determines the bank to use.

To change to a dog sound mid-score, enter **~p1,0,124**, **~p128,124** or **~P1,0,123**—each of these does exactly the same thing. You could also define a word in the playback dictionary to do the same thing: add an entry **dog**, and specify **Value** to be **123** and **Unit** to be **128**.

By contrast, devices that use Yamaha's XG standard keep the MSB constant (at 0) and change the LSB according to the type of variant of the basic bank 0 sound (for example, LSB 1 = panned, 3 = stereo, and so on). Program numbers count from 1. To access the sound "PianoStr" (bank 40), a variant of the basic piano sound (bank 0 program 1) use **~p0,40,1**.

Bank Numbers

Bank numbers are calculated from two other numbers, known as the Most Significant Byte (MSB) and Least Significant Byte (LSB, sometimes called Coarse and Fine, or CC (Controller Change) 0 and 32, respectively). The formula for calculating bank numbers is (MSB x 128) + LSB. These values will be given in the manual for your MIDI device. For example, your MIDI device's documentation might say something like:

Bank number	MSB	LSB
Bank 0	64	0
Bank 1	64	1
Bank 2	64	2

So to calculate the bank number for bank 2 in the above example, the calculation is (64 x 128) + 2, which gives a bank number of 8194, which is the number you can use in a **~P** *MSB*, *LSB*, *program* MIDI message (see above).

Some manuals will present bank numbers as single values rather than as separate MSB and LSB, in which case you don't need to get your calculator out.

Control Changes

Control changes are used to control a wide variety of functions in a MIDI device. Although the function of each control change is clearly defined, not all MIDI devices support every control change. These are split up into groups, including:

- Control changes 0–31: data from switches, modulation wheels, faders and pedals on the MIDI device (including modulation, volume, expression, and so on)
- Control changes 32–63: optionally send the LSB for control changes 0-31 respectively
- Control changes 64–67: switched functions (for example, either on or off) such as portamento, sustain pedal, damper (soft) pedal, and so on.
- Control changes 91–95: depth or level of special effects such as reverb, chorus, and so on.
- Control changes 96–101: used in conjunction with control changes 6 and 38 (Data Entry), these can be used to edit sounds
- Control changes 121–127: channel mode messages (see "Channel Mode Messages" on page 641)

The syntax for control changes is **~C***byte1*, *byte2*, where *byte1* is the number of the control change (from 0–127) and *byte2* is the control value (also from 0–127).

For full details of the control changes supported by your MIDI device, consult the manufacturer's manual.

The most commonly used control changes are as follows:

Pitch Bend

Pitch bend normally lets you alter the pitch of a note by up to a whole step (tone) up or down, although there are a couple of ways to increase this range—see below.

The syntax of pitch bend is **~B0**, *bend-by*, for example, **~B0, 96**.

Bend-by is a number between 0 and 127, where each integer represents 1/32nd of a half-step (semitone). **~B0, 64** produces a note at its written pitch; values lower than **64** flatten the note, and values higher than **64** sharpen it. To make a note sound one half-step (semitone) higher than written, use **~B0, 96**; to make it sound one half-step (semitone) lower, use **~B0, 32**.

You could, for example, use this control change to make a note play back sharp or flat without adding an accidental, for example, if you want to make *ficta*—editorial accidentals above the staff—play back, you can insert the accidental from the **Notations > Symbol > Symbols** gallery, and then use a MIDI message of for example, **~B0,96** to play the note a semitone sharp. Don't forget to use **~B0,64** to return the channel to its normal tuning on the next note!

You can also use the pitch bend control change to create a portamento or glissando effect by creating a number of MIDI messages one after another. The pitch bend does not last for just one note—it remains indefinitely, so you usually put a pitch bend in the opposite direction on the next note to revert to normal pitch.

If you want finer control over the pitch bend, you can change the initial byte, also in the range 0–127, to give very small deviations in temperament (1/128 x 32 half-steps) for example, **~B127,64** will sharpen the written note by a small amount.

To create a pitch bend effect over an interval wider than a whole step (tone), you can either use the portamento control change (see "Control Changes" on the previous page) to make a pitch bend, or use the following method:

- First, set up the range over which the pitch bend can operate: insert the MIDI messages **~C101,0 C100,0 C6,***half-steps* in your score, where *half-steps* is the total range of the pitch bend in half-steps (semitones), from 0-12. For example, to set up pitch bend with a maximum range of an octave, use **~C6,12**. (It's best to put these messages at the start of your score.)
- When you want to add a pitch bend to your score, insert a **~B0,***bend-by* command as usual, except that now you must divide the *bend-by* parameter into the number of half-steps (semitones) set up with your **~C6** command, for example, if you entered **~C6,12**, each half-step (semitone) adds or subtracts 5.3 (64 divided by 12) to *bend-by*. So to bend upwards by four half-steps (semitones), you would enter **~B0,85**.

This method requires that your MIDI device supports standard "Registered Parameter Messages" (RPMs), which is common but not universal. If you intend to use other RPMs in the same score, you should remember to "close" the parameters, by adding **~C101,127 ~C100,127** after the **~C6,***half-steps* message.

Aftertouch

Aftertouch refers to the amount of pressure used when for example, a key on a MIDI keyboard is pressed. This information can be used to control some aspects of the sound produced by playback, for example, vibrato on a violin sound. The precise effect of this controller is dependent on the MIDI device used.

Aftertouch can be applied either to a particular note (*polyphonic aftertouch*), or to all notes on a channel (*channel aftertouch*). Polyphonic aftertouch is not as widely implemented in MIDI devices as channel aftertouch.

The syntax is as follows:

- Channel aftertouch: **~A** *pressure* for example, **~A64**
- Polyphonic aftertouch: **~a** *pitch*,*pressure* for example, **~a60,64**

Modulation

Control change 1 controls the vibrato "wobble" generated by a modulation wheel. For lots of wobble, use **~C1,127**; for no wobble, use **~C1,0**.

Breath

Control change 2 is only recognized by certain MIDI devices, such as wind synthesizers, and corresponds to the "breath pressure" used to play a note.

Portamento

Portamento is a smooth "glide" from one note to another (rather like a glissando played on a trombone). This effect is actually controlled by two control changes: **~C5,** *0–127* controls the length of time taken to perform the portamento (0 is fastest, 127 is slowest), and **~C84,** *0–127* determines the distance of the portamento (values below 60 start below the note, values above 60 start above the note; the precise interval depends on the MIDI device).

So you must first "set up" the portamento effect with a **~C5** message, and then attach the **~C84** message to the note on which the portamento occurs.

This control change is not supported by all MIDI devices.

Volume

Control change 7 determines the volume of a given note, for example, **~C7,127** is the loudest and **~C7,0** is the softest.

In MIDI, *volume* is not the same as *velocity*. Velocity is set when the note is played (part of the NoteOn message—see above), and is analogous to, for example, how hard you strike a note on the piano. Sophisticated MIDI devices will play the same pitch with a different timbre depending on the velocity of the note. Volume, on the other hand, is like an overall volume control knob on an amplifier. So a trumpet playing a fortissimo note (for example, with a high velocity) but with low volume still sounds like a trumpet playing fortissimo, but with the volume turned down.

The faders in the **Window > Mixer** window change the volume controller to specify the volume of staves in the score. You should only need to enter this MIDI message manually in your score if you want to achieve a change of dynamic over the course of a held note—the **Cresc./Dim. Playback** plug-in enters these messages for you ("Playback Plug-ins (Sibelius Ultimate Only)" on page 618).

Pan

Control change 10 determines the pan position of a particular channel, for example, **~C10,0** is absolute left, **~C10,64** is center, and **~C10,127** is absolute right.

You don't need to use this MIDI message unless you need to change the pan position of an instrument during playback—the initial pan position is set in the Mixer window.

Expression

Control change 11 takes a fraction of the channel volume specified by controller 7, so **~C11,127** uses 100% of the channel volume, **~C11,64** uses 50% of the channel volume, and so on. Functionally **~C7** is intended to act something like a volume knob and **~C11** is a way of temporarily tweaking the "main" volume.

Sustain Pedal

Sibelius automatically products MIDI messages for the sustain pedal if you use the Ped. lines from the **Create > Line** dialog ("Lines" on page 359). However, if you want to make playback of your score sustain without using these lines, use **~C64,127**. Switch the pedal off again with **~C64,0**. Values between 0 and 127 produce half-pedaling on some MIDI devices.

Soft Pedal

Control change 67 simulates the effect of using the *una corda* (left) pedal on a piano: to switch on the soft pedal, use **~C67,127**; to switch it off, use **~C67,0**. This control change does not work on all MIDI devices.

Channel Mode Messages

You'll probably never need to use control changes 121–127 in Sibelius, but just in case:

- **~C121**: resets all controllers
- **~C122**: Local Control on/off
- **~C124–127**: Omni mode on/off, Mono/Poly mode

NoteOn / NoteOff

These messages control which pitch is played, how loud the note is, and how long it lasts for. You should never need to use these messages in Sibelius, because you can make notes play just by inputting notes (and hiding them if appropriate).

However, for completeness' sake, they can be entered in the form: **~N***note*,*velocity* for NoteOn, and **~O***note*,*velocity* for NoteOff. (You must insert a NoteOff message, or your note will sound forever!)

note is the MIDI key number (for example, 60 is middle C) and *velocity* is a value between 0 and 127 (127 is the loudest). With NoteOff, many MIDI devices ignore the velocity but some interpret it as the abruptness with which the note is released; if in doubt, use (say) 64.

System Messages

These don't need a channel, so the staff they are attached to only determines which MIDI device they are sent to.

System messages are split into three types: *system common messages*, *system real-time messages*, and *system exclusive messages*. Typically, only the last two are useful in Sibelius—the first one is largely connected with synchronizing MIDI with clock-based MIDI components. It is therefore not currently possible to enter system common messages in Sibelius.

System exclusive messages are used to send data that is specific to the particular MIDI device you are using, and they may vary from device to device.

To enter system messages in your score:

- System exclusive: **~X** *bytes* for example, **~Xh40, h00, hf7**. Normally you should put **hf7** at the end to terminate the system exclusive, unless you're going to follow it with a **D** command containing more data.
- System exclusive continuation data (without any "command" byte): **~D** *bytes* for example, **~Dh40, h00, h7f**.
- System real-time: **~S** *bytes*. These messages are useful for syncing Sibelius's playback with other sequencers or samplers. The three most useful commands are **~ShFA** (sequencer start), **~ShFB** (sequencer continue/pause), and **~ShFC** (sequencer stop).

Hiding MIDI Messages

Any text that begins with a tilde (~) is automatically hidden by Sibelius, so you don't need to worry about hiding MIDI messages individually. Only the ~ and the messages after it are hidden, so you can still read preceding instructions to the players such as "mute" that are meant to be visible. When you edit the text the ~ message reappears.

The MIDI messages are displayed in gray if **View > Invisibles > Hidden Objects** (shortcut **Alt+Shift+H** *or* **Option+Shift+H**) is switched on.

Additional Information

If this topic hasn't exhausted your appetite for strings of letters and numbers, you can find more information on MIDI messages at https://midi.org/.

SoundWorld

For advanced users only.

SoundWorld is a patented standard developed by Avid for naming and classifying sound timbres. This replaces the messy patchwork of patch numbers and (often cryptic) names used by MIDI keyboards, sound modules and sound libraries to specify their sounds. Instead you can choose the sounds you want using standardized, user-friendly names. Because the names are independent of a particular playback device, Sibelius can play a score which was originally created for different devices than the ones in your system. Also, if a sound is not available in the current playback configuration Sibelius can intelligently find the best alternative and use that instead. It can also play instrumental techniques (such as slurs and accents) using specialized sounds if they are available, rather than just approximating them by changing duration or volume.

If you want to find out how SoundWorld works, read on. You don't need to understand this to use Sibelius, but you may be interested all the same.

Sound IDs, SoundWorlds, and Sound Sets

SoundWorld refers to each sound using a structured name called a sound ID, for example **`woodwind.flutes.flute`**, **`woodwind.flutes.piccolo.flutter-tongue`** or **`strings.violin.ensemble.pizzicato`**. Notice how each sound ID usually starts with an instrument family then the instrument name, sometimes followed by playing techniques specific to that instrument.

A SoundWorld means a collection of sound IDs, organized into a tree structure. The specific SoundWorld that Sibelius uses is called the Sibelius Standard SoundWorld (or S3W for short), which is a fairly comprehensive list of sounds available on leading sound libraries and MIDI devices. As more sounds become available, new sound IDs will be added to S3W.

To play a particular sound ID, Sibelius needs to know which sounds are available on its playback devices. To find out, for each device Sibelius has a sound set, an XML file that lists all the sound IDs the device can play and the MIDI messages (for example, program changes, controller changes, even keyswitches) needed to play them. A sound set also lists various other capabilities of the device, such as how many sounds it can play simultaneously and whether there are any special channels (for example, the percussion-only channel 10 on General MIDI devices).

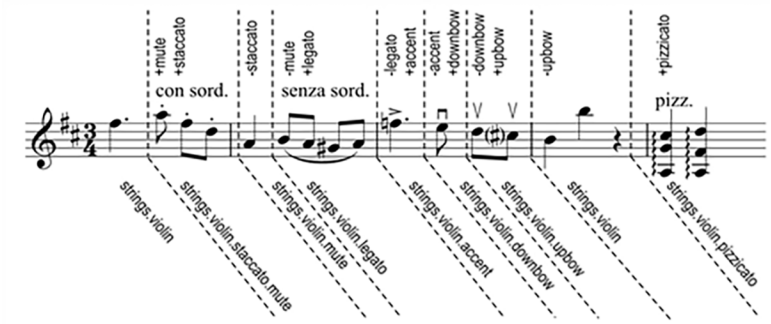
Where Sound IDs Appear in Sibelius

Sound IDs can appear in Sibelius wherever you specify sounds. For example:

- Each instrument has a preferred sound ID, which you can change in **`Home > Instruments > Edit Instruments`**.
- The Mixer shows the sound ID of each staff in the score.
- Each notehead on a percussion staff has a preferred sound ID, which you can change by editing the instrument.
- All playing techniques and articulations for instruments are described by sound IDs, which you can change in **`Play > Interpretation > Dictionary`**.

How Sibelius Chooses Which Sound ID To Use

To play a staff, Sibelius starts with its initial sound ID (as shown in the Mixer): for instance, a solo violin by default starts with the sound ID **`strings.violin`**. Markings in the score, such as articulations, slurs, text instructions for specific playing techniques like pizz. and so on, all modify the sound ID by adding or subtracting elements of it. These changes are specified in the playback dictionary. In the example below you can see the changes to the sound ID above the staff, and the resulting sound IDs below the staff:



Sibelius now has the sound IDs that would produce ideal playback. However, it is very common that a sound ID is not available to be played, either because you don't have the sound on any playback devices, or there aren't enough available slots or channels to play every required sound ID at once. Sibelius then has to find the best possible alternative sound given the limitations.

As an example, suppose Sibelius wants to play **strings.violin.staccato.mute** (as shown above) but this isn't available. To find the best alternative sound ID, Sibelius uses a substitution rule which relies entirely on the tree structure of all the sound IDs in the SoundWorld. It makes use of the fact that, say, **strings.violin.staccato.mute** is a type of violin staccato sound (a child of **strings.violin.staccato**), which is in turn a type of violin sound (a child of **strings.violin**). The rule also relies on an order of priority between siblings such as (say) **strings.violin** and **strings.viola**.

So, starting from the unavailable **strings.violin.staccato.mute**, Sibelius first tries to find its first descendant sound ID that is available, which means trying its first child (which might be **strings.violin.staccato.mute.stradivarius**), then the first child of that sound ID; when it reaches a sound ID with no children, Sibelius tries its first sibling instead and *its* children. If no descendants of the original ID are available, it then tries its parent, in this case **strings.violin.staccato**, followed by the parent's first child and other descendants in the same way; then eventually the grandparent **strings.violin**, and so on until it reaches the first sound that can actually be played. S3W has been structured so that this will be the *closest possible* approximation to the original sound.

Structure of the Tree of Sound IDs

Why is the sound ID we're looking for called **strings.violin.staccato.mute** and not **strings.violin.mute.staccato**? To make substitution work well, one convention adopted in S3W is that different types of playing techniques appear in sound IDs in a specific order as follows, in descending order of priority:

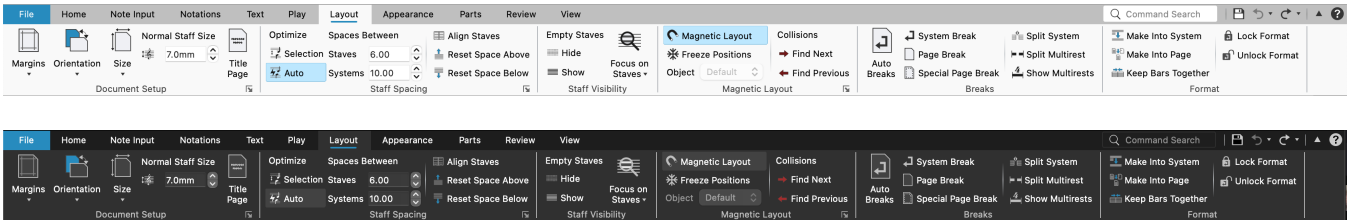
- Macro quality (for example, **pizzicato**, **pizzicato.snap**, **pizzicato.secco**, **bisbigliando**, **col legno**, **snares on**, **snares off**, and so on)
- Ensemble (for example, the presence of the element **ensemble** means that the sound is an ensemble sound; its absence means that the sound is a solo sound)
- Duration (for example, **staccato**, **staccato.wedge**, **staccato.detaché**, **spiccato**, **legato**)
- Attack/dynamics (for example, **accent**, **crescendo**, **diminuendo**, **fortepiano**, **sforzato**, **sforzato.sforzatissimo**, **non vibrato**, **vibrato**, and so on)
- Micro quality (for example, **sul tasto**, **sul pont**, **sul tasto.flautando**, **mute**, **mute.harmon**, **mute.cup**, **mute.straight**, **open**, and so on)
- Ornament (for example, **trill**, **tremolo**, **mordent**, **turn**, **flutter-tongue**, **glissando**, **scoop**, **fall**, and so on)
- Players (for example, **2 players**, meaning an **ensemble** sound of a specific number of players)
- Repetition speed (for example, **slow**, **fast**)

- Length modifier (for example, **long**, **short**)
- Variant *n* (for example, **strings.violins.violin.solo.1** and **strings.violins.violin.solo.2**, for sounds that are almost identical but which nevertheless need unique sound IDs)

So duration elements (like **staccato**) are more important than micro quality elements (like **mute**) and are listed first in the sound ID. This means that when Sibelius has to find a substitute for **strings.violin.staccato.mute**, it will find **strings.violin.staccato** before it finds **strings.violin.mute**; so if both are available it will actually choose the former, which is a better substitute.

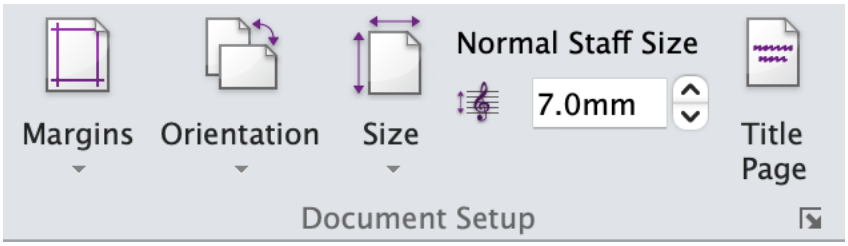
Additionally, the techniques in each group of elements listed above are treated as mutually exclusive. This means that if a staff is currently using **strings.violin.pizzicato** and a text instruction "*col legno*" is reached, Sibelius knows to replace the **pizzicato** element with **col legno** (rather then add **col legno** to the end), producing **strings.violin.col legno** (rather than the impossible **strings.violin.pizzicato.col legno**).

8 Layout Tab



Document Setup

The **Layout > Document Setup** group of the Ribbon (shown below) allows you quick access to the page size, orientation, staff size and margins of your score. Sibelius will reformat your score instantly if you change anything, so you can try out different sizes or shapes of paper, or different staff sizes, to see what looks best.



Since this affects the amount of music per page and the number of pages in the score, you can use these options to fit your score onto any number of pages you want.

Page Sizes

To change the page size of your score, use the **Layout > Document Setup > Size** gallery, which lists the following US and European paper sizes:

Letter	8.5 x 11”	216 x 279mm
Tabloid	11 x 17”	279 x 432mm (sometimes known as “B” size)
A5	5.9 x 8.3”	148 x 210mm (A4 folded in half)
B5	6.9 x 9.8”	177 x 250mm
A4	8.3 x 11.7”	210 x 297mm
B4	9.8 x 13.9”	250 x 354mm
A3	11.7 x 16.5”	297 x 420mm (twice as big as A4)
Band	5 x 7”	127 x 178mm (usually landscape format)
Statement	5.5 x 8.5”	140 x 216mm
Hymn	5.75” x 8.25”	146 x 205mm
Octavo	6.75 x 10.5”	171 x 267mm
Executive	7.25 x 10.5”	184 x 266mm
Quarto	8.5 x 10.8”	215 x 275mm
Concert	9 x 12”	229 x 305mm

Folio	8.5 x 13”	216 x 330mm
Legal	8.5 x 14”	216 x 356mm
Part	9.5 x 12.5”	241 x 317mm
Part	10 x 13”	254 x 330mm

(The terms “Octavo” and “Quarto” refer to various other paper sizes too.)

Choose the desired page size from the list, and your score is instantly updated.

You can specify whether the page dimensions should appear in millimeters, inches or points by changing the **Default measurement units** option on the **Files** page of **File > Preferences**.

1 inch = 25.4mm (absolutely exactly), 1mm = 0.0397 inches (almost exactly), and 1 point = exactly 1/72 inch = 0.353mm (approximately).

Page Margins

Page margins can be changed using the **Layout > Document Setup > Margins** gallery. Music can go right up to the page margins, but not outside. To make these margins visible in the score (as dashed blue lines), choose **View > Invisibles > Page Margins**.

For each page size, four choices of margins are provided: **Standard**, **Narrow**, **Wide** and **Mirrored**. The margins are the same on left- and right-facing pages, except for **Mirrored** margins (sometimes called “inside” and “outside” margins), where there is normally a larger margin on the side nearest the binding.

Margins can be set for all four sides of the page, as follows (if **Mirrored** is not chosen):

- *Top margin*: where the top of the page number normally goes, if it’s at the top of the page
- *Bottom margin*: where the bottom of the page number normally goes, if it’s at the bottom of the page
- *Left margin*: the left-hand side of the leftmost instrument name
- *Right margin*: the right-hand end of the staves

In addition to page margins, Sibelius also uses staff margins, which control the distance between the top and bottom staves on a page and the top and bottom page margins, and also the distance between the left-hand page margin and the left-hand side of the system. These are a rather more advanced kind of margins, and can only be set using the **Document Setup** dialog—see "Document Setup Dialog" on the next page.

Orientation

The **Layout > Document Setup > Orientation** gallery lets you choose whether your score should be laid out using **Portrait** (which is taller than it is wide) or **Landscape** (which is wider than it is tall) orientation.

Staff Size

The staff size is the distance from the center of the top staff line to the center of the bottom staff line. Everything in a score is scaled to be in proportion to the staff size—notes, clefs, text, and so on. If you want to make the music larger or smaller when printed out, this is done by way of changing the staff size. (If you want to make the music larger only on the screen, you can zoom in or out instead.)

To change the staff size, you can either type in a staff size into **Layout > Document Setup > Staff Size**, or click the little arrows to change it in small steps. Click and hold the little arrows and you can see the effect of the staves growing and shrinking in real time.

Recommended Sizes

Although staff sizes vary considerably, you should take care to set one appropriate to the kind of music you are writing. In general, if you set the staff size too small the performers will feel uncomfortable without necessarily knowing quite why. See above for recommended paper and staff sizes.

With lots of instruments on a small page, or with too large a staff size, the staves may have to squash very close together (or even overlap!). To alleviate this, pick a larger page size (or a smaller staff size).

Here are some recommended paper and staff sizes:

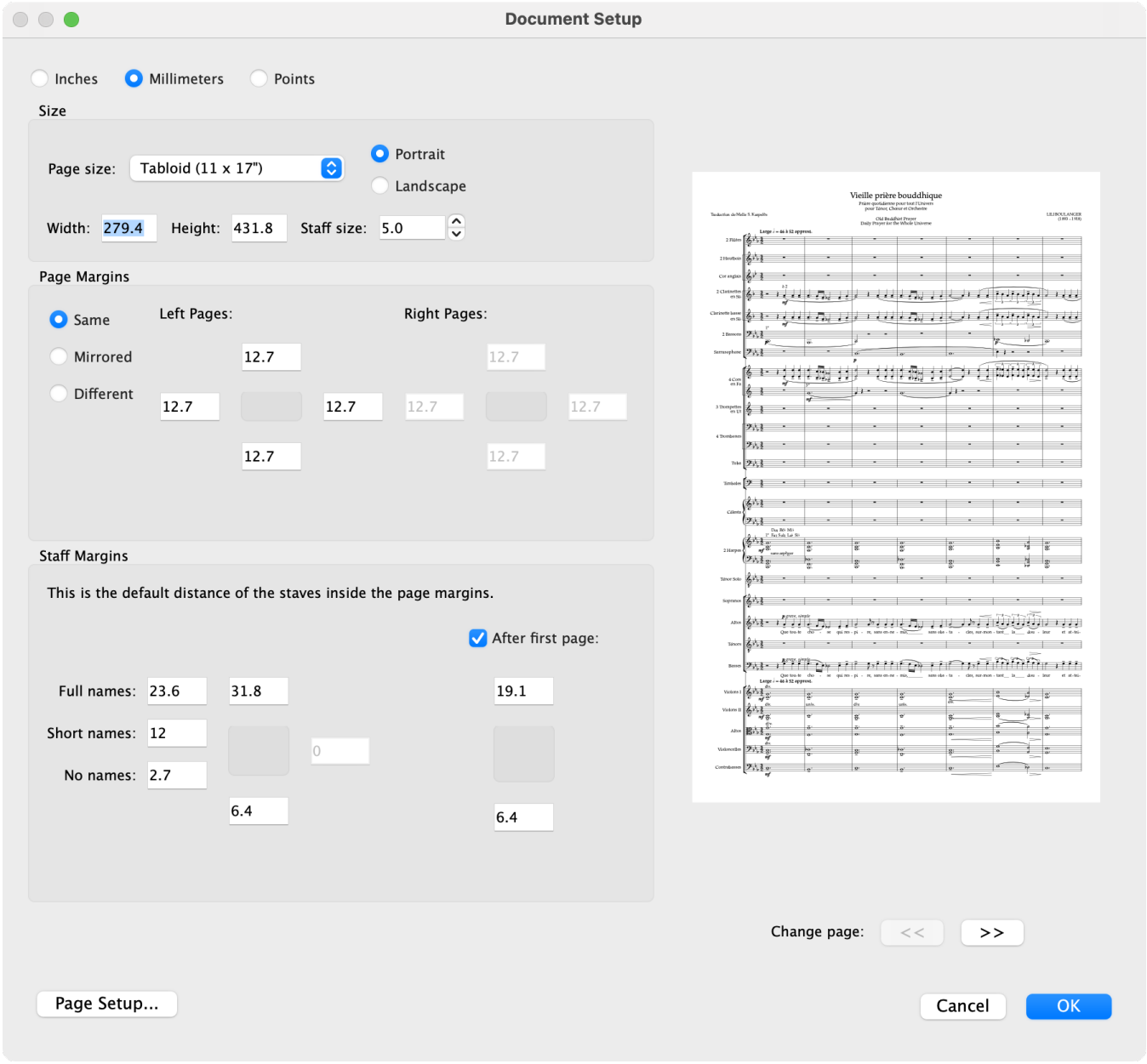
- *Keyboard, songs, solo instrument*: Letter/A4, 0.25–0.3”/6–7mm staves
- *Orchestral/band scores*: Letter/Tabloid/A4/A3, 0.1–0.2”/3–5mm staves
- *Parts*: Letter/Concert/A4/B4, 0.25–0.3”/6–7mm staves
- *Choral music*: Letter/A4 or smaller, 0.2”/5mm staves
- *Books for beginners*: Letter/A4, 0.3–0.4”/8–10mm staves

All these page sizes are portrait format; landscape format is seldom used, except for organ, marching band and brass band music.

You’ll find that published music often doesn’t correspond exactly to any standard paper size. If you want to use a page size other than the ones provided in this list, you can specify any width or height you like in the **Document Setup** dialog—see "Document Setup Dialog" below.

Document Setup Dialog

More advanced options for document setup, including staff margins, can be found in the **Document Setup** dialog, which is accessed by clicking the dialog launcher button in the **Layout > Document Setup** group on the Ribbon:



At the top of the dialog, you can switch between showing measurements in inches, millimeters or points. (This reflects the **Default measurement units** option on the **Files** page of **File > Preferences**.)

In the **Size** group, you can choose from one of the built-in page sizes, or use a custom width and height, choose the orientation, and set the staff size.

In the **Page Margins** group, you can set custom margins. Your score can have the **Same** margins on left- and right-facing pages (recommended for single-sided printing), **Mirrored** margins (sometimes called "inside" and "outside" margins), or **Different** margins on left- and right-facing pages. The top and bottom margins are always identical on left- and right-facing pages.

The **Staff Margins** group is for advanced users—see "Staff Margins" on the next page.

The preview on the right-hand side of the dialog shows how the first page will look with the settings you've chosen; click the arrows to look through subsequent pages.

When you click **OK**, the score will be instantly reformatted using the new measurements. (If you don't like how it ends up, just use undo.)

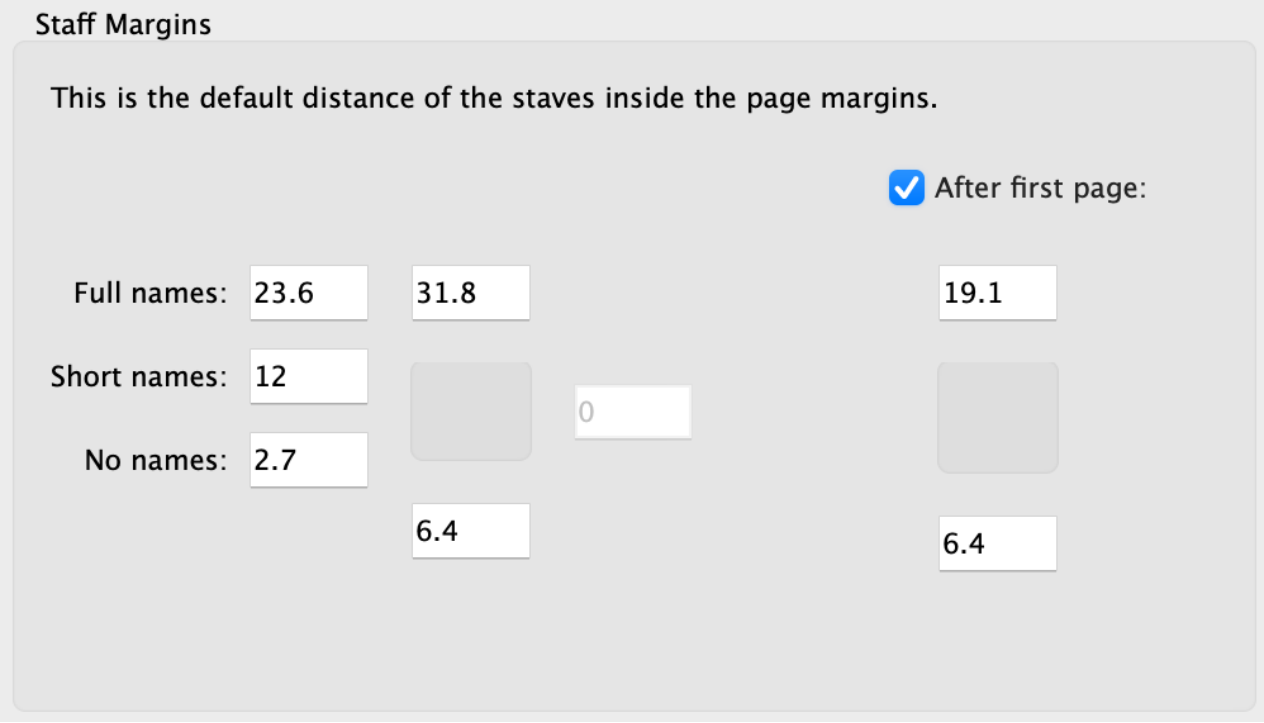
Staff Margins

Staff margins control the distance between the top and bottom staves on a page and the top and bottom page margins, and also the distance between the left-hand page margin and the left-hand side of the system. This lets you set the default position of the staves on the page.

It is common to require different top and bottom staff margins on the first page of a score, to accommodate things like the title and the name of the composer at the top, and copyright or publisher details at the bottom.

To change the staff margins:

1. Type the staff margins you want to use for the first page of music in the score into the boxes on the left.



2. Enable the **`After first page`** box and type the values you want to use for subsequent pages into the boxes underneath the checkbox.

For the left-hand margin there are three different values, depending on whether the staves have full instrument names, short instrument names (for example, after the first page) or no instrument names. (Settings for instrument names may be found on the **`Instruments`** page of **`Appearance > House Style > Engraving Rules`**—"Instruments" on page 168.)

These values update automatically if you change the staff size or change the length of the instrument names themselves (for example, by editing an existing name, adding new instruments, or creating an instrument change). You can't specify these separately for different pages in the score, as they update based on the width of the longest instrument name used in the entire score.

Changing Document Setup Partway Through a Score

You cannot change the page size, orientation or staff size partway through a score, but you can change the page and staff margins at any point using special page breaks—see "Changing Page and Staff Margins with Special Page Breaks" on page 670.

Title and Blank Pages

You may want to add a title page at the start of your score, and decorate it with text and even perhaps fancy graphics. Blank pages are also especially useful if you intend to print your score as a booklet and need to insert one or more empty pages to ensure that the booklet has the right number of pages.

Creating Title Pages and Other Blank Pages at the Start of the Score

You can create a title page when you first create your score, but if you want to add a title page later, choose **Layout > Document Setup > Title Page**. If you need more than just one blank page at the start of the score, you can choose how many blank pages to add, and Sibelius will also add title and composer text for you on the first blank page.

When adding title pages for parts, you may also want to print the name of the instrument the part is for on the title page, in which case switch on the **Include part name** option.

To add blank pages at other points in the score, see "Special Page Breaks" on page 669.

Adding Text and Graphics to Blank Pages

Having created a page with no music on, chances are you won't want it to stay blank for long.

Note that you can't create normal staff text, lyrics or system text on a blank page because all those kinds of text attach to bars or notes, which don't exist on blank pages. (As a consequence, it's also impossible to copy and paste staff or system text from a page with music on to a blank page.)

But instead, you can add text to blank pages using the text styles listed in the **Title and blank page** category of the **Text > Styles > Style** gallery—"Common Text Styles" on page 446. Running headers and footers (for example, page numbers, or **Header (after first page)** text) will appear on blank pages, the same way they appear on pages with music on.

You can also add graphics to blank pages using **Notations > Graphics > Graphic**. Unlike text, you can copy and paste graphics between pages of music and blank pages if you want to. For more information on importing graphics, "Importing Graphics" on page 411.

Changing the Number of Blank Pages

If you have one or more blank pages, such as a title page, and wish to add or delete blank pages, select the initial barline on the first page of music, or the layout mark above the barline, and choose **Layout > Breaks > Special Page Break**.

The **Special Page Break** dialog will appear, showing you the current options for that special page break. Make the required changes, then click **OK**. If you reduce the number of blank pages, Sibelius will warn you that any text or graphics on those blank pages will be deleted. When deleting blank pages, Sibelius trims from the right, for example, it deletes the rightmost blank page(s).

Deleting Title Pages

To delete a title page, select the layout mark above the initial barline on the first page of music and press **Delete**. This deletes all the blank pages you added there, including any text or graphics on them.

Staff Spacing

This topic explains how to alter the vertical position of staves in your score.

For general information about the layout tools in Sibelius, see "Layout and Formatting (Sibelius Ultimate Only)" on page 675.

For information about hiding empty staves, or indenting the left- or right-hand side of the system, "Staves" on page 175.

For information about creating system and page breaks to put fewer bars on a system or page, see "Breaks" on page 668.

For information about how Sibelius does this automatically in instrumental parts, see "Auto Breaks" on page 664.

To find out about making the staves larger or smaller, or changing the page size of your score, "Document Setup" on page 646.

Default Staff Spacing

The staves in your score are spaced according to a set of default values on the **Staves** page of **Appearance > House Style > Engraving Rules**, and Sibelius uses vertical justification to ensure that the staves and systems are spread out to fill the page.

If you imagine a page with a single system, by default the top line of the top staff is positioned at the top staff margin, and the bottom line of the bottom staff is positioned at the bottom staff margin, with the other staves spaced at equal distances between them. Typically the first page will have a larger top and bottom staff margin, to allow room for the text that normally appears there (for example, title and composer at the top of the page, and copyright or publisher information at the bottom), and Sibelius does this automatically too. (Staff margins are set in the **Document Setup** dialog, and are explained on "Staff Margins" on page 650.)

The default distance between staves within a system is specified by the *n* **spaces between staves** value. However, because vertical justification spreads staves out to fill the height of the page, typically this value is the minimum value that Sibelius will use. One notable exception is for instruments that have two staves braced together by default, such as piano and harp: by default, Sibelius does not justify (spread out) the distance between these instruments' two staves, so the *n* **spaces between staves** value will always be used literally. (If, however, you want Sibelius to justify the distance between braced staves, switch on **Justify both staves of grand staff instruments**.)

Now imagine that our score contains instruments from different families, for example, wind, brass and strings. Each family of instruments is typically bracketed or braced together in the score ("Brackets and Braces" on page 414), and to improve the clarity of the page, Sibelius automatically adds a little extra space between the bottom staff enclosed in one bracket or brace and the next staff beneath it, controlled by the *n* **extra spaces between groups of staves** value. As before, this value is effectively a minimum gap, because it is scaled in the same way as other gaps between systems by vertical justification.

Next, let's imagine that our score also contains vocal staves for singers. You typically need some extra space below vocal staves to allow room for lyrics, and Sibelius automatically does this for you, controlled by the *n* **extra spaces below vocal staves (for lyrics)** value. This value is also scaled by vertical justification.

Our imaginary score has enough instruments that only one system fits on a page, so it's likely that system objects like rehearsal marks, tempo instructions and bar numbers will appear not only above the top staff in the system, but also above one or two other staves further down the system—perhaps above the strings, or above the vocal staves. Sibelius automatically allows a little extra room above staves on which system objects are set to appear, controlled by the *n* **extra spaces above for System Object Positions** value. (System object positions are set in **Appearance > System Objects > System Object Positions**, and are explained in "System Object Positions" on page 697.)

Finally, imagine for a moment that our score has fewer staves, such that two or perhaps three systems can comfortably fit on the page. The distance between the bottom staff of one system and the top staff of the next is defined by the *n* **spaces between systems** value. As with the other default values, this value is scaled by vertical justification.

Sibelius will only allow staves to be closer together than the distances specified above if you use for example, **Layout > Format > Make Into Page** to force an extra system onto a page, or if you set **System spacings may be contracted to** *n*% to a value smaller than 100% on the **Staves** page of **Engraving Rules** (by default, it's set to 97%, which allows a tiny amount of leeway to make staves closer together than the default values specified). However, the staves will more often than not be further apart than the distances specified above, because of vertical justification.

Vertical Justification

Although the distances between individual staves and systems may vary between pages—to account for things like very low or high notes in particular places in the score—the distance between the top of the page and the top staff line of the first staff, and the distance between the bottom of the page and the bottom staff line of the last staff is normally consistent across all pages of the score, except for the first page, which has to make room for extra text at the top and bottom.

Vertical justification spreads staves and systems out such that they fill the height of the page, providing the consistency across pages described above, proportionally increasing the distance between staves and systems where possible to improve clarity and legibility, without affecting your ability to adjust the distance between staves and systems as required on an individual basis.

By default, vertical justification takes effect if the total height of the staves and systems (including the gaps between them) is more than 65% the height of the distance between the top and bottom staff margin. This is controlled by the **Justify staves when page is at least** *n*% full value on the **Staves** page of **Engraving Rules**.

Vertical justification only kicks in over this threshold because if a page is less than two-thirds full (as it may be in for example, hymn layouts with block lyrics below two or three systems of music, or on the final page of a score for a small ensemble), it would look worse to spread the staves and systems out than it would to leave a larger gap at the bottom of the page.

If you want to disable vertical justification, effectively producing a "ragged bottom", set **Justify staves when page is at least** *n*% **full** to 100%. However, this would very rarely be recommended: only perhaps when producing documents that are not scores in the true sense of the word (for example, when preparing music examples for exporting as graphics to another application, or when creating text-heavy worksheets).

Once you understand what vertical justification does and how it interacts with the distances between staves and systems on the **Staves** page of **Engraving Rules**, you will find that it is a tremendously useful tool for producing a clear, consistent layout completely automatically.

Adjusting the Distances Between Staves and Systems

If a page looks a little crowded vertically, before you adjust the staff spacing at all, the first and best course of action is often to reduce the staff size slightly in the **Layout > Document Setup** group on the Ribbon. Even a small change in staff size can have a dramatic effect on the layout of your score. Don't assume that you should always reduce the staff size, however: sometimes, a small *increase* in the staff size results in one system fewer per page, which will add to the total number of pages, but may result in a much clearer score that will be considerably easier for the performers or conductor to read. See "Page Sizes" on page 646 for guidance on good combinations of page and staff size for different kinds of music.

If you find that staves are still too close or too far apart after adjusting the staff size, you should adjust the distances between staves and systems using the **Staves** page of **Engraving Rules**: this changes the default staff and system spacing, and is by far the quickest way to experiment and make changes.

Using these two tools, you will normally be able to produce a consistent and clear layout that will leave you with very little manual editing to do. However, in many scores, the texture and density of the music changes

over time, which may cause collisions between notes on adjacent staves, or more commonly between objects attached to adjacent staves (for example, a dynamic below one staff colliding with a slur above the notes on the staff below), on particular systems.

Sibelius can normally resolve these kinds of collisions automatically for you, using **Layout > Staff Spacing > Optimize**. This examines each staff, works out the ideal amount of space that should be allocated for it across the width of the system (by considering that staff and all objects attached to it in isolation, as if no other staves were present), then interlocks the staves as closely as it can, adjusting them only the smallest distance necessary to resolve the collisions between them. For example, if one staff has low notes at the left-hand end of the system, and the staff below has high notes at the right-hand end of the system, Sibelius knows that it doesn't need to leave room for low notes on the first staff at the right-hand end of the system, and is therefore able to move the staff below closer to the staff above without causing any collisions.

You can control the amount of horizontal and vertical distance **Optimize** should try to leave between objects on each staff on the **Staves** page of **Engraving Rules**.

For best effect, you should select at least an entire system or, preferably, an entire page before choosing **Layout > Staff Spacing > Optimize**: the more context Sibelius has, the better the result. You can, of course, select the whole score before using **Optimize**.

Sibelius and Sibelius Ultimate let you enable (or disable) **Layout > Staff Spacing > Auto-Optimize**. Auto-Optimize is based on the Optimize Staff Spacing feature, but also handles large Time Signatures, Comments, and so on. Adding, editing or moving notes, text, symbols, lines. and such all trigger an automatic re-spacing of the staves where necessary.

You can adjust the Optimize Staff Spacing settings in the Staves section of Engraving Rules to set the spacing of staves with Auto-Optimize—use smaller values for Optimize Staff Spacing for fine adjustments and larger values for greater spacing of staves. If you manually respace your staves by dragging them or using **Alt+Arrow keys** or **Option+Arrow keys**, **Alt+Shift+Arrow keys** or **Option+Shift+Arrow keys**, Auto-Optimize does not get triggered, allowing you to override the spacing.

In some particularly tight situations, Sibelius may not be able to resolve all the collisions, in which case you may need to adjust the results manually. To find collisions, see "Finding Collisions" on page 659. Once you've found a collision, you may decide that the best way to resolve the collision is to move one or more objects, or you may want to adjust the staff spacing manually.

Moving Staves Manually

Most staff operations, including moving them, require that you first select which staff or staves you want to work with:

1. Click on a blank part of a bar to select that bar (double-clicking selects the staff, but selecting a bar is sufficient for moving staves and so on).
2. Triple-click on a blank part of a bar to select a staff throughout the score.
3. Select a passage to work on several staves.

For more information on selections, see "Selections and Passages" on page 148.

The basic ways of moving staves are:

- *Normal move*—select a staff or staves and drag with the mouse (shortcut **Alt+Up Arrow/Down Arrow** or **Option+Up Arrow/Down Arrow**, with **Control** *or* **Command** for larger steps): changes the distance between the selected staff/staves and the staff above (or the top staff margin if the top staff is selected) and retains the spacing between all other staves. Sibelius may have to squash up other staves to allow room if the page is full.

- *Independent move*—select a staff or staves, first hold down **Shift**, then click and drag (shortcut **Alt+Shift+Up Arrow/Down Arrow** or **Option+Shift+Up Arrow/Down Arrow**, with **Control** or **Command** for larger steps): moves only the selected staff/staves, leaving all other staves in the same place on the page. Although you can use this to move staves almost on top of one another, you cannot move one staff beyond another staff and thus change the order of the staves in your score (to do this, see "Instruments" on page 168).

You might find it useful to switch on **View > Rulers > Staff Rulers** (shortcut **Control+Alt+Shift+R** or **Command+Option+Shift+R**) before moving staves—"Invisibles, Magnetic Layout, and Note Colors" on page 752.

Precisely which staves and systems move is determined by the extent of your initial selection. This means that you can alter staff spacing between staves on the same system, the same page, or any number of pages, by selecting the passage for which you want to change the spacing. (You can even select a passage containing multiple staves and move it up and down independently, which changes the gap above the top selected staff and/or below the bottom selected staff.)

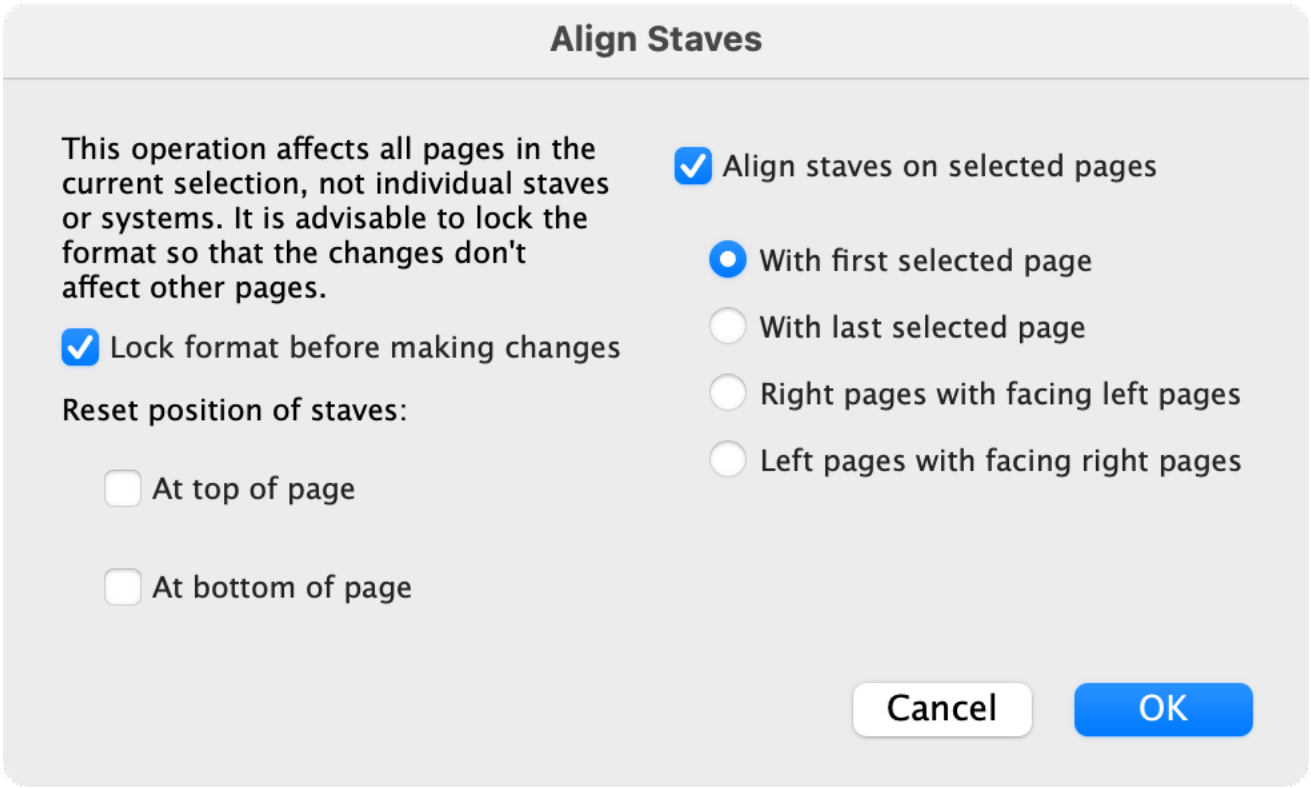
However, you are recommended to make the smallest adjustment possible (for example, a single staff on a single system), since adjusting the staff spacing manually prevents changes to the default staff spacing from taking effect until you reset the position of the staves.

Restoring Default Staff Spacing

To restore the default staff spacing (for example, the settings on the **Staves** page of **Appearance > House Style > Engraving Rules**) to a staff or staves, select the desired passage and choose **Layout > Staff Spacing > Reset Space Above** or **Layout > Staff Spacing > Reset Space Below**.

Align Staves

To apply the staff and system spacing on one page in your score to other pages, select a passage extending across the pages you want to alter and choose **Layout > Staff Spacing > Align Staves**.



Any changes made from this dialog apply to all pages that the selected passage appears on, so you can select from any bar on any staff of the first page you want to alter to any bar on any staff of the last page. The options are as follows:

- **Lock format before making changes**: locks the format of all bars in the selected pages, thus ensuring bars stay on the same pages after staves have been aligned.
- **Reset position of staves**: these options restore the default gap above the top or bottom staff on a page to the staff margin positions (as specified in the **Document Setup** dialog).
- **Align staves on selected pages**: when switched on, you can choose between any one of the four available options:
  - **With first selected page**: aligns all subsequent pages with the first page of the selection.
  - **With last selected page**: aligns all preceding pages with the last page of the selection.
  - **Right pages with facing left pages**: aligns each right-hand page with the left page it is facing.
  - **Left pages with facing right pages**: aligns each left-hand page with the right page it is facing.

To use these options, you must select more than one page.

Aligning staves using this dialog is only possible if the pages being aligned with each other have the same number of systems and the same number of staves on each system. If not, then only the top and bottom staves are aligned. If one or both of the pages have only one system, then only the top staff is aligned.

Focus on Staves (Sibelius Ultimate Only)

When working on scores for large ensembles such as orchestra or band, it's often useful to see just one or a few staves that you are working on. For example, you might want to see just the strings or just the horns. This works particularly well in conjunction with **View > Document View > Panorama**.

Similarly, sometimes it is useful to prepare scores where some staves are hidden for the purposes of playback. For example, you might want to prepare a lead sheet for printing, but want to hear a hidden accompaniment during playback. **Focus on Staves** lets you do this with ease.

Choosing Which Staves to Work On

There are two ways to use **Focus on Staves**:

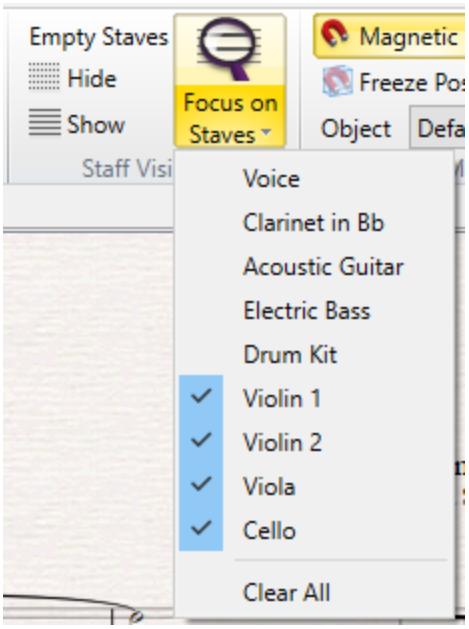
- Select the staff or staves you want to see (leave all the staves you want to be hidden unselected). You only have to select a single bar in each staff you want to focus on: use **Shift**-click to select adjacent staves, or **Control**-click or **Command**-click to select non-adjacent staves ("Selections and Passages" on page 148). To focus on a single staff, you need only have a note or other object selected.
- On the **Layout** tab, click the top half of the **Focus on Staves** icon so that it is highlighted (shortcut **Control+Alt+F** *or* **Command+Option+F**).

The staves you don't want to focus on are hidden instantly. You can work on the focused staves in exactly the same way as normal, inputting and editing notes, adding text, and so on.

You can also **Focus on Staves** without even making a selection first:

- On the **Layout** tab, click the bottom half of the **Focus on Staves** icon to show the list of staves in the score.
- Select the staves in the list that you want to focus (deselect any staves that you want to hide).

If Focus on Staves is not already enabled, selecting staves from the list automatically enables it (deselecting all staves in the list automatically disables Focus on Staves).



Only selected staves are shown in the score. When viewing parts, only the staves in that particular part are available in the **Focus on Staves** list (parts have their own **Focus on Staves** lists, separate from the score).

To leave focus mode, type the shortcut again, deselect all staves in the list, choose **Clear All** in the list, or click **Focus on Staves** so that it is not highlighted.

Note that when toggling **Focus on Staves** on and off, Sibelius remembers the last combination of staves you chose to focus on, so you can focus on the same staves by enabling **Focus on Staves** again with nothing selected.

Focus on Staves in Panorama Versus Page Views

In **Appearance > Engraving Rules > Staves**, enable the **Panorama displays both focused and unfocused staves** option to see all staves in the score in Panorama view (**View > Document View > Panorama**) while being able to use **Focus on Staves** in Page view (**View > Document View > Page**). This lets you switch between views where all staves are shown or where only focused staves are shown. In Panorama view, this facilitates using "scratch" staves for working out rhythms, cleaning up incoming MIDI files, splitting out individual staves, or combining staves that you can still use in the parts. You can then switch to Page view where you can use focused staves to work on score (or part) layout ("Document View" on page 746).

Playback

If you start playback while **Focus on Staves** is enabled, all the staves in your score will sound, not just the ones you're focused on. This can be very useful, as it lets you create scores in which staves cannot be seen, but do play back—such as a hidden accompaniment.

If you don't want to hear the hidden staves during playback, use the Mixer window to mute them ("Mixer" on page 553).

Because the **Focus on Staves** setting is saved in your score, you can produce versions of your scores that play back one way, but print another.

Indication of Hidden Staves

When using **Focus on Staves**, the place of unfocused (hidden) staves are indicated in the score by a dashed purple line. When an unfocused staff occurs alongside a stave that is also hidden using **Hide Empty Staves** (which uses a dotted line), then the two lines are slightly offset so that it is possible to determine that there are two different types of hidden objects (see "Staves" on page 175 for more details).

Multirests

If you switch on **Layout > Breaks > Use Multirests** when focusing on staves, it's exactly the same as switching on multirests when you're not using **Focus on Staves**. In other words, you'll only see a multirest if you have at least two consecutive bars rest in *all* the staves in the score (not just in the staves you're focusing on).

Possible confusions

Don't confuse **Focus on Staves** with **Hide Empty Staves** ("Staves" on page 175). **Focus on Staves** can hide staves with music, it affects staves on every page, and it is normally used temporarily (unless you're hiding an accompaniment or realization for playback purposes). **Hide Empty Staves** works on individual systems, it only works with staves which are empty or in which all items are hidden, and it is primarily intended for saving space in full scores. When **Focus on Staves** is enabled, **Hide Empty Staves** only applies to focused staves. This avoids accidentally hiding empty staves that are selected, but not focused.

Magnetic Layout

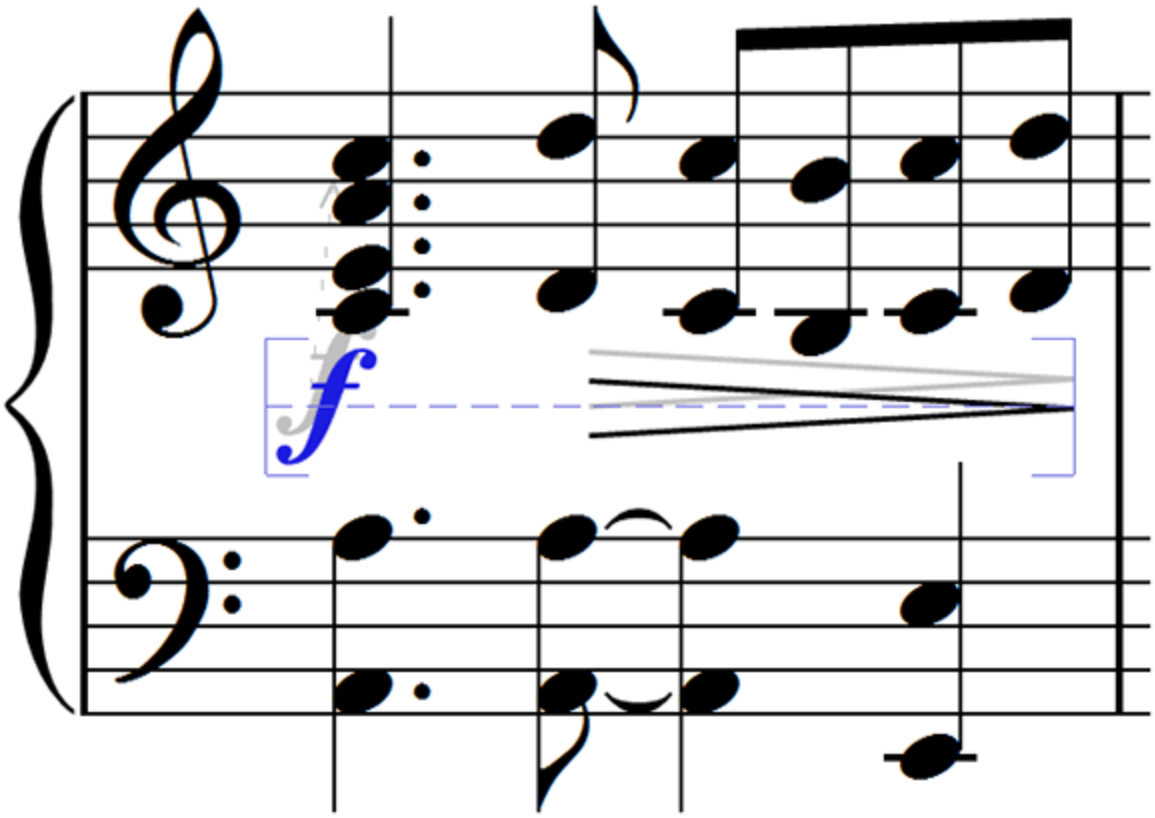
Magnetic Layout is Sibelius's unique automatic collision avoidance feature, designed to position objects like dynamics, rehearsal marks, bar numbers, lyrics, chord symbols and so on correctly without requiring you to reposition them by hand. Sibelius understands the rules of how particular objects should be aligned, both across the width of a system and across multiple staves vertically, with the result that, for most kinds of scores, you will rarely if ever need to adjust the positions of any objects.

What Magnetic Layout Does

In conventional music notation there exists, roughly speaking, a natural order of precedence for the proximity to the staff of different types of objects. For example, notes are always positioned on or closest to the staff, along with things that must stay with notes (for example, accidentals, articulations, ties, rhythm dots, slurs), and related things like key signatures, time signatures and so on. Other kinds of objects then radiate outwards from the staff, with important instructions like lyrics, dynamics and playing techniques next closest to the staff, either above or below as appropriate. Above these objects come things like chord symbols, which should be aligned along the width of the system and close enough that they can be read comfortably along with the notes. Above chord symbols come system markings like tempo markings, 1st and 2nd ending lines and other repeat instructions, and rehearsal marks. Meanwhile, below the staff, text that runs across the width of the system such as figured bass and Roman numerals should sit close enough to the staff to be read comfortably, and finally pedal lines for keyboard instruments sit below that.

Magnetic Layout works by enforcing this natural order of precedence to the objects in your score. It examines all the objects attached to a staff in a given system and repositions them in the available space according to these rules in an effort to resolve all collisions, intelligently grouping together objects that should be aligned together across or down the system. It does all of this dynamically, in real time: as you input music and edit your score, Sibelius instantly moves objects to avoid collisions, and maintains legibility and clarity at all times.

For objects that have been moved by Magnetic Layout, their original position (for example, where they would be if Magnetic Layout were switched off) is shown in gray when you select them (unless you switch off **View > Magnetic Layout > Original Positions**):



As you drag objects around, you will see them snap to positions that do not collide, rather than following the mouse pointer exactly. If you want the object to follow the mouse pointer exactly, hold down **Control** *or* **Command** after starting to drag the item, which disables Magnetic Layout temporarily.

What Magnetic Layout Doesn't Do

Magnetic Layout does not change the note spacing, which determines the amount of horizontal space available, or the staff spacing, which determines the amount of vertical space between staves. This means that Sibelius can only resolve collisions between objects using the space available: it cannot itself create more space.

This means that you may occasionally encounter situations in which Sibelius is unable to resolve all collisions satisfactorily, with the result that one or more objects may appear in an unsuitable position, and will be colored red (see "Finding Collisions" below). More often than not, all you need to do to help Sibelius resolve this collision is select the affected staff and the staff above or below, then choose **Layout > Staff Spacing > Optimize**, which will adjust the staff spacing sufficiently to resolve the collision—"Staff Spacing" on page 651.

More rarely, you may find that the best way to resolve a collision is to give Sibelius a little more horizontal space by expanding the note spacing: select the affected bars, and type **Alt+Shift+Right Arrow** or **Option+Shift+Right Arrow** (hold **Control** *or* **Command** for larger steps)—"Note Spacing" on page 689.

Finding Collisions

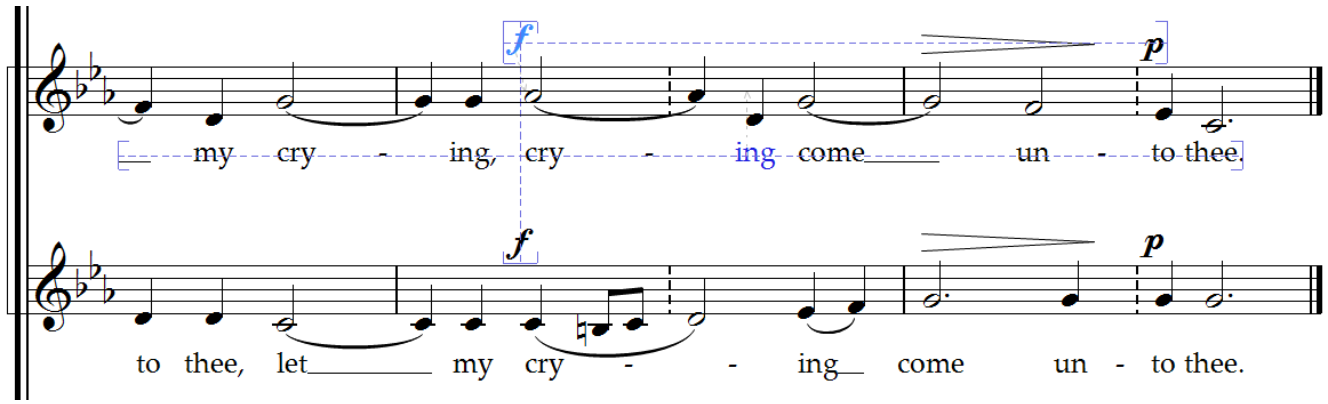
When Sibelius is unable to resolve a collision on its own, the colliding object is colored red. To find objects that collide, choose **Layout > Magnetic Layout > Collisions > Find Next** or **Find Previous**. The next or previous colliding object will be selected and brought into view, so that you can decide how to resolve the collision (see "What Magnetic Layout Doesn't Do" above).

Colliding objects will only be colored red if **View > Magnetic Layout > Collisions** is switched on.

Grouping Similar Objects

Sibelius intelligently groups objects together both across the width of a system and, where appropriate, across multiple staves of the system vertically.

When you select an object that is part of a group, a light blue dashed line appears behind the object, showing you the extent of the group:



If you, say, change the pitch of a note on a vocal staff such that it would collide with the lyrics below, Sibelius will move all of the lyrics attached to that staff out of the way, subject to there being sufficient space above the staff below. It moves all the lyrics across the system together, because lyrics should always be aligned along the width of the system.

Similarly, if you add a slur below a passage of notes that would collide with a dynamic below the staff, Sibelius will move the dynamic out of the way to avoid a collision with the slur. If there are several dynamics (including both Expression text and hairpins) in close proximity, Sibelius will move the dynamics together, so that they remain correctly aligned together as a group. Sibelius does not, however, automatically group all dynamics across the width of the entire system together: instead, it only groups nearby dynamics together, meaning that if dynamics are forced to be especially far from the staff at the start of the system (for example, because of an unusually low note), dynamics further along the system are not necessarily positioned so far from the staff, allowing them to be positioned closer to the notes above, and making better use of the available space.

Furthermore, dynamics at the same rhythmic position on adjacent staves will also be grouped together, so if Sibelius has to move one of the dynamics left or right in order to avoid a collision, all dynamics on adjacent staves at that rhythmic position will move together. This makes it easier to spot at a glance which instruments have dynamic changes at the same position when reading the score.

The following kinds of objects will be grouped together along the width of a system:

- Bar numbers
- Lyrics
- Dynamics (Expression text and hairpins)
- Chord symbols
- 1st and 2nd ending lines
- Rehearsal marks
- Tempo marks (Tempo text, Metronome mark text, Metric modulation text, and *rit./accel.* lines)
- Figured bass

- Roman numerals
- Function symbols
- Pedal lines

The following kinds of objects are also grouped together vertically if they are found at the same rhythmic positions:

- Dynamics on adjacent staves
- Rehearsal marks
- Tempo marks

To remove an object from a group, you can either:

- Move the object so that it is no longer positioned within a space horizontally or vertically aligned with the other objects in the group; when the object leaves the group, the dashed light blue line disappears; or
- Disable collision avoidance for that specific object, which will leave the other objects in the group unaffected—see "Overriding Collision Avoidance" below.

In rare circumstances, you may decide that in fact you would prefer a particular kind of object not to be grouped together at all, in which case you can use the **Magnetic Layout Options** dialog to change this—see "Magnetic Layout Options" on the next page.

If you don't want to see the dashed blue lines that denote groups, switch off **View > Magnetic Layout > Groups**.

Overriding Collision Avoidance

You may sometimes want to override an object's Magnetic Layout position. You can still move objects that have been moved by Magnetic Layout by selecting them and dragging them with the mouse, or using the arrow keys (with **Control** *or* **Command** for big steps), but you may notice that the object does not go exactly where you drag or nudge it: that's because Magnetic Layout is still doing its best to move the object to a position where it doesn't collide.

You may therefore find that you want to disable Magnetic Layout for that specific object, which is done by selecting the object and choosing **Off** from the **Layout > Magnetic Layout > Object** combo box. You can also find this in the context menu that appears when you right-click (Windows) *or* **Control**-click (Mac) a selected object.

You can see whether Magnetic Layout is enabled or disabled for a selected object by looking at the **Object** combo box on the Ribbon: it will show **Default** for objects that have not been explicitly overridden (which normally means that Magnetic Layout is enabled, because only a few kinds of objects have Magnetic Layout disabled by default, for example, imported graphics), **Off** for objects for which you have disabled Magnetic Layout, and **On** for objects for which you have explicitly enabled Magnetic Layout.

When you disable Magnetic Layout for an object, it is effectively ignored by Magnetic Layout thereafter, which means that other objects may collide with it.

To re-enable Magnetic Layout, select the object again and choose **Default** from **Layout > Magnetic Layout > Object**, which removes your override. (This is preferable to choosing **On** explicitly, as it means that any changes you make to the default behavior for that type of object in **Magnetic Layout Options** will apply automatically.)

Freezing Magnetic Layout Positions

When Magnetic Layout is switched on, the position of each object in your score is dynamic and will change as you edit the score. You may from time to time want to tell Sibelius to fix the position of an object such that the position Magnetic Layout has chosen for them becomes its actual position.

For larger scores, this will provide an increase in editing speed, because Sibelius doesn't have to continually recalculate the Magnetic Layout positions of all objects.

To freeze positions, select an object, a passage, or even the whole score, and choose **Layout > Magnetic Layout > Freeze Positions**. This sets the position of the objects in the selection to their current Magnetic Layout position, then disables Magnetic Layout for those objects, so that they will not be moved again by Magnetic Layout.

If you subsequently decide you would like Magnetic Layout to take effect again, make the same selection again, then choose **Default** from **Layout > Magnetic Layout > Object**. You may also want to choose **Appearance > Design and Position > Reset Position**, to allow Sibelius free rein over the position of the objects.

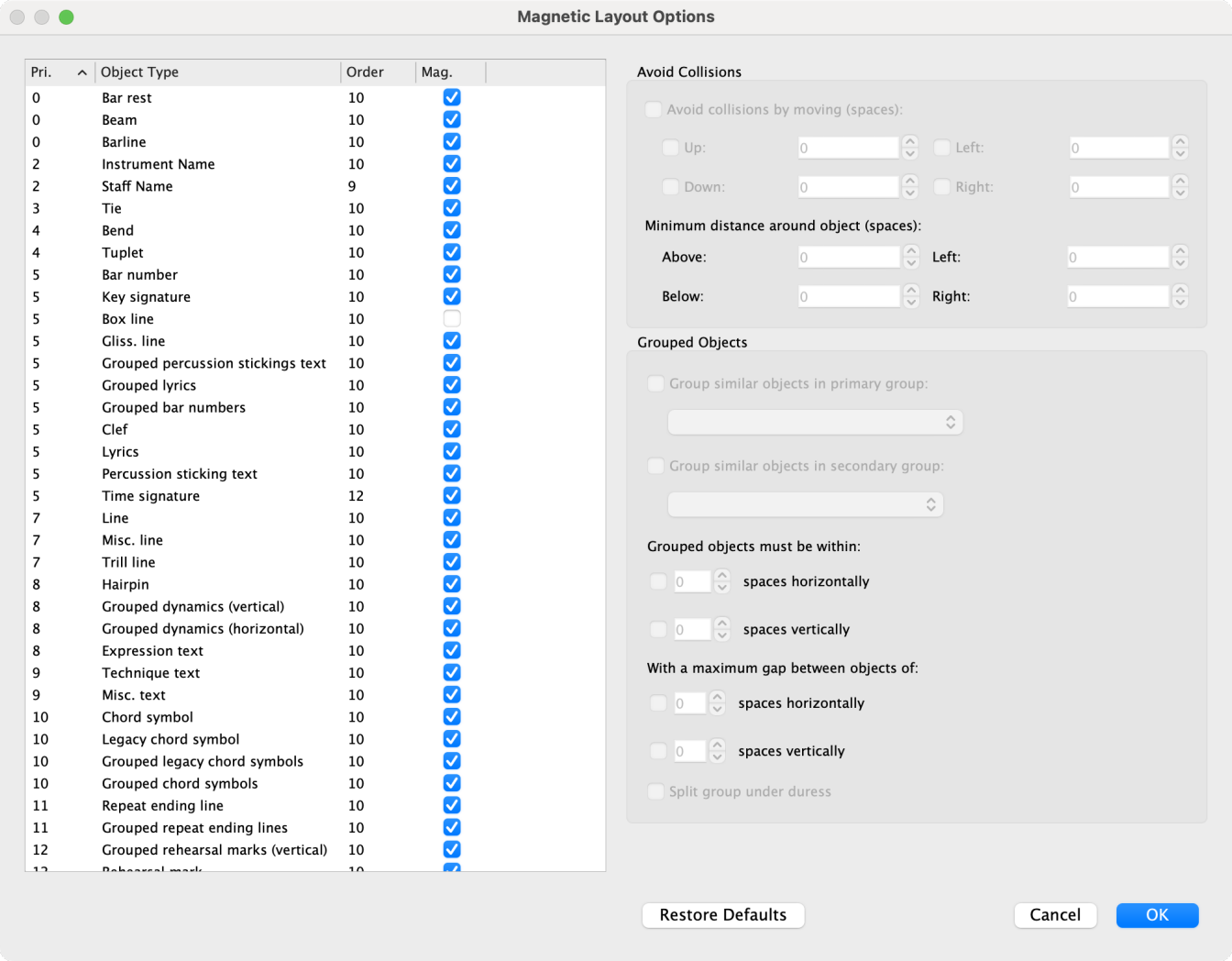
There are some limitations with freezing the positions of objects. For example, a line (for example, an octave line) that crosses more than two system or page breaks will have the same vertical position on each of the segments after freezing its position, and in some circumstances articulations may not be positioned relative to slurs exactly as they were before freezing their position.

Disabling Magnetic Layout Altogether

If you want to disable Magnetic Layout altogether, switch off **Layout > Magnetic Layout > Magnetic Layout**. All objects will return to their original positions, which will introduce collisions throughout your score. For that reason, you are recommended to freeze the positions of items in your score (see above) before you switch off Magnetic Layout.

Magnetic Layout Options

Although you should rarely need to adjust the default Magnetic Layout options, should you find that you want to make some changes, open **Magnetic Layout Options** by clicking the dialog launcher button (shown on the right) in the **Layout > Magnetic Layout** group on the Ribbon:



The list of types of objects at the left-hand side has four columns:

- **`Pri.`**: short for “priority,” this shows the order of precedence of this type of object; the lower the number, the higher the precedence, and the closer to the staff the object is typically positioned.
- **`Object Type`**: the name of the object or group of objects.
- **`Order`**: the default position in the draw order for this type of object. Objects ordered **`0`** draw behind all other objects, and objects ordered **`31`** draw in front of all other objects ("Order (Sibelius Ultimate Only)" on page 698).
- **`Mag.`**: short for “Magnetic”, this shows whether or not this type of object should avoid collisions with other objects by default.

The options on the right-hand side of the dialog show the current values for the selected type of object:

- If **`Mag.`** is switched on for an object type, the **`Avoid collisions by moving (spaces)`** checkbox is available. When switched on, you can specify whether this type of object should be allowed to move **`Up`**, **`Down`**, **`Left`**, or **`Right`**, and by how many spaces in each allowed direction.
- **`Minimum distance around object (spaces)`** lets you specify how much white space Sibelius should maintain around an object. For Expression text, this also provides the amount of white space either side of the dynamic when it truncates a hairpin.

- **Group similar objects in primary group** and **Group similar objects in secondary group** allow you to specify whether or not this type of object should be grouped together across the system. You cannot create entirely new groups, but you can add objects to existing groups.
- More usefully, you may find that an object is grouped together and you would prefer it not to be, for example, bar numbers are grouped across the width of the system by default, and if you would prefer them to be able to move individually, you can switch off **Group similar objects in primary group** for the **Bar number** object type.
- Only a handful of object types are set to belong to both a primary and a secondary group, most notably Expression text, which is in both **Grouped dynamics (horizontal)** and **Grouped dynamics (vertical)**.
- If you add an object to a group, to determine the directions in which the object is allowed to move to avoid collisions, you should specify the **Avoid collisions by moving (spaces)** value for the *group* to which it belongs rather than the object type itself.
- **Grouped objects must be within** *n* **spaces horizontally** / *n* **spaces vertically** specifies how closely horizontally or vertically aligned an object must be to be considered part of the group.
- **With a maximum gap between objects of** *n* **spaces horizontally** / *n* **spaces vertically** specifies how close together objects must be to be considered part of the group. Notice that for for example, **Grouped lyrics** there is no maximum gap specified, because lyrics should always be grouped across the entire width of the system, whereas for **Grouped dynamics (vertical)**, a maximum gap of 16 spaces is specified, because only dynamics on adjacent staves should be grouped together.
- **Split group under duress** determines whether Sibelius is allowed to break up the group in the event that it is impossible to keep all of the objects in the group aligned and still avoid collisions. This option is only available if you specify a maximum gap between objects in the group.

The **Restore Defaults** button, as its name suggests, resets all of the settings in the score to Sibelius's defaults.

Changes you make in **Magnetic Layout Options** are saved in the score, and can be transferred to other scores by way of house styles—"House Style" on page 685.

Magnetic Layout in Panorama

Many of the rules for the positioning and alignment of objects when Magnetic Layout is switched on are dependent on working one system at a time. For example, lyrics are aligned across the width of the system, and dynamics at the same rhythmic position on multiple staves may be aligned down the system.

When **View > Document View > Panorama** is switched on, the score is drawn as a single, infinitely wide system, so any positioning of objects that relies on knowing which bars are on which system will not produce the same results in Panorama. Do not take the position of an object in Panorama to be its actual position in normal view.

If you would prefer not to use Magnetic Layout at all in Panorama (which will make Panorama a bit faster, but will show all objects in their original, colliding positions), switch off **If score uses Magnetic Layout, also use it in Panorama** on the **Files** page of **File > Preferences**.

Auto Breaks

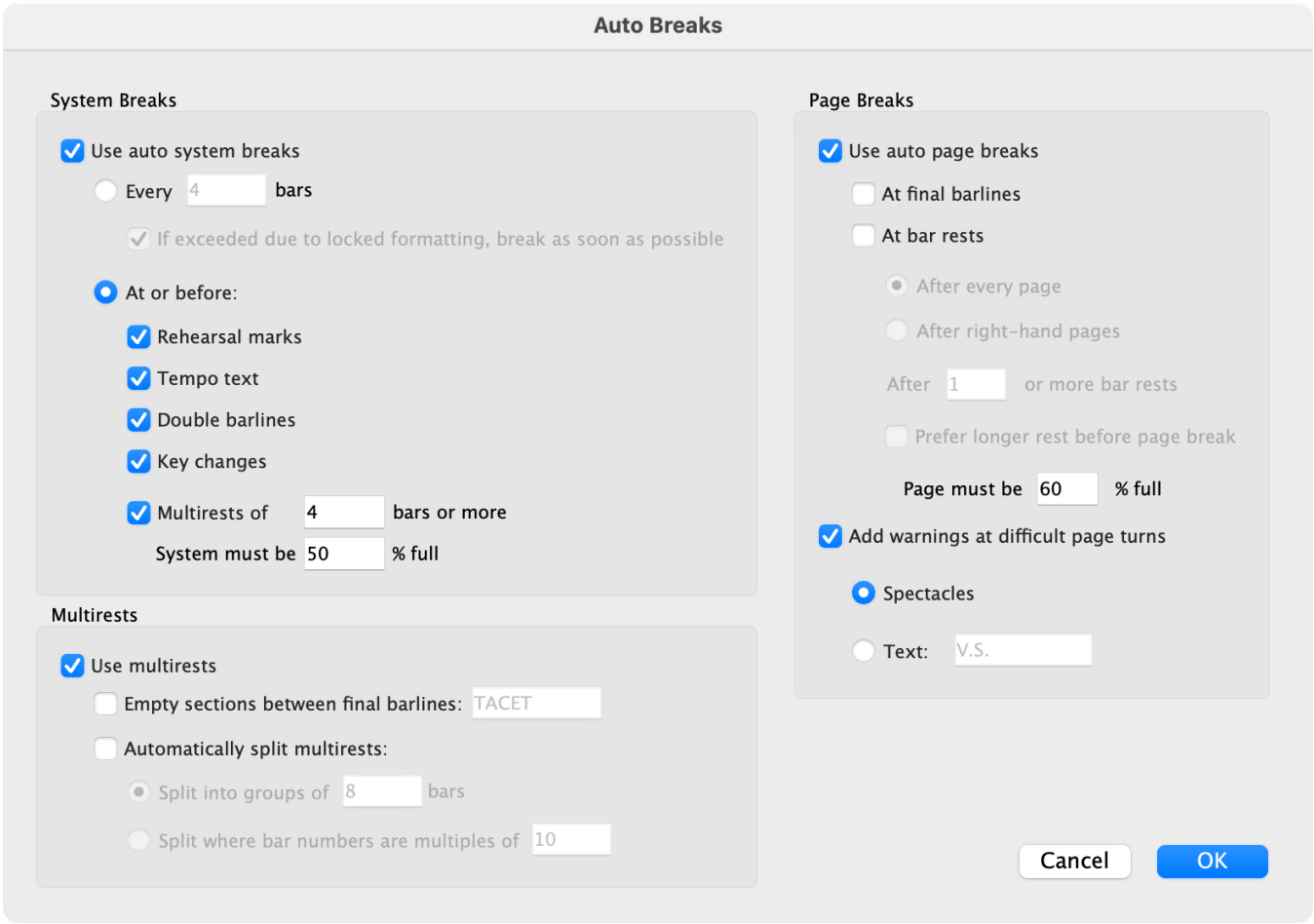
Sibelius can create system and page breaks for you automatically at a musically convenient place using **Layout > Breaks > Auto Breaks**, which saves a lot of time when formatting parts. You can also use these options in scores if you wish.

Laying Out Parts

In parts, it's helpful to put page breaks where there are one or more bars' rest on the right-hand page, so that the player has time to turn the page. Sibelius's **Layout > Breaks > Auto Breaks** feature takes care of all this for you, and updates the layout whenever necessary, so if you insert bars, put notes in empty bars and so on, the layout may change to put a page break at a different convenient point.

It's also useful to put system breaks at particular points in the music, such as at changes of tempo, key, rehearsal marks or multirests, to make these objects easier to see at a glance.

By default, auto layout is switched off in scores, but Sibelius switches it on in parts. To change how Sibelius lays out the page, choose **Layout > Breaks > Auto Breaks**, or you can change one or more parts simultaneously by clicking **Auto Breaks** on the **Layout** page of **Parts > Layout > Part Appearance** ("Multiple Part Appearance" on page 710). In either case you will see this dialog:



Auto System Breaks

- **Use auto system breaks** allows the user to choose whether or not to use auto system breaks. Sibelius can either create system breaks regularly after a specified number of bars, or otherwise add system breaks at points in the part where a separation of the material either side of the break is likely to assist in visually representing a musical change.
- If you wish Sibelius to add system breaks at regular intervals, choose **Every *n* bars** and enter the number of bars you want per system. If you want regular system breaks for only a section of music rather than the whole score, use the **Make Layout Uniform** plug-in instead (see "Make Layout Uniform" on page 229).
- Using **At or before**, Sibelius will add system breaks where specific objects appear:

- **Rehearsal marks**: when switched on, Sibelius makes rehearsal marks go at the start of a system.
- **Tempo text**: Sibelius will make tempo text appear at the start of a system.
- **Double barlines** generally indicate the end of a section, so if you wish to make the musical division more obvious, switch on this option to add a system break where a double barline appears.
- **Key changes**: when switched on, Sibelius will add a system break *before* a change of key, so that the new key signature is displayed at the start of a system. (This only applies to key or instrument changes at the end of a bar, not in the middle of a bar.)
- **Multirests of** *n* **bars of more**: to add system breaks after multirests of a given length, switch on this option.
- **System must be** *n*% **full**: to prevent Sibelius from spacing the music too widely, use this option to set a minimum threshold for an auto break to appear.

Auto system breaks appear as a dotted system break mark, like this:  They are orange because they appear in the part but not the score (if **View > Invisibles > Differences in Parts** is on).

Auto Page Breaks

- **Use auto page breaks** lets you choose whether Sibelius should create automatic page breaks at convenient places. All the other **Page Break** options will be disabled if **Use auto page breaks** is switched off.
- **At final barlines**: when switched on, Sibelius will add a page break after a final barline. This is useful when working on scores that contain more than one movement, piece or song.
- **At bar rests**: makes Sibelius add a page break after rests to enable easier page turns, with these options:
  - Choose whether you want Sibelius to look for auto page breaks **After every page** or **After right-hand pages** (for example, odd-numbered pages). If the players will be reading off single sheets, you should choose **After every page**; if they will use two-page spreads, choose **After right-hand pages**.
  - **After** *n* **or more bar rests** determines the minimum number of bar rests before an auto page break (and hence the time needed to turn the page).
  - **Prefer longer rest before page break** makes Sibelius break the page after a longer multirest rather than a shorter one (given the choice) to allow more time for turning, even if this means fitting less music on the page.
- **Page must be** *n*% **full** prevents Sibelius from putting auto page turns very early in the page because the page wouldn't have enough music on and would look odd.
- **Add warnings at difficult page turns** puts a printed warning in the margin after the final bar of the page if there isn't a suitable place for an auto page break. The default warning is "V.S." (which stands for *volti subito*, Italian for "turn quickly"), but you can also use your own text or the **Spectacles** symbol if you wish.

  (If you want to use a different symbol, edit the spectacles symbol in the **Layout Marks** row of the **Edit Symbols** dialog—"Edit Symbols (Sibelius Ultimate Only)" on page 384.)

If you want to remove a warning from the end of a particular page, just put a manual page break there (see below), to show that the break is intentional.

If you switch on **View > Invisibles > Layout Marks**, a symbol showing whether Sibelius has found a good or a bad page break will appear on the screen (but won't print) at the end of right-hand pages (or every page).

	Good Page Break
	Bad Page Break

Suppressing Auto Page and System Breaks

There may be some circumstances under which you want to suppress an automatic system or page break.

To do this:

1. Select the barline whose auto break you wish to suppress.
2. In the **Layout > Breaks** group, choose **System Break** (shortcut **Return**, on the main keyboard) or **Page Break** (shortcut **Control+Return** *or* **Command+Return**).

   The auto break symbol will appear with a cross through it to indicate it has been suppressed.

Because Sibelius obeys normal page breaks, system breaks and other formatting when deciding where to put an auto break, you can override auto breaks by selecting the bars you want to be on the page or system and using **Layout > Format > Make Into Page** or (less likely) **Layout > Format > Make Into System**.

If you select the barline on which there is an auto system or page break and change its break type, the break will go through three states: auto, suppressed and manual.

Multirests

Layout > Breaks > Auto Breaks also contains options for determining the appearance of multirests in your parts (or even the score if you wish):

- **Use multirests**: as already mentioned, when switched on, Sibelius will notate multiple consecutive bars rest as multirests. This is switched on by default in parts. When switched off, the other settings regarding the appearance of multirests are disabled.
- **Empty sections between final barlines**: if a passage of music between the start of a score and the final barline or between subsequent final barlines is empty, Sibelius can prevent multirests from being broken at time signature changes, Tempo text and the like, and display a single "tacet" multirest spanning a system's width. You can use this option in both scores and parts that contain no music. You can also manually set the text that appears above the multirest.
- **Automatically split multirests**: by default, Sibelius will only split multirests at points in the score or part where this is absolutely necessary (for example, at changes of time signature or at double barlines). However, if your piece follows a regular phrasing pattern, you may find it useful to switch on this setting, choosing one of these two options:
  - **Split into groups of** *n* **bars**: when switched on, Sibelius will divide multirests up into groups of *n* bars. For example, if a part has 14 bars rest and this option is set to **8**, Sibelius will write two multirests, the first of eight bars' length and the second, six.
  - **Split where bar numbers are multiples of** *n* breaks a multirest at multiples of *n* bars from bar one, taking any bar number changes into account. For example, if you type **8** here, and a 12-bar multirest begins at bar 3, the multirest will split into two multirests of 6 bars each, the division between the two falling at bar 9; this means multirests will always split at the end of regular 8-bar phrases, such as in much jazz, pop and show music.

For more information about multirests, "Multirests" on page 672.

Breaks

Breaks are points in the music where you force a system or a page to end, such as at the end of a section. Think of them like starting a new paragraph or a new page in a word processor: generally, a word processor takes care of flowing the words and sentences in paragraphs automatically, and you only need to press **Return** when you want to start a new paragraph; more rarely, you need to press **Control+Return** *or* **Command+Return** to insert a page break and start a new page.

It's much the same in Sibelius: it takes care of flowing bars and systems into pages for you automatically, and you only need to insert a break when you need a particular bar to occur at the start of a new system or page, except in special cases like for title pages or other pages with no music on (for example, to facilitate a page turn in an instrumental part). To emphasize the analogy with word processors, Sibelius even uses the same shortcuts for breaks as most word processors.

Sibelius can even insert explicit system and page breaks for you automatically, which can be a huge time-saver, particularly for parts—"Auto Breaks" on page 664.

For general advice on score layout, see "Layout and Formatting (Sibelius Ultimate Only)" on page 675.

Adding or Removing Manual System or Page Breaks

To add a manual system or page break at any point in the score or part:

1. Select the barline at which you want to break.
2. In the **Layout > Break** group, choose **System Break** (shortcut **Return**, on the main keyboard) or **Page Break** (shortcut **Control+Return** *or* **Command+Return**).

   The music will spread out so it ends at the specified point—more specifically, Sibelius spreads out the two systems leading up to the break. Thereafter, the bar ending with the break will always go at the end of a system or page.

To remove a break that you previously created, just do exactly the same as above, or select the layout mark symbol that appears above the barline (see "Viewing Breaks" on page 671) and press **Delete**.

Where to Put System Breaks

Though Sibelius's **Auto Breaks** feature can do most of this for you, you may wish to force system breaks:

- At the end of sections of music (for example, at a repeat barline).
- At the end of sections in parts, especially when the next section has a new title at the start. In parts, it's usually better to use system breaks instead of page breaks so you don't get huge gaps in the part.
- Where instruments divide onto two staves or rejoin onto one, so you don't get sequences of bar rests that aren't performed by anyone.

Do not routinely put system breaks at the end of normal systems as this will cause formatting problems if you change the music. If in doubt, don't use a system break.

Where to Put Page Breaks

Though Sibelius's **Auto Breaks** feature can do this for you, you may wish to force page breaks:

- At a convenient point on right-hand pages in parts, so that the performer doesn't have to turn the page while playing.
- At the end of sections, especially when the next section has a new title at the start.

Do not routinely put manual page breaks at the end of every page, as this will be likely to impair the formatting if you change the music in any way. If you really must use a break, normally you can use a system break (because a system break on the last system on a page is effectively the same as a page break, but will have less impact on layout if you reformat the score); if in doubt, don't use a page break.

Special Page Breaks

Sometimes it's necessary to have pages without music on in your score; for example, you may want one or more title pages at the front of your score, or perhaps a page for performance directions between movements, or even a blank page to facilitate a page turn later on in an instrumental part. You may also need to change the margins on different pages of the score, for example, to leave more room for titles and other text at the top of the first page.

Sibelius makes it easy to create all of these using a special kind of page break, called (funnily enough) a special page break, which lets you create one or more blank pages, as well as change the page and staff margins of subsequent pages (you don't have to create a blank page to change the margins).

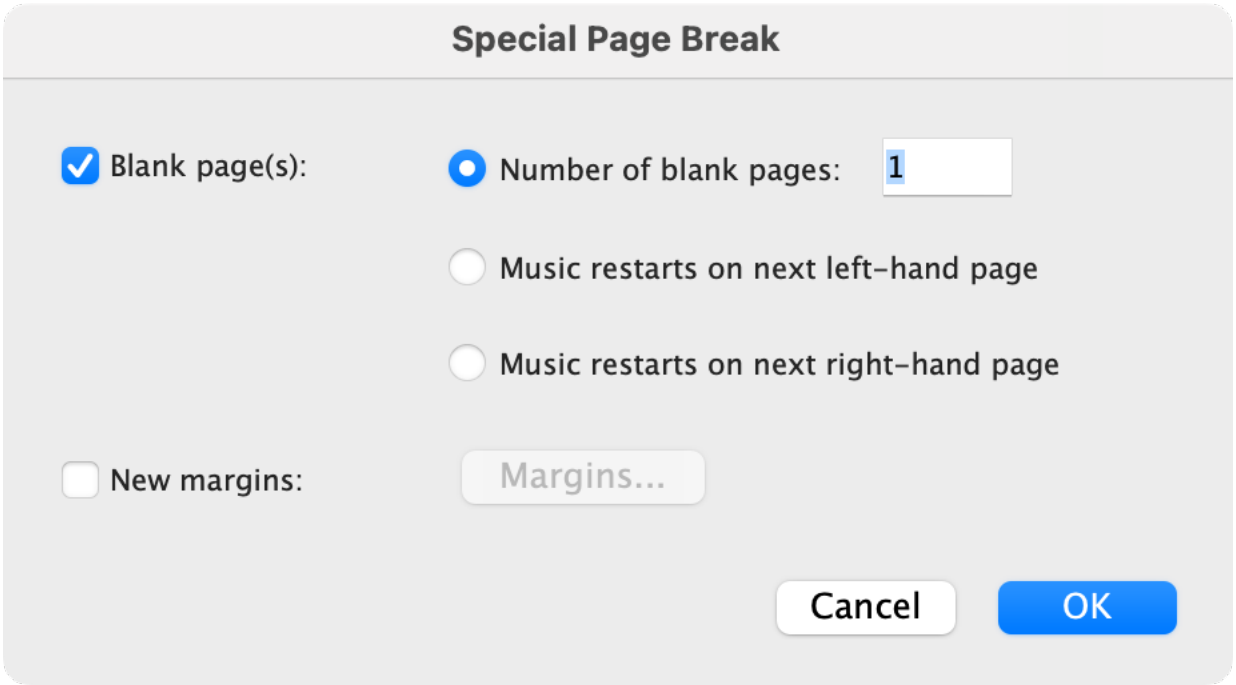
To create a special page break:

1. Select the barline at which you want the break to occur.

   If you want to create blank pages at the start of your score, select the initial barline of the first bar (for example, the barline to the left of the initial clef and key signature), or use **Layout > Document Setup > Title Page** instead—see below.

2. Choose **Layout > Breaks > Special Page Break** (shortcut **Control+Shift+Return** *or* **Command+Shift+Return**).

   A dialog appears:



3. If you want to create one or more blank pages, switch on the **Blank page(s)** checkbox, then choose from the three kinds of blank page you can create:

   a. **Number of blank pages** *n* inserts a fixed number of blank pages.

   b. **Music restarts on next left-hand page** will only insert a blank page if the barline to which the special page break is attached is at the end of a left-hand (for example, even-numbered) page. This option is useful when preparing instrumental parts and you want to

ensure a certain pair of pages will appear together as a spread without needing a page turn between them. As the layout of the score changes (for example, you add or remove bars before the bar where the special page break occurs), the blank page will appear and disappear as appropriate.

c. **Music restarts on next right-hand page** will only insert a blank page if the special page break comes at the end of a right-hand (for example, odd-numbered) page. As above, this is useful in some situations when preparing instrumental parts.

4. If you want to change the margins on the pages following the special page break, switch on **New margins**, then click **Margins**, which shows another dialog—see "Changing Page and Staff Margins with Special Page Breaks" below. (Notice that you can choose **Blank pages** and **New margins** independently of each other, allowing you to change the page and staff margins without inserting a blank page, and vice versa.)
5. Click **OK** and the special page break is created.

   As with other kinds of breaks, Sibelius shows a helpful light blue symbol above the barline where the special page break occurs.

Alternatively, if you want to create a single blank page, you can select the barline after which you want the blank page to appear (or choose the initial barline at the start of bar 1 to create a title page before the first page of music), then choose **Special Page Break** from the menu in the **Bars** panel of the Inspector ("Inspector (Sibelius Ultimate Only)" on page 212).

To create text and graphics on blank pages, see "Adding Text and Graphics to Blank Pages" on page 651.

Editing Special Page Breaks

If you want to edit an existing special page break (for example, to change the number of blank pages, or to adjust the margins), select the barline at which the break occurs, or the layout mark above the barline, and choose **Layout > Breaks > Special Page Break**.

The **Special Page Break** dialog will appear, showing you the current options for that special page break. Make the required changes, then click **OK**. If you reduce the number of blank pages, Sibelius will warn you that any text or graphics on those blank pages will be deleted. When deleting blank pages, Sibelius trims from the right, for example, it deletes the rightmost blank page.

Deleting Special Page Breaks

To delete a special page break, either select the layout mark above the barline at which the break occurs and press **Delete**. Alternatively, you can replace the special page break with another kind of break (for example, a system or page break) in the usual way.

When you delete a special page break that produces one or more blank pages, any text or graphics on those blank pages is deleted too.

Changing Page and Staff Margins with Special Page Breaks

You can change the either or both the page and staff margins on the pages following a special page break. In the **Special Page Break** dialog, switch on **New margins**, then click the **Margins** button.

The dialog that appears is based on **Document Setup**, but with the page and staff size options disabled. For help with using this dialog, see "Document Setup Dialog" on page 648.

Breaks and Dynamic Parts

Breaks that you create in the full score will affect the dynamic parts differently, depending on the options you have chosen in **Parts > Layout > Part Appearance** ("Multiple Part Appearance" on page 710). By default, though:

- Special page breaks in the full score are not shown in the parts, because you probably don't want title pages and other front matter to be printed in every part.
- Page breaks in the full score are turned into system breaks in the parts, because page breaks are normally used to mark the start of a section or movement in the full score, which are normally indicated just with system breaks in parts to save space.
- System breaks in the full score are not shown in the parts, because system breaks are normally used to tidy up the formatting in the full score and are irrelevant to the layout of the parts.

You can also create any break in a dynamic part without it affecting the full score. So if you need (say) a blank page to facilitate a page turn, create it in the normal way in the part in question.

Notice that the layout marks that appear above barlines to show you which breaks are present can appear in different colors in parts—see "Viewing Breaks" below.

Removing Lots of Breaks

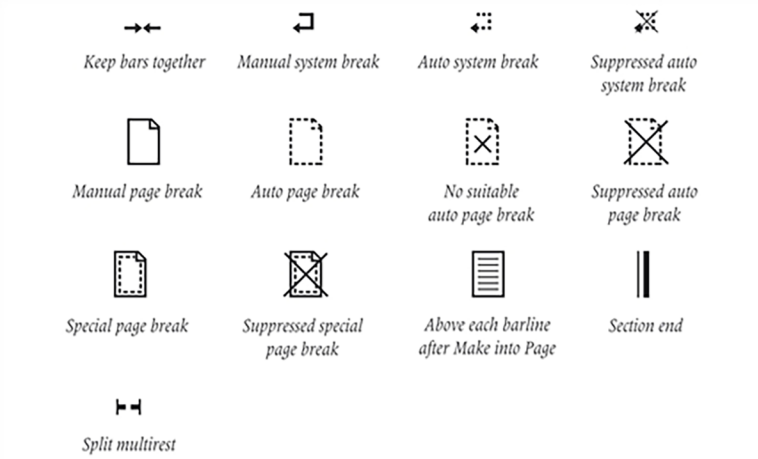
To remove page and system breaks in the score or in a passage of bars:

1. Select the bars in question (or type **Control+A** *or* **Command+A** to select the whole score).
2. Choose **Layout > Format > Unlock Format** (shortcut **Control+Shift+U** *or* **Command+Shift+U**).

The music will reformat back to how it was originally, including removing formatting produced by the **Layout > Format** options. However, special page breaks are not removed by **Unlock Format**.

Viewing Breaks

The **View > Invisibles > Layout Marks** option (on by default) shows system and page breaks and other formatting in the score like this:



It is possible to suppress auto system and page breaks, by toggling the break (for example, to suppress a system break, select the barline and press **Return** to suppress it). Sibelius shows that a break has been suppressed by drawing a cross through it.

Layout marks can appear in different colors:

- Blue marks means breaks that are in the score, or showing through to the parts.
- Orange marks only appear in parts and mean breaks that exist only in the parts (when **View > Invisibles > Differences in Parts** is switched on)—"Working with Parts" on page 703.
- Red break marks only appear when using auto page breaks, and mean a "bad" auto page break, for example, an unsuitable location—"Layout and Formatting (Sibelius Ultimate Only)" on page 675.

Notice that layout marks appear at both sides of a break: a system break, for example, shows a symbol above the barline at the end of the system, and above the initial barline at the start of the next system; a special page break shows a symbol above the barline at the end of the page, and above the initial barline at the start of the next page with music on. You can select any layout mark symbol and press **Delete** to delete the break.

Adding Multiple System or Page Breaks

You can add system breaks or page breaks at multiple selected barlines simultaneously to speed up your workflow.

To add system breaks at multiple selected barlines, **Control-click** or **Command-click** the barlines where you want to add system breaks, and then press Return. Sibelius adds system breaks at each selected barline.

To add page breaks at multiple selected barlines, **Control-click** or **Command-click** the barlines where you want to add system breaks, and then press **Control+Enter** or **Command+Return**. Sibelius adds page breaks at each selected barline.

Select any one barline and then use Select More to select all barlines. Then press Enter to apply system breaks for all barlines. This is especially useful for quickly creating worksheets for music education.

Multirests

A multirest is an abbreviation for several consecutive bar rests, with the number of bars written above. Multirests are normally only found in instrumental parts, though they do very occasionally appear in full scores (for example, Sibelius's *Tapiola*, bars 28–29).

Using Multirests

Multirests are really just a display option in Sibelius—you can view empty bars either as individual bar rests or consolidated into multirests.

To display bar rests as multirests, choose **Layout > Breaks > Show Multirests**. Sibelius does this automatically for you in parts. There is also a special shortcut for switching **Show Multirests** on and off—**Control+Shift+M** *or* **Command+Shift+M**.

Sibelius automatically splits multirests at time signatures, rehearsal marks, key changes, clef changes, tempo marks and so on. To split a multirest manually, see "Forcing a Multirest to Split" on the next page.

Creating a Multirest

Creating a multirest is the same as creating lots of single bar rests: choose **Home > Bars > Add > Add Multiple or Irregular Bars**; type in the **Number of bars** you want, click **OK**, then click where you want to put the multirest.

Alternatively, you can just copy an existing multirest selecting it as a system passage using **Control**-click *or* **Command**-click, then using **Alt**-click *or* **Option**-click.

Inputting into a Multirest

Multirests work just like normal bar rests—you can input notes into them, or copy music into them. As you input notes into a multirest, Sibelius will strip bars off it to put the notes into, and reduce the length of the multirest accordingly.

Changing the Length of a Multirest

To adjust the number of bars in a multirest, switch off **Layout > Breaks > Show Multirests** to turn it back into separate bar rests, then add or delete bars. Finally, switch on **Show Multirests** again.

Changing the Width of a Multirest

Sibelius determines the width of multirests according to the number of bars in the multirest (see "Engraving Rules Options" on the next page). However, should you wish to make an individual multirest wider, select the barline at the right-hand end of the multirest and drag it towards the right.

Forcing a Multirest to Split

Sibelius can automatically split multirests for you—see "Auto Layout of Multirests" below.

If you need to force a multirest to split:

1. Switch off **Layout > Breaks > Show Multirests**.
2. Select a barline and choose **Layout > Breaks > Split Multirest**;

   A small multirest symbol cut in half will appear on the screen above the barline if **View > Invisibles > Layout Marks** is on.
3. Switch on **Show Multirests** again.

   The multirest will now split at the chosen barline.

If after switching off **Show Multirests** you select a *passage* and choose **Layout > Breaks > Split Multirest**, the passage will be split at both ends to become a separate multirest (when **Show Multirests** is switched back on). If there are any notes, text or other objects in the passage, they will still split up the multirest.

Preventing a Multirest from Splitting in Parts

Multirests in parts are automatically split by system objects. If you do not want the object to be visible in the part, you can prevent the multirest from being split by selecting the item *in the part* and choosing **Home > Edit > Hide or Show** (shortcut **Control+Shift+H** or **Command+Shift+H**)—"Working with Parts" on page 703.

Determining What Causes a Multirest to Split

Sometimes you may find that a multirest splits unexpectedly in a part. Normally this happens because a system text object has become attached to the wrong place; to fix it, select the object in question, press **W** to switch back to the full score, then cut the object to the clipboard with **Control+X** *or* **Command+X**, then paste it to the right bar with **Control+V** *or* **Command+V**.

If you can't see why a multirest is split, try selecting the bars in question, then run **Review > Plug-ins > Proof-reading > What Is Where**. Check the resulting output for system text items, as this is normally the cause. Once you have identified what's causing the split, repair it using the above steps.

Hiding a Multirest

To hide a multirest, select it and press **Delete**. This deletes the multirest symbol but leaves the implied bars intact. (What this actually does is to delete the first bar rest which is "inside" the multirest.)

Deleting a Multirest

To delete a multirest entirely, **Control**-click *or* **Command**-click it to make a system passage (surrounded by a purple box), then press **Delete**.

Auto Layout of Multirests

For information about how to automatically split multirests, see "Auto Breaks" on page 664.

Showing Bar Numbers on Multirests

Sibelius can show the bar numbers of the bars enclosed in a multirest as a range of bar numbers above or below the multirest—see "Appearance and Frequency" on page 511.

Engraving Rules Options

The **Bar Rests** page of **Appearance > House Style > Engraving Rules** has various self-explanatory options.

Most notably, you can choose to notate multirests as H-bars, narrow H-bars (to leave space on either side for last-minute additions in session parts), in the "old style" of funny little rectangles, or completely blank (for annotations in jazz parts).



When using old style multirests, by default Sibelius will start drawing H-bar multirests after nine bars, which is a convention used by several European publishers. If you would prefer Sibelius to start drawing H-bars after seven bars, switch off **Draw old style multirests up to 9 bars**.

Parts often include a number above all bar rests, whether they are a single bar or many bars in length. To draw **1** above all single bar rests, switch on **Show '1' above bar rests** in the **Bar Rests** page of **Engraving Rules**. This option is also available in the **Parts > Layout > Part Appearance** dialog—"Working with Parts" on page 703.

Another useful option on the **Bar rests** page is **Draw H-bar using a symbol**: this uses a stretched symbol rather than drawing a rectangle to produce the thick bar of an H-bar. This option is switched off by default, but you may want to switch it on when using the Reprise or Inkpen2 fonts, as it will give multirests a handwritten appearance. (Beware though that bugs in some printer drivers may make H-bars misprint or even possibly cause a crash when printing if this option is switched on—so test to see whether it works with your printer before using it routinely.)

Sibelius lets you set how far multirest H-bars should be offset into a bar. To change this value, edit **Distance from multirest to barline**. The default is **1** space, and entering larger numbers will increase the gap at either side of the multirest in respect to the barlines either side of it.

Multirests can be scaled so that they are proportionally wider as their duration increases. Sibelius lets you set how many extra spaces it should add to a multirest spanning ten bars. To alter this, change **Extra space for 10-bar multirests**. The default is **12** which means Sibelius will add 12 spaces for a ten bar multirest, and proportionally more the longer a multirest is. The scale used is logarithmic so that multirests won't become dramatically wider as the number of bars increases. If you wish to switch off this feature completely, enter **0**.

You can also edit the **Multirests (numbers)** and **Multirests (tacet)** text styles that are used to write the numbers and text above multirests, to change, for example, their vertical position—"Edit Text Styles (Sibelius Ultimate Only)" on page 464.

Positioning Multirest Numbers Below the H-Bar

Multirest numbers normally go above the H-bar, however if you want to position the numbers *below*, you should change **Vertical position relative to staff** of the **Multirests (numbers)** text style in **Appearance > Design and Position > Default Positions** to (say) **-6**.

Layout and Formatting (Sibelius Ultimate Only)

Layout means how music looks on the page. *Formatting* is the process of creating a good layout. Sibelius knows so much about music engraving that it automatically formats music to produce an instant, excellent layout. In most other music notation programs, formatting is largely left up to the user, which can waste hours of time.

But Sibelius also lets you adjust the layout manually. Described below is the armory of methods at your disposal; most of these options are on the **Layout** tab of the Ribbon. For instance, you can put your own page-turns into parts, or force a score to fit into a convenient number of pages.

Because Sibelius reformats the score in a fraction of a second, you can instantly adjust the layout at any stage, even when the music is finished, which eliminates the need to plan layout in advance.

The three main weapons in your formatting armory are to adjust the page and staff size, the vertical spacing, and the horizontal spacing. There are also options to force a passage of music to fit into a system or page, and to lock the music so that it can't reformat.

Pageand Staff Size

The bluntest tools are changing the staff, margin and/or page sizes in the **Layout > Document Setup** group on the Ribbon. Altering these is one way to increase or reduce the number of pages in a score, or to free up some space between the staves.

Adjusting the staff size (the distance between the top and bottom staff lines of a 5-line staff) is generally the most effective. You will find that a tiny adjustment often has a dramatic effect on the amount of music that can fit on a page, without affecting the legibility of the notes. For instance, in an orchestral score this might tip the balance between fitting one system per page and fitting two, thus halving the length of the score.

Equally, a small adjustment to the margins or even the page size can have a large effect on the layout. Of course, for practical reasons altering these may not be options open to you.

For detailed instructions on these options, see "Document Setup" on page 646.

Vertical spacing

Changing the vertical spacing means, in effect, moving the staves. This should be done with care, and it's worth understanding the concepts behind vertical spacing so you can set Sibelius up to do what you want it to do automatically. For detailed instructions, see "Staff Spacing" on page 651.

In addition to changing the distance between staves, you can save space by hiding empty staves ("Staves" on page 175). Another easy way to reduce the number of staves on a page, particularly in parts, is to create a page break: the remaining staves will be spaced out proportionally without you having to drag them ("Breaks" on page 668).

Horizontal Spacing

Changing horizontal spacing means changing the distance between notes, rests and barlines—"Note Spacing" on page 689.

System and Page Breaks

If you need to change Sibelius's default formatting, you can insert manual system and page breaks at any barline—"Breaks" on page 668.

Make Into System/Page

You can force any passage to fit into a system or a page. Select the passage, then from the **Layout > Format** group choose **Make Into System** (shortcut **Alt+Shift+M** *or* **Option+Shift+M**) or **Make Into Page** (shortcut **Control+Alt+Shift+M** *or* **Command+Option+Shift+M**). It will remain locked as a system or page thereafter, even if you reformat the score.

To undo this, unlock the format (see below).

As with other formatting overrides, you should not routinely make passages into systems/pages. Doing so can produce undesirable formatting elsewhere if you don't know what you're doing—it is intended for special circumstances only.

Keep Bars Together

It is sometimes desirable to ensure that two or three bars should always appear on the same system. To achieve this, select the bars you want to keep together, and choose **Layout > Format > Keep Bars Together**.

Make Layout Uniform

If you want to set a constant number of bars per system, and/or systems per page, choose **Home > Plug-ins > Other > Make Layout Uniform**—see "Make Layout Uniform" on page 229.

Lock Format

If you have input a passage of music that requires very special formatting that you don't want to mess up, you can *lock* it. This stops the bars from reflowing onto other systems (though it doesn't prevent spacing changes within a system, for example, moving a note left or right). To lock the format, select the passage in question and choose **Layout > Format > Lock Format** (shortcut **Control+Shift+L** *or* **Command+Shift+L**).

When you lock the format or use **Layout > Format > Make Into System/Page**, invisible elves and pixies place little layout symbols on each barline to stop the bars moving around. These icons are visible when **View > Invisibles > Layout Marks** is switched on.

Unlock Format

To undo **Lock Format**, re-select the bars and choose **Layout > Format > Unlock Format** (shortcut **Control+Shift+U** *or* **Command+Shift+U**). This makes the blue icons disappear, and the bars are free to flow from system to system once more.

Unlock Format also removes page breaks, system breaks, and undoes **Make Into System/Page**, **Keep Bars Together** and the effects of the **Make Layout Uniform** plug-in.

Auto Breaks

The Auto Breaks dialog lets you specify various sensible places for Sibelius to put system and page breaks for you, particularly in parts—"Auto Breaks" on page 664.

Indenting staves

You can drag the left-hand and right-hand ends of systems to indent them—"Staves" on page 175.

Reset Position

You can move objects to their default position by making a selection and choosing **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**).

The specific effects this has for some particular objects are:

- *Text and rehearsal marks:* aligns with notes, and realigns rows of lyrics and chord symbols.
- *Symbols:* aligns with notes—for example, for putting an ornament over a note.
- *Lines:* snaps the ends to notes, and makes any non-magnetic slurs go magnetic. The **Appearance > Design and Position > Default Positions** dialog lets you set the exact default position relative to the note.
- *Tuplets:* makes any non-magnetic tuplets (such as any created with Sibelius 1.4 or earlier) go magnetic.
- *Accidentals:* resets the horizontal position of accidentals.
- *Beam angles and stem lengths:* resets these to the default settings (as with **Appearance > Reset > Stems and Beam Positions**).

You can also use the mouse to move objects to sensible positions: when copying text objects with **Alt**-click *or* **Option**-click, you can hold down **Shift**, which automatically puts the copied objects directly in their default positions.

Reset to Score Position

Acts in the same way as **Reset Position**, except that objects in the part are set to use the same position as they appear in the full score. If this feature is used in a full score, Sibelius will reset the position in *all* the parts in which the object appears.

Reset Design

If you make changes to the appearance (rather than the position) of an object, you can reset an item's design to its default using **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**).

The specific effects on particular objects are as follows:

- Unhides hidden beams, flags or hooks.
- Unhides deleted instances of system text (for example, Tempo text or rehearsal marks).
- Resets the scale factor of imported graphics.
- Resets the curvature and symmetry of slurs and ties.
- Resets text objects to their default formatting.

Reset to Score Design

Acts in the same way as **Reset Design**, except that objects in the part revert to the same appearance as they have in the full score. If this feature is used in a full score, Sibelius will reset the design in *all* the parts in which the object appears.

For more information on **Reset to Score Position** and **Reset to Score Design**, see "Auto Breaks" on page 664 and "Resetting Objects in Parts" on page 707.

Align Objects

To align several selected objects in a row/column, choose **Appearance > Align > Row** (shortcut **Control+Shift+R** *or* **Command+Shift+R**) or **Appearance > Align > Column** (shortcut **Control+Shift+C** *or* **Command+Shift+C**). The line the objects end up in is the average of their original horizontal/vertical positions.

This is particularly useful for aligning lyrics, chord symbols, chord diagrams, and so on along a staff. Usefully, if you select a number of objects attached to different staves (for example, with **Control**-click *or* **Command**-click), **Appearance > Align > Row** aligns them to the same distance above or below the staff to which they are attached.

Appearance > Align > Row also works on system text styles: you can use it to align for example, tempo and metronome marks. However, it can't be used to align system objects with staff objects, and nor can you use it to align text styles with different default vertical positions with each other (for example, you can't align Composer text with Subtitle text, and so on).

Hint: to select all similar text objects (for example, all lyrics, or all rehearsal marks) in a staff or system before aligning, select one object and choose **Home > Select > More** (shortcut **Control+Shift+A** *or* **Command+Shift+A**).

Rulers and Graph Paper

Sibelius can draw rulers on the screen to help you align objects and make precise adjustments to the layout of your score—"Invisibles, Magnetic Layout, and Note Colors" on page 752.

You can also choose the **Paper, graph** texture in the **Textures** page of **File > Preferences**, which draws a grid on your score. The grid lines are 1 space apart when viewed at 200%.

Attachment

In Sibelius, every object in a score, including notes, lines, text and so on, is *attached* both horizontally and vertically to the music so that it moves correctly when the format of the score changes.

This makes the music immune to any layout changes that may occur in future, which means you don't have to go around cleaning everything up after making a major change to a score, such as adding a new instrument.

Viewing Attachment

When an object is selected, you can see what it's attached to as a dashed gray arrow. This indicates the staff the object is attached to and the rhythmic point on the staff. If you find the dashed arrow irritating, switch off **View > Invisibles > Attachment Lines**. On the other hand, if you want to see all attachments in your score, type **Control+A** *or* **Command+A** to select all the objects in the score. Likewise, if you want to see all the objects attached to a single staff, triple-click it.

Sibelius can also draw rulers to show the precise distances between staves and attached objects—see "Rulers" on page 754.

Viewing Attachment in Parts
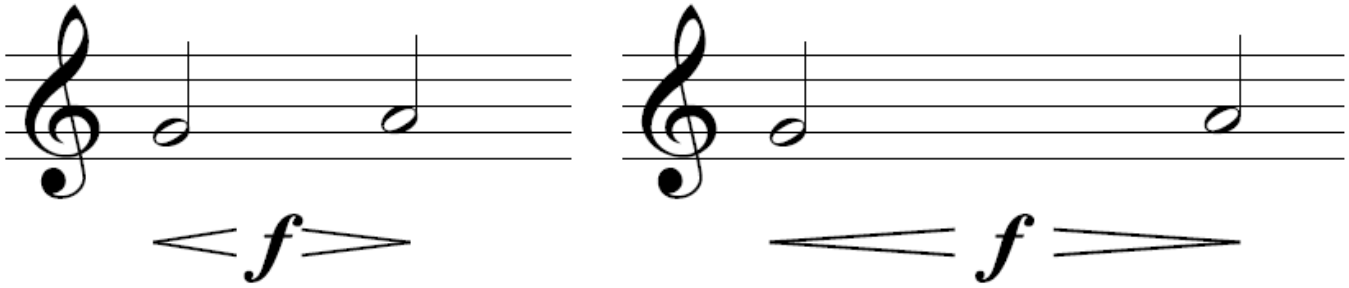
Viewing attachment in parts works in exactly the same way as it does in a full score. However, attachment lines may be colored red with increasing intensity as the object is moved further away from the place to which it is attached, to warn that you shouldn't be moving it that far—"Working with Parts" on page 703.

Horizontal Attachment

All objects are attached horizontally to a rhythmic position in the music. If you move a note left or right, all notes at the same rhythmic position will move with it.

If an object is attached to a note, its attachment arrow will point to the note (or to the note's horizontal position). Anything you put directly over or near a note will remain attached to that note, so if (say) a slur starts or ends at a note, the whole slur will stretch or contract in the future if necessary to follow the note around.

If an object is in between two notes, it will attach to an in-between rhythmic position. This means that an object halfway between two notes will always stay halfway in between, even if the size of the gap changes. Here's a classic case, where the ends of the hairpins and the ***f*** stay proportionally positioned between the notes even when the spacing changes:



Because Sibelius copes with this itself, it saves you a large amount of cleaning up when making major changes to the layout, such as creating bars or adding system or page breaks.

Vertical Attachment

Most objects apply to a particular staff and are vertically positioned relative to it. For instance, a trumpet trill applies only to the trumpet's staff, and should stay above the trumpet staff if that staff moves. Objects that belong to a particular staff are called "staff objects."

If you move a staff up or down, all the attached objects follow it. Most importantly, all the objects attached to the appropriate staves appear in the relevant part or parts. So it's important that every staff object is attached to the correct staff.

To ensure this, keep an eye on the dashed attachment arrow—particularly when text is in an ambiguous position between two staves and could be attached to either.

Attaching to Another Staff

If an object between two staves is attached to the wrong staff, drag it to touch the other staff and it will re-attach itself to that one instead—the dashed arrow jumps to show this. Then move the object back to its original position.

Sibelius comes with a plug-in called **`Check Attachments`** that cleverly detects where you may have unintentionally dragged it too far away from the intended staff—see "Check Attachments" on page 739.

A word of warning: don't put objects between two separate instruments meaning them to apply to both. This is a convention sometimes used in manuscript but never in publishing, as it is incorrect notation. Any staff object will only attach to one staff, so it will not appear in any parts containing the instrument's stave that the object has failed to attach to.

But it's fine to write an object applying to both staves of the same instrument, such as dynamics between keyboard staves, because they will end up in the same part.

Adjusting Attachment in Parts

It is impossible to change the attachment of any object in a part. If you drag an object away from its default position in a part, its attachment point will remain fixed; only its horizontal and vertical offsets will be affected. If you wish to change the attachment of an object, move it to its new position in the full score, and it will also move in the part.

System Objects

Some objects apply to all the staves in a system, not any particular staff, and are called "system objects." System objects are colored purple when you select them. Typical examples of system objects are titles, tempo marks, rehearsal marks and 1st and 2nd endings (1st-/2nd-time bars). Although these objects appear at the top of a system (and are sometimes duplicated lower down as well), they really refer to every staff in the system. For instance, they should go into every instrumental part, not just the instrument at the top of the score.

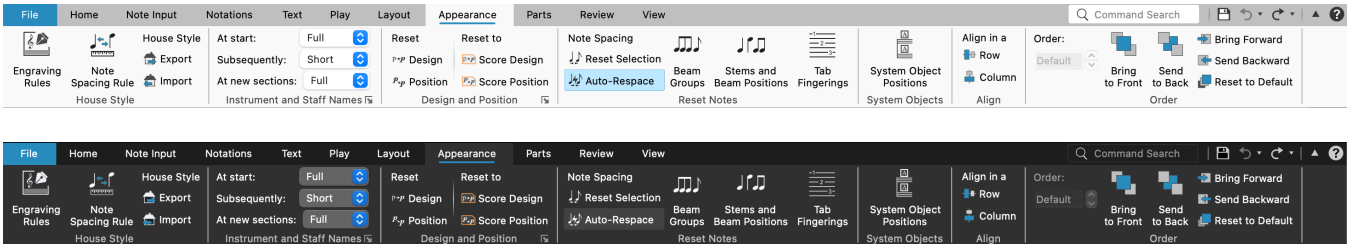
To adjust which staves system objects appear above, see "System Object Positions" on page 697.

Putting Objects in Weird Places

Occasionally you may want to put a piece of text or other object somewhere far from the music, such as off into a margin. It is fine to do this so long as you bear in mind that all objects are attached to the music, rather than being fixed to a particular point on the paper. For example, staff objects in the margin are usually attached to the nearest bar in the nearest staff, and will stay a fixed distance from that bar.

If the music reformats, the bar will move somewhere else and so the object could end up in an even weirder place than you anticipated. So you may want to lock the format of the system or page to stop it from reformatting; "Layout and Formatting (Sibelius Ultimate Only)" on page 675.

9 Appearance Tab



Music Engraving

This topic summarizes the key principles of music engraving, the subtle art that underlies most of what Sibelius does. Although this is only a very brief introduction to this huge subject, learning a little about it will improve the appearance of your scores and help you to acquire an eye for good music engraving.

Brief History

Sibelius represents the latest stage of a tradition that is many centuries old. Western music notation dates from the 12th century, and music printing from the 15th century. Various methods that have been used to reproduce ("engrave") music include:

- Hand copying.
- Plate engraving: cutting or stamping music directly onto printing plates using special tools. This high quality but extraordinarily laborious technique was the leading technology for centuries.
- Movable type: also widely used since the 15th century.
- Music typewriters, brushing ink through stencils, and "Not-a-set" (dry transfer symbols on a translucent sheet, like Letraset®) were also in use during the 20th century.

Music engraving technologies changed little in centuries; a hand-copyist writing out music for publication in 1990 would have been easily recognizable to a monk performing the same task in 1190.

But during the 1990s, computerization brought about a sudden and total revolution in music engraving, with Sibelius playing a major part. In just a decade, the old technologies were almost entirely abandoned (with the exception of the oldest technology of all—writing out music by hand).

Even printing on paper is no longer an essential end result of music engraving, thanks to electronic publishing using the Internet and mobile devices like the iPad. History is in the making.

Understanding Music Engraving

Music engraving is the art of reproducing music notation clearly. It is rather like typography—just as typography is about the design and positioning of letters and the layout of text on the page, music engraving governs the design and positioning of musical symbols and the layout of music on the page.

Music engraving is *not* the same as music notation—anyone who can read music knows about music notation, but few musicians know about music engraving. Continuing the analogy with text, music notation is like spelling and grammar—it says in general how to write music down, but not the specifics of precisely how and where to draw the symbols; those crucial details are the domain of music engraving.

It takes considerable experience to be able to recognize and gauge the subtleties of music engraving. The trained eye can easily tell which publisher a score is from, or which computer program or other method was used to produce it—whereas to most musicians, the engraving of all scores looks much the same. (This is because good engraving should be invisible to the untrained eye; engraving only sticks out when it's badly done.)

This also means that music engraving is a highly refined art, concerned with subtleties many of which may seem pedantic (and a few of which are). Fortunately Sibelius handles most of these subtleties automatically, so you don't need to know about them.

Engraving Rules

Few books are available on music engraving—it is a tradition that for centuries has been handed down mainly by word of mouth, from master to apprentice. It is governed by hundreds of so-called *engraving rules*, many originating in the 19th century when music publishing attained a really high level of quality.

A set of engraving rules, together with things like music symbol designs, constitute a music publisher's *house style*. Though called engraving "rules," most are actually just conventions, as few are used universally and even the most respected publishers differ in the rules they adhere to. Nonetheless, engravers and publishers can become very attached to the particular rules they use themselves, and protest bitterly that theirs are the best or even the only "correct" ones.

Sibelius automatically applies hundreds of engraving rules to your score, some of which have never been formulated before. It uses the most standard rules by default, and advanced users can adjust these to their taste from the **Appearance > House Style > Engraving Rules** dialog. Sibelius reformats your entire score using these rules in a tenth of a second whenever you change it in any way—even if you make a drastic alteration such as changing the page size.

Even so, Sibelius is *not* a perfect music engraver.

This is because engraving rules themselves are imperfect: some are too vague to computerize, and many don't deal with all cases, sometimes requiring adjustment by eye (for example, to look right). Sometimes rules conflict, making it necessary to break one rule in order to avoid breaking a more important one. These situations are best left to human engravers to resolve; Sibelius can be no better than the engraving rules themselves. We can put this as an Aristotelian syllogism:

- Music engraving rules are imperfect (and sometimes need adjustment by eye).
- Sibelius uses music engraving rules.
- Therefore Sibelius's music engraving is imperfect (and sometimes needs adjustment by eye).

There are however a few universal rules, and one absolutely fundamental one:

Rule 1: Clarity

The music should look as clear as possible.

No other engraving rule can override this one; if something looks unclear, it is incorrect. Because of this, adjustments to the dictates of engraving rules are often made "by eye"; and in the various situations for which no specific rule has been formulated, the fallback is also to go "by eye."

When you are more experienced at music engraving, you should expect to make quite a few adjustments to your score by eye. But for now it's sufficient to rely on Sibelius to follow the rules.

Why is clarity the fundamental rule? The purpose of music engraving is to enable you to read a score without conscious thought, such as having to consider what a particular rhythm or chord is, which note a particular lyric, dynamic or articulation applies to, and so on. By contrast, a poorly engraved (unclear) score can easily trip you up and cause mistakes, particularly in sight-reading, without your quite knowing why. We have all come across scores like this—even published ones.

Rule 2: Avoid Collisions

When objects in music notation overlap they become hard to read, and unclear. So to avoid breaching Rule 1, you should follow this second rule:

Avoid collisions between different objects.

Many engraving rules are effectively ways of avoiding collisions, and fortunately Sibelius incorporates most of these. For example, when two voices cross, Sibelius displaces one to the left or right to avoid colliding with the other; when writing long syllables in lyrics, Sibelius allows extra room for them by increasing the gap between the notes.

Even though Sibelius incorporates these rules, it cannot always avoid collisions, because there are not strict rules for how to resolve all collisions—in tight situations the engraving may have to be reorganized by eye to fit an object in. For example, if a dynamic collides with the stem of a note, you may want to move the dynamic left or right or possibly into the staff, depending on how clear these would look; or in a very tight situation you may even decide to leave the dynamic where it is, and shorten the stem instead.

Such high-level decisions cannot be formulated into rules, and so they are your responsibility to resolve, not Sibelius's. Even though you may not be an experienced music engraver, you should nonetheless remove any collisions that occur.

A few types of collision are permitted as they are almost unavoidable and aren't particularly unclear. The main ones are ties, slurs and hairpins crossing a barline that joins two staves. Slurs are also permitted to go into staves, though text and most lines and symbols are not (except in very tight situations).

Units

The main unit of music engraving is the *space*, which is the distance between adjacent staff lines. This unit is relative rather than absolute because everything in music is in proportion to the staff size; the absolute size of notes, text, and so on is less important. (Sibelius even uses a relative rather than absolute point size for text.) Almost all engraving rules use spaces as their unit; inches and millimeters are only really relevant when deciding page and margin sizes.

Horizontal Layout: Note Spacing
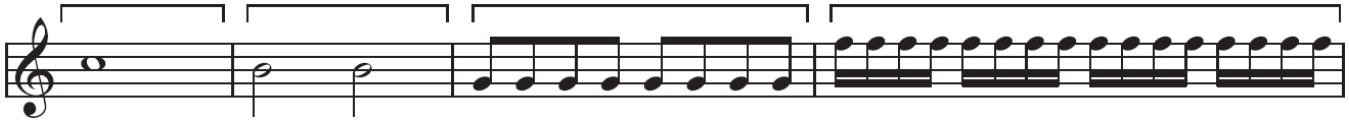
The horizontal layout of music is basically about note spacing. There are lots of objects other than notes, but they are mostly positioned relative to notes; for example, articulations, slurs, lyrics and dynamics go above/below the notes they apply to.

Notes and rests are spaced depending on their note values. The spacings Sibelius uses are in its **Appearance > House Style > Note Spacing Rule** dialog. For example, a quarter note (crotchet) has 3.5 spaces after it, a half note (minim) has 5.94 spaces, and a whole note (semibreve) has 8.19 spaces. Different publishers use slightly different spacings.

A quick mental calculation will prove to you that the space after a note or rest is *not* proportional to its note value: if it were, a whole note (semibreve) would have 4 x 3.5 spaces (for a quarter note) = 14 spaces after it, rather than 8.19. The reason note spacing is not proportional is that, if it were, very short notes would have to be crammed illegibly close together, and long notes would waste huge amounts of space.

If several simultaneous staves or voices have different rhythms at the same time, which one's notes are used to set the note spacing? The answer is that the *shortest note or rest* at any point determines the spacing: so if a piano right hand is playing quarter notes (crotchets) while the left hand is playing whole notes (semibreves), it's the quarter notes that determine the spacing, and the whole notes are just positioned in alignment with them. However, it gets much harder to keep the spacing looking good when there are lots of staves (for example, orchestral/band scores) and complicated cross-rhythms such as tuplets.

Because note spacing is not proportional, bars are not of equal width—bars with shorter notes are wider (perhaps paradoxically):



This means that there is not normally a constant number of bars per system. (Jazz and commercial music is often written out with for example, four bars per system, but this is an exception.)

One adjustment made to the basic note spacing is justification: notes need to be spread out somewhat to ensure that a whole number of bars fills the width of the page. The way this is done is that as many bars as possible are fitted into the width of the page (using the note spacings above), and then any leftover space is added evenly between all the notes, spreading them out until they reach the right margin. This is exactly like the justification of words to fill a line in a word processor.

Various other spacing adjustments are also made: extra room needs to be allowed for things like accidentals, rhythm dots, ledger lines, tails on up-pointing stems (as they stick out), barlines, grace notes, "back-notes" (noteheads on the wrong side of the stem in clustery chords), crossing voices, lyrics, and changes of clef, key and time signature.

Again, Sibelius automates all of this using a complex algorithm called the Optical spacing rule—though that's not to say that you shouldn't sometimes adjust it by eye. In particular, you should consider adjusting the note spacing if it gets particularly uneven due to widely varying note values or complicated lyrics; see "Note Spacing" on page 689 for advice on this.

Vertical Layout: Staff Spacing

Vertical layout is rather less precise than horizontal layout. But just as horizontal layout is basically about where notes go (other objects being positioned relative to them), vertical layout is basically about staff spacing. The vertical positions of other objects such as notes, rests, clefs, time signatures, instrument names, titles, bar numbers and rehearsal marks are determined relative to the staves they belong to.

Broadly speaking, staves should have the same distance between them, with a slightly wider gap between systems, and often a wider gap between instrumental families in large scores (for example, for orchestra or band).

Scores are often justified vertically to spread staves down to the bottom margin, in a similar fashion to the horizontal justification of notes. Sibelius does this automatically if the page is more than half full (and, as usual, you can adjust the specifics from the **Engraving Rules** dialog).

However, it's sometimes necessary to allow extra space between staves or to reposition other objects to avoid collisions between (say) high or low notes on one staff and objects on an adjacent one. This is a classic case of adjustment by eye, which you should do yourself.

Another reason to move staves around is to align corresponding staves on facing pages. This is useful for orchestral/band scores, to make it easier for the conductor to read a particular instrument's music across from one page to another. Sibelius's **Layout > Staff Spacing > Align Staves** dialog automates this for you ("Staff Spacing" on page 651).

Further Information

In particular, "Note Spacing" on page 689 and "Layout and Formatting (Sibelius Ultimate Only)" on page 675 for various ways to improve your score's appearance in Sibelius.

There are numerous other engraving rules, too many to cover here; though many of them are summarized in other topics in this Reference Guide, either in boxes (particularly for non-automatic rules) or under the "Engraving Rules" on page 686 heading at the end of the topic. Most rules are automatically handled by Sibelius, so you don't need to know much about them.

Should you be slavering for further information on music engraving, a good book on the basics for those new to the subject is the small, inexpensive but very readable *Essential Dictionary of Music Notation* (Alfred Publishing). If a large, expensive but readable book is more your thing, try Elaine Gould's *Behind Bars* (Faber), for which Sibelius was used to produce all of the music examples. There are various other large, expensive and not-so-readable books for the more advanced engraver.

If you leave this topic with just two morsels of information, please apply Rules 1 and 2 given above: avoid collisions, and above all else, make your score look clear.

House Style

Exactly how a printed score looks is defined by its house style; different publishers have their own house styles, and Sibelius lets you modify the house style of your scores to an almost unlimited degree.

Aspects of a house style include:

- Engraving Rules options—see below
- Text styles—"Edit Text Styles (Sibelius Ultimate Only)" on page 464
- Symbol fonts and designs—"Symbols" on page 378, "Music Fonts" on page 699, "Edit Symbols (Sibelius Ultimate Only)" on page 384
- Notehead designs—"Noteheads" on page 387, "Edit Noteheads (Sibelius Ultimate Only)" on page 395
- Instrument definitions and ensembles—"Edit Instruments (Sibelius Ultimate Only)" on page 185
- Line designs—"Lines" on page 359, "Edit Lines (Sibelius Ultimate Only)" on page 376
- Object positions—"Default Positions (Sibelius Ultimate Only)" on page 694
- Note spacing rule—"Note Spacing" on page 689
- Document setup (for example, page and staff size)—"Document Setup" on page 646
- Playback dictionary words—"Playback Dictionary (Sibelius Ultimate Only)" on page 588
- Default part appearance settings—"Working with Parts" on page 703

Most of these may be edited from the **Layout** or **Appearance** tabs of the Ribbon.

Predefined House Styles

When creating a new score or importing a house style (see below), you can choose from a list of ready-made house styles depending on the type of music and the overall look you want for the score.

Each house style name says the type of music it's for (for example, jazz), the music font used (Opus, Helsinki, Reprise or Inkpen2) and optionally the text font (Plantin, Times, Georgia or Arial). Opus is a standard-looking music font, Helsinki is more traditional, and Reprise and Inkpen2 are handwritten.

Sibelius includes four weights (regular, italic, bold and bold italic) of the Plantin font family, distributed under license from Monotype Imaging Ltd. Plantin was designed by Frank Hinman Pierpont in 1913, based on an original set of type by the 16th century French type designer, Robert Granjon. Plantin influenced the design of Times New Roman, in particular its larger than normal x-height, which improves legibility at small point sizes.

Plantin was chosen because it is a classic font used in music publishing: Halstan used Plantin in many of their publications, and Plantin remains the text font family of choice for Oxford University Press's editions.

Plantin complements Opus and Helsinki as an elegant, classic typeface suitable for use at display sizes (for titles, and so on) and at smaller sizes (for lyrics, and so on), with strong contrast between its bold and regular weights. As such, Plantin is now the default text font family in many of the supplied manuscript papers, including the default Blank manuscript paper.

The other text fonts are not so interesting: Times is a very standard text font, Georgia is a less common (and perhaps more traditional-looking) serif font, and Arial (based on the famous Helvetica) is a modern sans serif font, for a much more contemporary (and perhaps less elegant) look. The Reprise house styles all use Reprise for the text as well as the music; similarly, Inkpen2 house styles all use Inkpen2 for the text too.

The types of music are as follows:

- **Standard**—the style used by the **Blank** manuscript paper; suitable for most kinds of music.
- **Jazz**—as **Standard** but with winged repeat barlines and all articulations above the staff, as used in jazz music.
- **Keyboard**—for solo keyboard music. Same as **Standard** but with dynamics exactly between the hands, no instruments names, no staff justification.
- **Larger notes**—as **Standard** but with an alternative notehead shape that follows the design recommendations of the US Music Publishers Association.
- **Lead sheet**—same as **Jazz** but with initial barlines drawn on single-line systems.

We recommend you make a note of the **Layout > Document Setup** settings (page size, staff size and margins) of your score before importing them into existing scores. Then import the house style *including* the **Engraving Rules and Document Setup** settings; this will set your score to use A4 paper and 7mm staves, so after importing, change the **Document Setup** settings back to how they were previously.

Reprise and Inkpen2 House Styles

The Reprise house styles have a lot of special settings. For example, rehearsal marks appear boxed with a drop shadow, titles use a special rubber stamp font called Reprise Title (in which all the characters are capitals, but typing lower and upper case produces the same letter form with different imperfections), while the instrument names at the top left-hand corner of the first page of dynamic parts use another rubber stamp font called Reprise Stamp. You can also add special curved brackets to text instructions above or below the staff—see "Add Brackets to Reprise Script" on page 521.

The Inkpen2 house styles aren't quite as dramatic as Reprise, but you may prefer the slightly thicker characters in Inkpen2 over the characters of Reprise, which look like they were drawn with a thinner nib. Other lines, such as staff lines, barlines, slurs and so on, are also thicker in general in the Inkpen2 house styles than in the Reprise house styles.

For parts, try switching on **Draw H-bar using a symbol** on the **Bar Rests** page of **Appearance > House Style > Engraving Rules** to make multirests look hand-drawn, though some printer drivers have bugs in which may prevent this printing correctly (and in extreme cases may even cause a crash).

Engraving Rules

Sibelius incorporates numerous music engraving rules that you can customize as part of designing your own house style, or to make different house styles for different kinds of music. These rules are all defined in the **Appearance > House Style > Engraving Rules**.

Engraving rules options include preferred positions for articulations, distances between notes and other objects, staff justification, and so on.

Details of the options are scattered among relevant sections throughout this Reference Guide. For instance, the options on the **Bar numbers** page are detailed in "Bar Numbers" on page 510. Check the "Index" on page 798 under "Engraving Rules" for a list of page references.

Setting House Styles for All of Your Scores

The house style settings apply only to the score you are working on, so if you want to use the same settings for all your files, you have two options:

- Set up manuscript papers for the instrumentations you most often use, containing your preferred house style ("Exporting Manuscript Paper (Sibelius Ultimate Only)" on page 103), or
- Export your preferred house styles using **Appearance > House Style > Export** (see below) and import them into other files. You can import a house style into multiple files at once (see "Import House Style" on the next page).

Export House Style

You can export a house style file from a score or part to disk so it can be imported into other scores:

- Choose **Appearance > House Style > Export**.
- Enter a name for your house style and click **OK**.

Sibelius will save the new house style in the user application data folder (see "User-Editable Files" on page 20). Unless you want to share the house style with somebody else, you do not need to worry about the location of the file as Sibelius will detect it as an available house style each time the program is run.

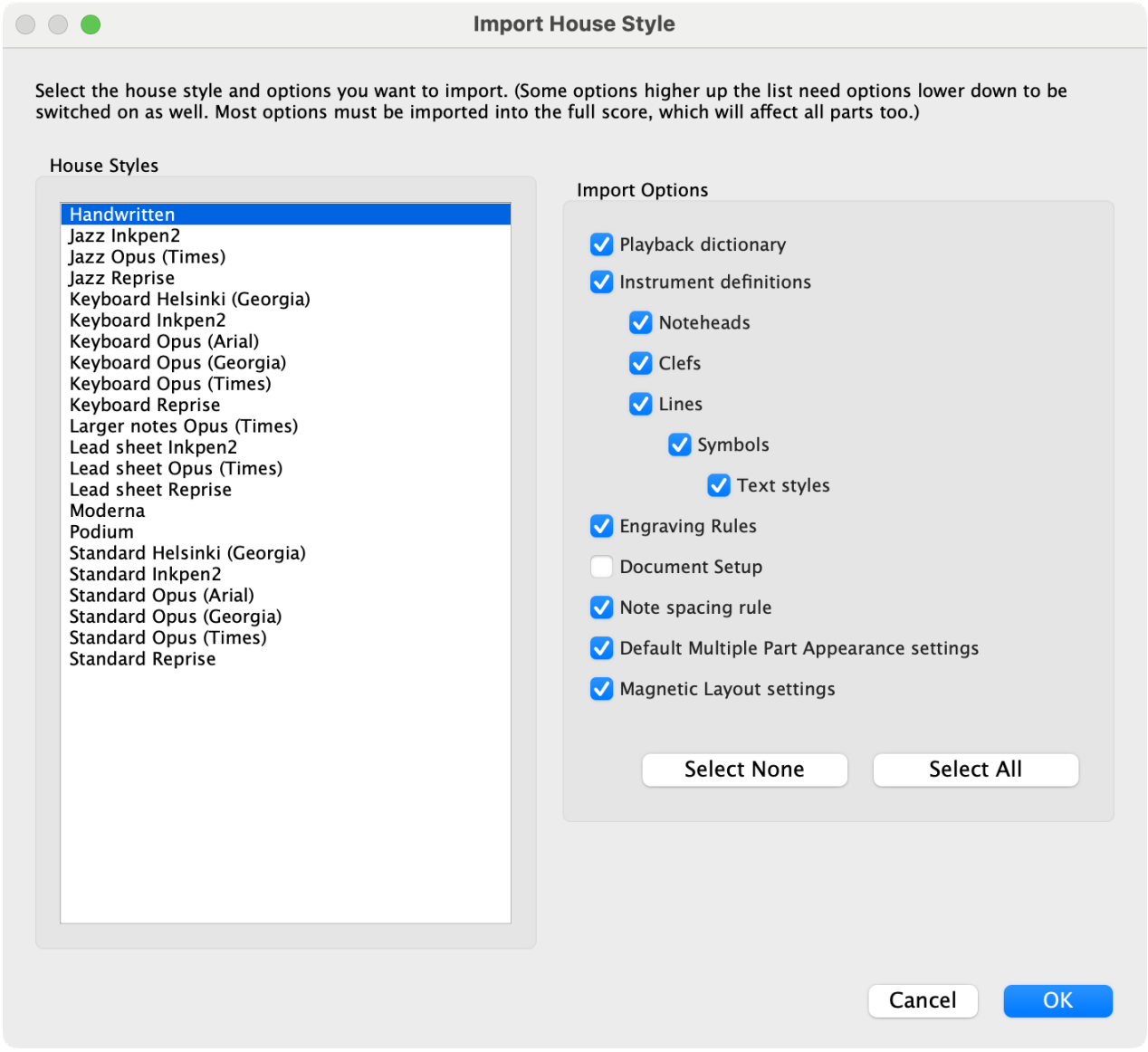
If you are a music publisher, you can send house style files to all of your composers, arrangers and copyists to base their scores on, or you can import your house style into any scores you receive from them to ensure a consistent appearance.

For more details about exporting house styles from dynamic parts, see "Exporting House Styles from Parts" on page 709.

Import House Style

To import a house style into the current score:

1. If the score has parts, ensure you are viewing the full score rather than a part (so as to import the house style into the score and all parts). You can also import a house style into parts.
2. Choose **Appearance > House Style > Import:**



3. Select the house style you want to import from the list.

   Notice how the checkboxes on the right are indented, to show that some of the options are required by others, and so cannot be independently switched off. You can, for example, transfer only the **Text styles** from a house style file into your score without importing any other settings, but if you want to import, say, **Noteheads**, you have to import **Symbols** and **Text styles** too.

4. Switch off any options you don't want to import, so that they don't override the existing settings; it may be quickest to click **Select None** and then switch on only the options you want to import.

5. Click **OK**.

Several predefined house styles are supplied with Sibelius—see "Predefined House Styles" on page 685. Sibelius also includes a plug-in that lets you import a particular house style file into a folder full of files at once—see "Import House Style into Folder of Scores" on page 232.

If you import a new note spacing rule into a score, the existing spacings are unaffected. The new rule is only used when you create more notes or use **Appearance > Reset Notes > Reset Note Spacing**. This means that you can use different spacings for different sections of a score.

When you import a house style that alters the default position of objects, most objects will not be repositioned unless you select them (for example, using a filter) and choose **Appearance > Design and Position > Reset Position**.

Note Spacing

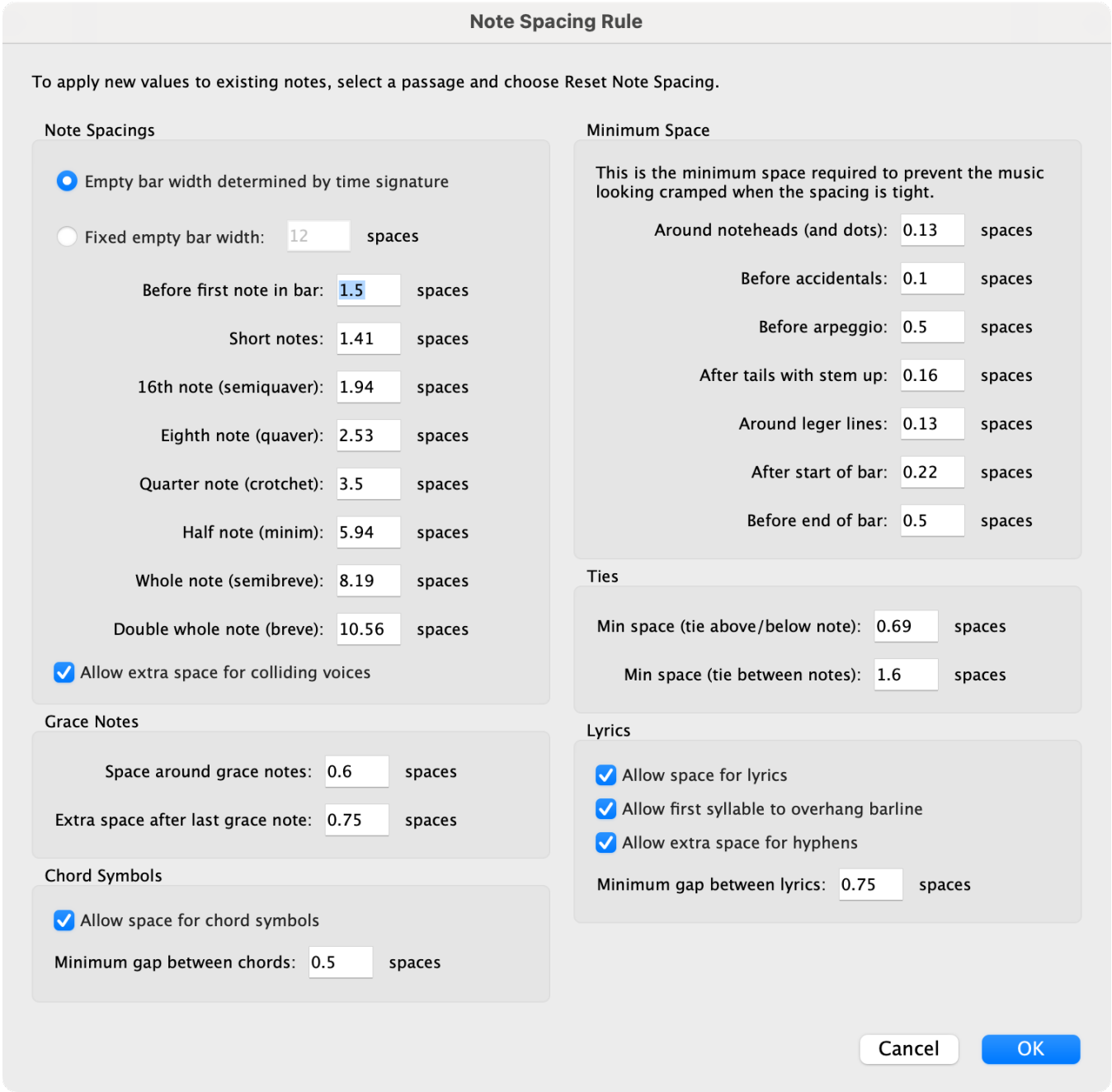
Changing the note spacing means, in effect, adjusting the spacing between notes, chords, rests and barlines.

You can do this in various ways:

- Move individual notes and rests left or right with the mouse or by typing **Alt+Shift+Left Arrow/Right Arrow** or **Option+Shift+Left Arrow/Right Arrow**, with **Control** *or* **Command** for big steps.
- To squash a passage of music closer together or spread it out, select the passage and type **Alt+Shift+Left Arrow/Right Arrow** or **Option+Shift+Left Arrow/Right Arrow** a few times. Again, hold down **Control** *or* **Command** at the same time to move in bigger steps.
- Use **Layout > Format > Make Into System/Page** to condense or expand the selected passage to fill a system or page—"Layout and Formatting (Sibelius Ultimate Only)" on page 675
- To alter the note spacing rule, see below.
- If you've messed up some note spacing and want to reset it to default, select a passage, and choose **Appearance > Reset Notes > Reset Note Spacing** (shortcut **Control+Shift+N** *or* **Command+Shift+N**). This also takes account of the space required by clefs, accidentals, lyrics, and so on.

Note Spacing Rule

Sibelius uses a sophisticated note spacing algorithm called Optical™ spacing. This is rather more complex than just a series of spacings for different note values; however, you can specify these basic spacings in the **Appearance > House Style > Note Spacing Rule** dialog:



- For each note value you can specify the unjustified space after it. (“Unjustified” because horizontal justification increases the space after notes/rests by an amount that depends on the context.)
- Spacings are measured from the left-hand side of one note to the left-hand side of the next (for example, they include notehead width).
- You can specify the gap before the first note/rest in a bar, and the width of an empty bar, which by default is the same as the space allocated to a note that would fill a bar of the current time signature, for example, a whole note (semibreve) in 4/4, or a dotted half (dotted minim) in 6/8.
- **`Allow extra space for colliding voices`** is for the specific case where a note in an opposing voice at the interval of a second has to be displaced to the right; with this option switched on, Sibelius adds extra space to accommodate for the displacement, which might otherwise cause the spacing to appear tighter than it actually is.

- The **Grace Notes** options control the default space around grace notes and the space after the last grace note, before the next regular note.
- The **Chord Symbols** options allow you to choose whether Sibelius should consider chord symbols when spacing notes (which, by default, it does), and if so, the minimum gap between chord symbols.
- The settings under **Minimum Space** define the smallest gap that Sibelius will leave around notes, accidentals, ledger lines, arpeggio lines, tails (flags on unbeamed notes), and at the start and end of bars in the case of extremely tight spacing—these are typically much smaller than the "ideal" spacing values at the left of the dialog. Sibelius will include these defined minimum spacings in its spacing calculations, with the result that collisions between solid objects will be rare, even in very tight situations. Only if Sibelius cannot fit the total minimum spacings for all objects on the system will it have to squash them even closer together, at which point collisions may begin to occur.
- The **Ties** options control the minimum length of ties to prevent them becoming "squashed" or invisible when spacing is tight. You can set different minimum lengths for ties positioned above or below notes and ties between notes.
- The **Lyrics** options determine whether the width of lyrics should be taken into account when spacing the music, together with options for the default gap between lyrics, leaving extra room for lyric hyphens, and whether long syllables at the start of the bar should be allowed to overhang the previous barline—"Lyrics" on page 470.

For more details on how these settings control the spacing, "Music Engraving" on page 681.

Appearance > House Style > Engraving Rules includes settings for the gap between objects other than notes and rests. Additionally, the **Notes and Tremolos** page lets you allow Sibelius to contract the note spacing slightly in order to fit bars more neatly onto a staff.

Beware that values you enter in the **Note Spacing Rule** dialog may appear to have changed slightly when you re-open the dialog; this is because Sibelius measures spacings in 1/32nds of a space, but decimal divisions of a space are easier for mortals to understand than 1/32 fractions, so whatever value you type in the dialog will be rounded to the nearest 1/32nd of a space.

Notes Out of Alignment

Sibelius handles the alignment of notes automatically, even in complex cases involving multiple voices. However, sometimes you might wish to change the horizontal position of an individual note within a bar.

To do this:
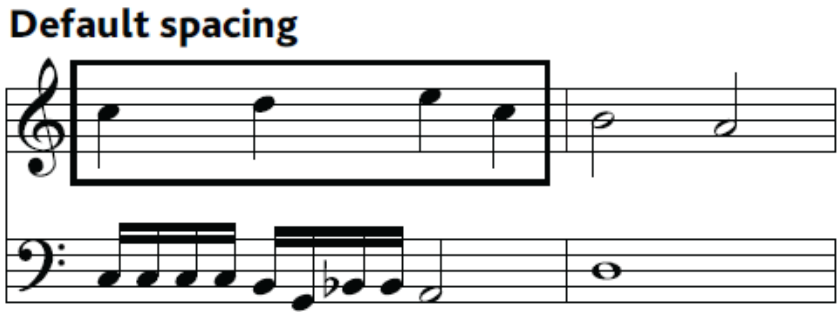
1. Select the note.
2. Open the **General** panel of the Inspector, and alter the **X** parameter, which adjusts its horizontal offset.

   Negative numbers move the note left, positive numbers move it right. The units are spaces. "Inspector (Sibelius Ultimate Only)" on page 212.

Optimizing Note Spacing

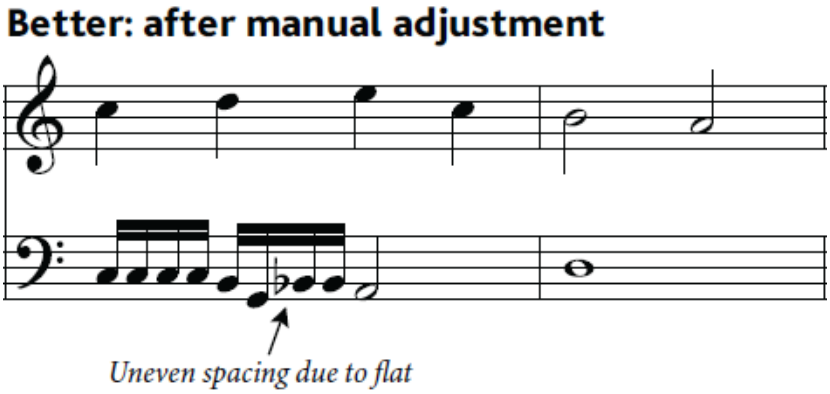
Like so much else in music engraving, note spacing is an esoteric art for which the rules are not hard and fast ("Music Engraving" on page 681).

Notes are not and should not be spaced proportionally to their note values, so it's normal for bars to get wider and narrower as the music changes. However, if there is wide variation in note values, particularly involving cross-rhythms between different staves, the spacing can get fairly uneven—for example, these boxed notes:



This requires a compromise between using this uneven default spacing, and using proportional spacing throughout to make the second half of bar 1 like the first, which would make bar 2 too narrow by comparison.

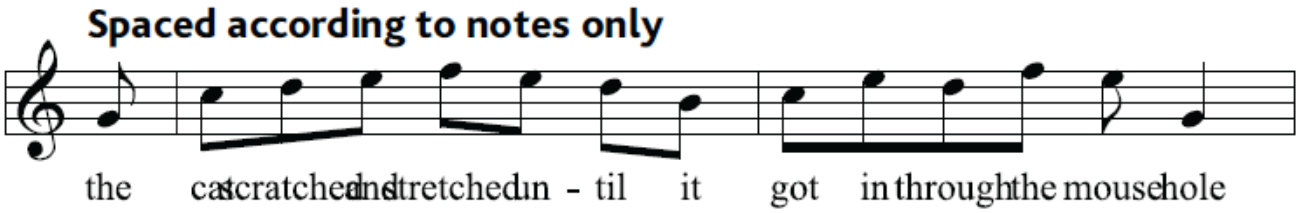
A good strategy is to make the note spacing look even on a beat-by-beat or bar-by-bar basis. Here we can make the first bar roughly even and the second bar even but not too much narrower than the first, like this:



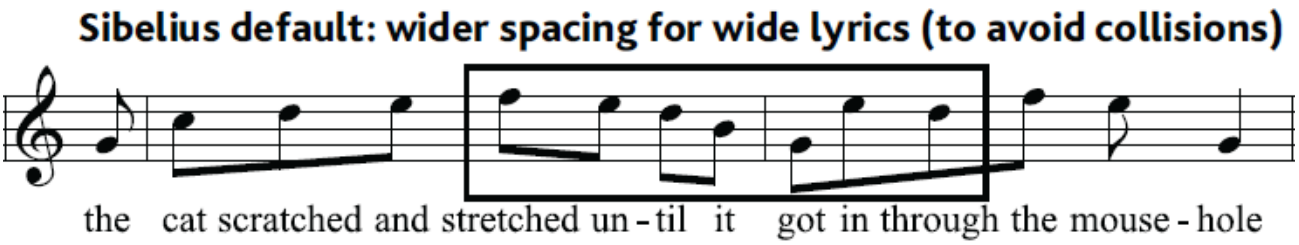
In fact we have made the second half of bar 1 slightly narrower than the first half, to produce a smoother transition into the still narrower spacing of bar 2. There is extra space between the G and B♭ sixteenth notes (semiquavers) in the lower staff to allow for the accidental; this is quite acceptable in tight spacing.

Optimizing Lyric Spacing

Music with lyrics presents special note spacing problems, especially if the note values are short and the lyrics are wide. If you were to space the music just according to the notes, you might get results like this:
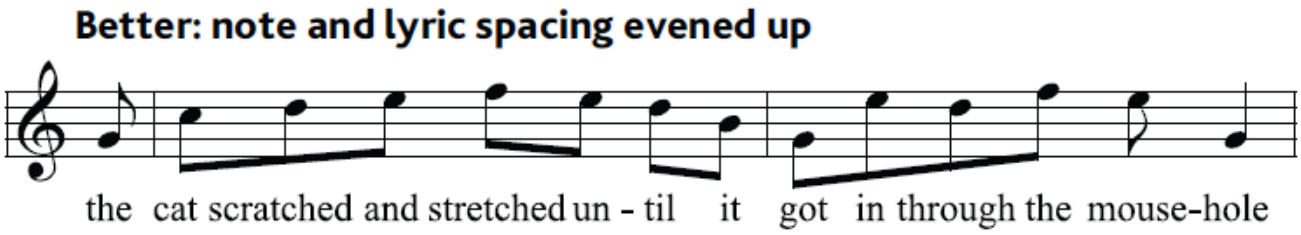


Fortunately, Sibelius automatically allows extra space between notes for extra-wide syllables, to ensure that they don't collide. However, if some syllables are wide and others aren't, this could make the note spacing very uneven, like this:



Notice how the lyrics are nicely spaced, but as a result the notes aren't and in fact vary wildly in spacing, particularly the ones in the box. Of course, this is a particularly awkward example. In fact, "scratched" and "stretched" are, at nine letters each, among the widest syllables in English (an accolade they share with "squelched"), but "through" is almost as troublesome, and occurs often.

Making both the lyric spacing and the note spacing acceptable requires something of a compromise. As when evening up note spacing (above), a good strategy is to make the note spacing look even on a beat-by-beat or bar-by-bar basis; so if you have a beat or a bar with an extra-wide syllable in it, adjust the spacing of all notes in that beat or bar to match.

In very tight situations, it can also help to move some syllables horizontally a little, in order to take advantage of free space around earlier or later syllables. Perhaps the best result you can get with the above example is this:

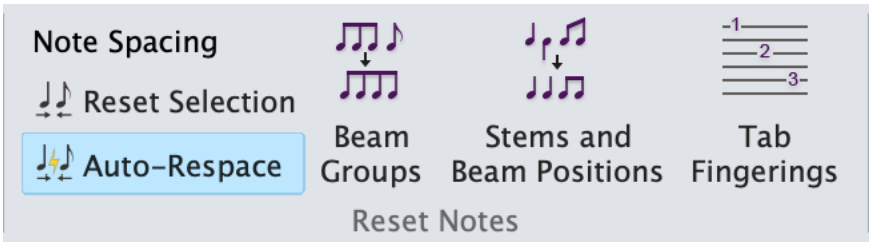


Note Spacing Commands

Use the **Reset Note Spacing** command to reset the spacing of shown notes only. Sibelius lets you hide passages in parts, so that you can create individual parts for players. Use the **Reset All Note Spacing** command to reset note spacing while taking into account hidden objects.

Auto-Respace Note Spacing Option

Sibelius provides an option to enable (default) or disable **Auto-Respace** for note spacing. When enabled, notes respace automatically as you edit, add, or remove notes to your score. This is usually useful when you are sketching, composing, or working to just get notes on the page. If you are an advanced user engraving complex music, you may want to disable **Auto-Respace**. When disabled, note spacing is not affected when editing and any manual edits to note layout in the score stay in place. However, entering or deleting notes still results in note respacing.



To enable (or disable) Auto-Reset Note Spacing:

- Select (or deselect) **Appearance > Note Spacing > Auto-Respace**.

When Auto-Respace is disabled, the following operations do not result in respacing (so, collisions may occur that you may want to manually adjust):

- Sliding notes left and right
- Transposing
- Moving a tied set of notes chromatically
- Using Pitch Correction Tool on the Keypad

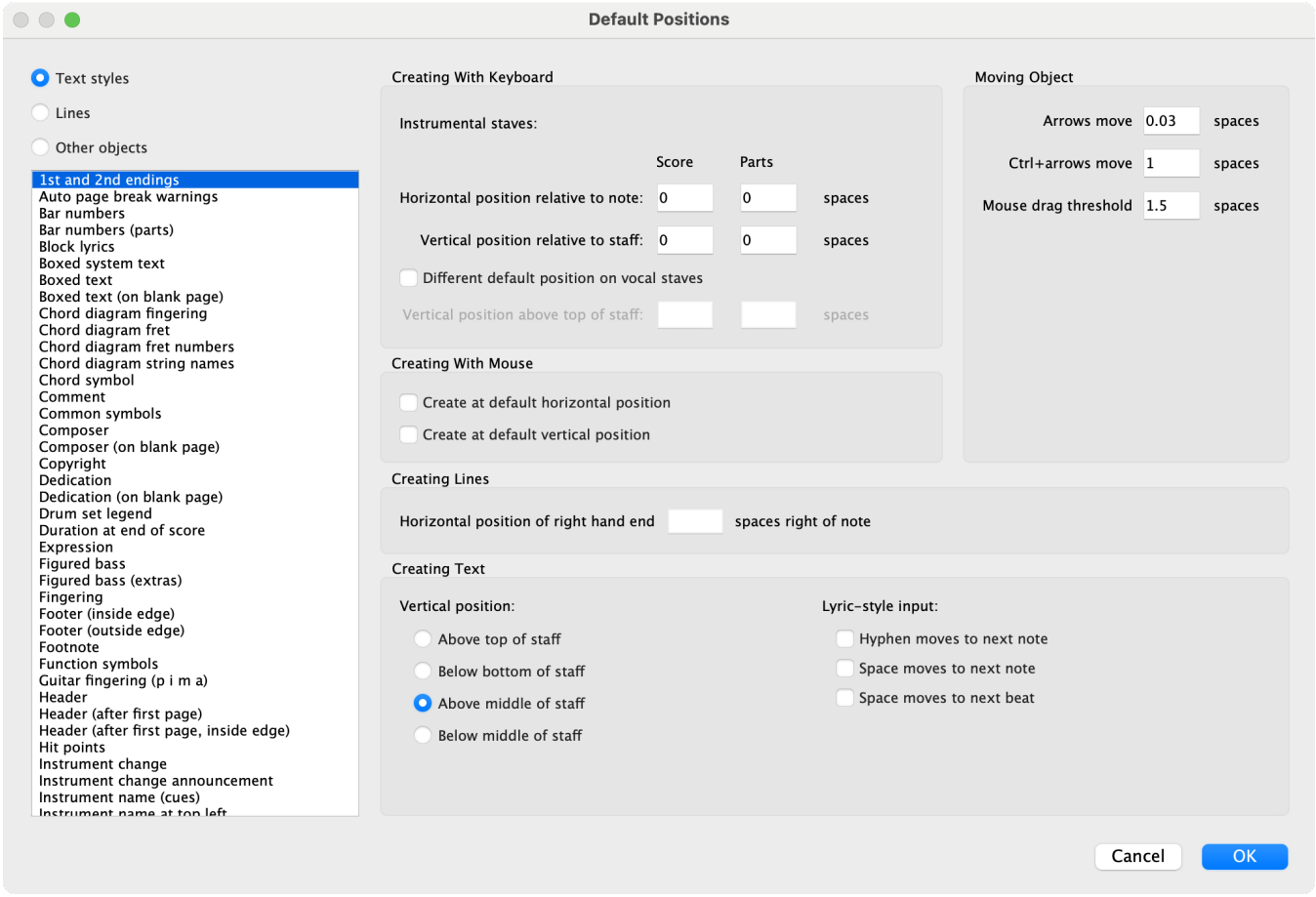
- Respelling accidentals
- Changing notehead styles
- Adjusting accidental X position in the Inspector
- Adding / Removing any of the following:
  - Chord Symbols
  - Lyrics
  - Notes in a chord
  - Accidentals
  - Ties & Tie Into objects
  - Scoops & Falls
  - Arpeggios
  - Accidental brackets
  - Notehead brackets

Default Positions (Sibelius Ultimate Only)

For advanced users only

The **Default Positions** dialog, which you open by clicking the dialog launcher button in the **Appearance > Design and Position** group on the Ribbon (shown on the right), lets you change the positioning behavior of text, lines, and various other objects, when creating and moving them and resetting their positions. Sibelius's default settings are sensible, and you won't usually need to change them, but should you be overcome by the urge to do so, this topic will tell you how.

The dialog looks like this:



To change the default position of an object, choose the category in the top-left corner (either **`Text styles`**, **`Lines`** or **`Other objects`**), and then select the desired text style or object from the list. You can even select multiple styles or objects to modify their common properties at the same time.

Options that are not applicable to the selected text style or object are disabled, as you might expect (so for text styles, you won't be able to set the **`Creating Lines`** options, and vice versa). Likewise, if you select multiple lines (say), then values that all the selected objects have in common are shown on the dialog, and values that are not in common are shown blank.

The options on the dialog are as follows:

Creating Object

There are separate options for creating objects with the mouse and keyboard. When you create objects with the mouse, you can click precisely where you intend them to go; when you create objects with the keyboard, you can't indicate precisely where you want the object to be created, so they appear at a sensible position near to the caret (if inputting notes) or selected object.

Objects can be set to appear in a different place by default in parts than they do in the score. Usually this isn't necessary, but objects such as rehearsal marks generally look better if they are positioned closer to the top of a staff in parts than they are in the score. Sibelius lets you, say, position rehearsal marks five spaces away from staves in the score and only two spaces away from staves in parts.

The **`Creating With Keyboard`** options control the rules for positioning of the object when it is created using the keyboard, or when you select it and choose **`Appearance > Design and Position > Reset Position`** (shortcut **`Control+Shift+P`** *or* **`Command+Shift+P`**):

- **Horizontal position relative to note** sets the default horizontal position for both a score and parts; enter negative numbers if you want to position objects to the left of the note to which they are attached (for, say, dynamics).
- **Vertical position relative to staff** automatically positions the object vertically for you, relative to the option chosen at the bottom of the dialog under **Vertical Position** (**Above top of staff**, **Below bottom of staff**, **Above middle of staff** and **Below middle of staff**). You can enter different values for the score and its parts, if you wish.
- **Different default position on vocal staves** lets you specify that the object should be positioned differently on vocal staves and instrumental staves; if you switch this on, you can then specify a separate **Vertical position above top of staff** for the selected object. This is done by default for Expression text and the various hairpin lines, such that they appear above vocal staves, but below instrumental staves.

The **Creating With Mouse** options determine whether, when created with the mouse, the object should be positioned at its default horizontal and/or vertical position (as determined in the **Creating With Keyboard** settings above) instead of at the mouse position, for example:

- Text such as chord symbols, figured bass, fingering, and lyrics, are all most usefully created at their default horizontal and vertical positions;
- System text such as title, composer, copyright, footnote and so on are all most usefully created at their default vertical positions;
- Some other text styles, such as tempo and metronome mark text, are best created at the position you click with your mouse—to obtain this behavior, switch off both of the **With mouse** options.

Moving Object

Although all objects can be dragged using the mouse in a score, a finer degree of control is possible by moving objects with the arrow keys and their modifiers (for example, **Left Arrow/Right Arrow** for small steps and **Control+Left Arrow/Right Arrow** or **Command+Left Arrow/Right Arrow** for large steps). The **Moving Object** options allow you control over the behavior of these operations:

- **Arrows move** is the distance an object moves when moved with the arrow keys.
- **Control+arrows/Command-arrows move** is the distance an object moves when moved with the arrow keys in conjunction with the **Control** *or* **Command** key.
- **Mouse drag threshold** is how far you have to drag an object with the mouse before it moves from its present position; set this to a large number if you want to make objects "stickier" and less likely to be dragged by mistake.

You can adjust these options for text styles and lines separately, but not for individual text styles or line styles; so any change you make to these settings will affect *all* similar objects (for example, change the drag threshold for Technique text and you also change it for all other text styles). The **Moving Object** options (unlike the others on this dialog) are global preferences and are thus not associated with any particular score—they apply to every score you work on in Sibelius.

Creating Lines

Horizontal position of right hand end does what the name suggests: it determines how many spaces to the right of the end of the line the right-hand end will appear by default.

Creating Text

Above/Below top/middle/bottom of staff specifies the position of the baseline (for example, bottom of the capital letters), relative to the specified staff line. The distance from the staff-line is specified under **Creating With Keyboard** at the top of the dialog.

Some text styles, such as lyrics, figured bass and fingering, are created by jumping from note to note using the **space** bar ("Lyrics" on page 470, "Working with Text" on page 440). The options under **Lyric-style input** control this behavior:

- **Space** / **Hyphen moves to next note** do what they say.
- **Space moves to next beat** is used by chord symbols, so that you can write different chord symbols on each beat of the bar, even if the note is several beats long.

If both of the bottom two options are switched on, hitting **space** while creating text will move to either the next note *or* the next beat, whichever occurs sooner.

Special Cases

There are a few special considerations to bear in mind when using the **Default Positions** dialog, as follows:

- The **Creating Object** options have no effect on clefs, key signatures, special barlines, time signatures or transpositions. To reset the position of any of these, make a system selection around the object and choose **Appearance > Reset Notes > Reset Note Spacing** (shortcut **Control+Shift+N** *or* **Command+Shift+N**).
- For *system* objects (for example, text styles such as Title, Tempo, *rit./accel.* lines, and so on), the default vertical position and **Above/Below top/bottom/middle of staff** settings are retroactive—in other words, any change you make to these settings will automatically change all system text objects in your score.
- However, for *staff* objects (for example, Chord Symbols, **Lyrics line 1** text, or bracket lines) the changes affect only newly-created objects—if you have, say, some Expression text in your score and then change the Expression text style's default position, the existing Expression text in your score will not automatically change position.

  So if you want to change the position of some or all existing objects as well as new ones, use filters to select them ("Filters and Find" on page 205), then choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**).
- The settings in the **Text > Style > Edit Text Style** dialog for aligning text relative to the page take precedence over the settings in the **Default Positions** dialog.
- For slurs, if neither of the **Create at default horizontal/vertical position** options are switched on, creating slurs with the mouse produces non-magnetic slurs. If you switch on either or both of these options, the mouse creates magnetic slurs. Creating magnetic slurs with the mouse can be a little confusing—for example, if you want to input an up-arching slur (shortcut **S**) and try to put it over some notes whose stems point upwards using the mouse, the slur will appear below the noteheads instead.
- For rehearsal marks, their horizontal position is determined by the settings in the **Other objects** section, and their vertical position is determined by the settings in the **Text styles** section.
- The positions of some other objects with complex positioning rules (such as magnetic slurs and tuplets) can only be modified using the **Appearance > House Style > Engraving Rules** dialog, rather than the **Default Positions** dialog.

System Object Positions

In large scores, some system objects such as rehearsal marks and tempo text can appear in several positions down a system simultaneously, for example, at the top and above the strings in orchestral music.

To edit the positions where these objects go:

1. Choose **Appearance > System Objects > System Object Positions**.
2. Click the staves you want system objects to appear above—up to eleven in total. The top staff is compulsory. System objects can also go below the bottom staff.

System objects don't all have to appear at all of these positions. The **Vertical posn** tab of **Text > Style > Edit Text Styles** (shortcut **Control+Alt+Shift+T** *or* **Command+Option+Shift+T**) lets you specify which of these positions a particular text style will actually appear at. This allows you (for instance) to have rehearsal marks at the top, above the strings and below the bottom staff, but tempo text at the top only—"Edit Text Styles (Sibelius Ultimate Only)" on page 464.

You can also delete individual instances of system objects, so, for example, if a Tempo text marking appears three times down your score, you could **Delete** the bottom two instances individually—deleting the top instance deletes all other instances. To restore instances of system objects that you have deleted, select the top instance and choose **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**).

Order (Sibelius Ultimate Only)

Order refers to the order in which objects in your score are drawn on the screen. Normally, the staff lines are drawn first, then objects like clefs, notes, ties, slurs and so on are drawn from left to right, just as if you were writing them out on paper yourself. Sometimes, though, it is useful to be able to change the order in which objects are drawn; for example, if you want an imported graphic to appear behind the notes but in front of the staff, or if you want to create special effects like ties breaking either side of a time signature.

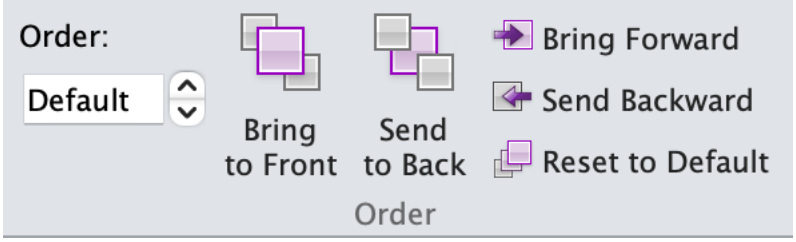
Layers

Sibelius provides 32 *layers*: objects in layer 1 are drawn first of all (and therefore behind all other objects), and objects in layer 32 are drawn last (and therefore in front of all other objects). Each type of object has a default layer, controlling its place in the draw order, which can be edited in **Layout > Magnetic Layout > Options** (see "Magnetic Layout Options" on page 662).

Layers are not to be confused with voices—"Voices" on page 296.

Changing the Draw Order of an Object

To change the draw order of an object, select it and choose the appropriate option from the **Appearance > Order** group on the Ribbon:
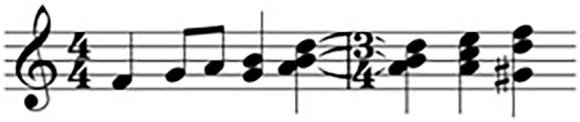


- **Order** lets you move an object between layers: either type the desired layer number, or use the paddle controls to move the object through the draw order.
- **Bring to Front**: moves the object to layer 32, in front of all other objects.
- **Bring Forward**: moves the object to the next layer (for example, if the object is currently on layer 14, this moves it to layer 15).

- **Send Backward**: moves the object to the previous layer (for example, from layer 18 to layer 17).
- **Send to Back**: moves the object to layer 1, behind all other objects.
- **Reset to Default**: moves the object back to its default layer.

You may find that as you change an object's draw order, you see no visible change on the screen. That's because most objects default to layers around 10–12.

Using Layers to Break Ties Across Time Signatures

One useful application for custom orders is to allow ties on tied notes or chords to break on either side of a time signature, like this:



To achieve this, input the music as normal, then:

1. Choose **Text > Style > Edit Text Styles**.
2. Select the **Time signatures** text style, and click **Edit**.
3. In the **System Text Style** dialog that appears, go to the **Border** page.
4. Switch on the **Erase background** checkbox, click **OK**, then **Close**.

The ties are drawn first, then the time signature with its erased background, which "whites out" the ties, and finally the staff lines are drawn on top.

Imported Graphics

By default, an imported graphic (created using **Notations > Graphics > Graphic**) will be set to layer 1, which means that it will appear behind all other objects. This is normally desirable, since any white background around the edge of the graphic would otherwise "white out" the staff lines, notes, and so on. However, you can move an imported graphic to any layer, which can have a variety of interesting (and perhaps occasionally useful) effects.

Music Fonts

Noteheads, clefs, accidentals and most other objects that appear in Sibelius scores are drawn using a symbol, which itself is a character or combination of characters from a music font.

Music fonts have proliferated rather messily over the years; different fonts often have a semi-random selection of musical symbols present (or often woefully absent). Different people have different preferences as to which music fonts they like; moreover, each font has its strong and weak points, so none is ideal.

Because of this, we've taken extreme care to make Sibelius's music fonts include just about every symbol that you're likely to want or that is available in other fonts, and moreover to have symbol designs suitable for the highest quality publishing.

However, as music font tastes differ wildly (and sometimes violently), we've also sorted out the complex confusion inherent in other music fonts, and designed Sibelius so that it's compatible with any other music font you're likely to have—including Petrucci™, Chaconne™, Sonata™, Susato™, Jazz™, Franck™, Maestro™, November™, Partita™, Swing™, Tamburo™, Piu™ and Ghent™. You can even mix all of these fonts together in the same score.

Changing Music Font

The simplest way to change the music font used by your score is to import a house style that uses the desired music font. The reason for this is that it is usually insufficient to only change the symbols in your score to use the new font: normally, more involved edits are required, to deal with subtle differences in the design and metrics of equivalent symbols in different fonts.

If you want to change to the handwritten appearance of Reprise or Inkpen2, it's best to import one of the **Reprise** or **Inkpen2** house styles, as this will also change the appearance of other objects, such as staff and barlines, slurs, hairpins, and so on—"House Style" on page 685.

You can also use Sibelius's Helsinki music font, which has a more traditional and elegant appearance. As with the Reprise and Inkpen2 fonts, you should import a **Helsinki** house style to benefit from the many subtleties the house style makes to other aspects of your score's appearance—"House Style" on page 685.

Changing Font of a Subset of Symbols

If you want to change music font to a different one, you don't have to change all of Sibelius's symbols. You can change just the clefs, or the percussion symbols, or even just a single symbol.

Each symbol in Sibelius is drawn using the font specified by a particular text style. By changing the text style settings you can change the appearance of whole sets of symbols at once:

- **Common symbols**: this covers pretty much all the symbols normally used—standard notes, accidentals, clefs, articulations, and so on.
- You may want to change **Common symbols** to Reprise, Inkpen2, Helsinki, Petrucci, Susato or Sonata. Sonata has clefs in non-standard places, but you can easily move them.
- **Special noteheads**: this includes unusual noteheads and microtones. You may want to substitute Reprise Special, Inkpen2 Special, Helsinki Special, Tamburo or Piu.
- **Percussion instruments**: weird pictures of mallets, brushes, coins and anything else you can press things with. You may want to substitute Ghent.
- **Special symbols**: this contains symbols not found in any other font except Opus Special, Reprise Special, Helsinki Special and Inkpen2 Special, so you won't want to substitute any other font (unless you design your own).
- **Note flags**: you can change between Opus, Helsinki, Reprise, Inkpen2, and Petrucci—Susato, Sonata, and so on are unsuitable as they have incompatible flags.

To change the font of one of these sets of symbols:

1. In the **Notations > Symbols > Edit Symbols** dialog, click **Music Fonts**.
2. Click the symbol set you want to modify, and click **Edit**.
3. Change the font and possibly also size, then click **OK** and **OK** again to close the **Edit Symbols** dialog.

If you intend to change the size, the standard size for all symbols is 19.8pt (relative)—if you increase or decrease this, the symbols get bigger or smaller. You can use this (say) to make noteheads extra-big in beginners' books, or to scale a symbol (by creating its own symbol text style)—see "Creating a New Symbol Text Style" on page 386.



*Changing the music font and size takes place in the **Text > Styles > Edit Text Styles** dialog. This is because the above symbol sets are in fact treated by Sibelius as text styles, even though the font and size are the only options you can usefully change.*

For more information about customizing Sibelius's symbols, "Edit Symbols (Sibelius Ultimate Only)" on page 384.

Music Text Font

Various musical symbols such as **f**, **p**, and **q** can be typed into text such as Expression text and metronome marks. These so-called *music text* characters are by default drawn using the Opus Text font, as are the numerals **0**–**9** and **:** (colon) used in tuplets.

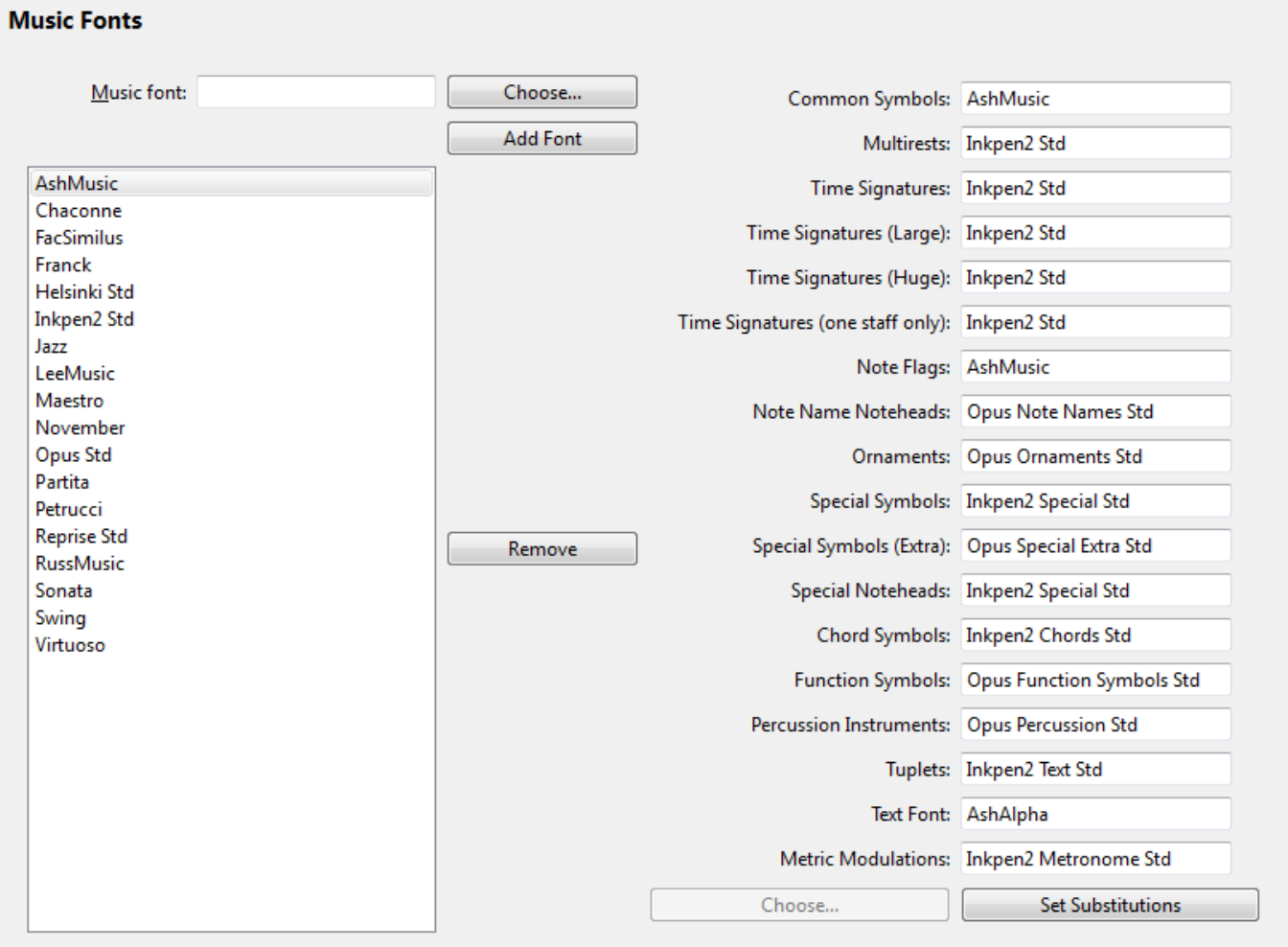
To change the font used for music text, open **Edit Text Styles** by clicking the dialog launcher button in the **Text > Styles** group on the Ribbon, and edit the **Music text** character style. We recommend you only change it to an italic or bold italic text font, and only change it to a normal text font if you are not using metronome marks, as text fonts do not contain little pictures of notes.

(However, if you really want to change the music text font and also really want to use metronome marks, you can manually change the font of metronome marks back to Opus Text, Helsinki Text, Reprise Text or Inkpen2 Text as you type them in.)

Using Fonts Not Supplied with Sibelius

Sibelius lets you use any compatible music font to render notation in your score if you so wish. Because—as far as your computer is concerned—a font is just a font, you need to tell Sibelius which of the fonts on your system are valid music fonts before it is able to use them.

Choose the **Music Fonts** page of the **File > Preferences** dialog (in the **Sibelius** menu on Mac). The following dialog appears:



The list of fonts on the left shows those that Sibelius recognizes as music fonts.

If you wish to add a new font to the list:

1. Type the name of the new music font into the **Music font** field on the left, or click the **Choose** button to select from a list of the fonts installed on your computer. When you have entered the name of the font, click the **Add Font** button. The font will be added to the list.
2. With the new font selected in the list on the left, enter the name of the font you want to use for each aspect of the notation into the various fields on the right, or click the **Choose** button to select the font from a list. When you have filled all the fields, click the **Set Substitutions** button.

Very few available music fonts have separate fonts suitable for all of Sibelius's symbol text styles, so it is normally only necessary to substitute your chosen font in **Common symbols**.

Font formats

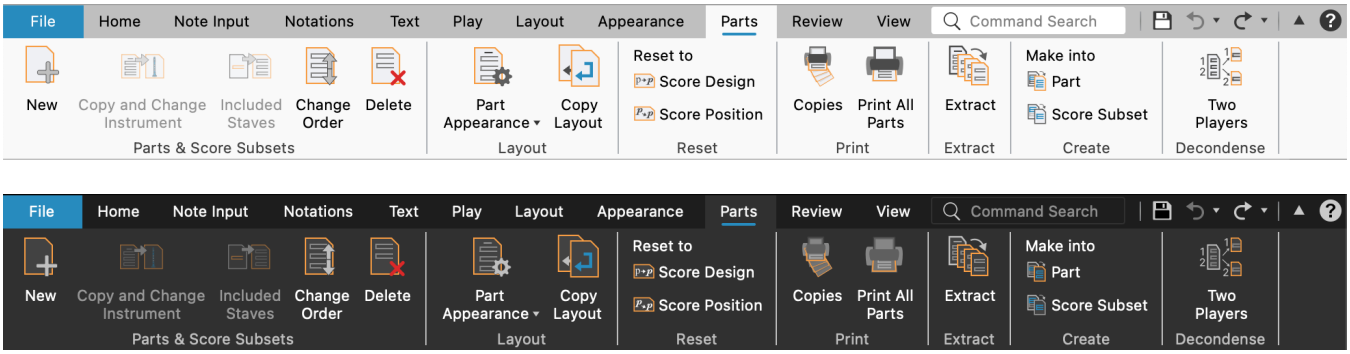
The Opus, Helsinki, Reprise and Inkpen2 music fonts are supplied in OpenType format with PostScript outlines. Sibelius can use music fonts in any of the major font formats (TrueType, OpenType or PostScript Type 1).

Designing Your Own Music Font

For designing fonts of any kind we recommend the FontLab program (www.fontlab.com); however, font design is a sophisticated art, so this is not recommended for the faint-hearted.

The Opus, Helsinki, Reprise and Inkpen2 font families are copyright, so you are not permitted to include symbols from them in any new font you design.

10 Parts Tab (Sibelius Ultimate Only)



Working with Parts

Music for several instruments is normally produced both in a full score and in separate "parts" that each contain the music of just one instrument (or sometimes several). Parts are rather different than full scores: they only contain notation relevant to the instrument; parts for transposing instruments can be in a different key; and the music is laid out differently, often on paper of a different size.

Fortunately, Sibelius takes care of all of this for you, automatically formatting, transposing and laying out parts.

What are Dynamic Parts?

Other notation programs require you to "extract" parts for each instrument as separate files, which means that if you need to make changes to the full score (after a first rehearsal, for example), you either have to make the same changes in the parts, or even extract them again, wasting hours.

However, Sibelius uses a revolutionary approach by which any change made in the score is automatically made in the part, and vice versa: allow us to introduce *dynamic parts*.

You can edit dynamic parts in exactly the same way as you would a score. You can move, add and delete notes, add slurs, expression markings and so on just as you would normally. But whenever you change something in the score, the parts are instantly updated, and vice versa.

You don't need to extract dynamic parts, and in fact, they're all kept in the same file as the full score—so they're easier to organize, too.

Viewing Dynamic Parts

After creating or opening a Sibelius file, the full score will be displayed. Switching to and from parts is most done using the + menu at the right-hand end of the document tab bar, below the Ribbon. When clicked, a list will appear, starting with the full score followed by the names of all the parts. Click the name of the part you wish to view and Sibelius will open it in a new tab.

You can also switch quickly between the score and the most recently viewed part by typing the shortcut **W**. If you select a note or other staff object before typing **W**, Sibelius will show you the part containing it. If there is nothing selected, Sibelius will show you the most recently viewed part.

It is also possible to cycle through the parts using the shortcuts **Control+#** *or* **Command+Option+~** and **Control+Shift+#** *or* **Command+Option+Shift+~**. Once you get to the last part and advance to the next, Sibelius will show the full score.

Viewing Multiple Parts

By default, each part will open in its own tab in the current document window. To open a part in a new window, first open it into a new tab, then while the part in question is in view, right-click anywhere on the tab bar below the Ribbon and choose **New Window**.

Distinguishing the Score from a Part

Sibelius uses different desk and paper textures for scores and parts so that you can instantly differentiate between the two. By default, Sibelius shows parts with a cream-colored paper and the score with white paper. To change the appearance of these textures, use the **Textures** page of **File >** Preferences—"Display Settings" on page 141.

Printing Multiple Parts

When printing an orchestral score, you typically need one copy of the first flute part, but many more copies of the first violin part to hand out to all the players. Sibelius lets you set the number of copies you wish to print for each part using **Parts > Print > Copies**, a dialog in which you can adjust the number in the **Copies** column (any number between 0 and 99).

As Sibelius lets you specify a number of copies for each part, printing a complete set of parts can literally be done with only two mouse clicks. You can print any combination of parts in one print job.

To print all the parts, click **Parts > Print > Print All Parts**, which takes you to the **File > Print** page: then click the big **Print** button. To print just some parts, make sure you are viewing a part, or click **Print All Parts**, and you can then select which parts to be printed from the list at the top of the **File > Print** page—see "Printing Dynamic Parts and Score Subsets" on page 85.

You can export your parts directly to PDF files, which is handy if you need to send them by email—"Exporting PDF Files" on page 92.

Creating New Parts

Sibelius automatically creates a part for each instrument in the score. When you open a score created in Sibelius 3 or earlier, you will be given the option whether or not to create a set of parts ("Opening Files from Previous Versions" on page 27).

If you need to manually add a further part to your score, click **Parts > Parts & Score Subsets > New**. You will see a dialog where you can choose which of the available staves in the score you wish to be visible in your new part. This is identical to the **Staves in Part** dialog (see below).

You can also make dynamic parts from staff selections using the **Make Into Part** command.

To create new dynamic part from a score selection:

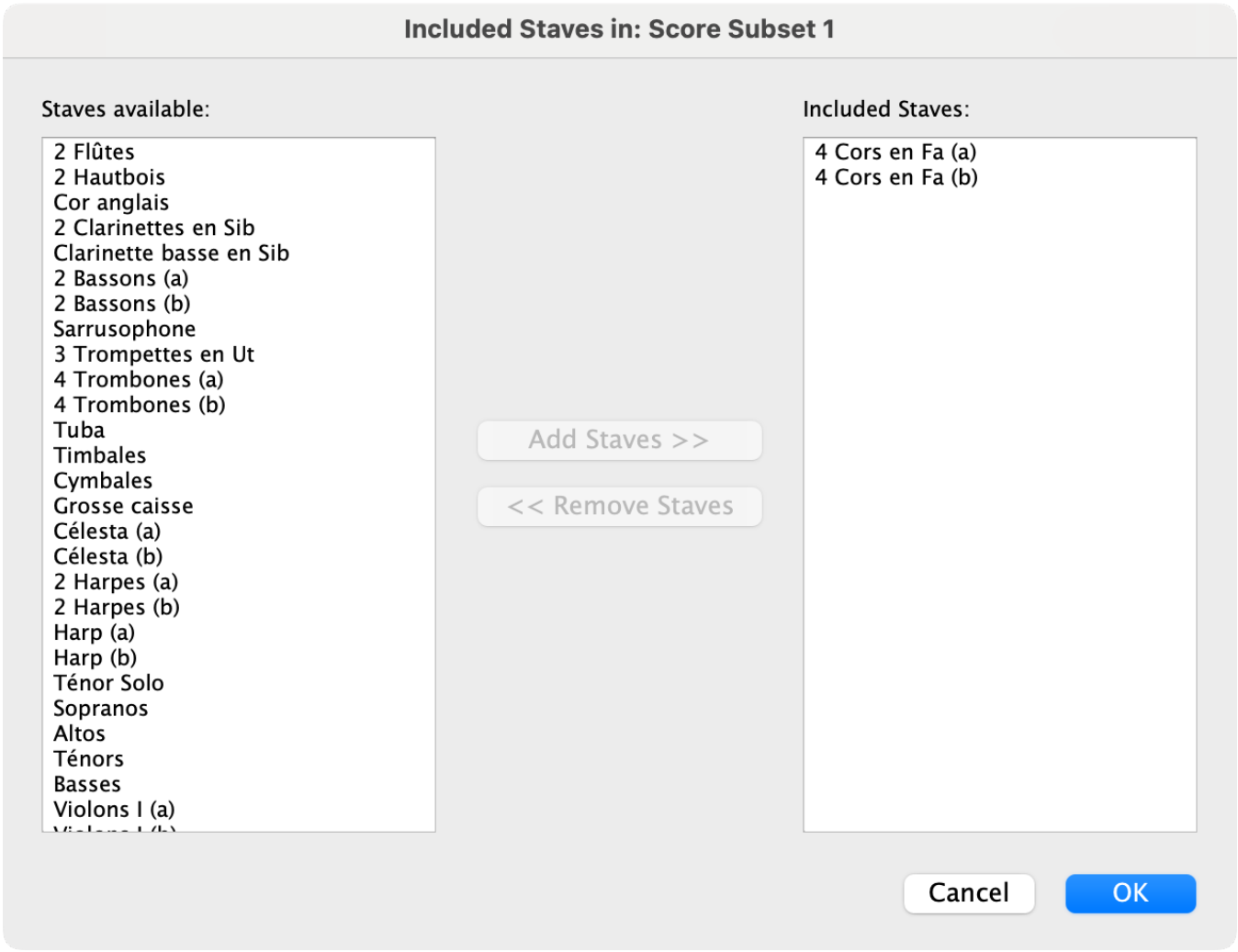
1. Type “Make Into Part” in the **Commands Search** field.
2. Click the command in the results list and Sibelius opens the selection as a new dynamic part.

Adding or Removing Staves from Parts

Sibelius lets you include any number or combination of staves from your full score in a part. For example, you might make a vocal score of an opera by creating a part containing all the singers plus keyboard accompaniment.

To achieve this, make sure your full score contains all the instruments that you will need, including the keyboard staves. However, keyboard reduction staves are not usually printed in the conductor's score, so as well as the part for the vocal score, you should also create a part for the conductor's score, which contains all of the instruments *except* the keyboard accompaniment. When you come to print your scores, print the “conductor’s score” part and the “vocal score” part instead of the full score.

To change the staves in an existing part. View that part and choose **Parts > Parts & Score Subsets > Included Staves**. The following dialog appears:



The **Staves available** list on the left shows the staves available in the full score which are not contained in the part. When a staff has been added to a part, it appears in the **Included Staves** list on the right. To add staves to a part, select the relevant staves in the list on the left and click **Add Staves**. Similarly, to remove staves from a part, select them in the list on the right and click **Remove Staves** (this does not remove the instrument from the score).

When you add or remove a staff or staves from a part, the note spacing of the entire part is reset, to ensure that the spacing is correct throughout.

Deleting Parts

To delete a part:

1. Choose **Parts > Parts & Score Subsets > Delete**.
2. In the resulting dialog, select one or more parts to delete
3. Click **OK**.
4. Sibelius prompts you for final confirmation.

Deleting a part does not delete the instrument from the score. It is harmless to have parts listed even if you don't intend to use them, so don't feel any compulsion to delete unwanted parts.

Appearance of Parts and Score

The following things are always the same in the score and all parts—so it doesn't matter whether you're viewing the score or a part, changing any of these will change it everywhere:

- Text styles: you can, though, set different point sizes for the full score and for all parts in **Edit Text Styles**.
- Default positions: though similarly, you can set these to be different in the full score and parts in the **Default Positions** dialog.
- Many rules in **Appearance > House Style > Engraving Rules** (such as positioning of accidentals, rhythm dots, articulations, brackets, clefs, key signatures, tuplets; appearance of barlines, chord diagrams, hairpins, rehearsal marks, slurs, ties; beam positions; sizes of notes; text borders and lyrics options).

However, the following things may be set in each part quite independently of the other parts and of the score, so changing them only affects the part (or score) you're viewing:

- Page and staff size and so on (in the **Layout > Document Setup** group on the Ribbon).
- Layout, including breaks and **Layout > Breaks > Auto Breaks**.
- Note spacing (including **Appearance > House Style > Note Spacing Rule**).
- Text sizes (see "Text Styles in Parts" on page 708).
- Some rules in **Appearance > House Style > Engraving Rules** (for example, format of accidentals, bar numbers, multirests, instrument names, time signatures; appearance of system separators; first page number; staff and system spacing).
- Appearance of timecode and hit points as set in **Play > Video > Timecode**.

It's useful to be able to change things in different parts independently of each other like this. However, it's also often useful to make the same changes in all parts or a group of parts at once, rather than having to do so to each part in turn. This is what the **Multiple Part Appearance** dialog is for—"Multiple Part Appearance" on page 710.

Editing Parts

Editing a part works in exactly the same way as editing a score; in fact, almost anything you can do in a score will work in the same way in a part. Creating and deleting objects in a part automatically does the same to the score, and vice versa.

Moving Objects in Parts

However, moving objects (other than changing the pitch of notes) is another matter. You can position things slightly differently in the score and part, for layout reasons and to avoid collisions that may arise in one but not the other. The way it works is this:

- If you move an object in the score, it also moves in the relevant part(s) (as you'd expect)
- But if you move an object in a part, it *doesn't* move in the score. The same applies to changing the design of an object—if you drag the middle of a slur to change its shape in the part, it won't change in the score. This is so you can make final adjustments to parts without affecting the score. The object appears orange in the part to show that it's different than the score (see "Differences in Parts" on the next page).
- Having moved an object in a part like this, moving it in the score won't subsequently move it in the part again (because that would mess up the part when you'd just got it looking right)—unless, that is, you move it so far in the score that it attaches to a different note (otherwise the score and part wouldn't match at all), or unless you reset the object to be the same in the part and score again (see

"Resetting Objects in Parts" below).

- You shouldn't move an object very far in a part (for example, to a different note), because it won't move in the score and so won't match the score. If you try to, the gray attachment line will go red, to warn you that the object is too far away from where it is in the score.

So in general, the way you should work is to input music into the score, rather than the parts; and then tweak the position and design of things in the parts in the course of making final adjustments.

Note though, that you can make layout changes such as moving staves, adjusting system and page breaks and changing note spacing quite freely in parts—this doesn't count as moving objects around, because it doesn't matter that the score and part end up with a quite different layout.

Differences in Parts

When you edit or move an object in a part, Sibelius helpfully shows you that it is now different than the score by coloring it orange. (If this bothers you, switch off **View > Invisibles > Differences in Parts**.)

For example:

- Staff objects (for example, Expression text, hairpins, accidentals, and so on) appear orange if they have been moved in parts.
- Notes that have been flipped or made cue-sized in parts appear orange.
- Objects that are shown in the part but hidden (or absent) in the score, or vice versa, appear orange.
- Notes that have been enharmonically respelled in parts appear orange in the part.

You can also switch on **Differences in Parts** in the full score and Sibelius will color any object that has been moved or edited in one or more of the parts. This makes it easy, for example, to see which objects you may want to use **Parts > Reset > Reset to Score Position** on (see below).

Resetting Objects in Parts

If you need to reset the position of an object in a part, you can either reset it to its default position, or to the same position as in the score.

- To reset to the default position (for example, the values defined in **Appearance > Design and Position > Default Positions**), choose **Appearance > Design and Position > Reset Position** (shortcut **Control+Shift+P** *or* **Command+Shift+P**).
- To restore an object's position back to the score, choose **Parts > Reset > Reset to Score Position** (shortcut **Control+Alt+Shift+P** *or* **Command+Option+Shift+P**). If **View > Invisibles > Differences in Parts** is switched on, the object will no longer be drawn in orange.

When editing the full score, you can use **Parts > Reset > Reset to Score Position** to reset an object to the score's position in *all the parts* in which it appears.

You can also reset the appearance of an object in a part (such as a slur) either to its default design, or to the design of the same object in the score:

- To restore one or more objects back to using its default design, choose **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**).
- To reset back to the design of the same object in the score, choose **Parts > Reset > Reset to Score Design** (shortcut **Control+Alt+Shift+D** *or* **Command+Option+Shift+D**). Again, the object will no longer be orange (unless you had also changed its position).

As with restoring the score's position, choose **Parts > Reset > Reset to Score Design** while editing the full score will reset the design of the selected object back to the score's appearance in *all the parts* in which it appears.

Hide and Show in Parts and Score

Apart from in a few cases (such as clef changes and cue passages), every object in your score will, by default, be visible in both the score and any parts which should contain it. If you wish to hide an object in a score so that it only appears in a part, select the appropriate object (in the score or part) and choose **Home > Edit > Hide or Show > Show in Parts**. Similarly, if you want an object to appear only in the full score and not in the parts, choose **Show in Score**.

When viewing the full score, choosing **Home > Edit > Hide or Show** hides the object in the score and *all* the parts. When viewing a part, choosing **Home > Edit > Hide or Show** hides the object in that part only, leaving the score unaffected.

Editing Part Names

Part names are edited in the **File > Info** page. Editing the part name also updates the name on the first and subsequent pages of the part.

If you need to add line breaks to a part name in order to list multiple instruments on separate lines in the page header, use **\n**. You can also tell Sibelius to use the music text font for individual characters by prefixing the character whose font you wish to change with a **^** (for example, **Clarinet in B^b** would appear as "Clarinet in Bb")—see "Adding Formatting Changes to Score Info" on page 532 for details of other special characters you can type.

For further information about part names, see "Part Name and Instrument Changes" on page 530. For more general information about instrument names, see "Instrument Names" on page 456.

Text Styles in Parts

Each text style in Sibelius has two sizes: one for the score and the other for all the parts. To change the size of text in your parts independently from the score, choose **Text > Style > Edit Text Styles**. The **Edit Text Styles** dialog will appear. Select the name of the text style you wish to edit, and click **Edit**.

To adjust the size of the text style in parts, enter a new point size, either **relative to a 7mm staff** or as an **absolute** value. If you do not want the text to scale according to the size of the staff, switch on **Keep absolute**. For more information on editing text styles, see "Edit Text Styles (Sibelius Ultimate Only)" on page 464.

If you need text to appear at a different size in the score and parts, as you would for (say) Title text—which is typically larger in the score than it is in the parts—you should never adjust its size using the **Text** panel of the Inspector. Any change you make to the size of a text object in this way will affect *both* the score *and* the part. Therefore, you should instead change the default sizes for your text style using **Text > Style > Edit Text Styles**.

If you encounter text that is far too big or small in your score or part, you probably changed the size using the Inspector, so select it and choose **Appearance > Design and Position > Reset Design** (shortcut **Control+Shift+D** *or* **Command+Shift+D**), then go to **Text > Style > Edit Text Styles** and set up suitable sizes for the score and the parts.

Clef Changes in Parts

Sibelius lets you create clef changes in parts that do not appear in the full score; such clefs appear colored orange (if **View > Invisibles > Differences in Parts** is switched on). Beware, however, that if the initial clef in the part is different from the initial clef for that instrument in the full score, the **Omit clef**

changes option on the **House Style** page of **Multiple Part Appearance** ("Multiple Part Appearance" on the next page) may prevent any new clef changes you create in the part from appearing, in which case Sibelius will warn you.

Also beware that if a clef change exists in the full score and is visible in the part, if you drag the clef in the part, it will also move in the score too. If you need to move the clef in the part without moving the clef in the score, create a new clef in the part directly on top of the existing clef; this new clef will be independent for that specific part, and can then be moved independently of the clef in the full score.

Codas in Parts

Sibelius lets you set whether the split in the system that customarily appears before a coda should also appear in parts. A coda is marked as such by a barline that has **Split multirest** switched on with a **Gap before bar** of greater than **0**. (When you choose **Layout > Break > Split System**, Sibelius will do this for you automatically—"Repeats" on page 602.) If you would like the system to split automatically at the same place in parts, switch on **Keep gaps before codas (that have split multirests)** on the **Layout** page of **Multiple Part Appearance**. To suppress the split in parts, switch it off—"Multiple Part Appearance" on the next page.

Copying Part Layout

In some kinds of music—especially music for film, TV and stage shows—it's common for the layout of all the instrumental parts to be very similar, with system breaks and page turns in the same place in all the parts. Sibelius makes it easy to copy the layout from one part to any or all of the others:

1. First, adjust the layout of one of the parts, including the vertical positioning of system objects such as rehearsal marks, tempo markings, and so on, until it's how you want it for the other parts too.
2. Click **Parts > Layout > Copy Part Layout**, and a dialog appears. If a part is in view in the currently selected tab, that part will be selected in the left-hand **Source part** list, and by default the next part in the list will be selected in the right-hand **Destination parts** list. This is useful: if you have just finished laying out, say, the Trumpet 1 part, and you know Trumpet 2 will use more or less the same layout, you can click **Copy Part Layout**, then without making a selection click **OK**, because Sibelius automatically selects the next part for you.
3. You can select multiple parts in the **Destination parts** list, or click the **Select All** button at the bottom of the list to quickly select all the parts. Click **OK** to confirm your choice.
4. You're asked if you want to proceed: click **Yes**.

Instantly, the layout of the current part is copied to the selected parts. Page and staff size, orientation, page and staff margins, system, page and special page breaks, **Layout > Breaks > Auto Breaks** settings, and the positions of system objects are all updated to match the chosen part.

Exporting House Styles from Parts

Having set up the appearance of a part using the **Multiple Part Appearance**, **Auto Breaks** and **Engraving Rules** dialogs, you can then export its house style, either to import into other parts in the same score or to import into parts in another score in future.

To export a house style from a part, make sure you're viewing that part, and choose **Appearance > House Style > Export**.

To import the house style into other parts in the same (or a different) score, select those parts in the Parts window, click the **Multiple Part Appearance** button, then click **Import House Style** on the **House Style** page of the dialog.

When you export a house style from a part, it includes things like the **Auto Breaks** and **Document Setup** settings that make it look like a part. Therefore the house style is only suitable for importing into other parts, not into a full score. Likewise, if you export a house style from a full score, it is not suitable for importing into parts. So you should export different house styles for full scores and for parts.

Parts in Different Transpositions

You may need to have the same part in several different transpositions (for example, wind bands may require some brass parts in both B flat and E flat, depending on the instruments available), which Sibelius makes easy:

1. First, view the part containing the instrument for which you need to create a part in a different transposition.
2. Now choose **Parts > Parts & Score Subsets > Copy and Change Instrument**.
3. A dialog appears, in which you can choose the instrument to be used by the new part. Make your choice, and click **OK**.

You may need to change the key signature used by your new part. First making sure that nothing is selected (press **Esc**), choose **Notations > Common > Key Signature** (shortcut **K**), select the desired key signature, and click **OK**, then click at the very start of the part. Like the instrument change, this key signature exists only in this part.

Finally, for particularly extreme transpositions, you may need to adjust the clef. With nothing selected, choose **Create > Clef** (shortcut **Q**), select the desired clef, and click **OK**, then click at the start of the part. You may also need further clef changes—see "Clef Changes in Parts" on page 708.

Though it is required less often, you can also create instrument changes, clef changes and key signature changes at any point in a dynamic part without affecting the full score or any other parts based on the same instrument in the score. Beware, therefore, that if you add a key signature to a part, it will affect only the part you are working on, and will not be created in the full score. If you want to add a key change to the full score and all parts, create it in the full score.

Multiple Part Appearance

The **Parts > Layout > Multiple Part Appearance** dialog can be used to change the appearance of any number of parts in a single operation. To determine which parts to change, choose from the menu:

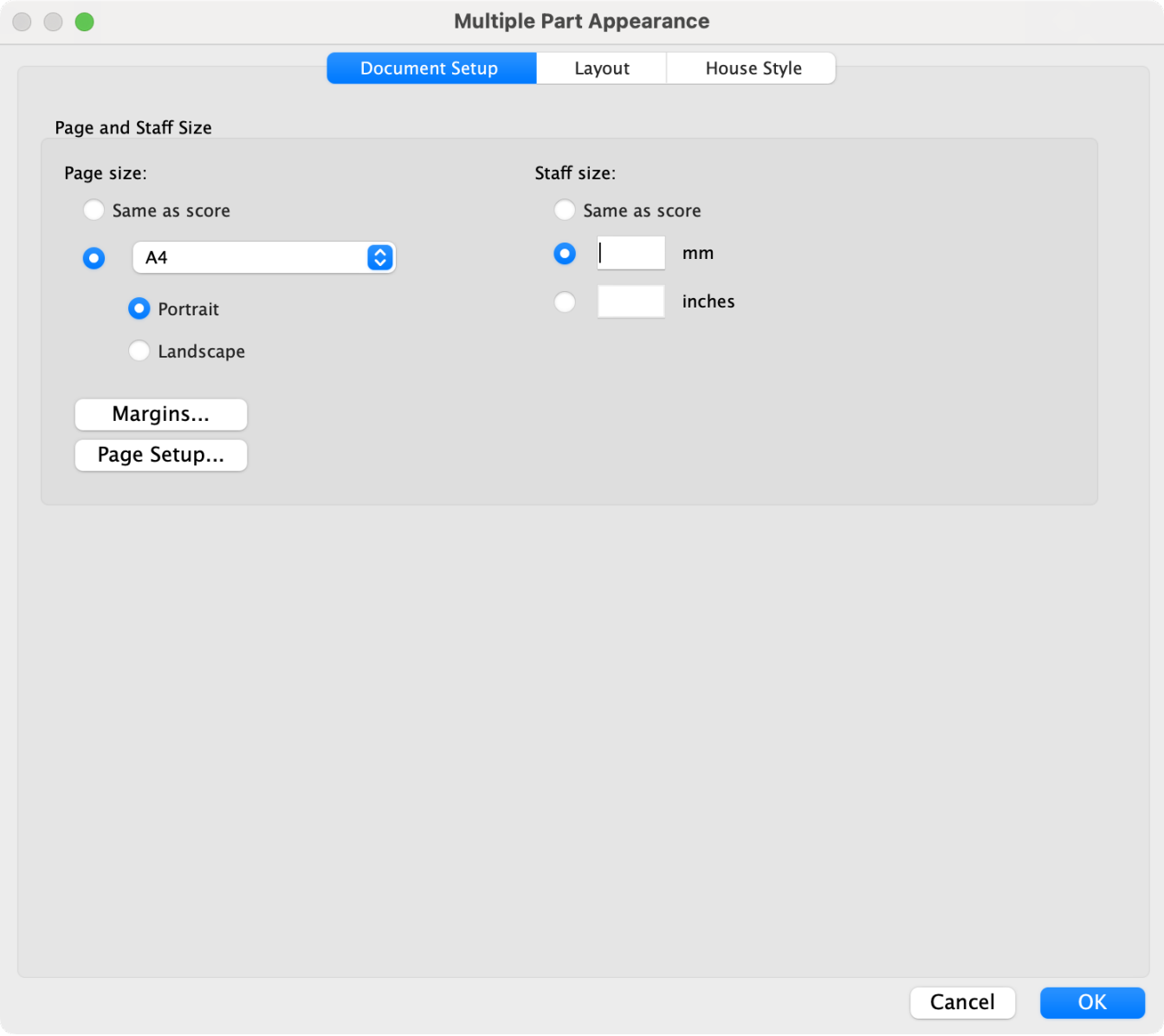
- **Current Part**: affects only the part in the currently selected tab.
- **Open Parts**: affects all the parts that are currently open in tabs; so this is the way to affect only some parts: open the parts whose appearance you want to change before you choose this option.
- **All parts**: affects all parts, whether or not they are currently open.

If you are changing the appearance of multiple parts, there may be instances under which some settings are different in different parts, in which case they will appear blank. If no changes are made to the settings in this state, then the individual values for each of the parts in the selection will be left unchanged.

The dialog consists of three tabbed pages:

Document Setup Page

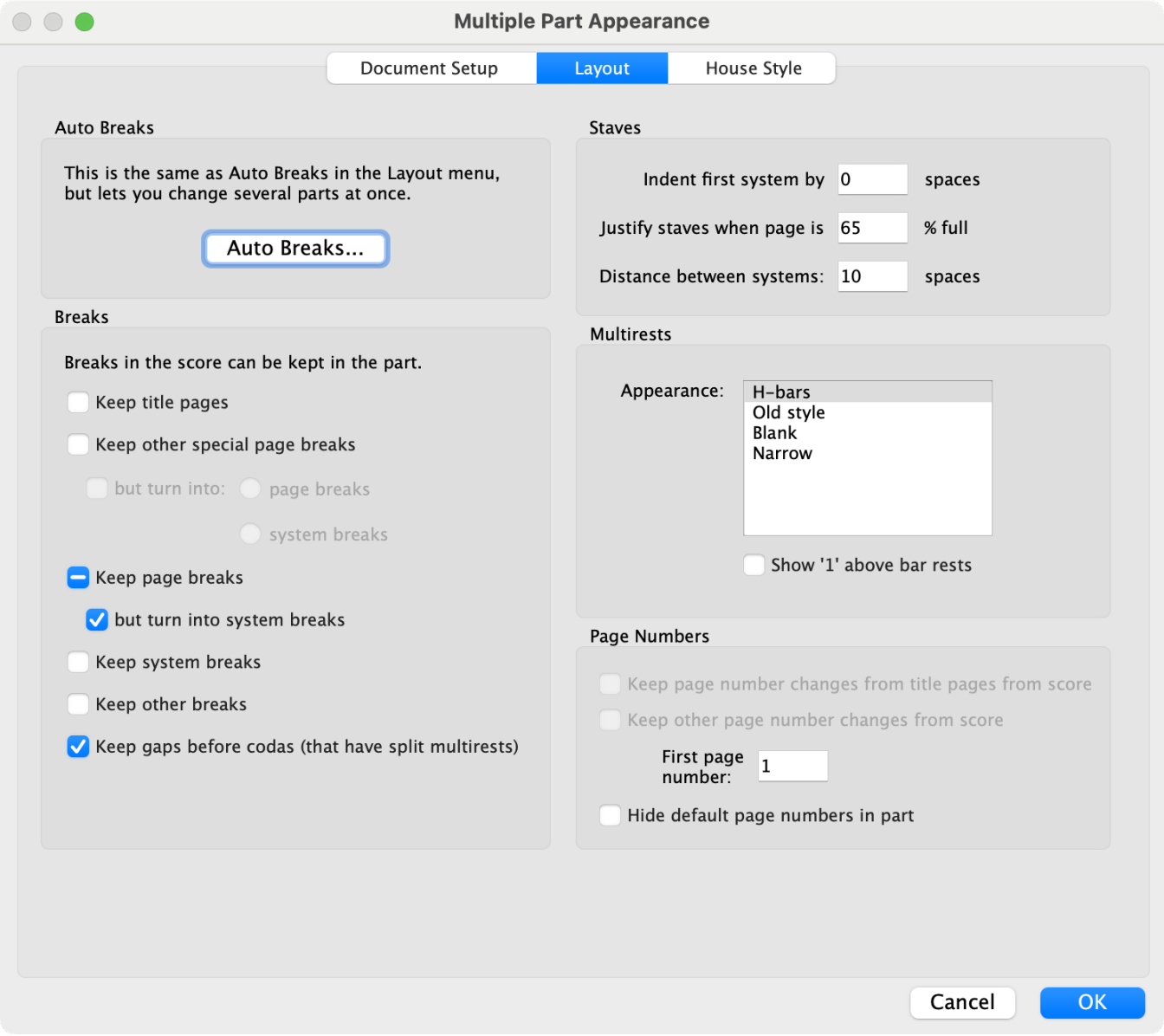
The **Document Setup** page lets you set the page size, orientation and staff size of your parts:



- Setting the page size to **Same as score** will set both the page size and orientation of the parts to be identical to the score. If you wish to use different settings, then choose the desired size from the drop-down list and click either **Portrait** or **Landscape**.
- Setting the staff size to **Same as score** will ensure that all staves in your parts are identical in size to the staves in the score. However, parts generally have larger staves, so to set a different value choose from either **mm** or **inches** and enter the desired staff size.
- Clicking **Margins** lets you change the page and staff margins for the parts independently of the score—see "Page Margins" on page 647 and "Staff Margins" on page 650. This is especially useful for increasing the top staff margin on the first page to make room for the title text, and so on.
- Click **Page Setup** to set up the printing defaults for your parts, for example, setting them to require a particular paper size for printing—"Printing" on page 79.

Layout Page

The **Layout** page has the following options; if in doubt, leave them at the default settings (which are sensible ones):



- To change your **Auto Breaks** settings, click **Auto Breaks**. This dialog lets you choose how Sibelius should lay out systems, pages and multirests ("Auto Breaks" on page 664).
- System breaks, page breaks and special page breaks that have been manually added to the score can be suppressed, retained or modified in parts (if in doubt, just leave these options alone):
  - If you want blank pages at the start of the score (for example, before the first bar of music) to appear in your parts, switch on **Keep title pages**.
  - If you want other blank pages (for example, those that occur after the first bar of music) to appear in your parts exactly in the same way as they do in the score, switch on **Keep other special page breaks**.
  - If you would prefer they were changed into other kinds of breaks, switch on the **but turn into** checkbox, and choose whether they should be changed into **page breaks** or **system breaks**.
  - If you want page breaks to appear in parts in exactly the same way as they do in the score, switch on **Keep page breaks**.

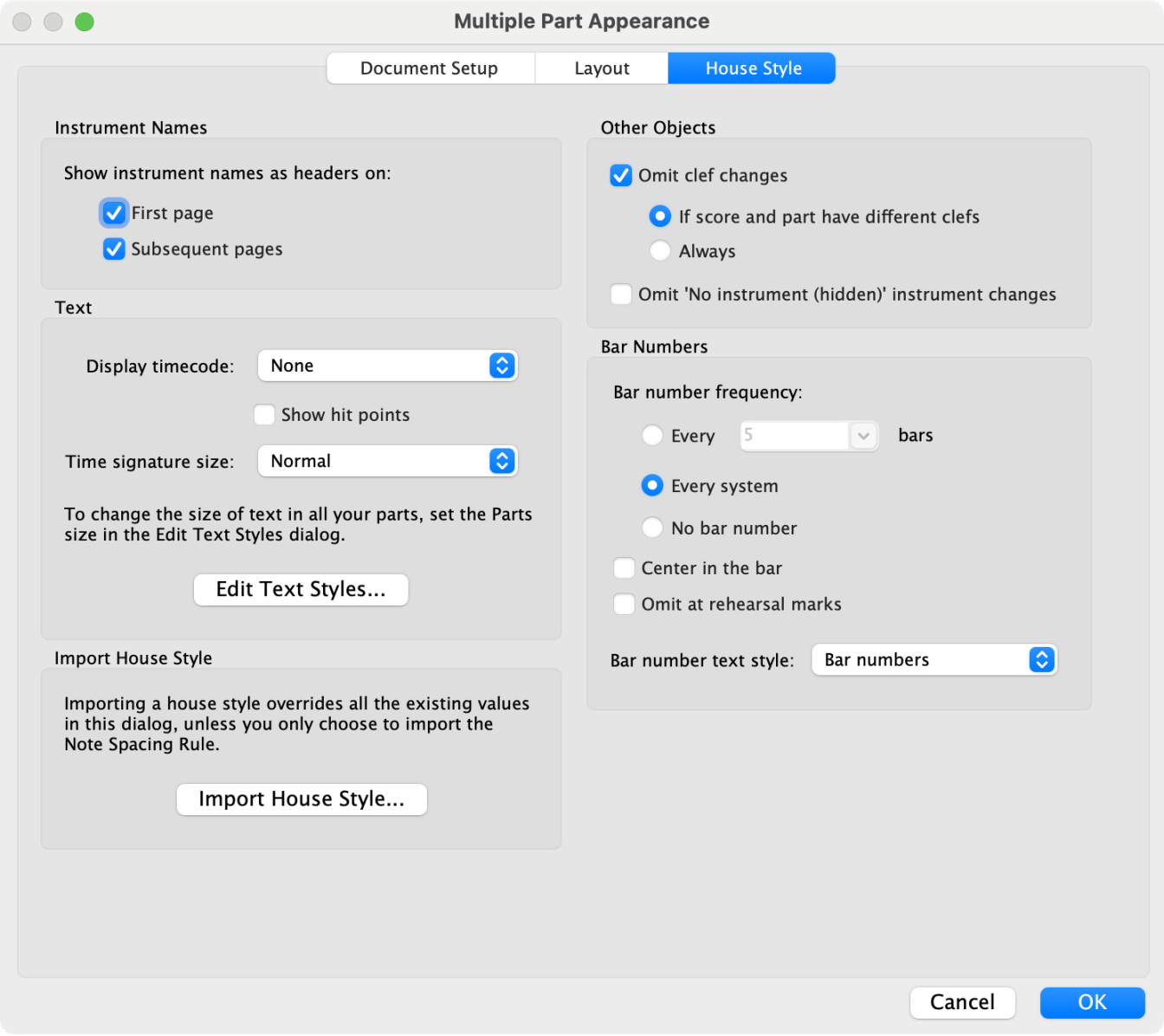
  - If you would prefer they were changed into system breaks, switch on **but turn into system breaks**.
  - If you want system breaks in the score also to appear in parts, switch on **Keep system breaks**.
  - Other formatting (for example, locked systems, “bars kept together”) in the score can also appear in the parts if you switch on **Keep other breaks**.
  - **Keep gaps before codas (that have split multirests)**—see "Codas in Parts" on page 709 for more information.

- It is fairly common for the start of the first staff in a part to be indented rightwards. Sibelius lets you indent all your parts automatically by setting **Indent first system by** to (say) 4 spaces. When set to zero, the stave will appear in its usual position.
- To set how staves should be justified in your parts, set **Justify staves when page is** *n*% **full**. (See "Vertical Justification" on page 653.)
- Adjusting the **Distance between systems** controls the standard distance between systems in the select part or parts. Decreasing the number saves space in parts. On pages where the music is vertically justified, the distance between staves can be larger than the numbers specified.
- To change the appearance of multirests in your parts, choose the appropriate style from the **Appearance** list. If you would like Sibelius to include the number **1** above single bar rests, switch on **Show ‘1’ above bar rests** ("Multirests" on page 672).
- By default your parts will all have their pages numbered from 1. If you want a different first page number, specify it by changing **First page number**. If, more unusually, you want your parts to use the same page numbers as the score:
  - **Keep page number changes from title pages from score**, which is only available if **Keep title pages** is switched on (because page number changes are always attached to page breaks), makes the page number change attached to the title page in the score (if present) appear in the parts.
  - **Keep other page number changes from the score**, which is only available if **Keep other special page breaks** is switched on, makes page number changes that occur after the start of the full score appear in the parts.

  If you want to hide all page numbers in your parts, switch on **Hide default page numbers in parts**. For more information about page numbers, "Page Numbers" on page 517.

House Style Page

The **House Style** page has the following options:.



- Sibelius can add instrument names to each of your parts. By default, these will appear at the top left of the **First Page**, and at the top of **Subsequent pages**. If you don't want instrument names, switch off either or both of these options.
- (Instrument name headers are automatically generated from each part's name using text wildcards—"Wildcards" on page 528—and will always exist in every part. If you switch the headers off here, Sibelius will hide the relevant text objects in the parts, not delete them, so you can switch them back on again later.)
- By default, timecode and hit points are not displayed in parts. If you wish to make timecode visible, then choose from either **Above every bar** or **At start of every system** in **Display timecode**. If you want hit points to show, then switch on **Show hit points** ("Timecode and Hit Points" on page 612).
- Time signatures will appear as normal, snuggled between the top and bottom staff lines, by default. If you wish to use **Large** or **Huge** time signatures in parts, then choose the relevant option from **Time signature size** (see "Big Time Signatures" on page 351).
- Clicking the **Edit Text Styles** button will take you directly to the **Edit Text Styles** dialog (see "Text Styles in Parts" on page 708).

- You can import a house style into all the selected parts by clicking **Import House Style**—see "Exporting House Styles from Parts" on page 709. Only the **Engraving rules and Document setup** and **Note spacing rule** options are enabled when importing into a part.
- Switching off **Omit clef changes** will ensure that all clef changes in the score will appear in the parts. To suppress all clef changes in every instrument in parts, switch on **Omit clef changes** and choose **Always**. Some transposing instruments (such as bass clarinet) may use a different clef in parts to the score, so clef changes that are necessary in the score may not make any sense in the part. Sibelius gives you the option to omit such clef changes by choosing **Omit clef changes** and clicking **If score and part have different clefs**. You can manually add any necessary clef changes to a part, and they will *not* appear in the score—see "Clef Changes in Parts" on page 708.
- It is the style of some composers to hide segments of a stave where an instrument is not playing (this is known as a "cut-away" or "scrapbook" look—see "Staves with Gaps" on page 178). This convention, however, does not usually apply to parts, so Sibelius gives you the option to suppress all instrument changes to hidden (no lines) instruments in parts; to do this, switch on **Omit 'No instrument (hidden)' instrument changes**.
- To set the frequency of bar numbers in your parts, choose from **Every** *n* bars, **Every system** or **No bar numbers**. You can also center the numbers by choosing **Center in the bar**. If you do not want bar numbers to appear on the same bars as rehearsal marks, switch on **Omit at rehearsal marks**. If you wish to make bar numbers look different in the parts than in the score, choose the text style you want to use from the **Bar number text** style drop-down list. (The **Bar numbers (parts)** text style is intended for this purpose.) But normally, this should just be left set to **Bar numbers**.

Extracting Parts

Extracting parts means that any dynamic parts chosen for extraction will be exported as individual files, retaining their music, formatting and layout precisely. The original dynamic parts themselves remain unaffected.

Why Extract Parts?

In practice, you should rarely need to extract parts from your score, and should not bother doing so unless you have to; however, there are some situations in which you may find it necessary:

- *Parts that have variable numbers of staves in the score or staves containing music for multiple players*: if a score has a staff for "Horns 1+3" and also *separate* staves for "Horn 1" and "Horn 3" that are used at different points in the score for the sake of clarity, you will not be able to create a part for "Horn 1" or "Horn 3" automatically, though you can create a combined Horn 1 and Horn 3 dynamic part.

  If a single staff in the score contains music for two players, such as "Flutes 1.2.," you will not be able to create individual parts from "Flute 1" and "Flute 2" automatically. You may need to extract the "Flutes 1.2." part as two separate files, then edit each of them to remove the unwanted player—but see "Multiple Players on the Same Staff" on page 717 before you go ahead and extract parts.
- *If you want the parts to be opened by Sibelius Student or an earlier version of Sibelius*: You will need to extract the parts from the score and subsequently use **File > Export > Previous Version** as appropriate.

You should always aim to extract parts as late as possible. If you need to revise a score at a later date, this will keep any corresponding changes you need to make to the parts to a minimum.

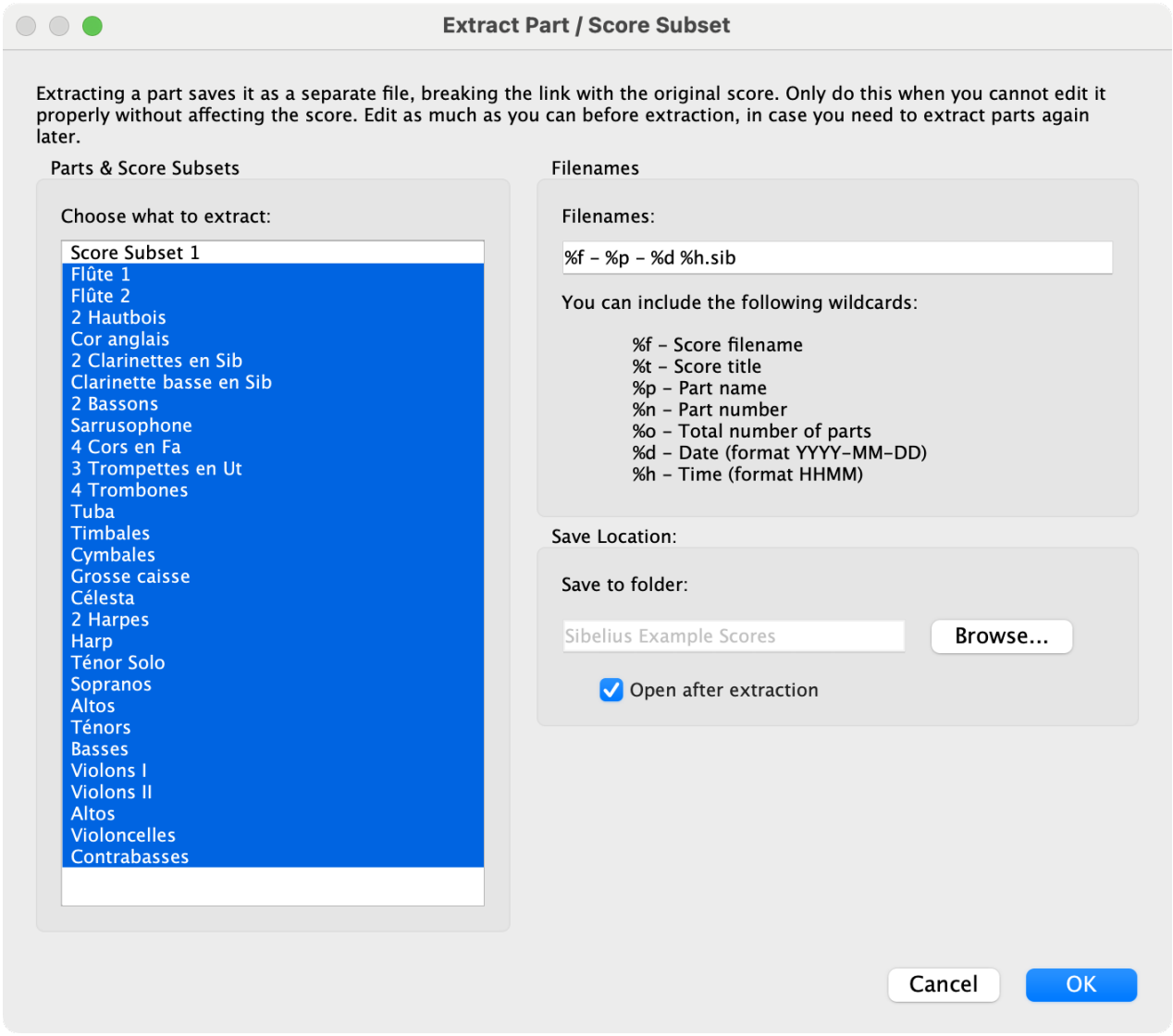
If you make quite a few revisions to the score later, it may be quicker to re-extract some or all of the parts than to revise them.

Extract Parts Dialog

To extract parts:

1. Click **Parts > Extract > Extract Parts**.

   The dialog shown below appears:



2. At the left of the dialog you can select the parts to extract. You can select one part to extract just that one, add individual parts to the selection with **Control**-click *or* **Command**-click, add consecutive parts with **Shift**-click, or click and drag down the list to add consecutive parts with the mouse.
3. Configure the following additional options as needed:
   - Sibelius saves the extracted parts into the path entered in **Save to folder**. You can enter a path manually or click **Browse** to locate the directory.
   - Sibelius lets you create useful filenames for each of the parts being saved using codes. Sibelius lists its recognized codes on the dialog. By way of example, if your score were called **Opus 1** and you were extracting the 2nd oboe part, entering a filename of **%f - %p (part %n of %o).sib** would evaluate to **Opus 1 - 2nd Oboe (part 4 of 29).sib**.
   - By default, Sibelius names the parts in a sensible format including the score's filename, the part name and the date and time the parts were saved.

- If you switch **View parts now** off, you can extract and save a set of parts without having them appear on the screen. If you leave this option switched on, you will have to close all of the parts after they have been extracted.

4. Click **OK**.

   The part(s) are saved and re-opened in Sibelius as separate files.

Multiple Players on the Same Staff

Though dynamic parts aren't always suitable for situations where multiple players (for example, Horn 1+2) share the same staff, they can provide some efficiency gains if you keep both the Horn 1+2 staff and two separate Horn 1 and Horn 2 staves in the score, so that you can easily make edits to all three staves while being able to see them all at once.

To do this:
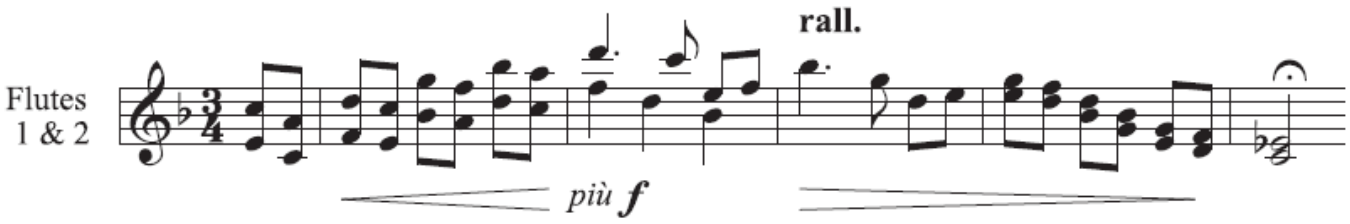
1. In the full score, write the music on a combined Horn 1+2 staff (or alternating this with separate staves).
2. When you've finished the music, add separate Horn 1 and 2 staves and copy/filter the music across to them from the combined Horn 1+2 staff, as described in "Extracting Individual Players" below.
3. Create a dynamic "part" (called, say, "Conductor's score") consisting of all the instruments *except* the new separate Horn 1 and 2 staves (see "Adding or Removing Staves from Parts" on page 704). Print this for the conductor. Print the separate Horn 1 and 2 staves (rather than the combined staff) as the horns' parts.
4. If you need to revise anything in the horns in future, just make the same revisions (in the full score) to the combined Horn 1+2 staff and the separate Horn 1 and 2 staves.

Extracting Individual Players

As described in "Instruments" on page 168, sometimes you will have separately numbered players in the score for which you need to extract individual parts—for example, Trumpets 1, 2 and 3. How this is done depends on the case:

- If the players jump from staff to staff, you'll need to extract more than one staff into the same part. For instance, if your score has instruments called "Trumpets 1.2.3," "Trumpets 1.2" and "Trumpet 3," and you want to get the Trumpet 3 part, you should extract Trumpets 1.2.3 and Trumpet 3 into the same part, then delete any notes not played by Trumpet 3. You can use filters to help with this last stage ("Filters and Find" on page 205). As in the score, you may need to put system breaks in the part where a player jumps from one staff to another, so that you can hide the unused staves on either side of the changeover point.
- If there are just two players (for example, Flutes 1 and 2) that sometimes or always share the same staff, you can extract both players into the same part and then remove the unwanted notes using filters—read on.

The most common of the above cases is the last one, where two players share the same staff, as in the example below for two flutes:



In this example, the music is sometimes in two-note chords, sometimes in unison (*a 2*) and sometimes in two voices.

Sibelius has built-in filters that allow you to extract individual players in a few mouse clicks. The **Home > Select > Filters > Player 1** and **Player 2** filters are specifically designed for this purpose.

To extract individual players:

1. View the Flute 1 & 2 staff or staves as a single dynamic part.
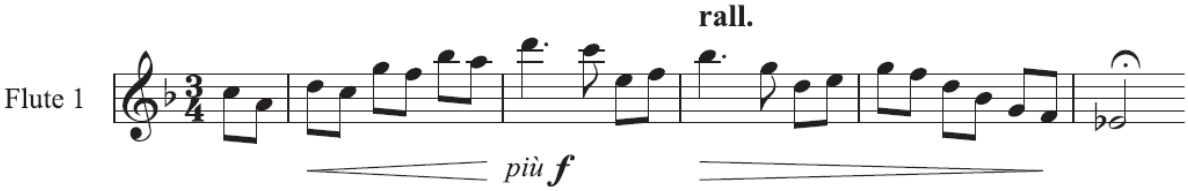
   You should at this point make any changes that you know you will need to make to both players, such as removing collisions between objects, or adding cues.

2. Extract the part.
3. Make a copy of the extracted part using **File > Save As**, calling it, say, **Flute 2**.
4. To make the Flute 1 part:
   a. Select in turn each section that is for both flutes as a passage.
   b. Choose **Home > Select > Filters > Player 2**.
   c. Press **Delete** twice to delete the Flute 2 music.

      The first **Delete** turns unwanted notes in extra voices into rests, and the second **Delete** hides these rests. If your music contained sections of chords in one voice, as in the example above, you will need to filter for the rests specifically, as hitting **Delete** again will also delete some of the Flute 1 notes, which remain selected after you press **Delete** for the first time.
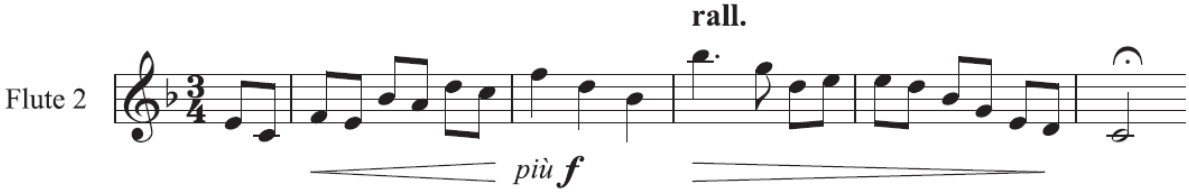
   d. Leave any sections of music where only Flute 1 is playing, as indicated by for example, '1.' above the staff. But any sections where one flute plays and the other has explicit rests (using two voices) can be handled by the **Player 2** filter.

      You'll be left with the Flute 1 part, all dynamics, text and so on intact. Edit the instrument name to read "Flute 1":
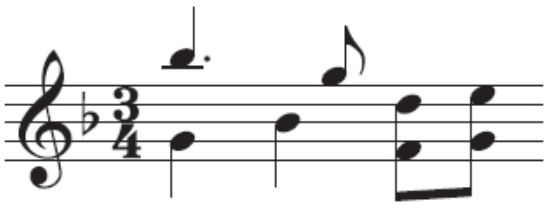


5. To make the Flute 2 part:
   a. Open the copy of the extracted part and follow the same procedure, using **Home > Select > Filters > Player 1**.

      After adjusting the instrument name, checking articulations and so on, you should have:



One case that these filters cannot automatically deal with is where a mixture of two-note chords and multiple voices occur *in the same bar*, such as:



In this instance, filtering, say, **Player 2** would leave the two eighth notes (quavers) at the end of the bar unselected. Sibelius always assumes that, within a single bar, if there are multiple voices then each voice constitutes a player; so to get the correct results, you should ensure that voices are used consistently within the same bar. In this particular case, selecting the lower pair of eighth notes and swapping them into voice 2 (shortcut **Alt+2** *or* **Option+2**) would do the trick.

These **Player** filters can only cope with separating two players, not three (such as our three trumpets described above).

Don't try to use the **Player** filters to select a particular player and then copy it—this may well not copy all the music you intended. For further details about filters, see "Filters and Find" on page 205.

You can also use Staff Filters to Decondense parts, see Working with Staff Filters.

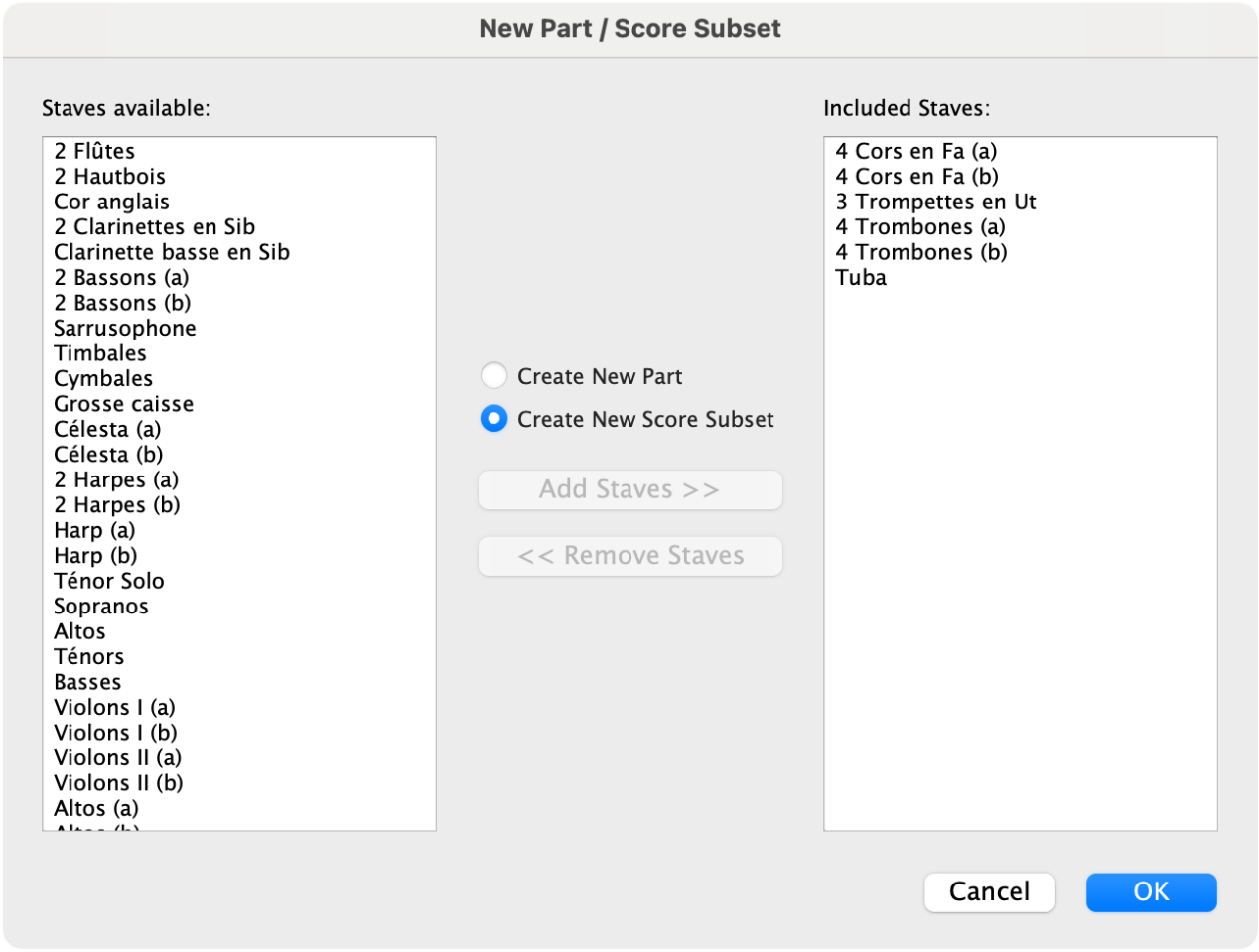
Score Subsets

A "performance score" is another view of a full score with a subset of all staves. Sibelius can now create "Score Subsets" from any collection of staves in the full score. Score subsets are treated as scores in Sibelius, and not like parts. The music, text, lines, and symbols are all dynamically linked between the full score and each subset, so any changes you make in one is reflected in the others. Note that this is different from Dynamic Parts where you can make adjustments to the position of objects and hide or show objects.

Creating a New Score Subset

To create a new score subset:

1. Go to **Parts > Parts & Score Subsets**, and click **New**.
2. In the resulting dialog, select the instruments you want to include in the new score subset in the **Staves available** list on the left.

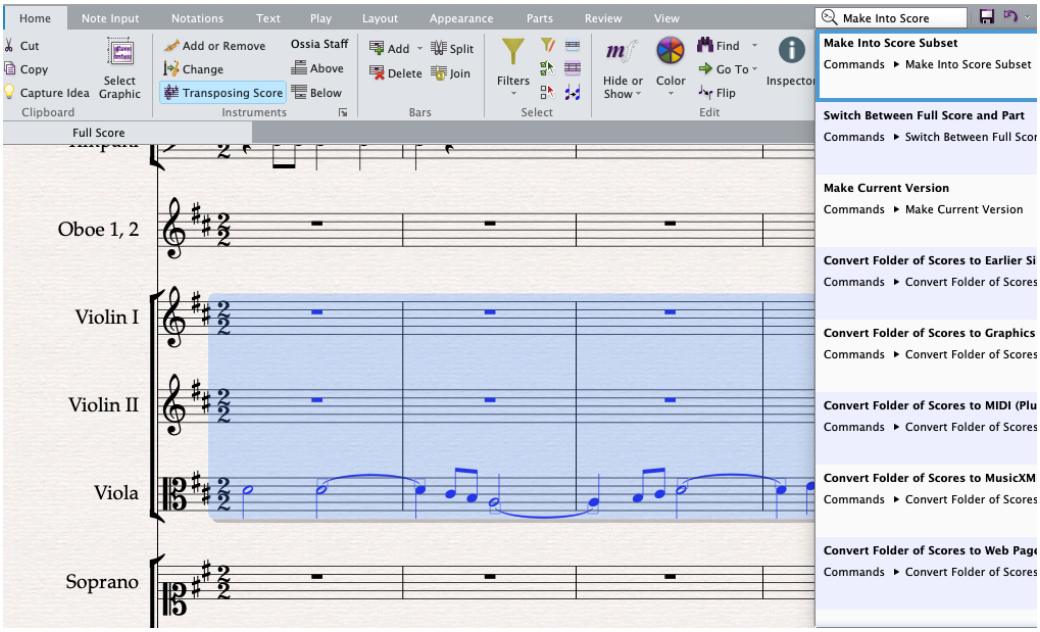


3. Select **Create New Score Subset**.
4. Click **Add Staves**. The staves to be included in the score subset are listed on the right (**Included Staves** list).
5. Click **OK**.
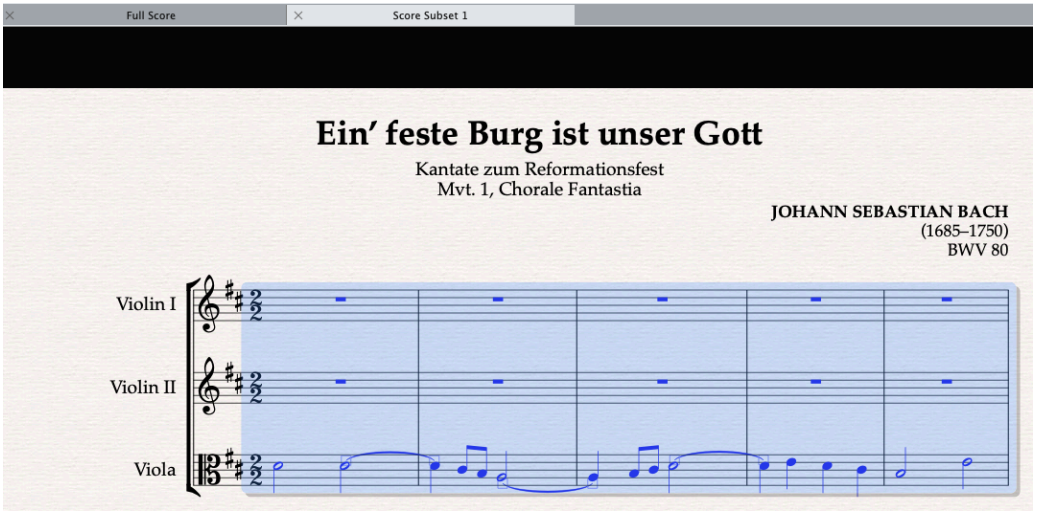
Creating a Score Subset from a Selection

To create a score subset from a selection:

1. Select the instruments in the full score that you want to include in the score subset.
2. Go to **Parts > Create > Make Into** and click **Score Subset**, or in the Command Search field, type "Make Into Score Subset" and press Return.



The selected instruments appear as a new score subset named “Score Subset 1.”



If desired, you can view the full score and create another score subset from a different selection of instruments. Subsequently created score subsets are named “Score Subset 2,” “Score Subset 3,” and so on.

Viewing Different Score Subsets

With Sibelius on Mac and Windows, you can view a score subset in the same manner as you do for parts.

To switch between the full score, score subsets and parts:

1. Click the + menu at the right side of the document tab bar below the ribbon.
2. Select the score subset that you want to view.

Renaming a Score Subset

To rename a score subset:

1. View the score subset.
2. Go to **`File > Score Info`** and in the **`Part name`** field, type the name you want.

Score Subset Document Settings

Each subset can have its own page and staff size, as well as page and staff margins set in the Document Setup dialog.

To configure the Document Setup for any score subset of the full score:

1. View the Score Subset that you want.
2. Go to **Layout > Document Setup**, and click the Open Document Setup button, or press **Control+D** (Mac) or **Control+D** (Windows).
3. Configure the Document Setup dialog as desired and click **OK**.

You can also use Focus on Staves independently, which lets you work on a subset just like you would a full score.

Changing Staves Included in a Score Subset

To change (add or remove) the staves included in a score subset:

1. View the score subset you want to edit.
2. Go to **Parts > Parts & Score Subsets**, and click **Included Staves**.
3. In the resulting dialog, either select the instruments you want to add to the current score subset in the Staves available list on the left and click **Add Staves**, or select the instruments you want to remove to the current score subset in the **Included Staves** list on the right and click **Remove Staves**.
4. Click **OK**.

Independent Layout Marks and Note Spacing in Score Subsets

Sibelius lets you apply layout marks independently between the full score and different subsets, so adding a break in either a subset or the in full score only appears in that view of the score. This is similar to how layout marks work in Dynamic Parts.

Similarly, Sibelius lets you apply note spacing independently between the full score and each score subset. This gives you full control of the layout in each subset.

Copy Layouts Between Full Scores and Subsets

When opening your scores created with Score Subsets in Sibelius 2022.12, Sibelius locks the format of the subsets so they retain their existing layout. You can reset this by opening the subset, going to Command Search, and typing **Unlock Format**.

You can copy the layout of a full score or subset to any other score, part, or subset.

To copy the layout of a full score or subset to any other score, part or subset:

1. Go to **Parts > Layout > Copy Layout** or search for **Copy Layout** in Command Search.
2. In the resulting dialog, choose the Source and Destination for where you copy the layout.

Deleting a Score Subset

To delete a score subset, do one of the following:

- Go to **Parts > Parts & Score Subsets**, and click **Delete**.

  In the resulting dialog select the score subset in the list that you want to delete and click **OK**.
- In the Command Search field, type “Delete Current Part/Subset” and press Return.

The score subset is deleted.

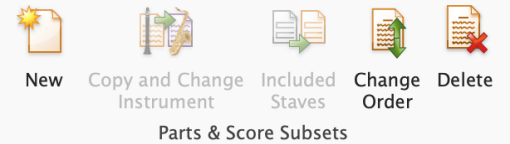
Custom Parts Order

Sibelius Ultimate lets you customize the order of score subsets and parts. Sibelius keeps the default order and the customized order in sync until you set a custom order. Once the Custom Order option has been enabled, the custom order is distinct from the default order, and any new parts or subsets that are added to the score appear at the bottom of the Custom Order list.

Custom ordering of parts and Score Subsets does not affect the instrument order in the full score. For information about setting the order of instruments in the score, see Creating Instruments.

To set a custom order for parts:

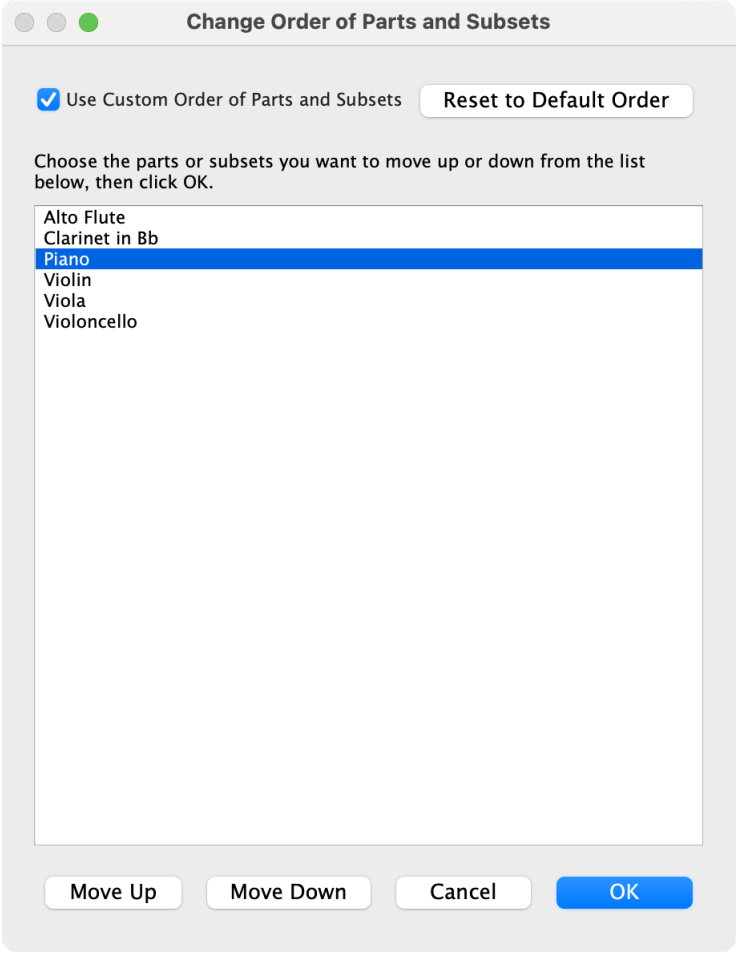
1. Choose **Parts > Parts & Score Subsets > Change Order**.



2. In the Change Order of Parts and Subsets dialog, enable **Use Custom Order of Parts and Subsets**.

   Click Reset to Default Order to restore the original ordering.

3. Select the part you want to reorder (such as "Piano"), and click the **Move Up** and **Move Down** button to change the order of the selected part.

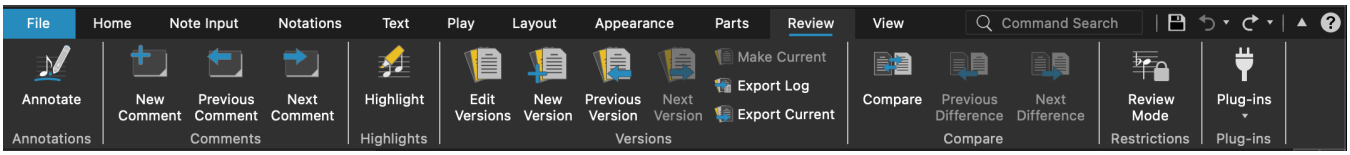


4. Click OK.

⚠ Scores saved in Sibelius 2025.12 can still be opened in prior versions, but any custom ordering of parts and score subsets and parts is lost.

11 Review Tab
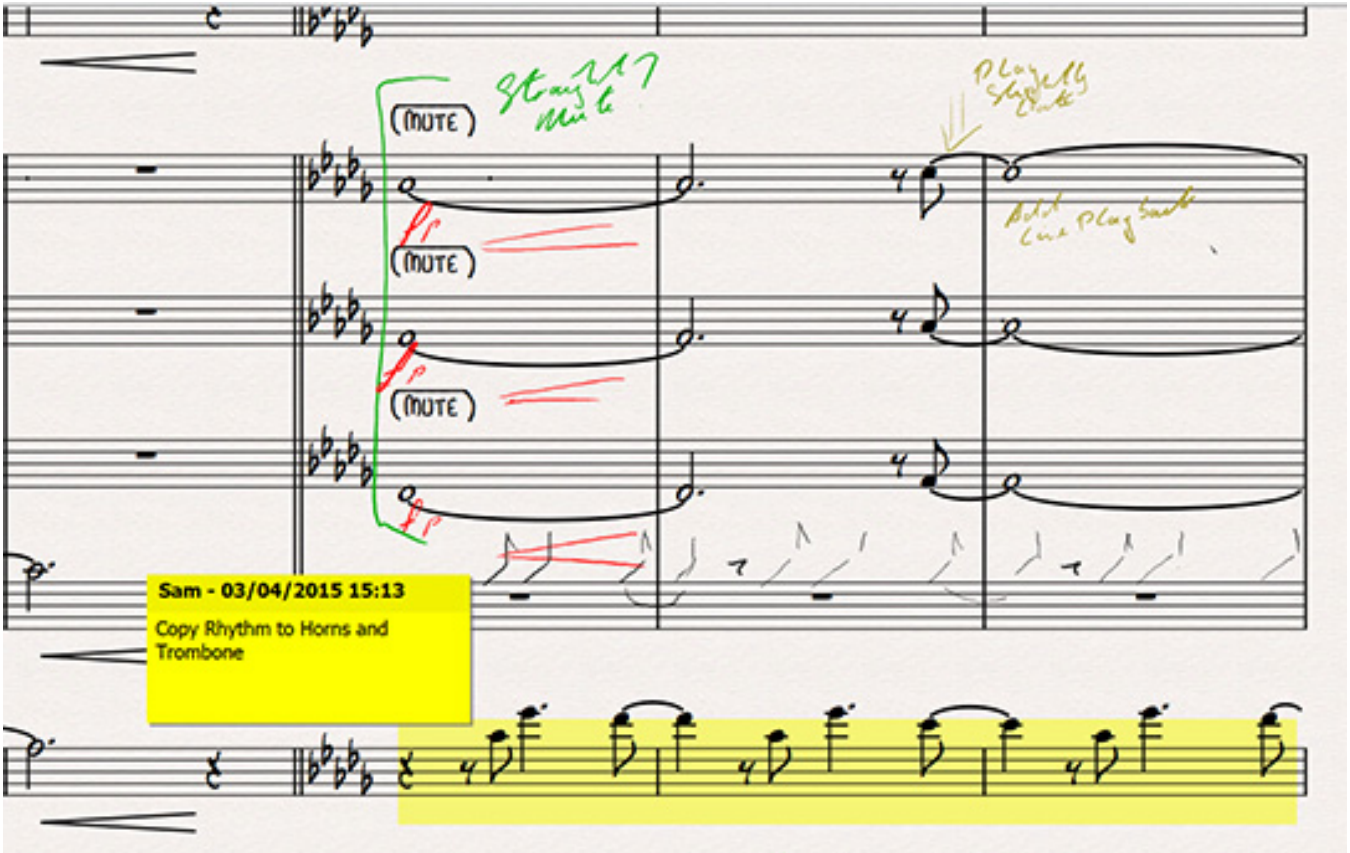




Annotations

Annotations let you mark up a score with drawn notes, corrections, suggestions, and so on. When in Annotations mode, click and draw with the mouse or tap and draw with the pen to add an annotation. Annotations provide an easy way to communicate with people you collaborate with, whether it's your teacher or student, arranger or editor, or even notes and corrections to yourself.

Creating an Annotation

To add an annotation to your score, select **`Review > Annotations`**. Click where you want to start drawing the annotation, drag to draw, and release when you are done. Press **`Esc`** to exit Annotations mode. Sibelius automatically groups clustered strokes of annotations together to facilitate ease of movement and editing.



Moving an Annotation

To move an annotation, ensure that Annotation mode is disabled and click and drag any part of the annotation to the new location.

Annotation Colors

Sibelius lets you assign and change colors for annotations. To change the color of an annotation, ensure that you are not in Annotation mode, the Right-click the annotation and choose **Color**.

Deleting an Annotation

To delete an annotation, ensure that Annotation mode is disabled and click any part of the annotation. Then press the Delete or Backspace key.

Viewing Annotations

You can choose whether or not comments should be visible in your score by choosing **View > Invisibles > Annotations**, which toggles all annotations on or off. If you open a score that contains comments but **View > Invisibles > Annotations** is switched off, Sibelius will ask you whether you want to show the annotations in the score.

Printing Annotations

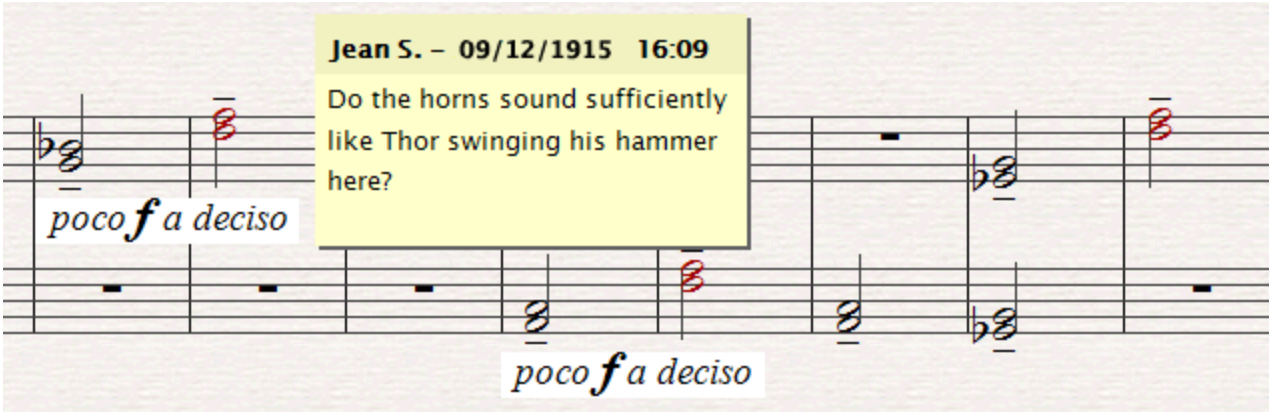
To print annotations, make sure **View > Invisibles > Annotations** is switched on, and that any other options in the **View** tab that you do not want to be included in your print-out are switched off. Now choose **File > Print**, and make sure that **Print View menu options** is switched on.

Comments

Comments are "sticky notes" that you can create in your score, to serve as reminders of things you need to do, or possibly as a handy way to communicate with people you collaborate with, whether it's your teacher or student, arranger, or editor.

Creating a Comment

To add a comment to your score, choose **Review > Comments > New Comment**, or use the keyboard shortcut **Alt+Shift+C** *or* **Option+Shift+C**. Click where you want the comment to go, type the text you want to appear in the comment, and press **Esc**.



If you had any music selected before you created the comment, the comment will automatically appear attached to the top staff in the selection, and the text of the comment will show the names of the selected staves, and the bars selected. This is handy for making a reminder specific to particular bars in particular instruments.

Editing a Comment
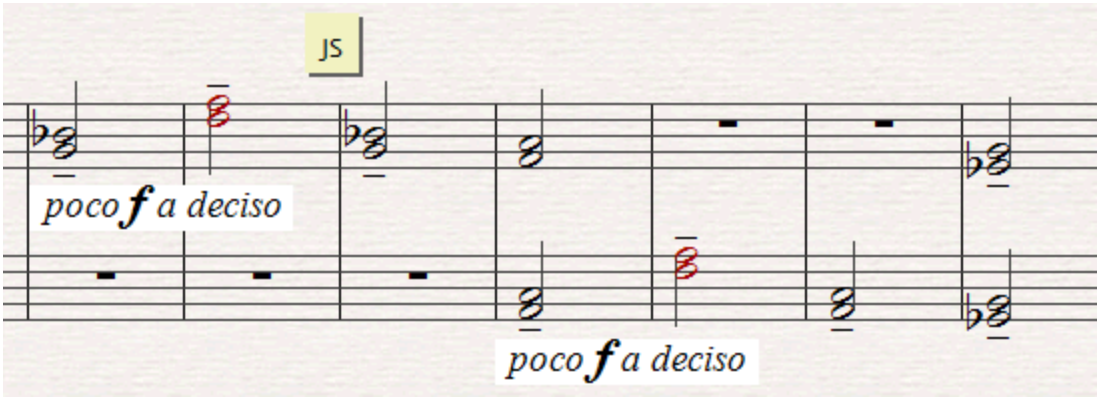
To edit a comment, double-click the main part of the comment. Editing a comment is just like editing any other text in your score: you can change the font, formatting (for example, bold, italic) and size of an individual comment using the controls in the **Text** panel of the Inspector.

If you want to change the default font, size or formatting for comments in your score, choose **Text > Style > Edit Text Styles** and edit the **Comment** text style ("Edit Text Styles (Sibelius Ultimate Only)" on page 464).

Resizing a Comment

As you type, Sibelius will automatically ensure that your comment is large enough to display all of the text you enter, but comments can also be resized by grabbing hold either of the bottom edge of the comment or the right-hand edge of the comment, clicking and dragging.

Comments can also be minimized by double-clicking the bar that shows your name and the date on which the comment was created or last edited. A minimized comment looks like this:



Comment Colors

Sibelius automatically assigns a color for the comments added to the score by each individual user, allowing you to see at a glance which comments have been added by different people. You cannot edit the color chosen for each user by default, but you can change the color of an existing comment by selecting it and choosing **Home > Edit > Color** ("Color" on page 203).

Deleting Comments

To delete a comment, select it and press **Delete**. If you want to delete many comments quickly, select the passage in which you want to delete the comments, or select the whole score, and choose **Home > Select > Filters > Comments**, then press **Delete**.

Viewing Comments

You can choose whether or not comments should be visible in your score by choosing **View > Invisibles > Comments**, which toggles all comments on or off. If you open a score that contains comments but **View > Invisibles > Comments** is switched off, Sibelius will ask you whether you want to show the comments in the score.

Printing Comments

To print comments, make sure **View > Invisibles > Comments** is switched on, and that any other options in the **View** tab that you do not want to be included in your print-out are switched off. Now choose **File > Print**, and make sure that **Print View menu options** is switched on.

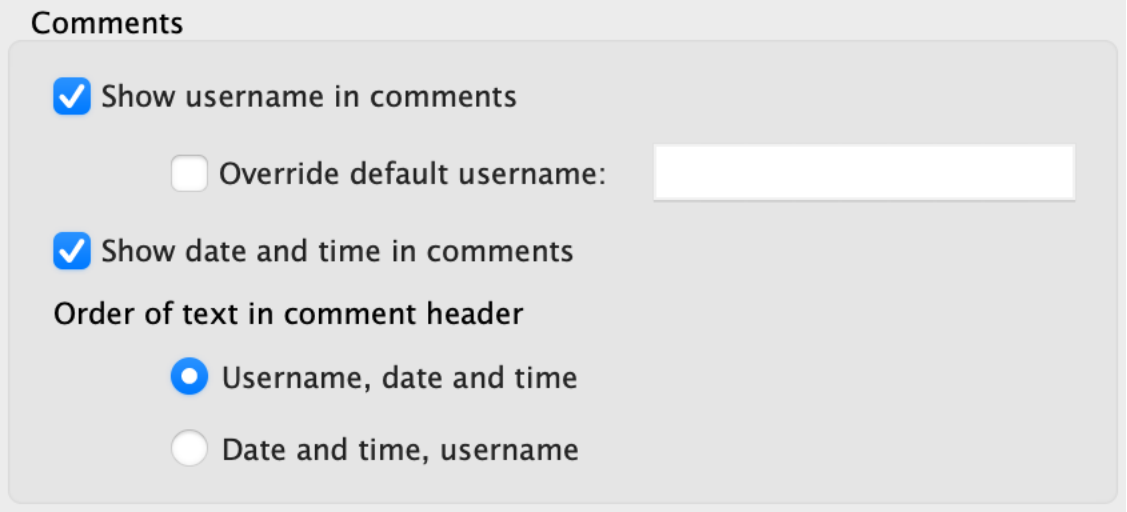
Changing the Username Displayed in a Comment

By default, Sibelius uses the name associated with the user account with which you are logged in to your computer. Sometimes this may result in a name like **Default User** appearing in your comments.

To change the name displayed in a comment:

1. Choose **File > Preferences**, and go to the **Other** page.

   This page lists options that you can use to specify the appearance of comments in your scores.



2. Configure the following options:
   - Switch off **Show username in comments** if you only want to see the date and time the comment was created or last edited.
   - Switch on **Override default username** if you want to change the username that appears in each comment you subsequently create.
   - Switch off **Show date and time in comments** if you only want to see the username in the header of each comment.
   - If you have both username and date and time set to show in the title bar of comments, the **Order of text in comment header** option lets you specify whether the username or the date and time should be shown first. If the width of a comment is insufficient to show both the username and date, Sibelius will only show whichever is set to appear first, and hide the other.

Highlight

Sibelius lets you draw highlights on your music to remind you of sections you are working on, or to draw attention to a particular feature of your score.

Creating a Highlight

To create a highlight in your score, either:

- Choose **Review > Highlights > Highlight**, then click and drag along the passage you want to highlight; or
- Select a passage, then choose **Review > Highlights > Highlight** to create a highlight for the duration of that passage. You can highlight a passage in a single staff or across multiple staves.

Highlights are yellow by default, but you can change their color after creating them just like other objects—"Color" on page 203.

Selecting Highlights and Highlighted Objects

You can select, move and delete highlighted notes or other objects just the same as any other. To select the highlight itself click its edge, so you can move, copy and delete it.

Moving a Highlight

To move a highlight left or right, click on the top or bottom edge of the highlight and drag with the mouse, or use the **Left Arrow/Right Arrow** keys (with **Control** *or* **Command** for larger steps).

To adjust the length of a selected highlight, click on the left or right line of the box around the highlight and drag the mouse, press **space** to extend it by a note (**Shift-space** retracts by a note), or use the **Left Arrow/Right Arrow** keys (with **Control** *or* **Command** for larger steps).

Deleting a Highlight

To delete a highlight, click the edge of the highlight and press **Delete**; to remove all the highlights in a score, choose **Home > Plug-ins > Other > Remove All Highlights**, which does just what it says.

Viewing Highlights

You can specify whether highlights are displayed in your score by choosing **View > Invisibles > Highlights**.

Printing Highlights

You can choose whether or not to print highlights.

- If you don't want to print them, make sure that the **Print View menu options** setting in the **File > Print** page (shortcut **Control+P** *or* **Command+P**) is switched off when you print your score.
- To print highlights, switch on **View > Invisibles > Highlights** (and switch off any other **View** menu options that you don't want to be printed), then print your score, making sure that the **Print View menu options** setting in **File > Print** is switched on.

For further information about printing, "Printing" on page 79.

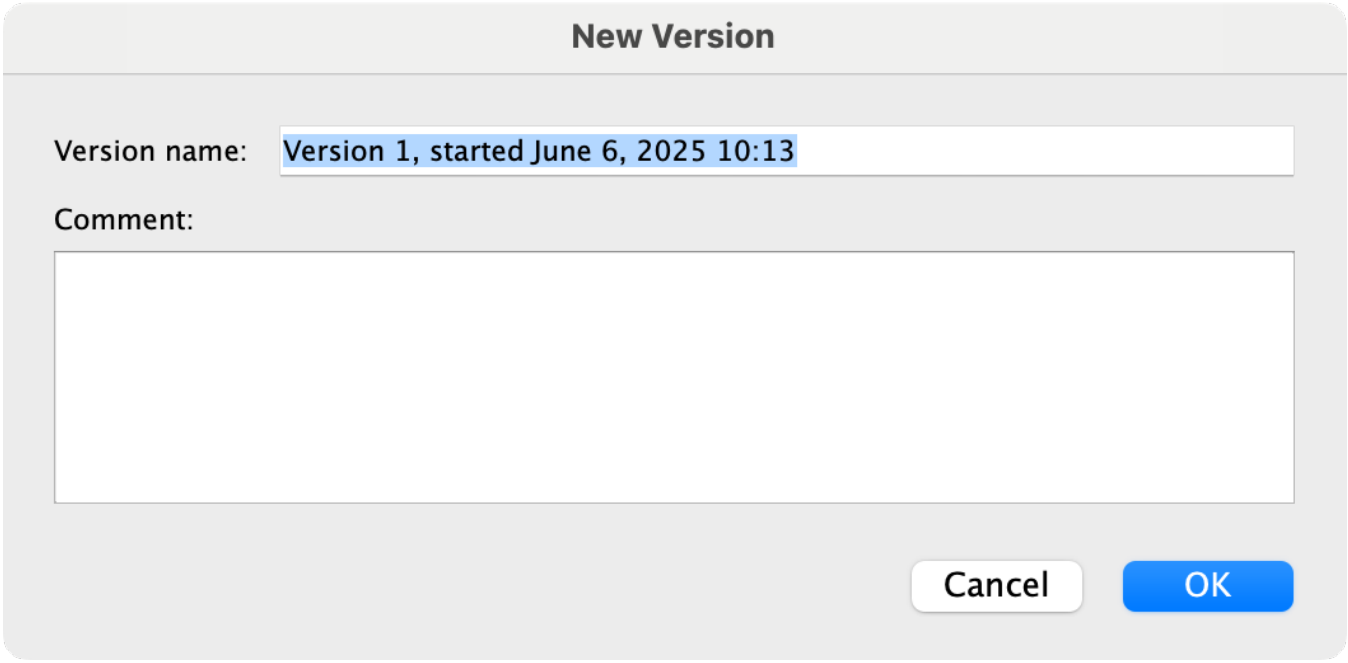
Versions

When working on a particular project over an extended period of time, keeping track of progress can be problematic in most software. Typically you would have to remember to choose **File > Save As** to save each draft of your work under a different filename. Fortunately, Sibelius lets you save multiple versions of your score in the same document, so that older versions can't get lost, misplaced, or confused with the current version.

You can add comments to each version, to serve as reminders of the work you've done or have yet to do, export an older version as a separate score, and even compare two versions to get a detailed list of all the differences between versions.

Saving a New Version Automatically

By default, Sibelius will remind you to create a new version when you close a score after you've been editing it for a while.



You can change the provided **Version name** to anything you like: the name Sibelius provides for you includes a version number, and the date and time at which the version was started. You can also provide a **Comment**, which can be as short or as long as you like. This comment does not appear in the score like "sticky note" comments do ("Comments" on page 726), and this feature is useful for writing general commentary about your progress, rather than specific things that are better suited to being attached to a particular bar.

Click **OK** to save your version, and close the score; if you click **Cancel**, you will nevertheless be offered the chance to save your score without creating a new version.

If you would prefer not to be prompted to create a version when closing your score, switch off **Create a new version when closing the score** on the **Versions** page of **File > Preferences**.

Saving a New Version Manually

You can, of course, save a new version at any time: choose **Review > Versions > New Version**. The button is only enabled once you have saved your score once and given it a filename.

When you save a new version, you are prompted to provide a name and, by default, a comment (see above). If you would prefer not to have to provide a comment, choose **File > Preferences** and go to the **Versions** page. In the **Comments** group you can choose between three options:

- **Don't prompt for a comment**: only requires that you review the name Sibelius has chosen for your version by default; no space is provided for you to type a comment.
- **Prompt for an optional comment**: the default setting, this lets you type a comment if you want to, but you can save a version without providing a comment if you prefer.
- **Require a comment**: requires that you type a comment of some kind before you can save a new version. This is a useful setting if you are teaching with Sibelius in the classroom and want to ensure that your students provide a comment before they finish work on their project for the day.

If you are teaching with Sibelius in the classroom, you can prompt one or more of the students in your classroom to save a new version at any time using the **Classroom Control** dialog—"Classroom Control (Sibelius Ultimate Only)" on page 104.

Viewing Versions

You can view the versions saved in your score by clicking the **+** button at the right-hand end of the document tab bar, then choosing the version you want to view.

The current version of your score is always called **Current version**, and always appears at the top of the list in the menu: the oldest version is listed at the bottom, and the most recent version just underneath **Current version**.

You can also view versions by clicking **Review > Versions > Next Version** or **Previous Version**. (If you do this a lot, you may find it useful to assign keyboard shortcuts to these menu items.)

When you choose another version from the list, or choose another version, Sibelius opens a new tab, and gives the score a crumpled paper background, to remind you that it's an old version. (If you want to change the textures that Sibelius uses when viewing versions, see "Textures" on page 143.)

What You Can Do with Versions

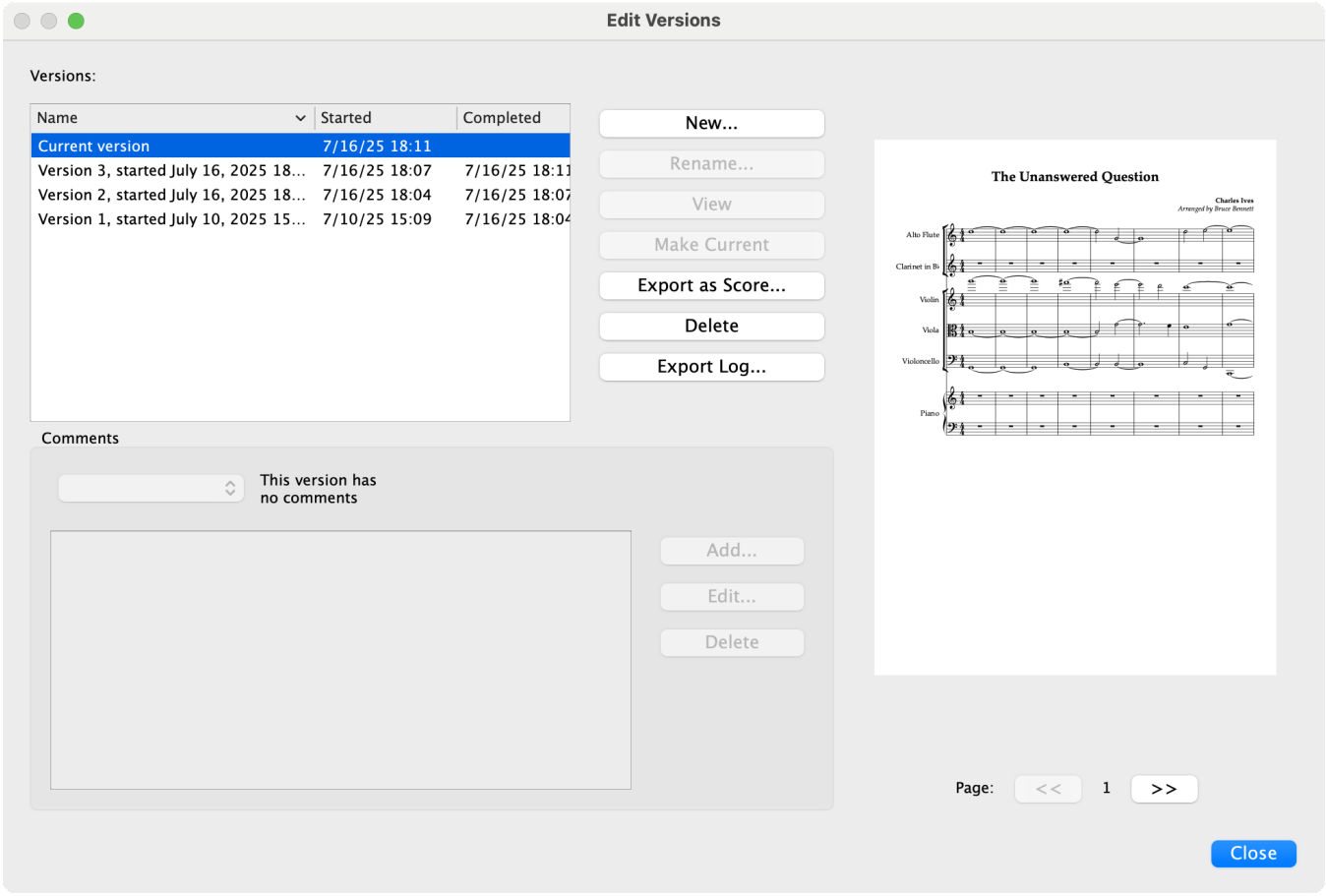
Only the current version of your score is editable, so once you have made a version, you can no longer make any changes to that older version. When you view a version, however, you can do lots of useful things, including play it back, print it out, or even copy music and objects to the clipboard so that you can paste them into your current version, or even another score.

To copy from an old version, make a selection as you would in any other score, then choose **Edit > Copy** (shortcut **Control+C** *or* **Command+C**) to copy to the clipboard. Then switch to the current version or the other score into which you want to paste the material, and choose **Edit > Paste** (shortcut **Control+V** *or* **Command+V**). You cannot use **Alt**-click (or chord-click) to copy from an old version.

You can also compare one version with another version—see "Comparing Versions" on page 734.

Edit Versions

You can perform a number of important file management tasks on the versions in your score using the **Review > Versions > Edit Versions** dialog:



The table at the left-hand side of the dialog lists the versions in the score. You can choose to sort by the **Name**, the date the version was **Started**, or the date the version was **Completed**. On the right is a preview that shows the selected version. You can flip through the pages of the selected version using the buttons below the preview.

Below the table is a list of all the comments saved in the selected version, including any "sticky note" comments, and any comments provided when the version was created. You can **Add**, **Edit** and **Delete** comments here by clicking the appropriate button.

The buttons between the table of versions and the preview of the selected version are as follows:

- **New** creates a new version, for example, equivalent to choosing **Review > Versions > New Version**.
- **Rename** renames the selected version.
- **View** closes the **Edit Versions** dialog and opens a window to view the selected version.
- **Make Current** lets you make a selected version into the current version. A new version is automatically created to save the state of the current version, and the selected version is then made into the new current version.
- **Export as Score** exports the selected version as a separate score, containing only that single version. You can select **Current version** and click **Export as Score** to make a copy of the current state of your score quickly without including any of the older versions.
- **Delete** deletes the selected version, after a warning.
- **Export Log** exports a Rich Text Format (RTF) file listing the differences between each version, all their associated comments, and a graphic of each page– see "Exporting a Versions Log" on the next page.

Click **Close** to close the **Edit Versions** dialog.

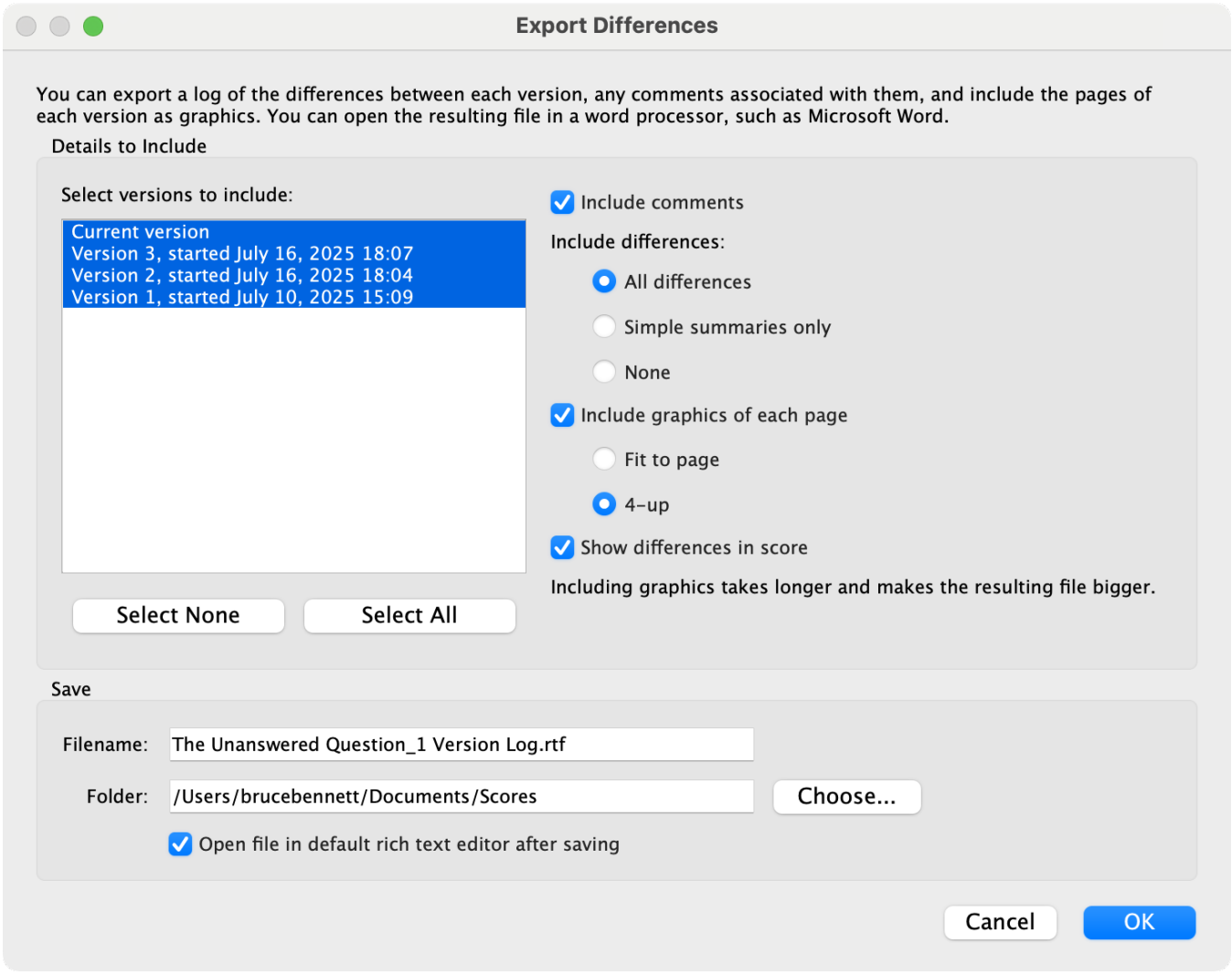
Exporting a Versions Log

Sibelius can export a Rich Text Format (RTF) file that includes:

- A list of the differences between each pair of versions.
- All comments saved in each version.
- A thumbnail graphic of each page of each version, with the differences between them colored in.

This file can be opened in any word processor and many text editors, though the thumbnail graphics of each page may only appear in certain versions of certain word processors, for example, Microsoft Word 2002 or later for Windows, and Microsoft Word 2008 or later for macOS.

To export a versions log, choose **Review > Versions > Edit Versions**, select any version, and click **Export Log**. The following dialog appears:



In the list at the left-hand side, you can choose which versions to include; by default, all versions are selected. The options to the right of the list are as follows:

- **Include comments** determines whether or not the comments (both "sticky notes" attached to particular bars and the comments created when saving a new version or in the **Edit Versions** dialog) should be included in the RTF file. This option is switched on by default.

- **Include differences** determines the level of detail for the lists of differences between each version: **All differences** includes both a summary of the differences (for example, "Whole score transposed, notes added in four bars") and a table listing each difference in detail, bar by bar; **Simple summary only** excludes the table and provides only a summary of the differences; **None** excludes all information about the differences between versions altogether. This is set to **All differences** by default.
- **Include graphic of each page** determines whether the RTF file should include a graphic of each page of each version. Depending on the length of your score or the number of versions, you may wish to switch this off: generating graphics for each page can be quite time-consuming, and makes the resulting RTF file considerably larger. If you decide to include graphics, choose between **Fit to page**, which will fit a single page of each version to a single page of the RTF file, or **4-up**, which will fit four pages of each version to a single page of the RTF file. Switch on **Show differences in score** to mark up the differences between versions by showing colors behind the objects that were added, changed and removed in the graphics of each page.

Sibelius provides a default filename, and offers to save the RTF file to the same location as the score, but you can change both of these if you wish. When you are happy with your choices, click **OK** to create the version log. A progress bar appears while this takes place.

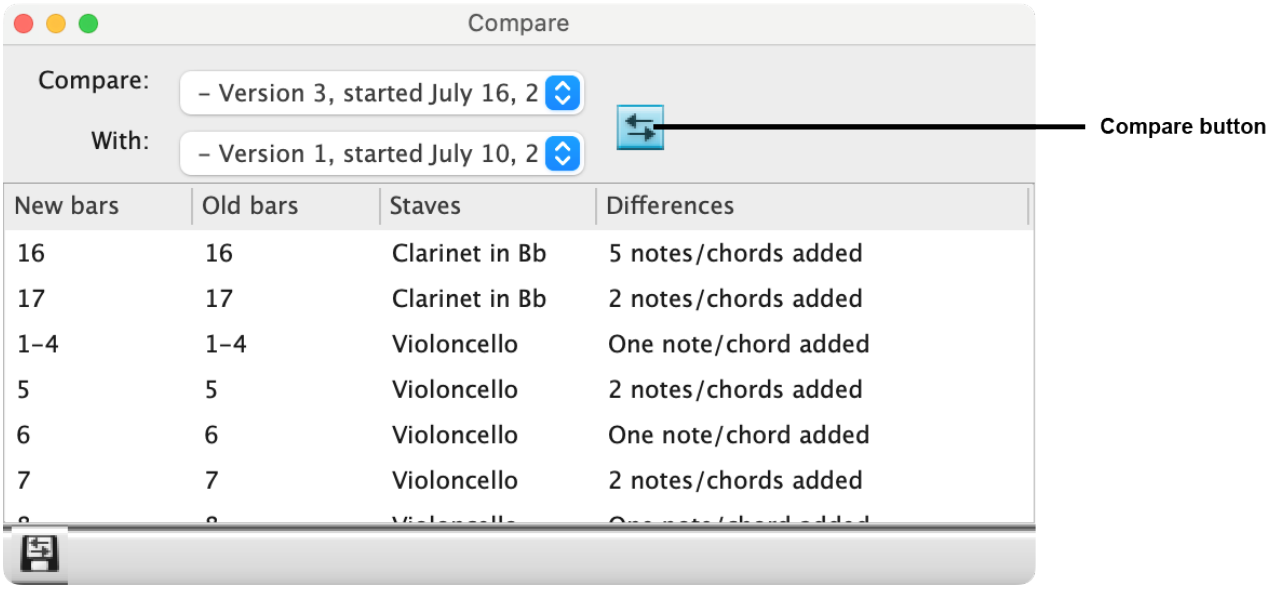
By default, the **Open file in default rich text editor after saving** is switched on, and launches the default application for handling RTF files once the file has been exported; on Windows, this will be WordPad by default, and TextEdit on Mac. If you have a more fully featured word processor installed on your computer, such as Microsoft Word, consider setting it to be the default application for opening RTF files on your computer.

Comparing Versions

Sibelius allows you to compare two versions of the same score, and see the differences between them both as a tabulated list, and visually displayed in the scores themselves.

To compare two versions:

1. Choose **Review > Compare > Compare** (shortcut **Control+Alt+C** *or* **Command+Option+C**).



2. Choose the newer of the two versions from the first list, labeled **Compare**, and the older of the two versions from the second list, labeled **With**, then click the Compare button.

A progress bar appears as the two versions are compared; after a few seconds, the older of the two versions is shown in a window on the left, and the newer version is shown in a window on the right, tiled vertically. If you would prefer Sibelius not to tile the two windows vertically, go to the **Versions** page of **File > Preferences** and switch off **Tile windows when comparing versions**.

A window then appears titled **Summary of Differences**. This gives you a high-level overview of the changes between two versions: for example, you may see a line like "Lyrics added to 82 bars", or "Expression added to 40 bars". Click **Close** to dismiss this window. If you would prefer not to see this, switch off **Show simple summary of differences** in **Preferences**.
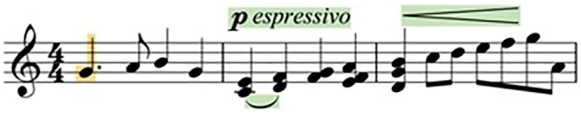
The Compare window shows a detailed list of all of the differences between the two versions:

- **New bars** lists the bar number or range of bar numbers in the score chosen in the **Compare** drop-down where the difference is found.
- **Old bars** lists the bar number or range of bar numbers in the score chosen in the **With** menu that corresponds to the bar numbers shown in **New bars**. (These may or may not be the same, depending on whether bars have been inserted or removed.)
- **Staves** lists the staff or staves affected by the difference. If the difference affects all staves (for example, adding or removing bars), it will say **All**; otherwise it will show the name of the staff.
- **Differences** lists the nature of the difference that has been found. What this column says depends entirely on the differences found: see "What Sibelius Compares" below.

By default, the table view is sorted by the **New bars** column, in ascending order, but you can change the sorting of the table by clicking on any of the column headings.

When you double-click an item in the list, Sibelius moves the view in both score windows to show the relevant bars. Sibelius takes account of whether objects have been added, changed or deleted, as follows:

- Objects that have been added in the newer version are shown with a green background in the newer version.
- Objects that have been changed in the newer version are shown with an orange background in both the older and the newer version.
- Objects that have been deleted in the newer version are shown with a red background in the older version.



If you don't want to see the differences visually in the score, disable **View > Invisibles > Differences Between Versions**.

You can also export the list of differences as shown in the Compare window as a Rich Text Format (RTF) file. Click the **Save Differences** button at the bottom-left of the Compare window. You are prompted to provide a filename, and an RTF file is saved that can be opened in any rich text editor(for example, WordPad, TextEdit, or Microsoft Word).

What Sibelius Compares

Sibelius does not keep track of every single edit made to your score between versions: rather, it looks at the two versions and does its best to work out the changes that were made between them. Because of this heuristic approach, there may be more than one way to characterize a particular difference between two versions.

Sibelius does not notice differences in layout, formatting, note spacing or document setup: it is concerned only with the musical content of the compared scores, and not their appearance.

The following kinds of objects are considered when comparing versions:

- *Instruments and staves:* if the number of staves is different, Sibelius establishes which staves have been added or removed; if an instrument that was present in the older version is no longer present in the newer one, Sibelius examines the contents of each staff to establish whether the user has changed one instrument for another, or has deleted one and added another.
- *Bars:* if the number of bars is different, Sibelius establishes where bars have been added or removed.
- *Notes:* Sibelius establishes whether notes have been added or removed, and whether pitch and/or rhythm has been changed; it distinguishes between individual changes of pitch and diatonic or chromatic transposition.
- *Articulations:* if the notes in a given bar are at least 80% similar, Sibelius compares articulations on notes, and reports if any have been added, changed or removed.
- *Transposition:* if music has been transposed, Sibelius reports the affected range of bars, and the interval by which the music has been transposed.
- *Chord symbols:* Sibelius reports whether chord symbols have been added, changed or removed.
- *Dynamics:* if the notes in a given bar are at least 50% similar, Sibelius compares the Expression text and hairpins in that bar, and reports whether any dynamics have been added, changed or removed.
- *Staff text:* if text in any staff text style other than Expression or one of the lyrics text styles has been added, changed or removed from a bar, Sibelius reports it.
- *System text:* if text in any system text style other than Tempo, Metronome mark or Metric modulation has been added, changed or removed from a bar, Sibelius reports it.
- *Tempo markings:* Sibelius reports whether any tempo markings have been added, changed, moved or removed.
- *Lyrics:* if the notes in a given bar are at least 50% similar, Sibelius compares the lyrics in that bar, and reports whether they have been added, changed or removed.
- *Lines:* if the notes in a given bar are at least 80% similar, Sibelius compares the slurs, trills, pedal lines, glissando/portamento lines, arpeggio lines and octave lines in that bar, and reports whether they have been added, changed or removed.
- *Clefs:* if the notes in a given bar are at least 50% similar, Sibelius compares any clef changes in that bar.
- *Barlines:* Sibelius reports whether any special barlines (for example, double or repeat barlines) have been added, changed or removed.
- *Key signatures:* Sibelius compares the initial key signature and subsequent changes of key, and reports if any have been added, changed or removed.
- *Instrument changes:* Sibelius reports whether any instrument changes have been added, changed or removed.
- *Symbols:* if the notes in a given bar are at least 80% similar, Sibelius compares any staff symbols in that bar; it compares system symbols in all bars regardless of their similarity.
- *Comments:* Sibelius compares the comments in the two versions or scores, noting where they have been added, edited or deleted.

Comparing Two Separate Scores

The Compare window can also be used to compare two separate scores. Open the two scores that you want to compare, choose the newer of the two scores from the **Compare** combo box and the older of the two from the **With** combo box, and click the Compare button.

There is also a plug-in that can compare two staves of the same score: see "Compare Staves" on page 738.

Restrictions

Review Mode (Sibelius Ultimate Only)

Review Mode provides enhanced permissions for score review that lets you lock the score, preventing any further changes or edits to the text, staves, or any other part of the musical notation. Locked scores are read only, so they can be reviewed with no risk of accidentally moving something inadvertently.

To enable (or disable) Review mode, do one of the following:

1. Select (or deselect) **Review > Restrictions > Review Mode**.
2. Click the small padlock icon in the Status bar of the score to toggle lock on and off.
3. Choose **File > Score Info** and select (or deselect) Locked for editing.

Scores remember the locked state when saved, so you can send the score to someone for review. If you share a locked score with someone using an earlier version of Sibelius (back to 8.6), they can open the score and can edit it.

Mark up in Review Mode

While you can only enable and disable Review Mode in Sibelius Ultimate, you mark up scores locked in Review mode using the following in any version of Sibelius:

- Annotations—"Annotations" on page 725
- Comments—"Comments" on page 726
- Highlight—"Highlight" on page 728

You can move and delete any annotations, comments, and highlights in the score. While locked in Review mode, undo only applies to adding, moving, and deleting annotations, comments, and highlights.

Analysis Plug-ins (Sibelius Ultimate Only)

Add Schenkerian Scale Degrees

This plug-in analyses your score and adds Schenkerian scale degree notation above or below the staff.

To use the plug-in, select a passage in a single key (for example, containing no key signature changes), or your whole score (if it is in a single key), and choose **Review > Plug-ins > Analysis > Add Schenkerian Scale Degrees**. A dialog appears:

- **Stack vertically** determines whether the **^** or **v** symbols should be drawn above the scale degree (for example, this option switched on), or to the left of the scale degree (for example, switched off).
- **Voice** lets you choose which voice on the staff to analyze.
- **Text style** determines the appearance (for example, boxed, italic, and so on) of the scale degrees and where they are written: all text styles except Figured bass place them above the staff, Figured bass places them below.
- **Add to selected passage/whole score** lets you define the scope of the plug-in's operation; only choose the whole score option if your score does not contain any changes of key.

When you click **OK**, scale degrees are added to your score with the chosen settings.

Compare Staves

Compares any two staves in the same file and highlights the differences between them. To use this plug-in, select a passage in any two staves in your score (use **Control**-click *or* **Command**-click to select two non-adjacent staves if you like), then choose **Review > Plug-ins > Analysis > Compare Staves**. A dialog appears:

- **Notes and rests**: looks for differences in note value, pitch, voice, cue-size, hidden, and so on.
- **Lines**: looks for differences in line types, length, and so on. Naturally this only works for staff lines, since system lines apply to all staves anyway.
- **Clefs**: looks for different clefs in the two staves.
- **Text**: looks for differences in text objects; it does not spot differences in font or point size between two staves, but it will spot differences in the words themselves, which makes this plug-in very useful for (say) checking lyrics on two vocal staves that share the same rhythms. As with lines, this only works for staff text, not system text.
- **Highlight differences in**: lets you choose whether you want the highlights to be drawn in the **Top staff**, the **Bottom staff**, or both (by switching on both options).
- **Selected passage/Whole score**: choose whether to compare staves just in the selected passage, or throughout the whole score.

When you click **OK**, the plug-in will examine your score; at the end of the process, a message box will pop up, telling you how many differences were found.

If you later want to remove the highlights created by this plug-in, use **Home > Plug-ins > Other > Remove All Highlights**.

Find Motive

Examines your score for motives (motifs) that match either the intervallic relationships or the rhythms (or both) of a selected passage, and marks each match with a highlight ("Highlight" on page 728). This is very useful for analysis, such as finding all the occurrences of a fugal subject, or examining how a particular rhythmic pattern is used in a piece.

To use this plug-in, select the motive that you want to match, and choose **Review > Plug-ins > Analysis > Find Motive**. A dialog appears allowing you to set a few options:

- **Match rhythm**: switch this on if you want to find rhythmic matches; you can specify how much variation from the specified motive you will allow (a value of 0% means that you will only accept exact matches).
- **Match pitches**: switch this on if you want to find intervallic matches. Again, you can specify how much variation you will allow; if this is set to 0%, only exact transpositions of the motive are matched, but diatonic or other inexact transpositions are not; so (for example) in a fugue the plug-in would find real answers but not tonal ones. Increase the allowed variation setting from 0% to find inexact transpositions.
- **Original motive is in voice** *x*: lets you choose in which voice the plug-in should find the original motive. (This option only determines where the example motive to be matched with is found—the plug-in will always match all voices throughout the rest of the score.)

Switch on both **Match rhythm** and **Match pitches** to find only occurrences that match both.

Click **OK** and a progress bar appears, telling you which staff the plug-in is examining. After a few moments, the plug-in will tell you how many matches it found, each of which will be highlighted in yellow.

Find Range

Calculates the range (for example, lowest and highest notes), average pitch and the most frequently occurring pitches, all expressed in concert pitch, of a selected passage. This is useful if, for example, you are writing vocal music and want to know what kinds of demands you are placing on your singers.

To run this plug-in, select a passage (or triple-click a staff to calculate its range throughout the score) and choose **Review > Plug-ins > Analysis > Find Range**.

Proof-reading Plug-Ins (Sibelius Ultimate Only)

Proof-Read

This plug-in allows the user to run any combination of six other proof-reading plug-ins that are in the same menu:

- **Check clefs** writes warnings in the score where a clef is repeated unnecessarily, for example, an alto clef would be repeated if you omitted a change to treble clef in a Viola part.
- **Check cues**—see below.
- **Check for Parallel 5ths/8ves**—see below.
- **Check harp pedaling** writes warnings in the score if any notes in the selected passage are unplayable on a harp with the pedal configuration specified in the dialog. For best results, you should select just the harp staves before running this particular plug-in, and specify a passage that contains no pedal changes. The plug-in can also optionally add a harp pedal diagram to your score corresponding to the pedal combination you specify in its dialog.
- **Check multiple stops**—see below.
- **Check pizzicatos** writes warnings in the score where an “arco” or “pizz.” seems to be surplus or missing.
- **Check repeat barlines** writes warnings in the score where a start or end repeat seems to be surplus or missing (for example, the repeat barlines don’t match up).

If your score is very long, you could use Sibelius’s **Home > Edit > Find** feature ("Filters and Find" on page 205) to step through the warnings the plug-ins put in your score.

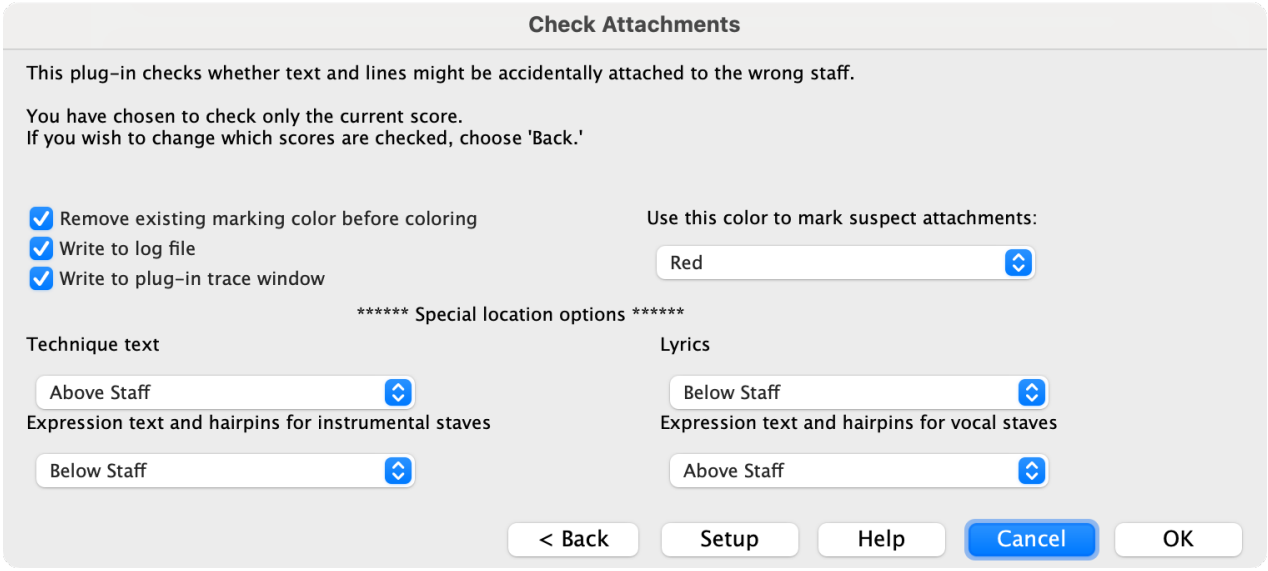
If you wish, you can run any of these plug-ins individually by choosing them from the **Review > Plug-ins > Proof-reading** submenu.

Check Attachments

This plug-in is very useful for locating those instances where you may have, say, incorrectly placed an expression marking so that it is erroneously attached to the staff above or below the one intended.

To use the plug-in:

1. Choose **Review > Plug-ins > Proof Reading > Check Attachments**. The plug-in can either check the current score, or look at a batch of files in a specified folder at the same time.
2. Select the appropriate option from the first dialog shown by the plug-in, then click **Next**.



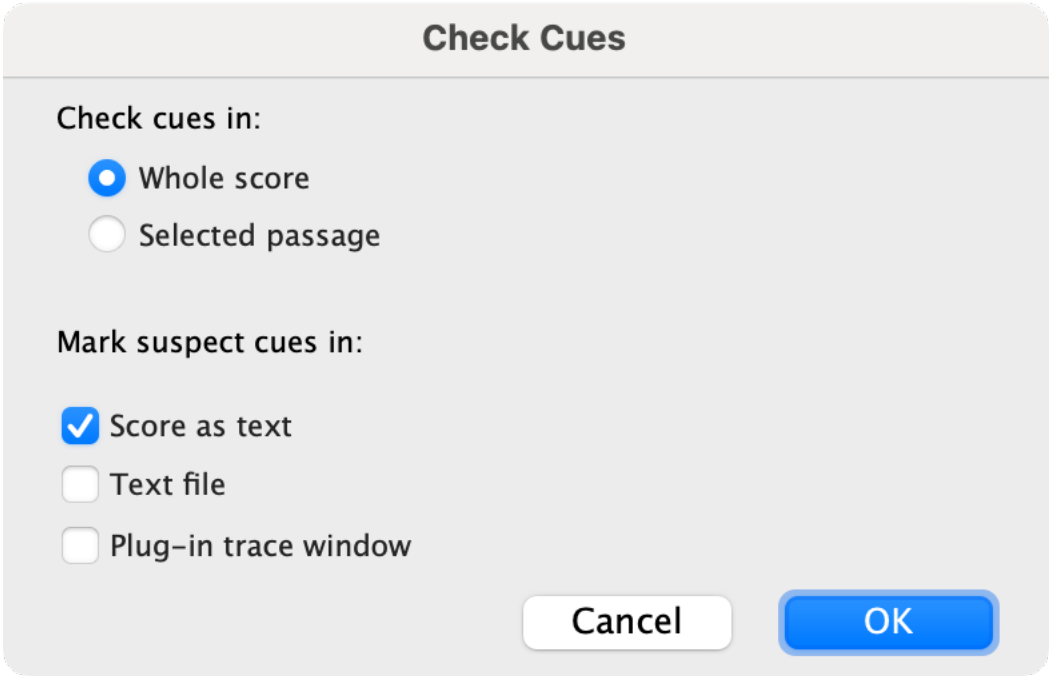
- **Removing existing marking color before coloring** is for when you have already run the plug-in before and want to confirm that the changes you have made to fix previous problems have been rectified. This option ensures that all objects that are currently colored in the score are set back to black before the plug-in makes its checks.
- **Write to log file** logs any potential problems in a text file called **Sibelius Attachment Log.txt** which is located your **Scores** folder.
- **Write to plug-in trace window** logs any potential problems in Sibelius's **Plug-inTrace** window.
- **Use this color to mark suspect attachments** lets you choose the color the plug-in should use to make problems visually apparent in the score.
- The **Special location options** settings allow you to set where the most common text styles are positioned in your score by default, so that the plug-in is able to ascertain attachment problems effectively.

3. When you have set the above options as appropriate, click the **OK** button and the plug-in will scan your score(s) and bring any potential attachment problems to your attention.

Check Cues

Checks that cue passages in the score match the notes in the staves from which they have been copied. This is useful if you have continued to make edits to the score since adding cues to the parts, and now want to check that those edits are also reflected in the relevant cues.

Select the passage in which you want to check your cues, for example, triple-click a staff, then run the plug-in, or if you want to process the entire score, just choose **Review > Plug-ins > Proof-reading > Check Cues**. A dialog appears:



The three **Mark suspect cues in** options present the results of running the plug-in:

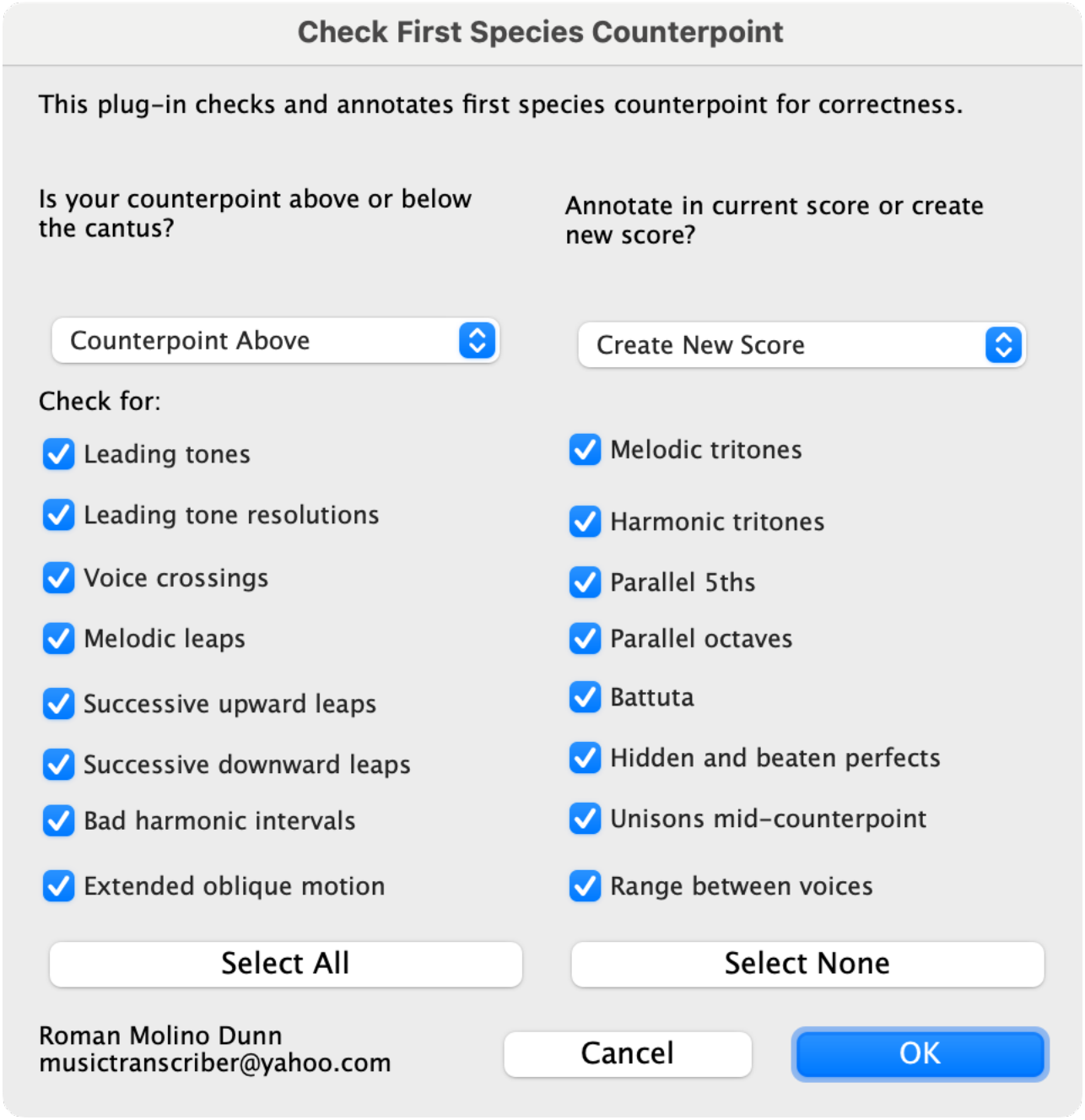
- **Score as text** creates a Technique text object, colored red, above the first note of each suspect cue.
- **Text file** creates a text file called *filename* **suspect cues.txt** in the same folder as your score file, listing the location of each suspect cue.
- **Plug-in Trace Window** writes the location of each suspect cue into the Plug-in Trace Window.

If you use the **Score as text** option, you can use **Edit > Find** and **Edit > Find Next** to find text beginning with "Suspect cue:" to move to each suspect cue in turn.

Check First Species Counterpoint

Checks for errors in first species counterpoint, as defined in Johann Fux's 18th century treatise *Gradus ad Parnassum*.

The plug-in requires that the cantus and the counterpoint are each in separate staves, so make a passage selection that contains the staves you want to check, then choose **Review > Plug-ins > Proof-reading > Check First Species Counterpoint**. The following dialog appears:



Choose whether the cantus or the counterpoint is in the upper or lower staff, and whether you would prefer the plug-in to annotate the existing score or create a new score. The various checks that the plug-in can perform are as follows:

- **`Leading tones`** checks for the presence of the leading tone, determined by the current key signature.
- **`Leading tone resolutions`** checks that any leading tones are properly resolved to the tonic.
- **`Voice crossings`** checks whether the cantus and the counterpoint overlap each other.
- **`Melodic leaps`** checks for poor or questionable melodic leaps, as determined by Fux's principles. This option also marks more advanced melodic conventions if they are resolved properly, for example, if the leap of a minor 6th is resolved stepwise in the opposite direction, the score will be annotated at that point with the text "proper after-leap."
- **`Successive upward leaps`** checks for more than one successive upward melodic leap.

- **Successive downward leaps** checks for more than one successive downward melodic leap.
- **Bad harmonic intervals** checks for dissonances between the cantus and the counterpoint.
- **Extended oblique motion** checks for more than two successive oblique motions (where one voice remains on the same pitch while the other ascends or descends).
- **Melodic tritones** checks for the presence of any melodic tritone leaps.
- **Harmonic tritones** checks for the interval of a tritone between the cantus and the counterpoint.
- **Parallel 5ths** checks for parallel or consecutive fifths.
- **Parallel octaves** checks for parallel or consecutive octaves.
- **Battuta** (Italian for "beaten") checks for a tenth moving by stepwise contrary motion into an octave. This is forbidden in strict counterpoint, but Fux permits that there is little reason for it to be prohibited.
- **Hidden and beaten perfects** checks for hidden perfects, where two voices approach a perfect interval in similar motion, and beaten perfects, when both voices move in contrary motion and by melodic leap arrive at a perfect interval; both of these are prohibited in strict counterpoint. ("Beaten perfects" are so called by Fux because, he says, to the old masters of counterpoint it would sound as if the perfect intervals were being beaten into their heads.) Beaten fifths are marked in the score as "quinta battuta" and beaten octaves as "ottava battuta."
- **Unisons mid-counterpoint** checks for unisons that occur anywhere other than at the first and last notes of the counterpoint. In first species counterpoint this is forbidden, because it creates the illusion that there is only one voice present.
- **Range between voices** checks that the range between the cantus and the counterpoint is never greater than a perfect 12th.

Once you have chosen the things you want to check for, click **OK** and the plug-in will process the score, either annotating your existing score or creating a new score, copying your passage across, and annotating that.

Check for Parallel 5ths/8ves

Checks for fifths and octaves between notes in any voice on any staves. The plug-in even checks for "hidden" fifths and octaves (for example, where they occur in contrary motion).

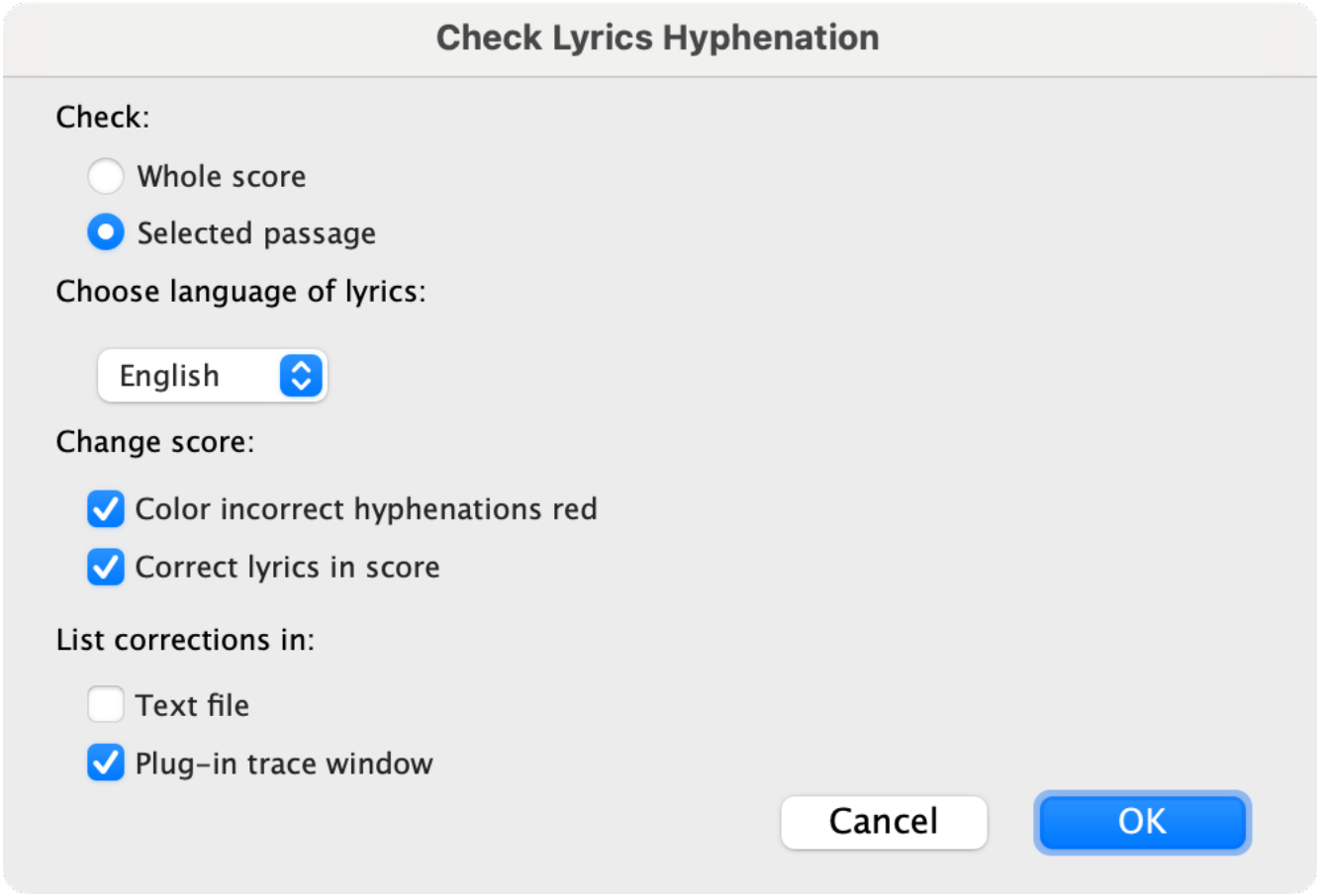
If you want to check the entire score, choose **Home > Select > All** (shortcut **Control+A** *or* **Command+A**), then choose **Review > Plug-ins > Proof-reading > Check for Parallel 5ths/8ves**; otherwise, just select the passage you want to check before running the plug-in. In the dialog, choose whether you want to check for fifths or octaves, or both. Click **OK**—and after a few moments of busy activity, Sibelius tells you how many errors it found, which are marked in the score as text. (The warning text starts just over the first offending note of the parallel 5th/8ve.)

If your score is very long, you could use Sibelius's **Home > Edit > Find** feature to find all the annotations the plug-in has put in your score.

Check Lyrics Hyphenation

Checks the lyrics in your score for incorrect hyphenation, using Sibelius's built-in lyric syllabifier.

To use the plug-in, select a specific passage of your score if you like, then choose **Review > Plug-ins > Proof-reading > Check Lyrics Hyphenation**.



You can choose whether to check the whole score or a selected passage, and choose the language that your lyrics are in (from English, French, German, Italian, Spanish and Latin).

Choose whether you want the plug-in to **Color incorrect hyphenations red**, and whether you also want it to **Correct lyrics in score** (which will overwrite the incorrectly hyphenated lyrics with correctly hyphenated ones). The **List corrections** options will save a text file listing the incorrectly hyphenated lyrics into the same folder as the score, or list them to the Plug-in Trace Window.

Check Multiple Stops

Checks your score for chords that require unplayable multiple stopping. Each chord (which may either be in a single voice or as part of a contrapuntal passage) is either easy, difficult or impossible: easy chords are passed over, and difficult or impossible chords are marked as such in the score.

To use the plug-in, select a specific passage of your score if you like, then choose **Review > Plug-ins > Proof-reading > Check Multiple Stops**. A dialog appears, in which you can choose whether to check the selected passage or the whole score, and whether you want to check staves belonging to stringed instruments (the recommended setting) or all staves. Click **OK**, and a progress bar appears as the plug-in examines each staff in turn.

Each difficult or impossible chord is labeled appropriately with Technique text; use Sibelius's **Home > Edit > Find** and **Find Next** features ("Filters and Find" on page 205) to find each chord the plug-in has identified.

The plug-in assesses each possible arrangement of each note of the chord on each string of the instrument, played by each finger, and determines the easiest arrangement for the chord; this is the label that is then applied to the chord in the score. In order to do this, some assumptions have had to be made about how far players can stretch on each instrument; you will find that some players (with long fingers!) would be able to play some of the chords labeled impossible by this plug-in.

Chords with more than four noteheads are automatically deemed impossible, since all string instruments only have four strings.

Because bows are straight and the fingerboards of string instruments are curved, in fact only two notes can ever sound simultaneously when played on a real instrument; the plug-in allows for this, but stipulates that the upper two notes of any chord must be on adjacent strings, otherwise they can't both be held. Any chord that has its top two notes on non-adjacent strings is labeled as impossible.

Chords labeled as difficult generally involve an uncomfortable (but not impossible) stretch, or an awkward hand position (the ideal hand position is for the first finger to go on the lowest used string, the second finger on the next lowest used string, and so on; so two-string chords are generally playable, but three- and four-string chords must be fingered in the right order to be easy).

The plug-in operates regardless of musical context, for example, a passage consisting of 24 "easy" double-stopped chords in a row will be processed without comment. Similarly it does not take into account issues such as tempo.

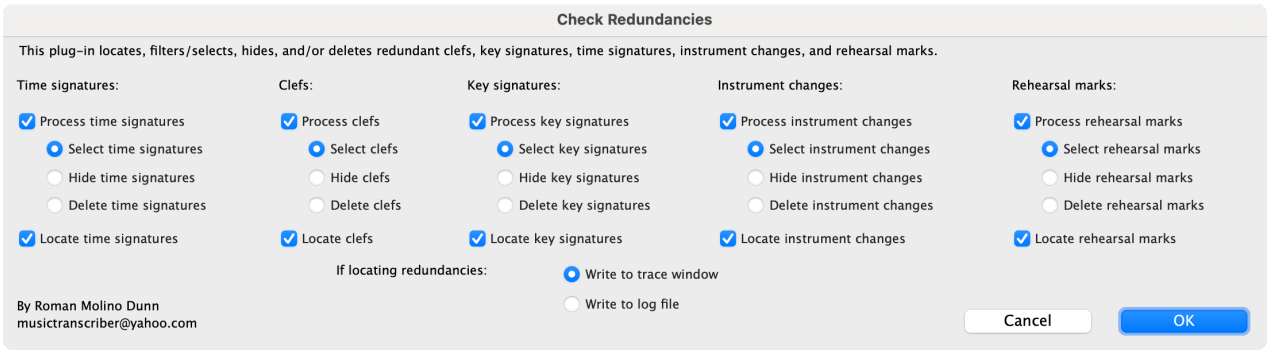
Check Redundancies

This plug-in is able to locate redundant time signatures, clefs, key signatures, instrument changes, and rehearsal marks, for example, two identical clef changes in succession. Unlike **Check Clefs** (see above), **Check Redundancies** lets you select, hide or delete the redundant items in a single operation.

To use the plug-in:

1. Choose **Review > Plug-ins > Proof-reading > Check Redundancies**.

   The following dialog appears:



2. For each type of object, choose whether you want to **Select**, **Hide**, or **Delete** redundant objects using the appropriate radio button.

   If you do not want the plug-in to check, say, instrument changes, disable **Process instrument changes**. Specify whether you would like the plug-in to output the results to a log file or to the Plug-in Trace Window.

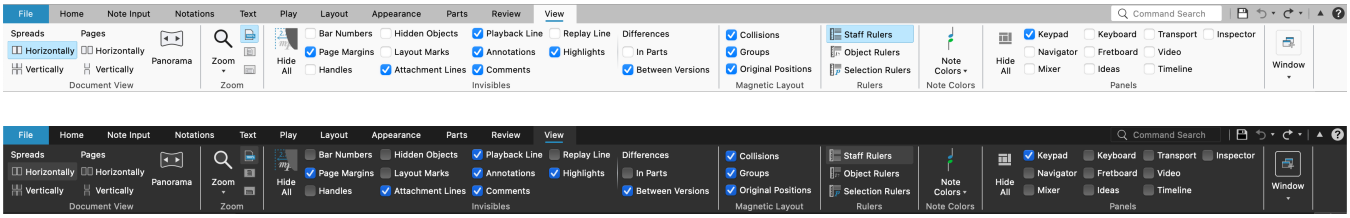
3. Click **OK**.

What Is Where?

This plug-in creates a set of statistics showing which objects exist within the selection made in the current score. You can choose which objects should be included in the statistics, and also choose whether the plug-in should color the objects it has included in its analysis. When **Write to Log File** is on, the analysis is saved to a text file named **where.txt**, that you will find in the same folder as the score under analysis. You can also view the plug-in's output in the Plug-in Trace Window by switching on **Write to plug-in trace window**.

Use **Remove existing marking color before coloring** when you have previously used the plug-in and want to clear its previous colorings before the next analysis.

12 View Tab



Document View

The **View > Document View** group on the Ribbon provides a variety of ways of laying out the pages of your score on the screen, including Panorama, which lays your music out on a single, infinitely wide system of music.

The **Document View** controls are also duplicated on the status bar at the bottom right of each document window, providing you with quick access to them wherever you are in Sibelius.

Page Arrangement

The first four options determine how Sibelius should lay out the pages of your score on the screen:

- **Spreads Horizontally** is the default, with pages laid out left-to-right, facing pages shown together.
- **Spreads Vertically** lays out pairs of pages vertically, for example, pages 2 and 3 are shown next to each other, with pages 4 and 5 below them.
- **Pages Horizontally** lays out single pages left-to-right. This is useful for music that is not normally presented in booklet or spreads form, for example, fan-fold parts where the first page may be numbered 1 but is not the right-hand page of a spread.
- **Pages Vertically** lays the pages of your score out in a single column, with page 2 below page 1, page 3 below page 2, and so on.

Moving Around in Page View

Scrolling around your score using the mouse and/or shortcut keys is quick and easy, using **Home**/**End** to move left and right a screenful or page at a time, and **Page Up**/**Page Down** to move up and down a screenful or page at a time. If you have a mouse with a wheel button, you can use the wheel to scroll around the score:

- Scroll the wheel up and down to move the page up and down; hold down **Alt** *or* **Option** to move a screen at a time.
- Hold **Shift** and scroll the wheel to move the page left and right; hold down **Alt** *or* **Option** as well to move a screen at a time (or a page at a time if the width of the page fits on the screen). If you have an Apple Mighty Mouse, scrolling the wheel horizontally moves the page left and right, with no need to hold down **Shift** (Mac only).
- You can also use the wheel to zoom by holding down **Control** *or* **Command**.

On Windows, to change the scrolling speed, use the **Mouse** applet in Control Panel. The precise options available depend on the drivers installed for your particular mouse, but many mouse drivers offer the option of accelerated scrolling; increasing this lets you scroll around the score more quickly using the wheel.

Panorama

Panorama is an alternative way of viewing your score. Instead of being laid out on the screen in pages, exactly as it is printed out, you can view your score as a single system of music, laid out on an infinitely-wide piece of paper. This kind of view is sometimes called *scroll view* or *galley view* in other programs.

Using Panorama lets you concentrate on inputting and editing without thinking about the page layout. Note input in Panorama is also very convenient, particularly if you have more than one system per page in normal view; Panorama eliminates the vertical movement of music from system to system, and so the score only ever moves horizontally. This reduces the disorientation you can sometimes feel when working quickly in normal view.

Switching Panorama On/Off

To switch on Panorama:

- Choose **View > Document View > Panorama** (shortcut **Shift-P**).

  When viewing your score like this, Sibelius also does the following:

  - Hides the Navigator, because you can't see separate pages of music.
  - Switches on **View > Invisibles > Bar Numbers**.

To switch off Panorama:

- Choose one of the other **View > Document View** options.

If you switch off **View > Invisibles > Bar Numbers** while in Panorama, Sibelius only changes the settings for as long as you're in Panorama, but remembers them the next time you use Panorama.

Moving Around in Panorama

Working in Panorama is as close as possible to working in normal view; you can use all the same navigation shortcuts (for example, **Home**, **End**, **Page Up** or **Page Down**) and features like zoom. Try the **Fit page height** zoom level, which is particularly useful as it makes sure that you can see all of the staves on the screen at once.

Notice that as you drag the start of the music off the left-hand side of the screen, you will see a useful reminder of the current clef and key signature on each staff, drawn in light blue.

Inputting and Editing in Panorama

Inputting and editing in Panorama is practically the same as in normal view. There are a few things you can't do in Panorama, because they don't make sense when there are no pages:

- You cannot see or input page-aligned text (such as **Title**, **Header (after first page)**, and so on) in Panorama.
- Though you can create system or page breaks if you want to, you won't see their effect in Panorama.
- Scores cannot be printed in Panorama (because few printers can handle infinitely-wide paper!), so when you choose **File > Print**, Sibelius will print the score in normal view instead
- **Layout > Hiding Staves > Hide Empty Staves** cannot be used to hide staves on specific systems in Panorama, because there is only a single system; so any staves that are hidden in normal view will appear in Panorama.
- **Home > Edit > Go to Page** and **Text > Numbering > Page Number Change** are disabled
- **Layout > Staff Spacing > Align Staves** is disabled.
- When you choose **File > Export > Graphics**, you can only export a **Graphic selection**, and not specific systems or pages—"Exporting Graphics" on page 93.

Note Spacing in Panorama

In Panorama, Sibelius uses a fixed justification factor in its note spacing; in other words, Sibelius loosens the note spacing by a fixed amount, specified by an option on the **Display** page of **File > Preferences**, rather than the variable justification factor used on every system in normal view to make the music fit the width of the page.

Notice, though, that any manual adjustments you make to note spacing are shown in Panorama, so if you widen the spacing of a bar in normal view (for example, to avoid collisions between chord symbols), those adjustments are shown in Panorama as well. Be aware also that if you adjust the note spacing in Panorama, the adjusted spacing may be narrower or wider when you switch back to normal view, because Sibelius then has to justify the spacing to make the music fit the width of the page.

Staff Spacing in Panorama

In Panorama, the space between staves is controlled by **Expand default spacing to** x% on the **Display** page of **File > Preferences**. Because there is no fixed page height, Sibelius ignores the value of **Justify staves when page is** x% **full**, with the result that staves can sometimes appear closer together in Panorama than in normal view. If you find them too close together, change the value in **Preferences**.

Usefully, however, you can adjust the distance between staves in Panorama without it affecting normal view, which you may want to do if notes or other objects above or below the staff collide with other objects in Panorama: just drag or otherwise nudge them in the usual ways ("Staff Spacing" on page 651).

Using Panorama with Focus on Staves

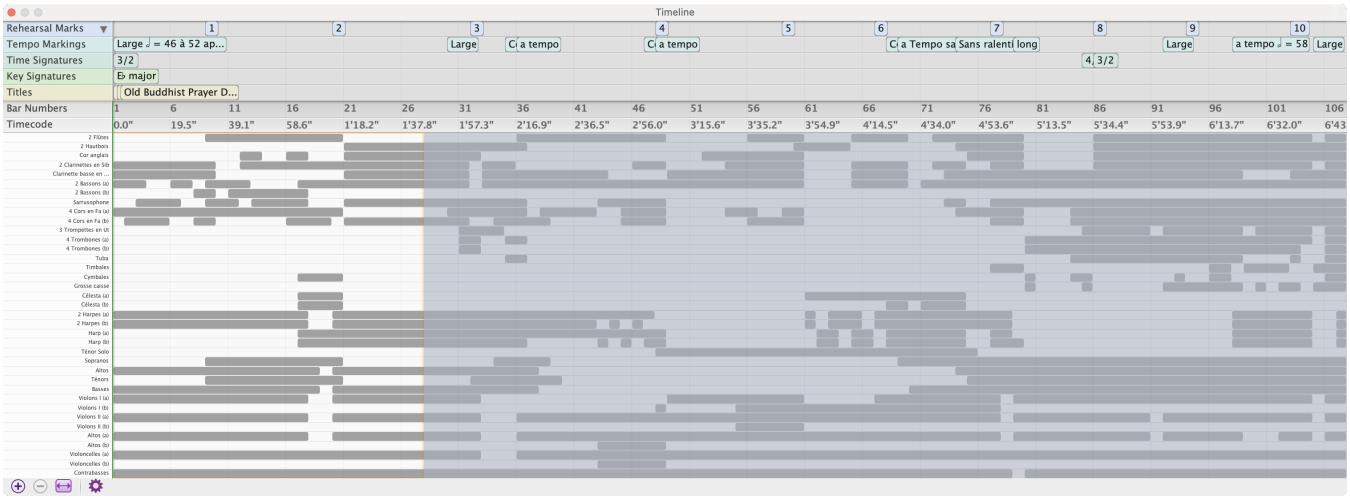
When you use **Layout > Hiding Staves > Focus on Staves** to look at just a couple of staves from your score, the layout in normal view can be a little odd due to the other staves missing; try switching on **View > Document View > Panorama** at the same time, which makes Focus on Staves considerably more convenient—"Focus on Staves (Sibelius Ultimate Only)" on page 656.

Document View Preferences

When you save a score, Sibelius remembers which of the **View > Document View** options was chosen, and when you re-open it later on, it will automatically restore that choice. You can tell Sibelius always to use Panorama or normal view on the **Files** page of **File > Preferences**—see "Setting Custom View Options" on page 142.

Timeline (Sibelius Ultimate Only)

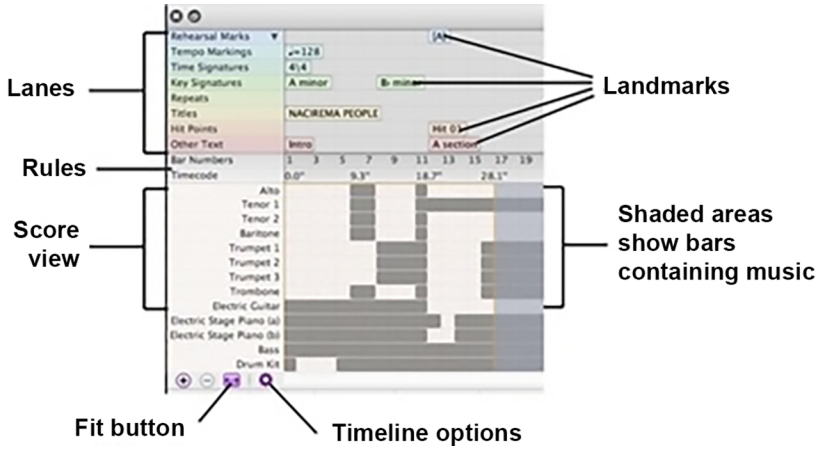
The *Timeline* is a panel that displays the structure of a score at a glance and that lets you navigate quickly to any part of the score. The timeline shows *landmarks*, which are important objects located throughout the score, such as rehearsal marks, system text, repeat structures, time signatures, and key signatures.



Displaying and Resizing the Timeline

To show the Timeline, switch on **`View > Panels > Timeline`** (shortcut **`Control+Alt+N`** or **`Command+Option+N`**). The Timeline can be docked at the top or bottom of the score window by dragging it into place. When docked, it runs the width of the score window. To change the height of the Timeline to show more or fewer types of landmarks, click and drag the top border of the Timeline title bar.

When the Timeline panel is undocked, it can also be resized horizontally. To undock the Timeline, drag or double-click its title bar, or click the undock icon in the upper left of its title bar.



Timeline Lanes

At the top of the Timeline, landmarks are displayed as text on colored rectangles and are arranged by type in horizontal lanes. If no landmarks of a particular type are present in the score, then that lane is hidden. Where landmarks occur in quick succession, they may be truncated, with subsequent landmarks overlapping previous landmarks. To see the whole text of a landmark, hover the pointer over the landmark and a tool tip will display the complete text of the landmark. This is especially useful for comments, which appear as icons on the Timeline.

The Timeline shows the following elements in lanes when they are present in the score:

- Rehearsal Marks - "Rehearsal Marks" on page 508
- Comments - "Comments" on page 726
- Tempo Markings, including metronome marks and tempo text - "Common Text Styles" on page 446
- Time Signatures - "Time Signatures" on page 347

- Key Signatures - "Key Signatures" on page 342
- Repeats - "Repeats" on page 602
- Titles - "Working with Files" on page 19
- Hit Points - "Timecode and Hit Points" on page 612
- Other, including elements such as musical structure - "Common Text Styles" on page 446

You can show/hide, change the appearance, and change the order of lanes in the Timeline window - see "Timeline Preferences" below.

Timeline Rulers

In the center of the Timeline, there are rulers for **Bar Numbers** and **Timecode**. The score can be displayed showing the repeat structure as written in the score, or with the repeated material written out in full. See "Timeline Preferences" below.

Score View

The bottom half of the Timeline shows the structure of the score at a macro level: the height is divided according to the number of staves in the score, and the background color of the Timeline changes depending on whether there is music in a given bar. For larger scores, this lets you see at a glance what parts are playing in a given passage, or where there are empty bars.

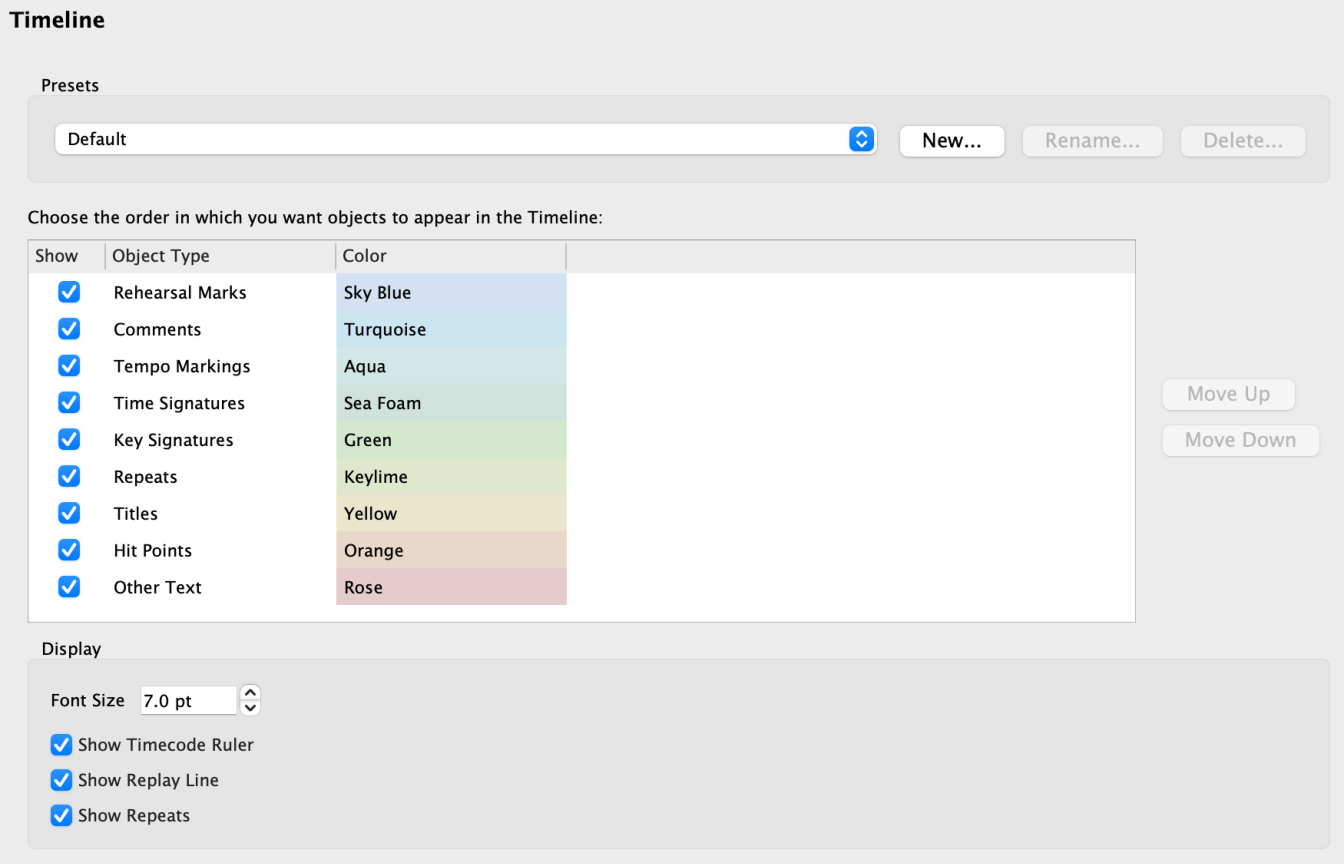
Navigating a Score

To navigate to a specific landmark, click it in the Timeline: Sibelius moves the score display such that the landmark is in view, and draws your attention to the object in the score by drawing an animated outline around it for a second or two. You can also navigate to any bar by clicking on any other part of the Timeline, for example, in the **Bar Number** or **Timecode** rulers, or on any bar. The currently displayed segment of the score is shown as a highlighted area in the Timeline.

By default, the horizontal resolution of the Timeline is scaled such that the whole duration of the score fits into the width of the Timeline panel. The horizontal resolution can be changed by clicking the + and— buttons at the bottom of the Timeline panel: click + to zoom in, increasing the width of each bar, and enabling the scroll bar control; click—to zoom out, decreasing the width of each bar. To reset the Timeline to its automatically-determined width, click the Fit button.

Timeline Preferences

The text size used for the landmarks, the color of the lanes, the order of the lanes, as well as options for displaying the Timecode and repeat structure on the Timeline can be adjusted on the **Timeline** page of **Preferences**, accessed by clicking the **Timeline Options** button.



Timeline configurations can be saved as **Presets**; however, the default configuration cannot be edited. To save a configuration as a preset, click New, enter a name for the new preset, and create the new configuration.

To show or hide lanes in the Timeline panel, select or deselect their names in the **Show** column. If you want to change the color associated with a lane, click the name of the color and select a new color from the drop down list. To reorder the appearance of lanes, select the **Object Type** you want to move and click **Move Up** or **Move Down**.

Font Size is used to change the size of text in the landmark indicators. The **Show Timecode Ruler** setting displays timecode according to the format specified in **Play > Video > Timecode**.

If your score contains repeats, select **Show Repeats** to show the repeated material written out in full; with this option, any associated rehearsal marks and bar numbers will repeat in the Timeline (assuming the option for bar numbers to count repeats is not selected on the **Bar Numbers** page of **Engraving Rules**).

Zoom

The options in the **View > Zoom** group allow you to zoom in and out of the score, and use any of a number of preset zoom levels.

Zoom Tool

To zoom in or out on a score, do any of the following:

- Click the command part of the **Zoom** button, and click on the score to zoom in; right-click (Windows) *or* Option-click (Mac) to zoom out again. Press **Esc** to stop zooming.
- Click the command part of the **Zoom** button, and click on the score to zoom in; right-click (Windows) *or* Option-click (Mac) to zoom out again. Press **Esc** to stop zooming.

- Click the command part of the **Zoom** button, and drag on the score to select the area you want to zoom into. Press **Esc** to stop zooming.
- Adjust the zoom slider on the status bar (bottom right of the window). It includes a read-out of the current zoom level. Click the + or – buttons at either end of the slider to zoom in or out by 10% increments.

Zoom Shortcuts

More efficient than using the **View > Zoom** controls is to use these handy shortcuts for zoom:

- Use the shortcuts **Control++** *or* **Command++** (zoom in) and **Control+–** *or* **Command+–** (zoom out). You can either use the + and—keys on your numeric keypad or on the main keyboard.
- If you have a mouse with a scroll wheel, you can hold down **Control** *or* **Command** and scroll the wheel up and down to zoom in and out
- Use the keyboard shortcut **Control+0** *or* **Command+0** to change the zoom level to **Fit page**, and **Control+1** *or* **Command+1** to set the zoom level to **100%**. You can also define your own shortcuts for other zoom levels—"Keyboard Shortcuts" on page 768.

Preset Zoom Levels

You can choose between a range of preset zoom factors using the lower part of the **View > Zoom > Zoom** button, which opens a menu. A zoom factor of 100% does not display the music at the size it will actually print; it shows it at a convenient average size for editing. The **Actual size** option *does* show the music supposedly at the size it will print, though this depends on the exact size of your monitor.

The options such as **Fit page width** do what they say. However, it's best to stick to the numerical zoom factors as these have been chosen to display notes as clearly as possible, by ensuring that all the staff lines are equally spaced.

By default, Sibelius switches the zoom level to **Fit page width** during playback, but you can change this if you like (or stop Sibelius from changing the zoom level during playback at all) in the **Score Position** page of **File > Preferences**, or by changing the zoom level while it's playing; "Working with Playback" on page 536.

The **Files** page of **Preferences** includes an option to set the default zoom factor used when opening scores—see "Setting Custom View Options" on page 142.

Invisibles, Magnetic Layout, and Note Colors

The **Invisibles**, **Magnetic Layout**, **Rulers** and **Note Colors** groups on the **View** tab have options for controlling how scores look on the screen.

The state of all of these options is saved when you save your score, so Sibelius will restore them when you re-open your score. If you would prefer Sibelius always to use a specific set of options instead, see "Setting Custom View Options" on page 142.

If you want to, you can print your score with these options included (with, for example, comments, hidden objects in gray, highlights in yellow and layout marks in blue)—"Printing" on page 79.

Invisibles

The **View > Invisibles** group contains the following options:

- **Bar Numbers**: when working on scores for large-scale ensembles, or when zoomed in, it is very useful to be able to tell which staff you are working on, and which bar you are working in, without having to cast about looking for the instrument name and bar number.

This option draws bar numbers in blue above every bar of the top visible staff of each system, and draws the name of each staff at the left-hand side of the screen when the instrument names are off the side.

If you would prefer to see bar numbers above every staff, not just at the top, switch on **Show bar numbers on all staves** on the **Display** page of **File > Preferences**.

- **Page Margins**: this option draws a dashed blue rectangle to show where the margins set in **Layout > Document Setup > Margins** are—"Document Setup" on page 646.
- **Handles**: with this option switched on, the handles on various objects (for example, note stems, slurs, barlines, and so on) are displayed on your score in light gray at all times. Because handles otherwise only appear when objects are selected, this is particularly useful for handles that are difficult to find, for example, slur curve points ("Slurs" on page 369) or the handle at the right-hand side of a system ("Staves" on page 175).
- **Hidden Objects**: with this option switched on, hidden objects are displayed on your score in light gray and are editable; with it switched off, they are invisible and uneditable. It's quicker to use keyboard shortcuts than the Ribbon, so memorize **Alt+Shift+H** *or* **Option+Shift+H**—"Hiding Objects" on page 210.
- **Layout Marks**: this shows system and page breaks as icons in the score, draws other icons to show where the layout has been altered, and shows where staves are hidden by drawing a dashed blue line across the page—"Breaks" on page 668.

  Because it's useful to be able to see for example, where staves are hidden when using **Layout > Hiding Staves > Focus on Staves**, Sibelius lets you have **Layout Marks** switched off when working on the full score and switched on when using Focus on Staves, and vice versa— switch it on or off as required, and Sibelius will remember this for next time you start/stop using Focus on Staves.
- **Attachment Lines**: this draws a dashed gray arrow to show which staff and rhythmic position the selected object is attached to. For clarity, no attachment line appears for certain objects such as notes, rests and system objects—"Attachment" on page 678.
- **Playback Line**: switch this off to hide the green playback line when you're not playing back.
- **Comments**: switch this off to hide any "sticky note" comments created in the score—"Comments" on page 726.
- Replay Line: displays a vertical dashed line to indicate the start playback location.
- **Highlights**: if you have created any highlights in your score, use this option to control whether they are displayed on the screen—"Highlight" on page 728.
- **Differences In Parts**: when switched on, Sibelius will show objects whose position or appearance in a part is different than the score by coloring them orange. In the full score, Sibelius will similarly color any objects that have a different position or appearance in one or more parts—"Editing Parts" on page 706.
- **Differences Between Versions**: switch this off to hide the colored highlights behind objects that have been colored by comparing two versions or scores—"Versions" on page 729.

The useful **Hide All** button at the left of the **View > Invisibles** group lets you hide all of the currently chosen "invisibles" with a single click: very handy for de-cluttering your score for example, while proof-reading. Clicking it again restores the previous settings.

Magnetic Layout

The **View > Magnetic Layout** group contains three options related to Magnetic Layout ("Magnetic Layout" on page 658):

- **Collisions**: shows objects that collide with other objects in red.
- **Groups**: shows dashed blue lines to indicate how objects are grouped together horizontally or vertically (for example, Expression text and hairpins).
- **Original Positions**: shows the original position of the object (for example, where it would be if Magnetic Layout were switched off) in gray when the object is selected.

Rulers

The options in the **View > Rulers** group switch on and off three kinds of ruler:

- **Staff Rulers** (shortcut **Control+Alt+Shift+R** *or* **Command+Option+Shift+R**): displays distances between staves and page edges, and between adjacent staves.
- **Object Rulers** (shortcut **Alt+Shift+R** *or* **Option+Shift+R**): displays the vertical distance between objects and the staff to which they are attached, for example, text, symbols, lines, and so on, whether they are selected or not.
- **Selection Rulers**: displays the vertical distance between the selected object(s) and the staff to which it is attached

Set the unit of measurement used for rulers from the **Other** page of **File > Preferences**. You can choose between inches, points (1 point = 1/72 inch), millimeters and spaces.

In addition to rulers, Sibelius can display the music on graph paper ruled in spaces by choosing the graph paper texture—"Display Settings" on page 141.

Note Colors

The **View > Note Colors** menu contains three options:

- **Voice Colors**: colors all notes in a dark shade of their voice color, so voice 1 notes are dark blue, voice 2 notes are green, voice 3 notes are orange, and voice 4 notes are pink ("Voices" on page 296). When the **Voice Colors** option is enabled, staff text and lines are colored according to their voice number(s). The color of items in multiple voices is customizable (**File > Preferences > Accessibility > Color Preset**).
- **Notes Out of Range**: the default setting; automatically reddens notes that are too high or low for an instrument to play. Notes that are uncomfortable but playable by professionals are shown in dark red. This means you can spot tricky or impossible notes at a glance and correct them before rehearsals ("Instruments" on page 168).
- **None**: shows notes in black; selected notes are colored according to their voice (for example, voice 1 is dark blue, voice 2 is green, and so on).

Panels

The **View > Panels** group contains options to hide or show each of Sibelius's panels. (Technically speaking, "panels" is a bit of a misnomer, since some of the things you can hide or show here—such as the Mixer, Ideas, Keyboard and Fretboard—are truly panels that can be docked around various edges of the window, and others—such as the Keypad, Navigator and Video—are traditional windows that cannot be docked, and which instead float over the top of the window.)

Sibelius remembers which panels and windows are shown, and their positions, and restores them for you when you re-open your score. If you would prefer Sibelius to always to use a specific set of options instead, see "Setting Custom Window Size and Position Preferences" on page 141.

Hiding and Showing Panels

The options in **View > Panels** are as follows:

- **Keypad**: shows and hides the Keypad (shortcut **Control+Alt+K** *or* **Command+Option+K**). You'd have to be quite adept at Sibelius to know what all the keys on all the Keypad layouts are without looking, but when you've used Sibelius for a bit you can try switching the Keypad off to see how much you can remember. It's a good idea to learn at least the first Keypad layout this way—"Keypad" on page 235.
- **Navigator**: shows and hides the Navigator (shortcut **Control+Alt+N** *or* **Command+Option+N**). If you know the shortcuts for moving around the score (**Page Up** or **Page Up, Page Down** or **Page Down**, and so on) you should be able to survive quite happily without the Navigator. You can move the Navigator around—just drag its title bar.
- **Mixer**: shows and hides the Mixer (shortcut **M**)—"Mixer" on page 553.
- **Keyboard**: shows and hides the Keyboard panel (shortcut **Control+Alt+B** *or* **Command+Option+B**)—"Keyboard Window" on page 251.
- **Fretboard**: shows and hides the Fretboard panel (shortcut **Control+Alt+E** *or* **Command+Option+E**)—"Fretboard Window" on page 256.
- **Ideas**: shows and hides the Ideas panel (shortcut **Control+Alt+I** *or* **Command+Option+I**)—"Ideas" on page 157.
- **Transport**: shows and hides Transport panel (shortcut **Control+Alt+Y** *or* **Command+Option+Y**)—"Working with Playback" on page 536.
- **Video**: shows and hides the Video window (shortcut **Control+Alt+V** *or* **Command+Option+V**)—"Video" on page 608.
- **Timeline**: shows and hides the Timeline panel (shortcut **Control+Alt+N** *or* **Command+Option+N**).

The **Hide All** button (shortcut **Control+Alt+X** *or* **Command+Option+X**) at the left of the group lets you hide all your open tool windows simultaneously, then re-open the same set of windows later on. This is useful if you are (say) adjusting settings on the Mixer and composing to video: the screen can become rather cluttered when lots of panels and windows are open, so you may want to hide them all while editing the score.

Window Options

The **View > Window** group contains commands for manipulating, hiding and showing score windows.

New Window

New Window creates a new view of the current score or part in a new window. This lets you look at different places in the same score at once, or look at the same score at different zoom factors, or look at multiple parts at once. For instance, you could have one view at 25% to keep an eye on the overall layout of the page, and another view at 200% for close-up work. This is particularly useful if your computer has multiple monitors.

Tile Horizontally, Tile Vertically

To *tile* windows is to resize the open windows such that they can all fit on the screen, and arranged such that they do not overlap. **Tile Horizontally** resizes the windows to the width of the display, and arranges them one above each other. **Tile Vertically**, on the other hand, resizes the windows to the height of the display, and arranges them side by side.

Sibelius automatically tiles score windows when comparing two versions or two scores using the Compare window—"Versions" on page 729.

Full Screen

Choosing **View > Window > Full Screen** (shortcut **Control+U** *or* **Command+U**) maximizes the window, then makes the window title bar at the top of the screen and the taskbar at the bottom (showing which other programs you're running) disappear on Windows, and makes the menu bar and Dock disappear on Mac. You can still get at the taskbar or the Dock by moving your mouse to the very bottom of the screen (and on Mac, you can see the system menu bar by moving your mouse to the very top of the screen).

Switch Windows

View > Window > Switch Windows provides quick access to all of the open Sibelius windows, plus any virtual instrument or effects windows that may be open. Choose the window with which you want to work from the menu, and it is brought to the front and activated.

Window Menu (Mac only)

On Mac, Sibelius has a minimal set of menus on the system menu bar, though almost everything in the menus can be accessed in the Ribbon. The **Window** menu contains a couple of commands that bear closer examination:

- **Minimize**: shrinks the current score window down to the Dock, replete with whizzy genie effect. It does the same as clicking the yellow icon at the top left of the score's window, shortcut **Command+M**.
- **Zoom**: not to be confused with Sibelius's own zoom features ("Zoom" on page 751), this does the same thing as clicking the green "traffic signal" button on the score's title bar, for example, maximizes the window to the full size of your display.

13 Glossary

This explains musical and computer terms used in this Reference Guide that are uncommon, technical or have a special meaning in Sibelius.

acciaccatura a short grace note normally played before the beat, drawn with a line through its stem.

accidental a symbol (for example, flat, sharp) indicating that a pitch is to be adjusted up or down by a small interval—usually by a half-step (semitone), but occasionally by a whole-step (tone) or a **microtone**.

aftertouch in MIDI, the degree of pressure exerted on a key after you press it, normally used to control modulation (vibrato).

alphabetic input creating music with the computer keyboard, mainly using the letters **A**–**G** and the numeric keypad. See **step-time input**, **mouse input**, **Flexi-time™**.

appoggiatura a long grace note normally played on the beat; unlike an acciaccatura, it is drawn without a line through its stem.

articulation a symbol appearing above or below a note or chord that indicates how it should be played—for example, staccato, tenuto, up-bow, accent, fermata (pause).

ASIO stands for Audio Stream Input/Output, a standard invented by Steinberg that provides low-**latency** audio input and output.

attachment notes, text, lines, symbols, and so on are said to be "attached" to particular staves and rhythmic positions in the music. This means that they belong to that staff/position and move with it when the music is reformatted. When you select most objects, a dashed gray arrow shows what the object is attached to.

Audio Unit (or **AU**) the name of a format for virtual instruments and effects invented by Apple. Audio Units are only compatible with Mac computers.

bank a set of up to 128 **program numbers**. MIDI devices that have more than 128 sounds group them into banks.

bar (or *measure*) is a segment of time defined as a given number of beats of a given duration.

beams the thick lines connecting groups of eighth notes (quavers) and shorter note values. A *fractional beam* is another term for a **flag**.

BMP file a standard Windows bitmap graphics format.

brace the **{** to the left of keyboard instruments and other instruments that use a grand staff (also used in place of a sub-bracket in older orchestral scores, particularly to group horns).

bracket (a) the thick vertical **[** that groups together the staves of instruments in the same family. The thin vertical **[** that groups divided instruments is a *sub-bracket*.

(b) The horizontal **[** that sometimes groups notes in tuplets.

break see **page break**, **system break**.

caret the vertical line that shows where you are when you're creating notes or typing text; sometimes called a *cursor* or *insertion point*.

channel the MIDI equivalent of a staff, usually specified by a number from 1 to 16. Most MIDI devices only allow 16 channels. Each channel can only be set to one specific **program number**, **pan position**, and so on at a time.

chord in this Reference Guide, *chord* means specifically two or more noteheads on a single **stem** (or, in the case of double whole notes (breves) and whole-notes (semibreves), in the same **voice**). Noteheads in different voices or staves count as being in different chords.

chord symbol text, normally positioned above a staff, specifying a chord for the performer to play or improvise around, for example, B¨m (meaning B flat minor). Chord symbols may also include guitar chord diagrams, which show graphically how a particular voicing of a chord can be played on a guitar.

clipboard an (invisible) place where cut or copied music is temporarily stored before being pasted to another location in the score.

codec acronym for *compressor/decompressor* or *coder/decoder*, a software component that translates video or audio data between its uncompressed and compressed forms.

configuration (for playback) a collection of playback device settings that determines which devices are available to Sibelius and how they should be used for playback.

control change a **MIDI message** that controls effects such as reverb, pan position and sustain.

controller a MIDI input device, such as a keyboard, sustain pedal, modulation or **pitch bend** wheel, and so on.

convert to change the format of a file.

crop marks ("crops") thin cross-hairs used in litho printing to pinpoint the corners of a page appearing on a larger sheet of paper. The paper is then trimmed along the lines indicated by the crop marks.

cue note a small (*cue-size*) note, so named because it is most often used for writing cues in instrumental parts. Unlike **grace notes**, cue notes have a real duration—that is, they take up rhythmic space in the bar. Any note, rest or bar rest can be made cue-size—whether it's a normal note, special **notehead** or grace note. You can even write cue notes on a small staff, which makes them go smaller still.

DAW (Digital Audio Workstation) a computer-based or hard-drive equipped audio recording and editing system. Typically refers to applications like Pro Tools, Cubase, Logic, and so on.

default whatever an option is provisionally set to until you change it. Sibelius is designed to have intelligent defaults, so you don't often need to change things it does automatically.

dialog (or **dialog box**) a window asking you for information, with buttons (such as **OK** or **Cancel**) to press when you've finished.

diatonic a diatonic scale is a major or minor scale. To transpose diatonically means to shift notes up or down the scale, so in the scale of C major, transposing a G major triad up a diatonic 2nd produces A minor, or up a diatonic 3rd produces a B diminished triad.

dpi (dots per inch) the unit of printing and scanning **resolution**. The more dpi you print or scan at, the higher the resolution is, and the more detailed the resulting printout or **scan**.

When printing, 1200 dpi or higher produces publishing quality print in which the dots are invisible. 600dpi (the standard resolution of most laser printers) is almost as good and is often good enough for publishing music.

For scanning music, 200 dpi to 400 dpi is a normal range of resolutions. Higher resolutions such as 600 dpi are used for scanning photos and graphics at high quality.

dynamic part see **part**

dynamics text (for example, mf) or **hairpins** specifying loudness or changes of loudness.

element part of a **Sound ID** between two periods (full stops), for example, the elements of the sound ID **strings.violin.ensemble** are "strings", "violin" and "ensemble."

effect a computer program that processes an audio signal in order to change one or more characteristics of a sound, for example, to produce **reverb**.

EMF (Enhanced MetaFile) a standard Windows vector graphics format.

engraving rules rules used for **music engraving**. Sibelius incorporates all of the standard engraving rules, which you can choose between using the many options provided in the **House Style > Engraving Rules** dialog and elsewhere.

ensemble a set of instruments, grouped into one or more **families**, and each family then contains one or more instruments. Several ensembles appear in **Create > Instruments**.

explode to split the notes of a chord or passage of chords from one or two staves onto a larger number of staves. Opposite of **reduce**.

export to save in a file format used by a different program. Opposite of **import**.

extract to create a separate file of a **part**.

fader a sliding knob used in audio equipment such as mixers, which controls (for example,) the volume of a particular audio channel. Sibelius's Mixer window has faders for controlling the volume and pan position of individual staves.

family instruments of a similar kind that appear together in a score, such as woodwind, brass, percussion and strings. Also called an instrumental "section."

filter a feature in Sibelius that selects objects of a particular kind (for example, hairpins, text) or that have particular characteristics (for example, three-note chords).

flag the short bit of beam that appears in dotted rhythms; also called a *fractional beam*.

footer text that appears at the bottom of every page of a document; sometimes called a "running footer." See also **header**.

Flexi-time™ Sibelius's intelligent real-time input feature. **b step-time input**, **alphabetic input**, **mouse input**.

formatting spreading out music to fill systems and pages. Sibelius instantly reformats the whole score whenever you make any change, so you always see it as it will be when finally printed.

full score a **score** that contains every instrument playing a piece of music, as opposed to a **part**.

General MIDI (GM) the name of the most widely-used **sound set**.

grace note a small note that (unlike a **cue note**) does not subtract from the duration of a bar—in performance it is "crushed" into the previous or following note. Grace notes with a diagonal line through the stem are called **acciaccaturas**; ones without lines are **appoggiaturas**.

grayscale (scanning) shades of gray, as opposed to color or plain black and white.

group a list of instruments into which Sibelius will copy similar **lines of notes** as part of its Arrange feature.

H-bar the thick horizontal line, normally used for **multirests**.

hairpin a crescendo or diminuendo written as a hairpin-shaped double-line.

header text that appears at the top of every page of a document when it is printed; often called a "running header." See also **footer**.

hit point an event in a film (for example, a gun firing) that is to be synchronized with a musical event in the score (for example, a loud chord or climax of a phrase). Hit points are indicated by special boxed text in the score.

house style the overall "look" of a score, as defined by a publisher; in Sibelius, the house style is mostly determined by the items in the **House Style** menu, including **engraving rules**, **text styles**, line and notehead types, and so on.

imagesetter a high-resolution (typically 2540 dpi or higher) printer used to produce litho printing plates. Imagesetters use **PostScript**, usually go by the brand name Linotronic, and can output very large pages.

import to open or incorporate a file that is in a format used by a different program. Opposite of **export**.

initial barline the barline at the very left-hand end of each system that joins all the staves together; Sibelius automatically adds these. The initial barline is normally omitted in single-staff systems.

Inspector a floating window that can be used to adjust advanced **properties** of all of the **objects** in your **score**.

instrument as far as Sibelius is concerned, anything that has its own name at the left of a system, so the term includes singers, electronic tape, and so on. Instruments can have more than one staff (for example, keyboards), and can also have more than one **player** (for example, wind instruments in orchestral/band music).

justified spread out horizontally or vertically to fill a page up to the margins. for example, most of the text in this Reference Guide is justified horizontally so that it reaches the right margin; bars of music are almost always justified horizontally in the same way. Staves are often justified vertically so they spread down to the bottom margin of the page instead of leaving a gap at the bottom.

Keypad the window from which you can pick notes, articulations, accidentals, and such using the mouse or numeric keys. By clicking the six little buttons at the top underneath the numbers (or typing **+** on the keypad, or **F7**–**F12**) you can choose between six different Keypad layouts, called the *first Keypad layout*, *second Keypad layout*, and so on.

keyswitch a technique used by many **virtual instruments**, normally meaning a very low note that produces no sound when played, which instead tells the virtual instrument to use a different sound for subsequent notes played in the normal range.

latency the delay between Sibelius sending a message to a sound device to trigger a note and the sounding of that note; latency is generally higher (for example, a longer delay) with software devices, such as virtual instruments, than hardware devices, such as sound modules.

layer used by some notation programs to mean **voice**; can also mean different sounds within the same **program** in a **virtual instrument**, accessed by way of techniques such as **keyswitches** and **control changes**; can also mean graphical layers, for example, the order in which objects are drawn.

line spacing (technical term *leading*, rhymes with "wedding" and not with "weeding") the distance between successive lines of text. A standard line spacing in books is 120%, meaning that the separation between lines of text is 1.2 times the **point size**; in music, 100% is often preferable.

line a hairpin, slur, *8va*, glissando or any other object in the **Create > Line** dialog.

line of notes a succession of single notes and rests taken from the source passage as part of the Arrange feature's processing, for example, a series of three-note chords is turned into three separate lines of notes.

Live a special kind of playback that captures every nuance of your original performance, right down to the velocity and timing of each note.

lyric line the horizontal line that follows any word whose final syllable is sung to more than one note.

magnetic describes the intelligent behavior of slurs, tuplets, accidentals, articulations, ties, slides, bends, and so on, which stick to notes and reposition themselves if the notes change pitch.

manuscript paper whenever you create a score it is written on a particular type of "manuscript paper" that you choose at the start. Manuscript paper specifies the instruments, plus other options such as house style settings.

microtone a fraction of a half-step (semitone), used in some avant garde and ethnic music. The most common microtone is the *quarter-tone*, which is half of a half-step (semitone). Microtones are indicated by a wide range of odd-looking accidentals, generally made from sharps, flats and naturals cut up or with extra bits stuck on. In order to produce microtones, some instruments need to be cut up or have extra bits stuck on.

MIDI (rhymes with "giddy") *M*usical *I*nstrument *D*igital *I*nterface—the worldwide standard for electronic musical instruments and computer soundcards.

MIDI file a file in Standard MIDI File format, which is understood by virtually every music program. MIDI files are designed specifically for playback, and so are not ideal for transferring music notation between programs.

MIDI messages commands sent to MIDI devices used to achieve particular playback effects such as **program number** changes and **pitch bend**; Sibelius generates these automatically during playback and you can also add explicit ones to your score using slightly arcane text objects.

Mixer the window in Sibelius that lets you adjust the **volume**, **pan position** and muting of staves.

mouse input creating music with the mouse. This is generally the slowest way of inputting.
b alphabetic input, **step-time input**, **Flexi-time™**.

multirest the marking for several bar rests, used in parts; longer multirests are usually drawn as a number above an **H-bar**.

music engraving the art of drawing music notation, covering topics such as the design of music symbols, the positioning and spacing of notes and other objects, the layout of pages, and the use of particular text fonts and sizes. Much (but not all) of music engraving has been formulated into **engraving rules**.

music text font a special font (such as Opus Text) containing musical symbols that occur in text, such as mf or q = 60.

MusicXML a file format for transferring music notation between different programs. It is the recommended way of moving music between Finale and Sibelius.

Navigator the miniature view of the score in the bottom left-hand corner. You can drag the white rectangle with the mouse to move through the score.

note a single **notehead** with a **stem** (unless the note is a whole note (semibreve) or double whole note (breve)). Notes can also have accidentals, articulations, rhythm dots, beams, ledger lines and tremolos. Individual pitches on a chord are properly called *noteheads*, not "notes."

note value the length of a single note, chord or rest, for example, eighth note (quaver), half note (minim).

notehead a blob or other shape (for example, cross or diamond) in a note or chord that specifies the pitch, **note value** and sometimes the playing technique.

NoteOn / NoteOff the **MIDI messages** that start or end a note.

object anything you can put in a score—a note, accidental, clef, piece of text, slur, and so on **b staff object**, **system object**.

OCR (scanning) optical character recognition; usually applied to scanning text, but also to music.

Optical™ describes several special **engraving rules** unique to Sibelius that produce very high-quality engraved results, such as for the positioning of notes, ties and beams.

original (scanning) the page or score you are scanning from.

ossia a small bar or so of music above a normal-sized staff to show an alternative way of playing something.

output (scanning) music that has been **read** from **scans**.

page (a) one side of a sheet of music as it appears when finally published. The page size is not necessarily the same as the *paper* size, as you can print a small page on a large sheet of paper.

(b) a complete set of options within a dialog (for example, **House Style > Engraving Rules**) accessible either by clicking a **tab** or an item in a list.

page break the forced termination of a page at a particular barline, often made at the end of a **section**, or to avoid inconvenient page-turns in **parts**. **b system break**.

pan position (or **pan**) the left-to-right direction of a sound, specified for the purposes of stereo playback.

part the music of one or more instruments extracted from a full score, sometimes called an *instrumental*, *orchestral* or *band* part. Performers read off parts so that they only have to see the music they play. A *dynamic part* is a part that is stored in the same file as the full score and is automatically updated whenever you edit the score. An *extracted part* is a part in a separate file from the score that is not automatically updated.

passage a continuous stretch of music along one staff or along several simultaneous staves, which may or may not be adjacent vertically (for example, Flute and Cello in an orchestral score). You can think of it as a "rectangle" of music. A passage can extend over several systems, or even an entire score. Usually passages are enclosed by a light blue box; there is also a special kind of passage called a **system passage** that contains all instruments and is drawn with a purple box.

PDF (Portable Document Format) a common file format that allows documents generated by programs such as word processors and desktop publishers to be published electronically, preserving their original appearance, for viewing and printing on any computer. Most often used by Adobe Acrobat and Adobe Reader.

PhotoScore the program for scanning printed music into Sibelius. There are two version—PhotoScore Lite is included with Sibelius; PhotoScore Ultimate has additional features and can be bought separately.

PICT a standard Mac vector graphics file format.

pitch bend in MIDI, the effect of "bending" a pitch up and down, achieved by operating a lever or wheel, or by sending a pitch bend **MIDI message**.

playback line the green vertical line that shows where in the score Sibelius is playing back or will play back. This line is also used when recording with Flexi-time, when it is red.

players several performers sharing the same staves but distinguished usually by a number. For instance, horn players usually share one or two staves and are often numbered 1, 2, 3 and 4.

plug-in a piece of software that can operate inside another software environment. In Sibelius, a plug-in is a small program which adds an extra Sibelius feature, written in a scripting language called ManuScript. The word "plug-in" is also often used to describe **virtual instruments** that can be loaded into host applications like Sibelius.

PNG (**Portable Network Graphics**) a standard bitmap graphics file format.

point size the height of a font, measured from the top of the capital letters to the bottom of the lower-case descender letters (such as **p**). This height is specified in *points* (1 point or *pt* = 1/72 inch = about 0.353mm).

PostScript a vector graphics file format used by some laser printers and most **imagesetters**.

program a sound (or collection of sounds in different **layers**) accessed by a single **program number**.

program change a **MIDI message** that changes a **MIDI channel**'s **program number**.

program number (or *patch number*, or *voice number*) a number specifying an instrument sound on a MIDI device. Program numbers go from 0 to 127 or from 1 to 128. If more than 128 program numbers are available, these are grouped into extra **banks**.

properties the characteristics of objects in your score—such as position, playback behavior, font and size, and so on—accessible from the **Inspector**.

Quick Access Toolbar the mini toolbar that appears in the Sibelius window's title bar on Windows only, providing quick access to important features including save, undo and redo.

read (scanning) to work out what all the notes and other objects in the **scan** are.

real-time input inputting music on a MIDI keyboard in time to a click in order to specify rhythms as well as pitches. Sibelius's real-time input method is **Flexi-time™**.

reduce (or *implode*) to put the notes of several instruments onto one or two staves, for example, to create a keyboard accompaniment or *reduction*. Opposite of **explode**.

reformat b **formatting**.

rehearsal mark a big letter and/or number, normally in a box, used in long scores to aid rehearsing.

resolution the level of detail at which a page is printed or scanned, measured in **dpi**; or the number of pixels displayed on a computer screen, for example, 1024 x 768.

reverb (pronounced "ree-verb") an effect like a blurred echo within a room. Bigger rooms produce more reverb. The amount of reverb is sometimes specified by the *reverb time*, which is the time it takes a sound to die away (by 60 decibels).

Ribbon the wide band of command buttons that appears at the top of the Sibelius window, housing all of the features of the program, organized according to task.

ReWire a software protocol for the transfer of audio and MIDI data between **DAW**s.

roman font (or "Roman font") any medium-weight non-italic **serif** font.

sample a digital recording of a sound, typically a short fragment such as a drum loop or a single note.

sans serif font (or "sanserif" font. Pronounced *san-serrif*, but without a French accent) a font without **serifs**, generally considered suitable for short pieces of text such as titles.

scan (a) to get a page of music, text or graphics into a computer program using a scanner.

(b) the image produced when a page has been scanned. In PhotoScore Lite, scans are always displayed with a buff background to distinguish them from music that has been **read**, and from music in Sibelius.

scanner driver the program that tells the computer what type of scanner you have; analogous to a printer driver.

score any music notation document; sometimes used loosely to mean a **full score**. See **full score**, **part**, **transposing score**.

section a subdivision of a score, such as a song from an album or a movement from a symphony. New sections often start with a new title and with full instrument names, and sometimes bar numbers restart at 1 and rehearsal marks restart at A or 1.

select to click an object (or objects or **passage**) you want to edit, copy, move or delete, and thereby turn it colored. The color indicates which **voice** the object is in, or whether it's a **system object**.

selection anything that is **select**ed. A *single selection* consists of one selected object; a *multiple selection* consists of two or more selected objects. See **passage**

sequencer a computer program designed primarily for recording, editing and playing back music using MIDI. Most sequencers can also print notation to some extent, but as they are designed around MIDI rather than notation, they are quite distinct from music notation programs. Many sequencers also record and edit audio (such as singing) in addition to MIDI.

serif the spike on corners and tips of letters in certain fonts, known as serif fonts. Serif fonts are considered more legible than sans serif fonts for large quantities of text, such as books.

shortcut menu slightly confusing term for the menu you get when you right-click (Windows) *or* **Control**-click (Mac). (Nothing to do with keyboard shortcuts.) Sometimes called a "context-sensitive menu," because the menu contents depend on what you click on.

sound ID a structured name that describes a particular sound timbre; examples might be **woodwind.flutes.flute**, **woodwind.flutes.piccolo.flutter-tongue** or **strings.violin.ensemble.pizzicato**. A collection of sound IDs is called a **SoundWorld**.

sound set the complete set of sounds available on a MIDI device or **virtual instrument**. Thus Sibelius lets you choose between a General MIDI sound set, a sound set for Garritan Personal Orchestra, and so on.

soundfont a collection of sampled sounds, usually in one of two formats (SF2 and DLS). Initially intended to provide a way of changing the sounds available on soundcards from some manufacturers, it is now possible to use soundfonts without the need for a specific soundcard, normally by loading them into a **virtual instrument**.

SoundWorld a standard designed by Sibelius Software to replace the messy patchwork of program names and **program numbers** used by **MIDI** devices and **virtual instruments**. A SoundWorld is a collection of **sound IDs**, organized into a tree structure.

space the distance between two staff lines, used as the main unit of measurement in **music engraving**. For instance, beams are normally 0.5 spaces thick, and a **staff size** is four spaces by definition.

spelling the way in which a pitch is written as a note-name with an accidental. Most pitches have three spellings, for example, C natural can also be "spelled" as B# or as Dbb.

spreads the printing format in which pairs of consecutive pages are printed side-by-side on the same sheet of paper to show how the finished score will look when opened flat.

staff the British word for this is "stave."

staff objects objects that are attached to (and refer to) a particular staff. These include notes, chords, rests and clef changes, and most lines, text styles, and symbols. **b system objects**.

staff size the height of a five-line staff, measured between the middle of the top and bottom lines. The size of everything in a score—notes, lines, most text and all other objects—is proportional to the staff size. The staff size equals 4 **spaces** by definition.

stem the vertical line, sometimes inaccurately called a "tail," on notes and chords. **b tail**.

step-time input inputting notes and chords by specifying pitches on a MIDI keyboard and note values and so on on the **keypad**. **b Flexi-time™**, **alphabetic input**, **mouse input**.

sub-bracket b bracket.

SVG (Scalable Vector Graphics) a standard vector graphics format.

symbol an object of fixed shape that you can put anywhere in the score; used for miscellaneous objects such as ornaments and percussion symbols. Symbols are customizable: they can be any character from any font, or a composite of any number of existing symbols.

synthesis producing sound by mathematical means.

system a group of staves that are played simultaneously and usually joined at the left-hand side by an **initial barline**. Music for a solo instrument is often written on one staff, in which case the words "system" and "staff" refer to the same thing.

system break the forced termination of a system at a particular barline, often at the end of a musical section. **b page break**.

system objects objects that apply to all instruments rather than to just one staff, such as time signatures, key signatures, tempo and title text, rehearsal marks and some lines and symbols. Most system objects are drawn just above the system, and sometimes in the middle as well. System objects are not attached to any particular staff, and appear in all **parts**. **b staff objects**.

system passage a selected **passage** spanning all staves in the score, surrounded by a purple box. The main differences between a system passage and a normal passage are: copying a system passage *inserts* into the score rather than *overwriting* existing music; copying a system passage copies **system objects** in addition to **staff objects**; and deleting a system passage deletes the bars themselves, rather than turning them into bar rests.

system separators thick double diagonal lines drawn between systems in large scores to emphasize where there is more than one system per page.

tab (a) *guitar tab* (short for "tablature") is a notation in which staff lines represent the guitar strings, and fret numbers indicate where to position the fingers.

(b) One of several buttons along the top of a dialog that flick between different **pages** of options. The **Keypad** also has six tabs that choose different Keypad layouts.

tail the curved hook of an unbeamed eighth note (quaver) or shorter note. (Sometimes used inaccurately to mean a **stem**.)

text style the text style of each piece of text in a score specifies the font, size, positioning, and so on. Different uses of text have different styles; for instance, dynamics (for example, mp) are in the Expression style.

tick A tick is the smallest unit of time in Sibelius. There are 256 ticks per quarter note (crotchet).

TIFF (Tagged Image File Format) a standard bitmap graphics format.

timecode numbers that indicate the time position in a score or video; timecode typically shows hours, minutes, seconds and either tenths of a second or frames.

timeline slider a slider on the Transport window that lets you move the playback line (and video) to any point in the score.

timeline panel a window that lets you quickly view and navigate to important locations in a score

track the **MIDI file** equivalent of a staff. (MIDI **channels** served this purpose in older (type 0) MIDI files but had the drawback of being limited to 16, whereas the number of tracks is unlimited in type 1 MIDI files.)

transposing instrument an instrument that sounds at a different pitch from how its music is written, such as a clarinet, horn or piccolo. The transposition (or "key") of the instrument is specified by the pitch produced when the performer reads a C; for instance, when a trumpet "in Bb" reads a C, it produces a Bb.

transposing score a score in which the music of **transposing instruments** is not written at the pitch at which it sounds. A non-transposing score is said to be a *score in C*, or written at *sounding pitch* or *concert pitch*.

tuplet (most people rhyme it with "duplet," some with "couplet") a rhythm that is played at a fraction of its normal speed, such as a triplet. It is drawn as a single number or a ratio above or below the notes, often with a **bracket** to show which notes it applies to, occasionally with a little note to indicate the rhythmic unit referred to by the number(s).

"Tuplet" is actually music software jargon—in the real world of music, tuplets are usually called *irrational rhythms* or occasionally *polyrhythms* or *countermetric rhythms*.

TWAIN the communications standard used between programs and scanners; analogous to MIDI.

USB (Universal Serial Bus) most modern computers have two or more USB ports, allowing the connection of a wide range of peripheral hardware, including printers and MIDI devices.

velocity in MIDI, the speed (and hence force) with which you press a key on a MIDI keyboard, which determines the loudness of that note. (The word is also occasionally used for the speed with which you lift a key, which controls how quickly the note dies away.)

virtual instrument a program that emulates the sound of a real instrument, whether it is a synthesizer or analog instrument, generally using either **samples** or **synthesis** to produce sound.

voice a series of notes, chords and rests in rhythmic succession on a staff (sometimes known as a "layer," or more loosely as a "part" or "line"). Normally there is just one voice on a staff, in which case the stems can point up or down depending on the pitch of the notes.

Two voices are written on the same staff when two independent rhythms need to be shown simultaneously. The voices are distinguished by stem direction—*voice 1's* notes and chords have stems up, and *voice 2* has stems down.

In guitar and (occasionally) keyboard music, third and fourth voices can be used. These also have stems up and down.

When you select a note or other object, the selection color tests you which voices it's in.

volume in MIDI, the general loudness of a MIDI **channel**, as opposed to **velocity**, which determines the loudness of individual notes.

VST (**Virtual Studio Technology**) the name of a format, invented by Steinberg, for **virtual instruments** and **effects**. VST virtual instruments and effects can run on both Windows and Mac computers.

wildcard a code used in a text object that inserts a special bit of text from elsewhere (for example, the date, instrument name, page number).

worksheet a sheet of paper with an exercise on it for a student to do in class or for homework. In Sibelius the term is used more generally for anything produced by the Worksheet Creator, which can also include reference materials, posters and so on.

zither a jangly stringed instrument shaped like a box, popular in Hungary, unpopular outside Hungary. (Not actually referred to in this Reference Guide, but it does begin with a Z.

14 Keyboard Shortcuts

Files Tab

Feature	Windows shortcut	Mac shortcut
New	Control+N	Command+N
Open	Control+O	Command+O
Close	Control+F4 / Control+W	Command+W
Close All	Control+Alt+W	Command+Option+W
Save	Control+S	Command+S
Save As	Control+Shift+S	Command+Shift+S

Creating Notes

Feature	Windows shortcut	Mac shortcut
Notes › Input Notes › Input Notes	N	N
𝅘𝅥𝅯 / 𝅘𝅥𝅰 / 𝅘𝅥𝅱 / 𝅘𝅥 / 𝅗𝅥 / 𝅝	1 / 2 / 3 / 4 / 5 / 6 (on keypad)	1 / 2 / 3 / 4 / 5 / 6 (on keypad)
♮ / ♯ / ♭ (on/off)	7 / 8 / 9 (on keypad)	7 / 8 / 9 (on keypad)
›. —(on/off)	/ * -	= / *
Rhythm dot	. (period)	. (period)
Create note	A / B / C / D / E / F / G or play note / chord on MIDI keyboard	A / B / C / D / E / F / G or play note/chord on MIDI keyboard
Create rest	0 (on keypad)	0 (on keypad)
Add interval above	1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 (on main keyboard)	1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 (on main keyboard)
Add interval below	Shift+1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 (on main keyboard)	Shift+1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 (on main keyboard)
Add pitch above	Shift+A-G	Shift+A-G
Tie (on/off)	Enter (on keypad)	Enter (on keypad)
Start a new voice	N Alt+2 / 3 / 4	N Option+2 / 3 / 4

Flexi-time

Feature	Windows shortcut	Mac shortcut
Flexi-time	Control+Shift+F	Command+Shift+F
Stop Flexi-time	Space	Space
Flexi-time Options	Control+Shift+O	Command+Shift+O

Editing Notes

Feature	Windows shortcut	Mac shortcut
Edit pitch	A / B / C / D / E / F / G or play note /	A / B / C / D / E / F / G or play note /

Feature	Windows shortcut	Mac shortcut
	chord on MIDI keyboard	chord on MIDI keyboard
Edit note value: 𝅘𝅥𝅯 / 𝅘𝅥𝅰 / 𝅘𝅥𝅱 / 𝅘𝅥 / 𝅗𝅥 / 𝅝; start/stop re-inputting pitches	1 / 2 / 3 / 4 / 5 / 6 (on keypad)	1 / 2 / 3 / 4 / 5 / 6 (on keypad)
Edit accidental: ♮ / ♯ / ♭ (on/off)	7 / 8 / 9 (on keypad)	7 / 8 / 9 (on keypad)
Edit articulation(s): ›. — (on/off)	/ * -	= / *
Turn into rest(s)	Delete / Backspace	Delete / Backspace
Turn into individual rest(s)	0 on first Keypad layout	0 on first Keypad layout
Notes › Input Notes › Respell	Return (on main keyboard)	Return (on main keyboard)
Cross note / chord / rest to staff above/below	Control+Shift+Up Arrow/Down Arrow	Command+Shift+Up Arrow/Down Arrow
Standard notehead	Alt+Shift+0 (on main keyboard)	Option+Shift+0 (on main keyboard)
Change notehead	Alt+Shift+0 / 1 / 2 / 3... (or two digits)	Option+Shift+0 / 1 / 2 / 3... (or two digits)
Next notehead type	Shift+=	Shift+=
Previous notehead type	Shift+–	Shift+–
Swap voices 1 and 2	Shift+V	Shift+V
Note Input › Note Input › Transpose	Shift+T	Shift+T
Note Input › Arrange › Arrange	Control+Shift+V	Command+Shift+V

Keyboard Window

Feature	Windows shortcut	Mac shortcut
Toggle QWERTY input	Alt+Shift+Q	Option+Shift+Q
Up octave (in QWERTY input)	X	X
Down octave (in QWERTY input)	Z	Z
C (in QWERTY input)	A	A
C# (in QWERTY input)	W	W
D (in QWERTY input)	S	S
Eb (in QWERTY input)	E	E
E (in QWERTY input)	D	D
F (in QWERTY input)	F	F
F# (in QWERTY input)	T	T
G (in QWERTY input)	G	G
Ab (in QWERTY input)	Y	Y

Feature	Windows shortcut	Mac shortcut
A (in QWERTY input)	H	H
Bb (in QWERTY input)	U	U
B (in QWERTY input)	J	J
C above (in QWERTY input)	K	K

Creating Objects

Feature	Windows shortcut	Mac shortcut
Create menu	Shift+F10 / right-click (with nothing selected)	Control-click (with nothing selected)
Home › Bars › Add › Add Bar at end	Control+B	Command+B
Home › Bars › Add › Add Single Bar	Control+Shift+B	Command+Shift+B
Home › Bars › Add › Add Irregular Bar	Alt+B	Option+B
Notations › Common › Clef	Q	Q
Text › Chord Symbols › Chord Symbol	Control+K	Command+K
Review › Comments › Add Comment	Alt+Shift+C	Option+Shift+C
Home › Instruments › Add or Remove	I	I
Home › Instruments › Change	Control+Alt+Shift+I	Command+Option+Shift+I
Notations › Common › Key signature	K	K
Notations › Lines › Line	L	L
Slur slur	S (then space to extend)	S (then space to extend)
Crescendo / Diminuendo hairpin	H / Shift+H(then space to extend)	H / Shift+H (then space to extend)
Text › Rehearsal Marks › Rehearsal Mark	Control+R	Command+R
Notations › Symbols › Symbol	Z	Z
Notations › Common › Time signature	T	T
Note Input › Triplet › Triplet	Control+3 (on main keyboard)	Command+3 (on main keyboard)
Other tuplet	Control+2–9 (on main keyboard)	Command+2–9 (on main keyboard)

Creating Text

Feature	Windows shortcut	Mac shortcut
Expression	Control+E	Command+E

Feature	Windows shortcut	Mac shortcut
Lyrics line 1	Control+L	Command+L
Lyrics line 2	Control+Alt+L	Command+Option+L
Technique	Control+T	Command+T
Tempo	Control+Alt+T	Command+Option+T

Editing Text

Feature	Windows shortcut	Mac shortcut
Start editing	Return (on main keyboard) / F2 / double-click	Return (on main keyboard) / double-click
Stop editing	Esc	Esc
Move left / right a character	Left Arrow/Right Arrow	Left Arrow/Right Arrow
Move left / right a word	Control+Left Arrow/Right Arrow	Option+Left Arrow/Right Arrow
Move to start / end of line	Home/End	none
Move to start / end of text	Control+Home/End	Command+Left Arrow/Right Arrow
Select word	Double-click	Double-click
Select next / previous character	Shift+Left Arrow/Right Arrow	Shift+Left Arrow/Right Arrow
Select to end / beginning of word	Control+Shift+Left Arrow/Right Arrow	Option+Shift+Left Arrow/Right Arrow
Select to end / beginning of text	Control+Shift+Home/End	Command+Shift+Left Arrow/Right Arrow
Select All text	Control+A	Command+A
Delete previous / next character	Backspace / Delete	Backspace
Delete previous / next word	Control+Backspace/Delete	Option+Backspace/Delete
Replace selected text	Type new text	Type new text
New paragraph	Return / Enter	Return / Enter
New line	Shift-Return	Shift+Return
Bold / Italic / Underline on/off	Control+B / I/U	Command+B/I/U
Default font	Control+Alt+Space	Control+Option+Space
Advance to next note/beat (lyrics / chord symbols / figured bass / fingering)	Space	Space
Hyphens to next note (lyrics)	– (hyphen)	– (hyphen)
Elision (lyrics)	_ (underscore)	_ (underscore)
Non-breaking space/non-breaking hyphen (lyrics/chord symbols)	Control+space/hyphen	Option+space/hyphen
Word menu	Shift+F10 / right-click	Control-click
f / *m* / *n*/ *p* / *r* / *s* / *z* (Expression text)	Control+F / M / N / P / R / S,	Command+F / M / N / P / R / S,

Feature	Windows shortcut	Mac shortcut
	Control+Shift+Z	Command+Shift+Z
cresc. / *dim.* (Expression text)	Control+Shift+C/D	Command+Shift+C/D
𝅘𝅥𝅯 / 𝅘𝅥𝅮 / ♪ / ♩ / 𝅗𝅥 / 𝅝 / ♮ / ♯ / ♭	Control+1/2/3... (on keypad)	Command+1/2/3... (on keypad)
à / è / ì / ò / ù	Control+Alt+Shift+A / E / I / O / U	Option+` followed by letter (for example, Option+` A)
á / é / í / ó / ú	Control+Shift+A / E / I / O / U	Option+E followed by letter
ä / ë / ï / ö / ü	Alt+number from Character Map	Option+U followed by letter
â / ê / î / ô / û	Alt+number from Character Map	Option+I followed by letter
ç / Ç	Alt+number from Character Map	Option+C / U
Other special characters	Alt+number from Character Map	Use Keyboard Viewer utility
“ / ” (smart quotes)	Alt+2 / Alt+Shift+2	Option+] / Option+Shift+]
‘ / ’ (smart single quotes)	Alt+’ / Alt+Shift+’	Option+[/ Option+Shift+[
… (ellipsis)	Alt+0133 (on keypad)	Option+;
©	Control+Shift+C	Command+Shift+C
(Lyricist/Title/Copyright)	Control+Shift+P	Command+Shift+P
(Tempo)	Control+Shift+4 ($)	Command+Shift+4 ($)
(Tempo)	Control+0 (zero)	Command+0 (zero)
← / → (in metric modulations)	Control+[/]	Command+[/]
Harp pedal diagrams (Technique text)	Control+Alt+7/8/9/+ (on keypad)	Command+Option+7/8/9/+ (on keypad)

Guitar Tab

Feature	Windows shortcut	Mac shortcut
Change fret	0/1/2/3... (or two digits, on main keyboard)	0/1/2/3... (or two digits, on main keyboard)
Move left/right through bar	Left Arrow/Right Arrow	Left Arrow/Right Arrow
Move up/down a string	Up Arrow/Down Arrow	Up Arrow/Down Arrow
Move to top/bottom string	Control+Up Arrow/Down Arrow	Command+Up Arrow/Down Arrow
Bend	J (then space to extend)	J (then space to extend)
Pre-bend / slide / notehead in parentheses	– / . (period) / 1 on second Keypad layout	* /. (period) / 1 on second Keypad layout
Quarter-tone sharp (shown as 0.5)	= (on main keyboard)	= (on main keyboard)

Playback & Video

Feature	Windows shortcut	Mac shortcut
Play › Transport › Play or Stop	Space	Space
Play › Transport › Play › Replay	Control+Space	Option+Space
Play › Transport › Play › Play From Selection	P	P
Rewind/fast-forward (in 0.2 second steps)	[/]	[/]
Move backward/forward by a single frame	Shift-[/]	Shift+[/]
Stop playback	Esc	Esc / Command+.
Play › Transport › Play › All Notes Off	Shift+O	Shift+O
Move Playback Line to Start	Control+[	Command+[
Move Playback Line to End	Control+]	Command+]
Move Playback Line to Selection	Y	Y
Go to Playback Line	Shift+Y	Shift+Y
Live Playback	Control+Alt+Shift+L	Command+Option+Shift+L
Mixer (show/hide)	M	M
Hit Points	Alt+Shift+P	Option+Shift+P

Editing Objects

Feature	Windows shortcut	Mac shortcut
Undo	Control+Z	Command+Z
Redo	Control+Y	Command+Y
Undo History	Control+Shift+Z	Command+Shift+Z
Redo History	Control+Shift+Y	Command+Shift+Y
Cut	Control+X	Command+X
Copy	Control+C	Command+C
Copy to where you click	Alt-click	Option-click
Copy to where you click, putting copy at default vertical position	Alt-Shift-click	Option-Shift-click
Home › Clipboard › Capture Idea	Shift+I	Shift+I
Home › Clipboard › Paste	Control+V	Command+V
Home › Clipboard › Paste as Cue	Control+Alt+Shift+V	Command+Option+Shift+V
Repeat (note/chord/passage/text/line/and so on)	R	R
Delete	Backspace / Delete	Backspace (Left Arrow) / Delete
Home › Bars › Delete	Control+Backspace	Command+Left Arrow (Backspace)
Home › Edit › Flip (stem, slur, tuplet, tie, and so on)	X	X

Feature	Windows shortcut	Mac shortcut
Voice 1/2/3/4/All Voices	Alt+1/2/3/4/5 (on main keyboard)	Option+1/2/3/4/5 (on main keyboard)
Home › Edit › Hide or Show	Control+Shift+H	Command+Shift+H
Color	Control+J	Command+J
Re-apply Color	Control+Shift+J	Command+Shift+J
Equivalent Chord Text	Control+Shift+K	Command+Shift+K
Revoice Chord Diagram	Control+Alt+Shift+K	Command+Option+Shift+K

Navigation

Feature	Windows shortcut	Mac shortcut
Select first object on page (if nothing selected)	Tab	Tab
Select next/previous object	Tab/Shift+Tab	Tab/Shift+Tab
Select previous/next note/chord/rest	Left Arrow/Right Arrow	Left Arrow/Right Arrow
Select start of previous/next bar	Control+Left Arrow/Right Arrow	Command+Left Arrow/Right Arrow
Select part of note/chord/rest, or end/mid-point/whole of line	Alt+Left Arrow/Right Arrow	Option+Left Arrow/Right Arrow
Select note/tremolo/stem/articulation above/below in chord	Alt+Up Arrow/Down Arrow	Option+Up Arrow/Down Arrow
Select nearest note in next voice on same staff	Alt+Shift+Up Arrow/Down Arrow	Option+Shift+Up Arrow/Down Arrow
Select highest/lowest note on next staff	Control+Alt+Up Arrow/Down Arrow	Command+Option+Up Arrow/Down Arrow
Move score	drag Navigator/paper	drag Navigator/paper
Go up/down a screenful	Page Up/Down	Page Up/Page Down or Page Up/Down
Go left/right a screenful or page	Home/End	Home/End (Shift+Home) or Home/End
Go up/down a little	Alt+Page Up/Down	Option+Page Up/Page Down or Option+Page Up/Down
Go left/right a little	Alt+Home/End	Option+Home/End or Option+Home/End
Go to top/bottom of page	Control+Page Up/Down	Command+Page Up/Page Down or Command+Page Up/Down
Go to first/last page	Control+Home/End	Command+Home/End (Command+Shift+Home) or Command+Home/End
Go to selection start	Shift+Home	Shift+Home or Shift+Home
Go to selection end	Shift+End	Shift+End or Shift+End

Feature	Windows shortcut	Mac shortcut
Home › Edit › Go To › Bar	Control+Alt+G	Command+Option+G
Home › Edit › Go To › Page	Control+Shift+G	Command+Shift+G
Zoom in/out	Control+=/– or +/– on keypad (or click/right-click with zoom tool)	Command+=/– or +/– on keypad (or click/Option-click with zoom tool)
100% zoom	Control+1	Command+1
Fit to page zoom	Control+0	Command+0

Moving Objects

Feature	Windows shortcut	Mac shortcut
Move object(s) (in larger steps; 1 space by default)	Up Arrow/Down Arrow/Left Arrow/Right Arrow (Control+Up Arrow/Down Arrow/Left Arrow/Right Arrow)	Up Arrow/Down Arrow/Left Arrow/Right Arrow (Command+Up Arrow/Down Arrow/Left Arrow/Right Arrow)
Move objects, snapping to good positions while moving	Shift-drag	Shift-drag
Move staff/staves up/down (in larger steps; 1 space by default)	Alt+Up Arrow/Down Arrow (Control+Alt+Up Arrow/Down Arrow) or drag	Option+Up Arrow/Down Arrow (Command+Option+Up Arrow/Down Arrow) or drag
Move staff/staves up/down independently (in larger steps; 1 space by default)	Alt+Shift+Up Arrow/Down Arrow (Control+Alt+Shift+Up Arrow/Down Arrow) or Shift-drag	Option+Shift+Up Arrow/Down Arrow (Command+Option+Shift+Up Arrow/Down Arrow) or Shift-drag
Move note/rest/accidental/rhythm dot/end of tie (in larger steps; 1 space by default)	Alt+Shift+Left Arrow/Right Arrow (Control+Alt+Shift+Left Arrow/Right Arrow)	Option+Shift+Left Arrow/Right Arrow (Command+Option+Shift+Left Arrow/Right Arrow)
Move a note, rest, or range selection to the previous or next note or rest and swap places.	Control+Alt+Left Arrow/Right Arrow	Command+Option+Left Arrow/Right Arrow
Move line (either end) or lyric to next/previous note	Space / Shift+space	Space / Shift+space

Multiple Selections & Passages

Feature	Windows shortcut	Mac shortcut
Select bar	click staff (avoiding notes and such.)	click staff (avoiding notes and such.)
Select bar in all staves	Control-click staff	Command-click staff
Select all bars in staff (on one system)	Double-click staff	double-click staff
Select all bars in all staves (on one system)	Control-double-click staff	Command-double-click staff
Select all bars in staff throughout score	Triple-click staff	triple-click staff
Home › Bars › Select Bars	Control+Alt+A	Command+Option+A

Feature	Windows shortcut	Mac shortcut
Home › Select › System Passage	Alt+Shift+A	Option+Shift+A
Extend passage to object	Shift-click	Shift-click
Extend passage by a note/rest	Shift+Left Arrow/Right Arrow	Shift+Left Arrow/Right Arrow
Extend passage by a bar	Control+Shift+Left Arrow/Right Arrow	Command+Shift+Left Arrow/Right Arrow
Extend passage by a staff	Shift+Up Arrow/Down Arrow	Shift+Up Arrow/Down Arrow
Extend passage to end of score	Control+Shift+End	Command+Shift+End
Extend passage to beginning of score	Control+Shift+Home	Command+Shift+Home
Home › Select › Select All (of score)	Control+A	Command+A
Select all noteheads in chord (Select More)	Control+Shift+A or double-click	Command+Shift+A or double-click
Select all text on staff in same style (Select More)	Control+Shift+A	Command+Shift+A
Select objects with marquee	Shift-drag on paper	Command-drag on paper
Add/remove object to/from selection	Control-click	Command-click
Home › Clipboard › Select Graphic	Alt+G	Option+G
Home › Select › None	Esc	Esc / Command+.

Filters and Find

Feature	Windows shortcut	Mac shortcut
Home › Select › Advanced Filter	Control+Alt+Shift+F	Command+Option+Shift+F
Filter Dynamics	Alt+Shift+D	Option+Shift+D
Filter Voice 1/2/3/4	Control+Alt+Shift+1 / 2 / 3 / 4	Command+Option+Shift+1 / 2 / 3 / 4
Filter Top / 2nd / 3rd / Bottom Note or Single Notes	Control+Alt+1 / 2 / 3 Control+Alt+Shift+B	Command+Option+1 / 2 / 3 Command+Option+Shift+B
Find	Control+F	Command+F
Find Next	Control+G	Command+G

Layout

Feature	Windows shortcut	Mac shortcut
Document Setup	Control+D	Command+D
Hide Empty Staves	Control+Alt+Shift+H	Command+Option+Shift+H
Show Empty Staves	Control+Alt+Shift+S	Command+Option+Shift+S
Focus on Staves	Control+Alt+F	Command+Option+F
System Break on/off	Return (on main keyboard)	Return (on main keyboard)
Page Break on/off	Control+Return (on main keyboard)	Command-Return (on main keyboard)

Feature	Windows shortcut	Mac shortcut
Special Page Break	Control+Shift+Return (on main keyboard)	Command+Shift+-Return (on main keyboard)
Lock Format	Control+Shift+L	Command+Shift+L
Unlock Format	Control+Shift+U	Command+Shift+U
Make Into System	Alt+Shift+M	Option+Shift+M
Make Into Page	Control+Alt+Shift+M	Command+Option+Shift+M
Align in a Row/Column	Control+Shift+R/C	Command+Shift+R/C
Reset Note Spacing	Control+Shift+N	Command+Shift+N
Reset Position	Control+Shift+P	Command+Shift+P
Reset Design	Control+Shift+D	Command+Shift+D
Reset to Score Position	Control+Alt+Shift+P	Command+Option+Shift+P
Reset to Score Design	Control+Alt+Shift+D	Command+Option+Shift+D
Condense / Expand note spacing (in larger steps)	Alt+Shift+Left Arrow/Right Arrow (Control+Alt+Shift+Left Arrow/Right Arrow)	Option+Shift+Left Arrow/Right Arrow (Command+Option+Shift+Left Arrow/Right Arrow)
Use Multirests (in Auto Breaks) on/off	Control+Shift+M	Command+Shift+M

House Style

Feature	Windows shortcut	Mac shortcut
Engraving Rules	Control+Shift+E	Command+Shift+E
Edit Text Styles	Control+Alt+Shift+T	Command+Option+Shift+T

View Options

Feature	Windows shortcut	Mac shortcut
Panorama	Shift+P	Shift+P
Hidden Objects (show/hide)	Alt+Shift+H	Option+Shift+H
Object Rulers (show/hide)	Alt+Shift+R	Option+Shift+R
Staff Rulers (show/hide)	Control+Alt+Shift+R	Command+Option+Shift+R
Transposing Score	Control+Shift+T	Command+Shift+T
Navigator (show/hide)	Control+Alt+N	Command+Option+N
Keypad (show/hide)	Control+Alt+K	Command+Option+K
Keyboard (show/hide)	Control+Alt+B	Command+Option+B
Fretboard (show/hide)	Control+Alt+E	Command+Option+E
Playback (show/hide)	Control+Alt+Y	Command+Option+Y
Mixer (show/hide)	Control+Alt+M	M
Ideas (show/hide)	Control+Alt+I	Command+Option+I

Feature	Windows shortcut	Mac shortcut
Parts (show/hide)	Control+Alt+R	Command+Option+R
Compare (show/hide)	Control+Alt+C	Command+Option+C
Video (show/hide)	Control+Alt+V	Command+Option+V
Hide/Show Tool Windows	Control+Alt+X	Command+Option+X
Switch between full score and part	W	W
Next Part	Control+#	Command+Option+~
Previous Part	Control+Shift+#	Command+Option+Shift+~
Full Screen	Control+U	Command+U

Windows and Dialogs
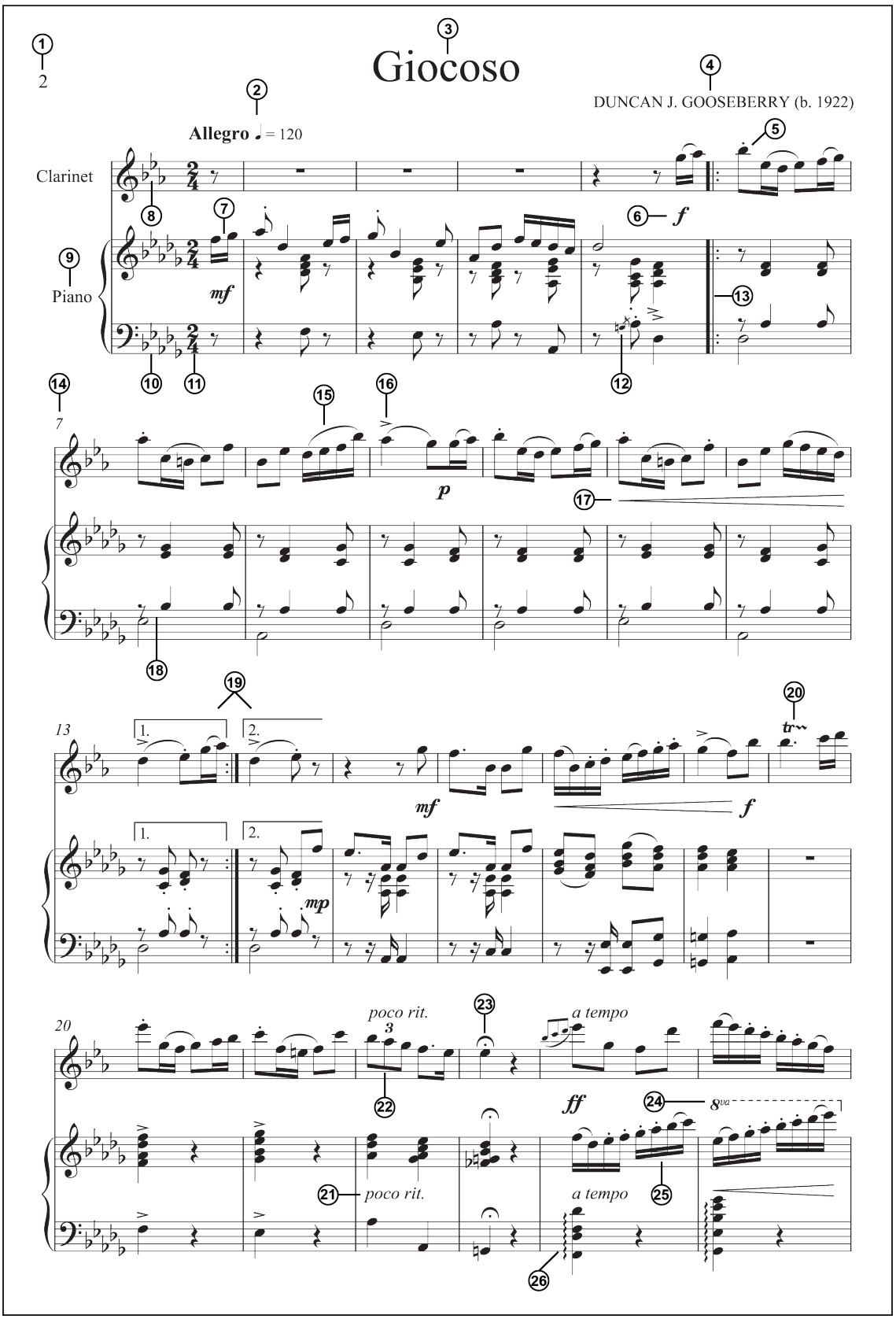
Feature	Windows shortcut	Mac shortcut
Inspector	Control+Shift+I	Command+Shift+I
Move to next/previous box in dialog	Tab / Shift+Tab	Tab / Shift+Tab
Select consecutive items from list	Shift-click or drag	Drag
Select separate items from list	Control-click	Command-click
OK (or default button)	Return / Enter	Return / Enter
Cancel	Esc	Esc / Command+.
Keypad layouts	F7–F12	F7–F12
Next Keypad layout	+ (on keypad)	+ (on keypad)
Back to first Keypad layout	F7 / Shift-+	– (on keypad) / F7
Contextual edit menu	Shift+F10 / right-click on selected object (s)	Control-click on selected object (s)
Change window	Alt+Tab	Command+~
Hide application	none	Command+H
Minimize window	none	Command+M

Miscellaneous

Feature	Windows shortcut	Mac shortcut
Sibelius Reference Guide	F1	Command+?
Print	Control+P	Command+P
Preferences	Control+,	Command+,
Quit/Exit	Alt+F4 / Control+Q	Command+Q

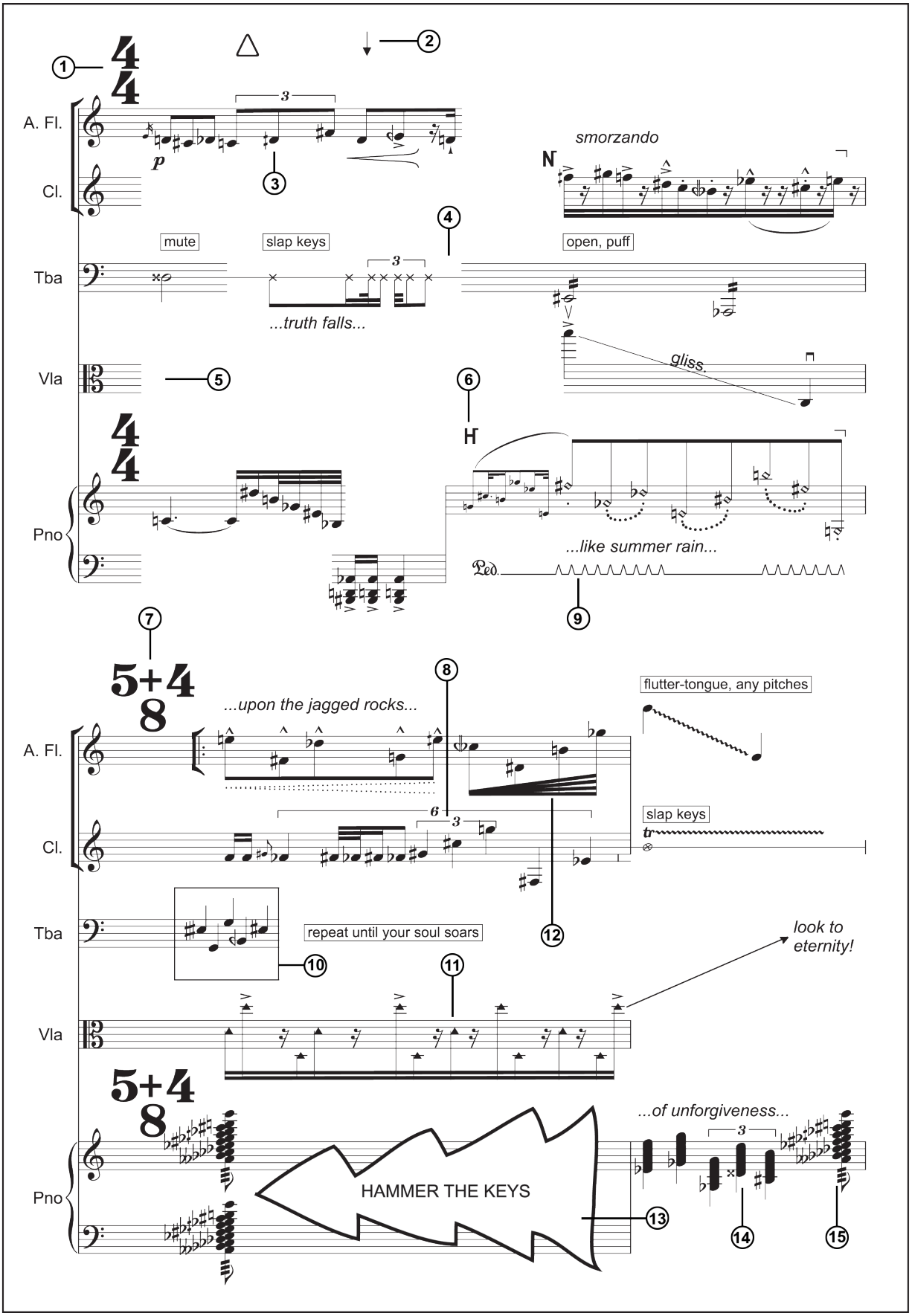
15 Visual Index

Basic Notation
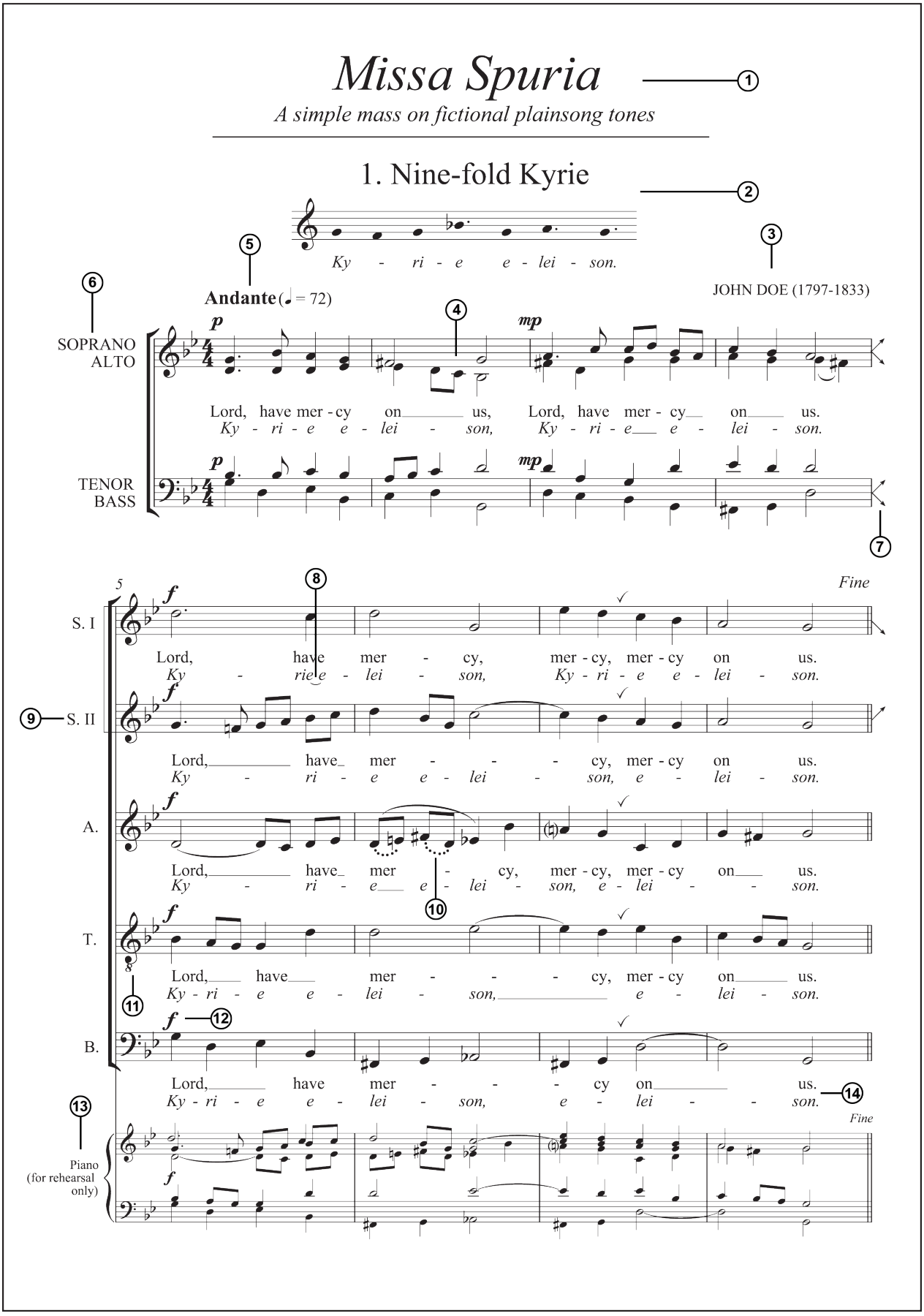


1. Page Numbers
2. Tempo Text and Metronome Marks
3. Title text — Title, Composer, Lyricist
4. Composer — Title, Composer, Lyricist
5. Introduction to Note Input
6. Expression marks — Expression and Technique Text
7. Pick-up (Upbeat) Bars
8. Transposing Instruments
9. Instruments
10. Key Signatures
11. Time Signatures
12. Grace Notes
13. Barlines
14. Bar Numbers
15. Slurs
16. Articulations
17. Hairpins
18. Two voices — Voices
19. 1st and 2nd endings — Repeat Endings
20. Trill — Ornaments (Trills)
21. Rit. and Accel.
22. Triplet — Triplets and Other Tuplets
23. 8ve — Octave Lines
24. Beam Groups
25. Arpeggios

Advanced Notation



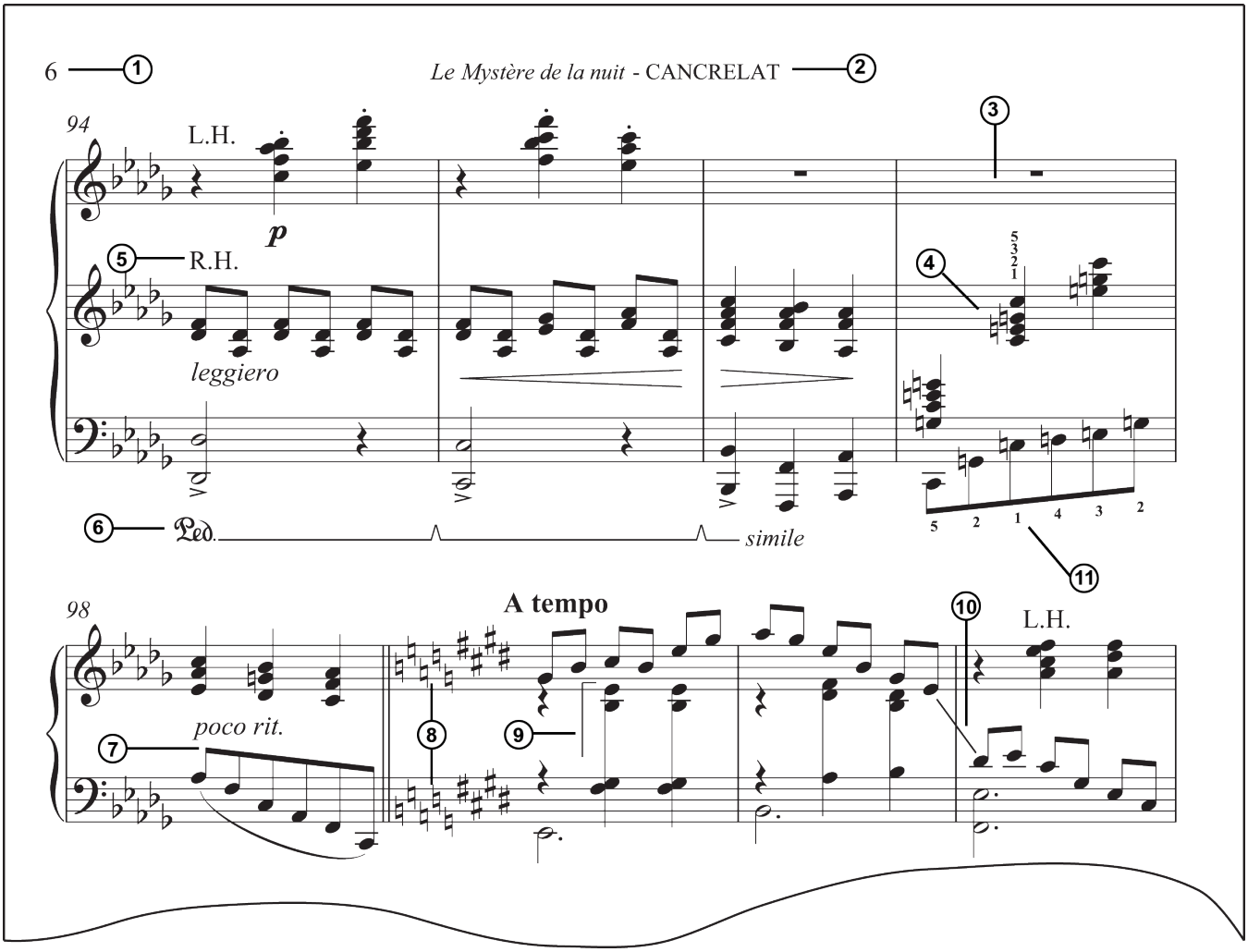
1. Big Time Signatures
2. Conducting symbols — Symbols
3. Microtones — Accidentals
4. Instrument Changes
5. Cutaway score — Staves with Gaps
6. Hauptstimme — Viennese
7. Complex Time Signatures
8. Nested Tuplets
9. Pedaling
10. Box notation — Lines
11. Noteheads
12. Feathered Beams
13. Graphic notation — Importing Graphics
14. Note clusters Symbols
15. Tremolos

Choral


Missa Spuria
A simple mass on fictional plainsong tones
1. Nine-fold Kyrie
Ky - ri - e e - lei - son.
JOHN DOE (1797-1833)
Andante (♩ = 72)
SOPRANO
ALTO
TENOR
BASS
Lord, have mer - cy on us, Lord, have mer - cy on us.
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.
Fine
S. I
S. II
A.
T.
B.
Lord, have mer - cy, mer - cy, mer - cy on us.
Ky - rie e - lei - son, Ky - ri - e e - lei - son.
Piano
(for rehearsal only)
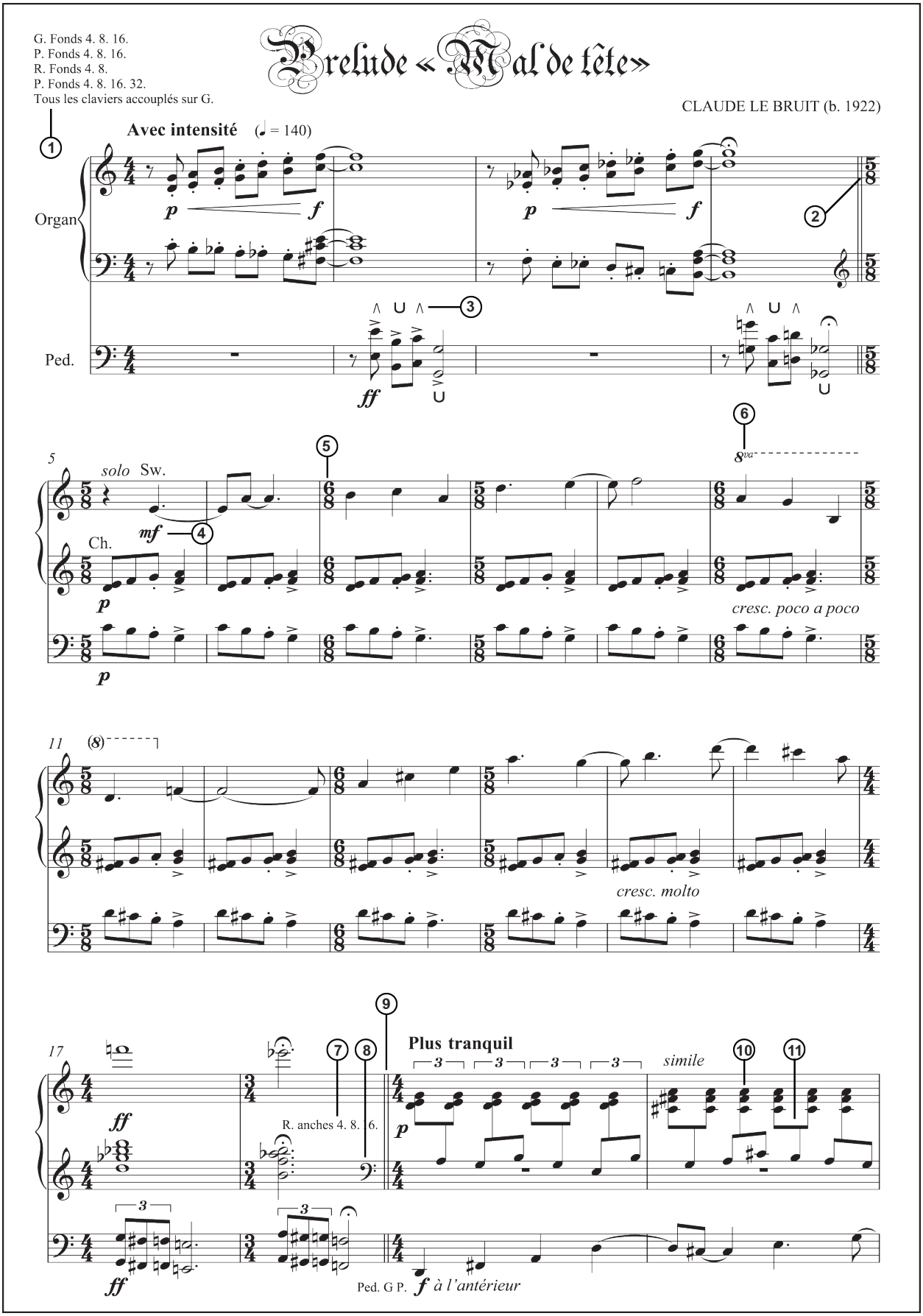
1. Title and subtitle text — Title, Composer, Lyricist
2. IncipitCreating an Incipit
3. Composer — Title, Composer, Lyricist
4. Multiple voices per staff — Voices
5. Tempo Text and Metronome Marks
6. Voice (singer) — Instruments
7. Divide arrowas — Symbols
8. Syllabic elision — Several Words Per Note and Elisions
9. Number of staves per system — Instruments
10. Separate sluring for alternate lyrics — Slurs
11. 8vb Treble Clef for Tenor voice — Clefs
12. Dynamic above staff for vocals — Expression and Technique Text
13. Piano reduction using the Reduce plugin — Composing Tools Plug-ins (Sibelius Ultimate Only)
14. Lyrics

Piano



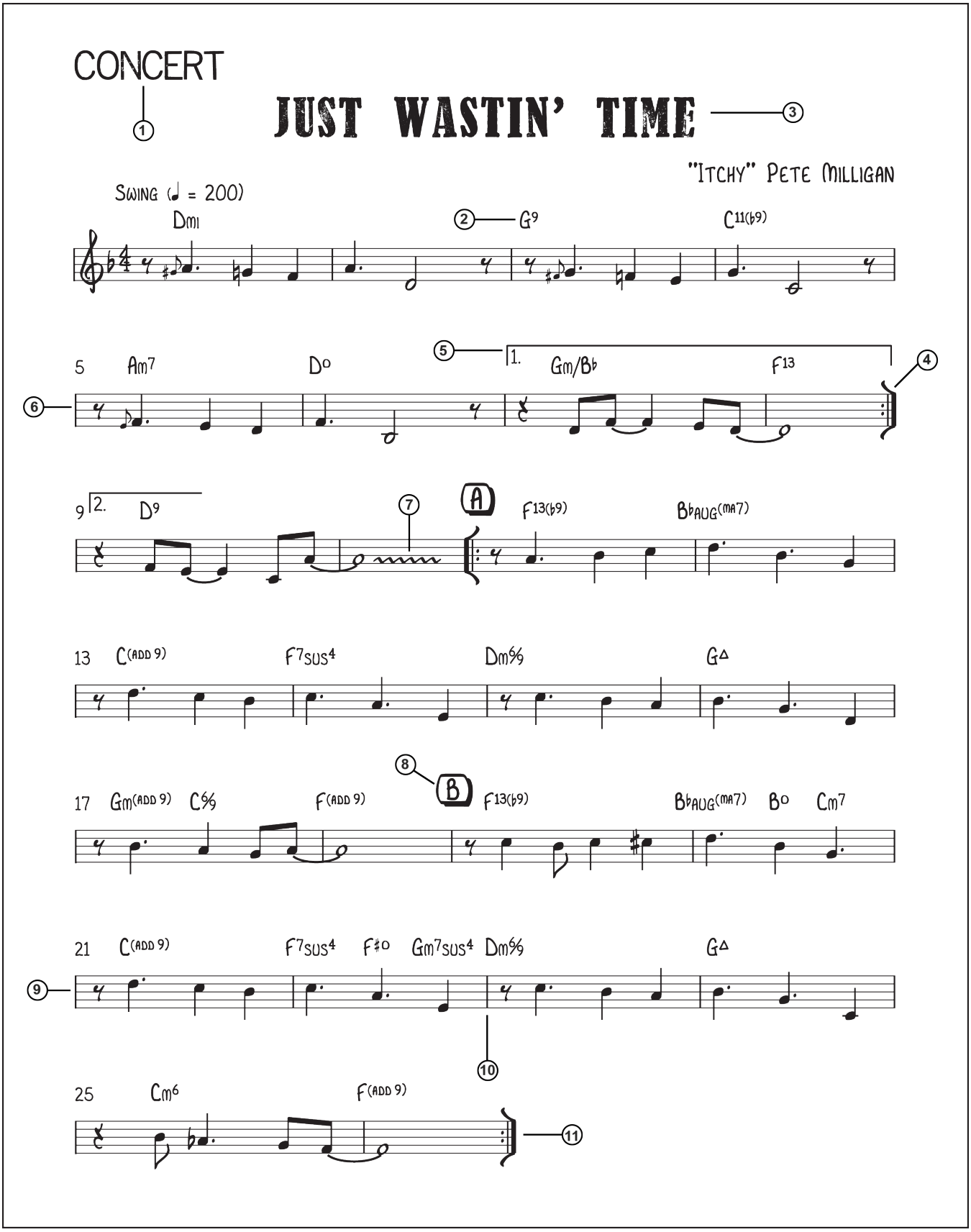
1. Page Numbers
2. Page header — Headers and Footers Category
3. Extra Staff — Staves
4. Cross staff notes — Cross-Staff Beams
5. Performance text — Expression and Technique Text
6. Pedaling
7. Custom beaming — Beam Groups
8. Cautionary Key Signatures
9. Performance bracket (left hand) — Brackets
10. Voice leading line — Lines
11. Fingerings — Techniques Category

Organ


G. Fonds 4. 8. 16.
P. Fonds 4. 8. 16.
R. Fonds 4. 8.
P. Fonds 4. 8. 16. 32.
Tous les claviers accouplés sur G.
Prelude « Mal de tête »
CLAUDE LE BRUIT (b. 1922)
Avec intensité (♩ = 140)
Organ
Ped.
solo Sw.
Ch.
cresc. poco a poco
cresc. molto
Plus tranquil
simile
R. anches 4. 8. 16.
Ped. G P. à l'antérieur
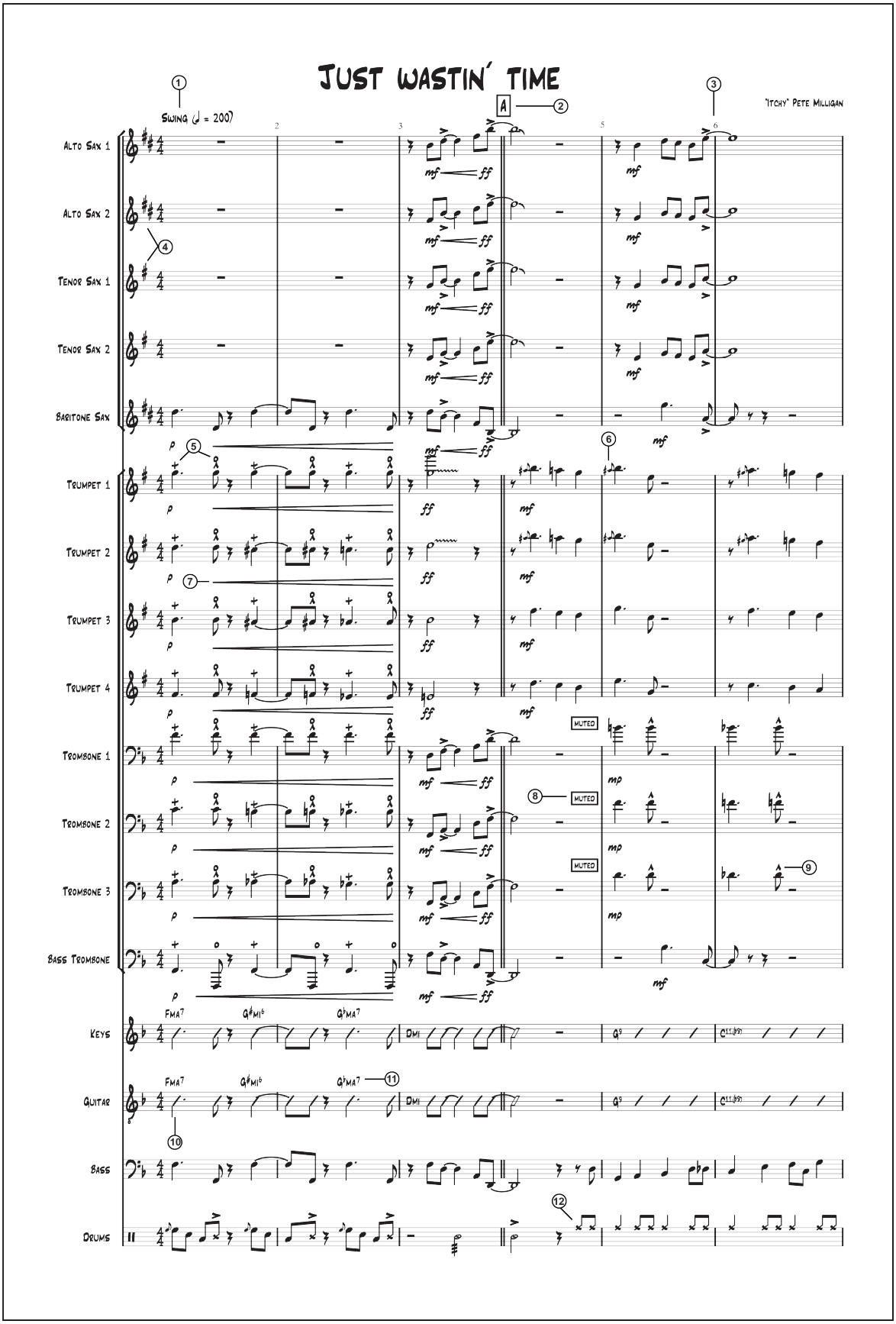
1. Registration settings — Common Text Styles
2. Cautionary Time Signatures
3. Pedal markings — Symbols
4. Dynamics between staves — Expression and Technique Text
5. Alternating meters — Time Signatures
6. Octave Lines
7. Registration changes — Common Text Styles
8. Cleff change — Creating Clef Changes
9. Double barline — Other Barlines
10. HiddenTuplets
11. Cross-Staff Beams

Lead Sheets


CONCERT
JUST WASTIN' TIME
"ITCHY" PETE MILLIGAN
SWING (♩ = 200)
Dmi
G9
C11(b9)
5
Am7
D°
1.
Gm/B♭
F13
9
2.
D9
A
F13(b9)
B♭AUG(MA7)
13
C(ADD 9)
F7SUS4
Dm6/9
G△
17
Gm(ADD 9)
C6/9
F(ADD 9)
B
F13(b9)
B♭AUG(MA7)
B°
Cm7
21
C(ADD 9)
F7SUS4
F♯°
Gm7SUS4
Dm6/9
G△
25
Cm6
F(ADD 9)

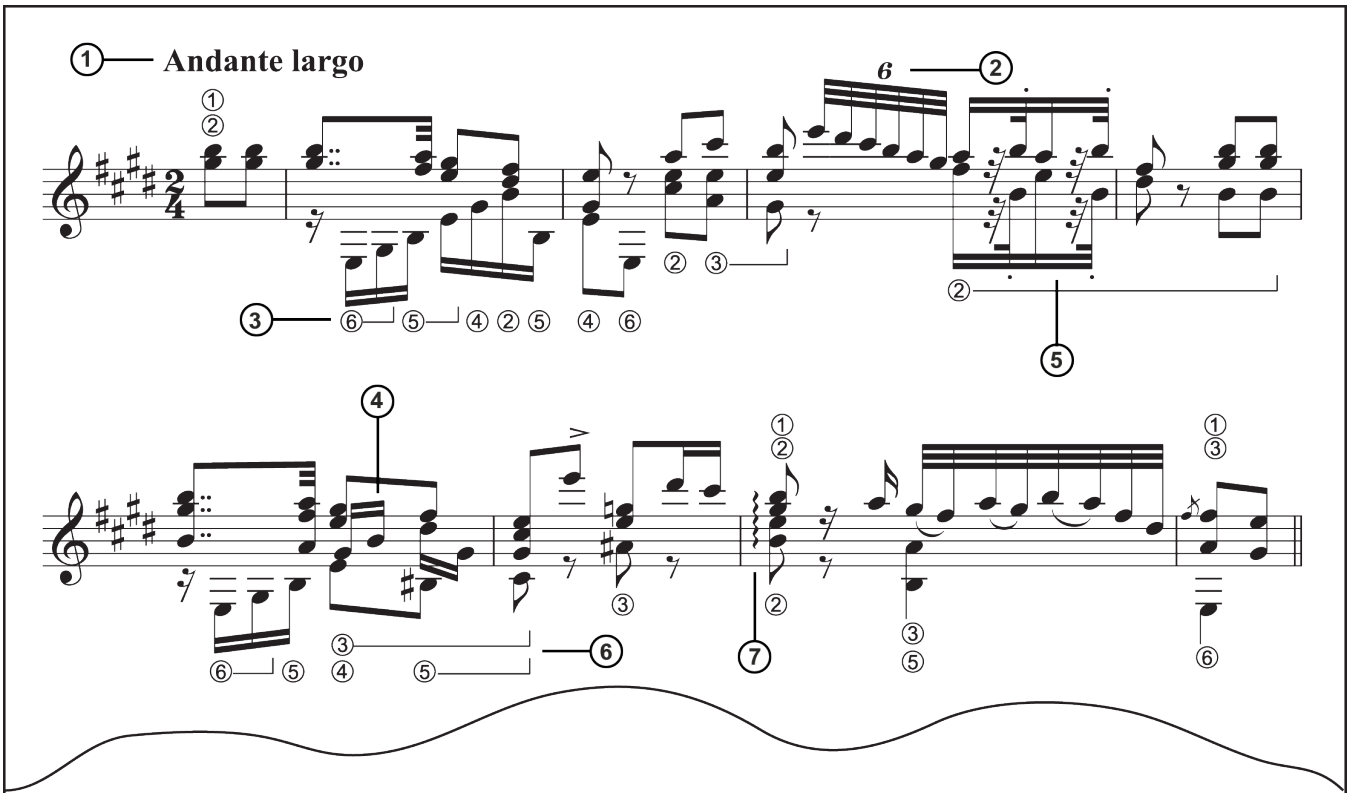
1. Text in Instrument name at top left text syle — Instrument Names
2. Chord Symbols Chord Symbols
3. Text fonts — Text Editing
4. Winged repeats — Repeat Barlines
5. First ending — Repeat Endings
6. Instrument change with no clef or key signature — Instruments
7. Vibrato — Lines
8. Rehearsal Marks
9. Initial barline on a single staff system — Barlines
10. Four bars per system using Auto Breaks
11. Staves stopping early — Staves

Jazz


JUST WASTIN' TIME
"Itchy" Pete Milligan
Swing ♩ = 200
A
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Keys
Guitar
Bass
Drums
FMA7
G♯MI♭
G♭MA7
DMI
muted

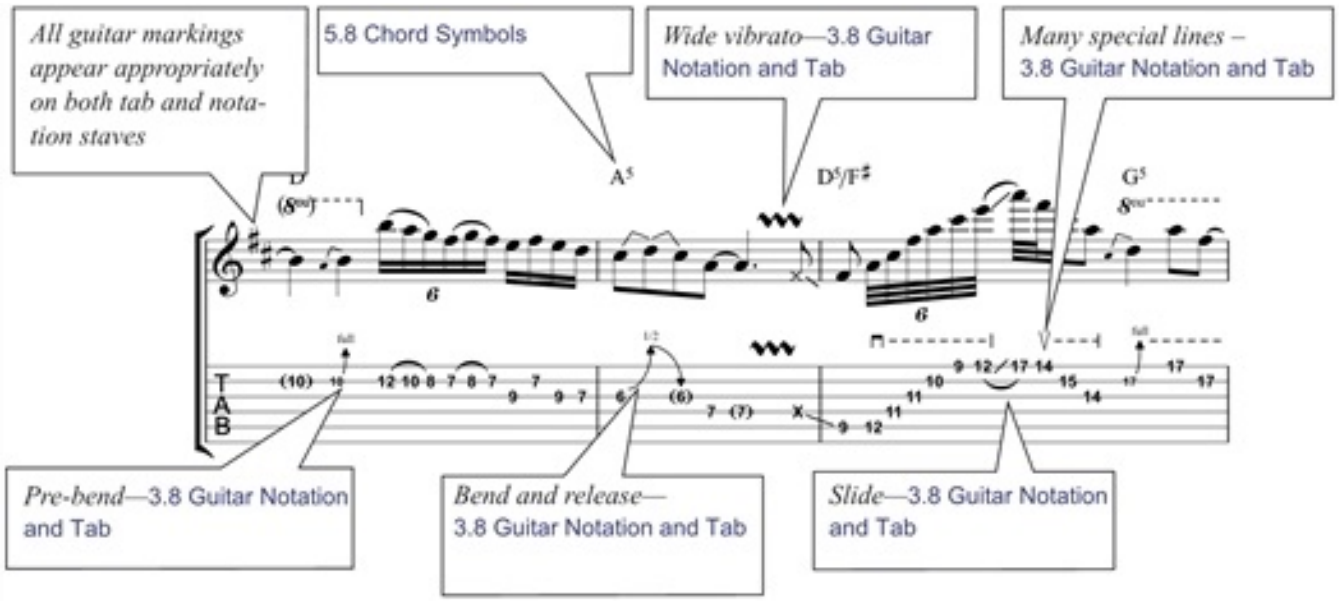
1. Swing — Performance
2. Rehearsal Marks
3. Bar Numbers
4. Transposing Instruments
5. Open and closed mute symbols — Articulations
6. Grace Notes
7. Hairpins
8. Boxed text — Working with Text
9. Marcato ("hat)" — Articulations
10. Slash note heads — Noteheads
11. Chord Symbols
12. Percussion — Noteheads

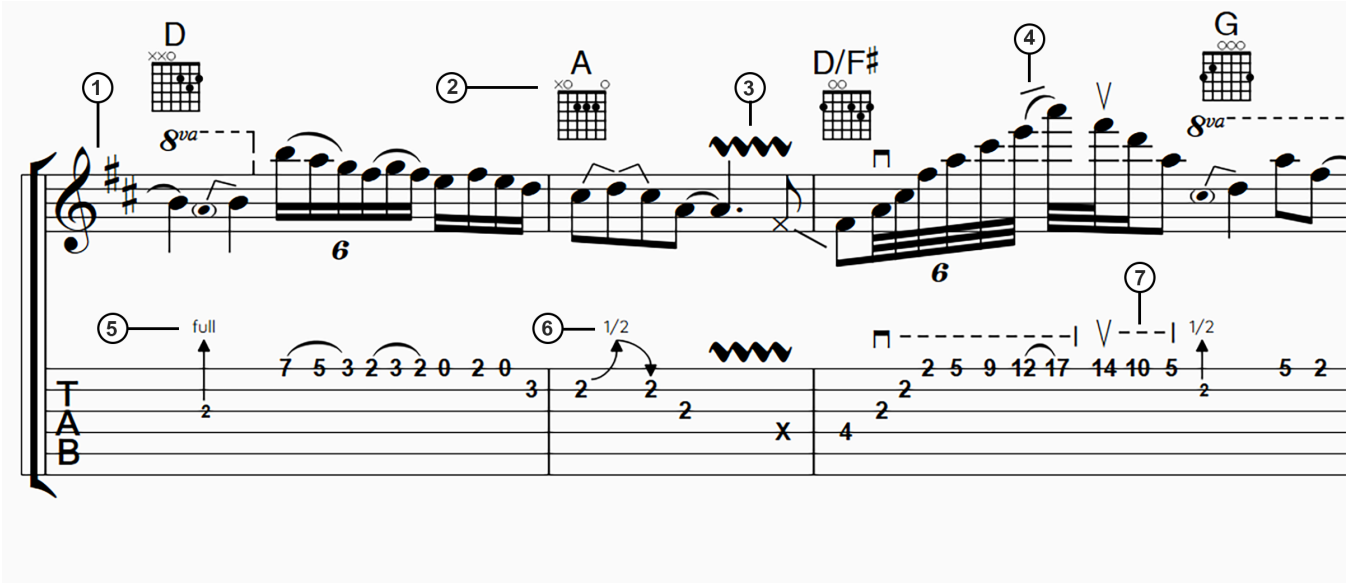
Guitar Notation



1. Tempo Text and Metronome Marks
2. Triplets and Other Tuplets
3. String numbers — Symbols
4. Multiple voices — Voices
5. Beamed Rests and Stemlets (Sibelius Ultimate Only)
6. Line with end bracket — Lines
7. Arpeggios

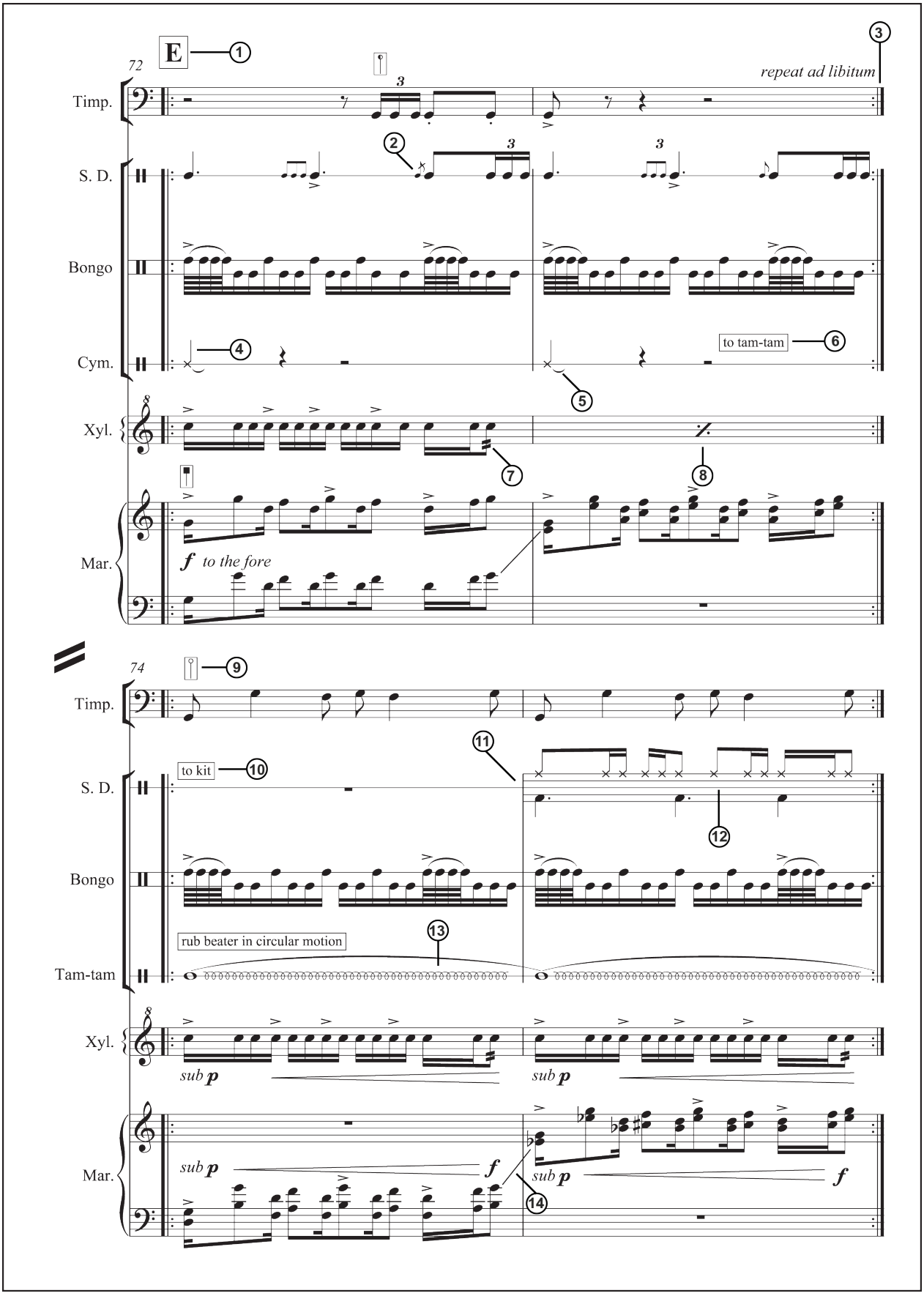
Guitar Tab





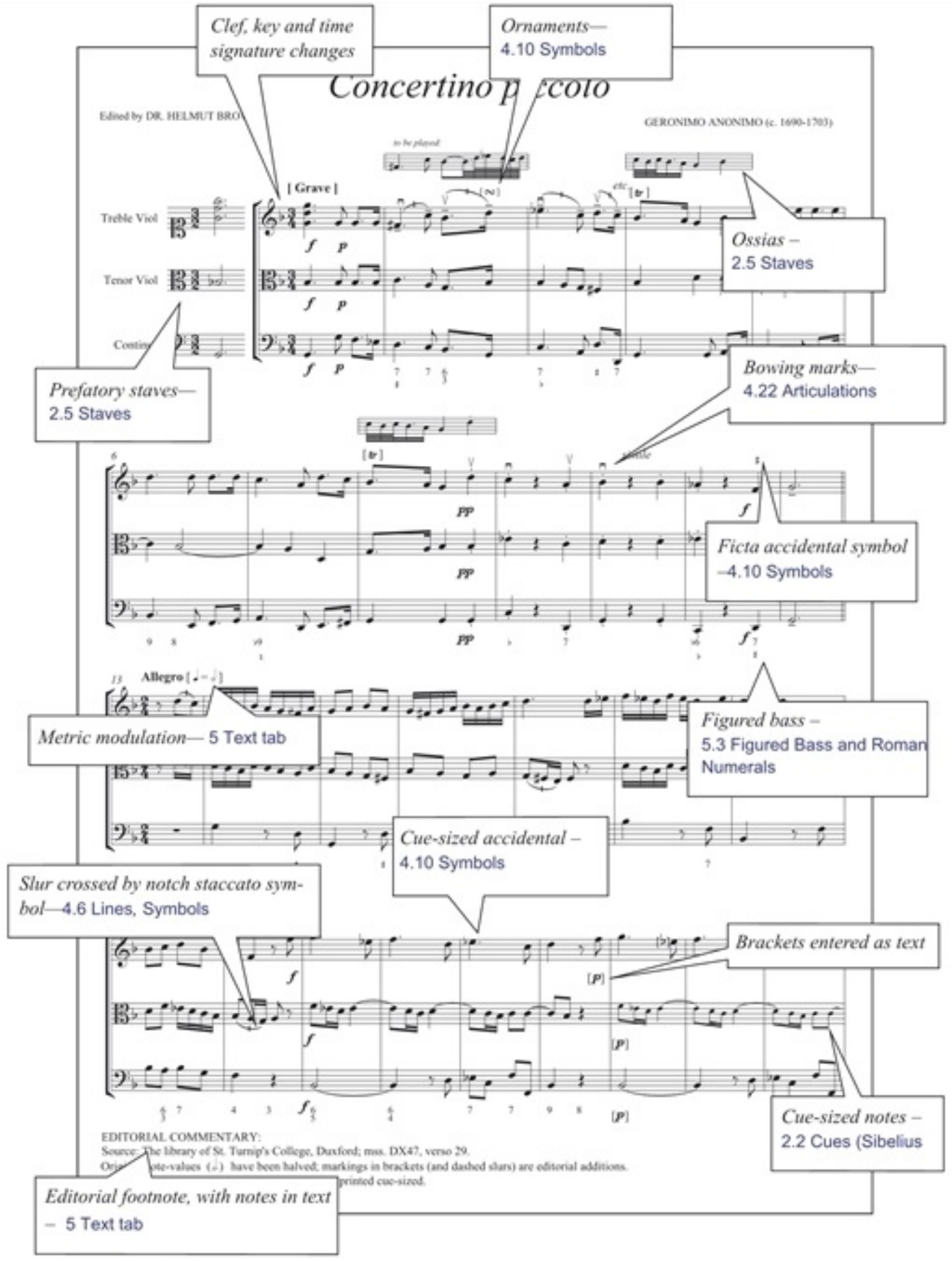
1. All guitar markings appear appropriately on both tab and notation staves
2. Chord Symbols
3. Wide vibrato — Guitar Notation and Tab
4. Slide — Slide
5. Bend
6. Bend and Release
7. Lines
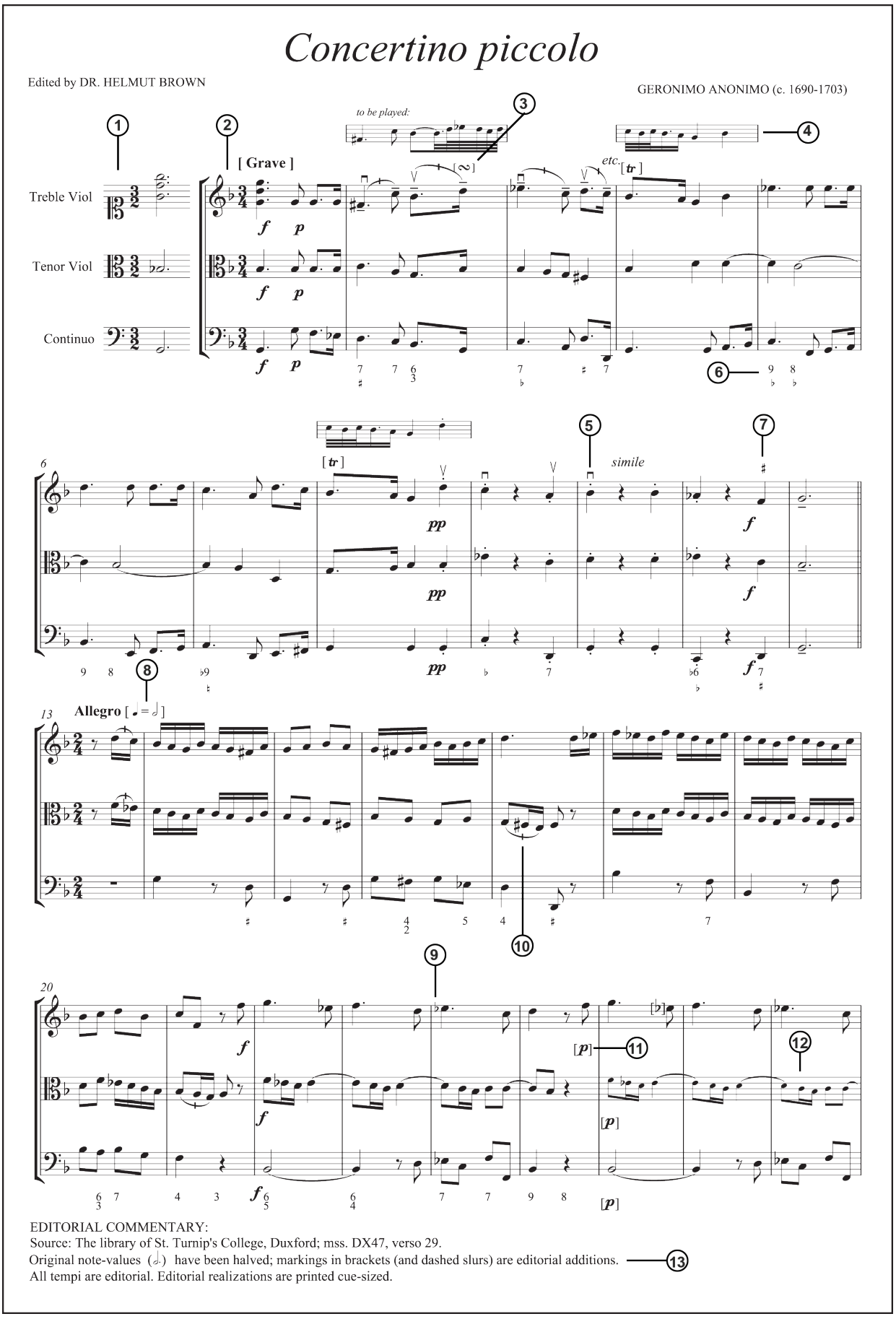
Percussion


E
1
72
3
repeat ad libitum
Timp.
2
S. D.
Bongo
Cym.
4
to tam-tam
6
5
Xyl.
7
8
Mar.
f to the fore
74
9
Timp.
11
to kit
10
S. D.
12
Bongo
rub beater in circular motion
13
Tam-tam
Xyl.
sub p
sub p
Mar.
sub p
f
sub p
f
14

1. Rehearsal Marks
2. Snare flam — Grace Notes
3. Repeat Barlines
4. Flip stem direction — Stems and Ledger Lines
5. Laissez Vibrer Ties
6. Boxed Text
7. Tremolos
8. Repeat Bars
9. Stick symbols — Symbols
10. Doubling Instruments
11. Instrument Changes
12. Multiple voices — Voices
13. Symbols
14. Lines

Early Music


Clef, key and time signature changes
Ornaments— 4.10 Symbols
Concertino p[illegible]ccolo
Edited by DR. HELMUT BRO[illegible]
GERONIMO ANONIMO (c. 1690-1703)
[Grave]
Treble Viol
Tenor Viol
Contin[illegible]
Ossias – 2.5 Staves
Prefatory staves— 2.5 Staves
Bowing marks— 4.22 Articulations
Ficta accidental symbol –4.10 Symbols
Allegro
Metric modulation— 5 Text tab
Figured bass – 5.3 Figured Bass and Roman Numerals
Cue-sized accidental – 4.10 Symbols
Slur crossed by notch staccato symbol—4.6 Lines, Symbols
Brackets entered as text
Cue-sized notes – 2.2 Cues (Sibelius
EDITORIAL COMMENTARY:
Source: The library of St. Turnip's College, Duxford; mss. DX47, verso 29.
printed cue-sized.
Editorial footnote, with notes in text – 5 Text tab


Concertino piccolo
Edited by DR. HELMUT BROWN
GERONIMO ANONIMO (c. 1690-1703)
to be played:
[Grave]
etc.
Treble Viol
Tenor Viol
Continuo
simile
Allegro [♩ = ♩]
EDITORIAL COMMENTARY:
Source: The library of St. Turnip's College, Duxford; mss. DX47, verso 29.
Original note-values (𝅗𝅥.) have been halved; markings in brackets (and dashed slurs) are editorial additions.
All tempi are editorial. Editorial realizations are printed cue-sized.

1. Preferatory staves — Creating Prefatory Staves
2. Clefs, Key Signatures, and Time Signatures
3. Ornaments — Symbols
4. Ossias
5. Bowings — Articulations
6. Figured Bass and Roman Numerals
7. *Musica ficta* — Symbols
8. Metric Modulations
9. Cue-sized accidental — Symbols
10. Slur crossed by notched staccato symbol — Slurs
11. Brackets entered as text — Working with Text
12. Cues-sized notes — Cues (Sibelius Ultimate Only)
13. Editorial footnote — Working with Text

Index

'

'fasola' music 389

#

1st and 2nd ending lines (1st-/2nd-time bars) 363, 604

12-Tone Matrix plug-in 322

A

a tempo 581

accelerando

playback of 364, 580

accented letters 445, 772

acciaccaturas 428

defined 757

see also grace notes[acciaccaturas] 428

accidentals 416

above notes 321

adding to notes 419

altered unisons 419

bracketed 417

cautionary 417

adding automatically 417

defined 757

double sharps/flats 276

editing 246

editorial 321, 418

ficta 420

in parentheses 417

microtonal 381, 418

playback of 420, 620

moving 420

on every note 321
on tied notes 418
respelling 321
simplifying 321, 419
small 418
spelling of 321, 418
spelling of (Flexi-time) 295
typing in text 419
accompaniment
generating automatically 504
Actual size 752
add
accidentals to all notes 321
accidentals to all sharp and flat notes 321
brass fingering 521
cautionary accidentals 417
chord symbols 502
drum pattern 323
ficta above note 321
fingering
brass 521
string 523
harp pedaling 229
note names 523
Schenkerian scale degrees 737
slurs to lyrics 523
string fingering 523
tonic sol-fa 524
verse numbers 524
Add Accidentals to All Notes plug-in 321
Add Accidentals to All Sharp and Flat Notes plug-in 321

Add Brackets to Reprise Script plug-in 521

Add Capo Chord Symbols plug-in 501

Add Continuous Control Changes plug-in 618

Add courtesy time signatures option 349

Add Drum Pattern plug-in 323

Add Dynamics From Live Playback plug-in 521

Add Ficta Above Note plug-in 321

Add Fingering to Notes plug-in 522

Add Note Names to Noteheads plug-in 229

Add Notes to Tuplet plug-in 333

Add Schenkerian Scale Degrees plug-in 737

Add Simple Harmony plug-in 324

Advanced Filter dialog 207

aftertouch

- defined 757

AI-assisted chord recognition 484

AIFF files 88-89

aleatory music 351

align

- lyrics 525
- objects 677
- staves 655

Align in a Column 677

Align in a Row 677

All Notes Off 538

alphabetic input 235

- defined 757

altered unisons 419

anacrusis \ see bars, pick-up (upbeat) 200

analysis

- comparing staves 738

functional 455
motivic 738
range 739
Roman numerals 454
scale degree notation 737
Schenkerian 737
angle
text at an 467
annotations 725
Annotations mode
entering and exiting 725
append score 78
Apply Shape Notes plug-in 327
appoggiaturas 428
defined 757
ARIA 630
arpeggio 230, 262, 421
Arrange 302
Edit Arrange Styles 311
styles 303
arranging 302
arrows 382
articulations 422
above the staff 424
copying 328, 423
customizing 424
defined 757
deleting 423
editing 246
flipping 423
jazz 429

moving 423
on rests 424
over barlines 424
symbols 381
ASIO 547, 629
defined 757
atonal music 276, 345
attachment 678
checking 739
defined 757
in parts 678
text between staves 443
viewing 678, 753
AU \ see Audio Units 627
Audio Engine Options dialog 547
audio files 612
exporting 88-89
for each staff separately 232
importing 612
Audio Units 627
defined 757
AudioScore First 70
AudioScore Lite 70
AudioScore Ultimate 70
augment 316
Augment Intervals plug-in 319
Auto Breaks 229, 664, 676
auto-backup 20
automatic chord completion 484
Auto-Optimize Staff Spacing 654
Auto-Respace Note Spacing 693

auto-save 20

Avid Link 3

Avoid cross-staff beam corners 406

Avoid cross-staff beam corners by placing primary beam on the side of the first note option 406

B

Backstage 9

backup 20

banjo 263

banks

defined 757

bar numbers 510

alignment above barlines 513

at the start of a system 513

below the staff 513

changing 515

hiding 515

in parts 517

in repeats 514

moving 514

on multirests 512

ranges 512

recommended fonts 470

selecting 514

text style 513

viewing on every bar 752

bar repeats \ see repeat bars 430

bar rests 199

blank 201

breve 202

creating 201

deleting 201

double whole note 202

moving 202

barlines 352

beaming across 402

customizing 191, 357

early music 356

final 354

hiding 357

initial 217, 358

defined 760

inserting 324

invisible 357

joins between 357

moving 354

on some staves only 357

other 354

repeat 354, 603

short 356

symbols 381

tick 356

winged 354

bars 199

adding 199

changing length 200

defined 757

deleting 199

deleting contents only 200

fixed number per system 229, 676

gap before 217

going to 516

inserting 199

irregular 200
joining 202
keeping together 676
merging 202
numbering \ see bar numbers 526
numbering repeated bars 431, 526
pick-up (upbeat) 200, 348
numbering 517
Properties 217
rebarring 349
repeat 363, 430
playing back 605
resizing 230
skipping on playback 606
split 202, 358
Bars
Make Into Bar 202
batch processing
plug-ins 231
printing parts 704
beams 398
according to lyrics 528
across barlines 402
across page breaks 402
across rests 409
across system breaks 402
angles 404
beam line 364
between notes 407
changing grouping 349
cross-staff 405

defined 757
editing individually 401
fanned \ see beams, feathered 403
feathered 403
flipping 405
groups 398
hiding 403
horizontal 405
level 405
primary 400
changing 401
reset groups 401
reversing 405
secondary 400
splayed 403
stemlets 409
sub-groups 400
tuplets 402
beat groups 349
beats
number 527
bend 257, 430
unison 260
bend and release 258
big notes 157
bitmap graphics 96
blank pages 651, 669
adding 651
deleting 651
blue \ see voices, selections and passages 757

BMP files 97
defined 757
exporting 97
booklet printing 84
Boomwhackers Note Colors plug-in 327
box 364
boxed text 452
braces 414
defined 757
hiding 415
bracketed accidentals 417
brackets 414
defined 757
for double-stopping 364
for keyboard music 364
Properties 217
breaks 668
defined 757
page 668
automatic 665
defined 762
system 668
automatic 664
viewing 671, 753
breath marks 381
bus \ see effects bus 546
buzz roll 394, 439

C

cadenzas 352
caesura 381
Calculate Statistics plug-in 231

capo 501

caret 201, 244-245, 247, 254, 297

defined 757

following during input 136

text 94, 440

CDs

making 88-89

Chaconne font 699

Change Dynamics plug-in 525

Change Split Point plug-in 331

Change Tuplet Ratio plug-in 333

channels

defined 757

Character Palette 446

characters

special 445, 772

check

attachments 739

clefs 739

harp pedaling 739

lyrics hyphenation 743

multiple stops 744

parallel 5ths/8ves 743

pizzicato 739

proof-reading 739

range 739

repeat barlines 739

Check Attachments plug-in 739

Check First Species Counterpoint plug-in 741

Check Redundancies plug-in 745

choral music
breath marks 381
divide arrows 382
divide symbols 382
Chord Input tool 240
chord symbols 481
adding automatically 502
aligning 488
auto-complete 484
defined 758
editing 492
playback of 504
recommended fonts 470
respelling 486
Roman numerals 454
transposing 276, 487
Chord Symbols As Fractions plug-in 503
chords 235
creating 245
defined 758
explode 304
out of alignment 213
split between staves 407
Classroom Control 104, 730
clefs 338
cautionary 341
hiding 217
octave 341
symbols 383
click track 552

clipboard
defined 758
Cloud Sharing Dashboard 220
clusters 382-383
coda 217, 604
collisions
between text and notes 527
finding 659
color
notes 327, 754
objects 203
of selections 148
paper and desk 143
Color Pitches plug-in 327
Combine Tied Notes and Rests plug-in 331
Command Search 8
comments 726
text style 727
viewing 753
Compare Staves plug-in 738
Compare window 734
compatibility 4
Composer text 451
compound time
rest groups 330
compressors 627
conductor symbols 382
configuration
defined 758
control changes
defined 758

controllers (MIDI) 636
defined 758
Convert Folder of MIDI Files plug-in 232
Convert Folder of MusicXML Files plug-in 232
Convert Folder of Scores to Graphics plug-in 232
Convert Folder of Scores to MIDI plug-in 232
converting
defined 758
simple time to compound time 327
Copy and paste MIDI between Pro Tools and Sibelius 99
Copy Articulations and Slurs plug-in 328
copying 152
articulations and slurs 328
between scores 78
part layout 709
voices 299
copyright lines 453, 469
copyright symbol 772
counterpoint
species 741
courtesy accidentals \ see accidentals, cautionary 417
Create New Score Subset command 720
creating
bars 199
objects with the mouse 131
crescendo 367
exponential 383
playback on held notes 579
see also hairpins 367
crop marks
defined 758

cross-staff beaming 405
chords 407
cue notes
creating 157
defined 758
cues 153
creating 154
hidden in the score 154
in parts 154
proof-reading 740
Suggest Cue Locations plug-in 231
text style 154
cut-away scores 178
Cyrillic text 445

D

D.C. (da capo) 605
D.S. (dal segno) 605
DAW
defined 758
Decondense command 183
decondense parts 183
default
defined 758
positions 694
changing existing objects 697
delay 628
Delete Current Part/Subset command 722
deleting
parts 705
selectively 207

dialog
defined 758
diatonic
defined 758
transposition 276
differences in parts 212, 707
Digital Audio Workstation
defined 758
digital sheet music 23
digital video 608
diminish 316
Diminish Intervals plug-in 319
diminuendo 367
playback on held notes 579
see also hairpins 367
distortion 627
Divide Durations plug-in 328
divisi 171
Document Setup 646
doit 429
Dolet plug-in \ see MusicXML 45
Don't say this again 141
dotted rests 330
double dots 245, 247
Double Note Values plug-in 316
double-sided printing 83, 468
double-stops 364
doubling instruments 172
downloading 39
dpi 96
defined 758

drag (rudiment) 428
Draw Free Rhythm Barline plug-in 324
drum patterns
adding automatically 323
drum roll 394
Duplicates in Staves plug-in 331
duration of score 615
DXi 627
Dynamic Guitar staves 264
dynamic parts 703
defined 758
dynamics 367, 449
adding automatically 521
between keyboard staves 587
changing 525
defined 758
playback of 578
selecting 205

E

early music
barlines 356
ficta 321
notch staccato symbol 381
EastWest Quantum Leap Symphonic Orchestra 626
Edit menu
Select submenu
Select More 488
Edit Plug-ins 122
Edit Text Styles 464
Border tab 467
Font tab 466

Horizontal Position tab 468
Indents tab 468
Repeat tab 469
Vertical Position tab 468
Edit Worksheets 119
editorial accidentals 418
effects 546, 627
buses 546
defined 759
presets 550
element
defined 759
elisions 478, 771
ellipsis 772
EMF files
defined 759
endings \ see 1st and 2nd endings 363
Engraving Rules 686
accidentals 421
arpeggios 421
articulations 425
bar numbers 513
barlines 358
beams 408
brackets and braces 415
chord symbols 489, 500
clefs 342
defined 759
fonts 701
grace notes and cue notes 157, 428
guitar 500

guitar tab 264
hairpins 368
jazz articulations 430
key signatures 346
leger lines 434
multirests 674
note spacing 689
rehearsal marks 510
slurs 375
staves and systems 178
stems 434
system separators 170
ties 436
time signatures 351
tuplets 273
voices 302
enharmonic spelling \ see accidentals, spelling of 418
ensembles
creating 186
defined 759
deleting 186
erase background 467
Espressivo 99, 564, 583
EWQLSO \ see EastWest Quantum Leap Symphonic Orchestra 626
exam paper 176
explode 304
defined 759
Export Each Instrument as MIDI 232
Export Each Staff as Audio plug-in 232
Export Folder of Scores to Earlier Version 232

Export PDF
Optimize page margins for tablets 93
Export Selection as Audio plug-in 89
Export Selection as Score plug-ins 79
exporting
audio 88-89
defined 759
graphics 93
BMP files 97
PDF files 92
PNG files 97
SVG files 96
TIFF files 97
via clipboard 94
house styles 687
lyrics 525
manuscript paper 103
MIDI files 98
music examples 93
MusicXML files 97
to previous versions of Sibelius 99, 232
versions log 733
Expression text 449
recommended fonts 470
extracting
defined 759
parts 716
players 717
EZ-Play 229

F

fader
defined 759
see also Mixer 759
fake notes 382
fall 429
families
creating 186
defined 759
deleting 186
fanned beams \ see feathered beams 403
feathered beams 403
fermata 422
over a barline 424
ficta 321
see also accidentals 420
figured bass 453
file association 127
file info 20
files 19
AIFF files 88-89
audio 88-89
auto-backup 20
auto-save 20
opening
Mac files on Windows 22
saving 19
sharing 22
WAV files 88-89
fill box 606

filters 205
defined 759
quick 205
see also effects 627
Finale conversion \ see importing, exporting 45
find 205
and replace text 526
collisions 659
motives 738
ranges of notes 739
Find Motive plug-in 738
Find Range plug-in 739
fine 605
fingering 452
adding quickly 522
brass instruments 521
resetting 255
string instruments 523
symbols 383
first species 741
Fit page width 752
Fit Selection to Time plug-in 325
flags
defined 759
hiding 403
flam 428
flat 416
Flexi-time 288
cleaning up 290
defined 759
inputting into two instruments 291

options 292
recording 289
recording transposing pitch 295
voices 296
flip 432
Floating Keypad button 235
Focus on Staves 656
fonts 378
Adobe Type 1 702
changing 464
installing 702
missing 533
OpenType 702
point size 466
PostScript 702
recommended 469
sans serif 469
serif 469
TrueType 702
footers 453, 469
defined 759
footnotes 453
formatting 675
defined 759
frame notation 364
frame rate 39
see also timecode 39
Frame Rate
Import from MIDI 45
Franck font 699
free rhythm 351

Fretboard window 256
full score
defined 759
Full Screen 756
fun 264
functional analysis 455

G

gallery 10
Garritan 630
Garritan Personal Orchestra 626, 630
General MIDI (GM)
defined 759
general pause 203
Ghent font 699
ghost note 244
glissando 362
playback of 582
go to
bar 516
page 521
GPO \ see Garritan Personal Orchestra 626
grace notes 427
after trills 428
at the end of bars 428
bends (guitar tab) 259
defined 759
spacing 428
graphics files 93
importing 411
grayscale
defined 759

Greek text 445
green \ see voices, playback line 757
green line \ see playback line 762
grid lines 143, 678
group
  defined 759
guitar
  arpeggio 262
  bend 257
  bend and release 258
  capo 501
  fill box 606
  fingering 263
  fretboard window 256
  hammer-on 262
  harmonics 262
  lines 364
  MIDI 280
  muffled strings 262
  pick scrape 262
  pop 262
  pre-bend 259
  pre-bend and release 259
  pull-off 262
  rake 263
  scale diagrams 505
  shake 262
  slap 262
  slide 260
  step-time chords 280
  strumming 620

symbols 381

tapping 262

tremolo picking 262

trills 262

tunings 263

unison bend 260

vibrato 262

vibrato bar dip 262

vibrato bar scoop 261

guitar tab

creating a tab instrument 253

customizing 263

defined 765

fingering options 255

inputting 253

tunings 263

turning into notation 253

vibrato bar dive 261

white out behind notes 263

H

hairpins 367

defined 759

playback of 579

Half-speed playback 536

half-stems \ see stemlets 409

Halve Note Values plug-in 316

hammer-on 262

handbells

symbols 383

handles 753

harmonics 262, 388
playback of 582, 619
Harmonics Playback plug-in 619
harp
pedal diagrams
adding automatically 229
checking pedaling 739
Hauptstimme 365
H-bar
defined 759
headers 453, 469
defined 760
headless notes 389
help
edges cut off music when printing 87
MMSYSTEM errors 552
notes hanging in playback 330, 538
on-screen reference 3
printing double-sided causes printer jams 88
red question marks 255
repeats don't play back 602
scores open in wrong program 127
screen tips 12
setting the optimum screen resolution 142
video won't play full screen 610
wrong rhythms in Flexi-time 294
Helsinki font 700
hidden objects
viewing 753
Hide bar rests for cross-staff passages 406
Hide Bar Rests option 406

hiding
empty staves 177
MIDI messages 642
objects 210
staves in the middle of a system 178
text 443
highlight 728, 737
deleting 230
hit points 616
adding 616
defined 760
deleting 617
editing 616
shifting 618
horizontal
attachment 678
beams 405
note spacing 689
offset 691
pages 746
position of text 468
hotkeys \ see keyboard shortcuts 144
House Style menu
Note Spacing Rule 689
house styles 685
defined 760
exporting 687
exporting from parts 709
importing 687
into a folder of scores 232

hyphens
allowing extra space 479
at start of systems 480

I

ideas 157
capturing 161
defined 157
imagesetters
defined 760
IME \ see Input Method Editor 445
Import House Styles into Folder of Scores plug-in 232
Import MIDI page 41
Import MIDI Tracks to Instruments 40
Import page 31, 51
importing
defined 760
graphics files 411
house styles 687
plug-in 232
MIDI files 33, 40
music into Word documents 94
MusicXML files 45
Importing Sibelius files 30
Importing XML files 50
imposition 85
incipits 179, 217
indenting
systems 176
text 468
initial barline 217, 358
Inkpen2 font 469, 686

Input Method Editor 445
inputting
alphabetic input 235
chord symbols
by MIDI keyboard 485
by typing 483
Flexi-time input 288
guitar tab 253
in multiple voices 297
keystroke input 235
lines 359
lyrics 471
mouse input 235
options 277
scanning 53
step-time input 235
text 440
via microphone 70
with MIDI guitar 280
insert \ see Create menu, inputting, passages 235
Insert Note or Rest plug-in 325
Inspector 212
defined 760
installing
music fonts 702
instrument names
at new sections 458
at start of system 174, 458
changing 456
recommended styles 457

Instruments
Import MIDI tracks to 41
Import tracks to 31, 51
instruments 168
changing 172
changing order in the score 169
choosing sounds for 545
creating 168
defined 760
defining 185
deleting 170
doubling 172
editing 185
ranges 170
selecting throughout a score 170
transposing 171, 342, 346
enharmonic transposition 171
inputting into 295
Invert plug-in 319
irregular bars 200

J

Japanese text 445
jazz 429
bend 430
doit 429
fall 429
flip 429
plop 429
scoop 429
shake 429
smear 430

turn 429
Jazz font 699
joining
scores 78
jump \ see repeats 602
justification
defined 760
staves 176

K

key signatures
cautionary 345
creating 342
deleting 345
enharmonic 346
hiding 217, 345
in parts 710
moving 345
multiple 346
key tips 12
keyboard (MIDI)
USB 17
keyboard instruments 168
dynamics 587
symbols 381
keyboard layout 145
keyboard shortcuts 144-145
customizing 145
Notebook (laptop) features 145
restoring defaults 147
School features 145
Windows/Mac differences 145

Keyboard window 251
Keypad 235
Chord Input tool 240
defined 760
if your keyboard has no keypad 239
layouts
1st 416, 422
2nd 245, 247, 427
3rd 401
4th 422
5th 429
6th 416, 418
Pitch Correction tool 239
resizing 243
viewing 755
voices 241
keyswitch 625
defined 760
Kirschennoten \ see altered unisons 419
Kodály stick notation 389
Korean text 445

L

l'istesso tempo \ see metric modulations 451
laissez vibrer tie 382, 435
landscape format 648
language 130
keyboard 145
laptop \ see notebook 239
lasso 150
latency
defined 760

Launch Options 141
layers 698
defined 760
layout 675, 709
aligning staves 655
automatic 664
keyboard 145
Make Layout Uniform plug-in 229
making uniform 676
page breaks 668
page size 675
staff size 675
system breaks 668
vertical spacing 675
viewing 671
Layout menu
Break submenu
Page Break 668
Split System 604, 709
System Break 668
lead sheets 788
initial barlines 358
leading
defined 760
leger lines 432
adjusting thickness 434
avoiding 362
hiding 434
symbols 383
Lengthen Tuplet plug-in 334

line spacing
defined 760
lines 359
creating 359
cue-sized 157
dashed 364
defined 760
editing 376
filtering 205
guitar 364
Properties 216
Live Playback 571
defined 761
of Flexi-time 292
Live Tempo 564
Lock Format 676
Loop playback 536
lute tablature 265
rhythms 266
lyric lines
defined 761
Lyricist text 451
lyrics 470
adding slurs 523
aligning 525, 677
beaming to match underlay 528
defined 761
elisions 478
exporting 525
from a text file 474
hyphenation 743

inputting 471
optimizing spacing 692
recommended fonts 470
selecting 205
verse numbers 524

M

Maestro font 699
magnetic
defined 761
slurs 369
tuplets 269
Magnetic Layout 658
Make Into Bar 202
Make Into Page 676
Make Into Part command 704
Make Into Score Subset command 720
Make Into System 676
Make Into Tuplet plug-in 334
Make Layout Uniform plug-in 229
ManuScript language 123
manuscript paper 103
defined 761
Map MIDI Tracks to Instruments 41
Map Tracks to Instruments 31, 51
margins 87, 646, 675
changing partway through a score 670
page 647
staff 650
viewing 753
marquee 150
MAS 627

master volume 562
measure repeats \ see repeat bars 430
Mensurstriche 356
merging
bars 202, 230
scores 78
voices 298
meters
simultaneous \ see multiple time signatures 350
metric modulations 451
playback of 580
metronome click 289, 552
metronome marks
creating 450
Import from MIDI 45
playback 578, 580
setting 231
Microsoft Word 94
microtones
defined 761
playback 620
see also accidentals, microtonal 418
MIDI
defined 761
guitar 287
playback devices 538
MIDI files 33, 40
cleaning up 38
converting to audio 88-89
defined 761
downloading 39

exporting 98
exporting each instrument separately 232
importing 33, 40
ImportIImport MIDI 40
MIDI guitars 280, 287
MIDI input \ see Flexi-time 288
MIDI interface 17
MIDI messages 295, 552, 636
aftertouch 640
defined 761
hiding 642
modulation 640
pan 641
pitch bend 639
portamento 641
program and bank change 638
recording in Flexi-time 292
sustain pedal 641
syntax 637
volume 641
MIDI setup 16
MIDI Tracks
map to Instruements 41
Mighty Mouse 746
Miroslav Philharmonik 626
Missing Fonts dialog 533
Mixer 553
click track strip 557
controlling vis MIDI keyboard 563
defined 761
effects bus strips 561

group strips 559
master volume strip 562
staff strips 554
viewing 755
virtual instrument strips 559
MMSYSTEM errors 552
modulation effects 628
mordent 381
playback of 600, 619
mouse
using the wheel button 746
mouse input
defined 761
disabling 244
Move to Other Staff plug-in 332
movements 78
muffled strings 262
multi-arc slurs\t see slurs, s-shaped 373
multicopying 152
multiple selections 152
passages 153
single objects 152
multiple
copies, printing plug-in 87
key signatures 346
monitors 143
pieces of text 443
players 171
selections 149
stops
checking 744

text positions 469
time signatures 350, 352
voices 296
multirests 672
defined 761
deleting 673
hiding 673
inputting into 672
scaling width 674
showing 672
showing bar numbers on \ see bar numbers 674
splitting 673
style 674
music engraving 681
defined 761
music examples 93
music fonts 378, 386, 699
installing 702
music text font 701
Music XML files 30, 50
importing 30, 50
MusicXML 45, 97
defined 761
mute 449
staves in Mixer 563
symbol 383

N

naming staves 178
Nashville Chord Numbers plug-in 503
natural 416

Navigator
defined 761
viewing 755
Nebenstimme 365
Neuratron AudioScore Lite 70
Neuratron PhotoScore Lite 53
non-magnetic slurs 374
note clusters 382
note input 235
Note Spacing
Auto-Respace 693
optimizing 691
note spacing rule 689
note values
defined 761
dividing according to beat divisions 328
doubling 316
editing 246
halving 316
notebook
accessing Keypad functions 239
noteheads 387
defined 761
editing 395
larger 389
mixing sizes in a chord 389
slash 388
smaller 389
X (guitar tab) 262
NoteOff
defined 761

NoteOn
defined 761
notes 235
Add Note Names plug-in 523
adjust position 301
big 157
bracketed 389
clusters 383
coloring 203, 327, 754
defined 761
explode 304
fake 382
filtering 205
hanging 538
headless 389
hiding 250
in parentheses 389
in text 451
inputting 245
inserting 325
out of alignment 213, 301, 691
out of range 170, 255, 754
playback durations 587
Properties 218
re-inputting pitches 249
removing overlaps 332
repeating 153
see also noteheads 389
shadow 244
shape \ see shape notes 327
silent 389

spacing 689
stemless 389, 433
turning into guitar tab 253
unisons \ see unisons 333
November font 699
Number Bars plug-in 526
Number Beats plug-in 527
numbering
bars 431, 510
pages 517
numeric keypad \ see Keypad 235

O

objects
aligning 677
defined 762
hiding 210
selecting \ see selections 148
staff 679
system 679
OCR
defined 762
octave
clefs 341
lines 362, 383
OpenType fonts 702
Optical
beams 408
defined 762
note spacing 689
ties 436
Optimize page margins for tablets option 93

Optimize Staff Spacing 654

Opus font 449, 685

Opus Metronome font 451

orange \ see Differences in Parts, voices 757

organ music

pedal symbols 381

original

defined 762

ornaments 381, 383

playing back 619

trills 362

ossias 175

defined 762

output

defined 762

overdubbing 294

P

page

breaks \ see breaks, page 668

defined 762

fixed number of bars 229

numbers 517

starting with left-hand 519

page margins 647

changing partway through a score 670

viewing 753

page numbers 517

in parts 519, 713

recommended fonts 470

page size 675

default 127

pages
blank 651, 669
title 651
pan position 556, 641
defined 762
Panorama 664, 746-747
paper
choosing good 87
paper sizes 79, 646
A3 646
A4 646
A5 646
B4 646
B5 646
Band 646
Concert 646
Executive 646
Folio 647
Hymn 646
Legal 647
Letter 646
Octavo 646
Part 647
Quarto 646
recommended 648
Statement 646
Tabloid 646
parallel 5ths/8ves
check for 743
Partita font 699

parts 703
copying layout 709
cues 153
defined 762
deleting 705
differences 212
extracting players 717
for different transpositions 710
for individual players 717
page numbering 519, 713
Parts
Custom Order 723
passages 148, 150
defined 762
system
defined 765
Paste Into Voice plug-in 330
pasting 148
into another voice 330
PDF files 704
defined 762
exporting 92
reading with PhotoScore Lite 55
pedaling 363, 381
percussion 175, 390, 428
drum mapping 194
noteheads 388, 394
symbols 381
trill playback 580
Petrucci font 699

PhotoScore 53
defined 762
PhotoScore First 54
PhotoScore Lite 53
PhotoScore Ultimate 54
piano
duet 230
Keyboard window 251
pick scrape 262
pick-up (upbeat) bars 200, 348
pincé 383
pitch
editing without changing rhythms 249
making constant 330
mapping 319
recording transposing 295
unison \ see unisons 333
pitch bend 639
defined 762
Pitch Correction tool 239
Pitch Mapping plug-in 319
Piu font 699
pizzicato
playback 578
plain text 452
plainchant 352, 356
Play menu
Live Tempo 570
play notes as you edit 279, 537
play on pass 606

playback 536
cresc./dim. on held notes 579
dictionary 578, 588
dynamics between keyboard staves 587
Espressivo 583
improving 564
Live Playback 571
note durations 587
of repeat bars 605
play notes as you edit 537
Properties 215
quarter-tone 620
repeats 602
Rubato 584
skipping bars 606
slurs 587
speed 580
tempo 580
ties 587
zoom level 136
Playback
Half-speed 536
Loop 536
scrub 536
playback configuration \ see configuration 758
playback line 537
defined 762
following during playback 136
Move Playback Line to Selection 537
Move Selection to Playback Line 537
moving 608

players 171
defined 762-763
plop 429
plug-ins 120
defined 763
effects 546
plug-ins \ see also virtual instruments, effects 627
Plug-ins menu
Other submenu
Suggest Cue Locations 231
Proof-reading submenu
Check Pizzicatos 739
PNG files 97
defined 763
point size 466
defined 763
polyrhythms \ see multiple time signatures, tuplets 350
pop 262
port de voix 383
Portable Network Graphics \ see PNG files 763
portamento 362
MIDI messages 641
playback of 582
portrait format 648
positioning
defaults 694
PostScript files
defined 763
pre-bend 259
pre-bend and release 259
prefatory staves 179

Preferences 123
Accessibility 124
Appearance 125
General (Sibelius Artist and Sibelius First) 124
preferences
display 126
display settings 141
files 127
font equivalents 533
guitar tab fingering 255
ideas 160-161, 163
input devices 280
menus and shortcuts 145
mouse 131
music fonts 701
note input 277
others 139
Paste as Cue 156
playback 550
saving and exporting 135
score position 135
textures 143
timeline settings 750
word menus 444
Preferences plug-in 230
presets 550
preview 21
primary beams 400
changing 401
Print Multiple Copies plug-in 87

printing 79
2-up 84
all scores in a folder 87
booklets 84
borders 82
colors 82
crop marks 82
double-sided 83, 468
Fit to Paper 82
hidden objects 212
highlights 729
multiple copies 87
scale factor 81
spreads 84
View options 82
Pro Tools 634
Copy MIDI from and paste to Sibelius score 99
program changes
defined 763
program numbers 38
defined 763
programs
defined 763
prolations 383
Properties
defined 763
Properties \ see Inspector 212
pull-off 262
purple \ see voices, system passages 757

Q

quantization 289

quarter-tones
playback 620
question marks 255
Quick Access Toolbar
defined 763
Quick Look 21
Quick Start 141

R

rake 263
Randomize Pitches plug-in 319
range
checking 739
of bar numbers 512
read
defined 763
Realize Chord Symbols plug-in 504
real-time input
defined 763
rebarring music 349
recitative 352
recording
onto CD 88-89
transposing pitch 295
rectangle 364
red \ see notes out of range, attachment, playback line 757
Redo 14
reduction 298, 306
defined 763
reformatting
defined 763

rehearsal marks 467, 469, 508, 679
creating 508
defined 763
editing 510
Engraving Rules options 510
recommended fonts 470
Rehearsal Recordings plug-in 89
Remove All Highlights plug-in 230
Remove Dangling Ties plug-in 330
Remove Notes from Tuplet plug-in 334
Remove Overlapping Notes plug-in 332
Remove Rests plug-in 332
Remove Unison Notes plug-in 333
Renotate Performance plug-in 290
repeat bars 363, 430
numbering 431
repeat last bar symbol 381
repeat last two bars symbol 381
winged repeats 354
repeats 602
1st and 2nd ending lines 604
bar numbering 514
bars 605
D.C. 605
D.S. 605
da capo 605
dal segno 605
fine 605
repeat barlines 603
to coda 605
Replay line 537

Report Copyright Infringement 228

Reposition Text plug-in 527

Reprise font 469, 510, 521, 686

Reprise Stamp font 686

Reprise Title font 686

Reset Beam Groups 401

Reset Design 677

Reset Note Spacing 152, 688-689, 693

Reset Position 676

Reset to Score Design 677

Reset to Score Position 677

Resize Bar plug-in 230

resolution

- defined 763

Respell Flats as Sharps plug-in 321

Respell Sharps and Flats plug-in 321

rests 235

- beam across 409
- combining 331
- cue-sized 157
- deleting 247
- grouping into beats 349, 398
- hidden 250
- inserting 325
- out of alignment 213
- Remove Rests plug-in 332
- splitting dotted quarter note rests 330
- stemlets on 409
- symbols 382

Retrograde Pitches plug-in 318

Retrograde Rhythms and Pitches plug-in 318

Retrograde Rhythms plug-in 318

reverb 586, 628

defined 763

Review Mode 737

ReWire 634

defined 763

rhythm

augment 316

diminish 316

slashes 388

rhythm dot 416, 422

moving 301

rhythmic feel 584

ribbon 7

defined 763

rit.

playback of 364, 580

roll, drum 394

roman font

defined 763

Roman numerals 453-454

Rotate Pitches plug-in 320

Rotate Rhythms and Pitches plug-in 320

Rotate Rhythms plug-in 320

Rubato 584

rudiments 428

ruff 428

rulers 754

units of measurement 140

S

sacred harp music \ see shape notes 389

sample
defined 763
sans serif font
defined 763
saving
changing default location 19
lyrics 525
trees 177
versions 730
Scalable Vector Graphics \ see SVG 765
scale degrees 737
scales 230
diagrams for guitar 505
Scales and Arpeggios plug-in 230
scanner driver
defined 764
scanning 53
defined 763
School features 145
scoop 429
Score Exchange 23
Score Info 532
Score window 7
scores
appending 78
calculating duration 615
comparing 736
defined 764
joining 78
previewing 21
searching for 21

transposing 346
scrap-book look 178
screen resolution 142
screen tips 12
Scrub playback 536
search 21
Second Viennese School
Hauptstimme 365
Nebenstimme 365
Sprechstimme 383
stress and unstress symbols 381
secondary beams 400
Section end 217
sections 217, 458, 668
defined 764
segno 605
selecting
bars 150
defined 764
dynamics 205
lyrics 205
see also filters, selections 205
slurs 205
selections 148
defined 764
multiple 149
single 148
sequencer
defined 764
serif
defined 764

Set Metronome Mark plug-in 231, 612
shadow notes 244
disabling 278
shake 262, 383, 429
shape notes 327, 389
sharing
Cloud Sharing 219
copyright infringement 228
example embed code 228
publishing online 23
shared score 219
sharp 416
shortcut menu
defined 764
Shorten Tuplet plug-in 334
Show bar rests option 201
Show Handbells Required plug-in 327
Show Plug-in Trace Window 123
Shuffle Pitches plug-in 320
Sibelius
Copy MIDI from and paste to Pro Tools session 99
Score window 7
Sibelius Artist 2
feature differences from Sibelius Ultimate 6
Sibelius Cloud Sharing 219
Sibelius Connect 287
Sibelius files
Import 30
Sibelius First 2
feature differences from Sibelius Artist and Sibelius Ultimate 6
Sibelius Player 621

Sibelius Ultimate 2
features 6
Sibelius window 7
silent notes 389
simple time
converting to compound time 327
Simplify Accidentals plug-in 321
slap 262
slashes 330, 388
slide 260
slurs 369
copying 328
dashed 375
dotted 375
in lyrics 375
magnetic 369
matching lyric underlay 523
non-magnetic 374
playback 587
s-shaped 373
Smarten Quotes plug-in 528
smear 430
SMPTE 39
sol-fa notation
adding automatically 524
Sonata font 699
Sonivox Symphonic Orchestra 626
sound IDs 643
defined 764
sound sets 643
defined 764

soundfonts 633
defined 764
SoundStage 563
SoundWorld 642
SoundWorld™
defined 764
spacing
defined 764
horizontal 689
species counterpoint 741
speed of playback 580
speed tips 143
spelling
defined 764
splayed beams \ see feathered beams 403
Split Dotted Quarter Rests plug-in 330
Split or Join Tuplets plug-in 334
split point 295
changing 331-332
Spotlight 21
spreads 84
defined 764
Sprechstimme 383
Staff Filter Control settings 184
Staff Filters 179, 197
decondense parts 183
staff margins 650
changing partway through a score 670
staff naming 178
staff objects 679
defined 764

staff size 178, 647, 675
defined 765
statistics
calculating for a folder 231
for a score \ see score info 231
Status Bar 13
show/hide 13
status bar 746, 752
staves 175
aligning 655
chords split between 407
comparing 738
creating 175
deleting 178
Focus on 656
hide empty 177
hiding in the middle of a staff 178
left justified 176
merging 298
moving 654
muting 563
ossias 175
prefatory 179, 606
removing gaps 178
restore default spacing 655
see also instruments, staff 170
selecting 654
show empty 177
small 178
spacing 651
stopping early 176

viewing staff names 752
stem \ see audio, exporting 232
stemlets 409
stems 432
cross-staff 407
defined 765
flipping 432
force direction 433
on middle line 433
on single-line staves 433
symbols 383
step-time input 235
defined 765
stereo 556
stick notation 389
sticky note 726
Straighten Written-Out Swing plug-in 331
Strummer plug-in 620
styles 685
sub-brackets 415
defined 765
subscript 464
superscript 464
Susato font 699
SVG
defined 765
swap voices 299
swing 584
writing out 331
Swing font 699

symbols 378
composite 384
defined 765
editing 384
handbells 383
jazz 429
light blue above bars 671
synthesis
defined 765
system
breaks 668
defined 765
defined 765
divided
rejoining 179
fixed number of bars 229
fixed number of bars per 676
gap 217
indented 176
objects 679, 697
defined 765
passage 151
defined 765
separators 170
defined 765
system exclusive (SYSEX) messages 642

T

tab input 253
tacet 667
tail
defined 765

Tamburo font 699

tap points 568

tap tempo 231

tap temposeeLive Tempo 564

tapping 262

Tapspace 626

teaching 104

Technique text 449

  recommended fonts 470

templates

  worksheet 114

tempo

  setting by tapping 231

  Transport window readout 613

tempo marks

  playback 580

Tempo text 450

tenuto 37, 425

test paper 176

text 440

  angled 467

  at multiple positions 469

  between staves 443

  bold 441

  boxed 452

  changing style 442

  copying between programs 442

  copyright 469

  creating 440

  creating notes in 451

  cue-sized 157

Cyrillic 445
editing 441
filtering 205
find and replace 526
footers 469
Greek 445
headers 469
hiding 443
in complex scripts 445
indenting 468
input method 445
instrument names 456
italic 441
Japanese 445
Korean 445
plain 452
Properties 214
repositioning 527
reset design 443
reset position 443
Roman numerals 453
selecting 442
styles
    defined 765
    editing 464
styles in parts 708
timecode 618
typing accidentals 419
underline 441
wildcards 528
word menus 440

Text Directives
parts 184
textures 143
tied notes
accidentals on 418
combining 331
ties 434
deleting 330
in arpeggiated music 436
into 2nd-time bars 436
laissez vibrer (L.V.) 435
playback of 587
TIFF files 97
defined 765
tilde 637
time signatures 347
alternating 350
beam groups 398
beat groups 349
cautionary 349
complex 349
compound
rest groups 330
converting between 327
multiple 350, 352
recommended fonts 470
timecode 612
defined 765
frames per second 615
notating 614
score duration 615

start time 615
style 618
Transport window readout 613
timeline panel 748
defined 766
timeline slider
defined 766
title pages 651
deleting 651
Title text 451, 679
tonic sol-fa 524
track
defined 766
Tracks
map to Instruements 31, 51
Traditional Lyrics Beaming plug-in 528
transparency 143
transposing 274
all notes to a single pitch 330
by a half-step (semitone) 276
by key 275
by octaves 276
chord symbols 276, 487
diatonically 276
instruments 171
defined 766
modal 319
parts 710
pitch
recording at 295

scores 346
defined 766
tremolos 438
buzz roll (z on stem) 394, 439
picking (guitar) 262
playback of 216
using a trill 580
writing out in full 329
trills 262, 362
followed by grace notes 428
playback of 579
triplets 266
tunings
changing 263
guitar 263
Tuplet Preferences plug-in 334
tuplets 266
add notes to 333
beaming 402
change ratio 333
combining 334
copying 268
default settings 267
defined 766
deleting 269
editing 268
Engraving Rules options 273
hidden 270
in Flexi-time 295
in imported MIDI files 295
joining together 334

lengthening 334
magnetic 269
moving 269
over barlines 272
ratio 269
recommended fonts 470
removing notes from 334
shortening 334
splitting 334
turning notes into 334
unit length 269
turn 381
playback of 619
TWAIN
defined 766

U

underline (text) 441
Undo 14
Unicode 22, 445
unison bend 260
unisons
altered 419
removing 333
Unlock Format 676
USB
defined 766

V

V.S. 666
variations 319
VDL \ see Virtual Drumline 626
vector graphics 96

velocity
defined 766
versions 729
comparing 734
editing 731
saving 730
viewing 731
vertical
attachment 679
pages 746
position of text 468
staff spacing 675
vibrato 262
bar dip 262
bar dive 261
bar scoop 261
video 608
adding a video 608
file formats 609
full screen mode 610
hiding and showing the Video window 609
removing a video 608
setting the size of the Video window 610
setting the volume level of the video 610
start time 610
translucency 610
Vienna Symphonic Library 626
Virtual Drumline 626
virtual instruments 625
defined 766
presets 550

voices 296
copying 299
creating 297
creating bar rest in 201
crossing 301
defined 766
deleting 298
hiding 301
Keypad buttons 241
merging 298
recording in Flexi-time 296
splitting 298
swapping 299
ties between 587
volti subito \ see V.S. 666
volume 555, 641
changing master volume 562
defined 766
VSL \ see Vienna Symphonic Library 626
VST 627
defined 766
presets 550

W

warning messages 141
WAV files 88-89
Whacky Music 327
What Is Where? plug-in 745
wheel mouse 752
whole rest 201
wildcard 766
wildcards 528

winged repeats 354
word menus 440
  modifying 444
worksheet 176, 230
  adding your own 116
Worksheet Creator 107

X

XML files 30, 50
  Import Music XML 50

Z

z on stem 439
zither
  defined 767
zoom 751
  default level 19
  during playback 136



For technical support go to
www.avid.com/support