Sibelius 6

Handbook

Edition 6.1
September 2009

Handbook written by Tom Clarke and Daniel Spreadbury.

See the About Sibelius dialog for a full list of the software development team and other credits.

We would like to thank all those (too numerous to list) who have provided helpful comments and suggestions for Sibelius and its documentation.

Please email any suggestions for improvements to this Handbook to docs@sibelius.com (but please do not use this address for suggestions or queries about the Sibelius program itself – see the separate **Latest information & technical help** sheet for the correct address for your country).

This product is subject to the terms and conditions of a software license agreement.

Sibelius copyright © Avid Technology, Inc. and its licensors 1987–2009
Sibelius Handbook copyright © Avid Technology, Inc. 1992–2009
Published by Avid Technology, Inc., The Old Toy Factory, 20–23 City North, Fonthill Road, London N4 3HF, UK

All rights reserved. This Handbook may not be reproduced, stored in a retrieval system or transmitted in any form or by any means – electronic, recording, mechanical, photocopying or otherwise – in whole or in part, without the prior written consent of the publisher. Although every care has been taken in the preparation of this Reference, neither the publisher nor the authors can take responsibility for any loss or damage arising from any errors or omissions it may contain.

Sibelius, the Sibelius logo, Scorch, Flexi-time, Espressivo, Rubato, Rhythmic feel, Arrange, ManuScript, Virtual Manuscript Paper, House Style, SoundStage, Opus, Inkpen2, Helsinki, Reprise, magnetic, multicopy, Optical, Dynamic parts, SoundWorld, Panorama, the blue notes and double helix logos, SibeliusMusic.com, SibeliusEducation.com, 'The fastest, smartest, easiest way to write music' and '99% inspiration, 1% perspiration' are all trademarks or registered trademarks of Avid Technology, Inc. in the USA, UK and other countries. All other trademarks are acknowledged as the property of their respective owners.

Contents

Start here **5**
- The story of Sibelius 7
- About this Handbook 8
- Before you install 11
- Installing Sibelius for Windows 12
- Installing Sibelius for Mac 17
- Registering Sibelius 21
- MIDI setup for Windows 26
- MIDI setup for Mac 29
- About the projects 32

Project 1 **33**
- 1.1 Opening a score 35
- 1.2 Editing and inputting notes 40
- 1.3 Selections and copying music 46
- 1.4 Flexi-time™ input 50
- 1.5 Alphabetic and step-time input 53
- 1.6 Playback 57
- 1.7 Text and dynamics 60

Project 2 **65**
- 2.1 Creating a new score 67
- 2.2 Scanning 71
- 2.3 Clefs, key signatures and tuplets 74
- 2.4 Marking up a score 76
- 2.5 Layout and formatting 81
- 2.6 Dynamic parts™ 85
- 2.7 Exporting 88

Project 3 **89**
- 3.1 Writing for keyboard 91
- 3.2 Writing for guitar 93
- 3.3 Ideas and drum notation 95
- 3.4 Chord symbols 101
- 3.5 Repeats and codas 105
- 3.6 Arranging and playback 108

Project 4 **111**
- 4.1 Setting up a worksheet 113
- 4.2 Scales and arpeggios 117
- 4.3 Layout and formatting 120
- 4.4 Classroom Control 124

Project 5 **127**
- 5.1 Using video 129
- 5.2 Writing music to picture 131
- 5.3 Adding a soundtrack to video 134

Index **135**

Start here

The story of Sibelius

Twins Ben and Jonathan Finn first began work on Sibelius when they were students in 1987, and spent six years of their spare time developing a vast range of sophisticated features, with an intuitive user interface and built-in intelligence that had never been seen in previous music programs. In 1993, after graduating from Oxford and Cambridge Universities, the Finns started their own company to sell the program, unsure of what to expect.

Sibelius proved to be an instant success, and over the course of the following decade the Finns' company grew beyond all expectations, with offices in the USA, UK and Australia, and customers in more than 100 countries worldwide.

In 2006, Sibelius was acquired by Avid, makers of Pro Tools and other industry-standard products for digital media production and music creation, and continues to go from strength to strength. In fact, it's the world's best-selling music notation software.

Who uses Sibelius?

Sibelius is designed for every kind of musician – including you! Sibelius users range from students, teachers, schools and universities to composers, arrangers, performers, and the world's leading publishers. It's perhaps a tribute to the ease of use and sophistication of Sibelius that one and the same program is used both by elementary schools and top professionals.

It handles every kind of music, too – from early music to jazz, from rock to avant garde, from choir to symphony orchestra.

Famous Sibelius users include conductor Michael Tilson Thomas, composer Steve Reich, choral composer John Rutter, rock guitarist Andy Summers, jazz musician Jamie Cullum, and the Royal Academy of Music, London. Top publishers such as Hal Leonard, Music Sales and Boosey & Hawkes use Sibelius both for traditional publishing and to deliver music via the Internet straight to a customer's printer.

Sibelius has also won extraordinary acclaim including *Keyboard* magazine's Key Buy award, *Electronic Musician*'s Editors' Choice award (three times), *MacWorld*'s 5 Star rating (twice), and an unbeatable 10/10 score from *Computer Music* magazine. Sibelius 5 picked up an unprecedented four Editor's Choice awards from the specialist press.

About this Handbook

Warning!

However much you may dislike manuals, you must read the whole of this **Start here** section in order to get started with the program.

You are then very strongly advised to work through at least the first three of the five projects contained in this Handbook before embarking on any serious work of your own with Sibelius. Sibelius is easy to learn and mostly self-explanatory, but if you don't work through these projects you will run a risk of never discovering some basic features, particularly if you are used to notation programs that work in different ways. By the time you have completed the projects – which will take you only a few hours – you will be able to input, edit, play back and print out straightforward music, and you'll know how to get going on more complicated music too.

This Handbook assumes a basic understanding of how to use your computer (such as the mouse, keyboard, menus and files).

On-screen Reference

More advanced topics are covered one by one in the Sibelius Reference, which explains every feature in complete detail (with a **Glossary** of special terms). To start the on-screen Reference, click the toolbar button shown on the right, or choose Help ▸ Documentation ▸ Sibelius Reference (shortcut F1 *or* ⌘?).

The Reference is not meant to be read from start to finish, because most people only use quite a small proportion of music notation anyway. You can browse through relevant parts of Reference at your leisure.

The Reference is also available as a printed book as an optional extra; to buy this if you don't already have it, go to www.sibelius.com/buy.

Boxes in Reference
You'll find boxes like these scattered throughout the Reference, explaining various notation and music engraving rules.

Typography and cross-references

Names of computer keys, menus and dialogs are written like this.

Items in menus and sub-menus are denoted with ▸, so "choose File ▸ Open" means "choose Open from the File menu."

📖 **2.1 Accidentals** means "see the Accidentals topic (within Reference)" (either on-screen by choosing Help ▸ Documentation ▸ Sibelius Reference, or by looking in the optional Reference book).

Basic terminology

Most of the computer terminology that follows will be understood by almost all readers, but has been included in case one or two of the terms is unfamiliar:

- Some keys are labeled differently on different keyboards, particularly on Mac. For the purposes of this Handbook, these are the conventions:

Mac symbol	*Mac name*	*Windows equivalent*
⌘	Command	Ctrl ("Control")
⇧	Shift	Shift
⌥	Option	Alt
⏎	Return	Return (on main keyboard)
⌅	Enter	Enter (on numeric keypad)

- Sibelius is almost identical on Windows and Mac, but where there are differences, mainly in keyboard shortcuts, the Windows convention is listed first. For more information on the differences between Mac and Windows keyboard shortcuts, 🕮 **5.12 Menus and shortcuts** in Reference, which lists all keyboard shortcuts available. Shortcuts are also shown in menus.
- "Type Ctrl+A *or* ⌘A" means hold down the Ctrl (Windows) or ⌘ (Mac) key and type A. Even though A is written as a capital letter, don't type Shift unless explicitly told to do so. Similarly, for standard shortcuts like Ctrl+? *or* ⌘? where both / and ? exist on the same key, you actually type Ctrl+/ *or* ⌘/ without using Shift.
- Similarly, "Alt+click *or* ⌥-click" means hold down the Alt (Windows) or ⌥ (Mac) key and click.
- On Windows, to *click* something means to move the mouse arrow over it and click the *left* mouse button. To *right-click* something means to point at it with the mouse and click the *right* mouse button.
- On Mac, to *click* something means to move the mouse arrow over it and click the *left* mouse button, if you have one; if you are using one of the older models of mouse that has only one button, then click the mouse's only button. To Control-*click* means to hold down the Control key on your keyboard (sometimes labeled Ctrl) and click the left or only mouse button; if, however, you have a mouse with a right mouse button, you can simply click the right mouse button instead.
- To *drag* something means to point at it with the mouse, and then click *and hold* the left mouse button (or the only mouse button on Mac) while moving the mouse. To finish dragging, just let go of the mouse button.
- A *dialog* is a window with buttons on. Some dialogs are divided into several pages and have a pop-up *combo box* (Mac), labeled *tabs* at the top, or *a list box*, which you can click to switch between *pages* of the dialog.
- The *numeric keypad* is the rectangle of numbers and other characters at the very right-hand side of your computer keyboard. (Notebook (laptop) computers usually don't have a separate numeric keypad – 🕮 **5.12 Menus and shortcuts** in Reference for more information.)
- "Return" is the large key to the right of the letter keys. On some keyboards it is labeled with "Enter" or a special arrow symbol, but we always call it Return.
- "Enter" is the large key at the bottom right of the numeric keypad. On some keyboards it is unlabeled, but it still means Enter.

Less well-known terminology is in the **Glossary** at the end of Reference.

American and British English

Sibelius and this Handbook use American English, but for the benefit of readers in other countries, some non-American terms such as "crotchet" are included in parentheses.

British readers may be interested to know that in America, both "bar" and "measure" are used (so for universality we've opted for "bar"), and "staff" means British "stave." Any British readers who are offended by the American spelling of "center," "color" and so on will just have to use a pen to amend the spelling in the Handbook or (less effectively) on the screen.

Suggestions

We are always happy to receive reports of errors or misprints, and suggested improvements to the Handbook and Reference. Please email them to docs@sibelius.com.

We would also like to hear your suggestions for improvements to the Sibelius program itself; please post these suggestions to the chat page on the Sibelius web site, or contact technical help.

Before you install

What's in the box

Unless you have X-ray vision, you've already managed to open the box to get at this Handbook. You should also find:

- Installation DVD-ROM in a plastic case. Your program's serial number is on the back of the case, so don't lose it!
- A sheet entitled **Latest information and technical help**, with details of how to get help if you get stuck
- Form for faxing your registration information to us – but it's easiest to provide this information by the Internet, explained later
- If you've purchased a network site license, you'll also find a CD-ROM (in the same case as the Sibelius DVD-ROM) and a separate booklet entitled Sibelius 6 Licence Server User Guide.

Single copies

If you have bought just a single copy of Sibelius (as opposed to a 5-pack or educational site license), skip to **Installing Sibelius for Windows** (page 12) or **Installing Sibelius for Mac** (page 17) as appropriate.

5-packs and stand-alone site licenses

Stand-alone site licenses let you run Sibelius on five or more non-networked computers at the same time. If you've bought five copies, you will have received one installation DVD-ROM. If you've bought more than five copies, you may have been sent a combination of "5-packs" (each containing a single DVD-ROM) and single copies, or a single DVD-ROM that you can install on a specified number of computers. If you have two or more 5-packs, use each DVD-ROM and serial number to install on five of your computers.

Whatever size of site license you have purchased, you must install and register Sibelius on each stand-alone machine separately, following the instructions in **Installing Sibelius for Windows** (page 12) or **Installing Sibelius for Mac** (page 17). You *cannot* install stand-alone copies of Sibelius onto a network or virtual disk – it must be installed on each client machine's local hard disk.

All copies of the site license must be installed on a *single geographical site* of an educational institution. You may not install site license copies on notebooks (laptops), teachers' home computers or elsewhere, unless authorized by Sibelius.

If you want to use Sibelius on a network but you have bought a stand-alone site license, please contact technical help.

Network licenses

If you have bought a network site license, please refer to the enclosed Sibelius 6 Licence Server User Guide booklet for details on installing and registering Sibelius.

Installing Sibelius for Windows

Minimum hardware requirements

Minimum requirements for Sibelius 6 alone:

> Windows XP 32-bit SP2 or later, Windows Vista 32-bit SP1 or later, Windows 7 32-bit or 64-bit, 512MB+ RAM, 550MB hard disk space, DVD-ROM drive

Additional recommendations for using the included Sibelius Sounds Essentials sound library:

> Intel Core Duo or AMD Turion or better, 1GB+ total physical RAM (2GB recommended), 3.5GB total hard disk space, ASIO-compatible soundcard

You can use Sibelius Sounds Essentials if your computer doesn't meet the recommended requirements, but you may find that you cannot use as many sounds simultaneously.

You must be running Windows XP Service Pack 2 or later to install and run Sibelius 6. If you have Windows 95, Windows 98, Windows Me, Windows 2000 or Windows NT 4.x, you need to purchase an upgrade to a more recent version of the Windows operating system.

How to determine if you are running Windows XP SP2 or SP3

If you have Windows XP but are unsure whether or not you have Windows XP SP2 or SP3:

- Click the Start button, then choose Run...
- Type winver in the Open box, and hit Return (on the main keyboard)
- You will see a simple window, like this:

You should see Service Pack 2 or Service Pack 3 at the end of the second line of text. If you don't, then you need to update: the simplest way of doing this is to download it automatically by choosing Windows Update from the Start menu. If the computer on which you want to run Sibelius isn't connected to the Internet, you can obtain Windows XP Service Pack 2 on CD-ROM or via a special download that can be burned to CD and deployed on another computer. See http://www.microsoft.com/windowsxp/sp2/default.mspx for more details.

Connecting MIDI devices

Before you install Sibelius, you might want to connect any external MIDI devices you plan to use – or see 🕮 **MIDI setup for Windows** on page 26.

However, you can do this at any time, so if you don't feel like grappling with MIDI cables at the moment, go ahead and install Sibelius now.

Administrator privileges

You must install Sibelius using a user account on your computer with administrator privileges. In order to register Sibelius after installing it, you must either be using an administrator user account, or be able to provide an administrator username and password when prompted.

Therefore we recommend that you install Sibelius, then after installing it, launch it and register it *as an administrator user*.

After having registered the software, we recommend that you run Sibelius (like all other applications) as a non-privileged user, to increase the security of your system.

If you're the only person who uses your computer, or you don't know anything about user accounts or administrator privileges on your computer, you can safely ignore the above and install the software as usual.

Installing Sibelius

It is traditional for software manuals to gloss over the crucial installation process, and say something like: "follow the instructions on the screen." What this really means is that the author isn't quite sure what will happen next. For all he knows, the programmers might have changed the installation procedure at the last minute.

However, we'll go out on a limb and tell you what actually happens when installing Sibelius:

- Exit any programs that are running. It's a particularly good idea to exit any anti-virus or anti-spyware programs loaded automatically at start-up.
- Take the Sibelius DVD-ROM out of its case, put it (labeled side up) in the DVD-ROM drive of the computer, and close the drive slot
- Wait for a few seconds. The DVD-ROM drive should start up and a dialog will appear on the screen. (If there's no sign of activity after a while, click the Start menu, choose Run and type D:\autorun, where D is the letter of your DVD-ROM drive, then hit Return on the main keyboard.)
- On Windows Vista or Windows 7, you may see a small window called AutoPlay appear. Under Install or run program, click Run autorun.exe.
- In the main installation window, click Install Sibelius 6 to start upgrading Sibelius
- On Windows Vista or Windows 7, your screen may now go dark and a window titled User Account Control will appear. Click Continue to tell Windows that you are happy for the installation to proceed.
- On Windows XP, if you do not have the Microsoft Windows Installer installed, you will be told that it must be installed. Click Install, and wait while the Windows Installer kit is installed. This may take a couple of minutes.
- Similarly, if you are running Windows XP and do not have the Microsoft .NET Framework 2.0 installed, you will be told that it must be installed. Click Install, then if you are prompted to read a license agreement, click Accept to accept the terms of the license agreement you are shown, and then wait patiently while the .NET Framework is installed. This may take a couple of minutes.

- After a few more seconds, a window appears that says Welcome to the Sibelius 6 Installation Wizard. Click Next.
- You are given the opportunity to read the Sibelius license agreement, which is also at the end of Reference. Choose the I accept the license agreement radio button, then click Next.
- The installer suggests a folder to install Sibelius into. Unless you have strong feelings about where you want Sibelius to go and you know how to alter it, leave this set to the default. You're asked if you want to install Sibelius for Anyone who uses this computer or Only for me, which determines whether everybody who uses your computer will see a shortcut to Sibelius on the Desktop, or just you. We recommend you leave it on Anyone who uses this computer. Click Next.
- It tells you you're now ready to install Sibelius. Click Next.
- Things flash and zoom past on the screen as Sibelius is installed. This may take several minutes.
- When the installer has completed, click Finish to return to the window that first appeared when you inserted the DVD-ROM.

Before you run Sibelius 6 for the first time, you should now consider whether to install any other applications from the Sibelius 6 DVD-ROM.

Installing Sibelius Sounds Essentials

Sibelius Sounds Essentials is a high-quality library of sounds for use with Sibelius. To install it:

- In the main installation window, click Install Sibelius Sounds Essentials
- After a few moments, the installer will start.
- On Windows Vista or Windows 7, your screen may now go dark and a window titled User Account Control will appear. Click Continue to tell Windows that you are happy for the installation to proceed.
- A window appears that says Welcome to the Sibelius Sounds Essentials for Sibelius 6 Installation Wizard. Click Next.
- You are given the opportunity to read the license agreement. Choose the I accept the agreement radio button, then click Next.
- The installer suggests a folder to install the sounds into. Unless you have strong feelings about where you want the sounds to go and you know how to alter the location, leave this set to the default. Click Next.
- It tells you you're now ready to install Sibelius Sounds Essentials. Click Install.
- Things flash and zoom past on the screen as the sounds are installed. This will take several minutes, so please be patient.
- When the installer has completed, click Finish.

Installing PhotoScore Lite

PhotoScore Lite is an application from Neuratron that allows you to scan printed music, or PDF files downloaded from the Internet, into Sibelius and edit, transpose and print them as if you had inputted them yourself.

Unless you have purchased PhotoScore Ultimate, you should now install PhotoScore Lite from your Sibelius 6 DVD-ROM:

- In the main installation window, click Install PhotoScore Lite
- On Windows Vista, your screen may now go dark and a window titled User Account Control will appear. Click Continue to tell Windows that you are happy for the installation to proceed.
- Click Next to see the license agreement for PhotoScore Lite. Read it and click Next
- You're asked to fill in a few details: type in your Name; the Product ID field is filled in for you. When you've filled in the form, click Next.
- PhotoScore Lite tells you where it will be installed; again, you can change this if you have strong feelings about it. Otherwise, click Next.
- Click Next once more and PhotoScore Lite will be installed, then click Finish.

Installing AudioScore Lite

AudioScore Lite is an application that automatically transcribes music that you sing or play an acoustic instrument into a microphone, so that you can send it to Sibelius for further editing.

Unless you have purchased AudioScore Ultimate, you should now install AudioScore Lite from your Sibelius 6 DVD-ROM:

- In the main installation window, click Install AudioScore Lite
- On Windows Vista or Windows 7, your screen may now go dark and a window titled User Account Control will appear. Click Continue to tell Windows that you are happy for the installation to proceed.
- Click Next to see the license agreement for AudioScore Lite. Read it and click Next
- You're asked to fill in a few details: type in your Name; the Product ID field is filled in for you. When you've filled in the form, click Next.
- AudioScore Lite tells you where it will be installed; again, you can change this if you have strong feelings about it. Otherwise, click Next.
- Click Next once more and AudioScore Lite will be installed, then click Finish.

Installing Sibelius Scorch

You should now install Scorch, the free web browser plug-in for viewing, playing, transposing and printing Sibelius scores on the Internet:

- First, quit any web browsers that are running.
- In the main installation window, click Install Scorch
- It may take up to a minute or longer for the Scorch installer to start: please be patient. Eventually, a window appears that says Welcome to the Sibelius Scorch (all browsers) Setup Wizard. Click Next.
- You are given the opportunity to read the Scorch license agreement. Read it, choose the I Agree radio button, then click Next.
- You are prompted to choose an installation folder for Scorch. Again, simply click Next.
- It tells you you're now ready to install Scorch. Click Next.
- On Windows Vista or Windows 7, your screen may now go dark and a window titled User Account Control will appear. Click Continue to tell Windows that you are happy for the installation to proceed.

- Things flash and whizz across the screen as Scorch is installed. This only takes a few moments.
- When the installer has completed, click Close.

Reinstalling Sibelius

If you need to reinstall Sibelius, simply insert the DVD-ROM into your computer and proceed as if you were installing Sibelius for the first time. The installer will detect that Sibelius is already installed on your computer and show a dialog with three options: choose Repair and click Next, then Next again to confirm your choice. Wait while the application is reinstalled, then click Finish.

Uninstalling Sibelius

Uninstalling means taking your copy of Sibelius off your computer, probably so that you can install it on another computer. If your copy of Sibelius becomes corrupted for some reason, you can normally just install it again in the same place without uninstalling it first – see **Reinstalling Sibelius** above.

Do not attempt to move or rename the Sibelius program folder or the folder of any other program, as the operating system doesn't like this.

- Open Control Panel from the Start menu. Double-click Add/Remove Programs (Windows XP) or Programs and Features (Windows Vista or Windows 7).
- If you have installed PhotoScore Lite, uninstall it first. It's listed as Neuratron PhotoScore Lite; select it, click Add/Remove (Windows XP) or Uninstall (Windows Vista or Windows 7), then follow the instructions on the screen.
- If you have installed AudioScore Lite, uninstall it next. It's listed as Neuratron AudioScore Lite; select it, click Add/Remove (Windows XP) or Uninstall (Windows Vista or Windows 7), then follow the instructions on the screen.
- If you have installed Sibelius Sounds Essentials, uninstall it next. It's listed as Sibelius Sounds Essentials for Sibelius 6; select it, click Add/Remove (Windows XP) or Uninstall (Windows Vista or Windows 7), then follow the instructions on the screen.
- You don't need to uninstall Scorch.
- To uninstall Sibelius itself, select Sibelius 6 in the list, and click Add/Remove (Windows XP) or Uninstall (Windows Vista or Windows 7). Then follow the instructions on the screen.

Installing Sibelius for Mac

Minimum hardware requirements

Minimum requirements for Sibelius 6 alone:

Mac OS X 10.4.11 or later, Mac OS X 10.5.7 or later, or Mac OS X 10.6, 512MB+ RAM, 550MB hard disk space, DVD-ROM drive

Additional recommendations for using the included Sibelius Sounds Essentials sample library:

Intel Core Duo or better, 1GB+ total physical RAM (2GB recommended), 3.5GB total hard disk space

You can use Sibelius Sounds Essentials if your computer doesn't meet the recommended requirements, but you may find that you cannot use as many sounds simultaneously.

If you are running a version of Mac OS X earlier than Mac OS X 10.4, you cannot install and run Sibelius. You should upgrade Mac OS X now, although this normally incurs an upgrade fee. See www.apple.com for details.

It is recommended that you are running the most up-to-date version of Mac OS X to use Sibelius. Choose the Software Update pane from System Preferences to check that you are using the latest version.

How to determine if you are running Mac OS X 10.4 Tiger or later

Choose About This Mac from the Apple menu. You will see a simple window, like this:

Just below the large text that reads Mac OS X you will see text that reads something like Version 10.4.10. Provided the first part of this number is 10.4 or greater, you are running Mac OS X 10.4 Tiger or a newer version of Mac OS X, and you can install and run Sibelius 5.

Connecting MIDI devices

Before you install Sibelius, you might want to connect any external MIDI devices you plan to use – see **MIDI setup for Mac** on page 29.

However, you can do this at any time, so if you don't feel like grappling with MIDI cables at the moment, go ahead and install Sibelius now.

Administrator privileges

In order to correctly install and register Sibelius, you must be able to provide an administrator password when prompted.

After having registered the software, we recommend that you run Sibelius (like all other applications) as a non-privileged user, to increase the security of your system.

If you're the only person who uses your computer, or you don't know anything about user accounts or administrator privileges on your computer, you can safely ignore the above and install the software as usual.

Installing Sibelius

- Take the Sibelius DVD-ROM out of its case, put it (labeled side up) in the DVD-ROM drive of the computer, and close the drive slot.
- Wait for a few seconds. An icon for the DVD, labeled Sibelius 6, should appear on your desktop, and a window should open automatically; if it doesn't, double-click the Sibelius 6 icon.
- To install your upgrade, double-click the Install Sibelius 6 icon, which will start the installation process.
- A window appears, titled Welcome to the Sibelius 6 Installer. Click Continue.
- You are given the opportunity to read the Sibelius license agreement, which is also at the end of Reference. Read it, click Continue, then Agree.
- You are told how much space on your computer will be used by installing Sibelius 6. (If you are reinstalling Sibelius 6, you may be told that the installation will take up almost no space on your computer.) You have to install Sibelius on your Mac's boot disk, so don't click Change Install Location: simply click Install.
- You are prompted for your administrator password: type it and click OK.
- A progress bar appears as the software is installed. This may take several minutes.
- Eventually, you will be informed that installation was successful. Click Close.

Before you run Sibelius 6 for the first time, you should now consider whether to install any other applications from the Sibelius 6 DVD-ROM.

Installing Sibelius Sounds Essentials

Sibelius Sounds Essentials is a high-quality library of sounds for use with Sibelius. To install it:

- Double-click Install Sibelius Sounds Essentials to start the installation.
- A window appears, titled Welcome to the Sibelius Sounds Essentials for Sibelius 6 Installer. Click Continue.
- You are given the opportunity to read the license agreement. Read it, click Continue, then Agree.
- Sibelius Sounds Essentials must be installed on your Mac's boot disk (you can move it later, if you want – see **Moving Sibelius Sounds Essentials** below), so don't click Change Install Location: simply click Install.
- You are prompted for your administrator password: type it and click OK.

- A progress bar appears as the software is installed. This will take several minutes, so please be patient!
- After a few minutes, you will be informed that installation was successful. Click Close.

Installing Scorch

You should now install Sibelius Scorch (which allows you to view, play, transpose and print Sibelius scores on the Internet):

- First, quit any web browsers that are running.
- Double-click Install Sibelius Scorch to start the installation.
- A window appears, titled Welcome to the Sibelius Scorch Installer. Click Continue.
- You are given the opportunity to read the license agreement. Read it, click Continue, then Agree.
- Scorch must be installed on your Mac's boot disk, so don't click Change Install Location: simply click Install.
- You are prompted to type your computer's administrator password. Type it, and click OK.
- You are given the opportunity to read Scorch's license agreement; read it, and click Accept
- On the next screen, simply click Install
- A progress bar zooms across the screen, and you're then told that installation was successful. Click Close.

Installing PhotoScore Lite

PhotoScore Lite is an application from Neuratron that allows you to scan printed music, or PDF files downloaded from the Internet, into Sibelius and edit, transpose and print them as if you had inputted them yourself.

Unless you have purchased PhotoScore Ultimate, you should now install PhotoScore Lite from your Sibelius 6 DVD-ROM:

- Double-click Install PhotoScore Lite to start the installation.
- A window appears, titled Welcome to the PhotoScore Lite Installer. Click Continue.
- You are shown PhotoScore Lite's license agreement; read it, click Continue, then Agree
- On the next screen, simply click Install
- You are prompted to type your computer's administrator password. Type it, and click OK.
- A progress bar zooms across the screen, and you're then told that installation was successful. Click Close.

Installing AudioScore Lite

AudioScore Lite is an application that automatically transcribes music that you sing or play an acoustic instrument into a microphone, so that you can send it to Sibelius for further editing.

Unless you have purchased AudioScore Ultimate, you should now install AudioScore Lite from your Sibelius 6 DVD-ROM:

- Double-click Install AudioScore Lite to start the installation.
- A window appears, titled Welcome to the AudioScore Lite Installer. Click Continue.

- You are shown AudioScore Lite's license agreement; read it, click Continue, then Agree
- On the next screen, choose your Mac's boot disk, then click Continue
- You are told how much disk space the installation will use: click Install.
- You are prompted to type your computer's administrator password. Type it, and click OK.
- A progress bar zooms across the screen, and you're then told that installation was successful. Click Close.

Reinstalling Sibelius

If you need to reinstall Sibelius for any reason:

- First, drag the existing Sibelius 6 application icon from your Applications folder to the Trash
- You may also want to trash the Sibelius 6 preferences file, which is in both Users/*username*/Library/Preferences and /Library/Preferences, called com.sibelius.sibelius6.plist
- Insert the Sibelius 6 DVD-ROM into your computer, then follow the instructions for **Installing Sibelius** above.

Uninstalling Sibelius

Uninstalling means taking your copy of Sibelius off your computer, probably so that you can install it on another computer. If your copy of Sibelius becomes corrupted for some reason, you can normally just install it again in the same place – see **Reinstalling Sibelius** above.

To uninstall Sibelius for Mac, simply drag the Sibelius 6 icon from your Applications folder to the trash. Likewise, to uninstall PhotoScore Lite or AudioScore Lite, just drag the PhotoScore Lite or AudioScore Lite icon to the trash.

What next?

Now turn to **Registering Sibelius** on page 21.

Moving Sibelius Sounds Essentials

To move Sibelius Sounds Essentials to another volume, e.g. an external hard disk, after installation:

- Quit Sibelius, if it is running.
- In the Finder, go to /Library/Application Support/Sibelius Software/Sibelius Sounds.
- You will see at least two folders: Essentials for Sibelius 6 and Libraries.
- Drag the Essentials for Sibelius 6 folder to your preferred location. *Do not* move the Libraries folder.
- Run Sibelius again: you will be told that Sibelius is unable to find the Essentials sound library. Click Yes to choose the new location, then click Choose. You will be prompted for your administrator password, so provide it and click OK.

Registering Sibelius

You should register your copy of Sibelius in the first week or two of using it. This is quick and easy to do, and once you have registered, you will be eligible for technical help, future upgrades, and access to online support via the Sibelius web site (www.sibelius.com).

To protect us against piracy, and to protect you against having your software stolen, *unregistered copies of Sibelius will not save*. But so you can use Sibelius before you get around to registering it, you will be able to save for the first 15 days without registering.

If you don't register Sibelius in the first 15 days, saving will be temporarily disabled. When you subsequently get round to registering, it will be re-enabled. (Please don't try altering your computer's date or reinstalling Sibelius in order to extend the 15 days; *this will not work* and will instead cause saving to be disabled until you register.)

Running Sibelius on more than one computer

If (and only if) you have a single-user copy of Sibelius, you can install and register Sibelius on two computers for your own personal and exclusive use. *Both* copies of Sibelius must be used *only by you*, and they may not be used simultaneously. To register Sibelius on a second computer, simply follow the instructions under **Registering on the Internet** below.

If you later need to install Sibelius on a new computer, you can move one of your copies to your new machine, as long as you never have more than two registered copies of Sibelius at any given time. To do this, see **Moving Sibelius to another computer** below.

Registering 5-pack and site licenses

You can register educational 5-pack and site license copies of Sibelius in exactly the same way as a single copy, so follow the instructions in **Registering on the Internet** below. You will only need to fill in your details when you register the first copy (unless you have more than one Sibelius installation DVD-ROM and serial number).

Registering network licenses

You cannot register network copies of Sibelius over the Internet; you must contact Sibelius by phone, fax or email to register. Consult the separate Sibelius 6 Licence Server User Guide booklet for further details.

Registering on the Internet

Sibelius will prompt you to register each time you run it, but you might as well get it out of the way now. Run Sibelius 6 either by double-clicking the Sibelius 6 icon on your desktop (Windows) or in your Applications folder (Mac). Then the following will happen:

- You are told that Sibelius 6 must be run for the first time using an administrator account; click OK:
  - On Windows Vista, your screen may now go dark and a window titled User Account Control will appear. Click Continue to tell Windows that you are happy to proceed, or enter an administrator password if prompted.
  - On Windows XP, you may be prompted for an administrator password, in which case enter it.
  - On Mac, you will be prompted for your administrator password: type it and click OK.

- Now you are asked to enter your Sibelius serial number. You will find this printed on a label on the CD case that your copy of Sibelius came in; it's the number beginning with S. Type it in, then click OK.
- You will then be prompted to register Sibelius. You can either use the Internet connection on the computer on which Sibelius is installed (the quickest and easiest of all), or a web browser on another computer (see **Registering using a web browser** below).
- Choose the Register using this computer's Internet connection radio button and click Next.
- If your computer isn't already connected to the Internet, Sibelius will now prompt you to connect; click Connect
- If you are using a firewall, make sure that you allow Sibelius access to the Internet, otherwise registration *will* fail. Most firewalls will warn you when a program is trying to access the Internet for the first time. The precise message that appears will depend on the firewall (if any) you are using, but when asked if you want to give Sibelius access to the Internet, choose the appropriate option to allow it.
- Once it has established a connection, Sibelius will check the registration status of your copy; if it has been registered before (e.g. if you are registering further copies of a multi-user license, or installing a second copy for your own personal use, or reinstalling an existing copy) it will give you a further message. Click Yes to proceed.
- You will next be prompted to enter your contact details. We need your name and address details to enable you to get technical help, future upgrades, etc. We are committed to your privacy – see **Privacy policy** below.
- *If this copy of Sibelius is owned by you personally*, enter your home address and leave Organization blank. *If it's owned by your school, college, university, church, business or other organization,* enter the organization's address (including the Organization field). Then type in your details, making sure to fill in all required fields; click Next.
- Next you're asked to fill in some details about your musical interests, how you heard about Sibelius, and so on. When choosing from the Activity list, if you are a professor, school, college or university, choose one of the Teacher options. If you are a student yourself, choose one of the Student options.
- You are also shown some basic information about your computer setup that you can choose to send to us so that we can more easily assist you if you require technical help; you are not obliged to send this information, but it may save you time later if you send it now.

  Fill out all the fields, and click Finish.
- If you are registering an educational copy bought in North/South/Central America, you may be asked to confirm your eligibility. See **Educational copies in North/Central/South America** below for eligibility requirements.
- Click Finish. A few seconds later you will be told that Sibelius has been successfully registered.

Registering using a web browser

If the computer on which Sibelius is installed does not have an Internet connection, choose Help ▸ Register Sibelius, choose the Register using a web browser on this or another computer radio button, and click Next.

You will be instructed to visit a page on the Sibelius web site in order to provide your registration information. At the end of the process, you will be given a Registration Number to type into the Register Sibelius dialog in order to complete your registration.

If you have no access whatsoever to an Internet connection, you can register by fax or phone.

Registering by fax

We recommend you register on the Internet instead if possible. But to register by fax, please fill in and fax the form included in the Sibelius box to the fax number given on the form. To obtain your Computer Number (which you need to write on the form you fax to us):

- Choose Help ▸ Register Sibelius
- Choose the Register using a web browser on this or another computer radio button, and click Next
- Write down your Serial Number and Computer Number, then click Register Later.

When you receive a reply (normally within one working day), you need to enter the Registration Number in the same way via Help ▸ Register Sibelius: this time, fill in your name and organization (if applicable), type in the Registration Number, then click Finish. You will be told that Sibelius has been successfully registered.

There's no need to keep a record of the Computer Number or Registration Number after you have registered.

Registering by phone

We recommend you to register on the Internet instead if possible. But to register by phone:

- Choose Help ▸ Register Sibelius
- Choose Register using a web browser on this or another computer, and click Next.
- Call the number below, and ensure you can see your computer screen while you are on the phone
- You will be given a Registration Number (beginning with the letter R) to type into the box on the screen. When you have typed in the Registration Number and click Finish, your program will be registered (and will continue to be able to save).

There's no need to keep a record of the Computer Number or Registration Number after you have registered.

Users who purchased in North, Central & South America:

Monday to Friday 7am–4.30pm PST, except holidays. Call 1-888-280-9995 toll-free (outside the USA, call 1-650-731-6106). See below for eligibility requirements for educational copies.

Users who purchased in Australia:

To register or re-register, call 1300 652 172, Monday–Friday (except public holidays) between 9am–5pm.

Users who purchased in the UK or any other country:

To register or re-register, call 020 7561 7995 (+44 20 7561 7995), Monday–Friday (except public holidays) between 10am–6pm

Educational copies in North/Central/South America

If you purchased an educational copy of Sibelius in North/South/Central America, you may only use it if you are eligible to do so. When you register Sibelius, you will be asked whether you are eligible; we may require you to provide proof of status.

To be eligible, you must live in North/South/Central America, and also one of the following must be true:

- You are currently an educator or full-time student at a fully accredited, non-profit educational institution, or
- This copy is installed for staff/student use in a fully accredited, non-profit educational institution, or
- You are currently an official music ministry representative of a church or other religious institution, or
- You are a private music teacher and also a current member of MTNA, MENC or an MTNA/MENC allied group.

If you are not eligible, then do not register or use Sibelius, but instead please return it to the dealer you bought it from within 14 days of purchase for a refund. You can instead purchase a professional copy of Sibelius, or if you live outside North/South/Central America, you *may* be eligible to purchase an educational copy from a dealer in your country.

Reinstalling and re-registering Sibelius

If, for any reason, you need to reinstall Sibelius and you find it is no longer registered, you can re-register it automatically over the Internet provided you are reinstalling on the same computer on which you previously had Sibelius installed.

To re-register, simply use the Help ▸ Register Sibelius dialog, in exactly the same way as registering for the first time. Sibelius will know that this copy has been registered before.

If you have a single-user license and are reinstalling Sibelius on a different computer, then it will be assumed that you are in fact installing a second copy of Sibelius (see **Running Sibelius on more than one computer** above).

Moving Sibelius to another computer

If you need to move a registered copy of Sibelius from one computer to another, you can use Help ▸ Unregister Sibelius, provided both computers can connect to the Internet.

When you choose this option, your copy of Sibelius contacts our server and informs it that the copy running on that machine is no longer registered, and disables the saving feature. You can then install Sibelius on another computer and use Help ▸ Register Sibelius to register Sibelius over the Internet in the normal way.

This method requires that both computers (the one on which you are unregistering Sibelius, and the one on which you are subsequently registering Sibelius) be able to connect to the Internet. If either or both of the computers are unable to connect to the Internet, you should contact technical help for assistance.

Problems registering Sibelius?

If you have technical problems while registering Sibelius, contact technical help (see the separate **Latest information and technical help** sheet); it doesn't matter if your free entitlement to technical help by telephone has expired.

Privacy policy

We are committed to protecting your privacy, and are registered under the Data Protection Act.

By registering or upgrading Sibelius, you agree to our privacy policy – see www.sibelius.com/privacy or contact us for the full policy, but a summary is as follows:

We may use personal information you provide us with (e.g. when registering) to verify your identity or send you information so you can get technical help, upgrades, special offers, other products, etc. We will not give personal information about you to anyone else without your permission, except for sharing it with other Avid companies, with your country's distributor or with manufacturers of other products we provide you with (e.g. PhotoScore) so they can provide you with technical help, upgrades, information etc. on our behalf.

If you don't want to receive information from us by email, just use the unsubscribe link which we include in our email mailings and on www.sibelius.com. If you don't want us to send you information (including information about Sibelius upgrades) by post or email, or to share your information with partner companies as detailed above, please contact us.

Piracy

Thank you for buying your copy of Sibelius legitimately. Please respect our efforts in developing Sibelius by ensuring that no-one attempts to make illegal copies of it.

Piracy deprives software companies of the revenue needed to improve their programs and develop new products. In some countries, piracy is so widespread that some companies are unable to justify distributing software at all.

If you know of anyone copying Sibelius, please email piracy@sibelius.com with full details.

MIDI setup for Windows

If you are using Sibelius Sounds Essentials for playback, 🕮 **4.4 Sibelius Sounds Essentials** in Reference for how to set it up.

There are three steps to setting up your MIDI devices: connecting the hardware, installing the necessary software, and then setting up MIDI in Sibelius. This topic takes you through the first two steps; if you need more information, see 🕮 **1.10 Input Devices** in Reference.

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. Soundcards 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.

How your MIDI devices connect to your computer depends on a number of factors, including the model of your computer, the model of your MIDI devices, and which other hardware you already have connected; but in general there are three kinds of connection:

- Many MIDI devices such as keyboards have USB connections, enabling you to connect your MIDI keyboard directly to your computer using only one USB cable
- You can connect a separate MIDI interface to a USB port on the back of your computer, and plug your MIDI controller into the MIDI interface using MIDI cables
- You can connect an external MIDI device directly to the "gameport" (or joystick port) on your computer's soundcard with a special cable.

Most Windows computers are supplied with a soundcard that is capable both of General MIDI playback, and also of connecting your computer to external MIDI devices via the gameport. Many computers have both a gameport *and* a USB port – neither option is more preferable than the other, however if you want to upgrade your system in the future, you should probably opt for a MIDI interface or a keyboard that can connect directly to one of your system's USB sockets.

Connecting MIDI devices directly via USB

Most new MIDI keyboards and other devices can connect directly to your computer's USB sockets without the need for a separate MIDI interface. To install one of these devices, simply 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.

Once the drivers are correctly installed, you can set up input and playback in Sibelius – 🕮 **1.10 Input devices** in Reference.

You should switch on the power on your USB-connected MIDI devices before running Sibelius. Failure to do so may result in Sibelius not correctly detecting your MIDI device when it loads.

Connecting MIDI devices via a MIDI interface

A MIDI interface is a small box that sits between your computer and your external MIDI devices, sending MIDI data back and forth. MIDI interfaces usually connect to a USB port on your computer. You might need a separate MIDI interface if:

- your external MIDI device doesn't have its own USB connection; or if
- your soundcard doesn't support "full duplex" operation (e.g. if you find that Sibelius plays back through your external MIDI device, but you're unable to play music into Sibelius from your external device); or if
- your computer doesn't have a gameport, because it's a notebook (laptop).

MIDI interfaces usually require additional driver software, which will be supplied by your device's manufacturer.

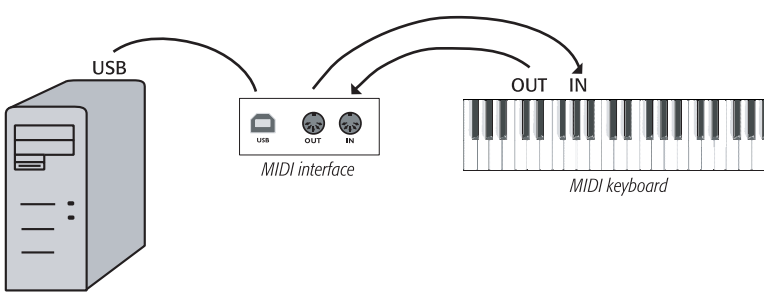
We'll assume your MIDI interface connects via USB, and show you some common MIDI setups. Connections between MIDI devices all use standard MIDI cables, pictured on the right.

To plug in just a MIDI keyboard, connect its "Out" socket to the MIDI interface's "In" socket. This means that music played on the keyboard will go *out* of the keyboard, along the cable and *in* to the computer.

To make the computer play back music into the keyboard (e.g. if the keyboard has sounds built into it), also connect the MIDI interface's "Out" to the keyboard's "In."

If your keyboard has two "In" or "Out" sockets, it usually doesn't matter which you use – they're just convenient duplicates of each other.

So connecting up a keyboard alone looks like this:



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

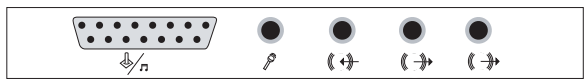
Once you've connected your MIDI devices to your computer, you can set up input in Sibelius – 🕮 **1.7 Input Devices** in Reference.

Connecting MIDI devices via the gameport

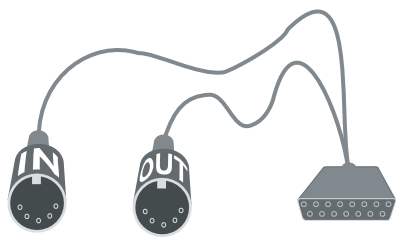
In general, you won't need to buy a separate MIDI interface for your computer, provided you have a soundcard that supports "full duplex" operation (check with the manufacturer), or if you can use a direct USB connection instead.

Using your soundcard's gameport also has the advantage of not requiring any further driver software – you can just plug in your MIDI device, and away you go.

The gameport is usually found next to the sockets used to connect speakers and microphones to your computer. Typically, it will be on the soundcard, which looks something like this:



The gameport is the rectangular-ish connector, shown here at the far left. To connect this to an external MIDI device, you'll need a "Y-shaped" MIDI-to-gameport cable, which looks something like this:



Note how the two MIDI plugs are labeled "In" and "Out." To connect this cable to, say, a MIDI keyboard, you should connect the plug labeled "In" to the socket on the back of the keyboard marked "Out," and the plug labeled "Out" to the socket on the keyboard marked "In."

That's all there is to it. Provided you have the "In" and "Out" plugs in the right sockets on your MIDI keyboard (or sound module), you can now finish setting things up – 📖 **1.10 Input Devices** in Reference.

MIDI setup for Mac

If you are using Sibelius Sounds Essentials for playback, 🕮 **Sibelius Sounds Essentials** in Reference.

To set up MIDI on Mac, simply connect your MIDI devices as described below, use Mac OS X's Audio MIDI Setup utility, then 🕮 **Input Devices** in Reference to find out how to set up MIDI input in Sibelius.

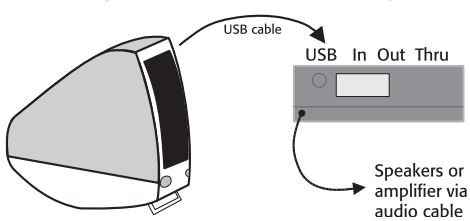
Connecting MIDI devices to your Mac

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 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.

On Mac, MIDI devices connect via USB or Firewire ports. In both cases, you often have the choice of connecting a MIDI device either directly (to the computer's USB or Firewire ports), or via a MIDI interface.

For example, to connect a Roland SC-88 Pro sound module to a new iMac or G4 with USB, you'll need to use an external MIDI interface, because it's a fairly old model. However, the newer Roland SC-8820 connects directly via USB connection, so no MIDI interface is required.

Connecting MIDI devices directly



This diagram shows how to connect a sound module (shown) or MIDI keyboard directly.

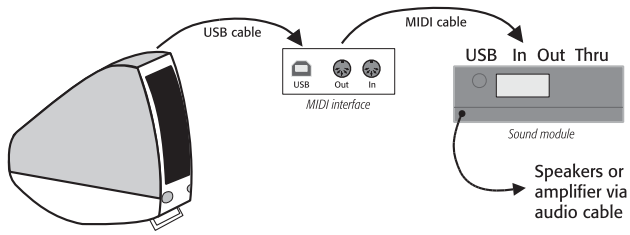
There is normally a switch on the back of the keyboard or sound module that determines which of the connections it should send and receive data through, so ensure that this is set correctly (in this case, it should be set to USB). You may have to switch your sound module or keyboard off and on again to make it take notice of changing this setting.

Check your module or keyboard's manual for precise connection details. Direct connections often require additional driver software, which will be supplied by your device's manufacturer.

Connecting MIDI devices via a MIDI interface

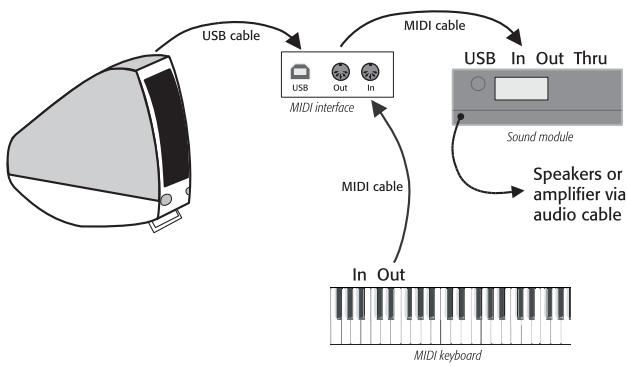
A MIDI interface is a small box that connects MIDI devices to your Mac via its USB port.

Connect a sound module using a MIDI interface like this:



The MIDI cable is connected from the "Out" socket on the MIDI interface to the "In" socket on the sound module.

To add a MIDI keyboard or other input device, you should connect your devices as shown below:



The second MIDI cable goes from the "Out" socket on the keyboard to the "In" socket on the MIDI interface.

MIDI interfaces often require additional driver software, which will be supplied by your device's manufacturer.

Audio MIDI Setup

Once you have connected up your external MIDI equipment, you need to use the Mac OS X utility Audio MIDI Setup to tell the operating system what each of the devices are:

- Run Audio MIDI Setup by double-clicking its icon, which is in the Utilities folder inside the Applications folder
- Click the MIDI Devices tab
- Provided your MIDI device is correctly installed, it should appear in the large white window
- If the attached MIDI device is a sound module, you don't need to do anything else – just quit Audio MIDI Setup and refer to 🕮 **4.11 Playback Devices** in Reference for what to do next
- If the attached device is a MIDI interface, you should click the Add Device button to add a new external device
- Double-click the new external device icon. In the dialog that appears, change its Name (to match the name of the device, e.g. Roland JV-1080), then choose the most appropriate avail-

able options from the Manufacturer and Model lists. (Advanced users with complex MIDI setups may need to click the More Properties button to control additional parameters such as on which MIDI channels the device can send and receive data.

- Now you need to tell your Mac that your new device is connected to your MIDI interface. Drag from the arrows on the icon representing each device to draw "wires" between their inputs and outputs.
- When you're done, simply quit Audio MIDI Setup, then 🕮 **1.10 Input Devices** in Reference for what to do next.

Further information on using the Audio MIDI Setup utility can be found on the Web here:

http://www.sonosphere.com/MusicSoftware/MacOSX/AudioMIDISetup/

About the projects

The remainder of this Handbook is taken up with five projects, which will take you roughly eight hours to work through from start to finish. You are recommended to work through at least the first three projects, as these explain all of the key concepts and features that you will use every day in Sibelius. The fourth and fifth projects are more tightly focused on specific features, but you should work through them as well if you can make the time.

Project 1 (2 hours)

This project shows you how to open a score, introduces the concepts of navigating around them using both the Navigator window and various keyboard and mouse shortcuts, making selections, and copying and pasting. Using an arrangement of the folk song *Scarborough Fair*, you will learn how to edit and input notes using your mouse, computer keyboard and MIDI keyboard, and how to input lyrics. You will be introduced to playback, and to marking up your score with text and dynamics.

Project 2 (2 hours)

In this project, you will learn to recreate an excerpt from Elgar's String Quartet in E minor, Op. 83 by scanning the four instrumental parts using PhotoScore Lite, then copying and pasting them into a newly-created score. You will learn how to create clef and key signature changes, more advanced note input including tuplets, and explore the different kinds of objects – including articulations, lines, ties, slurs and text – commonly used to mark up scores. You will also be introduced to dynamic parts, and exporting graphics from Sibelius.

Project 3 (2 hours)

This project teaches you the basics of writing for keyboard, guitar and drums, together with an introduction to creating chord symbols and repeat structures (including 1st and 2nd ending lines, and D.S. al Coda). You will also explore adjusting playback using the Mixer window, and learn how to use Sibelius's Ideas window to store and re-use snippets of music.

Project 4 (1 hour)

This project is especially useful if you are planning to produce learning materials for students or teach with Sibelius in the classroom, but it should also be of interest if you want to learn some of the more advanced techniques for laying out and formatting music. In this project you will create a worksheet of scales, and learn how to indent staves, hide empty staves, change text fonts, and more.

Project 5 (1 hour)

This project introduces the Video window, and explores techniques for writing to picture, including working with timecode, hit points, and a plug-in for adujsting the duration of a section of music. Using a video from the animated series *Mr. Bean*, you will also learn how to export an audio track from Sibelius in order to add it as a soundtrack to a video in an editing package such as Pinnacle Studio.

Project 1

1.1 Opening a score

The first chapter of this project shows you how to open a score in Sibelius and navigate around; you'll also learn how to print a copy of the arrangement we're going to create in the subsequent chapters.

Opening a file

Sibelius comes with some example scores that demonstrate various aspects of the program. You can modify these without fear of retribution, as the originals remain unaltered on your installation DVD-ROM. Let's open one now.

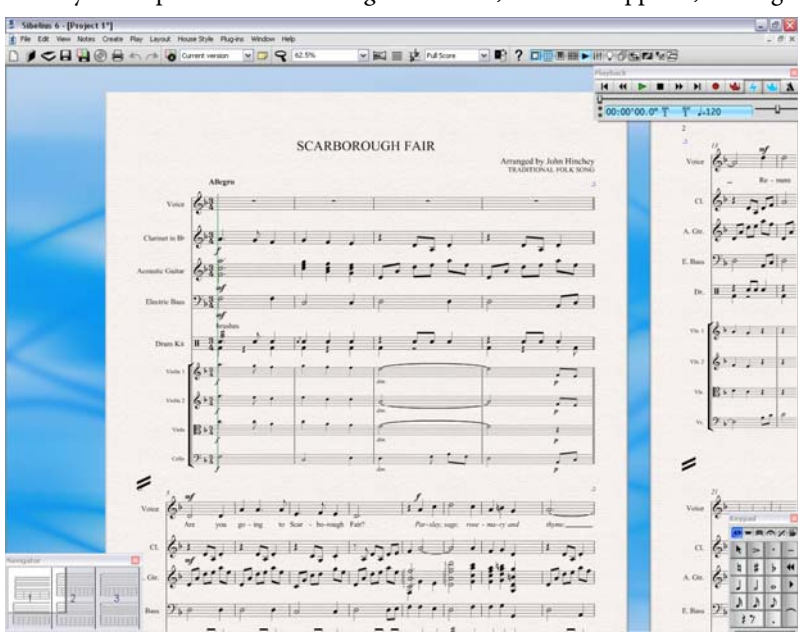
Choose **Open recent file** on the **Quick Start** dialog and make sure that **Project 1.sib** is shown in the drop-down list, then click **OK**.

Alternatively, you can open the file the old-fashioned way: click the toolbar button shown to the left, or choose **File ▸ Open** (shortcut **Ctrl+O** *or* **⌘O**). A standard **Open** dialog appears.

On Windows, you should find that you are inside a folder called **Scores**, which will contain a shortcut to a folder called **Example Scores**. On Mac, you should find an alias called **Sibelius Example Scores**. Double-click this, then go into the **Project Files** folder, select the score called **Project 1**, and then click **Open**. This is an arrangement of a traditional ballad called *Scarborough Fair*.

As an aside, you can also open scores when Sibelius isn't running – just find the file on your computer and double-click it to open it in Sibelius (which automatically starts Sibelius if it isn't already running). Sibelius scores have icons that look like the one pictured on the right.

When you've opened the *Scarborough Fair* score, the music appears, looking somewhat like this:



Moving around the score

There are a number of ways to move around the score, but the simplest of these is by dragging the paper on the screen with your mouse. To do this, click a blank part of the paper and drag the page. As you do so, you should notice that the display on the gray rectangle in the bottom left-hand corner of the screen moves around too. This rectangle is called the Navigator; it shows a miniature view of some of the pages. The white rectangle on the Navigator shows which portion of the music is shown on the screen.

If the Navigator isn't open, switch it on by choosing Window ▸ Navigator (shortcut Ctrl+Alt+N *or* ⌥⌘N) – see **Hiding and showing tool windows** below.

Click anywhere on the Navigator, and the view will instantly jump to that part of the score.

Alternatively, click the Navigator's white rectangle and drag it around, which pans the window smoothly around the score. This effect is very striking and enhances the disconcerting impression that you are moving a video camera around a real score.

In long scores, if you drag the white rectangle towards the left-hand or right-hand side of the Navigator, the view of the score will continue to move leftwards or rightwards. The further you drag, the faster it moves through the score. This allows you to move continuously across any number of pages.

By moving around the score with the Navigator, you can see that pages are laid side-by-side on a blue desk. With long scores, pages are joined in pairs as if in a score opened flat, so you can see where page-turns will occur. You can change the way pages of the score are laid out, so that they appear top-to-bottom or side-by-side, and as single pages or spreads – see 🕮 **5.23 View menu** in Reference.

You can't drag the white rectangle off the top or bottom edges of the page displayed in the Navigator, or off the left edge of the first page or the right edge of the last page. However, it is possible to click on the paper and drag the score off the edge of the screen. If you do this, click anywhere on the Navigator to show the score again.

If moving around the score is slow, try setting the paper and/or background textures of the full score and parts to plain colors. For tips on changing Sibelius's display, 🕮 **5.6 Display settings** in Reference.

If you have a mouse with a wheel button, you can also 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* ⌥ to move a screenful at a time
- Hold Shift and scroll the wheel to move the page left and right; hold down Alt *or* ⌥ as well to move a screenful at a time
- You can also use the wheel to zoom by holding down Ctrl *or* ⌘ – see **Zooming** below.

You can also move around the score using keyboard shortcuts. Sibelius is full of shortcuts that let you perform an action by typing a key rather than using the mouse. It's a good idea to learn keyboard shortcuts at least for the most common operations – these are listed on the back cover of this Handbook, and in full detail in 🕮 **5.12 Menus and shortcuts** in Reference.

Try experimenting with the following shortcuts, which are for moving around the score:

- Page Up (⇞ on some Mac keyboards) and Page Down (⇟ on Mac) move up or down a screenful
- Home (↖ on Mac) and End (↘ on Mac) move left or right a screenful, or a whole page if the whole width of the page is in view.
- Ctrl+Home *or* ⌘↖ and Ctrl+End *or* ⌘↘ go to the first or last page. (Some Mac keyboards do not have a ↘ (End) key, in which case you can use ⇧↖ instead to go right a screenful, and ⇧⌘↖ to go to the last page.)

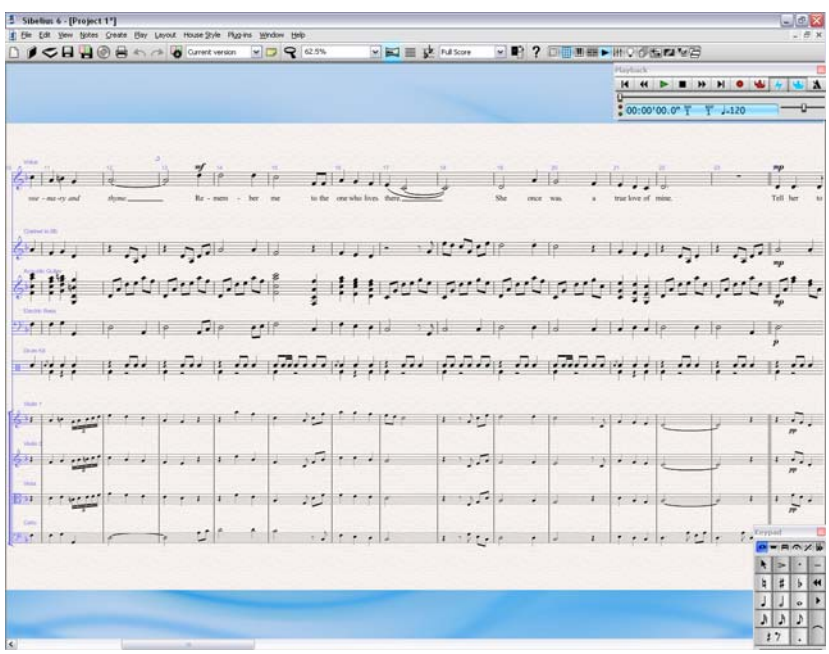
In Sibelius, typing the Ctrl *or* ⌘ key with another key generally means "do this, but bigger" – in other words hitting the other key without Ctrl *or* ⌘ would perform the operation normally; adding the Ctrl *or* ⌘ key performs a bigger version of the operation. Various operations in Sibelius use Ctrl *or* ⌘ to do things in big steps, such as moving notes or other objects (such as text), increasing or decreasing note spacing, and so on.

Possibly the most important key you need when using Sibelius is the Esc key. Esc is your get-out-of-jail-free card in all eventualities! If you click on a note (or any other object in a score) and select it without meaning to, hit Esc to deselect everything; if you want to cancel or stop an operation in Sibelius, hit Esc.

Panorama

Sibelius has a wide range of tools to help make it easier for you to work on a score. For a more convenient way of viewing a score while you work on it, you can use Panorama.

To switch to Panorama, choose View ▸ Panorama (shortcut Shift-P), or click the toolbar button shown on the right. Your score is instantly laid out as a single system on an infinitely wide page:



Using Panorama allows you to input your music without Sibelius moving the page up and down, which can be distracting; instead, the score only scrolls left to right. All the navigation methods we've already discussed work the same way in Panorama as they do in normal view, with the

exception of the Navigator, which doesn't appear in Panorama (because your score isn't laid out on pages any longer).

This kind of view is sometimes called scroll view or gallery view in other programs. Switch Panorama off again by choosing View ▸ Panorama, or clicking the toolbar button again. You may have noticed the blue magic margin, which always displays the clef, key signature and instrument name for each staff, superimposed over the left-hand margin in Panorama view.

For more information about Panorama, 🕮 **5.13 Panorama** in Reference.

Zooming

There are several ways to adjust the magnification of the score, but the quickest of these is by using the keyboard shortcuts for zooming: type Ctrl++ *or* ⌘+ to zoom in, or Ctrl+– *or* ⌘– to zoom out. If you have a note or other object selected then Sibelius zooms in on the thing you select. Try clicking on the first note of the vocal staff in the *Scarborough Fair* score and zooming in. Notice as you do this how the percentage zoom factor shown in the drop-down list on the toolbar changes. You can select a particular zoom factor preset from the list, or type in your own.

If you have a mouse with a wheel button, you can zoom in and out smoothly by holding Ctrl *or* ⌘ and scrolling the wheel up and down.

Try zooming out so that you can see the whole page of music on your screen. Then zoom back in to 100%, which is a convenient size for doing most things in Sibelius.

Hiding and showing tool windows

If your screen starts to get cluttered, then you can click the buttons on the toolbar to hide any of Sibelius's tool windows, including the Navigator, which we've already discussed.

The Keypad at the bottom right of the screen is an indispensible tool for inputting notes, accidentals, articulations, ties and other markings, and can be shown or hidden by switching Window ▸ Keypad on or off, or by clicking on the toolbar button (shown on the right).

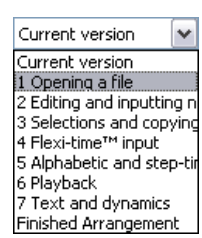
You can also hide all of Sibelius's tool windows by clicking the Hide Tool Windows button on the toolbar, shown on the left. Click the button again to show the windows you had open previously.

Versions

While you work on a piece of music, it can be very useful to save different versions of the same score – especially if you're going to experiment, or you want to produce different arrangements of the same piece. Sibelius allows you to store all of these different versions in the same file, so that you can go backwards (or forwards) in time through the life of your score.

All of the project files you'll be working on in this Handbook have a number of different versions, corresponding to the chapter headings, so you can easily see where to start working from.

You can quickly see which version you're viewing – and view other versions in the file – from the drop-down list on the toolbar, shown on the right.



All versions except the Current version are non-editable, so you won't be able to change anything in the score, although you can play them, print them, select notes and other objects, and copy music from them. To view another version, simply click in the drop-down list on the name of the version you want to see.

You'll need a printout of the finished arrangement of *Scarborough Fair* to refer to while completing the rest of this project, so let's print one now. Choose File ▸ Versions ▸ Edit Versions or click the Edit Versions button on the toolbar (to the left of the versions drop-down menu), which opens the Edit Versions dialog. From the list of versions, select 1 Opening a file, and click Make Current. Sibelius will ask you if you want to make this version the current one, and make a new non-editable version of the existing one. Click Yes. You should now see a completed arrangement of *Scarborough Fair* without the string staves visible.

See 🕮 **5.22 Versions** in Reference for more details.

Focus on Staves

The score you've just made into the current version uses Sibelius's Focus on Staves feature to hide the staves that you're not currently working on. You won't need to work on any of the string parts at any point in this project, so we'll save paper by hiding them in our printout!

Click the toolbar button shown on the right, or choose View ▸ Focus on Staves (shortcut Ctrl+Alt+F *or* ⌥⌘F) to switch Focus on Staves off.

Instantly the string parts that were hidden are shown; because we don't need to work on them, switch Focus on Staves back on by clicking the toolbar button again, or by choosing View ▸ Focus on Staves.

For more information, 🕮 **5.8 Focus on Staves** in Reference.

Printing a score

Choose File ▸ Print (shortcut Ctrl+P *or* ⌘P) to open a standard Print dialog. Don't worry about all the options: just click OK on Windows or Print on Mac to print your score.

Within a few moments, a high-quality printout of the *Scarborough Fair* score should emerge from your printer. Hold on to this printout, because you'll be reading music from it when we cover note input shortly.

If you ran into any problems, 🕮 **5.16 Printing** in Reference for help.

For the next chapter of this project, we need to be able to edit another version. Choose File ▸ Versions ▸ Edit Versions again. From the list of versions, select 2 Editing and inputting notes, and click Make Current. Sibelius will ask you if you want to make this version the current one, and make a new non-editable version of the existing one. Click Yes. You should now see an incomplete arrangement of *Scarborough Fair*.

1.2 Editing and inputting notes

In order to complete this section of the project, you should have already made the 2 Editing and inputting notes version into the Current version (see above). If you haven't already done so, choose File ▸ Versions ▸ Edit Versions, select this version in the list, and clicking Make current.

Most of the actions you will perform in Sibelius are related to inputting notes and editing what you've inputted. Sibelius allows you to input music in a number of ways – by scanning sheet music, playing a MIDI keyboard or guitar, placing notes with the mouse, opening files from other programs – but the fastest way of all is by typing using your computer keyboard and editing as you go.

Escape is your best friend

Before we learn how to enter and edit notes in a score, do you remember that we looked at using the Esc key as a get-out-of-jail-free card? Well, when you're inputting or editing your music in any of the ways Sibelius allows, Esc is of the utmost importance. It can be used in any of the following situations:

- When adding notes with the mouse, hitting Esc will stop you placing any more notes
- When typing notes with your computer keyboard, hitting Esc will stop you adding any more notes and leave the most recently-added note selected
- If you're editing a piece of text, hitting Esc will stop you typing or deleting any text and leave the object selected
- If you have something selected, hitting Esc will deselect it
- When Sibelius is playing back your score, hitting Esc will stop it playing back.

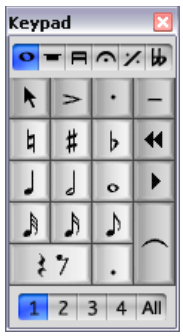
You can also click the top left button on any Keypad layout – the one with the picture of the mouse pointer on it – to perform the same function (see **The Keypad**, below).

Moving between notes

While Sibelius lets you click on a note to select it (that's why it turns blue, so that you can edit or change it), the fastest way to move between notes in Sibelius is to use your computer keyboard. You can move forwards and backwards from one note or rest to the next one by using the ← and → keys; to move to the first note or rest in a bar, simply type Ctrl+← *or* Ctrl+→. Did you notice? This is another example of "do this, but bigger."

You can also use the Tab key (above Caps Lock on your computer keyboard) to move forward through every object attached to a particular stave. Tab selects the first object on the page, so you don't need to use your mouse at all. Try this out in the *Scarborough Fair* score: make sure you have nothing selected (by hitting Esc) and then hit Tab. You should see the first note on the vocal staff of the score turn blue. Keep hitting Tab and you'll advance through the notes, rests, dynamic markings, lyrics and so on. To go backward in this way, simply type Shift-Tab.

The Keypad



The Keypad at the bottom right of the screen is where you choose note values, accidentals, articulations, ties and other markings for creating and editing notes. (Articulations are symbols above or below a note such as staccato, tenuto and accent. Note value means the length of a note. These words and other musical and technical terminology are explained in the **Glossary** in Reference.)

The numeric keys at the right of your computer keyboard correspond to the buttons on the Keypad. Typing these keys does exactly the same as clicking the buttons with the mouse, and is quicker. If you use a notebook (laptop) computer, see **Notebook (laptop) shortcuts** below.

The six little tabs just below the bar that says Keypad choose between six different layouts of musical symbols on the Keypad, which we'll call the first layout, second layout, etc. To change layout, you can either click the tabs with the mouse, hit F7–F12, or click the ▸ button (shortcut +) to cycle through the layouts; the ◂◂ button (shortcut F7 on Windows, – on the numeric keypad on Mac) goes back to the first layout.

Have a quick look to see what's in the other layouts – fairly obscure stuff. The first layout is the one you'll be using most of the time.

The row of numbers at the bottom of the Keypad are for setting the "voice" of the note you're inputting or editing. This is so that you can have multiple rhythms played simultaneously on the same staff. We'll talk about this more later on.

Beware that because the numeric keypad is used for specific functions in Sibelius, you can't switch off Num Lock to use the number keys as alternative arrow keys etc. while using Sibelius, as you can with other programs.

The button at the top left-hand corner of each Keypad layout (shown at the left) can be used as a substitute for the Esc key – this is particularly useful if you are using Sibelius on an interactive whiteboard in a classroom, since you don't have to carry a keyboard under your arm the whole time!

Notebook (laptop) shortcuts

If you use a notebook (laptop) computer without a separate numeric keypad, you may already be wondering how you'll input any notes at all. Thankfully you don't need to resort to laboriously entering every note individually with the mouse; nor do you need to find a friend to hold down the Fn key while you type!

Sibelius has some alternative single-key shortcuts built in, which allow you the same freedom and speed when inputting notes. To use these, choose File ▸ Preferences (in the Sibelius menu on Mac, shortcut Ctrl+, *or* ⌘,), then select the Menus and Shortcuts page. Select Notebook (laptop) shortcuts from the menu at the top of the dialog, then click OK.

Instead of using the numbers on the keypad, you can use the standard numbers along the top of your 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 – 🕮 **5.12 Menus and shortcuts** in Reference.

You can also purchase a separate numeric keypad to connect to your computer via USB that will allow you to use Sibelius's standard shortcuts.

Save your work!

Before we get down to the real business of learning how to edit and input notes, let's take a moment to save the score. You should always save your work regularly, and keep backups, preferably on a removable device like a USB flash memory stick (sometimes called a "pen drive") or by burning onto CD-R.

To save a score for the first time, choose File ▸ Save (shortcut Ctrl+S *or* ⌘S) or click the toolbar button shown here, find a suitable location (e.g. your Scores folder), give your score a name, then click Save. On Windows the Scores folder is inside your My Documents folder; on Mac, the Scores folder is inside your user Documents folder.

However, because we're working on an existing score that already has a name, we should use File ▸ Save As (shortcut Ctrl+Shift+S *or* ⇧⌘S) to save a copy of the score under a new name. Call it e.g. Scarborough and save it to your Desktop.

Sibelius also automatically saves a copy of your score into a special folder every few minutes. If your computer should suffer a power failure or crash, the next time you start Sibelius you will be given the opportunity to restore any lost work.

You can save a version of your score at any point, which you can then use to save and review drafts, to keep track of arrangements, to save a pristine copy before you make a major change or to export a log showing the development of your score. Choose File ▸ Save Version or click the toolbar button shown here.

Furthermore, every time you save your score using File ▸ Save, Sibelius makes a numbered backup and puts it into the Backup Scores folder inside your Scores folder. If, say, your score gets deleted by accident, or if you make a major change that you later decide you don't want, check inside the Backup Scores folder for a recent backup.

For more information on these useful features, 🕮 **5.22 Versions** and 🕮 **9. Files** in Reference.

Editing notes with the Keypad

All of the Keypad keys instantly modify the currently-selected note. So to change the duration or add accidentals to a note, simply click on it to select it and choose the corresponding Keypad button. You will find that if you learn to use the numeric keys and navigate with the arrow keys, you can work much faster than by clicking on the buttons with your mouse.

Let's try it:

- In the *Scarborough Fair* score, select the second note of the vocal part in bar 11, a B natural quarter note (crotchet)
- Hit 3 (on the numeric Keypad) to change this to an eighth note (quaver) – notice how Sibelius has helpfully padded out the bar with an eighth note rest after the note to ensure that the bar remains the correct length

- Change it back to a quarter note duration, and hit 9 (on the numeric Keypad) to change the natural to a flat. If you hit 9 again, Sibelius then removes the redundant accidental – but the note will play back as a B♭ (there's a B♭ in the key signature). To test this, hit Esc to deselect the note, then click it to select it again – you should hear Sibelius play a B♭. Hit 7 once more to put the natural back on the note.

If none of this seems to work properly then you probably weren't in the first Keypad layout, in which case just click the first layout tab (or hit F7) and try again.

You can also use the arrow keys on your keyboard to change the pitch of selected notes. With the B natural selected, hit ↓ until the pitch changes to a D below the staff. Typing Ctrl+↑/↓ *or* ⌘↑/↓ moves the selected pitch up and down by an octave; try moving the D up an octave by typing Ctrl+↑ *or* ⌘↑.

You should end up with:

Undo and Redo

If you make a mistake, or you are unhappy with changes you've made, you can save yourself the trouble of going back and correcting your score manually. For example, select the quarter note (crotchet) D and hit 5 on the numeric keypad to change it to a half note (minim). Notice how the next note in the bar is overwritten. Try clicking the left-arrow toolbar button shown here or choose Edit ▸ Undo (shortcut Ctrl+Z *or* ⌘Z). This undoes the last operation you did, and you should see the deleted note miraculously reappear. Sibelius supports multi-level undo – try typing Ctrl+Z *or* ⌘Z a number of times to see your score restore itself to how it was before you began to edit it. Keep undoing until the note is a B natural again.

Click the right-arrow toolbar button or choose Edit ▸ Redo (shortcut Ctrl+Y *or* ⌘Y) to redo whatever you just undid.

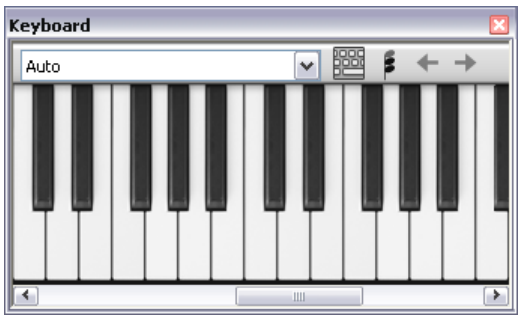
Sibelius even includes an "undo history" that lists all the operations you've recently done, and lets you jump back to any earlier point in time. More details are in 🕮 **5.21 Undo and Redo** in Reference.

Sadly, this only works for actions you've performed in Sibelius, so if you spill your coffee all over the computer keyboard, it can't help you at all.

Mouse input and the Keyboard window

Inputting notes with a mouse is simple in Sibelius, but it can be quite time-consuming, so you should try to use the shortcuts we've just discussed to speed things up.

Before we begin inputting notes, choose Window ▸ Keyboard or click the Keyboard button on the toolbar to open the Keyboard window. This is a virtual, on-screen piano keyboard which can display over seven octaves of keys at three different sizes (just drag the bottom right-hand corner of the window and drag it to resize). Click on a key with your mouse to hear the note played back:

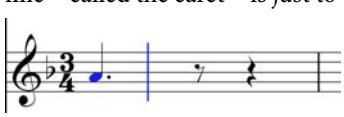


We're going to input a section of the countermelody from the start of the clarinet staff, to complement the vocal melody. We'll begin by choosing our first note from the Keypad. First, ensure nothing in your score is selected by hitting Esc (or clicking the top left button on the Keypad). Now hit 4 (on the numeric keypad) to choose a quarter note (crotchet). The mouse pointer turns dark blue, to show that it is "carrying" a note. Hit . (on the numeric keypad) to make the quarter note dotted. As you move the mouse pointer over the score, a gray shadow note is drawn, showing you where the dotted quarter note will be created when you click. Notice how it even draws leger lines above and below the staff, so you can position high and low notes accurately.

Now click the mouse pointer near the start of the clarinet staff, pointing at the A space, second space up:

If you clicked in the wrong place, you can use ↑ and ↓ to adjust the pitch of the note after you've inputted it.

Notice that the note you just added is dark blue, showing that it's selected, and a vertical dark blue line – called the caret – is just to the right of it.



The caret means that Sibelius is ready for you to input more notes. You should think of the caret like the familiar line you find in word processing software. The caret is especially useful for alphabetic input, which we'll come on to a little later, so we'll explain exactly what it does then.

Hit 3 to select the eighth note (quaver) on the Keypad and click with the mouse to add a G on the second line up, then hit 4 to select the quarter note again and click to add a note in the F space.

The quarter note button on the Keypad stays selected, so you can carry on creating more notes by clicking with the mouse – you don't need to re-choose the quarter note button. Add another three quarter notes to fill the next bar, clicking the mouse pointer to add a G, F and E:

The next bar begins with a quarter note rest, so hit 0 on the numeric keypad to create a rest (the quarter note should still be selected).

Let's continue inputting the countermelody using the Keyboard window, clicking on the keys and using the numeric keypad to change the note values. Begin by hitting 3 to select eighth notes (quavers) and enter the melody below, using the Keyboard window; when you need to add the quarter note, simply hit 4 on the numeric keypad before you click the key on the Keyboard window (or click in the score) to add the note. You should end up with:

You can also use your computer keyboard to "play" the Keyboard window – see 🕮 **1.3 Keyboard window** in Reference.

Adding articulation and ties with the Keypad

To finish our countermelody, we're going to add some articulation instructions for the benefit of performers – you'll see later on that Sibelius will also obey these articulations when playing back your score!

In the same way as we learned how to change the selected note's duration or accidentals, the Keypad buttons instantly add or remove articulations and ties. Just click a note, then choose a Keypad button to add one of these objects to the note, or remove it again.

Let's try it:

- Select the quarter note (crotchet) D in the third bar of the clarinet staff
- Hit the key on your numeric keypad that corresponds to the . (staccato dot) on the top row of buttons on the Keypad. This adds a staccato mark to the note.
- Repeat this for the quarter note D in the next bar

Now navigate to the start of the second system to add a tie:

- Select the half note (minim) A in the ninth bar of the clarinet staff
- Hit Enter (on the numeric keypad) to put a tie after the note:
- Now use the arrow keys and the numeric keypad to add articulations and ties to the rest of the clarinet countermelody.

1.3 Selections and copying music

If you are starting from this section of the project, you should open the example score called Project 1 and make the 3 Selections and copying music version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

Now that we've discussed how to edit existing notes, and use the keyboard shortcuts to make those edits faster, we're ready to look at selecting passages of music to manipulate, copy or delete notes and other objects en masse.

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. Almost everything you will do to change your score in Sibelius involves selections.

There are three main kinds of selection:

- Single selections, where just one object is selected
- Multiple selections, where several separate objects are selected
- Selected passages, where continuous stretches of music are selected, shown with a light blue box ("staff passage") or purple double-box ("system passage") round them.

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.

We'll look at how to make and use different kinds of selection in the *Scarborough Fair* score. Selecting single objects is simple enough, we've already looked at how to select notes by clicking them with the mouse, or by hitting the Tab key.

To select multiple objects, select a single object, then Ctrl+click *or* ⌘-click (i.e. hold down the Ctrl *or* ⌘ key and click the left mouse button) one or more other objects to add them to the selection. Try this by selecting the first note of the clarinet staff in the first bar of the *Scarborough Fair* score. Now carefully Ctrl+click *or* ⌘-click the next note. You can select text and other objects this way, so try Ctrl+clicking *or* ⌘-clicking on the title. If you accidentally add an object to the selection in this way, you can remove it by Ctrl+clicking *or* ⌘-clicking the object again. Try removing the title from the selection.

Multiple selections let you perform edits to specific objects: try using the ↑ and ↓ keys to move the selected notes up and down. This is mainly useful for objects other than notes, chords and rests – e.g. selecting multiple articulations or several bits of text.

Before we learn how to make a passage selection, you should deselect the current objects by hitting Esc (or clicking the top left button on the Keypad).

A passage is a continuous chunk of music, maybe running over many pages. It can run along one staff or several. You'll most often select a passage in order to copy music from one instrument to another, e.g. because they're doubling each other. Passages allow you to edit, copy or delete lots of notes at once.

To make a staff passage selection, begin by clicking on the first note of the clarinet staff in the first bar. Now carefully Shift-click on an empty part of the staff in the fourth bar of the acoustic guitar staff. You should see a single light blue box surrounding all the intervening notes:

Notice how every object attached to the staff is selected in the range of the passage. This is really useful for copying music, because all articulations, dynamic markings, text and other objects attached to the staff get copied too! Again, you can use the ↑ and ↓ keys to move the selected notes up and down. You can also see the selection in miniature on the Navigator.

There are various ways to select certain types of staff passage quickly:

- Clicking an empty part of a bar selects that bar on one staff (e.g. to copy a bar)
- Double-clicking an empty part of a bar selects that staff for the duration of the system
- Triple-clicking an empty part of a bar selects that staff throughout the score
- After single-, double- or triple-clicking, you can Shift-click another staff to add all staves in between to the selection, or add or remove individual staves using Ctrl+click *or* ⌘-click.

To make a system passage selection, Ctrl+click *or* ⌘-click on an empty part of the first bar of the vocal staff. You should see a purple double-box appear around all the staves for that bar:

- You can hold Ctrl *or* ⌘ while single-, double- or triple-clicking to select system passages for a bar, the duration of the system, or the whole score, respectively
- You can even select the entire score at once by choosing Edit ▸ Select ▸ Select All (shortcut Ctrl+A *or* ⌘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.

More details on selections are in 🕮 **1.9 Selections and passages** in Reference.

Deleting notes and other objects

Try selecting various objects, then deleting them with the Delete key:

- Delete a piece of text, e.g. the Arranger text (from the top of the first page)
- Delete a note: it turns into a rest, to ensure that the rhythm still adds up.

You can delete a rest, which hides it, and leaves the rest of the rhythm still aligned as if the rest were still there. When you first delete a rest, its color changes to a lighter shade to show that it's been hidden; when you deselect it, it'll disappear altogether. You shouldn't normally hide rests, but it can sometimes be useful for special notations. Other objects can also be hidden for special purposes. To see where hidden objects are, they will be shown in gray if you switch on View ▸ Hidden Objects (shortcut Ctrl+Alt+H *or* ⌥⌘H).

You can also use Backspace to delete objects, or choose Edit ▸ Delete.

Edit ▸ Cut (shortcut Ctrl+X *or* ⌘X) is similar to Delete, but cuts objects to the clipboard so that you can paste them elsewhere with Edit ▸ Paste (shortcut Ctrl+V *or* ⌘V). This is not used much in Sibelius, so there's no need to try it now.

Remember that you can use Undo and Redo to restore anything you delete.

Deleting bars

Often you'll find that you want to remove one or more bars – empty or not – from your score, so this is a very important function to learn. There are two ways to delete bars in Sibelius.

The easiest way is to make a passage selection containing the bars you want to remove from the score (see **Selections and passages** above), then choose Edit ▸ Delete Bars (shortcut Ctrl+Backspace *or* ⌘Backspace). You'll be asked if you're sure you want to continue: click Yes, and notice that you can switch on a checkbox labeled Don't say this again if you want Sibelius to stop mollycoddling you (after all, there's always Undo!). If you feel like living dangerously and switching this option on, but later come to regret your rashness, you can make this and other similarly dismissed warning messages appear again by clicking Show All Messages on the Other page of File ▸ Preferences (in the Sibelius menu on Mac).

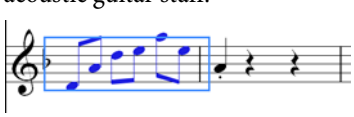
Another way to delete bars is to make a system passage selection, then hit Delete.

Try deleting the last three bars of the *Scarborough Fair* score, then use Undo to restore them again.

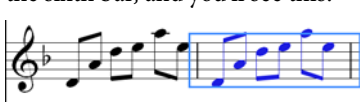
Copying

Copying music between bars, staves, and even different files is very easy in Sibelius. Let's try it; click on the staccato quarter note (crotchet) in the fifth bar of the clarinet staff and then Alt+click *or* ⌥-click onto a space in the empty sixth bar of the acoustic guitar staff. The note is copied exactly, but ends up at the pitch corresponding to the staff line or space where your mouse pointer was when you clicked. Notice that the staccato dot is copied too; any articulations on a note will be copied in this way.

This method works well for copying large chunks of music. Begin by selecting the fifth bar of the acoustic guitar staff:



Now Alt+click or ⌥-click onto the space at the start of the bar before the note you just placed in the sixth bar, and you'll see this:



Sibelius overwrites the note you'd previously placed there with the newly-copied music. You can use Alt+click *or* ⌥-click to copy any combination of objects in a score, by making single, multiple or passage selections.

On Windows, if you have a third (i.e. middle) mouse button or a clickable scroll wheel, you can use it instead of Alt+click to do a copy and paste in a single action. If you only have a two-button

mouse, you can do this by performing a chord-click, that is, clicking the left and right mouse buttons simultaneously, to duplicate the function of the middle mouse button.

Sibelius also allows you to duplicate notes or other objects in your score so that an exact copy appears immediately after the original by choosing **Edit ▸ Repeat** (shortcut **R**). Select the four bars of the bass line you just entered using **Alt**+click *or* ⌥-click, and hit **R** to see the bars repeated immediately after themselves. You can use this to quickly repeat any note, chord, text, passage of music or various other objects after itself.

You can also use the traditional way of copying music to clipboard by choosing **Edit ▸ Copy** (shortcut **Ctrl**+**C** *or* ⌘**C**), followed by **Edit ▸ Paste** (shortcut **Ctrl**+**V** *or* ⌘**V**) to paste it elsewhere. This method is slower than the previous ones and so is not particularly recommended, except for copying music between different scores (because **Alt**+click *or* ⌥-click only copies within the same score).

Both **Edit ▸ Copy** and **Edit ▸ Paste** functions are available on the context-sensitive menu you get by right-clicking (Windows) *or* **Control**-clicking (Mac) when one or more objects is selected.

Using the different methods we've discussed for copying music, complete the missing bars in the guitar part by copying the preceding bar (or bars) into any remaining empty bars on the acoustic guitar staff.

1.4 Flexi-time™ input

If you are starting from this section of the project, you should open the example score called Project 1 and make the 4 Flexi-time input version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

We've already looked at note entry by clicking on a staff with the mouse, and by inputting notes using the Keyboard window. There are, however, much faster ways to input notes, which you should try and see which one feels most comfortable for you – or mix and match; you don't need to tell Sibelius that you're changing input method. We're going to look now at Sibelius's unique real-time note input system, which is called Flexi-time.

"Real-time" input simply means that you can play into a computer program and it will write down both the pitches and the rhythm you play. That's the theory, anyway. In practice, it is very difficult for any program to understand what rhythm you are playing without either analyzing the music after your performance, or being given a lot of help. This usually means you have to play along as exactly as possible with a metronome click, and then "quantize" the music afterwards in an attempt to clean up any inaccuracies in your rhythm.

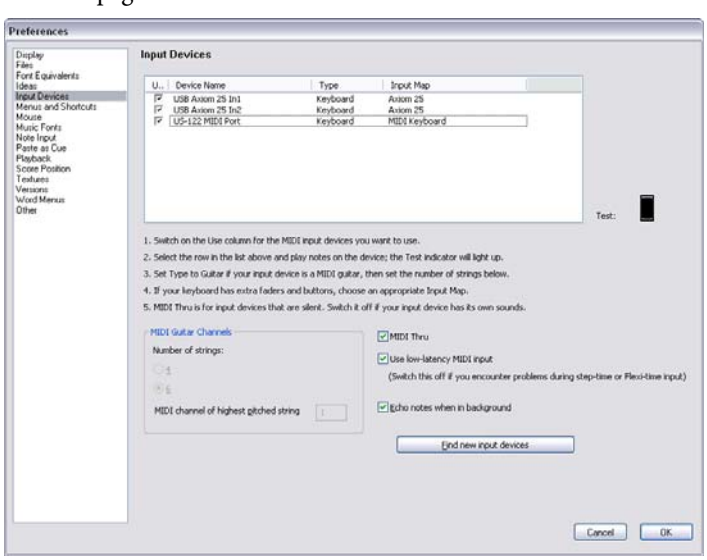
However, Sibelius takes a unique approach that enables you to play in a rather freer style, and still get good results.

If you don't have a MIDI keyboard or MIDI guitar, skip on to 🕮 **1.5 Alphabetic and step-time input** on page 53.

Using a MIDI device

To use Flexi-time, you must have a MIDI keyboard or MIDI guitar connected to your computer – see **1.1 MIDI setup for Windows** on page 26 or **1.1 MIDI setup for Mac** on page 29.

Once your MIDI device is correctly installed, you can set up input and playback in Sibelius. To do this, you should choose File ▸ Preferences (in the Sibelius menu on Mac) and go to the Input Devices page:



You should find your device's name in the table at the top of the page (e.g. M-Audio Oxygen 8) and check that the Use checkbox is switched on. If you are using a MIDI guitar, you will need to change the Type value by clicking the drop-down menu and choosing Guitar, rather than Keyboard.

For this chapter, we're going to be using a MIDI keyboard. To learn more about setting up input and playback with MIDI devices, 🕮 **1.10 Input Devices** in Reference.

Flexi-time options

The easiest thing to do is to try playing in a single melodic line. Let's do this first – you should be looking at the *Scarborough Fair* score we've been working on.

We're going to record one verse of the clarinet part, so to ensure that we get the best results, choose Notes ▸ Flexi-time Options (shortcut Ctrl+Shift+O *or* ⇧⌘O).

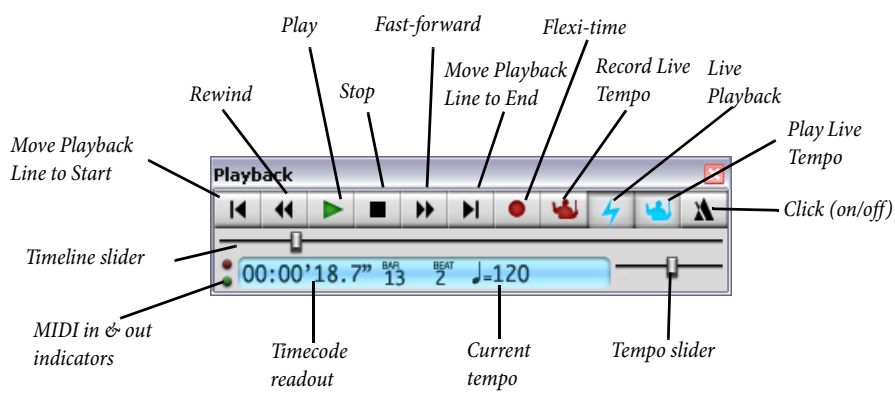
Because we're recording in time with other instruments – and we're only recording one line of music – you should choose None (non rubato) from the Flexibility of tempo drop-down list, and switch off the Record into multiple voices checkbox.

Click OK to return to the score.

Trying it out

You'll need the printout of the score that we made at the start of this project in order to read the music from it.

The Playback window allows you to view and control Sibelius's playback. If you can't see the Playback window, switch it on by choosing Window ▸ Playback (shortcut Ctrl+Alt+Y *or* ⌥⌘Y):



We'll start playing in notes using Flexi-time from bar 43 until the end of the verse in bar 61: select bar 43 in the clarinet staff so that it is enclosed in a single light blue box (or select the little bar rest rectangle itself); this tells Sibelius where to start recording from

Now brace yourself, because as soon as you choose Notes ▸ Flexi-time Input (shortcut Ctrl+Shift+F *or* ⇧⌘F) or click the circular record button on the Playback window, Sibelius will give you one bar count-in, then start recording what you play. Try it now:

- Flexi-time gives you a single bar's count-in by default – so in this case you should hear three clicks count-in. (If you do not hear a metronome click, check your playback device is switched on, then 🕮 **1.4 Flexi-time** or 🕮 **4.1 Working with playback** in Reference.)

- At the end of the count-in, try playing the next few bars smoothly, following the speed of the clicks
- Keep going for as long as you like, and notice how Sibelius displays the notes on the screen (it will usually be several notes behind you). It may be easiest not to watch the screen while you're recording!
- When you want to stop recording, click the square stop button on the Playback window or hit Space.

Take a look at what Sibelius has transcribed – if you're not happy with the result, then simply select the bars you've just inputted, hit Delete and select bar 43 again. Take as many attempts as you need, until you're happy with the result. If you want Sibelius to slow down your score while you record, see **Adjusting the recording tempo**, below.

In **Project 3** of this Handbook, we'll learn how to input onto two staves simultaneously. You can also change other options such as rubato (the flexibility of your tempo), the sound and count-in of the metronome click, and the way in which triplets and other tuplets are recognized – 🕮 **1.4 Flexi-time** in Reference.

Adjusting the recording tempo

Don't worry if you're having difficulty or your keyboard skills are a bit rusty – Sibelius doesn't expect you to be a virtuoso! In a moment we'll look at tidying up the transcription, but first we'll learn how to make Flexi-time recording a bit easier.

The tempo slider on the Playback window allows you to speed up or (more importantly in this case) slow down playback of your score. This applies to recording Flexi-time input too – set the slider to the left-hand side and the click will slow down, allowing you to play more carefully.

You should only use the tempo slider to change the speed of playback for your whole score; for changes in tempo you should use tempo text and metronome markings added to the score – see 🕮 **1.7 Text and dynamics** on page 60.

Renotate Performance

If you find that you end up with unwanted rests, overlapping notes or incorrect note durations, you can use one of Sibelius's plug-ins (powerful extra features) to make these more legible. Select the passage and choose Plug-ins ▸ Simplify Notation ▸ Renotate Performance, which opens a simple dialog. Since the music we recorded doesn't use any note value smaller than an eighth note (quaver), set the Quantization unit (minimum duration) drop-down to Longer: 1/8 note (quaver). Make sure that the Overwrite selected passage checkbox is switched on, and click OK. Sibelius will recalculate the Flexi-time transcription and produce a rhythmically and visually simpler version.

If there are still any mistakes, you can use the editing techniques you have already learned to correct the note values and pitches. You may also like to experiment with the other plug-ins in the Plug-ins ▸ Simplify Notation menu.

To learn more about plug-ins, 🕮 **6.1 Working with plug-ins** in Reference.

1.5 Alphabetic and step-time input

If you are starting from this section of the project, you should open the example score called Project 1 and make the 5 Alphabetic and step-time input version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

Now let's finish inputting the notes into the clarinet staff; we're going to learn two more ways of creating notes in Sibelius. You'll need the printout of the score that we made at the start of this project in order to read the music from it.

Alphabetic input

You can input notes into Sibelius by typing the pitches using the letters A–G directly from the computer keyboard, and make chords using the numbers 1–9 on the main keyboard (not the numeric keypad). This is much quicker than mouse input once you're used to it.

Try adding the music to the clarinet part from bar 66 to bar 68:

- Click the little bar rest rectangle in bar 66 of the clarinet staff, so that it goes dark blue – this tells Sibelius where to begin. From now on, do not touch the mouse – however tempted you are!
- Hit N (the shortcut for Notes ▸ Input Notes), which makes the caret appear
- Hit F7 to see the first Keypad layout (if it isn't showing), then type 3 on the numeric keypad to choose an eighth note (quaver). You must choose a note value, so that Sibelius knows how long you want the notes to be.
- Type F C A. Notice that Sibelius has input the A an octave too low, so type Ctrl+↑ *or* ⌘↑ to move the note up an octave. Notice that the caret moves after every note you input, showing you where the next note will be added.
- Type F C and then Ctrl+↑ *or* ⌘↑ to move the C up an octave
- Type A to add another eighth note
- Type 5 on the keypad to select a half note (minim)
- Type D 4 (on the numeric keypad) C A. This inputs a D half note, C and A quarter notes
- Now, to input a B natural, type 7 (on the numeric keypad) to select the natural
- Type B G to input the B natural and a G quarter note
- Hit Esc twice to stop creating notes and deselect the last note, as we've stopped adding notes for the moment.

You should end up with this:

Just as notes are only created by the mouse when you actually click in the score, with alphabetic input, a note is only actually created in the score when you type the letters A–G. Any buttons chosen on the keypad are merely preparing what will happen when you type A–G or click the mouse. So, as with mouse input, you need to type any accidentals, articulations, or other Keypad markings before typing the letter. (If you forget, you can always go back afterwards and edit the note.) The

only exception is adding ties (by hitting Enter) which is done after creating the note (just because it feels more natural as the tie is after the note).

Once you get used to changing the durations with one hand, using the numeric keypad, and inputting the pitches with the other hand, using the letters A–G and R, you'll find this a very fast method of creating notes.

Remember, you can edit an existing note's articulations, accidentals and other attributes just by selecting the note and choosing the appropriate button on the Keypad. Changing the pitch of a note is just as simple: select the note and type the new pitch using the letters A–G. We've already seen how to change the length of a note by selecting it and choosing different note values from the Keypad.

Use alphabetic input to enter the rest of the missing music from the clarinet part into your score from bar 69.

For more details 🕮 **1.1 Note input** in Reference.

Chords in alphabetic input

There are two simple ways to build chords in alphabetic input. Input one of the notes in the chord as normal, then:

- on a regular keyboard, type a number 1–9 on the main keyboard (not the numeric keypad) to add a note an interval above, or type Shift-1–9 to add a note below; e.g. 1 adds a unison note, 3 adds a note a third above, Shift-6 adds a note a sixth below
- on a notebook (laptop) computer's keyboard (see **Notebook (laptop) shortcuts** on page 41), type Shift-1–9 to add an interval above, e.g. Shift-4 adds a note a third above
- on either kind of keyboard, type Shift-A–G to add a note of that pitch above the current note. (There aren't shortcuts for adding notes below by letter-name.)

You can keep adding further notes to a chord in the same way.

Especially useful, you can select passages of notes and add notes above/below all of them at once using 1–9 or Shift-1–9.

Step-time input

We've already looked at how to use a MIDI device to input music into Sibelius by recording in a real-time performance. You can also use your MIDI keyboard (or MIDI guitar) to play in pitches in a similar way to the alphabetic input.

If you don't have a MIDI device connected to your computer, complete this section using the alphabetic input method we just learned – or use the Keyboard window as a virtual MIDI keyboard! (🕮 **1.3 Keyboard window** in Reference.)

Step-time input is like alphabetic input using a MIDI input device, and is faster still. All you do is:

- Select a rest to start creating notes from, and type N to make the caret appear
- Choose a note value on the Keypad (you must remember to do this, or Sibelius has to guess)
- Start playing notes on the MIDI keyboard. As with alphabetic input, choose any articulations or other markings on the Keypad before creating a note. These Keypad keys remain on until you re-choose them.

- To change note value, choose a new note value from the Keypad before creating the note
- To input a rest, hit 0 on the keypad, which inputs a rest of the value selected on the Keypad.

The only differences from alphabetic input are:

- You don't need to input accidentals, as Sibelius can of course tell when you're playing a black note. Sibelius makes an intelligent guess as to how you want black notes "spelled" – e.g. as F♯ or G♭ – on the basis of the key signature and the musical context. However, you can ask Sibelius to "respell" a note after creating it just by hitting Return (on the main keyboard).
- Similarly, Sibelius always knows which octave you want
- You can input chords instantly just by playing them (you don't have to input one note and then add further notes to it, as you would with alphabetic input).

These differences make step-time input somewhat faster than alphabetic input. Try inputting the rest of the missing music onto the acoustic guitar staff from bar 69, using step-time input:

- First, select the bar rest in bar 69 in the acoustic guitar staff (so it goes dark blue)
- Next, choose eighth notes (quavers) from the Keypad
- Now begin playing in the notes, changing the note lengths from the Keypad as you go.

You can always go back with the arrow keys if you made a mistake, or want to change something. As with alphabetic input, to correct a note or chord's pitch you can just select it and re-play it on your MIDI keyboard. Or there's always Undo!

It is much faster to use your MIDI keyboard (or MIDI guitar) to create chords than by clicking notes with the mouse or typing using your computer keyboard. For more details, 🕮 **1.1 Note input** in Reference.

Don't forget that you can use Alt-click *or* ⌥-click to copy music, and R to repeat notes or bars.

Transposing scores

By default, your score is shown at sounding (concert) pitch. To switch to transposing pitch and show the clarinet staff at the correct pitch for the performer to read, simply choose Notes ▸ Transposing Score (shortcut Ctrl+Shift+T *or* ⇧⌘T) or click the button on the toolbar (shown above left) – try this now. Notice how all of the music and key signatures on the clarinet staff are instantly changed to the clarinet's transposing pitch. Sibelius automatically handles all other complications produced by transposing instruments.

When playing back a transposing score, Sibelius reads transposing instruments correctly to produce the correct pitch. Sibelius transposes music when you copy it between transposing instruments so that it always sounds the same. (When viewing instrumental parts from a sounding pitch score, Sibelius automatically transposes transposing instruments for you – see below.)

Sibelius's note input methods allow you to enter notes into a score with Notes ▸ Transposing Score switched on. If you type notes using the letters A–G, then the corresponding written pitches will appear on the staff:

- Choose Notes ▸ Transposing Score or click the toolbar button to switch to transposing score
- Select the first two bars of the clarinet staff and hit Delete to clear the notes
- Type N to make the caret appear and choose a note value from the Keypad

- Type A B C D, which inputs the pitches A, B, C and D on the staff
- Choose Notes ▸ Transposing Score or click the toolbar button again to switch to sounding pitches – notice how the pitches transpose automatically to become G, A, B♭ and C.

However, when you play pitches in step-time using a MIDI input device, then the sounding pitches will appear on the staff:

- Choose Notes ▸ Transposing Score or click the toolbar button to switch to transposing score
- Select the first two bars of the clarinet staff and hit Delete to clear the notes
- Type N to make the caret appear and choose a note value from the Keypad
- play the notes A, B, C and D on your MIDI input device.

Notice how this inputs the pitches B, C♯, D and E on the staff. 🕮 **2.18 Instruments** in Reference for more details.

Undo the changes you made and restore the clarinet countermelody by choosing Edit ▸ Undo.

Working with parts

As well as automatically transposing instruments in a score, Sibelius creates a set of instrumental parts – one for each instrument in your score. These only contain notation relevant to the instrument and Sibelius takes care of all the formatting, transposing and laying out.

Sibelius uses a revolutionary approach by which any change made in the score is automatically made in the part, and vice versa. These magical creations are known as *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 etc. 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.

Because parts are created automatically when you start a score, you don't need to do anything. Let's look at the parts for the instruments in the *Scarborough Fair* score:

- Click on the drop-down menu on the toolbar that says Full Score; this is the parts menu
- Choose Clarinet in Bb from the list – the view changes to display one instrument, laid out on cream-colored paper to help you quickly differentiate between a score and a part.

This part is ready for you to give to a performer; it has the same title, the same notes as the score (but at the correct written transposition) – in fact, it has everything the instrumentalist needs to perform this part, and nothing that they don't!

Try selecting a bar and transposing it up an octave by typing Ctrl+↑ *or* ⌘↑, then choose Window ▸ Switch to Full Score (shortcut W) or click the toolbar button on the left.

Sibelius has transposed the same passage up an octave in the full score. Type Ctrl+↓ *or* ⌘↓, to move the passage back to the original octave.

We'll learn more about how to work with dynamic parts in the other projects in this Handbook – for more details, 🕮 **7.1 Working with parts** in Reference.

1.6 Playback

If you are starting from this section of the project, you should open the example score called Project 1 and make the 6 Playback version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

One of the most powerful features of Sibelius – which we've not really seen yet – is the ability to play your score back.

Playback controls

Click the Play button on the Playback window, or hit Space to start the music, which should begin to play back (if it doesn't, then see below). You can also find this function in the Play menu, but who needs menus?

Sibelius automatically hides the Keypad (and the Properties window, if it's open) and zooms to show you a full page of music. You'll see a vertical green line (called the playback line) passing through the music to indicate the position as it plays, and the score moves around to follow the music.

Why not listen to the arrangement of *Scarborough Fair* all the way through? When you want to stop, just click the Stop button on the Playback window, or hit Space again.

You can rewind and fast-forward through a score using the appropriate buttons on the Playback window or by using the keyboard shortcuts [(rewind) and] (fast-forward).

Clicking the Play button or typing Space will tell Sibelius to play again from the point where it left off, i.e. wherever you stopped it playing before, so to play a piece from the start again, you should rewind to the beginning of the score – to quickly rewind or fast-forward to the start and end of the score, use Ctrl+[/] *or* ⌘[/].

To play from a particular point, you can alternatively click on a note to select it, and hit P. So an even quicker way to play from the start of the score is to hit Esc to deselect everything, then hit P to play.

If you have problems with playback, see **I can't hear anything!** below.

The Mixer window

As you play back Scarborough Fair, you may have noticed that the instruments sound like they are at different stereo positions – this is Sibelius's SoundStage™ feature at work, which positions instruments in 3D space as if set out on a concert stage.

You can adjust the position and volume (as well as applying reverb and other effects) for each instrument yourself from Sibelius's powerful Mixer window. To show the Mixer, click the toolbar button (shown here), choose Window ▸ Mixer, or hit the shortcut Ctrl+Alt+M *or* M.

The Mixer is divided into color-coded *strips*. In the picture above, you can see that each staff in your score gets its own light blue *staff strip*. Find the acoustic guitar staff strip, and click and drag the volume fader to the right-hand side, to make the guitar sound louder during playback. Drag the volume fader up to 118.

Now, let's change the stereo position of the drums. Find the drum set staff strip and click the arrowhead to the left of the instrument name, which expands the staff strip:

You will see lots more controls, including another slider above the Reverb and Chorus knobs. Hit Space, and while Sibelius plays back the score, click and drag this slider all the way to the left-hand side. Can you hear how the drum sounds seem to "move" to your left?

Let's look at how to use the Mixer to add effects such as reverb and chorus to instruments in a score:

- Find the guitar staff strip and expand it by clicking the arrowhead
- Click on the knob labeled Reverb
- Drag with the mouse to turn the knob and adjust the amount of effect applied to the guitar – listen to how the sound changes. The *Scarborough Fair* score uses the powerful built-in Sibelius Player and the Sibelius Sounds Essentials sound library to create incredibly realistic sounds. As you mix more reverb into the guitar sound, can you hear how it starts to sound like the guitarist is playing in a big concert hall?

Any changes to volume, effects, stereo position (pan) and so on that you make in the Mixer are saved when you save your score (or save a version of your score) so that everything is just as you left it when you open it again.

To learn all about Sibelius's playback and the Mixer, 🕮 **4. Playback & video** in Reference.

I can't hear anything!

If you press Play but can't hear any noise, there are a number of things you should try before throwing your computer out of the window.

First, check that your computer speakers, MIDI keyboard or other playback equipment are plugged in, switched on and have the volume turned up. Next, check to see if your computer operating system is configured to play audio produced by Sibelius. Find your operating system from the list below and follow the instructions.

Windows XP:

- Go to the Start menu and choose Control Panel, then double-click Sounds and Audio Devices
- Click the Audio tab at the top, then click the Volume button
- Make sure the main Volume Control and MIDI Synth/SW Synth are turned up and Mute is not selected.

Windows Vista:

- Go to the Start menu and choose Control Panel, then Hardware and Sound
- Select the Adjust system volume link immediately underneath the Sound heading
- Make sure the Sibelius volume (under Applications) and the main Device volume are not muted and are turned up

Mac OS X:

- Go to the Apple menu and choose System Preferences
- Select Sound and then click on the Output tab
- Make sure the Output volume is turned up and Mute is not selected.

If you still can't hear anything during playback, check that Sibelius is correctly configured:

- Choose Play ▸ Playback Devices
- Select Sibelius Sounds from the Configuration drop-down menu
- Select Sibelius Player in the right-hand column, then click the Test button
- If you still can't hear any sound, click Audio Engine Options at the bottom of the dialog
- Check that your preferred interface is selected (on Windows, choose ASIO if available; otherwise choose Primary Sound Driver) and click Close
- Select the Sibelius Player entry in the right-hand column, then click the Test button again.

If you are still unable to hear Sibelius play your score, please contact technical help.

See 🕮 **4.12 Playback Devices** in Reference for more information.

1.7 Text and dynamics

If you are starting from this section of the project, you should open the example score called Project 1 and make the 7 Text and dynamics version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

Other than the notes, many instructions for musicians playing from a score take the form of text. A lot of the text in a Sibelius score is entirely automatic so you don't have to think about adding it, e.g. page numbers, bar numbers and instrument names. But you'll also want to add all kinds of other text yourself, from dynamics and lyrics to metronome marks and tempo text. Most text instructions play back, so when you create dynamics or tempo markings, Sibelius understands them and plays back accordingly.

A word about text

Each type of text you can create in Sibelius has its own so-called text style, which specifies its font, size, position and other characteristics. Text styles are called obvious things like Title, Lyrics and Tempo. If you want to change the font or size, you can change pieces of text individually, but it's usually best to do so by editing the text style, as this will instantly change all similar text throughout the score – 🕮 **3.9 Edit Text Styles** in Reference.

There are a few things you should remember when editing text:

- If you just want to change the characteristics of a small amount of text, you should use the options on the Text panel of the Properties window. By default, the Properties window is not shown on the screen, because you won't often need to adjust settings in there. Switch it on by choosing Window ▸ Properties (shortcut Ctrl+Alt+P *or* ⌥⌘P). 🕮 **5.17 Properties** in Reference.
- If you want to change all of the text in your score to use another font (e.g. to change the title, instrument names, lyrics, technique instructions etc. to another font in a single operation), choose House Style ▸ Edit All Fonts, and choose a new Main Text Font.
- If you want to change all the text throughout the score in just one particular text style, you should edit the text style itself instead (🕮 **3.9 Edit Text Styles**), 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.

Adding lyrics

The vocal staff in the *Scarborough Fair* score has no lyrics, which isn't very helpful for any singer wanting to perform our arrangement!

Let's add the lyrics:

- Click on bar 5 of the vocal staff to select it
- Choose Create ▸ Text ▸ Lyrics ▸ Lyrics line 1 (shortcut Ctrl+L *or* ⌘L)
- A flashing caret appears below the first note
- Now type the first line of lyrics.

To add a break between syllables, type – (hyphen) and Sibelius will automatically position the text cursor at the next note. If the syllable spans more than one note, hit hyphen repeatedly (once for each note) until the cursor appears under the note where you want to enter the next syllable. To add a break between words, type Space. If the last syllable of the word you entered spans more than one note, repeatedly type Space until the cursor appears under the note where you want to start the next word. Sibelius will indicate that the word is supposed to continue melismatically by drawing a line up to the point at which the syllable ends.

You should now see:

Importing lyrics from a text file

Typing in lyrics by hand can be quite a laborious task – especially if you have to work out where to syllabify words. Sibelius can import a text file containing the lyrics to your song and automatically syllabify them for you. A text file containing the words to *Scarborough Fair* is included in the Project Files folder of example scores.

Let's import the lyrics:

- Triple-click the vocal staff to make a passage selection around the entire staff
- Choose Create ▸ Text ▸ Lyrics ▸ From Text File
- Click Browse to see a standard Open dialog. On Windows, you should find that you are inside a folder called Scores, which will contain a shortcut to a folder called Example Scores. On Mac, you should find an alias called Sibelius Example Scores. Double-click this, then go into the Project Files folder, select the text file called Project 1 Lyrics, and then click Open.
- Click OK to import the lyrics (they will automatically overwrite the first line of lyrics you just typed in).

You can also copy lyrics from other programs (such as word processors), create multiple verses of lyrics, and control every aspect of their appearance and formatting – 🕮 **3.3 Lyrics** in Reference.

Dynamics

The term dynamics is used to mean both text instructions like ***mp*** and hairpins (wedge-shaped cresc./dim. lines), which Sibelius will respect when playing back your score – just as you'd expect a performer to do. Text dynamics are written in a text style called Expression.

Let's create a text dynamic at the start of the piece:

- Select the first note of the clarinet staff
- Choose Create ▸ Text ▸ Expression (shortcut Ctrl+E *or* ⌘E)
- A flashing caret appears below the first note
- Hold down Ctrl *or* ⌘ and type F – holding down Ctrl *or* ⌘ tells Sibelius to write the letters using the special bold characters which should be used for dynamics – you could instead right-click (Windows) *or* Control-click (Mac) to see a menu of useful words appear. This menu is, appropriately enough, called a *word menu*.

- Hit Esc to stop creating text.

You should now see:

Now add the rest of the missing text dynamics to the vocal, clarinet and acoustic guitar staves in the score, referring to the printout of *Scarborough Fair* that we made at the start of this project. You can write all the dynamics in this arrangement either by holding down Ctrl *or* ⌘ as you type them to tell Sibelius to use the special bold characters, or by using the word menu.

Tempo text

Tempo text is used at the start of a score and at sections where the tempo of the music changes dramatically. Sibelius follows tempo text during playback and changes the speed accordingly. You may have noticed when playing back the score during the previous chapter that it sounds a little too slow. If you didn't notice, hit Space now to play back your score and listen again!

Let's change the tempo by adding some Tempo text:

- Type Ctrl+Home *or* ⌘↖ to go back to the start of the score, and select the first bar (this tells Sibelius where to put the tempo marking)
- Choose Create ▸ Text ▸ Tempo (shortcut Ctrl+Alt+T *or* ⌥⌘T)
- A flashing caret appears above the bar – Sibelius knows that this type of text should go above the staff, so it automatically puts it there
- Now right-click (Windows) *or* Control-click (Mac) to display the tempo markings word menu
- Choose **Allegro** from the menu and click it. The menu disappears and the word **Allegro** appears in your score.
- Hit Esc to stop creating text.

You should now see:

Now, rewind the score to the beginning and hit Space to play back your score (make sure that the tempo slider on the Playback window is set to its middle position to hear exactly the right speed).

You could try experimenting with a few of the different tempo suggestions available in the word menu by deleting the **Allegro** marking and choosing Create ▸ Text ▸ Tempo again – see how the score would sound using **Prestissimo** or **Maestoso**.

Technique text

To tell a performer to change the sound of an instrument, or to employ a particular instrumental technique or device, use Technique text. Sibelius understands your instructions too, and will play them back (depending on your playback device), so that you can use mutes, pizzicato, tremolo, distortion, and other effects in your score.

Technique text is like Expression text, but it appears above the staff and non-italicized by default. To create a technique marking, choose Create ▸ Text ▸ Technique (shortcut Ctrl+T *or* ⌘T).

For more about Expression, Tempo and Technique text and other common text styles, 🕮 **3.2 Common text styles** in Reference.

Editing existing text

To edit text that's already in your score, you can double-click it, or select it and hit Return (on the main keyboard). Let's change the name of an instrument in this way:

- select the instrument name Drum Set at the start of the first system
- double-click the text to edit it
- delete the existing text and type Drum Kit
- hit Esc once to stop editing text, then again to deselect.

You can do this to any piece of text in your score, so it's easy to change titles, lyrics, dynamics and other instructions.

Magnetic Layout

As we've been editing, you may have noticed that text and other objects in your score move around as the notes move. Or, you may have seen that some objects, when they're selected, have a shadow object appearing underneath them.

What you're seeing are the effects of Magnetic Layout, Sibelius's revolutionary collision avoidance and detection feature. No other notation software does the work of automatically laying-out your score beautifully for you as you create and edit the music! Magnetic Layout constantly adjusts the position of objects on the staves so that they don't overlap each other or obscure the notes.

We'll learn more about how it works in **Project 2**, or 🕮 **8.2 Magnetic Layout** in Reference.

Project 2

2.1 Creating a new score

In this project, you will learn how to create a new score from scratch, how to scan music into Sibelius and how to present your score beautifully and clearly for the benefit of performers.

The first chapter of this project shows you how to create a string quartet score ready for you to input notes; you'll learn how to quickly set up a "manuscript paper" containing everything you need to start writing music.

Printout

Before we start creating a string quartet score, you'll need a printout of the finished score of the music we'll be creating, to refer to whilst completing the rest of this project. Choose File ▸ Open (shortcut Ctrl+O *or* ⌘O) and find the example score called Project 2 in the Project Files folder inside the example scores folder. Open this score and choose 1 Creating a new score from the versions drop-down list on the toolbar.

You should now see a completed string quartet arrangement of an excerpt from Edward Elgar's String Quartet in E minor, Op.83, III. Finale: Allegro molto.

Choose File ▸ Print (shortcut Ctrl+P *or* ⌘P) and click OK on Windows or Print on Mac to print your score. Within a few moments, a printout of the String Quartet in E minor score should emerge from your printer. Hold on to this, because you'll be reading music from it when we edit our arrangement shortly.

Starting a new score

To start a new score, click the icon on the toolbar shown on the left, or choose File ▸ New (shortcut Ctrl+N *or* ⌘N). A dialog captioned New Score appears, which guides you through the creation of your score in five easy steps:

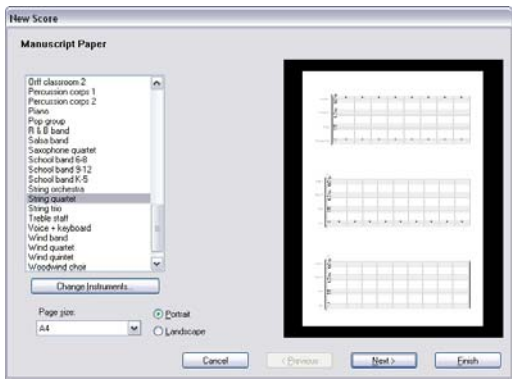
- Choose the instruments from a list of pre-defined "manuscript papers," or create your own instrumentation, and choose the page size and orientation
- Decide the appearance of the score, e.g. whether to use a traditional or handwritten music design
- Set the initial time signature and tempo
- Set the initial key signature
- Finally, give your score a title, enter the composer's name, etc., and create a title page, if you want one.

You can click Finish after any step, so you don't have to make all of these decisions at the very beginning if you don't want to.

The dialog is so simple to use that you probably don't need any help getting from one end to the other, but since we want to set up a particular kind of score, let's work through it together.

Manuscript paper

The first page of the dialog lists many types of instrumentation in alphabetical order. Just like selecting real manuscript paper in a store, you can choose between different shapes and sizes (at the bottom), or pick paper that is pre-printed with standard groups of instruments.



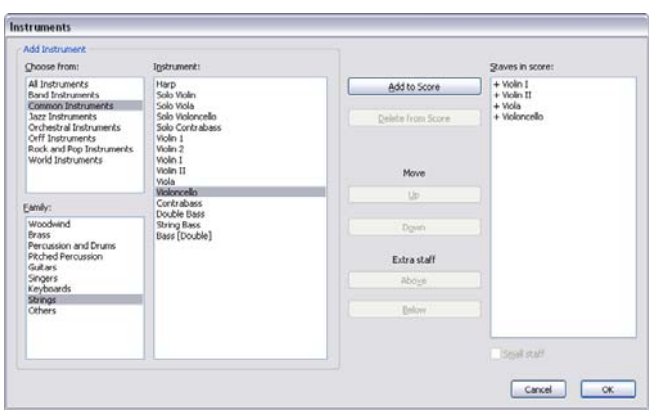
If you're writing for a standard ensemble, it's a good idea to use one of Sibelius's built-in manuscript papers rather than defining your own, because the supplied ones have numerous helpful defaults, such as special instrument name formats, suitable staff sizes and so on, already set up for you. (Later you can learn how to create your own manuscript papers.)

To start a string quartet score (which is what we want) it's quickest to use the String quartet manuscript paper, but for the moment just choose Blank (which is, as the name suggests, completely blank manuscript paper), because we want to learn how to create instruments.

When you click Next, Sibelius will ask you if you want to add instruments to your score. Click Yes.

Creating instruments

You can create new instruments whenever you like – you don't need to decide them all at the start – but you should pick at least one instrument initially otherwise you'll have nothing to write music for!



Because Sibelius knows about so many instruments (more than 600), the Choose from list at the top left of the dialog shows you more convenient selections from the whole set. By default, Sibelius shows you the Common instruments, which number around 90; however, if you're itching to write for more obscure instruments such as Quint Bassoon, Ondes Martenot or Hurdy-Gurdy, click All instruments to display the complete set. If you're writing specifically for band, jazz or

orchestral ensembles, choose the appropriate option from the list to see standard instruments used in those ensembles. Don't worry if you can't find a particularly unusual instrument – Sibelius also lets you design your own (📖 **8.14 Edit Instruments** in Reference).

The instruments are listed in the standard order in which they would appear in a score, but again you can customize the order if you want to.

We're going to input an excerpt from Elgar's String Quartet in E minor, so we'll need to add two violin instruments, a viola and a cello. Choose Strings in the Family list, then Violin (solo) in the Instruments list, and click Add twice to put two solo violin staves into the rightmost Staves in Score list. Add the Viola (solo) and Violoncello (solo) instruments in the same manner and then click OK. The instrument names for the violins aren't correct, but you can fix that later on.

(You can see this dialog again at any time by choosing Create ▸ Instruments, or by typing the single key shortcut I. It's very useful, as it allows you not only to add and remove instruments from your score, but also to change their order at any time.)

House style

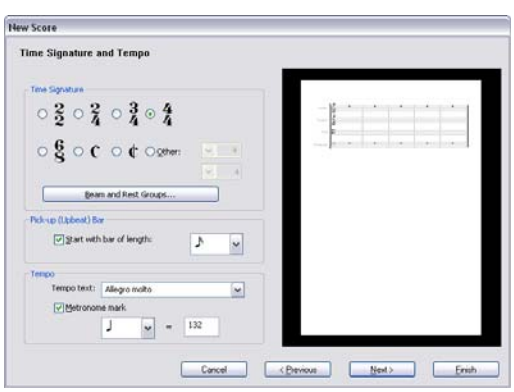
You're now returned to the second page of the New Score dialog, which allows you to set the house style of the score you're about to create. You can think of the house style as the "look" or appearance of your score; different publishers have different house styles, and Sibelius allows you to tweak the look of your score in just about every imaginable way, from the fonts you use, to the size of the staves and notes, to the most intricate details, such as the thickness of final double barlines!

We don't need to worry about these details at the moment though, so you can leave (Unchanged) selected in the list. If you want, take a look at the list of pre-defined house styles shown on the screen; clicking on them in the list updates the preview display of your score. The names indicate the music font (i.e. the design of the notes and other symbols) used in the house style, e.g. Opus, and the main text font, e.g. Times. (You may like to experiment in future with different house styles. The ones using the Reprise and Inkpen2 music fonts look handwritten – particularly suitable for jazz. And the Helsinki music font has a traditional engraved look.)

Leave the main text font at the default setting (Unchanged), and click Next.

Time signatures and tempo

The third page of the dialog allows you to choose a time signature and set the tempo of your score.



Leave the time signature at the default choice, 4/4, and because we want a pick-up (upbeat) bar, switch on Start with bar of length. Our pick-up bar is one sixteenth note (semiquaver) long, so choose that from the menu. You can, of course, change time signature (and just about everything else) at any point while working on your score, so we're just setting the initial time signature here.

We need to add a tempo marking, so for Tempo text, type Allegro molto and switch on Metronome mark to add a specific tempo. Our tempo is 132 quarter notes (crotchet) per minute, so choose a quarter note from the menu and type 132. Now click Next.

Key signatures

The fourth page of the dialog allows you to choose a key signature. Choose Minor keys, then select E minor from the left-hand list, and click Next.

Score info

The fifth and final page of the dialog allows you to enter some text, such as the title of the score, the name of the composer/lyricist, and copyright information. The text is automatically added to the first page of music, and if you switch on Create title page, Sibelius will add the title and composer to an extra title page it creates for you, too – for now, leave this switched off, since we'll learn how to add a title page later on.

For now, enter Quartet for Strings as the Title, Edward Elgar, Op.83 as the Composer, and click Finish. (As we mentioned earlier, you can in fact skip some of the steps when starting a score by clicking Finish at any earlier point.)

A mere blink of an eye later, Sibelius has created your score, ready for you to start adding notes:

One detail to take care of: double-click the "Violin" instrument name on the first violin staff and edit it to "Violin I", then do the same for the second violin staff, changing it to "Violin II." There!

Save your score

Don't forget to save the score at this point! We're going to need to input some scanned music into it in the next chapter, so choose File ▸ Save (shortcut Ctrl+S *or* ⌘S), find a suitable location (e.g. your Scores folder or the Desktop), give your score a name – such as Elgar – then click Save. On Windows, the Scores folder is inside your My Documents folder; on Mac, the Scores folder is inside your user Documents folder.

2.2 Scanning

If you are starting from this section of the project, you should open the example score called Project 2 and make the 2 Scanning version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

Sibelius comes with a free scanning program called PhotoScore Lite, which scans and reads printed music. If you have existing printed sheet music, or PDF files, you can scan and read the music directly into Sibelius, ready to edit or transpose, play back, create parts and print – just as if you'd inputted it yourself.

This chapter shows you how to turn the new score you just created into a full conductor's score from a set of string quartet parts. (If you don't have a scanner attached to your computer, you can still complete this chapter, since we'll be scanning PDF files.)

Scanning in PhotoScore Lite

Before we go any further, you should make sure that you've installed PhotoScore Lite from your Sibelius DVD-ROM.

In Sibelius, choose File ▸ Scan with PhotoScore or click the Scan button on the toolbar (shown here) to launch PhotoScore. When PhotoScore has opened, click the Open PDFs button on the toolbar.

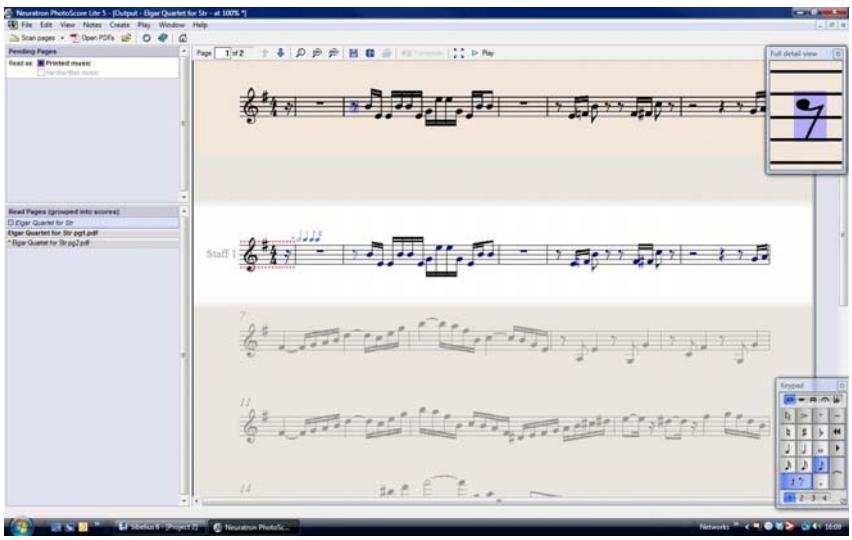
A standard Open dialog appears. Find the folder named Project Files in the example scores folder, select the String Quartet - Violin I.pdf file and click Open.

Before PhotoScore scans and processes the PDF file, it allows you to choose the resolution (in dpi) to scan at. Higher resolutions are scanned in greater detail, but take longer to process. Set your own resolution by typing 600 into the text field then click OK.

PhotoScore now processes the file and automatically "reads" the scanned pages to work out what the notes and other markings are.

Editing scanned music

Once the music has been read by PhotoScore Lite, its interpretation of the first page of the violin part pops up in the main window. Here you can edit any mistakes PhotoScore Lite has made.



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 thinks the first page of the original says. Hence this part of the window is where PhotoScore Lite's mistakes can occur.

Notice that PhotoScore Lite has a Keypad in the bottom right-hand corner and a **Create** menu at the top of the window. Both of these are similar in function to the Keypad and **Create** menu in Sibelius, though features not appropriate for PhotoScore Lite have been omitted.

Let's correct some of the mistakes by comparing the bottom part of the window with the original scan at the top.

The pick-up (upbeat) bar at the start of the part has dotted red lines above and below the staff, followed by a series of blue notes over the barline, showing the number of missing or extra beats. This is because PhotoScore Lite has read the time signature as 4/4 and can't understand why the bar is only one sixteenth note (semiquaver) long.

Select the time signature in the output window (so that it turns light blue) and choose **Create ▸ Time Signature** (shortcut **T**) to choose a different time signature. Click **Other** and choose **1/16** from the drop-down lists. Make sure you switch on **Invisible (for pick-up and irregular bars)** so that PhotoScore hides the time signature.

Notice how the rest of the bars in the piece turn red and show blue notes over the barlines. To correct this, add a second time signature to the start of the first full bar of the part:

- Hit **T** again to create a time signature and choose **4/4**, make sure **Invisible (for pick-up and irregular bars)** is switched *off*, then click **OK**

- The mouse pointer turns dark blue, to show that it is "carrying" an object
- Click at the start of the first full bar to place the time signature there; the red dotted lines will disappear.

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 that you do that before sending the output score to Sibelius.

For more details on editing PhotoScore's output, 🕮 **1.5 Scanning** in Reference.

Sending to Sibelius

Once you have edited all the pages in a score, you should send them to Sibelius. Choose File ▸ Send to ▸ Sibelius (shortcut Ctrl+D *or* ⌘D), or simply click the little Sibelius icon ( ) next to the Save score button at the top of the output window.

The Open PhotoScore or AudioScore File dialog will appear in Sibelius – don't worry about the options here, just click OK and let Sibelius open the file for you. The violin part now appears in a new score in Sibelius. We're going to transfer it to the score we prepared in the first chapter of this project:

- triple-click in the first bar of the violin part we just imported from PhotoScore Lite to select all the music on the staff
- choose Edit ▸ Copy (shortcut Ctrl+C *or* ⌘C) to copy the music to the clipboard
- switch to the score we prepared earlier by selecting it from the Window menu, or by typing Ctrl+Tab (Windows) or ⌘~ (Mac)
- select the sixteenth note (semiquaver) rest in the pick-up (upbeat) bar of the Violin I staff
- choose Edit ▸ Paste (shortcut Ctrl+V *or* ⌘V) to paste the music from the imported score into the prepared score.

Instantly your score is filled with beautifully-written music including all appropriate accidentals, slurs and ties; notice that Sibelius automatically adds bars into your score to fill with the copied music. You may also have noticed that PhotoScore has shortened some of the slurs over notes – don't worry for now, we'll correct this later.

Adding the remaining music

Now, you should use PhotoScore Lite to scan, read and send to Sibelius the remaining string parts: String Quartet – Violin II.pdf, String Quartet - Viola.pdf and String Quartet - Violoncello.pdf. The PDF files for each of these parts are located in the same folder as the part we already scanned.

Once you've sent them to Sibelius, copy and paste them onto the appropriate staff in the score we created, just as we did for the music on the Violin I staff.

Save a version

At this point, you should choose File ▸ Save Version or click on the toolbar button. Sibelius will ask you to name your version and you can optionally add a comment to identify it later. Give this version a memorable name, for example Version 1 - scanned input, then click OK.

We'll be using this version later on to show how you can compare scores or versions quickly.

2.3 Clefs, key signatures and tuplets

If you are starting from this section of the project, you should open the example score called Project 2 and make the 3 Clefs, key signatures and tuplets version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

The score we've just assembled is ready to be turned into an arrangement. We've already seen how to use the New Score dialog to set up a score in Sibelius, but you can add the same information after you've inputted music into a score and change it retrospectively. This chapter shows you how to add clef changes, key signatures and tuplets (triplets, in this case) to an existing score.

Clef changes

When you create a score using Sibelius, the clefs are automatically added to the start of every system so you don't have to think about them. However, in certain situations, you may want to add a change of clef to a staff. This can make it easier for a performer to read if the music strays too far above or below the staff in the normal clef. Sometimes clef changes are for a short passage, maybe a bar or less; at other times you may want the clef change to apply permanently from that point on.

In bar 15, the cello part suddenly has two very high notes, the A♭ and G eighth notes (quavers) in the second half of the bar. Let's put a clef change before them to make the notes easier for the cellist to read:

- Select the A♭ eighth note (quaver)
- Shift-click the G eighth note (quaver) immediately after it to make a passage selection
- Choose Create ▸ Clef (shortcut Q for "qlef")
- Select the tenor clef (fourth from the top) in the left-hand list and click OK
- Sibelius adds a small tenor clef and then automatically changes the clef back again after the passage you selected. Notice how the notes are spaced further apart to allow room for the clefs.

Let's add another tenor clef change for the cellist at bar 26; this time we'll place it using the mouse:

- Hit Esc to make sure you have nothing selected
- Choose Create ▸ Clef
- Select the tenor clef in the left-hand list and click OK
- The mouse pointer turns dark blue, to show that it is "carrying" an object
- Click in the empty space at the start of bar 26 in the Violoncello staff
- Again, Sibelius adds a small tenor clef – this time, however, it's been added to the very end of bar 25 on the previous system. Notice how the normal clef at the start of every system after this point has changed into a tenor clef.

Change the staff back to a bass clef after the first quarter note (crotchet) in bar 28 in the same way. Now add the remaining clef changes to the Viola and Violoncello staves in bars 43–44, referring to the printout of the full arrangement that we made.

For more information, 🕮 **2.11 Clefs** in Reference.

Key signatures

You may have already noticed that towards the end of this excerpt, the music changes key, modulating to A major; notice the increased occurrence of sharp accidentals on notes. We're going to add a key signature to bar 53, to show the key change.

- Hit Esc to make sure you have nothing selected.
- Choose Create ▸ Key Signature (shortcut K)
- Select A major in the left-hand list and click OK
- The mouse pointer turns dark blue, to show that it is "carrying" an object
- Click at the start of bar 53
- Sibelius creates a double barline and a key signature of three sharps. See that the sharp accidentals in the following bars rendered unnecessary by the new key signature are automatically removed.

Clef changes and key signatures can be selected and copied, deleted or moved. If you drag a clef change or key signature, you'll see the Sibelius automatically shifts the music up or down, removing or adding accidentals as appropriate, so that the notes sound the same.

For more information, 🕮 **2.20 Key signatures** in Reference.

Triplets and other tuplets

Tuplets are rhythms which are played at some fraction of their normal speed – most commonly they are triplets. We're going to create some triplets in bar 30 of the Violin II staff, which were missing in the scanned part:

- Select the bar rest and hit 3 (on the numeric keypad) to choose an eighth note (quaver)
- Type 8 G Shift-6 (use the 6 on the main keyboard, not the numeric keypad). This inputs a G♯ eighth note, then adds a note a sixth below it, to make a two-note chord. (You could instead have inputted the B below the staff, then typed 8 (on the numeric keypad) G to choose a sharp and add the G above the B.)
- Now type Ctrl+3 *or* ⌘3; a triplet bracket and number appear:

- Input two more notes to complete the triplet (a high E, top space of the staff, and another G♯).

Notice how the bracket disappears automatically, which is the conventional notation for this case:

As you might expect, tuplets in Sibelius are intelligent: brackets are automatically hidden if the notes within the tuplet are joined by a continuous beam, and the tuplet brackets (when they are shown) are "magnetic," sticking to the notes if they change pitch.

Finish adding the rest of the notes in this bar. You can type Ctrl *or* ⌘ with any number, e.g. 5 for a quintuplet or 6 for a sextuplet; or for more complex tuplets such as 73:51 you can use the Create ▸ Tuplet dialog. For more information, 🕮 **2.35 Triplets and other tuplets** in Reference.

2.4 Marking up a score

If you are starting from this section of the project, you should open the example score called Project 2 and make the 4 Marking up a score version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

So far, we've assembled an excerpt from Elgar's String Quartet in E minor, Op.83, III. Finale: Allegro molto by creating an empty score, scanning the individual parts from PDF files and copying them into the score. Now we're going to add some color and life to it, by marking the music with dynamics, technique text, tempo markings, slurs and articulations.

This chapter shows you how to add these various markings, and we'll observe how they interact with Sibelius's revolutionary collision avoidance system, called Magnetic Layout™.

Expression text

In the first project of this Handbook we learned how to add text dynamics, technique and tempo markings. Using the printout of the score that we made earlier, let's add the missing text dynamic marks. As before, remember the following:

- Choose Create ▸ Text ▸ Expression (shortcut Ctrl+E *or* ⌘E) to add text dynamics
- Hold down Ctrl *or* ⌘ as you type to produce bold text dynamics such as ***f***, ***p***, ***sf*** or ***rfz*** – holding down Ctrl *or* ⌘ tells Sibelius to write the letters using the special bold characters which should be used for dynamics
- Right-click (Windows) *or* Control-click (Mac) to see a word menu of useful dynamic terms appear (this is where you'll find *espress.*, *dolce*, *poco*, *cresc.* and *dim.*)
- Type any terms not shown in the word menu (e.g. *risoluto*, *rubato*, *brilliante* and *appassionato*) straight into Sibelius to appear in normal italicized text.

By copying text dynamics from one staff to another, you'll find that the process of marking up a score becomes much quicker – you can use any of the copying methods we learned in the first project of this Handbook. The fastest way is to select the text you want to copy, then Alt+click *or* ⌥-click where you want it to appear. If you want to copy a text object to its default position (i.e. where it appears at when you create it with a note selected) rather than the exact place that your mouse pointer is, then use Shift+Alt-click *or* ⇧⌥-click.

Multicopying an object

Where all the staves in your score have the same dynamic marks (e.g. the ff at the start of bar 43, or the sf at bar 53), you can save time by multicopying the dynamic across all the staves:

- Create the dynamic mark using Expression text (as above) on the Violin I staff
- Select the dynamic and choose Edit ▸ Copy (shortcut Ctrl+C *or* ⌘C) to copy it to the clipboard
- Hit Esc to deselect
- Make a passage selection around the same bar in the remaining three staves
- Choose Edit ▸ Paste (shortcut Ctrl+V *or* ⌘V) to copy the item to the start of the passage, one copy on each staff.

You can also multicopy several objects and paste them vertically across any number of staves – doing this can save you a lot of time when marking up your scores.

Technique text

Now that we've added all the missing text dynamics, let's add the technique instructions from the printout:

- Choose Create ▸ Text ▸ Technique (shortcut Ctrl+T *or* ⌘T) to add technique instructions
- Right-click (Windows) *or* Control-click (Mac) to see a word menu of useful technique terms appear (this is where you'll find *senza sord.*)
- Type any terms not shown in the word menu (e.g. *colla parte* and *ten.*) straight into Sibelius to appear in normal non-italicized text.

Tempo text

Once all the missing technique terms are added to your score, we can add the tempo markings. But before we do, it's important that we understand the differences between staff text and system text.

Expression and Technique text styles are both examples of staff text. This means that they apply only to a single staff, and you should duplicate them on another staff if you want the same effect to apply to any other instruments in a score.

System text, on the other hand, applies to all staves in the score. Tempo markings are examples of this kind of text: if we add Tempo text to our score, it appears once above the system (and in scores with many instruments it may also appear above another staff further down the score), but it appears in each instrumental part.

Let's add the missing tempo markings. First, the A tempo marking in bar seven:

- Select the seventh bar of the Violin I staff
- Choose Create ▸ Text ▸ Tempo (shortcut Ctrl+Alt+T *or* ⌥⌘T) to add tempo markings
- Right-click (Windows) *or* Control-click (Mac) to see a word menu of useful tempo terms appear
- Click **A tempo** to add it to your score
- Hit Esc twice to stop editing and deselect the text.

In the same way, add the **A tempo** markings to bars 20, 56 and 60.

Hairpins and other lines

There are still dynamic markings and tempo instructions that appear on the printout that we haven't yet added to our score. These are different types of lines: hairpins (crescendo and diminuendo marks), slurs and ritardandos.

To add lines, simply select a note or other object in your score to tell Sibelius where you want the line to start, then type L (or choose Create ▸ Line) to open a dialog of different lines available.

In the excerpt we're marking up, we'll be creating hairpins and slurs, which have their own shortcuts: H for a crescendo hairpin, Shift-H for a diminuendo hairpin and S for a slur.

Let's start by adding the crescendo hairpin to the Violin I staff in the second full bar of the excerpt:

- Select the second note of the Violin I staff in the second bar after the pick-up (upbeat) bar

- Type H to add a crescendo hairpin beneath the note
- Hit Space four times, to extend the hairpin a note at a time, until you reach the middle of the bar, a sixteenth note (semiquaver) E. If you go too far, use Shift-Space to retract it again.

- Now select the ninth note in the same bar – also a sixteenth note (semiquaver) E – and Shift-click the last note of the bar, to extend the selection to the end of the bar
- Type Shift-H to add a diminuendo: notice that it is automatically created to the same length as the selection you just made. This is another time-saving tip.

Now you can go through the rest of the score, adding missing hairpins – you can multicopy hairpins onto multiple staves, in the same way as we did for text dynamics.

Let's add the missing tempo lines:

- Select bar 19 of the Violin I staff by clicking on an empty part of the bar
- Hit L to open the Line dialog
- Scroll down the right-hand list of System lines until you reach **poco rit.**
- Choose the second instance of **poco rit.** (this line doesn't display a dashed duration line after the text)
- click OK to add the line to bar 19.

Add an identical **poco rit.** line to bar 59 in the same way, only this time select an eighth note (quaver) halfway through the bar and hit L.

Finally, add a **rit.** line to the last bar of the excerpt – again, choose the second instance of **rit.** in the System lines list so that a dashed duration line isn't shown after the text.

For more on lines, 🕮 **2.21 Lines** in Reference.

Slurs

Slurs and phrase-marks are a special kind of line and – like hairpins – are so commonly-used that they have their own easy-to-remember shortcut: S. Sibelius treats these identically, and calls them all "slurs," since a phrase-mark is actually just drawn as a big slur.

When we scanned the PDF files of the string quartet parts, PhotoScore Lite didn't recognise the slurs on the part (although the full version, PhotoScore Ultimate, can do this for you), so you'll need to add the missing slurs.

To place a slur, select the note you want it to start from and hit S. If you create a slur in the wrong place, simply select it and hit Delete, then select the note or rest where you want the slur to begin and hit S. As with extending hairpins, use Space to extend the slur a note at a time and Shift-Space to retract it if you go too far.

Try selecting a note at either end of a slur and moving it up and down – notice how the slur is magnetic, sticking as neatly as possible to the notes at either end. When you select a slur, notice how a faint outline with six boxes appears around the slur. These boxes are called *handles*, and they give you an enormous amount of control over the shape of a slur. Clicking on any of these points and dragging it changes the shape in a particular direction.

You should be very careful to distinguish between slurs and ties between notes in your scores – ties are added from the Keypad (see below) and behave very differently than slurs.

For more on slurs, 🕮 **2.28 Slurs** in Reference.

Articulations

In the first project in this Handbook, we learned how to add articulations to notes from the Keypad, including staccato and tenuto marks, accents and ties. Hit F10 (or click on the Articulations tab on the Keypad) to find more articulation marks on the fourth Keypad layout. Here you can add wedges, bowing marks, marcato and staccatissimo marks and fermatas of varying duration.

You can add articulations to notes in a multiple or passage selection, which can speed up the marking-up process considerably. For example, every note in bar three of the Violin I and Violin II staves is played staccato:

- Click in an empty part of the third bar of the Violin I staff and Shift-click on the third bar of the Violin II staff to make a passage selection
- Make sure that the first Keypad layout is displayed by hitting F7
- Hit the key on your numeric keypad that corresponds to the . (staccato dot) on the top row of buttons on the Keypad. This adds a staccato mark to every note in the bar for both staves.

Now go through the excerpt, adding the missing articulations from the printout we made earlier. You should find that most articulations you need are on the first Keypad layout, but you'll need the fourth Keypad layout to add these additional marks:

- Marcato markings in bars 8 and 38 of the Violin I staff;
- Marcato markings in bars 20, 22, 29 and 40 of the Violin II staff;
- Marcato markings in bars 9, 10, 21, 23, 40, and 49–52 of the Viola staff;
- Marcato markings in bars 49–52 of the Violoncello staff;
- Staccatissimo marks in bar 48 on all staves;
- A staccatissimo mark in bar 49 of the Violin II staff.

For more on articulations, 🕮 **2.3 Articulations** in Reference.

Comparing versions

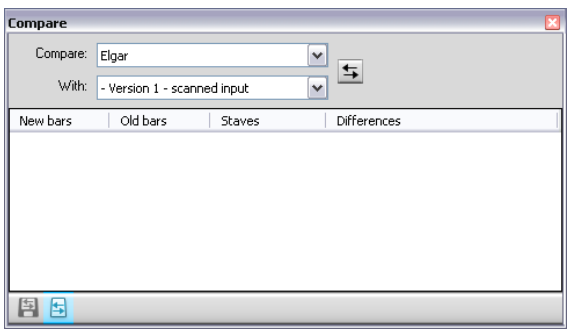
Whether you're a composer, arranger or music copyist, you may find it very helpful to be able to compare the newly-marked up score with a previous version, in order to highlight any differences once you've added detail to a score in this manner. Sibelius's Compare window allows you to compare two different scores – or two versions of the same score – and produce a summary of the differences between them; if you like, you can also produce a very detailed comparison of every

difference – very useful for proof-reading, or for documenting the development of a piece of music.

To show the Compare window, choose **Window ▸ Compare**, or click the button on the toolbar (shown on the right).

At the top of the Compare window are two drop-down menus, from which you can select any scores that you have open and the versions they contain. Let's compare the score in its current state with the version that you saved earlier:

- select the score title, e.g. **Elgar** (or whatever name you gave to your score when you saved it), from the first drop-down menu (this compares the current version of the score)
- select **– Version 1 – scanned input** (or whatever name you gave to your saved version) from the second drop-down menu:



(If you skipped the preceding chapters and opened the project file at this point, you should select the **3 Clefs, key signatures and tuplets** version in the second list.)

- Click the **Compare** button ( ) next to the drop-down menus
- Sibelius will analyze the versions and show dialog containing a brief summary of the differences between the scores
- Click **Close** to view the detailed differences in the Compare window.

Notice how Sibelius displays the two versions you asked it to compare side-by-side. Double-clicking in the Compare window on any of the differences found will move the view to that difference in both windows. Sibelius also adds a colored background to objects that have been added (green), removed (red) or altered (orange).

Try comparing some of the other versions in the project scores to see how comprehensive the comparison can be.

With this powerful tool you can even generate a detailed report of the differences Sibelius finds – complete with screenshots of the scores – to open in your word processing software. For more on versions and comparing scores, 🕮 **5.22 Versions** in Reference.

2.5 Layout and formatting

If you are starting from this section of the project, you should open the example score called Project 2 and make the 5 Layout and formatting version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

Once you've inputted the notes in a score and finished marking it up, you'll want to ensure that your music is flawlessly presented. Since Sibelius adjusts the score layout as you add more music, instruments, text and other objects, it's best to wait until the score is fairly complete. Otherwise your adjustments may have to be undone.

We've already noted some of the effects of Magnetic Layout, Sibelius's collision avoidance and detection feature, adjusting your score for you as you create and edit the music. Sibelius has a wide array of tools and features to help you with formatting your music (*formatting* is the process of laying it out onto pages).

In this chapter, we'll learn how to create breaks, manipulate the page orientation and staff size, change staff spacing and create title pages, all in order to produce a beautiful and elegant score.

Magnetic Layout

First, we'll look at Magnetic Layout in action and show how Sibelius is able to recalculate the positions of objects on the staff to prevent them overlapping each other or obscuring the notes. Let's see how this works:

- Select the F♯ sixteenth note (semiquaver), the penultimate note at the end of the first full bar of the Violoncello staff
- Use ↓ to lower the pitch
- As you move the pitch down, the dynamics below the staff move down to avoid the note.

Notice how Sibelius cleverly moves the whole line of dynamics together below the system, preserving their relative positions horizontally. Now, if you click on one of the dynamic marks (e.g. the hairpin) to select it, you'll see a dashed light blue line indicating that the dynamics are grouped together, meaning Sibelius will move them together if any one of them needs to move to avoid a collision. You'll also see a set of gray shadow dynamics appearing across the system in the place where the dynamics would normally be.

This works for all text objects, symbols, lines and other objects (e.g. chord symbols).

You can drag objects around on the staff and Sibelius will use the space available to ensure that they don't overlap or obscure each other. This is done intelligently, so that less important objects (such as text, lines and symbols) move out of the way of more important objects (e.g. notes, accidentals, rests, articulations etc.) which need to remain in fixed positions, usually closer to the staff.

You can also switch Magnetic Layout on or off for individual objects, so that they aren't moved or avoided, and "freeze" the positions in a score when you're happy with the layout and want to prevent objects from moving around magnetically. To learn how, 🕮 **8.2 Magnetic Layout** in Reference.

Now let's look at the various formatting controls which are available in Sibelius.

Breaks

Whether you're composing, arranging or just copying out music, you will always want to go back and change things, such as adding bars in the middle of music you've already written. Sibelius has to react properly by reformatting the music that follows – which it does instantly.

One advantage of this instant reformatting is that there's no command to add a new system or page – this just happens as you go along.

Sometimes, however, you need a system or a page to end at a particular point – for example, in the Elgar String Quartet excerpt, the **A tempo** marking at bar 7 marks the start of a new system, because a *system break* has been added there.

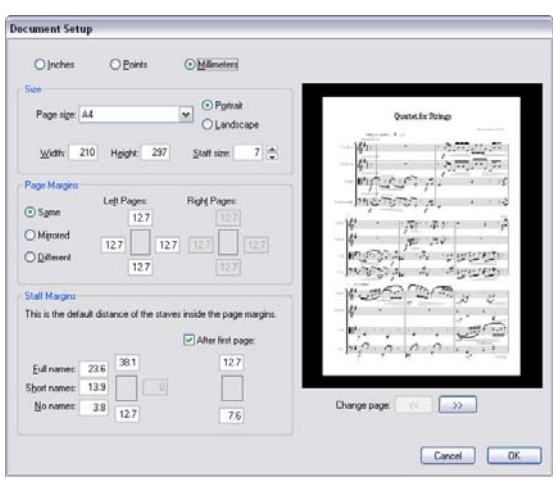
To add a system break, select a barline and choose Layout ▸ Break ▸ System Break, or use the shortcut Return (on the main keyboard). You should use this to open up the spacing if you think the music on one system is too crowded, or conversely if you think that a system is too widely-spaced relative to the system above (in which case you can add a system break to the previous system to move one of its bars onto the next system). Try adding system breaks to the score we've been working on.

Sibelius also lets you add page breaks, which you should normally use only at the end of sections, e.g. in a piece with several movements, or when the next section has a new title at the start. To find out more, and to learn how to "lock" passages of music to stop them reformatting, 🕮 **8.1 Layout and formatting** in Reference. In parts, Sibelius can even add breaks automatically in helpful places – 🕮 **8.4 Auto Breaks** in Reference.

Document Setup

Another advantage of Sibelius's instant reformatting is that you can make massive changes to music you've already inputted – such as changing the page shape – and the layout of the whole score is instantly updated accordingly.

To show an extreme example of the kind of formatting that happens all the time, let's change the orientation of the paper the score is shown on from portrait (taller than it is wide) to landscape (wider than it is tall) format. Choose Layout ▸ Document Setup (shortcut Ctrl+D *or* ⌘D):



Switch the orientation from Portrait to Landscape, see how it changes in the score preview on the right of the dialog, and click OK. The score now looks like this:

Try decreasing the Staff size option to 4mm, and see how the music is reduced in size to fit onto fewer pages.

You can also adjust the page size and margins from here. For full details about this dialog, 🕮 **8.6 Document Setup** in Reference.

Staff spacing

As you add more music to a score, you'll quickly find that the page gets very busy and you need to space staves further apart to give notes and other objects more room to move around in. There are a number of ways to do this; try experimenting with these on your own scores.

The default distances between staves and systems are controlled by settings in House Style ▸ Engraving Rules, a dialog that allows you to change the appearance of most aspects of your score in a single operation. Take a quick look at each page to get an idea of just how comprehensive the options are, most of which you'll probably never have to worry about. However, the Staves page contains the staff and system spacing options, and you should always try adjusting these values before making individual adjustments directly in the score.

Sometimes, however, it is useful to be able to increase the distance between staves within a single system in order to avoid collisions involving very high or low notes. You can ask Sibelius to make the best use of the space you've chosen between staves and systems by choosing Layout ▸ Optimize Staff Spacing. Sibelius now calculates the smallest distance to move the staves so that objects on one staff no longer collide with those on another. Let's try this out on the first page of our score:

- Click on the pick-up (upbeat) bar of the Violin I staff to select it

- Shift-click the Violoncello staff in the last bar of the bottom system of the first page
- Choose Layout ▸ Optimize Staff Spacing
- Sibelius works out the best way to stop the music on one staff colliding with any other staves.

As a last resort, you may find that you need to manually resolve a collision on a single system, which you can do by dragging the staves. Try this out: select a bar in the Violin II staff by clicking on a blank bit of staff and drag it up and down – or use the shortcuts Alt+↑/↓ *or* ⌥↑/↓ (hold Ctrl *or* ⌘ for larger steps). Notice how Sibelius reformats the music as you move the staff.

You can change the spacing in this way between staves throughout your score, or for a single system, or indeed for any other passage you select. If you make a mistake, you can use the Layout ▸ Reset Space Above/Below Staff options to reset the spacing to its default.

For further details on these and other sophisticated tools for altering staff spacing, 🕮 **8.10 Staff spacing** in Reference.

Creating title pages

You can create a title page when you first create your score (as we saw in the first chapter of this project) by switching on the Create title page option on the final page of the File ▸ New dialog.

However, you can also create a title page at any point, so let's do that now. Choose Create ▸ Title Page to see a dialog with options to choose how many blank pages to add at the start of your score and other details you may wish to add. (Since we added title and composer credits in the File ▸ New dialog, Sibelius will automatically fill these in here, ready for you to add to the title page.)

Switch on the Include part name option to display "Full Score" at the top of the page, then click OK to create a single title page with the title and composer text added.

Deleting title pages

When you create a title page – whether you choose Create ▸ Title Page or add one from the File ▸ New dialog – a special layout mark appears at the start of the score (shown on the left). If you can't see this, check that View ▸ Layout Marks is switched on.

To delete a title page the title page you just created, simply click on this layout mark to select it and hit Delete. (Doing this will remove all blank pages from the start of your score, so if you want to remove one of a number of blank pages, you should refer to 🕮 **8.5 Breaks** in Reference.)

As with all other editing functions in Sibelius, you can always undo any changes you make to title pages – click Undo now to restore the title page we just deleted.

2.6 Dynamic parts™

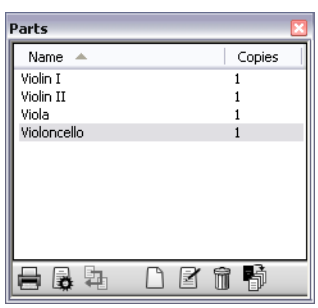
If you are starting from this section of the project, you should open the example score called Project 2 and make the 6 Dynamic Parts version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

In the first project we learned about dynamic parts – the set of instrumental parts Sibelius creates for every score, showing notation relevant to one instrument and automatically updating to match the full score. It's important to remember that if you edit or move anything in the full score, it also changes in the part. However, if you move something other than a note or chord in a part, it doesn't move in the score; and it goes orange, to show that it's now different in the part and score. This is so you can tweak the position of markings in parts without affecting the layout of your score.

This chapter shows you how to create cues, edit the layout of parts, create new instrumental parts and produce a simple piano reduction of the string quartet arrangement.

Parts window

The Parts window (choose Window ▸ Parts, shortcut Ctrl+Alt+R *or* ⌥⌘R) allows you to make various changes to your parts individually, altogether, or to a specific selection of parts. You can print multiple parts, adjust the automatic layout of parts, create new parts, remove or add staves from existing parts, and so on, all from the Parts window. You can also view any part by double-clicking on it in the Parts window.



Under normal circumstances, you should not need to worry too much about the existence of the Parts window, so you can usually leave it switched off. However, to adjust the automatic layout of parts or to cater for situations where a part needs to contain more than one instrument (e.g. instrumental doubling or choral music), it is very useful. For full details, 🕮 **7. Parts** in Reference.

Cues

Cue notes are small notes 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."

Sibelius makes it simple to add cues to your parts; let's try adding a cue:

- Make sure you are viewing the full score
- Select bar 8 of the Violin I staff by clicking on an empty part of the staff
- Choose Edit ▸ Copy (shortcut Ctrl+C *or* ⌘C) to copy the music to the clipboard

- Now select the corresponding empty bar of the Violin II staff
- Choose **Edit ▸ Paste As Cue** (shortcut **Ctrl**+**Shift**+**Alt**+**V** *or* ⇧⌥⌘V) to create a cue.

Hit **W** with the cue selected to view the Violin II part; hit **Esc** to deselect the cue and notice how Sibelius has created small, cue-sized notes and other markings, added a bar rest in a separate voice (but, as we'll see, has hidden the cue in the full score) and indicated the cued instrument above the staff. If necessary, Sibelius will also add automatic clef changes or octave transpositions, change the staff type (to e.g. a guitar tab staff) and copy lyrics.

Hit **W** again to return to the full score; the same bar on the Violin II staff appears to be empty but the cue is simply hidden.

Layout of parts

In general, when editing a score you should first input music into the full 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.

Sibelius will intelligently lay out your parts so that mundane tasks such as making suitable page turns for players, adding system breaks at changes of tempo and section and the general justification (spreading the music out horizontally or vertically to fill up a page to the margins) of your parts are all handled without you having to do anything. This is all achieved by Sibelius's **Layout ▸ Auto Breaks** feature. You have control over every automated aspect applied to the layout of your parts, and if you are feeling particularly imperious, you can switch it off completely.

For more information, 🕮 **8.4 Auto Breaks** in Reference.

Create a new part

In situations where you need to rearrange a piece of music to incorporate different instruments, the ability to create a new part from existing music is a huge time-saver. We're going to create an alternative bassoon part from the cello staff. Make sure the Parts window is open, then:

- First, click the **New Part** button ( ) in the Parts window.
- A dialog appears, which allows you to choose which staves the new part should contain
- Select **Violoncello** from the left-hand list and click **Add to Part**, then click **OK**
- you should now see a second part called **Violoncello** appearing in the Parts window; double-click this to open it.

To turn this into a bassoon part, we need to add an instrument change; instrument changes can be added to part of a score (for instrumental doubling) or can replace one instrument with another, preserving the existing music:

- Choose **Create ▸ Other ▸ Instrument Change** (shortcut **Ctrl**+**Shift**+**Alt**+**I** *or* ⇧⌥⌘I)
- The **Choose from** list shows convenient selections from the whole set of instruments (as in the **Create ▸ Instruments** dialog); choose **Common Instruments**, then from the **Woodwind** family choose **Bassoon** and click **OK**

- The mouse pointer turns dark blue, to show that it is "carrying" an object
- Click to the left of the initial barline, before the very start of the first system of music in the part.

The part is changed into a bassoon part automatically – notice how the instrument name appearing at the top left-hand corner of the page is updated, as is the part name in the Parts window.

Creating a piano reduction

Sibelius comes supplied with over 100 useful plug-ins – extra features written in Sibelius's built-in programming language, ManuScript – designed to make repetitive tasks quicker by automatically doing things which might otherwise be quite time-consuming. These automate all kinds of procedures, such as adding chord symbols, harmonizing tunes, working out harp pedal changes or proof-reading your music. If you're that way inclined, you can even write your own plug-ins.

We're going to use one of these plug-ins to create a simple piano reduction of our Elgar excerpt:

- Hit W to look at the full score.
- Choose Create ▸ Instruments (shortcut I), and add a Piano instrument to the score.
- Triple-click on the Violin I staff to make a passage selection around the whole staff, then Shift-click on the Violin II staff to select all bars on both staves.
- Choose Plug-ins ▸ Composing Tools ▸ Reduce.
- In the dialog that appears, choose Use existing staff as destination, and choose Piano from the drop-down list.
- Click OK, and the Reduce plug-in will condense the music from the two violin staves onto the right-hand piano staff.
- Now triple-click on the Viola staff to make a passage selection around the whole staff, then Shift-click on the Violoncello staff to select all bars on both staves.
- Choose Plug-ins ▸ Composing Tools ▸ Reduce again.
- This time, in the dialog choose Piano~(2) from the drop-down list.
- Click OK, and the Reduce plug-in will condense the music from the Viola and Violoncello staves onto the left-hand piano staff.

If you like, you can tidy up the piano part using the editing skills you've learned so far, or use Plug-ins ▸ Simplify Notation ▸ Renotate Performance to simplify untidy passages.

Notice that Sibelius has already created a new Piano part, with the music from both piano staves included in it.

2.7 Exporting

If you are starting from this section of the project, you should open the example score called Project 2 and make the 7 Exporting version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

In Sibelius, you can export files, pages or smaller sections of your score into other programs, either as a PDF or a graphics files in various formats. You can also copy and paste graphics directly from Sibelius. In addition, Sibelius helps you publish music on the Internet, so other people can view it, play it back, change key and instruments, and print it out, using Sibelius's free Scorch plug-in.

This chapter shows you how to copy a graphic from Sibelius into another program (e.g. Microsoft Word), and how to publish your music on SibeliusMusic.com.

Copying graphics to other programs

Let's learn how to export snippets of music as graphics, using simple copy and paste.

- Make a passage selection around the whole of the first system of music
- Choose Edit ▸ Select ▸ Select Graphic (shortcut Alt+G *or* ⌘G): a dashed box with handles appears around the music
- Move the handles at the edges of the box to adjust its size, if necessary, by clicking and dragging
- Choose Edit ▸ Copy (shortcut Ctrl+C *or* ⌘C) to copy the contents of the box to the clipboard
- Hit Esc to clear the selection
- Open the application into which you wish to paste the graphic (e.g. Microsoft Word)
- Choose Edit ▸ Paste (shortcut Ctrl+V *or* ⌘V).

Et voila! If you find that the resulting graphic is not detailed enough, adjust Dots per inch on the Other page of File ▸ Preferences (in the Sibelius menu on Mac) and redo the steps above.

Sibelius also allows you to export graphics as files in EPS, PNG, TIFF, BMP, EMF (Windows only) and PICT (Mac only) formats. For details, 📖 **9.8 Exporting graphics** in Reference.

Publishing music on SibeliusMusic.com

Once you have completed your score, make sure you have saved it. Now let's publish it online:

- Choose File ▸ Publish on SibeliusMusic.com
- You are shown a web page in your browser, into which you can enter all the various details about your piece. You may be asked for your username and password, or be prompted to create an account (see below).
- Once you have supplied all the information about your score, click Next
- Your score should appear in the SibeliusMusic.com site for all the world to see within 24 hours!

If you have not previously created an account with SibeliusMusic.com, click Join at the top left of the web page and enter your details to create a new account.

With SibeliusMusic you can also sell your own music, upload and listen to live recordings, create your own member pages, review scores, view bestseller charts and create your own online stores. For more details, 📖 **5.19 SibeliusMusic.com** in Reference.

Project 3

3.1 Writing for keyboard

In this project, you will learn some of the important features to help you produce jazz and commercial music: inputting complex keyboard music and writing for guitar; storing and re-using snippets of music using the Ideas window; how to create chord symbols using text and MIDI input; using repeat structures and producing horn arrangements; as well as how to make your scores sound more realistic for making audio recordings.

The first chapter of this project builds on the note input skills we learned in the first project of this Handbook, and shows you how to input more complex keyboard music with your MIDI keyboard using Sibelius's Flexi-time input.

Printout

First, choose File ▸ Open (shortcut Ctrl+O *or* ⌘O) and find the example score called Project 3 in the Project Files folder in the example scores folder. Open this score. You should now see a completed arrangement of a funk tune called *Urbane Filigree*.

Since we'll need to refer to a printout of this arrangement throughout this project, choose File ▸ Print (shortcut Ctrl+P *or* ⌘P) and click OK on Windows or Print on Mac to print the score.

Within a few moments, a printout of *Urbane Filigree* should emerge from your printer. Hold on to this printout, because you'll be reading music from it when we edit our arrangement shortly.

Now, in order to carry on with the project, choose File ▸ Versions ▸ Edit Versions, then select the 1 Writing for keyboard version from the list and click Make Current. Click Yes to make this into the current version and then click Close. You should now see an arrangement which is missing music from the Electric Stage Piano and Electric Guitar parts.

Using a MIDI keyboard

To use Flexi-time you must have a MIDI device connected to your computer. To set up input and playback in Sibelius, choose File ▸ Preferences (in the Sibelius menu on Mac) and go to the Input Devices page.

For this chapter, we're going to be using a MIDI keyboard. To learn more about setting up input and playback with MIDI devices, 🕮 **1.10 Input Devices** in Reference.

Flexi-time Options

We're going to learn how to play complex music into Sibelius using a MIDI keyboard using Flexi-time input. If you would prefer not to record music into Sibelius in real-time, you can still input the missing music using the step-time input method we learned in the first project of this Handbook. If you don't have a MIDI keyboard, skip on to **3.2 Writing for guitar** on page 91.

We're going to record the missing Electric Stage Piano part, so to ensure we get the best results, choose Notes ▸ Flexi-time Options (shortcut Ctrl+Shift+O *or* ⇧⌘O). Choose None (non rubato) from the Flexibility of tempo drop-down list, and switch off the Record into multiple voices checkbox. Click OK to return to the score. If you want to slow the tempo down to make it easier for you to record, drag the tempo slider on the Playback window to the left-hand side.

Two-handed Flexi-time input

Place the printout so that you can clearly read the music on the Electric Stage Piano staves (or, if you prefer, improvise your own part following the chord symbols above the staves on the printout). Then select the first bar of the two adjacent Electric Stage Piano staves in the score: click the upper staff, then Shift-click the lower staff so that both are selected; this tells Sibelius where to start from and which instrument you want to record into. Now:

- Click the red button on the Playback window, or choose Notes ▸ Flexi-time (shortcut Ctrl+Shift+F or ⇧⌘F).
- Flexi-time gives you at least a whole bar's count-in by default – so in this case you should hear one bar and three beats count-in to the pick-up.
- At the end of the count-in, try playing the next few bars smoothly, following the speed of the clicks. As you play, the music you're playing will appear in notation on the screen.
- When you reach the existing music in the upper staff at bar 9, simply stop playing with your right hand.
- At bar 17, resume playing the right hand Electric Stage Piano part.
- When you want to stop recording, click the square stop button on the Playback window or hit Space or Esc.

For more about recording Flexi-time input, 🕮 **1.4 Flexi-time** in Reference.

Simplify notation plug-ins

If you find that Flexi-time produces complicated notation and you want to simplify it, there are two plug-ins you should try:

- Plug-ins ▸ Simplify Notation ▸ Change Split Point allows you to change the point at which notes are split between the right-hand and left-hand staves of a keyboard instrument. If you have passages in your recorded input where notes would be better suited to being on a different staff, select the music on both staves and run the plug-in.
- Plug-ins ▸ Simplify Notation ▸ Renotate Performance allows you to tidy up unwanted rests, overlapping notes or incorrect note durations. As we saw in **Project 1**, by selecting a passage in both staves and running the plug-in, you can tell Sibelius to recalculate the Flexi-time transcription and produce a rhythmically and visually simpler version.

If there are still any mistakes, you can use the editing techniques you have already learned to correct the note values and pitches. You may also like to experiment with the other plug-ins in the Plug-ins ▸ Simplify Notation menu.

To learn more about plug-ins, 🕮 **6. Plug-ins** in Reference.

3.2 Writing for guitar

If you are starting from this section of the project, you should open the example score called Project 3 and make the 2 Writing for guitar version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

Sibelius has a number of tools and features specifically designed to make it easier to write for guitar. Among these is the ability to notate music using guitar tablature. Sibelius contains information about all kinds of stringed instruments which can be notated using "tab" and displays the correct number of strings and appropriate tuning, whether you want to write for a standard guitar, four, five or six string bass guitar, lute or the more familiar bass balalaika! You can copy music from notation staves onto a guitar tab staff – and vice versa; you can even change from a standard notation staff to a tab staff in the middle of a system.

In this chapter, we'll learn how to record music into Sibelius as standard notation and change it into guitar tab, and how to input guitar tab.

(If you have a MIDI guitar, you should try to complete this chapter by using it to input notes into Sibelius. Otherwise, you can use a MIDI keyboard or the alphabetic note input method we learned in **Project 1**.)

Using a MIDI guitar

If you have a MIDI guitar (or a guitar with a hexaphonic pick-up and guitar MIDI interface) connected to your computer that you want to use for this chapter, you should set up the input and playback in Sibelius. To do this, choose File ▸ Preferences (in the Sibelius menu on Mac) and go to the Input Devices page.

You should find your device's name in the table at the top of the page and check that the Use checkbox is switched on. You will need to change the Type value by clicking the drop-down menu and choosing Guitar, rather than Keyboard; then select the number of strings.

To learn more about setting up input and playback with a MIDI guitar, 🕮 **1.10 Input Devices** in Reference.

Input the guitar part

You should refer to the printout we made earlier to see the music we're going to input.

If you have a MIDI device connected to your computer, record the guitar part as far as bar 20 using Flexi-time input by selecting the first bar of the staff and choosing Notes ▸ Flexi-time Input (shortcut Ctrl+Shift+F *or* ⇧⌘F) or clicking the red button on the Playback window.

Otherwise, use a combination of your preferred note input methods to enter the music up to bar 20: mouse input, alphabetic input, step-time input and the Keyboard/Fretboard windows. These are not alternative "modes" of writing music that you have to switch on or off – you can change input methods whenever you like.

Once you have inputted the guitar part, you'll see that you need to change some of the notes and chords to use a muted (cross) notehead. To do this, select the note or chord (hint: you can double-click on a chord to select all the notes it contains) and type the shortcut Shift+Alt+1 *or* ⇧⌥1 to

change the notehead to a cross. We'll learn more about changing noteheads later in this project; also 🕮 **2.25 Noteheads** in Reference.

Convert to tab

Sibelius can instantly turn standard notation into tab, using an instrument change:

- Choose Create ▸ Other ▸ Instrument Change (shortcut Ctrl+Shift+Alt+I *or* ⇧⌥⌘I)
- Select Common Instruments from the Choose from list
- From the Guitars family, choose Electric Guitar, standard tuning [tab] and click OK
- The mouse pointer turns dark blue, to show that it is "carrying" an object
- Click on the Electric Guitar staff at the very start of the first system of music, to the left of its initial barline.

The notation staff is changed into a six-string tab staff automatically – notice how all the music is converted into tab notation. You can still copy music to and from this tab staff using Alt+click *or* ⌥-click – Sibelius will transform copied music into the appropriate notation for the staff type.

Writing tab notation

Now we've seen how Sibelius can switch between standard and tab notation, let's try inputting some music from scratch:

- Select the bar rest in bar 21 of the guitar staff
- Hit N to start note input – make sure you have the first Keypad layout showing (hit F7 to be sure)
- Type 3 0 (on the numeric keypad) to input an eighth note (quaver) rest
- Hit ↑ once to move up to the fourth string and type 4 (on the main keyboard this time)
- Add a staccato articulation from the Keypad
- Advance to the next position by typing → then type 4 (on the numeric keypad) to change to a quarter note (crotchet)
- Hit ↑ twice to move up to the second string and type 1 (on the main keyboard)
- Move up to the first string and type 1 again.

You should see the following:

Now input the remainder of the last four bars as tab, as shown below:

Let's turn the guitar staff back to conventional notation – use an instrument change to turn the staff back to Electric Guitar [notation].

3.3 Ideas and drum notation

If you are starting from this section of the project, you should open the example score called Project 3 and make the 3 Ideas and drum notation version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

In this chapter we'll explore one of Sibelius's most powerful creative tools, the Ideas window, with which you can save snippets of music of any length, called ideas, for later retrieval and re-use. You can provide tags (or keywords) for each idea, making it easy to find them later on.

Not only does Sibelius allow you to capture your own creativity so quickly, but it also comes with more than 1500 built-in ideas covering a variety of musical genres and many different instruments, so if you're stuck for inspiration or looking for something stylish to kickstart your creative process, you'll find something suitable in seconds.

Having already looked at writing for keyboard and guitar, we'll also learn how to create drum notation in this chapter. Using the Ideas window to help with writing for percussion can save you a lot of time, as we'll see.

Add a drum staff to the score

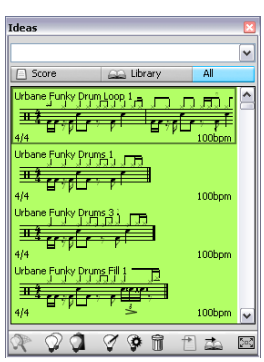
The score we've been working on so far has no drum staff in it, so let's add one:

- Choose Create ▸ Instruments, or hit the shortcut I
- From the Choose from list, select Common Instruments
- Choose the Percussion and Drums family and then select Drum Set (Rock)
- Click Add to Score, and Drum Set (Rock) will appear in the Staves in score list; click on it there to select it
- Use the Down button to re-order Drum Set (Rock) so that it appears between 5-string Bass Guitar and Synthesizer (a)
- Click OK to return to the score.

Now you should see a percussion staff added to your score, ready for you to write a drum part.

Auditioning drum ideas

Show the Ideas window, if it's not already shown, by choosing Window ▸ Ideas (shortcut Ctrl+Alt+I *or* ⌥⌘I). The Ideas window has two views, compact and detailed. By default it opens in compact view, which looks like this:



Try switching between Library, Score and All. When the Library button is switched on, you have access to the more than 2000 built-in ideas. Try scrolling up and down the list.

Each idea shows a small preview of the music or other objects contained within it; normally you will see two or three bars of one staff (although ideas can contain any number of bars or instruments). 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.

To check how an idea sounds, simply click and hold the mouse button on it: the idea will play in a loop repeatedly until you release the mouse button.

You can search for ideas that correspond to a particular style or genre by typing different tags at the top of the window. This way you can quickly narrow the list of ideas down to ones that might be suitable.

Try typing a few tags to get an inkling of just how many different ideas in a variety of styles and genres are included with Sibelius: motown, funk, happy, melody, slow. Now, let's use some ideas suitable for the score we've just created; clear any tags you have typed from the top of the window and click on the Score button. Near the top of the list you will see Urbane Funky Drum Loop 1.

Pasting an idea

So let's use this idea for ourselves. First, select Urbane Funky Drum Loop 1 in the Ideas window; notice how a border appears around it to show that it's selected. Now copy it to the clipboard, either by typing Ctrl+C *or* ⌘C, or by clicking the Copy button at the bottom of the window. (You can also 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 Edit ▸ Paste (shortcut Ctrl+V *or* ⌘V); or make sure you have nothing selected, then choose Edit ▸ 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 window. Select the first full bar of the Drum Set staff in the score, and type Ctrl+V *or* ⌘V to paste it in.

You should see that the idea we just pasted in matches the first four bars of drum notation after the pick-up (upbeat) on your printout.

You can add the next bar of music by pasting the Urbane Funky Drums 2 idea into bar 5 in the same manner.

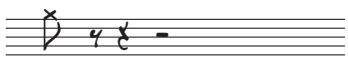
Inputting drum notation

When inputting into percussion staves, you can use any of the note input methods we've already learned, but for drum notation – which uses different types of noteheads – it is much quicker to use step-time or Flexi-time input.

If you have a MIDI keyboard connected to your computer, you can simply play the pitch that corresponds to the line or space on the staff (as if it's a treble clef staff) and Sibelius automatically chooses the correct notehead. (If you don't have a MIDI keyboard connected, input the notes using alphabetic input and see **Changing noteheads** below to change them manually.)

Let's input the drum pattern in bar 6:

- Select the bar rest in bar 6 and hit N to begin note input
- Hit 3 on the numeric keypad to choose an eighth note (quaver)
- On your MIDI keyboard, play the G above the staff; this corresponds to a closed hi-hat
- Notice how Sibelius changes the notehead to a cross:



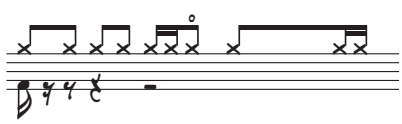
- Input another three eighth note hi-hats
- Hit 2 on the numeric keypad to choose a sixteenth note (semiquaver)
- Play G on your MIDI keyboard twice to input two sixteenth note hi-hats.

In this way, continue to input the hi-hat notes for the rest of the bar; to add the circle symbol to the open hi-hat note, simply hit F10 to choose the fourth Keypad layout, then hit . (on the numeric keypad), which corresponds to the Harmonic/Open button. You can hit . again to remove the circle symbol if you need to; make sure you hit F7 to return to the first Keypad layout to continue inputting notes.

Sibelius can write up to four independent voices, or lines of notes and chords, on a single staff. The voices are color-coded: voice 1 (which we've used so far) is dark blue, voice 2 is green, voice 3 is orange, and voice 4 is pink; you'll rarely need to use more than two voices at a time.

In order to add the bass drum and snare pattern so that their stems always point down while the hi-hat note stems point up, we'll be using voice two:

- First, hit Esc to make sure you have nothing selected
- Now type Alt+2 *or* ⌥2 to switch voices, or click 2 on the row of buttons at the bottom of the Keypad
- Choose a sixteenth note by hitting 2 on the numeric keypad
- The mouse pointer turns green, to show that it is "carrying" an object which will be inputted in voice 2
- Now click the mouse pointer near the start of the sixth bar, pointing at the F space, the bottom space on the staff:



Finish adding the bass and snare drum pattern to bar 6 using your MIDI keyboard as before.

For lots more detail about voices, 🕮 **2.36 Voices** in Reference.

Changing noteheads

If you enter notes into a percussion staff using alphabetic input, Sibelius doesn't change the noteheads automatically for you, so let's learn how to do that manually by inputting the same pattern in bar 7, this time using the computer keyboard:

- Select the bar rest in bar 7 and hit N to begin note input
- Hit 3 on the numeric keypad to choose an eighth note (quaver)

- Type G on your computer keyboard; make sure it goes above the staff
- Input another three eighth notes by hitting R
- Hit 2 on the numeric keypad to choose a sixteenth note (semiquaver)
- Type G on your computer keyboard twice to input two sixteenth note

Now that you've added the hi-hat notes, input the bass drum and snare pattern in voice 2:

Sibelius allows you to filter a selection, which means that you can select a set of objects with particular characteristics. Let's try this now:

- Select bar 7 so that it is surrounded by a blue box
- Choose Edit ▸ Filter ▸ Voices ▸ Voice 1 (shortcut Ctrl+Shift+Alt+1 *or* ⇧⌥⌘1)
- Sibelius makes a multiple selection of only the notes in voice 1, i.e. the hi-hat notes.

Now any edits you make will only apply to the selected notes in voice 1. So let's change the notehead:

- Change the notehead by typing Shift+Alt+1 *or* ⇧⌥1
- All the notes change to display a cross notehead:

Alternatively you can choose the notehead from the menu in the Notes panel of the Properties window. If you can't see the Properties window, you can switch it on by choosing Window ▸ Properties (shortcut Ctrl+Alt+P *or* ⌥⌘P).

To learn more about noteheads, 🕮 **2.25 Noteheads** in Reference.

Capturing an idea

Now let's try making a new idea. The process of putting an idea into the Ideas window is called capturing an idea:

- select bar 7 so that it is surrounded by a blue box
- choose Edit ▸ Capture Idea (shortcut Shift-I), or click on the Capture Idea button ( ) at the bottom of the Ideas window.

The music you selected immediately appears at the top of the list in the Ideas window, so you can re-use it later.

Editing an idea

You can edit both the music and the tags of ideas.

To try out editing tags, select the idea you just captured in the Ideas window, then click the Edit Idea Info button ( ) at the bottom of the window (or right-click (Windows) *or* Control-click

(Mac) on an idea in the list and choose Edit Idea Info from the context menu). A simple dialog appears:

- Give your idea a new Name here; type Urbane Funky Drums 1
- You can also type a few tags into the Tags box: there's no limit on what you can type, so use as many words as you can think of that will help you to find your idea again later on
- Click Color to show a color picker and choose a new background color for your idea. Again, you can use color to categorize your ideas and to make it easier to find them again later on.
- When you're satisfied with your choices, click OK to close the Edit Idea Info dialog.

To edit the music in an idea, select your idea again in the Ideas window, then click the Edit Idea button ( ) at the bottom of the window (or choose Edit Idea from the context menu). A new document window will appear, as if you had opened another score. You can edit it just like any other score, e.g. adding or deleting notes and bars, adding text, lines and other markings, and so on. When you have finished editing your idea, simply save it by choosing File ▸ Save (shortcut Ctrl+S *or* ⌘S), then close the window by choosing File ▸ Close (shortcut Ctrl+W *or* ⌘W) to return to your original score.

If you want to discard any unsaved changes in your idea, simply choose File ▸ Close, then click No when asked if you want to save your changes.

We've barely scratched the surface of what you can do with ideas. So don't forget – 🕮 **5.11 Ideas** in Reference.

Repeat bars

Often, drum and other percussion parts are made up of repeated patterns of one or two bars' length. Rather than copying the same bar out numerous times, arrangers often add a repeat bar symbol. This tells the performer to play the exactly the same pattern as the previous bar. Sibelius understands this and plays back repeat bars just as a real performer would.

Let's add a tambourine part to the score to learn how this works:

- Choose Create ▸ Instruments, or hit the shortcut I
- From the Choose from list, select Common Instruments
- Choose the Percussion and Drums family and then select Tambourine
- Click Add to Score
- Select Tambourine from the Staves in score list and use the Down button to re-order it so that it appears between Drum Set (Rock) and Synthesizer (a)
- Click OK to return to the score.

Now you should see a percussion staff added to your score, ready for you to write a drum part. Next, click the Score button in the Ideas window and find the Urbane Tambourine 1 idea from the list. Copy and paste this idea into bar 9.

To add a repeat bar symbol, select bar 10 of the tambourine staff and hit F11 to view the fifth Keypad layout. Now hit 1 (on the numeric keypad) to add a single repeat bar. Keep typing 1 until you reach bar 16.

Notice that you can also add 2- and 4-bar repeats from the fifth Keypad layout. Sibelius will pla back all these different kinds of repeats.

For more about repeat bars, 🕮 **2.27 Repeat bars** in Reference.

Finish the percussion parts

Input the remainder of the music on the Drum Set and Tambourine parts, referring to the printout we made earlier. Use the Ideas window, repeat bars and multiple voices to help you finish inputting the percussion parts.

3.4 Chord symbols

If you are starting from this section of the project, you should open the example score called Project 3 and make the 4 Chord symbols version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

In Sibelius, a chord symbol consists of two parts that describe the harmony at that point in the music: chord text, and a chord diagram. Chord diagrams show the player which fingers need to be on which fret on each string of a guitar; they are sometimes known as *chord boxes*, *fretboard grids*, *guitar frames* and so on.

You can input chord symbols in one of two ways: by typing them directly into the score, or by playing the notes they describe on a MIDI device. You can then choose whether to show either or both parts of the chord symbol.

In this chapter, we'll learn how to input and edit chord symbols by typing, how to play and adjust MIDI chord symbol input and how to use some of the chord symbol plug-ins. To learn more about chord symbols, 🕮 **2.10 Chord symbols** in Reference.

Creating chord symbols by typing

Sibelius lets you add chord symbols to your score very easily by typing.

- Click the note or chord above which you wish to place the chord symbol – for this example, select the first full bar of the Electric Stage Piano staff.
- Choose Create ▸ Chord Symbol (shortcut Ctrl+K *or* ⌘K).
- A flashing caret appears above the note you selected.
- Type in plain English versions of the chords you want to see appear; Sibelius will create any special symbols automatically as required to render the chord symbols consistent and legible. Try typing Ab13(#11).
- Hit Space to advance to the next note or beat, or Tab to move to the start of the next bar.

Sibelius creates the appropriate chord symbol, using special sharp and flat characters as well as many other special characters; in this case, you should see A♭13(♯11).

However, the fastest way to input chord symbols is by playing them on a MIDI device and letting Sibelius work them out for you.

Creating chord symbols by playing

Sibelius can recognize over 600 chord types by the notes they contain, so you can use your MIDI keyboard (or guitar) to quickly input chord symbols into a score.

(You must have a MIDI device connected to your computer to play chords into Sibelius. If you don't have a MIDI device connected, simply type the chord symbols into the score, as above.)

Let's try this out:

- Select the third full bar of the Electric Stage Piano staff
- Choose Create ▸ Chord Symbol (shortcut Ctrl+K *or* ⌘K)
- A flashing caret appears above the first note

- On your MIDI keyboard, play a chord of C major
- Sibelius inputs a C chord symbol and advances to the next beat.

You can play a huge range of chords – from simple triads through to extremely complex extended chords – and Sibelius will intelligently notate the best corresponding chord symbols. Try playing various combinations of notes on your MIDI keyboard to see how they're notated.

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, e.g. if you play the chord in one of its inversions, Sibelius will produce a chord symbol with an altered bass note, e.g. D/F♯. For more details on customizing Sibelius's chord recognition, 🕮 **8.13 Edit Chord Symbols** in Reference.

Holding Ctrl *or* ⌘, select the chord symbols you just created and delete them or use Undo to remove them from the score. We're now going to input the chord symbols for the chords used in *Urbane Filigree*. These are quite complex chords, so here are the notes you will need to play to get the corresponding chord symbols:

Finish adding the chord symbols to the score, referring to the printout we made earlier. You can play them in on your MIDI keyboard or type the chord names, according to your preference.

Equivalent chord text

Sibelius automatically picks the best chord symbol for a set of pitches, but sometimes you may want to see a different chord type. To see other possibilities for the same pattern of intervals, simply select the chord symbol (or chord symbols) whose chord type you want to change, then choose Edit ▸ Chord Symbol ▸ Equivalent Chord Text (shortcut Ctrl+Shift+K *or* ⇧⌘K), or right-click (Windows) *or* Control-click (Mac) and choose Equivalent Chord Text from the Chord Symbol submenu.

To change, e.g. G♯7 for A♭7, see **Respelling a chord symbol**, below.

Let's try this:

- Select the A♭13(♯11) chord in the first bar of the Electric Stage Piano staff
- Type Ctrl+Shift+K *or* ⇧⌘K to change to the next equivalent chord text
- The chord type changes to D7(♯9 ♭9 ♭5)/G♯
- Type Ctrl+Shift+K *or* ⇧⌘K to change to the next chord symbol
- The chord type changes to G♭maj13(♯11 ♯5 sus2)/A♭
- Keep changing the chord text in this way until you cycle back to A♭13(♯11) again.

In this way, you can quickly change the chord text of a chord symbol if Sibelius hasn't chosen the text you prefer, or if the voicing you play suggested a different type of chord.

Now you should check that the chords you inputted are all correctly notated; if you need to, change them by typing Ctrl+Shift+K *or* ⇧⌘K. To edit an existing chord symbol, simply double-click it, or select the symbol you want to change, hit Return (on the main keyboard) to edit it. Then, either play it again on your MIDI device, or type the correct plain English text.

Respelling a chord symbol

Sibelius automatically "spells" a chord according to the prevailing key signature, but there will be occasions where you want to change a chord symbol root note for its enharmonic equivalent without changing the chord type. Let's see how this works:

- Select the chord symbol that you want to be respelled
- Right-click and choose Chord Symbol ▸ Respell Chord Symbol from the context menu, or choose Edit ▸ Chord Symbol ▸ Respell Chord Symbol
- The chord symbol's root note (and any alternate bass note, if the chord is a slash chord) will be respelled using the enharmonic equivalent.

Copying chord symbols

We've seen how chord symbols appear on a keyboard staff, but when you copy chord symbols to other instruments Sibelius knows whether show a chord diagram or not, and even updates them automatically to show the correct transposition on transposing scores.

Let's copy the chord symbols you've just inputted:

- Triple-click on the top staff of the Electric Stage Piano to select it throughout the score

- Choose Edit ▸ Filter ▸ Chord Symbols to select only the chord symbols
- Copy the chord symbols to the guitar staff by Alt+clicking *or* ⌥-clicking at the start of the first full bar of the Electric Guitar staff
- Copy the chord symbols to the bass guitar staff by Alt+clicking *or* ⌥-clicking at the start of the first full bar of the 4-string Bass Guitar staff.

At this point, it is worth noting that you can multicopy chord symbols across any number of staves; simply copy the chord symbols you want to duplicate to the clipboard using Ctrl+C *or* ⌘C, then select the staves you want them copied to and type Ctrl+V *or* ⌘V.

Revoicing chord diagrams

Sibelius automatically assigns a chord diagram to every chord symbol shown on a guitar staff. These are either taken from a built-in selection for standard 6-string guitar tuning – chosen for their ease of playing – or automatically calculated based on the notes the chord contains. This means that even if you use special guitar tunings, Sibelius will provide you with a wide selection of playable shapes for a particular chord type.

You can change the chord diagram that Sibelius chooses by default – just as you can change the default chord symbol Sibelius picks when playing a MIDI device. To do this, simply select the chord symbol (or chord symbols) whose chord diagram you want to change, then choose Edit ▸ Chord Symbol ▸ Revoice Chord Diagram (shortcut Ctrl+Shift+Alt+K *or* ⇧⌥⌘K), or right-click (Windows) *or* Control-click (Mac) and choose Revoice Chord Diagram from the Chord Symbol submenu.

Let's try this:

- select the A$^{\flat 13(\sharp 11)}$ chord in the first bar of the Electric Guitar staff
- type Ctrl+Shift+Alt+K *or* ⇧⌥⌘K to revoice the chord diagram shown – try this a few times to see the voicings Sibelius can generate for you

To learn more about how to determine the chord type or chord diagram that Sibelius should show by default and how to change the appearance of chord symbols, 🕮 **2.10 Chord symbols** and 🕮 **8.13 Edit Chord Symbols** in Reference.

Chord symbol plug-ins

Sibelius features some very useful plug-ins to help you work with chord symbols.

To add simple accompaniments from existing chord symbols try running Plug-ins ▸ Chord Symbols ▸ Realize Chord Symbols. This uses the chord symbols in your score to create piano or guitar accompaniments in a variety of accompaniment styles.

If you want to add chord symbols to existing music without playing or typing the symbols in, use Plug-ins ▸ Chord Symbols ▸ Add Chord Symbols to let Sibelius choose the chord symbols for you, based on the harmony of your music.

3.5 Repeats and codas

If you are starting from this section of the project, you should open the example score called Project 3 and make the 5 Repeat structures and codas version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

This chapter looks at how to change the form of your music with repeat barlines, 1st and 2nd-time endings and codas. When playing back your scores, Sibelius plays all of these common repeat structures – just as a performer would.

Repeat barlines

We're going to repeat the first four bars of the piece, using repeat barlines. Let's begin by adding a repeat barline to the end of the repeated section:

- Click on the barline at the end of bar 4; it turns purple to show that it is selected
- Choose Create ▸ Barline ▸ End Repeat
- The barline immediately changes to a repeat barline, to denote the end of a repeated section.

In this context, this repeat barline instructs the performer to return to the start of the score and repeat from there, which will include the pick-up (upbeat) bar too. To mark the start of the repeated section, we need to create another repeat barline:

- Choose Create ▸ Barline ▸ Start Repeat
- The mouse pointer turns dark blue, to show that it is "carrying" an object
- Click on the barline at the start of the first full bar to place the start repeat barline.
- Hit Esc to deselect everything, then hit P to play from the start of the score.

Sibelius now plays up to bar 4, then returns to bar 1 again before carrying on through the rest of the score.

1st and 2nd ending lines

For more complex repeated sections, composers and arrangers use 1st and 2nd endings which are only played on the first or second pass through a repeated section. In Sibelius, 1st and 2nd ending lines are system lines – they behave in the same way as the tempo lines we used in **Project 2**.

Let's create a repeat with 1st and 2nd endings; we need to insert a bar to use as the ending for the first pass of our repeat section:

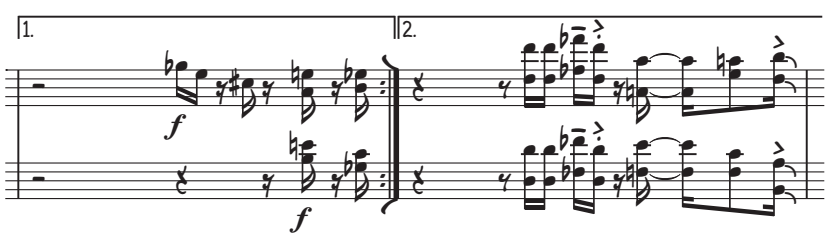
- Begin by selecting the end repeat barline we added earlier and hit Delete to remove it
- Ctrl+click *or* ⌘-click on bar 4 in any staff to make a system selection – a purple double-box will appear around all the staves
- Choose Edit ▸ Copy (shortcut Ctrl+C *or* ⌘C)
- Select bar 8 of the Trumpets in B♭ staff, which we'll use as the ending for the second pass of our repeat section
- Choose Edit ▸ Paste (shortcut Ctrl+V *or* ⌘V) to paste the copied bar into the score. The new bar is inserted in between the existing bars, i.e. it becomes bar 8.

- With this bar still selected, hit L to open the Create ▸ Line dialog
- Choose the first line in the right-hand list of System lines, this is the 1st ending line
- Click OK to add the line to bar 8:

The line is added to the top of the score, but will appear above bar 8 in each individual part. Now let's add the end repeat barline and 2nd ending line to complete the repeat structure:

- Click on the barline at the end of bar 8; it turns purple to show that it is selected
- Choose Create ▸ Barline ▸ End Repeat
- The barline immediately changes to a repeat barline
- Select bar 9 of the Trumpets in B♭ staff
- Hit L to open the Create ▸ Line dialog
- Choose the third line in the right-hand list of System lines, this is the 2nd ending line
- Click OK to add the line to bar 8.

You may wish to shorten the lines to prevent them overlapping – do this by clicking on the end-points and dragging with the mouse, or by using the ← and → keys (don't forget, you can use Ctrl *or* ⌘ to move by a larger amount in this way):



Coda and dal segno (D.S.) repeats

Let's create a simple coda and "dal segno" (D.S.) repeat; we'll turn bars 22–25 into the coda section:

- Select the barline at the start of bar 22
- Choose Create ▸ Barline ▸ Double to add a double barline, which denotes a section end
- Choose Layout ▸ Break ▸ Split System to create a gap after the double barline. Notice how Sibelius automatically restates the clefs, key signatures and braces for you.
- Select the rest at the start of bar 22 of the Trumpets in B♭ staff
- Choose Create ▸ Text ▸ Tempo (shortcut Ctrl+Alt+T *or* ⌥⌘T)
- Right-click (Windows) *or* Control-click (Mac) to see the word menu
- Select the first of the two coda signs (𝄌) from the list of suggested words and symbols
- Type the word **Coda** and hit Esc.

Now let's add the dal segno repeat. When the player reaches the end of bar 21, we'll instruct them to jump back to bar 14:

- Select the double barline at the end of bar 21
- Choose Create ▸ Text ▸ Other System Text ▸ Repeat (D.C./D.S./To Coda)
- Right-click (Windows) *or* Control-click (Mac) to see the word menu
- Choose **D.S. al Coda** from the list of suggested words and symbols
- Hit Esc to deselect
- Ctrl+click *or* ⌘-click on any staff at bar 14 to make a system selection – a purple double-box will appear around all the staves
- Hit Z to open the Create ▸ Symbol dialog
- Select the first of the two segno symbols (𝄋), shown at the top of the dialog, in the row labeled Repeats
- Make sure that the Attach to option is set to System
- Click OK to create the symbol in the score
- Drag the symbol above the staff to an appropriate position at the start of the bar. (The difference between symbols and other objects is that you can position symbols anywhere you like, enabling you to override any of Sibelius's positioning rules.)

Now, if you play back your score, Sibelius will follow the repeats we've added. To learn more about using repeat structures, 🕮 **4.6 Repeats** in Reference.

3.6 Arranging and playback

If you are starting from this section of the project, you should open the example score called Project 3 and make the 6 Arranging and playback version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

In this chapter we'll learn about one of Sibelius's useful arranging tools: the Arrange™ feature, which you can use to automatically re-arrange music for different instruments. We'll also learn how to change the sounds Sibelius uses to play your score back, add effects and produce an audio file of your score.

Add string backings

Using the existing Synthesizer part in the *Urbane Filigree* score, we're going to create some simple string backings.

- Add string parts to the score by choosing Create ▸ Instruments (shortcut I).
- Make sure you have selected Common Instruments from the Choose from list, then select Strings from the Family list.
- Click on Violin 1 to select it, then hold Ctrl *or* ⌘ and select Violin 2, Viola and Violoncello.
- Click Add to Score to add all the selected instruments to your score.
- Click OK to return to the score.

Sibelius's Arrange feature is designed to assist with arranging and orchestration, and can save you lots of time. You'll see the potential for writing any kind of music right away:

- Click in an empty space in bar 10 of the top Synthesizer staff to select it
- Now Shift-click on the last bar of the other Synthesizer staff, so that both staves are enclosed within a single light blue box
- Choose Edit ▸ Copy (shortcut Ctrl+C *or* ⌘C) to copy the music to the clipboard
- Select bar 10 of the Violin 1 staff by clicking on an empty bit of staff
- Shift-click on bar 10 of the Violoncello staff to select all the string staves together
- Choose Notes ▸ Arrange (shortcut Ctrl+Shift+V *or* ⇧⌘V)
- From the dialog that appears, choose Standard Arrangement, and click OK.

Sibelius arranges the music onto the string staves in your score, intelligently splitting the music up between the instruments

Arrange intelligently copies music from any number of staves into any other number of staves. It can be used to produce piano reductions, and to "explode" chords onto multiple staves. Most importantly of all, this sophisticated feature also helps you arrange and orchestrate for a wide variety of styles and ensembles.

For more details, 🕮 **5.1 Arrange™** in Reference.

Mixing your score

As we learned in **Project 1**, the Mixer window is an extremely powerful tool for controlling the way Sibelius plays back your scores. Here, you can change the sounds used to play back each of the

instruments in your score, add effects such as reverb and chorus, edit specific parameters to adjust each instrument's sound and balance the overall mix of your score.

Firstly, we're going to use the Mixer to mute the Synthesizer staves, since we no longer need them now that we've arranged the music from them for our string section.

- Hit M to open the Mixer window, if it's not already showing.
- Scroll down until you find the Synthesizer (a) and Synthesizer (b) staff strips.
- Click the Mute button (M) on the right of both strips – you need to click it twice; one click partially mutes the staff, the second click mutes it fully:

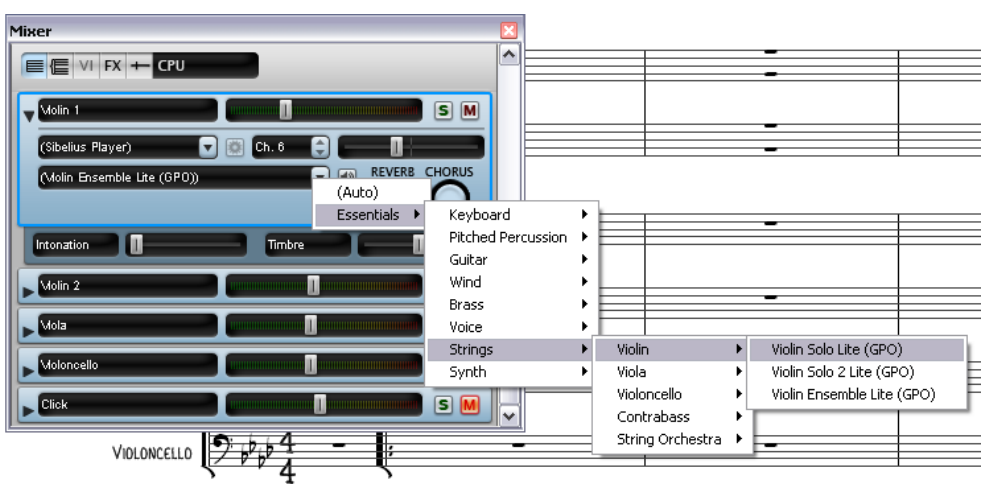
Now try playing back your score. You should hear that the string parts have replaced the Synthesizer sound.

Adjust the volume of the staff strips to balance the string parts. If you want to change the volume of the whole string section together, switch on the group strips ( ) at the top of the Mixer window. This shows group strips for each family of instruments in your score. Adjusting these changes the relative volume and pan of the whole family.

Changing instrument sounds

You can choose which of the sounds available on your computer Sibelius should use to play back each individual instrument. Let's change all of the string sounds to use solo instruments rather than ensemble; this will give our score a smaller, more intimate feel:

- Scroll down the Mixer window until you find the Violin 1 staff strip
- Click the arrowhead to the left of the instrument name, which expands the staff strip
- Click on the arrow next to the read-out that currently displays (Violin Ensemble Lite (GPO))
- A menu appears, displaying the playback devices that Sibelius can use; we're going to use Sibelius Sounds Essentials
- Choose Essentials ▸ Strings ▸ Violin ▸ Violin Solo Lite (GPO) to change to a solo violin sound:



Now change the Violin 2, Viola and Violoncello staves in the same way, so that they use the Violin Solo 2 Lite (GPO), Viola Solo Lite (GPO) and Cello Solo Lite (GPO) sounds respectively. To close up any of the staff strips in the Mixer, simply click again on the arrowhead to the left of the instrument name.

Try playing back your score again to hear the difference – you may want to adjust the balance to suit the new sounds.

Effects parameters

Each instrument sound has up to six effect parameters, which are controlled by faders shown underneath the expanded staff strip:

Expand all the staff strips in the Mixer window by Shift-clicking on one of the arrowheads to the left of the instrument names.

Try adjusting the faders to change the different effects and listen to the change in Sibelius's playback. If you want to return a fader to its default setting, just double-click it. (Note that this doesn't apply to the Reverb and Chorus knobs, just the horizontal faders.)

To learn all about how to use the Mixer to change Sibelius's playback, 🕮 **4.3 Mixer** in Reference.

Exporting an audio file

Using VST/AU virtual instruments, such as Sibelius Sounds Essentials, Sibelius allows you to export your score as an audio file at the click of a button. You can burn audio files directly to CD, or convert them into other formats, such as MP3, allowing you to give recordings to conductors or performers to give an idea of how the music sounds, or even for practicing along to.

Let's export an audio file of *Urbane Filigree*:

- Choose Play ▸ Move Playback Line to Start (shortcut Ctrl+[*or* ⌘[) or click the corresponding button on the Playback window
- Choose File ▸ Export ▸ Audio or click the toolbar button, shown above right
- Choose a Filename for your audio file and click OK
- Sibelius records your score as an audio file and saves it in the same folder as the score.

For more information, 🕮 **9.10 Exporting audio files** in Reference.

Project 4

4.1 Setting up a worksheet

This project shows you how to use some of Sibelius's many educational features, which enable you to create worksheets and teaching resources and manage classroom use of Sibelius.

The first chapter of this project looks at setting up a worksheet from scratch in Sibelius and saving the template to re-use again. You'll learn how to change the text font for a whole score, and how to edit the properties of different types of text.

Worksheet Creator

The extensive Worksheet Creator feature (📖 **5.25 Worksheet Creator** in Reference) automatically produces thousands of different kinds of worksheets, exercises, posters, flashcards and reference materials for students at all levels. So, before writing your own worksheet, see whether the Worksheet Creator already has one that is suitable, or that you can quickly adapt.

If not, the Worksheet Creator also includes a variety of worksheet templates in different formats with empty bars for you to fill in. Even this can save quite a bit of time, so again, if a suitable template is provided then use it rather than creating a worksheet completely from scratch.

(To access these templates, choose File ▸ Worksheet Creator and on the dialog that appears, choose Template and click Next. The list of available worksheet templates appears on the left hand side; we're going to create our own worksheet though, so click Cancel.)

Creating a worksheet from scratch

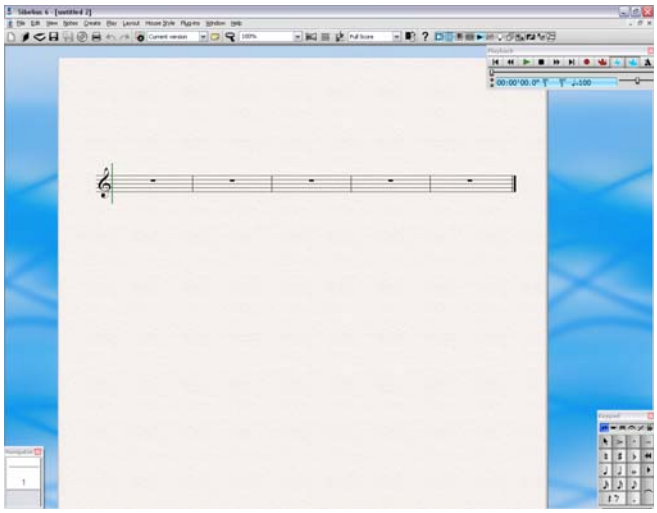
If you want to create a worksheet from scratch instead of using one of the templates, you will need to be familiar with the layout tools available in Sibelius, chiefly adjusting staff spacing and creating system or page breaks (both of which you can learn more about in **Project 2** of this Handbook).

We're going to use these skills – and learn some new ones – to create a sample worksheet template, which we'll add to the templates in the Worksheet Creator.

Let's start by setting up a new score:

- Choose File ▸ New or click the toolbar button
- The New Score appears
- Choose the Blank manuscript paper and click Change Instruments
- In the dialog that appears, ensure that Common Instruments is selected in the Choose from list
- Choose the Others family and select Unnamed (treble staff) from the list of available instruments
- Click Add to Score and then OK
- Click Finish to close the New Score dialog and create a score.

You should see this:



Now let's add some more bars and create the initial page layout:

- Choose Create ▸ Bar ▸ Other (shortcut Alt+B *or* ⌥B)
- In the dialog that appears, set Number of bars to 43 and click OK
- The mouse pointer turns dark blue, to show that it is "carrying an object"
- Click anywhere in the score to add the new bars
- Hit Esc to deselect everything
- Choose Layout ▸ Auto Breaks
- In the dialog that appears, switch on Use auto system breaks and choose Every 4 bars
- Click OK and your score should instantly update to lay out the score.

Before we continue with our template, choose House Style ▸ Engraving Rules (shortcut Ctrl+Shift+E *or* ⇧⌘E). This opens the Engraving Rules dialog, which you can use to make various changes to the settings in your score. Any adjustments you make to a note or other object here will apply to every note or object of the same type in the score. We need to make two adjustments:

- On the Bar Numbers page, set Frequency to No bar numbers, which stops bar numbers from appearing in the worksheet.
- On the Staves page of the dialog, set Justify staves when page is at least *n*% full to 100%. This gives you complete control over the vertical positioning of staves when laying out your worksheets, because it stops Sibelius from automatically spacing the staves evenly down an entire page as it fills up.

You should only ever disable vertical justification as you have done here when you are creating a worksheet, exam paper or other kind of special music example: vertical justification is always desirable when you are producing every other kind of score. Take the time to read the advice in 🕮 **8.10 Staff spacing** in Reference.

Click OK to close the Engraving Rules dialog.

We can also adjust the size of the staves, so that all the bars fit onto a single A4 page:

- Choose Layout ▸ Document Setup (shortcut Ctrl+D *or* ⌘D)
- Change the Staff size value to 6mm or 0.24 inches, as appropriate
- Click OK to return to the score.

Adding text

Let's add a title and some placeholder text for a student to write their name:

- Choose Create ▸ Text ▸ Title
- The mouse pointer turns blue to show that it is carrying an object
- Click at the top of the first page and type "SCALES AND ARPEGGIOS"
- Hit Esc twice to stop editing the text and to deselect
- Choose Create ▸ Text ▸ Subtitle
- The mouse pointer turns blue to show that it is carrying an object
- Click at the top of the first page and type "Worksheet 1"
- Hit Esc twice to stop editing the text and to deselect
- Choose Create ▸ Text ▸ Special Text ▸ Worksheet header (first page, r)
- The mouse pointer turns blue to show that it is carrying an object
- Click at the top of the first page and type "Name: _____" and hit Return to start a new line
- Type "Class: _____"
- Hit Esc twice to stop editing the text and to deselect.

You should see this:

Edit All Fonts

We're going to change the text in this worksheet so that it uses a clear and legible font:

- choose House Style ▸ Edit All Fonts
- change the Main Text Font to Verdana by selecting it from the drop-down list.

Now the text should look like this:

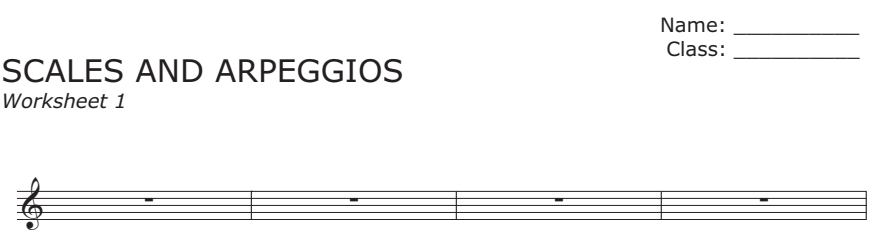
From now on, all text that you add to the worksheet will default to using the Verdana font.

Editing a text style

When you want to change the properties of a certain type of text, you should edit the text style. This specifies the font, size, position and other characteristics for a type of text.

In the worksheet we've set up, let's edit the Title and Subtitle text styles, so that the text is left-aligned on the page:

- Click on the title to select it
- Choose House Style ▸ Edit Text Styles (shortcut Ctrl+Shift+Alt+T *or* ⇧⌥⌘T)
- In the list of available text styles, Title should be selected; click Edit
- On the Horizontal Posn page, choose Left under Align to page and click OK
- Select Subtitle from the list of available text styles and click Edit
- On the General page, switch on Italic
- On the Horizontal Posn page, choose Left under Align to page and click OK
- Click Close to return to the score:



Add to worksheet templates

Let's add this score to the other available templates in the Worksheet Creator. This will make it available for you to use in the future, saving you the time it takes to prepare the template.

- Choose File ▸ Add to Worksheet Creator.
- Choose Template from the Type options and give your worksheet a name, e.g. Scales and arpeggios.
- If you want to add any other information which would help you identify this template in future, type this into the Description (for teacher) box.
- Click OK to add the worksheet to the list of templates and return to the score.

Next time you open File ▸ Worksheet Creator and view the list of templates, the Scales and arpeggios template we just created appears in the list.

4.2 Scales and arpeggios

If you are starting from this section of the project, you should open the example score called Project 4 and make the 2 Scales and arpeggios version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

In this chapter we're going to learn how to use plug-ins to quickly create a set of scales of the same type, ready for practicing, revising or assessing. We'll look at respelling pitches as their enharmonic equivalents, e.g. changing G♯ to A♭, and re-inputting pitches to change scale types; using all of these tools you can quickly produce a vast array of scale sheets with very little effort.

Adding scales

We're going to use one of Sibelius's powerful plug-ins to create a sheet of scales in all keys in just a few clicks, which will form the basis of the worksheet exercises we'll create in this project. Let's add major scales in all keys:

- Choose Plug-ins ▸ Other ▸ Scales and Arpeggios
- In the dialog that appears, make sure that you choose Add scales and arpeggios to current score and click Next
- Choose Major Scales from the drop-down menu and click Next
- A dialog appears with many different options for the scales that will be added to the score; you can choose whether to show ascending or descending scales, the range of octaves spanned, the starting note and note lengths and many more options
- Make sure that the Scale Type is set to Major and that the Include key signature option is switched on
- Choose All except octave from the Number of scales or arpeggios drop-down list, and Chromatic from the Interval of start notes drop-down list. This adds major scales starting on all pitches from C through to B.
- Click Finish and Sibelius will add the scales to your score.

You should see major scales ascending and descending over two octaves, with a boxed text label identifying each scale. Sibelius automatically adds the key signature before each scale and starts the next scale on a new system.

Respelling enharmonic accidentals

You can instantly change between any enharmonic accidentals by selecting a note or notes and hitting Return (on the main keyboard). Let's change the D# major scale to Eb major:

- Select the four bars of D♯ major
- Hit Return to respell all the accidentals
- Hit Esc to deselect the notes.

The key signature is now incorrect, so let's change it:

- Hit K to open Create ▸ Key Signature
- Choose E♭ major from the right-hand list and click OK

- The mouse pointer turns blue
- Click at the start of the first bar of the new E♭ major scale to create the key signature there
- Double-click on the label above the staff (or select it and hit Return) to change the text to read E♭ Major:

Sibelius places a key signature change on the previous system, but this isn't necessary in our worksheet, so let's hide it:

- Select the key signature change in the last bar of the previous system (after the double barline); it turns purple to show that it is selected
- Type Ctrl+Shift+H *or* ⇧⌘H to hide the key signature change
- To restore the way in which the notes and double barline were spaced, select the entire bar and choose Layout ▸ Reset Note Spacing (shortcut Ctrl+Shift+N *or* ⇧⌘N).

For more about hiding and showing notes and other objects, 🕮 **5.9 Hiding objects** in Reference.

Now respell the E♯ major scale as F major (you may wish to respell the F♭ pitches as E again afterwards) and the A♯ major scale as B♭ major, hiding the key signature changes in the same way. Don't forget to change the labels!

Changing a scale

If you want to change an existing scale to another type of scale, there are two easy ways to do this in Sibelius. You can re-input the pitches while using the same rhythms, or use another plug-in.

Notice how we've ended up with two F major scales because we respelled the E♯ major scale. Let's change the second F major scale into a F♯ major scale by re-inputting the pitches:

- First, change the key signature to F♯ major, hiding the key signature change as before
- Select the first note of the scale, the F natural
- Choose Notes ▸ Re-input Pitches (shortcut Ctrl+Shift+I *or* ⇧⌘I)
- A dotted caret appears (rather than the normal solid line), which tells you that Sibelius will overwrite the existing pitches, but not their rhythms
- Play a scale of F♯ major ascending and descending over two octaves on your MIDI keyboard, or type F G A B C D E F G A B C etc. (Sibelius will automatically sharpen every note because of the key signature)
- Change the boxed text label to F♯ Major.

You should now see this:

If you want to transform the character of a scale, e.g. from major to harmonic minor, Sibelius has a useful plug-in to instantly do this:

- Select the four bars of D major scale
- Choose Plug-ins ▸ Transformations ▸ Transform Scale
- In the dialog that appears, the Current scale should be set to D Major (Ionian)
- Change the New Scale drop-down list to F Harmonic Minor and click OK.

The notes are transformed into a completely different type of scale (although you will still need to change the label and key signature):

You could also add the note names beneath the staff to help students learn a scale. Simply select the bars you want to add note names to, and choose Plug-ins ▸ Text ▸ Add Note Names to let Sibelius automatically add the name of each pitch above or below the staff.

To learn more about Sibelius's range of powerful plug-ins, 🕮 **6. Plug-ins** in Reference.

4.3 Layout and formatting

If you are starting from this section of the project, you should open the example score called Project 4 and make the 3 Layout and formatting version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

This chapter looks at how to perform some of the more complex layout and formatting skills you may want to use in order to create unfinished worksheets for students to complete. We'll learn how to set up exercises for students to complete a scale, copy a scale onto a staff with a different clef and identify a scale type.

Adding another staff

First, we'll add a viola staff, with an alto clef:

- Choose Create ▸ Instruments
- From the Strings family, select Viola and click Add to Score
- Select Viola in the right-hand list and use the Down button to move it below Unnamed (treble staff)
- Click OK to return to the score.

The staves will be quite squashed up on the page, so select the double barline at the end of a system about two-thirds of the way down the page, and choose Layout ▸ Break ▸ Page Break.

Now delete the instrument name appearing at the start of each system by selecting it and hitting Delete. You will need to do this once for the first system, and a second time for the subsequent systems.

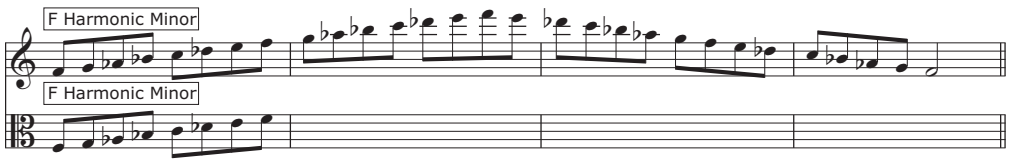
You may also wish to hide the cautionary key signatures which are created at the end of the systems on the Viola staff. To do this, select the key signature at the end of the system so that it turns purple, and then type Ctrl+Shift+H *or* ⇧⌘H.

Incomplete scales

Let's create some unfinished scale exercises, to be completed. First, triple-click on the treble staff to select everything, then Alt-click or ?-click on the viola staff to copy all the scales across, then move the pitches down an octave by typing Ctrl+? or ??. Now we can remove material from the score where we want students to complete the scale:

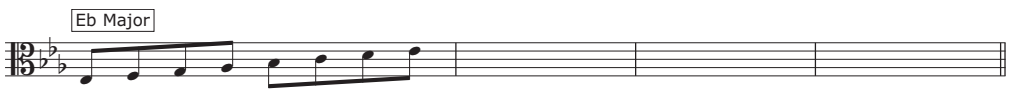
- Select the last three bars of Viola staff F harmonic minor scale and remove them by hitting Delete
- With the bars still selected, hide the bar rests by typing Ctrl+Shift+H *or* ⇧⌘H. (If you are making a worksheet to give to students as a printed handout, you could just hide the notes rather than deleting them, since they won't be printed. This also means that Sibelius will leave enough space for students to write the correct notes in.)
- Hit Esc to deselect everything.

You should see a completed F harmonic minor scale on the treble staff and the first eight pitches only on the viola staff, followed by three empty bars:



Now, let's do the same for the E♭ major scale, but this time we're going to hide the entire treble staff:

- Once you've laid out the incomplete viola version of the E♭ major scale following the same steps as above, select the four bars of the treble staff version of the same scale
- Hit **Delete** to remove all the notes
- Choose **Layout ▸ Hide Empty Staves** (shortcut **Ctrl+Shift+Alt+H** *or* ⌃⌥⌘H)
- The treble staff part disappears, leaving only the viola staff behind:



In this way, you can provide hints to help complete the unfinished scales or simply remove the pitches for a student to write out themselves.

Using the layout skills we've just learned, change some more of the scales into exercises.

- Delete the E major descending scales on both staves and hide the rests.
- Delete the middle two bars of the F major scale on the viola staff, hide the bar rests, remove the scale from the treble staff and hide the treble staff completely.
- Add a page break between the E major and F major scales (you can remove a page break by choosing **Layout ▸ Break ▸ Page Break** again).
- Add another page break between the G♯ major and A major scales.
- Delete the F♯ major, G major and G♯ major scales from the treble staff and hide the bar rests.
- Delete the A major, B♭ major and B major scales from the viola staff and hide the bar rests.

Dragging and indenting staves

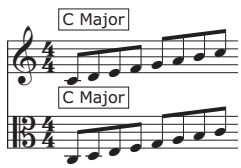
Our worksheet doesn't yet have any questions on it, so we're going to add some tasks for completion. First, however, we'll need to move the systems apart or indent them to make space to fit the text in between.

Let's use the C major and C♯ major scales as examples. We'll indent the systems to place some text to the left of them:

- Choose **View ▸ Handles** (this shows small rectangles on objects like staves, barlines, note stems, etc. to indicate that you can drag them to change their position)
- Click on the rectangle at the start of the first bar of the treble staff

- Drag the staff until the first barline is level with the end of the "and" in the title we added earlier:

SCALES AND ARPEGGIOS
Worksheet 1



In the same way, drag the start of the system with the C♯ major scales to the same point:

Name: _____
Class: _____

SCALES AND ARPEGGIOS
Worksheet 1

Before we add any text, drag the treble staff with the F harmonic minor scale down to make some room between it and the staff above. To do this, simply click on an empty space in the staff and drag.

In the same way, drag the viola staff with the E♭ major scale and the treble staff with the E major scale to make room above them.

Adding text to a worksheet

Since there are many types of text which you may want to add to a worksheet (questions, quotes, examples, explanations, etc.), Sibelius's plain text style is the best choice for adding text.

Any plain text which you add to this worksheet will appear in the main text font (which we changed to Verdana earlier) without any special music characters or symbols, so that you can treat it like typing into a word processor.

Let's try this out by adding an explanation to the left of the first two scale examples that we just indented:

- Choose Create ▸ Text ▸ Other Staff Text ▸ Plain Text
- The mouse pointer turns blue
- Click to place the text so that the flashing caret appears level with the top of the first staff and in line with the title
- Simply type and hit Return (on the main keyboard) to move to a new line where the text begins to overlap the staff. Type the following:

  The major scale is one of the most important scales in Western Classical music.
  You should complete all of the unfinished scales in this worksheet. Fill in the missing pitches for the treble clef and alto clef staves.
- hit Esc twice to stop editing the text and to deselect.

Now let's create some more plain text to add explanations above the different types of scale, in the same way add type the following above the F harmonic minor scale:

> The harmonic minor scale is also very important in Western Classical music and many other musical traditions. Complete the F harmonic minor scale below by copying the notes into the alto clef:

Then, above the E♭ major scale:

> Finish this E♭ major scale in alto clef:

And finally:

> Complete these E major scales in treble and alto clefs:

Plain text is useful in a wide range of contexts, because it appears exactly where you click the mouse pointer to place it, so you can place text anywhere on a page.

4.4 Classroom Control

If you are starting from this section of the project, you should open the example score called Project 4 and make the 4 Classroom control version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

If you have a network license version of Sibelius, running on the Sibelius Licence Server, there are a host of features available for teachers that enhance the experience of using Sibelius in the classroom. This chapter shows you how to quickly distribute work to students or collect the score they're working on. We'll also learn how to quickly compare a student's work against the completed answer sheet.

Distributing work using the Sibelius Licence Server

To access Sibelius's classroom control features, choose File ▸ Classroom Control and enter the teacher password that you set up in the Licence Server Control Panel. The dialog that appears shows you a list of computers connected to the Licence Server and the score they are currently working on.

Let's send the worksheet we've been creating to all the other students in the classroom:

- Click Select All to select all the students listed
- Click Send Current Score.

Sibelius distributes the score across the network to all the connected computers.

You can send any score to a whole class like this (click Send Other Score if you don't have one open), or you if you want to send work to an individual student, simply select their name from the list and click Send Current/Other Score.

Retrieving scores using the Sibelius Licence Server

In the same way that you can distribute work across a network, you can also collect students' scores at the click of a button. Let's retrieve the completed worksheets from all the students:

- Click Select All to select all the students listed
- Make sure that the Save and open retrieved scores radio button at the right-hand side of the dialog is chosen
- Click Get Score.

Sibelius collects the scores from each connected computer across the network and saves them to your computer, then opens each one.

To find the scores, open your Scores folder: inside a folder called Student Scores are separate folders for each student, containing their score.

You can retrieve a score from any individual student in the same way, by selecting their name from the list and clicking Get Score.

For more details, 🕮 **5.3 Classroom Control** in Reference.

Switching between scores

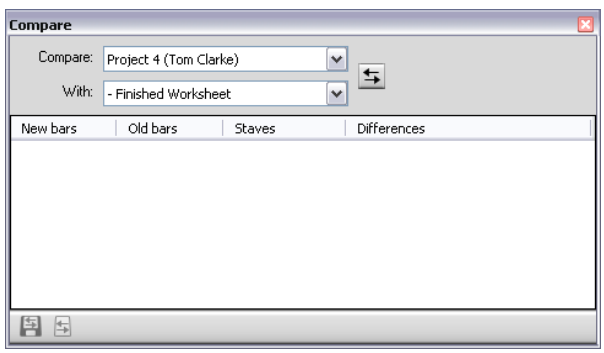
When you open all your students' scores, you may find that changing between them is quite confusing. Sibelius adds the student's username to the end of their score filename, so you can see at a glance which scores are open by clicking on the Window menu and looking at the open files listed at the bottom.

To quickly change between open scores, you can use a handy keyboard shortcut. Type Ctrl+Tab *or* ⌘~ to switch to the next open score. Ctrl+Shift+Tab *or* ⇧⌘~ switches to the previous open score.

Comparing completed worksheets

You can use Sibelius's Compare window to quickly view the differences between a student's completed worksheet, and the answer sheet!

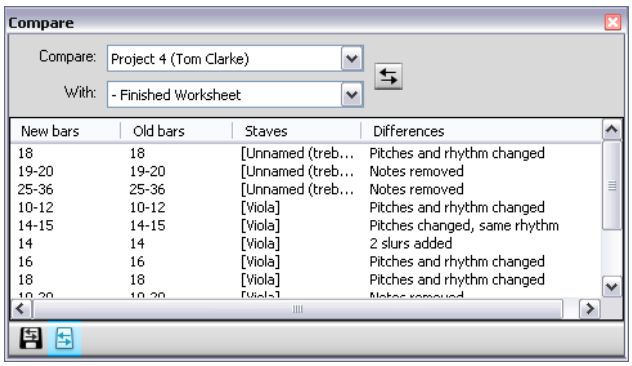
If you can't see the Compare window, switch it on by choosing Window ▸ Compare (shortcut Ctrl+Alt+C *or* ⌥⌘C):



Let's compare a student score against the answers. (If you didn't retrieve a student's score, you can simply complete the worksheet yourself – be sure to put some mistakes in and see if you get caught out!)

- Open the Project 4 example score.
- From the Compare window, choose the student's completed worksheet from the Compare drop-down list.
- Choose the – Finished Worksheet version in the Project 4 file from the With drop-down list.
- Click the Compare button ( ).
- Sibelius displays both the scores side-by-side and shows a summary of the differences. From these differences, you should be able to tell if the student hasn't correctly completed the worksheet.

- Click Close to return to the scores. The Compare window now shows a list of the differences between the two worksheets:



Double-click on any of these differences in the list to view the relevant bars in both scores. Sibelius also draws a colored background behind objects that have been added (green), removed (red) or altered (orange).

With this powerful tool you can quickly see which students have been unable to complete an exercise, and even generate a detailed report of the differences Sibelius finds – complete with screenshots of the scores – to open in your word processing software. For more on versions and comparing scores, 🕮 **5.22 Versions** in Reference.

Project 5

5.1 Using video

With Sibelius, you can add a video to your score that will remain synchronized with playback, allowing you to write music to picture without having to worry about SMPTE, LTC, striping or any other synchronization technological nasties – all you need is your computer, which makes it ideal for use in schools, at home and in professional environments.

This project introduces some of the ways in which you can use video inside Sibelius, such as creating hit points, displaying timecode on your score and fitting music to picture with plug-ins. You'll also learn about how you can export audio from Sibelius to use as a soundtrack for a movie in your video editing software, e.g. Pinnacle Studio.

The first chapter of this project looks at attaching a video to an existing score.

Sibelius can use both Windows Media Player and QuickTime (if you have it installed) on Windows to play back videos, and QuickTime on Mac. Therefore, any video file that your operating system can play back should also work fine in Sibelius. For a full list of formats that your operating system should typically support, 🕮 **4.10 Video** in Reference.

First, choose File ▸ Open (shortcut Ctrl+O *or* ⌘O) and find the example score called Project 5 in the Project Files folder inside your example scores folder. Open this score.

This is the original score written by Howard Goodall for an excerpt from the animated TV series featuring the well-known comedy character, Mr Bean.

Before we add a video file to the score, you should make the 1 Using the video feature version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

Adding a video to a score

To add a video to the score:

- Choose Play ▸ Video and Time ▸ Add Video
- The Mr. Bean video file is in the same folder as the Project 5 score; select it and click Open.

The video will appear in Sibelius's Video window, showing whichever frame happens to fall at the current position of the green playback line.

With the video attached, hit Space to start playback, and watch how Sibelius plays back the score; you should also watch the animated Mr. Bean clip carefully, since we'll be trying to fit the music to the actions of the characters later in this project.

Notice how the video plays in sync with the score at all times, even when you drag the tempo slider to adjust the playback speed. The video will also remain in sync if you move the timeline slider on the Playback window – try it and see!

The Video window

To show or hide the Video window, choose Window ▸ Video, or use the shortcut Ctrl+Alt+V *or* ⌥⌘V. You can also click the toolbar button shown on the right.

The video already contains some dialogue, but you can set the level so that it is comfortably mixed with the level of the score you are working on. Simply adjust the position of the volume slider on the Video window as appropriate. When set to its leftmost position, the video's soundtrack will be inaudible.

You can adjust the size of the video window using the four buttons to the left of the volume control on the Video window itself. They will resize the video to 50%, 100%, 200% of its original size, and full-screen mode respectively. Alternatively you can use the menu items in the Play ▸ Video and Time submenu.

Finding videos

The Internet is the best place to look for videos to write music for. There are many web sites with adverts or movie trailers which you could download to use as additional source material for student composition projects.

You could also write music for videos that you've made yourself – later in this project we'll learn how to take a Sibelius score and make it into a soundtrack in your video editing software.

5.2 Writing music to picture

If you are starting from this section of the project, you should open the example score called Project 5 and make the 2 Writing music to picture version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

To add the video to this version, choose Play ▸ Video and Time ▸ Add Video and select the Mr. Bean video file from the same folder as the Project 5 score.

The video will appear in Sibelius's Video window, showing whichever frame happens to fall at the current position of the green playback line.

This chapter teaches you how to use timecode and hit point tools and plug-ins to fit the music to picture.

Add timecode and duration

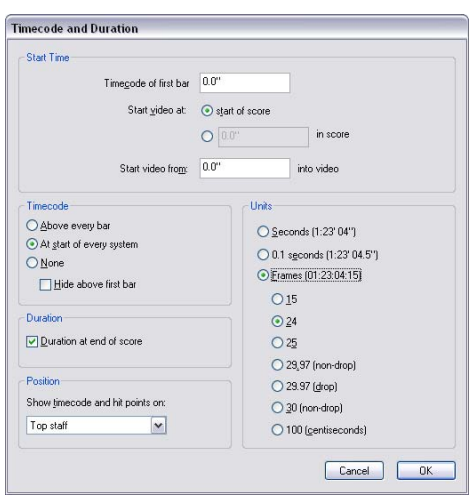
Timecode means the position in time of a point in a score or video. It is usually measured from the start of the score, or in film/TV scoring from the start of the reel or some other convenient point. When you play back a score, a timecode read-out is displayed in the Playback window, together with a read-out of the current tempo in beats per minute (📖 **4.1 Working with playback** in Reference).

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 can display timecode automatically as text 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).

Let's add timecode to appear above every system in the score, as well as a marker with the calculated duration:

- Choose Play ▸ Video and Time ▸ Timecode and Duration:



- Choose the At start of every system radio button to tell Sibelius to display timecode on each system
- Switch on Duration at end of score
- Change the Units setting to Frames (01:23:04:15) to calculate the timecode based on the number of frames per second. (This is the standard format used for film/TV scoring.)
- Make sure that the number of frames per second is set to 24 and click OK to return to the score.

You should now see a timecode read-out displayed above every system in the score. Sibelius will recalculate the timecode as you change tempo, add or remove bars, or change bar lengths, and so on.

Add hit points

When you add a hit point to your score, it is added at the current position of the playback line. You can add a hit point by clicking the Add Hit Point button ( ) on the Video window, or by choosing Create ▸ Other ▸ Hit Point. A hit point is added above that point in the score; Sibelius will recalculate the position of any hit points in your score as you change tempo, add or remove bars, or change bar lengths – just like timecode.

We're going to identify specific points in the Mr. Bean clip where the music should coincide with the action, each time the workmen drop the piano:

- Make sure that the playback line is at the beginning of the score, and hit Space to play
- Every time you see the workmen put down the piano in the *Mr. Bean* clip, click the Add Hit Point button.

At the end of the score you should have created five hit points. They should be approximately at these points:

- Hit 01 – 00:00:27:00
- Hit 02 – 00:00:40:01
- Hit 03 – 00:00:50:12
- Hit 04 – 00:01:00:19
- Hit 05 – 00:01:07:23

Don't worry if the hit points you add are not exactly at the times shown above, or if you add too many hit points, because we're about to learn how to adjust and remove hit points.

Editing hit points

Let's edit the hit points we just added to the score by choosing Play ▸ Video and Time ▸ Hit Points (shortcut Shift+Alt+P *or* ⇧⌥P):

- In the dialog that appears, you should see a list of the hit points we just added
- To change a hit point's timecode, click once on the Timecode value to select it, then click again to type in the precise values shown above
- Hit Return (on the main keyboard) to apply the change.

You can edit a hit point's Name in the same way, so change all of the hit points from, e.g. Hit 01 to Piano Drop 01, etc.

You can also delete any hit point by selecting it and clicking Delete, or create a new hit point by clicking New. When you've finished editing, click OK to return to the score.

To learn more, 🕮 **4.11 Timecode and hit points** in Reference.

Fit existing music to picture

You can change the tempo of your score to ensure that musical events coincide with the action in a video clip, but Sibelius has a useful plug-in to do this for you:

- Make a passage selection in the Bassoon staff from the start of bar 8 to the first note in bar 12
- Choose Plug-ins ▸ Composing Tools ▸ Fit Selection to Time
- Change the Set end of selection to option to Time of selected hit point
- Choose Piano Drop 01 from the drop-down list and click OK
- Sibelius calculates the change in tempo needed to make the hit point coincide exactly with the gap in the music, and displays a summary of the changes made. Click Close to return to the score.
- Now if you play back the score, you'll notice that the video and the sound are perfectly synchronized, since the workmen drop the piano on the second beat of bar 12!
- In the same way, make a passage selection from the second beat of bar 12 to the third beat of bar 16, then change the Set end of selection to option to coincide with the Piano Drop 02 hit point.

Do the same for the last three hit points, so that they occur at these points:

- Piano Drop 03 on the second beat of bar 20
- Piano Drop 04 on the eight note (quaver) rest before the last beat of bar 23
- Piano Drop 05 on the eighth note rest before the second beat of bar 26.

Finally, make sure that the ending happens as Mr. Bean smiles to himself:

- Make a passage selection from the eighth note rest in bar 26 to the first beat of bar 29
- Choose Plug-ins ▸ Composing Tools ▸ Fit Selection to Time
- Change the Set end of selection to option to New end time
- Enter 0 Hours 1 Minutes 17 Seconds and click OK.

Now play back the entire score to see the results.

5.3 Adding a soundtrack to video

If you are starting from this section of the project, you should open the example score called Project 3 and make the 3 Adding a soundtrack to video version into the Current version, by choosing File ▸ Versions ▸ Edit Versions, selecting this version in the list, and clicking Make current.

To add the video to this version choose Play ▸ Video and Time ▸ Add Video and select the Mr. Bean video file from the same folder as the Project 5 score.

This chapter shows you how to export a score you've created from Sibelius as an audio file, so that you can add it to a video of your choice as a soundtrack, using your favorite video editing program.

Exporting an audio file

Using virtual instruments, such as Sibelius Sounds Essentials, Sibelius allows you to export your score as an audio file at the click of a button. You can burn audio files directly to CD, or convert them into other formats, such as MP3, allowing you to give recordings to conductors or performers to give an idea of how the music sounds, or even for practicing along to.

Let's try exporting an audio file of the Mr. Bean soundtrack:

- Choose Play ▸ Move Playback Line to Start (shortcut Ctrl+[*or* ⌘[) or click the button on the Playback window
- Choose File ▸ Export ▸ Audio or click the toolbar button, shown above right
- Choose a Filename for your audio file and click OK
- Sibelius records your score as an audio file and saves it in the same folder as the score.

For more information, 🕮 **9.10 Exporting audio files** in Reference.

Open a movie in your video editor

At this point, you should launch your favorite video editing software. We'll look at how to use Pinnacle Studio (Windows only) to do edit a video, but you could also use iMovie, Windows Movie Maker or many other programs.

Open the movie that you want to add a soundtrack to.

Add soundtrack in Pinnacle Studio

Click on the 2 Edit tab.

To add music, click on the treble clef icon (sixth tab) on the left side of the video album. Browse for the audio file you exported from Sibelius and drag it to the corresponding track on timeline – also marked with a treble clef.

Finishing off your movie in Pinnacle Studio

Click on the 3 Make Movie tab.

To save your movie to your hard drive for websites, emailing, or presentations, select AVI, MPEG, Stream, or Share as File Type. Then click Create file and choose a location to save your movie.

To burn a DVD, insert a recordable DVD and click on the Disc tab. Click Create disc to burn your movie.

Index

This index refers to this Handbook only; Reference contains far more information and detail on Sibelius's features. So if you can't find something in this index, try looking it up in Reference.

1st and 2nd ending lines 105

A

accelerando 78
alphabetic input 53
anacrusis 70
arpeggios
  creating 117
Arrange 108
articulations 45, 79
ASIO 59
Audio Engine Options 59
audio tracks 110, 134
Auto Breaks 86, 114

B

backups 42
balance 57
bar numbers 114
barlines
  repeat 105
bars
  copying 48
  creating 114
  deleting 48
  pick-up (upbeat) 70
  repeating 99
bigger staves 82
blank pages 84
boxed text . . . . . *see* hit points
breaks 82
  automatic 86
  system 82

C

capturing ideas 98
caret 44
cautionary
  key signatures 118
chord boxes . . . . . *see* chord symbols
chord symbols 101
  adding/removing chord diagrams 104
  copying 103
  creating by playing 101
  creating by typing 101
  equivalent chord text 103
  respelling 103
  revoicing chord diagrams 104
Classroom Control 124
clefs 74
click 51
codas 105
collision avoidance 63
Compare window 80, 125
comparing scores 79
concert pitch 55
context menu 76
copying 48
  chord symbols 103
  graphics into Word 88
  ideas 96
  lyrics 61
  multiple objects at the same time 76
  text 76
  with the mouse 48
Create menu
  Bar submenu
    Other 114
  Barline submenu
    End Repeat 105
    Start Repeat 105
  Chord Symbol 101
  Clef 74
  Instruments 69, 120
  Key Signature 75
  Line 77, 106
  Other submenu
    Hit Point 132
    Instrument Change 86, 94
  Symbol 107
  Text submenu
    Expression 61, 76
    Lyrics submenu 60
    Other Staff Text submenu
      Plain text 123
    Repeat (D.C./D.S./To Coda) 107
    Subtitle 115
    Technique 63
    Tempo 62, 106

Title 115
Title Page 84
Tuplet 75
creating
bars 114
instruments 68, 120
parts 86
crescendo 61, 78
cues 85
cursor . . . . . *see* playback, inputting, text

D

D.S. 106
dal segno 106
deleting 47
bars 48
title pages 84
dialog
defined 9
diminuendo 61, 78
DirectSound 59
Document Setup 115
Don't say this again 48
drum set 95
duration at end of score 131
dynamic parts 56, 85
dynamics 61, 76
hairpins 61

E

Edit All Fonts 115
Edit menu
Capture Idea 98
Chord Symbol submenu
Add/Remove Chord Diagram 104
Equivalent Chord Text 103
Revoice Chord Diagram 104
Copy 49
Cut 48
Delete 47
Delete Bars 48
Filter submenu
Chord Symbols 104
Paste 48, 49
Paste As Cue 86
Redo 43
Repeat 49
Select submenu
Select All 47
Select Graphic 88
Undo 43
Edit Text Styles 116
editing
text 63
effects 110
Engraving Rules 83, 114
enharmonic respelling 117
ensembles 68
exercises . . . . . *see* scales, arpeggios
exporting 88
audio tracks 110, 134
graphics 88
Expression text 61, 76

F

fast-forward 57
File menu
Add to Worksheet Creator 116
Classroom Control 124
Export submenu
Audio 110, 134
New 67
Open 8, 35
Preferences 41, 48, 50, 88
Print 39
Publish on SibeliusMusic.com 88
Quick Start 35
Save 42
Save As 42
Save Version 42
Versions submenu
Edit Versions 39
Worksheet Creator 113
files. . . . . *see* scores
filters 98
chord symbols 104
Flexi-time 50
into two staves 92
options 51
Focus on Staves 39
fonts
changing 60
music 69
formatting 81, 120
fretboard grids . . . . . *see* chord symbols

G

graphics
exporting 88
formats 88
green line 57
guitar 93
guitar frames . . . . . *see* chord symbols

H

hairpins 61, 77
handles 121
Help menu
  Sibelius Reference 8
help . . . . . *see* troubleshooting
Hide Empty Staves 121
hiding
  key signatures 118
  notes and rests 120
  staves 121
  staves with music on 39
hit points 131, 132
  editing 132
House Style menu
  Edit All Fonts 60, 115
  Edit Text Styles 116
  Engraving Rules 83, 114
house styles 69

I

Ideas window 95
improvements 10
indenting staves 121
Inkpen2 font 69
inputting
  chord symbols 101
  chords 54
  drum set notation 96
  guitar tablature 94
  in real time via MIDI 50
  in step-time 54
  into two staves 92
  pitches only 118
installing
  Sibelius
    Mac 17
    Windows 12
instrument names 63
instrumental parts 56, 85
instrumentation 68
instruments
  adding 120
  changing 86, 94
  clefs 74
  creating 68
  transposing 55
Internet publishing 88
irrational rhythms 75

K

key signatures 70, 75
  hiding 118
keyboard (MIDI)
  USB 26
keyboard reduction 87
keyboard shortcuts 9, 41
Keyboard window 43
Keypad window 41

L

landscape 82
laptop 41
layout 81, 120
  note spacing 118
  of parts 86
  staff spacing 83, 114
Layout Marks 84
Layout menu
  Auto Breaks 86, 114
  Break submenu
    Page Break 120
    Split System 106
    System Break 82
  Document Setup 82, 115
  Hide Empty Staves 121
  Optimize Staff Spacing 83
  Reset Note Spacing 118
  Reset Space Above Staff 84
  Reset Space Below Staff 84
Licence Server 124
lines
  1st and 2nd endings 105
  after lyrics 61
  green 57
  hairpins 77
  playback 57
  rit./accel. 78
  system 78
lyrics 60
  extenders 61
  hyphens 61
  importing from a text file 61
  lines 61

M

Magnetic Layout 63, 81
manuscript paper 68
metronome click 51
MIDI guitar 93
MIDI input 50, 54
  of chord symbols 101

MIDI interface 27, 30
MIDI setup 26, 29
Mixer window 57, 109
  changing instrument sounds 109
mouse wheel 36
moving Sibelius to another computer 24
multicopy 76
multiple selections 46
music fonts 69
mute 109

N

Navigator 36
notebook 41
noteheads 97
notes
  adding note names 119
  articulations 79
  changing notehead type 97
  converting to tablature 94
  copying 48
  deleting 47
  editing 42
  hiding 120
  inputting 53
  make bigger 82
  make smaller 83
  resetting spacing 118
  respelling 117
  transposing 43, 53
  tuplets 75
Notes menu
  Arrange 108
  Flexi-time Input 51
  Flexi-time Options 51, 91
  Input Notes 53
  Re-input Pitches 118
  Transposing Score 55

O

objects
  deleting 47
Optimize Staff Spacing 83
Opus font 69

P

page breaks 120
page size 82
pages
  blank 84
  viewing 36
pan position 58
Panorama ..... .37
parts 56, 85
  creating ..... .86
  layout ..... .86
Parts window ..... .85
passage selections ..... .46
Paste As Cue ..... .86
pasting. ..... *see* copying
PDF files
  opening with PhotoScore ..... .71
percussion ..... .95
PhotoScore Lite ..... .71
phrase-marks ..... *see* slurs
piano
  keyboard ..... .43
  reduction ..... .87
pick-up bars ..... .70
Pinnacle Studio 134
pitch
  sounding (concert) ..... .55
  written (transposed) ..... .55
plain text 123
Play menu
  Move Playback Line to Start 110
  Playback Devices ..... .59
  Video and Time submenu
    Add Video 129
    Hit Points 132
    Timecode and Duration 131
playback ..... .57
  changing instrument sounds 109
  configurations ..... .59
  fast-forward ..... .57
  line ..... .57
  rewind ..... .57
  starting ..... .57
  stopping ..... .57
  troubleshooting ..... .59
  volume ..... .57
Playback window 51, 57
playing techniques ..... .62
Plug-ins menu
  Chord Symbols submenu
    Add Chord Symbols 104
    Realize Chord Symbols 104
  Composing Tools submenu
    Fit Selection to Time 133
    Reduce ..... .87
  Other submenu
    Scales and Arpeggios 117
  Simplify Notation submenu ..... .92
    Change Split Point ..... .92
    Renotate Performance 52, 92
  Text submenu

Add Note Names 119
Transformations submenu
Transform Scale 119
portrait 82
preferences 41
Primary Sound Driver 59
printing 39
privacy policy 25
Properties window
Notes panel 98
Text panel 60

Q

quantize . . . . . *see* renotate, Flexi-time

R

rallentando 78
redo 43
Reduce plug-in 87
reduction 87
Reference 8
registering 21
Re-input Pitches 118
reinstalling Sibelius 24
Mac 20
Windows 16
renotate 52, 87
Repeat (D.C./D.S./To Coda) text 107
repeat bars 99
repeats 105
ending lines 105
repitching 118
Reprise font 69
Reset Note Spacing 118
rests
deleting 47
hiding 120
reverb 58
rewind 57
ritardando 78

S

scales
creating 117
scanning 71
Scorch 88
Score Info 70
scores
backups 42
comparing 79, 125
creating 67
moving around 36
multiple versions of 38
opening 35
switching between 125
selections
graphics 88
multiple 46
passage 46
system passage 47
Sibelius Licence Server 124
Sibelius Player 58
Sibelius Reference 8
Sibelius Sounds Essentials 58
SibeliusMusic.com 88
site licenses 11
size
of pages 82
of staves 82
slurs 77, 78
sounding pitch 55
soundtrack 134
spacing
of staves 83
split point
changing 92
Split System 106
staff size 82, 115
staves
adding 120
changing distance between 83, 114
changing playback sounds 109
creating 68
hiding 39, 121
indenting 121
make smaller 83
muting 109
resetting spacing 84
step-time input 54
stereo position 58
strips . . . . . *see* Mixer window
Subtitle text 115
suggestions 10
syllables 61
symbols 107
system
break 82
passage selections 47
splitting 106

T

tablature 93
Technique text 62, 77
tempo 69, 77
  adjusting for Flexi-time 52
  setting with text 62
Tempo text 106
terminology 9
text 60
  aligning 81
  copying 76
  deleting 47
  dynamics 61, 76
  editing 63
  editing text styles 116
  Expression text 76
  fonts 60
  instrument names 63
  note names 119
  plain 123
  Technique text 62, 77
  Tempo 62
  Tempo text 77
time signatures 69
timecode 131
title pages 70, 84
  deleting 84
Title text 115
tool windows 38
  hiding 38
transposed pitch 55
transposing
  by an octave 53
  instruments 55
  scores 55
triplets 75
troubleshooting
  playback 59
  printing 39
tuplets 75

U

undo 43
uninstalling Sibelius
  Mac 20
  Windows 16
upbeat bars ..... .70

V

versions ..... .38
  comparing ..... .79
video 129
  soundtrack 134
  window 129
View menu
  Focus on Staves ..... .39
  Handles 121
  Hidden Objects ..... .47
  Layout Marks ..... .84
  Panorama ..... .37
  Zoom submenu ..... .38
viewing
  parts ..... .56
voices ..... .98
volume ..... .57
  muting 109
  see also dynamics

W

Window menu
  Compare 80, 125
  Hide Tool Windows ..... .38
  Ideas ..... .95
  Keyboard ..... .43
  Keypad 38, 41
  Mixer ..... .57
  Navigator ..... .36
  Parts ..... .85
  Playback 51, 57
  Properties ..... .60
  Switch to Full Score ..... .56
  Video 129
windows
  switching between 125
word menu 76, 107
worksheets 113
written pitch ..... .55

Z

zoom ..... .38