Sibelius 6

Demo Handbook

Edition 6
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Demo 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 Demo Handbook to docs@sibelius.com.

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What Sibelius does for you

Sibelius is the state-of-the-art music notation software – a fast, intelligent, easy-to-learn and (not least) fun-to-use program that helps you write, play back and print music.

Sibelius handles every kind of music from renaissance to avant garde, covering lute tablature to lyrics, handbells to harp pedaling. With a normal printer you can produce truly professional results, rivaling the highest quality of the world's leading publishers. If you write for orchestra, band or other ensembles, Sibelius will instantly produce pristine sets of parts, which automatically update if you revise the score (Dynamic Parts™). Sibelius is also ideal for jazz, rock and pop – everything from simulating handwritten music to sophisticated handling of chord symbols, percussion, guitar tab and chord diagrams.

Sibelius is so easy to use that it's not just for professional musicians – it's also used by tens of thousands of schools, colleges and universities. Your students won't need to waste valuable time learning the software – the tutorial videos will get them up and running in no time. Sibelius helps students do everything from learning the basics of notation to complete multimedia projects with music synchronized to video. And the Worksheet Creator saves you time by producing over 1700 different worksheets and other teaching materials, which you can share with students and colleagues via the Internet.

And Sibelius has many more features, such as scanning in music, playing back with exceptional realism, creating audio files to makes into CDs, assisting with arranging and orchestration, letting you create your own "plug-in" features and even publishing and selling your music on the internet.

When you're proficient with Sibelius, you will realize that a great deal of the time spent writing music was doing literally that – physically writing it out. Mechanical tasks like ensuring objects in the score don't collide, repeating music, transposing it and working with instrumental parts are done far faster and more accurately if left to Sibelius. Sibelius is like having an intelligent assistant at your side, doing all the tedious work for you while you provide the creative input – which is, after all, the most enjoyable bit.

We like to say that using Sibelius is 99% inspiration, 1% perspiration.

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 Yamaha 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.

Restrictions of the demo version

This demo version is identical to the full Sibelius program, except that:

* saving, exporting, creating audio files, and Internet publishing are disabled
* you cannot submit your music for publication on SibeliusMusic.com or SibeliusEducation.com
* you can only print a single page (which is watermarked)
* copying and pasting graphics from Sibelius to other applications is limited to black-and-white, low resolution quality
* Sibelius Sounds Essentials, the sample library included with Sibelius 6 that provides more than 150 high-quality instrument samples from Garritan and Tapspace, is not included
* only around 200 of the more than 2000 ideas files supplied with the full program are included
* only a few of the 1700 ready-made worksheets and other teaching and learning materials built into the Worksheet Creator are included
* most of the 50+ high-quality textures for changing the appearance of the paper and desk in the main editing window are not included
* some example scores, manuscript papers (templates) and the full on-screen Sibelius Reference are omitted.

A demo version of the scanning program PhotoScore is available for download separately. Further information and examples of Sibelius Sounds playback are also available separately.

To find out more about what Sibelius can do, visit **www.sibelius.com/products/sibelius**

About this Demo Handbook

Warning!

However much you may dislike manuals, you'll find it much easier to get started with your demo of Sibelius 6 if you read this Demo Handbook thoroughly.

This isn't intended to be a comprehensive reference to learning or using Sibelius, but it should help you become familiar with the main features of the program.

This initial section, **Start here**, provides information about this Demo Handbook and how to buy Sibelius, and after that we'll give you a brief introduction to the basics of using Sibelius in a short project that will take you around an hour to complete. This project is taken from the Sibelius 6 Handbook, which is included with every new copy of Sibelius 6.

If you have used a previous version of Sibelius and are considering upgrading, you will be interested in the **What's new?** section, which details the major improvements in Sibelius 6.

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

Typography

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."

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. Keyboard hortcuts 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.)

- "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.

Suggestions

We are always happy to receive suggestions for improvements we could make to this Demo Handbook – please email 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.

Further information

More documentation

The full version of Sibelius 6 includes on-screen PDFs of both the Sibelius 6 Handbook and the Sibelius 6 Reference book. If you would like to review these books before you purchase Sibelius, you can download complete PDFs from www.sibelius.com/download/documentation

How to buy

For more information about Sibelius or how to buy it, click the toolbar button shown on the left, contact your local Sibelius dealer, see www.sibelius.com/buy, or contact:

* North, Central & South America: 1-888-474-2354 toll-free, email: infoUSA@sibelius.com.
* UK: freephone 0800 458 3111, email: infoUK@sibelius.com
* Australia: 1300 652 172, email: infoAU@sibelius.com
* Other countries: see www.sibelius.com or contact Sibelius in the UK on +44 20 7561 7999 for details of dealers.

Technical problems

If you have technical problems running the Sibelius demo, please contact:

* North, Central & South America: 650-731-6106 Monday to Friday 7am–4pm PST (except holidays), email: prehelpUSA@sibelius.com
* UK: 020 7561 7997 Monday to Friday 11am–5pm, email: prehelpUK@sibelius.com
* Australia: 1300 652 172, email: prehelpAU@sibelius.com
* Other countries: contact the appropriate distributor for your country in the first instance.

About the Handbook projects

On the following pages you will find a complete project taken from the full Sibelius 6 Handbook. The Handbook contains five projects, which explain all of the key concepts and features that you will use every day in Sibelius. Details of all five projects are below. If you would like to explore the other projects before you purchase Sibelius 6, you can download the complete Sibelius 6 Handbook from the Sibelius web site at www.sibelius.com/download/documentation.

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.

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.

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 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.

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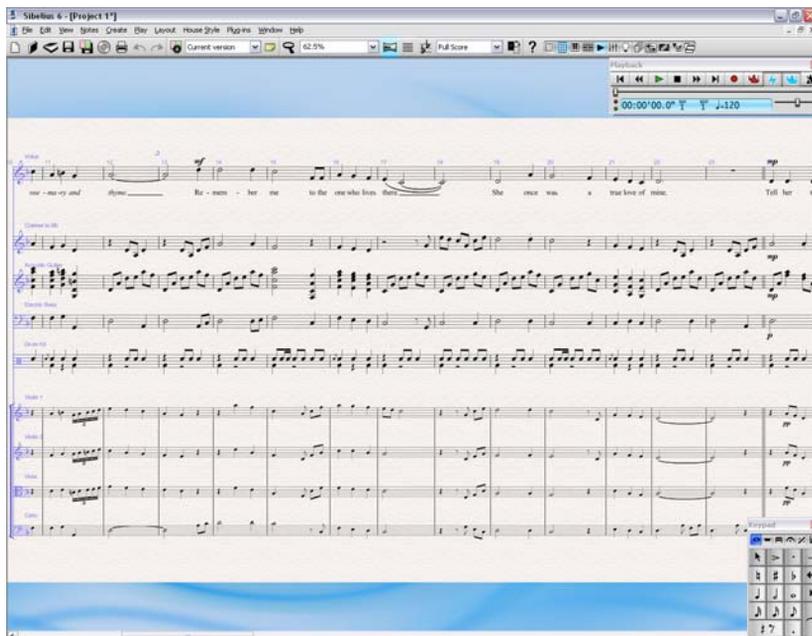
Using Panorama allows you to input your music without Sibelius moving the page up and down, which can be distracting; instead, the score only scrolls left to right. All the navigation methods we've already discussed work the same way in Panorama as they do in normal view, with the exception of the Navigator,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

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 widows 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.

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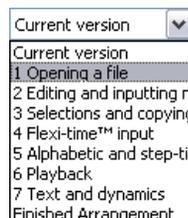
All versions except the Current version are non-editable, so you won't be able to change anything in the score, although you can play them, print them, select notes and other objects, and copy music from them. To view another version, simply click in the drop-down list on the name of the version you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

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.

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 first page of *Scarborough Fair* score should emerge from your printer, with a watermark. (The demo version of Sibelius prints only the first page of any score, and includes a watermark.)

1.2 Editing and inputting notes

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.)

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.

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.

Saving your work

The demo version of Sibelius cannot save, but it's worth dwelling on saving your work for a moment, as it's important to save 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.

The full version of Sibelius even 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 above right.

Furthermore, every time you save your score using File ▸ Save, the full version of 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.

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.

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. First, let's delete what's already there:

• Click anywhere on the staff in the first bar of the Clarinet in B♭ staff, so that it is surrounded by a single blue box

- Hold **Shift** and click anywhere on the staff in the fourth bar of the system, to extend the blue box to the end of the fourth bar. You've just made your first *passage selection* – we'll return to this a little later on.

- Now hit **Delete** to delete the notes from these four bars.

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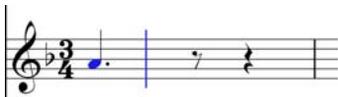
The caret means that Sibelius is ready for you to input more notes. You should think of the caret like the familiar line you find in word processing software. The caret is especially useful for alphabetic input, which we'll come on to a little later, so we'll explain exactly what it does then.

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.

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

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.

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 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

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 MIDI keyboard or MIDI guitar, skip on to ☐ **1.5 Alphabetic and step-time input** on page 33.

Using a MIDI device

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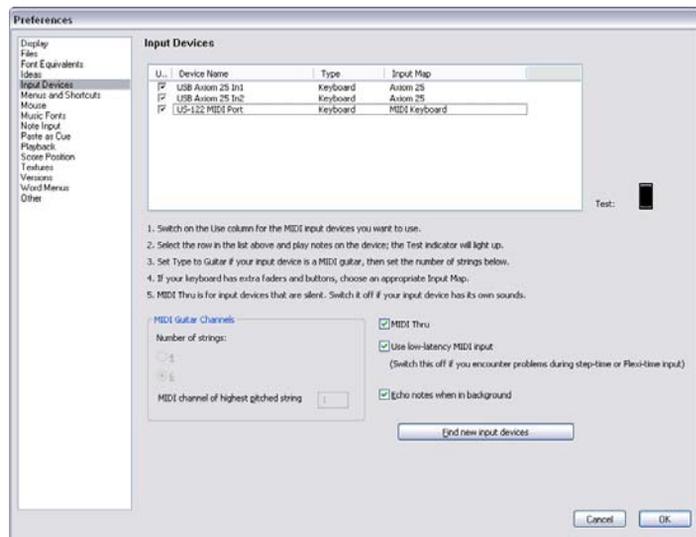
You should find your device's name in the table at the top of the page (e.g. M-Audio Oxygen 8) and check that the Use checkbox is switched on. If you are using a MIDI guitar, you will need to change the Type value by clicking the drop-down menu and choosing Guitar, rather than Keyboard.

For this chapter, we're going to be using a MIDI keyboard.

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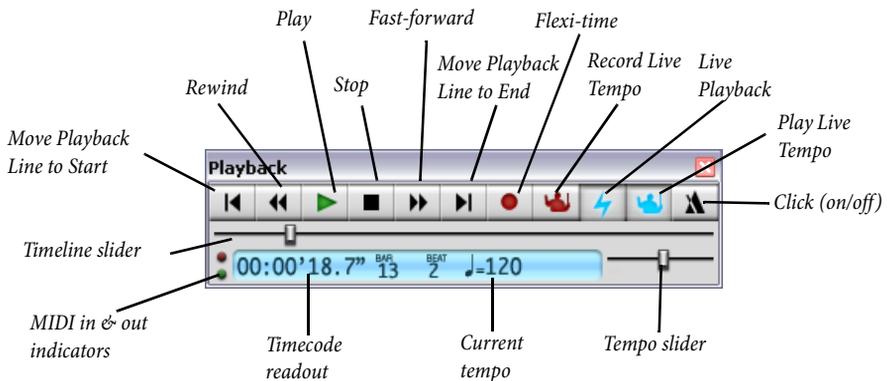
Because we're recording in time with other instruments – and we're only recording one line of music – you should choose None (non rubato) from the Flexibility of tempo drop-down list, and switch off the Record into multiple voices checkbox.

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):

Play
Fast-forward
Flexi-time
Rewind
Stop
Move Playback Line to End
Record Live Tempo
Live Playback
Play Live Tempo
Move Playback Line to Start
Click (on/off)
Timeline slider
MIDI in & out indicators
Timecode readout
Current tempo
Tempo slider

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.
- 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.

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 40.

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.

1.5 Alphabetic and step-time input

Now let's finish inputting the notes into the clarinet staff; we're going to learn two more ways of creating notes in Sibelius.

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.

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 21), 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.

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. 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.

1.6 Playback

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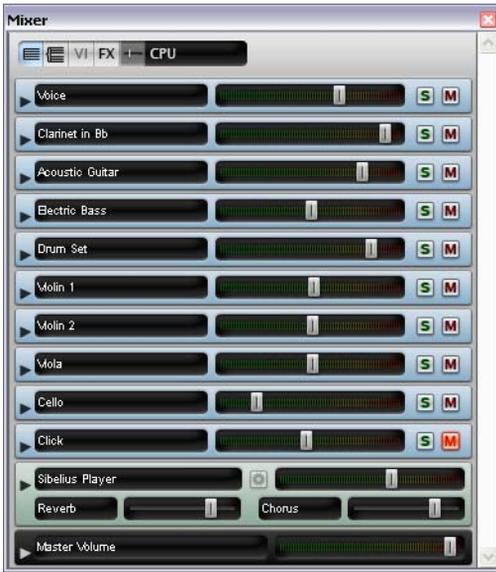
Now, let's change the stereo position of the drums. Find the drum set staff strip and click the arrowhead to the left of the instrument name, which expands the staff strip:

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?

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.

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

1.7 Text and dynamics

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.

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).
- 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, 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 already has lyrics, but let's delete them using one of Sibelius's powerful selection features, *filters*, so that we can practice adding some for ourselves:

- Hit Esc to make sure nothing is selected.
- Choose Edit ▸ Filter ▸ Lyrics.
- You are asked if you want the operation to apply to the whole score: click Yes.
- All the lyrics in the score show up as selected in blue. Hit Delete to delete them all.

As you may have worked out, a filter is a special kind of selection, in which Sibelius only selects the kind of object that you ask it to choose – in this case, lyrics – so you can copy or delete them.

Now we've cleared the way, let's add the lyrics ourselves:

- 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.

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).

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.

# What's new?

What's new?

Magnetic Layout

Sibelius already has "magnetic" slurs, accidentals, tuplets and so on, which stick to notes and repel various other objects to avoid colliding with them. Now Magnetic Layout extends this intelligent behavior to everything else in your score, to produce truly professional results without you doing anything.

What Magnetic Layout does

In conventional music notation there exists, roughly speaking, a natural order of precedence for the proximity to the staff of different types of objects. For example, notes are always positioned on or closest to the staff, along with things that must stay with notes (e.g. accidentals, articulations, ties, rhythm dots, slurs), and related things like key signatures, time signatures and so on. Other kinds of objects then radiate outwards from the staff, with important instructions like lyrics, dynamics and playing techniques next closest to the staff, either above or below as appropriate. Above these objects come things like chord symbols, which should be aligned along the width of the system and close enough that they can be read comfortably along with the notes. Above chord symbols come system markings like tempo markings, 1st and 2nd ending lines and other repeat instructions, and rehearsal marks. Meanwhile, below the staff, text that runs across the width of the system such as figured bass and Roman numerals should sit close enough to the staff to be read comfortably, and finally pedal lines for keyboard instruments sit below that.

Magnetic Layout works by enforcing this natural order of precedence to the objects in your score. It examines all the objects attached to a staff in a given system and repositions them in the available space according to these rules in an effort to resolve all collisions, intelligently grouping together objects that should be aligned together across or down the system. It does all of this dynamically, in real time: as you input music and edit your score, Sibelius instantly moves objects to avoid collisions, and maintains legibility and clarity at all times.

For objects that have been moved by Magnetic Layout, their original position (i.e. where they would be if Magnetic Layout were switched off) is shown in gray when you select them:
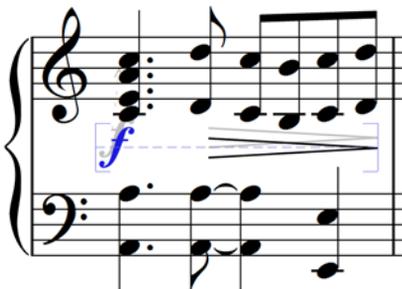
As you drag objects around, you will see them snap to positions that do not collide, rather than following the mouse pointer exactly. If you want the object to follow the mouse pointer exactly, hold down Ctrl *or* ⌘ after starting to drag the item, which disables Magnetic Layout temporarily.

What Magnetic Layout doesn't do

Magnetic Layout does not change the note spacing, which determines the amount of horizontal space available, or the staff spacing, which determines the amount of vertical space between staves. This means that Sibelius can only resolve collisions between objects using the space available: it cannot itself create more space.

This means that you may occasionally encounter situations in which Sibelius is unable to resolve all collisions satisfactorily, with the result that one or more objects may appear in an unsuitable position, and will be colored red (see **Finding collisions** below). More often than not, all you need to do to help Sibelius resolve this collision is select the affected staff and the staff above or below, then choose Layout ▸ Optimize Staff Spacing, which will adjust the staff spacing sufficiently to resolve the collision.

More rarely, you may find that the best way to resolve a collision is to give Sibelius a little more horizontal space by expanding the note spacing: select the affected bars, and type Shift+Alt+→ *or* ⇧⌥→ (hold Ctrl *or* ⌘ for larger steps).

Finding collisions

When Sibelius is unable to resolve a collision on its own, the colliding object is colored red. To find objects that collide, choose Edit ▸ Collisions ▸ Find Next or Find Previous. The next or previous colliding object will be selected and brought into view, so that you can decide how to resolve the collision (see **What Magnetic Layout doesn't do** above).

Colliding objects will only be colored red if View ▸ Magnetic Layout Collisions is switched on.

Grouping similar objects

Sibelius intelligently groups objects together both across the width of a system and, where appropriate, across multiple staves of the system vertically.

When you select an object that is part of a group, a light blue dashed line appears behind the object, showing you the extent of the group:
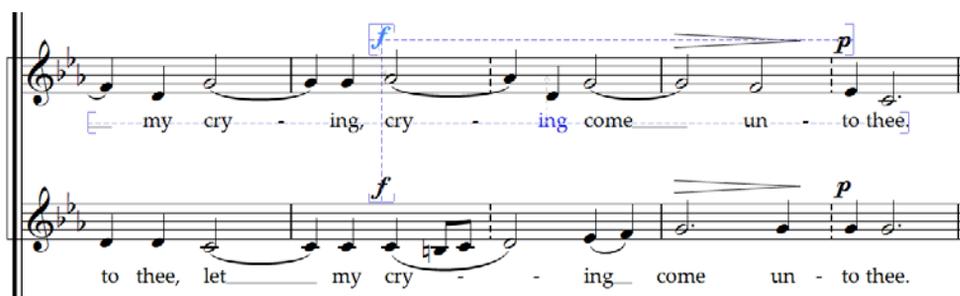
If you, say, change the pitch of a note on a vocal staff such that it would collide with the lyrics below, Sibelius will move all of the lyrics attached to that staff out of the way, subject to there being sufficient space above the staff below. It moves all the lyrics across the system together, because lyrics should always be aligned along the width of the system.

Similarly, if you add a slur below a passage of notes that would collide with a dynamic below the staff, Sibelius will move the dynamic out of the way to avoid a collision with the slur. If there are several dynamics (including both Expression text and hairpins) in close proximity, Sibelius will

move the dynamics together, so that they remain correctly aligned together as a group. Sibelius does not, however, automatically group all dynamics across the width of the entire system together: instead, it only groups nearby dynamics together, meaning that if dynamics are forced to be especially far from the staff at the start of the system (e.g. because of an unusually low note), dynamics further along the system are not necessarily positioned so far from the staff, allowing them to be positioned closer to the notes above, and making better use of the available space.

Furthermore, dynamics at the same rhythmic position on adjacent staves will also be grouped together, so if Sibelius has to move one of the dynamics left or right in order to avoid a collision, all dynamics on adjacent staves at that rhythmic position will move together. This makes it easier to spot at a glance which instruments have dynamic changes at the same position when reading the score.

The following kinds of objects will be grouped together along the width of a system:

• Bar numbers
• Lyrics
• Dynamics (Expression text and hairpins)
• Chord symbols
• 1st and 2nd ending lines
• Rehearsal marks
• Tempo marks (Tempo text, Metronome mark text, Metric modulation text, and *rit./accel.* lines)
• Figured bass
• Roman numerals
• Function symbols
• Pedal lines

The following kinds of objects are also grouped together vertically if they are found at the same rhythmic positions:

• Dynamics on adjacent staves
• Rehearsal marks
• Tempo marks

To remove an object from a group, you can either:

• Move the object so that it is no longer positioned within a space horizontally or vertically aligned with the other objects in the group; when the object leaves the group, the dashed light blue line disappears; or
• Disable collision avoidance for that specific object, which will leave the other objects in the group unaffected – see **Overriding collision avoidance** below.

In rare circumstances, you may decide that in fact you would prefer a particular kind of object not to be grouped together at all, in which case you can use Layout ▸ Magnetic Layout Options to change this – refer to Sibelius Reference for more details.

Overriding collision avoidance

You may sometimes want to override an object's Magnetic Layout position. You can still move objects that have been moved by Magnetic Layout by selecting them and dragging them with the mouse, or using the arrow keys (with Ctrl *or* ⌘ for big steps), but you may notice that the object does not go exactly where you drag or nudge it: that's because Magnetic Layout is still doing its best to move the object to a position where it doesn't collide.

You may therefore find that you want to disable Magnetic Layout for that specific object, which is done by selecting the object and choosing Edit ▸ Magnetic Layout ▸ Off. You can also find this menu item in the context menu that appears when you right-click (Windows) *or* Control-click (Mac) a selected object.

You can see whether Magnetic Layout is enabled or disabled for an object by looking in the General panel of Properties when it is selected: the Magnetic Layout menu will show Default for objects that have not been explicitly overridden (which normally means that Magnetic Layout is enabled, because only a few kinds of objects have Magnetic Layout disabled by default), Off for objects for which you have disabled Magnetic Layout, and On for objects for which you have explicitly enabled Magnetic Layout.

When you disable Magnetic Layout for an object, it is effectively ignored by Magnetic Layout thereafter, which means that other objects may collide with it.

To re-enable Magnetic Layout, select the object again and choose Edit ▸ Magnetic Layout ▸ Default, which removes your override. (This is preferable to choosing On explicitly, as it means that any changes you make to the default behavior for that type of object in Layout ▸ Magnetic Layout Options will apply automatically.)

Freezing Magnetic Layout positions

When Magnetic Layout is switched on, the position of each object in your score is dynamic and will change as you edit the score. You may from time to time want to tell Sibelius to fix the position of an object such that the position Magnetic Layout has chosen for them becomes its actual position.

For larger scores, this will provide an increase in editing speed, because Sibelius doesn't have to continually recalculate the Magnetic Layout positions of all objects.

To freeze positions, select an object, a passage, or even the whole score, and choose Layout ▸ Freeze Magnetic Layout Positions. This sets the position of the objects in the selection to their current Magnetic Layout position, then disables Magnetic Layout for those objects, so that they will not be moved again by Magnetic Layout.

If you subsequently decide you would like Magnetic Layout to take effect again, make the same selection again, then choose Edit ▸ Magnetic Layout ▸ Default. You may also want to choose Layout ▸ Reset Position, to allow Sibelius free rein over the position of the objects.

Disabling Magnetic Layout altogether

If you want to disable Magnetic Layout altogether, switch off Layout ▸ Magnetic Layout. All objects will return to their original positions, which will introduce collisions throughout your score. For that reason, you are recommended to freeze the positions of items in your score (see above) before you switch off Magnetic Layout.

Playback

Sibelius 6 now includes more, better sounds, played back by a brand new integrated sample player, with no user set-up required. It also offers sophisticated audio software connectivity, via ReWire.

Improved Sibelius Sounds Essentials

Sibelius Sounds Essentials is the sample library that comes with the full version of Sibelius, and the updated version for Sibelius 6 includes more sounds from Garritan Personal Orchestra, Garritan Jazz and Big Band, Garritan Concert and Marching Band, Sibelius Sounds Choral and Tapspace Virtual Drumline. The result is a versatile collection of sounds well-suited for every genre of music.

Sibelius Sounds Essentials is not included with the demo version of Sibelius 6.

Sibelius Sounds Essentials plays back through the built-in Sibelius Player, which is seamlessly integrated and needs no set-up at all. As soon as you open a score, Sibelius automatically loads the necessary sounds in the background. Depending on the number of instruments in your score, this takes anywhere from a few seconds to half a minute or so, during which time you can input and edit in your score as normal. If you try to start playback before all of the sounds have been loaded, you will see a progress bar while the remaining sounds are loaded, and playback will then begin.

Mixer

In the full version of Sibelius 6, the Mixer contains a number of new controls. For example, for staff strips:

Reverb & Chorus

Extra controls for Sibelius Player sounds

- Each staff strip now contains rotary controls for reverb and chorus, making it easy to adjust the level of these effects individually for each staff in the score.
- If the staff is playing back using the built-in Sibelius Player, up to six additional faders may appear, depending on the sound. These faders allow you to adjust subtle aspects of the sound, such as intonation, timbre, distortion (for guitars), tremolo speed (for vibes and electric keyboards), and so on. To reset one of these additional faders to its default value, simply double-click it.

The virtual instrument strip likewise contains some new controls specific to the Sibelius Player:

Reverb and Chorus (Sibelius Player only)

Sibelius Player has built-in reverb and chorus effects, and the return levels of these effects can be adjusted using the Reverb and Chorus faders that appear in Sibelius Player's own virtual instrument strip. You can control the overall level of reverb for Sibelius Player using the options in Play ▸ Performance, and choose between convolution reverb (sounds better) and standard stereo reverb (uses less processor power) on the Playback page of File ▸ Preferences (in the Sibelius menu on Mac).

Furthermore, all fader levels (including staff volume and pan, additional Sibelius Player-specific per-sound parameters, virtual instrument volume levels, and the master volume level) are now saved directly in the score, so that you can be sure that playback will sound the same every time.

ReWire

ReWire is a *virtual audio cable* that allows you to route the audio from Sibelius's playback into a Digital Audio Workstation (DAW), such as Pro Tools. It also provides you with a means to synchronize Sibelius's playback with your DAW's playback.

This opens up many possibilities for using Sibelius together with other audio software. For example, you can add an acoustic solo instrument line to your score's playback by routing the audio from Sibelius to your DAW and recording the audio there. Alternatively, you can augment a project started in your DAW with material written in Sibelius, the project in each application automatically staying in sync with the other.

The basic process of setting up a ReWire connection between Sibelius and another application is to run your sequencer or DAW first, add a stereo audio or aux channel, then load Sibelius as a multi-channel ReWire instrument. The sequencer or DAW then automatically launches Sibelius, which starts up in a special ReWire mode, whereby all audio playback is routed to the sequencer or DAW rather than to your soundcard.

When Sibelius is running in ReWire mode, the ReWire logo shown on the right appears in the blue panel at the bottom of the Playback window. (If you go to Play ▸ Playback Devices and click Audio Engine Options, you will see that the audio interface controls are disabled: this is because Sibelius is simply passing its audio on to the sequencer or DAW.)

Now when you start playback in Sibelius or your DAW, both applications will play back. To terminate the ReWire connection, quit your DAW and then quit Sibelius, or remove the ReWire track from your DAW's project window, then quit Sibelius.

Other playback improvements

- The playback line now moves to the next beat or the next note, whichever is the sooner.
- The playback of pauses (fermatas) has been substantially improved: repeated notes, such as trills and tremolos, now play back at the correct speed during a pause; grace notes preceding the first note following a pause now play back at the correct tempo.
- Sibelius now provides complete tempo information to virtual instruments that require it (e.g. Virtual Guitarist)
- A problem that was preventing automatic latency compensation (ALC) from working for virtual instruments has been fixed.

- Noteheads on pitched staves that trigger sound ID changes now do so at the correct rhythmic position.
- Note velocities are no longer scaled by the volume sliders in the Mixer: the Mixer's volume sliders now affect only the staff's volume (typically MIDI channel volume).

Live Tempo™

Live Tempo lets you "conduct" the playback of your score to produce a nuanced, musical performance. Simply tap a key on your computer keyboard, MIDI keyboard or foot pedal, and Sibelius follows your beat. Every detail of your interpretation is recorded, so you can play it back again later, or produce an audio or MIDI file of your performance.

And just like a real conductor, change your beating patterns at any point, and Sibelius will follow you: subdivide beats for a *rit.*, tap one in a bar in a fast passage, or stop beating entirely and Sibelius will keep going. At fermatas (pauses), Sibelius holds until your next beat, just like an orchestra.

Setting up for Live Tempo recording

In order to record your performance, you need to choose your input device. Although you can freely switch between your computer keyboard, MIDI keyboard and MIDI foot pedal at any time, you are advised to choose one input device and stick to it, at least during a single Live Tempo recording.

Before you record, you should calibrate your input device, so that Sibelius can determine the latency in your computer's playback system, and your own response speed (which is latency of a different kind!).

Open the score in which you want to record a Live Tempo performance, and choose Play ▸ Calibrate Live Tempo. The following dialog appears:
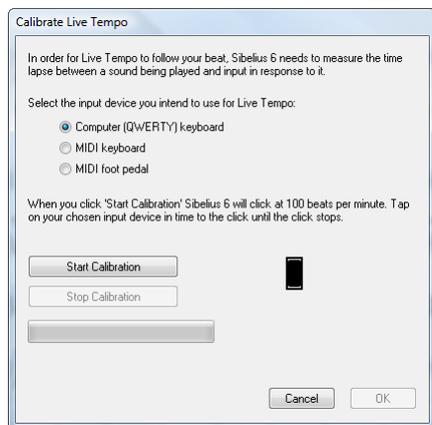
Simply choose the input device you want to calibrate from the radio buttons at the top of the dialog, then click Start Calibration. You will hear a click: simply tap along in time with the click, pressing any key on your computer keyboard, any key on your MIDI keyboard, or your MIDI foot pedal.

Once you have calibrated your input device, you don't need to do it again, provided you always use the same input device and the same playback configuration (i.e. the same playback devices). If, however, you want to record Live Tempo using a different input device, or if you switch to a different playback configuration, you are advised to use Play ▸ Calibrate Live Tempo before recording your Live Tempo performance.

Live Tempo Options

Before you start your recording, choose Play ▸ Live Tempo Options to review the settings you can change to help Sibelius interpret your performance:
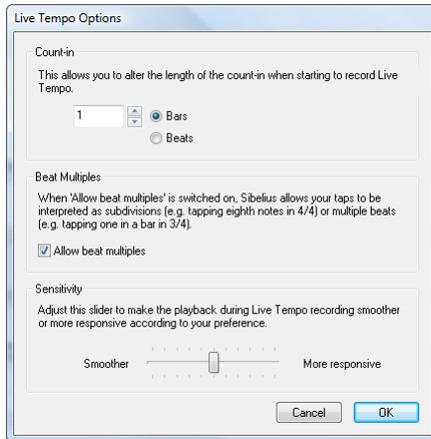
- Count-in allows you to specify how many beats you will provide to Sibelius to establish the tempo before playback begins. By default, Sibelius expects one bar's worth of beats (e.g. in 3/4, you tap three times, and on the fourth tap, Sibelius starts playing), but you can change this. If your score begins with a pick-up (upbeat) bar, the count-in includes the pick-up (e.g. if your score is in 4/4 and begins with a quarter note (crotchet) pick-up, Sibelius will begin playing on your fourth tap, assuming you have specified a one-bar count-in).

- The Allow beat multiples option determines whether Sibelius is allowed to interpret your taps as subdivisions (e.g. tapping eighth notes (quavers) in 4/4) or multiple beats (e.g. tapping once per bar in 3/4). This option is switched on by default.

- Sensitivity is the most important setting, and also the most dependent on personal taste. When the slider is set towards the left, Sibelius will follow your individual taps less closely, instead smoothing them out to establish a more consistent beat; when the slider is set towards the right, Sibelius will follow your individual taps more closely, so the tempo adjustment is more immediate.

Once you're happy with the settings, click OK. Now you're ready to record your performance.

Depending on factors like the number of instruments and the general range of tempos in the score, you may find that you need to visit Live Tempo Options a couple of times in order to try out different settings. The choices you make here are saved in the score.

Recording a Live Tempo performance

You are recommended to switch on View ▸ Panorama before you record Live Tempo, because there is a special Live Tempo display that only appears in Panorama – see **Live Tempo display** below.

Once you have calibrated your input device and reviewed the Live Tempo options for your score, set the playback line to the position from which you want Live Tempo recording to begin (e.g. type Ctrl+[*or* ⌘[to move the playback line to the start of the score), then click the red Record Live Tempo button on the Playback window (shown above right) or choose Play ▸ Record Live Tempo.

If you haven't yet calibrated an input device, Sibelius will warn you that you may get unexpected results unless you do, and ask if you want to calibrate an input device now: you are recommended to click Yes, which will take you directly to the Calibrate Live Tempo dialog (see above).

Otherwise, the playback line will turn red, and Sibelius will wait for your first tap. Depending on how many beats or bars of introduction are set in Play ▸ Live Tempo Options, Sibelius will start playing back and following your tempo.

During Live Tempo recording, Sibelius's playback may sound a little lumpy (particularly if you have set the Sensitivity slider towards the right in Live Tempo Options). This is because it has to guess how long each beat will be in order to play back in time with your taps. When you play back your Live Tempo recording, the tempo changes will sound smoother.

If you want to stop tapping at any point but keep playback going (e.g. because you have established the tempo you want), simply stop tapping: Sibelius will keep going at the speed you have reached. When you want to join in again, simply start tapping again: Sibelius will start following you once more.

Live Tempo recording will continue until you reach the end of the score, unless your score contains multiple songs, movements or pieces, in which case it will continue until the next final barline or *Fine* marking.

If you want to stop recording Live Tempo before the end of the score, simply hit Esc or click the stop button in the Playback window.

Live Tempo display

You can see a graphical representation of the tempo adjustments recorded via Live Tempo by switching on View ▸ Panorama. When you record Live Tempo, View ▸ Live Tempo is switched on, showing a graph above the top staff in the score:

The vertical lines in the graph align with the barlines in the score. A horizontal line runs down the middle of the graph, which represents the default tempo at that point in the score. The variations in tempo produced by your Live Tempo recording relative to the default tempo are shown as a line that runs either above or below the horizontal line on the graph. (In the picture above, the graph shows the tempo getting faster than the regular playback tempo, then getting slower again.)

When you make a passage selection in your score, the graph reflects the selection, blocking out the sections in the graph that correspond to the selected bars. This allows you to see where Live Tempo data will be cleared if you use Play ▸ Clear Live Tempo.

Playing back a Live Tempo performance

To play back your Live Tempo performance, simply ensure that the blue Play Live Tempo button on the Playback window (shown on the right) or Play ▸ Live Tempo is switched on before you start playback.

Your Live Tempo performance is preserved when you export a MIDI or audio file, publish your score on SibeliusMusic.com, or export a Scorch web page, provided Play ▸ Live Tempo is switched on.

Clearing Live Tempo

To clear a whole Live Tempo performance, choose Play ▸ Clear Live Tempo with nothing selected, and answer Yes when asked if you want to remove the Live Tempo data from the entire score.

If you want to clear the tempo changes created by recording Live Tempo in a passage, simply select those bars and choose Play ▸ Clear Live Tempo. This removes the Live Tempo data from the selected passage. If you are in Panorama and View ▸ Live Tempo is switched on, you will see that the graph is cleared for those bars.

When you play back your score having cleared Live Tempo from a passage, the effect is as if you had stopped tapping for that passage during the Live Tempo recording: Sibelius will continue playing back at the same speed as was reached at the last point that has Live Tempo data, until the next Live Tempo data or the next marking in the score that changes the tempo, whichever comes first.

Subdividing the beat and multiple beats per tap

If Allow beat multiples is switched on in Live Tempo Options, Sibelius will allow you either to subdivide the beat, or to provide fewer taps in the bar than there are beats.

Pauses (fermatas)

Pauses (fermatas) can occur either in the middle of a phrase, as a point of emphasis or repose, or at the end of a phrase. A pause at the end of a phrase may sometimes be followed by a short articulatory gap, such as an upbeat, before the start of the next phrase.

By default, Sibelius plays back pauses by extending the length of the paused note, and then continues at the original tempo (unless there is a new tempo marking following the pause). When you encounter a pause during Live Tempo recording, Sibelius will extend the pause until you tap again, to signal the next beat.

You can, however, adjust the playback of notes with pauses on them, either using the Play ▸ Dictionary dialog, which changes the default behavior of pauses in your score, or using the controls on the Playback panel of Properties, which changes the behavior of an individual pause. If you specify that a pause should be followed by a gap using either of these methods, Sibelius will respect this during Live Tempo recording: you tap once to begin the pause, tap again to begin the gap following the pause, and a third time to signal the next beat.

Adding tempo markings

If you add a new Tempo text marking or metronome mark to a passage of the score for which a Live Tempo performance has been recorded, the actual playback speed of the score will not change at that point if Play ▸ Live Tempo is switched on: the Live Tempo performance takes precedence over the tempos marked in the score. You will, however, see that the Live Tempo graph updates to show how the recorded Live Tempo performance corresponds to the new written tempo.

To make a new tempo marking in the score take effect, you must clear the Live Tempo data – see **Clearing Live Tempo** above.

Live Tempo and ReWire

You cannot use Live Tempo and ReWire at the same time: Live Tempo is disabled when Sibelius is running in ReWire mode.

Versions

The new versions feature keeps track of revisions to your score, lets you look back at earlier versions of it, and see what changes were made since. This is invaluable for all kinds of people: students can record their progress as they write coursework, and quickly generate a commentary (that can be edited in Microsoft Word or another word processor) for submitting along with their final piece; teachers can track what each student has done since last week; composers and arrangers can look back at earlier revisions, or see changes made by orchestrators, publishers and other collaborators.

Saving a new version automatically

By default, the full version of Sibelius 6 will remind you to create a new version when you close a score after you've been editing it for a while. By default, you will see the following dialog:
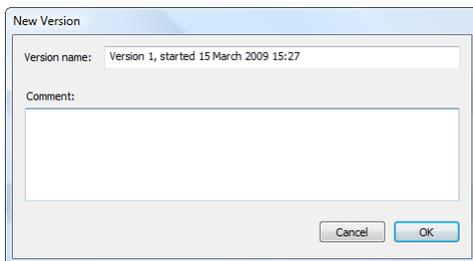
You can change the provided Version name to anything you like: the name Sibelius provides for you includes a version number, and the date and time at which the version was started. You can also provide a Comment, which can be as short or as long as you like.

Click OK to save your version, and close the score; if you click Cancel, you will nevertheless be offered the chance to save your score without creating a new version.

If you would prefer not to be prompted to create a version when closing your score, switch off Create a new version when closing the score on the Versions page of File ▶ Preferences (in the Sibelius menu on Mac).

The demo version of Sibelius 6 does not save, so you will not be prompted to save a version when closing a score.

Saving a new version manually

You can, of course, save a new version at any time: in the full version of Sibelius, simply choose File ▶ Save Version, or click the toolbar button shown on the right. The button is only enabled once you have saved your score once and given it a filename. If you click this button in the demo version, you will be told that this feature is not available.

When you save a new version, you will be prompted to provide a name and, by default, a comment (see above). If you would prefer not to have to provide a comment, choose File ▶ Preferences (in the Sibelius menu on Mac) and go to the Versions page.

If you are teaching with Sibelius in the classroom, you can prompt one or more of the students in your classroom to save a new version at any time using the Classroom Control dialog – see **Classroom Control** below.

Viewing versions

You can view the versions saved in your score using the drop-down on the toolbar shown on the right. (If these controls don't appear on your toolbar, your computer's screen resolution is too low.)
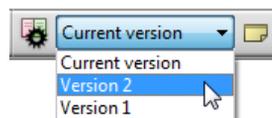
The current version of your score is always called Current version, and always appears at the top of the list in the menu: the oldest version is listed at the bottom, and the most recent version just underneath Current version.

When you choose another version from the list, or choose another version from the File ▶ Versions submenu, Sibelius opens a new window, and gives the score a crumpled paper background, to remind you that it's an old version.

What you can do with versions

Only the current version of your score is editable, so once you have made a version, you can no longer make any changes to that older version. When you view a version, however, you can do lots of useful things, including play it back, print it out, or even copy music and objects to the clipboard so that you can paste them into your current version, or even another score.

To copy from an old version, simply make a selection as you would in any other score, then choose Edit ▶ Copy (shortcut Ctrl+C *or* ⌘C) to copy to the clipboard. Then switch to the current version or the other score into which you want to paste the material, and choose Edit ▶ Paste (shortcut Ctrl+V *or* ⌘V). You cannot use Alt+click (or chord-click) to copy from an old version.

You can also compare one version with another version – see **Comparing versions** below.

Edit Versions

You can perform a number of important file management tasks on the versions in your score using the File ▶ Versions ▶ Edit Versions dialog, which you can also open using the toolbar button shown on the right.
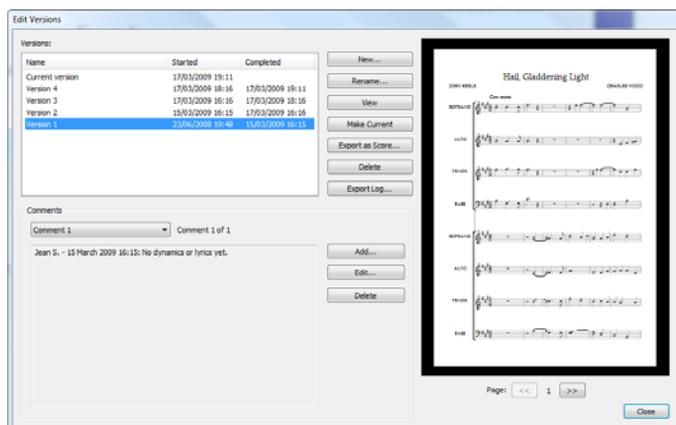
The table at the left-hand side of the dialog lists the versions in the score. You can choose to sort by the Name, the date the version was Started, or the date the version was Completed. On the right is a preview that shows the selected version. You can flip through the pages of the selected version using the buttons below the preview.

Below the table is a list of all the comments saved in the selected version, including any "sticky note" comments, and any comments provided when the version was created. You can Add, Edit and Delete comments here by clicking the appropriate button.

The buttons between the table of versions and the preview of the selected version are as follows:

- New creates a new version, i.e. equivalent to choosing File ▸ Save Version.
- Rename renames the selected version.
- View closes the Edit Versions dialog and opens a window to view the selected version.
- Make Current allows you to make a selected version into the current version. A new version is automatically created to save the state of the current version, and the selected version is then made into the new current version.
- Export as Score exports the selected version as a separate score, containing only that single version. You can select Current version and click Export as Score to make a copy of the current state of your score quickly without including any of the older versions.
- Delete deletes the selected version, after a warning.
- Export Log exports a Rich Text Format (RTF) file listing the differences between each version, all their associated comments, and a graphic of each page– see **Exporting a versions log** below.

Click Close to close the Edit Versions dialog.

Exporting a versions log

Sibelius can export a Rich Text Format (RTF) file that includes a list of the differences between each pair of versions, all comments saved in each version, and, in the full version of Sibelius, a thumbnail graphic of each page of each version, with the differences between them colored in.

In the demo version of Sibelius, you can export a versions log, but no graphics will be exported as part of the log.

This file can be opened in any word processor and many text editors, though the thumbnail graphics of each page may only appear in certain versions of certain word processors, e.g. Microsoft Word 2002 or later for Windows, and Microsoft Word 2008 or later for Mac OS X – for more information, refer to Sibelius Reference.

Comparing versions

Sibelius provides a simple way to compare two versions of the same score, and see the differences between them both as a tabulated list, and visually displayed in the scores themselves.

To compare two versions, choose Window ▸ Compare (shortcut Ctrl+Alt+C *or* ⌥⌘C), or click the toolbar button shown on the right. This window appears:
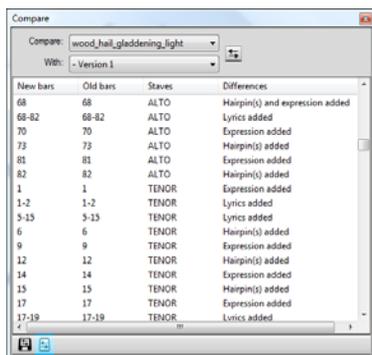
Choose the newer of the two versions from the first list, labeled Compare, and the older of the two versions from the second list, labeled With, then click the button.

A progress bar appears as the two versions are compared; after a few seconds, the older of the two versions is shown in a window on the left, and the newer version is shown in a window on the right, tiled vertically. If you would prefer Sibelius not to tile the two windows vertically, go to the Versions page of File ▸ Preferences (in the Sibelius menu on Mac) and switch off Tile windows when comparing versions.

A window then appears titled Summary of Differences. This gives you a high-level overview of the changes between two versions: for example, you may see a line like "Lyrics added to 82 bars", or "Expression added to 40 bars". Click Close to dismiss this window. If you would prefer not to see this, switch off Show simple summary of differences in Preferences.

The Compare window shows a detailed list of all of the differences between the two versions. Sibelius takes account of whether objects have been added, changed or deleted, as follows:

• Objects that have been added in the newer version are shown with a green background in the newer version.

• Objects that have been changed in the newer version are shown with an orange background in both the older and the newer version.

• Objects that have been deleted in the newer version are shown with a red background in the older version.

If you don't want to see the differences visually in the score, either switch off View ▸ Differences Between Versions, or click the button in the toolbar at the bottom of the Compare window shown on the right.

What Sibelius compares

Sibelius does not keep track of every single edit made to your score between versions: rather, it looks at the two versions and does its best to work out the changes that were made between them. Because of this heuristic approach, there may be more than one way to characterise a particular difference between two versions.

Sibelius does not notice differences in layout, formatting, note spacing or document setup: it is concerned only with the musical content of the compared scores, and not their appearance.

For a full list of the things Sibelius considers when comparing versions, see Sibelius Reference.

Comparing two separate scores

The Compare window can also be used to compare two separate scores. Simply open the two scores that you want to compare, choose the newer of the two scores from the Compare dropdown and the older of the two from the With drop-down, and click the 🔁 button.

Comments

Comments are like sticky notes you can add to your score. Just like the real thing, you can use them to write reminders to yourself, or to communicate with someone else you'll be sending your score to. To create a comment, simply click the new toolbar button or choose Create ▸ Comment (shortcut Shift+Alt+C *or* ⇧⌥C), then type: Sibelius automatically includes your name, the date and the time. If you add a comment to a selected passage, it will also include the instrument(s) and bars referred to.

You can change the appearance of comments using the new options on the Other page of File ▸ Preferences (in the Sibelius menu on Mac), and comments written by different people are automatically color-coded – ideal if you're sharing a score with a student, teacher, arranger or editor.

Minimize and maximize individual comments by double-clicking their title bars, or hide all the comments in your score altogether by switching off View ▸ Comments.

Classroom Control

If you are running a multi-user copy of Sibelius 6 with the Sibelius Licence Server, you can use the new File ▸ Classroom Control dialog to perform simple classroom management tasks.

First, define a password in the Licence Server Control Panel, then use it to verify your identity to the Classroom Control feature. You can then see a list of all the copies of Sibelius running in the lab, and the username of the student at each workstation. From your own workstation, you can "freeze" the copies of Sibelius running in the classroom when you want the students to pay attention, retrieve the file that each student is working on (saving each file in a folder named after the student's user name), push a file from your own workstation to any or all of the students' workstations, and make Sibelius create a new version of the student's score using the new Versions feature, to help you track their progress over time.

Keyboard and Fretboard windows

The beautiful new Keyboard and Fretboard windows are ideal for anyone who prefers using a keyboard or guitar than using a staff to notate music. Simply click on the keys or frets to input notes and chords – or "play" your computer's QWERTY keys just like a piano.

Keyboard window

To show or hide the Keyboard window, click the toolbar button shown on the right, or choose Window ▸ Keyboard (shortcut Ctrl+Alt+B *or* ⌥⌘B):
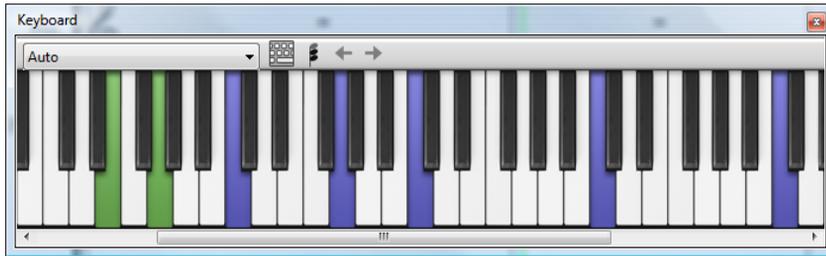
The Keyboard window has three sizes (the middle of which is shown above), and it is resized by grabbing its bottom edge (or its top edge, on Windows) and dragging. You can also change the width of the Keyboard window by dragging its left or right edge (Windows) *or* bottom right-hand corner (Mac).

To input notes using the mouse by clicking on the Keyboard window, simply select the point in the score where you want to start inputting notes, and then click the note on the Keyboard window you want to input. If you click on a black note and you want to change the enharmonic spelling, simply hit Return (on the main keyboard) immediately after inputting the note.

The note input caret advances automatically after you input each note, so if you want to input a chord, click the chord mode button on the Keyboard window's toolbar, shown on the right. Now each note you click is added to the current chord, and to advance the caret you must click the right arrow button to the right of the chord mode button.

You can also input notes via the Keyboard window using your computer's keyboard. Normally when inputting notes using your computer's keyboard, you would type the name of the note you want to input (e.g. C for C, G for G, and so on). When using the Keyboard window, by contrast, you use a different set of keys, arranged roughly in the shape of an octave of keys on a piano keyboard. This is called *QWERTY mode*, so named for the top row of keys on an English keyboard.

Because most of the keys on your computer's keyboard are already set to do something (e.g. T for Create ▸ Time Signature, Y for Create ▸ Clef and so on), you must tell Sibelius that you want to override these regular shortcuts in order to use QWERTY mode, which you do by clicking the button on the Keyboard window's toolbar, shown above right, or type the shortcut Shift+Alt+Q *or* ⇧⌥Q.

A corresponds to C, W to C♯ or D♭, S to D, E to D♯ or E♭, and so on, right up to K, which corresponds to C an octave above. Z hops down an octave, and X hops up an octave. It may help to remember that G inputs a G, F inputs an F, and E inputs an E♭.

To input a chord in QWERTY mode, simply press two or three keys together. Depending on your computer keyboard, you may not be able to input chords of four or more notes simultaneously.

Fretboard window

To show or hide the Fretboard window, click the toolbar button shown on the right, or choose Window ▸ Fretboard (shortcut Ctrl+Alt+E *or* ⌥⌘E):
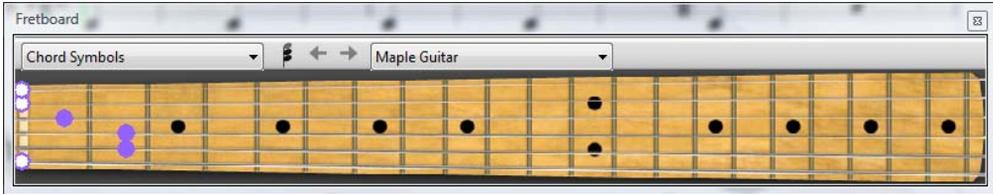
Using the menu at the right-hand end of the Fretboard's toolbar, you can choose between maple, rosewood and acoustic 6-string guitar fretboards, or maple and rosewood 4-string bass guitar fretboards, or a rosewood 5-string bass guitar fretboard.

The Fretboard window has three sizes (the middle of which is shown above), and it is resized by grabbing its bottom edge (or its top edge, on Windows) and dragging.

To input notes using the Fretboard window, simply select the bar or rest from which you want to start inputting. Sibelius will automatically choose the most appropriate kind of Fretboard based on the kind of instrument you have selected. Now click at the fret position on the appropriate string for the note you want to input.

The note input caret advances automatically after you input each note, so if you want to input a chord, click the chord mode button on the Fretboard window's toolbar, shown on the right. Now each fret position you click is added to the current chord, and to advance the caret you must click the right arrow button to the right of the chord mode button.

Aside from inputting notes, the other thing the Fretboard window can do is show you which notes are played during playback. You can choose which instrument to follow using the menu at the left-hand side of the Fretboard window's toolbar.

By default, it's set to Auto, which means that it will follow the topmost guitar or bass staff in the score, or failing that the topmost staff in the score, unless you have selected one or more staves before starting playback, in which case it will follow only the topmost of those staves. If you always want to follow a particular staff during playback, choose the name of the staff from the menu at the left-hand side of the Fretboard window's toolbar.

Notice that the Fretboard window can only follow notes in voice 1 during playback; other voices are simply omitted. If a note is too high to be displayed on the current fretboard, it is shown by an arrow pointing rightwards at the top of the highest string; similarly, if a note is too low to be displayed on the current fretboard, it is shown as an arrow pointing leftwards at the bottom of the lowest string. The Fretboard window can also follow the chord symbols in the score, showing how they can be fingered on guitar; simply choose Chord symbols from the menu on the Fretboard's toolbar.

Chord symbols

Chord symbols can now appear as a text chord symbol, a guitar chord diagram (in a choice of voicings), or as both together: they're all now treated as the same kind of object.

Regardless of whether you want either or both the chord text and the chord diagram to appear, any chord symbol can be input in one of two ways: by typing it into the score, or by playing it on a MIDI keyboard (or MIDI guitar).

Overview of creating chord symbols

- Select the note or rest on the staff above which you want to add chord symbols, and choose Create ▸ Chord Symbol (shortcut Ctrl+K *or* ⌘K, for "kord").
- A flashing cursor appears above the staff. Now either:
  ◦ type the desired chord symbol, e.g. "Cmaj7" – see **Creating chord symbols by typing** below; or
  ◦ play the chord on your MIDI keyboard in any voicing – see **Creating chord symbols by playing** below.
- Hit Space to advance the cursor to the next note or beat position (if you input a chord symbol via your MIDI keyboard, the cursor advances automatically); hit Tab to advance the cursor to the start of the next bar.
- If you make a mistake, hit Backspace to edit the previous chord symbol, or type Shift-Tab to jump back to the beginning of the previous bar.

Overview of editing chord symbols

You can edit chord symbols both globally and on an individual basis. Global edits include things like choosing how you want all chords with major 7ths in to appear, or whether you want guitar chord diagrams to appear on all staves or only on guitar notation staves, and so on. These settings are changed on the Chord Symbols page of House Style ▸ Engraving Rules, and in House Style ▸ Edit Chord Symbols.

Individual edits affect only the selected chord symbol:

- To edit an existing chord symbol, select it and hit Return (on the main keyboard) or double-click it.
- To enharmonically respell a chord symbol entered from the MIDI keyboard, e.g. a chord symbol based on F♯ that should be based on G♭, select the chord symbol, and choose Edit ▸ Chord Symbol ▸ Respell Chord Symbol, which is also available in the context menu when you right-click (Windows) *or* Control-click (Mac) with a chord symbol selected.
- To make a chord diagram appear or disappear for a single chord symbol, select it and choose Edit ▸ Chord Symbol ▸ Add/Remove Chord Diagram.
- To make chord text appear or disappear for a single chord symbol, select it and choose Edit ▸ Chord Symbol ▸ Add/Remove Chord Text.
- To cycle between equivalent text chord symbol types (e.g. $\text{Cm}^{7(\flat 5)}$ and $\text{C}^{\varnothing 7}$), select the chord symbol and choose Edit ▸ Chord Symbol ▸ Equivalent Chord Text.

- To cycle between alternative voicings for the guitar chord diagram, select the chord symbol and choose Edit ▸ Chord Symbol ▸ Revoice Chord Diagram.

Creating chord symbols by typing

To type in chord symbols using the computer keyboard, you don't need to know how to type any special symbols, such as ∅ for half-diminished, or △ for major (or major 7th): simply start by using the keyboard shortcut Ctrl+K *or* ⌘K, then type in a plain English version of the chord you want, and Sibelius will create any special symbols automatically as required, and following the preferences you have set on the Chord Symbols page of House Style ▸ Engraving Rules and in House Style ▸ Edit Chord Symbols.

To type a root note, simply type its name, e.g. "C#" or "Bb." If you want to type an altered bass note, type a slash followed by the note name, e.g. "/E."

The different elements following the root note that make up more complex chord symbols are called *suffix elements*, and Sibelius understands a specific list of suffix elements that you can type from your keyboard, as follows:

halfdim	add9	6/9	b5
add6/9	maj7	aug	#4
sus2/4	dim9	alt	nc
omit5	dim7	b13	9
omit3	sus9	#11	7
maj13	sus4	13	6
add13	add4	11	5
maj11	sus2	#9	m
dim13	add2	b9	/
dim11	maj	b6	
maj9	dim	#5	

The list above is largely self-explanatory, except perhaps for "nc," which means "no chord" and produces the chord symbol N.C., and for "/", which is normally used to precede an altered bass note, but when typed on its own produces a rhythm slash (╱).

Using the above suffix elements, you can quickly type very complex chord symbols just as you would expect (try typing "Cmaj7b13b9b5"). You don't need to include any parentheses or other separators in your text, or type the suffix elements in any particular order (though note that the order you type them in is disregarded when it comes to displaying the actual chord symbol: Sibelius always displays alterations in descending order by default).

To navigate around while inputting chord symbols, Space moves on to the next note or beat (whichever comes first), Tab moves to the start of the next bar, Backspace moves to the previous chord symbol, and Shift-Tab moves to the start of the previous bar.

Creating chord symbols by playing

To input chord symbols by playing them in, start chord symbol input with the keyboard shortcut Ctrl+K *or* ⌘K, and when you see the flashing text cursor, simply play the chord you want to input on your MIDI keyboard; the flashing cursor automatically advances to the next note or beat.

By default, Sibelius uses the voicing of the chord that you play to determine not only the chord type, but also the specific way in which the chord is notated, 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♯.

Sibelius will normally produce the desired enharmonic spelling for the root note (and altered bass note, if present) based on the current key signature, but should you decide that you want to respell the chord symbol after input, this is simple – see **Respell Chord Symbol** below.

If you should happen to play a chord that Sibelius doesn't recognise, Sibelius will write the names of the notes you played in red and advance the caret. You should go back and fix up this erroneous chord symbol later on!

If you want to define your own specific MIDI input voicing for a particular chord type, e.g. to make it quicker to input a common chord type, you can do so in House Style ▸ Edit Chord Symbols.

Navigating around while inputting chord symbols via MIDI keyboard is the same as while inputting them using the computer keyboard – see **Creating chord symbols by typing** above.

Editing an existing chord symbol

To edit a chord symbol, simply double-click it, or select it and hit Return (on the main keyboard). You can then either delete the existing text in order to type a new chord symbol, or simply play a new chord on your MIDI keyboard to replace it.

Other kinds of edits to chord symbols can be done simply by selecting one or more chord symbols, then choosing the desired operation from the Edit ▸ Chord Symbol submenu, which is also available when you right-click (Windows) *or* Control-click (Mac) a chord symbol.

Equivalent Chord Text

There are often several different ways to represent the same pattern of intervals in a chord symbol. Sibelius makes it easy to cycle between the different possibilities, which is useful if you have played in a chord symbol and found that Sibelius has not automatically chosen the type that you prefer.

Simply select the chord symbol (or chord symbols) whose chord text you want to change, then choose Edit ▸ Chord Symbol ▸ Equivalent Chord Text (shortcut Ctrl+Shift+K *or* ⇧⌘K); each time you choose it, Sibelius chooses the next equivalent chord text, eventually cycling back around to the original chord appearance.

Revoice Chord Diagram

There are always many alternative ways to play a given chord type on a guitar. Each chord type has a preferred chord diagram associated with it (which you can edit in House Style ▸ Edit Chord Symbols), which is the chord diagram that is shown by default for that chord type.

To choose another guitar chord diagram, select the chord symbol (or chord symbols), then choose Edit ▸ Chord Symbol ▸ Revoice Chord Diagram (shortcut Ctrl+Shift+Alt+K *or* ⇧⌥⌘K); each time you choose it, Sibelius chooses the next voicing it can find.

Respell Chord Symbol

After having input a chord symbol via your MIDI keyboard, you may want to change the enharmonic spelling of its root note, altered bass note, or both. To do this, select the chord symbol

(or chord symbols), then choose Edit ▸ Chord Symbol ▸ Respell Chord Symbol; each time you choose it, Sibelius respells the chord.

All valid spellings for a root note are considered, so C will change to B♯ and D♭♭ before arriving back at C. Altered bass notes will never be spelled using double accidentals unless the chord's root note is also spelled using a double accidental.

Choosing when chord diagrams should appear

By default, Sibelius will show only chord text on all instruments except for notation staves (as opposed to tab staves) belonging to guitars and other fretted instruments. When a chord symbol is attached to a notation staff, Sibelius determines the appearance of the chord diagram according to the implied tuning of that guitar or other fretted instrument; if the instrument is neither a guitar nor another kind of fretted instrument, when Sibelius shows a guitar chord diagram, it is for a 6-string guitar set to the standard tuning.

You can change this using the options on the Chord Symbols page of House Style ▸ Engraving Rules – refer to Sibelius Reference for more information.

Engraving Rules options

The Chord Symbols page of House Style ▸ Engraving Rules contains a dizzying array of options, allowing you to control many aspects of the default appearance of the chord symbols in your score. For full details, refer to Sibelius Reference.

You can override the global choices made on the Chord Symbols page of House Style ▸ Engraving Rules for individual chord types using House Style ▸ Edit Chord Symbols.

Legacy chord symbol input

In earlier versions of Sibelius, chord symbols were a kind of text, and had to be typed in using special keyboard shortcuts or bits of chord symbol chosen from a word menu. For the purposes of backwards compatibility, it is possible to enable so-called *legacy chord symbol input*, which makes chord symbols behave the same way as in earlier versions, by switching on the Use legacy chord symbol input checkbox on the Other page of File ▸ Preferences (in the Sibelius menu on Mac).

Be aware that legacy chord symbols do not respond to the edits possible from the Edit ▸ Chord Symbols submenu, and do not change appearance when you change the options on the Chord Symbols page of House Style ▸ Engraving Rules. As a consequence, you are strongly recommended to use real chord symbols.

If you find yourself occasionally needing a legacy chord symbol, you can choose Create ▸ Text ▸ Special Text ▸ Chord symbol to type a single legacy chord symbol into the score. If you want, you can also assign a keyboard shortcut to the Chord symbols text style, and use that shortcut on the occasions when you require a legacy chord symbols.

Look and feel

If you are upgrading from Sibelius 5 or Sibelius 4, the look and feel of Sibelius 6 will be familiar, with only minor changes, allowing you to get back to work right away. If you are upgrading from an earlier version of Sibelius, there will be a few more changes to get used to, all of which will make working with the software quicker and more comfortable.
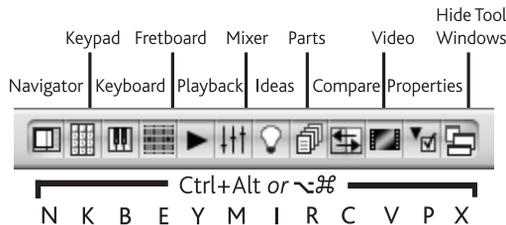
Toolbar

The toolbar now has the following controls:
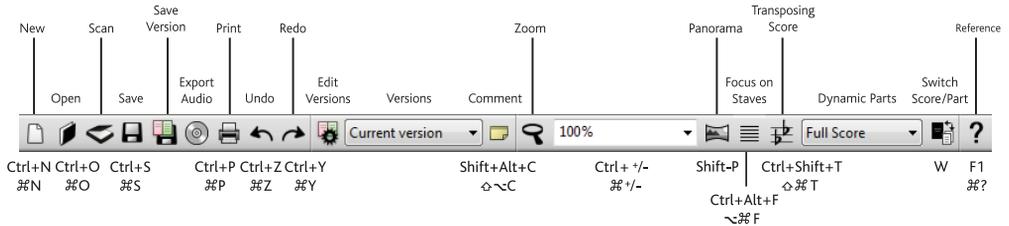
The only new buttons added since Sibelius 5 are for versions and comments (see **Versions** on page 58), between Save and Export Audio, and just to the left of the zoom button.

The group of buttons at the far right-hand side of the toolbar hide and show Sibelius's 11 floating tool windows, as follows:

The three new floating windows added in Sibelius 6 are discussed in **Keyboard and Fretboard windows** on page 63 and **Versions** on page 58.

If the width of your display is not sufficiently wide for Sibelius to be able to fit in all of the toolbar buttons (1280 x 1024 is the minimum recommended resolution for Sibelius 6), it will automatically hide some of them for you. To control which buttons are hidden and shown, use the options on the Display page of File ▸ Preferences (in the Sibelius menu on Mac).

Menus

Various menu items have been renamed slightly or moved to other menus. The most important change since Sibelius 5 is that Create ▸ Chord Diagram and Create ▸ Text ▸ Chord Symbol have been replaced by a single menu item, Create ▸ Chord Symbol, which has many benefits – see **Chord symbols** on page 65.

Keyboard shortcuts

We have added a number of new keyboard shortcuts and changed a handful as well. The most important change is that the first Keypad layout is now on F7, not F8, because the Keypad now has six layouts rather than five.

Note input

There are no significant changes to note input in Sibelius 6, other than the changes to the keyboard shortcuts for the Keypad.

If you are upgrading from Sibelius 4 or earlier, you may want to know that if you select a passage before you create a clef, time signature or key signature, Sibelius will automatically restore the original clef, time signature or key signature at the end of the selected passage. It will do this regardless of the length of the passage, so if you typically click in an empty part of a bar (which makes a passage selection of one bar) before you create one of these objects, Sibelius will now automatically restore the original object at the end of the bar, which may not be what you want. If you want to disable the creation of restorative objects at the end of selections of one bar or shorter in length, switch off Restore original item after single-bar selection on the Note Input page of File ▸ Preferences (in the Sibelius menu on Mac).

If you are upgrading from Sibelius 2 or 3, there is one further significant change, introduced in Sibelius 4, that you need to know about: space is no longer used for inputting rests. Instead, the 0 key on the numeric keypad is used for inputting rests. This also means:

- In previous versions, hitting 0 on the numeric keypad with one or more notes or rests selected would toggle the selection between notes and rests.
- In previous versions, hitting space with a note selected would show the note input caret *after* the selected note, allowing you to continue note input from that point.
- If you are using a notebook (laptop) computer and therefore do not have a numeric keypad on your keyboard, we recommend choosing the Notebook (laptop) features feature set on the Menus and Shortcuts page of File ▸ Preferences, which assigns the numeric keypad functions to the row of number keys on the main keyboard (Windows only).

For details of how to make Sibelius 6 behave as closely as possible to Sibelius 3 or Sibelius 2 with regard to note input shortcuts, see http://www.sibelius.com/helpcenter/en/a481. But, of course, we don't recommend this: if at all possible you should learn the new note input shortcuts.

Windows-specific improvements

- The File ▸ Open dialog now defaults to the All Music Files file type filter (for Sibelius scores, MIDI files, PhotoScore files, and MusicXML files) on Windows, as well as on Mac.
- Tabbed dialogs (including Edit Text Style, Play ▸ Dictionary, Edit Staff Type, Transform Live Playback, Score Info) now correctly respond to tabbing through the controls and the use of Alt+*letter* mnemonics.
- It is no longer possible to click buttons etc. on Sibelius's floating tool windows when a modal dialog is showing.
- The file creation and modification dates on the File tab of File ▸ Score Info now show the date and time in local time, not GMT.

- If you have a landscape score set to Fit page zoom level with View ▸ Scroll Bars switched on, you can now scroll correctly (this bug only affected the normal Windows XP theme, and only at 1280 x 1024 screen resolution).
- Tooltips now continue to appear after clicking a button.
- Any error dialog that may appear while Sibelius's splash screen is visible no longer appears behind the splash screen, making it impossible to dismiss (Windows Vista only).
- The accuracy of scroll bar positioning is now improved.

Mac-specific improvements

- Sibelius now uses Cocoa mouse pointers, and Cocoa alert windows and message boxes (e.g. for OK message boxes, Yes/No dialogs, etc.).
- You can now once more use the arrow keys to move up and down the menus in Sibelius.
- Spin controls (e.g. for text point size in the Text panel of Properties) now correctly automatically increment and decrement when you keep the mouse button depressed on one of the arrows.
- You can now always activate the dialog control that has focus (e.g. a combo box or button) by hitting Space.
- Hitting Return to move to the next page of the File ▸ New dialog no longer skips several pages at once.
- Hitting Esc to cancel the Beam and Rest Groups dialog in Create ▸ Time Signature no longer causes the dialog to re-open again instantly.
- The speed of scrolling through the score using the mouse wheel now reflects the setting of the Scrolling slider on the Mouse page of Keyboard & Mouse in System Preferences.
- You can now arrow up and down the list of pages in multi-page dialogs (e.g. Preferences, Engraving Rules) without the focus being stolen by one of the pages.
- Hitting Return to return the focus to the score window after typing a zoom level into the combo box on Sibelius's toolbar now works correctly if you type one of the preset zoom levels.
- If you click on the zoom combo box on the toolbar while a sheet-based dialog (e.g. Page Setup) is active, Sibelius no longer crashes.
- When moving the score up or down by clicking and dragging on the paper, the score no longer accelerates out of view when the mouse pointer moves over the edge of the score window.

Other improvements

- The threshold for moving an item is now scaled according to zoom level, so a drag threshold of 1.5 spaces at 100% no longer requires you to move the mouse a very long way at high zoom levels like 800% before the item moves.
- Handles (on barlines, slurs, stems, etc.) now scale along with the zoom level, making them easier to select at high zoom levels.
- Sibelius no longer repaginates the score more often than it needs to, providing an increase in the speed of various editing operations.
- A number of input and editing operations are considerably faster than in previous versions of Sibelius, particularly for large selections, including Layout ▸ Reset Note Spacing, toggling Notes ▸ Transposing Score, transposing selections using the up and down arrow keys, moving

guitar tab notes between strings, changing the voice of notes using the Keypad, adding or removing accidentals using the Keypad, and cycling through notehead types using Shift+Alt++/- or ⇧⌥+/-.

• The About Sibelius window now has a scrolling display of the names of the people behind Sibelius, and the window can now be dismissed by hitting Esc or Return (on the main keyboard) as well as clicking it with the mouse.

Features no longer included with Sibelius 6

A small number of features that were included with earlier versions of Sibelius have been removed from Sibelius 6, as follows:

• View ▸ Note Colors ▸ Pitch Spectrum has been removed.

• Plug-ins ▸ Composing Tools ▸ Realize Figured Bass has been removed.

• Plug-ins ▸ Accidentals ▸ Add Cautionary Accidentals has been removed; this plug-in is superseded by the new automatic cautionary accidentals features in Sibelius 6.

• Plug-ins ▸ Notes and Rests ▸ Add Slash Noteheads For Parts has been removed; this plug-in has been superseded by the improvements to the behavior of slash noteheads in Sibelius 6.

In addition, Sibelius 6 can no longer import Acorn Sibelius files, SCORE files or Finale files, and can neither import nor export ASCII tab files. Where possible, you should use another application to convert files in these formats to MusicXML files, and then import them into Sibelius 6 via MusicXML. However, if you cannot convert these files to MusicXML, you are advised to use your previous version of Sibelius to import them, save them as a Sibelius score, and then open the resulting Sibelius score in Sibelius 6.

Other improvements and fixes

The other new features and improvements in Sibelius 6 are summarized below in the order in which they appear in Sibelius Reference. For more details, refer to the appropriate Sibelius Reference topic; you can download a complete PDF from www.sibelius.com/download/documentation.

1.1 Note input

Edit ▸ Repeat (shortcut R) should now always correctly use the note value from the Keypad and the pitch of the previous note.

1.2 Keypad

- The Keypad now has six layouts: a new Jazz articulations layout has been added between the old fourth (Articulations) and fifth (Accidentals) layouts. The new layout includes 1-bar, 2-bar and 4-bar repeats (see **2.27 Repeat bars** below), note-attached arpeggio lines (see **2.2 Arpeggios** below), and scoops, falls and doits for jazz (see **2.19 Jazz articulations** below). Because of this, the keyboard shortcut for the first Keypad layout is now F7, not F8.

- The blank spot at the top left-hand corner of the Keypad (corresponding visually to the Num Lock key on most keyboards) now contains a mouse pointer icon. Clicking on this icon is equivalent to hitting Esc, and therefore makes it possible to clear the current selection or leave note input using only the mouse (i.e. without physically hitting the Esc key). This is particularly useful if you are using Sibelius on an interactive whiteboard in a classroom setting.

- The Keypad now shows tooltips when you hover the mouse over its buttons (Mac only).

1.5 Scanning

File ▸ Scan has been renamed as File ▸ Scan with PhotoScore. The Open PhotoScore File dialog has been renamed as Open PhotoScore or AudioScore File.

1.6 Audio input

Sibelius 6 now includes AudioScore Lite from Neuratron, which allows you to input music from an acoustic instrument or your voice, simply by playing or recording into AudioScore via a microphone.

To use AudioScore Lite, simply choose File ▸ Transcribe with AudioScore from Sibelius's menus.

1.9 Selections and passages

- New modifier keys for dragging selected single objects. To use these modifier keys, first select the object and hold the mouse button down before you add the modifier key. These modifiers can also be used in combination (e.g. holding Shift and Alt to constrain an object's movement in a particular direction and move it without re-attaching it at any point). The new modifiers are as follows:
  - Shift-drag: constrains the movement of the object in the direction in which you first move it
  - Alt+drag *or* ⌥-drag: moves the item without moving its attachment point
  - Ctrl+drag *or* ⌘-drag: temporarily disables Magnetic Layout for that item so that it can move wherever you drag it, then pops back into its avoided position when you release Ctrl *or* ⌘.

- The context menu that appears when an item is selected now includes the Order, Magnetic Layout and Chord Symbol submenus from the main Edit menu.

2.1 Accidentals

Sibelius now adds cautionary (or courtesy) accidentals all by itself wherever they're needed, so you'll get fewer wrong notes in performance. The new options are all found on the Accidentals and Dots page of House Style ▸ Engraving Rules, and allow Sibelius to show cautionaries:

- at the start of a bar where the previous note had a different accidental
- where any note in the previous bar had an accidental
- where a non-initial note in the subsequent bar had an accidental
- where any note in the previous bar and a non-initial note in the subsequent bar had a different accidental
- where a note with an accidental is tied over a barline, any note at the same pitch in the following bar has a cautionary "cancelling" the accidental
- where a previous note in a different octave had a different accidental (e.g. if you write C#5 C4 it puts a cautionary natural on the C4), if Show cautionary accidentals on all octaves is switched on.

You can choose whether or not Sibelius should only show cautionaries on the first note of the bar, i.e. if the first note of the next bar is at the same pitch as a note that has an accidental in the last bar.

Sibelius can also now show an accidental on the second note of a tied pair if a note is tied across a system break (and determine whether this accidental should be drawn in parentheses).

For music that uses multiple voices on a single staff (e.g. two players or singers reading from the same staff, or polyphonic music for piano or guitar), Sibelius can also display cautionary accidentals on notes where the accidental has previously been seen in the bar in a different voice.

You can choose whether any, some or all of these new automatic accidentals should be drawn in parentheses.

In previous versions, Sibelius would always cancel any accidentals if a clef change occurred in the middle of a bar (so in D major, writing an F following a clef change in the middle of a bar that already included an F natural would produce F♯). This behavior did not follow the typical conventions of music notation, so a new Reset accidentals to current key signature on clef change option has been added to the Clefs and Key Signatures page of House Style ▸ Engraving Rules, switched on by default in existing scores (so as to preserve Sibelius's old behavior), but switched off in newly-created scores. When this option is switched off, any accidentals before the clef change will continue to take effect after the clef change, until the end of the bar. If the new option to draw automatic cautionary accidentals is switched on, Sibelius will also restate any accidentals on notes following a mid-bar clef change that differ from the key signature, to prevent ambiguity.

The Update Score dialog that appears when opening scores created in earlier versions of Sibelius contains a new option, Draw automatic cautionary accidentals. Switching on this option causes Sibelius to switch on the new Draw cautionary accidentals where accidentals in previous bar differed from key signature, Show auto cautionaries in all octaves, Restate accidental when note is tied across a system break, Show restated accidentals on ties in parentheses and Restate accidental when seen in a new voice options.

2.2 Arpeggios

New note-attached arpeggio lines have been added to the new Jazz articulations Keypad layout: **/** (= on Mac) produces a standard arpeggio line, (**/** on Mac) produces an "upwards" arpeggio line with an arrowhead at the top, and **−** (on Mac) produces a "downwards" arpeggio line with an arrowhead at the bottom.

Each arpeggio line is created at the appropriate height for the chord to which it is attached, and automatically gets longer or shorter as notes are added to or removed from the chord.

To adjust the default length and distance from the notehead of note-attached arpeggio lines, use the new options on the Lines page of House Style ▸ Engraving Rules.

To adjust the length of an individual arpeggio line, click either end and drag it up or down, or use ↑/↓. To reset the length of an arpeggio line, select it and choose Layout ▸ Reset Position. You can also move an individual arpeggio line left or right by selecting it and typing Alt+←/→ *or* ⌥←/→.

2.3 Articulations

Sibelius 6 includes many improvements to the default positioning of articulations, controlled by new options added to the Articulations page of House Style ▸ Engraving Rules:

- By default, staccato, staccatissimo, wedge and tenuto that occur on the first or last note of a slur are always drawn inside the slur (in other words, between the notehead and the slur's end point), and accent, marcato etc. are drawn outside slurs. The other common convention, however, is that accent and marcato articulations should also be drawn inside the slur. This can now be achieved by switching on the appropriate Inside slur checkbox for these articulations.

- Sibelius similarly accommodates the different conventions about the placement of articulations inside tuplets. By default, upbow and downbow markings are always drawn outside tuplet brackets, while other articulations are drawn inside. You can edit which articulations behave in this manner by switching on the appropriate Inside tuplet checkbox.

- Where upbow or downbow articulations on notes at the start or end of a slur coincide with other articulations (e.g. staccato, tenuto) that are conventionally positioned inside the slur, Sibelius now positions the bowing marks outside the slur.

- Articulations that have the appropriate Always above checkbox set will now never flip below the note. Bowing marks and other articulations that are set to be Always above will never appear below the staff, except in the case where multiple voices are used, and the "stems down" voice (e.g. voice 2) has (say) a bowing mark. (To preserve the behavior of previous versions of Sibelius, switch on the new option Allow 'always above' articulations to be flipped below.)

- You can now vary the gap between the top or bottom line of the staff and articulations that appear outside the staff (e.g. staccatos on stem-down notes on the top space or second line of the staff) using the new *n* spaces outside staff for articulations not allowed in staff option.

- Sibelius automatically prevents accents, marcatos, wedges and staccatissimos (which are allowed to appear in the staff by default) from appearing in the space adjacent to a notehead in a space; instead, any such articulation is removed by one space, improving legibility. (To preserve the behavior of previous versions of Sibelius, switch off the new option Allow extra space for accents, marcatos, wedges and staccatissimos in staff.)

- The new option New articulation positioning rule, which is switched on in new scores, fixes a number of problems with articulation positioning, including:
  - making the vertical position of articulations outside the staff uniform on notes of different pitches
  - ensuring fermatas (pauses) above a quarter (crotchet) rest do not touch the staff
  - ensuring articulations that are allowed in the staff (e.g. staccatos) do not sometimes appear one space too far away from the notehead
  - ensuring articulations on stem-down voices (voice 2 and voice 4) are positioned correctly when flipped
  - ensuring fermatas on stem-down voices will only go below the staff if there is also a rest in a stem-up voice (voice 1 or voice 3) in the same bar
  - making staccato dots appear in the correct position relative to notes lower than the middle line of the staff, when both the note and the articulation are flipped.

Sibelius 6 also features improvements for adjusting the positions of individual articulations.

You can now adjust the individual distances between articulations stacked above or below the note: if multiple articulations are stacked above or below a note, moving the articulation nearest the note will move the other articulations by the same amount; if you want to increase the distance between two individual articulations, select the one furthest from the notehead and move that one. To undo all changes in position produced by moving articulations, select the affected note and choose Layout ▸ Reset Position. To move an individual articulation back to its original position, select only that articulation and choose Layout ▸ Reset Position.

In situations where you have e.g. a bowing mark above a note on the stem side, and a staccato and tenuto below the note on the notehead side, you can now adjust the vertical position of each set of articulations independently. Select the note and choose Layout ▸ Reset Position to reset all articulations back to their default positions; to reset those above or below the note independently, select only those articulations you want to reset and choose Layout ▸ Reset Position.

2.4 Barlines

Adding a special barline (or a key signature, which in turn adds a double barline) to a barline where a clef change occurs no longer causes Sibelius to hang.

2.5 Bars and bar rests

The drop-down menu of bar rest types has been removed from the Bars panel of Properties (see **5.17 Properties** below):

- Repeat bars are now created via the Keypad (see **2.27 Repeat bars** below)
- Invisible bar rests are now created simply by hiding normal bar rests
- Double whole note (breve) bar rests are automatically created for appropriate time signatures (e.g. 4/2), by way of the new Use double whole note (breve) bar rests in 4/2 option on the Bar Rests page of House Style ▸ Engraving Rules, switched on in new scores.

2.6 Beam groups

- Sibelius now allows you to create feathered beams very simply, using new buttons on the third Keypad layout (shortcut F9): 0 produces an *accel.* feathered beam, and . (period) produces a *rit.* feathered beam. Beams cannot be feathered if they cross a system or page break. It is possible to feather the "beams" that appear between two-note tremolos, except when the Outer tremolo touching stems option is chosen on the Notes and Tremolos page of House Style ▸ Engraving Rules.

- The Separate tuplets from adjacent notes option in Beam and Rest Groups, accessed via Create ▸ Time Signature, is now switched off by default for newly-created time signatures.

2.7 Beam positions

- New Also for middle rests checkbox on the Beams and Stems page of Engraving Rules, allowing the Horizontal if middle notes intrude by *n* spaces option to apply to beamed groups with rests in the middle. Switching this on corrects beam angles for groups that would be flat if they consisted only of notes.

- You can now change the angle of a beam on a beamed group that begins or ends with a rest, exactly as if the beamed group begins or ends with a note.

- It is now possible to select a beam when the beamed group begins with a rest.

- Stems no longer appear on the wrong side of the note on beamed notes that appear on the middle staff line when crossed to the staff below.

- Move to Original Staff has been returned to the Notes ▸ Cross-Staff Notes submenu, making it easier to undo problems with cross-staff beaming, particularly when crossing notes between three staves.

2.8 Beamed rests and stemlets

Sibelius now includes stemlets (or "half-stems") for rests in beamed groups, which can be switched on via the new Use stemlets on beamed rests option on the Beams and Stems page of House Style ▸ Engraving Rules:

- Options are provided to determine the minimum length of stemlets, whether they should extend into the staff or stop outside the staff, and whether beamed groups with stemlets should always have a horizontal beam, or follow the normal beam angle specified by the pitches of the notes in the group.

- You can adjust the length of an individual stemlet: click on the end of the stemlet inside the beam, and a small handle will appear. Click and drag with the mouse or use ↑/↓ arrow keys (with Ctrl *or* ⌘ for larger steps) to adjust them. You can also use the Y parameter in the General panel of Properties to adjust the stemlet's length numerically. To reset a stemlet to its default length, select it and choose Layout ▸ Reset Position.

- Stemlets can be added or removed for individual beamed rests using the new stemlet button on the third Keypad layout (shortcut – on Windows, on Mac). To restore a beamed rest to its default state, select it and choose Layout ▸ Reset Design.

Other new options for beamed rests on the Beams and Stems page of House Style ▸ Engraving Rules include:

- The **Beam over rests** and **Beam to and from rests** options have been moved from **Beam and Rest Groups**, accessed via **Create ▸ Time Signature**. These options no longer apply to individual time signatures, and instead now apply to the whole score.

- New **Adjust stem lengths to avoid beamed rests** option, switched on in new scores. When this option is switched on, if you move a beamed rest up or down, Sibelius will adjust the position of the beam to ensure that the rest and beam do not collide.

- New **Break secondary beams** option, enabled only if **Beam over rests** is switched on, and switched off by default. When switched on, Sibelius draws only the primary beam above or below a beamed rest, allowing the beamed group to be more vertically compact by reducing the amount of displacement required to prevent the rest and beam from colliding.

When opening scores created in earlier versions of Sibelius, the Update Score dialog that appears has two new options for handling beamed rests:

- **Keep custom beam groupings** is enabled (and switched on by default) when opening scores created in Sibelius 3 or later. When switched on, Sibelius will ensure that any edits made to beam groupings (e.g. using the Keypad) are preserved, even if you subsequently change the **Beam over rests** and/or **Beam to and from rests** options in **Engraving Rules**. Sibelius will also set these new **Engraving Rules** options for you, based on the beam group settings of the first time signature in the score. If you want to set the beams back to their defaults, select a passage or the whole score and choose **Notes ▸ Reset Beam Groups**.

- **Adjust stem lengths to avoid beamed rests** simply switches on the corresponding option in **Engraving Rules** for the score.

2.11 Clefs

The arrow keys and mouse scroll wheel now work as expected in the **Create ▸ Clef** dialog (Mac only).

2.16 Guitar scale diagrams

New **Create ▸ Other ▸ Guitar Scale Diagram** dialog, for creating special kinds of chord diagrams that show how to play all the notes of a scale (or how to play a lick or riff) by showing lots of dots on the same diagram. Sibelius comes with a library of more than 1500 ready-made scale diagrams for nearly 30 different types of scales, but you can easily create your own:

- Add multiple dots to the same string in a guitar scale diagram (but not in a regular chord diagram). To remove a dot, right-click (Windows) *or* **Control**-click (Mac) the dot.

- Cycle through various symbols for the dots on the strings (black filled circle, white circle with black outline, black filled square, white square with black outline, black filled diamond, white diamond with black outline) by **Shift**-clicking on an existing dot on the diagram. These symbols represent different fingerings etc. in scale diagrams. (You can also use multiple dot designs in chord diagrams, if you wish.)

- Double-clicking on a dot in a scale diagram now allows you to type text that will appear inside the dot (as white text on a black filled shape, or black text on a white filled shape), which is useful for showing fingerings or note names in scale diagrams. (You can also add fingering to the dots in chord diagrams, if you wish.) Right-click (Windows) *or* **Control**-click (Mac) while editing text to see a word menu containing accidentals, or simply type them using **Ctrl**+7/8/9 *or* ⌘7/8/9 on the numeric keypad.

New options for guitar scale diagrams on the Guitar page of House Style ▸ Engraving Rules:

- Switch on the new Show string pitches at left-hand side option to show the pitch names of the strings in a horizontal scale diagram. Set Distance from frame *n* spaces to determine the gap between the pitch names and the left-hand side of the scale diagram.

- Number the frets below a horizontal scale diagram by switching on Number 3rd, 5th, 7th, 9th, 12th frets. Set Distance from frame *n* spaces to determine the gap between the fret numbers and the bottom of the scale diagram. When this option is switched on, the single fret number at the lowest fret shown in a diagram (e.g. "5fr.") is not drawn for horizontal chord or scale diagrams.

2.18 Instruments

When deleting a staff using the Create ▸ Instruments dialog, any passage or single selection that was made before the staff was deleted is now correctly preserved.

2.19 Jazz articulations

Scoops, falls, doits and plops can now be added to notes quickly from the new fifth Keypad layout (shortcut F11) – no need to use symbols. Like other articulations, they are automatically positioned and transpose along with the notes, but you can also move them individually. Falls and doits even play back automatically on suitable playback devices (e.g. Garritan Jazz and Big Band).

The new Jazz articulations page of House Style ▸ Engraving Rules allows you to determine the default positioning of these new articulations, but they can also be moved on a case-by-case basis by dragging with the mouse, or by selecting them and typing Shift+Alt+←/→ *or* ⇧⌥←/→.

2.20 Key signatures

The arrow keys and mouse scroll wheel now work as expected in the Create ▸ Key Signature dialog (Mac only).

2.21 Lines

- Hairpins now appear above vocal staves by default in new scores (see **3.1 Working with text**, **8.12 Default Positions** and **8.14 Edit Instruments** below for more details).

- New staff-attached lines for Hauptstimme and Nebenstimme in the Create ▸ Line dialog.

- Selecting the ends of "wiggly" lines, such as trills, arpeggios, glissandos etc. is now easier, because the handle at the end is now drawn on the visible end of the line, rather than sometimes being further right or left than the visible end of the line.

- The vertical position of the right-hand end of the first segment of a line and the position of the left-hand end of the second segment of a line that crosses a system break can now be moved independently of the right-hand end of the entire line.

- It is now possible to drag the second segment of a hairpin that crosses a system or page break up and down independently of the vertical position of the first segment of the hairpin.

- The arrow keys and mouse scroll wheel now work as expected in the Create ▸ Line and House Style ▸ Edit Lines dialogs (Mac only).

2.23 Manuscript paper

All manuscript papers have been fully updated to use the latest Sibelius 6 features, and a couple of minor bugs have been fixed, including correct trombones in the Brass band manuscript paper,

and the fixing of a typo in the Pop group manuscript paper. Manuscript papers for chamber ensembles no longer show instrument names after the first system.

All manuscript papers supplied with Sibelius 6 include the following changes:

- Layout ▸ Document Setup:
  ◦ Default staff size is now 7mm (0.28") again in most manuscript papers
  ◦ Margins on all sides of A4 pages are 12.7mm (0.5")
  ◦ First page top staff margin is now 38.1mm (1.5"), to make room for title text etc.
  ◦ First page bottom staff margin is now 12.7mm (0.5"), to make room for copyright text, etc.
  ◦ Subsequent pages top and bottom staff margins are 12.7mm (0.5") and 7.6mm (0.3") respectively.

- House Style ▸ Engraving Rules:
  ◦ Automatic cautionary accidentals are shown by default, including accidentals in parentheses for tied notes over systems, and cautionaries for notes in each voice in multiple voice passages (using the options on the Accidentals page)
  ◦ Staccatissimo, wedge, accent, marcato and harmonic articulations are all set to be Allowed in staff (on the Articulations page)
  ◦ Staccatissimo and wedge articulations are now set to appear inside slurs by default (using the Inside slur options), and the position of articulations in many circumstances is improved (by switching on New articulation positioning rule)
  ◦ Accents, marcatos, wedges and staccatissimos allowed in the staff now appear displaced by one space from the notehead to which they are attached, if that note is in the top or bottom space in the staff (by switching on Allow extra space for accents, marcatos, wedges and staccatissimos in staff on the Articulations page)
  ◦ Upbow and downbow articulations are not allowed to appear inside tuplet brackets (using the Inside tuplet options on the Articulations page)
  ◦ Successive one-bar repeat bars are set to be numbered every four bars, with the bar numbers shown in parentheses (using the options on the Bar Rests page)
  ◦ Bars of eight quarter (crotchet) beats in length (e.g. 4/2) now display double whole note (breve) rests by default (using the option on the Bar Rests page)
  ◦ Beamed rests that use stemlets are set to be horizontal by default, and to allow stemlets to extend into the staff (using the options on the Beams and Stems page)
  ◦ Clefs no longer reset the accidentals of notes preceding a mid-bar clef change (using the options on the Clefs and Key Signatures page)
  ◦ The options on the new Chord Symbols page have been set to appropriate defaults
  ◦ Sibelius now allows 3 extra spaces between bracketed groups of instruments, 3 extra spaces below vocal staves (for lyrics), and 3 extra spaces above staves set to show system objects. Additionally, Sibelius will no longer justify the gap between the two braced staves of keyboard instruments.
  ◦ Large and small hairpin apertures both set to 1.25 spaces, and both large and small continuation apertures set to 0.75 spaces.
  ◦ Positions of slurs near note stems have been improved.

- House Style ▸ Edit Instruments:

- The following instruments have had their comfortable and professional ranges adjusted: Bass in E♭, Bass in B♭, Euphonium, Tenor Horn, Baritone in B♭, Flugelhorn, Cornet in B♭, Soprano Cornet in E♭

- The following new instruments have been added: Trumpet in D [no key], Trumpet in E♭ [no key], Trumpet in F [no key], Trumpet in A [no key], Bass guitar [tab] (i.e. a tab instrument with rhythms), Contrabass Flute, Sub-contrabass Flute, Double Contrabass Flute, Flexatone, Electric Piano (FM), Music Box, Percussive Organ, Rock Organ, Reed Organ, Synth Bass 1, Synth Bass 2, Synth Strings 1, Synth Strings 2, Synth Voice, Orchestra Hit, Synth Brass 1, Synth Bass 2, Blown Bottle, Whistling, Lead 1 (Square), Lead 2 (Sawtooth), Lead 3 (Calliope), Lead 4 (Chiff), Lead 5 (Charang), Lead 6 (Voice), Lead 7 (Fifths), Lead 8 (Bass + Lead), Pad 1 (New Age), Pad 2 (Warm), Pad 3 (Polysynth), Pad 4 (Choir), Pad 5 (Bowed), Pad 6 (Metallic), Pad 7 (Halo), Pad 8 (Sweep), FX 1 (Rain), FX 2 (Soundtrack), FX 3 (Crystal), FX 4 (Atmosphere), FX 5 (Brightness), FX 6 (Goblins), FX 7 (Echoes), FX 8 (Sci-fi), Shamisen, Koto, Fiddle, Shanai, Tinkle Bell, Melodic Toms, Synth Drums, Reverse Cymbals, Guitar Fret Noise, Reverse Cymbals, Breath Noise, Gunshot, Taiko Drums [5 lines]

- The **Cuban Unpitched Percussion** family in the **All instruments** ensemble has been renamed as **Latin American Unpitched Percussion**, to more accurately reflect the region of origin of some of its instruments

- The **Common instruments** ensemble now contains guitar tab instruments that don't show rhythms for all the standard guitar instruments

- Staves for vocal instruments (e.g. Soprano, Tenor, etc.) now have stems pointing downwards on the middle line of the staff by default. All vocal instruments also have the new **Vocal staff** option set, allowing dynamics to be positioned above by default, and allowing Sibelius to provide additional space below the staff for lyrics.

- The default drum set/kit instruments now include a notehead for the snare drum rim shot sound, as specified in Norman Weinberg's *Standardized Drumset Notation* book

- The transposition of the Piccolo trumpet in A and Piccolo trumpet in B♭ instruments has been corrected.

- Lines:
  - New lines in **Create ▸ Line** for Hauptstimme and Nebenstimme
  - Crescendo and diminuendo hairpins now have a suitable default position for appearing above vocal staves
  - All hairpins are now -4.5 spaces above the staff (from -4.31 spaces in previous versions)

- **Layout ▸ Magnetic Layout** is switched on by default

- **House Style ▸ Note Spacing Rule**:
  - **Empty bar width determined by time signature** is now switched on
  - The default gap between lyrics is now 0.75 spaces

- In **Play ▸ Dictionary**, the **Staff Text** words "palm mute", "pm" and "P.M." are now set to produce sound ID changes until the next sound ID change, rather than until the next note

- **Create ▸ Symbol**:
  - The vertical position of 2- and 4-bar repeat symbols has been corrected

- ◦ The symbol for the black cluster describing an interval of a ninth on the Clusters row has now been corrected
- Text styles:
  - ◦ New Repeat bar numbers text style, used for numbering successive repeat bars
  - ◦ New Comment text style, used by Create ▸ Comment
  - ◦ New Chord diagram fret numbers and Chord diagram string names text styles, used by horizontal chord diagrams and guitar scale diagrams
  - ◦ The line spacing of the Figured bass text style has been set to 70%
  - ◦ Expression text now has a suitable default position for appearing above vocal staves
  - ◦ Fingering is now left-aligned rather than center-aligned by default
  - ◦ Block lyrics is now 18 spaces below the bottom of the staff (from 15 spaces)
  - ◦ Title, Subtitle, Dedication are all eight spaces higher above the staff by default.
  - ◦ Composer, Lyricist both two spaces higher above the staff by default.

2.25 Noteheads

Slash noteheads no longer transpose incorrectly on transposing instruments when Notes ▸ Transposing Score is toggled on and off.

2.27 Repeat bars

You can now create 1-bar, 2-bar and 4-bar repeats directly from the new Jazz articulations Keypad layout (shortcut F11). Sibelius always ensures that all bars of 2- and 4-bar repeats are kept on the same system, and will not allow them to be consolidated into multirests.

There are new options on the Bar Rests page of House Style ▸ Engraving Rules for numbering 1-bar repeats: you can choose to number repeat bars every 1, 2, 4 or 8 bars, optionally show the numbers in parentheses, and optionally restart the numbering at special barlines and rehearsal marks.

Sibelius 6 now also plays back 1-bar, 2-bar and 4-bar repeats, if there are no notes that are set to play back in the same bar as the repeat bar symbol (you can, however, have notes that have none of the Play on pass checkboxes in the Playback panel of Properties switched on). Sibelius will play back markings like dynamics etc. over passages of repeat bars, but markings that change the sound (e.g. *pizz.*) will only take effect at the end of the passage of repeat bars; if there are multiple markings that change the sound, only the final one will have any effect.

2.28 Slurs

Sibelius 6 now has the most beautiful and controllable slurs of any program. Not only is their default design and position even better in all kinds of situations, but you can adjust their shape using no fewer than six handles:

- Each end point has its own handle, as in previous versions.
- The control point between the two end points inside the slur's arc moves the entire slur without changing its shape. Normally you would only want to move the slur up or down, but it is possible to move the entire slur left and right as well.

- The control point between the two end points outside the slur's arc allows you to change the height of the curvature of the slur symmetrically. Moving this handle up or down or left and right moves the slur's other control points together.

- The control points that determine the curve of the slur at each end can be adjusted independently of each other. When either of these control points is selected, none of the other control points are shown as selected. These control points are also editable via new Slur left curve and Slur right curve controls on the Lines panel of Properties.

When editing individual slurs, note also that:

- It is now possible to adjust the curvature of both segments of a slur that crosses a system or page break independently of the other segment

- Choosing Layout ▸ Reset Design with only one control point of a slur selected now resets the position of just the selected control point

- Create ▸ Other ▸ Extra Slur Arc has been removed; multi-arc slurs in scores created in earlier versions will still display in Sibelius 6 and can be manipulated in the same limited fashion as in earlier versions, but the recommended way to produce an S-shaped slur in Sibelius 6 is to use the new slur control points, which allow much finer and more predictable control of slur shape.

To further improve the default shapes of slurs, a number of new options have been added to the Slurs page of House Style ▸ Engraving Rules:

- New Shoulder for short slurs *n*% and Shoulder for long slurs *n*% options: Sibelius can now scale the default shoulder of slurs as their length changes, leading to subtle changes in the rate of onset of the slur's curvature for longer slurs.

- New Height scale *n*% option: Sibelius by default draws slurs such that a short slur (defined as a slur of two spaces in length) will be one space high, and scales using an exponential function that approaches an asymptote as the slur lengthens; in practice, slurs will never be taller than four spaces with the default values. By adjusting the Height scale control, you can adjust the default height of the slur (e.g. a value of 200% produces slurs that tend towards 8 spaces tall; a value of 50% produces slurs that tend towards 2 spaces tall). Furthermore, a new Limit height for long slurs option has been added that provides a way of limiting the height of slurs; this is useful if you generally want quite curvy slurs, but want to make sure that longer slurs do not get excessively curvy.

- New Middle thickness option: this sets the default thickness of slurs (you can adjust the thickness of individual slurs using the new Slur thickness control on the Lines panel of Properties). Thickness is expressed in spaces, though note that the value represents the thickness of the slur's width, less the minimum thickness of the slur (so a value of 0.5 spaces produces a slur that is just over half a space thick).

- The old Minimum thickness value has been renamed as Outline width to more accurately reflect its true purpose.

Sibelius now automatically positions slurs correctly above or below the notes based on the stem directions of all of the notes encompassed by the slur, controlled by a new option, Position slurs on mixed stem notes above the notes, on the Slurs page of House Style ▸ Engraving Rules,

which is switched on by default in newly-created scores. Sibelius will even automatically position slurs intelligently when you add slurs to simultaneous notes in two voices.

A number of other problems with slurs that existed in earlier versions have also been addressed:

* Slurs no longer move in the wrong direction when adjusting their position or shape using the arrow keys.
* Rotating a slur (e.g. by dragging its left- or right-hand end) no longer results in the thickness of the slur changing as the angle of the slur changes.
* The appearance of slurs on small staves has been greatly improved
* The positions of the ends of slurs on cue-sized notes has been substantially improved.
* If grace notes are slurred to a note with an articulation and the slur is flipped, the articulation now correctly moves back to its regular position.

2.29 Staves

* When creating an ossia staff above or below a passage selection of a single bar, staff lines no longer extend beyond the barline at the start of the ossia by default.
* When creating an ossia staff on the penultimate bar of a score, the ossia staff no longer incorrectly shows a final barline at the end of the ossia.
* Hidden repeat bar symbols no longer prevent otherwise empty staves from being hidden.

2.31 Symbols

* It is now possible to move around the Create ▸ Symbol and House Style ▸ Edit Symbols dialogs using the arrow keys: use Ctrl+←/→ *or* ⌘←/→ arrow move to the start and end of a row, and use Page Up/Page Down or Ctrl+↑/↓ *or* ⌘↑/↓ to move up and down the grid a screenful at a time.
* A new read-out has been added to both dialogs showing the name of the selected symbol.
* The vertical position of each fragment of a system symbol (or a system text object, rehearsal mark or system line) is now independent of the topmost fragment. This means that you can drag any fragment of one of these system objects up and down without altering the vertical position of system objects elsewhere on the system.

2.32 Ties

* You can now adjust the default outline thickness and middle thickness of ties independently of slurs (see **2.28 Slurs** above), using the new Thickness controls on the Ties 1 page of House Style ▸ Engraving Rules.
* It is now possible to adjust the curvature of both segments of a tie that crosses a system or page break independently of the other segment.
* It is now possible to edit the horizontal position of the right-hand end point of the first segment of a tie and the left-hand end point of the second segment of a tie that crosses a system or page break.

2.35 Triplets and other tuplets

* You can now create tuplets with ratios up to and including 1:4 and 4:1; in previous versions of Sibelius, the range of permitted ratios was between 1:2 and 2:1. This allows the use of tuplets

with extreme ratios for special purposes, such as providing appropriate rhythms for complex feathered beam cases.

• New Always above on vocal staves option on the Tuplets page of House Style ▸ Engraving Rules. When switched on, tuplets (whether they are shown with or without brackets) will be positioned above the staff on vocal staves.

3.1 Working with text

• Expression text now appears above vocal staves by default in new scores created in Sibelius 6 (see **2.21 Lines** above and **8.12 Default Positions** and **8.14 Edit Instruments** below).

• The vertical position of each fragment of a system text object (or a system symbol, rehearsal mark or system line) is now independent of the topmost fragment. This means that you can drag any fragment of one of these system objects up and down without altering the vertical position of system objects elsewhere on the system.

• Sibelius now once again caches the dimensions of text objects in the score, so that once each text string has been drawn once, it does not need to be measured again when it is subsequently redrawn. This results in a modest performance improvement.

3.5 Bar numbers

• No bar number (and don't count bar) bar numbers on the first bar of a repeated section no longer upset the bar numbering when Count repeats is switched off.

• Bar numbers shown by View ▸ Staff Names and Bar Numbers now display any prefix and suffix text specified as part of the bar number format.

3.7 Rehearsal marks

The vertical position of each fragment of a rehearsal mark (or a system text object, system symbol, or system line) is now independent of the topmost fragment. This means that you can drag any fragment of one of these system objects up and down without altering the vertical position of system objects elsewhere on the system.

3.9 Edit Text Styles

The Word menus list on the General page of Edit Text Style now uses alphabetical ordering (Mac only).

4.5 Performance

• The Reverb controls in Play ▸ Performance have been updated to provide presets for the new built-in Sibelius Player.

• New options for ReWire have been added – see **Playback** on page 51.

• New option to treat section ends the same as final barlines has been added – see **4.6 Repeats** below.

4.6 Repeats

A number of improvements to how Sibelius handles playback of complex repeat structures (e.g. D.C./D.S. al Coda/al Fine), particularly when you have written multiple songs, movements or pieces within the same score:

- If a song, movement or piece ends with a barline other than a final barline (e.g. a double barline, or an end repeat barline), Sibelius will now recognize this as the last bar of the score, provided you switch on the Section end property in the Bars panel of Properties. This behavior is controlled by the new checkbox, Also play gaps after section ends, in Play ▸ Performance, which is switched on by default in new scores.

- Sibelius can now correctly play multiple songs, movements or pieces within the same score that each use D.C./D.S. jumps.

- If a D.C. or D.S. instruction occurs at the same location as an end repeat barline, Sibelius now plays the repeat barline on the first pass, rather than always taking the D.C./D.S. jump.

4.9 Playback dictionary

New controls have been added to the Articulations page of Play ▸ Dictionary, allowing you to specify that fermatas (pauses) should be followed by a short gap in playback, in order to articulate the start of the next phrase. This can also be specified on a case-by-case basis in the score using the Playback panel of Properties.

4.17 MIDI messages

MIDI controller 10 (pan) MIDI messages now correctly go from hard left (0) to hard right (127).

5.7 Filters and Find

Edit ▸ Filter ▸ Advanced Filter has been substantially improved:

- On the Notes and Chords page, you can now filter for:
  ○ grace notes as well as normal notes
  ○ chords with exactly *n* noteheads, at most *n* noteheads, or at least *n* noteheads
  ○ notes using specific notehead types (e.g. cross noteheads, slashes, etc.)
  ○ enharmonically equivalent pitches separately (e.g. select G♭ but not F♯)
  ○ written pitches as well as sounding pitches
  ○ a range of pitches (e.g. notes between A3 and C5)
  ○ a range of durations (e.g. notes between an eighth (quaver) and a half note (minim) in length)
  ○ notes in off-beat positions (e.g. at multiples of a rhythmic position plus a further rhythmic offset)

- On the Rests and Bar Rests page, you can now filter for a range of rest durations, and rests in off-beat positions, in line with the improvements to the Notes and Chords page.

- On the Lines page, you can now filter for multiple line styles in the same operation: simply use Shift-click or Ctrl+click *or* ⌘-click to select multiple line styles.

- The Text page has the following improvements:
  ○ It no longer lists "special" text styles (for things like hit points, chord diagram fret numbers, etc.) that are not possible to select in the score in any case.
  ○ A new All text styles option has been added to the dialog, making it simpler to search for a particular string in any text style.
  ○ Text matches are now case-insensitive by default; if you want to perform a case-sensitive search, switch on the new Case sensitive checkbox.

- A new **Clefs** page has been added, making it possible to filter for clef changes. You can select or deselect different clef types in the same filter operation: simply use **Shift**-click or **Ctrl**+click *or* ⌘-click to select multiple clef styles.

- A new **Symbols** page has been added, making it possible to filter for individual symbols. Note that you can only filter for a single symbol at once.

Many new quick filters added to the **Edit ▸ Filter** submenu, as follows:

- **Comments**: to select all comments in the selection
- **Instrument Changes**: to select all instrument changes in the selection
- **Grace Notes**: to select all grace notes in the selection
- **Hidden Objects**: to select all hidden objects in the selection
- **Pedal Lines**: to select all keyboard pedal lines in the selection
- **Rehearsal Marks**: to select all rehearsal marks in the selection (requires system selection)
- **Repeat Bars**: to select all repeat bars in the selection
- **Rests**: to select all rests and bar rests in the selection
- **Staff Text**: to select all staff text (e.g. Expression, Technique, Plain text) in the selection
- **System Text**: to select all system text (e.g. Tempo, Metronome mark) in the selection (requires system selection)
- **Symbols**: to select all staff-attached symbols in the selection (will also select system-attached symbols if a system selection is present)
- **Technique Text**: to select all text items using the Technique text style (and any user-defined text styles based on Technique) in the selection.

Improvements to existing quick filters in the **Edit ▸ Filter** submenu, as follows:

- **Dynamics**: now selects all default hairpin types, as well as any user-defined lines based on hairpins, plus all text objects using Expression text, as well as text objects using user-defined text styles based on Expression

- **Slurs**: now selects all default slur types (including dotted, dashed, etc.) as well as any user-defined lines based on slurs

- **Hairpins**: now selects all default hairpin types, as well as any user-defined lines based on hairpins

- To shorten the **Edit ▸ Filter** submenu, the **Voice 1**, **Voice 2**, **Voice 3**, **Voice 4**, **Voice 1 Only**, **Voice 2 Only**, **Voice 3 Only** and **Voice 4 Only** items have been moved to a new **Edit ▸ Filter ▸ Voices** submenu. These filters now select rests as well as notes.

- The **Top Note**, **2nd Note**, **3rd Note**, **Bottom Note**, **Top Note or Single Notes**, **2nd Note or Single Notes**, **3rd Note or Single Notes** and **Bottom Note or Single Notes** items have been moved to two new submenus: **Edit ▸ Filter ▸ Notes in Chords (For Copying)** and **Notes in Chords (For Deletion)**. The filters for copying select the brackets/numbers of any tuplets in the selection, ensuring they copy correctly; the filters for deletion do not select the brackets/numbers of any tuplets in the selection, ensuring that only the selected notes are deleted and not the entire tuplet. These filters select grace notes in addition to normal notes.

5.12 Menus and shortcuts

- The upper limit on the number of text styles and line styles that can have keyboard shortcuts defined for them has been raised from 200 to 600.
- The Duplicate and Rename buttons in the Edit Feature Set dialog now work as expected.

5.13 Panorama

When Sibelius moves the score during playback, the score is now always moved such that the margin displaying the prevailing clef and key signature at the left-hand side of the screen is properly taken into account. No music is therefore hidden behind the margin when the score scrolls.

5.14 Order

It is now possible to specify whether certain items, e.g. text and imported graphics, appear in front of or behind the staff. The new Edit ▸ Order submenu contains Bring to Front, Bring Forward, Send Backward and Send to Back items, allowing you to change the draw order of a selected object. To reset an item back to its original position in the draw order, choose Edit ▸ Order ▸ Reset to Default.

You can also adjust the current layer of an object using the new Custom order option on the General panel of Properties, which allows you to quickly set an object to a particular layer (between 1 and 32).

5.15 Preferences

The following new options have been added to the File ▸ Preferences dialog (in the Sibelius menu on Mac):

- Display page: new Toolbar controls, allowing the user to choose which groups of toolbar buttons should appear on Sibelius's toolbar (see **Look and feel** on page 69)
- Files page: new options to determine which of the new View ▸ Pages options should be used when opening scores (see **5.23 View menu** below); new If score uses Magnetic Layout, also use it in Panorama option (see **Magnetic Layout** on page 47); new Repair button to repair the default file association of Sibelius scores, if required (Windows only)
- Input Devices page: new Release MIDI devices on exit option, which you should switch off if you find that you cannot restart Sibelius after quitting it unless you restart your computer (Windows only)
- Other page: new Default paper size option (see **8.6 Document Setup** below); new Revoice Chord Diagram should prefer user-defined chord diagrams and Use legacy chord symbol input checkboxes
- Playback page: new options for the built-in Sibelius Player (see **Playback** on page 51)
- Textures page: specify a different default paper and desk texture for versions saved in your score (see **Versions** on page 58)
- New Versions page, with options relating to the new Versions feature (see **Versions** on page 58).

When you click OK in the Preferences dialog, any changes are now saved immediately, rather than when you quit Sibelius.

Further improvements to preferences in networked Windows environments, e.g. running a multi-user license of Sibelius on a school network:

• If you are running a network version of Sibelius and you are logged in as an administrator user, an extra button will appear on the Other page of Preferences allowing you to set the current preferences as the default for all users on that machine (achieved by saving them into HKEY_LOCAL_MACHINE, rather than HKEY_CURRENT_USER). Under normal circumstances, Sibelius will always try to write preferences to HKEY_CURRENT_USER; if this is prohibited by network policies, the attempt to write the preferences will simply fail silently.

• When Sibelius runs, it will always try to load preferences from HKEY_CURRENT_USER first, then HKEY_LOCAL_MACHINE, and if it is unable to find preferences in either location, it will use the factory defaults.

5.16 Printing

• PDF files created via the Save as PDF option in File ▸ Print will no longer look blocky/jagged in Apple Preview (Mac only).

• When printing parts to PDF (e.g. via File ▸ Print All Parts), the score's filename is no longer included twice in the resulting PDF filenames (Mac only).

5.17 Properties

The following new options have been added to the various panels of the Properties window:

• General panel: new Scale *n*% control for changing the size of a selected chord or guitar scale diagram (see **2.16 Guitar scale diagrams** above); new Custom order controls for adjusting the draw layer of a selected object (see **5.14 Order** above); new Magnetic Layout controls for enabling or disabling Magnetic Layout for an individual object (see **Magnetic Layout** on page 47)

• Playback panel: new controls for determining the playback of individual fermatas (pauses)

• Lines panel: new controls for slur handles and individual slur thickness (see **2.28 Slurs** above)

• Bars panel: the drop-down menu of bar rest types has now been removed; repeat bars are now created using a new Keypad layout (see **2.27 Repeat bars** above), double whole note (breve) bar rests are automatically used in 4/2 time signatures, and "invisible" bar rests have been removed in favour of simply hiding regular bar rests (see **2.5 Bars and bar rests** above).

5.23 View menu

New View ▸ Pages submenu, containing options for how Sibelius should lay out the pages of your score on-screen:

• Spreads Horizontally is the default, and is how previous versions of Sibelius have always laid out pages; pages are laid out left-to-right, with facing pages shown together.

• Single Pages Horizontally is a new option that lays out single pages left-to-right. This is useful for music that is not normally presented in booklet or spreads form, e.g. fan-fold parts where the first page may be numbered 1 but is not the right-hand page of a spread.

• Spreads Vertically is a new option that lays out pairs of pages vertically, e.g. pages 2 and 3 are shown next to each other, with pages 4 and 5 below them.

- Single Pages Vertically is another new option, laying the pages of your score out in a single column, with page 2 below page 1, page 3 below page 2, and so on.

Sibelius saves the View ▸ Pages setting for each score (and each dynamic part), and will restore your setting when re-opening the score (or part). You can control this behavior with the new options on the Files page of Preferences (see **5.15 Preferences** above).

Improvements to zooming in Sibelius 6:

- The direction of zoom when holding Ctrl *or* ⌘ and scrolling the mouse wheel has now been reversed, to become consistent with other applications. Scrolling the wheel forwards now zooms in, and scrolling it backwards now zooms out.
- It is now possible to zoom in and out by holding ⌘ and scrolling the mouse wheel on Mac.
- The rate of change when zooming in and out with the mouse wheel has been reduced, resulting in a smoother zoom.

Four other new items have been added to the View menu, as follows:

- View ▸ Handles, switched off by default. When switched on, Sibelius displays all handles on objects in light grey, making it easier to find and select them.
- View ▸ Comments, switched on by default. When switched on, "sticky note" comments created via Create ▸ Comment are shown in the score; when switched off, they are not shown.
- View ▸ Differences Between Versions menu item, switched on by default. When switched on, Sibelius colors the background behind objects to denote differences between versions and scores compared using the Compare window (see **Versions** on page 58).
- View ▸ Magnetic Layout Collisions, switched on by default. When switched on, Sibelius colors any object that collides with another object in red (see **Magnetic Layout** on page 47).

5.24 Window menu

Three new floating windows have been added to Sibelius 6: Window ▸ Compare is for comparing versions and scores (see **Versions** on page 58), and Window ▸ Keyboard and Window ▸ Fretboard are on-screen representations of a piano keyboard and a guitar fretboard respectively (see **Keyboard and Fretboard windows** on page 63).

Window ▸ Tile Horizontally and Tile Vertically have been added to the Mac version of Sibelius.

Improvements to the Navigator window:

- The Navigator now reflects whether the pages are laid out horizontally or vertically (see **5.23 View menu** above).
- The Navigator no longer shows any "white space" at the right-hand side of the window when viewing the last pages of a score at very low zoom levels.

6.1 Working with plug-ins

If you are interested in writing your own plug-ins, you will find updated and reorganized documentation for Sibelius's built-in ManuScript language by choosing Help ▸ Documentation ▸ ManuScript Language Reference. ManuScript itself has been substantially expanded in Sibelius 6; full details of the new features can be found in the ManuScript documentation.

6.2 Accidentals plug-ins

Plug-ins ▸ Accidentals ▸ Respell Flats as Sharps and Respell Sharps as Flats now always correctly respell all notes in chords.

6.3 Analysis plug-ins

Plug-ins ▸ Analysis ▸ Compare Staves now notices differences in objects that are hidden on one staff, or cue-sized on one staff.

6.4 Batch Processing plug-ins

- New Plug-ins ▸ Batch Processing ▸ Convert Folder of Scores to Earlier Version plug-in, which allows you to export a folder of Sibelius 6 scores in Sibelius 5, Sibelius 4, Sibelius 3 or Sibelius 2 format.

- New Plug-ins ▸ Batch Processing ▸ Export Each Staff as Audio plug-in, which allows you to export each staff of your score as a separate audio file, suitable for importing into a project in another sequencer or DAW such as Pro Tools.

- Convert Folder of Acorn Sibelius Files, Convert Folder of Finale Files and Convert Folder of SCORE Files have all been removed from the Plug-ins ▸ Batch Processing subfolder, because Sibelius 6 can no longer convert files in these formats.

6.5 Chord Symbols plug-ins

Plug-ins ▸ Chord Symbols ▸ Add Chord Symbols and Plug-ins ▸ Chord Symbols ▸ Chord Symbols as Fractions have been rewritten to create new chord symbol objects.

6.6 Composing Tools plug-ins

New Plug-ins ▸ Composing Tools ▸ Insert Note or Rest plug-in, allowing you to insert a note or rest before, change the duration of, or delete, an existing note, chord or rest, and shuffle the following music along by the appropriate amount.

6.7 Notes and Rests plug-ins

- Plug-ins ▸ Notes and Rests ▸ Boomwhacker Note Colors has been rewritten to no longer use the Pitch Spectrum feature; instead it now colors the notes directly in the score. The plug-in will only color single notes correctly; if you run the plug-in on chords, all notes in the chord will end up the same color.

- Plug-ins ▸ Notes and Rests ▸ Copy Articulations and Slurs can now copy scoops, falls, doits and plops as well as regular articulations on notes.

6.8 Other plug-ins

Plug-ins ▸ Other ▸ Split Bar has been updated. It now allows you to choose what kind of barline should be used at the point at which the bar is split (by default, invisible).

6.10 Proof-reading plug-ins

- New Plug-ins ▸ Proof-reading ▸ Check First Species Counterpoint plug-in, which checks first species (two voices, note-against-note) counterpoint for errors, according to the rules in Fux's *Gradus ad Parnassum*.

- New Plug-ins ▸ Proof-reading ▸ Check Redundancies plug-in, which checks for successive identical clefs, time signatures, instrument changes, rehearsal marks, and key signatures, providing a means to hide or delete them.

6.11 Simplify Notation plug-ins

- Plug-ins ▸ Simplify Notation ▸ Remove Rests no longer fails with an error on some scores.
- Plug-ins ▸ Simplify Notation ▸ Renotate Performance now works correctly in scores that begin with a pick-up (upbeat) bar.

6.12 Text plug-ins

- New Plug-ins ▸ Text ▸ Add Dynamics From Live Playback plug-in, which automatically adds appropriate Expression text dynamics to the score based on the Live Playback velocities of the notes; this is especially useful for quickly adding dynamics to imported MIDI files.
- Plug-ins ▸ Text ▸ Find and Replace Text has been updated. It no longer fails if the same word has to be replaced several times within the same string, it now preserves line breaks in multi-line text objects (though other formatting such as bold, italic, underline is lost), and it also allows you to choose the color to be used when highlighting changed text in the score.
- Plug-ins ▸ Text ▸ Number Bars has been revamped with more options, and now once more restarts numbering at rehearsal marks and special barlines if desired.

6.13 Transformations plug-ins

- Nine new plug-ins in the new Plug-ins ▸ Transformations subfolder, designed to provide useful tools for modifying melodic material in a variety of ways:
  - Augment Intervals: increases the intervals between successive notes in the selection by a specified amount.
  - Diminish Intervals: reduces the intervals between successive notes in the selection by a specified amount.
  - Randomize Pitches: replaces the existing pitches in the selection with new, randomly-generated pitches.
  - Retrograde Pitches: rewrites the selection such that the order of pitches is reversed (so the last pitch becomes the first, the penultimate pitch becomes the second, and so on) without changing the durations of the notes.
  - Retrograde Rhythms: rewrites the selection such that the order of rhythms is reversed (so the duration of the last note becomes the duration of the first, and so on) without changing the pitches of the notes.
  - Retrograde Rhythms and Pitches: rewrites the selection such that both the order of pitches and rhythms is reversed.
  - Rotate Rhythms: rewrites the selection such that the durations of the notes are shifted rightwards by one note (so the duration of the last note becomes the duration of the first, the duration of the first note becomes the duration of the second, and so on), without changing the pitches of the notes.

○ **Rotate Rhythms and Pitches**: rewrites the selection such that both the durations and pitches of notes in the selection are shifted rightwards by one note (so the last note of the selection becomes the first note, the first note becomes the second note, and so on).

○ **Shuffle Pitches**: rewrites the selection such that the existing pitches of the notes are randomly redistributed, changing the melodic contour in random ways but without introducing new pitches.

All of these plug-ins operate on a selected passage and most do not show a dialog; those that do show a dialog will only show it the first time they run in a session, and not thereafter. They are designed such that you can run them repeatedly on a selection to continue transforming the music. Note that for those plug-ins where rhythms can be changed, tuplets are always moved as a complete unit, and grace notes are always moved along with the notes to which they belong.

• **Double Note Values** and **Halve Note Values** have been moved from the **Notes and Rests** subfolder and **Invert**, **Pitch Mapping**, **Retrograde** and **Transform Scale** have been moved from the **Composing Tools** subfolder to round out the **Transformations** suite of plug-ins.

• **Plug-ins ▸ Transformations ▸ Retrograde** has been improved such that it can run on selections that begin and/or end with partial bars.

7.1 Working with parts

Creating a part in a score containing many bars with multiple voices should now be equivalent in speed to the same case with only one voice.

7.3 Multiple Part Appearance

The message that appears when you click the **Multiple Part Appearance** button in the Parts window with one or more parts selected has been changed and a **Don't say this again** checkbox has been added.

7.4 Extracting parts

• **Layout ▸ Break ▸ Split System** (e.g. for gaps before codas) is now correctly maintained when extracting a dynamic part.

• Page number changes are no longer lost when extracting dynamic parts as separate files.

8.4 Auto Breaks

Layout ▸ Auto Layout has been renamed as **Layout ▸ Auto Breaks** in Sibelius 6.

8.6 Document Setup

A new option has been added to the **Files** page of **File ▸ Preferences** (in the **Sibelius** menu on Mac) allowing you to choose whether Sibelius should use **European (A4, A3, etc.)** or **US (Letter, Tabloid, etc.)** paper sizes by default when starting a new score, or importing a MIDI, PhotoScore or MusicXML file.

8.8 House Style

House Style ▸ Import House Style has been modified to make the dependencies between different house style elements clearer, and **Select None** and **Select All** buttons have been added for convenience.

8.9 Note spacing

New options in House Style ▸ Note Spacing Rule:

- You can now choose whether empty bars should be spaced according to a fixed number of spaces (as in previous versions of Sibelius) or according to the rhythmic duration of the bar, which some engravers prefer. To use this new spacing, choose the Empty bar width determined by time signature radio button (chosen by default in newly-created scores).
- New Gap between chord symbols *n* spaces option, defaulting to 1 space. This is the minimum distance between chord symbols that Sibelius will attempt to ensure when respacing music.
- New Before arpeggio line *n* spaces option, defaulting to 0.5 spaces, to specify the minimum distance before a note-attached arpeggio line (see **2.2 Arpeggios** above).

Layout ▸ Reset Note Spacing is now on average twice as fast as it was in Sibelius 5.

The spacing of parentheses around notes now correctly takes into account accidentals on notes in multiple voices.

8.10 Staff spacing

New Layout ▸ Optimize Staff Spacing feature, which adjusts the space between staves such that there are no collisions between items above and below the staff. The minimum horizontal and vertical distance that Sibelius should attempt to maintain when adjusting staves is defined on the Staves page of House Style ▸ Engraving Rules.

Other new controls on the Staves page of House Style ▸ Engraving Rules:

- *n* extra spaces between groups of staves provides an extra gap between the bottom staff joined by one bracket or brace and the staff directly below.
- *n* extra spaces below vocal staves (for lyrics) provides an extra gap between a vocal instrument's staff and the staff directly below. Whether or not this value has any effect for a given staff is determined by whether the initial instrument type of the staff has the new Vocal staff option switched on (see **8.14 Edit Instruments** below).
- *n* extra spaces above for System Object Positions provides an extra gap above a staff that is selected in House Style ▸ System Object Positions, so that e.g. Tempo text is less likely to collide with the staff above. This does not affect the top staff in the score (which always shows system objects but should not normally collide with anything above it).
- Justify both staves of grand staff instruments determines whether or not the distance between two (or more) braced staves belonging to the same instrument (e.g. two piano staves) should be subject to vertical justification.
- Justify all staves of multi-staff instruments determines whether or not the distance between staves belonging to the same instrument (e.g. Flute (a), Flute (b), Flute (c)) should be subject to vertical justification.

When exporting a Sibelius 6 score to Sibelius 5 or earlier format, the staff spacing provided by the new "extra spaces" options is preserved when the score is opened in the earlier version, but the changes in staff spacing produced by the Justify... checkboxes are not preserved if either of these options is switched off.

When moving a staff vertically for the first time, or immediately after having used Layout ▸ Reset Space Above Staff, the staff no longer jumps downwards by too large a distance.

8.11 Music fonts

Many improvements to the chord symbols fonts, including:

- New characters have been added to Opus Chords, Opus PlainChords, Opus Chords Sans, Opus Chords Sans Condensed, Inkpen2 Chords and Reprise Chords to support various new combinations of stacked alterations, required by the improvements to chord symbols.

- A double sharp character has been added to the Reprise Chords font.

- The superscript capital M character in Opus Chords, Opus Chords Sans, Opus Chords Sans Condensed, Inkpen2 Chords and Reprise Chords has been reduced in size such that it is the same size as the baseline small capital M.

- Improvements to the spacing of various characters in the chord symbol fonts, including removing the trailing space from "OMIT" in Reprise Chords, improved alignment of three-high accidental stacks in all chord symbols fonts, and improved spacing of capital "SUS" in all chord symbols fonts.

The appearance of the scoop and fall symbols in Reprise Special has also been improved.

8.12 Default Positions

The new Different default position on vocal staves option in House Style ▸ Default Positions allows you to specify that objects like Expression text and hairpins should go above the staff on vocal staves, but below for other kinds of instruments. This takes effect for instrument types that have the new Vocal staff option switched on – see **8.14 Edit Instruments** below.

8.14 Edit Instruments

New options in the New/Edit Instrument dialog:

- Vocal staff checkbox: for instrument types for which this option is switched on, Sibelius can allow extra space below the staff to accommodate lyrics (see **8.10 Staff spacing** above) and position Expression text and hairpins above the staff by default (see **8.12 Default Positions** above).

- Tab instrument to use for chord symbols option: allows you to specify which guitar tab instrument should be used for chord diagrams displayed above that instrument (see **Chord symbols** on page 65). By default, all instruments will display chord diagrams as if written for a 6-string guitar tuned in the standard fashion, except for the notation versions of various fretted instruments that use alternative tunings, which are set to produce chord diagrams for those specific instruments.

The message that appears when you edit an instrument already in use in the score is now a Yes/No/Not Again message box.

8.15 Edit Lines

- If you have a line selected when you choose House Style ▸ Edit Lines, the selected line style is automatically selected in the Edit Lines dialog.

- The list of text styles in the Text child dialog accessed by clicking the Text radio button under Start is now alphabetically ordered (Mac only).

8.16 Edit Noteheads

The arrow keys and mouse scroll wheel now work as expected in House Style ▸ Edit Noteheads (Mac only).

8.17 Edit Symbols

- It is now possible to move around the grid in House Style ▸ Edit Symbols with the arrow keys – see **2.31 Symbols** above.

- Clicking Delete with no symbol is selected in House Style ▸ Edit Symbols no longer causes Sibelius to crash.

9.6 Opening MusicXML files

- Octave (8va) lines are now imported in MusicXML files.

- A problem whereby Sibelius would sometimes fail to import MusicXML files that contain metronome marks has been fixed.

9.7 Opening scores from previous versions

The Update Score dialog that appears when you open a score created in an earlier version of Sibelius has various new options (e.g. to enable Magnetic Layout, to convert existing chord symbol text into new chord symbol objects, to maintain custom beaming, etc.).

Refer to this topic in Sibelius Reference for suggestions of further adjustments you may want to consider making to scores created in earlier versions of Sibelius.

9.9 Exporting MIDI files

New Omit muted instruments option in the Export MIDI File dialog, switched on by default. When switched on, Sibelius omits any instruments that are muted in the Mixer from the exported MIDI file; when switched off, Sibelius exports all instruments in the score into the MIDI file.

Improvements up to Sibelius 5.2.5

The following is a list of the most important improvements made up to Sibelius 5.2.5. In general, bug fixes are not listed here.

Improvements are annotated (v2), (v3), (v4) or (v5), depending on which version they were added in. If you are upgrading from Sibelius 1.x, then in addition to the new features of Sibelius 6, you also get the more than 800 improvements introduced in Sibelius 2, Sibelius 3 and Sibelius 4.

For further information, please consult the relevant Sibelius Reference section.

Feature	Improvements
Accidentals	Improved positioning of accidentals in chords (v2), and ability to hide them (v3).
Arrange™	Saves time arranging and orchestrating by copying music intelligently into combinations of instruments, with over 140 included styles (including "explode" and "reduction"), and the ability to create your own (v2)
Articulations	Articulations can be flipped, are automatically positioned at the stem ends of notes, and are centered on the stem when they are at the stem end of a note (v2)
Barlines	Early music barlines (barlines between staves, tick, short) and option to set default barline type (v2)
Bar numbers	Bar number changes in complex formats (v5), expanded Engraving Rules for bar numbers (v5), multi-rests can show ranges of bar numbers below them, bar numbers can be dragged any distance, and bar numbers respect the horizontal positioning options of the bar numbers text style (v4)
Beams	Extensive improvements to the handling of beams, including beaming over rests, beaming of tuplets, and editing beam groupings (v3); Optical beam positions algorithm, beaming across system and page breaks, direction of fractional beams can be flipped, French beaming (v4)
Brackets and braces	Brackets and braces are now hidden if there is no barline at the left-hand side of the system (v3)
Breaks	Easy blank pages and changes of margin using Special Page Breaks (v5), auto page breaks for automatic page turns at rests in extracted parts (v3)
Chord diagrams	Chord diagrams (guitar frames) can be transposed, and stored in libraries for easy sharing (v3); chord diagrams can show fingerings above or below them (v4)
Chord symbols	New characters in Inkpen2 Chords and Opus Chords, new Opus Roman Chords and Opus Japanese Chords fonts (v4)
Clefs	Clefs can show a different clef when the score is at sounding and transposed pitch (v5)
Color	Change the color of almost any object in the score (v3)
Cues	Make cues for instrumental parts with a single click of the mouse (v5)
Display settings	New display smoothing options (v3); many high-quality desk and paper textures to make your working environment more pleasant (v2);
Document setup	Independent margins for left- and right-hand pages, new "staff margins" feature determines position of staves relative to instrument names (v2), new standard page sizes for parts (v4), different staff margins for first page and subsequent pages (v5)
Dynamic parts	Instrumental parts are stored in the same file as the full score; changes in the score are automatically reflected in the parts, and vice versa; automatically print all parts; new Auto Layout dialog, can provide automatic system and page breaks (v4)
Edit Text Styles	New Edit All Fonts dialog allows you to quickly change the fonts used in your score (v3)
Exporting audio	Sibelius can save a digital audio file of your score, ready to burn straight to CD (v3)
Exporting graphics	Export PNG graphics (v5), copy and paste graphics to other applications (v4); embed fonts in EPS files, and automatically choose the most appropriate export format for your chosen program (v2)
Exporting MIDI files	Export type 1 or type 0 MIDI files (v5), change tick resolution (v5)

What's new?

Feature	Improvements
Files	New Quick Start dialog that appears when you first run the program (v3); New Score dialog, which takes you through the process of creating your score in five easy steps (v3); ability to export scores in Sibelius 2, Sibelius 3, G7 and Sibelius Student formats (v4).
Filters and find	New Advanced Filter dialog and Find/Find Next dialogs (v2), and many new "quick filters" (v5)
Flexi-time	Automatically splits music into two voices, and user-definable thresholds for staccato/tenuto (v3)
Focus on Staves	Hide all the staves you don't want to see (even if they have music in them), leaving just the staves you want to work on (v3)
Guitar tab	Comprehensive support for (and playback of) guitar tab markings such as bends, slides, etc. New tab input method using the keyboard, new tab staff types, new options for stem lengths in tab (v2).
Hiding objects	Ability to hide almost any object in the score, e.g. to mark up a score with hidden cues which reappear in extracted parts (v2)
Highlight	Highlighter pen to mark up music (v2)
House Style™	New House Style menu containing all the settings you need to adjust the appearance of scores (v2); many supplied house styles, including several that use different text fonts (v4)
Ideas	Capture, tag and re-use snippets of music across all your scores; includes 2000 ready-made ideas (v5)
Importing graphics	Import color and monochrome TIFF graphics (v2)
Input devices	Support for additional knobs, faders and buttons on M-Audio keyboards (v5)
Instruments	Instrument change feature for easy instrument doublings (v5); design your own instruments (v5); Sibelius now supports more than 600 different instruments (v5); "comfortable" and "professional" instrument ranges shown using two shades of red (v2). Instruments dialog allows you to re-order staves after creating them (v3).
Internet publishing	Scorch on Mac has a tempo slider (v4); Scorch has enhanced playback and prints color graphics (v2); choose whether to allow visitors to your web site to print and save your scores via Scorch (v2)
Keyboard shortcuts	More than 200 keyboard shortcuts in total – you can now do almost everything without the mouse. Create your own sets of keyboard shortcuts, and disable features you don't need (v3).
Key signatures	Different key signatures on different staves (v2)
Kontakt Player	Sibelius includes a specially-written software sample playback device from Native Instruments that provides high-quality playback (v3); Sibelius Sounds range of additional sound libraries available for separate purchase (v4)
Lines	Adjust the aperture of individual hairpins (v5), new system lines for *rit./accel.* playback (v2)
Live Playback	Reproduces the precise timing and dynamics of music entered via Flexi-time or imported from a MIDI file, allowing you to fine-tune the performance (v3)
Lyrics	Automatic hyphenation of lyrics (v5), automatic assignment of lyrics from a text file (v5), copy and paste lyrics to and from other programs, e.g. word processors (v2). New options for lyric spacing, and for lyrics in East Asian languages (v3).
ManuScript language	Many improvements to the built-in ManuScript programming language.
Manuscript papers	More than 60 pre-defined manuscript papers
Menus and shortcuts	New keyboard shortcut defaults for Sibelius Coloured Keyboard and for use with a notebook (laptop) computer (v4)
Mixer	Resizable Mixer window replaces the Sounds dialog, allowing you to adjust playback in real time (v2)
Multirests	Longer multirests take up more horizontal space (v4)
Music fonts	New Reprise handwritten font (v5), hundreds of new avant garde and early music symbols (v5), new Helsinki music font (v4); new Opus Metronome, Opus Figured Bass fonts (v4); new Inkpen2 music font, replacing the old Inkpen font (v2)
Noteheads	Now 30 default notehead types, including silent and stemless noteheads (v5)

Feature	Improvements
Note input	Caret shows where you are during note input; create text, time signatures, chords, etc. while inputting notes from the computer keyboard; use Multicopy to copy dynamics to every staff of a band/orchestra, or fill bars with ostinato patterns, etc. (v2). "Shadow note" shows the pitch of the note you're about to create, and notes can be created anywhere in an empty bar with the mouse. Improved Re-input Pitches feature for changing the pitches of existing notes without reinputting them (v3). Sibelius moves the screen much less frequently during note input and editing (v4).
Note spacing	Optical note spacing avoids collisions, improves tuplet spacing, etc. (v3)
Opening MIDI files	Imports markers as hit points (v4); recognition of tuplets improved (v4).
Opening MusicXML files	Import MusicXML files, as created by Finale and other music applications (v4)
Page numbers	Page number changes, with support for complex page number formats (v5), page numbers can now be aligned to the staff margin instead of the page margin (v3)
Panorama	View your score as a single system of music, laid out on an infinitely-wide piece of paper (v5)
Percussion	New buzz roll (z on stem) option, which plays back as an unmeasured tremolo (v4)
Performance	New Rubato and Rhythmic feel playback options produce even more realistic playback (v2)
Playback	Plays *rits.*, *accels.*, glissandos, guitar bends, slides (v2), complex repeat structures (D.C., D.S., Coda, etc.), metric modulations, etc. (v3); new Playback window with enhanced transport controls (v4); support for any VST or Audio Unit virtual instrument (v5)
Playback Dictionary	Greatly expanded playback dictionary, allowing you to tweak playback of all objects in your score (v5)
Plug-ins	More than 80 new plug-ins, including Realize Chord Symbols (v3), Copy Articulations and Slurs (v4), Add Simple Harmony (v4), What is Where (v4), Explode/Reduce (v5), Renotate Performance (v5), a whole suite of Tuplets plug-ins (v5), etc.
Printing	Print a date and time footer, new 2-up printing mode (v4)
Properties	New Properties window with 6 collapsible panels lets you adjust objects individually or en masse (v2)
Rehearsal marks	Support for custom prefix and suffix characters in rehearsal marks (v5)
Scanning	PhotoScore Lite reads two voices on the same staff, can handle transposing scores, reads guitar tab (v3), scans and reads all pages automatically (v4), and reads PDF files (v5)
Sibelius Reference	Complete text of user guide Reference available on-screen via Help ▸ Sibelius Reference (v4)
Sound sets	Integrated sound set editor, allowing users to create sound sets for unsupported MIDI devices (v3)
Staff spacing	Align Staves dialog allows you to position staves accurately throughout the score; Staff Rulers show distances between staves; move staves with keyboard shortcuts (v2)
Staves	Sibelius shows where one or more staves in a system are hidden with a dashed blue line. You can now indent systems from the right-hand side (v3).
Symbols	More than 180 new symbols added (v5), symbols can be attached to the system as well as the staff (v3).
Text	Text can now have a fixed size, regardless of staff size, new wildcards to automatically substitute values from File ▸ Score Info in text objects in the score, improvements to word menus, comprehensive figured bass support (v4), change display size of word menus (v5), make text cue-sized (v5), new blank page text styles (v5).
Ties	Optical ties produce great-looking ties by default; drag tie endpoints any distance (v4)
Timecode	Tempo and timecode readout on the toolbar during playback; calculate duration of the score and print it at the end; write timecodes above every barline in a variety of formats (v2); takes repeats into account (v3); new frame rates (v4); dedicated text styles for timecode and hit points (v4)
Transposing	Transpose by key as well as by interval (v5)
Tremolos	House Style options for the appearance of tremolos (v2); Properties option for whether or not to play a tremolo (v4)
Triplets & other tuplets	"Magnetic" tuplets, intelligently positioned like slurs (v2)
Tutorial videos	20 video walkthroughs, introducing you to all of the main features of Sibelius (v4)
Video	Add a video to your score, synchronized during playback, allowing you to write music to picture (v4)

What's new?

Feature	Improvements
View menu	New Note Colors options, including coloring notes according to their voice, or "pitch spectrum" (coloring them according to sounding pitch) (v2)
Window menu	New Window ▸ Hide Tool Windows option, and new toolbar buttons for tool windows (v4)
Worksheet Creator	Choose from more than 1700 ready-made worksheets, projects, exercises, songs, instrumental pieces, posters, reference materials and other resources (v4).

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