SIBELIUS ®

Improvements in version 1.3

For existing Sibelius users only. Not for inclusion with new software.

Contents

What's new in Sibelius

The improvements detailed below are grouped into topics in alphabetical order, as in the Reference section of the User Guide. All significant improvements since version 1.22 are listed.

Accidentals

Accidentals are positioned slightly further away from notes in new files, which looks better. Existing files are unchanged. (If you prefer the previous distance you can adjust it in the **House Style** dialog box.)

Articulations

Articulations now avoid collisions with the new magnetic slurs – either the articulation or the slur moves out of the way (depending on the situation). See **Lines: magnetic slurs**. (Note that articulations do not currently avoid colliding with ties, though such collisions are less common than with slurs).

Bar numbers

New House Style option (**Bar numbers** page of the **House Style** dialog box, **File** menu): **Center in bar**. When this option is switched on, bar numbers are centered over each bar.

Note that bar number *changes* (i.e. created with the **Create > Bar Number Change** function) are not centered, but you can drag them to the center manually.

Bars and bar rests

New House Style options (**Bar rests** page of the **House Style** dialog box, **File** menu):

- **Use one bar multirests**: this draws **1** above all bar rests (except those with a fermata/pause). This option is independent of **Show multirests** (**Layout** menu). This option can also be switched on when extracting parts; see **Options** in the **Part Extraction** dialog box.
- **Draw H-bar using a symbol**: this uses a stretched symbol rather than drawing a rectangle to produce the thick bar of an H-bar. This option is switched off by default, but you may want to switch it on when using the Inkpen font, as it will give multirests a handwritten appearance. (Having the option switched off solves a printing problem whereby there is sometimes a gap at the end of the H-bar.)

File converters

Sibelius 1.3 is supplied with converters for files saved in Finale 98, Allegro 98 and PrintMusic 1.0 for Windows and Mac, and from the Acorn Sibelius programs. The operation of these converters demands more details: see the topics **Finale, Allegro and PrintMusic file conversion** and **Acorn file conversion** later in this booklet.

Files

From version 1.3 onwards, Sibelius files are forwards compatible. This means that version 1.3 will be able to open files created on later versions of Sibelius for the foreseeable future. If a feature present in a later version of Sibelius is used in a file opened by an earlier version of the software, a warning will appear and objects affected by that feature will simply not display when opened in the earlier version.

Note that version 1.3 can open files from all previous versions of Sibelius, but that previous versions of Sibelius (i.e. all versions up to and including v1.22) cannot open files saved in version 1.3. This means that if you update to version 1.3 and sometimes send files to other people, you should encourage them to update to version 1.3 as well.

When opening in version 1.3 a file saved in a previous version of Sibelius for the first time, a new **Update Score** dialog box will appear; this gives you the option of updating your scores to use the new magnetic slurs feature. Generally you should switch on all the conversion options in this dialog box, unless you know you will need to edit the score again in a previous version of Sibelius – once you have saved the score in version 1.3, it will no longer be possible to open it in previous versions.

Graphics files (Windows only)

EMF file export has been modified to make them readable by more programs.

Guitar frames

You can now edit an existing guitar frame by double-clicking it in the score.

Instruments

- **Guitar [tab]** and **Electric guitar [tab]** now have no rhythms (stems, rests, etc.) by default – existing scores are unaffected.
- The **Bass guitar** instrument now plays back in the correct octave (this only applies when you create a new bass guitar, existing scores are unchanged).

Internet publishing

Save as Scorch web page now removes any spaces from the filenames of both the Sibelius (**.sib**) and HTML (**.htm**) files and shortens the name to 27 characters plus a 3 character extension to make them safe for all servers.

Save as Scorch web page also now warns the user that the web page template uses some fields from **Catalog Info** (**File** menu) that haven't been filled in for that particular score. For example, with the standard web templates Sibelius warns you if you forget to set the title and composer, as these are written above the score in the resulting web page.

Keyboard shortcuts

There is a new **Flip Object** item in the **Layout** menu, with shortcut **X**. We expect to make **X** flip other objects in future, e.g. ties. This function flips note stems and also slur directions (above/below the notes). (The flip stem button on the third keypad layout still works but it's easier just to type **X**.)

Lines: magnetic slurs

Version 1.3 introduces a new type of slur which snaps to notes, so that if you change the pitch of notes or add articulations, the slur moves: meet the magnetic slur™.

This improves:

- typing **S** to add a slur to a note (these now work correctly with beams and with notes in multiple voices);
- editing notes;
- transposing (e.g. when extracting parts);
- grace notes (slurs now attach to them in the same way as normal notes).

Old-style non-magnetic slurs appear red when selected (partly as a warning that you may want to make them magnetic).

To create a magnetic slur, select a note (or grace note) and type **S**, as before. **S** now puts the slur starting at the *notehead* end of the first note; in two or more voices, **S** puts the slur above a stem-up note and below a stem-down note. **Shift-S** puts the slur at the opposite end. We have used this rule (rather than the old behavior of **S** putting a slur above the note) because this is a smarter default, i.e. follows standard engraving practise in most cases. For a stem-up note in one voice, there are a couple of exceptions where you should

type **Shift-S** to put the slur at the stem end (above) rather than at the notehead end (below). These are:

- if any later note stems within the slurred group point down, or
- if the slur is long (say, two or more bars).

You can type **X** (the new keyboard shortcut for **Flip Object** in the **Layout** menu; see **Keyboard shortcuts**) to flip a slur vertically to the other side of a note. Note that this shortcut doesn't currently flip ties, although we plan to include this in a later update.

When dragging a magnetic slur it snaps to each note it passes over. Note that magnetic slurs over page breaks can sometimes change direction. If you want to ensure that a slur doesn't change direction over a page break, use a non-magnetic slur instead.

Slurs now have handles when selected, which makes them easier to select (if one end of the slur is selected, only that end gets a handle).

If you use **Snap Object** (**Layout** menu, or type ⌘S *or* **Ctrl+Shift+S**) to snap a slur, this also turns it into a magnetic slur if it was non-magnetic.

Note that magnetic slurs do not attach to cross-staff notes. The slur will naturally go to where the note would be on the original staff, but you can drag the slur's end to the note's actual position.

Magnetic slurs have a maximum angle for esthetic purposes; if a magnetic slur would otherwise exceed this angle, it is drawn from one of the notes to a point above or below the other.

There are new options on the **Slurs** page of the **House Style** dialog box (**File** menu) relating to magnetic slurs:

- **Minimum distance** x **spaces from staff line** prevents the ends of slurs touching staff lines.
- The **Avoiding articulation** options specify the distance between ends of slurs and articulations on the same note.

Lines: non-magnetic slurs

Although we don't recommend it except for special circumstances, you can still create non-magnetic slurs using the mouse – either by selecting a slur from the **Lines** dialog box

(**Create** menu), or by typing **S** (slur above) or **Shift+S** (slur below) when no note is selected.

Non-magnetic slurs appear in red when selected, as a hint that you should probably use a magnetic one instead.

You can make a non-magnetic slur magnetic by snapping it to the notes: select it and type ⇧⌘S *or* **Ctrl+Shift+S** (or choose **Snap Object** on the **Layout** menu).

If you want a magnetic dotted slur, for instance, choose one from the **Lines** dialog box, put it in the score with the mouse (at which point it will be non-magnetic), then snap it to make it magnetic.

Look and feel

The toolbar icons in Sibelius have been redesigned; their position and function remains identical to that of previous versions.

A brief musical excerpt now plays when Sibelius is run; to silence it, switch off **Play music at start** in the **Preferences** dialog box (**File** menu). The excerpt is from Sibelius' 7th Symphony, played, appropriately enough, by Finland's Lahti Symphony Orchestra.

Lyrics

Reset Note Spacing (**Layout** menu, or type ⌘R *or* **Ctrl+R**) now makes room for lyrics when respacing music. Hurrah!

New House Style option (**Text** page of the **House Style** dialog box, **File** menu): **Use text hyphens (not symbols)**. This is switched on by default, even when opening an old score. The built-in hyphen that was Sibelius' previous default was a symbol, and sometimes undesirable because it was italic and its size did not vary according to the font used for the Lyrics text style.

MIDI equipment

We have included six new patch files with this version of Sibelius, for the following sound modules:

- E-MU Proteus 2
- E-MU Proteus 2000
- Kurzweil K2500 orch board
- Roland JV-1010

- Roland JV-1010 (orch board)
- Roland XP-30

Multirests

Multirests can now be forced to split into two at any point:

- Switch off **Show Multirests** (**Layout** menu) if they're on – ⇧⌘M *or* **Ctrl+Shift+M** toggles this function.
- Select a barline and choose **Split Multirest** from the **Layout** menu or type ⇧⌘P *or* **Ctrl+Shift+P**; a double-slash will appear on the screen above the barline (although not when you print), similar to system and page breaks (you can hide or show these marks by toggling the **Breaks** option in the **View** menu).
- If you switch on **Show Multirests** again or extract parts; the multirest will now split at the chosen barline.

If you select a passage and choose **Split Multirest**, then any multirest is forced to split either side of the passage, and any splits within the passage are removed. This means that if all the bars are empty, the selected passage will become a single multirest (when **Show Multirests** is switched on).

Note that if there are any notes, text or other objects in the passage, they will split up the multirest anyway; you can't use this to hide them.

Notes, chords and rests

New House Style option (**Notes** page of the **House Style** dialog box, **File** menu): **New stem length rule**. This makes the stems of notes on or either side of the middle staff line 0.25 spaces longer than before, which many engravers and publishers prefer. This option is switched on in new scores; when opening old scores the **Update Score** dialog box gives you the option to switch it on.

⌘↑/↓ *or* **Ctrl+↑/↓** now changes stem lengths in 0.25 space increments, not 1 space as previously.

OMS and FreeMIDI (Mac only)

Version 1.3 of Sibelius now supports both OMS and FreeMIDI. You have to use one of these programs to specify your MIDI equipment before playing/recording, in the same way that you have to use the Chooser to specify your printer before printing.

Both OMS and FreeMIDI are included on the version 1.3 CD-ROM. For more information on which, if either, of these packages you need to install, see the **OMS and FreeMIDI** topic later in this booklet.

Plug-ins

The following plug-ins have been added since v1.22:

- **Convert Finale Files** – converts multiple files in a folder; see **File converters**
- **Convert Sibelius 7 Files** – converts multiple files in a folder; see **File converters**
- **Keyboard reduction** (formerly called **Implode**) – creates a single- or two-staff reduction of a larger score; simply create a new single staff or piano as the first (i.e. topmost) instrument in your score, and run the plug-in.
- **Cresc. & Dim.** – allows playback of dynamic changes over sustained notes
- **Accel. & rit.** – enables playback of gradual tempo changes
- **Add interval above/below** – can add notes of any interval above or below a selected passage
- **Transpose to one note** – transposes the selected passage to a single pitch, useful for rhythm notation.

A new **AddText** function has also been added to the ManuScript language which allows programmers to refer to text styles by number rather than by name; this ensures that plug-ins will work on different language versions of Sibelius.

Scanning

Tuplets now import from the full version of PhotoScore. Note that only the full version of PhotoScore (not PhotoScore Lite, which is supplied free with Sibelius) can handle tuplets, and it does not automatically read them: you have to create them after the score has been read.

PhotoScore Lite has been updated to version 1.75, and is included on the Sibelius CD-ROM. For details of what has been changed in this version, see **What's new in PhotoScore Lite** later in this booklet.

Text

You can now change the text style of an existing text object. Select the text and type ⌘I *or* **Alt+Enter** to view its **Properties** dialog box (or choose **Properties** from the **Edit** menu). In the **Text** tab of this dialog box you can change the text style from a list.

Note that only compatible text styles are shown: for instance, if you select some Title text, Subtitle appears on the text style list, but not Expression (since you can only change to another system text style).

There are also new alignment options for text styles; on the **Horizontal Posn** tab of the **Edit Text Style** dialog box there are new options for aligning text objects to the page.

Transferring and uninstalling Sibelius

When you **Transfer saving out** (**File > Register/Transfer**), you are now asked to type in the transfer key again as a check in case you didn't write it down properly.

Tuplets

There is a new House Style option (**Text** page of the **House Style** dialog box, **File** menu): **Rotate single digits**. This option is switched off by default (even in old scores, where single digit tuplets were previously drawn rotated). Tuplet text consisting of multiple digits (e.g. '12' or '3:2') has to be drawn at the same angle as the bracket to align with it, but single digits can look better drawn upright instead.

Bug fixes

Numerous minor bugs have been fixed in this release, including:

- **Go To Bar** and **Go To Page** now take account of the first bar and/or page number not being 1.
- Grace-notes can now be entered just before a barline.
- **Show cautionary** option in the **Properties** dialog box for time signatures now selectable (Mac only).
- Dragging off the edge of the Navigator caused pages to speed past uncontrollably; this is now fixed (Mac only).
- The occasional misalignment of barlines at the end of systems has been fixed (the barline would appear slightly detached from the right-hand end of the system). If the problem occurred with a 'special' barline (e.g. final etc.) in an existing score, you may need to respace the bar before the problem barline.

- The German version of Sibelius for Mac now correctly installs the **globals.txt** file required by ManuScript plug-ins.
- Saving was sometimes disabled after printing a single page.
- H-bars are now the correct thickness on multirests on small staves (Mac only).
- Some text styles marked as not 'Playable', such as 'Small text', still affected playback; this is now fixed. If you previously deliberately used one of these text styles to affect playback, you will now have to switch on the **Playable** option in the **Edit Text Style** dialog box to restore the previous behavior.
- The Sibelius application icon sometimes went missing; now fixed (Windows only).
- Lyric lines (e.g. for melismas) were drawn too far away on small staves.
- Some plug-in dialog boxes displayed incorrectly (Mac only).
- Plug-in dialog editor now works correctly (Mac only).
- Active Sensing MIDI devices (e.g. Yamaha keyboards) no longer cause the input indicator in the **Equipment** dialog box (**Play/Flexi-time** menu) to light up continuously.
- Print range (**Print** dialog box) was sometimes ignored on some Apple Laserwriter printers (Mac only).
- Bar **Properties** dialog box now appears correctly (Mac only).
- Display problems with music fonts on Korean versions of Windows now fixed (Windows only).
- On certain computers, editing text would result in spurious characters (e.g. 'RPAR' and 'fofs29') being inserted; this is now fixed (Windows only).
- **Test** button in the **Equipment** dialog box now works with the Microsoft GS Wavetable Synth under Windows 2000.
- Printing problems (i.e. blank pages) with the Brother HL-1250 USB laser printer on Mac have been fixed; this should also fix problems with other similar printers (Mac only).

Known problems

The following are known problems with this release:

- When opening scores saved in older versions of Sibelius, some users have experienced problems when choosing to update slurs to the new magnetic slurs in the **Update Score** dialog box. If you experience such problems, simply choose not to update slurs in that particular score and update them manually.

- Mac users with the **Okey Dokey** Control Panel can get a crash in Sibelius' **Lines** dialog box. This is due to a conflict in an early version of Okey Dokey. The solution is to remove the Control Panel, or possibly to upgrade it (v2.0.3 seems to work more reliably).

Finale, Allegro and PrintMusic file conversion

Sibelius's built-in Finale file converter allows you seamlessly to open files created in Finale 98, Allegro 98 and PrintMusic 1.0 (including Finale's Enigma files). With files earlier than Finale/Allegro 98, the converter asks you to re-save the file from Finale/Allegro 98 to update it; this enables Sibelius to open them.

The purpose of the file converter is to *save you time*, not to convert every score so that it is identical to the original. As with any file converter, this is unrealistic, since Finale/Allegro/PrintMusic and Sibelius work in different ways and have different features.

Converting a file

In Sibelius, click **Open** (or type ⌘O *or* **Ctrl+O**), find the Finale, Allegro, PrintMusic or Enigma file and simply click **Open**. (If the file is not visible in this dialog box, make sure that the filename has a **.mus** extension, or **.etf** for Enigma files. This works on Mac as well as Windows.) After a short delay the file will open. You should then check it and edit it as necessary.

Batch conversion

Sibelius includes a plug-in to convert a complete folder full of Finale files at once. It works equally well with Allegro and PrintMusic files.

To use it, from Sibelius' **Plug-ins** menu choose **Convert Finale Files**. You are asked to find the folder to convert; find it and click **OK**. All Finale files in the folder (including Enigma **.etf** files) will be converted to Sibelius files.

Note that if the files were created by versions of Finale or Allegro prior to Finale/Allegro 98 you should update the files by opening and re-saving them using Finale/Allegro 98 before running the plug-in.

Warning messages

Some Finale files will contain notations that the file converter is aware may not be converted correctly. If so, during conversion a dialog box appears with a list of warnings, giving the severity of each problem and the staff and bar number where it occurred. Staves are numbered such that the topmost staff is 1 (hidden staves are still counted – for a list of all staves you can look in Sibelius' **Sounds** dialog box).

The warning list is useful when editing the file: you may want to use it as a basis for proof-reading the score.

The warning dialog box has a **Save** button to save the warnings as a text file to print out or give to a proof-reader. You can save the warnings at any point – if converting a series of files, the warnings accumulate so you can wait till the end before saving.

Mac memory

With large files it is possible for the file converter to run out of memory on Mac computers (this is unlikely to be a problem on Windows). Sibelius may either tell you that there is no more memory, or it may just give up converting a file.

If so, you should increase Sibelius's memory allocation. Select the **Sibelius** program file (in the **Sibelius** folder) and type ⌘I to see the **File Info** dialog box. Find the **Memory** area and increase the **Preferred Size** (as a guide, 25Mb is enough to convert a 2.5Mb Finale file of an orchestral score). It is also a good idea to switch on virtual memory in the separate **Memory** Control Panel (although be aware that playback in Sibelius through QuickTime is adversely affected by having virtual memory switched on).

Update Layout error message

Some scores may generate an error message telling you to update the layout. You should do the following:

- Open the score in Finale/Allegro 98
- Go to the last page of the score
- Whilst on the last page, choose **Update Layout** from the **Edit** menu
- Save the score and open it again in Sibelius. It should now convert correctly.

Quality of the results

The quality of the results is generally good: standard notations normally convert well, and the converter even understands various 'fakes' that are commonly used in Finale and turns them into proper notations in Sibelius. The converter knows when a notation may not convert correctly, so it shows you a dialog box listing the staff and bar of any problems which occur. You can save this list if you want to print it out or proof-read the score later.

The limitations are summarized below. Most of them don't occur often because they tend to be obscure features in Finale (and also Allegro and PrintMusic, if they support the feature in question) that are seldom used in practice, e.g. mirrored notes.

Feature	Limitations
Accidentals	In some obscure situations involving tied notes in multiple voices, or notes tied to nothing, an accidental may be wrongly converted
Articulations	The following Finale articulations are omitted (some of these are not normally notated as articulations anyway): trill extension, trill, broken chord, double slash, grace note, diamond, brackets, tenuto + accent (as a single articulation)
	Articulations input using the Finale Expression tool are not imported
	Articulations that convert to standard Sibelius articulations (accents, tenuto, staccato, etc) go at Sibelius's default position
Bar numbers	You can choose whether to convert them to Sibelius native bar numbers or to Sibelius text in the Options dialog box when you open a file; converting to text allows more Finale options to work correctly, but may make the score harder to edit
Barlines	Manual horizontal barline adjustments with the Finale Measure Tool are ignored
	Graphic barlines are omitted
	Thick barlines import as double barlines
	Ticks import as regular barlines
Beams	Secondary beam breaks are converted to continuous secondary beams
Brackets and braces	Line brackets import as regular brackets
	With the exception of the horizontal position of braces, brackets that have been manually repositioned in Finale are imported using Sibelius spacing
	Second individual placements of brackets are not converted (this is set globally in the Sibelius House Styles dialog box)
Grace-notes	Grace note beaming may not always convert accurately
Guitar frames	Guitar frames faked using guitar font characters typed into text are imported correctly. 'Native' Finale guitar frames do not always currently import.
Guitar tab	Finale stem adjustment options in tab do not convert
	Finale TAB clef options are not supported
Key signatures	Independent key signatures on different staves import as default key signatures
	Non-standard key signatures (e.g. 3 sharps + 2 flats) are omitted. Finale scores that use these key signatures will import with incorrect enharmonic spellings
	Finale key signatures hidden on a per-bar basis are not converted

Feature	Limitations
Layout and spacing	Margins are adjusted to avoid spilling off the page
	Finale's horizontal note spacing is ignored; Sibelius' default spacing rules (which are often better) are used instead
	Finale systems that overlap vertically will import as two separate systems with 0 separation
Lines	Lines designed using the Finale Shape Designer are not imported
	The positioning of trill extensions is not always accurately imported
	Lines that begin and end on different staves are omitted
	Flipped stem directions can cause slurs to be incorrectly positioned
	Finale slur thickness option is ignored
	Values specified by the Finale function **Avoid Staff Lines by at Least** x **amount** are ignored
	Slurs created as Finale Shape Expressions are not imported
	Slurs attached to grace notes may have inaccurate positions
	Custom designed repeats do not convert
Lyrics	Finale lyric alignment (left, right, centre) imports as Sibelius default alignment
	Lyrics are respaced according to Sibelius's rules
Notes and ties	You can set the notehead size (as a percentage of Sibelius's normal size) in the Options dialog box when you open a file
	Default Finale stem directions import as Sibelius default stem directions, so in some cases they may point in the other direction
	Cross-staff notes are implemented using Sibelius's rules, so the following are left on the original staff: notes in a chord individually crossed to another staff, and notes crossed to a staff in another instrument or in a non-adjacent staff
Part extraction	Some part extraction options are not imported (e.g. markings that are extracted into some parts and not others)
Playback	MIDI playback settings are imported from layer 1 of Finale staves. Settings in other layers are ignored
Rehearsal marks	Rehearsal marks convert as text in the Rehearsal Marks text style. This means they will not automatically renumber/reletter if subsequently edited
Rests	The vertical position of rests is converted to Sibelius's default position
Symbols	Staff Expression tool symbols are omitted

Feature	Limitations
Text	Finale text items with embedded current date and time are imported with the date and time of conversion
	Certain text characters (e.g. accented letters) will import more accurately if the Finale file is imported on the same platform (Mac or Windows) as it was originally created on (because the Finale file format is not properly platform-independent)
Transposition changes	The following features in the Finale Staff Transpositions dialog are ignored: Simplify key; Chromatic transpositions; Set to clef
Tuplets	The vertical position of tuplet brackets is not imported
	Finale tuplets with no bracket by default are imported with a bracket
	Finale ratios are imported with the second figure of the ratio
	Finale brackets drawn as slurs import as square brackets
Voices	Mirrored notes (rarely used) will not import correctly. This can be worked around by converting all notes to normal notes before importing the file
	Finale's 4 layers and 2 voices are mapped onto Sibelius' 4 voices. This works for all practical cases, but one can contrive obscure situations where this mapping cannot be done and notes are omitted (e.g. where you are using 5 or more layer/voice combinations in Finale at once)

Acorn file conversion

Sibelius's built-in Acorn file converter allows you to open seamlessly files created in the original Acorn Sibelius programs (Sibelius 7, Sibelius 7 Student, Sibelius 6 and Junior Sibelius), version 3.01 or later. With files earlier than version 3.01, the converter asks you to re-save the file from version 3.01 or later to update it; this enables Sibelius for Mac/Windows to open them.

The purpose of the file converter is to *save you time*, not to convert every score so that it is identical to the original. As with any file converter, this is unrealistic, since the Acorn and the Mac/Windows versions of Sibelius work in different ways and have different features.

Thanks to all the Acorn users who've been beta-testing this over the last year.

Transferring files from Acorn to PC or Mac

The simplest way to transfer the files is as follows:

1. Format a floppy disk as DOS 1.44Mb format (you can do this on your Acorn or your PC/Mac; new disks are normally formatted like this anyway). Then just copy the Acorn files onto the floppy disk, click the **Menu** button on the floppy drive icon (marked **:0**) on the icon bar, and choose **Dismount**, to ensure the files are fully saved.
2. Eject the disk and insert it in your PC or Mac.
3. Copy the files from the floppy disk onto your PC or Mac's hard disk before converting, as they will then convert quicker.
4. Add **.s7** to the filename to show that they are Acorn Sibelius files (use **.s7** for Sibelius 6 files as well). Alternatively, you can rename them when they're still on your Acorn: add **/s7** to the end instead, and the slash will appear as a dot on your PC/Mac.

Converting an Acorn Sibelius file

In Sibelius for Mac/Windows, click **Open** (or type ⌘O *or* **Ctrl+O**), find the Acorn Sibelius file (with its **.s7** extension) and click **Open**. We recommend that you don't open a file direct from a floppy disk – copy it to your hard disk first. After a short delay the file will open. You should then check it and edit it if necessary.

If the file is earlier than Acorn Sibelius version 3.01, you will be asked to re-save the file from version 3.01 or later to update it, then try again.

Batch conversion

Sibelius includes a plug-in to convert a complete folder full of Sibelius 7 files at once. To use it, in Sibelius for Windows/Mac choose **Convert Sibelius 7 Files** from the **Plug-ins** menu. You are asked to find the folder to convert; find it and click **OK**. All Sibelius 7 files in the folder will be converted to Sibelius for Windows/Mac files.

Note that if the Sibelius 7 files were prior to version 3.01 format, you should load them into Sibelius 7 version 3.01 or later and re-save them prior to converting them.

Mac memory

With large files it is possible for the file converter to run out of memory on Mac computers (this is unlikely to be a problem on Windows). Sibelius may either tell you that there is no more memory, or it may just give up converting a file.

If so, you should increase Sibelius's memory allocation. Select the **Sibelius** program file (in the **Sibelius** folder) and type ⌘I to see the **File Info** dialog box. Find the **Memory** area, and increase the **Preferred Size** (in extreme cases 50Mb or more may be appropriate). It is also a good idea to switch on virtual memory in the separate **Memory** Control Panel. Note that playback in Sibelius through QuickTime music is adversely affected by having virtual memory switched on.

Limitations

The main limitations are summarized below – some very technical limitations are omitted.

Feature	Limitations
Accidentals	In two voices, an accidental on a note in one voice is not implicitly applied to notes of the same pitch in the other voice; it must appear in both voices to convert correctly.
	Accidentals tied across barlines may convert incorrectly on the second note (see **Notes and ties**, below)
Articulation	Some pauses on bar rests are not imported
Bar number changes	Bar number changes are not imported
Clefs	Perhaps some problems with octava clefs in some cases
Erasers	Not imported (no direct equivalent) – can usually be replaced in Sibelius for Mac/Windows with a divided system, ossia, 'hidden' staff type change, or tilde before text to hide
Grace-notes	Not imported

Feature	Limitations
Guitar frames	Not currently imported (these were a late addition to Sibelius 7 and are little used)
Guitar tab	This is converted in a basic way by converting the text that makes up Sibelius 7 guitar tab, even though the result is not real Sibelius for Mac/Windows guitar tab
House Styles	Mostly set to the Sibelius for Mac/Windows default, e.g. page numbers are reset to start at 1
Layout / Spacing	System/page breaks are converted but otherwise the pagination may change. You can correct this using Sibelius for Mac/Windows' **Make Into System/Page** features.
	Gaps between staves may not be the same
	Note spacing uses Sibelius for Mac/Windows' standard spacing which is slightly different than on Acorn
Lines	Not all lines are converted to equivalents; ones that are not are converted to simple straight lines
Notes and ties	Slurs and ties are the same in Acorn Sibelius, so the converter guesses which ones to convert to ties in Sibelius for Mac/Windows.
	Occasionally the converter will mistakenly convert a slur to a tie, because it happens to look like one in context. It's easy enough to edit them back, though the appearance is often correct even if you leave them as ties.
Part extraction	If parts are extracted from a converted Acorn Sibelius file, a few transposing instruments may appear in the wrong octave. These can easily be corrected by transposing the affected parts by an octave
Playback	MIDI playback settings are not imported, so most instruments default to a piano sound. Use Sibelius's Sounds dialog box to set up the sounds correctly
Rehearsal marks	Not imported
Rests	Breve bar rests are imported as normal bar rests
Staves	Occasional hidden staves may reappear after conversion, and can be suppressed using **Hide Empty Staves** (**Layout** menu)
Symbols	Symbols ('Transfers') are not imported
Text	Duplicated tempo text is imported as a single text item
	Text style definitions are not imported; this means that text fonts are re-defaulted
	Player text is not imported (no direct equivalent in Sibelius for Mac/Windows)

OMS and FreeMIDI – Mac only

Note: If you have already set up OMS with a previous version of Sibelius and don't use any other music programs, there is no need to change to using FreeMIDI. If, on the other hand, other music programs on your computer require FreeMIDI, you may find it useful to set Sibelius up to use it too.

To decide what to install:

- If you don't have any MIDI equipment (keyboards, sound modules, etc.), you don't need to install OMS *or* FreeMIDI. Sibelius can play reasonable quality sounds through your Mac's speakers instead (using QuickTime).
- If your MIDI equipment is connected to an OMS-compatible MIDI interface, see **Setting up OMS** below.
- If your MIDI equipment is connected to a FreeMIDI-compatible MIDI interface, see **Setting up FreeMIDI** below.
- If you are using FreeMIDI-compatible applications and OMS-compatible applications simultaneously, see **Setting up FreeMIDI in OMS compatibility mode** below.
- If you are using FreeMIDI-compatible applications and OMS-compatible applications separately, see **Setting up FreeMIDI and OMS separately** below.

Compatible MIDI interfaces

MIDI interfaces that support FreeMIDI include: MOTU 1296, MOTU 24i, MOTU 308, MOTU 1224, MOTU 2408, MTP AV USB, MIDI Express XT USB, Micro Express USB, FastLane USB.

MIDI interfaces that support *OMS only* include: Roland Super MPU64 and MIDIMan MIDISport 2x2 USB.

Using OMS and FreeMIDI in Sibelius

- OMS and FreeMIDI recommend you switch off virtual memory when using them – choose the **Memory** Control Panel from the **Apple** menu to toggle this. To make sure, Sibelius refuses to use FreeMIDI if virtual memory is switched on.
- If you have both OMS and FreeMIDI installed, Sibelius assumes by default that you want to use FreeMIDI (because you can always use FreeMIDI compatibility mode to use OMS from FreeMIDI). Advanced users can change this assumption by editing the

Preferences file in your **Sibelius** folder: set the value after **PreferredMIDISys** to **1** for OMS and **2** for FreeMIDI.

- When using OMS or FreeMIDI a submenu called **OMS** or **FreeMIDI** appears in the **Play/Flexi-time** menu. The **OMS** menu contains options **MIDI Setup**, **Studio Setup** and **Panic**. The **FreeMIDI** menu contains **Interface Settings**, **Edit Configuration** and **Panic**. **Panic** silences all the sounds, similar to the option **All Notes Off** (**Options** submenu of the **Play/Flexi-time** menu). The other menu options take you to setup features in OMS and FreeMIDI that are also available in those programs directly. Note that when using FreeMIDI in OMS compatibility mode the FreeMIDI options are shown.

Setting up OMS

- Install OMS by double-clicking on the **Install OMS** icon and following the on-screen instructions

- Connect your OMS-compatible MIDI interface to the serial or USB port of your Mac and install any necessary drivers (refer to the documentation that came with your MIDI interface for details). Ensure that any MIDI/Thru switches are in the MIDI position, and that all MIDI devices are switched on

- Locate and open the **OMS Setup** application

- The **Create a New Studio Setup** dialog box appears. Click **OK**

- Click the checkboxes to select the port (modem and/or printer) to which your MIDI interface is connected. USB MIDI interfaces will be detected regardless of these settings

- Click **Search**. OMS will now search for MIDI interfaces connected to your computer

- A list of the MIDI interfaces connected to your computer will be displayed. If this list is correct, click **OK**. If MIDI interfaces that you have connected to your computer are not detected, refer to the troubleshooting information

- OMS will now attempt to detect devices (keyboards, modules, samplers, etc.) that are connected to your MIDI interface. A list of devices or MIDI ports will appear. Click on the checkboxes next to each of the devices or ports that you wish to use. Click **OK**

- You will now be presented with a standard Mac OS **Save** dialog box. Name your configuration, choose a convenient place on your hard drive and click **Save**

- Your studio configuration will now be displayed. Check that the on-screen MIDI connections are the same as your studio's physical connections. Device information (manufacturer, model, name, properties, receive channel(s) and icon) can be edited

by double-clicking on the device/MIDI Interfaces icon. To connect devices, drag them to a MIDI interface, disconnect devices, and click once on the in/out arrows

- When you have completed the setup, choose **Save** from the **File** menu
- Quit **OMS Setup**
- Run Sibelius
- Set up the **Equipment** dialog box as detailed in **MIDI Equipment** in the Sibelius User Guide.

Setting up FreeMIDI

- Install FreeMIDI by double clicking on the **Install FreeMIDI** icon and following the on-screen instructions
- Connect your FreeMIDI-compatible MIDI interface to the serial or USB port of your Mac
- Locate and open the **FreeMIDI Setup** application
- If you have OMS installed on your computer, you will be asked whether you wish to use OMS or FreeMIDI. Choose **FreeMIDI** (this can be changed later from **Preferences** in the **File** menu within **FreeMIDI Setup**)
- The **Welcome to FreeMIDI** dialog box appears. Click **Continue**
- The **FreeMIDI Preferences** dialog box appears. Ensure that only **Allow other applications** and **Always load at startup** are switched on. Click **OK** to continue
- The **About Quick Setup** dialog box appears. Click **Continue**
- You will now see the **Quick Setup** window. In the **New Device** section of the **Quick Setup** dialog box specify the **Manufacturer**, **Model**, **Studio Location** (the name of the MIDI interface to which the device is connected) and **Cable** (the port to which the device is connected to if the specified MIDI interface has multiple ports). Click **Add** after specifying each device to add it to the **Current Configurations** list
- When you have specified the relevant information for each of your MIDI devices, click **Done**. Make sure 'Controller' is selected in **Properties** if the device is to be used as an Input Device
- Your studio configuration will now be displayed. Check that the on-screen MIDI connections are the same as your studio's physical connections. Device / MIDI Interface information (name, ID, manufacturer, model, transmit channel(s), receive

channel(s), properties and icons) can be edited by double-clicking on the device / MIDI Interfaces icon

- Choose **Save** from the **File** menu. Name your configuration and save it in a convenient place on your hard drive
- Quit **FreeMIDI Setup**
- Run Sibelius
- Set up the **Equipment** dialog box in the same way as you would with OMS – see **MIDI Equipment** in the Sibelius User Guide.

Setting up FreeMIDI in OMS compatibility mode

- Install FreeMIDI by double-clicking on the **Install FreeMIDI** icon and following the on-screen instructions
- Install OMS by double-clicking on the **Install OMS** icon and following the on-screen instructions
- Connect your FreeMIDI or OMS compatible MIDI interface to the serial or USB port of your Mac
- Locate and open the **OMS Setup** application
- The **Create a New Studio Setup** dialog box appears. Click **OK**
- Click the checkboxes to select the port (modem and/or printer) to which your MIDI interface is connected. USB MIDI interfaces will be detected regardless of these settings
- Click **Search**. OMS will now search for MIDI interfaces connected to your computer
- A list of the MIDI interfaces connected to your computer will be displayed. If this list is correct, click **OK**. If MIDI interfaces that you have connected to your computer are not detected, refer to the troubleshooting information
- OMS will now attempt to detect devices (keyboards, modules, samplers, etc.) that are connected to your MIDI interface. A list of devices or MIDI ports will appear. Click on the checkboxes next to each of the devices or ports that you wish to use. Click **OK**
- You will now be presented with a standard Mac OS **Save** dialog box. Name your configuration, choose a convenient place on your hard drive and click **Save**
- Your studio configuration will now be displayed. Check that the on-screen MIDI connections are the same as your studio's physical connections. Device information (manufacturer, model, name, properties, receive channel(s) and icon) can be edited

by double clicking on the device / MIDI Interfaces icon. To connect devices, drag them to a MIDI interface, disconnect devices, and click once on the in/out arrows

- When you have completed the setup, choose **Save** from the **File** menu

- Quit **OMS Setup**

- Locate and open the **FreeMIDI Setup** application

- You will be asked whether you wish to use **OMS** or **FreeMIDI**. Choose **OMS**. To change this later you will need to quit Sibelius, locate and run the **FreeMIDI Setup** application, open **FreeMIDI Preferences** (**File** menu) and switch on 'Use OMS when available'. Quit FreeMIDI and run Sibelius.

- A dialog box will appear informing you that FreeMIDI is in OMS compatibility mode. Click **OK** to continue. Your OMS Studio Setup will be displayed. Quit the **FreeMIDI Setup** application.

- Open Sibelius.

- Setup the **Equipment** dialog box in the same way as you would with OMS – see **MIDI Equipment** in the Sibelius User Guide.

Using FreeMIDI Patch lists in OMS when using FreeMIDI in OMS compatibility mode

If you are using FreeMIDI in OMS compatibility mode, no patch names will be listed in Sibelius' **Sounds** dialog box (**Equipment** menu, or type **I**). For the correct patch names to be displayed, OMS must use FreeMIDI patchlists. To do this, Mark of the Unicorn recommend the following:

- Quit **FreeMIDI Setup** and **OMS Setup**

- Locate the **Factory Names** folder found in the **OMS Folder** within your **System folder**.

- Open the **Factory Names** folder, and remove the contents (you may want to back up the contents of this folder, or simply delete them)

- Open the **OMS Preferences** folder (in the **OMS Folder**) and delete the file **OMS Name Manager Prefs**

- Launch **OMS Setup**, delete visible OMS Devices, and reconfigure the **OMS Setup**

- When adding devices in OMS, be sure to choose from the list of Manufacturers and Models. If your device is not listed, assign a similar device, and modify its name to match your device (e.g. change 'JV-1080' to 'JV-2080')

- After completing your OMS Setup, choose **Save and Make Current** from the **File** menu.
- Run **FreeMIDI Setup**
- Open the **FreeMIDI Preferences** window (**File** menu), and choose **Use OMS when available** from the **Software Compatibility** section. You may need to quit and launch FreeMIDI again so FreeMIDI opens using OMS' setup
- The same OMS setup above will appear in FreeMIDI. More importantly, the FreeMIDI patchlist will remain intact
- This trick only works when a FreeMIDI application is using the OMS setup. This method does not publish patch lists directly into OMS to use with software like ProTools, Studio Vision, Cubase and some other OMS compatible software.

Setting up FreeMIDI and OMS separately

- Install FreeMIDI by double-clicking on the **Install FreeMIDI** icon and following the on-screen instructions
- Install OMS by double-clicking on the **Install OMS** icon and following the on-screen instructions
- Connect your FreeMIDI- or OMS-compatible MIDI interface to the serial or USB port of your Mac
- Locate and run the **OMS Setup** application
- The **Create a New Studio Setup** dialog box appears. Click **OK**
- Click the checkboxes to select the port (modem and / or printer) to which your MIDI interface is connected. USB MIDI interfaces will be detected regardless of these settings
- Click **Search**. OMS will now search for MIDI interfaces connected to your computer
- A list of the MIDI interfaces connected to your computer will be displayed. If this list is correct, click **OK**. If MIDI interfaces that you have connected to your computer are not detected, refer to the troubleshooting information
- OMS will now attempt to detect devices (keyboards, modules, samplers, etc) that are connected to your MIDI interface. A list of devices or MIDI ports will appear. Click on the checkboxes next to each of the devices or ports that you wish to use. Click **OK**
- You will now be presented with a standard Mac OS **Save** dialog. Name your configuration, choose a convenient place on your hard drive and click **Save**

- Your studio configuration will now be displayed. Check that the on-screen MIDI connections are the same as your studio's physical connections. Device information (manufacturer, model, name, properties, receive channel(s) and icon) can be edited by double clicking on the device / MIDI Interfaces icon. To connect devices, drag them to a MIDI interface, disconnect devices, and click once on the in/out arrows

- When you have completed the setup, choose **Save** from the **File** menu

- Quit **OMS Setup**

- Locate and run the **FreeMIDI Setup** application

- You will be asked whether you wish to use OMS or FreeMIDI. Choose **FreeMIDI** (this can be changed later from **Preferences** in the **File** menu within **FreeMIDI Setup**)

- The **Welcome to FreeMIDI** dialog box appears. Click **Continue**

- The **FreeMIDI Preferences** dialog box will appear. Ensure that only **Allow other applications** and **Always load at startup** are checked. Click **OK** to continue

- The **About Quick Setup** dialog box appears. Click **Continue**

- You will now see the Quick Setup window. In the **New Device** section of the **Quick Setup** dialog box specify the **Manufacturer**, **Model**, **Studio Location** (the name of the MIDI interface to which the device is connected) and **Cable** (the port to which the device is connected to if the specified MIDI interface has multiple ports). Click **Add** after specifying each device to add it to the **Current Confgurations** list

- When you have specified the relevant information for each of your MIDI devices click **Done**. Make sure 'Controller' is selected in **Properties** if the device is to be used as an Input Device

- Your studio configuration will now be displayed. Check that the on-screen MIDI connections are the same as your studio's physical connections. Device / MIDI Interface information (name, ID, manufacturer, model, transmit channel(s), receive channel(s), properties and icons) can be edited by double clicking on the device/MIDI Interfaces icon

- Choose **Save** from the **File** menu. Name your configuration and save it in a convenient place on your hard drive

- Quit **FreeMIDI Setup**

- Run Sibelius

- Setup the **Equipment** dialog in the same way as you would with OMS – see **MIDI Equipment** in the Sibelius User Guide.

What's new in PhotoScore Lite

This update to PhotoScore Lite for Windows and Mac includes a number of new features and bug fixes, summarized as follows:

- Playback added
- MIDI file saving added
- QuickTime Movie file saving on Mac
- Reading options can now be chosen at beginning of read
- Next/Previous buttons added for sorting through scanned images
- Ability to turn off splash-screen at start-up
- Various other minor improvements
- Crash under Windows 95 fixed.

Further details are included below for those changes which are not self-explanatory:

Choosing options before reading

If **Display these preferences before reading** is selected in the PhotoScore **Preferences** dialog box (on by default), you will get an opportunity to update certain preferences concerning accuracy and speed before reading begins. Click **Read** at the bottom right of the dialog box that appears to start reading.

MIDI playback

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

In order to have playback, the default MIDI device must not be in use by Sibelius; otherwise you will receive an error message. To make sure that the device is not in use, open the **Equipment** dialog box from Sibelius's **Play/Flexi-time** menu, and make it so that for the default MIDI device, **No** is displayed under **Use**. If this is the device you use for playback within Sibelius, remember to reverse any changes once you have finished using PhotoScore.

To play the whole page from the start, ensure that nothing is selected by clicking on an area of the page with no notation. Then choose **Play/Stop** from the **Play** menu. Alternatively

you can type **P**, or click **Play** on the toolbar. Do the same to stop the music. To play from a particular point on the page, select an object in each of the staves you want playback from. It will commence from the start of the bar with the earliest selection.

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

Saving MIDI files

MIDI files were developed to store musical playback information, as opposed to printed notation, and as a result have a few limitations when it comes to storing scanned music. However, they are still very useful since virtually every music-editing product can read this type of file.

Please observe the following when saving MIDI files:

- Slurs, note stem and beam direction, end of stave & page positioning, staff size, and multiple-voice-per-staff separation cannot be stored. If a file is to end up in a separate notation package, then the final results are dependent on how that program interprets the music.

- Musical features such as clef changes, rests, articulation marks, dotted notes, tuplets, dynamics, and ties also cannot be stored as objects in a MIDI file. However, if they are present PhotoScore Lite will emulate them for playback. To clarify: if the MIDI file is played back from a MIDI editing/playback program, the features should be heard, but the features will not necessarily be present if loaded and displayed in a scorewriting program.

- Although features such as time signatures, key signatures, and text (like lyrics and title, but not dynamics as these are used to emulate changes in playback volume), are saved in the MIDI file, not all music software will necessarily use or display them. You may find there is an option in your music software to ignore or use such information.

- Instruments allocated to each stave are stored according to the General MIDI standard. PhotoScore Lite intelligently works out what MIDI instruments should be used from the names entered to the left of each staff in the PhotoScore Lite output. These can of course be altered with a separate music program.

- Due to MIDI file constraints, only the first 15 instruments in the score can be saved.

- The tempo is always set to 100 Beats Per Minute (BPM). This can be altered with a separate music program.