# SIBELIUS ®

T H E  M U S I C  N O T A T I O N  S O F T W A R E

# What's new in version 1.4

*For existing Sibelius users only.*

November 2000 (revised)

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# Contents

# What's new

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 1.3 are listed. (For a list of the improvements up to version 1.3, visit the User Area of **www.sibelius.com**.)

## File compatibility

Sibelius v1.4 (and Scorch 2) can open files from all previous versions of Sibelius; i.e. they are fully backwards compatible.

However, due to a major change to the Sibelius file format, files saved in v1.4 *cannot* be opened in v1.3. Thus users wishing to open files saved in v1.4 will have to upgrade to v1.4.

Scorch users will also need to upgrade to Scorch 2 (v1.4) to view scores saved by Sibelius v1.4.

## Accidentals

Accidentals can now be dragged horizontally with the mouse or moved using ⌥←/→ *or* Alt+←/→ (⌥⌘←/→ *or* Ctrl+Alt+←/→ move in larger steps).

## File conversion

Version 1.4 of Sibelius contains an updated Finale file converter that allows the conversion of files saved in Finale 2001, as well as Finale 98/2000, PrintMusic and Allegro. Note that files must be saved as ETF (Enigma) files in Finale 2001 in order to be opened by Sibelius, though Sibelius can open standard (**.mus**) Finale 98/2000 files too:

- Before saving your file in Finale 2001, go to the last page and run the **Update Layout** command. Then save your file as an ETF file
- If you try to open a **.mus** file from Finale 2001, you will be prompted by Sibelius to save it as an **.etf** file in Finale 2001 and try again
- Note also that files from Finale 2000 or 2001 will not open in Sibelius unless you have updated their layout (choose **Update Layout** from the **Edit** menu in Finale) before saving them and opening them in Sibelius
- This file converter can now open **.mus** (binary) and **.etf** (Enigma) files from Finale 98, Finale 2000, Allegro 98, Allegro 2000 and PrintMusic 1.0, and **.etf** files *only* from Finale 2001.

Note that all converted files have all staves muted by default, so they will be silent on playback. To make converted files play back, click **Tutti** in the **Sounds** dialog box (Type **I**). You may find it necessary to click **Reset Sounds**, also in the **Sounds** dialog box, to get converted files to play back with the correct instrument sounds.

A converter for SCORE files will be available from the User Downloads page at **www.sibelius.com** from early November.

In addition, it is no longer necessary to add file extensions to Acorn Sibelius files (**.s7**) or Finale files (**.mus**) to allow Sibelius to open them.

*Hint for Windows users:* to make files without the correct file extensions display in the **Open** dialog box (**Ctrl+O**), you must set **Files of type** to **All files** (not the default **All music files**).

## Fonts

Sibelius v1.4 and Scorch 2 (v1.4) install new versions of the Opus and Inkpen fonts, including many new symbols.

Both fonts have been improved in version 1.4 of Sibelius, as follows:

- Opus and Inkpen fonts are now provided in both TrueType and Adobe Type 1 (PostScript) formats on both Mac and Windows (TrueType versions installed by default)
- Inkpen is now, like Opus, embeddable in PDF files, and more symbols have a 'handwritten' appearance
- More symbols have been added to both Opus and Inkpen (see **New symbols** below).

For most publishing purposes, Adobe Type 1 (PostScript) fonts are preferable to TrueType fonts. Type 1 versions of both Opus and Inkpen are included in the **PostScript Fonts** folder (in the **Extras** folder within your **Sibelius** program folder).

Support for Type 1 fonts differs according to operating system, as follows:

- *On Mac:* you will need to install Adobe Type Manager, included on your Mac OS CD-ROM
- *On Windows 2000:* you do not need to install any other software
- *On Windows 95/98/Me/NT 4.0:* you will need to install Adobe Type Manager; a free version, Adobe Type Manager Light, is available for download from **www.adobe.com/products/atmlight**

However, PostScript fonts are not required to create EPS files in Sibelius (see **Save as EPS** below), or to print to PostScript printers, so you should not need to install them for these purposes.

*Hint for Mac users:* if you find that notes are not touching stems, keyboard braces are small, the music symbols are 'blocky' when you zoom in close, etc., you may have installed Post-Script Type 1 music fonts but not switched on Adobe Type Manager. Switch it on from **Apple ▸ Control Panels ▸ ~ATM**. You will then need to restart your computer for the changes to take effect.

## Guitar tab

There are two new TAB clefs (one for 6-line staves, one for 4-line staves) designed to fit in tablature staves which are slightly larger than the default. The clefs will appear in new scores only (although you can use **File ▸ Import Styles** to transfer them to an existing score – see **New symbols** below).

## Harp pedal diagrams

Sibelius now includes the symbols needed to draw harp pedal diagrams. To input these, create some Technique text (type ⌘T *or* **Ctrl+T** and click in your score) then type ⇧⌘7/8/9/+ *or* **Ctrl**+**Alt**+**7/8/9/+** on the numeric keypad to obtain, respectively, the symbol for natural/sharp/flat/vertical line. These are also available from the Technique text word menu (**Control**-click *or* right-click when entering text).

The symbols represent the positions of the pedals in the order D C B E F G A with a vertical line after B. Thus a diagram consists of typing 8 symbols. A notch above the horizontal line means flat; below means sharp. The pedal diagram on the left denotes D flat, C, B sharp, E sharp, F flat, G flat, A.

## Internet Publishing

Version 1.4 of Sibelius includes the option of publishing your music online at **www.scorchmusic.com**. It is also accompanied by an updated version of the Scorch browser plug-in called Scorch 2. For more details, see **Internet Publishing** later in this booklet.

## Layout and formatting

Snap Object (⇧⌘S *or* Ctrl+Shift+S) on a selected symbol now snaps the symbol vertically to align with a staff line or space. This makes it easier to align certain symbols, such as symbols for accidentals and notes, with the music.

## Lines

The **House Style** option **Clip at end of systems** (**File ▸ House Style ▸ Slurs**) now clips slurs only; there is a new, separate option for ties on the **Notes** page of the **House Style** dialog box.

## Lyrics

An elision character (a small slur between two syllables showing they are sung on the same note) is now included; when entering text in the Lyrics text style (⌘L *or* Ctrl+L) use _ (underscore) between elided words instead of **space**.

## Manuscript paper

New manuscript papers are included:

- **A4 (larger notes)** and **Letter (larger notes)**. As the names suggest, these manuscript papers use larger than normal noteheads, traditional engraving of a design recommended by the US Music Publishers Association
- **Worksheet** manuscript papers to make it easy to create your own educational worksheets in various different formats.

## Metronome marks

Beamed eighth-notes (quavers), sixteenth-notes (semiquavers), 32nd-notes (demisemiquavers) and triplets are now included in text for use in metronome marks. When typing Metronome mark (⌘M *or* Ctrl+M) or Tempo text, **Control**-click *or* right-click to display the word menu containing the various symbols available.

For instance, to get two beamed eighth-notes (quavers), use a beamed eighth-note followed by a quarter-note (crotchet), which will appear as the final eighth-note. To get a triplet quarter-note plus eighth-note, as used to show swing time, type ⌘3 *or* Ctrl+3 on the main keyboard (not the numeric keypad).

## New symbols

Included in the new versions of the Opus fonts are the following, listed as they appear in the **Symbols** dialog box (type **Z**):

- **Repeats**: barline, start repeat barline, end repeat barline, final barline. These are useful for scores where some staves have independent barlines.
- **General**: circle, top of bracket end, bottom of bracket end. The bracket ends can be put at the top/bottom of repeat barlines as 'wings' to make them more visible. (The bracket ends suitable for making 'winged' start repeat bars are also found here.)
- **Guitar**: vibrato bar scoop, vibrato bar dip.
- **Articulation**: tick (for breathing), thicker caesura (double slash), vertical 'notch' for staccato in some early music.
- **Notes & flags**: cluster symbol; by stacking several of them vertically you can make a cluster chord of any size. Note also the tie symbols which can be used for *laissez vibrer* ('let ring') and for ties going into 2nd endings and codas.
- **Noteheads**: small quarter/half/whole (crotchet/minim/semibreve) noteheads, large quarter/half (crotchet/minim) noteheads.
- **Conductor**: two diagonal arrows for voice-leading in choral music, four downbeat symbols, four double and triplet beat symbols.
- **Clefs**: two taller tab clefs – see **Guitar tablature** above.
- **Others**: jazz lift and fall; string mute; wind fingerings 'closed', 'half-open' and 'open'; four symbols on stems which you can position on note stems; fingernail; two 'exponential' crescendo curves which fit onto narrow and wide crescendo hairpins.
- **Accordion**: 15 treble coupler diagrams; 13 bass coupler diagrams, as well as an empty diagram and a blob which you can superimpose to produce further combinations.

Note that the new symbols in Opus and Inkpen have been added to the standard Sibelius manuscript papers, but they will not be available in existing scores unless you import the styles from a new score created in v1.4.

We have provided a number of style 'library' files in the **Extras** folder within your Sibelius program folder, for both English and German versions of Sibelius, containing all the new symbols. These library files also make it easy to switch between the Opus and Inkpen fonts in your existing scores.

For most purposes, open your score, choose **File ▸ Import Styles**, and open **English Opus styles.lib**, switching off all options except **Symbols**, **Noteheads**, **Fonts** and **Text styles** before clicking **OK**. Use **English Inkpen styles.lib** to get a handwritten

look. **English Opus larger notes.lib** gives the same look as the new manuscript paper files (see **Manuscript paper** above).

*Hint for Windows users:* with certain printers, music symbols will not print if you use the new versions of the fonts with older versions of Sibelius or Scorch. To avoid any such problems, simply ensure that you are running the latest versions of both Sibelius and Scorch 2 with the new fonts.

If you want to find out which version of the fonts you currently have installed, open the **Fonts** applet in **Start ▸ Settings ▸ Control Panel**, and double-click the font.

## Noteheads

You can now easily mix normal- and cue-sized noteheads within a chord. Simply select the noteheads you wish to make small, and choose notehead style 19 (e.g. type **19** on the numbers along the top of the main keyboard).

We recommend you only create small noteheads this way if normal and small noteheads are needed in the same chord. To make a single note or whole chord cue-sized, click **Cue** on the second keypad layout (type **F9**), as this will also make the stem and any accents and articulations small.

These cue-size noteheads are only present in new scores (although you can use **File ▸ Import Styles** to transfer them to an existing score – see **New symbols** above).

## Plug-ins

Version 1.4 includes many new ManuScript plug-ins, plus new versions of existing plug-ins, and improvements to the ManuScript language itself – for more details, see the **Plug-ins** section later in this booklet.

## Preferences

As of version 1.4 of Sibelius, user preferences are no longer stored in a text file (which was **preferences.txt** in the Sibelius program folder). The settings in the **Preferences** dialog box (**File** menu), and other customizable settings such as word menus and keyboard shortcuts, are now stored in the central **Preferences** folder inside the **System Folder** (Mac) and in the Registry (Windows).

This change makes no difference to the operation of Sibelius, but if you need to access these settings directly (e.g. to share your customized keyboard shortcuts with another user),

you will need to export the relevant keys from the Windows Registry or from the Mac's **Preferences** folder.

Note that when you first run Sibelius v1.4 after updating, your preferences will have been reset to their default settings. Once you have set them back as you want them, Sibelius will then remember them in the future.

In addition, Sibelius' example scores are now installed in a folder called **Scores** within the Sibelius program folder on Windows (this has always been the default location on the Mac). As before, however, Sibelius will prompt you to save your files in the default location for saving user files (**My Documents** on Windows, or whichever folder you have specified on the Mac).

## Printing

Sibelius and Scorch 2 both have a new **Fit to paper** option in the **Print** dialog box (⌘P *or* **Ctrl**+**P**). This scales the score down in size, if necessary, so that it fits within the print margins of the paper, to avoid the edges of the music being clipped. This is particularly useful for printing Letter sized scores on A4 paper (and vice versa), and for reducing Tabloid/A3 scores onto Letter/A4 paper.

*Advanced users:* this option actually shrinks the score if necessary so that the page margins (which you can set in the **Document** dialog box in the **Layout** menu) fit inside the printer's print area. Therefore it is important that titles, page numbers, footnotes etc. stay within the page margins. If your score is large (say, **Tabloid** size) so that **Fit to paper** is likely to be used to fit it onto smaller paper, you should switch on **View ▸ Page margins** to check that everything on the score is within these margins. Otherwise there is a risk that some items outside the page margins may be clipped when printing on smaller paper.

In addition, the printing of lines has now been improved such that the **Substitute Lines** option should no longer be required by most printers.

## Save as EPS (Encapsulated PostScript)

Most publishers and printers prefer to receive music in EPS format for publication, and Sibelius now allows you to export your music directly as an EPS file.

To save your score as an EPS file, choose **Save As** from the **File** menu, and in the dialog box that appears, set **Save as type** to **EPS Graphics (.eps)**. Note that the filename you specify in the **Save As** dialog box forms the basis for the names of the files created by saving EPS files, and the eventual filenames will be different.

When you click **Save**, another dialog box will appear, allowing you to specify the following:

- **Page Range**: you can either choose to save all the pages of the score, or you can specify the range of pages, in much the same way as choosing which pages to print in the **Print** dialog box, e.g. you can type **1,3,2-7, 10-23**. The page number will be appended to the filename of each EPS file.
- If you had selected a passage in the score before choosing to save as EPS, then an additional option (**Selected Systems**) will appear under **Page Range**. With this option switched on, only those systems included in the passage will be saved. (The passage can run over more than one page, as long as you still specify all the pages you want EPS files for in the **Page Range**.)
- **Folder**: you can choose to save the EPS files either in the current location (the location folder chosen in the **Save As** dialog box) or in a location specified here. By default, the name of the folder will be *[filename]* **EPS** where *[filename]* is the filename you typed into the **Save As** dialog box
- **TIFF preview**: this check box allows you to include a monochrome, uncompressed TIFF preview in the EPS file, which will allow most graphics programs on both Mac and Windows to show you a low-resolution preview of the EPS file before printing
- **Smallest enclosing rectangle**: this check box defines the dimensions of the resulting EPS file. If this option is switched off, the EPS file will use the page dimensions of the score (including the margins) as the bounding box. With the option switched on, the EPS will be cropped to the smallest size possible.
- **Substitute braces**: this check box is the same as the option in the **Print** dialog box, and normally you can ignore it. It is switched on by default, and draws braces as a filled shape instead of as a text character, which solves display problems in some programs and on some printers. The only reason to switch it off would be if you were using a non-standard brace, such as the handwritten one in the Inkpen fonts, and wanted the same appearance in the EPS file.

Note that Sibelius *does not embed fonts* in the EPS files it produces. This means that the publisher or printer who wants to use your EPS files must have copies of the fonts used in the files. You are licensed by Sibelius to supply the Opus and Inkpen fonts to your publisher or printer in order to print your EPS files, but you *must* ensure that you have permission to distribute fonts from other companies.

If you need to embed fonts in your EPS files, there are third-party utilities available that will embed fonts in existing EPS files, such as Font Includer (**www.fontincluder.com**).

You can create EPS files in Sibelius whichever type of fonts you have installed; the TrueType fonts are installed by default (you cannot have both TrueType and PostScript Type 1 fonts installed simultaneously).

Because fonts are not embedded in EPS files saved from Sibelius, they will not work correctly in Microsoft Word. This is due to a problem with Microsoft Word failing to send the correct fonts to the printer when outputting documents containing EPS files. If you need to insert Sibelius EPS files into Word documents, open them in a graphics package such as Adobe Illustrator and convert the font characters to outlines (or 'paths'), which removes the need to have the correct fonts installed in order to print the EPS file.

In addition, some graphics programs on the Mac (e.g. Corel Draw 8) may give errors when opening EPS files from Sibelius; if you get an error message, try saving the EPS file from Sibelius again with the **TIFF Preview** option switched off.

If you import EPS files into Adobe Illustrator version 9.0, we recommend that you switch off **Smart Punctuation** (**Type** menu), as this changes certain font characters, causing some of the Opus and Inkpen symbols to disappear.

Note that EPS files *will not print* on non-PostScript printers from most programs. Depending on the program from which you try to print your EPS files, printing an EPS file to a non-PostScript printer may result either in a blank page, a message informing you that you cannot print EPS files on a non-PostScript printer, or a low-resolution printout of the TIFF preview image embedded in the EPS file.

## Scanning

PhotoScore Lite v1.76 is included on the CD-ROM. This version fixes the following:

- no longer freezes just after reading a scanned page (Mac only)
- no longer has corrupted output redraw (Windows only)
- stops the floating detail and keypad windows getting lost off the edge of the screen
- a few other minor fixes.

For instructions on how to update PhotoScore Lite to version 1.76, see **www.sibelius.com**.

## Text

The new **House Style** option **One hyphen maximum** (**File ▸ House Style ▸ Text**) forces only one lyric hyphen to appear, even if syllables are spaced a long way apart. This option is switched off by default.

Another new option, **Hyphens allowed at start of systems**, controls whether a lyric hyphen can appear at the start of a system if there is a syllable on the first note. This option is switched on by default.

## Bug fixes

- In version 1.3, updating slurs in scores saved in older versions of Sibelius to use magnetic slurs could, in some circumstances, result in Sibelius hanging. This is now fixed

- The problem with opening saved extracted parts (with spaces at the beginning of their filenames) no longer occurs

- The Finale file converter now aligns staff braces correctly, and guitar tab has been improved

- Problems editing guitar frames (e.g. fret 'hopping') have now been fixed

- Unpitched instruments are no longer transposed when you transpose a score

- Separate versions of the Opus and Inkpen fonts for Chinese and Korean versions of Windows are no longer required; the new Opus and Inkpen fonts installed by Sibelius and Scorch 2 v1.4 will now work correctly with all language versions of Windows

- Missing text characters in the Mac versions of the Opus and Inkpen fonts (e.g. in chord symbols) fixed

- Problems with the mouse pointer becoming 'stuck' in the area of the screen normally occupied by the navigator have been resolved (Windows only)

## Known problem (Mac only)

There is a problem with Mac OS 9 Multiple Users and OMS that causes Sibelius to crash on startup. This will only occur if the user is logged on as anything other than the **Owner (Administrator)**. It is an OMS problem (not Sibelius) and applies to all applications that use OMS.

As a workaround, if users wish to use OMS while running Mac OS 9 in Multiple User mode they must install both OMS and FreeMIDI v1.44 (or higher) and set up FreeMIDI to run in OMS compatible mode (see **www.sibelius.com/users/freemidi.html**).

# Internet Publishing

Version 1.4 of Sibelius includes new features to help you publish your music on the Internet, and also a brand-new version of the Scorch plug-in, called Scorch 2.

## Publishing on scorchmusic.com

Whether you're a composer, arranger, teacher or other musician, you can publish your music on our new self-publishing web site, **www.scorchmusic.com**, so anyone worldwide can view, play, transpose and print it using the Scorch 2 browser plug-in (see **Scorch 2** below).

Composers, arrangers, teachers and anyone else can publish on scorchmusic.com - from coursework to orchestral scores, from early music to avant garde and rock/pop.

It's entirely free to join and publish scores, plus you can make money from it – if you want to sell your music (rather than provide it for free) you'll be paid a generous 50% of the price!

You can already submit scores to scorchmusic.com from the website, and Sibelius v1.4 also includes a button which does this for you. To get started, open the Sibelius file you would like to publish online, and click the **Publish** button on the Sibelius toolbar (or choose **Publish on scorchmusic.com** from the **File** menu).

- If you haven't saved the file recently, you will be prompted to do so first; then save it, click **Publish** again
- Your web browser will open and display a web page for you to specify basic information about your score, such as its title (if you have previously filled in the **Catalog Info** dialog box in Sibelius's **File** menu for this score, this information will already be filled in for you)
- Find on your hard drive the score you wish to publish online – click **Browse** to find your score
- When you have found the score, click **Next**. Your computer will then connect to the Internet and upload your score to scorchmusic.com
- You will be asked to provide further information about yourself and your score – simply follow the instructions on the screen.

Note that scorchmusic.com will only publish music to which you hold the copyright, e.g. original compositions or arrangements of out-of-copyright music. You are not permitted to publish transcriptions or arrangements of copyright music, verbatim transcriptions or editions of out-of-copyright music, or scores containing lyrics that are in copyright. For further details about the copyright restrictions on scores you can publish, please visit **www.scorchmusic.com**.

If you experience any problems or have any queries about self-publishing on scorchmusic.com, please email **info@scorchmusic.com**.

## Scorch 2

Version 1.4 of Sibelius includes a new version of the Scorch browser plug-in called Scorch 2, with new features for e-commerce web sites such as **www.scorchmusic.com**, and the rock/pop sheet music site **www.sheetmusicdirect.com**. Scorch 2 makes scores much more interactive than ever before: you can now print scores directly from your web browser, and even change their instruments.

For instructions on installing Scorch 2, see **Updating Scorch Plug-in** in **Updating Sibelius for Mac** or **Updating Sibelius for Windows** earlier in this booklet.



### The Scorch 2 toolbar

*Playback controls and tempo slider (Windows only). Click Play (or type P) to start playback, or click anywhere on the score to start playback from that point.*

*Print* – when the button says **Free** you can get a free sample print*

*Turn pages*  *Choose which sound device you use for playback*  *Change key and instruments\**  *Scorch 2 information and updates*

* option not available on all scores

Note that version 1.4 of Sibelius does not allow the saving of scores as Scorch web pages that can print or have instruments changed; these options are only available in Sibelius Internet Edition and if you publish your music on scorchmusic.com.

For more information on saving scores as Scorch web pages, see **Internet Publishing** in your Sibelius User Guide.

New versions of Scorch 2 are released from time to time; to find out which version you are running, **Control**-click *or* right-click on a Scorch 2 score – currently it's Scorch 2 v1.4.

# Plug-ins

Version 1.4 of Sibelius includes many new plug-ins, and nearly all the existing plug-ins have been modified since v1.3 to take advantage of new features in ManuScript. (These new features are described in the latest ManuScript documentation – a file called **Manuscript language.htm** installed in the **Extras** folder within your **Sibelius** program folder.)

Because almost all of the plug-ins are new or improved in version 1.4, they are all detailed here: this section thus supercedes the **Plug-ins** section in your Sibelius User Guide.

Note that you cannot 'undo' a plug-in, so be sure to save your score before running any of these plug-ins, in case you don't like the results.

*Plug-ins marked \* are new in v1.4. Where the names of plug-ins differ greatly from those in earlier versions, their former names are also listed here.*

### Accel./Rit. Playback

Enables the playback of gradual tempo changes through the insertion of hidden metronome marks.

To run the plug-in, select a single-staff passage over which the change in tempo is to take place, then choose **Accel./Rit. Playback** from the **Plug-ins** menu.

A dialog box will appear. Choose the correct metronome unit from the drop-down list (e.g. if your score is in the time signature 4/4, choose **quarter note**), and then simply enter the desired start and end tempo. When you click **Continue**, the plug-in inserts a series of metronome marks above the selected staff.

If you have **Show text after tilde (~)** switched off in the **Text** page of the **House Style** dialog box (**File** menu), the plug-in may appear to have done nothing; so to see the inserted metronome marks, switch this option on. In practice, you will probably want to hide them so they don't clutter up your score.

The improvements in this version of the plug-in are as follows:

- No longer requires the user to enter the first bar number of the selected passage
- Now works on passages containing empty bars
- Calculates all bar lengths correctly.

## Add Cautionary Accidentals

If an accidental occurs in one bar of a score and then reverts to the pitch determined by the key signature in the following bar, it is normal to place a cautionary accidental before the relevant note in the second bar. This plug-in performs that operation for you, either on a selected passage or an entire score, with the option to mark each added cautionary accidental with the text [CA] (so you can proof-read the changes).

To apply the plug-in to an entire score, type ⌘A *or* Ctrl+A to select your whole score, then choose **Add Cautionary Accidentals** from the **Plug-ins** menu.

However, the plug-in can only be applied to a whole score in a single operation if there are no changes of key in the piece. When starting the plug-in, you will be required to enter the number of flats or sharps in the key signature; therefore, if there is a change of key in your score, the plug-in will give you the error message **Select a passage that is in a single key**. To avoid this, select the part of your score up to the first key signature, run the plug-in, then select the part of your score from the first key change to the next key change, run the plug-in, and so on.

The plug-in also has a built-in **Help** function which gives further information on using its other parameters.

The improvements in this version of the plug-in are as follows:

• Now operates on system passages (e.g. ⌘A *or* Ctrl+A selections).

## Add Chord Symbols*

Analyses the harmony of your music and automatically adds appropriate chord symbols above the selected staves. You can choose to analyse any or all of the staves in your score, and choose where the chord symbols will be inserted.

To run the plug-in, select the desired staves (e.g. the two piano staves) and then choose **Add Chord Symbols** from the **Plug-ins** menu. A dialog box will appear, as follows:
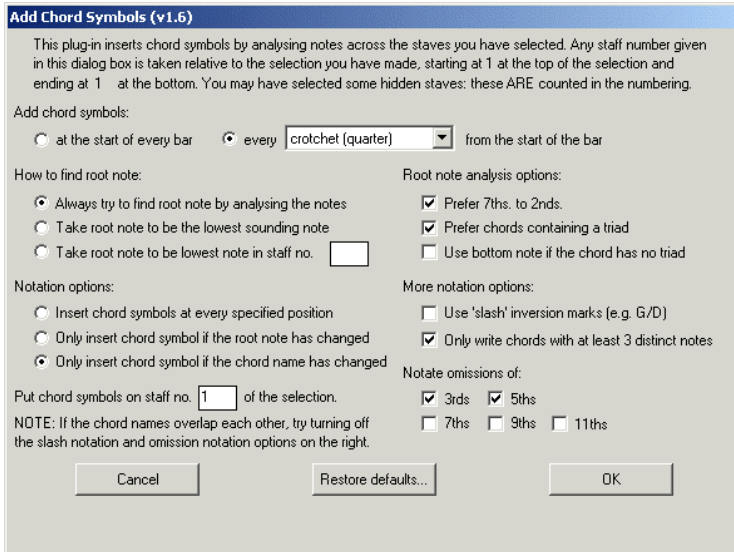
You can generally leave these settings at their defaults – simply click **OK** to add chord symbols to your score.

If you wish to change the settings, there are many options for controlling the results, as follows:

- **Add chord symbols: at the start of every bar** or **every** *note-value* **from the start of the bar** (where *note-value* is selected from a drop-down list): this option determines how often the plug-in will add chord symbols to the score. It looks at all the notes sounding across the selected staves at every specified time-interval, and adds the appropriate chord symbol there (subject to the other options below).

- **How to find root note** (radio buttons) and **Root note analysis options** (checkboxes): these options control how the plug-in determines the root note of the chord, which is the most important step in naming the chord. For instance, $C^6$ and $Ami^7$ are effectively the same chord (i.e. they contain the same notes), but have different root notes.

  If the **Always try to find root note by analysing the notes** option is selected, the plug-in will attempt to guess the root note by various methods (controlled by the checkboxes on the right). Sibelius cannot always guess the root note correctly

(since any note in a chord is a potential root note, and Sibelius can't read the composer's mind – yet!).

If you don't like the plug-in's guesses for the root notes, try using the **Take root note to be the lowest sounding note** option. As its name suggests, this defaults to assuming that all chords are in root position, with the root note at the bottom of the chord. Alternatively, you can use the **Take root note to be lowest note in** *x* option (where *x* is a staff number determined by the user), which reads the root of the chord from a particular staff.

- To control the root note analysis enabled by the **Always find root note by analysing the notes** radio button, there are a number of checkboxes on the right:

  **Prefer 7ths to 2nds**: if there is an interval of a 2nd between any of the notes in the chord, the plug-in should try to place it as '7th – Tonic' rather than 'Tonic - 2nd' or any other interval. This option means, for example, that the notes Bb - C - E - G in that order are recognized as C7 rather than Bb% (b5) or Emi+(#11) or something else equally improbable.

  **Prefer chords containing a triad**: when this checkbox is selected, the plug-in will choose the lowest root note that gives the chord a major or minor triad (from the root) if such a note exists in the chord. If no such note is present, the plug-in will use other methods to try to find the root note, unless the **Use bottom note if chord has no triad** checkbox is selected, in which case the plug-in will default to using the lowest sounding note in the chord as the root.

- **Notation options** (radio buttons): these options control when and where chord symbols should be notated on the score, subject to the choices already made at the top of the dialog box.

  **Insert chord symbol at every specified position** causes a chord symbol to be written on the score at every position specified by the options at the top of the dialog box, no matter whether or not the actual chord has changed.

  **Only insert chord symbol if the root note has changed**: with this option selected, the plug-in will not insert a new chord symbol if the root has not changed since the last inserted chord symbol. Note that the chord itself could change, e.g. C to C7, but the chord symbol would still be omitted with this option selected.

  **Only insert chord symbol if the chord name has changed**: with this option selected, the plug-in will only omit a chord symbol if it would be identical to the last chord symbol inserted, e.g. the second of two consecutive C chords *would not* be inserted, but a C7 following a C chord *would* be written.

> **Put chord symbols on staff no.** *x* **of the selection**: this option determines where on the score the chord symbols will be inserted, where *x* is the number of the staff, relative to the start of the selection, i.e. if you select three staves and want the chord symbols inserted above the second of these three staves, you would enter **2** here. Note that, as with all staff numbers in this plug-in's dialog box, the numbering used is relative to the top staff of the selection, which is numbered 1, and includes any hidden staves that may be included in the selection. If the plug-in seems to give no output on the score, it may be that you have chosen to insert the chord symbols onto a hidden staff.

- **More notation options** (checkboxes):

  **Use slash inversion marks**: when selected, the plug-in will notate different chord inversions in the standard way, by writing the chord symbol followed by a 'slash' or oblique (**/**) and the name of the note at the bottom of the chord. For example, a C major chord in first inversion would be written as **C/E**.

  **Only write chords with 3 distinct notes**: when selected, only chords with 3 or more different notes will be notated as chord symbols. This avoids adding ridiculous chord names with lots of omissions at points where only one or two notes are sounding. However, with this option selected, 'power chords' (e.g. **C5**) will not be inserted.

  **Notate omissions of** (checkboxes): these options control which intervals are marked as omissions if they are missing from a chord in which they would normally be expected. If, for example, the **5ths** option is switched on, and the chord C-E-Bb is read (and it is decided that the root note is C), then the chord symbol inserted will be **C7 (; 5)**.

  Note that for **7ths**/**9ths**/**11ths**/**13ths**, an interval is expected if the chord name contains a higher-numbered extension. For example, a **C13** chord is by default expected to also contain a 7th, a 9th and an 11th. Such a chord is unlikely to be fully-voiced in practice, so it is useful to switch off the omission options for some of these higher extensions – they are off by default.

## Add Interval

*Formerly Add Interval Above/Below*

Although you can easily add a new notehead to a chord using the keyboard shortcut **N**, it is useful to be able to add notes to a whole passage of music at once. This plug-in automates

that process for you: simply select a passage, then choose **Add Interval** from the **Plug-ins** menu.

A dialog box will appear in which you can choose the size of the interval (e.g. a 3rd or a 6th), its type (major, minor, perfect, diminished or augmented), and whether it will be added above or below the selected passage. To add the notes, click **OK**.

### Add Note Names

Writes A, C# etc. above every note in the score. (It writes sounding pitch if you're using a transposing score.)

To run the plug-in, simply select a passage (or make sure nothing is selected if you wish to add note names to all staves throughout your score) and choose **Add Note Names** from the **Plug-ins** menu. A simple dialog box appears, allowing you to specify whether the note names are added in upper or lower case, which text style is used, and whether note names should be added to the selected passage or the whole score.

The improvements in this version of the plug-in are as follows:

- Note names may be inserted in lower case (upper case letters above a staff usually denote chord symbols)
- The text style in which the text is inserted can be specified (e.g. use the Figured Bass style to insert the note names beneath the staff)
- The plug-in can now be applied to a selected passage.

### Add Text to Multiple Staves*

When working with large scores (e.g. for orchestra) it can be time-consuming to add text markings to many staves at the same point in the score (e.g. to direct the whole strings section to play **mf**). Although you can quickly copy such markings using ⌥-click *or* **Alt**+click, this plug-in makes the process even quicker.

The most useful way is to simply **Shift**-click a single note and then choose **Add Text to Multiple Staves** from the **Plug-ins** menu. You can then add text to all the staves in your score at the position of a particular note by simply clicking **OK**. However, you could also:

- select only the staves to which you wish to add text and then run the plug-in
- simply run the plug-in and specify the position of the text manually without selecting any staves first.

Note that this plug-in is designed for inserting dynamic markings in multiple staves, but you can insert any text in any text style by switching off **Choose from a list of common words and styles** in the plug-in's dialog box.

## Add Tonic Sol-Fa*

Adds tonic sol-fa notation to either a selected passage or the entire score. Tonic sol-fa is both a form of musical notation used in vocal music and a system of teaching sight-singing which depends on it.

Pioneered by John Curwen in 1840s England, and since modified by Kodály in the twentieth century, tonic sol-fa notation is based on the moveable *doh* system of solmization. The notes of the major scale are named (in ascending order) *doh*, *ray*, *me*, *fah*, *soh*, *lah*, *te*, where *doh* is the tonic, other notes being thus related to the tonic of the moment, which changes if the piece modulates. Minor keys are treated as modes of the relative major, the minor scale being solmized as *lah*, *te*, *doh*, *ray*, etc. In notation, the notes are abbreviated as *d*, *r*, *m*, *f*, *s*, *l*, *t*. Sharps and flats are indicated by change of vowel, sharps to *e*, flats to *a* (pronounced aw); e.g. *doh* sharpened is *de*; *me* flattened is *ma*. Colons (:) separate one beat from the next, single dots (.) are used when a beat is divided into two half-beats, and commas divide half-beats into quarters. Horizontal lines show that notes are to be held over a beat (or sub-beat) boundary; blanks indicate rests.

The following example, taken from John Curwen's snappily titled *The Standard Course of Lessons on the Tonic Sol-fa Method of Teaching to Sing*, shows how the notation looks in practise:



To use this plug-in, select a passage and then choose **Add Tonic Sol-Fa** from the **Plug-ins** menu. A dialog box appears, in which you should specify the key of the selected passage. You can also specify which voice to solmize, and various options concerning the way the tonic sol-fa notation will look. When you are ready to proceed, click **OK**, and the sol-fa notation will be added to your score.

Note that if your score includes changes in key signature, the plug-in cannot read these automatically, and thus you will run the plug-in for each section of your score in different keys. Note also that, by default, the tonic sol-fa notation is added in the Lyrics text style (i.e.

beneath the staff), so you should either add the real lyrics to your music using the **Lyrics Verse 2** text style (in **Create ▸ Text**), or manually move any existing lyrics before running the plug-in, to avoid the sol-fa notation appearing on top of the lyrics.

This plug-in has the following limitations:

- The spacing of barlines may not be correct (these can easily be adjusted by hand afterwards)
- Empty pick-up (anacrusis) bars may not be notated correctly
- Octave suffixes (e.g. *d′* and *d,*) may not be notated correctly
- The plug-in uses non-standard 'bridge note' notation for modulation; it is usual to use subscript and superscript characters, but these cannot be inserted, so the plug-in instead writes [old note] new note
- The plug-in also uses non-standard tuplet markings (> instead of an inverted comma)
- Some of the rhythmic markings may be spaced too close (again, this can easily be adjusted by hand afterwards).

### Augment/Diminish Rhythm*

It is sometimes useful to be able to halve (diminish) or double (augment) all the note-values in your score, e.g. if you are transcribing early music in which note-values are generally twice as long as they would be written in modern editions.

To run these plug-ins, select a passage of music and choose **Augment Rhythm** or **Diminish Rhythm** from the **Plug-ins** menu. A dialog box appears, in which you can specify which voice to augment/diminish.

When you click **OK**, a new score will be opened with the selected passage copied into it in augmented or diminished form. The plug-ins copy time signatures (halving or doubling them as appropriate), and insert ties as appropriate.

These plug-ins have the following limitations:

- Key signatures are omitted
- No other objects (e.g. grace notes, lines, clefs, symbols) are copied
- Pitches may be spelt incorrectly (e.g. Gb as F#)
- Tuplets are omitted, but the rest of the bars in which they appear are copied correctly
- Bars of irregular length (e.g. pick-up or anacrusis bars) may not be copied correctly.

## Check for Parallel 5ths/8ves

Checks for fifths and octaves between any pair of staves (although it doesn't check between voices on the same staff). To use this plug-in:

- Click any bar in one of the staves you want to compare, so the bar is enclosed in a blue box
- **Shift**-click the other staff you want to compare
- Choose **Check for Parallel 5ths/8ves** from the **Plug-ins** menu
- In the dialog box that appears, choose whether to check for fifths or octaves, or both, and whether to check the selected passage or the entire score
- Click **OK** – and after a few moments of busy activity, Sibelius tells you how many errors it found, which are marked in the score as text. (The warning text starts just over the second offending note of the parallel 5th/8ve.)

## Check Score

This plug-in allows the user to run any combination of three proof-reading plug-ins:

- **Check Pizzicatos** writes warnings in the score where an 'arco' or 'pizz.' seems to be extra or missing
- **Check Repeat Marks** writes warnings in the score where a start or end repeat seems to be extra or missing (i.e. the repeat marks don't match up)
- **Check Clefs** writes warnings in the score where a clef is repeated, e.g. an alto clef would be repeated if you omitted a change to treble clef in a Viola part.

These plug-ins can also be run separately by choosing them from the **Plug-ins** menu.

## Convert Acorn Sibelius Files in a Folder

Batch converts all Acorn Sibelius files found in a specified folder.

## Convert Finale Files in a Folder

Batch converts all PrintMusic 1.0, Finale and Allegro 98/2000, and Finale 2001 ETF files in a specified folder.

## Convert MIDI Files in a Folder

Batch converts all MIDI files in a specified folder. Note that these files should be Standard MIDI Files (with the file extension **.mid** on Windows) to be properly converted by Sibelius.

## Copy Text*

Copies all text objects of a particular text style from one stave to another in a single opera-
tion. This is especially useful for making dynamic markings play back on both staves of a
keyboard instrument.

To use this plug-in, select a single-staff passage or the entire staff from which you want to
copy text – e.g. triple-click the right-hand piano staff – and then choose **Copy Text** from
the **Plug-ins** menu. A dialog box will appear, allowing you to specify which text style is to
be copied (select it from the drop-down menu, e.g. 'Technique' or the default 'Expression'),
and to which staff the text should be copied (note that when specifying the destination staff,
you must count hidden staves as well as visible ones). You can also choose whether the
copied text should be hidden (i.e. preceded by a tilde) in the destination staff.

In keyboard music, the quickest way of adding dynamics to the left-hand staff is to select
both right- and left- hand staves, run the plug-in, and make sure that the **2nd staff in se-
lection** check box is selected (it's selected by default).

Note that if you choose to hide the text in the destination staff, it will only actually disappear
if you have switched off the **Show text after tilde (~)** option in the **Text** page of the
**House Style** dialog box (**File** menu).

## Cresc./Dim. Playback

Enables the playback of crescendos and diminuendos over single held notes for appropriate
instruments (particularly wind, strings and singers). Sibelius does not automatically play back
hairpin markings over single notes because it uses MIDI velocities to achieve gradations of
dynamic on a per-note basis. Since a single note can only have a single velocity, a change in
dynamic over a single note must be achieved with the MIDI volume message. This plug-in
inserts a series of MIDI volume messages in order to change dynamics.

To run this plug-in, select a bar or a passage containing the hairpin(s) you want to process.
If you just want to process one hairpin, the best way to do this is by **Shift**-clicking the hair-
pin and running the plug-in. Note that you only have to select the bar in which the hairpin
*starts*, not the one in which it ends.

When you have made your selection, choose **Cresc./Dim. Playback** from the **Plug-
ins** menu. A dialog box will appear, allowing you to choose whether you wish to process
every hairpin in the selected passage or just the first hairpin.

Note that the plug-in will not affect playback unless you put a hairpin in your score before running it – you can always temporarily insert a hairpin and then delete it after you have run the plug-in (this will not delete the MIDI messages).

If you have **Show text after tilde (~)** switched off in the **Text** page of the **House Style** dialog box (**File** menu), the plug-in may appear to have done nothing; so to see the inserted MIDI messages, switch this option on. In practice, you will probably want to hide them so they don't clutter up your score.

The improvements in this version of the plug-in are as follows:

- The plug-in now recognises hairpins so the user doesn't need to enter text objects to denote the start and finish of the dynamic change.

## Delete Notes From Chords

Allows you to delete particular notes from chords in a selected passage. Select the passage from which you wish to delete notes, and choose **Delete Notes From Chords** from the **Plug-ins** menu.

A dialog box will appear, enabling you to choose which notes to delete (or not to delete), and to ignore chords of fewer than a certain number of notes (so as, for example, to leave unison passages alone). When you are ready to proceed, click **OK**.

The plug-in also has a built in **Help** dialog box which gives some useful tips.

## Find Range

*Formerly Tessitura (or Calculate Tessitura)*

Calculates the range (i.e. lowest and highest notes) and average pitch of a selected passage. This is useful if, for example, you are writing vocal music and want to know what kinds of demands you are placing on your singers.

To run this plug-in, select a passage (or triple-click a staff to calculate its range throughout the score) and choose **Find Range** from the **Plug-ins** menu.

This version fixes a bug whereby the plug-in would not exit if the selected passage consists of empty bars.

## Keyboard Reduction

Creates a single- or two-staff reduction of a larger score. To use this plug-in, either select the passage you wish to reduce and run the plug-in, or if you wish to create a reduction of the whole score, simply choose **Keyboard Reduction** from the **Plug-ins** menu.

A dialog box appears allowing you to specify the destination of the reduction (either into the top staff or staves of the existing score, or, by default, a new score) and whether it is to be a single- or two-staff reduction. To create the reduction, simply click **OK**.

Note that the resulting reduction will use only voice 1.

The improvements in this version of the plug-in are as follows:

- The plug-in now gives the option of creating a new score into which to write the reduction
- Although the plug-in is still unable to copy tuplets, it is now able to copy the rest of the bars in which the tuplets appear
- The plug-in now reads and writes time signature changes without any user intervention.

## Make Layout Uniform

*Formerly Format Score*

Forces your score to have a specified number of bars per system and system per page. The default of 4 and 4 is suitable for voice or solo instrument with keyboard accompaniment. Solo keyboard music typically has 4 bars per system and 6 systems per page. Music for a single-staff instrument typically has 4 bars per system and 10 systems per page.

If you wish to format your entire score, make sure nothing is selected (type **Esc**) and choose **Make Layout Uniform** from the **Plug-ins** menu. You can choose to format only a selected passage instead: simply make your selection and then run the plug-in.

If you don't like the resulting layout, type ⌘A *or* **Ctrl**+A to select your entire score and then choose **Unlock Format** from the **Layout** menu (or type ⇧⌘U *or* **Ctrl**+**Shift**+**U**).

## Make Pitches Constant

*Formerly Transpose to One Note*

Makes pitches of all the notes in a selection constant (i.e. the same pitch). This is useful for creating a percussion line with the same rhythm as a pitched instrument.

To use this plug-in, copy the melodic passage you wish to process into a percussion staff, make sure the copied passage is selected, then choose **Make Pitches Constant** from the **Plug-ins** menu. A dialog box appears, in which you specify the MIDI pitch to which you wish to move all the notes. When you click **OK**, all the pitches in your selection will be made constant.

## Print Scores in a Folder

Prints all Sibelius files in a specified folder. This is particularly useful for printing a set of extracted parts with a single click!

## Quarter-tone Playback

Inserts the MIDI messages necessary for the correct playback of quarter-tones. To use this plug-in, either select a passage or the whole score (using ⌘A *or* **Ctrl**+**A**), then choose **Quartertone Playback** from the **Plug-ins** menu.

A dialog box appears, allowing you to choose the amount of pitch bend required to produce a quarter-tone. Usually you should leave this at the default – so just click **OK**.

Note that if you have **Show text after tilde (~)** switched off in the **Text** page of the **House Style** dialog box (**File** menu), the plug-in may appear to have done nothing; so to see the inserted MIDI messages, switch this option on. In practice, you will probably want to hide them so they don't clutter up your score.

This plug-in has a built-in **Help** dialog box which describes its operation and limitations in more detail.

## Remove Rests*

Removes rests in the selected passage of music. If you find that you end up with unwanted rests after Flexi-time input or importing a MIDI file, you can use this plug-in to 'clean up' the music.

For example, the following music:

is re-written as:



by running this plug-in.

To use this plug-in, simply select the passage from which you want to remove rests, and choose **Remove Rests** from the **Plug-ins** menu. A dialog box appears, asking you from which voice you want to remove rests; when you click **OK** a new score is created, containing the cleaned-up music.

This plug-in has the following limitations:

- Key signatures are omitted
- No other objects (e.g. grace notes, lines, clefs, symbols) are copied
- Pitches may be spelt incorrectly (e.g. Gb as F#)
- Tuplets are omitted, but the rest of the bars in which they appear are copied correctly
- Bars of irregular length (e.g. pick-up or anacrusis bars) may not be copied correctly

## Respell Flats as Sharps/Respell Sharps as Flats

Alters the enharmonic spelling of accidentals in the selected passage. Simply select a passage, choose **Respell Flats as Sharps** or **Respell Sharps as Flats** from the **Plug-ins** menu, and all flats/sharps in the selected passage will be respelled.

## Retrograde*

Creates a retrograde version of the selected passage – in other words, it turns the music backwards.

For example, the following passage:



is rewritten as:



by running this plug-in.

To use this plug-in, select the passage you which to retrograde, and choose **Retrograde** from the **Plug-ins** menu. A dialog box appears, asking you to specify which voice you want to retrograde. When you click **OK**, a new score will be opened containing the resulting music.

This plug-in has the following limitations:

- Key signatures are omitted
- No other objects (e.g. grace notes, text, lines, clefs, symbols) are copied
- Pitches may be spelt incorrectly (e.g. Gb as F#)
- Tuplets are omitted, but the rest of the bars in which they appear are copied correctly
- Bars of irregular length (e.g. pick-up or anacrusis bars) may not be copied correctly.

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