

VDL/Sibelius 5.1
Template

by
Hugh Smith

Contents

Important Information	3
Getting Started	
All the Right Pieces	4
Playback Configuration	6
Opening the Template for the First Time	8
Adding Instruments to the Score	9
Changing Instruments Mid Staff	10
House Styles	12
How to Read the Mapping Diagrams	
What makes Sibelius 5 so different?	15
Introduction to SoundWorld	
Pitched Instruments	15
Controller Changes	
Sounds Above the Range	
Unpitched Instruments	18
Controller Changes	
Keyswitches	
Naming Convention	21
Inputting notes	22
With a keyboard	
Without a keyboard	
Entering Modwheel Changes & Keyswitches	
Playback Dictionary	
Complete List of Template Definitions	23
VDL Mapping Diagrams	
DrumLine Battery	29
Pitched Percussion	40
Cymbals	47
Gongs	50
Drums	52
World Percussion	55
Accessories	59
Combos & Vocals	65
Effects	69
Customizing Instruments	
For Advanced Users	73
In Closing	75

Important Information:

(In no particular order.)

This version of the Readme is to be used with **VDL_Sib5.1_Template_v1.0.5**

You are strongly encouraged to read this entire Readme before you begin working with the VDL/Sibelius 5.1 Template. You need to learn *how* to drive the race car before you just hop right on in and stomp on the gas.

After you have finished reading this document, we highly recommend you view the video tutorials that were posted at TapSPACE.com. The URL:

<http://www.tapSPACE.com/support/tutorials/Sib51.html>

If you are a VDL2 user, you should upgrade to VDL 2.5 at tapSPACE.com. VDL 2.5 uses KontaktPlayer2, which is fully integrated into Sibelius 5, and will be required to make use of the various foundations within the VDL/Sibelius 5.1 Template.

When the term "VDL" is used by itself, it will always be referring to *Virtual Drumline 2.5*.

When the term "Sibelius" is used by itself, it will always be referring to *Sibelius 5.1* or greater.

When the term "Template" is used by itself, it will always be referring to the *VDL/Sibelius 5.1 Template*.

When the term "KP2" is used, it will always be referring to *KontaktPlayer2*.

As we move along in this document, be aware that not all of the features of Sibelius 5.1 will be discussed in detail. You may be directed to read specific sections in your Sibelius Reference if we feel that more information may be required. If we do not include a page reference to something you want more information on, use the Index toward the end of your Sibelius Reference to quickly find what you are looking for.

The primary reason for this Readme is to guide you in using the Template. Once you get the hang of it, you won't have much need for this document anyway.

This Template is for new projects going forward. If you have an older file that was made with Sibelius 3 or 4, you will need to use the "classic" template. This can be found at tapSPACE.com.

The opinions that may be expressed in this document are not necessarily those of TapSPACE Publications or Sibelius Software, they are the sole responsibility of the author.

Warning: Various parts of this Readme were written in the wee hours of the morning, local time.

Getting Started

Welcome!

Before we start pointing and clicking on everything, we want to congratulate you on finding quite possibly the most user friendly way to write percussion music, or any music for that matter.

OK, here we go.

All the Right Pieces

There are a couple of items that you need to update before you can start using the Template:

1. Download and install the Sibelius 5.1 update.
2. Install the latest Tapspace Virtual Drumline 2.5 Sound Set.

You can find the Sibelius 5.1 update by following this link:

http://www.sibelius.com/helpcenter/updates/sib5_1_0.html

Once you have the update installed, find the file labeled **Tapspace Virtual Drumline 2.5.xml** and copy it into one of the following folders (this is one of the files included with the Template):

Windows XP:

C:\Documents and Settings*your username*\Application Data\Sibelius Software\Sibelius 5\Sounds
or

C:\Program Files\Sibelius Software\Sibelius 5\Sounds

Windows Vista:

C:\Users*your username*\AppData\Roaming\Sibelius Software\Sibelius 5\Sounds

Mac OS X:

/Users/*your username*/Library/Application Support/Sibelius Software/Sibelius 5/Sounds

(You may have to create the **Sibelius 5** and **Sounds** folders yourself.)

Why do I need this particular sound set?

A **sound set** is an XML file that has all of the relevant information allowing Sibelius to communicate with whatever device the sound set is written for. In this case, the Tapspace Virtual Drumline 2.5 Sound Set will allow Sibelius to correctly sort out all the instruments, techniques, articulations, controllers, and keyswitches for every instrument in the VDL Template.

The guys at Sibelius slightly redesigned the structure of the sound set in wanting to better accommodate some functionality for us percussion types. You probably are not going to care about the details as to what they did, but we wanted you to know that it will matter which versions are used together.

The VDL sound set that was just installed with the Sibelius 5.1 update still has a few items that are not in it that need to be. **Make sure that you install and use the sound set that you downloaded with the Template** so all the instruments will function properly.

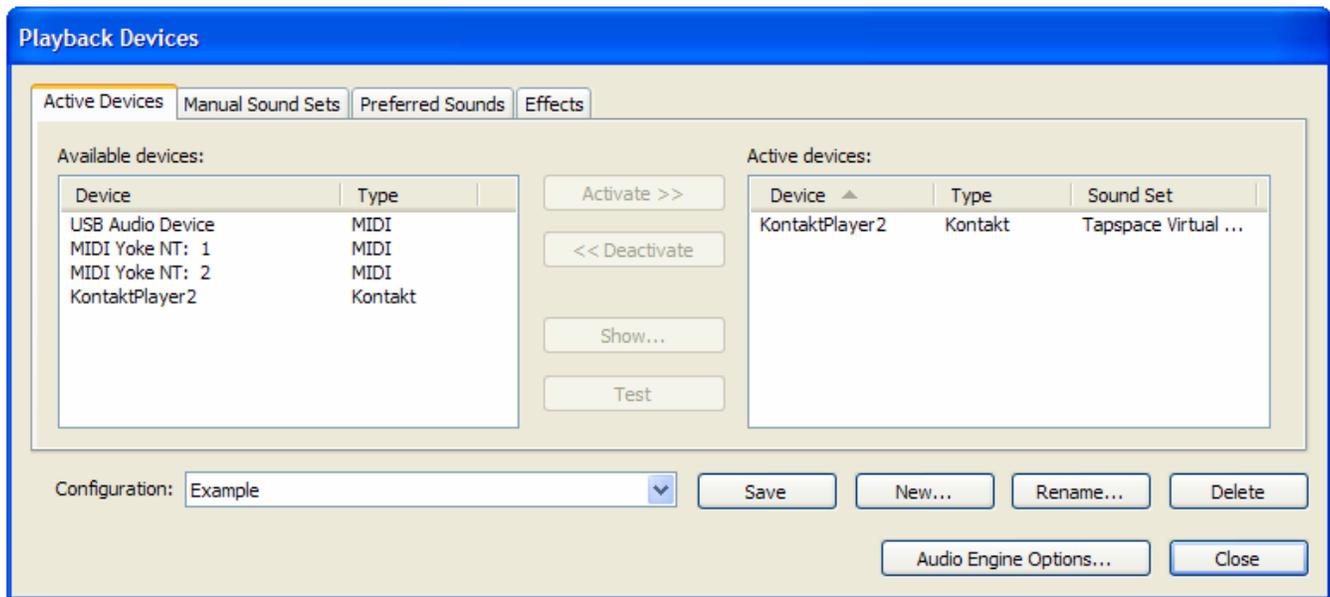
Warning: If you try to use a Sound Set/Sibelius version combination other than what is recommended ... uh, good luck with that. (Don't say we didn't warn you.)

Now that you have installed the update and the included sound set, let's get into Sibelius 5.1.

Playback Configuration

Once the software has loaded, navigate to **Play>Playback Devices**. One of the first things you will need to do before you open the Template is set up a Playback Configuration.

To use the Template and access the VDL sounds, you will need to have at least one instance of **KontaktPlayer2** activated with the **Tapspace Virtual Drumline 2.5** sound set assigned to it.



NOTE: In order to help you determine the preferred sound set to choose in the Sound Set drop-down menu, we modified the name in regards to how it will show up in Sibelius. Be sure to choose and assign the sound set labeled "**Tapspace Virtual Drumline 2.5**". If you see another sound set here labeled "Virtual Drumline 2.5", it's an older set included within Sibelius, and is not guaranteed to work with this Template file.

If you want to use a score that utilizes woodwinds, brass, or other instruments not in Virtual Drumline, you will need to have a separate device activated for them to play back through with an appropriate sound set assigned. This could be any number of things depending on your system, but for the sake of simplicity, we recommend you activate another instance of KontaktPlayer2, and assign the "Sibelius Essentials" sound set to play back your other non-VDL instruments.

When hosting KontaktPlayer2 like this, each instance of the KP2 plug-in can accommodate up to 16 instruments. If your score will need more VDL instruments than 16, simply activate another instance of KP2 and be sure to assign it to the "Tapspace Virtual Drumline 2.5" sound set. By doing this, you've just bought 16 more slots for Sibelius to load VDL instruments into.

Here's an example. Let's say you're writing a full band score. In this score, you'll have 15 brass/woodwind instruments and about 34 various percussion instruments between the battery and pit. In this scenario you would need four instances of KP2 activated here in the Playback Devices window. Three of these would have the VDL 2.5 sound set assigned and the fourth instance would have "Sibelius Essentials" assigned (to accommodate the brass/woodwind instruments). Don't worry about which instruments go into which instance. Sibelius will figure that out for you.

RECAP:

- 1) You've updated to Sibelius 5.1
- 2) You've installed the latest VDL sound set for Sibelius ("TapSPACE Virtual Drumline 2.5")
- 3) You've created a playback configuration that will use this new sound set.

With the above steps completed, it's time to open up the Template and get working!

Opening the Template for the First Time

This is the part where you say, "Hoo yeah! 'Bout time!"

Whether you have been patiently waiting for this Template to be completed, or are brand new to this whole VDL thing, you will soon find out that it will have been worth the wait.

Many of the topics that will be discussed from here on out will give you a glimpse of how the Template will function within Sibelius. You will not experientially know until you dig in and begin to use it - but either way, we think you will like your future workflow.

NOTE: It is recommended that you make copies of the original Template file for use with your individual music projects. *(Also see the section on **House Styles**.)*

When you open the Template for the first time you are not going to see very much. In fact, you may be asking yourself, "Where is everything?" The one instrument you do see is there because Sibelius requires that you have at least one in the score. This should make more sense as you gain experience with the program.

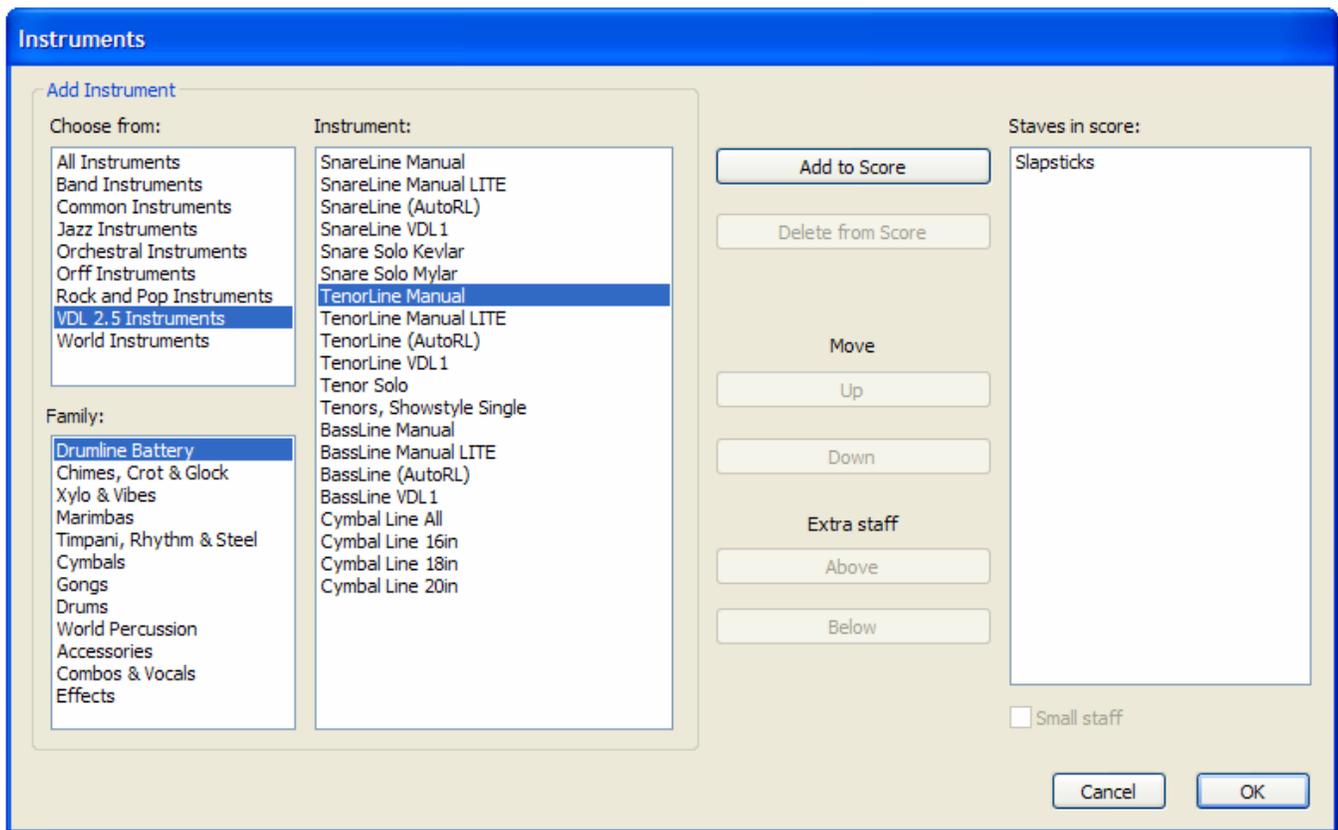
Now that you have the score open, you have several choices as how to proceed.

- 1) You can insert the instruments you want into the score and start writing music.
- 2) You can make a copy of the file and rename it as this may be your first project with this software.
- 3) You can finish reading this document so you don't crash the race car.
- 4) You can shut your computer off, call it a night and go to bed.

Odds are you are going to choose number 1 - right after number 3.

Adding Instruments to the Score

Navigate to **Create>Instruments**; the dialog box that appears will look similar to this:



The **Family** field has all of the VDL instruments grouped into types, and are otherwise arranged to maximize the use of field sizes for better viewing. Find the instrument(s) you would like to add to the score, then do so.

After you have filled up the **Staves In Score** field, you can order them however you wish by using the **Up/Down** buttons. Click OK when you are done playing around in this dialog.

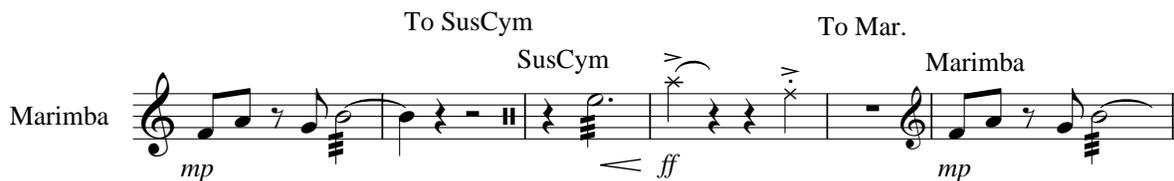
Since you actually *did* do the first part of number 3, you can now proceed with your project as usual.

Changing Instruments Mid Staff

If you like to use more than one instrument per staff, this is probably one of the coolest new features in Sibelius 5. If you were familiar with Sibelius 4, these used to be known as "staff type changes." These are a thing of the past now. Instead, to change to a new instrument mid-staff, simply create an **Instrument Change** (Create>Other>Instrument Change).

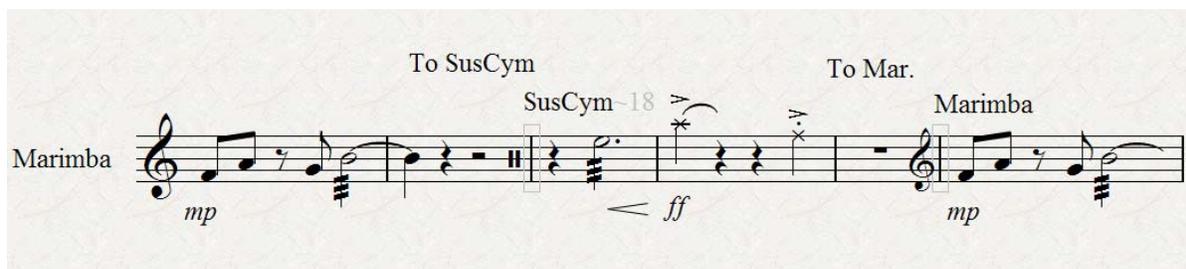
Instrument Changes are powerful for a couple reasons. First, they contain the mapping which will correspond to the instrument you're switching to so the noteheads and staff placement will look correct. Secondly, the Instrument Change tells Sibelius to load the actual sound patch for the instrument you're switching to, based on your playback configuration.

With the VDL sound sets assigned to your active instance(s) of KP2, Sibelius will know to load the exact instrument you're changing to. Working this way, you can stay in your score, rather than switching into KontaktPlayer2 to load sounds, enabling you to stick to the task at hand - writing music!



The image shows a musical staff for a Marimba. The staff begins with a treble clef and a key signature of one flat. The music starts with a *mp* dynamic. Above the staff, the text "To SusCym" is centered over the first measure. In the second measure, the instrument changes to "SusCym". Above this measure, the text "SusCym" is centered. The music continues with a *ff* dynamic. Above the staff, the text "To Mar." is centered over the third measure. In the fourth measure, the instrument changes back to "Marimba". Above this measure, the text "Marimba" is centered. The music ends with a *mp* dynamic.

In the example above, our marimba player needs to switch to a suspended cymbal part, then switch back to marimba. Using Sibelius's new Instrument Change feature, it would come out looking something like this.



The image shows a musical staff for a Marimba, similar to the one above. The staff begins with a treble clef and a key signature of one flat. The music starts with a *mp* dynamic. Above the staff, the text "To SusCym" is centered over the first measure. In the second measure, the instrument changes to "SusCym-18". Above this measure, the text "SusCym-18" is centered. The music continues with a *ff* dynamic. Above the staff, the text "To Mar." is centered over the third measure. In the fourth measure, the instrument changes back to "Marimba". Above this measure, the text "Marimba" is centered. The music ends with a *mp* dynamic. A thin, light-colored rectangular bracket is visible in the staff, spanning the second and third measures, indicating the actual Instrument Change feature.

On screen, if you have **View>Hidden Objects** activated, you'll see a few more hints on what's actually going on. The hidden rectangular bracket in the staff is the actual Instrument Change itself. You can drag it left or right depending on where exactly you'd like it to go. The text above these brackets is the name of the Instrument Change. You may change the name by double-clicking it, however you may not delete the text. Doing so will remove the entire instrument change, and will not playback correctly. If you'd rather not see those words in the score, you can simply click the text then hide it (ctrl-shift-H on PC, or apple-shift-H on Mac).

The partial hidden text (~18) is simply a bit of helper text that's added into the Instrument to allow you to quickly view which exact VDL instrument is being used. Since anything after the tilde (~) is hidden, it will not print in your score. Since VDL has so many various options to choose from, we decided to name instruments this way so you'd be able to quickly identify what you're using. You must have **View>Hidden Objects** activated to see these.

The Instrument Change announcements (To SusCym, To Mar.) are optional and are simply there as a courtesy function for players. If you delete these announcements, it will not affect playback.

House Styles

In Sibelius, House Styles are a set of rules that determine various aspects to your score like engraving rules, layout, text styles, noteheads, drum mappings, etc. You can export and import house style settings between scores giving you access to customizations that may not be existing in a particular score.

Why is this relevant to you as a VDL user? Well, it may not be if you're just using this template to start writing from scratch, or if you've pasted music from other scores into this template. In that case, don't worry about exporting or importing any house styles as they're already in the template file.

However, if you're working in a score that's already "in progress" and would like to add access to all the customized VDL instruments, dictionary definitions, and noteheads found in this Template, you can import the house style from the Template into your score that is already a work in progress.

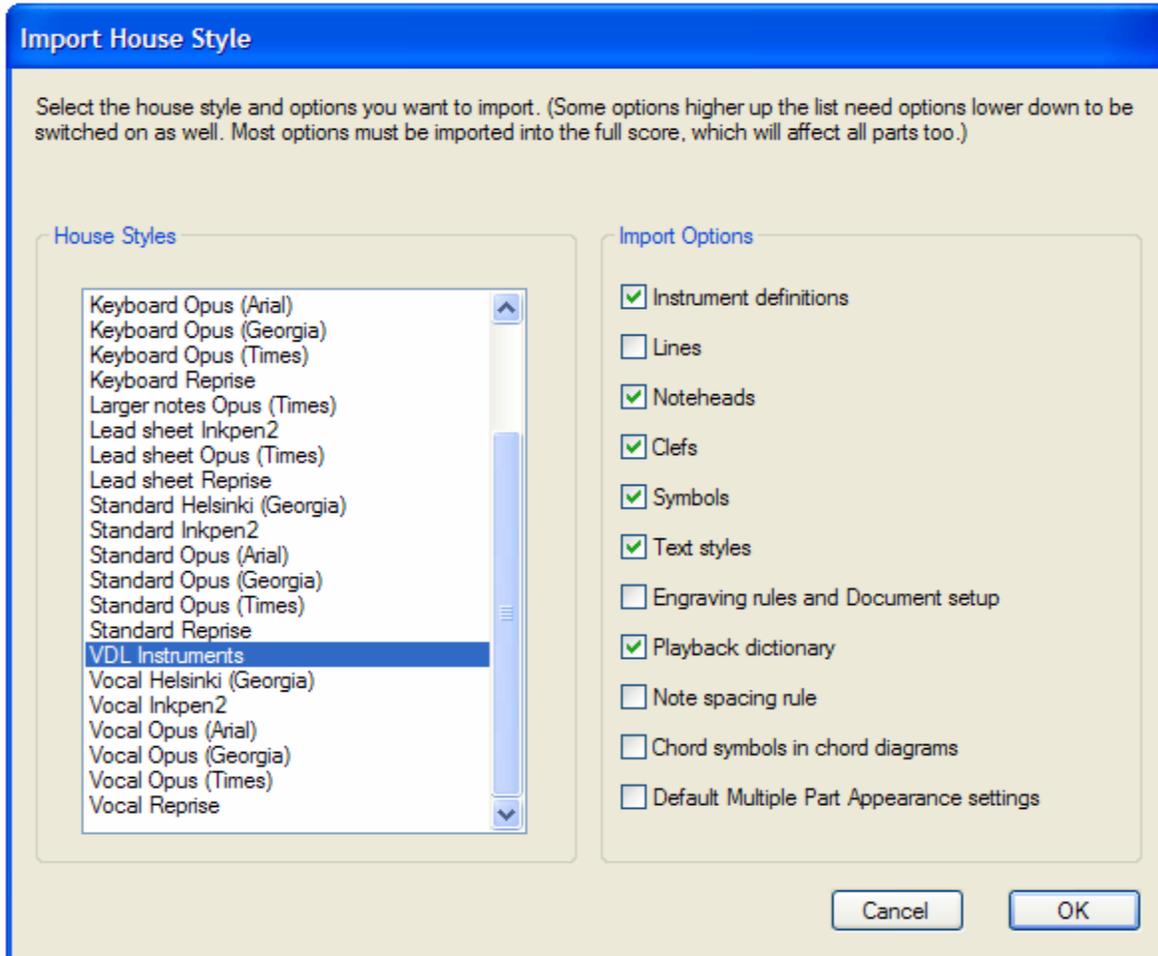
Steps for importing the VDL Template house style into another score:

- 1) Open the VDL/Sibelius 5.1 Template to export its house style.
- 2) Navigate to **House Style>Export House Style**; the dialog to the right will appear. Name the House Style however you wish, click OK.
- 3) Open your "in progress" score.



(Continued on next page.)

4) Navigate to **House Style>Import House Style**, and you'll be presented with the following window:



All of the *Import Options* boxes that are checked in the picture above need to be imported into the file. Most - if not all - of the VDL instruments will not function properly if any one of these items is not included in the import.

NOTE: In the VDL Template, we have made a few modifications to text styles, note spacing rule (for grace note playback), and default positions to help accommodate things that are common in percussion writing. If exporting a house style from this Template, you may also wish to select the **Lines**, **Engraving rules and Document setup**, and **Note Spacing Rule** options. (OK, basically everything except the bottom two options.)

Once you've done this, all of the various instruments and dictionary items from the VDL/Sibelius 5.1 Template will be available within your "in progress" score.

You can find more on **House Styles** in your Sibelius Reference.

How to Read the Mapping Diagrams

What makes Sibelius 5 so different?

Introduction to SoundWorld™

“SoundWorld is a new standard developed by Sibelius Software for naming and classifying sound timbres.”

Those of you who may have found some confusion in this new setup, bear with it. SoundWorld wasn't designed to work the way Sibelius' old MIDI system worked. So if you're one of the many who were used to the old way of setting up your playback environment, this new method will require some mental reprogramming.

The good news is that once you understand the basic workings of this system, we think you'll find that it will save a lot of time - and technical housekeeping with ins, outs, and various devices, that you may have become accustomed to, will go away. You'll no longer have to worry about routing various channels, banks or patches as Sibelius will handle all of this for you automatically based on a few simple instructions you give it.

The end result of all this is that you will have much more time to actually write music. And that is what we all want to do anyway, right?

If you still want to learn the details of this new system, **SoundWorld** begins on page 332 of your Sibelius Reference.

Pitched Instruments

Pitched instruments will be a little more straightforward than the **unpitched instruments** and not require as much explanation as to what we had to do to set them up in the Template.

To help make the distinction between **pitched** and **unpitched** instruments in the Diagrams section, the pitched instruments will display all of the noteheads as normal half notes. The clef that is present may also be a giveaway.

NOTE: A few of the pitched instrument diagrams contain both clefs on the same staff, this was done to help display the available range of that particular instrument - or set of instruments - without the diagram getting visually messy. (The only instrument that uses both clefs and therefore two staves is the **Piano (PED)**; this is more commonly referred to as a grand staff.)

Each diagram will have the written **Range** on it. If you enter a note - or drag it - above or below these ranges, the notehead will turn red, as this is letting you know that it is out of the available range of the corresponding VDL KP2 patch.

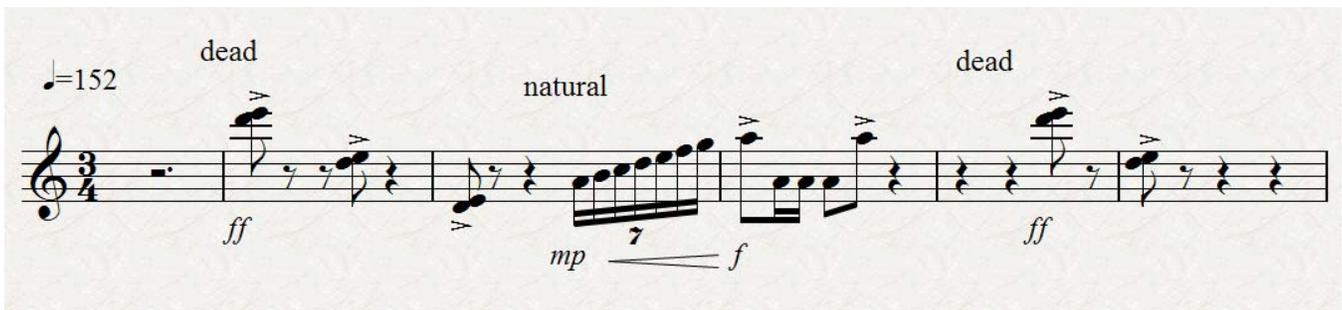
Somewhere close to the range diagram you will see a small chart that has a listing of the available sounds as well as the corresponding Staff Text which you will need to enter to get those sounds. * The items that are asterisked are the default sounds.

Controller Changes

Controller changes are a very useful aspect of using VDL instruments effectively. They open up a whole world of extra features while you're writing. For those of you who are used to doing these in Sibelius 3 or 4 by entering the cryptic ~C1,127 MIDI controller messages, get ready to rejoice. From now on you will be using Technique text to implement any MIDI messages you need. (Unless you really want to do it the old way, which is up to you.)

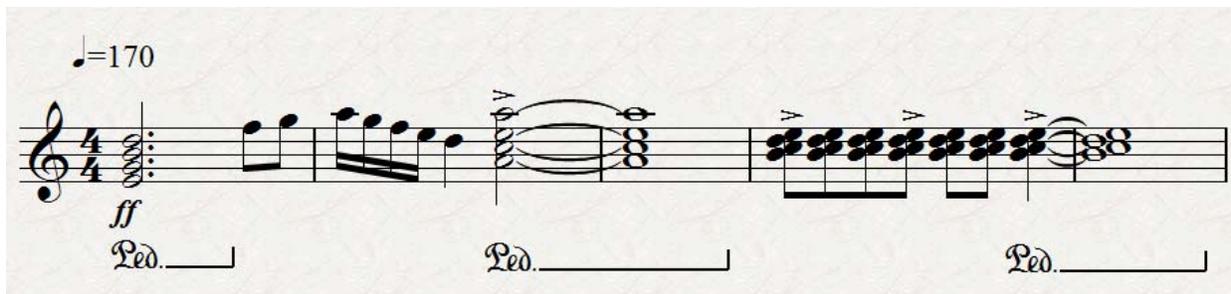
In the Playback Dictionary you can define controller changes and other MIDI messages to be assigned to Staff Text instructions you put in your score. Please go to the section in this document titled **Playback Dictionary** for more detailed information on this subject.

Example: The picture below (Marimba) will give you an idea of what some Technique text would look like in a score and the resultant sounds that are triggered. So in this example, if you entered "dead", then you will get the Dead Strokes sounds as they are played on the Marimba ("natural" will get you back to the regular strokes). This will become clearer as you continue to use the Template.



There are several pitched instruments that have **(PED)** at the end of their names. These have Staff Text items defined in the Dictionary, but it will probably be easier just to use the somewhat standard **Pedal LINE**. This is also noted in the diagrams section of this document.

Here is an **example** of the Pedal LINE in action using one of the Vibes instruments.



The complete list of predefined Template **Playback Dictionary** definitions can be found on pages 23–27 of this document.

Sounds Above the Range

For those of you who have been using VDL2 or VDL 2.5 for any period of time know that there are suspended cymbal sounds mapped above the ranges in most of the **Marimba** and **Vibe KontaktPlayer2** patches. Until now they have been quite handy.

The problem we had in incorporating these sounds into the Template is that Sibelius will make you choose between either **Pitched** or **Unpitched Percussion** when creating an instrument. **An instrument must be either pitched or unpitched; it can not be both.**

We could have made two separate instruments for each patch to accommodate this, but then the memory usage would have been just ridiculous if you did not load the correct matching instruments. Anyway, to make a long story short, here is what we did as it pertains to you now.

You will not be using those sounds anymore. Instead, use one of the SusCym instruments located in the Cymbals Family of the **Create>Instruments** dialog. Need reasons?

1. You would have to make an instrument change on that staff anyway.
2. You'd waste valuable RAM, as previously stated.
3. You won't be limited to just the few sounds in the keyboard patches; the SusCym instruments have more than three times as many sound choices available.
4. Why be limited to just the SusCyms? You can use any of the cymbal instruments that are in the Cymbals Family.

This is one of the things that will need to be part of your mental reprogramming, but in the long run will make your workflow very efficient.

Chime Rakes: In addition to the suspended cymbal sounds from the vibraphone and marimba instruments, the Chimes contain some "Rake" sounds which also must be treated as **unpitched**. As such, these rake sounds may now be accessed by using the **Chime Rakes** instrument.

The same goes for the three glissando sounds from each of the Glockenspiel patches. To access those sounds in Sibelius, load any one of the three **Glock Glissandi** instruments.

Unpitched Instruments

Unpitched instruments make up a large part of Virtual Drumline and without the VDL Template, can offer some unique challenges in getting Sibelius to correctly interpret your intent. But using the mapping setup in the VDL Template, you can be certain the correct sounds will play back. This playback relies on **instrument assignment, notehead, staff placement, and articulation** (if any). These assignments can be found in all the mapping diagrams later in this document.

When entering notes into unpitched instrument staves with a MIDI keyboard, Sibelius will place the correct notehead on the correct staff line for you, simply based on the pitches you're entering, which is why using a MIDI keyboard will save you tons of time!

Below are a few of the important things to be aware of regarding the VDL unpitched instruments.

Articulations

When you get into the section that has the mapping diagrams, you will see that many notes have articulations that are assigned to them.

NOTE: In any given instrument, each notehead and articulation combination must be unique on a per line/space basis.

If there are duplicates in the mapping, then Sibelius will get confused and the staff will more than likely not play back the way you want. This is a critical aspect of SoundWorld, but if everything is set up properly, it is very user-friendly indeed.

The articulations that are used in this Template include the following and line up with the picture below from left to right/top to bottom:

Staccato, Tenuto, Inverted Mordent*, Wedge, Marcato, Staccatissimo, Plus/Closed, Upbow, Downbow, Harmonic/Open



* The Inverted Mordent symbol is assigned to the first position available of the custom articulation spaces (4th keypad, in blue). This articulation -  - is used for the "crush" sounds.

NOTE: If you want to change an articulation in a percussion mapping to suit your personal preference, make sure that you experiment in a file that you use just for that. Then, if everything goes as planned, you can do it for real in the file you intend to use the change in.

Tremolos

In the mapping diagrams later in this document, the yellow highlighted notes' playback will be dependent on the notehead that is assigned to it. So for example, if you've entered notehead 0, but the buzz roll you want to playback is assigned to notehead 33, it won't playback properly until you've changed the notehead to 33. At that point you may choose to use any of the slash (tremolo) notation, or none at all.

The tremolos that can be used with any of the yellow highlighted notes include these (also shown in the following keypad picture).

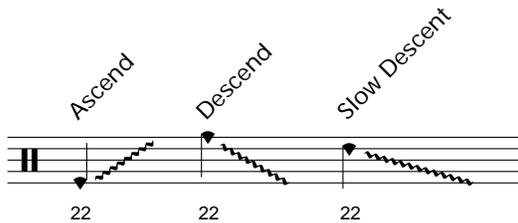
- 2 tremolos (1 slash)
- 4 tremolos (2 slashes)
- 8 tremolos (3 slashes)
- 16 tremolos (4 slashes)
- 32 tremolos (5 slashes)
- Buzz roll (Z on stem)



NOTE: In the instrument diagrams, if a note has an articulation assigned to it, this articulation must also appear in your score in order for the correct VDL sound to be triggered.

Glissandi Markings

There are several instruments in VDL that have glissandi that ascend, descend, move up and down, etc (i.e., wind chimes, bell tree, Vibe FX, etc.). The notation for these has been designed to be positioned on the staff so that you can add various **line** markings if you so choose to better illustrate your musical intent (example below).



The mapping diagrams in the following pages do not show these glissandi line markings, nor are these markings required for accurate playback. This is mainly just for your information so you understand why and where these items were mapped for possible practical use.

Controller Changes

MIDI controller commands used to be a big part of using VDL with Sibelius 4 to control certain Mod-wheel functions or program changes. However with this new Sibelius 5 VDL Template and Dictionary text (discussed later), typing in manual controller changes should no longer be necessary. They will still work however, so if you want to use manual MIDI controller messages, you can simply type them in as hidden Technique text.

You can read more information on this by reading the **MIDI Messages** section of your Sibelius Reference.

Keyswitches

Certain instruments in Virtual Drumline have Keyswitch controls. For example, using the keyswitches in the TenorLine or BassLine instruments, you can easily switch between regular sticks and puffy mallets. Or you can turn the drumset snares on or off. Prior to Sibelius 5, we used to have to enter a hidden note into our staff which would trigger this keyswitch, but we wouldn't want it to print in the score. This is no longer necessary.

Instead, you'll just use Technique text to type in a specified word from the **Playback Dictionary**. The Dictionary will be discussed later, but as an example, to switch your BassLine to puffies, now all you have to do is type in the text "puffies" into the BassLine staff. Since you're using Sibelius 5.1, the VDL Sound Set, and the BassLine Instrument in your score, this will all switch for you automatically.

Naming Convention

Every instrument in Virtual Drumline 2.5 has a corresponding instrument within the Sibelius Template. If you open the Instruments window (shortcut: I), you'll see that there is an ensemble called **VDL 2.5 Instruments**. Within that ensemble are various "Families" containing different categories of VDL instruments. This should all be pretty self-explanatory.

Once you've assigned instruments to your score, or if you do instrument changes mid-staff, you can view exactly which instrument is loaded if you have **View>Hidden Objects** activated. Oftentimes, it is beneficial to use a variety of VDL Marimba patches in a score (for example) to give a more varied and lifelike sound. By viewing hidden objects, you'll see that the instruments (or instrument changes) in your score will display the exact patch you are using.

The grayed out (hidden) text will not appear in the printed score. However, you may wish to deactivate **View>Hidden Objects** prior to printing, or put a line break into your staff names so the hidden portion of the instrument name doesn't affect the spacing between the staff name and the left bar line.

For more on **Instrument names**, begin reading on page 215 of your Sibelius Reference.

Inputting Notes

With a keyboard

The easiest way to input notes into your score will be to use a MIDI keyboard that is attached to your computer. When you type in a pitch on your MIDI keyboard, Sibelius will correctly and automatically input the notehead which corresponds to that sound and it will be placed in the correct location on the staff.

NOTE: Proper playback is reliant on three main things: Notehead number, staff position, and articulation assignment (if applicable).

Once you have entered notes that have articulations assigned to them, you will then have to add the corresponding articulations so the program knows which sounds to trigger in KontaktPlayer2. This is one of the things that may take a little bit to get used to, but once you do, you will be golden.

Exercise: The example below shows a before and after scenario; the before side is what it would look like when using a keyboard for note input and the after side is what it would look like after the articulations were added. Compare what you see here with the diagram for the SnareLines and you will start to figure this out - if you haven't already. (**SnareLine Manual**, page 29)



Without a keyboard

If you choose to not use a keyboard, you can still enter notes into your score. The only thing you will have to do is **manually edit the noteheads** so that the instrument will play back correctly. What you want to hear needs to match the diagram.

NOTE: The noteheads that have been used in the mappings have been provided in the diagrams in case you use this method.

Entering Modwheel Changes & Keyswitches

As mentioned earlier, using this new Template with Sibelius 5, you shouldn't have to manually enter controller changes or keyswitches. The articulations, noteheads, staff placement, and text (from the Playback Dictionary) should handle all these switches for you.

Playback Dictionary

For a long time now, Sibelius has used a powerful feature called Dictionary to control certain things playback-wise. It has been expanded quite a bit in Sibelius 5, and we can now do a lot with it to control certain aspects of VDL without needing to resort to cryptic MIDI messages. You can always view what's available in the Playback Dictionary by going to Play>Dictionary. We've already setup the playback functions for VDL in the Template, so as long as you're using the dictionary terms outlined here, everything should work as expected.

Here's an example of how the Playback Dictionary works. Let's say you're writing a SnareLine part. At a certain point in the music you want your SnareLine to play at the edge of the drum. To do this, simply type the Technique text "edge" into your snare staff. Sibelius and the VDL Sound Set will know that in the SnareLine instrument, this means to move the mod-wheel up, and it does it for you behind the scenes. When you're ready to have the SnareLine return to the center of the drum, simply type in "center" and again, Sibelius does the rest for you.

Another valuable feature of the new Sibelius 5 dictionary is that it can perform certain tasks based on the articulations used in your parts. For example, you may write a part for Timpani that is supposed to roll (tremolo). So you put three slashes on the note so your timpanist knows it's a rolled part. Since VDL contains actual sampled rolls by moving the mod-wheel up, Sibelius will see these slashes, reference the dictionary and the sound set, and realize this means to move the mod-wheel up to perform VDL's sampled rolls. It will also ensure that it doesn't try to "fake" the roll by performing a series of MIDI attacks since the sound set has told Sibelius that this is an actual roll sample. This is a hugely time-saving feature of the new playback system of Sibelius. This sort of feature works for any VDL patches that play rolls such as suspended cymbals, buzz rolls, xylophone/marimba/tambourine/triangle rolls, etc.

Under the hood, what most of these definitions in the dictionary are doing is performing "sound ID changes" to create a new outcome. So for example, when your TenorLine staff encounters the word "puffies" essentially Sibelius interprets that as +puffy, which will alter the sound of that instrument. Sound ID's can get pretty complex and there can be many variables at play, but the way the sound set has been designed, you shouldn't have to deal with them directly too often.

If you study these charts for the playback dictionary, you'll see that [reset] is a sound ID change used frequently. This resets any of the instrument's altered mod-wheel/keyswitch settings back to its default state, with no extra sound IDs affecting it. In any instrument, you can always return to its default state by typing **nat.** into your score. Nat. will activate the [reset] sound ID message, and in many cases will look at home in your score. You can also use any of the dictionary terms assigned to [reset] in the following charts to reset your instruments (i.e., typing "hits" for marimba).

You may find certain dictionary terms to be items you don't necessarily want to print in your score. For example, the cresc/dim buzz rolls in VDL's Tenorline and BassLine instruments now

use text to control their length (short/medium/long). This is a handy way to easily try different roll lengths without resorting to MIDI commands, however you may not necessarily want the word "medium" to appear in your score. Simply hide the text by selecting it then going to View>Hide or Show>Hide (shortcut: ctrl-shift-H on PC, or apple-shift-H on Mac). Alternately, you could simply enter this text as ~medium and Sibelius will (as always) hide anything after the tilde (~).

Some of the information in these Playback Dictionary definition charts you may find to be a tad superfluous, but it was a unanimous vote to include possibly too much information as opposed to not enough. The more important bits have been highlighted and **bolded** for you.

These are in no particular order.

Instrument		Switch Type	CC / Value	Sounds	Dictionary Name	Sound ID		
Chimes	Hammer (PED)	VDL Damp ped	On	Pedal UP (dampened) *	ped up	[reset]		
	LoXtnsion (PED)		Off	Pedal DOWN (ringing)	ped down	+damp		
	XyloCap (PED)		Standard Pedal LINE markings can be used.					
	XyloTube (PED)							
Chimes	Hammer (MW)		00-64	Chime tubes ring *	ringing	[reset]		
	LoXtnsion (MW)		65-127	Chime tubes muted	damp	+damp		
	XyloCap (MW)							
	XyloTube (MW)							
Crotales	Bright (MW)	VDL Damp						
	Aluminum (MW)		00-64	Sustaining *	ringing	[reset]		
Glock	MedPlast (MW)		65-127	Muted after attack	damp	+damp		
	Bright Plastic (MW)							
Glock	Med Plastic (MW)							
	Xylo	VDL Xylophone	00-32	Regular strokes *	nat. / natural	[reset]		
36-64			Glissando Down	gliss down	+glissando.down			
65-90			Glissando Up	gliss up	+glissando.up			
91+127			Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured			
Vibes	Hard (MW)	VDL Vibes	00-64	Vibe bars ring *	ringing	[reset]		
			65-127	Vibe bars are muted	damp	+damp		
	21,127		Motor On	motor on	+motor on			
	22,127		Motor On	motor on	+motor on			
	1,127		Vibe bars muted / Motor On	damp motor	+damp +motor on			
	21,127		Vibe bars muted / Motor On	damp motor	+damp +motor on			
	22,127		Vibe bars muted / Motor On	damp motor	+damp +motor on			
	Vibes		Hard (PED)	VDL Vibes ped	On	Pedal UP (dampened) *	ped up	[reset]
					Off	Pedal DOWN (ringing)	ped down	+damp
					Standard Pedal LINE markings can be used.			
21,127		Motor On			motor on	+motor on		
Vibes	Med (PED)		22,127	Motor On	motor on	+motor on		
			Off	Pedal DOWN / Motor On	damp motor	+damp +motor on		
Vibes	Soft (PED)		21,127	Pedal DOWN / Motor On	damp motor	+damp +motor on		
			22,127	Pedal DOWN / Motor On	damp motor	+damp +motor on		

Instrument	Switch Type	CC / Value	Sounds	Dictionary Name	Sound ID	
Marimba	VDL Marimba					
		RoseW Hard (MW)				
		RoseW Med (MW)				
		RoseW Soft (MW)				
		RoseW Hard LITE (MW)	00-32	Regular strokes *	nat. / natural	[reset]
		RoseW Med LITE (MW)	33-64	Dead strokes	dead	+dead
		RoseW Soft LITE (MW)	33-64	Dead strokes	damp	+damp
		Syn Hard (MW)	65-95	Birch shaft strokes	birch	+birch
		Syn Med (MW)	96-127	Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured
		Syn Soft (MW)				
		Syn Hard LITE (MW)				
Syn Med LITE (MW)						
Syn Soft LITE (MW)						
Timpani						
		Hard (MW)	00-32	Regular strokes *	nat. / natural	[reset]
		Med (MW)	33-64	Mufle w/hand after attack	muffle	+damp
		Soft (MW)	65-96	Hits in center of head	hit center	+center
		Hard LITE (MW)	97-127	Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured
Med LITE (MW)						
Soft LITE (MW)						
SteelDrums	VDL Steel Drums					
		Lead (MW)	00-64	Regular strokes (AutoRL) *	nat. / natural	[reset]
		Double 2nds (MW)	65-127	Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured
3 Guitar						
6 Bass						
Piano (PED)			Use standard Pedal LINE markings.			

Instrument	Switch Type	KS	CC / Value	Sounds	Dictionary Name	Sound ID	
Electric Guitar (MW KS)	VDL Guitar			All to default settings *	reset	[reset]	
				All to default settings *	nat. / natural	[reset]	
				All to default settings *	all effects off	[reset]	
		D1			Muted Notes	mute	+mute
		D1	26,64		Muted Notes	mute distortion	+mute +distortion
			20,0		Distortion Drive		
					Distortion Damping		
		D1	22,127		Muted Notes	mute chorus	+mute +chorus
					Chorus Speed		
			26,127		Distortion Drive	distortion	+distortion
			20,0		Distortion Damping		
			21,127		Chorus Depth	chorus	+chorus
			22,40		Chorus Speed		
			26,127		Distortion Drive	dis chor	+distortion +chorus
			20,0		Distortion Damping		
			21,127		Chorus Depth		
			22,40		Chorus Speed		
	1,127		Tremolo	tremolo	+tremolo		
	1,127		Tremolo	all effects on	+tremolo +distortion +chorus		
	26,127		Distortion Drive				
	20,0		Distortion Damping				
	21,127		Chorus Depth				
	22,40		Chorus Speed				

Instrument	KS	CC Value	Sounds	Dictionary Name	Value	Sound ID
SnareLine Manual SnareLine Manual LITE Snare Solo Kevlar Snare Solo Mylar		00-43	Center of head *	center		[reset]
		44-89	Halfway to edge	halfway		-edge +halfway
		90-127	Edge of head	edge		-halfway +edge
SnareLine VDL1		00-64	diminuendo *	decresc / dim		-crescendo
		65-127	crescendo	cresc		+crescendo
TenorLine (AutoRL)		00-64	rim shots			correct noteheads in score
		65-127	rims			
		00-64	dreads			correct noteheads in score
		65-127	rods			
		00-42	Short Buzz Rolls *	short	0	
		43-84	Medium Buzz Rolls	medium	45	
		85-127	Long Buzz Rolls	long	127	
		C1 D1	regular mallets * puffies	regular puffies		-puffy +puffy
TenorLine Manual / LITE		00-64	senor			correct noteheads in score
		65-127	stick shots			
		00-31	shots			correct noteheads in score
		33-64	dreads			
		65-95	rods			correct noteheads in score
		96-127	rims			
		00-42	Short Buzz Rolls *	short	0	
		43-84	Medium Buzz Rolls	medium	45	
	85-127	Long Buzz Rolls	long	127		
	C1 D1	regular mallets * puffies	regular puffies		-puffy +puffy	
TenorLine VDL1		00-64	diminuendo *	decresc / dim		-crescendo
		65-127	crescendo	cresc		+crescendo
		00-32	shots			correct noteheads in score
		33-64	dreads			
		64-127	rims			correct noteheads in score
		00-64	regular mallets *	regular		-puffy
	65-127	puffies	puffies		+puffy	
Tenor Solo		00-64	Fat *	fat		-dry
		65-127	Dry	dry		+dry
		00-64	senor			correct noteheads in score
		65-127	stick shot			
		00-31	shots			correct noteheads in score
		33-64	dreads			
		65-95	rods			correct noteheads in score
		96-127	rims			
		00-42	Short Buzz Rolls *	short	0	
		43-84	Medium Buzz Rolls	medium	45	
	85-127	Long Buzz Rolls	long	127		
	C1 D1	regular mallets * puffies	regular puffies		-puffy +puffy	

Instrument	KS	CC Value	Sounds	Dictionary Name	Value	Sound ID
BaseLine (AutoRL)		00-42	rims			
		43-84	rods			correct noteheads in score
		86-127	dreads			
	C2		regular mallets *	regular		-puffy
	D2		puffies	puffies		+puffy
BaseLine Manual / LITE		00-64	Dread			
		65-127	Rod			correct noteheads in score
		00-32	rim			
		33-64	shot			correct noteheads in score
		65-95	dread			
		96-127	rod			
		00-42	Short Buzz Rolls *	short	0	
		43-84	Medium Buzz Rolls	medium	45	
		85-127	Long Buzz Rolls	long	127	
		C1		regular mallets *	regular	
	D1		puffies	puffies		+puffy
BassLine VDL1		00-64	diminuendo *	decresc / dim		-crescendo
		65-127	crescendo	cresc		+crescendo
		00-64	regular mallets *	regular		-puffy
	65-127	puffies	puffies		+puffy	
Cymbal Line All		00-40	20 in			
		41-80	18 in			correct placement on staff
		81-127	16 in			
Concert Toms Full		00-64	Sticks *	sticks		[reset]
		65-127	Mallets	mallets		+mallets
Hi Hat		00-12	Closed very tight *	hh0	0	
		13-24	Closed pretty tight	hh1	13	
		25-36	Closed but not as tight	hh2	25	
		37-48	Still Closed but relaxed	hh3	37	
		49-60	Kind of loose	hh4	49	
		61-72	Pretty loose	hh5	61	
		73-84	Loose	hh6	73	
		85-96	Open but still touching	hh7	85	
		97-108	Open mostly, still some buzz	hh8	97	
	109-127	Open completely	hh9	127		
Swish Knockers		00-64	Long decay after release *	long decay		-fast
		65-127	Quick decay after release	quick decay		+fast
Granite Blocks		00-64	AutoRL Hits *	hits		[reset]
		65-127	Rolls	rolls (4/8 tremolos)		+tremolo.unmeasured
Temple Blocks		00-64	AutoRL Hits *	hits		[reset]
		65-127	Rolls	rolls (4/8 tremolos)		+tremolo.unmeasured
Energy Chimes		00-64	Fully Ringing *	ringing		[reset]
		65-127	Dampened after strike	damp		+damp
Chinas All		00-44	19" K China			
		45-88	18" Oriental Trash			correct placement on staff
		89-127	14" Chinese			
Drumset Manual / (AutoRL)	C2		Snares On *	snares on		-snares off
	D2		Snares Off	snares off		+snares off

Mapping Diagrams

DrumLine Battery

SnareLine Manual and SnareLine Manual LITE

For Playback Dictionary items used see the listing on page 26.

Metronome
Metronome Accent
Sticks In
Vocal "Dutt!" 2
Vocal "Dutt!" 1
Snare Shell
Stick Click
Dress Center
Cymbal Crash
Roll
Bell
Hit
Press Roll
L Tight
R Tight
L Med
R Med
L Loose
R Loose
Dry Crush
Fat Crush
L Shot
R Shot
L Hit
R Hit

Ride
Cym
Hi
Hat
Solo
Snare

L Rod
R Rod
L Dread
R Dread
Stick Shot
Rim Knock
L Rim
R Rim
OTH Double Shot
L Shot
R Shot
L Hit
R Hit
Ping Shot
L Backstick
R Backstick
Dry Crush
Fat Crush
Sustained
Short Decresc
Short Cresc
Med Decresc
Med Cresc
Long Decresc
Long Cresc

Buzz
Rolls

Cowbell w/Tip
Cowbell Mouth
Ribbon Crasher
Throwoff ON
Throwoff OFF
Stick Shot
Rim Knock
OTH Double Shot
L Shot
R Shot
L Hit
R Hit
Ping Shot
Dry Crush
Fat Crush
Sustained
Short Decresc
Short Cresc
Med Decresc
Med Cresc
Long Decresc
Long Cresc

Snares Off
Buzz
Rolls

SnareLine (AutoRL)

For Playback Dictionary items used see the listing on page 26.

Metronome
Metronome Accent
Sticks In
Vocal "Dut!" 2
Vocal "Dut!" 1
Snare Shell
Stick Click
Dress Center
Cymbal Crash
Roll
Bell
Hit
Press Roll
Tight
Med
Loose
Hits
Shots
Dry Crush
Fat Crush

23 23 21 15 59 17 1 29 1 1 6 40 1 1 1 1 0 29 0 31

Ride Cym Hi Hat Solo Snare

Rods
Dreads
Stick Shot
Rim Knock
Rims
Backsticks
Hits
Shots
Ping Shot
OTH Double Shot
Dry Crush
Fat Crush
Sustained
Decresc SHORT
Decresc MEDIUM
Cresc LONG
Cresc MEDIUM
Cresc SHORT

6 14 12 11 40 22 0 29 30 29 0 31 0 31 32 33 34 35 36

Buzz Rolls

Throwoff ON
Throwoff OFF
Stick Shot
Rim Knock
L Hit
L Shot
Ping Shot
OTH Double Shot
Dry Crush
Fat Crush
Sustained
Decresc SHORT
Decresc MEDIUM
Cresc LONG
Cresc MEDIUM
Cresc SHORT

2 2 12 11 0 29 30 29 0 31 0 31 32 33 34 35 36

Snares Off Buzz Rolls Snares

SnareLine VDL1

For Playback Dictionary items used see the listing on page 26.

Musical notation for SnareLine VDL1. The notation consists of a single staff with a double bar line at the beginning. The notes are represented by stems with various symbols: solid dots, crosses, and asterisks. Above the staff, 28 labels are written at an angle, corresponding to the notes below. Below the staff, 28 numerical values are listed, corresponding to the notes. The labels and values are: 21 (Stick In Shell), 17 (Stick Click), 1 (Cymbal Crash), 1 (Ride Cym Bell), 6 (Ride Cym), 1 (L Dread), 14 (R Dread), 58 (Stick Shot), 12 (Rim Knock), 11 (L Rim), 40 (R Rim), 41 (OTH Double Shot), 29 (L Rim Shot), 29 (R Rim Shot), 51 (L Hit), 0 (R Hit), 31 (Ping Shot), 30 (Dry Crush), 0 (Fat Crush), 31 (Buzz SHORT), 31 (Buzz MEDIUM), 32 (Buzz LONG), 33 (Buzz SUSTAINED), and 0 (Crescendo).

Snare Solo Kevlar

For Playback Dictionary items used see the listing on page 26.

Musical notation for Snare Solo Kevlar. The notation consists of a single staff with a double bar line at the beginning. The notes are represented by stems with various symbols: solid dots, crosses, and triangles. Above the staff, 20 labels are written at an angle, corresponding to the notes below. Below the staff, 20 numerical values are listed, corresponding to the notes. The labels and values are: 2 (Stick Snap), 1 (L On Cage), 40 (R On Cage), 22 (L Butt (Vertical)), 63 (R Butt (Vertical)), 15 (L Felt), 59 (R Felt), 0 (Friction Slide 1), 31 (Friction Slide 2), 6 (L Rod), 62 (R Rod), 14 (L Dread), 58 (R Dread), 12 (Stick Shot LOW), 12 (Stick Shot HIGH), 11 (Rim Knock), 40 (L Rim), 41 (R Rim), 29 (OTH Double Shots), 29 (L Shot), 51 (R Shot), 0 (L Hit), 31 (R Hit), and 30 (Ping Shot).

Musical notation for Snare Solo Kevlar (continued). The notation consists of a single staff with a double bar line at the beginning. The notes are represented by stems with various symbols: solid dots, crosses, and triangles. Above the staff, 14 labels are written at an angle, corresponding to the notes below. Below the staff, 14 numerical values are listed, corresponding to the notes. The labels and values are: 22 (L Backstick), 63 (R Backstick), 0 (Dry Crush), 31 (Fat Crush), 0 (Sustained), 31 (Short Decresc), 32 (Short Cresc), 33 (Medium Decresc), 34 (Medium Cresc), 35 (Long Decresc), 36 (Long Cresc), 18 (Stick on Stick Rebound Doubles), 1 (Rim Buzz Roll), and 2 (Twisting Motion Rim Roll). Below the staff, the text "Buzz Rolls" is written.

Snare Solo Mylar

For Playback Dictionary items used see the listing on page 26.

Stick Snap
L On Cage
R On Cage
L Butt (Vertical)
R Butt (Vertical)
L Felt
R Felt
Friction Slide 1
Friction Slide 2
L Rod
Rod
L Dread
R Dread
Stick Shot LOW
Stick Shot HIGH
Rim Knock
L Rim
R Rim
OTH Double Shots
L Shot
R Shot
L Hit
R Hit
Ping Shot

2 1 40 22 63 15 59 0 31 6 62 14 58 12 12 11 40 41 29 29 51 0 31 30

L Backstick
R Backstick
Dry Crush
Fat Crush
Sustained
Short Decresc
Short Cresc
Medium Decresc
Medium Cresc
Throw off ON
Throw off OFF
Stick Shot LOW
Stick Shot HIGH
Rim Knock
OTH Double Shots
L Shot
R Shot
L Hit
R Hit
Ping Shot

22 63 0 31 0 31 32 33 34 2 2 12 12 11 29 29 51 0 31 30

Buzz
Rolls

Snares
OFF

L Backstick
R Backstick
L Edge Rebound
R Edge Rebound
Dry Crush
Fat Crush
Sustained
Short Decresc
Short Cresc
Medium Decresc
Medium Cresc
Long Decresc
Long Cresc

22 63 15 59 0 31 0 31 32 33 34 35 36

Snares
OFF

Buzz
Rolls

TenorLine (AutoRL)

For Playback Dictionary items used see the listing on page 26.

The image displays three musical staves for TenorLine (AutoRL), each with various drum techniques and their corresponding MIDI notes.

Staff 1:

- Techniques: Stand Hit, Cowbell, Hand Claps, Low Jam Block, High Jam Block, Mallet Click, Double Stop on Shells, Dread Stir, Sustained, Decrescendo, Crescendo.
- MIDI Notes: 15, 23, 19, 15, 15, 1, 30, 2, 2, 2, 2, 0, 0, 0, 0, 0, 0, 31, 31, 31, 31, 31, 31, 32, 32, 32, 32, 32, 32.
- Additional: Buzz, Rolls.

Staff 2:

- Techniques: Dreads, Rods, Shots, Rims, Hits.
- MIDI Notes: 14, 14, 14, 14, 14, 14, 6, 6, 6, 6, 6, 6, 29, 29, 29, 29, 29, 29, 1, 1, 1, 1, 1, 1, 0, 0, 0, 0, 0, 0.

Staff 3:

- Techniques: Hand Muffle "Skank", Muffled Taps, Rods on Rim, Crush, "Snenor".
- MIDI Notes: 17, 29, 0, 22, 22, 22, 22, 22, 22, 0, 0, 0, 0, 0, 0, 31, 31, 31, 31, 31, 31, 19, 19, 19, 19, 19.
- Additional: Dry, Wet.

Showstyle Single Tenors

The image displays a musical staff for Showstyle Single Tenors with the following techniques and MIDI notes:

- Techniques: L Hit, R Hit, L Rim, R Rim, Hits, Rims.
- MIDI Notes: 0, 31, 1, 40, 32, 41.
- Additional: AutoRL.

TenorLine VDL1

For Playback Dictionary items used see the listing on page 26.

Stick Shots
Side of Drum
Stick Click
Cowbell
Low Jam Block
High Jam Block
Shots
Dreads

12 12 12 12 12 30 1 23 15 15 29 29 29 29 29 51 51 51 51 51 14 14 14 14 14 58 58 58 58 58

Rims
Sustained
Mute Sound "Skank"
Hits

1 1 1 1 1 40 40 40 40 40 0 0 0 0 0 17 29 0 0 0 0 0 31 31 31 31 31

Buzz
Rolls

Long
Medium
Short
Crush

31 31 31 31 31 32 32 32 32 32 33 33 33 33 33 0 0 0 0 0

Buzz
Rolls

Crossover Noteheads: The Tenor Solo and all four **TenorLine** instruments have the following noteheads in their mappings so you can notate crossovers. If you want to modify these, see the instructions in the **Customizing Instruments** section which begins on page 73.

Crossovers

37 37 37 37 37 37 38 38 38 38 38 38

Left _____ Right _____

* The (AutoRL) instrument only uses notehead 37.

Tenor Solo

For Playback Dictionary items used see the listing on page 26.

Cowbell
D4 Shell
D3 Shell
Double Stop on Lower Shells
Low Jam Block
High Jam Block
"Snenor"
Stick Shot
Rim Shot

23 30 30 30 15 15 19 19 19 19 19 12 12 12 12 12 29 29 29 29 29 29 51 51 51 51 51 51

Left _____ Right _____

Dread
Rod
Rim

14 14 14 14 14 14 58 58 58 58 58 58 6 6 6 6 6 6 62 62 62 62 62 62 1 1 1 1 1 1 40 40 40 40 40 40

Left _____ Right _____ Left _____ Right _____ Left _____ Right _____

Sustained
Muted Taps
Hand Muffle
Skank
Skank Late Muffle
Hits
Decrescendo

0 0 0 0 0 0 0 0 17 29 29 0 0 0 0 0 0 31 31 31 31 31 31 31 31 31 31 31 31

Buzz _____
Rolls _____ Left _____ Right _____ Buzz _____
Rolls _____

Crescendo
Crush
Rod on Rim

32 32 32 32 32 0 0 0 0 0 0 31 31 31 31 31 22 22 22 22 22 63 63 63 63 63

Buzz _____
Rolls _____ Left _____ Right _____ Left _____ Right _____

BassLine Manual and BassLine Manual LITE

For Playback Dictionary items used see the listing on page 27.

Sticks In
Stick Click
L Dread
R Dread
Dread Roll
Dread Roll on Rim
L Rim
R Rim
Sustained
Decrescendo
Crescendo
Crush
Muffle w/Left Hand
L Hit
R Hit
Muffle w/Left Hand
"Dutt" 2
"Dutt" 1

21 21 21 21 21 21 21 1 14 58 14 19 29 51 28 46 47 28 28 28 46 0 0 0 0 0 0 15 59

Unison _____
Buzz _____
Rolls _____

Rim
Shot
Dread

1 1 1 1 1 1 40 40 40 40 40 40 29 29 29 29 29 29 51 51 51 51 51 51 14 14 14 14 14 14 58 58 58 58 58 58

Left _____ Right _____ Left _____ Right _____ Left _____ Right _____

Rod
Hit
Decrescendo
Crescendo

6 6 6 6 6 6 62 62 62 62 62 62 0 0 0 0 0 0 31 31 31 31 31 31 31 31 31 31 31 31 32 32 32 32 32 32

Left _____ Right _____ Left _____ Right _____ Buzz _____
Rolls _____

Crush
Sustained
Roll w/Rod
Roll w/Dread
Rim w/Dread
Rim w/Rod

0 0 0 0 0 0 0 0 0 0 0 0 6 6 6 6 6 6 14 14 14 14 14 14 19 19 19 19 19 19 23 23 23 23 23 23

Buzz _____
Rolls _____

BassLine (AutoRL)

For Playback Dictionary items used see the listing on page 27.

Musical notation for BassLine (AutoRL) on a five-line staff. The notation includes various rhythmic patterns and articulations. Above the staff, labels indicate specific techniques: "Sticks In", "Stick Click", "Rims", "Hits", "Sustained Buzz", "Crush", "Hits", "Rims", and "Rods". Below the staff, a sequence of numbers is provided: 21, 1, 29, 28, 28, 28, 0, 0, 0, 0, 0, 0, 1, 1, 1, 1, 1, 1, 6, 6, 6, 6, 6, 6. A line labeled "Unison" spans the first six notes.

Musical notation for BassLine (AutoRL) on a five-line staff. The notation includes various rhythmic patterns and articulations. Above the staff, labels indicate specific techniques: "Dreads", "Sustained", "Crush", "Dut! 2", and "Dut! 1". Below the staff, a sequence of numbers is provided: 14, 14, 14, 14, 14, 14, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 15, 59. A line labeled "Buzz Rolls" spans the first six notes.

BassLine VDL1

For Playback Dictionary items used see the listing on page 27.

Musical notation for BassLine VDL1 on a five-line staff. The notation includes various rhythmic patterns and articulations. Above the staff, labels indicate specific techniques: "Sticks In", "L Rim", "R Rim", "Sustained Long", "Medium Short", "Crush", "L Hit", "R Hit", and "Dread". Below the staff, a sequence of numbers is provided: 21, 29, 51, 28, 46, 47, 48, 28, 28, 46, 14, 14, 14, 14, 14, 58, 58, 58, 58, 58. A line labeled "Unison" spans the first six notes. A line labeled "Buzz Rolls" spans the next six notes. A line labeled "Left" spans the next five notes. A line labeled "Right" spans the last five notes.

Musical notation for BassLine VDL1 on a five-line staff. The notation includes various rhythmic patterns and articulations. Above the staff, labels indicate specific techniques: "Hit", "Crush", "Sustained", and "Short Cresc.". Below the staff, a sequence of numbers is provided: 0, 0, 0, 0, 0, 31, 31, 31, 31, 31, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 31, 31, 31, 31, 31. A line labeled "Left" spans the first five notes. A line labeled "Right" spans the next five notes. A line labeled "Buzz Rolls" spans the last ten notes.

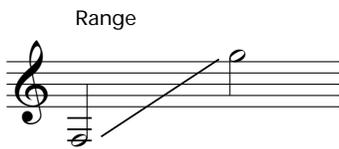
Pitched Percussion

Chimes

Compatible with:

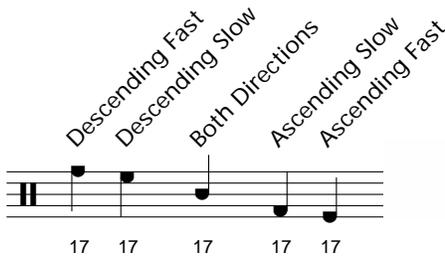
- Chimes Hammer (MW)
- Chimes XyloCap (MW)
- Chimes XyloTube (MW)
- Chimes Hammer (PED)
- Chimes XyloCap (PED)
- Chimes XyloTube (PED)

Note the different Staff Text items for the (MW) and (PED) instruments.



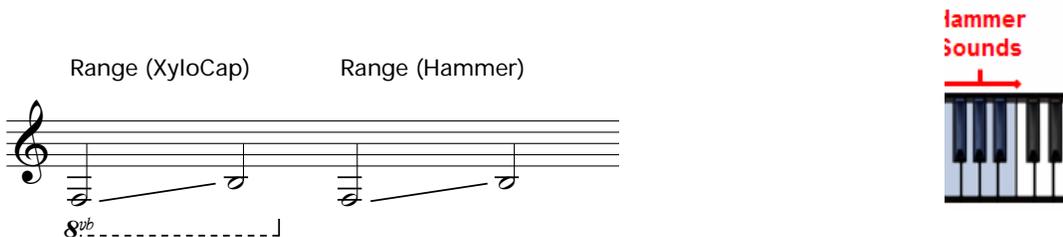
	Available Sounds	Staff Text Used
(MW)	Chime tubes ring *	ringing
	Chime tubes muted	damp
(PED)	Pedal UP (dampened) *	ped up
	Pedal DOWN (ringing)	ped down
	Standard Pedal LINE markings can be used.	

Chime Rakes



Chimes LoXtnsion, (MW) and (PED)

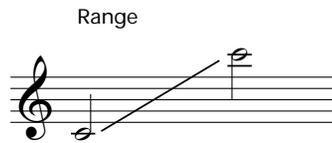
If you use these instruments, here is how they are set up. In the picture with the keyboard you can see that there are two sets of sounds - and both are the LoXtnsion sounds. The diagram shows how you would notate the different sounds on the staff - again, if you choose to use either of these instruments in the first place. See above chart for Staff Text items.



Crotales

Compatible with:

- Crotales Bright
- Crotales Aluminum
- Crotales MedPlast



Available Sounds	Staff Text Used
Sustaining *	ringing
Muted after attack	damp

Glockenspiels

Compatible with:

- Glock Brass
- Glock Bright Plastic
- Glock Med Plastic



Available Sounds	Staff Text Used
Sustaining *	ringing
Muted after attack	damp

Glock Glissandi

Compatible with:

- Glock Glissandi Brass
- Glock Glissandi Bright Plastic
- Glock Glissandi Med Plastic

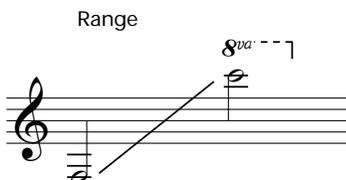


This diagram can be used for all three of the Glock Glissandi instruments, and keep in mind that the glissandi sounds contained within each individual patch are different from one to another.

Xylophones

Compatible with:

- Xylo Bright (MW)
- Xylo MedDark (MW)
- Xylo Rubber (MW)
- Xylo Rattan (Range only)
- Xylo Bright LITE (MW)
- Xylo MedDark LITE (MW)
- Xylo Rubber LITE (MW)



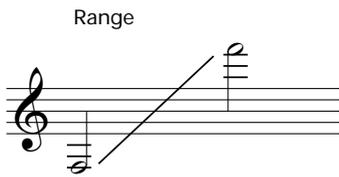
Available Sounds	Staff Text Used
Regular strokes *	nat. / natural
Glissando Down	gliss down
Glissando Up	gliss up
Rolls (tremolo)	rolls (4/8 tremolos)

Vibraphones

Compatible with:

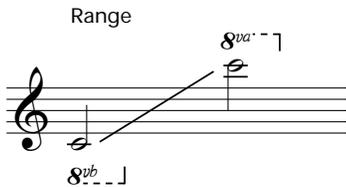
- Vibes Hard (MW)
- Vibes Med (MW)
- Vibes Soft (MW)
- Vibes Hard LITE (MW)
- Vibes Med LITE (MW)
- Vibes Soft LITE (MW)
- Vibes Hard (PED)
- Vibes Med (PED)
- Vibes Soft (PED)
- Vibes Rattan (Range only)
- Bowed Vibes (Range only)

Note the different Staff Text items for the (MW) and (PED) instruments.



Compatible with:

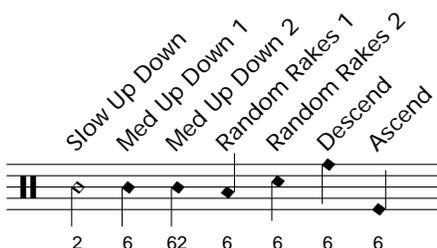
- 4-Octave Vibes Hard (MW)
- 4-Octave Vibes Med (MW)
- 4-Octave Vibes Soft (MW)



	Available Sounds	Staff Text Used
(MW)	Vibe bars ring *	ringing
	Vibe bars are muted	damp
	Motor On	motor on
	Vibe bars muted / Motor On	damp motor
(PED)	Pedal UP (dampened) *	ped up
	Pedal DOWN (ringing)	ped down
	Motor On	motor on
	Pedal DOWN / Motor On	damp motor
	Standard pedal LINE markings can be used.	

Reminder: The suspended cymbals that are in the various Vibraphone library patches will not be accessible in the Vibraphone instruments. Instead, use one of the SusCym instruments located in the Cymbals Family. (The **Bowed Vibes**, **Vibes Rattan** and all three **(PED)** patches don't have them to start with.)

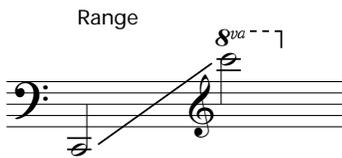
Vibe FX



Marimbas

Compatible with:

- Marimba RoseW Birch (Range only)
- Marimba RoseW Hard (MW)
- Marimba RoseW Med (MW)
- Marimba RoseW Soft (MW)
- Marimba RoseW Hard LITE (MW)
- Marimba RoseW Med LITE (MW)
- Marimba RoseW Soft LITE (MW)
- Marimba Syn Birch (Range only)
- Marimba Syn Hard (MW)
- Marimba Syn Med (MW)
- Marimba Syn Soft (MW)
- Marimba Syn Hard LITE (MW)
- Marimba Syn Med LITE (MW)
- Marimba Syn Soft LITE (MW)



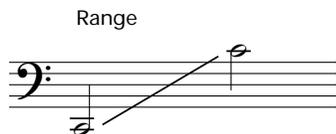
Available Sounds	Staff Text Used
Regular strokes *	nat. / natural
Dead strokes	dead
Dead strokes	damp
Birch shaft strokes	birch
Rolls (tremolo)	rolls (4/8 tremolos)

Reminder: The suspended cymbals that are in the various Marimba library patches will not be accessible in the Marimba instruments. Instead, use one of the SusCym instruments located in the Cymbals Family.

Timpani

Compatible with:

- Timpani Hard (MW)
- Timpani Med (MW)
- Timpani Soft (MW)
- Timpani Hard LITE (MW)
- Timpani Med LITE (MW)
- Timpani Soft LITE (MW)



Available Sounds	Staff Text Used
Regular strokes *	nat. / natural
Muffle w/hand after attack	muffle
Hits in center of head	hit center
Rolls (tremolo)	rolls (4/8 tremolos)

Timpani FX

32" Bowl
29" Bowl
26" Bowl
23" Bowl
32" Bowl
29" Bowl
26" Bowl
23" Bowl
32" Spooky Gliss Rolls
29" Spooky Gliss Rolls
26" Spooky Gliss Rolls
23" Spooky Gliss Rolls
Cymbal on Head
Fast Downward Gliss Hit

1 1 1 1 40 40 40 40 0 0 0 0 30 30 22 22

Left _____ Right _____

Timpani Glissandi

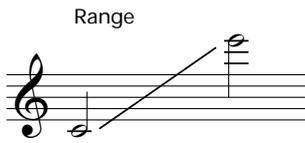
The notation here should be somewhat self-explanatory. Use the **15vb** and **8va** lines to get the different sounds (hide them if you wish) - your score needs to match the diagram below.

Range (Slow Ascending, Single Hit)
Range (Fast Ascending, Single Hit)
Range (Descending Rolls)
15^{mb}
8^{va}

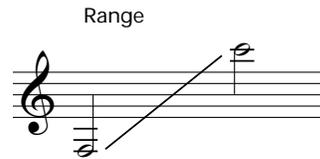
Slow Ascending (Single Hit)
Fast Ascending (Single Hit)
Descending Rolls
FX Sounds

NOTE: Use the **Timpani FX** instrument for the FX sounds. The FX sounds above are identical to the FX sounds in the Timpani FX patch, as well as having access to the additional sounds not found in this one.

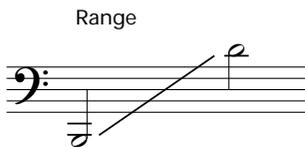
SteelDrums Lead (MW)



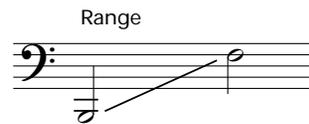
SteelDrums Double 2nds (MW)



SteelDrums 3 Guitar (MW)



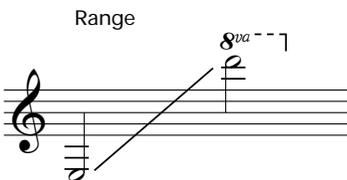
SteelDrums 6 Bass (MW)



All four of the SteelDrums instruments will use the Staff Text items to the right.

Available Sounds	Staff Text Used
Regular strokes (AutoRL) *	nat. / natural
Rolls (tremolo)	rolls (4/8 tremolos)

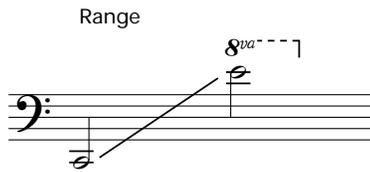
Electric Guitar



Available Sounds	Staff Text Used
All to default settings *	reset
All to default settings *	nat. / natural
All to default settings *	all effects off
Muted Notes	mute
Muted Notes Distortion Drive Distortion Damping	mute distortion

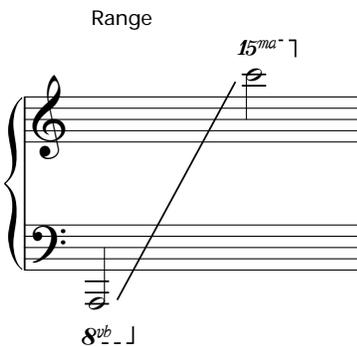
Available Sounds	Staff Text Used
Muted Notes Chorus Speed	mute chorus
Distortion Drive Distortion Damping	distortion
Chorus Depth Chorus Speed	chorus
Distortion Drive Distortion Damping Chorus Depth Chorus Speed	dis chor
Tremolo	tremolo
Tremolo Distortion Drive Distortion Damping Chorus Depth Chorus Speed	all effects on

Bass Guitar



Piano

This is the only instrument setup to use a grand staff.



Available Sounds

Staff Text Used

Use standard Pedal LINE markings.

* The **Available Sounds** that have been asterisked are the default sounds. If at any time you want to get to these you can enter any of the following Staff Text commands: **reset**, **nat.**, **natural**, etcetera. This applies to all instruments that have Modwheel and or Keyswitch functions.

Cymbals

Chinas All

Once you have entered notes, just drag the note up or down - or select several notes and move them with the up/down arrow keys - for the specific sound wanted. Each individual China instrument is mapped identically to what you see here.

Musical notation for various China cymbals. The notation shows notes on a staff with labels above and below. Labels include: Crash w/Mallet, Choke w/Mallet, Crash w/Stick, Choke w/Stick, Short, Medium, Long, Short Muted, Medium Muted, Crash w/Mallet, Choke w/Mallet, Crash w/Stick, Choke w/Stick, Short, Medium, Long, Short Muted, Medium Muted, Crash w/Mallet, Choke w/Mallet, Crash w/Stick, Choke w/Stick, Short, Medium, Long, Short Muted, Medium Muted. Below the staff, numerical values (51, 1, 0, 31, 32, 33, 34) are listed for each note. Further down, instrument names and sizes are listed: 19" K China, 18" Oriental "Trash", 14" Chinese. Crescendos and Rolls are indicated with lines under the notes.

Crash Cymbals

Musical notation for Crash Cymbals. The notation shows notes on a staff with labels above: Crash, Crash Choke, Sizzle Crash, Zing (Scrape). Below the staff, numerical values (1, 1, 40, 11) are listed for each note.

Hi Hat Manual

Musical notation for Hi Hat Manual techniques. The notation shows notes on a staff with labels above: TIP of Stick and SHOULDER of Stick. Below the staff, numerical values (1, 41, 43, 1, 41, 1, 41, 1, 41, 43, 40, 42, 44, 40, 42, 40, 42, 40, 42, 44) are listed for each note. Further down, instrument names and sizes are listed: Left Closed, Right Closed, Open, HiHat w/Foot. Labels include: Closed 1, Closed 2, Closed 3, Splash 1, Splash 2, L on Closed Bell, R on Closed Bell, L on Stand, R on Stand.

Hi Hat (MW)

For Playback Dictionary items used see the listing on page 27.

Musical notation for Hi Hat (MW) showing various articulation techniques. The notation consists of a single staff with a double bar line at the beginning. The notes are marked with different symbols: 'x' for closed notes and 'o' for open notes. The notes are placed on the first, second, and third lines of the staff. The articulation techniques are labeled above the notes: Foot Splash, Closed w/Foot, L w/Shoulder of Stick *, R w/Shoulder of Stick *, L w/Tip of Stick *, R w/Tip of Stick *, L on Closed Bell, R on Closed Bell, L on Stand, and R on Stand. The note values are indicated below the staff: 1, 1, 1, 40, 1, 40, 6, 62, 14, 58.

* All four of these noteheads can accommodate any of the following articulation choices:

- Plus/Closed - "+"
- Harmonic/Open - "o"
- Neither

Ride Cymbal

Musical notation for Ride Cymbal showing articulation techniques. The notation consists of a single staff with a double bar line at the beginning. The notes are marked with 'x' for closed notes and 'o' for open notes. The notes are placed on the first, second, and third lines of the staff. The articulation techniques are labeled above the notes: Near Edge, Further In, and On Bell. The note values are indicated below the staff: 1, 1, 6. The note values are further specified as w/Tip of Stick and Shoulder.

Sizzle Cymbal

Musical notation for Sizzle Cymbal showing articulation techniques. The notation consists of a single staff with a double bar line at the beginning. The notes are marked with 'x' for closed notes and 'o' for open notes. The notes are placed on the first, second, and third lines of the staff. The articulation techniques are labeled above the notes: Softly w/Finger, Softly w/Mallet, Louder w/Mallet, w/Mallet 1, and w/Mallet 2. The note values are indicated below the staff: 10, 29, 51, 0, 31. The note values 0 and 31 are further specified as Sustained Roll.

Splash Cymbals

Musical notation for Splash Cymbals showing articulation techniques. The notation consists of a single staff with a double bar line at the beginning. The notes are marked with 'x' for closed notes and 'o' for open notes. The notes are placed on the first, second, and third lines of the staff. The articulation techniques are labeled above the notes: Strike w/Mallet, Strike w/Stick, Choke w/Stick, Strike w/Mallet, Strike w/Stick, Choke w/Stick, Strike w/Mallet, Strike w/Stick, Choke w/Stick, Strike w/Mallet, Strike w/Stick, Choke w/Stick. The note values are indicated below the staff: 29, 1, 1, 29, 1, 1, 29, 1, 1, 29, 1, 1. The note values are further specified as 12" K Splash, 10" K Splash, 10" A Splash, and 8" A Splash.

Suspended Cymbals

Compatible with:

- **SusCym 15 K Zildjian**
- **SusCym 18 Constantinople**
- **SusCym 20 Constantinople**

Musical notation for Suspended Cymbals. The staff shows various techniques and dynamics. The notes are marked with 'x' for mallet hits and '•' for other techniques. The dynamics are indicated by the text below the staff.

Technique	Dynamic	Duration
Short	Soft	0
Medium	Cresc	31
Long	Cresc	32
Short	MUTE	0
Medium	Cresc	31
Long	Cresc	32
Short	Loud	0
Medium	Cresc	31
Long	Cresc	32
Soft Hit	w/Mallet	29
Loud Hit	w/Mallet	51
Fat Choke	w/Mallet	29
Short Choke	w/Mallet	51
Natural Release	Sustained	0
Mute Release	Roll	0
L w/Tip of Stick		1
R w/Tip of Stick		41
Shoulder of Stick		6
Strike w/Stick		1
Fat Choke w/Stick		1
Short Choke w/Stick		40
Short	Coin	11
Long	Scrape	11

Swish Knockers (MW)

Musical notation for Swish Knockers (MW). The staff shows two techniques: Low and High. The notes are marked with 'x' for mallet hits. The duration is indicated by the text below the staff.

Technique	Duration
Low	1
High	1

Zil-Bells Hi Lo

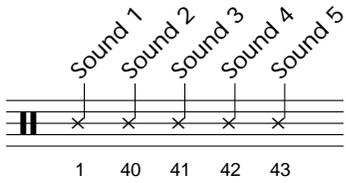
Musical notation for Zil-Bells Hi Lo. The staff shows various techniques and dynamics. The notes are marked with 'x' for mallet hits and '•' for other techniques. The dynamics are indicated by the text below the staff.

Technique	Dynamic	Duration
L Hit	Large	1
R Hit	Large	40
Choke After Hit	Large	1
Muffled Hit	Large	1
Roll w/Quick Release	Large	0
Roll, Let Ring	Large	31
L Hit	Small	1
R Hit	Small	40
Choke After Hit	Small	1
Muffled Hit	Small	1
Roll w/Quick Release	Small	0
Roll, Let Ring	Small	31

See Playback Dictionary for Swish Knockers (MW) items, page 27.

Gongs

Bowed Gong



Chinese Gongs

Compatible with:

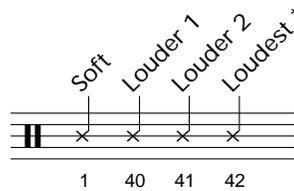
Chinese Gong 12in:

Circus Gong:

Fuyin Gong 15in:

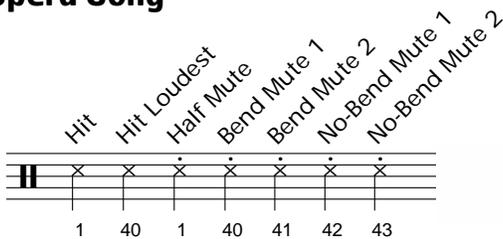
Jing Gong:

Pasi Gong 12in:

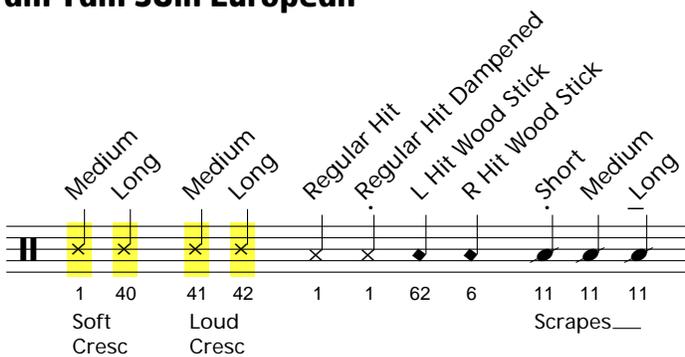


* Fuyin Gong 15in does not contain "Loudest" sound.

Opera Gong



Tam Tam 30in European



Tam Tam 34in Zildjian

Musical notation for Tam Tam 34in Zildjian. The notation is on a single staff with a double bar line at the beginning. The notes are marked with 'x' for hits and have various stems and beams. The notes are grouped into measures with the following labels and dynamics:

- Measure 1: Medium Long (Soft Cresc)
- Measure 40: Long (Soft Cresc)
- Measure 41: Medium Long (Loud Cresc)
- Measure 42: Long (Loud Cresc)
- Measure 43: Short (Dampened Cresc)
- Measure 44: Medium Long (Dampened Cresc)
- Measure 45: Long (Dampened Cresc)
- Measure 1: Regular Hit
- Measure 1: Regular Hit
- Measure 62: L Hit Wood Stick
- Measure 6: R Hit Wood Stick
- Measure 59: L Hit Wood Stick
- Measure 15: R Hit Wood Stick
- Measure 11: Short Scrapes
- Measure 11: Medium Scrapes
- Measure 11: Long Scrapes
- Measure 23: Stick Rubato

Wind Gongs

Compatible with:

- **Wind Gong 22in**
- **Wind Gong 30in**

Musical notation for Wind Gongs. The notation is on a single staff with a double bar line at the beginning. The notes are marked with 'x' for hits and have various stems and beams. The notes are grouped into measures with the following labels and dynamics:

- Measure 1: Roll *p*
- Measure 40: Long (*f*)
- Measure 41: Medium (*f*)
- Measure 42: Short (*f*)
- Measure 43: Soft Hits
- Measure 44: Mezzo Hits
- Measure 45: Forte Hits

Drums

Concert Snare and Field Drum

L Hit R Hit Rolls Rolls L Hit R Hit L Rim R Rim Shot Hits Rolls Rolls Hits Rims Shot
 0 31 0 0 0 31 1 40 29 32 31 31 32 41 51
 Snares Off AutoRL

Concert Bass Drum

Open Hit w/Warm Mallet Dampened w/Warm Mallet Hit w/Muffled Head Open Hit w/Staccato Mallet Dampened w/Staccato Mallet Sustained Cresc Short 1 Cresc Short 2 Cresc Long 1 Cresc Long 2
 0 0 31 31 32 0 31 32 33 34
 Rolls

Firecracker Drum

Roll L Hit R Hit L Rim R Rim L Shot R Shot Roll Hits Rims Shots
 0 0 31 1 40 29 51 31 32 41 52
 AutoRL

Impact Drums

L Drum 1 R Drum 1 L Drum 2 R Drum 2
 0 31 0 31

Roto Toms

Musical notation for Roto Toms. The staff shows a sequence of notes. The first four notes are grouped under 'Hits' and correspond to fret numbers 0, 0, 0, 0. The next four notes are grouped under 'AutoRL Hits' and correspond to fret numbers 31, 31, 31, 31. The final four notes correspond to fret numbers 32, 32, 32, 32. Below the staff, 'Left' is indicated under the first four notes and 'Right' under the remaining eight notes.

Concert Toms Full

For Playback Dictionary items used see the listing on page 27.

Musical notation for Concert Toms Full. The staff shows a sequence of notes. The first six notes are grouped under 'Left' and correspond to fret numbers 0, 0, 0, 0, 0, 0. The next six notes are grouped under 'Right' and correspond to fret numbers 31, 31, 31, 31, 31, 31. The final six notes are grouped under 'AutoRL' and correspond to fret numbers 32, 32, 32, 32, 32, 32.

Drumset Manual

For Playback Dictionary items used see the listing on page 27.

Musical notation for Drumset Manual. The staff shows a sequence of notes and rests. Above the staff, various drum parts are labeled: Hi Hat w/Foot Pedal, Bass Drum 1, Bass Drum 2, L Floor, R Floor, L Mid, R Mid, L High, R High, Rim Knock, L Hit, R Hit, L Shot, R Shot, Roll, Crush 1, and Crush 2. Below the staff, 'Toms' is indicated under the first 11 notes and 'Snare' under the remaining 11 notes. The notes correspond to fret numbers: 1, 0, 31, 0, 31, 0, 31, 0, 31, 11, 0, 31, 29, 51, 0, 0, 31.

Musical notation for Drumset Manual. The staff shows a sequence of notes and rests. Above the staff, various drum parts are labeled: L Closed, R Closed, L Open, R Open, Tip, Bell, Tip Toward Crown, 17" Dark K Crash, 15" A Custom Crash, 19" K China, 8" Splash, L Floor, R Floor, L Mid, R Mid, L High, R High, L Snare Rim, and R Snare Rim. Below the staff, 'Hi Hat' is indicated under the first four notes, 'Ride Cymbals' under the next four notes, and 'Tom Rims' under the final eight notes. The notes correspond to fret numbers: 1, 40, 41, 42, 1, 6, 41, 1, 40, 41, 42, 1, 40, 1, 40, 1, 40, 1, 40.

Drumset (AutoRL)

For Playback Dictionary items used see the listing on page 27.

Hi Hat w/Foot Pedal
 Bass Drum
 Floor Hits
 Floor Rims
 Mid Hits
 Mid Rims
 High Hits
 High Rims
 Hits
 Shots
 Rims
 Rolls
 Crush
 Rim Knock
 HH Closed
 HH Open
 Ride Cym w/Tip
 Ride Cym Bell
 17" Dark K Crash
 15" A Custom Crash
 19" China
 8" Splash

1 0 0 1 0 1 0 1 0 29 1 0 0 11 1 40 1 6 1 40 41 42
 Toms _____ Snare _____

World Percussion

Agogo Bells

Roll Muted Stroke Open Stroke Tip Stroke Clasp Bells Together Tip Stroke Open Stroke Muted Stroke Roll

14 16 16 54 23 54 16 16 14

Low _____ High _____

Ankle Bells

Single Shake Strike Short Medium Long 1 Long 2

1 6 40 41 42 43

Shaken _____ Roll _____

Anklung

White keys only will trigger sounds. If you use more than one Anklung instrument in a score, memory usage will not double (or triple).

Compatible with:

- **Anklung Single Hits**
- **Anklung Accel/Rit**
- **Anklung Tremolo**

Range

Bongos Manual

Roll L Hit R Hit Roll L Hit R Hit Finger Open Muted Muted Open Finger Roll Finger Open Muted Muted Open Finger Roll

32 31 0 32 31 0 59 31 31 0 0 15 33 59 31 31 0 0 15 33

Low _____ High _____ LH _____ RH _____

Bongo Bongo Low Bongo High Bongo

w/Sticks _____ w/Hands _____

Bongos (AutoRL)

Hits Roll Hits Roll Muted Open Finger Roll Muted Open Finger Roll

0 31 0 31 0 0 15 31 0 0 15 31

w/Sticks _____ Low Bongo High Bongo

w/Hands _____

Cabasa Hi and Low

Scrape In Scrape Out L Tap R Tap Shake Roll Spin Roll

Scrape In Scrape Out L Tap R Tap Shake Roll Spin Roll

1 40 59 15 6 41 1 40 59 15 6 41

Large Medium

Congas Manual

Roll L Hit R Hit Roll L Hit R Hit Rubato Bending ROLL Muted Slap Open Slap Open Stroke Muted Stroke Bass Tone Heel/Toe Hits Heel/Toe Hits Bass Tone Muted Stroke Open Stroke Open Slap Muted Slap

32 31 0 32 31 0 19 32 40 40 31 62 57 59 15 21 6 0 1 1

w/Mallets Low Conga RH

Muted Slap Open Slap Open Stroke Muted Stroke Bass Tone Heel/Toe Hits Heel/Toe Hits Bass Tone Muted Stroke Open Stroke Open Slap Muted Slap ROLL Rubato Bending

40 40 31 62 57 59 15 21 6 0 1 1 32 19

LH High Conga

Congas (AutoRL)

Roll Hits Roll Hits Rubato Bending ROLL Heel/Toe Hits Bass Tone Muted Stroke Open Stroke Open Slap Muted Slap Heel/Toe Hits Bass Tone Muted Stroke Open Stroke Open Slap Muted Slap ROLL Rubato Bending

31 0 31 0 19 31 15 21 6 0 1 1 15 21 6 0 1 1 31 19

w/Mallets Low Conga w/Hands High Conga

Djembe 14in

High Finger Harmonic
Dampened Slap
Open Flam
Muted Slap
Open Slap
Bass Tone Open
Bass Tone Muted
Low Pat
Low Pat
Bass Tone Muted
Bass Tone Open
Open Slap
Muted Slap
Open Flam
Dampened Slap
High Finger Harmonic
Light, Airy Finger Roll
Roll 1
Roll 2
Bending Rubato 1
Bending Rubato 2

0 1 33 1 0 21 21 15 59 57 57 31 40 32 40 31 10 35 34 19 23

Left Hand Right Hand

Djembe Big

High Finger Harmonic
Open Fingers
Soft Taps
Muted Slap
Open Slap
Bass Tone Open
Bass Tone Muted
Low Pat
Low Pat
Bass Tone Muted
Bass Tone Open
Open Slap
Muted Slap
Soft Taps
Open Fingers
High Finger Harmonic
Light, Airy Finger Roll
Soft Roll
Loud Roll
Bending Rubato 1
Bending Rubato 2
Up & Down Roll

0 6 33 1 31 21 21 15 59 57 57 0 40 32 62 31 10 34 35 19 23 6

Left Hand Right Hand

Shakerines

Hit 1
Hit 2
Roll
Hit 1
Hit 2
Roll

1 40 41 1 40 41

Mini

Shekere

Bass Tone
Low Comp Shake In
Low Comp Shake Out
L Tap
R Tap
Shake In
Shake Out
Spin 1
Spin 2
Spin 3
Long Spin
Rattle Shake

21 1 40 59 15 1 40 1 40 41 42 43

Taiko Drum

Flam Hit
Flam Rim
L Hit
R Hit
L Rim
R Rim
Roll 1
Roll 2
Rubato
Slow Rubato

0 1 0 31 1 40 32 33 19 23

Timbales Manual

L Hit
R Hit
L Rimshot
R Rimshot
Dead Stroke w/Stick
Stick on Shell
Roll
L Hit
R Hit
L Rimshot
R Rimshot
Dead Stroke w/Stick
Stick on Shell
Roll
Mouth Tip
Mouth Tip
Cymbal
Cymbal Bell
Cymbal Crash

31 0 40 1 0 15 32 31 0 40 1 0 15 32 17 16 17 16 1 6 1

Low Timbale High Timbale Mambo Bell ChaCha Bell

Timbales (AutoRL)

Hits
Rimshots
Dead Stroke w/Stick
Stick on Shell
Roll
Hits
Rimshots
Dead Stroke w/Stick
Stick on Shell
Roll
Mouth Tip
Mouth Tip
Cymbal
Cymbal Bell
Cymbal Crash

0 1 0 15 31 0 1 0 15 31 17 16 17 16 1 6 1

Low Timbale High Timbale Mambo Bell ChaCha Bell

Accessories

Bell Tree

Individually Struck w/mallet: 0 0 0 0 0 0 0 0 0 0

Aluminum Mallet: Descend Ascend Slow, 6 6 6

Brass Mallet: Descend Ascend Slow, 15 15 15

Plastic Mallet: Descend Ascend Slow, 21 21 21

Brake Drums

AutoRL

Left: 1 1 1

Right: 40 40 40 41 41 41

Castanets All

The **Castanet Machine** and **Hand Castanets** instruments both include the sound "Roll w/Paddle Cast. on Mach. Cast." in their individual mappings.

Castanet Machine: L 4-Stroke Ruff, L Flam, L Hit, R Hit, R Flam, R 4-Stroke Ruff, Roll (at 18)

Hand Castanets: L Flam, L Hit, R Hit, R Flam, Roll (at 18)

Claves Pearl Synthetic

Hits, Rubato 1, Rubato 2

0 31 32

Claves Rosewood

Hits, Rubato 1, Rubato 2, Quasi Roll

0 31 32 33

Cowbells

Musical notation for Cowbells showing four patterns: Large, Medium, BlackBeauty, and Small. Each pattern consists of a sequence of notes with stems pointing up or down, and some notes have a 'roll' symbol above them. The notes are labeled with '23' and '32'.

Large _____
 Medium _____
 BlackBeauty _____
 Small _____

Finger Cymbals

Musical notation for Finger Cymbals showing five patterns: Clasped Edge Against Bell, Edge Against Edge, Edge Against Edge, Muted Clap, and Scrape. The notes are marked with 'x' and 'o' symbols.

1 40 41 1 11

Guiro

Musical notation for Guiro showing six patterns: Flam Long, Long, Medium 1, Medium 2, Short 1, Short 2, Tap, and Roll. The notes are marked with 'x' and 'o' symbols.

11 50 11 50 11 50 0 31

Scrapes _____

Maracas Rawhide

Musical notation for Maracas Rawhide showing seven patterns: One Stroke IN, One Stroke OUT, Flam Stroke 1, Flam Stroke 2, Tremolo Softer, Tremolo Loud, and Stir. The notes are marked with 'x' and 'o' symbols.

16 15 6 62 0 31 32 2

Metal Guiro

Musical notation for Metal Guiro showing six patterns: Long, Average, Short IN, Short OUT, Tap, and Legato Scrape. The notes are marked with 'x' and 'o' symbols.

11 50 11 11 0 11

Scrapes _____

Rainsticks All

Musical notation for Rainsticks All showing four patterns: Cactus Long, Cactus Fast, Plastic, and Cactus Long. The notes are marked with 'x' and 'o' symbols.

6 62 21 6 62 21

Low _____ High _____

Rainsticks Cactus

Musical notation for Rainsticks Cactus showing four patterns: Long, Fast, Long, and Fast. The notes are marked with 'x' and 'o' symbols.

6 62 6 62

Low _____ High _____

Rainsticks Plastic

Musical notation for Rainsticks Plastic showing two patterns: Low and High. The notes are marked with 'x' and 'o' symbols.

21 21

Ratchet

Very Short 1
Very Short 2
Short 1
Short 2
Medium 1
Medium 2
Long 1
Long 2
Long 1
Long 2
Slow
Fast
Long 1
Long 2
Medium 1
Medium 2
Short 1
Short 2

0 31 32 33 0 31 0 31 32 33 0 31 34 35 32 33 34 35

Slow Sustained Fast

Shakers All

Each individual shaker instrument has its own corresponding mapping that matches what you see here.

One Shake BACK
One Shake FORTH
Roll
Back/Forth Shake
One Shake BACK
One Shake FORTH
Roll
Back/Forth Shake
One Shake BACK
One Shake FORTH
Roll
Back/Forth Shake
Cresc/Dim Roll
One Shake BACK
One Shake FORTH
Roll
Back/Forth Shake

16 15 6 21 16 15 6 21 16 15 6 21 2 16 15 6 21

Plastic Metal Canister Ganza Egg

Slapsticks

Sound 1
Sound 2

1 1

SleighBells All Each individual sleighbell instrument has its own mapping.

Hit Roll Hit Roll

1 0 1 0

Dark Brass Chrome

Tambourine Orchestral

Left Right
Short Release
Heel of Hand Release
SHORT
Fingertip Release
LONG
Fingertip on Head
Fist/Knee DOWN
FIST on Head
Fist/Knee UP
PALM on Head
Shaken
Smooth Shake
Short
Medium
Long
Short
Medium
Long

6 62 0 31 32 33 34 10 13 19 14 23 0 31 0 31 32 33 34 35

Fingers on Shell Thumb Roll ROLL Cresc. Roll Dim. Roll

Tambourine Rock

Groove Shake OUT
 Groove Shake IN
 Backbeat Accent
 Strike w/hand
 Roll Shaken
 Roll Lite
 L Strike w/Stick
 R Strike w/Stick

14 13 22 6 0 31 1 40

Triangles

Compatible with:

- Triangle Abel 6in
- Triangle Grover 6in
- Triangle Grover 9in

Open
 Dampened After Attack
 Muffled Hit
 Open
 Dampened After Attack
 Let Ring on Release
 Dampened on Release

22 22 14 15 15 6 62

With Overtones With No Overtones Rolls

Water Triangle

2 2 14 14 14 14 2 2 2 2

Abel Water Triangle _____ Grover

Granite Blocks

Swell
 Accel/Dim
 Random Tremolo
 Mallets
 Sticks

29 29 29 29 51 51 51 51 29 41 41 41 41 41 42 42 42 42 42

Ruboto _____ Hits/Rolls _____

To properly activate the Rolls in the Granite Blocks instrument, use either the 4 or 8 tremolos just like you would on the xylo, marimba etcetera instruments. For the Playback Dictionary items listing see page 27.

Jam Blocks

Left Right Tip of Stick
 0 40 41 0 40 41
 Low Block High Block

Temple Blocks

Swell Rit/Dim Random Tremolo 1 Random Tremolo 2 Mallets Sticks
 29 29 29 29 29 51 51 51 51 51 29 29 41 41 41 41 41 42 42 42 42 42
 Rubato Hits/Rolls

To properly activate the Rolls in the Temple Blocks instrument, use either the 4 or 8 tremolos just like you would on the xylo, marimba etcetera instruments. For the Playback Dictionary items listing see page 27.

Woodblocks Three

AutoRL Left Rubato Dim/Rit Right
 1 40 29 41 42 43 51 44 1 40 29 41 42 43 51 44 1 40 29 41 42 43 51 44
 Soft Mallet Hard Mallet Soft Mallet Hard Mallet Soft Mallet Hard Mallet
 LOW Block MEDIUM Block HIGH Block

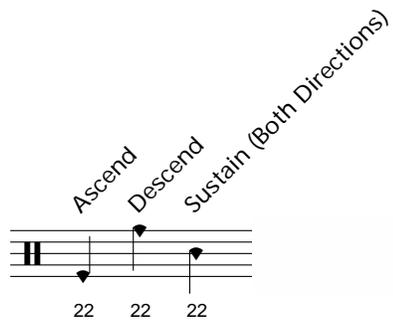
Vibraslaps

Wood 1 Wood 2 Metal Wood/Metal Together
 0 31 18 21

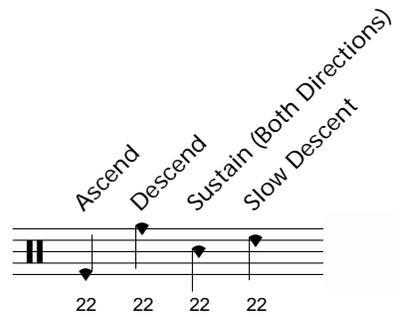
Patio Chimes

All f All p Large f Large p Small f Small p
 0 31 0 31 0 31

Treeworks Double Row Chimes Treeworks Echo Chimes



Treeworks Single Row Chimes



WChimes with Mallet



Combos, Vocals

BD and Tam Tam

Musical notation for BD and Tam Tam sounds. The notation is on a single staff with a double bar line at the beginning. The notes are as follows:

- 32: Sustained Roll (BD)
- 0: Staccato Mallet Full (BD)
- 0: Staccato Mallet Full (BD)
- 31: w/Towel Dampened (BD)
- 32: Regular Mallet Dampened (BD)
- 31: Regular Mallet Dampened (BD)
- 1: Hit (Tam)
- 1: Hit (Tam)
- 40: Cresc Forte Medium (Tam)
- 41: Cresc Forte Long (Tam)
- 42: Cresc Mezzo Medium (Tam)
- 42: Cresc Mezzo Long (Tam)

General MIDI Set

Musical notation for General MIDI Set sounds. The notation is on a single staff with a double bar line at the beginning. The notes are as follows:

- 0: Bass Drum 1 (Snare Drum)
- 31: Bass Drum 2 (Snare Drum)
- 11: Cross Stick (Snare Drum)
- 0: Hits (Snare Drum)
- 29: Rimshot (Snare Drum)
- 0: Low Floor (Toms)
- 0: High Floor (Toms)
- 0: Low (Toms)
- 0: Low Mid (Toms)
- 0: High Mid (Toms)
- 0: High (Toms)
- 1: Closed (HiHat)
- 1: Pedal (HiHat)
- 1: Open (HiHat)
- 1: Crash 1 (Cymbals)
- 40: Crash 2 (Cymbals)
- 1: Ride Tip 1 (Cymbals)
- 40: Ride Tip 2 (Cymbals)
- 6: Ride Bell (Cymbals)
- 1: Chinese (Cymbals)
- 1: Splash (Cymbals)
- 19: Hand Clap
- 14: Tambourine
- 23: Cowbell
- 18: Vibraslap High (Bongo)
- 31: Vibraslap Low (Bongo)
- 31: Vibraslap Low (Bongo)
- 0: High Mute (Conga)
- 31: High Open (Conga)
- 0: High (Conga)
- 31: High (Timbale)
- 32: Low (Timbale)
- 14: High (Agogo)
- 14: Low (Agogo)
- 1: Cabasa
- 18: Maracas
- 2: Short (Whistle)
- 2: Long (Whistle)
- 11: Short Scrape (Guiro)
- 11: Long Scrape (Guiro)
- 22: Claves
- 16: High (Woodblock)
- 16: Low (Woodblock)
- 16: Muted (Triangle)
- 16: Open (Triangle)

Latin Combo

Bass Tone
 Comping
 Back/Forth
 Spin
 Taps
 Heel/Tow Taps
 Muted Stroke
 Open Stroke
 Open Slap
 Muted Slap
 Roll
 Heel/Tow Taps
 Muted Stroke
 Open Stroke
 Open Slap
 Muted Slap
 Roll
 Shell
 Hits
 Rimshot
 Rimshot
 Hits
 Shell

21 1 40 1 15 15 0 0 1 1 0 15 0 0 1 1 0 41 31 29 29 31 1
 Shekere _____ Low _____ High _____ Low _____ High _____
 Conga Conga Conga Timbale Timbale

Mouth
 Tip
 Mouth
 Tip
 Tip
 Bell
 Crash
 Short Scrape
 Long Scrape
 Open
 Muted
 Slap
 Open
 Muted
 Slap
 Hit
 Muted
 Tip
 Ganza Shaker
 Claves

23 23 23 23 1 6 1 11 11 0 0 10 0 0 10 23 23 23 21 17
 Mambo _____ Cha _____ Cymbals _____ Guiro _____ Low _____ High _____ Bongo _____
 Bell Bell Bell Bell Bongo Bongo Bongo Bell

Metal Combo

Bell Plate
 w/Triangle Beaters
 Strike
 Scrape (Med)
 Double-Row Mark Tree
 Brake Drum 2
 Brake Drum 1
 Propane Tank
 Ribbon Crasher
 Open
 Closed
 Roll
 Cowbell Large
 Cowbell Small
 Agogo Low
 Agogo High
 Ankle Bells
 Long Scrape
 Short Scrape
 Finger Cymbals Clapsed
 Bell Tree Scrape

29 1 1 11 21 1 1 18 15 16 16 16 23 23 14 14 6 11 11 1 15
 Tam _____ Triangle _____ Metal _____
 Tam Guiro

SleighBells
 SleighBells Roll
 Zil-Bells
 Closed
 Open
 China
 China Choke
 Splash
 Splash Choke
 Sizzle
 Ride w/Tip
 Ride Bell
 Crash
 Bell
 Cresc Roll SHORT
 Cresc Roll MED
 Cresc Roll LONG
 Sustained Roll
 Trash Can
 Earth Plate Hit
 Earth Plate Hit
 Thundersheet

1 1 1 1 1 1 1 1 1 1 1 6 1 6 0 31 32 33 29 40 11 2
 Hi _____ Cymbals _____ Sus _____
 Hat Cymbals Cymbals

Rack Combo A

Crash Cymbals
Crash Cymbals Choke
22" Wind Gong
Shaker
Double-Row Mark Tree
Brake Drum 2
Brake Drum 1
Block 5
Block 4
Block 3
Block 2
Block 1
Large Cowbell
Impact Drum
Tom 5
Tom 4
Tom 3
Tom 2
Tom 1
Roll
Hits
Rimshot

40 40 1 21 22 1 1 1 1 1 1 1 1 1 23 0 0 0 0 0 0 0 0 0 0 0 31 29

Temple
Blocks
(Synthetic)

Concert
Toms

Concert
Snare

Roll
Hits
Closed
Open
China
China Choke
Splash
Splash Choke
Sizzle
Ride w/Tip
Ride Bell
Crash
Bell
Cresc Roll SHORT
Cresc Roll MED
Cresc Roll LONG
Sustained Roll

0 31 1 1 1 1 1 1 1 1 6 1 6 0 31 32 33

Tenor
Drum

Hi
Hat

Suspended
Cymbals

Rack Combo B

Crash Cymbals
Concert BD Hit (Open)
Tam Tam Strike
Shaker
Double-Row Mark Tree
Brake Drum 2
Brake Drum 1
Tambourine Strike
Tambourine Shake
Open
Closed
Roll
Large Cowbell
Woodblock
Tom 5
Tom 4
Tom 3
Tom 2
Tom 1
Finger Cymbals Clasp
Bell Tree Scrape

40 0 1 21 22 1 1 19 19 16 16 16 23 13 0 0 0 0 0 0 1 15

Triangle

Concert
Toms

Sleigh Bells
Sleigh Bells Roll
Zil-Bells
Closed
Open
China
China Choke
Splash
Splash Choke
Sizzle
Ride w/Tip
Ride Bell
Crash
Bell
Cresc Roll SHORT
Cresc Roll MED
Cresc Roll LONG
Sustained Roll

1 1 1 1 1 1 1 1 1 1 6 1 6 0 31 32 33

Hi
Hat

Suspended
Cymbals

Drum Major

"Resume!"
 "Mark!"
 "Time!"
 "Hut!"
 "Ten!"
 "Band!"
 "Corps!"
 Hand Claps
 "One!"
 "Two!"
 "Three!"
 "Four!"
 "Ready!"
 "Go!"
 "Front!"

0 0 32 33 31 32 33 6 0 31 32 33 0 31 32

Vocals

"A"
 "B"
 "C"
 "D"
 "E"
 "F"
 "G"
 "H"
 "I"
 "J"
 "K"
 "L"
 "M"
 "N"
 "O"
 "P"
 "Q"
 "R"
 "S"
 "T"
 "U"
 "V"
 "W"
 "X"
 "Y"
 "Z"

0 0 0 0 0 0 0 31 31 31 31 31 31 31 32 32 32 32 32 32 32 33 33 33 33 33

"Dub!"
 "Yah!" 1
 "Yah!" 2
fp Cresc "Ohhhhh!"
 "CH!"
 "Go!"
 "Shhh!"
 "Yo!" 1
 "Yo!" 2
 "Ha!" 1
 "Ha!" 2
 "Hey!" 1
 "Hey!" 2
 "Hiss!"
 "Hoo!" 1
 "Hoo!" 2
 "Yeah!" 1
 "Yeah!" 2
 "Dut!" 1
 "Dut!" 2
 "Dut!" 3

17 6 62 30 30 1 23 19 13 39 14 58 15 59 19 21 57 22 63 0 31 32

Effects

Air Raid Siren

Musical notation for Air Raid Siren on a five-line staff. It consists of two quarter notes: the first on the second line (G4) and the second on the third line (A4). The notes are labeled 'Siren 1' and 'Siren 2' respectively. Below the staff, the fret numbers '0' and '0' are indicated under each note.

Bell Plates

Musical notation for Bell Plates on a five-line staff. It consists of six quarter notes: the first on the second line (G4), the second on the second space (A4), the third on the second space (A4), the fourth on the third line (B4), the fifth on the third line (B4), and the sixth on the third line (B4). The notes are labeled with techniques: 'w/Chime Acrylic Hammer', 'L w/Plastic', 'R w/Plastic', 'w/Chime Acrylic Hammer', 'L w/Plastic', and 'R w/Plastic'. Below the staff, fret numbers '0 31 32' are shown under the first three notes, and '0 31 32' under the last three notes. A 'Low Bell Plate' range is indicated below the first three notes, and a 'High Bell Plate' range is indicated below the last three notes.

Birds Mein!

Musical notation for Birds Mein! on a five-line staff. It consists of seven quarter notes. The first four notes (G4, A4, B4, C5) are highlighted in yellow and labeled 'Shaken Softly 1', 'Shaken Softly 2', 'Shaken Loudly 1', and 'Shaken Loudly 2'. The last three notes (D5, E5, F5) are labeled 'Staccato 1', 'Staccato 2', and 'Staccato 3'. Below the staff, fret numbers '0 31 32 33' are shown under the first four notes, and '0 31 32' under the last three notes.

Cricket

Musical notation for Cricket on a five-line staff. It consists of a single quarter note on the second line (G4), labeled 'Chirp'. Below the staff, the fret number '0' is indicated.

Earth Plate

Musical notation for Earth Plate on a five-line staff. It consists of nine quarter notes: the first four on the second line (G4), the fifth on the second space (A4), the sixth on the second space (A4), the seventh on the third line (B4), the eighth on the third line (B4), and the ninth on the third line (B4). The notes are labeled with techniques: 'L Plastic Mallet', 'R Plastic Mallet', 'L Brass Mallet', 'R Brass Mallet', 'Fast Scrape', 'Slow Scrape', 'Scratch IN', and 'Scratch OUT'. Below the staff, fret numbers '0 31 32 33 11 11 15 16' are indicated under each note.

Energy Chimes (MW)

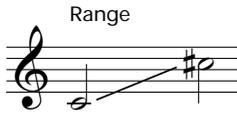
For Playback Dictionary items used see the listing on page 27.

Musical notation for Energy Chimes (MW) on a five-line staff. It consists of five quarter notes on the second line (G4), labeled 'Low', 'Med Low', 'Medium', 'Med High', and 'High'. Below the staff, the fret number '0' is indicated under each note.

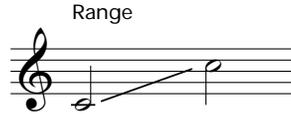
Flexatones

Three separate instruments were made to accommodate the various sounds. If you use more than one in a score, Sibelius will more than likely load a different slot, but the memory usage will not double (or triple).

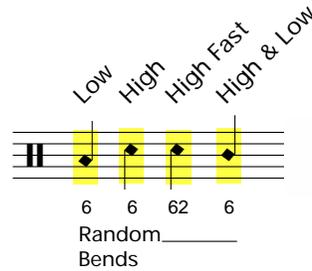
Flexatones High



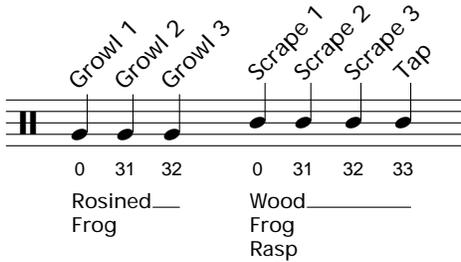
Flexatones Low



Flexatone Bends



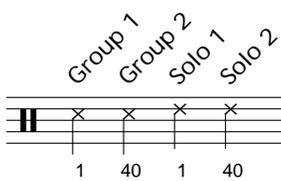
Frogs



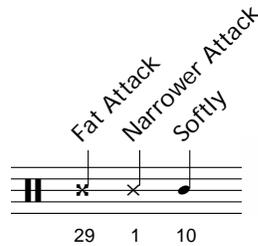
Garden Weasel



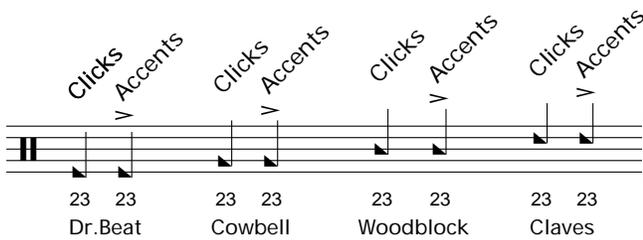
Hand Claps



Marching Machine



Metronome



Ocean Drum



Propane Tank

Musical notation for Propane Tank. The staff shows notes with various effects and dynamics. The notes are: 1 (Left), 40 (Right), 6 (Tremolo), 2 (Accel/Rit Cresc/Dim), 18 (Dim/Rit), 6 (Tremolo), 2 (Accel/Rit Cresc/Dim), 18 (Dim/Rit), and 17 (Random Crazy). A bracket labeled "On Edge" spans the last three notes.

Ribbon Crasher

Musical notation for Ribbon Crasher. The staff shows notes with effects: 15 (Left) and 59 (Right).

Tang Tangs

Musical notation for Tang Tangs. The staff shows notes with effects: 0 (w/Both Low), 0 (High), 0 (High), 31 (w/Both Low), 31 (Low), and 31 (High). The first three notes are labeled "Roll, Natural Decay" and the last three are labeled "Roll, Mute Release".

Thundersheet

Musical notation for Thundersheet. The staff shows notes with dynamics: 0 (p), 31 (mp), 32 (mf), 33 (Violent), 34 (Roll w/Mallet mp), 35 (Roll w/Mallet f), 0 (Thunder Waves 1), and 31 (Thunder Waves 2).

Trash Can

Musical notation for Trash Can. The staff shows notes with effects: 0 (L Side), 31 (R Side), 1 (L Rim), 40 (R Rim), 1 (L Edge), 40 (R Edge), 0 (L Center), and 31 (R Center). A bracket labeled "Lid" spans the last two notes.

Typewriter Manual

Musical notation for Typewriter Manual. The staff shows notes with effects: 21 (Space Bar 1), 57 (Space Bar 2), 6 (Keystroke 1), 62 (Keystroke 2), 22 (Ding), 17 (Roller 1), 17 (Roller 1), 29 (Auto Key 1), 51 (Auto Key 2), 52 (Auto Key 3), and 53 (Auto Key 4).

VibraTones

Musical notation for VibraTones. The staff shows notes with effects: 0 (Hit), 31 (Vibrato), 0 (Hit, Then Muffle), 31 (Muted), 0 (Hit), 31 (Vibrato), 0 (Hit, Then Muffle), and 31 (Muted). A bracket labeled "Large" spans the first four notes and a bracket labeled "Small" spans the last four notes.

Waterphone

Only the white keys will trigger sounds.

Musical notation for Waterphone. The staff shows notes with a "Range" label and an 8va bracket indicating an octave shift.

Whistles and Bird Calls

Acme Siren

Musical notation for Acme Siren on a five-line staff. The notes are: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), Wacky 1 (quarter), Wacky 2 (quarter). Below the staff are fret numbers: 0, 0, 0, 0, 19, 23.

Nightingale Audibon Combo

The individual **Nightingale Whistle** and **Audibon Bird Call** instruments are mapped identically to what you see below, respectively.

Musical notation for Nightingale Audibon Combo on a five-line staff. The notes are: X-Long 1, X-Long 2, X-Long 3, Long, Med, Short 1, Short 2, Short 3, Short 1, Short 2, Short 3, Short High, Low Long, Long 1, Long 2, Long 3, Med, Med/Short, High Short, Short 1, Short 2, Short 3, Single 1, Single 2, Single 3. Below the staff are fret numbers: 0, 31, 32, 0, 31, 0, 31, 32, 0, 31, 32, 0, 0, 31, 32, 33, 0, 31, 32, 0, 31, 32, 0, 31, 32, 0, 31, 32. Labels below the staff include: Warble, Nightingale Whistle, Audibon Bird Call, and (All Chirps).

Police Whistle

Musical notation for Police Whistle on a five-line staff. The notes are: Long Sustain Loop 1, Long Sustain Loop 2, Staccato 1, Staccato 2, Staccato 3, Roll Off, Long Roll Off. Below the staff are fret numbers: 0, 31, 32, 33, 34, 35, 36. The notes for Staccato 1, 2, 3, Roll Off, and Long Roll Off are highlighted in yellow.

Slide Whistle

Musical notation for Slide Whistle on a five-line staff. The notes are: Long, Medium, Short, Medium, Short, "Queasy", "Spacey", "Wacky". Below the staff are fret numbers: 0, 0, 0, 0, 0, 14, 18, 21. Labels below the staff include: Ascend, Descend, and Random.

Customizing Instruments

For Advanced Users

With the bulk of the busy work of these mappings created already, tweaking them to your own customizations may not be as daunting as it once was.

As stated earlier, proper playback is contingent on there being only **ONE** notehead/articulation combination per line or space on the staff in each instrument mapping. You don't have to have an articulation assigned, but whatever you have has to be unique to that line/space.

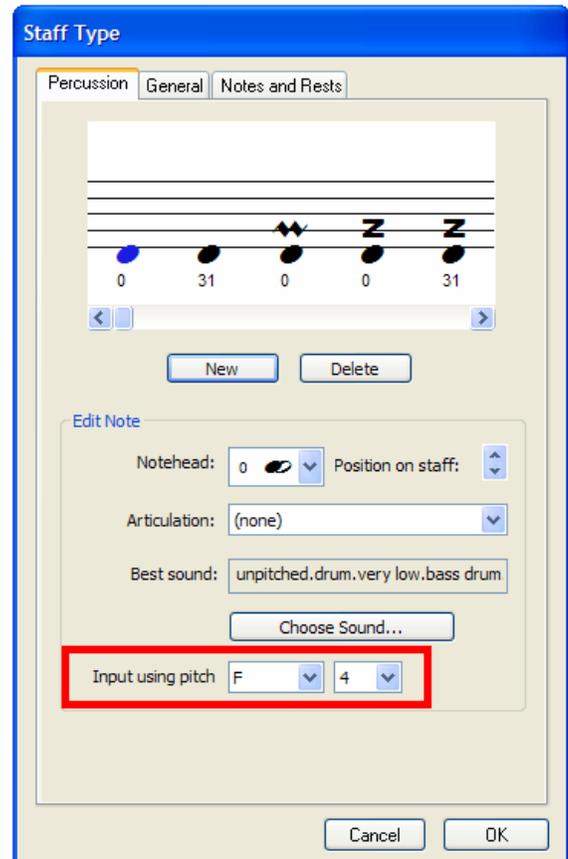
In the screenshot to the right, the first two notes correspond to the same sound, but must use unique "twin" noteheads in order to activate RH and LH hits properly. Refer to the list of noteheads commonly used in the chart on the following page.

Once you've learned the system, you'll find it's not difficult to make a copy of one instrument, name it to your own convention, and then alter away.

Moving Notes Up/Down on the Staff

The main area to pay attention to is the **Input Using Pitch** field (red box) which will change if you move notes up or down on the staff in the **Percussion** tab of the **Staff Type** designer. Keep a mental note of what the pitch is before you move it so you can change it back to what it should be after you have moved the note up or down on the staff.

NOTE: As stated earlier, it might be a good idea to make whatever modifications you want in a "test" file first. Then, when the results you want are achieved, make those exact same changes in the file you will be using them in.



Noteheads List

If you were to create a new file using Sibelius 5.1, you would see that there are only 31 noteheads available to you (numbers 0 thru 30). These are the default/stock noteheads that Sibelius provided its users "out of the box".

In this Template, the original 31 noteheads have not been modified in any way. However, in order to be able to map the larger VDL instruments we had to make several "twin" noteheads to be used along with the originals. Most of these are to accommodate the RH and LH sounds; others are to stay within the notehead/articulation combination guidelines.

You may have already noticed in the diagrams that certain noteheads were used over and over again - and usually for similar kinds of sounds. This was not done just for the persons who may be using this Template in their music writing, but also for the musician and or student who will be reading and playing the music that is written.

Originals	Matching Twins
0	31-36
1	40-45
6	62
11	50
12	49, 60
13	39
14	58
15	59
16	54
17	55
18	56
21	57
22	63
28	46-48
29	51-53

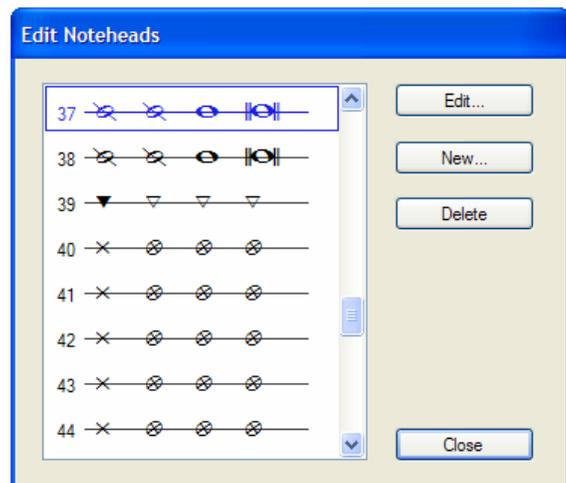
And yet, we know there will still be users who will want to change things to suit their personal preferences. With this Template - and more so the new features in Sibelius 5.1 - it will be much easier to do so compared to templates of old.

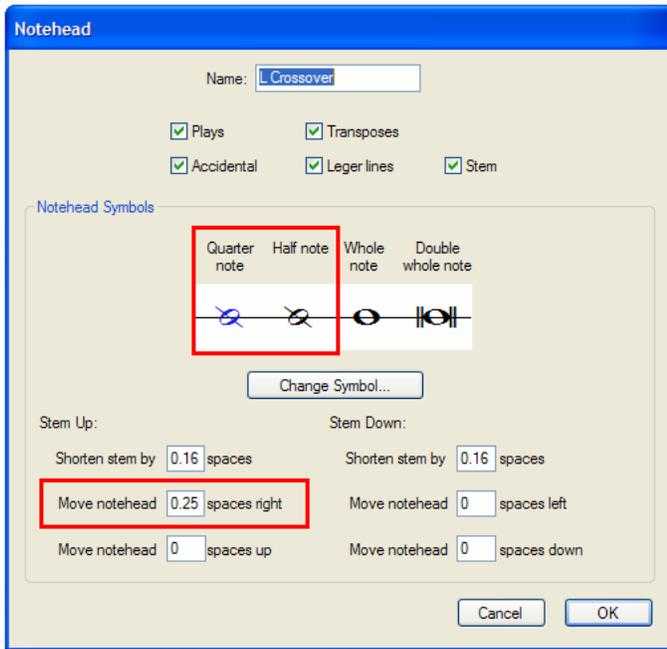
To get more detailed instructions on how to **Edit Instruments** you will need to consult your Sibelius Reference.

Crossover Noteheads

Notehead numbers **37** and **38** have been miraculously reserved for crossover noteheads. If in fact you do want to change them from what we have listed in the diagram on page 35, here is how you can do it.

Navigate to **House Style>Edit Noteheads**. Scroll down to noteheads 37 and 38, select the one you want to edit, click the **Edit** button.





More than likely you will only need to edit the quarter and half notes. Once you have selected one of them click on the **Change Symbol** button.



Depending on which symbol you choose, you may or may not have to change the "Move notehead __ spaces right" value so that your newly chosen notehead lines up with the stem correctly. A little bit of trial-and-error will get you to your destination.

In Closing

Congratulations! You are now at the end of this Readme and as such you are on your way to becoming a true Sibelius/VDL guru! As you can probably tell, this has been a very large and detail-driven process. If you happen upon anything that doesn't work the way we've described it here, please be sure to let us know on the TapSPACE Forum, which is where all things VDL related can be discussed with a growing community of VDL users.

The TapSPACE Forum can be visited at: www.tapSPACE.com/forums

All right, at this point you should have a pretty good handle on what you can and can't do with your brand new race car. So now that you know how to drive it, you just need to go ahead and get in and get some experience with it. If you do manage to come out of turn 4 too hard and smack into the wall, we will do our best to help you put the car back together so you can get to racing again.

"Vroom!"