VDL/Sibelius 5.1

Template

by
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Contents

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.

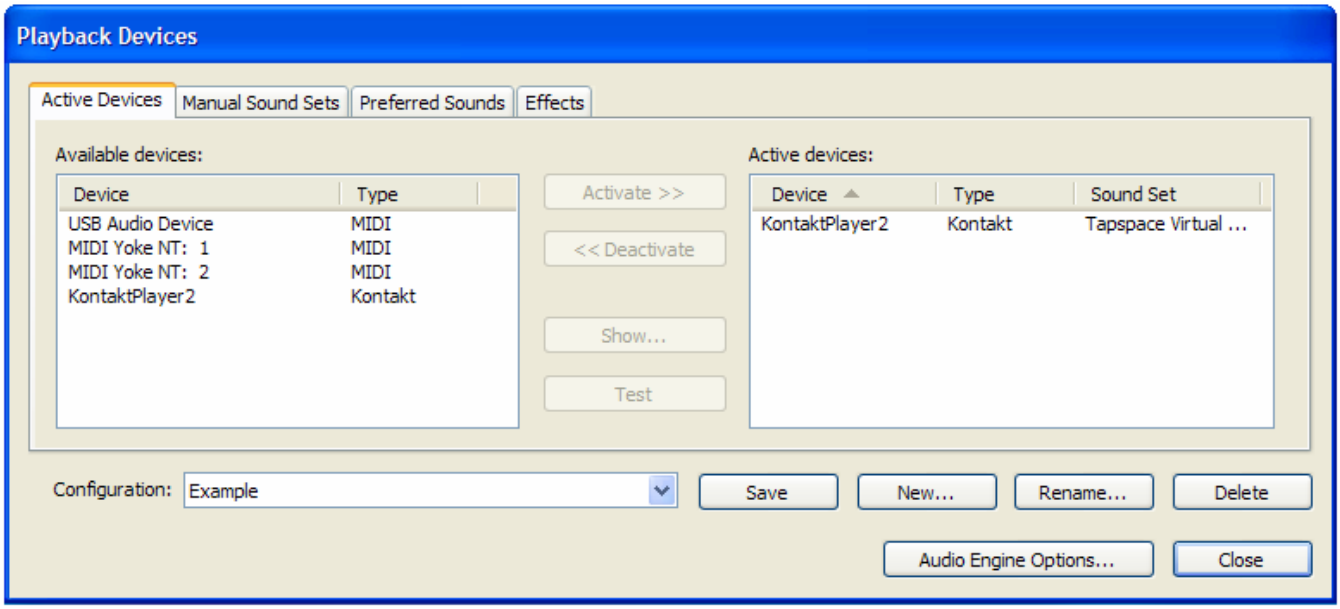
> **Warning:** If you try to use a Sound Set/Sibelius version combination other than what is recommended … uh, good luck with that. (Don't say we didn't warn you.)

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.

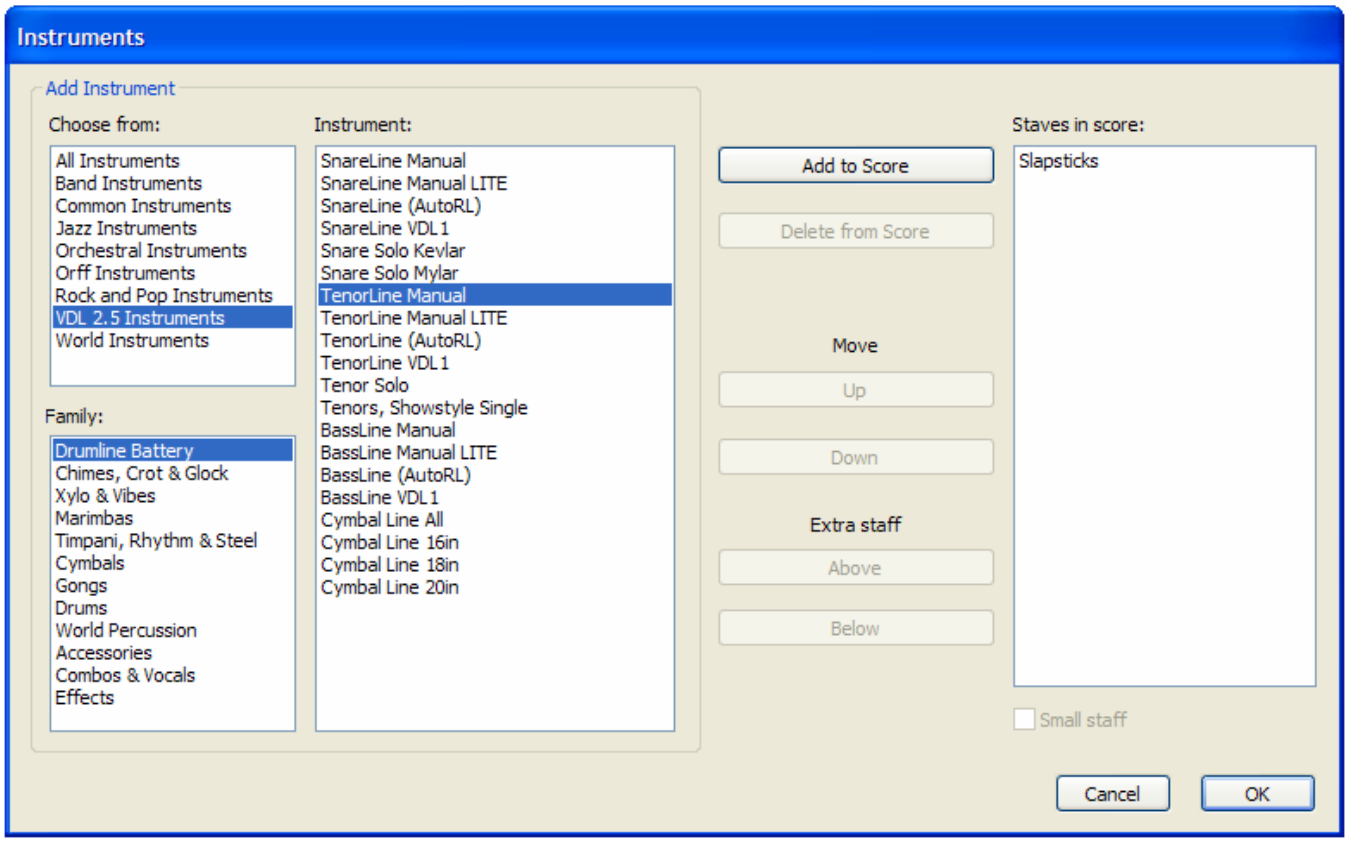
Now that you have the score open, you have several choices as how to proceed.

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.

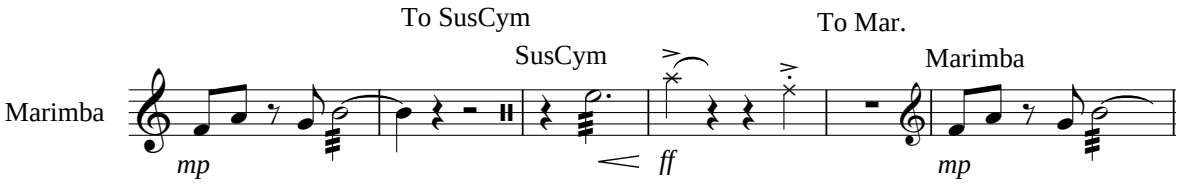
Since you actually *did* do the first part of number 3, you can now proceed with your project as usual.

Changing Instruments Mid Staff

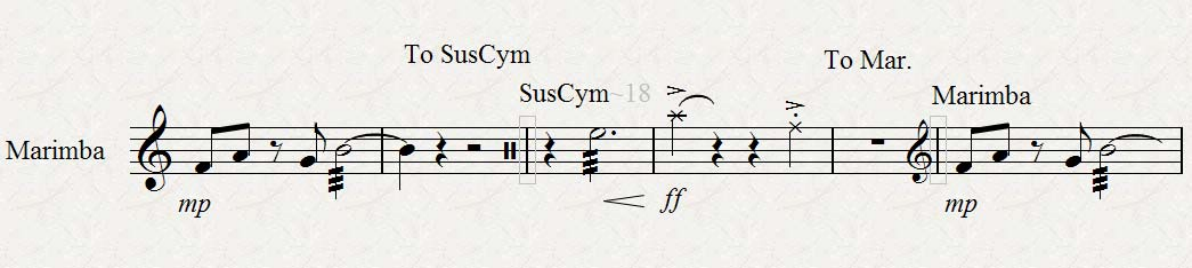
If you like to use more than one instrument per staff, this is probably one of the coolest new features in Sibelius 5. If you were familiar with Sibelius 4, these used to be known as "staff type changes." These are a thing of the past now. Instead, to change to a new instrument mid-staff, simply create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



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.



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:

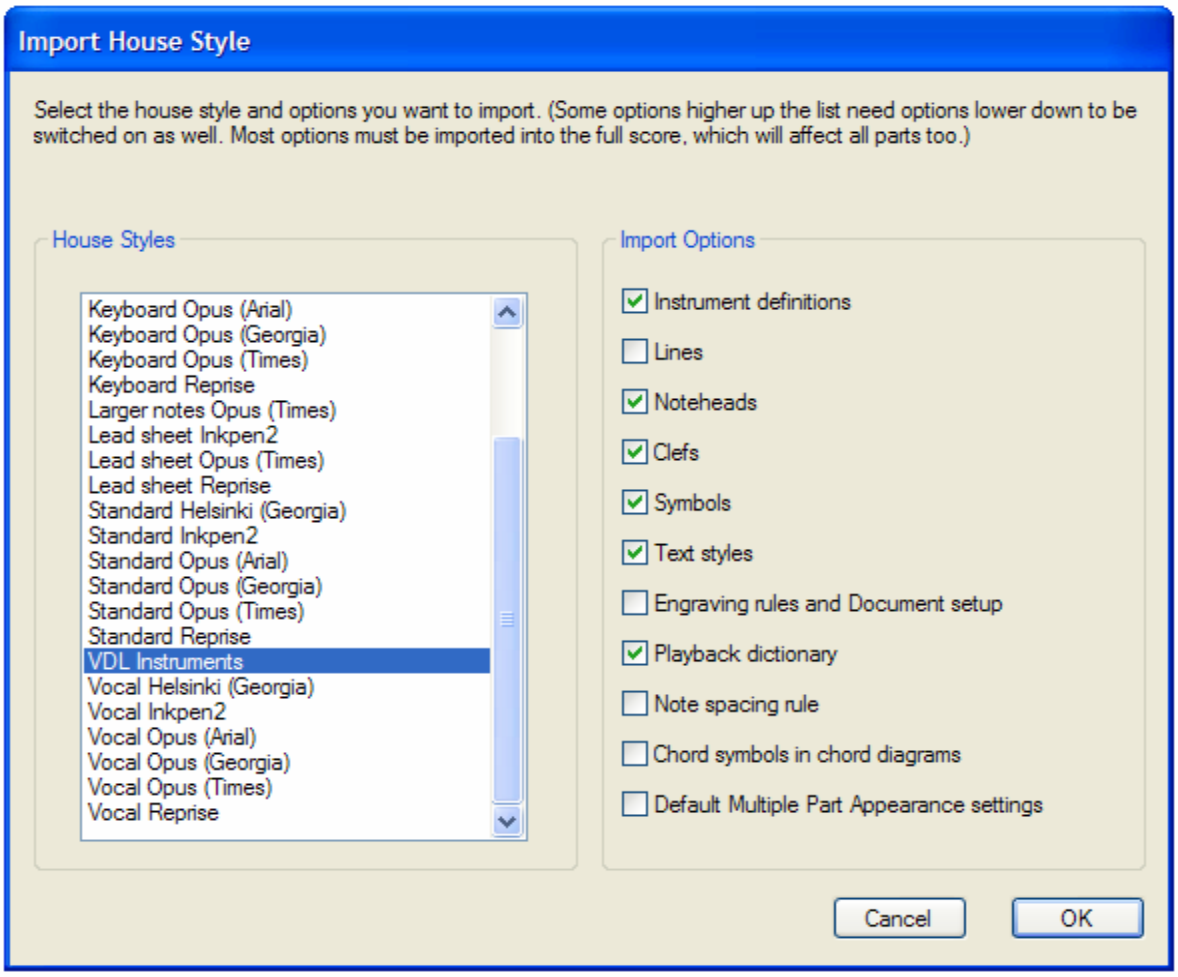
1) Open the VDL/Sibelius 5.1 Template to export its house style.

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.

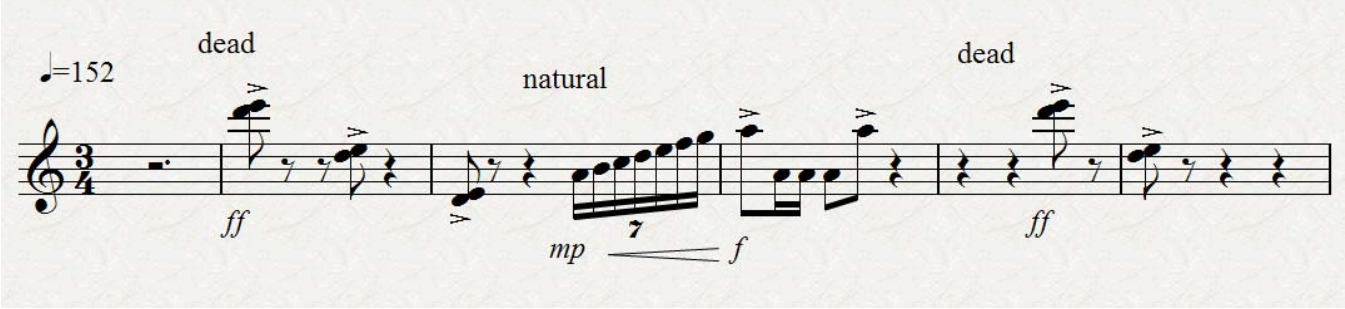
Somewhere close to the range diagram you will see a small chart that has a listing of the available sounds as well as the corresponding Staff Text which you will need to enter to get those sounds. * The items that are asterisked are the default sounds.

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.)

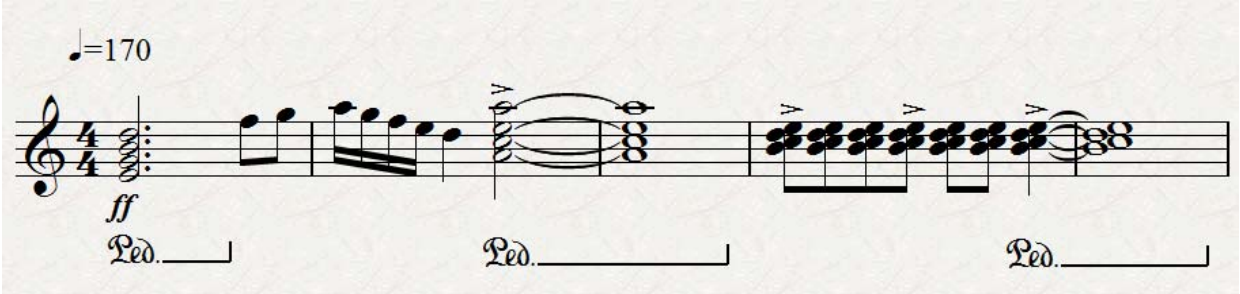
In the Playback Dictionary you can define controller changes and other MIDI messages to be assigned to Staff Text instructions you put in your score. Please go to the section in this document titled **Playback Dictionary** for more detailed information on this subject.

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.

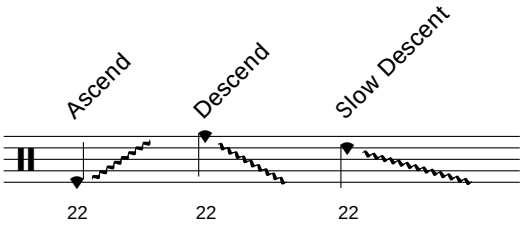
The tremolos that can be used with any of the yellow highlighted notes include these (also shown in the following keypad picture).

- 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

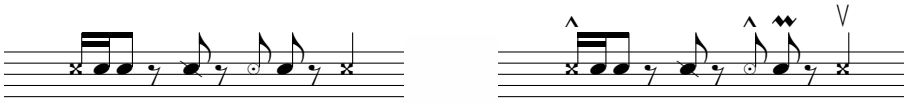
With a keyboard

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

Instrument		Switch Type	CC / Value	Sounds	Dictionary Name	Sound ID
Marimba	RoseW Hard (MW)	VDL Marimba				
	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)					
	Med (MW)		00-32	Regular strokes *	nat. / natural	[reset]
	Soft (MW)		33-64	Mufle w/hand after attack	muffle	+damp
	Hard LITE (MW)		65-96	Hits in center of head	hit center	+center
	Med LITE (MW)		97-127	Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured
	Soft LITE (MW)					
SteelDrums	Lead (MW)	VDL Steel Drums				
	Double 2nds (MW)		00-64	Regular strokes (AutoRL) *	nat. / natural	[reset]
	3 Guitar		65-127	Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured
	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		Muted Notes	mute distortion	+mute +distortion
			26,64	Distortion Drive		
			20,0	Distortion Damping		
		D1		Muted Notes	mute chorus	+mute +chorus
			22,127	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		00-43	Center of head *	**center**		[reset]
SnareLine Manual LITE		44-89	Halfway to edge	**halfway**		-edge +halfway
Snare Solo Kevlar		90-127	Edge of head	**edge**		-halfway +edge
Snare Solo Mylar						
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		regular mallets *	**regular**		-puffy
	D1		puffies	**puffies**		+puffy
TenorLine Manual / LITE		00-64	snenor	**correct noteheads in score**		
		65-127	stick shots			
		00-31	shots	**correct noteheads in score**		
		33-64	dreads			
		65-95	rods			
		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		regular mallets *	**regular**		-puffy
	D1		puffies	**puffies**		+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			
		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	snenor	**correct noteheads in score**		
		65-127	stick shot			
		00-31	shots	**correct noteheads in score**		
		33-64	dreads			
		65-95	rods			
		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		regular mallets *	**regular**		-puffy
	D1		puffies	**puffies**		+puffy

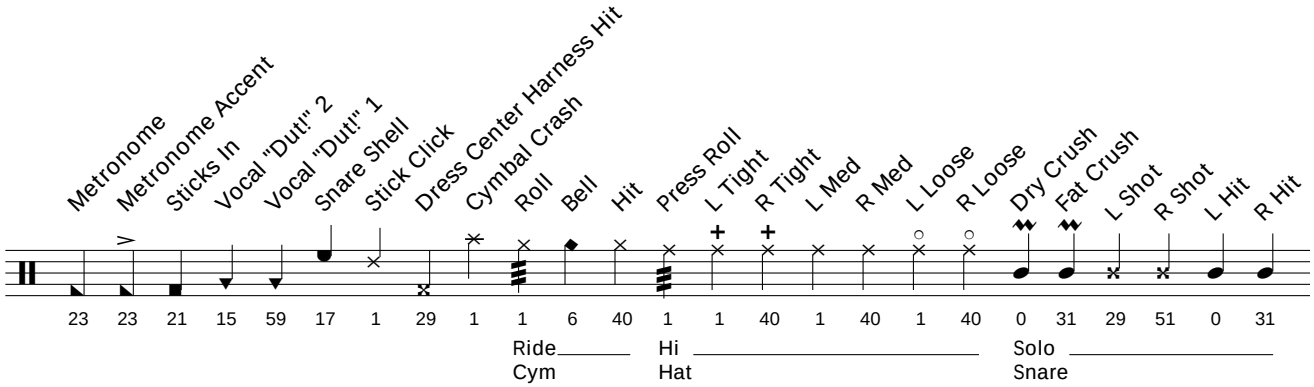
Instrument	KS	CC Value	Sounds	Dictionary Name	Value	Sound ID
BaseLine (AutoRL)		00-42	rims	**correct noteheads in score**		
		43-84	rods			
		86-127	dreads			
	C2		regular mallets *	**regular**		-puffy
	D2		puffies	**puffies**		+puffy
BaseLine Manual / LITE		00-64	Dread	**correct noteheads in score**		
		65-127	Rod			
		00-32	rim	**correct noteheads in score**		
		33-64	shot			
		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**		-puffy
	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	**correct placement on staff**		
		41-80	18 in			
		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	**correct placement on staff**		
		45-88	18" Oriental Trash			
		89-127	14" Chinese			
Drumset Manual / (AutoRL)	C2		Snares On *	**snares on**		-snares off
	D2		Snares Off	**snares off**		+snares off

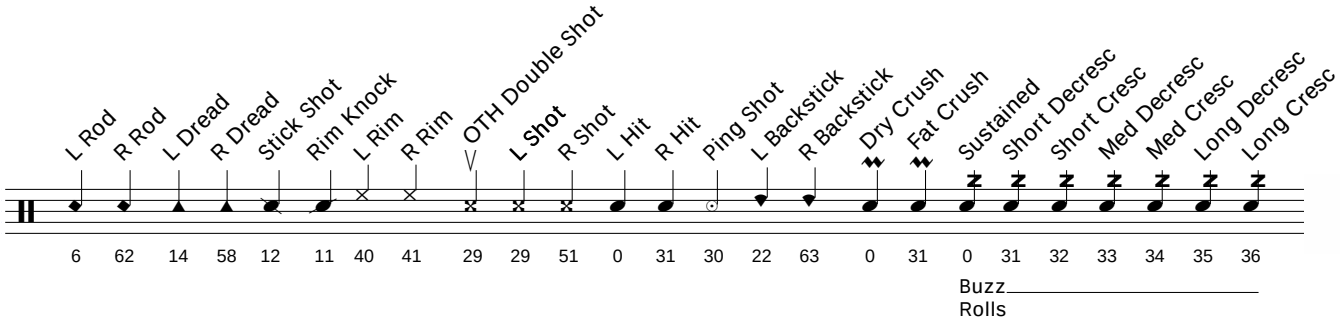
Mapping Diagrams

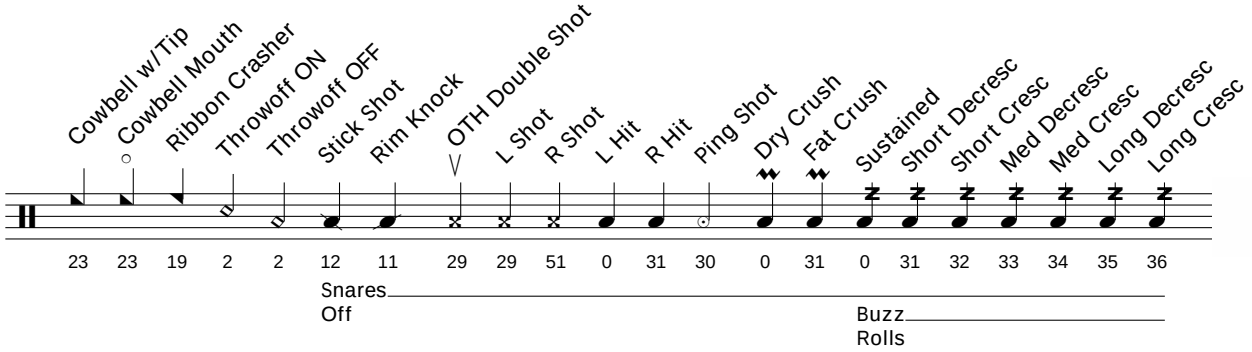
DrumLine Battery

SnareLine Manual and **SnareLine Manual LITE**

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

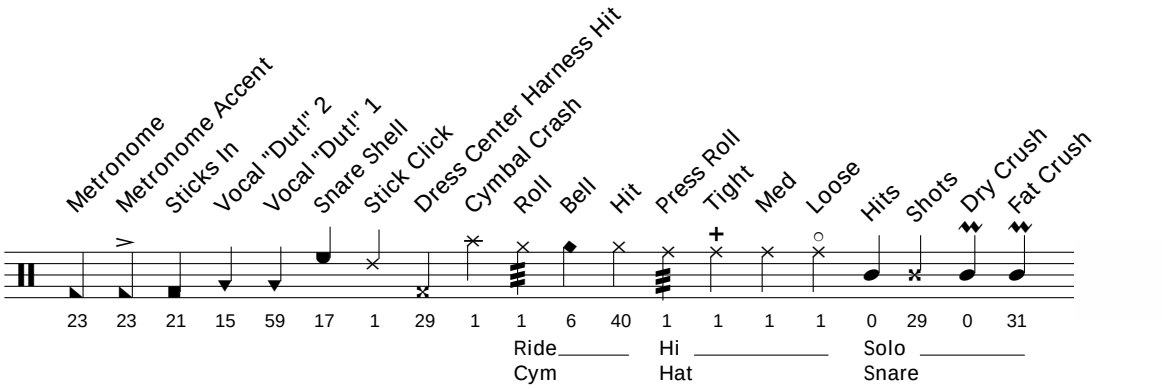


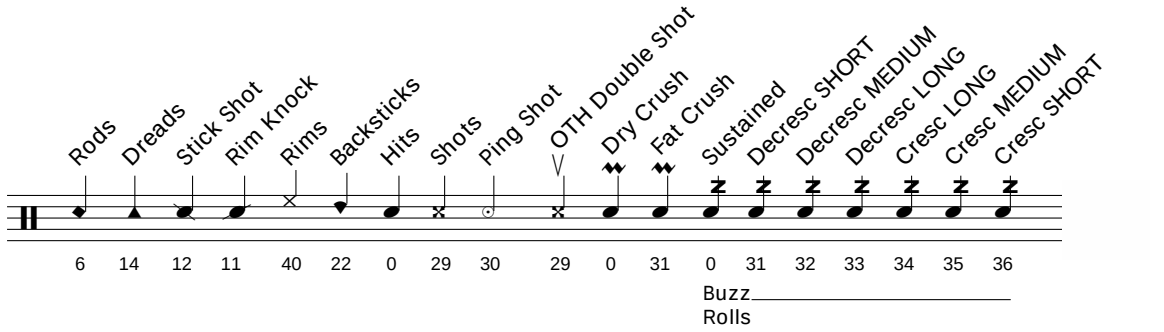


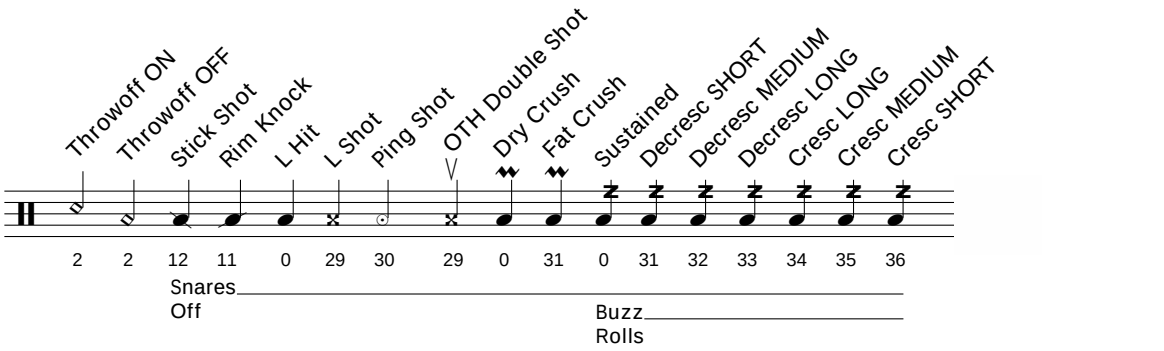


SnareLine (AutoRL)

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

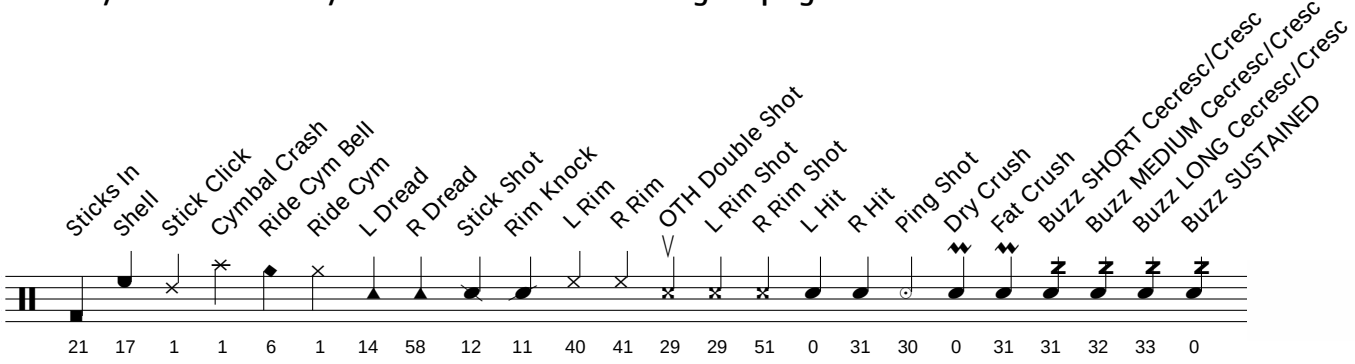






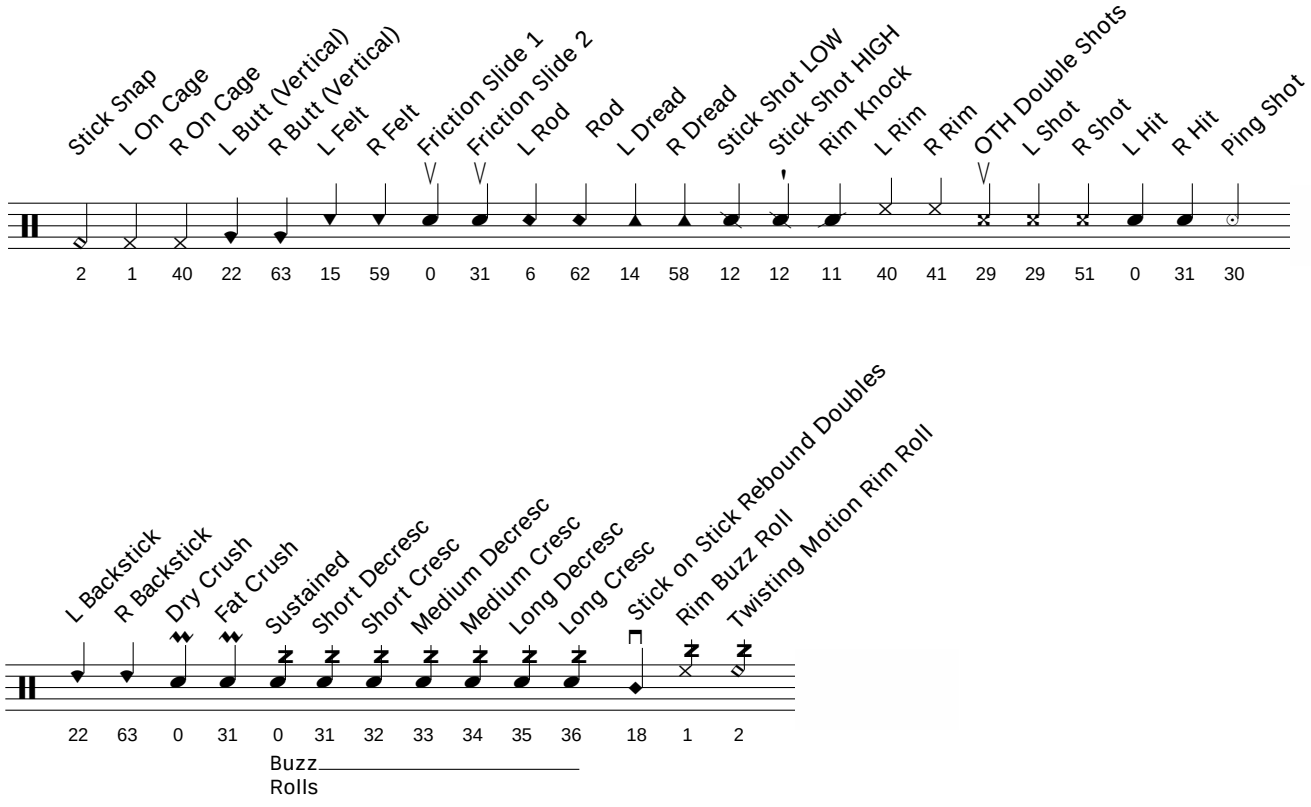
SnareLine VDL1

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



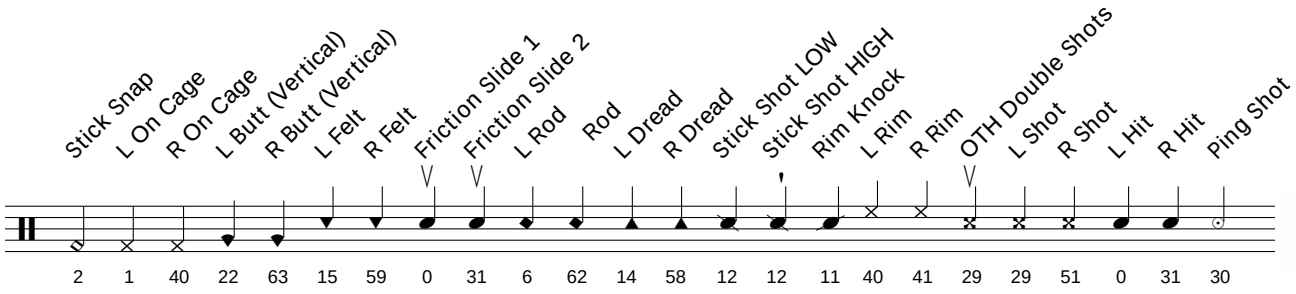
Snare Solo Kevlar

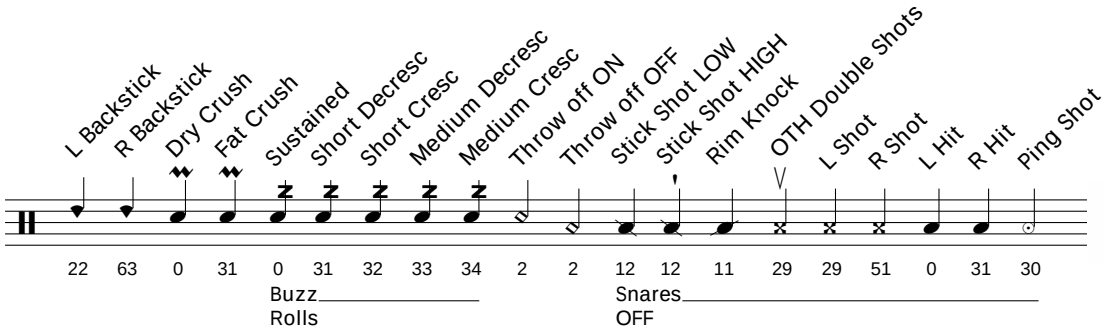
For Playback Dictionary items used see the listing on page 26.

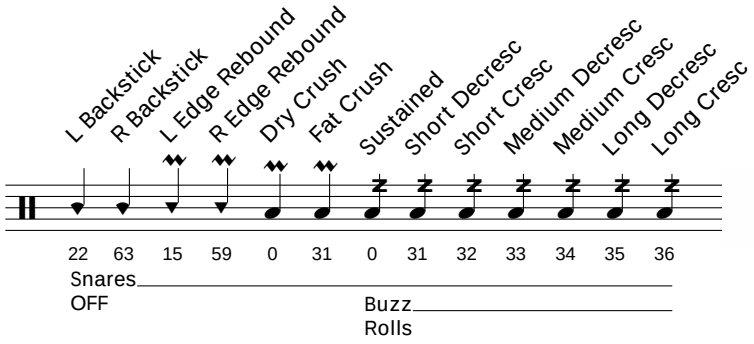


Snare Solo Mylar

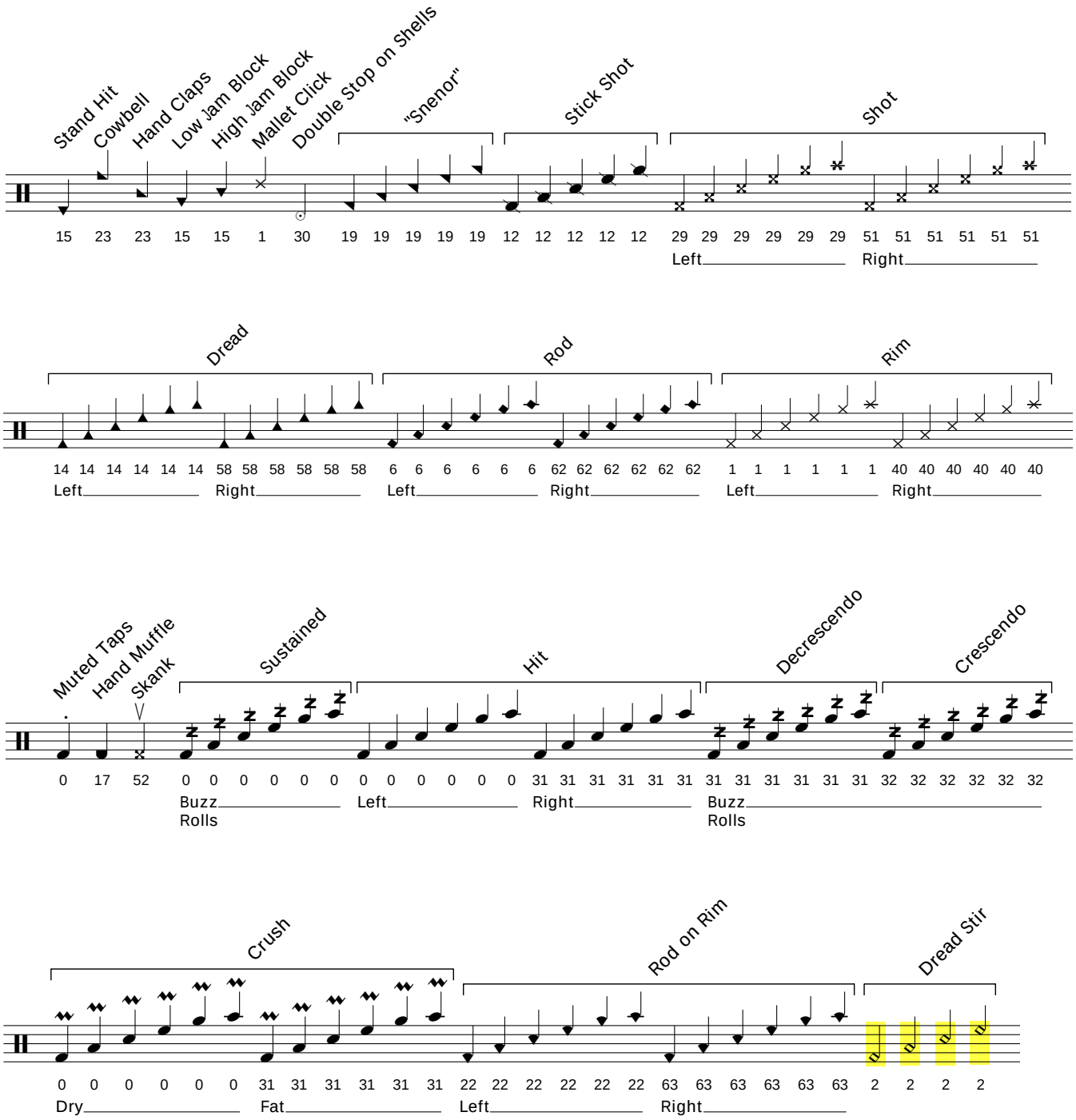
For Playback Dictionary items used see the listing on page 26.





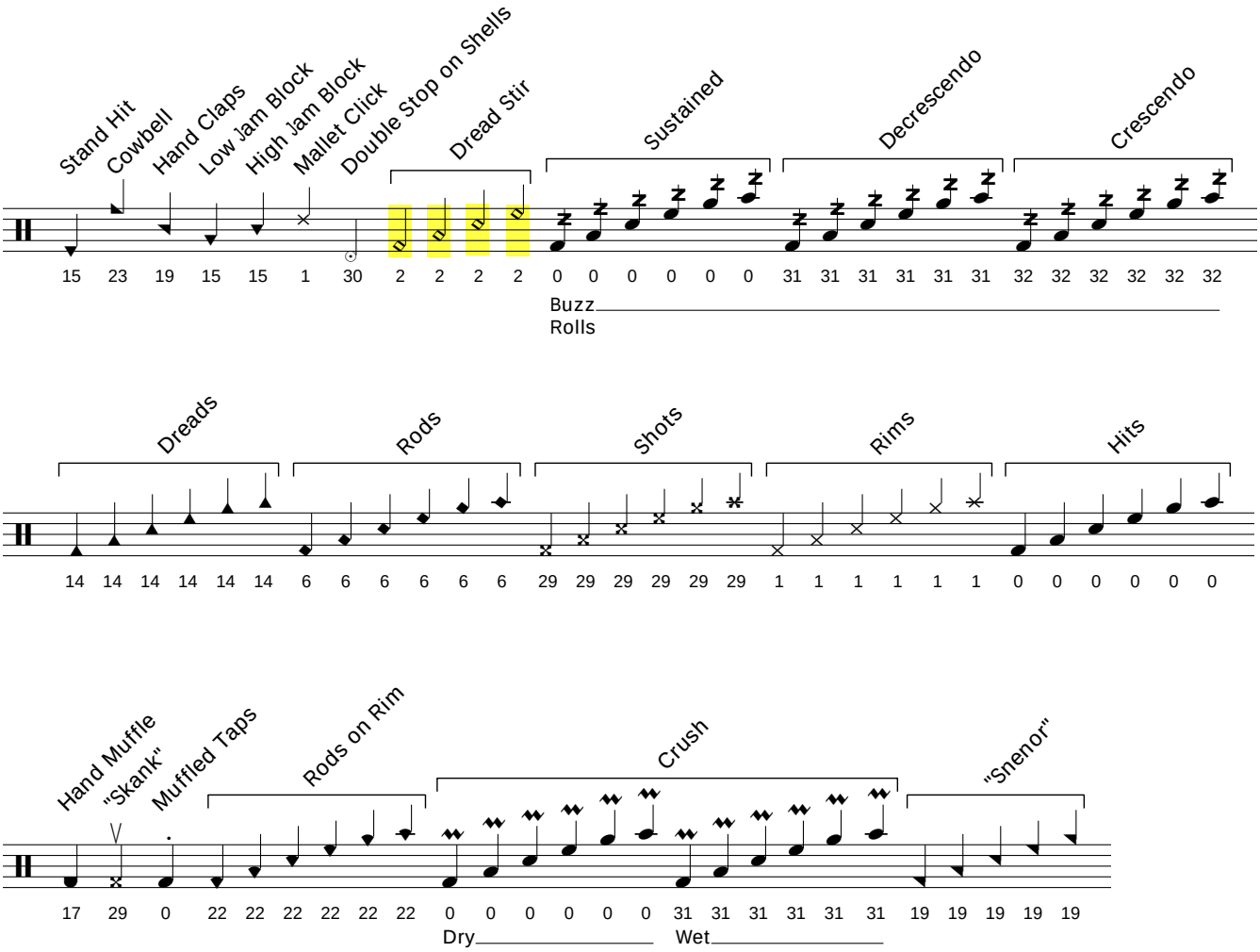


For Playback Dictionary items used see the listing on page 26.

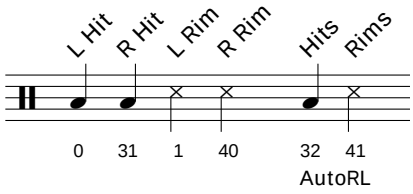


TenorLine (AutoRL)

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

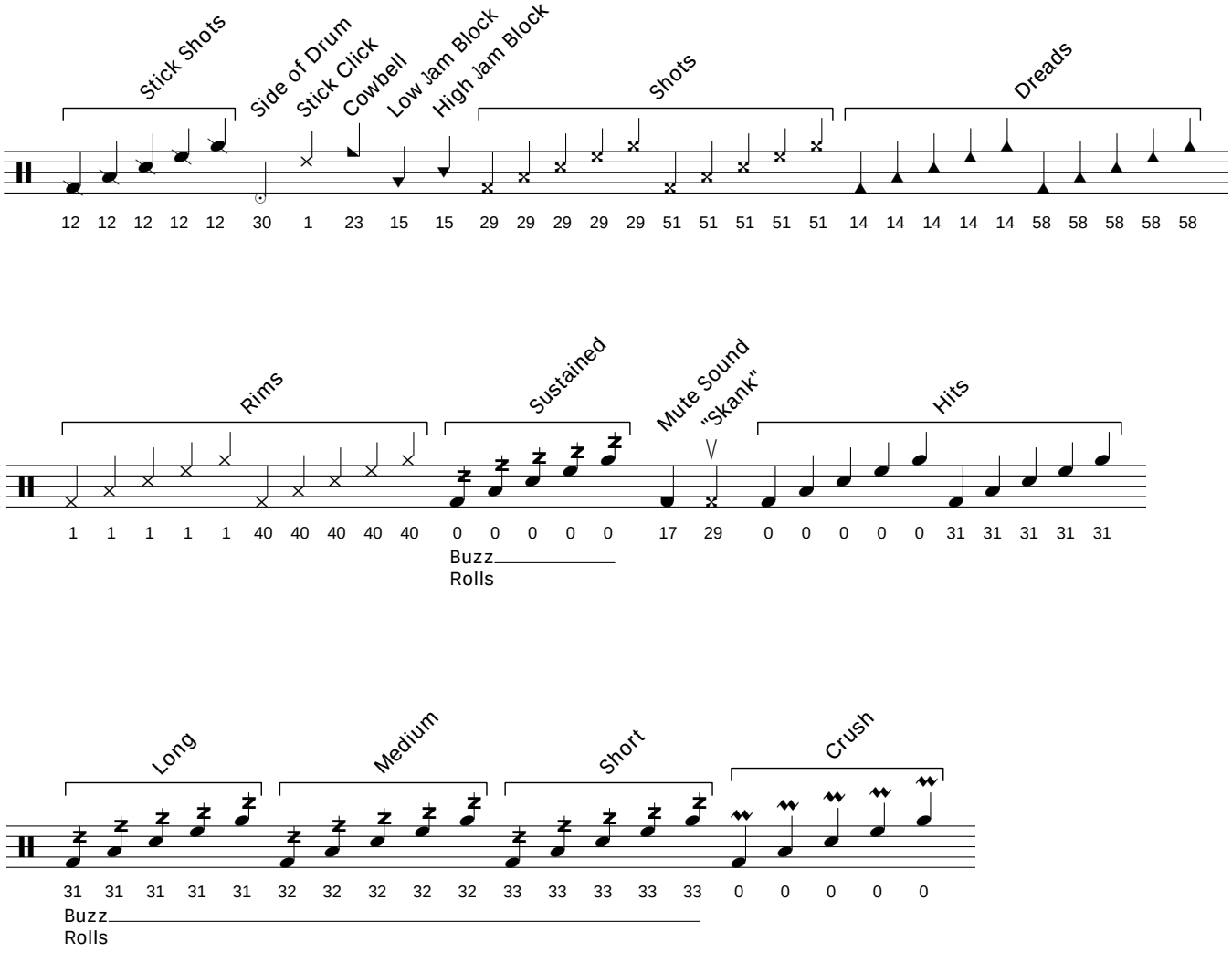


Showstyle Single Tenors

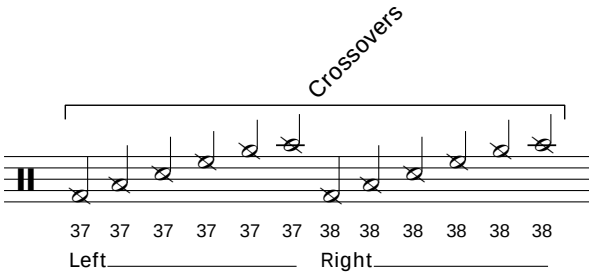


TenorLine VDL1

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



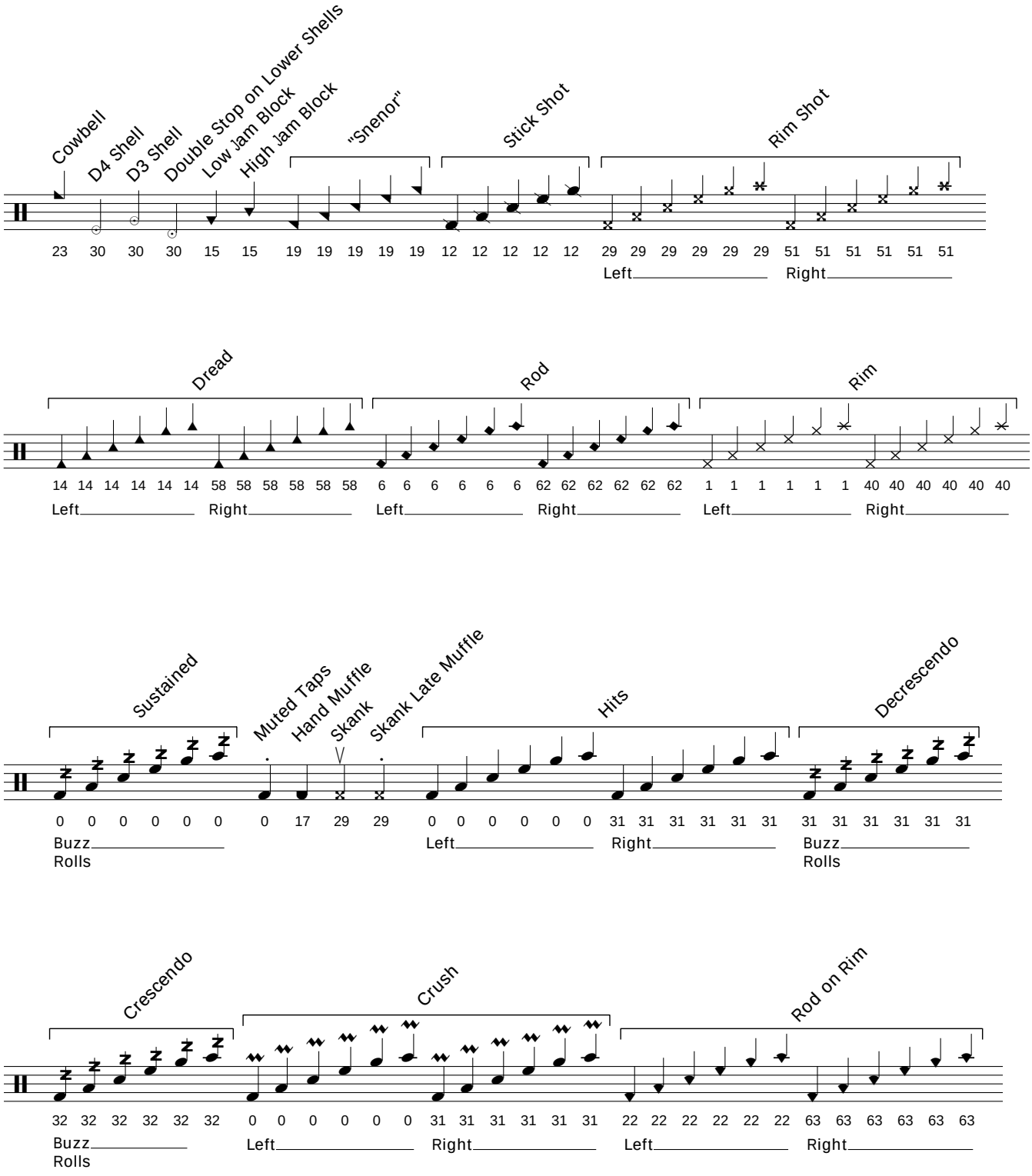
Crossover Noteheads: The **Tenor Solo** and all four **TenorLine** instruments have the following noteheads in their mappings so you can notate crossovers. If you want to modify these, see the instructions in the **Customizing Instruments** section which begins on page 73.



* The (AutoRL) instrument only uses notehead 37.

Tenor Solo

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



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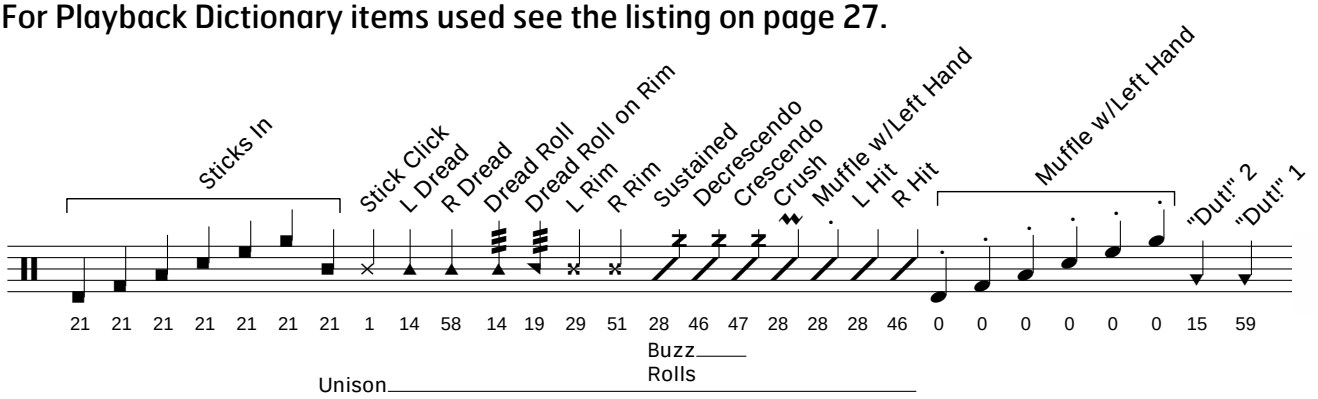
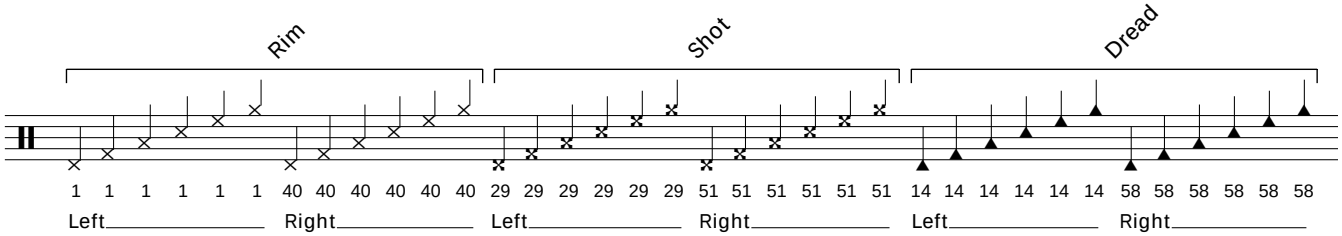
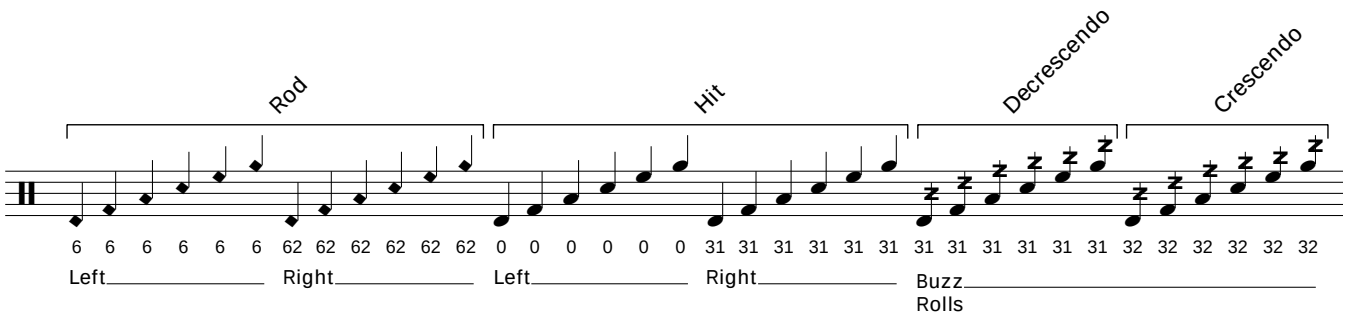
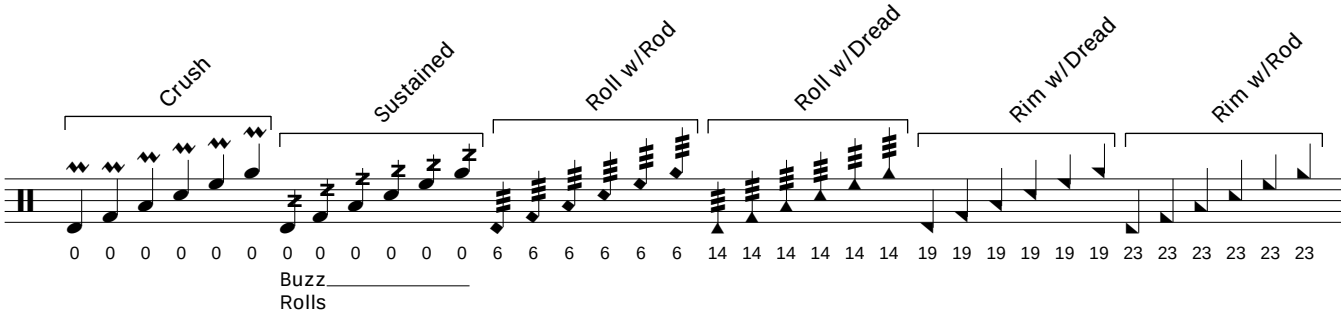


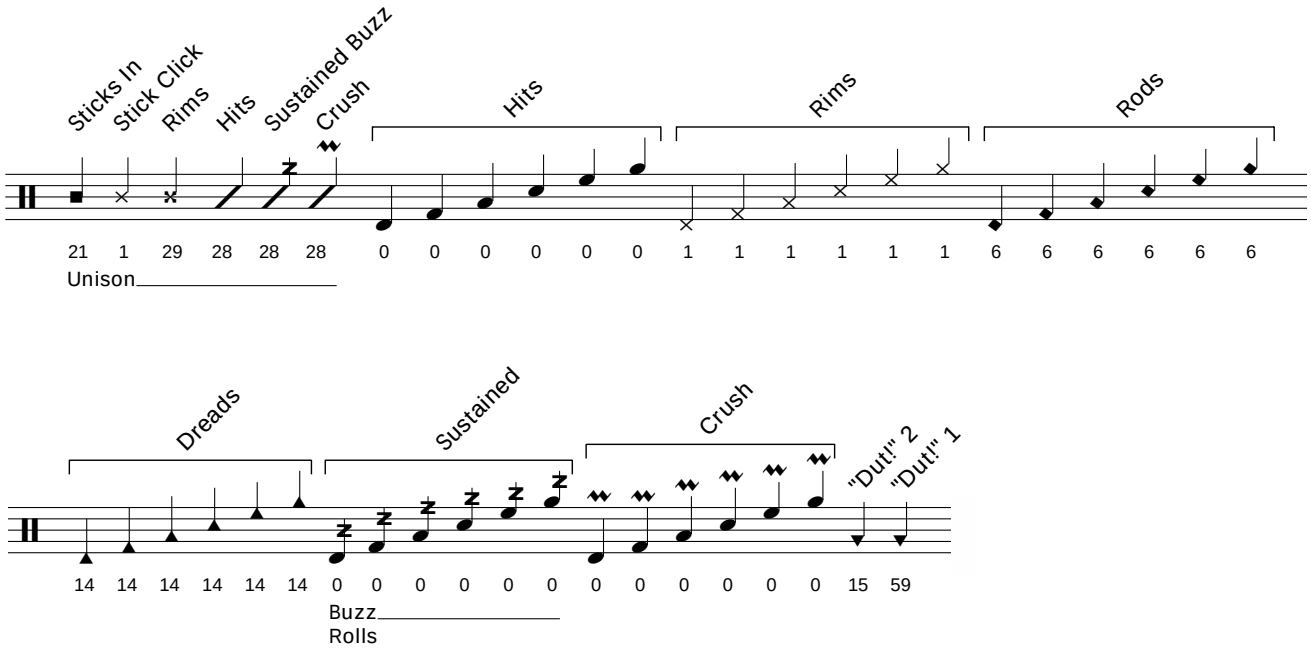






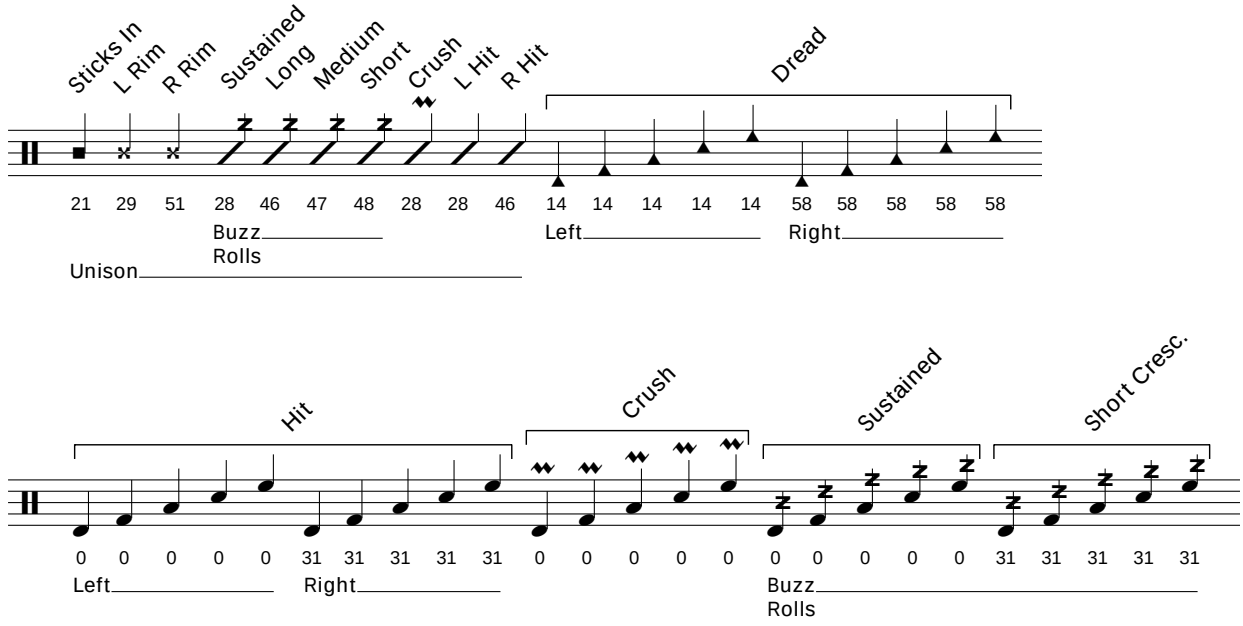
BassLine (AutoRL)

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

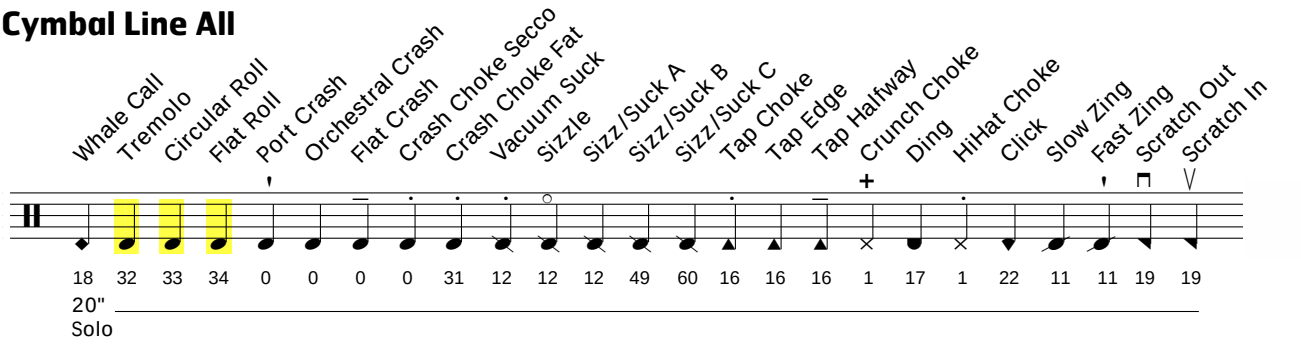


BassLine VDL1

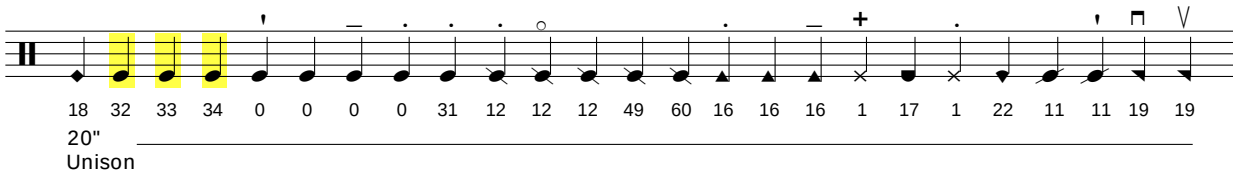
For Playback Dictionary items used see the listing on page 27.

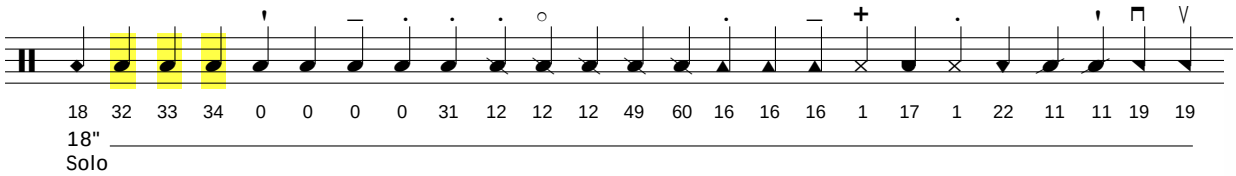


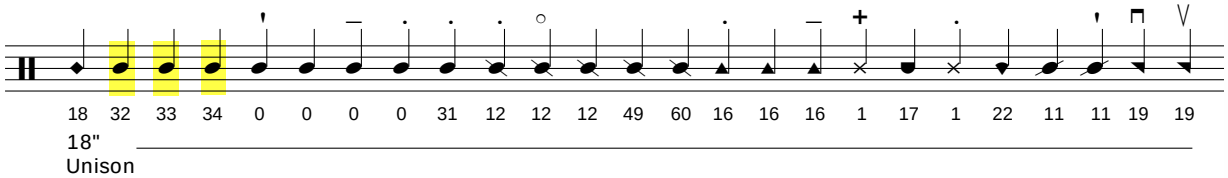
Cymbal Line All

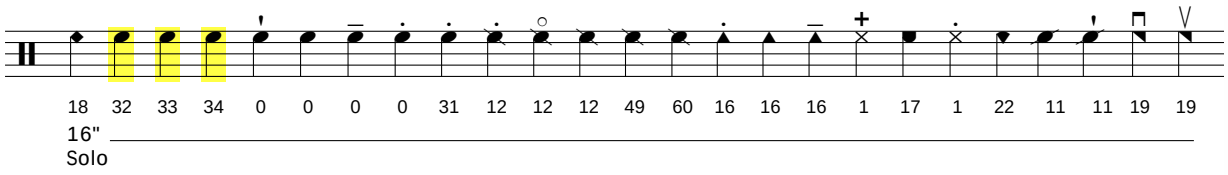


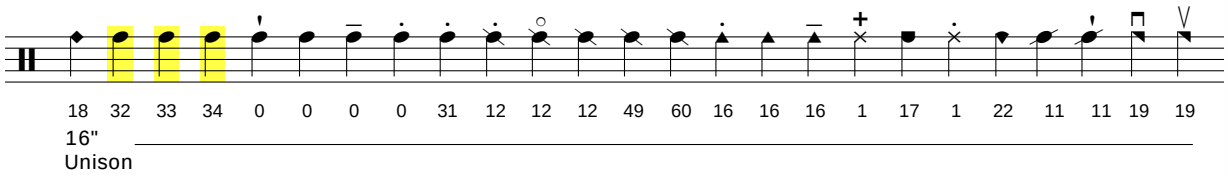
Each of the following lines is identical to the above diagram except for the staff placement. Once you have entered notes, just drag the note up or down - or select several notes and move them with the up/down arrow keys - for the specific sound wanted. Each individual Cymbal Line instrument is mapped identically to what you see here.











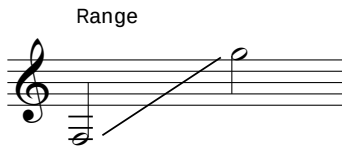
Pitched Percussion

Chimes

Compatible with:

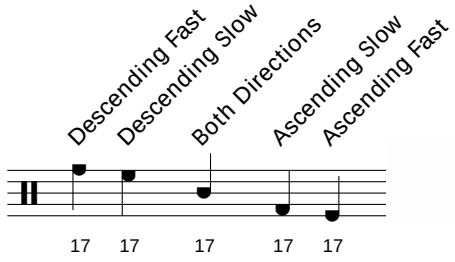
- Chimes Hammer (MW)
- Chimes XyloCap (MW)
- Chimes XyloTube (MW)
- Chimes Hammer (PED)
- Chimes XyloCap (PED)
- Chimes XyloTube (PED)

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



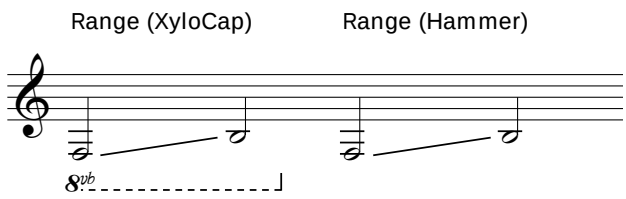
	Available Sounds	Staff Text Used
(MW)	Chime tubes ring *	ringing
	Chime tubes muted	damp
(PED)	Pedal UP (dampened) *	ped up
	Pedal DOWN (ringing)	ped down
	Standard Pedal LINE markings can be used.	

Chime Rakes



Chimes LoXtnsion, (MW) and (PED)

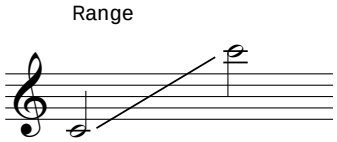
If you use these instructions, here is how they are set up. In the picture with the keyboard you can see that there are two sets of sounds – and both are the LoXtnsion sounds. The diagram shows how you would notate the different sounds on the staff – again, if you choose to use either of these instruments 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:

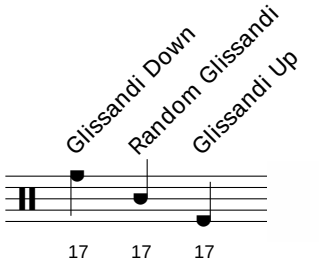
- Glock Brass
- Glock Bright Plastic
- Glock Med Plastic

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

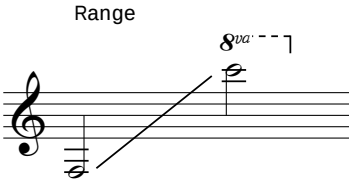


This diagram can be used for all three of the Glock Glissandi instruments, and keep in mind that the glissandi sounds contained within each individual patch are different from one to another.

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)



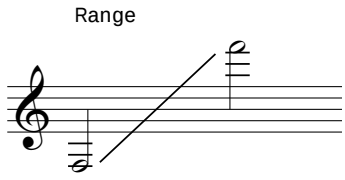
Available Sounds	Staff Text Used
Regular strokes *	nat. / natural
Glissando Down	gliss down
Glissando Up	gliss up
Rolls (tremolo)	rolls (4/8 tremolos)

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)

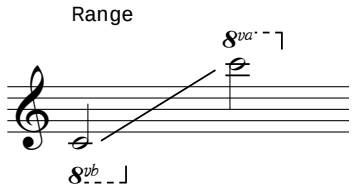
Note the different Staff Text items for the (MW) and (PED) instruments.



	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.	

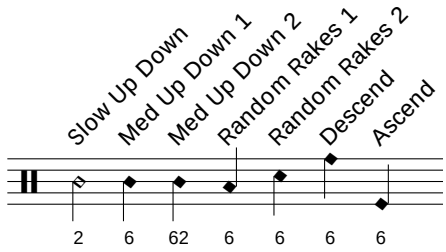
Compatible with:

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



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 instructions located in the Cymbals Family. (The **Bowed Vibes**, **Vibes Rattan** and all three **(PED)** patches don't have them to start with.)

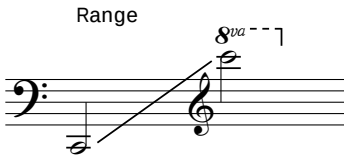
Vibe FX



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)



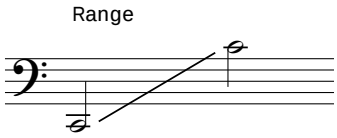
Available Sounds	Staff Text Used
Regular strokes *	nat. / natural
Dead strokes	dead
Dead strokes	damp
Birch shaft strokes	birch
Rolls (tremolo)	rolls (4/8 tremolos)

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

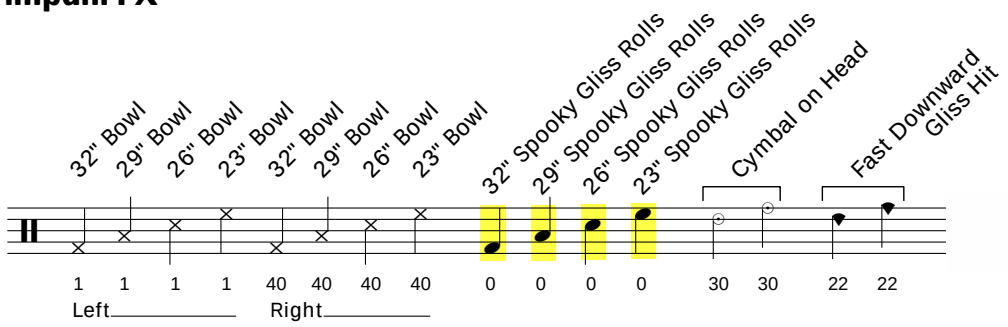
Compatible with:

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



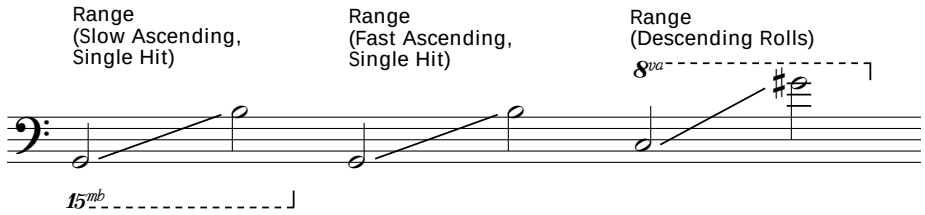
Available Sounds	Staff Text Used
Regular strokes *	nat. / natural
Mufle w/hand after attack	muffle
Hits in center of head	hit center
Rolls (tremolo)	rolls (4/8 tremolos)

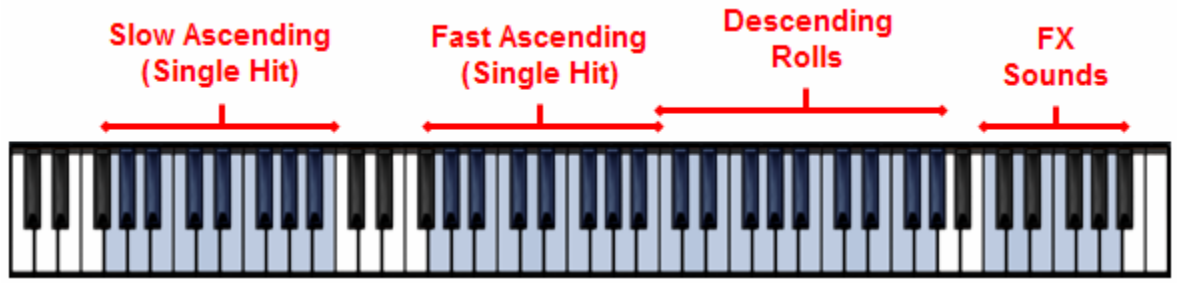
Timpani FX



Timpani Glissandi

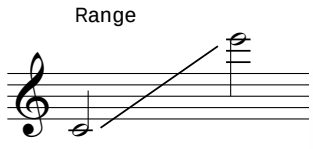
The notation here should be somewhat self-explanatory. Use the **15vb** and **8va lines** to get the different sounds (hide them if you wish) - your score needs to match the diagram below.



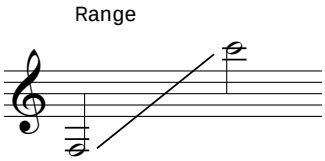


NOTE: Use the **Timpani FX** instrument for the FX sounds. The FX sounds above are identical to the FX sounds in the Timpani FX patch, as well as having access to the additional sounds not found in this one.

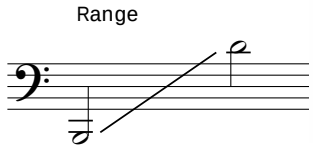
SteelDrums Lead (MW)



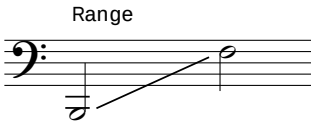
SteelDrums Double 2nds (MW)



SteelDrums 3 Guitar (MW)



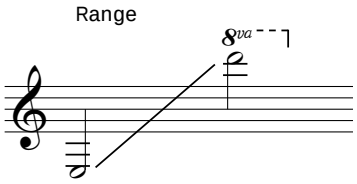
SteelDrums 6 Bass (MW)



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)

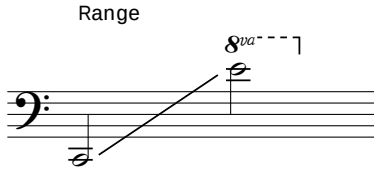
Electric Guitar



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

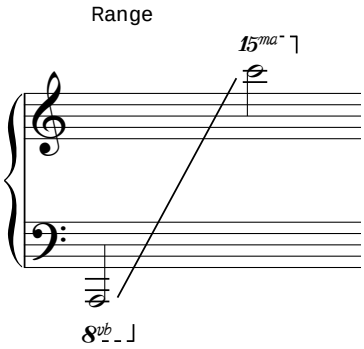
Available Sounds	Staff Text Used
Muted Notes Chorus Speed	mute chorus
Distortion Drive Distortion Damping	distortion
Chorus Depth Chorus Speed	chorus
Distortion Drive Distortion Damping Chorus Depth Chorus Speed	dis chor
Tremolo	tremolo
Tremolo Distortion Drive Distortion Damping Chorus Depth Chorus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

Bass Guitar



Piano

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



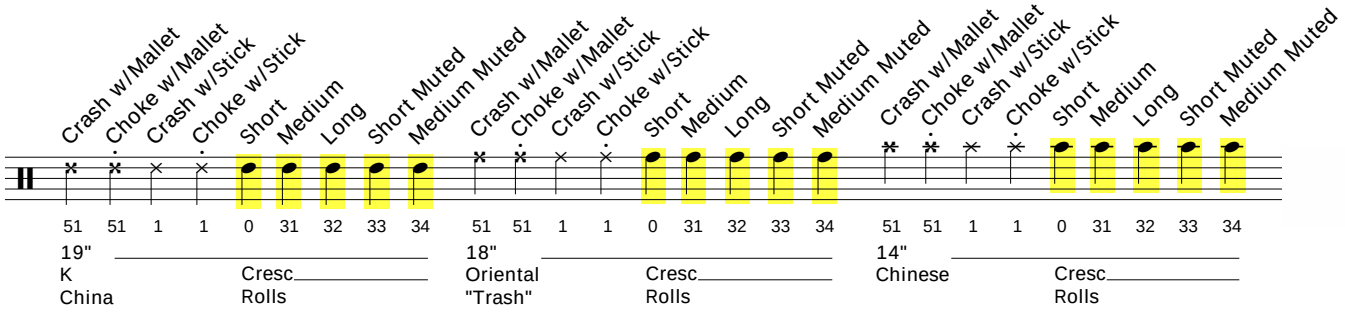
Available Sounds	Staff Text Used
Use standard Pedal LINE markings.	

* 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.

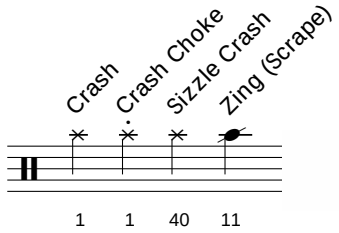
Cymbals

Chinas All

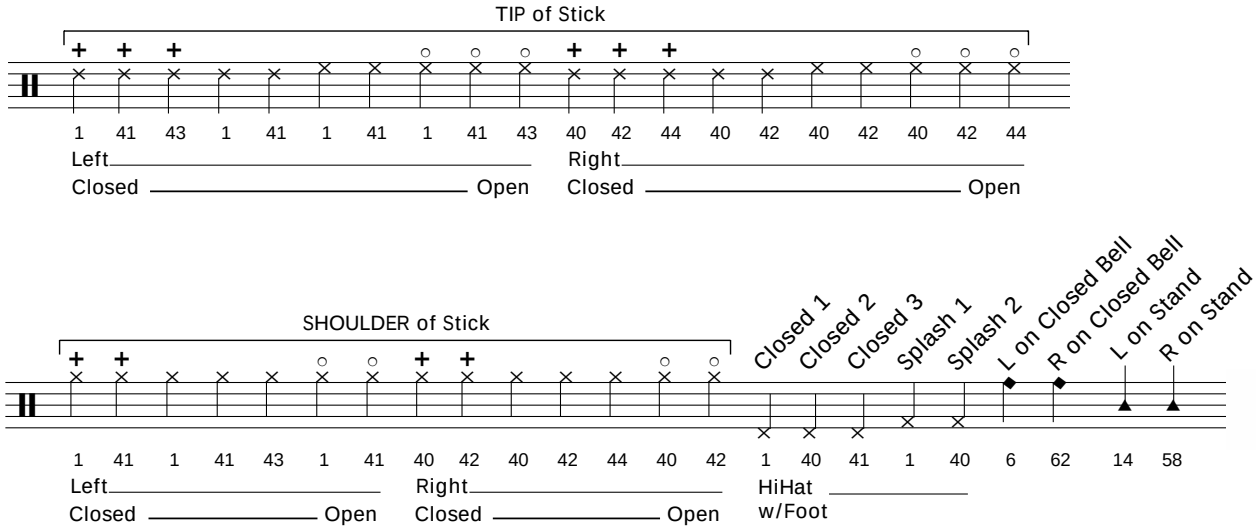
Once you have entered notes, just drag the note up or down - or select several notes and move them with the up/down arrow keys - for the specific sound wanted. Each individual China instrument is mapped identically to what you see here.



Crash Cymbals

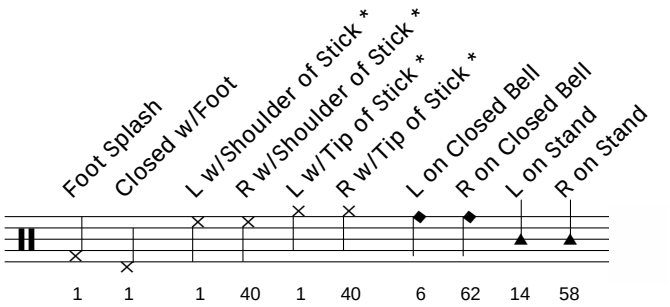


Hi Hat Manual



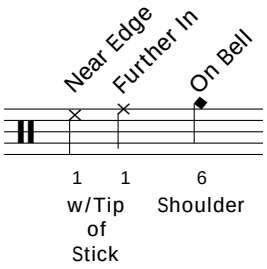
Hi Hat (MW)

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

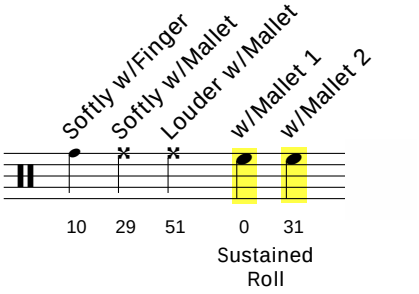


* All four of these noteheads can accommodate any of the following articulation choices:
- Plus/Closed – "+"
- Harmonic/Open – "o"
- Neither

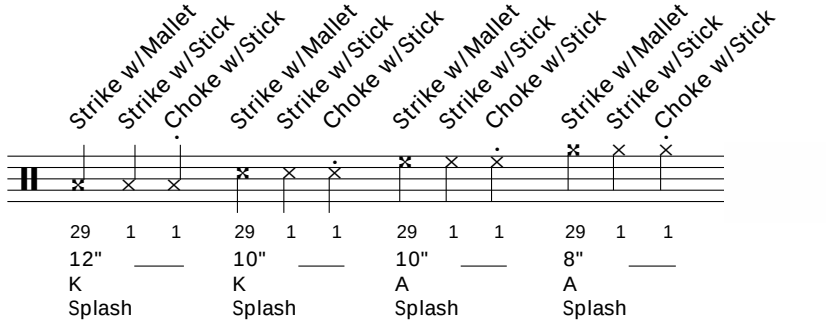
Ride Cymbal



Sizzle Cymbal



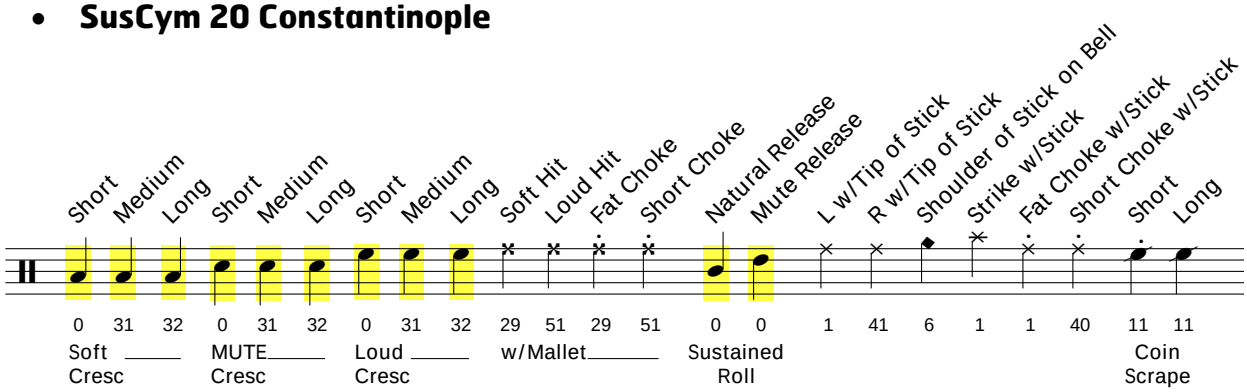
Splash Cymbals



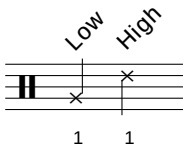
Suspended Cymbals

Compatible with:

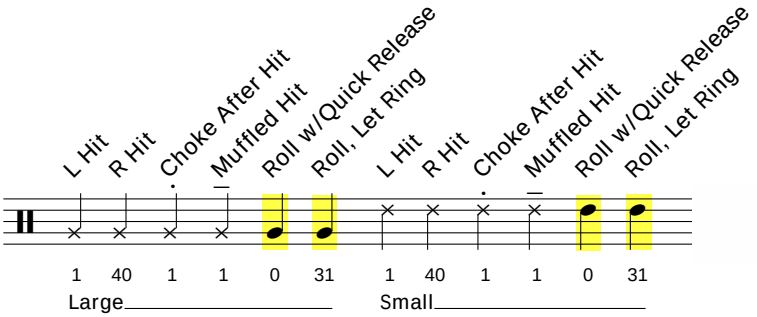
- **SusCym 15 K Zildjian**
- **SusCym 18 Constantinople**
- **SusCym 20 Constantinople**



Swish Knockers (MW)



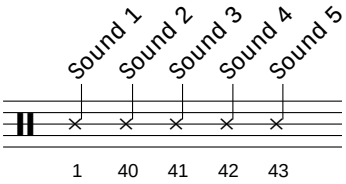
Zil-Bells Hi Lo



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

Gongs

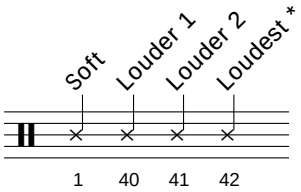
Bowed Gong



Chinese Gongs

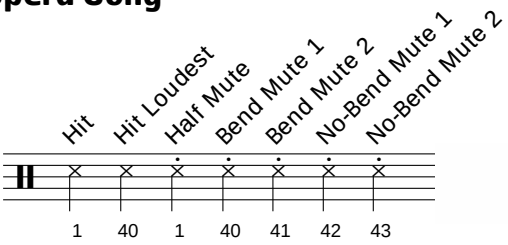
Compatible with:

Chinese Gong 12in:
Circus Gong:
Fuyin Gong 15in:
Jing Gong:
Pasi Gong 12in:

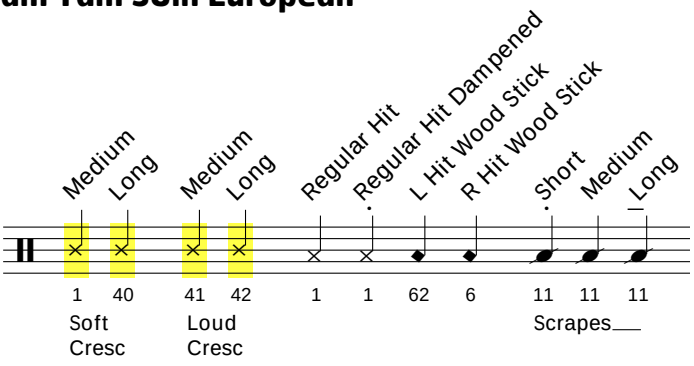


* Fuyin Gong 15in does not contain “Loudest” sound.

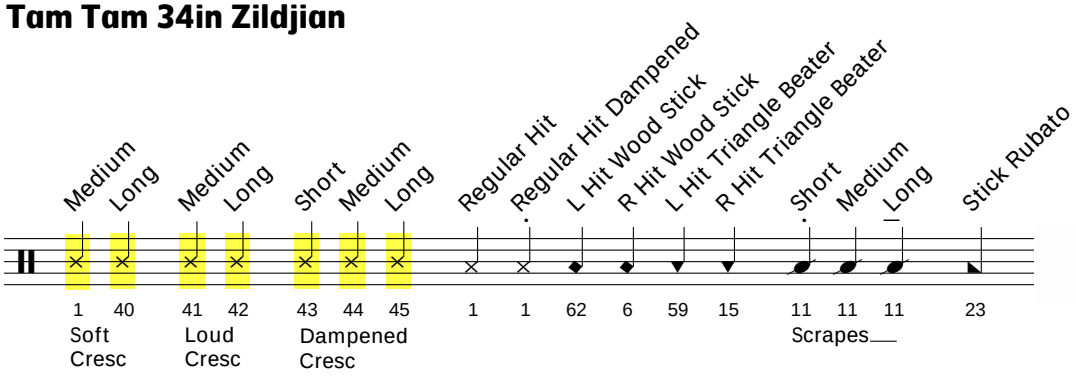
Opera Gong



Tam Tam 30in European



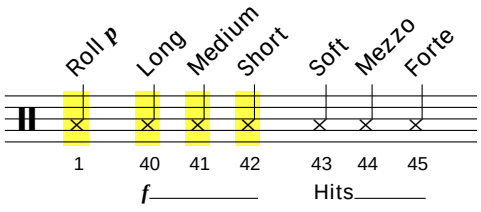
Tam Tam 34in Zildjian



Wind Gongs

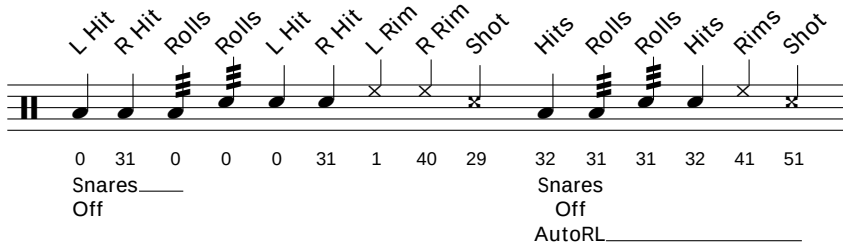
Compatible with:

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

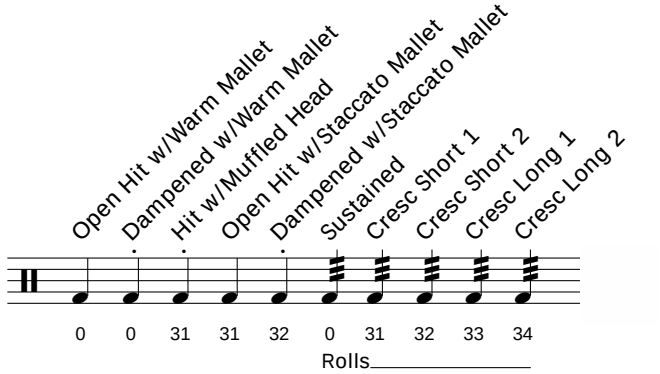


Drums

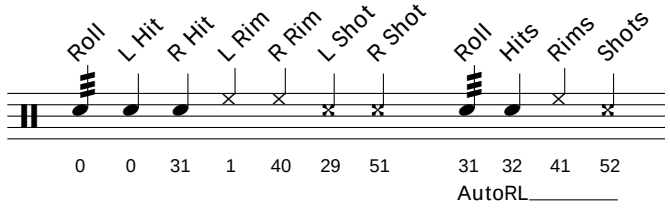
Concert Snare and **Field Drum**



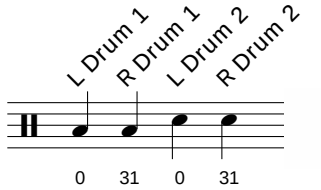
Concert Bass Drum



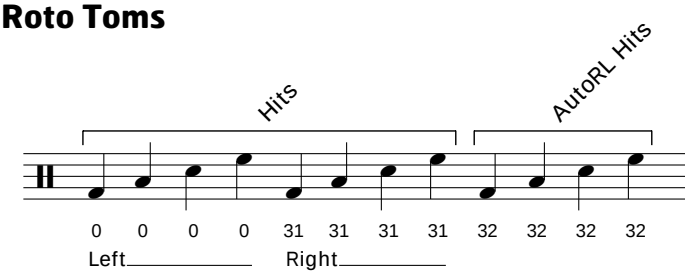
Firecracker Drum



Impact Drums

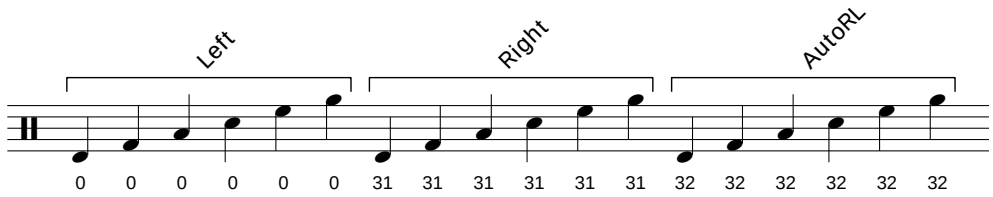


Roto Toms



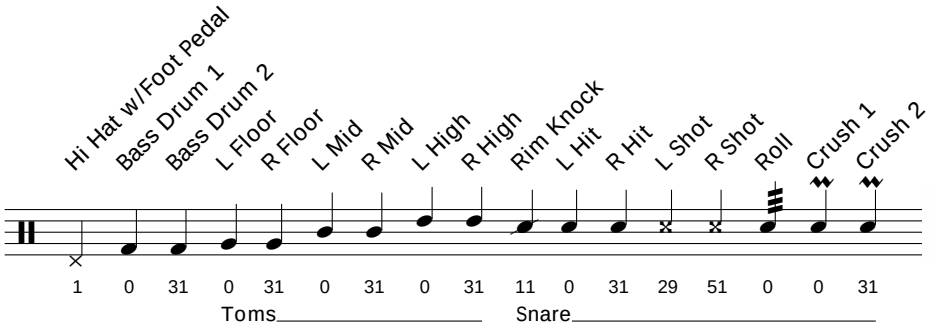
Concert Toms Full

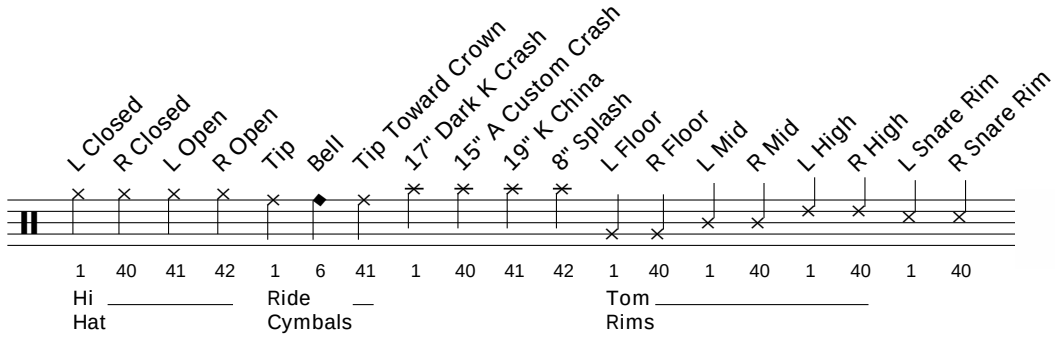
For Playback Dictionary items used see the listing on page 27.



Drumset Manual

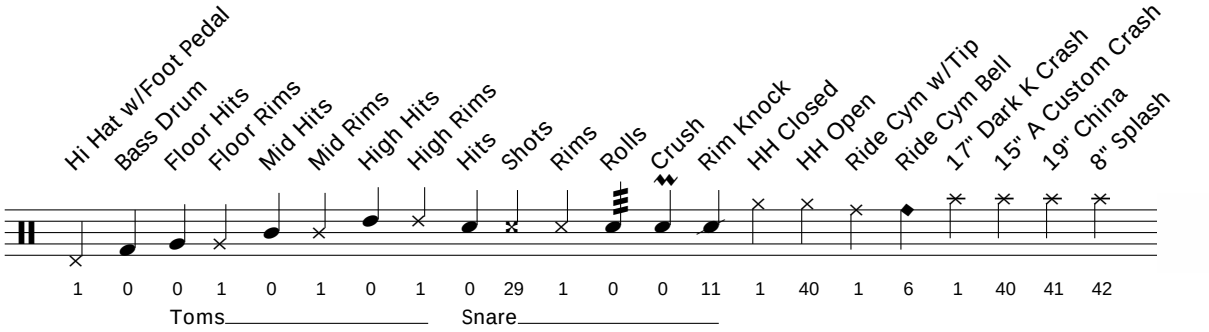
For Playback Dictionary items used see the listing on page 27.





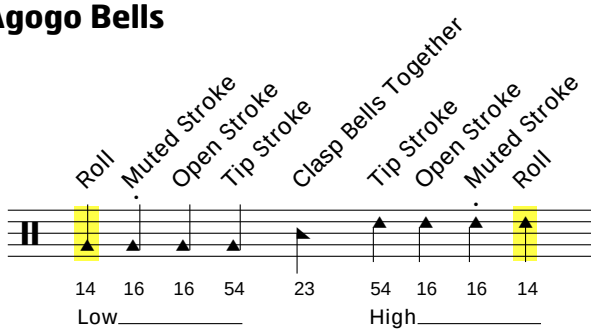
Drumset (AutoRL)

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

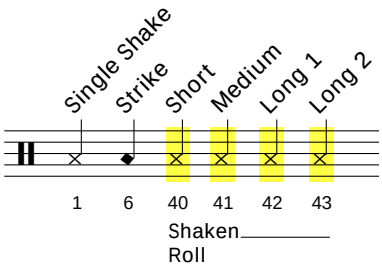


World Percussion

Agogo Bells



Ankle Bells

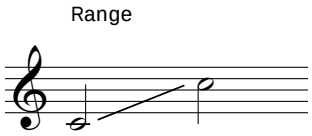


Anklung

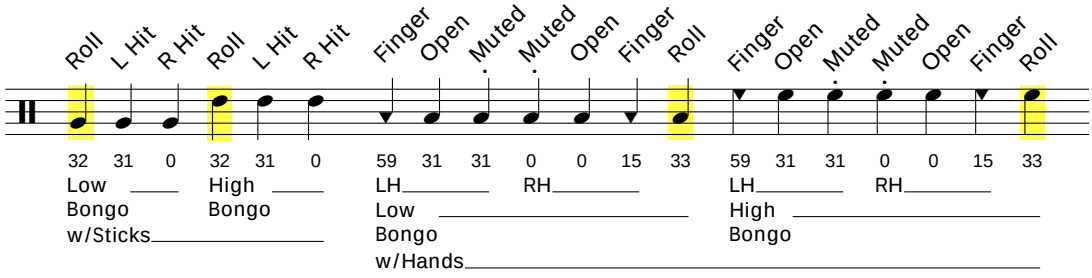
White keys only will trigger sounds. If you use more than one Anklung instrument in a score, memory usage will not double (or triple).

Compatible with:

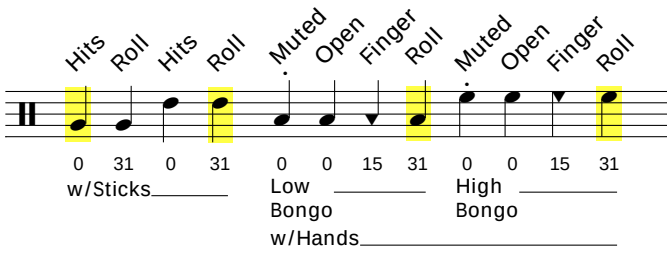
- **Anklung Single Hits**
- **Anklung Accel/Rit**
- **Anklung Tremolo**



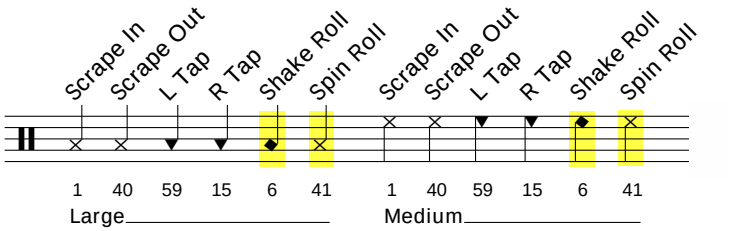
Bongos Manual



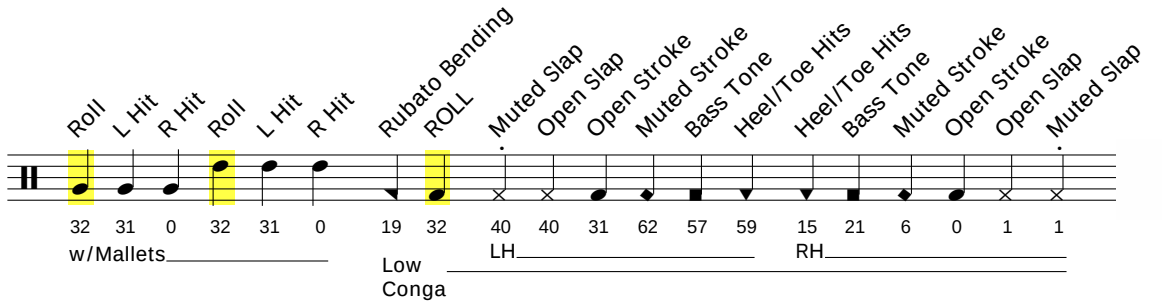
Bongos (AutoRL)

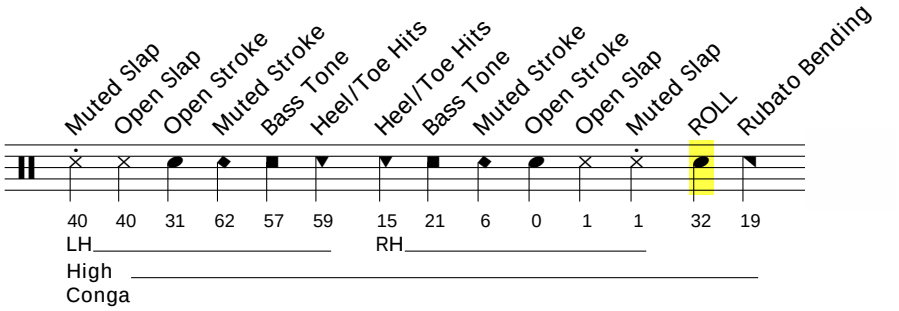


Cabasa Hi and Low

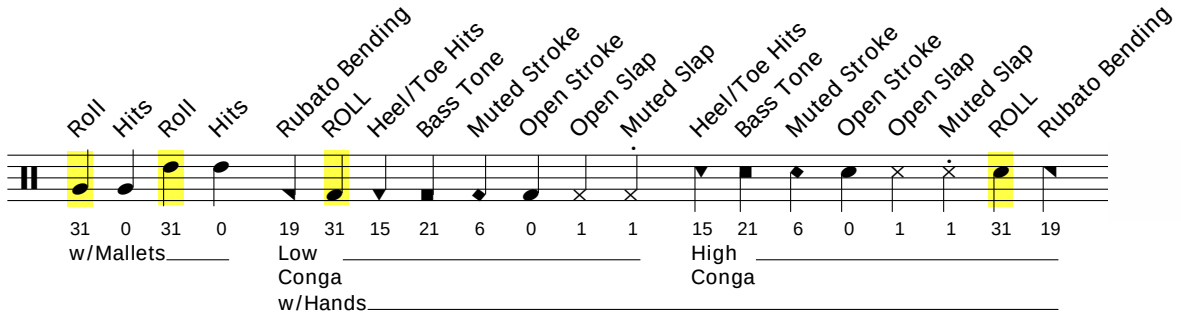


Congas Manual

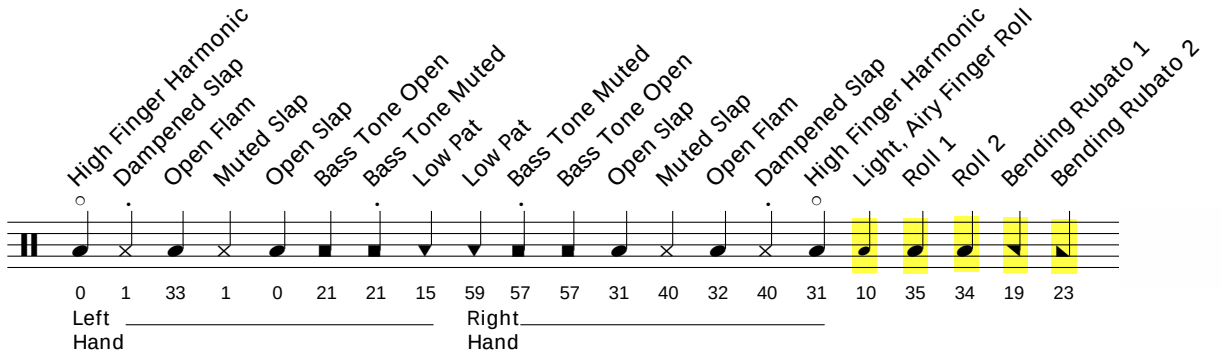




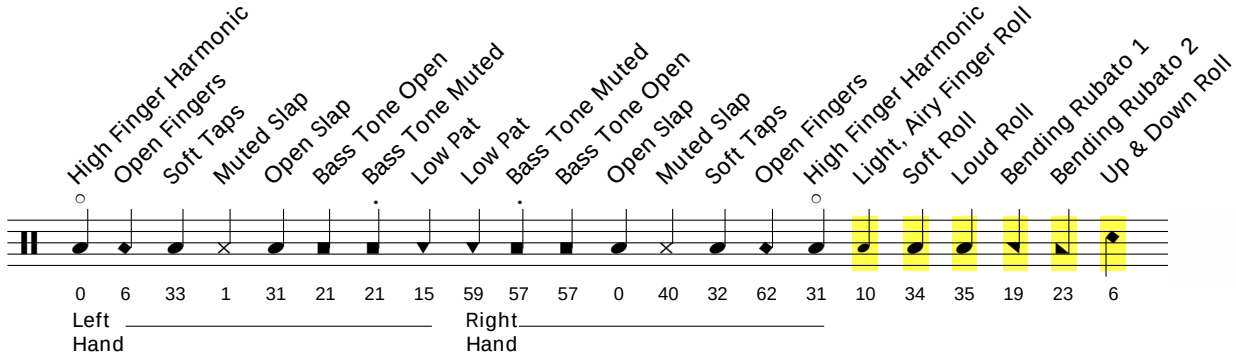
Congas (AutoRL)



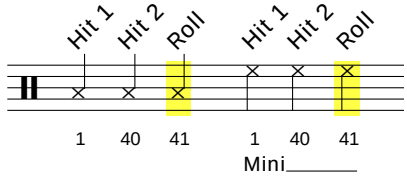
Djembe 14in



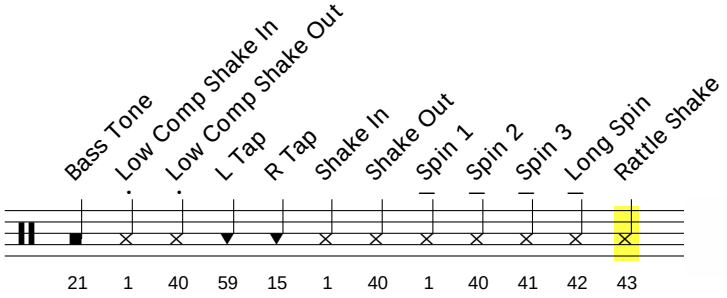
Djembe Big



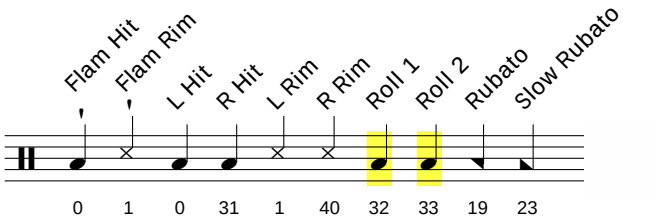
Shakerines



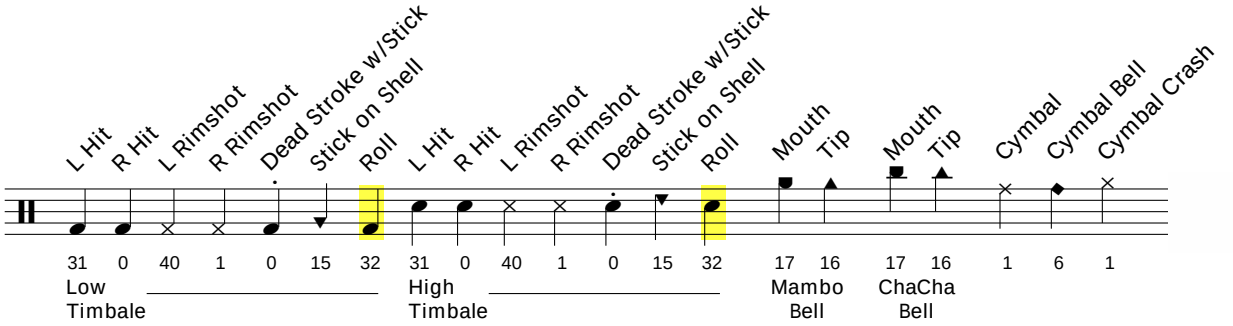
Shekere



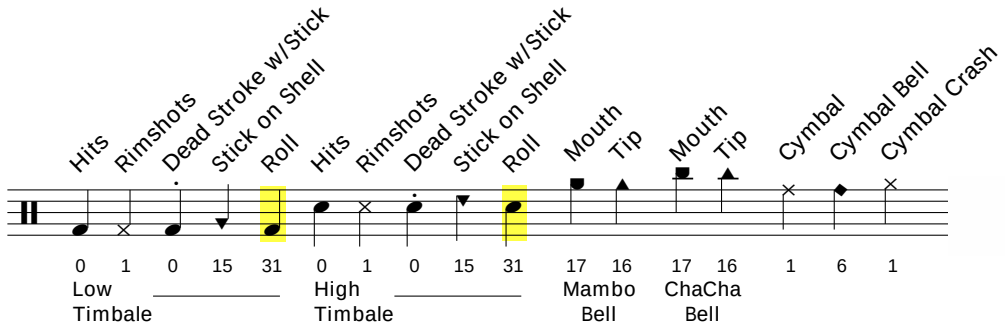
Taiko Drum



Timbales Manual

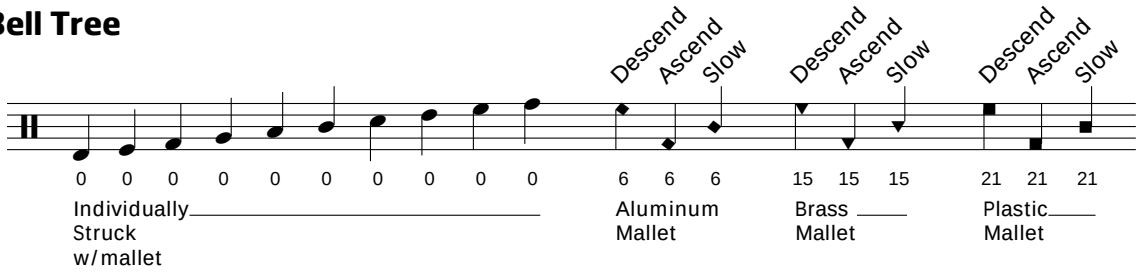


Timbales (AutoRL)

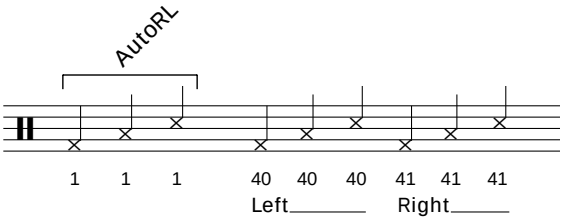


Accessories

Bell Tree

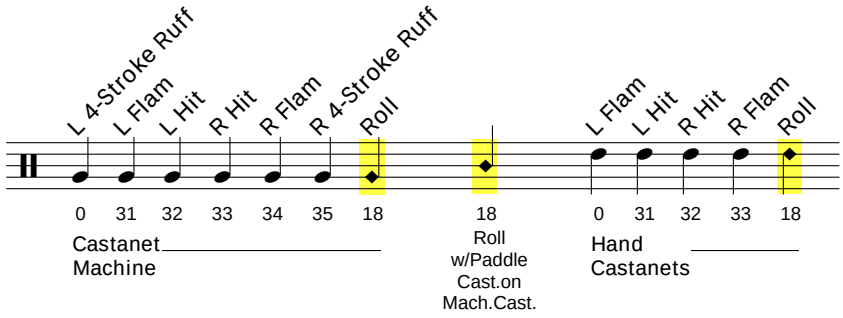


Brake Drums

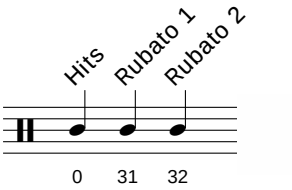


Castanets All

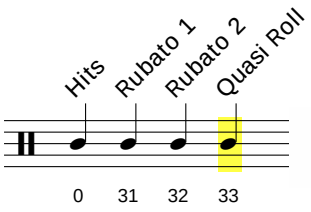
The **Castanet Machine** and **Hand Castanets** instruments both include the sound “Roll w/Paddle Cast. on Mach. Cast” in their individual mappings.



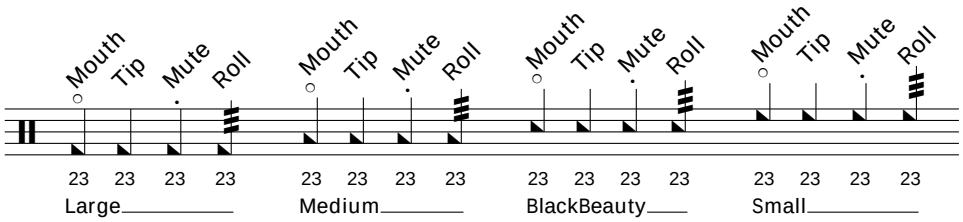
Claves Pearl Synthetic



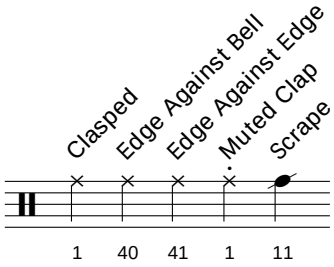
Claves Rosewood



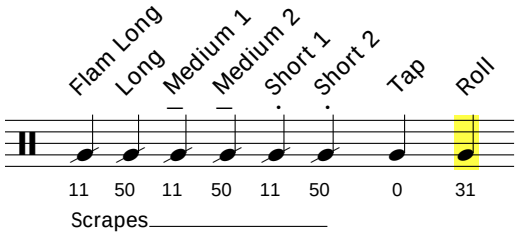
Cowbells



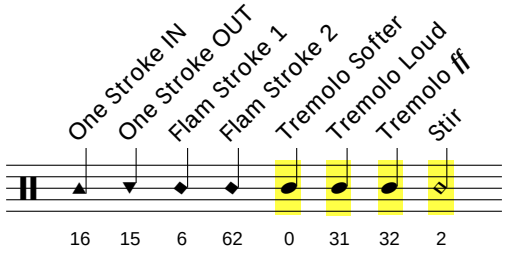
Finger Cymbals



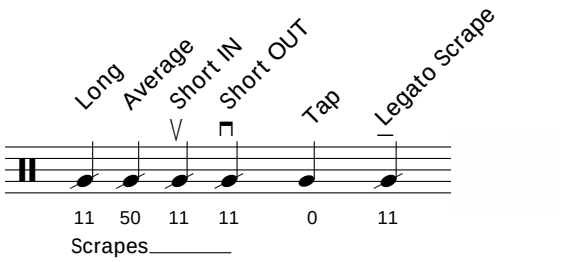
Guiro



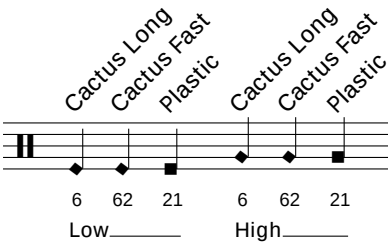
Maracas Rawhide



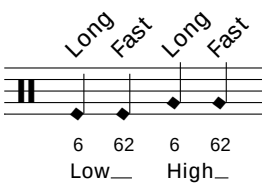
Metal Guiro



Rainsticks All

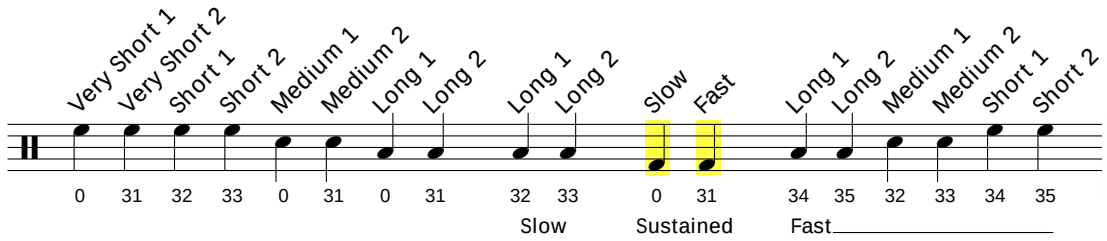


Rainsticks Cactus



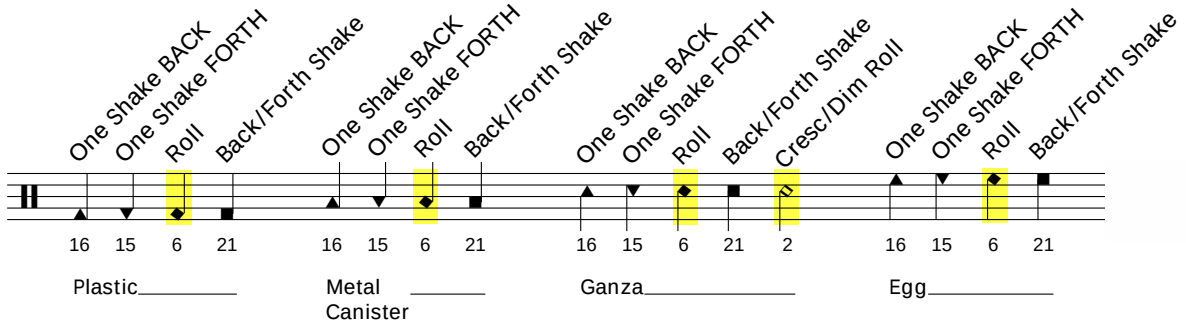
Rainsticks Plastic

Ratchet

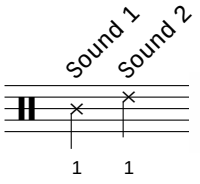


Shakers All

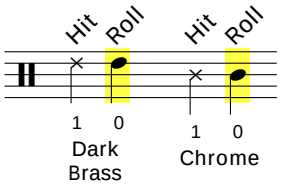
Each individual shaker instrument has its own corresponding mapping that matches what you see here.



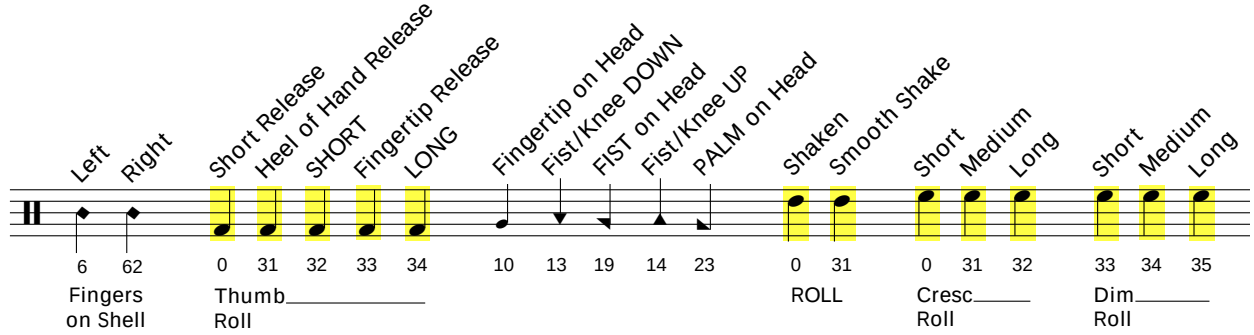
Slapsticks



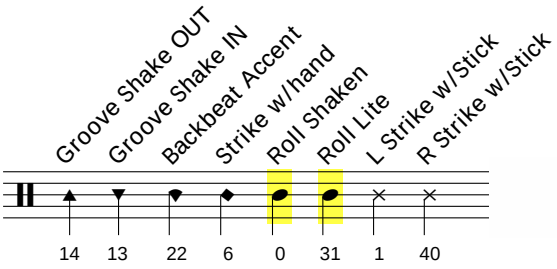
SleighBells All Each individual sleighbell instrument has its own mapping.



Tambourine Orchestral



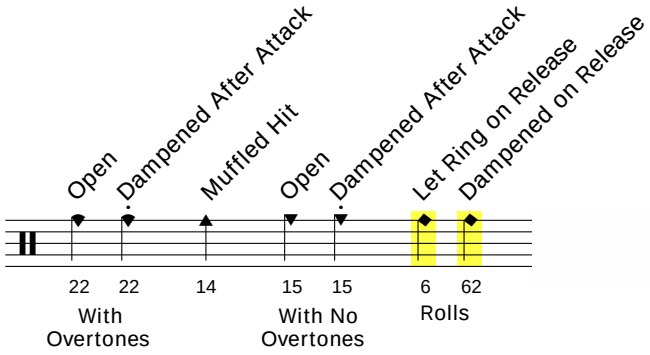
Tambourine Rock



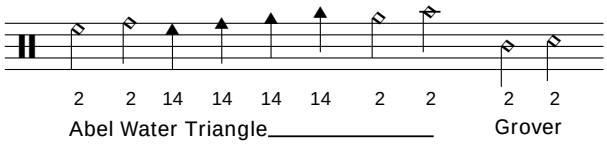
Triangles

Compatible with:

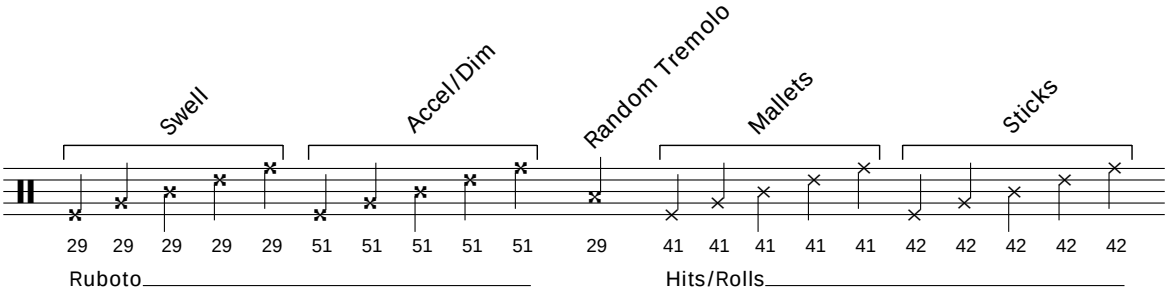
- **Triangle Abel 6in**
- **Triangle Grover 6in**
- **Triangle Grover 9in**



Water Triangle

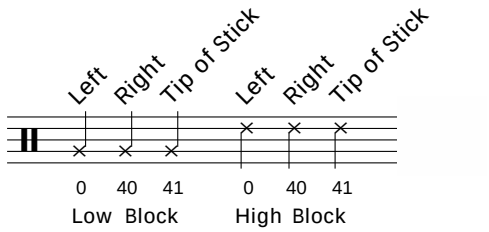


Granite Blocks

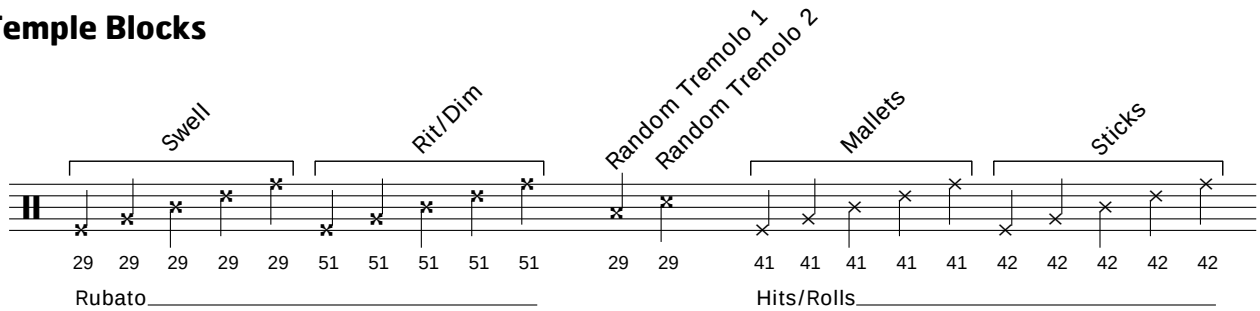


To properly activate the Rolls in the Granite Blocks instrument, use either the 4 or 8 tremolos just like you would on the xylo, marimba etcetera instruments. For the Playback Dictionary items listing see page 27.

Jam Blocks

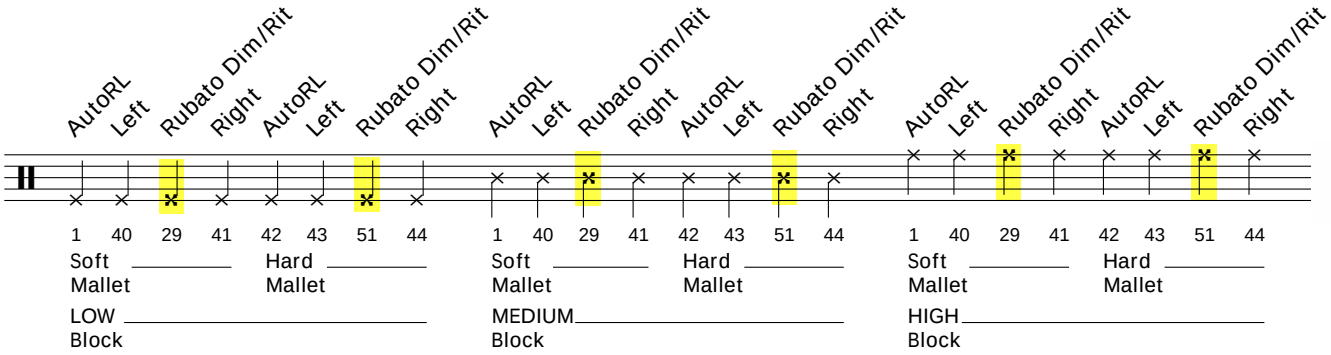


Temple Blocks

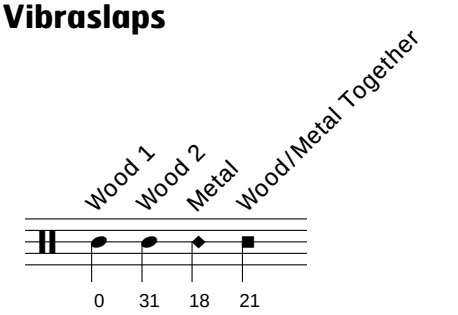


To properly activate the Rolls in the Temple Blocks instrument, use either the 4 or 8 tremolos just like you would on the xylo, marimba etcetera instruments. For the Playback Dictionary items listing see page 27.

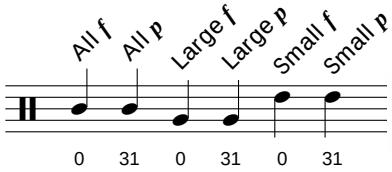
Woodblocks Three



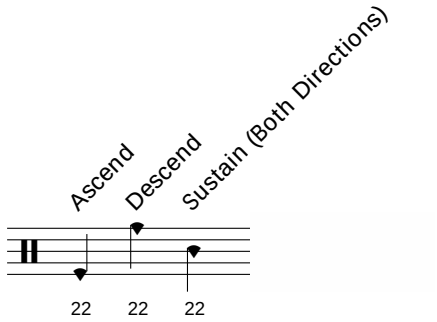
Vibraslaps



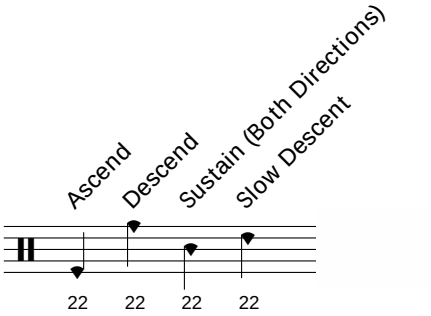
Patio Chimes



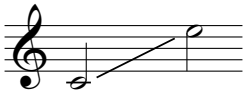
Treeworks Double Row Chimes
Treeworks Echo Chimes



Treeworks Single Row Chimes

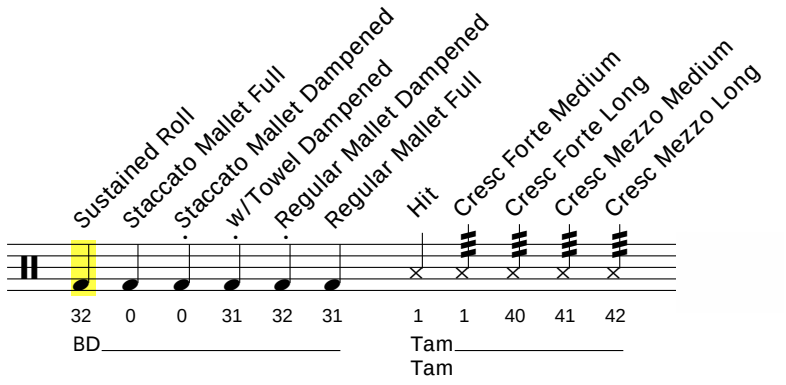


WChimes with Mallet

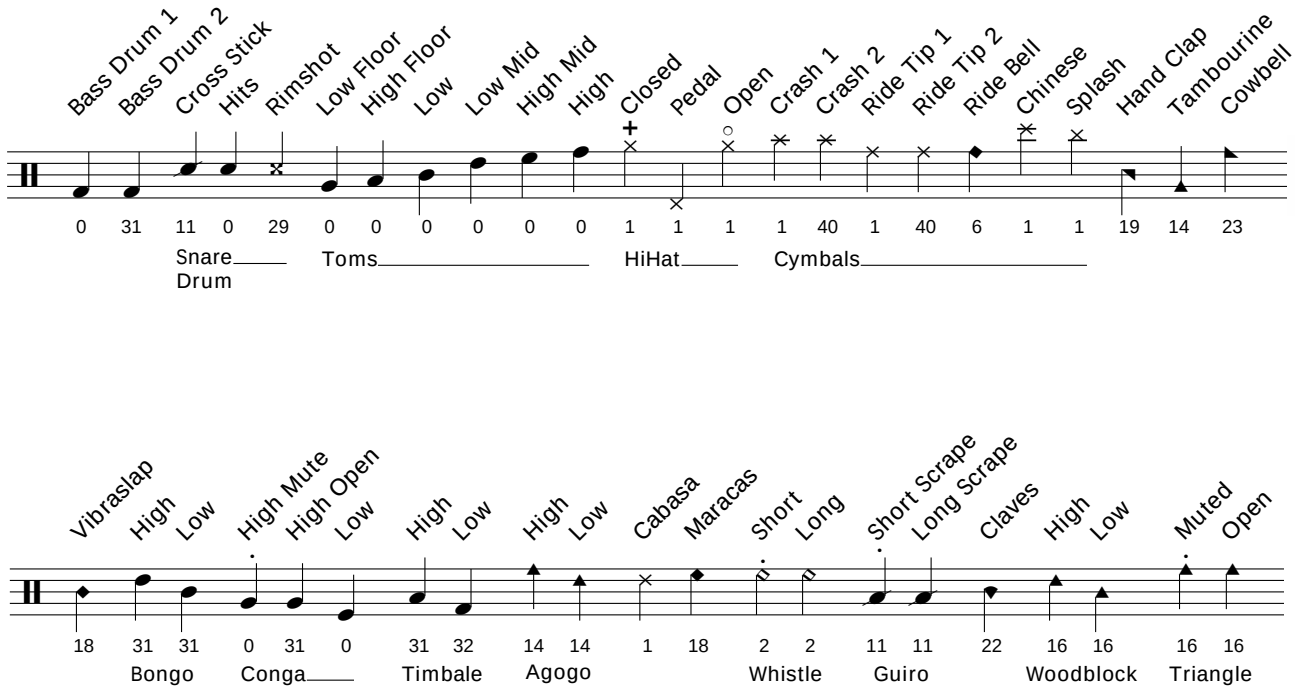


Combos, Vocals

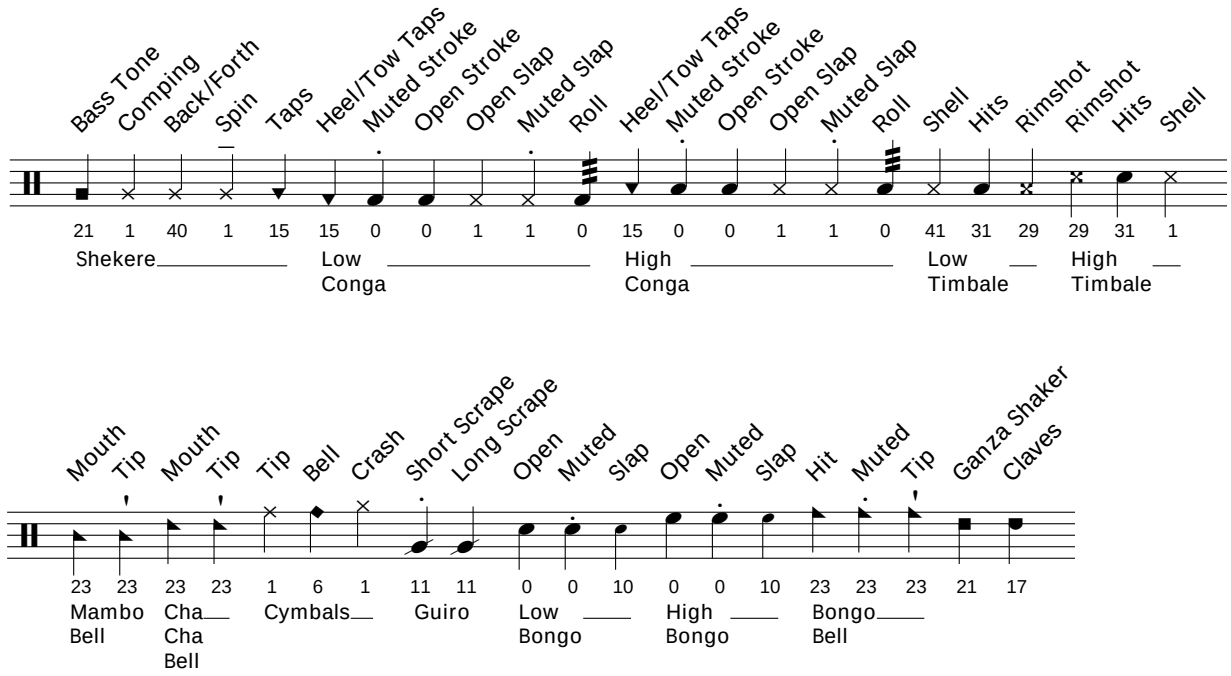
BD and Tam Tam



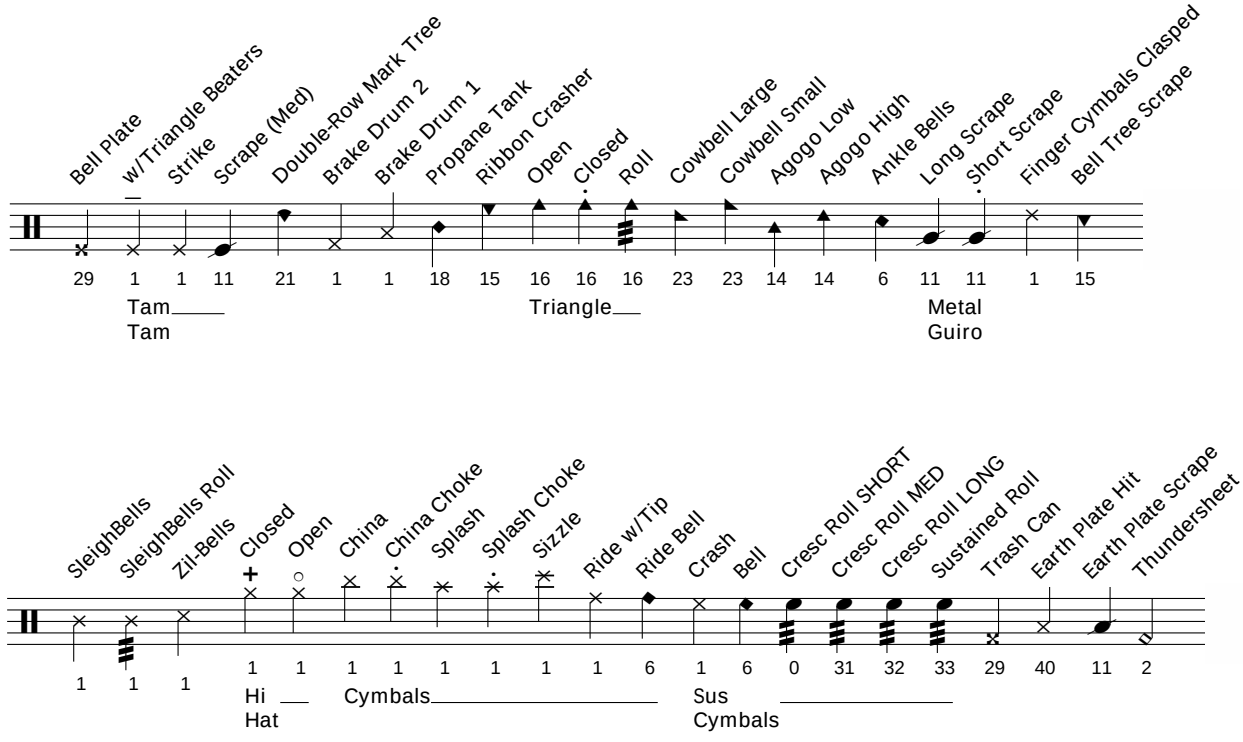
General MIDI Set



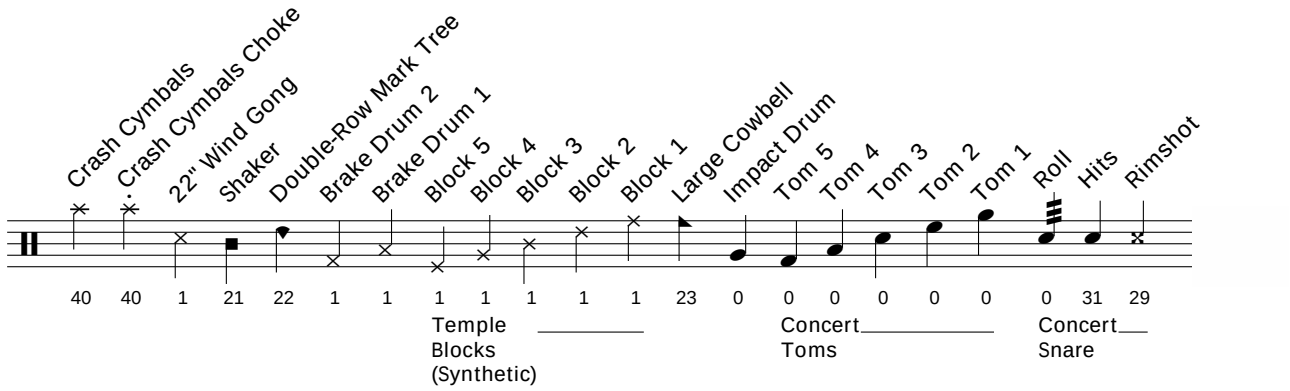
Latin Combo

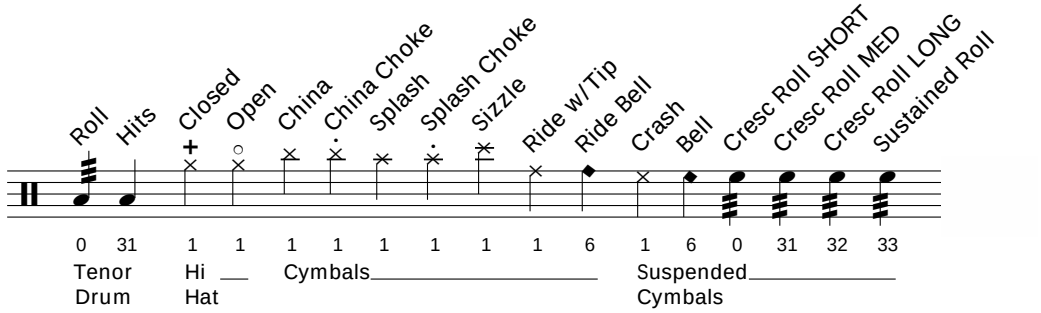


Metal Combo

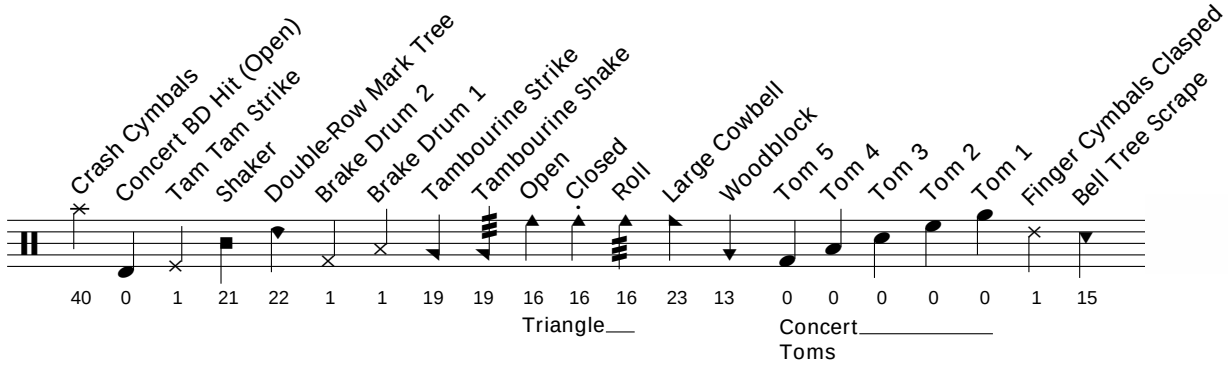


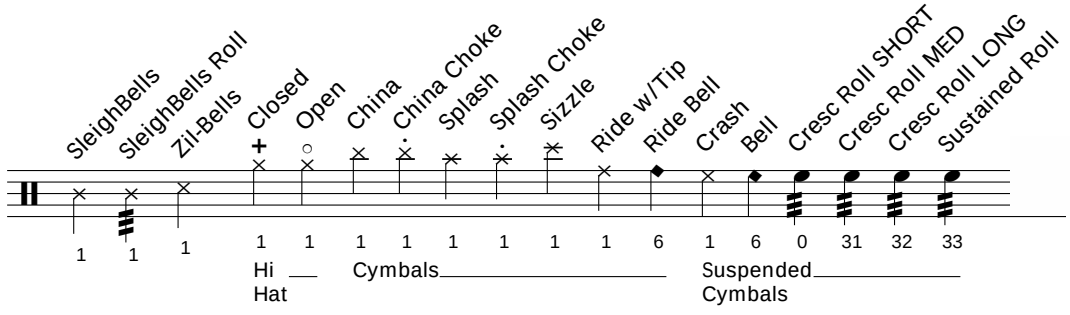
Rack Combo A



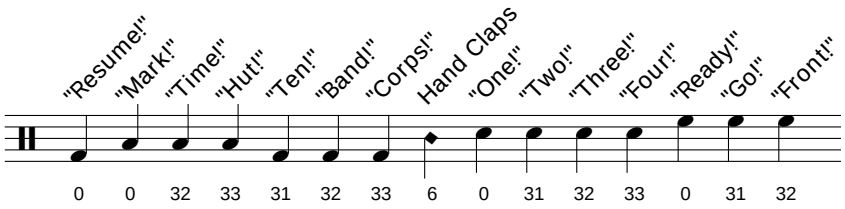


Rack Combo B

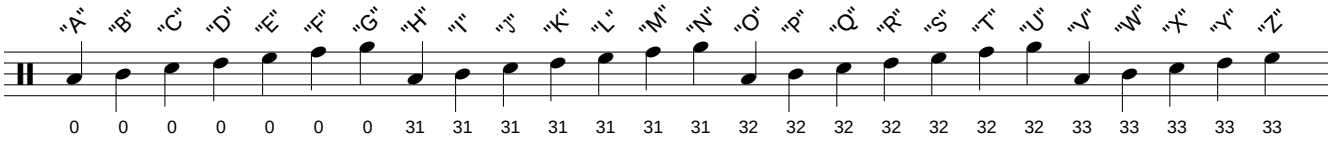


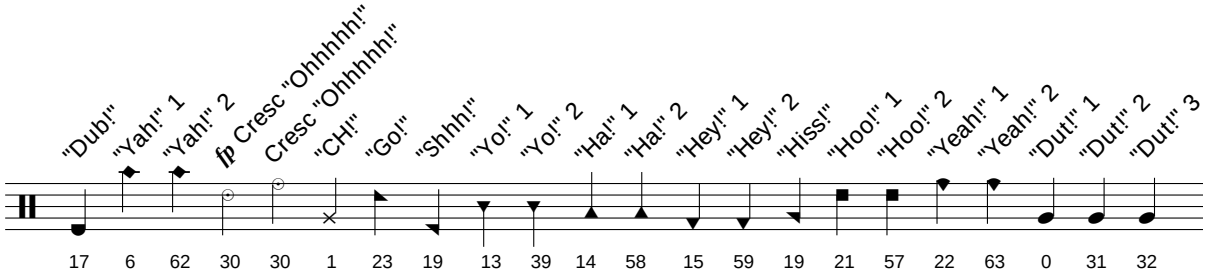


Drum Major



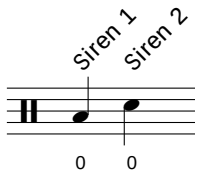
Vocals



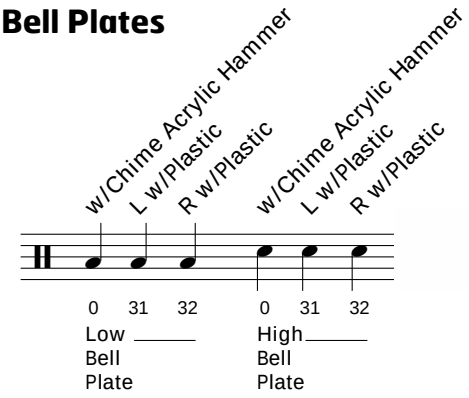


Effects

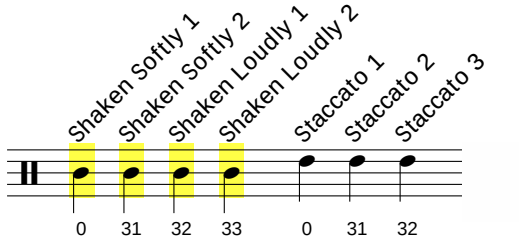
Air Raid Siren



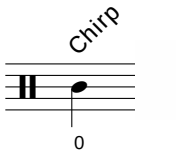
Bell Plates



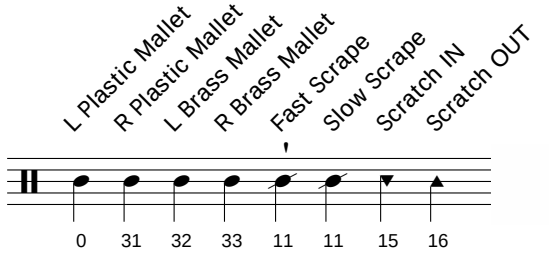
Birds Meinl



Cricket

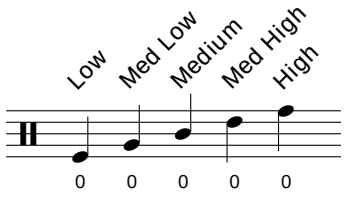


Earth Plate



Energy Chimes (MW)

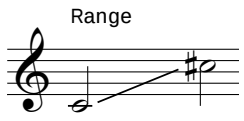
For Playback Dictionary items used see the listing on page 27.



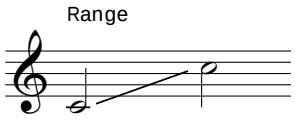
Flexatones

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).

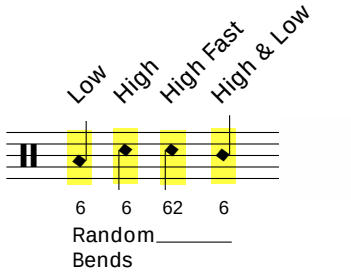
Flexatones High



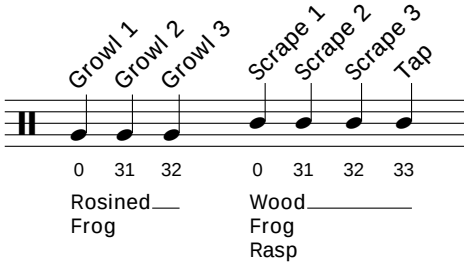
Flexatones Low



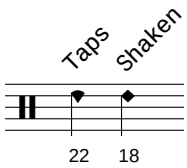
Flexatone Bends



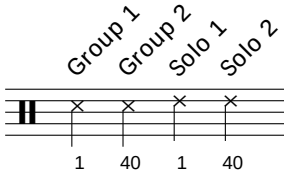
Frogs



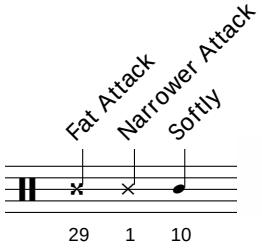
Garden Weasel



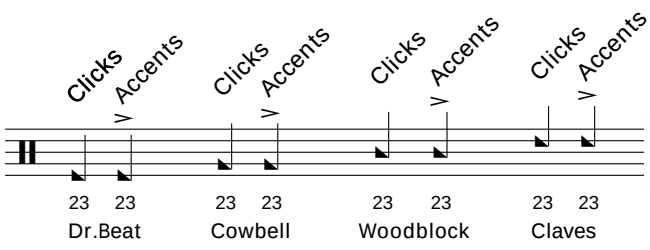
Hand Claps



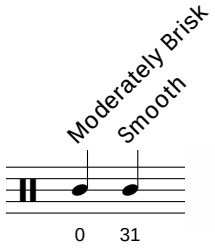
Marching Machine



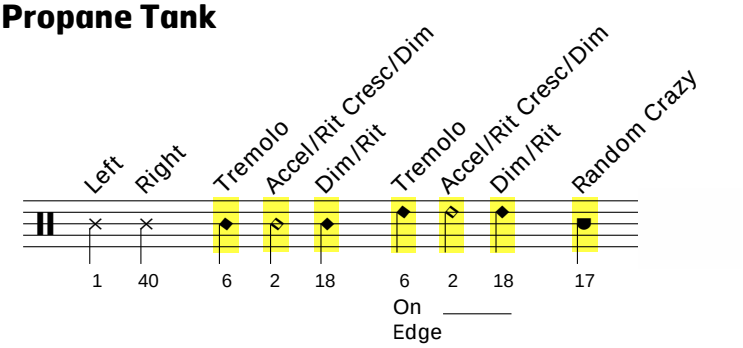
Metronome



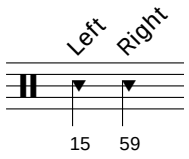
Ocean Drum



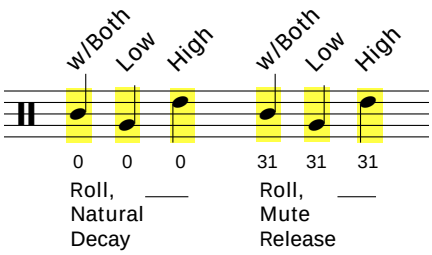
Propane Tank



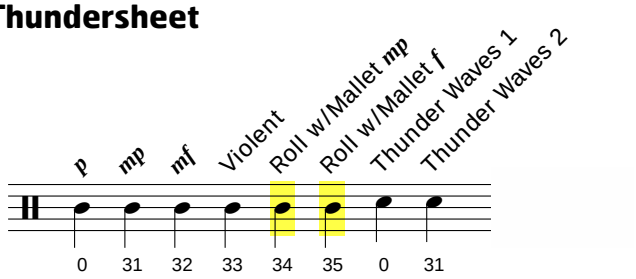
Ribbon Crasher



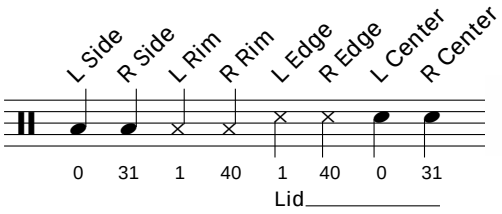
Tang Tangs



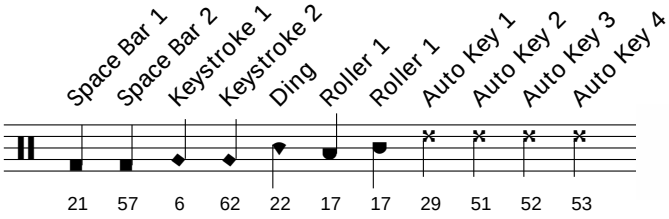
Thundersheet



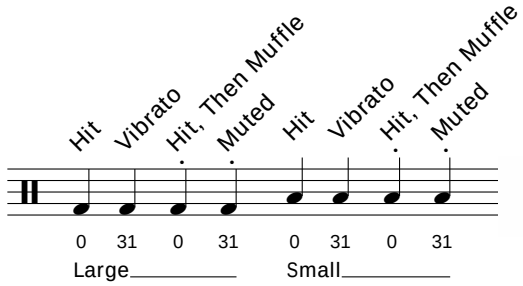
Trash Can



Typewriter Manual

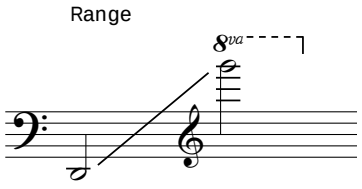


VibraTones



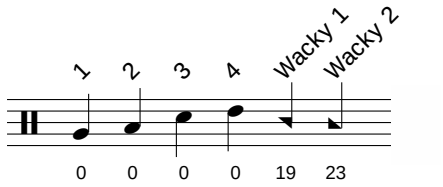
Waterphone

Only the white keys will trigger sounds.



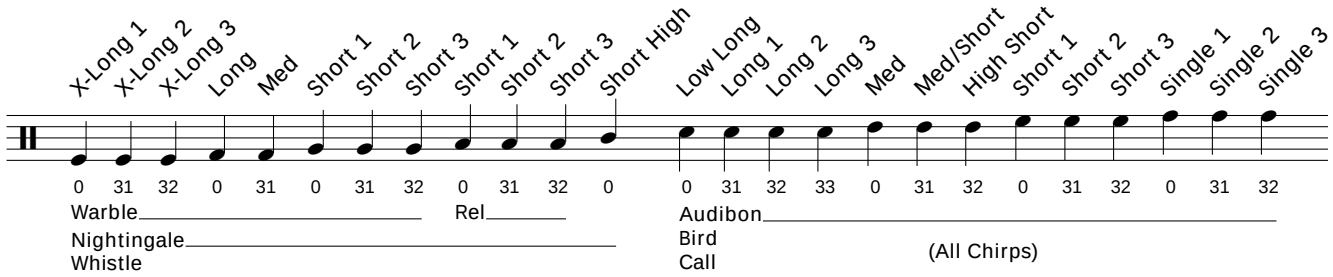
Whistles and Bird Calls

Acme Siren

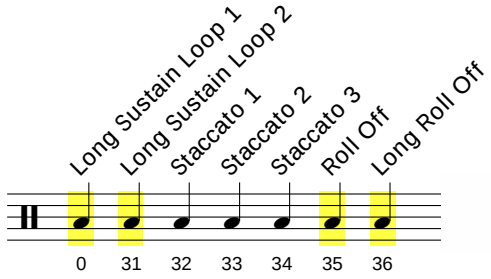


Nightingale Audibon Combo

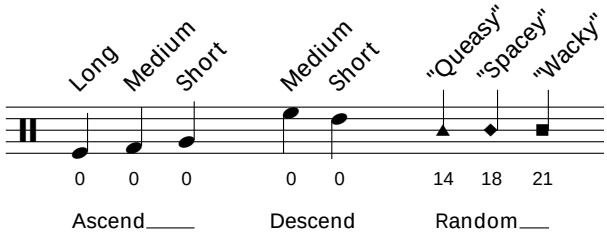
The individual **Nightingale Whistle** and **Audibon Bird Call** instruments are mapped identically to what you see below, respectively.



Police Whistle



Slide Whistle

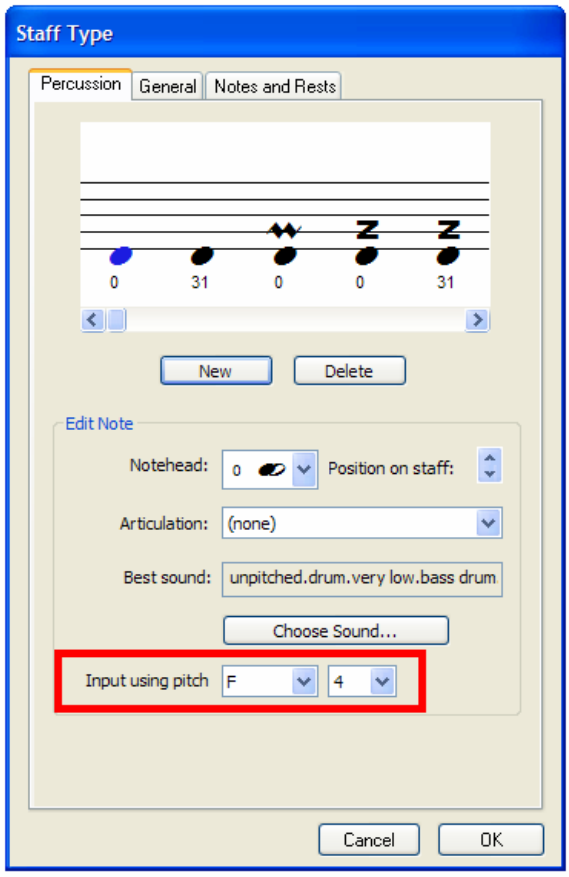


Customizing Instruments

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.

<u>Moving Notes Up/Down on the Staff</u>

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

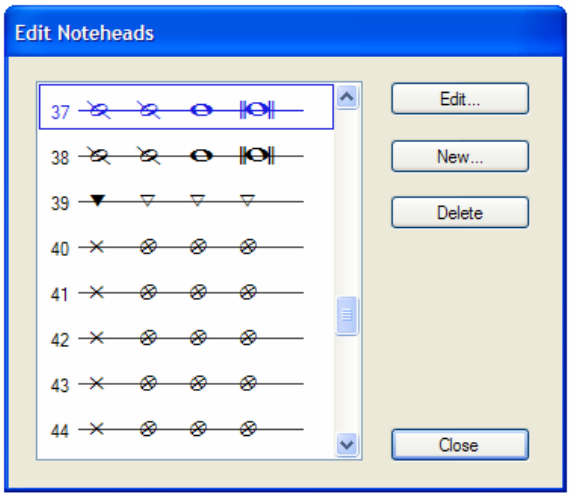
And yet, we know there will still be users who will want to change things to suit their personal preferences. With this Template – and more so the new features in Sibelius 5.1 – it will be much easier to do so compared to templates of old.

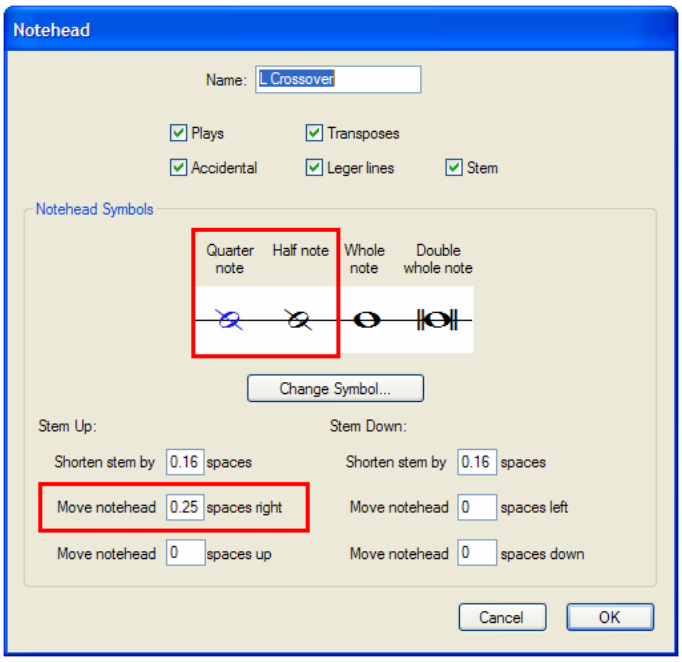
To get more detailed instructions on how to **Edit Instruments** you will need to consult your Sibelius Reference.

Crossover Noteheads

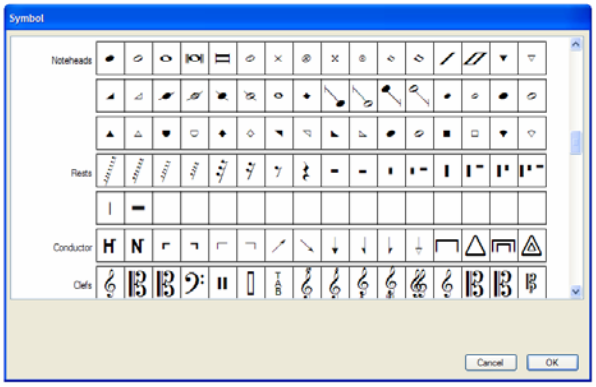
Notehead numbers **37** and **38** have been miraculously reserved for crossover noteheads. If in fact you do want to change them from what we have listed in the diagram on page 35, here is how you can do it.

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.

"Vrooom!"