

Sibelius

S7S Readme 7.1a

Sibelius S7S Template 7.1a

May 2012

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Important Information

Sibelius S7S Template 7.1a, May 2012

This Readme is to be used with this Template file:

S7S_Template_7.1a.sib

The above Template file can be used with either of the sound set files named:

S7S_SoundSet_7.1a.xml

S7S_SoundSet_7.1a_Lite.xml.

A birds eye view of where to access the sounds during note input with a MIDI keyboard or Sibelius' built-in keyboard can be found in the file named **S7S_Maps_7.1a.pdf**. The unpitched percussion mapping diagrams can also be found in this document.

S7S Template 7.1a supports the Sibelius 7 Sounds sample library. This template is NOT backwards compatible with earlier versions of Sibelius as the library is only included with Sibelius 7.

REQUIRED READING: The informational package *Sibelius 7 Sounds User Guide* covers what the Sibelius 7 Sounds sample library consists of. Please be sure to thoroughly read that document so you know what sounds are in this library. You can download the package for free from the Sibelius site at www.sibelius.com/sibelius7sounds. We'll note the differences between the *S7S Library 7.1.2* and *S7S Template 7.1a* instrument definitions in the documentation files included with this Template.

When the term "S7S" is used, it will be referring to the *Sibelius 7 Sounds* sample library that ships with Sibelius 7.

When the term "Sibelius" is used by itself, it will be referring to Sibelius 7.

When the term "Template" is used by itself, it will be referring to S7S Template 7.1a.

When the term "TWS" is used, it will be referring to The Write Score.

As we move along in this document, be aware that not all of the features of Sibelius 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 Guide to quickly find what you are looking for.

Many of the software navigation paths are followed by "(*hover*)", this will give you an image of what it refers to when you hover your cursor over that text.

This Template is for new projects going forward. If you have scores that originated outside of this template, please see Appendix A for possible conversion scenarios.

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.

You will need to use Adobe Reader 5 or later to view the interactive elements in the S7S_Maps_7.1a PDF and this document. Get the latest free version here: get.adobe.com/reader/

All TWS template packages available for download are placed in .zip archives. You will need to unpack their contents to access the enclosed files. Please read [this FAQ](#) if you have troubles doing so.

Please direct your **Product Support** questions to the [TWS Forum](#). The template developers are setup to handle those sorts of inquiries there.

Getting Started

Your Writing Environment

There are a few items that you will need to have before you can start using this Template:

1. Sibelius 7 *
2. Sibelius 7 Sounds *

Install Sibelius 7

Whether you are upgrading or buying new, you can find the Sibelius 7 main web page by following this link:

www.sibelius.com/products/sibelius/7/index.html

Once you have Sibelius 7 installed, use the link below to grab and update to the latest version. As of the time of this writing, the latest version of Sibelius is 7.1.2.

Update Sibelius 7 Sounds to the latest version

Install the S7S library from the installer discs (or from the large download installer), then go here to get the latest library updater:

www.sibelius.com/helpcenter/upgrades.html

Once on the upgrades page, click the “Download the update now” link to get to the Sibelius 7 Sounds updater. As of the time of this writing, the latest updater will be one of the following:

PC: Sibelius7SoundsUpdate712.exe

Mac: Sibelius7SoundsUpdate712.dmg

If a newer version of the S7S library is available, be sure to check the TWS web site to see if a template update was needed to support the newer version.

*** IMPORTANT: The Sibelius 7.1.2 software update and the Sibelius 7 Sounds 7.1.2 library update are both necessary for everything in this Template to function as described.**

Install S7S SoundSet 7.1a

Find the files labeled **S7S_SoundSet_7.1a.xml** and **S7S_SoundSet_7.1a_Lite.xml** and copy both of them into one of the following folders * (these files are included within the S7S Template zip file you downloaded):

Windows XP:

C:\Documents and Settings\your username\Application Data\Avid\Sibelius 7\Sounds

Windows Vista / Windows 7:

C:\Users\your username\AppData\Roaming\Avid\Sibelius 7\Sounds

Mac OS X:

/Users/your username/Library/Application Support/Avid/Sibelius 7/Sounds

* You may have to create the **Sounds** folder yourself.

Why do I need these particular sound sets?

1. A **sound set** is an XML file that has all of the relevant information allowing Sibelius to communicate with whatever library/device the sound set is written for. In this case, the **S7S SoundSet 7.1a** sound set (and the Lite version) will allow Sibelius to correctly sort out all the instruments, techniques, articulations, controllers, and keyswitches for every instrument in the Template.
2. These sound sets have been customized to distinguish themselves from any other sound set that a user may have in use in a particular Playback Configuration. **We want specific patches to be loaded - especially if other sample libraries are in simultaneous use.**

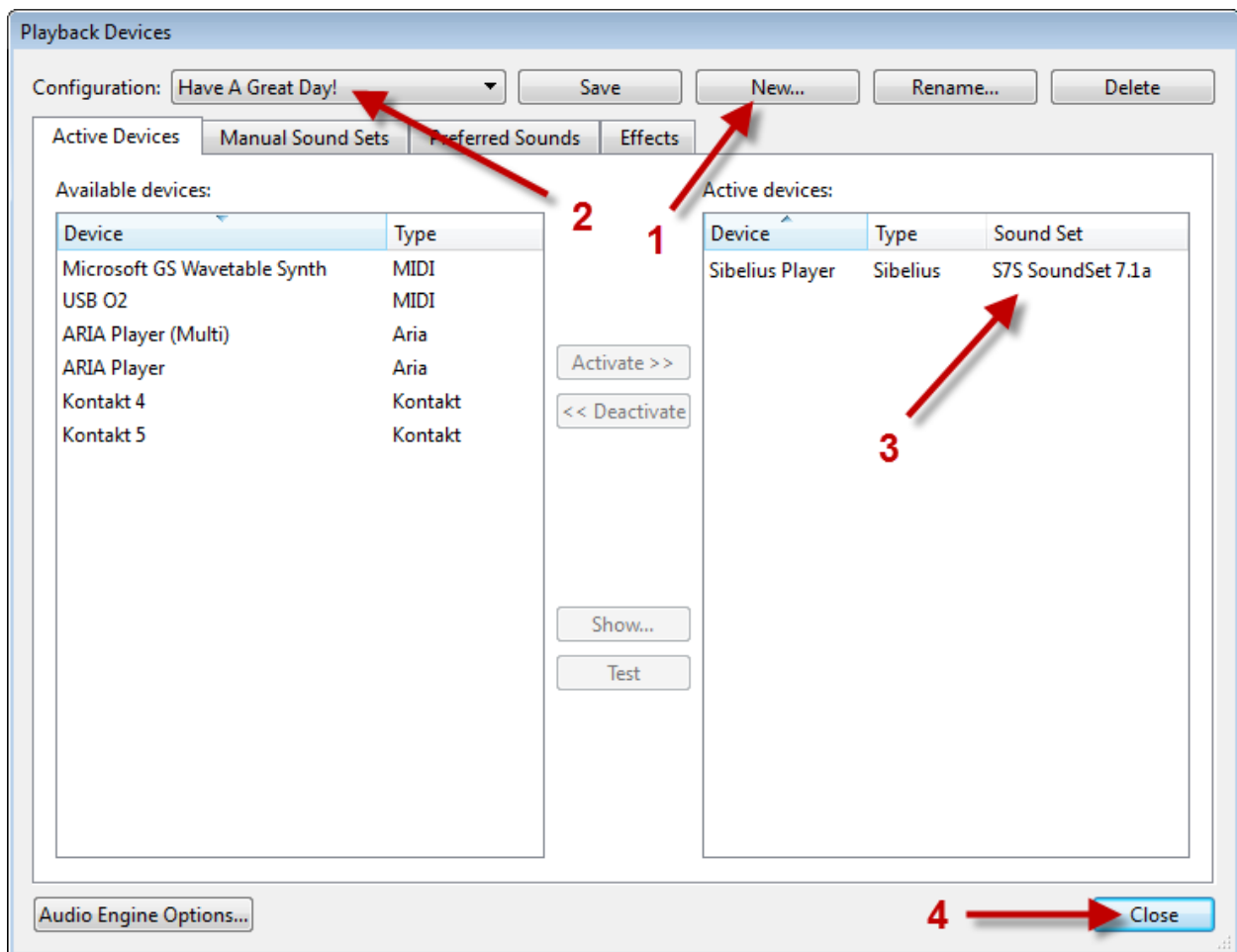
NOTE: Make sure that you install and use the sound set that you downloaded with the Template so all the instruments that we've defined will function properly.

Now that you have installed Sibelius 7.1.2, the Sibelius 7 Sounds library update and the included sound sets, let's set up your Playback Configuration.

Playback Configuration

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

1. Click on the “New” button. A new configuration will allow you to add other devices if needed.
2. Name the new configuration to suit your liking.
3. Activate **Sibelius Player**. Double click the field under “Sound Set” to get the sound set drop down menu, select the **S7S SoundSet 7.1a** sound set. Save the configuration.
4. Close the dialog.



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 “S7S SoundSet 7.1a”.**

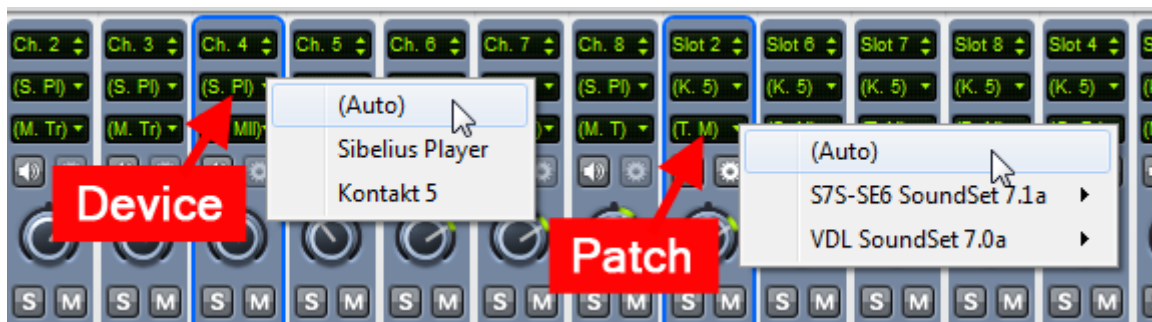
NOTE: When you’d like to use the Lite sound set, choose the one that is labeled “S7S SoundSet 7.1a Lite”. Sibelius will take care of the rest.

The one instance of Sibelius Player that is available can accommodate up to 128 instruments. The default setting in Preferences for the number of instruments that can be loaded into it will vary depending on how much RAM you have in your computer. If you have only 2 GB of memory, it will probably default to a limit of 64 instruments. And you'll more than likely run out of available memory before you run out of available slots, even when using Sibelius in 64-bit mode.

Using Multiple Libraries

When using more than one template from The Write Score, you will likely need to have your configuration setup a little differently than described on the previous page. For an example of what it would need to look like, please read the **Post-Merge Checklist / Playback Configuration** section in **Appendix D**.

IMPORTANT: For the best results, each instrument that you use from this Template should have their Device and Patch assignments in the Mixer both set to **(Auto)**. The custom instrument definitions and sound set will do all of the correct patch loading for you. (The Sib 5/6 Mixer looks different, but the same applies to them as well.) You shouldn't ever need to manually set them to (auto) as this is the state that Sibelius gives each staff by default.



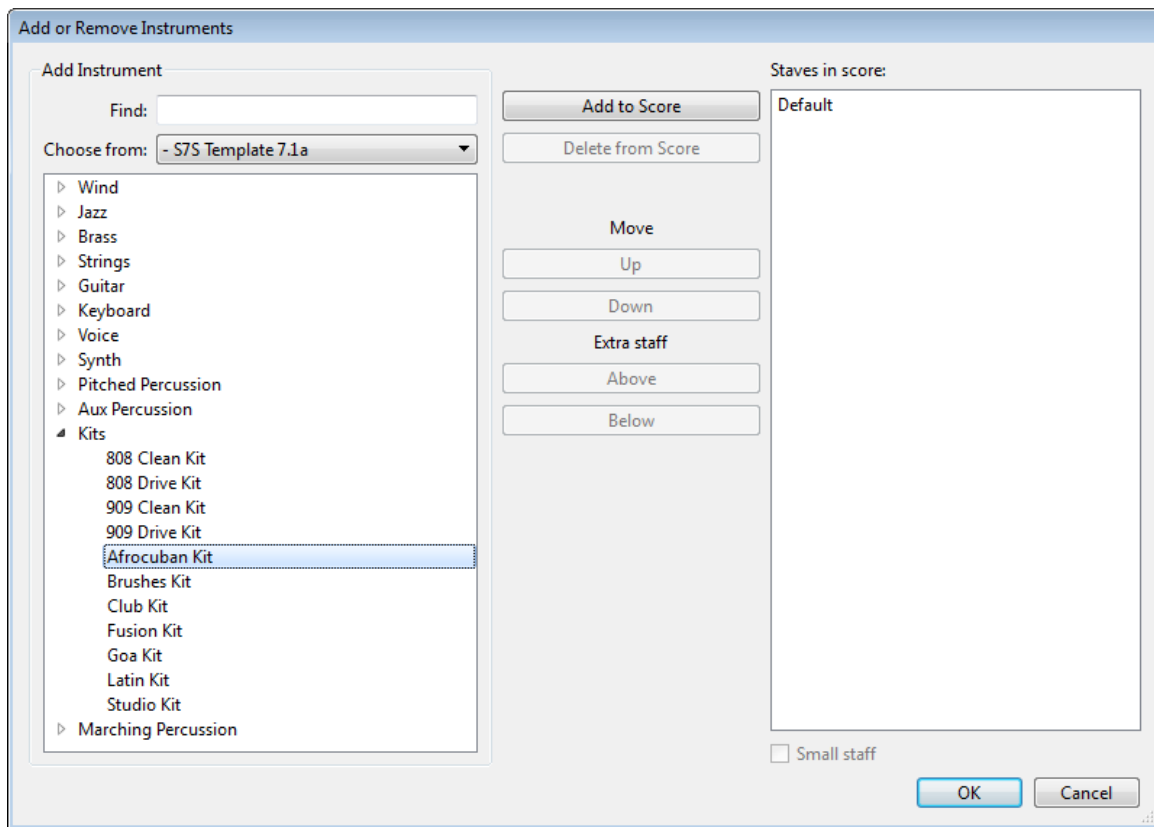
RECAP:

1. You're running Sibelius 7.1.2
2. You're running the latest version of the S7S library (7.1.2)
3. You've installed the S7S sound sets ("S7S SoundSet 7.1a" and "S7S SoundSet 7.1a Lite")
4. You've created a playback configuration that will use these new sound sets.

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

Adding Instruments to the Score

After you've opened the .sib file named "S7S_Template_7.1a", navigate to **Home > Instruments > Add or Remove** (hover); the dialog box that appears will look similar to this:



Select the "- S7S Template 7.1a" Ensemble from the **Choose from** drop down list. Open the Family you want to choose the instrument from (Kits in the image above), 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.

The Maps

IMPORTANT: This section refers to the file **S7S_Maps_7.1a.pdf**.

Overview

Each **pitched** instrument listed in the Maps file will have the following (if applicable):

- Keymap - Shows the trigger range of the patch file; also used for note input.
- Sounds Chart - Shows what sounds are available and what Dictionary Items access them.
- Smart Knob Chart - Shows the available smart knobs and their default settings.

Each **unpitched** instrument listed in the Maps file will have the following (if applicable):

- Input Map - These are very similar to the keymaps except that the layout has been modified for the sake of user friendly note input.
- Mapping Diagram - Shows how the instrument is mapped.
- Input Variables - Gives the user more flexibility when entering and working with notes.
- Smart Knob Chart - Shows the available smart knobs and their default settings.

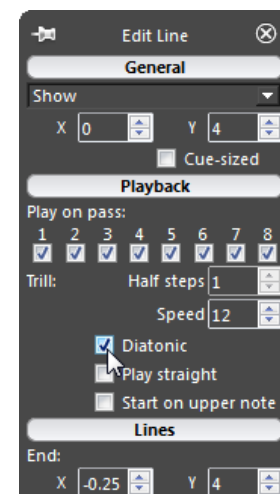
Pitched Instruments

Pitched instruments will be a 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.

Diagrams were not provided for these since the written ranges will vary depending on the settings in the score.

Trills

For the instruments that have halfnote and wholenote trills, the control over which one you hear during playback is determined by the Inspector's Diatonic checkbox setting. With the Trill line selected in the score, go to **Home > Edit > Inspector** (*hover*). By default the trill will be set to Diatonic (box checked) and will play the wholenote trill sounds. To have it playback as a halfnote trill, simply uncheck the Diatonic checkbox.



Controller Changes & Keyswitches

The controller changes and keyswitches that are used in this Template will be processed by the VDL sound set and Template defined Dictionary. All you'll need to do is add the appropriate Dictionary Item to the staff and Sibelius will trigger the correct sound for you. The Sounds chart to the right is an example of what you'll find in the Maps file.

Sounds	Dict. Item
default	
portato	(slur) + (staccato)
<i>tenuto</i>	(tenuto)
Accent	(accent)
Legato	(slur)
Staccato	(staccato)

Sounds Above the Range

Several of the Guitar instruments have additional sounds above their normal playing ranges. We haven't done anything special with these in the setup of the instruments, but we just wanted you to know they were there in case you didn't. If you happen to find a useful way to use these in your writing, please let us and others know what you have done by posting on the [TWS Forum](#).

Unpitched Instruments

If you use an unpitched instrument that is not defined in the Template, you may have some unique challenges in getting Sibelius to correctly interpret your intent. By using the percussion mappings setup in the S7S Template, you can be certain that not only will the correct sounds be played back during playback, but you will also know what it will look like before you even enter any notes into the score. These assignments can be found in the Mapping Diagrams found in the Maps PDF file.

NOTE: A sample Input Map and Mapping Diagram can be found at the bottom of page 16.

When entering notes into unpitched instrument staves with a MIDI keyboard via step-time entry, Sibelius will place the correct notehead on the correct staff line/space for you, simply based on the pitches you're entering, which is why using a MIDI keyboard can save you tons of time! Additionally, it may be good to know that using the built-in keyboard in Sibelius will get you the same input results.

Below are a few of the important things to be aware of regarding the unpitched instruments we've defined in this template.

Articulations

When you get into the mapping diagrams, you will see that only a few of the notes have articulations that are assigned to them. These instrument mappings have been optimized to allow you more flexibility as to whether or not you choose to use articulations in your scores. The vast majority of notes will not require an articulation to be applied for proper playback to occur.

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 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.

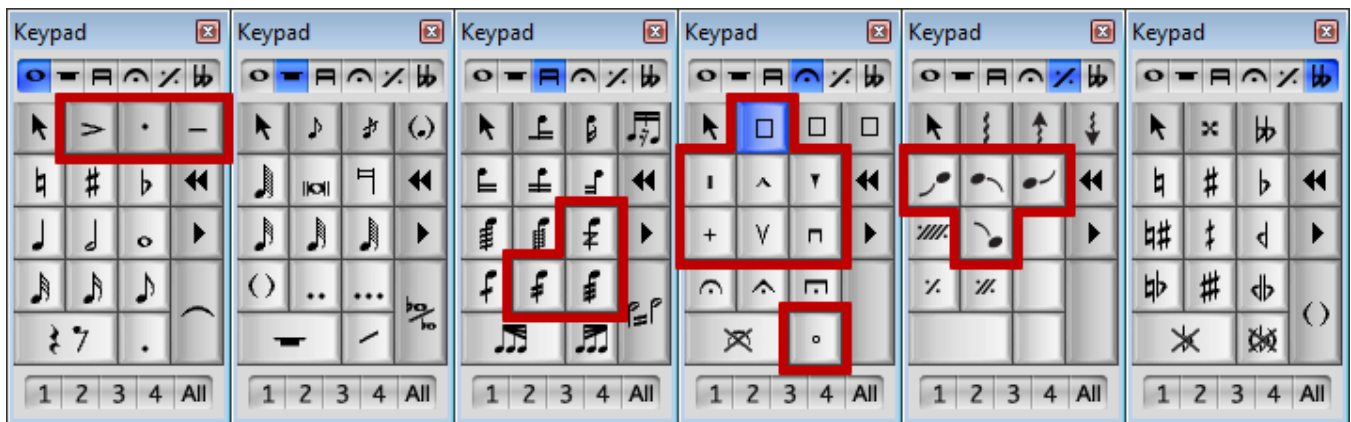
The articulations that may be used in this Template include the following and line up with the picture below from left to right/top to bottom:

Keypad 1: Accent, Staccato, Tenuto.

Keypad 3: Z on stem, 4 Tremolo, 8 Tremolo.

Keypad 4: Custom Articulation 1*, Wedge, Marcato, Staccatissimo, Plus/Closed, Upbow, Downbow, Harmonic/Open.

Keypad 5 **: Scoop, Fall, Doit, Plop.



* The Inverted Mordent symbol is assigned to the first position available of the Custom Articulation spaces (4th keypad, in blue, above the Marcato). This has been assigned this way to help facilitate a few of the sounds that are in the template made for the Virtual Drumline sample library. As this portion of the setup is not used in the S7S Template, feel free to use it as is, or make the adjustments to better suit your needs. ***VDL users will need to make sure to not change this setting.***

IMPORTANT: In the unpitched instruments' diagrams, if a note has an articulation assigned to it, this articulation must also appear in your score in order for the correct S7S sound to be triggered.

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.

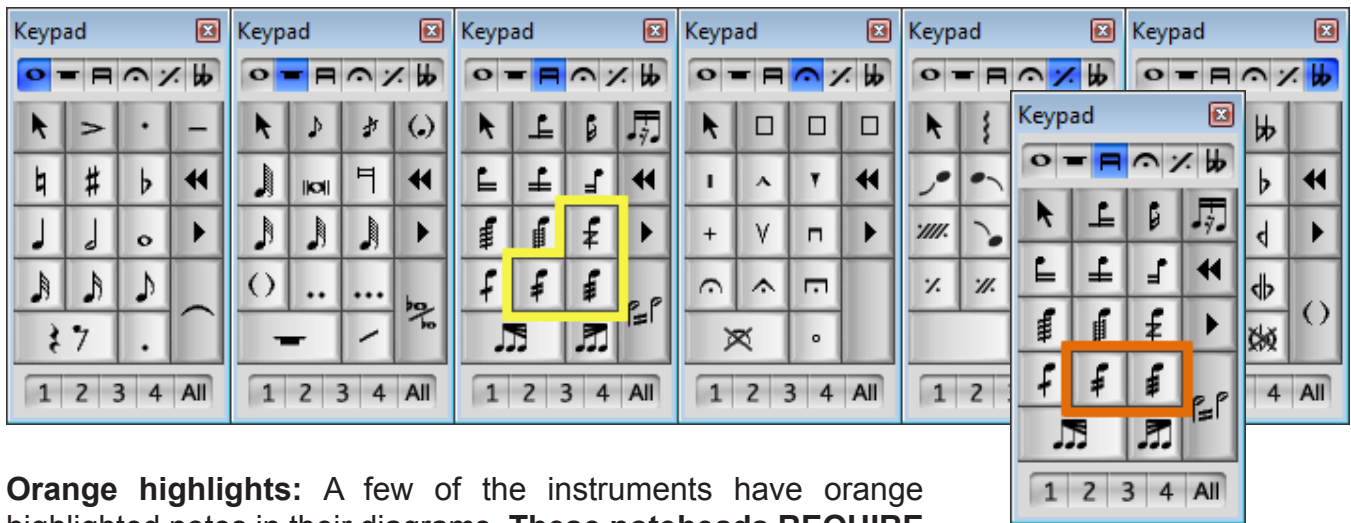
** Used for the jazz pitched instruments.

Tremolos

Yellow highlights: In the mapping diagrams, 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 roll you want to playback is assigned to notehead 20, it won't playback properly until you've changed the notehead to 20. At that point you may choose to use any of the tremolo (slash) notation, Z on stem, 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).

- 4 tremolos (2 slashes)
- 8 tremolos (3 slashes)
- Buzz roll (Z on stem)



Orange highlights: A few of the instruments have orange highlighted notes in their diagrams. **These noteheads REQUIRE either a 2 slash tremolo or a 3 slash tremolo** for their roll sounds (except on its release note). This part of the setup allows the roll sounds to “release” properly without being re-triggered at the end of the roll.

* There are exceptions to the yellow highlight rule. In a few pages we'll discuss **Input Variables**.

Controller Changes & Keyswitches

The controller changes and keyswitches that are used in this Template will be processed by the sound set and Dictionary. All you'll need to do is add the appropriate Dictionary Item to the staff or note and Sibelius will trigger the correct sound for you. Additionally, just changing a notehead to a different number, or moving the note up or down on the staff could also change the sound (view each instrument's diagram for what is available). The main thing here is that Sibelius does the vast majority of the work for you with just a few simple commands.

Naming Convention

Every Sibelius Player patch in the Sibelius 7 Sounds library has a corresponding instrument defined within the S7S Template*. If you open the Instruments window (shortcut: I), you'll see that there is an ensemble called "**- S7S Template 7.1a**". Within that ensemble are various "Families" containing different categories of S7S 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 > Invisibles > Hidden Objects** (*hover*) checked. By viewing hidden objects, you'll see that the instruments (or instrument changes) in your score will display the exact patch you are using and what Ensemble it's a part of.

The grayed out (hidden) text will not appear in the printed score. However, you may wish to deactivate 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.

* Excluding "sub-patches". These are in the free S7S Library 7.1.2 defined instrument list and are meant for library sampling purposes only.

More Instrument Definitions

If you use multiple parts for a given instrument (e.g. Violins), we have created several duplicates for you already. Each instrument has its own unique sound ID which will tell Sibelius to load the respective patch into its own channel/slot. This will help alleviate any mixed signals or triggers that Sibelius could potentially send to Sibelius Player during playback.

A few of the patches have a very wide trigger range that is a little on the non-practical side if you were to actually use it in its entirety. For example, the Vibraphone patch's range is C0 to C8. We do not know of a vibraphone that is actually made like that. So what we've done is define one vibraphone instrument to be the more common 3 octaves (F3 to F6), and another one to be 4 octaves (C3 to C7). The instruments like this will have additional information with their Map(s) as to what we did in the setup.

Here's the list of duplicate/new instruments that were made:

- Violins 1, 2, 3, 4
- Violins Chamber 1, 2, 3, 4
- Violas 1, 2, 3
- Violas Chamber 1, 2, 3
- Celli 1, 2
- Celli Chamber 1, 2
- Basses 1, 2
- Basses Chamber 1, 2
- Horn 1, 2
- Horn Ensemble 1, 2
- Trumpet Ensemble 1, 2
- Trombone 1, 2
- Trombone Ensemble 1, 2
- Marching Trumpets 1, 2, 3
- Marching Mellophones 1, 2
- Marching Euphoniums 1, 2
- Vibraphone
- Vibraphone (4-octave)
- Kalimba
- Steel Drums Tenor
- Steel Drums Double Tenor
- Steel Drums Double Guitar
- Steel Drums Six Bass

Inputting Notes

This section primarily deals with unpitched instruments.

With a keyboard

Most people find the easiest way to input notes into the score to be to use a MIDI keyboard that is attached to their 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.

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 Sibelius Player. This is one of the things that may take a little bit to get used to, but once you do, you will be golden.

The Input Maps specifically designed to be used with this Template are in the included file labeled **S7S_Maps_7.1a.pdf**. These maps not only show you where to access the sounds in relation to a MIDI keyboard, but they also contain the Template Dictionary Items, notehead variations, and articulations (if necessary) that you will need to know when using a MIDI keyboard for note input. Read the instructions in that file for more information.

Without a keyboard

If you choose to not use a MIDI keyboard, you can enter notes manually and edit the noteheads and/or staff placements afterwards so they reflect the assignments defined in the mapping diagrams. Or better yet, the octave number listed on every C key of each Input Map can be used as a reference of where to click Sibelius' built-in keyboard to get the same input results as if you were using a plugged in MIDI keyboard.

Entering Modwheel Changes & Keyswitches

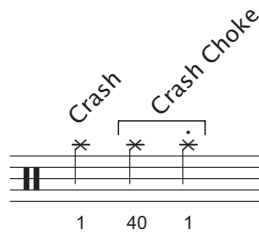
You won't have to manually enter controller changes or keyswitches. The Dictionary Items, sound set and applicable percussion mappings will handle all these switches for you.

Input Variables

When you come across a diagram that has bracketed notes (as seen in the example below), these indicate sounds with **Input Variables**. An input variable allows you the option to choose different input methods to achieve the same result for certain sounds. When you see Input Variables within the mapping diagrams, the first note displayed will not have an articulation (could be yellow highlighted though). Any subsequent notes will have articulations.

Depending on how you prefer to work, this feature gives you added flexibility when inputting

music and may not require as much need to alter notehead numbers when working with or without a MIDI keyboard.



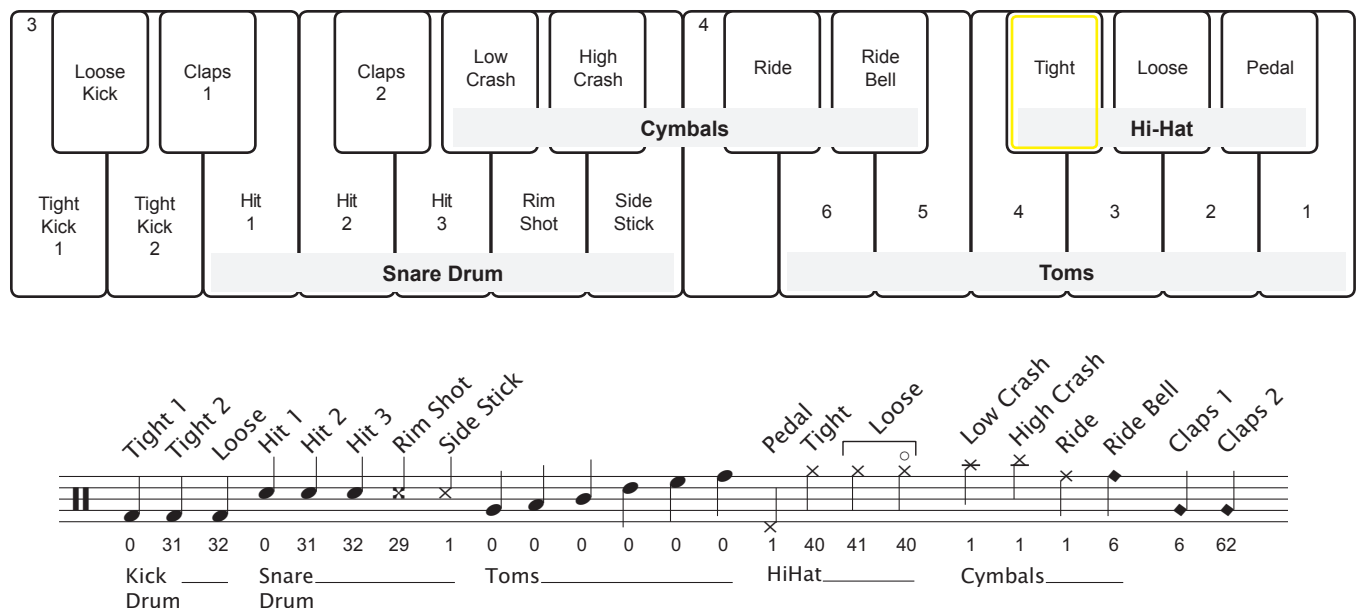
The example to the left is from the **Cymbals** instrument. Say you enter notehead #1 into your cymbal part to get the “crash” sound, but you then change your mind and decide to go with a “crash choke.” Rather than changing the note to notehead #40 (which you can still do if you’d like) simply add a staccato onto your previously entered notehead #1. Voila! Insta-choke!

Not all of the Input Variables function quite the same way, but as you work with the mapping diagrams, you'll start to get a feel for the designed functionality. These variables are reflected in the input maps as well.

IMPORTANT NOTE: Keep in mind, when using a MIDI keyboard, the resulting notehead entered will be the first one you see listed within the bracketed Input Variables. Subsequent noteheads within the bracket illustrate how applying an articulation can alter the sound on a note using a more commonly or already used notehead.

Here's an Input Map and Mapping Diagram example taken from the Maps file. Hover your cursor over the key with the yellow halo to reveal its Input Variable.

909 Drive Kit



Playback Dictionary

NOTE: The dictionary items used by this template are listed on a per instrument basis. Please refer to each instrument's Map in the file S7S_Maps_7.1a.pdf.

For a long time now, Sibelius has used a powerful feature called Dictionary to control certain things playback-wise. We can do a lot with it to control certain aspects of the Template 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 S7S in the Template, so as long as you're using the dictionary terms outlined here, everything should work as expected.

A valuable feature of the Sibelius 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 S7S contains actual sampled rolls, Sibelius will see these slashes, reference the dictionary and the sound set, and realize this means it needs to playback S7S'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 Sibelius' playback system. This sort of feature works for any S7S patch that has sampled rolls or tremolos.

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 Electric Guitar staff encounters the word "delay" essentially Sibelius interprets that as +delay, 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.

If you were to study the many sound IDs assigned in the 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.

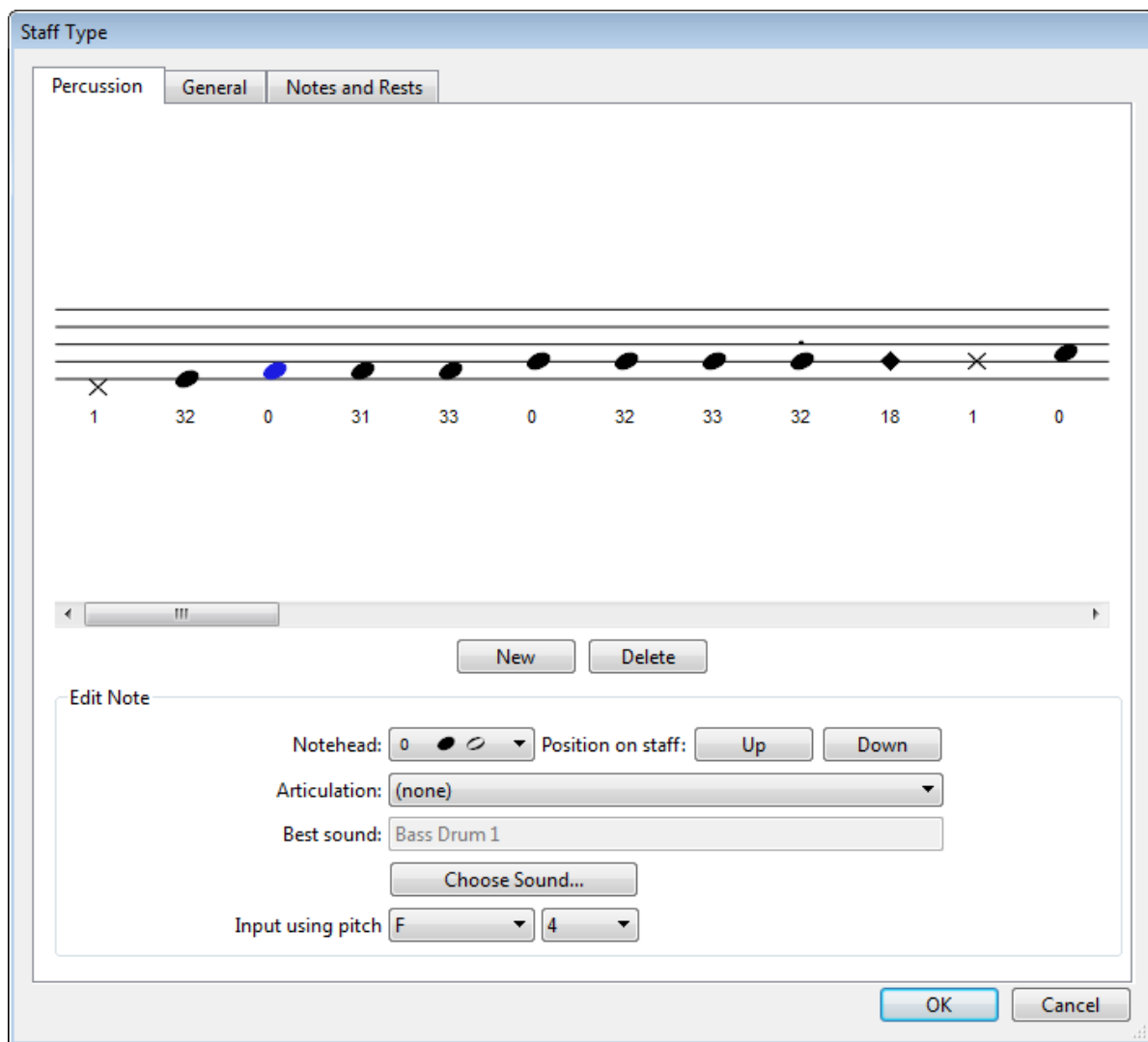
You may find certain dictionary terms to be items you don't necessarily want to print in your score. Simply hide the text by selecting it then going to **Home > Edit > Hide or Show (hover)**. Alternately, you could use a tilde (~) and as always, Sibelius will hide anything you type after it.

Customizing Instruments

For Advanced Users

With the bulk of the busy work of the unpitched instrument mappings created already, tweaking them to your own customizations may not be very daunting at all. 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.

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



Moving Notes Up / Down on the Staff

The main area to pay attention to is the **Input Using Pitch** field 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, you would see that there are only 31 noteheads available to you (numbers 0 thru 30). These are the default/stock noteheads that Sibelius provides 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 instruments we had to make several “twin” noteheads to be used along with the originals.

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.

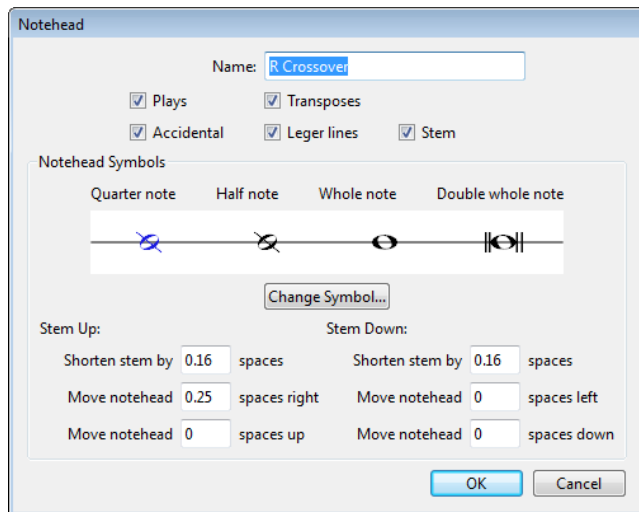
And yet, we know there will still be users who will want to change things to suit their personal preferences. With this Template - and more so the features in Sibelius - it will be much easier to do so compared to previous versions.

(Continued on next page.)

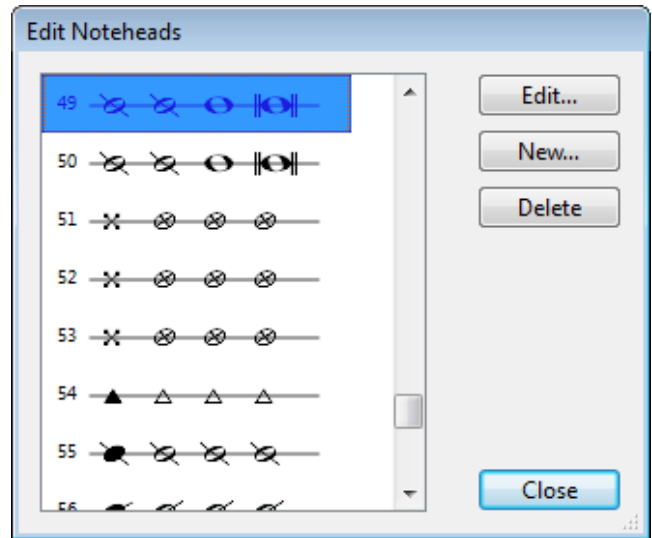
Crossover Noteheads

Notehead numbers **49** and **50** have been reserved for crossover noteheads (used in some of the drumline instruments). If in fact you do want to change them from what we have listed in the mapping diagrams, here is how you can do it.

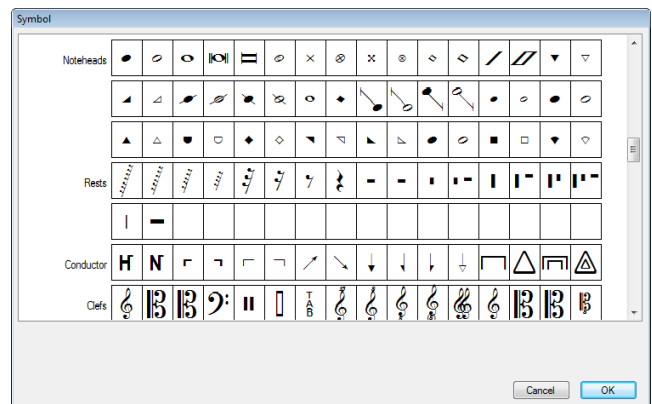
Navigate to **Notations > Noteheads > Edit Noteheads** (*hover*). Scroll down to noteheads 49 and 50, select the one you want to edit, click the **Edit** button.



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.



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.



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/S7S guru!

We're always looking for feedback. If you happen upon anything that doesn't work the way we've described here, have template feature suggestions/requests, or just want to say "This is the best writing tool ever!", please be sure to let us know through our Forum or Contact page.

TWS Forum: forum.thewritescore.com

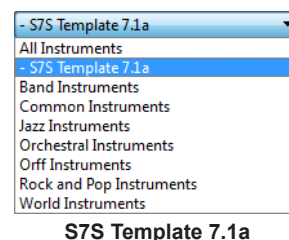
TWS Contact page: www.thewritescore.com/info/contact

Appendix A

Identifying Template Versions

In all of the Sibelius Templates distributed by The Write Score, we've created a separate Ensemble for each library-specific set of instruments and they've been named in accordance to whichever version of Sibelius the template specifically applies to.

To check if you started a score that contains the S7S Template, simply go to **Home > Instruments > Add and Remove** (*hover*) and look at the “**Choose from:**” (Ensemble) drop down list. If you're just using the S7S Template, you'll see something like the image to the right.



The importance of knowing this comes into play if you have scores that originated in previous versions of the S7S Template. You can still continue to use those scores as they are, but you'll need to make sure you have the correct sound set assigned in your Playback Configuration for that specific template version you're using.

Template	Uses	Sound Set
S7S Template 7.0	→	S7S SoundSet 7.0
S7S Template 7.1	→	S7S SoundSet 7.1
S7S Template 7.1a	→	S7S SoundSet 7.1a

Here is a chart showing the correlation between them. Again, when continuing to work in older scores, **the sound set version has to match the template version** for proper playback of all sounds to occur.

Updating Older Scores

Scores you've written in prior to having the S7S Template can be “updated” by following the steps below:

- For pitched instruments: Copying notes from the original score and pasting them into the S7S score should be all you need to do for this.
- For unpitched instruments: You will need to manually re-enter everything into the S7S score due to the differences in the instrument definitions' notehead assignments.
- Some minor tweaking may be necessary to match the formatting elements of the original score.

NOTE: The older the file is that you want to merge with this Template, the greater the odds that there will be differences in noteheads lists. When Sibelius looks at each file to see what it needs to do for the merge and if it sees that there are discrepancies between them, duplicate noteheads will be created to compensate. Once this happens, there could be “corrupted” notehead assignments in percussion instrument mappings. This is the primary reason why we recommend the above process instead of exporting/importing House Styles.

Now, with that said, feel free to follow the instructions given in Appendix D to import this Template's House Style into your existing score - it won't hurt to experiment.

Appendix B

TriggerTest

Do you have your Sibelius/S7S work environment setup properly?

NOTE: Sibelius Player does not have an interface that allows the user to do a true TriggerTest (the ability to watch specific keys being triggered during playback). However, we have still provided these files so you can do what we are calling a PlayTest.

There is a folder in the Template package you downloaded labeled “PlayTest”. Contained within this folder is a set of sib files that has every template defined instrument and all the sounds (with switch variations) on the staves with which you can use to perform a **PlayTest**.

Not only will you see written examples from this Template, but as you play each staff one at a time, carefully listen so as to get an overview of ALL of the sounds that are available in the S7S sample library. There may very well be several sounds contained in this library that you previously didn’t know about.

Pitched

Each pitched instrument will start out with its range followed by any applicable sound variations via playing technique examples (i.e. staccato, tenuto, and so on).

Unpitched

Each unpitched instrument will have all of its diagram elements. First just the sounds in the sequence of the Input Map (left to right on the keyboard), then the Input Variables after.

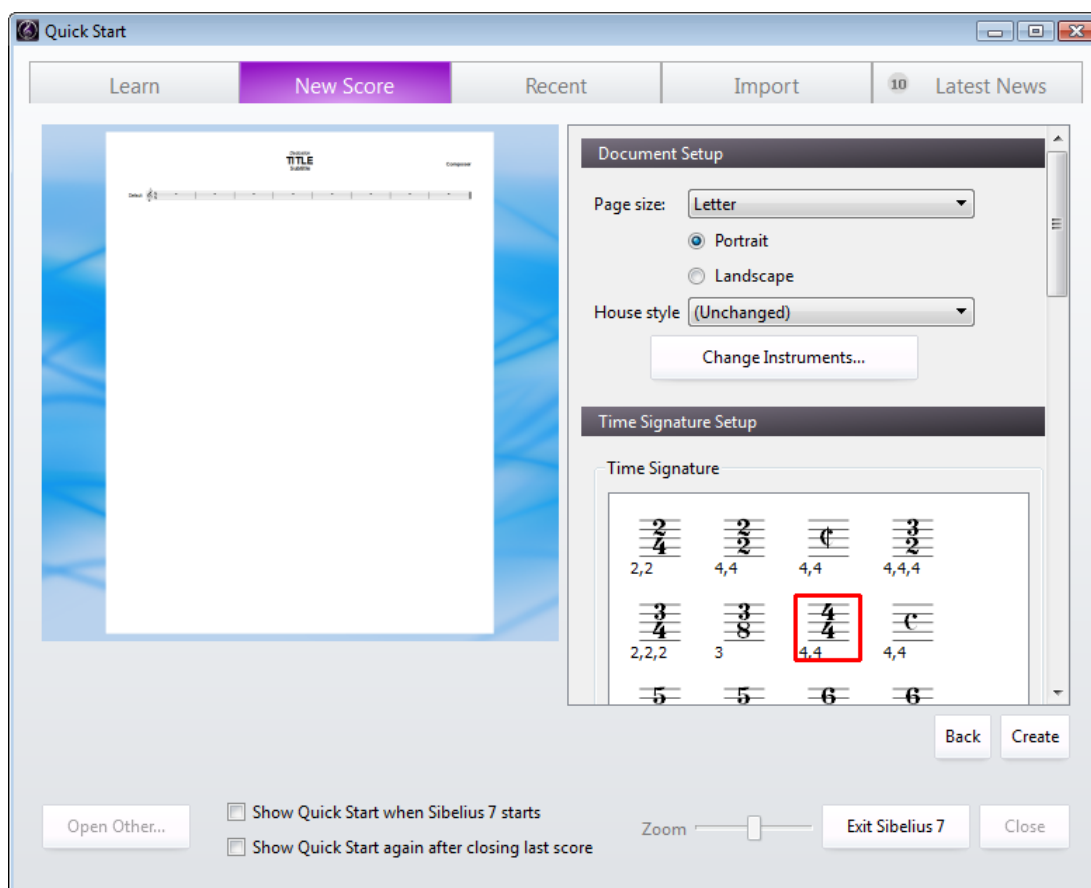
PLEASE BE ADVISED: These PlayTest files were created during the development process and may not be complete. Use of these files for your writing projects is NOT recommended.

Appendix C

Export Manuscript Paper

With the Template open, navigate to **File > Export > Manuscript Paper** (*hover*). Fill in the Name field with what you'd like to call it - we prefer to pre-pend the name with a "-" to increase the odds of it showing up towards the top of the Manuscript Paper list so you don't have to hunt and scroll to find it. Categorize this MP however you wish. Click Export. You've just created a Manuscript Paper based off of the S7S Template.

Now, any time you want to start a new score, all you have to do is go to **File > New** (*hover*) (shortcut: ctrl+n / cmd+n) to bring up the **Quick Start** dialog box (*hover*). When you click the manuscript paper you just created, you'll be presented with the following dialog box:



Choose the page size and orientation. Leave the **House Style** set to "(Unchanged)". Click the **Change Instruments** button to go ahead and add the instruments you want - or do it later. Select the starting **Time Signature**. Click **Create**.

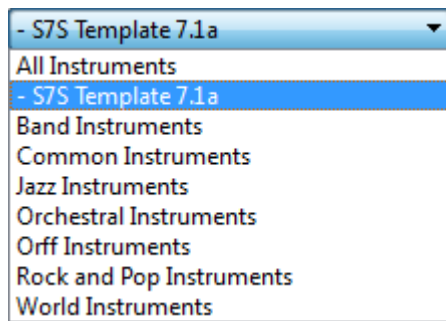
Appendix D

Merging Templates

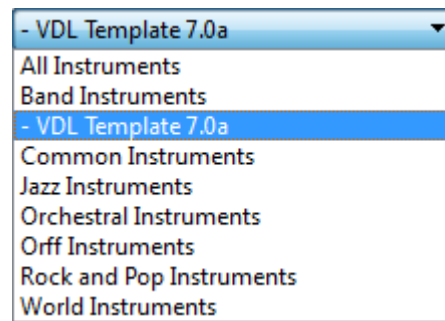
If you have purchased this template separate from other TWS merge-compatible templates, here is the quick and dirty on how to merge them into one file. In our example, we're going to merge S7S Template 7.1a and VDL Template 7.0a together.

OPTIONAL: We recommend you always create backups of each file before you attempt a merge in case something doesn't go quite right.

Let's start by looking at what each file looks like before the merge. Open them both and in each one go to **Home > Instruments > Add or Remove** (shortcut: I). Here is what we see in their **Choose from** drop down lists:

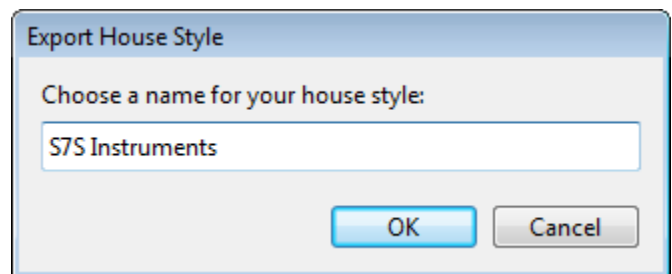


S7S_Template_7.1a.sib



VDL_Template_7.0a.sib

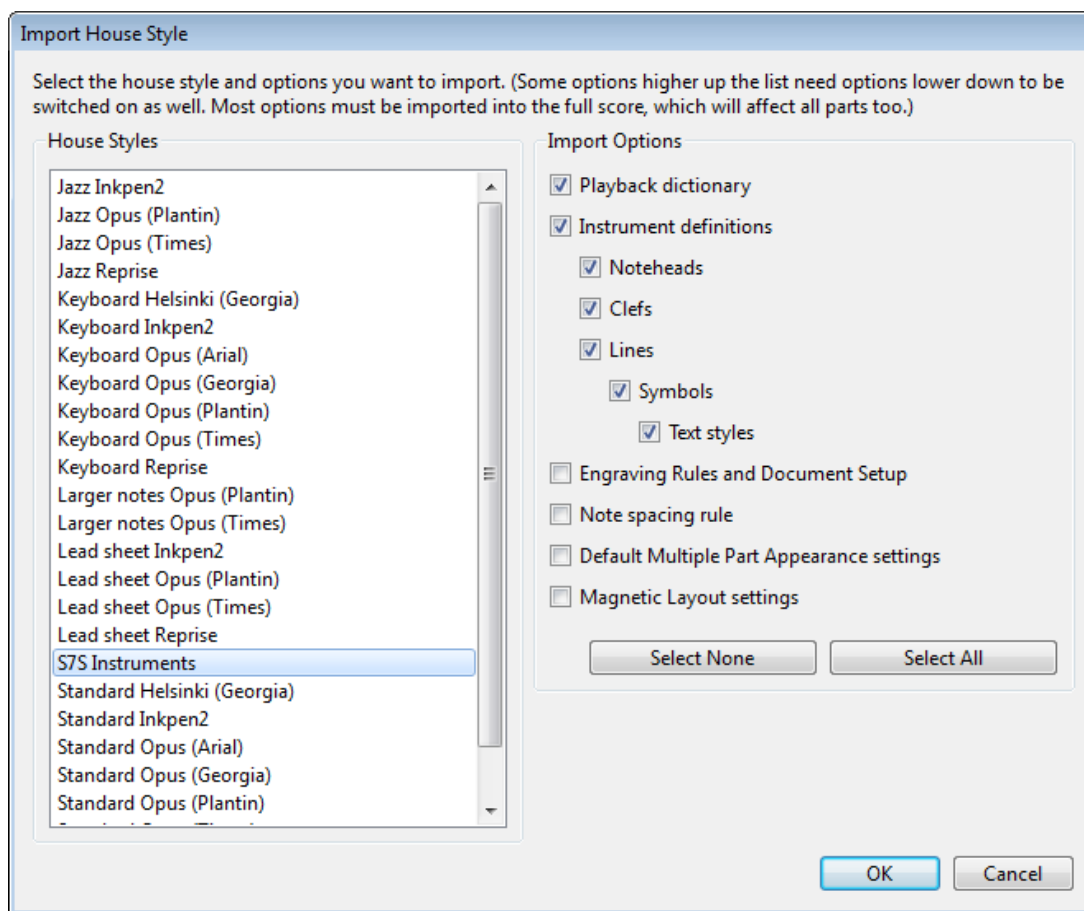
Next, from the S7S Template we're going to export its House Style. Navigate to **Appearance > House Style > Export** (*hover*); the dialog to the right will appear. Name the House Style however you wish, click OK.



We won't need the S7S file anymore so go ahead and close it if you'd like.

NOTE: This merging process works best if the notehead definitions in each template file are the same. In an attempt by Sibelius to account for notehead list discrepancies, adverse side affects to percussion instrument definitions could result if changes have been made in either file prior to merging. Contact the TWS template developer via our [Support Forum](#) with any questions concerning this little known "bug".

Now go to the VDL Template 7.0a file. Navigate to **Appearance > House Style > Import** (*hover*). You'll be presented with something like the following:



At this point you have thousands of choices, but thankfully we're only going to be dealing with two.

Choice 1 is to import the Playback dictionary and Instrument definitions just like the image above shows. These two options **MUST** be checked to bring in the relevant merge items. For most people this will be the likely choice.

Choice 2 is to bring in any or all of the unchecked options in addition to Choice 1. This may be necessary if there are certain settings - that apply to the unchecked options only - that you have modified from their defaults and want to keep.

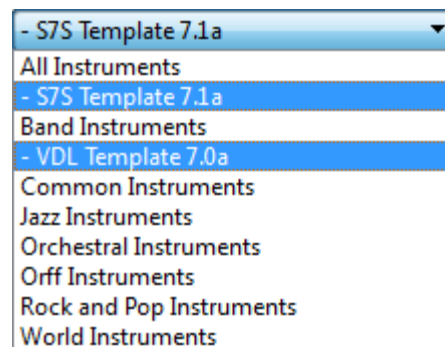
After you have made the appropriate selections, click OK.

OK? OK.

Now let's go back to **Home > Instruments > Add or Remove** (shortcut: I) and see if this whole merge process worked.

And there they are, our two templates successfully merged into one file.

This may be a good time to rename this file. How about **S7S-VDL_Bundle**? And while you're at it, go ahead and create a new Manuscript Paper by following the instructions given in Appendix C.



Can I use this same method to update my existing scores?

If you'd like to make use of this Template's custom instrument definitions in your existing scores, by all means, apply the previous instructions to them. If you missed our comments on the known potential merging issues we mentioned earlier in this document, please go back up and read them by clicking [here](#).

Post-Merge Checklist

Playback Configuration

Since you're now using instruments from at least 2 different libraries in your score, you'll need to have your Playback Configuration setup correctly. Let's use the following example to illustrate.

Active devices:		
Device	Type	Sound Set
ARIA Player	Aria	GPO SoundSet 7.0
ARIA Player (2)	Aria	COMB SoundSet 7.0
Kontakt 5	Kontakt	VDL SoundSet 7.0a
Kontakt 5 (2)	Kontakt	VDL SoundSet 7.0a
Sibelius Player	Sibelius	S7S SoundSet 7.1a

Say you're using the TWS templates that are built for these four libraries: Sibelius 7 Sounds, Virtual Drumline, Garritan Personal Orchestra and Garritan Concert and Marching Band. You would need to have your Playback Configuration's Active Devices list setup similar to the image on the left.

If you happen to have more than 16 total instruments, including Instrument Changes, that point to one specific library, you'll need to

have more than one instance activated to handle the number of channels/slots required to load them all (except for S7S with Sibelius Player). In this example, we're heavy on percussion and need to have 2 instances of Kontakt Player to account for the 20+ VDL instruments in the score.

SET YOUR MIND AT EASE: Don't be concerned about which instruments get loaded into which instance of whichever device. Since we're using TWS's Sibelius 7 family of templates, the custom instrument definitions and sound sets from each one will take care of the correct patch loading for you.

Noteheads Count

We recommend you check to see that you still only have 64 noteheads after the merge (numbers 0 through 63). Navigate to **Notations > Noteheads > Edit Noteheads** (shift + Q) and scroll to the bottom of the list. If the last notehead is labeled **64** or higher, there has been at least one duplicate created during the merge process. This may not actually effect any of the instruments you may use in your score, but using the file in this condition is not recommended.

If All Else Fails

If you're having trouble with the above process, or just aren't comfortable with attempting to merge the files on your own, please use the TWS [Contact page](#) to submit a request to get a download code for a .sib file that already has the templates in it you need. Please be sure to include all applicable order numbers for faster request processing.