

Sibelius

VDL Template 6.0

Sibelius VDL Template 6.0 by Hugh Smith

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You, the licensed user, are permitted to use this template file and its accompanying support files on all projects in which you intend to utilize TapSPACE Virtual Drumline in combination with the Sibelius/VDL Template found in this package. In other words, you aren't required to purchase a new template for every project you work on. We simply request that the Template only be used by the individual who purchased it. Your adherence to these guidelines will help us continue to develop effective tools that will benefit your experience with Virtual Drumline.

Contents

Important Information	4
Getting Started	
All the Right Pieces	5
Playback Configuration	7
Opening the Template for the First Time	9
Adding Instruments to the Score	10
Changing Instruments Mid Staff	11
House Styles	13
How to Read the Mapping Diagrams	
SoundWorld	15
Pitched Instruments	15
Controller Changes	
Sounds Above the Range	
Unpitched Instruments	18
Articulations	
Tremolos	
Glissandi Markings	
Controller Changes	
Keyswitches	
Naming Convention	21
Inputting notes	22
With a keyboard	
Without a keyboard	
Entering Modwheel Changes & Keyswitches	
Input Variables	
Playback Dictionary	24
Complete List of Template Definitions	25
Mapping Diagrams	
DrumLine Battery	30
Pitched Percussion	45
Cymbals	52
Gongs	55
Drums	57
World Percussion	60
Accessories	65
Combos & Vocals	71
Effects	75
Customizing Instruments	
For Advanced Users	79
In Closing	82
Appendix A: Identifying Template Versions	83
Appendix B: TriggerTest	85

Important Information:

This version of the Readme is to be used with **VDL_Template_6.0.sib**

You are strongly encouraged to read this entire Readme before you begin working with VDL Template 6.0. 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 video tutorials posted on the Tapspace website. Go to the following URL for more information:

<http://www.tapspace.com/support>

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 6, and will be required to make use of the various foundations within VDL Template 6.0. *

When the term “VDL” is used by itself, it will be referring to *Virtual Drumline 2.5.1*. (* Make sure you are using the 2.5.1 update.)

When the term “Sibelius” is used by itself, it will be referring to Sibelius 6.x, unless otherwise noted.

When the term “Template” is used by itself, it will be referring to VDL Template 6.0. Any references to earlier versions of VDL Templates will be noted.

When the term “KP2” is used, it will be referring to *KontaktPlayer2*.

As we move along in this document, be aware that not all of the features of Sibelius 6.0 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 except for possibly referring to the mapping diagrams and playback dictionary functions.

This Template is for new projects going forward. If you have scores created in Sibelius 5 or earlier, please see Appendix A.

PLEASE NOTE: Several instruments use mappings with optimized noteheads in this Template.

What this means is that many of the notehead assignments have been changed (from earlier template versions) to make better use of the *entire* list of available noteheads and to improve overall functionality of the Template. As a result, **this Template is intended for new projects going forward.** If you have scores created with a VDL Template for Sibelius 5.2.5 or earlier, please see Appendix A.

See the **Input Variables** section for more information.

You will need to use Adobe Reader 5 or later to view the interactive elements in the VDL_Keymaps_6.0 PDF file. Get the latest free version here: <http://get.adobe.com/reader/>

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.

There are many internal links in this document, use them with much enthusiastic productivity.

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

1. Sibelius 6.0
2. VDL SoundSet 6.0
3. VDL 2.5.1 update

Install Sibelius 6.0

Whether you are upgrading or buying new, you can find the Sibelius 6.0 main web page by following this link:

<http://www.sibelius.com/products/sibelius/6/index.html>

Install VDL SoundSet 6.0

Find the file labeled **VDL_SoundSet_6.0.xml** and copy it into one of the following folders (this is one of the files included within the VDL Template zip file you downloaded):

Windows XP:

C:\Documents and Settings*your username*\Application Data\Sibelius Software\Sibelius 6\Sounds
or
C:\Program Files\Sibelius Software\Sibelius 6\Sounds

Windows Vista:

C:\Users*your username*\AppData\Roaming\Sibelius Software\Sibelius 6\Sounds

Mac OS X:

/Users/*your username*/Library/Application Support/Sibelius Software/Sibelius 6/Sounds

(You may have to create the **Sibelius 6** 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 **VDL SoundSet 6.0** sound set will allow Sibelius to correctly sort out all the instruments, techniques, articulations, controllers, and keyswitches for every instrument in the Template.

Make sure that you install and use the sound set that you downloaded with the Template so all the instruments will function properly.

Update VDL to version 2.5.1

Most likely, when you installed VDL from the DVD, it installed version 2.5. Since that version, maintenance updates have become available. The 2.5.1 update is highly recommended for Sibelius users since it makes instruments play back with more consistent volume levels, plus it updates the KontaktPlayer2 to a more current version, and several other improvements. The VDL 2.5.1 updater can be downloaded using the Native Instruments Service Center program which you used to activate VDL on your computer. For more information on updating to VDL 2.5.1, here is the direct link on the updates page:

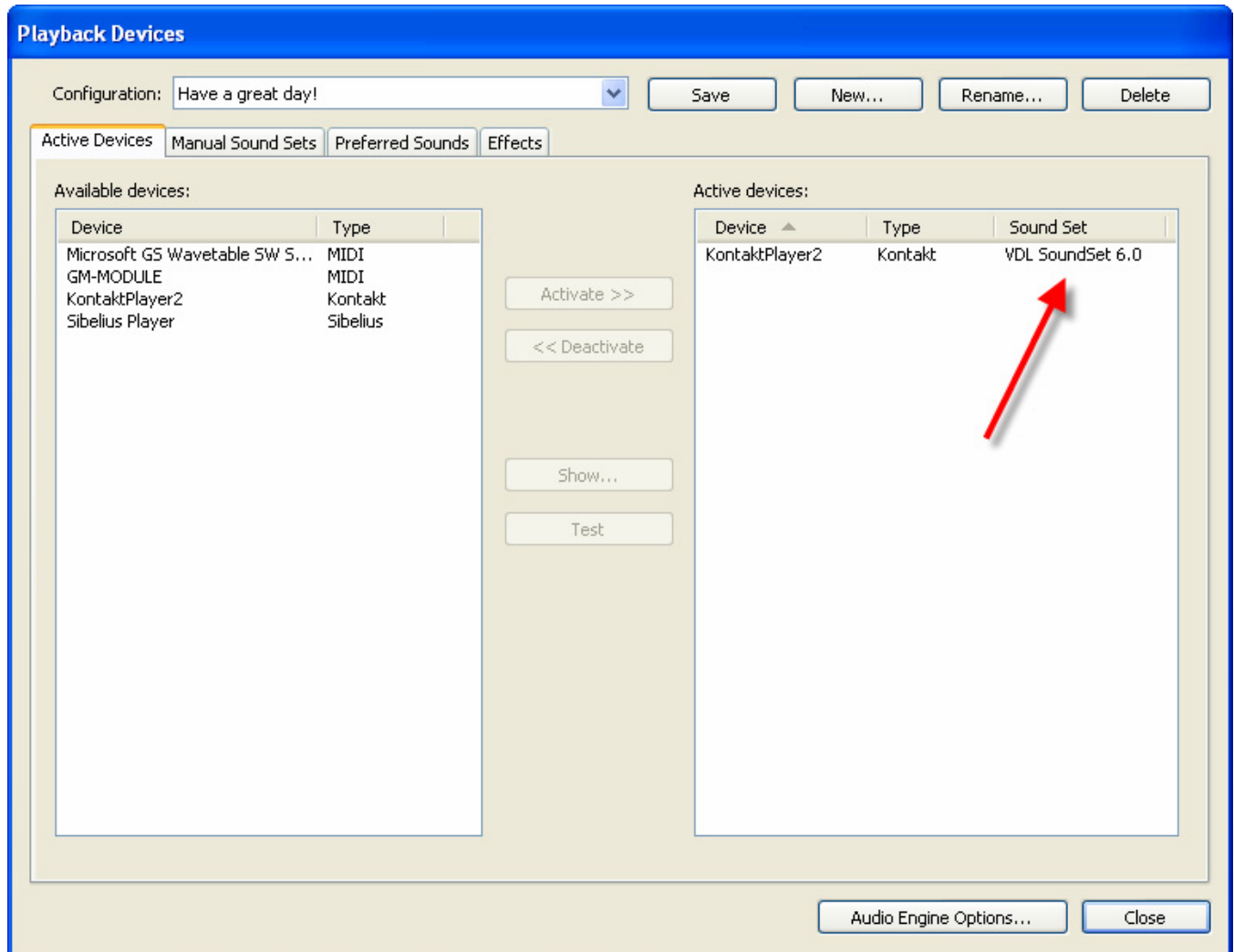
<http://www.tapspace.com/Downloads-Updates-p-2.html#VDL25Updates>

Now that you have installed Sibelius 6, the VDL update and the included sound set, let's set up your Playback Configuration.

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 **VDL SoundSet 6.0** sound set assigned to it.



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 "VDL SoundSet 6.0"**.

NOTE: The "Virtual Drumline 2.5" sound set that you may see here was more than likely the one that was installed with Sibelius 6.0. This Template only supports the sound set named "VDL SoundSet 6.0".

ANOTHER NOTE: If you are attempting to play back a score that was already written in Sibelius 5.x using a previous VDL Sibelius 5 template, please refer to Appendix A.

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 your instance of Sibelius Player, and assign the "Essentials" sound set to play back your other non-VDL instruments.** Sibelius Player can hold up to 128 instruments; if you have 2 GB of RAM, its default is set to 64. Please see your Sibelius Reference for more on Sibelius Player.

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 "VDL SoundSet 6.0" 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 14 brass/woodwind instruments and about 35 various percussion instruments between the battery and pit. In this scenario you would need three instances of KontaktPlayer2 activated and the one instance of Sibelius Player activated here in the Playback Devices window. The three KP2 instances would have the VDL 6.0 sound set assigned and the Sibelius Player instance would have "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 installed Sibelius 6.0
- 2) You've installed the latest VDL sound set for Sibelius ("VDL SoundSet 6.0")
- 3) You've updated your VDL library to 2.5.1
- 4) 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!

BONUS: If you would like to test your configuration to make sure you've set it up correctly, we've provided TriggerTest files for doing just that. See Appendix B for instructions on performing a **TriggerTest**.

Opening the Template for the First Time

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 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.

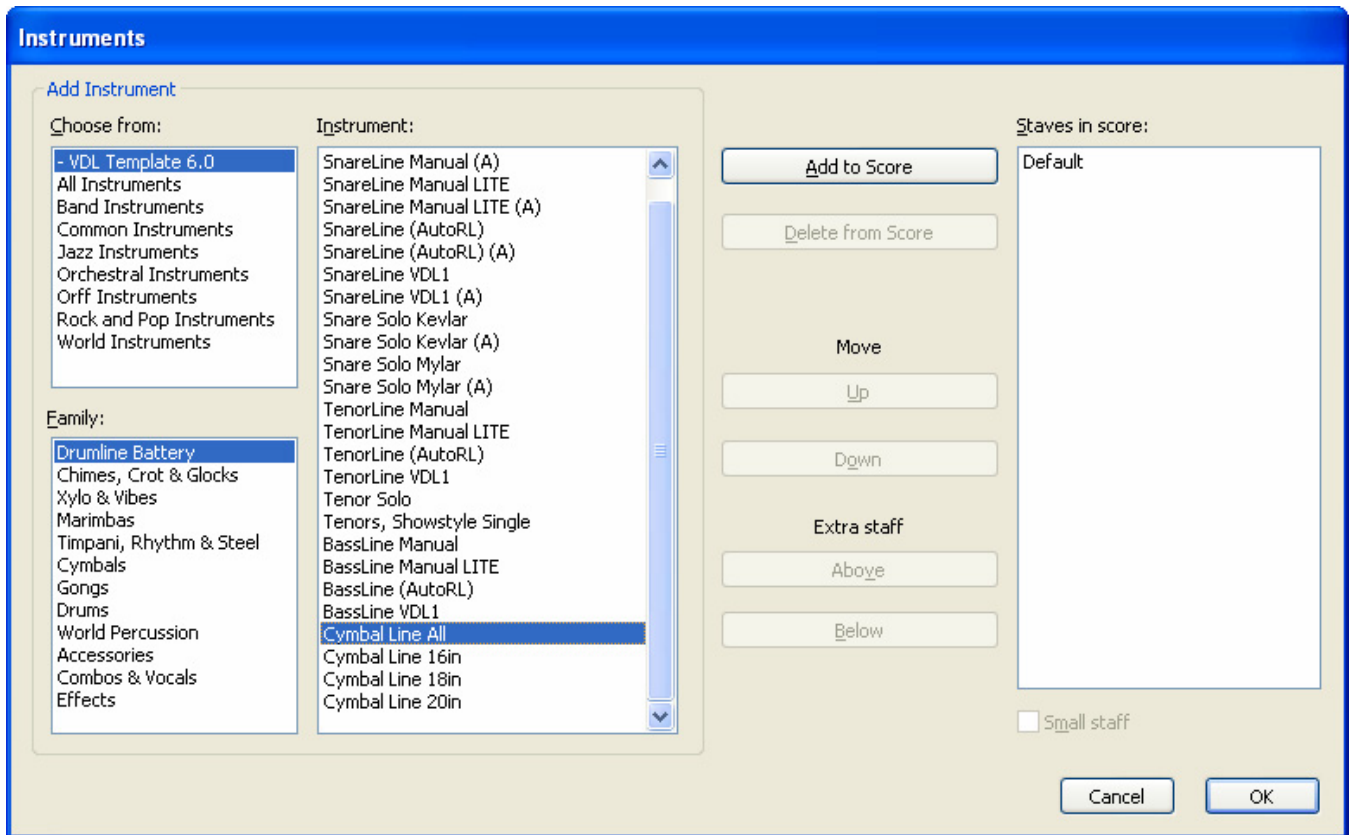
Now that you have the score open, you have several choices as how to proceed.

- 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.

Changing Instruments Mid Staff

If you like to use more than one instrument per staff, this is probably one of the coolest features in Sibelius 6. If you were familiar with Sibelius 4 (version 5 works the same as 6), these used to be known as "staff type changes." These are a thing of the past now. Instead, to change to a new instrument mid-staff, simply create an **Instrument Change** (Create > Other > Instrument Change).

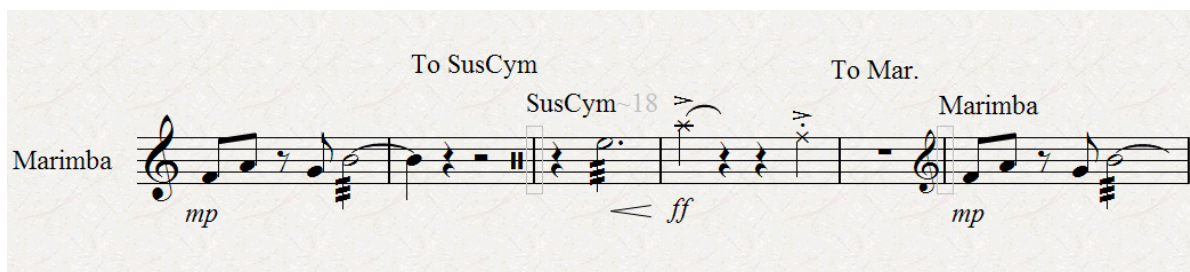
Instrument Changes are powerful for a couple reasons. First, they contain the mapping which will correspond to the instrument you're switching to so the noteheads and staff placement will look correct. Secondly, the Instrument Change tells Sibelius to load the actual sound patch for the instrument you're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

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



The image shows a musical staff for a Marimba. The staff begins with a treble clef and a key signature of one sharp (F#). The music starts with a dynamic marking of *mp*. Above the staff, there are three labels: "To SusCym" above the first measure, "SusCym" above the second measure, and "To Mar." above the third measure. The second measure contains a chord with a dynamic marking of *ff* and a hairpin symbol. The third measure contains a single note with a dynamic marking of *mp*. The staff ends with a double bar line.

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



The image shows a musical staff for a Marimba, similar to the one above. It includes the same treble clef, key signature, and dynamic markings (*mp*, *ff*, *mp*). Above the staff, there are three labels: "To SusCym" above the first measure, "SusCym-18" above the second measure, and "To Mar." above the third measure. The second measure contains a chord with a dynamic marking of *ff* and a hairpin symbol. The third measure contains a single note with a dynamic marking of *mp*. The staff ends with a double bar line. Small rectangular brackets are placed below the staff, one under the first measure, one under the second measure, and one under the third measure, indicating the Instrument Change objects.

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.

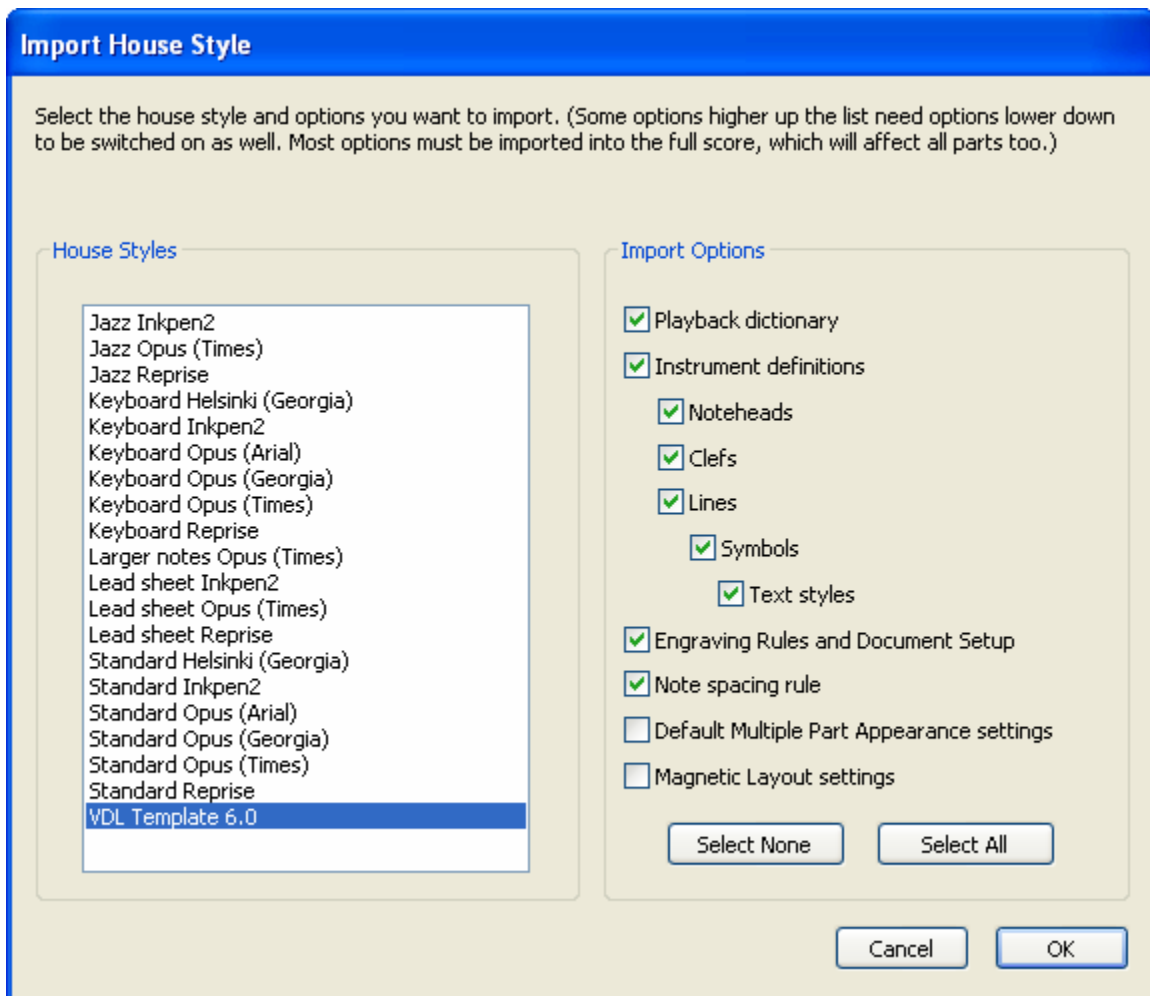
Steps for importing the VDL Template house style into another score:

- 1) Open a copy of **VDL_Template_6.0.sib** 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. For the best results, you'll want to make sure that everything except the bottom two choices is selected when importing a house style from this Template.

Once you've done this, all of the various instruments and dictionary items from the VDL Template 6.0 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

SoundWorld™

As of Sibelius 5, “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** can be found in 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.

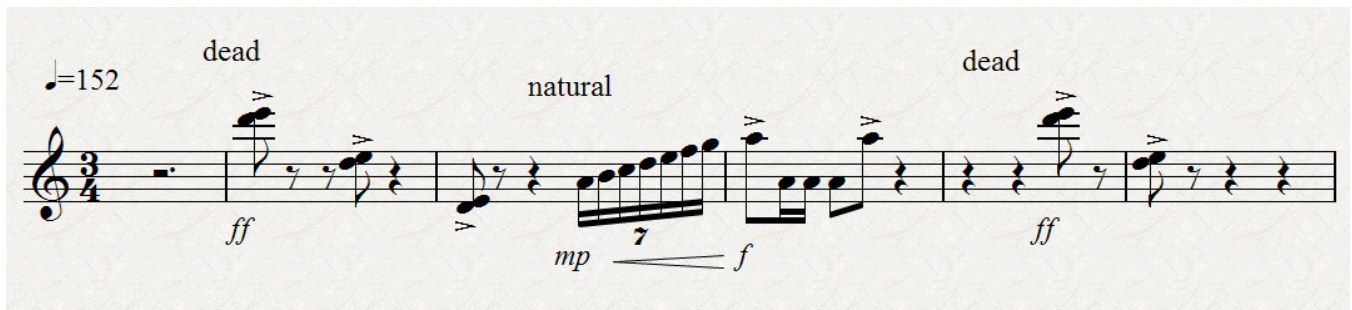
Somewhere close to the range diagram you will see a small chart that has a listing of the available sounds as well as the corresponding Staff Text which you must enter to get those sounds. * The items that are asterisked are the default sounds.

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 still functions the way it used to.)

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.

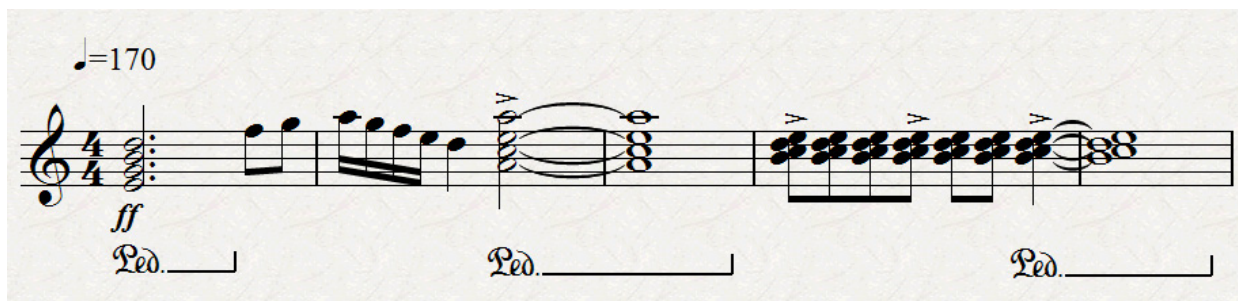
Example: The picture below (Marimba) will give you an idea of what some Technique text would look like in a score and the resultant sounds that are triggered. So in this example, if you entered "dead", then you will get the Dead Strokes sounds as they are played on the Marimba ("natural" will get you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



A musical score for Marimba in 3/4 time, tempo 152. The score is divided into three sections. The first section is marked 'dead' and 'ff', showing a single note with a 'v' (vibrato) symbol above it. The second section is marked 'natural' and 'mp', showing a sequence of notes with a 'v' symbol above the first note and a '7' (seventh) symbol below the notes. The third section is marked 'dead' and 'ff', showing a single note with a 'v' symbol above it. The score is written on a single staff with a treble clef.

There are several pitched instruments that have **(PED)** at the end of their names. These have been setup to use the somewhat standard **Pedal LINE**. The Vibes also have Staff Text items that will control the operation of the motor. 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.



A musical score for Vibes in 4/4 time, tempo 170. The score is divided into three sections. The first section is marked 'ff' and 'Ped.', showing a sequence of notes with a 'v' symbol above the first note. The second section is marked 'Ped.', showing a sequence of notes with a 'v' symbol above the first note. The third section is marked 'Ped.', showing a sequence of notes with a 'v' symbol above the first note. The score is written on a single staff with a treble clef.

The complete list of predefined Template 6.0 **Playback Dictionary** definitions can be found on pages 25-28 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 requires you to 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 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. Here's why:

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's cymbal 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. (Such as chinas, splash cymbals, hihats, ride, etc)

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 via step-time entry, 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

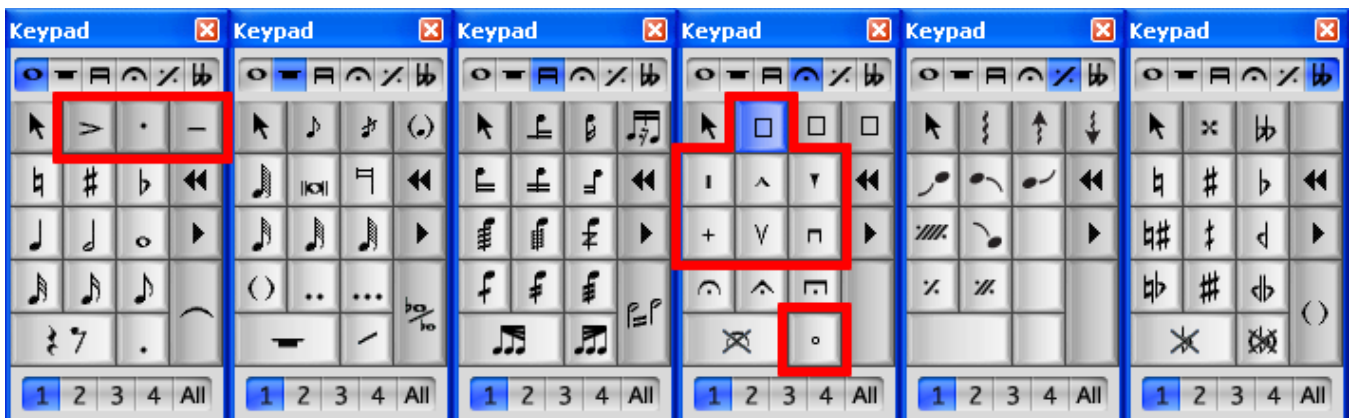
When you get into the section that has the mapping diagrams, you will see that only a few of the notes have articulations that are assigned to them. The instrument mappings in Template 6.0 have been optimized to allow you more flexibility as to whether or not you choose to use articulations in your scores. 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 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 may be used in this Template include the following and line up with the picture below from left to right/top to bottom:

Accent, Staccato, Tenuto, Custom Articulation 1*, 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, above the Marcato).

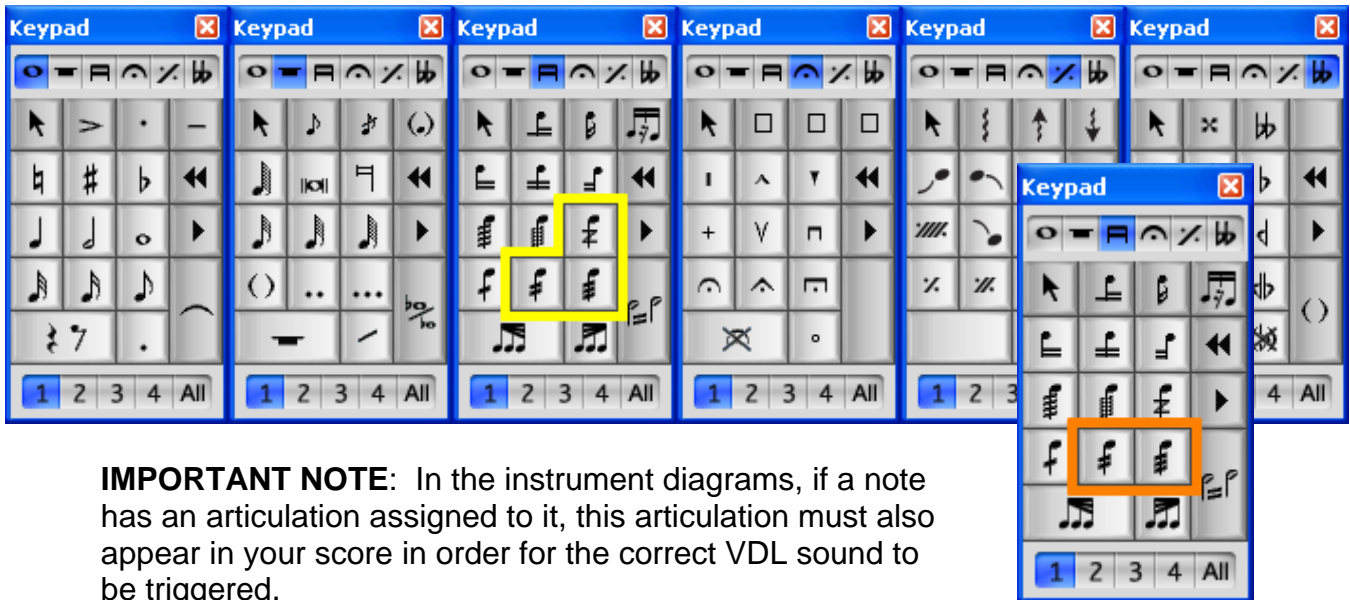
NOTE: If you want to change an articulation in a percussion mapping to suit your personal preference, make sure that you experiment in a file that you use just for that. Then, if everything goes as planned, you can do it for real in the file you intend to use the change in.

Tremolos

Yellow highlighted notes: 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 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 slashes (tremolos) below, 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).

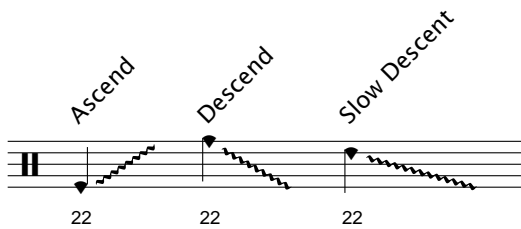
- 4 tremolos (2 slashes)
- 8 tremolos (3 slashes)
- Buzz roll (Z on stem)



Orange highlighted notes: 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** to get that sound (except on the release note of a tied roll).

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 other VDL controllers like release time, vibraphone motor speed, etc. However, since Sibelius 5, using the VDL Template and its custom Dictionary (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 6.0, the VDL Sound Set, and the BassLine Instrument in your score, this will all switch for you automatically.

Naming Convention

Every instrument (KP2 patch) in the Virtual Drumline 2.5 library has a corresponding instrument defined within the VDL Template. If you open the Instruments window (shortcut: I), you'll see that there is an ensemble called **VDL Template 6.0**. 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 information, look up **Instrument names** in 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.

REMINDER: 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.

NEW FEATURE: A set of keymaps specifically designed to be used with this Template is included – the file name is **VDL_Keymaps_6.0.pdf**. These keymaps not only show you where the sounds are in relation to a MIDI keyboard, but they also contain the Template Staff Text 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.

You will need to use Adobe Reader 5 or later to view the interactive elements in the VDL_Keymaps_6.0 PDF file. Get the latest free version here:

<http://get.adobe.com/reader/>

Without a keyboard

If you choose to not use a keyboard, you can still enter notes into your score. The only extra thing you must do is manually change the noteheads and staff placements so they reflect the assignments defined in the mapping diagrams.

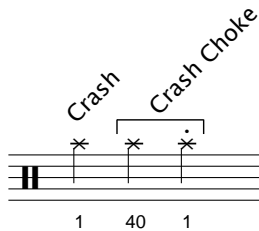
NOTE: The noteheads that have been used in the mappings have been provided in the diagrams in case you use this method.

Entering Modwheel Changes & Keyswitches

As mentioned earlier, 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.

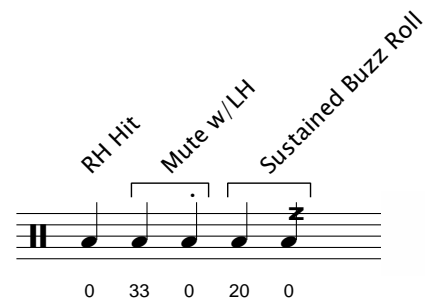
Input Variables (New!)

When you come across a diagram that has bracketed notes (as seen in these examples), these indicate sounds with **Input Variables**. Input variables are a new feature to the Sibelius 6 VDL Template which allow you the option to choose different input methods to achieve the same results for certain sounds. When you see Input Variables within the mapping diagrams, the first note displayed will not have an articulation. 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 without a MIDI keyboard.



Our first example is with a Crash Cymbal patch. 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!

Let’s look at an example from a BassLine patch. You are writing your next drumline opus and you’re in the midst of a very tasty bass part. Rather than having to move three octaves up your MIDI keyboard to enter a simple “Drum 4 Mute w/LH” note, all you have to do is enter a regular right hand hit (notehead #0) and add a staccato. Done. Or, later when you decide to swap out the staccato for a Z on stem to turn it into a “Drum 4 Sustained Buzz Roll”, you can do so without having to change the notehead to a different number.



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. In addition to the mapping diagrams in this **Readme**, these variables are reflected in the **VDL Keymaps** file 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 used notehead.

Playback Dictionary

For a long time now, Sibelius has used a powerful feature called **Dictionary** to control certain things playback-wise. We can now 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 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 SoundSet 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 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 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 Sibelius' playback system. **This sort of feature works for any VDL patch that plays rolls.**

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) LoXtnsion (PED) XyloCap (PED) XyloTube (PED)	VDL Damp ped		Use standard Pedal LINE markings.		
	Hammer (MW) LoXtnsion (MW) XyloCap (MW) XyloTube (MW)		00-64	Chime tubes ring *	ringing	[reset]
			65-127	Chime tubes muted	damp	+damp
Crotales	Bright (MW) Aluminum (MW) MedPlast (MW)	VDL Damp	00-64	Sustaining *	ringing	[reset]
			65-127	Muted after attack	damp	+damp
Glock	Brass (MW) Bright Plastic (MW) Med Plastic (MW)					
Xylo	Bright (MW) Med Dark (MW) Rubber (MW) Bright LITE (MW) Med Dark LITE (MW) Rubber LITE (MW)	VDL Xylophone	00-32	Regular strokes *	nat. / natural	[reset]
			36-64	Glissando Down	gliss down	+glissando.down
			65-90	Glissando Up	gliss up	+glissando.up
			91+127	Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured
Vibes	Hard (MW) Med (MW) Soft (MW) Hard LITE (MW) Med LITE (MW) Soft LITE (MW) 4-Octave (MW)	VDL Vibes	00-64	Vibe bars ring *	ringing	[reset]
			65-127	Vibe bars are muted	damp	+damp
			21,127	Turns Motor On	motor on	+motor on
			22,127			
		21,0	Turns Motor Off *	motor off	-motor on	
		22,0				
				Use standard Pedal LINE markings.		
		Hard (PED) Med (PED) Soft (PED)	VDL Vibes ped	21,127	Turns Motor On	motor on
		22,127				
		21,0		Turns Motor Off *	motor off	-motor on
			22,0			

Instrument		Switch Type	CC / Value	Sounds	Dictionary Name	Sound ID				
Marimba	RoseW Hard (MW)	VDL Marimba	00-32	Regular strokes *	nat. / natural	[reset]				
	RoseW Med (MW)									
	RoseW Soft (MW)									
	RoseW Hard LITE (MW)									
	RoseW Med LITE (MW)									
	RoseW Soft LITE (MW)									
	Syn Hard (MW)						33-64	Dead strokes	dead	+dead
	Syn Med (MW)						65-95	Birch shaft strokes	birch	+birch
	Syn Soft (MW)						96-127	Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured
	Syn Hard LITE (MW)									
	Syn Med LITE (MW)									
Syn Soft LITE (MW)										
Timpani	Hard (MW)	VDL Timp	00-32	Regular strokes *	nat. / natural	[reset]				
	Med (MW)		33-64	Muffle w/hand after attack	muffle	+damp				
	Soft (MW)		65-96	Hits in center of head	hit center	+center				
	Hard LITE (MW)		97-127	Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured				
	Med LITE (MW)									
SteelDrums	Lead (MW)	VDL Steel Drums	00-64	Regular strokes (AutoRL) *	nat. / natural	[reset]				
	Double 2nds (MW)		65-127	Rolls (tremolo)	rolls (4/8 tremolos)	+tremolo.unmeasured				
	3 Guitar (MW)									
	6 Bass (MW)									
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*	no effect	[reset]
			C1	Open Notes *	open	-mute
			D1	Muted Notes	mute	+mute
			26,0 - 20,0	Turns Distortion Drive Off *	non dist	-distortion
			26,64 - 20,0	Turns Distortion Drive On	dist	+distortion
			21,0 - 22,0	Turns Chorus Off *	non chorus	-chorus
			21,127 - 22,40	Turns Chorus On	chorus	+chorus
			1,0	Turns Tremolo Off *	non trem	-tremolo
			1,127	Turns Tremolo On	trem	+tremolo

Instrument	KS	CC Value	Sounds	Dictionary Name	Value	Sound ID
SnareLine Manual, LITE SnareLine (AutoRL) Snare Solo Kevlar Snare Solo Mylar		00-43	Center of head *	center		[reset]
		44-89	Halfway to edge	halfway		-edge +halfway
		90-127	Edge of head	edge		-halfway +edge
	SnareLine Manual, LITE (A) SnareLine (AutoRL) (A) Snare Solo Kevlar (A) Snare Solo Mylar (A)					
SnareLine VDL1 SnareLine VDL1 (A)		00-64	diminuendo *	decresc / dim		-crescendo +diminuendo
		65-127	crescendo	cresc		-diminuendo +crescendo
TenorLine (AutoRL)		00-64	rim shots			correct noteheads / placement on staff
		65-127	rims			
		00-64	dreads			correct noteheads / placement on staff
		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	senor			correct noteheads / placement on staff
		65-127	stick shots			
		00-31	shots			correct noteheads / placement on staff
		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		
	D1	puffies	puffies			+puffy
TenorLine VDL1		00-64	diminuendo *	decresc / dim		-crescendo +diminuendo
		65-127	crescendo	cresc		-diminuendo +crescendo
		00-32	shots			correct noteheads / placement on staff
		33-64	dreads			
		64-127	rims			
		00-64	regular mallets *	regular		
	65-127	puffies	puffies			+puffy
Tenor Solo		00-64	Fat *	fat		-dry +fat
		65-127	Dry	dry		-fat +dry
		00-64	senor			correct noteheads / placement on staff
		65-127	stick shot			
		00-31	shots			correct noteheads / placement on staff
		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		
	D1	puffies	puffies			+puffy

Instrument	KS	CC Value	Sounds	Dictionary Name	Value	Sound ID
BassLine (AutoRL)		00-42	rims			
		43-84	rods		correct noteheads / placement on staff	
		86-127	dreads			
BassLine (AutoRL)	C2		regular mallets *	regular		-puffy
	D2		puffies	puffies		+puffy
BassLine Manual / LITE		00-64	Dread			
		65-127	Rod		correct noteheads / placement on staff	
		00-32	rim			
		33-64	shot			
		65-95	dread		correct noteheads / placement on staff	
		96-127	rod			
		00-42	Short Buzz Rolls *	short	0	
		43-84	Medium Buzz Rolls	medium	45	
		85-127	Long Buzz Rolls	long	127	
	BassLine Manual / LITE	C1		regular mallets *	regular	
D1			puffies	puffies		+puffy
BassLine VDL1		00-64	diminuendo *	decresc / dim		-crescendo +diminuendo
		65-127	crescendo	cresc		-diminuendo +crescendo
		00-64	regular mallets *	regular		-puffy
BassLine VDL1		65-127	puffies	puffies		+puffy
		00-40	20 in			
Cymbal Line All		41-80	18 in		correct placement on staff	
		81-127	16 in			
		00-64	Sticks *	sticks		[reset]
Concert Toms Full		65-127	Mallets	mallets		+mallets
		00-12	Closed very tight *	hh0	0	
Hi Hat		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 +slow
		65-127	Quick decay after release	quick decay		-slow +fast
Granite Blocks		00-64	AutoRL Hits *	hits		[reset]
		65-127	Rolls	rolls (any/8 tremolos)		+tremolo.unmeasured
Temple Blocks		00-64	AutoRL Hits *	hits		[reset]
		65-127	Rolls	rolls (any/8 tremolos)		+tremolo.unmeasured
Energy Chimes		00-64	Fully Ringing *	ringing		[reset]
		65-127	Dampened after strike	damp		+damp
Chinas All		00-44	19" K China			
		45-88	18" Oriental Trash		correct placement on staff	
		89-127	14" Chinese			
Drumset Manual / (AutoRL)	C2		Snares On *	snares on		-snares off
	D2		Snares Off	snares off		+snares off
Any Instrument		C20,0	Sounds have short decay	short decay	0	
		C20,127	Sounds have full decay *	full decay	127	

Mapping Diagrams

DrumLine Battery

SnareLine Manual and SnareLine Manual LITE

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

Musical notation for SnareLine Manual and SnareLine Manual LITE, measures 19-43. The notation is on a single staff with a key signature of one flat and a 4/4 time signature. The notes are: 19 (Metronome), 61 (Metronome Accent), 19 (Sticks In), 21 (Vocal "Dut!" 2), 15 (Vocal "Dut!" 1), 59 (Snare Shell), 17 (Dress Center Harness Hit), 29 (Cymbal Crash), 1 (Ride), 40 (Cym), 1 (Roll), 1 (Bell), 6 (Hit), 1 (Press Roll), 45 (Hi Hat), 1 (L Tight), 1 (R Tight), 40 (L Med), 42 (R Med), 41 (L Loose), 44 (R Loose), 43 (L Loose). The notes for Ride, Cym, Hi Hat, and Press Roll are highlighted in yellow.

Musical notation for SnareLine Manual and SnareLine Manual LITE, measures 62-36. The notation is on a single staff with a key signature of one flat and a 4/4 time signature. The notes are: 62 (L Rod), 6 (R Rod), 58 (L Dread), 14 (R Dread), 12 (Stick Shot), 11 (Rim Knock), 52 (OTH Double Shot), 51 (L Shot), 29 (R Shot), 31 (L Hit), 0 (R Hit), 30 (Ping Shot), 32 (Dry Crush), 33 (Fat Crush), 20 (Sustained), 0 (Short Decresc), 31 (Short Cresc), 32 (Med Decresc), 33 (Med Cresc), 34 (Long Decresc), 35 (Long Cresc), 36 (Long Cresc). The notes for Sustained, Short Cresc, Med Cresc, and Long Cresc are highlighted in yellow.

Musical notation for SnareLine Manual and SnareLine Manual LITE, measures 32-22. The notation is on a single staff with a key signature of one flat and a 4/4 time signature. The notes are: 32 (Dry Crush), 33 (Fat Crush), 51 (L Shot), 29 (R Shot), 31 (L Hit), 0 (R Hit), 54 (Cowbell w/Tip), 16 (Cowbell Mouth), 23 (Ribbon Crasher), 2 (Throwoff ON), 2 (Throwoff OFF), 40 (L Rim), 1 (R Rim), 63 (Stick Click), 22 (L Backstick), 22 (R Backstick). The notes for L Shot, R Shot, L Hit, R Hit, L Rim, and R Rim are highlighted in yellow.

Musical notation for SnareLine Manual and SnareLine Manual LITE, measures 12-36. The notation is on a single staff with a key signature of one flat and a 4/4 time signature. The notes are: 12 (Stick Shot), 11 (Rim Knock), 52 (OTH Double Shot), 51 (L Shot), 29 (R Shot), 31 (L Hit), 0 (R Hit), 30 (Ping Shot), 32 (Dry Crush), 33 (Fat Crush), 20 (Sustained), 0 (Short Decresc), 31 (Short Cresc), 32 (Med Decresc), 33 (Med Cresc), 34 (Long Decresc), 35 (Long Cresc), 36 (Long Cresc). The notes for Sustained, Short Cresc, Med Cresc, and Long Cresc are highlighted in yellow.

SnareLine (AutoRL)

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

SnareLine VDL1

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

Musical notation for SnareLine VDL1. The notation is on a single staff with a double bar line at the beginning. It consists of 21 measures. The notes are: 21 (quarter), 17 (quarter), 58 (quarter), 14 (quarter), 12 (quarter), 11 (quarter), 40 (quarter), 1 (quarter), 52 (quarter), 51 (quarter), 29 (quarter), 31 (quarter), 0 (quarter), 30 (quarter), 32 (quarter), 33 (quarter), 20 (quarter), 0 (quarter), 31 (quarter), 32 (quarter), 33 (quarter), 1 (quarter), 1 (quarter), 6 (quarter), 1 (quarter). The notes from measure 20 onwards are highlighted in yellow. Above the staff, the following labels are written at an angle: Sticks In, Shell, L Dread, R Dread, Stick Shot, Rim Knock, L Rim, R Rim, OTH Double Shot, L Rim Shot, R Rim Shot, L Hit, R Hit, Ping Shot, Dry Crush, Fat Crush, Buzz SUSTAINED, Buzz SHORT Decresc/Cresc, Buzz MEDIUM Decresc/Cresc, Buzz LONG Decresc/Cresc, Stick Click, Cymbal Crash, Ride Cym Bell, Ride Cym.

Snare Solo Kevlar

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

Musical notation for Snare Solo Kevlar. The notation is on a single staff with a double bar line at the beginning. It consists of 20 measures. The notes are: 2 (quarter), 40 (quarter), 1 (quarter), 63 (quarter), 22 (quarter), 59 (quarter), 15 (quarter), 34 (quarter), 35 (quarter), 62 (quarter), 6 (quarter), 58 (quarter), 14 (quarter), 12 (quarter), 49 (quarter), 11 (quarter), 40 (quarter), 1 (quarter), 52 (quarter), 51 (quarter), 29 (quarter), 31 (quarter), 0 (quarter), 30 (quarter). Above the staff, the following labels are written at an angle: Stick Snap, L On Cage, R On Cage, L Butt (Vertical), R Butt (Vertical), L Felt, R Felt, Friction Slide 1, Friction Slide 2, L Rod, R Rod, L Dread, R Dread, Stick Shot LOW, Stick Shot HIGH, Rim Knock, L Rim, R Rim, OTH Double Shots, L Shot, R Shot, L Hit, R Hit, Ping Shot.

Musical notation for Snare Solo Kevlar (continued). The notation is on a single staff with a double bar line at the beginning. It consists of 10 measures. The notes are: 63 (quarter), 22 (quarter), 32 (quarter), 33 (quarter), 20 (quarter), 0 (quarter), 31 (quarter), 32 (quarter), 33 (quarter), 34 (quarter), 35 (quarter), 36 (quarter), 18 (quarter), 41 (quarter), 2 (quarter). The notes from measure 20 onwards are highlighted in yellow. Above the staff, the following labels are written at an angle: L Backstick, R Backstick, Dry Crush, Fat Crush, Sustained, Short Decresc, Short Cresc, Medium Decresc, Medium Cresc, Long Decresc, Long Cresc, Stick on Stick Rebound Doubles, Rim Buzz Roll, Twisting Motion Rim Roll. Below the staff, the text "Buzz Rolls" is written.

Snare Solo Mylar

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

Crossover Noteheads: The **SnareLine** instruments have the following noteheads in their mappings so you can notate crossovers (wherever there are regular hits). If you want to modify these, see the instructions in the **Customizing Instruments** section which begins on page 79.

* The (AutoRL) instruments only use notehead 37.

SnareLines: Alternate Staff Placements

Some users have expressed interest in writing snareline parts primarily on the "A" space (rather than the "C" space used in the default snareline instruments). So we're now offering these as alternatives from which you can select. These instruments have "(A)" at the end of their names when choosing them in Sibelius. In these instruments, the "snare on" items have been moved to the A space, and the "snare off" items have been moved to the C space.

SnareLine (AutoRL) (A)

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

The image displays three musical staves, each representing a different set of alternate staff placements for snareline instruments. Each staff begins with a key signature of one sharp (F#) and a 2/4 time signature. The items are listed above the staff, and their corresponding MIDI note numbers are listed below. Some items are highlighted in yellow.

Staff 1:

- Metronome (19)
- Metronome Accent (61)
- Sticks In (19)
- Vocal "Dut!" 2 (21)
- Vocal "Dut!" 1 (15)
- Snare Shell (59)
- Dress Center (17)
- Cymbal Crash (29)
- Ride (1)
- Cym (40)
- Roll (1)
- Bell (1)
- Hit (6)
- Hi (1)
- Hat (45)
- Press Roll (1)
- Tight (1)
- Med (41)
- Loose (43)
- Hits (0)
- Shots (29)
- Dry Crush (32)
- Fat Crush (33)

Staff 2:

- Rods (6)
- Dreads (14)
- Stick Shot (12)
- Rim Knock (11)
- Rims (1)
- Stick Click (1)
- Backsticks (22)
- Hits (0)
- Shots (29)
- Ping Shot (30)
- OTH Double Shot (52)
- Dry Crush (32)
- Fat Crush (33)
- Sustained (20)
- Decresc SHORT (0)
- Decresc MEDIUM (31)
- Decresc LONG (32)
- Cresc LONG (33)
- Cresc MEDIUM (34)
- Cresc SHORT (35)
- Buzz (36)
- Rolls (20)

Staff 3:

- Throwoff ON (2)
- Throwoff OFF (2)
- Stick Shot (12)
- Rim Knock (11)
- Hits (0)
- Shots (29)
- Ping Shot (30)
- OTH Double Shot (52)
- Dry Crush (32)
- Fat Crush (33)
- Sustained (20)
- Decresc SHORT (0)
- Decresc MEDIUM (31)
- Decresc LONG (32)
- Cresc LONG (33)
- Cresc MEDIUM (34)
- Cresc SHORT (35)
- Snare Off (2)
- Buzz (20)
- Rolls (20)

SnareLine Manual (A) and SnareLine Manual LITE (A)

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

Musical notation for items 19 through 43. The notation is on a single staff with a double bar line at the beginning. Item 19 is a metronome tick. Items 20-21 are metronome accents. Items 22-23 are sticks in. Items 24-25 are vocal 'Dut!' sounds. Item 26 is a snare shell. Item 27 is a dress center harness hit. Item 28 is a cymbal crash. Item 29 is a roll. Item 30 is a bell hit. Item 31 is a hat hit. Item 32 is a press roll. Items 33-34 are L Tight. Items 35-36 are R Tight. Items 37-38 are L Med. Items 39-40 are R Med. Items 41-42 are L Loose. Item 43 is R Loose. A yellow highlight is under item 28. A bracket groups items 28-31. A bracket groups items 32-34. A bracket groups items 35-36. Below the staff, 'Ride' and 'Cym' are indicated for items 28-31, and 'Hi' and 'Hat' are indicated for items 32-34.

Musical notation for items 44 through 56. The notation is on a single staff with a double bar line at the beginning. Items 44-45 are L Rod. Items 46-47 are R Rod. Items 48-49 are L Dread. Items 50-51 are R Dread. Items 52-53 are Stick Shot. Items 54-55 are Rim Knock. Item 56 is OTH Double Shot. Item 57 is L Shot. Item 58 is R Shot. Item 59 is L Hit. Item 60 is R Hit. Item 61 is Ping Shot. Item 62 is Dry Crush. Item 63 is Fat Crush. Item 64 is Sustained. Item 65 is Short Decresc. Item 66 is Short Cresc. Item 67 is Med Decresc. Item 68 is Med Cresc. Item 69 is Long Decresc. Item 70 is Long Cresc. A yellow highlight is under item 63. A bracket groups items 63-64. A bracket groups items 65-70. Below the staff, 'Buzz' and 'Rolls' are indicated for items 63-70.

Musical notation for items 71 through 82. The notation is on a single staff with a double bar line at the beginning. Item 71 is Dry Crush. Item 72 is Fat Crush. Item 73 is L Shot. Item 74 is R Shot. Item 75 is L Hit. Item 76 is R Hit. Item 77 is Cowbell w/Tip. Item 78 is Cowbell Mouth. Item 79 is Ribbon Crasher. Item 80 is Throwoff ON. Item 81 is Throwoff OFF. Item 82 is L Rim. Item 83 is R Rim. Item 84 is Stick Click. Item 85 is L Backstick. Item 86 is R Backstick. A yellow highlight is under item 84. Below the staff, 'Solo' and 'Snare' are indicated for items 71-82.

Musical notation for items 87 through 98. The notation is on a single staff with a double bar line at the beginning. Item 87 is Stick Shot. Item 88 is Rim Knock. Item 89 is OTH Double Shot. Item 90 is L Shot. Item 91 is R Shot. Item 92 is L Hit. Item 93 is R Hit. Item 94 is Ping Shot. Item 95 is Dry Crush. Item 96 is Fat Crush. Item 97 is Sustained. Item 98 is Short Decresc. Item 99 is Short Cresc. Item 100 is Med Decresc. Item 101 is Med Cresc. Item 102 is Long Decresc. Item 103 is Long Cresc. A yellow highlight is under item 96. A bracket groups items 96-97. A bracket groups items 98-103. Below the staff, 'Snare' and 'Off' are indicated for items 87-95, and 'Buzz' and 'Rolls' are indicated for items 96-103.

SnareLine VDL1 (A)

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

Musical notation for SnareLine VDL1 (A) showing a sequence of notes on a staff. The notes are labeled with Playback Dictionary items and corresponding numbers below the staff. The items are: Sticks In Shell (21), L Dread (17), R Dread (58), Stick Shot (14), Rim Knock (12), L Rim (11), R Rim (40), OTH Double Shot (1), L Rim Shot (52), R Rim Shot (51), L Hit (29), R Hit (31), Ping Shot (0), Dry Crush (30), Fat Crush (32), Buzz SUSTAINED (33), Buzz SHORT Decresc/Cresc (20), Buzz MEDIUM Decresc/Cresc (0), Buzz LONG Decresc/Cresc (31), Stick Click (32), Cymbal Crash (33), Ride Cym Bell (1), and Ride Cym (1). The note for Fat Crush (33) is highlighted in yellow.

Snare Solo Kevlar (A)

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

Musical notation for Snare Solo Kevlar (A) showing a sequence of notes on a staff. The notes are labeled with Playback Dictionary items and corresponding numbers below the staff. The items are: Stick Snap (2), L On Cage (40), R On Cage (1), L Butt (Vertical) (63), R Butt (Vertical) (22), L Felt (59), R Felt (15), Friction Slide 1 (34), Friction Slide 2 (35), L Rod (62), R Rod (6), L Dread (58), R Dread (14), Stick Shot LOW (12), Stick Shot HIGH (49), Rim Knock (11), L Rim (40), R Rim (1), OTH Double Shots (52), L Shot (51), R Shot (29), L Hit (31), R Hit (0), and Ping Shot (30). The notes for Fat Crush (20), Sustained (0), Short Decresc (31), Short Cresc (32), Medium Decresc (33), Medium Cresc (34), Long Decresc (35), Long Cresc (36), Stick on Stick Rebound Doubles (18), Rim Buzz Roll (41), and Twisting Motion Rim Roll (2) are highlighted in yellow. Below the staff, there is a section labeled "Buzz Rolls" with a horizontal line extending from the 20th measure to the 36th measure.

Snare Solo Mylar (A)

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

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

2 40 1 63 22 59 15 34 35 62 6 58 14 12 49 11 40 1 52 51 29 31 0 30

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

63 22 32 33 20 0 31 32 33 34 2 2 12 49 11 52 51 29 31 0 30

Buzz Rolls
Snares OFF

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

63 22 59 15 32 33 20 0 31 32 33 34 35 36

Snares OFF
Buzz Rolls

TenorLine Manual and TenorLine Manual LITE

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

Stand Hit
Cowbell
Hand Claps
Low Jam Block
High Jam Block
Mallet Click
Double Stop on Shells
'Snenor'
Stick Shot
Shot

15 16 23 15 15 1 30 19 19 19 19 19 12 12 12 12 12 51 51 51 51 51 51 29 29 29 29 29 29

Left _____ Right _____

Dread
Rod
Rim

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

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

Hit
Sustained
Decrescendo
Crescendo

31 31 31 31 31 31 0 0 0 0 0 0 20 20 20 20 20 20 0 0 0 0 0 0 35 35 35 35 35 35 36 36 36 36 36 36

Left _____ Right _____ Buzz
Rolls

Muted Taps
Hand Muffle
Skank
Crush
Rod on Rim
Dread Stir

10 31 0 17 52 32 32 32 32 32 32 33 33 33 33 33 33 63 63 63 63 63 63 22 22 22 22 22 22 2 2 2 2

Dry _____ Fat _____ Left _____ Right _____

TenorLine (AutoRL)

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

Stand Hit
Cowbell
Hand Claps
Low Jam Block
High Jam Block
Mallet Click
Double Stop on Shells

Sustained

Decrescendo

Crescendo

15 16 19 15 15 1 30

20 20 20 20 20 20 0 0 0 0 0 0 35 35 35 35 35 35 36 36 36 36 36 36

Buzz
Rolls

Dreads

Rods

Shots

Rims

Hits

14 14 14 14 14 14 6 6 6 6 6 6 29 29 29 29 29 29 1 1 1 1 1 1 0 0 0 0 0 0

Hand Muffle
"Skank"

Muted Taps

Rods on Rim

Crush

"Snenor"

Dread Stir

17 52 10 0 22 22 22 22 22 32 32 32 32 32 33 33 33 33 33 19 19 19 19 2 2 2 2

Dry _____ Wet _____

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 79.

Crossovers

38 38 38 38 38 37 37 37 37 37

Left _____ Right _____

* The (AutoRL) instrument only uses notehead 37.

Showstyle Single Tenors

Musical notation for Showstyle Single Tenors on a five-line staff. The notation includes notes and rests with specific fingerings and articulations. Labels above the staff indicate: L Hit, R Hit, L Rim, R Rim, Hits, and Rims. Fingerings are: 31, 0, 40, 1, 32, 41. Below the staff is the text "AutoRL".

TenorLine VDL1

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

Musical notation for TenorLine VDL1 (first section) on a five-line staff. Labels above the staff include: Stick Shots, Side of Drum, Stick Click, Cowbell, Low Jam Block, High Jam Block, Shots, and Dreads. Fingerings are: 12, 12, 12, 12, 12, 30, 1, 16, 15, 15, 51, 51, 51, 51, 51, 29, 29, 29, 29, 29, 58, 58, 58, 58, 58, 14, 14, 14, 14, 14. Below the staff are labels: Left _____ Right _____ Left _____ Right _____.

Musical notation for TenorLine VDL1 (second section) on a five-line staff. Labels above the staff include: Rims, Crush, Mute Sound "Skank", and Hits. Fingerings are: 40, 40, 40, 40, 40, 1, 1, 1, 1, 1, 32, 32, 32, 32, 32, 17, 52, 31, 31, 31, 31, 31, 0, 0, 0, 0, 0. Below the staff are labels: Left _____ Right _____ Left _____ Right _____.

Musical notation for TenorLine VDL1 (third section) on a five-line staff. Labels above the staff include: Long, Medium, Short, and Sustained. Fingerings are: 34, 34, 34, 34, 34, 35, 35, 35, 35, 35, 36, 36, 36, 36, 36, 20, 20, 20, 20, 20, 0, 0, 0, 0, 0. Below the staff are labels: Buzz, Rolls.

Tenor Solo

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

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

16 30 30 30 15 15 19 19 19 19 19 12 12 12 12 12 51 51 51 51 51 51 29 29 29 29 29 29

Left _____ Right _____

Dread
Rod
Rim

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

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

Muted Taps
Hand Muffle
Skank
Skank Late Muffle
Hits
Sustained

10 31 0 17 52 53 31 31 31 31 31 31 0 0 0 0 0 0 20 20 20 20 20 20 0 0 0 0 0 0

Left _____ Right _____

Buzz
Rolls

Decrescendo
Crescendo
Crush
Rod on Rim

35 35 35 35 35 35 36 36 36 36 36 36 33 33 33 33 33 32 32 32 32 32 63 63 63 63 63 63 22 22 22 22 22 22

Left _____ Right _____ Left _____ Right _____

Buzz
Rolls

BassLine Manual and BassLine Manual LITE

For Playback Dictionary items used see the listing on page 28.

Sticks In
Stick Click
L Dread
R Dread
Dread Roll
Dread Roll on Rim
L Rim
R Rim
L Hit
R Hit
Crush
Sustained
Decrescendo
Crescendo
Mute w/LH
Crush

21 21 21 21 21 21 21 1 58 14 14 19 51 29 47 46 48 46 47 48 46 32 32 32 32 32 32 15 59

Unison _____
Buzz _____
Rolls _____

Rim
Shot
Dread
Roll w/Dread

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

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

Rod
Roll w/Rod
Hit
Mute w/LH

62 62 62 62 62 6 6 6 6 6 6 6 6 6 6 31 31 31 31 31 31 0 0 0 0 0 0 33 33 33 33 33 33 0 0 0 0 0 0

Left _____ Right _____ Left _____ Right _____

Decrescendo
Crescendo
Sustained
Rim w/Dread
Rim w/Rod

35 35 35 35 35 35 36 36 36 36 36 36 20 20 20 20 20 20 0 0 0 0 0 0 19 19 19 19 19 19 23 23 23 23 23 23

Buzz _____
Rolls _____

BassLine (AutoRL)

For Playback Dictionary items used see the listing on page 28.

Sticks In
Stick Click
Rims
Hits
Sustained Buzz
Crush
Hits
Rims
Rods

21 1 29 46 47 46 48 0 0 0 0 0 0 1 1 1 1 1 1 6 6 6 6 6 6

Unison

Dreads
Sustained
Crush
"Duet" 2
"Duet" 1

14 14 14 14 14 14 20 20 20 20 20 20 0 0 0 0 0 0 32 32 32 32 32 32 15 59

Buzz
Rolls

BassLine VDL1

For Playback Dictionary items used see the listing on page 28.

Sticks In
L Rim
R Rim
Sustained
Long
Medium
Short
Crush
L Hit
R Hit
Dread
Crush

21 51 29 46 47 48 28 48 47 46 58 58 58 58 58 14 14 14 14 14 32 32 32 32 32

Buzz
Rolls
Left
Right

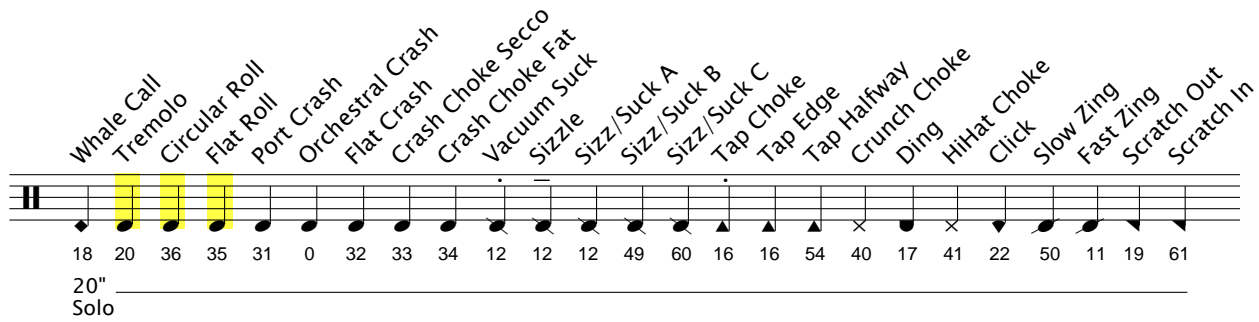
Unison

Hit
Sustained
Short Cresc.

31 31 31 31 31 0 0 0 0 0 20 20 20 20 20 0 0 0 0 0 36 36 36 36 36

Left
Right
Buzz
Rolls

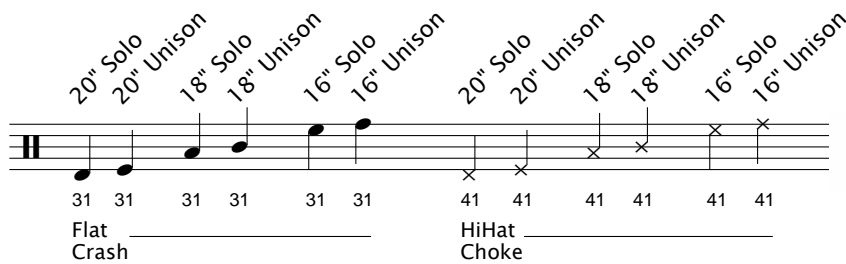
Cymbal Line All



There are six sets of sounds comprised of three different cymbal sizes:

- 16" Solo
- 16" Unison
- 18" Solo
- 18" Unison
- 20" Solo
- 20" Unison

Each set consists of all the sounds you see in the diagram above labeled 20" Solo - the only variance is 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(s) wanted (example below).



Cymbal Line 16in:
Cymbal Line 18in:
Cymbal Line 20in:

The three individual Cymbal Line instruments' mappings correspond to the line/space placement in the example diagram above.

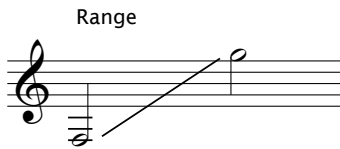
Pitched Percussion

Chimes

Compatible with:

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

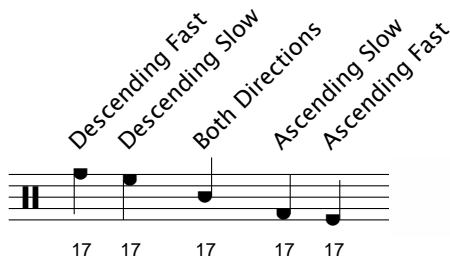
Note the different Staff Text items for the (MW) and (PED) instruments.



	Available Sounds	Staff Text Used
(MW)	Chime tubes ring *	ringing
	Chime tubes muted	damp
(PED)	Use standard Pedal LINE markings.	

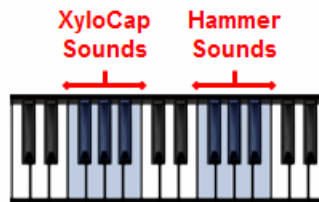
Chime Rakes

This instrument will load the “Chimes Xylocap [PED]” patch into KontaktPlayer2.



Chimes LoXtnsion, (MW) and (PED)

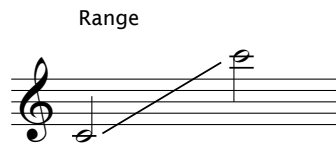
If you use these instruments, here is how they are set up. In the picture with the keyboard you can see that there are two sets of sounds - and both are the LoXtnsion sounds. The diagram shows how you would notate the different sounds on the staff - again, if you choose to use either of these instruments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



Crotales

Compatible with:

- Crotales Bright
- Crotales Aluminum
- Crotales MedPlast



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

Glockenspiels

Compatible with:

- Glock Brass
- Glock Bright Plastic
- Glock Med Plastic

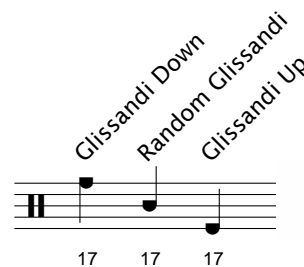


Available Sounds	Staff Text Used
Sustaining *	ringing
Muted after attack	damp

Glock Glissandi

Compatible with:

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

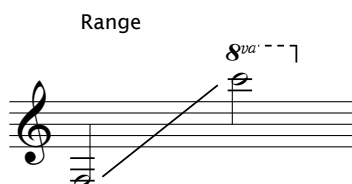


This diagram can be used for all three of the Glock Glissandi instruments, and keep in mind that the glissandi sounds contained within each individual patch are different from one to another.

Xylophones

Compatible with:

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



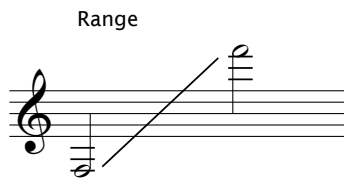
Available Sounds	Staff Text Used
Regular strokes *	nat. / natural
Glissando Down	gliss down
Glissando Up	gliss up
Rolls (tremolo)	rolls (4/8 tremolos)

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)

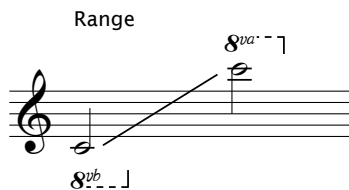
Note the different Staff Text items for the (MW) and (PED) instruments.



	Available Sounds	Staff Text Used
(MW)	Vibe bars ring *	ringing
	Vibe bars are muted	damp
	Turns Motor On	motor on
	Turns Motor Off	motor off
(PED)	Use standard Pedal LINE markings.	
	Turns Motor On	motor on
	Turns Motor Off	motor off

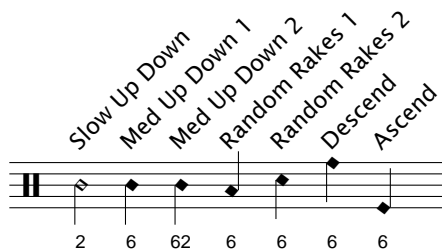
Compatible with:

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

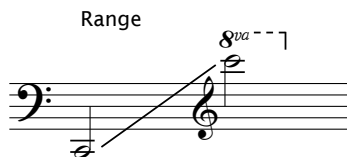
Vibe FX



Marimbas

Compatible with:

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



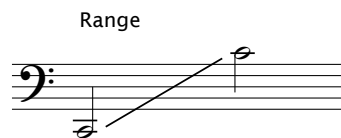
Available Sounds	Staff Text Used
Regular strokes *	nat. / natural
Dead strokes	dead
Birch shaft strokes	birch
Rolls (tremolo)	rolls (4/8 tremolos)

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

Timpani

Compatible with:

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



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

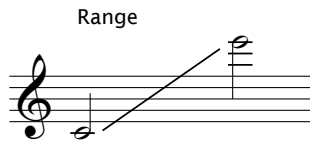
Timpani FX

Timpani Glissandi

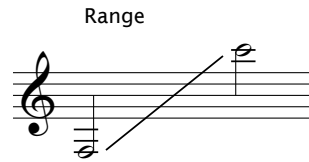
The notation here should be somewhat self-explanatory. Use the **15vb** and **8va** lines to get the different sounds (hide them if you wish) - your score needs to match the diagram below.

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.

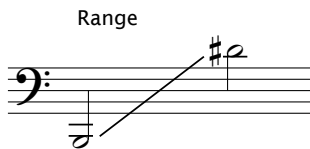
SteelDrums Lead (MW)



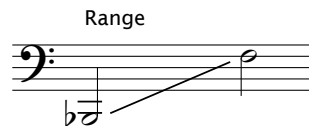
SteelDrums Double 2nds (MW)



SteelDrums 3 Guitar (MW)



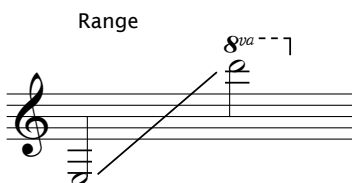
SteelDrums 6 Bass (MW)



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)

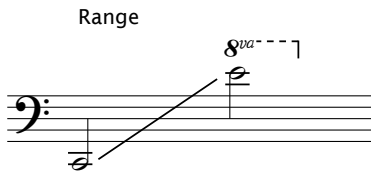
Electric Guitar



Available Sounds	Staff Text Used
All to default settings*	reset
All to default settings*	no effect
Open Notes	open
Muted Notes	mute
Turns Distortion Drive Off	non dist
Turns Distortion Drive On	dist
Turns Chorus Off	non chorus
Turns Chorus On	chorus
Turns Tremolo Off	non trem
Turns Tremolo On	trem

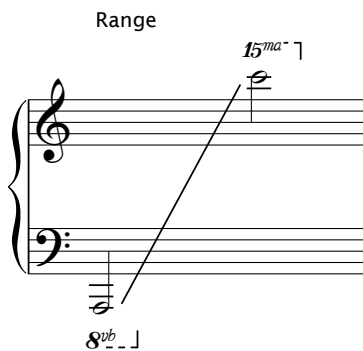
Electric Guitar: When applying just one Staff Text item (switch) at a time, you can use the corresponding “off” switch to remove that effect from the staff (reset works too). The switches can also be “stacked” to get the various combinations of sounds that are available. If you do any stacking though, you will need to use “reset” or “no effect” to remove all applied switches before any new effects/stacks are used. Refer to the TriggerTest file that came within your Template Pack download for an example of the above – see Appendix B for more.

Bass Guitar



Piano

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



Available Sounds

Staff Text Used

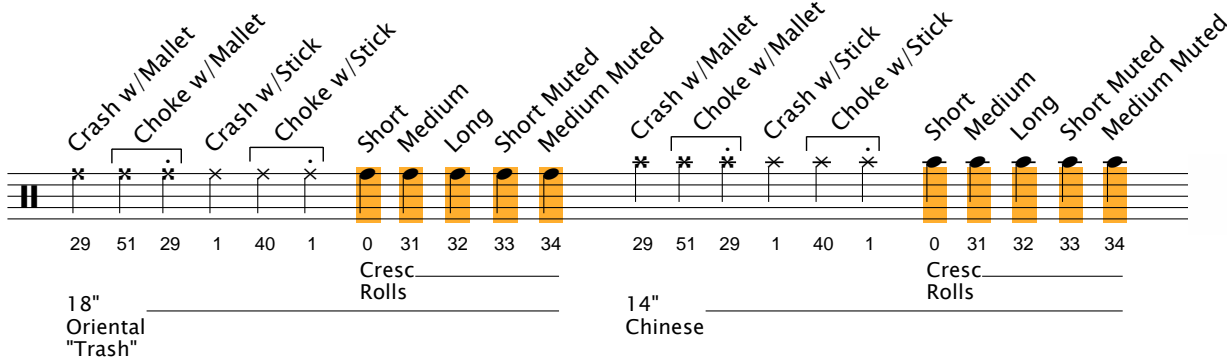
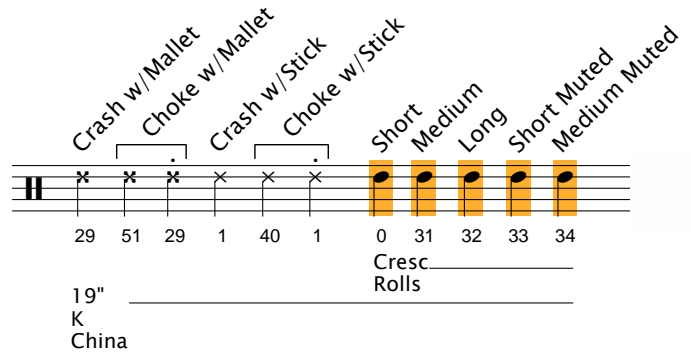
Use standard Pedal LINE markings.

* 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

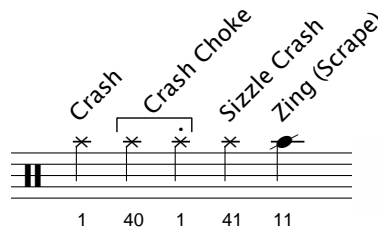
Once you have entered notes, just drag the note up or down - or select several notes and move them with the up/down arrow keys - for the specific sound wanted. Each individual China instrument is mapped identically to what you see here.



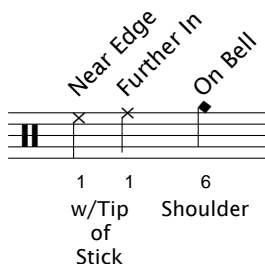
Crash Cymbals

Compatible with:

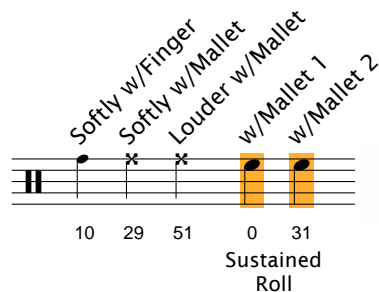
- CrCym 16 Symph
- CrCym 18 Constantinople
- CrCym 18 Viennese
- CrCym 20 Germanic



Ride Cymbal



Sizzle Cymbal



Hi Hat Manual

TIP of Stick

40 42 44 40 42 40 42 40 42 44 1 41 43 1 41 1 41 1 41 43

Left _____ Right _____

Closed _____ Open _____ Closed _____ Open _____

SHOULDER of Stick

40 42 40 42 44 40 42 1 41 1 41 43 1 41

Left _____ Right _____

Closed _____ Open _____ Closed _____ Open _____

HiHat w/Foot _____

w/Foot _____

Closed 1
Closed 2
Closed 3
Splash 1
Splash 2
L on Closed Bell
R on Closed Bell
L on Stand
R on Stand

Hi Hat (MW)

For Playback Dictionary items used see the listing on page 28.

1 1 40 1 40 1 62 6 58 14

L w/Shoulder of Stick * _____

R w/Shoulder of Stick * _____

Foot Splash
Closed w/Foot
L w/Tip of Stick *
R w/Tip of Stick *
L on Closed Bell
R on Closed Bell
L on Stand
R on Stand

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

- Plus/Closed - “+”
- Harmonic/Open - “o”
- Neither

Splash Cymbals

Strike w/Mallet
Strike w/Stick
Choke w/Stick
Strike w/Mallet
Strike w/Stick
Choke w/Stick
Strike w/Mallet
Strike w/Stick
Choke w/Stick
Strike w/Mallet
Strike w/Stick
Choke w/Stick

29 1 40 1 29 1 40 1 29 1 40 1 29 1 40 1

12" K 10" K 10" A 8" A

Suspended Cymbals

Compatible with:

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

Short Medium Long Short Medium Long Short Medium Long

0 20 31 32 33 34 35 36 39

Soft MUTE Loud
Cresc Cresc Cresc

Soft Hit Loud Hit Fat Choke Short Choke
Natural Release Mute Release
L w/Tip R w/Tip Shoulder on Bell
Strike Fat Choke Short Choke
Short Long

29 51 52 53 29 51 0 31 40 1 6 41 43 42 1 41 11 50

w/Mallet Sustained Roll w/Stick Coin Scrape

Swish Knockers (MW)

Low High

1 1

Zil-Bells Hi Lo

L Hit R Hit Choke After Hit Muffled Hit Roll w/Quick Release Roll, Let Ring
L Hit R Hit Choke After Hit Muffled Hit Roll w/Quick Release Roll, Let Ring

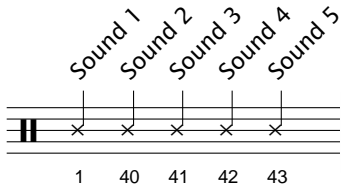
40 1 41 1 42 0 31 40 1 41 1 42 0 31

Large Small

See Playback Dictionary for Swish Knockers (MW) items, page 28.

Gongs

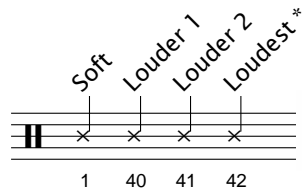
Bowed Gong



Chinese Gongs

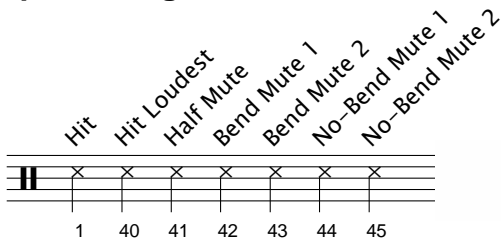
Compatible with:

- Chinese Gong
- Circus Gong
- Fuyin Gong
- Jing Gong
- Pasi Gong



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

Opera Gong



Tam Tam 30in European

Medium Long
Soft Cresc

Medium Long
Loud Cresc

Regular Hit
Regular Hit Dampened

L Hit Wood Stick
R Hit Wood Stick

Short
Medium Long
Scrapes

1 40 41 42 1 40 1 62 6 11 11 11

Tam Tam 34in Zildjian

Medium Long
Soft Cresc

Medium Long
Loud Cresc

Short
Medium Long
Dampened Cresc

Regular Hit
Regular Hit Dampened

L Hit Wood Stick
R Hit Wood Stick
L Hit Triangle Beater
R Hit Triangle Beater

Short
Medium Long
Stick Rubato

1 40 41 42 43 44 45 1 40 1 62 6 59 15 11 11 11 23

Wind Gongs

Compatible with:

- Wind Gong 22in
- Wind Gong 30in

Roll *p*
Long
Medium
Short
Soft
Mezzo
Forte

1 40 41 42 43 44 45

f Hits

Drums

Concert Snare and Field Drum

L Hit R Hit Rolls Rolls L Hit R Hit L Rim R Rim Shot Hits Rolls Rolls Hits Rims Shot
 31 0 20 0 0 20 0 0 31 0 40 1 29 33 34 33 33 34 33 33 33 41 51
 Snares Off Snares Off AutoRL

Concert Bass Drum

Open Dampened Hit w/ Muffled Head Open Dampened Sustained Cresc Short 1 Cresc Short 2 Cresc Long 1 Cresc Long 2
 0 32 0 34 31 33 31 20 31 32 33 34
 Warm Mallet Staccato Mallet Rolls

Firecracker Drum

Roll L Hit R Hit L Rim R Rim L Shot R Shot Roll Hits Rims Shots
 20 0 0 31 0 40 1 51 29 34 33 33 33 41 52
 AutoRL

Impact Drums

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

Roto Toms

Hits
 31 31 31 31 0 0 0 0 32 32 32 32
 Left Right AutoRL

Concert Toms Full

For Playback Dictionary items used see the listing on page 28. **Concert Toms Mallets** and **Concert Toms Sticks** are mapped identically to this.

Musical notation for Concert Toms Full. The staff shows a sequence of notes with a bracket labeled "Hits" above it. The notes are grouped into three sections: "Left" (notes 31), "Right" (notes 0), and "AutoRL" (notes 32). The notes are: 31, 31, 31, 31, 31, 31, 0, 0, 0, 0, 0, 32, 32, 32, 32, 32.

Drumset Manual

For Playback Dictionary items used see the listing on page 28.

Musical notation for Drumset Manual. The staff shows a sequence of notes with various drum parts labeled above: Hi Hat w/ Foot Pedal, Bass Drum 1, Bass Drum 2, L Floor, R Floor, L Mid, R Mid, L High, R High, Rim Knock, L Hit, R Hit, L Shot, R Shot, Rolls, Crush 1, and Crush 2. The notes are: 1, 0, 31, 31, 0, 31, 0, 31, 0, 11, 31, 0, 51, 29, 20, 0, 0, 32, 33. The notes 20, 0, 0 are highlighted in yellow.

Musical notation for Drumset Manual. The staff shows a sequence of notes with various drum parts labeled above: L Closed, R Closed, L Open, R Open, Tip, Bell, Tip Toward Crown, 17" Dark K Crash, 15" A Custom Crash, 19" K China, 8" Splash, L Floor, R Floor, L Mid, R Mid, L High, R High, L Snare Rim, and R Snare Rim. The notes are: 40, 1, 42, 41, 1, 6, 41, 1, 40, 41, 42, 40, 1, 40, 1, 40, 1, 40, 1. The notes 40, 1, 40, 1, 40, 1 are grouped under "Hi Hat", "Ride Cymbals", and "Tom Rims".

Drumset (AutoRL)

For Playback Dictionary items used see the listing on page 28.

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

1 0 0 1 0 1 0 1 0 29 1 20 0 0 32 11 1 41 1 6 1 40 41 42

Toms _____ Snare _____

World Percussion

Agogo Bells

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

14 16 16 54 23 54 16 16 14

Low _____ High _____

Ankle Bells

Single Shake Strike Short Medium Long 1 Long 2

1 6 40 41 42 43

Shaken _____ Roll _____

Anklung

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

Compatible with:

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

Range

Bongos Manual

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

20 0 0 59 31 33 31 15 0 32 0 20 0 0 31 0

High _____ LH _____ RH _____

w/Hands _____ w/Sticks _____

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

20 0 0 59 31 33 31 15 0 32 0 20 0 0 31 0

Low _____ LH _____ RH _____

w/Hands _____ w/Sticks _____

Bongos (AutoRL)

w/Hands
 Roll (20), Open (0), Muted (0), Finger (32), Roll (0), Open (0), Muted (32), Finger (0), Hits (0), Roll (20), Hits (0), Roll (20)

w/Sticks
 Hits (0), Roll (20), Hits (0), Roll (20)

Low _____ High _____
 w/Hands _____ w/Sticks _____

Cabasa Hi and Low

Large
 Scrape In (1), Scrape Out (40), L Tap (59), R Tap (15), Shake Roll (6), Spin Roll (41)

Medium
 Scrape In (1), Scrape Out (40), L Tap (59), R Tap (15), Shake Roll (6), Spin Roll (41)

Congas Manual

High
 Rubato Bending (19), ROLL (20), Open Stroke (31), Muted Stroke (33), Open Slap (31), Muted Slap (40), Bass Tone (42), Heel/Toe Hits (40), Open Stroke (57), Muted Stroke (59), Open Stroke (0), Muted Stroke (32), Open Slap (1), Muted Slap (41), Bass Tone (1), Heel/Toe Hits (21), Roll (15), L Hit (20), R Hit (0)

w/Mallets
 Roll (20), L Hit (0), R Hit (31)

LH _____ RH _____
 High _____ w/Mallets _____

Low
 Rubato Bending (19), ROLL (20), Open Stroke (31), Muted Stroke (33), Open Slap (31), Muted Slap (40), Bass Tone (42), Heel/Toe Hits (40), Open Stroke (57), Muted Stroke (59), Open Stroke (0), Muted Stroke (32), Open Slap (1), Muted Slap (41), Bass Tone (1), Heel/Toe Hits (21), Roll (15), L Hit (20), R Hit (0)

w/Mallets
 Roll (20), L Hit (0), R Hit (31)

LH _____ RH _____
 Low _____ w/Mallets _____

Congas (AutoRL)

High

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

19 20 0 0 0 32 0 1 41 1 21 15 20 0 0 0

w/Mallets _____

Low

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

19 20 0 0 0 32 0 1 41 1 21 15 20 0 0 0

w/Mallets _____

Djembe 14in

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

57 57 59 40 42 40 44 33 36 21 21 15 1 41 1 43 32 35 10 20 34 19 23

LH _____ RH _____

Djembe Big

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

57 57 59 40 42 40 62 33 36 21 21 15 1 41 1 6 32 35 10 34 20 19 23 6

LH _____ RH _____

Shakerines

Musical notation for Shakerines. The notation consists of two staves. The first staff has a double bar line at the beginning, followed by a series of notes and rests. The notes are marked with 'x' and are grouped into 'Hit 1', 'Hit 2', and 'Roll' sections. The second staff has a similar structure. The notes are marked with 'x' and are grouped into 'Hit 1', 'Hit 2', and 'Roll' sections. The notes are numbered 1, 40, 41, 1, 1, 1, 40, 41, 1, 1. A 'Mini' label is present below the second staff.

Shekere

Musical notation for Shekere. The notation consists of a single staff with a double bar line at the beginning, followed by a series of notes and rests. The notes are marked with 'x' and are grouped into 'Bass Tone', 'Low Comp Shake In', 'Low Comp Shake Out', 'L Tap', 'R Tap', 'Shake In', 'Shake Out', 'Spin 1', 'Spin 2', 'Spin 3', 'Long Spin', and 'Rattle Shake' sections. The notes are numbered 21, 41, 42, 59, 15, 1, 40, 0, 31, 32, 33, 18.

Taiko Drum

Musical notation for Taiko Drum. The notation consists of a single staff with a double bar line at the beginning, followed by a series of notes and rests. The notes are marked with 'x' and are grouped into 'Flam Hit', 'Flam Rim', 'L Hit', 'R Hit', 'L Rim', 'R Rim', 'Roll 1', 'Roll 2', 'Rubato', and 'Slow Rubato' sections. The notes are numbered 34, 41, 31, 0, 40, 1, 20, 0, 0, 33, 31, 31, 19, 23.

Timbales Manual

High

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

31 0 40 1 33 0 31 15 20 0 0 1 6 1 17 16 17 16

Mambo Bell ChaCha Bell

Low

L Hit R Hit L Rimshot R Rimshot Dead Stroke w/ Stick Stick on Shell Roll

31 0 40 1 33 0 31 15 20 0 0

Timbales (AutoRL)

Low High Mambo Bell ChaCha Bell

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

0 1 33 0 15 20 0 0 0 1 33 0 15 20 0 0 1 6 1 17 16 17 16

Accessories

Bell Tree

Individually Struck w/mallet

Aluminum Mallet

Brass Mallet

Plastic Mallet

Descend Ascend Slow

Descend Ascend Slow

Descend Ascend Slow

0 0 0 0 0 0 0 0 0 0

6 6 6 15 15 15 21 21 21

Brake Drums

Left

Right

AutoRL

40 40 40 1 1 1 41 41 41

Castanets All

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

Castanet Machine

Hand Castanets

Roll w/Paddle Cast.on Mach.Cast.

L Hit R Hit L Flam R Flam L 4-Stroke Ruff R 4-Stroke Ruff Roll

L Hit R Hit L Flam R Flam Roll

31 0 33 32 35 34 20 0 0 18 31 0 33 32 20 0 0

Claves Pearl Synthetic

Hits

Rubato 1

Rubato 2

0 31 32

Claves Rosewood

Hits

Rubato 1

Rubato 2

Quasi Roll

0 31 32 33

Cowbells

Mouth Tip Mute Roll Mouth Tip Mute Roll Mouth Tip Mute Roll Mouth Tip Mute Roll

16 54 16 14 16 54 16 14 16 54 16 14 16 54 16 14

Large Medium BlackBeauty Small

Finger Cymbals

Clasped Edge Against Bell Edge Against Edge Muted Clap Scrape

1 40 41 42 1 11

Guiro

Flam Long Long Medium 1 Medium 2 Short 1 Short 2 Tap Roll

11 50 11 50 11 50 0 31

Scrapes

Maracas Rawhide

One Stroke IN One Stroke OUT Flam Stroke 1 Flam Stroke 2 Tremolo Softer Tremolo Loud Stir

16 15 6 62 0 31 32 2

Metal Guiro

Long Average Short IN Short OUT Tap Legato Scrape

11 50 11 50 0 11

Scrapes

Rainsticks All

Cactus Long Cactus Fast Plastic Cactus Long Cactus Fast Plastic

6 62 21 6 62 21

Low High

Rainsticks Cactus

Long Fast Long Fast

6 62 6 62

Low High

Rainsticks Plastic

Low High

21 21

Ratchet

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

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

Slow Sustained Fast

Shakers All

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

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

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

Plastic Metal Canister Ganza Egg

Slapsticks

Sound 1
Sound 2

1 1

SleighBells All

Each one can be loaded individually.

Hit Roll Hit Roll

1 40 1 1 1 40 1 1

Dark Brass Chrome

Tambourine Orchestral

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

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

Fingers on Shell Thumb ROLL Cresc. Roll Dim. Roll

Tambourine Rock

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

14 13 22 6 0 31 40 1

Triangles

Compatible with:

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

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

22 63 22 14 16 54 16 6 62

With Overtones With No Overtones Rolls

Water Triangle

2 2 14 14 14 14 2 2 2 2

Abel Water Triangle _____ Grover

Granite Blocks

Swell
 Accel/Dim
 Random Tremolo
 Mallets
 Sticks

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

Ruboto _____ Hits/Rolls _____

To properly activate the Rolls in the Granite Blocks instrument, simply 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 28.

Jam Blocks

Left Right Tip of Stick Left Right Tip of Stick

40 1 41 40 1 41

Low Block High Block

Temple Blocks

Swell Rit/Dim Random Tremolo 1
Random Tremolo 2 Mallets Sticks

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

Rubato _____ Hits/Rolls _____

To properly activate the Rolls in the Temple Blocks instrument, simply 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 28.

Woodblocks Three

AutorL Left Rubato Dim/Rit Right AutorL Left Rubato Dim/Rit Right AutorL Left Rubato Dim/Rit Right AutorL Left Rubato Dim/Rit Right

41 40 29 1 44 43 51 42 41 40 29 1 44 43 51 42 41 40 29 1 44 43 51 42 41 40 29 1 44 43 51 42

Soft Mallet Hard Mallet Soft Mallet Hard Mallet Soft Mallet Hard Mallet Soft Mallet Hard Mallet

LOW Block MEDIUM Block HIGH Block

Vibraslaps

Wood 1
Wood 2
Metal
Wood/Metal Together

0 31 18 21

Detailed description: A musical staff with a double bar line at the beginning. It contains four notes: a quarter note on the second line (labeled '0'), a quarter note on the second space (labeled '31'), a quarter note on the second space (labeled '18'), and a quarter note on the second space (labeled '21').

Patio Chimes

All *f*
All *p*
Large *f*
Large *p*
Small *f*
Small *p*

0 31 0 31 0 31

Detailed description: A musical staff with a double bar line at the beginning. It contains six notes: a quarter note on the second line (labeled '0'), a quarter note on the second space (labeled '31'), a quarter note on the second space (labeled '0'), a quarter note on the second space (labeled '31'), a quarter note on the second space (labeled '0'), and a quarter note on the second space (labeled '31').

Treeworks Double Row Chimes Treeworks Echo Chimes

Ascend
Descend
Sustain (Both Directions)

22 22 22

Detailed description: A musical staff with a double bar line at the beginning. It contains three notes: a quarter note on the second space (labeled '22'), a quarter note on the second space (labeled '22'), and a quarter note on the second space (labeled '22').

Treeworks Single Row Chimes

Ascend
Descend
Sustain (Both Directions)
Slow Descent

22 22 22 22

Detailed description: A musical staff with a double bar line at the beginning. It contains four notes: a quarter note on the second space (labeled '22'), a quarter note on the second space (labeled '22'), a quarter note on the second space (labeled '22'), and a quarter note on the second space (labeled '22').

WChimes with Mallet

Detailed description: A musical staff with a treble clef and a double bar line at the beginning. It contains two notes: a quarter note on the second space and a half note on the second space.

Combos, Vocals

BD and Tam Tam

Sustained Roll
 Staccato Mallet Full
 Staccato Mallet Full
 w/Towel Dampened
 Regular Mallet Dampened
 Regular Mallet Full
 Regular Mallet Full
 Hit
 Cresc Forte Dampened
 Cresc Forte Medium
 Cresc Forte Long
 Cresc Mezzo Medium
 Cresc Mezzo Long

20 0 33 0 34 31 35 31 43 1 40 41 42
 BD _____
 Tam _____
 Tam _____

General MIDI Set

Bass Drum 1
 Bass Drum 2
 Cross Stick
 Hits
 Rimshot
 Low Floor
 High Floor
 Low
 Low Mid
 High Mid
 High
 Closed
 Pedal
 Open
 Crash 1
 Crash 2
 Ride Tip 1
 Ride Tip 2
 Ride Bell
 Chinese
 Splash
 Hand Clap
 Tambourine
 Cowbell
 Vibraslap

0 31 11 0 29 0 0 0 0 0 0 40 1 41 1 40 1 40 6 1 1 19 14 16 18
 Snare _____
 Drum _____
 Toms _____
 HiHat _____
 Cymbals _____

High
 Low
 High Mute
 High Open
 Low
 High
 Low
 High
 Low
 High
 Low
 Cabasa
 Maracas
 Short
 Long
 Short Scrape
 Long Scrape
 Claves
 High
 Low
 Muted
 Open

31 31 32 31 31 0 31 32 14 14 1 18 31 32 11 50 22 16 16 54 16 16
 Bongo _____
 Conga _____
 Timbale _____
 Agogo _____
 Whistle _____
 Guiro _____
 Woodblock _____
 Triangle _____

Latin Combo

Bass Tone
 Comping
 Back/Forth
 Spin
 Taps
 Heel/Tow Taps
 Muted Stroke
 Open Stroke
 Open Slap
 Muted Slap
 Roll
 Heel/Tow Taps
 Muted Stroke
 Open Stroke
 Open Slap
 Muted Slap
 Roll
 Ganza Shaker
 Claves

21 1 40 41 15 15 31 0 0 1 40 1 20 0 0 15 31 0 0 1 40 1 20 0 0 21 17
 Shekere _____ Low Conga _____ High Conga _____
 41 33 29 29 33 41 17 16 17 16 1 6 1 11 50 0 32 0 10 0 32 0 10 19 19 61
 Low Timbale _____ High Timbale _____ Mambo Bell _____ Cha Cha Bell _____ Cymbals _____ Guiro _____ Low Bongo _____ High Bongo _____ Bongo Bell _____

Metal Combo

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

29 40 1 11 21 1 1 18 15 16 16 54 16 16 14 14 6 50 11 1 15 40 11 2 29
 Tam _____ Triangle _____ Metal Guiro _____
 1 40 1 1 1 40 41 1 40 1 1 40 1 1 1 6 1 6 31 32 33 34
 Sleigh Bells _____ Hi Hat _____ Cymbals _____ Sus Cymbals _____

Rack Combo A

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

41 42 41 1 21 22 1 1 1 1 1 1 1 1 16 0 0 0 0 0 0 20 31 31 31 29

Temple Blocks (Synthetic) Concert Toms Concert Snare

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

20 31 31 31 40 41 1 40 1 1 40 1 1 40 6 1 6 31 32 33 34

Tenor Drum Hi Hat Cymbals Suspended Cymbals

Rack Combo B

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

41 0 1 21 22 1 1 19 61 19 19 16 16 54 16 13 1 15 0 0 0 0 0

Tambourine Triangle Concert Toms

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

1 40 1 1 1 40 41 1 40 1 1 40 1 1 40 6 1 6 31 32 33 34

SleighBells Hi Hat Cymbals Suspended Cymbals

Drum Major

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

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

Vocals

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

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

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

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

Effects

Air Raid Siren

Musical notation for Air Raid Siren. It consists of two notes on a five-line staff. The first note is on the second line (G4) and the second note is on the second space (A4). Both notes are marked with a '0' below them. Labels 'Siren 1' and 'Siren 2' are placed above the first and second notes respectively.

Bell Plates

Musical notation for Bell Plates. It consists of two groups of three notes on a five-line staff. The first group has notes on the second line (G4), second space (A4), and third line (B4). The second group has notes on the third line (B4), third space (C5), and fourth line (D5). Labels above the notes are: 'w/Chime Acrylic Hammer', 'L w/Plastic', 'R w/Plastic' for the first group, and 'w/Chime Acrylic Hammer', 'L w/Plastic', 'R w/Plastic' for the second group. Below the notes are fret numbers: '32 31 0' for the first group and '32 31 0' for the second group. Further down, 'Low Bell Plate' is aligned with the first group and 'High Bell Plate' is aligned with the second group.

Birds Meinl

Musical notation for Birds Meinl. It consists of seven notes on a five-line staff. The first four notes are on the second line (G4) and are highlighted in yellow. The last three notes are on the second space (A4). Labels above the notes are: 'Shaken Softly 1', 'Shaken Softly 2', 'Shaken Loudly 1', 'Shaken Loudly 2', 'Staccato 1', 'Staccato 2', and 'Staccato 3'. Below the notes are fret numbers: '0 31 32 33' for the first four notes and '0 31 32' for the last three notes.

Cricket

Musical notation for Cricket. It consists of a single note on a five-line staff, located on the second space (A4). The note is marked with a '0' below it. The label 'Chirp' is placed above the note.

Earth Plate

Musical notation for Earth Plate. It consists of eight notes on a five-line staff. The notes are on the second line (G4), second space (A4), third line (B4), third space (C5), fourth line (D5), fourth space (E5), fifth line (F5), and fifth space (G5). Labels above the notes are: 'L Plastic Mallet', 'R Plastic Mallet', 'L Brass Mallet', 'R Brass Mallet', 'Fast Scrape', 'Slow Scrape', 'Scratch IN', and 'Scratch OUT'. Below the notes are fret numbers: '31 0 33 32 50 11 15 16'.

Energy Chimes (MW)

Musical notation for Energy Chimes (MW). It consists of five notes on a five-line staff, all marked with a '0' below them. The notes are on the second line (G4), second space (A4), third line (B4), third space (C5), and fourth line (D5). Labels above the notes are: 'Low', 'Med Low', 'Medium', 'Med High', and 'High'.

For Playback Dictionary items used see the listing on page 28.

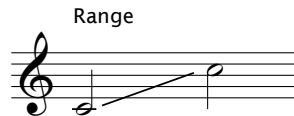
Flexatones

Even though there is only one Flexatone patch in VDL, three separate Sibelius 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).

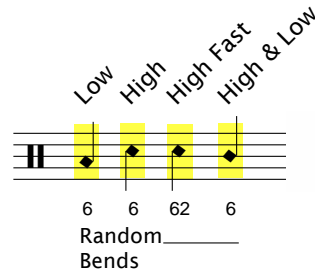
Flexatones High



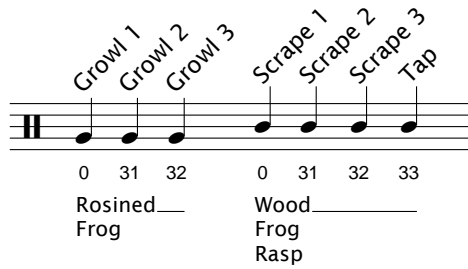
Flexatones Low



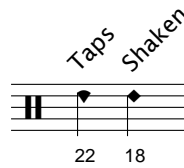
Flexatone Bends



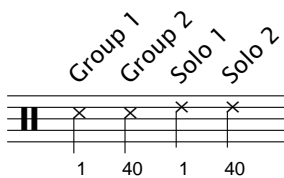
Frogs



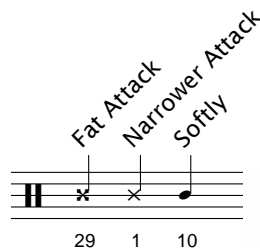
Garden Weasel



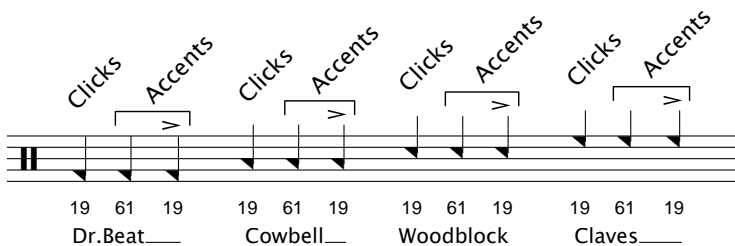
Hand Claps



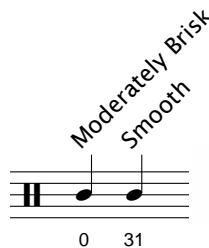
Marching Machine



Metronome



Ocean Drum



Propane Tank

Left Right Tremolo Accel/Rit Cresc/Dim Dim/Rit Tremolo Accel/Rit Cresc/Dim Dim/Rit Random Crazy

40 1 6 2 18 6 2 18 17

On Edge

Ribbon Crasher

Left Right

59 15

Tang Tangs

w/Both Low High w/Both Low High

0 0 0 31 31 31

Roll, Natural Decay Roll, Mute Release

Thundersheet

p mp mf Violent Roll w/Mallet mp Roll w/Mallet f Thunder Waves 1 Thunder Waves 2

0 31 32 33 34 35 0 31

Trash Can

L Side R Side L Rim R Rim L Edge R Edge L Center R Center

31 0 40 1 40 1 31 0

Lid

Typewriter Manual

Space Bar 1 Space Bar 2 Keystroke 1 Keystroke 2 Ding Roller 1 Roller 1 Auto Key 1 Auto Key 2 Auto Key 3 Auto Key 4

21 57 6 62 22 17 17 29 51 52 53

VibraTones

Hit Vibrato Hit, Then Muffle Muted Hit Vibrato Hit, Then Muffle Muted

0 31 10 33 0 0 31 10 33 0

Large Small

Waterphone

White keys only.

Range

8va

Whistles and Bird Calls

Acme Siren

Musical notation for Acme Siren on a five-line staff. It consists of six notes: four ascending notes (1, 2, 3, 4) and two descending notes (Wacky 1, Wacky 2). The notes are marked with MIDI numbers 0, 0, 0, 0, 19, and 23 respectively.

Nightingale Audibon Combo

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

Musical notation for Nightingale Audibon Combo on a five-line staff. The notes are grouped into two sections: Warble/Nightingale Whistle and Audibon Bird Call. The notes are labeled with various sound types: X-Long 1, X-Long 2, X-Long 3, Long, Med, Short 1, Short 2, Short 3, Short High, Low Long, Long 1, Long 2, Long 3, Med, Med/Short, High Short, Short 1, Short 2, Short 3, Single 1, Single 2, and Single 3. MIDI numbers are provided below each note. Brackets indicate that 'Warble' and 'Nightingale Whistle' cover notes 0-32, 'Audibon Bird Call' covers notes 0-33, and '(All Chirps)' covers notes 0-32.

Police Whistle

Musical notation for Police Whistle on a five-line staff. It consists of seven notes, each highlighted with a yellow background. The notes are labeled: Long Sustain Loop 1, Long Sustain Loop 2, Staccato 1, Staccato 2, Staccato 3, Roll Off, and Long Roll Off. MIDI numbers 0, 31, 32, 33, 34, 35, and 36 are shown below the notes.

Slide Whistle

Musical notation for Slide Whistle on a five-line staff. It consists of nine notes. The first three notes (Long, Medium, Short) are grouped under 'Ascend'. The next two notes (Medium, Short) are grouped under 'Descend'. The last three notes ('Queasy', 'Spacey', 'Wacky') are grouped under 'Random'. MIDI numbers 0, 0, 0, 0, 0, 14, 18, and 21 are shown below the notes.

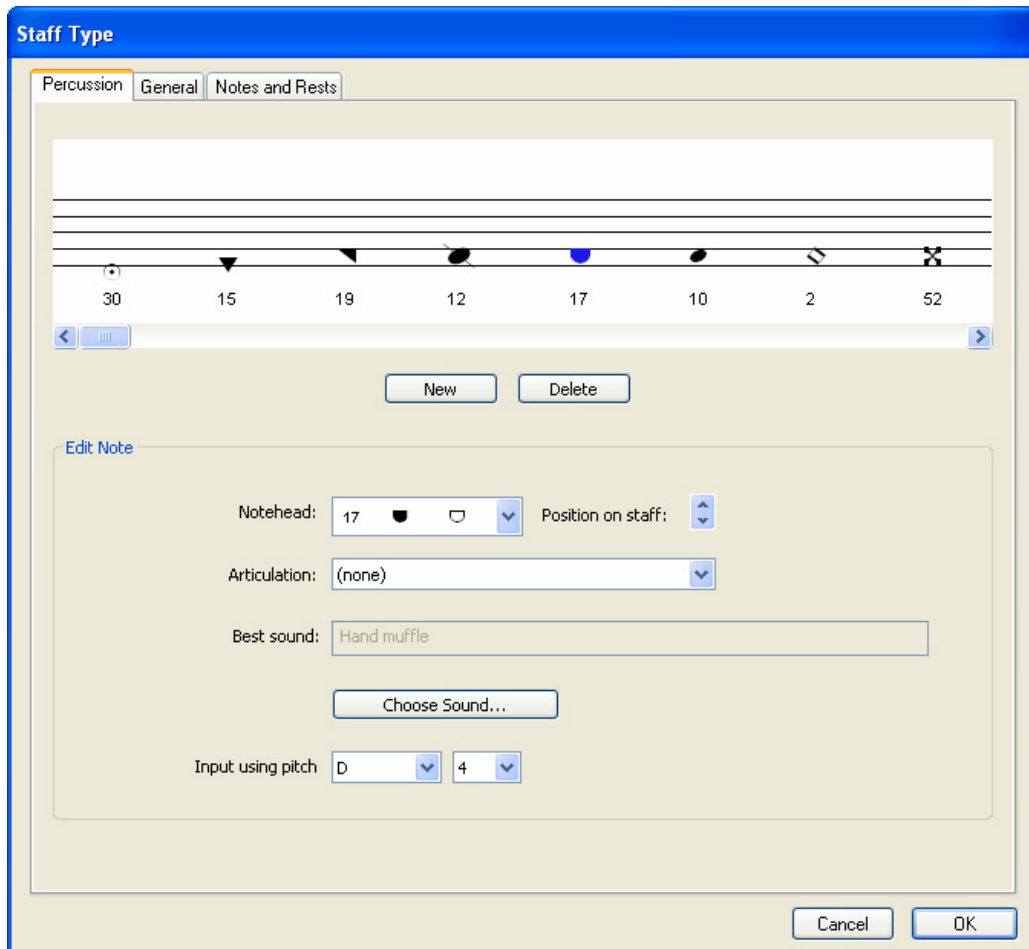
Customizing Instruments

For Advanced Users

With the bulk of the busy work of these mappings created already, tweaking them to your own specifications 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.

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 6.0, 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.

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 6 - it will be much easier to do so compared to templates of old.

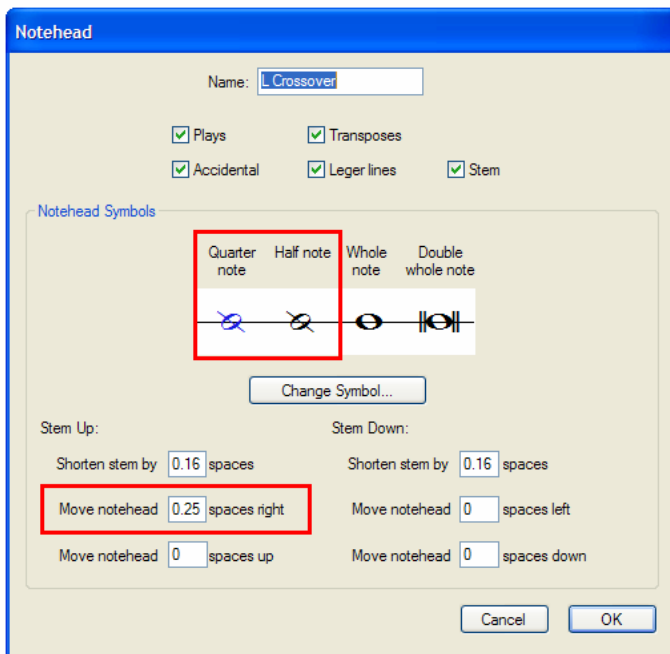
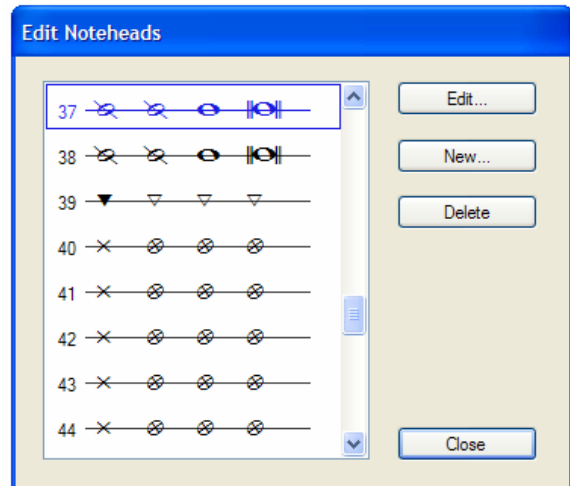
To get more detailed instructions on how to **Edit Instruments** you will need to consult your Sibelius Reference.

Originals	Matching Twins
0	31-36,39
1	40-45
6	62
11	50
12	49, 60
14	58
15	59
16	54
17	55
18	56
19	61
21	57
22	63
28	46-48
29	51-53
-	37,38

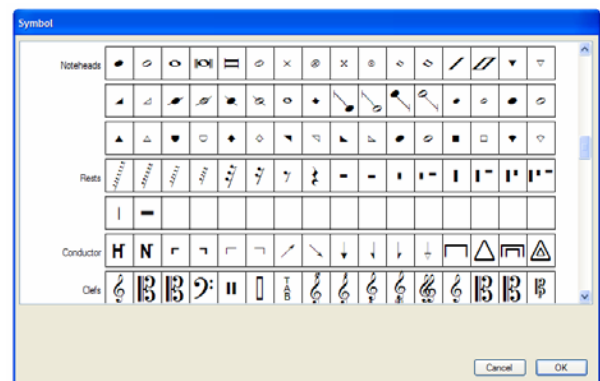
Crossover Noteheads

Notehead numbers **37** and **38** have been reserved for crossover noteheads. If in fact you do want to change them from what we have listed in the diagram on page 39, 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 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

At this point you should have a pretty good handle on what you can and can't do with your brand new or updated 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 8 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.

Appendix A

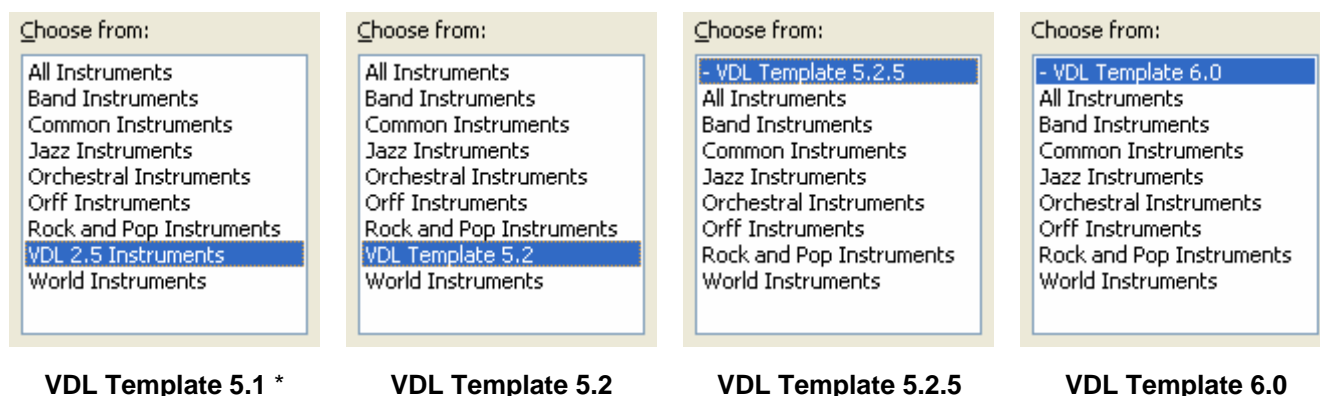
VDL users who are brand new to Sibelius with version 6.0 can skip this section, even though at least one read-through is recommended.

Identifying Template Versions

Ever since Sibelius 5.1, there have been some slight changes to how Sibelius' maintenance updates affect the VDL SoundSet and other important aspects of the Template functionality. While we realize most people aren't bored enough to keep track of whether they started a score in Sibelius 5.1 or 5.2.5 (for example), knowing which Template version a score originated in will more than likely be necessary when dealing with Sibelius 6.0.

In each of the various Templates – starting with Sibelius 5.1 – we've created a separate Ensemble for the VDL instruments; and in more recent versions of the template it's been named in accordance to whichever version of Sibelius the template specifically applies to.

To check which version of the VDL Template you were using when you started a VDL score, simply go to **Create > Instruments** (Shortcut: I) and look at the “**Choose from:**” (Ensemble) part of the Instruments' dialog box. You will see one of the following choices:



What you need to do with each one in relation to **Sibelius 6.0** is covered on the following page.

* Originally labeled 1.0 or 1.0.5 in sib file name. (1.0.5 is an update to 1.0)

If Your Score Originated In:

VDL Template 5.1

It is recommended that you convert your 5.1 score to 5.2, then use that file in 6.0. The instructions for this conversion process have been placed on the TapSPACE forum:

<http://www.tapSPACE.com/forums/index.php?topic=3127.0>

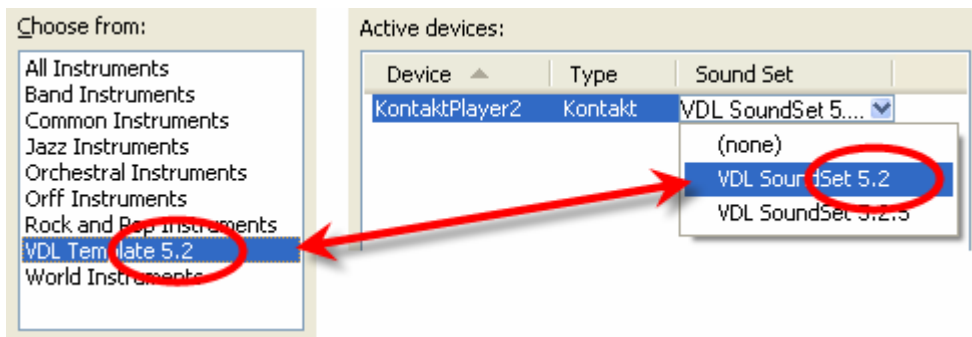
VDL Template 5.2 or 5.2.5 *

Choose whichever scenario applies:

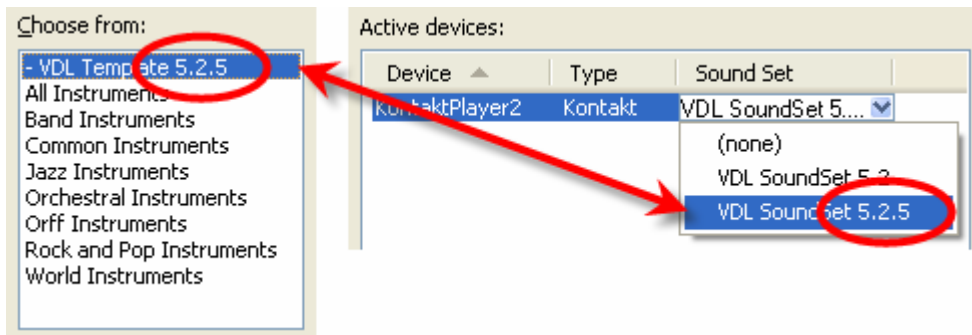
If your VDL Ensemble says:

Use this sound set in your Playback Configuration:

1)



2)



* You may need to change the settings for notehead 28 when using 5.2 or 5.2.5 scores in Sibelius 6.0. Go to **House Style > Edit Noteheads**, scroll down to notehead 28, select it, and click **Edit**. Place a check next to **Transposes**, then place a check next to **Plays**. Click **OK**. Now those noteheads should playback properly in those scores.

VDL Template 6.0

Follow the Playback Configuration setup instructions found on page 7 of this document.

Appendix B

TriggerTest

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

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

The idea is to play each staff individually and watch the KontaktPlayer2 keyboard to make sure each and every sound “triggers” the way it should. As each staff is played, the corresponding patch in KP2 will start triggering on the left side of the keyboard (keys highlighted in blue) and progress to the right, sequentially (for the most part), until it reaches the other end of the blue keys.

EXTRA: Another way to use the TriggerTest files is to just play them back and listen so as to get an overview of ALL of the sounds that are available in the Virtual Drumline sample library. There may very well be several sounds contained in the VDL library that you previously didn’t know about.

Input Variables

Instruments that have Input Variables in their mappings have these included in their TriggerTests as well. You will see them in their own section after the main triggers.

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

(Continued on next page.)

Let's take a look at the KontaktPlayer2 user interface (KP2 UI) and cover a few things that may help you to save some time when using these TriggerTest files.



- 1) This button will toggle between the full, regular KP2 UI view and the isolated instrument view you see in the picture.
- 2) These buttons will let you go forwards or backwards in the list of patches currently loaded when in isolated view.
- 3) If you can't see all of the blue keys, use these small buttons to scroll the keyboard up or down one octave at a time.
- 4) As you play an instrument, watch the blue keys on the keyboard to see if they trigger correctly. Any keys that are highlighted red denote keyswitches.
- 5) If applicable, somewhere in this area of the UI will be an indicator for modwheel and or keyswitching.

The instruments that have keyswitch and modwheel variations also have those variations on the staff immediately following the default-settings section. When you come to these sections in the TriggerTest files, you can double check that these various sounds are getting their appropriate modwheel value or keyswitch applied.

For modwheel items, you can see the modwheel move in the lower left corner of the UI as well as the area labeled "5" above. If you have red keys that are in view (keyswitches), those may or may not be triggered when playing a staff; the area labeled "5" is probably an easier place to observe keyswitch changes when playing back these TriggerTest files.