Sibelius

# VDL Template 6.0

**Sibelius VDL Template 6.0** by Hugh Smith

# Contents

# 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/

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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:

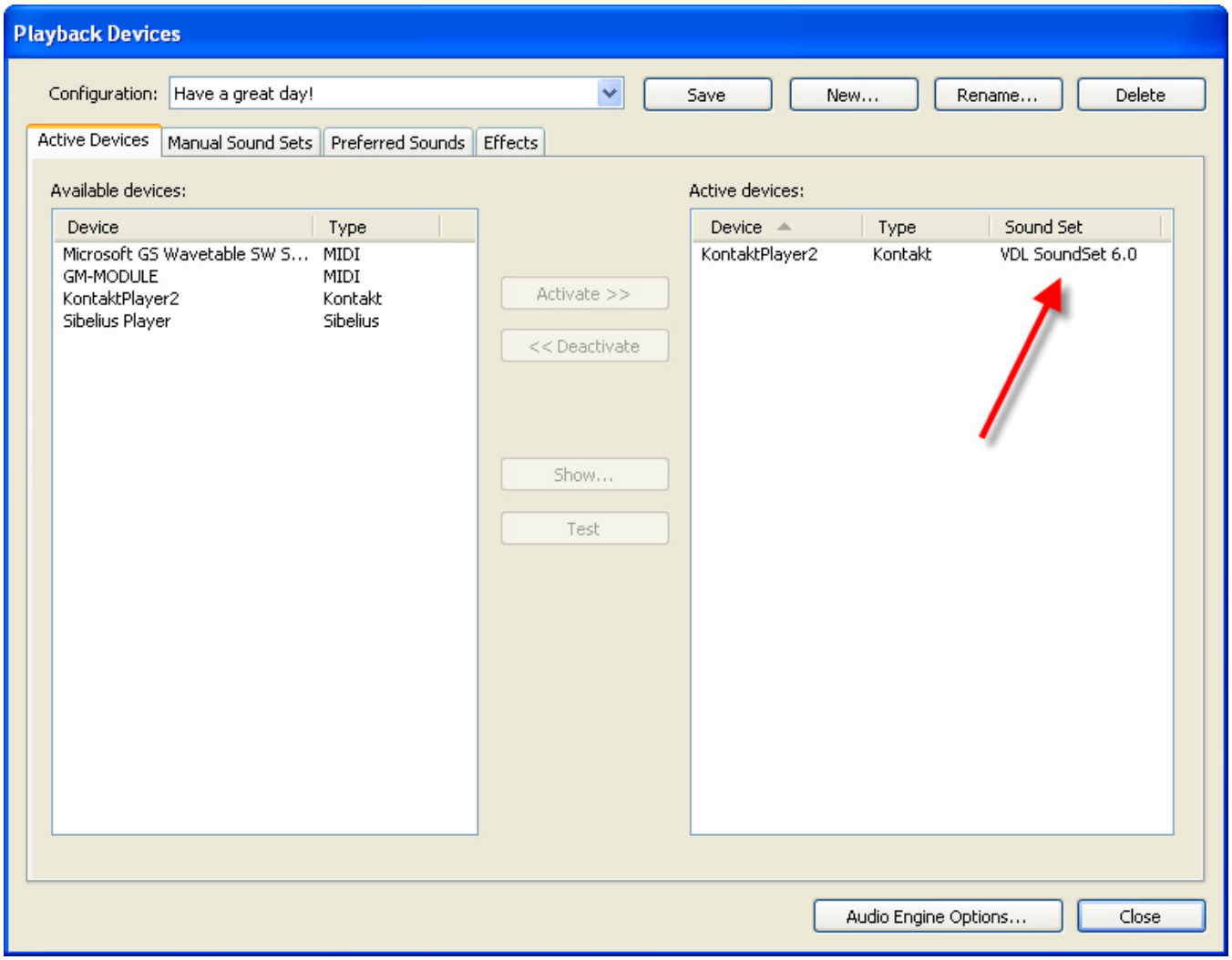
> http://www.tapspace.com/Downloads-Updates-p-2.html#VDL25Updates

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.

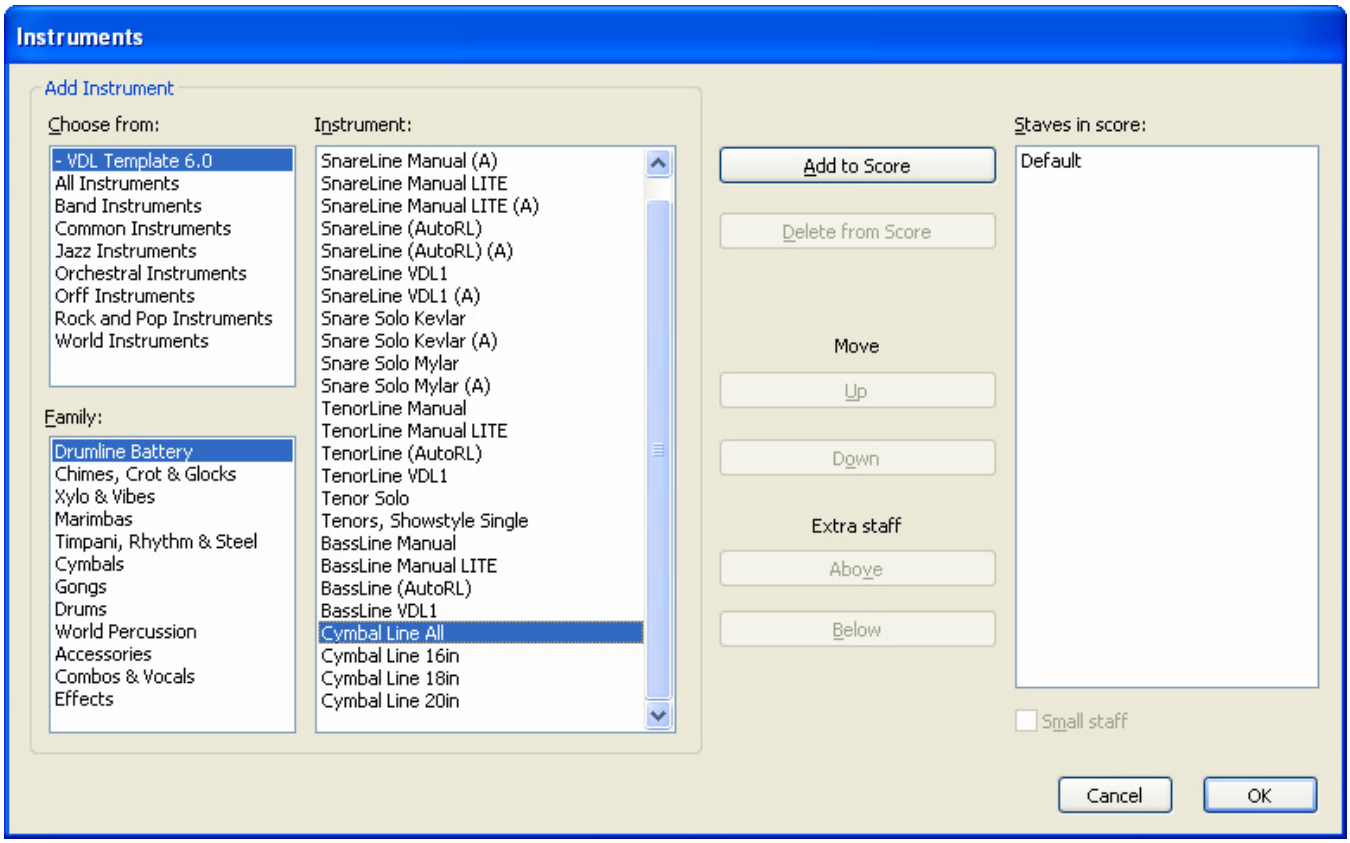
Now that you have the score open, you have several choices as how to proceed.

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.

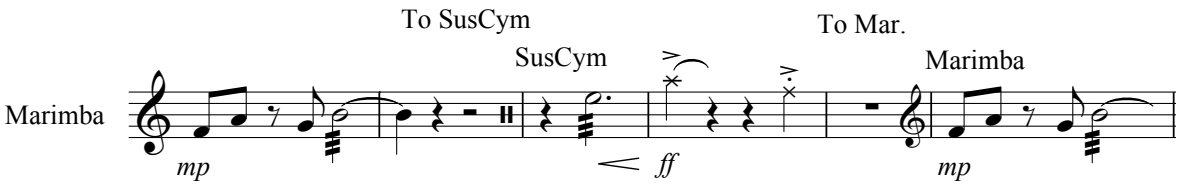
After you have filled up the **Staves in score** field, you can order them however you wish by using the **Up/Down** buttons. Click OK when you are done playing around in this dialog.

# Changing Instruments Mid Staff

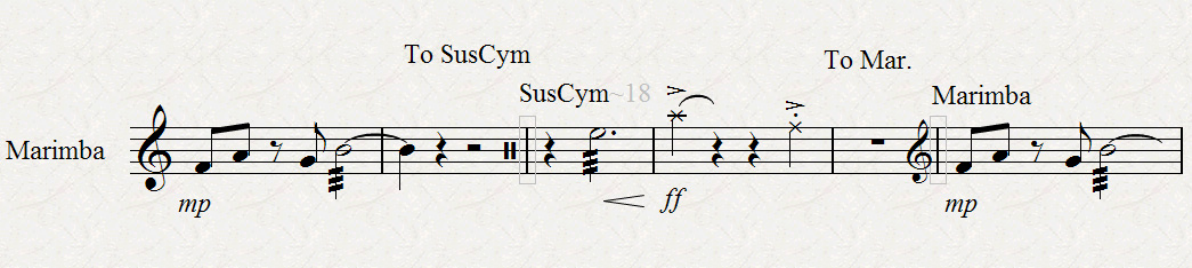
If you like to use more than one instrument per staff, this is probably one of the coolest features in Sibelius 6. If you were familiar with Sibelius 4 (version 5 works the same as 6), these used to be known as "staff type changes." These are a thing of the past now. Instead, to change to a new instrument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




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.




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:**

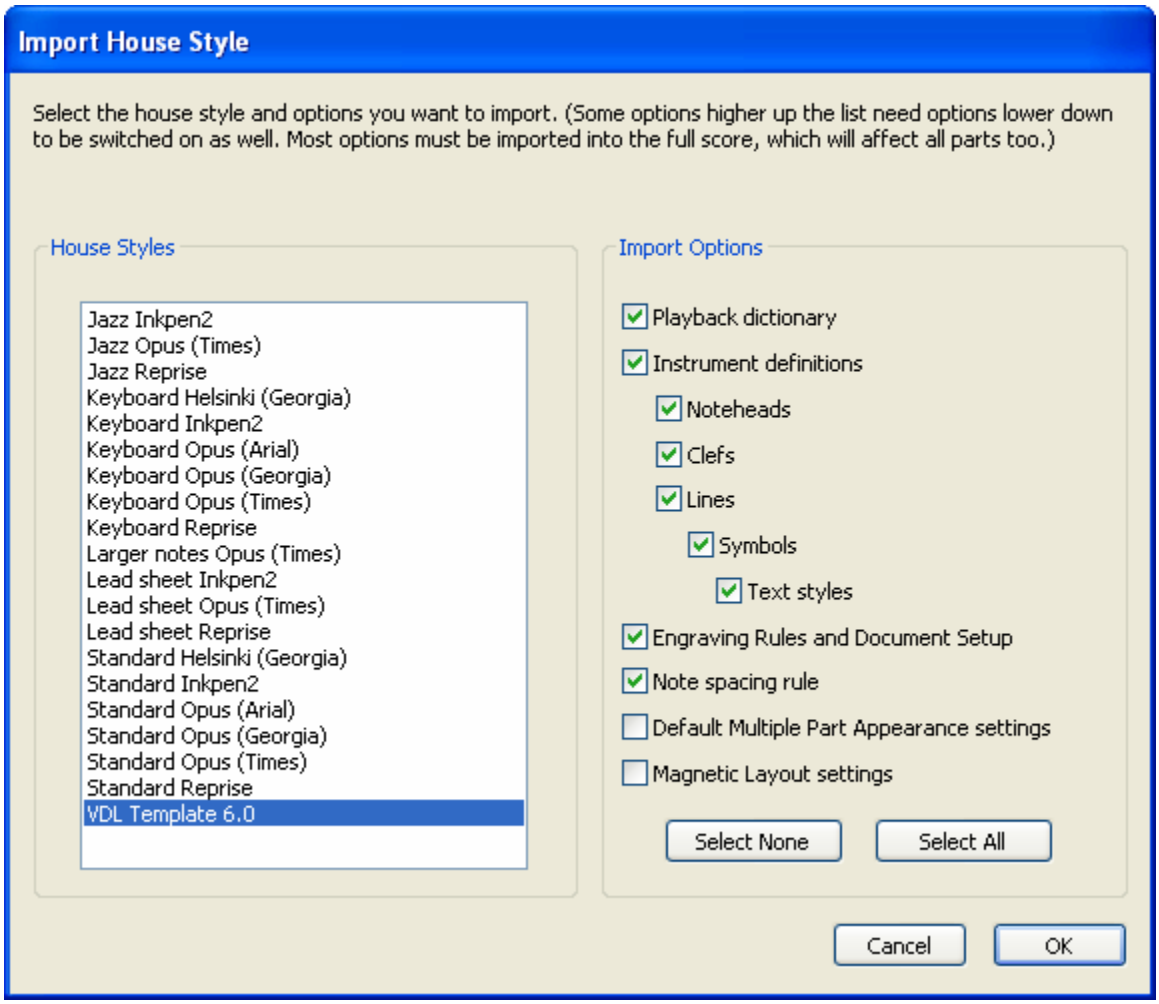
1) Open a copy of **VDL_Template_6.0.sib** to export its house style.

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.

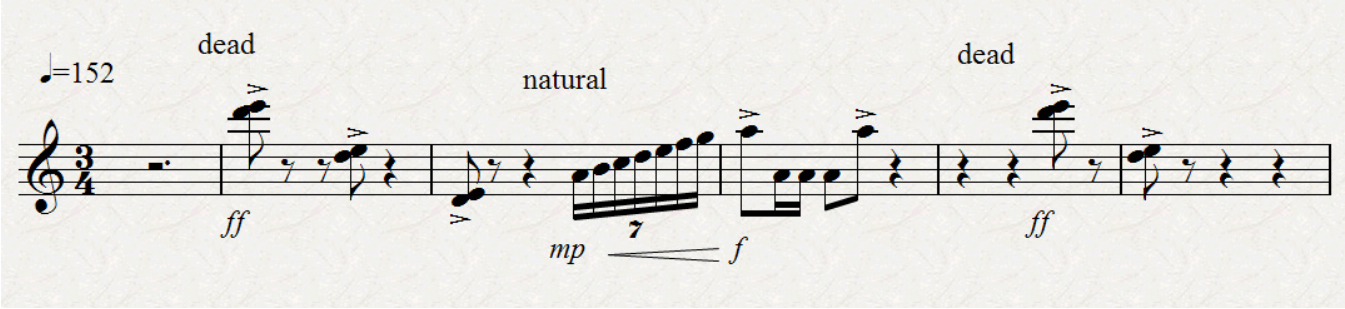
Somewhere close to the range diagram you will see a small chart that has a listing of the available sounds as well as the corresponding Staff Text which you must enter to get those sounds. * The items that are asterisked are the default sounds.

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.)

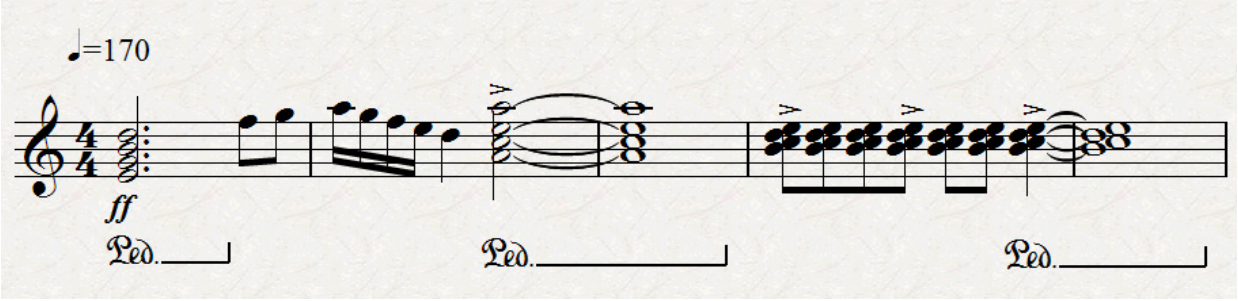
In the Playback Dictionary you can define controller changes and other MIDI messages to be assigned to Staff Text instructions you put in your score. Please go to the section in this document titled **Playback Dictionary** for more detailed information on this subject.

**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.




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.




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

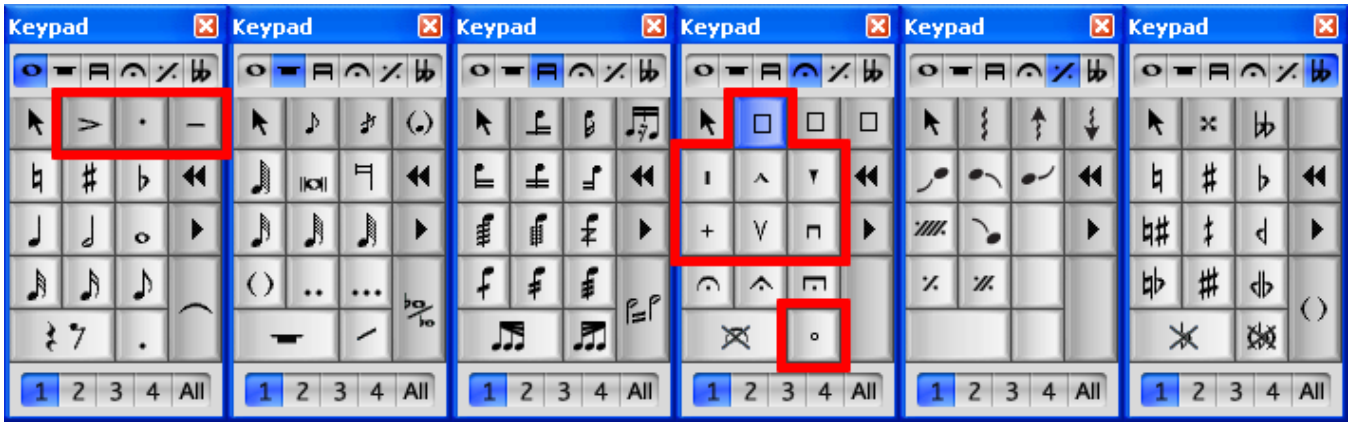
When you get into the section that has the mapping diagrams, you will see that only a few of the notes have articulations that are assigned to them. The instrument mappings in Template 6.0 have been optimized to allow you more flexibility as to whether or not you choose to use articulations in your scores. 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).

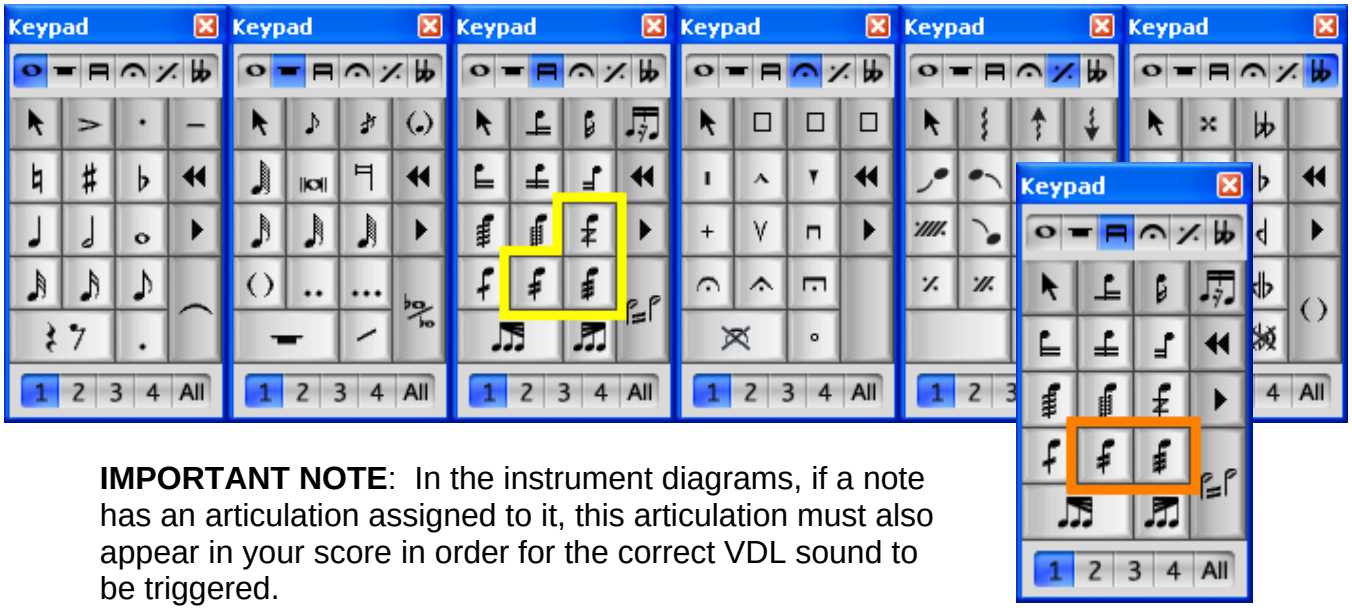
> **NOTE:** If you want to change an articulation in a percussion mapping to suit your personal preference, make sure that you experiment in a file that you use just for that. Then, if everything goes as planned, you can do it for real in the file you intend to use the change in.

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)

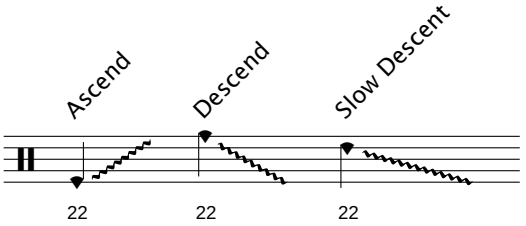



> **IMPORTANT NOTE**: In the instrument diagrams, if a note has an articulation assigned to it, this articulation must also appear in your score in order for the correct VDL sound to be triggered.

**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.

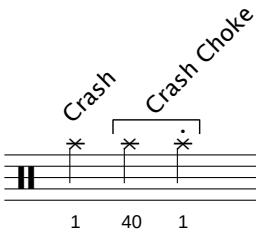
> **NOTE:** The noteheads that have been used in the mappings have been provided in the diagrams in case you use this method.

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.

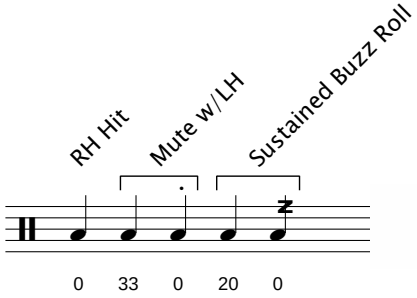
Input Variables **(New!)**

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)** | VDL Damp ped | | **Use standard Pedal LINE markings.** | | |
| | **LoXtnsion (PED)** | | | | | |
| | **XyloCap (PED)** | | | | | |
| | **XyloTube (PED)** | | | | | |
| | **Hammer (MW)** | VDL Damp | 00-64 | Chime tubes ring * | **ringing** | [reset] |
| | **LoXtnsion (MW)** | | 65-127 | Chime tubes muted | **damp** | +damp |
| | **XyloCap (MW)** | | | | | |
| | **XyloTube (MW)** | | | | | |
| **Crotales** | **Bright (MW)** | | | | | |
| | **Aluminum (MW)** | | | | | |
| | **MedPlast (MW)** | | 00-64 | Sustaining * | **ringing** | [reset] |
| **Glock** | **Brass (MW)** | | 65-127 | Muted after attack | **damp** | +damp |
| | **Bright Plastic (MW)** | | | | | |
| | **Med Plastic (MW)** | | | | | |
| **Xylo** | **Bright (MW)** | VDL Xylophone | | | | |
| | **Med Dark (MW)** | | 00-32 | Regular strokes * | **nat. / natural** | [reset] |
| | **Rubber (MW)** | | 36-64 | Glissando Down | **gliss down** | +glissando.down |
| | **Bright LITE (MW)** | | 65-90 | Glissando Up | **gliss up** | +glissando.up |
| | **Med Dark LITE (MW)** | | 91+127 | Rolls (tremolo) | **rolls (4/8 tremolos)** | +tremolo.unmeasured |
| | **Rubber LITE (MW)** | | | | | |
| **Vibes** | **Hard (MW)** | VDL Vibes | 00-64 | Vibe bars ring * | **ringing** | [reset] |
| | **Med (MW)** | | 65-127 | Vibe bars are muted | **damp** | +damp |
| | **Soft (MW)** | | 21,127 | Turns Motor On | **motor on** | +motor on |
| | **Hard LITE (MW)** | | 22,127 | | | |
| | **Med LITE (MW)** | | 21,0 | Turns Motor Off * | **motor off** | -motor on |
| | **Soft LITE (MW)** | | 22,0 | | | |
| | **4-Octave (MW)** | | | | | |
| | **Hard (PED)** | VDL Vibes ped | | **Use standard Pedal LINE markings.** | | |
| | **Med (PED)** | | 21,127 | Turns Motor On | **motor on** | +motor on |
| | **Soft (PED)** | | 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 | | | | |
| | RoseW Med (MW) | | | | | |
| | RoseW Soft (MW) | | | | | |
| | RoseW Hard LITE (MW) | | | | | |
| | RoseW Med LITE (MW) | | 00-32 | Regular strokes * | nat. / natural | [reset] |
| | RoseW Soft LITE (MW) | | 33-64 | Dead strokes | dead | +dead |
| | Syn Hard (MW) | | 65-95 | Birch shaft strokes | birch | +birch |
| | Syn Med (MW) | | 96-127 | Rolls (tremolo) | rolls (4/8 tremolos) | +tremolo.unmeasured |
| | Syn Soft (MW) | | | | | |
| | Syn Hard LITE (MW) | | | | | |
| | Syn Med LITE (MW) | | | | | |
| | Syn Soft LITE (MW) | | | | | |
| Timpani | Hard (MW) | VDL Timp | | | | |
| | Med (MW) | | 00-32 | Regular strokes * | nat. / natural | [reset] |
| | Soft (MW) | | 33-64 | Muffle w/hand after attack | muffle | +damp |
| | Hard LITE (MW) | | 65-96 | Hits in center of head | hit center | +center |
| | Med LITE (MW) | | 97-127 | Rolls (tremolo) | rolls (4/8 tremolos) | +tremolo.unmeasured |
| | Soft LITE (MW) | | | | | |
| SteelDrums | Lead (MW) | VDL Steel Drums | | | | |
| | Double 2nds (MW) | | 00-64 | Regular strokes (AutoRL) * | nat. / natural | [reset] |
| | 3 Guitar (MW) | | 65-127 | Rolls (tremolo) | rolls (4/8 tremolos) | +tremolo.unmeasured |
| | 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**<br>**SnareLine (AutoRL)** | | | | | | |
| **Snare Solo Kevlar** | | 00-43 | Center of head * | **center** | | [reset] |
| **Snare Solo Mylar** | | 44-89 | Halfway to edge | **halfway** | | -edge +halfway |
| **SnareLine Manual, LITE (A)** | | 90-127 | Edge of head | **edge** | | -halfway +edge |
| **SnareLine (AutoRL) (A)**<br>**Snare Solo Kevlar (A)**<br>**Snare Solo Mylar (A)** | | | | | | |
| **SnareLine VDL1** | | 00-64 | diminuendo * | **decresc / dim** | | -crescendo +diminuendo |
| **SnareLine VDL1 (A)** | | 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 | snenor | 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** | | -puffy |
| | 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** | | -puffy |
| | | 65-127 | puffies | **puffies** | | +puffy |
| **Tenor Solo** | | 00-64 | Fat * | **fat** | | -dry +fat |
| | | 65-127 | Dry | **dry** | | -fat +dry |
| | | 00-64 | snenor | 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** | | -puffy |
| | D1 | | puffies | **puffies** | | +puffy |

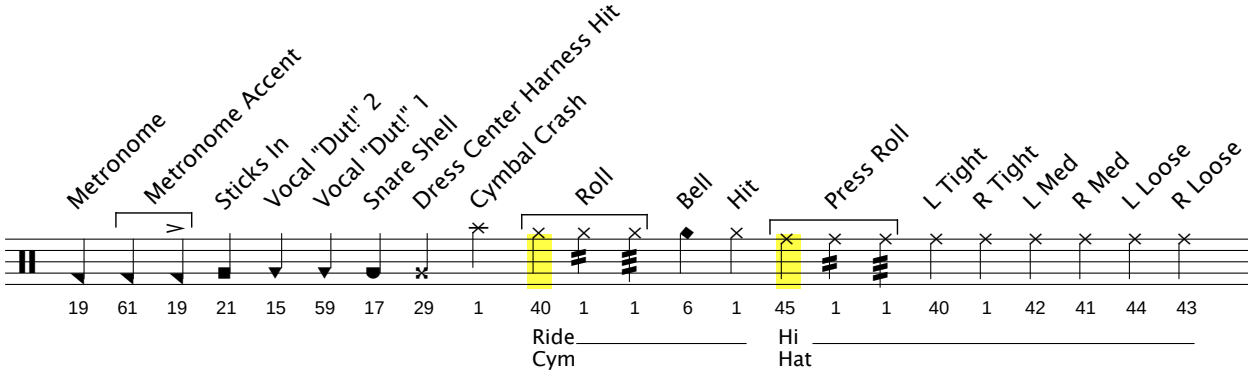
| Instrument | KS | CC Value | Sounds | Dictionary Name | Value | Sound ID |
|---|---|---|---|---|---|---|
| **BassLine (AutoRL)** | | 00-42 | rims | correct noteheads / placement on staff | | |
| | | 43-84 | rods | | | |
| | | 86-127 | dreads | | | |
| | C2 | | regular mallets * | **regular** | | -puffy |
| | D2 | | puffies | **puffies** | | +puffy |
| **BassLine Manual / LITE** | | 00-64 | Dread | correct noteheads / placement on staff | | |
| | | 65-127 | Rod | | | |
| | | 00-32 | rim | correct noteheads / placement on staff | | |
| | | 33-64 | shot | | | |
| | | 65-95 | dread | | | |
| | | 96-127 | rod | | | |
| | | 00-42 | Short Buzz Rolls * | **short** | 0 | |
| | | 43-84 | Medium Buzz Rolls | **medium** | 45 | |
| | | 85-127 | Long Buzz Rolls | **long** | 127 | |
| | C1 | | regular mallets * | **regular** | | -puffy |
| | D1 | | puffies | **puffies** | | +puffy |
| **BassLine VDL1** | | 00-64 | diminuendo * | **decresc / dim** | | -crescendo +diminuendo |
| | | 65-127 | crescendo | **cresc** | | -diminuendo +crescendo |
| | | 00-64 | regular mallets * | **regular** | | -puffy |
| | | 65-127 | puffies | **puffies** | | +puffy |
| **Cymbal Line All** | | 00-40 | 20 in | correct placement on staff | | |
| | | 41-80 | 18 in | | | |
| | | 81-127 | 16 in | | | |
| **Concert Toms Full** | | 00-64 | Sticks * | **sticks** | | [reset] |
| | | 65-127 | Mallets | **mallets** | | +mallets |
| **Hi Hat** | | 00-12 | Closed very tight * | **hh0** | 0 | |
| | | 13-24 | Closed pretty tight | **hh1** | 13 | |
| | | 25-36 | Closed but not as tight | **hh2** | 25 | |
| | | 37-48 | Still Closed but relaxed | **hh3** | 37 | |
| | | 49-60 | Kind of loose | **hh4** | 49 | |
| | | 61-72 | Pretty loose | **hh5** | 61 | |
| | | 73-84 | Loose | **hh6** | 73 | |
| | | 85-96 | Open but still touching | **hh7** | 85 | |
| | | 97-108 | Open mostly, still some buzz | **hh8** | 97 | |
| | | 109-127 | Open completely | **hh9** | 127 | |
| **Swish Knockers** | | 00-64 | Long decay after release | **long decay** | | -fast +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 | correct placement on staff | | |
| | | 45-88 | 18" Oriental Trash | | | |
| | | 89-127 | 14" Chinese | | | |
| **Drumset Manual / (AutoRL)** | C2 | | Snares On * | **snares on** | | -snares off |
| | D2 | | Snares Off | **snares off** | | +snares off |
| **Any Instrument** | | C20,0 | Sounds have short decay | **short decay** | 0 | |
| | | C20,127 | Sounds have full decay * | **full decay** | 127 | |

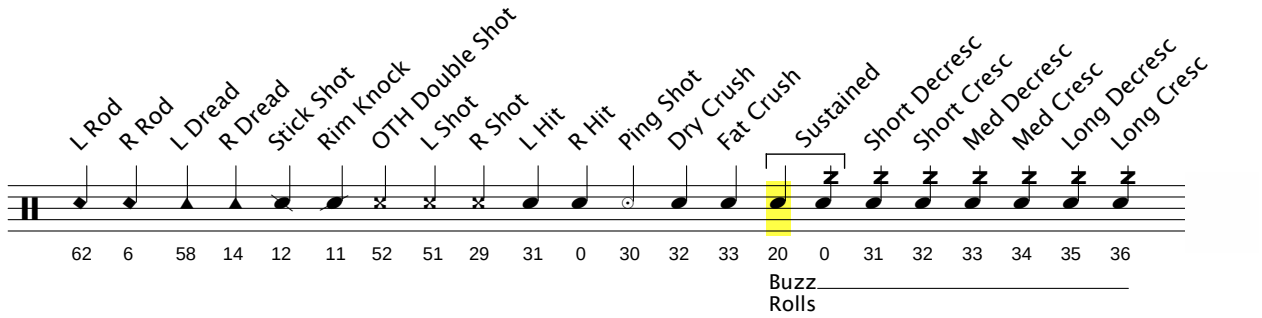
# Mapping Diagrams

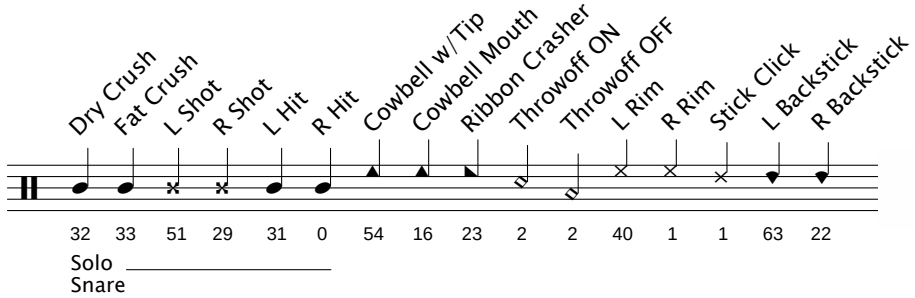
# DrumLine Battery

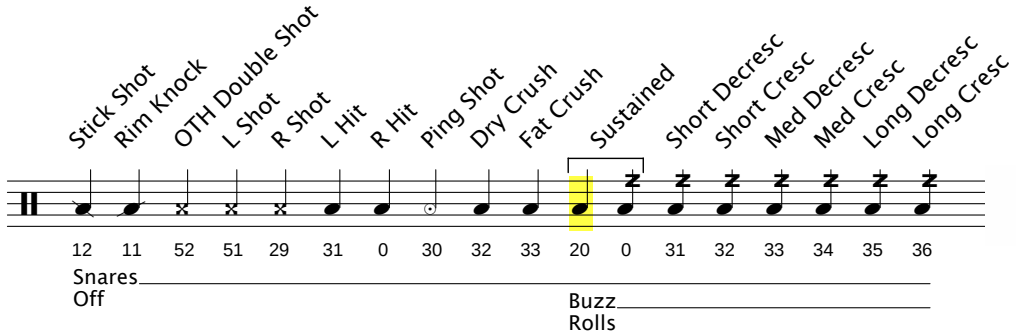
**SnareLine Manual** and **SnareLine Manual LITE**

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



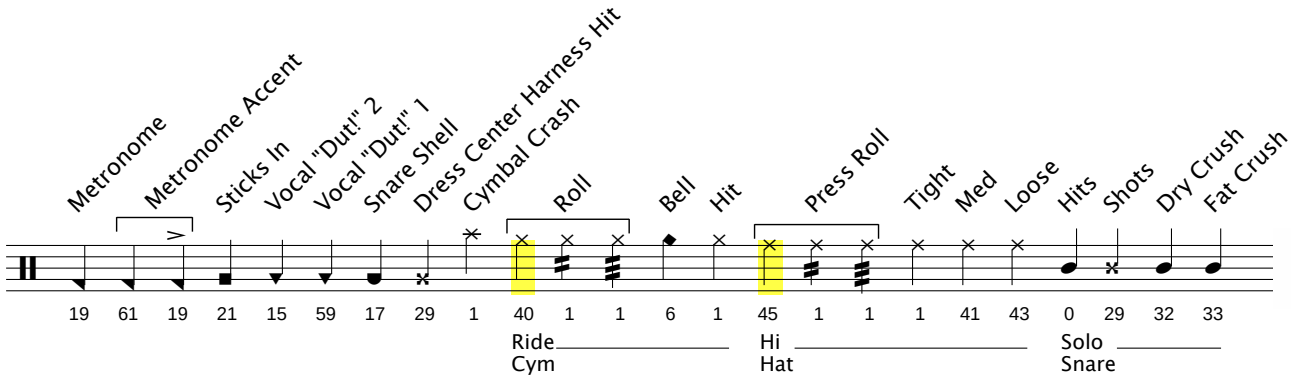



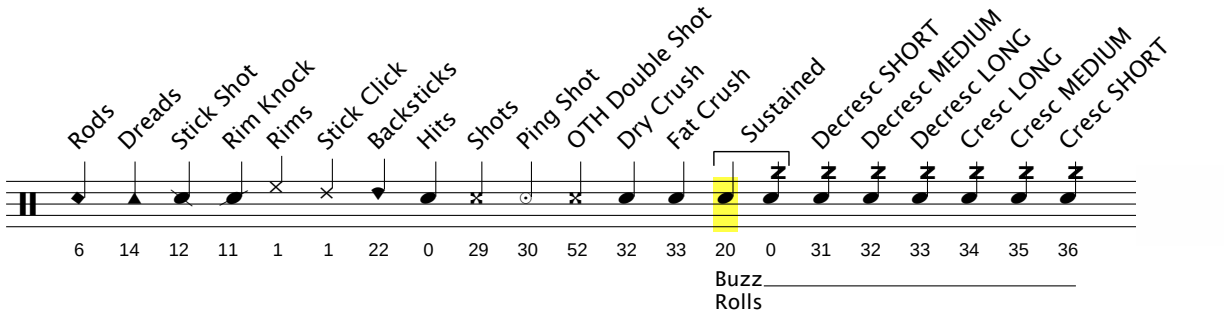



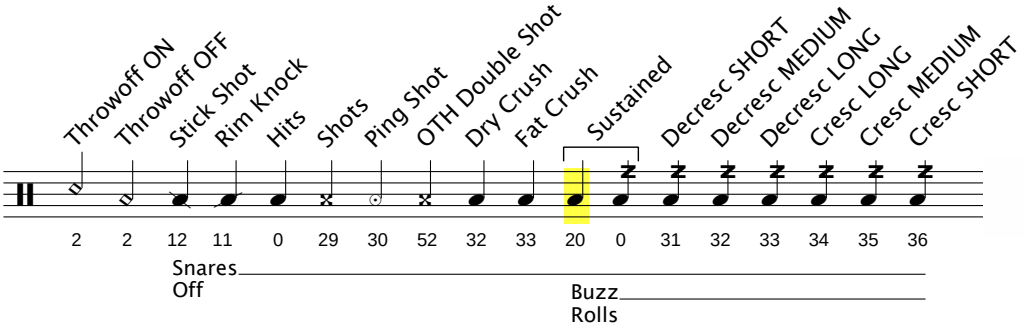



## SnareLine (AutoRL)

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

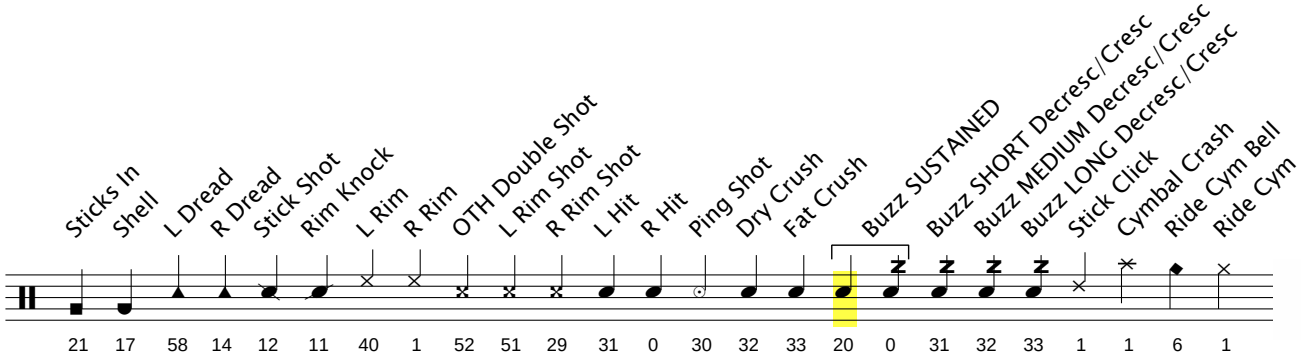


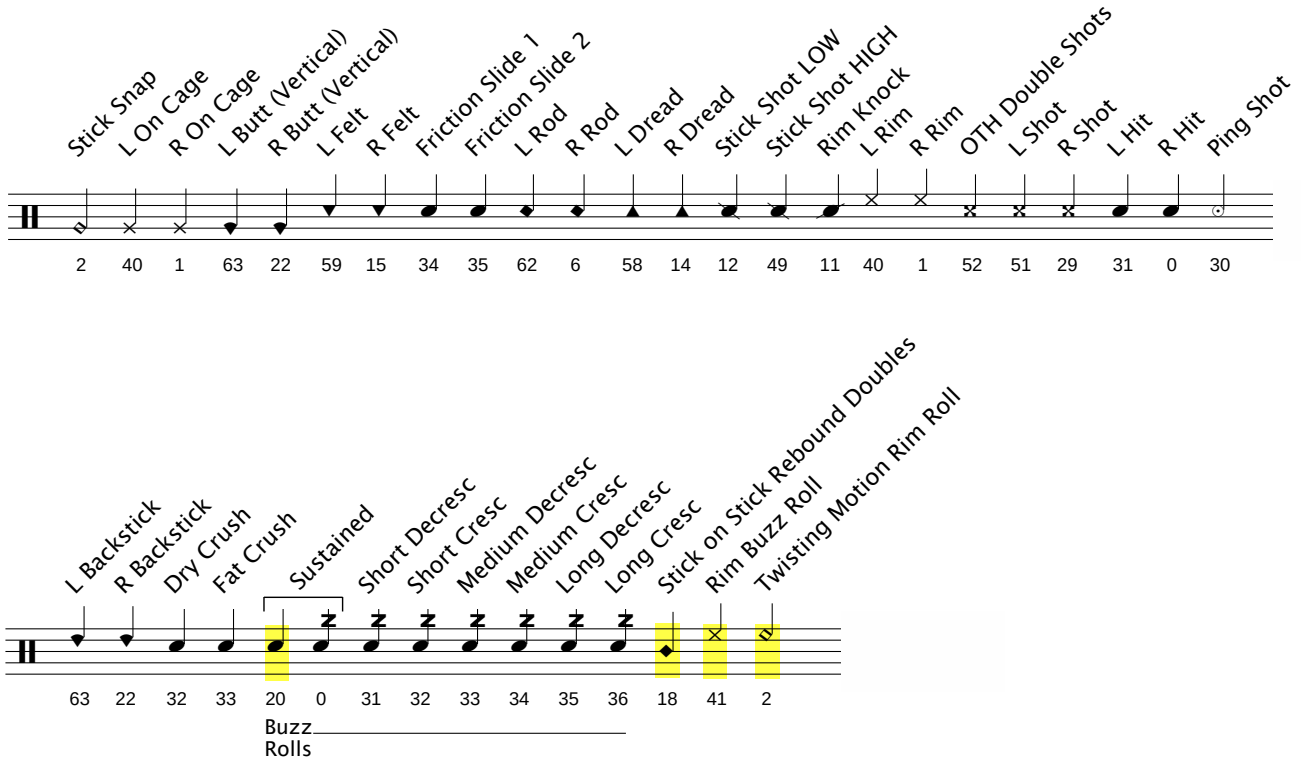
## SnareLine VDL1

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



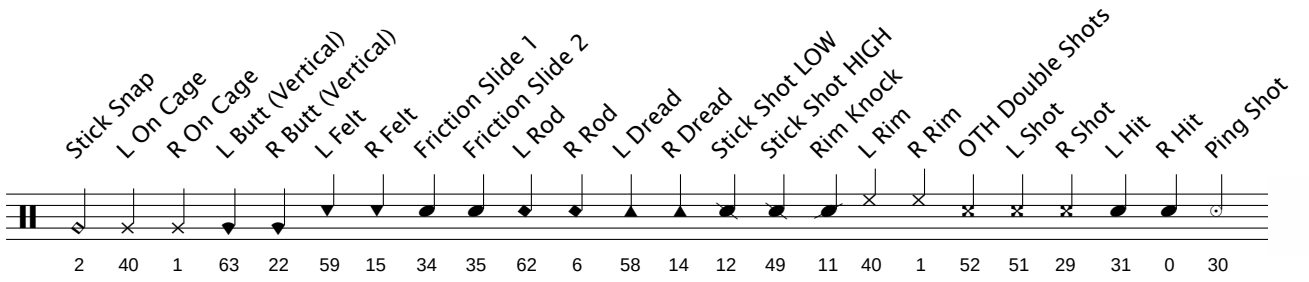

## Snare Solo Kevlar

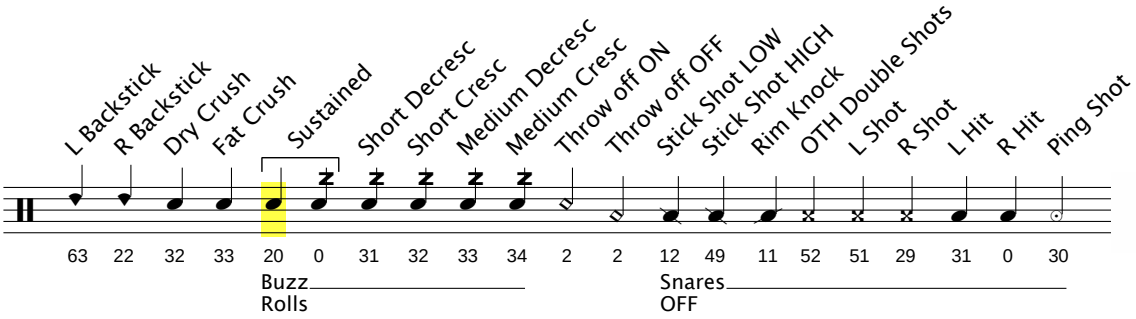
For Playback Dictionary items used see the listing on page 27.

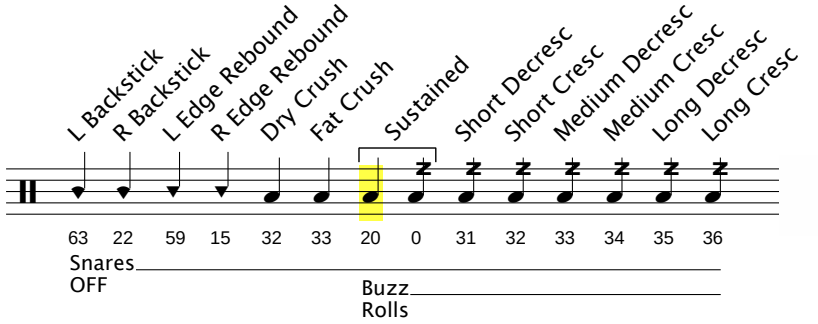


## Snare Solo Mylar

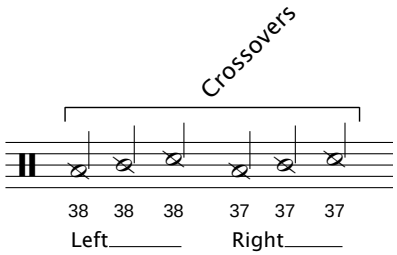
For Playback Dictionary items used see the listing on page 27.




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.



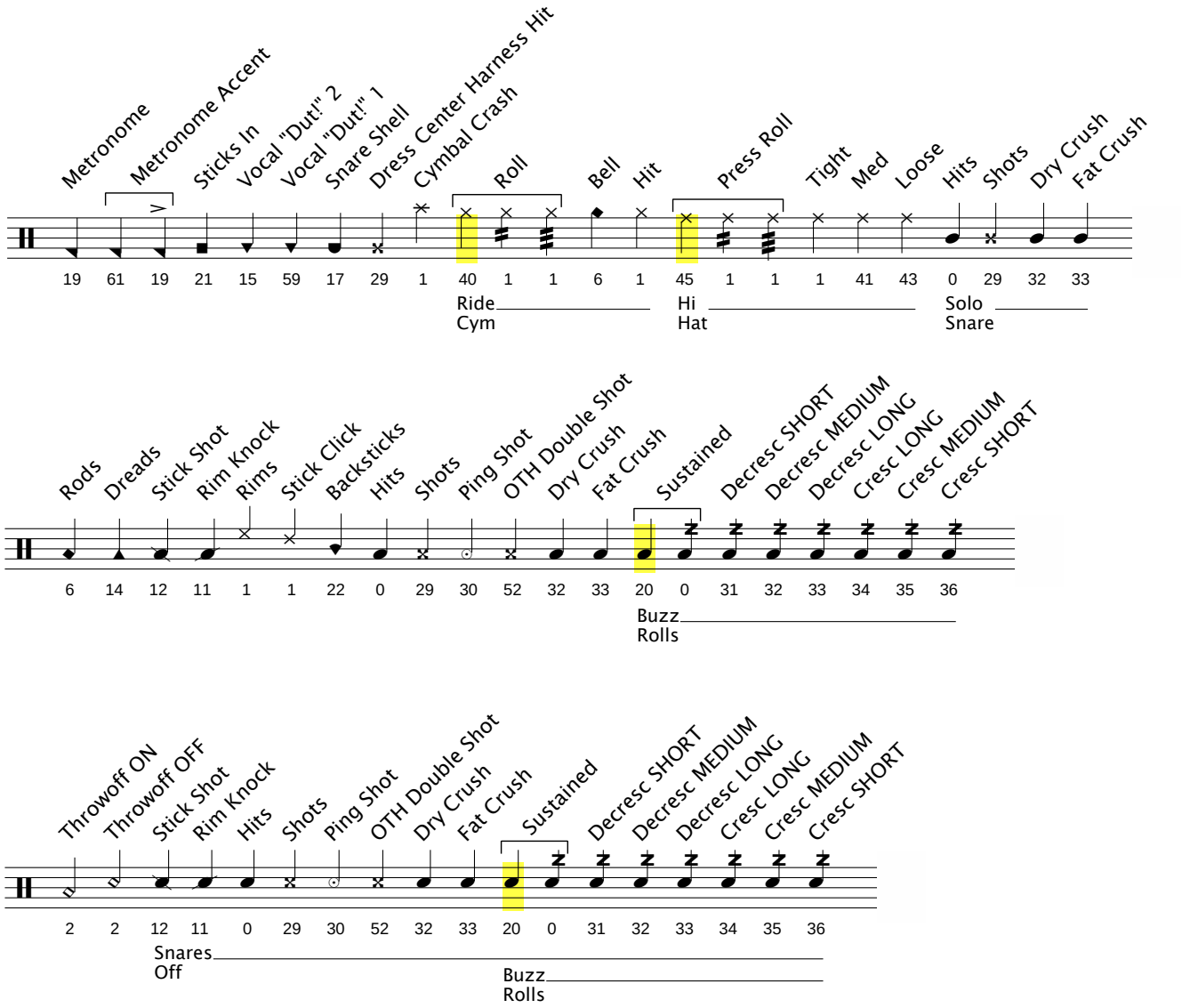

* The (AutoRL) instruments only use notehead 37.

# 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 "snares on" items have been moved to the A space, and the "snares off" items have been moved to the C space.

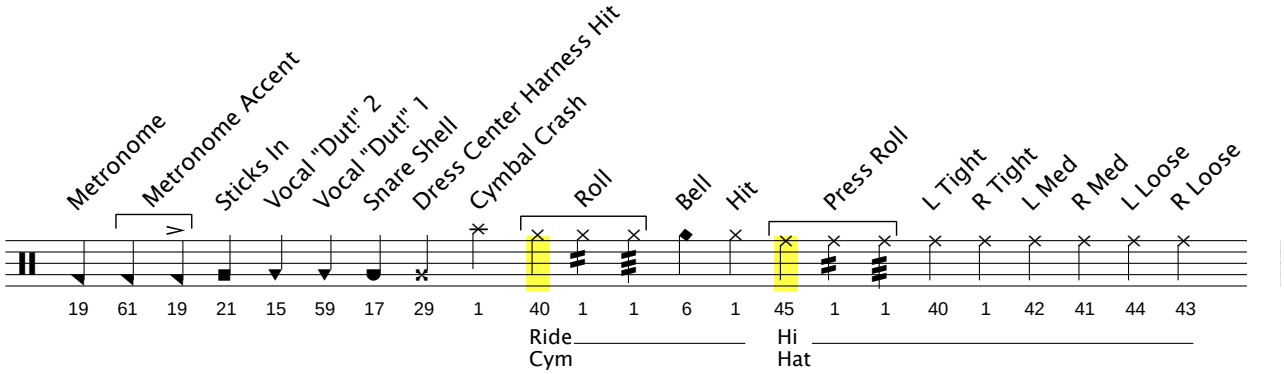
### SnareLine (AutoRL) (A)

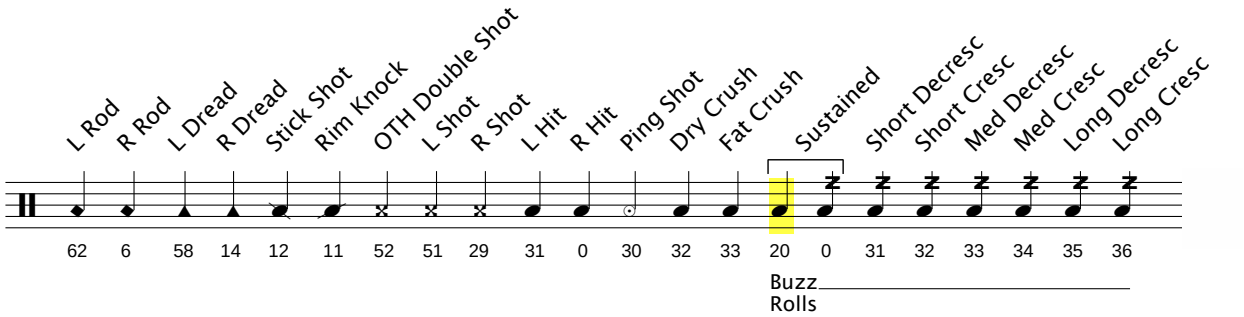
For Playback Dictionary items used see the listing on page 27.

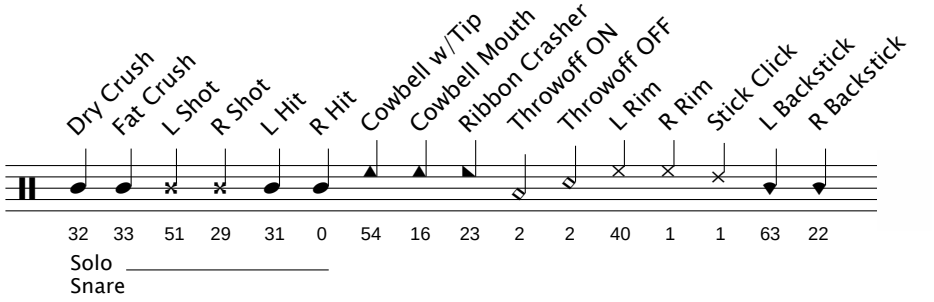


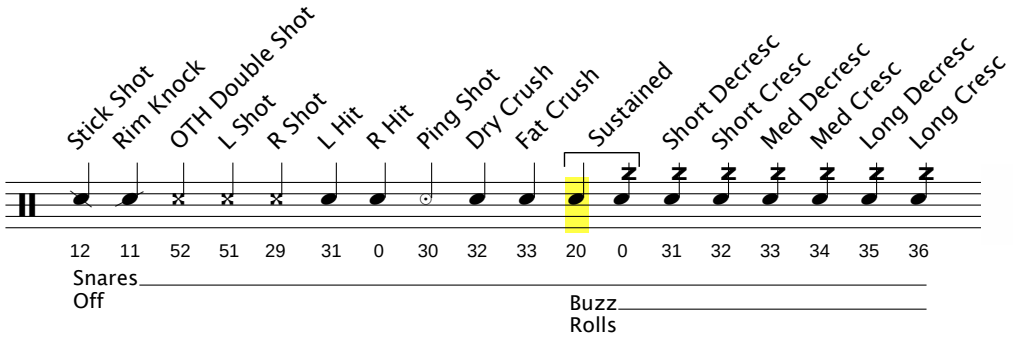
**SnareLine Manual (A)** and **SnareLine Manual LITE (A)**

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



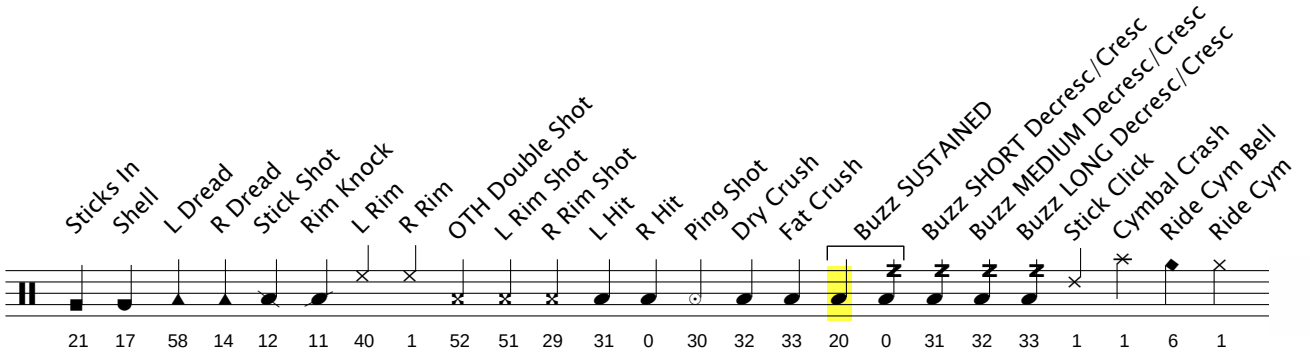



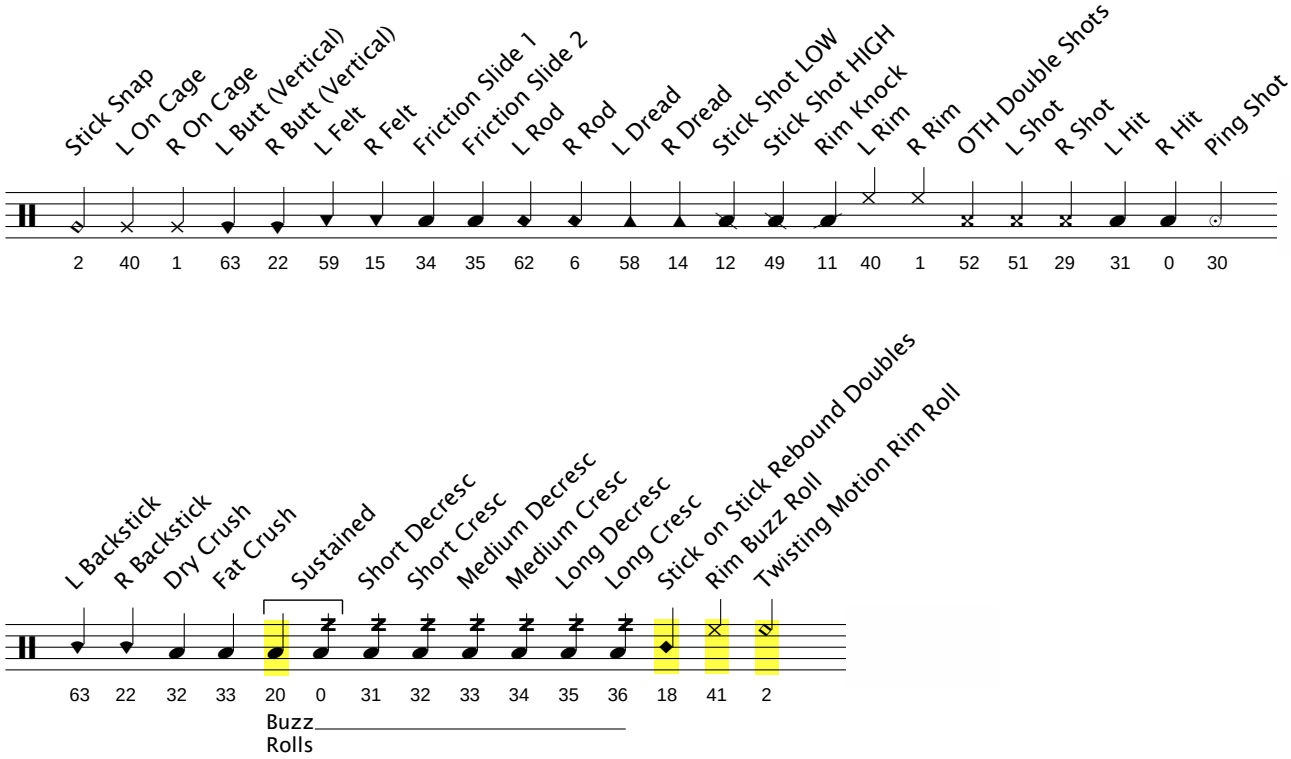
## SnareLine VDL1 (A)

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



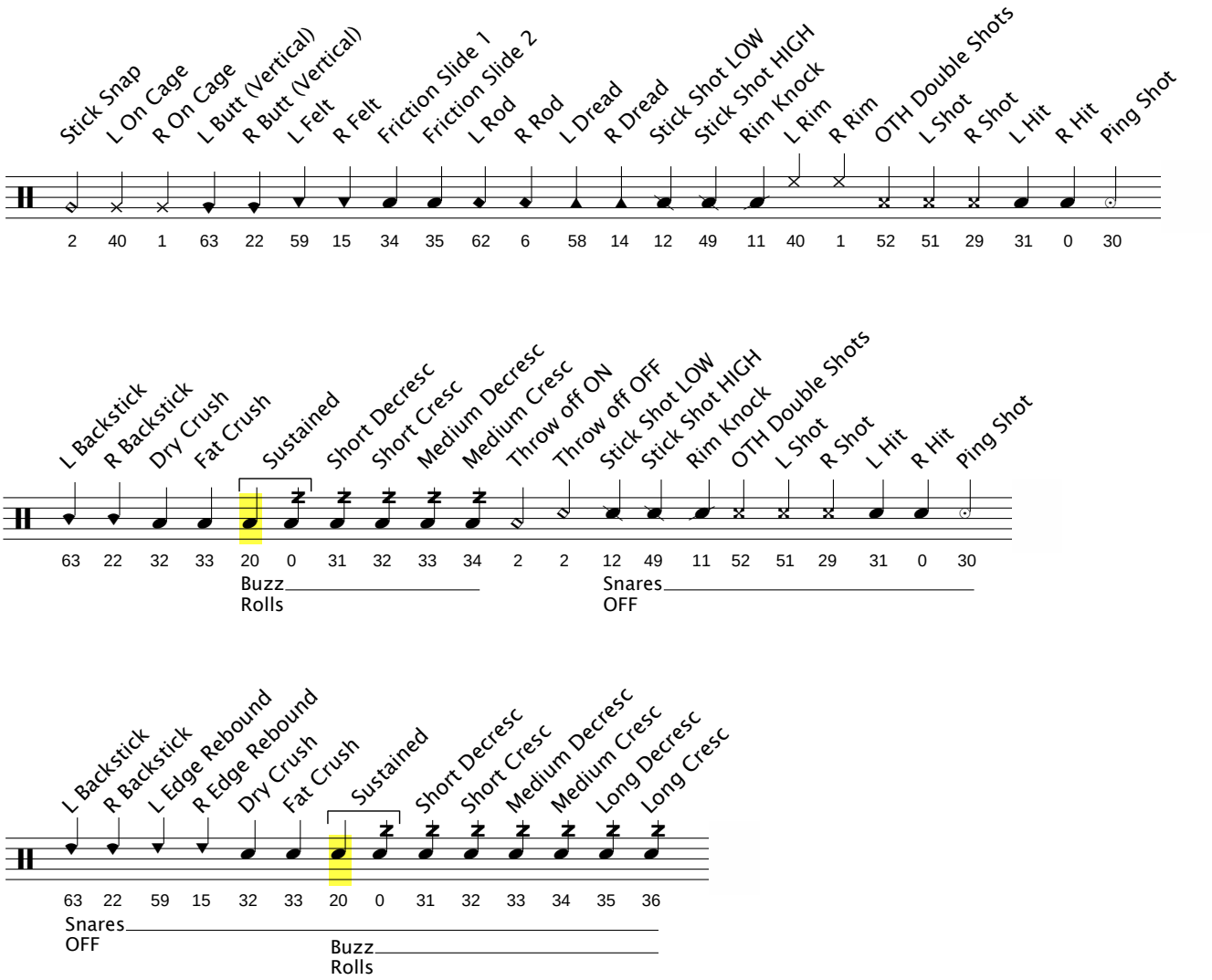

## Snare Solo Kevlar (A)

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

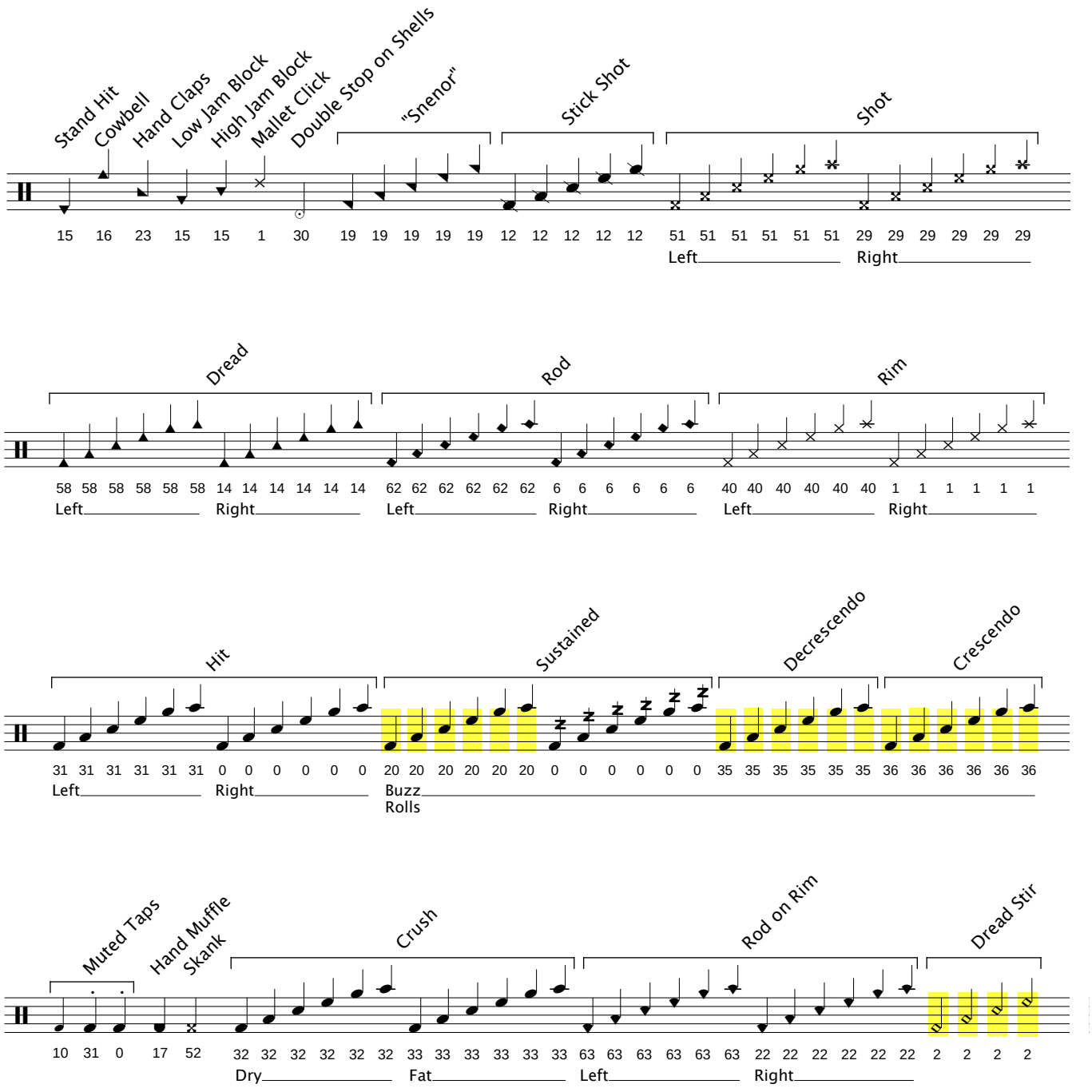


## Snare Solo Mylar (A)

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

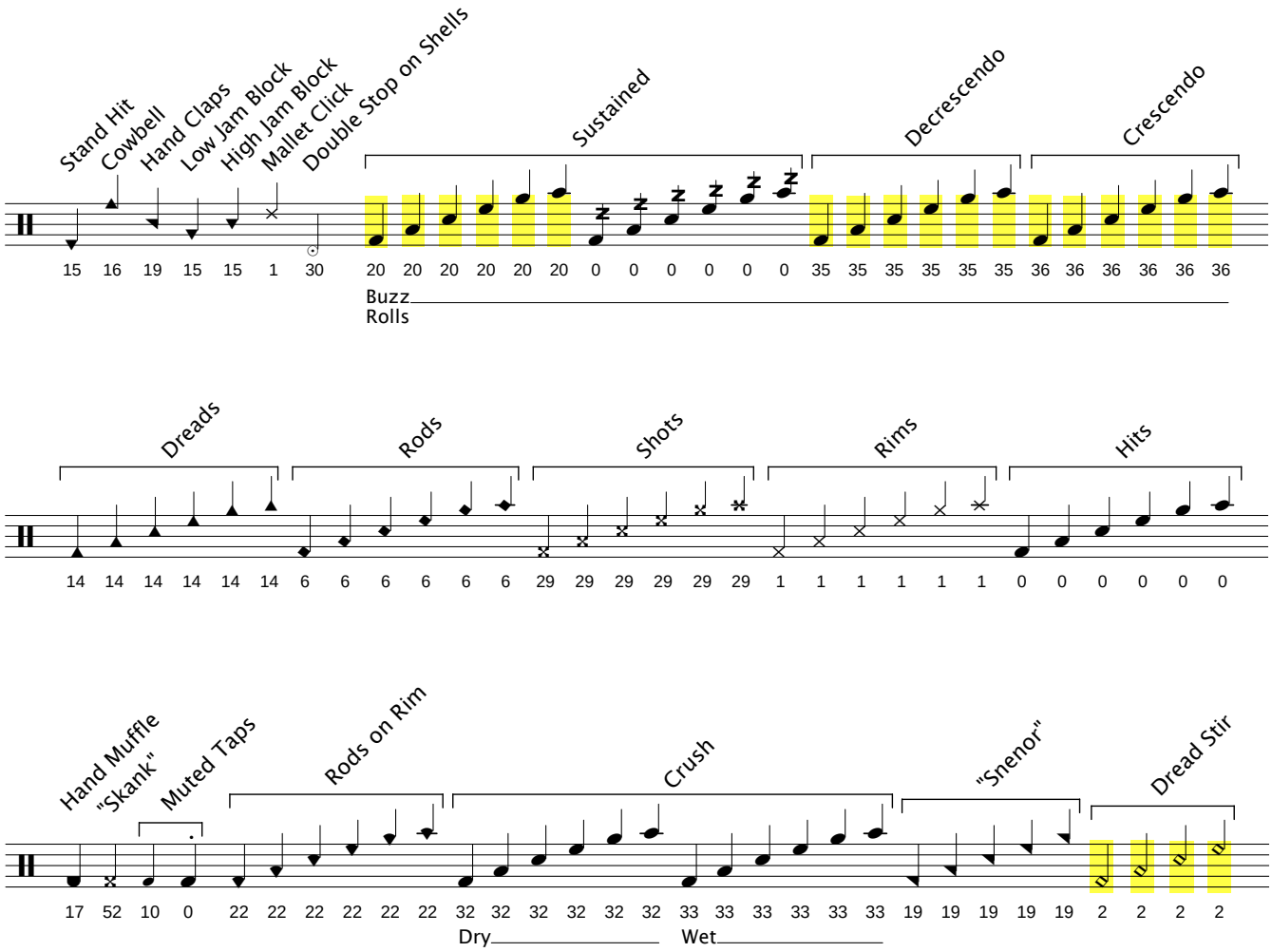


For Playback Dictionary items used see the listing on page 27.

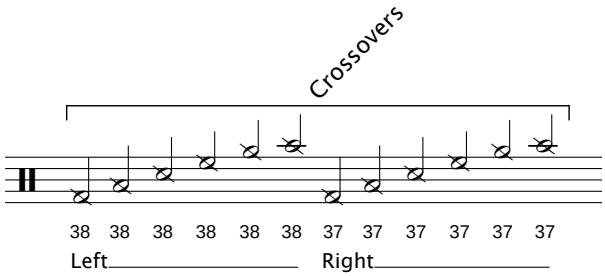


## TenorLine (AutoRL)

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

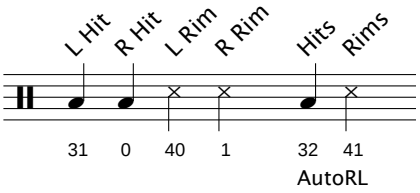



Crossover Noteheads: The **Tenor Solo** and all four **TenorLine** instruments have the following noteheads in their mappings so you can notate crossovers. If you want to modify these, see the instructions in the **Customizing Instruments** section which begins on page 79.



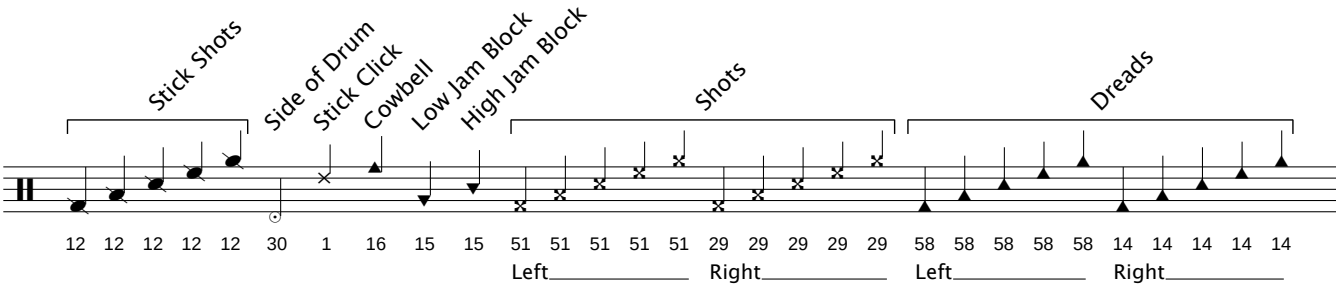

* The (AutoRL) instrument only uses notehead 37.

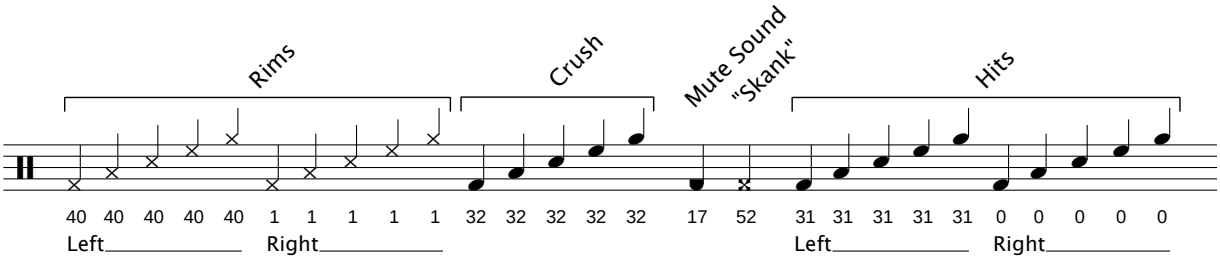
## Showstyle Single Tenors

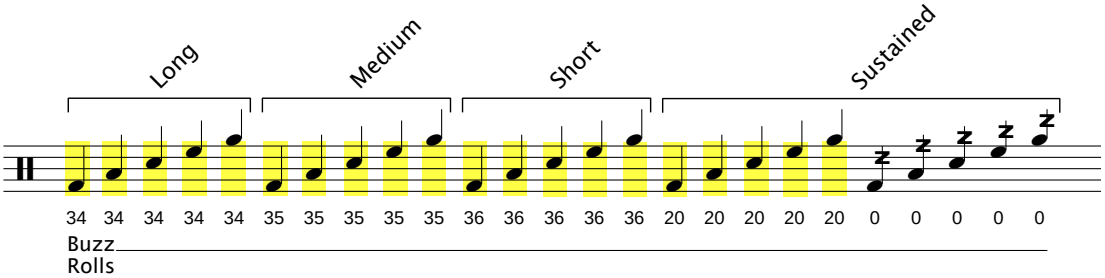



## TenorLine VDL1

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

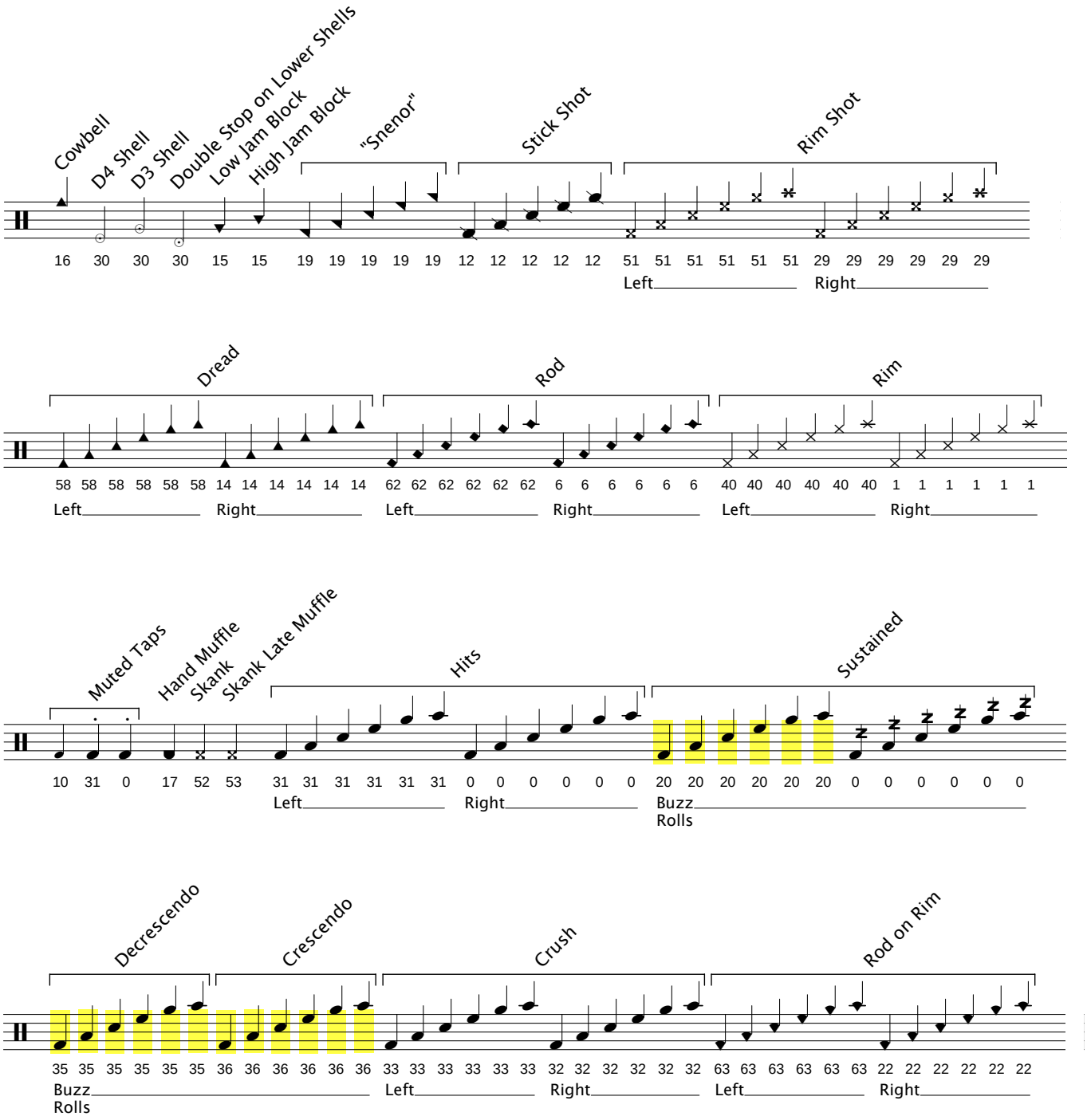


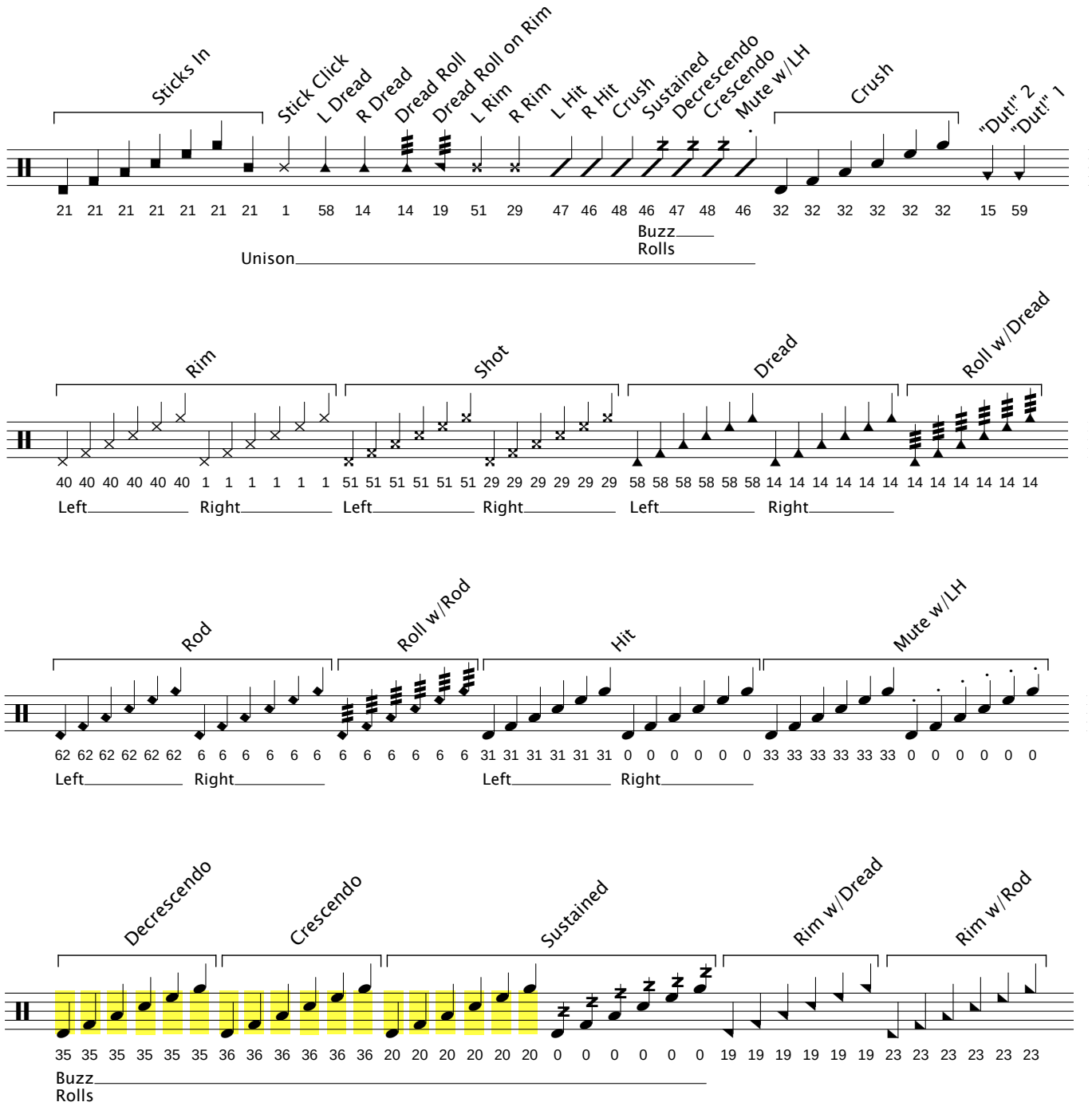



## Tenor Solo

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

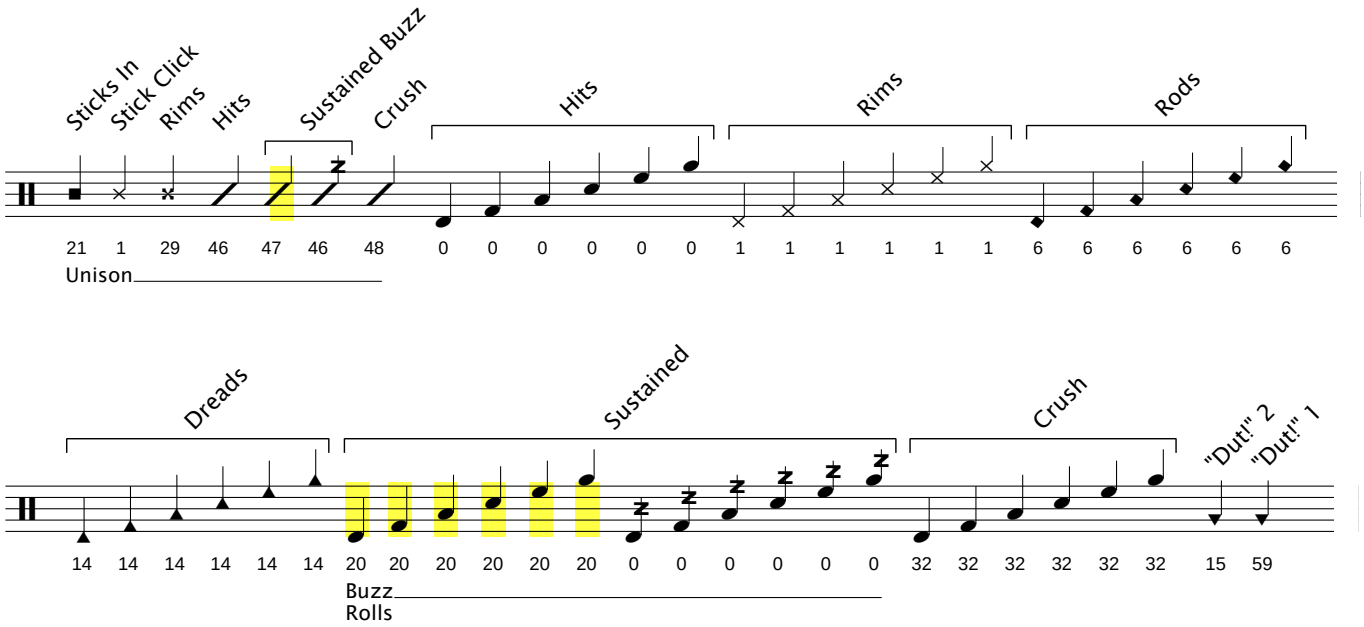


For Playback Dictionary items used see the listing on page 28.



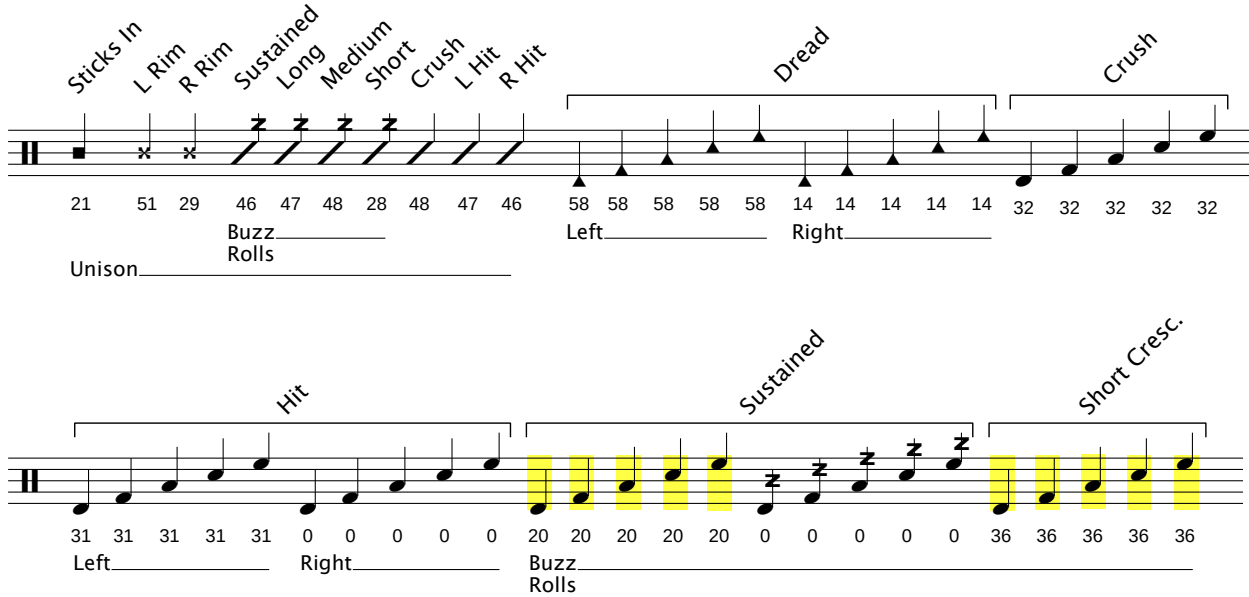
## BassLine (AutoRL)

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

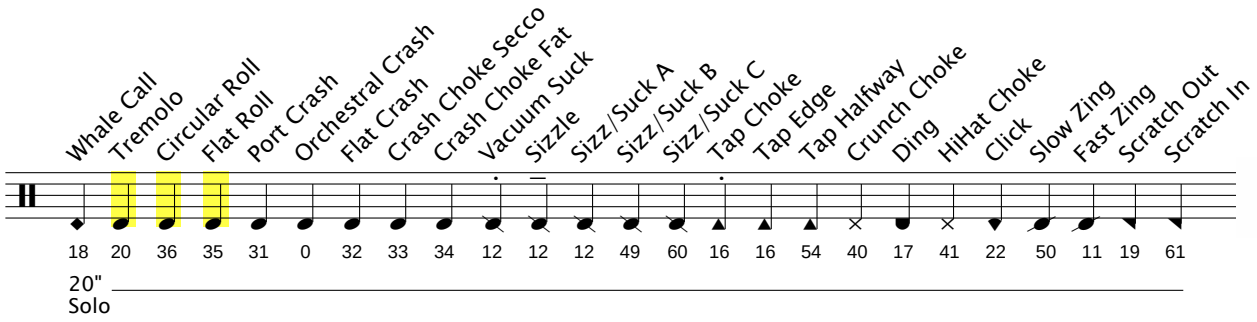



## BassLine VDL1

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



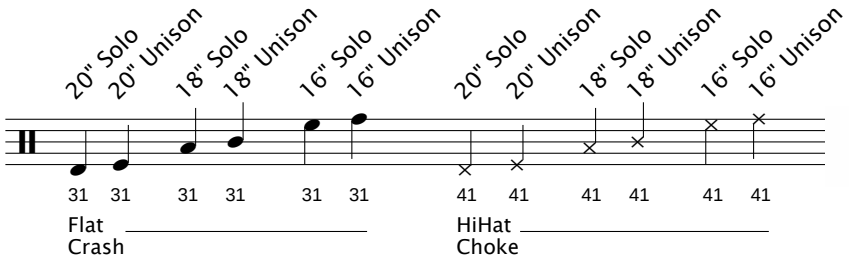
**Cymbal Line All**




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.

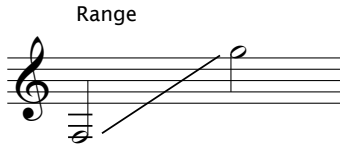
# Pitched Percussion

## Chimes

Compatible with:

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

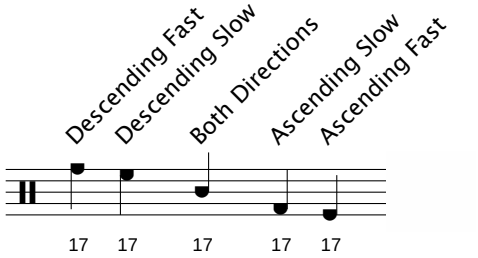
Note the different Staff Text items for the (MW) and (PED) instruments.




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

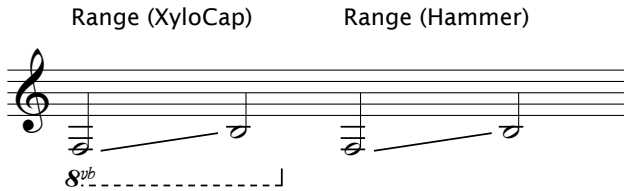
## Chime Rakes

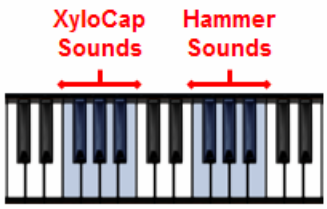
This instrument will load the “Chimes Xylocap [PED]” patch into KontaktPlayer2.




## Chimes LoXtnsion, (MW) and (PED)

If you use these instrumentsin 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.

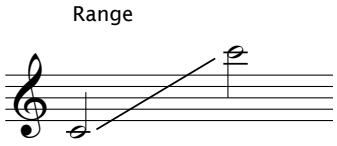


## Crotales

Compatible with:

- Crotales Bright
- Crotales Aluminum
- Crotales MedPlast

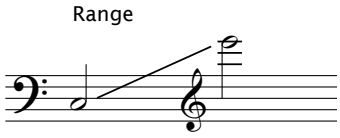



| Available Sounds | Staff Text Used |
|---|---|
| Sustaining * | ringing |
| Muted after attack | damp |

## Glockenspiels

Compatible with:

- Glock Brass
- Glock Bright Plastic
- Glock Med Plastic

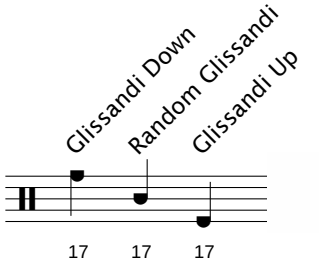



| Available Sounds | Staff Text Used |
|---|---|
| Sustaining * | ringing |
| Muted after attack | damp |

## Glock Glissandi

Compatible with:

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

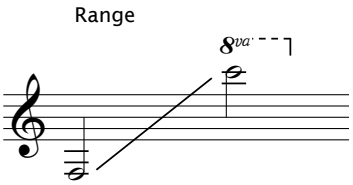



This diagram can be used for all three of the Glock Glissandi instruments, and keep in mind that the glissandi sounds contained within each individual patch are different from one to another.

## 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)



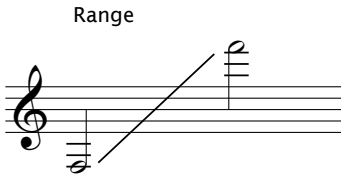

| Available Sounds | Staff Text Used |
|---|---|
| Regular strokes * | nat. / natural |
| Glissando Down | gliss down |
| Glissando Up | gliss up |
| Rolls (tremolo) | rolls (4/8 tremolos) |

## 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)

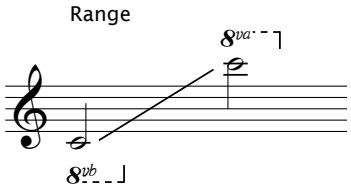
Note the different Staff Text items for the (MW) and (PED) instruments.




| | 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 |

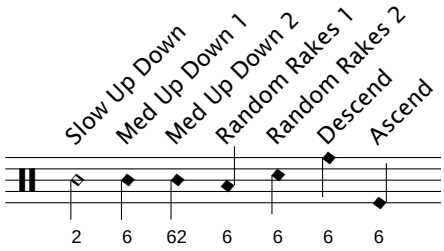
Compatible with:

- 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.)

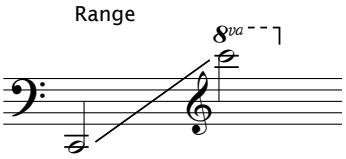
## Vibe FX



## 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)



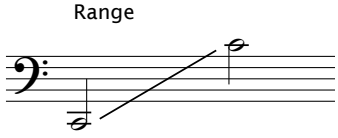

| Available Sounds | Staff Text Used |
|---|---|
| Regular strokes * | nat. / natural |
| Dead strokes | dead |
| Birch shaft strokes | birch |
| Rolls (tremolo) | rolls (4/8 tremolos) |

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

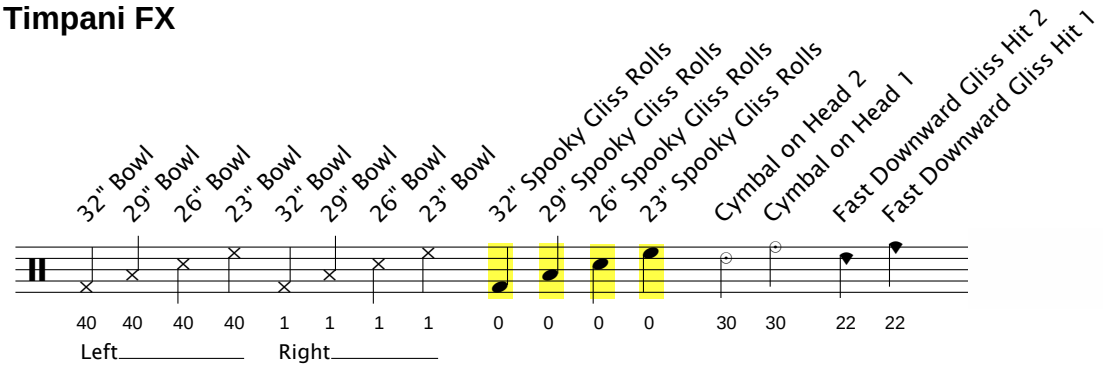
Compatible with:

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



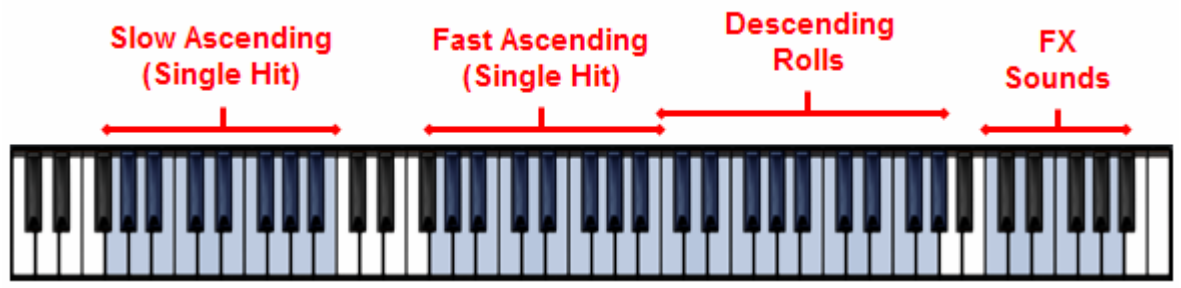

| Available Sounds | Staff Text Used |
|---|---|
| Regular strokes * | nat. / natural |
| Muffle w/hand after attack | muffle |
| Hits in center of head | hit center |
| Rolls (tremolo) | rolls (4/8 tremolos) |

## Timpani FX



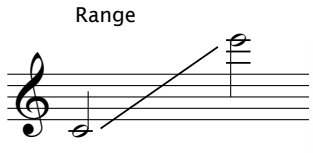

## Timpani Glissandi

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.

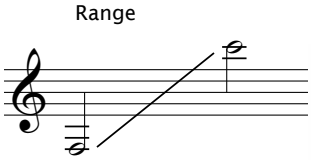




**NOTE:** Use the **Timpani FX** instrument for the FX sounds. The FX sounds above are identical to the FX sounds in the Timpani FX patch, as well as having access to the additional sounds not found in this one.

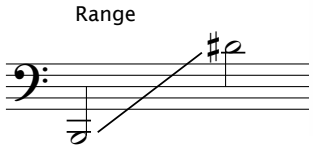
### SteelDrums Lead (MW)



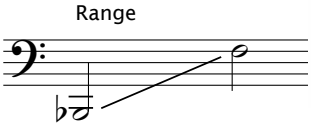

### SteelDrums Double 2nds (MW)




### SteelDrums 3 Guitar (MW)



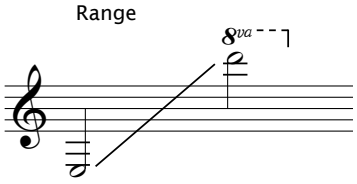

### SteelDrums 6 Bass (MW)




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) |

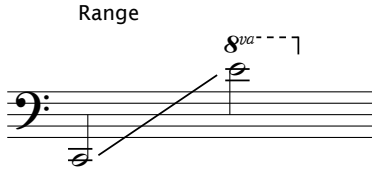
### Electric Guitar




| 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 |

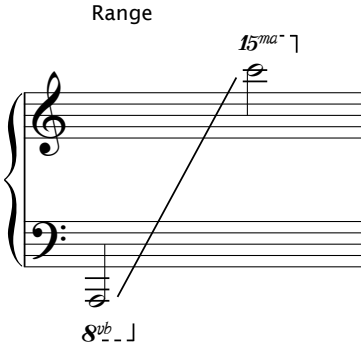
**Electric Guitar:** When applying just one Staff Text item (switch) at a time, you can use the corresponding “off” switch to remove that effect from the staff (reset works too). The switches can also be “stacked” to get the various combinations of sounds that are available. If you do any stacking though, 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.



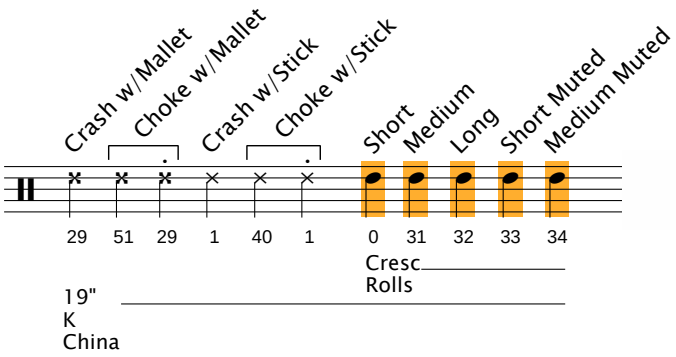

| Available Sounds | Staff Text Used |
|---|---|
| **Use standard Pedal LINE markings.** | |

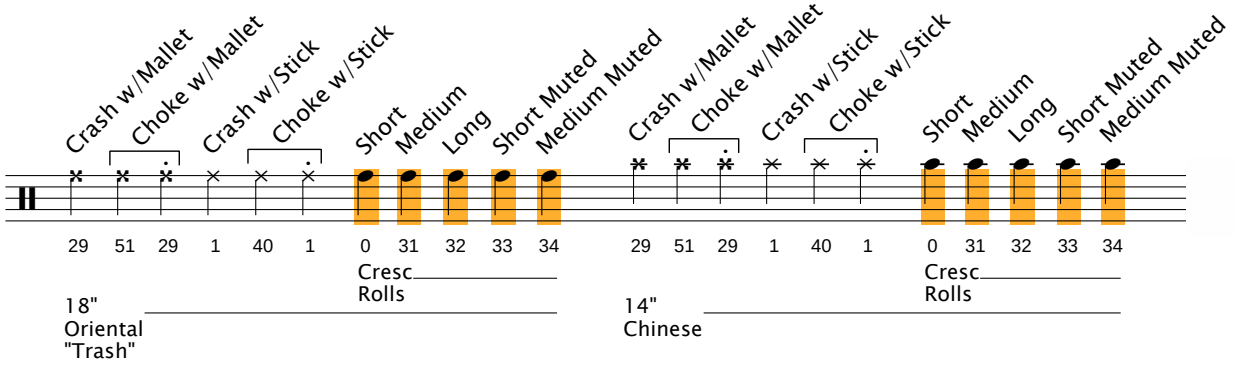
* The **Available Sounds** that have been asterisked are the default sounds. If at any time you want to get to these you can enter any of the following Staff Text commands: **reset**, **nat.**, **natural,** etcetera. This applies to all instruments that have Modwheel and or Keyswitch functions.

# 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.

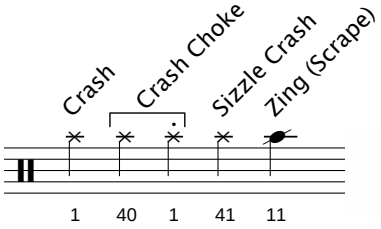


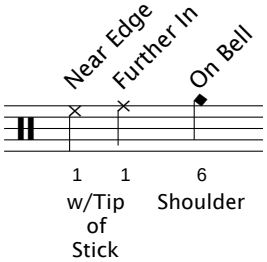

### Crash Cymbals

Compatible with:

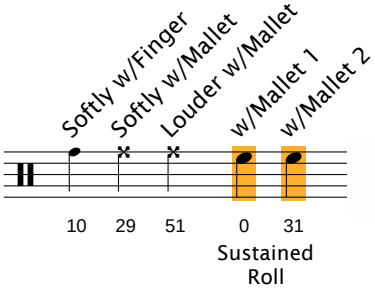
- **CrCym 16 Symph**
- **CrCym 18 Constantinople**
- **CrCym 18 Viennese**
- **CrCym 20 Germanic**



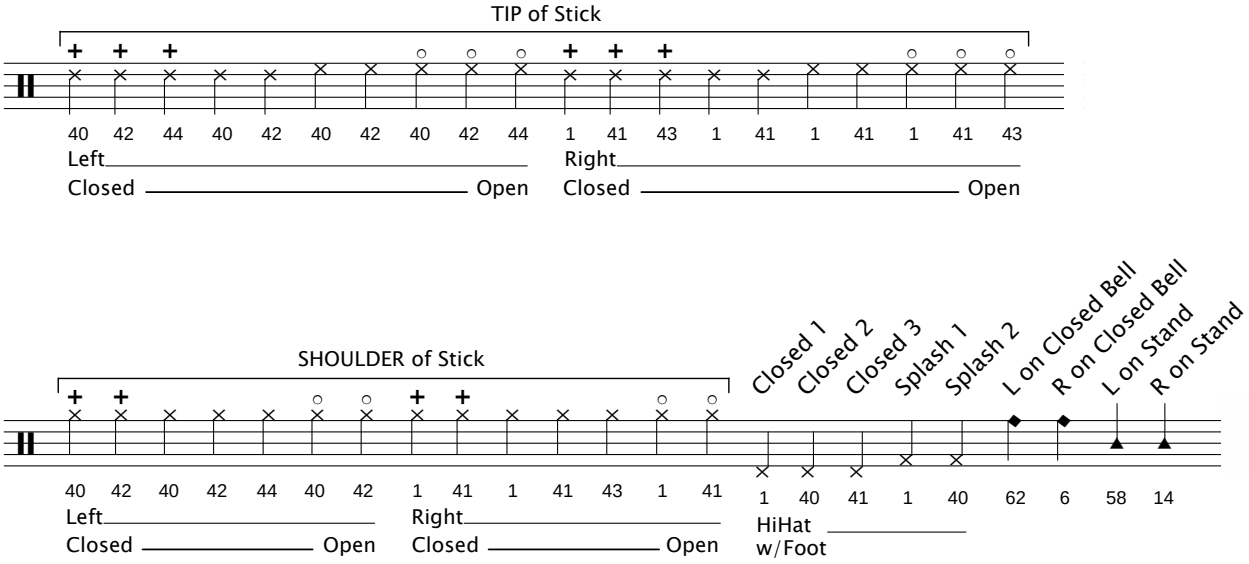

### Ride Cymbal




### Sizzle Cymbal

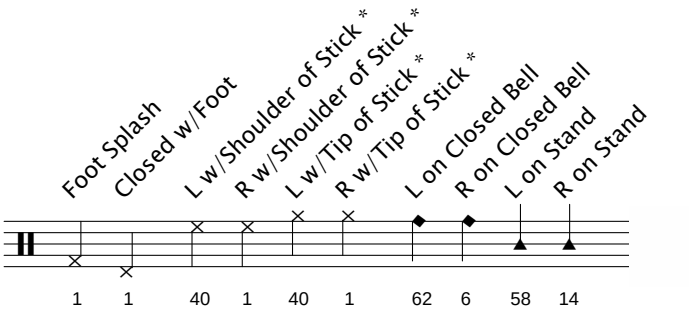


## Hi Hat Manual




## Hi Hat (MW)

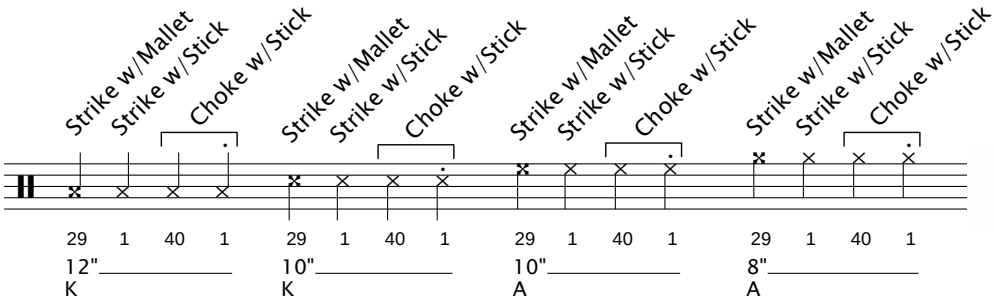
For Playback Dictionary items used see the listing on page 28.




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

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

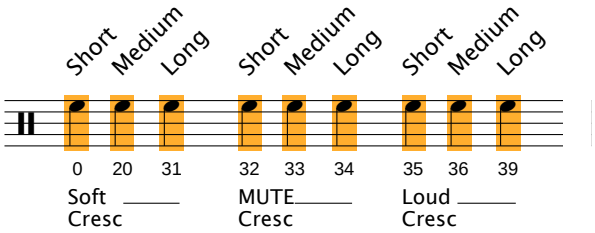
## Splash Cymbals

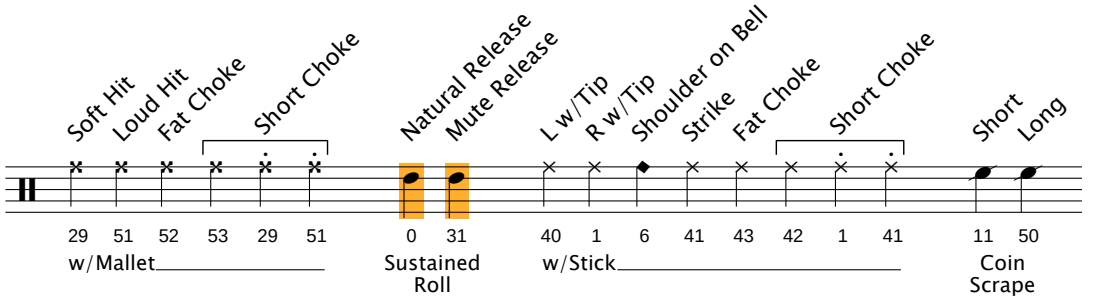



## Suspended Cymbals

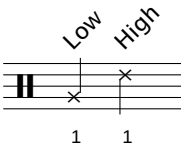
Compatible with:

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

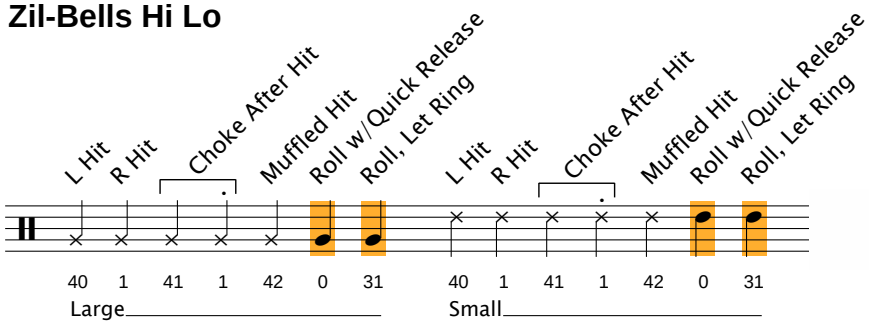



## Swish Knockers (MW)



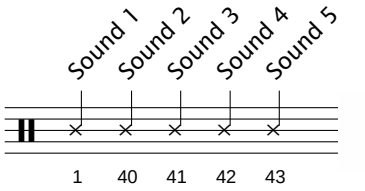

## Zil-Bells Hi Lo




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

# Gongs

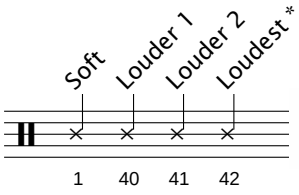
### Bowed Gong




### Chinese Gongs

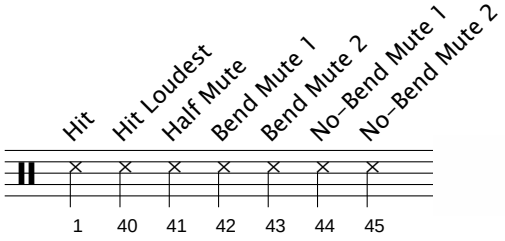
Compatible with:

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

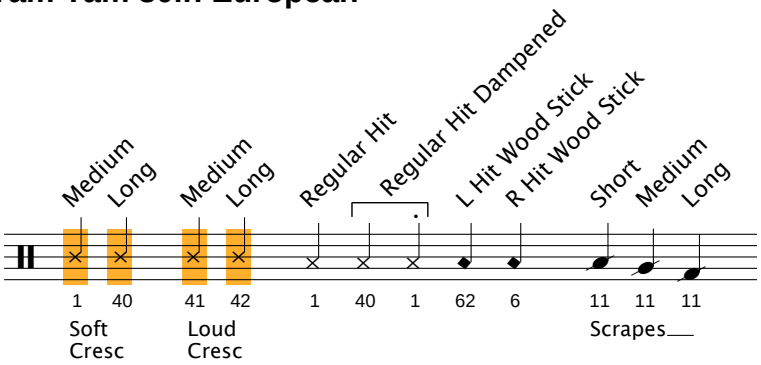



* Fuyin Gong 15in does not contain “Loudest” sound.

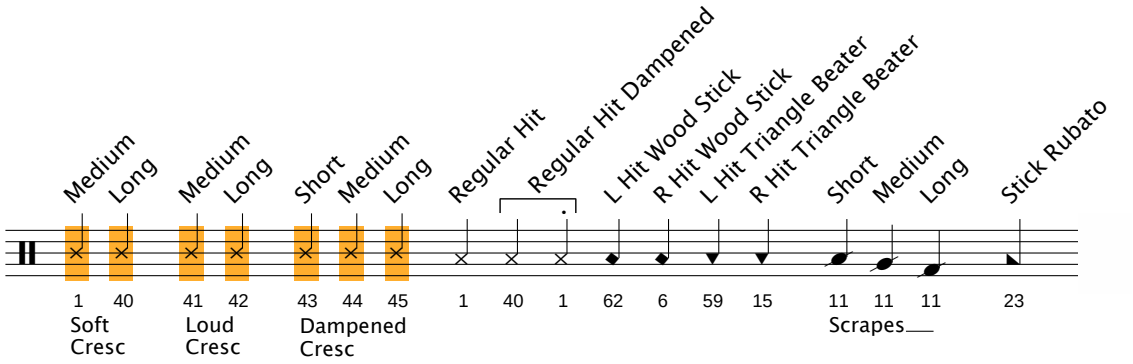
### Opera Gong



## Tam Tam 30in European



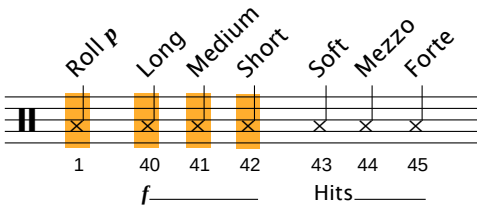

## Tam Tam 34in Zildjian




## Wind Gongs

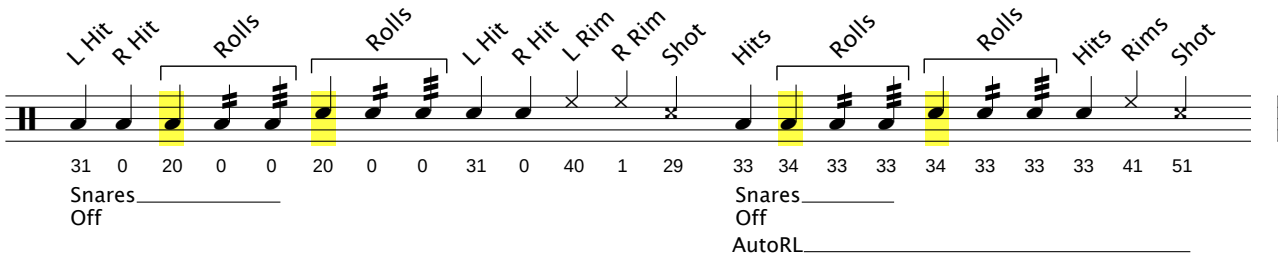
Compatible with:

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

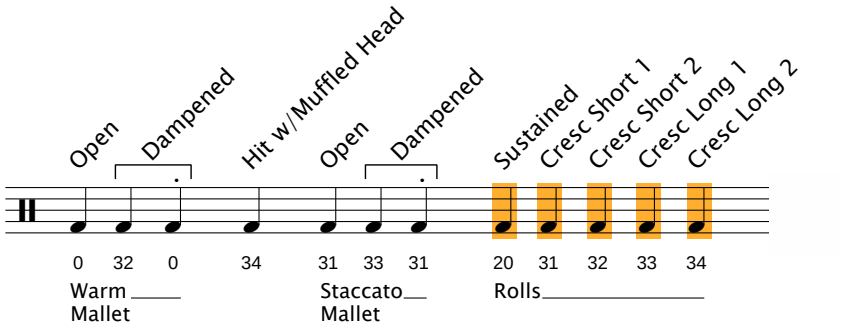


# Drums

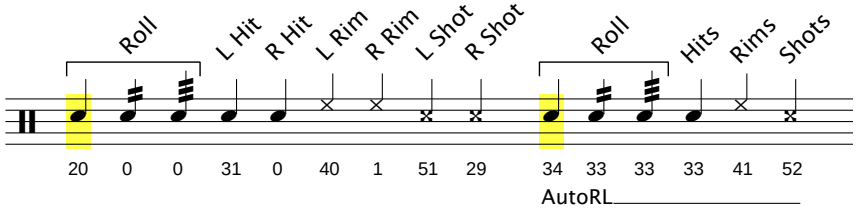
## **Concert Snare** and **Field Drum**



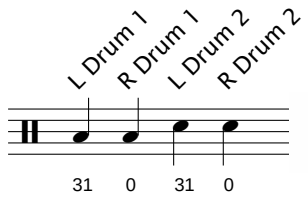

## **Concert Bass Drum**



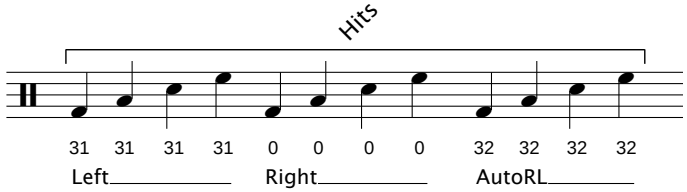

## **Firecracker Drum**




## **Impact Drums**

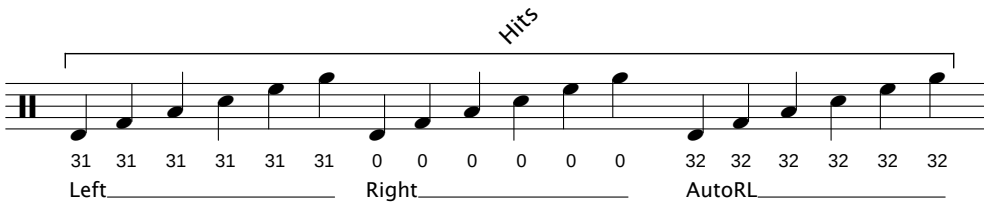



## **Roto Toms**



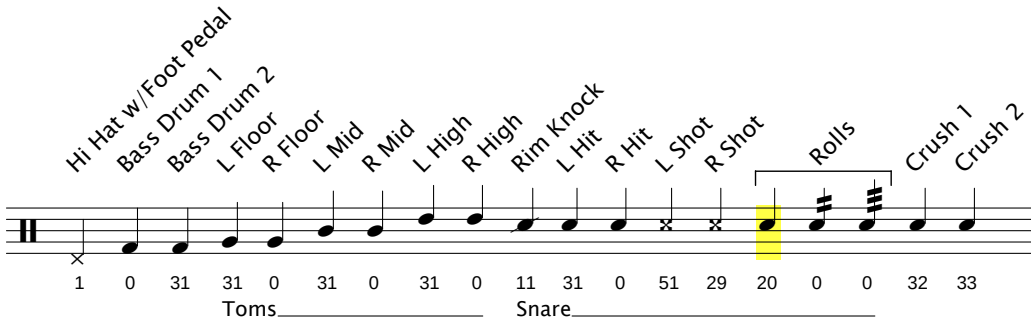
## Concert Toms Full

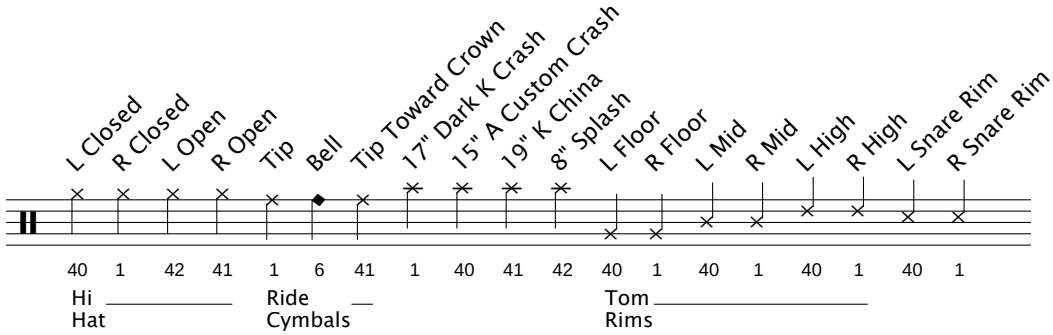
For Playback Dictionary items used see the listing on page 28. **Concert Toms Mallets** and **Concert Toms Sticks** are mapped identically to this.




## Drumset Manual

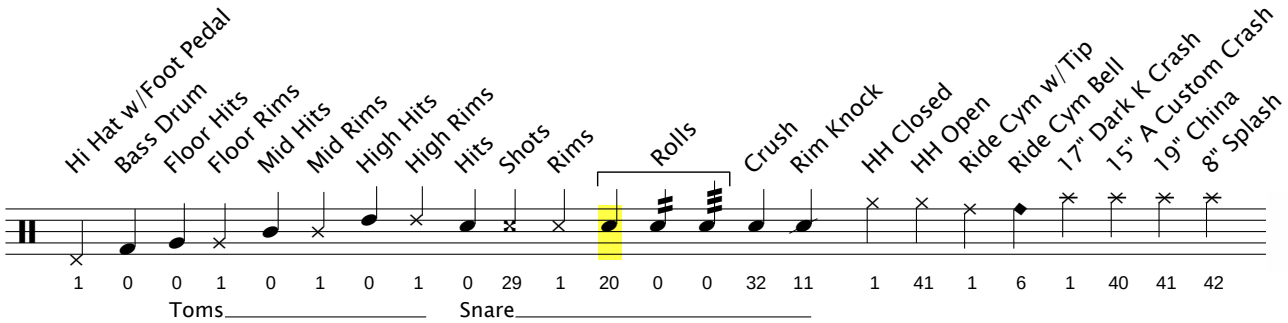
For Playback Dictionary items used see the listing on page 28.



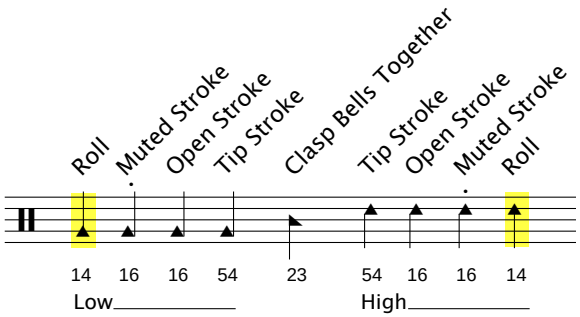
**Drumset (AutoRL)**

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

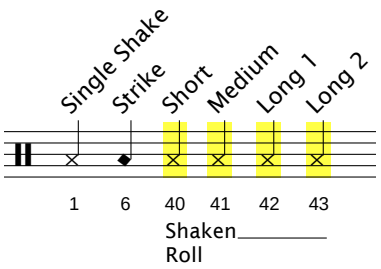


# World Percussion

### Agogo Bells




### Ankle Bells

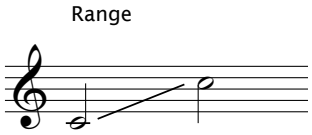



### Anklung

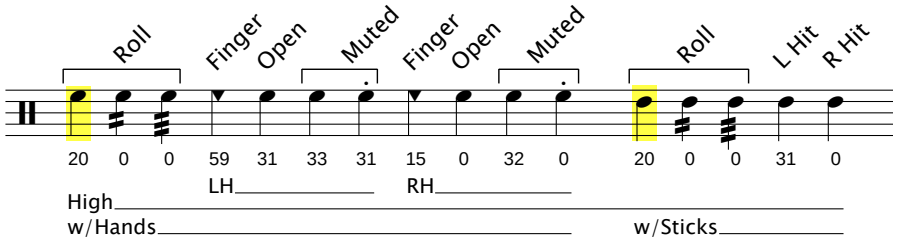
White keys only will trigger sounds. If you use more than one Anklung instrument in a score, memory usage will not double (or triple).

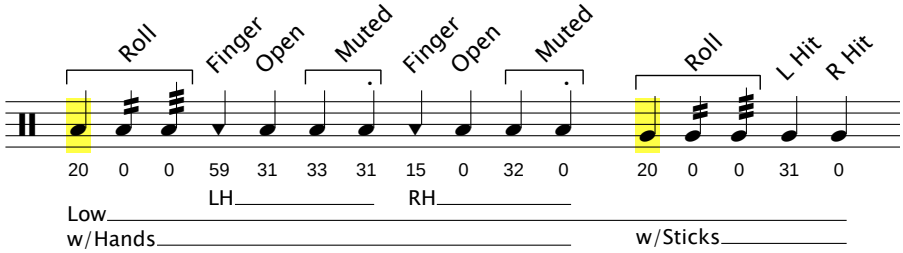
Compatible with:

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

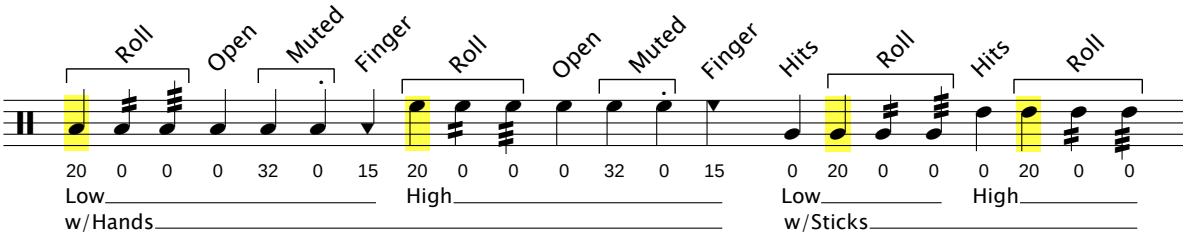



### Bongos Manual

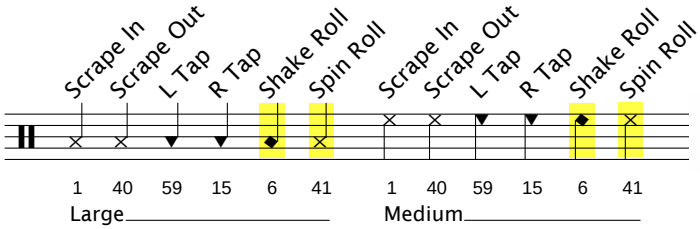


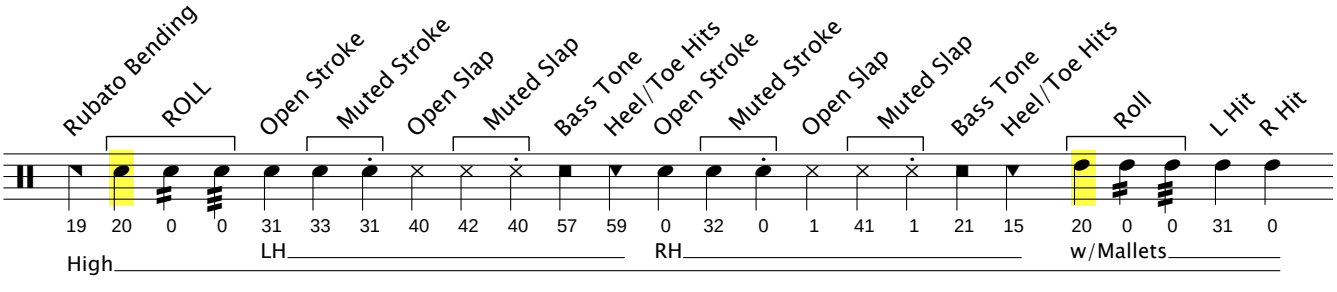
## Bongos (AutoRL)

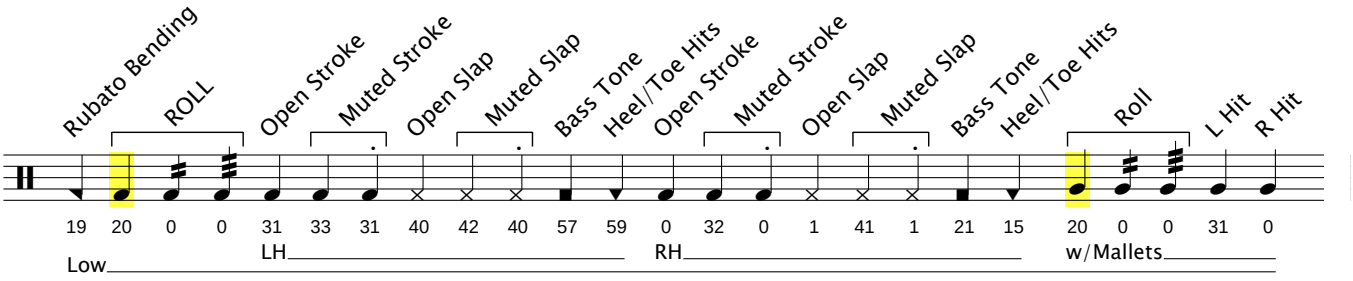



## Cabasa Hi and Low

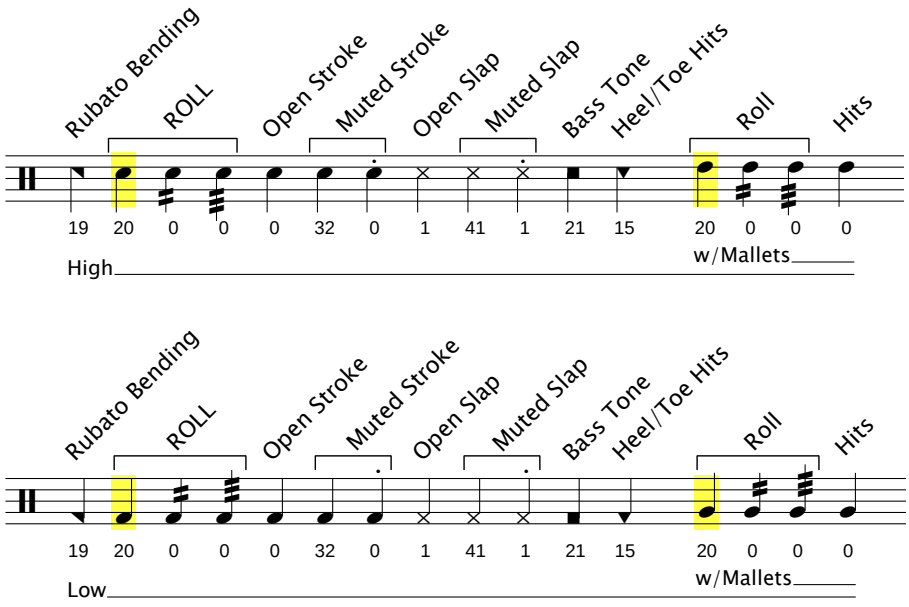



## Congas Manual

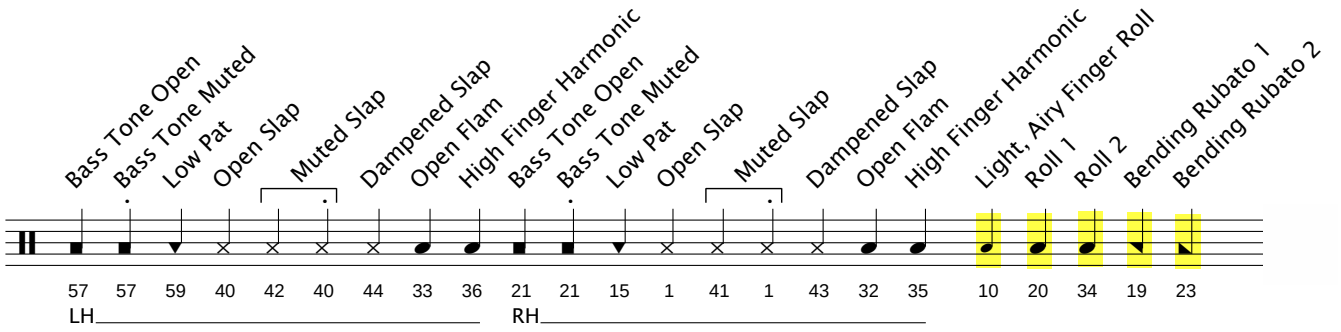


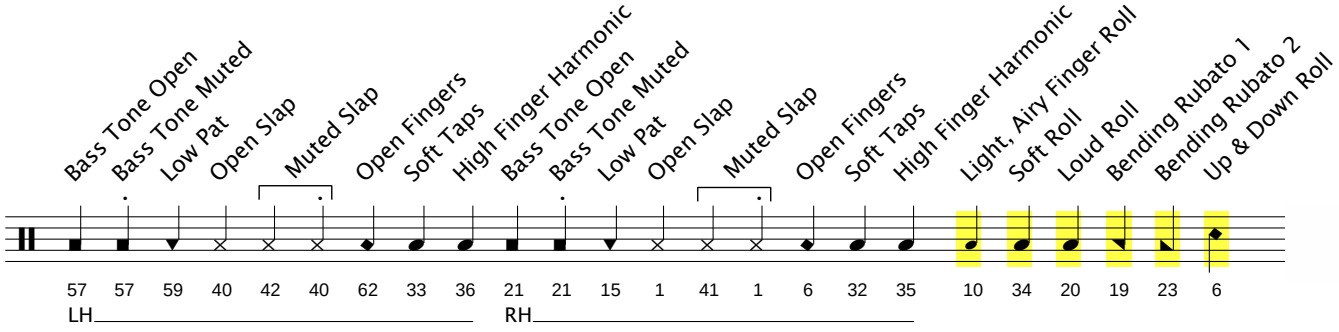
## Congas (AutoRL)



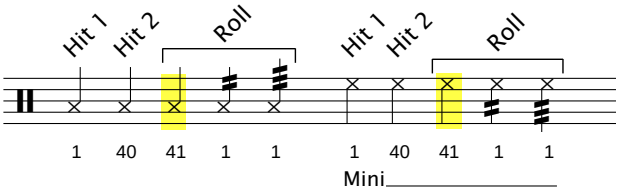

## Djembe 14in



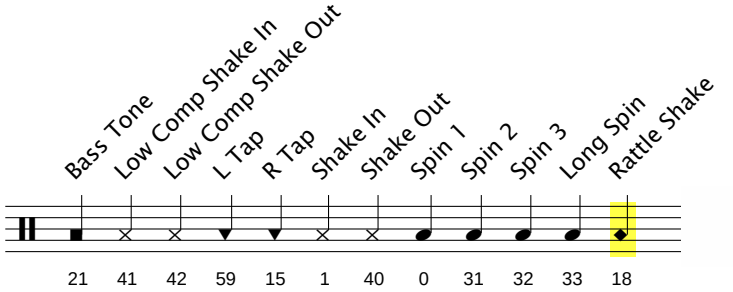

## Djembe Big



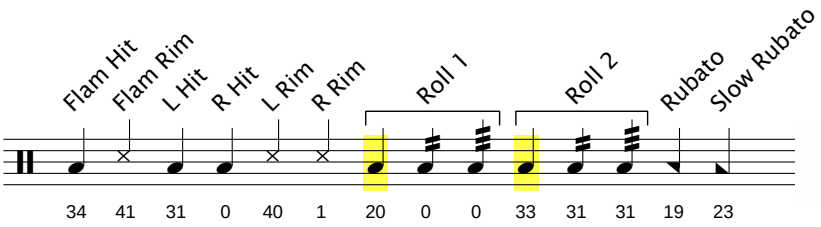
## Shakerines



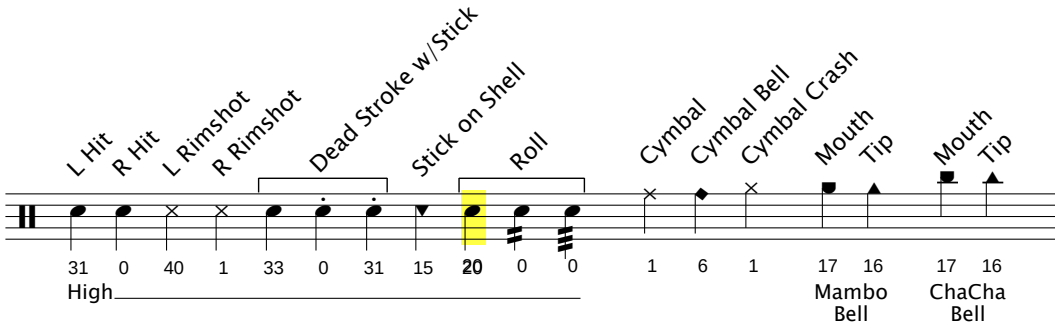

## Shekere

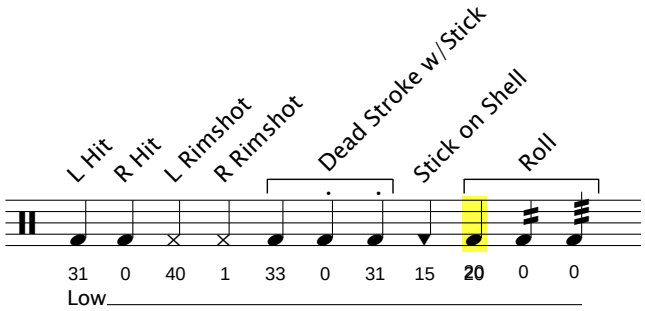



## Taiko Drum

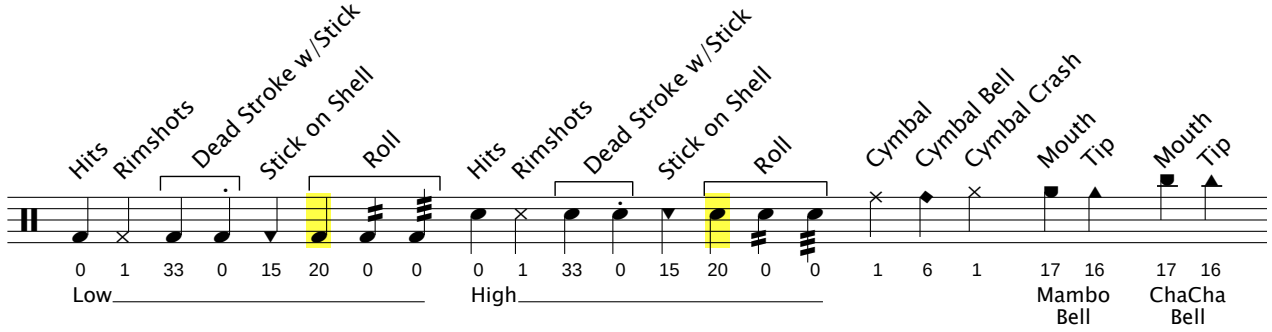


## Timbales Manual



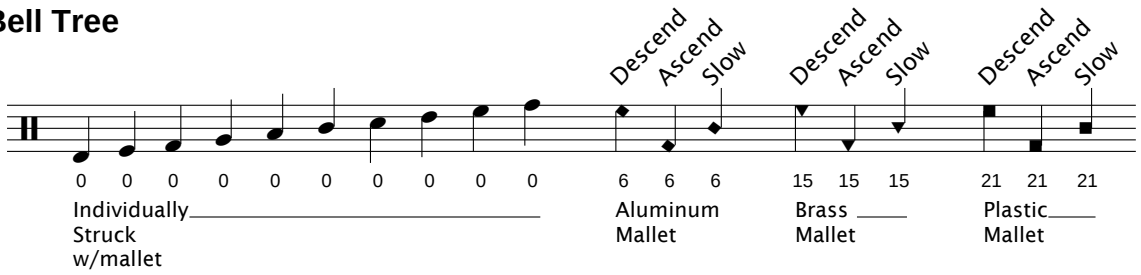




## Timbales (AutoRL)

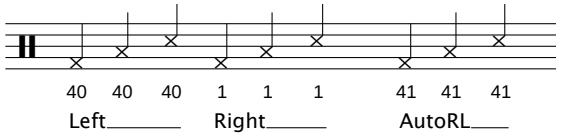


# Accessories

## Bell Tree

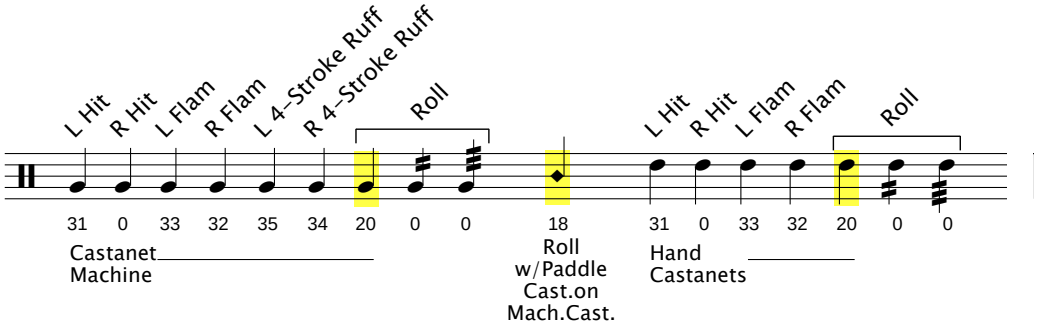



## Brake Drums

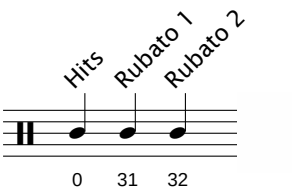



## Castanets All

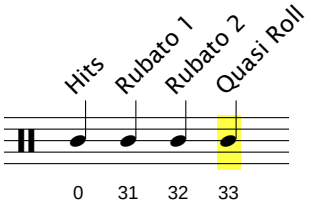
The **Castanet Machine** and **Hand Castanets** instruments both include the sound “Roll w/Paddle Cast. on Mach. Cast” in their individual mappings.



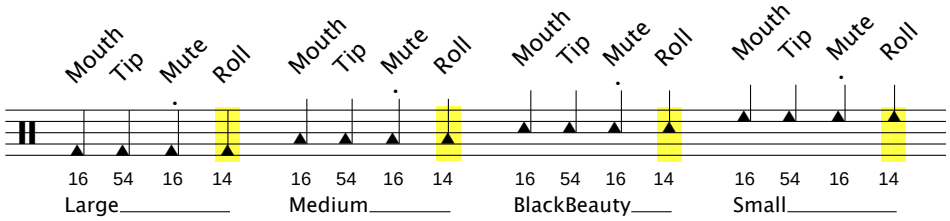

## Claves Pearl Synthetic



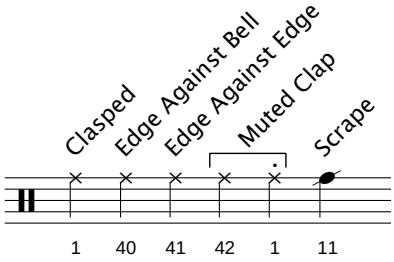

## Claves Rosewood



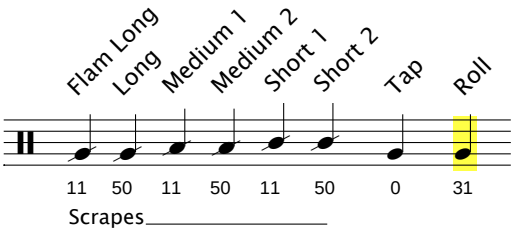
## Cowbells



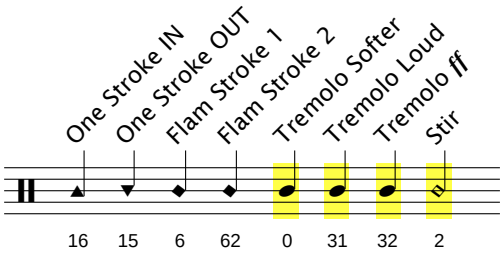

## Finger Cymbals



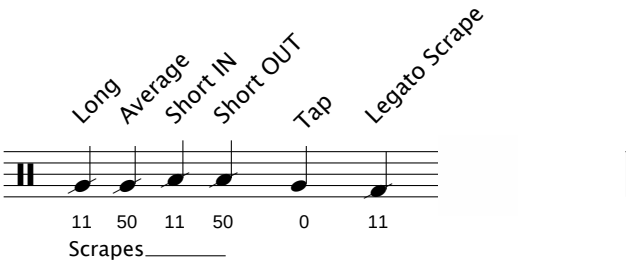

## Guiro



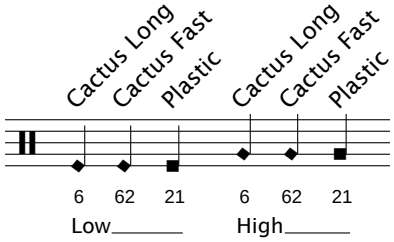

## Maracas Rawhide



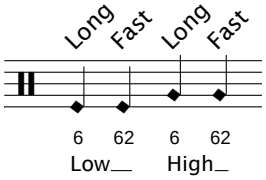

## Metal Guiro



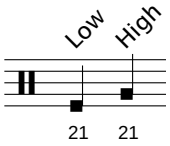

## Rainsticks All



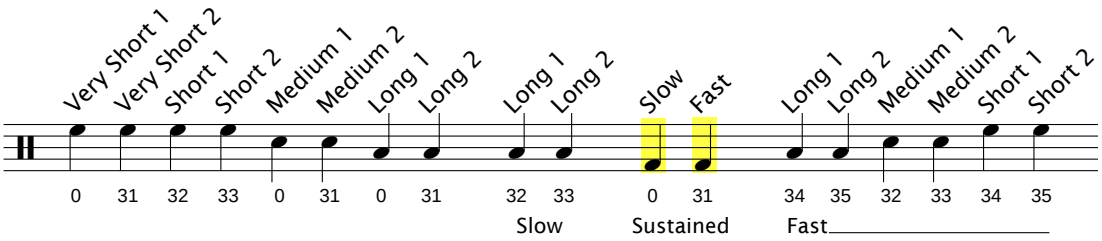

## Rainsticks Cactus




## Rainsticks Plastic

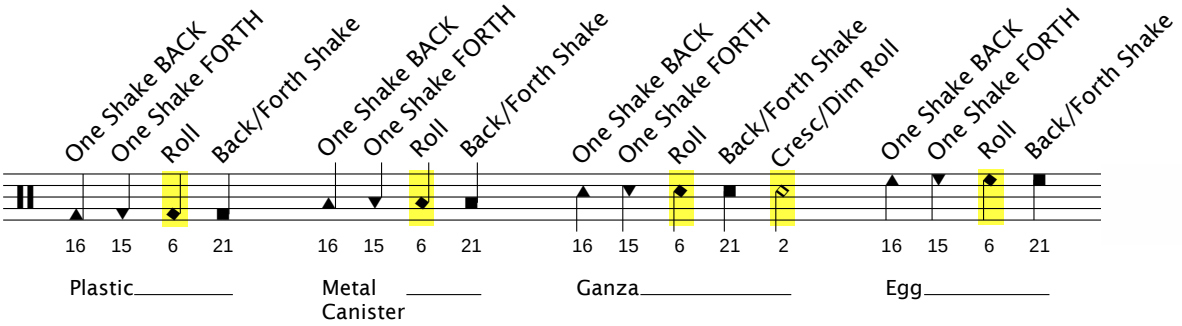


## Ratchet

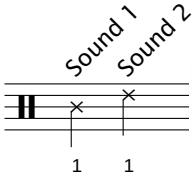



## Shakers All

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

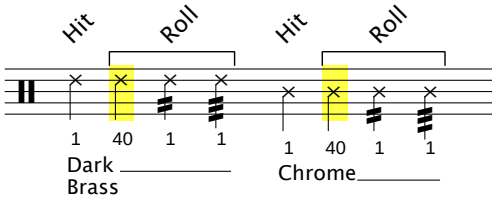



## Slapsticks

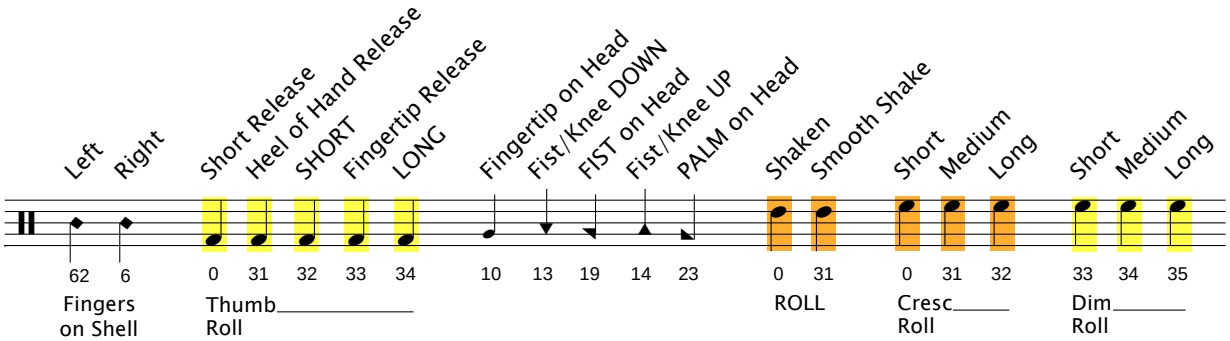



## SleighBells All

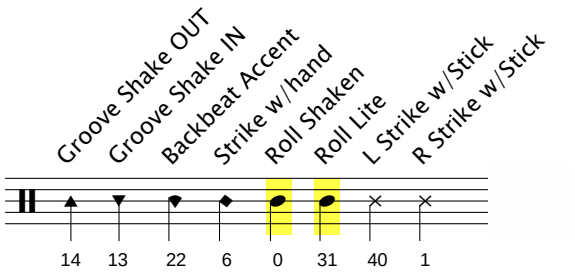
Each one can be loaded individually.




## Tambourine Orchestral



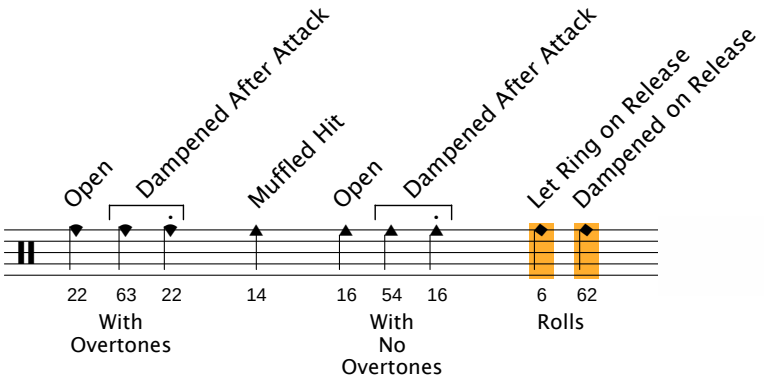
## Tambourine Rock



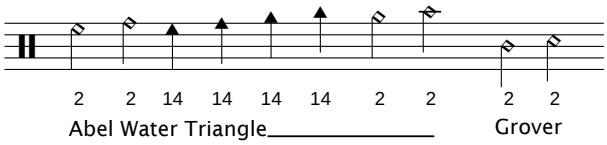

## Triangles

Compatible with:

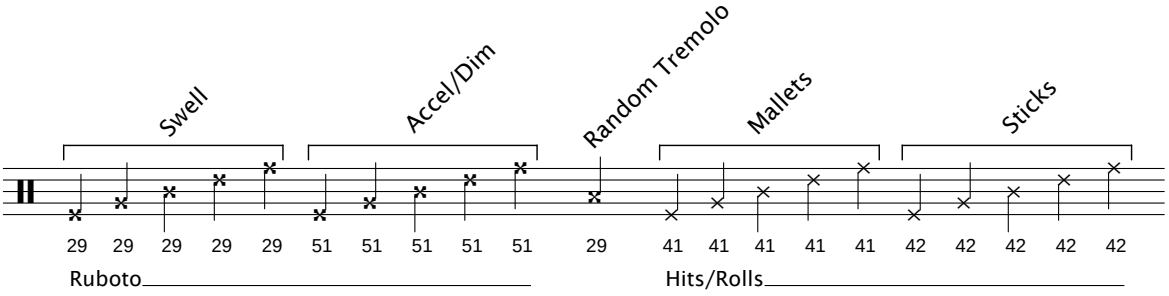
- **Triangle Abel 6in**
- **Triangle Grover 6in**
- **Triangle Grover 9in**




## Water Triangle

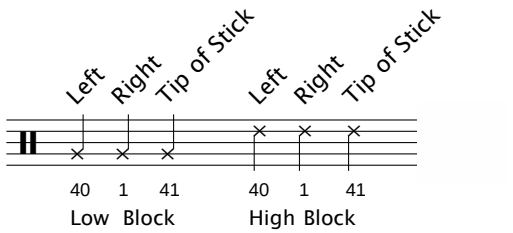



## Granite Blocks

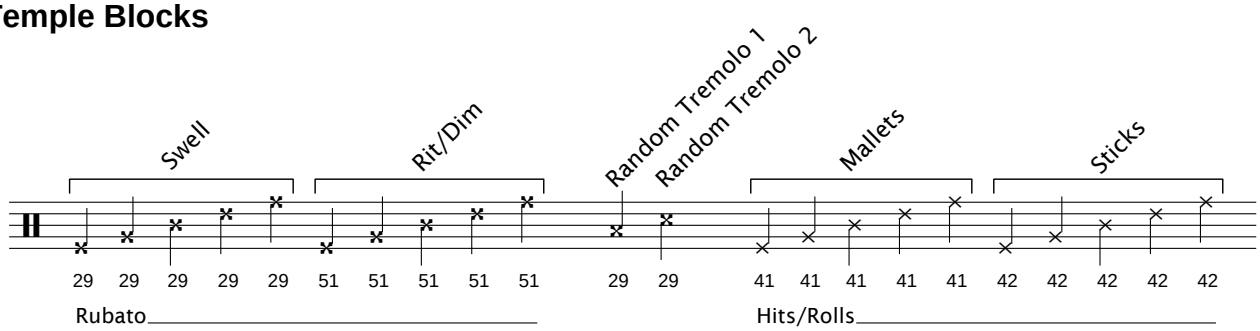



To properly activate the Rolls in the Granite Blocks instrument, simply use either the 4 or 8 tremolos just like you would on the xylo, marimba etcetera instruments. For the Playback Dictionary items listing see page 28.

## Jam Blocks

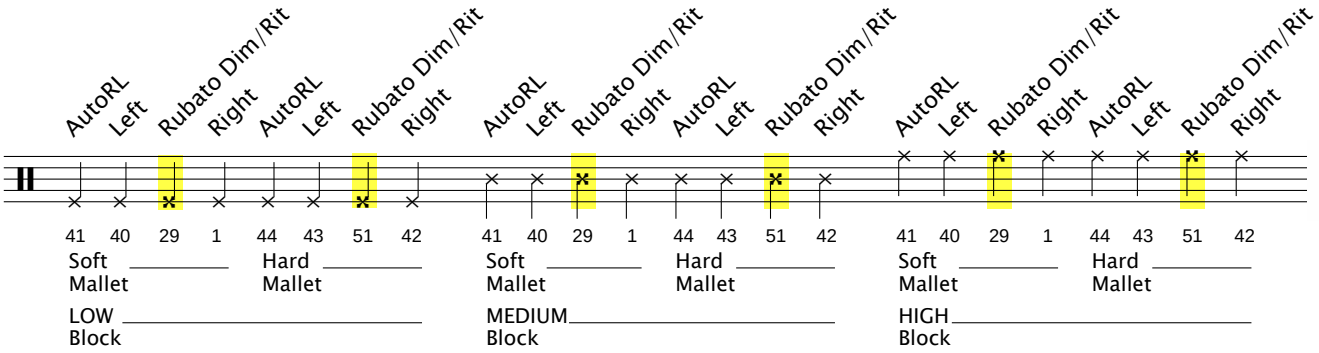



## Temple Blocks

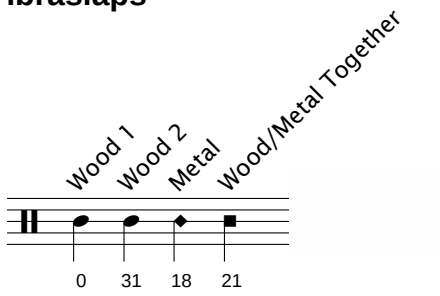



To properly activate the Rolls in the Temple Blocks instrument, simply use either the 4 or 8 tremolos just like you would on the xylo, marimba etcetera instruments. For the Playback Dictionary items listing see page 28.

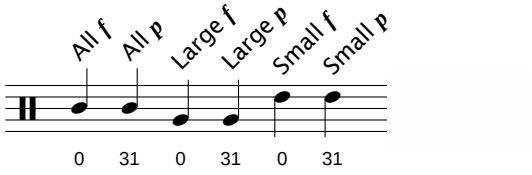
## Woodblocks Three



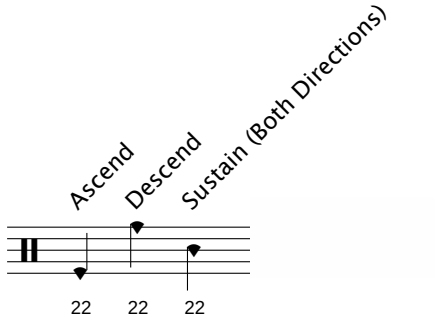
## Vibraslaps



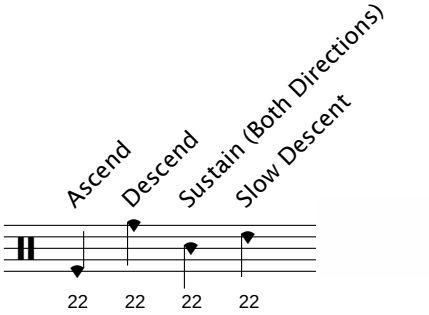

## Patio Chimes



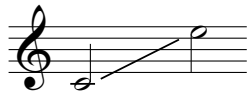

## Treeworks Double Row Chimes
## Treeworks Echo Chimes




## Treeworks Single Row Chimes

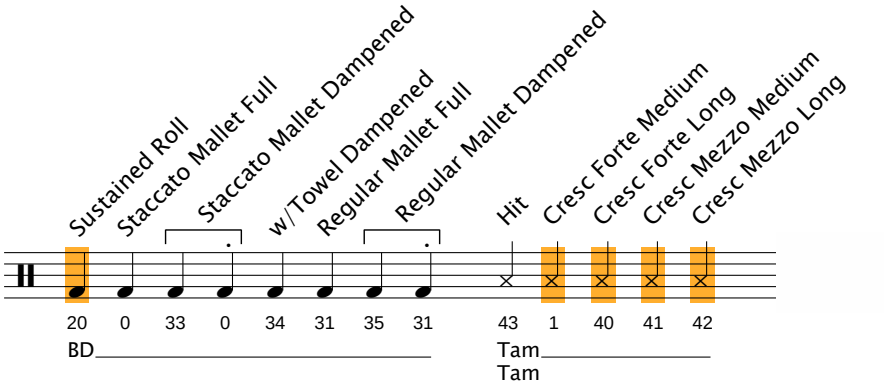



## WChimes with Mallet

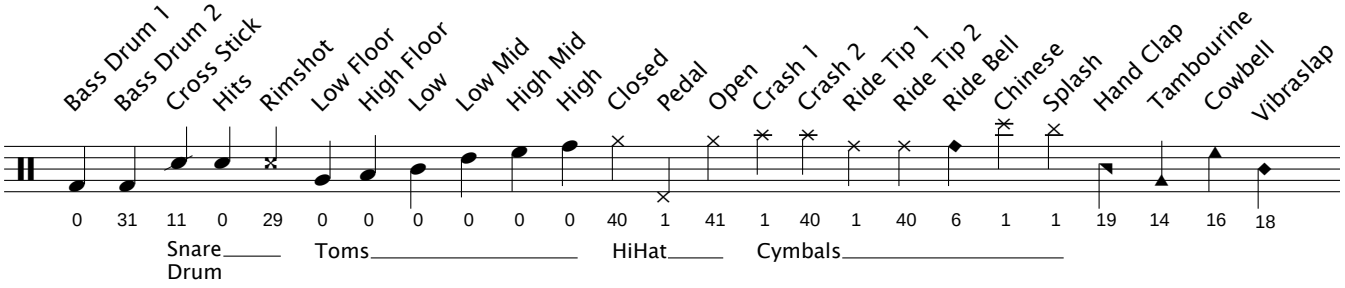


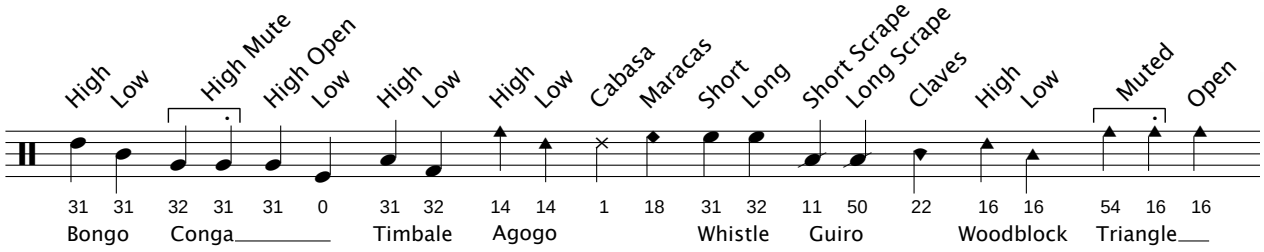
# Combos, Vocals

## BD and Tam Tam

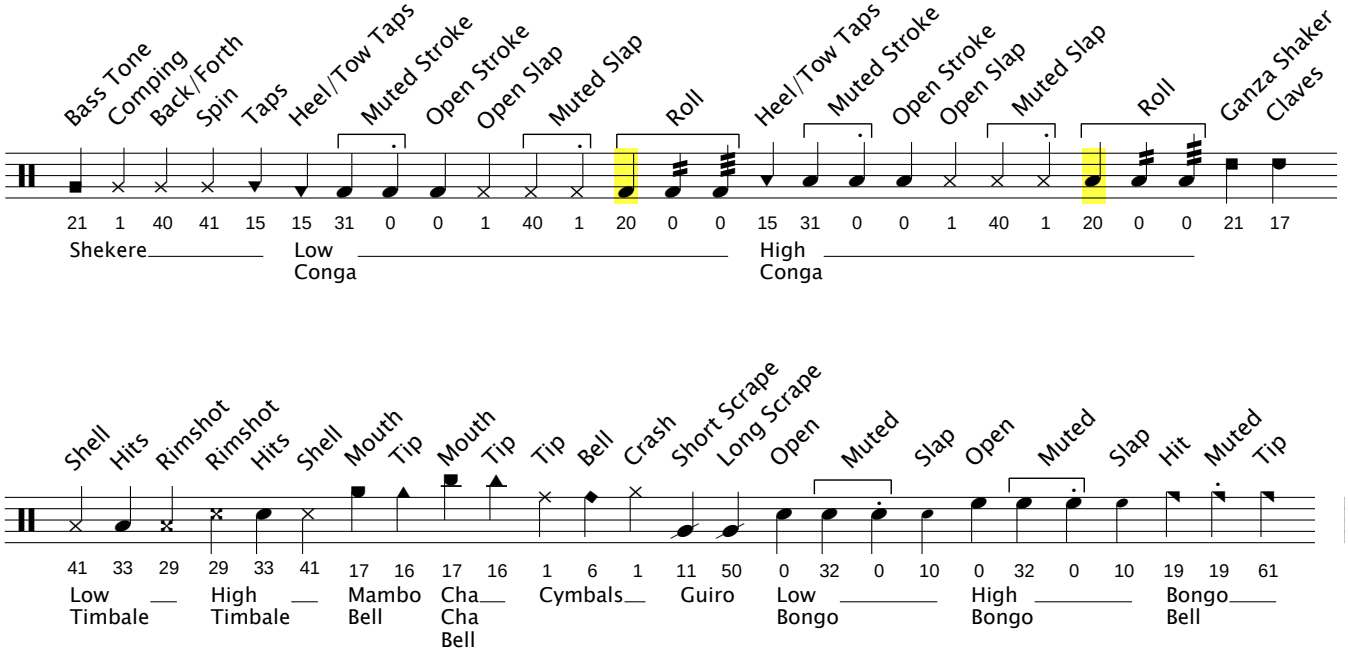



## General MIDI Set

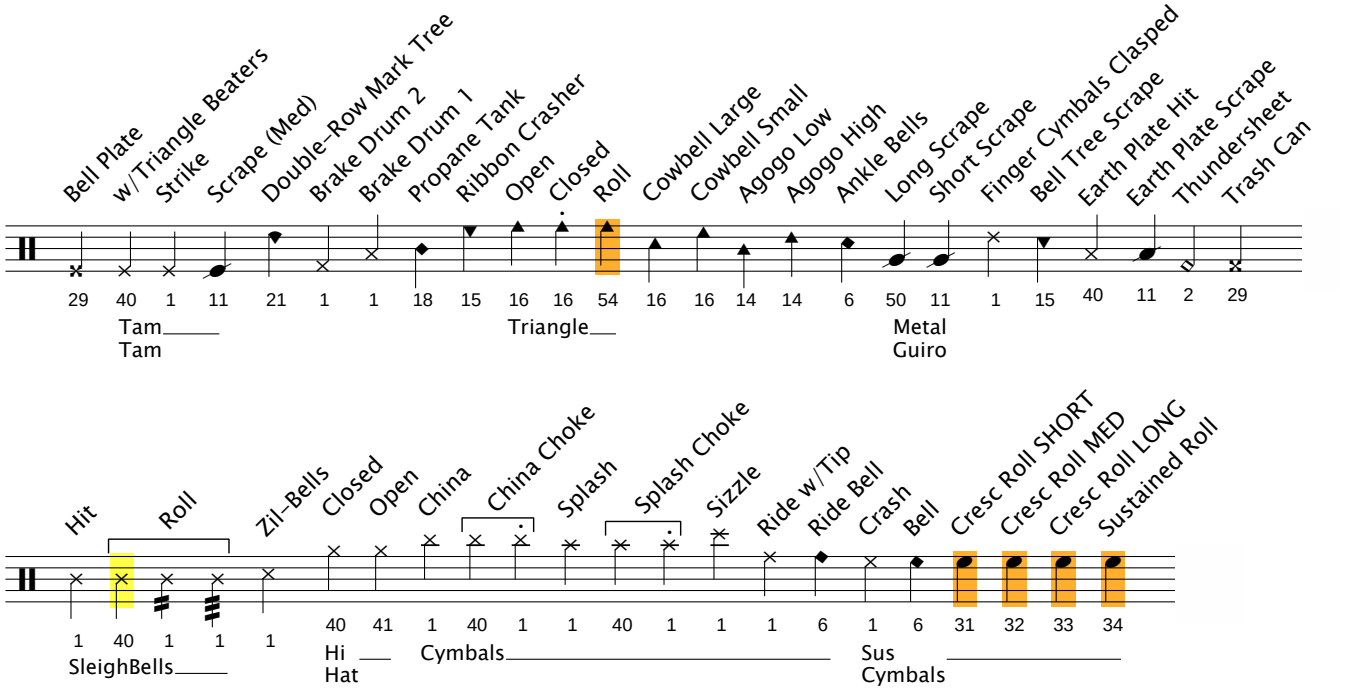


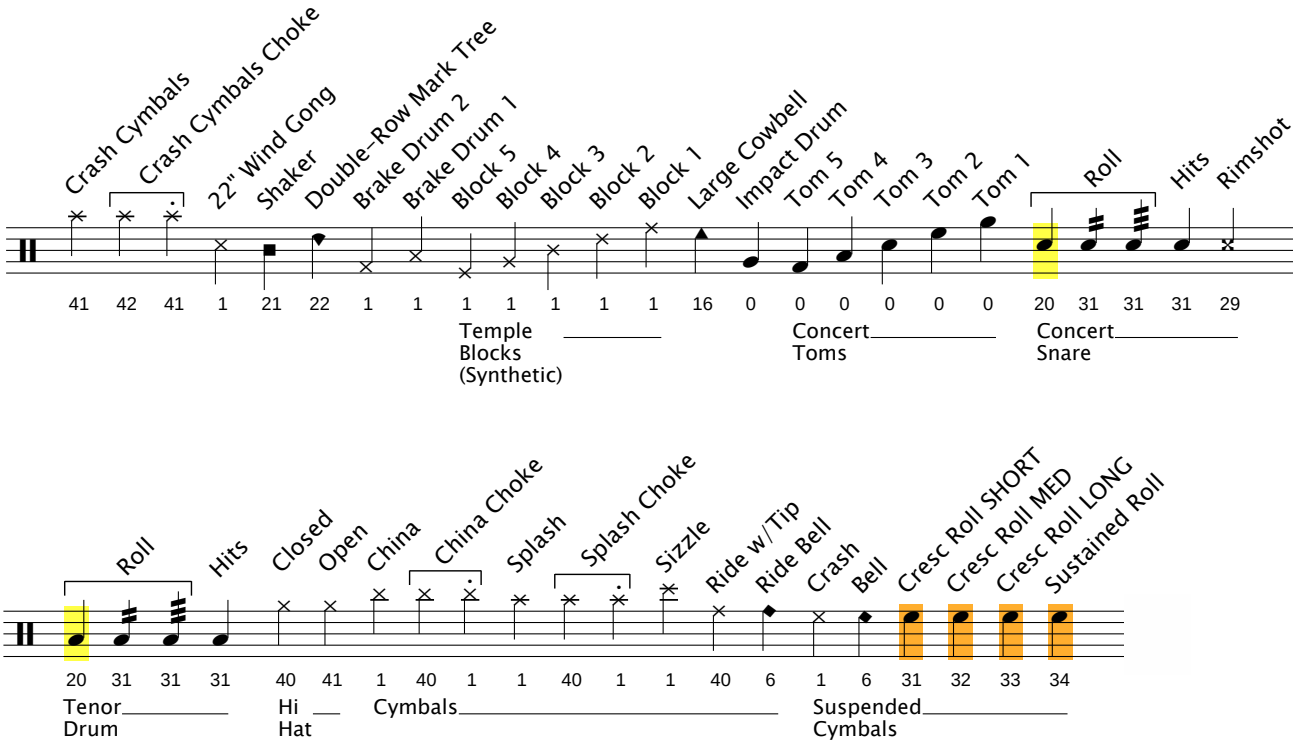
## Latin Combo



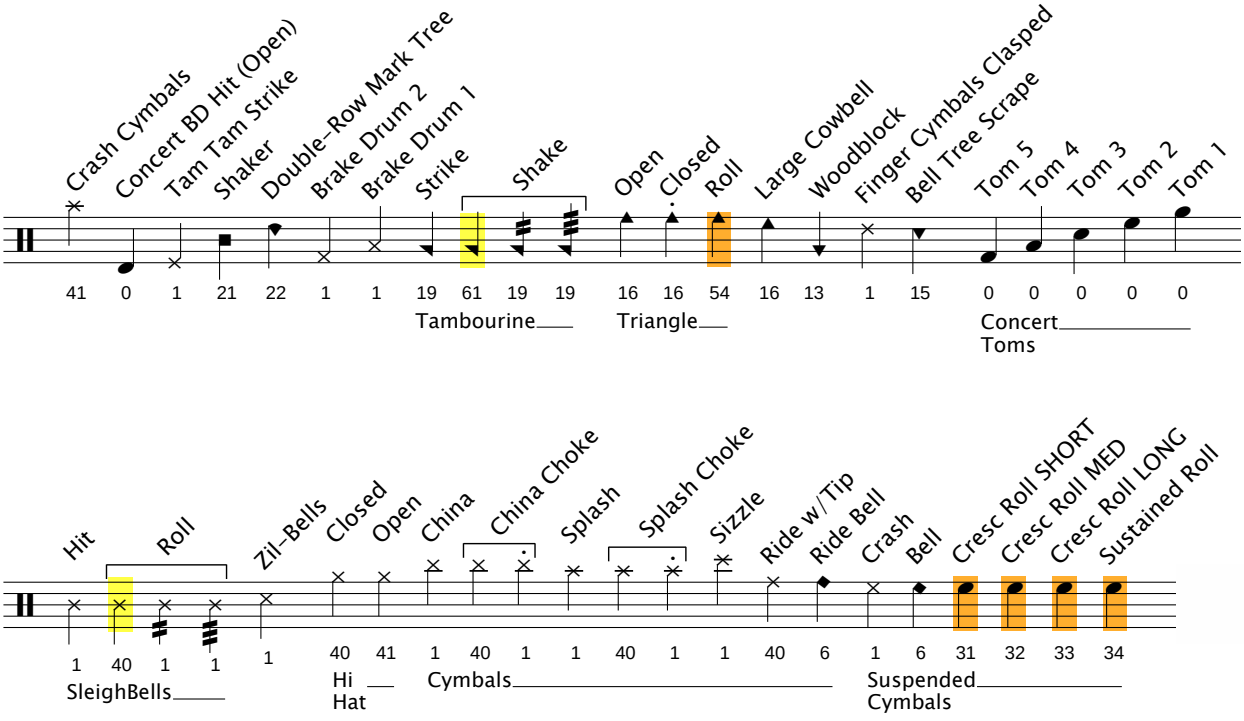

## Metal Combo



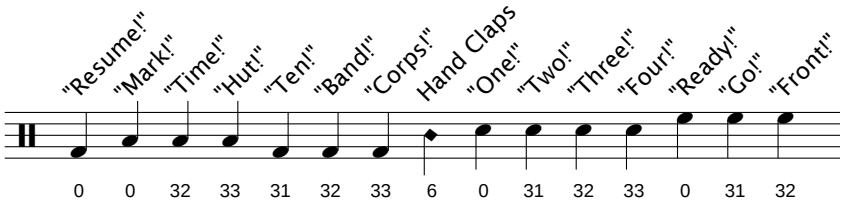
## Rack Combo A



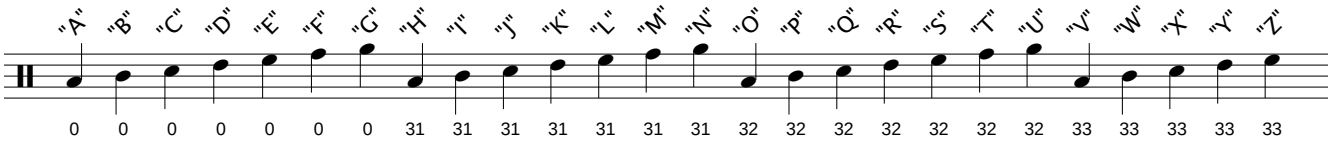

## Rack Combo B

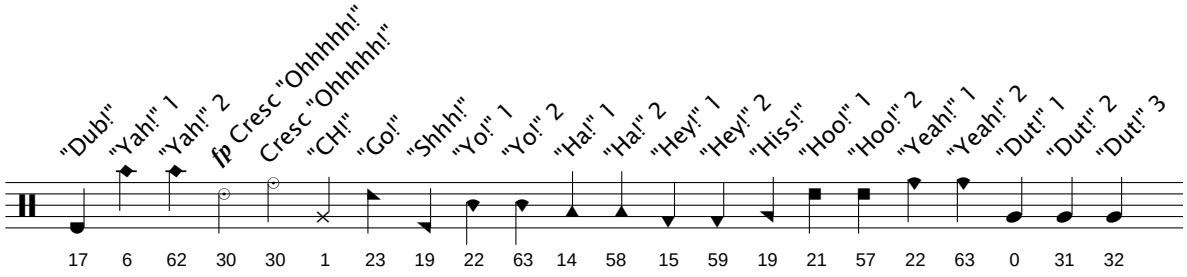


## Drum Major



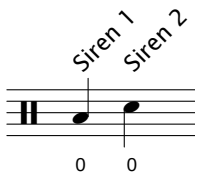

## Vocals



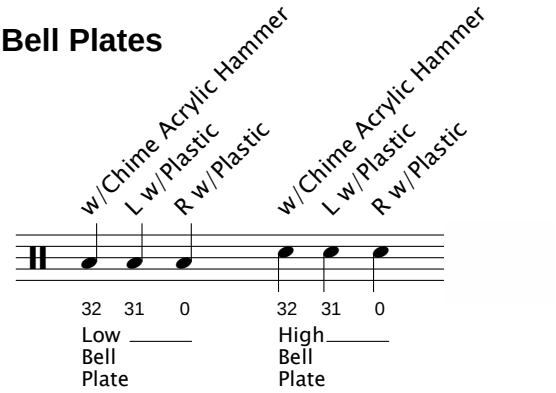



# Effects

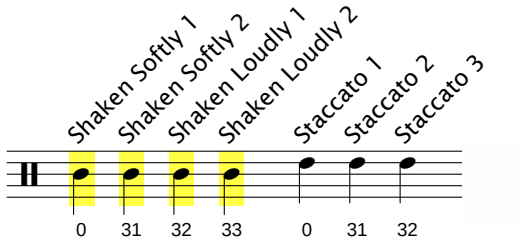
## Air Raid Siren



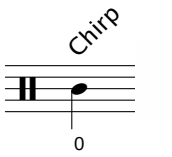

## Bell Plates



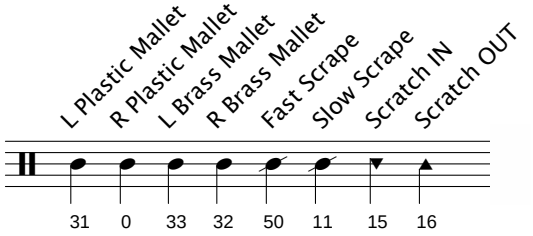

## Birds Meinl



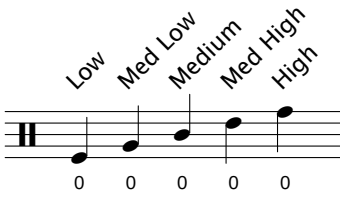

## Cricket




## Earth Plate




## Energy Chimes (MW)

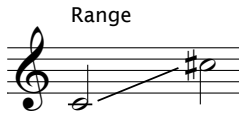



For Playback Dictionary items used see the listing on page 28.

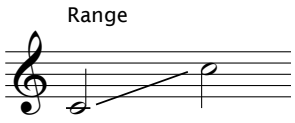
## Flexatones

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).

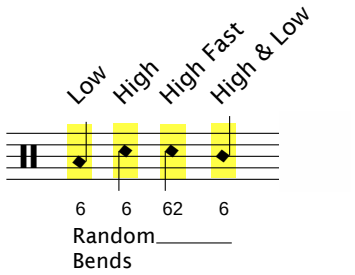
### Flexatones High



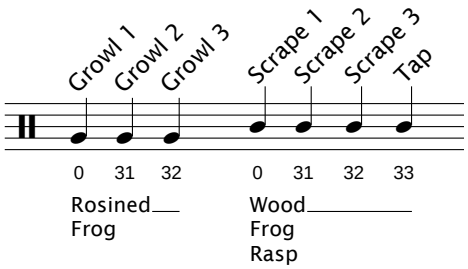

### Flexatones Low



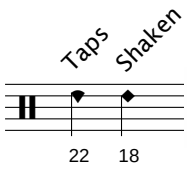

### Flexatone Bends



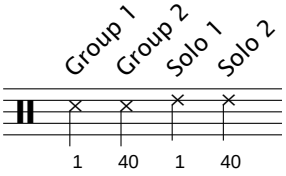

### Frogs



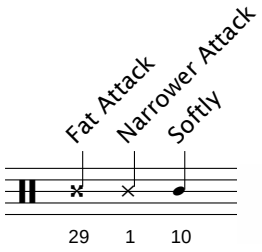

### Garden Weasel



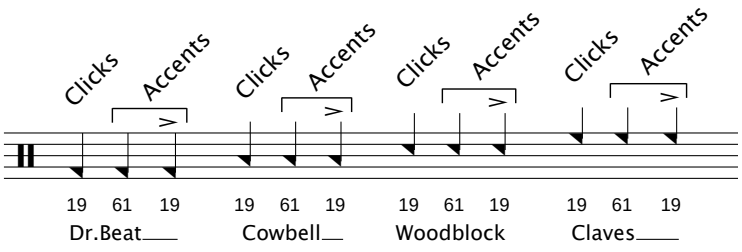

### Hand Claps



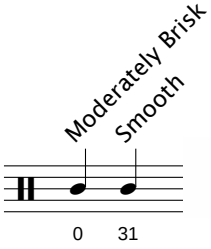

### Marching Machine



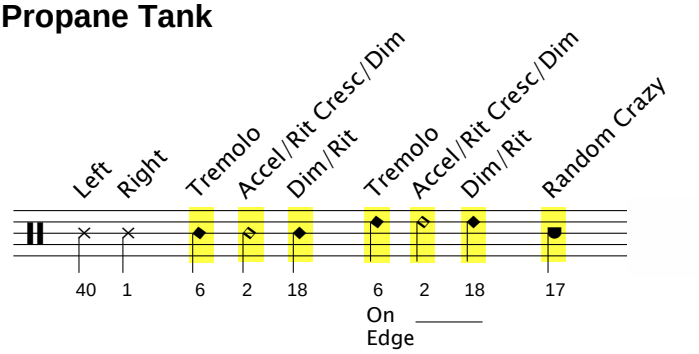

### Metronome



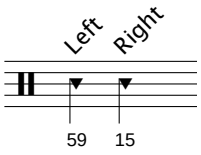

### Ocean Drum



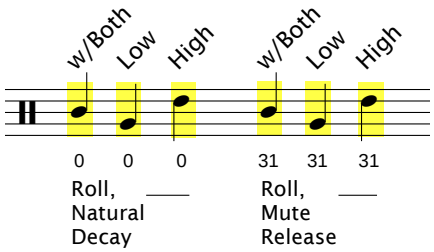
## Propane Tank



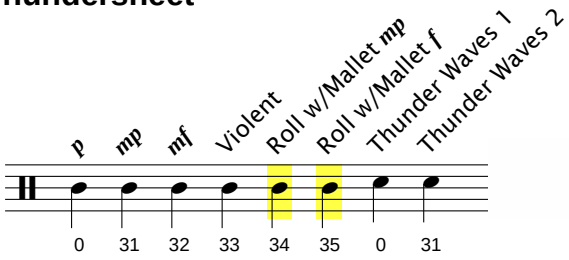

## Ribbon Crasher



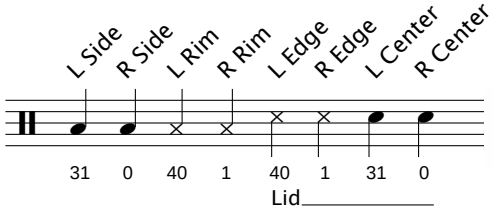

## Tang Tangs



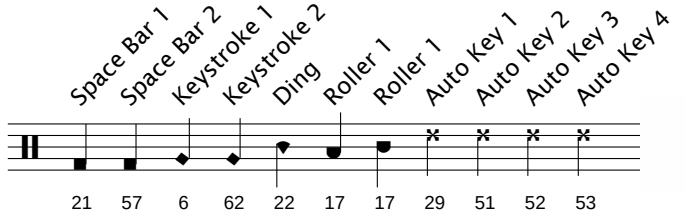

## Thundersheet



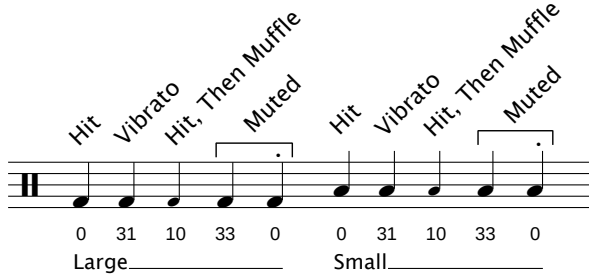

## Trash Can




## Typewriter Manual

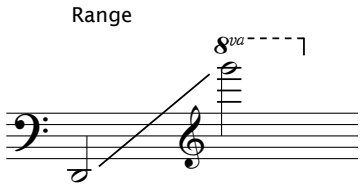



## VibraTones



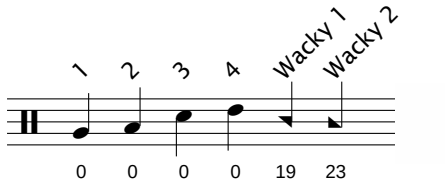

## Waterphone

White keys only.



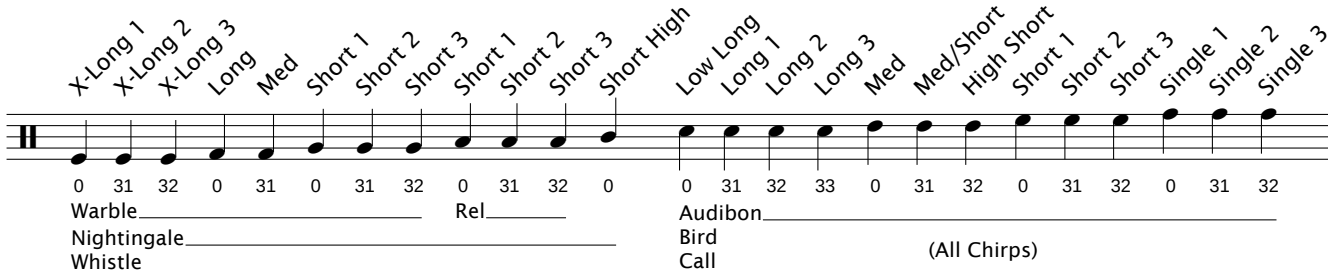
# Whistles and Bird Calls

## Acme Siren

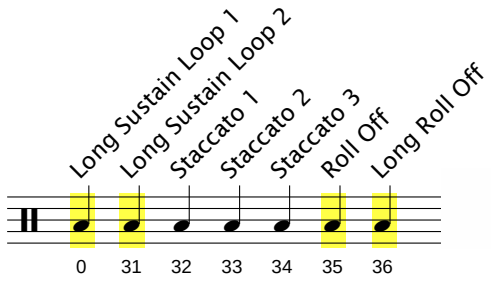



## Nightingale Audibon Combo

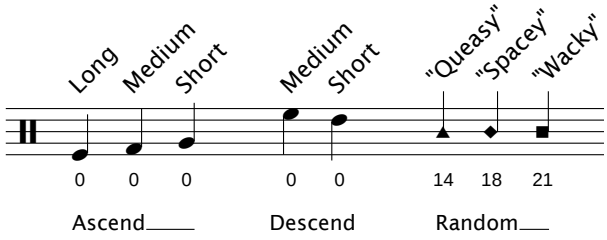
The individual **Nightingale Whistle** and **Audibon Bird Call** instruments are mapped identically to what you see below, respectively.




## Police Whistle




## Slide Whistle



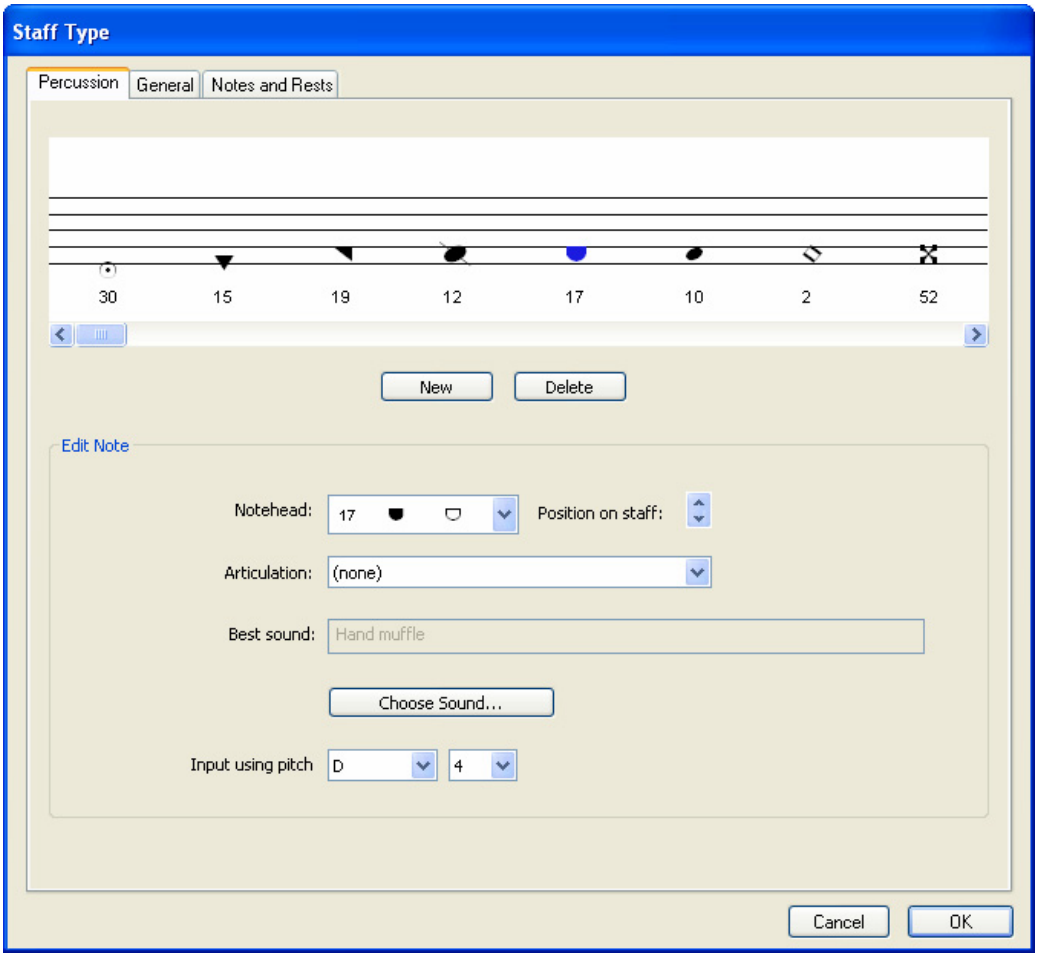
# Customizing Instruments

## For Advanced Users

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

| 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 |

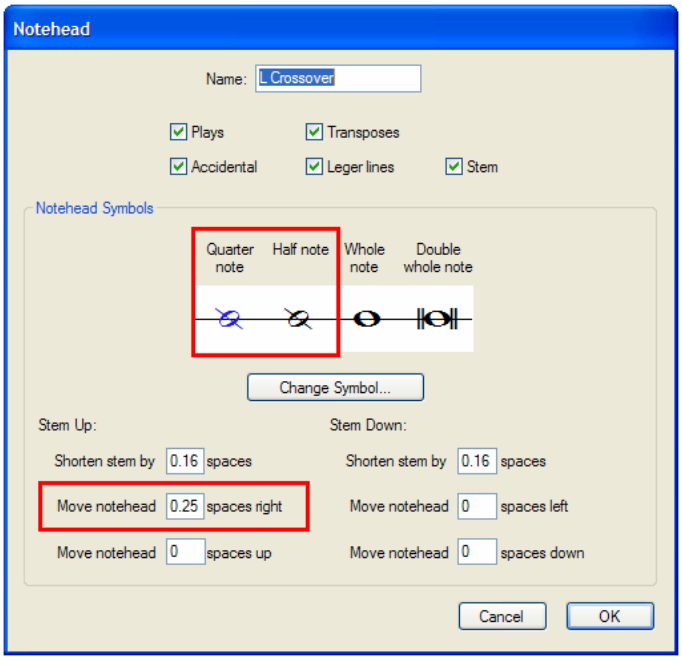
And yet, we know there will still be users who will want to change things to suit their personal preferences. With this Template - and more so the features in Sibelius 6 - it will be much easier to do so compared to templates of old.

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

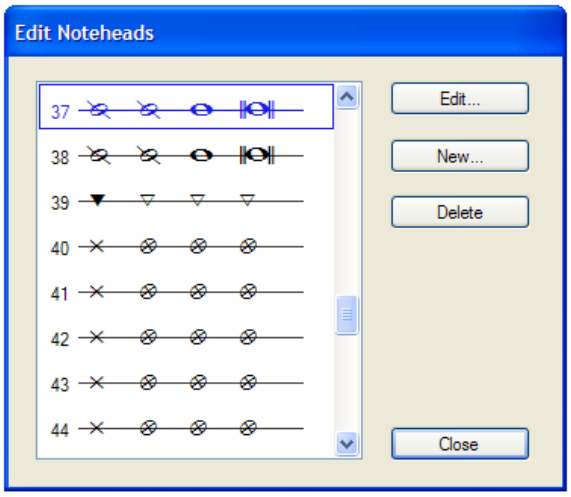
## Crossover Noteheads

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.

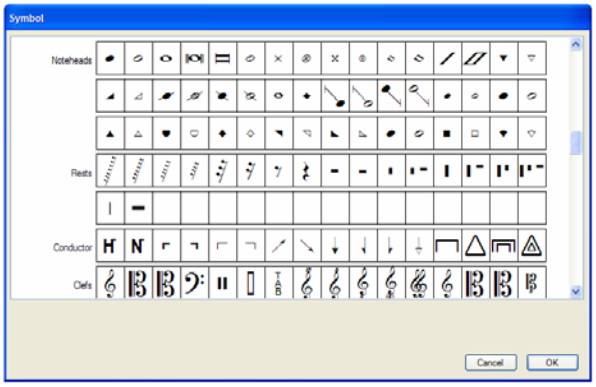
Navigate to **House Style > Edit Noteheads**. Scroll down to noteheads 37 and 38, select the one you want to edit, click the **Edit** button.




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




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



# In Closing

Congratulations! You are now at the end of this Readme and as such you are on your way to becoming a true Sibelius/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

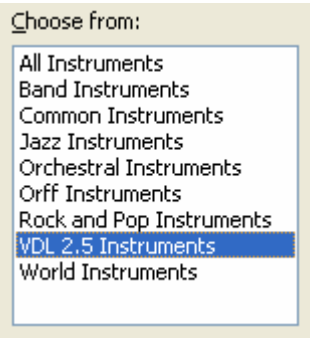
VDL users who are brand new to Sibelius with version 6.0 can skip this section, even though at least one read-through is recommended.

## Identifying Template Versions

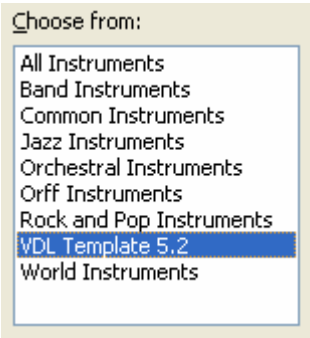
Ever since Sibelius 5.1, there have been some slight changes to how Sibelius' maintenance updates affect the VDL SoundSet and other important aspects of the Template functionality. While we realize most people aren't bored enough to keep track of whether they started a score in Sibelius 5.1 or 5.2.5 (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.

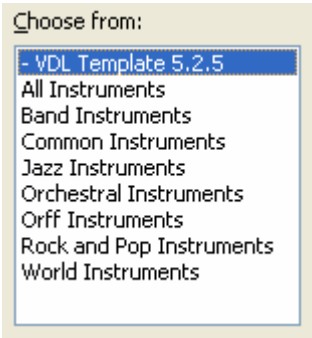
To check which version of the VDL Template you were using when you started a VDL score, simply go to **Create > Instruments** (Shortcut: I) and look at the "**Choose from:**" (Ensemble) part of the Instruments' dialog box. You will see one of the following choices:



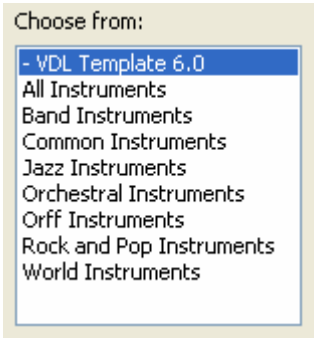

**VDL Template 5.1** *




**VDL Template 5.2**




**VDL Template 5.2.5**




**VDL Template 6.0**

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:

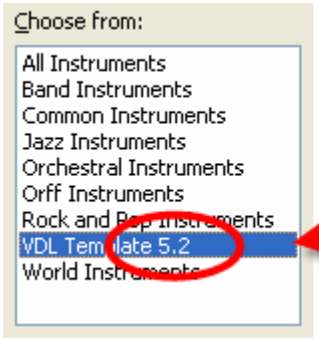
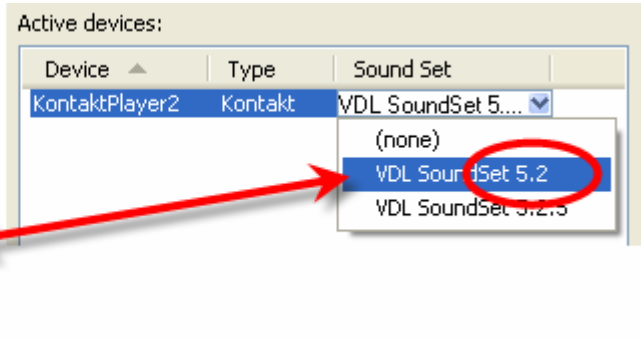
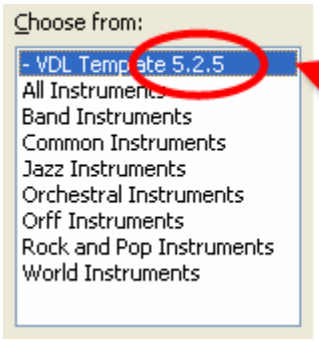
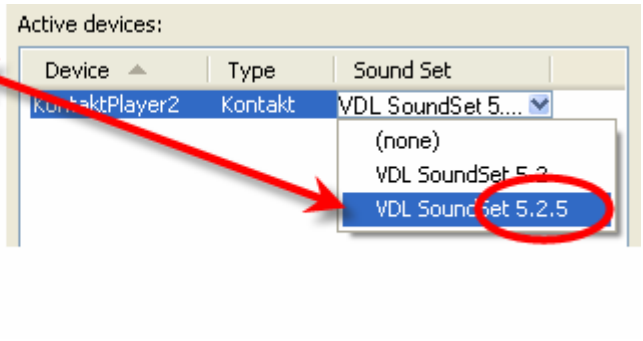
## VDL Template 5.1

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.