Elliot Wright's

EWQLSO-Sibelius Manual Sound Set Templates

A Hybrid Approach to Controlling Your EWQLSO Patches with Sibelius.

Elliot Wright

User's Guide

Version 1.2 – Released 2 April 2013

Table of Contents

Legal / Preface

Preface

This document is subject to change without notice, and does not represent a commitment on the part of the author. This document is subject to copyright, and may not be used, reproduced, copied or otherwise distributed for any purpose without written consent from the author. The software described by this document is subject to a License Agreement. This document and the accompanying digital goods were prepared privately by the Author, not by Avid, EastWest, or any other company or individual; views and opinions expressed herein are those of the author alone, and not of any of the software developers or relevant companies. All product and company names are trademarks or registered trademarks of their respective owners.

Elliot Wright has no affiliation with Avid Technology, Inc., EastWest Studios, or any other company mentioned herein or involved in the creation or distribution of similar products or Sound Sets.

info@ElliotWrightMusic.com

www.ElliotWrightMusic.com

License Agreement

1. The digital goods contained in this package (the "Software"), are subject to a License Agreement between you (the "User") and Elliot Wright (the "Author"). Please read this agreement carefully.
2. The Software is licensed, not sold. Your right to use this Software is stated in this License Agreement. The Author retains all rights not expressly granted to you in this License Agreement.
3. Purchasing, downloading, or otherwise possessing a copy of the Software on any media, constitutes your acceptance of these terms, and your agreement to be bound by their conditions.
4. If any provision of this License Agreement is ruled invalid by any court of law having the jurisdiction to decide on this matter, that provision will be removed from the License Agreement. The remaining provisions will continue to be valid and enforceable.

Limitations of License & Allowable Use

5. The Author grants you a personal, non-transferable and non-exclusive right to use the Software provided with this License Agreement when rightfully obtained, and subject to the terms of this License Agreement.
6. All rights, title and interest in and to the Software are owned by the Author or by the appropriate party, and are not transferred to the User through the purchase or possession of the Software.
7. You may create one (1) backup copy of the Software, to be used by you only in the event that the original copy is destroyed, lost, or becomes defective or otherwise inoperable.
8. You may modify the Software for your own personal use. These modifications are subject to this License Agreement. You acknowledge that any modification may render null and void any obligation of the Author to you regarding the Software. The Author will retain all rights to any modified version of the Software, and you will not distribute or otherwise make available any modified version of the Software.
9. If you upgrade the Software or purchase supplementary software made by the Author, the upgraded or additional Software may only be used in accordance with its License Agreement. If no such agreement accompanies the Software, this License Agreement will apply. To use Software identified as an upgrade, you must first be licensed to use the Software identified as being eligible for upgrade.
10. You will not in any way distribute or make available this Software without written consent of the Author, and will only distribute the Software subject to the Author's terms. Except as otherwise outlined in this License Agreement, you will not make, assign, transfer, sublicense, sell, loan, lease, rent, donate or give away copies of the Software.
11. It is the responsibility of the User to ensure that their copy of the Software is not accessed, copied or used by others. You will not make the Software available on any form of internet server, file sharing network, "Cloud"-based storage system, or any other location where any other person could potentially acquire a copy of the Software.
12. You will not circumvent or remove, or attempt to circumvent or remove, any protection, watermark, or other methods used to detect, limit, or otherwise prevent unauthorized use of the Software.
13. You will not use the Software in any way which violates, or attempts to violate copyright law. You further agree not to use the Software with any other product, digital goods, service, or other goods for which you are not licensed or otherwise legally permitted to use.

Disclaimer

14. The Software is licensed "as is", and without warranty of any kind. The Author makes no guarantee to you that the Software will meet your needs or expectations, be free from error, or that operational or functional defects in any part of the software will be corrected. You expressly agree that your use of the Software in any form is at your own risk, and that you are solely responsible for any damage to your computer system or other device or data loss that results from the use of the Software in any way. The Author expressly disclaims all warranties and representations, whether express or implied; including but not limited to fitness for any particular purpose.
15. You agree that the Author will not be liable for any damages, for any reason, and under any circumstances of any kind. In jurisdictions where such limitations are not permitted by laws which apply to you, the Author's liability will not exceed the actual amount paid by you to the Author for the Software.
16. You agree to indemnify and hold harmless the Author from and against any loss or threatened loss, damage, and all claims and expenses, including attorney's fees, arising out of your use of the Software, including but not limited to your violation of the License Agreement.
17. You agree that any failure on the part of the Author to enforce this License Agreement does not represent a formal waiver of the Author's right to legal remedies for any violation of this License Agreement. The Software, this License Agreement, and any access to the Software fall under the jurisdiction of any applicable international laws, as well as any applicable laws in Canada and the Province of Ontario.

Chapter 1
Prelude

Thank you for purchasing the *EWQLSO/Sibelius 7 Manual Sound Set Project* Master Template Set. It has been a labour of love to produce this template in its current, publicly-available form; and I sincerely hope that you will enjoy the results. This manual is intended to guide you through the process of installing and using these templates.

A Word on The Nature and Growth of These Templates

In autumn 2008, I was presented with a problem which I'm sure you've come across yourself: I encountered a situation in which I needed to create a "realistic" audio mock-up of some of my existing scores, but found the factory-included Sibelius Sounds to be too unrealistic to achieve this. For me, the solution was to purchase a third-party sample library; but I quickly found, to my dismay, that connecting my score to my samples was more difficult than simple plug-and-play.

I spent a few months learning about how to assemble a basic manual sound set, which I used to marry patches from *Peter Siedlaczek's Complete Classical Collection* to my existing scores – ruining the transposition settings, and spacing of the score in the process. Shortly after finishing my project, I discovered *EastWest-QuantumLeap Symphonic Orchestra* (EWQLSO), which I purchased, and set about toying with and learning about.

EWQLSO's placement of each instrument's playable range in the appropriate place on the MIDI keyboard immediately solved the transposition problems I'd had with the *Siedlaczek* library. Despite this, another problem emerged from my score realizations. As I listened to my carefully-prepared tracks (I combined the samples with recordings of live musicians playing on a click-track), I noticed problems in the orchestral balance – melodies and textures which had sounded fine using Sibelius Sounds were less defined, even muddy, in live performance. The orchestral balance was off, and part of the problem was that I had fallen for the common mistake of young composers: "writing for the sounds" – the act of modifying a computerized score until it sounds right with the notation software's pre-packaged sounds, in turn creating a score which sounds imbalanced in real life.

While I launched myself into books on orchestration to refine my personal technique, I also realized that my coming experiments in orchestral balance needed a set of sounds in Sibelius which might better represent a real orchestral performance. I knew how to build a manual sound set, and I had been learning about EWQLSO for some time; it only made sense to combine that knowledge and put together an EWQLSO Manual Sound Set! After several small experiments on a medium-power computer system, I was having difficulty accessing the full spectrum of available articulations in the library using a purely SoundID-based approach. I eventually had a breakthrough though, in the form of my "Key-Switching Staves" idea, which takes advantage of Sibelius' *Panorama* function to treat Sibelius more like a sequencer to play the patches with intimately personal control. As 2010 drew to a close, the possibility of a comprehensive EWQLSO Manual Sound Set was becoming much more realistic!

In early 2011, I decided to invest in a more powerful computer which could handle *all* the Master KSW Patches being played simultaneously. Once the computer had been assembled, a few weeks' work produced my first draft of the full system. The release of Sibelius 7 in August of that year, with its 64-bit processing, enabled me to finally load all the patches I needed, without concern for RAM limitations. The result was the October 25th release of the system's first complete realization of an existing score: an abridged version of Tchaikovsky's *Scene* from the *Swan Lake* Suite. The sound set would not be finished though, until I could accommodate *every* key-switch on *every* pitched instrument; and combine this with percussion instruments in a single 'Master' template. The task took until January 2012 to plan and implement, and required a challenging re-think of the Key-Switching Staff model to include all available key-switches.

Several months later, as I continued to receive positive feedback from viewers of the *Swan Lake* mock-up, I started to consider the possibility of making the whole system available to other users. The ensuing effort took months of brainstorming and experimentation to bring to market a template which is as user-friendly as possible, while addressing both the needs of sound quality *and* the creation of beautiful-looking orchestral scores.

The Difference Between This System and Automatic Sound Sets

If you wish to use a third-party sampler (like EWQLSO) to help realize your scores in Sibelius without having to purchase and include a separate sequencer program in your workflow, there are two main ways you can go about it – Automatic Sound Sets, and Manual Sound Sets. A Manual Sound Set is a function built into Sibelius, intended for the use of one or more third-party sample patches to play specific instruments in your score. More information is available in Sibelius Reference on this subject. A Manual Sound Set uses one virtual instrument "patch" per channel, which normally equates to one articulation (legato, staccato, pizz, etc.) being available to represent each Sound ID, and *normally* the limitations of this, as far as expression and flexibility should be clear to anyone – a normal manual sound set is usually seen as rigid, allowing a limited number of SoundIDs, and only one patch for each.

An Automatic Sound Set (or a Sound Set *File*) comes in the form of a prepared file with an accompanying playback configuration and (usually) an applicable House Style File, which, when applied all together to a score, address as much technical information in the sample library as possible, giving Sibelius instructions on how to treat the various markings and notations in your score. The result is a system which behaves on the surface much like an ordinary Sibelius score, interprets your notes and markings in a familiar pre-programmed manner; and which can be given additional instructions through hidden text mark-ups to enhance realism and access specific articulations as desired. Automatic Sound Sets are available for sale online, and may be the solution for you, depending on your personal style, workflow, and specific needs. The downside is that authoring or modifying a Sound Set File for one's own needs can be very difficult to the uninitiated, whereas the creation of a manual alternative for playback is within any user's immediate grasp; and depending on whom you ask, the 'pre-programmed' nature of the interpretation can sometimes feel just as "computerized" as the sounds you paid good money to replace.

Elliot Wright's EWQLSO-Sibelius 7 Manual Sound Set Templates, as the name suggests, operate on a *Manual* Sound Set system. The template is meant to behave similarly to a *sequencer* program: the visible notation for each instrument is written into its staff (referred to in this manual as a *Sounding Staff*). Sibelius' Playback Dictionary and Sound ID systems help to automate *some* sound changes, while small hidden staff beneath the Sounding Staff silently plays the key-switches needed for other. The actual writing and key-switching information is done in Sibelius' "Panorama" mode; when it comes time to print or publish the full score, the "Focus on Staves" function is used to ensure that only the Sounding Staves are shown in the score.

The resulting system may initially appear less intuitive to use than its automated alternative; however, the learning curve has been made as gentle as possible through the use of this manual and online video walkthroughs. More information on the unique approach taken by this system to tackling the challenge of improving playback can be found in **Chapter 3**. It is important to note that regardless of which method you prefer to use, the goal remains essentially the same: the ability to hear a better realization of your work as you write it; and to produce a score *and* high-quality audio mock-up together, in the same workflow, within Sibelius.

Things to Know Before You Begin

This manual presumes that you the User are familiar and competent with your computer system, Sibelius notation software, and the sample libraries described here. You should be familiar with the basics of how to use a Manual Sound Set, or a custom Playback Configuration; however, sufficient instruction is given here to guide a less-experienced user through the aspects of installing and using these templates. I have tried to avoid duplicating instructions which can be easily found in the Sibelius Reference document which comes with Sibelius software, and the documentation provided with EWQLSO; if at any point, something seems unclear or unfamiliar, please check these references first to see if they can solve your problem.

This should be self-evident to most users, but a Sound Set is *not* a sample library. It is only a set of files which give Sibelius instructions on how to handle the sample libraries installed and rightfully installed and licensed on your computer. These templates will not give you the ability to play the EWQLSO sounds if you have not already licensed and installed EWQLSO on your computer.

For newer users, it may be advantageous to experiment first with the PLAY engine as a standalone outside of Sibelius, to become familiar with loading patches, assigning MIDI channels to patches, and changing around key-switches in the various 'Master KSW' patches. In Sibelius, it will be very helpful to read up on Manual Sound Sets, and Working with VSTs in

Sibelius Reference. At the very least, new users are encouraged to learn how to set up a simple manual sound set consisting of one or two patches.

Running a large number of high-quality sample patches can be CPU-intensive. This template was designed and built on a high-functioning computer, running Sibelius 7 to take advantage of the additional RAM which that version can access as a 64-bit program. Earlier versions of Sibelius are *not* 64-bit, meaning that they may not be able to handle a large number of patches without becoming unstable. To that end, this manual has been written primarily with Sibelius 7 in mind as the host program, with earlier versions (Sibelius 5 and 6) as secondary options. For best results, make sure you are running in a 64-bit Operating System, preferably running Sibelius 7 (64-bit), and using the 64-bit PLAY plug-in.

Chapter 2
Getting Started

What's Inside

Contained in the package titled "E Wright EWQLSO Master Templates.zip" are several files which facilitate the installation and full use of the Master Template. If the package came as a .zip file, expand the .zip file to access them.

Folder: "E Wright EWQLSO Master Templates" – **Contains**:

Score:	"E Wright EWQLSO Master Template.sib"	<-- This is the main template, for use with Sibelius 7.
Score:	"E Wright EWQLSO Master - SIBELIUS 6.sib"	<-- This is a version of the template saved in Sibelius 6 format.
Score:	"E Wright EWQLSO Master - SIBELIUS 5.sib"	<-- This is a version of the template saved in Sibelius 5 format.
Folder:	"Playback Configuration Files"	<-- You'll copy the contents of this to your computer during installation.
Folder:	"Master Template Multis" – **Contains**:	
Multi:	"Ext Orch PLAY 1 – UpperStgs & LowBrs.ewi"	<-- Specialized multis to be loaded into PLAY if needed.
Multi:	"Ext Orch PLAY 2 – LowStgs.ewi"	
Multi:	"Ext Orch PLAY 3 – WWs & UpperBrs.ewi"	
Multi:	"Ext Orch PLAY 4 – Percussion.ewi"	
Multi:	"Ext Orch PLAY 5 – Rares & KeybrdPerc.ewi"	
Multi:	"Ext Orch PLAY 6 – SoloStgs & Harpsichord.ewi"	
Folder:	"'Lite Template Multis"	<-- Multis used for the 'Lite' version of the configuration.
Folder:	"SoundIDs Only"	<-- Multis which do not use key-switches, but have fewer articulations.
Folder:	"Individual Instruments"	<-- Multis of single instruments with the same modifications and key-switch settings as those in the master' multis, so you can customize your own template.

The "Master Templates" are Sibelius score files (.sib). They have been set up to include all possible pitched instruments and several percussion instruments available in the EWQLSO Platinum library.

The "Master Playback Configuration Files" are data files which can be copied to a specific folder during the installation process. From there, they contain instructions for Sibelius as to which patches to load. It contains two playback configurations: a "Full" version, which loads all patches, and a "Silent" version without any patches loaded, for slower computers and custom configurations.

The "Master Template Multis" are files which can be loaded into the corresponding PLAY instance in your Playback Configuration, to restore that PLAY instance to its original intended state. They can also be loaded into PLAY in the event that the playback configuration does not load the patches automatically.

The "Individual Instruments" Multis are multis which each contain the patches required to operate one instrument or section in the Master Template. These multis come with all the necessary key-switch assignments, panning, and volume adjustments of their peers in the Master Template Multis, and can be used to construct a custom playback configuration using the Master Template, or can be loaded one at a time into a less-powerful system, so as not to exceed the RAM capabilities of your computer.

Installation

The installation process is a short series of copy-and-paste actions. It helps to keep the original package and its contents in its own folder on your computer, or better yet, backed up on another disk or drive for archive purposes, and so you can re-install later if needed.

Step 0: **Ensure that the most recent version of the PLAY 64-bit Plug-in is installed and detectable in Sibelius.**

In Sibelius, under the list of 'Available Devices' in the 'Playback Configurations' dialogue, should be at least one instance of the 'PLAY' VST. If this is not the case, you need to let Sibelius know where to find the PLAY plug-in.

1. In Sibelius, in the 'Playback Configurations' dialogue, click 'Audio Engine Options', and then 'Folders…'
2. Click 'Add…' and direct Sibelius to scan for VSTs in the folder containing "play_VST_x64.dll" (you may need to do a quick search in Windows Explorer or the Finder on Mac to locate this).
3. Click 'Ok', and then 'Rescan', before closing the dialogue. Close Sibelius, wait a few moments, and restart it.
4. Go back to the Playback Configurations dialogue. Under the list of available devices should appear the 'PLAY' plug-in. If this is not the case, there may be an issue with your system. Consult Sibelius Reference and the PLAY User Manual for more information, or consult the Sibelius Help Forums online.

Step 1: **Install the Playback Configuration Files**

The Playback Configuration Files hold information as to which patches to load, in which channels, and which SoundIDs to assign to each patch. Sibelius reads from these files upon start-up and makes them available to choose from on a list of available configurations. The Master Template works correctly when paired with the appropriate Playback Configuration.

Some folders described below are 'hidden' by default. See next page for instructions on making them viewable.

1. Close Sibelius before beginning.
2. In the package you downloaded, open the folder "Master Playback Configuration Files". Select all the contents, and copy them by pressing 'Ctrl+C' (or 'Cmd+C' on Mac)
3. Navigate to the appropriate folder below, depending on your system and version of Sibelius, as follows:

Mac OSX:

Sibelius 5 - Navigate to:
Users/{username}/Library/Application Support/Sibelius Software/Sibelius 5/
Sibelius 6 - Navigate to:
Users/{username}/Library/Application Support/Sibelius Software/Sibelius 6/
Sibelius 7 - Navigate to:
Users/{username}/Library/Application Support/Avid/Sibelius 7/

Windows XP:

Sibelius 5 - Navigate to:
C:\Documents and Settings\{username}\Application Data\Sibelius Software\Sibelius 5\
Sibelius 6 - Navigate to:
C:\Documents and Settings\{username}\Application Data\Sibelius Software\Sibelius 6\

Windows Vista/Windows 7:

Sibelius 5 - Navigate to:
C:\Users\{username}\AppData\Roaming\Sibelius Software\Sibelius 5\
Sibelius 6 - Navigate to:
C:\Users\{username}\AppData\Roaming\Sibelius Software\Sibelius 6\
Sibelius 7 - Navigate to:
C:\Users\{username}\AppData\Roaming\Avid\Sibelius 7\

4. Open the folder titled "Playback Configurations". Paste the files you copied earlier, by pressing 'Ctrl+V' (or 'Cmd+V' on Mac). The appropriate files are now copied.

Side Note: Hidden Folders, and How to Display Them

In Mac OSX 10.7 onwards, the 'User Library' folder is hidden by default. In the Finder, select the "Go" menu, and click "Go to Folder…"; Type in "~/Library". You can now 'Option+Click' the "Go" menu and it will display the Library folder.

In Windows, the 'AppData' folder (or 'Application Data' folder in XP) is hidden by default. In any Windows Explorer window, select the "Organize" drop-down menu, and click "Folders and Search Options" (or use "Tools > Folder Options" in XP). Go to the "View" tab. Under the list of advanced settings, select the option labeled "Show Hidden Files, Folders, and Drives". Click "Apply" and "Ok" to exit.

Step 2: **Install the Template File**

1. In the package you downloaded, click the appropriate Template score (see *'What's Inside'* above – it is best to use the template labeled with the version of Sibelius you use), and copy it by pressing 'Ctrl+C' (or 'Cmd+C' on Mac)
2. Navigate to the directory you used in Step 1.3.
3. This time, instead of "Playback Configurations", open the folder named "Manuscript Paper" (on Mac OS X, you will need to create this folder yourself). Inside, open or create the folder which best classifies the template (or create your own and label it "EWQLSO", "Orchestral", or any classification name you like – you can always come back and change it later).
4. Paste the .sib template file in the folder you just made, by pressing 'Ctrl+V' (or 'Cmd+V' on Mac). You may also take this opportunity to rename the template as you like. The name you choose will show up in the Quick-Start menu when you launch Sibelius.

Step 3: **Open the Template and Set the Playback Configuration**

1. Start Up Sibelius. At the Quick-Start menu, you should be able to find the template you just copied, listed under a category with the same name as the folder you just put it in (eg. if you named the folder "EWQLSO", you will find the template under the heading "EWQLSO").
2. Start a new score using the template. Avoid altering text like the Title, Composer, etc., or inserting a pickup bar *on your first* time.
   (Alternatively, you can always duplicate the original score from the package, rename it, and open it in Sibelius to start work that way; but using the score as a manuscript template simplifies this process significantly.)
3. Once the score is open, go to the "Play" tab, and on the far right, use the "Playback Configurations" drop-down menu to select "E Wright EWQLSO Master" (or "Lite" or "Silent", depending on your needs). If using the 'Lite' or 'Master' versions, wait for the samples to load.

What to Expect on Your First-Time Loading

THE FIRST-TIME LOADING ANY OF THE EWQLSO MASTER TEMPLATE MULTIS, YOU MAY RECEIVE A MESSAGE LIKE THIS :

The sample file "X:\Symphonic Orchestra\Filename\Filename\Etc\Etc" could not be loaded.

On the first occasion that you load up any multi, or any playback configuration that uses multis, PLAY will look for the required samples in the directory it used when the multi was originally created on the designer's computer; which may be a different directory than what you are using. You will need to help PLAY "find" some of the samples it is looking for. This will only happen on the first loading of that particular Playback Configuration or multi, so long as the Configuration or Multi is **SAVED** once it has finally loaded.

WHEN THE ABOVE ERROR MESSAGE APPEARS (IT WILL DO THIS SEVERAL TIMES):

1. Click "Find Sample". A window will open. Along the top of the window will be the path that PLAY is looking for. You will notice hints like "Platinum Winds[Brass][Strings][Perc]" which indicate which library you need to locate, and that the sample is in the "Platinum Samples" folder inside that library.

2. Locate the desired library on your computer. From there, simply follow the path at the top of the window to guide you through to the desired folder. When you reach a folder with apparently "nothing in it (or nothing but ".ewi" files in it), do not select anything in the folder, just click "Select Folder".

3. Repeat steps 1-2 every time the error message appears. For larger multis and playback configurations, this may happen several times on the first load. Stay calm – it is the only frustrating part of setting up the system.

4. **SAVE THE PLAYBACK CONFIGURATION BEFORE CLOSING SIBELIUS OR SWITCHING TO ANOTHER CONFIGURATION**. Once the configuration has loaded, you can prevent PLAY from asking for these locations next time by saving the playback configuration. In the "Play" tab, on the left, click the arrow under "Setup". This brings up the Playback Configurations dialogue. Click "Save". This will save the configuration, along with all its instructions on where to find the samples in future.

Side Note: Saving Playback Configurations

When saving a large configuration like the 'Master' configuration, the 'Save' button will darken when clicked, and the window may go 'unresponsive' for a few moments – this is normal, and indicates that Sibelius is in the process of *saving the configuration*. To avoid crashes, do not disturb the program by clicking "Close" until after the 'Save' button has returned to its normal colour.

There is a difference between saving the *score* and saving the *configuration*. To save the *configuration,* use the 'save' button located in the "Playback Devices" dialogue.

Creating a New Score

Now that the Master Template resides in your *Manuscript Paper* folder, you can create a new score from the template using the '*Quick Start'* menu in Sibelius 7 (or by starting a new score 'from Manuscript' in earlier versions of Sibelius).

1. Open Sibelius. When the '*Quick Start'* menu appears, locate the "*E.Wright EWQLSO Master Template*" and click it.
2. If this is your first time running the template, keep the Title and other text unchanged. Do not change the instrumentation yet. If desired, you may take this opportunity to assign a Tempo Marking, Key Signature, or other information before clicking 'Create'.
3. Once the score has loaded, go to your Playback Configuration (under the 'Play' tab in Sibelius 7), and ensure that "E. Wright EWQLSO Master" or 'Lite' is selecte.
4. If your computer cannot handle the full load of the 'Master' or 'Lite' (for lower-powered systems, or Gold/Silver EWQLSO users), make sure "E. Wright EWQLSO Silent" is selected, and you can build your manual sound set up from the 'Individual Instruments' multis included in the package, or from your own EWQLSO patches.

Trimming Your Orchestra

Starting a new score with these templates is a *subtractive* process – the score starts with all instruments represented, and you can simply delete any instruments you do not need. Bear in mind that because each instrument in the template is carefully paired with the appropriate patch and key switching staff, it can be difficult to get an instrument *back* and playing properly again once it has been deleted.

Step 1: **Remove Unwanted Staves**

1. Go to the 'Home' tab and click the 'Add or Remove Instruments' button.
2. Select an instrument you wish to remove by clicking its name in the list on the right.
3. Click 'Delete from Score' to delete the instrument.
   You will notice that most pitched instruments also have a staff below their name, labeled (for example) "S.Vln KSW" or "Tuba KSW". Once you have deleted the instrument itself, make sure you also delete its respective 'KSW' staff.
4. Click 'OK' at the bottom-right of the dialogue box.

Step 2: **Create a New Playback Configuration for Your Score**

1. Open the 'Playback Configurations' Dialogue by going to the 'Play' tab and clicking on the little arrow button in the bottom right of the 'Setup' block.
2. Create a new configuration based on the current one by clicking 'New…'
3. Name the new configuration and click 'OK'.
   (This is done so that any further modifications or deletions you make to the patches will not affect the original Playback Configuration, keeping the original template and its sound set intact for future use.)

Step3: **Remove Unnecessary Patches**

This step is optional, but will save on RAM and loading time in the future.

1. Consult the Annexes at the back of this manual to help you determine which instance of PLAY the unwanted patches are located; or, simply search through them.
2. Open the 'Playback Configurations' Dialogue by going to the 'Play' tab and clicking on the little arrow button in the bottom right of the 'Setup' block.
3. Access the target instance of PLAY, by selecting it from the 'Device' drop-down menu, and clicking 'Show…'
4. In the PLAY Plugin, click 'Browser' in the top right, and locate the list of loaded patches on the left.
5. Delete the unwanted patch by locating it in the list on the left, clicking on it once, and hitting the 'Delete' button directly below the list.
   This deletes the patches from your configuration, which will also save on RAM. Doing so for many instruments may leave several blank channels in the various instances of PLAY, but this should not negatively impact performance. Advanced users with a keen understanding of how Manual Sound Sets work may take this opportunity to re-structure their PLAY instances from scratch, using the 'Individual Instrument Multis' included in the original folder, but this will not be discussed here.

Converting Existing Scores

Similarly to how this system's process for setting up a score is different from the norm, so too is its method for converting existing scores. Since the Playback Configuration and the Score are so closely woven together, simply loading the Playback Configuration with another score will not suffice. The existing score's bars, key signatures, time signatures, tempo markings and rit/accel lines must be duplicated in a new score, and the individual parts copied and pasted in.

It should be noted that depending on your system, switching back and forth between two files with different Playback Configurations can cause stability problems – especially of one or more of those configurations uses several heavy patches like EWQLSO. It is preferable to make sure that all files being worked on simultaneously are opened with the same playback configuration, and to take measures as a 'best-practice' to back-up your files in case of a crash or a file corruption.

There are two routine options for converting existing scores. They are presented here from easiest to hardest. Option 2 is the most highly recommended, as it does not require very complex work to set up, and opens up the largest number of options for the least work on the part of the user.

Option 1: (Easiest) **Load the Playback Configuration Directly into Your Existing Score**

Pro: Very easy. Just plug-and-play. You keep your existing score and parts as-is, and get basic playback of articulations designated as '**Semi-Automatic Sound-ID Changes**' in the next Chapter.

Con: Limitation of available articulations. This method does not add in key-switching functionality, so the playback is limited to the 'default' patches. Still, a simple way to get basic EWQLSO playback.

1. Open your score in Sibelius.
2. In the 'Play' tab, on the far left, select the configuration called "E Wright EWQLSO 'Lite'".
3. When the patches have all loaded, continue to use Sibelius as normal.

Option 2: (Recommended) **Copy the Existing Score into the Master Template**

Pro: Full functionality. By copying the original score's contents into the Master Template, the effect is the same as though you had written the whole score from within the template, allowing you to access the master tempalte's key-switching staves, and the 'Final Score / Technical Layout / Study Score' features of the template.

Con: More work involved than option 1, and any special score/part formatting may need to be re-done if you wish to make the resulting file into the new 'for printing' file.

1. Start a new score using the EWQLSO Master Template. In the 'Play' tab, set the Playback Configuration to the EWQLSO configuration of your choice.
2. Open the existing score you wish to copy over. If Sibelius asks you whether you would like to switch to the score's original Playback Configuration, click "No".
3. Once the original score is open, go to the 'Play' tab and ensure that the same playback configuration is selected as in the Master Template.
4. Add bars, bar lines, key and time signatures, rehearsal marks, and tempos to the Master Template until it matches the structure of the original score.
5. Copy the contents of one instrument (for example, the Flute staff only) by triple-clicking an empty space in any bar of that part, and hitting Ctrl+C (or Cmd+C on Mac).
6. Go to the Master Template and paste the part onto the appropriate staff. It helps to add an extra bar at the beginning of the Master Template, and paste the original part into bar #2 of the score – this prevents the initial MIDI Volume text from being overwritten – and then re-write bar #1 of the piece and delete the superfluous bar #2 when you're done copying and pasting.
7. Repeat steps 5 and 6 until all instruments from the original score are copied over to the Master Template

Option 3: (Complicated, Not Recommended) **Build Your Own KSW Staves and System into the Existing Score**

This option will not be fleshed out here. The concept is this: if you can export the *House Style* file from the Master Template, and load it into your existing score, you might be able to create "KSW" staves under each Sounding Staff, and wire them through the mixer to the appropriate PLAY channel after loading the 'E Wright EWQLSO Master' Playback Configuration. The result, in theory, would be full functionality of the system within the same original score, but the work and complexity involved in this operation may not be worth the time and effort for most users.

Chapter 3
Using the Manual Key-Switch System

See also, Annex C – Consider printing the Annexes for quick reference during your work.

Overview of the Key-Switch System

The *Elliot Wright EWQLSO-Sibelius Manual Sound Set Templates* operate somewhat differently than typical Sibelius scores to achieve their playback. The system functions like a MIDI Sequencer, in which every instrument's staff constitutes a MIDI channel; while maintaining Sibelius' outstanding scoring and engraving capabilities.

The system works like this: Each instrument's main staff (referred to in this manual as the 'Sounding Staff') is accompanied by a small staff below it (referred to as the 'Key-Switching' or 'KSW' staff), which is silent and hidden in the final score and parts. While the notation which will be visible in the score is inputted in the sounding staff, much the same way one normally would, the User can take advantage of the KSW staff to secretly play the key-switches in the appropriate instrument's 'Master KSW' patch. The result is the hands-on feel of a MIDI sequencer in operating your key-switches, combined with the amazing scoring capabilities of the Sibelius notation software you know and love – without the need for external programs like a sequencer to produce your audio mix-downs.

The central innovation in this system is in the way the KSW staff model has been built. All the key-switches of each instrument have been arranged in such a way that placing a note on the KSW staff of *any* instrument should activate a similar articulation across the board. For starters, placing a note on the bottom space of the KSW staff will activate that instrument's "Default Sustain", a generic held-note, useful for most applications – no matter what instrument you are writing for. A note on the top line of the staff will activate 'Tremolo' or 'Fluttertongue' articulations, where available; and so on. This make copying the key-switch information for a specific phrase from one instrument to another relatively easy. An outline of the "Key-Switching Model" for both "Lite" and "Master" versions (both contained in this package) is found in **Annex C** of this manual, and a list of pitches to activate each articulation on each instrument can be found in **Annex B**.

The Template at a Glance: Features and Abilities

'Final Score' View: Upon opening the Master Template, you should be presented with the 'Final Score' sheet, as you would in any other Sibelius score. But look closely – this sheet is a façade of all the 'Sounding Staves' only, with all the key-switching staves hidden. Use this 'Final Score' view to set up your final score. We'll talk more about this view later in **Preparing the Final Score**.

'Technical Layout' View: Click on the "+" button in the upper-right of the screen to open a list of the various Dynamic Parts; you will find here the 'Technical Overview' page: a dynamic part laid out like a sequencer! This view contains all the sounding staves for you to write in, accompanied by their applicable KSW staves (colour-coded for good measure too!). Do the majority of your writing in this view, and switch back to the 'Final Score' view when you are ready to provide formatting for your final, published score.

At the beginning of each Sounding Staff is a hidden piece of text, containing a default MIDI volume setting – you can tweak this as needed, or even copy-and-paste it to specific passages to change the volume for that instrument if desired.

'Study Score': An additional "goodie" – the 'study score' view is similar to the 'Final Score' view, but has been formatted to a smaller book size (6x9"), and formatted to resemble a study score, containing all the main parts of the current score. The part sits quietly in the background and updates itself automatically as you build your score. You can tweak it later for publishing by following the guidelines later in this chapter, under **Preparing the Final Score**.

Pre-formatted Parts: Although any good composer knows to check their dynamic parts carefully before publishing, you may notice that all parts have been pre-formatted to an 8.5x11" page, with a 'reasonable' staff size to start you off. None of the KSW staves have been included, so you don't need to worry about them messing up your 'parts' lists, or being accidentally printed at publishing time.

Instrument Panning and Volume: In instances where two instruments of the same type are included, the second patch has been panned slightly to imitate a second player or section, and their volume turned down ever so slightly to indicate a smaller section. Each patch loads by default with only the 'Stage Mic' positions, and without reverb settings loaded to save on RAM, but you may of course tweak the sound of each patch as much as you like to suit your preferences once the playback configuration is loaded.

Semi-Automatic Sound ID Changes

Although these Manual Sound Set templates operate on the principle of increased control through manual control, some "routine" sound changes are still automatic. All brass and woodwind instruments can detect and switch between 'Staccato' and 'Sustain' notes as marked in regular notation, without the need for additional instructions. All string instruments can switch between Sustain, Staccato, Pizzicato, and Mute (Sordino) where available, making it easy to write your score's most important elements first, without having to worry about key-switches until it is time to spruce up the audio mix-down.

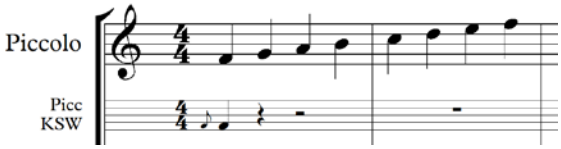
Working With Instruments: The Basics of Key-Switching

Lesson 1:

Just like a MIDI sequencer, Key-Switching notes must be pressed and released before the start of the note to which you would like the change to affect. In other words, the main rule of working with pitched instruments is to place short notes on the KSW staff *before the note they are to affect.* If a Sounding Note and a KSW note occur at the same time, the Sounding Staff will change sounds on *the next note to be played*.

If you're having trouble, try this simple experiment to get yourself familiar with the process:

1. Open up a new score, as outlined in Chapter 2.
2. Navigate to the 'Technical Layout' view by selecting it from the list of dynamic parts, available by clicking the "+" button in the upper-right of the screen.
3. Enter a few notes into the staff labeled, say, "Piccolo". The result should look like this:



4. Try putting in an eighth note on the 'Picc KSW' staff, on the second line from the bottom, under any note.
5. Press the Spacebar to play from the beginning of the score, to hear the effect. Look at where the KSW note was placed, and when the change in sound took place. Play around with this simple phrase-and-switch setup to hear the various effects that the different key-switches can have on the sound of the instrument.

Lesson 2:

Unlike an Automatic Sound Set, the key-switches you input in this system operate separately from their Sounding Staff. Here is an example you can try, using the short phrase you just built:

1. Select just "Piccolo" staff with the little phrase you wrote, and press "P" to play the selection. The notes play back using the last key-switch that was played (if you're following the steps exactly, it should be the 'Staccato' sound).
2. De-select everything. Click the 'default' quarter note on the bottom space of the first bar of the 'Picc KSW' staff, then click any note on the Sounding Staff to hear it play using the 'Default Sustain' sound.

The lesson here is this: Since the KSW staff affects the sound of the Sounding Staff, and does so independently of the Sounding Staff, it is important to get into the habit of selecting both the desired Sounding Staff *and* its KSW Staff *before* hitting "P" to hear how the phrase will sound – this tells Sibelius to play both the Sounding notes on the Sounding Staff, *and* the notes coming from the KSW staff which operate the key-switches of that instrument's EWQLSO patch.

Since any note in the score will only play back using the most recently-pressed key-switch for that instrument, and because a phrase you may wish to hear over and over may not end on the same key-switch as it started with, it is prudent to place a note on the KSW staff before or at the start of *each new phrase,* to activate the desired starting key-switch; this way, when playing back isolated passages multiple times, there will always be a KSW note at the beginning of the phrase to select the starting articulation.

A useful side-effect of this principal is this: you can test out how a phrase will sound with *any* available key-switch for that instrument by just moving the KSW note up or down to the desired position (which will activate that position's assigned articulation), and then selecting just the Sounding Staff and hitting "P". Since the KSW staff is not selected, the passage will

play back without interference from the KSW staff, using the most recently-pushed key-switch. It's a quick and easy way to preview a variety of articulations on an individual instrument.

Working With Percussion

A set of simple drums, 'keyboard-style' percussion and Timpani have been included in the Master Template.

'Keyboard-Style' percussion includes instruments like the Harp, Xylophone, Piano, Orchestral Bells, etc. whose patches require no special key-switches to be loaded. These instruments are each 'one patch only', and can be loaded and played easily. All 'keyboard-style' percussion patches in EWQLSO have been loaded into the Playback Configuration, but have all their mic positions turned off to save on RAM – if you wish to use one of these, simply consult **Annex A** to find which channel in the Playback Configuration contains the desired patch, then navigate to the applicable instance of PLAY in the 'Manual Sound Sets' tab of the 'Playback Configurations' dialogue; click "Show", find the correct patch, and turn on at least one mic position. Remember to save your playback configuration (preferably under a new name) once you've modified it from its original form, so that it will load that instrument on start-up from now on.

Simple Percussion includes instruments like the Triangle, and the various Drums. Each operates on a single-line staff, and consists of a small number of available sounds: a "hit" sound is the default for all single-line percussion. A "rim shot" is available for some of the drums, and a "stifle" for the triangle and cymbals; which is activated by using an X-shaped note head or a "staccato" marking over a normal note head. Any standard 'tremolo' or 'buzz roll' marking will activate a 'roll', if such an articulation is available on that instrument's EWQLSO patch. Consult **Chapter 5** for notes on the availability of certain sounds for percussion in EWQLSO. Left and Right Sticking can be indicated using "technique" text overtop of the applicable note; but will only create a noticeable playback effect on Snare Drum 1 and Timpani.

The Timpani has all the features of the 'Simple Percussion' instruments described above, but has the added feature of using MOD Wheel data to assist with Crescendo/Diminuendo playback during tremolo/roll passages. More information on how to improve playback on Timpani Rolls can be found in **Chapter 4** under "Cresc./Dim. Playback". As with Simple Percussion, Left and Right sticking can be achieved by placing 'Technique' text "L" or "R" above the affected note. This text can also be hidden using a " ~ " placed before the text, to achieve a left-right pattern without visible mark-up.

In General, write as you would normally for percussion, but be aware of the limitations of what sounds are available to each instrument (again, see Chapter 5 for notes on this). Avoid unconventional notation, as this may not necessarily play back as expected automatically.

Preparing the Final Score

The Master Template makes it easy to switch between the somewhat messier 'Technical Overview' page to your clean, finished score view. Simply navigate to the 'Finished Score' tab, or select it in the Dynamic Parts menu by right-clicking in the space next to your current tab (or left-clicking the "+" button in the upper-right of your screen) and selecting 'Final Score' from the list.

The default setup in the 'Final Score' view may not contain the exact instruments you want, though. Resolving this is very simple:

1. Open the 'Final Score' view. Then go to the 'Layout' tab, and de-select "Focus on Staves".
2. Go to 'Panorama' mode to make the staves more manageable. You can do this by selecting "Panorama" from within the 'View' tab, or clicking the panorama icon on the bottom.
3. Hold down "Ctrl" on Windows (or "Cmd" on Mac) while carefully selecting only the Sounding Staves you want to be shown in your score. This can be tricky, especially around percussion staves with only one line, and a small margin for selection.
4. When all the desired Sounding Staves have been selected, go to the 'Layout' Tab and select 'Focus on Staves'.
5. De-select 'Panorama' mode to return to your regular page layout. You can now tweak the staff size, spacing, page size and other features of your score as you would normally.
6. Addendum: Preparing a Study Score: Follow steps 1 through 5 as desired. You may further wish to complete your study score by "Hiding Empty Staves" (more info in Sibelius Reference).

Chapter 4
Key-Switching Techniques

Tremolo, Trills, and Fluttertongue

Activating Tremolo & Fluttertongue

All 'Ensemble' string instruments have access to a 'Tremolo' key-switch, which is activated by placing a key-switching note on the top line of the instrument's default KSW staff. Doing this for the Flute will activate 'Fluttertongue'. In keeping with proper notational practices, it is best to also mark the affected notes with the appropriate tremolo markings. The scoring template should not "perform" a tremolo (a repetitive striking of the note over and over), but will hold the note steadily, allowing the "tremolo" sample to play solidly.

If Sibelius appears to be "performing" a tremolo on its own for some reason, select the note in question, open the Inspector, and un-check the "Tremolo – Play" box.

As a side-note, I have found that in some faster, "Up-Down" passages, it can be beneficial to activate the "Tremolo" key-switch to simulate the slight 'muddling' which sometimes occurs in live performance. I used this technique to good effect during the climactic portion of my 'Swan Lake' demo video.

Smoother Tremolo Transitions: Key-switch vs. Text-Activated

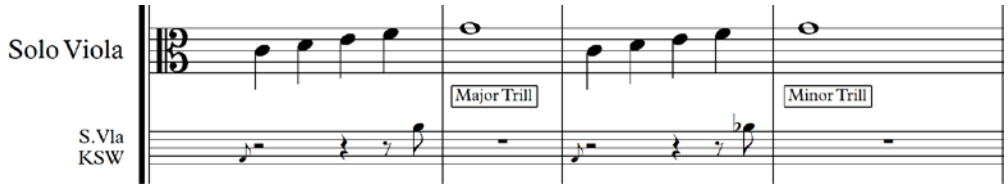
When working with tremolo passages of several notes, you can smooth-over the transitions between notes, by creating a slur over all affected notes. Sibelius will hold all notes under a slur for 100% of their marked duration, assisting with a legato feel. You can always "Hide" the slur by selecting it and hitting 'Ctrl+Shift+H' (or 'Cmd+Shift+H' on Mac).

To further assist with smoothing or hardening your tremolo passages, you have the option of using the "Key-Switch" tremolo, activated by a KSW note as described above, or the "Text-Activated" tremolo. The Key-switch tremolo will always have a harder attack, giving each note a little more 'bite'; whereas the "Text-Activated" tremolo is much smoother-sounding.

To use the smoother-sounding "Text-Activated" tremolo, simply put the text "Tremolo" at the start of the affected phrase, followed by "Norm" or "arco" at the end of the phrase. The text will activate an automated Sound ID change, sending the passage to the smoother-sounding standalone tremolo patch. In keeping with proper notational practices, you should hide these pieces of text, as regular tremolo markings will suffice. Using a slur as described above can further help to smooth-over the note-to-note transition.

Activating Trills

Most instruments* can trill in major (whole-tone) or minor (half-tone). Place a key-switching note directly above the top line of the KSW staff. This will activate a major trill by default. If you want a minor trill, add a "flat" accidental to the key-switching note. In keeping with proper notation practices, remember to place the appropriate symbol above the affected note, to indicate a trill – this should not affect the playback.



Just like tremolos, Sibelius should not "perform" a trill (ie. Play two separate notes alternately), but should automatically hold the affected note down solidly, allowing the sample to play back clearly. If for any reason Sibelius appears to be "performing" a trill, select the 'trill' line or symbol above the affected note, open the Inspector, and un-click any check boxes under "Playback" including 'Play On Pass' and any boxes associated with "Trill".

*Instruments in this template which do not have an available 'Trill' key-switch in the EWQLSO Library: Double Bass Ensemble, Solo Cello, Solo Double Bass, Alto Flute, Bass Clarinet, Contrabassoon, Horn, Trumpet, Trombone, and Tuba.

Accessing Additional Staccato & Effects Options

For most instruments (except Oboe, English Horn, and Piccolo Trumpet), a second 'Master KSW' patch occupies the MIDI channel labeled with the applicable instrument's "staccato" Sound ID; and is loaded with all available "short" articulations and "special effects" articulations for that instrument.

How to access the stacc/effects staff

To send the notes on the Sounding Staff to the "Effects" patch, simply place a piece of technique text " ~eff " at the start of the affected passage, and " ~norm " at the end of the passage – or, mark all affected notes with a "Staccato" marking (there is a plug-in available to hide staccato markings which you do not wish to see in the actual score, but book-ending the phrase with "~eff" and "~norm" will not require you to use staccato markings, and may be easier. Meanwhile, on the KSW Staff, place any note with a staccato marking onto the KSW staff where needed to activate the desired key-switch – a table of all key-switches is available in **Annex B**, and an illustration of the key-switching staff's functions can be found in **Annex C**.

2x Instrument Addendum

When working with an instrument using two separately panned staves (like Horns, Trumpets, Trombones, Solo Violin and Violin Ensemble), an oddity in the way Sibelius handles SoundIDs makes switching between "default" and "effects" patches impossible with only one KSW staff. Two KSW staves have been provided for these instruments. The top one selects the active key-switch for the "default" patch, and the lower one selects which key-switch will be active in the 'staccato/effects' patch. Always bear in mind that the KSW staves operate separately from the Sounding Staff; and that triggering a keyswitch in, for example, the 'Staccato/Effects' staff will only cause that articulation to sound when a note from the Sounding Staff is sent through the 'Staccato/Effects' staff, via a staccato marking, or the text "~eff" (for "effects").

Crescendo / Dimimuendo Playback

When using hairpins to indicate crescendos and diminuendos over the course of several notes, Sibelius will strike each note with more or less "Velocity" as needed, making each successive note a little louder or softer than the note before it. In many cases, no additional work is required, as the effect is that of increasing loudness or softness over the course of the passage.

For Pitched Instruments, the challenge lies in creating crescendos and diminuendos which create an audible change in dynamic over the course of a *single note*, or over the course of multiple, longer notes. For example, a timpani roll or other single held-note which requires a noticeable change of dynamic within it. Since PLAY and Sibelius cannot change the velocity with which a note has been hit once it has been hit, we must use a plug-in which has been fortunately included in Sibelius for just such an occasion.

When Approaching a passage where a dynamic change must be audible over the course of one or more held notes:

1. Input hairpins and dynamic markings as you would normally, to indicate the shape of the dynamics.
2. Select the passage. Open the 'Inspector' via the 'Home' tab. Select "Live Velocity" and adjust it up to the velocity which will be used on the ***loudest*** dynamic in the passage (unless otherwise needed, a good value is 120).
3. In the "Play" tab, click 'Plug-Ins' and select "Cresc./Dim. Playback"
4. Follow the instructions to set the lowest and highest volume in the passage, based on the guides provided in the dialogue box. It is recommended that you select "Above the Staff" to make the resulting string of MIDI signals easier to select and delete if desired later. Click 'OK' when ready.
5. Play back the passage to hear the result. You can always "Undo", or select the string of signals using 'Shift+Drag' to select and delete; then try steps 3-4 again with different values for highest and lowest dynamic, to achieve a more- or less-exaggerated effect. You can try steps 3-4 using C11 signals *over top* of your C7 ones for added effect.
6. **IMPORTANT**: It is a good idea to select one of the pieces of MIDI text, and copy it to the end of the phrase when you're done. Adjust the value (it will read "~C7, ##" - The '##' is the value) to the same value the instrument was operating on before the passage started. You can check what value this is, by going to the beginning of the score and checking the C7 text placed beside the instrument's name. By doing this, the instrument will continue to play at the same MIDI volume as it was before the cresc./dim. Passage, making the playback more coherent.

Timpani Rolls have an added feature for using crescendo/diminuendo playback. The patch used for rolls is a 'dynamic crossfade' (DXF) patch, which means that you can use "MOD Wheel" signals to change the sound from a "soft" to a "hard" sound. This does not affect the actual loudness of the roll, just the apparent hardness or softness of the mallets hitting the drum. This crossfade can be combined with the aforementioned crescendo/diminuendo practices to create a more realistic sound.

Bear in mind that any notes, including Timpani rolls, which are not connected by a slur or tie will be played with a small gap between them, as 'detached' notes. To keep your rolled notes together, connect them with slurs or ties. You can always 'hide' a slur or tie by hitting "Ctrl+Shift+H" (or 'Cmd+Shift+H' on Mac).

To Add MIDI "MOD Wheel" Signals to a Timpani Roll Manually, Using a Plug-In:

1. Follow steps 1-6 on the previous page, for inputting Cresc./Dim. Playback.
2. Insert a 'Line' over each section you would like to hear a singular change between hardness and softness (usually a phrase covered by one hairpin or cresc./dim line), by selecting the passage, hitting "L" to access your line library, and selecting "line" (a generic, simple line).
3. Select the section with the line over it. In the 'Play' tab, under 'Plug-Ins', select "Add Continuous Control Changes".
4. For crescendos from soft to loud, set Value 1 to "1" and Value 2 to "127". Reverse these values for decrescendos from loud to soft. Low values (1-64 generally) will produce a soft-mallet sound, while higher values (64-127) will produce an increasingly harder one. Value 1 indicates which value the passage will start on, and Value 2 indicates which value the passage will end on.
5. **IMPORTANT**: Select 'Controller Return Enable', especially if the passage you are working on is the last one in the affected passage, and set the value to whatever hardness or softness you would like the next roll to sound with. If you're unsure, just set the value to "64" as a good general default. This will ensure that the next roll, whether a cres/dim or not, will playback with a good medium-hardness. It's like an automated form of Step 6 on the previous page.
6. Click 'Ok'. Test out the passage you just made. Undo and try again with different settings until satisfied. Repeat steps 2-6 for each section of the passage which requires a crescendo or diminuendo.

To Add MIDI "MOD Wheel" Signals to a Timpani Roll 'Live', Using a Connected MIDI keyboard:

Step 0: **Connect Your MIDI Keyboard**

In the 'Note Input' tab, click 'Input Devices'. If your device has just been turned on or is not in the list of available devices, click "Find New Devices". When your device shows up on the list, you may need to un-check and re-check the box next to it. Move the MOD Wheel now, and the 'Test' light should light up. If so, you're all set. Click 'Ok' to get back to the score.

Step 1: **Configure Sibelius to Allow Recording of MOD Wheel from the MIDI Keyboard**

1. In the 'Note Input' tab, open up the options under 'Flexi-Time'.
2. Under "Existing Music", select "Overdub" instead of 'Replace'.
3. Under "Voices", de-select 'Record into Multiple Voices', and then check the box for the voice you would like to input (invisible) MIDI data into – preferably a voice you don't generally use in your regular notation. I go with "4".
4. Click 'Ok'.

Step 2: **Input MOD Wheel Data Using Flexi-Time and Your MIDI Keyboard**

1. Select the passage. Roll your MOD Wheel to the position in which you'd like it to start. Remember that 'down' or 'low' will give you a softer sound, and 'up' or 'high' will give a harder one.
2. In the 'Transport' Window, click 'Record'. The passage will playback. Move the MOD Wheel up or down as desired to change the sound from soft to hard and back again.
3. Hit 'Escape' or 'Stop' when finished. You can always Undo and try again if not satisfied with the result.
4. When Satisfied, select one of the pieces of MIDI text you just created, and copy it to the end of the phrase, setting its value to whatever your preferred default hardness is for rolls (a good medium-hardness is "64").

Runs, Rips, Slides, and Other Concrete Effects

In the 'Staccato/Effects' KSW staff for many of the instruments in this template, there are several articulations available which are no longer 'Abstract' like the others (one note per key which can be put together into a greater whole) but rather 'Concrete' – a singular recording of a multi-note passage or technique. 'Concrete Effects' refers to those articulations which are activated by hitting and holding a single note, but which *play* the sound of more notes – such as 'grace note' articulations, 'slides', 'rips', etc.

The challenge with using these articulations is the accuracy of your notation. It is important to remember that what comes through in the *sound* of your score should also be what is *notated* in the score. The use of concrete effects means that you will only need one note in the score to activate the sound of, say, a 'run up' of 5 or more notes; but of course, a musician who sees one held note in their part, will play only that note.

The solution, in theory, is this (and you, as the composer, will need to improvise somewhat to accommodate your own specific needs):

1. Notate an exact replica in your score, of the concrete effect you wish to use.
2. Select all notes in the affected passage, open the Inspector, and check the box labeled "Live Duration".
3. Check the default 'Live Duration' for each note in the passage. Add the values up. For example, if you are imitating a 5-note run-up, and each note has a duration value of "10", the total duration value is "50".
4. Select the *first note in the passage*, and set its duration to a value long enough to cover the entire length of the passage (a good guess would be to start with the sum you just got in step 4).
5. Select all the *other* notes in the passage, and set their duration to "0".
6. Input the key-switching note as needed to activate the desired articulation.

The key-switching note should activate the desired concrete effect, and the first note in the passage will activate it. It will be held for a value approximately as long as the full passage, allowing the sample to playback smoothly across the whole passage. The other notes have been given a duration of "0" and will not be played, so they will not interrupt the playing of the sample. Remember that this is a rare technique, and some experimentation may be needed to get it right.

Chapter 5
Notes and Quirks

It is, of course, practically impossible for both EWQLSO and Sibelius to line up *perfectly* on every level, even if the two pieces of software do happen to work and fit together nicely in general. The sounds you can use for any given instrument are limited to the articulations and key-switches already included in the library. Some minor quirks and tips have been added here for your reference, based on my experience, and the experience of other users.

Avoiding Crashes and Corruptions

Avoid or Turn Off Sleep Mode. In my own experience, Sibelius/PLAY have been more likely to crash if patches are loaded and the computer is allowed to go into 'Sleep' mode or other standby modes, *especially* if the computer is set to turn off or 'spin-down' the hard drive. I strongly encourage users to turn off any settings which allow their system to go to sleep while working with Sibelius/PLAY.

Use the Same Playback Configuration in All Simultaneously-Open Scores. Another issue which can often cause crashes (and in my experience, corrupt files) is switching back and forth between scores using different playback configurations, especially if one or more of those configurations use heavy sampler patches like EWQLSO. If you are copying an existing score over into the master template, it is strongly recommended that you set both scores to the same Playback Configuration while doing so, and preferably use a 'lightweight' configuration like 'Sibelius Sounds' or 'General MIDI' during this transitional task.

As a Best-Practice, Keep Scores Backed Up Anyway. As with any pairing of two pieces of software, combined with the many variables of the individual user's unique system and OS setup, there is always the minute possibility of something going wrong and causing a crash. Sibelius does auto-save, but it is always best-practice to keep an up-to-date copy of your scores backed up on an external drive, like a USB flash drive, or backup drive.

Articulation Limitations

Oboes and English horns *do have* a staccato articulation, but this must be triggered manually using the KSW staff. This is because, in a Manual Sound Set, there is no 'staccato' *Sound ID* available for these instruments. Therefore, in this set of templates, all key-switches for Oboe and English Horn are triggered manually.

English Horn and Trumpet are both performed by two patches which occupy the same channel. Each patch has blank key-switches loaded in places where the other patch has actionable key-switches, in order to semi-automatically de-activate its own active key-switches when the other patch activates one of its active key-switches. This method was chosen in order to accommodate all available key-switches for this instrument.

Snare Drums 2 and 3 do not have a 'rim shot' articulation like Snare Drum 1 does. As a result, any notes on these instruments with a 'staccato' marking or X-shaped note head will not sound.

Tenor Drum has no 'roll' articulation in the EWQLSO library. 'Roll' markings on the Tenor Drum will not sound.

Flutter tongue is only available for Flutes. This is because Solo flute is the only patch included in the template with this articulation. Placing a KSW note on the 'Tremolo/Flutter' line on the KSW staff will have no playback effect on other brass and woodwind instruments in the template.

Blank Key-Switches: Every instrument's key-switches have been organized in the same way, so that a passage and its key-switches can be copied from one instrument to another with relative ease. However, not every instrument has the same articulations available to it – this sometimes leads to an instrument not sounding when a key-switching note is placed on the KSW staff, simply because there is no articulation available for that instrument in that position. Double-check **Annex B** from time to time to make sure you're getting the most out of your patches.

Writing Considerations

When Writing for an Instrument With Two Instances of Itself, a Sound ID change on the Second instrument will be sent to the matching Sound ID slot for the *First* instrument, unless the first instrument is already making use of that Sound ID slot. Here's what I mean:

When the score shows two instances of the same instrument (1st and 2nd Violins, Trumpets, Horns, Trombones etc), there are two sets of patches loaded; one set for instrument 1, and another for Instrument 2, which have been panned and volume shifted slightly down. Each of these sets of patches are labeled the same way in the Playback Configuration; for example, you will notice that Play Instance #1 in the Master Template contains 5 slots of Violin Ensemble Sound IDs to accommodate the First Violins, followed by another 5 slots of the same Sound IDs to accommodate the Second Violins (note that PLAY's memory management allows it to recycle samples that have already been loaded, so this does not use up extra RAM, fortunately). The First Violins, for this example, are routed through the mixer to send its notes to the ".normal" Sound ID slot in the Playback Configuration for the first set of patches (Channel 1), and the second instrument is routed to the ".normal" Sound ID slot for the second set of patches (Channel 6). The idea is that each instrument has a full set of articulations, panned and volume adjusted for its use.

When Sibelius comes across an automatic Sound ID change (like 'pizz'), it sends it to the first slot with that label that it can find – in this case, the 'pizz' channel for 'Violins I'. The problem is, if your pizzicato line is being played by 'Violins II', it comes out with the panning and volume of 'Violins I', because it is being sent, by default, through the 'Violins I' patch (being the first available patch to match the required Sound ID). This can be avoided if 'Violins I' are already playing a 'pizz' passage; in which case, Sibelius will send the Second Violins' 'pizz' notes to the next available slot; in this case, the appropriately-panned "Violins II" patch.

This could be circumvented by simply deleting the redundant patches, and having all multi-instance instruments use the same set of patches. Alternately, one could simply avoid writing in a manner which requires the second instrument to use special techniques while the first instrument plays normally.

(When writing for two instances of the same instrument, there are two sets of patches loaded. These have been panned and volume shifted so the second instrument of the same type is panned slightly to the side, and is slightly quieter.)

During a Multi-Movement Work, it is a good idea to reset all KSW staves to their default position (a note on the bottom space of the staff), and copy the MIDI data text from the staff at the beginning of the work (the default starting volume) before the start of the next movement.

Chapter 6
Postlude

A Word on Composing With Samplers

When I started developing this system, the original intent was to create a scoring template which would reflect, as accurately as possible, a real orchestra. The hope was to improve my orchestration technique by providing myself with a score which played back my writing with the appropriate balance I could expect from a real orchestra; allowing me to learn from mistakes and adjust my style in the safe confines of my own private workspace. To this day, the scoring templates I've produced use almost entirely "Solo" instrument patches, on the presumption that technically, all instruments in the orchestra (except massed strings) are technically *single instruments*. Ensemble brass and woodwind patches *might* make an appearance in future templates, but this may be a task better left up to power users who specifically desire that kind of sound in their scores.

It is important to bear in mind (especially if you are a young composer), that not everything which sounds good in live performance can be made to sound right with a sampler; and not everything which sounds great with a sampler will sound right in live performance. The use of samplers, as convincing as they can often be, tends to lend itself more to certain writing styles – in particular, epic brass-and-strings sound of 'cinematic' cues, or fascinating, if often impractically-orchestrated 'soundscape' sequencer compositions. Composer and general orchestration guru *Thomas Goss* addresses the phenomenon of how samplers often handle different textures and types of orchestration during his 7-part review of the Sibelius 7 Sounds library. The most basic principle to be aware of here, is that samplers may eliminate most of the need for live musicians, which can be very helpful for young, inexperienced composers and orchestrators who otherwise would have no way of getting their orchestral works performed – however, they are *not the same* as human performers, due to their lack of breathing requirements, and immunity to technically difficult notation and physical fatigue. The freedom they provide the young composer can often be deceptive, and lead to unrealistic part-writing – and the professional-quality sounds and articulations which play back with consistent ease in a sampler, may not perform so consistently well in a live, one-take-only performance. Further, the ability to adjust volumes and panning may serve the media composer greatly in their sequencer-based work, but may develop in the young composer's inner ear an inaccurate impression of the type of balance to expect from a live orchestra. Of course, in that sense, studio recordings of orchestras can also achieve this effect just as well – so it may be a good idea for the young composer to expose themselves to live, un-enhanced orchestral performances as much as possible, to internalize an accurate imprint of typical orchestral balance.

I have found that I learn the most about orchestration from attending live performances, reading the right books and comparing their advice to what I find in favourite scores; and then experimenting with the techniques and theories I've picked up, using my sampler-based templates to hear the approximate difference between the various approaches available to me. I still desire the ability to turn out a nearly-realistic audio mix-down of my scores – as a young composer myself, I am still very much still a developing student of composition and orchestration, but would urge my fellow young composers, whether working in a sequencer, or with Sibelius (or especially, with these templates); that if your goal is actual orchestration, to always remember the major differences between a digital sampler and the real thing, avoid through awareness the fatal trap of 'writing for the sampler', be a constant student of your craft, and never lose touch with the "real-world" principles and techniques of this fascinating and rewarding practice of instrumental orchestration.

Conclusion: A Personal Letter to You, the User

Before I go, I would like to take a moment and personally thank you again for your investment of time, energy and interest in this fascinating project. I hope that as you gain familiarity with the principles of using Manual Sound Sets (in particular this one), that you too will take advantage of the tools at your disposal *right there in Sibelius*, to exercise greater control over your samples, generating more realistic playback and mock-ups of your scores and transcriptions.

Over the course of this 4-year solo project, I know that I've encountered a great deal of interesting, if sometimes very frustrating puzzles regarding how best to set up a system that works not only for me personally, but for others as well, not to mention one which conforms comfortably to the tools in Sibelius. If nothing else, I hope that the act of working with this system has at least expanded your understanding of this portion of the Sibelius notation program, as well as the EWQLSO library itself; and has perhaps even given you some ideas for your own manual sound set. It is my hope that this system may be used to help you create a more realistic audio mock-up of your scores, with as little complication and frustration as possible. I do of course realize that a 'manual' sound set, by its definition, requires far more work from the user than an automated one; but I see this additional challenge as providing a personalized level of control for the user.

I am, as I intend to remain, a one-man operation; and as such I am not intent on a great deal of profit from this project. I would love very much to see and hear the no-doubt exciting new pieces and transcriptions you will produce with this system – to that end, I would encourage you to share your works on YouTube or other online mediums; and tag, link to, credit, or mention me and this system in the description, video, or title, if you feel that this system at all helped you. You are, of course, not obligated to do so; but I am always glad to see what this system has helped create.

If you have any questions, concerns, compliments, or ideas you would like to share with me, please feel free to e-mail me at the address below, and I will try my best to answer you in a timely manner. Thank you again, and remember to keep making music, any way you can.

Sincerely,

Elliot Wright

info@elliotwrightmusic.com

www.ElliotWrightMusic.com

Chapter 7
Annexes

Introduction to the Annexes

These Annexes contain tables and diagrams which will aid you to understand the inner workings of the scoring template and its Playback Configurations. They are also intended to help advanced users to be able to modify the configuration to suit their specific needs – in particular **Annex A**, which outlines the basic structure of the Playback Configuration itself.

The most important Annex is **Annex C**, where a diagram of the KSW Staff Model is drawn out, to help out new users. It may help to print this, and other annexes, to keep alongside you while you write, for easy reference.

Bear in mind that although every instrument has been treated the same way, not every instrument has the same articulations – this sometimes leads to an instrument not sounding when a key-switching note is placed on the KSW staff, simply because there is no articulation loaded for that instrument in that position. Double-check **Annex B** from time to time to make sure you're getting the most out of your patches.

Annex A – List of All Patches, Sound IDs, and RAM Consumption (Page 1 of 3)

This Annex holds a list of which Sound-IDs are assigned to each channel in each instance of PLAY. You can also see this in the "Playback Configurations" dialogue, under the "Manual Sound Sets" tab when the configuration is loaded. This table also indicates which multi from the "Master Template Multis" folder should be loaded into each instance of PLAY, and how much RAM each multi requires to be loaded on its own, with only the 'Stage Mics' loaded.

The 'Master' configuration takes about **1885 MB** of RAM to load (Stage Mics Only), not counting the RAM required for the Operating System, Sibelius, the Plugin, and any other programs you may have running. The 'Lite' version takes **735 MB**.

PLAY 1	**168 MB RAM**	**Uses Multi: *"Ext Orch PLAY 1 - UpperStgs & LowBrs.ewi"***
Channel	*Instrument*	*Sound ID Assigned*
1	Violins I	strings.violin.ensemble.normal
2		strings.violin.ensemble.staccato
3		strings.violin.ensemble.mute
4		strings.violin.pizzicato.ensemble
5		strings.violin.ensemble.tremolo
6	Violins II	strings.violin.ensemble.normal
7		strings.violin.ensemble.staccato
8		strings.violin.ensemble.mute
9		strings.violin.pizzicato.ensemble
10		strings.violin.ensemble.tremolo
11	Trombone 1	brass.trombones.tenor.normal
12		brass.trombones.tenor.staccato
13	Trombone 2,3	brass.trombones.tenor.normal
14		brass.trombones.tenor.staccato
15	Tuba	brass.tubas.tuba.normal
16		brass.tubas.tuba.staccato
PLAY 2	**183 MB RAM**	**Uses Multi: *"Ext Orch PLAY 2 - LowStgs.ewi"***
Channel	*Instrument*	*Sound ID Assigned*
1	Violas	strings.viola.ensemble.normal
2		strings.viola.ensemble.staccato
3		strings.viola.ensemble.mute
4		strings.viola.pizzicato.ensemble
5		strings.viola.ensemble.tremolo
6	Cellos	strings.violoncello.ensemble.normal
7		strings.violoncello.ensemble.staccato
8		strings.violoncello.ensemble.tremolo
9		strings.violoncello.pizzicato.ensemble
10	Contrabasses	strings.contrabass.ensemble
11		strings.contrabass.ensemble.staccato
12		strings.contrabass.ensemble.tremolo
13		strings.contrabass.pizzicato.ensemble
14-16	(Blank)	(blank)

PLAY 3	**261 MB RAM**	**Uses Multi: *"Ext Orch PLAY 3 - WWs & UpperBrs.ewi"***
Channel	*Instrument*	*Sound ID Assigned*
1	Clarinet	wind.clarinets.clarinet.normal
2		wind.clarinets.clarinet.staccato
3	Bassoon	wind.bassoons.bassoon.normal
4		wind.bassoons.bassoon.staccato
5	Trumpet 1	brass.trumpets.trumpet.normal
6		brass.trumpets.trumpet.staccato
7	Trumpets 2,3	brass.trumpets.trumpet.normal
8		brass.trumpets.trumpet.staccato
9	Horn in F 1	brass.horns.french horn.normal
10		brass.horns.french horn.staccato
11	Horn in F 2,3	brass.horns.french horn.normal
12		brass.horns.french horn.staccato
13	Flute	wind.flutes.flute.normal
14		wind.flutes.flute.staccato
15	Oboe	wind.oboes.oboe.normal
16	Hall Noise	synth.random
PLAY 4	**23 MB RAM**	**Uses Multi: *"Ext Orch PLAY 4 - Percussion.ewi"***
Channel	*Instrument*	*Sound ID Assigned*
1	Snare Drums (*hit*)	wind.saxophones.alto.normal
2	*rim shot*	wind.saxophones.alto.staccato
3	*roll*	wind.saxophones.alto.vibrato
4	Tenor Drum (*hit*)	wind.saxophones.tenor.normal
5	*roll*	wind.saxophones.tenor.vibrato
6	Timpani (*left hand*)	pitched percussion.drum.timpani.normal
7	*right hand*	pitched percussion.drum.timpani.hard
8	*roll*	pitched percussion.drum.timpani.roll
9	Bass Drum (*hit*)	wind.saxophones.baritone.normal
10	*roll*	wind.saxophones.baritone.vibrato
11	Triangle (*hit*)	wind.saxophones.sopranino.normal
12	*stifle*	wind.saxophones.sopranino.staccato
13	*roll*	wind.saxophones.sopranino.vibrato
14	Crash Cymbals (*hit*)	wind.saxophones.soprano.normal
15	*stifle*	wind.saxophones.soprano.staccato
16	(Blank)	(Blank)

PLAY 5	**185 MB RAM**	**Uses Multi: *"Ext Orch PLAY 5 - Rares & KeybrdPerc.ewi"***
Channel	*Instrument*	*Sound ID Assigned*
1	English Horn	wind.oboes.english horn.normal
2	Contrabassoon	wind.bassoons.contrabassoon.normal
3		wind.bassoons.contrabassoon.staccato
4	Alto Flute	wind.flutes.alto.normal
5		wind.flutes.alto.staccato
6	Bass Clarinet	wind.clarinets.bass.normal
7		wind.clarinets.bass.staccato
8	Piccolo Trumpet	brass.trumpets.piccolo.normal
9	Piccolo Flute	wind.flutes.flute.piccolo
10		wind.flutes.flute.piccolo.staccato
11	Celesta	keyboard.celesta
12	Vibraphone	pitched percussion.metal.vibraphone
13	Xylophone	pitched percussion.wood.xylophone
14	Tubular Bells	pitched percussion.metal.tubular bells
15	Piano	keyboard.piano
16	Harp	pitched percussion.stringed.harp
PLAY 6	**153 MB RAM**	**Uses Multi: *"Ext Orch PLAY 6 - Solo Stgs & Harpsichord.ewi***
Channel	*Instrument*	*Sound ID Assigned*
1	Solo Violin 1	strings.violin.normal
2		strings.violin.staccato
3		strings.violin.pizzicato
4	Solo Violin 2	strings.violin.normal
5		strings.violin.staccato
6		strings.violin.pizzicato
7	Solo Viola	strings.viola.normal
8		strings.viola.staccato
9		strings.viola.pizzicato
10	Solo Cello	strings.violoncello.normal
11		strings.violoncello.staccato
12		strings.violoncello.pizzicato
13	Solo Contrabass	strings.contrabass.normal
14		strings.contrabass.staccato
15		strings.contrabass.pizzicato
16	Harpsichord	keyboard.harpsichord

Annex B – List of All Key-Switches By Section

It may occur at times that you want to access a specific key-switch to serve a particular purpose (this happens more often when dealing with key-switches which fall under the "Staccato & Effects" category). The tables provided in this Annex indicate which pitch needs to be entered on the key-switching staff in order to activate each articulation. They have been separated by orchestral section, for ease of organization.

The tables below outline each instrument or section, and the key-switches available to it, with a descriptor on the left-hand side to indicate what kind of sound that articulation represents in the Master KSW Staff Model. This is followed by a listing of which specific pitches need to be entered on the KSW staff to activate them. You can verify that you have the right pitch in Sibelius by entering a note on the KSW staff and looking at the information on the bottom of the window to see its note name and octave number. The octave numbers in Sibelius and EWQLSO differ by one octave; the numbers provided here are based on the *Sibelius* numbering.

You can also use these tables as a reference when building your own KSW Staff Model, or assigning key-switches for the Gold or Silver versions of EWQLSO. By knowing which *Platinum* key-switches have been assigned to play each articulation type, you can assign your Gold or Silver key-switches similarly.

Naturally, two sets of articulations are available in the form of the 'Default' KSW staff model, and the 'Staccato & Effects' KSW staff model – more info on using these two models is explained in **Chapter 4**. The articulations available in the 'Default' KSW staff model are listed in the top section of the table, and the articulations available in the 'Staccato & Effects' KSW staff model are included in the bottom half of the table.

The "Lite" playback configuration in this system makes use of only the 'Default' KSW staff model, and includes only the following Articulation types for any given instrument:

Default Sustain, Default Staccato, Expressive 1, Forte 1, Tremolo / Flutter, Major Trill, and ***Minor Trill***

Ensemble Strings		Violins I & II		Violas		Cellos		Contrabasses	
When using the default key-switching staff	Articulation Class:	C#2	Harmonics	C#2		C#2			
	Effect 4	C2	Run Simulator	C2	Bartok Pizz RR	C2		E7	FX
	Effect 3	B1	Trill WT	B1	Trill WT	B1	Trill WT	D7	Cresc
	Major Trill	A#1	Trill HT	A#1	Trill HT	A#1	Trill HT	C#7	FortePiano
	(flat) Minor Trill	A1	Tremolo	A1	Tremolo	A1	Tremolo	C7	Tremolo
	Tremolo/Flutter	G#1	Grand Detache	G#1	Exp Fast	G#1			
	Forte / Loud 2	G1	SusVib	G1	Sus	G1	Qleg	B6	SusVib
	Forte / Loud 1	F#1	Col Legno RR	F#1	Col Legno RR	F#1	Col Legno RR	A#6	Slaps
	Effect 2	F1	Qleg Flaut	F1	Qleg Flaut	F1	Bartok Pizz	A6	sfz
	Effect 1	E1	ExpDim	E1	Exp Leg Acc	E1	Exp Cresc	G6	ExpFst
	Expressive 5 / Accented Attack	D#1	Exp	D#1		D#1	Exp Vib	F#6	Exp
	Expressive 4 / Longest Attack	D1	LyrB	D1	Sul Pont	D1	Exp Lyr	F6	ExpLeg
	Expressive 3 / Longer Attack	C#1	LyrA	C#1	Exp Slow	C#1	ExpLyrFst		
	Expressive 2 / Medium Attack	C1	Lyr-Leg	C1	ExpLeg	C1	ExpVibFst	E6	SusVibSft
	Expressive 1 / Short Attack	B0	Stac RR	B0	Stac RR	B0	Marc RR	D6	Quick Up/Dn
	Default Staccato	A# 0	Qleg	A# 0	Qleg	A# 0	Port	C#6	Port
	#Port / Sustain 2	A0	SusLeg	A0	SusLeg	A0	SusVib	C6	SusLeg
	Default Sustain		Effects:		Effects:		Effects:		Effects:
When using the 'Effects & Staccatos' key-switching staff	Effect 12	C2		C2		C2		E7	
	Effect 11	B1		B1		B1		D7	
	Effect 10	A#1		A#1		A#1		C#7	
	Effect 9	A1	Scratch FX	A1		A1		C7	
	Effect 8	G1	Clusters	G1		G1		B6	
	Effect 7	F#1	5th Slide Dn	F#1		F#1		A#6	
	Effect 6	F1	5th Slide Up	F1		F1		A6	
	Effect 5	E1	Psycho Rip	E1		E1		G6	
	Marcato 3	D#1		D#1		D#1		F#6	
	Marcato 2	D1	Mart U/D	D1		D1		F6	sfz
	Marcato 1	C1	Mart U/D Marc	C1	Marc Shrt	C1		E6	
	Up-Down 2 / Marcato 1	B0	Quick Up/Dn	B0	Mart U/D	B0	Mart U/D	D6	Mart U/D
	Up-Down 1	A#0	Spic 2 RR	A#0		A#0		C#6	
	Staccato 2 / Instrument-Specific	A0	Stac RR	A0	Stac RR	A0	Marc RR	C6	Quick Up/Dn
	Default Staccato								

Solo Strings

Articulation Class:	*Solo Violin 1 & 2*		*Solo Viola*		*Solo Cello*		*Solo Contrabass*	
Effect 4	*C#2*		*C#2*		*C#2*			
Effect 3	*C2*	Slur	*C2*		*C2*		*E7*	
Major Trill	*B1*	Trill WT	*B1*	Trill WT	*B1*		*D7*	
(flat) Minor Trill	*A#1*	Trill HT	*A#1*	Trill HT	*A#1*		*C#7*	
Tremolo/Flutter	*A1*		*A1*		*A1*		*C7*	
Forte / Loud 2	*G#1*	LegVib	*G#1*		*G#1*			
Forte / Loud 1	*G1*	SusVib Hrd	*G1*	Qleg	*G1*	SusLeg	*B6*	SusLeg
Effect 2	*F#1*	NonVib Sft	*F#1*		*F#1*	ExpUp	*A#6*	
Effect 1	*F1*	SusVib Sft	*F1*		*F1*	ExpDn	*A6*	
Expressive 5 / Accented Attack	*E1*	Exp2	*E1*	ExpLeg	*E1*		*G6*	ExpLeg
Expressive 4 / Longest Attack	*D#1*	Exp Cresc	*D#1*	Exp3	*D#1*	DblBow	*F#6*	LyrLeg
Expressive 3 / Longer Attack	*D1*	Exp p	*D1*	Exp1	*D1*	DblBow Exp	*F6*	Lyrical
Expressive 2 / Medium Attack	*C#1*	Exp1	*C#1*	Exp2	*C#1*			
Expressive 1 / Short Attack	*C1*	Exp-Leg	*C1*	ExpVibSft	*C1*	ExpVib	*E6*	Exp
Default Staccato	*B0*	Stac RR	*B0*	Mart RR	*B0*	Marc	*D6*	MarcRR
#Port / Sustain 2	*A# 0*	SusLeg	*A# 0*	NonVib RR	*A# 0*	NonVib	*C#6*	SusNonVib
Default Sustain	*A0*	Qleg	*A0*	SusVib	*A0*	SusVib Smooth	*C6*	SusVib
	Effects:		*Effects:*		*Effects:*		*Effects:*	
Effect 12	*C2*		*C2*		*C2*		*E7*	
Effect 11	*B1*		*B1*		*B1*		*D7*	
Effect 10	*A#1*		*A#1*		*A#1*		*C#7*	
Effect 9	*A1*	8vb Slide Dn	*A1*		*A1*		*C7*	
Effect 8	*G1*	8va Slide Up	*G1*	8va Slide Up	*G1*		*B6*	
Effect 7	*F#1*	Col Legno RR	*F#1*	Col Legno RR	*F#1*	Col Legno RR	*A#6*	Col Legno RR
Effect 6	*F1*	5th SlideUp	*F1*		*F1*		*A6*	
Effect 5	*E1*	Slur	*E1*		*E1*		*G6*	
Marcato 3	*D#1*		*D#1*		*D#1*		*F#6*	
Marcato 2	*D1*		*D1*		*D1*	ExpUp	*F6*	
Up-Down 2 / Marcato 1	*C1*	Marc NonVib Hrd	*C1*	Marc Hrd RR	*C1*	ExpDn	*E6*	
Up-Down 1	*B0*	Mart U/D	*B0*		*B0*	Mart U/D	*D6*	MartRR
Staccato 2 / Instrument-Specific	*A#0*		*A#0*		*A#0*		*C#6*	Spicatto RR
Default Staccato	*A0*	Stac RR	*A0*	Mart RR	*A0*	Marc	*C6*	MarcRR

Solo Woodwinds

Articulation Class:	Piccolo		Flute		Oboe		English Horn		Clarinet		Bassoon		Contrabassoon		Alto Flute		Bass Clarinet	
Effect 4	C#2	8va RunDN	C#2		C#2	Fall	C#2	Fall	C#2	8va RunDN					C#2			
Effect 3	C2	8va RunUP	C2		C2	Gliss	C2	Gliss	C2	8va RunUP	E7		E7		C2	Run U/D	E7	
Major Trill	B1	Trill WT	B1	Trill WT	B1	Trill WT	B1	Trill WT	B1	Trill WT	D7	Trill WT	D7		B1		D7	
(flat) Minor Trill	A#1	Trill HT	A#1	Trill HT	A#1	Trill HT	A#1	Trill HT	A#1	Trill HT	C#7	Trill HT	C#7		A#1		C#7	
Tremolo/Flutter	A1		A1	Flutter	A1		A1		A1		C7		C7		A1		C7	
Forte / Loud 2	G#1		G#1		G#1		G#1		G#1	Qleg					G#1			
Forte / Loud 1	G1	Qleg	G1	SusVib	G1	SusVib	G1		G1	SusNonVib	B6	NonVib	B6	Sus	G1	SusVib	B6	Sus
Effect 2	F#1	Psycho Fall	F#1	Fall	F#1	Sfz	F#1		F#1		A#6		A#6		F#1		A#6	
Effect 1	F1	Gliss	F1	Grace Notes	F1	Grace	F1	Grace	F1	Grace Notes	A6		A6		F1		A6	
Expressive 5 / Accented Attack	E1		E1	Slw Exp2	E1		E1		E1		G6		G6	Legato	E1	ExpLegLyr	G6	ExpFst
Expressive 4 / Longest Attack	D#1	SusNonVib	D#1	Slow Exp	D#1	NonVib	D#1	NonVib	D#1		F#6	ExpLngCresc	F#6	Exp	D#1	SusNonVib	F#6	
Expressive 3 / Longer Attack	D1		D1	ExpLeg	D1	Exp p	D1	ExpLeg	D1	ExpSlowCresc	F6	ExpShrt	F6	ExpShort	D1	ExpLeg	F6	SusLeg
Expressive 2 / Medium Attack	C#1	Exp Leg	C#1	Lyrical	C#1	Exp Vib	C#1		C#1	ExpFast					C#1			
Expressive 1 / Short Attack	C1	Exp	C1	LyrLeg	C1	ExpLeg	C1	Exp	C1	ExpLeg	E6	ExpLeg	E6	ExpLeg	C1	Exp	E6	ExpLeg
Default Staccato	B0	Stacc RRx3	B0	Stac	B0	StacRRx3	B0	StacRRx3	B0	Stac	D6	StaccRRx3	D6		B0	StaccRRx3	D6	StaccRRx3
#Port / Sustain 2	A# 0	SusLeg	A# 0	SusLeg	A# 0	SusLeg	A# 0		A# 0	Port	C#6	SusLeg	C#6	Port Leg	A# 0	Legato	C#6	*PortLeg*
Default Sustain	A0	SusVib	A0	Qleg	A0	Qleg	A0	*SusVib*	A0	SusLeg	C6	Qleg	C6	SusLeg	A0	SusLeg	C6	Qleg
	Effects:		*Effects:*		*Effects:*		*Effects:*		*Effects:*		*Effects:*		*Effects:*		*Effects:*		*Effects:*	
Effect 12	C2	Rips up 5th	C2						C2		E7		E7		C2		E7	
Effect 11	B1	Rips Up 3rd	B1						B1		D7		D7		B1		D7	
Effect 10	A#1	8va Run U/D	A#1	8va Run U/D					A#1	8va Run U/D	C#7		C#7		A#1	Run U/D	C#7	
Effect 9	A1	8va RunDN	A1	8va RunDN					A1	8va RunDN	C7		C7		A1		C7	
Effect 8	G1	8va RunUP	G1	8va RunUP					G1	8va RunUP	B6		B6		G1		B6	
Effect 7	F#1		F#1	Psycho Run DN RR					F#1		A#6		A#6		F#1		A#6	
Effect 6	F1	Psycho Fall	F1	Fall					F1		A6		A6	Gliss	F1		A6	
Effect 5	E1	Gliss	E1	Grace Notes					E1	Grace Notes	G6		G6	Grace Notes	E1		G6	Gliss
Marcato 3	D#1		D#1						D#1		F#6		F#6		D#1		F#6	
Marcato 2	D1		D1						D1		F6		F6		D1		F6	
Up-Down 2 / Marcato 1	C1		C1						C1		E6		E6		C1		E6	
Up-Down 1	B0		B0	Shrt Stac					B0	Marc	D6		D6		B0		D6	Marc
Staccato 2 / Instrument-Specific	A#0		A#0						A#0		C#6		C#6		A#0		C#6	
Default Staccato	A0	Stacc RRx3	A0	Stac					A0	Stac	C6	StaccRRx3	C6	StaccRRx3	A0	StaccRRx3	C6	StaccRRx3

Solo Brass

Articulation Class:	Horn in F		Trumpet		Trombone		Tuba		Piccolo Trumpet	
Effect 4	C#2		C#2						C#2	
Effect 3	C2		C2		E7	Mute Sus	E7	Mute Sus	C2	
Major Trill	B1		B1		D7		D7		B1	Trill WT
(flat) Minor Trill	A#1		A#1		C#7		C#7		A#1	Trill HT
Tremolo/Flutter	A1		A1		C7		C7		A1	
Forte / Loud 2	G#1		G#1						G#1	
Forte / Loud 1	G1	Sus	G1	Sus	B6	Sus	B6	Sus	G1	
Effect 2	F#1		F#1	Falls	A#6		A#6		F#1	
Effect 1	F1	SfzCresc	F1	Rips	A6	Bass Sfz Cresc	A6	Sfz	F1	
Expressive 5 / Accented Attack	E1		E1		G6		G6		E1	
Expressive 4 / Longest Attack	D#1		D#1		F#6		F#6		D#1	
Expressive 3 / Longer Attack	D1		D1		F6		F6	Exp	D1	
Expressive 2 / Medium Attack	C#1		C#1	ExpVib					C#1	
Expressive 1 / Short Attack	C1		C1	QlegVib	E6	SusLeg	E6	Exp Leg	C1	Marc
Default Staccato	B0	StacRR	B0	StaccRRx5	D6	StaccRRx3	D6		B0	StaccRR
#Port / Sustain 2	A# 0	SusLeg	A# 0	Port	C#6	Port	C#6	StaccRRx3	A# 0	Sus
Default Sustain	A0	Qleg	A0	Qleg	C6	*Qleg*	C6	Sus Leg	A0	SusLeg
	Effects:		*Effects:*		*Effects:*		*Effects:*		*Effects:*	
Effect 12	C2		C2	3 Sec Cresc Flutter	E7		E7			
Effect 11	B1		B1	Flutter Cresc Fst	D7		D7			
Effect 10	A#1		A#1	2 Sec Cres	C#7		C#7			
Effect 9	A1		A1	1Sec Cresc	C7		C7			
Effect 8	G1		G1	8va Slide UP	B6		B6			
Effect 7	F#1		F#1		A#6		A#6			
Effect 6	F1		F1	Falls	A6		A6			
Effect 5	E1		E1	Rips	G6		G6			
Marcato 3	D#1		D#1		F#6		F#6			
Marcato 2	D1		D1		F6		F6			
Up-Down 2 / Marcato 1	C1		C1	MarcVibLng	E6		E6			
Up-Down 1	B0	Marc	B0	Marc	D6	Marc	D6	Marc		
Staccato 2 / Instrument-Specific	A#0		A#0		C#6		C#6			
Default Staccato	A0	StacRR	A0	StaccRRx5	C6	StaccRRx3	C6	StaccRRx3		

Annex C – Diagram: The 'Extended' KSW Model for Bass and Treble Clef

This diagram shows where to place key-switching notes on the KSW staff to achieve a variety of effects and attacks. This pattern is adhered to as much as possible across all patches, but may have some exceptions, as outlined in Annex B. It is best to have Annex B on hand if needed, if you are looking for a specific articulation, or if you need to troubleshoot.

"Lite" Key-Switching Staff Model

A Playback Configuration called "E. Wright EWQLSO Lite" has been included in this package for less-powerful computers, or newer users, or users who do not require the full range of key-switches. The configuration comes loaded with only the most essential sounds, and consequently requires very little memorization on the part of the user.

When the 'Lite' Playback Configuration is loaded, all KSW staves in your score will behave in accordance with the model staff below – when you place a note on any KSW staff, it will activate the articulation described by the diagram below.

The Default Sustain (a generic, all-purpose set of held notes) is activated by placing a note on the bottom space of the KSW staff. A note has been placed here by default at the start of the score template to ensure no playback issues occur when playing back from the beginning of the score. Directly above this, on the second line from the bottom, is the key-switch for the Default Staccato. The second space from the bottom activates the Default "Expressive" patch. A few notes higher up, the top space of the space activates a secondary sustain patch which is well-suited to *forte* passages.

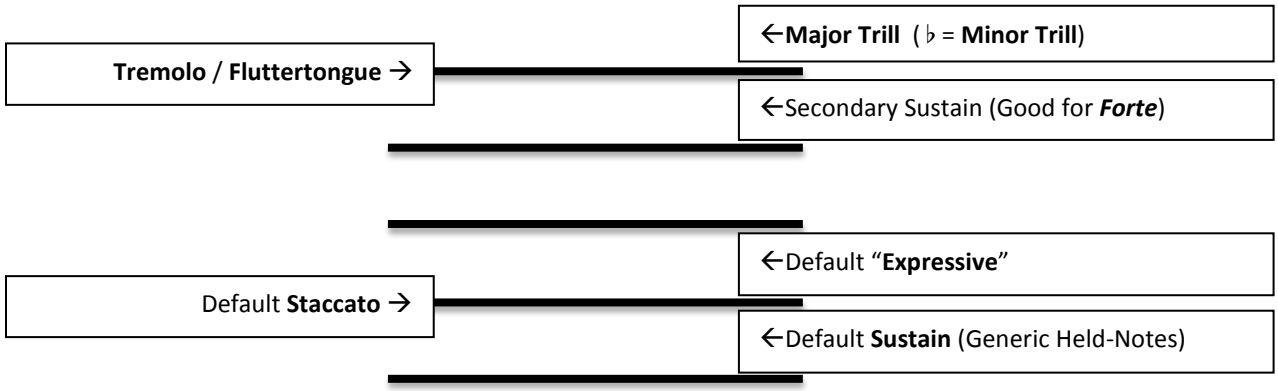
The top line of the staff activates *Tremolo* or *Fluttertongue* if that articulation is available (String Ensembles and Flute only). The space sitting on top of the staff activates a Major or Whole-Note Trill. Add a *flat* (♭) to the key-switching note to change this effect to a Minor or Half-Tone Trill.

Further to this, the 'Lite' playback configuration is interchangeable with the "Master" Playback Configuration. You can write as much as you like in the 'Lite' playback configuration, and then switch to the 'Master' playback configuration to open up more articulation options as you get more comfortable with the system, or as you upgrade your system's capacity.

The 'Lite' Playback Configuration only uses one type of KSW staff, for ease of use. It does not use the separate "Staccato/Effects" KSW staff described in other areas of this manual.

When the 'E Wright EWQLSO Lite' Playback Configuration is Loaded,

Placing a note on these spots on the KSW staff will activate the following types of Articulations for the Applicable Sounding Staff:



"Master" Key-Switching Staff Model – Default KSW Staff Model

The "Master" Key-Switching Staff Model is an expansion of the 'Lite' model. It keeps all the articulations of the 'Lite' model in the same place on the staff, while further accommodating the remainder of each instrument's available Key-Switches. In order to accommodate all possible key-switches, while handling them similarly across all instruments, the KSW staff has been built to access **two sets of key-switches**; a set of 'Routine Sounds', based on the 'Lite' model and shown in the diagram below, and a set of alternate Staccato and Effects articulations, shown in the diagram on the **next page**. More information on the two behaviours of the KSW staff, and how to switch between them can be found in **Chapter 4**.

The 'Default' Sustain and Staccato key-switches are located on the bottom space and the first line above it, just like in the 'Lite' version. The next few lines and spaces, ascending, contain the various 'Expressive' patches which have been arranged, for the most part, from shortest attacks (appearing lower on the KSW Staff), to the longer attacks (listed higher up). The 'Forte', 'Trill' and 'Tremolo/Flutter' key-switches are also located on the same place as before. In between, a few commonly-used special effects for the applicable instrument, and some less-common sustain styles are available by adding a *sharp* (♯) to certain key-switch notes.

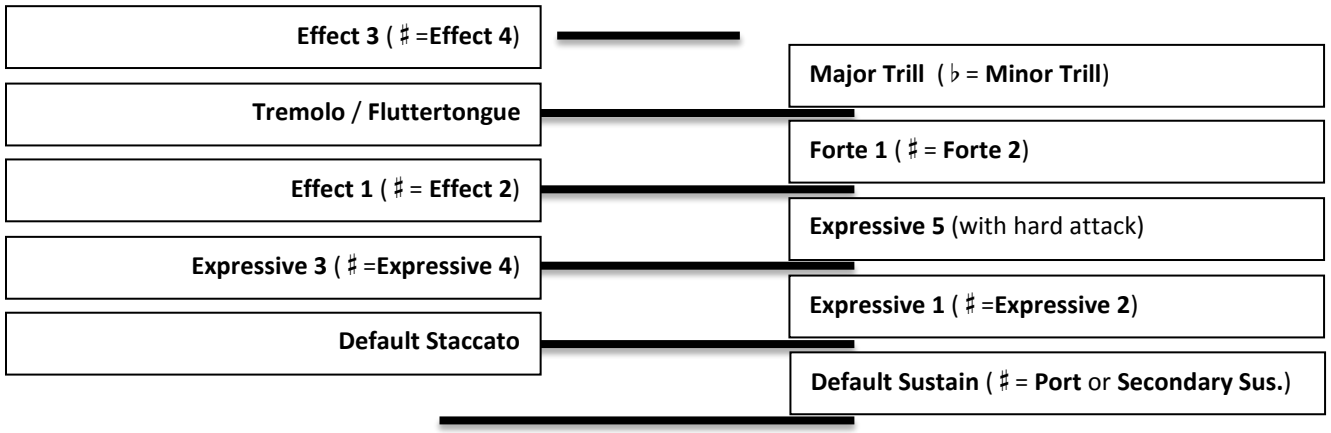
In all KSW Staff Models, *like* sounds (for example the various "Expressive" or "Marcato" articulations found in most Master KSW Patches) are grouped together and numbered "Expressive 1", "Expressive 2" etc., starting from the articulation with the shortest apparent attack, to the longest apparent attack. The articulations with the shortest attack are closer to the bottom of the KSW Staff Model, longer attacks are closer to the top.

Some articulations require you to add a sharp (♯) to the key-switching note. Because of the inconvenience of doing this, reasonable effort has been made to only put the most rarely-used articulations in these positions. They are available though, in case you should ever need them.

If you wish to use a *specific* articulation instead, **Annex B** contains a complete list of which pitch needs to be placed on the KSW staff of any given instrument, in order to activate the key-switch you're looking for. Nearly all key-switches available in the 'Master KSW' patch of each instrument are available in this system. Bear in mind that the octave numbering in Sibelius and EWQLSO differ by one octave. The pitch given in the annex is the *Sibelius* numbering.

When the 'E Wright EWQLSO Master' Playback Configuration is Loaded,

Placing a note on these spots on the KSW staff will activate the following types of Articulations for the Applicable Sounding Staff:



"Master" Key-Switching Model – "Staccato & Effects" KSW Staff Model

More information on how to access the 'Staccato & Effects' KSW staff is found in **Chapter 4**. When accessing the 'Staccato & Effects' KSW staff via the guidelines in Chapter 4, the KSW staff will behave by accessing a variety of Staccato and Special Effects articulations available to the specific instrument you are dealing with. See **Annex B** for a listing of which special Staccatos and other Effects are available for the instrument with which you are working.

When the 'E Wright EWQLSO Mast' Playback Configuration is Loaded,

Placing a *staccato* note on these spots on the KSW staff (*or preceding your key-switch notes with the text "Eff" and following them with "Norm")* will make ready the following articulations, which will sound on the Sounding Staff when that staff is given staccato notes or a passage bracketed by the text "Eff" and "Norm":