DORICO 6

Version History

November 2026

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Dorico 6.2.40

5 November 2026

Improvements

Brackets and barlines

Barline joins and sub-brackets. A new **Follow secondary brackets** option has been added to the **Barline joins** setting on the **Barlines** page of Engraving Options, allowing barline joins to follow sub-bracket groupings instead of either following only the primary brackets, or breaking for each instrument.

Flows

Prevailing bracket and barline changes. When splitting a flow, Dorico now looks for the prevailing bracket and barline change at the point of the split and applies it to the start of the new flow, so that custom barline joins and bracketing you have set up are no longer lost when a flow is divided.

Key signatures

Optical spacing. Accidentals in key signatures can now be tucked together using the cut-out information supplied by the music font, in the same way as accidentals on notes. This is particularly useful for cancellation naturals, where spacing every accidental by its full width can produce conspicuously large gaps.

To address this, a new **Optically adjust distance between accidentals in key signatures** option has been added to the **Key Signatures** page of Engraving Options. In new projects, this is set to on, but in existing projects it is set to off to preserve their appearance.

Two further options determine how closely adjacent accidentals can approach one another: **Additional gap between accidentals with abutting straight edges**, which defaults to 1/8 space, and **Percentage of accidental width allowed to overlap with adjacent accidental**, which defaults to 40%. These options apply when optical spacing is enabled.

Lyrics

Vertical position. When a lyric continues from a previous system showing only an extender line, with no other lyric text on the current system, you can now drag the extender line itself to adjust the vertical position of the entire line of lyrics on that system, in the same way that you can drag the first lyric on a system. It is also now possible to nudge the whole line of lyrics with **Alt**+up/down arrow by selecting the extender line at the start of the system.

Music fonts

Accidental cut-outs and other engraving defaults. Dorico now applies accidental cut-out values from a SMuFL music font's metadata, so that switching to a font such as Leland produces the intended spacing around accidentals. Further engraving defaults are also applied for the gap between the final barline and a preceding repeat barline, beam thickness and spacing, pedal-line continuation thickness, and repeat-ending line thickness.

Bravura and Splentino updated. Bravura and Bravura Text have been updated to version 1.482, and Splentino has been updated to version 1.3, which adds a new regular condensed style alongside the existing bold condensed weight.

Music symbols

New notehead sets. When creating a new notehead set, Dorico now uses the currently selected category, allowing you to create several sets in that category without having to select it again each time.

MusicXML export

Cues. Dorico now exports cued material, including cue-sized notes, the cue's instrument-name label, stem directions, clefs and transpositions relative to the destination staff. Cue clefs are also exported when the cue begins at the very start of a flow.

Divisi and extra staves. Divisi, ossia and other extra staves are now exported with the correct staff assignments. Ossias and cutaways that are visible for only part of a flow retain their changes of visibility, and divisi section labels are included. In divisi-unison passages, notes, rests and supported accompanying notation are duplicated onto the additional visible staves. Be aware that support for this information varies between other applications, particularly for staff visibility changes, so the appearance after import may vary.

Text-based gradual dynamics. Crescendo and diminuendo markings shown as text are now exported as text with an appropriate dashed or dotted continuation line, rather than as hairpins. Their qualifiers, custom text, parentheses and supported appearance overrides are retained. Hyphenated instructions are exported as simple text with a continuation line, since MusicXML cannot reproduce the distributed positions of the individual syllables. Hairpins, including messa di voce, continue to be exported as hairpins.

Bars split across systems. Dorico now exports bars that are split across system breaks as separate bar fragments, preserving the break without introducing padding rests or an additional time signature. The continuation fragment does not display a bar number, and normal numbering resumes with the following complete bar. This also applies to open meter music.

Old-style diamond noteheads. Old-style diamond noteheads are now exported with the appropriate SMuFL glyph information, allowing applications that support this information to distinguish them from ordinary diamond noteheads.

MusicXML import

Preserving the source appearance. Substantial improvements have been made to MusicXML import, particularly for files exported from Sibelius using Dolet and from Finale. Dorico now makes more use of the information supplied for text, page layout, titles and other page credits, engraving defaults, and fingerings, so that the imported project more closely resembles the source. There are still limitations: MusicXML does not consistently identify the purpose of text or describe every aspect of page layout, and some decisions must therefore be inferred from the available formatting and positioning information.

Staff visibility on guitars showing staff notation and tablature. Staff visibility changes are now imported from MusicXML, including when separate staff-notation and tablature parts are merged into one Dorico instrument. The visibility information from the tablature part is preserved through the merge.

Text formatting. Dorico now preserves font family, named font face, size, bold, italic and underline more faithfully, including changes of formatting within a single instruction. Font face names are matched to installed font families and styles where possible. Paragraph styles are shared between text items whose formatting and placement agree, while otherwise identical text above and below the staff can use separate styles. Explicit placement is respected, and where it is absent Dorico makes more use of the exported vertical position. Text explicitly attached to the system is now available in instrumental parts as well as the full score. Exported default fonts are also considered for page text, lyrics, tempos and bar numbers.

Musical markings. Recognition of tempo markings, dynamics and playing techniques has been improved, preserving more of their original wording, including qualifiers and additional instructions. Where possible, these are represented by native Dorico items, retaining their musical meaning and playback behavior. If a playing technique uses mixed formatting that cannot be reproduced by its native appearance, Dorico preserves the visible formatted text and creates a hidden playing technique for playback. Suitable bold instructions at the start of the music can now be recognized as tempo markings even without an explicit metronome value; in this case, the normal default tempo is used and its metronome mark is hidden.

Tempo instructions. Tempo instructions containing modifiers such as “poco” now retain their original word order and capitalization in both normal and abbreviated displays, while preserving their playback behavior. The word “tempo” on its own is

recognized as an instruction to return to the previous tempo. Numbered returns, such as “Tempo I (Assez lent)” and “Tempo II (Allegro)”, are also imported using Dorico's native tempo-reset behavior, preserving their complete wording and any parenthetical description, without introducing a default metronome value. Recognition follows **Recognise musical markings in text** on the **MusicXML Import** page of Preferences.

Lyric verse numbers. Verse numbers exported as part of the lyric text, or as separate labels, are now recognized where possible and represented using Dorico's native verse-number properties, rather than appearing as literal digits in the sung text.

Page text. Titles, subtitles, dedications, composer and lyricist attributions can now be reconstructed as editable text in page templates, preserving more of their original order, alignment and typography. Dorico can combine several title paragraphs within a single frame, using separate paragraph styles, and coordinates their spacing with the music frame. Project information is retained literally, so that underscores, asterisks and text resembling Dorico tokens do not unexpectedly alter its appearance or wording. Front matter before the first page of music is ignored when reconstructing the **First** page template, avoiding the use of title-page credits above the first system.

Page layout. Explicit page dimensions are now preserved rather than rounded to a nearby standard paper size, and distinct odd and even page margins are imported. Dorico also makes more use of the exported first-system indentation, hidden staff labels, top-system position, and consistent default staff and system distances. Recognized Dolet spacing and justification hints are translated into the corresponding layout options where possible. Automatic flow headings are suppressed when importing layout settings, avoiding an additional heading above the music that was not present in the source.

Engraving defaults. Supported line-width defaults are now imported for staff lines, ledger lines, stems, beams, barlines, slurs, ties, hairpins, repeat-ending lines, tuplet brackets, brackets, lyric extenders, octave lines, pedal lines, dashed and hyphenated dynamic and tempo continuations, and text, rehearsal-mark and bar-number enclosures. Missing or invalid values leave Dorico's normal defaults unchanged.

Fingerings. Vertically stacked fingerings exported together on a single chord note can now be distributed across the intended noteheads where the relationship is unambiguous. Suitable pairs on the same line are interpreted as a fingering and an alternative, while explicit alternatives, substitutions and correctly attached individual fingerings are preserved. For guitar, exported positions can now be used to choose intra-staff stopping-finger placement, and suitable numeric text within

the staff can be recognized as fingering. If the attachment is ambiguous, the original text is retained.

Vertical arrows. Bracket directions with arrows at a single rhythmic position are now imported as editable vertical lines, preserving their exported direction and extent, including when the instrument transposes. These lines do not imply any additional playback behavior.

Instrument changes. When a MusicXML part contains music for several instruments, Dorico can now import it as a single player holding those instruments, with the music assigned to each at the appropriate positions. This includes the instrument-change conventions used by Finale, where changes may be indicated by sound information, instrument references on notes, changes of transposition, or text instructions. When the player returns to an instrument, Dorico reuses the existing instrument rather than creating another copy. Slurs, fingerings and other musical items are preserved across the changes where possible. Fixed instrument assignments to individual voices in SmartScore files are not treated as instrument changes. Repeated key signatures at changes of instrument are omitted where they would create unnecessary local overrides of an unchanged concert key, and rests preceding a change of transposition no longer cause an unused additional instrument to be created.

Instrument change labels. Where an imported instruction can be identified as an instrument change warning or label, Dorico uses its native automatic text and omits the corresponding imported text, avoiding duplicate labels. Unrelated words in combined instructions are retained. Consistent warning prefixes, such as “To” or “Take”, instrument naming, supported text formatting and enclosures are reflected in the appropriate layout options and paragraph styles.

Staff labels. Dorico now makes more use of transposition text, parentheses, line breaks and player numbers in full and abbreviated instrument names when setting up staff labels. Names that cannot be interpreted reliably are preserved. Some conventions cannot be reproduced exactly because Dorico shares certain options between full and abbreviated labels; when they provide conflicting evidence for a shared option, the abbreviated name takes precedence. When a file omits an abbreviated staff label, Dorico now uses the matched instrument's library abbreviation where suitable, or generates a short form from the full name. Explicitly supplied abbreviations, including empty labels, are retained. Full and abbreviated names are also handled independently when extracting instrument numbers, avoiding unwanted changes when the two labels contain different numbers.

Concert and transposed pitch. Imported full scores now open in concert pitch when the file explicitly requests it, and otherwise in transposed pitch. Native Sibelius full-score exports are treated as concert pitch when no explicit setting is supplied, since

Sibelius's own exporter does not normally provide this information; files exported using Dolet for Sibelius follow the explicit setting or the normal transposed-pitch default. Ordinary generated part layouts remain in transposed pitch, while linked part documents can supply their own setting. This affects newly imported files; existing Dorico projects retain their current pitch display.

Running headers and footers. In addition to first-page credits, Dorico now recognizes consistent running headers and footers on subsequent pages and reconstructs them in the **Default** page template, including different arrangements on left- and right-hand pages. Project information, flow information and page-number tokens are used where their purpose can be identified reliably; other text is retained literally. Isolated or inconsistent credits are not promoted to recurring page-template text.

Linked part layouts. Compressed MusicXML files can contain separate linked documents describing the instrumental parts. Dorico now uses these to configure its part layouts, while importing the music from the main score only once. Supported page size, margins, staff size, spacing, bar-number settings, pitch display, page text and compatible system and page breaks are taken from the linked documents, subject to the corresponding import preferences. A linked document containing several players can produce a combined part layout. Part-specific page templates are kept separate so that they do not alter the full score, and a missing or unusable optional linked document does not prevent the main score from being imported.

Text-based gradual dynamics and tempos. Crescendo and diminuendo instructions such as “cresc.” and “dim.” accompanied by dashed continuation lines, as exported by Finale and other applications, are now recognized as native text-based gradual dynamics. Their complete wording, qualifiers, placement and duration are preserved, together with supported dash lengths and gaps. Dashed continuations also determine the duration of gradual tempo changes such as “rall.” and “accel.”, rather than using a fixed duration. Exported rhythmic offsets are respected. If the continuation's endpoint is missing, invalid or ambiguous, the instruction remains text rather than acquiring an invented duration. Recognition follows **Recognise musical markings in text**; when this is switched off, the instructions remain text provided that **Text items** is enabled. Crescendo and diminuendo text without a continuation line is also recognized, using text alone and a default duration of one crotchet (quarter note). The **Prefix** and **Suffix** properties are set only when the source supplies corresponding text.

System-attached items. Dorico now makes more use of the staves on which tempo markings, rehearsal marks, repeat markers and system text appear in the source when setting their visibility in the imported layout. Repeated tempo instructions are recognized without creating duplicate global tempo changes, and instructions

explicitly attached to an individual staff remain staff text. Tempo text without an explicit system attachment is also recognized as a tempo when it appears on a staff that carries system tempo markings.

Local rehearsal instructions. Rehearsal directions that represent local instructions, such as keyboard patch numbers, can now remain text on the relevant staff, preserving supported formatting, enclosures and placement, rather than becoming global rehearsal marks. Rehearsal marks with numeric suffixes, such as “K2” and “K3”, are now represented using Dorico's native suffix property.

Percussion. The identification of percussion kits has been improved, including cases where the MusicXML file provides incomplete instrument information. Clef changes within a percussion part are now taken into account when determining staff positions, avoiding confusion between notes that use the same nominal pitch under different clefs.

Percussion instrument definitions. Dorico now makes more use of instrument names, sound IDs and MIDI percussion pitches to identify the instruments declared in a MusicXML file. When all the instruments used in a percussion part can be identified reliably, Dorico constructs a kit containing those instruments, preserving distinct instruments even when they share a staff position and notehead, without adding unused instruments from a generic drum set. Custom noteheads and valid staff positions are retained. Files with incomplete or unrecognised declarations continue to use the existing identification methods. Recognized sound IDs take precedence over conflicting instrument names, and a percussion instrument used in several source voices is not duplicated unnecessarily in the kit.

Percussion positions in Finale files. Some Finale exports incorrectly use MIDI playback pitches as the displayed staff positions for percussion notes, placing them far above or below the staff. Dorico now attempts to repair these positions when several reliably identified instruments provide evidence of this problem, preferring a consistent valid position elsewhere for the same instrument, or otherwise using its position in the matched kit. Plausible custom positions and isolated unusual positions are retained. This repair applies only to Finale exports.

Local chord symbols. Different instruments can use different chord symbols at the same position, particularly in guitar parts, but combining them as shared chord symbols can produce an unwanted mixture. A new **Import chord symbols as local to individual instruments** option has been added to the **Import** section of the **MusicXML Import** page of Preferences. This is switched off by default, retaining the existing behavior of combining chord symbols from all instruments as shared chord symbols. When switched on, each instrument retains its own chord symbols independently. This affects subsequent imports; existing Dorico projects are unchanged.

Recovery from rhythmic errors. Invalid rhythms, durations or tuplet definitions in a MusicXML file could previously cause music after the problem to be omitted or displaced. Dorico now attempts to recover from a wider range of these problems, preserving subsequent music wherever possible and resuming at a reliable bar boundary when one can be established. This includes hidden playback durations in Finale exports, incomplete initial bar information in PhotoScore exports, and inconsistent tuplet information in SmartScore exports. Comments are added to the imported project to identify repaired or omitted passages, and to warn when subsequent music could not be recovered reliably and needs checking against the original score. Recovery cannot guarantee a complete or correct result from a damaged file, so these comments should be reviewed carefully.

Short note values. Written 512th and 1024th notes are now recognized correctly, rather than being imported as crotchets.

SmartScore page margins. When SmartScore exports different margins for individual pages, Dorico now uses the smallest valid value found for each margin, rather than relying only on the document defaults. Since page margins in Layout Options apply throughout the layout, this provides an approximation that generally leaves more appropriate room for the music. This change applies only to SmartScore files.

Import preferences. In addition to the option to import chord symbols on individual instruments, four other new options have been added to the **MusicXML Import** page of Preferences, all enabled by default:

- **Import page text and templates** determines whether Dorico reconstructs titles and other page credits in page templates. Project Info metadata is retained even when this is switched off.
- **Import layout settings** determines whether page margins, staff-label visibility, first-system indentation, music-frame positions and default vertical spacing are imported. Page and staff size continue to follow the choices made when importing the file, and system and frame breaks retain their separate option.
- **Import engraving defaults** determines whether the supported line-width defaults are imported.
- **Recognise musical markings in text** determines whether Dorico attempts to recognize tempos, dynamics, playing techniques and positioned guitar fingerings in text. When it is switched off, these items remain text provided that **Text items** is enabled. Explicit musical elements are always imported.

The existing font-style controls remain independent of these options. These changes affect subsequent imports; existing Dorico projects are unchanged.

Playback

Groove Agent. A new **Preferred Groove Agent plug-in** option has been added to the **Play** page of Preferences, allowing you to choose full Groove Agent instead of the default Groove Agent SE if you own it.

Sustained key switches. When adjacent playing-technique regions use the same sustained key switch and do not require an explicit off action, Dorico now keeps the key switch held rather than releasing and retriggering it at each region boundary. This avoids unnecessary key-switch changes in compatible sound libraries.

Print mode

Default paper size. Print mode now correctly follows the **Default paper size** preference when determining which paper size to use by default.

Project files

iCloud Drive. The handling of Dorico projects in iCloud Drive has been made more robust. In particular, Dorico ensures that if a more recent version of the project is available in iCloud Drive, it is updated before the project is opened in Dorico for iPad.

Dorico now checks the current iCloud metadata for an open project whenever the app returns to the foreground, and if a more recent version of the file is available — because you have been working on it from another device — it offers to reload the project with the latest changes. If downloading the most recent version times out, Dorico opens a copy of the version currently on the device and warns you accordingly.

Tablature

Guitar technique placement per staff type. The placement of guitar playing techniques can now vary independently between staff notation and tablature for the same instrument, allowing techniques to be positioned above or below each stave as appropriate to the context.

Voice-attached lines. Voice-attached lines such as glissandi that appear in tablature stave are now suppressed when staff notation for the same instrument is also visible, preventing the lines from being drawn twice.

Tempo

Circa text position. A new **Circa text position** option has been added to the **Absolute Changes** section of the **Tempo** page of Engraving Options. Choose **Before tempo value** (the default) or **After tempo value** to position circa text (e.g. *c.*) to the left or right of the metronome value.

Text

Changing paragraph styles. A new **Preserve existing formatting** option has been added to the **Edit** ▸ **Notations** ▸ **Text** ▸ **Change Paragraph Style** dialog. This is switched on by default and retains local formatting, character styles, horizontal alignment and line spacing overrides when applying the new paragraph style. Switch it off to remove these overrides and character styles, including when reapplying the current paragraph style. Your choice is remembered for the current document while it remains open.

When preserving formatting, font sizes set directly on text retain their point size, rather than scaling with the default size of the new paragraph style. Sizes specified through character styles retain their relative sizing. Formatting inherited from the old paragraph style follows the new paragraph style.

Changing the paragraph style from the text-editing toolbar continues to clear local formatting, independently of the dialog option.

User interface

Dorico Elements. **Paste Articulations**, **Explode**, and **Reduce** are now correctly available in Dorico Elements, and appear as locked features in Dorico SE. Previously they were incorrectly disabled in Dorico Elements.

Dorico SE. It is now possible to assign key commands for **System Break** and **Frame Break** in Write mode in Dorico SE, in the same way as in Dorico Elements and Pro. Furthermore, manual staff visibility can no longer be edited in Dorico SE, where this feature is not available.

The padlock icon shown next to menu items that are not available in Dorico SE now follows the theme color of the menu, so that it remains legible even where the menu background is nearly black, and it now updates immediately if you change the theme while Dorico is running. **Window** ▸ **Engrave** is now also correctly shown as locked in Dorico SE, where Engrave mode is not available.

Windows file associations. Dorico's entries in the Windows Explorer context menu now include the major version number, making it easier to distinguish between installed versions of Dorico.

Dorico for iPad. The introductory screens shown when getting started with Dorico for iPad have been updated, to make clearer what features are unlocked by subscribing or buying the Lifetime Unlock in-app purchase. If you start a subscription or buy the Lifetime Unlock, the purchase process is now also clearer, showing progress while contacting the App Store and confirming a successful purchase before you continue.

Issues resolved

Component	Issue
Audio engine	**Edit ▸ Device Setup** did not always select a fallback default output device when the currently-selected audio device was disconnected, and the driver list did not always reflect newly-connected or removed devices; this has now been improved.
Cantai support	When exporting selected flows from a project with multiple flows, Cantai vocals are now correctly included in the exported audio, without triggering an unnecessary re-render. Allow any pending Cantai rendering to finish before starting the export.
Cantai support	Cantai JSON export now works correctly when the user account name contains accented or other non-ASCII characters.
Chord symbols	When the option to show chord symbols above the top staff of the system was active, block selection of chord symbols across a range could fail to include all expected items; this has now been fixed.
Chord symbols	Under some circumstances, chord symbol input via MIDI keyboard could spontaneously stop working until Dorico was restarted; this has now been fixed.
Chord symbols	Hidden chord symbols on a secondary staff of a grand staff instrument no longer incorrectly split or prevent the splitting of multi-bar rests when individual staves can be hidden.
Comments	Replying to a comment now reliably adds the reply to the project containing the original comment, even when another project has become active.
Comments	Editing a comment now preserves its original position, duration and properties, independently of the current selection.
Cues	Switching to a layout containing cues no longer incorrectly removes harmonic and string properties from notes outside the cued passage.
Dynamics	Under some circumstances, a lone dynamic attached to a grace note run could be positioned or calculated incorrectly; this has now been fixed.
Dynamics	Parentheses added to a dynamic via the popover were not saved correctly, and so disappeared when the project was closed and reopened; this has now been fixed.
Dynamics	Adding an immediate dynamic followed by a hairpin at the end of an existing lone hairpin could incorrectly replace the existing hairpin; this has now been fixed.
Engrave mode	Under some circumstances, the handles for system left and right indents were not correctly placed for systems that began or ended with grace notes; this has now been fixed.
Flows	Under some circumstances, splitting a flow containing a percussion kit could cause a crash; this has now been fixed.
Guitar bends	Pre-bends are now drawn consistently throughout a run of guitar bends.

Component	Issue
Guitar bends	Hold lines in guitar bends are now always drawn horizontally.
Guitar bends	Under some circumstances, multiple bends on the same chord could be drawn with separate curved arrows rather than a single combined arrow; this has now been fixed.
Harmonics	When a note is reassigned to a different string, its harmonic pitch now updates immediately.
Instrument filters	Editing the active instrument visibility filter in galley view now immediately updates the positions of system-attached items such as rehearsal marks.
Localization	If the file and folder names for user templates used Japanese characters, Dorico could crash on start-up; this has now been fixed.
Lyrics	Pasting hyphenated Chinese, Japanese or Korean text as lyrics no longer sometimes produces empty lyric syllables.
Lyrics	Hanging punctuation and lyric alignment now correctly account for the width of smart quotes when they are enabled.
MIDI export	Empty lyrics are no longer incorrectly included in exported MIDI files.
Multi-bar rests	Choosing to edit the font for a selected multi-bar rest showing “tacet al fine” now selects the appropriate font style in more circumstances.
Music fonts	Under some circumstances, setting a font substitution while the score was being rendered could cause a crash; this has now been fixed.
MusicXML import	The handling of two-note tremolos in MusicXML files exported from Finale has been improved. Finale uses an unusual tuplet structure to encode tremolos between long note values, including for dotted note values in compound time; both forms are now handled correctly.
MusicXML import	Notes exported beneath bar repeat regions, for example from Finale, no longer incorrectly appear superimposed on the imported bar repeat symbols.
MusicXML import	Hidden metronome marks now remain hidden while still supplying the correct playback tempo, including when combined with a separate text instruction.
MusicXML import	Gradual tempo instructions no longer acquire an unwanted continuation line when the source file does not specify one.
MusicXML import	Additional words accompanying recognized repeat instructions are now retained without unnecessarily duplicating the repeat instruction itself.
MusicXML import	System and page breaks, and associated staff visibility changes, now remain aligned with the music when short bars in the source file require padding during import.

Component	Issue
MusicXML import	Tuplets in percussion parts are now assigned to the relevant kit components using their source voices, avoiding missing notes and incorrect tuplet structures when stem directions differ.
MusicXML import	Percussion notes that change voice or stem direction are now imported more faithfully, including nested tuplets and tuplets crossing barlines, without changing the kit component's default position or voice direction. Chord notes with omitted stem directions use the resolved direction, avoiding unexpected changes of voice.
MusicXML import	Files that omit initial clefs, including some PhotoScore exports, are now handled safely, using the matched instrument's default clefs where necessary.
MusicXML import	Bar number changes can now be imported at matching global bar positions even when the score contains local time signatures.
MusicXML import	Double barlines and repeat barlines can now be imported at matching global bar positions even when the score contains local time signatures.
MusicXML import	When equal numbers of staves specify measured and open time signatures, Dorico now favors the measured signature for the global bar structure, retaining the local open-time signatures.
MusicXML import	Whole-note rhythmic slashes now remain in the same slash voice as neighboring stemmed slashes from the same source voice, while explicit opposing stem directions and deliberately stemless slashes remain distinct.
MusicXML import	Transitions between ordinary notes and rhythmic slashes now suppress unwanted rests in the resulting separate voices, while preserving genuine gaps in the source music.
Note input	Copying with chord mode activated could sometimes create notes with the wrong articulations if grace notes are adjacent to the destination; this has now been fixed.
Ornaments	Arpeggio signs and non-arpeggio brackets could disappear at the start of a system where divisi staves returned to unison; this has now been fixed.
Ornaments	Grace notes adjacent to arpeggio signs or non-arpeggio brackets could be spaced incorrectly at a condensed divisi-to-unison change at a system break; this has now been fixed.
Page layout	Pages could incorrectly retain the **First** page template after editing caused a flow start to move to another page; this has now been improved.
Page layout	The **Gap to use for divisi staves** option no longer incorrectly affects the vertical justification of grand staff instruments held by section players.
Percussion	Mirroring of tuplets between the components of a percussion kit, previously working only in the five-line kit presentation, now also works correctly on percussion grids.

Component	Issue
Playback	When an expression map must fall back to a subset of the requested playing techniques, a base switch that matches the required condition is now preferred over one without a condition.
Playback	Under some circumstances, switching to Play mode could cause Dorico to hang in projects with pauses early in a flow; this has now been fixed.
Playback	When determining the prevailing tempo at the start of a gradual tempo change, a tempo mark at the same rhythmic position as a fermata was incorrectly ignored; this has now been fixed.
Playback	Further improvements have been made to the playback of pedal lines that span repeat structures.
Playback	Slash instruments are now correctly silent during playback, rather than incorrectly playing back using the first entry in the associated percussion map.
Playback	Having the option **Enforce gap between repeated notes of the same pitch** enabled on the **Timing** page of Playback Options no longer causes lengthy delays when editing in large projects.
Playback	Expression-map switches with note-off actions could be sent in the wrong order at a change of playing technique, incorrectly cancelling an active technique such as muted playing; this has now been fixed.
Playback	Adjacent expression-map regions using the same key switch could produce overlapping key-switch notes; their timing is now handled correctly.
Playback	Sustained key switches are now handled more reliably during cycle playback, avoiding unintended changes of playing technique after repeated cycles.
Playback	Key switches and MIDI controller changes can now precede the start of a flow when required by notes with negative playback offsets, so that the initial playing technique is applied correctly.
Playback	Starting playback at the beginning of a flow now includes any pre-roll, avoiding missed initial notes and playing-technique changes when notes have negative playback offsets.
Playback	Cycle locators now draw correctly at system and spacing boundaries where grace notes are present.
Playback	Customised percussion kits now retain a suitable preset inherited from their original kit, avoiding the unexpected selection of NotePerformer's orchestral percussion sound for a customized drum set.
Playback	Percussion kit components no longer incorrectly reuse an unrelated instrument's sound when using NotePerformer.

Component	Issue
Playback	Adding an instrument to an already-routed percussion kit now reuses a suitable existing percussion endpoint where available, matching the behavior when routing the complete kit.
Project files	Saving a project could incorrectly produce a warning that the project had been modified externally, including for projects in iCloud Drive and filenames containing accented characters on macOS; this has now been fixed.
Properties	Repeat-ending properties are now shown correctly when the selected ending appears on a staff belonging to a player's subsequent instrument.
Repeat endings	Creating a repeat ending from a selection within a slash or bar repeat region now uses the selected range, rather than incorrectly extending to cover the whole region.
Repeat markers	Under some circumstances, a repeat marker at the end of the system could collide with protruding items if the following system begins with a grace note; this has now been fixed.
Rhythmic slashes	When slash regions were recreated – for example after editing the underlying music – the **Show other voices** and **Show playing techniques** properties were not being preserved; this has now been fixed.
Rhythmic slashes	Rhythmic slash positions now update correctly following edits in percussion kits.
Selections	Under some circumstances, determining the extent of a selection could cause a crash; this has now been fixed.
Selections	When switching between layout tabs, Dorico now updates the selection for the incoming layout, preserving the corresponding selected items where possible.
Setup mode	Exporting selected flows no longer retains flow heading overrides for flows that are not included in the exported project.
Staff labels	Staff labels containing straight quotation marks or apostrophes could acquire unexpected line breaks when smart quotes were enabled; this has now been fixed.
Tablature	Lozenges on long notes in the Guitar World tablature style no longer incorrectly show an erased background.
Tempo	A crash that could occur when interacting with the Tap Tempo section of the Tempo panel has been fixed.
Tuplets	In projects with very deeply nested tuplets in open meter music with very long bars, adding a rhythmic dot to a rest could cause a crash; this has now been fixed.
User interface	The videos on the **Learn** page of the Hub are now sorted by publication date, so older videos no longer return to the top when their metadata is updated.

Component	Issue
User interface	Checkboxes in table views across the application now look correct in dark appearance, and no longer have a border drawn around them (Windows only).
User interface	The **Default text font family** preference did not always update correctly when switching the application language to Japanese on Windows; this has now been fixed.
User interface	Under some circumstances, a crash could occur when the operating system's visual theme changed while Dorico was running; this has now been fixed.
User interface	Under some circumstances, closing a project could lead to a crash; this is now guarded against.
User interface	The mode selector at the top of the window now collapses into a single drop-down menu more readily in languages other than English, and the **Close** button in the Preferences dialog no longer risks having its text truncated (Dorico for iPad only).
User interface	Pitch names in the table in the **Clef and Transposition Overrides** dialog now follow your preferred middle C convention.
User interface	The checkboxes in the system-attached items table in Layout Options now once again appear correctly.
User interface	The system-attached items table in Layout Options now restores its player selections correctly.
User interface	Using the ensemble picker after changing the application language or appearance could cause a crash; this has now been fixed.

Dorico 6.2.30

29 May 2026

Improvements

Cantai support

Independent voice playback. It is now possible to enable independent voice playback for instruments routed to Cantai. Simply click **Enable Independent Voice Playback** in the Track Inspector panel in Play mode as you would for any other instrument. If you are using the Cantai playback template, Dorico will automatically load the required additional instances of Cantai and assign them to each voice. If you are managing Cantai yourself, you will need to add new instances in the **VST and MIDI** panel and assign them to each voice in the Track Inspector.

Glissando lines

Custom wiggly line appearance. A new **Draw wiggly glissando lines using** option has been added to the **Design** section of the **Glissando Lines** page of Engraving Options, allowing you to choose between the default wiggly line (which uses the fastest or narrowest trill wiggle glyph) or a line style of your choice. In new projects, the **Wiggly line** horizontal line style is used by default, but in existing projects the appearance of glissando lines is unchanged.

A new **Line style** property has been added to the **Glissando Lines** group in the Properties panel, allowing you to override the line style for an individual glissando line.

MusicXML export

Pedal lines. Piano pedal lines – for both sustain and sostenuto pedals – are now included in MusicXML files exported from Dorico. MusicXML does not support una corda pedal lines, so una corda/tre corde pedal lines in Dorico are exported as text items.

Hidden notes. If a note is hidden in the layout to be exported to MusicXML, Dorico will now respect that hidden state in export. If the note duration takes a stem, it will be exported as hidden if both the notehead and stem are hidden by way of the respective properties; if the note duration is a whole note or longer, it is only required that the **Hide notehead** property is set for the note to be marked hidden in the MusicXML file.

Tuplets. Tuplet brackets and digits that are hidden by engraving options – for example, tuplets whose duration matches a beamed group, or several consecutive repeated tuplets exceeding the threshold for such tuplets to be hidden – are now exported to MusicXML accordingly.

Tempo

Approximate metronome marks. When displaying approximate metronome marks using *c.* as an abbreviation for *circa*, some publishers like to use a space between the *circa* text and the tempo value (e.g. *c.* 112), and others do not (e.g. *c.* 112). A new option **Between circa and tempo value** has been added to the **Absolute Tempos** section of the **Tempo** page of Engraving Options, allowing you to control this.

User interface

Default output level. The **Default output level** slider on the **Play** page of Preferences is now paired with an editable spin box, allowing you to type the desired dB value directly.

Issues resolved

Component	Issue
Barlines	End-start repeat barlines at the ends of systems are no longer sometimes spaced incorrectly when condensing is enabled.
Cantai support	If there is a non-zero pre-roll value set on the **Timing** page of Playback Options, Cantai now plays back correctly.
Cantai support	Lyrics at grace note positions are now correctly handled for Cantai.
Cantai support	In the unlikely event you have multiple players with identical names, for example both single and section players, these are now given unique names in the Cantai user interface.
Cantai support	If player names use non-Latin characters, they are now transliterated into basic Latin strings to ensure that they appear correctly in the Cantai user interface.
Cantai support	Further improvements to the handling of lyrics in repeated passages, particularly where lyrics are shared with the previous pass.
Chord symbols	When all the chord diagrams or chord symbols in a row are hidden on a system, the vertical gap left for the chord symbols or diagrams is now automatically closed up.
Dynamics	Further improvements have been made to the reliability of editing existing dynamic groups via the popover.
Dynamics	The default appearance of messa di voce hairpins on runs of grace notes with an odd number of notes has been improved.
Engrave mode	Moving bars between systems in Engrave mode now works correctly in projects with multiple music frame chains, e.g. piano four-hands layouts.
Engrave mode	When importing a page template into an existing set, its music frames will be remapped to match the default frame chain in the destination set, ensuring that its special identity as e.g. **First** is retained.
Flows	Under some circumstances, importing flows into an existing project can cause duplicate VST plug-ins to be added to the rack; this has now been fixed.
Guitar bends	Under some circumstances, pre-bends could disappear when editing guitar bends later in a run; this has now been fixed.
Guitar bends	When changing engraving options to show bends using slurs, auxiliary notes for pre-bends are now correctly immediately cleared.
Guitar bends	Under some circumstances, changing engraving options could cause guitar bends shown as slurs to stop drawing; this has now been fixed.

Component	Issue
Guitar techniques	Changing engraving options for harmonics no longer incorrectly removes guitar tapping techniques.
Harmonics	Invalid properties for harmonics are now always correctly cleaned up if necessary, so harmonics properties on other notes at the same rhythmic position now apply as they should.
Localization	Matching for preset ensemble names in the **Add Ensemble** popover in Setup mode has been improved for languages other than English.
Localization	The abbreviation **tbn** in the **Build** page of the ensemble picker now chooses the C trombone rather than the B flat trombone in all languages.
MIDI export	Alternating time signatures are now correctly handled in MIDI file export.
Mixer	Muting and soloing instruments via the track header in Play mode now always correctly keeps the Mixer in sync, even if the filters in the Mixer are set such that no tracks are shown there.
MusicXML export	Under rare circumstances in projects with custom music frames, Dorico could fail to export any musical material to the resulting MusicXML file; this has now been fixed.
MusicXML import	When no lyric line number is specified in MusicXML, lyrics are now correctly imported in line 1, not line 2.
Octave lines	When a note is selected, the right-click context menu now correctly contains the **Octave Lines** submenu.
Page layout	Editing music in projects with multiple music frame chains, e.g. piano four-hands layouts, no longer exhibits instability in whether the **First** or **Default** page template is used.
Playback	Projects with notes that are played back before the very start of the score would play those notes when the MIDI messages sent to re-initialize playback; this has now been fixed.
Play mode	It is once again possible to select the track header for individual instruments in a percussion kit in Play mode.
Repeats	If a repeat jump coincides with an end repeat barline, the repeat jump now correctly takes precedence.
Repeats	Cautionary items at repeat jumps now correctly account for multiple codas.
Repeats	Players holding both pitched and unpitched percussion instruments will no longer show superfluous cautionary clefs in repeat structures.
Text	Thin and hair spaces are no longer treated as word delimiters for the purposes of determining whether quotes should be smartened or left straight.

Component	Issue
User interface	Paragraph and character styles are now sorted using natural sort order in the menus in the text editor popover; and in several other places in the interface.
User interface	The option **Vertical gap between stacked alterations** from the **Chord Symbols** category of Engraving Options now correctly appears in the Library Manager.

Dorico 6.2.20

21 April 2026

Improvements

Cantai support

Automatic voice detection. When you assign an instance of Cantai to a specific voice part in the Track Inspector panel in Play mode, Dorico now sends a special handshake to Cantai to allow it to determine which voice part it is assigned to, so you do not need to perform this step manually. You still need to choose the Cantai voice that should be used for that voice part.

Lyrics in repeated sections. The handling of lyrics in repeated sections has been improved in passages where the same lyrics are sung on multiple passes.

Chord symbols

Filter for chord symbol regions. A new **Edit ▸ Filter ▸ Chord Symbol Regions** command has been added, allowing you to quickly filter chord symbol regions within the selection.

Block selection. Chord symbol regions are now included when making a block selection with **Shift**+click.

Lyrics

Select More. In Engrave mode, **Edit ▸ Select More** now only selects lyric text, and not hyphens or extender lines. This makes it possible to select, for example, a column of lyrics at the same rhythmic position and nudge them left or right without affecting their hyphens or extender lines.

Note input

Cutting regions. Chord symbol regions and MIDI trigger regions can now be split at the caret position using the scissors tool (shortcut **U**).

Text

Edit Font. Choosing **Edit Font** from the context menu for a selected instrument change label or warning now chooses the appropriate paragraph style in **Library ▸ Paragraph Styles**.

User interface

Instrument picker. For user-defined or custom instruments, if no instrument name is found for the current application language, Dorico now falls back to the name in whichever language is provided, preferring English if available.

Issues resolved

Component	Issue
Cantai support	Lyric translation lines are no longer sometimes incorrectly sung by Cantai; only verses and choruses in the primary language are sung.
Cantai support	Certain edits to lyrics, such as switching line number or line type, were not immediately reflected in what Cantai sings; this has now been fixed.
Chord symbols	Offsets in italicised chord symbol appearances are now always reset correctly when changing synchronization in the chord symbols kerning pairs editor.
Chord symbols	Hidden chord symbols are now always correctly ignored when aligning other chord symbols and diagrams on the system.
Cues	Further improvements have been made to the identification of extra staves belonging to an instrument, so that it is always possible to distinguish between all the staves of an instrument in the cues popover.
Dynamics	Adding an immediate dynamic at the end of a group consisting of multiple gradual dynamics now once again correctly creates the immediate dynamic at the end of the group, not after the first gradual dynamic.
Keyboard panel	Further improvements have been made in multi-touch handling, allowing correct detection of held notes with other shorter notes at the same time (Dorico for iPad only).
Lyrics	Verse numbers for lyrics on tablature are now sized consistently.
Lyrics	Editing a lyric using the **Edit Single Lyric** dialog now correctly adds any required styles to the project library.
Localization	Signposts for rhythmic feel items now show the name of the active rhythmic feel in the current application language, rather than English.
Localization	The tool tips for the buttons in the text editor popover are now once again localized.
Music symbols	Under some circumstances, Dorico could crash when opening a project due to a problem with font substitution; this has now been fixed.
MusicXML import	Under some circumstances, frame and system breaks could be imported at positions not aligned with barlines; this has now been fixed.
MusicXML import	MusicXML files that specify staff size by defining a scale factor to apply to the global staff size now import with the correct staff size.
Players	Under some circumstances, deleting players could fail after importing flows from another project; this has now been fixed.

Component	Issue
Project files	It is once again possible to correctly open projects with commas in their file names or paths (Dorico for iPad only).
Proofreading	Successive time signatures with the same number of beats but visibly different beat groupings no longer give rise to warnings.
Proofreading	Several issues with proofreading for harmonics on fretted instruments have been fixed.
Proofreading	Dorico no longer warns about redundant open meter time signatures when one has no visible symbol and the other does.
Repeats	In some circumstances, Dorico could show an incorrect cautionary time signature at a repeat ending or jump, if an earlier time signature coincides with a coda jump; this has now been fixed.
Text	Text items no longer incorrectly appear to have local formatting (resulting in their style name being appended with an asterisk) in the status bar.
User interface	The zoom range in the music symbols editor has been constrained, preventing extreme zooms that can appear to cause Dorico to hang.
User interface	Under some circumstances, confirming the **Library ▸ Notehead Sets** dialog could result in the application hanging; this has now been fixed.
User interface	Dorico now correctly follows the operating system dark/light theme setting for menus, system dialogs such as file choosers and the color picker (Windows only).

Dorico 6.2.10

27 March 2026

Improvements

Engrave mode

Default paths. By default, Dorico now chooses your default Dorico project location as the initial save location when exporting a page template set, and the initial open location when importing a page template set. Similarly, when choosing **Library ▸ Export Library**, Dorico offers your default Dorico project location as the initial save location.

Guitar tablature

Natural and pinch harmonics. The default position of the **NH** and **PH** lines that appear above the top string of the tablature over a series of notes with natural or pinch harmonics has been improved: when the run of harmonics ends at a barline, the right-hand end of the line no longer unexpectedly crosses the barline. In addition, the default position of the line from the top string of the tablature is determined by the new **Default distance of natural and pinch harmonic lines from tablature** option on the **Harmonics** page of Engraving Options. Furthermore, **NH** and **PH** lines are now fully adjustable in Engrave mode, both for nudging with the keyboard and dragging with the mouse.

Pre-bend re-pick. The **RP** (re-pick) line that appears above the top string of the tablature over a series of notes with identical pre-bends can now be nudged and dragged in Engrave mode. Its default position relative to the top string of the tablature is determined by the new **Vertical distance of re-pick line from tablature** option in the **Position** section of the **Guitar Bends** page of Engraving Options.

Artificial harmonics on tablature. The **Artificial harmonics on tablature** option on the **Harmonics** page of Engraving Options now has a new choice, **Diamond enclosure and touched note above staff**, which, as its description suggests, encloses the stopped fret in a diamond, and shows the touched pitch above the top string of the tablature, prefixed with **AH**. This convention is used in the European style of tablature popularized by *Guitarist* magazine.

Instrument changes

Hiding warnings and labels. A new **Hidden** property has been added for instrument change warnings and labels, found in the **Instrument Changes** group in the Properties panel in Engrave mode only. When activated, the warning or label is hidden.

Signposts now appear for instrument change warnings and labels that are hidden either by way of the new **Hidden** property, or because the **Custom text** property is set and contains only whitespace characters. Signposts for instrument changes can be hidden or shown via **View** ▸ **Signposts** ▸ **Instrument Changes**.

Instrument filters

Play only filtered instruments. When an instrument filter is activated in galley view, it is now possible to specify that Dorico should play only the filtered instruments when playing back. Activate the **S** (solo) button to hear only the filtered instruments when you next start playback. Note that activating or deactivating this button during playback has no immediate effect: it only affects Dorico's decision about which instruments to include when playback starts. This applies only in galley view: if you are in page view or in Play mode, all instruments will play back.

Notes

Split stem notehead attachment. A new Engrave-only property, **Split stem notehead att.**, has been added to the **Notes and Rests** group in the Properties panel. This allows you to adjust the precise point at which the angled stem joins the outermost notehead on that split.

Playback

Switching to the auto playback template. When opening an existing project, the message that appears offering to apply the **Auto** playback template is now set such that the **Continue** button is the default, meaning that if you confirm the message box with the keyboard, no change is made to the playback setup of the project. You must now actively choose the **Use Auto Playback Template** button to make a change to the project.

Text

Smartening quotes. The decision for whether quotes in text should be smartened is now determined by a dedicated **Smarten quotes** option in each paragraph and character style. As such, the old **Smarten quotes** option on the **Text** page of Engraving Options has been removed. This provides much greater control over smart quotes in text frames, text items in the music, staff labels, lyrics, and more.

The **Smarten quotes** property for an individual lyric now allows you to override this decision in both directions, i.e. to specify that an individual lyric should use smart quotes when they are disabled in the relevant paragraph style, and vice versa.

Tuplets

Bracket position. A new **Tuplet bracket position** option has been added to the **Brackets** section of the **Tuplets** page of Engraving Options. By default, tuplet brackets are centered vertically on the tuplet digits or ratio, and break to either side of the text:

some publishers instead favor showing an unbroken bracket outside the text. To use this appearance, choose **Outside digits**; the default appearance is **In line with digits**. When using **Outside digits**, the minimum distance between the outer edge of the tuplet text and the bracket is determined by the new **Bracket distance from digits** option.

User interface

Save as Project Template dialog. In **File ▸ Save as Project Template**, you can now choose one of the existing categories from a drop-down menu, and as you type the name of a category, Dorico will offer to automatically complete it for you. Similarly, when typing into the **Name** field, Dorico will offer to automatically complete the name of existing templates in the chosen category.

Panning with the middle mouse button. A new **Middle mouse button changes selection** option has been added to the **Note Input** section of the **Note Input and Editing** page of Preferences, activated by default. If you like to pan around the score by holding the middle mouse button and moving the mouse, you may want to consider deactivating this option, so that the middle mouse button never changes the selection; this will prevent unwanted changes of selection when scrolling the score.

Issues resolved

Component	Issue
Bar repeats	The **Count appearance** property now once again correctly overrides the appearance of the bar count on all bars of the region, including the final bar.
Chord symbols	When changing the line on which a chord symbol appears, if another chord symbol is in the target line, they now swap positions.
Chord symbols	Under some circumstances, deleting a custom chord symbol in **Library ▸ Chord Symbols** could crash; this has now been fixed.
Clefs	When the option to hide clefs at the start of systems following the first is activated, Dorico no longer sometimes incorrectly shows a restorative clef for repeats; this has now been fixed.
Condensing	System-attached items like tempos no longer incorrectly appear on condensed divisi staves other than the first staff in the instrument.
Dynamics	Further improvements have been made to the editing of existing dynamics via the popover.
Guitar bends	When dragging **BU**/**BD**/**PB** items in Engrave mode, their graphical position now tracks the mouse pointer more closely.
Harmonics	When a harmonic with an extra notehead appears in a cue, the special notehead is now correctly scaled according to the cue scale factor.
Harmonics	Artificial harmonics on non-stringed, non-fretted instruments no longer incorrectly show no notehead.
Keyboard panel	Handling of multi-touch input for the Keyboard panel has been improved, such that it is much harder for multiple keys to become stuck down (Dorico for iPad only).
Key Editor	Dorico no longer incorrectly removes MIDI CC data that happens to be identical to MIDI CC data in other instruments when loading a project.
Music symbols	Scrolling and zooming in the music symbols editor now more reliably repaints parts of the symbol as they are brought into view.
MusicXML export	Under rare circumstances, certain combinations of figured bass could cause a crash during MusicXML export; this has now been fixed.
Note input	Clicking outside a popover will now once again confirm the popover rather than rejecting it.
Note input	One further condition under which the sound used for auditioning would be unexpectedly reset to the sound of the top instrument in the system has been identified and fixed.
Note input	When an instrument filter is active in galley view, but the filter specifies only instruments that are not included in the current flow, copying and pasting and moving or extending the caret now works as expected.

Component	Issue
Percussion legends	Percussion legends for selected instruments are now correctly saved and loaded, so they won't unexpectedly show up as signposts when reopening the project.
Playback	Multiple *sfz* dynamics in the same group are now played back correctly; previously, only the first *sfz* would be played correctly.
Playback	When a base switch with a note length condition is stacked with an add-on switch, the transposition of the base switch is now always correctly applied.
Project files	Projects located in iCloud Drive but not in the default Dorico folder now correctly save back to their original location instead of being duplicated (Dorico for iPad only).
Proofreading	Dorico no longer sometimes unexpectedly reports that a player cannot play only one instrument simultaneously for players with percussion kits.
Repeats	When a repeat barline and repeat jump coincide, Dorico could show the incorrect cautionary items; this has now been fixed.
Repeats	An explicit key change to a key signature with no accidentals at the same position as a cautionary key signature for a repeat now shows the correct cautionary naturals.
Repeats	The new options on the **Repeats** page of Layout Options are now correctly preserved when reopening a saved project.
Repeats	Apparently identical, redundant time signatures no longer sometimes unexpectedly appear as cautionaries at repeat jumps and repeat endings.
Repeats	The handling of open time signatures shown as cautionary or restorative items at repeat endings and jumps has been improved.
Tempo	A tempo equation that coincides with a system that begins with one or more grace notes now correctly appears at the end of the previous system if necessary.
Text	Paragraph styles that define both a border and a background color appear correctly once more.
Text	The **{@flowDurationStraightQuotes@}** token (and its indexed versions for specific flows) now correctly shows straight quotes instead of smartened quotes.
Time signatures	Cautionary and restorative time signatures at repeat barlines, endings and markers now correctly follow the style chosen in Layout Options.
User interface	The star button in **Library ▸ Paragraph Styles** now always correctly reflects whether the selected style matches the saved style in the user library.
User interface	Choosing **Help ▸ Upgrade** will no longer sometimes show outdated information about expired special offers (Dorico SE only).

Dorico 6.2

6 March 2026

Highlights

Repeats

Cautionary and restorative items at repeats. Dorico can now display cautionary and restorative clefs, key signatures, and time signatures at repeat barlines, repeat endings, and repeat jumps.

For example, if jumping back at a first ending to an earlier point in the flow, if there has been an intervening change of clef, Dorico can show the clef at the bar the repeat ending jumps back to, so that the performer has early warning of the change of clef; similarly, when jumping forward to the final ending in a repeat ending, if a cautionary clef is shown for the preceding ending, it may be necessary to show a restorative clef at the beginning of the final ending to remind the performer that the intervening clef change still takes effect.

Dorico shows cautionary and restorative items at repeats by default in new projects. For existing projects, it is necessary to set the new **Clefs and key signatures in repeat structures** option on the new **Repeats** page of **Notation Options** to **Track**: Dorico can only show these items when it is tracking changes of clef, key signature, and time signature through repeat structures in the flow. This option is set to **Do not track** in existing projects to preserve their appearance.

On the new **Repeats** page of Layout Options, you can choose whether cautionary and restorative items at repeats should be shown in parentheses. Options for the design of the parentheses can be found in the **Repeats** section of the **Barlines** page of Engraving Options, and options for the gaps around and inside these parentheses can be found on the **Spacing Gaps** page of Engraving Options.

Guitar tablature

There is considerable variation in the way guitar techniques such as bends, tapping, vibrato bar dips, harmonics, and so on are notated in tablature. There are perhaps two or three sets of conventions more widely used than others: from the US, the publications of Hal Leonard and *Guitar World* magazine represent two distinct styles; from Europe, *Guitar Techniques* and *Guitarist* magazine represent a third style. This latter style is also used in the popular Trinity/Rock School guitar syllabus, so it is becoming more widely used and understood by players.

Dorico 6.2 introduces new features to support the essential characteristics of the European style, among them:

- Showing bends as slurs in staff notation (rather than as angled lines), and as **BU** (bend up) and **BD** (bend down) text in tablature
- Showing harmonics with enclosures around fret numbers in tablature, with dashed lines showing the extent of a series of consecutive harmonics; for artificial harmonics, showing the touched fret above tablature, and in staff notation showing the sounding pitch with a diamond notehead
- Showing left- and right-hand tapping with enclosures around noteheads in staff notation and around fret numbers in tablature
- Showing vibrato bar scoops/dips as curved arrows
- Showing tied-to notes in square brackets in tablature

These are all now supported in Dorico 6.2, described in detail below.

Bends. A new **Bend appearance** option has been added to the **Staff Notation** section of the **Guitar Bends** page of Engraving Options, allowing you to specify that guitar bends should be drawn in staff notation using slurs rather than angled lines. A corresponding **Bend appearance** option has been added to the **Tablature** section, providing the choice between using a curved arrow or showing the bent-to note in parentheses and indicating either **BU** or **BD** above the tablature to indicate the bend direction.

The **BU** and **BD** markings used on tablature to show bends when **Bend appearance** is set to **BU or BD text** are vertically positioned relative to fret numbers, so they can appear between strings as well as above the top string. The markings are centered horizontally between the bent-from and bent-to fret numbers.

Dedicated positioning options for **PB** markings, for pre-bends, are found in the **Position** section of the **Guitar Bends** page of Engraving Options.

In Engrave mode, it is now possible to make graphical adjustments to guitar bends and pre-bends both in staff notation and tablature using the keyboard (e.g. holding **Alt** and using the arrow keys).

Re-pick indications. In the European convention, re-picking a bent note shows the indication **RP** followed by a dashed line. This is now supported by Dorico when **Bend appearance** is set to **BU or BD text**.

Harmonics. To support the appearance of natural and pinch harmonics where fret numbers are shown in diamond and triangle enclosures, new options have been added to the **Harmonics** page of Engraving Options. To use this appearance, set **Natural harmonics in tablature** to **Diamond enclosure** and **Pinch harmonics in tablature** to **Triangular enclosure**.

When using these enclosures, harmonics are also normally indicated by showing **NH** or **AH** above the tablature. Options to add these markings automatically are found in the **Tablature** section of the **Harmonics** page of Engraving Options.

Tapping for fretted instruments. In European convention, pick-hand tapping is indicated by a circular enclosure around the fret number in tablature and around the notehead in staff notation; fret-hand tapping is similarly indicated by a square enclosure. This can be enabled by choosing **Enclosure** for the **Tapping appearance** option in the **Tapping** section of the **Guitar Techniques** page of Engraving Options.

The thickness of the line used for the enclosure, and values for the padding of these enclosures in tablature and staff notation, can be found in the new **Enclosures** section of the **Notes** page of Engraving Options.

Vibrato bar scoops/dips. To use the curved arrow appearance common in the European convention, set **Scoop appearance** in the **Vibrato Bar** section of the **Guitar Techniques** page of Engraving Options to **Curved**. This produces a curved arrow positioned above the note. (This option was added in Dorico 6.1.)

Tied notes. To show tied-to notes in square brackets, set **Tied notes in tablature** either to **Hide fret numbers, tied notes with attachments in square brackets, per string** or **Hide fret numbers, tied notes with attachments in square brackets, grouped** in the Ties section of the Tablature page of Engraving Options. (These choices were added in Dorico 6.1.)

Stems. A new option **Horizontal alignment of stems relative to rhythmic slashes** has been added to the **Rhythmic Slashes** section of the **Stems** section of the **Tablature** page of Engraving Options, allowing you to specify whether stems on rhythmic slashes should be shown at the **Edge of slash**, so that they are positioned on the left-hand edge for stem-down voices and at the right-hand edge for stem-up voices, or **Centered** regardless of stem direction.

Enclosures on tablature. When fret numbers are surrounded by enclosures (for harmonics and left- and right-hand tapping), the enclosures now overprint the strings. In addition, rectangular enclosures are now always at least as wide as they are tall, so they are normally square, unless the fret number is especially wide.

Other improvements

Audio export

MP3 high quality mode. A new **High quality (slower)** checkbox has been added to the **File ▸ Export ▸ Audio** dialog, allowing you to specify that Dorico should use the high quality encoding method for MP3 export. This affects the resampling of the audio input signal, and achieves optimum sound quality at the given bit rate. At present, MP3 files exported from Dorico always use a 256kBit/s bit rate.

Barlines

Start repeat barlines. A new option **Changes of time and key signature at start repeat barlines** has been added to the **Repeats** section of the **Barlines** page of Engraving Options, allowing you to specify whether changes of key and time signature that coincide with start repeats should appear to the left or right of the barline.

Beams

Beam line thickness. A new **Advanced Options** section has been added to the **Appearance** section of the **Beams** page in Engraving Options, containing options to set the default beam line thickness and gap between beam lines.

Dorico will not adjust the vertical placement of beams to account for unusual values for these options, so it is strongly recommended that the sum of the beam thickness and gap values should be 3/4 space. If the sum of these values differs, Dorico shows a warning label to alert you to the likelihood that beam placement will be poor. If the beam thickness is less than 3/4 space, an **Adjust Gap** button appears that will automatically set the gap value to the remainder so that the two together add up to 3/4 space.

Fingering

Erase background. A new **Erase background behind fingerings outside the staff** option has been added to the **Advanced Options** section of the **Design** section of the **Fingering** page of Engraving Options. When activated, fingerings will erase staff lines, barlines, and slurs. Slurs are now also erased by other items with erased backgrounds, such as dynamics.

Fonts

Text font updates. Splentino has been updated to version 1.2, bringing improvements to diacritic characters, and font metadata for Windows font family grouping; this update also fixes incorrect line height in the italic weight. A new bold condensed weight of Splentino is also now included. This can work particularly well for tempo marks and even staff labels.

Nepomuk has been updated to version 2.7, with improved font metadata for Windows font family grouping, minor kerning improvements, tweaks to characters with umlauts, and improved spacing for French guillemets (quotation marks).

Music font updates. Sebastian has been updated to version 1.3, which fixes slur positioning against up-stem flags. Some improvements have also been made to both Sebastian and Sebastian Text for use as character styles in Dorico, e.g. accidentals in staff labels, and notes in metronome marks.

Golden Age has been updated to version 1.6, which improves its rhythmic slash noteheads.

Harmonics

Popover input. It is now possible to create harmonics using the playing techniques popover, shortcut **Shift**+**P**. Start your input with **harm**, **harmonic** or **harmonics**. After the initial prefix, add further instructions separated by spaces:

harm *[type] [partial] [node] [style] [string] [flags…]*

These additional instructions can appear in any order.

Input	*Result*
Type	
nat or **natural**	Natural harmonic
art or **artificial**	Artificial harmonic
Partial	
p*n* or **p=***n* or **partial=***n*	Set the partial for the harmonic
Node	
n*n* or **n=***n* or **node=***n*	Set the node for the harmonic
Style	
circle or **circleabove**	Shows the circle above the staff for a natural harmonic
diamond, **diamondnotehead**, **sounding**	Shows the diamond notehead instead of the regular notehead for a natural harmonic
white, **whitediamond**, **whitediamondnotehead**, **touched**	Shows a white diamond at the touched pitch for a natural harmonic
normal	Shows a white diamond at the touched pitch for an artificial harmonic
pinch	Pinch artificial harmonic
singlesounding, **sounding**	Shows a white diamond at the sounding pitch for an artificial harmonic
singlestopped, **stopped**	Shows a white diamond at the stopped pitch for an artificial harmonic
String	

s*n*, **s=***n* or **string=***n*	By index, where 1 is the highest string on the instrument
s*pitch*, **s=***pitch* or **string=***pitch*	By pitch, e.g. D3 for the D string of the cello
Open string display	
open, **noopen**	Show or hide open string pitch
paren, **noparen**	Show or hide parenthesized sounding pitch

Here are a few examples:

- Basic natural harmonic: **harm**
- Natural harmonic, explicit partial/node/style, specific string index: **harm nat p4 n1 style=diamond s1**
- Artificial pinch harmonic, parenthesized sounding pitch, string 3: **harm art p4 n2 style=pinch s3 paren**
- Natural white-diamond harmonic, show open string, string by note name: **harm nat style=white open s=e4**

For a few common cases, you can use a shorter form of the popover input.

Long form	*Shortcut*
harm nat	**nh** or **hh** (for "harp harmonics")
harm art	**ah**
harm art style=pinch	**ph**

To remove a harmonic, enter **noharm** into the popover.

Playback. Dorico now plays back the correct pitch for natural harmonics on fretted instruments.

Natural harmonics for stringed instruments. When writing natural harmonics for stringed instruments, it may be useful to be able to show both the pitch of the open string and the touched pitch required to produce the desired harmonic. The open string pitch is shown as a parenthesized black notehead, and the touched pitch is normally shown as a white diamond notehead.

To enable this appearance, set the new option**Natural harmonics on stringed instruments showing touched pitch** on the **Harmonics** page of Engraving Options to **Show open string**. The **Style** property in the **Harmonics** group in the Properties panel should then be set to **Diamond notehead (touched)**.

Artificial harmonics for stringed instruments. When writing artificial harmonics for stringed instruments, in addition to showing the stopped pitch as a normal notehead, and the touched pitch, normally as a diamond notehead, it can be useful to show the sounding pitch, normally as a parenthesized notehead, and sometimes with an octave line to reduce the number of ledger lines required.

To enable this appearance, activate the new **Show sounding pitch** property in the **Harmonics** group in the Properties panel. Dorico will not add an octave line automatically, so if you want an octave line to be shown, create one in the normal way, then activate the new **Artificial harmonic sounding pitches only** property in the **Octave Lines** group to specify that the octave line should only transpose the parenthesized sounding pitch notehead, leaving the stopped and touched pitches untransposed.

Notehead sets for harmonics. New options have been added to the **Harmonics** page of Engraving Options, allowing you to specify the default notehead set that should be used for the touched, stopped, and sounding pitches for natural, artificial, and pinch harmonics on staff notation and in tablature.

Harp pedaling

Note names. When harp pedal changes are set to show using note names, it is now possible to choose between two types of accidentals by changing the new **Accidentals style** option on the **Harp Pedals** page of Engraving Options: **Notation** uses the same appearance as accidentals in the music, while **Text** uses the same appearance as used in chord symbols, which have proportions designed to look better next to upper case letters.

Using new options in the **Advanced Options** section of the **Harp Pedals** page, it's also now possible to change the **Accidental scale factor** and **Accidental baseline shift** to further adjust the look of the chosen accidental appearance.

Note input and editing

Selecting with the mouse. To make click targets easier to hit, Dorico pads the click target for each item at low zoom levels; as you zoom in, this padding gets proportionally smaller, and once you are at a sufficiently high zoom level, the click target is not padded at all.

However, this can make it difficult to select individual noteheads in chords at low zoom levels, because the click targets for notes may overlap, and, crucially, the click target for the chord's stem is also padded, meaning that if you click a notehead in a chord close to its stem, you will select all the notes on the stem, rather than the notehead you were trying to select. Similarly, the click targets for beams are also padded, so you may find yourself selecting all the notes under the beam instead of a single notehead if you inadvertently click close to the beam.

To address this, a new **Selection priority when clicking** option has been added to the **Editing** section of the **Note Input and Editing** page of Preferences. This allows you to choose whether Dorico should **Prioritize noteheads**, in which case the click targets for beams and stems will not be padded at low zoom levels, or **Prioritize**

beams and stems, in which case the click targets for beams and stems will be padded.

The default behavior is **Prioritize beams and stems**, which matches the behavior in previous versions of Dorico. Be aware that after changing this preference, the click targets will only be updated after the project is next edited.

Notes

Rhythm dots. A new **Hide rhythm dot** property has been added to the **Notes and Rests** group in Properties in Engrave mode, allowing you to specify that the rhythm dot associated with a notehead should be hidden. However, note that in chords with multiple notes at adjacent or close staff positions – either in a single voice, or in multiple voices – it is possible for a displayed rhythm dot to correspond to multiple noteheads in the chord, in which case the property must be set for each notehead that contributes to the displayed rhythm dot for it to be hidden.

Split stems. A new **Split stem X offset** property has been added to the **Note Spacing** group in Properties in Engrave mode, allowing you to adjust the precise horizontal position of the notes on a split stem of an altered unison relative to the main stem.

Pedal lines

Position of pedal lift. A new option **Position of end of pedal line relative to notehead** has been added to the **Horizontal Position** section of the **Pedal Lines** page of Engraving Options, allowing you to choose between center- or left-aligning the pedal lift hook when ending at the position of a note or chord.

Percussion

Percussion legends. A new command **Edit ▸ Notations ▸ Percussion ▸ Legend for Selected Instruments** has been added, allowing you to create a percussion legend showing the names of the instruments in which one or more notes is selected.

If you subsequently edit the percussion kit to change or remove all the instruments that were previously included in the percussion legend, the percussion legend appears as a signpost instead of a text label. To resolve this, you must delete and recreate the percussion legend using a new selection of instruments. To help you find any such places where such a signpost may appear, a new **Percussion legends** category has been added to the Proofreading panel, and if proofreading is enabled, Dorico will identify affected percussion legends in the panel.

Playback

Missing playback templates. When opening a project that uses a playback template that is not available on your system, Dorico now offers to apply the **Auto** playback template. Click **Use Auto Playback Template** to ensure that the project plays back

with the best available factory-supplied sounds; if you click **Continue**, no changes will be made to the playback configuration of the project.

Similarly, if you have chosen **Auto** as the default playback template on the **Play** page of Preferences, when you open a project that uses a different factory playback template, Dorico will offer to apply the **Auto** playback template for you.

Auto playback template. When using the **Auto** playback template, Dorico will now automatically use the full Etude Grand Piano instrument if it is installed, in preference to the Etude Elements instrument included free with Dorico Pro and Dorico Elements.

In addition, if the Navia Harp Free instrument is available, Dorico will automatically use this for harp instruments in your project. If you prefer to continue using, say, the harp patch from Iconica Sketch, choose **Play ▸Playback Template**, edit the **Auto** playback template, and move **Navia Harp Free** to the bottom of the priority list of content packs.

Print mode

Transparent items. When exporting graphics or printing in **Mono**, an item set to be transparent via the **Color** property would be excluded from the resulting printed page or graphics file only if it is completely transparent; as of Dorico 6.2, it will also be excluded if it is very nearly transparent (i.e. if its alpha channel value, in the range 0–255, is 1 or 0).

Proofreading

Two-note tremolos. Dorico now considers the playability of two-note tremolos written for violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, saxophone, horn and trumpet.

Horn techniques. Dorico now warns if the horn player is expected to both mute and hand-stop the instrument at the same time, as this is not generally possible.

Cautionary items at repeats. The proofreading checks for clefs, key signatures, and time signatures at repeat endings and repeat jumps now consider the new options for the automatic display of cautionary items at repeats.

Rehearsal marks

Enclosures. It is now possible to set the enclosure type for each type of rehearsal mark sequence (letters, numbers, and bar numbers) independently, using the options in the **Enclosure** section of the **Rehearsal Marks** page of Engraving Options.

Handling multiple sequences. In the rare case that two simultaneous sequences of rehearsal marks are needed, one (say) using bar numbers and another using letters,

you can now use dedicated commands to create a rehearsal mark of a specific sequence type. These commands have been added to the **Note Input** category in the **Key Commands** page of Preferences, allowing you to assign your own keyboard shortcut, or can be triggered via the jump bar.

Rhythmic slashes

Ledger lines. A new **Ledger lines in slash regions** option has been added to the **Rhythmic Slashes** section of the **Notes** page of Engraving Options, allowing you to determine whether slash voices or rhythmic slash regions should show ledger lines when the slashes are positioned outside the staff. In new projects, ledger lines are hidden by default; in existing projects, they are shown by default to preserve their existing appearance.

Tablature. A new **Show slash regions in tablature when staff notation also shown** option has been added to the **Rhythmic Slashes** section of the **Notes** page of Engraving Options. Deactivate this option to hide rhythmic slash regions in tablature when both staff notation and tablature are shown.

Tempo

Edit Font. Choosing **Edit Font** from the context menu after selecting an immediate tempo item showing a metronome mark now selects the **Tempo (metronome mark)** paragraph style in **Library ▸ Paragraph Styles**.

Text

Inserting spaces. Three new commands have been added to the **Text Editor** category in **Key Commands**, allowing you to define key commands to insert non-breaking spaces (U+00A0), thin spaces (U+2009), and hair spaces (U+200A) into the text editor.

User interface

Players showing player names. **Select All** and **Select None** buttons have been added to the **Show player name instead of instrument names** list on the **Staves and Systems** page of Layout Options, allowing you to quickly select or deselect all players.

Change Paragraph Style dialog. The **Change Paragraph Style** dialog now uses a filtered menu, allowing you to more quickly find the paragraph style you're looking for by typing part of the target style's name.

Voices

Hidden stems. When notes have stems hidden using the **Hide stem** property, they can now be assigned to the same voice column as other notes, even if they would ordinarily be assigned to another voice column to avoid collisions caused by their stems.

Localization

Default key commands in German. A few minor changes have been made to default key commands when using the German keyboard language:

- In addition to **Y** and **X**, you can now zoom in and out with **Ctrl++**/**Command>++** and **Ctrl+-**/**Command+-**.
- The MIDI trigger region popover is now invoked with **=**.
- Hide invisibles is now invoked with **Ctrl+^**/ **Command+^**.

Issues resolved

Component	Issue
Bar numbers	The commands to select bar numbers or add them to the current selection now work more reliably in Engrave mode.
Bar numbers	Dorico no longer incorrectly shows a range of bar numbers below a multi-bar rest for a single subordinate bar number.
Bar repeats	When bar repeat regions are highlighted, Dorico would sometimes incorrectly highlight the wrong divisi section; this has now been fixed.
Bar repeats	Dorico now always correctly respects the engraving option for the appearance of the bar count on the final bar of a bar repeat or numbered bar region.
Barlines	Under some circumstances, Dorico could space double barlines at the start or end of the system incorrectly; this has now been fixed.
Chord diagrams	Under some circumstances, deleting a player could fail if it was showing local chord symbols with chord diagrams; this has now been fixed.
Chord symbols	It is now possible to edit the kerning of each alteration in a vertical stack of alterations in the chord symbol kerning pairs editor.
Chord symbols	The **Distance from chord symbol** option on the **Chord Diagrams** page of Engraving Options now once again takes effect.
Condensing	Rests with the **Color** property set now appear with the expected color when condensed.
Cues	Divisi staves on grand staff instruments can now correctly be used as sources for a cue via the cues popover.
Cues	The extra noteheads that show the touched or sounding pitch for harmonics are now correctly shown at cue size in cues.
Dynamics	The behavior of editing existing dynamics via the popover has been greatly improved, with Dorico no longer unexpectedly producing duplicate dynamics.
Dynamics	Under some circumstances, linking or unlinking dynamics could fail when slurs or lyrics were also selected; this has now been fixed.
Engrave mode	Navigating to rehearsal marks in Engrave mode now works correctly, and brings the expected rehearsal mark into view.
Engrave mode	**Engrave ▸ Edit Flow Heading** now works correctly once more (Dorico Elements only).
Engrave mode	Under rare circumstances, creating a layout-specific music frame could crash if certain figured bass items are present; this has now been fixed.

Component	Issue
Graphics export	When using one of the export commands in the **Print** category of the **Key Commands** page of Preferences, if the saved path for export is unavailable, Dorico will now export to the same folder as the project file, instead of failing to export.
Guitar bends	Pre-bend lines that cross system breaks are now drawn correctly.
Guitar bends	Under some circumstances, editing note durations could cause guitar bends to snap incorrectly to nearby notes; this has now been fixed.
Harmonics	**Edit ▸ Reset Appearance** now correctly resets the **Show open string** property.
Instruments	If two or more fretted instruments with modified tunings are present in the project, under some circumstances, capo information for one of the instruments could be lost when the project is reopened; this has now been fixed.
Key Editor	Clearing MIDI controller data in the Key Editor for the selection now always works correctly, regardless of the number of selected voices.
Lines	If a line has an overridden color, line annotations using music symbols now correctly print with the overridden color.
Lyrics	When aligning lyrics ignoring the width of hanging punctuation, the width of whitespace following leading punctuation and preceding trailing punctuation is now correctly considered.
MIDI export	When exporting MIDI files, Dorico no longer incorrectly excludes players that have been deselected when exporting MusicXML files.
MIDI import	Combining MIDI tracks into a single player during import no longer fails to import tuplets at the end of the combined material.
Multi-bar rests	Single multi-bar rests no longer incorrectly show a bar number range if the bar is numbered with a subordinate bar number.
Music symbols	It is no longer possible to create glyph components in the music symbols editor consisting of whitespace characters.
MusicXML export	Single bar rests are no longer incorrectly exported to MusicXML as a multi-bar rest if they do not show a bar count.
MusicXML export	Pick-up bars are no longer incorrectly exported to MusicXML as bar rests.
MusicXML import	Import of multiple verses of lyrics in MusicXML files exported by Sibelius has been improved.
Note input	Adding an articulation to a chord no longer sometimes fails if the chord is followed immediately by a grace note.

Component	Issue
Note input	It is now possible to navigate from a grace note to a slur at the same position using **Tab**.
Note input	Under some circumstances, the sound used for auditioning during note input would unexpectedly change to the sound of the first staff in the system; this has now been fixed.
Note input	For popovers that show auto-complete lists (tempo, cues, playing techniques), hitting **Tab** now correctly accepts the first item in the list.
Note input	When auditioning the shadow note during pitch before duration input, the prevailing key signature is now correctly considered.
Note input	When copying and pasting, or moving items between staves, in page view, Dorico no longer incorrectly considers the instrument filter active in galley view.
Note spacing	Under some circumstances, Dorico could erroneously leave space for a change of clef at the end of the system; this has now been fixed.
Percussion	Importing a percussion kit that was exported from a project that started life from importing a MusicXML file now works as expected.
Play mode	When switching to Play mode, the selection in the track overview is now always correctly populated.
Playback	A note longer than a half-beat starting on a half-beat preceded by a rest now swings correctly, if appropriate.
Playback	Dorico no longer incorrectly leaves the project activated for playback unable to play back after opening a second project or importing MIDI, MusicXML or flows into the active project.
Playback	Custom key commands to start playback from the left or right locator (**Play ▸ Start or Stop Playback ▸ Left Cycle Locator** or **Right Cycle Locator** in the **Key Commands** page of Preferences) now work as expected.
Playback	The fallback for the requested combination of playback techniques where one or more add-on switches provide one of the playback techniques was incorrectly ignoring the add-on switches; this has now been fixed.
Playback	Triangle rolls now correctly respond to gradual dynamics when using Iconica Sketch for playback.
Playback	The **Increase written dynamic by** option for marcatos on the **Dynamics** page of Playback Options now works correctly once more.
Playing techniques	Dorico now correctly preserves parentheses on noteheads for harmonic noteheads when condensed.

Component	Issue
Project files	If duplicate automation points are found, Dorico removes all duplicates when loading the project.
Project files	Under rare circumstances, Dorico could crash when attempting to import flows into an existing project when attempting to merge players, and compatible instruments are found in both players, but one player uses a percussion kit and the other does not.
Project templates	When starting a new project, Dorico now replaces flow title with project title in all page template sets.
Proofreading	Under some circumstances, Dorico could show a spurious warning about an ambiguous instrument change at a repeat jump; this has now been fixed.
Proofreading	Pitch names shown in the Proofreading panel now reflect the current layout transposition.
Proofreading	Dorico now more reliably considers whether instrument change warnings are shown, or whether multiple instruments held by the same player are shown simultaneously, when warning about instrument changes.
Proofreading	Dorico now correctly handles dynamics like *poco f* when considering ambiguous dynamics.
Proofreading	Warnings about contradictory harp pedal settings no longer incorrectly appear for the lowest strings of the instrument, which are not affected by the pedals.
Proofreading	Dorico no longer incorrectly warns about hand stretch in certain chords that are easy to play on the electric guitar.
Proofreading	When Dorico reports on notes outside the playable range of the instrument, it now correctly considers harmonics, so it does not report that some harmonics are outside the playable range.
Proofreading	Dorico no longer reports that straight and cup mutes cannot be used with brass instruments with which they are sometimes used.
Properties	When the final barline of the flow is selected, the Properties panel no longer incorrectly shows properties that cannot be set.
Slurs	Under some circumstances, changing the option for slur placement relative to tied notes could cause slurs to be deleted unexpectedly when multiple layouts are open; this has now been fixed.
Staff labels	Player group labels are now always immediately updated after editing the relevant paragraph style.
Tempo	Right-clicking a tempo item and choosing **Edit Font** now always chooses the appropriate paragraph style, considering the options for which style should be used for gradual and relative tempo changes.

Component	Issue
Tempo	Under some circumstances, a tempo equation over the final barline of the system could move vertically unexpectedly when editing the music; this has now been fixed.
Text	The **Letter spacing before accidental** option on the **Text** page of Engraving Options now always takes effect when expected.
Text	Dorico now correctly handles full-width Latin apostrophes and quotation marks written in Japanese or other east Asian languages when smartening quotes.
Text	Quotes in all text in text frames are now correctly smartened, instead of only quotes inside tokens.
User interface	The position of attachment points and axes/grid lines in the music symbols editor at high zoom levels has been improved.
User interface	Holding and releasing **Alt** in popovers no longer unexpectedly causes the popover to be closed (Windows only).
User interface	The buttons for clearing filtered categories and flows in the Proofreading panel now appear correctly (French-language only).
User interface	The lists of clefs in **Library ▸ Instruments** are now shown in the correct application language.
User interface	Under some circumstances, hitting **Tab** in the **Graphic Slices** panel in Engrave mode could cause a crash; this has now been fixed.
User interface	Instrument names in the galley view margin no longer incorrectly appear when temporarily hiding invisibles by holding `.
User interface	If the shortcut for hide invisibles uses multiple keys, it was previously possible for invisibles to remain hidden when releasing one of the keys in the shortcut before the others; this has now been fixed.
Vertical spacing	Changes of key signature and time signature are now considered when determining placement of items outside the staff, so, for example, repeat markers no longer collide with cautionary key signature accidentals at repeat jumps.

Dorico 6.1.10

9 October 2025

Improvements

Lyrics

Disabling smart quotes. A new **Smarten quotes** property has been added for lyrics, allowing you to disable the automatic smartening of quotation marks for a selected lyric.

Pedal lines

Legacy vertical positioning option. In response to feedback following the release of Dorico 6.1, a new option **Use legacy pedal line vertical positioning** has been added to the new **Advanced Options** section of the **Vertical Position** section of the **Pedal Lines** page of Engraving Options. This option is activated in projects created in older versions of Dorico when opened in Dorico 6.1.10 for the first time, to preserve their appearance.

When this option is activated, it is not possible to activate **Align pedal lines across width of system**, and nor is it possible to specify a value for **Minimum distance from protruding items**.

Change of default setting. In new projects, the option **Align pedal lines across width of system** in the **Vertical Position** section of the **Pedal Lines** page of Engraving Options is now deactivated by default. If you want pedal lines to be aligned across the width of the system, activate this option.

Issues resolved

Component	Issue
Key Editor	Playing technique regions now always appear with the correct name in the piano roll.
MusicXML export	Dorico no longer sometimes crashes when exporting MusicXML from a condensed layout.
Note input	Specifying parentheses in popovers for dynamics and playing techniques now once again correctly results in the created or edited item becoming parenthesized.
Pedal lines	It is once again possible to adjust the vertical position of pedal lines in Engrave mode, whether they are aligned across the width of the system.
Pedal lines	Pedal lines with a horizontal offset applied to the start or end once again appear correctly.
Percussion	Some percussion sounds, for example pedal hi-hat in a drum set, would not play back correctly; this has now been fixed.
Playback	Glissando playback for NotePerformer has been corrected.
Proofreading	Under some circumstances, Dorico could crash when proofreading certain projects; this has now been fixed.
Text	Text that has its color overridden via the **Color** property now once again prints or exports to graphics using the expected color.

Dorico 6.1

26 September 2025

Highlights

Automatic playback template

As further new sound content is added to Dorico, the number of factory playback templates needed to accommodate various combinations of content has continued to grow to the point that it is often difficult to determine which playback template you should choose. To make this simpler, Dorico 6.1 introduces a new automatic playback template, which uses all the factory content installed on the system, following a recommended priority such that each instrument you add to your project uses the best available sound.

When you first run Dorico 6.1, if the **Default playback template** setting on the **Play** page of Preferences is set to use one of the existing factory playback templates, you will be asked during start-up whether you want to switch to using the new automatic playback template. If you click **Use Auto Playback Template**, Dorico will adjust the **Default playback template** setting for you. If you are using another playback template by default – for example, NotePerformer or another third-party sound library – Dorico will not prompt you to use the new automatic playback template by default. You can make this change yourself on the **Play** page of Preferences.

To apply the automatic playback template to an existing project, choose **Play** ▸ **Playback Template**, choose **Auto**, and click **Apply and Close**.

You will notice that by default most of the factory playback templates you will be familiar with from previous versions are no longer listed: you can show them by clicking the **Show All Factory** button in the action bar in the Apply Playback Template dialog.

As further sound content is added in future versions of Dorico, or if you choose to install existing content that you had previously chosen not to install, the automatic playback template will be updated to make optimal use of it.

To see which content sets are currently used in the automatic playback template on your system, or to change the relative priority of those content sets (which influences how Dorico assigns sounds to instruments), select **Auto** from the list in the Apply Playback Template dialog, and click the **Edit** button.

Condensing

Rests on condensed staves. It is now possible to set certain properties on rests in condensed staves. Until now, it has been impossible to influence the appearance

and position of rests in condensed music, but this limitation has now largely been addressed – though there are some things to watch out for.

By default, rests in Dorico are implicit: they are created automatically by the software to fill in the gaps between notes. Rests only exist as real items – known as *explicit rests* – once you edit them, for example when you set properties to change their staff position, or force their duration. When you edit a rest in a condensed staff, that rest becomes explicit, and it is will affect the notation of the instrument to which it belongs.

When you, say, set the **Rest pos.** property on a condensed rest to adjust its vertical position, the property value itself will apply only to the condensed staff, as you would expect, but in order for that property to be saved, the rest needs to be made explicit, and it has to be stored in the musical data belonging to the instrument.

Normally this will create no problems: in most cases, the rest that you see in the condensed music corresponds exactly to an existing implicit or explicit rest in one or more of the source instruments whose music is notated on the condensed staff: the rest in the source instrument has the same duration, so adjusting its position has no visible effect on the uncondensed music, which appears in the part layout, or in the full score when condensing is disabled.

However, in some circumstances, the rest that appears in the condensed staff may not match an existing implicit or explicit rest in the uncondensed source material. If you adjust the vertical position of such a rest, it becomes explicit, and will now appear in the uncondensed source music with that duration – though the adjustment to its vertical position will only take effect in the condensed music.

Instrument change warnings and labels. It is now possible to interact with instrument change warnings and labels on condensed staves, in the same way as for instrument changes on regular, uncondensed staves.

Etude Elements

Now included at no extra charge to Dorico Pro 6 and Dorico Elements 6 users, Etude Elements is an entry-level version of Etude, Steinberg's deeply-sampled Yamaha C3X grand piano library for HALion and HALion Sonic. Carefully reduced in scope from the full 18GB Etude library, Etude Elements provides a beautiful and expressive set of grand piano patches that provide a significant increase in sound quality and timbre over the standard Yamaha S90 Piano patch used by default in previous versions of Dorico.

If you are using the new automatic playback template, Dorico will use the **Concert Grand Elements** patch from Etude Elements for piano instruments in newly-created projects. To use Etude Elements in an existing project, either apply the

automatic playback template, or manually load one of the Etude Elements patches into HALion Sonic in Play mode.

Proofreading

Instrument ranges. A new category of issue has been added to the Proofreading panel: **Instrument ranges**. When this category is enabled, Dorico will identify notes in any instrument that are outside its standard and advanced ranges: these are the notes that are colored bright or dark red if **View ▸ Note and Rest Colors ▸ Notes Out of Range** is activated. However, proofreading also checks for some additional special cases:

- For flute, the B below middle C (B3) will show a warning: not all flutes have a foot key that enables them to play this pitch.
- For tenor trombone:
  - the pitches C2 to Eb2 require the instrument to have an F attachment, otherwise they can only be played as false tones. This is possible, but not particularly easy, and the stability and tuning of the notes will be poor. (An F attachment is common on classical instruments, but less so on jazz instruments.)
  - Dorico will warn that the pitch B2 is not playable at all unless the instrument has an F attachment.
  - Dorico will warn that the pitches E1 to Bb2 are only playable as pedal notes. Similar to the false tones, this is possible, but not particularly easy, also affecting the stability, tuning and tone of the notes.
- For harp:
  - Dorico will warn about notes that contradict the prevailing pedal settings. These notes are not technically out of range, but are nevertheless also shown in the score in bright red if **Notes Out of Range** is enabled.
  - Dorico will warn if a very low B is written. The three possible notes when written for the very lowest string can only be C flat, C natural or C sharp. Enharmonic equivalents are not possible.
  - Dorico will warn if conflicting pitches on the bottom two lowest strings (C and D) or the highest string (G) are found. Unlike all the other strings on the instrument, these strings are not attached to pedals, so cannot be easily retuned. They are tunable, but only using a tuning key.
- For organ, Dorico will warn if a note has been written above the written G below middle C, for the pedals only.

Dorico also considers the notes described by trills, and will warn if a trill will result in out of range notes. Dorico also checks whether trills are playable on flute,

recorder, oboe, saxophone, bassoon, and trumpet, and will warn about any problematic cases; where good information was readily available about difficulties with two-note tremolos, Dorico will similarly warn about them.

Repeat structures. Dorico's checks for invalid or ambiguous repeat structures has been significantly expanded, and now checks for the following:

- *Duplicate markers of the same appearance.* For example, if two or more segno markers with the same appearance (i.e. with the same marker index) are present in the same flow, either at the same or different rhythmic positions.
- *Repeat markers in a dubious order.* For example, if there are two segno markers, one would expect the first marker (i.e. the one with a marker index of 1) to occur before the second segno (i.e. the one with a marker index of 2). If their relative order is the wrong way round, Dorico will flag this.
- *Missing associated jump repeat markers.* For example, a segno marker is present in the flow, but an associated D.S. marker is nowhere to be found.
- *Missing "intermediate" repeat markers.* For example, if a coda is specified, but there is no marking that specifies where the jump to the coda should occur.
- *Missing associated section repeat markers.* For example, a D.S. marker is present in the flow, but an associated segno marker is nowhere to be found.
- *Missing "until" (or "al") markers.* For example, if D.C. al coda is present but there is no associated coda, Dorico will flag this.

Dorico will also report the following issues:

- Repeat markers that don't coincide with a barline.
- Passages that will never be played. (For example, if you position "D.S." before a segno marker, Dorico will jump forwards, skipping any bars in between.)
- Any end repeat barlines that are missing from all but the last section of any repeat ending structure.
- Any end repeat barline that is present within the final section of any repeat ending structure (as this results in an infinite repeat), unless it is also preceded by a start repeat barline within the same final repeat ending section.
- Any start repeat barlines that are missing an associated end repeat barline.
- Rhythmically-mismatched repeat barlines. (For example, if your score is in 4/4 and starts with a crotchet up-beat, placing an end repeat barline such that it naturally coincides with a barline would cause an additional, unexpected beat to be played when the player goes back to the start. It's more likely that a start repeat barline should be placed on the barline

following the upbeat, or the end repeat barline should have been created one beat earlier.)

Category filter. A new **Categories** section has been added to the **Proofreading** page of Preferences, allowing you to specify which categories of proofreading results should be shown by default in the Proofreading panel when starting a new project, or opening a project last saved in Dorico 6.0 or earlier. Once you save your project in Dorico 6.1, the current state of the **Categories** filter in the panel will take precedence over the initial defaults specified in Preferences, so your choice of which issue categories to show is persisted in the project and will be restored when you next open it.

Other improvements

Arpeggio signs

Minimum length for slash voices. On the **Arpeggio Signs** page of **Library ▸ Engraving Options**, it is possible to specify whether arpeggio signs should appear on slash voices. A new **Minimum length** option has been added to the **Rhythmic Slashes** section, allowing you to specify the minimum length in spaces of the arpeggio sign. By default in new projects this is set to three spaces, but to preserve the appearance of existing projects, it is set to zero in existing projects.

Articulations

Staccatissimo design. A new **Staccatissimo design** property has been added to the **Articulations** group in the Properties panel, allowing you to override the appearance of a staccatissimo articulation for a single note or chord, choosing between **Normal**, **Wedge**, and **Stroke**.

Staccatissimo positioning inside the staff. A new option **Position staccatissimo on closest staff line for notes in a space** has been added to the **Advanced Options** section of the **Vertical Position** section of the **Articulations** page of Engraving Options. When articulations are inside the staff it is usually desirable to ensure a clear space between the articulation and the notehead or stem end. With this option turned on, staccatissimo articulations will be allowed closer than this.

Audio engine

Detecting changes in available devices. If an audio device is connected or disconnected while Dorico is running, the list of available devices in **Edit ▸ Device Setup** will reflect the current set of available devices, so you do not need to restart the application to switch to a newly connected device.

Barlines

Repeat barlines. A new option **Changes of time and key signature at coincident repeat barlines** has been added to the **Repeats** section of the **Barlines** page of Engraving

Options. This allows you to determine whether changes of clef, key and time signature should appear between the end and start repeat barlines, as has always been the default in Dorico, or to instead place them to the right of the combined end-start repeat barline.

Double barlines at the start of single-staff systems. When **Barline at start of system with double barline at end of previous system** is set to **Double barline** on the **Barlines** page of Notation Options, Dorico will now show a double barline at the start of a system if the previous system ends with an end repeat barline.

Bar numbers

Selecting bar numbers. Two new commands have been added to the **Edit** category in the **Key Commands** page of Preferences to make it easier to select bar numbers. These commands can have custom shortcuts assigned to them, or can be invoked via the jump bar.

Particularly when showing bar numbers on every bar, or at intervals of 5 or 10 bars, it may be necessary to adjust the positions of bar numbers relative to items in the middle of the bar or at barlines. However, selecting bar numbers to adjust their positions in Engrave mode can be tricky, because items like slurs and ties can have click areas for their control handles that overlap with bar numbers. So to quickly select bar numbers, you can now make a selection in the range where you want to select bar numbers, then invoke **Select Bar Numbers**. This clears the existing selection, and selects all bar numbers in the originally selected range.

In a similar vein, **Add Bar Numbers to Selection** simply adds any bar numbers in the selected range to the selection, without first clearing it.

Chord diagrams

Choice of chord diagrams. When Dorico chooses a specific chord diagram fingering for a chord symbol, it draws from its library of chord shapes. Instead of having fixed shapes for specific chords, Dorico instead has a database of all reasonable combinations of fret positions across fretted strings, considering the physical capabilities of the human hand. This can mean that if you have a specific shape in mind for a particular chord, it might not be the first shape that Dorico chooses, and indeed Dorico might make choices that you would prefer not to see at all – for example, because you are focusing on student players who may not have mastered more complex fingerings. You have always been able to define your own chord shapes in **Library ▸ Chord Diagrams**, and Dorico will prefer user-defined chord shapes when they apply, but it has not been possible to exclude any of Dorico's default shapes such that they are never chosen.

In **Library ▸ Chord Diagrams**, you can now adjust this for each chord shape: if you want to exclude a shape from consideration altogether, simply deactivate the

Match slide switch. Any chord shape that has **Match** deactivated will never be shown as a candidate chord diagram. You can alternatively influence how Dorico uses a particular shape: with **Match** activated, you can either choose to match **All chord notes**, or **Some chord notes**.

When **All chord notes** is selected, the chord shape will only be chosen by Dorico if all the notes in the requested chord are represented by the chord diagram, and no extra notes are present. The settings on the **Chord Diagrams** page of **Library ▸ Note Input Options** are still considered, so for example they might allow the root to be omitted, or not always the lowest notes, as well as allowing some notes to be omitted in extended chords.

When **Some chord notes** is selected, this allows the chord diagram to be chosen by Dorico when only a subset of the notes in the requested chord are represented by the chord diagram. This is the default setting for user-defined chord shapes.

Finally, a new filter button has been added to the list of chord diagrams on the left of the dialog. When the filter is activated, all chord shapes where **Match** has been deactivated will be removed from the list.

Library management. It is now possible to export the chord shapes from your project so that you can import them into other projects, or create multiple chord diagram libraries for different uses.

In **Library ▸ Chord Diagrams**, click **Export Library** to export a library file containing all the chord diagrams used in the project, all chord diagrams saved as defaults, and any changes to factory chord diagrams (for example, whether **Match** is activated or deactivated).

To import a library of chord shapes into another project, open the project, choose **Library ▸ Chord Diagrams**, and click **Import Library** to choose the library file to import.

Root notes on instruments with fewer than five strings. When fretted instruments have fewer than five strings, it can be impossible to find chords with the root on the lowest string, especially if there is a desire to keep chords clustered around a specific fret position, rather than moving up and down the neck a lot. This restriction is easier to satisfy when the instrument has more strings, but with ukulele, for example, it can result in some chord symbols being unable to show a valid chord diagram.

To address this, a new option **For instruments with fewer than five strings, if root is included in chord** has been added to the **Chord Diagrams** page of **Library ▸ Note Input Options**. In new projects, this is set to **May be anywhere in chord**, which

relaxes this restriction and makes it easier for Dorico to find an appropriate chord shape.

Chord symbols

Editing alterations. For chord symbols with stacked alterations, like **b9 #11**, it was previously difficult to edit the appearance of the individual alterations in the stack, for example to change the accidental glyph used. When editing a chord symbol appearance – either by double-clicking a chord symbol in Engrave mode, or using **Library ▸ Chord Symbols** – it's now possible to double-click the alteration stack to edit it, and furthermore to edit an individual alteration within the stack in order to edit the accidental and interval components individually.

Dynamics

Edit Font. When right-clicking a dynamic and choosing **Edit Font** from the context menu, Dorico now edits the **Dynamic Text Font** or **Dynamic Music Text Font** font style as appropriate.

Engrave mode

Lock Layout. A new option **Create system breaks when using Lock Layout** has been added to the **Note Input and Editing** page of Preferences. This preference is activated by default.

When using the Lock Layout command in Engrave mode, you may prefer Dorico to completely lock the system formatting, such that a frame break is created at the start of each frame, and a system break is created at the start of each system. If you want to make it easier to subsequently change the system formatting within a frame, you may prefer only to create frame breaks, in which case deactivate this preference.

Guitar techniques

Vibrato bar scoops. A new option **Scoop appearance** has been added to the **Vibrato Bar** section of the **Guitar Techniques** page of Engraving Options, allowing you to choose between two appearances for scoops: **Straight** produces a scoop that looks like a tick or checkmark, positioned to the left of the note; **Curved** produces a curved arrow positioned above the note. Further options in the same section allow you to tweak the default placement of scoops using the new curved appearance.

In addition, new properties have been added to allow the adjustment of the position of individual vibrato bar scoops, and these properties apply both to straight and curved scoops.

Harmonics

Artificial harmonics. The **Node** property in the **Harmonics** group in the Properties panel is now dependent on the **Partial** property. Only valid nodes will now appear for the chosen partial.

For stringed instruments, the **Node** property now also affects the notation of harmonics on notation staves; previously, artificical harmonics for stringed instruments would always be notated as if the first node was used, regardless of the state of the **Node** property. In addition, the playback of natural harmonics using the **White diamond notehead** style is now correct regarding the choice of node.

Lines

Tapered curve line bodies. It is now possible to specify dashed, half-dashed and dotted tapered curve line bodies in **Library ▸ Line Bodies**.

Music fonts

Bravura. Bravura has been updated to version 1.455, and includes new characters for editorial tuplet brackets, and new symbols for curved guitar vibrato bar scoops.

Using Sonata Std with Dorico. Sonata Std is the OpenType version of Adobe's venerable Sonata font. It is the only known font to encode its glyphs using the code points in the Unicode Musical Symbols range, U+1D100–U+1D1FF. This range lies in the Supplementary Multilingual Plane of the Unicode standard, and glyphs in this range have not previously been properly supported by Dorico. It is now possible to specify these code points in Dorico's music symbols editor and for them to appear properly in the software.

MusicXML export

Graphical information. Dorico's MusicXML export has been enriched with more graphical and positioning information. The following information is now exported:

- Stem lengths (the **default-y** attribute on the **note** element)
- Horizontal note positioning (**default-x** on **note**)
- Bar width (**width** on **measure**)
- Slur and tie positioning (**default-x** and **default-y** for end point positioning, **bezier-x** and **bezier-y** for control point positioning on **slur** and **tied**)
- Brackets and braces (**part-group** in **part-list**, together with **group-barline** for barline joins)
- Tempo and metronome mark export now includes font information and **default-y** for **words** and **metronome** directions
- Fermatas (**default-x**, **default-y**, **relative-x** and **relative-y**)
- Staff-attached text items (**default-x**, **default-y**, **relative-x** and **relative-y**)
- Default line widths, note scale factors etc. (**appearance** element)
- Precise horizontal placement of grace notes (**default-x** on **note** with **grace**)

- Vertical placement of rests and bar rests (**display-step** and **display-octave** on **rest**)
- Precise horizontal and vertical placement of ornaments and trills (**default-x**, **default-y**, **relative-x** and **relative-y**)

Buzz rolls. Buzz roll (z on stem) tremolos are now correctly exported to MusicXML.

Tempo. When exporting tempo and metronome marks to MusicXML, the engraving option for the relative order of tempo and metronome mark is now respected.

Margins. When exporting the **system-margins** element to MusicXML, Dorico now correctly accounts for any system indent applied to the right-hand side of the system, and similarly handles an unjustified final system in the flow correctly.

Pedal lines

Alignment across the system. A new option **Align pedal lines across width of system** has been added to the **Vertical Position** section of the **Pedal Lines** page of Engraving Options, activated in newly-created projects but deactivated in existing projects. When activated, Dorico aligns all pedal lines on the system at the same vertical position across the whole system.

As a result of the implementation of this new behavior, you may see changes in the appearance of existing projects where pedal lines of different types (for example, but sustain and *sostenuto* or *una corda* pedals) overlap. In previous versions, Dorico would nest a pedal line that both starts and ends within the span of an existing pedal line inside that pedal line, closer to the staff. Now, Dorico always orders pedal lines into rows, with a new pedal line starting later than an ongoing pedal line positioned outside, further from the staff. If pedal lines begin at the same position, the sustain pedal will be positioned closest to the staff, with *sostenuto* or *una corda* pedal lines positioned further from the staff.

If the option to align pedal lines across the width of the system is deactivated, Dorico will nevertheless resolve groups of overlapping pedal lines within the system and position them together, to avoid them colliding or overprinting. This is always the behavior in galley view, regardless of whether the option to align pedal lines is activated.

Alignment of pedal lifts. A new option **Position of end of pedal line if coincident with barline** has been added to the **Horizontal Position** section of the **Pedal Lines** page of Engraving Options, allowing you to specify that when a pedal line ends at a barline, the lift should stop at the barline, or should align with the left-hand side of the note or chord following the barline.

Percussion

Grid group names. It is now possible for group names for percussion kits using the grid presentation type to use rich text formatting, like other staff labels.

Platform support

iPadOS 26. The latest version of iPadOS features significant changes to the way app windows are handled. It now requires a double-tap on the project title in the toolbar on Dorico for iPad to open the Project Info dialog. This allows you to tap and hold on that part of the toolbar to move the project window around the iPad display.

Playback

Per-switch delay. By default, the **Delay** value defined for a base switch in an expression map applies to the note onset (start), offset (end), and any MIDI controllers required to trigger the switch.

However, some users prefer that note offsets and MIDI controllers are not affected by the delay. To accommodate this, it is now possible in **Library ▸ Expression Maps** to determine whether the delay should apply to **End offsets** and **Controllers** independently.

Tremolo playback on percussion. A new option **Apply accent to all notes for unpitched percussion measured tremolo** has been added to the **Dynamics** page of Playback Options. When activated, Dorico will apply an accent written on a single-note tremolo to all notes in the tremolo, but only on unpitched percussion instruments; on pitched instruments, an accent still applies only to the initial note in the tremolo.

Project files

Revert. A new **File ▸ Revert** command has been added. When you invoke this command, Dorico will warn you that unsaved changes will be lost, and if you proceed, Dorico will close the project without saving it and then reopen it.

Selections

Select More. When using **Edit ▸ Select More** starting from a single selected system or frame break, Dorico will now select only breaks of the same type.

Tablature

Enclosures around tab numbers. When **Enclosures for notes and chords longer than a quarter note (crotchet)** is set to either **Ellipse** or **Rounded rectangle** in the **Enclosures** section of the **Tablature** page of Engraving Options, it is now possible to control the padding between the tablature numbers and their enclosure, with independent horizontal and vertical control for rounded rectangles, and diameter control for ellipses.

Stems in tablature. A new **Inner stem adj.** property has been added, allowing the adjustment of the vertical position of the end of the stem closest to the tablature number.

Tied notes. Two new choices have been added to the **Tied notes in tablature** option in the **Ties** section of the **Tablature** page of Engraving Options, which allow Dorico to support the conventions for tied notes popularized by *Total Guitar*, *Guitar Techniques* and *Guitarist* magazines from the UK, and which are now also followed by the Trinity/Rock School electric guitar syllabus.

By convention, only the starting note of the tie chain is shown in tablature, with no tie shown, and no indication of the tied-to note or notes. The exception, however, is if something is attached to the tied-to note – for example, a bend, slide, or similar. When something is attached to the tied-to note, it is displayed inside square brackets.

To use this convention, choose **Hide fret numbers, tied notes with attachments in square brackets, per string**. If you prefer a single square bracket that encloses fret numbers on adjacent strings, choose **Hide fret numbers, tied notes with attachments in square brackets, grouped**.

The further new options **Square bracket thickness** and **Square bracket hook length** provide control over the appearance of the square brackets themselves.

Text

Smart quotes. A new **Smarten quotation marks** option has been added to the **Text** page of Engraving Options. When activated, Dorico will automatically convert straight quotes into appropriate smart quotes for text everywhere it appears in the project; however, even when it is deactivated, quotes will still be smartened in text frames, lyrics, and staff labels, as these have always used smart quotes.

In addition, a new **Quotation marks style** option has been added, allowing you to choose between three different conventions for quotation marks, as most commonly used in English, French, and German.

Character styles in Project Info. It is now possible to specify changes of character style in the fields in **File ▸ Project Info**, providing greater flexibility in formatting subsets of the text that appears in text frames when using tokens corresponding to these fields.

The special pair of tokens **{@style:All Caps@}** and **{@/style@}** are used to enclose the text that should apply the character style. In this example, the name of the **All Caps** character style is used, but of course you should substitute the name of whichever character style you want to use.

Crimson Pro font family. The Crimson font family – a recreation of old-style serif typefaces like Garamond – has been included with Dorico since version 1.0. However, Crimson has now been succeeded by a redesigned evolution of the original family, Crimson Pro, and that updated family is now included with Dorico in preference to the original Crimson family. Crimson Pro offers eight weights, has expanded language and script support, and provides improved legibility and optical refinement.

Ties

Ties over system breaks. A new option **Minimum length for ties at the start of the system** has been added to the **Length** section of the **Ties** page of Engraving Options. In new projects, this is set to 1.5 spaces, and ensures that ties into the first note or chord at the start of a new system are not so short that they look distorted; in existing projects, this is set to zero, to avoid changing their appearance on loading.

Tuplets

Bracketed tuplet digits. A new **Ratio bracket type** property has been added to the **Tuplets** group in the Properties panel. When activated, Dorico draws parentheses (curved brackets) or square brackets around the tuplet digit or ratio. You can choose whether the brackets should be italic or roman.

When **Tuplet digit style** is set to **Bold weight** or **Regular weight**, brackets will only appear correctly when the **Tuplet Font** font style is set to use Bravura. No other music font has the required bracket symbols. However, when **Plain font** is chosen, Dorico will use the parentheses and brackets from the font specified by the **Tuplet Plain Font** font style.

User interface

Alphabetic ordering in lists. Where possible, Dorico now uses natural sort order for alphabetically sorted lists, instead of the default lexicographical sort order.

Standard lexicographical sort order compares characters strictly by their Unicode or ASCII values, so it would sort the same list as **file1.txt**, **file10.txt**, **file2.txt**, because **1** comes before **2** in character-by-character comparison. Similarly, in handling accented characters, **é** would be sorted far from **e** because they have different code points.

By contrast, natural sort order arranges items in the way a human would typically expect, especially when numbers are involved. For example, it sorts **file1.txt**, **file2.txt**, **file10.txt** in that order. Natural sort order treats accented characters like **é**, **è**, or **ö** as variants of their base letters (**e**, **o**) to group similar items together in a way that feels intuitive.

Status bar summary. When multiple implicit rests are selected, the time duration of the selection is now displayed as expected. When a staff- or system-attached text item is selected, Dorico now displays the name of the paragraph style used by the text item, together with the font family and style names. If the text item has a local override to the font or style, an asterisk is appended.

Expression map switch names. In **Library ▸ Expression Maps**, if the name for a base or add-on switch contradicts the combination of playback techniques it is set to produce, the names of the playback techniques are automatically appended to the name of the switch in the dialog.

Counterpart layout. Using **Window ▸ Counterpart Layout** to toggle between full score and part layouts in Engrave mode now maintains the selection, resulting in the selection being kept in view correctly in the new layout.

Graphic slices. Selecting a graphic slice in the panel in Engrave mode now navigates to the location of that frame in the current layout.

Proofreading panel. The size of the **Ignore** button in the Proofreading panel has been increased, to make it easier to click on.

Video

Warning about synchronization. When **Pre-roll before flow** is set to a non-zero value on the **Timing** page of **Library ▸ Playback Options**, attached videos will not play in sync as expected. Dorico now shows a warning to that effect if you change this setting when a video is attached to one or more flows in the project.

Issues resolved

Component	Issue
Chord diagrams	Editing a chord diagram in **Library ▸ Chord Diagrams** no longer causes it to appear twice in the list of alternative chord diagrams.
Chord symbols	When de-synchronizing a roman and italic chord symbol appearance that applies to all roots, Dorico now correctly ensures that independent components are created for each component in the appearance.
Chord symbols	It incorrectly appeared to be possible to delete the factory chord symbol kerning pairs; this has now been fixed.
Chord symbols	Properties on chord symbols on staves other than the top staff in the score layout now once again propagate correctly to part layouts.
Chord symbols	Dorico could crash when drawing a chord symbol containing a component drawn using SVG; this has now been fixed.
Condensing	Enabling and disabling condensing no longer causes markers that appear above a condensed staff to temporarily disappear.
Condensing	When multiple instruments of the same type are assigned to the same player, Dorico no longer incorrectly fails to draw the music when condensing is enabled.
Dynamics	Under some circumstances, deleting a dynamic group containing immediate dynamics with a hidden intensity marking would result in the dynamic signpost remaining visible; this has now been fixed.
Flows	When importing flows from another project, Dorico will now only allow players to be merged if their type (i.e. single vs. section) matches.
Flows	The list of flows in **Edit ▸ Go To** now always uses the same number that appears in the Flows panel in Setup mode; previously these numbers would differ if the current layout does not include all flows.
Holds and pauses	When a breath mark appears at the end of the system, it could sometimes be incorrectly displaced by items to the left of the first note or chord on the following system; this has now been fixed.
Key Editor	Under some circumstances, edits in the music could be missed by the Key Editor if they occur in the dead time before Dorico recalculates playback; this has now been fixed.
Localization	When running Dorico in Chinese or Japanese, English note names are now used instead of solfège note names in signposts for key signatures.
MIDI export	Notes produced by the chord track in Play mode are once more correctly included when exporting MIDI.

Component	Issue
Music symbols	Under some circumstances, Dorico would incorrectly choose a font style with a different size to that used to display a glyph in the music symbols editor; this has now been fixed.
MusicXML export	Lyrics on chords are now exported to MusicXML in such a way that improves compatibility with importing into Sibelius.
MusicXML import	When running Dorico in Japanese or Chinese, it was possible for Dorico to crash when importing a MusicXML file that requires a custom clef definition; this has now been fixed.
Note input	Inputting using the on-screen Fretboard panel no longer incorrectly modifies the pitch of the input notes according to the accidentals in the key signature.
Note input	Under some circumstances, pasting material into another flow could leave it apparently linked to the original flow; this has now been fixed.
Note input	Under some circumstances, pasting multiple copies of note-attached lines attached to different voices at their starts and ends would cause subsequent lines to become attached incorrectly; this has now been fixed.
Ornaments	Under some circumstances, the placement of trills relative to the staff could be unstable when editing music in their vicinity; this has now been fixed.
Platform support	It is once again possible for Dorico to be installed on ARM-based Windows systems; however, Dorico is still x86-only (Windows only).
Playback	*D.C. al Segno* now correctly interprets the segno mark as *fine* in playback.
Playback	The delay produced by the **Delayed start** option or property for glissando playback is now the same for glissandos played back via pitch bend and those played back by discrete notes.
Playback	Harmonics indicated by the circle above the note are now played at the correct pitch on harp.
Playback	Under some circumstances, the gap following a fermata would not be played correctly in repeated passages; this has now been fixed.
Playback	When exporting expression maps via **Library ▸ Expression Maps**, Dorico now correctly includes any playback techniques referenced by switches in the expression map in the exported library file.
Playing techniques	Under some circumstances, bracketing a playing technique could result in multiple sets of parentheses surrounding symbol and text parts of the playing technique; this has now been fixed.
Print mode	Empty text frames with filled, colored backgrounds now once more appear correctly when printed or exported to graphics.

Component	Issue
Print mode	Rehearsal marks with their color overridden via properties now print or export to graphics correctly.
Project files	The instrumentation in the factory brass quartet template has been adjusted to the more traditional combination of two trumpets, horn, and trombone.
Project files	Importing a flow containing a percussion kit that includes a user-defined instrument no longer causes Dorico to crash.
Proofreading	Some issues that only apply to tenor trombones were additionally being reported for bass trombones; this has now been fixed.
Proofreading	Dorico no longer warns about the playability of the bottom E flat (written pitch) on bass clarinet.
Proofreading	Instruments with empty names are now handled more gracefully in the Proofreading panel.
Proofreading	The *whistle tone* playing technique is now correctly handled both for flute and voice.
Proofreading	In situations where a harmonic (of any type) could be played with either the left hand or the right hand, and one of them was easier than the other, Dorico would sometimes give the warning for the more difficult type; this has now been fixed.
Proofreading	Some low-level bugs in the way hand positions were calculated were fixed, particularly involving barrés.
Proofreading	The warnings about duplicate or conflicting playing techniques between main and ossia staves have been further refined.
Proofreading	Proofreading issues related to stringed instruments are now calculated more quickly in general.
Proofreading	Dorico no longer redundantly warns about dynamics on opposite sides of the same staff in keyboard music, provided they neither duplicate or contradict each other.
Proofreading	Dorico no longer sometimes redundantly warns about clefs that coincide with repeat barlines.
Proofreading	In large projects, Dorico could hang when proofreading playing techniques; this has now been fixed.
Proofreading	Dorico no longer warns when natural harmonics are written for wind instruments, if they are valid and can be played.
Proofreading	Dorico now correctly reports ambiguous playing techniques at changes of divisi.
Tablature	The color defined for **Unplayable in tablature** on the **Colors** page of Preferences is now correctly used.

Component	Issue
Tablature	Several subtle problems involving the relative placement of tablature notes and stems in multiple voice contexts have been fixed.
Tablature	In some situations, tied notes were not correctly displayed at the ends of runs of bends; this has now been fixed.
Text	System-attached text whose style is set to align to the systemic barline now correctly updates its horizontal alignment when the casting off changes.
Ties	The behavior of the **Consider 'Hide stem' property when positioning tie endpoints** option has been improved, and now applies in more situations.
Tremolos	Tremolo beams can now be centered between double whole notes (breve) noteheads as well as whole note (semibreve) noteheads, if the appropriate option is set.
User interface	The rhythmic grid selector in the Key Editor toolbar now shows a tool tip when hovered.
User interface	The key commands for interacting with issues in the Proofreading panel now appear in a new **Proofreading** category in the **Key Commands** page of Preferences, rather than (confusingly) under **Setup**.

Dorico 6.0.22

8 July 2025

Issues resolved

Component	Issue
Chord symbols	Chord symbols no longer unexpectedly move vertically when inputting and editing in galley view.
Chord symbols	Propagating properties from chord symbols on staves other than the top staff now works as expected once more.
File import	Dorico no longer often crashes either during or immediately after importing a flow, MusicXML or MIDI file into an existing project.
Key Editor	The Dynamics editor is now always correctly populated after opening a project.
Proofreading	Ignoring proofreading issues now works correctly in Dorico Elements and Dorico SE.
Text	Text frames that contain no visible text but which have an overridden background color are once again correctly shown when printing and exporting graphics.

Dorico 6.0.20

29 June 2025

Highlights

Proofreading

Ignoring issues by location. It is now possible to mark issues in the Proofreading panel as ignored, which temporarily stops them from appearing in the list. When you hover the cursor over an issue, a small eye icon appears in the bottom right-hand corner: click this to ignore the issue and temporarily remove it from the list.

To see all the issues you have ignored, activate the **Show ignored** checkbox immediately above the list. Ignored issues then appear in the list in a dimmed color. To un-ignore an ignored issue, click the eye icon again.

To un-ignore all ignored issues, click the **Clear** button immediately to the right of the **Show ignored** checkbox. If there are no ignored issues in your project, the **Show ignored** checkbox is disabled. The list of ignored issue locations is saved in the project, so ignored issues will not reappear when you next open the project.

It's important to understand how this mechanism works, since due to the dynamic nature of Dorico's proofreading feature, when you mark an issue as ignored, you are not ignoring a specific issue, but rather ignoring the combination of the *location* where the issue has been identified and the *type* of reported issue.

For proofreading, the location is the combination of flow, instrument, and rhythmic position (or range of rhythmic positions) where the issue is found.

Each of the proofreaders that combine to produce the many categories of issues shown by Dorico report many different types of issues. Broadly speaking, each different textual description in the panel corresponds to a different issue type. Ignoring an issue will not prevent issues of other types being reported at that same location, but it will prevent another issue of the same type being reported there.

Every time you edit the score, Dorico runs all the proofreading steps again, and there is no connection between the issues discovered on this check and the previous one. Dorico filters out combinations of locations and issue types that have previously been ignored, so it is possible for a new issue of the same type to be discovered but for it not to appear in the list, because it is at a location that has previously been ignored.

This also means that large-scale edits to the musical content or structure of the project – for example, adding or removing bars – can result in previously ignored issues reappearing, because the relevant music now appears at a new location.

Conversely, issues that previously appeared may disappear from the list because they now fall at previously ignored locations.

It is therefore advisable to ignore issues only when you are towards the end of the preparation process for your project. If you make large-scale changes to the flow, consider clearing ignored issues to make sure you don't miss details that arise because of those changes.

Keyboard navigation. New commands have been added to the **Setup** category in the **Key Commands** page of Preferences to allow you to interact with the Proofreading panel using the keyboard. Commands for navigating to the previous and next issues, ignoring an issue (or un-ignoring it, if ignored issues are shown), and clearing ignored issues are provided.

Cantai support

Dorico 6.0.20 provides initial support for the Cantai vocal synthesis plug-in in development by Turing Opera Workshop. To use the Cantai plug-in, add one instance to the **VST and MIDI** panel in Play mode for each voice instrument you want to be played by Cantai. In the **Track Inspector** panel, use the controls in the **Routing** section to connect each Cantai instance to the appropriate voice. The final step is to open the Cantai interface by clicking the **Show Instrument** button (which looks like a lowercase **e**) and choosing the appropriate instrument from the drop-down in the plug-in interface.

When you edit the music or lyrics on an instrument assigned to Cantai, Dorico updates a data file in the shared location that is automatically read by Cantai, and which then updates the vocal synthesis.

For more information about Cantai, visit its web site at cantai.app.

Other improvements

Barlines

Wings on repeats. A new **Show wings** property has been added for repeat barlines, allowing you to override on a per-barline basis whether wings should appear.

Bar numbers

Bar number ranges below multi-bar rests. Bar number ranges below multi-bar rests are by default positioned below the staff using the **Bar number range distance below staff** option on the **Rests** page of Engraving Options. If you want to show bar number ranges at the same position relative to the staff as bar numbers shown on every bar, this presents a problem, as of course engraving options are global and apply to all layouts.

To address this, a new **Distance for bar number range below staff** option has been added to the **Multi-bar Rests** section of the **Rests** page of Engraving Options. This can now be set to **Layout Options**, which means that Dorico will then position bar number ranges using the **Minimum distance from staff** option on the **Bar Numbers** page of Layout Options.

Position relative to clef. A new option **Minimum gap above treble G clef with 8 above** *n* **spaces** has been added to the **Clefs** section of the **Bar Numbers** page of Engraving Options. This option also applies to a treble G clef with 15 above. Relatedly, the existing option **Minimum gap below treble G clef with 8 below** *n* **spaces** now also applies to a treble clef with 15 below.

Chord diagrams

Ukulele chord diagrams. The default chord shapes for chord diagrams for the standard ukulele tuning now more closely match the recommendations of the Ukulele Society of Great Britain for commonly used chords.

Editing chord diagrams. In previous versions of Dorico, editing an existing factory chord shape would always add a whole new chord shape to the project's library, which could quickly lead to a very large number of diagrams in the library. Now, when you edit a factory chord shape, Dorico effectively replaces the factory shape with your edited shape, so you will see your preferred version instead of the factory one. You can revert to the factory shape by clicking the **Revert to Factory** button in the action bar in **Library ▸ Chord Diagrams**.

Chord symbols

Capo chord symbols. A new option **Scale factor for capo chord symbols** *n***%** has been added to the **Capo** section of the **Chord Symbols** page of Engraving Options. This allows you to specify that capo chord symbols should be made smaller than the corresponding main chord symbols. It is also now possible to specify that capo chord symbols should be neither shown in italics nor shown in parentheses if desired.

Alignment and collision avoidance. With the addition of multiple lines of chord symbols, and chord symbols themselves being able to show extender lines, it was necessary to revamp collision avoidance for chord symbols and chord diagrams in this release.

Chord symbols and their extender are now treated as a single unit – previously, it was possible for extender lines to become detached from the chord symbols to which they belong – and when **Align chord symbols across the width of the system** is activated, Dorico aligns all lines of chord symbols across the width of the system together. When alignment across the system is not activated, Dorico instead

performs collision avoidance for chord symbols at the same rhythmic position, and at any other rhythmic positions affected by chord symbols' extender lines.

A new **Avoid collisions** option has been added to the **Position** section of the **Chord Symbols** page of Engraving Options, allowing you to determine whether chord symbols should avoid collisions with the staff and objects protruding from the staff by default; this can be overridden for individual chord symbols using the corresponding **Avoid collisions** property.

Crosshair. The position of the crosshair for a selected chord symbol in Engrave mode has been improved. It is now correctly aligned with the baseline of the lower chord symbol (or the bottom of the chord diagram, if one is shown). This makes it easier to check the alignment of chord symbols across the width of the system.

Vertical placement of extender line. When main and transposed chord symbols are shown, extender lines appear only once, on whichever chord symbol is closest to the staff. Similarly, when a chord diagram is shown, the extender line is centered vertically on the chord symbol immediately outside the extender line.

Resetting kerning edits. In **Library ▸ Chord Symbol Kerning Pairs**, the **Reset** and **Delete** buttons now show a warning before carrying out the expected actions.

Cues

Ornaments. Jazz articulations and glissando lines are now included or excluded in cues according to the engraving option and property for the inclusion of ornaments in cues.

Filters

Filtering by pitch. A new **Edit ▸ Filter ▸ Notes by Pitch** submenu has been added, where the existing **Notes by Pitch** dialog is now called **Specific Pitches**. Additional commands for filtering notes expressed as triple sharps, double sharps, double flats, and triple flats have been added alongside the existing filters for all sharp and flat notes.

Fonts

Updated font families. Splentino version 1.1 and Nepomuk version 2.6 both now include tabular figures, which can be enabled via OpenType features.

Lyrics

Custom hanging punctuation. A new option **Extra punctuation to ignore** has been added to the **Spacing** section of the **Lyrics** page of Engraving Options. This allows you to specify additional characters that Dorico should treat as punctuation when aligning lyrics.

Note input

Multi-paste. When the caret is extended across multiple staves, Dorico now pastes across all the staves within the span of the caret; previously, material would be pasted only on the top staff.

Pedal lines

Offset of Ped. text. A new **Offset for start of pedal line with text *n* spaces** option has been added to the **Advanced Options** section of the **Horizontal Position** section of the **Pedal Lines** page of Engraving Options. This allows you to specify a horizontal offset for the **Ped.** text at the start of a pedal line, to allow fine positioning of the vertical stroke of the initial **P**, analogous to the existing option for offsetting the ornate **P**.

Playback

Playback updates. After each edit that changes the musical content of the flow, Dorico recalculates the playback information for the affected instrument or instruments. This normally takes only a fraction of a second, but in long flows, or flows with many changes of playback technique, or when your playback template uses complex expression maps with many switches, it can take a little longer. This can result in Dorico feeling a little less responsive when inputting and editing in such projects. To address this, Dorico now delays the recalculation of playback information until the application is idle for a moment, reducing the impact on the responsiveness of the application.

Project templates

Barbershop quartet template. The **Barbershop quartet** project template in the **Choir** category on the **Create New** page of the Hub has been improved to more closely match the notation guidelines published by the Barbershop Harmony Society (BHS), the leading organization for the promotion of barbershop singing in the US. The template now uses the expected two-staff short score instead of an open score written on four staves, and follows as closely as possible the recommendations for frequency of bar numbers, choices of fonts, and so on.

Choral templates. All templates in the **Choir** category in the Hub now create projects with only a full score layout, and no part layouts, since these are normally not required. If you want to create part layouts in such a project, use **Setup ▸ Create Default Part Layouts**.

Issues resolved

Component	Issue
Accidentals	The positioning of natural accidentals to the left of unshortened ledger lines has been further improved.
Bar numbers	Bar number ranges consisting of a single bar no longer incorrectly appear below multi-bar rests.
Bar numbers	Adding a clef change now immediately updates the vertical position of bar numbers shown above or below the clef at the start of following systems.
Chord diagrams	Dorico no longer incorrectly resets the chord diagram back to the nut when editing it.
Chord diagrams	Sometimes, when adding a chord diagram to the project, its fingering could be incorrectly updated; this has now been fixed.
Chord symbols	When **Apply to All Roots** is set for an existing customized chord symbol appearance, Dorico now removes any changes made to the root accidental appearance, as this will no longer apply.
Chord symbols	Dorico no longer incorrectly considers chord symbols in different lines when determining how much horizontal space is required.
Chord symbols	When cycling through roots for a chord symbol appearance that applies to all roots, if root accidentals have superscript or subscript positions, the remaining appearance is no longer incorrectly vertically offset.
Chord symbols	Chord symbols with extender lines that span more than one system break now appear correctly on all systems.
Chord symbols	Chord symbol extender lines no longer incorrectly cause cutaways to end.
Chord symbols	It is now possible to edit the kerning of chord symbols using Nashville root appearances.
Chord symbols	Adjustments to the position of sub-components in chord symbols set to apply to all roots are no longer unexpectedly lost when cycling through roots.
Comments	Under rare circumstances, Dorico could crash when selecting a comment; this has now been fixed.
Comments	Dorico now correctly sanitizes project and layout names that are used when building the file name for exported comments, to ensure the file is exported correctly.
Coordination lines	Coordination lines are now correctly erased when **Erase background** is set on a text item or dynamic.
Dynamics	Editing an *mfz* dynamic in the popover no longer incorrectly shows **mfzz** as the popover text.

Component	Issue
Dynamics	Combined dynamics that start or end with *mf* or *mp* now have the correct effect in playback.
Engrave mode	It is now possible to assign key commands to toggle rulers and grids in Engrave mode so that those shortcuts can also be correctly assigned in other modes.
Engrave mode	Drag handles for gradual dynamics are now the correct size while dragging in Engrave mode.
Graphics export	Adding file name ingredients in the Export File Names dialog no longer sometimes incorrectly adds a separator.
Jump bar	Options that show a choice of language no longer show languages not currently available in Dorico.
Library Manager	Sometimes, Dorico would crash when closing a project with the Library Manager open; this has now been fixed (Windows only).
Library Manager	Applying layout options to all layouts, or notation options to all flows, from a library file (rather than a project file) in the Library Manager now works correctly.
Library Manager	Dorico now correctly prevents you from using an already open project as the source project in the Library Manager.
Lines	The **Rotation** option for music symbol-based line annotations is now correctly saved and loaded.
Localization	The translations of token placeholders and key signature signposts have been improved in Italian.
Localization	The **{@dateDMY@}** token now correctly shows a period (full stop) after the day number in German.
Localization	The order in which categories are listed in Dorico's main options dialog now correctly considers accented characters.
MIDI export	Controller changes are no longer exported on a different channel to their corresponding notes for channel 10 and above.
Music symbols	Under some circumstances, adding a glyph to a music symbol would incorrectly use a font other than the one chosen in the **Glyph** panel on the right-hand side, due to a problem with matching up existing font styles; this has now been fixed.
Music symbols	Glyphs are no longer sometimes incorrectly offset in the music symbols editor.
Music symbols	When opening projects created in earlier versions, the scale factor for existing components is now always shown correctly in the editor.
MusicXML import	Circled noteheads are now correctly imported from MusicXML files.

Component	Issue
Note input	Under some circumstances, it was possible for Dorico to hang indefinitely when confirming the **Shift+I** note tools popover; this has now been fixed.
Note input	Dorico no longer allows you to paste staff count change signposts onto instruments where they would be invalid.
Note input	Retrospective Record now always adds the recorded music in the correct position, regardless of any existing selection in the flow.
Note input	When advancing the popover quickly in chord symbol, lyric, fingering, or figured bass input, Dorico would sometimes crash; this has now been fixed.
Ossias	Activating **Show ossia staves** on the **Staves and Systems** page of Layout Options now correctly immediately updates the layout.
Percussion	It is no longer possible to add slash instruments to a percussion kit using the **Add Instrument to Kit** button that shows the regular picker; instead, slash instruments must be added using the dedicated buttons in the action bar.
Percussion	The **Grace notes follow default stem direction** option in the **Single-line Percussion** section of the **Percussion** page of Engraving Options now works correctly for beamed groups of grace notes.
Playback	Switch actions defined in expression maps are now correctly played when the first note of the flow has a start offset.
Playback	The **Pre-roll before flow** value on the **Timing** page of Playback Options is now always correctly applied immediately after a project is opened.
Playing techniques	If the standard appearance of a playing technique is parenthesized, Dorico no longer incorrectly adds a second set of parentheses when the **Parenthesized** property is activated.
Playing techniques	Overrides to the color of an individual glyph or text item within a playing technique are now respected.
Project files	Under some circumstances, existing projects would be marked dirty immediately after opening them; this has now been fixed.
Proofreading	Dorico has a more nuanced understanding of how artificial harmonics can be played on fretted instruments, and no longer incorrectly warns about stretches that are too great.
Proofreading	Dorico no longer sometimes incorrectly identifies otherwise identical clefs as differing by their octave indicator.
Proofreading	Dorico no longer sometimes incorrectly identifies chords where the hand is forced up the neck of a stringed instrument.

Component	Issue
Proofreading	Dorico no longer sometimes incorrectly complains about combined dynamics that end in *mf* or *mp*.
Proofreading	Dorico now flags up playing techniques with a duration that do not coincide with a note onset position.
Proofreading	The handling of playing techniques that use the underlying **Natural** playback technique has been significantly improved, leading fewer false positives.
Proofreading	Dorico now correctly considers the repeat structure when deciding whether to warn about missing dynamics at an instrument's new entry.
Proofreading	Dorico would not always navigate to the correct position when clicking a result in the Proofreading panel, if staves are hidden; this has now been fixed.
Proofreading	Dorico no longer incorrectly warns about duplicated playing techniques when the same playing technique is also written in an ossia.
Properties	The subheadings for articulations of duration, force, and stress now once again appear correctly in the Properties panel.
Repeat endings	Creating a repeat ending from a selection consisting of a mixture of notes, rests, and either bar repeat or slash regions now works as expected.
Staff labels	The **Period (full stop) after abbreviated instrument names** option on the **Staff Labels** page of Engraving Options no longer adds spurious periods (full stops) to staff labels using short player names.
Tempo	The gap between a tempo mark and its associated metronome mark no longer depends on the space size of the staff on which it appears.
Tempo	Gradual tempo changes that cross instrument changes appear correctly once more.
Text	The Insert Music Text dialog now once again shows the **All ranges** choice at the top of the list of glyph ranges.
Text	Text token placeholders on the same line as regular text no longer incorrectly appear even when the option to show them is deactivated.
Text	When exporting text from the project in CSV format, tempo and metronome marks now correctly reflect how parentheses appear in the score itself.
Tuplets	The **Scale factor for digits/notes in tuplet ratio** options in the **Number and Ratio** section of the **Tuplets** page of Engraving Options now work as expected once more.

Component	Issue
User interface	It is no longer necessary to manually type **U+** in the **From** and **To** edit controls in the **Glyph** tab of the music symbols editor.
User interface	Dorico no longer crashes when opening some dialogs when Full Keyboard Access is enabled in System Settings (Mac only).
User interface	Under some circumstances, Dorico could crash when triggering a script whose commands contain internal identifiers to specific projects or windows; such scripts should instead have no effect.
User interface	The **Font Styles**, **Playing Techniques**, **Lines**, and **Line Annotations** dialogs in the **Library** menu can now all be resized to a smaller size than their initial dimensions.
User interface	Under some circumstances, Dorico could crash when pressing a key while the help overlay is shown; this has now been fixed.
User interface	Under some circumstances, the wrong bar number would appear in the status bar; this has now been fixed.
User interface	The Graphic Slices panel in Engrave mode is no longer too wide when running Dorico in French.
User interface	Any previously entered text in the **Project title** and **Composer** fields in the **Create New** page of the Hub is now always removed, to avoid inadvertently creating a project with the same name as the previous one.
User interface	It is once again possible to apply formatting to selected text in the Edit Instrument Names, Edit Single Lyric, and Change Divisi dialogs.
User interface	The **Click** button in the Transport window now shows the correct state when the window is opened.
Voices	Notes in voice column 1 or higher no longer sometimes collide with noteheads in voice column 0 if the noteheads in voice column 0 are not all the same size.

Dorico 6.0.10

26 May 2025

Improvements

Arpeggio signs

Position relative to accidentals. A new option, **Gap between arpeggio line and chord with accidental**, has been added to the **Gaps** section of the **Arpeggio Signs** page of Engraving Options.

Barlines

Double barline at start of first system. A new option, **Barline at start of first system, if shown**, has been added to the **Barlines** page of Notation Options, allowing you to specify that the first system should begin with a double barline if desired.

Chord diagrams

Barres and fingering. Dorico no longer attempts to automatically fill in the fingering numbers for chord diagrams as you edit the shape. While this was often helpful, it also resulted in limitations in the placement of barres, as Dorico will only show barres for strings played by the same finger, and it would sometimes refuse to allow non-contiguous strings to be played by the same finger. As a famous uncle once said, with great power comes great responsibility: it is now therefore possible to create invalid fingerings if you are not careful.

However, this greater flexibility in specifying fingering results in greater flexibility in the placement of barres. Clicking a dot will only produce a barre if there are other dots on the same fret with the same assigned (or no) fingering, and that aren't separated by a fingered note between them on a lower fret, or an open string. A muted string in the middle of a barre is permitted. Any dots without finger numbering that are incorporated into a barre will automatically be assigned the fingering used in the rest of the barre.

As a result, it is possible to create more than one barre on the same fret if they both have different finger numbers. It is also possible to combine barres and adjacent (or non-adjacent) single fingerings along the same fret, again determined by the assigned fingerings.

If a dot inside a barre is moved to a different fret, or assigned a different fingering, the barre contracts, or disappears altogether if no longer viable. If a dot is moved adjacent to an existing barre, then the barre expands to include this dot if it has the same assigned (or no) fingering.

Creating a lower-fingered dot or an open string within a barre breaks it. If the barre crosses sufficient strings such that it can be broken into two separate barres, the fingering is updated so that the two barres don't have the same fingerings. Any un-barred dots that use the same fingering as any barres will have their fingering reset (but you a free to reinstate the "wrong" fingering if you wish).

Filters

Suppressed playback. A new quick filter **Edit ▸ Filter ▸ Suppressed Playback** has been added, allowing you to select or deselect items that are suppressed in playback.

Fingering

Placement of alternative fingerings. The **Placement for alternative fingerings** option on the **Fingering** page of Engraving Options now includes a new setting, **Above**, which allows you to specify that alternative fingerings should be placed above main fingerings.

MIDI import

Preferences. The **Add articulations to notes** option now appears in the **Recording** section of the **Play** page of Preferences, as well as in the MIDI Import Options dialog.

MusicXML import

Chord symbols. If multiple chord symbols appear at the same rhythmic position with different vertical positions relative to the staff, Dorico now attempts to import them into multiple rows.

MusicXML export

Arranger. If the **Arranger** field in **File ▸ Project Info** is filled out, this information is now included in the `<creator>` element in exported MusicXML.

Note input

Select following notes of same pitch. If you hold **Shift** and double-click a note in the score, Dorico will now select all following notes of the same pitch in that voice.

Octave lines

Rhythm dots. A new option **Right-hand position of octave line relative to rhythm dots on final note** has been added to the **Advanced Options** section of the **Horizontal Position** section of the **Octave Lines** page of Engraving Options, allowing you to specify whether the width of rhythm dots should be considered when placing the right-hand end of the octave line relative to the note or chord at its end position. In new projects, this is set to **After rhythm dots**, but in existing projects it is set to **Before rhythm dots** to maintain their appearance.

Pedal lines

Continuation symbol. The **Text or symbol appearance at start of subsequent systems** option in the **Design** section of the **Pedal Lines** page of Engraving Options now includes a new setting, **No sign**, which allows you to specify that a pedal line should show no sign when continuing onto a new system.

Playback

Dynamic curve. The graph illustrating the effect of the **Dynamic curve power** setting on the **Dynamics** page of **Library ▸ Playback Options** now shows the actual value for each dynamic level, and updates as you change the setting.

The curve calculation has also been tweaked to remove a discontinuity that could occur around level 0, and to allow the mid-point of the curve to be shifted away from 0 if the **Minimum dynamic level** and **Maximum dynamic level** values are set asymmetrically.

Proofreading

Playing techniques. When checking playing techniques, Dorico now looks for text events denoting music written on a single staff belonging to a section player that should be played *divisi*. This prevents Dorico from showing warnings about duplicated playing techniques when they are written for each desk or subdivision.

Damp techniques. Dorico no longer warns about damp techniques coinciding with rests, since this is how they are typically written, e.g. for harp.

Ossias. Dorico no longer warns about duplicated playing techniques if they appear in an ossia.

Instrument changes. Material written for marching percussion kits no longer generates warnings that the material cannot be played by a single player, since these kits are typically played by multiple musicians.

Rulers and grid

Changing units. You can now double-click the label showing the unit currently used for rulers to cycle through the available unit types.

Label precision. The labels in the ruler showing the mouse cursor position now shows the measurements to a higher degree of precision.

User interface

Status bar. The information read-out on the status bar has been revised such that it takes up less horizontal space, and will not force the project window to be wider when the read-out is updated. Because the window can now be made narrower than the minimum width required to accommodate the complete read-out, hovering over the read-out will now show its complete text in a tool tip.

Key commands. It is now possible to specify key commands for the commands in the **View ▸ Pages** submenu in the **Key Commands** page of Preferences.

Text editor in dialogs. Text editor controls in dialogs – Edit Instrument Names, Edit Single Lyric, Change Divisi – now show a focus ring when the keyboard focus is in the text editor, to make it clear when you can type into the text editor. In the Edit Instrument Names and Edit Single Lyrics dialogs, the text in the editor is automatically selected when the editor gains focus, making it easier to type to replace it.

Issues resolved

Component	Issue
Accidentals	The placement of flat accidentals on the bottom line of the staff above a note with an unshortened ledger line has been improved.
Bar numbers	Ranges of bar numbers now draw below multi-bar rests as expected once more.
Chord diagrams	Dorico no longer crashes when choosing **Library ▸ Chord Symbols** with a chord symbol selected for an instrument with no chord diagram tuning chosen.
Chord symbols	Transposing chord symbols no longer incorrectly causes chord symbols beyond the first row to be removed.
Chord symbols	Adding parentheses to a custom chord symbol now works correctly.
Chord symbols	Center-aligned chord symbols no longer cause instability in rhythmic spacing.
Chord symbols	The placement of intervals and alterations relative to roots for chord symbol appearances set to apply to all roots when root accidentals use superscript positioning has been corrected.
Chord symbols	Chord symbols with altered bass notes now correctly use an overridden appearance if necessary.
Chord symbols	The alignment of chord symbols with overridden appearances with altered bass notes relative to other chord symbols on the system is now correct.
Chord symbols	Under some circumstances, chord symbol components could overprint each other unexpectedly; this has now been fixed (macOS only).
Chord symbols	Engrave mode editing of chord symbols with extender lines has been significantly improved. Some problems with collision avoidance for extender lines still remain to be resolved.
Chord symbols	The vertical position of the altered bass slash in a diagonal arrangement is now set relative to the baseline of the previous component, rather than the bottom of its bounding box; this may cause the horizontal position of the slash to move in existing projects.
Clefs	Restorative clefs no longer have octave shift properties set, unless an octave shift is actually required to restore the previous clef.
Condensing	Editing dynamics in one layout no longer sometimes causes unexpected changes in condensing in another layout.
Condensing	Dorico no longer sometimes leaves space for the wrong transposing key signature for condensed players with multiple instruments of different transpositions, which can result in an unnecessarily large gap at the end of the system and a cautionary time signature overlapping the page margin.

Component	Issue
Cues	Under some circumstances, confirming a chosen instrument name from the cue popover would result in no cue being created; this has now been fixed.
Fill view	When the same layout is shown in multiple windows or splits within the same window in fill view, changing zoom level in one fill view no longer incorrectly affects the other view.
Fill view	Under some circumstances, Dorico could incorrectly show the music in fill view when switching to Engrave mode; this has now been fixed.
Flows	**Write ▸ Split Flow** now correctly handles splitting a flow at a barline position where the prevailing time signature has a pick-up; the new flow no longer incorrectly starts with a corresponding pick-up.
Jump bar	It is once again possible to trigger commands correctly in the jump bar when running Dorico in Japanese and Chinese.
Library Manager	Dorico now shows a warning if you attempt to load the open project as the secondary project in the Library Manager.
Music fonts	Under rare circumstances, changing the music font in a project could result in a crash; this has now been fixed.
Note input	After confirming a popover when editing an existing item, it is now possible to use **Tab** to cycle the selection to other items at the same position without clicking in the music area again to restore focus.
Notes	Note name and Figurenotes noteheads now appear correctly once more.
Numbered bar regions	The **Show bar count in numbered bar regions** option is no longer incorrectly deactivated when loading existing projects.
Playback	In rare circumstances, deactivating independent voice playback could cause a crash; this has now been fixed.
Playback	Changes of playing technique at the very start of the flow for a note with a positive offset now play back correctly.
Playback	Clicking **Save as Stage Template** or **Save as Space Template** in the Live Stage and Live Space windows no longer causes a crash.
Project files	Dorico no longer crashes when saving a project with no players.
Project files	Under some circumstances, Dorico could hang when saving a project file; this has now been fixed (macOS only).
Proofreading	Projects with some user-defined playing techniques no longer cause Dorico to crash after opening.

Component	Issue
Proofreading	User-defined percussion kits are now handled correctly when checking instrument changes.
Proofreading	Dorico no longer warns about multiple instruments being played by a single player for marching percussion instruments and kits.
Proofreading	Warnings for pick-up bars where the pick-up is longer than half the duration of the prevailing time signature have been improved.
Proofreading	The detection of coincident or overlapping playing techniques on ossia staves has been improved.
Proofreading	The detection of dynamics both above and below the staff but where only a single voice is active has been improved.
Repeat markers	The horizontal positioning of *To Coda* marks has been corrected.
Slurs	It is now always possible to lengthen or shorten slurs to the next or previous note, even for long tied notes.
Staff labels	Player group labels now always correctly cover divisi staves that show no staff label, if required.
Tempo	Tempo marks are once again correctly shown in gray when playback is suppressed.
Tempo	Under some circumstances, changes on the **Brackets and Braces** page of Layout Options would not cause tempos to appear or disappear immediately at the expected system-attached item positions; this has now been fixed.
Tempo	When opening projects last saved in Dorico 5 or earlier, the notes in metronome marks are now always drawn at the correct size.
Tempo	Under some circumstances, edits to a tempo item could cause instability in the positioning of rehearsal marks at the same position; this has now been fixed.
Tempo	Tempo items created directly in the Tempo editor in the Key Editor no longer appear in the **Used in This Flow** section of the Tempo panel.
Tempo	When exporting text from the project, Dorico now correctly exports the visible abbreviated text for gradual tempos, if necessary.
Text	In a text frame with multiple paragraphs of text in different styles, if a paragraph ends up completely empty, the vertical space occupied by the paragraph would be incorrect, using the size of the following non-empty paragraph; this has now been fixed.
Text	Double-clicking a text frame after suppressing the dialog that allows you to choose what to do now correctly either opens Project Info or edits the frame as expected.

Component	Issue
Text	Empty text frames showing borders but containing no text once again appear correctly when printing and exporting graphics.
Text	The minimum actual size for a text item is now clamped to 0.5pt; this prevents text items from snapping to a larger size when scaling them to very small sizes.
Text	Capsule and angled end rectangle borders are now positioned correctly for right-aligned text in frames.
Text	Under some circumstances, the preview in the Paragraph Styles dialog would not correctly show the inherited OpenType font features for the current style; this has now been fixed.
Text	Under rare circumstances, Dorico could remove text from text items that are updated to replace a missing font; this has now been fixed.
Text	If a paragraph style uses a non-default **Case** setting, token placeholders in that paragraph style could unexpectedly be included when printing or exporting graphics; this has now been fixed.
Ties	Under some circumstances when multiple voices are active, ties set to start after rhythm dots could instead start from the left-hand side of the notes in the first voice column; this has now been fixed.
Time signatures	Under rare circumstances, Dorico could crash when creating or deleting a time signature in a passage using interchangeable or alternating time signatures; this has now been fixed.
Tuplets	When a tuplet ends with a rest, but the rest is not shown because it is consolidated with a rest in a tuplet in another voice, the end position of the tuplet bracket is now correct.
User interface	The appearance of the controls in the **Manual placement** section of the **Time Signatures** page of Layout Options has been improved.
User interface	Dorico no longer sometimes crashes when scrolling through a layout containing divisi in galley view.
User interface	The information read-out in the status bar now shows the bar number of the selected item in more circumstances.
User interface	Clicking in the display area in the Edit Accidentals dialog no longer causes the accidental to disappear.
User interface	Interacting with the **Key Signature and Accidentals** panel after changing the application language in Preferences no longer causes a crash.
User interface	The list of flows shown in Override Flow Headings no longer includes flows that are not attached to the current layout.

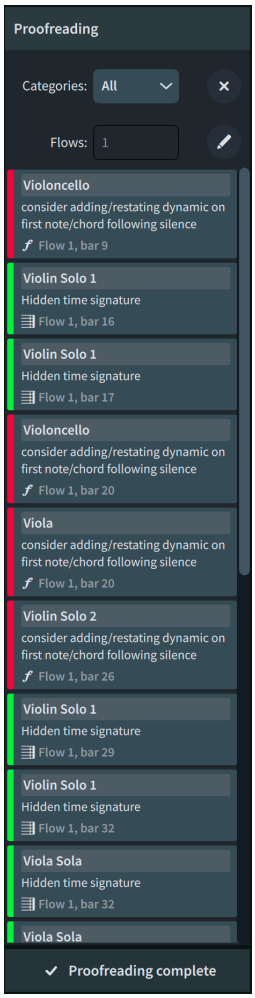
Component	Issue
User interface	The width of spin controls in the Properties panel has been improved (Windows only).
Video	Connecting or disconnecting an external display could cause a crash when a video file is attached; this has now been fixed (macOS only).

Dorico 6.0

28 April 2025

Highlights

Proofreading



We like to say that working in Dorico is like having an intelligent assistant at your side, taking care of many of the laborious details of producing a beautiful score, so you can focus on being creative. With the new proofreading features in Dorico 6, we are taking this further than ever.

We have introduced an entirely new framework that allows Dorico to check your project for dozens of potential issues and report them to you in the new Proofreading panel in Write mode. These checks are run in the background when you are not actively working, so they have no impact on the performance of the application.

The goal is to help identify possible issues that could cost you time when your music is rehearsed and performed by other people. Dorico can check for many common – and quite a few uncommon – situations and prompt you to consider making changes to address them.

In this release, Dorico reports on the following categories of issues:

- Metrical problems, including irregular bars that don't match the prevailing time signature, hidden time signatures, repeated time signatures, etc.;
- Superfluous or repeated markings, including key signatures, clefs, dynamics, and playing techniques
- Problems with instrument changes, including changes that are too quick to be practical
- Playability problems in music written for stringed instruments

We plan to continue to expand on these checks in future updates and have many ideas for how to help make your music more successful in rehearsal and performance.

Proofreading panel. The Proofreading panel is found in the toolbox on the right-hand side in Write mode. The number of issues that Dorico is reporting for the categories and flows for which you have chosen to see results is shown in a red

badge at the bottom of its button. Click the button or choose **Write** ▸ **Panels** ▸ **Proofreading** to open the panel.

At the top of the panel, the **Categories** list allows you to choose which types of results you want to see. To quickly find a category, type into the **Filter** field; click **Select All** or **Select None** to quickly include or exclude results from all categories. Click the **Clear Filter** button to reset the filter and show results from all categories.

The **Flows** list similarly allows you to choose from which flows you want to see results: click the **Edit Flows** button to open a drop-down from which you can choose which flows to include.

At the bottom of the panel, a label shows **Proofreading complete** if the results shown in the panel are up to date, or shows *n* **categories pending** if Dorico is waiting for you to stop working for a moment so it can run its checks in the background.

Navigating through issues. Simply click a result in the Proofreading panel, and Dorico brings that area into view. If it can highlight a specific item or bar, it shows an animated purple rectangle for a second or so to draw your eye: click the result again to run the animation again if you didn't catch it the first time. If the result is instead reporting on the absence of something (for example, a missing time signature or dynamic), Dorico instead shows an animated purple arrow pointing at the relevant position.

Resolving issues. To resolve an issue shown in the Proofreading panel, edit the score to address the reported issue. If you decide not to act, simply ignore the issue: you cannot manually dismiss a result, because as you continue to edit the music, Dorico will check it again, and the result could reappear. You can hide entire categories of results using the **Categories** filter.

Disabling proofreading. If you prefer Dorico not to run its proofreading checks on your projects at all, you can disable them altogether. Either deactivate **Enable proofreading** on the **Proofreading** page of Preferences, or click the small power button icon in the indicator at the bottom of the Proofreading panel that reports whether proofreading is complete or tasks are pending. You can re-enable proofreading by clicking again on the indicator when it reads **Enable Proofreading**.

Proofreading for meter. When Dorico checks your project for potential issues concerning meter and time signatures, this is what it is looking for:

- *Hidden time signatures.* For example, in a passage where 4/4 is the prevailing time signature, there are multiple bars of 3/4, because a time signature change has been created but has been hidden. Dorico won't

report a hidden time signature that has the same duration and denominator as the prevailing time signature.

- *Repeated time signatures.* For example, if the prevailing time signature is 4/4, but suddenly another 4/4 time signature appears.
- *Irregular bars.* For example, if the bar immediately preceding a change of time signature is shorter than the prevailing time signature, as can happen in Dorico when you create a new time signature earlier in the flow without activating Insert mode; or if a bar is too long, because a barline has been inadvertently deleted. Dorico is careful not to report pick-up bars, since they are expected to be irregular.
- *Misaligned repeat structures*. For example, if local time signatures are in use, and conflicting repeat barlines appear in both the global and local contexts.
- *Missing double barlines*. Pick-ups at the ends of phrases are often marked by a mid-bar double barline, so a bar in the prevailing time signature may be split into two irregular bars. If Dorico finds a mid-bar pick-up that has a single barline, rather than a double barline, it suggests you add a double barline to aid legibility.
- *Jumps to different time signatures*. Although Dorico cannot yet automatically display cautionary time signatures in repeat structures to show that you are jumping back to a different meter, it can nevertheless report these situations to you so you can decide whether to make manual adjustments.

Proofreading for repeated key signatures. Dorico will report any of the following situations as suspect:

- a duplicated key signature with the same semantics and accidentals as the one that preceded it: for example, a G major key signature following another G major signature;
- a duplicated key signature with the same accidentals but different semantics: for example, an E minor key signature following a G major key signature;
- a jump to a different key signature that isn't qualified at the location of the jump. For example, in a passage of D major, and following a start repeat barline there is a change to A major; at the end repeat barline, you are repeating back to D major, but without a cautionary key signature at the end repeat, you would be unsure whether to continue playing G sharp. Dorico will not, however, warn when there is a key change coinciding with the start repeat, or when the start repeat coincides with the start of a system, where a key signature will be shown anyway;
- as above, but where the jump back is to a key signature with the same accidentals but different semantics, e.g. a jump from D major to B minor.

Proofreading for repeated clefs. Dorico checks for the following situations:

- a duplicated clef: for example, a treble G clef following another treble G clef;
- a jump to a different clef: for example, a start repeat barline occurs after a change to the alto clef, and before the end repeat barline, a further change to the treble G clef occurs. When you jump back to the start repeat barline, you are once again reading the alto clef, but without a clef coinciding with the start of the repeat region, this is ambiguous. Dorico won't warn where a clef change coincides with the start repeat, or when the start repeat coincides with the start of a system, in which case the clef will be shown anyway;
- a clef is showing an octave indication that contradicts the transposition of the instrument on which it's been used: for example, using the treble G clef with 8 above on the oboe makes little sense as the oboe doesn't transpose, nor does it make sense for guitar, which is written an octave higher than it sounds, but it would be fine (if redundant) on piccolo;
- a clef is showing an octave indication that makes sense for the instrument, but a clef appeared earlier on without that qualification, or vice versa: for example, a piccolo part starts with a simple treble G clef, but later on, a treble G clef with 8 above is used;
- a clef has been explicitly hidden via the **Hide clef** property;
- a suspicious clef has been used for the instrument in question: for example, a percussion clef being used on a pitched instrument, a tab clef being used on a non-fretted instrument, etc.
- a clef has a custom octave shift via the **Octave shift** property; this is unusual enough that Dorico will always warn about it.

Proofreading for repeated dynamics. Dorico checks for the following situations:

- a dynamic is present at a position at which no note is present, or gradual dynamics that begin or end at positions where no notes are present;
- two (or more) dynamics that coincide with or overlap each other;
- needlessly repeated dynamics: for example, ***f*** followed by another ***f***, though Dorico is careful not to report repeated hairpins in the same direction, or repeated force dynamics such as ***fp*** , ***sf*** ***z***, etc.;
- ambiguous dynamics at the start of repeat regions;
- truncated gradual dynamics and hairpins: for example, a hairpin that lasts for two bars, but is truncated halfway through the second bar by the presence of an immediate dynamic;
- suspicious dynamics at the ends of hairpins: for example, a *diminuendo* hairpin ending in a louder dynamic than the previous prevailing dynamic level that is not qualified with *subito*;

- a hairpin beginning or ending *niente* with another contradictory dynamic: for example, if a crescendo is marked both ***p*** and *dal niente* at its start, the ***p*** is redundant;
- no dynamic coinciding with the player's first note or chord, unless the player's music is completely devoid of dynamics, in which case the warning will not appear;
- no dynamic coinciding with the first note following an instrument change, unless (as above) the player's part is completely devoid of dynamics;
- there are four or more empty bars preceding a new entry, and no dynamic marking is shown;
- a passage following a *diminuendo* to *niente* is missing a dynamic marking;
- a dynamic marking is present part-way through a note, not coinciding clearly with its onset. In such situations, it may be difficult to tell exactly where the change of dynamic should take effect;
- a gradual dynamic or hairpin ends at a rhythmic position that does not coincide with the end of note;
- either of the hairpins within a *messa di voce* has zero duration.

Proofreading for repeated playing techniques. Dorico checks for the following situations:

- two identical playing techniques at the same position: for example, *arco* and *arco*;
- two contradictory playing techniques at the same position: for example, *arco* and *pizz.*;
- two synonymous playing techniques at the same position: for example, *con sord.* and *with mute*;
- two identical playing techniques, at least one of which has a duration, overlapping: for example, *sul pont.* and *sul pont.*;
- two contradictory playing techniques overlapping: for example, *sul pont.* and *sul tasto*;
- two synonymous playing techniques overlapping: for example, *con sord.* and *with mute*;
- a playing technique has a duration but shows no continuation line;
- a persistent playing technique is needlessly repeated: for example, *arco* followed by *arco*;
- a persistent playing technique is needlessly repeated as a synonym: for example, *arco* followed by *nat.* on violin;
- a persistent playing technique is repeated with less detail than its predecessor: for example, *cup mute* followed by *con sord.* on trumpet;
- the default playing technique for the instrument is stated at the start unnecessarily: for example, *arco* for violin. Dorico will look at the prevailing

playing technique at the end of the previous flow, if any, to decide whether to show this warning;

- if the prevailing playing technique at the end of the previous flow was not the default for the instrument, in which case Dorico will recommend adding the default playing technique at the start of the new flow;
- a playing technique has been used that is likely incompatible with the current instrument: for example, writing *arco* on flute;
- an ambiguous playing technique at the start of a repeat region: for example, a violinist might be playing arco before reaching a repeat region, then after the start repeat barline comes a change to *pizz*. After the jump back, it may not be clear whether they should now play *arco* or *pizz.*;
- an instantaneous technique is present at a position that doesn't coincide with a note onset; for example, *snap pizzicato*;
- either the start, end, or the entirety of a playing technique with a duration does not coincide with a note onset, note end, or both, respectively;
- the technique to use at a change of divisi is ambiguous: for example, at the start of the flow, the violins are split into two sections, with one marked *pizz.* and the other marked *arco*. When the players return to playing in unison, it may not be clear whether they should all now play *arco* or *pizz.*

Proofreading for instrument changes. When examining instrument changes, Dorico is looking for impractical or impossible instrument changes. It considers factors such as the size and portability of the instruments held by each player: for example, it takes less time for a player to place their flute on their lap in order to pick up their piccolo than it takes a double bass player to lay their instrument on the floor or rest it on a stand; similarly, when an instrument is stationary and the player is moving between them, such as a pianist moving to celeste, or a percussionist moving from marimba to glockenspiel.

Dorico reports if the time between the end of the last note on the old instrument and the first note on the new instrument is likely to be too short for a comfortable change, or if in the worst case there is no time at all.

Dorico also considers whether the two instruments in question could be played simultaneously and considers how many hands and feet the instrument requires to be played – not forgetting, of course, whether it needs to be blown.

Finally, Dorico also warns if there is ambiguity about which instrument should be played after a repeat that jumps back to an earlier point in the flow.

Proofreading for stringed instruments. This is the most complex of the categories, and involves detailed knowledge not only of human anatomy but also the physical properties of the instruments. It is difficult to calculate what kinds of chords will require painful or impossible stretches of the hand, considering the different

combinations of strings on which a chord may be played, and the different fingers that can be used to stop them. Dorico only has this most detailed level of knowledge for a handful of the most common instruments, including violin, viola, cello, double bass, various guitars and bass guitars, mandolin, ukulele, and banjo.

We have consulted with professional string players to verify our research, asked them to play all manner of difficult chords, and have listened to their feedback.

The result is that Dorico can provide warnings about many situations that otherwise would require consultation with an experienced player of that instrument. The warnings should be considered only as advisory, and if you are unsure about anything, consult your own friendly neighborhood string or guitar player to ask their advice.

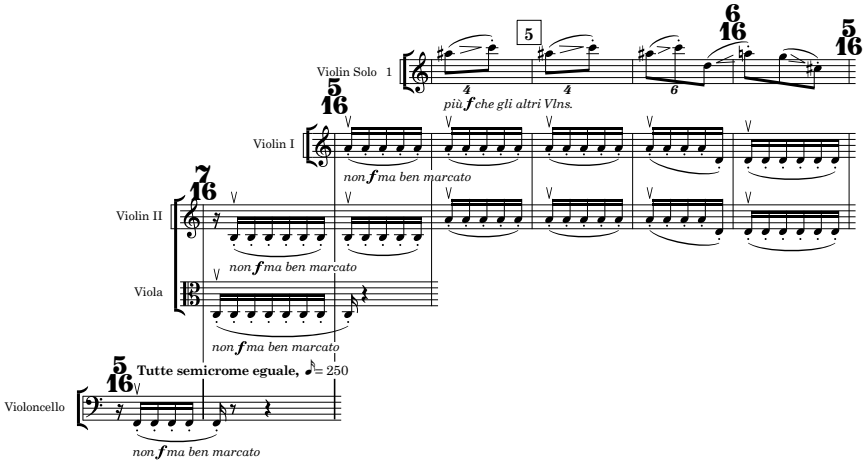
With all that said, Dorico checks for the following situations:

- *Impossible stretch:* the chord requires the fingers to be contorted or stretched into a shape that isn't viable.
- *Impossible stretch using specified string(s):* as above, but the chord is playable, just not on the string(s) specified via properties.
- *Questionable stretch*: the chord might be stretchable, but it's at the verge of playability.
- *Two or more notes require the same string*: for example, imagine a chord of G3 and B3 written for violin; both these notes can only be played on the G string, so it's impossible.
- *Two or more notes require the same string using the specified string(s):* as above, but the notes would be playable on other strings; the strings specified via properties make this impossible.
- *Too many pitches in chord*: for example, writing a five-note chord for violin.
- *Impossible harmonic*: the written harmonic can't be produced on the instrument: for example, asking a violinist to play middle C as a harmonic.
- *Impossible harmonic using specified string(s)*: as above, but the harmonic would be playable on another string; the string(s) specified via properties make this impossible.
- *Dubious number of natural harmonics present*: this is specific to the harmonic circle shown above the chord, and warns when the number of harmonic circles doesn't match the number of notes in a chord; this warning only considers harmonics created by setting the **Harmonic** property, not those created as explicit playing techniques.
- *Impossible fingered tremolo:* although it is a little crude, this considers all the pitches in the tremolo as if they were a single chord and warns if the chord requires too many fingers or an impossible stretch.

- *Requires use of thumb:* on cello and double bass only, Dorico allows the use of the thumb on the left hand, but warns about it, as it's not something the player can do without preparation and time to reposition their hand.
- *Requires use of thumb with questionable stretch*: as above, but the stretch between the thumb and other finger is extreme. As such, the chord might be stretchable, but if it is, it's at the verge of playability.
- *Cannot play snap pizzicato with other techniques*: a warning that one or more notes are to be played *snap pizzicato*, but there are others in the same chord that require other techniques.
- *Difficult to play dyads using snap pizzicato*: a warning that *snap pizzicato* is possible on two adjacent strings, but it's not particularly easy.
- *Cannot play snap pizzicato on more than two strings*: a chord is written with *snap pizzicato* comprising more than two pitches; this is not playable.
- *Cannot play snap pizzicato on non-adjacent strings*: a dyad is to be played *snap pizzicato*, but the two strings required to play the dyad aren't adjacent; this is not playable.
- *Cannot play snap pizzicato on specified non-adjacent strings*: as above, but the dyad would be playable on another two strings; the strings specified via properties make this impossible.
- *No finger left to perform left hand pizzicato*: the chord requires the use of all four fingers on the left hand, but in addition a left-hand *pizzicato* marking is present; this is not playable, as there are no spare fingers left to do this.

Cutaways

Cutaway scores – also sometimes called scrapbook scores, or sparse scores – arose out of the *avant garde* musical practices of the 1950s and 1960s. There is some debate as to where the practice was first used, but Witold Lutosławski's *Jeux Vénetiens* (1961) is one of the earliest examples. The practice was adopted by many composers around this time, including Ligeti, Berio, Penderecki, Xenakis, and Stravinsky. The following are the opening bars of the latter composer's *Requiem Canticles* (1966):



The defining feature of a cutaway score is that when instruments are silent, their staves are not shown: they are literally cut away, leaving only white space, and creating a fragmented appearance. Proponents of the practice believe that it improves the readability of scores for large ensembles, especially in music with discontinuous or pointillistic texture, making it easier to focus on the key musical gestures and interactions – though there is debate about this, with other significant figures in the *avant garde* movement, including Pierre Boulez and Elliott Carter, being critical of their use. Some composers even use these approaches even in music for soloists, such as Iannis Xenakis's *Evryali* for solo piano.

This approach is certainly not suitable for every kind of score, but it has undeniably been influential over the past more than half a century, and Dorico 6 now includes comprehensive and sophisticated tools to produce cutaway scores.

Enabling cutaways. Dorico can produce cutaway scores completely automatically, providing a good appearance by activating a single option. Of course, you can exert complete control over every aspect of the score's appearance, but to get started, simply activate **Automatically cut staves away in empty bars** in the new **Cutaways** section of the **Staves and Systems** page of Layout Options.

When this is activated, the following option **Minimum number of empty bars before cutting away** takes effect: the default value is 1, which means that Dorico will cut a staff away at the barline at the start of the first empty bar in an instrument.

By default, Dorico will only cut away an instrument when all its staves contain bar rests: if you want to allow a grand staff instrument, such as a piano, to be cut away when only one of its staves has a bar rest, activate **Allow each staff of grand staff instruments to be cut away independently**.

Cutaways are only visible in page view: in galley view and fill view, they are not shown.

Automatic cutaways can not be used in layouts where multi-bar rests are visible.

Editing music in a cutaway score. When a staff is cut away, it is still possible to input music there, which will cause the automatic cutaway points to be recalculated. By default, Dorico shows gray staff lines in cutaways, to show you where the staves are vertically on the page, and allowing you to double-click to show the caret and input music.

These gray staff lines do not print and will be hidden when you hold down ~ to hide all invisible items. To hide them altogether, deactivate **View ▸ Cutaway Staff Lines**.

Creating manual cutaways. You can create cutaways manually, regardless of whether **Automatically cut away staves in empty bars** is activated. By default, and matching most published examples, Dorico only automatically cuts away a staff at a

barline, so if you want a staff to be cut away in the middle of a bar, this requires manual intervention.

Similarly, if you want a staff to be cut away at the same position as another instrument, for example one in the same family, but material in each staff starts or stops in different bars, you will need to create manual cutaways to make them match.

You can create both a manual cutaway start, which defines the position at which a staff becomes cut away, and a manual cutaway end, defining the position at which a staff reappears.

To create both a manual cutaway start and end, first select an item at the position where you want the staff to stop, and another item at the position where you want the staff to reappear, then right-click to show the context menu, and from the **Staff** submenu choose **Create Manual Cutaway**.

To create a manual cutaway start or end only, select an item at the relevant position on one or more staves, right-click, and from the **Staff** submenu in the context menu, choose **Create Start Cutaway** or **Create End Cutaway**. Manual cutaways are represented by signposts, which you can copy and paste, move to different positions, and delete.

If you create a cutaway end before a staff that is cut away due to automatic behavior would reappear, the staff will reappear at your chosen cutaway end position.

To override this behavior, such that the staff will either remain cut away or shown until the next manual cutaway, ignoring any automatic points at which Dorico would otherwise have cut away the staff or shown it again, select the cutaway signpost and activate **Applies until next manual cutaway change** in the **Cutaways** group in the Properties panel.

By default, manual cutaways apply to all staves of an instrument: change this by deactivating the **Applies to all staves** property.

Be aware that if automatic cutaways are disabled, when you create a cutaway start, the rest of the staff will be cut away, and you will need to create a cutaway end to make it reappear.

If you want to quickly select and delete all manual cutaways in your project, you can use the dedicated quick filter, **Edit ▸ Filter ▸ Cutaways**.

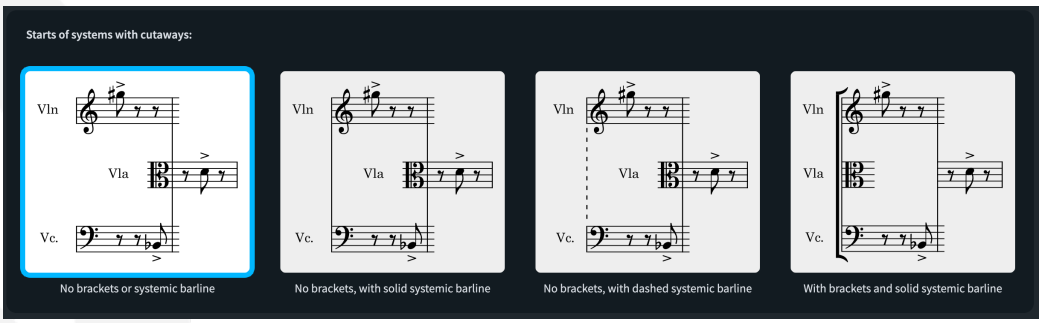
Staff line protrusion. By default, Dorico extends the staff lines beyond the cutaway start point by 1 space. You can adjust this via the **Staff line protrusion at start of cutaway** *n* **spaces** option on the new **Cutaways** page of Engraving Options.

If you prefer Dorico to also extend the staff lines to the left of the cutaway end point, you can adjust **Staff line protrusion at end of cutaway *n* spaces**.

A new **Staff line protrusion** property has been added, allowing you to override the amount by which staff lines protrude at manual cutaway starts and ends. Select the cutaway signpost in Engrave mode to find the property in the **Cutaways** group.

Appearance at the start of the system. In some cutaway scores, the so-called preamble for each instrument (its staff label, clef, etc.) is shown even if the staff is cut away at the start of the system; in others, only those staves that are playing at the start of the system show their preamble.

Use the **Starts of systems with cutaways** option on the **Cutaways** page of Engraving Options to choose between these different approaches:



Both **With brackets and solid systemic barline** shows a preamble for every staff, so that all staff labels and clefs can be found at the left-hand margin.

When any of the other three options is chosen, when a staff is cut away at the start of the system, its preamble is shifted to its first appearance on the system. These preambles do not take up rhythmic space, and protrude into the rhythmic space of the preceding cutaway.

System items and cutaways. System items, such as tempo, rehearsal marks, time signatures shown above the staff, etc., will by default appear above the first visible staff if the staff above which they would ordinarily appear is cut away.

You might prefer to keep such items at a consistent vertical position across the full width of the system, regardless of cutaways, in which case you should activate **Show system-attached items above cutaways** in the **Cutaways** section of the **Staves and Systems** page of Layout Options.

Similarly, if you are showing bar numbers at positions other than the start of the system, you might find it helpful to see them at the same vertical position across the full width of the system: if so, activate **Show bar numbers above cutaways**.

Staff labels. When staff labels are shown at the first appearance of an instrument in the middle of the system, there may be no bracket shown at that position, in which case the staff label should be positioned closer to the left-hand end of the staff. To

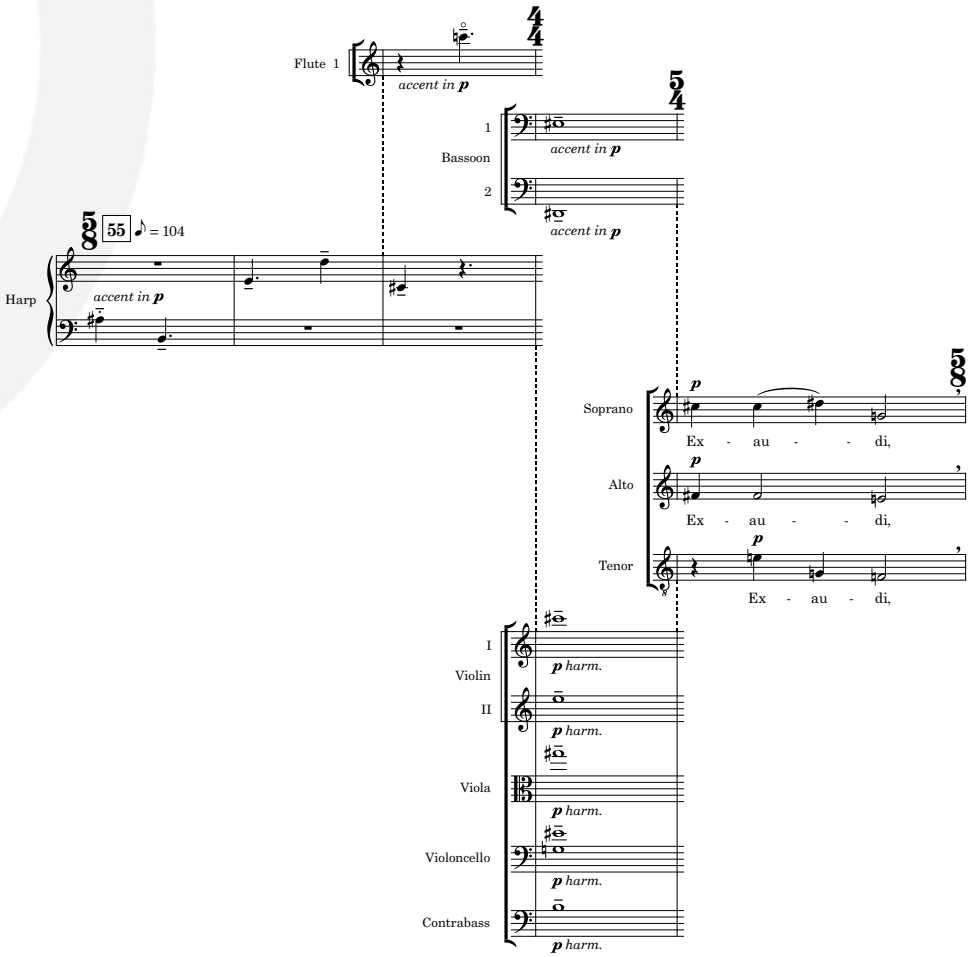
accommodate this, the options on the **Staff Labels** page of Engraving Options for the gaps between outer and inner staff labels and the systemic barline now have separate values for **With brackets** and **Without brackets**.

In new projects, the **Without brackets** option is set to a smaller value than **With brackets**, but to preserve the appearance of existing projects, the values are set identically when opening projects last saved in a previous version.

Player group labels. If players are grouped in the Players panel in Setup mode, and player group labels are shown, Dorico will try to consolidate group labels for players in the same group, even if they first appear on a system at different positions. Provided the cutaways end within less than half the width of the system, Dorico will prefer to create a player group label at the earliest possible position on the system, even if one or more of the players in the group does not appear at that position.

Coordination lines

Coordination lines – sometimes also called synchronization lines, or time alignment lines – are vertical lines that indicate the alignment of musical events happening in different instrumental parts. They are often, though not exclusively, used in cutaway scores, such as in Stravinsky's *Requiem Canticles* (1966):



Dorico can display coordination lines between any pair of staves, and they can be positioned either relative to notes at any rhythmic position, or at barlines, where they can be aligned either to the barline itself, the time signature if present, or the note, chord, or rest at the start of the bar.

Creating a coordination line. Coordination lines are created in Engrave mode, because they are specific not only to the layout in which they are created, but also the frame chain. In addition, it's common for coordination lines to be aligned with barlines, and it is only possible to select individual barline sections that span different staves in Engrave mode.

Select a note or barline on the staff where the top of the coordination line should appear and click **Create Coordination Line** in the left-hand panel in Engrave mode, or right-click and choose **Staff ▸ Create Coordination Line**. You can also use the jump bar.

The new coordination line is drawn from the selected staff to the next visible staff. To adjust which staves are joined by the coordination line, switch to Write mode: the coordination line has circular handles at each end, and these can be dragged to the staff above or below.

Changing the appearance of coordination lines. By default, coordination lines are drawn using a dashed line. You can choose which line style is used on the new **Coordination Lines** page of Engraving Options.

Because coordination lines are often drawn at barline positions, by default whichever line style you choose will have its width adjusted to match the **Thin barline thickness** value on the **Barlines** page of Engraving Options. If you want to disable this width adjustment, deactivate **Use barline width if applicable** on the **Coordination Lines** page. (This does not apply to lines drawn with repeatable symbols or tapered curves.)

Coordination lines are sometimes drawn with arrowheads at either or both ends. If you choose a line style with an arrowhead or other terminal symbol, and find that it appears at the wrong end of the coordination line, activate the **Reverse** checkbox.

You can also override the appearance of any selected coordination line via the Properties panel: activate the **Line style** property to choose a different line style, and again you can **Reverse** it if necessary.

Alignment of coordination lines. By default, when a coordination line is at a barline position, it is centered on the barline. On the **Coordination Lines** page of Engraving Options, you can specify whether coordination lines should be drawn on the barline or on the first note, chord, or rest in the bar; if drawn at the barline, whether it should be aligned with the barline itself, or with a time signature, if one is present;

and if drawn at a note position, whether it should be left- or center-aligned with the notehead.

Each of these alignment options can also be overridden using corresponding properties in the **Coordination Lines** group in the Properties panel.

Graphical adjustments in Engrave mode. In Engrave mode, you can nudge a selected coordination line left or right to change its horizontal position, and square handles appear at each end, inset slightly to avoid colliding with the handles on barlines, allow you to make fine adjustments to the position of each end of the line. Coordination lines always remain vertical, so it is not possible to adjust the horizontal position of either end independently.

Multiple lines of chord symbols

It is sometimes necessary to show more than one line of chord symbols, for example to show alternate harmonies, as seen here in the first few bars of Joseph Kosma's *Autumn Leaves*:



Dorico 6 now makes it easy to create multiple lines of chord symbols. In the **Shift**+**Q** popover, press ↑/↓ to set the line number, which is indicated in the label at the left-hand side.

Changing the line for a chord symbol. If necessary, you can also change the line of an existing chord symbol, either by changing **Chord symbol line** in the **Chord Symbols** group in the Properties panel, or by right-clicking and choosing the target line from the **Chord Symbols and Diagrams** submenu in the context menu.

Distance between lines. The default distance between lines of chord symbols can be adjusted by changing **Distance between adjacent lines of chord symbols** in the **Position** section of the **Chord Symbols** page of Engraving Options.

Playback. Only the first line, closest to the staff, appears in the **Chords** track in Play mode and will play back.

Chord symbol extender lines

Chord symbols can now have their duration edited, either by clicking immediately to the right of the chord symbol in Write mode to reveal a circular handle that can be dragged to show a extender line; or lengthened or shortened using **Shift**+**Alt**+←/→.

Chord symbol extender lines extend from the right-hand side of the chord symbol and are truncated by the next chord symbol in the same line.

By default, a solid line with an inward hook is used, but this can be changed in the **Extender Lines** section of the **Chord Symbols** page of Engraving Options, and it can also be overridden for an individual chord symbol via the new **Extender line style** property.

Further properties are provided in Engrave mode for adjusting the vertical position of the extender line relative to the chord symbol, and for fine positioning of the end of the extender line.

Editing chord symbol appearances

Dorico provides dozens of options to tweak the appearance of chord symbols via the **Chord Symbols** page of **Library ▸ Engraving Options**. Nevertheless, it is sometimes necessary to adjust specific chord symbols to achieve a particular appearance.

Dorico 6 introduces powerful new features for customizing existing chord symbols and even creating your own entirely new custom chord symbols. But before we describe these new features in detail, because Dorico now provides so many ways to edit chord symbol appearances it is worth summarizing the recommended way to work with these interlocking features.

As you learn about these features, you may find it helpful to create a simple scratch project that contains a representative set of chord symbols so you can see how your edits take effect. We also recommend that you decide at the outset which text and music fonts you want to use for your chord symbols. Before you make further customizations, use **Library ▸ Font Styles** and edit the **Chord Symbols Font** and **Chord Symbols Music Text Font** font styles.

Once you have created a project that includes a range of chord symbols and in which you have chosen your preferred fonts, we recommend working in this order:

- Choose the **Chord symbol preset** at the top of the **Chord Symbols** page of Engraving Options that gets closest to your preferred appearance.
- Carefully examine the individual options on the **Chord Symbols** page to bring specific chord symbols as close as possible to your preferred appearance.
- Check the **Design** section of the **Chord Symbols** page to adjust the offsets and scale factors for various components, as these can have a dramatic impact on the overall appearance of chord symbols, particularly when using different fonts.
- After you have exhausted the possibilities of the Engraving Options dialog, if you are unhappy with the precise horizontal spacing of individual

components, use the **Library ▸ Chord Symbol Kerning Pairs** dialog (new in Dorico Pro 6) to adjust these kerning pairs – see **Chord symbol kerning pairs** below.

- Next, use **Library ▸ Chord Symbols** to adjust the appearance of whole chord symbol appearances, or individual components. There are new features in Dorico 6 to make this more powerful, described below.
- Finally, if you want to adjust the appearance of an individual chord symbol for a specific context – for example, where you need a narrower, more compact chord symbol in a series of rapid changes – double-click the chord symbol in Engrave mode to override the appearance of that single instance.

If you discover that there is a specific type of chord symbol that you cannot create at all, Dorico 6 introduces a new way to create completely custom chord symbols – see **Custom chord symbols** below.

Editing default chord symbol components. **Library ▸ Chord Symbols** allows you to edit the appearance of individual components within chord symbols, and entire chord symbols. A *component* is a single element of a chord symbol, such as the root note name, chord symbol quality, interval, individual alteration, parenthesis, and so on.

To edit an individual component, enter a chord symbol that contains the component in the field at the top of the dialog, or choose one of the existing saved default chord symbols from the list on the left. In the main editing area, select the relevant component: it is highlighted in the row of compatible components below the editing area. Click the **Edit Component** button in the action bar to open the symbol editor: any changes you make in this editor will be reflected in all chord symbols where that component is used.

If you know you want to edit the component in a way that does not affect any other chord symbols, click **Add Component** to create a new component based on the selected one. This new component will be saved to the project library, but will not be used in any chord symbols by default, unless you explicitly choose it from the row of compatible components when editing another chord symbol.

Editing default chord symbol appearances. Editing an entire chord symbol appearance normally involves two aspects: choosing which components should be used; and determining how they should be positioned and scaled relative to one another.

To choose which components are used, select each component in the editing area in turn: the row of compatible components below the editing area shows alternatives, and you can simply select another component from the row to replace the current one, editing it if necessary, or create a new one.

To adjust the overall appearance of the chord symbol, select each component in the editing area and adjust its relative position and scale either with the mouse, or using the **X offset**, **Y offset**, and **Scale** controls at the bottom of the dialog.

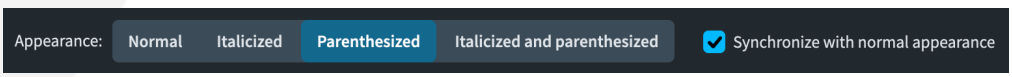
By default, any change you make in this dialog affects only the specific chord symbol you are looking at: for example, if you are editing "Gmaj7", any changes you make will not apply to, say, "G♭maj7" or "Amaj7". This is where Dorico 6's new chord symbol appearances for all roots come into their own.

Chord symbol appearances for all roots. To make the changes you have made to the appearance of a chord symbol in **Library ▸ Chord Symbols** apply to every root note, click **Apply to All Roots** in the action bar at the bottom of the list on the left-hand side of the dialog. You will be warned that this operation cannot be undone: if you choose to proceed, the root note in the editing area turns gray and can no longer be selected. Two new buttons, **Prev root** and **Next root**, appear at the top of the dialog, allowing you to cycle through different root notes, to check how your custom appearance looks on a variety of roots.

Once you are satisfied with your chord symbol appearance for all roots, click **OK** to confirm the dialog. All chord symbols of the same type, on any root, is updated to use your new appearance, unless that chord symbol has already been individually overridden.

Italic appearances. Chord symbols may be shown in italics if **Capo chord symbol appearance** is set to **In italics** on the **Chord Symbols** page of Engraving Options.

Library ▸ Chord Symbols now allows you to view these different appearances by choosing them from the new **Appearance** toggle buttons above the editing area:



If you want to tweak the italic appearance independently of the normal appearance, deactivate the **Synchronize with normal appearance** checkbox, and the chord symbol becomes editable in the editing area below.

It is not possible to edit the placement of the parentheses relative to the chord symbol appearance: the size and position of the parentheses is always determined by the relevant settings in Engraving Options.

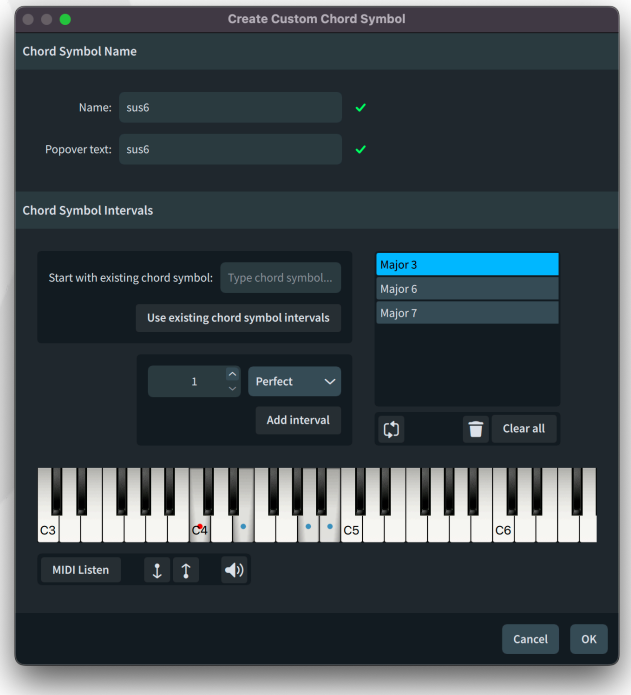
Custom chord symbols

Dorico's approach to chord symbols, in common with its approach to all other aspects of music notation, is semantic. It is concerned not only with how the chord symbol should appear, but also its musical content and meaning: the intervallic relationship between the notes, and their function. This allows Dorico to choose an appropriate chord diagram for every fretted instrument, to play back the chord symbol, and to use the chord symbol as the basis for generating musical material.

One consequence of this semantic approach, however, is that it is not possible to paint outside the lines of Dorico's understanding of the function and structure of chord symbols, and given the almost infinite variety of chord symbols in use (as the saying goes, the wonderful thing about standards is that there are so many of them), some chord symbols were hard to create.

To address this, Dorico 6 introduces the ability to define a custom chord symbol: specify a pattern of intervals relative to a root, define its graphical appearance, and specify the text you need to enter in the **Shift**+**Q** popover to create it.

Defining a custom chord symbol. To get started, choose **Library** ▸ **Chord Symbols**. In the **Enter a chord symbol** field in the top left, type the chord symbol you want to edit, in the way you would specify it in the **Shift**+**Q** popover: there's a good chance that what you type will map onto an existing chord symbol that Dorico already supports, in which case that is what you will see. If, however, you type something that Dorico doesn't recognize, it will prompt you to create a custom chord symbol: click OK, and the **Create Custom Chord Symbol** dialog appears:



In the **Chord Symbol Name** section, specify the **Name** for your new custom chord symbol; this is the name that will appear in the list in **Library** ▸ **Chord Symbols**. **Popover text** defines what you must type into the popover to create this chord symbol: what you specify here does not include the root. So, for example, if you are creating a "sus6" chord (whatever such a fantastical beast might be), **Popover text** might be **sus6**, and in the popover you would type, say, **C#sus6** to create a "sus6" chord on a root of C♯.

To define the intervals in the chord symbol, you can either specify them from scratch or start from an existing chord symbol. When starting from an existing chord symbol, you can specify any root you like: the custom chord symbol you define here can be expressed relative to any root, and you can transpose the whole chord symbol up or down using the buttons in the action bar at the bottom of the dialog.

To add an interval to the custom chord symbol:

- Choose the interval from the two drop-downs above the keyboard display, and click **Add Interval**; or
- Click on keys in the keyboard display to add or remove that note from the chord symbol; or
- Click **MIDI Listen** and then play a chord on your MIDI keyboard.

In the keyboard display, the root of the chord is indicated with a red dot; the other notes are then expressed as intervals above that root. Each interval is also shown in the list on the right-hand side, and you can cycle through the different ways of expressing the interval enharmonically by clicking the button  in the action bar at the bottom of the list.

When you confirm the **Create Custom Chord Symbol** dialog, you are returned to the **Library ▸ Chord Symbols** dialog, where you can edit the appearance of your new custom chord symbol.

Chord symbol kerning pairs

Kerning is the adjustment of space between individual letters to improve readability and visual balance in typography. Digital fonts include tables that specify *kerning pairs*, the precise horizontal position between a pair of two characters when they appear next to each other in text.

In Dorico, chord symbols also employ kerning, but with the twist that adjacent characters in a chord symbol may come from different fonts. Chord symbols are drawn using characters from two font styles: **Chord Symbols Font** specifies the font used for the text parts of chord symbols, such as the root note (C, D, E), quality (min, maj, aug), interval and alteration numbers, etc.; **Chord Symbols Music Text Font** specifies the font used for the symbol parts, such as accidentals, the triangle sometimes used for major sevenths, the circle and slashed circle used for diminished and half-diminished chords, etc.

Because two adjacent characters in a chord symbol may come from different fonts, and because the characters may also have unusual placement (the character on the right may be offset vertically, or scaled to a different size, or both), using the built-in

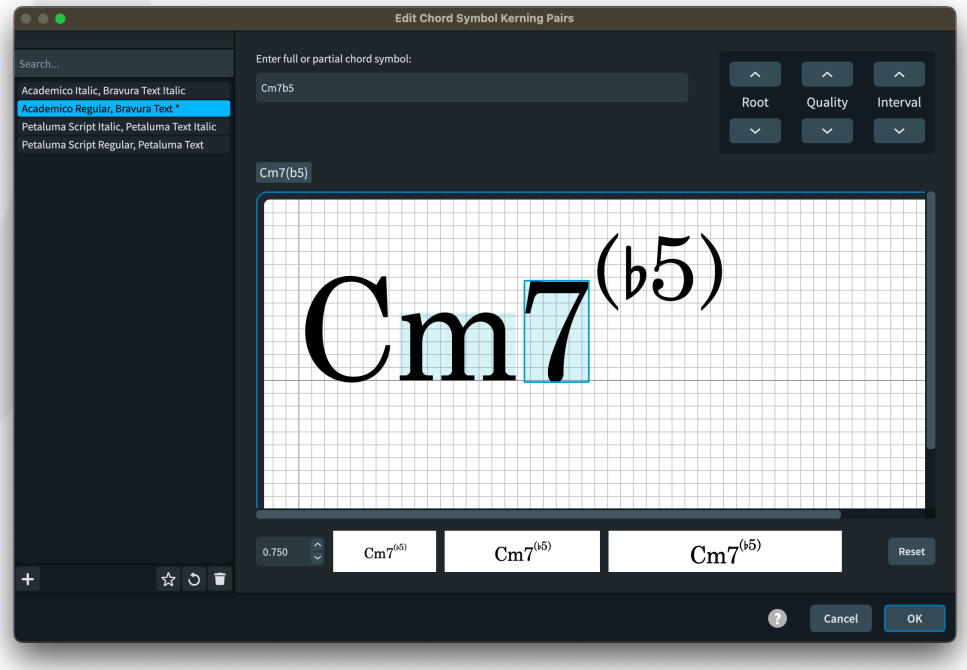
kerning tables in fonts is insufficient to provide the fine control required to produce chord symbols with perfect kerning.

Dorico therefore uses its own special kerning table to define the kerning between pairs of components used in chord symbols, but this kerning table was built with a single pair of fonts in mind: Academico for the text parts of chord symbols, and Bravura Text for the symbol parts. As such, when you use different fonts for chord symbols, the fixed values from Dorico's built-in kerning table will often produce less optimal results.

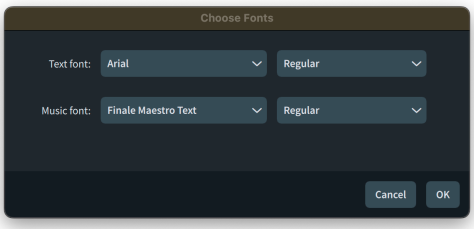
To address this, Dorico 6 introduces a new editor for chord symbol kerning pairs, allowing you to define your own kerning tables for any pair of fonts, and make fine adjustments to the horizontal positioning of any pair of chord symbol components.

To get started, double-click a chord symbol in Engrave mode; this now opens the kerning pairs editor by default, instead of the chord symbol appearance editor. To change this default, set **Double-click on a chord symbol in Engrave mode opens** to **Appearance Editor** on the **Note Input and Editing** page of Preferences.

Alternatively, choose **Library** ▸ **Chord Symbol Kerning Pairs**. This dialog appears:



Defining a new kerning table. The list on the left of the dialog shows the kerning tables that are available. To create a new table for a new combination, select one of the existing kerning tables from the list, and click **+** in the action bar. A simple dialog appears in which you can choose the family and style for the **Text font** and **Music font**:



The new kerning table will include all the pairs defined in the existing kerning table and provides a starting point for further editing.

Choosing kerning pairs to edit. Type a full or partial chord symbol into the edit control at the top of the dialog: the chord symbol appears in the editing area below.

In the editing area, two components of the chord symbols are shown with a light blue background, and the right-hand shaded component additionally has a blue outline. This indicates the component that will be moved if you use the key commands **Alt**+←/→. You can alternatively drag the component left and right with the mouse or enter a numeric value into the spin control below the editing area. To reset the kerning value for the selected pair, click **Reset** in the bottom right of the dialog.

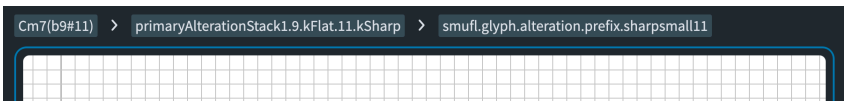
Three small preview panels below the editing area show how the chord symbol appears at different sizes, providing feedback on the impact of the kerning changes you are making.

The three sets of paddles at the top right of the dialog allow you to cycle through different chord symbol components, so you can quickly check the kerning between, say, different roots and the "m" component for a minor chord:

- **Root** (shortcut ↑/↓) changes the root note
- **Quality** (shortcut **Alt**+↑/↓) cycles between major, minor, diminished, augmented, dominant seventh, etc.
- **Interval** (shortcut **Ctrl**+↑/↓ (Windows) or **Command**+↑/↓ (macOS)) cycles between seventh, ninth, eleventh, thirteenth, etc.

Editing the kerning for stacked components. When a chord symbol contains stacked components – for example, a polychord, or a chord symbol with stacked alterations – hit **I** or double-click a component in the editing area to edit it in more detail. For stacked alterations, you can further double-click each alteration individually to edit the kerning between the accidental and the digits.

Above the editing area, you will see a "breadcrumb trail":



Hit **O** or click any of the buttons in the trail to move back up through the hierarchy of components.

Using chord symbol kerning pair tables. Dorico looks for a chord symbol kerning pair table that matches the font family and style defined for the **Chord Symbol Text Font** and **Chord Symbol Music Text Font** font styles currently in use. If it cannot find a matching table, it falls back on the default table for Academico and Bravura Text.

Separate tables are provided for italic fonts, which are typically only used if capo chord symbols are set to be drawn using italics.

Saving chord symbol kerning pair tables as defaults. To save changes to one of the default tables, or to make your own custom table available in all future projects, click the star button in the action bar: when the star is filled, the selected table is saved in the user library; when it is shown as an outline, the selected table is not saved in the user library.

You can also update the chord symbol kerning pair tables in an existing project using the **Library ▸ Library Manager** dialog.

Condensing

Players holding multiple instruments. In previous versions of Dorico, only one instrument held by each player could be condensed; normally, this was the first instrument held by the first player in the condensing group, and then the matching instruments held by other players in the group, whether or not it is the first instrument held by subsequent players.

Now, however, Dorico will allow other instruments held by each player to participate in condensing. For example, if two clarinet players each hold instruments in B♭ and in A, Dorico will allow both pairs of clarinets to be condensed, provided the matching instruments are played by each player at the same time: a B♭ clarinet will only condense with another B♭ clarinet. Of course, the music will only condense if all the other conditions for condensing are met.

To enable this new functionality, activate the new **Allow instrument changes on condensed staves** option in the **Condensing** section of the **Players** page of Layout Options. This option is activated by default in new projects, but deactivated in existing projects to preserve their appearance.

Transposition only labels. A new **Show only the change of transposition when instruments match** option has been added to the **Instrument Changes** section of the **Players** page of Layout Options. When activated, if a player changes instrument to a similar instrument with a different transposition – for example, clarinet in B flat to clarinet in A – then the instrument change label will read simply “in A” or “in B♭”, omitting “Clarinet.”

Cycle playback

Cycle playback allows you to loop a section of one of the flows in your project during playback.

Cycle locators. The section that will loop during playback is defined by the cycle locators, which are shown when **View ▸ Cycle Locators** is activated. By default, the cycle locators are set to the start of the flow, and are colored gray when cycle playback is disabled:



You can click and drag the triangle handle at the top of each locator to move it. Alternatively, you can set the locator positions using commands in the **Play ▸ Locators** submenu:

- **Set Cycle Locators From Selection** sets the left locator at the position of the earliest selected item, and the right locator at the end of the latest selected item.
- **Set Left Cycle Locator** sets the left locator at the position of the earliest selected item.
- **Set Right Cycle Locator** sets the right locator at the position of the latest selected item.
- **Clear Cycle Locators** resets both the left and right locators back to the start of the flow.

Each of these commands can also be triggered via the jump bar and can have custom shortcuts assigned via the **Key Commands** page of Preferences. If cycle locators were not already shown, setting the position of either or both locators will activate **View ▸ Cycle Locators**.

When cycle playback is enabled, the locators are colored purple:



You can adjust the active and inactive colors for cycle locators on the **Colors** page of Preferences if required.

Cycle locators are also shown in the ruler in the Key Editor in the lower zone in Write and Play modes, and in the track overview in Play mode. You can drag the locators left and right in the ruler in the same way you can drag them in the score.

Activating cycle playback. To activate cycle playback, choose **Play ▸ Cycle**, or click the Cycle button (shown on the right) in the mini transport on the toolbar, or in the Transport window if it is shown.



During playback, you can edit the music in the section between the locators, and you will hear the edits on the next cycle.

Limitations. There are some limitations with cycle playback in this release:

- If your flow has an attached video, the video soundtrack will not cycle correctly.
- If you are using Groove Agent SE or another plug-in that relies on the synchronization of playback position and tempo, the playback from that plug-in will not cycle correctly.
- If you record while cycling is enabled, the music you record will be inserted into the flow ignoring the cycle locators.

We plan to address these limitations in future versions.

Fill view

Dorico 6 introduces a new type of view to accompany page view and galley view, called *fill view*. While page view shows the music laid out on pages exactly as it will be printed, and galley view shows the music on a single, continuous system, fill view (as its name suggests) shows the music in multiple systems sized to the width of the music area, allowing you to scroll vertically to proceed through the flows.

Fill view is best for layouts with up to a few instruments, and for those kinds of ensembles, it can make more efficient use of the available space on your display.

The settings on the **Vertical Spacing** page of Layout Options for the minimum gaps between staves within the system are used in fill view. A new option **Inter-system gap in fill view** determines the distance between systems in fill view.

Because fill view, like galley view, does not use the real dimensions of the page size defined for the layout, condensing is not displayed. However, empty staves will be automatically hidden in fill view, following the settings on the **Vertical Spacing** page of Layout Options.

Like galley view, fill view can only be used in Setup and Write modes; when you switch to Engrave mode, Dorico will automatically switch to page view.

To switch to fill view, you can do any of the following:

- Choose **View ▸ Fill View**
- Use the default shortcut **Ctrl**+**Alt**+**3** (Windows) or **Command**-**Alt**-**3** (macOS)
- Click the **Fill View** toggle button towards the right-hand end of the status bar at the bottom of the project window.

Bar numbers. A new command **View ▸ Bar Numbers ▸ Fill View** has been added, allowing you to choose whether bar numbers should be shown on every bar in fill view.

Cycling or toggling between view types. With the addition of fill view, the **Toggle View Type** command from previous versions has been replaced by three new commands:

- **Cycle View Type** cycles through page view, galley view, and fill view
- **Toggle Page and Galley View** toggles between page view and galley view
- **Toggle Page and Fill View** toggles between page view and fill view

These commands can all be found in the **View** category in the **Key Commands** page of Preferences, and can be triggered via the jump bar.

Default view type. It is now possible to specify fill view as the default view type on the **General** page of Preferences.

System-attached items

By default, system-attached items – including tempos, system-attached text, rehearsal marks, repeat ending lines and repeat markers – appear above the top staff of the system, and optionally above the staff corresponding to the first instrument in the first bracket for the specified instrument family.

If you require greater flexibility in determining where system-attached items appear, Dorico 6 now allows you to specify which types of system-attached item should appear above the first staff belonging to specific players.

A new **Show system-attached items above** option has been added to the **System-attached Items** section of the **Staves and Systems** page of Layout Options. For the default behavior, choose **Families**, and to enable the new behavior, choose **Specific Players**.

When **Specific Players** is chosen, in place of the list of families above which system-attached items should appear, a table is shown with a row for each player in the layout, and columns for each type of system-attached item. Simply activate the checkbox for each type of system-attached item for the players above which you want them to appear.

If no staves belonging to the player above whom a type of system-attached item is set to appear are visible, Dorico will instead show that type of system item above the

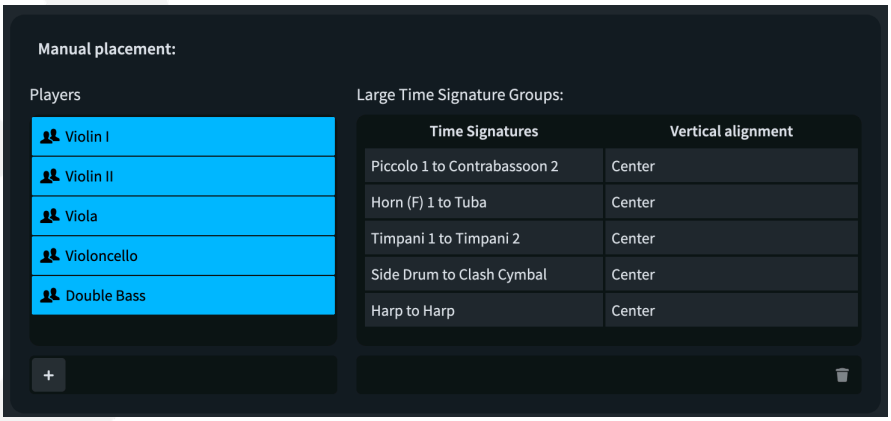
next player in the score order, unless there isn't one, in which case it will show them above the previous player in the score order.

Large time signatures

Dorico can display large time signatures either above particular staves in the system – as defined by the **System-attached Items** section of the **Staves and Systems** page of Layout Options (see **System-attached items** above) – or crossing multiple staves. For the former, on the **Time Signatures** page of Layout Options, set **Time signature position and size** to **Show above staves**, and for the latter, choose **Show once per bracket**.

When using **Show once per bracket**, Dorico has in the past not provided any further options to influence where the time signatures appear. In Dorico 6, it is now possible to exercise complete control over the placement of large time signatures.

To use Dorico's default behavior, where a large time signature is added to the first bracket belonging to each instrument family, set **Large time signature behavior** to **Automatic**. To configure the placement of large time signatures, choose **Manual**.



When you first click **Manual**, Dorico will automatically populate the **Large time signature groups list** based on the brackets shown in the layout. A large time signature will be shown for each group. The **Time Signatures** column shows the first and last instruments in each group, while the **Vertical alignment** column shows whether the time signature will be aligned with the top, center, or bottom of the group. To edit the vertical alignment, double-click the alignment field for each row, and choose the desired alignment from the drop-down menu.

To change the automatically created groups, select them in the right-hand list and click the **Delete** button in the action bar to return them to the **Players** list. Select players in the **Players** list and click the **+** button in the action bar to create a new group, which removes them from the list.

Rulers and grid

Rulers. Dorico 6 now includes rulers in Engrave mode, enabled via **Engrave ▸ Rulers**. The rulers follow the preferred measurement unit as defined on the **General** page of

Preferences. As you move the mouse pointer over the page, the distance from the top left corner of the page is shown in a live label on the ruler, allowing you to determine the precise placement of each item on the page.

The origin for the ruler is now reset at the start of each new page. Activate **Continue ruler across spreads** in the **View** section of the **General** page of Preferences, if you prefer the ruler to continue across both pages of a spread.

Grid. Dorico 6 now also includes a grid in Engrave mode, enabled via **Engrave ▸ Grid**. By default, Dorico uses a 5mm grid, with bold lines at 25mm intervals, and you can use **Engrave ▸ Grid Options** to edit the grid to your preferences. Several preset grid configurations are provided; additionally, you can specify whether and how often bold grid lines should be used, and choose whether only horizontal or vertical grid lines should be shown.

Although you cannot save your own grid presets, your preferred grid settings are included when you use **Save as Default** in **View ▸ View Options**, and are therefore available in new projects, or can be recalled in existing projects by clicking **Reset to Saved Defaults**.

The colors used for the grid can be set on the **Colors** page of Preferences. You can also change the color and thickness of the crosshair drawn for the selected item in Engrave mode, which allows you to achieve greater contrast between the grid and crosshair if needed.

OpenType features

It is now possible to selectively enable or disable glyph positioning and glyph substitution features in OpenType fonts for paragraph, character, and font styles, greatly expanding the typographical possibilities of text in Dorico. Previously, certain font features were always enabled by default (for example, kerning and standard ligatures), but it was not possible to disable these features, or to enable other features.

Supported features. Only features in the **gpos** (glyph positioning) and **gsub** (glyph substitution) tables are configurable in this release. This includes kerning, standard ligatures (e.g. “fi” and “fl”), contextual ligatures (based on surrounding text), discretionary ligatures (typically used for fancy typographical features), fractions, old-style and lining figures, small capitals, stylistic sets, and case-sensitive forms (often used to position punctuation differently depending on whether they are adjacent to lower-case or upper-case letters), among others.

Enabling or disabling features in paragraph styles. In **Library ▸ Paragraph Styles**, a new **OpenType features** section can be found at the bottom of the scrollable right-hand pane. Click **+** to show a menu listing the features supported by the chosen font; if the

button is disabled, the chosen font includes no OpenType features. Choose a feature from the menu and it is added to the table of features. By default, each feature you add is enabled, but you can disable it by deactivating its checkbox.

When you change the font family used by the paragraph style, any chosen features that are not supported by the new font will be automatically removed from the list.

In common with other properties of paragraph styles, OpenType features can be inherited by dependent styles or overridden in each style.

Enabling or disabling features in character styles. To change the features that are enabled or disabled within a single run of text, apply a character style with the desired combination of enabled and disabled features. The same **OpenType features** list appears in **Library ▸ Character Styles**, though unless you have explicitly overridden the font family in your character style, the list of features that appears when you click **+** will list all glyph substitution and positioning features, since it is not known which font the character style will eventually be applied to.

Note that due to the complexities of font shaping, you may find that certain features do not appear as expected when you apply a character style to part of a run of text in the text editor, but when you leave the editor, the feature will be correctly applied. For example, disabling standard ligatures (**liga**) may not appear correctly in the editor, while setting small caps (**smcp**) appears identically both in the editor and when the text is rendered in the score.

Enabling or disabling features in font styles. Font styles are typically used for notations and not long runs of text; nevertheless, you may from time to time find it useful to enable OpenType features for some font styles. For example, you might want to use lining numbers for intervals and alterations in chord symbols, or when using a plain font for figured bass.

As with paragraph and character styles, **Library ▸ Font Styles** now includes a new **OpenType features** list, allowing you to specify which features should be enabled or disabled for the current font style.

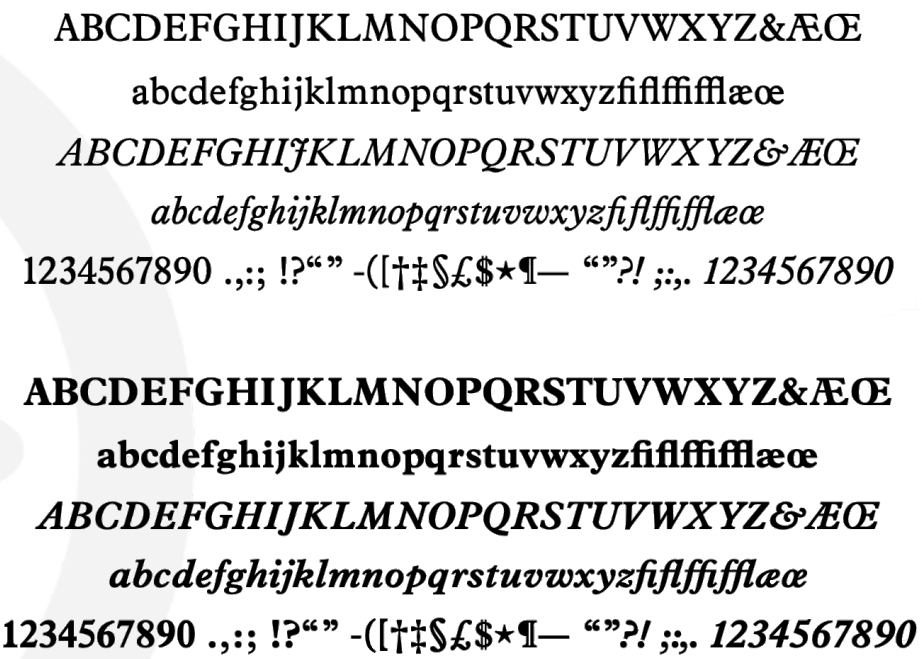
Splentino font family

Dorico 6 now includes a new text font family called Splentino, created by Ben Byram-Wigfield. Splentino is a new digital recreation of the Plantin typeface, designed by Frank Pierpont and Fritz Stelzer for Monotype in 1913 after a visit to the Plantin-Moretus Museum in Antwerp and inspired by a typeface by the 16th century typographer and printer Robert Granjon they had seen there.

The digital version of Plantin created by Monotype has upper case characters around 10% wider than the original metal type version, and this additional width makes it less suitable for music typesetting, where horizontal space is at a

premium. (The lower case characters are only fractionally wider then the metal type version in most cases, though some letters – including m – are noticeably wider.)

Splentino has been created with reference to the original metal type of Plantin, including original specimen sheets from the Monotype Drawing Office, now held in the collection of the Science Museum in London, and Letraset dry transfer sheets. The typeface has been meticulously created in four weights – Regular, Italic, Bold, and Bold Italic – and small details of the original letterforms have been modified to improve consistency and balance.



The counters (enclosed circles) of b, d, p and q have been made consistent, in their various orientations. The counters of a and e have been enlarged for greater legibility. (Type historians have pointed out that the letter a which Pierpont saw in the museum was an 18th-century design, rather than a 16th-century one.) A slight chamfer (diagonal cut) has been added to the top of lowercase vertical stems.

Flow heading overrides

Flow headings can be automatically inserted before the first system of each new flow in your project. They are enabled by the **Show flow headings** option in the **Flows** section of the **Page Setup** page of Layout Options. When flow headings are enabled, the default flow heading in the page template set used by the layout is inserted for each flow, according to whether you have chosen to insert them for all flows, or only for flows after the first.

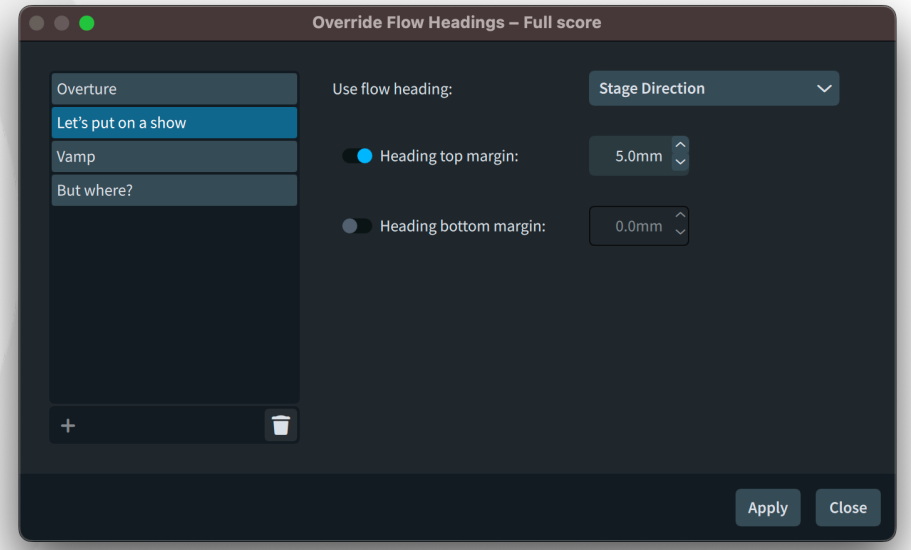
It is also possible to create a flow heading change in Engrave mode, specifying that on only the chosen page, or from that chosen page until the next flow heading

change, a different flow heading should be used for flows whose first system appears on those pages.

However, in projects where multiple short flows may appear on the same page, it was previously impossible to specify a different flow heading for one or more of the flows on that page.

With Dorico 6, we have now introduced *flow heading overrides*, which allow you to specify the flow heading that should be used for each flow in a layout, providing complete flexibility over the choice of flow heading and how much space should be added above and below each one.

Creating a flow heading override. In Setup mode, select the layout in the right-hand Layouts panel where you want to create a flow heading override, then right-click to show the context menu, and choose **Flow Heading Overrides**. This dialog appears:



To add a flow heading override for a flow, click **+** in the action bar to show a menu listing the flows that do not yet have an override defined: click the target flow, and it is added to the left-hand list in the dialog.

Once the target flow is selected, set **Use flow heading** to the flow heading you want to appear before the first system of this flow; you can also specify **(none)** if you want no flow heading to appear for this flow. Set **Heading top margin** and **Heading bottom margin** if desired to alter the amount of space Dorico leaves above and below the flow heading.

To remove a flow heading override, select the target flow in the left-hand list and click the **Delete** button in the action bar.

The **Flow Heading Overrides** dialog is non-modal and can be left open while you work. Click **Apply** to apply the current changes to the edited layout and leave the dialog open so you can continue to make further changes. The dialog always applies to the layout that was chosen in the Layouts panel in Setup mode, or the current layout if invoked outside Setup mode. If you switch to another layout and want to edit the flow heading overrides for that layout, you must close and reopen the dialog. The name of the layout to which the changes will apply is shown in the caption of the dialog.

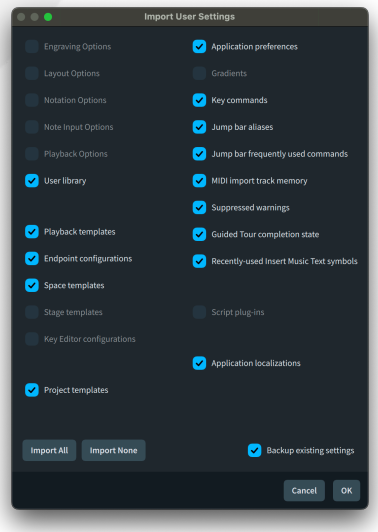
Propagate part formatting. Flow heading overrides can now optionally be propagated from one part layout to one or more other part layouts using **Setup ▸ Propagate Part Formatting**.

Importing and exporting user settings

Your single-user license for Dorico allows you to run the software on up to three computers for your own personal, non-simultaneous use. You may therefore want to set Dorico up in the same way on each of the computers on which you use it. Dorico 6 introduces a new feature to import and export user settings, making it easy to transfer your preferences to another computer.

To get started, choose **File ▸ Export User Setting**s. You are prompted to choose the folder where the exported user settings will be saved. A zip archive whose name begins **Dorico User Settings** (and includes today's date and time) is exported to the chosen folder. Copy this zip archive to your other computer.

To import these settings on your other computer, run Dorico, and choose **File ▸ Import User Settings**. In the picker that appears the Dorico User Settings archive you exported from your other computer. This dialog appears:



Activate the checkboxes for the settings you want to import. Only those checkboxes corresponding to data that was present in the archive you exported from your other

computer will be enabled. Clicking **Import All** or **Import None** activates or deactivates all enabled checkboxes.

Backup existing settings is activated by default. When you click **OK** to confirm which settings you want to import, if **Backup existing settings** is activated, Dorico exports a **Dorico User Settings** archive of your current settings on this computer, so you have a backup if you inadvertently overwrite specific settings that you wanted to retain.

Be aware that only user-specific settings are imported and exported. For example, if you have manually added library files to the system-wide **DefaultLibraryAdditions** location, these are not handled.

View Options dialog

A new **View** ▸ **View Options** dialog has been added, with default shortcut **Ctrl**+**Shift**+**V** (Windows) or **Shift**-**Command**-**V** (macOS), allowing central access to (almost) all the options in the **View** menu from a single dialog, and making it easy to save your preferred combination of options as a default for new projects.

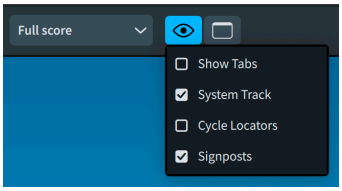
Saving default view options. Either set your preferred view options directly using the commands in the **View** menu, or using the new View Options dialog, then click **Save as Default** in **View** ▸ **View Options**. These options will then be applied to future new projects.

Applying saved view options to an existing project. When you open a project created in an earlier version of Dorico, or sent to you by somebody else, the default state of new options (for example, to show cycle locators or token placeholders) may not match your saved defaults. To apply your defaults to the current project, simply choose **View** ▸ **View Options** and click **Reset to Saved Defaults**.

Resetting to factory defaults. To reset the view options in the current project to the factory defaults, choose **View** ▸ **View Options** and click **Reset to Factory**. You can also click **Remove Saved Defaults** to remove your saved default view options, so projects you subsequently create will instead use the factory default view options.

System track. The option **Show system track in new projects** in the **Files** section of the **General** page of Preferences has been removed, since it is now possible to control this via the new View Options dialog.

View options selector. In addition to the new View Options dialog, a new selector has been added to the toolbar, replacing the show/hide tab bar button.



When clicked, a selector appears in which you can activate or deactivate the system track, signposts, and cycle locators, as well as hiding or showing the tab bar. In Engrave mode, the selector allows you to activate or deactivate rulers and the grid.

Jump bar

First introduced in Dorico 4 as a way of quickly finding and executing commands and navigating through the project, the jump bar has been significantly enhanced in Dorico 6, and now allows you to search for and execute individual options from the Engraving Options, Layout Options, Notation Options, Note Input Options, and Playback Options dialogs.

Finding and setting options. When you type into the jump bar in **Commands** mode, individual options that match your search string will be shown; if both commands and options match your search string, commands will be listed first, followed by options. Options show not only the name but also the dialog, page, and section in which they can be found; this extended description is also matched against your search string.

After selecting an option, hit **Return** to edit it. The settings for that option appear immediately below the jump bar, and you can use the keyboard to directly set the option. Use **Space** to activate or deactivate a switch; use ←/→ to toggle between grouped buttons; use ↑/↓ to increase or decrease numeric values, or simply type the new value directly; hit **Space** to open a drop-down menu, and ↑/↓ to change the selected item. Hit **Return** again to confirm your choice and close the jump bar, which sets the option accordingly.

You can alternatively hit **Alt**+**Return** to be taken to the relevant page in the appropriate options dialog to edit the option there.

There are some limitations concerning options in the jump bar:

- Not all options appear in the jump bar. Options that use special, complex controls do not appear: only those that use standard controls (switches, toggle buttons, spin boxes, drop-down menus) can be set via the jump bar.
- Some options are naturally paired or grouped with other options in the dialogs, but all options appear singly in the jump bar. For example, on the **Staves and Systems** page of Layout Options, the option to enable a fixed number of bars per system is paired with the option that specifies the number of bars; these are separate options, and so have to be found and set individually via the jump bar.
- You cannot currently specify a jump bar alias for an individual command. We hope to relax this limitation in future.
- When you reopen the jump bar after editing an option, the same option does not reappear prepopulated in the jump bar by default. Again, we hope to relax this limitation in future.

Marching Percussion Basics

Dorico 6 includes a new set of sounds for marching percussion, produced in partnership with Tapspace, developers of the acclaimed Virtual Drumline sound library. Marching Percussion Basics includes four patches, addressing the four main instruments of the drumline:

- **Marching Basses**: six bass drums, with left and right hits, rim hits, and roll; plus unison with all six drums playing.
- **Marching Cymbals**: flat crash, choke, sizzle, and crunch.
- **Marching Snares**: left and right hits, rim hits, and rim shots, plus roll.
- **Marching Tenors**: four tenor drums plus two smaller spocks, with left and right hits and rim hits, plus roll.

To use these new sounds, choose a factory playback template with **Marching Perc.** in its name. If you always want these sounds available in new projects, change **Default playback template** on the **Play** page of Preferences.

Other improvements

Accidentals

Viewing contradictory accidentals. When you have notes of the same name at different octaves with different accidentals in the same instrument – for example, C3 in the left-hand staff of a piano and C♯5 in the right-hand staff –these are considered contradictory accidentals. Depending on musical context, you might find it unnecessary to show the natural on one or more of the notes.

To help to locate these places, a new **View ▸ Note and Rest Colors ▸ Contradictory Accidentals** option has been added, complementing the existing **Cautionary Accidentals** and **Forced Accidentals** options. When activated, contradictory accidentals will be shown in a purple color: the color can be customized on the **Colors** page of Preferences if required.

Audio engine

Quitting Dorico. When quitting Dorico, Dorico now waits up to 10 seconds for the audio engine to exit completely before it exits. This should prevent you from attempting to restart Dorico before the audio engine has cleanly exited.

Barlines

Showing a double barline at the start of the system. A new option **Barline at start of system with double barline at end of previous system** has been added to the **Barlines** page of Notation Options: when **Double barline** is chosen, a double barline at the end of the system will also be shown as the systemic barline at the start of the next system.

Bar numbers

Bar numbers at the start of the system. It is now possible to specify that bar numbers shown at the start of the system should be center aligned. On the **Bar Numbers** page of Layout Options, set **Alignment at start of system** to **Centered on barline**.

Selecting bar numbers. When bar numbers are shown at positions other than the start of the system, making a marquee selection will no longer include bar numbers, unless the bar number represents an explicit bar number change. In previous versions, when such bar numbers were included, copying and pasting that material could result in unexpected results, because the material would be pasted at an offset determined by the number of bars between the first selected bar number and the prevailing time signature.

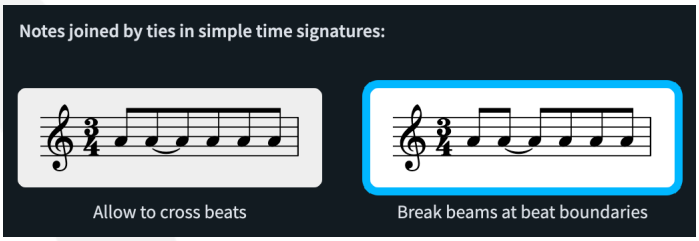
Beaming

Beam positions relative to accidentals on beamed notes. When Dorico determines the vertical position of a beam, it snaps the beam to a legal sit/straddle/hang position relative to a staff line. This will often mean snapping the beam inwards, such that

the length of one or more of the stems in the beamed groups is shortened. In previous versions, this could result in the beam colliding with an accidental belonging to a notehead in the beamed group.

Dorico now avoids such collisions by default in new projects. If you want to enable this improvement in existing projects, activate the new option **Strictly enforce minimum stem lengths and space for accidentals when snapping inwards** in the **Advanced Options** section of the **Vertical Position** section of the **Beams** page of Engraving Options.

Beaming across beat boundaries when ties are present. A new option **Notes joined by ties in simple time signatures** has been added to the **Time Signatures With or Without a Half-bar** section of the **Note Grouping** page of Notation Options.



By default, Dorico breaks beams between tied noteheads that would otherwise be joined if they were separate notes; however, this is not a universal practice, so if you would prefer such tied noteheads not to break beams, choose **Allow to cross beats**.

Chord symbols

Selecting chord symbols. Because chord symbols are system-attached items, they are not included in selections made by clicking on a blank part of the staff, or when extending the selection with **Shift**+click. They can be selected by clicking on them and using **Edit ▸ Select More**, or selected along with material on all staves using the system track, but these selection methods require that you at least start the selection using the mouse.

To make it possible to select chord symbols using only the keyboard, two new commands have been added that can be triggered via the jump bar, or to which you can assign your own custom shortcuts on the **Key Commands** page of Preferences.

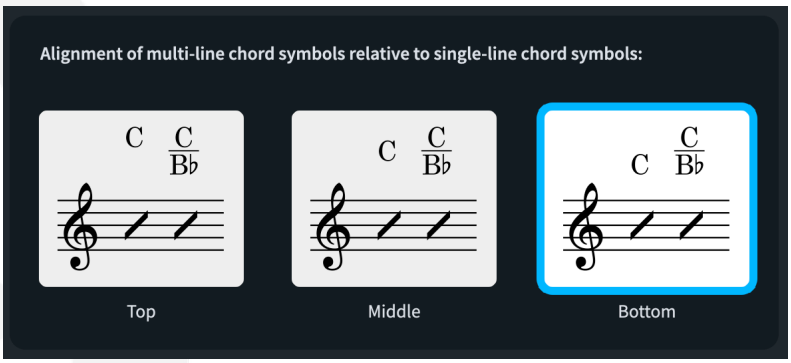
The first command, **Select Chord Symbols**, selects the chord symbols in the range described by the earliest and latest selected items: it clears the existing selection, and selects the chord symbols within that range.

The second command, **Add Chord Symbols to Selection**, selects the chord symbols in the range described by the earliest and latest selected items, but without clearing the existing selection, so that the chord symbols are added to the selection.

In addition, it is now possible to select a range of chord symbols by selecting one chord symbol, then holding **Shift** and clicking another chord symbol: all the intervening chord symbols are selected.

Similarly, if you select one chord symbol and then select a later chord symbol using **Ctrl**+click (Windows) or **Command**-click (macOS), then use **Edit ▸ Select More**, Dorico will select all the intervening chord symbols.

Vertical alignment of chord symbols. When some chord symbols on the system are presented as a single line, and others – such as polychords, or chords with altered bass notes using a stacked appearance – are presented as two lines, you can now specify their relative vertical alignment. A new option **Alignment of multi-line chord symbols relative to single-line chord symbols** has been added to the **Position** section of the **Chord Symbols** page of Engraving Options:



Root notes. In German-speaking countries there are different conventions for how the pitches B♮ and B♭ should be named: very often, B♮ is named H and B♭ is named B. In chord symbols where B♭ is shown as B♭, some prefer the natural sign to be shown explicitly for B♮ to make clear that B does not mean B♭. (“Oh, that was easy,” says Man, and for an encore goes on to prove that black is white and gets killed on the next zebra crossing.)

To use this convention, set **Appearance of B and B flat** to **B natural and Bb** in the **Root** section of the **Chord Symbols** page of Engraving Options.

6/9 chord appearance. Two new options have been added to the **Appearance of 6/9** option in the **Intervals** section of the **Chord Symbols** page of Engraving Options: as their names suggest, **6 over 9 without line** and **9 over 6 without line** use stacked numerals with no line between them.

Major seventh appearance. Some major publishers use a variation of the appearance for major seventh chords where “maj” is shown on the baseline and “7” is superscript. This can now be achieved in Dorico by setting the new **Position of interval number when using baseline vertical position** option in the **Intervals** section of the **Chord Symbols** page of Engraving Options.

Minor seventh chords versus sixth chords in inversion. When interpreting chords played on a MIDI keyboard as a chord symbol, some collections of notes can be interpreted as several chords that are each common. For example, E,G,B,D could potentially be either Em7 or G6. Dorico prefers chords in root position, so E in the bass gives Em7 and G gives G6; however, if D is in the bass Dorico prefers G6/D, whereas you might prefer Em7/D.

To accommodate this choice, a new option **Preference for sixth or minor seventh chords when in inversion** has been added to the **Chord Symbols** page of **Note Input Options**.

Boston preset. The **Boston** preset for chord symbols, as chosen on the **Chord Symbols** page of Engraving Options, has been updated to hew a little closer to the conventions taught at Berklee College of Music.

Clefs

Deleting initial clefs. When importing MusicXML files, it's common for instruments to have explicit clef changes at the very start of the flow. A new **Delete Initial Clefs** command has been added: this removes all explicit clef changes at the start of every flow in the project. The command can be triggered via the jump bar, or you can assign a custom key command via the **Key Commands** page of Preferences.

Dynamics

Dynamics with hidden intensity markings. When a dynamic's intensity marking is hidden, any remaining prefix/suffix should ideally be left-aligned on the note, rather than falling back on center alignment. A new option **Alignment of text dynamics with intensity mark hidden** has been added to the **Horizontal Position** section of the **Dynamics** page of Engraving Options allows you to enable or disable this behavior; by default, such dynamics will be left-aligned in new projects, but center-aligned in existing projects to preserve their appearance.

Graphic slices

Default graphic slice settings. You can now specify the default properties for graphic slices: create a slice, set the format, color depth, and resolution using the controls in the **Graphic Slices** panel in Engrave mode, then click **Save as Default** to save those choices for all future graphic slices in all projects.

Natural sort order. Graphic slices are now listed in the panel according to natural sort order, rather than lexicographical sort order.

Slice names. After creating a new slice, the name field in the panel is automatically opened for editing, so you can immediately type the name of the new slice.

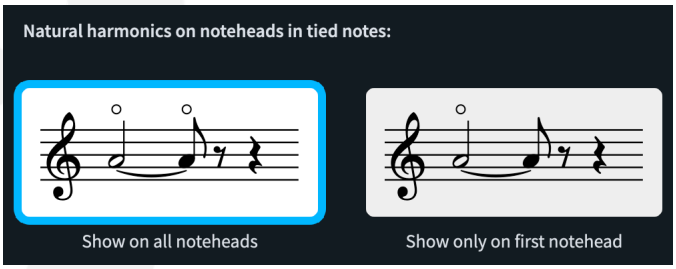
Guitar tablature

Moving notes between strings. If you have notation and tablature shown, you can move a note from one string to another by selecting it in the tab and typing **N** or **M**. However, there is no way to move the selection from the notation to the tab at the same rhythmic position without using the mouse, so you must click on the other representation to move the focus there.

To address this, two new commands, **Move to String Above** and **Move to String Below**, have been added. When triggered, these commands move the selected note to the string above or below, regardless of whether the selection is in the tablature or the notation. If you edit a lot of music that includes tablature, you may find it helpful to assign custom key commands to these new commands via the **Key Commands** page of Preferences.

Harmonics

Harmonics on tied notes. A new option **Natural harmonics on noteheads in tied notes** has been added to a new **Harmonics** page in Engraving Options, allowing you to choose whether the natural harmonic symbol should be shown on all noteheads in the tie chain, or shown only on the first notehead.



Harp pedaling

Order of left and right pedals. By default, Dorico shows the pedals played by the right foot (EFGA) above the pedals played by the left foot (DCB). However, this convention is not universally followed so a new **Vertical order of pedals** option has been added to the **Harp Pedals** page of Engraving Options, allowing you to show the left pedals above the right if you prefer.

Instrument editor

Instrument name formatting. When editing the full and short instrument names for an instrument type in **Library** ▸ **Instruments**, any rich text formatting you specify in the **Edit Instrument Names** dialog will now be correctly preserved when the instrument is saved to your user library.

Instrument types

Fretted instrument tunings. It is now possible to specify a custom name for a modified or new fretted instrument tuning in the **Edit Strings and Tuning** dialog. After you

modify the current tuning, the new **Edit Name** button becomes enabled: click this to specify a name for the tuning.

The custom name is used wherever tunings are listed, including in the **Chord Diagrams** submenu for the context menu in the Players panel in Setup mode.

Library Manager

Import into all flows and layouts. It is now possible to import layout and notation options into all layouts and flows in the project respectively using the Library Manager.

When you select **Layout Options** in the **Options** section of the left-hand list, a new button appears at the bottom left-hand corner of the window. The button reflects the type of the layout chosen in the **Layout** drop-down in the **This project** section at the top of the window. If you have a full score layout selected, the button reads **Copy to All Full Score Layouts**; if a part layout is selected, it reads **Copy to All Part Layouts**; and if a custom score is selected, it reads **Copy to All Custom Score Layouts**.

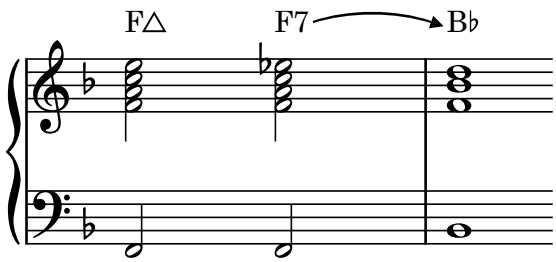
When you select **Notation Options** in the **Options** section, the button reads **Copy to All Flows**.

When you click this button, you are asked to confirm that you want to proceed, and *all* the layout or notation options are applied from the source library or project to all the layouts of the shown type, or to all flows. The changes are applied immediately, and the Library Manager updates right away. As with all changes made in the Library Manager, you can close the window and undo if you want to roll them back.

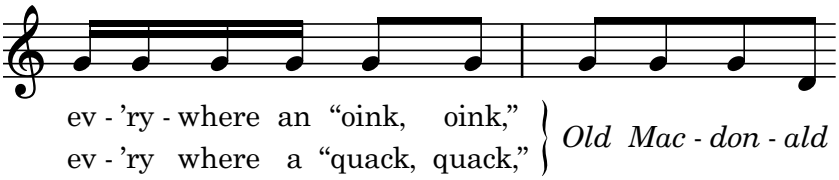
Lines

Tapered curve lines. It is now possible to create horizontal and vertical lines that are drawn using curves, and a couple of preset lines have been added to the panel.

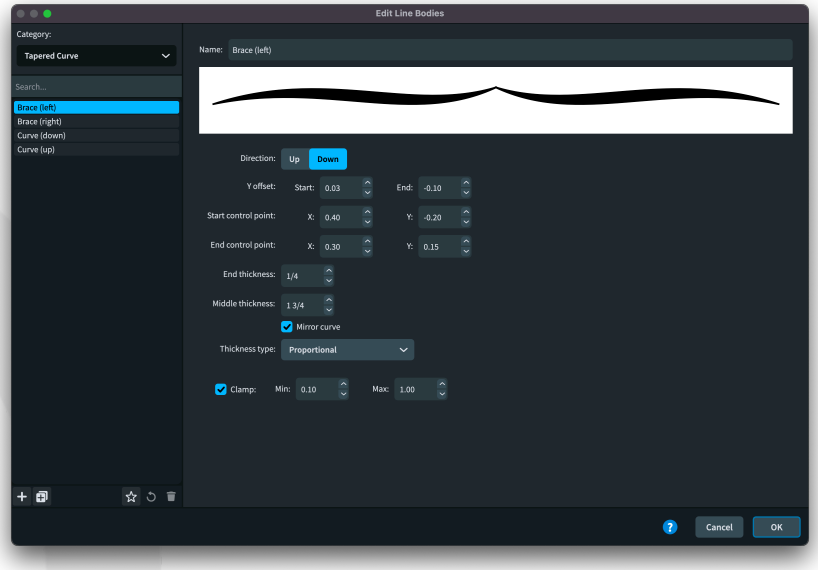
In the **Horizontal** section of the Lines panel, upward and downward curved lines with arrowheads are provided: these are sometimes used in teaching materials to indicate a harmonic resolution:



In the **Vertical** section of the Lines panel, left- and right-pointing brace lines are provided. These are drawn using a pair of mirrored curved lines, rather than fixed symbols from the current music font. These are sometimes used in lyrics to indicate where lyrics for a refrain or repeated passage are the same on each repetition:



To create your own line styles that use curves, choose **Library** ▸ **Line Bodies** and choose **Tapered Curve** from the **Category** drop-down in the top left corner.



The **Start**/**End control point** and **Y offset** values are expressed as normalized values between 0 and 1, where 1 = 100% of the length of the line, and 0 = 0% of the length of the line. A threshold at 20 spaces prevents the control points and the Y offsets from growing any bigger: this is intended to stop the curve becoming excessively loopy as it gets longer.

You can choose between four approaches for determining the thickness of the line using the **Thickness type** drop-down:

- **Constant** uses the input values without any adjustment, regardless of the length of the line.
- **Proportional** scales the values with the length of the line, which are clamped by default to prevent the line becoming either very thin at short lengths or very thick at long lengths.
- **Threshold** clamps the values to the specified thickness values at or below the **Min length** (expressed in spaces), then interpolates to 1.5× the specified values at or above the **Max length**.
- **Exponential** uses an exponential growth function, which means that it will move more quickly from the input thickness to the maximum thickness as the line grows longer. The **Damping factor** controls the rate at which the

thickness scales in response to the curve length: higher values cause the thickness to increase more rapidly.

Once you have designed one or more tapered curve line bodies, you can use these in **Library ▸ Lines** to design horizontal or vertical lines that appear in the Lines panel.

It is not possible to set annotations in horizontal or vertical line styles that use tapered curve bodies. Vertical lines that use tapered curve bodies do not avoid collisions.

Collision avoidance. Horizontal lines placed outside the staff can now be excluded from collision avoidance by activating the new **Avoid collisions** property in the **Horizontal Lines** group in the Properties panel. This property is not available for note-attached lines.

Lyrics

Editing lyric durations. In situations where you're adding lyrics to music in multiple voices, or between a pair of staves (e.g. for barbershop music written in short score), you may need to show an extender line for a lyric even though the specific voice against which the lyric has been input doesn't show a melisma, because another voice on the same or another staff that is nominally sharing the same lyric does.

To allow this, it is now possible to edit the duration of a lyric using **Shift**+**Alt**+←/→: a lyric that shows no extender line can be lengthened to show one, and a lyric with an extender line can be shortened such that the extender line no longer appears.

Moving lyrics in Write mode. **Alt**+←/→ now moves lyrics to the previous/next note rather than to the previous/next rhythmic grid position, as in earlier versions; use **Ctrl**+**Alt**+←/→ (Windows) or **Opt**-**Command**-←/→ (macOS) to move by the grid. It is also now possible to drag lyrics left and right in Write mode, which moves them between notes (the equivalent of **Alt**+←/→).

Markers

Choosing which time components appear. The **Show in timecode** options on the **Markers** page of Engraving Options now apply to the timecode shown in markers as well as to timecode shown at the start of the system or on the timecode staff.

MIDI import and export

Lyrics. Dorico now imports lyrics when importing MIDI files, and includes lyrics when exporting MIDI. There is no universally agreed standard for how lyrics should be encoded in MIDI files, so it's not always possible to determine the correct syllable type for every lyric: imported lyrics can be edited in the usual way to correct them, either directly via the popover, or using the Properties panel.

When exporting lyrics, Dorico does its best to assign lyrics belonging to separate lines to repeated passages if possible; if there are multiple lines of lyrics but no repeats, only the first line of lyrics is exported.

Music fonts

Font updates. Academico has been updated to version 0.905, which includes improved kerning for numerals. Petaluma has been updated to version 1.065, and Petaluma Text to version 1.066. These are very minor updates, adding the left- and right-pointing arrows for tempo equations, and revising the width of the space character in Petaluma Text.

Golden Age has been updated to version 1.05, Sebastian to version 1.21, and Nepomuk to version 2.52.

Music symbol editor

The music symbols editor is used in several places in Dorico – for example, when double-clicking a chord symbol in Engrave mode; **Library ▸ Music Symbols**, **Library ▸ Playing Techniques**, **Library ▸ Chord Symbols**, etc. – and has been revised to make it easier to use.

Better defaults. Depending on the context in which it appears, Dorico now chooses a different default SMuFL range on the **Glyphs** tab, font style on the **Text** tab, and composite category on the **Composites** tab.

Information read-out. A read-out has been added to the **Component** panel below the main editor, showing information about the text content, font style and font for text components, the name of composite components, and the glyph name, codepoint, font style and font name for glyph components.

Scaling components. In the panel of controls below the preview, a single **Scale** spin box now appears, unless the selected component type is a graphic; only graphics can be scaled by different amounts in the horizontal and vertical dimensions.

Filtering long lists. Filter line edits have been added to the **Glyph**, **Text** and **Composite** tabs, allowing you to type in a search term to narrow down the results in the lists/grids below.

Furthermore, the **SMuFL range** menu on the **Glyph** tab now itself contains a filter line edit, allowing you to search within the list of ranges by name to narrow down your search.

Deleting graphic components. On the **Graphics** tab, Dorico now allows you to delete a graphic that is not used by any music symbol. This operation is carried out immediately, and cannot be undone, so use it with caution.

Improved previews. The appearance of the items in the **Text**, **Graphics** and **Composites** tabs has been thoroughly reworked; in particular, the previews on the **Graphics** and **Composites** tabs are now much more useful than before.

MusicXML export

Instruments showing both notation and tablature. When a fretted instrument shows both staff notation and tablature, when exporting MusicXML, Dorico now treats these representations independently, exporting each one as a separate instrument (or part, in MusicXML's terminology).

Transposing instruments. Applications vary in their interpretation of instrument transpositions, especially for octave transposing instruments, in MusicXML files. We have reviewed in detail Dorico's behavior both when importing and exporting transposing instruments, and it is exporting transpositions and pitches correctly. You may nevertheless encounter notes appearing an octave too high or low when you import files exported from Dorico into Finale or MuseScore Studio, due to issues in their interpretation of clefs with octave indicators.

Font information for lyrics. Basic information about the fonts used for lyrics is now exported to MusicXML.

Finer positioning of items with duration. Dorico now specifies information about the graphical positions of the starts and ends of non-note items with rhythmic durations, including gradual dynamics and octave lines.

Different applications interpret this information differently, so if you are planning to import the MusicXML exported from Dorico in a specific application, you may wish to adjust the options in the new **Export** section of the **MusicXML** page in Preferences.

For exporting to Sibelius, deactivate all three options (**Include suppressed system and frame breaks**, **Split ongoing items at system and frame breaks**, and **Items at the end of the bar naturally relative to barline**).

For exporting to Finale, activate all three options.

For exporting to Noteflight, deactivate **Split ongoing items at system and frame breaks**.

Note input

Popovers. Popovers have been tweaked to make some of their hidden superpowers more visible.

Several popovers – including bars and barlines, chord symbols, figured bass, key signatures, and time signatures – normally create items that apply to all staves, but if you hold **Alt** when confirming the popover, the created item will instead apply

only to the current staff. (The dynamics popover is similar, but a little different: when you hold **Alt**, the dynamic is created in the current voice as specified by the caret, rather than applying to all voices.)

To make this more obvious, these popovers now show an additional button to the right of the text field: as you hold **Alt** it becomes activated. You can also click the button, and then confirm the popover in the usual way (for example, by hitting **Return**, or for popovers that can advance, by pressing **Space**, **Tab**, or →).

The chord symbols and lyrics popovers allow you to input items on multiple lines above or below the staff. The line number is now shown in a spin control to the right of the text field. It's read-only, so you can't type into it, but you can click the paddles to move to the next or previous line, and you can of course use ↑/↓ to change line, as before.

The lyrics and fingering popovers can also show an extra information label to the right of the text field or spin control. For lyrics, this indicates whether you are inputting lyrics above or below the staff; for fingering, if you are writing on a fretted instrument, it shows whether you are inputting right- or left-hand fingering. Click the label to swap between these states.

Instrument filters. When working in galley view with an active instrument filter, Dorico now ignores the instruments hidden by the filter when inputting and editing notes. For example, when you extend the caret with **Shift**+↑/↓, notes will no longer be input on instruments that are hidden by the filter; similarly, multi-paste, explode, moving or duplicating notes to the staff above or below, and so on.

MIDI input in the background. When Dorico is in the background, by default it continues to receive MIDI input from your connected MIDI devices. This is helpful if you are, for example, copying material from a PDF or transcribing audio played in another application, and need to temporarily have that other application in focus.

However, if you are working with multiple applications that receive MIDI input, or if you like to noodle on your keyboard at other times, if you left note input active in Dorico before switching to another application, you may be surprised to find unwanted music has been input when you switch back to Dorico.

To avoid this, a new **Suspend when in background** option has been added to the **Play** page in Preferences. Activate this if you want Dorico to receive MIDI input only when it is the active foreground application.

Pitch before duration input. When using pitch before duration input, and the option **Specify accidental, rhythm dot and articulations** is set to **After inputting note**, it is now possible to add multiple notes at the same rhythmic position to build chords by moving the shadow note with **Alt**+↑/↓, then typing the duration key again.

Numbered bar regions

Options precedence. The behavior of the options and properties for numbered bar regions has been tweaked to make the relationship between the options on the **Bar Repeats** page of Engraving Options and the properties that override them clearer.

The appearance for bar count numbers that appear due to the specified interval (**Number every** *n* **bars**), i.e. whether they should be parenthesized, now take precedence over the options for the appearance of the bar count at the end of the system and at the end of the region. If a bar would be numbered naturally due to its interval from the start of the region, the **Appearance of bar count** option always takes precedence; only if the bar would not naturally show a number will the options for the appearance of the bar count at the end of the system or the end of the region be applied. The Properties now always act as overrides, as expected.

Percussion

Percussion legends. A new option **Show percussion legends on grids** has been added to the **Percussion** section of the **Players** page of Layout Options. When activated, percussion legends will appear when created on percussion kits shown using the grid presentation type. This may be useful if, for example, you choose not to show staff labels at the start of each system.

Percussion Maps dialog. The **Library ▸ Percussion Maps** dialog has been updated to make it a little easier to work with.

It is now possible to use the standard shortcuts for copy and paste to duplicate the selected row in the **Drum Kit Note Map** section; you can also now hit **Delete** to clear the selected row.

It is no longer necessary to click **Apply** in the **Edit Drum Kit Note** section when editing a selected row: the edits you make are now reflected as soon as you make them.

Playback

Navigating between flows. The commands that move between flows – for example, **Edit ▸ Go To ▸ Go To Previous**/**Next Flow**, or using the **Go To** mode in the jump bar – now also move the playhead to the start of the target flow.

Tenuto articulations. In some musical idioms, the tenuto articulation is expected to produce an increase in dynamic in addition to, or perhaps instead of, an extension of the played duration of the note. A new option has been added to the **Dynamics** page of Playback Options to specify by how much a tenuto articulation should increase the dynamic level; by default, this is set to 0. This can also be overridden in an expression map using the corresponding setting in the **Playback Options Overrides** section of **Library ▸ Expression Maps**.

Humanize note end positions. Dorico has always made tiny random adjustments to the start positions of notes to simulate the natural irregularities of human performers, but the end positions of notes were always precisely metronomic.

To address this, a new **Humanize end positions of notes by *n*%** option has been added to the **Timing** page of Playback Options. This is set to 30% in new projects, but 0% in existing projects to avoid changing their playback unexpectedly.

Starting playback. The **Play ▸ Start or Stop Playback** command in the **Key Commands** page of Preferences now includes the left and right locators. You can assign a custom shortcut to start playback from either locator if you wish.

Play mode

Hiding all VST plug-in windows. A new command **Hide All VST Plug-in Windows** has been added to the **Play** category in the **Key Commands** page in Preferences. You can assign a custom shortcut to this command or access it via the jump bar. As its name suggests, it will close all open VST plug-in windows that belong to the active project.

Playing techniques

Glyph playing techniques and tied notes. A new option **Repeat signs on every notehead in tie chain** has been added to the **Continuation** tab in **Library ▸ Playing Techniques**, enabled only when glyph playing techniques have **Continuation type** set to **Repeat the signs**. This setting can also be overridden for an individual playing technique via the Properties panel.

Parenthesized playing techniques. A new **Parenthesized** property has been added. When activated, the selected playing technique will be enclosed in parentheses.

To specify via the **Shift**+**P** popover that the playing technique you are creating should be parenthesized, simply enclose the popover text in parentheses: for example, type **(pizz.)** to create a parenthesized *pizz.* playing technique.

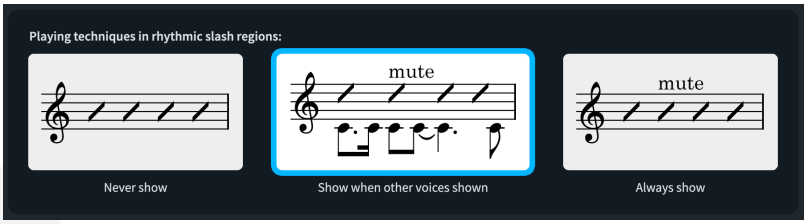
In previous versions, using parentheses in the popover would result in the playing technique being hidden: to create a hidden playing technique in Dorico 6, enclose the popover text in square brackets: for example, **[pizz.]** will create a hidden *pizz.* playing technique.

Assigning key commands. It is now possible to assign key commands to individual playing techniques, which you might find quicker than using the **Shift**+**P** popover for those playing techniques you create most often.

On the **Key Commands** page of Preferences, navigate to **Note Input ▸ Create Playing Technique**, and all the playing techniques from the factory library and your own custom playing techniques saved to your user library are listed.

If you do not see a playing technique that you expect to be there, go to **Library** ▸ **Playing Techniques** and ensure that the playing technique in question is saved as a default.

Playing techniques in slash regions. In previous versions, playing techniques are only shown in rhythmic slash regions when the **Show other voices** property is active. To provide greater flexibility, a new option has been added to the **Rhythmic Slashes** section of the **Playing Techniques** page of Engraving Options.



You can now set **Playing techniques in rhythmic slash regions** such that playing techniques in slash regions will **Never show**, **Always show**, or **Show when other voices shown**.

This choice can be overridden for an individual slash region by activating the new **Show playing techniques** property in the **Slash Regions** group in the Properties panel.

Project files

Default file name. When you first save a newly created project, the default suggested file name is now based on the project title as specified in **File** ▸ **Project Info**.

Properties

Keyboard access to Properties filter. In Dorico 3.5, it was possible to set the keyboard focus in the **Search** field in the Properties toolbar by typing **Alt**+**8**. When the lower zone was expanded in Dorico 4, this functionality was removed, but it has finally been restored. Type **Alt**+**8** to move the focus to the **Search** field, and type to filter the Properties panel.

One useful tip is that you can type any part of a properties group name (for example, **Fingering**, **Harmonics**, **Beaming**, etc.) to show only that group.

Improved property groups for selected notes and chords. If you use **Edit** ▸ **Filter** ▸ **Notes and Chords**, your selection may include notes, grace notes, rests, and tuplets in any combination. With one or more tuplets selected, the set of properties available in the panel was previously limited to only the **Common** group. Now, the properties common to notes, grace notes, and rests will additionally appear, allowing you to edit the playback offset and velocity properties, and to set some beaming properties.

Showing all properties for selected items. By default, the Properties panel shows only the properties that are common to all the selected items: this typically means only the **Common** group, and for other specific combinations of items, a handful of other properties may appear. This helps to keep the number of Properties you see at any given moment manageable – but it has the disadvantage that you must reselect different types of items to access their properties.

Dorico 6 makes it possible to see *all* properties for the selected items, regardless of the number of different types of items in the selection. To enable this, set **When selecting multiple items of different types** to **Show all properties** on the **Note Input and Editing** page of Preferences.

For selections with many types of items, this will make a very large number of Properties available in the panel, so you would be well advised to use the filter field in the Properties panel toolbar to find the specific properties you are looking for.

Setup mode

Creating default part layouts. **Setup ▸ Create Default Part Layouts** now creates a part layout for any player that does not have its own individual part layout; previously, any player that was present in at least one part layout, even in combination with another player, would not have an individual part layout created.

Staff labels

Staff labels and page margins. By default, the total width of the system including its staff labels can never exceed the width of the music frame: Dorico calculates the maximum width required for the widest staff label on the system, and subtracts that from the frame width to determine the width of the system.

This has the advantage of ensuring that staff labels are never printed closer to the edge of the page than the left-hand edge of the music frame, but it also has the consequence that the width of each system can vary – for example, when empty staves are hidden, or when the condensing differs from one system to the next, resulting in a different maximum width for staff labels.

Some publishers prefer the width of each system to be precisely the same, even if the staff labels differ. To achieve this, a new option has been added to the **Staves and Systems** page of Layout Options: set **Position staff labels** to **Outside music frame**.

In addition to changing this option, you need to edit the page templates you are using, since by default the music frames in factory page templates fill the whole width of the page between the defined left and right page margins. For this new approach to work acceptably, you need to decide for yourself how much room to allow for staff labels and adjust the width of the music frame on each page template

accordingly. You might, for example, want to make the music frame narrower on the **First** page template to allow for full staff labels on the first page of each flow, and then slightly wider on the **Default** page template to allow for short staff labels on subsequent pages.

Editing staff labels. It is now possible to select staff labels and hit **Return** (or double-click the staff label) to open the **Edit Instrument Name** dialog to edit the name of the instrument that contributes to that staff label.

If the staff label is using the player name, rather than the name of an instrument held by the player, double-clicking the staff label will instead open the **Edit Player Name** dialog.

For condensed staves that show separate inner labels for each instrument appearing on the staff, double-clicking the inner label (typically the instrument number) will edit the name for that instrument. For divisi staves, double-clicking a label will edit the name for the instrument, not the individual divisi section label: to edit the prevailing divisi group labels, find the previous divisi signpost and double-click that, or select it and hit **Return**.

Editing player group labels. It is also now possible to select player group labels and hit **Return** (or double-click the player group label) to open the **Rename Player Group** dialog.

Players with custom staff size. Sometimes one or more of the instruments in a layout will use a smaller staff size than the default for the layout – for example, showing a solo instrument in a layout for a piano accompanist – which is achieved by choosing a staff size scale factor from the **Edit ▸ Notation ▸ Staff Size** submenu.

In previous versions of Dorico, the staff labels for any staff using a custom scale factor were always drawn at the same size as those on staves using the default staff size. To instead scale the staff label for an instrument by the same scale factor used for the staff, set **Staff labels on staves with custom staff size** to **Scale with staff size** in the new **Scale** section of the **Staff Labels** page of Engraving Options.

Showing player group labels when staff labels are not shown. In previous versions of Dorico, player group labels are only shown when staff labels are shown for a system. Sometimes it may be preferable for player group labels to be shown even when there are no staff labels. To enable this behavior, on the **Staves and Systems** page of Layout Options set **Show player group labels** to **Always**; by default, this option is set to **When staff labels shown**.

A new **Gap between player group labels and systemic barline** option has been added to the **Staff Labels** page of Engraving Options, used when a player group label is shown but no staff labels are visible.

Player group labels at breaks. It is now possible to choose whether player group labels appear for a particular system by creating a system or frame break, then overriding the new **Show player group labels** property on the break.

Using the property, you can either prevent the player group label from appearing on one system when it would otherwise be shown on all systems, or that it should appear on a system when it would otherwise not be shown on any system.

Staff spacing

Calculating staff gaps relative to default space size. By default, Dorico calculates the gap between a pair of staves relative to the scale factor of the upper of the two staves. When a player's staff size is scaled to a value other than 100% – for example, when a cue staff showing a solo instrument in a layout for solo instrument and piano is shown at 60% the size of the piano staves – the gap between that staff and the staff below is scaled proportionately.

If you would prefer the gaps between staves to be calculated according to the default space size, ignoring custom staff scaling, set the new **Gap values are relative to** option on the **Vertical Spacing** page of Layout Options to **Default staff size**.

Tempo

Paragraph styles. Tempo markings are now drawn using paragraph styles, rather than font styles. Paragraph styles allow you to define a different size for full score and part layouts, which is important if the full score uses a smaller staff size than the parts and you want the tempo to be proportionally larger relative to the staff size in the score than in the parts.

Immediate, relative and reset tempos are now drawn using the **Tempo (immediate)** paragraph style, gradual tempos are drawn using the **Tempo (gradual)** style, and metronome marks are drawn using the **Tempo (metronome mark)** style.

A new **Metronome Mark Music Text** character style has been added, used for the notes and rhythm dots in metronome marks. This allows independent control of the appearance of metronome marks, without affecting music symbols drawn using the existing **Music Text** character style.

When you first open an existing project, Dorico will set up the new paragraph and character styles to match as closely as possible the corresponding legacy font styles that were used in previous versions.

When you save your project, Dorico will also update the legacy font styles to match the current paragraph style settings, so that, as far as possible, tempo marks will look the same when your project is opened in previous versions of the software. If you specify a different size in parts for any of the new paragraph styles, that will not

be preserved when the project is opened in a previous version, as font styles do not allow different sizes in score and part layouts.

Due to small differences in how text drawn using font styles and paragraph styles is measured, you may find that tempo marks in existing projects appear slightly further away from the staff than in previous versions; however, we have done our best to minimize these differences as far as possible.

Relative tempo changes and a tempo. Some published scores show relative tempo changes (e.g. *meno mosso*) and *a tempo* instructions using the same appearance as gradual tempo changes (e.g. *accel.*).

To enable this, set **Paragraph style for relative changes and 'a tempo' markings** to **Tempo (gradual)** in the new **Relative Changes** section of the **Tempo** page of Engraving Options.

Circa in metronome marks. A new **Circa text style** option has been added to the **Absolute Changes** section of the **Tempo** page of Engraving Options, allowing you to choose whether they should be shown in roman or italic type.

Popover syntax changes. To create a hidden tempo via the **Shift+T** popover, you should now enclose the input string in square brackets, e.g. **[Andante]**. This change allows Dorico to preserve the parentheses on metronome marks when editing existing tempos.

Text

Default placement and position. It is now possible to specify in each paragraph style the default placement above or below the staff, the default vertical distance from the staff, and a default horizontal offset relative to the rhythmic position at which a text item using that paragraph style appears. It is also possible to specify whether text in that paragraph style should avoid collisions by default.

Because of these changes, the **Default distance from staff** option on the **Text** page of Engraving Options has been removed, since each paragraph style now specifies its own value. When opening an existing project in Dorico 6, all paragraph styles are updated to use the value of this engraving option by default, to preserve their appearance.

In a similar vein, the **Placement** property, which was previously always set for every text item, can now be deactivated, allowing a text item's placement to be determined by the default value in the paragraph style itself. When opening an existing project in Dorico 6, all text items have the existing placement set as a global property, again to preserve their appearance.

Default case. A new **Case** option has been added to **Library ▸ Paragraph Styles**, allowing you to specify whether text in that paragraph style should automatically have its

case transformed, e.g. to all upper case, all lower case, sentence case (where the first letter of the first word is capitalized), or title case (where the first letter of every word is capitalized).

Note that if you want to use small capitals, this can be specified for fonts that support this typographical feature by activating the **Small Capitals** font feature instead of using the **Case** drop-down.

Dorico's implementation of title case capitalizes the first letter of each word based on locale and Unicode word boundaries, but it does not follow style-guide rules for title casing, so it will capitalize small words like "the" or "of" regardless of context. It provides linguistic casing, but does not support stylistic conventions like those in *APA* or *Chicago Manual of Style*.

It is also possible to specify a case transformation in a character style if needed.

Extended font family support on Windows. In previous versions of Dorico, font families with multiple weights were handled quite differently between macOS and Windows. A family like Minion Pro with multiple weights, such as Bold, Semibold, Condensed, Bold Condensed, and so on, would appear as a single family **Minion Pro** on macOS, with each of the weights listed as separate styles. On Windows, however, styles were limited to four standard values: **Regular**, **Italic**, **Bold**, and **Bold Italic**, so font families with multiple weights would instead be listed as multiple families: **Minion Pro**, **Minion Pro Semibold**, **Minion Pro Condensed**, and so on. In Dorico 6, this limitation has been removed, and font families appear in the same way on Windows as they always have done on macOS.

One consequence of this is that when you open existing projects for the first time in Dorico 6, any extended weights in use in your project will be reported as missing in the **Missing Fonts** dialog that appears during project opening. This dialog has been enhanced such that each choice you make in the dialog will be remembered and automatically populated when opening future projects, so you need make the mapping from the old font name to the new once.

Editing text frames. When you double-click a text frame to edit its contents, if that frame uses a token to show information from the **File ▸ Project Info** dialog – such as the project or flow title, composer, lyricist, or copyright – Dorico now asks whether you want to edit the contents of the text frame directly, or rather go to the **Project Info** dialog to edit the field used by the token.

If possible, you should avoid editing the contents of text frames directly in the layout, because this will always create a page template override. In general, it is better either to edit the field in **Project Info** to change the text that appears in the frame, or to edit the page template itself in Engrave mode (in Dorico Pro only).

If a text frame uses a token that shows information from **Project Info**, but that field is empty, Dorico now shows the name of the field as a placeholder in the frame in light gray. This placeholder is not printed or included when you export graphics, but it is helpful to show where text frames are, and what fields they are using.

A new **View ▸ Token Placeholders** command has been added, allowing you to choose whether these placeholders appear.

Letter spacing for accidentals in text tokens. Side bearings are the left and right margins for a glyph in a font, and determine how tight the spacing is between neighboring characters. The side bearings for the accidental symbols in Bravura Text and other SMuFL-compliant fonts are, per the specification, as small as possible. This means that, for example, an accidental following a note name, as they appear in staff labels, layout names, and harp pedal changes, can look too tight by default.

To address this, a new **Letter spacing before accidental** option has been added to the Text page of Engraving Options. To preserve appearance, it is set to 0pt in existing projects, but in new projects it is set to 0.75pt. This value is only applied in the places where Dorico adds the accidental itself, typically in tokens.

Instrument list tokens. **{@instrumentNames@}** and **{@instrumentList@}** tokens have been added, allowing you to create a comma- or newline-separated list of the instruments in the layout. This is most useful in part layouts, allowing you to create an automatic list of the instruments held by the player for that part. Percussion kits are handled specially: standard drum kits are always listed using the name of the overall kit instrument, while non-drum set kits will list the instruments in the kit, unless the player is also holding other instruments, in which case only the name of the kit will be listed.

Filter by paragraph style. A new **Edit ▸ Filter ▸ Text Using Paragraph Style** dialog has been added, allowing you to quickly select or deselect all text items use a specific paragraph style. This is helpful if you then want to, for example, use **Change Paragraph Style**, or the following new feature.

Converting staff-attached to system-attached text. To convert staff-attached text created via **Shift**+**X** to system-attached text created via **Shift**+**Alt**+**X**, select one or more text items, and either choose **Text ▸ Change Text to System Text** from the context menu, or use the jump bar to execute **Change Text to System Text**.

Choosing a new font style for a paragraph style. If you have specified that a paragraph style uses a font family with a particular set of styles, and then change the family, Dorico tries to maintain the same style name for the newly chosen family, but if an identically named style isn't available, it now tries to find a fallback style that is as close as possible to the original style.

If the new family has an identically named style, that is of course chosen. But if the style names differ, Dorico tries to find italic or roman style with the same or the closest weight; if it can't find one with the same weight, it will choose the one with the smallest difference in weight, and if two styles are available with equal difference in weight, Dorico prefers the lighter one. This fallback procedure applies not only to the edited paragraph style, but also any child paragraph styles.

This fallback procedure also applies when editing a font style, but for font styles, this is limited only to the edited font styles, and not any child font styles.

Missing font substitution. When you specify a replacement font family and style in the **Missing Fonts** dialog when opening a project, Dorico now ensures that both the font family and style are correctly overridden in the paragraph or font style as appropriate, ensuring that both the chosen family and style will be used.

Text export. **File ▸ Export ▸ Text** now includes an extra field that shows whether the text, tempo or playing technique item is hidden. In addition, quotation marks in text items are now correctly escaped in the output comma-separated values file.

Crosshair. System-attached text now shows a crosshair when selected in Engrave mode.

Ties

Tie endpoint positioning for stemless notes. A new option **Consider 'Hide stem' property when positioning tie endpoints** has been added to the **Advanced Options** section of the **Avoiding Collisions** section of the **Ties** page of Engraving Options. When activated, Dorico will allow ties to be positioned on notes that would normally show stems, but which are hidden via the **Hide stem** property, in the same way that they are positioned on naturally stemless notes, i.e. whole notes (breves or longer.

Time signatures

Time signatures shown above the staff. Large time signatures shown above the staff now respect both the **Cautionary time signature at end of system** option on the **Time Signatures** page of Notation Options, and the similarly-named property in the **Time Signatures** group of the Properties panel.

When **Position of time signatures relative to coincident tempo and rehearsal marks** is set to **Below** on the **Time Signatures** page of Engraving Options, a time signature shown above the staff will now be positioned outside all staff-attached items, and inside other system-attached items like system-attached text, tempos, and so on.

Trills

Horizontal offset for trill mark. A new option **Horizontal offset for trill when aligned with notehead** has been added to the **Trills** section of the **Ornaments** page of

Engraving Options, allowing you to specify the precise horizontal placement of the *tr* mark relative to the notehead.

Signposts. If a trill shows neither its *tr* mark nor its wiggly extender line, it will now show a signpost if **View ▸ Signposts ▸ Trills** is activated.

Tuplets

Placement. In the **Placement** section of the **Tuplets** page of Engraving Options, the existing option to specify that tuplets should always be placed above notes on vocal instruments has been extended to allow tuplets to be placed above notes for all instruments.

Horizontal position of number or ratio. A new **Number x offset** property has been added to the **Tuplets** group in Engrave mode, allowing you to adjust the horizontal position of the tuplet number or ratio relative to its bracket.

Nudging in Engrave mode. It is now possible to nudge a selected tuplet bracket or number horizontally with **Alt**+←/→ in Engrave mode.

User interface

Popover vertical position. Popovers now show a small handle at the left-hand side, allowing you to adjust their vertical position relative to the staff. Dorico remembers any vertical adjustment independently for each popover, and these adjustments are persistent between sessions.

Popovers now also show an attachment line, so you can tell precisely at which rhythmic position you are creating an item if the caret is not shown.

Editing font settings for selected items. Many items shown in your score are drawn using text fonts, but it is not obvious whether an item uses a font style, which can be edited in **Library ▸ Font Styles**, or a paragraph style, edited in **Library ▸ Paragraph Styles**.

To make it easy to change the appearance of such items, you can now right-click a selected item and choose **Edit Font** from the context menu to be taken directly to edit the font or paragraph style used by that item.

This is supported for chord symbols, divisi, dynamics, figured bass, glissando lines, harp pedaling, lyrics, markers, percussion legends, player group labels, playing techniques, rehearsal marks, repeat endings, repeat markers, staff labels, text items, time signatures, and tuplets.

Text editor in dialogs. In dialogs where Dorico's rich text editor appears – for example, **Edit Single Lyric**, **Edit Instrument Names**, **Change Divisi** – the standard shortcuts that work when editing text directly in the score (for bold, italic, underline,

increasing/decreasing the font size, and **Alt+X** to convert to and from Unicode codepoints) are all now operational.

Handles and frames. The appearance of circular handles in Write mode and square handles in Engrave mode has been refined, such that they are proportionally smaller at higher zoom levels. Handles are also more translucent at higher zoom levels, and are drawn using lines that are similarly thinner at higher zoom levels. This means that doing fine work at high zoom levels is easier, because the handles obscure the items you are editing.

In a similar vein, music, text, graphics and graphic slice frames are also drawn using lines that are thinner at high zoom levels.

In Write mode, the bar numbers shown by the options in the **View ▸ Bar Numbers** submenu, and the instrument names shown above each staff in galley view, are also proportionally smaller at high zoom levels, so they obscure less of the music you are editing.

Status bar information. The informational read-out at the left-hand side of the status bar has been expanded to provide more information. In addition to the information about the selected item and the bar in which it appears, in page view Dorico now shows the number of the page, or range of pages, on which the selection appears; and it also displays the timecode position of a single item, or the time range for a multiple selection. For a multiple selection, Dorico also shows the duration between the first and last selected items in minutes and seconds (though repeats are not considered).

Refreshed appearance. Multiple list view and grid view controls across the application have been visually redesigned to reduce their intensity and prominence. This is most immediately obvious on the **Open Recent** and **Create New** pages of the Hub. List, table and tree views across Dorico have been similarly updated, including in the sidebars of the library and options dialogs.

Hub. A new **What's New** page has been added to the Hub window, which is populated with information about new features and capabilities added in the current version. This data is downloaded from the Internet, so the page will only appear if you have an active connection, and if there is relevant information available.

Zoom recent project thumbnails. When mousing over a recent project in the Hub's grid view, a new control appears that, while pressed, will magnify the top portion of the selected project's thumbnail. This helps discern between otherwise similar looking items.

Follow operating system theme. The **Theme** drop-down in the **Window** section of the **General** page of Preferences now has a new **Auto** value. When set to **Auto**, Dorico

will automatically switch between using its dark or light appearance according to the overall setting for dark or light appearance in macOS and Windows.

Showing suppressed warnings. Some warning messages that appear when using Dorico have a checkbox allowing you to tell Dorico not to show them again. To clear the history of messages you have suppressed so that Dorico is free to show them to you again, click **Reset Warnings** in the **Suppressed Messages** section of the **General** page of Preferences.

Instrument filters. If you have shortcuts assigned to the commands to activate instrument filters and use one of those shortcuts when in page view, Dorico shows a message informing you that you must be in galley view to use instrument filters, and asking if you want to switch to galley view and activate the instrument filter. This message now includes a **Don't say this again** checkbox, so you can decide whether Dorico should always switch to galley view, or never switch.

User settings. In previous versions, some user settings – for things like jump bar aliases, recently-used music symbols, and saved dialog and window positions – were saved in property list files in the user-level **Preferences** folder (macOS) or in the Windows Registry (Windows). All user settings are now saved in the **Dorico 6** folder in the user-level application data folder on both platforms, which makes them easier to manage.

Confirming modal dialogs. It is now possible to confirm all modal dialogs by typing **Ctrl**+**Return** (Windows) or **Command**-**Return** (macOS). Modal dialogs typically have **OK** and **Cancel** buttons and prevent you from interacting with any other part of the application until you confirm or cancel the dialog.

Export File Names dialog. The behavior of inserting filename ingredients in the **Export File Names** dialog has been improved: the ingredient is now inserted at the current cursor position.

Selected chord symbols. The Keyboard panel will show the pitches represented by a selected chord symbol; these pitches are also now shown in the information read-out in the status bar.

Changed terminology. The term "system object", meaning items like tempos, rehearsal marks, repeat markers and endings, etc., has been removed from the application, replaced by "system-attached item."

Font selectors. The menus used to choose font families, for example in **Library** ▸ **Paragraph Styles**, and in the text editing controls, now use a menu with embedded filter, allowing you to type part of the name of the font you want to choose, quickly narrowing down the long list of available fonts.

Go To Bar dialog. The **Edit ▸ Go To Bar** dialog now only lists flows attached to the current layout, rather than all flows in the project.

Missing Fonts dialog. When moving your mouse over the column header row in the table in the **Missing Fonts** dialog (and other similar dialogs), the pointer now changes shape to indicate that you can resize the columns. You can also now double-click a column heading to resize that column to the size of the longest item in that column. Furthermore, Dorico now shows a visual indicator in cells in the table that will show a drop-down menu when clicked.

Video

Improved color management. Dorico's support for attached video files has been improved. Video resolutions up to 8K are now supported, though playback of 8K video is computationally expensive. HDR video files now have improved color reproduction when displayed on non-HDR sRGB displays.

Issues resolved

Component	Issue
Accidentals	When ledger line shortening is disabled, sharp and natural accidentals could in some circumstances be positioned such that they abut the ledger line; this has now been fixed.
Audio engine	Some VST plug-ins built on the JUCE framework crashed as the audio engine is shut down when you quit Dorico; this has now been fixed.
Bar numbers	When no clef is shown at the start of a single-staff system because **Clefs at start of systems following first system** is set to **Hide clefs**, the offset to avoid the prevailing clef specified on the **Bar Numbers** page of Engraving Options is no longer applied.
Chord diagrams	When the option to align chord symbols across the width of the system is disabled, the grid of used chord diagrams at the start of the flow could be poorly aligned; this is now fixed.
Chord symbols	When selecting music on multiple instruments with a mixture of local and global chord symbols, trying to use **Generate Notes from Chord Symbols in Selection** will now always show the expected warning if the chord progression differs on the selected instruments.
Clefs	Creating or deleting a clef change preceding a run of grace notes with a clef interspersed between grace notes, or to the right of all grace notes, now correctly updates the staff position of the grace notes preceding the next clef change.
Comments	The Comments panel now only shows comments belonging to instruments directly assigned to a layout; comments belonging to instruments that are present in the layout only because they are cued are now excluded.
Condensing	The option to consolidate consecutive player numbers into a range on the **Condensing** page of Engraving Options now applies to Roman numerals as well as Arabic ones.
Cues	Hidden tuplets that show neither bracket nor ratio in cues no longer incorrectly show a signpost.
Dynamics	Under some circumstances, editing music within the span of a gradual dynamic that shows no continuation line could cause other items within that range to move unexpectedly; this has now been fixed.
Dynamics	When **Position end of hairpin relative to note or chord** is set to **Right side of note on main stem**, Dorico will nevertheless stop the hairpin at the left of the last note if the hairpin ends *niente*.
Engrave mode	Dragging or nudging beams in Engrave mode in condensed music where mid-phrase unisons are prevented now works as expected.
Flows	**Write ▸ Split Flow** no longer incorrectly applies layout-specific items like breaks and note spacing changes from other layouts into the current layout.

Component	Issue
Grace notes	In rare circumstances, crossing a grace note to the staff above or below could cause a crash; this has now been fixed.
Guitar notation	When editing notes that show bends such that they overlap or end up at the same position, any affected guitar bends are now correctly removed.
Guitar tablature	Under some circumstances, re-choosing one of the default fretted instrument tunings from the drop-down in **Edit Strings and Tuning** after editing one or more strings in the current tuning could crash; this has now been fixed.
Holds and pauses	When creating a breath mark on a tied note, Dorico now snaps the breath mark forward to the position of the final notehead in the tie chain; this prevents the breath mark from unexpectedly disappearing if the tied note is split over a system break.
Instrument families	Adding a new family based on an existing family in **Library ▸ Instrument Families** no longer unexpectedly causes the list of families to be sorted alphabetically.
Instrument filters	A long-standing unreliability that could cause some instruments that should be hidden by an instrument filter to nevertheless appear has been fixed.
Instrument score orders	Alto trombone is now correctly positioned before tenor trombone in the factory default instrument score orders.
Instrument types	After saving a custom tuning to the user library as a default for future projects, you can now correctly choose that custom tuning in the **Edit Strings and Tuning** dialog for a different fretted instrument.
Jump bar	Under some circumstances, Dorico could trigger the most frequently used command instead of the command shown in the jump bar when reopened; this has now been fixed.
Key Editor	Changing the start and end offsets of notes using the commands **Decrease Playback End Offset** and **Increase Playback End Offset** now correctly immediately updates the display in the piano roll.
Library Manager	When importing library items using the Library Manager, Dorico would incorrectly omit some dependent items, resulting in imported items sometimes not having the expected appearance; this has now been fixed.
Library Manager	Under some circumstances, changing the **Layout** or **Flow** drop-down in the Library Manager would not result in the correct status being shown for options or collections; this has now been fixed.
Lines	Hyphenated text annotations are now drawn with the correct rotation for vertical lines.

Component	Issue
Lyrics	If the **Lyrics (Verse Numbers)** paragraph style is a different size to the **Lyrics** paragraph style, verse numbers would be incorrectly vertically aligned relative to the lyrics to their right; this has now been fixed.
Lyrics	When inputting Latin alphabetic lyrics when the Korean IME is active, it is now possible to create hyphens, as expected.
Lyrics	When exporting lyrics to a text file, they are now always correctly exported in line order.
MusicXML export	Dorico no longer incorrectly treats numbered bar regions like bar repeat regions in MusicXML export.
MusicXML import	In rare circumstances, Dorico could create paragraph styles with no specified font during MusicXML import, which could lead to instability when working with the project; this has now been fixed.
Navigation	When navigating to rehearsal marks via the jump bar or the **Go To** dialog, Dorico now better handles rehearsal mark sequences with an overridden starting index.
Note input	Some note input commands, such as specifying a new duration in duration before pitch input, were unnecessarily triggering Dorico to recalculate playback information, which was noticeable in larger projects; this has now been fixed.
Note input	Step-time note input from MIDI devices that produce copious MIDI CC data, such as wind controllers, now works more reliably.
Note input	When adding bars using the **Shift**+**B** popover, Dorico now correctly accounts for the total length of aggregate time signatures.
Note input	Moving the caret up and down between staves when multiple windows are open on the same project now works reliably.
Percussion	When saving a percussion instrument to your user library, Dorico now ensures that the percussion playing technique data for each saved instrument is correctly saved independently; previously it was possible for the playing technique data for one instrument to be overwritten by the data for another.
Percussion	Under some circumstances, inputting a grace note inside a tuplet in a percussion kit using the five-line staff presentation type could fail, or result in unwanted rests being created in other voices; this has now been fixed.
Platform support	Dorico will now start correctly if it is installed in a path containing one or more characters with diacritics (Windows only).
Platform support	When Dorico is set to quit after the last project window is closed, and the Mixer is open, the application no longer crashes on exit (Windows only).

Component	Issue
Playback	Under some circumstances, a fermata following an *a tempo* marking could play excessively long, if a hidden tempo preceded the *a tempo*; this has now been fixed.
Playback	A hidden tempo at the start of the flow is now correctly considered when working out the restorative tempo after a fermata.
Playback	Under some circumstances, Dorico could hang indefinitely when calculating polyphonic voice balancing; this has now been fixed.
Playing techniques	When editing an existing hidden or parenthesized playing technique via the **Shift**+**P** popover, the populated text now shows parentheses and/or brackets as appropriate.
Playing techniques	Clicking a playing technique into the score from the panel could erroneously also create a second playing technique on the following note; this has now been fixed.
Playing techniques	Creating multiple piano pedal lines in succession from a loaded mouse pointer now works reliably.
Playing techniques	Playing techniques now appear correctly on grace note runs in percussion kits shown in the five-line staff or grid presentation types.
Playing techniques	Under some circumstances, deleting a playing technique and then undoing its deletion would result in the playing technique initially reappearing at the wrong vertical position; this has now been fixed.
Print mode	If auto-save is triggered while Dorico is preparing layouts for printing or exporting in Print mode, Dorico could crash; this has now been fixed.
Rehearsal marks	Under some circumstances, changing the **Instrument transition position** option on the **Players** page of Layout Options could cause rehearsal marks at the transition position to temporarily disappear; this has now been fixed.
Selections	Making a block selection with **Shift**+click on a staff now reliably selects any material that is played by other instruments held by the player and shown due to instrument changes.
Selections	Under some circumstances, Dorico could crash when using **Edit ▸ Select More**; this has now been fixed.
Text	The calculation of missing fonts when opening an existing project has been improved, and correctly handles font and paragraph styles with overridden styles but inherited families.
Text	The **{@staffLabelsFull@}** and **{@staffLabelsShort@}** tokens now correctly inherit an overridden font, if set in the text editor.
Time signatures	Using the **Pick-up bar of** option in the **Create Time Signature** section of the Time Signatures panel now works more reliably.

Component	Issue
Time signatures	The **Cautionary time signature at end of system** option on the **Time Signatures** page of Notation Options no longer incorrectly takes effect in galley view.
Time signatures	In rare circumstances, music could be rebarred differently after re-opening a saved project, because Dorico was discarding which of the aggregate time signatures in a set should be used at e.g. a special barline; this has now been fixed.
User interface	Under some circumstances, the gradient previews in the **Colors** page of Preferences did not always update immediately after choosing a preset gradient; this has now been fixed.
User interface	In some dialogs, inputting floating point values into spin boxes did not work correctly; this has now been fixed.
User interface	Menu items in the **Write** menu that trigger popovers are now correctly disabled if nothing is selected and/or the caret is not visible.
User interface	Right-clicking on a player, layout, or flow now ensures that the list item is correctly selected before the context menu appears, so all menu items are appropriately enabled or disabled.
User interface	It is now possible to use **Return**/**Enter** to open the highlighted project on the **Open Recent** page of the Hub, when either the grid or list view is shown.
User interface	Flow names that include characters that could be interpreted as an ordered or unordered list in Markdown now appear correctly in the project window title bar.
User interface	Selecting a line with a hyphenated text annotation in **Library** ▸ **Lines** now correctly updates the annotation controls on the right-hand side of the dialog.
User interface	Zoom commands now include the word “zoom” in their names in the jump bar.
User interface	**Hide All VST Plug-in Windows** can now be used in any mode, not only in Play mode.
User interface	The **Paragraph Styles** and **Character Styles** dialog now independently remember their size and position.
User interface	**Move View to Next Page**/**Spread** now work reliably in all circumstances.
User interface	Navigating to a specific page now always works correctly at all zoom levels; previously, in long projects at zoom levels around 100% it was possible for Dorico to overshoot the target page.
User interface	All the library editing dialogs in the **Library** menu now correctly save and restore their size and position independently of each other.
User interface	Under some circumstances, hopping the selection left when out of view to the right, or hopping the selection right when out of view to the left, would not cause the new selection to be brought into view; this has now been fixed.

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