DORICO 6

Version History

April 2025

Steinberg Media Technologies GmbH

steinberg

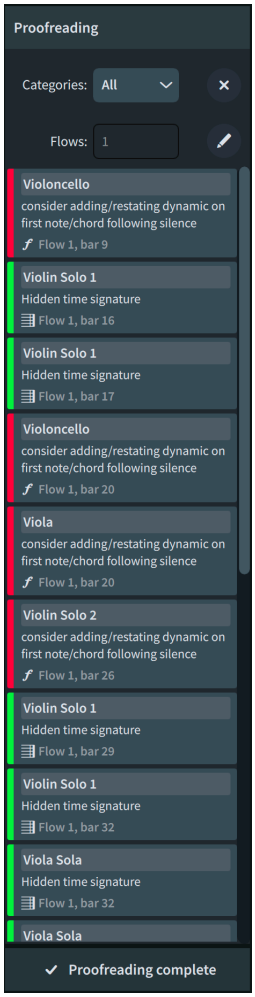
Contents

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***, ***sfz***, 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.

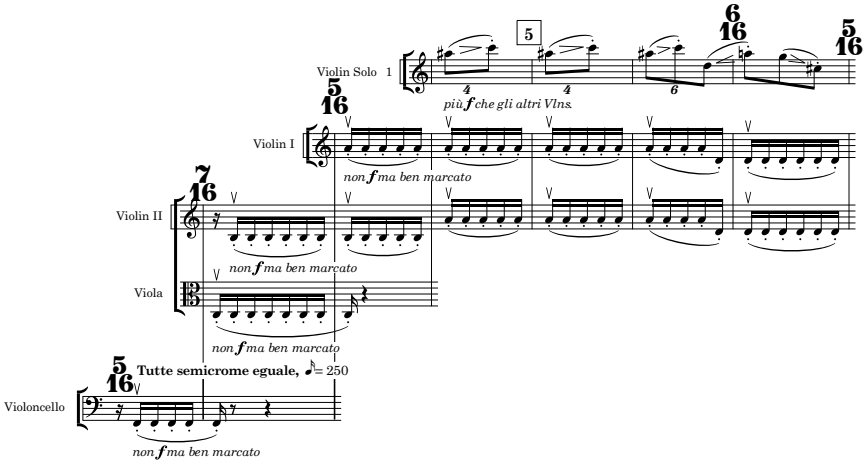
With all that said, Dorico checks for the following situations:

- *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**.

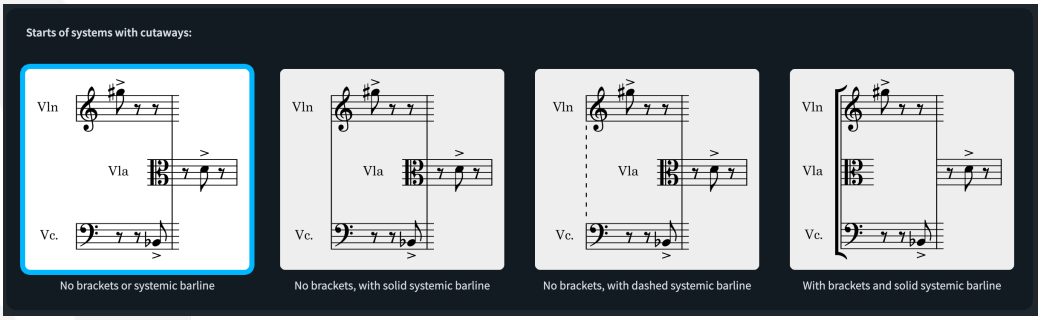
Staff line protrusion. By default, Dorico extends the staff lines beyond the cutaway start point by 1 space. You can adjust this via the **Staff line protrusion at start of cutaway** *n* **spaces** option on the new **Cutaways** page of Engraving Options.

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

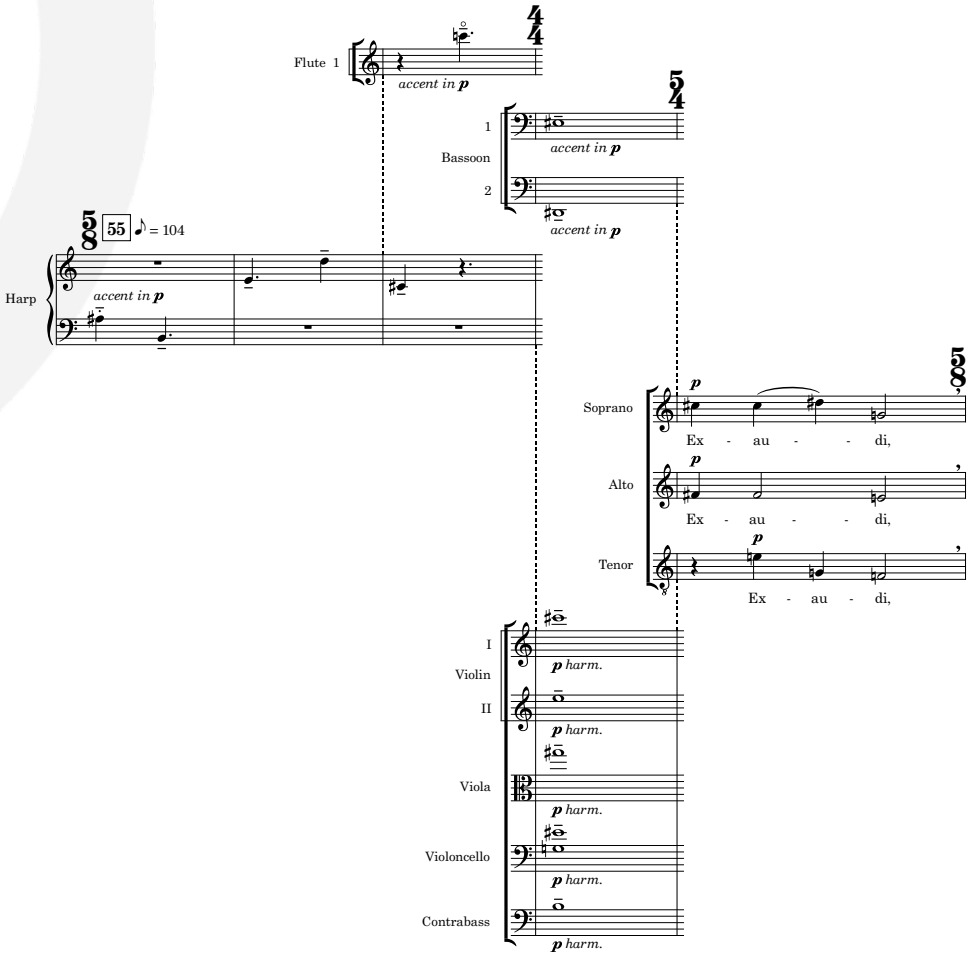
accommodate this, the options on the **Staff Labels** page of Engraving Options for the gaps between outer and inner staff labels and the systemic barline now have separate values for **With brackets** and **Without brackets**.

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;

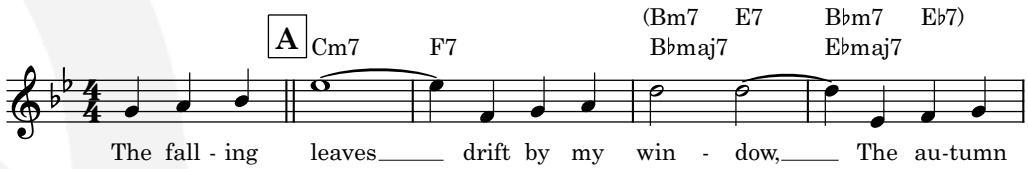
and if drawn at a note position, whether it should be left- or center-aligned with the notehead.

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.

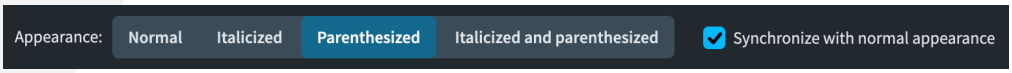
By default, any change you make in this dialog affects only the specific chord symbol you are looking at: for example, if you are editing "Gmaj7", any changes you make will not apply to, say, "G♭maj7" or "Amaj7". This is where Dorico 6's new chord symbol appearances for all roots come into their own.

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.

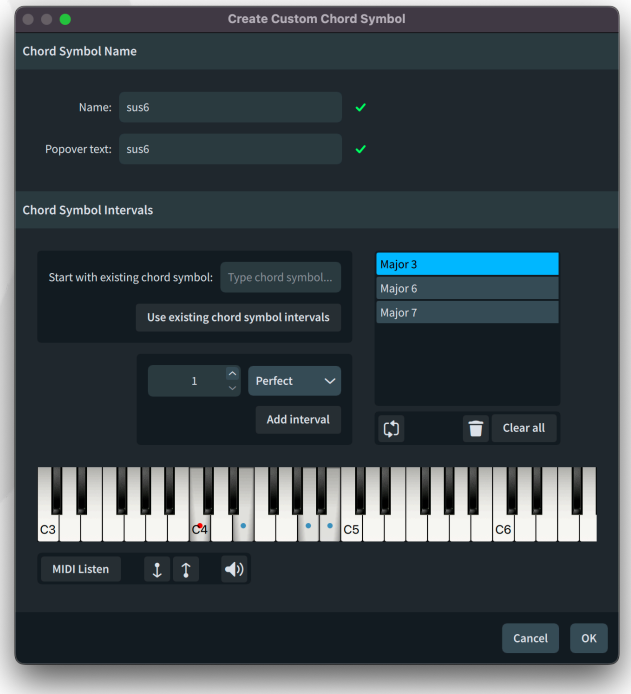
Custom chord symbols

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

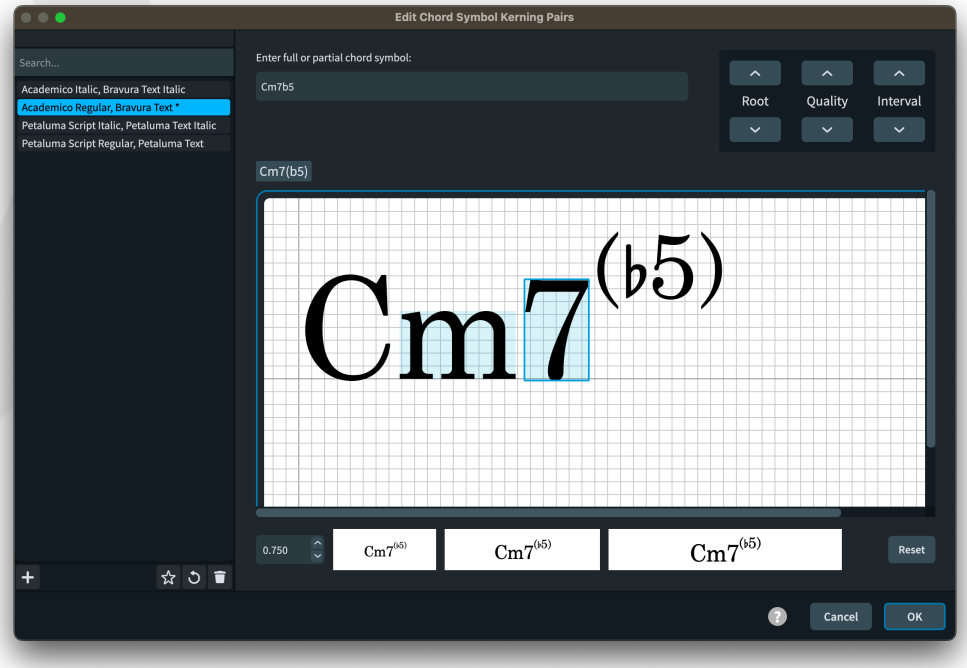
kerning tables in fonts is insufficient to provide the fine control required to produce chord symbols with perfect kerning.

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.

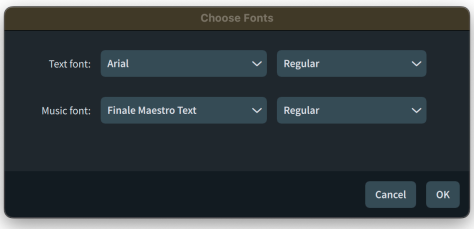
To address this, Dorico 6 introduces a new editor for chord symbol kerning pairs, allowing you to define your own kerning tables for any pair of fonts, and make fine adjustments to the horizontal positioning of any pair of chord symbol components.

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.

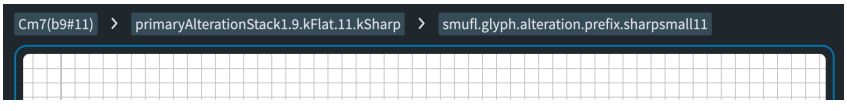
Three small preview panels below the editing area show how the chord symbol appears at different sizes, providing feedback on the impact of the kerning changes you are making.

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.

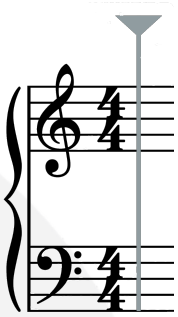
To enable this new functionality, activate the new **Allow instrument changes on condensed staves** option in the **Condensing** section of the **Players** page of Layout Options. This option is activated by default in new projects, but deactivated in existing projects to preserve their appearance.

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:

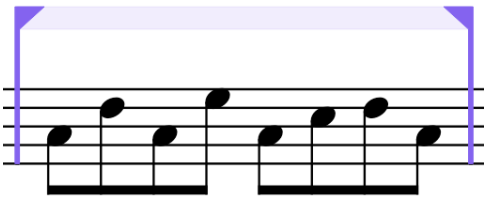


You can click and drag the triangle handle at the top of each locator to move it. Alternatively, you can set the locator positions using commands in the **Play ▸ Locators** submenu:

- **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

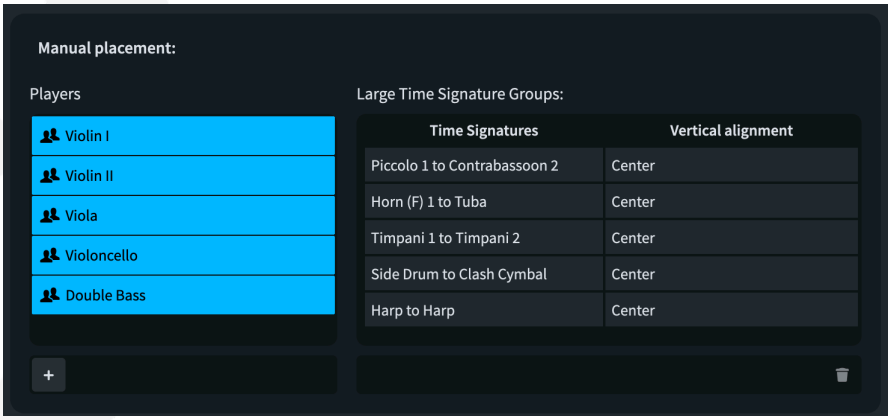
next player in the score order, unless there isn't one, in which case it will show them above the previous player in the score order.

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.

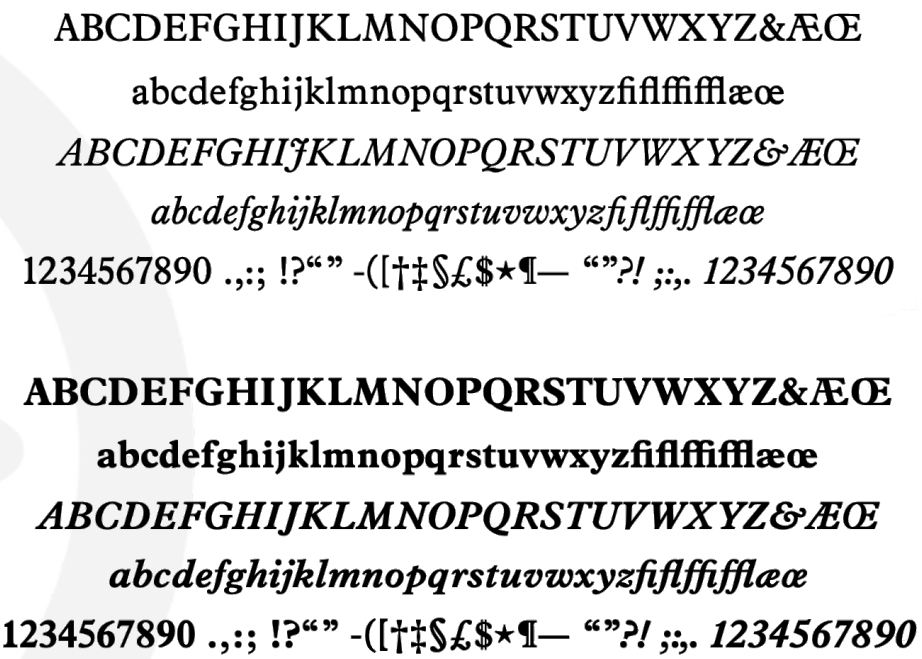
Splentino font family

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.

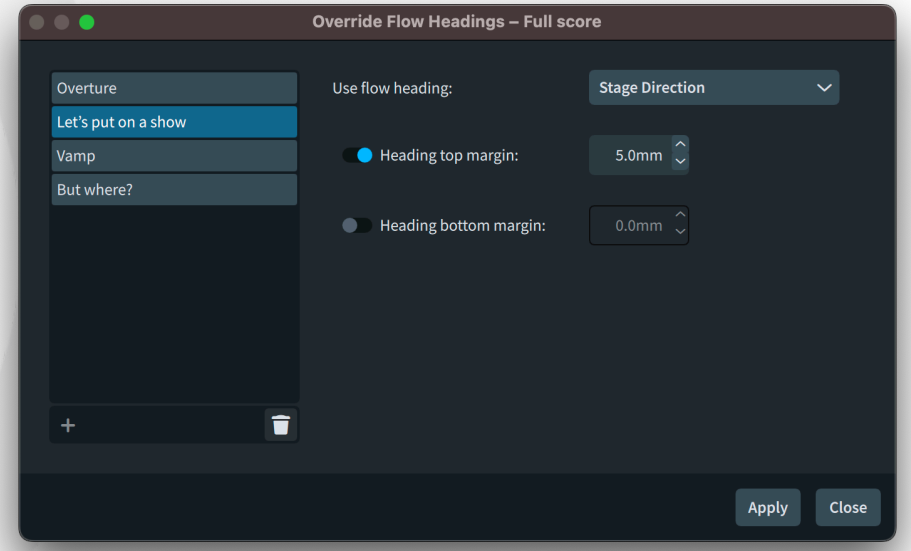
It is also possible to create a flow heading change in Engrave mode, specifying that on only the chosen page, or from that chosen page until the next flow heading

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.

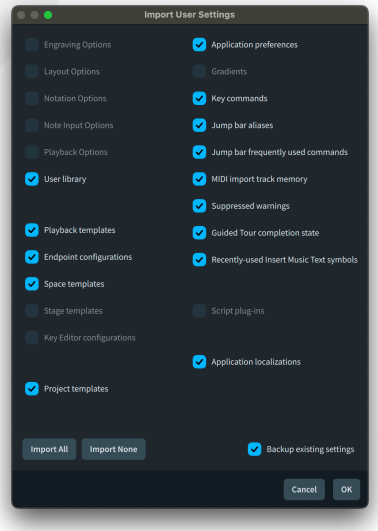
Propagate part formatting. Flow heading overrides can now optionally be propagated from one part layout to one or more other part layouts using **Setup ▸ Propagate Part Formatting**.

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.

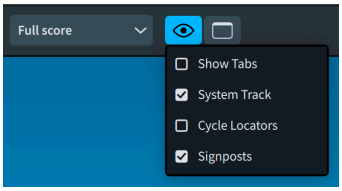
Saving default view options. Either set your preferred view options directly using the commands in the **View** menu, or using the new View Options dialog, then click **Save as Default** in **View** ▸ **View Options**. These options will then be applied to future new projects.

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.

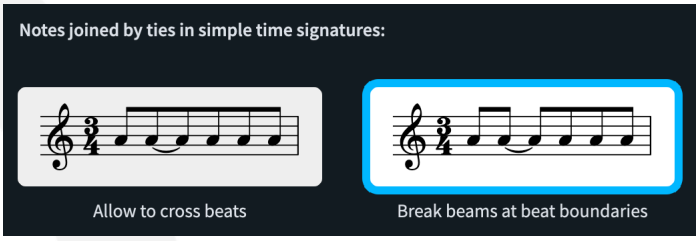
Beaming

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.

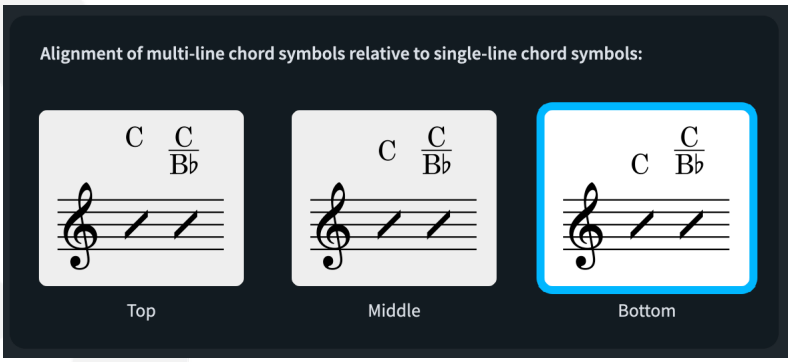
The first command, **Select Chord Symbols**, selects the chord symbols in the range described by the earliest and latest selected items: it clears the existing selection, and selects the chord symbols within that range.

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.

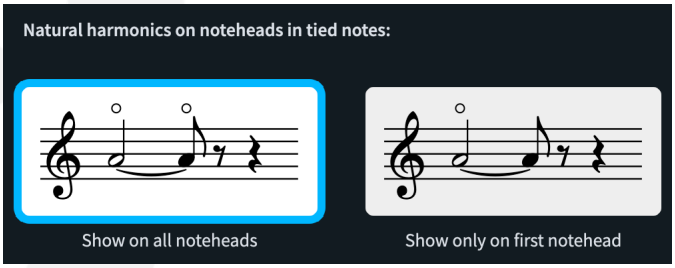
Guitar tablature

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**.

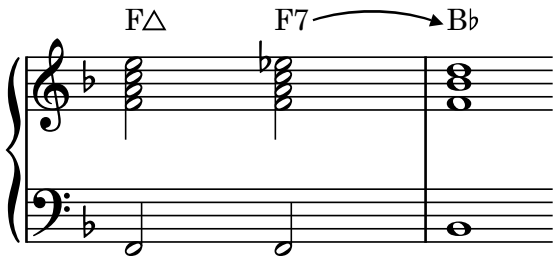
When you select **Notation Options** in the **Options** section, the button reads **Copy to All Flows**.

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.

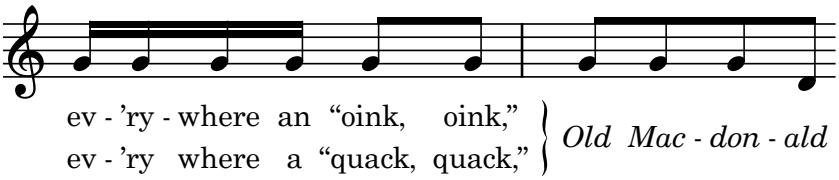
Lines

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.

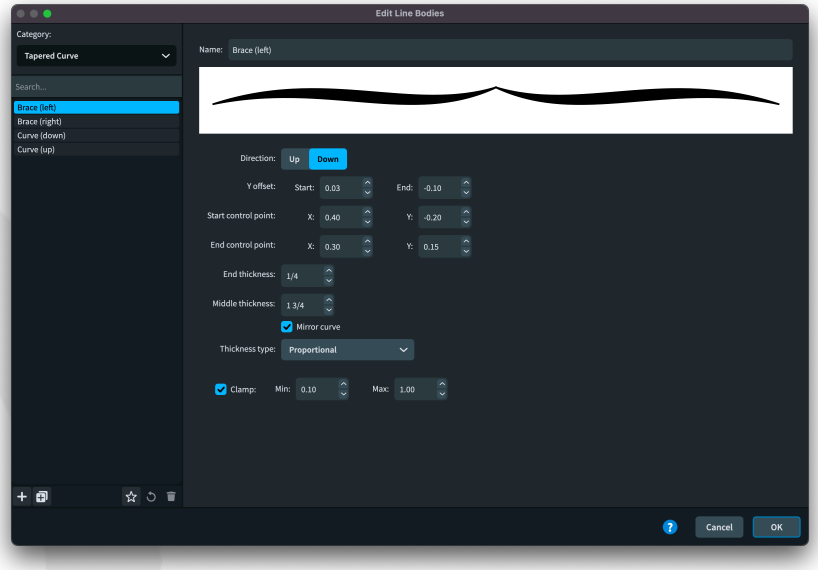
In the **Horizontal** section of the Lines panel, upward and downward curved lines with arrowheads are provided: these are sometimes used in teaching materials to indicate a harmonic resolution:



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.

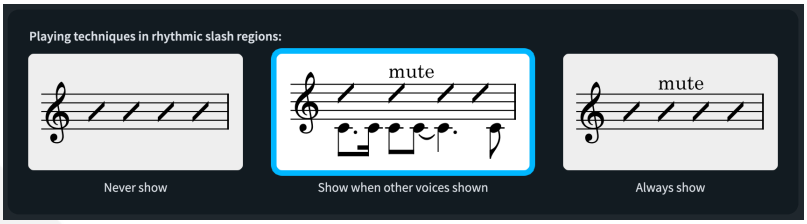
In previous versions, using parentheses in the popover would result in the playing technique being hidden: to create a hidden playing technique in Dorico 6, enclose the popover text in square brackets: for example, **[pizz.]** will create a hidden *pizz.* playing technique.

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.