

Ensemble Library Music Notation Guidelines





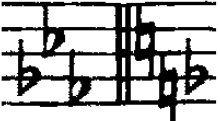


In the Ensemble Library it is important to use proper music notation when marking bowings, articulations, and other performance instructions.





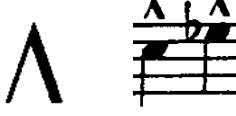
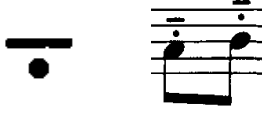


Strive to make your markings neat and accurate. Use the printed markings in the part as models so that your notation matches that style and appearance. Your marks should not be difficult to read or distract from the player's interpretation of the music.

We may have to bend these rules on occasion to make added marks fit into a printed part, but do your best to make your notation clear and readable.



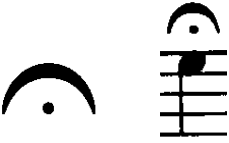





Here are some general notation guidelines:

	<p>The beginning of a work should include these elements in this order:</p> <ol style="list-style-type: none"> 1. Clef sign 2. Key signature 3. Meter signature
	<p>Tempo indications</p> <ul style="list-style-type: none"> ♪ Marked in bold type with the first word capitalized ♪ Located above the staff, with the left edge marking the beginning of the new tempo
	<p>Modifying terms</p> <ul style="list-style-type: none"> ♪ Marked in <i>italic</i> type ♪ Located underneath the staff <p>examples: <i>cresc.</i> <i>dim.</i> <i>poco a poco</i></p>
	<p>Playing instructions</p> <ul style="list-style-type: none"> ♪ Marked in roman type ♪ Located above the staff <p>examples: <i>pizz.</i> <i>tacet</i> <i>arco</i> <i>tip of the bow</i></p>
	<p>Key Change</p> <ul style="list-style-type: none"> ♪ Located after two thin double bar lines. ♪ Cancel the previous accidentals (as appropriate) first before indicating the new key signature

Articulations

	<p>Staccato</p> <ul style="list-style-type: none"> ♪ Centered on the note head side ♪ It may be inside the staff in the middle of a space, but should sit between the note and the slur
	<p>Accent</p> <ul style="list-style-type: none"> ♪ Centered on the note head side ♪ It should remain outside the staff and outside the slur (Older notation styles allowed them inside the slur)
	<p>Tenuto</p> <ul style="list-style-type: none"> ♪ Centered on the note head side ♪ It may be inside the staff in the middle of a space, but should sit between the note and the slur
	<p>Stacatissimo or Wedge Accent</p> <ul style="list-style-type: none"> ♪ Centered on the note head side, with the tip of the triangle pointing to the note head ♪ It should remain outside the staff and outside the slur
	<p>Heavy Accent</p> <ul style="list-style-type: none"> ♪ Centered above the affected note; it is drawn underneath the note only in divisi passages ♪ It should remain outside the staff and outside the slur
	<p>Staccato-Tenuto (combined articulation)</p> <ul style="list-style-type: none"> ♪ Centered on the note head side ♪ It may be inside the staff in the middle of a space, but should sit between the note and the slur
	<p>Slurs</p> <ul style="list-style-type: none"> ♪ Drawn in one smooth line (if possible), from just above or below the center of one note head to just above or below the center of the other, not touching either note
	<p>Slurs over articulations</p> <ul style="list-style-type: none"> ♪ Drawn in one smooth line (if possible), centered above or below the note or articulation ♪ Staccatos and tenutos go inside the slur, all others go out; combined articulations (staccato–accent) may split the slur, following the rules of the individual articulation

Musical markings

	<p>Dynamic markings</p> <ul style="list-style-type: none"> ♪ Marked in bold italic type ♪ Located below the staff and directly under or slightly before the notes they affect <p>examples: <i>fff</i> <i>mp</i> <i>pp</i></p>
	<p>Dynamic accents</p> <ul style="list-style-type: none"> ♪ Marked in bold-italic type ♪ Located directly below the note they affect <p>examples: <i>fz</i> <i>sffz</i> <i>sfz</i></p>
	<p>Fermata</p> <ul style="list-style-type: none"> ♪ Centered above the affected note or rest
	<p>Down bow — Up bow</p> <ul style="list-style-type: none"> ♪ Centered above the affected note ♪ They may be written below the note in divisi passages
	<p>Breath Mark</p> <ul style="list-style-type: none"> ♪ Located above the staff, between notes to be separated
	<p>Caesura</p> <ul style="list-style-type: none"> ♪ Located between the notes to be separated, extending from the 4th line of the staff up at a 60-degree angle for approximately two spaces (to the 1st ledger line)
	<p>Clef change</p> <ul style="list-style-type: none"> ♪ Placed before the bar line of the next affected measure, or within the measure before the next affected beat
	<p>Meter change</p> <ul style="list-style-type: none"> Placed after the bar line of the affected measure

Annotated Bibliography of Music Notation Manuals

“Music Preparation Guidelines for Orchestral Music,” compiled by the Major Orchestra Librarians’ Association. Philadelphia, Pa.: Major Orchestra Librarians’ Association, 2004.

A pamphlet with guidelines for the proper formatting of orchestral music parts and scores, emphasizing readability and function. Available online at <http://www.mola-inc.org/pdf/GuidelinesBrochure.pdf>.

Music Engraving Today: The Art and Practice of Digital Typesetting by Steven Powell. New York: Brichtmark Music, 2002.

A modern counterpart to the Ross manual (below), focusing on computer software programs like Finale and Sibelius. It has invaluable information for every copyist and desktop music publisher.

The Art of Music Engraving and Processing: A Complete Manual, Reference and Text Book on Preparing Music for Reproduction and Print by Ted Ross. 2nd ed., Miami, Fla.: Charles Hansen, 1970. CD-ROM publication: Santa Rosa, Calif.: npc Imaging, 2001.

A comprehensive manual describing the historical process and practice of engraving music manuscript and the rules of notation applied to professional music printing.

Music Notation in the Twentieth Century: A Practical Guidebook by Kurt Stone. New York: W. W. Norton, 1980.

A textbook describing contemporary notation, written in two parts, covering: 1) general conventions of notation, pitch, duration, score and parts, rhythm, and indeterminate events, and 2) specific notation for instruments including keyboard reductions, voice, and taped sound.

Music Notation: A Manual of Modern Practice by Gardner Read. 2nd ed. New York: Crescendo, 1969.

Detailed explanations and examples of traditional notation, with chapters on instrumental, jazz, and vocal music. Part IV covers manuscript writing, proofreading, and preparing a score and parts.

Essential Dictionary of Music Notation by Tom Gerou and Linda Lusk. Los Angeles: Alfred Publishing, 1996.

A pocket guide and ready reference manual, arranged in dictionary form, defining music notation terminology and illustrating standard notation practice.

How to Write for Percussion: A Comprehensive Guide to Percussion Composition by Samuel Z. Solomon. New York: SZSolomon, 2002 [www.szsolomon.com].

The most comprehensive book on contemporary percussion composition and notation, it includes many musical examples, photos, and charts to illustrate contemporary performance practice and technique.

Anatomy of the Orchestra by Norman Del Mar. Berkeley, Los Angeles: University of California Press, 1981,

Del Mar describes the organization, arrangement, and performance practice of the modern symphony orchestra. Each section examines an instrumental family (strings, woodwinds, etc.) and outlines typical ranges, their appearance in the score, notation and layout in the parts, and typical or unusual effects. The many musical examples are taken from the orchestral literature.