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a music notation primer

Music Calligraphy



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A MUSIC NOTATION PRIMER

HOW TO WRITE THE SYMBOLS OF MUSIC

Music Calligraphy

GLEN R. ROSECRANS

CABRILLO COLLEGE

Santa Cruz, Calif.

Second Edition



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1976

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WRITE TO THE PUBLISHER FOR THE
WORKBOOK THAT ACCOMPANIES THIS BOOK

PREFACE ~

THIS IS A LITTLE BOOK FOR THOSE WHO WISH TO BECOME NEATER IN THEIR MUSICAL NOTATION. AFTER TEACHING AND LECTURING IN COLLEGES FOR A FEW YEARS NOW, I HAVE SEEN A GREAT NEED FOR STUDENTS TO BECOME MORE LEGIBLE IN THEIR WRITING. THIS BOOK THEN, IS BORN OUT OF THIS VISION.

IN A SENSE THIS IS A CALLIGRAPHY STUDY. IN OTHER WORDS, HOW TO WRITE MUSIC WITH PEN AND INK. IT IS AN ESSENTIAL STUDY FOR ORCHESTRATION STUDENTS WHO NEED TO HAVE THEIR PARTS PLAYED AND FOR THEORY STUDENTS WHO WISH TO PRESENT THEIR LARGER PROJECTS IN FINISHED FORM. OF COURSE, BY STUDYING PEN AND INK WRITING, ORDINARY PENCIL WRITING IMPROVES AS WELL.

IT HAS OFTEN BEEN SAID THAT IT IS MORE DIFFICULT TO DECIDE WHAT TO LEAVE OUT OF A BOOK THAN WHAT TO PUT IN IT. THIS HAS CERTAINLY BEEN THE CASE HERE. I HAVE TRIED TO MAKE A NORMALLY DRY SUBJECT AS LIGHT AS POSSIBLE, BOILING ALL THE MATERIAL ON NOTATION DOWN TO ITS ESSENCE. IN DOING SO IT WAS NECESSARY TO LEAVE MUCH OUT. BUT WHAT I HAVE AIMED AT IS COMMON WRITING SITUATIONS, NOT SPECIALTY PROBLEMS. I HOPE I HAVE BEEN SUCCESSFUL IN MY EFFORTS.

MAKE GOOD FRIENDS WITH THIS BOOK. USE IT FOR REFERENCE WHENEVER YOU WRITE. READ THE LAST PAGES ON LAYOUTS FIRST, BROWSE THRU THE MIDDLE, THEN START FROM THE FRONT.

G.R.

To Ernie

FOR MANY PATIENT YEARS

Special thanx to

LILE CRUSE FOR A CREATIVE SPACE
TO STRETCH OUT IN, TO RANDY
MASTERS FOR MANY IDEAS, TO
RAY BROWN FOR HELPFUL COM-
MENTS, TO ERNIE ROSECRANS FOR
HIS CONSTRUCTIVE EDITING, TO
PATTI FOX FOR PORING OVER MOST
OF IT IN THE END, TO ERIC SPRITZER
FOR HELPING WITH THE GRAMMER,
TO JIM MCFARLIN FOR THE GRAPH-
ICS, AND TO MY STUDENTS FOR
THEIR NEVER ENDING QUESTIONS.



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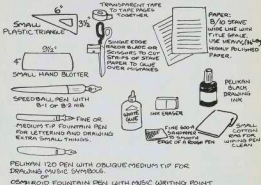


NOTE:

THE FOCUS OF THIS BOOK IS ON USING FOUNTAIN PEN AND INK IN MUSIC NOTATION. HOWEVER, ALL OF THE IDEAS CAN CERTAINLY BE APPLIED TO PENCIL WRITING AS WELL.....



TOOLS AND MATERIALS for MUSIC CALIGRAPHY



KEEP YOUR MATERIALS IN AN ARTIST'S POUCH OR CARRYING CASE. IT'S IMPORTANT TO USE HIGH QUALITY PAPER. THIN WEIGHT PAPER WON'T HOLD THE INK AND YOUR WORK WILL SUFFER FOR IT. *

ALWAYS KEEP YOUR PENS CLEAN. IF YOU'RE NOT GOING TO USE THEM FOR A COUPLE OF DAYS WASH THEM OUT WITH WATER TO KEEP THE INK FROM DRYING AND CLOGGING. A CLOGGED PEN CAN BE FREED WITH AMMONIA OR PEN CLEANER.

GOOD WORK HABITS ARE INSEPARABLE FROM GOOD WORK. RESPECT YOUR MATERIALS AND THEY WILL WORK WELL FOR YOU. ALWAYS WORK ON A LARGE FLAT SURFACE. GIVE YOURSELF PLENTY OF ROOM AND GOOD LIGHTING.

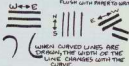
DON'T FORCE YOUR PEN INTO THE PAPER. YOU'LL GET OPTIMUM PERFORMANCE FROM IT WRITING LIGHTLY. IT'S A DELICATE INSTRUMENT THAT SHOULD GLIDE ACROSS THE PAPER.

* WRITE TO ANY OF THESE MUSIC WRITING SUPPLY STORES AND THEY WILL BE HAPPY TO SEND YOU FREE CATALOGUES WITH MANY MORE ITEMS LISTED IN THEM:

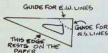
- PELIKAN STORE - 6000 ALCOVE PL., HOUSTON, TX.
- ROGER PIERCE MUSIC - 1017 N. EL YOSE ST., HOLLYWOOD, CA.
- VALLE MUSIC - 12401 SHERBORN DR., N. HOLLYWOOD, CA.
- KING BRAND MUSIC - 1035 BROADWAY, NEW YORK, N.Y.

FIRST STROKES — MAKE SURE THE POINT ON YOUR PEN IS SCREWED IN TIGHTLY. FILL THE PEN AND TRY IT ON A PIECE OF PRACTICE PAPER. IF IT DOESN'T WRITE 'THROW' THE INK DOWN THRU THE CHANNEL BY SHAKING IT IN A SHARP DOWNWARD MOTION ABOVE YOUR BLOTTER. THE INK SHOULD SPLASH OUT. WIPE THE NIB CLEAN AND START TO WRITE.

THE ANGLE AT WHICH YOU HOLD YOUR PEN WILL BE ABOUT 60°. THE PEN IS CUT AT A 30° ANGLE AND MUST BE FLUSH WITH THE PAPER TO WRITE.



THE TRIANGLE IS HELD IN YOUR LEFT HAND WHILE YOU WORK. THE PEN RUNS ALONG THE TRIANGLE ACTING AS A STRAIGHT EDGE.

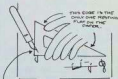
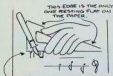


THESE FINGERS WILL PROP THE TRIANGLE ABOUT 1/2" FROM THE PAPER, KEEPING IT ALWAYS SOMEWHAT IN CONTACT WITH THE WRITING.



TOP OF TRIANGLE. GUIDE FOR EAST-WEST LINES. (BEAM LINES)

SIDE OF TRIANGLE. GUIDE FOR NORTH-SOUTH LINES. (STEM AND BAR LINES)



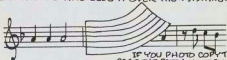
FIRST STROKES(Cont)

WHEN INK COLLECTS ALONG THE EDGES OF YOUR TRIANGLE, WIPE IT OFF ON YOUR BLOTTER. THIS IS A CONSTANT PROCESS. IF YOU DON'T CHECK THE EDGES CONSTANTLY YOU'LL FIND INK DRIPPING OFF ONTO YOUR WORK.



MISTAKES!

IF YOU CAN'T ERASE A MISTAKE WITH YOUR INK ERASER, CUT OUT A PIECE OF STAFF LINE FROM AN EXTRA PAGE AND GLUE IT OVER THE MISTAKE.



IF YOU PHOTO COPY THE PAGE THE PATCH WON'T SHOW.

THE TRIANGLE

THROUGHOUT THE BOOK YOU WILL SEE SMALL PICTURES OF TRIANGLES SUGGESTING WHICH SIDE TO USE ON EACH OF THE SYMBOLS.

USE THIS SIDE OF THE TRIANGLE



USE THIS SIDE OF THE TRIANGLE



TURN THE TRIANGLE SIDEWAYS & USE THIS SIDE



NOTE:

REFERENCES ARE MADE THROUGHOUT THE BOOK TO YOUR "SMALL PEN". THIS MEANS USE YOUR FINE OR MEDIUM POINT FOUNTAIN PEN.

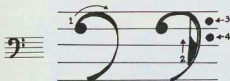
YOUR "REGULAR PEN" MEANS YOUR CHISEL EDGE OSMIROID OR PELIKAN PEN.

CLEFS ~

TREBLE CLEF



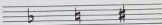
BASS CLEF



ALTO CLEF, TENOR CLEF



ACCIDENTALS ~



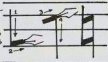
USE THE TRIANGLE ON THE LINE, THEN ATTACH A FREE-HAND HALF HEART TO IT.



WHEN A FLAT IS IN A SPACE, THE STEM EXTENDS TO THE 2ND SPACE ABOVE IT. IF ♮ ON A LINE IT EXTENDS TO THE 2ND LINE ABOVE IT.



DRAW THE NORTH-SOUTH LINES WITH YOUR TRIANGLE AND THE SLANTED EAST-WEST LINES FREEHAND.



IF A NATURAL IS ON A LINE, ITS TAILS GO TO THE NEAREST SPACE IN EITHER DIRECTION. IF ITS IN A SPACE, THEY EXTEND TO THE NEAREST LINES.



YOUR PEN HELD IN ITS NORMAL WRITING POSITION WILL PRODUCE THIN LINES CROSSED BY HEAVY ONES ON NATURALS AND SHARPS.



LIKE THE NATURAL, DRAW THE NORTH-SOUTH LINES WITH YOUR TRIANGLE AND THE SLANTED EAST-WEST LINES FREEHAND.

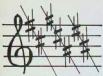


THE STEM ON A SHARP ARE NEARLY AN OCTAVE TALL.

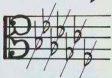
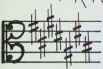
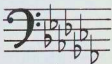
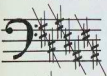


"OFF SET" PARALLEL LINES

KEY SIGNATURES ~

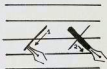


NOTICE THE SYMMETRICAL LAYOUT

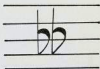


DOUBLE SHARPS, DOUBLE FLATS ~

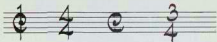
DOUBLE SHARP: DRAW AN 'X'. WITH YOUR PEN HELD IN ITS NORMAL WRITING POSITION, YOU WILL PRODUCE A THIN LINE CROSSED BY A FAT ONE.



DOUBLE FLAT: TWO NORMAL FLATS DRAWN VERY CLOSE TO EACH OTHER.



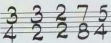
TIME SIGNATURES ~



USE LARGE BOLD NUMBERS:

TOP NUMBER
SITS ON THIRD
LINE

BOTTOM NUMBER
EXTENDS UP TO
THIRD LINE



1-1/8"

1-1/8"

THE NUMBERS
STRETCH ABOUT 1/8"
OVER EACH SIDE OF THE
STAFF.

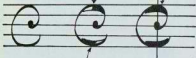
AN EASY WAY
TO DRAW $\frac{3}{4}$



COMMON TIME

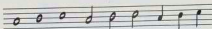
ADD
SHADING

ALLE BREVE



ADD HOOK AND DRAW A
STRAIGHT LINE WITH YOUR TRI-
ANGLE FOR ALLE BREVE (2/2).

WHOLE, HALF, AND QUARTER NOTES ~



NOTE HEADS ARE OVAL.

DRAW THE OPEN NOTEHEAD WITH ONE CONTINUOUS STROKE.



NOTE THE AXIS OF THE OVAL

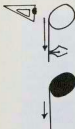


A SOLID NOTEHEAD IS DRAWN WITH A SPIRAL MOVEMENT, STARTING FROM THE INSIDE OUT.

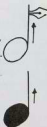


NOTE THE AXIS OF THE OVAL

STEMS ARE ATTACHED TO THE OVAL AT THE AXIS POINTS. DRAW THE STEM TO THE NOTEHEAD OR FROM THE NOTEHEAD, WHICHEVER IS EASIER FOR YOU. USE YOUR TRIANGLE.

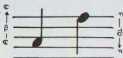


CONNECT STEMS AT THE AXIS OF THE NOTEHEADS.

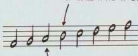


WHOLE, HALF, AND QUARTER NOTES (CON'T.) ~

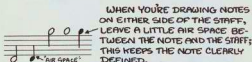
STEMS ARE ABOUT AN OCTAVE LONG.



ANY NOTE FROM THE 3RD LINE UP WILL HAVE A 'DOWN' STEM.



ANY NOTE FROM THE 2ND SPACE DOWN WILL HAVE AN 'UP' STEM.

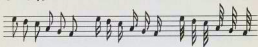


WHEN YOU'RE DRAWING NOTES ON EITHER SIDE OF THE STAFF, LEAVE A LITTLE AIR SPACE BETWEEN THE NOTE AND THE STAFF; THIS KEEPS THE NOTE CLEARLY DEFINED.

THE NOTE AND STEM STROKE COMBINATION ARE THE MOST FREQUENT PEN MOVEMENTS USED IN MUSIC CALLIGRAPHY. THERE IS OFTEN A TENDENCY FOR THE WRITER TO DRAW THE NOTEHEAD WITH HIS HAND IN ONE POSITION AND THEN RELOCATE HIS HAND IN ANOTHER POSITION TO DRAW THE STEM. THIS 'RELOCATING' THE HAND CAN GET TO BE QUITE LONG-WINDED AND CLUMSY. IF YOU EXPERIMENT YOU WILL FIND ONE HAND POSITION FROM WHICH YOU WILL BE ABLE TO DRAW NOTE AND STEM CORRECTLY AND QUICKLY.

THE TRIANGLE TAKES SOME GETTING USED TO ALSO, BUT THE EXTRA EFFORT IS WORTH IT TO GET CLEAN, STRAIGHT STEMS.

FLAGS ~



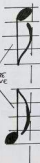
FLAG EXTENDS
TO BOTTOM
OF NOTE-
HEAD



FLAG EXTENDS TO
BOTTOM OF NOTE-HEAD



STEMS ARE
AN OCTAVE
LONG.



FLAGS ONLY
FLARE OUT AS
FAR AS NOTE-
HEAD EXTENDS.



BE CAREFUL NOT
TO LET FLAG FLARE
OUT TOO MUCH.

FLAGS (CONT.)

SIXTEENTH AND THIRTY-SECOND NOTES



16TH NOTE

STEM STILL AN OCTAVE LONG. DRAW INSIDE FLAG FIRST, STARTING TWO STAVE DEGREES BACK FROM THE END OF THE STEM.*

TWO STAVE DEGREES



32ND NOTE

SAME AS THE 16TH NOTE BUT EXTEND STEM LENGTH TWO DEGREES AND ADD THE LAST FLAG THERE.

MAKE STEM TWO STAVE DEGREES LONGER



* A STAVE DEGREE IS THE DISTANCE FROM A LINE TO THE SPACE NEAREST IT AND VICE VERSA.

BEAMS ~



CONNECT INSIDE STEMS TO BEAM LAST



WHEN DRAWING TWO BEAMS, ADD THE 2ND BEAM TWO STAVE DEGREES CLOSER TO THE NOTES THAN THE FIRST BEAM.

MAKE SURE ALL STEMS CONNECT TO THE OUTSIDE BEAM



TWO STAVE DEGREES



TWO STAVE DEGREES

WHEN DRAWING THREE BEAMS, EXTEND THE STEMS AN EXTRA TWO STAVE DEGREES AND DRAW THE FIRST BEAM THERE. ADD THE OTHER BEAMS TWO STAVE DEGREES APART FROM EACH OTHER.



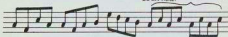
EXTEND STEMS TWO STAVE DEGREES



BEAMS~(CONT.)

IF MOST OF THE STEMS IN THE GROUP OF NOTES GO UP, THEN THE BEAM GOES OVER THE NOTES, AND ALL OF THE STEMS IN THE GROUP WILL BE TURNED UP TO MEET THE BEAM, AND VICE VERSA.

THE CONTEXT OF THE PHRASE WILL DETERMINE WHICH SIDE THE BEAM SHOULD BE ON HERE.



THE OBJECT IN SLANTING THE BEAM IS TO FOLLOW THE CONTOUR OF THE NOTES BEING CONNECTED.



GENERALLY, IF THE LAST NOTE IN A GROUP IS HIGHER THAN THE FIRST NOTE, THEN THE BEAM SLANTS UP AND VICE-VERSA.



IF THE FIRST AND LAST NOTES OF A GROUP ARE THE SAME, OR IF A BEAM CONNECTS TWO ALTERNATING NOTES, THEN THE BEAM WILL BE STRAIGHT.

LIKE THIS:



NOT THIS:



LIKE THIS:



NOT THIS:



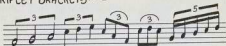
SOMETIMES PLACING THE BEAM BETWEEN THE NOTES WILL BE MORE GRACEFUL NOTATION INSTEAD OF DRAWING EXCESSIVELY LONG STEMS, ESPECIALLY IF THE SPACE BETWEEN THE STAVES IS CROWDED.



MAY BE BETTER THAN:



TRIPLET BRACKETS ~



TRIPLET BRACKETS AND THE LIKE ARE DRAWN SIMILARLY AS BEAMS, ONLY WITH A BREAK IN THE LINE FOR THE NUMBER.

ALWAYS DRAW THE BRACKET ON TOP OF THE NOTES, REGARDLESS OF THE STEM DIRECTION.

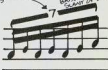


BRACKETS FOLLOW SLANT OF BEAMS

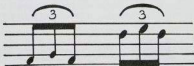


USE YOUR SMALL PEA FOR THESE NUMBERS

BRACKETS FOLLOW SLANT OF BEAMS



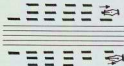
DRAW EIGHTH NOTE TRIPLETS WITH A SHORT SLUR INSTEAD OF A BRACKET:



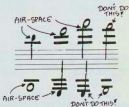
LEDGER LINES ~



LEDGER LINES HAVE AN EXAGGERATED QUALITY ABOUT THEM. DRAW THEM WITH FAT LINES, FURTHER APART THAN NORMAL STAFF LINES WOULD BE.



KEEP NOTES IN THE SPACES SLIGHTLY ELEVATED OFF THE LEDGER LINES.



MAKE SURE HALF AND WHOLE NOTES DRAWN ON THE LINES HAVE "DAYLIGHT" ON BOTH SIDES OF THE LEDGER LINE.

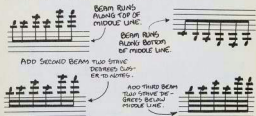
"DAYLIGHT" ON ONLY ONE SIDE OF A LEDGER LINE MAKES NOTES HARD TO READ.

LEDGER LINES~(CONT.)

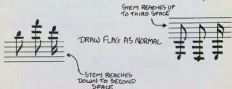
ANY HALF OR QUARTER NOTE THAT LIES ON THE SECOND ADDED SPACE ABOVE THE STAFF OR HIGHER WILL HAVE A STEM THAT REACHES THE MIDDLE LINE OF THE STAFF AND LIKEWISE UNDER THE STAFF.



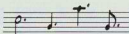
SIMILARLY, BEAMED NOTES ABOVE THE SECOND SPACE WILL HAVE STEMS REACHING DOWN TO THE MIDDLE STAFF LINE AND THE BEAM WILL RUN ACROSS THAT LINE. A SECOND BEAM CAN BE ADDED TWO STAFF DEGREES ABOVE THAT, AND A THIRD CAN BE ADDED BY EXTENDING THE STEMS ANOTHER TWO STAFF DEGREES.



IF FLAGS ARE ON LEDGER LINE NOTES, THEY NEED AN EVEN LONGER STEM. DRAW THE STEM DOWN TO THE SECOND STAFF SPACE AND THE END OF THE FLAG TO THE BOTTOM OF THE FIRST LEDGER LINE. THIS WILL GIVE YOU A FULL OCTAVE, AS YOU WOULD NORMALLY HAVE TO DRAW THE FLAG. THE SAME IS TRUE, OF COURSE, IN REVERSE.



DOTS ~



WHEN THE NOTE IS
IN A SPACE, THE DOT
GOES IN THE SPACE
WITH IT.



WHEN THE NOTE IS
ON A LINE, THE DOT
GOES ON THE SPACE
ABOVE.



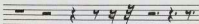
THE SAME IS TRUE FOR LEDGER
LINE NOTES.



IF THE NOTE IS ON A LINE AND HAS A DOWN FLAG,
THE DOT IS PLACED ON THE SPACE ABOVE THE NOTE
AND BEYOND THE FLAG.



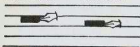
RESTS ~



ALL RESTS ARE DRAWN FREEHAND

WHOLE RESTS
HANG FROM THE
FOURTH LINE

HALF RESTS
SIT ON THE
THIRD LINE

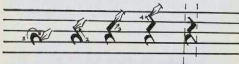


FILL HALF THE
SPACE. IT MAY TAKE
TWO PEN STROKES.

WHEN THERE ARE TWO PARTS
ON THE SAME STAFF, DRAW
THE SECOND REST UNDER THE
STAFF, HANGING FROM A LED-
GER LINE.

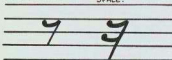


QUARTER REST

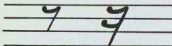


RESTS ~ (CON'T)

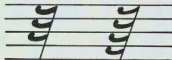
THE $\frac{1}{8}$ REST
SITS IN THE
SECOND AND
THIRD SPACES.



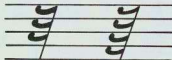
THE $\frac{1}{16}$ REST STEM
REACHES THE BOTTOM OF
THE STAFF. THE SECOND
HOOK IS IN THE SECOND
SPACE.



THE $\frac{3}{32}$ REST REACHES
TO THE TOP OF THE STAFF.
THE THIRD HOOK IS IN THE
TOP SPACE.



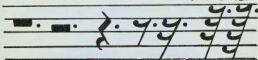
THE $\frac{6}{64}$ REST IS LIKE
THE $\frac{3}{32}$ WITH ONE MORE
HOOK IN THE BOTTOM
SPACE.



AUGMENTATION DOTS ON RESTS

MOST DOTS ARE IN 3RD STAFF SPACE

DOTS PLACED
AFTER $\frac{3}{32}$
AND $\frac{6}{64}$ RESTS
ARE IN THE
TOP SPACE.



DYNAMIC MARKS ~

pp p mp mf f ff

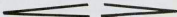
FOR THE 'PIANO' SIGN,
DRAW A SLANTED LINE AND
ADD A WHOLE NOTE TO IT.



FORTE SIGN HAS
GRACEFUL CURVES

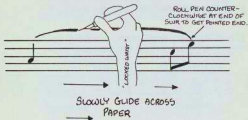


HAIRPINS ~ FOR BRIEF RISE AND FALL OF
VOLUME. USE YOUR REGULAR PEN
OR YOUR SMALL PEN.



SLURS ~

LONG SLURS ARE DRAWN BY HOLDING YOUR WRIST IN A LOCKED POSITION AND SLOWLY SLIDING YOUR HAND ACROSS THE PAGE.



TIES ARE DRAWN THE SAME AS SLURS. TIES ALWAYS CONNECT THE NOTEHEADS, NEVER THE STEMS.

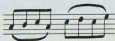
RIGHT:



WRONG:



SLUR PLACEMENT IS PRETTY FLEXIBLE. GENERALLY, THE SLUR GOES NEXT TO THE NOTEHEADS IN THE OPPOSITE DIRECTION OF THE STEMS.



LONG SLURS WILL GENERALLY GO ON TOP OF THE STAFF, REGARDLESS OF THE STEM DIRECTION.



ACCENTS ~

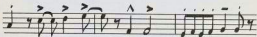




 STACCATO TENUTO SFORZANDO MARCATO

ALL ACCENTS ARE DRAWN FREE HAND.

AS A GENERAL RULE PLACE ALL ACCENTS ON TOP OF A NOTE, REGARDLESS OF THE STEM DIRECTION.



← KEEP ALL MARCATO ACCENTS ABOVE THE STAFF.



SFORZANDO ACCENTS CAN BE IN THE STAFF.



WHEN STACCATO AND TENUTO ACCENTS ARE DRAWN IN THE STAFF, KEEP THEM IN THE SPACES AND OFF THE LINES WHERE THEY MIGHT GET LOST.

MULTIPLE BAR RESTS ~



WITH A FEW PEN STROKES AND WITH THE TRIANGLE, DRAW A HEAVY LINE THAT FILLS UP THE SECOND SPACE ABOUT $\frac{3}{4}$ LONG.

DRAW TWO NORTH-SOUTH LINES AT BOTH ENDS OF THE HEAVY LINE THAT REACH FROM THE BOTTOM LINE OF THE STAFF TO THE 4TH LINE.



WRITE THE NUMBER OF BARS RESTING. THE NUMBER SHOULD BE SLIGHTLY LARGER THAN A TIME SIGNATURE NUMBER.



IN BRACED PARTS DRAW THE HEAVY LINES IN BOTH STAVES AND THE NUMBER IN BETWEEN THEM.



REPEATS ~

SINGLE MEASURE REPEAT

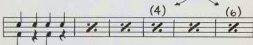


HEAVY SLASH DRAWN AT 45° ANGLE BETWEEN SECOND AND FOURTH LINES WITH DOTS ON BOTH SIDES OF IT IN THE SECOND AND THIRD SPACES.

GENERALLY THERE ARE ONLY 4 REPEATED BARS ON A LINE.

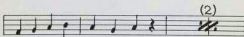
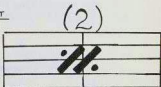
IF THERE ARE MORE THAN 4 REPEATED BARS ON A LINE, INDICATE HOW MANY TIMES THE BAR IS REPEATED ABOVE THE FOURTH BAR AND IN THE LAST BAR ON THE LINE.

NUMBERS IN PARENTHESES



TWO MEASURE REPEAT

SIMILAR TO THE ONE BAR REPEAT, BUT WITH TWO HEAVY SLASHES INSTEAD OF ONE. IT'S BISECTED BY THE BAR LINE AND HAS A NUMBER 2 ABOVE IT ON TOP OF THE STAFF.



NOTE: NEVER START A LINE WITH A REPEAT SIGN.

REPEATS ~ (CONT)

FOR MANY REPEATED MEASURES:

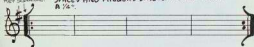


DRAW THREE BAR LINES AND FILL THE LAST TWO IN FOR ENDING DOUBLE BAR LINES.



REPEAT BAR.
START AFTER
CUE AND
KEY SIGNATURE.

THEN DRAW DOTS IN THE SECOND AND THIRD SPACES AND 'FINGERS' STRETCHING OUT ABOUT A 7/8".



BACK TO BACK REPEATS EACH HAVE THEIR OWN DOUBLE BARS.



FIRST AND SECOND ENDINGS

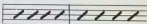
USE YOUR SMALL PEN. LEAVE A BREAK IN THE LINE FOR THE NUMBER. PLACE A PERIOD AFTER THE NUMBER.



RHYTHM MARKS ~

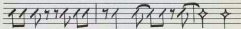


QUARTER NOTE RHYTHM MARK WITH NO STEM - IS USED WHEN PLAYER IS FREE TO IMPROVISE ANY RHYTHM PATTERN HE WISHES TO PLAY.



HEAVY SLASH DRAWN AT 45° ANGLE BETWEEN SECOND AND FOURTH LINES.

QUARTER NOTE RHYTHM MARK "WITH STEM" AND EIGHTH NOTE RHYTHM MARKS ARE USED TO INDICATE SPECIFIC RHYTHM PATTERNS TO BE PLAYED.



WHOLE NOTE RHYTHM MARK

SHAPED LIKE A DIAMOND.
USE YOUR SMALL PEN.



HALF NOTE RHYTHM MARK

SAME AS THE WHOLE NOTE RHYTHM MARK WITH THE STEM DRAWN OFF THE BOTTOM OF THE DIAMOND.



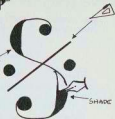
SEGNO, CODA, D.S. al

SEGNO

PLACE ABOVE STAFF
AFTER BAR LINE.
(USE SMALL PEN)



SHADE



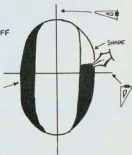
SHADE

CODA

PLACE ABOVE STAFF
BEFORE BAR LINE.
(USE SMALL PEN)



SHADE



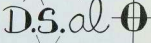
SHADE

PLACE ABOVE STAFF.
(USE SMALL PEN)

UPPER CASE
LETTERS

HANDWRITTEN

D.S. al 



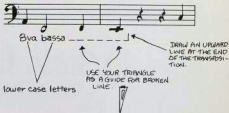
PERIODS

OCTAVE SIGNS ~

Bva MEANS TO PLAY AN OCTAVE HIGHER THAN WHAT IS WRITTEN. USE YOUR SMALL PEN.



Bva bassa MEANS TO PLAY AN OCTAVE LOWER WHAT IS WRITTEN. USE YOUR SMALL PEN.

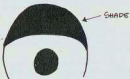


THE FERMATA ~



THE FERMATA IS GENERALLY PLACED OVER THE NOTE OR REST, UNLESS THERE'S A DOUBLE STAFF PART OR ABSOLUTELY NO PLACE TO WRITE IT ABOVE THE STAFF.

USE YOUR REGULAR PEN. DRAW HALF OF OF AN EGG WITH A DOT IN THE CENTER.



THE TRILL ~

USE YOUR SMALL PEN.



GRACE NOTES ~

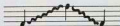


GRACE NOTES ARE ALWAYS
DRAWN STEMS UP. DRAW A
SLASH THRU THE FLAG AND
STEM.
(USE YOUR SMALL PEN)



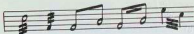
DRAW A SMALL
SLUR FROM NOTE-
HEAD TO NOTEHEAD.

GLISSANDO ~



USE YOUR REGULAR PEN. SLOWLY DRAW A WAYY
LINE FROM NOTEHEAD TO NOTEHEAD.

TREMELOS ~



UNMEASURED TREMELO

THREE SHORT, SLANTED, STUBBY LINES DRAWN ABOVE OR BELOW THE NOTE. DRAW THEM FREE-HAND.



MEASURED TREMELOS



DON'T CONNECT INSIDE BEAMS TO STEMS.

CONNECT OUTSIDE BEAM TO STEMS.



WHOLE NOTES PLAYED AS 32ND NOTES.



HALF NOTES PLAYED AS 32ND NOTES.

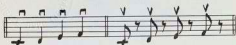


HALF NOTES PLAYED AS 16TH NOTES.



QUARTER NOTES PLAYED AS 16TH NOTES AND 32ND NOTES.

BOWING MARKS ~



DOWN BOW

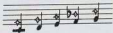


UP BOW

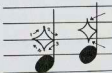


YOUR PEN HELD IN ITS NORMAL WRITING POSITION WILL PRODUCE THESE SHADINGS.

HARMONICS ~



ADD THE SMALL DIAMOND WITH YOUR SMALL PEN.

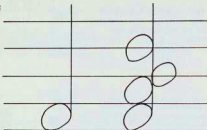


ON A SPACE NOTE HARMONIC, THE TOP AND BOTTOM OF THE DIAMOND EXTEND JUST SLIGHTLY INTO THE SPACES ON EITHER SIDE.

CHORDS ~

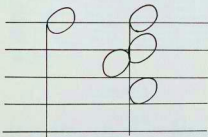
DRAW THE BOTTOM NOTE
FIRST WITH THE STEM.

THEN ADD THE
REST OF THE NOTES.



NOTE: MAKE THE STEM EXTEND ABOUT A 5TH PAST THE LAST
NOTE IN THE CHORD. THIS MAY VARY IN DIFFERENT
CIRCUMSTANCES.

IN REVERSE:



ACCIDENTALS WITH CHORDS ~

TRY TO KEEP ACCIDENTALS FROM TOUCHING EACH OTHER.

IF THE CHORD IS A SEVENTH OR MORE THE TWO ACCIDENTALS SHOULD BE PERPENDICULARLY ALIGNED.



IF THE CHORD IS LESS THAN A SEVENTH FROM TOP TO BOTTOM, ONE ACCIDENTAL GOES CLOSEST TO THE HIGHEST NOTE THAT HAS AN ACCIDENTAL AND THE OTHER IS OFF-SET SLIGHTLY TO THE LEFT.



COMBINING THESE TWO RULES:

WHEN SEVERAL ACCIDENTALS ARE WITH A CHORD TRY TO ALIGN TWO ACCIDENTALS IN CLOSE TO THE CHORD PERPENDICULARLY. THEN PLACE AN ACCIDENTAL CLOSEST TO THE HIGHEST OF THE REMAINING NOTES AND THE NEXT OFF TO THE LEFT.



SIMILARLY:



ARPEGGIOS ~

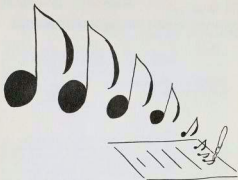
USING YOUR REGULAR PEN, SLOWLY DRAW A WAVY LINE
PARALLEL TO THE CHORD.

A REGULAR ARPEGGIO PLAYED
FROM BOTTOM TO TOP.



A REVERSE ARPEGGIO PLAYED
FROM TOP TO BOTTOM.





BRINGING THE NOTES
TO REST ON PAPER SO
THE EYES CAN ENJOY
THEM AS MUCH AS THE
EARS IS THE FINAL COM-
PLIMENT TO A PIECE OF
MUSIC.

LAYOUT~

A MEASURE SHOULD BE DIVIDED INTO AS MANY EQUAL PARTS AS THERE ARE BEATS. SPACING OF NOTES SHOULD BE DIRECTED BY THE TIME VALUES OF THE NOTES. A HALF NOTE TAKES UP HALF A MEASURE, A QUARTER NOTE TAKES UP A QUARTER OF A MEASURE, ETC.

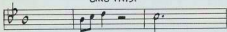


COMPLEX SITUATIONS OFTEN WON'T FOLLOW THIS SIMPLE DIVISION METHOD, BUT NONE THE LESS, MUST BE KEPT WELL BALANCED AND EVEN IN APPEARANCE FOR MAXIMUM LEGIBILITY. THE SPACE BETWEEN THE NOTES MUST BE CONSIDERED AND WEIGHED AS IN ANY KIND OF ALL OVER DESIGN.

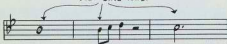


ALWAYS START WRITING AT THE VERY BEGINNING OF THE MEASURE

LIKE THIS:

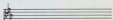
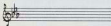
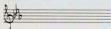
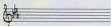
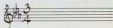


NOT LIKE THIS:

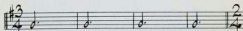
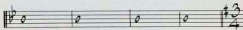
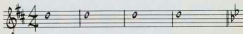


LAYOUT (CONT)

WHETHER OR NOT A CLEF AND/OR KEY SIGNATURE IS DRAWN AT THE BEGINNING OF EVERY LINE IS LARGELY A MATTER OF TASTE IN EACH DIFFERENT SITUATION.

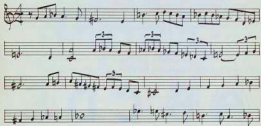


IF A KEY OR TIME CHANGE COMES AT THE END OF A LINE, LEAVE A LITTLE SPACE AT THE END OF THE LINE AND DRAW THE CHANGE THERE AFTER A DOUBLE BAR. THEN START THE NEXT LINE WITH THE CHANGE DRAWN AGAIN.



LAYOUT(CONT.)

GENERALLY THERE ARE FOUR MEASURES ON A LINE. DON'T DIVIDE THE LINE OFF BY ANY MATHEMATICAL MEANS, BUT INSTEAD MAKE THE MEASURES SMALLER OR LARGE ENOUGH TO FILL THE NEEDS OF THE NOTES IN THE MEASURE. SPACING IS NOT A MATTER OF MECHANICS BUT RATHER OF FEELING AND TASTE.



SOME SITUATIONS WILL CALL FOR MORE OR LESS THAN FOUR MEASURES ON A LINE.



TITLES

ALTHOUGH MANY STYLES OF LETTERING MAY BE USED FOR TITLING A PIECE OF MUSIC THE ONE YOU SEE ON THIS PAGE IS THE MOST COMMON.

THE LETTERS ARE VERY MUCH LIKE REGULAR BLOCK LETTERS, BUT THEY HAVE A MORE ROUNDED QUALITY TO THEM, ALMOST CARTOON LIKE IN THEIR CHARACTER.

USE A "SPEEDBALL" B-1 OR B-2 NIB.

A SECRET TO GOOD LETTERING IS IN SINGLE STROKES. LIFT THE PEN AFTER EVERY STROKE.



TITLES~(CON'T.)

CENTER THE TITLE BETWEEN THE FIRST TWO STAVE LINES. THE SIZE OF THE LETTERS IS VARIABLE. ANYWHERE FROM $\frac{1}{2}$ " TO $\frac{3}{4}$ ".

WRITE INSTRUMENT NAME
IN UPPER LEFT CORNER.

WRITE COMPOSER'S NAME
UNDER TITLE, TO THE RIGHT.

FLUTE PATHETIQUE

L. BEETHOVEN

GRAVE

$\frac{8}{4}$ ♩

TO ALTO FLUTE

SLIGHTLY FASTER

YOUR FINE OR MEDIUM TIP FOUNTAIN PEN SHOULD BE USED FOR ALL OTHER "INSTRUCTIONAL" TYPE LETTERING ON A PAGE OF MUSIC. THE LETTERS SHOULD BE ABOUT THE SIZE YOU'RE READING HERE.

OTHER THINGS

BAR NUMBERS AND/OR REHEARSAL LETTERS ARE USED FOR REFERENCE POINTS WHEN SEVERAL PEOPLE ARE READING A PIECE OF MUSIC. USE YOUR MEDIUM TIP FOUNTAIN PEN.

FLUTE

FALLING IN

HERONIMOUS ANONYMOUS

SAMBA (♩=120)

INTRO

4
A B C D

(A)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

©1977 GARY FINE/ALFRED

KEEP CHORD SYMBOLS LARGE AND CLEAR. USE YOUR MEDIUM TIP FOUNTAIN PEN.

PIANO LIMITATIONS

NEW SNARCESOR

SLOW DOWN

Handwritten musical score for "Intro" in G major, 2/4 time. The score consists of nine staves of music. The first staff is labeled "Intro" and "G major". The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked "Allegro". The score includes various musical notations such as eighth notes, quarter notes, and rests, along with chord symbols like G, A, B, C, D, E, F#, and G#.

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DIFFERENT LETTERING STYLES CREATE DIFFERENT EFFECTS. WHEN WRITING CHORD PARTS TAKE EXTRA CARE TO KEEP THE NOTES IN ALIGNMENT.

Prélude

Op. 28 No. 7

F. Chopin

Andantino

P dolce

45

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ABOUT THE AUTHOR....



GLEN ROSECRANS HAS WORKED IN THE MOTION PICTURE INDUSTRY SINCE 1967 AS A COPYIST AND AUTOGRAPHER, LEARNING THE TRADE FROM HIS FATHER.

HE NOW RESIDES IN SANTA CRUZ, CALIF., WHERE HE'S ACTIVELY INVOLVED IN THE MUSIC SCENE AND IS TEACHING AT CABRILLO COLLEGE.

DATE DUE

MAY 18

NAME	DATE
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95997

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