

TABLE OF CONTENTS

Section I: General Conventions

1 Ground Rules
The stave
Clefs
Noteheads
Stems
Tails
Beams
Ledger Lines
Octave signs
Using ledger lines or octave signs
Rest symbols
Barlines
Rhythmic spacing
Spacing symbols

2 Chords – Dotted notes – Ties
CHORDS
Single-stemmed chords
Adjacent-note chords
Chords with single-stemmed unison notes
Double-stemmed writing

DOTTED NOTED
Double stems
Dotted unisons

TIES
Tie design
Tie direction for single notes
Tie direction on single-stemmed chords
Tie direction in double-stemmed writing
Tied unisons
Tie direction for single-stemmed moving chords
Open ties

3 Accidentals and Key Signatures
ACCIDENTALS
Design
Placing
Using accidentals
Use of accidentals in an atonal context
Arranging accidentals for chords
Accidentals in double-stemmed writing

KEY SIGNATURES
Placing and order of accidentals
Spacing
Key changes
Key signatures in non-tonal or polytonal music

MICROTONES
Quarter-tones
Other microtones
Cancelling microtonal alteration

4 Dynamics and Articulation
DYNAMICS
ARTICULATION
Slurs
Articulation marks

5 Grace Notes, Arpeggiated Chords, Trills, Glissandos and Vibrato
Grace notes
Arpeggiated chords
Trills
Glissandos
Vibrato

6 Metre
Introduction
Time signatures
Beaming according to the metre
Grouping inner beams
Horizontal position of rests
Grouping rests according to the metre
Beaming across rests
Sustaining notes across beats
Beaming to reflect musical structure
Syncopation
Cross rhythm
Interchanging simple- & compound-time metres
Polymetre
Metres of variable stress
Mixed metres (Alternating time signatures)
Denominator as any division of the semibreve
Denominator as notehead
Tempo indications
Tempo equations
Pauses
Silent bars (G.P.)

7 Tuplets
Definition
The tuplet numeral
The tuplet bracket
Placing tuplet indications
Rhythmic alignment
Note-value of the tuplet
Stating the tuplet ratio in full
Degree of note division within tuplets
Rests within a tuplet
Tuplet beaming
Tuplets within tuplets
Tuplet repetition

8 Repeat Signs
TREMOLOS
Principles of repeated-note abbreviation
Tremolo definition
Single-note tremolos
Two-note tremolos
REPEAT-BEAT AND REPEAT-BAR ABBREVIATIONS
REPEATED SECTIONS
Da Capo and Dal Segno layouts

Section II: General Conventions

9 Woodwind and Brass
GENERAL TOPICS
Articulation
Microtones
Glissandos
Special techniques
Transposition

WOODWIND
Clefs
Techniques

BRASS
Clefs, transposition and key signatures
Mutes
Techniques

10 Percussion
Allocating instruments to players
Player number allocation
Listing instruments and specifications
Labelling
Tuned percussion
Instruments of indefinite pitch
Layout of instruments of definite and indefinite pitch for one player
Two players on one stove
Note duration
Damping
Sticks, beaters and mallets
Tremolos, rolls and trills
Beating spots (striking points)
Timpani
Drum notation
Cymbals
Symbols to express special techniques

11 Keyboard
GENERAL TOPICS
The system and clefs
Distributing notes between the hands
Voice-leading between staves
Unisons
Ties between staves
Fingering
Part-writing
Common beam for both hands
Single-line passage-work
Placing tuplet indications
Placing slurs
Placing dynamics
Octave signs
Glissandos
Note clusters
Stave layouts
PIANO NOTATION
Pedalling
Silently depressed keys
Effects produced inside the piano
The prepared piano
ORGAN NOTATION
Page format
System layout
Manuals
Registration
Pedal markings
Keys held down with wedges or weights

12 Harp
General notation

The tuning mechanism
Note-spelling
Pedal settings
Playing style of chords
Glissandos
Tremolos and bisbigliando
Damping and laissez vibrer
Harmonics
Plucking
Scordatura
Percussive sounds on body of instrument

13 Classical Guitar
General notation
String designation
Right-hand fingering
Left-hand fingering
Left-hand techniques
Right-hand techniques
Area of the string on which to play
Sustaining and damping
Harmonics
Scordatura

14 Strings
Clefs
String designation
Open strings
Fingering
Double-stopping
Triple- and quadruple-stopping
Use of two staves
Bowing definitions
Bowing techniques
Area of the string on which to bow
Pizzicato
Left-hand finger work
Percussive sounds
Harmonics
Scordatura
Technical instructions
Divided string ensemble

15 Vocal Music
Clefs
Placing dynamics, expression marks and technical instructions
Beaming
Syllabic slurs
Phrasing and breathing points
Placing tuplets
Enharmonic spelling
Text
Word division
Extenders
Hyphens
Alternative text underlay
Qualifying text sounds
Falsetto
Speech notation
Voiced and unvoiced sounds
Vocal sounds from instrumentalists
CHORAL WRITING
Two-stave SATB layout
Layout with characters (Stage works)
CHORAL REDUCTION

Section III: Layout and Presentation

16 Preparing Materials
Introduction
Page sizes and formats
Stave sizes
Pagination
Bar numbers
Rehearsal marks
Indentation and layout between movements
Casting off
Vertical alignment
Performance instructions
Use of ‘solo’ and ‘soli’
Optional cuts
The ossia

17 Score Layout
What is included in a full score
Score transposition
Instrument labelling
Score order of instruments
Score brackets and barlines
Enlarging time-signature symbols
Placing tempo and rehearsal marks
Page layout
Minimizing vertical space requirements
Stave sharing

Stave allocation for woodwind and brass
Stave allocation for percussion
Divided string section layout
Playing score
WIND AND BRASS BAND: SCORE LAYOUT AND PART EXTRACTION
Wind band
Brass band
ORCHESTRAL REDUCTION
Layout
Materials to include
Indicating instrumentation
Enharmonic spellings

18 Part Preparation
Preparation
Labelling the part
Page-turns
Clefs, octave signs and time signatures
Multiple rests
Providing cues
Cue notation
Cue stave
Repeated bars
Tacet
Accidentals
Combined-instrument parts
Percussion

19 Electroacoustic Music
Introduction
Equipment
Amount and type of notation for the score
Notation and co-ordination
Layout of the electronic component
Dynamics for electronic sounds
Co-ordination with pre-recorded material (mixed media)
Sampled sounds
Delay lines
Program changes
Continuous controllers

20 Freedom and Choice
RHYTHMIC INDEPENDENCE AND SYNCHROMISATION
Barlines and time signatures
Cadenzas and solo ad libitum passages
Unmeasured bars (Music without metre)
Independent parts within an ensemble
Indicating synchronization (Unmeasured bars and independent ensemble)
Independent repetition
Placing material freely within a defined time-span
Proportional spacing (time-space notation)
Notation options
Score layout
Defining time-units
Cues in instrumental parts
OPTIONS TO SHOW APPROXIMATE PITCH
On the stave
On a line or grid
ALTERNATIVES (CHOICES)
Performance conditions
Layout principles
Alternative material
Alternative sequences of events
Defining limits of choice
Optional additional material
Inserts