

FABER MUSIC AUTHOR LECTURES

ELAINE GOULD



Elaine Gould has been Senior New Music Editor at Faber Music since 1987, in which capacity she has edited the complex and varied scores of such composers as Oliver Knussen, George Benjamin, Jonathan Harvey, Julian Anderson and Thomas Adès. Elaine studied music at Birmingham University before becoming a freelance copyist in 1980. She worked for several leading British music publishers, specialising in copying scores and parts of contemporary music as well as orchestral and choral reductions.

Elaine has a keen interest in the communication of notation to the practising musician. It was a strong desire to raise standards of notation and presentation in the industry, particularly of orchestral material, that was the driving force for embarking on writing a new reference book.

Published in 2011, *Behind Bars: The Definitive Guide to Music Notation* is designed as a comprehensive reference resource for editors, copyists, type-setters, students and composers. It is the only substantial book of its kind to be published for 30 years. Endorsed by Simon Rattle, it has been received to considerable critical acclaim by the musical press, and is currently in its 6th impression. *Behind Bars* was short-listed for the Music Industry Association's Music Awards 2011 (Printed Music Awards, Best Classical Publication). A German-language edition *Hals über Kopf* was published in 2014, a Chinese-language edition is due to be published by 2018.

For further information, see www.behindbarsnotation.co.uk.

Elaine is adamant about raising notation standards through education, and is regularly invited to deliver one-off lectures and composer seminars to university music departments and at music colleges around the UK. There are also plans for a lecture tour of German-speaking countries in the near future.

Elaine teaches the editorial unit of the Graduate Certificate in Editorial & Production run by the UK Music Publishers' Association, a course specifically designed to feed editors directly into the industry. For further information, see www.mpaonline.org.uk

WORKSHOP & LECTURE OUTLINES

All sessions are targeted at the composer, arranger or orchestrator, but are suitable for any musician who needs to prepare music as hard copy or on screen to be read for performance or in a recording.

Sessions examine their topics accompanied by copious music extracts from a wide cross-section of repertoire, illustrating solutions evolved over the last 50 years or so.

Typical duration: 70-90 minutes + Q&A

Sessions tailored as appropriate for undergraduate & post-graduate student level, and for sixth form level.

LECTURE 1: SCORES AND PARTS FIT FOR THE PERFORMER

Content: How to show your score and instrumental parts to greatest advantage. Using best practice to provide your performers with materials they can trust. Providing strategies for checking your own work to ensure initial rehearsals run smoothly.

- Clear communication through consistent notation choices
- Removing impressive-looking but extraneous notation
- Impact of page layout and stave sizes
- Information for the front of the score & part and how to relay instructions effectively
- Instrumental parts and correct page turns, cues and transposition.

LECTURE 2: DARK AND VISIBLE? WHY GOOD NOTATION IS IMPORTANT

Content: How best to communicate your ideas to another musician, including where to elaborate and where to simplify. This session provides practical strategies for commonly-encountered notation problems.

- Ensuring your notation will be properly understood
- How the character of your music be expressed in its notation (or not!)
- The value of consistent decision-making
- Avoiding ambiguities that waste rehearsal time
- Impact of notation choices on the reader (including clefs, note-spelling, metre)

LECTURE 3: NEW NOTATION TRENDS – PROS & CONS

Content: Reaching beyond conventional notation to allow your performers a degree of autonomy. Defining limits, freedoms and choices, understanding the impact of your demands and implementing effective notation.

- Extended techniques and what the player/singer needs to know
- Notation options for music without metre and unmeasured bars
- Ensemble co-ordination practicalities
- Independent repetition
- Co-ordination and cueing in a rhythmically independent part
- Clusters and non-prescribed pitch
- Free sequences of events
- Cueing electronics for synchronisation with acoustic musicians

LECTURE 4: THE EDITOR, THE DECISION-MAKER

Content: Examining the role of the editor for a new edition (including a new work). This session is suitable for musicologists and general interest. For the composer, the session covers how and why to assume the editor's role in your own work.

- Identifying the market for a new edition and tailoring editorial practice accordingly
- Choosing materials and formats appropriate to the market, including educational uses and urtext
- Comparing pros and cons of a variety of editions of the same piece
- Level of editorial intervention required in an existing work
- Identifying and using credible sources
- Historic printed conventions and modernising the notation (or not)
- Editorial consistency and why a lack of it will trip the reader and cause mistakes

LECTURE 5: WRITING FOR KEYBOARD, STRINGS AND PERCUSSION

Content: Focus on notation specific to these instruments, in particular the multiple-parts voicing of which these instruments (or groups of instruments) are capable.

Keyboard

- Hand distribution and appropriate notation options
- The challenges of writing for this multi-voiced instrument

Strings

- Bowing and articulation, chords and division, harmonics and open strings
- Divided orchestral string parts

Percussion

- Parts for multiple instruments and multiple players
- Notation treatment of pitched and non-pitched instruments

LECTURE 6: PRESENTING CHORAL MUSIC

Content: Practical strategies to help sight-reading and rehearsal, this session is suitable for anyone composing, typesetting or editing a piece or new arrangement for singers.

- Clear layout that avoids ambiguities and time-wasting in rehearsal
- Note spelling to help pitching and sight-reading
- Presentation of texts, word division and second languages
- Extended techniques
- Proofreading
- The choral reduction
- The piano reduction

COMPOSER SEMINAR

The above topics may be covered by reference to a group of students' own works submitted in advance, and delivered in small or extended group sizes.

WORKSHOP (HIGH SCHOOL/PRE-COLLEGE LEVEL)

Content: A general overview of notation, giving students greater awareness of the tools with which they may articulate their ideas clearly.

- Communication as a set of instructions to the performer
- Providing the appropriate materials
- Examining a selection of options for notation of rhythm, pitch and note-spelling
- Being responsible for what you write

CONTACT

Faber Music Marketing
Bloomsbury House
74-77 Great Russell Street
London
WC1B 3DA
United Kingdom

+44 (0)20 7908 5333
marketing@fabermusic.com
www.fabermusic.com