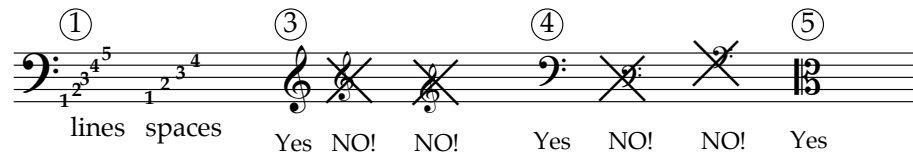


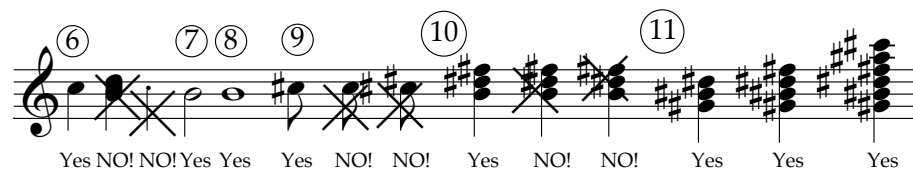
*Section 1.10***SUMMARY OF NOTATION GUIDELINES**

Disclaimer This is only an introduction to standard notation practice. For exhaustive guidelines, see the affordable and excellent book **The Essential Dictionary of Music Notation** by Tom Gerou and Linda Lusk (Alfred Publishing, 1996).

- Staves** Guidelines for **clefs** and **staves**:
1. Lines and spaces are numbered from bottom to top. Lines: 1 to 5; Spaces: 1 to 4.
 2. The plural of staff is **staves**. One line of music in a score is a **system**, which may have many staves for the individual musicians.
 3. The **treble clef** always circles around the "G" line (2nd line).
 4. The two dots in the **bass clef** always surround the "F" line (4th line).
 5. The center of any **C clef** always indicates middle C (C4).



- Noteheads** Guidelines for **noteheads** and **accidentals**:
6. Noteheads should be as tall as 1 space.
 7. Noteheads should be oval and slightly slanted (see figure).
 8. Whole notes are oval but do not slant.
- Accidentals**
9. Normally, **accidentals** immediately precede the notehead to which they apply.
 10. If a chord requires 2 accidentals on notes closer than a sixth, write the upper accidental directly to the left of its notehead, and the lower accidental by its notehead staggered to the left (see 10 below).
 11. For > 2 accidentals, stagger them as shown in figure 11 below.



StemsGuidelines for **stems** on notes:

12. 3rd line and above - stems down; below 3rd line – stems up. If two parts are in one staff, use stems up for the higher part, down for the lower.
13. Stems down go on the left of the notehead, stems up on the right of the notehead.
14. Stem length is normally one octave.
15. Stems for notes using ledger lines extend to the 3rd line, regardless of how high or low they are.
16. When notating seconds, the higher pitch goes on the right. If the stem goes up, it connects to the lower pitch. If the stem goes down, it connects to the higher pitch. However, if there are two voices on one staff stating a 2nd, the higher pitch's notehead goes on the left (see the last example for item 16 below).

Examples illustrating stem placement and length guidelines:

- 12: Notes on the 3rd line and above have stems down; notes below the 3rd line have stems up.
- 13: Stems down are on the left of the notehead; stems up are on the right.
- 14: Stem length is normally one octave.
- 15: Stems for notes using ledger lines extend to the 3rd line.
- 16: When notating seconds, the higher pitch goes on the right. If the stem goes up, it connects to the lower pitch. If the stem goes down, it connects to the higher pitch.

YesYesYesYes NO!NO! YesNO!YesNO! YesYes NO!NO! YesYesNO! Yes YesNO! NO! Yes Yes Yes

BeamsGuidelines for **beams** on notes:

17. For beamed notes, stems should go up or down based on the note farthest from the middle line.
18. Beam notes in the same beat together (see also item 22, next page).
19. Beams should be about twice the thickness of stems and may slant slightly if the notes ascend or descend.

Examples illustrating beam placement and thickness guidelines:

- 17: Beamed notes. Stems should go up or down based on the note farthest from the middle line. "Yes" for correct stem direction, "NO!" for incorrect.
- 18: Beam notes in the same beat together. "Yes - Beams follow beats" for correct placement, "NO-Beats unclear; hard to read" for incorrect placement.
- 19: Beam thickness. "Yes" for a beam that is about twice the thickness of stems, "NO!" for a beam that is too thin.

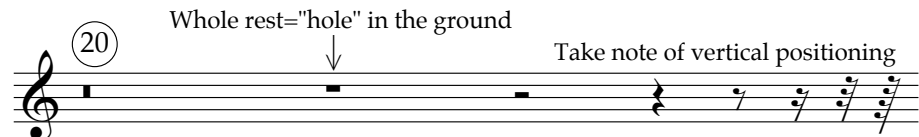
Yes NO! Yes - Beams follow beats NO-Beats unclear; hard to read Yes - Beams follow beats NO-Beats unclear; hard to read Yes NO! NO!

Rhythm and meter

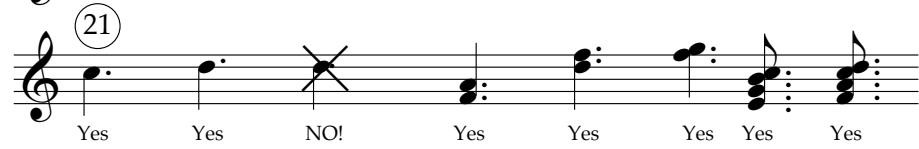
Guidelines for **rhythmic notation** and **meter**:

20. Observe the usual position of rests within the staff (may be adjusted when there are two parts in one staff).
21. Dots for dotted rhythmic values are never placed on a staff line. If the notehead itself is on a staff line, the dot is put to the right of the note but in the space above it.
22. Always attempt to use rhythmic notation to clarify the placement of beats in the meter. Use ties if needed.

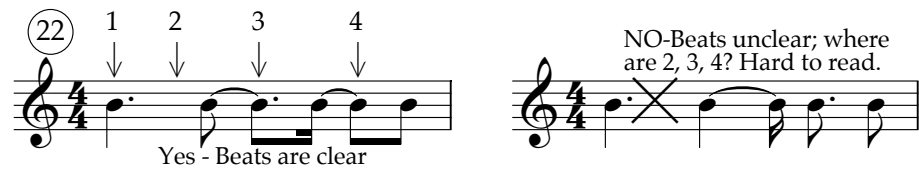
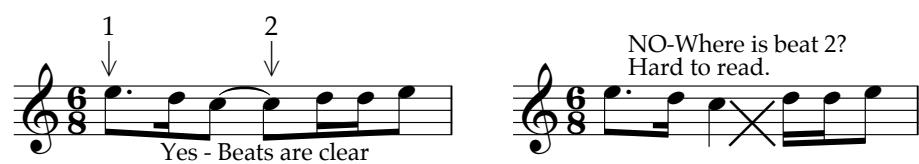
20 Whole rest="hole" in the ground
Take note of vertical positioning



21



22

Key signatures

Guideline for **key signatures**:

23. Key signatures must be written correctly for the given clef.

23

