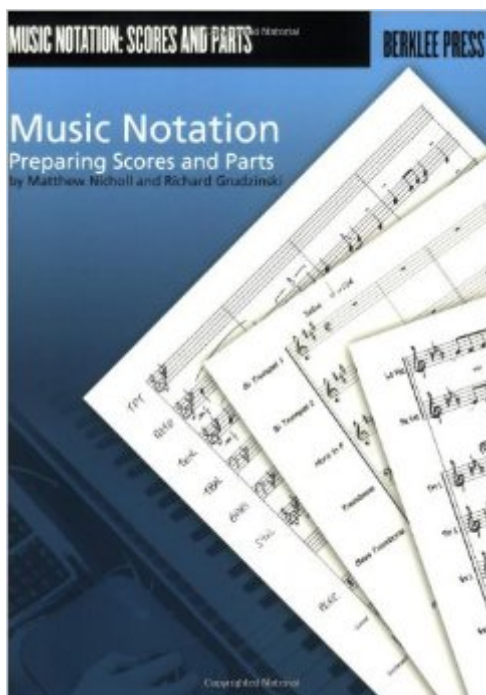


The book was found

Music Notation - Preparing Scores And Parts



Synopsis

(Berklee Guide). Whether you notate music by hand or use computer software, this practical reference will show you today's best practices rendering the details of your scores and parts. Improve your music's legibility and express your ideas clearly to get the best possible representation of your music. You will learn to: create scores that are easy to conduct and parts that are easy to perform; understand the unique practices and standards for handwritten vs. computer-generated scores, such as those by Finale and Sibelius ; lay out scores with proper instrument order, measures per page, and common alignment practices; understand the publication standards for orchestral, big-band, vocal, and rhythm-section-based scores; use appropriate practices for different styles, such as pop, commercial, classical, and jazz; and more. Music Notation Preparing Scores and Parts is used as a notation textbook by Berklee College of Music's Contemporary Writing and Production Department. It presents the definitive word in score and part preparation, based on contemporary publishing-industry practice.

Book Information

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Customer Reviews

This book is a big disappointment. I was hoping for at least a bit of information on suggested margin distances and font choices, but alas, none of that. The authors try to let it slide with "oh just study some professional scores and get your ideas from there" (excuse the paraphrase). There are some annoying, niggling details of editing that grated on my nerves while reading this all-too-brief book, like the inconsistent use of the words staff and stave for the singular. One can find single sentences

where both "staff" and "stave" are used in reference to the singular for staves. Also a few clumsy typos ("Glockenspeil" anyone?) which push this book onto my "avoid at all costs unless you absolutely must" list. There are also some truly questionable assertions made in the book regarding notational convention, which convince at least this reader that the authors have very little practical knowledge regarding the engraving of music, other than pop and jazz. As a matter of fact, most of the examples are drawn from the author's own jazz-band arrangements. All of the above make this a book to avoid, in my opinion.

The book 'Music Notation Preparing Scores and Parts' was obviously for a course offered by Berklee Music Online. And that was my only objection to the book. The information was rudimentary and would make a good reference or workbook for a musician that is just starting out to learn orchestration and part writing. I have a four movement symphony under my belt so I was looking for something more advanced to use as a reference for those difficult scoring problems. Other than that one objection the book had plenty of information to learn and was easy to understand.

In my opinion the title of this book should have been, "Musical Score Layout". Berklee already has a pretty good music notation text titled (correctly) "Music Notation" by Mark McGrain. Get that if you want to learn how to make your clefs, note heads, beams, rhythmic subdivision, chords, divisi, etc. using a pencil and pen. It's jazz and pop oriented. If you're classically-oriented, get Gardner Read's book - it's still the bible and there's a more recent title covering more 20th century techniques (do we still call them experimental a century later?). What this book provides is essentially a supplement to McGrain's: a higher-level view of score page layout and what's required for practical extraction and distribution of parts, primarily for jazz and pop-oriented ensembles. While it covers details it doesn't have the depth of the other texts, nor of another old favorite "The Art Of Music Copying". Just because you're using notation software doesn't mean you don't have to understand how to apply the written musical language. As versatile as Sibelius and Finale are, they handle certain things differently and both have limitations. The truth is some writers prefer doing early sketching and last minute revisions the old fashioned way, on the spot. Others just can't get past the distraction of the computer that often turns what should be a contemplative, intuitive experience into a frustrating and imagination-deadening reality of clicks, key presses, menus and mouse.

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