

Asterisks (*) denote seminal books on these subjects

General Notation:

Cope, David. New Music Notation. Dubuque, Iowa : Kendall/Hunt Pub. Co., c1976. 122 p. Bibliography: p. 115-122.

This major work represents one of the best attempts at collecting and presenting symbols for the notation of new music. It is in two parts: Part I explains the concepts. Part II. consists of tables of symbols listing the meaning, recommended symbol, composers using this symbol (most often Cope!) and finally others. Published in 1976, this book could use a revision and updating, but still covers the bases pretty well. Does not contain effects for specific instruments, however.

Heussenstamm, George. The Norton Manual of Music Notation, 1st ed. New York : W.W. Norton, c1987. 168 p. Includes index & Bibliography: p. 163-164.

A good collection of tips for standard calligraphy, tools, etc. but it is becoming quite outdated as computer generated scores are taking over. Very little attention is given to extended techniques of any special notation, and the manuscript is clear, but not of the finest quality. currently out of print.

Karkoschka, Erhard. Notation in New Music; a Critical Guide to Interpretation and Realization. Translated from the German by Ruth Koenig. New York, Praeger [1972] 183 p.

Translation of *Das Schriftbild der Neuen Musik*. This collection and discourse contains much of use to searching composers. it is organized as follows: Part One: The Essentials (discussion) Part Two: Present Practice - This section contains a catalogue of symbols used in 20th century practice and categorizes them quite well into 1. Exact notation 2. Frame notation 3. Indicative notation. Part Three: Notation Examples with Explanations - This section contains actual musical excerpts in which the symbols are used, including page layouts, graphic scores, etc. Unfortunately, the index is lacking.

**Read, Gardner: Music Notation: A Manual of Modern Practice*

Crescendo Publishing, 1964; revised 1972

Taplinger Publishing Company, 1979 (2nd edition)

ISBN 0800854535

Read, Gardner. 20th-Century Microtonal Notation. New York : Greenwood Press, 1990. 198 p. Includes bibliographical references (p. [171]-186) and index.

A major work for anyone attempting to notate microtones. The number of examples can be overwhelming, and the compose will need to wade through a lot of stuff to find what he/she needs, (over 60 pages are dedicated to the notation of Quarter and Three Quarter tones alone!) Not many judgment are made, but it is comprehensive not selective. Layout is a little awkward and difficult.

Risatti, Howard, New Music Vocabulary: a Guide to Notational Signs for Contemporary Music. Urbana, University of Illinois Press [1975] 219 p. Bibliography: p. [189]-190.

This work catalogs many standard and more obscure symbols. It is organized according to first general then specific for all of the standard instruments and voice!!! A good many of the "standard" symbols listed are found only in the example cited, and thus the work is more comprehensive than selective.

**Stone, Kurt. Music Notation in the Twentieth Century : a Practical Guidebook,* 1st ed. New York : W. W. Norton, c1980. 357 p. Includes index.

Written for composers, this major work deals with specific methods of notating various musical expressions. The first part of the book deals with general procedures pertaining to all types of music and is subdivided by pitch, duration & rhythm,. The second part defines various notational devices for specific instruments, voice and electronics. It contains excellent typeset examples which will provide a basis for clear notation in manuscript. The bibliography is weak, but that is not enough to keep this from being a "first-stop" reference source.

Orchestration/Instrumentation:

**Adler, Samuel. The Study of Orchestration, 1st ed.* New York : Norton, c1982. 560 p.

Accompanied by supplement "Enlarged music examples from The study of orchestration by Samuel Adler" (64 p.) & "Workbook for The study of orchestration"(100 p.) A major work covering the fundamentals of each orchestral instrument in a clear, well organized manner. Although it doesn't contain individual fingering charts for the various instruments it contains much in the way of suggestions for idiomatic writing as well as many good examples from the literature. This text used in conjunction with some of the other specific texts for various instruments should create a well balanced background for the composition of most works. Organized into two parts, the first deals with the individual instruments and their capabilities. The second part deals with techniques for scoring and transcribing for orchestra. The text also has a accompanying workbook, enlargement of musical examples and 5-CD set of recordings.

Berlioz, Hector, Treatise on Instrumentation, enl. and rev. by Richard Strauss, including Berlioz' essay On conducting. Tr. by Theodore Front. New York, E. F. Kalmus, c1948. 424 p.

Although over 100 years old, this timeless work is an excellent starting point for composers of orchestral music. It is full of examples by the authors and other great composers of the 19th century and provides many insights into the creation of a good blend, color and contrast within instrumental groups.

Blatter, Alfred, Instrumentation/Orchestration. New York : Longman, c1980. 427 p. Longman music series

Another good source of general orchestration information.

Read, Gardner. Contemporary Instrumental Techniques. New York : Schirmer Books, c1976. 259 p. Includes indexes & Bibliography: p. 232-233. This general reference work contains lists of examples of extended techniques organized into two sections, one for general techniques and one relating to specific instruments. Although it does not include the cited examples, it is a good "where to look" source. It contains a good index.

Stiller, Andrew. Handbook of Instrumentation; illustrations by James Stamos. Berkeley : University of California Press, c1985. 533 p. This major work contains a good brief overview, lots of fingering charts and is most effective as a quick resource to look up specifics about each instrument. However, it doesn't contain much in the way of helps for extended techniques or guidelines for idiomatic writing.

Specific Instruments

Woodwinds:

**Bartolozzi, Bruno. New Sounds for Woodwinds ; translated and edited by Reginald Smith Brindle, 2d ed.* London ; New York : Oxford University Press, 1980. 113, [1] p. & phonodisc (2 s. : 8 in. ; 45 rpm. microgroove) in pocket.

This is a work concerning flute, oboe, clarinet and bassoon, listing the techniques for producing multiphonics, harmonics and other non-traditional tones. It contains many fingering charts and diagrams as well as standardized notation for these techniques. A great source for realizing the full potential of these instruments.

Timm, Everett L. The Woodwinds; Performance and Instructional Techniques. Boston: Allyn and Bacon, 1964. This work contains perhaps the best set of fingering charts for the flute, oboe, clarinet and bassoon.

An excellent single source for composers writing for these instruments.

Flute:

**Dick, Robert. The Other Flute : a Performance Manual of Contemporary Techniques.* New York : Oxford University Press, Music Dept., 1975. 154 p. phonodisc (2 s. : 7 in. ; 33 1/3 rpm.) in pocket. "Afterlight" by Robert Dick, a demonstration piece for flute alone: 1 fold. sheet in pocket.

This has become one of the definitive books on extended flute technique. It is organized into sections dealing with traditional techniques, single sounds (color, microtones, glissandi, etc.), multiple sounds, other resources (voice, percussive sounds, whisper and jet tones) and electronic modifications. The fact that the author is both a composer and a performer makes this work especially useful for understanding the full potential of this instrument.

Howell, Thomas. The Avant-Garde Flute; a handbook for composers and flutists. Berkeley, University of California Press, 1974. 290 p. and phonodisc (2 s. 7 in. 33 1/3 rpm.) SERIES: The new instrumentation, v. 2

Intended to help composers realize the flute's full potential, this work contains extensive coverage of microtones, and extended as well as standard techniques. Perhaps its greatest asset is the appendices which contain annotated fingering charts for harmonics, multiphonics, etc., describing the resulting sound and degree of difficulty in performance. This along with "The Other Flute" gives a full coverage of the flute's capabilities.

Oboe:

Belinsky, Isai. Visual Fingering and Trills Charts for Oboe : Plateau Conservatory system with alternate & auxiliary fingering. I. Belinsky, c1971. 13 p.

This little self-published booklet is a handy quick-reference to determine trill fingerings on this often confusing instrument. The huge diagrams show exact key choice.

Pro Musica Nova : Studien zum Spielen neuer Musik : fur Oboe/Hautbois / herausgegeben von Heinz Holliger. Koln : Musikverlag H. Gerig, [c1980] 51 p. of music. Includes works by Wyttenbach, Shinohara, Berio et al. Foreword in German, English and French.

This is a collection of etudes and solo works for oboe utilizing many extended techniques. The works are of very high quality and useful for study by composers, not only for the techniques but also for the clean, typeset notation.

Goossens, Leon and Edwin Roxburgh. Oboe, 1st American ed. New York : Schirmer Books, 1977. 238 p., SERIES: Yehudi Menuhin music guides This book contains much that will not be of interest to the composer, but the final chapters on Multiphonics and Modern music are some of the best (and only) treatises on this subject around.

Post, Nora. The Development of Contemporary Oboe Technique. Thesis: New York University, Ph.D., 1979. Ann Arbor: University Microfilms International, 1979.

This comprehensive work covers the development of contemporary oboe technique, with lots of fingering charts, methods of tone production and many excellent examples from the literature. Both a good source of new ideas and established notational/performance practices.

Singer, Lawrence. Metodo per Oboe; English translation by Reginald Smith Brindle. Milano : Edizioni Suvini Zerboni, 1969. 67 p. Text in Italian and English.

This comprehensive work explains tone variations due to lip placement, embouchure, and air pressure, multiphonics another means of sound production. It is written by a composer/performer and should be of great use to composers wishing to write idiomatically for the oboe. An excellent resource.

Clarinet:

**Rehfeldt, Phillip. New Directions for Clarinet. Berkeley :* University of California Press, c1977. 135 p. & disc (33 1/3 rpm. stereo. 7 in.). SERIES: The new instrumentation, v. 4. Bibliography: p. 124-135.

The work outlines performance techniques for the clarinet after 1950. It is organized into the usual groupings of Basics, Single sounds, multiphonics, additional effects and electronic effects. It is a good source book with lots of explanation.

Sigel, Allen. The Twentieth Century Clarinetist : Advanced Studies in Contemporary Music for the Clarinet. Melville, N. Y. : Belwin Mills, c1966. 49 p.

This older work doesn't cover many of the possibilities for the modern clarinet but does contain a good table of fingerings, auxiliary fingerings and trill fingerings that will be of use to composers.

Bassoon:

Cooper, Lewis Hugh and Howard Toplansky. Essentials of Bassoon Technique, German system. Union, N.J., H. Toplansky [c1968]

Considered the "bible" of bassoon fingerings. Coverage from basics to advanced techniques. A very good basic method for standard writing for the bassoon.

**Penazzi, Sergio. Il fagotto : altre tecniche : nuove fonti di espressione musicale (The Bassoon : Other Techniques : New Sources of Musical Expression). Milano :* Ricordi, c1982. 9 p., p. 10-130 of music, 2 sound discs (36 min. : analog, 33 1/3 rpm ; 7 in.) Text in Italian and English.

This work is a complete collection of almost, if not, every sound of which the bassoon is capable of producing. It covers normal tones, quarter tones and microtones, tremolos, multiphonics and chord/aleatoric fingerings. It contains full spectral analysis of multiphonics as well as an accompanying recording of all of the examples. It does not claim to be a "notation" book, but serves as a "sound palette" of what the bassoon can do. Sounds will vary from instrument to instrument, but overall this work can be taken as the reference for bassoon.

Saxophone:

Teal, Larry. The Art of Saxophone Playing. Evanston, Ill. : Summy- Birchard, c1963. 112 p.

A general method for the saxophone including basics and fingerings.

Horn:

Gregory, Robin. The Horn; a Comprehensive Guide to the Modern Instrument & Its Music, Rev. and enl. ed.. New York, F. A. Praeger [1969] 410 p.

As the title states, this is a comprehensive guide. Part I covers the instrument, mutes, valves, etc. part II, The Player, is primarily for the performer. The most useful section to composers will be Part III: The Instrument and The Player. There are about thirty pages of guidelines on the execution of trills, tremolos, articulation and "chords" (voice multiphonics). This work has a huge bibliography of music for horn. see also texts for Trumpet

Trumpet:

Arban, J.-B. (Jean-Baptiste). Arban's Complete Conservatory Method : for trumpet (cornet) or Eb alto, Bb tenor, baritone, euphonium and Bb bass in treble clef, edited by Edwin Franko Goldman and Walter M. Smith ; annotated by Claude Gordon. New York, N.Y. : C. Fischer, c1982.

With a text in English, German, French, Spanish, Chinese, and Japanese, anyone should be able to understand the mechanics and techniques of the trumpet. This work does not contain much in the means of extended techniques, but is the trumpeter's bible for performing the entire facet of common trumpet literature. Also applies to most French Horn techniques except for muting.

Blatter, Alfred and Paul Zonn. Contemporary Trumpet Studies, annotated and edited by David Hickman. Denver, Colo. : Tromba Publications, c1976. 48 p. of music.

A very good collection of notation and execution of extended techniques for trumpet. It is well organized, neat, clear and the etudes are of a fairly high quality, showing idiomatic use of the techniques.

Nagel, Robert. Trumpet Studies in Contemporary Music. Melville, N.Y., : Edward B Marks Music Corp., 1975. 24 p. of music

Although the etudes are stereotypical and often nothing more than an excuse to play extended techniques (rather than a musical application of them) this work covers many of the established, tried and true special techniques and notates them in a clear, precise manner.

Trombone:

Dempster, Stuart. The Modern Trombone : a Definition of Its Idioms. Berkeley : University of California Press, c1979.110 p. & 2 phonodiscs. SERIES: The New instrumentation VOL. 3. Includes index, Bibliography: p. 103-104 & Discography: p. 104-105.

Written by one of the leading performer/composer experts on the trombone, this work is a must for those composing for trombone. It is a collection defining the notation and execution of standard and extended techniques including: voice and multiphonics, vowel sounds, glissandi, microtones, vibrato and trills, slide and bell disassembly, mutes, percussive effects, and theatrical implications. It also has a section devoted to "other body sounds"... something we would only expect in a trombone book!

Wick, Denis. Trombone Technique, 2nd ed. Oxford : Oxford University Press, 1984.

This small but intense work contains the basics of trombone performance practices. Although it offers little in the way of notation or extended techniques, it is a wonderful quick reference of slide positions, overtone series, and general information needed to write idiomatically for the trombone.

Euphonium and Other Low Brass:

Griffiths, John R. The Low Brass Guide. Hackensack, N.J. : Jerona Music Corp., c1980. 75 p. Includes bibliographies and discography.

Covers the Trombone, Baritone, Euphonium and Tuba. A basic method outlining tone production, embouchure and fingerings. When used as a starting point the other related texts on the specific instruments will be more understandable.

Tuba:

Beauregard, Cherry N. The Tuba: a Description of the Five Orchestral Tubas and Guidelines for Orchestral Tuba Writing. microform : Thesis (D.M.A.)--Eastman School of Music, University of Rochester, 1970. Rochester, N.Y. : Sibley Music Library, Eastman School of Music, University of Rochester, 1974. 127 leaves

This is the best work I've seen in presenting a concise outline of the tuba family with all of the information a composer might need to write effectively for it. Sadly, the microfiche format is very hard to read,. Of greatest interest will be chapter IV: Writing for the Tuba. This covers each of the registers, citing the timbre and characteristics of each. The appendix contains full fingering charts for each of the five tubas, as well as a bibliography. Definitely read this before writing for tuba!

Percussion:

Bajzek, Dieter. Percussion : an Annotated Bibliography with Special Emphasis on Contemporary Notation and Performance. Metuchen, N.J. : Scarecrow Press, c1988. 185 p.

As the title summarizes, this is where you might look to find literature using specific notational devices.

Standardization of Percussion Notation. Submitted by the Percussive Arts Society, Inc. [n.p.] c1973. [6] p. illus.

This short booklet was written to standardize the multitude of pictograms used in percussion music. It also contains guidelines on score layout in the band or orchestra score. A good complement to the standard orchestration and notation texts. Strings (General): see: Orchestration/Instrumentation

**Solomon, Samuel: How to Write for Percussion. Publisher: Samuel Solomon (March 2004). An excellent book for reference on the multitude of percussion instruments and techniques, and how to write for them.*

Violin:

Pro Musica Nova : Studien zum spielen neuer Musik : fur Violine (studies for playing contemporary music : for violin) / mit Werken von Edison Denissow ... [et al.] ; herausgegeben von Igor Ozim. Wiesbaden : Breitkopf & Hartel, c1986. 38 p. of music accompanied by: Remarks and explanation of signs in English and German (7 p.).

This collection of contemporary etudes and solos utilizes many contemporary performance techniques not covered in the standard orchestration texts. The notation is clear and the writing generally very good, serving as a fine example for composers writing for violin.

String Bass:

Turetzky, Bertram. The Contemporary Contrabass, New and rev. ed. Berkeley : University of California Press, 1989. 178 p. SERIES: The New instrumentation Vol. 1

This user-friendly guide to the double Bass is clear, simple, and easy to understand. It covers topics like basics, pizzicato, bowing, the Bass as a drum, vocal and speech effects, harmonics and other means of sound production. The preface is great!

Harp:

Inglefield, Ruth K. Writing for the Pedal Harp : a standardized manual for composers and harpists with an introduction by Stanley Chaloupka ; musical examples by Vince Cole. Berkeley : University of California Press, c1985. 133 p. SERIES: The new instrumentation, v. 6 Includes index & Bibliography: p. [125]-130.

Part of the new instrumentation series, this work takes much of the mystery out of writing for the harp. Designed as a complete, concise manual for composers and performers, it is an indispensable tool for anyone writing for the harp. It is organized according to the various means of sound production (i.e. plucking, striking the strings, sliding sounds, etc.) However, over half of the work is devoted to a very well organized Appendix cataloging the notation of these techniques. The examples are in neat manuscript and are very clearly organized. This is an excellent quick-reference tool for the composer.

Guitar:

Schneider, John. The Contemporary Guitar. Berkeley : University of California Press, c1985. 237 p. 2 sound discs : analog, 33 1/3 rpm, mono. ; 7 in. SERIES: The new instrumentation, v. 5 - Partial chronology of repertoire since 1900: p. [211]-214. Includes index & bibliography: p. [217]-229. Another excellent addition to the new instrumentation series. It is organized into three parts dealing with the Historical background, the construction and acoustic properties of the instruments and the actual timbre and notation of music for the guitar. Parts One and Two are of a technical nature with extensive description of the development and construction of the guitar, scientific analysis of sound production, spectral analysis of the timbre, etc. The third section, however, is of a more practical nature and will be of greatest interest to composers. This work contains more text than the other books in this series but contains lots of good ideas and examples from the literature for this often neglected instrument.

Piano:

Bunger, Richard. The Well-Prepared Piano. Colorado Springs: The Colorado College Music Press, 1973. 45 p. Foreword by John Cage. One of the few texts dealing with extending the basic technique of piano performance through modification of the instrument. Contains many ideas for preparing the piano along with many suggestions for developing your own methods.

Organ:

Irwin, Stevens. Dictionary of Pipe Organ Stops, 2nd ed. New York : Schirmer Books ; London: Collier Macmillan Publishers, 1983. An excellent book describing the names, construction and timbre of nearly every organ stop you will be likely to encounter. This work is a must for clear, precise organ registration. Extensive appendixes cover such areas as harmonic factors affecting tone quality, construction and mechanical elements and their effect on musical sounds, etc.

Donahue, Thomas. The Modern Classical Organ. Jefferson, North Carolina: McFarland & Company, Inc. 1991. A very good, concise text on organ design and its performance implications. It contains methods for beat calculation within various tunings and registrations, harmonic contents of various reeds, and various tuning systems. Parts are quite technical, but there is much usable information for the composer.

Electronic Music:

A Descriptive notation for electronic music.

This manuscript contains good examples from the late 60's (pub. 1969) and the philosophies and rationales behind the notation is very good. Great background for all who want to devise their own electronic music notation.

Choral Music:

Fleming, Larry Lee. Contemporary Choral Notation. Ann Arbor, Mich. : University Microfilms International, 1982. 273 p. Bibliography: p. 263-273.

This dissertation contains hundreds of examples of modern notation. Although from the title it would seem to focus on the choral/vocal field, the principles apply to all music. The examples are not as selective as could be hoped for, and so there is a lot of extra stuff to wade through...

Hicks, Val J., Innovative Choral Music Notation : the Semantics, Syntactics and Pragmatics of Symbology. Ann Arbor, Mich. : University Microfilms International, 1982. 160 leaves. Bibliography: leaves [144]-158. Thesis (Ph. D.)--University of Utah, 1971.