

neuewise – fonts for new music notation

SET 1 – THE BASICS

Notes

Articulations

Pitches

neuewise fonts are designed by jef chippewa
Version 1.000 released in January 2015

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<http://newmusicnotation.com/fonts.html>

neuewise – fonts for new music notation [user manual]

[10 Jan 2015] Public release of version 1.000 of three music fonts designed and developed by jef chippewa. The neuewise fonts are updated and improved versions of shirling & neuewise house fonts, in use since 2002.

Designed to respond to the diverse needs of New Music notation, the **neuewise** font family enhances the look of any score. The **Notes**, **Articulations** and **Pitches** fonts can also add a modern touch of elegance to your Classical music score.

All neuewise fonts can be used in any notation software programme that allows the user to choose and define their preferences for font use.

SET 1: The Basics

- | | |
|----------------------|--|
| Notes | Noteheads common to New Music, as well as rests, and straight and angled flags. |
| Articulations | A range of articulations, bow markings, fermati, tremolos with 1–5 bars, fingernail, guitar pick, slap tongue, Bartók pizz. and more. |
| Pitches | Standard accidentals and quarter tones (flats and sharps), as well as inflected versions (arrows up/down) and smaller versions with brackets; also round and square brackets for use with notes and accidentals. |

Each individual font is available for €20, or the three fonts as a set for €50. The neuewise fonts can be purchased through PayPal, or contact SN by email to ask about other payment options (bank transfer, cheque).

Visit <http://newmusicnotation.com/fonts.html> for more details and to order the fonts.

USE AND DESIGN

Although **neuewise** fonts were designed specifically for New Music, they work perfectly for traditional notation as well. Some notable features of the font set:

- Accidentals contains quarter tones and inflected (arrow up/down) quarter tones;
- Inflected accidentals are legible even in reduced size scores;
- Narrower width of some characters saves horizontal “real estate” in the score;
- Unified width of many noteheads ensures consistent appearance using alternate noteheads;
- A bold and stylish design will make your work stand out, musicians love your scores.

NEUEWEISE ARTICULATIONS

a	>	accent	A		1	▬	tremolo, 1-bar	!		
b	⋈	staccato-accent, below	B	⋈	2	▬▬	tremolo, 2-bar	@		
c	≧	tenuto-accent, below	C	≧	3	▬▬▬	tremolo, 3-bar	#		
d	⋈	staccato-tenuto, below	D	⋈	4	▬▬▬▬	tremolo, 4-bar	\$		
e			E		5	▬▬▬▬▬	tremolo, 5-bar	%		
f	∨	short fermata, below	F	∧	6	▬▬▬▬▬	tremolo, wide	^		
g	⤿	fermata, below	G	⤿	7	▬▬▬▬▬	tremolo wide	£		
h	⏏	long fermata, below	H	⏏	8	⊗	harmonic, double	*		
i	▲	staccatissimo, below	I	▼	9	⊗⊗	harmonic, triple	(
j	⋈	staccato-accent, below (open)	J	⋈	0	∅	niente (alt.))		
k	≧	tenuto-accent, below (open)	K	≧	-	-	tenuto	-		
l	⋈	staccato-tenuto, below (open)	L	⋈	=			+	+	plus sign
m			M		[	∨	square bracket L	{		
n	☺	fingerNail	N		]	∩	square bracket R	}		
o	⊙	harmonic	O	⊙	;	⋯	staccato, triple	:	..	staccato, double
p	▷	Pick	P		,			"		
q	⊕	bartók pizz.	Q	⊕	\			|		
r	☺	l.v., below	R	☺	,	•	pause / breath	<	⊕	dampen
s			S		.	•	staccato	>	⊕	dampen all
t	⊕		T	♀	/	//	cæsura	?	☺	pause / breath, short
u	∩		U	∩				SP		space
v	∨	marcato, below	V	∧						
w	∨	marcato-staccato, below	W	∧						
x	∨	marcato-tenuto, below	X	∧						
y	∨	marcato-staccatissimo, below	Y	∧						
z	⚡	tremolo, extr. fast	Z	⚡			tremolo, extr. fast (for whole note)			

NEUWEISE NOTES

a		regular, bracketed	A		circle, open	1		rest: 64th	!	•	circle size 1
b		square	B		b, open version	2		rest: 32nd	@	•	circle size 2
c		square 45-degree	C		c, open version	3		rest: 16th	#	•	circle size 3 (ord.)
d		rectangular	D		d, open version	4		rest: eighth	\$	•	circle size 4
e		triangle, point down	E		e, open version	5		rest: quarter	%	•	circle size 5
f		triangle, point up	F		f, open version	6		rest: half	^	•	circle size 6
g		triangle (tonGue ram)	G			7		rest: whole	£	•	circle size 7
h			H		Half note	8		rest: dbl whole	*		
i		circle, vertical slash	I			9			(	(	bracket left
j		regular, 45-degree slash	J			0		blank, 1/2-width	)	)	bracket right
k			K			-		flag, straight	_		flag, straight long
l		triangle, point Left	L		l, open version	=		white cluster, mid	+	+	plus sign
m		triangle, point right	M		m, open version	[		white cluster, bot	{		
n			N			]		white cluster, top	}		
o			O		diamond, Open	;			:		
p			P		diamond, 1/4	'			"		
q		Quarter note	Q		diamond, 1/2	\		flag up, angled	|		blank, stem width
r		Rectangle, 45-degree	R		diamond, 3/4	,		rest: 128th	<		
s		rectangle, Solid bottom	S		diamond, open	.		dampen	>	>	V point right
t		rectangle, solid Top	T			/		flag down, angled	?		
u			U					rest: 64th	SP		blank, full width
v		V, point down	V		V, point up			rest: 32nd			
w		regular, dbl notehead	W		Whole note			rest: 16th			
x		x notehead	X		x in open regular			rest: eighth			
y		deadstroke	Y		double whole			rest: quarter			
z			Z		longa			rest: half	-		[N-dash] flag, straight thick

NEUEWEISE PITCHES

a		natural, down	A			1		sharp	!		
b		dbl flat, bracket	B			2		1/4-sharp	@		
c		sharp, bracket	C			3		sharp	#		
d		sharp, down	D			4		3/4-sharp	\$		
e		sharp, up	E			5		double flat	%		
f		3/4-sharp, down	F			6		3/4-flat	^		
g		double flat, down	G			7		flat	&t		
h		3/4-flat, down	H			8		1/4-flat	*		
i		1/4-flat, up	I			9			(	(	bracket L
j		flat, down	J			0			)	)	bracket R
k		1/4-flat, down	K			-			_	(x)	dbl sharp, bracket
l		1/4-flat, bracket	L			=			+	x	dbl sharp
m		flat, bracket	M			[	[	square bracket L	{		
n		3/4-flat, bracket	N			]	]	square bracket R	}		
o		3/4-flat (alternate)	O		1/4-sharp (xenakis)				:		
p		1/4-flat (alternate)	P		3/4-sharp (xenakis)				"		
q		natural, up	Q						|		
r		3/4-sharp, up	R						<		
s		1/4-sharp, down	S						>		
t		double flat, up	T						/		
u		flat, up	U						SP		space
v		3/4-sharp, bracket	V								
w		1/4-sharp, up	W								
x		1/4-sharp, bracket	X								
y		3/4-flat, up	Y								
z		natural, bracket	Z								

The much more reduced set of characters needed for music in equal temperament with no pitch inflections (e.g., 12-tone, tonal) are indicated **in bold** in the chart.

ARTICULATIONS – FINALE LIBRARY

The first 11 articulations appear in pairs, the first in each pair is the default setting; the second in each pair has settings for use on the stem side. Finale has a setting “Position” setting of “Auto Note/Stem Side” but the position of the flipped articulations (when multiple layers are used, for example) is not satisfactory.

NOTES – FINALE STEM CONNECTIONS LIBRARY

Settings for stem connections on a range of noteheads in neuewise Notes can be imported in one easy and quick task. Select “Load Library...” in the FILE menu and select the file “neuewise_stemsF2012”. Note this will overwrite ALL stem connections you may have already defined in your document.

Remove the 1st + [plus sign] notehead in the library if you prefer stems to be centred for this notehead.

PITCHES – MAPPING OF ACCIDENTALS

Although it might not be 100% obvious just by reading the chart above, the accidentals are mapped to the keyboard (US layout) in an extremely intuitive manner:

- Quarter tones are located on the numbers 1–8 on the keyboard [♯ ♯ ♯ ♯ ♭ ♭ ♭ ♭]
- The second row (qwertyui) has the same with *arrows up* [↑ ♯ ♯ ♯ ♯ ↑ ♭ ♭ ↑ ♭ ↑]
- The third row (asdfghjk) has the same with *arrows down* [↓ ♯ ♯ ♯ ♯ ↓ ♭ ♭ ↓ ♭ ↓]
- The fourth row (zxcvbnml [*]) has smaller versions in *brackets* [(♯) (♯) (♯) (♯) (♭) (♭) (♭) (♭)]

Some alternative quarter-tone characters are included (Xenakis 1/4-tones; blackened 1/4-flats), as some users may insist on using them, despite the prevalence of the quarter-tone system used here.

NOTATION SOFTWARE PROGRAMMES

FINALE USERS

Font Annotation files (FANs) are included for each font. A stem connection library is included with Notes; an articulation library is included with Articulations.

Changes that need to be made to your template or document to use the fonts are described in careful detail in the neuewise “user manual”. http://newmusicnotation.com/fonts/neuewise_manual_2015-01.pdf

!!Mac users!! – Don’t forget to add these fonts to your “MacSymbolFonts.txt” file (in the Configuration Files folder):

- neuewise Articulations
- neuewise Notes
- neuewise Pitches

SIBELIUS USERS

A house style will be released in the near future that will include the necessary mapping to use **neuewise** fonts.

DOCUMENT OPTIONS CHANGES

The music characters are “mapped” in these fonts quite differently than the standard fonts that come with Finale (Maestro, Engraver). They are mapped intelligently and are much more intuitive to use in the long term, but before using them for the first time, 15–20 minutes need to be spent setting up a few things.

In your *template* or *default file* (or the document you are currently working on) open the “Document Options” (cmd-opt-a on Mac; or select in the Document menu). A list of items appears as “tabs” on the left side of the dialogue box.

FONTS TAB

Select the “Fonts” tab (from the list on the left) and in the right of the dialogue box, change the following “Notation” menu items to neuewise fonts (24 point except where indicated):

Noteheads	Notes
Percussion Noteheads	Notes
Rests	Notes
Augmentation Dot	Articulations
Articulation	Articulations
Repeat Dot	Articulations <u>28 point</u>
Accidentals	Pitches

Still in the “Fonts” tab, change the following “Chord” menu item:

Alteration	Pitches
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ACCIDENTALS, CHORDS AND TEXT TABS

Change these “Music Characters” menu items in the Accidentals and Chords tabs, and the “Text Insert Symbols” menu items in the Text tab (also set the font *for each item* to Pitches):

Natural	1 on keyboard
Flat	7
Sharp	3
Double Flat	5
Double Sharp	+

Additionally change these “Music Characters” menu items in the Accidentals tab:

(Natural)	z
(Flat)	m
(Sharp)	c
(Double Flat)	b
(Double Sharp)	_ [underscore]

NOTES & RESTS TAB

Change the following “Notehead Characters” menu items:

Quarter/Eighth	z
Half	H
Whole	W
Double Whole	Y

Change the following “Rest Characters” menu items (the numbers 1–8 correspond to Finale’s mapping of durations in Speedy Entry):

128th	, [comma]
64th	1
32nd	2
16th	3
Eighth (quaver)	4
Quarter	5
Half	6
Whole	7
Double Whole	8
Default Measure	7

STEMS TAB

Make sure “Use Stem Connections” is checked.

There are “blanks” in the last three slots in the Stem Connections dialogue, do not delete these! They are used for the three different widths of blank noteheads defined in the font:

spacebar	the <u>normal</u> blank notehead is the same width as the quarter note notehead.
0	<i>zero</i> : <u>1/2-width</u> of the quarter note notehead; use in upstem passages.
|	<i>vertical bar</i> : <u>width of a stem</u> ; use to align upward and downward stems.

STRAIGHT AND ANGLED FLAGS

If you wish to use straight or angled flags, a few small adjustments need to be made in the Document Options.

Select the “Fonts” tab and change the “Notation: Flags” menu item to **neueweise Notes**.

Select the “Flags” tab and at the top of the dialogue select “Flag Type: Use Straight Flags”.

Make the following adjustments, depending on whether you plan to use angled or straight flags.

Angled Flags

In the “Flags” tab, change the following “Music Characters” menu items:

Straight Upstem \ [backslash]
Straight Downst. / [slash]

Straight Flags

In the “Flags” tab, change the following “Music Characters” menu items:

Straight Upstem - [hyphen] (*)
Straight Downstem - [hyphen]

Straight flags work best with a beam thickness of 14 EVPU (Document Options: Beams).

Set the “Flag Positioning” of the “Straight Upstem Flag” to the following values (EVPUs):

Straight Upstem 0 Horizontal; 13.5 Vertical
Straight Downstem 0 / 0

*) Note there are three different straight flags:

- *hyphen*: normal width (quarter note).
- *underscore*: longer straight flag.
- *n-dash*: thicker straight flag, works best with a beam thickness of 16 EVPU [flag pos. upstem: V. pos. 15.5].

HISTORY

Around 2000, making symbols commonly needed for New Music notation available in one score usually required using several different fonts from different designers and sources. Each font had characters not found in other font sets, and this mix-and-matching resulted in many graphic design inconsistencies.

The first set of shirling & neueweise house fonts was developed in 2002, in part to overcome this problem, but also to design a font set that was elegant and stylish, and would be pleasing for musicians to look at during hours of practice and rehearsals. Wherever possible, the character width was reduced; horizontal space is a valuable thing in New Music Notation! Over the following decade, many design enhancements were made, new characters were added and the functionality of the fonts was greatly improved.

In January 2015, significant design and functionality improvements were made to the font set and the first three fonts in the **neueweise** family are now available publicly for the first time: **Articulations**, **Notes** and **Pitches**. Much attention has been put on ensuring graphic design consistency across the entire font set, but more importantly, in making them aesthetically pleasing.

Earlier versions of the fonts were used notably in mathias spahlinger’s *éphémère* and Lachenmann’s *Pression*, scores prepared by SN for PEERMusic and Breitkopf & Härtel, respectively.