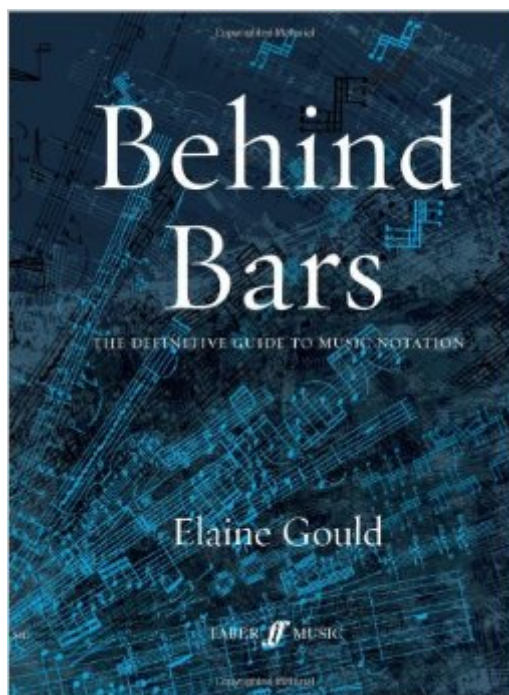


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Behind Bars: The Definitive Guide To Music Notation (Faber Edition)



Synopsis

Behind Bars is the indispensable reference book for composers, arrangers, teachers and students of composition, editors, and music processors. In the most thorough and painstakingly researched book to be published since the 1980s, specialist music editor Elaine Gould provides a comprehensive grounding in notational principles. Behind Bars covers everything from basic rules, conventions and themes to complex instrumental techniques, empowering the reader to prepare music with total clarity and precision. With the advent of computer technology, it has never been more important for musicians to have ready access to principles of best practice in this dynamic field, and this book will support the endeavors of software users and devotees of hand-copying alike. The author's understanding of, and passion for, her subject has resulted in a book that is not only practical but also compellingly readable. This seminal and all-encompassing guide encourages new standards of excellence and accuracy and, at a weighty 704 pages, it is supported by 1,500 music examples of published scores from Bach to Xenakis. Chapters include: Section I - General * Conventions: Ground Rules * Chords -- Dotted notes -- Ties * Accidentals and Key Signatures * Dynamics and Articulation * Grace Notes, Arpeggiated Chords, Trills, Glissandos and Vibrato * Metre * Tuplets * Repeat Signs. Section II - Idiomatic Notation: Woodwind and Brass * Percussion * Keyboard * Harp * Classical Guitar * Strings * Vocal Music. Section III - Layout and Presentation: Preparing Materials * Score Layout * Part Preparation * Electroacoustic Music * Freedom and Choice.

Book Information

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Customer Reviews

This huge (650-page) volume is a must addition to the library of anyone who is seriously involved in writing or editing published music. It covers virtually every conceivable notational dilemma, including writing for specific instrument groups, and the proper layout of scores. The author has decades of experience and it shows, but she is not pedantic and has a sense of humor (as the title might indicate). The book is loaded with musical examples as well as descriptive text. If you are not a music professional, do NOT spend 100 dollars on this book. There are plenty of simple volumes that will give you the basics of notation for most purposes. But as an editor for a music publisher, I consider it well worth the money and will keep it close to my desk along with my dictionary and orchestration manuals!

Behind Bars is the Bible of music notation for fully notated music, be it band, choral, orchestral, or experimental. It doesn't address lead sheets or other pop notation, so songwriters, jazz, and popular musicians may not find it as useful, but for its target audience--composers, arrangers, orchestrators, and the like--it is an invaluable resource. Think of it as the Chicago Manual of Style for music. I cannot recommend it highly enough.

Awesome resources and very well indexed, My only complaint is after owning for a short time (under 2 months) the binding is already showing signs of breaking which will be very upsetting considering the cost of this book . Maybe 2nd edition make into 2 volumes so that it isn't ruined with a little use .Or perhaps spiral bound so that its a useable resource book, without the worry that actual reading and use quickly breaks the binding .Other wise a lifesaver , very well written and covers almost every topic . Joy Bravin

This book nearly brought me to tears, not because it was emotional but because it answered even the tiniest question I've had as I worked on my scores. I am deeply grateful for all the excellent, hard work that went into the making of this volume. it has already saved me untold hours of research. Thank you!

This is comprehensive and updated. Excellent as my title says for classical, jazz, band, and some electronic compositions. For music editors fantastic. I should say it is good for pop IF it is piano

accompaniment with lyrics or a band with singer (not using lead sheets). As one reviewer wrote do not spend the money if you do not write orchestral or large band music. If your medium of composition is piano, chamber works, writing lead sheets, or straightforward choral works, Sibelius notation software offers INDIRECTLY through its instruction manual good thorough basics on notation. If you want a direct manual Dover has issued a Norton Guide to notation. But if you are a composer who write or intends to write for large forces or works with a great deal of chromaticism, meter changes, use of more complex rhythms, and some extended techniques, PLEASE get this book. A tidy, well-laid out score will significantly increase your chances performers will review your arrangements and/or compositions. I guarantee that they will play it better than if you present a carelessly prepared score.

Hardly definitive, but better than most. A major update of Kurt Stone's "Music Notation in the Twentieth Century" would be preferred to Gould's overly paginated tome. But, all in all it is useful and informative as is.

This is a book that every young serious composer should own "if he or she can afford it. But is worth saving up for, since the book addresses numerous notation issues that elude many a composer who is not completely conversant with, and sensitive to, standard and appropriate notation practices. One important matter Gould addresses is that of enharmonic spelling in the context of non-tonal music, particularly important since music notation programs (Finale, Sibelius) do not make dependably intelligent decisions when the music is entered on an electronic keyboard. There is little more annoying to performers than thoughtlessly spelled pitches (F-sharp "B-flat, instead of F-sharp "G-flat, is seldom appropriate, except when there is a tonal justification for the diminished 4th) or metrically obfuscating beaming. This is an invaluable text, a wonderful enrichment of Gardner Read's decades-old, yet still excellent book on the same topic.

A very detailed manual for those seriously involved in preparing professional-level print music notation in today's digital world. (Some might call it "engraving," though the term applies to former pre-digital techniques and skills.) Ms. Gould has worked as a senior music editor at Faber Music Ltd, a major UK publisher, since 1987, and has developed the daunting techniques that much contemporary classical music scores require. It is NOT a software manual, but stresses the look and results that software must produce for beautiful scores that are universally readable and understood. Definitely for someone aspiring to these results, and willing to commit to a demanding

learning curve, or for current engravers desiring to improve details of their work.

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