Melody A

Lower Case	Upper Case				
1-0					
Flats	Sharps	Grave `	Hyphen	Equal	Backslash
Q-P					
Half Notes	Whole Notes		Left [		Right]
A-;					
Quarter Notes	Eighth Notes		Apos'	0140	0150
Z-/					
Staff & Dots	High F & Low B		0159	0250	0251
		2		**4**	**8**
		0252	0253	0254	0255

Alt Keys:

130		145		151	
Stems Opposite		Headings		Expressions Signs	
161		170		180	
Stem Extenders		High & Low Signs		Ties	
190		200		200	
Down: 2 wide		Straight: 2 wide		Up: 2 wide	
220		230		240	**123456789**
Beam Extenders		Slurs Up and Down		Time Signature	
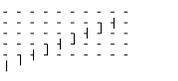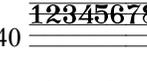
Melody
Modern Music Notation

TrueType Fonts
for MS Windows

Harry Hagan, OSB

St. Meinrad Archabbey
St. Meinrad IN 47577
1996

Melody B

	Lower Case	Upper Case				
1-0			Grave `	Hyphen	Equal	Backslash
	Quarter Heads	Half Heads				
Q-P				Left [		Right]
	Half Notes	Whole Notes				
A-;			Apostr'	149-150		
	Quarter Notes	Eighth Notes				
Z-B				250-255		
	Staff & Dots	High G & Low A				

Alt Keys:

130		145		151	
	High and Low		Beams Low		Triplet & Low Tie
161		170		180	
	Stems		Beams High		Beams Down: 1x1
190		200		210	
	Beams Down: 1x2		Beams Up: 1/2		Beams Up: 1x1
220		230		240	
	Sixteenth Notes		Naturals		High Numbers

Melody C

Lower Case	Upper Case			
1-0				
Up: 3 wide	Up: 4 wide	Grave `	Hyphen	Equal
Q-P				
Down: 3 wide	Down: 4 wide	Left [	Right]	Backslash
A-;				
Quarter Notes	Eighth Notes	[not defined] Apostrophe		250-255
Z-/				
Staff & Dots	High F & Low B		159	

Alt Keys:

130	145	151
Opposites & Low B	High F	High F & G
161	170	180
Stem Pieces	Beams High	Down: Sixteenths
190	200	210
Up: Sixteenths	High A	Down: 4th/5th
220	230	240
Up: 4th/5th	Down: 1/8 + 1/16	Up: 1/8 + 1/16

Introduction

With these fonts, you can type modern notation into a wordprocessing or desktop publishing program.

The fonts have been designed for those who need to produce a simple melody line for a booklet. I have been thinking especially of parish musicians who wish to include a refrain or hymn, Others will also find the fonts helpful.

These fonts will NOT produce the complex notation which is possible with the large music programs. The advantage of these fonts lies in their simplicity. The music can be typed directly into a text of a wordporcesssing or desktop publishing program.

The first font, MelodyA, contains most of the notes and symbols needed for modern notation. As the following text expalins, you simply type these into a document.

The seond fond, MelodyB, contains some extra pieces for beamed notes. The set also contains Melody AA and Melody BB in which all of the notes are dead keys. This allows a person to create some simple harmonies.

These simples fonts are NOT a substitute for the large music programs which allow for great complexity and control.

a set of stemless notes for transcribing chant into modern notation. There is also a set of fonts for creating the square notation of Gregorian chant.

Fr. Samuel Weber, OSB first made the suggestion for this kind of font several years ago, but it took the interest and encouragement of Fr. Jerry Chinchar, SM to push me into production. Fr. Godfrey Mullen, OSB, the Choirmaster of St. Meinrad Archabbey as been very supportive as have Fr. Columba Kelly, OSB and Fr. Tobias Colgan, OSB

Fr. Harry Hagan, OSB
St. Meinrad Archabbey
1 November 1996
Feast of All Saints

Arrangement of the Fonts

1. Rows

Each row of the key board is dedicated to a specific shape of the notation.
The '"uppercase" or shifted position yields a different shape.

1-0	Shifted	Sharps	
1-0	Unshifted	Flats	
Q-P	Shifted	Whole Notes	
q-p	Unshifted	Half Notes	
A-:	Shifted	Eighth Notes	
a-;	Unshifted	Quarter Notes	
Z-?	Shifted	High F and Low B	
z-/	unshifted	staff lines and dots	
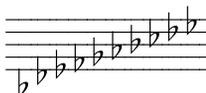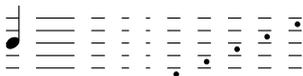
2. Keys

Each key puts a note in a spcific place on the staff lines, and the place is constant from row to row. Thus the keys "1" "q" and "a" all put a note or sign in the space just below the line. The keys "s" "w" and "2" all put a shape on the bottom line. The sequence continues across the keyboard.

1	2	3	4	5	6	7	8	9	0
Q	W	E	R	T	Y	U	I	O	P
A	S	D	F	G	H	J	K	L	;
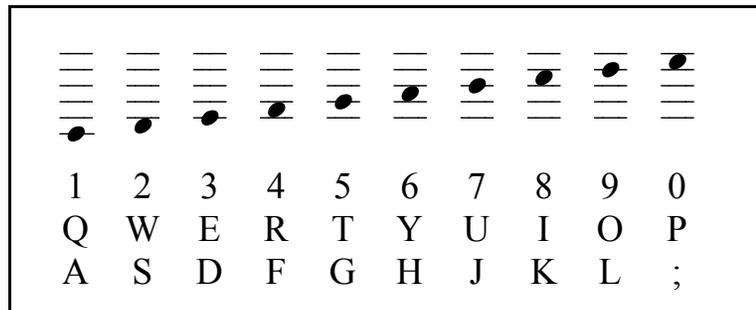
3. Alt Keys

Half of the available signs on the PC are accessed by holding down the Alt key and typing "0" (i.e. zero) plus a number from 130 to 255. In general, shapes are put in groups of ten. For example, the sixteenth notes are found from 230-239. Again the numbers correspond to the same places on the staff as the keys in rows.

Note that the zero key (0130, 0140, etc.) corresponds to the note on the number row, i.e. High E.

0130	0131	0132	0133	0134	0135	0136	0137	0138	0139
	0161	0162	0163	0164	0165	0166	0167	0168	0169
0180	0181	0182	0183	0184	0185	0186	0187	0188	1089
0190	0191	0192	0193	etc.					
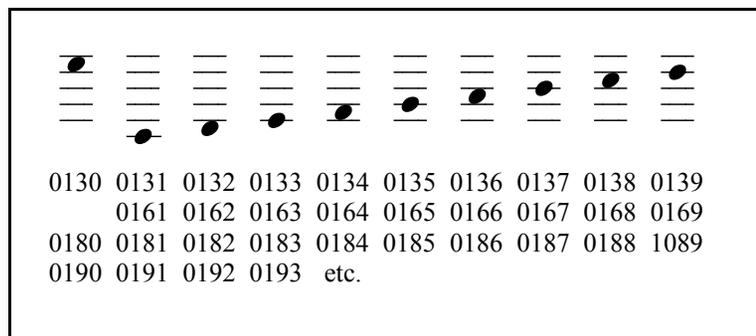
4. Width of Notes and Staff Lines

The width of the half, quarter, eighth, and sixteenth notes form the basic unit of measurement and are counted as one unit wide. The whole note has a width of one and a half units; however it is centered over the other notes so that that can be stacked.

The staff lines to connect symbols and notes are found on the keys "x,c,v, b." The key "c" produces a width of one unit which is equal to quarter note. The other keys are variations on that basic unit:

x   c   v   b

3 units   1 unit   1/2 unit   1/4 unit
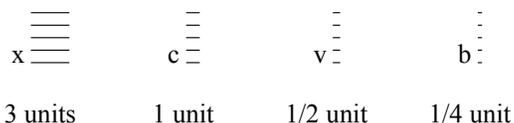
The single bar is one quarter unit wide. The double bar, all rests, sharps, flats, naturals, and other musical signs are one unit wide.

1/4 unit   1 unit
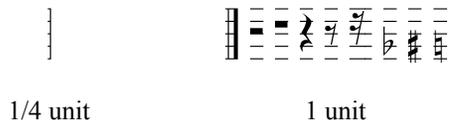
5. Time Signatures

The signs for common time and cut time are located on the left brack key. Numberical time signatures are formed by typing the bottom number first and then the top number. The bottom numbers are found at 0252, 0254, and 0255. The top numbers are found at 0240-0249.

$$2 \quad \frac{3}{2} \quad \frac{3}{2} \quad 4 \quad \frac{3}{4} \quad \frac{3}{4} \quad 8 \quad \frac{6}{8} \quad \frac{6}{8}$$
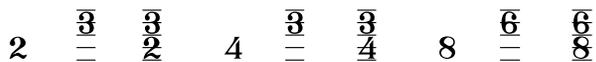
Alt   0252   0248   0254   0243   0255   0246

To create simple harmonies. Simply type

Small Numbers

Melody B contains small numbers above the staff lines in 0240-0249. These can be used to indicate triplets with the brackets found in 0145, 0146, and 0147.

The small numbers can also be used with the bar rest (hyphen key) to indicate the number of bars.
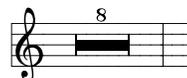
The numbers can also be used to indicate the number of verses to be sung with a specific ending:

Melody B

Melody B contains the notes or parts of the notes with zero width. Depending on the sophistication of your hardware, you may be able to create simple harmonies.

Before embarking on such a project, you may want to consider whether it now is the time to learn how to use a more complex music program. Still for those who wish to add a bit of harmony, the possibility is here.

1-0	Shifted	Half Notes Stemless
1-0	Unshifted	Quarter Notes Stemless
Q-P	Shifted	Whole Notes
q-p	Unshifted	Half Notes
A-:	Shifted	Eighth Notes
a-;	Unshifted	Quarter Notes
Z-?	Shifted	High F and Low B
z-/	unshifted	staff lines and dots
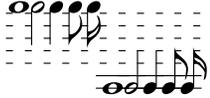
6. Dotted Notes

The dots are added after notes with the following keys: n m , . / The alt-keys 250 and 251 provide a very and high dot, and the alt keys 0250 and 0251.
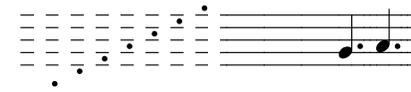
Melody B also contaoins dots located in the same place which are dead keys. These dots can be put either after a note or under a note to create a staccato. When putting under, add a half unit (v) before adding the note to center the dot. Melodoy B & C also include the dot for high A (0253).

7. Sharps, Flats, and Naturals

The sharps and flats are located on the number row. The high F and G sharps are found on the grave accent key.

The naturals are located in Melody B at 0230-0239. The low B and high F are located on the grave accent key. The natural for high G is located on the shifted right bracket key.

8. Beamed Notes

"Melody-A" provides three different beams:

190-199   200-209   210-219
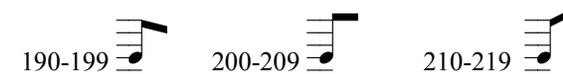
After filling in the staff lines with 'c', you can add either a second or a third to the beamed notes "up" and "down" :

Alt-161-172 provide stem extenders. If the second note drops by a fourth or fifth, add the second note and then use a stem extender to fill in the gap.

keys: 0195 c s 0168   0195 c a 0168

To create beamed notes going up a fourth or fifth, use the altl-keys 210-219 in Melody B.

Melody B: s c 0218 c 0219 c 0210 c h c

The straight beam will allow you to add another note either on the same pitch or ascending by a second

The descending beam will form a straight line of descdening seconds, and the ascending beam will form a straight line of ascending thirds.

For multi-note beamed groups, one can use the straight beam pieces with the quarter notes and stem extenders to create longer configurations.

Stem extenders   0161-0172

Beam extnders   0220-0229   0173-176

e.g.
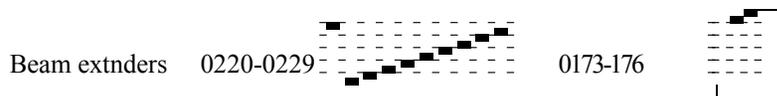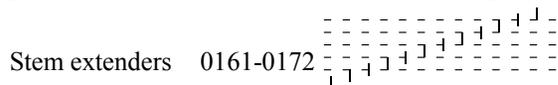
7. The Fermata: Alt-0159

Type the fermata first. It is designed to center itself over a quarter or a whole note.

8. Ties and Slurs

Some of the newer wordprocessing programs have built-in drawing programs. Ties and slurs are best created with these drawing programs. You may need to create two arcs to obtain the needed form. Slurs might also be added by a steady hand and and a fine pen.

Two types of 'ties' are included in the font. The first set (alt-0180-0184) are two units wide.

The second set (alt-0185-0189) are four units wide. Sometimes a quarterr or half unit of staff lines ("v" or "b") can create a better relationship between the tie and the notes.

The slurs, allt-0230-0239, are two units wide. At times quarter and half units of staff lines ("v" or "b") can be used to create a better relationship between the slur and the notes.