

# Deviant Septet

## STYLE GUIDE for scores and parts

The musicians of Deviant Septet prefer certain standards of notation and orchestration in order for us to rehearse and perform as efficiently and effectively as possible. We have written this Style Guide to clarify what we expect to see in scores and parts, and to give general advice.

Our Style Guide is divided into three sections.

1. *Use of Deviant Septet Personnel* describes the standard instrumentation of the ensemble, as well as extended instrumentation. Note that extended instrumentation must be approved by Deviant Septet's Artistic Director.
2. *Requirements* describes Deviant Septet's "house style" that score and parts must follow.
3. *Recommended Guidelines* gives advice on notation and instrumentation. These guidelines are not required but reflect our experience with notational problems that interfere with our music-making.
4. *Instrument-Specific Guidelines* gives, from individual performers' perspective, advice on notation and composition for each instrument of the ensemble. Reference resources are also suggested.

## 1. USE OF DEVIANT SEPTET PERSONNEL

Deviant Septet's standard instrumentation is:

- Bill Kalinkos: clarinet
- Brad Balliett: bassoon
- Mike Gurfield: trumpet
- Mike Lormand: tenor trombone
- Jared Soldiviero: percussion
- Karen Kim: violin
- Doug Balliett: bass

In addition to the above instrumentation, individual members of the group have auxiliary skills which may only be used if prior approval is given by Deviant Septet's Artistic Director:

- Bill Kalinkos: e-flat clarinet, bass clarinet
- Brad Balliett: contrabassoon
- Mike Gurfield: piccolo trumpet, flugelhorn, cornet, baroque trumpet (in C and D, a=440 or 415)
- Mike Lormand: bass trombone
- Karen Kim: viola
- Doug Balliett: electric bass, baroque bass, viola da gamba
- Jared Soldiviero: piano

Any other use of Deviant Septet personnel (including singing, staging, non-percussion players playing percussion instruments, etc...) requires prior approval by Deviant Septet's Artistic Director.

## 2. REQUIREMENTS

### NOTATION

#### **Rehearsal marks:**

- Indicate rehearsal marks with boxed measure numbers.
- Mark moments of audible structural significance rather than regular intervals.

#### **Multi-measure rests**

- Include measure number ranges.
- Break at rehearsal marks and wherever a tempo alteration occurs.
- Break by phrases or other musical structures, not simply into regular groupings.
- After long rests, write a reminder of the dynamic.

#### **Cues**

- Provide cues following long rests and unmeasured sections
- Try to use cues that only happen once during the player's rest.

#### **Rhythm and meter:**

- Indicate metrical grouping clearly with symbols (triangles, slashes, etc.) that reflect the length of each of the conductor's beats for all irregular meters (i.e. for passages in which the conductor's beat is not clear from the time signature, and in which the beat is not the same as in the preceding bar).
- Beaming and rests should indicate the beat, with beams and "stemlets" over rests. For example, beam eighth-notes in pairs instead of groups of four when in common time.
- All temporal markings (caesuras, fermatas, tempo indications, and tempo alterations) should appear in all parts in the location within the bar where they occur.
- Durations should be as simple and readable as the music allows. Complex durations aren't meaningful for percussive instruments without durational control (snare drum, hand claps, dampened string pizzicato, etc...); and for other instruments, consider using simple note durations and expressing note length with articulation (staccato/tenuto).

#### **Pitch:**

- Use Sibelius default notation for quarter-tones: backwards flat for quarter-tone flat, sharp with a single line for quarter tone sharp, etc.
- Specify trill intervals.
- Provide string or fundamental note as well as fingered pitch for all harmonics in string parts. Give a parenthetical sounding pitch for any harmonics other than touch-3, touch-4, or touch-5. (For repeating patterns, sounding pitch need only be shown the first time.) For natural harmonics on bass, specify whether the pitch sounds as written or is transposed
- Use closed note-heads for overtones or notate rhythms above the open note-heads.
- Use diatonic intervals wherever possible and avoid enharmonically respelled unisons.
- Communicate the final pitch of a glissando by the position of the line's end point on the staff. Only indicate the final pitch with a grace note if a marked end to the glissando is intended.

## FORMATTING

- Maintain horizontal spacing consistency. (For example, the distance between sixteenth notes should be consistent within a passage.)
- Be mindful of text size.

### Score

- Score in C.
- Score in portrait orientation.
- Use standard score order: clarinet, bassoon, trumpet, trombone, percussion, violin, bass.
- Avoid hidden staves (“reduced score”) except in extended sections with consistent reduced instrumentation.
- Indicate on the left of each staff what instrument is being played (“bass cl.” rather than “cl.” in sections where bass clarinet is being played; “vib.” rather than simply “perc”, etc.)
- Indicate tempo changes and metronome markings above top staff.
- Provide measure numbers on every measure (in score, not in parts), below the bass staff.
- Minimize margins to maximize staff width.
- Staff height should be at least 4mm tall.
- Include a cover page with a complete list of all instruments along with any technical performance notes (e.g., amplification, fixed-media playback, etc.). Divide the master percussion list by player, and each player by station, if applicable.
- Provide an electronic PDF file, and a Finale or Sibelius file.
- Physical score only required on request. In those cases, please provide a coil-bound score on 28-pound, 8.5”x11”/A4 paper.

### Parts

- Staff height should be at least 7mm tall.
- The cover page of each movement of each part should list all required instruments and equipment for (only) that movement, including:
  - any mutes
  - piano implements
  - percussion instruments, with ranges. (If only a few pitches are used, list them specifically. e.g. “crotales (Ab4 and Bb4 only).”
  - notational keys
  - non-standard mallets (including any percussion bows)
- When multiple percussion stations are required, include as many copies for that player as there are stations in his part. See percussion guidelines below for more detail.
- Provide electronic PDF files for all parts.
- Provide physical parts on opaque, heavy paper. (70 lb is recommended; do not use 20 lb.)

Bind physical parts in “signature” booklet format (two 8.5”x11”/A4 pages printed on 11”x17”/A3 paper, folded and saddle stapled) or assembled as a booklet from 8.5”x11”/A4 pages using hinge tape (do not use scotch tape), ensuring that parts lie flat on the stand. Do not use comb or spiral binding unless the part is greater than 20 pages.

### 3. RECOMMENDED GUIDELINES

#### GENERAL NOTATION

- Avoid inventing notations and using unconventional symbols. If this sort of notation seems necessary, please consult the artistic director.
- Use an effective level of detail to manage players' attention: try to anticipate questions, but not to detract players' focus unnecessarily. Use as few words as possible.
- Try to give the player all the information they need to see at every moment. (Avoid requiring a player to, say, refer back to a glossary of symbols.)
- Use "solo" or "soli" to help direct practice time towards passages that feature an individual or group of players.
- Large note-head fonts are preferred. (Engraver in Finale, Default in Sibelius).
- Use wings on repeat signs.

#### PARTS

##### General

- Allow ample time (considering tempo) for page turns, instrument changes, and changes of technique such as:
  - for brass: mutes in and out
  - for percussion: instrument changes or stick changes
  - for strings:
    - mutes on and off
    - arco / pizzicato switches
- Indicate a change as early as possible (ex. "mute in" immediately after preceding passage, "with mute" on entrance).

##### Pitches

- For tessitura significantly above or below the staff:
  - Clarinet prefers ledger lines
  - Bassoon and Trombone prefer appropriate clef (tenor/treble)
  - Violin, Trumpet and Percussion prefer 8va
- When writing passages in which the microtonal quality will be inaudible, consider the higher efficiency of writing conventional chromatic pitches.
- Verify functionality of extended or unusual techniques (multiphonics, harmonics, timbre-trills, pitch-interval tremolos) with a performer. Keep in mind that not all techniques work the same way on different instruments (for example, stop-tongue sounds very different on bassoon than on clarinet).

##### Transposing instruments:

- Check parts carefully for accidentals, trill intervals, and collisions. (Often flipping a setting to prefer flats rather than sharps will result in a significantly more readable part.)
- Transposing-instrument parts should only use a key signature if the key is functional.
- Any vocal parts should be in C (and indicated as such for clarity).
- Cues should be transposed.
- Any vocal parts for transposing instruments should also be transposed.

When in doubt, ask! The Artistic Director will facilitate communication with any player.

## 4. INSTRUMENT-SPECIFIC GUIDELINES

### WINDS

- Air effects cause lightheadedness after a long time.

#### Clarinet/Bass-Clarinet

- Multiphonics and overtone sonorities are easier to produce on bass clarinet.
- Check non-diatonic tremolo and timbre-trill fingerings with a player. Certain possibilities are either extremely awkward or impossible (for example, there is no way to timbre-trill on a 3rd-line B because there are no keys available to move).
- When looking for specific multiphonic pitches, it is helpful to include either the fingering to use (see recommended sources below) or an indication of the pitches desired. Be aware that multiphonics are difficult to control and may vary depending on the make or model of the instrument.
- Split tone multiphonics can be indicated with pitch contour lines above the fundamental pitch.
- When in doubt about how on effect notation/possibilities/dependability, check with a performer who specializes in new music.
- **Resources for Bb clarinet:**
  - Phillip Rehfeldt, *New Directions for Clarinet*. Berkeley: University of California Press, 1994. Clarinet recommended microtonal fingerings, tremolos, timbre trills, etc.
  - [Nicolas del Grazia's database for clarinet fingerings and sound possibilities](#).
  - Gerald Farmer, *Multiphonics and Other Contemporary Clarinet Techniques*.
- **Resources for bass-clarinet:**
  - Harry Sparnaay, *The Bass Clarinet: A Personal History*. Barcelona: Periferia Sheet Music, 2010.
  - Henri Bok, *New techniques for the bass clarinet: methods for producing special effects and notation in contemporary music*. Rotterdam, The Netherlands: Shoepair Music, 1989, revised 2011.
  - NOTE: Resources older than these are not reliable due to significant changes/improvements in bass clarinet structure and design in the last two decades.

#### Bassoon

- Tone on the bassoon is either all on or all off (gradual transition of tone is unavailable).
- Do not write notes above E5. If you must use E5, use it with care - it is best approached by a half- or whole-step and slurred.
- Some tremolos, especially large intervals, are not possible on the bassoon. Please check each tremolo with a bassoonist.
- It is difficult to flutter-tongue extremely softly; this effect will generally sound mezzo piano or louder.
- Slap tongue is a soft effect, not loud or at all equivalent to slap tonguing on a single reed instrument. Slap tongue sounds in the lowest octave of the bassoon are the most resonant.
- For multiphonic sonorities, please provide the pitches desired, including: the most prominent pitch, a fingering, and citation of the source where you found the multiphonic (see recommended sources below).
- For multiphonics, descriptive words (ex. growly, ethereal, etc.) are helpful to know the sound you are looking for, especially if I cannot obtain the multiphonic using the provided fingering and need to find an alternative.
- **Resources for bassoon:**
  - [Leslie Ross's guide to bassoon multiphonics](#). (Bruno Bartolozzi, *New Sounds for Woodwinds* is not a reliable source.)

### BRASS

- Air effects cause lightheadedness after a long time.
- For muted passages, indicate the resulting dynamic (what is heard in the hall).
- For mutes, feel free to give timbral indications (e.g. nasal, warm, raspy).

### Trumpet

- A low F requires time before and after for the player to reconfigure.
- **Resources for trumpet:**
  - *Sequenza X* by Luciano Berio for extended trumpet techniques.
  - *Exposed Throat* by HK Gruber for extended trumpet techniques and multiphonics.

### Trombone

- Microtones should be written as + or - cents, not as harmonic of another note.
- Generally, it's not possible to both hold and "Wa" a plunger/harmon mute and the f-attachment at the same time.
- Low B-naturals, three spaces below the bass clef should be avoided if at all possible.
- **Resources for trombone:**
  - Stuart Dempster, *The Modern Trombone: a Definition of Its Idioms*.
  - Mike Clayville's [comments on mutes](#).
  - Mike Clayville's [guide to glissandi](#).

## PERCUSSION

### Planning percussion setups

- Consider carefully the need for large and complex setups. Small, simple setups make works easier to program, and a wide variety of color can often be achieved by varying playing techniques on a single instrument.
- Think of percussion setups as being divided into "stations," or groups of instruments around a single music stand. The percussion part may have multiple stations. When dealing with percussion stations:
  - As a general rule, always leave at least 15 seconds to move from one station to another.
  - Contacting the percussionists in advance of starting composition to separate the master instrument list into appropriate stations and voices is highly recommended.

### Percussion notation

- Consider when to treat multiple instruments as a single "voice" (notating them like a single instrument). In general, the more complex the interaction between two or more different instruments, the more appropriate this approach is. (Drum set is a frequent use of multiple instruments notated as a single voice.)
- Do not abbreviate an instrument name until the un-abbreviated name has already been stated in the part.
- Use words rather than symbols for percussion instrument names.
- Courtesy instrument indications within a voice that uses a complex notational key are appreciated, as frequently as is possible without visually cluttering the part.
- Whenever changing voices or instruments, include a new dynamic.
- Instruments of specified pitch in limited numbers can be used in percussion clef if the requested pitches and position on the staff are defined in the instrument key.
- Beater indications are only required if a specialized sound is desired (e.g. brushes, brass mallet, hands, arco, etc.). Otherwise, describe the sound:
  - For example: "articulate, punchy mallet" is preferred over "hard yarn."
- Rolls/Slashes/Tremolos:
  - Indicate closed or "buzz" rolls with a z on the stem.
  - Stems with one or two slashes will be interpreted as measured rhythms if tempo allows.
  - Stems with 3 or more slashes will be interpreted as unmeasured single-stroke tremolos. For clarity: the slower the tempo, the more slashes are needed, up to 5.
  - For rolls and tremolos between two surfaces, use one tremolo on one stem containing all the notes. Do not use a tremolo between two notes/chords with separate stems.

- The same rule applies to keyboard instruments: indicate all notes in a tremolo on one stem. Do not attempt to separate the left and right hands.

### **Mallet Instruments**

- Avoid treating mallet instruments “pianistically”—pianistic writing is exponentially more difficult to play and read on a mallet instrument than on piano, has less expressive capability, often gets lost in ensemble textures, and frequently requires memorization.
- When writing for four mallets, use the “[Thumbs and Pinkies](#)” technique to check playability (discussed in chapter 5 of Sam Solomon’s [How to Write for Percussion](#)).
- Indicate pedaling with brackets under the staff. Do not use “Ped.” without brackets. Alternately, indicate “no pedal” or “pedal with phrasing” and use slurs.
- When writing for vibraphone, always indicate whether motor should be on or off, as well as the desired speed when it is on.
- For bowing (esp. vibraphone or crotales), clarify both the duration of both the bow stroke and the sustain of the ring of the note. (Suggestion: use note length for the stroke and pedaling indication or l.v. + bracket for sustain.)

**Recommended Resource for percussion:** [Samuel Z. Solomon, \*How to Write For Percussion\*](#) (2nd ed.)

### **STRINGS**

- If you are not a string player, please do not bow parts (except for effects). Given articulation/dynamics/etc., a written note indicating that slurs are for phrasing gives trust to players to decide their own bowings.
- When indicating glissando with a line, leave out the word gliss.
- Please indicate portamento with a half-line or eyelash, do not write the word port. or portamento.
- Glissandos need to start and end on the same string.
- Specify whether glissandos are slurred (using a slur) or separate (using a bowing). If glissandos are the same, a note (ex. “simile”) will suffice.
- Bass takes longer to prepare mutes, pick up bow, etc. than violin.
- **SPECIAL AND IMPORTANT NOTE:** When notating bass harmonics, indicate in the score precisely how the harmonics work (do they sound an 8ve lower, or at real pitch, etc). Maintain consistency to one system in the score/part, and think carefully about whether or not each harmonic is possible in the octave notated.
- **Pizzicato:**
  - Strings can’t do fast pizzicato with bow in hand.
  - It’s helpful to write “place bow” and “lift bow” around extended pizzicato sections.
  - Bartok pizzicato takes longer than regular pizzicato.
  - For bass, orchestra pizzicato is default unless “jazz pizz.” is specifically indicated.
- **Timbral Notation:**
  - We prefer molto sul pont and quasi sul pont, rather than alto sul pont.
  - If you want a player to bow something besides the strings, please be specific about which part of this instrument you would like bowed.
  - When moving from one timbral indication to another, indicate the move with a dashed arrow and only indicate the arrival timbre at the point of arrival.
- **Resources for strings:**
  - We recommend this online guide, but it is not infallible: <http://www.music.indiana.edu/departments/academic/composition/style-guide/>
  - Paul Zukovsky, *On Violin Harmonics*. Applies generally to viola as well, but not cello and bass, with the exception of natural harmonics. Some of the material can be found here: <http://www.musicalobservations.com/publications/harmonics.html>