L2/25-017

Unicode request for miscellaneous musical symbols

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This request is for various musical symbols, mostly ones that fill out incomplete sets in the Musical Symbols block.

Thanks to the International Music Score Library Project (https://imslp.org) for facilitating access to public-domain music scores.

Characters

The proposed characters, along with their PUA points in the Standard Music Font Layout (SMuFL) specification, are:

Barline

𝄁 U+1D262 MUSICAL SYMBOL HEAVY DOUBLE BARLINE [SMuFL E035]. Figs. 1–3.

System divider

𝄂 U+1D263 MUSICAL SYMBOL SYSTEM DIVIDER [SMuFL E007] Figs. 4–6.

Niente dynamics

𝄿 U+1D264 MUSICAL SYMBOL NIENTE [SMuFL E526] Figs. 7–9, 12–14.

𝄾 U+1D265 MUSICAL SYMBOL CRESCENDO WITH RING. [SMuFL E541+E53E] Figs. 9–10.

𝄽 U+1D266 MUSICAL SYMBOL DECRESCENDO WITH RING. [SMuFL E53F+E541] Figs. 9–11, 13.

(SMuFL decomposes these two characters.)

Noteheads

𝅝 U+1D267 MUSICAL SYMBOL DIAMOND NOTEHEAD WHOLE [SMuFL E0D8] Fig. 17.

𝅗𝅥 U+1D268 MUSICAL SYMBOL DIAMOND NOTEHEAD WHITE [SMuFL E0D9] Figs. 15–20.

𝅘𝅥 U+1D269 MUSICAL SYMBOL DIAMOND NOTEHEAD BLACK [SMuFL E0DB] Figs. 16–17.

𝅘𝅥𝅮 U+1D26A MUSICAL SYMBOL DIAMOND NOTEHEAD HALF-FILLED [SMuFL E0E3] Fig. 20.

Holds and pauses

𝄐 U+1D26B MUSICAL SYMBOL TRIANGULAR FERMATA [SMuFL E4C4] Figs. 21–24, 26–27.

𝄑 U+1D26C MUSICAL SYMBOL DOUBLE TRIANGULAR FERMATA [SMuFL E4C2] Figs. 22–23.

𝄒 U+1D26D MUSICAL SYMBOL SQUARE FERMATA [SMuFL E4C6] Figs. 21–28, 31.

𝄓 U+1D26E MUSICAL SYMBOL DOUBLE SQUARE FERMATA [SMuFL E4C8] Figs. 22–24.

𝄔 U+1D26F MUSICAL SYMBOL HENZE LONG FERMATA [SMuFL E4CA] Figs. 22–23.

𝄕 U+1D270 MUSICAL SYMBOL HENZE SHORT FERMATA [SMuFL E4CC] Figs. 22–23.

𝄖 U+1D271 MUSICAL SYMBOL CURLEW [SMuFL E4D6] Figs. 22, 29–30.

𝄗 U+1D272 MUSICAL SYMBOL SALZEDO BREATH MARK [SMuFL E4D5] Figs. 31–32.

Organ pedal markings

𝄘 U+1D273 MUSICAL SYMBOL ORGAN PEDAL HEEL [SMuFL E661] Figs. 33–35.

𝄙 U+1D274 MUSICAL SYMBOL ORGAN PEDAL TOE [SMuFL E665] Figs. 33–35.

Clefs

𝄞 U+1D275 MUSICAL SYMBOL G CLEF OPTIONALLY OTTAVA BASSA [SMuFL E057] Figs. 36–37, 44.

𝄟 U+1D276 MUSICAL SYMBOL DOUBLE G CLEF [SMuFL E055] Figs. 36–37.

𝄠 U+1D277 MUSICAL SYMBOL G CLEF OTTAVA BASSA WITH C CLEF [SMuFL E056] Figs. 38–39.

𝄡 U+1D278 MUSICAL SYMBOL C CLEF OTTAVA BASSA [SMuFL E05D] Figs. 36, 45–46.

𝄢 U+1D279 MUSICAL SYMBOL G CLEF QUINDICESIMA ALTA [SMuFL E054] Figs. 36–37, 40–43.

𝄣 U+1D27A MUSICAL SYMBOL G CLEF QUINDICESIMA BASSA [SMuFL E051] Figs. 37, 50.

𝄤 U+1D27B MUSICAL SYMBOL F CLEF QUINDICESIMA ALTA [SMuFL E066] Figs. 37, 49.

𝄥 U+1D27C MUSICAL SYMBOL F CLEF QUINDICESIMA BASSA [SMuFL E063] Figs. 36–37, 47-48.

𝄦 U+1D27D MUSICAL SYMBOL C CLEF QUINDICESIMA BASSA [not in SMuFL] Figs. 47–48.

𝄧 U+1D27E MUSICAL SYMBOL TABLATURE CLEF [SMuFL E06D] Figs. 36–37, 51–53.

Arpeggio

𝄨 U+1D27F MUSICAL SYMBOL ARPEGGIATO UP WITH ARROW [SMuFL E634] Figs. 54–55.

Properties

1D262;MUSICAL SYMBOL HEAVY DOUBLE BARLINE;So;0;L;;;;;N;;;;;
1D263;MUSICAL SYMBOL SYSTEM DIVIDER;So;0;L;;;;;N;;;;;
1D264;MUSICAL SYMBOL NIENTE;So;0;L;;;;;N;;;;;
1D265;MUSICAL SYMBOL CRESCENDO WITH RING;So;0;L;;;;;N;;;;;
1D266;MUSICAL SYMBOL DECRESCENDO WITH RING;So;0;L;;;;;N;;;;;
1D267;MUSICAL SYMBOL DIAMOND NOTEHEAD WHOLE;So;0;L;;;;;N;;;;;
1D268;MUSICAL SYMBOL DIAMOND NOTEHEAD WHITE;So;0;L;;;;;N;;;;;
1D269;MUSICAL SYMBOL DIAMOND NOTEHEAD BLACK;So;0;L;;;;;N;;;;;
1D26A;MUSICAL SYMBOL DIAMOND NOTEHEAD HALF FILLED;So;0;L;;;;;N;;;;;
1D26B;MUSICAL SYMBOL TRIANGULAR FERMATA;So;0;L;;;;;N;;;;;
1D26C;MUSICAL SYMBOL DOUBLE TRIANGULAR FERMATA;So;0;L;;;;;N;;;;;
1D26D;MUSICAL SYMBOL SQUARE FERMATA;So;0;L;;;;;N;;;;;
1D26E;MUSICAL SYMBOL DOUBLE SQUARE FERMATA;So;0;L;;;;;N;;;;;
1D26F;MUSICAL SYMBOL HENZE LONG FERMATA;So;0;L;;;;;N;;;;;
1D270;MUSICAL SYMBOL HENZE SHORT FERMATA;So;0;L;;;;;N;;;;;
1D271;MUSICAL SYMBOL CURLEW;So;0;L;;;;;N;;;;;
1D272;MUSICAL SYMBOL SALZEDO BREATH MARK;So;0;L;;;;;N;;;;;
1D273;MUSICAL SYMBOL ORGAN PEDAL HEEL;So;0;L;;;;;N;;;;;
1D274;MUSICAL SYMBOL ORGAN PEDAL TOE;So;0;L;;;;;N;;;;;
1D275;MUSICAL SYMBOL G CLEF OPTIONALLY OTTAVA BASSA;So;0;L;;;;;N;;;;;
1D276;MUSICAL SYMBOL DOUBLE G CLEF;So;0;L;;;;;N;;;;;
1D277;MUSICAL SYMBOL G CLEF OTTAVA BASSA WITH C CLEF;So;0;L;;;;;N;;;;;
1D278;MUSICAL SYMBOL C CLEF OTTAVA BASSA;So;0;L;;;;;N;;;;;
1D279;MUSICAL SYMBOL G CLEF QUINDICESIMA ALTA;So;0;L;;;;;N;;;;;
1D27A;MUSICAL SYMBOL G CLEF QUINDICESIMA BASSA;So;0;L;;;;;N;;;;;
1D27B;MUSICAL SYMBOL F CLEF QUINDICESIMA ALTA;So;0;L;;;;;N;;;;;
1D27C;MUSICAL SYMBOL F CLEF QUINDICESIMA BASSA;So;0;L;;;;;N;;;;;
1D27D;MUSICAL SYMBOL C CLEF QUINDICESIMA BASSA;So;0;L;;;;;N;;;;;
1D27E;MUSICAL SYMBOL TABLATURE CLEF;So;0;L;;;;;N;;;;;
1D27F;MUSICAL SYMBOL ARPEGGIATO UP WITH ARROW;So;0;L;;;;;N;;;;;

Chart

1D250 **Musical Symbols Supplement** **1D28F**

	1D25	1D26	1D27	1D28
0	𝄩	𝄫	𝄐	
1	𝄩	𝄪	𝄑	
2	𝄩	‖	𝄒	
3	𝄩	𝄎	∪	
4	𝄩	*n*	∧	
5	𝄩	𝄐	𝄞	
6	♭	𝄑	𝄞	
7	♭	◇	𝄞	
8	♭	◇	𝄡	
9	♯	◆	𝄞	
A	♯	◆	𝄞	
B	𝄩	⌃	𝄢	
C	𝄩	⌃	𝄢	
D	𝄩	⊡	𝄡	
E	𝄩	⊡	TAB	
F	𝄩	⌒	⇕	

Double heavy barline

This extends the set of bars (U+1D100–1D105).

In standard musical notation, there are two common kinds of double barline. A normal double barline (two thin bars, U+1D101) tends to indicate a section break, or perhaps a change in time signature or key signature, whereas a final double barline (a thin and a heavy bar, U+1D102) is usually used for the end of a musical work.

However, sometimes multiple levels of section breaks are desired, or alternatively, the breaks between movements are not considered to be final. In such cases the final double barline is often used for a higher-level section break than the normal one, and the end of the piece is denoted by a double heavy barline.

System divider

This symbol is used, especially in orchestral scores, to clarify the division between different systems of music. Depending on how many instruments are playing, the vertical space taken up by a system can be very variable, and so such a clarification is useful.

This symbol should not be confused with the similar-looking two-slash fingered tremolo (U+1D16B), which must go between two notes; or the caesura (U+1D113), which has a steeper angle. SMuFL provides long (U+E008) and extra-long (U+E009) variants of the system divider, but these are conceptually the same symbol.

Niente dynamics

This extends the dynamics (U+1D18F–1D191).

The letter *n*, often typeset in the same style as *p* (piano), *m* (mezzo) and *f* (forte), is sometimes used to stand for Italian *niente* "nothing." Such a dynamic makes sense as the endpoint of a change in volume. Sources vary on whether the *n* should be followed by a full stop; Dorico, SMuFL, and MuseScore all have it without.

As alternative notation for the same concept, a small circle or zero is sometimes used. It connects to the endpoint of a crescendo (U+1D192) or decrescendo (U+1D193). SMuFL handles these with a separate circle character (U+E541), but we have been advised in discussion to treat them as separate precomposed hairpin-with-ring characters.

Diamond noteheads

This extends the noteheads (U+1D143–1D15B).

These are used for many purposes, such as to represent string harmonics or silently depressing keys in piano music. Both white and black diamond noteheads are encountered, as well as noteheads that are half white and half black. See Gould (2011: 11) for a discussion, reproduced as Fig. 15.

These should not be unified with the mensural noteheads U+1D1B9 and U+1D1BA, which are also diamond-shaped. Diamond noteheads in standard musical notation are drawn with the stem attached to the notehead's side, whereas mensural notes are drawn with the stem jutting from the midpoint.

Additional holds and pauses

This extends the holds and pauses (U+1D110–1D113).

Non-standard shapes for fermatas have been used by twentieth-century and later composers in order to give increased specification on their lengths. The most common such shapes are square and triangular fermatas, respectively for a longer or a shorter pause than normal. The square and triangle can be doubled to indicate very long or very short pauses.

The German composer Hans Werner Henze (1916–2012) used distinct shapes for the short and long fermatas. Since Dorico and MuseScore support both the square/triangular shapes and Henze's shapes, we propose both.

Older references sometimes give different meanings for the fermatas, so we propose to name the characters for their shapes.

Unicode and SMuFL support both up- and down-pointing versions of the standard round fermata. However, the symbol is the same either way: it simply flips over when under rather than over a note (or barline, breath mark, etc.). The same situation holds for the *marcato* sign, and indeed for flags attached to 8th notes and shorter, and in these cases Unicode does not encode separate up- and down-pointing characters. Consequently we do not request separate up- and down-pointing variants of these additional fermata.

A similar fermata-like symbol, the *curlew*, is used in the works of Benjamin Britten (1913–1976), who invented it. It indicates that a performer should wait until the next bar-line has been reached (Gould 2011: 612). There is also a fermata-like pause symbol by Carlos Salzedo (1885–1961), in which a comma replaces the usual dot.

Organ pedal markings

These traditional markings are used for organ music, to clarify which notes played on the pedalboard should be played with the heel or the toe. Gould includes a variant circle shape for the heel, and the option to invert the toe symbol; but Stone does not mention this, and even Gould only illustrates the traditional form.

Further clefs

This extends the clefs (U+1D11E–1D126).

The double bass and contrabassoon switch from bass to tenor clef in their higher registers. When the convention of writing at pitch with an octave clef is used, this necessitates a C-clef with 8 below. We have however been unable to find a C-clef with 8 above.

Double-octave modifiers, using "15" rather than "8", are found on both sides for the G and F clefs. The most common of the four is the G clef with 15 above, for glockenspiel, crotales, and garklein recorder. The others do not have similarly standard uses, but they do occasionally occur, and are such obvious extensions that Sibelius and MuseScore support them anyway. For the C-clef, we have found the use of 15 below for the subcontrabassoon, though this is not in SMuFL.

There is also a treble clef with the 8 in parentheses, which is occasionally used to indicate that a vocal part may be sung either at pitch or an octave lower (e.g. by soprano or tenor respectively). We also propose an old notation for the treble clef with 8 below, which is to overlay the hooks of a C clef on the right of the treble clef. A second old notation, a doubled treble clef, is supported by Sibelius and MuseScore. This is due to Otto Goldschmidt in the "Bach Choir Magazine," though even in 1905 John E. Borland noted that his example had "not been much followed" (Borland 1905).

We also propose the tablature clef, which is used for parts written in tablature. It is the letters "TAB" stacked vertically, and may be sized differently depending on how many lines the staff has (e.g. four for bass guitar, and six for guitar).

Arpeggiato

In some scores the arpeggiato up symbol is marked with an explicit up-arrow. Since this can be contrastive with the unmarked arpeggiato (e.g. in cases where there might be some doubt because of a preceding arpeggiato down), we propose it as a separate character.

There is also a symbol indicating that a chord should *not* be arpeggiated, illustrated in Figs. 57–58, but it can be encoded with the ASCII bracket 〈[〉 or the mathematical half brackets.

References

Borland, John E. (1905). Some Misconceptions of Musical Pitch. *Journal of the Society of the Arts*. 53 (2727): 349–374.

Gould, Elaine (2011). *Behind Bars: The Definitive Guide to Musical Notation*. Faber Music, London.

Stone, Kurt (1980). *Musical Notation in the Twentieth Century: A Practical Guidebook*. W. W. Norton & Company, New York and London.

Figures

Heavy double barline

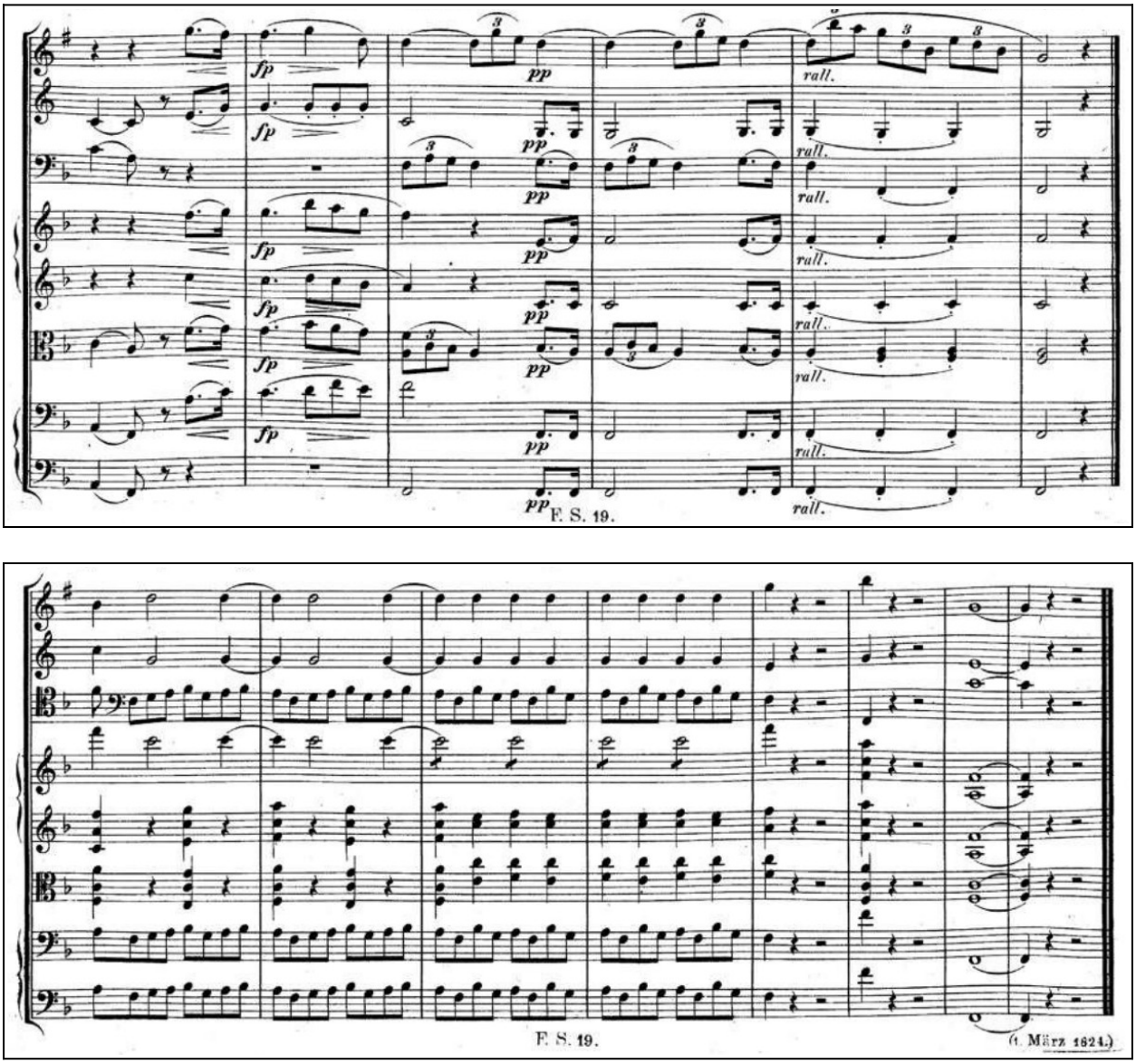


Fig. 1. Franz Schubert, Octet, D 803 (Op. 166). Completed 1 March 1824, pub. Breitkopf and Härtel, Leipzig, 1889 (ed. Eusebius Mandyczewski). The ends of the fifth and sixth movements. The fifth movement ends with a normal final barline, since it does not end the piece; but the sixth and final movement ends with a heavy final barline.

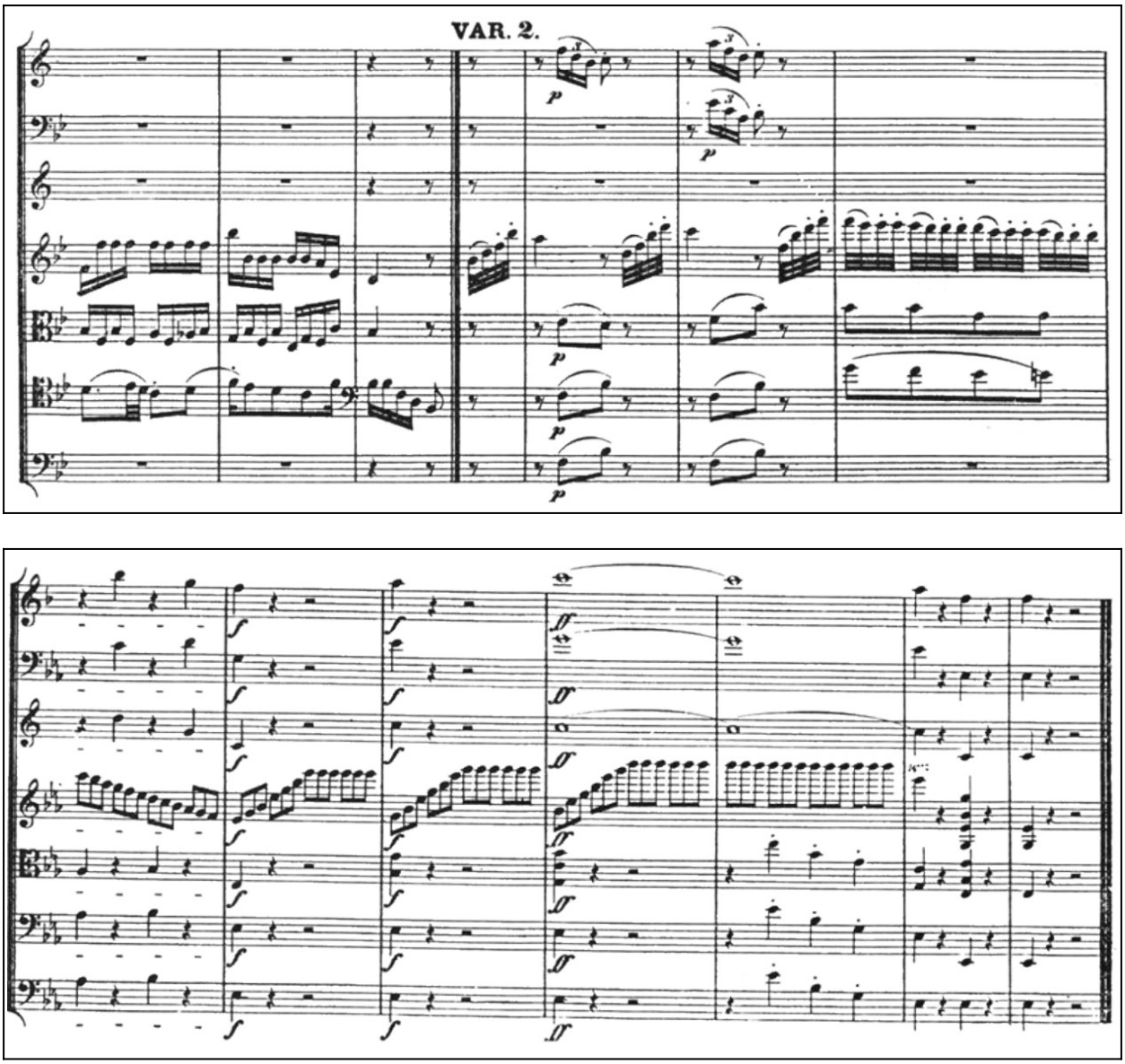
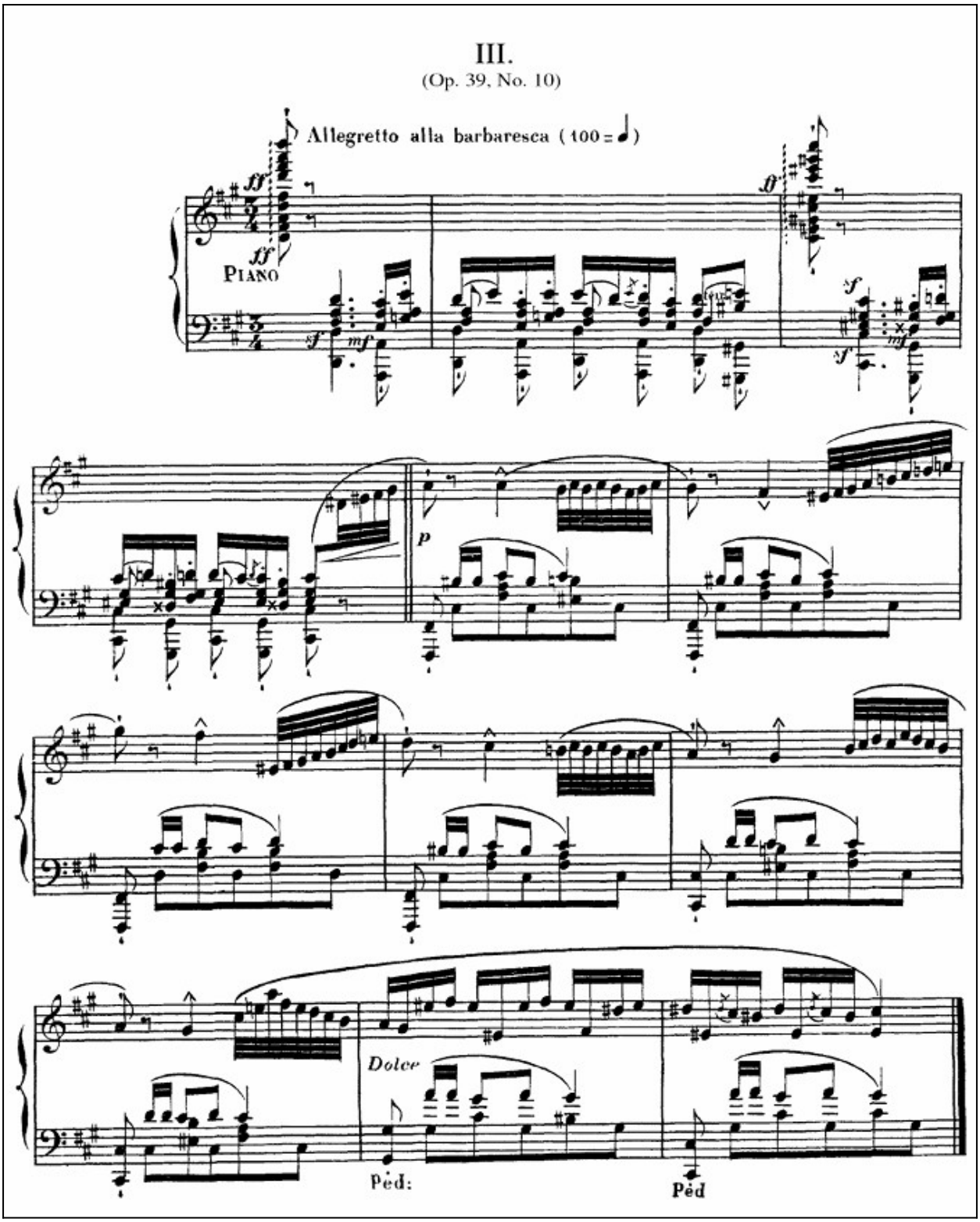


Fig. 2. Ludwig van Beethoven, Septet, Op. 20. Composed 1799–1800, pub. Breitkopf and Härtel, Leipzig, n.d. [1862–1890], and reprinted by Dover Publications, Mineola, 1999. A final double barline used as a section break (top excerpt, between two variations), and a heavy double barline used to end the piece.


III.
(Op. 39, No. 10)
Allegretto alla barbaresca (100 = ♩)
ff
ff
Piano
sf
mf
ff
sf
mf
p
Dolce
Ped:
Ped

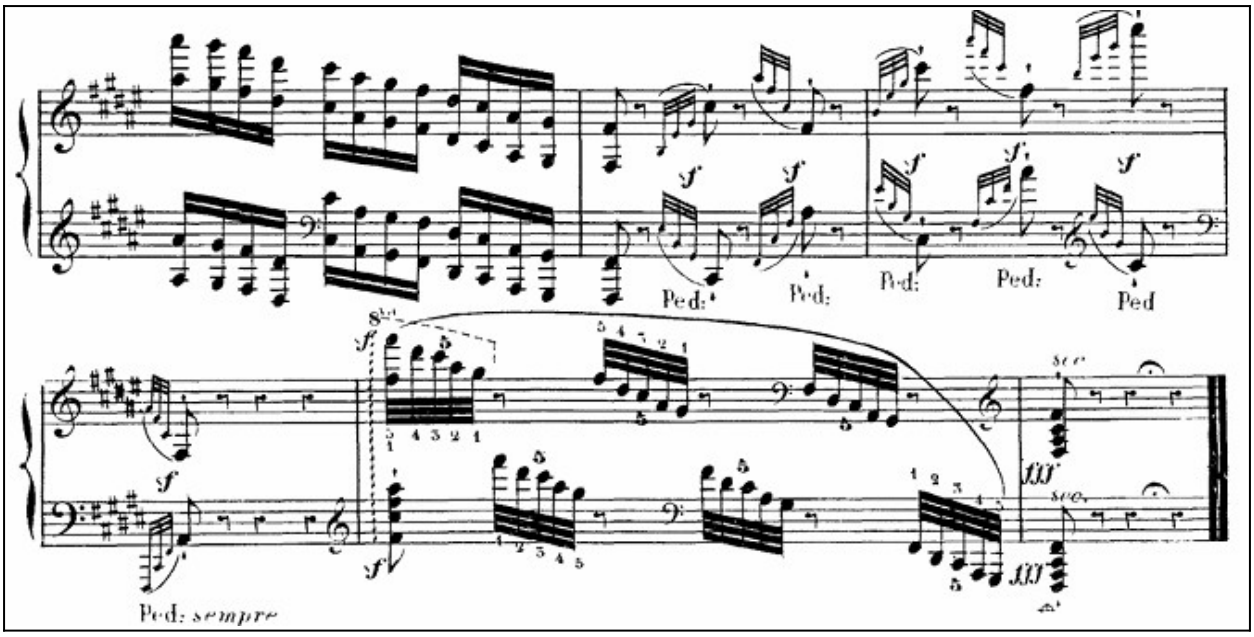


Fig. 3. Charles-Valentin Alkan, Concerto for Solo Piano, 3rd movement (Op. 39 No. 10). Richault, Paris, 1857, reprinted by Dover Publications, Mineola, 1995 (ed. Marc-André Hamelin). The complete first page (showing two levels of section breaks marked by normal and final double barline respectively), and then the ending (with a heavy double barline).

System dividers

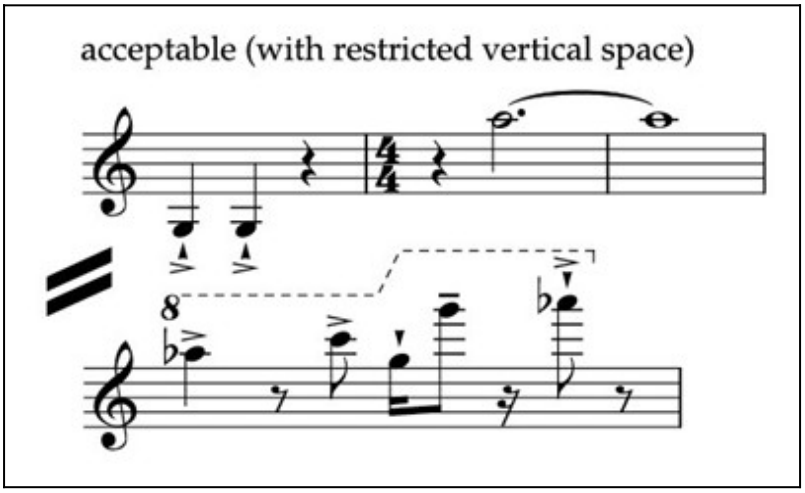


Fig. 4. Gould (2011: 29). System divider.

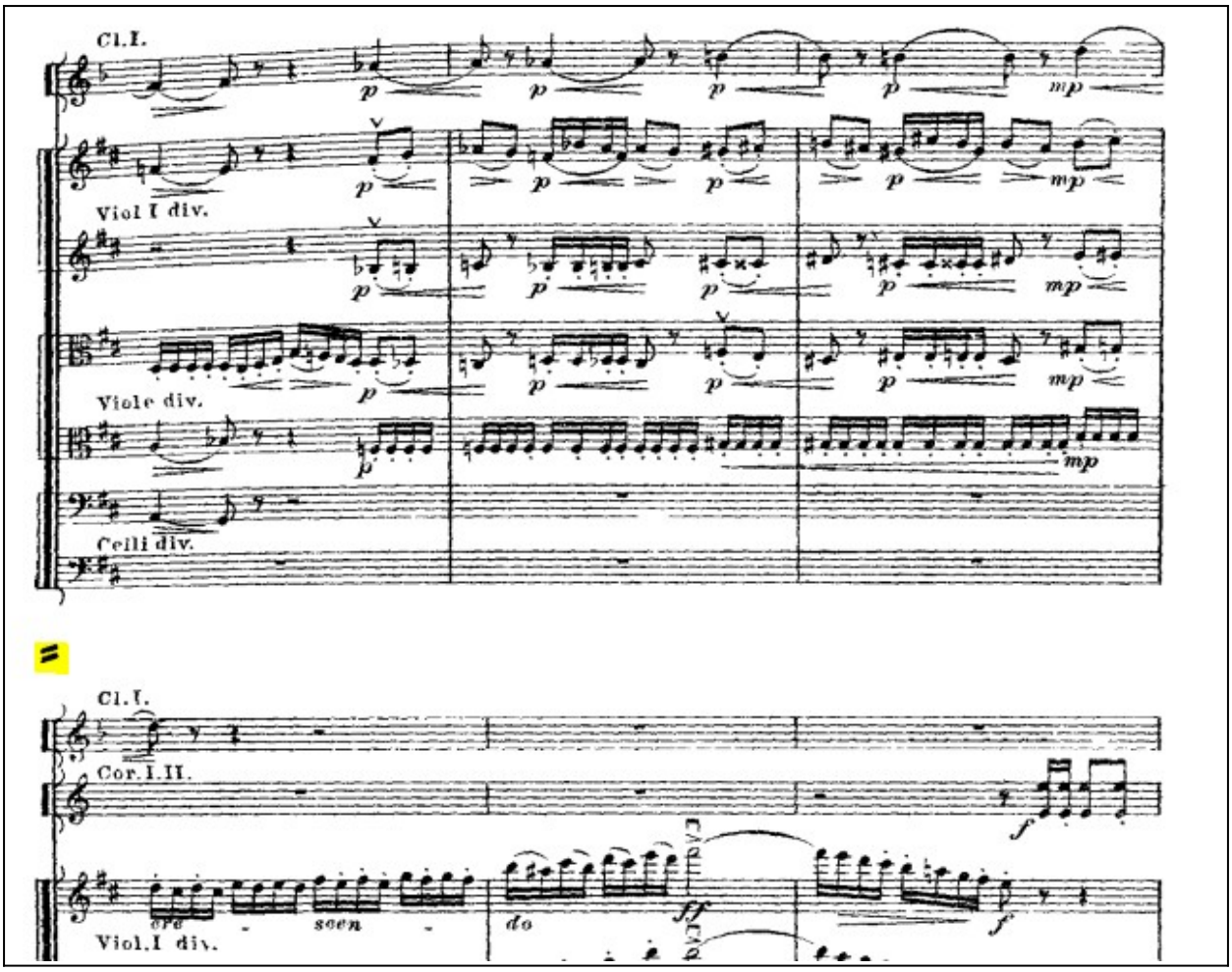


Fig. 5. Pyotr Ilyich Tchaikovsky, Symphony No. 6 (Op. 74). P. Jurgenson, Moscow (ca. 1901). Reprinted by Muzgiz, Moscow (ca. 1930).

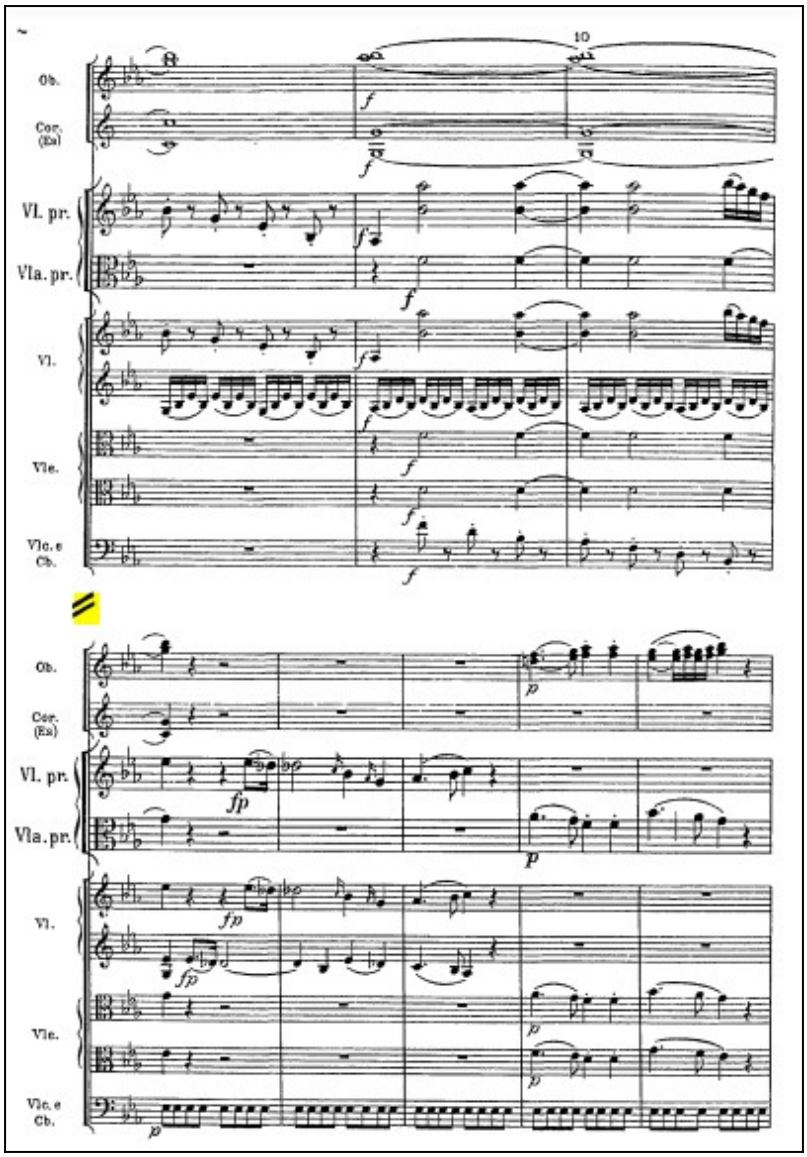


Fig. 6. Wolfgang Amadeus Mozart, *Sinfonia Concertante*, KV 364. R. Gerber (ed.), Eulenberg, Leipzig (1935).

Niente dynamics

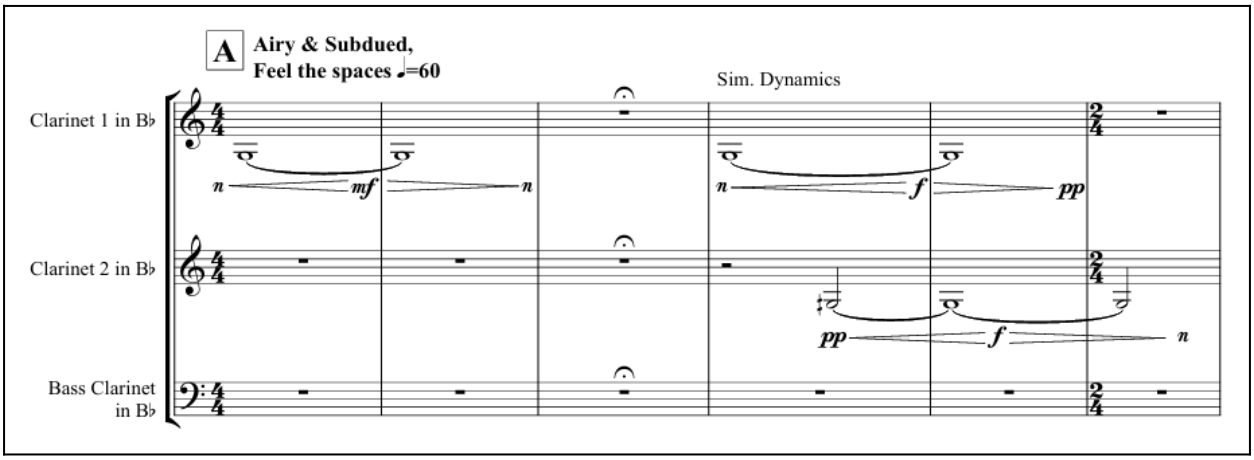


Fig. 7. Jack Laidlaw, *This Isn't Natural* for clarinet trio (pub. 2020). *Niente* dynamics marked with script *n*. escholarship.org/content/qt58z7m89n/qt58z7m89n.pdf.

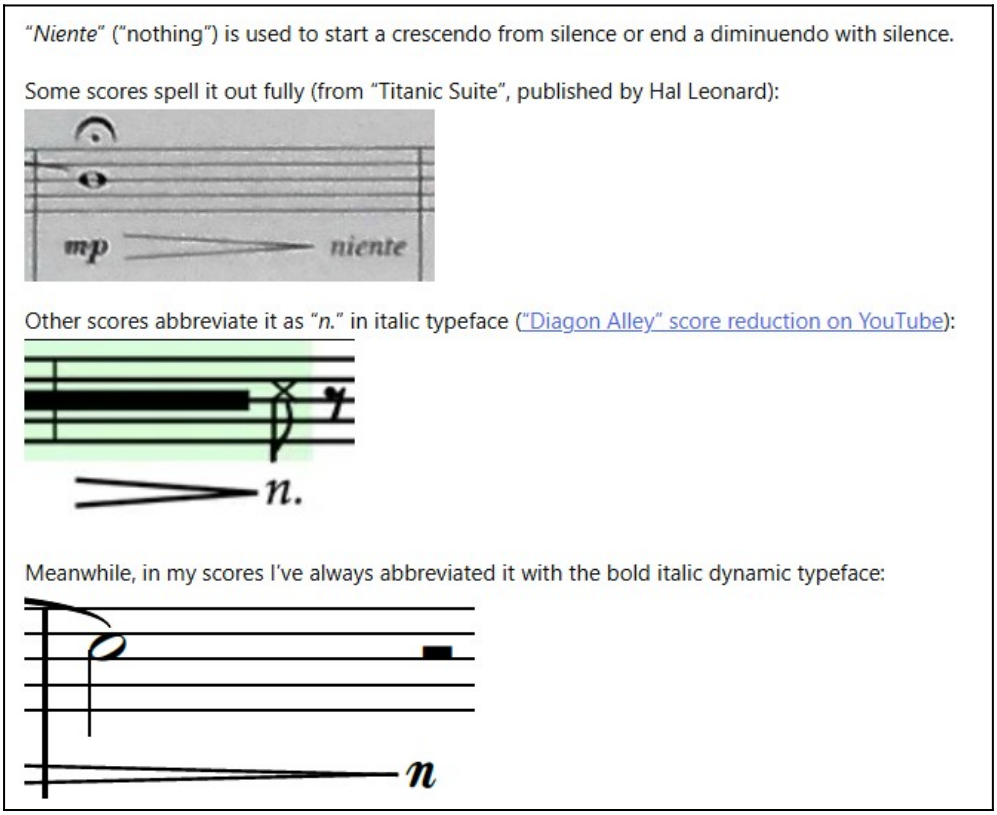


Fig. 8. Discussion of different variants of the *niente* letter marking, by user "Walter" on Music Stack Exchange (music.stackexchange.com/questions/95452/correct-abbreviation-for-niente).

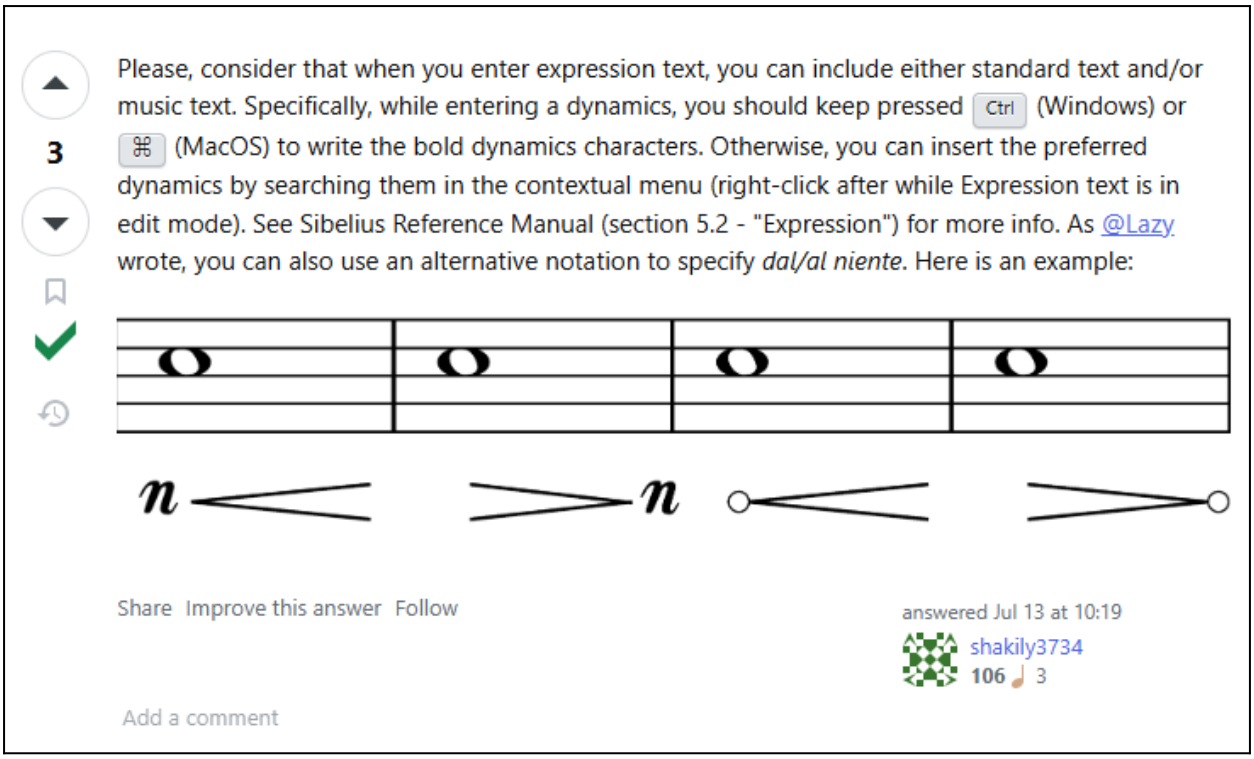


Fig. 9. Discussion of the two standard variants of marking *niente*, by user "shakily3734" on Music Stack Exchange (music.stackexchange.com/questions/135126/is-there-a-way-to-put-a-niente-into-sibelius).

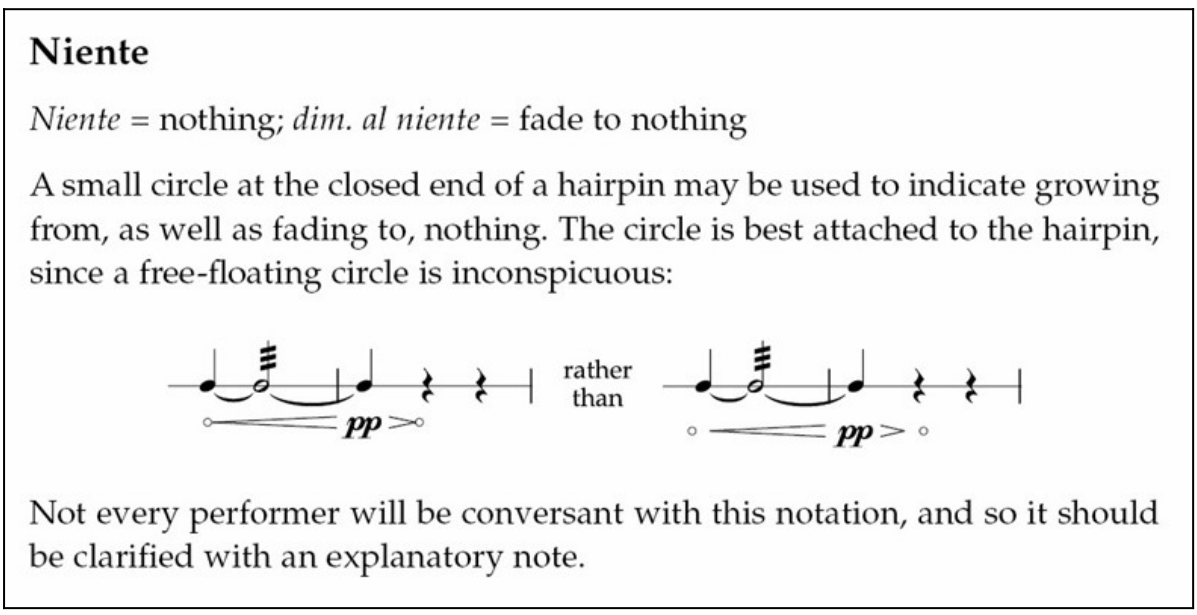


Fig. 10. Discussion of *niente* from Gould (2011: 108), clarifying that the circle should be attached to the hairpin.

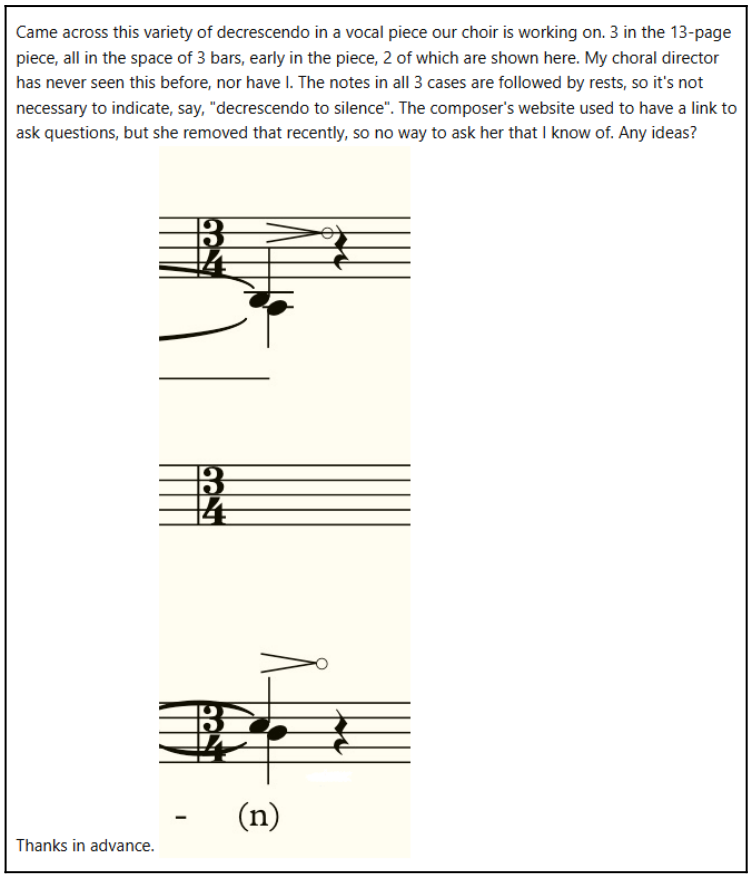


Fig. 11. Examples of the decrescendo with ring, by user "bekkodavis" from Music Stack Exchange (music.stackexchange.com/questions/127053/meaning-of-the-small-circle-at-the-end-of-the-decrescendo/127088).

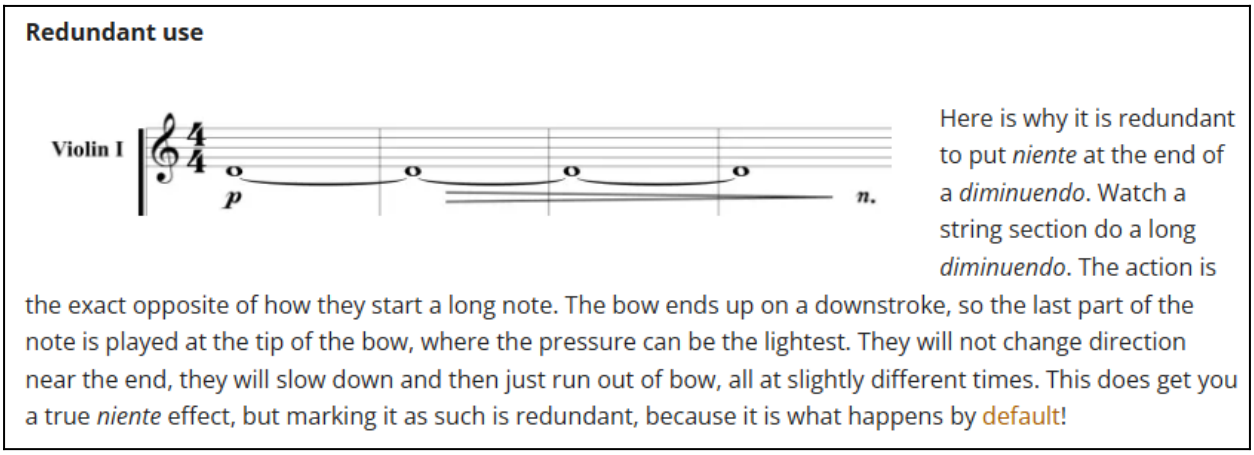
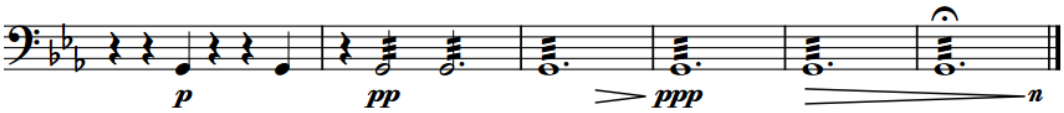


Fig. 12. A variant of the *niente* with following full stop, from Tim Davies' blog (timusic.net/debreved/parlare-del-niente/).

Niente markings ⋮

Niente markings at the start/end of gradual dynamics indicate that the dynamic either increases from, or decreases to, silence.

This effect works very well on strings and singers with vowels, but it cannot always be played literally. For example, singers with words beginning with consonants cannot begin from silence, nor can reed and brass instruments, as they have to achieve a certain air pressure before a note sounds.



Niente markings can be shown in the following ways, depending on the gradual dynamic style:

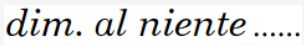
- For hairpins, *niente* markings can be shown as either a circle, or the letter "n".
- For text gradual dynamics, *niente* markings appear as "dal niente" for crescendos, and as "al niente" for diminuendos.

You can input gradual dynamics with *niente* markings in the same ways as inputting other dynamics. You can also add *niente* markings to existing gradual dynamics.

Example

Circle *niente* marking

Letter *niente* marking



Niente marking alongside a text gradual dynamic

Fig. 13. Discussion of *niente* notation, from the Dorico SE Help (steinberg.help/r/dorico-se/4.3/en/dorico/topics/notation_reference/notation_reference_dynamics/notation_reference_dynamics_niente_hairpins_c.html).

D. Niente

If abbreviated, an "*n.*" should be used, rather than a zero, since the latter already has a number of other meanings:

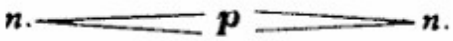
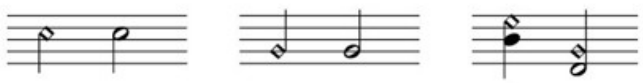


Fig. 14. *Niente* with full stop, from Stone (p. 18).

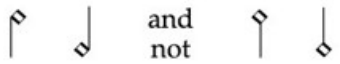
Diamond-shaped noteheads

Diamond-shaped noteheads

The diamond shape has concave sides and is shaded on the diagonals as in the example below. When the notehead is in a space the top and bottom corners slightly extend beyond the stave-lines on either side. This is to give the notehead sufficient size to distinguish it from a minim. Diamond noteheads look small compared with the white oval:



A stem joins the diamond at the side of the notehead, and not at the central point (although the latter are used to replicate the notation of early music editions):



USES

- as harmonics in instrumental writing (except piano)
- as silently depressed keys in piano music
- to differentiate notes of unconventional technique in wind music
- to indicate singing through a wind instrument
- to indicate multiphonics
- as unvoiced sounds in vocal writing
- as an option for falsetto

(See also *Vocalizing while playing*, p. 250; also, *Voiced and unvoiced sounds*, p. 458.)

Harmonic noteheads for bowed string instruments and woodwind remain white, regardless of duration. Harmonic noteheads for guitar are white or black according to duration.

Fig. 15. Gould (2011: 11). A discussion of diamond noteheads.

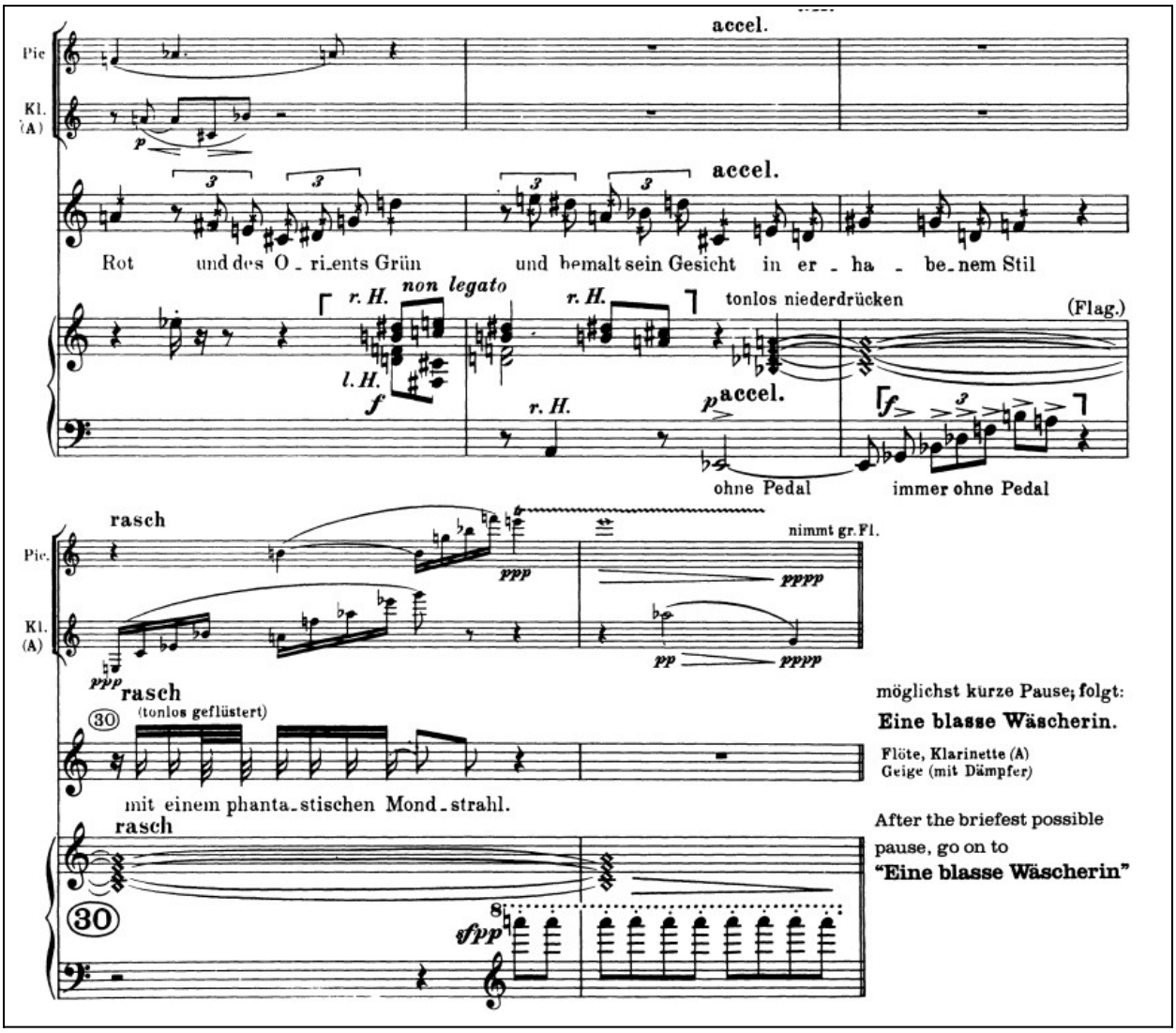


Fig. 16. Arnold Schoenberg, *Pierrot lunaire* (No. 3 "*Der Dandy*"), Op. 21. Composed 1912. Universal Edition, Vienna, 1914, reprinted by Dover Publications, Mineola, 1994. Diamond noteheads used for silently depressing keys on the piano. Note that the noteheads are black or white depending on the duration of the note: black for the quarter note, and white for the whole notes.

Schoenberg: *Pierrot Lunaire*

accel. tonlos niederdrücken (Flag.) **rasch**

p *f* *sfpp*

ohne Pedal immer ohne Pedal

A pitch can be sustained once the key is released by first silently depressing the lower octave (or a lower note related to the same harmonic series). Notate the depressed notes for the required duration of the sound:

f

Fig. 17. The same Schoenberg excerpt, discussed by Gould (2011: 338). Note that here a separate diamond notehead style is used to distinguish whole notes from half notes.

molto rit.

calando

pp

Fig. 18. Niccolò Paganini, Variations on 'I palpiti,' Op. 13. Composed by 1828. Editio Musica Budapest, Budapest, 1968 (ed. Tibor Ney). Diamond noteheads used for violin harmonics. In this usage, the duration of the notes is not followed; only white noteheads are used.

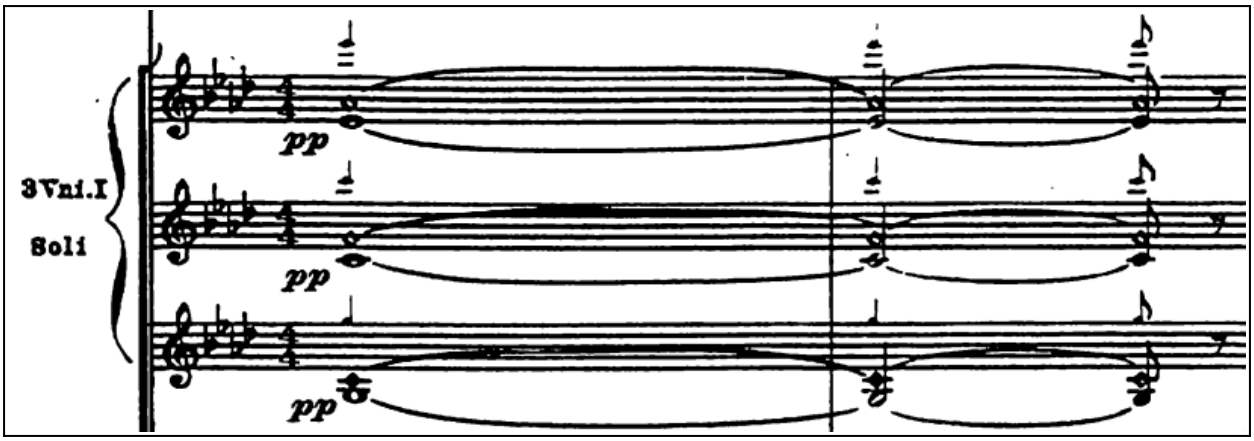


Fig. 19. Francis Poulenc, *Sinfonietta*, FP 141. Composed 1947–1948. J. & W. Chester, Ltd., London, 1951. Undifferentiated white diamond noteheads for violin harmonics.

Half-stopped harmonics

Reduced left-hand finger pressure at nodal or non-nodal points produces indeterminate sounds predominantly of overtones. This may be notated with a half-filled diamond note, together with a verbal explanation at its first appearance such as *half-stop*, *half-harmonic* or *reduce normal pressure*. Since the symbol is quite hard to read in the stave, it is a good idea to confirm an immediately following ordinary harmonic:

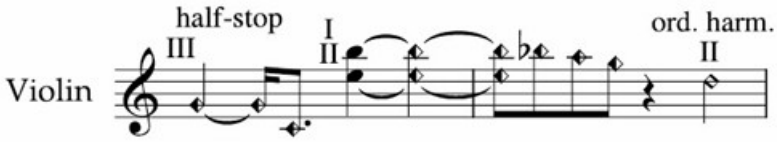
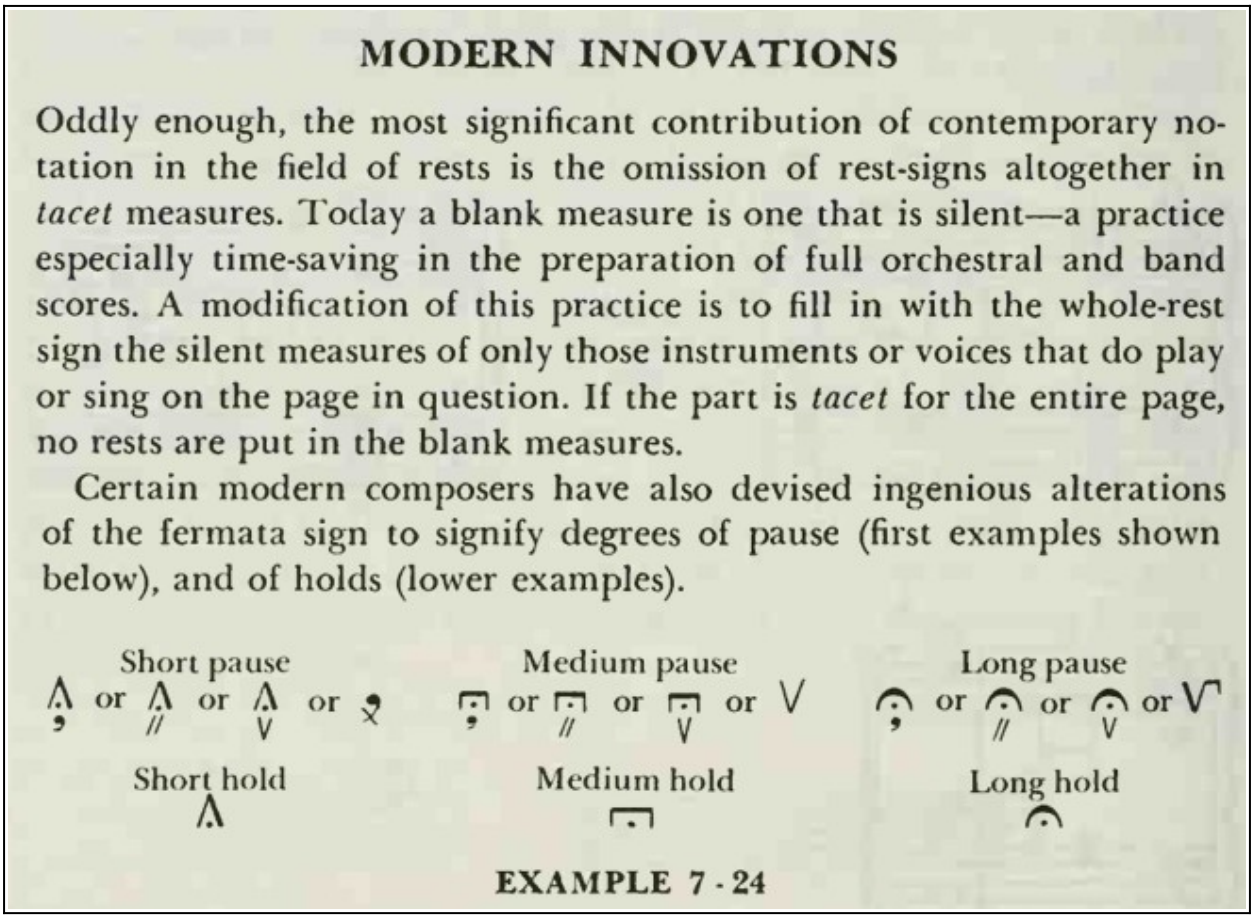


Fig. 20. Gould (2011: 424). Half-filled diamond noteheads for half-stopped harmonics, contrasting with the usual white diamond.

Fermatas



MODERN INNOVATIONS

Oddly enough, the most significant contribution of contemporary notation in the field of rests is the omission of rest-signs altogether in *tacet* measures. Today a blank measure is one that is silent—a practice especially time-saving in the preparation of full orchestral and band scores. A modification of this practice is to fill in with the whole-rest sign the silent measures of only those instruments or voices that do play or sing on the page in question. If the part is *tacet* for the entire page, no rests are put in the blank measures.

Certain modern composers have also devised ingenious alterations of the fermata sign to signify degrees of pause (first examples shown below), and of holds (lower examples).

Short pause — Medium pause — Long pause

Short hold — Medium hold — Long hold

EXAMPLE 7 - 24

Fig. 21. Gardner Read, *Music Notation: A Manual of Modern Practice* (2nd ed., Taplinger Publishing Company, 1979): p. 108. In this earlier resource, the square and round fermatas are swapped compared to modern usage. Note also how the fermatas can be placed over a breath mark or caesura.

Fermata	Description
Very short fermata	Indicates that a note is held only a fraction longer than the rhythm indicates.
Short fermata	Indicates that a note is held a little bit longer than the rhythm indicates.
Short fermata (Henze)	Indicates that a note is held a little bit longer than the rhythm indicates, as used by Hans Werner Henze.
Fermata	Indicates that a note is held for longer than the rhythm indicates.
Long fermata	Indicates that a note is held quite a lot longer than the rhythm indicates.
Long fermata (Henze)	Indicates that a note is held quite a lot longer than the rhythm indicates, as used by Hans Werner Henze.
Very long fermata	Indicates that a note is held for much longer than the rhythm indicates.
Curlew (Britten)	Indicates that a note or rest is held until the next synchronization point in asynchronous music, as used by Benjamin Britten.

Fermatas can be divided into two styles. Because their meanings overlap, it can be confusing for players if both styles are used in a single project.

Style	Very short fermata	Short fermata	Fermata	Long fermata	Very long fermata
Standard					
Henze	N/A				N/A

Fig. 22. Types of fermatas, including Britten's curlew. From the Dorico notation reference. steinberg.help/r/dorico-se/4.3/en/dorico/topics/notation_reference/notation_reference_holds_pauses/notation_reference_holds_pauses_types_fermatas_r.html.

Fig. 23. The articulations in a palette from the MuseScore scorewriter. Both Henze's and the square and triangular fermatas are included.

Pauses of different relative duration may be defined with different symbols. These must be qualified, as they do not have standard definitions. For example:

short pause

long pause

A pause duration may be indicated in seconds over the sign:

c.5"

very long (8-10")

An indication of *a tempo* is required after a pause only when a tempo change has preceded it.

The indication *tenuto* (abbrev. *ten.*) indicates that a note should be held for its full written value. This usually implies a degree of emphasis, sometimes resulting in a brief pause. It requires no subsequent tempo clarification or *a tempo* marking.

Fig. 24. Gould (2011: 188). Triangular, square, and doubled square fermatas.

Fermatas, Commas, and Double Strokes

A. Fermatas

These prolong sounds or silences. They may be placed above notes, rests, commas, and other signs indicating pauses, and in empty spaces of scores in spatial or free notation.

The progression from short to long fermatas runs as follows:

traditional (relatively short):

longer:

specified duration (by seconds): 2″

approximate durations: 2″+ 2″- 2″±

B. Commas and Double Strokes

These indicate silences only:

short: ,

longer: //

As mentioned above, both of these signs may be modified for longer duration by placing a fermata above them: , // etc.

Fig. 25. Stone (1980), pp. 128–129. The square fermata.

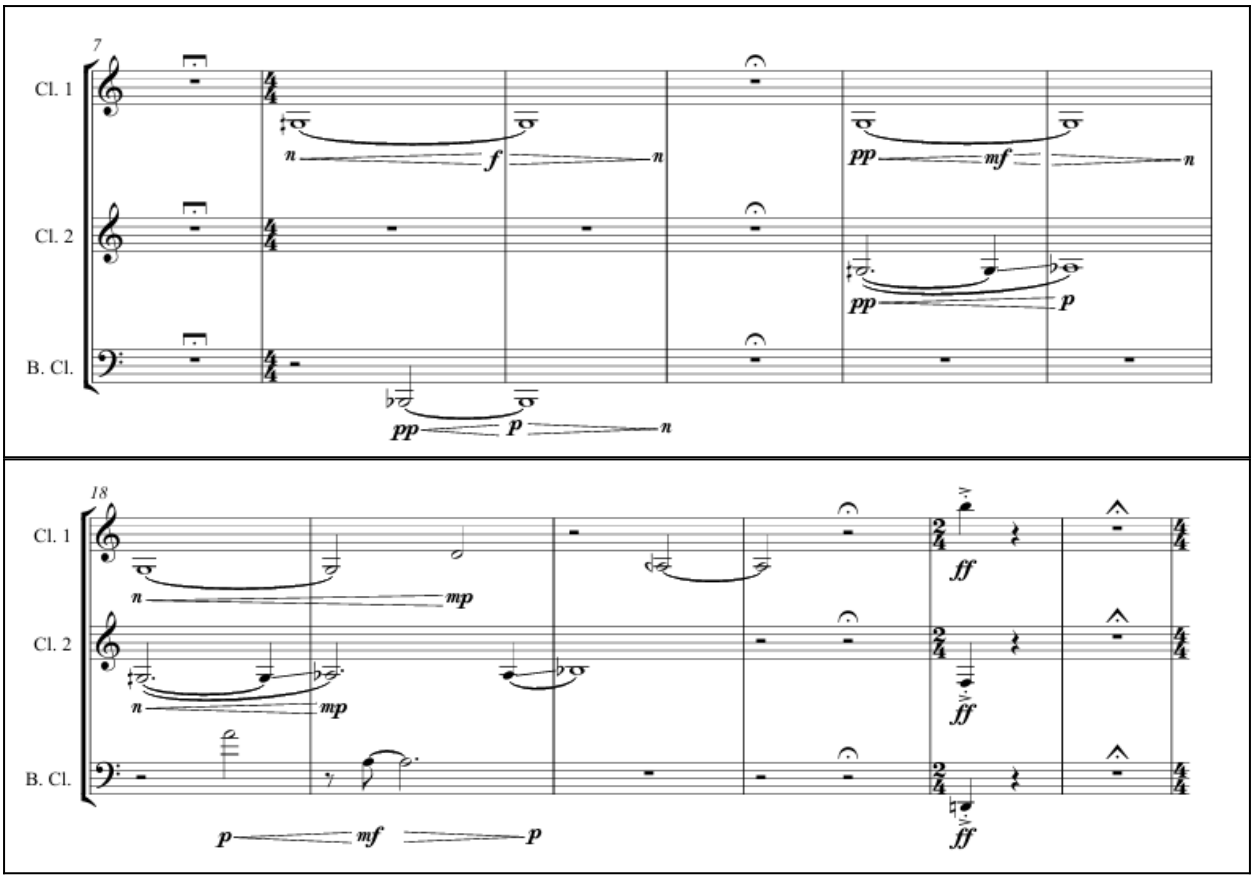


Fig. 26. Jack Laidlaw, *This Isn't Natural* for clarinet trio (pub. 2020). Square and triangular fermatas. [escholarship.org/content/qt58z7m89n/qt58z7m89n.pdf.](escholarship.org/content/qt58z7m89n/qt58z7m89n.pdf)

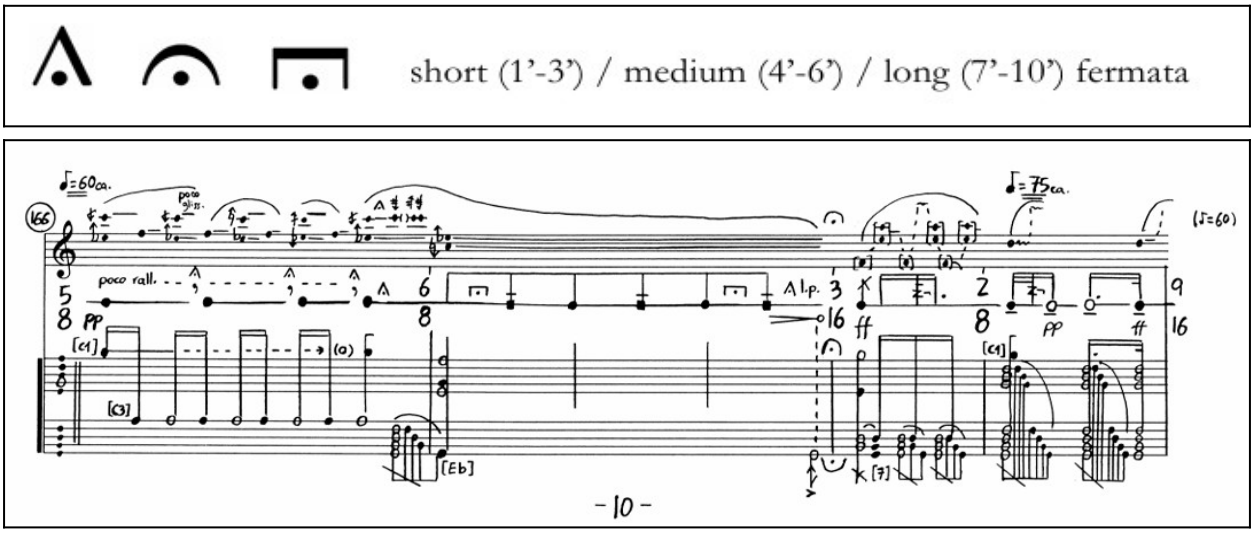


Fig. 27. José Luis Torá, *wq. 132 à creux perdu* for prepared and amplified tenor saxophone (2017). Square and triangular fermatas. [wq.132-acc80-creux-perdu-josecc81-luis-toracc81-2017-2.pdf.](wq.132-acc80-creux-perdu-josecc81-luis-toracc81-2017-2.pdf)

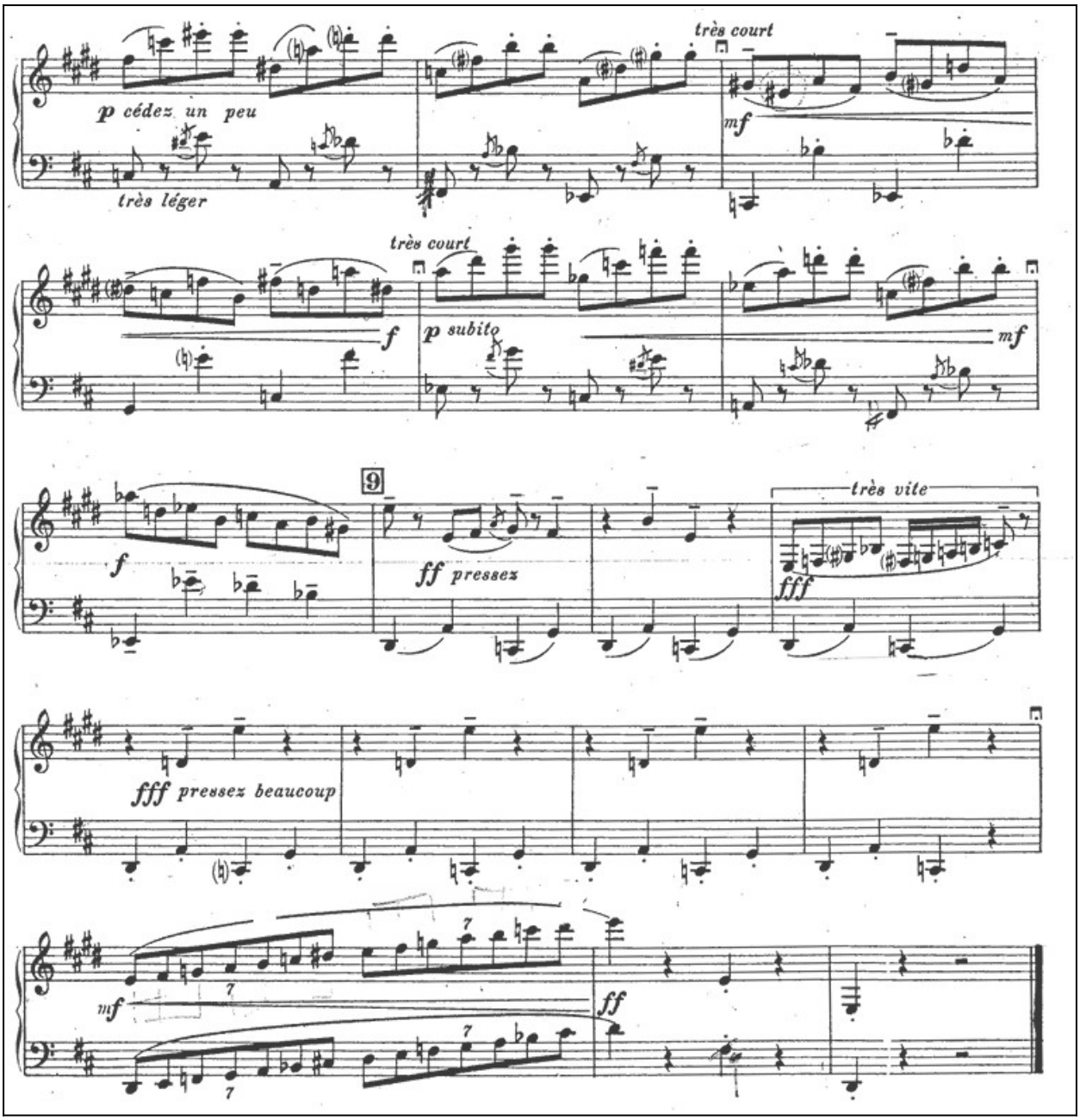


Fig. 28. Francis Poulenc, Sonata for Clarinet and Bassoon FP 32a (1922, revised 1945). J. & W. Chester, Ltd., London, dated 1919 but clearly from 1945 or later. Square fermatas used for *très court* (very short) fermatas.

There are many occasions, throughout *Curlew River*, where an ordinary pause sign is not adequate for conveying the flexible fitting-in of the different tempi. The sign ('curlew' sign) over a note or rest shows that the performer must listen and wait till the other performers have reached the next barline, or meeting-point – i.e., the note or rest can be longer or shorter than its written value. For instance at fig. [14] the TRAVELLER sings his phrase at a speed that is unrelated to the double bass's crotchets, and when he reaches the second syllable of 'journey' he may have to prolong the tied quaver or he may have to make it shorter.

Fig. 29. Benjamin Britten, *Curlew River* (Op. 71). Preface (p. ix), explaining the "curlew" sign in text. Faber and Faber, London, amended impression 2008 (perusal score consulted at fabermusic.com/music/curlew-river-1440/score).

In place of a pause, Britten's Curlew sign is a useful device for indicating that the duration under the sign may be longer or shorter than the written one, according to when the signal comes:

Britten: String Quartet No. 3

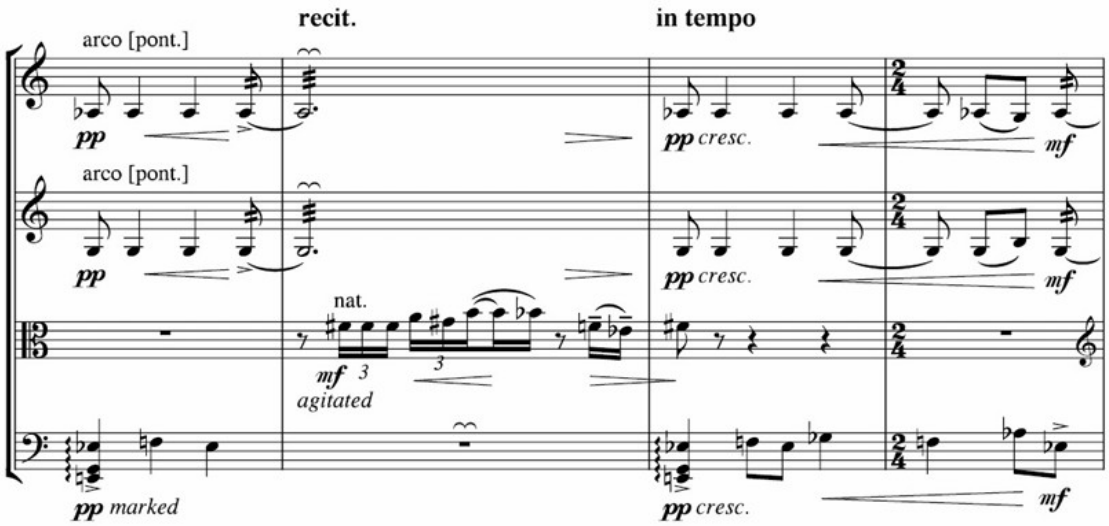


Fig. 30. Gould (2011: 612). Discussion of the curlew sign, with an example taken from Benjamin Britten's Third String Quartet.

signifie un point d'arrêt moins long que
signifies a somewhat briefer pause or hold than

pour une légère suspension entre deux phrases (comme une respiration).
for a slight suspension between two phrases (like a breath).

Fig. 31. Carlos Salzedo (1921). *L'Étude Moderne de la Harpe* (Modern Study of the Harp), p. 25. G. Schirmer, USA. Square fermata and Salzedo breath mark.

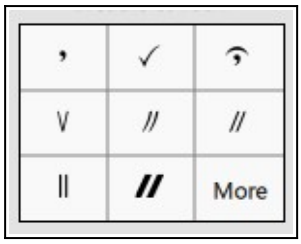


Fig. 32. MuseScore palette for breaths and pauses, including the Salzedo breath mark.

Organ pedal markings

Pedal markings

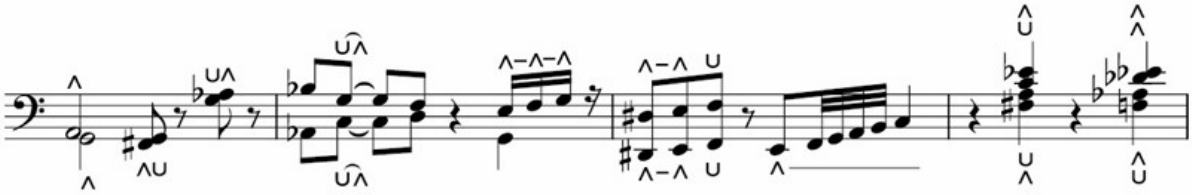
Indications of heel ∪ or ○ and toe ∧ or ∨ are usually the technical province of the player, but will be given as technical advice in a tutor. Except in a tutor, the organist will always prefer to read the resultant articulation or phrasing the composer intends, leaving him or her free to work out the best way of achieving it.

Place indications for the right foot above the stave, below for the left foot (the symbols are not inverted below the stave). A substitution of the heel for the toe or toe for the heel on the same note is usually marked with a short tie (a dash is sometimes used):

∪‿∧ ∧‿∪ or ∪–∧ ∧–∪

A slide between adjacent pedals while retaining the foot position is usually marked with a dash: ∪–∪ and ∧–∧ (a short tie, as illustrated on p. 347, is sometimes used).

An illustration of these pedal markings is as follows:



A substitution of one foot for the other on the same note is marked by a diagonal line (a), a rounded line (b) or short slurs (c) – the latter is more discreet, and useful where ties are present:

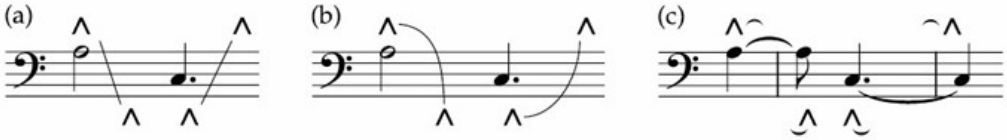


Fig. 33. Gould (2011: 347–348).

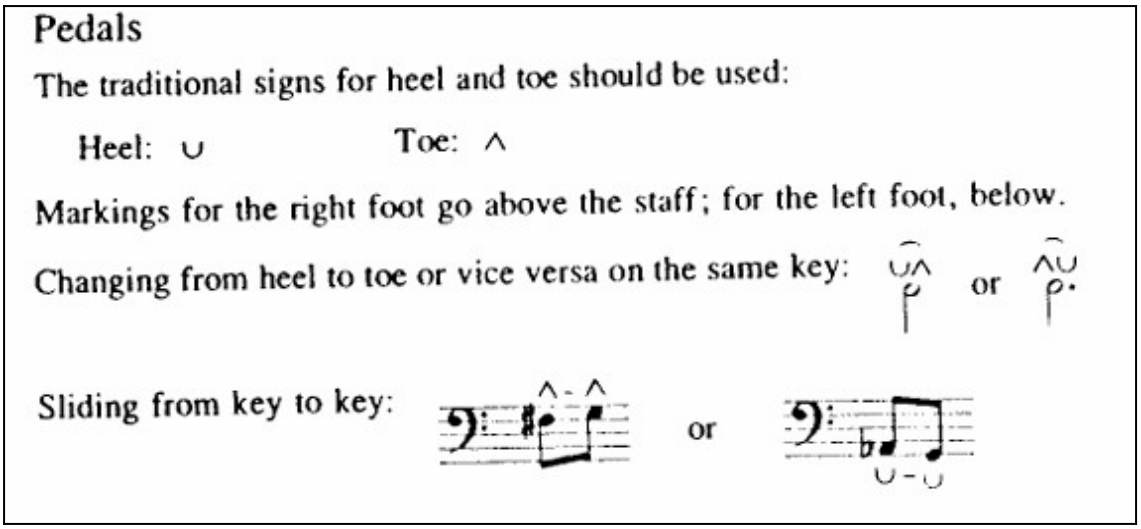


Fig. 34. Stone, p. 278.

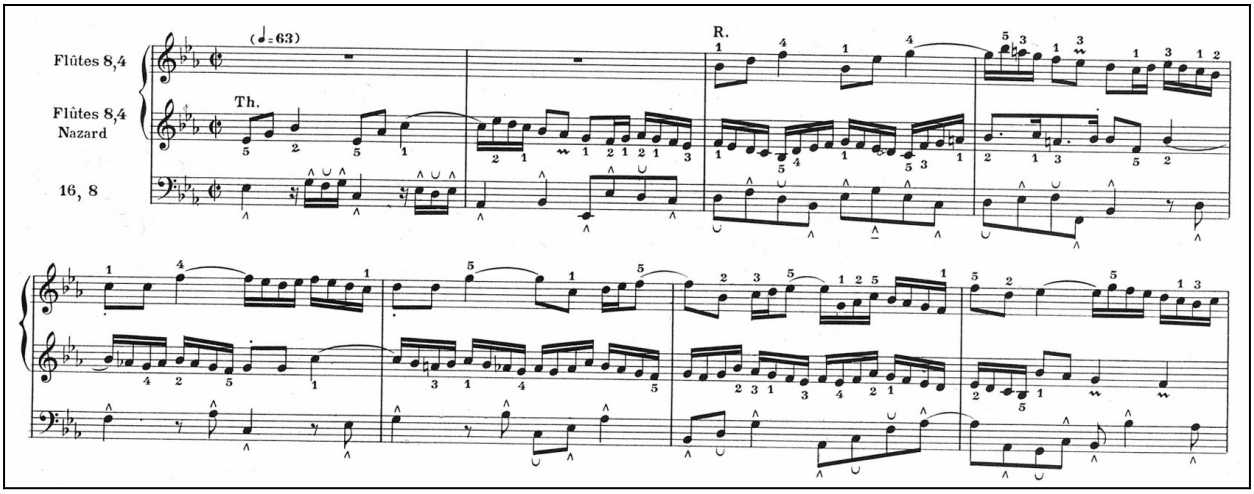
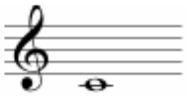


Fig. 35. Johann Sebastian Bach, Organ Sonata No. 1 in E-flat major, BWV 525. Composed c. 1730. S. Bornemann, Paris, 1939 (edited and fingered by Marcel Dupré). The pedal part is marked with the heel and toe signs.

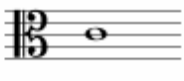
Further clefs

Available clefs

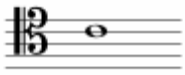
The following clefs are available in the Notations 0Clef menu (each shows a pitch of C):



Treble clef



Alto clef, for viola

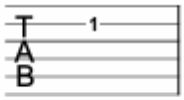


Tenor clef, for high bassoon, trombone and cello music

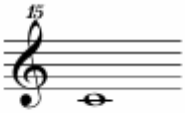
Bass clef

Unpitched percussion clef

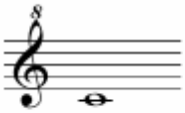
Unpitched percussion clef



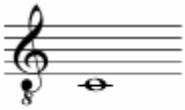
Standard tab clef



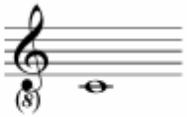
Treble clef up two octaves, for glockenspiel in modern scores



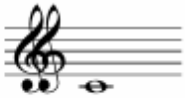
Treble clef up one octave, for piccolo etc. in modern scores



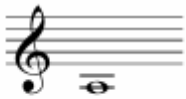
Treble clef down one octave, for tenor and guitar



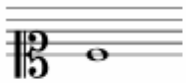
Treble clef optionally down one octave, for female or male voice



Double treble clef; old version of treble clef down one octave

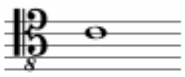


French violin clef, occasionally used pre-1800

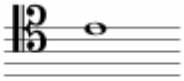


Soprano clef, used pre-1800

Mezzo-soprano clef, occasionally used pre-1800



Tenor clef down one octave, for high double bass parts in modern scores

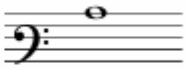


Baritone clef, occasionally used pre-1800

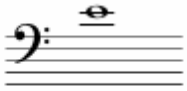
Bass clef up one octave, for the left hand of celesta and bass recorder

Bass clef down one octave, for double bass parts in modern scores

Bass clef down two octaves

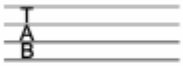


Baritone clef, occasionally used pre-1800

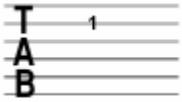


Sub-bass clef, occasionally used for low bass parts

Blank clef



Bass guitar tab clef



Larger tab clef

Fig. 36. The clefs available in Sibelius, from the Sibelius Reference (cont.)

(cont.) resources.avid.com/SupportFiles/Sibelius/2020.1/Sibelius_Reference.pdf.
This shows the G clef 15ma, the C clef 8ba, the bassclef 15ba, the treble clef with optional 8ba, and the double treble clef (an old notation for the treble clef 8ba).

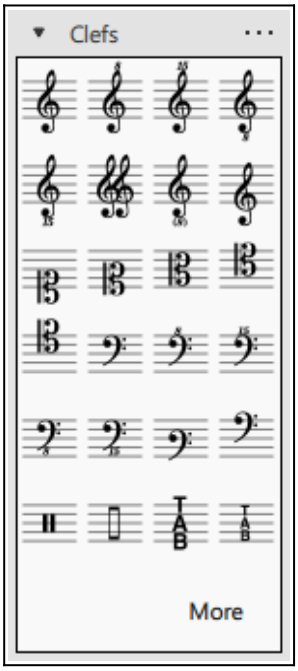


Fig. 37. The clef palette in MuseScore. This shows the same clefs as in the Sibelius manual, with the addition of a treble clef 15ba and a bass clef 15ma, and the removal of the C clef 8ba.

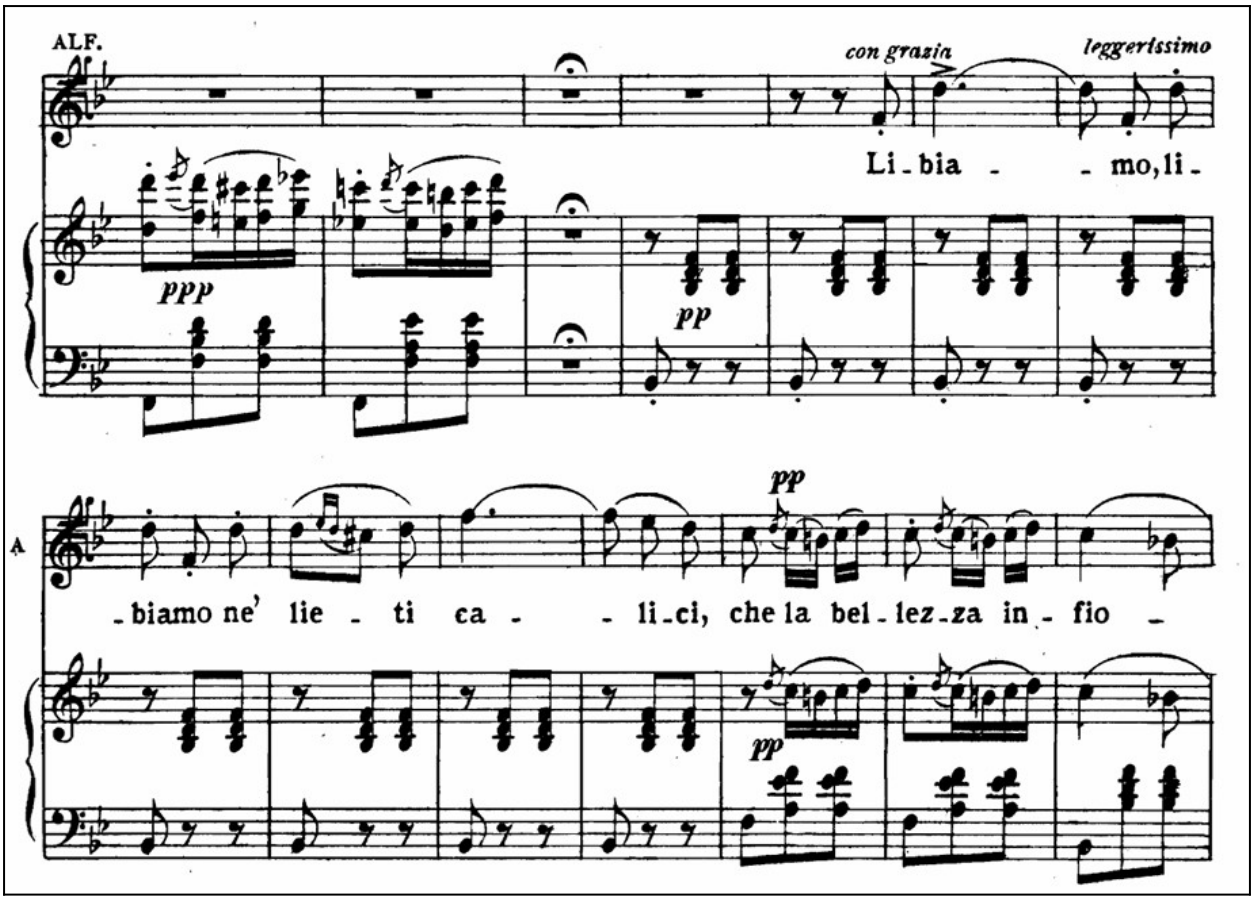


Fig. 38. Giuseppe Verdi, *La traviata* (the "Brindisi," "Libiamo ne' lieti calici"). Ricordi, Milan, n.d. [c. 1883]. Vocal score, piano reduction by Luigi Truzzi and Emanuele Muzio. Treble clef with overlaid C-clef hooks for treble clef 8ba.

32
POLLIONE
legato
Me - co all'al - tar di Ve - - ne - re
P
e - ra Adal - gi - sa in Ro - - ma,

Fig. 39. Vincenzo Bellini, *Norma* ("Meco all'altar di Venere"). Ricordi, Milan, n.d. [c. 1920]. Vocal score, again showing the form of the treble clef 8ba.

TABLE 1: Octave-transposing instruments

clef	sounding two octaves higher	clef	sounding one octave higher	clef	sounding one octave lower
𝄞 15	glockenspiel crotales	𝄞 8	piccolo xylophone	𝄢 8	contrabass clarinet contrabassoon double bass
		𝄞 8 𝄢 8	celesta	𝄞 8	bass flute bass oboe/heckelphone guitar

Fig. 40. Gould (2011: 506). The treble clef 15ma, used by glockenspiel and crotales.

For this very reason, glockenspiel and crotales should be written two octaves lower than sounding, with the xylophone one octave lower than sounding. However, as these instruments are occasionally written at pitch, or the glockenspiel one octave (rather than two octaves) lower than sounding, clarify the pitch of the part with a clef showing the transposition:

one-octave transposition  two-octave transposition 

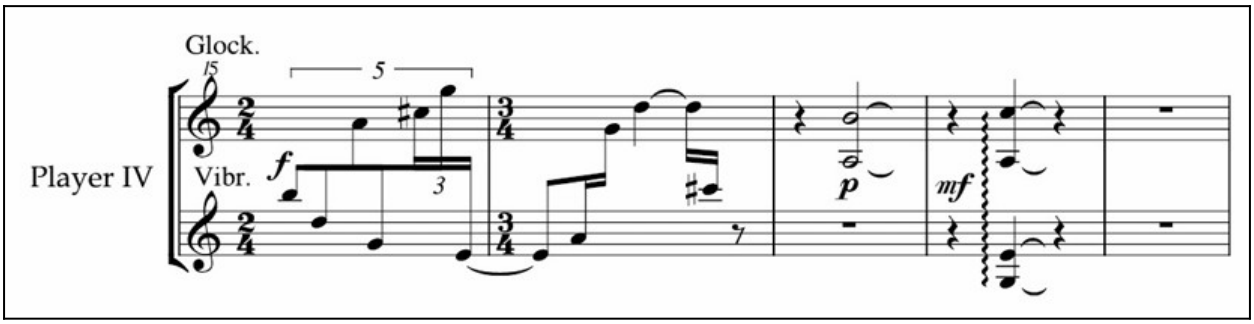
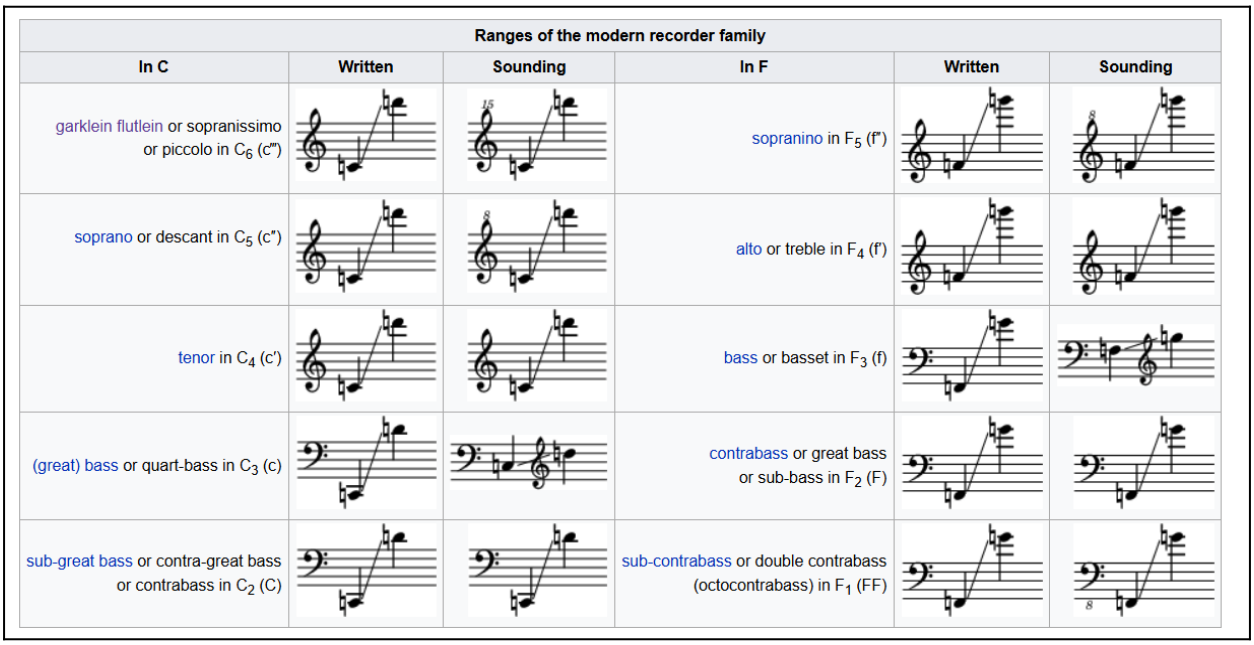


Fig. 41. Gould(2011: 276–277) with the same recommendation and an example.



Ranges of the modern recorder family					
In C	Written	Sounding	In F	Written	Sounding
garklein flutlein or sopranissimo or piccolo in C_6 (c‴)			sopranino in F_5 (f‴)		
soprano or descant in C_5 (c″)			alto or treble in F_4 (f′)		
tenor in C_4 (c′)			bass or basset in F_3 (f)		
(great) bass or quart-bass in C_3 (c)			contrabass or great bass or sub-bass in F_2 (F)		
sub-great bass or contra-great bass or contrabass in C_2 (C)			sub-contrabass or double contrabass (octocontrabass) in F_1 (FF)		

Fig. 42. Table of ranges of the recorder family from English Wikipedia, en.wikipedia.org/wiki/Recorder_(musical_instrument). The treble clef 15ma is used for the garklein recorder.

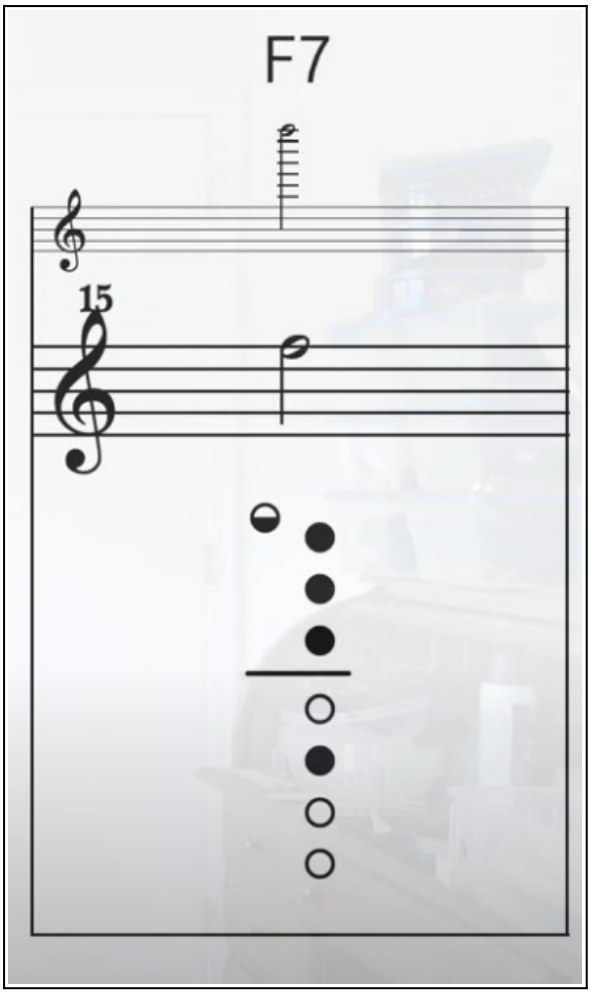


Fig. 43. Fingering for F7 on the garklein recorder, from Richard Bobo's YouTube video (youtube.com/watch?v=vw5Pz5Mp0-4). The same pitch is notated both in the usual treble clef and in the treble clef 15ma.

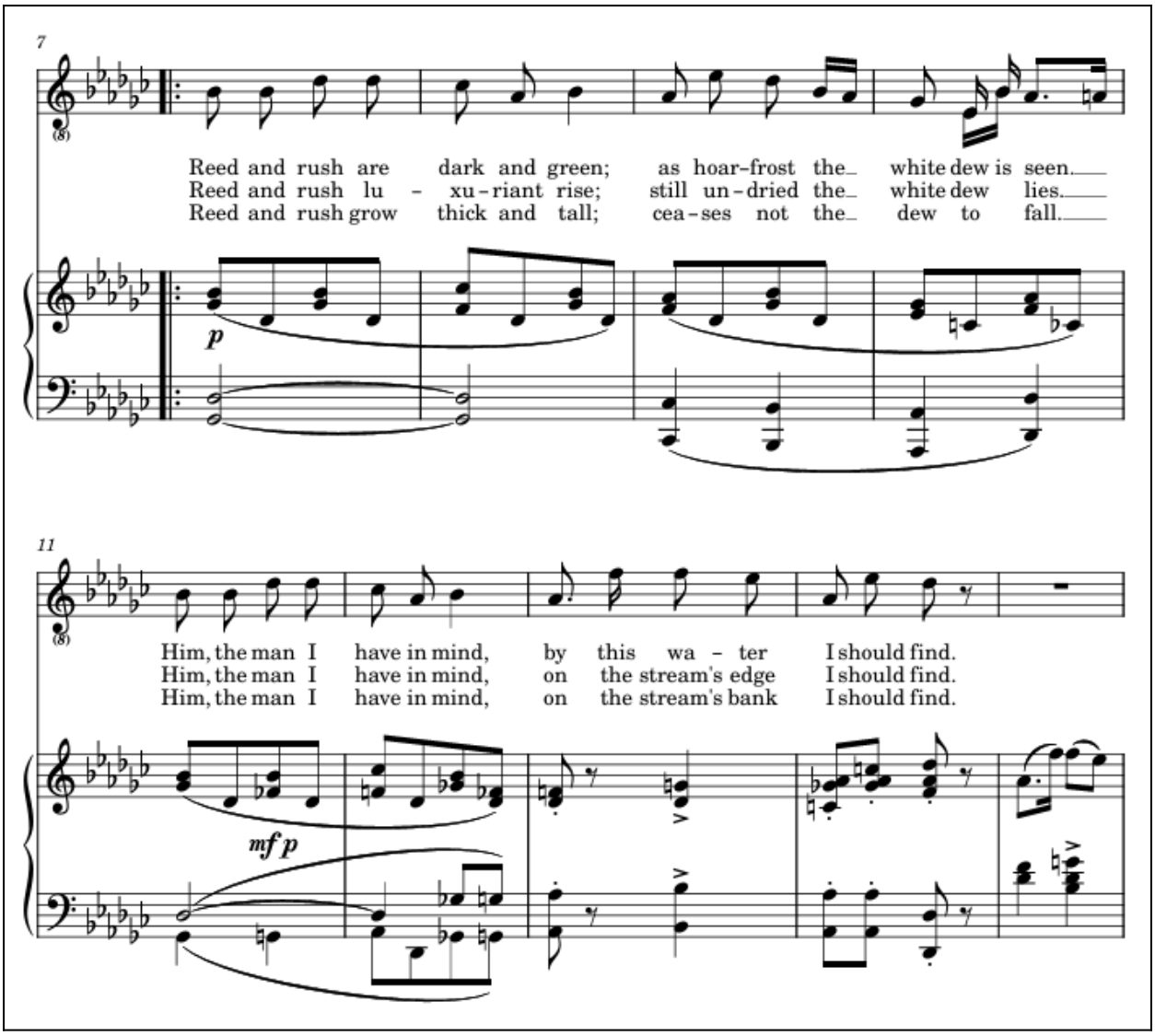


Fig. 44. Gavin Jared Bala, *Reeds*, Op. 11 No. 4 (composed 2023, pub. 2024 on IMSLP). Treble clef with optional 8ba for the vocal part, to indicate that either soprano or tenor is acceptable.

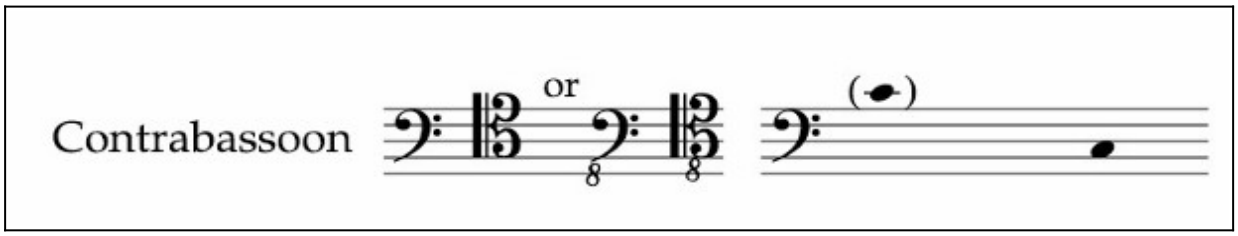


Fig. 45. Gould (2011: 254). Tenor clef 8ba recommended as an alternative for the high range of the contrabassoon.

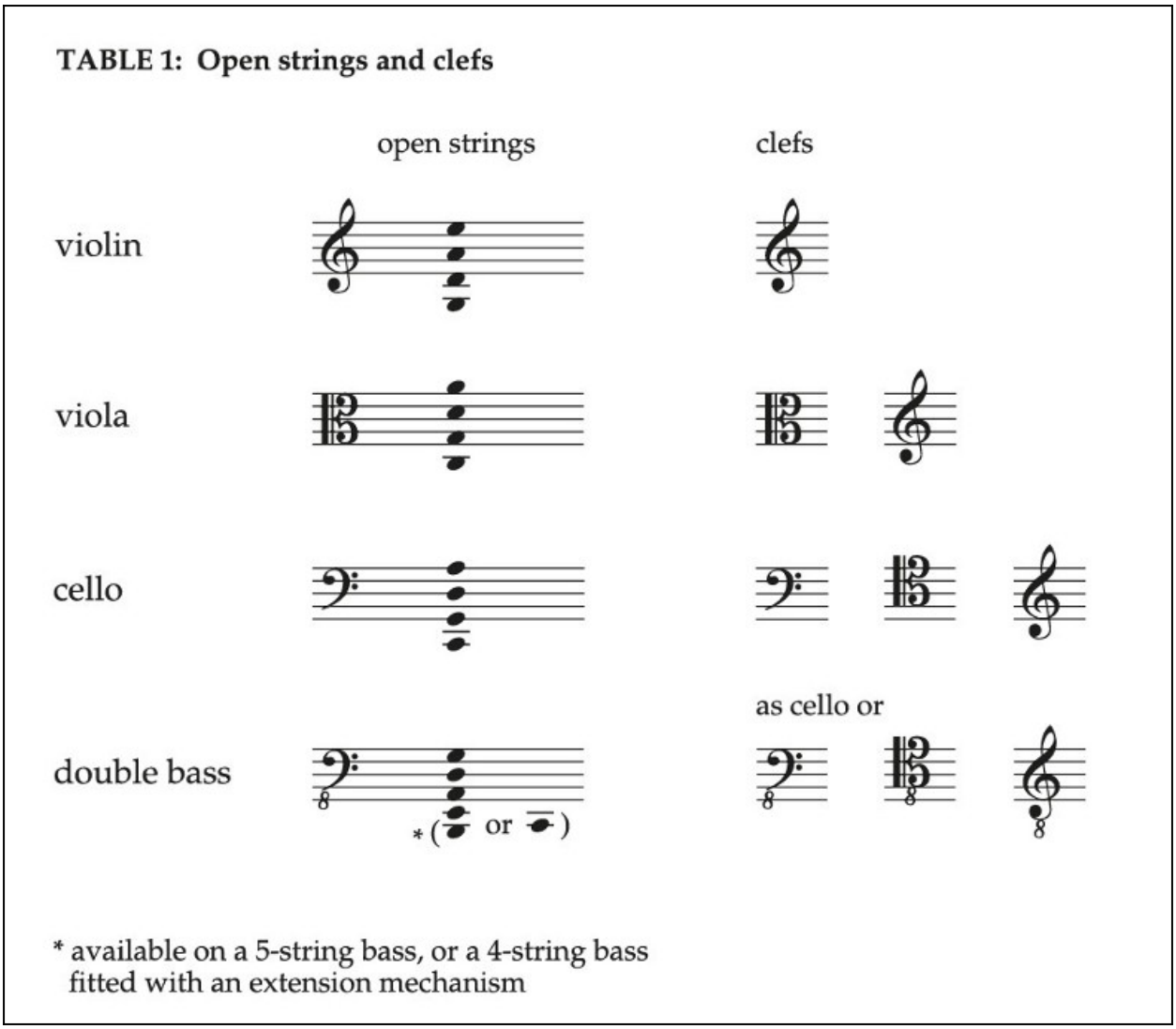


Fig. 46. Gould (2011: 393). The three 8ba clefs used for double bass. (As Gould notes on the same page, explicitly writing out the 8 in this case helps to clarify the sounding pitch of harmonics.)

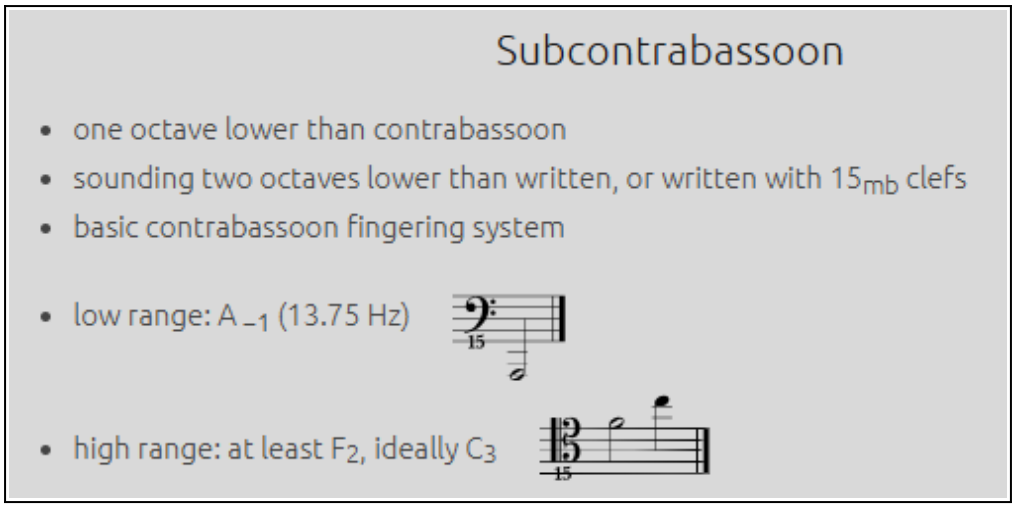


Fig. 47. Remark on the usage of 15ba clefs for the subcontrabassoon, with the F and C clefs 15ba pictured. subcontrabassoon.com/explorer.html.

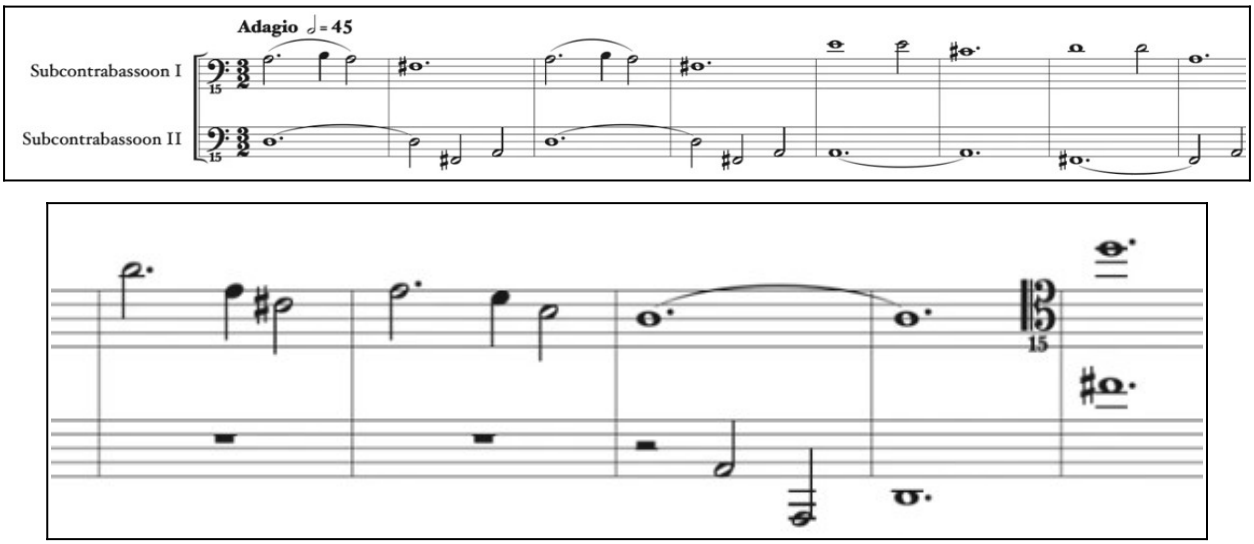


Fig. 48. F and C clefs 15ba, in an arrangement of "Silent Night" for two subcontrabassoons. From the channel of Richard Bobo (inventor of the subcontrabassoon), youtube.com/watch?v=9innP474tko.

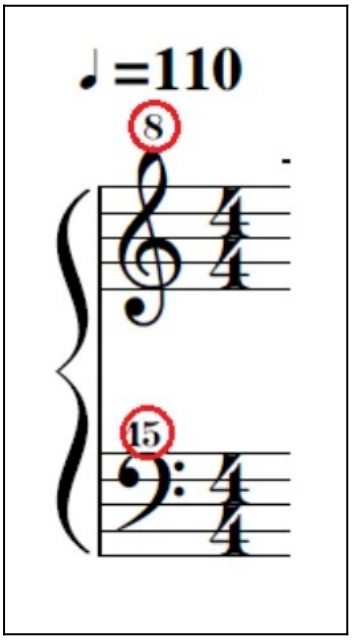


Fig. 49. G clef 8va with F clef 15ma. From Reddit sub r/pianolearning (asked by user "Stellar_Para11ax"), reddit.com/r/pianolearning/comments/khab64/sorry_im_new_to_the_piano_what_does_the_number_on/.

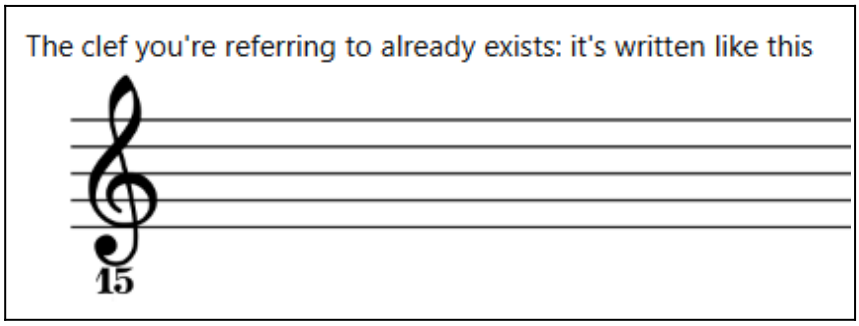


Fig. 50. G clef 15ba, from a Music Stack Exchange answer by user "leftaroundabout." music.stackexchange.com/a/64774.

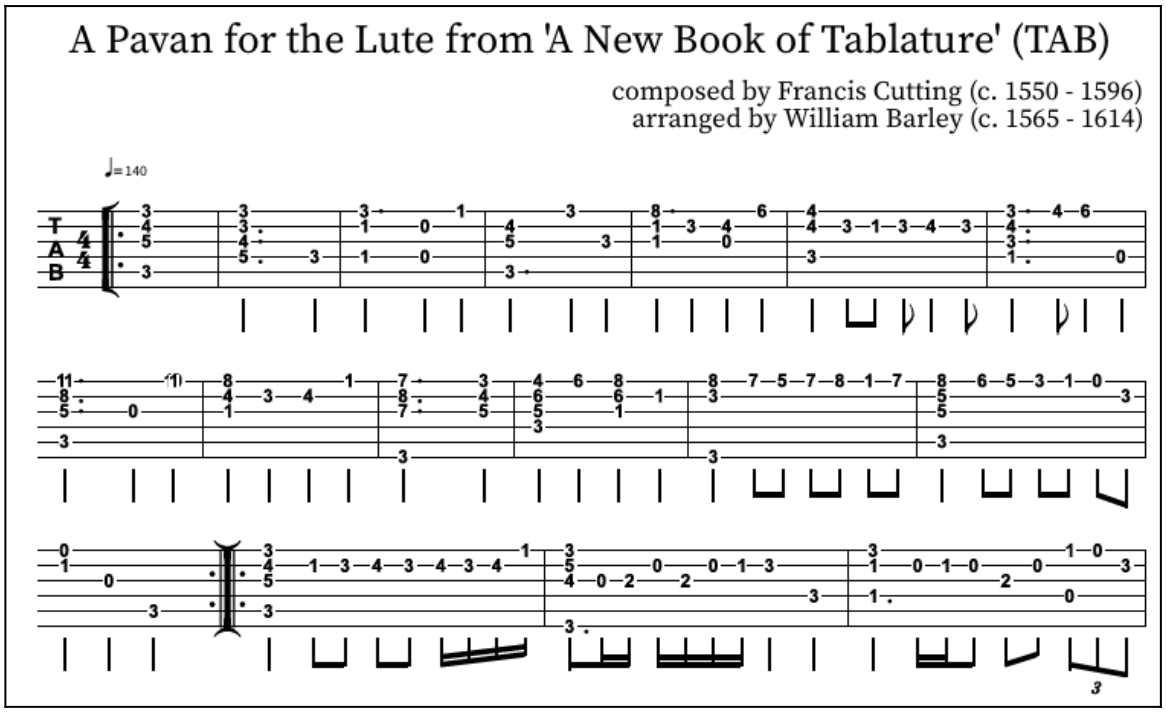


Fig. 51. Francis Cutting, Pavan. Arranged for guitar and published by Meg Noah, 2024. Tablature clef (TAB).

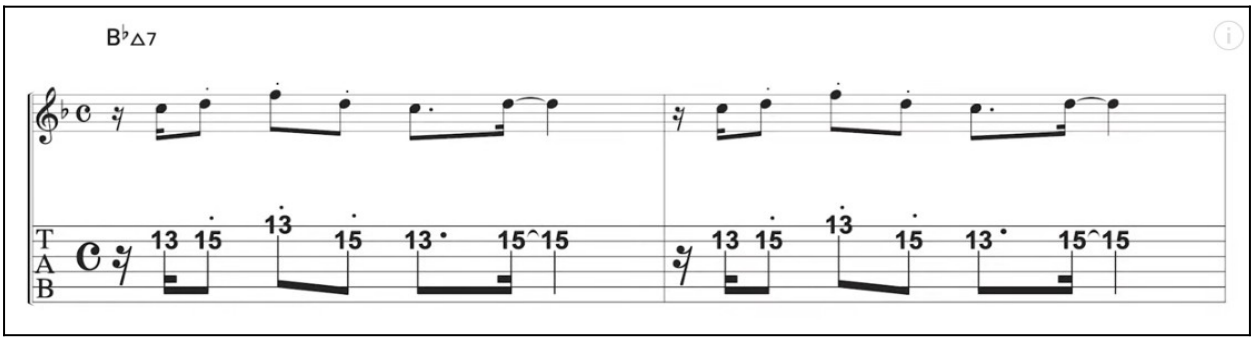


Fig. 52. 真夜中のドア / Stay With Me. Score for guitar solo in both standard notation and tablature. From Miyawaki Toshiro's channel, youtube.com/watch?v=MSdhkOZaRLw.

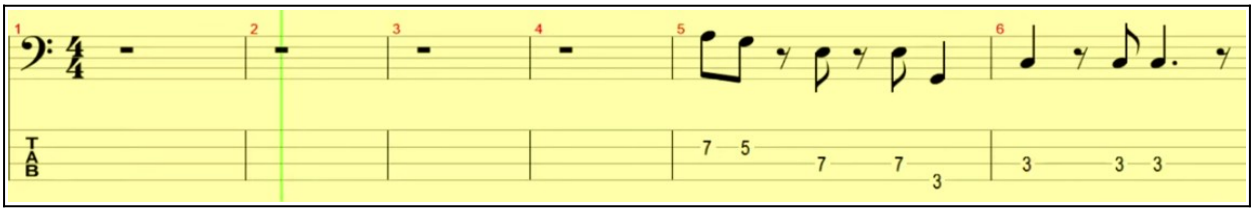


Fig. 53. CCR - Have You Ever Seen the Rain. Bass guitar standard notation with tablature, from the Yellow Tabs channel. youtube.com/watch?v=GkhZfHU5_fM.

Arpeggiato signs

The arpeggio sign is a wavy line similar to, or the same as, the design of the shaded trill line (see *Extent of the trill line*, p. 136). This extends vertically to encompass all arpeggiated notes (but not the stems as well). The sign should precede any accidentals, and must come after a barline:

The arpeggio sign always precedes a chord. A wavy line placed after a chord (* above) is used by Bartók (e.g. in the 14 Bagatelles for piano, op. 6) to indicate a downward arpeggio (but see below for recommended notation).

Arpeggio direction

A chord is arpeggiated from bottom to top pitches unless otherwise indicated.

A chord arpeggiated from top to bottom takes a downward arrow:

A subsequent upward arpeggio requires an upward arrow:

An upward arrow is needed only when there are also downward arpeggios.

An arrow preceding the arpeggio sign has the same meaning, but occupies more space:

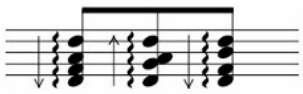


Fig. 54. Gould (2011: 131).

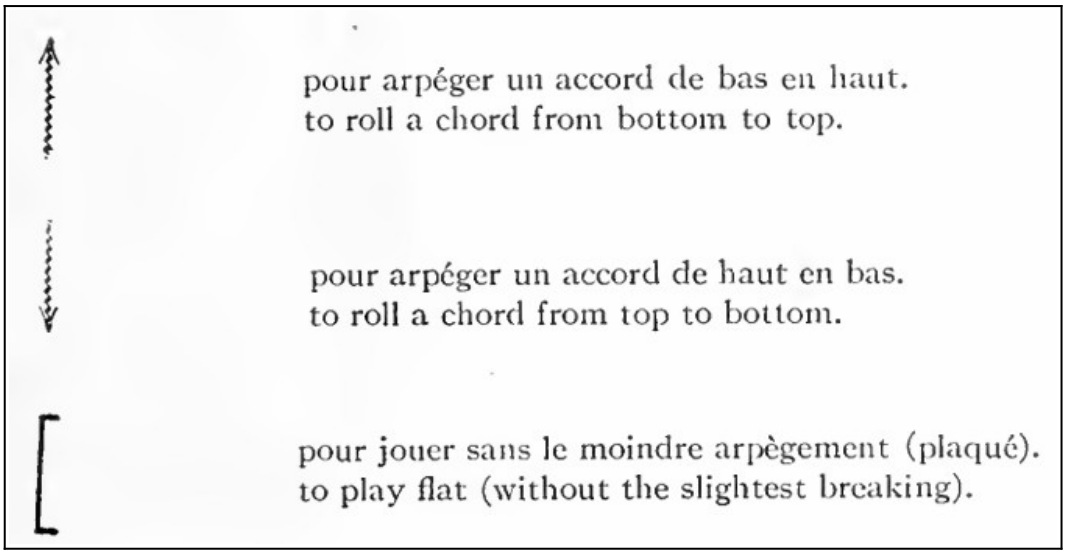


Fig. 55. Carlos Salzedo (1921) *L'Étude Moderne de la Harpe* (Modern Study of the Harp), p. 9. G. Schirmer, USA.

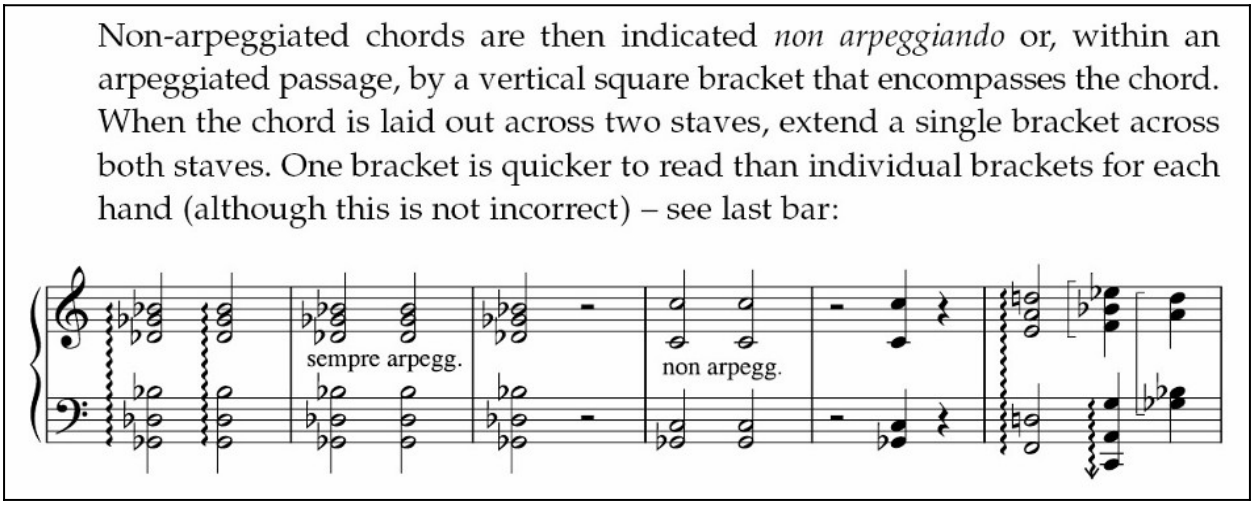


Fig. 56. Gould (2011: 132). The *non-arpeggiato* bracket, at far right. Illustrated for reference; not currently proposed for Unicode. See also the preceding figure.

ISO/IEC JTC 1/SC 2/WG 2
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646[1]
Please read Principles and Procedures Document (P & P) from std.dkuug.dk/JTC1/SC2/WG2/docs/principles.html for guidelines and details before filling this form.
Please ensure you are using the latest Form from std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html.
See also std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html for latest *Roadmaps*.

A. Administrative

1. **Title:** *Unicode request for miscellaneous musical symbols*
2. Requester's name: *Gavin Jared Bala, Kirk Miller*
3. Requester type (Member body/Liaison/Individual contribution): *individual*
4. Submission date: *2025 January 3*
5. Requester's reference (if applicable):
6. Choose one of the following:
   This is a complete proposal: *yes*
   (or) More information will be provided later:

B. Technical – General

1. Choose one of the following:
   a. This proposal is for a new script (set of characters): *no*
      Proposed name of script:
   b. The proposal is for addition of character(s) to an existing block: *yes*
      Name of the existing block: *Musical Symbols Supplement*
2. Number of characters in proposal: *30*
3. Proposed category (select one from below - see section 2.2 of P&P document):
   A-Contemporary x B.1-Specialized (small collection) B.2-Specialized (large collection)
   C-Major extinct D-Attested extinct E-Minor extinct
   F-Archaic Hieroglyphic or Ideographic G-Obscure or questionable usage symbols
4. Is a repertoire including character names provided? *yes*
   a. If YES, are names in accordance with character naming guidelines in P&P document Annex L? *yes*
   b. Are the character shapes attached in a legible form suitable for review? *yes*
5. Fonts related:
   a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?
   Kirk Miller
   b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):
   Bravura fonts are licensed under the SIL Open Font License
6. References:
   a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided? *yes*
   b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached? *yes*
7. Special encoding issues:
   Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)? *no*

8. Additional Information:

Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at www.unicode.org for such information on other scripts. Also see Unicode Character Database (www.unicode.org/reports/tr44/) and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

1 Form number: N4502-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03, 2008-05, 2009-11, 2011-03, 2012-01)

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before? *no*
   If YES explain
2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)? *yes*
   If YES, with whom? *One of the proposers is a member of the user community*
   If YES, available relevant documents:
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?
   Reference:
4. The context of use for the proposed characters (type of use; common or rare) *music*
   Reference:
5. Are the proposed characters in current use by the user community? *yes*
   If YES, where? Reference: *See figures*
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP? *no*
   If YES, is a rationale provided?
   If YES, reference:
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)? *yes*
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence? *no*
   If YES, is a rationale for its inclusion provided?
   If YES, reference:
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters? *no*
   If YES, is a rationale for its inclusion provided?
   If YES, reference:
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to, or could be confused with, an existing character? *no*
    If YES, is a rationale for its inclusion provided?
    If YES, reference:
11. Does the proposal include use of combining characters and/or use of composite sequences? *no*
    If YES, is a rationale for such use provided?
    If YES, reference:
    Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?
    If YES, reference:
12. Does the proposal contain characters with any special properties such as control function or similar semantics? *no*
    If YES, describe in detail (include attachment if necessary)
13. Does the proposal contain any Ideographic compatibility characters? *no*
    If YES, are the equivalent corresponding unified ideographic characters identified?
    If YES, reference: