Large-Print Music Scores

A Guide to their Production

INTRODUCTION

The purpose of *Large-Print Music: A Guide to its Production* is to provide volunteers with some assistance for preparing large-print music from standard print music, using music notation software.

The goal is to produce high quality, large-print versions of the scores or method books assigned or chosen for enlargement. The process may be summarized as follows:

> 1) Title Selection (by volunteers from list by or discussion with NLS/Library of Congress)
> 2) Acquiring copyright clearance (NLS/LOC)
> 3) Producing the master software file (volunteers)
> 5) Proofreading the master file (volunteers)
> 6) Final editing of master file and saving as a pdf for printing (volunteers)
> 7) Printing copies (NLS)

We assume that volunteers will have a basic knowledge of music notation for voice and most instruments, as well as a working knowledge of one or more music notation software packages.

Although the basic rules of notation are incorporated into all software packages, questions can still arise. In such cases, we recommend Gardner Read's *Music Notation*, 2nd edition. New York: Crescendo, 1979. Questions may also be directed to the Music Section, National Library Service for the Blind and Physically Handicapped (800-424-8567 or nlsm@loc.gov).

Use of large-print music scores is of course our ultimate goal. Large-print music in the NLS collection is loaned without charge to individuals qualifying for the Library of Congress program across the country and to U.S. citizens living abroad. Most of the available titles are listed in a print catalog: *Large-Print Scores and Books Catalog*, which may be obtained by contacting the Music Section at 800-424-8567 or nlsm@loc.gov. The entire music collection is available online at nlscatalog.loc.gov.

Music Notation Software
For practical purposes, the most commonly used full programs are Finale and Sibelius. However, any program that can produce an acceptable product (i.e., meet our specifications), and also be saved as a .pdf file is sufficient.

Getting the score into the program. Nearly every notation program allows for three different modes of getting a basic score into an electronic file: keyboard/mouse entry, MIDI input from a keyboard and scanning. Any one of these is acceptable and the choice is up to the volunteer.

PREPARING THE FILE

Materials and Supplies
The print score to be enlarged will preferably be obtained by the volunteers themselves, whether borrowed or purchased. If necessary, NLS/Library of Congress can provide the standard print music score to be enlarged. The volunteer is responsible for the computer and software to be used.

Basic Specifications
1. All material in the regular print score or method book is to be included in the large-print files unless the Library of Congress provides special instructions to the contrary. However, in general, colors, screens, photographs, and material unrelated to the instructional content of the publication should be omitted.

2. When NLS/BPH, Library of Congress, seeks permission to produce publications in large print, it does so to produce copyright holder's original publication in large-print format, therefore, changes in or corrections of the score cannot be made in the details of the music notation.

3. Music notation requirements:

    a) Staff (the 5 lines of the staff) size should be approximately one inch high.
    b) Lines, such as staff lines and phrases, should be 1/16 of an inch thick.
    c) Cadenzas, ornaments, glissandos, and similar music notation may be a smaller size.
    d) Text must be at least 14 point. Times Roman is the preferred font.
    e) The authority for music notation is G. Read, Music Notation (Crescendo, 1979).
    f) Pay special attention to:
        1) the thickness of beams
        2) vertical alignment of notes and rests
        3) placement of accidentals and of key and time signatures, including cautionary key and time signatures
        4) white space between staves, particularly in vocal music notation

4. Page size = 11" x 17" (landscape orientation) for all pages, preliminary material and music.

5. Margins: One inch on both left and right hand margin; ½ inch for top and bottom margins. This is for both music score pages and for pages with text, including page numbers, braces, titles, copyright notices, etc.

6. Page numbers: upper right corner for right side, odd-numbered pages; upper left corner for left side, even-numbered pages

Deliverables
1) The file of the score in Sibelius or Finale (or other software)
2) The same file as above saved as a .pdf file.

These files may be sent to the Music Section, NLS/BPH, Library of Congress on a CD, or emailed to jhan@loc.gov or nlsm@loc.gov. The more important and more immediately usable file is actually the .pdf file.

3) Printed copies (11" x 17") of the file are very desirable, but optional as a final product or for interim checks. NLS recognizes that not all parties have the paper or machine capacity to produce such copies.

Related Specifications and Considerations:

Title pages
Title pages are required for all large-print scores, unless other instructions are provided by the NLS/LOC. A common partial exception to this occurs when a single title page is adapted and used in the printing of each volume of a multivolume title.

In its simplest form, the title page is the large-print version of the standard print title page. Title pages contain three categories of information: (1) composer, editor, title, volume, series, etc.; (2) large-print volume or part statement and edition notice; and (3) publisher and copyright. These categories are placed in the top, middle, and lower areas of the page, respectively.

The volunteer has some latitude in arranging the materials so long as these general guidelines are followed and the visual effect is pleasing.

Title pages are prepared for 11" x 17" paper, like the score itself.

Thus:
1. Include all composers, arrangers, editors, or compilers associated with the work in hand whose names are listed on the regular print title page.

2. Include title of book, as well as any series it may belong to. If the regular print title page gives the title in two or more languages, include all languages.

3. Give volume, book, or part for the regular print book.

4. Give other pertinent information such as "reduction for two pianos by composer" and "for piano," if this information is not already clear from the title. Instruments must be identified, preferably on the title page. As a last resort, they can be identified on the first page of music.

5. Omit material not related to the book in hand, e.g., listings of other books in a series or by the same composer, contents information for other volumes in a set. Decorative material from the original standard print title page should probably be eliminated.

6. Include the large-print edition notice on all title pages.

7. Include all publisher and copyright information.

Volunteers' Pages
On these special pages volunteers who prepare large-print files claim credit for their work. It is always the second preliminary page, coming immediately after the title page.

Volunteers' pages are comprised of three parts: (1) the "This Large-Print Edition , . . " notice; (2) the volunteers' identification statement; and (3) the "Please return ..." notice. These parts occupy the upper, middle, and lower areas of the page, respectively.

Volunteers' pages are also prepared on 11" x 17" pages, with ½ inch margins at the top and bottom, and 1 inch margins on the right and left.

The volunteers' identification statement is the responsibility of the volunteers preparing the large-print file. Identification statements can be up to four lines long. These statements identify individuals, groups, and organizations responsible for preparing the files. If one to three persons are responsible for an entire master, names can be listed on the volunteers' page. More than three individuals should normally be identified by their group's name. Here are three typical identification statements:

<div align="center">

Your name
Hometown, OH

Your name
Your chapter
Sigma Alpha lota
International Music Fraternity

Your chapter
Phi Beta Fraternity

</div>

Other Preliminary Pages
Typical preliminary material includes contents, introductions, prefaces, and indexes, in addition to title and volunteers' pages. Large-print music files include all preliminary material found in the original print publication, except when special instructions to the contrary are provided by NLS. The arrangement of preliminary pages in large-print file is title page, volunteers' page, and other

preliminary pages in the order found in the original print publication.

Contents pages and indexes must reflect the page numbers of the large-print editions. To adapt enlarged contents and index pages for files for single-volume large-print books, simply change the page numbers to the large-print page numbers.

Pagination
Right-hand pages are odd-numbered; left-hand pages are even-numbered. Apart from that generality, follow the pagination *pattern* of the print original when preparing the large-print version.

Preliminary pages, or pages coming before the music proper can be numbered either with Roman or Arabic numerals. The title page is always i, or 1, and the volunteers' page is ii, or 2. These first two numbers are "counted" but do not actually appear on the pages.

Other preliminary pages in the large-print version follow the order of the same pages in the regular print publication and are numbered consecutively beginning with page iii, or 3. Numbers are affixed to page iii, or 3, and all following pages, if there are five or more preliminary pages. If the large-print version contains fewer than five preliminary pages, numbers need not be affixed to any of these pages.

Copyright Notices
When a book or score bears a single copyright notice, either on the title page or on the first page of music, the notice should be placed on the large-print title page with the publisher information. If individual compositions or sections bear copyright notices, these notices are to be placed at the bottom of the first large-print page of the composition or section. Copyright statements are always included in their entirety so that the publisher's rights will be fully protected. Care must be given to the placement and completeness of these notices.

Titles
Use of titles in large-print versions follows standard practices of print music publishers. Titles are required at the beginning of individual pieces in collections and at the top of the first page of music in single-composition publications. These titles are in addition to titles on title pages.

Special Instructions
Some types of material require special handling. These include photographs, multiple-language method books, and half-tones. Since problems relating to these materials vary considerably and are encountered relatively infrequently, special instructions will be provided for them as necessary. Volunteers who have questions about whether exceptions are necessary should call the Music Section, NLS, Library of Congress, before proceeding.

Volumes
Each assigned title constitutes at least one large-print volume. Depending on the size of the regular print publication, some titles can be produced in a single large-print volume; longer print publications may require two or more large-print volumes. 150 pages is the preferred maximum

volume length, although particular circumstances may warrant exceeding that limit. This also holds for print publications that are already parts themselves, e.g., Adier, *Operatic Anthology*, *Volume 1: Soprano*.

Eliminating White Space
Where possible, vertical and horizontal white space should be minimized to achieve the most efficient use of page space, and therefore limit volume size.

Vertical white space should be removed from between individual staves in systems of staves so that the maximum will fit on a page, e.g., two lines of piano music.
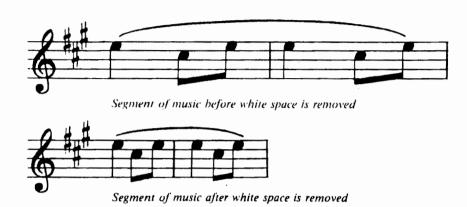

System of staves before white space is removed

System of staves after white space is removed

Horizontal white space is removed when the enlarged music contains a lot of unnecessary horizontal space between notes and bar lines. For example, method books and easy piano music typically contain an inordinate amount of white space. Pages can be saved when this is removed.

Segment of music before white space is removed

Segment of music after white space is removed

Single line music commonly fits at least four lines to a page. The lines of enlarged music should be placed relatively close together. But care should be taken so that the meaning of markings is still clear.

However, crowding notes to minimize horizontal white space —to get more measures per page— can compromise readability even if the notes are large. The volunteer should be sensitive to the balance between maximal use of page space and readability.

Types of Music
This guide is geared to the most commonly encountered music chosen for enlargement: method books, single line music, piano, organ, and vocal music with accompaniment. Some general remarks about these types are presented below. Special instructions will be provided, as needed, for other music such as choral, harp, and percussion, since these materials are produced infrequently.

Single Line Music
Several lines of single line music, such as solo vocal, violin, trumpet, and saxophone, can fit on a large-print page, usually four, and sometimes more. The particular number of lines depends on leger lines above and below staves, the existence of text, and dynamic, bowing, or other markings. For example:

Page turns at the end of odd-numbered pages should be planned around bowing and breath marks and phrasing so that the book is as convenient to use as possible.

Piano Music
Two-hand piano music and four-hand music for one or two pianos are discussed in this section. The rules outlined here apply also to harp, celesta, harpsichord, and organ music written on two staves.

As in regular print publications, four-hand one-piano music is arranged with the Secondo part on the left-hand page and the Primo part on the facing right-hand page. Music on facing left-and right-hand pages must correspond exactly. Because of differences in complexity which may exist between the two parts, one of the parts may contain more white space than the other.

The first page of four-hand one-piano music will be page 2 (or other even number), a left-hand page. Pages are numbered consecutively from page 2 to the end of the volume.

Four-hand two-piano music is divided into two large-print volumes, one containing the music for Piano I and the other containing the music for Piano II. Pages in the two volumes must correspond exactly, i.e., the music on page 1 in the Piano I volume must correspond exactly with the music on page 1 in the Piano II volume. Four-hand two-piano music may contain extra white space because of the need to correlate pages.

Volunteers need make only one set of title, volunteers', and other preliminary pages since the same large-print pages can be used in printing both volumes.

Other Music
Special instructions, on a case by case basis, will be provided by the Library when they are needed for music not covered in this guide.

Method Books
Method books are usually a combination of music, diagrams, pictures, and text in larger than normal type size. Therefore more time in both planning and execution is necessary compared with a straight score. Special instructions may be necessary.

All diagrams, pictures, and text relating to music, music notation, and instruments must be included in the large-print master. Pictures not relating to the subject matter or having only a decorative function can be omitted. Diagrams and drawings that should be included are keyboards, instruments, named individuals such as composers, and fingering charts.

Definitions and other particularly important material is frequently emphasized by devices such as boxes, arrows, etc. When possible, these devices should be used in the large-print version.

Arranging related material in a usable sequence can be problematic. For example, publishers may place definitions or biographical and historical information relating to a piece before, after, or in the middle of the music. Following the order of the regular print publication in the

large-print master can result in an awkward or illogical arrangement, such as a page containing only a definition of a musical term and a title for a piece that follows. Volunteers have flexibility in arranging this material so long as the arrangement is logical and space is used effectively.

Concluding rules of thumb:

1. Titles must go on the same page as the beginning of the music.
2. Footnotes must be on the same page as the music they refer to.
3. Copyright notices for individual pieces must be placed at the bottom of the first page of the music.
4. Definitions and biographical information can usually go either at the beginning or the end of the music.

PROOFREADING

Preliminary Proofreading
Before an enlargement is submitted, the file must be given a preliminary overall proofreading. Volumes will be proofread again later by volunteers specializing in proofreading, but this does not relieve persons preparing the original files from the responsibility of checking their work for accuracy, completeness, and conformance to specifications.

It is best if the preliminary proofreading is done by someone who was not involved in preparing the original. It may be helpful, though not necessary, to proof the new file from a printout, rather than onscreen.

The following is a checklist for some of the most frequently made errors:

1. Are all segments of music and other material in the correct order?
2. Was any printed material omitted that should have been included?
3. Is space on each page and throughout the manuscript utilized efficiently?
4. Is all music notation correct?

Final Proofreading
The proofreader's task is to verify that large-print files are complete and the music notation correct, to see that files conform to specifications, to identify errors, omissions, etc., and to prepare reports of errors for the persons preparing the files.

The new large-print file must be carefully compared with the regular-print publication to see that the music is complete and correct. Except for the unusual instances when material in the regular-print publication is to be omitted from the large-print version, the large print file is to be a complete copy of the regular-print publication.

Procedures
Individuals will undoubtedly develop their own systems for proofreading as they gain experience.

Beginners may want to start with the first questions on the proofreader's report and proceed to the last, answering each question in turn. Whatever the system used, proofreaders should expect to work through the file several times, concentrating on different aspects of the material in each reading. Great care must be taken not to overlook a single detail of the notation that might be missing or incorrectly handled.

Corrections to the file should be made before sending the proofreader's report to the Library of Congress. Reports and proofed files should be sent to the library separately.

Files needing more than minor corrections may be sent back to the person or persons responsible for the work, if the proofreader does not want to make the necessary corrections. When this occurs, the Library should be notified so that its assignment records can be kept up to date.

Group Efforts
When the Bold Note project was carried out by hand copying, SAI chapters occasionally worked in groups. In a computer context, group work will be somewhat different. We leave to the chapters the ingenuity required to take advantage of a group of individual volunteers.

Timeliness
Generally, it is best to plan to finish assignments in six months or less. Projects not completed in that time tend to become problems, participants lose interest, organizational officers and schedules change, and momentum slows or disappears.

LARGE-PRINT MUSIC FILE
Proofreader's Report on

_____

(Composer, Title)

ACCURACY AND COMPLETENESS
1. Segments of music in correct sequence. Yes_____   No_____
Comment:

2. Musical notation complete. Yes_____ No _____
Comment:

3. Pagination, including that for preliminary pages, correct. Yes_____   No _____
Comment:

ARRANGEMENT OF MATERIAL
1. Breath marks, repeat signs, phrases, ends and beginnings of sections, movements, etc.
logically placed. Yes_____ No_____
Comment:

2. Spacing good within each page. Yes_____ No
Comment:

3. Spacing good over entire piece, section, etc. Yes_____ No_____
Comment:

4. Margin one inch at left and right side of page. Yes_____   No _____
Comment:

5. Margin ½ inch at top and bottom edges. Yes_____   No _____
Comment:

DMITRI

kabalevsky

PIANO CONCERTO No. 3

(YOUTH)

OPUS 50

REDUCTION FOR TWO PIANOS BY THE COMPOSER

LARGE PRINT EDITION

Produced with Permission of the Publishers

for the

Library of Congress

by

Sigma Alpha Iota

International Music Fraternity

1979

Copyright MCMLV by

MUSIC CORPORATION OF AMERICA

322 West 48th Street, New York, N. Y. 10036

Sample large-print title page

SCHIRMER'S LIBRARY
OF MUSICAL CLASSICS

LUDWIG VAN BEETHOVEN

Bagatelles for the Piano

Book I   SEVEN BAGATELLES, Op. 33

Large-Print Volume 1

LARGE PRINT EDITION
Produced with Permission of the Publishers
for the
Library of Congress
by
Sigma Alpha Iota
International Music Fraternity
1979

G. SCHIRMER, INC.
New York

Sample large-print title page

This Large Print Edition

was prepared by

Your Chapter
Sigma Alpha Iota
International Music Fraternity

Please return this music after use to:
Music Section
National Library Service
for the Blind and Physically Handicapped
Library of Congress
Washington, D.C. 20542

Layout for volunteers' page