



MusGlyphs

MusGlyphs is a font that makes it easier to type a wide variety of musical symbols directly into a word processor, combined with text fonts, without needing to adjust baselines or point sizes, like this:

The complex $\frac{6}{8} + \frac{2}{4}$ signature has been replaced by six bars of $\frac{5}{4}$ time

High voice available in  and low voice in 

Swing rhythm is represented as  =  at a dynamic range *mp* → *ff*

Jazz musicians read shorthand like  to play repeats

MusGlyphs modifies glyphs taken from Bravura and Academico and adjusts their positioning.

MusGlyphs works in any word processor or other software that supports ligatures and kerning. Make sure these features are turned on for the glyphs to display correctly.

Installation

To install these fonts for use on your computer, open the zip file that you downloaded.

Quit any applications that may be running on your computer. Then, install the font on your computer:

Mac: <http://support.apple.com/kb/HT2509>

Windows: Right-click on the font files and select **Install**.

Using MusGlyphs

Most symbols in MusGlyphs can simply be typed by entering the appropriate keystroke or series of keystrokes until the desired glyph appears. Alternatively, you can enter the characters in plain text using your favorite text font and then switch the desired sections to MusGlyphs afterwards.

MusGlyphs and MusGlyphs Text

MusGlyphs is available as two font families:

- **MusGlyphs** uses the key commands as they appear below in this documentation.
- **MusGlyphs Text** (and **MusGlyphs Text Bold**) allows the user to type ordinary text and musical symbols without needing to switch between two different fonts. See the section entitled **MusGlyphs Text** for more information.

MusGlyphs characters

Time signatures

- Form: numerator / [slash] denominator (1, 2, 4, 8, or 16)
- **c** for common time, **c/** for cut time, and **c3** for Renaissance “3”

2/2 5/4 6/8 4/1 12/16 c c/ c3



Key signatures

- **T** or **B** for treble or bass, followed by **C** for no key, or
- Number and **b** for flat, or **#** for sharp

TC B3b T6#



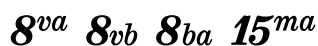
Clefs and octave signs

- **tre**, **tre8**, **bass**, **alto**, **tenor**, **perc**
- **8va**, **8vb**, **8ba**, **15ma**

tre tre8 bass alto perc



8va 8vb 8ba 15ma



Accidentals

- **b** for flat, **n** for natural, **#** for sharp
- **bb** for double-flat, **##** for double-sharp

b n # bb ##



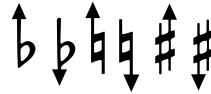
Microtonal accidentals

- After **b** or **#**, use **14** for ¼ or **34** for ¾
- After **b**, **n**, or **#**, use **-u** for up arrow or **-d** for down arrow

b14 b34 #14 #34



b-u b-d n-u n-d #-u #-d



Chord symbols

- Standard suffixes supported: **add**, **alt**, **aug**, **ma**, **MA**, **maj**, **MAJ**, **mi**, **MI**, **min**, **MIN**, **sus**
- **dim0** for diminished circle; **dim/** for half-diminished; **majt** for maj7 triangle
- ;[semicolon] to invoke superscript mode for accidentals and suffixes
 - you'll notice the presence of this symbol to alert you that a superscript chord suffix is about to be entered: $\uparrow C^m7$

Db7 Gadd2 Am7 Bmaj9 C+7

D^b7 Gadd2 Am7 Bmaj9 C+7

Edim0 F#dim/ Gmajt

E^o F[#] G Δ

C;#;7;(;add;9;) F;majt B;b;sus

C[#]7(add9) F Δ B^bsus

Notes

- **s** for 16th, **e** for 8th, **q** for quarter, **h** for half
- **32nd** for 32nd, **64th** for 64th
- **w** for whole note; **ww** for double whole; **www** for square whole
- . [period] for dotted notes, **tie** for tie
- For straight flags on 8th, 16th, 32nd, and 64th notes, add the _ [underscore] suffix

64th 32nd s e q h q. h.



64th_ 32nd_ s_ e_



w ww www qtieq h.tiee



Beamed notes and tuplets

- Repeated **e** and **s** for beamed 8th and 16th (up to four 8th and six 16th)
- Combinations: **ses, sse, ess, e.s, se, e.se** (Sicilian rhythm)
- **eess, ssee, sses, ee.s, e.sss, sse.s, and essss**
- Tuplets: **eee3, ee2, sss3, ss2**; with brackets: **3qqq, qe3, es3**
- For metric modulations: **3, 5 or 7** before or after **s, e, or h**

ee eeee ssssss



ses sse e.s se.



eess ssee



ssess



ee.s e.sss



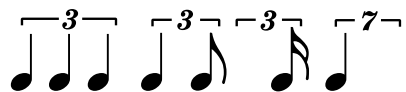
sse.s essss



eee3 ee2 sss3 ss2



3qqq qe3 3s q7



Alternate noteheads and notes

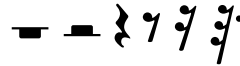
- Quarter notes with **Q** followed by:
 - **d** for diamond; **db** for filled diamond
 - **s** for square; **sb** for filled square
 - **x** for cross
 - to the above, add / [slash] to remove the stem (stemless notes)
 - **sp** for Sprechstimme (cross on stem)

Qd Qdb Qs Qsb Qx Q/ Qd/ Qsp

**Rests**

- Repeated **r** for rests of decreasing value, from whole to 32nd
- add . [period] for dotted rest

r rr rrr rrrr rrrrr rrrrrr .

**Dynamics**

- Combinations of **p**, **f**, **z**, **mp**, **mf**, **rf**, **sf**
- **nie** for niente; **nie0** for “0” niente
- Hairpins: **cresc** and **dec**; use in combination with **nie** and **nie0**

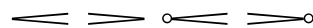
ppp pp p mp mf f ff fff

ppp pp p mp mf f ff fff

fp rf rfz sf sfp sfz nie nie0

fp rf rfz sf sfp sfz n 0

cresc dec nie0cresc decnie0

**Pedal markings**

- **Ped** for pedal down; **Ped*** for pedal up

Ped Ped*

**Bowings**

- **ub** for upbow; **db** for downbow

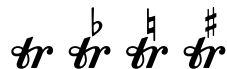
ub db



Ornaments and bowings

- Trills: **tr**; follow with **b**, **n**, or **#**, for trills with accidentals
- Mordents: **mord** for upper mordent, **mord/** for lower mordent
- Turns: **turn**; followed by:
 - **i** for inverted turn; / [slash] for turn with slash
 - **n** for natural above; **b** for flat above; **#** for sharp above
 - **-n** for natural below; **-b** for flat below; **-#** for sharp below
 - **#b** for sharp above/flat below; **b#** for flat above/sharp below
- Grace notes: **gr** for unslashed; **gr/** for slashed

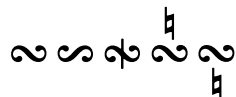
tr trb trn tr#



mord mord/



turn turni turn/ turnn turn-n

turnb turn-b turn# turn-#
turn#b turnb#

gr gr/



Repeats

- **DC, DS, coda, seg**
- % for single repeat; %% for double repeat

DC DS coda seg % %%



Parentheses

- Medium: (); best for most situations
- Small: (()); best for hairpins
- Tall: ((()); for time signatures

(ee) ((cresc)) (((3/4)))



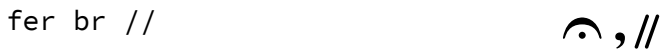
Multirests

- { _ [left brace, underscore] for left endpoint and initial stroke(s)
- _ [underscore] plus numeral for number of bars
- _ } [underscore, right brace] for ending stroke(s) and right endpoint



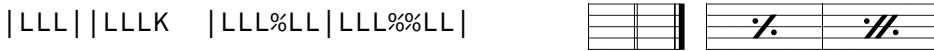
Pauses

- **fer** for fermata; **br** for breath mark; **//** for caesura



Staff notation

- Staff line: **L**; add
 - / [slash] for rhythmic slash
 - % for single repeat; %% for double repeat
- Barlines: | [pipe] for single; || [two pipes] for double; **K** for final
- @| [pipe] for tall single barline (useful for staff-less notation)
- |: for start repeat; :| for end repeat



Numerals and metronome marks

- Numerals **1, 2, 3**, etc. as normal;
 - add @ in front for use with metronome marks
 - add ^ in front for scale degrees
- **c.;** **ca.;** **ca**

76, q = ca. @1@2@0

76, ♩ = ca. 120

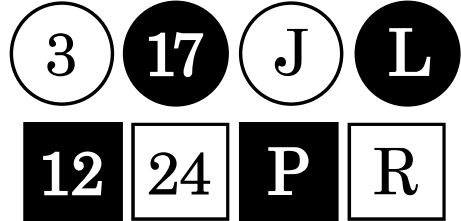
^1 ^2 ^3

î î î

Enclosures (rehearsal marks)

- Numbers 1-100 and capital letters A-Z
 - Circles: **(1)**, **(A)**, etc.
 - Squares: **[1]**, **[A]**, etc.
- Use the suffix **b** for black background (reverse)

(3) (17)b (J) (L)b
[12]b [24] [P]b [R]



String indicators

- Numbers 1-9 with **O** suffix: **1O**, **2O**, etc.
- Add = for matched equal sign

1O 2O 3O=



Arrows

- **<>** [angled brackets] for left and right arrow ends; **?** for extender
- **down** for down arrow; **up** for up arrow


<????> down up



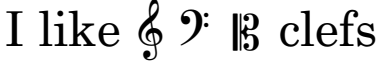


MusGlyphs Text

MusGlyphs Text allows the user to type ordinary text and musical symbols without needing to switch between two different fonts. To accomplish this, write text normally, and use the @ symbol to trigger musical symbols.

MusGlyphs Text Bold only makes the text items boldface. It does not affect musical symbols.

After typing @, you'll notice the presence of this symbol to alert you that a musical symbol is about to be entered: 

I like @tre @bass @alto clefs
Take five: @5/4
Siciliana is @e.se

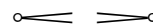
I like  clefs
Take five: 
Siciliana is 

Because some MusGlyphs characters are the result of single keystrokes, and others are a combination of several keystrokes into a ligature, you may occasionally need to experiment to discover where the @ needs to be re-applied.

@w @ww @www @q@tie@q @h.@tie@e



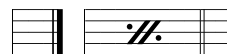
@nie@@cresc @dec@nie@



Certain musical symbols in MusGlyphs Text do not require the use of @ and may be entered identically to the way they are entered in MusGlyphs. These are:

- Chord symbol suffixes (the ; [semicolon] trigger applies)
- Small and tall parentheses
- Multirests
- Barline, double barline, start and end repeats, tall barline
- Enclosures (rehearsal marks) and string indicators
- Scale degrees (the ^ [caret] trigger applies)

|@L@L@L@K |@L@L@L%#@L@L | |@L@L |



B@b;maj;7 (((@4/4)))

B \flat maj7 ($\frac{4}{4}$)


In MusGlyphs Text, to show the @, ; [semicolon], and ^ [caret] in normal text format, use the @ trigger in front of these characters.

bit@@rate.com@; 2@^4

bit@rate.com; 2^4

In MusGlyphs Text, the [space] returns a space of standard width. To get the half-width space as used in MusGlyphs, use the @ trigger in front of the space.

In rhythm: @ss@ @sss3@ @ss

In rhythm: 

Credits

Bravura and Academico were designed by Daniel Spreadbury of Steinberg Media Technologies.

Troubleshooting

Ligatures don't appear

MusGlyphs relies on ligatures — combinations of characters that combine to trigger another glyph in the font. Be sure to activate this feature in your software of choice, if it isn't on already.

Autocorrect / Autoformat

Some programs like Microsoft Word have an autocorrecting feature that will automatically capitalize the first letter of a sentence and change other strings of characters, like from **3/4** to **¾**. This will cause your MusGlyphs symbols to be incorrect. Please be aware of this and correct or override it, if necessary, within your software. MusGlyphs is case-sensitive.

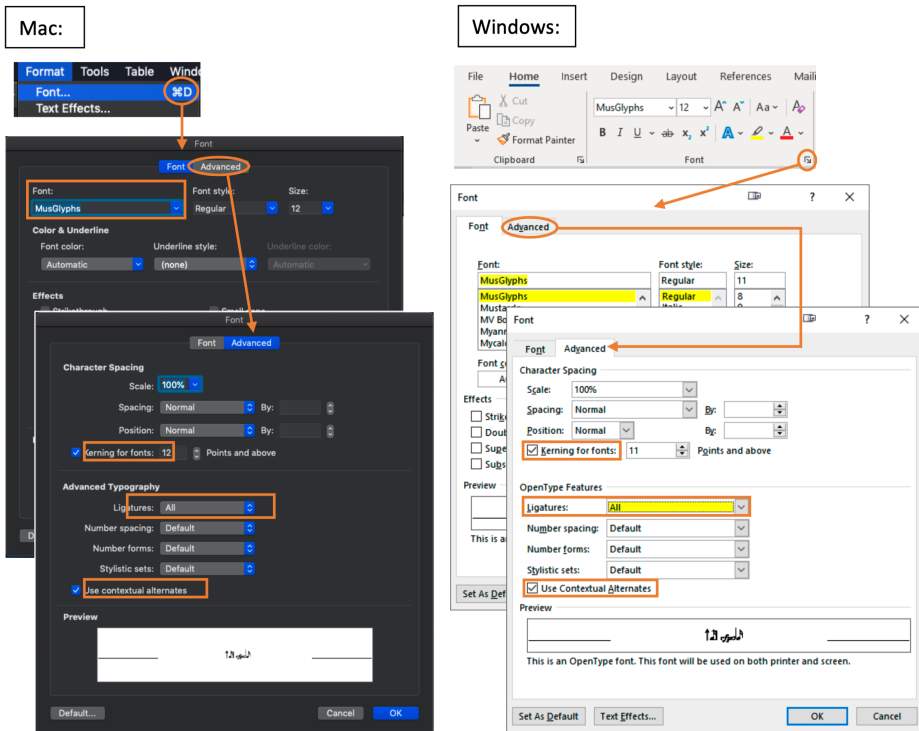
Line spacing

To use MusGlyphs in long stretches of text within paragraphs, you will likely need to adjust your vertical line spacing. Certain programs may automatically account for the extra vertical space needed by MusGlyphs but then revert to ordinary line spacing when MusGlyphs characters do not appear, causing the line spacing to appear inconsistent. To keep line spacing consistent, try setting the line spacing to a consistent value.

In Microsoft Word, this is done in the **Paragraph** dialog, **Indents and Spacing > Spacing**. Try setting **Line Spacing** to **Exactly**.

Turning on kerning and ligatures in Microsoft Word

- Enter the **Font** dialog.
 - Mac: ⌘D or in the menu under **Format > Font**.
 - Windows: **Ctrl+D**, or the arrow on the Ribbon under **Home > Font**.
- Select **MusGlyphs** in the dropdown list, then select the **Advanced** tab.
- On the **Advanced** tab, check the boxes for **Kerning for fonts** and **Use contextual alternates**.
- In the **Ligatures** dropdown menu, select **All**.



Certain ligatures don't appear in Microsoft Word

Be certain that you are saving your document in the latest **.docx** format, and not using Compatibility Mode.

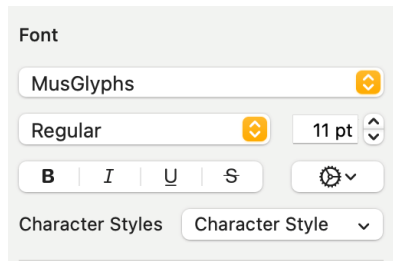
Fonts don't appear with their latest versions, even when properly installed

Try clearing the font cache on your computer according to your operating system's instructions.

MusGlyphs doesn't appear in the font list in Pages or other Apple programs

If MusGlyphs doesn't appear in your font list, please follow these instructions:

- With Pages open, press **⌘T** or, from the menu bar, choose **Format > Font > Show Fonts**
- Choose **MusGlyphs** from the **Family** column
- You'll find that MusGlyphs will now be accessible in the dropdown menu in the right panel, even when you close the Fonts window



MusGlyphs will appear in the document where you used it. When you save the document and reopen it, it will still be there. But you may have to repeat the process to find this font in other documents. Unfortunately this is a limitation with certain fonts and Apple Pages and other Apple programs.

License

MusGlyphs is made available under the SIL Open Font License (<https://scripts.sil.org/ofl>), which means that the fonts are free to download, use, embed, redistribute with other software (including commercial software) or to create derivative versions. The only restrictions on their use are that they cannot be sold on their own, any derivative versions cannot use the reserved font name “MusGlyphs”, “Bravura”, or “Academico”, and any derivative versions must likewise also be licensed under the SIL Open Font License. For more information, read the answers to these FAQs: https://scripts.sil.org/OFL-FAQ_web

If you make any improvements or additions to these fonts, you are invited to submit those improvements to Dan Kreider at <https://www.dankreider.com/> for consideration for inclusion in the fonts. Please consider allowing others in the community to benefit from any improvements you make by allowing Dan Kreider to improve the core fonts, rather than choosing to create a derivative font.

By downloading the fonts from Notation Central at musglyphs.com and registering, you will be automatically notified of any updates to MusGlyphs, unless you choose to opt out of e-mail notifications.

When you pay the suggested donation, or any amount upon obtaining MusGlyphs, you help make it better by supporting its ongoing development. Thank you!

Latest updates and more information

Notation Central:

<https://www.notationcentral.com/product/musglyphs/> or musglyphs.com