Two New Music Fonts

This file contains documentation for *TempiFont* and *Thesisfont*, two Type 1 (ATM-compatible) fonts for use with music software such as FINALE™ and Composer™. These fonts address certain long-standing difficulties in both FINALE™ and Composer™, in addition to providing extra characters otherwise unavailable in *Sonata* and *Petrucci*, and refining existing characters in both fonts.

Demo Versions

This file contains demonstration versions of *TempiFont* and *Thesisfont*. These demo versions consist of complete, functional versions of the screen fonts and semi-functional printer fonts. The printer fonts have been modified so that they only contain half the number of characters found in the screen fonts. This means that the entire font may be viewed, although only half of the characters are printable at optimum resolution on PostScript printers or under ATM. Information for obtaining complete, working versions of these fonts may be found at the end of this document.

Who Needs These Fonts?

Anyone who has ever tried to set up a tempo marking in FINALE, or Composer, or who needs extra characters for dynamics, accents, harp pedaling, parenthetic dynamics, etc., etc. Composers and professional typographers will find these fonts invaluable for applications involving precision musicsetting.

What The Fonts Do…

TempiFont allows for the creation of single-font tempo expressions and metric modulations. Unlike traditional text faces, this font also includes music characters and modifiers for these characters. These additional characters are required in order to generate expressions such as the following, within a single font.

Allegro ♩. = 120;   ← ♩ = ♪ →

TempiFont has been extensively kerned in order to facilitate proper positioning of its various music symbols (such as notes, dots, ties, etc.) in relation to the basic alphanumeric characters the font includes. (The graphic above does not display this kerning, to view the font's kerning features, use FINALE's [Display in PostScript] option, or use a PostScript compatible printer). The text face of the font is based on a face similar to PalatinoBold. Other faces and designs may be ordered at additional cost. Use of this font eliminates the complex array of control points otherwise require for the above expressions when generated in FINALE's shape editor, and makes possible these expressions (which would otherwise be impossible) for Composer™ users.

Thesisfont was created especially to overcome some of the inadequacies of the *Sonata* and *Petrucci* music fonts. Frequent users of FINALE have long noticed that the *Petrucci* font contains many dynamic symbols, etc. which are not included in *Sonata*. Engravers with a careful eye probably also know that although Adobe's *Sonata* does not include these dynamic symbols, the characters upon which *Sonata* is based are of a higher quality and better proportion than those of *Petrucci*. It is not uncommon therefore, for the best Macintosh engravers to substitute two *Sonata* "FF"'s for a single *Petrucci* "FFFF". *Thesisfont* eliminates the need for this, by supplying an "FFFF" character composed out of *Sonata*-quality outlines. Additionally, parenthetic dynamics are supplied, in addition to dynamic combinations which are not included in either *Sonata* or

Petrucci. Specialized accents, hauptstimme, Bartók pizz., and characters for harp pedaling diagrams are also included in this font. The following are examples of *Thesisfont*:

(Thesisfont)   (Petrucci)

$$\frac{5}{4} + \frac{2}{3}$$

⊢ ⌐ ♀ *ffff* *ffff*

(*pppp*) ▾ *sfmp*
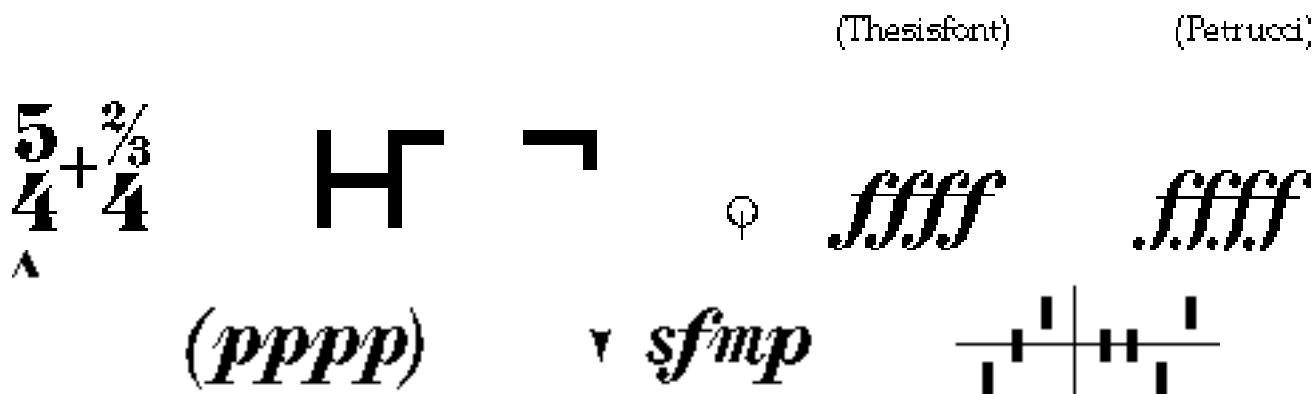
    Fractional time signature characters such as in the above example have been precisely evaluated at extremely large point sizes so that the small numerals in the 2/3 fit exactly within the spaces on a five line staff and so that all time signature shapes correspond to those of FINALE and Composer™ in overall spacing and layout – for true publishing quality results. Try setting up a figure such as the time signature above just once (let alone throughout a work), and you'll immediately see the advantages of *Thesisfont*.

Why I did all this – and why you should pay for such a font…

OK, so I admit that not everybody who typesets their own music needs fractional time signatures, harp pedalings, and metric modulations (If you do, read on anyway…). I do believe, however, that just about everyone working with music uses some kind of tempo indication, and that we all like to save time and have cleaner looking scores at the same time. Also, even if the differences between the *Petrucci* and *Thesisfont* characters aren't that staggering to you, they do amount to a noticeable difference when placed on a page amongst other symbols, and definitely enhance readability. The elegance of being able to type the most complicated tempo indications as single-font text lines is also a great advantage. The time (and paper) saved over the course of a single work is indeed significant. Try these fonts and let yourself be the judge. I made these fonts to facilitate my own efforts in graduate music school and to improve my level of typesetting, by which I pay for grad. school. The fonts have been most useful to me.

OK, OK, Now how do I get functional copies of these great fonts?

It's simple, really, just do one of the following:

1) For a working copy of the latest version of the fonts included in this demo package send $30 (US) to the address below. You will receive *TempiFont*, *Thesisfont*, documentation and tips, and KeyCaps tables.

2) Send me a paltry $40 (US), and I'll throw in a couple of extras. You'll receive all of 1) above, plus a third font, which allows you to enter transposing instrument names on a single-font field, simplifying naming instruments in FINALE, etc. <u>And</u>, I'll also include a copy of my *Finale Default File* which automatically makes use of these new fonts in your new files, and contains my set of *Custom*

Spacing Allotments, which have been derived from publishing industry specs, and which eliminate the problems associated with Coda's allotment tables and 2 vs. 3-type tuplet rhythms.

The bonus font, *NameFont*, looks something like this:

$E^\flat$ *Clarinet*   *Contrabass Fluglehorn in* $F^\sharp$

3) Lastly, if the look of the PalatinoBoldish *TempiFont* isn't to your liking, but the design of the font itself is, send me $50 (US) and the name of the text font you prefer for tempo markings, and I'll give you all of the above, plus a *TempiFont* of your own. I'll incorporate all the kernings, etc from your source font into the new font. If your font of choice isn't one of the most common variety, please send me the font, bitmap, .afm, etc. so that I'm certain to get things right.

Fine, Where do I send my $$$

Please **make all checks or money orders payable to ARUN KONANUR**. Orders from outside the U.S. should send money orders only. Please allow 4-6 weeks to allow me to receive your order, clear your check, and mail you your fonts. If you like, include an electronic address so for order inquiries, and/or update info (optional).

Send your funds to the following address:

IVAN RECHTMAN
2673 Broadway
Suite 224
New York, NY, 10027

I realize that the name on the mailbox is not my own – don't worry, it's New York, and it *has* to be addressed in that manner. Thanks your interest in these typefaces. If there's enough interest out there, I'll release a PC version of these fonts – let me know what you need.

Thanks again,

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