

# MusAnalysis

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MusAnalysis is a text font that allows the user to type Roman numeral and functional analysis into a musical score or word processor:

The image shows a musical score snippet in G major, 4/4 time. The treble clef staff contains a melodic line with a slur over the first two measures, labeled 'T' (Tonic) above it. The bass clef staff contains a bass line with a slur over the first two measures, labeled 'D' (Dominant) above it. The dynamic marking *fp* is present. Below the score, the Roman numeral analysis is given as  $g: i$ . To the right, a functional analysis is shown in a bracketed format:  $\left\{ \begin{array}{l} i^6 \quad V_4^6 \quad i \quad vii^{o7} \quad V \\ T^x \text{-----} \rightarrow \quad /V \end{array} \right.$

MusAnalysis uses glyphs taken from Bravura and Academico, and adds new glyphs for analysis.

MusAnalysis works in Dorico, Sibelius, Finale (Mac-only at present), and Musescore. It also works in any word processor or other software that supports ligatures, kerning, and contextual alternates. 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** or (**Install for all users**).

## Using MusAnalysis

Most symbols in MusAnalysis 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.

In your music notation program, you may find it easiest to use either the text tool or lyric tool, depending on the situation.

## Characters and Key Combinations

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### Standard Roman numerals

- any combination of **V**, **v**, **I**, and **i**
- **o** and **o\** for dim and half-dim

VI I IV viio viio\

VI I IV vii<sup>o</sup> vii<sup>o\</sup>

### Key signatures

- Roman upper- and lowercase letters A–H
- Add **b**, **n**, or **#** for flat, natural, or sharp
- **\*** suffix for underline

Dn C#: eb: A\*

D<sub>n</sub> C#: eb: A

### Borrowed chords and bars

- Type **\*** for a borrowed chord
- Add backslash ( \ ) after capital V and I combinations for a serif bar

iv\* VI\

iv VI

### Secondary dominant slashes

- / for a baseline slash
- // for an angled slash (can presently only be followed by Roman numerals)

V42/V V42//V

V<sub>2</sub><sup>4</sup>/V V<sub>2</sub><sup>4</sup>//V

### Secondary dominants (European variant)

- Follow a II, III, or VI with **\$**

II\$ II\$ VI\$

II III VI

### Inversion numbers

- Standard Roman numerals are superscript
- For subscript, use a grave ( ` ) prefix ( <sup>`</sup>6, <sup>`</sup>4, etc)
- Pairs of numbers stack automatically, except for 10–15





V7b9 V64---`n3

V<sup>7</sup>b<sub>9</sub> V<sub>4</sub><sup>6</sup>—b<sub>3</sub>

n#75===b63

b<sub>7</sub>—b<sub>6</sub>  
#5—3**Chromatic Chords**

- **b** preceding Roman numerals is automatically converted to baseline
- **Ger, Fr, It6** with or without **+**
- For a large, centered minus, use **?**

bII7 Ger+6 III?

bII<sup>7</sup> Ger<sup>+</sup>6 III-**Accidentals, Triple-stacked**

- **%** prefix
- any combination of **b**, **n**, and **#**
- **s** for space

%bsn%942

b<sub>9</sub>  
4  
b<sub>2</sub>**Other modifiers**

- **^^** for major triangle
- **>** or **<** for alternate flat or sharp signs (can also be subscript or stacked)
- **%** prefix with **<** or **>** for triple stacks
- **((** and **))** for superscript parentheses
- **=** for regular baseline equals sign; for superscript, use **^=** or **&=**
- **+** for superscript + and **`+** for subscript + (or **+.** for stacked)

C^^7((b9)) V`+64

C<sup>Δ</sup>7(b<sub>9</sub>) V<sub>+4</sub><sup>6</sup>

V63`&gt; V64&gt;&gt; V%&lt;s&lt;753

V<sub>3</sub><sup>6</sup>> V<sub>4</sub><sup>6</sup>> V<sup><7</sup><sub>5</sub><3**Numbers**

- Full-size baseline numerals use an **&** prefix

- ^ prefix for full-size scale degrees (1–8), or **&s1**, **&s2**, etc.
- Smaller scale degrees add an **s** suffix
- **O** and **B** suffixes for circle and box enclosures (1–15)
- \ suffix for slash numbers (2–9)
- time-signature-style numerals **&t1**, **&t2**, etc... or with caret: **&ts1**, **&ts2**, etc.

&1 ^2 ^2s &3B 9\                    1   2̂   2̂   3̂   9̂

&s5   &t4   &ts8                            5̂   4   8̂

**Roman letters**

- All upper- and lowercase letters are baseline
- b, n, and o require at @ prefix (they default to flat, natural, and diminished)
- ^ prefix for superscript and grave ( ` ) for subscript

T`@n D^x @bb                            T<sub>n</sub> D<sup>x</sup> bb

**Schoenberg analysis symbols**

- **&** prefix
- Theme is **&**, followed by:
  - **T** or **Th** – theme
  - **Ti** or **Thi** – theme inversion
  - **Thr** – theme retrograde
  - **Thri** or **Thir** – theme inversion and retrograde

&CH   &N   &[   &]                            CH   N   [   ]

&T   &Th   &Thr   &Thi   &Thir                    T   Th   rT   rP   rL

**Riemann, de la Motte, and other European analysis symbols**

- **&** prefix
- **T**, **D**, **DD**, **DD/**, **DDv**, **Dv**, **S**, **t**, **d**, and **s** can be stacked with numerals **1–8**
- **T**, **D**, **S**, **t**, **d**, and **s** can also be combined with **P**, **p**, **G**, **g** and numbers **1–8** centered underneath
- All **&D** variants can include **9>** or **5>** underneath them



- If you want to join a longer underline, at any point in the middle of the sequence you can type in **!C, !CC, !CCC, or !CCCC**

!Li ii iii iv!R

i ii iii iv

!Li ii iii !CC iv v vi!R

i ii iii iv v vi

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### Brackets below and above

- **![** before the first Roman numeral in a sequence gives a left-aligned underline with a left-bracket, offset slightly outside the Roman numeral.
- For a longer horizontal extension, use **![[, ![[[, or ![[[[**
- **!], !]], !]]]** or **!]]]]** after the final Roman numeral in a sequence give an underline right bracket, *right*-aligned and extending back to the left
- If you want to join a longer underline, at any point in the middle of the sequence you can type in **!C, !CC, !CCC, or !CCCC**
- For brackets *above*, use **![a, ![aa, etc.**
- For extenders above, use **!Ca, !Caa, etc.**

![i ii iii iv!]

i ii iii iv

![aai ii iii !Caa iv v  
vi!]aa

I ii iii iv v vi

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### Pivot chord corners

- **!{** creates a starting pivot chord line
- **!}** creates an ending pivot chord line
- Then enter the lower line of chords as the next line of lyrics
- As before, extend the line using **!{{{, etc., or !C, !CC, etc**

!{{V ii7 iii!}}

V ii<sup>7</sup> iii

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### Straight lines and arrows



- < and > are left and right arrow caps
- ? is a solid line
- , (comma) is a dashed line
- ' (single quote) is a dotted line
- **up** and **dn** are small up and down arrows
- If you want to exactly align the resolution of a line, you can add a backtrack solid line at the resolution location using **!?, !?!, !???,** or **!????** followed by the resolving symbol. This line will overlap with the previous line and allow you to adjust it left or right.
- You can also add a backtrack arrow in the same way using **!>, !>>, !>>>, or !>>>>**

????? < , , , , ? ? ? ' ' ' ' >

up dn

!????V64 !>>>V64

————— V<sub>4</sub><sup>6</sup> ———> V<sub>4</sub><sup>6</sup>

## CURVED LINES

### Curved-corner lines

- @ prefix, followed by
  - **d** for dashed, **s** for solid
  - **a** for above (pointing downward), **b** for below (pointing upward)
  - **1-4** to determine the length of the hook
  - hyphen (-) extends the line
  - **1-4** to finish the line
  - For an arrow cap, use < and >

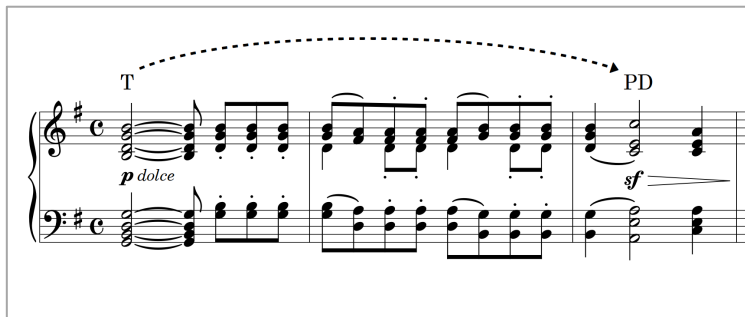
@sb1-----4

### Arrow arcs

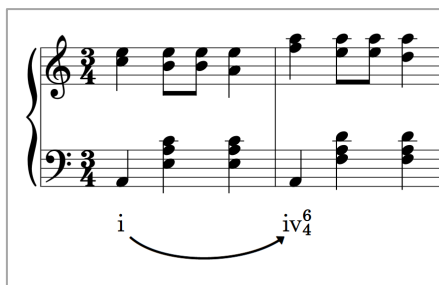
- \$ prefix, followed by
  - **d** for dashed, **s** for solid

- **a** for above (pointing downward), **b** for below (pointing upward)
- press **a** or **b** repeatedly to extend the line

T \$daaaaaaaaaaaaaaaaa PD



i \$sbbbbbb iv64



## Credits

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

## Troubleshooting

### Ligatures or other characters don't appear correctly

MusGlyphs relies on ligatures — combinations of characters that combine to trigger another glyph in the font — and contextual alternates. Be sure to activate these features in your software of choice, if they aren'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 MusAnalysis symbols to be incorrect. Please be aware of this and correct or override it, if necessary, within your software. MusAnalysis is case-sensitive.

## Line spacing

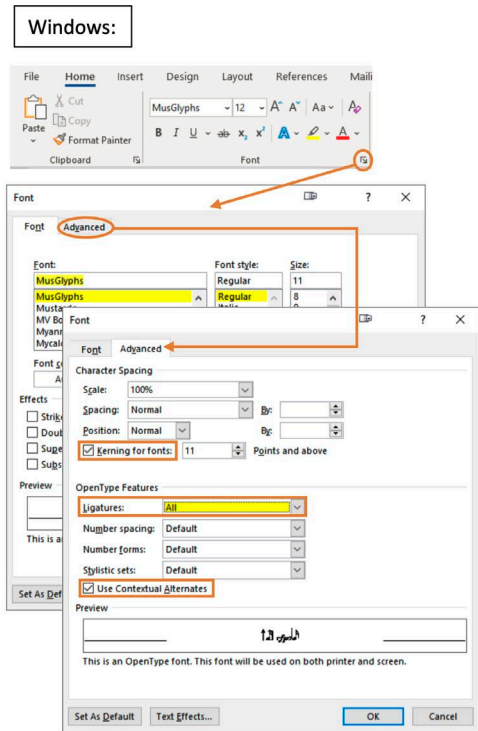
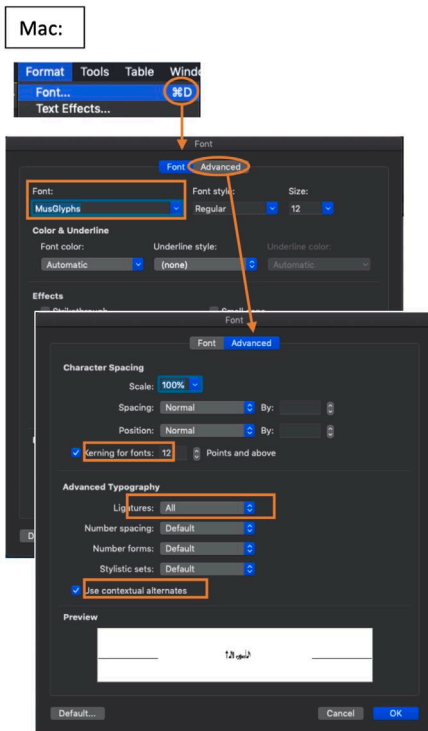
To use MusAnalysis in long stretches of text within paragraphs, you will likely need to adjust your vertical line spacing. Certain programs may automatically account for the extra vertical space needed by MusAnalysis but then revert to ordinary line spacing when MusAnalysis characters do not appear, 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**.

Several glyphs in MusAnalysis extend far above or below the normal line spacing, which may cause them to be cut off in a word processor. There's no good solution for this: if font spacing is adjusted to account for these protruding elements, the font would require an inordinate amount of vertical space. If needed, you can increase the line spacing above or below in those cases. Music notation programs should display them correctly regardless.

## Turning on kerning, ligatures, and contextual alternates 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 **MusAnalysis** 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**.



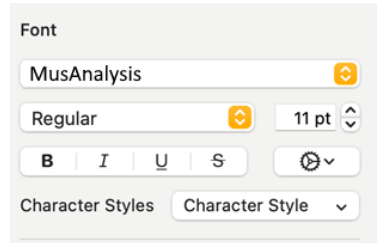
## Certain ligatures don't appear in Microsoft Word

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

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

If MusAnalysis 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 **MusAnalysis** from the **Family** column
- You'll find that MusAnalysis will now be accessible in the dropdown menu in the right panel, even when you close the Fonts window



MusAnalysis 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

MusAnalysis 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 “MusAnalysis”, “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](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 [musanalysis.com](https://www.musanalysis.com) and registering, you will be automatically notified of any updates to MusAnalysis, unless you choose to opt out of e-mail notifications.

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

## Latest updates and more information

<https://www.notationcentral.com/product/musanalysis/> or [musanalysis.com](https://www.musanalysis.com)