

Guidelines For Writing Music On The Computer

**Antiochian Orthodox Christian Archdiocese
Department of Sacred Music**

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GUIDELINES FOR WRITING MUSIC ON THE COMPUTER

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A. Page Format, Font Size, Ison note

1. Format should be in Finale Version 2014 or later. All references to various Tools or ways of doing something are made using Finale terminology. For assistance with how to set up any of the following methods, please write to sacredmusic@antiochian.org.
2. If final music book is to be 8.5 x 7 inches (size of Congregational booklet and Camp booklet), use 15 point type for reduction to 85-90% later.
3. For standard 8.5 x 11 final copy, use 12-14 point type.
4. The ison:
 - a. The ison note is a capital letter placed above the staff, with changes in notes only when the ison changes, as follows:



- b. The melody notes are made using Layer 1 in Finale. If letters above the staff are not used, one may explicitly notate the ison in the staff, using either Layer 2 or specifically placed notes, as follows:



B. Title & Text

1. All text is 12-14 point, either "Times New Roman" or "Arial" font.
2. Center the Title of the hymn on top of page and use *Orthodox* terminology (see Appendix I, Title Terminology), using one of the two following ways:
 - a. For a particular Saint's Day or Feast, indicate the following, in this order:
 - 1) The First Header will be the Date or Season (i.e., July 27th, or Pentecostarion), using Arial, Bold Italic font, 12 point.
 - 2) The Second Title will be underneath the First, and will state the Saint's or Feast's Name, using Arial, Bold font, 14-16 point.
 - 3) The Third Title will be underneath the Second, and will state the name of the Hymn (i.e. Troparion, Kontakion, etc.), using Arial, Bold font, 12 point, all centered on the page.


February 2nd
Meeting (Presentation) of our Lord in the Temple
Megalyrnarion (Hymn to the Theotokos)

3. Indicate the Tempo and/or the Tone (if it follows one of the 8 Tones) to the left of the Title (Arial, Bold, 12 pt), above the first staff, using the Text Tool, Assigned to the Measure. Then, do the same for the Composer's name on the right, above the first staff:

Byzantine Tone 8
Andantino ♩=100

Adapted by Michael G. Farrow from the music
of Frederick Karam (1926-1978)

Magnification



Mag - ni - fy, O my soul, the Vir - gin Mar - y,

4. If there is more than one page, starting with the second page, in the upper right corner, using the Text Tool, put the Date or Season, followed by the Name of the Feast or Saint, and then the type of hymn it is, and the page number, using Arial, Bold, 10 point:

January 24th - Blessed Xenia of St. Petersburg - Stichera at "O Lord, I have cried" - 2



E Un.

2) When the blow of thy hus - band's death blew the vain mist of

5. Place Measure Numbers at the first measure of each System, beginning with the Second System.
6. The Indication of "Soprano", "Alto", "Tenor", and "Bass" to the left of the staff on the first line of music is not necessary for standard SATB choral music. It is assumed. For other special arrangements, the labels may be appropriate and are put in using the Staff Tool, Staff Attributes, and editing the staff name.

C. Music Format

1. Break each line of music at an appropriate phrase or clause.
2. Break each line of music at the end of the page so that turning the page is not done in the middle of a phrase or other awkward place.
3. When dividing words into syllables by hyphenation, *always* use the standard syllabification divisions found in the Dictionary. *Do not* divide syllables according to the way the syllables should be sung for enunciation. For online help, go to www.dictionary.com, or www.thefreedictionary.com
4. For Byzantine Chant or Russian Chant format, or other music based on chant melodies, do not use bar lines or any type of time signature. Instead, use the Time Signature Tool to indicate however many beats are in that particular system or staff line, such as 18/4, or 22/8, and then hide the time signature using the Measure Tool. (See above examples.)
5. Bar lines in choral music are to be used only within the staff and not in the text space, that is, not connecting the Treble and Bass clefs.
6. When entering notes, use Layer 1 for Soprano and Layer 2 for Alto in the Treble Clef, and Layer 1 for Tenor and Layer 2 for Bass in the Bass Clef. Layers 3 and 4 may be used in either Clef for extra notes or splitting of parts. This will ensure that Soprano and Tenor stems are up, and Alto and Bass stems are down.

D. Page Footer

- 1) The footer is centered with the following information:
 - a) Source of music (name, city, state) with copyright, Used with permission.
 - b) Source of text used (name, city, state) with copyright, Used with permission.
 - c) Antiochian Orthodox Christian Archdiocese of North America, Revision # (begin with Rev 0), Date, Initials of typesetter, as follows:

Used with permission. Music copyright, 2000. St. Gregory Palamas Monastery, Perrysville-Hayesville, OH.
Translation copyright © 2005 Holy Transfiguration Monastery, Brookline, MA, used with permission. All rights reserved.
Antiochian Orthodox Christian Archdiocese of North America, Rev. 1, 1/19/19, CAH

E. Translations

1. Use only the official Archdiocesan translations found in the following.
 - a. Holy Transfiguration Monastery texts: *The Great Horologion*, *The Psalter of the Seventy*, *The Menaion* (12 volumes), *The Pentecostarion*.
 - b. *The Liturgikon*, Antiochian Archdiocese, 3rd Edition, 2010.
 - c. *The Lenten Triodion* (Bishop Kallistos, Mother Mary).
 - d. Archdiocese red-covered *Service Book*.
 - e. *Divine Prayers & Services*, by Rev. Seraphim Nassar.
 - f. *The Services of Great and Holy Week and Pascha*, 2nd Ed. 2006, by Rev. Joseph Rahal
 - g. Archdiocesan Feast Day “*Evening Divine Liturgy*” and “*Saint Day*” Service Books
2. If no official Archdiocesan translation is found, check with the Department of Sacred Music for exceptions, hymns that are “grandfathered” due to their long use, etc.
3. Use only Elizabethan English (Thee/Thou).
4. When to use “Both now and ever” versus “Now and Ever”: When translating into English use the following rule:

“When the phrase follows *Glory to the Father...*” it is ALWAYS “*Both now and ever...*” (which is equivalent to the original Greek, “Kai nin kai aei”)

At all other times (e.g., following “In the name of the Father...” or any exclamation “Blessed is our God” or “Blessed is the Kingdom...” or “For unto thee are due...”, etc., it is ALWAYS “*Now and ever...*” (which is equivalent to the original Greek, “Nin kai aei...”).

F. Language Transliterations

1. In order to standardize liturgical text used in Arabic transliteration, and avoid local dialects and other variations, the Department of Sacred Music utilizes the Arabic transliterated text of the **Worshipper’s Handbook** by Rt. Rev. Ananias Kassab and Rev. Raphael K. Husson, now out of print but available on the Department of Sacred Music website. If the passage is not found in this book, contact the Department. For other transliterations, contact the Antiochian Department of Sacred Music.

G. Musical Citations - General

1. All musical citations are done using Arial font, Bold, 10 point. If Times New Roman was used for the Title and Lyrics, then it may also be used here for the citation.

2. The Composer's name is listed to the right of the Title, above the first staff, using Right Justification, and Right Alignment. If the composer is departed, cite also the years of his/her birth and death, as follows: (1924-1995). If the composer is still living, then no dates are needed. If for some reason there are many names to cite, 9 point may be used to fit it all in an appropriate amount of space.
3. The type of Tone used is to be listed to the left of the Title, above the first staff, using Left Justification, and Left Alignment, and shown as follows: Byzantine Tone #; Carpathian Tone #; Kievan Tone #, etc.
4. All textual references are to the left of the title, e.g., Author: St. John of Damascus; or Psalm 145 [146], using Arial font, Bold Italic, 10 point. Note: Indicate the Orthodox Septuagint number of the Psalm first and the Hebrew (King James Bible) number in brackets, as shown above.
5. Date of composition, if available, under last staff of last page, on right side (9 pt).

H. Musical Citations - Attribution

Properly cite the composition according to one of the following:

1. Original Composition

The chant melody or the polyphonic composition is original to the composer. For example, if a church chant is composed, based on chant principals, by the composer (e.g., to fit a particular text) then it is considered original.

(If departed)	(If living)
Michael Jones	Michael Jones
(1943-1999)	

2. Adapted by:

Taking an existing composition and changing some words and/or notes (e.g., Changing the words "Through the prayers" to "Through the intercessions" and changing the notes to accommodate the extra syllables). (*For taking an existing composition and changing ALL the words and some notes, see No. 4, below.*) If the text is taken from Nassar, put the citation, as shown here, in the upper left of the score. If the music and/or text is taken from Holy Transfiguration Monastery, put that citation on the bottom, centered.

Text taken from
Divine Prayers & Services
By Fr. Seraphim Nassar

Michael Jones
(1943-1999)
Adapted by
John C. Smith
(1924-1991)

Translation copyright © 2005 Holy Transfiguration Monastery, Brookline, MA, used with permission. All rights reserved.

3. Adapted into English by:

(or: **Adapted from the Greek [or other language] by:**

Taking the music composed in Greek, Arabic, Slavonic, or other language and putting it into English by changing some notes and using the English language.

Alexander Kastalsky (1856-1926) Adapted into English by John C. Smith (1924-1991)	Alexander Kastalsky (1856-1926) Adapted from the Slavonic by John C. Smith (1924-1991)
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4. a. Adapted from John Smith by Michael Jones ... or ...

b. Adapted from the works of John Smith by Michael Jones

Taking the music of one composer and adapting it by changing the entire, original text of the hymn (whether that original text is in English or another language) and, hence, some notes to accommodate the new text (e.g., taking the *Cherubic Hymn* melody of John C. Smith and writing the words of *Gladsome Light* to it).

Adapted from John C. Smith
(1924-1991)
By Michael Jones
(1943-1999)

Adapted from the works of John C. Smith
(1924-1991)
By Michael Jones
(1943-1999)

5. Arranged by:

Taking an existing melody line and composing it in harmony (e.g., taking a Byzantine chant line and harmonizing it into a 4-part choral arrangement)

Melody by William Ward
(1920-1990)
Arranged by John C. Smith
(1924-1991)

6. Based on Byzantine Tone X

A melody not strictly in keeping with a particular Byzantine Tone, but has elements of that Tone contained therein.

Based on Byzantine Tone 2
John C. Smith
(1924-1991)

H. Musical Citations - Examples of Placement and Format

1. Citations of composers should be in the upper *right hand* corner of the page, above the first staff. Tone citations should be in the upper *left hand* corner of the page, above the first staff, and should include the source, i.e., Byzantine, Kievan, Carpathian, etc.

Byzantine Tone 2	TITLE OF HYMN	William Ward (1920-1990) Arranged by John C. Smith (1924-1991)
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2. On the first page of the music:

- a) State Composer's full name. If departed, give birth and death date in parentheses below the name to indicate the era.

John C. Smith
(1924-1991)

- b) If living, no date is necessary.

3. On the second and succeeding pages of a hymn, place the name in the upper right hand of each of the succeeding pages and underneath the name, center the title of the hymn. No date is necessary for the composer.
John C. Smith
Anaphora
For Feast Day Music, see B., 4 above.
4. For composer titles, the citation should read:
 - a. for a priest: Priest (or Archpriest) James C. Meena
 - b. for a Bishop Bishop JOHN (use first name, capitalized)
 - c. for a Ph.D. John C. Smith, Ph.D.
5. For a list of composers, contact the Department of Sacred Music.

I. Music not issued by the Department of Sacred Music

1. Music Issued by Parish Choirs
In order to avoid duplication and wasted effort, and to make music available to all of our parishes, it is requested by the Department of Sacred Music that anyone computerizing music for their local parish or for other reasons please:
 - a. Check with the Department of Sacred Music **first, before** you computerize any music to see if it has already been done. We would love to have as close to a standardized hymn as possible, rather than many different variations of the same thing all throughout the Archdiocese.
 - b. Utilize the Department of Sacred Music Guidelines so that all parish music can be standardized in format. [Templates are available](#) by writing to sacredmusic@antiochian.org.
 - c. Send a copy of the music to the Department of Sacred Music in order to create an inventory of all available music and ultimately make the music available to all who request it.
2. Music Issued by other Orthodox Jurisdictions
 - a. It has been approved and allowed by our Synod of Bishops for us to use Orthodox liturgical music from other Orthodox jurisdictions. While they encourage us to use the Byzantine style of music, especially for Vespers and Orthros, they also agree that Slavic and other traditional styles are also “appropriate in our pan-Orthodox experience in this country.”
 - b. For music for the Feast Days, for troparia other than the Resurrectional Apolytikia, and other services, please check with the Department of Sacred Music.
 - c. For music not available from the Archdiocese, please check with the Department of Sacred Music.

APPENDIX I : TITLE TERMINOLOGY

I. MATINS (ORTHROS)

1. God is the Lord
2. Apolytikion (Troparion)
3. Kathismata
4. Benedictions (Evlogetaria)
5. Hypakoe
6. Anabathmoi
7. Prokeimenon
8. In that we have beheld
9. Psalm 50
10. Troparia following Psalm 50
11. Katabasia
12. Magnification
13. Exapostelaria
14. Theotokion
15. Praises (Ainoi)
16. Great Doxology
17. Troparion of the Great Doxology

II. DIVINE LITURGY

- Is Polla Eti Dhespota
1. Great Litany
 2. Refrain of the First Antiphon
 3. Little Litany # 1
 4. Refrain of the Second Antiphon
& Troparion of the Second Antiphon: Only Begotten Son
 5. Little Litany # 2
 6. Resurrectional Apolytikia
 7. Entrance Hymn
 8. Parish Troparion (Patron Saint or Patronal Feast)
 9. Kontakion, Usual Sunday
 10. Trisagion Hymn
 11. Hierarchical Trisagion
 12. Gospel Responses
 13. Cherubic Hymn
 14. Litany of the Anaphora
 15. Anaphora
 16. Hymn to the Theotokos or Megalynarion
 17. Responses Before & After Lord's Prayer
 18. Praise Ye the Lord (Priest's Communion) (Koinonikon)
 19. Receive Me Today (People's Communion)
 20. We Have Seen the True Light
 21. Let Our Mouths Be Filled
 22. Dismissal
 23. Ton Dhespotin

II. VESPERS

1. Come Let Us Worship
2. Great Litany
3. Gladsome Light
4. Litany of Fervent Supplication
5. Litany and Responses
6. Vouchsafe, O Lord (Prayer)
7. St. Simeon's Prayer
8. Apolytikion
9. Dismissal

III. OTHER HYMNS

In General, use the Orthodox Title followed, if desired, by the first phrase of the hymn.

1. First Antiphon of the Typica (*Bless the Lord*) (Ivanov-Ippolitov)

IV. FEAST DAYS

1. Nativity of the Theotokos (September 8)
2. Elevation of the Cross (September 14)
3. Presentation of the Theotokos (November 21)
4. Nativity of Our Lord (December 25)
5. Circumcision and St. Basil (January 1, minor feast)
6. Epiphany or Theophany (January 6)
7. Presentation of Our Lord (February 2)
8. Annunciation (March 25)
9. Palm Sunday
10. Pascha
11. Pascha to Ascension
12. Feast of Mid Pentecost
13. Ascension (40 days after Pascha)
14. Pentecost (50 days after Pascha)
15. Transfiguration (August 6)
16. Dormition of the Theotokos (August 15)

V. APOLYTIKIA (TROPARIA) AND KONTAKIA

1. Apolytikion of St. XXX (not Troparion "for" St. XXX). "Troparion" may be used if it is not a Dismissal Hymn of a Feast or Saint.
2. Kontakion of the (name of occasion)