

# Octave

**Octave Black**  
***Octave Black Italic***  
**Octave Bold**  
***Octave Bold Italic***  
**Octave Medium**  
***Octave Medium Italic***  
**Octave Regular**  
***Octave Regular Italic***  
**Octave Light**  
***Octave Light Italic***  
**Octave Thin**  
***Octave Thin Italic***

**GRAZIOSO**

Black – 70pt

**A CAPELLA**

Bold – 70pt

**PIÙ MOSSO**

Medium – 70pt

**KURT WEILL**

Regular – 70pt

**GLISSANDO**

Light – 70pt

**BEETHOVEN**

Thin – 70pt

***PIZZICATO***

Black Italic – 70pt

***CARL ORFF***

Bold Italic – 70pt

***RECITATIVE***

Medium Italic – 70pt

***MODERATO***

Regular Italic – 70pt

***JOHN CAGE***

Light Italic – 70pt

***STRAVINSKY***

Thin Italic – 70pt

**Fortepiano**

Black – 70pt

**Monteverdi**

Bold – 70pt

**Vivacissimo**

Medium – 70pt

**Ionian Mode**

Regular – 70pt

**William Byrd**

Light – 70pt

**Counterpoint**

Thin – 70pt

***'Poldowski'***

Black Italic – 70pt

***Béla Bartók***

Bold Italic – 70pt

***Mussorgsky***

Medium Italic – 70pt

***Accelerando***

Regular Italic – 70pt

***Gabriel Fauré***

Light Italic – 70pt

***Mendelssohn***

Thin Italic – 70pt

# **HILDEGARD VON BINGEN** **The Music and the Words**

Black – 70pt

# **EINE KLEINE NACHTMUSIK** **Wolfgang Amadeus Mozart**

Bold – 70pt

# **PIANO SONATA IN G, OP. 14** **Common Chord Modulation**

Medium – 70pt

# **MAJOR PENTATONIC SCALE** **F = F, G, A, C, and D Notes**

Regular – 70pt

# **JOHANN JOACHIM QUANTZ** **Key Innovator In Flute Design**

Light – 70pt

# **BARBARA STROZZI (1619-1677)** **Venice's Most Prolific Composer**

Thin – 70pt

***SERGEI RACHMANINOFF***  
***Sonata for Cello and Piano***

Black Italic – 70pt

***HANS GUIDO VON BÜLOW***  
***(8 Jan. 1830 – 12 Feb. 1894)***

Bold Italic – 70pt

***COMPOUND QUADRUPLE:***  
***4 Beats Made Up of 3 Notes***

Medium Italic – 70pt

***ALEXANDER TCHEREPNIN***  
***Symphonies for Percussions***

Regular Italic – 70pt

***“MUSICAL PUNCTUATION”***  
***Imperfect Authentic Cadence***

Light Italic – 70pt

***NIKOLAI RIMSKY-KORSAKOV***  
***Russian Easter Festival Overture***

Thin Italic – 70pt



18pt – Mixed Weights

**Music theory is the study of the practices and possibilities of music.** There are three interrelated uses of the term. The first is the **“rudiments”**, that are needed to understand music notation; the second is learning **scholars’ views on music** from antiquity to the present; the third is a sub-topic of **musicology** that *“seeks to define processes and general principles in music”*.

14pt / 20 – Mixed Weights

Music theory is frequently concerned with describing **how** musicians and composers **make music**, including **tuning systems** and **composition methods** among other topics. A more inclusive definition could be the consideration of **any sonic phenomena, including silence**. For example, the study of **“music”** in *the Quadrivium liberal arts university curriculum*, was an abstract system of proportions that was carefully studied at a distance from actual musical practice.

11pt / 17 – Mixed Weights

**Music theory as a practical discipline** encompasses **the methods and concepts** that composers and other musicians use in creating music. **The development, preservation, and transmission of music theory in this sense may be found in oral and written music-making traditions, musical instruments, and other artifacts.** For example, ancient instruments from prehistoric sites around the world reveal details about the music they produced and potentially *something of the musical theory* that might have been used by their makers. **Practical and scholarly traditions overlap.**

8pt / 12 – Mixed Weights

**Musical analysis is the attempt to answer the question how does this music work?** The method employed to answer this question, and indeed **exactly what is meant** by the question, **differs from analyst to analyst**, and according to the purpose of the analysis. For instance, the goal of a **Schenkerian analysis** is to interpret **the underlying structure** of a tonal work and to help **reading the score according to that structure**. The theory’s basic tenets can be viewed as **a way of defining tonality in music.**

6pt / 10 – Mixed Weights

**Music psychology** or *the psychology of music* may be regarded as a branch of both psychology and musicology. It aims to **explain and understand musical behavior and experience**, including the processes through which music is *perceived, created, responded to, and incorporated* into everyday life. **Music psychology** is a field of research with practical relevance for many areas, including **music performance, composition, education, criticism, and therapy**, as well as **investigations** of human aptitude, skill, intelligence, creativity, and social behavior.

90pt

# Espressivo

40pt

***Poco Sostenuto,***  
***“a little sustained”;***  
***nice and smooth.***

30pt

***Music is said to be a universal language, but Italian just might be the language of music itself.***

20pt

**Western music theory generally divides the octave into a series of twelve pitches, called a *chromatic scale*, within which the interval between adjacent tones is called a *half step*, or *semitone*.**

18pt

**Assigning a specific syllable to a corresponding note is the foundation of a pedagogical system called *solmi-zation*. Found in musical cultures all over the world, it is also known as *sofège* or *sofeggio*. The name *sofège* is self-referential – *sol* and *fa* are two of the syllables found in that pattern: *do-re-me-fa-sol-la-si/ti*.**

14pt / 21

**In music, texture is how the melodic, rhythmic, and harmonic materials are combined in a composition, thus determining the overall quality of the sound in a piece. Texture is often described in regard to the density, or thickness, and range, or width, between lowest and highest pitches, in relative terms as well as more specifically distinguished according to the number of voices, or parts, and the relationship between these voices.**

11pt / 17

**Guido d'Arezzo's choice of syllables is a mnemonic for a particular chant, a hymn to St. John the Baptist called *Ut queant laxis*, each corresponding to the initial sound that kicks off the separate musical phrases in the first stanza. "*The beginning of every phrase starts with one step higher than what we use as a scale at the time,*" explained Dell'Antonio. "*So the first note of the chant begins on one particular note, and then the next phrase begins on one note up, and then the next phrase one note up.*"**

8pt / 12

**The most commonly encountered scales are the seven-toned major, the harmonic minor, the melodic minor, and the natural minor. Other examples of scales are the octatonic scale and the pentatonic or five-tone scale, which is common in folk music and blues. In traditional Western notation, the scale used for a composition is usually indicated by a key signature at the beginning to designate the pitches that make up that scale.**

6pt / 10

**Rhythm is produced by the sequential arrangement of sounds and silences in time. Meter measures music in regular pulse groupings, called measures or bars. The time signature or meter signature specifies how many beats are in a measure, and which value of written note is counted or felt as a single beat. Through increased stress, or variations in duration or articulation, particular tones may be accented. There are conventions in most musical traditions for regular and hierarchical accentuation of beats to reinforce a given meter. Syncopated rhythms contradict those conventions by accenting unexpected parts of the beat.**

90pt

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# Schoenberg

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40pt

***Is considered one of the most influential composers of the 20<sup>th</sup> century.***

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30pt

**Wolfgang Amadeus Mozart was baptized as Joannes Chrysostomus Wolfgangus Theophilus Mozart.**

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20pt

**Joseph Haydn's contributions to musical form have led him to be called "Father of the Symphony" and "Father of the String Quartet".**

18pt

**Debussy is known for setting French poetry to music and questioning the conventions. The analyst David Cox wrote in 1974 that Claude Debussy, *“created a new, instinctive, dreamlike world of music, lyrical and pantheistic, contemplative and objective – a kind of art, in fact, which seemed to reach out into all aspects of experience”.***

14pt / 21

**Clara Schumann; née Wieck; was a talented composer, an incredible pianist who toured throughout Europe since the age of nine, and a renowned piano teacher. Yet, alongside this bustling career, she mostly focused on raising a large family and being a dedicated wife to her husband, the famous composer Robert Schumann. Sadly, most of Clara Schumann’s music was largely forgotten until a resurgence of interest in the 1970s.**

11pt / 17

***Beethoven revealed more vividly than any of his predecessors the power of music to convey a philosophy of life without the aid of a spoken text; and in certain of his compositions is to be found the strongest assertion of the human will in all music, if not in all art. Though not himself a Romantic, he became the fountainhead of much that characterized the work of the Romantics who followed him, especially in his ideal of program or illustrative music, which he defined in connection with his Sixth (Pastoral) Symphony as “more an expression of emotion than painting.”***

8pt / 12

**Johann Sebastian Bach was better known as a virtuoso organist than as a composer in his day. His sacred music, organ and choral works, and other instrumental music had an enthusiasm and seeming freedom that concealed immense rigor. Bach’s use of counterpoint was brilliant and innovative, and the immense complexities of his compositional style -- which often included religious and numerological symbols that seem to fit perfectly together in a profound puzzle of special codes -- still amaze musicians today.**

6pt / 10

**Wagner is chiefly known for his operas (or, as some of his mature works were later known, *“music dramas”*). Unlike most opera composers, Wagner wrote both the libretto and the music for each of his stage works. Initially establishing his reputation as a composer of works in the romantic vein, Wagner revolutionised opera through his concept of the *Gesamtkunstwerk* (“total work of art”), by which he sought to synthesise the poetic, visual, musical and dramatic arts, with music subsidiary to drama. He described this vision in a series of essays published between 1849 and 1852. Wagner realised these ideas most fully in the first half of the four-opera cycle *Der Ring des Nibelungen* (The Ring of the Nibelung).**

90pt

# Romantic

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40pt

**Serialism, minimalism,  
experimentalism, spectral  
music, post-minimalism...**

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30pt

***The forms, structures and techniques  
we are familiar with today are set out  
in the Baroque.***

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20pt

**We use the term “classical music” to mean Western  
instrumental, orchestral, vocal and choral music –  
created for both secular and sacred settings.**

18pt

**Music historians divide the Western classical music repertory into various musical eras based on what style was most popular as taste changed. The major eras are: Medieval, Renaissance, Baroque, Classical, Romantic, Modernist, and Postmodernist. There were also Prehistoric music and Ancient music. However, beginning and ending dates are approximate.**

14pt / 21

*What is "classical music" and is it the right term to use to mention instrumental music? If we now use that word to describe more than a thousand years of music, it was originally used to refer to a specific era and style. There is classical music and Classical music. The Classical era ( $\approx$  1750-1830) saw the formalisation of fixed structures, compositional techniques and orchestral sizes and shapes in the symphony, comic operas, and the Classical piano sonata.*

11pt / 17

By far the longest era of classical music, the Medieval music period stretches from 500AD to 1400, a time span of 900 years. One of the most significant developments during this time was that music was notated for the first time ever, allowing musical information to spread much more easily. Art at this time was tied closely with religion, and the main form of music was Gregorian chant, or plainsong, which was sung by monks during Mass in the Catholic Church. The music was monophonic: it contained just a single melodic line, sung in unison, with no accompanying harmony parts or instrumental accompaniment.

8pt / 12

Both church music and secular art music thrived during the Renaissance era (1400-1600AD). Secular music increased in popularity, as composers were allowed to write creative music for its own sake, and the invention of the printing press allowed for more widespread distribution. It gave rise to forms like the secular motet and motet-chanson, the secular madrigal, the villancico, the frottola, the rondo, the ballade, the lute song, and the canzonetta.

6pt / 10

The 20<sup>th</sup> century is a case of 'anything goes', with the Second Viennese School aiming to show the world that tonal music ain't all that. Patterns, pictures and abstract sounds float to the surface; Impressionists are doing their thing in France, as are the Minimalists in the US. Brand new art forms emerge, with the cinema offering composers new opportunities. Technology evolves at an astonishing pace and in no time we have strange new sounds competing with (and joining) the orchestra – from the sound waves of the theremin to the Moog synthesiser and beyond. The sky is really the limit for music by the end of the periode.

90pt

# Violoncello

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40pt

*The saxophone, while made of brass, is actually a woodwind instrument.*

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30pt

There are four main families of instruments in an orchestra: strings, woodwinds, brass, and percussion.

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20pt

The trumpet has been around since about 1500 years BCE. It was often used for signaling/sending messages and religious purposes in the early days as the sound is very bright and clear.



18pt

To which family of instruments does the piano belong to? String instruments are musical instruments that create sound by vibrating strings. Therefore the piano would fit in this category. But the only way to play it is by hitting the keys, which activates the hammers. So, although the sound is produced by strings, hitting it makes the piano a percussion.

14pt / 21

The harp is nothing like the rest of the string family. It is a tall, triangular-shaped instrument with about 45 vertical strings. The strings are plucked or strummed with the player's fingers while seven pedals at the bottom of the harp adjust the length of the strings to produce additional notes. The harpist sits in a chair with the back of the harp between his or her knees, in order to be able to reach the strings and use the foot pedals that can change the pitch of the harp by one or two half-steps.

11pt / 17

The double bass, also called the string bass (pronounced "base" as in first base) or just "bass" for short, is the largest and lowest-pitched bowed stringed instrument, an octave lower than the cello. While it looks similar to the other members of the string family, it has more sloping shoulders so that the player can reach and move around on the strings more easily despite its large size. It may also have 5 strings rather than 4 with the addition of a lower string. Because of its size (taller than the performer), the bassist stands or sits on a tall stool to play the instrument, which rests on the floor.

8pt / 12

*The glockenspiel or bells is a percussion instrument consisting of pitched aluminum or steel bars arranged in a keyboard layout. This makes the glockenspiel a type of metallophone, similar to the vibraphone. In German, a carillon is also called a Glockenspiel, and in French, the glockenspiel is sometimes called a carillon. It may also be called a jeu de timbres (lit. 'set of colors') in French, although this term may sometimes be specifically reserved for the keyboard glockenspiel. In Italian, the term campanelli (lit. 'little bells') is used.*

6pt / 10

*The oboe d'amore, less commonly called hautbois d'amour, is a double reed woodwind musical instrument. Slightly larger than the oboe, it has a less assertive and a more tranquil and serene tone, and is considered the mezzo-soprano of the oboe family, between the oboe (soprano) and the cor anglais, or English horn (alto). It is a transposing instrument, sounding a minor third lower than it is notated, i.e. in A. The bell is pear-shaped (called "Liebestuß") and the instrument uses a bocal, similar to but shorter than that of the cor anglais.*

90pt

# Composer

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40pt

Vivaldi was an Italian virtuoso violinist, composer and impresario of Baroque music.

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30pt

The “Waltz of the Flowers” (1892) is a piece of orchestral music from the second act of *The Nutcracker* ballet.

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20pt

*The best of Brahms exists in the moments when he transcends his grounded, earthy sense of being and take us to a higher state of spiritual awareness – the passage between the human and the spiritual world.*

18pt

Francesca Caccini (1587 – 1641), also known by the nickname “*La Cecchina*” was a prolific Italian composer, singer, musician, poet and music teacher of the early Baroque era.. She was proficient at the harp, harpsichord, lute, theorbo and guitar. Her only surviving stage work, *La liberazione di Ruggiero*, is widely considered the oldest opera by a woman composer.

14pt / 21

Erik Satie’s music was unconventional in its style and name. He invented what he called *Musique d’ameublement* – “furniture music” – a kind of background not to be listened to consciously. He also gave some of his later works absurd titles, such as *Véritables Préludes flasques (pour un chien)* [“True Flabby Preludes (for a Dog)”, 1912], *Croquis et agaceries d’un gros bonhomme en bois* [“Sketches and Exasperations of a Big Wooden Man”, 1913] or *Sonatine bureaucratique* [“Bureaucratic Sonata”, 1917].

11pt / 17

Frédéric François Chopin (1810 – 1849) was a Polish composer and virtuoso pianist of the Romantic period. He was inexhaustible in discovering colourful new passage work and technical figures; he understood as no one before him the true nature of the piano as an expressive instrument, and he was able to write music that is bound up with the instrument for which it was conceived and which cannot be imagined apart from it. His innovations in fingering, his use of the pedals, and his general treatment of the keyboard form a milestone in the history of the piano, and his works set a standard for the instrument that is recognized as unsurpassable.

8pt / 12

“*The Blue Danube*” is the common English title of “*An der schönen blauen Donau*”, Op. 314 (German for “*By the Beautiful Blue Danube*”), a waltz by the Austrian composer Johann Strauss II, composed in 1866. After the original music was written, the words were added by the Choral Association’s poet, Joseph Weyl. Strauss later added more music, and Weyl needed to change some of the words. Strauss adapted it into a purely orchestral version for the 1867 Paris World’s Fair, and it became a great success in this form.

6pt / 10

*Pachelbel’s Canon* (also known as the *Canon in D*, P 37) is an accompanied canon by the German Baroque composer Johann Pachelbel. The canon was originally scored for three violins and basso continuo and paired with a gigue. Both movements are in the key of D major. Although a true canon at the unison in three parts, it also has elements of a chaconne. Like his other works, Pachelbel’s Canon went out of style, and remained in obscurity for centuries. From the 1970s onward, elements of the piece, especially its chord progression, were used in a variety of pop songs. Since the 1980s, it has also found increasingly common use in weddings and funeral ceremonies in the Western world.

90pt

# Philharmonic

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40pt

“A great conductor is self-evidently much more than just a metronome wearing tails.”

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30pt

*Dmitri Shostakovich's String Quartet No. 8 in C minor, Op. 110, was written in three days (12–14 July 1960).*

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20pt

The role of a Concertmaster is to decode the conductor's information, and transmit it to the orchestra, plus to his section; the role of Principals is to use all this information and put it in the context of their own sections.

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18pt - Circled Numbers (SS06)

Analysts have divided Mahler's composing life into three distinct phases: ① a long "first period," extending from *Das klagende Lied* in 1880 to the end of the *Wunderhorn* phase in 1901; ② a "middle period" of more concentrated symphony compositions ending with Mahler's departure for New York in 1907; and ③ a brief "late period" of elegiac works before his death in 1911.

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14pt / 21

The conductor is there to bring a musical score to life, communicating their own highly refined sense of the work through an individual language of gestures, which might sculpt the musical line, tease out nuances, emphasise certain musical elements while controlling others, and essentially re-imagine an old piece anew. These usually fall to the left hand. While there are some common gestures, most great conductors have their own unique style.

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11pt / 17

What is the difference between the terms 'symphony,' 'orchestra' and 'philharmonic?' "Orchestra is the most generic of the terms used to describe music ensembles," says Grove Music Online Editor Anna-Lise Santella. It "could be a small chamber orchestra or full-scale symphony orchestra. Once you get to the word 'symphony' you're talking about big ensembles that will have more variety in terms of the instrumentation — so not just strings, but winds and brass and percussion. (...) *Symphony* and *Philharmonic* can absolutely be used interchangeably," says Santella on contemporary usage, "but they might represent what was important to the person who founded an ensemble."

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8pt / 12

Carlos Kleiber had an unusually small repertoire for a major conductor, focusing on only a few symphonies, piano concertos and operas, and demanded unusually long rehearsals. Yet he managed to pull the finest efforts from his musicians because he made them believe in the music as much as he did. He rehearsed so exhaustively that at the performance he could improvise, but with precise effect. That is his unique secret – the music really does seem as if it is being composed as it is played, and played immaculately.

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6pt / 10

'He was the opposite of a gramophone record'. Hans Keller's typically provocative epitaph on Furtwängler pithily encapsulates why, in an age obsessed with technology and the instantly gratifying soundbite, the great German conductor remains a crucially important figure in the history of music-making. Furtwängler hated the artificiality of recording, preferring visceral contact with a live, flesh-and-blood audience. If his conducting technique was often imprecise (as many claimed it was), it was deliberately so, as he sought to elicit from his players not clinical precision but the 'melos', or specific emotional atmosphere, of a particular work or passage.



## Octave Display Open Type Features

## Case Specific Punctuation

(||) / [\] { | } < ! > i ÷ ð  
 « · » ‹ • › - - - — @

(pitch) → (PITCH)

## Superscript Ordinals

abcdefghijklmnopqrstuvwxy

Jan 23<sup>rd</sup>

## Automatic Fractions

1/3 → ⅓

0123456789/0123456789

## Superiors / Inferiors

+ - = () 0123456789

10<sup>2</sup> × 9<sup>(3+5)</sup>

0123456789+ - = ()

H<sub>2</sub>O C<sub>4</sub>H<sub>10</sub>

## Proportional Lining &amp; Oldstyle Figures

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## Tabular Lining &amp; Oldstyle Figures

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## Stylistic Set 06 - Circled Numbers

①②③④⑤⑥⑦⑧⑨

## Octave Open Type Features

Stylistic Set 01 - Slab '1'

1 → 1    M.M. = 120 → M.M. = 120

Stylistic Set 02 - Schoolbook 'a'

a → a    Alla Marcia → Alla Marcia

Stylistic Set 03 - Schoolbook 'l'

l → l    Rallentando → Rallentando

Stylistic Set 04 - Schoolbook 'y'

y → y    Mixolydian → Mixolydian

Stylistic Set 05 - Mirrored Quote Marks

“ → ”    “Profundo” → “Profundo”



| Languages  | File formats   |
|--|--|
| <b>ISO 8859-1 / Latin1</b><br>Afrikaans, Albanian, Basque, Breton, Catalan, Catalan, Corsican, Czech, Danish, Dutch, English (UK and US), Estonian, Faroese, Finnish, French, Galician, German, Hungarian, Icelandic, Indonesian, Irish, Irish (new orthography), Italian, Latin (basic classical orthography), Leonese, Luxembourgish (basic classical orthography), Malay, Manx, Māori, Norwegian (Bokmål and Nynorsk), Occitan, Portuguese, Rhaeto-Romanic, Scottish Gaelic, Spanish, Swahili, Swedish, Turkish, Walloon, Welsh | Desktop: OTF<br>Web: WOFF, TTF, EOT, SVG<br>App: OTF   |
| <b>ISO 8859-2 / Latin2</b><br>Bosnian, Croatian, Czech, German, Hungarian, Polish, Romanian, Serbian (when in the Latin script), Slovak, Slovene, Upper Sorbian, and Lower Sorbian   | Licences   |
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| <b>ISO 8859-16 / Latin10</b><br>Albanian, Croatian, French, German, Hungarian, Irish Gaelic (new orthography), Italian, Polish, Romanian, Serbian, Slovenian   |  |
| <b>ISO 31-66-2 / VN</b><br>Vietnamese  |  |