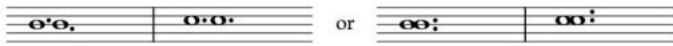


However, the unison semibreve requires two noteheads and therefore each notehead should take a dot:



Unless conditions are cramped, notes of different duration take a dot beside each notehead:



ONE PART DOTTED

It is acceptable for the dotted note to share a notehead with a note without a dot as long as the rhythm of both parts is absolutely clear:



(This is a useful convention for repeated patterns in keyboard music – see *Sharing noteheads in unison*, p. 307.)

Should the rhythms appear ambiguous (the example above may well be considered inadequate), use separate noteheads as this will always be the clearest arrangement:



The normal arrangement is to place the part to the left:



However, there are two other equally valid approaches.

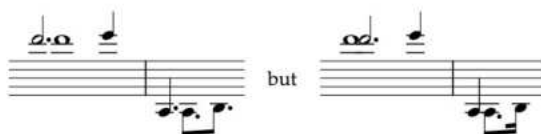
The first approach is to place the part without the dot first, to the left, so that the notes can close up. The reader infers that the dot applies to only the right-hand part, because otherwise the two parts would share the same notehead:



The other approach is to clarify that only one part is dotted by placing the dotted value first. Thus the dot separates the two noteheads:



On ledger lines: when the part placed first is dotted, separate the ledger lines. The ledger lines are not separated when only the second part takes a dot:



TIES

The function of a tie is to show the absence of rearticulation.

Tie design

The design of the tie, the curve and the gradation of the line, is a distinctive component of the appearance of the music.

A tie is a tapered arc, symmetrical in shape, which extends between two noteheads of identical pitch. Two enharmonically equivalent pitches may also be joined by a tie:



Square brackets should not be used as ties.

The tie and slur (phrase mark) have the same design, although ties tend to have a flatter arc, to allow room for slurs and to differentiate the two.

The tie extends from notehead to notehead: if one or both ends point to a stem, the arc becomes a slur:

