

SCORE PREPARATION – prepared by Matt Podd
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Text

1. Title
2. Composer
3. Tempo marking
 - a. Default tempo is 100 so if write in 100 if this is the desired tempo
 - b. Use standard metronome markings
4. Starting Dynamics and new dynamics at new sections or entrances
5. Technique text goes above the staff where desired (pizz. Arco, mute, etc.)
6. Mutes - specify which type (and details ie: stem in or out for harmon)
7. Techniques commands should be canceled if applicable
 - a. Example: “pizz.” is canceled with “arco”,
 - b. Other commands can be canceled with “ordinary” or “natural”
8. Stylistic Markings if appropriate - Swing, Expressively, Joyful, etc.
9. Rit.’s and Rall.’s should be followed by a tempo marking or “A tempo”
 - a. Make a clear indication of where the rit. stops
10. Make sure any text that applies to all parts (ie: Swing, A tempo, etc.) is written in tempo text.
 - a. Technique text, boxed text, and plain text only attaches to one staff
11. Measure numbers should appear every 5 bars or every measure.

Layout

12. Check Page Margins - Make sure all score items are within printing margins
 - a. To see the margins: [View/ Page Margins]
13. Fix clashing items (dynamics touching notes, hairpins touching staves, etc)
14. Instruments should be in the correct score order
 - a. Brass: Trp. 1, Trp. 2, Hrn, Trbn, Tuba
 - b. Woodwind: Flute, Oboe, Clar., Hrn, Bassoon
 - c. Strings: Vln. 1, Vln. 2, Viola, Cello, Bass
 - d. When combining woodwinds and strings, woodwinds should be on top
15. Score should start with a pickup measure if applicable
 - a. Don’t start a piece with rests
16. Dynamics should be placed under notes not rests.
 - a. Place dynamics above staff for voice parts
17. Be sure that dynamics attach themselves to the correct staff.
 - a. [View/ Attachment Lines] should be checked. This allows you to see a small dotted line for any item you click on, leading to its attachment point
 - b. Compare extracted parts to the original score to proofread
18. Multirests – use in extracted parts where several measures of rest occur
 - a. Sibelius uses multirests automatically in parts but only where whole rests occurred.
 - b. Clean up empty measures that have several rests.
19. Layout of Score – Make enough space between staves
 - a. Spacing should be relatively even and shouldn’t look crowded

Symbols and Notation

20. Time Signature at beginning of score
 - a. Appropriate Time Signature ($\frac{3}{4}$ vs. $\frac{6}{8}$)
21. Key Signature (if applicable)
 - a. Make sure key signature reflects the correct key
 - b. If piece is fairly atonal then don't use a key signature
22. Final double barline at end. No extra measures
23. Beaming – Use most logical and easy to read.
 - a. Show beats with tied notes through syncopation
24. Accidentals – Make appropriate to key signature.
 - a. Flats for flat keys and sharps for sharp keys.
 - b. Sharps on ascents, and flats on descents
 - c. Consistency throughout score
25. Courtesy accidentals where appropriate.
26. Fermatas should appear in parts with rests as well as on the notes they effect.
27. Trills - Specify any chromatic details necessary (other than default)
 - a. Default trill note is a diatonic 2nd above
28. General notation – Make music easiest to read without compromising the sound.
 - a. Use 8th note staccato instead of 16th note and rest.
 - b. Use quarter pizz. Rather than 8th and rest
 - c. No $\frac{1}{2}$ notes with staccato markings
29. Correct use of multiple voices (in piano writing)
 - a. Remove some rests in other voices if they become cluttered.
30. Use tremolo slashes for a lot of repeated notes in string writing.
 - a. One slash through the stem divides value in half (quarters with one slash become 2 eighth notes)
31. Generally leave out specific bowing marks and only use articulations and slurs.
 - a. Performers will choose appropriate bowings better than most composers

Performance/Rehearsal Considerations

32. Instrument Ranges – All parts are within the instruments range
 - a. The general tessitura shouldn't remain too high or too low
 - b. Consider brass players “chops” in long concerts
33. Parts should be in the appropriate clef for each instrument
 - a. Viola is in alto clef!
 - b. Example: Trombone in upper register goes to tenor clef, not alto
34. Articulations should be present. (slurs, staccatos, tenutos, accents, etc.)
35. Rehearsal Marks – Makes for an easier rehearsal process
36. Manageable phrase lengths
 - a. Make sure all players can breathe often enough to be comfortable
 - b. Brass players need time to get the horn away from their lips and relax them once in a while.
37. Make sure the score represents live performance needs, not playback needs.
 - a. Dynamics – keep in mind fff is not to be used lightly
38. Look through the piece from the point of view of each performer.
 - a. Check for all score directions that should be included
 - i. Dynamics, tempo marks, rit's, etc.

39. Learn about the actual sound capabilities of instruments in different ranges.
 - a. Give parts to real players to have them give you feedback.
40. Page turns – Make sure extracted parts have performable page turns.
 - a. Use multirests on page turns if possible
41. Put in cues of the melody instrument where there are long periods of rest.
 - a. Make sure the notes are cue size.