

# Guidelines for Music Preparation

## The Score

### *Cover*

The title of the piece and name of the composer should be printed prominently on the cover of the score. If applicable, the name of the arranger should appear, but need not be as prominent as the title and composer. Additionally, the name and address of the publisher should be easily located.

### *Title Page*

There should be a page at the beginning of the work which gives an **accurate list** of the full instrumentation. This list should include all instrument doublings, keys of transposing instruments, recommended number of percussionists, and all the percussion instruments required.

An indication of the number of percussionists required is essential, though the orchestra may or may not adhere to that number. Any special synthesizer settings, equipment, or other special synthesizer requirements should be noted here as well as on the cover page of the synthesizer part. These instructions should be as specific and understandable as possible. Any special instructions for "prepared instruments" should be noted here and on the cover page of the instrument involved. Any special staging instructions should also be mentioned on this or a subsequent page.

Detailed diagrams are helpful, especially for complex staging. If there are deviations from standard musical notation, an explanation should appear next to the instrumentation page. There should be an approximate duration for each movement and a total duration included on the instrumentation page.

### *The Music*

At the beginning of the musical score, the full name of each instrument should be listed to the left of the corresponding system. On subsequent pages abbreviations of the instruments should be used.

All instructions should be in English, Italian, French or German. All tempo indications should appear above the first violin line as well as at the top of each score page. Bars should be numbered (beginning anew with each movement). Placement of bar numbers should be the same throughout the work, i.e. above, below, or on a special line of the grand staff such as above the first violins. If rehearsal letters are used, they should correspond to landmarks in the music and must be used in conjunction with bar numbers.

### *Score Readability*

If computer output is not possible, it is preferable to receive the completed score in ink. This should be done on either vellum or opaque paper and clearly reproduced. A3 is the maximum paper size to be used. A4 or B4 single sided pages are preferred if you are providing only photocopy masters. There must be a minimum 20mm margin on all four edges of the page, whether the score is manuscript or computer generated. Right hand pages must be odd-numbered and left hand pages must be even-numbered. If you are providing an actual score (not photocopy masters) the score pages should have a sturdy

cover and be securely bound so that they lie flat on the desk. Should you choose to provide a bound score, please also provide an unbound A4 single sided score.

The score must be proofread before it is presented for reproduction. The librarian will not provide that service.

## **Instrumental Parts**

### ***General***

Standard music notation practice should be observed and any deviation from the standard should be clearly explained prior to the first page of music. Parts should be clearly identified on the front cover with the composer, work title, and instrument name. Include transposition and doublings where appropriate. Percussion parts should have a list of the instruments required. Each subsequent page should have the instrument name and part number and a page number. The parts must be copied legibly in black ink, using an italic or technical pen. If parts are computer generated, they should be entirely computer generated with no hand written additions. Ensure there is no overlapping print and that slurs are legible.

### **Use the correct clef for each instrument's range.**

Consideration must be given to the layout of each part to ensure sufficient time for comfortable page turns. Page turns should occur only on odd-numbered pages. Use blank space or blank pages if necessary to facilitate comfortable page turns.

Photocopy master parts should be on A4 paper, single sided.

### ***Paper***

The paper for any set of parts should be of substantial quality to avoid show-through of music from the reverse side. Maximum paper size is B4 for instrumental parts.

### ***Instrumental Part Readability***

The most readable staff size for all instruments is 7.5mm. **Anything smaller than 7.0mm is unacceptable for orchestral parts.** Anything larger than 8.5mm should be avoided as it becomes distracting to players. Staves should be distributed uniformly on each page of a part as much as possible.

In extensive or complex divisi passages, the individual parts should be split onto separate staves. In string parts with extensive divisi passages of three or more parts, it may be advisable to prepare separate parts for each divisi line in order to reduce the frequency of page turns. Conversely, do not prepare separate string parts if there are only a limited number of divisi bars.

Do not create wind and brass parts with multiple parts on a single staff (e.g., Flutes 1 and 2 should at least be on separate staves, if not on separate parts).

Bar numbers should appear at the beginning of the first bar of each line. Numbering each bar gets in the way and becomes confusing in the parts. For multiple bars rest, bar numbers are helpful (e.g. "27-117" and so on).

In hand copied parts it is recommended that all stems, beams, and bar lines be ruled with a straight edge; especially multiple staff harp and keyboard parts.

Logical cues are expected during long periods of rest, the cues being transposed to the reading key of the instrument. Cues must be audible to the musician reading the part.

### **Specific Suggestions**

- Clefs and key signatures must appear at the beginning of each line.
- Parts for transposing instruments should be written in the proper key.
- Harp pedaling should be left to the performer.
- The Timpani part should NOT be included in the percussion part.
- A percussion score is highly recommended. In addition to the score, it is necessary to prepare either
  - a) separate parts for each instrument, or
  - b) a separate part for each player which includes all instruments to be played by that percussionist
- Score notation should be from high to low. These positions must be consistently maintained throughout the score.
- If any parts are reproduced with a popular transposition (Horn in E-flat transposed for Horn in F) the original should be included with the set as well.
- Care should be taken with the use of the abbreviations 8va and 8vb. Avoid their use if at all possible. Players of certain instruments simply do not read octave transpositions.
- Avoid using excessive leger lines where different clefs may be used instead (e.g., viola, cello, contrabass).
- Complicated or intertwining divisis should be written on separate staves for ease of reading.
- If there are deviations from standard musical notation, an explanation must appear prior to the first page of music.
- Always print a sample of your parts to ensure the minimum required staff size has been achieved.

### **Proofreading**

It is essential that parts be proofread by a qualified proofreader prior to submission; NOT ONLY by the composer or the copyist who prepared the parts. Please do not expect the orchestra librarian to provide additional proofreading services. Once score and parts masters have been submitted, completely new masters will not be accepted unless a major revision has occurred that has been approved by the receiving organisation. Instead, send a detailed list of corrections to each part and score.