Jazz Composition and Counterpoint Style Sheet *v250104*
for Projects and Homework for Bob Pilkington

Finale, Sibelius, and Dorico are the only notation platforms accepted.
<u>Never</u> submit a PDF unless it is specifically asked for.

Basic Notation Standards
- Rhythms:
    - Observe all imaginary bar lines
    - Dotted rests only used (or not used) as appropriate
- Enharmonics
    - Reflect vertical relationships on the score
    - Reflect horizontal relationships on parts
- Dynamics
    - Proper use to musically "mix" the ensemble
- Details
    - Don't tie notes that are also beamed unless in exceptionally complex rhythms
    - Stem directions are proper to standard notation.

Score Format and Layout Standards
- Page Size and Orientation:
    - Appropriate to ensemble size and scaling
    - Book style layout is better portrait
    - Loose leaf style layout is better landscape
    - Use U.S. paper sizes: letter, ledger, tabloid
    - Single sided printing only
- Scaling
    - Scaling for the score should be such that a conductor can see areas of activity in various instruments. But when necessary, details should be easily legible.
    - Optimal scaling for a score should be 55% to 75%.
    - Be aware of page scaling vs staff scaling (size). This looks different between Finale to Sibelius to Dorico.
- Concert Score
    - Instruments (bass, guitar, piccolo, etc.) that transpose an octave are still transposed.
    - All other instruments are not transposed
- Margins
    - Upper and lower margins should be roughly similar
    - Right and left margins should be roughly similar
    - The left margin should be measured to/from instrument names.
    - Make sure margin settings are applied to all pages, not just the first page. If the first page settings are intentionally different from the following pages, make sure the settings for following pages are correct.
- Headers/Footers/Misc.
    - Title, page numbers, and instrument names go on all pages
- Page Numbers
    - ***Loose leaf style is preferred***
    - Page numbers can be a header
        - For book style layout, page numbers go on the outside (away from the binding)
        - For loose leaf style layout, page numbers should be consistently on the same side (right or left).
    - Page numbers can be a footer
        - One option is to follow the same format as for headers.
        - Another option is to consistently place page numbers as a centered footer.
    - It can be useful to insert a total page element. For example, "page 3 of 20.
- Systems
    - For pages with multiple systems, ensure there is adequate separation between systems.
    - Indenting: For any system that does not have enough measures to complete the width of the page without over stretched measure spacing, indent the right side of the system so that measure spacing is consistent with the rest of the score.

- Measure/Note Spacing
  - Measure spacing (how many measures per system) is a function of note spacing. The width of a measure is determined by the number of notes in the measure.
  - Strive to get a consistent note spacing throughout the score/part. The eye should move at a relatively regular speed across the page.
  - Note spacing that is too wide or too tight is harder to read.
  - Rehearsal marks <u>do not</u> need to be at the start of a system. Trying to do so often creates irregular measure/note spacing.
- Measure Numbers
  - ***Place measure numbers below the bottom staff for every measure.***
  - Measure number should be center justified.
  - Measure numbers should be sufficiently far away from the bottom staff so that it does not crash into musical elements associated with the bottom staff.
- Rehearsal Marks and Form Point Bar Lines
  - Rehearsal marks should be placed at form points <u>every 8 – 12 measures (or less).</u>
  - Rehearsal marks primarily reflect chart flow. For example: A, B, C, D, etc. or using measure numbers. Reference to song/section form should be secondary. For example: A1, A9, A17, A25, B1, B9, B17, B25, etc. where "A" is the first chorus and "B" is the second chorus.
  - Place a double bar line at all form points, especially where there are rehearsal marks.
- Changing Clefs
  - Change clefs as appropriate to avoid excessive ledger lines.
- Crashing Elements
  - Edit the entire score to avoid any crashing elements.
  - Adjust positioning or layout (measures per system or measure width) as necessary to avoid crashes from over-tight note spacing.
- Fermata, Ritard, Rallentando, Tempo Indications
  - Tempo alterations such as ritard, rallentando, tempo changes, and metric modulations go on top of the score. Note: of course, they should be on all parts.
  - Fermatas, cezuras, and breath marks should be on all parts, even on the score.
  - Metric modulations are best expressed as a relationship if there is one.

    For example, ♩ = ♩.
  - Arbitrary tempo changes are expressed with metronome markings.
  - Explain how stoppage or change of time is to be transitioned.
- Repeats, DS, DC, Codas
  - For the score, repeats and numbered endings, DS, DC, segno and coda signs should appear on the top staff of each quire.
- Drum Staves
  - Drum staves for playback drums should not appear on the score. They may be retained but should be hidden.
  - Written parts for drums should be the only drum staff to appear in the score.
  - Written drum parts should reference rhythms occurring in the ensemble.
- Grand Staff Piano Parts
  - Grand staff piano parts should only be used when there is different notation in each staff.
  - Do not duplicate the same information in both staves.

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Considerations for Scores That Playback
(This is not necessary when notation is not intended for playback).

- Drums
    - When using Finale/Sibelius for playback, use two (or more) staves for the drums. One staff should be for the part that would be given to a real drummer. Use a separate staff for playback. Playback information and part notation information is distinctly different.
    - Mute the staff intended for the real player.
- Embedded parts underneath slashes
    - For bass, guitar, and piano parts, use slashes when free coming is desired.
    - For playback in those sections, embed lines and chords underneath the slashes.
- Balancing dynamics
    - Before starting, balance playback samples/sound-fonts.
        - Not all patches are at the same volume.
        - Enter a whole note with the same dynamic (for example, f) in every part.
        - In the mixer, adjust the level of each part so that every part is roughly equal.
        - Then delete those notes and enter your music.
        - Dynamic indications will then be closer to reality.
        - Use dynamic indications to "mix" your orchestration.