MOCOP Style Guide

Columbia Civic Orchestra website:

http://cco.missouri.org/orchestra.html

Instrumentation

Flute (3)*

Oboe (3)*

Clarinets (3)*

Bassoon (3)

Horn in F (4)

Trumpet (3)

Trombone (3)

Tuba (1)

Percussion (3)

(Harp)**

Violin I

Violin II

Viola

Cello

Double Bass

*Doubling is available

**if necessary

Notation

Rehearsal Marks

- Include rehearsal letters (preferrable to rehearsal numbers). There should be at least one rehearsal mark between page turns of the score (when score is folded with two pages showing, at least one rehearsal mark is always visible).

Bar Numbers

- Score should have every bar labeled with large measure numbers at the bottom of the page.
- Parts should have every bar labeled at the beginning of each measure.

Multi-measure rests

- Include measure number ranges.
- Break at rehearsal marks and wherever a tempo alteration occurs.
- Break by phrases or other musical structures, not simply into regular groupings.
- After long rests, write a reminder of the dynamic.

Notehead

- Large-notehead fonts are preferred. (Engraver in Finale, Opus in Sibelius, Bravura in Dorico, Leland in MuseScore).



Cues

- Cue notation should be engraved at 50% to 80% of the full size.
- Provide cues following long rests and unmeasured sections.
- Cues should be transposed for transposing instruments.

Rhythm and meter

- Indicate metrical grouping clearly with symbols (triangles, slashes, etc.) that reflect

the length of each of the conductor's beats for all irregular meters (i.e. for passages in which the conductor's beat is not clear from the time signature, and in which the beat is not the same as in the preceding bar).

- Beaming and rests should indicate the conductor's beat, with beams and "stemlets" over rests. For example, beam eighth-notes in pairs instead of groups of four when in common time.
- All temporal markings (caesuras, fermatas, tempo indications, and tempo alterations) should appear in all parts in the location within the bar where they occur.
- Durations should be as simple and readable as the music allows. Complex durations aren't meaningful for percussive instruments without durational control (snare drum, hand claps, dampened string pizzicato, etc…); and for other instruments, consider using simple note durations and expressing note length with articulation (staccato/tenuto).

Pitch

- Specify trill intervals.
- Provide string or fundamental note as well as fingered pitch for all harmonics in string parts. Give a parenthetical sounding pitch for any harmonics other than touch-3, touch-4, or touch-5. (For repeating patterns, sounding pitch need only be shown the first time.) For natural harmonics on bass, specify whether the pitch sounds as written or is transposed
- Use closed noteheads for overtones or notate rhythms above the open noteheads.
- Use diatonic intervals wherever possible and avoid enharmonically respelled unisons.
- Communicate the final pitch of a glissando by the position of the line's end point on the staff. Only indicate the final pitch with a grace note if a marked end to the glissando is intended.
- For tessitura significantly above or below the staff:
  - Flute & Clarinet prefer ledger lines.
  - Cello, Viola & Bassoon prefer appropriate clef (tenor/treble).

- Violins prefer 8va for more than five ledger lines.
- Percussionists prefer 8va.

For Transposing instruments

- Check parts carefully for accidentals, trill intervals, and collisions. (Often flipping a setting to prefer flats rather than sharps will result in a significantly more readable part.)
- Transposing-instrument parts should only use a key signature if the key is functional.
- Bass clarinet parts should be written in treble clef a M9 above sounding pitch. (Please avoid writing B#2 - the enharmonic C3 is much preferred).

Symbols

- Avoid inventing notations and using unconventional symbols [except in exceptional circumstances agreed upon with the director(s)].

Texts

- Use an effective level of detail to manage players' attention: try to anticipate questions, but not to detract players' focus unnecessarily. Use as few words as possible.
- Try to give the player all the information they need to see at every moment. (Avoid requiring a player to, say, refer back to a glossary of symbols).
- Use "solo" or "soli" to help direct practice time towards passages that feature an individual or group of players.

Repeats

- Use wings on repeat signs.

Change in techniques and instruments

- Allow time (considering tempo) for instrument changes, and changes of technique such as:
  - for brass: mutes in and out.

- for strings:
  - mutes on and off.
  - arco / pizzicato switches.

Formatting

Score

- Scores should use 11x17 dimensions (tabloid) with a minimum staff height of 4mm.
- Minimize margins to maximize staff width.
- Score in portrait orientation.
- Include a cover page at the beginning of the first movement that provides a complete list of all instruments along with any technical performance notes. Divide the master percussion list by player, and each player by station, if applicable.
- Transposed Score.
- The title of the piece and the composer's name should be listed at the top of the score.
- Use standard score order: flute, oboe, clarinets, bassoon, horn, trumpet, trombone, tuba, percussion, strings.
- Avoid hidden staves ("reduced score") except in extended sections with consistent reduced instrumentation.
- Indicate on the left of each staff what instrument is being played ("picc." rather than "flute" in sections where piccolo is being played; "vib." rather than simply "perc. 2" etc.)
- Provide large time signatures over each group of staves: winds, brass, percussion, and strings.
- Indicate tempo changes and metronome markings above top staff and over the string group.

Parts

- Parts should use 9x12 dimensions (larger than letter) with a minimum staff height of 7mm.

- Minimize margins to maximize staff width.
- Make sure all items (including measure numbers) are easily legible at a reading distance of 3 feet.
- Allow time (ideally a multimeasure rest) at the end of odd-numbered pages for page turns. If the music starts on an even page (left side of a two page spread), a cover page should be included on the part so that the part prints with the correct page turns.
- The cover page of each movement of each part should list all required instruments and equipment for (only) that movement, including:
  - any mutes.
  - percussion instruments, with ranges. (If only a few pitches are used, list them specifically. e.g. “crotales (Ab4 and Bb4 only).”
  - notational keys.
  - non-standard mallets (including any percussion bows).
- The title of the piece and the composer’s name should be listed at the top of parts.
- Indicate a change as early as possible (ex. “mute in” immediately after preceding passage, “with mute” on entrance).
- Doubling should be compiled into a single part, including starting instrument.
- Provide a separate part for each percussionist (labeled “percussion 1” and “percussion 2”). When multiple percussion stations are required for a single player, include as many copies for that player as there are stations in his part. See percussion guidelines below for more detail.

Resources

https://isfee.music.indiana.edu/