

ENSEMBLE SCORE PROOFREADING CHECKLIST

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Composer's name _____

Helper's name _____

WELCOME! This checklist will walk the beginning composer, arranger or orchestrator through the basics of effective ensemble writing for many genres. For example, if you are writing for string orchestra, you'll likely skip over the following sections on vocal, wind instruments, commercial music and percussion writing. If you're writing for full symphony orchestra with jazz chorus, you won't be skipping over anything. The layout of this checklist is sequential, beginning with **PLANNING**, followed by **COMPOSITION** (perhaps in piano/short score), **ORCHESTRATION**, **SCORE PREPARATION** and finally **PART PREPARATION**. Read the document carefully to insure that you thoroughly understand what questions are being asked of you and **WHY** they are being asked.

It is essential that everything be thoroughly checked by yourself and at least one other person. Therefore, there are often two boxes following each question on the checklist—one for you and one for your helper. Boxes should only be marked when the question or task has been completed and verified. Assume that all answers should be **YES!** If you have a multi-movement work, you will need to complete the checklist for each movement separately. When your project is completed, turn this completed checklist in with your project.

Foundational Attitudes

Questions:	You	Help
Do you realize that musicians won't take your music seriously unless you notate it CLEARLY and ACCURATELY ?		
Do you realize that shortcuts and reliance on luck will result in EMBARASSING errors?		
Do you realize that rehearsal time is too late for score and part corrections, as many young composers have LEARNED THE HARD WAY ?		
Do you realize that music preparation and proofreading are PROCESSES that involve making multiple versions (passes)?		
Do you realize that you must TRANSFER ALL LEFTOVER MARKS from each version to the next version to insure that all markings are accounted for?		

Before You Begin

Questions:	You	Help
Will you be ORGANIZED about your files, file names and locations?		
Will you SAVE OFTEN ?		
Will you BACK UP your files to another location OFTEN ?		
Do you have enough OFFICE SUPPLIES to get through your project (on a weekend)? Paper (letter or legal size)? Toner? Scotch Tape? Red pens? Highlighters? Blank audio CDs with cases?		
As a reference, do you have a QUALITY NOTATED PROFESSIONAL		

SCORE with similar instrumentation?		
As a reference, do you have a quality ORCHESTRATION TEXT with you?		
If applicable, do you have a copy of the ASSIGNMENT or GUIDELINES (deadlines, etc..) for the class or competition you are submitting your piece for?		
Will you make sure that notation is correct BEFORE CUTTING/PASTING?		
Will you do preview everything in PAGE VIEW in Finale before printing?		
Will you UPDATE LAYOUT in Finale every single time you print without exception?		

Pieces with Text (s)

Questions:	You
Is the text PUBLIC DOMAIN?	
If not a public domain text, did you obtain PERMISSION from the copyright owner?	

Knowing the Capabilities of Your Performers

Questions:	You
Do you know the FULL INSTRUMENTATION for the ensemble you're writing for?	
Do you know the SATB assignments for the instruments/voices in this ensemble?	
Do you have to use ALL INSTRUMENTS/VOICES in this instrumentation?	
Are there COMPROMISES to instrumentation (e.g. small sections, missing stand parts, no divisi, etc..)?	
Do you know the STRONGEST AND WEAKEST SECTIONS and soloists?	
Do you know the RANGE limitations (high and low) for every instrument/voice and stand number in the ensemble?	
Do you know the maximum RHYTHMIC difficulty and complexity for the ensemble?	
Do you know what KEY(S) the ensemble or soloist sounds best (and worst) in? <i>Check very carefully when writing for singers to insure that the key best fits their voice.</i>	

Things to do BEFORE meetings with your teacher or conductor

Questions:	You
Did you LISTEN to the piece yourself and fix the things that bothered you?	
Did you check each new version of the score against the previous version to insure all PREVIOUS MARKS WERE ACKNOWLEDGED?	
Do you have the MOST UPDATED HARD COPY of the score (with taped pages) and MOST UPDATED VERSION OF THIS CHECKLIST?	

Score Setup

Questions:	You	Help
Are you creating your score using "Set-Up Wizard (in Finale)?"		
Did you label each stave with the FULL NAME of all instruments/voices for the work and their TRANSPOSING KEY (F Horn, Bb Clarinet, etc..)?		
Did you assign a STAND NUMBER for each voice/instrument (Flute 1, Clarinet 2 in Bb, etc..)? <i>Stand numbers not needed for instruments with only one stand of players.</i>		
Did you assign an ABBREVIATION for each voice/instrument for pages 2 to end?		
Did you place each voice/instrument in SCORE ORDER for this ensemble? (Woodwinds on top, Brass next to top, Percussion below brass, Voices--or other instruments like harp or piano--next to bottom, Strings on		

bottom)		
Did each staff get a KEY SIGNATURE ?		
Did each staff get a proper CLEF (sounding)?		
When setting up each stave, are you sure that the TRANSPPOSITIONS are accurate?		
After setting the transposition for each stave, are you still reading and printing in CONCERT/SOUNDING PITCH ? You should work in sounding/concert pitch until the final stages of your project. Remember: if adding staves after using set-up wizard, you will have to manually set the transposition for the added staves.		
After setting up each stave and its transposition are YOU sure whether instruments/voices that transpose octaves are transposed or sounding (piccolo, bass, glockenspiel, celeste, xylophone, crotales, tenor voice part, guitar, etc..)? <i>Avoid mixing transposed and sounding/concert pitches at this point.</i>		
Did each staff get a TIME SIGNATURE ?		
Did you center the TITLE at the top (using Text tool in Finale)?		
Did you center DEDICATION/COMMISSION information in small italics above title (using Text tool in Finale)?		
Did you place METRONOME MARK above clef sign (using Expression tool in Finale)?		
Did you place STYLE marking above metronome mark (using Expression tool in Finale)?		
Did you place the COMPOSER'S NAME (as printed in program) on upper right of first score page (unless anonymous submission) using the Text tool in Finale?		
If using text, is TEXT AUTHOR'S NAME at upper left of first page of score (using Text tool in Finale)?		
If applicable, is ARRANGER'S or ORCHESTRATOR'S NAME placed below the composer's (using Text tool in Finale)?		
If using text, after receiving permission from copyright owner, did you place the required PERMISSIONS at bottom left of first page beneath lowest system (using Text tool in Finale)?		
Is there a " COPYRIGHT (year) by (owner of copyright)" at the bottom of the first page?		
Are Expressions and/or Tempo markings created in the EXPRESSION tool rather than the TEXT tool (in Finale)?		
Did you use BRACKETS for each group within ensemble to ease reading?		
Do BAR LINES go through but not between bracketed families?		
Did you use parallel diagonal SLASH LINES to separate the staff systems when systems are split from top to bottom of a page,?		
In solo literature, did you reduce the staff size for the solo instrument in the piano score?		
In multi-movement works, are ALL INSTRUMENTS/VOICES LISTED at the beginning of movements where they play (omitting "tacet" voices)?		
In multi-movement works, did you position the title of each movement similar to other movements?		
In multi-movement works, did you REMOVE NAMES for the composer/text author/arranger/orchestrator from first page of all movements after the first one?		

Compositional items

Questions:	You	Help
Do you realize that FORM precedes all other issues?		
Are transparent sections (solos, etc..) balanced in opposition to more powerful sections?		
Does the difficulty of the MUSIC MATCH THE PERFORMANCE LEVEL of the ensemble?		

Is the music CLEAR to others?		
Are the ACCOMPANIMENT textures clear (if any)?		
Does everything feel INTENDED?		
Does the music always feel SUNG?		
Are all LINES CLEARLY PERCEIVED?		
Are GESTURES used to greatest effect?		
Does each ENTRANCE contribute something motivic or meaningful?		
Is the music INTERESTING to others?		
Do all themes NOTICEABLY CHANGE on each restatement?		
Is the "GOLDEN MEAN" (1:1:2:3:5:8, etc..) articulated at multiple levels?		
Do OSTINATI change?		
Are CADENCES always pointing forward (syncopations, dissonances, surprise cadences, missing voices, etc..) somehow?		
Do PATTERNS GROW MONOTONOUS (key, tempo, contour, harmonic rhythm, orchestration, etc..)?		
Is the music always MEANINGFUL (simultaneous multiple affects) to others?		
Is the piece ORIGINAL?		

Notes (check in concert pitch)

Questions:	You	Help
Is the KEY suitable for this ensemble?		
Is each PART/STAVE SENSIBLE when heard alone?		
Does each line terminate in a NOTE OF RESOLUTION or intended silence?		
Are all intended CADENCE/SEAM NOTES present?		
Do all melodic notes FEEL INTENDED with the harmonic accompaniment?		
Did you thoroughly check for all VOICE LEADING ERRORS (including hidden octaves)?		
In three or more voices, are outer voices the only ones using OCTAVE DOUBLINGS (only doubling to the outside to avoid voice crossing)?		
Do you prevent adjacent voices with same rhythm from CROSSING for more than a beat?		
Do you prevent UNINTENDED INVERSIONS (voices crossing below bass)?		
Are all CHORDS COMPLETE or intentionally incomplete?		
Are the highest pitches in highest parts and lowest pitches in lowest parts?		
Do the ENHARMONIC SPELLINGS clearly reflect the notes/relationships?		
If tonal music, do ENHARMONIC SPELLINGS match between doubling partners?		
Did you provide COURTESY/INSURANCE ACCIDENTALS?		
Do 8va, 15ma, 8bassa markings have a clear DURATION?		
Is "LOCO" written at termination of 8va, 15ma, and 8bassa markings?		
Did you avoid using 8va, 15ma and 8bassa in movable C clefs?		

Special items

Questions:	You	Help
If applicable, are BOXES for aleatoric music notated properly?		
If applicable, are SPECIAL SIGNS/SYMBOLS clearly explained?		
If applicable, is a NOTATION KEY or special explanation for all special effects included at beginning of the score?		

Off Stage Musicians

Questions:	You	Help
When musicians play EXCLUSIVELY OFF STAGE, are score staff lines labeled that way (e.g. off stage flute, etc..)?		
Does the score indicate whether off stage musicians/instruments are to be SEEN OR HIDDEN from the audience?		
Does score indicate where all off stage musicians must set up to SEE CONDUCTOR and/or other musicians (whether on or off stage)?		
Does score indicate where all off stage INSTRUMENTS (e.g. percussion) are placed throughout the performance?		
When off stage musicians (and/or instruments) must CHANGE LOCATIONS, does the score indicate how and when they move to and from each location?		
Is it specified whether off stage musicians are to USE MUSIC OR NOT (e.g. play on cues only, memorize, etc..)?		
If off stage musicians use music, does the score indicate how and where to PLACE THEIR MUSIC STANDS without creating fire code violations, crowding audience members or obstructing audience's view?		
If off stage musicians use music, does the score indicate how they will SEE THEIR MUSIC (e.g. stand lights, house lighting, etc..)?		
If off stage musicians don't use music, are their conductor cue (fermatas, numbered cues, etc..) clearly indicated so they know WHEN TO ENTER AND EXIT?		
Does score clearly indicate whether off stage players are RHYTHMICALLY COORDINATED or not from on stage performers (e.g. playing notation or improvised)?		
Are OFFSTAGE PERFORMERS only roughly coordinated with onstage performers (e.g. avoid tight rhythmically coordinated passages)?		
Is something noticeable or interesting HAPPENING ON STAGE at all times (Remember: your audience is facing the stage)?		
Do all off stage musicians play SOLOS OR DISTINCTIVE TEXTURES only?		
Can all off stage musicians be HEARD by the audience and conductor?		

Lighting

Questions:	You	Help
Is the lighting technician NOTATED on a separate staff line in score or written onto an existing staff line (e.g. percussion)?		
Can ALL PERFORMERS SEE THEIR MUSIC?		
Can ALL PERFORMERS (on or off stage) SEE THE CONDUCTOR and/or other musicians?		
Are all lighting SETTINGS AND CHANGES indicated in the score?		
Will the lighting technician READ LIGHTING CUES (coordinating entrances and exits) FROM THE SCORE?		
If the lighting technician doesn't read traditional music notation, does score indicate that LIGHTING CUES (coordinating entrances and exits) will be indicated by conductor (fermatas, numbered cues, etc..)?		

Recordings/Audio Samples

Questions:	You	Help
Is the audio technician NOTATED on a separate staff line in score or written onto an existing staff line (e.g. percussion)?		
Is the COPYRIGHT PERMISSION OBTAINED for the recording being used?		
Does the recording MATCH THE KEY AND TIMBRE of the music?		
Does the recording have an APPROPRIATE VOLUME LEVEL not to cover other musicians?		
Does the recording use an APPROPRIATE NOISE FLOOR not to cover other musicians?		
Does the score indicate whether the recording is in MONO, STEREO or SURROUND SOUND?		
If more than one recording is used, are all TRACK NUMBERS AND CHANGES indicated in the score?		
Will the audio technician (or musician) READ AUDIO CUES (coordinating entrances and exits) FROM THE SCORE (or their part)?		
If the audio technician doesn't read traditional music notation, does score indicate that all AUDIO CUES (coordinating all entrances and exits) will be indicated by conductor (fermatas, numbered cues, etc..)?		
If audio cues are indicated by conductor, does score indicate where to place audio technician so they can SEE CONDUCTOR?		

Additional Special Effects and Notation

Occasionally you might use a special notation or effect that is beyond the scope of what is listed on this checklist. Please list any of these items to be proofread below:

Questions:	You	Help

Meter changes

Questions:	You	Help
Are meter changes notated in most SENSIBLE way possible?		
Are meter changes notated CONSISTENTLY?		
Are CONVERSIONS (quarter note equals dotted quarter, etc..) provided between meter changes with different denominators?		
In static odd-meters, are tutti REST GROUPINGS written above top line of score along with whole rests for individual staves?		
In fluctuating odd-meters, are rest groupings shown for ALL STAVES (even if resting)?		

Rhythm

Questions:	You	Help
Are all TIED NOTES MINIMIZED (tied quarter notes become half note, etc..)?		

Are all rhythms BEAMED PROPERLY to show grouping and/or phrasing?		
In even-numbered meters, do active rhythms show MID-POINT of measure?		
Are FERMATAS and CAESURA placed in every stave of score (even rests)?		
Did you FILL IN RESTS for any measures missing beats?		

Repeats

Questions:	You	Help
Are first/second ending BRACKETS written at the beginning of the measure?		
Does first ending have a DOUBLE BAR AT THE BEGINNING ?		
Are the DURATIONS of first and second endings clear?		
Are durations of all REPEATING SECTIONS (open solos in jazz, vamps, etc...) clear?		

General Scoring/Orchestration

Questions:	You	Help
Does the INSTRUMENTATION of the music match the PERFORMANCE LEVEL of the ensemble?		
Did you check all of the RANGES with a chart provided by your teacher or textbook? Be careful, many textbooks fail to give ranges by age level.		
Did you check INTERIOR STAND/PART (Trumpet 2, etc..) RANGES also?		
Does the ORCHESTRATION SUPPORT THE FORM of the music?		
Are the TIMBRES CONSISTENT WITH THEMES and restatements?		
Are all orchestration ROLES (melody, accompaniment, accents, etc..) clearly defined by scoring?		
Do VOICES/INSTRUMENTS OCCUPYING SAME RANGE interfere with each other being heard?		
Do accompaniment parts AVOID COVERING MOVING LINES ?		
Are all MOTIVES AND THEMES CLEARLY PERCEIVED ?		
Are all SOLOS HEARD easily?		
Does THICKNESS OF SCORING support your intended dynamic?		
Does EVERY STAFF PLAY ? If not, then delete or re-score based on orchestration requirements.		
In exposed passages, do the strongest performers play and weakest performers rest?		
Are CUES for instrument substitution needed?		

Formatting and Layout

Questions:	You	Help
Do the PAGE MARGINS include all instrument names and staves? (In Finale: Page Layout>>>Edit Page Margins)		
Are STAFF SYSTEMS level between adjacent pages?		
Are the SCORE AND NOTES EASILY READABLE by older conductors? If not, create more divisi staves?		
Are DOUBLE BAR LINES used to show all key changes and significant sections in the form?		
Are all TEMPO FLUCTUATIONS (rit, accel, etc.) eventually followed by “a tempo”?		
Are rehearsal numbers, tempi and expression markings at a READABLE size?		
Are REHEARSAL NUMBERS (measure numbers) used frequently in intuitive places?		
Are all REHEARSAL NUMBERS (measure numbers) FRAMED by a circle or		

square?		
Are PICKUP notes, rests and measures notated properly?		
Did you use a FINAL DOUBLE BAR LINE in the final measure?		
Did you REMOVE ALL EMPTY MEASURES after the double bar line?		

Divisi Staves

Questions:	You	Help
Divisi assigned to only two parts that share similar rhythmic values, identical clefs, transpositions and a minimum of independent markings?		
Is the divisi notation EASY TO READ?		
Do your divisi STEM DIRECTIONS reflect the part assignments?		
Are the BEGINNING (div. or 1., 2.) AND ENDING POINTS (tutti, unis. or a2) clear?		
Are the beginning (solo) and ending points (unis. or a2) for SOLO PASSAGES on divisi staves clearly marked?		
Are “INSURANCE ACCIDENTALS” provided between both divisi parts? (e.g. without “insurance accidental”, a Db in 1 st part might not carry over in individual part for 2 nd player later in measure)		
Do upper divisi notes have dynamics above staff when rhythmically independent from other divisi notes?		
Do lower divisi notes have dynamics below staff when rhythmically independent from other divisi notes?		
Are any DIVISI NOTES ON NON-DIVISI STAVES by accident?		

Lowest Voices and Instruments

Questions:	You	Help
Is each of the lowest voices in the MOST IDEAL RANGE for the music?		
Do lowest voices DOUBLE each other at the unison or octave when possible?		

Wind Instrument Score layout

Questions:	You	Help
Did each wind instrument get placed in PROPER SCORE ORDER for ensemble (e.g. horns above trumpets in orchestra but below them in wind band)?		
Are all woodwind instrument changes (“DOUBLES”) listed?		
In orchestra music, did you specify C Trumpets or Bb Trumpets?		
Are upper horns written 1/3 and lower horns written 2/4?		
In wind band music, did you specify Baritone T.C. and/or Euphonium?		
Did you find out where the BASSOON should be listed in score? (e.g. can be next to oboe or bass clarinet depending on custom)		
If writing for marching band, did you compromise woodwind instrumentation appropriately?		

Wind Instrument Playability

Questions:	You	Help
Do all brass players have ENOUGH REST?		
Are all entrances not too high or low?		
Are solos preceded by at least one non-exposed passage (all) and end near the		

starting note of next entrance (brass only)?		
Are extreme registers used sparingly?		
Are extreme register passages brief?		
Are extreme high and low notes approached stepwise and played at loud dynamics (mf or higher)?		
Can you easily SING ALL LEAPS in all brass staves?		
Are fast passages played by upper woodwinds or valved brass instruments?		
Are fast or TONGUED PASSAGES relatively brief?		
Do fast alternating notes avoid CROSSING REGISTER BREAKS?		
Do wind players have NOTATED PLACES TO BREATHE?		
Do SLURS REFLECT ACTUAL BREATHING and wind articulation (e.g. not string bowings)?		
Are slurs broken around REPEATED NOTES?		
In slow music, did you use slurs to COVER BREATHING HOLES in other instruments?		
Are all phrase lengths playable in ONE BREATH (less than 20 seconds)?		
Did you avoid using BASSOON TRILLS?		
Did you get a PERFORMER DEMONSTRATION for all questionable passages and special effects?		

Changing wind instrument mutes and instruments (“doubles”)

Questions:	You	Help
Is there ample time for performers make all INSTRUMENT CHANGES and warm up reed/mouthpiece? (marked in parts, not score)		
Are ENTRANCES for “doubles” labeled on each page of score? (e.g. Fl. 2, Piccolo, etc..)?		
Are woodwind “doubles” STANDARD for the part assigned (e.g. Ob. 2/E.H.)?		
Is there AMPLE TIME for every brass mute change in every staff?		
Are all brass MUTE TYPES (straight, cup, harmon and stem, plunger, etc..) clear?		
Is “OPEN” indicated at the end of all muted passages in brass?		
Are muted passages with ALTERNATING OPEN/CLOSED SHADINGS (harmon, plunger, etc..) indicated with + and o?		
Do you use + to denote “STOPPED” HORN notes?		

Assigning and Switching Percussion Instruments

Questions:	You	Help
Are all LARGE INSTRUMENTS (chimes, timpani) used enough to justify the time spent moving the instrument to rehearsal?		
Are all instruments consolidated into LEAST NUMBER OF PERFORMERS?		
In orchestra music, did you consolidate down to TIMPANI PLUS 3 OTHERS?		
In orchestra music, did you confirm that TIMPANI NEVER CHANGES instruments?		
Is there ample time for performers to make all INSTRUMENT AND BEATER/MALLET CHANGES? (marked in parts, not score)		
Did you remember that all instruments must FINISH REVERBERATING before you can set them down and change instruments?		
Are MALLET PARTS CONSOLIDATED for a mallet specialist without having too many large instruments to navigate?		
Are instrument SUBSTITUTIONS provided for instruments that aren't commonly available (glockenspiel for crotales, tam tam for gong, etc.)?		

Percussion Instrument Score Layout

Questions:	You	Help
Are STAVES LABELED ACCURATELY (e.g. a part that only plays chimes should be labeled as chimes, not percussion)?		
Are INSTRUMENT SIZES (e.g. <u>small</u> triangle, <u>large</u> tam tam, <u>medium</u> wood block, etc..) included with their names?		
Are instruments labeled by MOST COMMONLY UNDERSTOOD NAMES (e.g. crotales instead of antique cymbals, chimes instead of tubular bells, etc..)?		
Did you LIST ALL PERCUSSION INSTRUMENTS for each performer on page 1 of score? Conductor can make instrument assignments with this.		
Are Percussion placed in proper SCORE ORDER for the ensemble (e.g. on bottom in jazz band)?		
Are all percussion parts in SCORE ORDER AMONGST THEMSELVES from pitched (high to low) to non-pitched (high to low)?		
Did you BRACKET all percussion staves except for Timpani?		
Are all non-pitched percussion instrument ENTRANCES LABELED on each page of score?		

Percussion Note Endings

Questions:	You	Help
Are all NOTE ENDINGS BEFORE RESTS clear (staccato, LV, damp) for instruments that reverberate?		
Consistency of RHYTHMIC VALUES ON FINAL NOTES of passages?		

Timpani

Questions:	You	Help
Are all Timpani NOTES CONSISTENT IN THEIR OCTAVES to ease tuning?		
Is Timpani TUNING NOTATED AT BEGINNING of each movement?		
Is there AMPLE TIME to make all tuning changes?		
Are all tuning changes PLAYABLE?		
Are fast tuning changes written on the two middle drums?		
Did you remember that drums must FINISH REVERBERATING before they can be re-tuned?		
Do ENHARMONIC SPELLINGS reflect easiest actual drum tuning changes?		

Non-Pitched Percussion Instruments

Questions:	You	Help
Are KEY SIGNATURES REMOVED in strictly non-pitched percussion parts?		
Are CLEFS (boxes) correct for every entrance of every instrument (including changes between pitched and non-pitched instruments)?		
Is TAMBOURINE marked as rolling or drumming?		

Mallet Percussion Instruments

Questions:	You	Help
Are there PATTERNS in mallet percussion parts?		
Are the CLEFS correct for every entrance of every instrument (including changes between pitched and non-pitched instruments)?		

Did you double check RANGES thoroughly (concert/sounding)?		
If you wrote more than two simultaneous notes in a mallet part, did you get a PERFORMER DEMONSTRATION?		
Did you indicate vibraphone MOTOR ON/OFF, speed?		
Did you indicate vibraphone PEDALING?		

Final Thoughts on Percussion

Questions:	You	Help
If this is your first time writing for percussion, did you get PERFORMER DEMONSTRATIONS for all of your parts in entirety?		

String Instrument Score Layout

Questions:	You	Help
Did each instrument get placed in proper SCORE ORDER for ensemble (e.g. double bass is above percussion in jazz and wind bands only)?		
Is viola notated in ALTO CLEF?		

String Instrument Divisi

Questions:	You	Help
Did you avoid dividing the basses?		
Are all passages CLEARLY SPECIFIED whether they are divisi (div.) or double/triple/quadruple stops?		

Harp

Questions:	You	Help
Is the TUNING INDICATED AT THE BEGINNING of each movement?		
Did you remember that strings must FINISH REVERBERATING before they can be re-tuned?		
Is there AMPLE TIME to make all tuning changes?		
Are all TUNING CHANGES PLAYABLE?		
Did you get a PERFORMER DEMONSTRATION for the entire part?		
Do ENHARMONIC SPELLINGS reflect easiest actual string tuning changes?		

String Instrument Bowings

Questions:	You	Help
Did you get a PERFORMER DEMONSTRATION for bowings (bowings are almost as important as the notes)?		
Did you mark some (but not all) bowings and use SLURS and UP/DOWN MARKINGS to do so?		
Are DYNAMICS PLAUSIBLE with bowings as marked?		
Are SPECIAL BOWINGS (ponticello, sul tasto, col legno, etc..) clearly marked?		

String Instrument Playability

Questions:	You	Help
Are STRING CROSSINGS MINIMIZED and kept to adjacent strings?		

Do consecutive string crossings maintain same BOW DIRECTION?		
Are BOWING PATTERNS/STYLE CONSISTENT?		
Are SHIFTS MINIMIZED?		
Are successive FINGER SHIFTS in the same direction?		
Is it clear where PIZZICATO passages begin and end?		
Are DOUBLE AND MULTIPLE STOPS kept to isolated spots?		
Did you get a PERFORMER DEMONSTRATION for all special effects, including double, triple and quadruple stops?		

String Instrument Special Effects

Questions:	You	Help
Are STRING/FINGERING CHOICES written as Sul G, Sul D, etc..?		
If using SCORDATURA, did you plan to re-tune between movements or pieces?		
If using scordatura, did you notate TUNINGS at the beginning?		
If using scordatura, did you limit yourself to OPEN STRING ONLY (e.g. no fingered pitches) on the re-tuned string?		
If using SOLO TUNING for solo double bass, did you set up stave for transposition properly (min. 7 th)?		
Are HARMONICS (natural or artificial) notated properly?		
Do you allow ample time in all MUTE CHANGES to engage/disengage mutes?		
Is the DURATION of the muted passage clearly indicated?		
Is "OPEN" indicated at the end of all muted passages?		

Text and Vocal Score Layout

Questions:	You	Help
Did each voice get placed in proper SCORE ORDER for the ensemble?		
Is TENOR VOICE stave written in treble clef with octave (8) transposition attached to the bottom?		
Did you ELIMINATE STAVE BRACKETS that interfere with text?		

Text and Vocal Prosody

Questions:	You	Help
Do the rhythms and syllabification facilitate the UNDERSTANDING OF THE WORDS when spoken and sung?		
Do BEAMS show the syllabification?		
Do doubled voices have the same syllabification and beaming of text?		
How is the "MEANING" of the words depicted in the accompaniment?		

Text notation

Questions:	You	Help
Is the PUNCTUATION retained from the original text?		
Is the CAPITALIZATION retained from the original text?		
Is the SPELLING retained from the original text?		
Do DASHES and syllable breaks conform to dictionary?		
If text is narrated, is it READABLE from score?		
If text is narrated, is the COORDINATION between text and music clear?		
If text is sung, is the TEXT BELOW the staff and all other MARKINGS ABOVE the staff?		
If instrumentalists are asked to sing/hum, is it clear which CLEF and KEY (concert vs. transposed for their instrument) they are reading?		

If instrumentalists are asked to sing/hum, are octaves and gender/voice types (soprano, tenor, etc..) specified when assigning the parts?		
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Vocal Part Singability

Questions:	You	Help
Can vocal entrances easily find a STARTING PITCH?		
Do the singers have places to BREATHE?		
Does each vocal part avoid UNNATURAL MELODIC LEAPS?		
Did you get a PERFORMER DEMONSTRATION for all questionable passages and special effects?		

Piano

Questions:	You	Help
Do beams, stems and staves reflect WHICH HAND is playing?		
Do all notes fit within the REACH (span) of each hand?		
Do all notes avoid UNINTENTIONAL HAND CROSSING or simultaneous shared pitches?		
Are DYNAMICS CLEARLY MARKED for both hands?		
Are you only indicating PEDAL MARKINGS when they deviate from standard practice?		
Are CLEF CHANGES clearly notated?		
In large ensemble music, did you only use EXTREME RANGES and accompany with transparent textures?		

Synthesizer

Questions:	You	Help
Do you specify how the synthesizer sound be heard (amplifier, PA, etc..) and dynamic levels for each?		
If using a specific synthesizer, did you indicate the MANUFACTURER/MODEL NUMBER?		
If using a specific synthesizer, did you specify the exact PATCH setting to be used?		
If using a generic synthesizer, did you specify the TYPE OF PATCH setting to be used?		
Are PATCH CHANGES clearly indicated?		
Is there AMPLE TIME to make all patch changes?		
If using a generic synthesizer, did you specify if it needs TOUCH SENSITIVITY?		
If using a generic synthesizer, did you specify if it needs any EFFECTS?		

Organ

Questions:	You	Help
Did you get a PERFORMER DEMONSTRATION for the entire part?		
Since every organ is different, did you consult with your performer on how the STOPS, STAVES, AND PEDALS should be notated?		

Final Thoughts on Keyboard Instruments

Questions:	You	Help
Did you get a PERFORMER DEMONSTRATION for all questionable passages and special effects?		

Commercial Music Score Layout

Questions:	You	Help
Are voices/instruments in SCORE ORDER for the ensemble (e.g. voices at top, drums and percussion below guitar and bass)?		
Is the GROOVE/STYLE (rock, jazz swing, Latin, etc..) notated at the beginning?		

Commercial Music Form Markings

Questions:	You	Help
For REHEARSAL NUMBERS, did you choose to use letters or measure numbers?		
Is it clear where SOLO SECTIONS begin and end (open, vamp, on cue, etc..)?		
Is it clear when solo BACKGROUNDS are to play (open, vamp, on cue, etc..)?		

Commercial Music Chord Notation

Questions:	You	Help
Are CHORD SYMBOLS (including alterations) clearly written for the particular style (pop, jazz, country, etc..)?		
Are CHORD SYMBOLS transposed for the transposing instruments who play improvised solos?		
Do SLASHES clearly indicate harmonic rhythm?		

Commercial Music Articulations

Questions:	You	Help
Are all articulations IDIOMATIC (shakes, scoops, etc..)?		
Are all articulations notated using STANDARD stylistic conventions?		
Are all SHAKE, GLISS and SCOOP durations clearly indicated?		

Dynamics

Questions:	You	Help
Do ENTRANCE DYNAMICS follow all rests for two measures or more?		
Are dynamics shown BELOW EACH INSTRUMENTAL STAFF?		
Are dynamics shown ABOVE EACH VOCAL STAFF?		
Are independent DIVISI DYNAMICS positioned above (upper line) and below (lower line) the respective parts?		
Are all dynamics SENSIBLE in relation to each other?		
Do dynamics match between DOUBLED VOICES/INSTRUMENTS? If not, do they intentionally mismatch?		
Do all OSTINATI have dynamic shapes?		
Do all crescendo and decrescendo markings have a TARGET DYNAMIC?		

Articulations

Questions:	You	Help
Are abbreviations such as simile (sim.), sempre staccato, sempre legato used to avoid needless duplication of markings (e.g. if all notes accented, write sempre marcato)?		
Are ACCENTS OUTSIDE OF SLURS?		
Are STACCATOS INSIDE SLURS?		
Are TRILL DURATIONS clearly marked with lines or dashes?		
Are TRILL PITCHES CLEAR? Specify accidentals when needed.		
Are GRACE NOTE rhythms consistent?		
Do all grace notes use slurs?		
Should grace notes have a line through the stem or not?		
Do all grace notes go stem up?		
Are all TREMOLOS (fingered and unfingered) notated properly?		
Are articulations consistent between SIMILAR SECTIONS OF THE PIECE?		
Are articulations consistent or intentionally mis-matched between DOUBLING PARTNERS?		

Making A Playback CD or .mp3 file

Composers must often record a MIDI realization of their work onto an audio CD. Since differences occur between computer playback and notation, it is often advisable to make those CD recordings before transposing the score. To make an audio CD of your MIDI realization, answer the following:

Questions:	You	Help
Did you have a blank audio CD?		
Did you label the audio CD with the TITLE of your composition?		
Did you label the audio CD with YOUR NAME (or is it anonymous submission)?		
Did you make a DUPLICATE COPY OF YOUR SCORE and rename it as playback score? This playback score is only supposed to sound good, not look good.		
In your playback score, did you LISTEN AND FIX any places where your notation software isn't playing what is marked (percussion rolls, mute changes, special effects, instruments that double, wrong percussion sounds, etc..) ?		
Now that everything sounds good, did you SAVE your file as an audio format within your music notation program?		
Did you listen and confirm the quality of your audio file BEFORE BURNING a CD or .mp3 file of it?		
After burning, did you LISTEN AND CONFIRM the quality of your playback CD or .mp3 file?		
Did you DELETE YOUR PLAYBACK SCORE once your playback CD or .mp3 was completed so it won't get confused with the score you've previously been working on?		

Final Score Formatting Transposition

***If all previous items on this checklist have been checked, then TRANSPOSE the appropriate staves in your score as needed.**

Questions:	You	Help
After transposing, did you label your score labeled as “ TRANSPOSED SCORE ” on the top left side of the first page of the music?		
After transposing, did you double check ALL transposed staves for accurate written (transposed) vs. sounding CLEFS for the following instruments: Clarinet 3? Bass Clarinet? Tenor Saxophone? Baritone Saxophone? Baritone T. C.? All Percussion (pitched and non-pitched)?		
After transposing, did you double-check ALL transposed staves for accurate transposition of KEY SIGNATURES ?		
After transposing, did you double-check ALL transposed PITCHES for accuracy?		
After transposing, did you double check sounding vs. written (transposed) OCTAVES for the following instruments (particularly if you used FINALE set up wizard): Piccolo? Bass Clarinet? Contra Alto Clarinet? Contra Bass Clarinet? Contra Bassoon? Tenor Saxophone? Baritone Saxophone? Baritone T. C.? Xylophone? Glockenspiel? Crotales? Guitar? Double Bass (orchestral and/or solo tuning)?		
Does each woodwind “double” have the proper CLEF?		
Does each woodwind “double” have the proper KEY SIGNATURE?		
Does each woodwind “double” have the proper TRANSPOSITION?		

Fixing Percussion Notation

Questions:	You	Help
Are percussion parts that are exclusively non-pitched notated on a SINGLE STAFF LINE ?		
Is STAFF LINE PLACEMENT CONSISTENT for all non-pitched percussion instruments in all parts?		
Do TEMPLE BLOCKS use the five staff lines to signify the pitch contour?		
When TEMPLE BLOCKS ARE PART OF A SET-UP using other non-pitched percussion, do you signify the other instruments using only the spaces on the staff (e.g. saving the staff lines for the temple blocks)?		
Did you AVOID USING LEDGER LINES for non-pitched percussion?		

Misplaced and Missing Items

Questions:	You	Help
After transposing, did you RESPACE between staves with lots of ledger lines to avoid collisions? Below Clarinet 3? Below Bass Clarinet? Above Bassoon? Above Trombone 1? Below Tuba? Above Violin 1?		
After transposing, did you thoroughly check for COLLISIONS? Slurs? Ledger lines? Dynamics? Accents? Grace notes? Clef signs?		
After transposing, did you thoroughly double check that all EXPRESSION MARKINGS and REHEARSAL MARKINGS are in the right places?		
Do all score pages have a PAGE NUMBER?		

Additional Score Pages

Questions:	You	Help
Did you make a COVER/INSTRUMENTATION PAGE using a word processing program?		
On the Cover/Instrumentation page, is the TITLE of your composition centered at the top?		
On the Cover/Instrumentation page, is the COMPOSER'S NAME (as it will be printed in program unless anonymous submission) and BIRTH YEAR centered below the title?		
If using text, is ENTIRE CONTINUOUS TEXT inside cover page of score?		
If using text, on the Cover/Instrumentation page, is the AUTHOR'S NAME centered below the composer's name?		
If applicable, on the Cover/Instrumentation page, is the ORCHESTRATOR/ARRANGER'S NAME centered below the composer or lyricist's name?		
On the Cover/Instrumentation page, did you list the COMPLETE INSTRUMENTATION in score order and center it? <i>In high school or beginning wind band scores, include Baritone T.C. parts.</i>		
On the Cover/Instrumentation page, in your complete Instrumentation, did you include the TRANSPOSITIONS with the instrument names?		
On the Cover/Instrumentation page, in your complete Instrumentation, did you include all instruments for staves with "DOUBLES" (e.g. Fl. 2/Picc.) ?		
On the Cover/Instrumentation page, in your complete Instrumentation, did you include ALL PERCUSSION INSTRUMENTS as assigned by performer?		
If necessary, did you write brief PROGRAM NOTES?		
If necessary, did you make a STAGE DIAGRAM to include at the beginning of the conductor's score?		
If applicable, did you make PERFORMANCE NOTES and/or special performance instructions to include in the conductor's score?		

Vocal or Piano Final Score Printing

If your score is for voices or piano only, then you will NOT have to make a set of individual parts, since those performers usually read from the score. This means your score could be done at this point and you're ready to print. As a clarification, however, instrumental parts that require singing or humming still must receive individual parts since they cannot read from the score when playing their instrument.

Questions:	You	Help
Did you PRINT your finalized score using the appropriate style and paper size (letter, legal, etc..) for the ensemble?		

Instrumental Almost Final Score Printing

If your score uses instruments at any point, they will need individual parts. This means your final score is *almost* done. You should print your Almost Final Score but hold onto it throughout the part copying process so you can make small corrections to it that are discovered during part copying.

Questions:	You	Help
Did you PRINT your almost final score using the appropriate style and paper size (letter, legal, landscape, marching folio size, etc..) for the ensemble?		

Instrumental Almost Final Score Assembly and Submission

Sometimes we must submit Almost Final Scores for competitions or assignments before we have made the individual parts. In those cases, SKIP FORWARD to the very end of this document to the section titled, **Instrumental Final Score Assembly and Submission**. Once grading or judging is completed, resume following the checklist from this point forward.

Vocal, Piano or Lead Sheet Final Score Assembly and Submission

Questions:	You	Help
If a multi-movement piece, did you COMPILE THE SCORE FOR ALL MOVEMENTS (in their proper order)?		
Did you ASSEMBLE your Cover/Instrumentation page with the score?		
If necessary, did you attach PROGRAM NOTES with the score?		
If necessary, did you attach a STAGE DIAGRAM with the score?		
If necessary, did you attach PERFORMANCE NOTES and/or special performance instructions with the score?		
Does the assembled score need to ENLARGED for ease of reading?		
Did you ask the librarian/conductor HOW MANY PHOTOCOPIES are needed for each part/stand in the ensemble?		
Did you make the required number of DOUBLE-SIDED photocopies of your assembled score on high quality paper (to avoid images bleeding through from the reverse side of the page)?		
Did you SECURELY FASTEN OR BIND all pages in double-sided format so pages can be turned by each performer reading from the score?		
If a recording is to be used with the music, was RECORDING DELIVERED to the ensemble in their desired format?		
If lighting or audio technicians are used, are EXTRA SCORES made for them?		
Did you THANK AND/OR PAY your helper(s)?		

For future reference, did you KEEP the original hard copy of your score?		
For future reference, did you SAVE your most updated computer files?		
Did you SUBMIT the required final copies of the assembled and fastened score(s) to the conductor or librarian on or BEFORE THE DEADLINE ?		
If turning your score in for an assignment, did you also INCLUDE A COMPLETED COPY OF THIS CHECKLIST ?		
Will you BRING EXTRA FASTENED SCORES with you to the first rehearsal?		

**Preparation for Instrumental Part Copying/Editing
Before You Begin Part Copying/Editing**

Questions:	You	Help
Do you realize that the SCORE MUST BE PERFECT to the best of your knowledge BEFORE you even consider making your parts? REMEMBER: EVERY SCORE MISTAKE IS MULTIPLIED IN THE PARTS!		
Do you realize that the PARTS STILL NEED THOROUGH EXAMINATION AND EDITING after printing from a computer notation program? Everything must be meticulously checked using the remaining checklist.		
Did you PRINT AND STAPLE your most current copy of the Almost Final Instrumental score so you can DOCUMENT ALL SCORE ERRORS that are found when making parts?		
Will you insure that the SCORE AND PARTS match at all times? To clarify, cues exclusively for counting rests, timpani tuning changes, etc.. will be placed in parts but not needlessly clutter the score.		
Will you TRANSPOSE EACH PART for all transposing instruments even when using a concert pitch score?		
Will you make sure that EACH PART CONTAINS ALL OF THE SCORE INFORMATION that is designated for them? Repeat signs and D.S. cannot be used unless they match the score exactly. Avoid shortcuts like using TACET instead of long rests.		

Scheduling a Part Copying/Editing Crew

Often times, part copying can go much faster with a small group of friends helping you.

Questions:	You
Did you ASK your most responsible friends/students who are trustworthy, patient and meticulous to serve on your part copying crew? Remember: shortcuts lead to embarrassing errors FOR YOU not them!	
Did you SCHEDULE a time when everyone can be meet to do the parts?	
Did you BUY APPROPRIATE FOOD AND BEVERAGES in advance of assembling your part copy crew? Providing this allows them to work without long breaks for meals.	

Making a Part Extraction Score (for part extraction only)

When making parts using computer software, there are often sizing and layout discrepancies that occur between the parts and the score. To save time, it is advisable to make a separate Part Extraction Score before trying to extract parts. This means you will temporarily have two scores: one for *permanent* use in printing your score (Almost Final Transposed Score), and another for *temporary* use in making your parts (Part Extraction Score). To make a Part Extraction Score, answer the following:

Questions:	You
Did you DUPLICATE (Command-D) the computer files for your current score so that you end up with two scores that are mirror images of each other in every way?	
Next, did you next RENAME/TITLE one of these current scores as PART EXTRACTION SCORE ONLY so it cannot be confused with Almost Final Transposed Score (current score for printing)?	
Next, will you OPEN the PART EXTRACTION SCORE ONLY?	

Splitting Divisi Lines in the Part Extraction Score

In scores, divisi staves are often used to save room. However, when preparing parts it is desirable for each stand to read from their own individual and separate part. This means that the divisi staves in the score must often be split into separate individual staves in your Part Extraction Score.

Questions:	You
With the exception of string and piano parts, did you SPLIT EACH DIVISI STAVE in the Almost Final Transposed Score into individual and separate staves for your Part Extraction Score?	
Do the NOTES for each individual staff in the Part Extraction Score match the corresponding divisi notes in the Almost Final Transposed Score?	
Do “INSURANCE ACCIDENTALS” for each individual staff in the Part Extraction Score match the corresponding divisi “insurance accidentals” in the Almost Final Transposed Score?	
Do the DYNAMICS for each individual staff in the Part Extraction Score match the corresponding divisi dynamics in the Almost Final Transposed Score?	
Do the DURATIONS of passages in the Part Extraction Score match the beginning (div., or 1, 2) and ending points (unis. tutti or a2) for divisi passages in the Almost Final Transposed Score?	
Do you convert the divisi STEM DIRECTIONS in the Almost Final Transposed Score to their appropriate non-divisi stem directions for the Part Extraction Score?	
Do the beginning (solo) and ending points (unis. tutti or a2) for SOLO PASSAGES on divisi staves in the Almost Final Transposed Score match each individual stave in the Part Extraction Score?	

Re-Sizing Markings in the Part Extraction Score

Questions:	You
In the Part Extraction Score, did you resize all EXPRESSION, TEMPO AND STYLE MARKINGS to “Times Font Size 14” (in Finale) so they look good on each part?	
In the Part Extraction Score, did you resize all REHEARSAL NUMBERS to “Times Font Size 12” (in Finale) so they look good on each part?	
In the Part Extraction Score, did you resize the DEDICATION/COMMISSION information to “Times New Roman Font Size 10” (in Finale) so it looks good on each part?	
In the Part Extraction Score, did you resize the PART NAME to “Times New Roman Font Size 12” (in Finale) so it looks good on each part?	
In the Part Extraction Score, did you resize the TITLE to “Times New Roman Size 12” (in Finale) so it looks good on each part?	
In the Part Extraction Score, did you resize the COMPOSER’S NAME to “Times New Roman Font Size 12” (in Finale) so it looks good on each part?	
In the Part Extraction Score, did you resize the TEMPO/METRONOME MARKS to “Font Size 14” (in Finale) so they look good on each part?	

Extracting Parts from the Part Extraction Score

Questions:	You
Did you “Generate Parts” and insure that ALL score staves generated a part (including offstage performers, narrators, etc..)?	
Did you DELETE the Part Extraction Score so it won’t get confused with your Almost Final Transposed Score (current score for printing)?	

Assembling and Training Your Part Copying/Editing Crew

Questions:	You	Help
Did you have each member of your copy crew read the FOUNDATIONAL ATTITUDES and BEFORE YOU BEGIN sections at the very beginning of this document?		
Did you give a STAPLED SCORE to each member of your part copying crew?		
Is your single MASTER COPY of the score available for DOCUMENTING ALL SCORE ERRORS you discover while making the parts?		
Did you ASSIGN PARTS BASED ON ORCHESTRATIONAL DOUBLINGS in the music for each member of your copy crew (e.g. same person gets bass clarinet and tuba parts since they double one another)?		
Did you DISTRIBUTE COMPUTER FILES for the assigned parts to each member of your copy crew?		
*Did you constantly remind each member of your copy crew to SAVE and UPDATE LAYOUT (in FINALE) every time you print?		
Did you make sure that NO ONE PROOFREADS THEIR OWN PRINTED PARTS on successive passes? Accuracy increases when multiple people proofread each part.		
Will the COMPOSER PROOFREAD once the first batch of parts is printed?		
Will each proofreader mark CORRECTIONS IN RED and then return the part to the crew member who printed it for corrections? Repeat this process until the part is perfect.		
Will each crew member correct each part and then RE-SUBMIT IT FOR PROOFREADING along with the previously marked version?		

Editing Each Part

The remaining pages should be printed and photocopied when editing and proofreading each individual part.

Part name _____

Layout

Questions:	You	Help
In each part, does the first page have the CORRECT PART NAME (including all instrument changes and doubles)?		
In each part, does the first page have the STAND NUMBER (Clarinet 2 in Bb, etc..) in the upper left corner?		
In each part, does the first page have the TITLE centered at the top?		
In each part, does the first page have the COMPOSER'S NAME to the upper right?		
In each part, do all pages after the first have an ABBREVIATED PART NAME (and all instrument changes/doubles)?		
In each part, do all pages after the first have a TITLE?		
In each part, do all pages after the first have a PAGE NUMBER?		
In each part, did you RESIZE down to 80%?		
In each part, do all notes and markings fit within PAGE MARGINS?		
In each part, do you have mostly UNIFORM LINE SPACING? Avoid having a line with few measures followed by a line with many measures and vice versa. 9 to 10 measures per line are usually best unless there are lots of consecutive fast rhythmic values.		

Essential Markings

Questions:	You	Help
In each part, did you manually check that ALL MEASURES ARE PRESENT? This is a CRUCIAL step to avoid missing measures!		
In each part, did you manually check that ALL REHEARSAL NUMBERS ARE PRESENT and in the right places (matching measure numbers) even if the part is resting?		
In each part, did you manually check that ALL TEMPO CHANGES ARE PRESENT and in the right places even if the part is resting?		
In each part, did you manually check that ALL METRONOME MARKINGS ARE PRESENT and in the right places even if the part is resting?		
In each part, did you manually check that ALL STYLE AND EXPRESSION MARKINGS (Tenderly, arco, etc..) ARE PRESENT and in the right places		

even if the part is resting?		
In each part, did you manually check that ALL FERMATAS ARE PRESENT and in the right places even if the part is resting?		
In each part, did you manually check that ALL CAESURAS AND GRAND PAUSES ARE PRESENT and in the right places even if the part is resting?		
In each part, did you manually check that ALL DOUBLE BAR LINES ARE PRESENT and in the right places even if the part is resting?		

Slurs

Questions:	You	Help
In each part, do all slurs MATCH all score slurs?		
In each part, are any slurs from the score MISSING?		
In each part, are there any EXTRA OR MISPLACED slurs?		
In each wind/percussion part, are slurs broken around REPEATED NOTES?		

Dynamic Markings

Questions:	You	Help
In each part, do all dynamic markings MATCH all score dynamics?		
In each part, are any dynamic markings from the score MISSING?		
In each part, are there any EXTRA OR MISPLACED dynamic markings?		
In each part, does every ENTRANCE (after two bars of rest or more) have a dynamic?		
In each part, do the dynamic markings MAKE SENSE in relation to one another?		
In each part, is the dynamic level clear for EVERY NOTE?		
In each part, are any dynamic markings misplaced onto RESTS?		

Articulations and Bowings

Questions:	You	Help
In each part, do all articulations MATCH all score articulations/bowings?		
In each part, are any articulations/bowings from the score MISSING?		
In each part, are there any EXTRA OR MISPLACED articulations/bowings?		
In each part, is the articulation/bowling clear for EVERY NOTE?		
In each part, are the articulations/bowings CONSISTENT between similar sections in the form?		
In each part, are any articulations/bowings misplaced onto RESTS?		

Collisions

Questions:	You	Help
In each part, are there any collisions involving DYNAMIC MARKINGS?		
In each part, are there any collisions involving SLURS?		
In each part, are there any collisions involving ACCENTS?		
In each part, are there any collisions involving STACCATOS?		
In each part, are there any collisions involving LEDGER LINES?		
In each part, are there any collisions involving ACCIDENTALS?		
In each part, are there any collisions involving GRACE NOTES?		
In each part, are there any collisions between MEASURE NUMBERS AND REHEARSAL NUMBERS?		

In each part, are there any collisions involving TEMPO MARKINGS?		
In each part, are there any collisions involving STYLE AND EXPRESSION MARKS?		
In each part, are there any collisions involving CLEF SIGNS?		

Cues

Questions:	You	Help
In longer pieces, does each part have CUES to help performers count long rests?		
If using cues to count rests, are they ONLY NOTATED IN THE PART but not in the score?		
If using cues to COUNT RESTS, does each part limit them to 1-2 bars?		
If using cues for INSTRUMENT SUBSTITUTION, does each part match the length of the entire passage in the score?		
If using cues for instrument substitution, does each part notate them in BOTH THE SCORE AND PART?		
If using cues, does each part have the correct TRANSPOSITION for the instrument reading the cue?		
If using cues, does each part use an EASILY HEARD INSTRUMENT?		
If using cues, does each part provide the ORIGINAL INSTRUMENT name?		
If using cues, does each part have REDUCED note sizes, ties, accidentals, slurs, articulations and dynamics?		
If using cues, does each part notate them STEM UP with rests under them?		
Are WHOLE RESTS attached to all "cued" measures?		

Multi-Measure Rests

Questions:	You	Help
In each part, did you CONSOLIDATE individual measures of rest into multi-measure rests?		
In each part, did you BREAK multi-measure rests around all REHEARSAL NUMBERS/LETTERS?		
In each part, did you BREAK multi-measure rests around all TEMPO CHANGES?		
In each part, did you BREAK multi-measure rests around all KEY CHANGES?		
In each part, did you BREAK multi-measure rests around all FERMATAS and GRAND PAUSES?		
In each part, did you BREAK multi-measure rests around all SPECIAL BAR LINES (e.g. double bar lines, repeat signs, etc.)?		
In each part, did you BREAK multi-measure rests around all BOXES/ARROWS OR SPECIAL PERFORMANCE INSTRUCTIONS?		

Page Turns

Questions:	You	Help
In each part, are page turns POSSIBLE (e.g. multi-measure rests notated at bottom/top of pages) when longer than 3 pages?		
In each part, can page turns be made SILENTLY AND UNHURRIED (e.g. not during fermatas or grand pauses)?		
In each part, did you make sure that all performers could turn pages and still potentially play CUES?		
In each part, did you make sure that all performers could easily turn pages between REPEATS, D.S., D.C. and CODA markings?		

In each part, when fast page turns are unavoidable, is V. S. (volti subito, “turn quickly”) marked below the final measure of the page?		
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Special Items Required in parts

Questions:	You	Help
If applicable, are BOXES for aleatoric music notated properly in each part?		
If applicable, are SPECIAL SIGNS/SYMBOLS clearly explained in each part?		
If applicable, is a NOTATION KEY or special explanation for all special effects included at beginning of each part?		
If applicable, is it clear in each part how OFFSTAGE PERFORMERS travel to and from stage?		

Parts for Off Stage Musicians

Questions:	You	Help
When musicians play EXCLUSIVELY OFF STAGE, is their part labeled that way (e.g. off stage flute, etc..)?		
Does each off stage part indicate whether musicians/instruments are to be SEEN OR HIDDEN from the audience?		
Does each off stage part indicate where musicians must set up to SEE CONDUCTOR and/or other musicians (whether on or off stage)?		
Does each off stage part indicate where INSTRUMENTS (e.g. percussion) are placed throughout the performance?		
Does each off stage part indicate where INSTRUMENTS (e.g. percussion) are placed throughout the performance?		
When off stage musicians (and/or instruments) must CHANGE LOCATIONS, does each off stage part indicate how and when they move to and from each location?		
If off stage musicians don't read traditional music notation, are their conductor cues clearly indicated so they know WHEN TO ENTER AND EXIT?		
Do the parts specify whether off stage musicians are to USE MUSIC OR NOT (e.g. play on cues only, memorize, etc..)?		
If off stage musicians use music, does each part indicate how and where to PLACE THEIR MUSIC STANDS without creating fire code violations, crowding audience members or obstructing audience's view?		
If off stage musicians use music, does each part indicate how they will SEE THEIR MUSIC (e.g. stand lights, house lighting, etc..)?		
If off stage musicians don't use music, are their conductor cues (fermatas, numbered cues, etc..) clearly indicated in their parts (to be memorized) so they know WHEN TO ENTER AND EXIT?		
Do the parts clearly indicate whether off stage players are rhythmically COORDINATED or not from on stage performers (e.g. playing notation or improvised)?		

Additional Special Effects and Notation Required in parts

Occasionally you might use a special notation or effect that is beyond the scope of what is listed on this checklist. If you used these in your score, please list any of these items to be proofread in the parts below:

Questions:	You	Help

Parts That Need Additional Editing
Harp and Timpani parts

Questions:	You	Help
Are the TUNING pitches indicated in the part at the beginning of each movement and match the score?		
Is there AMPLE TIME in the part to make all tuning changes?		
Are EARLIEST PLACES for tuning changes clearly notated in the part? These are notated in the part, not the score.		
Are all TUNING CHANGES clearly notated in the part throughout? These are notated in the part, not the score.		
Do the ENHARMONIC SPELLINGS match the actual tuning changes?		

Changing Brass/String mutes and Woodwind/Percussion instruments in parts

Questions:	You	Help
In each part, is there AMPLE TIME for performers make all instrument changes (“doubles”) and be prepared for entrance (warm up reed or change mallets)?		
In each part, are EARLIEST OPPORTUNITIES for instrument/mute changes clearly notated? These are notated in the part, not the score.		
In each part, are instrument changes CLEARLY INDICATED (e.g. Fl. 2 to Piccolo, etc..) and match the score?		
In each part, is there AMPLE TIME for every brass or string mute change?		
In each part, is “OPEN” marked after every brass or string mute change?		
In each part, are DURATIONS of instrument/mute changes clearly notated?		
In each brass part, are all mute types (straight, cup, harmon and stem, plunger, etc..) CLEARLY INDICATED and match the score?		
In each brass part, do muted passages with ALTERNATING open/closed mutes match the score?		
In each horn part, does “STOPPED” horn notation match the score?		

Percussion parts

Questions:	You	Help
In each part, did you LIST ALL PERCUSSION INSTRUMENTS on page 1 of		

score? This allows performer to quickly set up instruments.		
In each part, are instruments labeled by MOST COMMONLY UNDERSTOOD NAMES (e.g. crotales instead of antique cymbals, chimes instead of tubular bells, etc..)?		
In each part, at the upper left, are INSTRUMENT SUBSTITUTIONS LISTED for instruments that aren't commonly available (glockenspiel for crotales, tam tam for gong, etc..)?		
In each part, are INSTRUMENT SIZES (e.g. <u>small</u> triangle, <u>large</u> tam tam, <u>medium</u> wood block, etc..) included with their names?		
Is each exclusively non-pitched part written on a SINGLE STAFF LINE?		
In each part, are all INSTRUMENT CHANGES labeled clearly and match the score?		
In each part, are all instrument changes labeled at performer's EARLIEST OPPORTUNITY (in parts, not score)?		
In each part, are the CLEFS correct for every entrance of every instrument (including changes between pitched and non-pitched instruments)?		
In each part, is the STAFF LINE PLACEMENT CONSISTENT for all non-pitched instruments?		
In each part, are all Mallet/Beater Changes labeled clearly and match the score?		
In each part, are all mallet/beater changes labeled at performer's EARLIEST OPPORTUNITY (in parts, not score)?		
In each part, are the redundant non-pitched percussion instrument ENTRANCES that were labeled on each page of score REMOVED?		
Does the Tambourine part specify rolling or drumming?		
Does the Vibraphone part indicate MOTOR ON/OFF, speed?		
Does Vibraphone part indicate PEDALING?		

String parts

Questions:	You	Help
In each string part, did you avoid divisi passages near unavoidably FAST PAGE TURNS?		
In each string part, are all passages CLEARLY SPECIFIED whether they are divisi (div.) or double/triple/quadruple stops?		
In each string part, are SPECIAL BOWINGS (ponticello, sul tasto, col legno, etc..) clearly marked?		
In each string part, are STRING/FINGERING CHOICES written as Sul G, Sul D, etc..?		
If using SCORDATURA, did you specify in the part to re-tune only between movements or pieces?		
If using scordatura, did you notate TUNINGS for the part at the beginning of the movement or piece?		

Synthesizer parts

Questions:	You	Help
Are PATCH CHANGES clearly indicated in the part?		
Are patch changes written at the EARLIEST OPPORTUNITY in the part (in part, not score)?		

Miscellaneous parts

Questions:	You	Help

Are DURATIONS of SOLOS and UNIS. (or a2) passages clear in each part where several performers share the same music (strings, clarinets, etc..)?		
In each PIANO AND STRING PART, can page turns be minimized if not avoided?		
In piano parts, are FINGERING PREFERENCES marked in when needed?		
In COMMERCIAL MUSIC, are repeating sections (Open solos in jazz, vamps, etc...) clearly marked in each part?		
Is TACET ("it is silent") notated in each part that rests for an entire movement?		
Do you avoid using TACET in each part where performers re-enter later in a movement?		
If you need to make a BARITONE T. C. part (for younger band music), did you first make the Euphonium part perfect before transposing and editing it for Baritone T. C.?		
Do all individual parts needing PERFORMANCE NOTES and/or SPECIAL INSTRUCTIONS have them?		

Final Coordination of Parts and Score

Questions:	You	Help
After making multiple passes proofreading and correcting, did you make sure each part MATCHES the most current corrected score? Every score correction found during part editing must be reflected in each part.		

Printing Final Instrumental Parts

Questions:	You	Help
Is each part correct and double-checked BEFORE printing?		
Did you PRINT each part single-sided (for photocopying)?		
For future reference, did you KEEP one original hard copy of each individual part?		
Did you place your original hard copies for each part in SCORE ORDER?		
For future reference, did you SAVE your most updated computer file from each copyist who helped you for each individual part?		

Printing Final Instrumental Score

Questions:	You	Help
In your single master copy of the score, did you CORRECT ALL SCORE ERRORS you discovered while making the parts BEFORE printing?		
Did you RE-PRINT your final corrected score single sided (for photocopying and binding)?		
For future reference, did you KEEP one original hard copy of the Final Score?		
For future reference, did you SAVE your most updated computer file of the Final Score?		

Instrumental Part Submission

Questions:	You	Help
If a multi-movement piece, did you COMPILE EACH INDIVIDUAL PART FOR ALL MOVEMENTS (in their proper order)?		
If a multi-movement piece, did you assemble ALL PARTS for all movements (in order) in SCORE ORDER?		

Did you ask the librarian/conductor HOW MANY PHOTOCOPIES are needed for each part/stand in the ensemble? If some of the parts are to be performed by several performers (strings, clarinets, etc..), then extra copies must be made.		
Did you PHOTOCOPY the required number of parts for the ensemble librarian?		
After photocopying the necessary number of parts, did you TAPE THE PAGES together for each (or make 11x17 sideways folding folios)?		
Did you compile your taped parts in SCORE ORDER?		
Did you THANK AND/OR PAY your helper(s) and part copying crew?		
Did you SUBMIT the required final copies of the taped parts (in score order) to the librarian on or BEFORE THE DEADLINE? Never give original copies of parts or score to performers-particularly if copying by hand.		

Instrumental Final Score Assembly and Submission

Questions:	You	Help
If a multi-movement piece, did you COMPILE THE SCORE FOR ALL MOVEMENTS (in their proper order)?		
Did you attach your COVER/INSTRUMENTATION PAGE with the score?		
If necessary, did you attach PROGRAM NOTES with the score?		
If necessary, did you attach a STAGE DIAGRAM with the score?		
If necessary, did you attach PERFORMANCE NOTES and/or special performance instructions with the score?		
Does the assembled score need to ENLARGED for ease of reading?		
Did you make the required number of DOUBLE SIDED PHOTOCOPIES of your assembled score on high quality paper (to avoid images bleeding through from the reverse side of the page)?		
Did you SECURELY BIND (plastic spiral) all pages in double sided format so that page turns can be made easily on each copy?		
Did you place a STICKER WITH THE TITLE on the front cover? Remember that some situations require anonymous submission.		
Did you SUBMIT the required final copies of the assembled and bound score(s) and audio CD to the conductor on or BEFORE THE DEADLINE?		
If a recording is to be used with the music, was RECORDING DELIVERED to the ensemble in their desired format?		
If lighting or audio technicians are used, are EXTRA SCORES made for them?		
If turning your score and parts in for an assignment, did you also INCLUDE A COMPLETED COPY OF THIS CHECKLIST?		
Did you KEEP an extra bound hard copy of your score for yourself to bring to rehearsals?		
Will you BRING AN EXTRA SET OF TAPED PARTS (in score order) with you to the first rehearsal?		

Revisions After Rehearsal or Performance

Questions:	You	Help
If making small changes, did you make an ERRATA page for musicians to mark their music?		
If making small changes, will you DISTRIBUTE YOUR ERRATA page to all musicians using the uncorrected music (including those currently in rehearsal)?		
If making large changes, did you mark every correction on a hard copy of the SCORE in red?		
If making large changes, did you mark every correction on a hard copy of		

EACH PART in red?		
If making large changes, did you CORRECT, RE-LABEL (e.g. second edition) AND RE-PRINT YOUR SCORE using the checklist above?		
If making large changes, did you CORRECT, RE-LABEL (e.g. second edition) AND RE-PRINT EACH PART using the checklist above?		
If making large changes, did you DISCARD ALL PREVIOUS VERSIONS OF THE SCORE AND PARTS (including those currently being used in rehearsal) from all musicians possessing the music?		
If making large changes, did you RE-DISTRIBUTE ALL NEW VERSIONS OF THE SCORE AND PARTS (including those currently being used in rehearsal) to all musicians using the music?		