

# Cerddorion Ifanc Dyfed / Young Music Makers of Dyfed

## Requirements for submission of compositions

*Please read these instructions carefully, and comply fully with all of them*

### Application

*To apply for composition tutorials and performance by the Resident Ensemble:*

1a. Please complete an Application Form in full, **PRINTING** all relevant information.

Application forms are available to download on the **YMMD web site**: [www.ymmd.org](http://www.ymmd.org)

1b. Please send completed application forms to:

Helen MacNabb  
Administrator  
YMMD  
1 Grange Gardens  
Llantwit Major  
Vale of Glamorgan  
CF61 2XB

e-mail: [YMMDyfed@gmail.com](mailto:YMMDyfed@gmail.com)

to arrive by the **CLOSING DATE** shown on the application form / web site.

### Your Composition:

2a. You need to send **TWO (2) copies** of your FULL SCORE.

You need to send a **PDF** version electronically (as attachment by email)

You need to send a complete set of **PARTS** for all the instruments performing your composition (if you are using a PIANO the pianist will use one of the full scores).

*For example:* if you have composed a Piano Trio, send separate parts for Violin and Cello, plus 2 FULL SCORES, plus a PDF (2 Full Scores; parts; PDF)

2b. **Print** your **NAME, SCHOOL/COLLEGE**, and **TITLE** of the composition **ON the SCORE** and the **PARTS**.

2c. A computer realisation using Sibelius or Finale is preferred, but if this not possible, then your manuscript score and parts need to be legible.

2d. Remember that your score and parts must provide the player, or players, with all the information that they need to successfully perform your composition. Take care to mark your music with all the expressive, tempo, and articulation marks that you feel will make the music be a truthful performance of your musical imagination. Avoid any ambiguity in the music notation. It is a good plan to try to imagine how a performer will interpret your part when they begin playing it, and how multiple performers combine together when playing your music. Full information for the player will mean fewer delays in rehearsal.

Always err on giving the players lots of information on how to perform their part; use Italian terms, or English equivalents, to precisely explain the mood, style, and technical way that the music should be performed.

**ALL** parts and **FULL SCORE** should contain precise information about tempo (Andante, Allegretto, L'istesso tempo, etc) , tempo alterations (ritardando, rallentando, accelerando, pauses, etc), and articulations (accents, staccato marks etc.), so that everyone in the ensemble can play together with precise instructions.

### **Full Score:**

3a. The SCORE should be printed on both sides of A4 paper, at 100% font size. Scores usually begin with a right hand page. An explanation of the piece, and its inspiration, can be included as a frontispiece – the previous page to the music – or inside cover.

3b. If you are using a score for a pianist or harpist, try to make sure there are enough empty bars at the end of the Right Hand pages to allow the player to turn pages easily. Do not worry if this is not possible: page turners can do the job, if necessary.

3c. **BAR NUMBERS** are required at the beginning of each system of the music. Use LARGE font size and BOLD type. **REHEARSAL LETTERS** (or numbers) in large bold type (enclosed in a box) are also useful every new sentence, or section, and roughly every 10 bars.

3d. If your score contains a vocal part, or parts, the words must be printed underneath the notes, with the dynamics, hairpins, and other expressive marks ABOVE the staff.

3e. If, at some point in your music, a fermata (a pause mark) is used, then a fermata MUST be entered in ALL other parts, at the same point in the bar, to indicate that a pause is needed for **all** the players at that particular point. The same is true for tempo alterations (rit, accel, etc) and tempo marks (Allegro etc).

3f. Put all **ARTICULATIONS** into your score, such as staccato, accent, marks, etc., so that everyone is aware of the precise type of playing required of a performer. These will then be duplicated in the parts, of course.

3g. A full score is usually compiled with all the instruments at 'concert pitch' these days, i.e. in C. A note should be made on the first page, or frontispiece, that this is the case, together with any other information such as acknowledgements, and other performance requirements.

3h. If your composition has double bass, or piccolo, or other such instruments, which transpose at the **octave** then they **should be transposed** in the full score. For example, the piccolo is notated down an octave, whilst the double bass is notated up an octave.

3i. **LEGIBILITY** is the most important aspect of a full score, so make sure that the number of **bars per system** is sufficient to give clear sight (and printing) of all the notes and smaller print marks such as dots.

## Instrument Parts:

4a. Print your **NAME, SCHOOL/COLLEGE**, and **TITLE** of your composition on all parts.

4b. Parts should be printed on A4 paper, at 100% font size, and usually begin with a right hand page, but if your Part is complete within two pages, then print it in LH and RH format to avoid page turns.

4c. Some instruments are transposing instruments, and **should be transposed** in their parts. Remember to do this, and present a transposed part for the player. For example, a double bass sounds an octave lower than written; a piccolo sounds an octave higher than written; a Bb clarinet should be transposed, and notated, a major second above the sounding pitches. Other instruments that require transposition can be found in orchestration and /or instrumentation books, or on the internet.

4d. If your part is longer than two pages, then the RH pages need to finish with empty bars to provide the player with adequate time to turn the page. The number of bars can be judged as follows:

2/3 bars of Adagio/Lento in 3/4

4/5 bars of Allegro in 4/4

6 bars of Presto in 4/4

If necessary, leave a portion of a RH page blank in order to allow a secure page turn. You could even leave a complete RH page blank, with the empty bars for the turn at the end of the LH page. Remember, it is up to you to compile a satisfactory part that is not ambiguous or difficult to play: be fastidious in your preparation.

The image shows a page of musical notation for a Viola part, spanning measures 129 to 164. The notation is in treble clef with a key signature of one sharp (F#). The music features various dynamics such as *mf*, *f*, *sfz*, *p*, and *molto espressivo*. There are also articulation marks like *div*, *ungi*, *con forza*, and *gliss*. Rehearsal letters are enclosed in boxes: **H1** at measure 129, **H2** at measure 134, **I** at measure 142, **I1** at measure 150, **I2** at measure 155, **I3** at measure 159, and **I4** at measure 164. The page concludes with a 7-measure rest for page turning.

Example: Right Hand page of a Viola part with 7 bars rest for page turning. Note also Bar Numbers; Rehearsal letters (in boxes); clarity of notes; etc.