



Guidelines *for* Score-Marking

The PDF **marked scores** that Dr. Potter has posted here are an invaluable resource! On these marked scores, you will see a variety of performance and rehearsal indications, but every marking generally will fall into one of three categories:

1. Markings **above a system** (a.k.a. *score*) of music that apply to the entire ensemble. For example,
 - rehearsal numbers indicating a new phrase or section
 - tempo markings
 - expressive performance instructions
2. Markings **on or above the staff** of each voice line that apply only to the singers reading that staff. For example,
 - rhythmic duration of rests/breaths
 - articulations
 - stressed/unstressed notes and syllables (– or ˇ)
 - *crescendi* and *decrescendi*
3. Markings **with the text** written for your part. For example,
 - consonants to elongate (indicated by double-underline)
 - consonants to accentuate (e.g., [*k*]consonant indicates a hard [k] on the word “consonant”)
 - phonemes to deaccentuate (indicated by a ~~striketrough~~ of the letters to eliminate)
 - vowel choices in words where there may be multiple pronunciation options (e.g., [ə], [ɪ], or [ɛ] in unstressed syllables; indication of the primary vowel in a diphthong)
 - shadow vowels before a rest or breath (e.g., *word* _____ *dʰ* indicates elongation of the vowel followed by a strong shadow vowel after the final voiced consonant [d])

To mark your own copy of the music, **you only need to transfer the markings that apply to you**. Look at each page of music as a whole to see if there are any markings *above a system* you should copy down. Then follow along with *your own staff and text* and copy in all the markings that apply to your own part.

FREQUENTLY ASKED QUESTIONS

▪ **What’s the point?**

Copying these markings serves many purposes! These include:

- saving time in rehearsal because you already know much of what would otherwise need to be said
- empowering greater uniformity of musical intent because we are all processing the music similarly through identical markings
- encouraging each singer to become more intimately familiar not only with his/her own line but also with the piece as a whole

▪ **Why don’t we just sing from copies of these marked scores?**

Not only is it illegal to sing from photocopies, but it would also deprive us of the benefits of individually marking/mastering our own (original) copies. Each singer should be able to see the composer’s original intent as presented on the published score and then layer our interpretation’s performance markings on top of that.

▪ **What if I don’t understand what a marking means?**

Ask your teacher if you’ve copied a marking but don’t know what it means you should do. If your teacher can’t answer your question, he/she should feel free to contact Dr. Potter: Potter_Adam@roberts.edu

▪ **Do I really need to take the time to copy all these markings?**

Yes! 😊 Not only is it good for you, but there may be a score check to make sure you’ve done your “homework”! 😊