Appendix I:
Time-saving
Shortcuts for
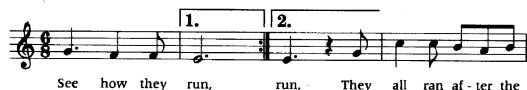# Writers

1 Repeat signs

If the music repeats itself, don't write it out twice!

Three blind mice,   See how they run,

2 First- and second-time boxes

If the music repeats, but has a slightly different ending the second time, use first- and second-time boxes.

See how they run,   run,   They all ran af-ter the

Second time through, the player jumps from the end of bar 3 (above) straight to the second-time box.

You can have first-, second- and third-time boxes if you need them. And fourth-, and so on – though it all gets rather hard to read; so not too many!

3 Different loudness on repeat

If you want the music soft the first time through and louder the second time, put both markings in order, separated by a comma.

mf, p

4 D𝄋 (dal 𝄋 or dal segno) al ⊕, DC (da capo) al ⊕

Use these signs to repeat a long section from an earlier part of the arrangement.

Dal 𝄋
al ⊕

D𝄋 (often called 'the sign') instructs the player or singer to look back through the arrangement for the 𝄋 which you've planted:

𝄋

– and to jump back to that point, playing or singing on until they reach the ⊕ sign.

They then jump *forward* to the coda (ending):

CODA ⊕

etc.

DC takes you back to the very beginning.

D.C. al ⊕

In this case you don't have to write anything at the place you want people to jump back to – they know it's the beginning!

You can have ordinary repeat signs within a section covered by a D𝄋 or DC.

If you don't want a repeat done when you're going through the passage after the D𝄋 or DC, write:
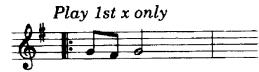
No repeat on 𝄋

(or, *No repeat on DC*)

5 Adding or subtracting instruments on repeat, D𝄋 or DC.
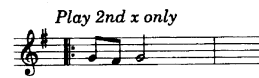
Say you decide, before or after you've laid out the score or lead sheet, that you want an instrument to play *only on one of the times through*: mark as follows:
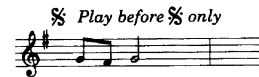
To make them play first time only:

Play 1st x only
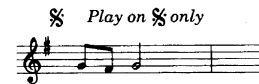
To make them play second time only:

Play 2nd x only

To make them play before the ℅ only:
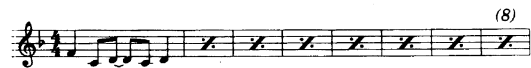
℅ *Play before ℅ only*

To make them play after the sign only:

℅ *Play on ℅ only*

6 Single bar repeats, two bar repeats, etc.

The ╱ sign means play or sing the last bar again. You can keep writing it for as long as you want the same bar repeated.
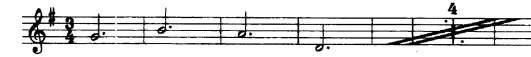
(8)

When there are a lot of these repeats, it helps the player if you mark the total number over the final bar (including the original, written-out bar).

2

This means play or sing the last *two* bars again.

4

This means play or sing the last *four* bars again.

2 – 8

This means repeat the last bar to make *eight times* in all. You can do it for any number of repeats, of course.

7 Simile (or sim. for short)
This means 'carry on in a similar way'.

sim.
Drums

You can use it, as above, on a drum part, putting slashes on every beat afterwards.

sim.
Guitar

You can use it to avoid having to write out annoying things like staccato dots for several pages.

sim.
Piano — Em ╱ ╱ Am ╱ ╱

You can put it in a guitar or keyboard part to tell the player to continue a similar pattern through the chord changes.
And in many other ways. It's a useful little word!

8 PLAY 8 BARS, PLAY 12 BARS, etc.

D

| PLAY 16 BARS | PLAY 8 BARS |

For drum and percussion parts when you just want them to carry on playing·

If you are using rehearsal letters (*) in your arrangement (*and you should!*), write in the number of bars until the next letter, mark the letter, and carry on.

This shortcut only works in parts, not in scores.

9 Chords col (see also Chapter 15, 27-28)

In a score, you can save copying out a chord sequence (*) several times with this method.

Write out the chords once (generally in the part with the stave highest in the score), then put 'chords col [that instrument]' and a wavy line along the other staves, for as long as the chords are the same.

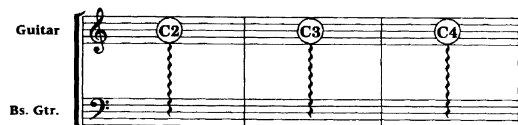
10 Reference bars (see also Chapter 15, 21-26)

For score-writing ONLY! Do not do this in parts!

To save score-writing time, you can indicate that a bar copied out earlier in any part is to be played again.

Find the earlier bar which is the same and write its rehearsal letter and bar-number inside a circle.
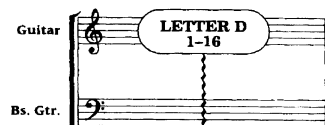
So the second bar of letter C is C2. (C2) is what you write in the new bar.

If more than one instrument is repeating an earlier bar, draw a wavy line down from the reference through all the instruments:

11 Multiple reference bars (see also Chapter 15, 25-26)

You can refer back to a whole section with just one reference bar.

This only works if the whole arrangement does a sixteen-bar repeat.

---

12 Repeated quavers or semiquavers on the same note

A slash through the stem of a minim or crotchet, or above (or below) a semibreve, tells the player to play quavers up to the value of that note.

Two slashes means semiquavers.

If there is a long series of these, it is usual to write out the first group.

13 A straight line to continue a given scale

This is mostly used for strings and harp.

You can write this for an upward or downward scale.

Write out the first octave of the scale in demi-semiquavers (so you've given the player all the notes), then draw a thick line up to the top note you want played.

The length of the last note plus the rests at the end of the bar show where the scale should finish.

If you want the scale to finish at the end of the bar, don't put any rests in.

The scale can of course last for more than one bar. Draw it graphically, the length you want it.
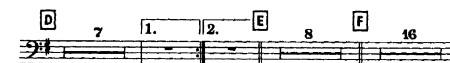
14 and tacet (for copying parts only)

(*Tacet*, pronounced 'tassit', means 'do not play'.)

You may find, when part-copying, that an instrument's music stops a long way before the end.

The rest of the part, fully copied out, would look something like this:

There's no need to copy this – the player doesn't need it, even for rehearsal. (The bandleader says, 'OK, from letter E.' The player knows that she or he is not in that bit.)

Just put '*and tacet*' after the last bar in which the instrument does play.