

# *Digital Editing of Notation and Scores*

## COURSE GUIDE

BACHELOR'S IN MUSIC COMPOSITION  
Course 2025/2026

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Music
<i>Teacher</i>	Isaac del Pozo

## Course presentation

Advanced use of Sibelius music notation software. Tools, notation editing, automatic and personalised settings, xml, mid, pdf, aiff/wav and video files based on own projects. Writing for solo instruments, templates, plugins, shortcuts, lead sheet, score, arrangements for jazz/rock/pop combos, writing for chamber groups and creation of different learning materials.

## Student competencies

CG01	Manage information from different sources and apply it to the area of musical creation.
CG03	Apply the most appropriate working methods to overcome the challenges of the study and practice of individual and/ or collective music, seeking excellence and quality.
CG04	Know the technological resources typical for the discipline and its applications in the musical creation, assimilating innovations that appear
CG05	Solve problems and generate work dynamics in multidisciplinary environments
CG08	Present in a written and spoken way the content and objectives of one's professional activity both to a non-professional public and to a specialized one, using correctly technical and general vocabulary, both in Spanish and in a foreign language.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the musical industry.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE03	Know the fundamentals and structure of musical language and apply them to interpretative, creative and research practice.
CE04	Know the main repertoires and musical stylistic resources, extracting techniques and structures for their application.
CE05	Know the most recent trends and proposals in different fields of the musical creation.
CE06	Interpret in analytical way all the musical resources of a piece of any style, as well as connect and apply those features in one's own and others' music.
CE08	Use new technologies in the area of music and acoustics in all kind of contexts and formats, in order to apply them to specific needs of the project.
CE09	Become familiar with the techniques of recording, reproduction and circulation of music in different formats, including those derived from new technologies and from multimedia systems.

CE14	Carry out a professional commission using different marketing strategies and communication techniques.
CE15	Create, plan, direct and develop an own musical project of a professional quality.

## *Learning outcomes*

Upon completion of this course, each student must be able to:

1. Analyze and plan the copy and editing of a score or sheet music to optimize work.
2. Know how to Copy for any requirement of the manuscript.
3. Maintain coherent and stable criteria for each edition.
4. Interpret the demands of a composer in a given work or project.
5. Prepare the materials needed for any instrumental ensemble to perform a work.
6. Represent musical ideas through contemporary forms of musical notation.
7. Work easily with musical notation and editing software.
8. Defend editing choices made for proper execution of a musical passage composed by someone else.

## *Teaching methodology*

MD1	Participatory lecture.
MD3	Problem resolution and discussion of results.

## *Course content*

<i>Content</i>	<ol style="list-style-type: none"> <li>1. Work environment and creation of documents.</li> <li>2. Introducing and editing notes and other objects.</li> <li>3. Layout and spacing.</li> <li>4. File exchange formats.</li> <li>5. Editing project: writing for one instrument.</li> <li>6. Automation and workflow improvement.</li> <li>7. Lead sheet writing and the general score.</li> <li>8. Arrangements for jazz/rock/ pop combos...</li> <li>9. Writing for chamber groups.</li> <li>10. Creation of diverse content.</li> <li>11. Contemporary writing.</li> <li>12. Introduction to working with libraries and VSTs.</li> </ol>
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## *Learning activities*

AF1	Theory and combination theory-practice learning.	6 h.
AF2	Classroom/lab exercises and practice.	13,5 h.
AF4	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	6 h.
AF5	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	9 h.
AF7	Assessment	4,5 h.
AF8	Self-study of theoretical content and autonomous assignment work and practical activities.	51 h.

*\* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

## *Assessment*

### GENERAL ASSESSMENT CRITERIA

#### ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

#### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

#### SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

#### UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

## SPECIFIC ASSESSMENT CRITERIA

### REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written).	Yes	Yes (minimum mark 5)	50%
SE2 Assignments and projects.	No	No	20%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution.	No	No	25%
SE5 Attitude and participation.	No	No	5%
			100%

(\*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

**Important:** This course offers students the possibility of obtaining an official certification of the software used during the course. This accreditation is independent of the evaluation system of the course. Therefore, obtaining the certification does not imply passing the course, in the same way that not obtaining it or not taking it does not imply failing the course.

### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

## REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## *Resources*

### RECOMMENDED BIBLIOGRAPHY

Gould, E. (2011) *Behind Bars: The Definitive Guide to Music Notation*. Faber Music.

Lusk, L., y Gerou, T. (1996). *Essential Dictionary of Music Notation*. Alfred Publishing.

### RECOMMENDED FILMOGRAPHY

Avid Blogs. (2016, enero 30). *Get Started Fast with Avid Sibelius 7.5: Lesson 1* [Video]

Vimeo.<https://vimeo.com/85450760>

### RECOMMENDED WEBSITES

Avid Technology, inc. (2021). *Documentación de Sibelius*. Avid.

[https://avid.secure.force.com/pkb/articles/en\\_US/User\\_Guide/Sibelius-Documentation-All](https://avid.secure.force.com/pkb/articles/en_US/User_Guide/Sibelius-Documentation-All)

Buitrago Téllez, Álvaro. (2016). *Notación Musical con Sibelius*.

<http://sibeliustutoriales.blogspot.com.es/>

Classical Archives. (1994). *The largest classical music site in the world*.

<http://www.classicalarchives.com/midi.html>

Free Classical MIDI files (2002). <http://www.kunstderfuge.com/>

Midiworld (1995). <http://www.midiworld.com/>

NYC Music Services. (2016). *News, tools and services of Philip Rothman*.

<https://www.nycmusicservices.com/>

### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.