THE EXPRESSWAY TO SCORE KNOWLEDGE

FOR THE BUSY DIRECTOR

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ACKNOWLEDGEMENTS

- Many great approaches to score-study
- Battisti/Garofalo: Guide to Score Study for the Wind Band Conductor (Meredith Music)
- Numerous materials from leaders in our field, including H. Robert Reynolds, Frank Battisti, Mallory Thompson, Kevin Sedatole, John Lynch, Tom Dvorak, Stephen Pratt, and others
- Daehn Publications, for permission to duplicate score

INTRODUCTION

SCORE-STUDY IN THE REAL WORLD

- What do you do with a new score?
  - *How do you start?*
- How do you “learn” the piece?
  - *Do you have a process?*
- How much time do you study before the first rehearsal?
  - *Does it depend on the piece?*

BENEFITS OF THOROUGH SCORE STUDY

We are

- Better able to communicate our concept of the piece
- Able to get our eyes out of the score
- Able to open our ears
- *Better able to respond to the sounds we hear*

Is there any downside?

WHAT GETS IN THE WAY OF SCORE STUDY?

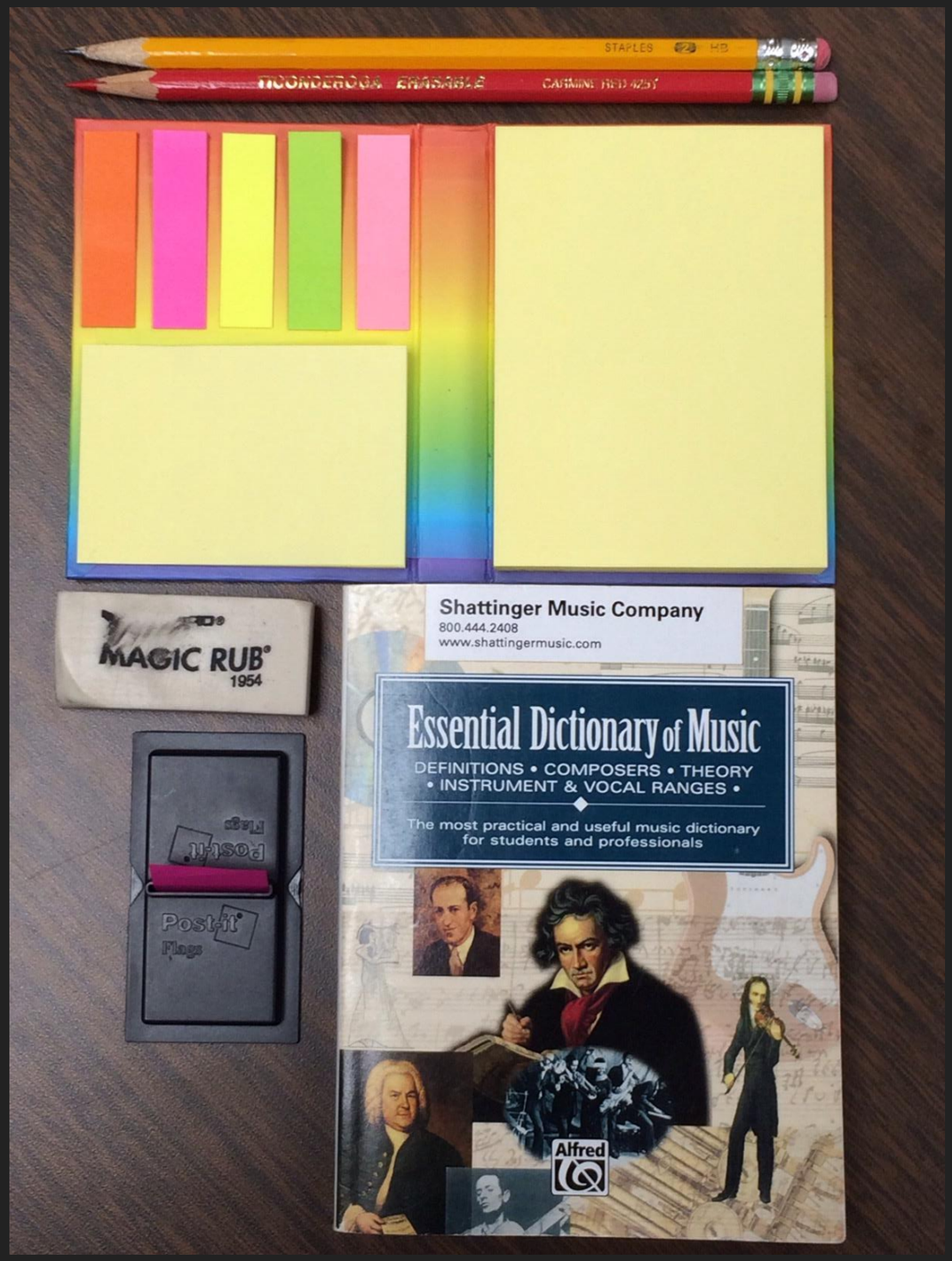
EVERYTHING ELSE

WHERE TO START

- Find the best time for you to study
  - Summer is ideal, but...
- *The key is to have some time to really focus, and a process to make the best use of that time*

TOOLS

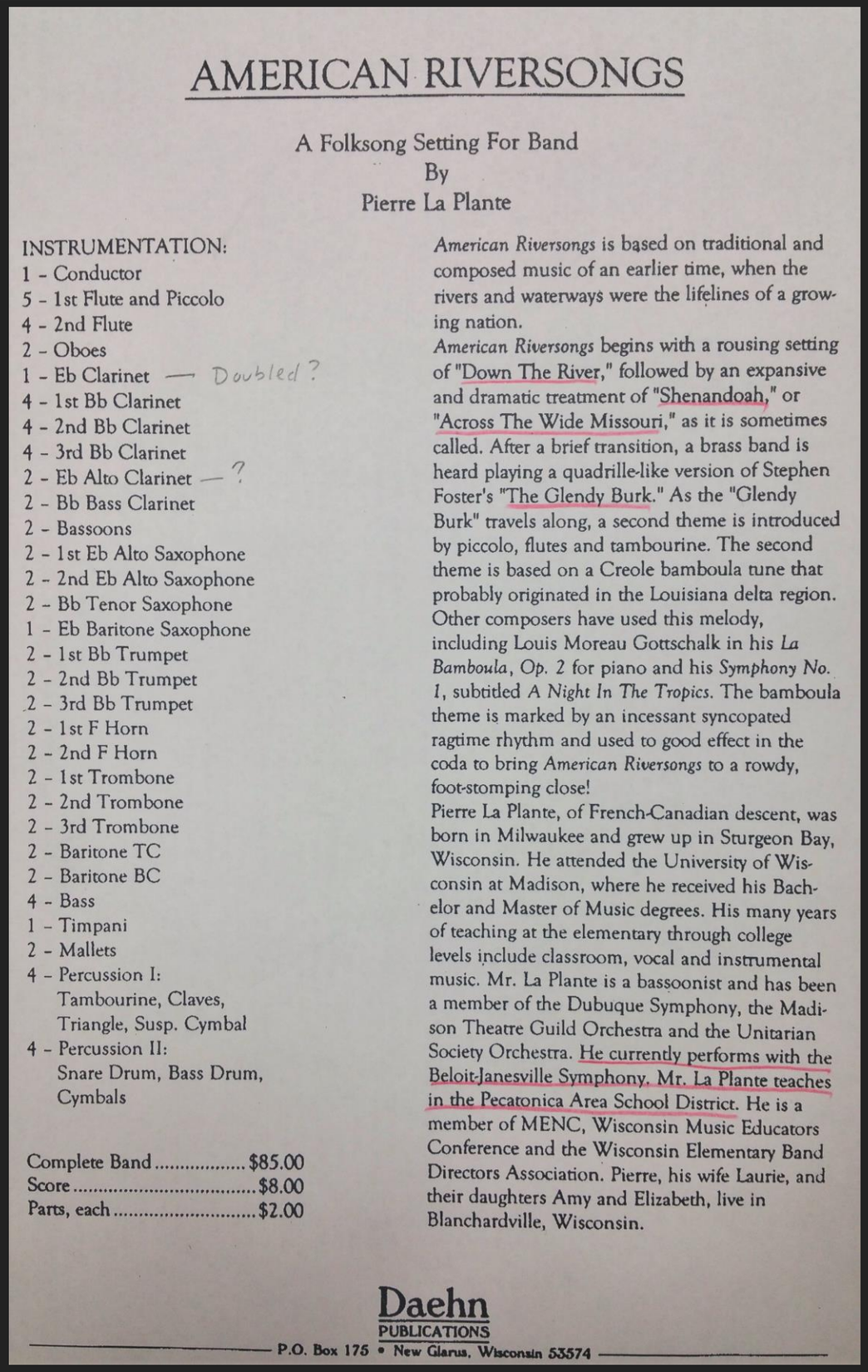
- Erasable Colored Pencils (Red, Green, Blue, Orange)
- #2 Pencils (mechanical pencils break too easily)
- Electric Pencil Sharpener
- “Magic Rub” Eraser
- Post-it Notes (Lots of Post-it Notes)
- Yellow Pad/Notebook
- Pocket Music Dictionary (Or, I guess, Google on your phone/tablet)
- Metronome



PROCESS

STEP 1- PREFACE

- Examine the first page of SCORE
  - Program Notes
    - *Is there a dedication?*
  - Composer Biography
  - Instrumentation
  - Special Considerations
    - *(Unusual set up, special percussion notation, etc)*



AMERICAN RIVERSONGS

A Folksong Setting For Band
By
Pierre La Plante

INSTRUMENTATION:
1 - Conductor
5 - 1st Flute and Piccolo
4 - 2nd Flute
2 - Oboes
1 - Eb Clarinet — Doubled?
4 - 1st Bb Clarinet
4 - 2nd Bb Clarinet
4 - 3rd Bb Clarinet
2 - Eb Alto Clarinet — ?
2 - Bb Bass Clarinet
2 - Bassoons
2 - 1st Eb Alto Saxophone
2 - 2nd Eb Alto Saxophone
2 - Bb Tenor Saxophone
1 - Eb Baritone Saxophone
2 - 1st Bb Trumpet
2 - 2nd Bb Trumpet
2 - 3rd Bb Trumpet
2 - 1st F Horn
2 - 2nd F Horn
2 - 1st Trombone
2 - 2nd Trombone
2 - 3rd Trombone
2 - Baritone TC
2 - Baritone BC
4 - Bass
1 - Timpani
2 - Mallets
4 - Percussion I:
Tambourine, Claves,
Triangle, Susp. Cymbal
4 - Percussion II:
Snare Drum, Bass Drum,
Cymbals

Complete Band $85.00
Score $8.00
Parts, each $2.00

American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.

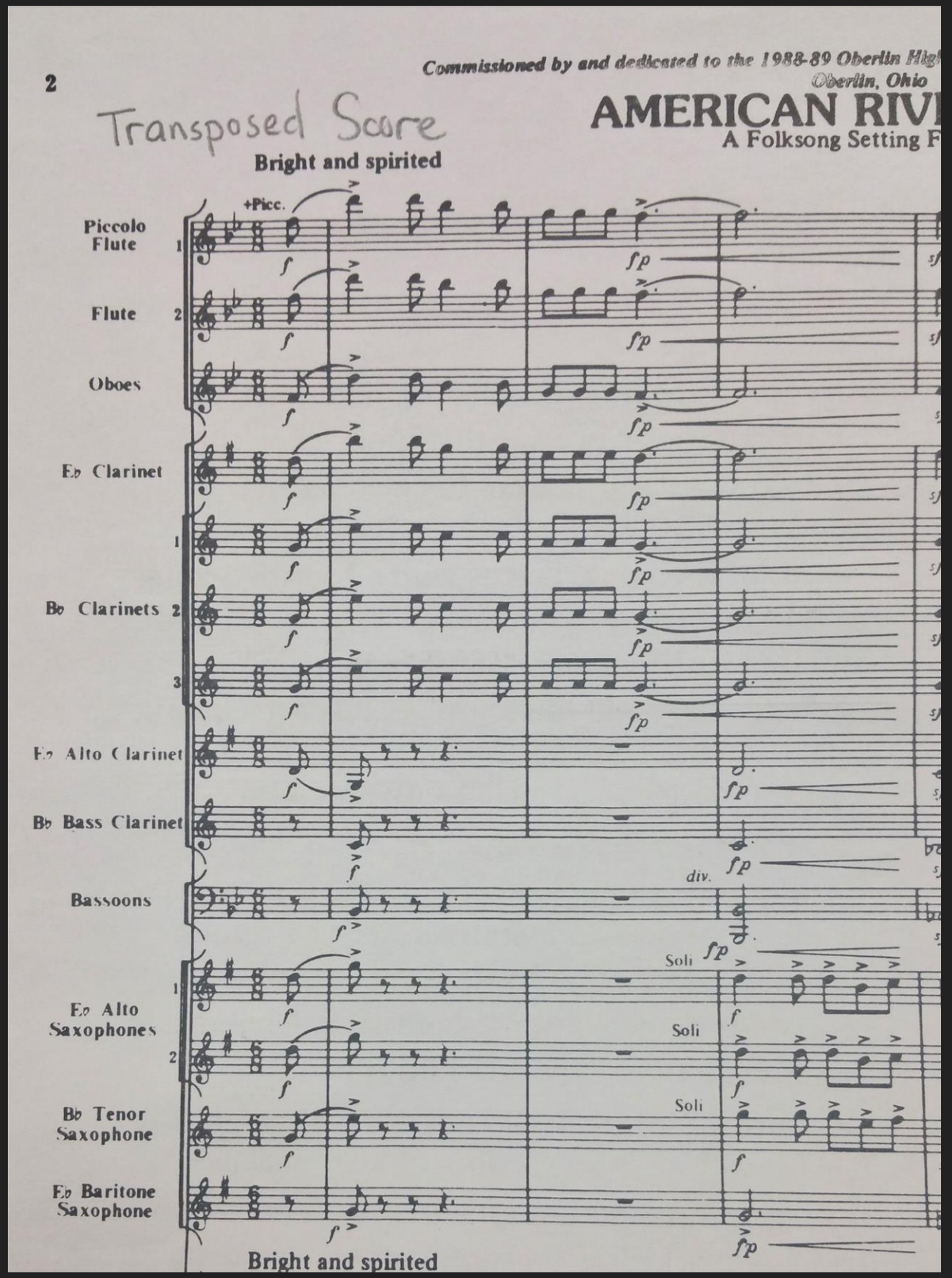
American Riversongs begins with a rousing setting of "Down The River," followed by an expansive and dramatic treatment of "Shenandoah," or "Across The Wide Missouri," as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's "The Glendy Burk." As the "Glendy Burk" travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. Other composers have used this melody, including Louis Moreau Gottschalk in his *La Bamboula, Op. 2* for piano and his *Symphony No. 1*, subtitled *A Night In The Tropics*. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring *American Riversongs* to a rowdy, foot-stomping close!

Pierre La Plante, of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He attended the University of Wisconsin at Madison, where he received his Bachelor and Master of Music degrees. His many years of teaching at the elementary through college levels include classroom, vocal and instrumental music. Mr. La Plante is a bassoonist and has been a member of the Dubuque Symphony, the Madison Theatre Guild Orchestra and the Unitarian Society Orchestra. He currently performs with the Beloit-Janesville Symphony. Mr. La Plante teaches in the Pecatonica Area School District. He is a member of MENC, Wisconsin Music Educators Conference and the Wisconsin Elementary Band Directors Association. Pierre, his wife Laurie, and their daughters Amy and Elizabeth, live in Blanchardville, Wisconsin.

Daehn
PUBLICATIONS
P.O. Box 175 • New Glarus, Wisconsin 53574

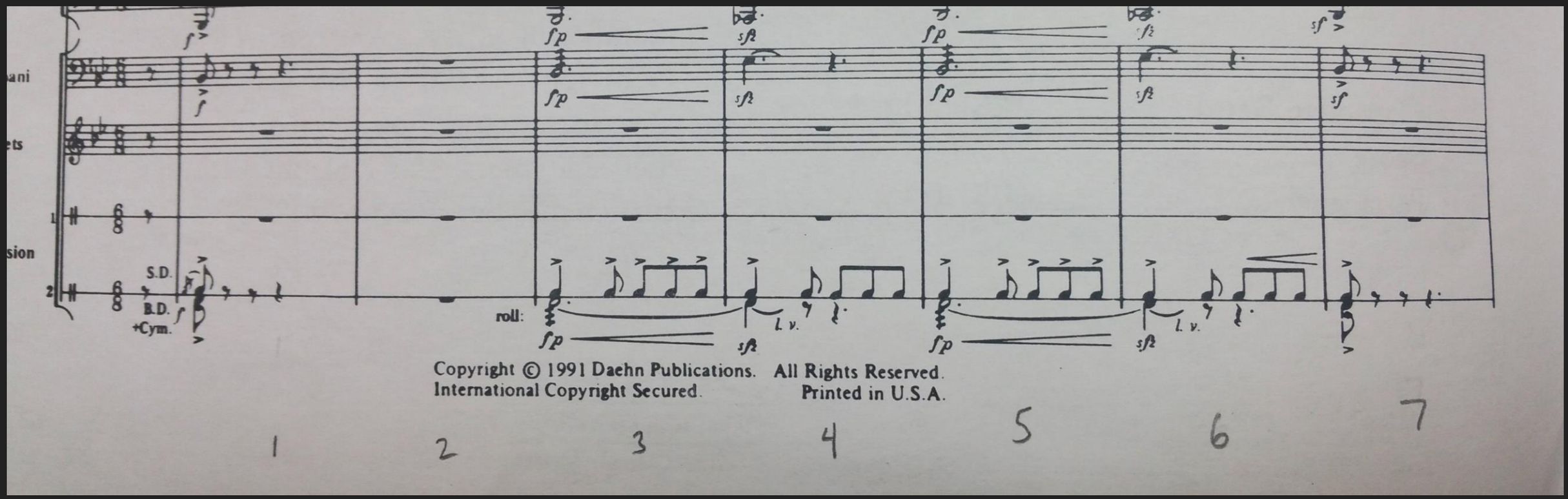
STEP 2 - FIRST PAGE

- Examine the first page of MUSIC
  - Is the print large enough to see at arms-length?
    - *May need to enlarge*
  - Score Layout
    - *Anything unusual?*
  - Is the Score Transposed?
    - *Write that above the initial tempo marking (top left of page)*
  - Percussion layout



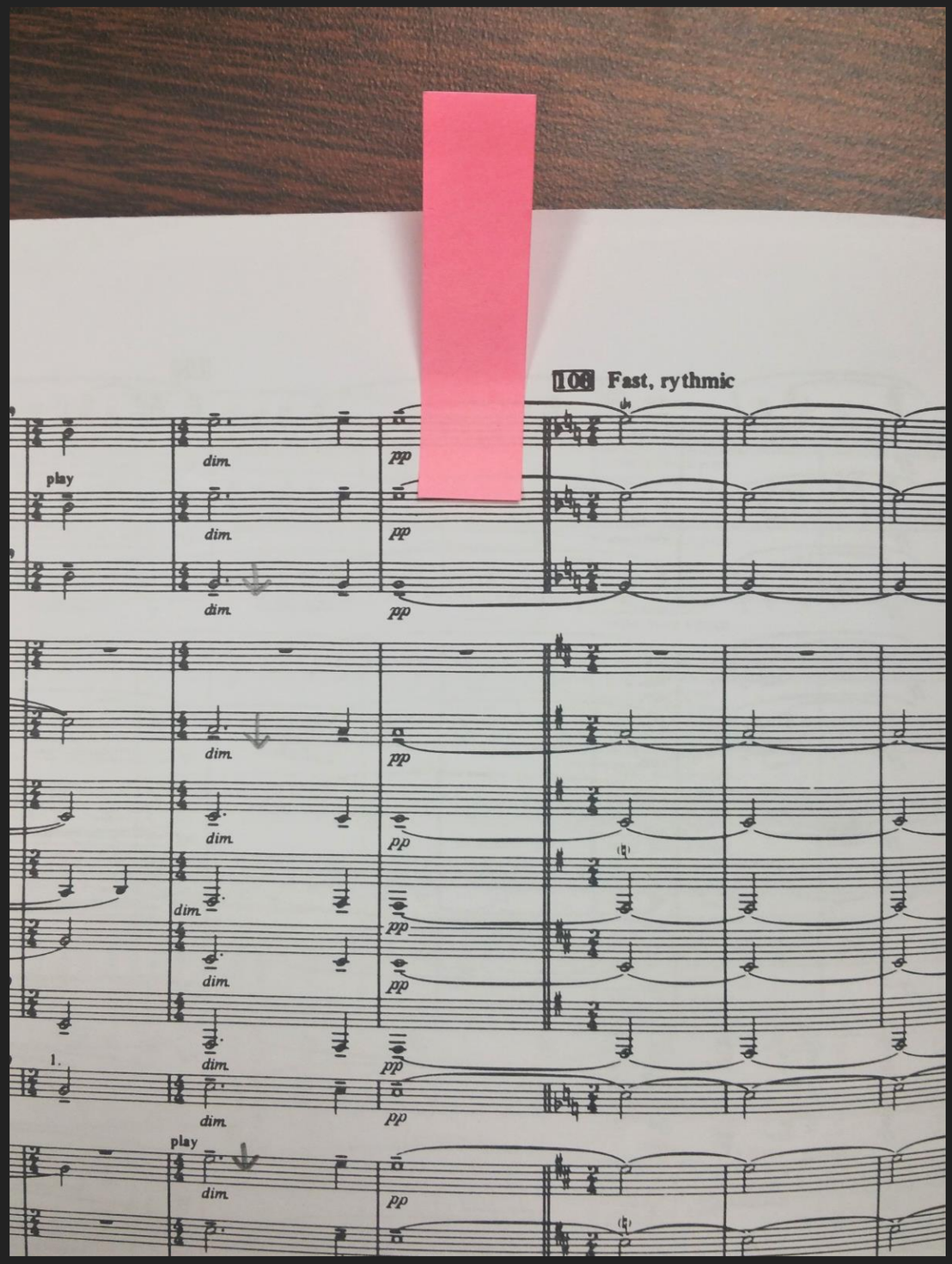
STEP 3- NUMBER EVERY MEASURE

- Along the bottom in Pencil
  - *Why not the top?*
- Start over for each movement of a multi movement work
- If the parts aren't numbered, have students write in vital measure numbers (where you may start frequently)
- Lack of measure numbers impedes rehearsal efficiency



STEP 4 - PERUSE

- Flip through the score looking for form and other "big picture" items
- Place Post-it notes, tabs, or page markers at structural points
  - *Double bars, repeats, fermatas, G.P.'s, key changes, significant meter changes, significant tempo changes, etc.*
- Think "macro" not "micro" at this stage



STEP 5 - "THINK" THROUGH THE PIECE

- How long can you delay listening to a professional recording, YouTube video, or publisher's website?
    - *A comment on using recordings...*
- Try *thinking* through the music (audiation, internalization) - use your imagination
    - Start at the beginning, set a reasonable reading tempo, and go
    - Use your musical skills to develop a basic aural concept of the music

STEP 5.1 - "THINK" THROUGH THE PIECE

- Once you start, keep going!
  - I understand that Sousa and Maslanka are different
  - Challenge yourself to take in more music (like we teach our students to take in more air)
- Absorb what you can about rhythm, melody, texture, dynamic contrasts, direction of line, overall shape
- This is score sight reading, isn't it?
- If you have piano skills, follow up by playing through

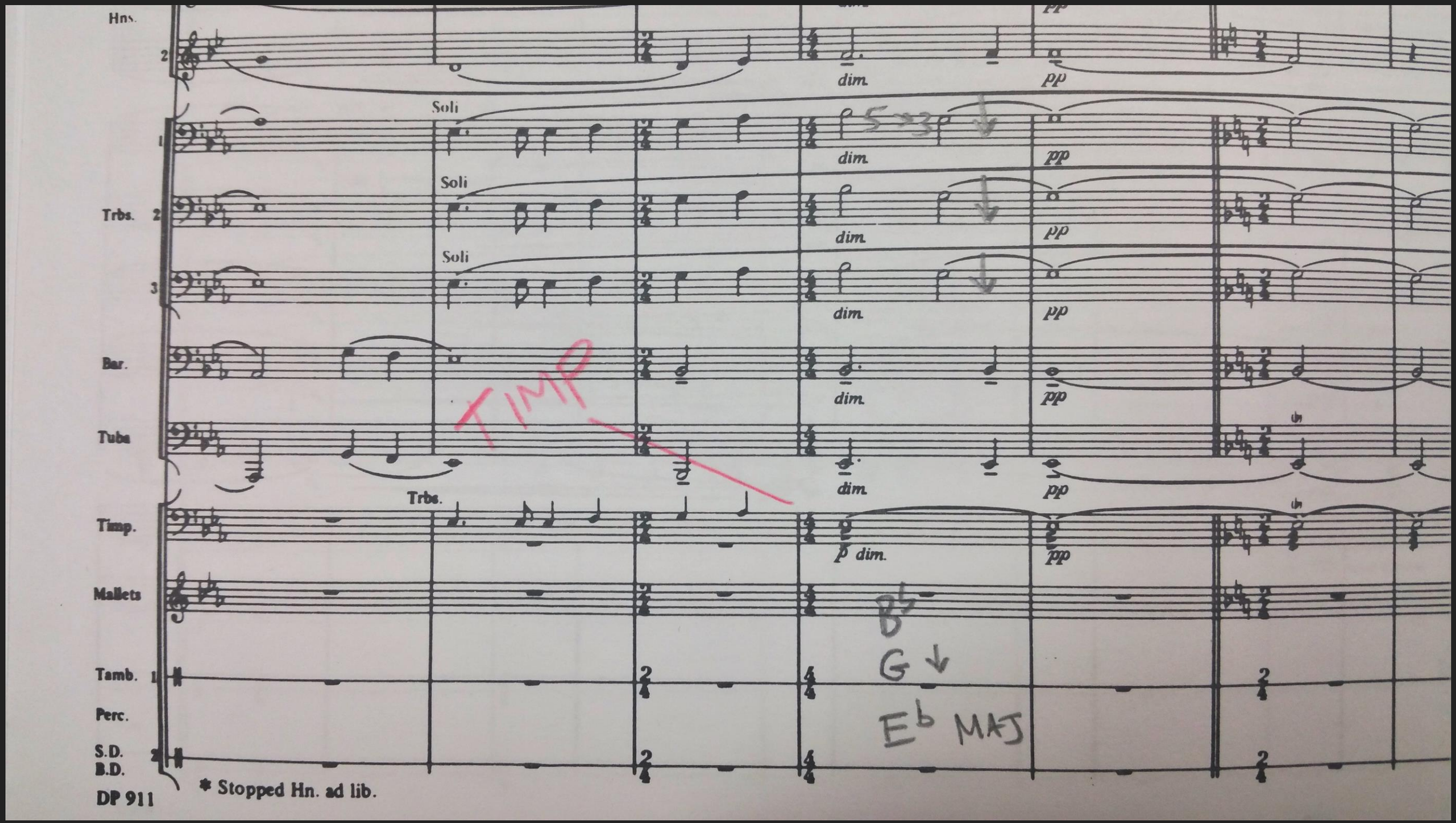
STEP 6 - "CHORDS OF TRUTH"

- Now that you have identified the structure of the piece and developed a basic aural concept through "sight reading", it is time to do targeted analysis

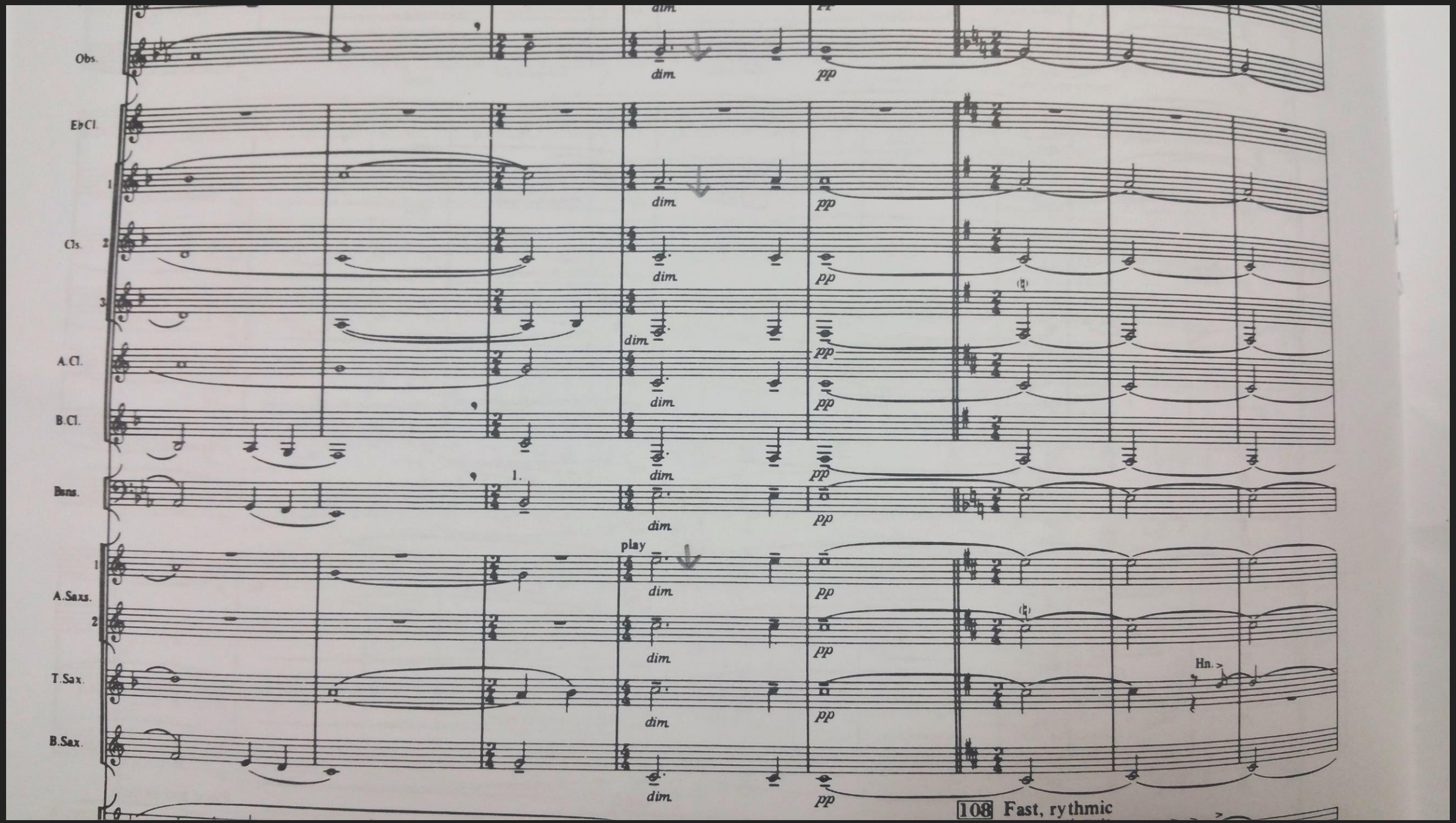
- Analyze the chords and chord progressions at each structural point (where you placed your tabs)

- Spell out the chords vertically, in pencil, under the lowest voice

PROCESS


Hns.
2
Soli
dim.
pp
1
5 > 3
Soli
Trbs.
2
Soli
3
Bar.
Tuba
TIMP
Trbs.
Timp.
p dim.
Mallets
B♭
G ↓
E♭ MAJ
Tamb.
1
Perc.
S.D.
B.D.
2
* Stopped Hn. ad lib.
DP 911

PROCESS


Obs.
E♭Cl.
1
Cls.
2
3
A.Cl.
B.Cl.
Bsns.
1.
play
1
A.Saxs.
2
T.Sax.
B.Sax.
dim.
pp
Hn.
108 Fast, rythmic

STEP 6.1 - "CHORDS OF TRUTH"

- Use arrows to indicate the tuning direction (adjustment) that players need to make
  - Major Triad - 5th up 2 cents, Third down 14 cents
  - Minor Triad - 5th up 2 cents, Third up 16 cents
    - Dominant Seventh - same as major plus the 7th down 31 cents!
- You can dig deeper into analyzing every chord later, depending the harmonic demands of the piece (such as a Bach transcription, where more detail is demanded)

STEP 7 - TENSION AND REPOSE

- Tension: Music increasing the desire for release
  - *Harmonic, melodic, rhythmic, dynamic, etc.*
- Repose: State of rest, resolution
  - Compelling music explores this relationship
    - *So, how do we address it?*

STEP 7.1 - TENSION, REPOSE & THE LINE DIAGRAM

Take another trip through the score

- Place tabs, or write stars (in pencil) above what appear to be the "high points" and "low points"
  - It may take several sweeps to determine relative highs and lows
- These become "coordinates" for creating a line diagram
  - Tracing the tension-repose relationship from beginning to end
  - The music is almost always going somewhere or coming from somewhere

BUILDING THE OUTLINE

Synthesis Analysis, Energy Graph, Analysis Chart, etc.

THE OUTLINE

Title (Date)	Movement	Composer (Dates)

Form	
Meter	
Key	
Harmony	
Rhythm	
Style	
Texture	
Rehearsal Notes	

Prepared by: _____

PAPER SIZE & MULTI-MOVEMENT WORKS

- Letter size for short pieces, legal size for longer pieces
    - Larger paper allows for more detail in each box
    - Larger paper allows for a more nuanced and specific line diagram
    - Create a new outline for each movement of a suite or symphony, depending on the relationship between movements
    - *Why not 11x17?*

DETERMINE THE HIERARCHY

- This will vary depending on the director, the piece, level of the student, etc.
  - A Bach transcription may require harmony to be near the top
  - A rhythmically complex opener may require more focus on rhythm
- This hierarchy works pretty well for a typical concert piece

Form	
Meter	
Key	
Harmony	
Rhythm	
Style	
Texture	
Rehearsal Notes	

THE STRUCTURAL "TIMELINE"

BASED ON THE TABS YOU PLACED IN THE SCORE, DRAW VERTICAL LINES (WITH MEASURE NUMBERS) THROUGH THE BLANK OUTLINE

American Riversongs (1988)
Title (Date)

Movement

Pierre LaPlante (b. 1943)
Composer (Dates)

	0	12	20	72	108	120	128	165	249
Form									
Meter									
Key									
Harmony									
Rhythm									
Style									
Texture									
Rehearsal Notes									
	0	12	20	72	108	120	128	165	249

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CHART TENSION & REPOSE

LIGHTLY, IN PENCIL, ADD COORDINATES TO YOUR TIMELINE BASED ON THE "HIGH POINTS AND "LOW POINTS" YOU DETERMINED EARLIER

American Riversongs (1988) — Title (Date)

Movement

Pierre LaPlante (b. 1943) — Composer (Dates)

	0	12	20	72	108	120	128	165	249
Form									
Meter									
Key									
Harmony									
Rhythm									
Style									
Texture									
Rehearsal Notes									

m. 97 m. 213 m. 215

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BEGIN TO COMPLETE THE OUTLINE

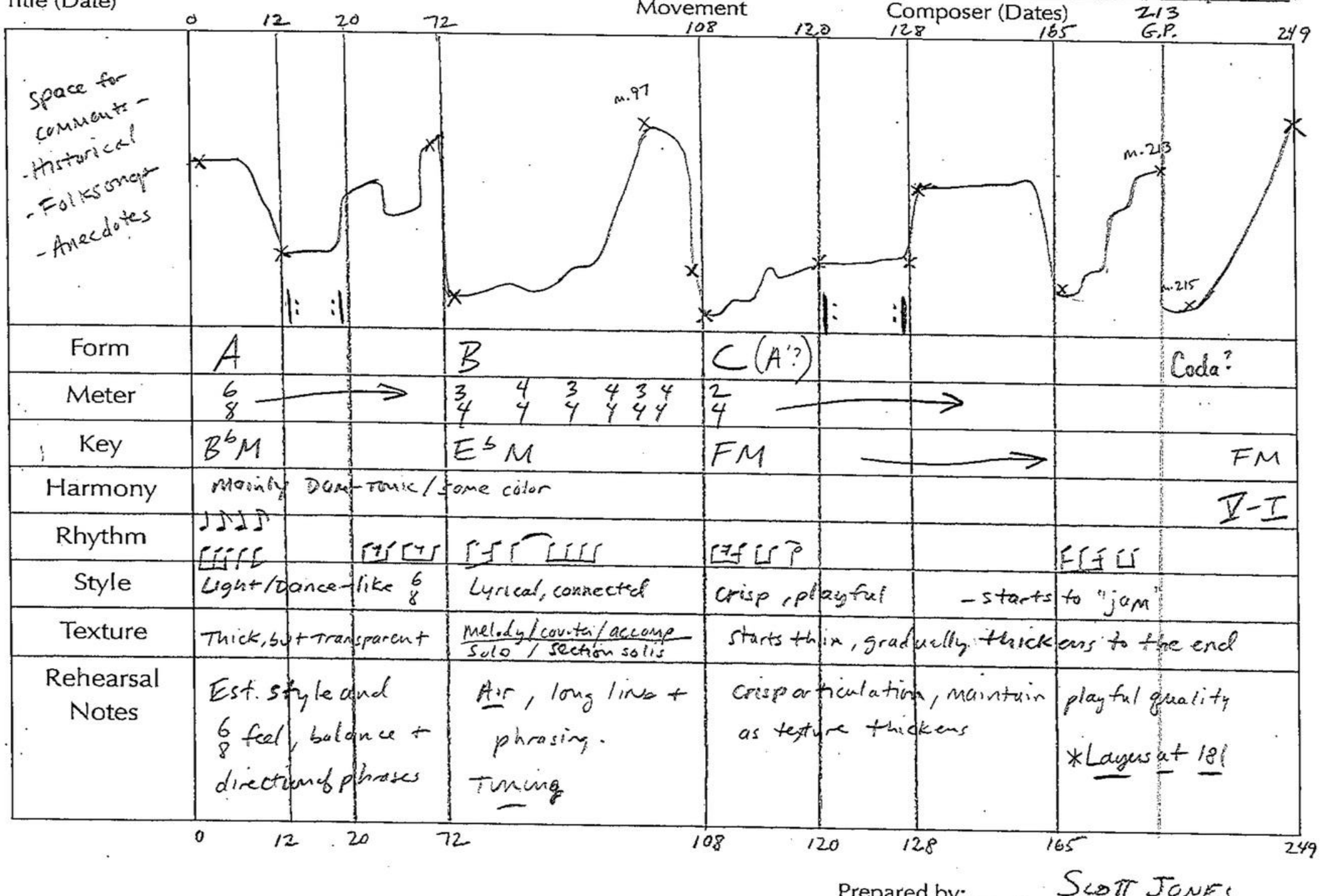
- Follow the hierarchy: big picture to small detail, then add rehearsal notes
- You may find it easier to skip around as you delve into Style, Texture and Rhythm
- If you prefer, you can work chronologically
- The line diagram is typically last, once you have established the other elements

COMPLETE THE OUTLINE

AMERICAN RIVERSONGS (1988) — Title (Date)

PIERRE LAPLANTE (B. 1943) — Composer (Dates)

Movement



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FULLY MARKED SCORE

You will have your own system, but this works for me:

- Meter/Structural markers in blue
- "Things I need to show" in red (cues, breaths, new tempo)
- Dynamics in orange
- Tension-Repose in pencil at the top
- Analysis and tuning adjustments in pencil
- Pages numbers along bottom in pencil
- Rehearsal issues on a "Post-it" note

108 Fast, rythmic

108 Fast, rythmic

Picc.
Fl. 1
Fl. 2
Obs.
E♭Cl.
Cls. 1 2 3
A.Cl.
B.Cl.
Bsns.
A.Saxs. 1 2
T.Sax.
B.Sax.
Cors. 1 2 3
Hns. 1 2
Trbs. 1 2 3
Bar.
Tuba
Timp.
Tamb.
S.D.
B.D.

dim. pp play Soli st. mute mp marc. stopped

Rehearsal Notes:
M. 104 - Trombone unison pitch, balance + Line
M. 109 - Trumpets Mute + crisp Style

105 106 107 108 109 110

APPLICATIONS

HOW DOES THIS PROCESS HELP YOUR REHEARSALS?

- Thorough marking of the score
- Identifying and labeling problem areas
- Outline is a quick reference sheet for rehearsal planning
- Future reference (keep with your score for "next time")
- Have students complete a simplified and/or instrument-specific version

HOW CAN THIS BENEFIT THE STUDENTS?

- Develops a wider understanding of the piece (not just their part)
- Creates a sense of "shared interpretation" between students and director ("let's explore this piece together")
- Develops curiosity and sparks interest in further study
- Helps students identify and address problem areas of technique, rhythm, intonation, etc.
- You might learn something from them!

SOLO AND ENSEMBLE MUSIC

- Adapt the outline to serve a solo or chamber piece
    - More focus on melody, phrasing, specific technical challenges for that student

- Encourages the student to think beyond notes and rhythms, to create a well-conceived, thoughtful interpretation of the entire piece

MUSIC THEORY

- Great tool for teaching form, key relationships, texture, phrasing
- Studying a piece they are playing in band makes it more "real"
- Students begin to think more like composers, conductors, theorists
- As an assignment, ask the students to apply the outline concept to their favorite song (within reason)
    - -Could be a nice segue to studying other forms (such as a Sousa march)

CONCLUSION

CONCLUSION

- Many great minds have explored and written books and articles on score study (see Battisti/Garofalo)
- We all have countless duties that get in the way of in depth study
- My goal, with this process, is to provide a practical, efficient method for learning a score quickly
- I hope that you will share your ideas, score-study techniques, and possible applications of the outline tool

- Special thanks to my assistant, Hector Ramirez, and to Mr. Shawn Murphy for facilitating this clinic!

- Full PowerPoint, along with future resources will be posted at tamukbands.com/expressway

QUESTIONS, IDEAS, COMMENTS