

SCORE STUDY AND PREP FOR ALL OF US!

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MIDWEST BAND AND ORCHESTRA CLINIC

DECEMBER 20, 2017



THE BEGINNING:

- ❖ YOU
- ❖ ME
- ❖ THEM

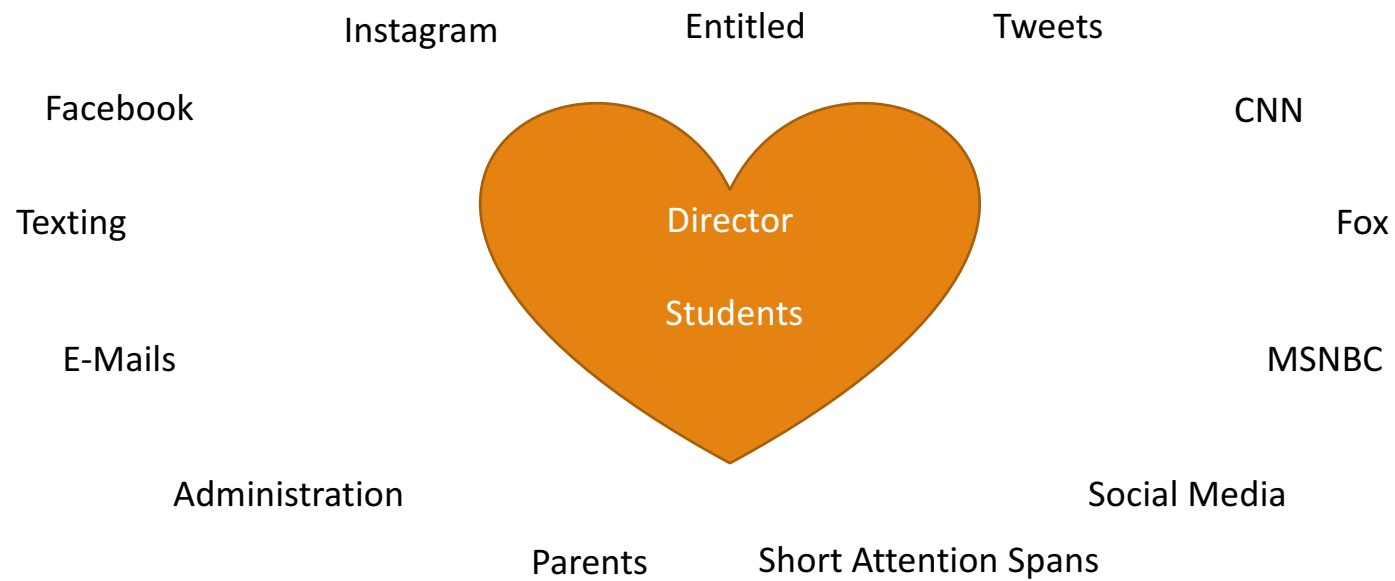
OUR LIVES:

❖ COMPLICATED

❖ FAST

❖ BUSY!!!!

KIDS TODAY:



WHITE HOUSE BANNED/BAND WORDS: balance, blend, T.Q., intonation, rhythmic skills, dynamics, articulation.

RESULT:

- ❖ Not enough time
 - ❖ Lack of focus
 - ❖ Limited patience
 - ❖ Lack of empathy
 - ❖ Little or no respect
- 

iGEN

Jean M. Twenge, PhD

“Why Today’s Super-Connected Kids Are Growing Up Less Rebellious, More Tolerant, Less Happy – and Completely Unprepared for Adulthood” * and What That Means for the Rest of Us.



WHAT IS:

Less desire to drive.....

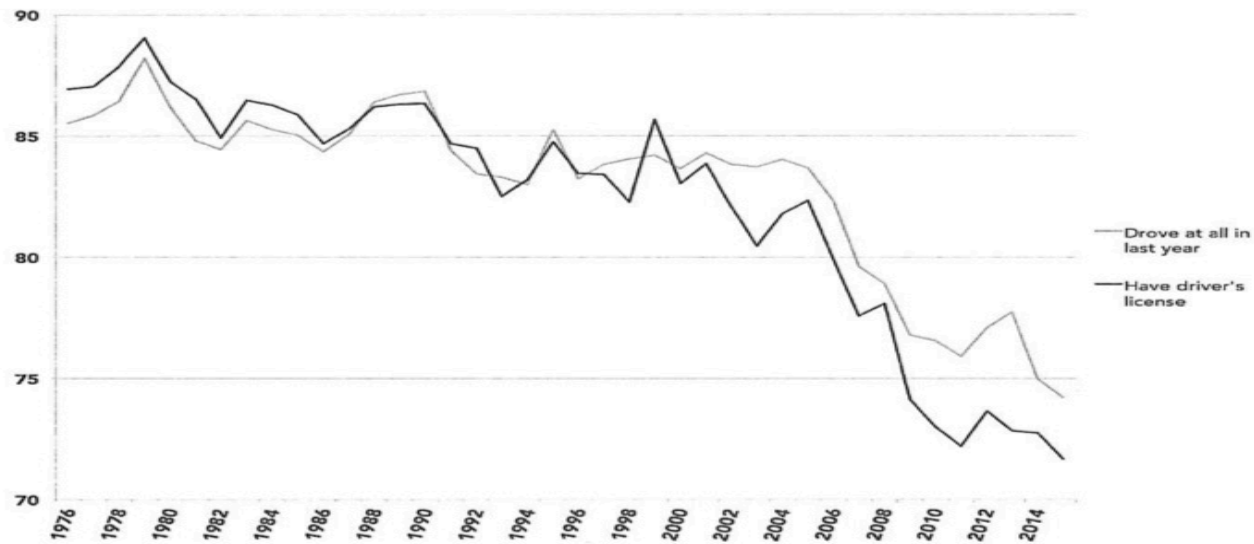


Figure 1.5. Percentage of 12th graders who drove at all in the last year and who have a driver's license. Monitoring the Future, 1976–2015.

WHAT IS:

Kids who work during high school.....

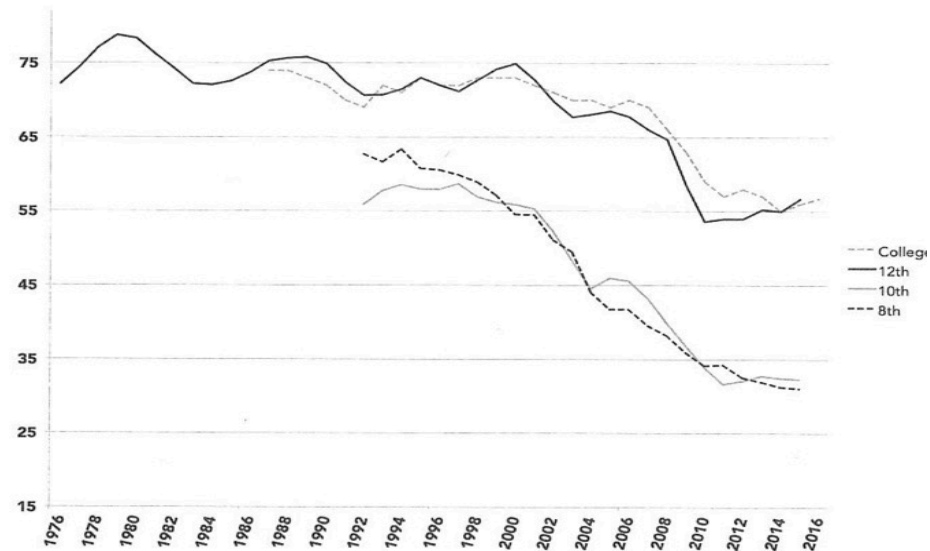


Figure 1.7. Percentage of 8th, 10th, and 12th graders and entering college students who earned any money from paid work in an average week. Monitoring the Future and American Freshman Survey, 1976–2016.

WHAT IS:

How they spend their “screen time”

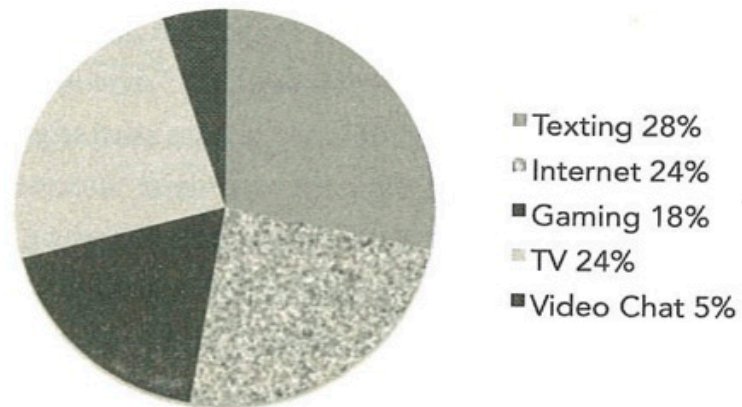


Figure 2.1. How 12th graders spend their screen time. Monitoring the Future, 2013–2015.

WHAT IS:

Daily social media use.....

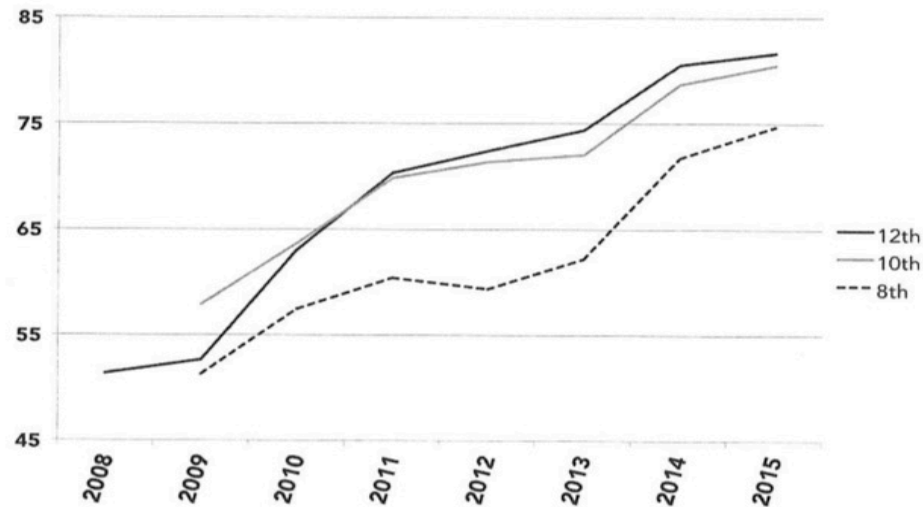


Figure 2.3. Percentage of 8th, 10th, and 12th graders using social networking sites almost every day. Monitoring the Future, 2008–2015.

WHAT IS:

SAT scores.....

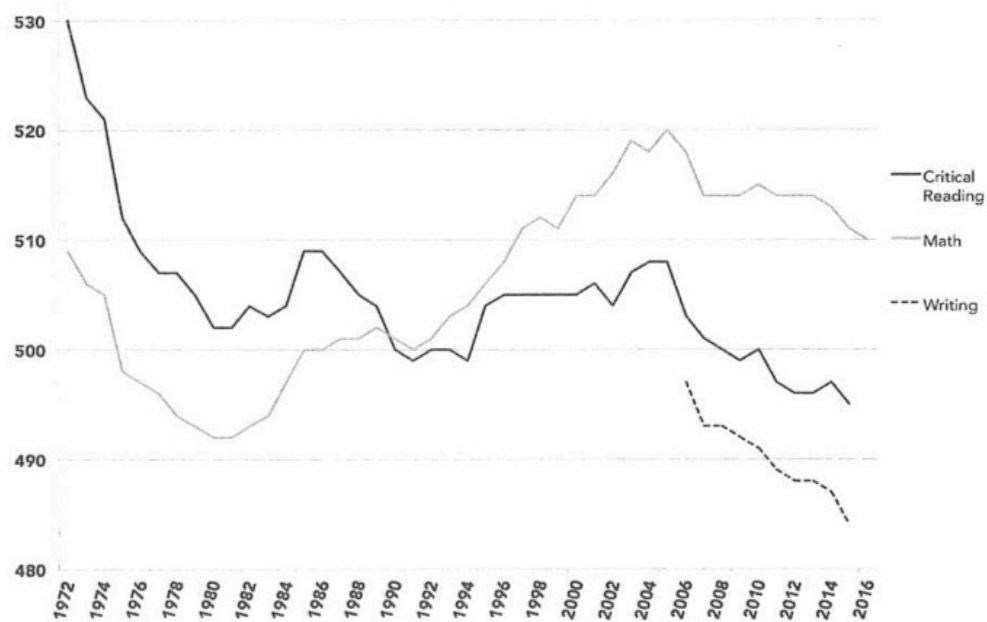


Figure 2.6. National average SAT scores, 1972–2016. College Board.

WHAT IS:

Kids who get together with friends everyday.....

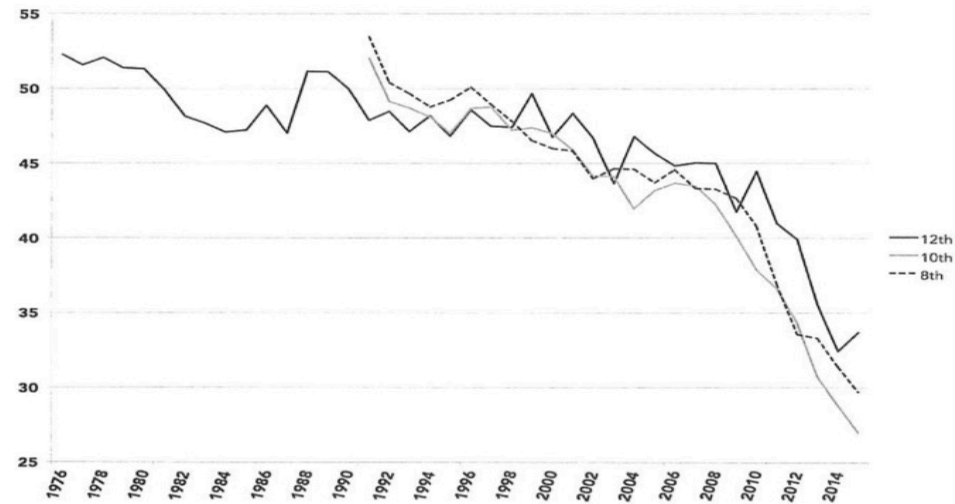


Figure 3.2. Percentage of 8th, 10th, and 12th graders who get together with friends every day or nearly every day. Monitoring the Future, 1976–2015.

WHAT IS:

iGEN loneliness.....

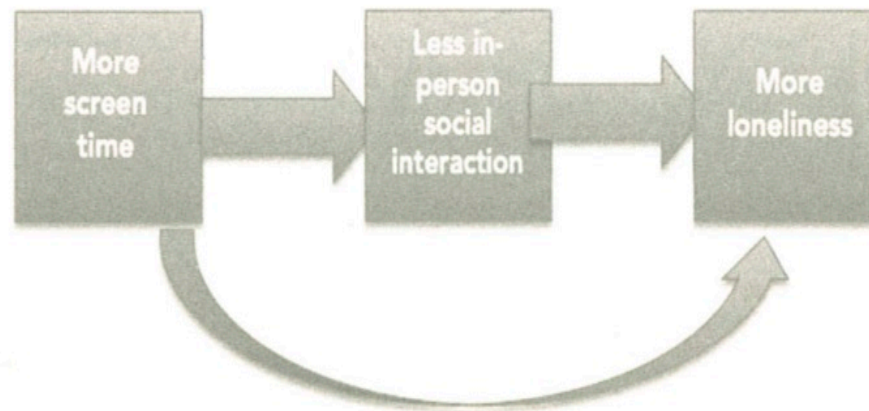


Figure 4.4. A possible model for the origin of iGen loneliness.

WHAT IS:

Depression.....

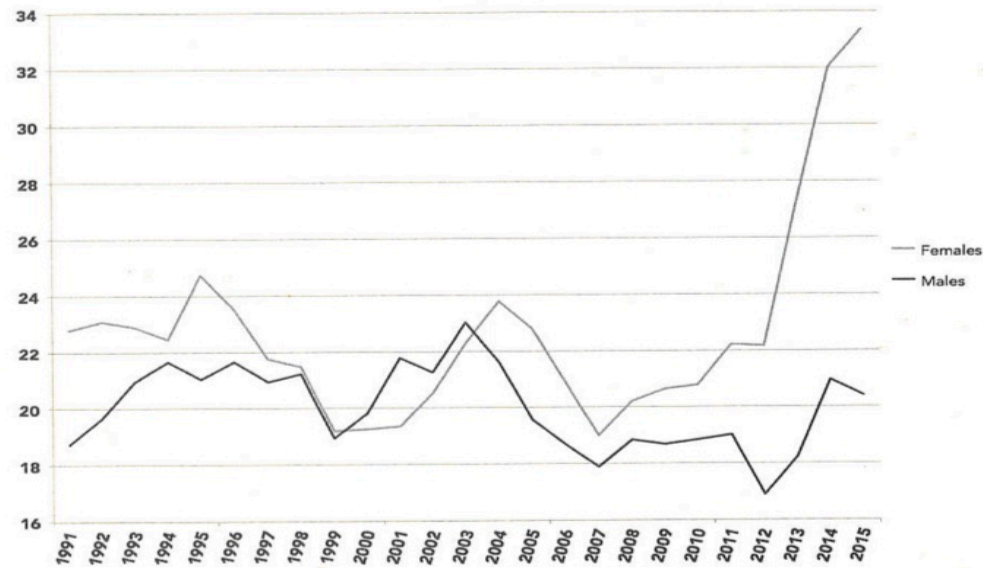


Figure 4.6. Depressive symptoms by sex, 8th, 10th, and 12th graders. Monitoring the Future, 1991–2015.

WHAT IS:

Suicide rate.....

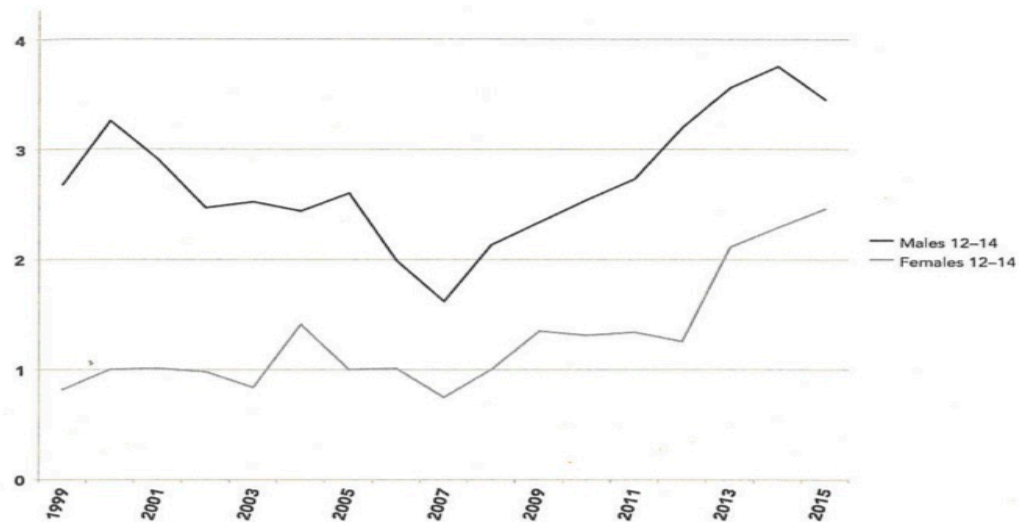


Figure 4.11. Suicide rate per 100,000 people, 12- to 14-year-olds, by sex. Fatal Injury Reports, Centers for Disease Control and Prevention, 1999–2015.

WHAT DOES THIS MEAN?????

- ❖ There is a need.
- ❖ You can provide what is needed.
- ❖ What you do matters most.
- ❖ Teaching music is your tool to change lives.
- ❖ Change lives from the podium!

Macro – Micro – Macro

MACRO

What is.

MICRO

“me”

MACRO

What could be.



Teacher's Creed

- ❖ Tell them what you are going to teach them.
 - ❖ Teach them
 - ❖ Tell them what you taught them.
- 

Know Your “Stuff”

Personality

+

Talents

+

Technique

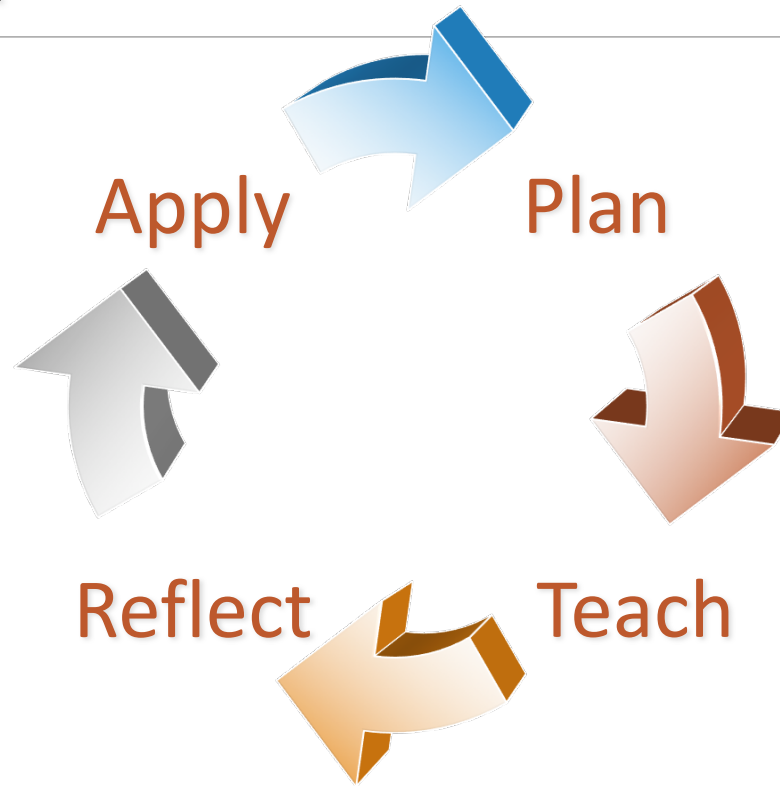
+

Presentation

=

Your Ensemble!!!!

Framework



Communication Triangle

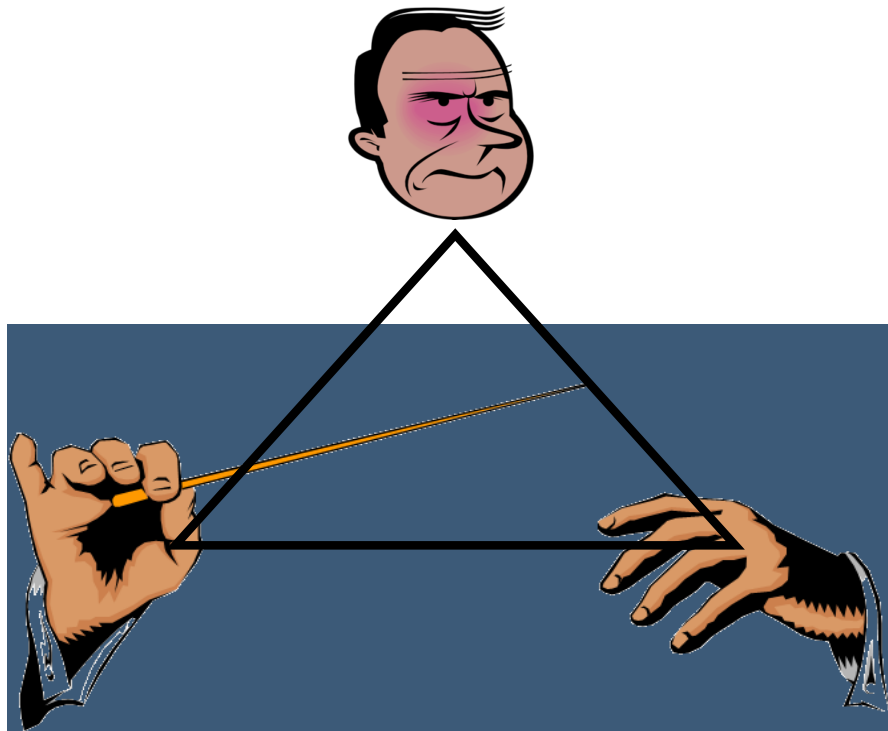
1. PLEASE STAND

2. TURN/SHAKE HANDS.

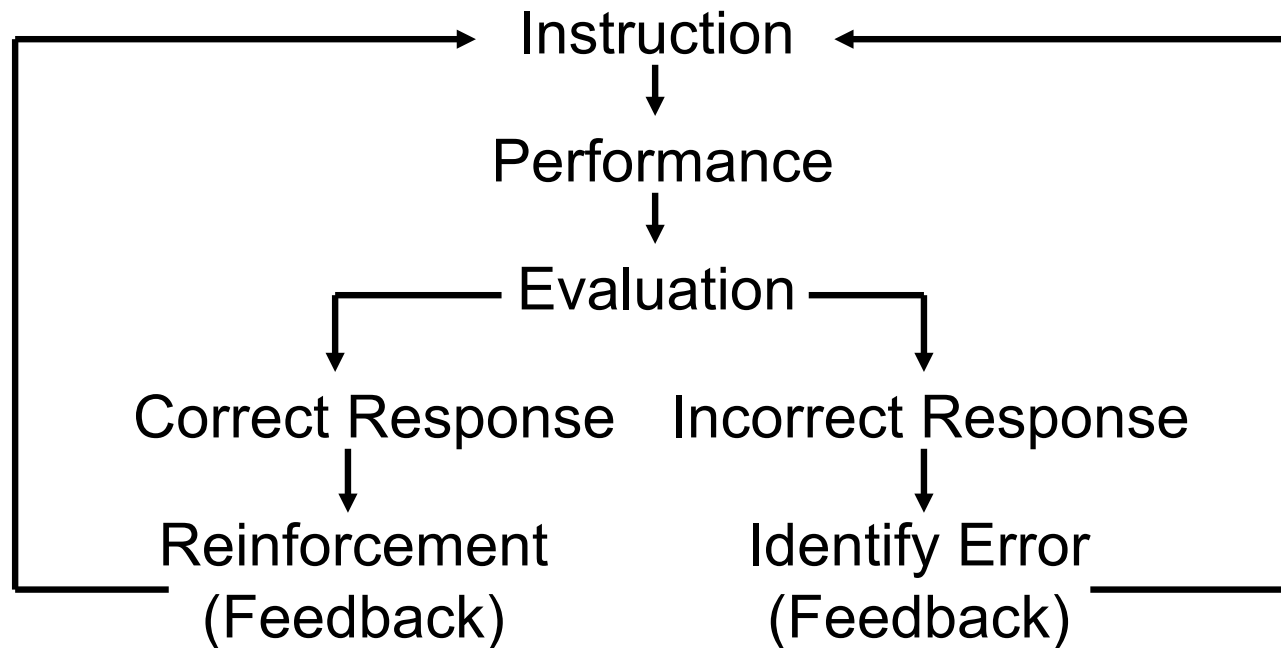
3. OTHER HAND ON SHOULDER

4. SMILE/FROWN

5. TRUMP/CLINTON



Rehearsal Approach



The “Score”

*The Key to Musical and Educational
Success!*

THE SCORE REVEALS:

- ❖ YOU!!!
- ❖ Musician
- ❖ Educator
- ❖ Rehearsal Technician
- ❖ Motivator
- ❖ Conductor
- ❖ Values



YOUR ENSEMBLE LEARNS ABOUT:



1. Music
2. Technique
3. History
4. Theory
5. Relationships
6. YOU

THEY LEARN THROUGH “YOU”

1. Repertoire
2. Unit Study
3. In Depth Analysis
4. Score Markings
5. REHEARSAL



ORDER OF THE PROCESS:

1. Repertoire selection.
 2. Unit Study.
 3. Graph Analysis.
 4. Score Marking.
 5. Rehearsal/Conducting Planning.
 6. Rehearsing/Conducting.
 7. Evaluation.
- 

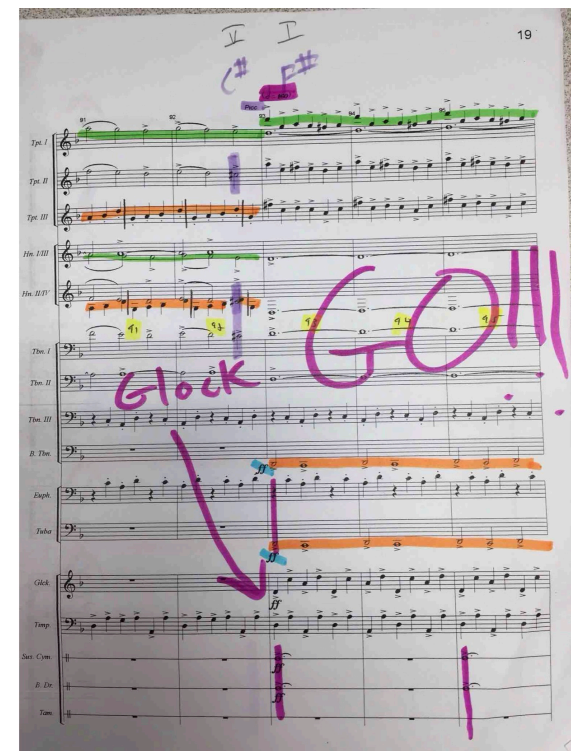
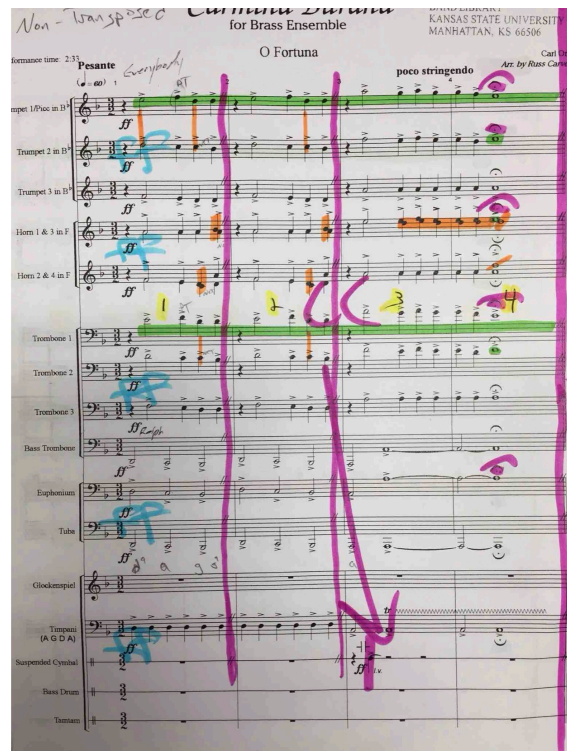
UNIT STUDY:

1. COMPOSER – Talk about the composer.
 2. COMPOSITION – Talk about the piece: “Who, What, Where, When, How”
 3. HISTORICAL PERSPECTIVE – Why was it composed, When, significance?
 4. TECHNICAL CONSIDERATIONS – The components: instrumentation, solos, ranges, meter, etc.
 5. STYLISTIC CONSIDERATIONS – Markings, articulations, dynamics, phrasing.
 6. MUSICAL ELEMENTS – Melody, Harmony, Rhythm, Timbre.
 7. FORM AND STRUCTURE – Introduction, Themes, Development, etc.
 8. SUGGESTED LISTENING – Other pieces by composer, same era, similar style/sound/etc.
 9. ADDITIONAL RESOURCES – Recordings, articles, analysis, other sources.
- 



SCORE MARKING

- ❖ Purpose
- ❖ Method
- ❖ Materials
- ❖ Systems
- ❖ Technique
- ❖ Use

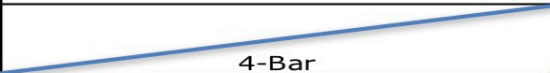
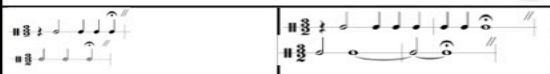
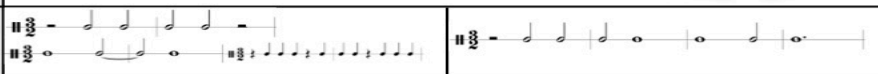


GRAPH ANALYSIS

Composition _____
Composer _____

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Form														
Phrase Structure														
Tempo														
Dynamics														
Meter / Rhythm														
Tonality														
Harmonic Motion														
Orchestration														
General Character														
Means for Expression														
Conducting Concerns														
Rehearsal Consideration														

Carmina Burana for Brass Ensemble: O Fortuna
 Carl Orff/arr. Russ Carver

Measure #	1	2	3	4	5	6	7	8	9	10	11	12						
Form	Introduction				Theme 1: Call (A)													
Phrase Structure																		
Tempo	q = 60				q = 122													
Dynamics	ff 				p 													
Meter/Rhythm																		
Tonality	d minor																	
Harmonic Motion	d9 a g9		d9 a g9		asus4		d		a/d		d		a/d		g/d		a/d	
Orchestration	In: All Except Glock, Crash Cymbal, Tam-Tam				In: All Except Glock, Tam-Tam				In: Only Trumpet 2, Horn 1, Horn 2, Euphonium, Tuba, Timpani									
General Character	Pesante, Powerful, Dramatic				Stringendo, Building				Sneaky, Light, Ominous				Subtle, Dramatic, Hiding					
Means for Expression	Brass and Timpani establish a very powerful and dramatic introduction.				Drama and tension build as the <i>stringendo</i> occurs, hold nothing back.				Theme 1 is displaced in a low, ominant range of Trumpet 2 and Horns and is in unison. It is supported by a duple hemoia in the Tuba and Timpani. The accompanint should always support the melody with timbre, shape, and depth and should never overpower. Likewise, the melody should meld into the depths of the accompainment.									
Conducting Concerns	Conduct in subdivided 3. Give clear release/prep to next measure.				Ictus/rebound must be clear for <i>stringendo</i> to be effective. Facial Expression!!!				Conduct in supermetric 3. Eye contact with Eu is key, they maintain tempo!!! Pattern must be small, deminor and facial expression must be dark.				Swell should be commincated with both hands and should be overexaggerated to create an effective contrast in ensemble sound. Maintain tempo in swell.					
Rehearsal Consideration	Intonation, tuning, sustaining tone, and tempo due to range should be examined.				Intonation, tuning, and the <i>stringendo</i> must be agreed upon by the ensemble.				Tuning of the melody with itself and the pedal D's must be examined. Vertical alignment to the Eu QN's needs to be understood by the entire ensemble, listen the Eu.				Intonation, phrasing, and sustain of the melody must be consistend between Trumpet 2 and Horns. The sustains will want to compress, listen to the Eu QN's.					

THE REHEARSAL

- ❖ Plan (Strategy)
 - ❖ Organize (Time)
 - ❖ Manage (Time, People)
 - ❖ Techniques (Methods of Delivery)
 - ❖ Evaluate – Everything!
- 

BOTTOM LINE:

❖ Prepare

❖ Practice

❖ Execute

❖ Review

❖ Evaluate

❖ Start Over!!!!

FINAL THOUGHTS:

- ❖ Kids need you!!
 - ❖ Kids need Band!!!
 - ❖ Kids need Music!!!!
 - ❖ **YOU** make the difference!!!!
- 

REFERENCES:

Basic Conducting Techniques, Joseph A. Labuta
Teaching Music Through Performance in Band, Richard Miles, Editor
Guide to Score Study, Frank Battisti and Robert Garofalo
The Modern Conductor, Elizabeth A. H. Green
The Conductor and His Score, Elizabeth Green, Nicolai Malko
The Creative Conductor, Edward S. Lisk
On Becoming a Conductor, Frank L. Battisti
The Grammar of Conducting, Max Rudolph
Developing the Complete Band Program, Shelley Jagow
Teaching Band and Orchestra, Lynn G. Cooper
The Art of Interpretation of Band Music, Compiled and edited by Mark Walker
Score Rehearsal Preparation, Gary Stith



GRATITUDE:

- ❖ Kansas State University Bands
 - ❖ Conn-Selmer
 - ❖ GIA Publishing, Garwood Whaley
 - ❖ Dr. Robert Spradling, Western Michigan University
 - ❖ Dr. Larry Blocher, University of Troy
 - ❖ Dr. Alex Wimmer, Asst. Dir. of Bands, K-State
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