PRACTICAL SCORE STUDY FOR THE BUSY BAND DIRECTOR

The Midwest Clinic
International Band and Orchestra Conference

The Midwest Clinic
Friday, December 22, 2017, 12:00–1:00 PM
McCormick Place West, W186
Chicago, Illinois

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Find the information in the score that you're needing to make the most of rehearsal productivity.

This session includes: (1) a color code system to mark scores, (2) an easy-to-understand approach to instrument transpositions, (3) introducing form analysis to your students, and (4) valuable information in the score that is often overlooked.

"The better you know the score, the less you look at the score.
The less you look at the score, the more you look at your students.
The more you look at your students, the more your students look and listen to you!"

Part 1: SCORE MARKING IN COLOR

There are many different and useful color code systems. Each has its particular merits and purpose. This color code system, which I first learned from Allan McMurray while a graduate student at the University of Colorado and adapted over time, highlights information in the score. By highlighting discrete information, the conductor's eye is trained to target on a particular color to readily see dynamics, tempo, beat patterns, and other specific information.

Not all color pencils are suitable for score marking! You will want to use erasable color pencils. There are different brands of "erasable" color pencils, and none are "perfect." But these two brands are your best choices:

Prismacolor Col-Erase
Erasable Colored Pencils

Crayola Erasable
Colored Pencils

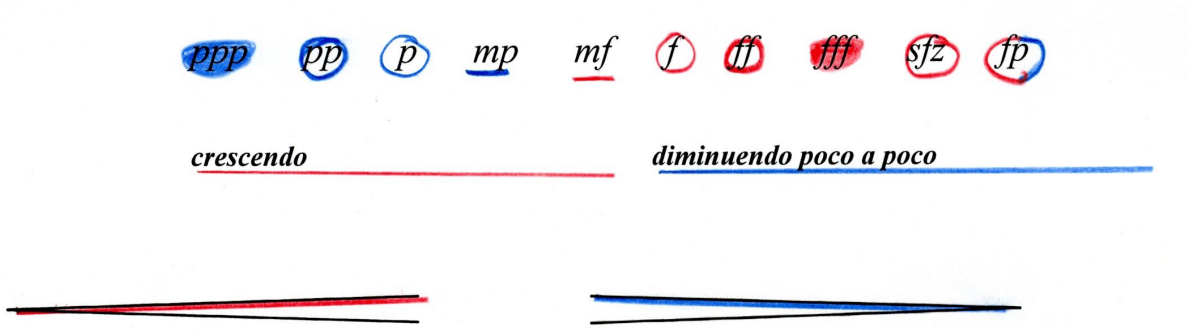
You'll also want a good-quality eraser.

COLOR CODE KEY

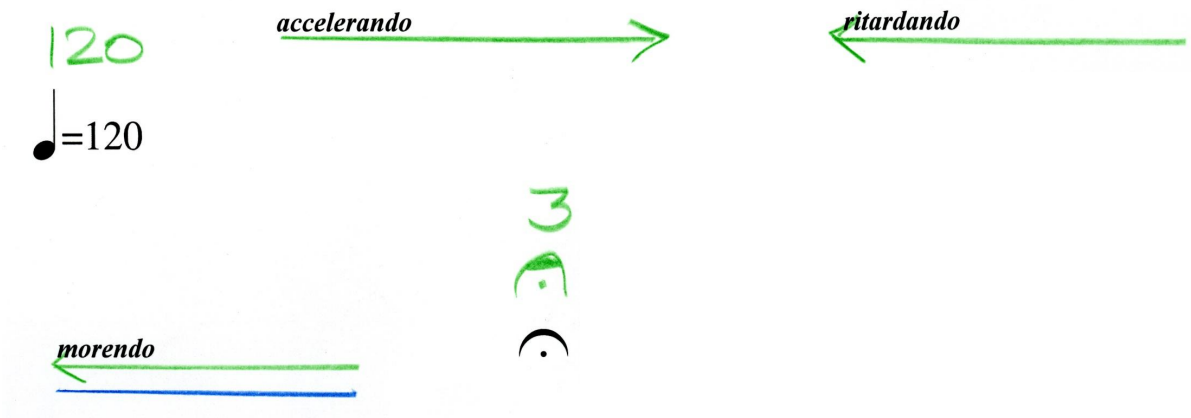
Red	= loud dynamics	**Orange**	= meter (or, beat patterns)	**Purple**	= unique attributes (occasionally used, only when needed)
Blue	= soft dynamics	**Green**	= tempo		
		Yellow	= other markings in the score		

THE BASICS

Dynamics (Red & Blue):
Highlight every dynamic marking (symbol and text) — Red for loud/er; Blue for soft/er.

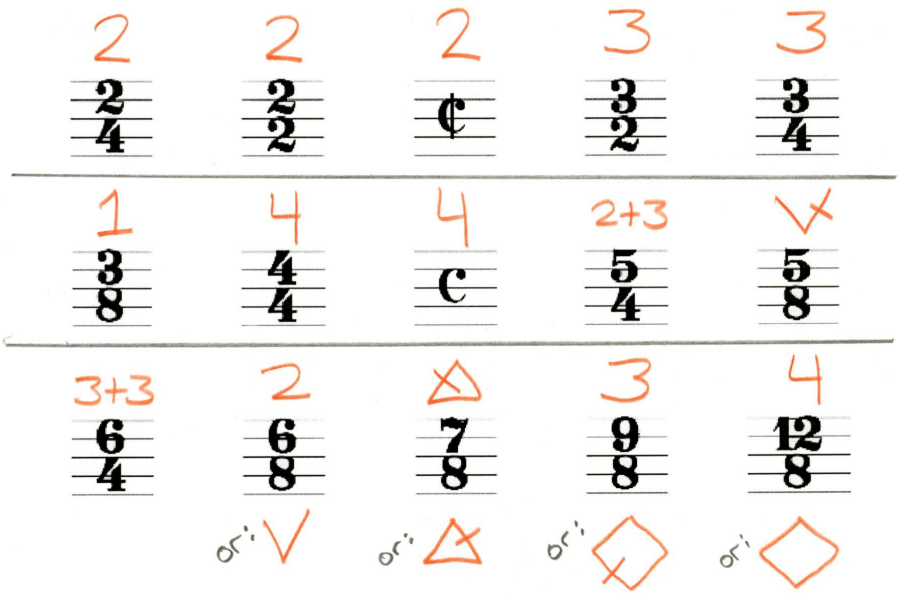


Tempo (Green):
Highlight every tempo indication both **above the top staff** and **below the bottom staff**.

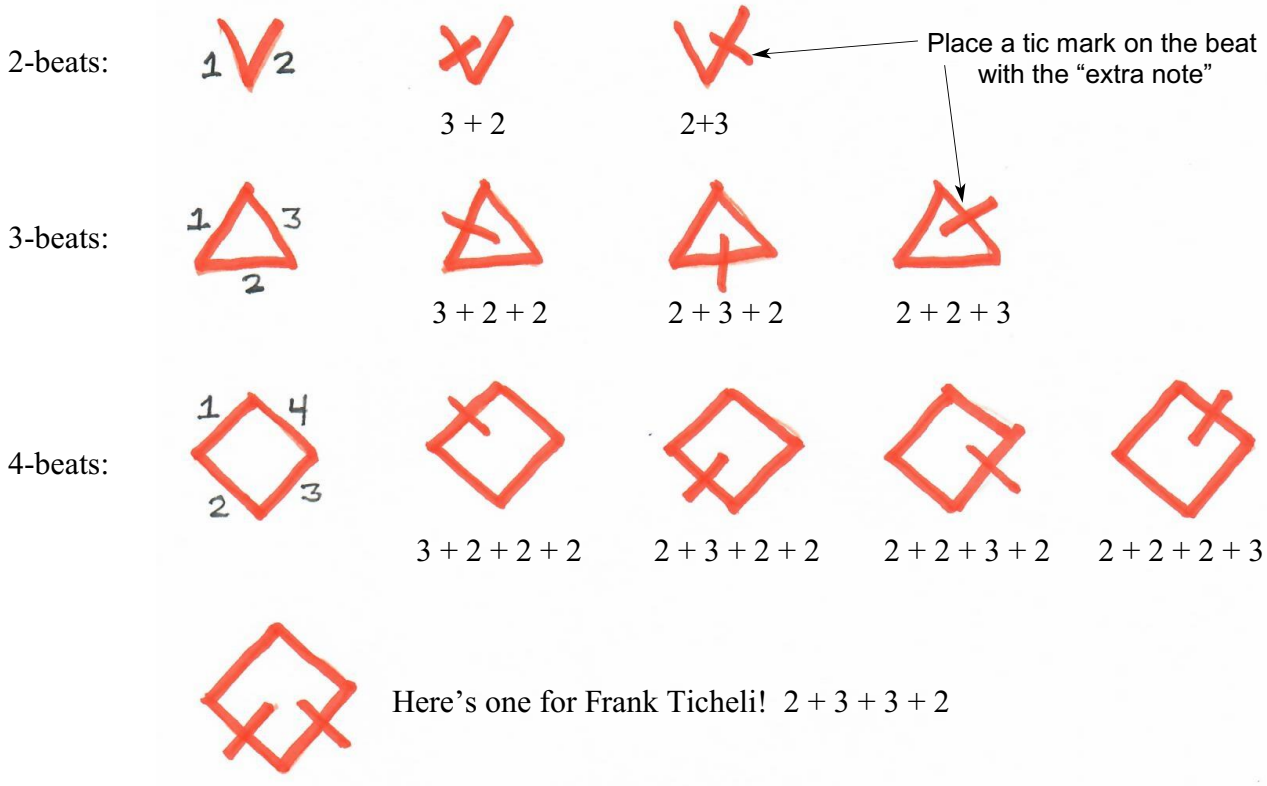


Meter, or Beat Pattern (Orange):
Write number (or symbol) above the top staff **and** below the bottom staff whenever a meter change occurs.

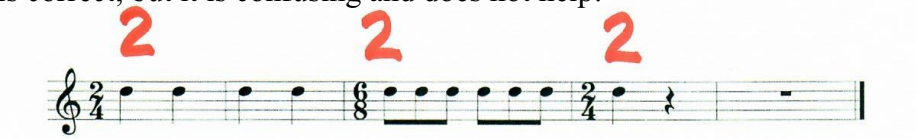
Common time signatures are marked with a **numeral** indicating the number of beat per bar.



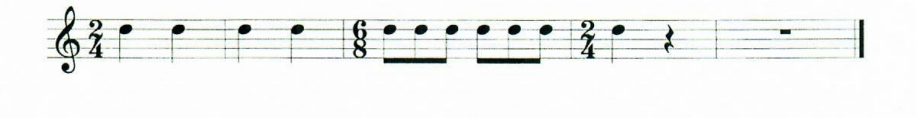
Irregular or compound meters are marked with a **geometric shape** indicating the number of beats per bar.



This technically is correct, but it is confusing and does not help:



Write in the correct markings:

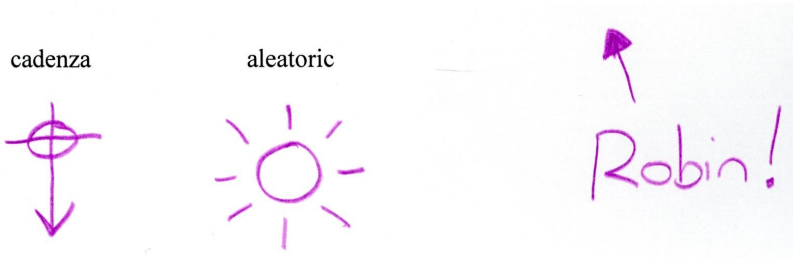


How would you mark this phrase?

Additional Information (Yellow):
"Highlighter Pen"

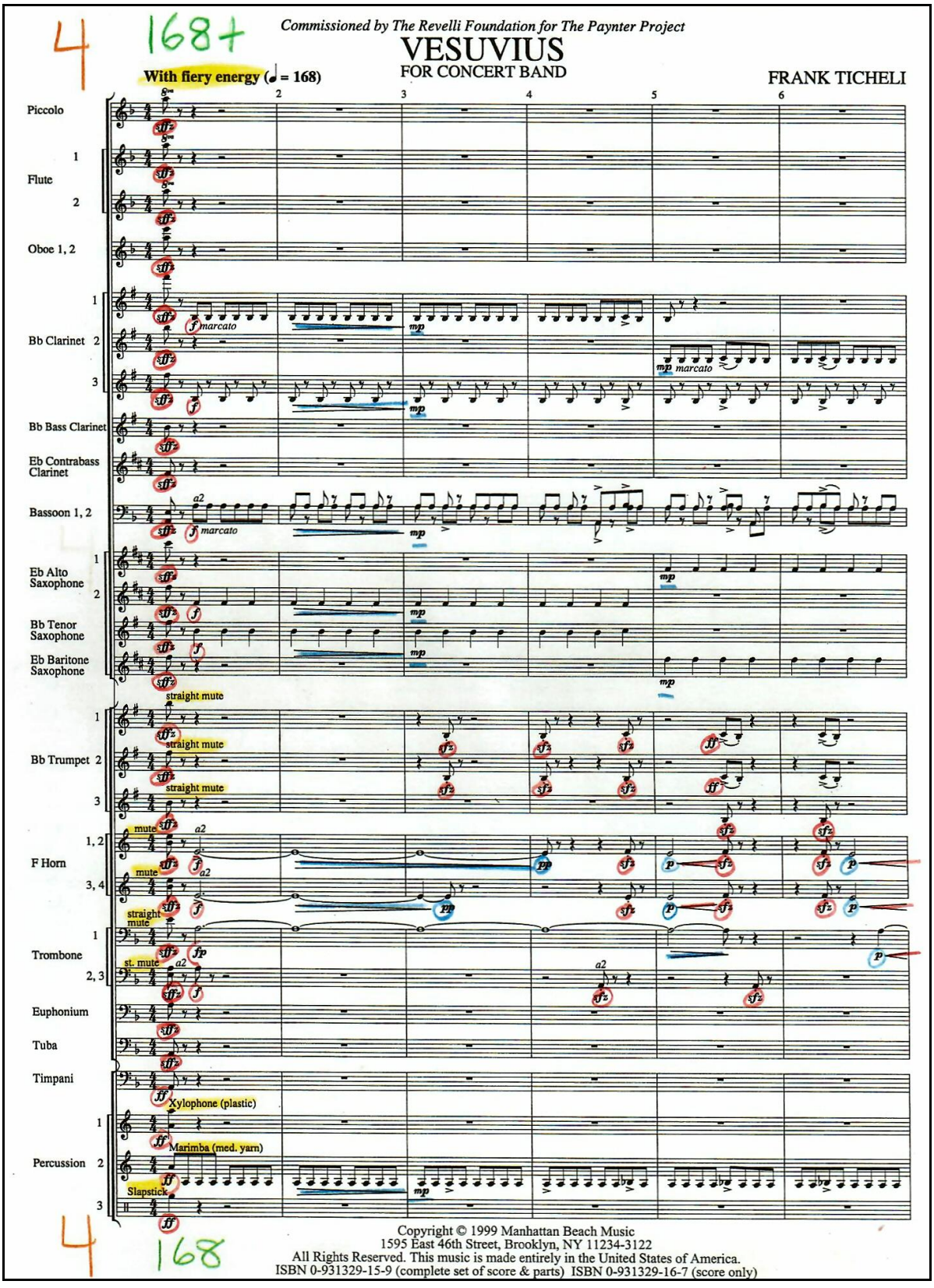
sans sordino *1st time only* *flutter tongue* *snares off*

Unique Attributes (Purple):



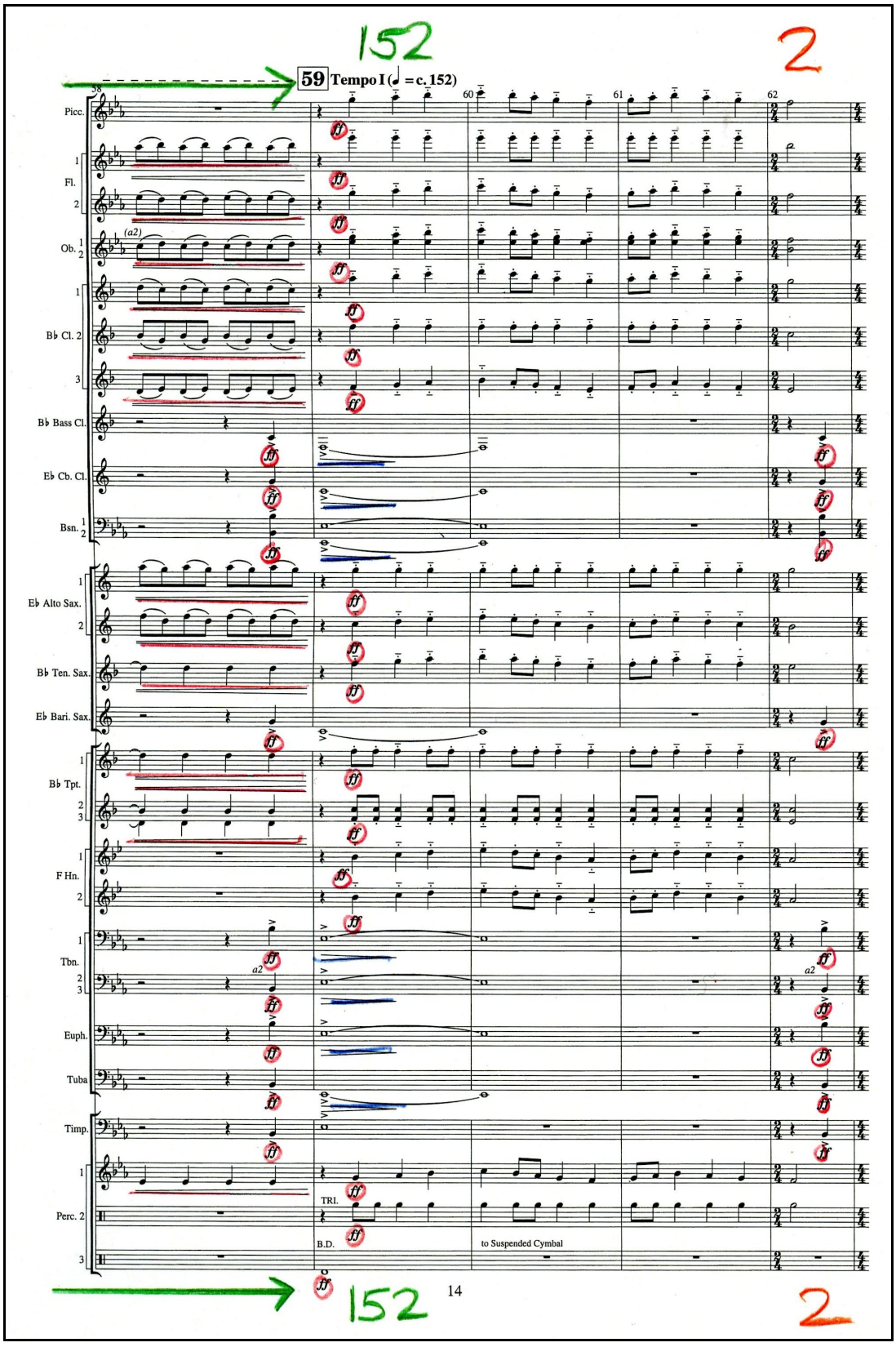
Score Examples

Frank Ticheli, *Vesuvius* (Manhattan Beach Music), ©1999



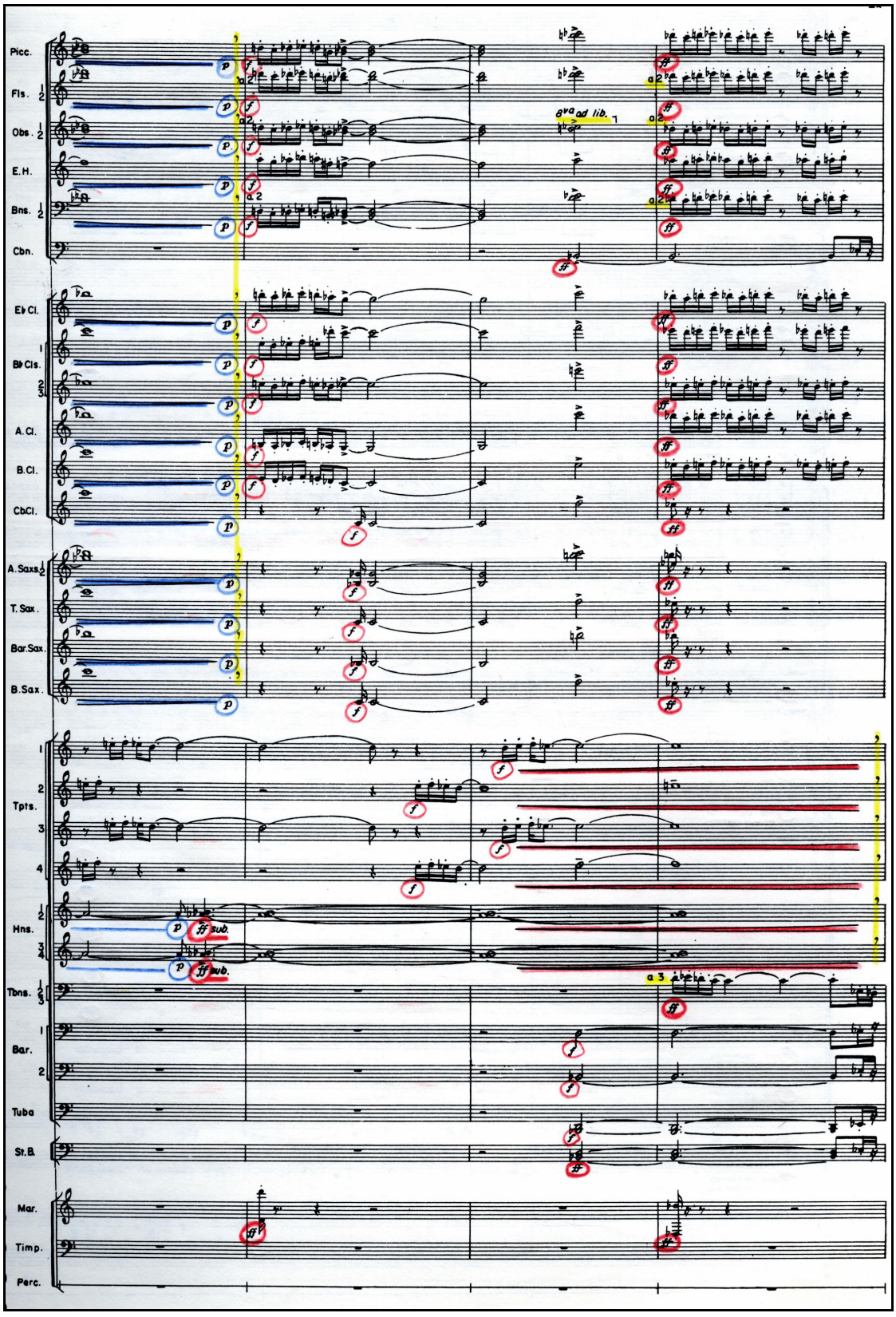
Score Examples

Frank Ticheli, *Joy Revisited* (Manhattan Beach Music), ©2005

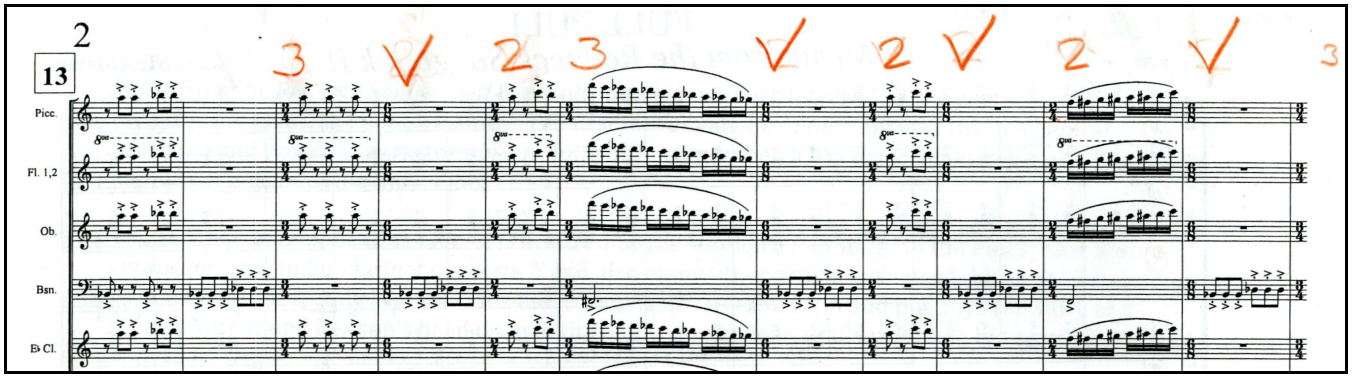


Score Examples

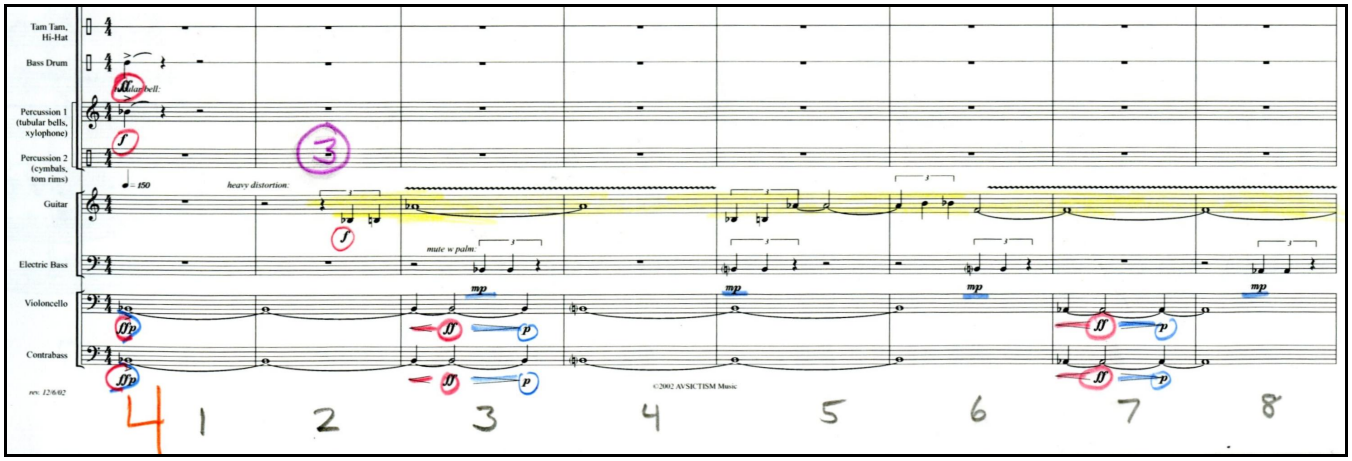
Karel Husa, *Music for Prague 1968* (Associated Music Publ.), ©1969



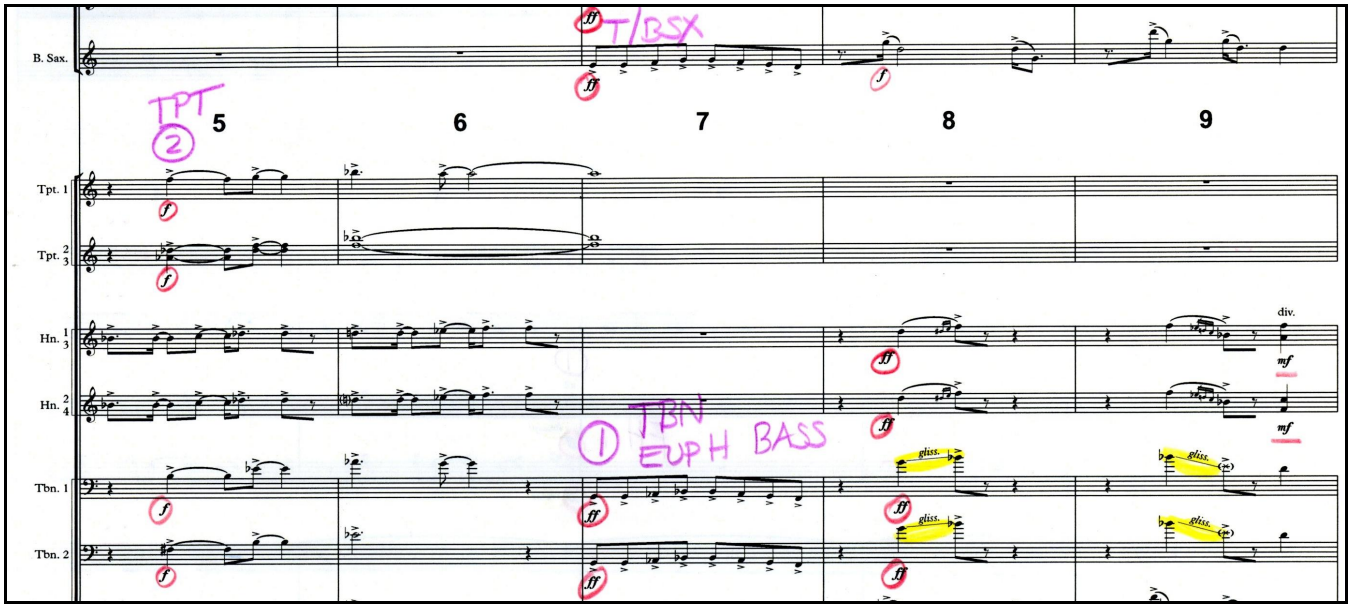
Scott McAllister, *Music from the Redneck Songbook II*, mvt. 1 (Lydmusic), ©2011



James Bonney, *Chaos Theory* (AVSICTISM Music), ©2002



Michael Markowski, *Joyride* (Markowski Creative), ©2014



Part 2: TRANSPOSITIONS

"Get rid of the clutter: Get back to the basics."

Step 1: Memorize the four common transposition groups:

B♭ **E♭** **F** **C**

Step 2: Memorize the fundamental interval of transposition for each group:

B♭ = M2 **E♭** = M6 **F** = P5 **C** = 8^{va}

Step 3: Memorize the common instruments in each group:

B♭ = M2	**E♭** = M6	**F** = P5	**C** = 8^{va}
clarinet	E♭ clarinet	English horn	piccolo
bass clarinet	alto clarinet	French horn	contrabassoon
contrabass clarinet	contralto clarinet		string bass
soprano saxophone	alto saxophone		mallets (glockenspiel,
tenor saxophone	baritone saxophone		xylophone,
trumpet/cornet			marimba,
baritone 𝄞			chimes, etc.)

Families of same instruments follow patterns:

clarinet = M2
bass clarinet = M2 + 1 octave
contrabass clarinet = M2 + 2 octaves

alto sax = M6
baritone sax = M6 + 1 octave

trumpet = M2
baritone 𝄞 = M2 + 1 octave

It's also helpful to know the common
Non-Transposing Instruments

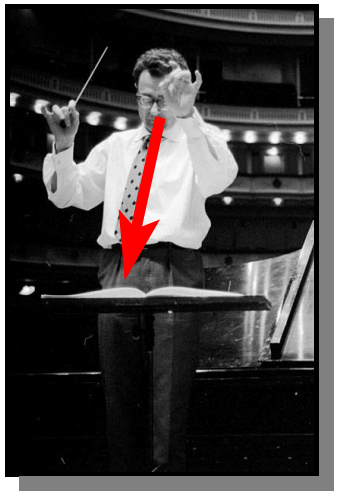
flute
oboe
bassoon
trombone
euphonium
tuba
violin
viola
cello

And now, the "BIG REVEAL"...

Step 4: The "Larry Stoffel Up/Down Rule" of Transpositions

When rehearsing music with my students, think like a **conductor**.
When arranging music for my students, think like a **composer**.

"When I am a **conductor**, I am looking **down** at the score. Therefore, when conducting I **transpose down**."



"When I am a **composer**, I am looking **up** at the piano score. Therefore, when composing/arranging I **transpose up**."

Only three commonplace instruments break the Up/Down Rule:
With these instruments simply do the opposite:

1. Invert the Fundamental Interval of Transposition,
2. and do the Opposite of the Up/Down Rule.
   - **piccolo** (8^{va}; "up" when conducting & "down" when composing)
   - **E♭ clarinet** (m3; "up" when conducting & "down" when composing)
   - **mallets** (8^{va}; "up" when conducting & "down" when composing)

I will always check my Samuel Adler orchestration book or Joseph Labuta's conducting book in those rare or occasional compositions where there might be an alto flute, clarinet in A, trumpet in D, or an E♭ horn.

Part 3: FORM

Form highlights and enhances the emotional, communicative, or expressive response that we have when listening to music. Therefore, to render the better performance, both the teacher (conductor) and the students (musicians) should know the form of the composition.

> "The design or shape into which musical materials are molded. Without some kind of form a musical composition would be just a jumble of sounds, making little if any sense."
> — The Golden Encyclopedia of Music

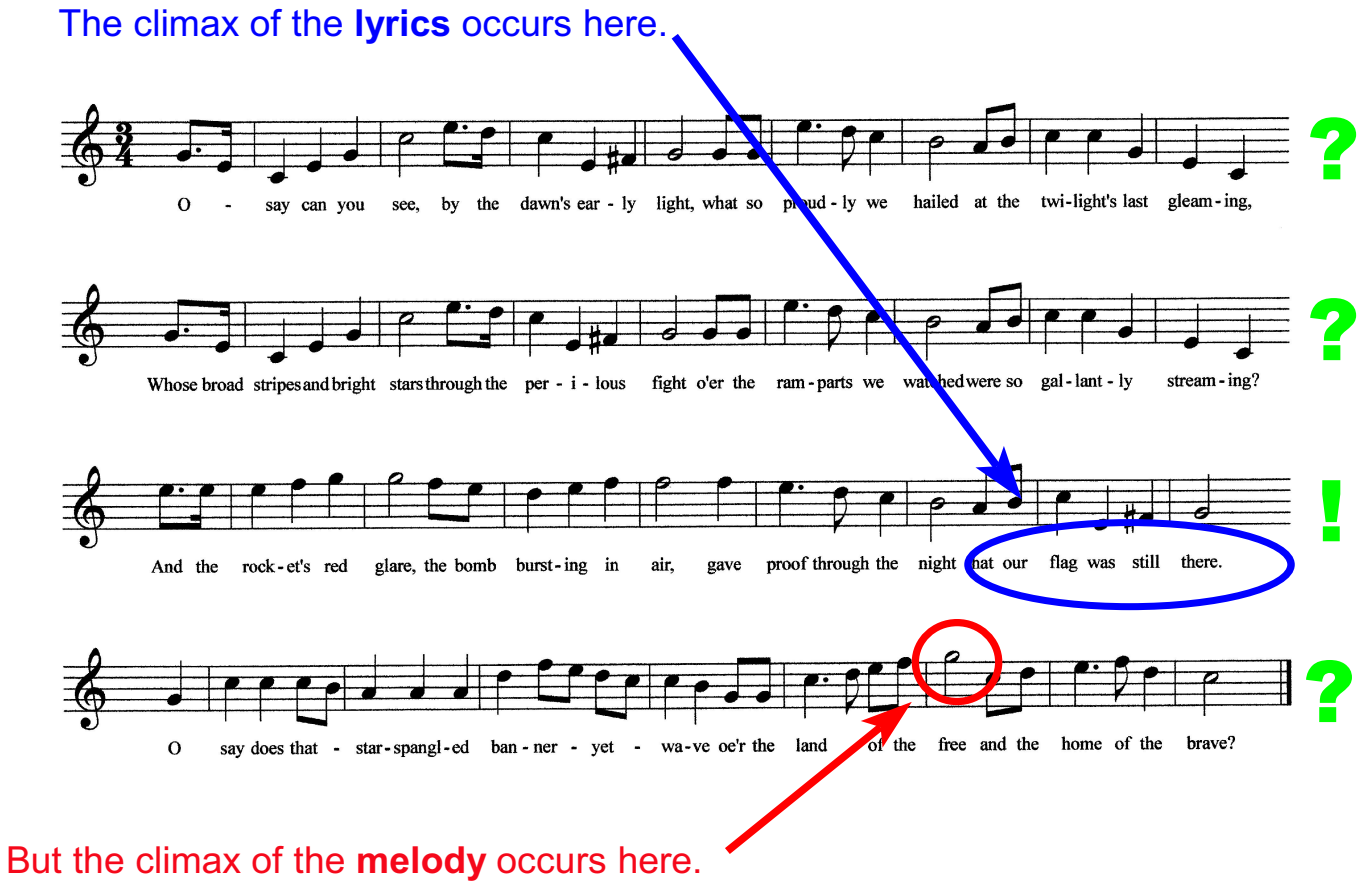
> **"Form can be said to be the way in which the various elements in a piece of music — its pitches, rhythms, dynamics, timbres — are organized in order to make it coherent to a listener. The definition of the word 'form' has been the subject of aesthetic debate for centuries, and in a musical context 'form' cannot be separated from content."**
> **— The Oxford Companion to Music**

> **Form: "from Latin *forma*; form, beauty"**
> — Merriam-Webster Dictionary

FORM is typically revealed through the identification of main melodies, *and* key areas, *and* tempo; and also by orchestration, articulations, dynamics, and other musical attributes.

Expect to find beauty and other wonderful discoveries when you study form!

By the way, to find the answer to the question, "What makes *The Star Spangled Banner* so difficult to sing?," we must look to its form and function. (Hint: It really doesn't have much to do with the range of the melody.)



Introduce form using a Sousa march. It's such great story-telling!

Intro: INTRO

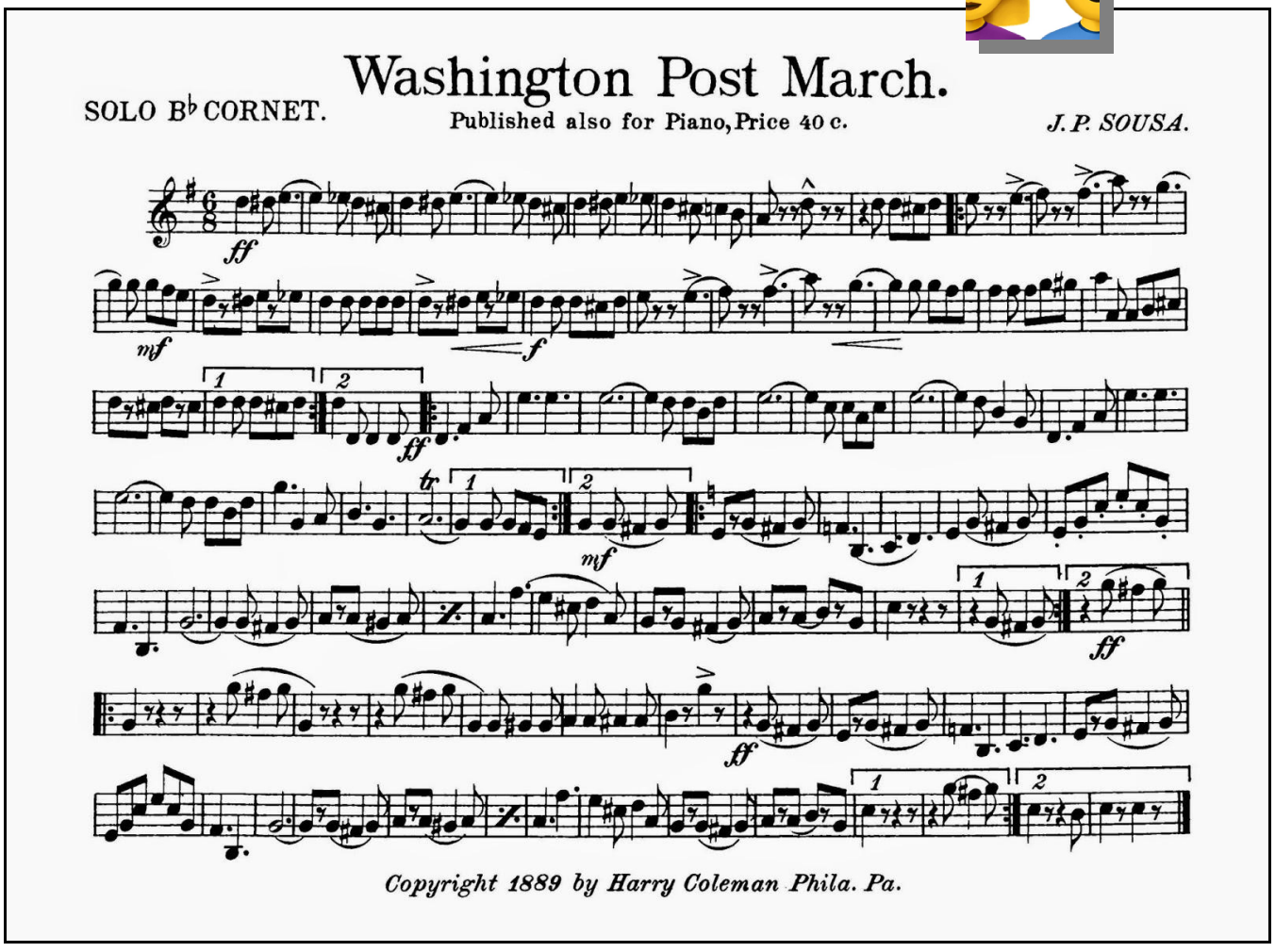
1st Strain: ||: A :||

2nd Strain: ||: B :||

Trio (3rd Strain): ||: C :||

Break Strain: ||: BRK

Grandioso: C! :||



Washington Post March.

SOLO B♭ CORNET.

Published also for Piano, Price 40 c.

J. P. SOUSA.

Copyright 1889 by Harry Coleman Phila. Pa.

Selective List of Quality Band Compositions
That Are Particularly Well-Suited to Introduce Form Types to Your Students

Please note: For consistency, I used J.W. Pepper's grades for this list.

Sonata-Allegro
Frank Erickson, Sonatina for Band (Alfred Publishing Co., Inc.), Grade 3
Frank Ticheli, Abracadabra (Manhattan Beach Music), Grade 3
Charles-Simon Catel (ed. Townsend), Symphonie Militaire (E.C. Kirby), Grade 4
Franz Joseph Haydn (ed. Wilcox), St. Anthony Divertimento, mvt. 1 (G. Schirmer, Inc.), Grade 4
Louis Jadin (ed. Schaefer), Symphonie for Band (Shawnee Press, Inc.), Grade 4
Charles-Simon Catel (ed. Goldman), Overture in C (Theodore Presser Co.), Grade 5
Felix Mendelssohn (ed. Garofalo), Overture for Band, Op.24 (Grand Mesa Music), Grade 5
Paul Hindemith, Symphony in B-flat, mvt. 1 (Schott Music Distribution), Grade 6
Hyacinthe Jadin (ed. Townsend), Overture in F (Alfred Publishing Co., Inc.), Grade 6
Boris Kozhevnikov, Symphony No. 3 "Slavyanskaya," mvts. 1 & 4 (Wingert-Jones Publications), Grade 6
Vincent Persichetti, Symphony for Band, mvt. 1 (Theodore Presser Co.), Grade 6

Rondo
Timothy Broege, Rhythm Machine (Manhattan Beach Music), Grade 2
Malcolm Arnold (trans. Paynter), Prelude, Siciliano and Rondo, mvt. 3 (Carl Fischer LLC), Grade 4
Franz Joseph Haydn (ed. Wilcox), St. Anthony Divertimento, mvt. 4 (G. Schirmer, Inc.), Grade 4
Robert E. Jager, Third Suite. mvt. 3 (Alfred Publishing Co., Inc.), Grade 5
rule breaker: Vincent Persichetti, Symphony for Band, mvt. 4 (Theodore Presser Co.), Grade 6

Ternary
Ludwig van Beethoven (ed. Leidzen), Écossaise, WoO22 (Associated Music Pub.), Grade 2
Edward Elgar (trans Houseknecht), Sursum Corda, Op. 11 (Carl Fischer LLC), Grade 4
Franz Joseph Haydn (ed. Wilcox), St. Anthony Divertimento, mvt. 2 (G. Schirmer, Inc.), Grade 4
Camille Saint-Saëns (ed. Frackenpohl), Pas Redoublé, Op. 86 (Shawnee Press, Inc.), Grade 4
Ralph Vaughan Williams, English Folk Song suite, mvt. 2 (Boosey & Hawkes), Grade 4
Shelley Hanson, Albanian Dance (Boosey & Hawkes), Grade 5
Gustav Holst, First Suite in E-flat, mvt. 2 (Boosey & Hawkes), Grade 5

Minuet & Trio
Franz Joseph Haydn (ed. Wilcox), St. Anthony Divertimento, mvt. 3 (G. Schirmer, Inc.), Grade 4
Vincent Persichetti, Symphony for Band, mvt. 3 (Theodore Presser Co.), Grade 6

Binary
Frank Erickson, Air for Band (Bourne Co.), Grade 2
Frank Erickson, Toccata for Band (Bourne Co.), Grade 4

American March Form
Jerry H. Bilik, Block M (Alfred), Grade 4
rule breaker: J.P. Sousa, Fairest of the Fair, Grade 4
J.P. Sousa, The Pathfinder of Panama, Grade 4
J.P. Sousa, Washington Post March, Grade 4

American March Form: minor mode
J.P. Sousa, Nobles of the Mystic Shrine, Grade 3
J.P. Sousa, The Gladiator, Grade 4
J.P. Sousa, Sound Off, Grade 4

Regimental (American) March Form
Thomas A. Allen (ed. Cramer), Whip & Spur Galop (TRN Music), Grade 4
J.P. Sousa, El Capitan March, Grade 4
J.P. Sousa, Manhattan Beach March, Grade 4
J.P. Sousa, Semper Fidelis March, Grade 4

European March Form
rule breaker: Samuel Barber, Commando March (AABA), Grade 4
Ralph Vaughan Williams, English Folk Song suite, mvt. 3 (Boosey & Hawkes), Grade 4
Ralph Vaughan Williams, Sea Songs (Boosey & Hawkes, Inc), Grade 4
Edvard Grieg (ed. Eriksen), Funeral March (Ludwig-Masters Publications), Grade 5
rule breaker: Gustav Holst, First Suite in E-flat, mvt. 3 (Boosey & Hawkes), Grade 5
John Mackey, Xerxes (Osti Music, Inc.), Grade 5
Bedrich Smetana (trans. Nelhybel), Three Revolutionary Marches (Alfred Publishing Co., Inc.), Grade 5

Arch Form
Frank Ticheli, Joy Revisited (Manhattan Beach Music), Grade 4
rule breaker: Frank Ticheli, Sun Dance (Manhattan Beach Music), Grade 4
Ralph Vaughan Williams, English Folk Song suite, mvt. 1 (Boosey & Hawkes), Grade 4
William Schuman, George Washington Bridge (G. Schirmer, Inc.), Grade 5

Strophic
Fred J. Allen, When the Stars Began to Fall (TRN Music Pub. Co.), Grade 3
Pierre La Plante, Nordic Sketches, mvt. 3 (Daehn Publ.), Grade 3
Vaclav Nelhybel, Suite from Bohemia, all 4 mvts., (E.C. Kirby), Grade 3
John Rutter (arr. Jay Dawson), For the Beauty of the Earth (Arrangers Publishing Co.), Grade 3
Percy Grainger, Shepherd's Hey (Carl Fischer), Grade 4
Clare Grundman (after Marjory Kennedy-Fraser), Hebrides Suite, mvts. 2 & 3 (Boosey & Hawkes), Grade 4
James Swearingen, Deep River (C.L. Barnhouse Co.), Grade 4
Gustav Holst, First Suite in E-flat, mvt. 1 (Boosey & Hawkes), Grade 5
Malcolm Arnold (trans. Paynter), Four Scottish Dances, mvt. 2 (Carl Fischer), Grade 6
Percy Grainger, Lincolnshire Posy, mvts. 1, 2 & 6 (Ludwig Music), Grade 6

Medley
Clare Grundman, Kentucky–1800 (Boosey & Hawkes, Inc.), Grade 3
Leroy Anderson, A Christmas Festival (Belwin), Grade 4
Pierre La Plante, American Riversongs (Daehn Publications), Grade 4
notable: Richard Rogers & Robert Russell Bennett, Carousel Waltz, in "Waltz Form" (Alfred Publishing Co., Inc.), Grade 5
Richard Rodgers & Robert Russell Bennett, Victory at Sea (Chappell Music Co.), Grade 5
Alfred Reed, Armenian Dances – Part I (Alfred Publishing Co., Inc.), Grade 6

Theme & Variations
Timothy Broege, America Verses (Manhattan Beach Music), Grade 3
James Sudduth, Thematic Variations on Dona Nobis Pacem (Southern Music Co.), Grade 3
Clifton Williams, Variation Overture (Ludwig-Masters Publications), Grade 3
Mark Williams, Fantasy on Yankee Doodle (Alfred Music Publishing), Grade 4
John Barnes Chance, Variations on a Korean Folk Song (Boosey & Hawkes, Inc.), Grade 5
Norman Dello Joio, Fantasies on a Theme by Haydn (Hal Leonard Corp.), Grade 5
Arnold Schoenberg, Theme and Variations, Op. 43a (Belmont Music Publishers), Grade 5
Charles Ives (trans. Schuman & Rhoads), Variations on "America" (Theodore Presser Co.), Grade 6

Chorale Prelude: polyphonic or episodic
J.S. Bach (arr. Alfred Reed), Come, Sweet Death (C.L. Barnhouse Co.), Grade 3
J.S. Bach (arr. Alfred Reed), Jesu, Joy of Man's Desiring (C.L. Barnhouse Co.), Grade 4
J.S. Bach (arr. Alfred Reed), Sleepers, Awake! (C.L. Barnhouse Co.), Grade 4
William Latham, Three Chorale Preludes (Alfred Publishing Co., Inc.), Grade 4
Ralph Vaughan Williams (arr. Beeler), Rhosymedre (Galaxy Music Corp.), Grade 3

Fugue
J.S. Bach (trans. Moehlmann), Prelude & Fugue in B-flat Major (Alfred Music), Grade 4
J.S. Bach (trans. Moehlmann), Prelude & Fugue in D Minor (Alfred Music), Grade 4
J.S. Bach (trans. Moehlmann), Prelude & Fugue in G Minor (Alfred Music), Grade 4
Paul Hindemith, Symphony in B-flat, mvt. 3 (Schott Music Distribution), Grade 6

Part 4: FINDING MORE

OVERLOOKING SOME OF THE MOST INSIGHTFUL INFORMATION

Investigate and Ponder the Commonplace Items on the Score Cover, Foreword Pages & Title Page

"I won't know what incredible discovery is to be made until I go looking for it!"

I love a good scavenger hunt!

- Title
- Sub-Title
- Composer
- Arranger/Transcriber
- Dedication
- Dates (birth/death, composition, copyright, publication, etc.)
- Composer's Notes
- Program Note
- Editor's Note
- Dedication
- Nationality
- Cover Art
- and so forth...

Some wonderful discoveries made:

Frank Erickson, TOCCATA FOR BAND ➳ Title

Felix Mendelssohn, OVERTURE FOR BAND, Op.24 ➳ Date

Edward Elgar (trans. Bruce Houseknecht), SURSUM CORDA, Op.11 ➳ Nationality

Wolfgang Amadeus Mozart (trans. Barbara Buehlman), AVE VERUM CORPUS, KV 618 ➳ Catalog

Frank Ticheli, CAJUN FOLK SONGS, 2. Belle ➳ Composer's Note

Joseph Haydn (ed. James Wilcox), SAINT ANTHONY DIVERTIMENTO, 2. Andante–Chorale

Robert Sheldon, A LONGFORD LEGEND, Op.58 ➳ Program Note ➘ Artwork

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Further Resources:

• Frank Battisti and Robert Garofalo, *Guide To Score Study*
Meredith Music Publications, ISBN 0-9624308-6-2

• Gary Stith, *Score and Rehearsal Preparation: A Realistic Approach for Instrumental Conductors*
Meredith Music Publications, ISBN 978-1-57463-175-3

• David Whitwell, *The Art of MUSICAL Conducting*
Whitwell Books, ISBN 978-1-936512-13-3