

Beyond Basic Score Study

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We all know that Score Study is important:

- Ideal:
 - Musical form (phrasing, breathing)
 - Style and genre (interpretation, articulations, bowings)
 - Metric organization, metric modulation, & rhythmic precision
 - Melodic lines (developmental materials)
 - Harmonic motion and intonation tendencies
 - Tonal centers/modulations
 - Dynamics and expressive devices
 - Balance, blend, and orchestration (timbre)
 - Juxtaposition/contrast, patterns and symmetry
 - Historical context/biographical information
- Real (mostly surface level)
 - What parts will be challenging (to whom)?
 - Who has the melody? Is there a countermelody? Bass line? Ostinato?
 - Cue entrances, especially after players have been resting.
 - Where will we drag? Speed up? Where is it fast? Where is it slow? Are there tempo changes? Fermatas? Caesuras?
 - What keys will be challenging? Will we refer to minor keys by their relative major key signatures to make it easier for the students? Is there a key change? Is it prepared?
 - Where is it loud? Where is it quiet? Where is it high? Where is it low?
 - We seek works that will make our group sound good (and why not?) and won't have the percussion section disengaged for too long.

Battisti and Garofalo –

Guide to Score Study for the Wind Band Conductor

- “The conductor should approach score study as an imaginative musician, a creator, and not simply a decoder of notation.”

Colwell, Hewitt, and Fonder –

The Teaching of Instrumental Music

- “Note, however, that a large number of works for band and orchestra written in the late twentieth century to more recently make use of cadential devices that expand beyond the limits of common-practice theory/composition.”
- These works are not atonal, but present challenges when approaching them. Even cataloguing the names of the chords doesn't necessarily help the conductor better understand or teach the work.
- And figuring out all of this is *TIME CONSUMING*.

Is there another/easier way?

- Mathematician and philosopher Gian-Carlo Rota on teaching:

- "A good teacher does not teach facts, he or she teaches enthusiasm, open-mindedness and values."
- After teaching the basic elements, how do you get inspired? How do you keep your ensemble engaged? How can you teach them to hear better? Learn faster?
- We all emphasize characteristic tone and beautiful sound, we stress subdivision and counting, but how do we cultivate that same consistency and excellence when putting everything together in performance?

Let's go **BEYOND**...

- Several of the analytical tactics on which I regularly rely bring me **FASTER** towards a deeper understanding of a composition and create an informed interpretation.
- These derive from the work of Allen Forte and Steven Gilbert, who sought to create a pedagogical approach to Schenkerian Analysis, as well as the linear "structural hearing" paradigm of Felix Salzer.

Don't panic!

- At this time, I wish to clarify that I will not be presenting any Schenker graphs, nor will I be discussing the fundamental structure, as this is not a music theory conference, and I certainly do not want to discuss Schenker himself. The scope of this discussion will come from Forte and Gilbert.
- "Analysis lies at the core of all musical studies, no matter how 'intuitive' or how 'intellectual' it may be. For the person with good musical intuitions...analysis will provide new insights and, if properly carried out, offers no counter-intuitive obstacles."
– Forte and Gilbert

What are we doing here?

- We're dispensing with (or delaying) our traditional analytical process and instead exploring voice leading and counterpoint.

To begin: We all know what *diminish* means

- To make smaller
 - In music:
 - A diminished interval
 - A diminished chord
 - A diminished rhythm or the rhythm of a melodic line
 - Vs. augmentation

Let's discuss **diminutions**

- Melodic Diminution: the process by which an interval formed by notes of longer value is expressed in notes of smaller value.
 - Several common types: passing tone, neighbor note, consonant or chordal skip, arpeggiation, etc.

"Diminutions often **displace** the notes upon which they are dependent, sometimes causing musical elements which belong together to occur in **different temporal locations**"

- This makes harmonic analysis challenging. (And it's the reason why chord symbols and/or Roman numerals can be unhelpful.)

Context Matters

- We understand certain notes to be diminutions because of their **context** and **dependency** on the notes around them.

- When we identify a **hierarchy** of embellishments vs. notes being embellished, we can better simplify and learn the music.
 - We can help our students learn faster and become attuned to using their ears.
- MAIN PRINCIPLE: The function of a note is determined by its harmonic and contrapuntal setting.
 - *How can we tell?*
- Harmonic influence controls which notes are passing, etc.
 - P and N can be used as motives, but the role of N is to embellish a note and a P to fill in a consonant skip.
- "...What may appear to be a highly irregular surface can always be resolved into a pattern of diminutions, most often into a pattern that results from combining various types of diminutions."
- **This "highly irregular surface" occurs in our band/orchestra music!**
- Example 1: *Aria* by Emma Lou Diemer
- Example 2: *Pandora Reopened* – Randall Standridge

Linear Analysis and Structural Hearing

- The primary focus of linear analysis is towards the horizontal nature of music, not just of a melody, but the entirety of a work. Considering voice leading is essential to this pursuit.
- We already look at music horizontally, but when we explore the connection between melody and harmony, we tend to stay in the vertical realm.

Voice Leading Implications

- Underlying the basic principle of voice leading in tonal music:
 - "The stepwise resolution of dissonance is obligatory."

Different chord types exist (e.g. diminished 7th, V7, or inversion (I6) to serve the **voice leading**.

- "In species counterpoint, the **suspension** is a relatively uncomplicated phenomenon. In free tonal compositions, however, it takes many forms. It can be prepared by a dissonance or consonance, the resolution can be short, a dissonance can be present as the suspension resolves, the dissonances may not resolve at the same time, the bass may change during the resolution, etc. The resolutions may ascend (9-10 or 7-8) and they may present chromatic variants."
- But what is a suspension really? It represents a rhythmic delay of a voice leading connection, a temporal displacement. It does not generate a new voice leading situation, but intensifies one that has been set into operation.
 - There is also transfer of resolution (between voices or parts) that occurs frequently in our music due to grade levels and ranges.

L.I.P.s

- "A linear intervallic pattern" is a voice-leading design made up of successive recurrent pairs of intervals formed between the descant and the bass (outer voices).
- They can be a string of imperfect consequences (10-10) or a mixture of perfect and imperfect.
- L.I.P.s determine the voice leading of the outer voices, representing directed tonal motion to the end of the pattern. This is different from a harmonic progression.

Ex. 3: Stuart – *Three Ayres from Gloucester*

CONNECTION

- The essence of the L.I.P. is stepwise motion, which is present even if the bass is hopping around by fifths. It represents concise and intensive voice leading motion in tonal music.
- The function of an L.I.P. is a **connector** of harmonies: the beginning to the end. They always serve the larger structural formation.
 - They are a diminution!

Voice exchanges

- A pattern that involves two and only two voices that literally exchange pitches.
- **The exchange projects a single interval, the third, and it serves to prolong the harmony. It involves 2 voices.**

Example 4: *New Wade'n Water* - Adolphus Hailstork

Example 5: *My Jesus! Oh, What Anguish* – arr. Alfred Reed

Example 6: *Carnegie Anthem* – Owens

Conclusion

- My process: Create a contextual analysis by locating diminutions between the top and bottom voices. Specifically look for non-chord tone dissonances, L.I.P.s, and voice exchanges. Build an interpretation of phrasing and direction from there.
- Look for elements of prolongation and progression.

Questions? Comments?