Score study is not simply teaching preparation, it is our best ongoing professional development!

Score study challenges and engages us to: grow, learn, expand, absorb, experience, conduct, teach, expose, and create via recreation
Complete Score Study Process

Deep Background

Big Picture (macro)

It’s all in the Details (micro)

Find the Coolness (macro)

Prep to Teach

Develop Physical Gesture

Let’s Take A Road Trip!

Plan Your Trip - Deep Background

- Composer & Influences
- Era
- Piece background, specifics, influences
- Read, Listen & Sing (Don’t become a Hitchhiker)
- Ask, how can I use this information? What does this change? How does that relate?
Stop #1 - The Brochures

- Length & Movements
- Read the score pages carefully
- C or transposed
- Instrumentation
- Notational Oddities
- Tonality
- Terms

Hit all the Sights!

Phrase by Phrase Accounting

1. Meter
2. Tempo
3. Key
4. Form Marker
5. Melodic Lines
   A. Melody
   B. Each Counter Line
   C. Bass
6. Percussion
7. Style Indicators (Laban)
8. Special Notes
• Harmonic Analysis
  - Focus on points of rest and unusual/extended harmony
  - Mark chord tones by part in the score
  - Interests: inversions, Quartal/Bi-Tonal/Scoring

• Trace the Parts
  - Sign through each line
  - Sing through the real part, not only score
  - Sing all parts against the bass
  - Invert them, sing in the style of influences, find ways

Time to Head Home…

Interest and Intensity
  - Prioritize: not all highs and lows are created equal
  - *Find the “coolness”*
  - Listen to recordings again

Unpack and Get Ready to Go Back to Work

- Prep exercises, warm-ups, theory, rhythm sheets, etc.
- Mark the score: cues, fermatas, etc.
Conducting is the physical manifestation of internalized sound; it's not a purely mental exercise

- Laban Movement Analysis (LMA)
- 8 Effort Actions in pairings
  - Flick - Dab
  - Glide - Float
  - Punch - Slash
  - Press - Wring

<table>
<thead>
<tr>
<th></th>
<th>WEIGHT</th>
<th>SPACE</th>
<th>TIME</th>
<th>ENERGY/FLOW</th>
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<tr>
<td>PUNCH</td>
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<td>Direct</td>
<td>Quick</td>
<td>Bound</td>
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<tr>
<td>PRESS</td>
<td>Heavy</td>
<td>Direct</td>
<td>Slow</td>
<td>Bound</td>
</tr>
<tr>
<td>SLASH</td>
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<td>Indirect</td>
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<tr>
<td>WRING</td>
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<td>Direct</td>
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<td>GLIDE</td>
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<tr>
<td>FLOAT</td>
<td>Light</td>
<td>Indirect</td>
<td>Slow</td>
<td>Free</td>
</tr>
</tbody>
</table>
• Apply to patterns, cues, etc. to work improve technique

**Make the Uncomfortable, Comfortable**

• Boxes & the 27-points
• Free Movement Score Study
  • Assign E.A. to phrases, then details
• Whole Body Free Movement: Explore/Find/Utilize New and Unique Musical Gestures
Var. XII
1. EbM
2. Home I
3. T. III / no
4. C1 / EbM)
5. Conv. (3 /
6. Euph
7. Ha / bsM / 8c
8. No
9. Convi (8 / c8)
11. Res. 2.
12. Rem. 3.
13. Rem. 4.
14. Rem. 5.
15. Rem. 6.

Var. XIII
1. EbM / bsM / 8c
2. Rem. (2)
3. Rem. (1)
4. Rem. (0)
5. Rem. (0)
6. Rem. (0)
7. Rem. (0)
8. Rem. (0)
9. Rem. (0)
10. Rem. (0)
11. Rem. (0)
12. Rem. (0)
13. Rem. (0)
14. Rem. (0)
15. Rem. (0)

Var. XIV
1. EbM / bsM / 8c
2. Rem. (2)
3. Rem. (1)
4. Rem. (0)
5. Rem. (0)
6. Rem. (0)
7. Rem. (0)
8. Rem. (0)
9. Rem. (0)
10. Rem. (0)
11. Rem. (0)
12. Rem. (0)
13. Rem. (0)
14. Rem. (0)
15. Rem. (0)

Var. XV
1. EbM / bsM / 8c
2. Rem. (2)
3. Rem. (1)
4. Rem. (0)
5. Rem. (0)
6. Rem. (0)
7. Rem. (0)
8. Rem. (0)
9. Rem. (0)
10. Rem. (0)
11. Rem. (0)
12. Rem. (0)
13. Rem. (0)
14. Rem. (0)
15. Rem. (0)

Diagram:

A

B

A + scan