

# CHAPTER 5

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**SCORE STUDY      CLEFS AND TRANSPOSITIONS**  
**SAMPLE SCORES      USEFUL TERMINOLOGY**  
**REHEARSALS**

## SCORE STUDY

The learning process involved in score study brings into focus all the areas of education and experience encountered thus far. Every *note*, *symbol*, and *marking* on the page must be learned and placed in its appropriate relationship to the composition as a whole.

Appropriate conducting gestures grow out of the musical requirements indicated in the score; all you must do is find and identify these requirements and then apply the right set of gestures. In other words, your gestures should be a physical reflection of the sound being created by the ensemble. There is no problem involving general patterns of conducting, or specific gestures, that cannot be analyzed and worked out if you consider the needs of the performers and the musical clues in the score.

The primary route to comfort and security on a podium is knowledge and command of the score, and possession of the physical skills necessary to portray the composition visually. Each conductor must develop his or her own individual skills, based on personal capabilities, for score study and conducting. We recommend a three-phase series of study sessions, each accomplishing specific goals until the score is finally learned in every detail.

### Phase 1: Title Page and Overview

A first look at the score, or a cursory overview of it, begins with page 1, which usually contains a large amount of information. Be sure that you have a thorough grasp of every word and marking on this page. Use reference books such as *Baker's Guide to Music and Musicians*, *Grove's Dictionary of Music and Musicians*, and the *Harvard Dictionary of Music* to find whatever additional information you may need to answer the following questions.

- 1 *Composer*. Where and when was this piece written? What do you know about other works by this composer? Who (if anyone) was the *editor*, the *arranger*, the *transcriber*, or the *orchestrator*?

- 2 *Title*. What can be inferred from the title? What do you know about the *genre*? Does the *opus number* indicate whether this is an early, middle, or late work by the composer? Is the *date of composition* given?
- 3 *Dedication*. If there is a dedication, what does it imply? For example, was the piece written for an ensemble or artist, and does that suggest anything about its *level of difficulty*?
- 4 *Historical context*. How does the work fit into the composer's overall output? What do you know about the style of the period and its performance practices? What do you know about the composer's style? Are you familiar with recorded performances of the work by different ensembles?
- 5 *Instrumentation*. Identify the instrumentation, and review *transpositions* and *ranges*. Is the piece for a standard grouping of instruments or voices? What is special or different in the listing? (Information on clefs, transpositions, and foreign terms for instruments will be presented later in this chapter.)
- 6 *Clefs*. What clefs are used? It is important to become fluent in reading clefs and transpositions, in order to know how the score should sound at concert pitch (untransposed). A conductor loses credibility quickly if he or she cannot read clefs or transpositions correctly in rehearsal and is unable to determine correct notes for the performers. Practice reading the clefs and transpositions on pages 54–61.
- 7 Is the score in concert pitch (C) or *transposed*? (Note: The abbreviation C is frequently used for *concert pitch*, and a concert-pitch score is called a *C score*.)
- 8 What are the *tempo indications* and *metronome markings*?
- 9 Do you understand all the *expressive markings* and all the *dynamic markings*?
- 10 *Text*. If there is a text, is it in the original language or is it a *translation*? Who (if anyone) is the translator?
- 11 *Publisher*. Does the name of the *publisher* imply anything about quality?
- 12 Is there an explanation or description of *unusual notation* or *effects*?

## Phase 2: Structural Features

A second approach—now to the entire score—should examine the following aspects:

- 1 *Formal design*. How many sections are there? What are the characteristics of each section? Consider making a chart or table of the sections, listing their distinctive features.
- 2 *Melodic development*. Identify the main melodic materials. Think about their characteristics. Look for *motives* and *imitation*. What technical problems are there in the melodic material? Are there any awkward intervals or extreme tessituras? Do you find inherent intonation problems in unison and doubled parts? What are the problems of balance in doublings and unison?

- 3 **Harmonic organization.** Look at key signatures and the bass line to make preliminary decisions about large tonal areas. Look for pedal points, inverted pedal points, and main cadences. Then examine specific areas in detail to notice the type of chord structures used and the harmonic movement. Does the harmonic background merely support the melodic material, or is it rhythmically aligned? Make a diagram of the tonal outline of the piece.
- 4 **Rhythmic development.** What are the distinctive rhythmic qualities of the piece? How do they change throughout each main section? Are there sections or passages that will probably require special rehearsal?
- 5 **Texture.** Is the texture polyphonic, homophonic, or monophonic? Does the scoring or instrumentation change within small or large formal areas? If so, what is the effect of each change? How does the *density* (sparse, thick, heavily doubled, widely spaced, etc.) within small or large formal areas affect the flow of the music?
- 6 **Text.** If the music has a text, examine it. Look at the relationship between expressive features of the music and the meaning of the text. Make sure that you know the correct pronunciation of every word and the diction and vocal techniques involved in singing the text.
- 7 **Conducting problems.** Analyze each change of meter, of cadence, of tempo, etc. Mark areas of concern in the score for future reference, study, and practice. Practice singing and conducting each major section and finally the entire score. Can you hear the lines and timbres in your mind as you conduct? You should be able to compare details of this work with similar details of other works in your aural memory.

### Phase 3: Interpretation

The third approach is to interpret the composition. Examine the following:

- 1 What distinctive characteristics of the composition should be emphasized? Consider melodic, rhythmic, and harmonic qualities; tension and release; timbres; and structural design.
- 2 Can you feel and set a correct tempo for each section? Check your concept of tempos with a metronome repeatedly until you can accurately remember the right tempos.
- 3 How does the structure of the piece evolve? Think in terms of bringing out the new structural features of each section so that the audience will hear them.
- 4 How do you want your audience to respond to this work? How can you project your concept to the audience? You and the performers must hear and feel your own interpretation with such intensity and involvement that the audience will also hear and respond to it. This is similar to an actor's feeling and projecting fear or happiness with such intensity that the audience experiences the same emotion.
- 5 Listen to recordings of other compositions by the same composer, or in the same style, or of the same genre. How does your interpretation compare with the musical thoughts and expression of other conductors and performers?

## Dissecting a Piece of Music

We will view a choral anthem as an entity to be dissected into *major sections*, *long phrases*, and *short phrases*. Major sections will be divided into long phrases, and long phrases will be divided into short phrases. We'll discuss their relationship to each other, and to the entire piece. These phrases and sections will be marked in the scores as follows.

**Major sections.** Major sections are (1) the introduction, (2) one, two, or possibly three truly significant portions of the piece, and (3) the coda (ending). Major sections are *indicated in the score by placing full-length parallel lines*, running down the regular bar lines, at the beginning of such a section.

Major sections, which often are 24 to 48 measures or more in length, do not *always* have to be that long. Introductions and codas can be as short as 6 to 12 measures. *Significance* alone, rather than length, may be the determining factor.

**Long phrases.** Long phrases are *indicated by a single, full-length bar line* running down the regular bar lines, at the beginning of each such phrase. Long phrases, comparatively speaking, are not always *long*. Again, *significance* can dictate shorter duration, but they can often be 8 to 16 measures long.

**Short phrases.** Short phrases are *indicated in the score by a partial bar line*, which will run down the regular bar lines, but only through the voice parts (not the accompaniment). When used in orchestral scores, the partial line may be drawn through only the string parts (or wind parts if they are more significant at the time).

### Suggestions for marking a score using this system

1. *Before placing the bar lines in the music*, place a checkmark at the bottom of the score at the point at which the *long* phrase begins, and a checkmark in parentheses at each point at which a *short* phrase begins. The reason for this: if you change your mind during the process of analyzing the entire piece, you don't have to erase an entire line, only a check. Place the bar lines in the music, with a ruler for neatness, after you have *definitely decided on them*.
2. When lead-in notes are involved (which is often the case), consider them as such, and place the check, and eventually the bar lines, at the point of the *following* regular bar lines. Do not place structural bar lines *within* a measure. This looks confusing, especially when quickly glancing at the score in rehearsal or performance.

## Julius Herford, Knowledge and Energy

Julius Herford—the man responsible for developing this concept of structural analysis of music—laid the foundation for musical integrity in American choral music. That is, he taught the wealth of great music and how to perform it musically and stylistically. One of Herford's remarkable qualities was his extraordinary knowledge of the full range of repertoire. Many musicologists specialize in only one stylistic period. Herford understood how the music of all composers was to be performed—from Palestrina and Monteverdi to Stravinsky, Bartok, Britten, and Schoenberg—but he dearly loved Bach. My entire approach to structural analysis is based on Julius Herford's teaching.

During the sixteen years that I studied with him, Herford told me that European choral conductors possessed enormous musical knowledge and that American choral conductors possessed enormous energy. His life's mission was to bring about the marriage of European knowledge and American energy.

Most of the rhythmic interest, forward motion, and phrasing concepts discussed in this book are also based on Herford's teachings.

3. Place mathematical equations of the phrases at the bottom of the score, at each point where a check or single long bar line would be placed. This indicates the number of measures in the following *long phrase*, and those in each of the *shorter phrases* within the long one (there may be two or several). For example, a long phrase of 16 measures, with shorter phrases of 6, 4, 4, and 2 measures, would be equated as  $16 (6 + 4 + 4 + 2)$ .
4. An *introduction, special interlude, or coda* of 10 measures could be considered *both* a major section and a long phrase. The long phrase might be 10 measures, with two short phrases of 6 and 4. The parallel lines at its beginning or ending will serve both the major section and the long phrase. The mathematical equation at the bottom is  $10 (6 + 4)$ .

In his structural analysis, Julius Herford used only the checks and checks-in-parentheses. I added the concept of bar lines for three reasons:

- When looking down at your score, you will immediately and easily see an organized view of the musical ideas, set up as an architect would arrange rooms on a blue-print
- Your eyes will travel quickly to the beginning of a new phrase or musical idea
- You can ask your singers to place the bar lines in their own music to help them sing structurally, one *musical idea* after another, rather than singing one *note* after another

If done neatly, with a ruler, the score can actually look as though it was published with the bar lines in it. Make the lines heavy, with a soft lead pencil, so they can be seen easily. Don't make any marks with a pen. A pen negates the opportunity to change your mind. And, you *will* change your mind, frequently.

## *An Example of Structural Analysis: Haydn, The Creation, "Awake The Harp"*

We will go through it step by step. Remember this is a "conductor's" analysis; we can do it any way that best serves our needs. Yours may differ from mine. Begin with the *choral material*.

### Awake The Harp

Joseph Haydn  
Edited by Donald Neuen

Recitative

And the heav-en-ly host pro-claim'd the third...day, prais-ing God, and say-ing

(a tempo)