

# SCORE STUDY AND PREP FOR ALL OF US!

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KANSAS STATE UNIVERSITY

MIDWEST BAND AND ORCHESTRA CLINIC

DECEMBER 20, 2017



# THE BEGINNING:

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- ❖ YOU
- ❖ ME
- ❖ THEM

# OUR LIVES:

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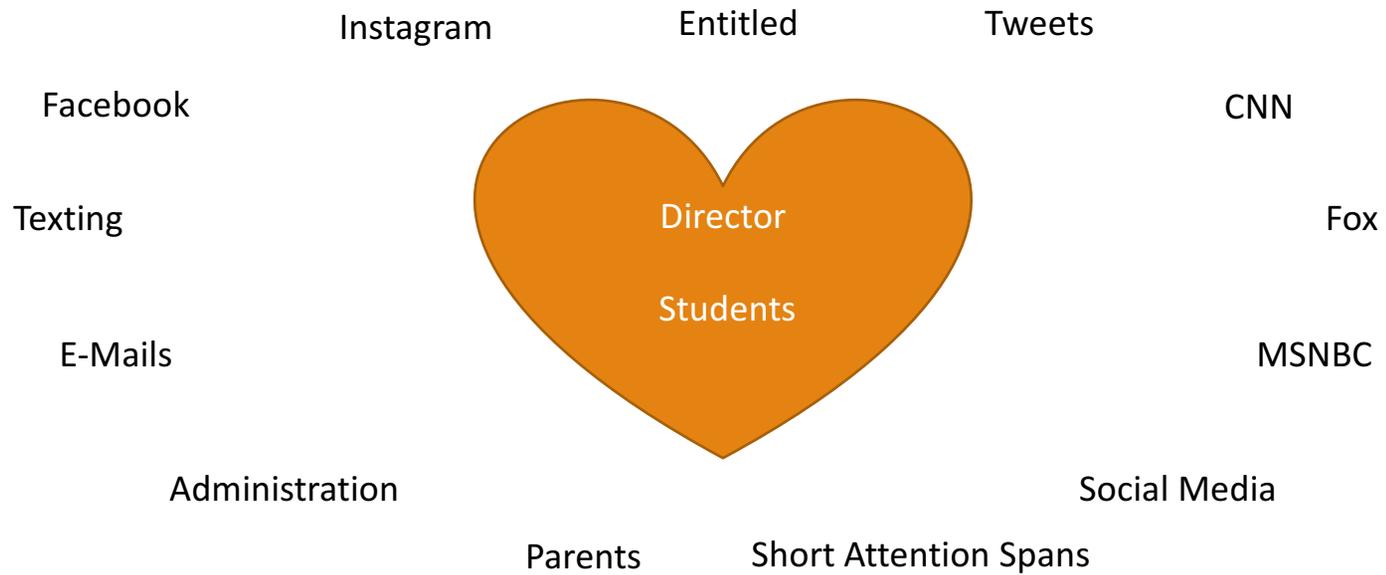
❖ COMPLICATED

❖ FAST

❖ BUSY!!!!

# KIDS TODAY:

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

# RESULT:

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

Jean M. Twenge, PhD

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“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.....

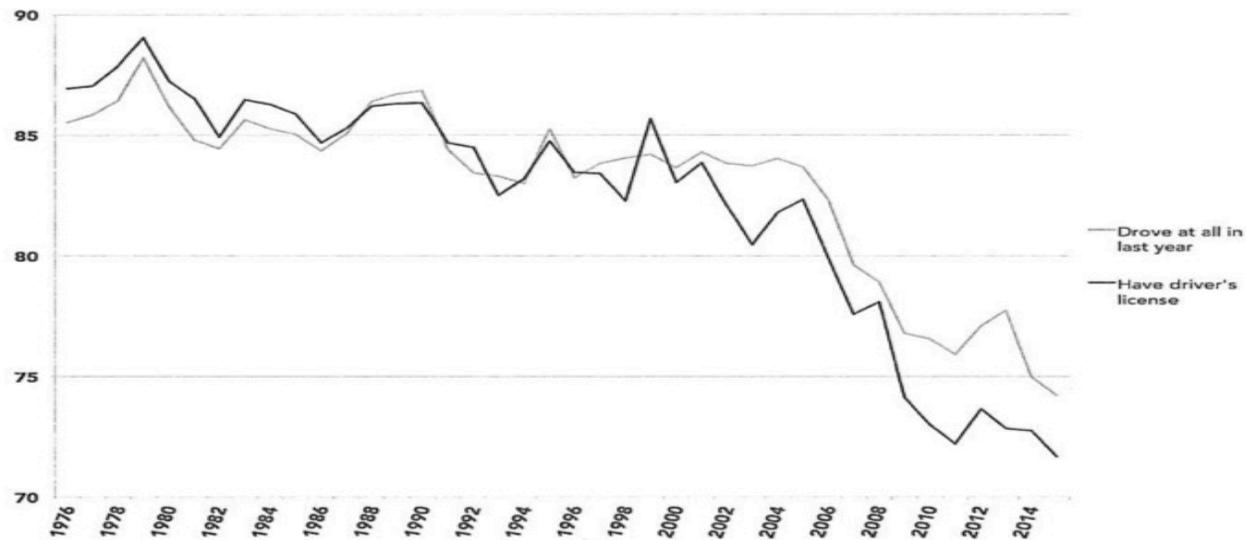


Figure 1.5. Percentage of 12th graders who drove at all in the last year and who have a driver's license. Monitoring the Future, 1976–2015.

# WHAT IS:

Kids who work during high school.....

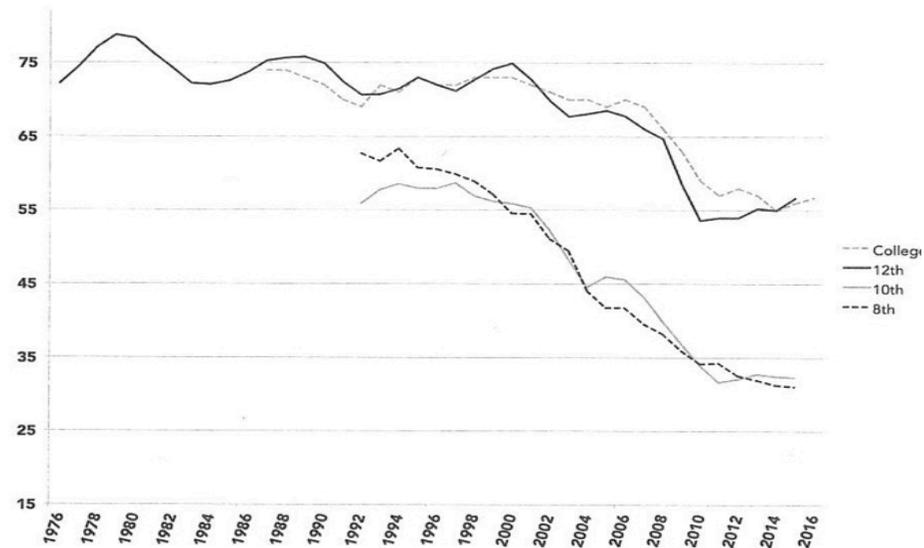


Figure 1.7. Percentage of 8th, 10th, and 12th graders and entering college students who earned any money from paid work in an average week. Monitoring the Future and American Freshman Survey, 1976–2016.

# WHAT IS:

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How they spend their “screen time” .....

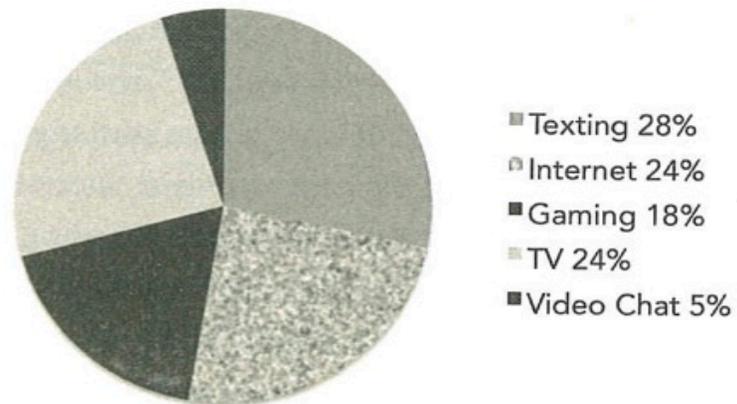


Figure 2.1. How 12th graders spend their screen time. Monitoring the Future, 2013–2015.

# WHAT IS:

Daily social media use.....

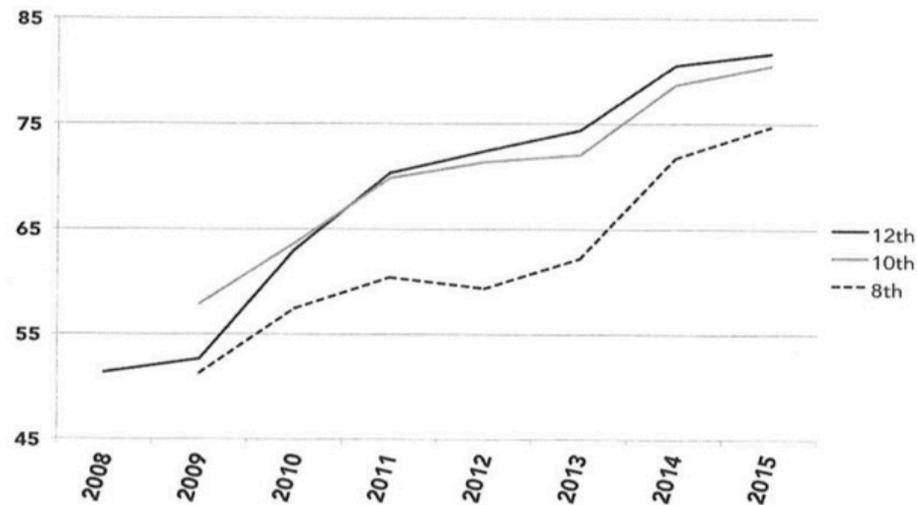


Figure 2.3. Percentage of 8th, 10th, and 12th graders using social networking sites almost every day. Monitoring the Future, 2008–2015.

# WHAT IS:

SAT scores.....

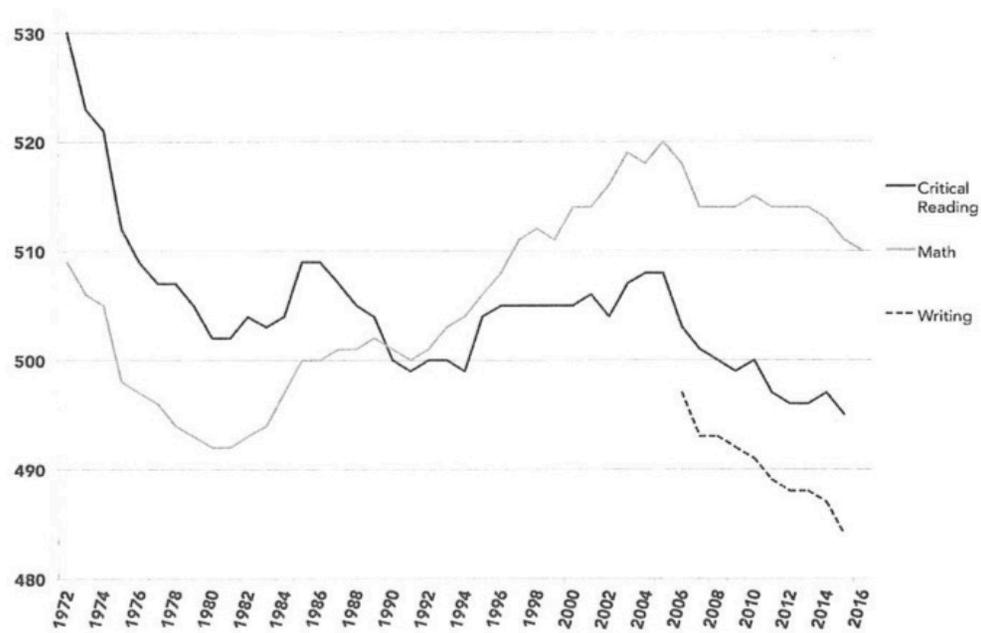


Figure 2.6. National average SAT scores, 1972–2016. College Board.

# WHAT IS:

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

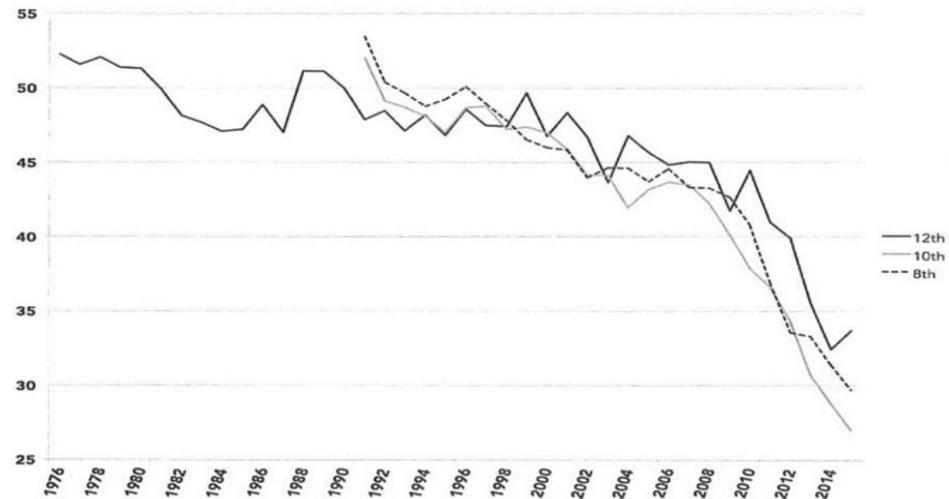


Figure 3.2. Percentage of 8th, 10th, and 12th graders who get together with friends every day or nearly every day. Monitoring the Future, 1976–2015.

# WHAT IS:

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iGEN loneliness.....

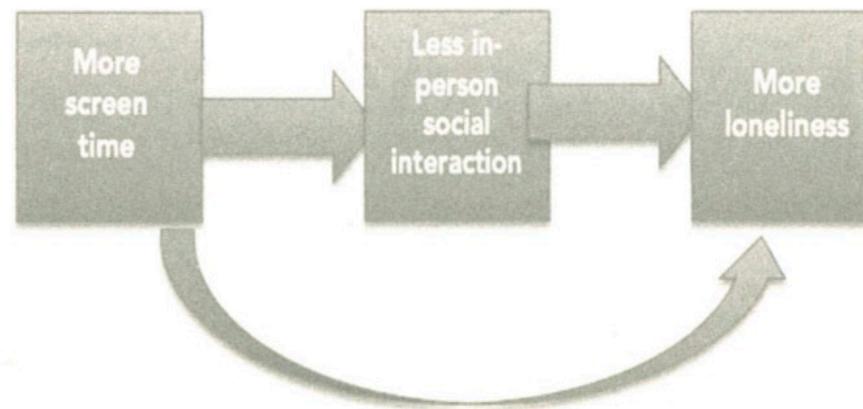


Figure 4.4. A possible model for the origin of iGen loneliness.

# WHAT IS:

Depression.....

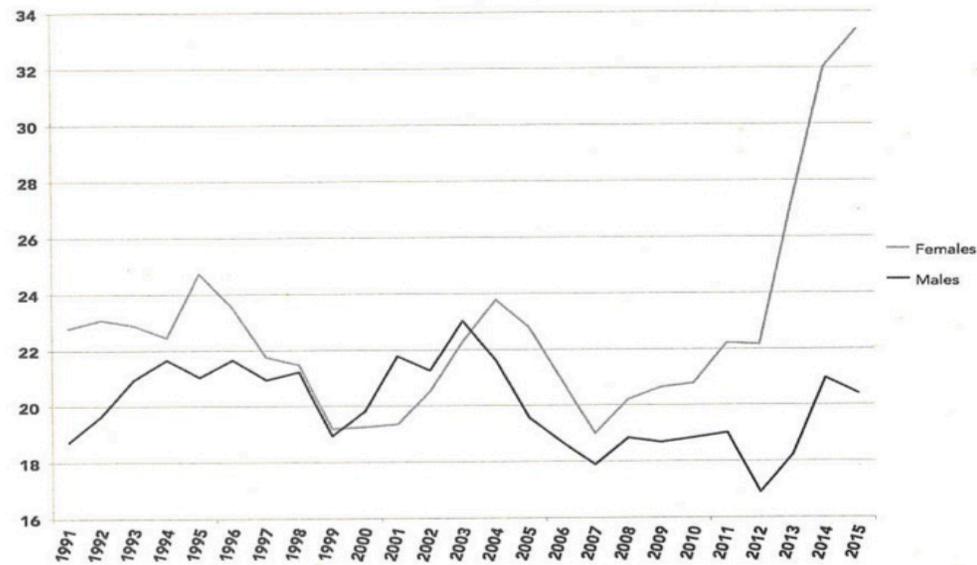


Figure 4.6. Depressive symptoms by sex, 8th, 10th, and 12th graders. Monitoring the Future, 1991–2015.

# WHAT IS:

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Suicide rate.....

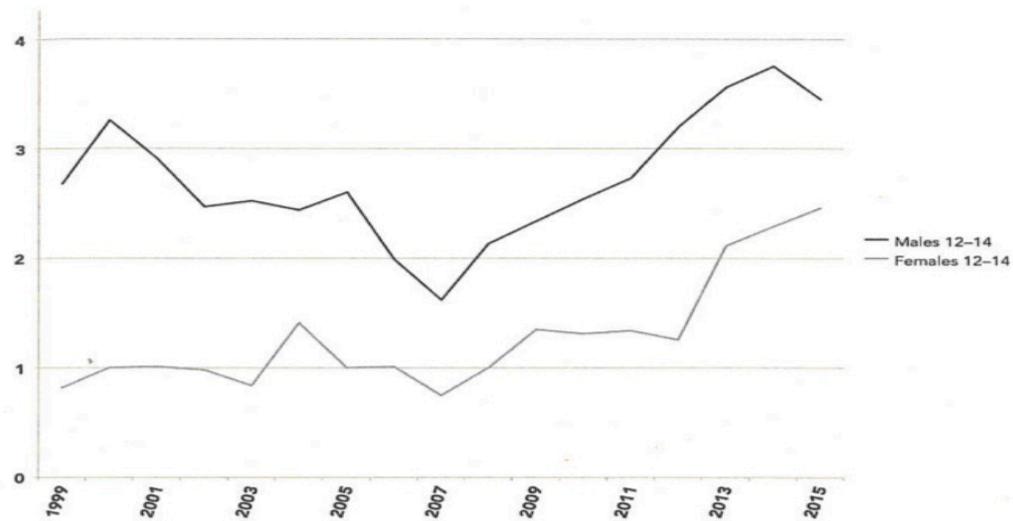


Figure 4.11. Suicide rate per 100,000 people, 12- to 14-year-olds, by sex. Fatal Injury Reports, Centers for Disease Control and Prevention, 1999–2015.

# WHAT DOES THIS MEAN?????

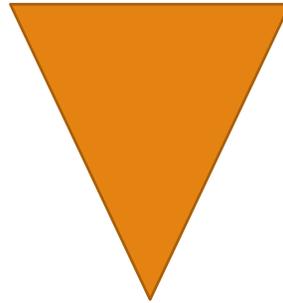
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- ❖ There is a need.
  - ❖ You can provide what is needed.
  - ❖ What you do matters most.
  - ❖ Teaching music is your tool to change lives.
  - ❖ Change lives from the podium!
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# Macro – Micro –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

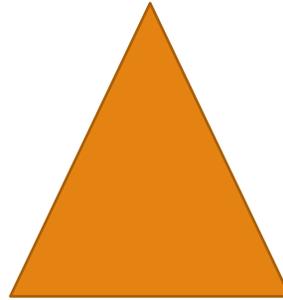
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MACRO



What is.

MICRO



“me”

MACRO

What could be.



# Teacher's Creed

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- ❖ Tell them what you are going to teach them.
  - ❖ Teach them
  - ❖ Tell them what you taught them.
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# Know Your “Stuff”

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Personality

+

Talents

+

Technique

+

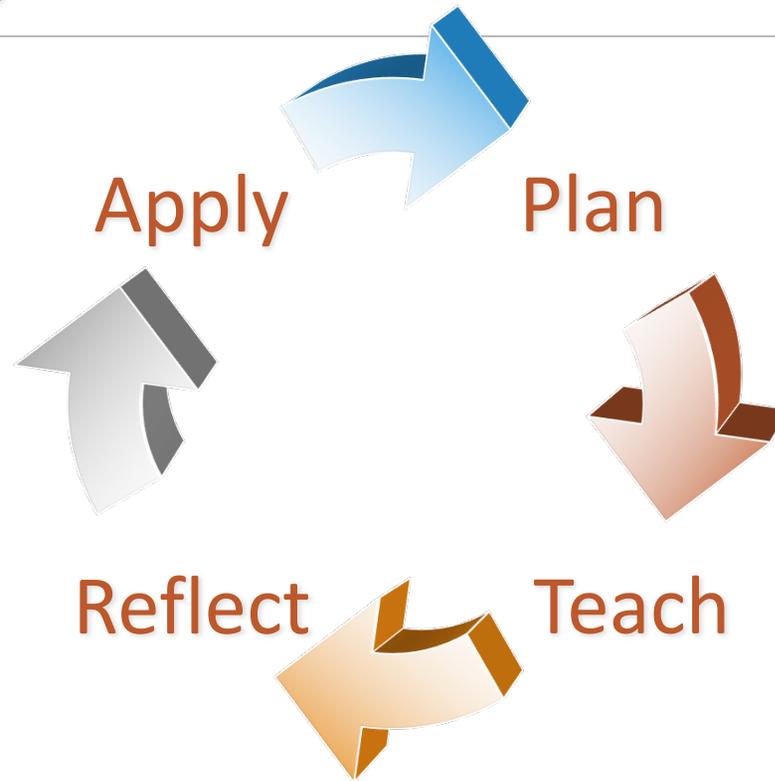
Presentation

=

Your Ensemble!!!!

# Framework

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# Communication Triangle

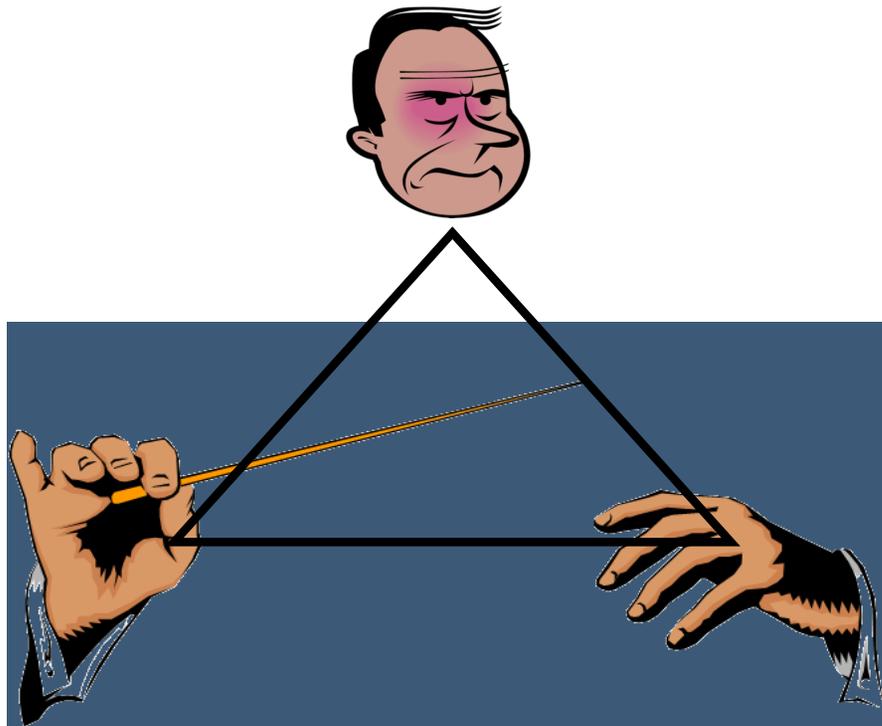
1. PLEASE STAND

2. TURN/SHAKE HANDS.

3. OTHER HAND ON SHOULDER

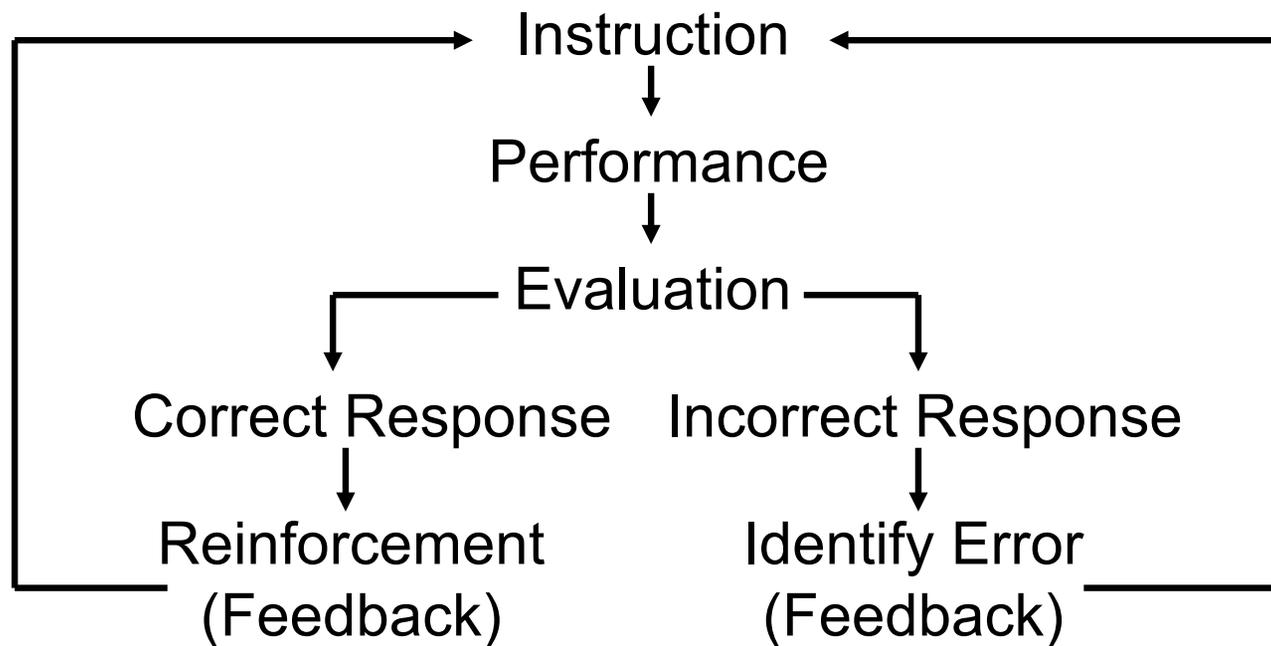
4. SMILE/FROWN

5. TRUMP/CLINTON



# Rehearsal Approach

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# The “Score”

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*The Key to Musical and Educational  
Success!*



# THE SCORE REVEALS:

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



# YOUR ENSEMBLE LEARNS ABOUT:

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

# THEY LEARN THROUGH “YOU”

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



# ORDER OF THE PROCESS:

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

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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.
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# SCORE MARKING

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

Non-transposed *Carmina Burana* for Brass Ensemble  
KANSAS STATE UNIVERSITY  
MANHATTAN, KS 66506

Performance time: 2:37  
Pesante *Everybody* *ff* *poco stringendo*  
Arr. by Brass Center  
Carl Tarr

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# GRAPH ANALYSIS

Composition \_\_\_\_\_  
 Composer \_\_\_\_\_

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

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
<b>Form</b>	<b>Introduction</b>				<b>Theme 1: Call (A)</b>							
<b>Phrase Structure</b>	4-Bar				8-Bar							
<b>Tempo</b>	q = 60				q = 122							
<b>Dynamics</b>	ff				p							
<b>Meter/Rhythm</b>												
<b>Tonality</b>	d minor											
<b>Harmonic Motion</b>	d9 a g9	d9 a g9	asus4		d	a/d	d	a/d	d	g/d		a/d
<b>Orchestration</b>	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							
<b>General Character</b>	Pesante, Powerful, Dramatic		<b>Stringendo, Building</b>		<b>Sneaky, Light, Ominous</b>				<b>Subtle, Dramatic, Hiding</b>			
<b>Means for Expression</b>	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.							
<b>Conducting Concerns</b>	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, demenor 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.			
<b>Rehearsal Consideration</b>	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

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

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❖ Prepare

❖ Practice

❖ Execute

❖ Review

❖ Evaluate

❖ Start Over!!!!

# FINAL THOUGHTS:

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

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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:

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- ❖ 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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# CONTACTS:

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