SCORE STUDY AND PREP FOR ALL OF US!

DR. FRANK TRACZ
KANSAS STATE UNIVERSITY
MIDWEST BAND AND ORCHESTRA CLINIC
DECEMBER 20, 2017
THE BEGINNING:

- YOU
- ME
- THEM
OUR LIVES:

- COMPLICATED
- FAST
- BUSY!!!!
KIDS TODAY:

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

- Not enough time
- Lack of focus
- Limited patience
- Lack of empathy
- Little or no respect
iGEN
Jean M. Twenge, PhD

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:

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:

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:

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:

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??????

- 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!
Macro – Micro – Macro

MACRO

MICRO

MACRO

What is.

“me”

What could be.
Teacher’s Creed

- Tell them what you are going to teach them.

- Teach them

- Tell them what you taught them.
Know Your “Stuff”

Personality
  +
Talents
  +
Technique
  +
Presentation
  =
Your Ensemble!!!!
Framework

1. Plan
2. Apply
3. Reflect
4. Teach

(Cycle)

(Note: The diagram shows a cycle with arrows connecting Plan to Apply, Apply to Reflect, Reflect to Teach, and Teach back to Plan.)
1. PLEASE STAND

2. TURN/SHAKE HANDS.

3. OTHER HAND ON SHOULDER

4. SMILE/FROWN

5. TRUMP/CLINTON
Rehearsal Approach

Instruction → Performance

Performance ↓ Evaluation

Correct Response ↓ Incorrect Response

Reinforcement (Feedback) ↓ Identify Error (Feedback)
The “Score”

The Key to Musical and Educational Success!
THE SCORE REVEALS:

- YOU!!!
- Musician
- Educator
- Rehearsal Technician
- Motivator
- Conductor
- Values
YOUR ENSEMBLE LEARNs ABOUT:

1. Music
2. Technique
3. History
4. Theory
5. Relationships
6. YOU
THEY LEARN THROUGH “YOU”

1. Repertoire
2. Unit Study
3. In Depth Analysis
4. Score Markings
5. REHEARSAL
ORDER OF THE PROCESS:

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

1. COMPOSER – Talk about the composer.
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.
SCORE MARKING

- Purpose
- Method
- Materials
- Systems
- Technique
- Use
## GRAPH ANALYSIS

Composition ___________________
Composer ________________

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Carmina Burana for Brass Ensemble: O Fortuna  
Carl Orff/arr. Russ Carver

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<td>Means for</td>
<td>Brass and Timpani establish a very powerful and dramatic introduction.</td>
<td>Drama and tension build as the stringendo occurs, hold nothing back.</td>
<td>Theme 1 is displaced in a low, ominous range of Trumpet 2 and Horns and is in unison. It is supported by a duple hemiola in the Tuba and Timpani. The accompaniment should always support the melody with timbre, shape, and depth and should never overpower. Likewise, the melody should meld into the depths of the accompaniment.</td>
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<td>Conducting</td>
<td>Conduct in subdivided 3. Give clear release/prep to next measure.</td>
<td>Ictus/rebound must be clear for stringendo to be effective. Facial Expression!!</td>
<td>Conduct in supermetric 3. Eye contact with Eu is key, they maintain tempo!! Pattern must be small, deminor and fadal expression must be dark.</td>
<td>Swell should be communicated with both hands and should be overexaggerated to create an effective contrast in ensemble sound. Maintain tempo in swell.</td>
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<td>Rehearsal</td>
<td>Intonation, tuning, sustaining tone, and tempo due to range should be examined.</td>
<td>Intonation, tuning, and the stringendo must be agreed upon by the ensemble.</td>
<td>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.</td>
<td>Intonation, phrasing, and sustain of the melody must be consistent between Trumpet 2 and Horns. The sustains will want to compress, listen to the Eu QN’s.</td>
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THE REHEARSAL

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

- Prepare
- Practice
- Execute
- Review
- Evaluate
- Start Over!!!!
FINAL THOUGHTS:

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

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:

- 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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