



Tips for Efficient Score Study When You are Short on Time

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Tips for Efficient Score Study When You are Short on Time

10:00 AM Saturday July 22, 2017 - 1st Lt Christina Muncey

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Purpose of Score Study

- ♪ Build aural picture of the piece
 - ↳ Articulations
 - ↳ Dynamics
 - ↳ Phrases
- ♪ Realize the composer's intent
- ♪ Anticipate problem spots and possible solutions
 - ↳ Begin to build a rehearsal plan

Seven Trips Through the Score

- ♪ Instrumentation (including clefs and transpositions)
- ♪ Tempos (with metronome markings)
- ♪ Form and possible climaxes
- ♪ Harmonic Structure
- ♪ Phrasal Analysis
- ♪ Melodic Analyses and cues (main melody, countermelody, accompaniment)
- ♪ Dynamics (colors)

Additional Trips to consider:

- ♪ Articulations
- ♪ Special effects (mutes, pizzicato, harmonics, etc)
- ♪ Mood and character

Choral Considerations

- ♪ Tessitura
- ♪ Diction
- ♪ Cut-offs

Marking Your Score

- ♪ What to use
- ♪ How to mark
 - ↳ Large enough to see from a distance
 - ↳ Don't cover notes, rests, anything pre-printed on the page
- ♪ Mark in such a way that you can glance briefly at each page and absorb everything you need to know
 - ↳ Your score is your notes for the open book test that is rehearsal/performance, but you can only check your notes once every thirty seconds for only two seconds at a time



- ♪ Mark what happens at page turns
- ♪ If you suddenly couldn't be at rehearsal/performance, could your sub/assistant figure out what you wanted to teach/emphasize?

Pro Tip: Always have your metronome going whenever your score is open!

- ♪ Develop your relative tempo with pieces familiar to you

Trips Through the Score



Rehearsal Starts In Five Minutes (First and Second Trip)

- ♪ Check to see if your score is transposed or in C
- ♪ Flip through the score quickly
 - ↳ Notice meter, tempo, key, road map, and anywhere these change
 - ↳ Notice any transposing instruments you are not used to (Alto flute, A clarinet, etc)
 - ↳ Mark staff breaks
- ♪ As time allows, mark the following:
 - ↳ Tempo (with metronome markings)
 - ↳ Tempo Changes
 - # Faster (Accel, stringendo, animando, etc) 
 - # Slower (rit, allargando, etc) 
 - ↳ Meter(s)
 - ↳ Road map (to repeat, or not to repeat?)
 - ↳ Rehearsal numbers/letters (if they cannot be seen easily from a distance)

“Duty-Free” Lunch (Third Trip)

- ♪ Tab movements if a multi-movement piece
- ♪ Mark phrases
 - ↳ Aim for one to four bar phrases
 - ↳ Use a ruler
 - ↳ Use context clues such as bass line, texture or accompaniment changes, dynamics, percussion, etc.
- ♪ Look up and translate any words you do not know
- ♪ Start to hear the music in your head
 - ↳ Hear the correct register/pitch/articulation/color/dynamic
 - ↳ Determine how articulations should be approached

Unexpected Snow Day (Fourth Trip)

- ♪ Mark important moments
 - ↳ Cues – use shorthand for instrument names
 - ↳ Don't cover notes/rests/printed text!
- ♪ Mark symbols for anything written out
 - ↳ Cresc. 
 - ↳ Decres. 

Federal Holiday/Long Weekend (Fifth Trip)

- ♪ Sing individual parts in your range
 - ♭ If still short on time, only sing lines that are different from each other (melody, harmony, accompaniment, etc)
 - ♭ If you have the time, sing *every* part
 - # Good way to find errors in the score
 - # Mark errors/corrections clearly – then check parts!
 - # Don't neglect to sing through your percussion parts as well
- ♪ When/if to play the score at the piano

Fall Break/Winter Break/Spring Break (Sixth Trip)

- ♪ Practice conducting entire piece while you sing/hear music in your head

Summer Break (Seventh and Other Additional Trips)

- ♪ Research piece and composer (if unfamiliar)
- ♪ Harmonic Analysis
 - ♭ Is it necessary?
- ♪ Formal Analysis
 - ♭ Is it necessary?
- ♪ Needs for your specific ensemble
 - ♭ Intonation tendencies
 - ♭ Fingering charts

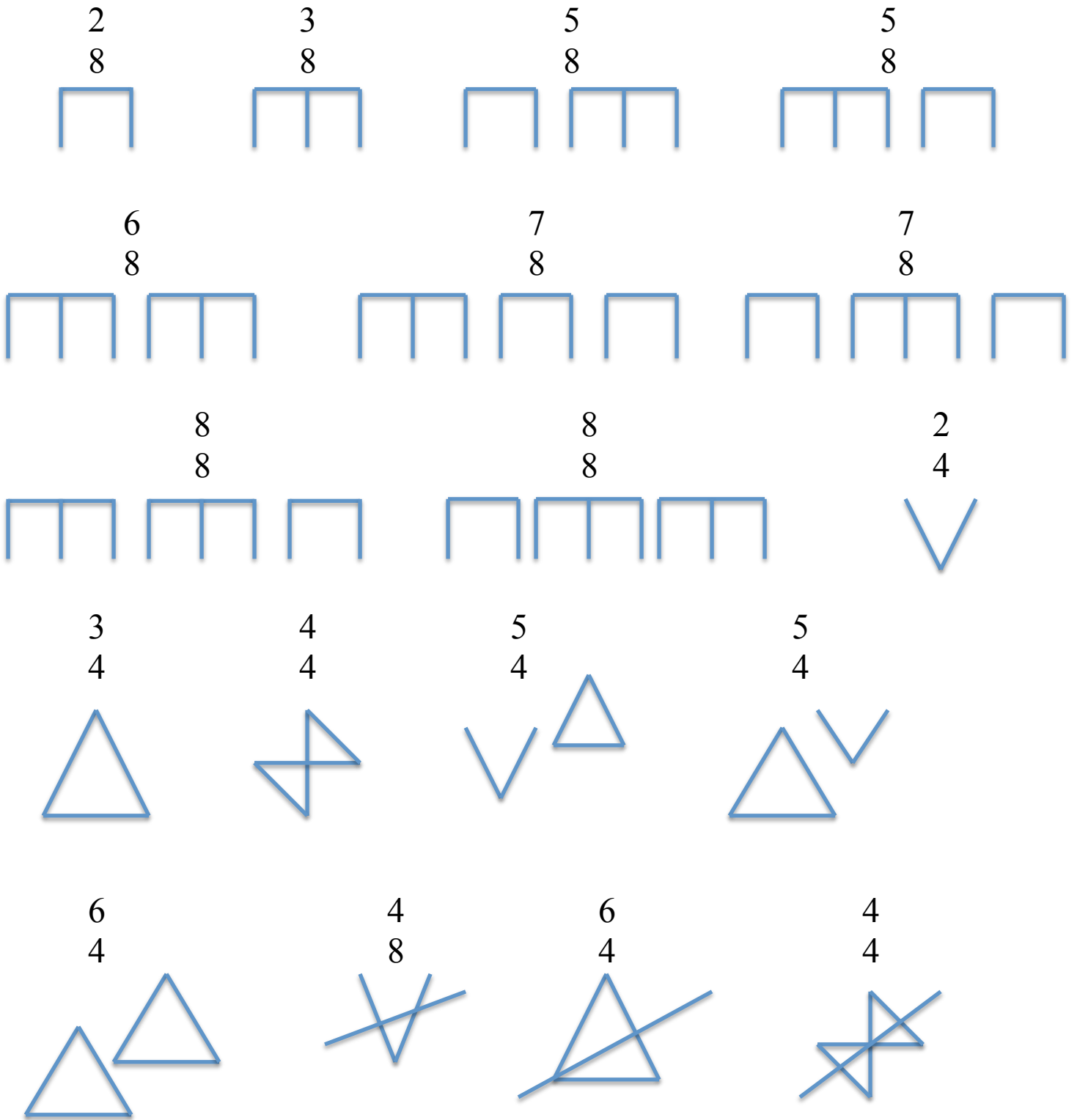
When to Introduce Recordings Into the Process

- ♪ The *very* beginning – programming process
- ♪ The *very* end – practicing conducting
 - ♭ But I was told never to practice conducting to a recording . . .

The Ideal:

- ♪ Start early
- ♪ Have a full aural picture before the first rehearsal

Meter Marking System



Instrument Names Shorthand

Flute - Fl
Oboe - Ob
English Horn - EH
Bassoon - Bsn
Contra Bassoon - CBSn
Eb Clarinet - Eb
Bb Clarinet - Cl
Bass Clarinet - BC
Bb Soprano Saxophone - Sop
Eb Alto Saxophone - AS
Bb Tenor Saxophone - TS
Eb Baritone Saxophone - BS
Cornet - Cor
Bb Trumpet - Tpt
F Horn - Hn
Trombone - Tbn
Bass Trombone - BTbn
Euphonium - Euph
Tuba - Tba
String Bass - DB
Harp - Hp
Piano - Pf
Celeste - Cel
Timpani -
Snare Drum - SD
Bass Drum - BD
Crash Cymbals -
Suspended Cymbal -
Marimba - Mar
Xylophone - Xylo
Bells/Glockenspiel - Bells
Chimes - Ch
Violin I - I
Violin II - II
Viola - Vla
Cello - VC
String Bass - DB
Voice - Vox
Soprano - Sop
Alto - A
Tenor - Ten
Bass - B