



**Texas Bandmasters Association
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**A Young Person's Guide to Music
Selection and Score Study**

CLINICIANS:

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HENRY B. GONZALEZ CONVENTION CENTER - SAN ANTONIO, TEXAS



A Young Person's Guide to Music Selection and Score Study

Presented by:

Cynthia Lansford, Susan Meyer Patterson,
and David Puckett

This clinic is specifically for young band directors from zero to five years experience. Cindy, Susan, and David share their perspective and advice from a combined 102 years of experience, both in the classroom and serving as mentors to younger teachers.

Music Selection

Selecting your program for successful performance and evaluation is an area that needs addressing. Take the time to be thorough with your planning!

- Use UIL Forms results as a resource for ideas on pieces.
- Use Texas Music Forms Concert PML Selection Rankings as a starting point. This is not a guarantee for success, but a place to start.
- Create a short list and seek guidance from this list.
- Listen to recordings, look at and study score, look at and study parts.
- Talk to the directors who have already prepared and taught the pieces.
- Seek help within your staff or from more experienced mentors and colleagues.
- Consider the following:
 - Skill set/technique needed for success.
 - Range, endurance, articulation.
 - Select music appropriate for the skill level of your students.
 - Students should not be pushed to the peak of their skill level.
 - Performance should highlight your group and their skills by the time you perform.
- Select music appropriate for YOUR band.
 - A friend's band, honor band, midwest band's choices may not be best for you.
 - Do not limit yourself to what is in your library, your music is your curriculum.
- Make sure music is selected for your students, not for your ego.

- The only requirement is that you play a March and your UIL required classifications.
 - If your two other pieces demonstrate diversity of style, great.
 - Fewer notes does not equal easier!
- This is THEIR STAAR TEST, choose attainable music.

Score Study Guidance

- Find a score study/marketing system.
 - There is no wrong way. Find YOUR way!
 - Stickies, tabs, colored markers (erasable), pencil, etc...
- Make decisions ahead of time, NOT during rehearsal.
 - Have a plan, but be prepared to be flexible as well.
 - Adjust plans based on what the rehearsal provides.
- Identify like parts, mark them on your score so they are easily seen during rehearsal.
- Make style decisions and stick to it.
 - Have a plan and timeline for teaching style.
 - Don't over complicate, overdo, over-style.
- Consider writing creative supplemental rhythm capsule and melody pages, and/or style pages that are relative to the piece.
- Rescore when necessary to support specific sections when needed.
 - Keep the composer's intent.
 - Must stay in the same octave.
- Make decisions about breathing.
 - Odd/even, group breath, etc...
 - Tell students where TO breathe, not just where NOT to breathe (flexibility is important).
- Awareness of percussion:
 - Mallet choices, sticks, etc... matter a lot.
 - Highlight important parts/cues.
 - Establish a grid / tracking / rotation for part assignments.
 - Percussion numbers matter, especially with current scoring.
 - When numbers don't support it, enlist personnel from another section.

- Focus on the instruments that you do not play.
 - Pedagogy is not just for beginner classes.
 - Actively seek solutions from instrument specialists.
- Analyze chords.
 - Mark them in the score.
 - Identify like chord members.
 - Assign balance and tuning responsibilities.
- Mark simple pitch tendencies, especially for instruments you do not play!
- This is YOUR T-TESS - make it achievable!

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CLINIC SLIDE DECK: www.bit.ly/tba22scorestudy