BANDS

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Score Discovery:
Finding Your Voice through the
Composers' Intentions

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Abstract
When we approach a score to discover its essence and meaning, we must aim to personally connect with the composer's voice and intention while creating an individualized point of view. The goal of this work is to create a compelling and stimulating experience for your musicians and audience.

Responsibilities
- Transform the written notation into an expressive image that is connected to your musicians and audience
- Achieve a better connection to the composer, the composition, and the intention of the music
- Develop an informed personal interpretation (note: this is subject to change, especially with repeat interactions)
- Become aware of historical relevance, events, and relationship to other composers, compositions, art, and society of that period
- Understand the musical form and architecture
- Continue working on an 'inner sound' or 'inner hearing'
- Ask questions of musical style and appropriate performance practices
- Ask questions of meaning or extra-musical connections
- Ask what makes the score unique
- Formulate potential rehearsal schematics with awareness of technical and musical challenges for conductor and performers

Skills
- Artistry on primary instrument or voice
- Fundamental knowledge of history, with an emphasis on music and art
- Style related to music and art: including appropriate performance practices
- Facility in formal music theory and analysis
- Competence in formal aural skills: ear training and singing
- Ability to transpose all instruments and reading of all clefs
- Facility on Piano/Keyboard, score reading is desired ability
- Aptitude in research

Materials
- Metronome
- Pencils, including colored, and erasers
- Notepad/Paper, Staff Paper, Post-It notes
- Keyboard/Piano
- Terminology and Translation definition access

STAGE ONE of THREE: Score Orientation, Overview, and Background

"The studying process for me is to first of all get an overview of the work. I look at it and get an idea what the overall shape might be, the style it is in. I am not concerned about details at all. I just want to get a rough impression… No, I do not do any analysis. I look first of all for the blocks of sound…I try to see where the exposition, development, and recapitulation are…
I like to get a rough idea of the form…"
Leonard Slatkin

I: Read preliminary information provided in the score
- Cover and Introductory pages – title, subtitles and movements
- Take note of programmatic titles, meanings, and words associated with form, compositional procedure, or genre
- Date of composition, opus number, composer's catalogue number
- Composer's birth and death dates
- Author, Librettist, Translator
- Editor, Arranger, Transcriber
- Dedication, Commission
- Program Notes, Introductions, Special Notes
- Additional Information: Publisher, Date of publication, performance time, list of published parts, etc.

II: Perform a cursory glance of each page of the score, beginning to end
- Observe the density of notation on each page
- Notice tempi changes
- Notice meters
- Notice key signatures
- Notice solos/duets
- Observe rehearsal numbers or letters
- Use your intuition and musical imagination and let your subjective feelings start to surface, naturally

III: Use external sources to learn more
- The Composer
  - o   Learn about the composer's life
  - o   Investigate the composer's compositional output and listen to as much of his/her music as is possible
  - o   Determine, if possible, the composer's aesthetic viewpoint and evaluate his or her contribution to the evolution of music
  - o   Discover where the piece falls chronologically in his/her catalogue
- The Composition
  - o   Seek out the intent behind the composition, the why
  - o   Investigate the historical circumstances surrounding the creation of the work – cultural, social, political, and more
  - o   Note the relationship of the work to contemporary events
  - o   Determine if the work represents a "school of composition" or a movement within a style period nationalism, impressionism, neoclassicism, serialism, etc.

- o If the work is based on an extra-musical idea – poetry, a story, painting, play – discover source of inspiration
- o Try to find any written comments, letters, notes by the composer about the composition
- o If possible, discover where the piece was composed
- ● The Style Period
  - o Investigate performance practices of the period
  - o Examine the role of the performer and the performance medium
  - o Study the stylistic characteristics related to the performance of melodies (ornamentation, articulation, phrasing), rhythms, tempos, dynamics, etc.
  - o Discover other period characteristics related to form, harmony, texture, timbre, and instrumentation
- ● Additional Considerations
  - o If a transcription, be sure to obtain original and compare the two
  - o When and where was the first performance? How was it received?
  - o Was it revised? Which edition is most reliable?
  - o How does this piece compare to similar works by the same composer?
  - o How about different composers of the same genre?
  - o Is there text? If so, ensure an accurate translation

"To communicate the expressive potential of a musical composition to an ensemble in an effective and efficient manner, a conductor must first acquire an understanding of the score. Interpretive decisions are based on insight and knowledge gained through thoughtful and imaginative study of the score. The conductor's first task is score study."
Battisti and Garofalo

STAGE TWO of THREE: Examination and Analysis
"How to make the score come alive, how to be the agent of this, to realize what Mr. Verdi, Mr. Persichetti, Mr. Tchaikovsky, or Mr. Bach wants. This is my job as an agent – I am an agent for them. We conductors are all agents for them. As an agent, I have a big responsibility. That responsibility is to get into, around, behind, on top of, underneath, to the side of, on the slant– from any angle you can come at it: to make the music be what the composer has entrusted to us – those of us who are conductors and teachers."
Frederick Fennell

I: Examine details of the score
- ● Analysis creates an awareness of score details and their relative importance (or unimportance)
- ● Details should evoke curiosities about all elements related to interpretation: it is helpful to separate a score into its component parts – melody, harmony, form, rhythm, orchestration, texture, dynamics, stylistic articulations, and expressive terms (the sequence is personal and will be refined with experience)
- ● Is the score transposed or in C (doh, concert pitch)?
- ● Score layout and order
  [See SCORE ORDER]
  - o Are the instruments within each family listed as I expect them to be?
  - o Are there any instruments listed that are unfamiliar to me?
  - o What does the percussion section need?
  - o Most wind scores have a 'standard' score order - does this align with the standard score?
  - o Memorize the order from the first page, and/or label each instrument on each page on the left side of the staves

- o   Any notable or unique traits
- Clarify signs and symbols
- Define unfamiliar terms (especially foreign language terms) or abbreviations
- Number measures
- Mark all desired details - consider colored pencils
  - o   Tempi changes
  - o   Meter changes
  - o   Key Changes
  - o   Solos/duets
  - o   Rehearsal numbers or letters
  - o   If appealing, use colored pencils for markings (*My suggestion is to do this to a photocopied score*)

II: Formal Analysis: consider book *Guide to Score Study for the Wind Band* Conductor, Battisti and Garofalo

- Create a flowchart for each piece you conduct
  [See B & G pp. 30-33 Photocopy]
- Each chart may look different, be sure to include details of melody, harmony, form, rhythm, orchestration, texture, dynamics, stylistic articulations, and constructive details
- Resist recordings – work on inner hearing and playing first
  - o   Select a tempo that will allow you to hear (to the best of your ability) individual parts and the entire piece
  - o   When working with a metronome, be mindful of line
  - o   Use piano or your own instrument for starting pitches
  - o   Use piano or your own instrument for melodies, phrasing, breath marks, expression and more

"By nature, analysis is plodding at best…Analysis is never in any sense a substitute for the poem. The best any analysis can do is to prepare the reader to enter the poem more perceptively. By isolating for special consideration some of the many simultaneous elements of the poem, analysis makes them more visible in one sense, and less interesting in another. It is up to the reader, once the analysis is completed, to re-read the poem in a way that will restore the simultaneity and therefore the liveliness and interest of the poetic structure.
The only reason for taking a poem apart is that it may then be
put back together again more richly."
Ciardi and Battisti

STAGE THREE of THREE: Creating *Your* Voice

"… It is our job as conductors, interpreters, and musicians, to be the music even if it's not similar to our own personality. I'm a much quieter person off the podium, I'm not different, but I feel I have to exaggerate myself to become a caricature—a sincere caricature—but a caricature nonetheless, of myself on the podium in order to encompass all the people who are in the room."
H. Robert Reynolds

Artistic Interpretations, emotional narrative, physical connection
- Now that you know the details about the composer, components of the music, and the stylistic principles, take steps that will deepen your connection to the music
- Perform another read of the score, this time with creative eyes and ears and allow your discoveries to become persona and imaginative; re-commit, *over* commit yourself to the composer's intention, but through your informed lens

- Consider these additional elements:
  - o   Tone and Color of individual sounds and the collective sound

- o Balance and/or Blend
- o Note Shapes
- o Phrasing, Line, and Momentum
- o Steadiness and Rubato
- o Energy
- o Character and Style
- o Other?
- Try to feel the above elements, rather than think about the elements
  - o Use your imagination and relate the character and aesthetic of the music to clear ideas (single terms, prose, or stories), consider the Tait-Mime connections
  - o Label phrases or motives with narrative words
    [See Music as Narrative-Vocabulary List]
- Sing and experiment with several phrase shapes and contours
- Sing and move with melodic lines, experiment with varied stresses and releases
- Sing and move with rhythmic grooves, experiment with varied macro and micro pulses
- Listen to harmonic progressions alone and see how that makes you feel
- Ultimately, the music is about the music, and you are the vessel to connect and express its intention
- At this stage in the process, listen to multiple recordings – but listen for interpretative and expressive variations
- Include in your daily Conducting Practice Routine exercises that are related to music you are studying

The result of the work above is to lead you to flow…
[See next page FLOW: *The Psychology of Optimal Experience*]

Composer

Performers

Audience

You

Analysis & Expression

History & Performance Practice
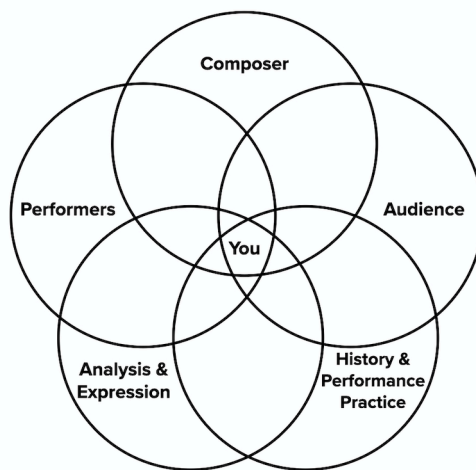
"It is rare to hear band conductors arguing about the interpretation of music. Often, discussions are based on qualities of the band or the conductor. It will be refreshing when discourse is based on personal interpretative decisions related to style, phrasing, energy, line, and sound."   ~Emily Threinen

FLOW: The Psychology of Optimal Experience
Mihaly Csikszentmihalyi

The following is taken from his book *The Evolving Self*, pages xii-xiv, and is hopefully brief enough to be readable yet long enough to explain the key idea. Csikszentmihalyi is describing some of the painters he interviewed:

When a painting was beginning to get interesting they could not tear themselves away from it; they forgot hunger, social obligations, time, and fatigue so that they could keep moving it along. But this fascination lasted only as long as a picture remained unfinished; once it stopped changing and growing, the artist usually leaned it against a wall and turned his or her attention to the next blank canvas.

It seemed clear that what was so enthralling about painting was not the anticipation of a beautiful picture, but the process of painting itself. At first this seemed strange, because psychological theories usually assume that we are motivated either by the need to eliminate an unpleasant condition like hunger or fear, or by the expectation of some future reward such as money, status, or prestige. The idea that a person could work around the clock for days on end, for no better reason than to keep on working, lacked credibility. But if one stops to reflect, this behavior is not as unusual as it may seem at first. Artists are not the only ones who spend time and effort on an activity that has few rewards outside itself. In fact, everyone devotes large chunks of time doing things that are inexplicable unless we assume that the doing is enjoyed for its own sake. Children spend much of their lives playing. Adults also play games like poker or chess, participate in sports, grow gardens, learn to play the guitar, read novels, go to parties, walk through woods--and do thousands of other things--for no good reason except that the activities are fun.

Of course, there is always the possibility that one will also get rich and famous by doing these things. The artist may get a lucky break and sell her canvas to a museum. The guitarist may learn to play so well that someone will offer him a recording contract. We may justify doing sports to stay healthy, and go to parties because of possible business contacts or sexual adventures. External goals are often present in the background, but they are seldom the main reason why we engage in such activities. The main reason for playing the guitar is that it is enjoyable, and so is talking with people at a party. Not everyone likes to play the guitar or go to parties, but those who spend time on them usually do so because the quality of experience while involved in these activities is intrinsically rewarding. In short, some things are just fun to do.

This conclusion, however, does not get us very far. The obvious question is, Why are these things fun? Strangely enough, when we try to answer that question, it turns out that contrary to what one would have expected, the enormous variety of enjoyable activities share some common characteristics. If a tennis player is asked how it feels when a game is going well, she will describe a state of mind that is very similar to the description a chess player will give of a good tournament. So will be a description of

how it feels to be absorbed in painting, or playing a difficult piece of music. Watching a good play or reading a stimulating book also seems to produce the same mental state.

I called it "flow," because this was a metaphor several respondents gave for how it felt when their experience was most enjoyable--it was like being carried away by a current, everything moving smoothly without effort.

Contrary to expectation, "flow" usually happens not during relaxing moments of leisure and entertainment, but rather when we are actively involved in a difficult enterprise, in a task that stretches our mental and physical abilities. Any activity can do it. Working on a challenging job, riding the crest of a tremendous wave, and teaching one's child the letters of the alphabet are the kinds of experiences that focus our whole being in a harmonious rush of energy, and lift us out of the anxieties and boredom that characterize so much of everyday life.

It turns out that when challenges are high and personal skills are used to the utmost, we experience this rare state of consciousness. The first symptom of flow is a narrowing of attention on a clearly defined goal. We feel involved, concentrated, absorbed. We know what must be done, and we get immediate feedback as to how well we are doing. The tennis player knows after each shot whether the ball actually went where she wanted it to go; the pianist knows after each stroke of the keyboard whether the notes sound like they should. Even a usually boring job, once the challenges are brought into balance with the person's skills and the goals are clarified, can begin to be exciting and involving.

The depth of concentration required by the fine balance of challenges and skills precludes worrying about temporarily irrelevant issues. We forget ourselves and become lost in the activity. If the rock-climber were to worry about his job or his love life as he is hanging by his fingertips over the void, he would soon fall. The musician would hit a wrong note, the chess player would lose the game.

The well-matched use of skills provides a sense of control over our actions, yet because we are too busy to think of ourselves, it does not matter whether we are in control or not, whether we are winning or losing. Often we feel a sense of transcendence, as if the boundaries of the self had been expanded. The sailor feels at one with the wind, the boat, and the sea; the singer feels a-mysterious sense of universal harmony. In those moments the awareness of time disappears, and hours seem to flash by without our noticing.

This state of consciousness... comes as close as anything can to what we call happiness....

That is flow.

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Score Analysis Guide[2]

Melody:

1. Locate and identify all important melodic ideas: main themes, subordinate themes, countermelodies, and so on.

2. Analyze the characteristics of each melodic idea in terms of its:

   - form: periods, phrases, subphrases, motifs
   - scale basis:
     - conventional – major, minor, chromatic, modal, whole tone, pentatonic
     - nonconventional – twelve-tone, serial, synthetic, others
   - dimensions:
     - vertical – narrow or wide range
     - horizontal – long, continuous line or short motival fragments
   - tessitura
   - contour: direction (ascending, descending, combinations), contour patterns
   - progression: diatonic or chromatic, conjuct or disjunct
   - expressive qualities: lyric, dramatic, others
   - ornamentation: embellishments, coloration, figuration
   - additional considerations:
     - prominence of certain notes, intervals, or rhythmic patterns
     - dynamic contour
     - tone colors (instrumentation)
     - relationship of melody to harmony, especially the use of nonharmonic tones in the melody
     - relationship of melody to accompaniment and instrumentation in relationship to texture

3. Analyze the thematic transformation techniques employed:

   - sequence, transposition
   - leitmotif, ostinato
   - rhythmic augmentation or diminution
   - repetition with variations of pitch, rhythm, timbre
   - inversion (mirror), retrograde, retrograde inversion
   - combinations of the above

Harmony:

1. Analyze the overall harmonic architecture of the composition by identifying the beginning and ending key or pitch centers of movements and large sections. Determine the tonal basis of the work:

   - diatonic (major, minor), chromatic
   - modal, whole tone, pentatonic
   - bitonal, polytonal
   - pandiatonic
   - synthetic
   - atonal, twelve-tone, serial
   - others

2. Analyze the internal harmonic movement:

   - cadences:
     - conventional – perfect, half, plagal, deceptive
     - nonconventional – modal, others
   - modulations:
     - fifth, third or second relationship types
     - others
   - progressions:
     - intervals of root movement
     - sequence
     - parallelism – chord streams, elisions, others

3. Analyze individual chord structures:

   - tertian: built in thirds (triads – major, minor, diminished, augmented; seventh, ninths, elevenths, thirteenths)
   - nontertian: built in fourths (quartal), fifths (quintal), seconds (secondal)
   - chord inversions
   - chord alterations (omitted chord tones, added nonchord tones)
   - bichords and polychords
   - tone clusters and other dissonant chord structures
   - additional considerations:
     - prominent harmonic intervals
     - harmonic rhythm
     - harmonic tension (consonance versus dissonance)
     - use of nonharmonic tones and added tones to create tension
     - relationship of harmony to melody

Form:

1. Analyze the overall form of the composition to determine if the work follows a standard formal design:

   - compound or multimovement forms:
     - instrumental – concerto, suite, symphony, sonata, divertimento, serenade, others
     - instrumental and vocal – cantata, oratorio, mass, others
   - sectional forms:
     - binary (AB)
     - ternary (ABA)
     - rondo (ABACADA)
     - archform (ABCBA)
     - combinations or variations of the foregoing
   - variational forms:
     - theme and variations
     - passacaglia, chaconne

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[2]Adapted from *Blueprint for Band* (revised edition) by Robert Garofalo (Ft. Lauderdale: Meredith Music Publications, 1983). Used by permission. *Note:* The analytical guide does not encompass compositions that employ strings or voices. These musical resources may be added by expanding orchestration to include them. For compositions utilizing a text, it will be necessary to examine the words in relationship to each musical component.

- developmental forms: sonata allegro
- imitative forms: fugue, canzona, ricercare, canon
- stylized dance forms: bourree, minuet, gigue, gavotte
- free forms:
  - sectional – toccata, prelude, fantasia, rhapsody
  - based on extra musical ideas – poem, story, play, mythology
- hybrid

2. Analyze the internal form of the composition – sections, subsections, periods, and phrases. Pay close attention to developmental sections and transitional phrases.

3. Other considerations:
   - balance (symmetry)
   - unity (coherence, continuity)
   - variety (contrast)
   - number and relationship of movements
   - time factors (total length of movements or large sections)

Rhythm (Tempo, Meter, Rhythm):

1. Examine the *tempo* markings throughout the composition. Notice the specificity (or lack thereof) with which the composer indicates tempi: metronome markings given (specific or general), no metronome markings, musical terms used to indicate tempi with or without specific or general metronome markings. Carefully observe the following:

   - relationships of tempi: similar and contrasting tempi
   - use of tempo as a factor in establishing general moods:
     - slow – tragic, majestic, somber, others
     - fast – comical, energetic, joyous, others
   - internal variations or changes of tempo: ritardando, accelerando, rubato, stretto
   - interruptions of tempo: grand pause, fermata, luftpause (comma)

2. Examine the *meters* used:

   - simple – duple (2/4, 4/4, 2/2), triple (3/4, 3/8, 3/2)
   - compound (6/8, 9/8, 6/4, 12/8)
   - asymmetrical or composite (7/4, 5/8, 7/8)
   - polymeters (simultaneous use of diverse meters)
   - changing meters, including
     - metric expansion (2/4, 3/4, 4/4, 5/4) and
     - metric contraction (7/8, 6/8, 5/8, 4/8)
     - metrical modulation
   - unusual or atypical meters

3. Identify specific *rhythmic techniques* employed:

   - augmentation or diminution
   - polyrhythms
   - thematic or motivic rhythms (nonmelodic)
   - ostinato rhythms
   - juxtaposition of diverse rhythm groups
   - rhythmic patterns that give energy and drive to the music
   - techniques that shift, obscure, or destroy the pulse or meter:
     - hemiola (3:2 relationship)
     - syncopation
     - displaced accents
     - disjunct rhythmic figures
     - omission of bar lines
     - free rhythm (alea-proportional notation)
   - use of silence (rests)

Orchestration:

1. Reexamine the score requirements in terms of atypical instruments or unusual musical resources employed.

2. Study the orchestration carefully by examining:

   - each family of instruments: woodwinds, brass, percussion
   - each instrument choir, subchoir, or section:
     - flutes, double reeds, clarinets, saxophones
     - conical brass, cylindrical brass
     - membrane percussion, mallet keyboard, accessories
     - others (piano, harp, organ, etc.)
   - each individual instrument line

3. Notice the composer's use of:

   - special effects: mutes, flutter tongue, trills, tremelo, glissando, pitch bending, bells in the air, multiphonics
   - extreme register scoring (high or low tessituras)
   - unusual unison or octave doublings
   - composite tone colors (instrument timbre mixing)
   - imaginative instrumental scoring combinations (e.g., stopped horn and natural horn flutter tongue)
   - contrasting tone colors:
     - vertical (melody to accompaniment)
     - horizontal (section to section, phrase to phrase)
   - percussion instruments for coloristic effects

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Texture:

1. Identify and compare the musical textures employed in the work (movements, sections, subsections):

    - monophonic (unison playing – one line)

    - homophonic:
      - chordal ("familiar style" – note against note)
      - melody with accompaniment:
        sustained chord accompaniment
        repeated chord accompaniment
        arpeggiated accompaniment (Alberti bass)

    - polyphonic:
      - number of parts
      - relative importance of each part
      - degree of melodic independence of each line
      - spacing and crossing of parts
      - contrapuntal techniques employed:
        imitation (note strictness and distance),
        stretto, augmentation, inversion,
        retrograde, others
        parallel, oblique, and contrary motion
      - *freistimmig* (free voice writing)

    - hybrid textures (combinations of homophonic and polyphonic):
      - prominent melody with polyphonic accompaniment
      - quasi-contrapuntal style
      - figuration

    - special texture related effects:
      - antiphonal
      - responsorial

2. Examine the density (thickness or thinness) of each movement, section, and subsection. Notice how the orchestration (and the harmony) contribute to the textural sound of the musical fabric.

Dynamics:

1. Examine the overall dynamic scheme of the composition (horizontal dynamics):

    - perimeters (loudest and softest dynamics)
    - climaxes, subclimaxes, and low points

2. Examine the dynamic curve of large sections, subsections, periods, phrases.

3. Study the balances within each phrase (vertical dynamics)

    - melody to accompaniment
    - primary to secondary (subordinate) material
    - instrument tessituras (register strength or weakness)

4. Notice the composer's use of dynamic effects:

    - terrace dynamics
    - extremely loud or soft dynamics
    - polydynamics (simultaneous use of contrasting dynamics)
    - dynamic accent (fp, sf, sfz, sfp)
    - orchestrated crescendo or diminuendo
    - subtle dynamic nuances
    - subito changes of dynamics
    - extremely quick or slow crescendos or diminuendos

5. Notice the specificity (or lack thereof) with which the composer indicates dynamic crescendos and decrescendos. Observe whether or not specific dynamic markings are indicated at the beginning and ending of crescendos and decrescendos.

Stylistic Articulations & Expressive Terms:

1. Examine the composer's expressive use of stylistic articulations (symbols and words) – legato, staccato, marcato, tenuto, polyarticulations.

2. Study all musical terms used by the composer to indicate expression (for example, leggiero, cantabile, dolce, expressivo, and so on).

3. Consider the performance practices of the historical style period represented by the composition:

    - instrumentation and orchestration
    - tempi and rhythms
    - dynamics
    - ornaments and embellishments
    - articulations and vibrato

Synthesis Analysis

After analyzing individual components of a musical composition, it is necessary for the conductor to examine the overall structure of the piece. Several trips through the score may be necessary to complete this synthesis analysis. The importance of synthesizing knowledge during analysis of any art work is reflected in the following comment by poet John Ciardi:

> By nature, analysis is plodding at best . . . .Analysis is never in any sense a substitute for the poem. The best any analysis can do is to prepare the reader to enter the poem more perceptively. By isolating for special consideration some of the many simultaneous elements of the poem, analysis makes them more visible in one sense, and less interesting in another. It is up to the reader, once the analysis is completed, to re-read the poem in a way that will restore the simultaneity and therefore the liveliness and interest of the poetic structure. The only reason for taking a poem apart is that it may then be put back together again more richly.[1]

While restudying a work during synthesis analysis, the conductor must try to integrate and relate components of the music. For example, he or she should observe how the melodic, harmonic, and rhythmic materials interrelate (or not), or how the tempi, dynamics, and articulations contribute to the expressive mood of the composition. Upon completion of the synthesis analysis, the conductor should be able to determine what is unusual or interesting about the composition. He or she should also have a good idea of what the composer was trying to communicate. The important remaining question is: How do I liberate the composer's expressive intent in performance? That, of course, is interpretation. Before we present that important step, we conclude with guidelines for flow charting and a checklist to monitor score analysis. (See Appendix D for suggestions on how to mark the score during analysis.)

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[1]John Ciardi, *How Does a Poem Mean?* (Boston: The Riverside Press, 1959), pp. 663-64.

Flow Charting

A flow chart is a schematic diagram that illustrates the interrelationships of musical components in a composition. Flow charts may be prepared during score analysis to enhance one's understanding of the music, especially when difficulties are encountered. A flow chart may be simple or detailed, depending on the complexity of the music. A flow chart may be constructed to clarify a single component or two or more components at the same time. For example, the construction of a component flow chart of an extended work with frequent and complex tempo or meter changes may help to clarify relationships and patterns.

After completing a broad analysis of melody, form, and harmony, it may be helpful to construct a multi-component flow chart of these three elements to gain a better understanding of the overall architecture of the music. If the score has been marked during analysis according to the suggestions given in Appendix D, the construction of a multi-component flow chart should be relatively easy. Just transfer the markings from the score to a clean sheet of paper. Start with the form first, then add important melodic and harmonic information next. When charting the overall form on paper, be sure to vertically align sections of the music that are similar or repeated. This procedure helps in comparing similarities and differences in recurring musical ideas.

In addition to or in place of single and multi-component flow charts, a master flow chart may be constructed to illustrate important structural and stylistic components together. The construction of a master flow chart is recommended because it helps to synthesize knowledge. A master flow chart can also be used as an aid in recalling the score; with a chart in hand, the conductor can practice seeing, hearing, and remembering an entire composition from beginning to end without reference to the score.

A format for constructing a master flow chart is given in Figure 1. A completed master flow chart for *Irish Tune from County Derry* is given in Example 14. Several single and multi-component flow charts appear in the next section of the book.

Holst's First Suite in E♭. MVMT I

✱ Material of entire piece derived from opening theme.

Chaconne/Passacaglia: Dance form used in suites of 17 & 18 century. Moderate and usually in triple meter. German composers made a Passacaglia a set of variations over an ostinato bassline (a theme in bass that is repeated with little or no change.)

Theme + 15 variations

THEME OR VARIATION				A				B Brillante		C				D		E		(4+5)	E Maestoso

Measures: ① 8 ② 8 ③ 8 ④ 8 ⑤ 8 ⑥ 8 ⑦ 8 ⑧ 8 ⑨ 8 ⑩ 8 ⑪ 8 ⑫ 8 ⑬ 8 ⑭ 9 ⑮ 8 ⑯ 10

R + 4 (6)
4 + 6

3/4

E♭M
F dorian?
I V I

Melody in octave
Low brass

> Melody in unison
> + bsn 2 & 3

> Melody 1 octave
> r.sax, bsn + b.clar/t, bass sax, low brass, SB

> Melody 1 octave
> b.clar/t, bari sax, bass sax, all low brass, SB

Occena enters on b.2
Solo + th. response fanfare

Harmony
> Harmony unison in 2 voices in 3 voices cornet ww
> Harmony ф unison rhythm cut play

> Melody 1 octave
> Melody/Harmony 3 octaves, Melodic line and harmony in brass

> Melody hum & harmony. Cut+chords 3 8ve octave unison

> Melody hum unison ct 3 unison

> Melody Saxo gli sax

> Melody horn, alto, cl. 1 & 3 unison

> Melody euph cl. ct 1+2 one octave

> Melody tbns + ct 1+2 one octave

> Melody cl+ cl+ one octave

> Melody All low brass low reeds 2 octaves

> Melody tbn 1+2 cat 1+2 unison

Harmony ф

> Harmony Low ww Low brass ffff Ps presente one octave

> Harmony 2 voices 2 voices clarinets

> Harmony 3 voices upp ww suspensions

> Harmony throbbing bass line + long tones

> Harmony & throbbing Same bass line with more ascending growth

2 lines/ voices pedal moving 3's

Harmony scalar 8's pedal + harmonized melody

> Ascending scale, no moving lines - bass pedal (5?)

ww > ff rising scale!

E♭M, Cm
I V

E♭M, Cm
I vi

Cm
vi

I in pedal
V in pedal

cresc. poco a poco

MELODIC RHYTHMIC ACTIVITY

HARMONIC RHYTHMIC ACTIVITY

ACTIVITY: P   PP   P   mf   f   ff   ff   ff   P   P   P   P   P   P   ff   fff

presente   staccato   staccato
last mvt.   (last mvt) last 2 mvt.   staccato

MUSIC AS NARRATIVE
VOCABULARY LIST

abandon	attenuate	capricious	content	detached
aberrant	audacious	carefree	contest	determined
abnegation	aura	cascading	contradictory	deviate
abort	austere	casual	control	dexterous
abrupt	authoritative	cataclysm	convulsive	diffident
absurd	awkward	cathartic	cool	dignified
acceptance	balky	caustic	courageous	digress
achieve	banal	cautious	cramp	disappointed
aching	bathe	certain	crawl	disciplined
acquiesce	beaten	challenging	creep	discomfort
acrimonous	becloud	chaotic	crisis	discomposed
acute	bellicose	charm	crisp	disconcerted
adventurous	belligerent	chatter	crooked	discordant
adversary	benediction	cheerful	crude	discrete
affirmative	betoken	cheery	crush	disintegrate
aggressive	bewildering	circumspect	culminate	disjunctive
agitated	biting	clangor	cumbersome	dismal
aimless	bitter	clash	curt	disoriented
alarm	bizarre	clatter	cutting	dispirited
alert	blare	clear	dampened	disquieting
alienated	blast	climax	dance	disruptive
alive	bleak	close	daring	dissatisfied
aloof	blunt	clouded	dark	distant
altercation	blustery	clumsy	darken	distracted
amiable	bode	coarse	dart	distressed
amorphous	boisterous	cold	daze	disturbing
anchor	bold	collapse	dazzling	dizzy
angry	bombastic	combative	dead	dominate
angst	boorish	comfortable	decadent	doubt
anguished	bouncy	commanding	deceptive	drab
animated	brash	compel	decisive	drag
antagonistic	brassy	compensate	declamatory	drain
anticipatory	brave	complacent	deflect	dramatic
anxious	brazen	complex	deft	drastic
apathetic	break	composed	defy	dreamlike
apprehensive	breathless	confident	deliberate	dreamy
ardent	bright	confined	delicate	drift
arduous	brisk	confirm	demoralized	drive
argumentative	bristling	conflicted	demure	droop
arousing	brittle	confounded	denial	drunken
arresting	brooding	confront	denouement	dull
arrival	brusque	confused	deplete	dynamic
arrogant	brutal	congenial	depressed	eager
ascetic	buoyant	consoling	deprived	earnest
aspire	burdened	constrictive	desire	ease
assertive	burst forth	contained	desolate	easy
assurance	bustling	contemplative	despair	ebullient
astonished	callous	contemptuous	desperate	eccentric
attainment	calm	contend	destroyed	echo

eclipse	exposed	frivolous	hurt	irregular
ecstatic	extravagant	frustrate	hush	irreverant
edgy	extreme	fulfillment	ignite	irritability
eerie	exuberant	full	ill-tempered	jarred
effortful	exultation	funereal	immoderate	jerky
effusive	facile	furious	impassioned	jolted
élan	fail	furtive	impatient	joyous
elated	false	fuse	impediment	kaleidoscopic
elegant	falter	gaiety	impertinent	keen
elevated	fanciful	gallant	impetuous	kinetic
eloquent	fanfare	gasping	impetus	lag
elusive	fantastic	genial	impose	lamenting
embracing	fearful	gentle	impotent	languid
emotional	feign	giddy	improvisatory	languish
emphatic	feint	glib	impudent	languorous
empty	feminine	gliding	impulsive	lapsing
encumbered	fervent	gloom	inactive	lazy
encumbrance	fervor	glowing	incite	lean
endure	feverish	goad	incompatible	lethargic
energetic	fierce	graceful	inconstant	lifeless
enervate	fiery	gratification	indecisive	lift
enfeeble	fitful	gratuitous	indifferent	light
enigmatic	fizzle	grave	indistinct	linger
enkindle	flee	grieving	inescapable	listless
enlightenment	fleeting	grim	inexorable	lithe
enmire	flexible	grope	infiltration	lively
enraged	flinch	grotesque	inflame	lofty
enraptured	fling	grumble	inflate	lonely
entanglement	flitting	grunt	inhibit	longing
enthusiastic	floating	halting	inner	loose
enticing	flowing	hard	innocent	lost
entrapment	florid	harsh	insecure	loud
envision	fluctuate	haughty	insensitive	low
equilibrium	fluent	haunt	insight	lumber
eroded	flurry	haunting	insincere	luxurious
errant	flustered	hazy	insolent	lyrical
erratic	flutter	headlong	inspired	machinelike
ethereal	fog	hearty	intense	majestic
evade	foil	heavy	intentional	malevolent
evaporate	foolish	helpless	interruptive	march
evasive	forced	heroic	intervene	martial
exaggerated	forceful	hesitant	intimate	masculine
exasperating	foreboding	hint	intoxicated	massive
excitability	foreshadow	hold back	introspective	matter-of-fact
excited	formal	hollow	introverted	meander
exhaust	fortuitous	hopeful	intrusive	meaningless
exhilarating	forward	hopeless	invasive	mechanical
expansive	forward-	hostile	inward	meditative
expectant	looking	hovering	ironic	meek
explosive	fragile	humble	irrational	melancholy

menacing	paralyzed	pull	runaway	smug
mild	paranoid	punch	rupture	snaking
militant	passionate	push	rush	snatch
mindless	passive	qualm	rustic	soar
mistep	pastoral	quarrelsome	salvation	sob
misty	pathetic	queasy	sanguine	sober
mitigate	patient	question	sap	soft
moan	patter	quiet	sarcastic	soften
mock	peaceful	quirky	sardonic	solace
modest	peak	quivering	satirical	solemn
mollified	peevish	racked	scornful	solitary
momentum	pensive	radiant	searching	somber
morbid	peremptory	realization	secure	sophisticated
morose	perplexed	reassuring	seductive	soulful
motivated	persevere	recoil	seep	spinning out
muddy	persist	reflective	self-assertive	spirited
murky	personal	regain	self-conscious	spiritual
muted	perturbed	regretful	self-contained	spontaneous
mutter	pessimistic	reinforce	self-sufficient	sprightly
mysterious	petulant	relaxed	sensible	spry
naive	placid	release	sensual	squabble
nervous	plagued	relentless	sentimental	stagger
noble	plain	relief	serene	stagnant
noisome	playful	religious	serious	stalwart
noisy	pleading	reluctant	setback	stark
nonchalant	pliable	reminiscence	severe	stately
normal	pliant	resentful	shallow	static
nostalgic	plunge	resigned	sharp	steadfast
oblivious	poignant	resistant	shattered	stealthy
obscure	polish	resolute	shifting	stern
obsessive	pompous	resolve	shocked	stiff
omen	ponderous	respectful	shriek	stifled
ominous	portend	respond	shrill	stillness
onerous	positive	restore	shy	stirring
opaque	powerful	restrictive	sigh	stolid
open	powerless	retard	silent	stomp
oppose	precipitous	reverent	silly	stormy
oppressive	precise	reverie	simple	strained
optimistic	preoccupied	reversal	sincere	strange
opulent	pressured	rhetorical	single-minded	strangled
outburst	prevail	ridicule	sink	stretch
outgrowth	primitive	rigid	sinuous	strict
outpouring	probe	rippling	slack	stride
overpower	prolong	rise	slavish	striving
overwhelmed	propitious	rocking	slip	strong
overwrought	protest	romantic	slip away	struggle
pained	protracted	rough	slippery	stubborn
pall	proud	rough-hewn	slump	stumble
pandemonium	provoke	rousing	smooth	stunned
pang	pugnacious	ruffled	smothered	sturdy

subdued
sublimation
sublime
subliminal
submissive
subterfuge
subtle
subvert
successful
suffer
suffocated
sullen
superficial
supple
suppress
sure
surly
surmount
surrender
survive
susceptible
suspended
suspicious
swagger
sway
sweep
sweet
swell
swept away
swift
tactful
tender
tense
tentative
tenuous
terrifying
terse
testy
thick
threatening
thrilling
throw
thwart
tight
timid
timorous
tinge
tired
tormented
torn

tortuous
tortured
touch
trace
tragic
tranquill
transcendent
transparent
trapped
travail
trembling
tremor
tremulous
trip
trite
triumph
trivial
troubled
trudge
turbulent
turmoil
twisted
ugly
unbalanced
uncertain
uncomfortable
undercut
undermine
unease
unfeeling
ungainly
unhappy
unpleasant
unrelenting
unruffled
unsettled
unsure
uplifting
upset
urgency
vacillate
vehement
velvety
veneer
vigorous
violent
vivacious
vivid
void
volatile

vulgar
vulnerable
waft
wail
wandering
wane
warm
warning
wavering
wax
wayward
weak
weighty
whimper
whimsical
wild
willful
willing
wishful
wistful
withdrawn
witty
woeful
worried
wounded
wrench
wretched
yearning
yielding