

“FROM THE SCORE TO THE PODIUM” WORKSHOPS

Interpretation and Implementation

Key Elements

- I. Concepts
- II. Composer’s Intent (commitment to score study)
- III. Interpretive Decisions
- IV. Instrumentation
- V. Tone (individual, section, ensemble)
- VI. Intonation
- VII. Blend
- VIII. Balance
- IX. Percussion Considerations

- I. Concepts
 - a. Influence by quality listening experience
 - b. Thorough score study
 - c. Additional research factors
 - d. Goals
- II. Intent
 - a. Original or transcription
 - b. Harmonic language
 - c. Chamber or large orchestra (if transcription)
 - d. Dynamics and ranges
- III. Interpretive Decisions
 - a. Rubato
 - b. Stress
 - c. Line and destination
 - d. Proportion
 - e. Interpretation of fermatas, tenuto and cadences

- f. Silence as a musical element
- g. Tempo interpretation

IV. Instrumentation

- a. Traditional large band or chamber wind score
- b. Chamber music within large ensemble context
- c. Scoring in diverse “choirs” of winds
- d. Non traditional instruments or instrumental groupings

V. Tone (individuals)

- a. Equipment
 - 1. Condition
 - 2. Maintenance (and cleaning)
 - 3. Reeds, mutes, heads, etc.
- b. Embouchure
- c. Breath
- d. Posture
- e. Attack
- f. Sustain
- g. Release
- h. Quality listening experiences
- i. Concepts

VI. Intonation

- a. Pitch awareness!
- b. Equipment
- c. Characteristic sounds – embouchure, breath, etc.
- d. Silence
- e. Director’s skills
 - 1. Insistence – Persistence
 - 2. Pitch Acuity
 - 3. Listening experiences/activities
 - 4. Singing
 - 5. Avoiding student inhibitions
- f. Interval Recognition
- g. Isolation of unisons and octaves
- h. Retention of A=440

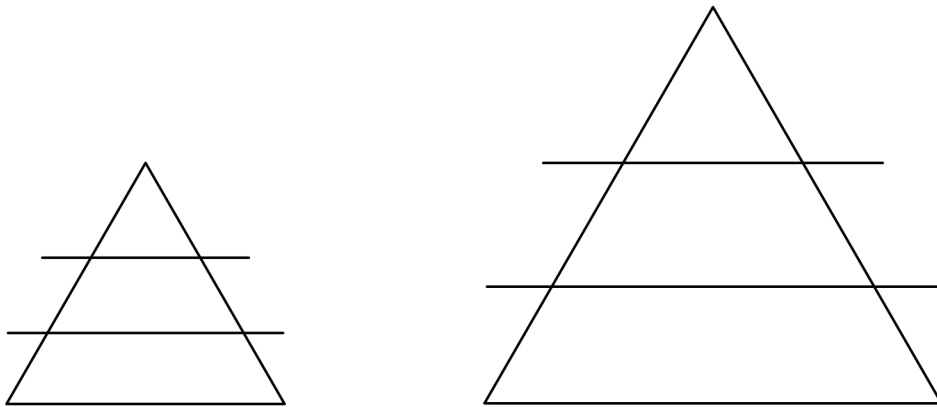
VII. Blend

- a. Desired Color(s)
 - 1. Volume? Blend? Balance? Transparency?
- b. Timbres

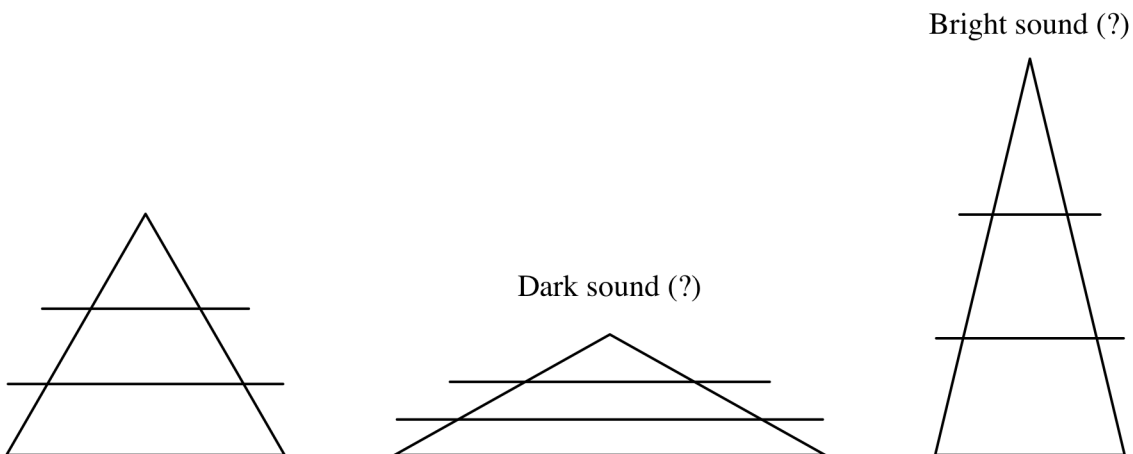
- c. Flexibility of tone quality
- d. Lead voices
- e. Matching
- f. Seating (also a component of balance)

VIII. Balance

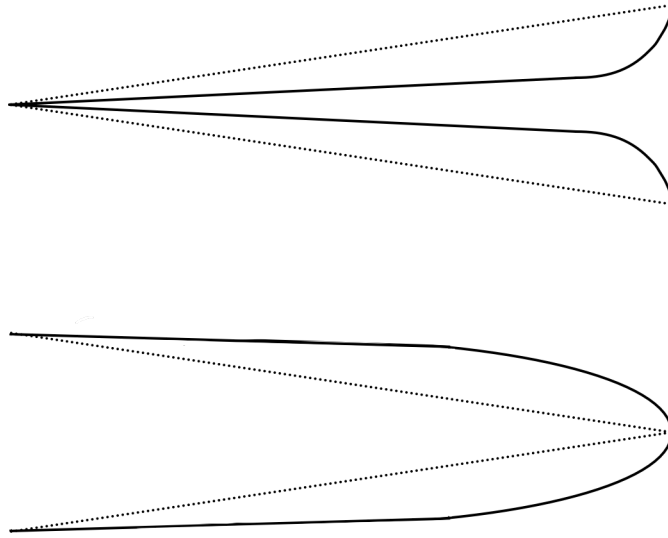
- a. Understanding of individual importance
- b. Extreme registers
- c. “Extroverts” – sensitivity
- d. Position of Bells
- e. Use of risers
- f. Acoustics
- g. Scoring – instrumentation
- h. Seating
- i. Pyramid of balance (McBeth)
 - 1. Understanding double pyramids



- 2. “reshaping” the pyramid for colors and timbres
(Hypothetical – only the ear can establish “shape”)



- j. The “uneven” crescendo, diminuendo



- k. Graduated (“by the numbers”) measurements of dynamic change

IX. Percussion considerations

- a. Heads
- b. Tuning
- c. Placement
- d. Mallets
- e. Balance within section
- f. Delayed and/or false dynamics
- g. Editing and/or substitution