



# Score Study: Get Inside The Music

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# What does this mean?

- There are many aspects of performance that cannot be notated.
- What happens between the notes is the most important aspect of what we do.



# How does this relate to preparing a score?

- What do you see?
- What do you want to hear?
- How will you embody your aural image?
- Plan strategies for solving technical problems.



# What do you see?

**Allegro maestoso.** Componirt October 1781 in Wien.

Oboe I. *f sfp fp f p*

Oboe II. *f sfp fp f p*

Clarinetto I in B. *f sfp fp f p p fp*

Clarinetto II in B. *f sfp fp f p p*

Corni in Es. *f sfp fp f p p*

Fagotto I. *f sfp fp f p p*

Fagotto II. *f sfp fp f p p*

**E♭** *f sfp fp f p* **Allegro maestoso.**

The image displays a page from a musical score, likely a symphony, with the tempo marking "Allegro maestoso." and the date "Componirt October 1781 in Wien." The score is written for a full orchestra, including woodwinds (Oboes, Clarinets, Bassoons, and Horns) and strings (Piano). The notation is in a single system, with each instrument part on its own staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score is written in a historical style, with dynamic markings such as *f* (forte), *sf* (sforzando), *fp* (forzando piano), and *p* (piano). A red "E♭" and a blue bracket are added to the Fagotto II staff, indicating a specific musical detail.



# What do you see?

- Score Orientation
- Score Reading
- Score Analysis
- Score Interpretation



# Score Marking

- Instrumentation
- Phrases
- Meter
- Form
- Dynamics (especially when different within the section)



# Score Marking

- Countdown
- Historical Notes
- Emotional Descriptors
- Metric Markers
- Interesting Harmony







- "The conductor should approach score study as an imaginative musician, a creator, and not simply as a decoder of notation. " -Battisti



# What do you want to hear?

- Why not learn scores like you learn solo repertoire?
- How will this piece move through time?
- How would you sing/play each line?
- How would your favorite musician play each line?



# What do you want to hear?

- Develop your inner ear and imagination.
- Great composers combine instruments for a specific purpose.
- Remember the percussion!





Who are your favorite performers  
and what can we learn from them?



# Take time to imagine the music in more than one way

- How does the instrumentation affect the sound?
- How do dynamics change the sound?
- Instrumentalists do this regularly.



# Embody Your Aural Image

- Improve Technique
- Review the Basics
- Active vs. Passive Tip
- Available Joints
- Methods of Movement Manipulation



# Musical Distractions

- Lack of trust
- Competition
- Adjudicated events