

# Adapting Scores to Accommodate Change

Dan LeJeune, The Blake School

# Goals

1. how to modify existing parts so boys can sing where they ring.
2. create a hybrid part which boys can sing with greater success.
3. Improve the readability of musical scores by remove confusing elements



# Looking through THEIR lens

- Where am I?
- Which one is my part?
- It's too high.
- It's too low.
- If I don't understand, I lose interest.

# Clarity = Results

- Focus on building skills through memorization of musical patterns
- Engage more students through real-time facilitated reading



# Prerequisites

- Commit time to knowing individuals first, & voices next
- Create an atmosphere of risk-taking
- Model encouragement and perseverance.
- Be unconventional: rethink seating, sections, and think of rehearsal as coaching kids to improve skills
- Isolate elements, loop, and let them hear beauty in small amounts



# Ideal TTB voicing

## Kings' Processional

The image displays a musical score for a three-part setting in Tenor-Tenor-Bass (TTB) voicing. The score is written on three staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are in Latin and are repeated twice across the staves. The first staff contains the lyrics: 'Quem ven-tu rum o lim pro phe ti ac sig na ver ant.' The second staff contains: 'Quae re - gem re - gum na - tum de - mon-strat.' The third staff contains: 'Stel - la ful - go - re ni mi o ru - ti-lat.' The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Red curved lines above the notes in the first staff indicate specific voicing or phrasing instructions. The score concludes with a double bar line and repeat dots.

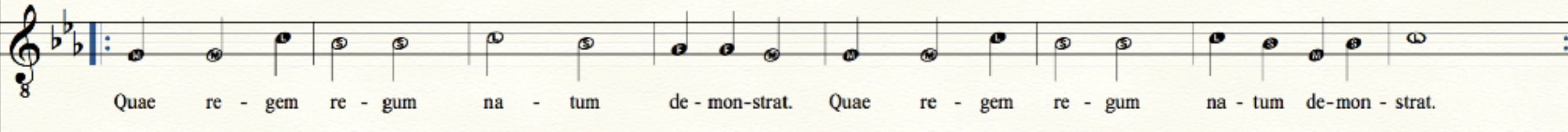
Quem ven-tu rum o lim pro phe ti ac sig na ver ant. Quem ven-tu rum o lim pro phe-ti-ac sig na ver ant.

Quae re - gem re - gum na - tum de - mon-strat. Quae re - gem re - gum na - tum de-mon - strat.

Stel - la ful - go - re ni mi o ru - ti-lat. Stel la ful gor e ni mio ru ti - lat.



# Kings' Processional Middle Part



A musical score for a single melodic line in 8/8 time, written in B-flat major (two flats). The melody consists of 16 measures, with a repeat sign at the beginning and end. The lyrics are: Quae re - gem re - gum na - tum de - mon - strat. Quae re - gem re - gum na - tum de - mon - strat.

8

Quae re - gem re - gum na - tum de - mon - strat. Quae re - gem re - gum na - tum de - mon - strat.

Notice how he can do his part with the bass below, but when the upper part enters, he stumbles a bit and then regains his footing. Looping is key. It's like doing reps for athletes.



# Ideal SATB Voicing

## Tanzen Und Springen

Hassler

1. Tan-zen und sprin - gen, sin - gen und klin - gen,  
2. Schö - ne Jung - frau - en in grü - nen Au - en, fa la la la fa la la la fa la

1. Tan-zen und sprin - gen, sin - gen und klin - gen,  
2. Schö - ne Jung - frau - en in grü - nen Au - en, fa la la la fa la la la fa la

1. Tan-zen und sprin - gen, sin - gen und klin - gen,  
2. Schö - ne Jung - frau - en in grü - nen Au - en, fa la la la fa la la la fa la

1. Tan-zen und sprin - gen, sin - gen und klin - gen,  
2. Schö - ne Jung - frau - en in grü - nen Au - en, fa la la la fa la la la fa la

1. Tan-zen und sprin - gen, sin - gen und klin - gen,  
2. Schö - ne Jung - frau - en in grü - nen Au - en, fa la la la fa la la la fa la



But is it ideal  
for all?





# Tanzen und Springen Hybrid Part—the "Blum Part"

## Tanzen und Springen-BLUM PART (hybrid 3-4)

Hassler

8




1. Tan - zen und sprin - gen, sin - gen und klin - gen,  
2. Schö - ne Jung - frau - en in grü - ner Au - en, fa la la la fa la la la fa

8



Lau - ten und Gei - gen soll'n auch nicht schwei - gen, zu mu - si - zie - ren und ju - bi -  
Mit ihn' spa - zier - en und con - ver - sie - ren, freund - lich zu scher - zen, freut mich im

16



la.  
lie - ren steht mir all mein Sinn.  
Her - zen für Sil - ber und Gold,  
fa la la la fa la la la fa la la fa la la

24



la fa la la la fa la.



# Tanzen und Springen Concert





# NOW, REALITY

1. Nothing new
2. Sally Herman, in 1988, wrote about voice pivoting in "Building a Pyramid of Musicianship".
3. Use modern tools rather than cassettes
4. Pick great music that allows adaptability



# I. Modifying Parts

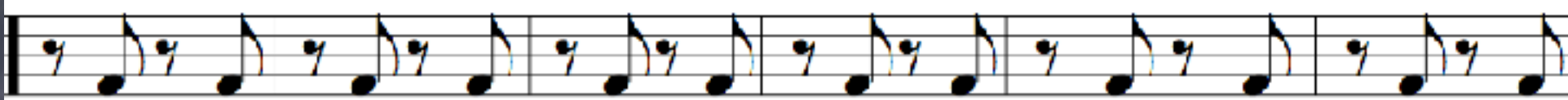
1. Transposing key
2. Transposing notes up/down the octave.
3. Having tenor or bass sing but not both
4. Reordering parts

# Transposing to better key:

## Tao Tao Po

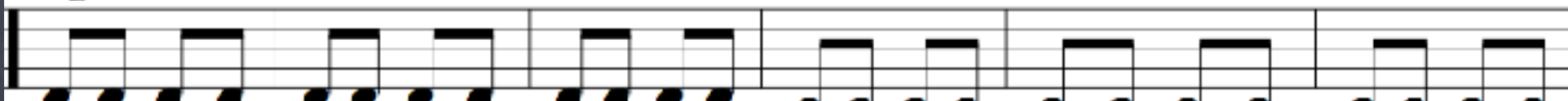
### original key

*p*




ta o ta - o ta - o ta - o ta o ta - o

*p*



ta-o ta-o ta-o ta-o ta-o ta-o ta-o ta-o ta-o ta-o ta-o

*mp*



la-ga po nim - yo a-yaw pa - li-ga - wan pu - ma-sok sa kwar - to nag sa-

*mp*



tm tm tm tm tm tm tm tm tm tm tm



# Transposed up a m3

ta o ta o ta o ta o ta o ta o ta o ta

ta-o ta-o ta-o ta-o ta-o ta-o ta-o ta-o ta-o ta-o ta-o ta-o

la-ga po nin yo a-yaw pa li-ga wan pu ma-sok sa kwar to nag sa- kit sa- ki - tan

tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm tm



# Transposing a few notes: Johnny Has Gone for a Soldier

24

The image shows a musical score for the song "Johnny Has Gone for a Soldier". It consists of three systems of staves. The first system has a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The vocal line has the lyrics "he loves me, when he comes back we will mar - ried be,". The piano accompaniment has the lyrics "he loves me, oo mar - ried be,". A blue arrow points to the note "oo" in the vocal line, indicating a transposition. The second system continues the vocal line with the lyrics "he loves me, oo mar - ried be,". The piano accompaniment continues with the lyrics "he loves me, oo mar - ried be,". The third system continues the vocal line with the lyrics "he loves me, oo mar - ried be,". The piano accompaniment continues with the lyrics "he loves me, oo mar - ried be,".

he loves me, when he comes back we will mar - ried be,

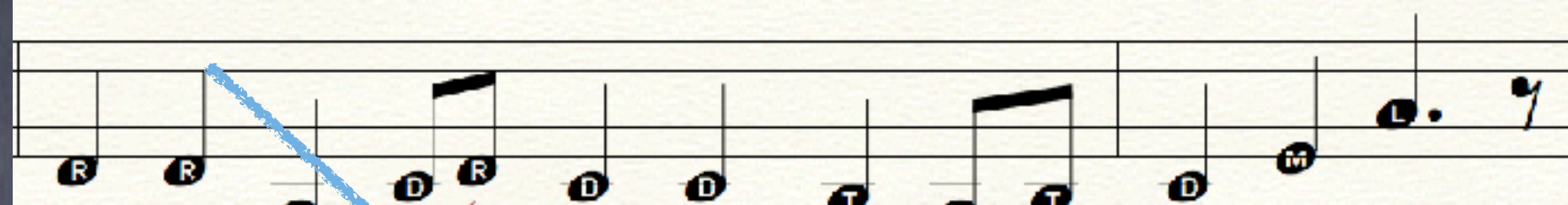
he loves me, oo mar - ried be,

he loves me, oo mar - ried be,

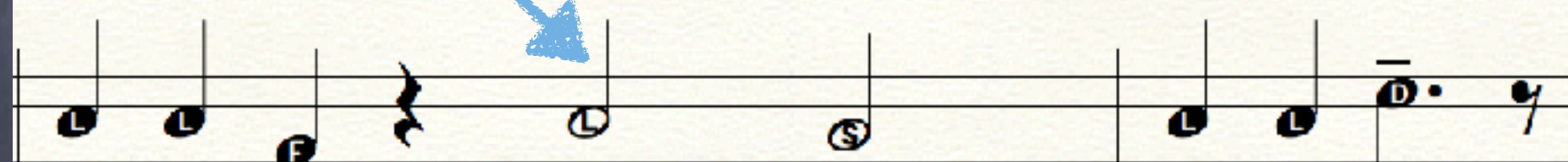




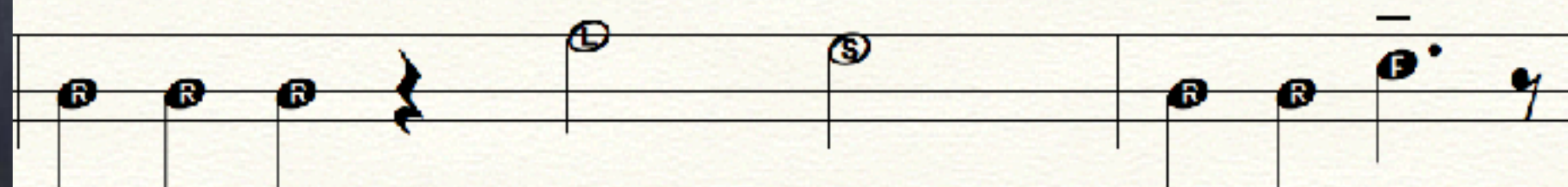
he loves me, when - he comes back we will mar-ried be



he loves me, when - he comes back we will mar-ried be



he loves me, oo oo mar ried - be,



he loves me, oo oo mar ried - be,



# If I Have My Ticket

## 3 into 4 parts

tenor altered/leaves out some notes

The image displays a musical score for the song "If I Have My Ticket," arranged in three parts. The score is written on five staves. The first two staves represent the original three parts, while the third staff represents an altered tenor part. The lyrics are written below the staves, and the music includes various notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *mf* (mezzo-forte). The lyrics are: "for - the train that's com-in' and she's nev - er late. \_\_\_ Oo, can I ride? \_\_\_". The altered tenor part (third staff) has the lyrics: "For \_\_\_ the train that's com in' and she's nev er late. \_\_\_ tick-et Lord, can I ride? \_\_\_". The score is marked with a 7/8 time signature and a key signature of one sharp (F#). The bottom of the page shows the page number "30" and the page number "30".

for - the train that's com-in' and she's nev - er late. \_\_\_ Oo, can I ride? \_\_\_

for - the train that's com-in' and she's nev - er late. \_\_\_ Oo, can I ride? \_\_\_

For \_\_\_ the train that's com in' and she's nev er late. \_\_\_ tick-et Lord, can I ride? \_\_\_

For \_\_\_ the train that's com in' and she's nev er late. \_\_\_ If I have my tick-et Lord, can I ride? \_\_\_

30 | 30



# Reordering parts

## Niska Banja

**Coda** **Largo** (2 + 3 + 3) **Rall.** **A tempo**

31 Soprano or Soprano II

An - do - ni - ši Na - me ka - vla.

Alto I

An - do - ni - ši Na - me ka - vla.

Alto II

An - do - ni - ši Na - me ka - vla.

Bass or Soprano I

An - do - ni - ši Na - me ka - vla.

2.

An - do - ni - si Na - me ka - vla.

An - do - ni - si Na - me - ka - vla.

An - do - ni - si Na - me<sup>3</sup> - ka - vla

An - do - ni - si Na - me ka - vla



## II. Creating Hybrid Parts

- Identify range
- Extract singable melody from other parts
- This creates easier voice leading by substituting notes from other parts
- Notate the single part and share with students



# Daisies White

## From this:

The image displays a musical score for the song "Daisies White". It features four systems of music, each consisting of a vocal line with lyrics and a corresponding line of musical notation. The notation includes various note values (half notes, quarter notes, eighth notes, and rests) and rests, with some notes marked with letters (M, S, D, R, T, L) in circles. Red curved lines connect some notes, likely indicating phrasing or breath marks. The lyrics are: "e, There's not a star left in the - skies", "d, I — see the stars shine o — ver head.", "A cross the sky the moon will go.", and "e, There's not a star left in — the skies.".

e, There's not a star left in the - skies

d, I — see the stars shine o — ver head.

A cross the sky the moon will go.

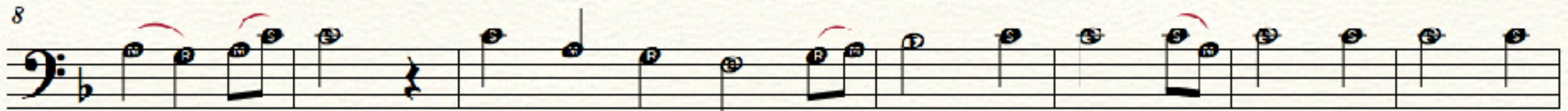
e, There's not a star left in — the skies.



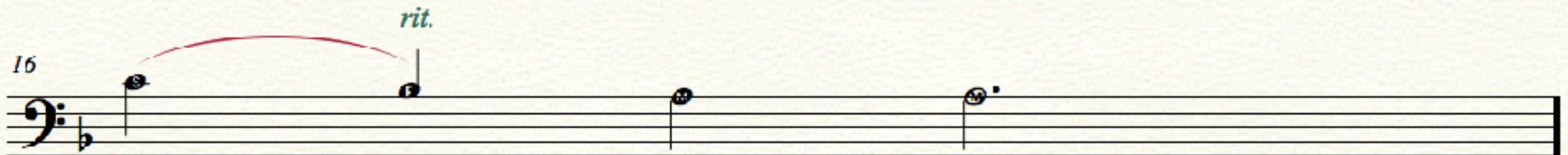
# To this:



3: And in the morn when I — a - rise, There's not a star left



in — the skies. She's picked them all and dropped them down. Up - on the mea - dow



of the town.



and finally together

The image displays a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are "There's not a star left in the - skies". The score is organized into four systems, each corresponding to one of the voice parts. Each system consists of a musical staff with notes and lyrics. Red curved lines connect the lyrics of different voices across the systems, indicating they are to be sung together. The lyrics are: "There's not a star left in the - skies" for the first three systems, and "There's not a star left in the skies." for the final system. The musical notation includes various note values (quarter, eighth, and half notes) and rests, with some notes marked with a red 'x'.

Soprano: There's not a star left in the - skies

Alto: There's not a star left in the - skies

Tenor: There's not a star left in the - skies

Bass: There's not a star left in the skies.




# Star Spangled

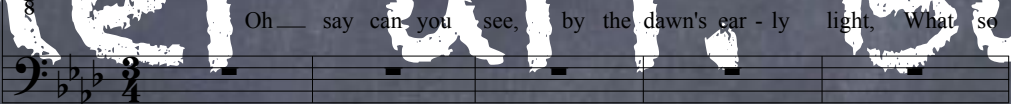
Achy Part/SSBanner

## Banner Ann. Bacon

Part 5



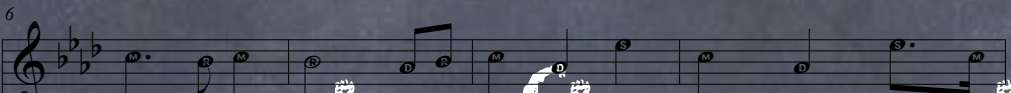
Part 6



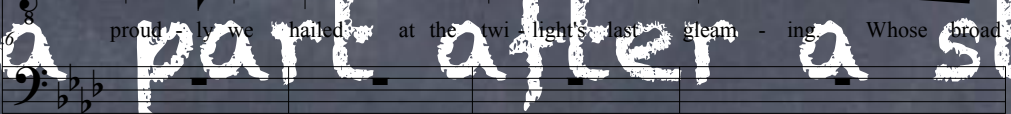
## Name a part after a student

## Makes the student feel special, not odd


Prt5



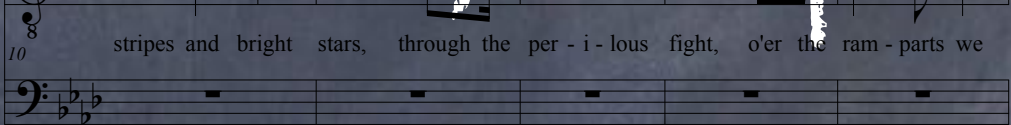
Prt6



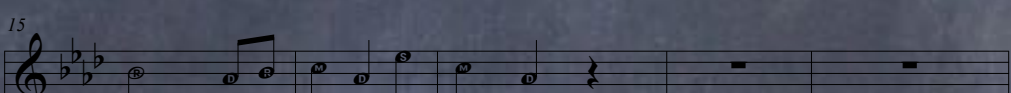
Prt5



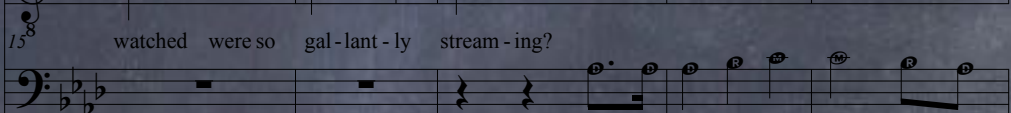
Prt6



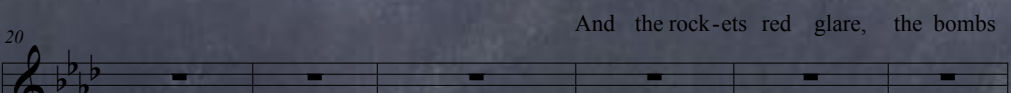
Prt5



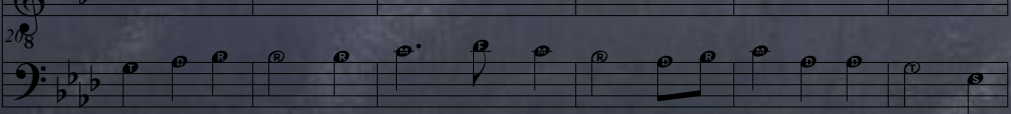
Prt6



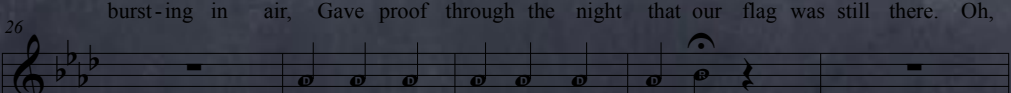
Prt5



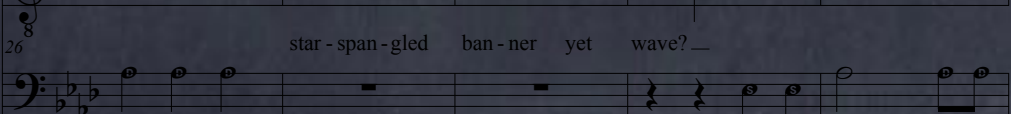
Prt6



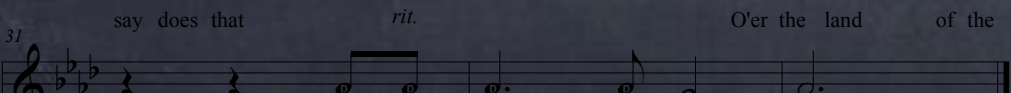
Prt5



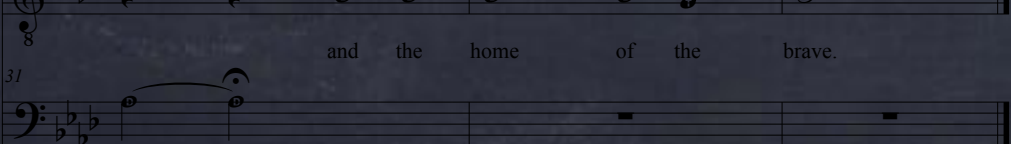
Prt6



Prt5



Prt6



free



# Achy Part/SSBanner

Part 5

Oh— say can you see, by the dawn's ear - ly light, What so

Part 6

Prt5

6 proud - ly we hailed at the twi - light's last gleam - ing. Whose broad

Prt6

Prt5

10 stripes and bright stars, through the per - i - lous fight, o'er the ram - parts we

Prt6

Prt5

15 watched were so gal-lant - ly stream - ing?

Prt6

20 And the rock-ets red glare, the bomb

Some bass

Some tenor

Prt5

20 And the rock-ets red glare, the bomba

Prt6

Prt5

26 burst-ing in air, Gave proof through the night that our flag was still there. Oh,

Prt6

26 star-span-gled ban-ner yet wave?—

Prt5

31 say does that *rit.* O'er the land of the

Prt6

31 and the home of the brave.

free



Achy Part/SSBanner

Part 5

8 Oh say can you see, by the dawn's ear - ly light, What so

Part 6

Prt5

6  
8 proud - ly we hailed at the twi - light's last gleam - ing. Whose broad

Prt6

Prt5

10  
8 stripes and bright stars, through the per - i - lous fight, o'er the ram - parts we

Prt6

Prt5

15  
8 watched were so gal - lant - ly stream - ing?

Prt6

And the rock-ets red glare, the bombs

Prt5

20  
8 burst - ing in air, Gave proof through the night that our flag was still there. Oh,

Prt6

Prt5

26  
8 star - span - gled ban - ner yet wave? —

Prt6

say does that

*rit.*

O'er the land of the

Prt5

31  
8 and the home of the brave.

Prt6

free



# Roses I Send to You

10



Oh - beau-ti-ful mes-sen-gers, fra-grant and fair, And greet-ing the morn-ing all guilt-less of care,

10



Oh - beau-ti-ful mes-sen-gers, fra-grant and fair, And greet-ing the morn-ing all guilt-less of care,

10

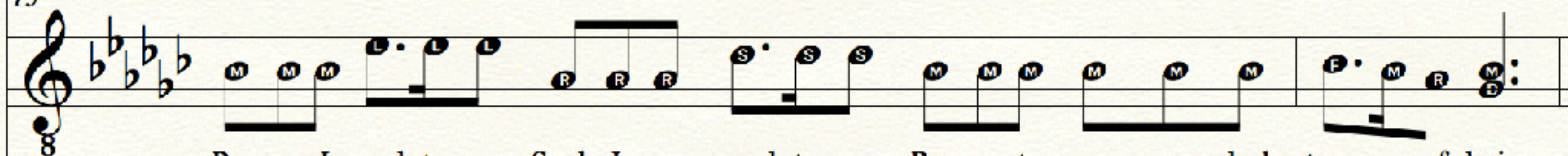


Oh - beau-ti-ful mes-sen-gers, fra-grant and fair, And greet-ing the morn-ing all guilt-less of care,

Detailed description: The image displays three staves of musical notation for the song 'Roses I Send to You'. Each staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The first staff is marked with a '10' in the upper left corner. The lyrics 'Oh - beau-ti-ful mes-sen-gers, fra-grant and fair, And greet-ing the morn-ing all guilt-less of care,' are written below the notes. The second staff is also marked with a '10' and contains the same lyrics. The third staff is marked with a '10' and contains the same lyrics. The musical notation includes various note values, rests, and bar lines, with some notes labeled with letters like 'D', 'R', 'M', 'F', 'L', 'S', 'T', 'P'.



15



Ros-es I send to you Such I com-mend to you Ros-es to grace your dark tress-es of hair.

15



Ros-es I send to you Such I com-mend to you Ros-es to grace your dark tress-es of hair.

15



Ros-es I send to you Such I com-mend to you Ros-es to grace your dark tress-es of hair.



# My Good Lord's Done Been Here

13

Musical score for the first system of the hymn. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves. The system ends with a double bar line and a repeat sign. The dynamic marking *mf* is present at the end of both staves.

Nev - er did I think that He was so nigh, — blest my soul — and — gone; He

Musical score for the second system of the hymn. It features a treble staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves. The system ends with a double bar line and a repeat sign. The dynamic marking *mf* is present at the end of both staves.

Nev - er did I think that He was so nigh — blest my soul and gone



spoke\_ and He made me\_ laugh and cry, \_ blest my soul\_ and\_ gone.

*mf*

15

*mf*

He spoke and He made me laugh and cry, - blest my soul and gone

*mf*



# III. Improving Readability

- Remove common issues that confuse the eye.
- Focus on the musical "skeleton" of pitches and rhythm.
- Model musicianship for them but let their eye see simplicity.
- Separate combined parts into individual staves.
- Adapt parts to fit the voices you have.



17

My good Lord's done been here, blest\_\_\_\_ my soul\_ and gone a - way.

My Lord's been here, and blest my soul.\_\_\_\_

The musical score for measures 17-20 is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal melody in the first staff begins with a forte (*f*) dynamic and features a melisma on the word "blest". The piano accompaniment in the second and third staves also begins with a forte (*f*) dynamic and provides harmonic support with chords and moving lines.

My Lord's been here, and blest my soul. -

The musical score for measures 21-24 continues the vocal melody and piano accompaniment. The vocal line includes lyrics and a melisma. The piano accompaniment continues with chords and moving lines. The key signature remains three flats.



# Screencast examples

1. Tan-zen und sprin-gen, sin-gen und klin-gen,  
2. Schö-ne Jung-frau-en in grü-ner Au-en, fa la la la fa la la la la fa la.

1. Tan-zen und sprin-gen, sin-gen und klin-gen,  
2. Schö-ne Jung-frau-en in grü-ner Au-en, fa la la la fa la la la la fa la.

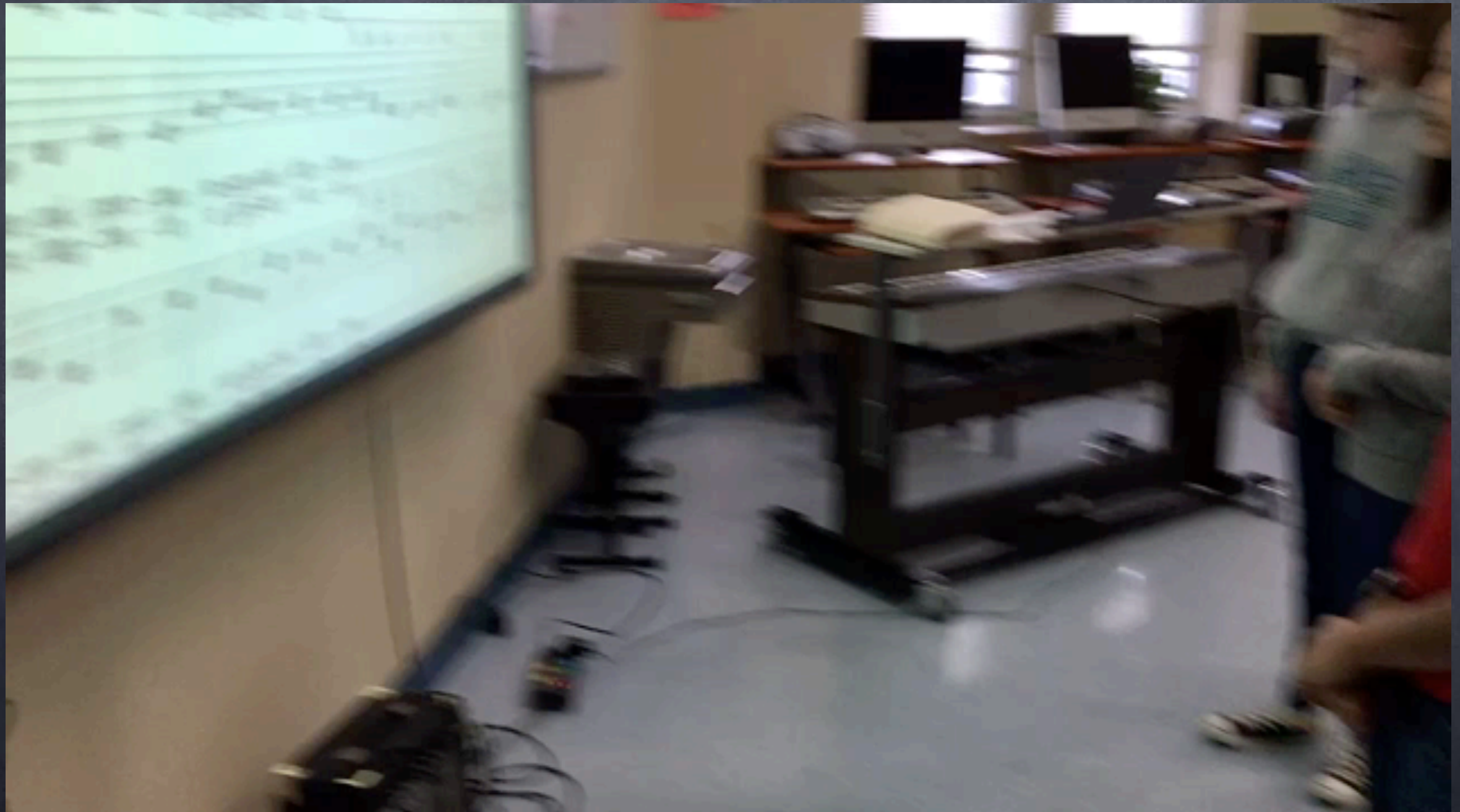
1. Tan-zen und sprin-gen, sin-gen und klin-gen,  
2. Schö-ne Jung-frau-en in grü-ner Au-en, fa la la la fa la la la la fa la.

1. Tan-zen und sprin-gen, sin-gen und klin-gen,  
2. Schö-ne Jung-frau-en in grü-ner Au-en, fa la la la fa la la la la fa la.

1. Tan-zen und sprin-gen, sin-gen und klin-gen,  
2. Schö-ne Jung-frau-en in grü-ner Au-en, fa la la la fa la la la la fa la.



# Pattern recognition: Tanzen und springen part 3





# Swedish Harvest Song 2 staves

## original score

6

30 Tun, tun, tun, tun, tun, tun, Bar - nen i ring dan - sa om kring.

*f*

Tun, tun, tun, tun, tun, tun, tun, tun, tun, tun. Bar - nen i ring dan - sa om kring.

*f*

Tun, tun, tun, tun, tun, tun, Bar - nen i ring dan - sa om kring.

The image displays a musical score for a two-staff piece. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time and have a key signature of one flat (B-flat). The score begins with a repeat sign. The lyrics are written below the notes. The first staff has a forte (f) dynamic marking. The second staff also has a forte (f) dynamic marking. The lyrics are: 'Tun, tun, tun, tun, tun, tun, Bar - nen i ring dan - sa om kring.' The first staff has a repeat sign at the beginning. The second staff has a repeat sign at the beginning. The lyrics are: 'Tun, tun, tun, tun, tun, tun, tun, tun, tun, tun. Bar - nen i ring dan - sa om kring.' The third staff has a repeat sign at the beginning. The lyrics are: 'Tun, tun, tun, tun, tun, tun, Bar - nen i ring dan - sa om kring.'



# Same score, 4 staves

The image displays a musical score for a song, presented in four staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The first staff is marked with a green *mf* dynamic. The lyrics are in Swedish. The first part of the score, spanning measures 1 to 8, is repeated in measures 9 to 16. A blue double bar line with repeat dots separates these two sections. The lyrics for the first part are "svän-ga oss glatt i dan-sen." and for the second part are "Tun, tun, tun, tun, tun, tun, Bar-nen i ring dan-sa om kring Tun, tun". The second staff is also marked with a green *mf* dynamic. The third staff is marked with a green *mf* dynamic and has a measure number of 15 at the beginning. The fourth staff is marked with a green *mf* dynamic and has a measure number of 15 at the beginning. The lyrics for the first part are "svän-ga oss glatt i dan-sen." and for the second part are "Tun, tun, tun, tun, tun, tun, Bar nen i ring dan sa om kring Tun, tun".

*mf*  
svän-ga oss glatt i dan-sen. Tun, tun, tun, tun, tun, tun, Bar-nen i ring dan-sa om kring Tun, tun

*mf*  
svän-ga oss glatt i dan-sen. Tun, tun, tun, tun, tun, tun, tun, tun, Bar-nen i ring dan-sa om kring Tun, tun,

15 *mf*  
svän-ga oss glatt i dan-sen. Tun, tun, tun, tun, tun, tun, Bar nen i ring dan sa om kring Tun, tun

15 *mf*  
svän-ga oss glatt i dan-sen. Tun, tun, tun, tun, tun, tun, Bar nen i ring dan sa om kring Tun, tun



# Cangoma

## on two staves

43

go-ma mecha - mou — “Dis - se, le - van - ta, po - vo, Ca - ti - vei ro ja - ‘ca-bou.” —

go-ma mecha - mou — “Dis - se, le - van - ta, po - vo, Ca - ti - vei ro ja - ‘ca-bou.” —



vs. 3 staves

go ma me cha mou \_\_\_\_\_ "Dis - se, le van \_\_\_\_\_ ta, po \_\_\_\_\_ vo, Ca ti vei ro ja \_\_\_\_\_ 'ca bou." -



# Let the River Run

Oh, — my heart is ach - ing. We're com-ing to the edge, run - ning on the wa-ter com-ing through the fog, your sons and daugh-ters,

- - - Come, run — Come, sons and daugh-ters

- - - Come, run — Come, sons and daugh-ters

- - - Come, run — Come, sons and daugh-ters

- - - Come, run — Come, sons and daugh-ters

- - - Come, run — Come, sons and daugh-ters

The musical score is presented on five staves. The first staff contains the main melody with lyrics. The subsequent four staves provide a vocal accompaniment, each with a simplified melody and the lyrics: '- - - Come, run — Come, sons and daugh-ters'. The notation includes various musical symbols such as notes, rests, and bar lines.



# A Cappella Rehearsal

## Let the River Run





# Set Me As a Seal

Five part section but males only sang the notes they had. Some only sang the last four notes. Some same only two notes.  
Can you tell?



# Come Go With Me

## rewritten in 5 parts

The image displays a musical score for the song "Come Go With Me," rewritten in five parts. The score is presented on five staves, each with a corresponding line of lyrics. The music is written in a key with one sharp (F#) and a 7/8 time signature. The lyrics are: "Fa oo dn du bee oo bee oot dot da ba du bop, sha oo dn du bee oo bee oot dot dway du dot, Oo shu be du bop, wee oo bee oo bee do shu bee du bop, wee oo Oo shu be du bop, wee oo bee oo bee do shu bee du bop, wee oo - Oo shu be du bop wee oo bee oo bee do shu be du bop wee oo Dom dom dom dom bee du bee dom dom dom, dom b". The score includes various musical notations such as notes, rests, and bar lines. Some notes are highlighted in red, and there are red markings on the staves, possibly indicating specific performance instructions or corrections.

Fa oo dn du bee oo bee oot dot da ba du bop, sha oo dn du bee oo bee oot dot dway du dot,

Oo shu be du bop, wee oo bee oo bee do shu bee du bop, wee oo

Oo shu be du bop, wee oo bee oo bee do shu bee du bop, wee oo

- Oo shu be du bop wee oo bee oo bee do shu be du bop wee oo

Dom dom dom dom bee du bee dom dom dom, dom b



# Fa Una Canzona

**Fa una canzona**  
SATB a cappella  
Orazio Vecchi  
(1550-1605)

**Allegro**

**Soprano Alto**

1. Fa\_u - na can - zo - na - sen - - - za no - te ne - - re, -  
 2. Per en - tro non vi spar - ge - re du - rez - ze,  
 3. Ne vi far ci - fra\_ò se - gno con - tra se - gno,  
 4. Con ques - to sti - le il for - tu - na - to Or - fe - o  
 5. Ques - to\_è lo sti - le che que - tar già fe - o

**Tenor Bass**

Who can  
read  
this?

**Fa una canzone senza note nere**  
Orazio Vecchi

**Cantus**

1. 2.  
 Fau-na can - zo-ne sen - ze no - te ne-re ne-re Se mai bra-  
 Per en-tre non vi spar - ge - re du - rez-ze -rez-ze Che le mio or-  
 Ne vi far ci-fra\_ò se - gno con - ta se-gno se-gno Sop-ra o - gni  
 Con que-sto sti-le il for - tu - na-to Or-fe - o -fe - o Pro-ser - pi-

**Altus**

1. 2.  
 Fau-na can - zo-ne sen - ze no - te ne-re ne-re Se mai bra-  
 Per en-tre non vi spar - ge - re du - rez-ze -rez-ze Che le mio or-  
 Ne vi far ci-fra\_ò se - gno con - ta se-gno se-gno Sop-ra o - gni  
 Con que-sto sti-le il for - tu - na-to Or-fe - o -fe - o Pro-ser - pi-

**Tenor**

1. 2.  
 Fau-na can - zo-ne sen - ze no - te ne-re ne-re Se mai bra-  
 Per en-tre non vi spar - ge - re du - rez-ze -rez-ze Che le mio or-  
 Ne vi far ci-fra\_ò se - gno con - ta se-gno se-gno Sop-ra o - gni  
 Con que-sto sti-le il for - tu - na-to Or-fe - o -fe - o Pro-ser - pi-

**Bassus**

1. 2.  
 Fau-na can - zo-ne sen - ze no - te ne-re ne-re Se mai bra-  
 Per en-tre non vi spar - ge - re du - rez-ze -rez-ze Che le mio or-  
 Ne vi far ci-fra\_ò se - gno con - ta se-gno se-gno Sop-ra o - gni  
 Con que-sto sti-le il for - tu - na-to Or-fe - o -fe - o Pro-ser - pi-

Don't  
expect  
kids to  
understand  
this!



# Fa Una Canzona

The screenshot shows a music score with three systems of staves. Each system has a vocal line (treble clef) and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature changes between measures (3/2, 3/4, 5/4, 2/2, 3/4, 5/4, 3/4, 2/2). The lyrics are in Italian. A dialog box titled "Human Playback Processing" is overlaid on the second system. It contains the text "Preprocessing File for Human Playback (Type X to Skip)" and a progress bar showing 45% completion. Below the progress bar, it says "Processing ornaments...".

*mf p*

1. Fou - na can - zo - na sen - za no - te ne - re. Se mai bra - ma sti la mia gra-ziaha - ve - re.  
 2. Per en - tro non vi spar ge - re du - rez - ze Che le mio - rec - chie non vi so - noa - vez - ze.  
 3. Ne vi far ci - frao se - gno con-tra se - gno. So - praug ni co - sa quest' è'l mio di - se - gno.

Human Playback Processing  
 Preprocessing File for Human Playback (Type X to Skip)  
 45%  
 Processing ornaments...

1. Fou - na can - zo - na sen - za no - te ne - re. Se mai bra - ma sti la mia gra-ziaha - ve - re.  
 2. Per en - tro non vi spar ge - re du - rez - ze Che le mio - rec - chie non vi so - noa - vez - ze.  
 3. Ne vi far ci - frao se - gno con-tra se - gno. So - praug ni co - sa quest' è'l mio di - se - gno.

1. Fou - na can - zo - na sen - za no - te ne - re. Se mai bra - ma sti la mia gra-ziaha - ve - re.  
 2. Per en - tro non vi spar ge - re du - rez - ze Che le mio - rec - chie non vi so - noa - vez - ze.  
 3. Ne vi far ci - frao se - gno con-tra se - gno. So - praug ni co - sa quest' è'l mio di - se - gno.

Now they can read it!



# Keeper of the Eddystone Light range reduced for middle part

The image displays a musical score for the song "Keeper of the Eddystone Light". It consists of three staves of music, each with a corresponding line of lyrics. The lyrics are: "e A por-poise and a por-gy and the third was me. Yo, ho, ho, the wind blows free. Oh, for a life on the roll - ing sea. -". The music is written in a style that suggests a 19th-century sea shanty, with a mix of eighth and sixteenth notes in the first line, and a more melodic, slower pace in the second and third lines. The lyrics are written in a simple, sans-serif font, and the overall layout is clean and professional.

e A por-poise and a por-gy and the third was me. Yo, ho, ho, the wind blows free. Oh, for a life on the roll - ing sea. -

e A por-poise and a por-gy and the third was me. Yo, ho, ho, the wind blows free. Oh, for a life on the roll - ing sea. -

e A por-poise and a por-gy and the third was me. Yo, ho, ho, the wind blows free. Oh, for a life on the roll - ing sea. -



# Tools that Help



**SmartScore®** X<sup>2</sup>  
Professional Edition

+



make is easier to go from this:



# How to edit scores

- Scan possible scores with SmartScore X2
- Convert to xml file for editing in Finale 2014.5



# How to scan

- CanonScan LIDE 210/220 + SmartScore X2



SmartScore has been raised to **THE POWER OF X<sup>2</sup>**

Recognition accuracy is the heart of any music-scanning program and Musitek's new Prodigy Engine® is at the heart of SmartScore X<sup>2</sup> (Version 10.5). Musical scores, whether scanned or downloaded as PDF files, are read and interpreted more accurately, more completely and more quickly than any other music scanning software.

Accuracy is one thing. Use-ability is another. SmartScore X<sup>2</sup> offers an even larger set of useful tools and features than ever before while maintaining its easy-to-use profile. We've worked hard over these past few years to make this the most exciting and most useful SmartScore upgrade ever...

WITH **PRODIGY ENGINE**

The image shows the SmartScore X2 software box, which is white with a large musical note graphic and the text 'SMARTSCORE X2'. To the right of the box is a computer monitor displaying a musical score in the software's interface. The background of the advertisement features mathematical formulas, including  $\frac{\partial E}{\partial I_{ij}} = e^{-I_{ij}} \sum_{k \in N_j} \frac{\partial E}{\partial I_{kj}}$ ,  $E = \sum_{j=1}^P y_j D_j E - \frac{1}{2} \sum_{j=1}^P \sum_{k=1}^P y_j y_k E$ , and  $\delta_j =$ .

- Export as XML file, which opens in Finale.
- Edit as needed. Export as .mus or create screencast.



# focus on building skills through memorization of patterns

- Isolate a section for students to "loop".
- Let students hear small "chunks" of passages in harmony.
- Build memorization using form and repeated patterns.
- Assess throughout the teaching process by using small groups, demonstration volunteers, and "strolling listening".
- Refer to Reading in the Content Area techniques for building literacy.



# engage more students through real-time facilitated reading

- Use the scrolling feature within Finale 2011+ playback.
- Use the solfège (syllable) feature within Finale 2011+.
- Use color coded note heads if that helps your students.
- Use absolute pitch names within Finale 2011+ for instruments.
- Export files to .mus for student use within the free NotePad app.
- Create screencasts for posting on password protected site.



# Assessment





# Questions:

- Any thoughts or questions you have for me?
- Copyright?
  - Each student has each score purchased by school.
  - I make no money from files nor do I share them with anyone who doesn't have legal copies for each student.
  - These files are like worksheets that have essential concepts but contain few details.



# For more ideas

- Go to [mrlj.com](http://mrlj.com)
- Links for two other sites I created related to Reading in the Content Area are posted there.
- Dan LeJeune,
  - Blake School, MS Choral Director
  - University of St. Thomas, Adjunct Faculty