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 dont understand, I lose interest.

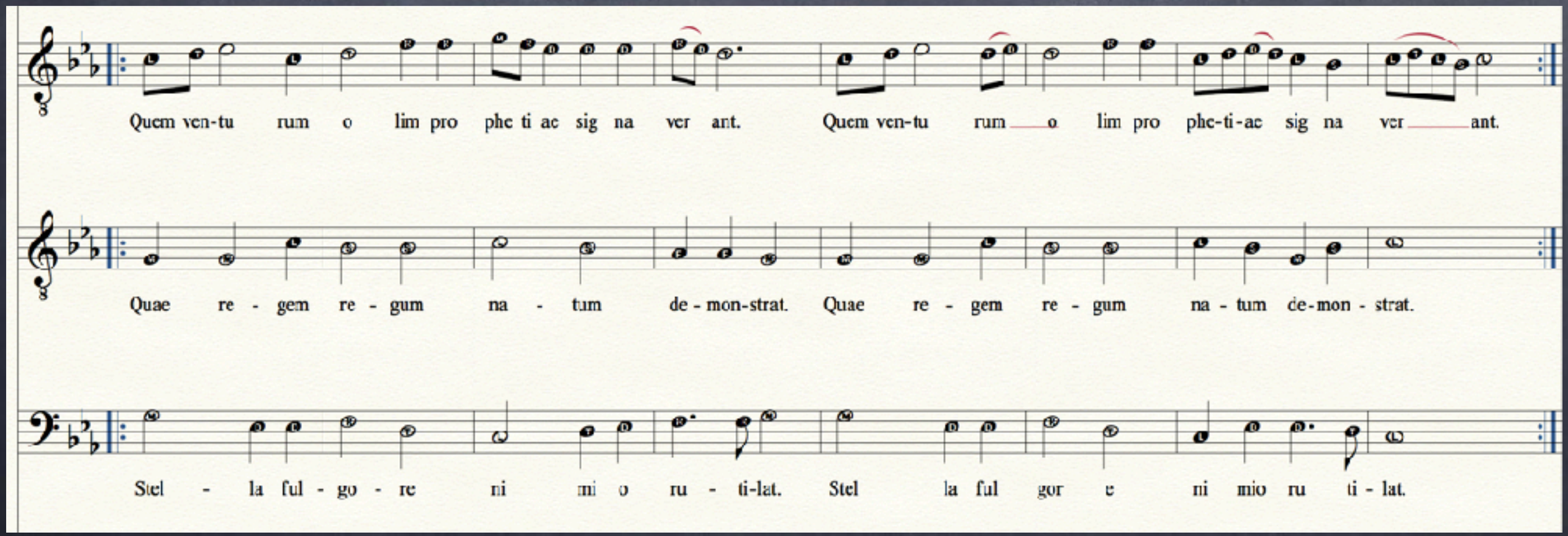
Clarity = Results

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

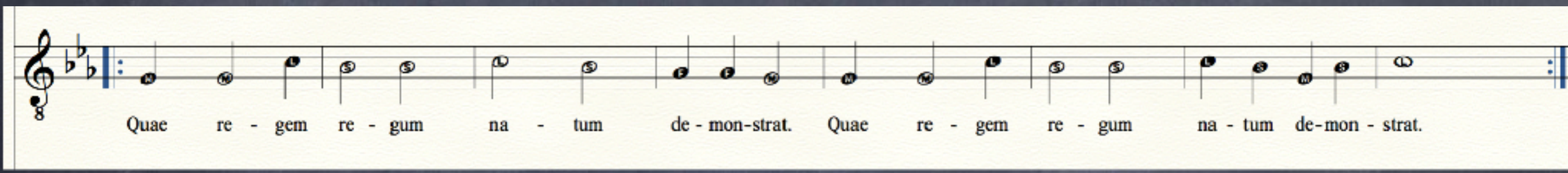
Prerequisites

- 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

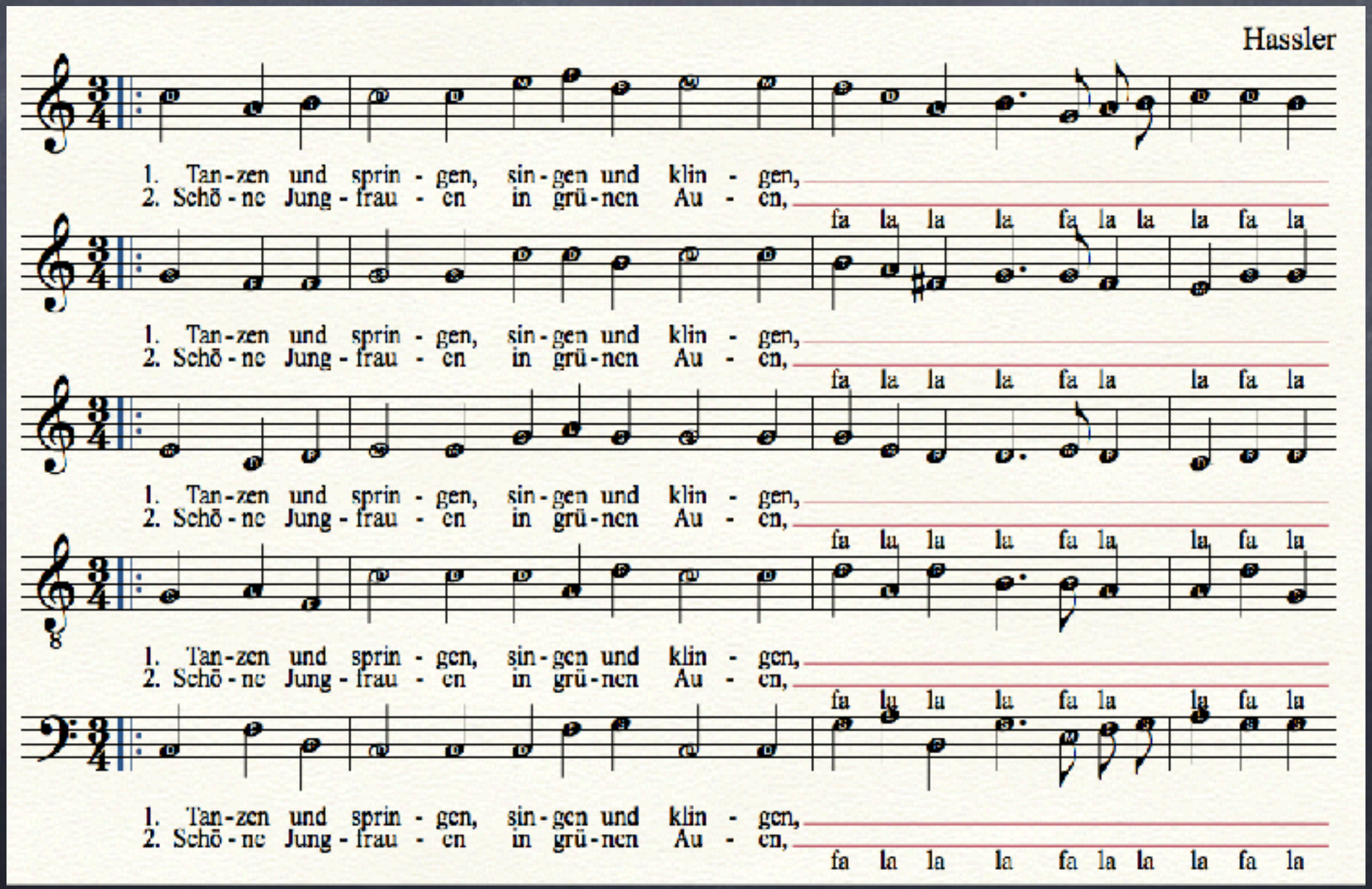


Kings' Processional Middle Part

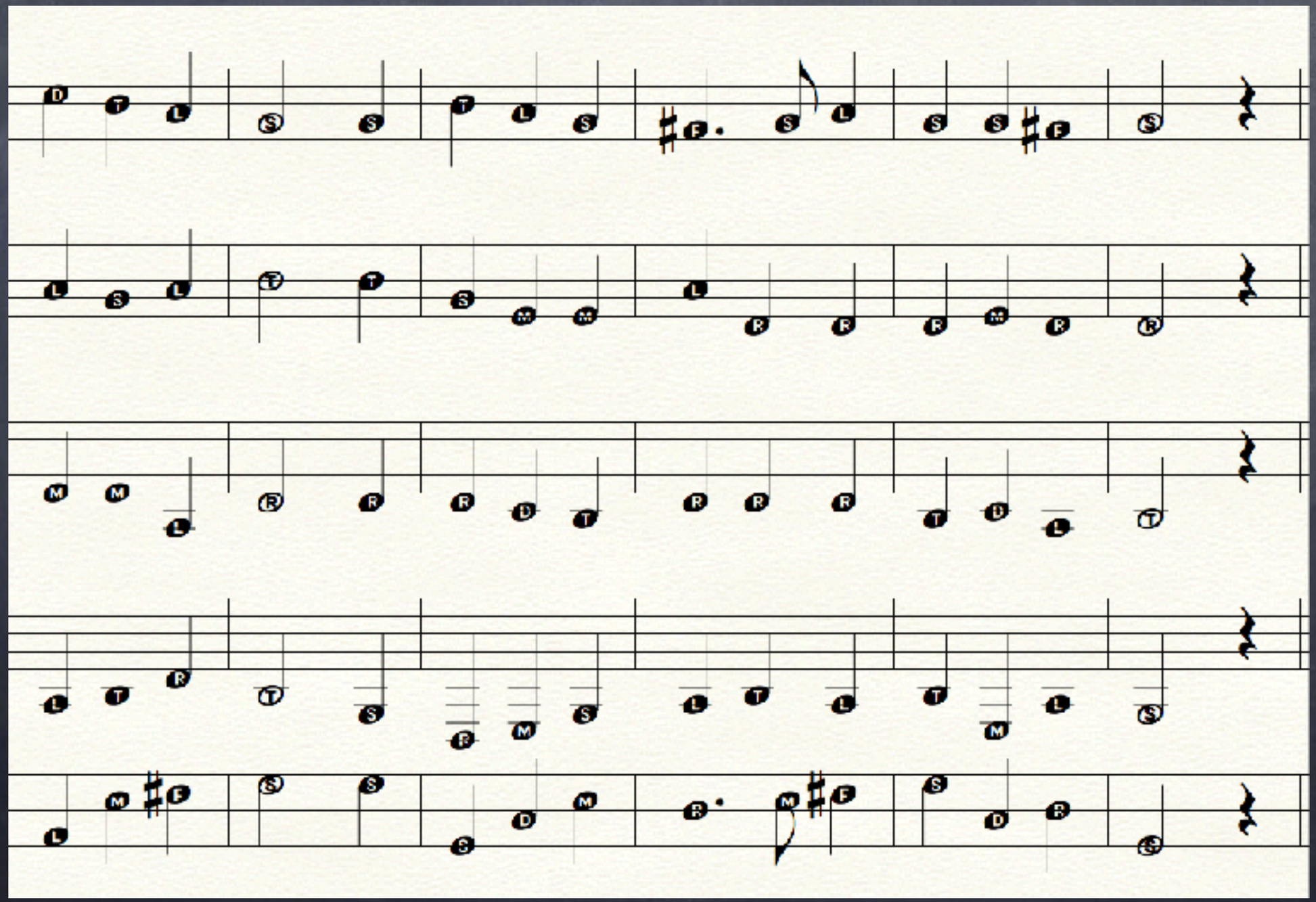


Notice how he can do his part with the bass below, but when the upper part enters, he stumbles a bit and then regains his footing. Looping is key. It's like doing reps for athletes.

Ideal SATB Voicing
Tanzen Und Springen



But is it ideal for all?



Tanzen und Springing Hybrid Part-the "Blum Part"

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

Hassler

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 fa la la

24

la fa la la la fa la.

Tanzen und Springen Concert

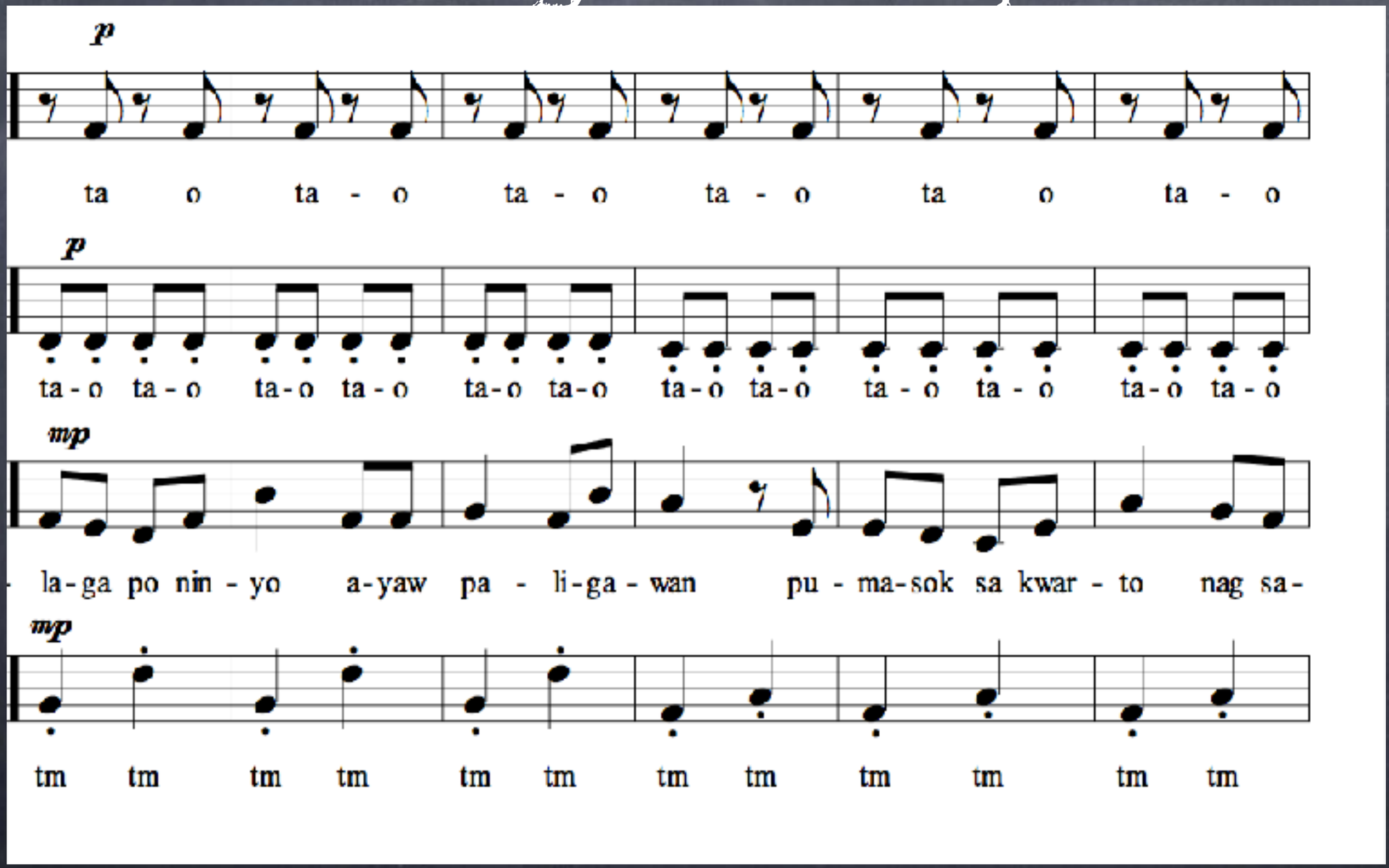
Now, REALITY

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

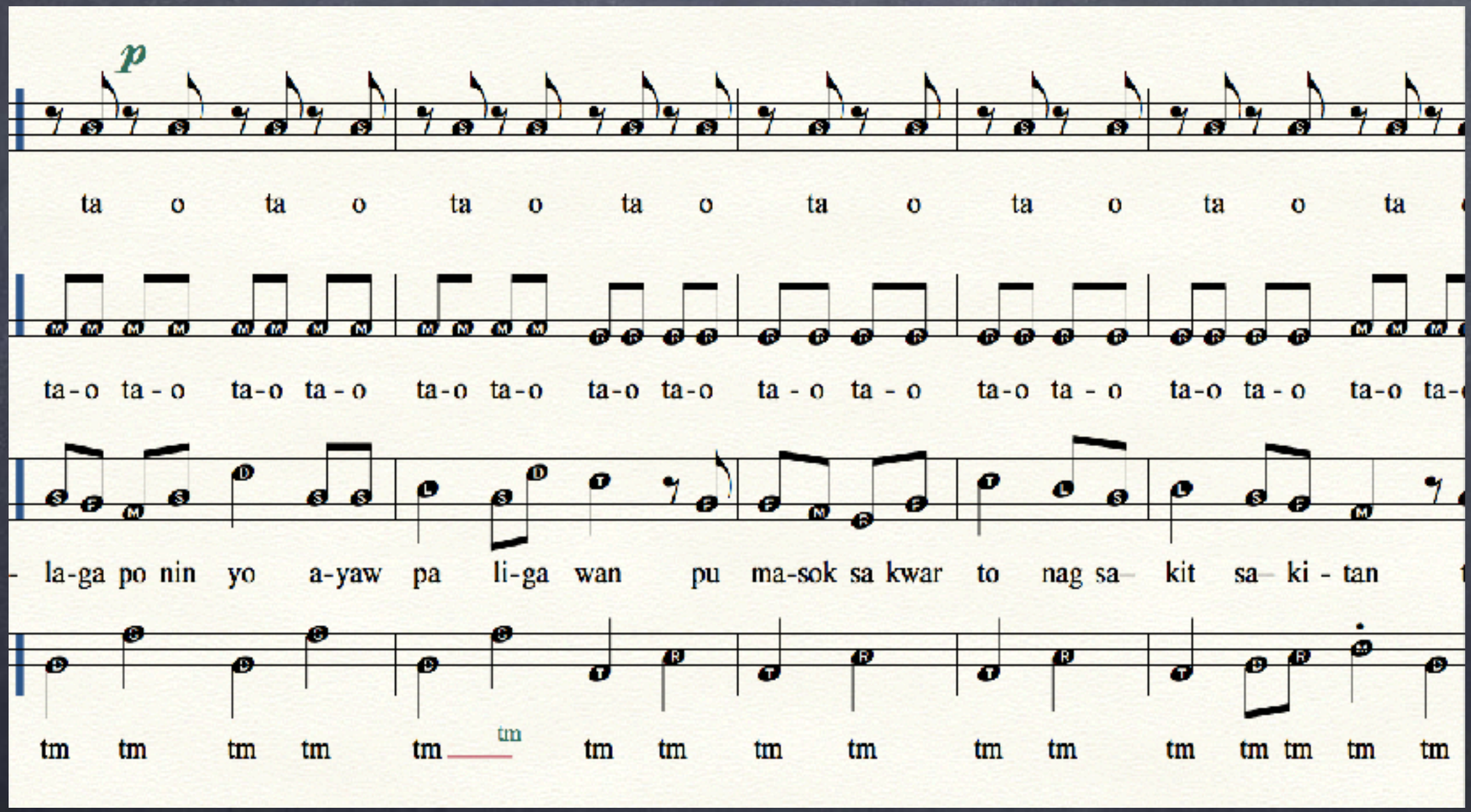
I. Modifying Parts

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

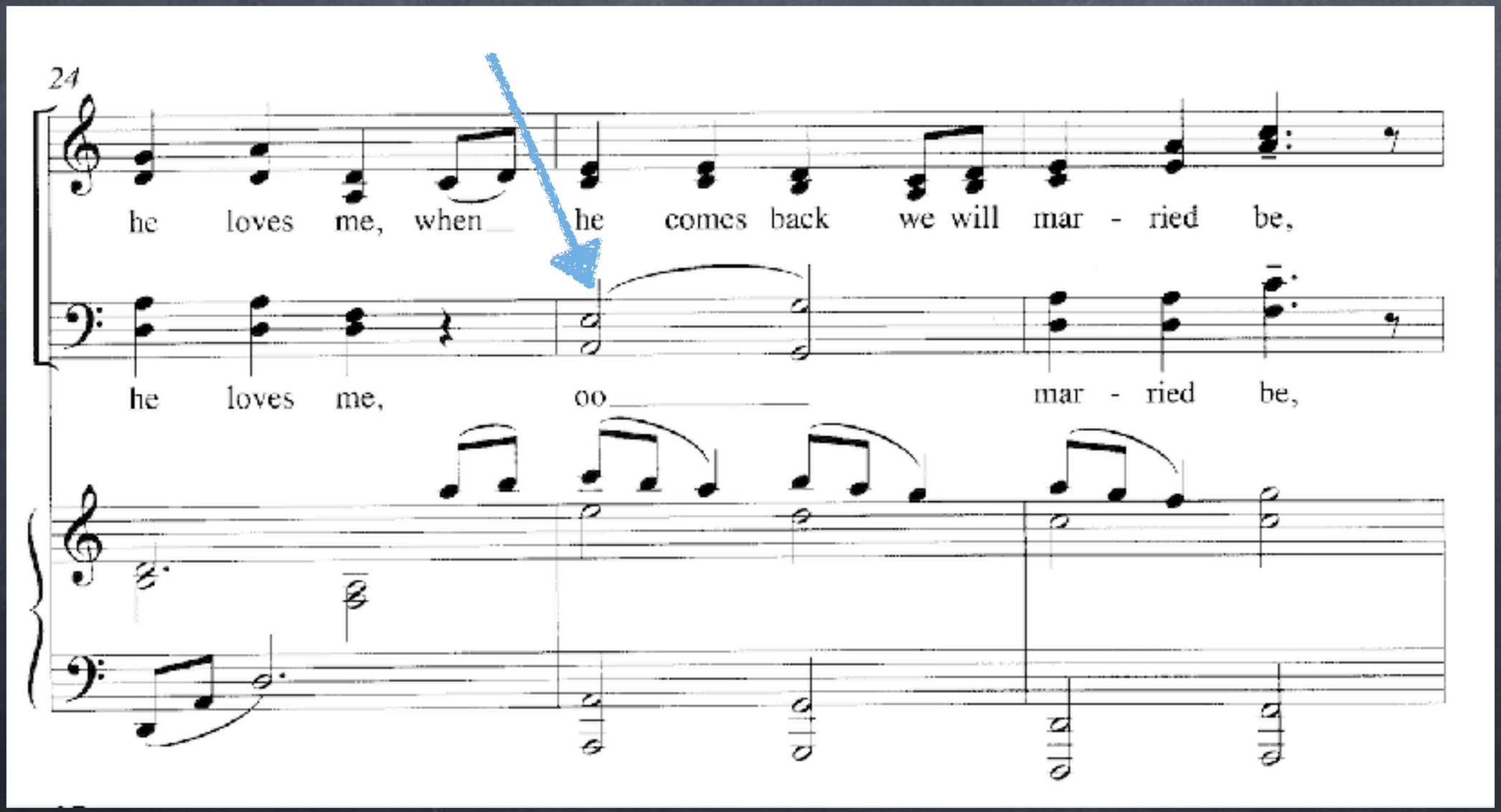
Transposing to better key:
Tao Tao Po
original key

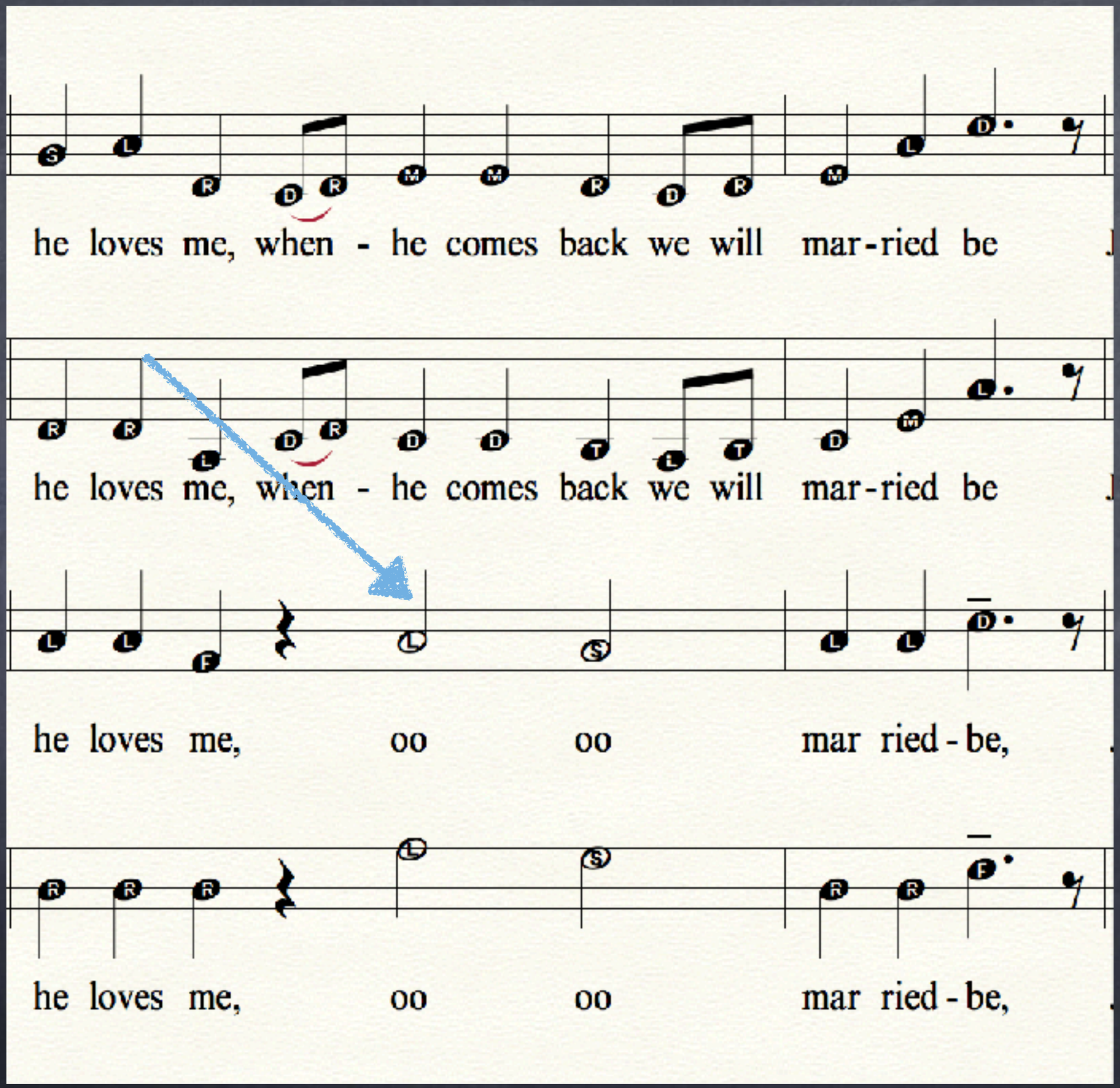


Transposed up a m3

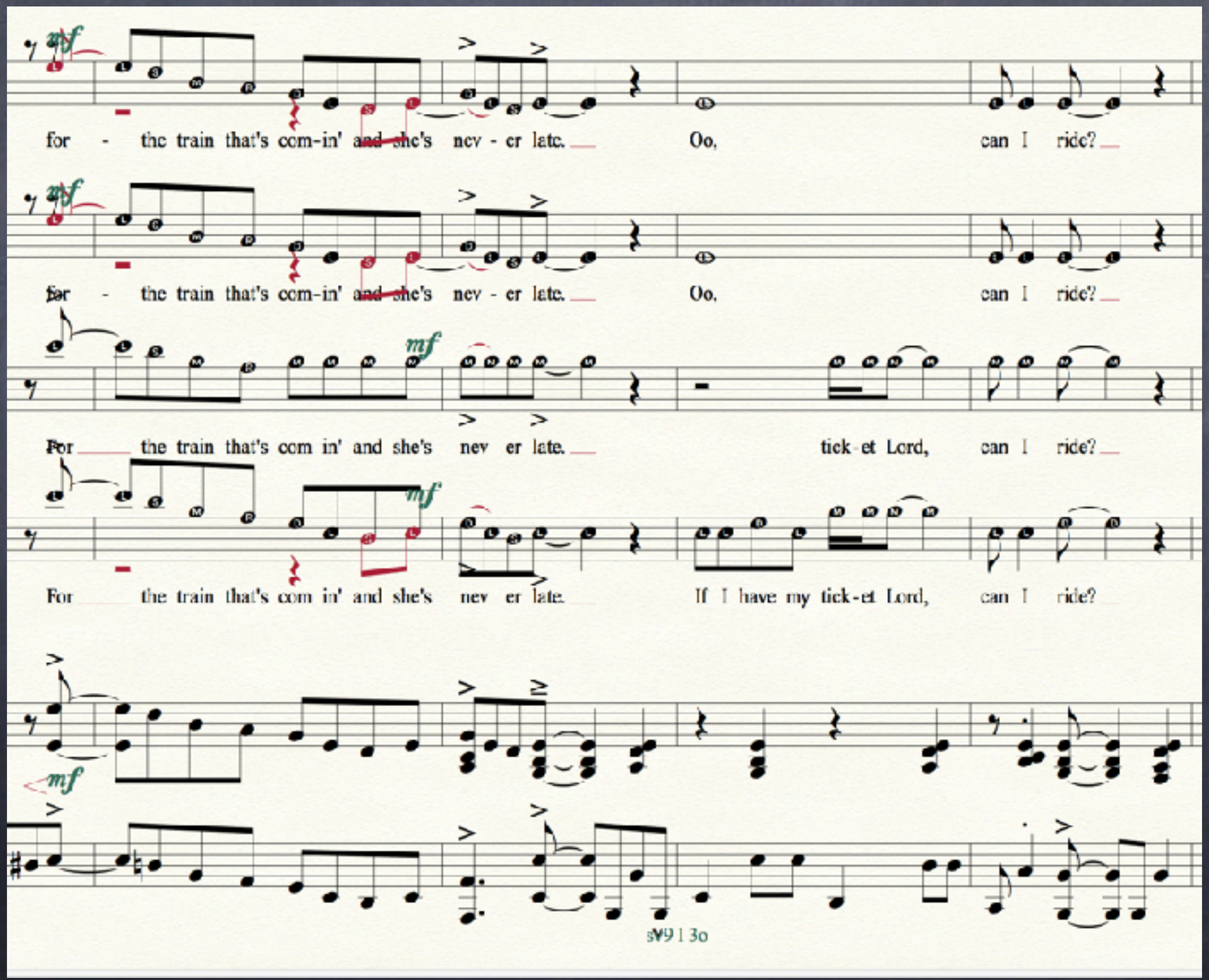


Transposing a few notes: Johnny Has Gone for a Soldier

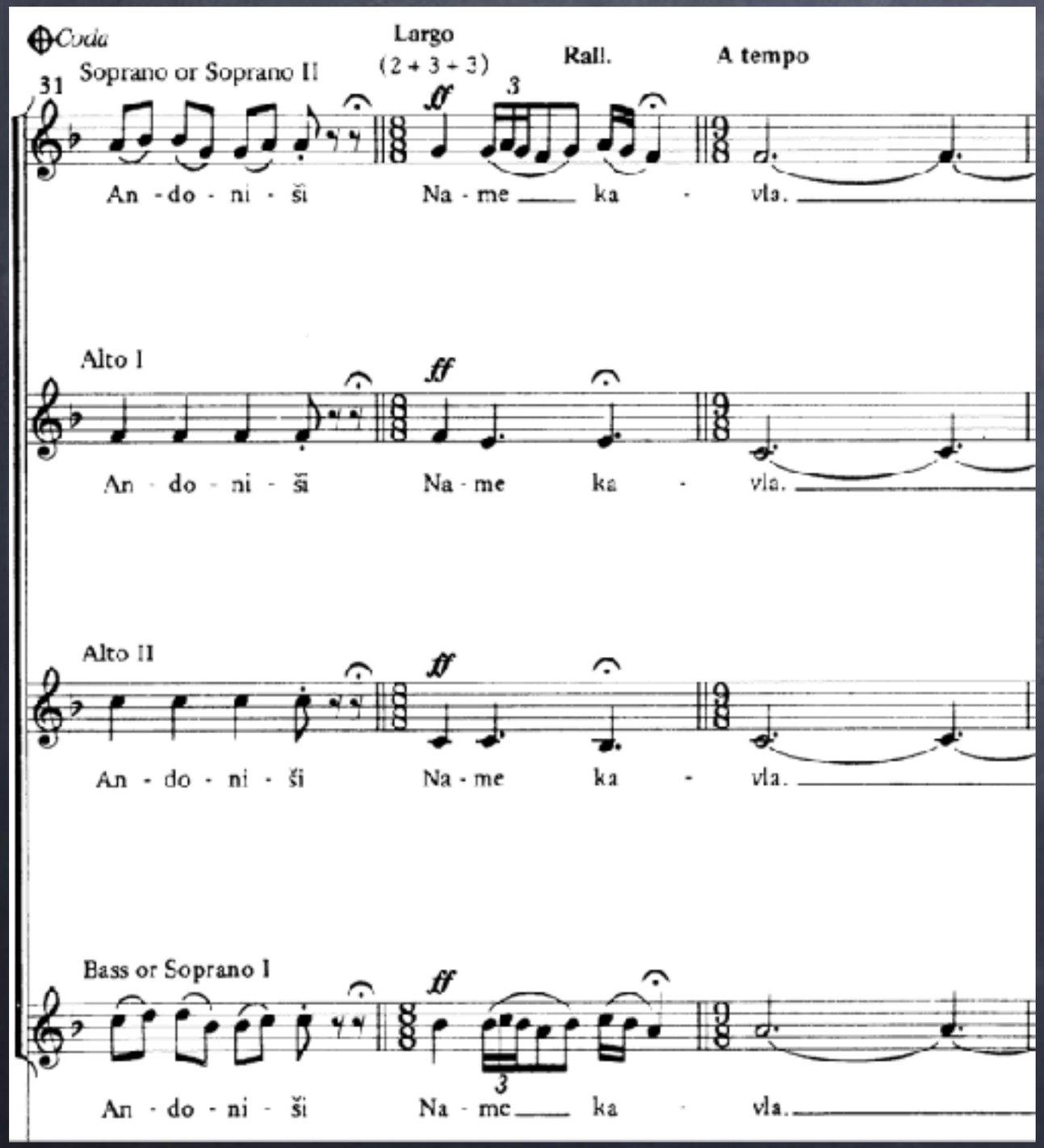


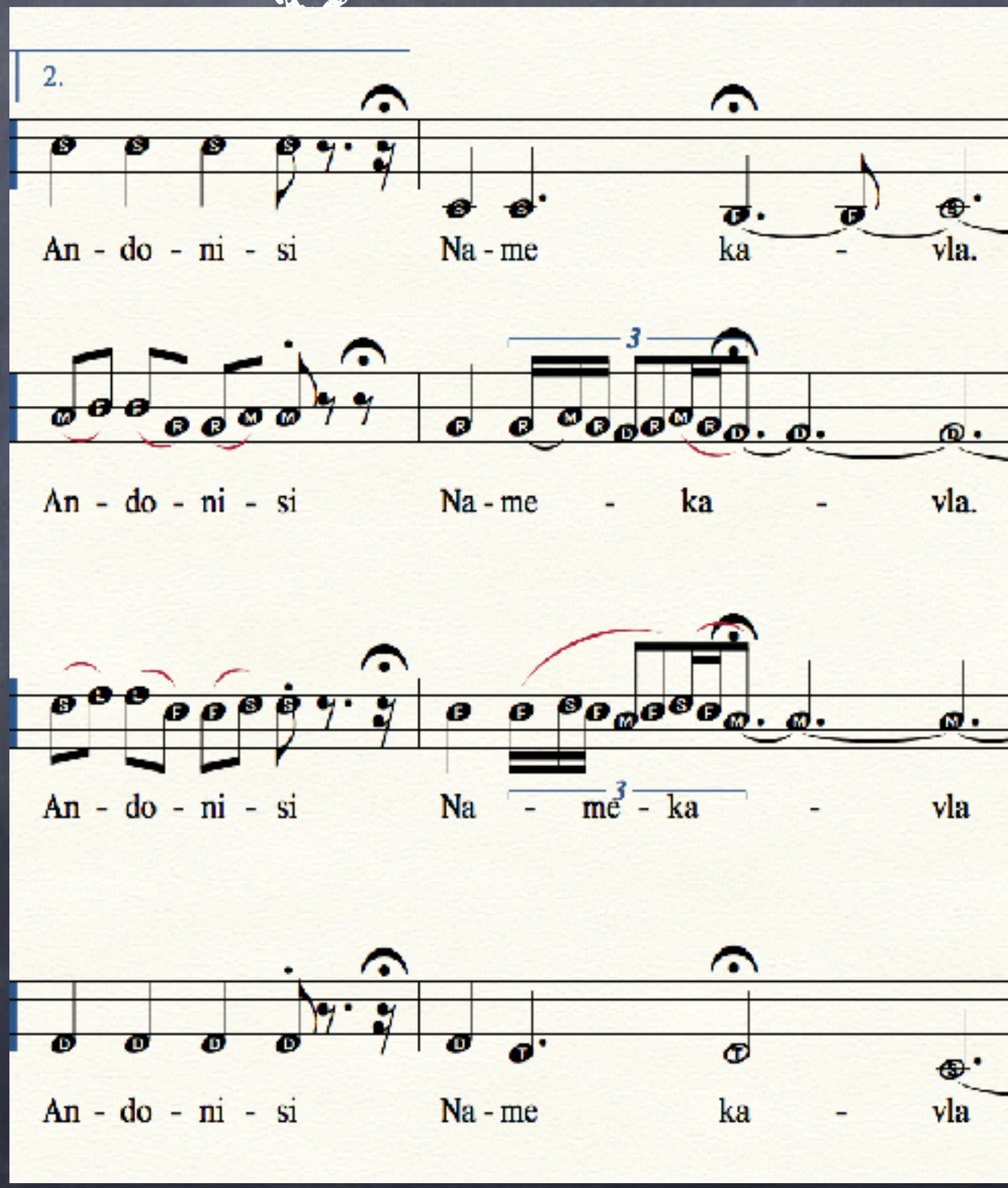

he loves me, when - he comes back we will mar-ried be
he loves me, when - he comes back we will mar-ried be
he loves me, oo oo mar ried - be,
he loves me, oo oo mar ried - be,

If I Have My Ticket
3 into 4 parts
tenor altered/leaves out some notes



Reordering parts
Niska Banja





II. Creating Hybrid Parts

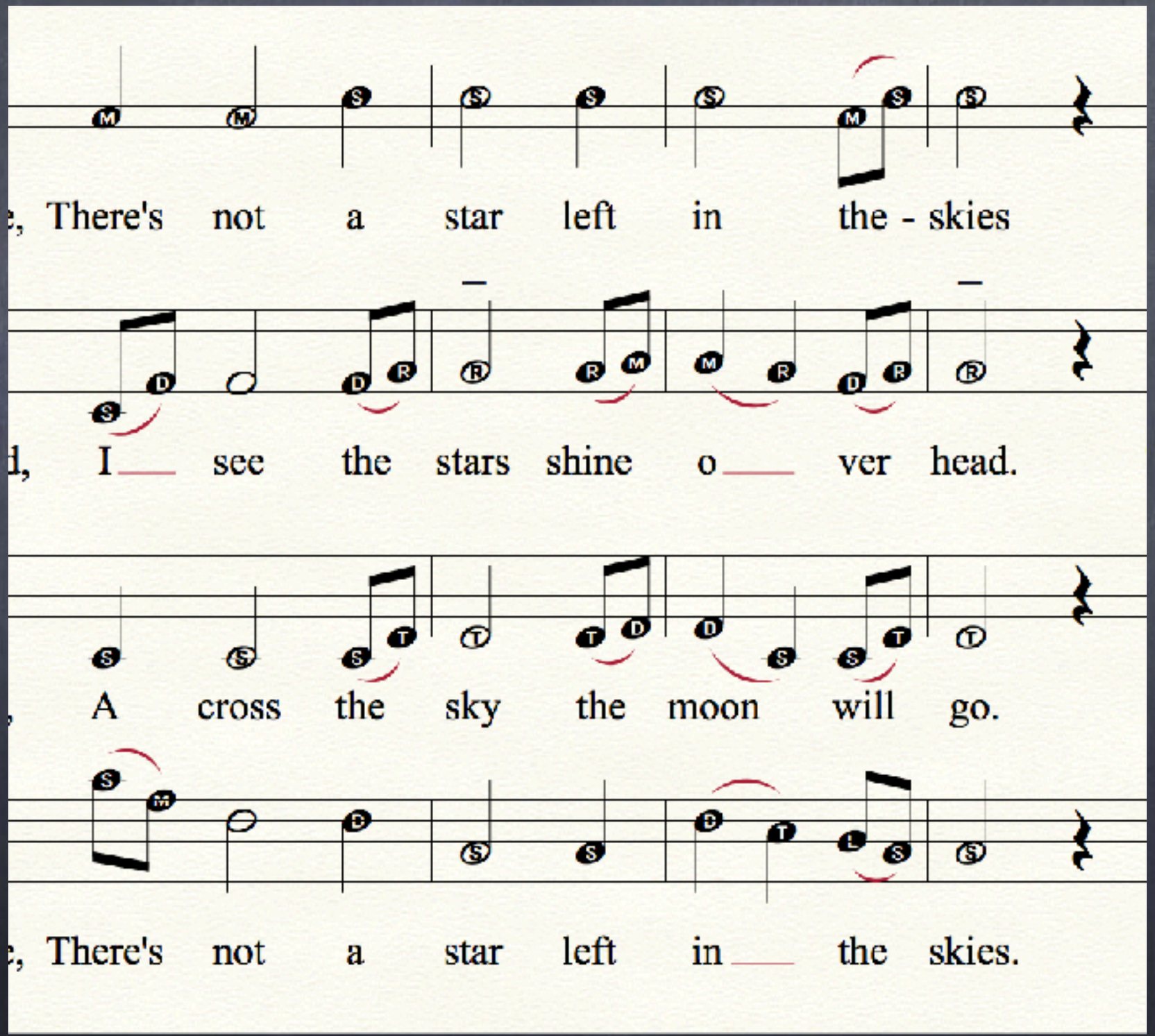
- Identify range
- Extract singable melody from other parts

- This creates easier voice leading by substituting notes from other parts

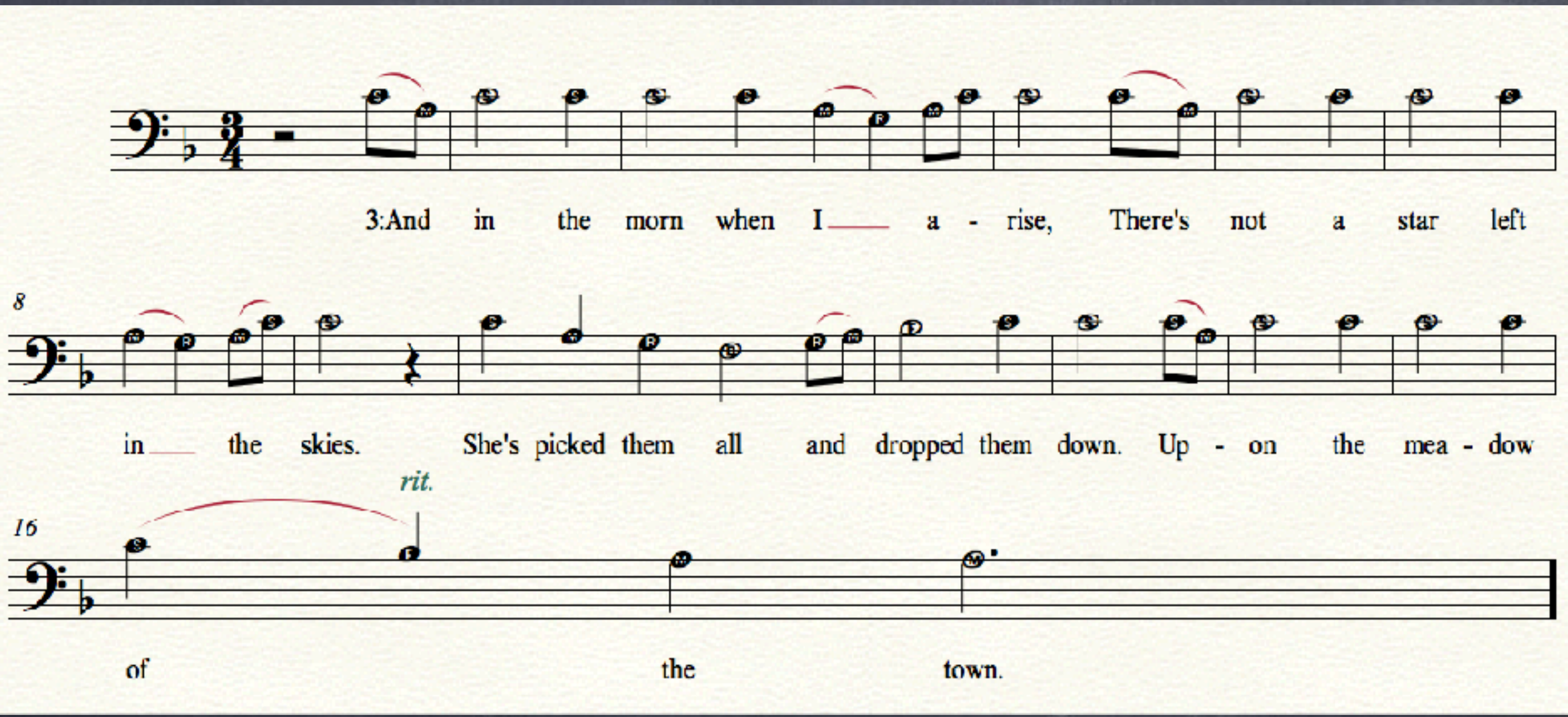
- Notate the single part and share with students

Daisies White

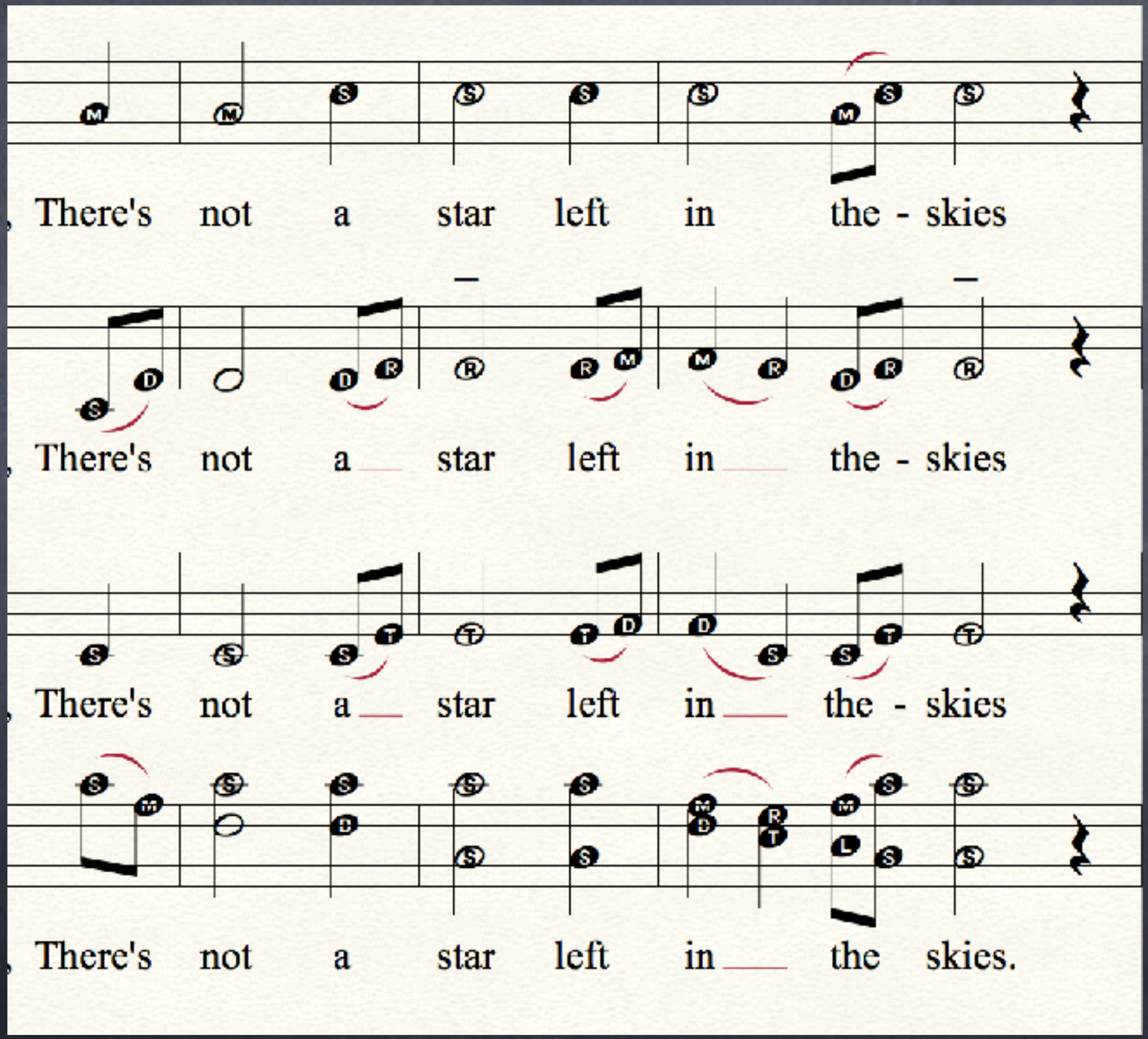
From this:



To this:


3:And in the morn when I a - rise, There's not a star left
8
in the skies. She's picked them all and dropped them down. Up - on the mea - dow
rit.
16
of the town.

and finally together

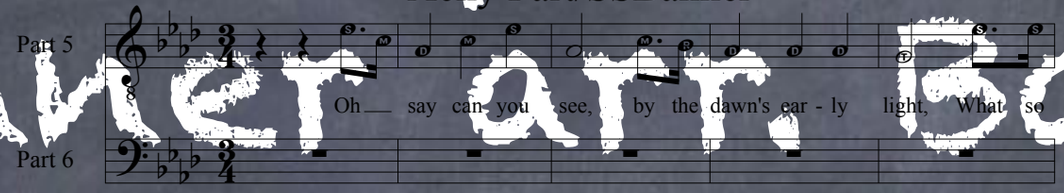


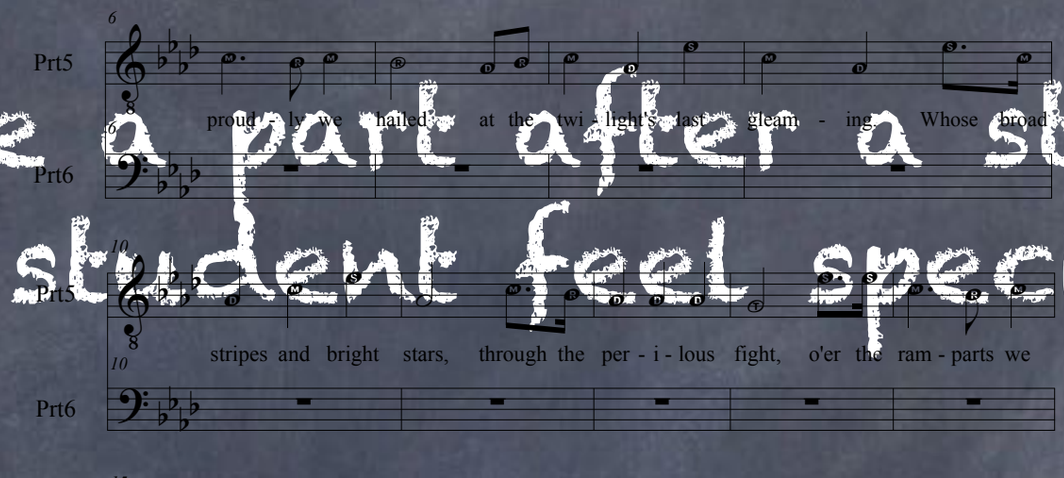
Star Spangled Banner arr. Bacon

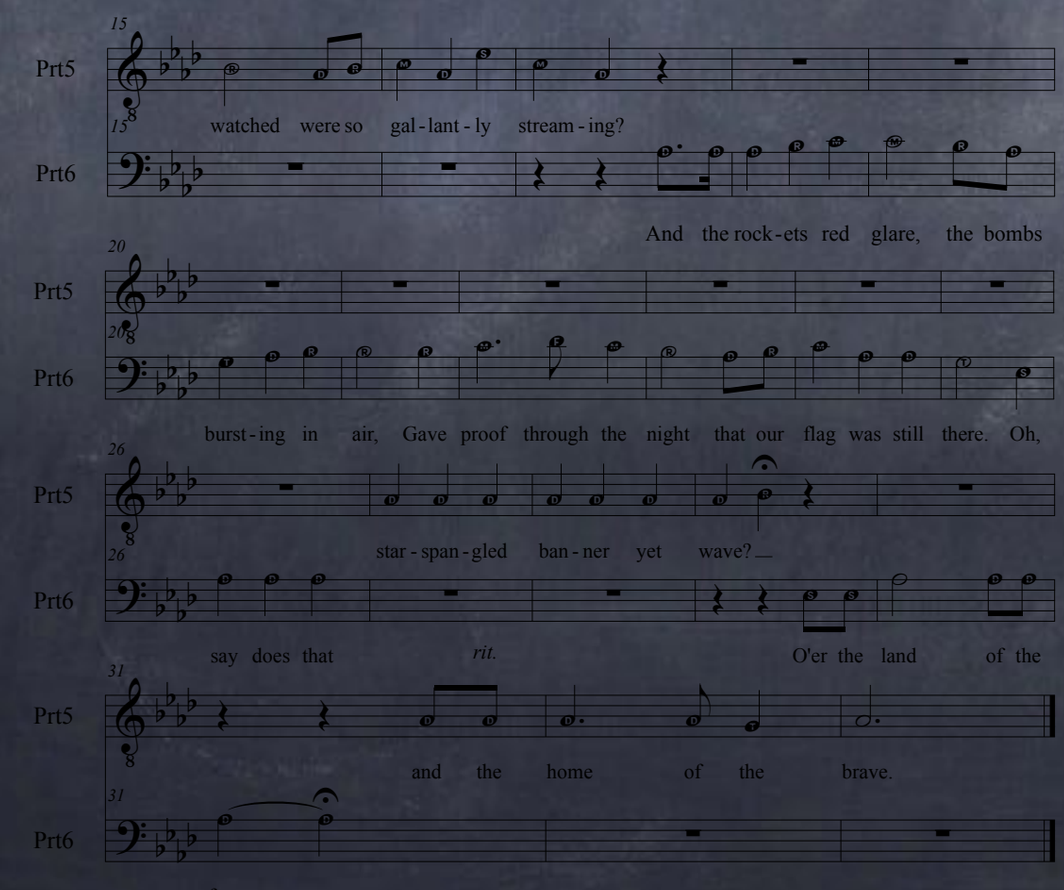
Achy Part/SSBanner

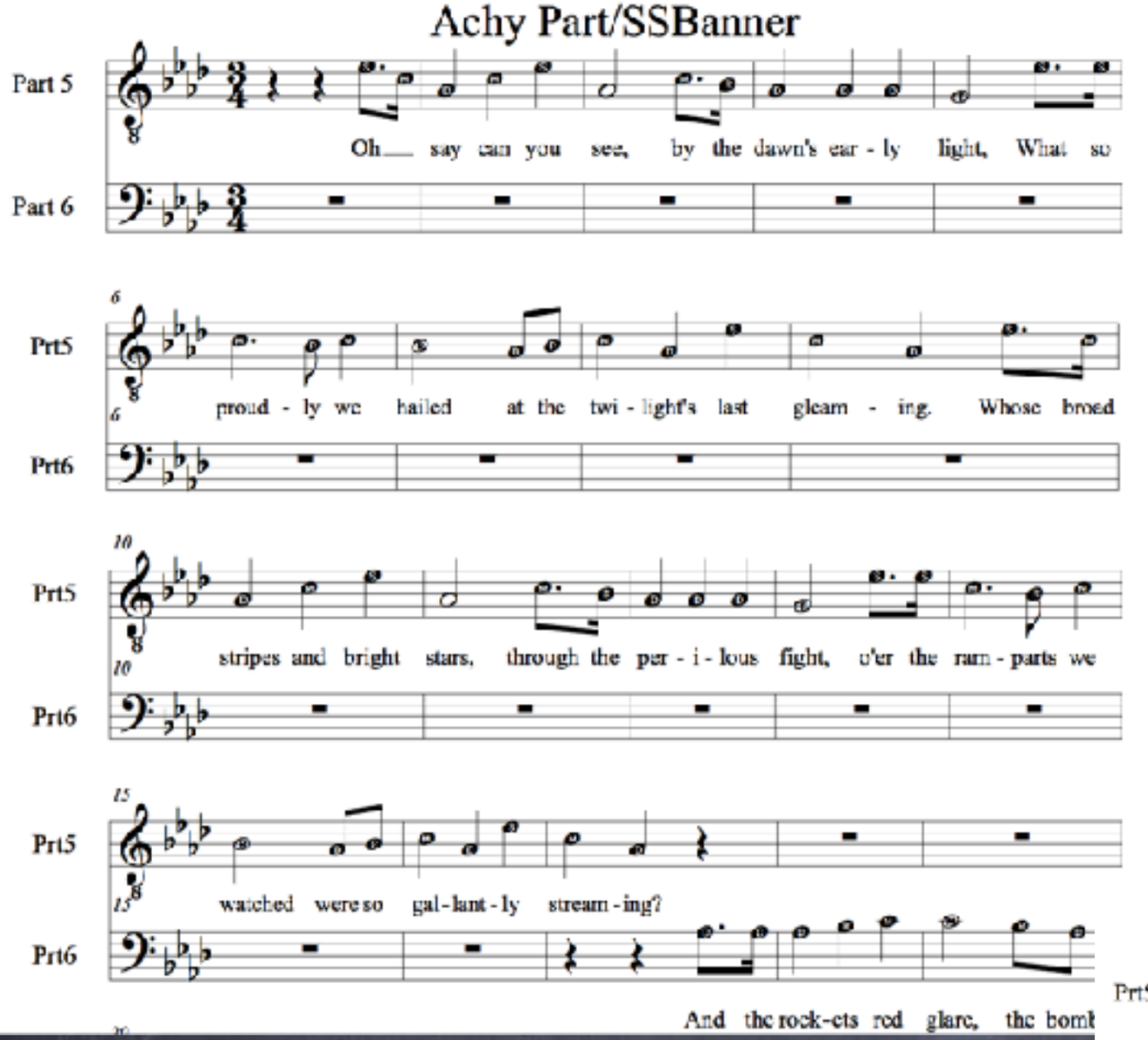
Name a part after a student

Makes the student feel special, not odd



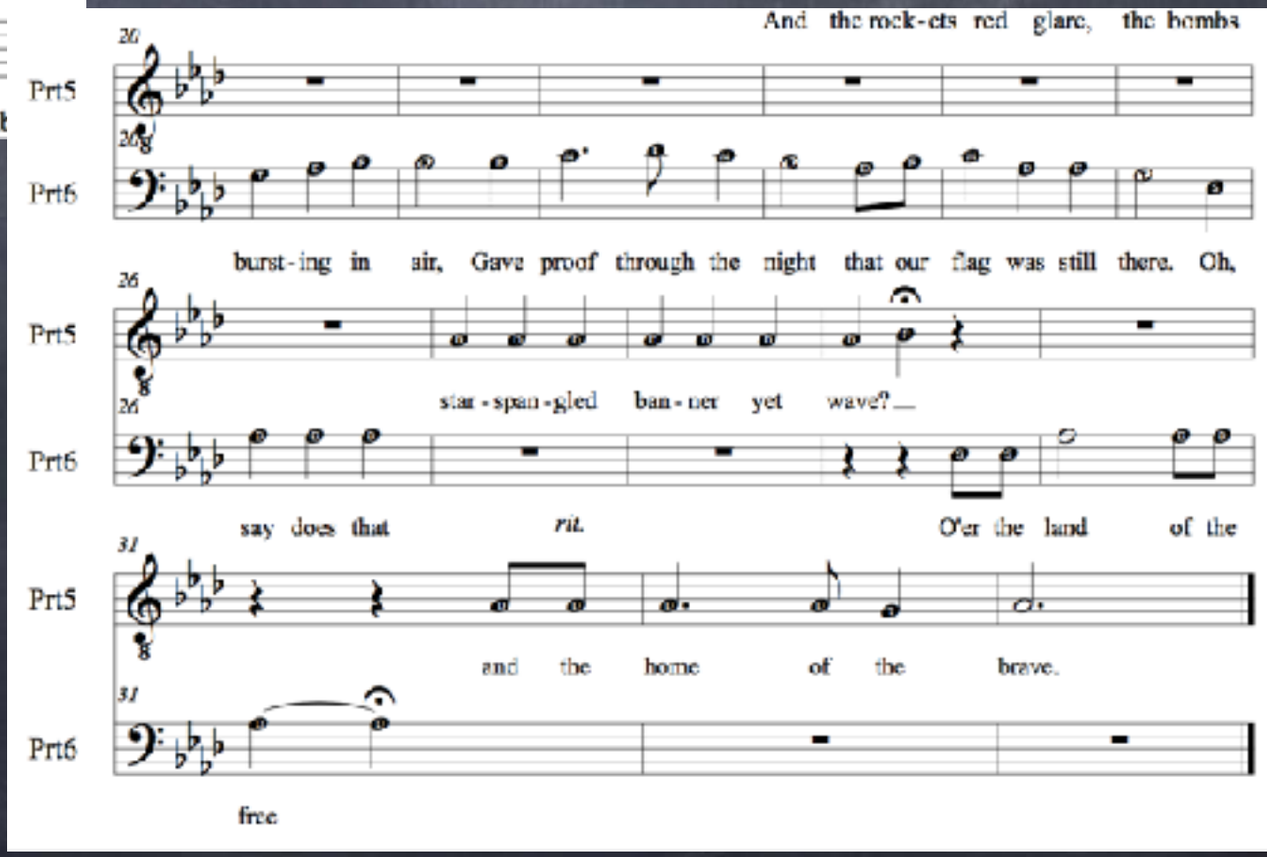






Some bass

Some tenor



Achy Part/SSBanner

Part 5

Part 6

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

6

Prt5

Prt6

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

10

Prt5

Prt6

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

15

Prt5

Prt6

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

And the rock - ets red glare, the bombs

20

Prt5

Prt6

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

26

Prt5

Prt6

star - span - gled ban - ner yet wave?___

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

31

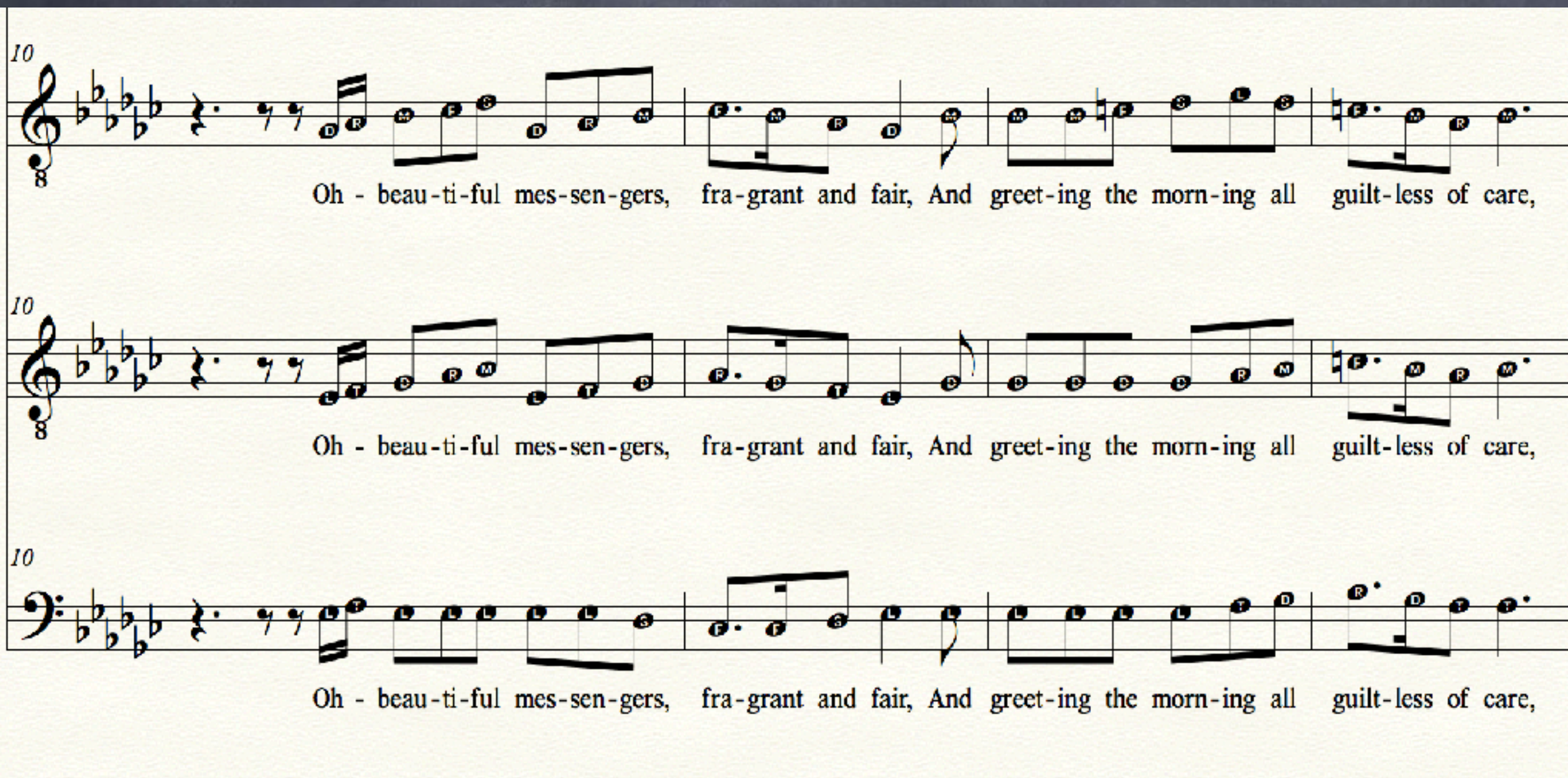
Prt5

Prt6

and the home of the brave.

free

Roses I Send to You



15

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

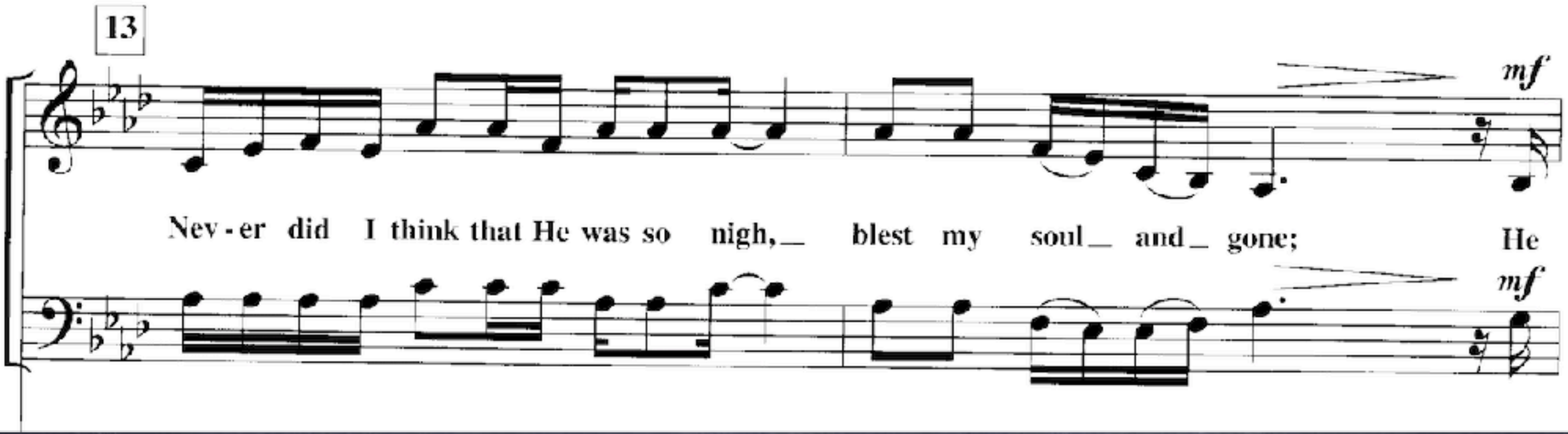
15

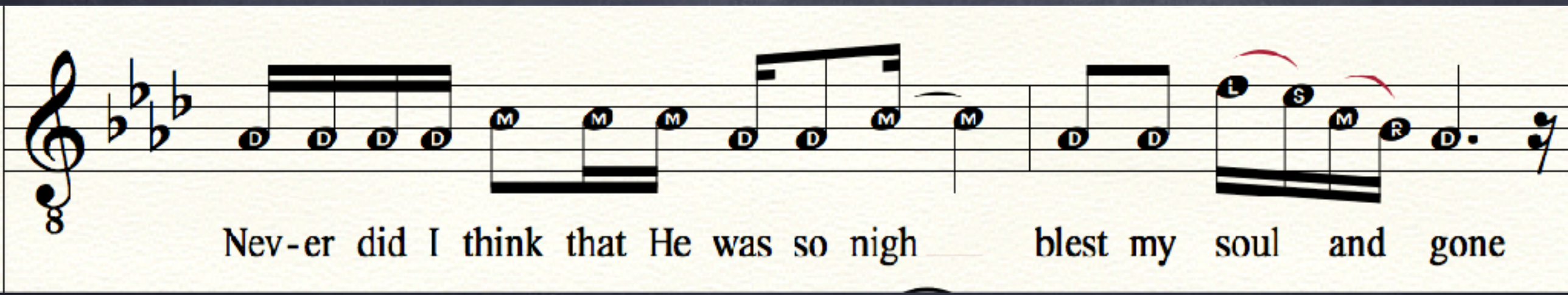
Ros-es I send to you Such I com-mend to you Ros-es to grace your dark tress-es of hair.

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





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

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

f

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

f

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

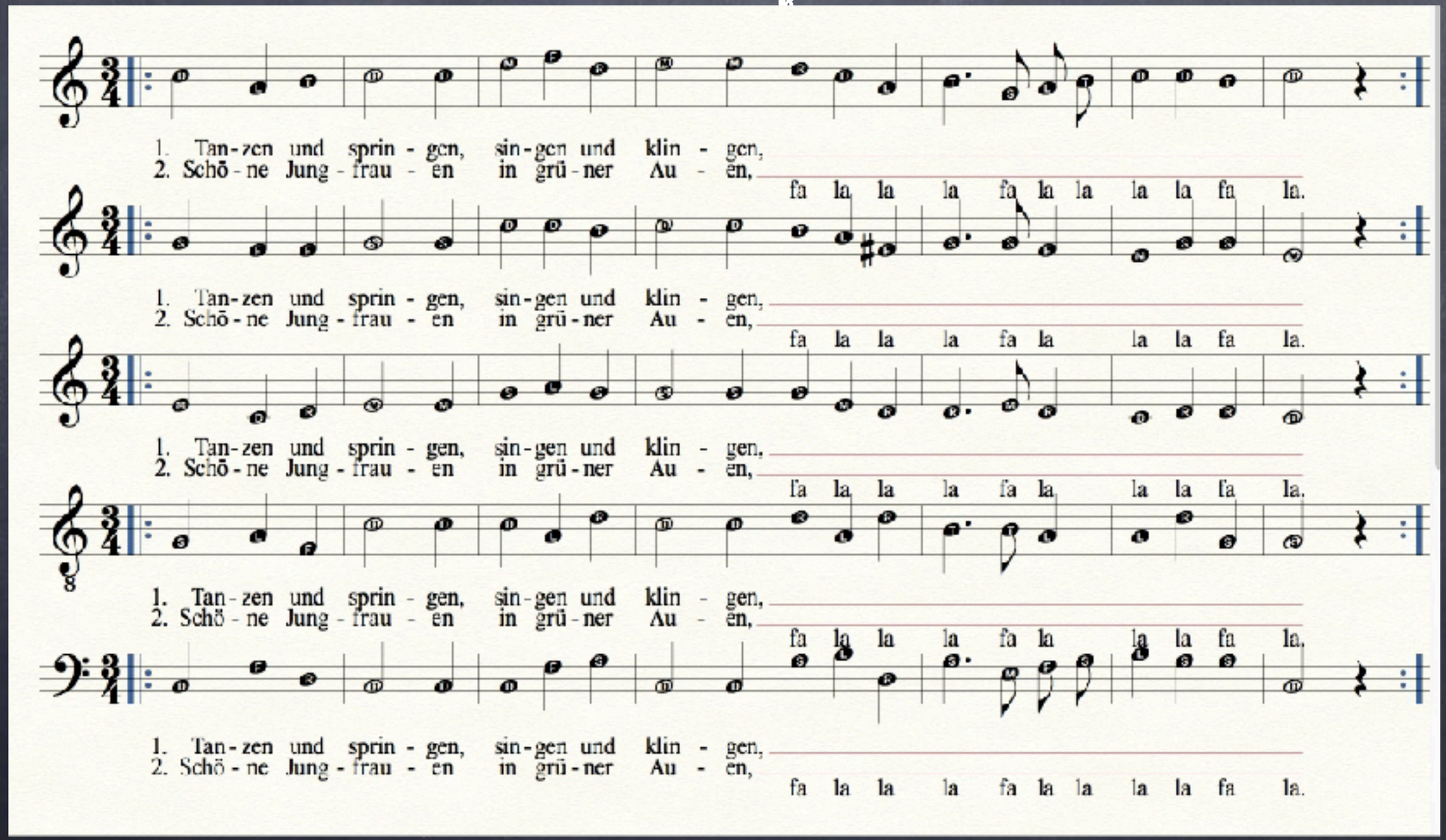
f

f

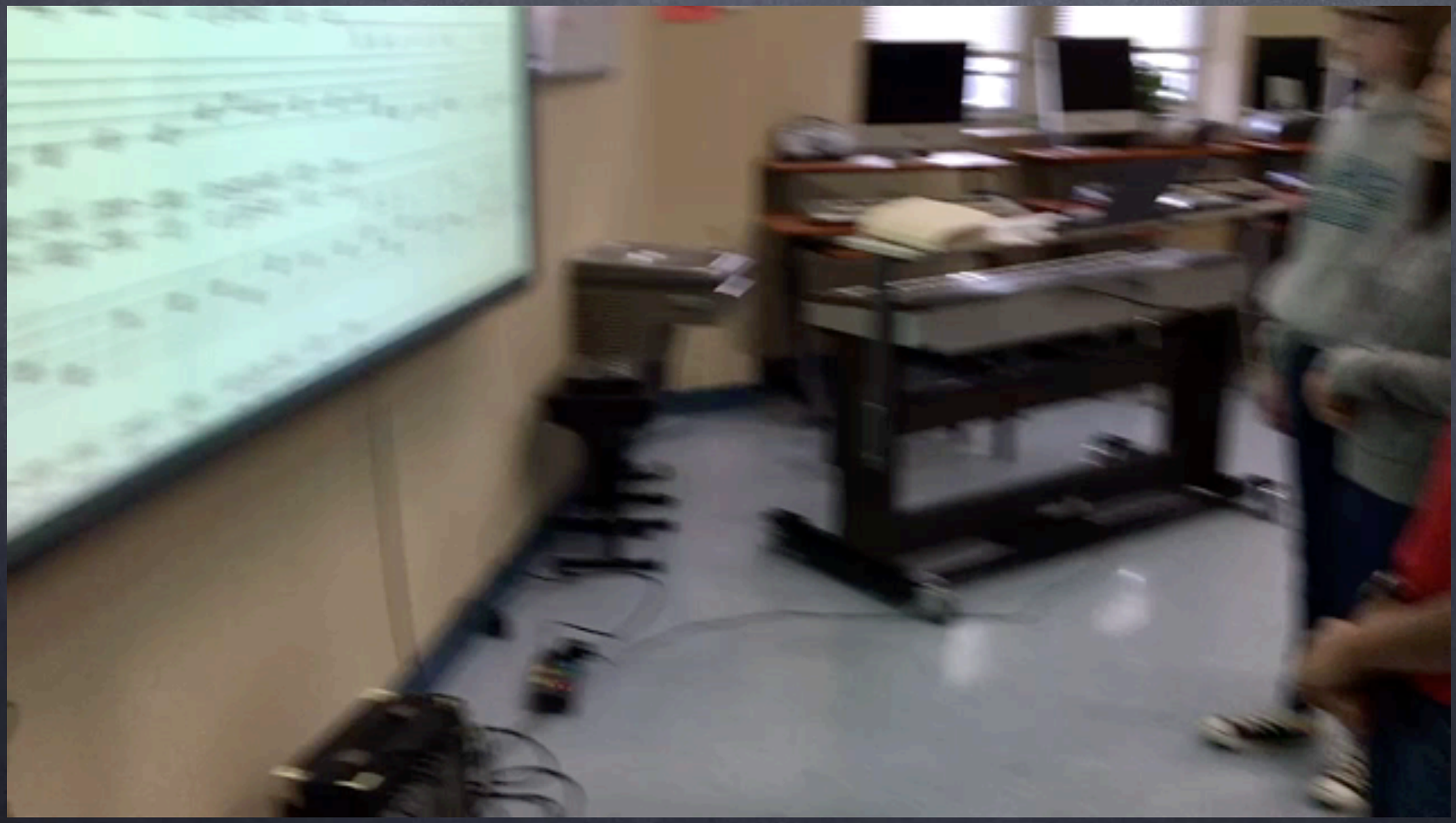
My Lord's been here, and blest my soul.

f

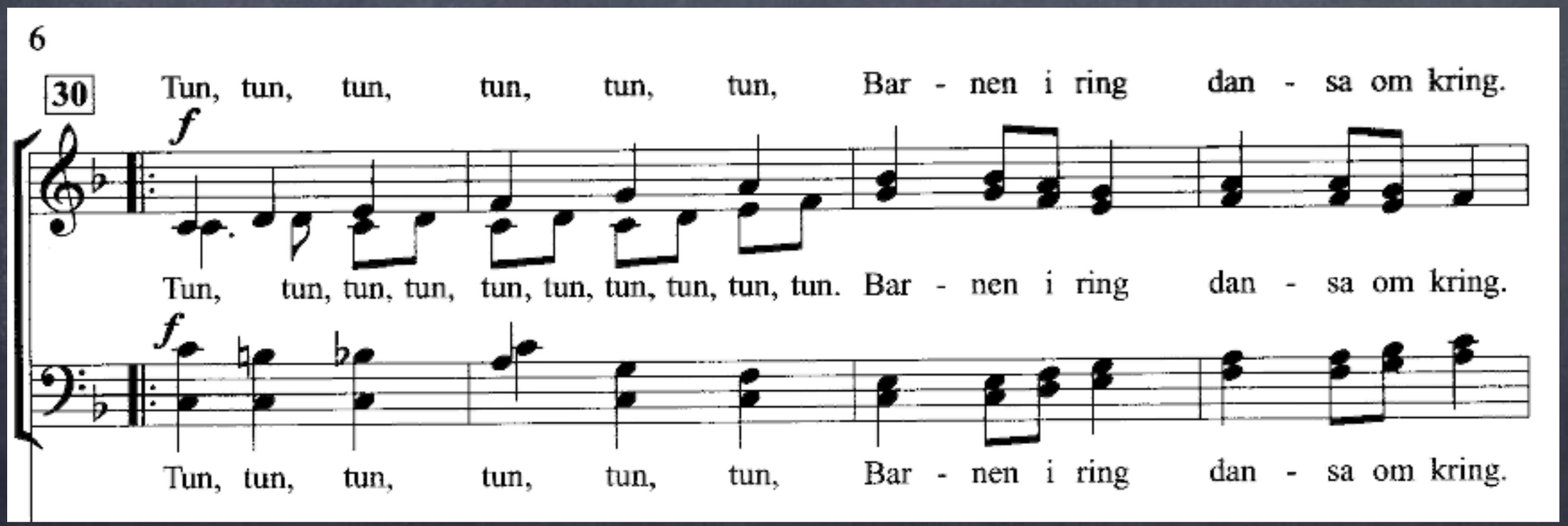
Screencast examples



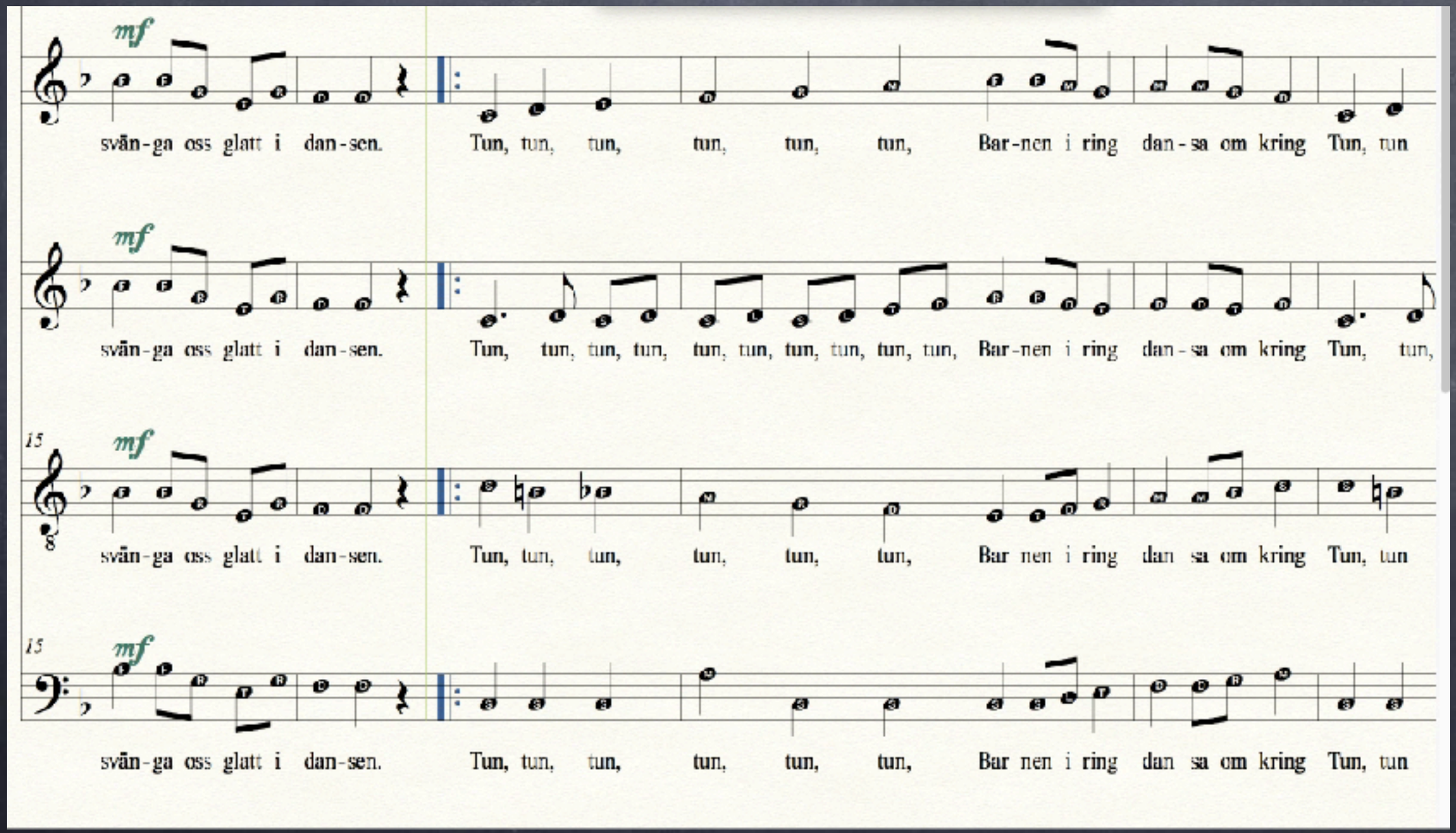
Pattern recognition: Tanzen und springen part 3



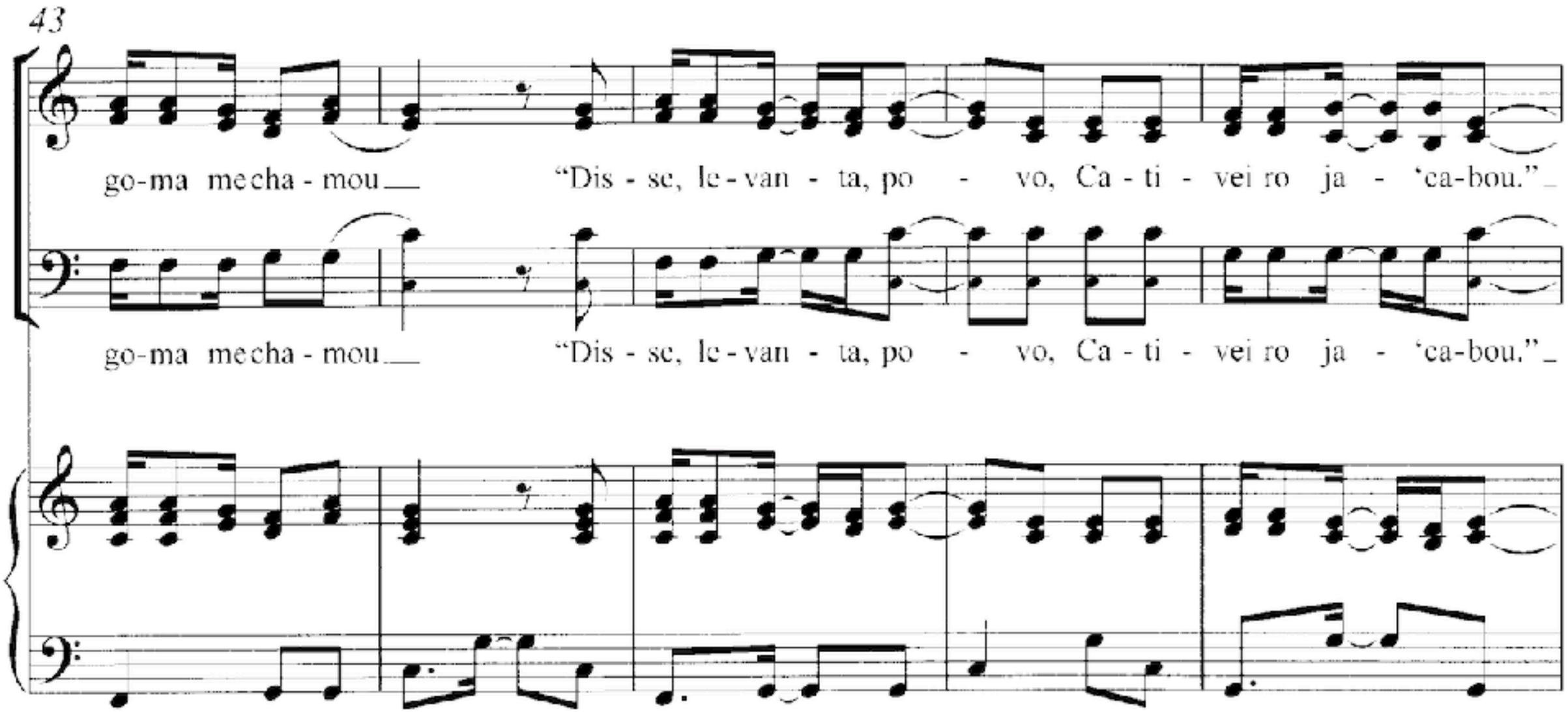
Swedish Harvest Song 2 staves original score



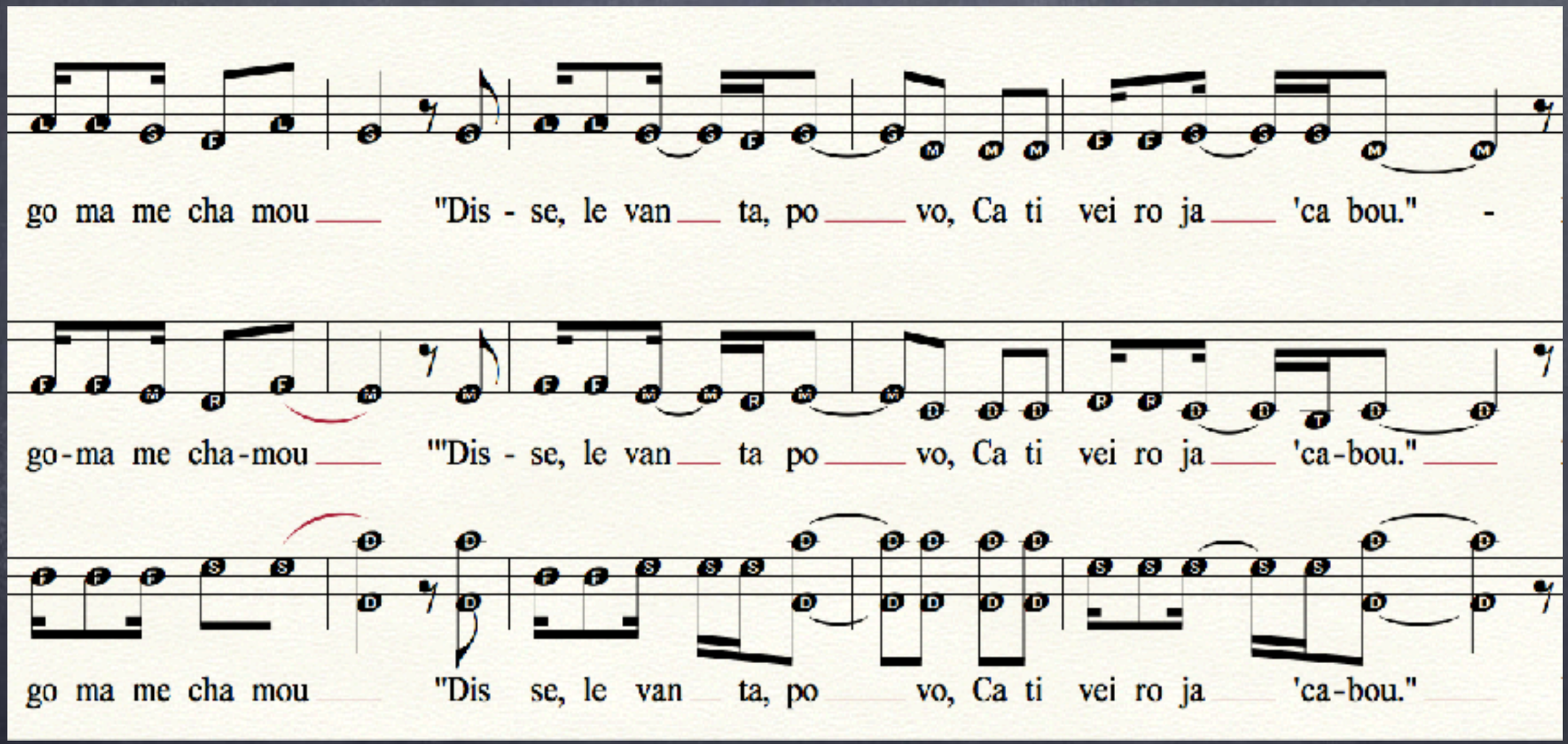
Same score, 4 staves



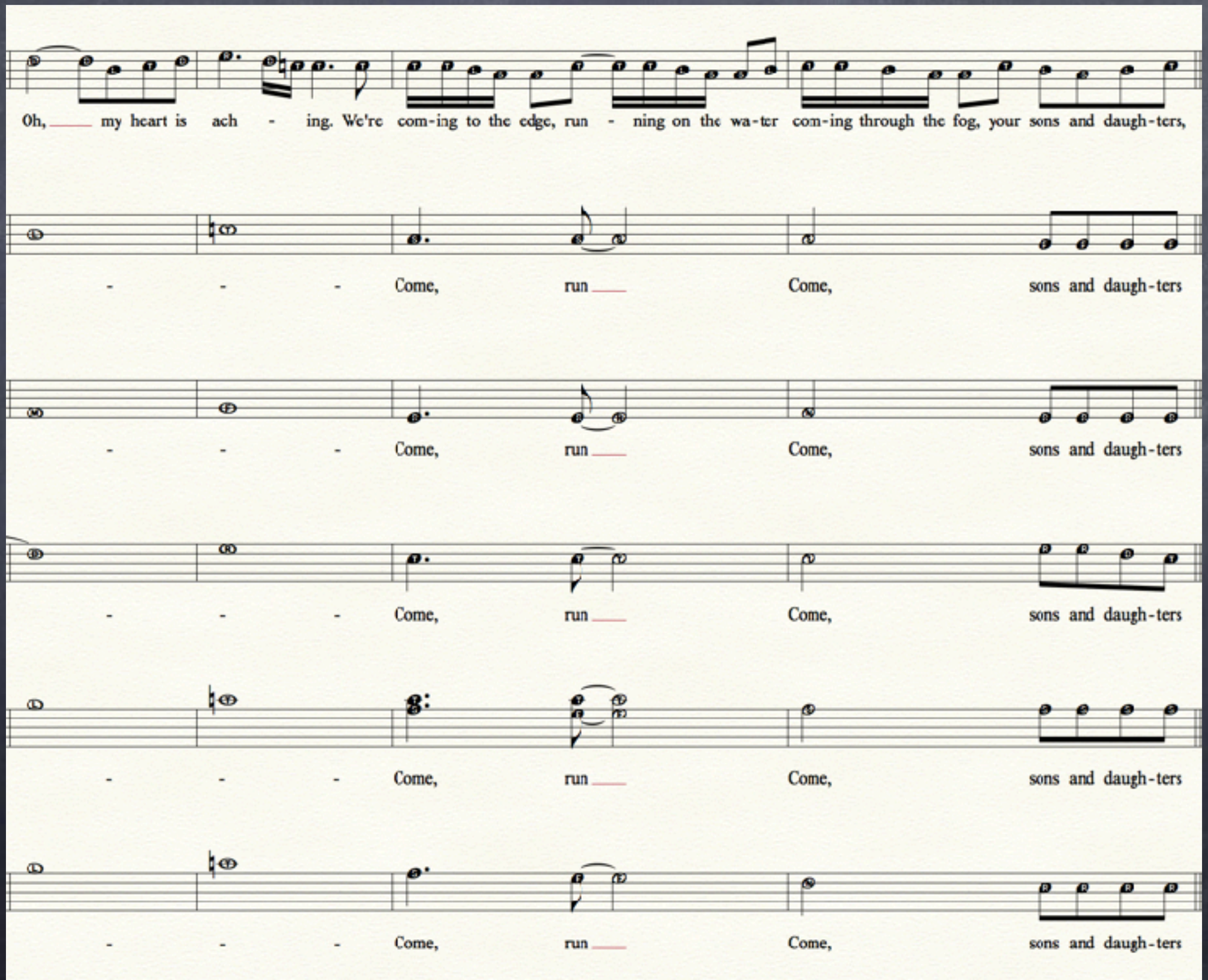
Cangoma on two staves



vs. 3 staves


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

Let the River Run

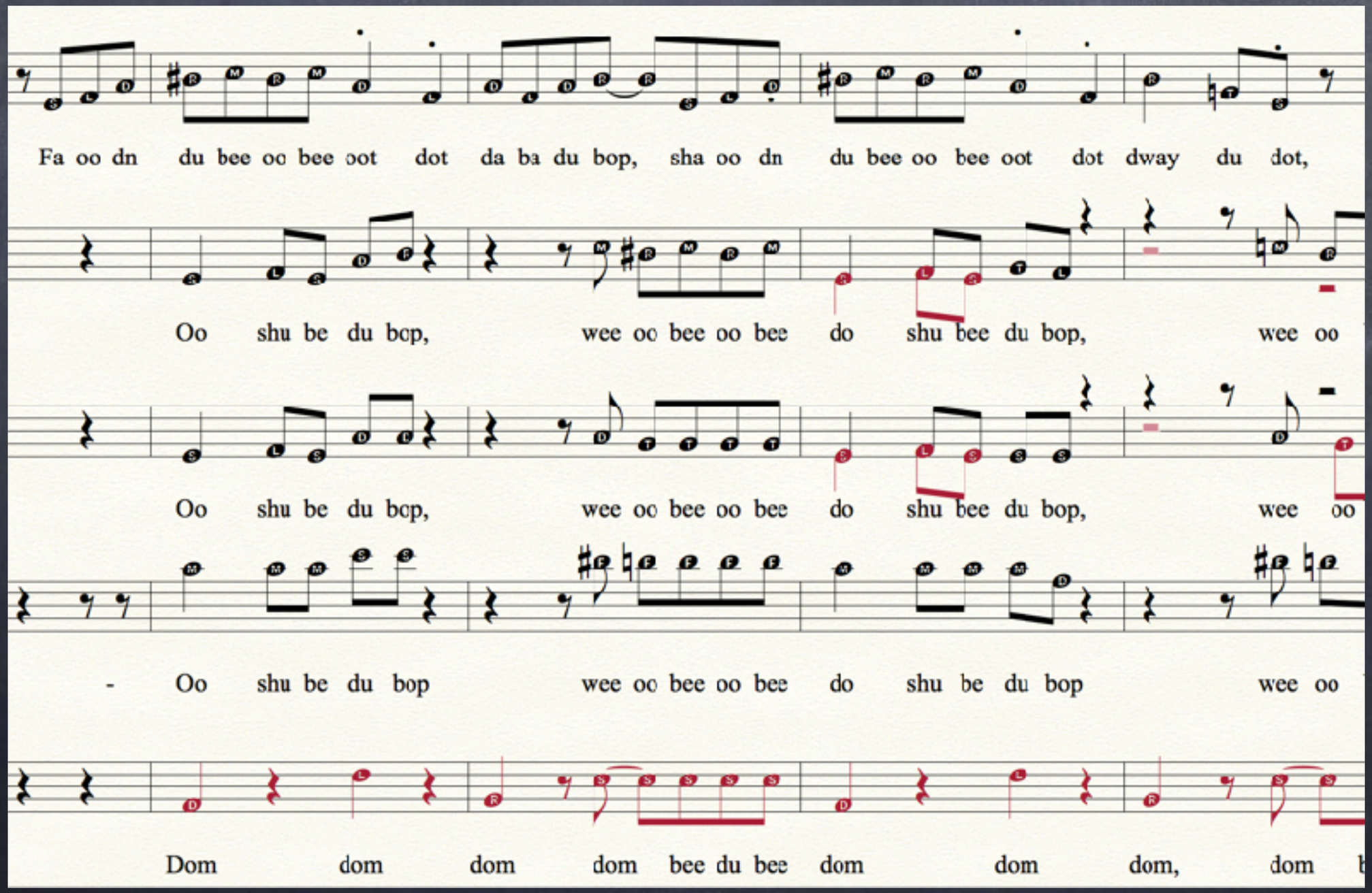


A Cappella Rehearsal
Let the River Run

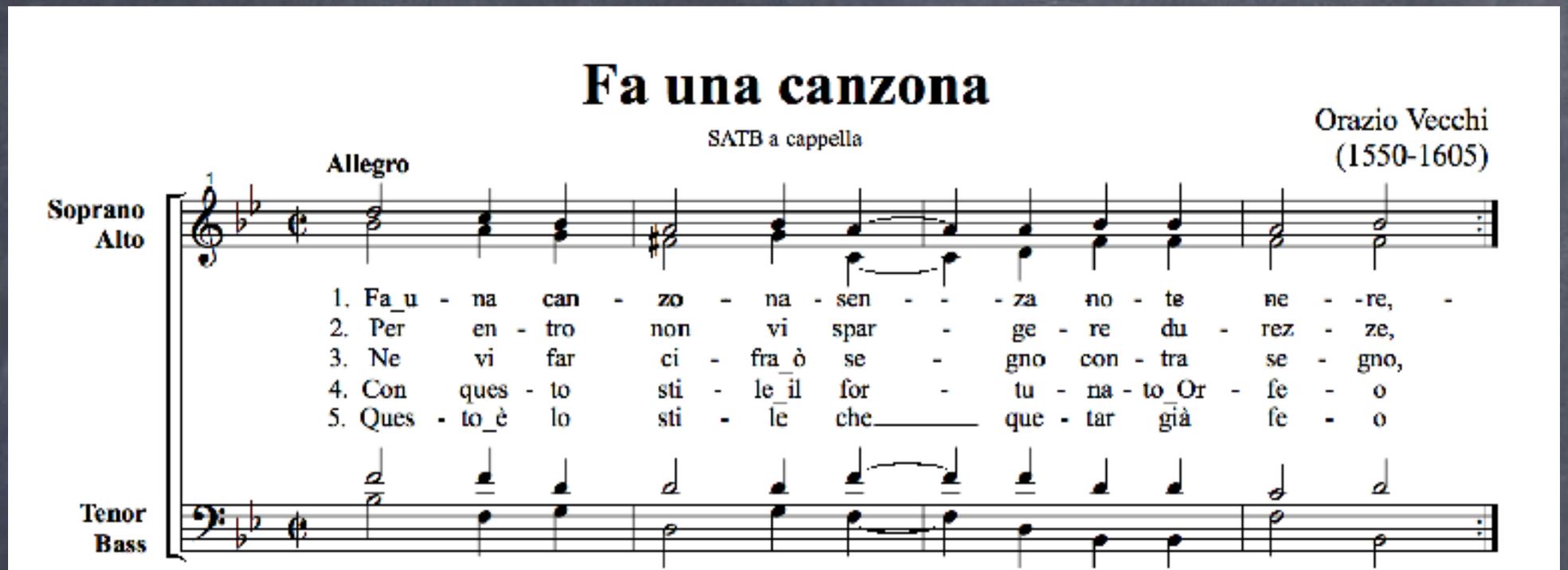
Set Me As a Seal

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?

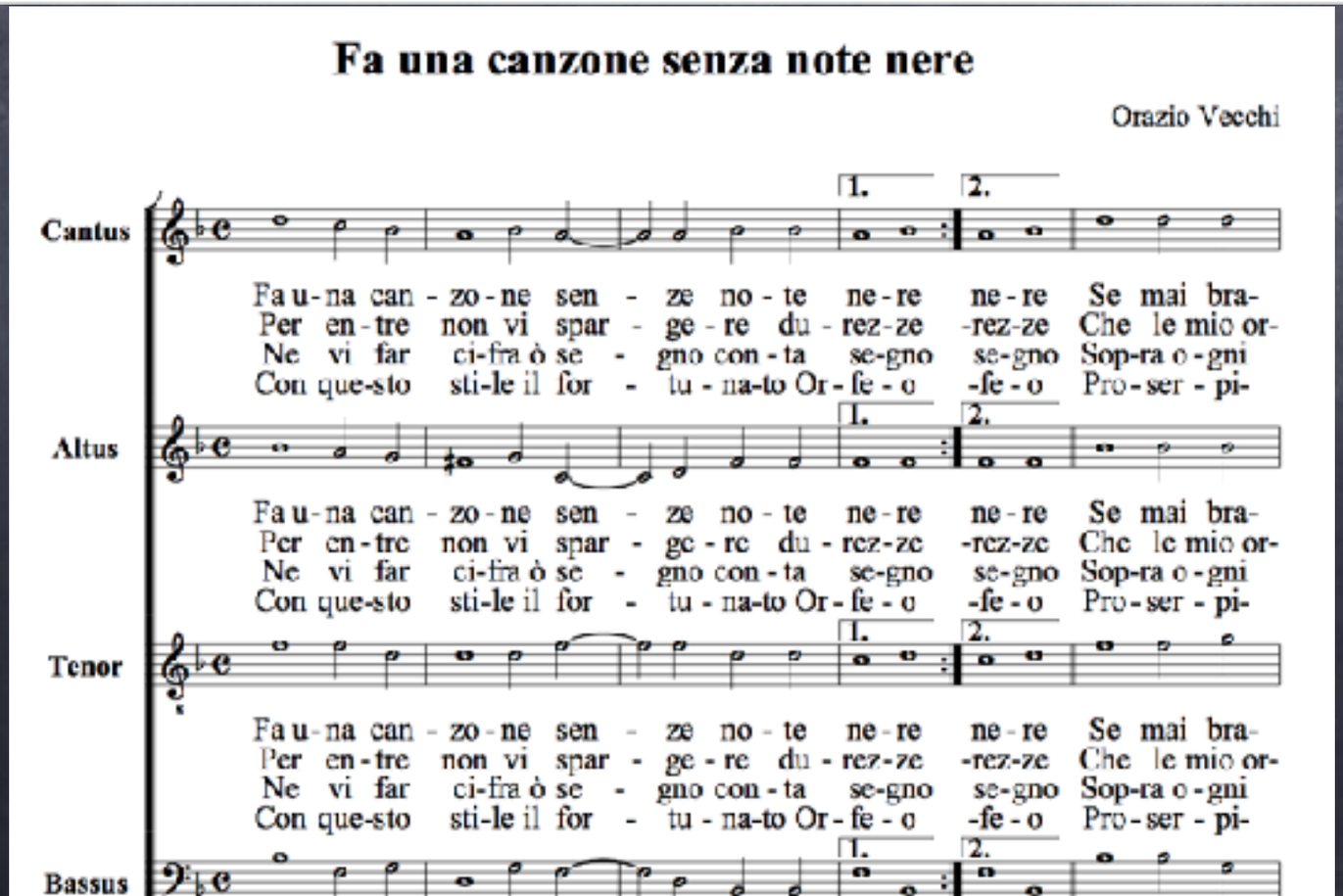
Come Go With Me rewritten in 5 parts



Fa Una Canzona

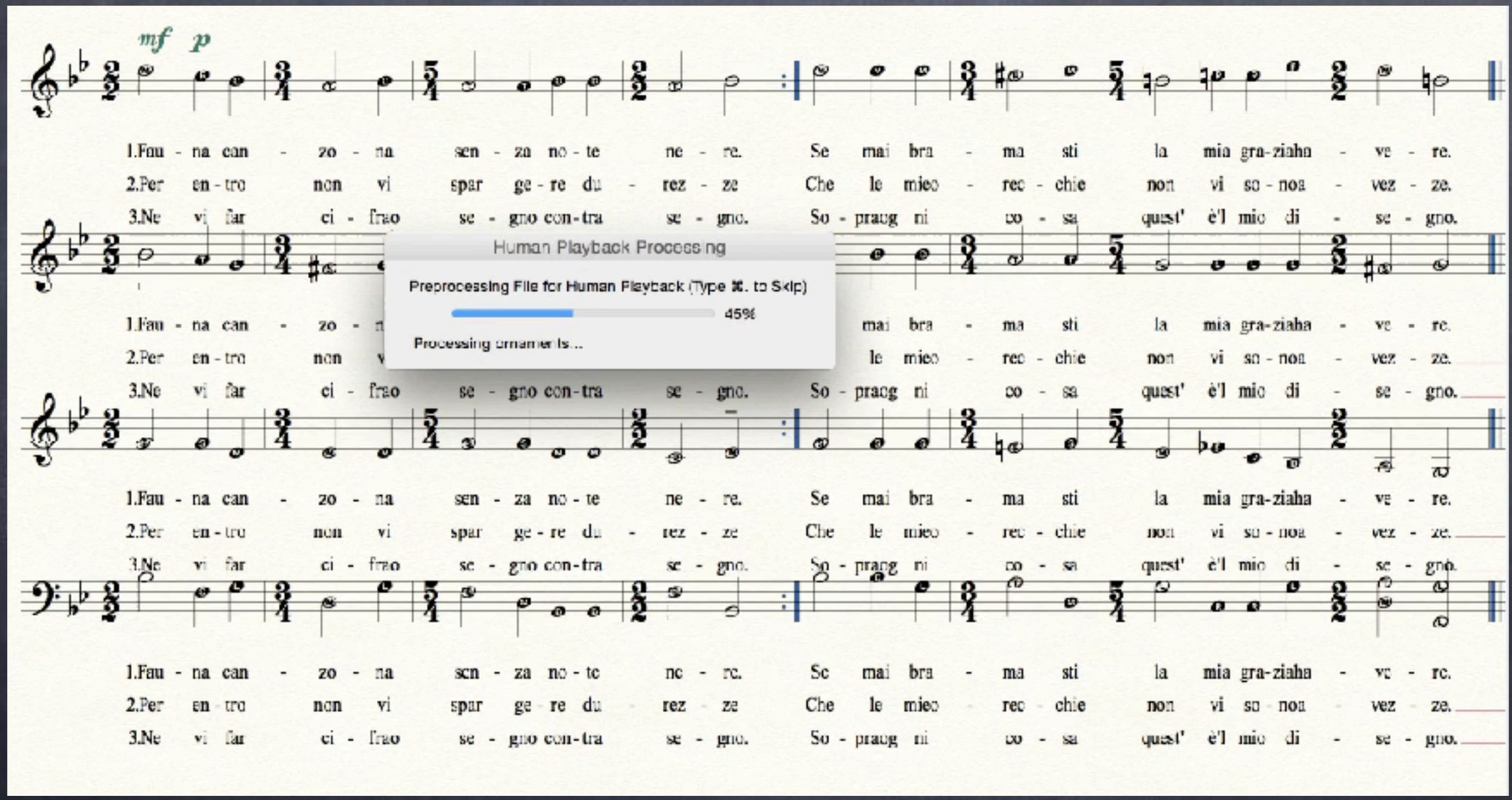


Who can read this?



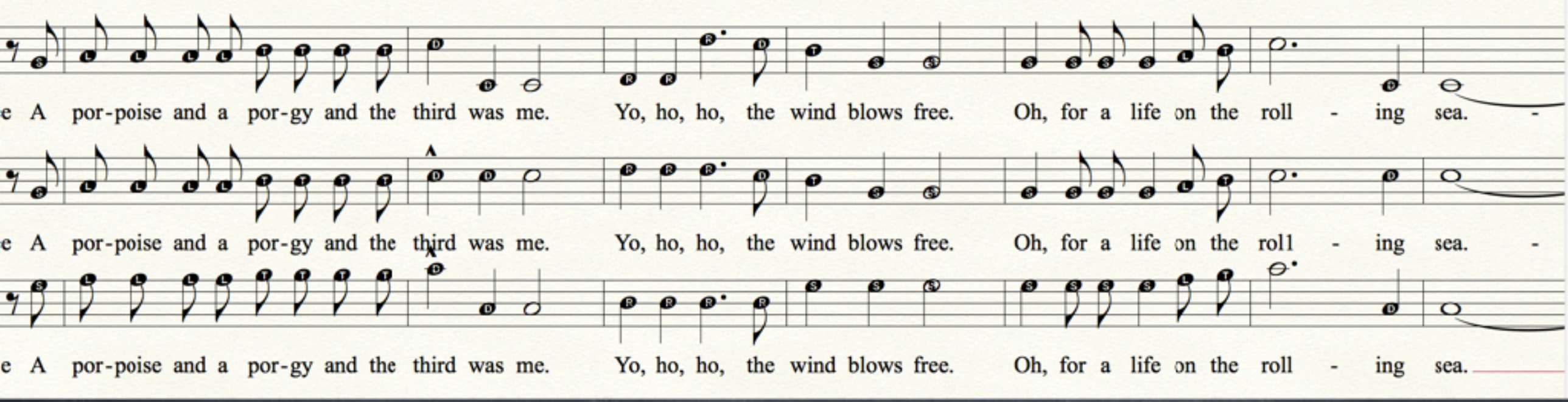
Dont expect kids to understand this!

Fa Una Canzona



Now they can read it!

Keeper of the Eddystone Light range reduced for middle part



Tools that Help

+

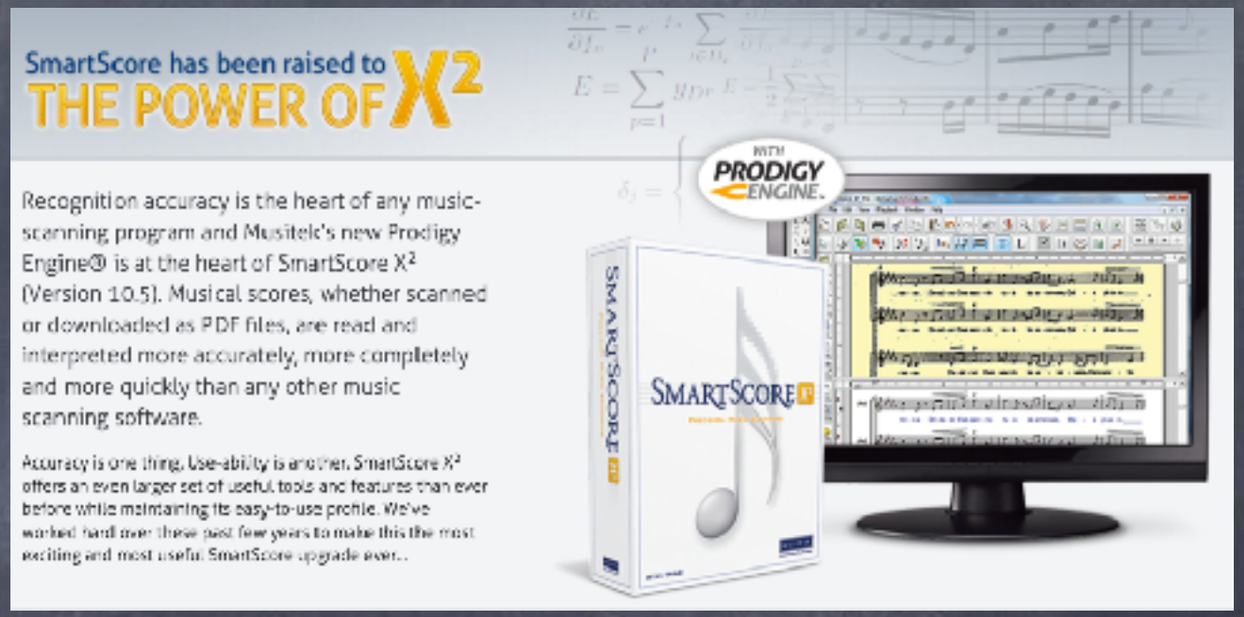
make is easier to go from this:

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



- 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
- 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