

## 1. Global view

**Objective** : acquire an overall view of the piece.

Method :

- A. Read all the information furnished with the score
- B. Read precisely the first page in order to get acquainted with the instrumentation.
- C. Browse rapidly through the score to detect technical elements like tempo, metrics, general style, range, especially difficult passages, overall sound, texture, solo passages, tutti, etc.

- Do I find the music interesting enough to invest time in a full analysis ?
- Do I have the required instrumentation to play this music without problems?
- Am I able to overcome all the technical issues with my musicians?
- Do I have enough rehearsal time for the piece?
- Is this work appropriate to be included in my program ?

## 2. Reading

**Objectif** : acquire an overall sound idea of the piece, discover intuitively its expressiveness potential.

Method :

- Choose a comfortable pulse.
- Read through without stopping.
- Let your imagination flow, get the feeling, intuitively.
- Do not analyse details.
- Do not use the piano or a recording.
- Read through as many times as necessary in order to get a global sounding image as natural as possible.

## 3. Analysis

**Objective**: acquire a detailed knowledge of all the parameters taking part of the work.

Method : analyse each parameter from big (macro) to small (micro)

- **Form** (movements, sections, periods, phrases)
- **Harmony** (tonality, cadences, modulations, harmonic sequences, charts and/or other harmonic procedures (modal, aleatoric, polytonality, atonal, clusters, dodecaphony, serial, etc.)
- **Melody** (theme/s, phrases, half-phrases, motifs, cells, other melodic elements)
- **Rhythm** (puls, metrics, rhythm, regularity/irregularity, binary subdivision, ternary subdivision, polyrhythm, agogics, hemiolas, syncopations, rhythm formulas attached to particular styles of languages, tempo indications, tempo relationships)

- **Sound** (texture, instrumentation, orchestration, dynamics, sound layers, articulation, conventions, schools, historical context, aesthetics, style).

Using a piano through this phase of the study can be helpful to listen to the different elements present in the piece.

After the analysis, the conductor should be able to read through the music again while listening with the "inner" ear without difficulties.

Write down the analysis in a graphic or flow chart, it will be useful in the future as a reminder.

## 4. Interpretation

**Objective** : acquire a personal sounding image of the score.

Interpretation is setting in relationship all the parameters identified through the analysis in order to elaborate a musical discourse as closed as possible to that of the composer himself.

This is a moment of creativity.

The conductor can now (not before!) start to do markings on the score with all the necessary signs that would allow him to rehearse and perform the piece.

The process of rehearsing consists in bringing the orchestra as near as possible to the ideal sounding image conceived in the conductor's head after the analysis.

*«... study the full score with hands behind the back ... learn the music and afterwards impose the music on the arms and not the arms on the music » Margaret Hillis*

*« ...the dualism of feeling and thinking must be resolved to a state of unity in which one thinks with the heart and feels with the brain » Georges Szell*

*« ... my belief is that the performer is the real, true artist. All that we create as poets and composers expresses a wish but not an ability: only the performance itself reveals that ability of art » Richard Wagner*

*« ... skill is at the basis of any creativity » Michael Colgrass*