

All-State: Score Preparation and Interpretation

presented by Elliot Del Borgo

MNSOTA was delighted to host Elliot Del Borgo—composer, pedagogue, consultant, clinician, lecturer and adjudicator—as our keynote presenter at the All-State Workshop. The sessions summary that follows was compiled from participants who took the workshop for graduate credit.

Elliot Del Borgo believes a score should have markings but not so many that it becomes distracting to the conductor. He advises teachers to bracket all tempo changes. If there is something really important, he recommends putting a countdown. This means marking each measure before the event with a number: four, three, two, one.

Del Borgo thinks that if any section has been resting for more than eight measures they need a cue. Also, every solo should be

given a cue. Del Borgo says every cue has three parts. First, the conductor looks at the section a couple of measures before. Then the cue occurs. And third the conductor maintains visual contact with the section for a short while.

According to Del Borgo, all meter changes should be marked. If it is an asymmetric meter, mark how it should be divided. All fermatas should be marked and executed the same way at every rehearsal and concert. Over-the-page events should

be also marked and the conductor should learn to turn the page early.

Reminders on how to prepare a score are good for teachers. Time with the score is often neglected because teachers are very busy. And because orchestra teachers are good musicians they can often get through a rehearsal without careful preparation of the score. However doing careful preparation will eliminate errors and make rehearsals more efficient. †