

A Conductor's Guide to Score Study: A Select Bibliography

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Bailey, Wayne. *Conducting: The Art of Communication*. New York, Oxford: Oxford University Press, Inc., 2009.

Bailey devotes a significant portion of this text to score study. Unit three, which comprises of chapters seven and eight, analyzes why score study for conductors is necessary. He then covers all aspects of score study, some of which are left out by other authors, including score reading, rehearsal planning based on score study, and how to analyze and interpret the score. Bailey accompanies the text with a number of actual score excerpts and specific examples of how to study each.

Barash, Amari Pepper. "Benjamin Britten's *Temporal Variations*: A Study of Analysis and Interpretation." *The Double Reed* 28, no. 4 (2005): 89-93.

Barash approaches score study from the perspective of a teacher, which a conductor inevitably is. He uses *Temporal Variations* by Benjamin Britten as the basis of study for this article. Barash then walks through his method, step by step, laying a foundation for the study any musical work.

Barnett, Kerry Michael. "Essential Considerations for Choral Conductors in Preparing Works for Chorus with Orchestra, Including Suggestions for Repertoire." DMA document, University of Oklahoma, 1989.

While typical score study techniques are covered, Barnett focuses mainly on helping choral conductors learn how to study and prepare a score, with orchestral parts, that would be unfamiliar to choral conductors. Even though the article focuses on that topic, the concepts reviewed are useful for any conductor.

Battisti, Frank L. *On Becoming a Conductor: Lessons and Meditations on the Art of Conducting*. Galesville, Maryland: Meredith Music Publications, September 2007.

Battisti is a big advocate for score study and dedicates three chapters of this book to the topic. Chapter five sums up the process of score study in four concise steps. Chapter six reviews how to appropriately mark the score depending on the purpose of the score (i.e. is it a score for podium use or strictly for study purposes?). Chapter seven is a more in-depth discussion about steps three and four of the score study process. These steps are analysis and interpretation. He claims that an appropriate interpretation of the work is the end goal of score study.

Battisti, Frank [L.], and Robert Garofalo. *Guide to Score Study for the Wind Band Conductor*. USA: Meredith Music Publications, November 1990.

Battisti and Garofalo compiled one of the most exhaustive and all-encompassing discussions of score study to date. Not only are there step by step instructions and in-depth explanations but there are

numerous score excerpts to serve as examples of the concepts introduced and discussed.

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\_\_\_\_\_. "Suggestions for Marking the Score." *The Instrumentalist* 45 (September 1990): 22, 27-28, 30.

Many other texts on score study have sections about marking the score. However, this text is dedicated solely to this subject. Battisti and Garofalo cover almost any marking that conductors can think to make. They also help conductors develop consistent systems to use.

Bird, Steven. "Marking Rehearsal Scores with Analytical Shorthand." *The Instrumentalist* 55 (May 2001): 29-30, 32, 34, 36, 38.

Even though Bird outlines the score study techniques outlined in many other sources, he places them in a slightly different order. He also provides an example of a marked score and refers to many other works in his examples.

Bodnar, Erin N. "The Effect of Intentional, Preplanned Movement on Novice Conductors' Gesture." DMA diss., University of Washington, 2013.

Bodnar addresses one specific area of score study: incorporating preplanned movements (how a conductor plans to express a certain musical idea while conducting) into their score study. The study was conducted with two groups: one group that incorporated it and another that did not. The results showed no significant differences in the overall musicality of the conducting between the two groups.

Boult, Sir Adrian. "Preparing a Score." Chapter in *A Handbook on the Technique of Conducting*, 20-22. London: Paterson's Publications LTD, 1968.

Boult bases his method of score study on the idea that the conductor should interpret the music in a way that the audience can enjoy at their leisure "much like a viewer enjoys a painting". He incorporates that idea into the typical topics of score study and score marking.

Bowles, Michael. *The Art of Conducting*. Garden City, New York: Doubleday & Company, Inc., 1959.

Bowles' focus of score study is heavily based on interpretation which Frank Battisti states is the end goal of score study. He devotes two sections to interpretation starting on page 55. The first section discusses of how to interpret a work based on different elements. The second section comprises of musical examples and how Bowles interprets them.

\_\_\_\_\_. *The Conductor: His Artistry and Craftsmanship*. British edition by Dr. W. Greenhouse Allt. London: G. Bell and Sons, LTD, 1961.

This text is a British edition of *The Art of Conducting* by the same author as above. Although other portions of the book were slightly altered, there were no significant changes in the two sections mentioned above.

Brandt, Thompson. "Using Classroom Assessment Techniques to Improve Teaching Score Study in the Undergraduate Conducting Class: An Exploratory Study." *Dialogue in Instrumental Music Education* 21 (Fall 1997): 83-98.

Brandt holds that teaching score study in undergraduate degree conducting classes needs to be assessed. He develops an assessment technique through an experimental method. While focusing mainly on the assessment techniques, there are a large number of score study techniques listed and discussed as well as an appendix with assessment questions for conductors.

Burrack, Frederick. "Introduce Score Study to Your Band." *Teaching Music* 12 (February 2005): 62-67.

Burrack breaks down score study so that it would be simple enough to teach to a high school level band. Even though the components are simplified, they are just as important to seasoned conductors or performers.

Chatterton, Ryan. "Seeing with your Ears." *Choral Journal* 54 (September 2013): 61-63.

Chatterton's approach to score study relates it to a map. Both the score and a map are two-dimensional, but are related to three dimensional objects (land and sound). He also focuses on conductors creating an aural image of the score and not focusing just on the notation.

Cochran, Alfred W. "Score Study Aids." *The Instrumentalist* 36 (November 1981): 25-27.

Cochran assesses that orchestra and band conductors agree that they must know the inner workings of a composition. However, some of those same conductors don't give the score the attention that it deserves. Cochran breaks score study down into just three areas of analysis: general structure and form, counterpoint and voice-leading, and balance and texture.

Colson, John F. "Score Study, Music Imagery, and Inner Singing." Chapter in *Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire*, 114-24. Lanham, Maryland: Scarecrow Press, Inc., 2012.

Colson's take on score study is very precise and in-depth. His process comprises of six steps. Colson also has a list of eighteen different considerations that need to be taken into account. He places score study into many different perspectives including score study for the rehearsal, score study for the performance, musical imagery, and inner singing during score study.

Corcoran, Gary. "Score Analysis for Linear Balance." *The Instrumentalist* 39 (December 1984): 52-54.  
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Corcoran singles out one aspect of score study: the idea of balance. To accomplish a balanced sound, he states there are four specific areas that need to be examined: melodic material, counter-melodic material, rhythmic harmonic material, and sustained harmonic material.

Covington, David Lee. "A Diagnostic and Analytical Model of Score Preparation: A Clinical Approach to Musical Morphology." PhD diss., Florida State University, Summer 1993.

Covington directs his analysis of score study towards the area of musical morphology which he defines as "the study of the way musical elements and structural units were organized, developed, governed, and functioned as formal designs". He first reviews methods, designated systems, and invasive techniques of score preparation and score markings. With those base lines set, Covington then introduces the musical morphology idea and how it relates to score study. Then the method is applied with three different musical works.

Cox-Ife, William. "Homework." Chapter in *The Elements of Conducting*, 113-19. New York: The John Day Company, 1964.

Cox-Ife discusses the basic elements of score study and what needs to be looked at before the first rehearsal. He uses examples from actual works to illustrate his point. What he asserts is not very different from what is universally agreed upon but the musical examples Cox-Ife brings sheds new light on the topic.

Crowe, Don [Raymond]. "Effect of Score Study Style on Beginning Conductors' Error-Detection Abilities." *Journal of Research in Music Education* 44 (Summer 1996): 160-71.

Crowe discusses promising results from the study on which his dissertation, *Error Detection Abilities of Conducting Students under Four Modes of Instrumental Score Study*, was based. He compresses and re-writes most of his dissertation to publish this article in order to broaden his audience.

\_\_\_\_\_. "Error Detection Abilities of Conducting Students under Four Modes of Instrumental Score Study." DMA diss., University of Arizona, 1994.

Crowe develops a study to determine whether a particular method of score study increases the ability of a conductor to detect error. The four methods of score study tested were: no score study, study with the score alone, study with the score and a correct aural example, and study with the score at a keyboard. He found that those that study with a score *and* a correct aural example far exceeded the others. Therefore, listening to an accurate recording of the piece greatly enhances a conductor's ability to correct error.

Curington, Keith J. "The Choral Music of Allen Henry Koepke (1939-2012) With a Conductor's Special Focus on the Preparation of His Seminal Work, *Missa Brevis*." DMA doctoral document, University of Nebraska, 2012.

Curington focuses his study around the work *Missa Brevis* by Koepke. He states that this study can be used as a guide for other conductors' score study of the aforementioned work. Not only does it aid in the understanding of this particular composition but can also be a useful insight into how a score should be studied.

Curtis, Larry G, and David L. Kuehn. "The Score." Chapter in *A Guide to Successful Instrumental Conducting*, 68-90. Dubuque, Iowa: Wm. C. Brown Communications, Inc., 1992.

At first, Curtis and Kuehn discuss different types of scores and include examples of each. They state that the first step of score study is to determine the type of score that will be examined. They outline the steps for a basic, not advanced, score study.

Dechant, Hermann. *Dirigieren: Zur Theorie und Praxis der Musikinterpretation*. Wein, Freiburg, Basel: Herder & Co., 1985.

The entire third section of the text is dedicated to score preparation. Since Dechant devotes the entire book to the idea of music interpretation, the score preparation is based around the idea of how to interpret the music the way the composer intended. He also provides musical examples and a very in-depth chart to assist in the process.

Demaree, Robert W. Jr., and Don V. Moses. *The Complete Conductor: A Comprehensive Resource for the Professional Conductor of the Twenty-First Century*. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1995.

As opposed to other authors who dedicate single sections to score study and score marking, Demaree and Moses integrate score study and score marking into many different areas of the book. This shows the importance of score study to every aspect of conducting. They discuss the differences between orchestral and choral scores. They also talk about how to interpret and perform music from all time periods

with select works from each. They discuss the differences of marking a score for rehearsal and performance. They include a chapter dedicated to style study alone.

Dickson, John. "Score Study: A 'Magical Eye' for Musical Blueprints." *Choral Journal* 39 (March 1999): 9-12, 14-22.

Dickson brings to light an important concept that some conductors forget. The "art work [is] there all the time [but] sometimes we get lost in details and miss the real picture". Dickson then lays out a very detailed and in-depth process to bring the art out of the score layer by layer.

Douglass, [Charles] William. "Score Study Techniques." *The Instrumentalist* 21 (December 1966): 60.

Even though this article is only a page in length, it is very concise and is one of the few articles that is dedicated solely to the topic of score study. Douglass brings a different approach than others by discussing the idea that every conductor personalizes his study around his own likes and dislikes. The author lays out a number of suggestions in no particular order.

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\_\_\_\_\_. "A Survey of the Orchestral Score Study Techniques used by the Instrumental Music Teachers of Niles Township Public Schools." MME thesis, Northwestern University, 1965.

Douglass summarized a number of different techniques that can be used to study a score. A questionnaire is devised to assess how many different aspects of these techniques are being applied in the real world. Every conductor can use this questionnaire to self-assess the quality of their own score study.

Ellis, Barry [Len]. "Kenneth Bloomquist on the Art of Score Study." *The Instrumentalist* 51 (May 1997): 12-15, 76.

Kenneth Bloomquist is a very accomplished director of bands with an extensive resume. In this interview, Bloomquist shares how he studies, analyzes, and marks a score. One very unique thought he discusses is how score preparation is not affected by the size of an ensemble.

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\_\_\_\_\_. "Selected Band Conductors' Preparation to Conduct Selected Band Compositions." DME thesis, University of Illinois at Urbana-Champaign, 1994.

Instead of relying on his own expertise and printed sources, Ellis interviewed five band directors at prestigious universities on how they prepare a piece for rehearsal and performance. While there are some parts of the interviews that don't apply to score study, every one of

these five persons interviewed share useful information on score study, score analysis, and score markings as well as providing examples.

Fallon, John Charles. "A Choral Conductor's Score Study of Concert Repertoire." MA lecture-recital, Western Carolina University, 1992.

Fallon walks the reader through his personal score study of a number of selections from seven different styles of music. He gives insight into how normal score study techniques are applied. He also shares different techniques and types of study applied to genre and style of the work being studied.

Farberman, Harold. "Beating Time: How Not to Make Music." *Music Educator's Journal* 88 (November 2001): 39-45.

While the majority of this article is on conducting technique, there is a decent portion explaining how visually studying the score helps determine the conducting technique. Farberman provides a short example to study and discusses application of the study to the technique. Although basic, it can be applied on a much larger and more complex scale.

Fellner, Rudolph. "DND: A Better Way of Marking Orchestra Scores." *The Opera Journal* 15, no. 4 (1982): 10-14.

Fellner discusses a particular way to mark the score. It focuses on the instruments themselves so that the parts can be quickly and easily recognized at a glance. The DND acronym stands for dots and dashes which he uses to differentiate between the instruments.

Fuchs, Craig. "A Colorful Approach to Score Study." *The Instrumentalist* 61 (March 2007): 24-26, 28, 30, 32-33.

Fuchs covers many different methods of score study. However, he strongly focuses on the area of score marking. Fuchs describes his method of score marking and introduces tools that conductors need in implementing his approach.

Galván, Janet. "Does it Communicate? Finding Musical Nuance and Inspiration through Score Study." In *Teaching Music through Performance in Choir*, edited by Heather J. Buchanan and Matthew W. Mehaffey, 2:3-34. Teaching Music Series. Chicago: GIA Publications Inc., 2007.

Galván takes a slightly different approach on the communication of music from the performers to the audience. She discusses how even a technically imperfect performance can still touch an audience if the composer's intent is clear. That intent can only be obtained through dedicated score study. Galván lays out the different areas of score study that need to be used to fully obtain that intent.



Garofalo, Robert [J.] "Mark Sparingly but Smartly: How to Notate a Score." *The Instrumentalist* 52 (May 1998): 46, 48, 50, 52, 54, 56.

Garofalo provides useful insights into how to effectively mark a score without it becoming distracting. He states that there are two types of markings: those that clarify or emphasize certain aspects of the score and those that change the score. Figures and illustrations are provided to give a clear picture to conductors on what Garofalo is explaining.

Garofalo, Robert J, and Frank L. Battisti. "Preparing for Podium Conducting." Chapter in *Lead and Inspire: A Guide to Expressive Conducting*, 68-78. Silver Spring, Maryland: Whirlwind Music Publications, March 2005.

Garofalo and Battisti state that marking the score for podium use varies greatly from the method of score marking for analysis or interpretation. The latter two are discussed in the book *Guide to Score Study* by the same authors. This chapter, however, focuses strictly on methods of score study for podium conducting and corresponding score marking methods.

Grant, Denise. "The Nuts and Bolts of Score Study." *Canadian Winds* 4 (Spring 2006): 68-71.

Grant's method for score study divides score study into four different "micro" or "macro" phases. The topics that are normally addressed in score study literature are then placed into one of those categories.

Green, Elizabeth A. H., and Nicolai [Andreevich] Malko. *The Conductor and His Score*. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1975.

Green and Malko dedicate only chapters three and four to the techniques of score study and score marking. The rest of the book discusses how better understanding the score enhances score study. The other chapters also discuss the outcomes of an effective score study.

Green, Elizabeth A. H. *The Modern Conductor*. 6th ed. Upper Saddle River, New Jersey: Prentice-Hall, Inc., 1997.

Green divided her book into two parts. Part one is about technique and the second part is all about score study. She covers every aspect of score study and includes sections for specific types of conductors, i.e. instrumental vs. choral.

Grosbayne, Benjamin. *Techniques of Modern Orchestral Conducting*. 2nd ed. Cambridge, Massachusetts: Harvard University Press, 1956.

Grosbayne includes practical examples that enhance his description of score study. Part two on style and interpretation, starting on page 141, gives instructions on how to interpret certain areas of the work during

score study and provides examples for each. Alongside the instructions are two chapters dedicated only to the technique of score study and score marking: chapters 21 and 22 respectively.

Grunow, Richard Federick. "An Investigation of the Relative Effectiveness of Four Modes of Score Preparation on Visual-Aural Discrimination Skills Development." PhD diss., University of Michigan, 1980.

Grunow tests the differences between four different methods of score study: study of the score only, study of the score with recordings, study with recordings only, and no preparation. He also proposes a method for developing visual-aural discrimination skills. He states that the effectiveness of the research is unknown as he determined that there were no grand differences between any of the four modes of preparation.

Hale, Roger. "Using Technology to Create and Share Musical Analysis." *Choral Journal* 53 (November 2012): 44-53.

Hale's focuses his approach to score study on the topic of phrasing and form. He describes a number of ways that technology can assist in that study. This can be done by making charts and roadmaps for a piece. For example, a conductor uses a spreadsheet and lines up the measures for a work across the top in increments of five measures or so. Under those, he fills in the important sections, phrases, dynamics, and any other note that may be needed. Hale includes instructions for how to create such a chart in a couple of different programs.

Hamilton, Craig. "A Recommended Curriculum for Teaching Score Study in the Undergraduate Instrument Conducting Class." diss., University of North Texas, 1994.

Hamilton develops a curriculum to teach score study to undergraduate conducting students. He does this by researching the answers to three questions: what methods, materials, and evaluations should be used to teach score study to undergraduate instrumental conducting students? Hamilton compiles the research that answers those questions that results in an intensive instrumental conducting curriculum.

Hauswirth, Felix. *Score Study: for Wind Orchestra Conductors*. Switzerland: Ruh Musik AG, 2008.

Hauswirth explores many different aspects of score study. He does this in two different parts: a theoretical part and a practical part. He first covers ten different types of analyses, followed by study aids, marking the score, and conducting techniques. For the practical portion, Hauswirth examines *Pilatus: Mountain of Dragons* by Steven Reineke by applying the concepts he covered in Part A.

Head, Paul D. "Teaching Choral Repertoire through Score Study and Performance Practice." DMA diss., University of Oklahoma, 2002.

Head's focuses his dissertation on how to teach score study to undergraduate students. He states that a teacher and conductor must first know how to do it themselves. Head addresses this by going over the important points of score study. He then illustrates how these points can be taught to students with a number of practical examples.

Herford, Julius. "The Choral Conductor's Preparation of the Musical Score." In *Choral Conducting Symposium*. 2nd ed., edited by Harold A. Decker, and Julius Herford, 199-251. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1988.

Herford provides numerous examples of score study. He urges the conductor reading this text to obtain copies of the scores he analyzes to follow along. His analysis of the typical areas of score study is very in-depth.

Hochkeppel, William J. "Systematic Score Study: Effects of Four Methodologies on Error Detection Achievement in Instrumental Conducting Students." DME diss., Indiana University, 1993.

Hochkeppel finds that certain score study techniques may be used but deemed some of these techniques necessary. He then put together a study to determine which methods of score study aid the conductor in detecting errors in the ensemble.

Hoffman, David Keith. "Auditory Imagery of Conductors: An Examination of the Electroencephalographic Correlates of Score Reading Before and After Score Study." PhD diss., University of Minnesota, 2002.

Hoffman's study determines how the brain functions during score reading, and if an auditory image is created by the conductor during score study. Hoffman's belief is that the more vivid the auditory musical imagery the conductor can create, from experience and intense score study, the better he will be able to communicate that musical image to the performers.

Hopkins, Jesse Evans. "The Effect of Four Approaches to Score Study on Student Conductors' Ability to Detect Errors in the Performance of Choral Music." DME thesis, University of Illinois at Urbana-Champaign, 1991.

Hopkins attempts to determine which method of score study is most effective in detecting errors in rehearsal. The four areas of this method are study are score study with a piano, a recording, sight-singing, and silent inspection. He found that using a recording was the most effective score study method.

Hudson, Mark Edward. "The Development and Evaluation of a Computer-Assisted Music Instruction Program as an Aid to Score Study for the Undergraduate Wind Band Conducting Student." PhD diss., University of Florida, 1996.

Hudson sets out to develop a computer program that helps with score study. He hoped to provide a sufficient level of score study instruction in the classroom at the undergraduate level. Hudson first outlines texts and explains methods for conventional score study. He then develops a program and tests it against a control group. The computer program showed promising results and could lead to more advanced electronic score study aids in the future.

Hunsberger, Donald. "Score Study and Preparation." *The Instrumentalist* 35 (August 1980): 17-25.

Hunsberger creates a checklist conductors can use during score study and preparation. He includes a glossary of terms for the checklist provided. He also includes a large number of illustrated examples to clarify score marking.

\_\_\_\_\_. "Score Study and Preparation: Part II." *The Instrumentalist* 35 (September 1980): 34-39.

Hunsberger continues with his checklist. Hunsberger now addresses one additional topic of making notes in the score. He then uses a musical example to walk conductors through the checklist which gives conductors an idea of how it's supposed to work.

Judge, Jared S. "Exploring MIDI Sequencing Software as a Score Study Tool for Ensemble Conductors." BME thesis, Pennsylvania State University, 2012.

Judge looks to prove that MIDI sequencing can be an effective score study tool. He first gives a brief overview of the normal score study tools, benefits, and limitations. He then introduces a guide on how to use the MIDI sequencing software and evaluates its effectiveness. He determines that using MIDI software can enhance conductors understanding of a score.

Junkin, Jerry F. "Getting to Know the Score." *The Instrumentalist* 52 (May 1998): 44-45.

Junkin sets out to answer this question: "How many of you have ever worked on a piece of music absolutely as hard as you could, exerting every ounce of energy into the piece?". He asserts that successful score study requires tremendous energy. Junkin then walks the reader through the score study process step by step.

Kahn, Emil. *Conducting Guide to Selected Scores*. 2nd ed. New York: Schirmer Books; London: Collier Macmillan Publishers, 1976.

Kahn provides a unique insight into the mind of an accomplished conductor and how he studied scores. He chooses eighteen different scores and walks through this step by step. Some of the score study items provided are: short histories on the works, measure-by-measure interpretive analyses, and methods of score marking. Following through these steps young conductors can learn what to look for and think about during score study.

Keller, Michael R. *Score Study Techniques: and their Application to Rehearsing Handbell Choirs*. [Dayton, Ohio]: The American Guild of English Handbell Ringers, Inc., n.d.

Keller states that basic score study techniques are applicable to any ensemble director, regardless of the type of ensemble they're conducting. Those universal techniques discussed by Keller are then applied to a handbell ensemble conductor. He also discusses how continued score study can help rehearsals after the initial study has been completed.

Kohut, Daniel L., and Joe W. Grant. "Music Selection, Score Study and Preparation." Chapter in *Learning to Conduct and Rehearse*, 84-101. Englewood Cliffs, New Jersey: Prentice Hall, 1990.

Kohut and Grant discuss music selection, score study, and preparation. Music selection is seen as the first step in the score study process. They analyze basic and detailed score study topics as well as marking the score and how the score study applies to rehearsals and gestures.

Koshak, John. "The Art of Conducting – Score Study and Preparation." *The Instrumentalist* 39 (November 1984): 16-17.

Koshak gives a brief overview of score study by compiling the overall process into three parts: general overview, analysis, and score marking. While the article is not long or in-depth, the concepts covered are important and necessary for a good foundation in score study.

\_\_\_\_\_. *The Conductor's Role: Preparation for Individual Study, Rehearsal and Performance*. 4th ed. n.p.: author, n.d.

Koshak dedicates Part two, comprised of six chapters, to score study. He outlines score study in five steps: general overview, analysis, score marking, baton techniques, and rehearsal division plan. He allots an entire chapter to score marking. Koshak then includes another chapter that models score study using Beethoven's Symphony no. 1.

Krueger, Karl. "The Conductor's Approach to a Composition." Chapter in *The Way of the Conductor: His Origins, Purpose and Procedures*, 173-220. New York: Charles Scribner's Sons, 1958.

Krueger determines how conductors can re-create the correct texture the composer wanted and how to extract that texture from the score. He then covers conventional techniques. Krueger warns against oversimplification on the subjects in the chapter, but also agrees that every conductor will go about score study in his own way.

Labuta, Joseph A. "Analysis and Score Preparation." Chapter in *Basic Conducting Techniques*. 2nd ed. 63-67, 210-56. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1989.

Labuta condenses the score study process into three broad areas; first, acquire a conception of the music. Second, anticipate problems of conducting. Third, anticipate problems of ensemble and rehearsal. He then explains the specifics of each in greater detail.

Lane, Jeremy S. "A Basic Interpretative Analysis of Undergraduate Instrumental Music Education Majors' Approaches to Score Study in Varying Musical Contexts." PhD diss., Louisiana State University, 2004.

Lane determines what score study techniques were being used by undergraduate instrumental music education majors and how effective those techniques were. He studies the procedures they use, the relationships among the procedures, how those procedures relate to education level and musical ability, and how those procedures compare to procedures employed by expert conductors.

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\_\_\_\_\_. "Undergraduate Instrumental Music Education Majors' Approaches to Score Study in Various Musical Contexts." *Journal of Research in Music Education* 54 (Fall 2006): 215-30.

Lane condenses his dissertation in this article. He again reviews the methods of score study that his participants used, how they relate to education level, and how effective they are.

Latartara, John, and Michael Gardiner. "Analysis, Performance, and Images of Musical Sound: Surfaces, Cyclical Relationships, and the Musical Work." *Current Musicology*, no. 84 (Fall 2007): 53-78.

Latartara and Gardiner attempt to bridge the gap that exists between score analysis and performance. They use a spectrograph as a tool to aid in visually understanding the sound. They apply score analysis to a variety of performers, including conductors.

Laycock, Ralph. "Score Analysis – The 'Ruy Blas Overture'." *The Instrumentalist* 22 (May 1968): 96-99.

Laycock addresses the problem of conductors having a rough time seeing the entire picture of a piece at one time since there are normally very few measures on a page. He shares his ideas and techniques for

making reduced scores that aid in seeing the entire piece. He uses Mendelssohn's *Ruy Blas Overture* as an example.

Leinsdorf, Erich. *The Composer's Advocate: A Radical Orthodoxy for Musicians*. New Haven, Connecticut; London: Yale University Press, 1981.

Leinsdorf discusses what the conductor must know and learn from the score to convey the composer's intent. He states that, without knowing the composer or the composer's intent, the study of the score is much more difficult. The first chapter of this text, "Knowing the Score", sets the basis for score study. Although score study is only addressed directly in chapter one, the idea of score study is inferred throughout the entire text.

Lentzner, Bennett. "Guidelines and Models for Score Preparation of Atonal Band Literature." DA diss., Ball State University, 1977.

Lentzner's study centers on the techniques needed for studying newer music. Although conventional score study techniques are discussed and applied, there is a special focus on twentieth-century musical concepts. He discusses how to harmonically analyze atonal music, different notation styles, and special effects.

Linton, Stanley. "Model for Score Preparation." Chapter in *Conducting Fundamentals*, 1-18. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1982.

Linton covers score preparation in the first chapter as a building block for the rest of the conducting process. He includes all of the normal score study techniques as well as practical applications of each. He provides figures of a number of musical examples that help the reader understand the concept he is discussing.

Lynch, John. "Learning the Score." *The Instrumentalist* 64 (April 2010): 57.

Lynch shares his six-step process for score study in a concise and direct manner. Those six steps are: write a prose overview, make form and energy maps, sing through the melodies, mark the score, move freely to the music, and conduct the piece in front of a mirror. He claims that by following these six steps conductors will have the score internalized by the end.

Maiello, Anthony J. "Score Study and Preparation." Chapter in *Conducting Nuances: Little Things Mean a Lot*, 123-28. Chicago: GIA Publications, Inc., 2007.

Maiello introduces some new aspects into score study, one of which is thinking about the music as a performing artist would: visually, audibly, and tactilely. He also introduces the method of manual score reduction and talks about the benefits of doing so.

Manfredo, Joseph. "Score Study." Chapter in *Essentials of Musicianship: Conductor's Manual*, 27-29. Wilmore, Kentucky: Curnow Music Press, Inc., 2008.

Manfredo begins with the statement, "You can't teach what you don't know". He states that when a conductor studies the score, special attention needs to be paid to performance concepts. While accuracy issues are a common problem, the information is already found in the performers' parts. The performance issues (such as balance and who has the melody) are issues that the conductor needs to communicate.

Marple, Hugo D. "The Score: Primary Considerations." Chapter in *The Beginning Conductor*, 76-92. McGraw-Hill Series in Music. New York, St. Louis, Missouri; San Francisco, California; Düsseldorf, Johannesburg, Kuala Lumpur, London, Mexico, Montreal, New Delhi, Panama, Rio de Janeiro, Singapore, Sydney, Toronto: McGraw-Hill Book Company, 1972.

Marple addresses the process of score study from the viewpoint of a conductor *and* performer. He incorporates the idea of studying even the simplest of scores. Marple then expands on the traditional score study methods by creating three prominent areas of study: problems of performance, problems of musicalness, and problems of kinesthesia. He also briefly covers score reading as it applies to score study with practice exercises and scores to analyze.

Marvin, Jameson. "The 'Conductor's Process'." In *Five Centuries of Choral Music: Essays in Honor of Howard Swan*, edited by Gordon Paine, 15-33. Festschrift Series 6. Stuyvesant, New York: Pendragon Press, 1988.

Marvin outlines the process that a conductor follows to end at the final goal, which is a performance. Step two in that process is score study. He outlines the important aspects of score study and why it comes so early in the process. The other steps are built upon score study and can only progress because of it.

Mauk, Steve. "Teaching Score Preparation." *Saxophone Journal* 31 (May 2007): 20-21.

Mauk approaches score preparation from the aspect of a teacher teaching a student. He quickly addresses how a conductor should prepare a score, and how a student must prepare his music in the same way. Mauk then explains all major points of score study.

McBeth, W. Francis. "The Score: Mechanics of Preparation." *The Instrumentalist* 44 (May 1990): 8-11.

McBeth approaches score study from a professional world view. His expertise on the subject comes from work outside of the university setting. His approach to score study varies from others in that his first step is to "memorize" the score. His definition of memorize is "a



memory knowledge of the order of occurrence in the composition.”  
The rest of the article is a discussion on how to find and produce the composer’s intent.

Meier, Gustav. *The Score, the Orchestra, and the Conductor*, 131-50. New York: Oxford University Press Inc., 2009.

Meier addresses many important aspects of score study focusing on score marking in chapter two, score preparation in chapter three, symbols for a cuing system in chapter four, and the “zigzag” way in chapter six. Meier’s creation of the “zigzag” method is slightly different from traditional methods of score study. It focuses on studying the score to determine the most important part at any given time, and developing a road map from that study.

Miller, R. Ward. “An Analysis of Darius Milhaud’s *La Création du Monde*.” *Journal of Band Research* 49 (Spring 2014): 60-81.

Miller demonstrates his score study process using Milhaud’s work. With this format Miller enables any conductor with the score study skills necessary to find subtle nuances in the score.

Moore, Paul B. “Mastering the Score.” *The Instrumentalist* 44 (March 1990): 44, 46.

Moore states that although through score study conductors can find the technical aspects that an ensemble needs to work on, the music should be a primary focus. His purpose is to get the conductor out of the score and to be present when conducting an ensemble. Moore then provides the score study steps necessary to accomplish that goal.

Neilson, James. *Basic Elements of Conducting and Score Reading*. Kenosha, Wisconsin: G. Leblanc Corporation, n.d.

Neilson uses Part eight to give a basic outline of which score elements should be examined and the order in which they should be studied. He utilizes this list to communicate the idea of continued score study through rehearsals all the way up to the performance and subsequent performances.

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\_\_\_\_\_. “Hints for Interpretation.” *Educational Music Magazine* 32 (February 1953): 12-13, 45-51.

Neilson relates the motions conductors make with the sweeping strokes of a paintbrush used by artists; there must be as much care in every musical gesture as in each artistic stroke of a paintbrush. He covers musical topics such as rhythm, intonation, dynamics, and melody. Neilson then imbeds score study into each of those topics stating that without studying each topic they cannot be understood well enough to be expressed correctly.

Neilson, James, and Holvik, Karl M. *Studying the Full Score: A Guide to the Analysis, Assimilation, Organization and the Re-creation of Great Music*. [Kenosha, Wisconsin]:G. Leblanc Corporation, n.d.

Neilson and Holvik outline the score study process with nine individual steps that are explained in-depth. After the ninth step, they examine how to place the studied work into rehearsal. They then touch on the important step of returning to and re-examining the score, a step that is commonly left out.

Nowak, Jerry, and Henry Nowak. *Conducting the Music, Not the Musicians*. New York: Carl Fischer, 2002.

The authors focus Section two on study materials for conductors. Even though chapter 22 is the only chapter solely dedicated to score preparation, the other chapters in the section serve as references for topics addressed during actual score study. For example, if a question about rhythm or phrasing arises, conductors can refer to chapter 21 on phrasing.

Oglesby, Donald T. *Score Preparation: A Study Guide for Conducting Students*. n.p.: author, 1981.

Oglesby noticed that there wasn't enough time devoted to score study for conducting students, so he wrote this book. He covers approaches to score study, score marking, memorization, and parameters of study. Oglesby also includes a worksheet and a small workbook that students can use for every piece studied.

Oliver, Timothy W. "Score Study and the National Standards: Partners in the Planning Process." *Teaching Music* 14 (October 2006): 46-50.

Oliver approaches score study from the perspective of a public school teacher. Instead of focusing on just the techniques and outcomes of score study, he uses educational national standards as the guideline. In applying this method, Oliver shifts the focus of score study to meet these standards.

Parker, Alice. "The Backwards Method: Alice Parker on Score Study." *The Voice of Chorus America* 19 (Winter 1995-1996): 10.

Parker focuses her review of score study around a few key elements identified in her work as crucial to choral conducting. Of these elements, she focuses on the use of score study to see the big picture, gradually move towards the smaller details, study the text before the music, and settle on a correct tempo.

Pearlmutter, Alan. "Rehearsal Efficiency and Score Analysis." *Journal of the Conductors' Guild* 30 (2010): 19-23.

Pearlmutter directs his comments on score study towards preparing for an effective rehearsal. He states that knowing the score and individual parts ensures that rehearsals will run smoothly. He illustrates this by sharing some examples on how to accomplish that task.

Peterson, Laurene. "Silent Score Study." *Clavier* 17 (September 1978): 49-50.

Even though Peterson's focus is towards score study for a piano player, the concepts addressed are near identical to the steps conductors use for score study. She states that going through the entire score silently, observing, and marking key sections help when it comes to practicing (for conductors, rehearsing) the work later.

Prausnitz, Frederik. *Score and Podium: A Complete Guide to Conducting*. New York, London: W. W. Norton & Company, Inc.; Toronto: George J. Mcleod Limited, 1983.

Prausnitz utilizes a slightly different approach to learning what is in a score than other authors have. The first part of this book is divided into five chapters, each with an "a" and "b" portion. The "a" portions are dedicated to score study and preparation. If viewed as a list they could be used as a guideline for how to complete a score study. The "b" portion of the chapter is dedicated to the actual conducting techniques that should be employed based on the information obtained from part "a". He also includes detailed examples from a number of orchestral works.

Quantrill, Peter. "Knowing the Score." *The Gramophone* 86 (July 2009): 22-23.

Quantrill interviews Martyn Brabbins and Edward Gardner on the topic of score preparation. They touch on subjects such as score marking, score interpretation, and tempo.

Rayl, David, and Ryan Kelly. "Mozart's 'Misericordias Domini': A Conductor's Guide." *Choral Journal* 53 (September 2012): 18-27.

Rayl and Kelly state that this article is to help facilitate score study for conductors learning this work. They demonstrate numerous examples of markings, articulations, and stylistic interpretations of the work. All of the examples are elements that should be looked for when studying the score.

Renshaw, Jeffrey. "From Brush Strokes to Images: Similarities between Painting and Musical Scores." *The Instrumentalist* 51 (July 1997): 21-22, 24.

Renshaw does not focus on any score study technique in particular. Instead he likens score study unto a painting. A painting is made by several small strokes that close up don't appear to resemble anything. Only as one backs away is the entire picture revealed. Renshaw applies

that analogy to a musical score asserting that it is necessary for conductors to get out of the score to appreciate the work as a whole.

Richards, Gwyn. "The Choral Conductor and the Score." In *McGill Symposium in School Music Administration & Supervision*, edited by Estelle R. Jorgensen, 95-104. Montreal: McGill University, 1979.

In Richards' discussion she groups score study into three areas; a musical perspective of the period in which the work was written, an identification of the place within the composer's total output that the work takes, and an analytical analysis of the work itself. Even though knowledge of the composer and time period are addressed by other authors, Richards is one of the few to definitively place it as the first step of score study.

Roman, Stephanie San. *Score Study Fundamentals: For the School Band Director*. Schoolcraft, Michigan: Marketing Vision Partners, LLC, 2012.

Roman provides the full score to *As Summer was just Beginning* by L. D. Daehn as a guide for the rest of the text. She then uses this score to illustrate examples of how to practice the elements of score study covered. She includes a large number of visual examples as well as a blank score study chart along with instructions and examples of how it can be used. The entire work is dedicated solely to score study and is advanced enough to be used by all conductors.

Rudolf, Max. "Score Study and Preparation of Orchestra Materials." Chapter in *The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation*. 3rd ed., 321-29. New York: Schirmer Books; Toronto: Maxwell Macmillan Canada; New York, Oxford, Singapore, Sydney: Maxwell Macmillan International, 1994.

Rudolf includes a very brief, but insightful chapter on score study. He discusses topics such as the purpose of score study and how selecting a specific edition of a score can have drastic effects on the outcome. He also reviews memorizing the score (which few others do). Rudolph then branches off onto how the study of the score relates to the individual parts and if those parts will need altered in any way.

Saveniers, Edmond. "De kleurrijke wereld van het Orkest: Partituuranalyse op zoek naar de parameter klankleur." *Adem* 39 (April 2003): 69-74.

Saveniers explores how the listener interprets the musical color of a composition. The topic of score study then becomes how to identify the components that translate that color to the audience.

Schlegel, Amanda Lynn. "The Effect of Directed Attention Score Study Procedures on Music Majors' Error Detection in Three-Part Instrumental Music." PhD diss., Louisiana State University, 2010.

Schlegel attempts to determine which of three methods of score study are most effective when detecting errors in music. In the study each group had a three-part polyphonic score. One group had to focus on one line only, and could only study it visually in silence. The second group could only study one line but were able to sing it and play it on the piano. The third group was free to study in any way that they wanted. None of the three groups showed to be superior methods of study over the others.

Seighman, Gary B. "Expanding the Choral Conductor's Horizon: The Application of Selected Literary Theories to the Process of Choral Score Study." DMA diss., University of Maryland, College Park, 2009.

Seighman identifies and elaborates on multiple literary theories and applies them to score study. A few of the concepts covered are: American reader response criticism, phenomenological hermeneutics, musical hermeneutics, and structuralism. He discusses how using these techniques to facilitate score study will aid in an interpretation that will be enlightening to the performer and listener alike.

Shepherd, William. "Conducting a Full Score." Chapter in *A Conducting Workbook*, 173-82. Australia, Canada, Mexico, Singapore, Spain, United Kingdom, United States: Schirmer, Thomson Learning, 2002.

Shepherd doesn't discuss the techniques of score study as much as he gives conductors some tools to use during their study. The tools he provides are: a score study guide, a blank full score reduction chart page for the full orchestration, a blank full score reduction chart page for the concert pitch chords for each section, and instructions on how to use them. He then applies the techniques that he does cover in a rehearsal setting.

Shrock, Dennis. "An Interview with Margaret Hillis on Score Study." *Choral Journal* 31 (February 1991): 7-12.

Margaret Hillis conducted the Chicago Symphony Chorus for over four decades and has worked with many prolific conductors. Shrock prompts Hillis to touch on score study topics such as her process to score study, her process for score marking, how much time she sets aside for score study, and her thoughts on listening to recordings.

Silvey, Brian Ashley. "Effects of Score Study on Novices' Conducting and Rehearsing: A Preliminary Investigation." *Bulletin of the Council for Research in Music Education*, no. 187 (Winter 2011): 33-48.

Based on the dissertation by the same author, Silvey attempts to prove that score study has a positive effect on conducting gesture. After teaching score study skills to one group and leaving the other to their own devices, Silvey finds that score study increases conductors' ability to musically express a work.

\_\_\_\_\_. "The Effects of Score Study on Novices' Conducting and Rehearsal Behaviors." PhD diss., University of Texas at Austin, August 2009.

Silvey argues that score study plays a significant part in conductors' preparation of a work. He tests this theory by having two groups of novice conductors: those that received score study instruction and those that did not. After the test was complete Silvey ruled that score study has a positive effect on conductors' conducting.

Smith, James G. "Analysis + Synthesis = Interpretation." *Choral Journal* 33 (August 1992): 27-30.

Smith bases his article on developing a musical interpretation of a work. He uses a practical example by examining Bach's motet *Jesu, meine Freude*. Smith first analyzes the work using conventional score study techniques. Then he applies meaning and context to the music previously studied which results in an interpretation.

Smith, W. Paul. "Score Study: A Discipline of Preparation." *Music Ministry* 9 (January 1977): 25-26, 31-32.

Smith states that even though younger choirs (and orchestras could be implied as well) don't have the technical abilities of more experienced ones, the concept of score study still applies. Smith then walks through the normal score study and marking techniques.

Stalter, Timothy J. "The Conductor's Process Model and its Presentation in Current Conducting Materials and Methodologies." DMA diss., University of Wisconsin - Madison, 1996.

Stalter outlines the process that a conductor follows from choosing a piece to the evaluation of the performance. He focuses primarily on score study and preparation. Stalter introduces a number of score study topics that enhance conductors' score study processes. He also interviews a number of experienced conductors and incorporates their insights into the document.

Stanford, Sir Charles. "The Hearing Eye of Musicianship." *Music Teacher and Piano Student* 29 (October 1950): 468.

Stanford talks about how conductors need to learn to hear the score as they see it. Hoffman calls it auditory imagery. Stanford relates it to being just as obtainable as any other musical skill. For example, instead of being able to read music and produce it on an instrument the conductor produces it in his mind. It is practiced and learned just as an instrument is practiced and learned.

Stith, Gary. *Score & Rehearsal Preparation: A Realistic Approach for Instrumental Conductors*. Galesville, Maryland: Meredith Music Publications, 2007.

Stith divided the entire score study process into three distinct phases: initial overview of the score, compositional structure and preparation of the score, and interpretation and preparation for the initial rehearsal. He includes a number of very specific chapters in each phase with detailed descriptions for each step. Stith also provides a detailed score study worksheet that can be utilized.

Stoessel, Albert. "How to Prepare a Score." Chapter in *The Technic of the Baton: A Handbook for Students of Conducting*, 89-96. Boston, New York, Chicago: Carl Fischer Inc., 1928.

Stoessel compares the score to a blueprint stating that every single detail of the work is contained therein. He then discusses the importance of score reading for conductors and incorporates that skill into the score study process.

Strouse, Lewis H. "From Analysis to Gesture: A Comprehensive Approach to Score Preparation for the Conductor." DMA diss., Ball State University, April 1987.

Strouse embarks to create a method of score study that is adaptable to all kinds of music. He lays out the foundation of score study in three levels: basal structure analysis, review of supplementary information, and detailed structural analysis. Strouse demonstrates this technique through a detailed analysis of three separate compositions.

\_\_\_\_\_. "Knowing the Score." *Teaching Music* 17 (October 2009): 28-31.

Strouse groups score study techniques into six separate entities: introductory information, score overview, marking the score, interpretive summary views, anticipated ensemble and player difficulty, and comprehensive musicianship topics. His section on marking the score contains fifteen different elements. Strouse also provides a web link to a score preparation guide that he created.

Sutton, John Claude. "Score Study and Analysis through Word Repetition and Instrument Use in Antonín Dvořák's *Stabat Mater*, Opus 58: An Exploratory Method for Choral Conductors." DMA diss., University of California, Los Angeles, 2009.

Sutton applies most of the universally accepted score study techniques to this work. He adds an additional score study step by analyzing how often certain words and instruments are used. This gives insight into how Dvořák emphasized meaning and created color. Sutton encourages conductors to incorporate this step into their score study.

Topolewski, Timothy. *Mastering Score Study*. n.p.: author, n.d.

Topolewski examines brain chemistry and how the brain works in relation to score study. He dives into the science behind the brain and

the sections of the brain that aid in score study, then applies them with modified score study techniques to make them more effective.

Treviño, Alexander R. "The Effect of the Use of an Aural Model during Score Study on Undergraduate Music Majors' Conducting Gesture." PhD diss., University of Washington, 2008.

Treviño centers his discussion of score study on the area of aural preparation. He devises a test that determines whether listening to an aural example while preparing a score increases conductors' abilities to communicate the music. The study concludes that listening to an aural example during score study significantly increases the ability of conductors to express musical ideas.

Vanderholm, Jennifer Ashley. "The Choral Music of James E. Fritschel with a Conductor's Special Focus on the Preparation of his Polychoral Compositions." PhD doctoral document, University of Nebraska, 2013.

Although Vanderholm's focus is not on the specific techniques of score study, she demonstrates use of conventional score study techniques through her analysis of seven distinct works. By following her methods of study and analysis conductors can enhance their own score study process.

Van Oyen, Lawrence G. "The Effects of Two Instrumental Score Preparation Approaches on the Error Detection Ability of Student Conductors." diss., University of Nebraska, 1994.

Van Oyen researches the effects of two different instrumental score preparation approaches: extended analysis time and extended analysis time with recorded examples. She conducts the research with 47 undergraduate student conductors. Van Oyen determines that errors in tone were easier to detect than errors in articulation.

Van Oyen, Lawrence G., and Glenn Nierman. "The Effects of Two Approaches to Instrumental Score Preparation on the Error Detection Ability of Student Conductors." *Contributions to Music Education* 25, no. 2 (1998): 85-97.

Based on the dissertation by Van Oyen, the authors assess the ability of undergraduate student conductors to detect errors based on their method of score study. They also compare and contrast numerous texts on score study to determine how the study is set up. They conclude that error detection develops independently of the score preparation approach.

Weisberg, Arthur. "Preparing the Score." Chapter in *Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists*, 97-139. New Haven, Connecticut; London: Yale University Press, 1993.



Weisberg addresses how to mark and study twentieth-century scores specifically. Twentieth-century music brings many new techniques and challenges for conductors and performers alike. Many of the traditional score study techniques apply but score marking and interpretation style are slightly different. He also provides a number of practical examples of twentieth-century scores.

Whitwell, David. *The Art of Musical Conducting*. Northridge, California: Winds, 1998.

Whitwell dedicates Part three, pages 83 through 139, consisting of seven chapters to the nature and purpose of score study. Three chapters on score enigmas. The next chapter is how not to study a score (a topic on which other authors have not addressed). The last three chapters are dedicated on how to study a score.

Wiest, Lori. "Score Analysis 101." *Choral Journal* 43 (December 2002): 57-59.

Although Wiest adheres to the normal score study techniques, they are grouped into two substantial lists of steps to follow. The first list comprises of twelve steps to aid in conductors becoming better acquainted with the composer's techniques and compositional style. The second list contains eleven steps to help stimulate continued score study and ideas for interpretation.

Wilson, Robert Barclay. "Preparing the Score." Chapter in *The Technique of Orchestral Conducting*, 45-46. London: Macmillan and Co., Limited, 1937.

Wilson does not go into great detail, but he does lay out a series of steps that should be followed when completing a score study. Wilson ensures that if conductors complete the steps, then the product resulting from the score study will be a successful one.

Wine, Thomas. "Approaches to Score Marking by Undergraduate and Graduate Choral Conducting Students." *Missouri Journal of Research in Music Education* 32 (1995): 40-51.

Wine focuses solely on the concept of score marking rather than score study as a whole. He surveyed a number of college choral conducting students at multiple skill and educational levels. He discusses a number of items that are and are not marked by the students. He determines that score preparation is individualized due to the lack of agreement or score marking methods by the students.

Wojcik, John. "Hidden Musical Nuances: Identifying Specific Attributes in each New Score." *The Instrumentalist* 54 (November 1999): 30, 32, 34, 36, 38, 40.

Wojcik states that score study is a tedious and time-consuming process. He then elaborates on eight different areas of score study

including form, phrasing, melodic material, dynamics, and others. He concludes with a short section on marking the score.

Wood, Sir Henry. "Preparation and Study of Orchestral Scores." Chapter in *About Conducting*, 73-79. London: Sylvan Press, 1945.

In contrast to many other authors Wood does not lay out a step-by-step process for studying the score. He treats it more like a discussion. He covers every part of score study that is necessary while periodically inserting his personal bias. He comes from an earlier time than most of the other authors on the subject, but because of that unique aspect some of his suggestions and insights are different, yet intriguing.

Yih, Annie. "Connecting Analysis and Performance: A Case Study for Developing and Effective Approach." *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic* 6, no. 1 (2013): 277-308.  
<http://trace.tennessee.edu/cgi/viewcontent.cgi?article=1085&context=gamut>  
(accessed 11/11/2014)

Even though Yih's approach to an analytical study of a score is more theory based (specifically on Schenkerian style of analysis) rather than interpretation based, she merges that analysis with applicable performance practices. This process closely correlates to the score study process of conductors.

Zagar, Louis Alan. "The Effect of Emotion on Score Interpretation and the Development of Musical Meaning: The Phenomenon of Unconscious Affect." PhD diss., Case Western Reserve University, May 1997.

Zagar investigates the role that human emotion has on the interpretation of a score. These emotions come into play throughout the entire process of preparing a work. He states that decisions made during score study will vary from conductor to conductor based on different emotional stimuli and backgrounds. Zagar asserts that conductors' musical decisions can be evaluated and controlled during score study if the reality of emotion is kept in mind.