

Conductor Notes

Quick Guide to My Markings

Articulation and Lifts

- Lifts (or quick breaths) are indicated as [']
- If I would like the cut off to occur on the beat as opposed to after a tied eighth note, I will simply draw a line through the tied note. This is very common in both Walker pieces.
- Stretching of tempo / Rubato / Rit. are indicated as a large squiggly line [~]
- Stressed beats followed by unstressed I indicate as [> -]. An example is M.10 in the Mozart. Stress on beat one, unstress on beat two.

Text

- If a particular consonant should be stressed it will likely be underlined
- If a shadow vowel or active release is requested it might be indicated with a [uh] after or between words. An example of this is M. 22 of How Can I Keep from Singing, where a shadow vowel is requested on the downbeat.

Homophony

- It is understood that if all the voices are executing the same text and rhythm, a notation in the soprano line should be executed in all voices.

Keep in Mind

I have also provided a copy of my marked score. Please do not be overwhelmed by all my markings and gobbledy-goop (is that a real word?). Students should probably not show up to the conference with all of my markings and notes. Of primary importance is that students have the lifts/breaths, slow downs, and other nuts and bolts in their scores. Work on specific style issues as you are able, but don't be overwhelmed with them, as that is what we will spend our time working together!

Dixit Dominus (Mozart)

Overall style: The focus for this piece will be on articulation. We will be striving for stark contrast between legato and lilting lines and marcato forceful accents. In smoother sections it should dance (meaning strong on beat one and very light on beats 2-3) unless notated otherwise. This should feel like a sophisticated waltz with dramatic "operatic" moments sprinkled throughout.

General rules:

Phrase endings: For late baroque/classical music I follow the following rule for phrase endings.
- If the word ends in a hard consonant (such as "s", "t", "k" etc.) it should be lightly carried to the next rest and the consonant should occur exactly on the rest beat. An example would be mm. 2, 6, etc.

- If the word ends in a vowel or a soft consonant (such as “n” or “m”) the beat should be tossed away and not full value. It should just be very short and light. An example would be mm.10, 12, etc.

- In all cases (unless otherwise notated) final notes of phrases in this music should be very light and unaccented.

Dotted eight-sixteenth rhythms: in most cases I will instruct singers to crescendo until just before the sixteenth note and take a brief lift before executing the sixteenth. This is to make that note pop and be articulate. Don't worry too much about this as we will practice it together for sure.

Solos: The solos will be auditioned at the conference, so please prepared students who are interested.

Text: We will use church Latin (NOT Austro-Germanic). So basic Latin rules apply. Please emphasize the pronunciation of “i” as “ee”, particularly in the word “in”. O should be more open like “aw”.

How Can I Keep From Singing

Overall Style: This piece should be exuberant and most endings, unless otherwise notated, should be carried to the cut of and strong. Often with a shadow vowel and active release (terms we will spend a great amount of time discussing).

Text: clarity of text is very important in this piece. In particular the execution of the “k” sound of words like “can” and “keep”, especially when they are repeated.

How Can I Keep From Singing

Overall Style: This piece is similar in style to How Can I Keep From Singing. Repeated pitches should “bounce” a little. Unless otherwise notated, it is buoyant and strong to the end of each phrase. Markings are all notated in the score.

Where Your Barefoot Walks

Not a ton to say specifically that isn't notated. Looking for a very clear and forward tone in this piece (also quasi renaissance). There is LOTS of rubato in this piece and it is all about the text. Marking where I intend to stretch tempo and take time would be a very good thing.

Salve Regina

Text: Please have singers pronounce intervocalic “s” as “z”. Misericordiae should be [mi zE ri kor di e]. Also watch that final “ae” is not a diphthong, but more like the vowel [e] (closed e sound).

We will use church latin.

This piece seems simple, but intonation is tough and there are lots of subtle moments. Looking for a clear, forward, quasi renaissance tone.

Hold On

Text and Articulation: make sure to voice the “d” at the end of “hold” even when the note is short. Please do follow the printed words exactly as they are written on the page.

Tone: Full and rich. More romantic singing approach as opposed to Barefoot.

The highest soprano notes at the end will be auditioned with just a few singers only.

Memorization: This piece really needs to be memorized to be effective. Please instruct singers to do their best to memorize ahead of time (but of course still bring the score for rehearsal!)