

BASIC SCORE MARKING

Essential principle: marking your score is the only way to insure that details will stick. The best musicians thoroughly mark their scores when learning or interpreting a musical work. Bad musicians don't, because they do not care for detail. Of course, OSNY singers are in the first category!

Specific suggestions

Mark a breath with a check ✓ or a rest value 7, 2

Mark non-breaths with an arc 

In melismas ('the runs) – I suggest that you pick a note to leave out for your breath, and cross it out.



Further explanation:

-breaths are always rhythmically measured. This is especially true for breaths at commas between notes. These always have a value, and should be taken with a rhythmic intention. For every movement of Messiah, there is a 'default' value for breaths, relative to the principal pulse of the movement. See "And the Glory" ms.129 (Sop. And Alti) and ms.132 (TB). The value is an 8th note rest.

Additional details to mark:

-diction details need to be included in the marking process. A knowledge of the phonetic alphabet will be very helpful to this end. All intervocalic (between vowel) [r]'s are flipped. Never an American R in Messiah.

-stagger breathing needs to be accounted for in your markings. Select a specific place (or places) in phrases and melismas where you will take your breath. This would be on any long sustained vowel, not between words or consonants.

-include vocal production details from our rehearsals in your markings. Directions such as 'inhale on an [o] vowel' or 'lips forward for color here' will evaporate in the heat of performance unless a reminder is in the score.

Mark on!

KT

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