

REFLECTIONS (Dr. Peter Jarjisian) Friday, March 28, 2025

Congratulations to each of you! Your attentiveness contributed to several beautifully shaped phrases, mindfully delivered phrase endings, more unified German [e] and [o] vowels, varied dynamics, and appealing tone quality! We continue to improve! Special kudos to the sopranos for working to sing the pitches above F with a “cooing” quality free from pressing. In Mvt. 4, you met the challenge of creating an exceptionally intimate atmosphere on p. 49. Folks, that was a major achievement! The challenge awaits each time we sing that section, but we now know we CAN! Way to go!

Much of #7 went very well. (Tenors, p. 85 – as you finish singing with the Basses in m. 17, give yourselves a quarter-note rest on beat 4 to refresh before returning to your part in m. 18. (Note that your pitch is in unison the Altos!)

Our work on pp. 34-37 was effective. Some still need to build confidence there, and we will.

Some have asked: ultimately, what TEMPO can we expect in Mvt. 3 (mm. 164)?

(In a 3/2 meter moving slowly, think either 1&2&3& or 123456, accounting for quarter-notes of time.)

Beginning with the last half-note of m. 163 (low G# in the orch.), we'll *slowly* (out of tempo) build the chords leading to m. 165. (Which feels like a suspension of time). We've gathered together in 165, before springing forward into m. 166, where a *new world* of melody and rhythm unfolds. **In 166, I'll be aiming for a tempo of quarter-note = 52.** It's as though CREATION begins anew in m. 166!

You used the word “Ultimately” when you asked --- so, **ultimately**, with dual purposes of (1) *moving the music* and (2) *making it easier for you to sing freely* – I want to incrementally, nudge the tempo faster measure by measure, as we grow dynamically and traverse to m. 173 and the fugue.

AIMING TO HELP YOU more with mm. 166-173: (Work slowly first)

Tap the eraser-end of your pencil on a table *or your finger on your leg* for each of the 6 counts.

Then tap lightly the 3 subdivisions (the Broccoli) in each of the 6 counts

For quarter-note triplets seem inaccurate. [Think tick-tock, left-right, 1-2, windshield wiper]

If long notes make counting difficult [Keep track of how many quarters in each long note]

Looking at m. 166 -- I think it's worth noting **which parts change pitch on which beats**, because that provides the metric framework (the pulse) for each measure 166-173. Temporarily, remove the quarter-note triplets from your mind. Looking at all the other notes in your part, where do the 6 pulses fall in each measure? Tap those 6 as you think through your part and as you listen to the recording you've been working with.

Your goodwill and preparation are making a difference. Keep giving all you can! Thank you!

MONDAY, MARCH 31 (4 Mondays + W, April 23 before we meet the orchestra at Wentz)

Mvt. 6, 5, 3, 2, 1

MONDAY, APRIL 7

Mvts. 3, 5, 6, 7 (with Jill Rye, soprano & Andrew Rye, baritone)