

**REFLECTIONS (Dr. Peter Jarjisian)**  
**Tuesday, March 4, 2025**

Good Tuesday morning!

PLEASE READ MY ENTIRE MESSAGE. I wish I had the opportunity to sit with each of you personally to guide your learning. Instead, I WROTE THIS FOR **YOU**. An effort to be helpful.

*Thanks to Chuck for the beautiful posters and bookmarks!*

**SINGERS:**

Your persistence and concentration are elevating our performance level each time we're together. Did you notice the lovely shaping of phrases many of you were sculpting in Mvt. 4? And that more of us are attentive to tapering the ends of phrases and removing weight from subordinate syllables? That's making music! We're in the developmental phase of our journey, and YOU are making a difference!

In our vocal warm-up, we had explored imagining what it feels like when horseradish or salsa opens the area behind the nose. When we open that avenue to the head, it adds a remarkable dimension to the sound and makes it easier to sing high notes. Looking in the mirror, you might notice that your upper lip has lifted. For me, whenever I'm a little out of breath, I'm aware that unconsciously, I sort of sneer a bit to create more space to breathe comfortably. Experiment with this concept as you sing, and listen to the exceptional Cynthia Erivo!

Two other positives we want to continue developing: (1) Lightness – the opposite of pressing --is the gateway to the upper voice. (2) Sing *through* high notes, rather than singing *up* to them. Send your breath *through* the thoughts you're communicating.

Let's confront what's probably on your mind this morning. Let any frustration you felt last night roll off your back. When you're able -- Give a fresh look with me at Mvt. 3 (mm. 164-173). Expect to struggle a bit as you're developing your competence. Be patient with yourself, and trust that the result will be worth your struggle. I KNOW IT WILL BE. Thanks!

**OUR OBJECTIVE as we work on those measures is to unify the "WHEN" of our sound.**

We want to think & feel an undercurrent of eighth-note triplets inside each quarter-note of time.

So in **each measure**, we feel a gentle motor of 3 + 3 + 3 + 3 + 3 + 3. Math lovers might note, oh – a total of 18.

Looking at m. 166 (Soprano), m.167 (Alto), m. 168 (Tenor), m. 169 (Bass) -- For **each** of the three, **quarter-note triplets** within the measure, we need to **think** and **feel** 2 + 2 + 2. It's the "STEAM it, STEAM it, STEAM it" concept. For the Math nerds, it's nine groups of 2 in the measure. I find it helpful to imagine a wind-shield wiper moving back and forth, and I sometimes enjoy moving my head LEFT-right, LEFT-right, LEFT-right. (I'm smiling as I visualize the Blues Brothers.)



Mvt. 7

Mvt. 3 – mm. 129 – end (adding German to the fugue)

Mvt. 6 –mm. 208 – end