











# Choral Markings



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## Linear Markings

-  1. indication that the line moves towards a goal note/harmony/point of arrival; this occurs through increased intensity and possible abiding crescendo;
-  2. (shorter than above) move across the bar; surge ahead, avoiding a breath break; consider inserting 'NB' to further indicate "no breath";
-  3. re. syllable or word circled: any musical line must have a sense of movement toward and away from such syllables or words of emphasis; avoid flat affects and equally weighted words; strive for poetic text delivery with an orator's sense about rise and fall of intensity;
-  4. syllable or note needing motion "to the right"; setting up, leading toward, energizing toward, the stress of what follows
-  5. as in written prose, a secondary thought or idea; indicates distressed syllable/pitch & dynamic reduction, maintaining energy in the tone
-  6. reminder to sing full value of the tone, cutting off on the next beat

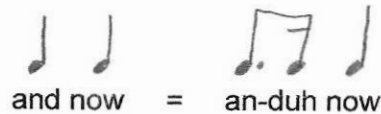
## Articulations

-  1. traditional accent mark will sometimes indicate the need to enliven the note rather than accent it, particularly in dotted-figures and off-beat accents;
-  2. traditional *tenuto* mark; elongate; deliberate; a sense of stretch to the tone, often *senza vibrato*
-  3. traditional *staccato* mark; separated, shortened; be sure vowel clarity is maintained
-  4. *leggiero* articulation; similar, but lighter than *tenuto*; likened to a brush stroke; separated, but not short as in *staccato*; uses "more bow"

5.  buoyancy; stress with a sense of lift; if marked on a sustained tone, includes slight dynamic decay and renewal towards what follows;
6.  identical but more vigorous than #5; point of vocal onset is more assertive; likened to a struck bell; recoil accent; includes decay/renewal




## Communicating Text: Diction

- Note values may be changed to accommodate breath, final consonant placement, or, in some cases, the second sound of a diphthong;
- Some note values will be changed to a dotted figure to insert the necessary "uh" or "ih" so that voiced consonants will sound. Example:



- Final voiced consonants that precede a rest may require the consonant to sound on the succeeding rest. Example:



-  After the concept of voiced consonant endings and the ensuing change of note values to accommodate them has been established, a check mark may serve as a reminder of such voiced consonant needs.
-  a reminder to initiate the work or syllable that follows this bracket with a gentle yet decisive glottal stroke; the word following the bracket needs distinction from the final consonant of the word which precedes it;
-  Such marks may precede any of the voice parts, indicating that members of the voice part should abide by (and insert into their part) the markings indicated in the part circled. It means, see soprano, alto, tenor, or bass markings and put them into your own part.