

# SCORE PREPARATION & ANALYSIS WORKSHEET

**Conductor Name:**

**Date:**

**Title of Work:**

**Catalog Info:**

**Composer/Arranger (life dates):**

**Performance Time Duration:**

## RESEARCH PREPARATION

### COMPOSER BACKGROUND

**Date of birth:**

**Place of birth:**

**Date of death:**

**Place of death:**

**Summary of training (schools, mentors, etc.):**

**Major instrument(s):**

**Significant places of employment:**

**Compositional techniques typical of this composer (salient style features):**

**Composer's overall output (oeuvre):**

**Composer's specific output in this genre (other relative works):**

## **COMPOSITION BACKGROUND**

**Date of composition:**

**Date & location of work's premiere:**

**Historical circumstances surrounding composition (why was the work composed?):**

**TEXT**

**Language:**  
**Text source:**

**TRANSLATION**

<b>TEXT</b>	<b>WORD-FOR-WORD TRANSLATION</b>	<b>POETIC TRANSLATION (PARAPHRASE)</b>



**List overall form of work:**

**List moments of climax:**

**Color words/dynamics/changing moods:**

**Instances of text painting:**

**Motifs used (what & where):**

- Made phrasing/breath decisions & markings**
- Pronunciation decisions made**
- Decisions made on articulations**
- Rubato passages identified**
- Identified syllabic stress in score**
- Identified patterns of harmonic rhythm**
- Made decisions on treatment of dynamics**
- Made divisi/3-way split assignments**
- Made decisions how ornamentation will be handled**

**List & make decisions on Issues of performance practice:**

## CONDUCTING PREPARATION

- Cues mapped out
- Meter/proportion changes mapped out
- Rubato mapped out
- Articulation gestural language determined

Practice conducting with a mirror & without

- silently while audiating
- with a favorite recording
- while singing/speaking

## REHEARSAL/TEACHING PREPARATION

Mode of work:

Assignment of solfege resting tone:

Practice/master individual vocal lines.

- S1/S2
  - A1/A2
  - T1/T2
  - B1/B2
- Practice speaking the text in rhythm

Note potential vowel problems; decide on necessary modifications in score:

Select appropriate neutral syllables for rehearsal:

Select a rehearsal tempo (if different from eventual performance tempo):

What choral “resonance” is required from the historical performance practice of the piece?  
How will that affect vowel resonance? Tempo?

**Notes on effective warm-ups/vocalises:**

## **SOURCES STUDIED**

**Relevant Scholarly Literature on Work:**

**Recordings Studied:**