SCORE PREPARATION & ANALYSIS WORKSHEET

Conductor Name:	
Date:	
Title of Work:	Catalog Info:
Composer/Arranger (life dates):	
Performance Time Duration:	
RESEARCH PRI	EPARATION
COMPOSER BACKGROUND	
Date of birth:	Place of birth:
Date of death:	Place of death:
Summary of training (schools, mentors, etc	e.):
Major instrument(s):	
Significant places of employment:	
Compositional techniques typical of this co	emposer (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?):

Language: Text source:

TRANSLATION

TEXT	WORD-FOR-WORD TRANSLATION	POETIC TRANSLATION (PARAPHRASE)

FORCES & TEMPI Accompanimental Forces/Voicing: S1 -T1 -**Vocal Ranges:** S2 -T2 -A1 – B1 – A2 -B2 -Solos (who & where): Tempi (as noted by composer): Conductor's metronome marking(s): **SCORE ANALYSIS** ☐ Number measurers in score ☐ Check for errors in score between vocal parts & accompaniment ☐ Mark instances of voice crossing ☐ Major cues identified □ Tempi changes identified ☐ Complete harmonic analysis of whole work (cross out when complete) ☐ Complete Herford formal analysis (cross out when complete) List & define any non-English musical terms: Meter (changes? where & what?):

Tonal Center (changes? where & what?):

Modality (changes? where and what?):

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 form 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:
Resortanings Statista.