

Conducting the Music, Not the Musicians

By Jerry and Henry Nowak

**Supplemental Vocal Chorals
For Chapters Four, Seven and Nine**

Carl Fischer ®

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CONDUCTING THE MUSIC, NOT THE MUSICIANS**By Jerry and Henry Nowak****Additional Vocal Chorales**

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Chorale A – Chapter 4 – *The Lonesome Road* – Traditional Spiritual

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the spiritual.
3. The cue on beat two in m. 5 for the up-beat entrance is also the cue for the end of the chord sounding on beat one.
4. Indicate a *diminuendo* with subtle beats in m. 4 for the suspension with a decorated resolution.
5. Cue all 8th note up-beat entrances after beat two on the second beat in the measure.
6. Conduct the two quarter note measures with a normal characteristic two-meter pattern.
7. Conduct the syncopation in m. 9 with a subtle gesture to indicate the light melisma.
8. Use subtle gestures on weak syllables of multi-syllable words and taper all long tones.
9. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
10. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
11. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 1 – The Taper - No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis) - No. 29 – The Light High Note (mm. 9 & 17)

Phrase and Sub-phrase Analysis

Oo — Oo — Oo — Oo — Look down, look down, that lonesome road — hang down your head and
cry. — Look up, look up, to meet your Mak - er He looks for you from on — from on high. —

Chorale A - THE LONESOME ROAD

Traditional Spiritual
Arranged by Jerry Nowak

S
A
Oo — Oo — Oo — Oo — Look down, look down, that
T
B

S
A
lone - some road — hang down your head and cry. — Look up, look
T
B

S
A
up, to meet your Mak - er He looks for you from on — from on high. —
T
B

Chorale B – Chapter 4 – Wondrous Love – Southern Folk Hymn

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 1st beat ictus and with a preparation gesture to the right and cue the entrance on the 2nd beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. The sub-phrase groupings all go over the bar-line from beat two to beat one or on the half-beat to beat one.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

What wondrous love is this, O my soul, O my soul, what wondrous love, is this O my soul! What wondrous love is this that caused the Lord of bliss to bear the dreadful curse for my soul, for my soul to bear the dreadful curse for my soul.

The image shows two staves of music in 2/4 time. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. Dashed lines are drawn above the notes to indicate phrasing and sub-phrasing across bar lines.

Chorale B - WONDROUS LOVE

**Southern Folk Hymn
Arranged by Jerry Nowak**

S
A
T
B
What wondrous love is this, O my soul, O my soul, what wondrous love, is
this O my soul! What wondrous love is this that caused the Lord of bliss to
bear the dreadful curse for my soul, for my soul to bear the dreadful curse for my soul.

The image shows a three-system musical score for SATB voices. Each system includes a vocal line (Soprano or Alto) and a bass line (Tenor or Bass). The lyrics are written below the vocal lines. The music is in 2/4 time and features a simple harmonic accompaniment.

Chorale C – Chapter Four – *All the Pretty Little Horses* – American Folk Song

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. The first two measures of each phrase are grouped within the meter with a natural *diminuendo*.
4. Indicate a dynamic that best fits the singing of a lullaby.
5. Use subtle gestures on weak syllables of multi-syllable words.
6. Indicate a *diminuendo* during the final cadence.
9. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
10. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
11. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing - No. 29 – The Light High Tone (mm.1, 5, 9, 10, & 13)

Phrase and Sub-phrase Analysis

The image shows two staves of musical notation in 2/4 time, key of D major. Dashed lines group the notes into phrases and sub-phrases. The lyrics are: "Hush-you-by, don't you cry, go to sleep - lit-tle ba-by, When you wake, you shall have all the pret-ty lit-tle hors-es. Blacks and bays, dap-ples and greys, coach and six-a-lit-tle hors-es. Hush-you bye, don't you cry, go to sleep-, lit-tle ba-by."

Chorale C - ALL THE PRETTY LITTLE HORSES

American Folk Song
Arranged by Jerry Nowak

The image shows a three-part vocal score for Soprano (S), Alto (A), and Tenor (T) voices. The music is in 2/4 time, key of D major. The lyrics are: "Hush-you -bye, don't you cry, go to sleep lit - tle ba - by, When you wake, you shall have all the pret-ty lit - tle hors - es. Blacks and bays, dap-ples and greys, coach and six - lit - tle hors - es. Hush-you bye, don't you cry, go to sleep - lit-tle ba - by." The score includes vocal lines and piano accompaniment.

Chorale D – Chapter Four – *The Cruel War Is Raging* – Civil War Song

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 1st beat ictus and with a preparation gesture to the right and cue on the second beat for the up-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

No. 25 – Repeated Tones (mm. 2, 6, 10, & 14)

Phrase and Sub-phrase Analysis

1. The cruel war is rag-ing, John-ny has to fight. I want to be with him from morn-ing till night. I want to be with him, It go to your cap-tain, get down on my knees, and ten thou-sand gui-neas for your re - lease. Ten thou-sand— gui-neas, It grieves — my heart so. Won't you let me go with you? No, my love, no. 2. I'd Yes, Yes, my love, yes!

Chorale D - THE CRUEL WAR IS RAGING

Civil War Folk Song
Arranged by Jerry Nowak

S
A
T
B

1. The cruel war is rag-ing, John - ny has to fight. I want to be with him from
go to your captain, get down on my knees, and ten thousand gui-neas for

S
A
T
B

morn - ing till night. I want to be with him, It grieves — my heart so. Won't you
your re - lease. Ten thou - sand gui - neas, It grieves — my heart so. Won't you

S
A
T
B

let me go with you? No, my love, no. 2. I'd Yes, my love, yes!
let me go with you? Bass Melody 1. 2. Yes,

Chorale E – Chapter Four – *Amazing Grace* – Words by John Newton, Music; anonymous
Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the chorale.
3. Use a characteristic three-meter pattern using subtle gestures on the leaps to weak beats in the meter.
4. Begin at the 2nd beat ictus with a preparation gesture to the right and cue the entrance on beat 3.
5. Use subtle gestures on weak syllables of multi-syllable words.
6. Cue the altos and tenors in mm. 7 and 15.
7. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
8. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
9. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

No. 29 – The Light High Tone (mm. 1, 5, 11 & 13).

Phrase and Sub-phrase Analysis

A - maz - ing — grace, how sweet — the sound, that saved a — wretch like me. I
 once was lost but now am found, was blind but — now I see.

Chorale E - AMAZING GRACE

Words by John Newton
 Music: Anonymous

S
A
T
B
 A - maz - ing grace, how sweet — the sound, that saved a
 wretch like me! I once was lost but now am
 found, was blind but — now I see.
 see.

Chorale F – Chapter Four – *How Can I Keep From Singing* – American Folk Song

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 2nd beat ictus with a preparation gesture to the right and cue the up-beat entrance on beat three.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Cue all up-beat entrances after beat two on the second beat.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing - No. 29 - The Light High Tone (mm. 3, 7, 12, 15 & 17)

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Rising lines that do not resolve are natural *diminuendos*. (mm. 1 & 5)

Phrase and Sub-phrase Analysis

My life flows on in end-less song a - bove earth's lam - en - ta-tion. I hear the real, though
far off hymn that hails a new cre - a - tion. No storm can shake my in-most calm while to that rock I'm cling-ing. It
sounds an ech - o in my soul. How can I keep from sing-ing? How can I keep from sing-ing? ___

Chorale F - HOW CAN I KEEP FROM SINGING

American Folk Song

Arranged by Jerry Nowak

S
A
T
B
My life flows on in end-less song a - bove earth's lam-en - ta-tion. I hear the real, though far off hymn that
hails a new cre - a - tion. No storm can shake my in-most calm while to that rock I'm cling-ing. It
sounds an ech - o in my soul. How can I keep from sing-ing? How can I keep from sing-ing? ___

Chorale G – Chapter Four – A Child Is Born In Bethlehem – Bach

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 2nd beat ictus with a preparation gesture to the right and cue on beat three for the first entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Indicate the taper on all long tones with subtle 2nd beats.
6. Use subtle gestures on the melisma passages in mm. 5 & 6 and 15 & 16) to indicate a *diminuendo*.
7. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
8. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
9. Develop and refine the art of cueing within the beat pattern.

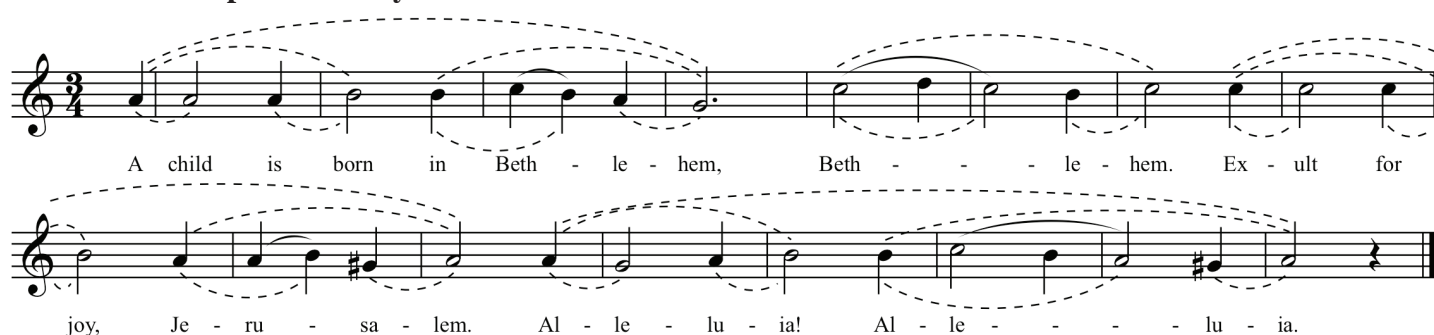
Phrasing Principles

No. 1 – The Taper

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis



A child is born in Beth - le - hem, Beth - - - le - hem. Ex - ult for
joy, Je - ru - sa - lem. Al - le - lu - ia! Al - le - - - lu - ia.

Chorale G - A CHILD IS BORN IN BETHLEHEM

J. S. Bach



S
A
T
B
A child is born in Beth - le - hem, Beth - - - le -
hem. Ex - ult for joy, Je - ru - sa - lem. Al - le - lu -
ia! Al - le - - - lu - ia.

Chorale H – Chapter Four – *Come All Ye Fair and Tender Maidens* – Kentucky Folk Song

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at 1st beat ictus and with a preparation gesture to the left and cue on the 2nd beat for the up-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

Come all ye fair and ten-der maid-ens, take warn-ing how you court young men, one night they may shine like stars a -

bove you, to love you that night but ne'er a - agin. If I had known be-fore he court-ed, That love was such a kill-ing

thing, I'd lock— my heart in a chest of iron,— and tied it down so it couldn't take wing.

Chorale H - COME ALL YE FAIR AND TENDER MAIDENS

Kentucky Folk Song

Arranged by Jerry Nowak

S
A
T
B
Come all ye fair and tender maidens, take warning how you court young men, one night they may shine like stars a -

S
A
T
B
bove you, to love you that night but ne'er a - agin. If I had known be-fore he court-ed, That love was such a kill-ing

S
A
T
B
thing, I'd lock— my heart in a chest of iron,— and tied— it down so it couldn't take wing.

Chorale I – Chapter Four – *Our Father, Thou In Heav'n Above* – Bach

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the chorale.
3. Begin at the 3rd beat ictus with a preparation gesture to the right and cue the entrance on the 4th beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

Our Fa - ther, Thou in — heav'n a - bove, Who bid - dest us to -
 dwell in love, As — breth - ren — of one fam - i - ly.

Chorale I - OUR FATHER, THOU IN HEAV'N ABOVE

J. S. Bach

S
A
Our Fa - ther, Thou in — heav'n a - bove, Who bid - dest us to -
 T
B
 4
 S
A
dwell in love, As — breth - ren — of one fam - i - ly.
 T
B

Chorale J – Chapter Four – *Simple Gifts* – Shaker Song

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 3rd beat ictus with a preparation gesture to the right and cue the entrance on the 4th beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The melody is written on a treble clef staff. Dashed lines are drawn under the melody to indicate phrasing. The lyrics are: "'Tis the gift to be sim-ple, 'tis a gift to be free, 'tis a gift to come down where you ought to be, and when we find our-sleves in the place just right, 'twill be in the val-ley of love and de-light."

Chorale J - SIMPLE GIFTS

Shaker Song
Arranged by Jerry Nowak

The image shows a SATB choir score for 'Simple Gifts'. It consists of three systems of music. Each system has a Soprano (S) and Alto (A) part on a treble clef staff and a Tenor (T) and Bass (B) part on a bass clef staff. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are: "'Tis the gift to be sim-ple, 'tis a gift to be free, 'tis a gift to come down where you ought to be, and when we find our-sleves in the place just right, 'twill be in the val-ley of love and de-light."

Chorale K – Chapter Four – *Where're My Task May Take Me* – Bach

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the third beat ictus with a preparation gesture to the right and cue the entrance on the 4th beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Release the last tone with a legato gesture about eye height exactly on the 4th beat of the measure.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 25 – Repeated Tones (all measures)

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

The image shows two staves of musical notation in G minor, 4/4 time. The melody is written on a treble clef staff. Dashed lines above the notes indicate phrasing boundaries. The lyrics are: "Where' - er my task may take me, May God's true coun-sel guide me, Who rul - eth all things right; Un - less our God doth will it, Our ut - most pains, they fail - eth, And vain must be man's might."

Chorale K - WHERE'ER MY TASK MAY TAKE ME

J. S. Bach

The image shows the musical score for the chorale, arranged for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in G minor, 4/4 time. The lyrics are: "Where' - er my task may take me, May God's true coun-sel guide me, Who rul - eth all things right; Un - less our God doth will it, Our ut - most pains, they fail - - eth, And vain must be man's might."

Chorale L – Chapter Four – *Aura Lee* – Foster and Poulton

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin with at the 4th beat ictus with an upward preparation gesture for the first entrance on the down-beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use subtle gestures on all the half-notes and whole-notes to indicate a taper.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 1 – Taper

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

As the black-bird in the Spring, 'neith the wil-low tree, — sat and piped, I heard him sing, in praise of Au-ra Lee.

Au - ra Lee, Au - ra Lee, maid with gold-en hair, sun-shine came a - long with thee, and swal-lows in — the air.

Chorale L - AURA LEE

W. W. Foster and George Poulton
Arranged by Jerry Nowak

S
A
T
B

As the blackbird in the Spring, 'neith the wil-low tree, — sat and piped, I heard him sing, in

S
A
T
B

praise of Au - ra Lee. Au - ra Lee, Au - ra Lee, maid with gold - en hair,

S
A
T
B

sun - shine came a - long with thee, and swal - lows in — the air.

Chorale M – Chapter Seven – *Bedouin Song* – Words by Bayard Taylor, Music by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 1st beat ictus with a preparation gesture to the right and cue the entrance on the 2nd beat in the measure.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a three-two 8th note grouping pattern in all measures except mm. 8, 12, & 13 where a two-three pattern should be used.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

From the de-sert I come to thee, On a stal-lion shod with fire; And the winds are left be-hind In thy speed of my de-sire. Un-der the win-dow I stand, And the mid-night hears my cry: I love thee, I love but thee, With a love that will not die.

Chorale M - BEDOUIN SONG

Words by Bayard Taylor
Music by Jerry Nowak

S
A
T
B

From the de-sert I come to thee, On a stal-lion shod with fire; And the winds are left be-hind In thy speed of my de-sire. Un-der the win-dow I stand, And the mid-night hears my cry: I love thee, I love but thee, With a love that will not die.

Chorale N – Chapter Seven – *Concord Hymn* – Words by Ralph Waldo Emerson, Music by Jerry Nowak
Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the folk song.
3. Begin at the 1st beat ictus with a preparation gesture to the right and cue the entrance on the 2nd beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 2-3 8th note grouping pattern in mm. 1, 2, 4, 5, 6, 7, & 9. and a 3-2 grouping in mm. 3 & 8.
6. Release the last tone with a legato gesture about eye height exactly on the following downbeat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 1 – The Taper

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

By the rude bridge that arched the flood, Their flag to Ap-ril's breeze un-furled, Here once the em -
 bat - tled farm - ers stood _____ and fired the shot heard round the world.

Chorale N - CONCORD HYMN

Words by Ralph Waldo Emerson

Music by Jerry Nowak

S
A
T
B
 By the rude bridge that arched the flood, Their flag to Ap-ril's breeze un-furled, Here once the em -
 bat - tled farm - ers stood _____ and fired the shot heard round the world.

Chorale O – Chapter Seven – *O Captain! My Captain!* – Words, Walt Whitman, Music by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 2nd beat ictus with a preparation gesture to the right and cue the entrance on the 2nd beat. Use subtle gestures on weak syllables of multi-syllable words.
4. Use a three-two 8th note grouping pattern in mm. 1, 2, 4, 5, 7, 8, 9, 12, 15, 16 & 17 and a three-two grouping in mm. 3, 6, 10, & 11.
5. Release the last tone with a legato gesture about eye height exactly on the following 2nd beat.
6. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
7. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

O Cap - tain, my — Cap - tain, our — fear - ful trip is done, — The ship has weath - er'd
 ev - ery rack, the prize we sought is won, — The port is near, the bells I hear, the peo - ple all ex -
 ult - ing, — While fol - low eyes, the stead - y keel, the ves - sel grim and dar - ing; —

Vocal Chorale O - O CAPTAIN! MY CAPTAIN!

Lyrics by Walt Whitman

Music by Jerry Nowak

S
A
O Cap - tain, my — Cap - tain, our — fear - ful trip is done, — The ship has weath - er'd
 ev - ery rack, the prize we sought is won, — The port is near, the bells I hear, the peo - ple all ex -
 ult - ing, — While fol - low eyes, the stead - y keel, the ves - sel grim and dar - ing; —

Chorale P – Chapter Seven – *Opus 6* – Words by Witter Bynner, Music by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 2nd beat ictus with a preparation gesture to the right and cue the entrance on the 2nd beat in the measure.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a three-two 8th note grouping pattern all measures.
6. Release the last tone with a legato gesture about eye height exactly on the following 2nd beat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

If I were on - ly daf-ter I might be mak-ing hymns To the liq - uor of your
 laugh ter and the lacq - uer of your limbs. Till I go run-ning af-ter O - bey - ing all your
 whims For the liq - uor of your laugh-ter and the lacq - uer of your limbs.

Vocal Chorale P - OPUS 6

Lyrics by Witter Bynner

Music by Jerry Nowak

S
A
If I were on - ly daf-ter I might be mak-ing hymns To the liq - uor of your
 T
B
 S
A
laugh ter and the lacq - uer of your limbs. Till I go run-ning af-ter O bey - ing all your
 T
B
 S
A
whims For the liq - uor of your laugh-ter and the lacq - uer of your limbs.
 T
B

Chorale Q – Chapter Seven – *Rhapsody* – Words by William Braithwaite, Music by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 2nd beat ictus with a preparation gesture to the right and cue the entrance on the 3rd beat of the measure.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 2 – 2 – 3 8th note grouping pattern in mm. 1, 3, 5, & 7 and a 3 - 2 - 2 grouping in mm. 2, & 6 and a 2 – 3 – 2 grouping in mm. 4, 8 & 9.
6. Release the last tone with a legato gesture about eye height exactly on the following 3rd beat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

I am glad day-long for the gift of song, For time and change and
 sor - row; For the sun - set wings and the world - end things Which
 hang on the edge of to - mor - row.

VOCAL CHORAL Q - RHAPSODY

Lyrics by William Braithwaite
 Music by Jerry Nowak

S
A
I am glad day-long for the gift of song, For time and change and
 T
B
 S
A
sor - row; For the sun - set wings and the world - end things Which
 T
B
 S
A
hang on the edge of to - mor - row.
 T
B

Chorale R – Chapter Seven –Whaling Song – Words by John Osborn, music by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 1st beat ictus with a preparation gesture to the left and cue the entrance on the beat 2 the same as if it were a three-four meter pick-up.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 2 – 2 – 3 8th note grouping in mm. 1, 4, 5 & 7. A 2 + 3 + 2 grouping in mm. 2 and 6 and a 3 + 2 + 2 grouping in m. 3.
6. Release the last tone with a legato gesture about eye height.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing - No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

2 + 3 + 2

When spring re - turns with west - ern gales, — And gen - tle breez - es sweep the ruf - fling

2 + 3 + 2

seas, — We spread our sails to plow — the wat' — ry deep. —

VOCAL CHORAL R - WHALING SONG

Lyrics by John Osborn
Music by Jerry Nowak

S
A

When spring re - turns with west - ern gales, — And gen - tle breez - es sweep the ruf - fling

T
B

S
A

seas, — We spread our sails to plow — the wat' — ry deep. —

T
B

Chorale S - Chapter Seven – by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 2nd beat ictus with a preparation gesture to the right and cue the entrance on the 3rd beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 2 – 2 – 3 8th note grouping pattern in mm. 1, 3, 5, & 7 and a 3 - 2 - 2 grouping in mm. 2, & 6 and a 2 – 3 – 2 grouping in mm. 4, 8 & 9.
6. Release the last tone with a legato gesture about eye height exactly on the following down-beat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

No. 29 – Light High Note (mm. 2, 3 & 4)

Phrase and Sub-phrase Analysis

When the day seems to be long, bore - ing and dull at times. Where can I ___ go?

Where can I ___ go? Just list - en to mus - ic. ____

VOCAL CHORALS

Jerry Nowak

S
A
When the day seems to be long, bore - ing and dull at times. What can I ___ do?

T
B
Where can I ___ go? Just list - en to mus - ic. ____

T
B
Just list - en to mus - ic. ____

Chorale T - Chapter Seven – by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 3rd beat ictus with an upward preparation gesture for the down-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 – 2 8th note grouping pattern in mm. 1, 2, & 5, and a 3 - 2 - 2 grouping in mm. 3, & 4.
6. Release the last tone with a legato gesture about eye height exactly on the following down-beat.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

O - ver the hills and through — the woods, Moth - er dear - est walks,

By the pond, ov - er the bridge to see us. _____

VOCAL CHORAL T

Jerry Nowak

S
A
O - ver the hills and through — the woods, Moth - er dear - est walks,

T
B

S
A
By the pond, ov - er the bridge to see us. _____

T
B

Chorale U - Chapter Nine – by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 3rd beat ictus with a preparation gesture to the left and cue the entrance on the 4th beat.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 quarter-note grouping pattern in all measures.
6. Release the last tone with a legato gesture about eye height exactly on beat four.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 1 – The Taper

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

When the moon is full, shin - ing — bright - ly in the
 sky, All is well with the night.

VOCAL CHORAL U

Jerry Nowak

S
A
T
B
 When the moon is full, shin - ing — bright - ly in the
 sky, All is well with the night.

Chorale V - Chapter Nine – by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 5th beat ictus with an up-ward preparation for the down-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 quarter-note grouping pattern in mm. 1, 2, 3, & 4. and a 2 – 3 pattern in m. 5.
6. Release the last tone with a legato gesture about eye height exactly on beat four.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

No. 29 – The Light High Tone (mm.1 & 2)

Phrase and Sub-phrase Analysis

Sad - ly, I feel lone - ly and de - pressed to - day.

Who will come to my come to my aid?

VOCAL CHORAL V

Jerry Nowak

S
A
T
B

Sad - ly, I feel lone - ly and de - pressed to - day.

Who will come to my come to my aid?

Chorale W - Chapter Nine – by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 5th beat ictus with an up-ward preparation for the down-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 quarter-note grouping pattern in mm. 1, 2, 3, & 4. and a 2 – 3 pattern in m. 5.
6. Release the last tone with a legato gesture about eye height exactly on beat four.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 1 – The Taper

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

Sing me a song, sounds of great joy, call - ing for all man -
 kind to live in _____ peace.

VOCAL CHORAL W

Jerry Nowak

S
A
Sing me a song, sounds of great joy, call - ing for all man -
 T
B
kind to live in _____ peace.

Chorale X - Chapter Nine – Lyrics by Samuel Beadle, Music by Jerry Nowak

Conducting Goals

1. Precede initial invitation to sing with a support breath and express a pure legato style.
2. Select a tempo and dynamic appropriate for the text and style of the piece.
3. Begin at the 5th beat ictus with an up-ward preparation for the down-beat entrance.
4. Use subtle gestures on weak syllables of multi-syllable words.
5. Use a 3 – 2 quarter-note grouping pattern in all measures.
6. Release the last tone with a legato gesture about eye height exactly on beat four.
7. Think in terms of the long phrases but be aware of the expressive inflection on the shorter sub-phrases.
8. Develop and refine the art of cueing within the beat pattern.

Phrasing Principles

No. 1 – The Taper

No. 22 – Phrasing

No. 23 – Phrase References (all sub-phrases that begin with an anacrusis)

Phrase and Sub-phrase Analysis

Words are but leaves to the tree of mind; Where breez - y fan - cy

plays; Or ech - oes from the souls which find Ex - press - ion's sub - tle ways.

VOCAL CHORAL X

Lyrics, Samuel Beadle
Music, Jerry Nowak

S
A
Words are but leaves to the tree of mind; Where breez - y fan - cy

T
B

S
A
plays; Or ech - oes from the souls which find Ex - press - ion's sub - tle ways.

T
B