

**GWENDOLYN KOLDOFSKY COMMENTS**

Remember the size of the song and judge dynamics accordingly.

You can be rhythmic without being metronomic!

There is nothing softer than violets blooming.

If the accompaniment is bouncy probably sing it legato.

Use of the pedal legato as a real legato technique.

In Moonlight Songs, the accompaniment should be very even.

Build a group of lullabies.

The more words there are, the softer we play.

The music tells us what to do.

Don't chop off a note like a piece of cheese.

In recitals, we should do as much English as we can.

If something seems wrong, suspect the tempo.

Think of having thinner fingers for lightness.

Look for the inner tempo.

If the soft pedal is down, use a quicker touch.

For descriptive passages, relax the tempo.

The singer must also know the accompaniment.

Take out the bar lines.

E-flat is a loving key.

Singers should practice chromatic scales for intonation.

Get the flow of the music in your inner ear.

Begin with a noble simplicity.

In Beethoven's vocal music, the singer must think instrumentally.

Make the bass warm.

Schubert must be rhythmic without being mechanical.

Keep the repetitions inside the keys.

Accompanists have the greatest reputation of all.

In any language, listen for the vowel.

Have your pianist play their part alone.

Decide where you will breathe.

The tone quality you use comes from the poem.

Do not bring out unisons.

Put down a 'cushion of sound'.

Every song you sing tells a story.

If you don't push the high notes, they will take care of themselves.

It needs to look like a love song as well as sound like one.

If you want to make little sound, make little movement.

Let the pedal be your good friend.

Word timing – no one speaks like a metronome.

The importance of beginnings and endings.

The singer must give the accompanist time sometimes.

The poet did not repeat the text: The composer did for variety and contrast.

You need to have a flair for folk songs.

There is always one phrase in the song that gives us the tempo.

Spanish music is SUPER rhythmic.

The fourth finger has a fatter tone than the fifth.

Always play on the vowel sound, NOT the consonant.