



# CONDUCTING

Keith W. Hodgson

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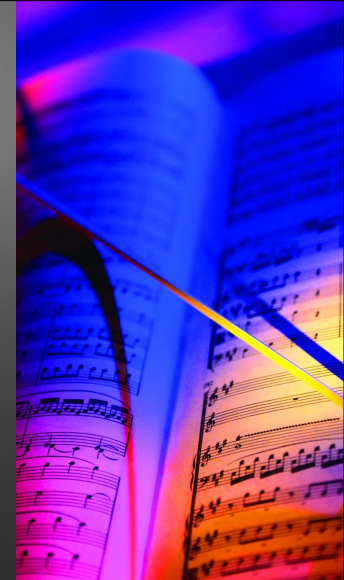
## Conducting

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BASIC SKILLS

PHILOSOPHY

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## Purpose of the Conductor...

- Provide Leadership
- Graphic (physical) representation of the music.  
“Looks like the music”
- Communication of the composer’s music intentions, portraying the musical “story”
- Inspire Musical Expression and Creativity

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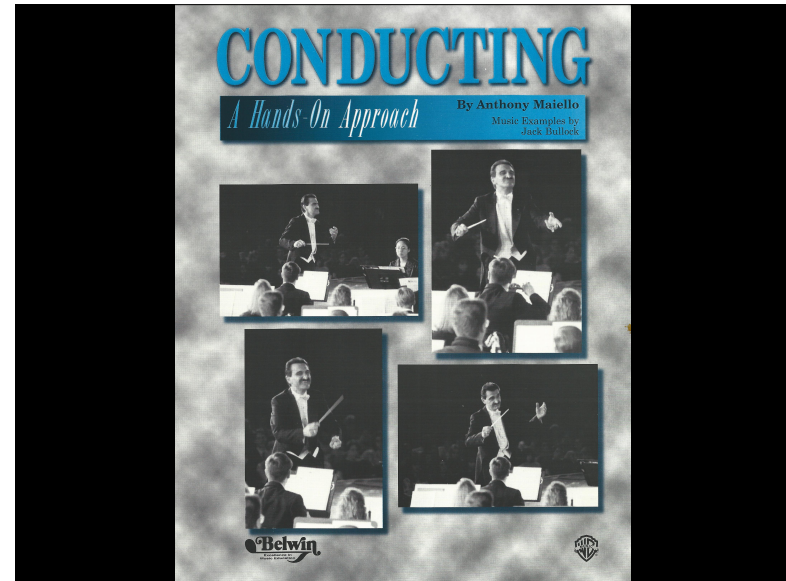
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"Felix Mendelssohn founded a tradition of conducting based on the concept of precision. . . . There soon arrived, however, a great dissenter named Richard Wagner, who declared . . . that any conductor worth his salt should personalize the score he was conducting by coloring it with his own emotions . . . . Mendelssohn fathered the 'elegant' school, whereas Wagner inspired the 'passionate' school of conducting.

"The ideal modern conductor is a synthesis of the two attitudes, and this synthesis is rarely achieved. In fact, it's practically impossible. Almost any musician can be a conductor, even a pretty good one; but only a rare musician can be a great one."



--Leonard Bernstein, Omnibus: "The Art of Conducting" (1955)



## What Makes an Effective Conductor?

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## An Effective Conductor (Conducting Characteristics)

- Dedication - a love for music
- Musicianship - musical competence
- Manual Technique
- Organization
- Psychology

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## *(Characteristics continued...)*

- Physical presence / persona / personality / sense of humor
- Ability to display emotion, sensitivity
- Ability to impose one's will upon others and having them enjoy it (upholding personal ideals without violating others)
- Interpersonal skills - The ability to work with people

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## **Physical Aspects**

- Stance
- Body, Posture
- Arms
- Hands, especially left hand
- Fingers
- Face, including head, eyes, eyebrows, mouth
- General Movement

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## **Topics for Discussion...**

- Ready Position
- Preparatory Beat
- Dynamic Considerations
- Cueing
- Subdivision

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## **Topics continued...**

- Fundamental Movements
- Flow Exercises
- Fermata Gestures
- Gesture of Syncopation
- Fractional Entrances

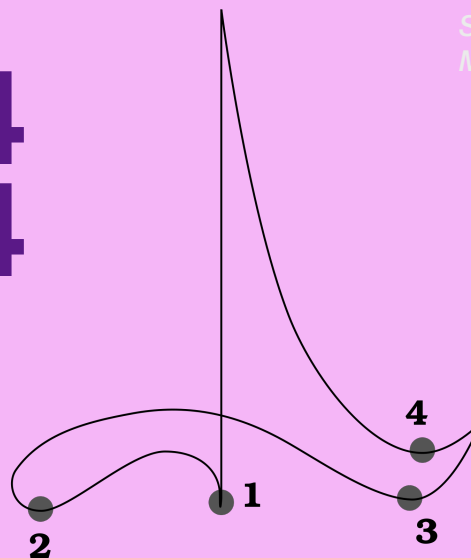
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# Let's Conduct!

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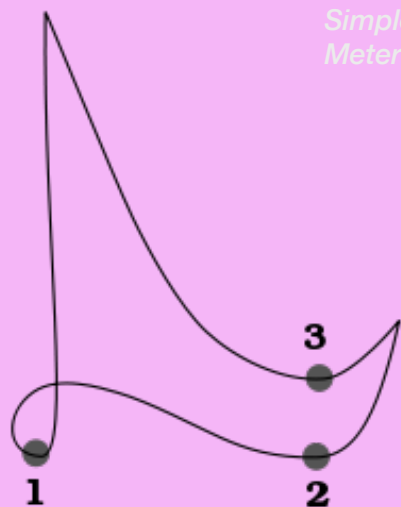
**4  
4**

*Simple  
Meters*



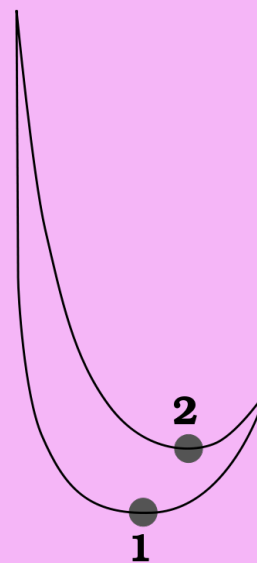
**3  
4**

*Simple  
Meters*



**2  
4**

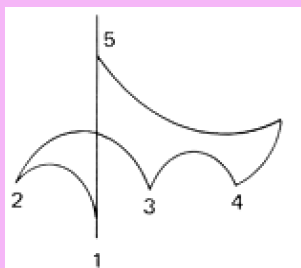
*Simple  
Meters*



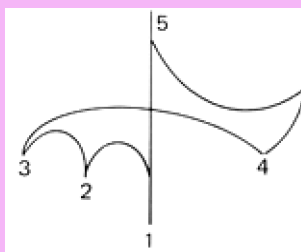


5  
4

2+3



3+2

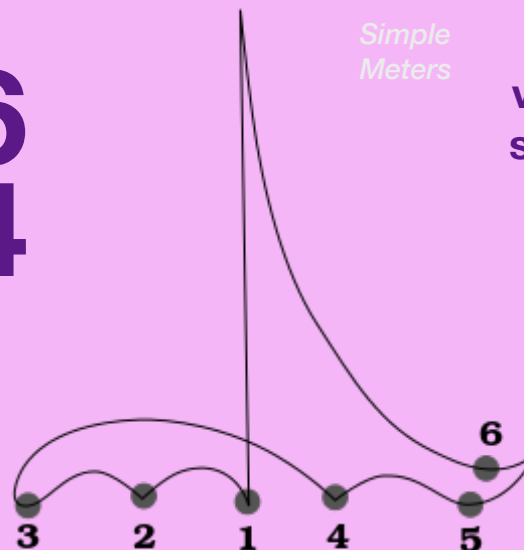


Simple  
Meters

6  
4

Simple  
Meters

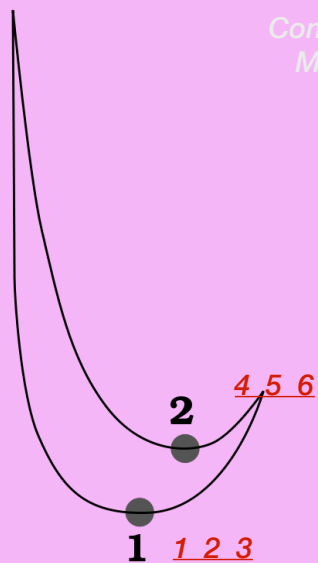
&  
very  
slow  
6  
8



6  
8

Compound  
Meters

Most of the time



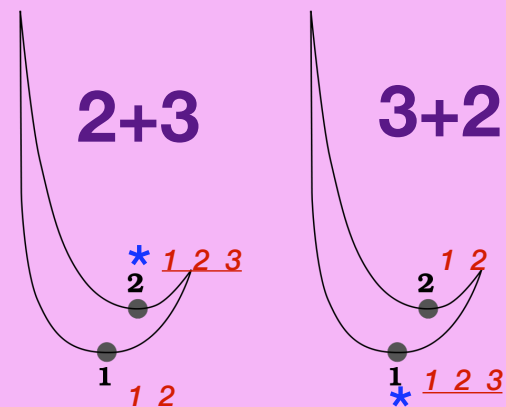
5  
8

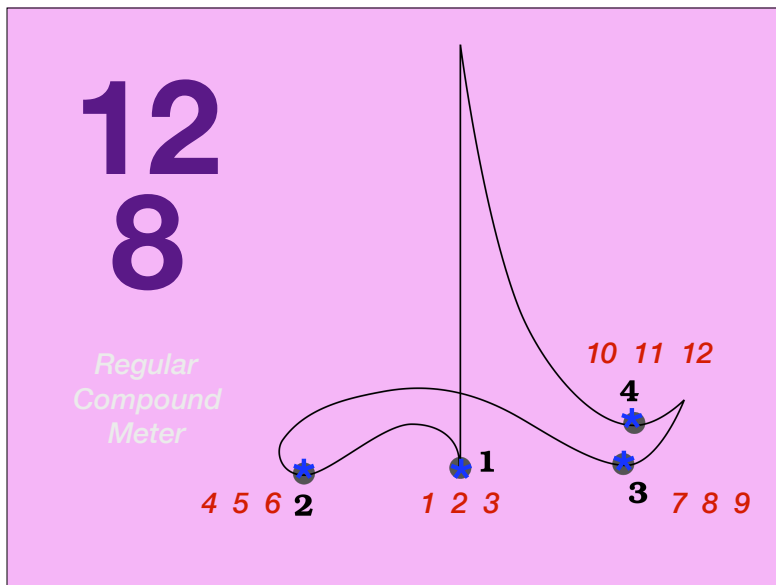
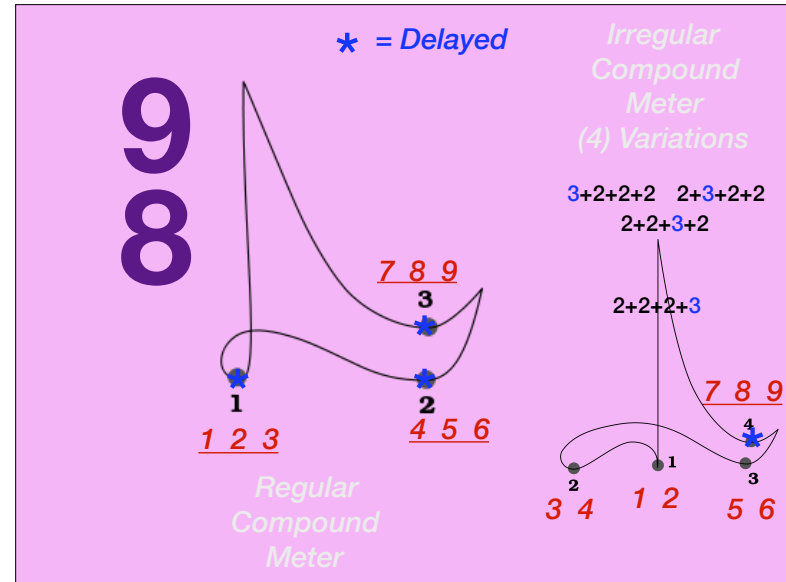
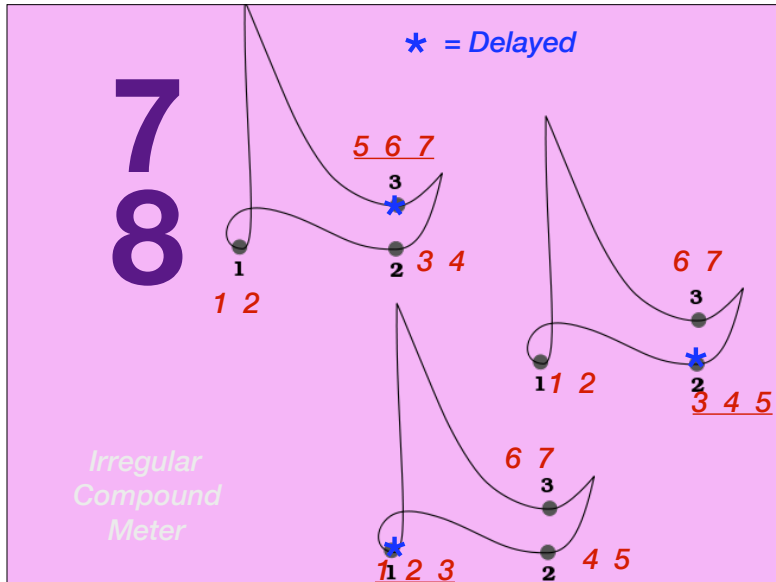
\* = Delayed

2+3

3+2

Irregular  
Compound  
Meter





## Communicating Musical Expression

- Looking Beyond Notation
- The Mystery of Music Expression
- Making Musical Decisions
- Natural Laws of Musical Expression
- Expressing Music Through Gesture
- Creating Meaning and Emotions

# CONDUCTING PROJECT

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## AND THE HEART REPLIES

*Anne McGinty*

- Silently sight read the score. Don't stop!
- 2nd Visit: Hear the lines in your "minds ear"
- Continue to revisit (*practice*) and cue appropriately
- Make markings and personal musical decisions
- Listen to recording without conducting
- Eventually highlight cues and markings

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## About the MUSIC...

- Simple, beautiful and prominent melodic lines
- Complex palate of weaving accompanying rhythms
- Treatment of the ensemble as "Choirs"
  - Brass Choir
  - Woodwind Choir
  - Percussion Choir
- Rubato in nature. Yearning for musical expression
- Outstanding development of melodic & rhythmic motives.

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*from*

## Winter Walk At Noon

There is in souls a sympathy with sounds;  
And as the mind is pitched the ear is pleased  
With melting airs or martial, brisk, or gave;  
Some chord in unison with what we hear  
Is touched within us, and the heart replies.

*William Cowper*

QUEENWOOD SYMPHONIC BAND SERIES

Commissioned by The Indianapolis Symphonic Band,  
Indianapolis, Indiana, to honor their late director, Mr. Robert Phillips.

Full Score  
Duration - ca. 5:50

# AND THE HEART REPLIES

By ANNE MCGINTY

Slowly (♩ = 60)

This page shows the beginning of the piece. The tempo is 'Slowly' with a quarter note equal to 60 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for B-flat Trumpets/Cornets (1 and 2), Horns (1, 2, 3, and 4), Trombones (1 and 2), Baritone, Tuba, String Bass, Bells/Vibes/Xylophone, Timpani, and Tambourine. The music features a melodic line in the horns and a supporting bass line in the tuba and string bass. Dynamics include *mp*, *p*, and *p molto legato*.

This page continues the musical score. It includes parts for Saxophone (B-flat Tenor and E-flat Baritone), Trumpets/Cornets (1, 2, and 3), Horns (1, 2, and 3), Trombones (1 and 2), Baritone, Tuba, String Bass, Mallets, Timpani, and Percussion. The music continues with various dynamics such as *mf*, *mp*, *cresc. poco a poco*, and *f*. There are also markings for *rit.* (ritardando) and *pp* (pianissimo).

This page continues the musical score. It includes parts for Saxophone (B-flat Tenor and E-flat Baritone), Trumpets/Cornets (1, 2, and 3), Horns (1, 2, and 3), Trombones (1 and 2), Baritone, Tuba, String Bass, Mallets, Timpani, and Percussion. The music continues with various dynamics such as *mf*, *mp*, *p*, and *mf*. There are also markings for *rit.* (ritardando) and *pp* (pianissimo).

With motion (♩ = 72)

This page continues the musical score. It includes parts for Saxophone (B-flat Tenor and E-flat Baritone), Trumpets/Cornets (1, 2, and 3), Horns (1, 2, and 3), Trombones (1 and 2), Baritone, Tuba, String Bass, Mallets, Timpani, and Percussion. The tempo changes to 'With motion' with a quarter note equal to 72 beats per minute. The music continues with various dynamics such as *mf*, *mp*, *p*, and *mf*. There are also markings for *rit.* (ritardando) and *pp* (pianissimo).



7

Fl.

Ob.

Clarinets

Bb

1

2

3

Eb Alto

Bb Bass & Ch.

Bsn.

Saxophones

Eb Alto 1

2

Bb Ten.

Eb Bar.

Tpts./Corns.

1

2

3

Hrn.

8

Fl.

Ob.

Clarinets

Bb

1

2

3

Eb Alto

Bb Bass & Ch.

Bsn.

Saxophones

Eb Alto 1

2

Bb Ten.

Eb Bar.

Tpts./Corns.

1

2

3

9

Fl.

Ob.

Clarinets

Bb

1

2

3

Eb Alto

Bb Bass & Ch.

Bsn.

Saxophones

Eb Alto 1

2

Bb Ten.

Eb Bar.

Tpts./Corns.

1

2

3

10

Fl.

Ob.

Clarinets

Bb

1

2

3

Eb Alto

Bb Bass & Ch.

Bsn.

Saxophones

Eb Alto 1

2

Bb Ten.

Eb Bar.

Tpts./Corns.

1

2

3

11

Fl.

Ob.

Clarinets

Bb

1

2

3

E♭ Alto

B♭ Bass & Cb.

Bsn.

Saxophones

E♭ Alto 1

2

B♭ Ten.

E♭ Bar.

Tpts./Corns.

1

2

3

12

Fl.

Ob.

Clarinets

Bb

1

2

3

E♭ Alto

B♭ Bass & Cb.

Bsn.

Saxophones

E♭ Alto 1

2

B♭ Ten.

E♭ Bar.

Tpts./Corns.

1

2

3

Solemnly (♩ = 66)

13

Fl.

Ob.

Clarinets

Bb

1

2

3

E♭ Alto

B♭ Bass & Cb.

Bsn.

Saxophones

E♭ Alto 1

2

B♭ Ten.

E♭ Bar.

Tpts./Corns.

1

2

3

14

With motion (♩ = 72)

Fl.

Ob.

Clarinets

Bb

1

2

3

E♭ Alto

B♭ Bass & Cb.

Bsn.

Saxophones

E♭ Alto 1

2

B♭ Ten.

E♭ Bar.

Bells

med. mallets

Tamb.

Finger Cym.

Susp. Cym.

55

56

57

And The Heart Replies

58 59 60 61

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Detailed description: This page of the musical score covers measures 58 to 61. The top staves are for Hns. (Horn), Trbs. (Trumpet), Bar. (Baritone), and Tuba. The bottom staves are for Mallets, Timp. (Timpani), and Perc. (Percussion). The percussion part includes Vibe (Vibraphone), S.D. (Snare Drum), Trgl. (Triangle), and Susp. Cym. (Suspension Cymbal). The woodwind part includes Xylo. (Xylophone). The score includes dynamic markings such as *mf*, *mp*, and *mf*. The title 'And The Heart Replies' is at the bottom left, and the page number '58' is at the bottom center.

And The Heart Replies

62 63 64 65 66

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Detailed description: This page of the musical score covers measures 62 to 66. The top staves are for Hns. (Horn), Trbs. (Trumpet), Bar. (Baritone), and Tuba. The bottom staves are for Mallets, Timp. (Timpani), and Perc. (Percussion). The percussion part includes Vibe (Vibraphone), S.D. (Snare Drum), Trgl. (Triangle), and Susp. Cym. (Suspension Cymbal). The woodwind part includes Xylo. (Xylophone). The score includes dynamic markings such as *mf*, *mp*, and *mf*. The title 'And The Heart Replies' is at the bottom left, and the page number '62' is at the bottom center.

And The Heart Replies

67 68 69 70 71

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Detailed description: This page of the musical score covers measures 67 to 71. The top staves are for Hns. (Horn), Trbs. (Trumpet), Bar. (Baritone), and Tuba. The bottom staves are for Mallets, Timp. (Timpani), and Perc. (Percussion). The percussion part includes Vibe (Vibraphone), S.D. (Snare Drum), Trgl. (Triangle), and Susp. Cym. (Suspension Cymbal). The woodwind part includes Xylo. (Xylophone). The score includes dynamic markings such as *mf*, *mp*, and *mf*. The title 'And The Heart Replies' is at the bottom left, and the page number '67' is at the bottom center.

And The Heart Replies

72 73 74 75 76

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Detailed description: This page of the musical score covers measures 72 to 76. The top staves are for Hns. (Horn), Trbs. (Trumpet), Bar. (Baritone), and Tuba. The bottom staves are for Mallets, Timp. (Timpani), and Perc. (Percussion). The percussion part includes Vibe (Vibraphone), S.D. (Snare Drum), Trgl. (Triangle), and Susp. Cym. (Suspension Cymbal). The woodwind part includes Xylo. (Xylophone). The score includes dynamic markings such as *mf*, *mp*, and *mf*. The title 'And The Heart Replies' is at the bottom left, and the page number '72' is at the bottom center.

Fl. Solemnly (♩ = 60)

Ob.

Clarinets  
B♭ 1  
B♭ 2

B♭ Alto

B♭ Bass & Ch.

Bsn.

Baritone  
B♭ Alto  
B♭ Ten.  
B♭ Bar.

Tyrol/Corn

Hrn.

Tuba

Bsn. B.

Mello

Trmp.

Perc.

Ad. Ch. Brass Fanfare

75 77 78 79

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20

Fl. Slowly (♩ = 60)

Ob.

Clarinets  
B♭ 1  
B♭ 2

B♭ Alto

B♭ Bass & Ch.

Bsn.

Baritone  
B♭ Alto  
B♭ Ten.  
B♭ Bar.

Tyrol/Corn

Hrn.

Tuba

Bsn. B.

Mello

Trmp.

Perc.

Wind Chant

81 82 83 84 85

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Fl.

Ob.

Clarinets  
B♭ 1  
B♭ 2

B♭ Alto

B♭ Bass & Ch.

Bsn.

Baritone  
B♭ Alto  
B♭ Ten.  
B♭ Bar.

Tyrol/Corn

Hrn.

Tuba

Bsn. B.

Mello

Trmp.

Perc.

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Fl.

Ob.

Clarinets  
B♭ 1  
B♭ 2

B♭ Alto

B♭ Bass & Ch.

Bsn.

Baritone  
B♭ Alto  
B♭ Ten.  
B♭ Bar.

Tyrol/Corn

Hrn.

Tuba

Bsn. B.

Mello

Trmp.

Perc.

Wind Chant

90 91 92 93

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**Conducting Evaluation Form**  
**Rutgers University, Mason Gross School of the Arts**

Evaluator Name \_\_\_\_\_ Peer Review \_\_\_\_\_ Instructor Review \_\_\_\_\_

Conductors Name \_\_\_\_\_ Date \_\_\_\_\_

Ensemble \_\_\_\_\_

Repertoire \_\_\_\_\_ Performance \_\_\_\_\_ Rehearsal \_\_\_\_\_

Rate the skills below on a scale of 1-4 using the following descriptors.

1. Skill is not evident or not executed
2. Skill is evident, but executed tentatively or inaccurately
3. Skill is executed well, but with slight flaws or inconsistencies
4. Skill is executed consistently and without flaw.

**BASIC SKILLS** COMMENTS

\_\_\_\_\_ Demonstrates appropriate conducting stance and posture

\_\_\_\_\_ Demonstrates correct baton grip

\_\_\_\_\_ Beat placement is accurate and readable

\_\_\_\_\_ Vertical and horizontal planes are accurately defined.

\_\_\_\_\_ Executes preparatory beat and breath, and creates silence effectively

\_\_\_\_\_ Maintains a balance of eye contact with performers and score.

**MUSICAL SKILLS** COMMENTS

\_\_\_\_\_ Demonstrates appropriate tempi choice

\_\_\_\_\_ Executes cues and releases effectively

\_\_\_\_\_ Dynamic levels are demonstrated in the beat pattern

\_\_\_\_\_ Style is demonstrated in the beat pattern

\_\_\_\_\_ Crescendo/Decrescendo is smooth and in time

\_\_\_\_\_ Demonstrates effective use of left hand gestures

\_\_\_\_\_ Demonstrates effective use of facial gestures

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**FOR REHEARSAL ONLY** COMMENTS

\_\_\_\_\_ Makes remarks that are understandable and effective

\_\_\_\_\_ Makes efficient use of rehearsal time

\_\_\_\_\_ Corrects faulty intonation, tone and balance

\_\_\_\_\_ Corrects faulty rhythm and articulation

\_\_\_\_\_ Corrects faulty musical interpretation

\_\_\_\_\_ Inspires excellent performance

\_\_\_\_\_ Leads rehearsal in a tactful and respectful way

**OVERALL** COMMENTS

\_\_\_\_\_ Demonstrates a high level of understanding of the music

\_\_\_\_\_ Establishes fine communication with the group

\_\_\_\_\_ Demonstrates a strong sense of leadership

\_\_\_\_\_ Conducting gestures elicit appropriate musical response

**MY OVERALL OPINION OF THIS CONDUCTOR WAS:**

\_\_\_\_\_ Excellent \_\_\_\_\_ Very Good \_\_\_\_\_ Good \_\_\_\_\_ Average

**Overall Comments:**

Keith W. Hodgson