



The University of the Arts

INSTRUMENTAL CONDUCTING



KEITH W. HODGSON

INSTRUMENTAL CONDUCTING

WEEK #1

LESSON OUTLINE

- **Presentation/ Lesson**
 - REVIEW: Conducting Basics
 - Basic Role of the Conductor
 - Basic Conducting Patterns - Simple & Compound Time Signatures
- **Class Practice / Score Study**
 - Introduce - March Form SOUSA: Semper Fidelis
 - Introduce - STUART: Three Ayres from Gloucester (Final Project)

ASSIGNMENTS

1. Readings: (from *TEXTS*)

- MAIELLO: REVIEW... Chapters 1, 2 & 3 pp 1-50
- BATTISTI: READ & ANNOTATE... pp. 1-14 & Score Orientation of IT
- STITH: READ & ANNOTATE... Chapter 1
- MILES: Teaching Music Through Perf in Band: Grainger & Irish Tune

2. Online: Watch Video...

- Gustav Dudamel...West Side Story <https://youtu.be/UjNi1dkvTcw>

3. Conducting Practice:


- Semper Fidelis - March Form - John Philip Sousa
- Irish Tune - Grainger... Practice cueing, mark your score, get head out of score
- Three Ayres from Gloucester - Basics, Practice cueing, mark your score.

INSTRUMENTAL CONDUCTING

WEEK #1 CONT...


- SYLLABUS & SCHEDULE
- BOOKS / SCORES FOR STUDY
- PURPOSE OF THE CONDUCTOR
- AN EFFECTIVE CONDUCTOR
- PHYSICAL ASPECTS
- CONDUCTING BASICS (Review)
- TOPICS FOR DISCUSSION
- SCORE PREPARATION/ Marking

<http://bit.ly/UArtsInstrumentalConductingPlaylist>



The University of the Arts
Master of Arts in Teaching

INSTRUMENTAL CONDUCTING

 **SCORE BOOK**

Break Forth Chorale (*Fermatas*).....J.S. Bach

1. Semper Fidelis.....John Philip Sousa

2. Three Ayres from Gloucester.....Hugh M. Stuart
1. The Jolly Earl of Cholmondeley 2. Ayre for Eventide 3. The Fiefs of Wembley

3. Flourish For Wind Band.....Ralph Vaughan Williams

4. Irish Tune from County Derry.....Percy Grainger

5. Second Suite in F for Military Band.....Gustav Holst
1. March 2. Song Without Words 3. Song of the Blacksmith 4. Fantasia on the Dargason



6. English Folk Song Suite.....Ralph Vaughan Williams
1. March (Seventeen Come Sunday) 2. Intermezzo (My Bonny Boy) 3. March (Folk Songs from Somerset)

7. Armenian Dances I.....Alfred Reed

8. And The Heart Replies.....Anne McGinty

9. Ionisation (for percussion 1931).....Edgard Varese
(Also, 3-4 additional scores will be studied in preparation for North Penn Friday visitations)

CONDUCTOR'S NAME _____



THE UNIVERSITY OF THE ARTS

Conducting

BASIC SKILLS

PHILOSOPHY





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

What Makes an Effective Conductor?

An Effective Conductor

(Conducting Characteristics)

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

(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

Physical Aspects

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

Topics for Discussion...

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

Topics continued...

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

Baton: Mollard S14-RW Mollard 14 Baton Rosewood/Wh

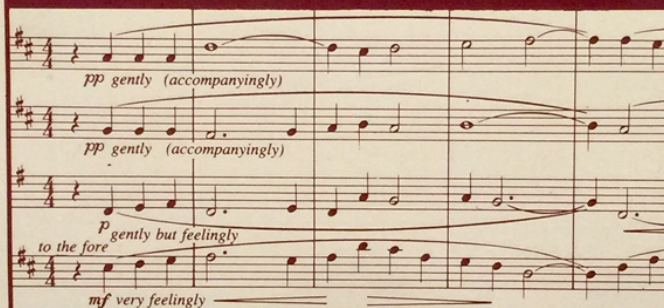
On Amazon: \$26.00



BATTISTI TEXT

HODGSON

GUIDE TO SCORE STUDY FOR THE WIND BAND CONDUCTOR



BY
FRANK BATTISTI
AND
ROBERT GAROFALO



LINK
TEXT

HODGSON

Lyrical CONDUCTING



A NEW DIMENSION IN
EXPRESSIVE MUSICIANSHIP

EDWARD S. LISK



STITH
TEXT

SCORE & REHEARSAL PREPARATION

A Realistic Approach for
Instrumental Conductors

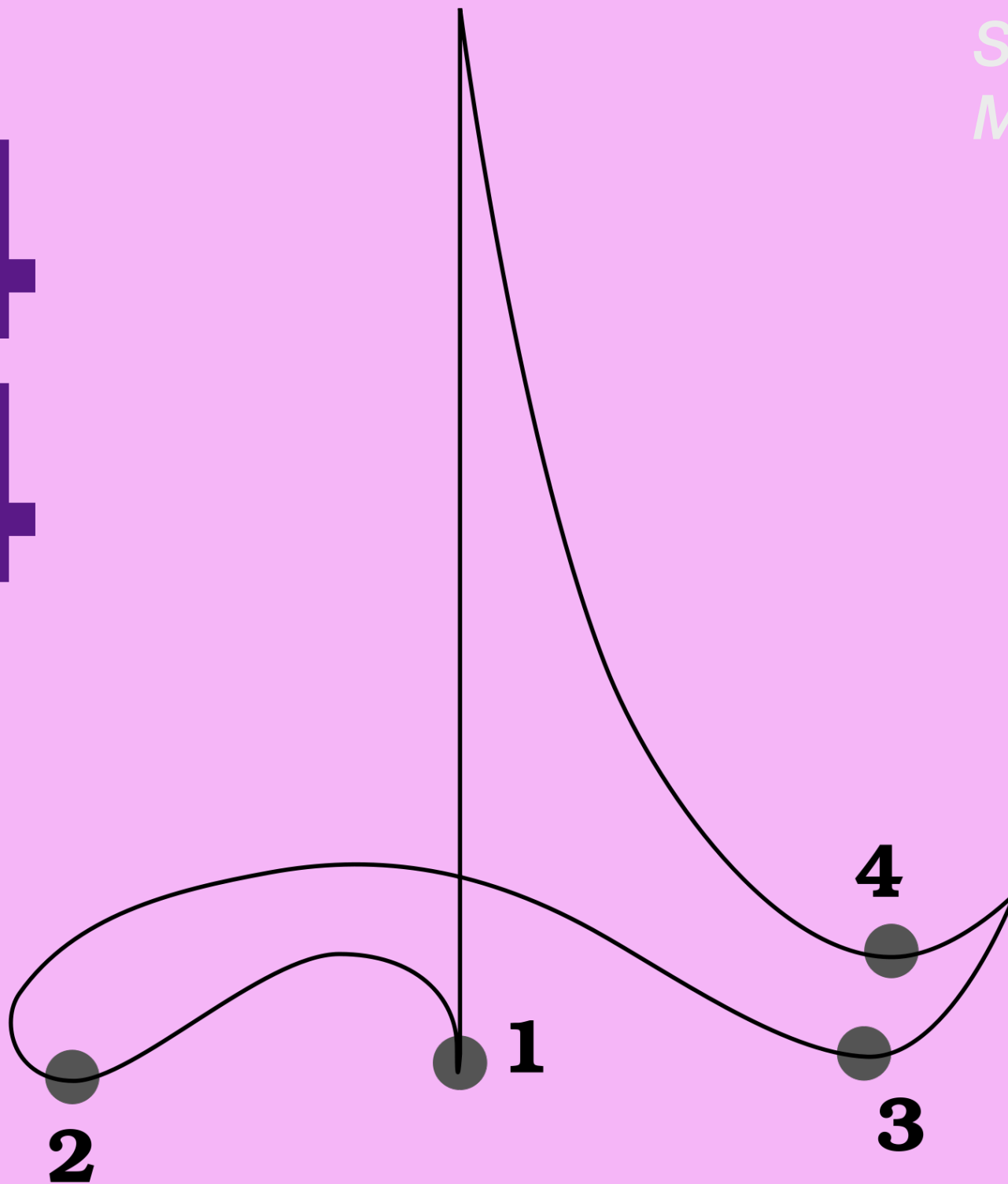
GARY STITH



Let's Conduct!

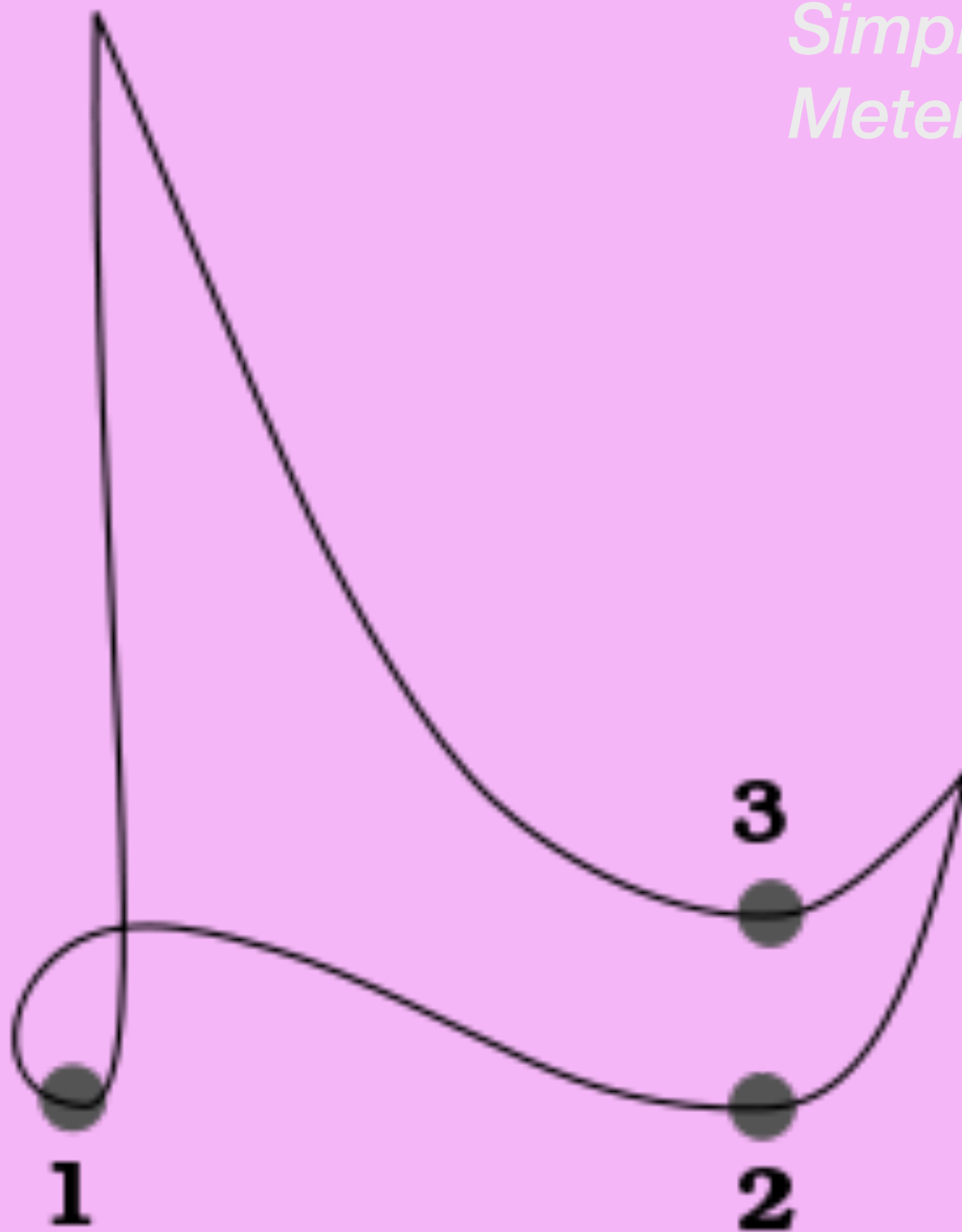
*Simple
Meters*

4
4



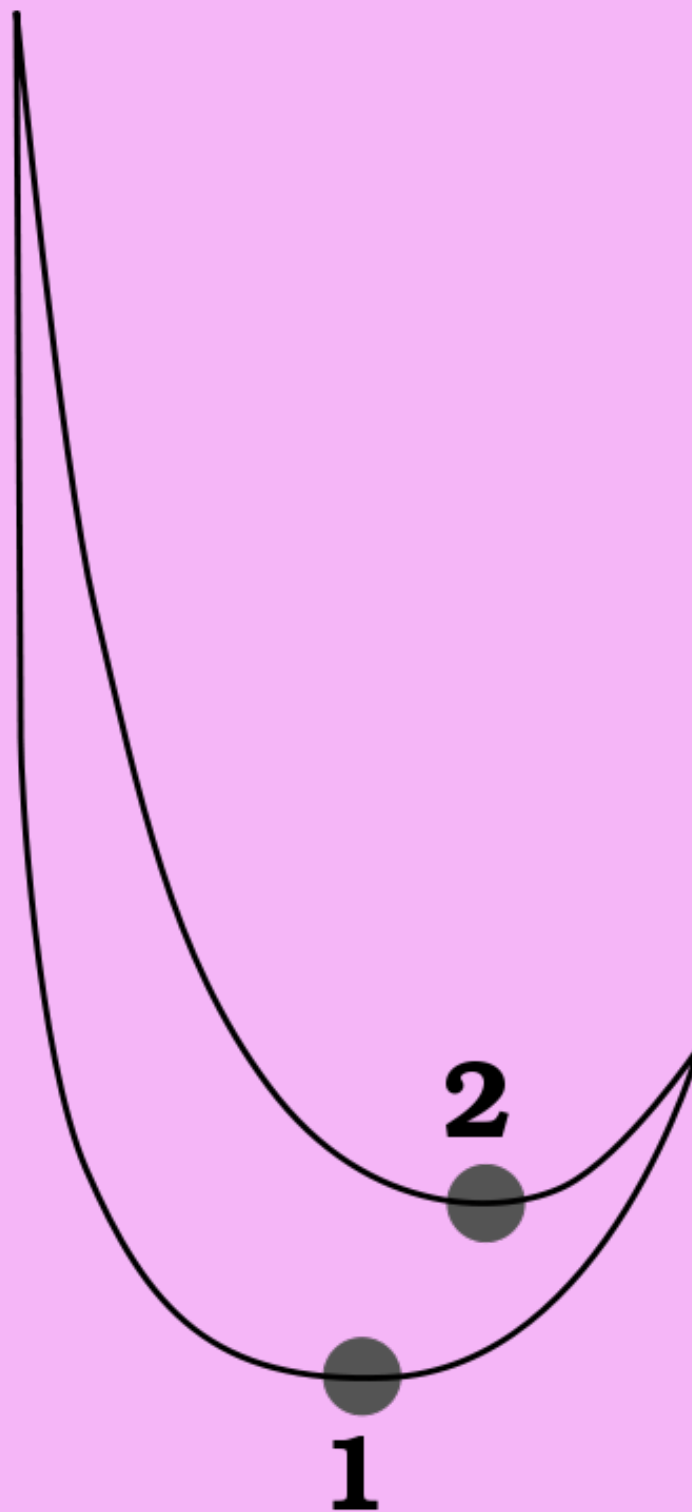
3
4

*Simple
Meters*



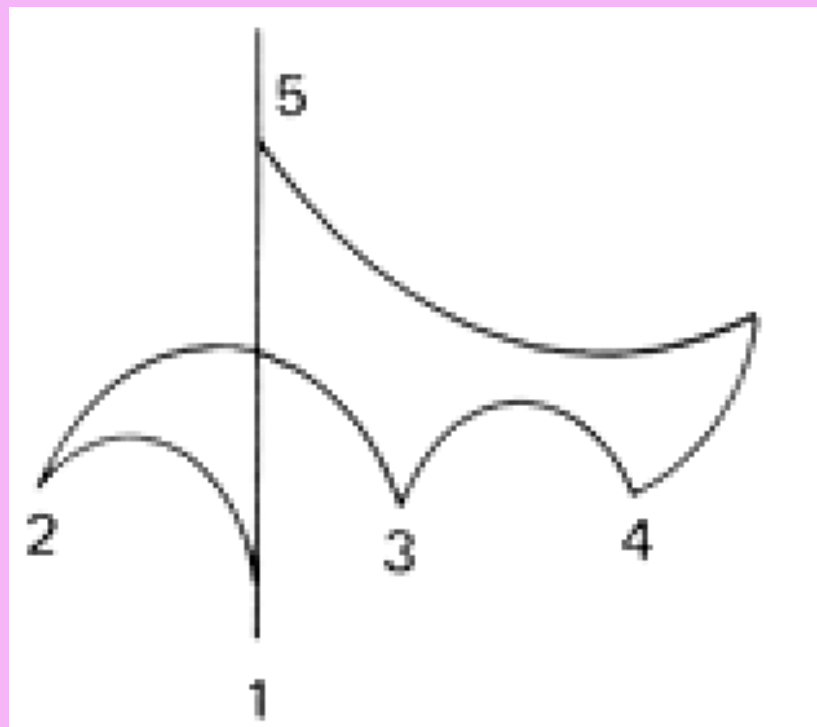
2
4

*Simple
Meters*

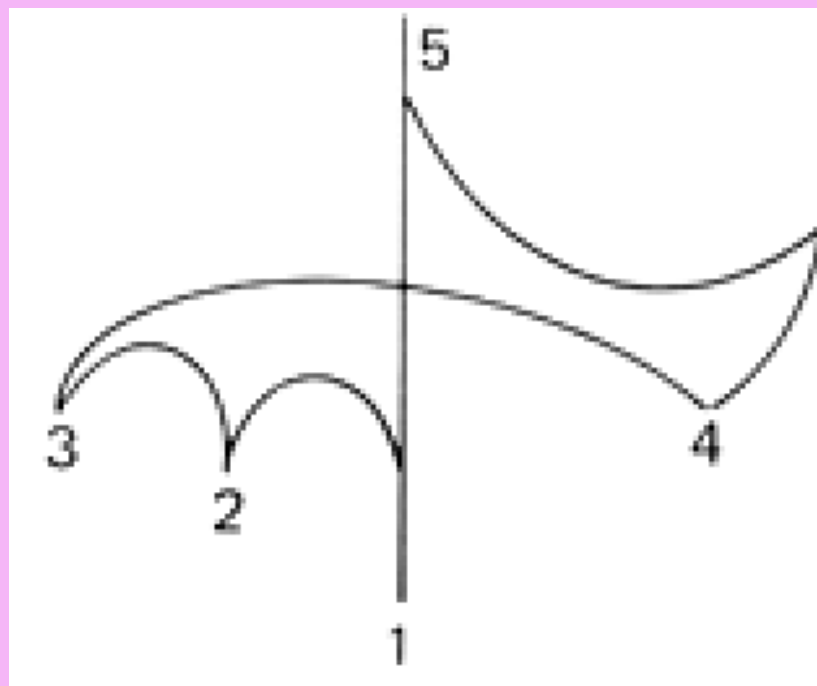


5
4

2+3



3+2

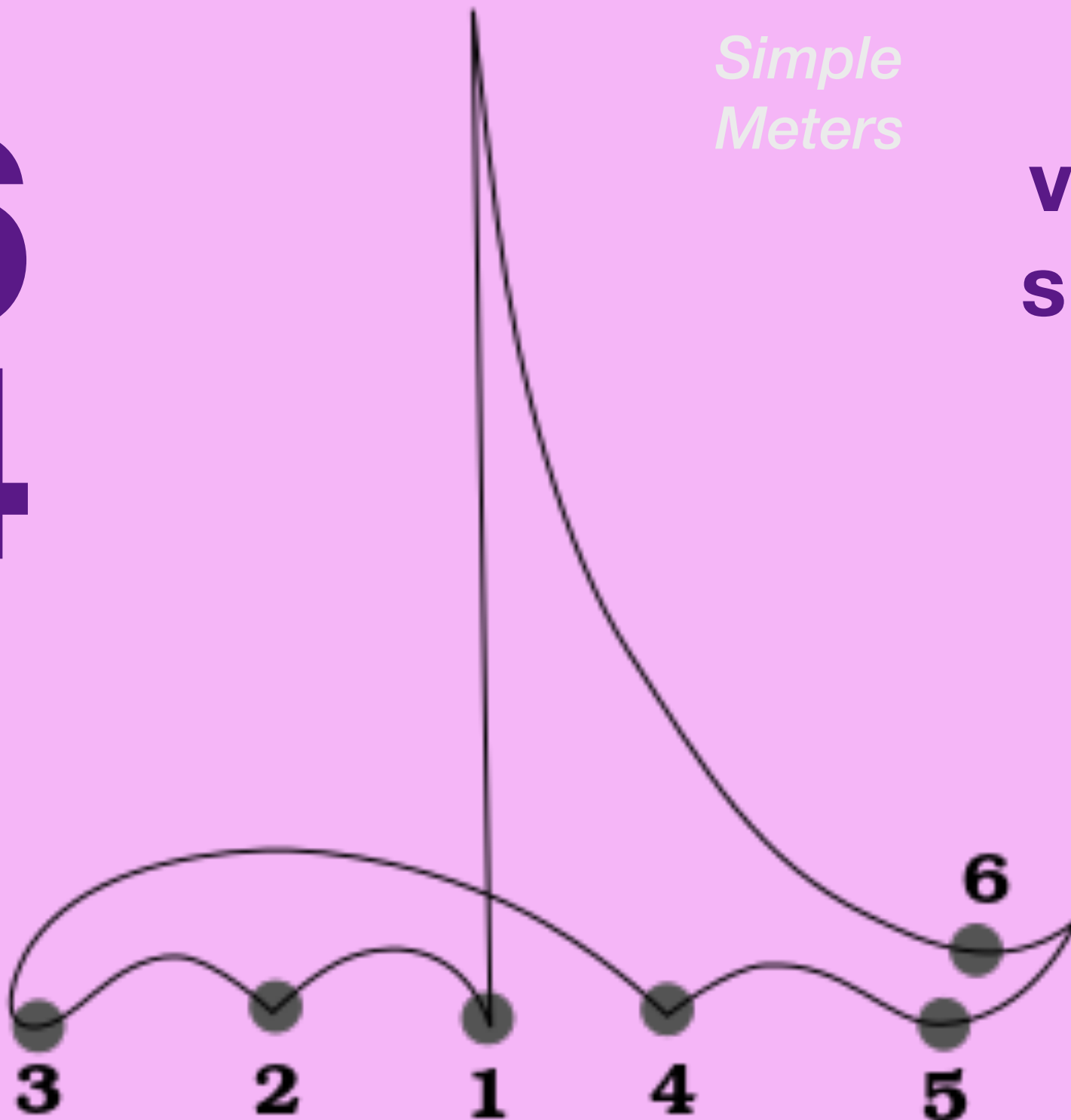


*Simple
Meters*

6
4

*Simple
Meters*

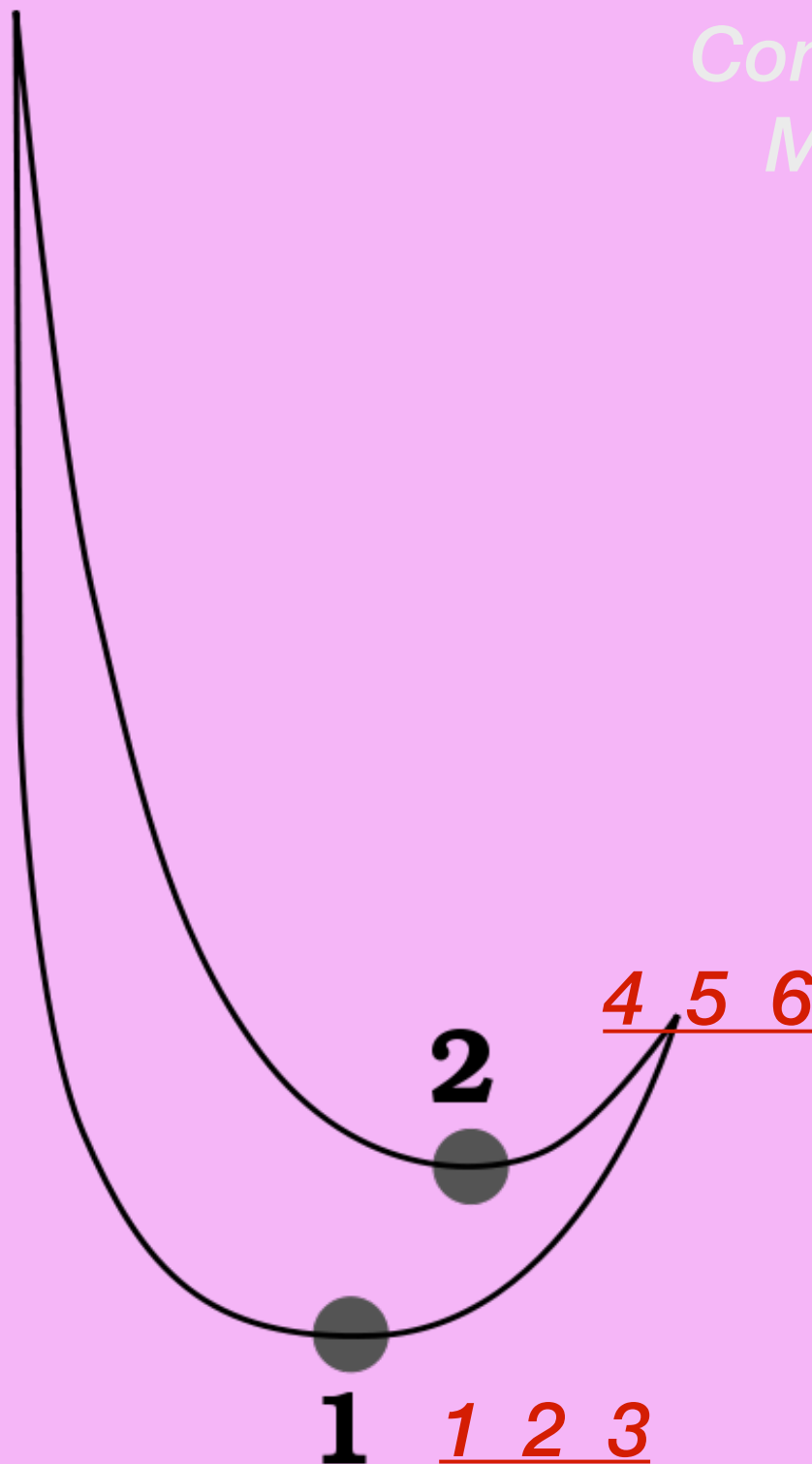
**&
very
slow
6
8**



6
8

*Compound
Meters*

Most of the time



** = Delayed*

5
8

2+3

3+2

** 1 2 3*
2

1 2

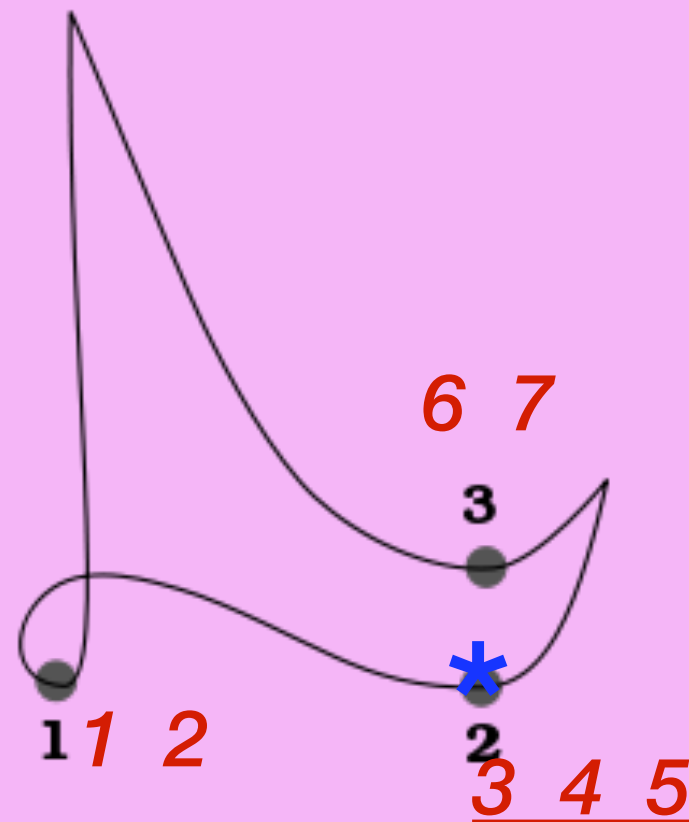
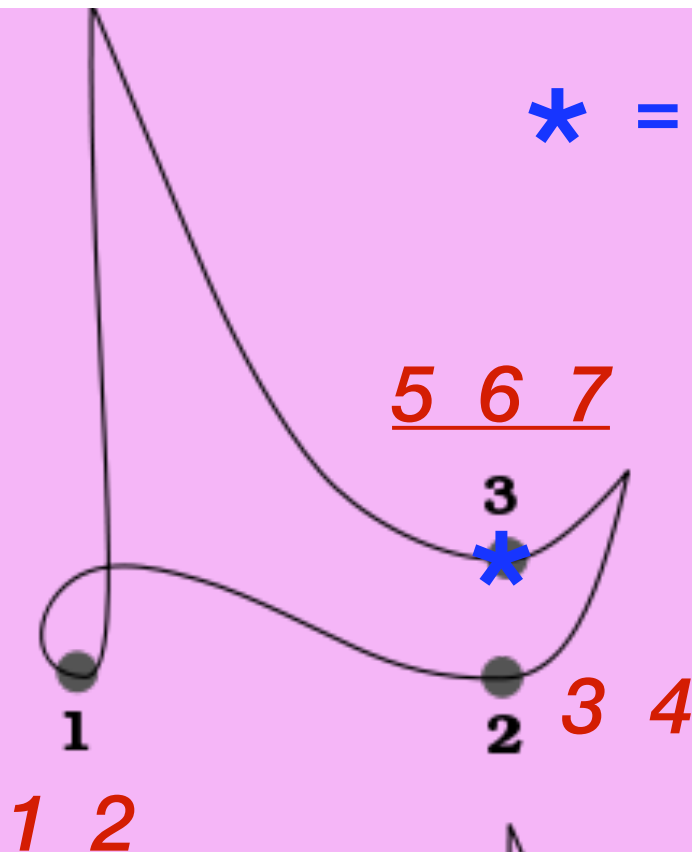
1
1 2

1
** 1 2 3*

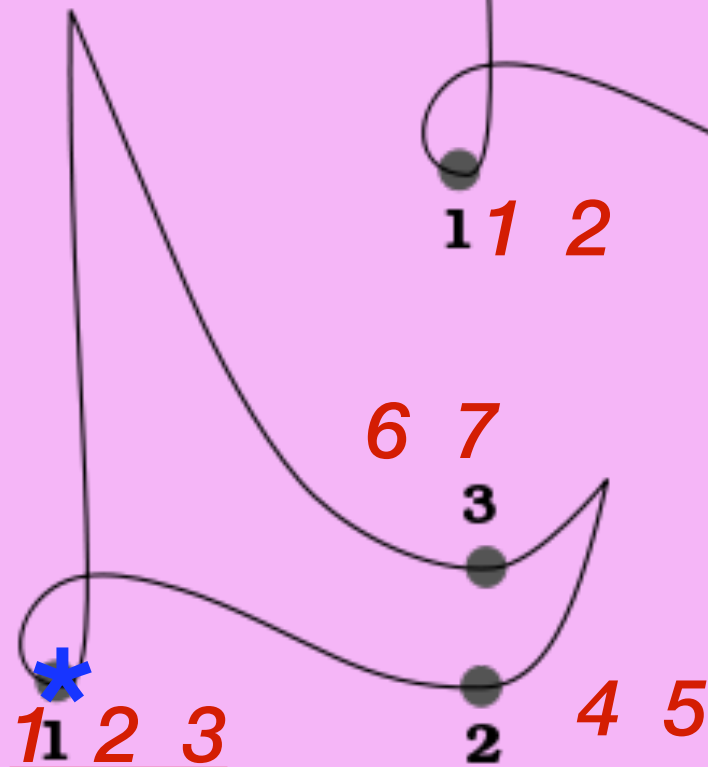
*Irregular
Compound
Meter*

7
8

* = *Delayed*

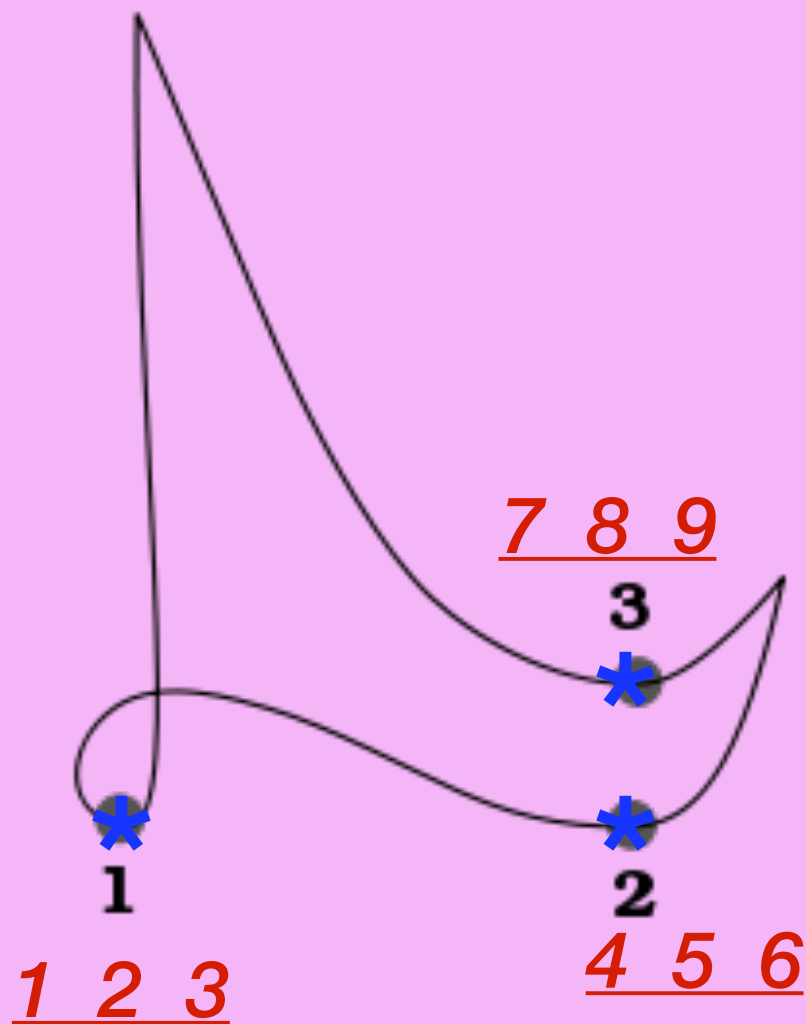


*Irregular
Compound
Meter*



9
8

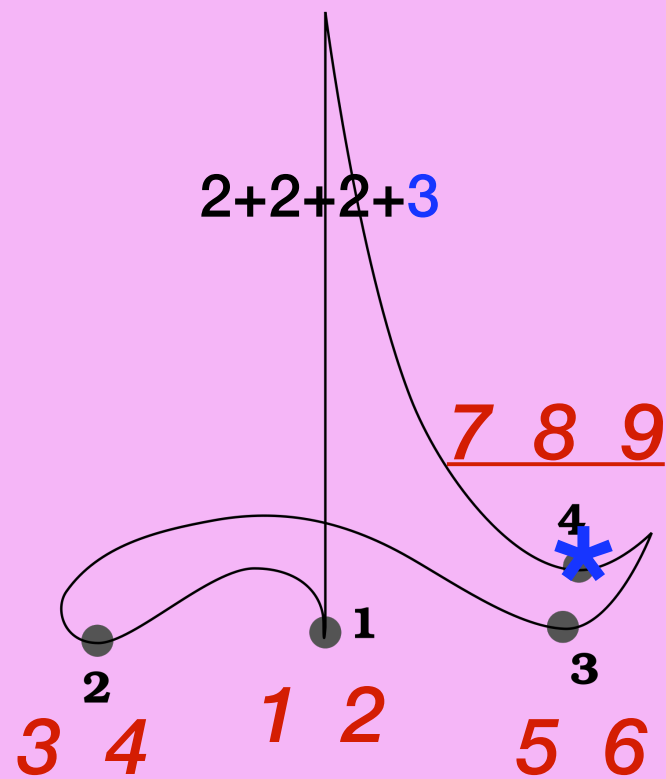
* = *Delayed*



*Regular
Compound
Meter*

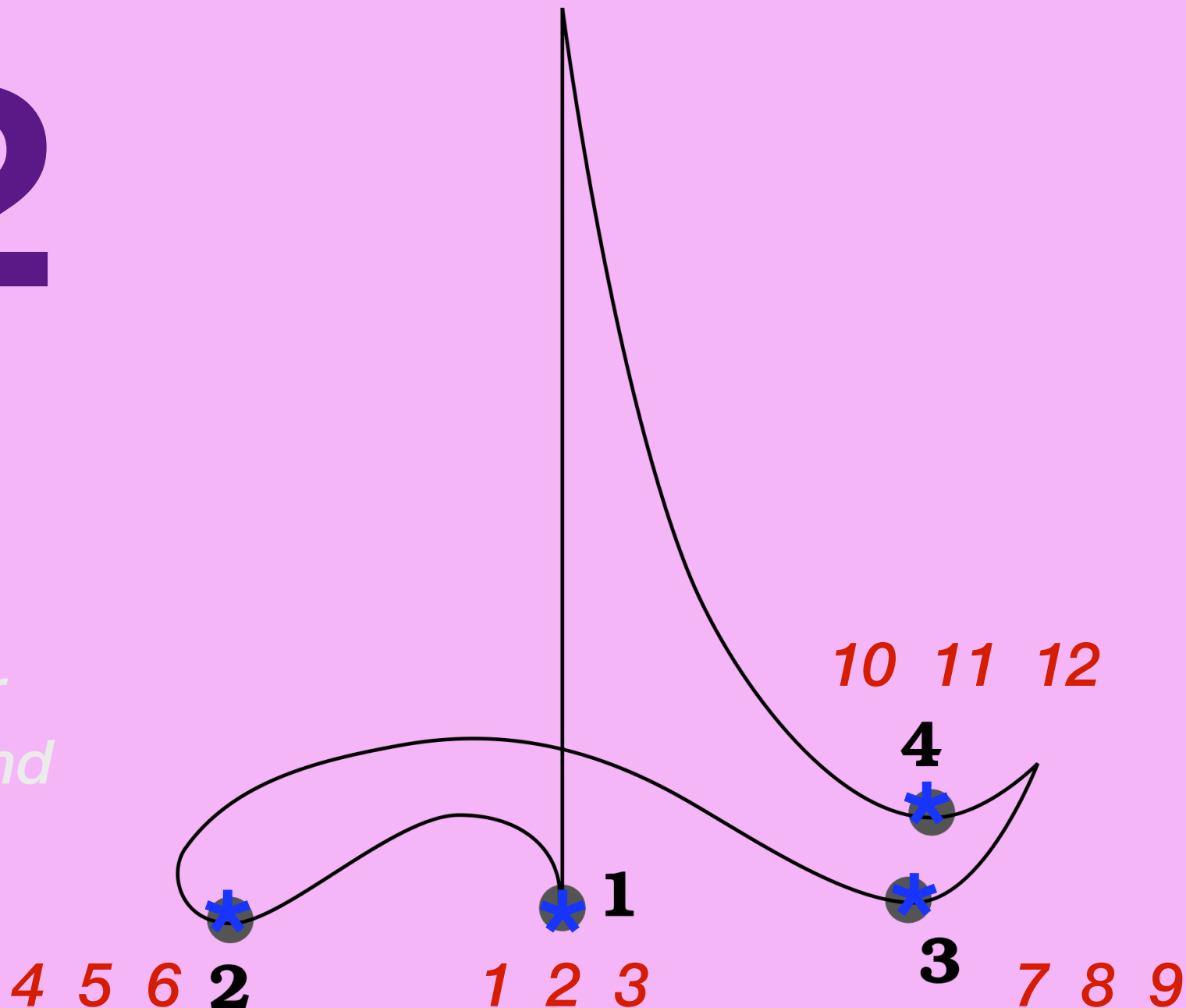
*Irregular
Compound
Meter
(4) Variations*

3+2+2+2 2+**3**+2+2
2+2+**3**+2



12
8

*Regular
Compound
Meter*



AND THE HEART REPLIES

Anne McGinty

REVIEW PROCESS:

- 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

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.

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

Full Score

Duration - ca. 5:50

AND THE HEART REPLIES

By ANNE McGINTY

4

SECTION 1

The Brass Choir

3

Slowly (♩ = 60)

Slowly (♩ = 60)

B♭ Trumpets/
Cornets

Horns

Trombones

Baritone

Tuba

String Bass

Bells,
Vibe,
Xylophone

Timpani

Tambourine,

mp

a2

mp

p

a2

p

p

p

arco

p molto legato

F - B♭ - C - G

The image shows a page of a musical score for a concert band. The staves are labeled on the left: Saxophones (Bb Tenor and Eb Baritone), Trumpets/Cornets (1 and 2/3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, Tuba, String Basses, Mallets, Timpani, and Percussion. The score is written in 3/4 and 4/4 time. It includes dynamic markings such as *mf*, *mp*, *f*, and *cresc. poco a poco*. Red arrows and yellow highlights are used to mark specific musical features and transitions. The score is for a piece by Keith W. Hodgson, copyrighted in 2016.

Saxophone
Bb Ten.
Eb Bar.

11

Tpts./
Cors.

Hns.

Trbs.

Bar.

Tuba

Str. Bs.

Mallets

Timp.

Perc.

1

2

The image shows a page of a musical score for a large orchestra. The staves are arranged vertically, with the following instruments listed on the left: Saxophones (Eb Alto 1, 2; Bb Ten.; Eb Bar.), Tpts. / Cors. (1, 2, 3), Hns. (1, 2, 3, 4), Trbs. (1, 2, 3), Bar., Tuba, Str. Bs., Mallets, and Timp. The score is written in 4/4 time. The first measure is marked with a red arrow. The second measure is marked with a red arrow. The third measure is marked with a red arrow. The fourth measure is marked with a red arrow. The score includes various musical notations such as notes, rests, and dynamics (mp, p, rit.). A large red arrow points to the beginning of the first measure. Another red arrow points to a measure in the Tpts./Cors. section. A third red arrow points to a measure in the Trbs. section. A fourth red arrow points to a measure in the Str. Bs. section. Yellow vertical bars highlight the first and second measures of the piece. The score is written in 4/4 time and includes a tempo marking of 'With motion (♩ = 72)'. The copyright notice at the bottom right reads '©MusicMaestro2016 Keith W. Hod...

Conducting Evaluation Form

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

FOR REHEARSAL ONLY

COMMENTS

- ☐ Makes remarks that are understandable and effective
- ☐ Makes efficient use of rehearsal time
- ☐ Corrects faulty intonation, tone and balance issues
- ☐ Corrects faulty rhythm and articulation issues
- ☐ Corrects faulty musical issues
- ☐ 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: