



The University of the Arts

BASIC CONDUCTING



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BASIC CONDUCTING

WEEK #2

Lesson Outline:

- Class Warm-Up / Review independence & dynamics
- Presentation/ Lesson
 - TEXT: Chapter 1
 - Preparatory Beat, Dynamic Consideration
 - The Eight Point Checklist
 - Cueing, Subdivision
 - Introducing 5/4 & 6/4 patterns
- Class Practice
 - TEXT: pp. 26, 28-31, 34-37, 40-43, 46-49
 - Bach Chorale - *Break Forth, O Beautious Heavenly Light*
 - And The Heart Replies (Section 1 - Brass Choir)
- Video: TED TALK: Darko Butorac
- Evaluations/ Assessment

Assignments:

1. Readings:

- READ, ANNOTATE & PRACTICE
Chapters 1, 2, & 3 p. 7-50

2. Online: *Watch/ Conductor Observation (Bernstein)*

- Mozart 40: <https://youtu.be/qzBwa2jl1Oc>
- Cond. w/ Face: <https://youtu.be/oU0Ubs2KYUI>

3. Practice:

- TEXT: Spatial Exercises / Warm-Up Independence
- Break Forth, (Chorale Style & Fermatas)
- CUEING (Section 1) *And The Heart Replies*

Topics for Discussion...

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

EIGHT POINT CHECKLIST

-Anthony Maiello

1. Proper Stance (*both feet securely on the podium*)
2. Correct Posture (*arch the back, no crouching*)
3. Correct Baton Grip (*fingers tucked, palm to the floor*)
4. Survey the Performers (head sweep) to insure readiness
5. Ready position on the horizontal and vertical plane is set
6. Internalization of the tempo before executing the preparatory beat (*touch tip of tongue to roof of mouth in tempo*)
7. Preparatory beat will effectively convey tempo, style, dynamic marking, who plays, starting beat
8. Inhalation of air during the entire preparatory beat

CONDUCTING CITRONE STYLE - FERMATAS *

Break Forth, O Beauteous Heavenly Light

J. S. Bach (1685-1750)

This handwritten musical score is for a piece by J.S. Bach, titled "Break Forth, O Beauteous Heavenly Light". The score is written in 4/4 time and consists of 16 measures. It is divided into three systems, each with a treble and bass staff. The score includes several conducting cues, indicated by downward arrows within circles, and fermatas, indicated by a horizontal line with a dot above the note. The measures are numbered 1 through 16. The first system contains measures 1-4, the second system contains measures 5-12, and the third system contains measures 13-16. The score is written in a style that suggests it is a conductor's copy, with additional markings such as circled notes and arrows. The piece is in the key of B-flat major, as indicated by the two flats in the key signature. The tempo is marked "CITRONE STYLE", which typically refers to a moderate, steady pace. The overall structure of the piece is a single melodic line with a steady accompaniment in the bass. The score ends with a final cadence in measure 16.

1 2 3 4

5 6 7 8

9 10 11 12

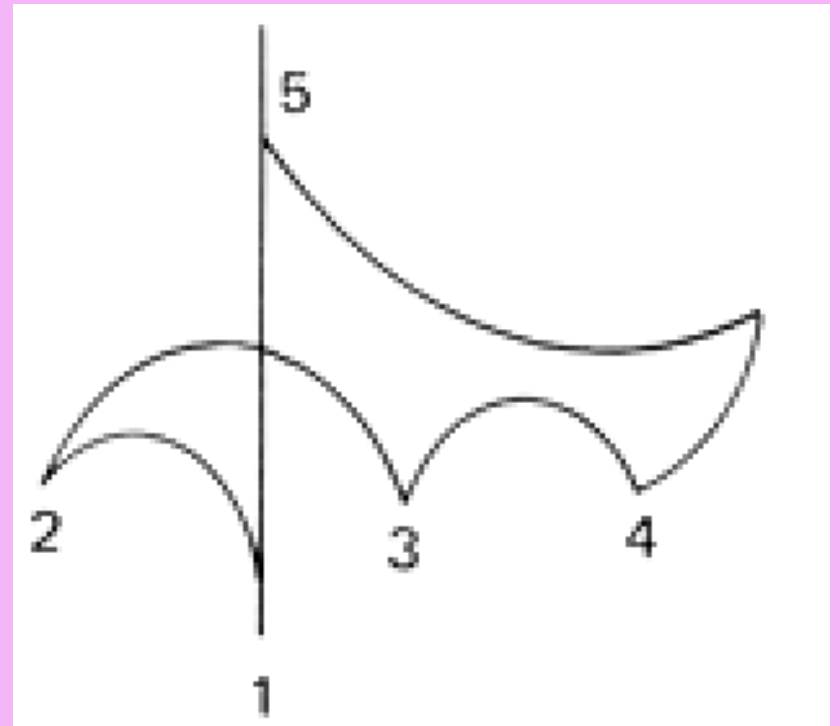
13 14 15 16

(A) (B)

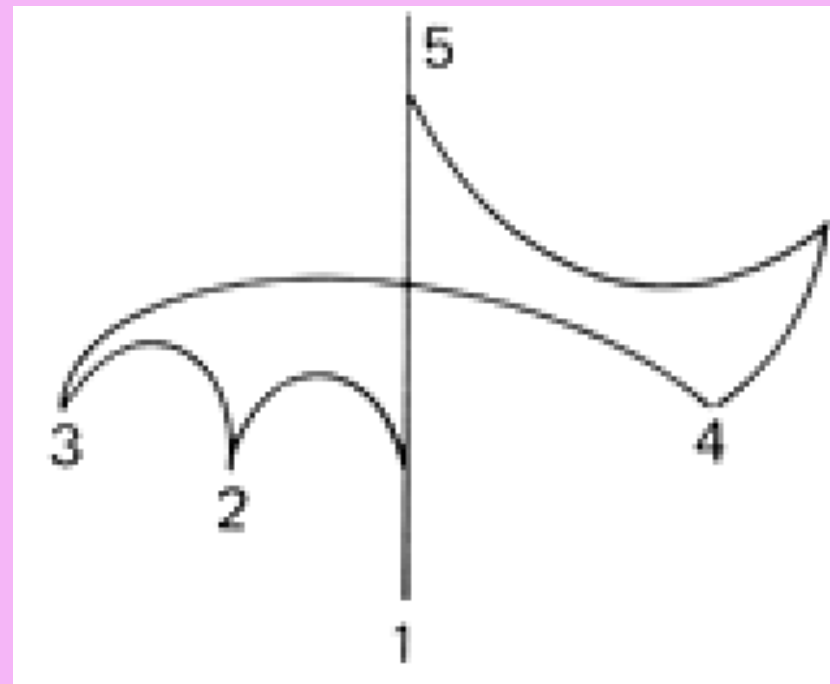
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

5
4

2+3



3+2

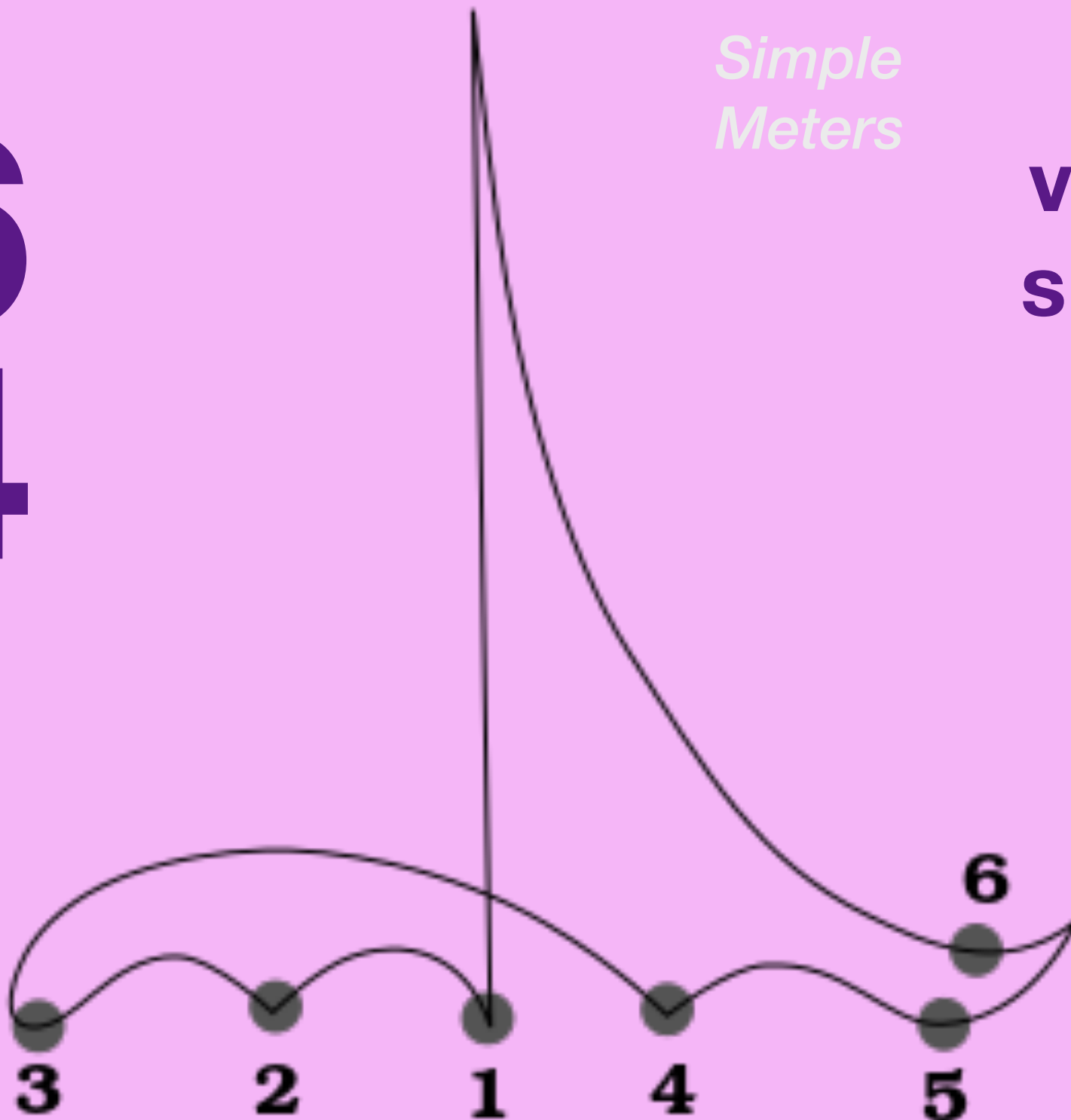


*Simple
Meters*

6
4

*Simple
Meters*

**&
very
slow
6
8**



The Language of Conducting - Darko Butorac

