



The University of the Arts

BASIC CONDUCTING



KEITH W. HODGSON



BASIC CONDUCTING

WEEK #3

Lesson Outline:

- Class Warm-Up / Review independence & dynamics
- Presentation/ Lesson
 - REVIEW: Chapters 1, 2, & 3
 - Preparatory Beat: *5 fundamental considerations*
 - Review: The Eight Point Checklist
- Class Practice
 - TEXT: pp. 26, 28-31, 34-37, 40-43, 46-49
 - Bach Chorale - *Break Forth, O Beautious Heavenly Light*
- Score Marking:
 - And The Heart Replies (*Section 1 - Brass Choir*)
- Evaluations/ Assessment:

Assignments:

1. Readings: MAIELLO TEXT

- Chapter IV: Cueing Using the Left Hand
- Chapter V: Dynamics

2. Online: *Watch/ Conductor Observation*

- Student Selection and submit link to EDMODO wall

3. Analysis: Break Forth...

4. Practice:

- TEXT: Spatial Exercises / Warm-Up Independence, All Time Signatures & Chapter IV & V Exercises
- Break Forth, (Chorale Style & Fermatas)
- CUEING (*Section 2*) *And The Heart Replies*

CONDUCTING CITRONE STYLE - FERMATAS *

REVIEW:

Break Forth, O Beauteous Heavenly Light

J. S. Bach (1685-1750)

This image shows a handwritten musical score for the chorale 'Break Forth, O Beauteous Heavenly Light' by J.S. Bach. The score is written in 4/4 time and consists of three systems of staves. The first system contains measures 1 through 4, the second system contains measures 9 through 12, and the third system contains measures 13 through 16. The score is annotated with conducting cues, which are downward-pointing arrows enclosed in circles, placed above the treble staff at measures 2, 10, 14, and 16. Additionally, there are fermatas (horizontal lines with a dot) placed above the treble staff at measures 2, 10, 14, and 16. The score is also marked with circled letters 'A' and 'B' at measures 9 and 12 respectively. The handwriting is in black ink on a piece of paper that appears to be a page from a notebook or a manuscript.



Music Joke #85

Wanna hear a joke
about a staccato?
Never mind, it's too
short. How about a
fermata joke? Never
mind, it's too long.

TREATMENT OF FERMATA:

Always "travel" on fermatas

Do Not Stop Horizontal Motion

R
E
P
E
A
T

Break Forth, O Heavens! Heavenly Light

J. S. Bach (1685-1750)

The image shows a handwritten musical score for a piece by J.S. Bach. The score is written on three systems of staves, with measures numbered 1 through 16. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fermatas. Handwritten annotations in red and green ink provide instructions on how to treat the fermatas. Pink arrows point to specific fermatas, and green text describes the desired performance style. The score is divided into sections by circled letters A and B. The first system contains measures 1-4, the second system contains measures 9-12, and the third system contains measures 13-16. The annotations include: 'HALF (not too long little to no break)' for the fermata in measure 3; 'PAC (longer pause)' for the fermata in measure 4; 'modulations...' for the first system; 'cadence in gmi' for the fermata in measure 10; 'cadence in dmi (possible no breath)' for the fermata in measure 12; 'HALF (possible longer pause)' for the fermata in measure 14; and 'PAC (longest sustain)' for the fermata in measure 16.

1 2 3 4

HALF
(not too long
little to no break)

PAC
(longer
pause)

2

9 10 11 12

modulations...

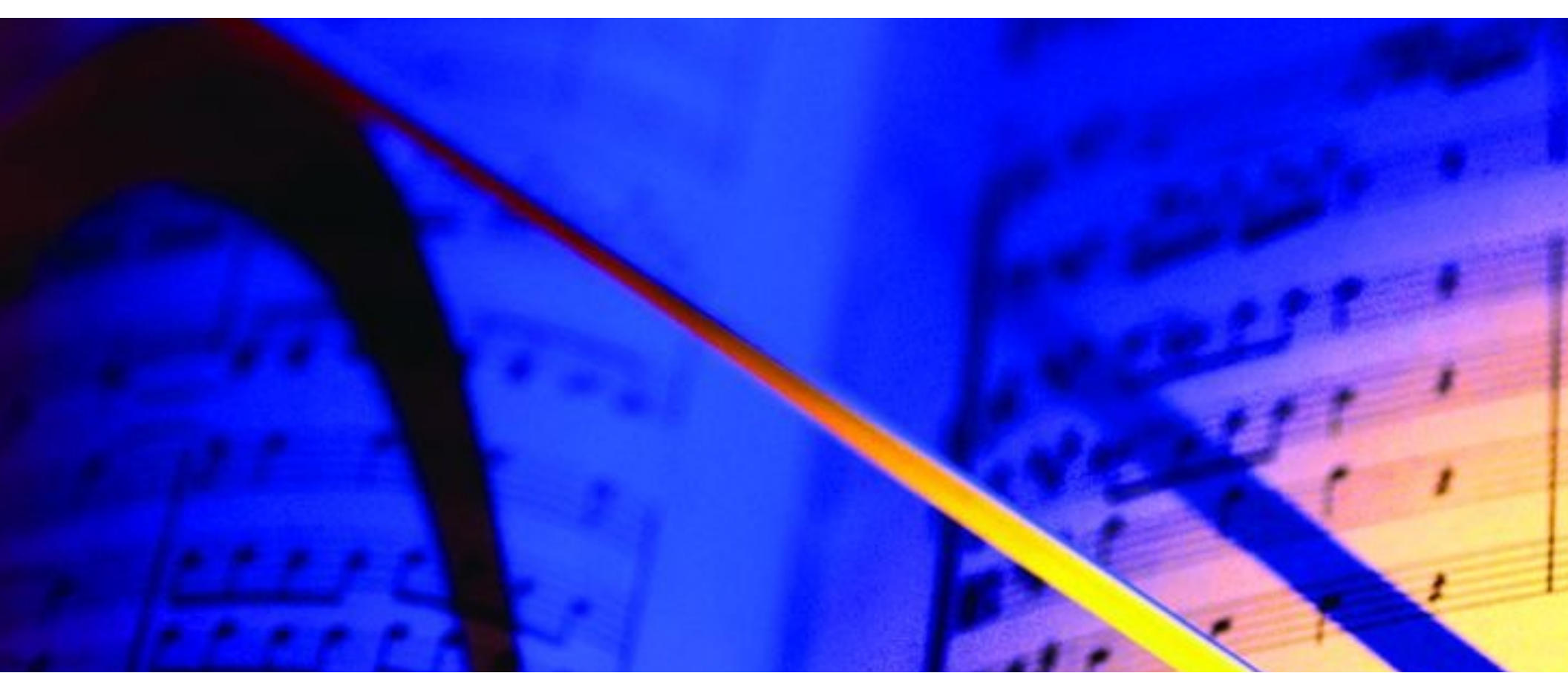
cadence in gmi

cadence in dmi
(possible
no breath)

13 14 15 16

HALF
(possible
longer pause)

PAC
(longest
sustain)



AND THE HEART REPLIES

Anne McGinty



TEACHING SCORE MARKING AND ANALYSIS

Keith W. Hodgson

SCORE PREPARATION

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

Final

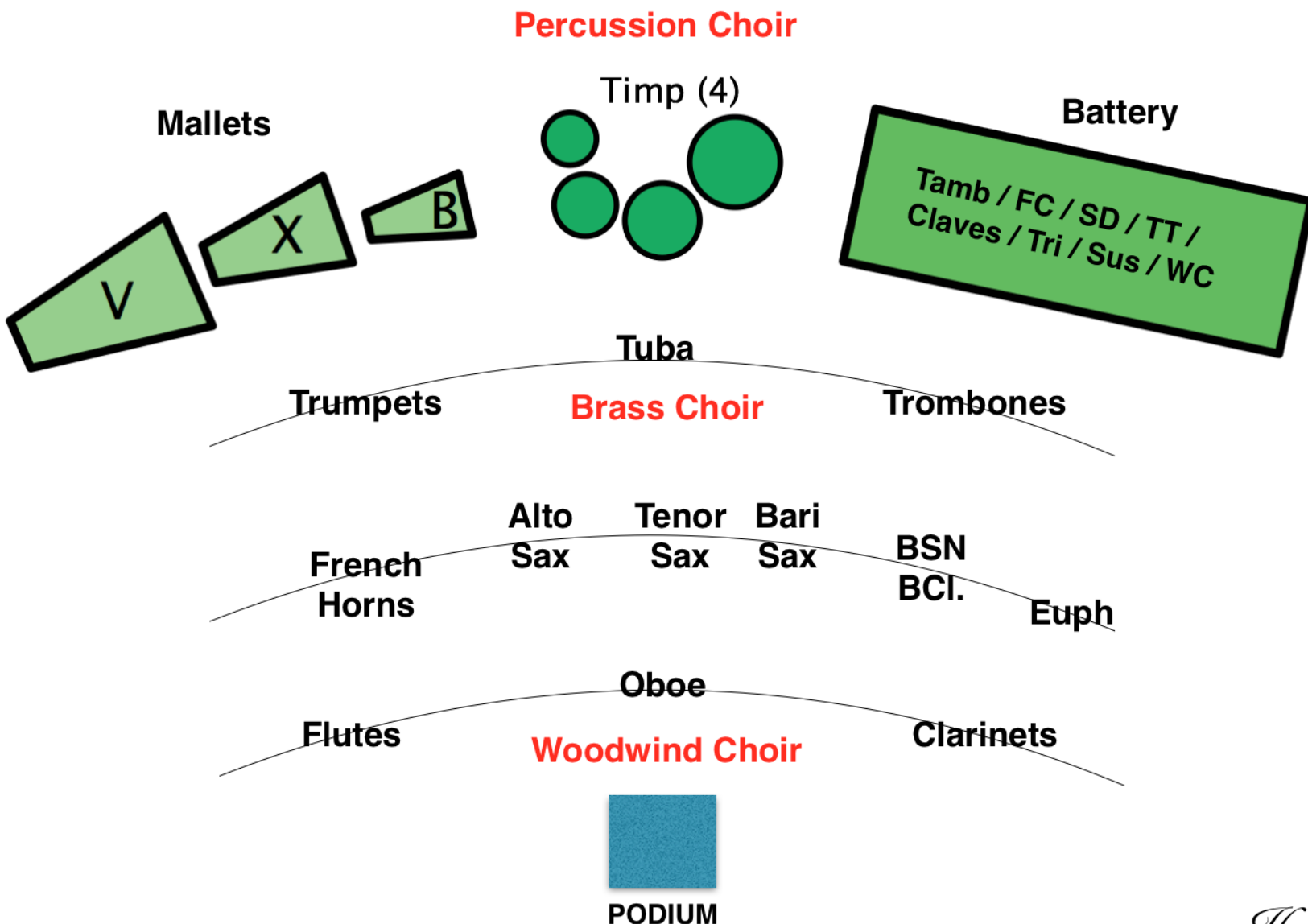
Conducting

Exam

BASIC BAND SET-UP FOR CUEING

And The Heart Replies

Anne McGInty



-Hodgson

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

Saxophone
Bb Ten.
Eb Bar.

11

Tpts./ Cors.

Hns.

Trbs.

Bar.

Tuba

Str. Bs.

Mallets

Timp.

Perc.

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 includes various musical notations such as notes, rests, and dynamics. Red arrows and yellow highlights are used to mark specific passages and changes in the score.

Key features of the score include:

- Saxophones:** Eb Alto 1, 2, Bb Ten., Eb Bar. (Staves 1-4)
- Tpts. / Cors.:** 1, 2, 3 (Staves 5-7)
- Hns.:** 1, 2, 3, 4 (Staves 8-11)
- Trbs.:** 1, 2, 3 (Staves 12-14)
- Bar.:** (Staff 15)
- Tuba:** (Staff 16)
- Str. Bs.:** (Staff 17)
- Mallets:** (Staff 18)
- Timp.:** (Staff 19)

The score includes various musical notations such as notes, rests, and dynamics. Red arrows and yellow highlights are used to mark specific passages and changes in the score.

Annotations and markings on the score include:

- Red Arrows:** Pointing to specific musical passages, such as the first staff of the Saxophones section, the first staff of the Tpts. / Cors. section, the first staff of the Hns. section, the first staff of the Trbs. section, and the first staff of the Str. Bs. section.
- Yellow Highlights:** Marking specific measures, such as measures 2 and 4 of the Saxophones section, and measures 2 and 4 of the Tpts. / Cors. section.
- Blue Numbers:** "2" and "4" are written in blue ink, likely indicating measure numbers.
- Red Text:** "(Flute)" is written in red ink, indicating a flute part.
- Dynamic Markings:** "mp" (mezzo-piano) and "p" (piano) are used throughout the score.
- Tempo Markings:** "rit." (ritardando) is used in several places.
- Performance Instructions:** "With motion (J = 72)" is written in black ink, indicating a tempo change.

The score is a complex piece of music, likely for a concert band or orchestra, and the annotations provide valuable information for performers and conductors.