



The University of the Arts

BASIC CONDUCTING



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BASIC CONDUCTING

WEEK #4

Lesson Outline:

- Class Warm-Up / Review independence & dynamics, time changes, 5/4 & 6/4
- Presentation/ Lesson
 - REVIEW: Chapters 1, 2, & 3 / 8 PT / 5 Prep Beat...
 - Chapter IV: Cueing Using the Left Hand
 - Chapter V: Dynamics
- Class Practice
 - TEXT: pp. 26, 28-31, 34-37, 40-43, 46-49
 - Bach Chorale - *Break Forth, O Beautious Heavenly Light* - Go Over **FULL ANALYSIS**
- Score Marking:
 - And The Heart Replies (Section 2 - *Woodwind Choir*) - Full group practice - Sections 1&2
- Intro to Cantique - SATB - (no baton)

Assignments:

1. Readings: MAIELLO TEXT

- Chapter VI: Read, Annotate and practice

2. Online:

- SUBMIT Break Forth VIDEO - Edmodo

3. Practice:

- TEXT: Spatial Exercises / Warm-Up Independence, All Time Signatures & Chapter IV & V Exercises
- Cantique SATB Choral work - Mark score & conduct. Cueing and expression.
- CUEING (Section 1-3) **And The Heart Replies**

EIGHT POINT CHECKLIST

REVIEW:

-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

FIVE PREPARATORY BEAT CONSIDERATIONS

REVIEW:

1. TEMPO
2. STYLE
3. DYNAMICS
4. TBA
5. WHO IS PLAYING

CHORDAL CITRORKE STYLE - FERMATAS *

ANALYSIS:

Break Forth, O Beauteous Heavenly Light

J. S. Bach (1685-1750)

Chord Names: F d/f C7 F C/E C/G G7 C A (7) Bb/d F C7/Bb F C (7) F

F: I vi6 V7 I V6 V6/4 V V V vi IV6 I V4/2 I V (7) I

Pivot Chord C C f#o/a g c#o7 D D (7) gmi d A7 d/f D7/F# g E7/g# d/a A7 dmi C7

V g: vii6/5 i vii6/5 V V7 i d: i6 V/vi vi V/V i V7 i

F/A F d eo d/f G7 C F/A Bb C7 Bbmaj7 C7 gm7 C(7) F

F: I6 I vi viio vi6 V7 V I6 IV V7 IV4/3 V7 ii7 V7 I

Modulation

- Relative minor
- Sub Dom Rel.

NHT's Discussed

Passing Tones

Neighbor Tones UN/LN

Escape Tones

Appoggiatura

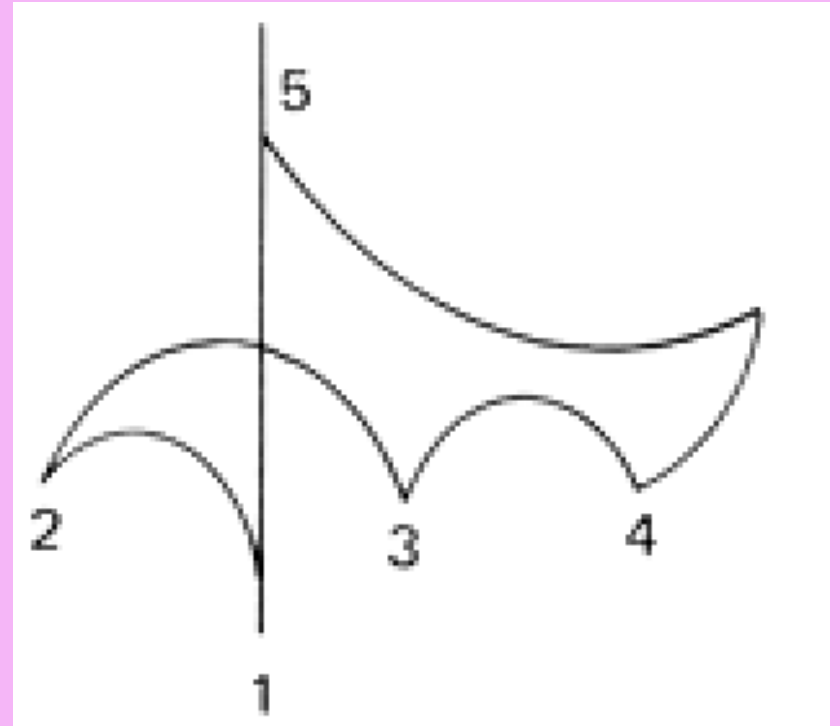
Anticipation

Suspension 4-3 / 9-8

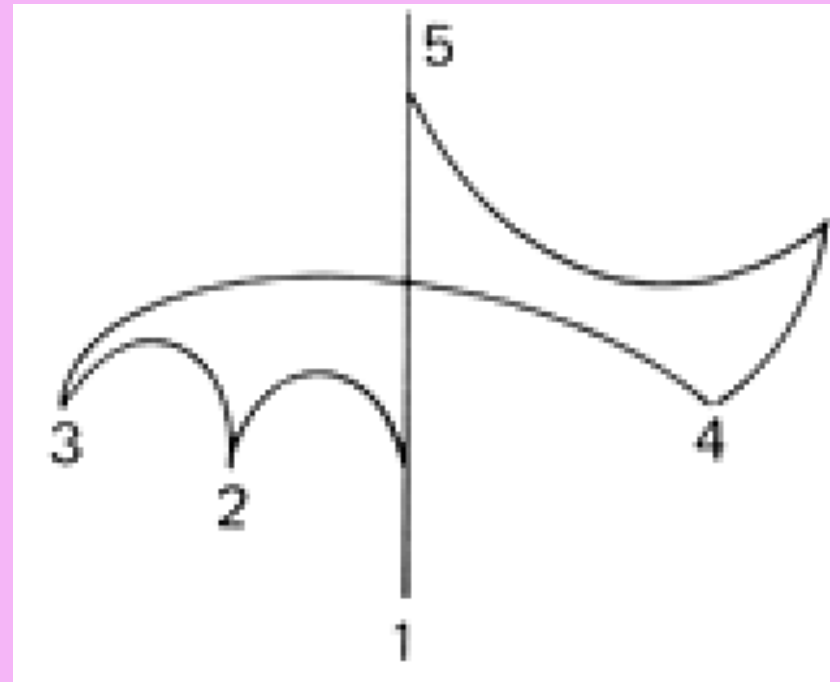
REVIEW:

5
4

2+3



3+2



*Simple
Meters*

REVIEW:

6
4

*Simple
Meters*

**&
very
slow
6
8**

