

Handout—Class 3: Combining the Science and Art of Conducting

Though the principles covered in these classes are general in nature and widely used by conductors of various training backgrounds, much of the terminology used in this class is closely aligned with the BYU school of conducting training. For more information on the BYU method, refer to the DVD series “Masterful Choral Conducting,” by Ronald Staheli and Rosalind Hall (as described online at creativeworks.byu.edu/mcc).

Conducting **Fermatas**:

- Most fermatas in the hymns (those followed by a breath before the next beat) can be accomplished by the following:
 - First, **hold the ictus** of the note with the fermata
 - Second (when ready to proceed), **back up to retrace the preparation of the held beat**, with a slightly accelerated motion
 - Third, **give the ictus of the previously-held beat again, this time with a strong “click”** to indicate the breath release (remembering to breathe with your singers as you click)
 - Fourth, **continue with a smooth, controlled rebound** to prepare to bring in the singers on the next beat
- For fermatas not followed by a breath before the next beat, see the attached chart

Subdividing Beats:

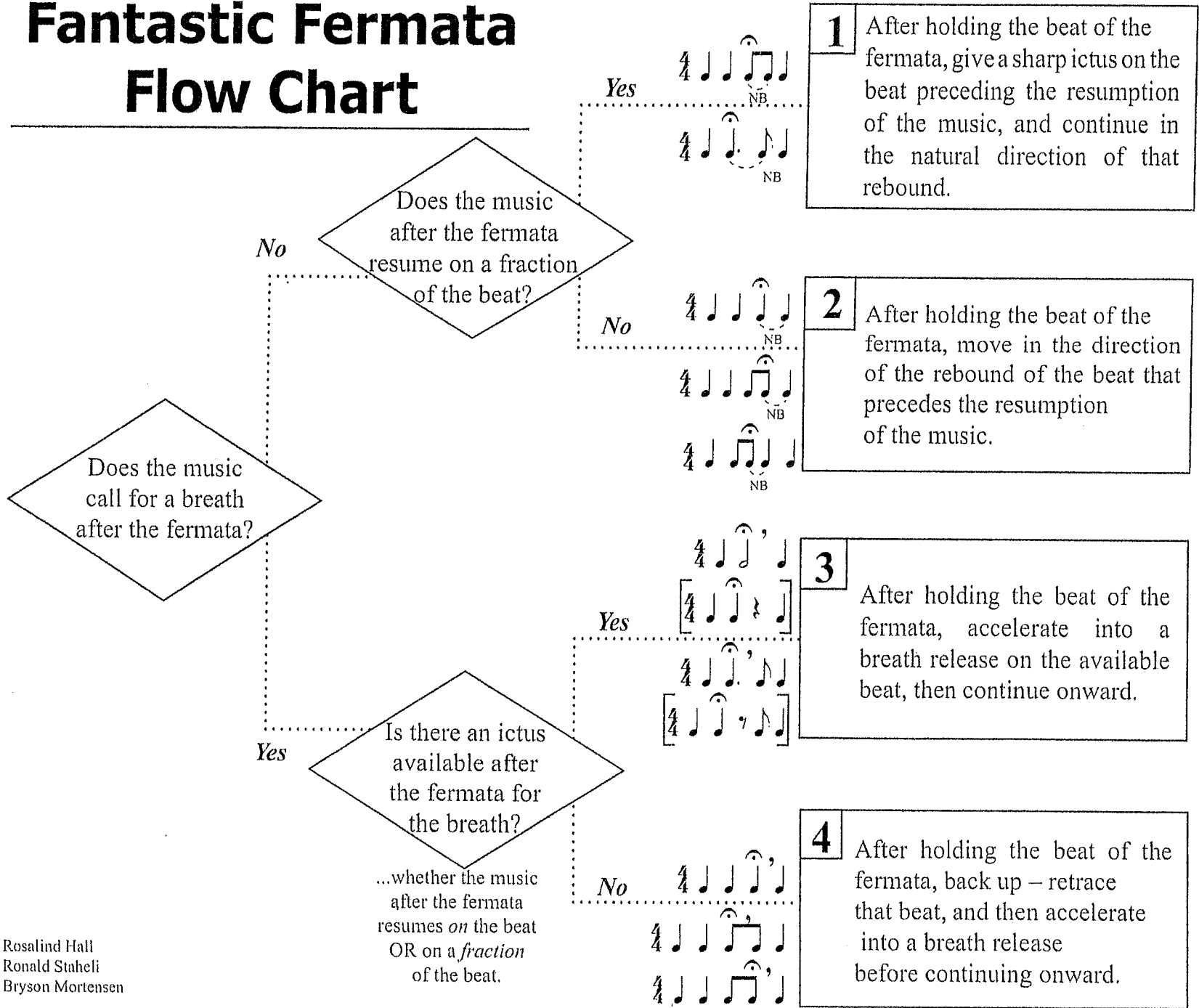
- **Retrace** the preparation for the beat, and give the ictus a second time for the pulse (subdivision) of the beat
- **Hymn examples:**

Showing Dynamics with the Left Hand:

- *piano*— Left hand palm down
- *forte*— Left hand palm up
- *mezzo piano*— Left hand turned slightly outward from palm down
- *mezzo forte*— Left hand turned slightly inward from palm up
- *pianissimo*— Elbows out but relaxed, left hand palm down and close to body
- *fortissimo*— Elbows out but relaxed, left hand palm up and extended from body

Unusual Time Signatures: see attachments.

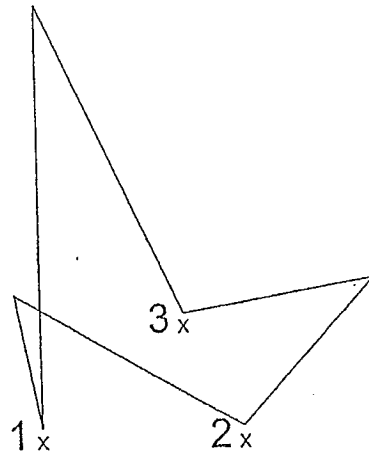
Fantastic Fermata Flow Chart



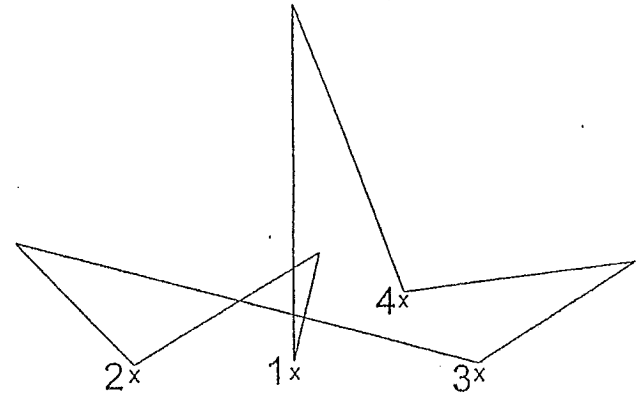
Note: "x" in figures represents the ictus



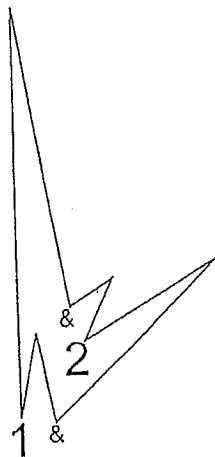
Duple



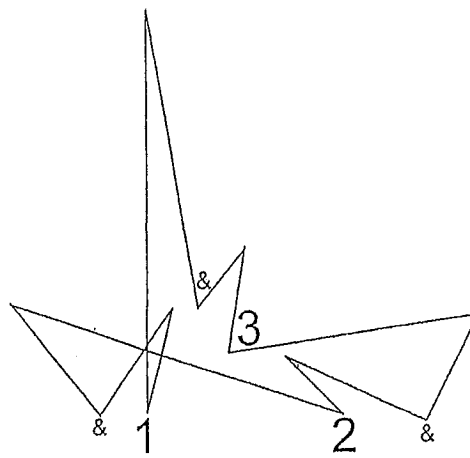
Triple



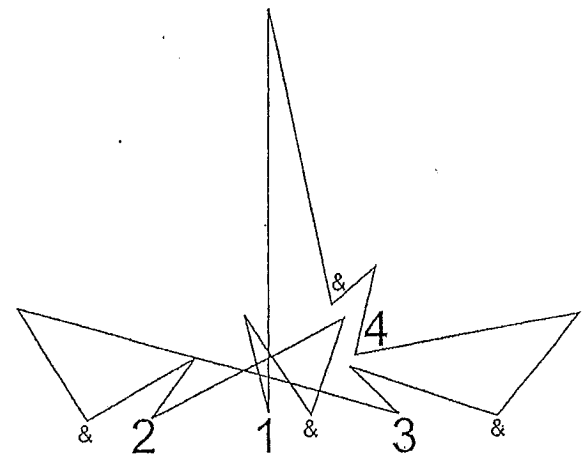
Quadruple



Simple Duple Subdivided Pattern



Simple Triple Subdivided Pattern



Simple Quadruple Subdivided Pattern

for Molly McMillan
PILGRIMS' HYMN
from the opera *The Three Hermits*

Michael Dennis Browne

Stephen Paulus

f *mf* **3+2**

S, A
pass - ing all we know. ——— Glo - ry to the

T, B
18 pass - ing all we know. ——— Glo - ry to the

16

Detailed description: This block contains the musical score for measures 16-18. It features three staves: Soprano/Alto (S, A), Tenor/Bass (T, B), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) at measure 17. A handwritten annotation '3+2' is written above the piano part. The lyrics are 'pass - ing all we know. ——— Glo - ry to the'.

dim. . . mp

S, A
to the Ho - ly Spir - it.

T, B
26 to the Ho - ly Spir - it.

26

Detailed description: This block contains the musical score for measures 26-28. It features three staves: Soprano/Alto (S, A), Tenor/Bass (T, B), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a *dim. . . mp* dynamic. The lyrics are 'to the Ho - ly Spir - it.'.

4

S, A
Fath - er, And to the Son, And

T, B
22 Fath - er, And to the Son, ——— And

22

Detailed description: This block contains the musical score for measures 22-24. It features three staves: Soprano/Alto (S, A), Tenor/Bass (T, B), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. A handwritten annotation '4' is written above the piano part. The lyrics are 'Fath - er, And to the Son, And'.

mp cresc. . . mf **2+3 4**

S, A
Ev - en with dark-ness seal - ing us in, We breathe..Your..

T, B
30 Ev - en with dark-ness seal - ing us in, We breathe Your

30

Detailed description: This block contains the musical score for measures 30-32. It features three staves: Soprano/Alto (S, A), Tenor/Bass (T, B), and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a *mp cresc. . . mf* dynamic. A handwritten annotation '2+3 4' is written above the piano part. The lyrics are 'Ev - en with dark-ness seal - ing us in, We breathe..Your..'.

Rejoice, the Lord is king

Text: Charles Wesley
Music: Malcolm Archer

3
Lively (♩ = 126)
Gt./Ch. staccato

Sw.
Ped.

The piano introduction consists of three measures. The right hand plays a staccato melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a harmonic accompaniment with chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4. The bass line features a simple accompaniment of quarter notes: G3, B2, G3, B2, G3, B2, G3, B2.

S
A

f

S(A) 1. Re - joice, the Lord is King, your
TB 2. Je - sus, the Sa - viour, reigns the

The vocal line begins with a rest, followed by a melody starting on G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature has one flat (Bb) and the time signature is 4/4.

Lord and King a - dore; mor - tals, give thanks and sing,
God of truth and love; when he had purged our stains,

The vocal line continues with the melody from the first line. The piano accompaniment maintains the same rhythmic pattern. The key signature and time signature remain the same.

For my wife, Linda

BE STILL, MY SOUL

(SATB, Accompanied, with Oboe obbligato)

Katharina von Schlegel
Tr. by Jane Borthwick

JEAN SIBELIUS
Arranged by Dan Bird

4 $\text{♩} = \pm 60$
freely

mf

PIANO
(or ORGAN)

mf

freely

Ped.

A

mp

all voices unison
chant - like

Be still, my soul, the Lord is on thy side;

A

mp

Ped.