

CONDUCTING COURSE



THE CONDUCTING MANUAL OF THE BASIC MUSIC COURSE

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INTRODUCTION TO THE BASIC MUSIC COURSE

Music has always been an important part of worship for Latter-day Saints. It inspires and strengthens, brings beauty and unity, and is a unique way to express feelings about the gospel.

Many Church members want to learn how to read music, conduct hymns, and play a keyboard instrument. The purpose of the Basic Music Course is to help you develop these skills. As you do, you will enrich your life and be able to serve in new ways.

The Basic Music Course has two parts: the *Conducting Course* and the *Keyboard Course*. You do not need previous musical training to begin these courses. As you progress through them, you will learn music skills in a carefully planned order.

You should begin with the *Conducting Course*. After completing it, you will know the basics of rhythm and note reading; you will also know how to use the Church hymnbook and how to conduct most hymns. After completing the *Keyboard Course*, you will know how to read music and play some simple hymns on any keyboard instrument.

The Basic Music Course can be used in branches, wards, stakes, and homes to teach all interested members and nonmembers.

No fees beyond the cost of materials should be charged. The materials for the conducting and keyboard courses are listed below.

Conducting Course (33619)

Conducting Course manual (31241)

Conducting Course audiocassette (52150)

(The videocassette *Music Training* [53042] includes the segment "How to Conduct a Hymn," which correlates with this course but is not part of the *Conducting Course*.)

Keyboard Course (33620)

Keyboard Course manual (31242)

Keyboard Course audiocassette (52149)

Hymns Made Easy (31249; also available separately)

Cardboard keyboard (31244)

Music note cards (31245)

Carrying sack (80378)

Electronic keyboard (80509; has four octaves of full-sized keys and is suitable for playing all of the hymns)

These items are available from the Salt Lake Distribution Center (1999 West 1700 South, Salt Lake City, UT 84104) and other area distribution centers worldwide.

ADVICE TO STUDENTS

The goal of the Conducting Course is to teach you all the skills you need to serve as music director in your ward or branch and to teach others how to conduct. Even though you may not feel confident with your new skills, the Church needs you to help others learn. Teaching will improve your skills and give you more confidence.

Here are some suggestions that will help you successfully complete this course:

1. *Follow the course in order.* This course is arranged to help you learn concepts in a logical progression. Even if you already understand a concept, review it and do the practice assignments.
2. *Try to master each concept and skill before moving ahead.* Practice each skill until you feel comfortable with it. If a skill is too hard for you, do your best and move on. It is better to finish the course than quit because you have difficulty with one or two skills. With patience and practice, you will eventually master all the skills.

3. *Follow all the practice instructions.* This will help you learn the skills more quickly.
4. *Use the resources provided.* The audio-cassette that comes with this course has examples of what you are learning. The boxed numbers in this manual refer to numbered examples on the tape that illustrate basic skills.
5. *Use Hymns, the Church's standard hymnbook.* The manual often instructs you to refer to it, and you should use it whenever you work on this course.
6. *Use the Glossary of Musical Terms to learn more about the words printed in bold type in the manual.* Each of these words appears in bold type the first time it is used.
7. *Use your skills as you learn them.* As you serve the Lord by helping others worship him through music, he will bless you. "For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads" (D&C 25:12).



LEARNING ABOUT BEATS AND RHYTHM

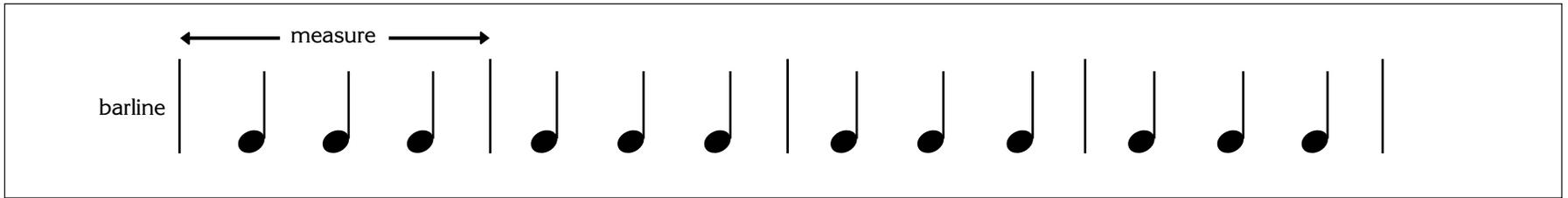
The first step in reading **rhythm** is finding the **beat**. The beat in music is steady, like your heartbeat or a ticking clock. The rhythm in a piece of music is based on a constant **fundamental beat** that you can hear and feel. When you tap your foot to lively music, you are feeling the fundamental beat and marking it with your foot. This fundamental beat can be shown by evenly spaced musical **notes** like these:



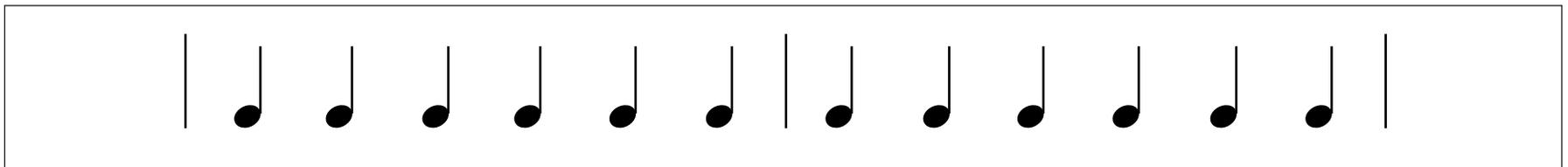
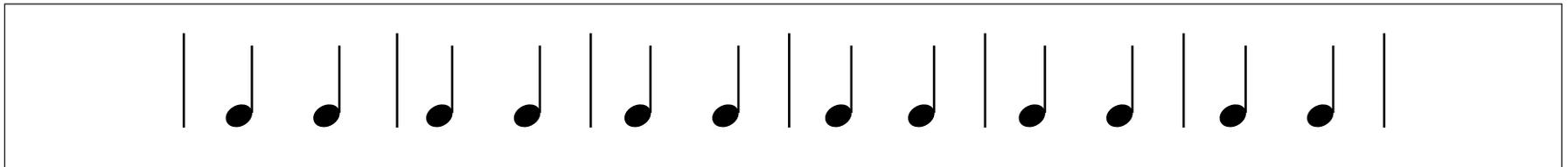
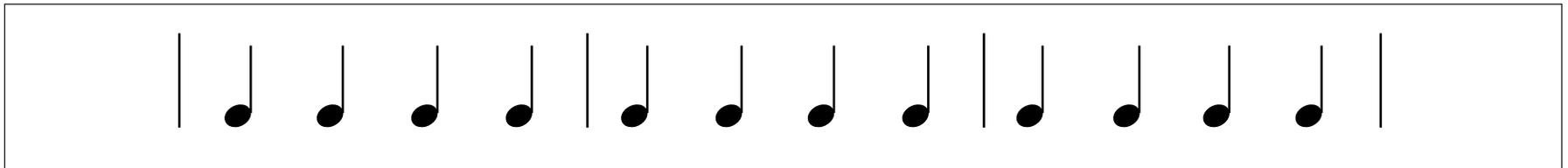
* **1** Tap these beats on a table or on your lap. Tap once for each note.

*The numbers in the black boxes correspond to selections on the audiocassette. Each example begins with one measure of rhythmic clicks.

In written music, beats and notes are grouped into **measures**. Measures are divided by **barlines**.



Music can be written with any number of beats per measure. Most hymns and children's songs have three beats per measure as shown above or four beats, two beats, or six beats per measure as shown below.



2 Tap each line of notes on this page. Tap evenly, once for each note. Do not pause at the barlines.

Counting the Beats

Counting the beats correctly will help you read rhythm better. Count the beats in each measure of the examples below, starting at *one* again after every barline.



say: 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3

say: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

say: 1 2 | 1 2 | 1 2 | 1 2

3 Count aloud as you clap the beats in the examples above. Count aloud as you clap the beats in the examples on the previous page.

The Time Signature

You can find out the number of beats per measure for any hymn or song by reading the **time signature** at the beginning of the music. The time signature is made up of two numbers, one above the other:

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{2}{4}$

The top number shows the number of beats per measure. The bottom number shows the kind of note that is the fundamental beat for each measure. You will learn more about the bottom number later.

The time signature for this example is $\frac{3}{4}$ (say “three-four”).



Count the beats per measure and write $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ in the boxes below.



Open a hymnbook and find time signatures, measures, and barlines in several hymns. Look up “Time signature” in this manual’s Glossary of Musical Terms for more information.

Time and Tempo

The number of beats per measure and the time signature usually stay the same from the beginning of a song to the end. In only a few hymns does the time signature change (see, for example, "Come, Come, Ye Saints" [*Hymns*, no. 30]).

Another aspect of rhythm that usually stays the same throughout a hymn or song is **tempo**. The tempo is the speed of the fundamental beat and should stay even from beat to beat.

4 Clap the following lines three times, using a different tempo each time. Clap the line fast, then slow, then medium fast. Count as you clap.



The Downbeat

Each beat in a measure is important, but the first beat, the **downbeat**, is the strongest. Although it is felt more strongly, it is not usually played or sung more loudly.

Clap the following lines, emphasizing the downbeats.



When listening to a song, you can find out the time signature by listening for or feeling the downbeats. Since you know the downbeat is count one, continue counting beats until you feel the next downbeat. The number of counts from one downbeat to the next is the top number of the time signature.

Listen to a recording of music or to someone playing a piano. Can you feel the beat? Is the tempo fast or slow? Clap with the beat, emphasizing the downbeat. Count the beats to find the top number of the time signature.

Notes and Rhythm

On the page, beats are written as musical notes. There are several kinds of notes, and each kind receives a different value or number of beats.

Time signatures with four as the bottom number give notes these values:

quarter notes (♩) one beat

half notes (♪) two beats

dotted half notes (♩.) three beats

whole notes (♩) four beats

Time signatures with other numbers on the bottom give these same notes a different number of beats.



You can quickly learn to read rhythm by using rhythmic names to express each kind of note. Say “dah” for the first beat of each note and “ah” for the other beats of the note.

Note name	Number of beats	Note	Rhythmic name
Quarter note	1	♩	dah
Half note	2	♪	dah-ah
Dotted half note	3	♩.	dah-ah-ah
Whole note	4	♩	dah-ah-ah-ah

Practicing the Rhythmic Names

5 Clap a steady beat while saying the rhythmic names of the notes below. Asterisks (*) show when to clap. Review and practice the rhythmic names until you know them well.

4/4

Dah * dah *

4/4

Dah * - ah * dah * - ah * Dah * - ah * dah * - ah *

3/4

Dah * - ah * - ah * Dah * - ah * - ah * Dah * - ah * - ah * Dah * - ah * - ah *

4/4

Dah * - ah * - ah * - ah * Dah * - ah * - ah * - ah * Dah * - ah * - ah * - ah * Dah * - ah * - ah * - ah *

Reading the Rhythm of the Hymns

Read music like you read a book—from left to right. When you come to the end of a line, begin on the next line without pausing.

Clap a steady beat and say the rhythmic names of the hymns on the following pages.



8

In Humility, Our Savior

(Hymns, no. 172)

3/4

Dah - ah dah Dah dah dah Dah - ah dah Dah dah dah

The musical notation consists of four lines of rhythmic notation. The first line includes a 3/4 time signature and ten notes with stems, each followed by a rhythmic name: 'Dah - ah', 'dah', 'Dah', 'dah', 'dah', 'Dah - ah', 'dah', 'Dah', 'dah', and 'dah'. The second line contains ten notes with stems and a final dotted note. The third line contains ten notes with stems. The fourth line contains ten notes with stems and a final double bar line.

Abide with Me!

(Hymns, no. 166)



4/4

Dah - ah dah dah Dah - ah dah - ah Dah dah dah dah Dah - ah - ah - ah

Sweet Is the Work

(Hymns, no. 147)



3/4

Dah dah dah Dah - ah dah Dah - ah dah Dah - ah - ah

USING THE HYMNBOOK

Many of the songs you will conduct are from the hymnbook, and you should learn about its resources. Using these resources will help you conduct the hymns. The items described below are numbered on the sample hymn on page 17.

1. The title of the hymn.
2. The hymn number. It is correct to refer to *hymn numbers* rather than *page numbers*.
3. The mood marking, suggesting the general feeling or spirit of the hymn.
4. The suggested tempo (rate of beats per minute) for the hymn. Here, ♩ = 84–96 tells us that 84 to 96 quarter notes can be played in sixty seconds, or about three quarter notes every two seconds.
5. The treble clef sign (♩) and the bass clef sign (♭). These are placed on five-line staves (══════).
6. The key signature, showing what key the hymn is written in. This tells how many sharps or flats the hymn has.
7. The time signature (see p. 7).
8. Introduction brackets, showing a suitable piano or organ introduction.



9. The hymn text. There are six verses (or stanzas) in this text.
10. Additional verses of the text. You are encouraged to include these when you sing the hymns.
11. The author of the text.
12. The composer or music source.
13. Suggested scriptures that may be cross-referenced with the hymns. Study these scriptures to help you better understand the meaning and spirit of the hymns.

Turn to “How Great Thou Art” (*Hymns*, no. 86) and identify the items listed above. This hymn has a **refrain** on the second page which is sung after each verse. Look through the hymnbook and find another hymn with a refrain.

The section “Using the Hymnbook” (*Hymns*, pp. 379–86) has more helpful information. Turn to page 383 and read the helps for beginning music directors.

① Sweet Is the Work ② 147

③ *Fervently* $\text{♩} = 84-96$



⑨ Sweet is the work, my God, my King, To praise thy
 2. Sweet is the day of sa - cred rest. No mor - tal
 3. My heart shall tri - umph in my Lord And bless his
 4. But, oh what tri - umph shall I raise To thy dear



name, give thanks and sing, To show thy love by
 care shall seize my breast. Oh, may my heart in
 works and bless his word. Thy works of grace, how
 name through end - less days, When in the realms of



morn - ing light, And talk of all thy truths at night.
 tune be found, Like Da - vid's harp of sol - emn sound!
 bright they shine! How deep thy coun - sels, how di - vine!
 joy I see Thy face in full fe - lic - i - ty!



⑩ 5. Sin, my worst enemy before,
 Shall vex my eyes and ears no more.
 My inward foes shall all be slain,
 Nor Satan break my peace again.

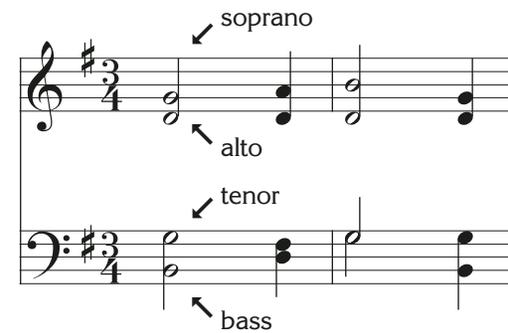
6. Then shall I see and hear and know
 All I desired and wished below,
 And every pow'r find sweet employ
 In that eternal world of joy.

⑪ Text: Isaac Watts, 1674-1748

⑫ Music: John J. McClellan, 1874-1925

⑬ Psalm 92:1-5
 Enos 1:27

The notes in the treble staff are for women's voices
 (although men often sing the top notes or the melody).



The notes in the bass staff are for men's voices.

CONDUCTING PATTERNS

Music directors help people sing together. They do this by showing the beat of a hymn through arm movements that follow certain patterns. The patterns are based on the number of beats per measure as shown by the top number of the time signature. The four beat patterns that are the most common in conducting are the three-beat pattern, the four-beat pattern, the two-beat pattern, and the six-beat pattern.

Note: Every beat pattern illustration in this manual has small numbered circles that show where the beats actually occur in the pattern. Bounce your hand lightly at the circles to emphasize each beat. You will need to move slightly faster in some parts of the pattern than in others so that the beats keep a steady rhythm.

Time signature	Number of beats per measure	Beat pattern
$\frac{3}{4}$	3	
$\frac{4}{4}$	4	
$\frac{2}{4}$	2	
$\frac{6}{8}$	6	

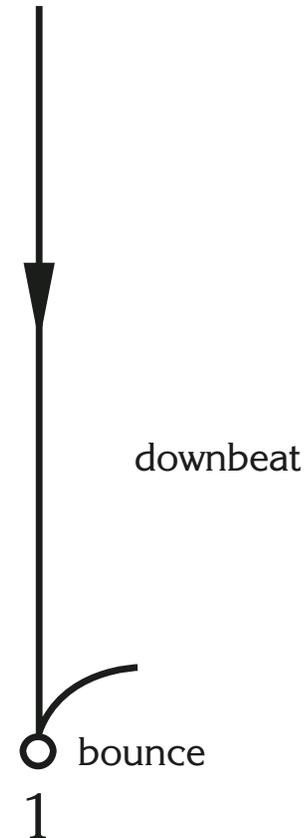
The Downbeat

Each beat pattern begins with a strong downward arm motion. This shows the downbeat. It occurs on the first beat of every measure, regardless of the time signature.

To practice the downbeat, stand with your feet slightly apart, extend your right arm forward from your shoulder, and bend your elbow. Keep your hand relaxed and turn your palm slightly down. Make a strong movement downward, ending in a little bounce at about waist level.



Practice this motion, saying “one” as you make the bounce at the bottom.

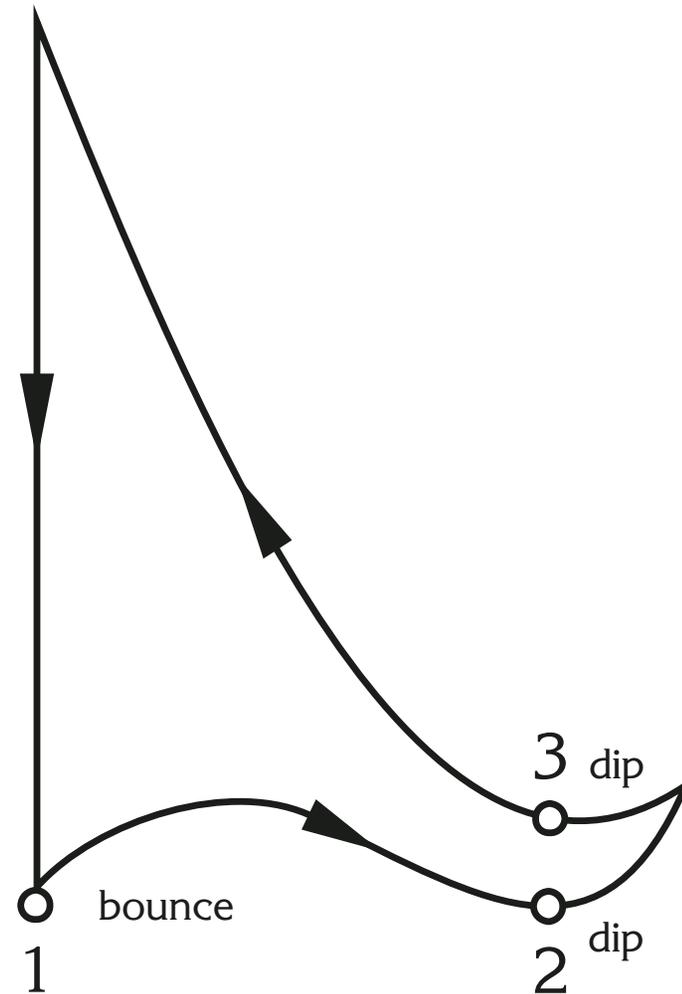


Listen to **11** on the audiocassette (“Sweet Is the Work” [*Hymns*, no. 147]). Count out loud with the voice on the tape. Practice the downbeats by bringing your arm down every time you say “one.”

The Three-beat Pattern

For songs that have three beats per measure, use the three-beat pattern. Bring your arm down for the first beat, move your arm to the right for the second beat, and bring it back up to where you started for the third beat. Emphasize the little bounce on beat one and the dips on beats two and three. Each bounce and dip, shown by a circle on the diagram, is called an **ictus**. The ictus shows clearly where the beat is and emphasizing them makes your conducting easy to follow.

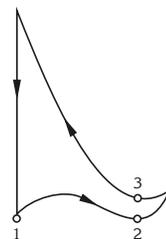
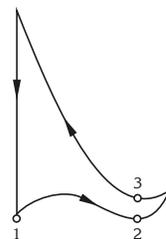
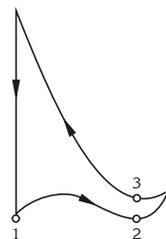
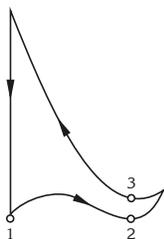
Practice the three-beat pattern a few times, making your movements smooth and even. Keep your shoulder and wrist still (the wrist bends only slightly to emphasize the beats) and let all the movement come from your elbow and forearm.



Sweet Is the Work

(Hymns, no. 147)

Practice the three-beat pattern to **12** ("Sweet Is the Work" [Hymns, no. 147]) on the audiocassette. Follow the notes on this page as you practice.



Sweet is the work, my God, my King,

To praise thy name, give thanks and sing,

To show thy love by morn - ing light,

And talk of all thy truths at night.

Continue practicing with the following hymns on the audiocassette. Concentrate on your conducting rather than on trying to read the music.

13 "Come, Follow Me" (*Hymns*, no. 116)

14 "Jesus, the Very Thought of Thee" (*Hymns*, no. 141)

15 "In Humility, Our Savior" (*Hymns*, no. 172)

16 "Jesus, Once of Humble Birth" (*Hymns*, no. 196)

17 "Do What Is Right" (*Hymns*, no. 237)

18 "Teach Me to Walk in the Light" (*Hymns*, no. 304)

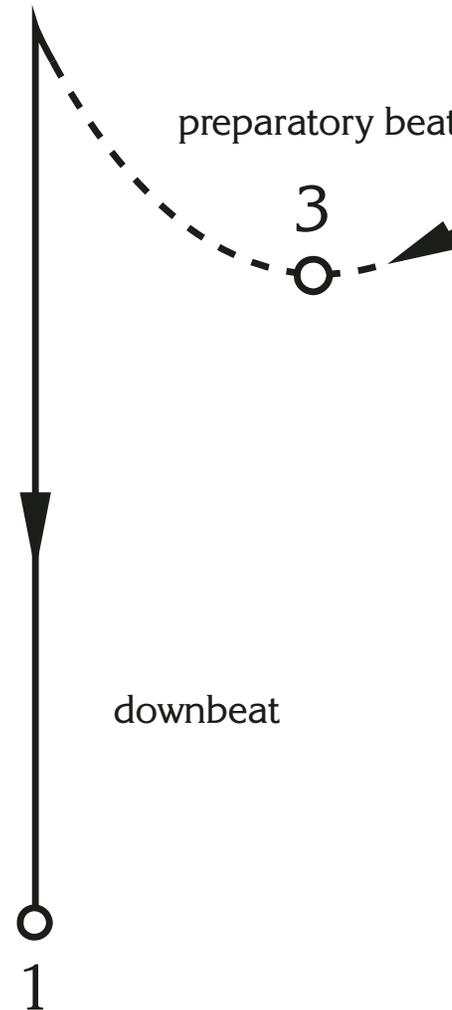
THE PREPARATORY BEAT

The **preparatory beat** is a small arm motion just before the first beat of a hymn. It tells the singers that the music is about to begin. It allows them to take a breath and begin singing all together.

The accompanist usually plays an introduction to each song or hymn. During the last measure of the introduction, hold your arm out in the conducting stance. When the introduction ends, make the preparatory beat and begin the regular beat pattern.

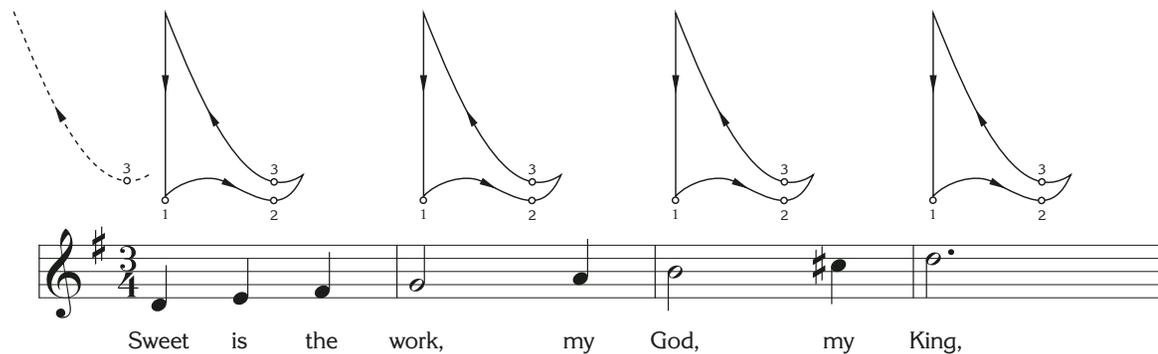


In $\frac{3}{4}$ time, if *beat one* is the first beat of the hymn, then *beat three* is the preparatory beat.



To practice the preparatory beat, stand in the ready position (as illustrated). Think “one, two,” bring your arm up for the preparatory beat as you say “three,” and then down for “one.” Practice this pattern, counting out loud, until you are comfortable doing the preparatory beat.

Practice starting the hymn “Sweet Is the Work” (*Hymns*, no. 147) by getting in the ready position, then conducting the preparatory beat and the first line of music. Sing the words as you conduct.



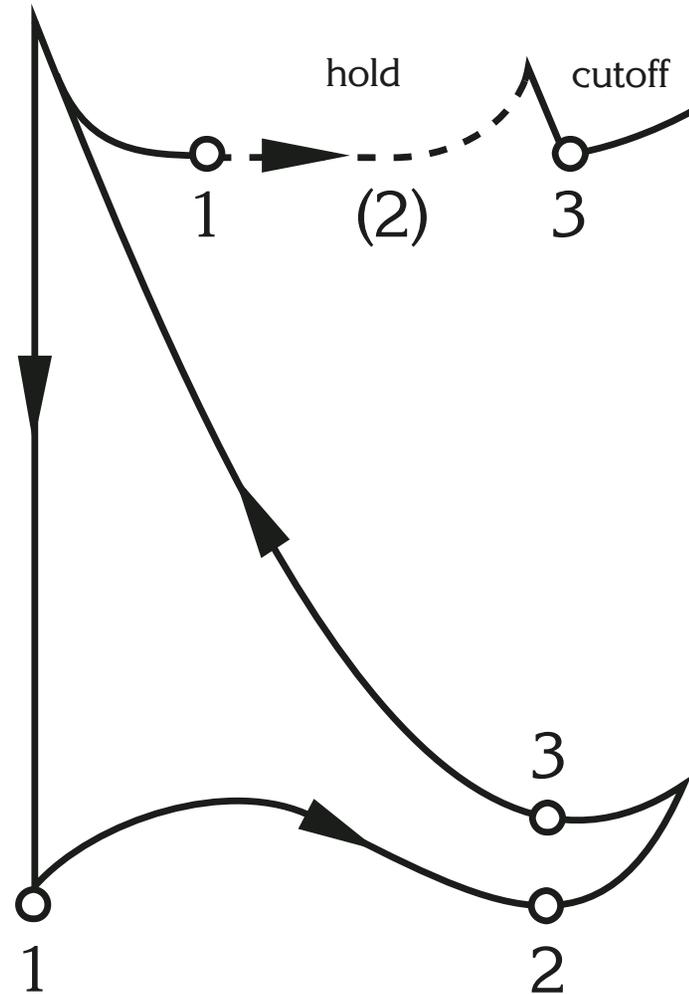
The image shows four diagrams of arm movements for a preparatory beat. Each diagram consists of a vertical line with a downward arrow, a curved line starting from the top of the vertical line, curving to the right and then down, ending in a small circle with the number '3' above it. Below the vertical line are two small circles with the numbers '1' and '2' below them. A dashed line above the first diagram shows the arm moving from a starting position to the top of the vertical line. Below the diagrams is a musical staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first line of music consists of the following notes: a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The lyrics 'Sweet is the work, my God, my King,' are written below the staff.

Repeat this several times. You could also practice with audiocassette examples **14** and **15**, “Jesus, the Very Thought of Thee” (*Hymns*, no. 141) and “In Humility, Our Savior” (*Hymns*, no. 172).

THE FINAL CUTOFF

The final cutoff is the gesture you make during the last beat of a hymn and tells the singers when to stop singing.

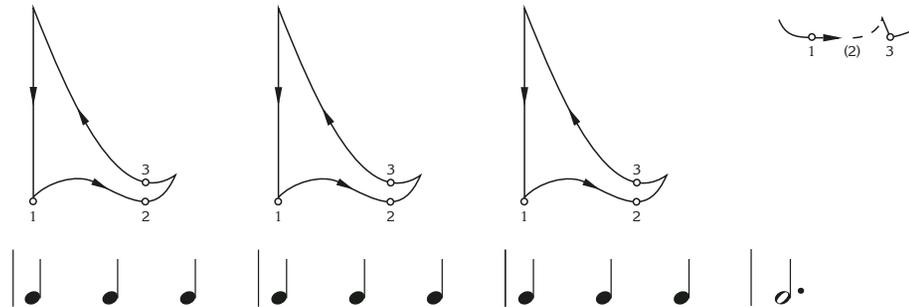
To prepare for the cutoff, stop the beat pattern at the last syllable of the text whether it comes at the beginning of the measure or in the middle. Hold your arm out from your body and a little to the right. Hold this position to the end of the last measure, raise your arm, and do the cutoff by making the gesture as illustrated.



To practice the final cutoff, stand in the ready position, raise your arm slightly, and make the cutoff by bringing your arm down and bouncing it to the right. This need not be a large gesture, but it should be a definite one (the bounce is where the music ends).

The cutoff motion should come from the elbow and shoulder, not the wrist. When the movement is completed, lower your arm to your side. Practice the final cutoff a few times, making your motions smooth.

Now suppose that you are conducting the last four measures of a hymn. Count “one, two, three” as you conduct three measures and as you hold your arm in the ready position during the last measure. To conclude the hymn, do a cutoff as you say “three” on the last measure.



Repeat this until you are comfortable with it. Count evenly until the final measure when you may slow the beat slightly. Do this exercise with “Sweet Is the Work,” shown on page 21. You could also practice the final cutoff on “Come, Follow Me” (*Hymns*, no. 116), “Jesus, Once of Humble Birth” (*Hymns*, no. 196), and “Do What Is Right” (*Hymns*, no. 237).

And talk of all thy truths at night.

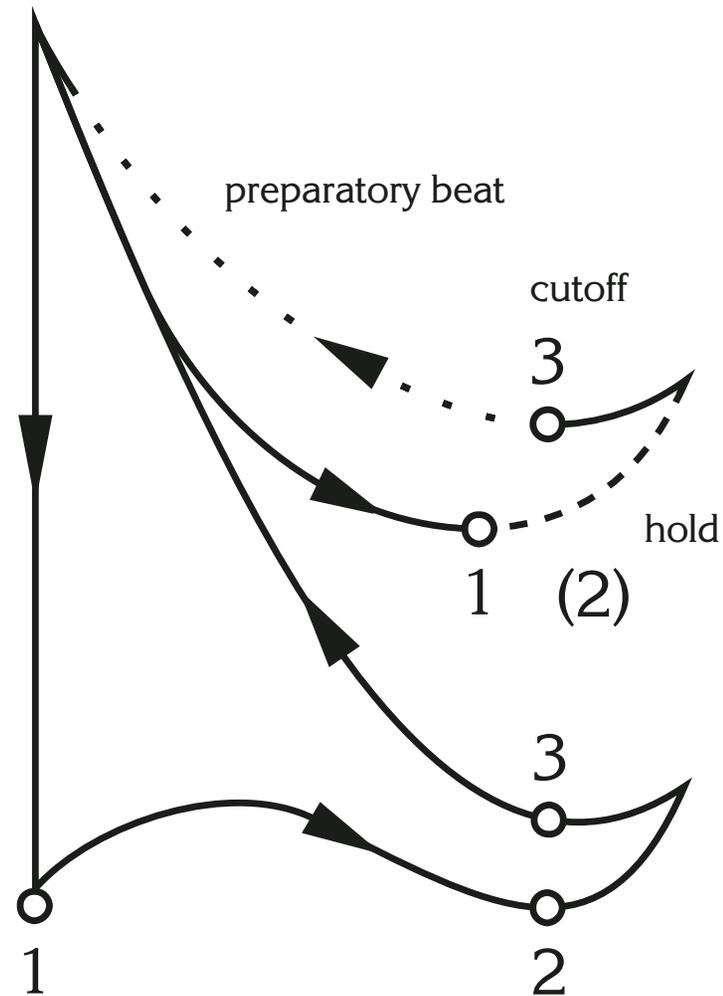
1 2 3 1 2 3 1 2 3 1 2 3

THE CUTOFF BETWEEN VERSES

The cutoff between verses is different from the final cutoff because it includes a preparatory beat that leads into a new verse.

Prepare for this cutoff just as you do for the final cutoff, stopping the beat pattern and holding your arm still as you come to the last syllable of the text. Hold this position to the end of the last measure; then do the cutoff and the preparatory beat as shown.

To practice the cutoff and preparatory beat, stand in the ready position as if holding the final syllable. Make the cutoff by raising your arm slightly and then bringing it down to the left in the cutoff gesture. The arm comes up after the bounce to start the preparatory beat, then straight down for the downbeat of the new verse. Practice this cutoff, preparatory beat, and downbeat a few times. Let your motions flow smoothly from one movement to the next.



Now practice counting while doing the cutoff, preparatory beat, and downbeat. Say “one, two, three” while conducting a measure. Then hold for the last measure, counting “one, two,” raise your arm, and on “three” make the cutoff and the preparatory beat. Continue on to the downbeat and count through two new measures.

Slow the beat at the end of one verse and hesitate slightly before the preparatory beat of the next to give singers time to move their eyes to the top of the page and catch a breath between verses.

Repeat this exercise until you are comfortable with these skills. Once you learn them, you can direct a hymn from beginning to end. Using the skills you have learned, conduct all the verses of **19** “Sweet Is the Work” (*Hymns*, no. 147). You could direct your class or teacher or sing to yourself.

Other hymns you could direct are—

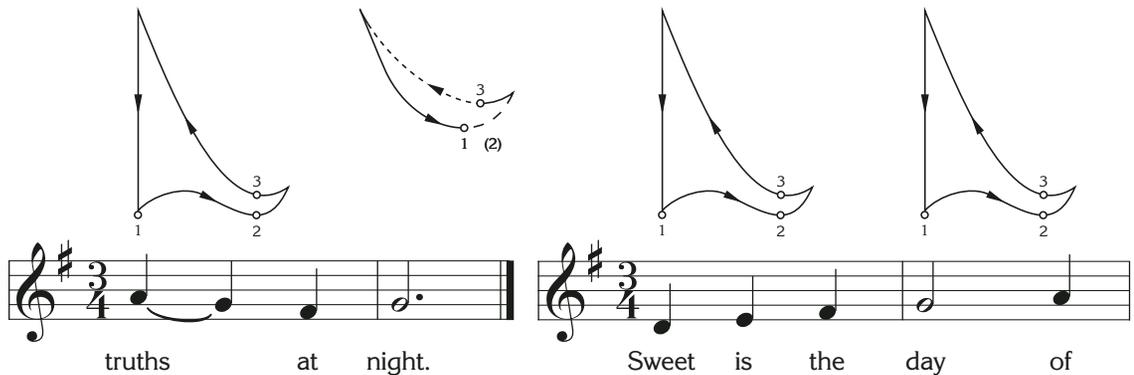
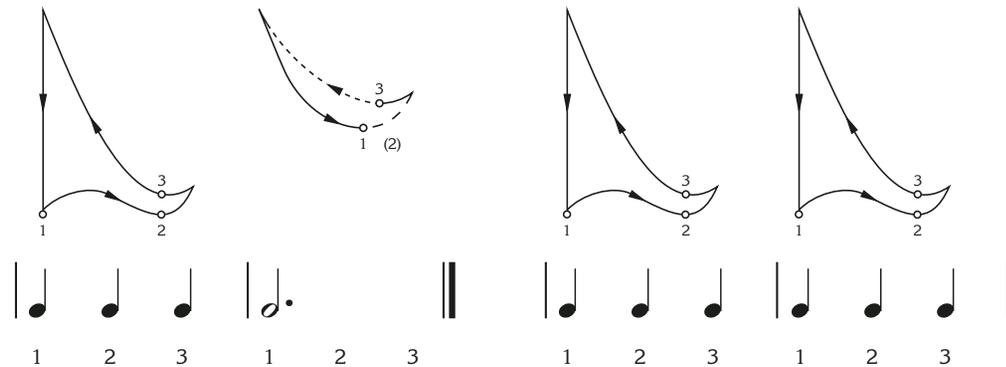
“Come, Follow Me” (*Hymns*, no. 116)

“Jesus, the Very Thought of Thee” (*Hymns*, no. 141)

“In Humility, Our Savior” (*Hymns*, no. 172)

“Jesus, Once of Humble Birth” (*Hymns*, no. 196)

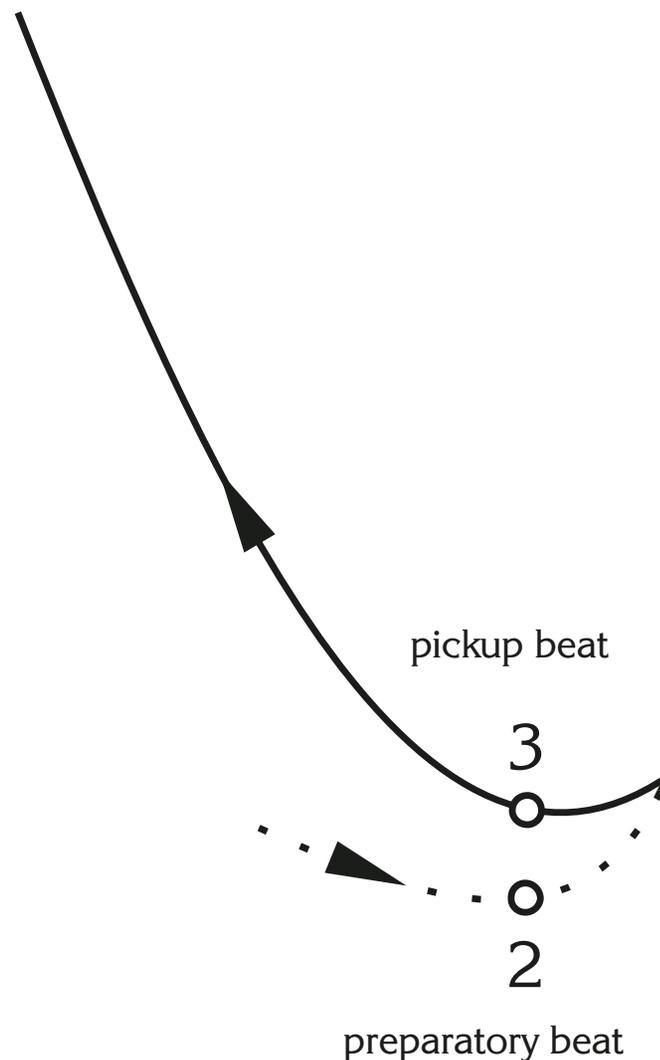
“Do What Is Right” (*Hymns*, no. 237)



PICKUP BEATS

Look at “How Gentle God’s Commands” (*Hymns*, no. 125). The first note of the hymn (the note to start singing on) is beat three of the measure. (The first two beats are in the last measure of the hymn.) Beginning notes in partial measures are called *pickup beats*. Pickup beats are common in hymns. They allow the meter of the music to match the natural meter of the hymn text.

When a $\frac{3}{4}$ time hymn begins with a pickup on beat three, the preparatory beat is on beat two. Practice by holding your arm in ready position, then moving your arm to the right for beat two (the preparatory beat) and then up for beat three (the pickup beat). Follow through with the pattern a few times. Repeat this exercise until you feel comfortable with it.



Practice the preparatory beat and pickup beat while conducting and singing the first line of "How Gentle God's Commands" (*Hymns*, no. 125). You could also practice the preparatory beat and pickup beat for the following hymns:

"I Need Thee Every Hour" (*Hymns*, no. 98)

"Abide with Me; 'Tis Eventide"
(*Hymns*, no. 165)

"I Stand All Amazed" (*Hymns*, no. 193)

"How Great the Wisdom and the Love"
(*Hymns*, no. 195)

"Away in a Manger" (*Hymns*, no. 206)

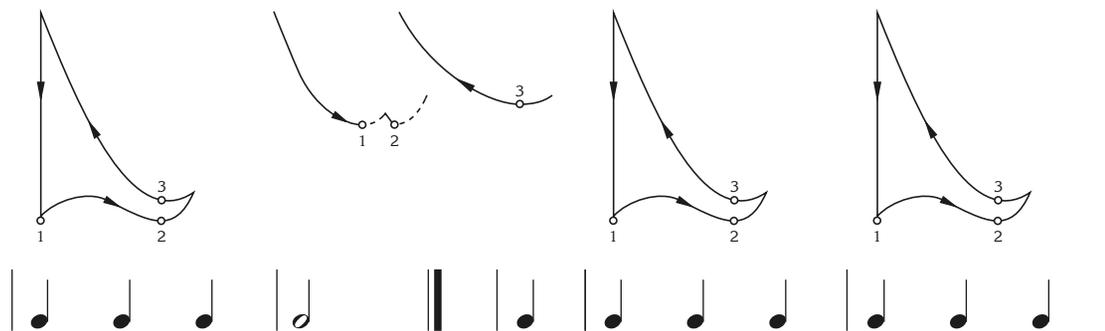
The image shows a musical score for the first line of the hymn "How Gentle God's Commands". The score is written in 3/4 time and features a treble clef with a key signature of one flat (B-flat). The melody is a simple, flowing line of eighth and quarter notes. Above the staff, there are six conducting cues, each consisting of a downward arrow followed by a curved line that rises and then falls, with a small circle at the peak. Below the staff, the lyrics are written: "How gen - tle God's com-mands! How kind his pre - cepts".

THE CUTOFF BETWEEN VERSES IN HYMNS WITH PICKUP BEATS

In hymns with pickup beats, the cutoff between verses resembles the final cutoff except that the motion continues to the right to form a preparatory beat.

To practice this motion, stand in the ready position as if holding the final syllable of a verse. Make the regular cutoff motion but bounce your arm to the right. Continue the motion to the right as a preparatory beat, then to the left and up for the pickup beat, then straight down for a downbeat. Practice this cutoff, preparatory beat, pickup beat, and downbeat a few times.

Continue practicing these actions by conducting and counting two measures as if you were ending one verse and two measures as if starting a new one. Conduct a measure, then hold on “one,” raise your arm, and on “two” make the cutoff and the preparatory beat. Hesitate slightly and on “three” bring your arm up to the left, then down on “one.” Follow through by conducting two measures.



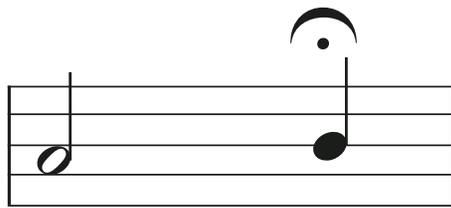
As you have already learned, you should slow the beat slightly at the end of one verse and hesitate before the pickup of the next to let the singers find the top of the page and take a breath. The hesitation should not interrupt the flow of the rhythm.

Using these skills from verse to verse, practice directing entire hymns that start with pickup beats. Practice conducting all verses of **20** “How Gentle God’s Commands” (*Hymns*, no. 125). Choose other hymns to practice from the list on page 29.

THE FERMATA

A **fermata** (\frown) placed above a note tells you to hold that note for an extra beat or two.

In the hymn “We Thank Thee, O God, for a Prophet” (*Hymns*, no. 19), there is a fermata over the last syllable of the second line: “We thank thee for sending the gospel.” The note above the syllable *pel* is a quarter note with a fermata. The quarter note usually gets one beat, but the fermata tells us to hold the note longer than usual.



gos - pel

While conducting, treat the fermata like a cutoff. When you come to the fermata, hold your arm still in the ready position. At the end of the fermata do a cutoff followed by a preparatory beat, then continue the beat pattern for the notes after the fermata. Do not pause between the cutoff and the preparatory beat; the “tail” of the cutoff actually becomes the preparatory beat.

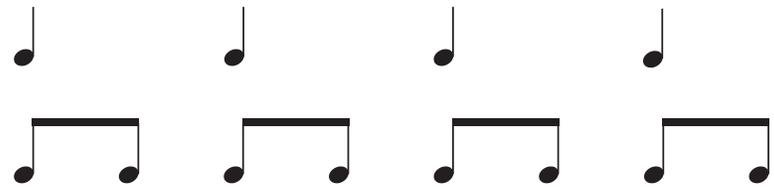
Practice directing these four measures until you can direct the fermata with ease.

Sav - ior from a - bove To suf - fer,

21 Direct “How Great the Wisdom and the Love” (*Hymns*, no. 195) in its entirety.

EIGHTH NOTES

A quarter note (♩) can be divided in half, creating two notes that are half of a beat each. These half beat notes are called *eighth notes*. Eighth notes are flagged on the stems (♪) or connected by a beam (♫). Generally either two or four eighth notes can be connected by one beam. Eighth notes are twice as fast as quarter notes.



The rhythmic name for eighth notes is dah-nah. Say “dah” on the beat and “nah” on the off beat (the point between the beats).

3/4

Dah - nah dah - nah

22 Clap once for each beat as you say the following rhythms. The * shows the beat.

2/4

Dah * dah * Dah - nah * dah * * * * * * * * * * * * *

23 Say the rhythmic names of the notes below while clapping a steady beat.

4/4

Lord, Dismiss Us with Thy Blessing

(Hymns, no. 163)

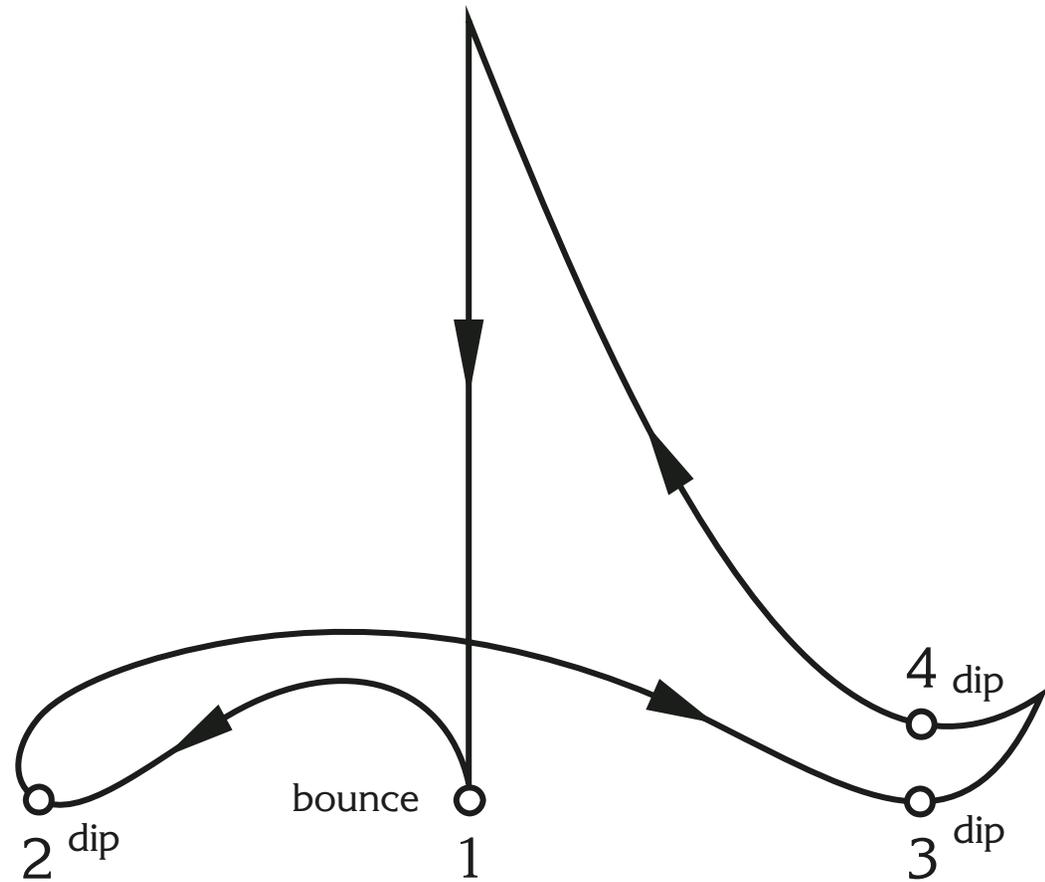
Say the rhythmic names of the notes below.

24 Sing them while clapping a steady beat.



The Four-beat Pattern

For music with the time signature $\frac{4}{4}$, use the four-beat pattern. Bring your arm down on the downbeat (beat one), left on beat two, a longer beat to the right on beat three, and up on beat four. Remember to emphasize the little bounce on beat one and the dips on beats two, three, and four so that your conducting will be easy to follow.



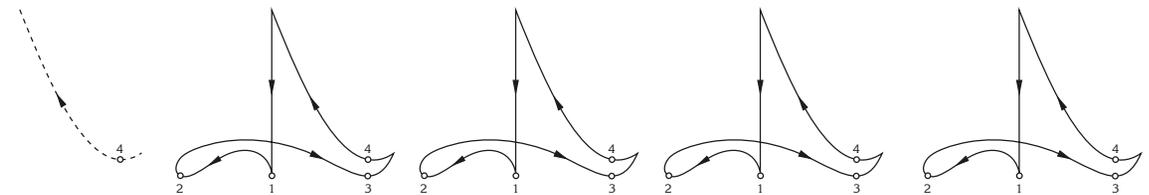
PRACTICING THE FOUR-BEAT PATTERN

Practice the four-beat pattern several times, making your movements smooth and even.

Practice the four-beat pattern while listening to **24**, "Lord, Dismiss Us with Thy Blessing" (*Hymns*, no. 163), on the audio-cassette. Follow the notes on this page and sing the words as you direct. You could also practice the four-beat pattern on examples **25**, **26**, and **27**, "Abide with Me!" (*Hymns*, no. 166), "We Will Sing of Zion" (*Hymns*, no. 47), and "As I Search the Holy Scriptures" (*Hymns*, no. 277).

Lord, Dismiss Us with Thy Blessing

(*Hymns*, no. 163)



Lord, dis - miss us with thy bless - ing; Fill our hearts with joy and peace.
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



Let us each, thy love pos - sess - ing, Tri - umph in re - deem - ing grace.



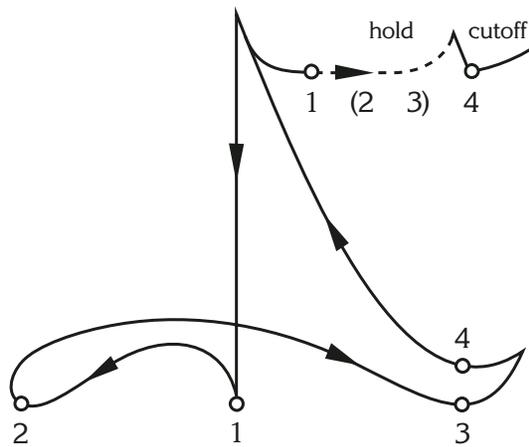
Oh, re - fresh us, oh, re - fresh us, Trav - 'ling thru this wil - der - ness.



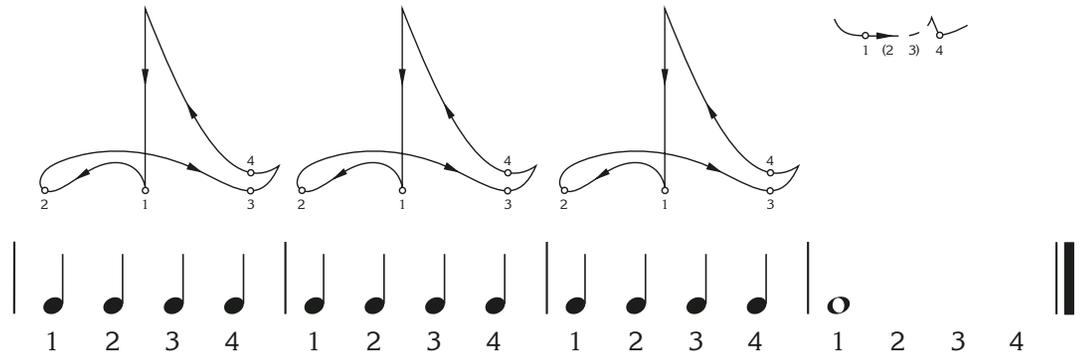
Oh, re - fresh us, oh, re - fresh us, Trav - 'ling thru this wil - der - ness.

THE FINAL CUTOFF

The final cutoff for the four-beat pattern is done like the final cutoff you have already learned. On the last syllable hold your arm still. As the cutoff nears, raise your arm slightly and then bring it down, bouncing to the right to make the cutoff.

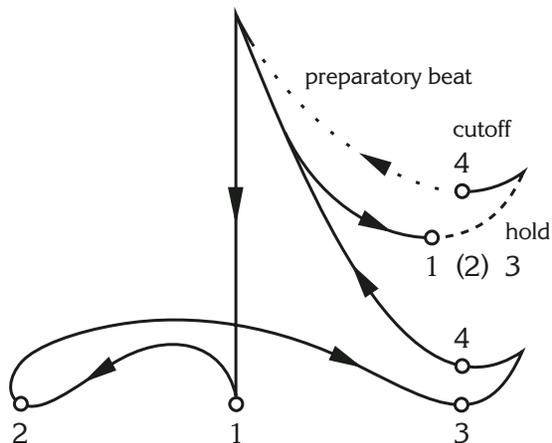


Practice the final cutoff by conducting four measures as if concluding a four-beat hymn. Count as you conduct three measures; then on the last measure hold your arm still while counting “one, two, three,” and do the cutoff on “four.” Repeat this a few times, remembering to do the cutoff motion from the elbow, not from the wrist. Practice the final cutoff while conducting the four-beat hymns listed on page 35.



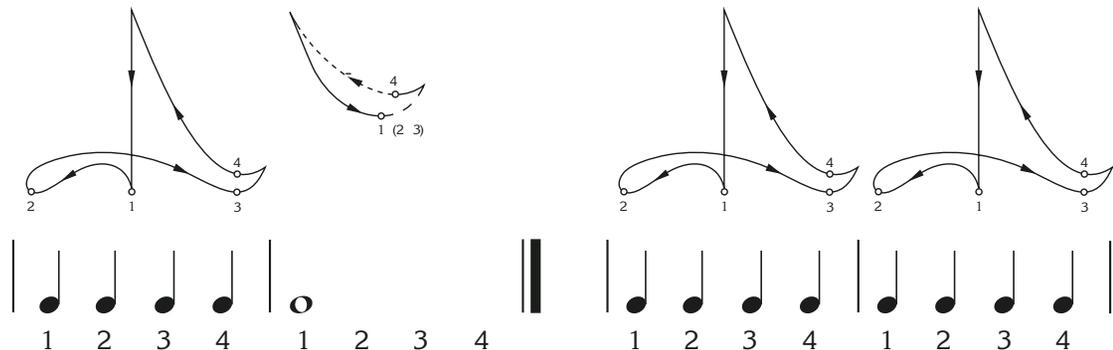
THE CUTOFF BETWEEN VERSES

The cutoff between verses in four-beat hymns is like the cutoff between verses in three-beat hymns. The cutoff at the end of one verse is followed by a preparatory beat to begin the next.



Practice this cutoff and preparatory beat by counting and conducting two measures as if ending one verse and two more measures as if starting a new one. Conduct a measure; then hold, counting “one, two, three.” On “four” make the cutoff and the preparatory beat, hesitate slightly, and then bring your arm down for the downbeat and conduct two full measures.

Practice these motions a few times, remembering to slow your counting just a bit in the last measure before beginning the new verse. When you are ready, practice the hymns listed on page 35, conducting from verse to verse.



PICKUP BEATS

Practice directing these $\frac{4}{4}$ hymns with pickup beats:

28 Come, We That Love the Lord (*Hymns*, no. 119)

Come, we that love the Lord, And

29 Redeemer of Israel (*Hymns*, no. 6)

Re - deem - er of Is - rael, Our

30 How Firm a Foundation (*Hymns*, no. 85)

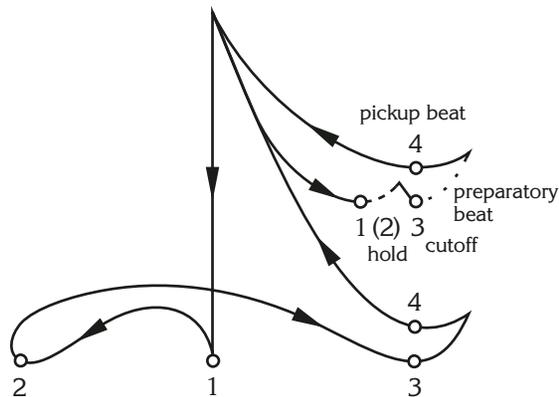
How firm a foun - da - tion, ye

31 We Love Thy House, O God (*Hymns*, no. 247)

We love thy house, O God, Where

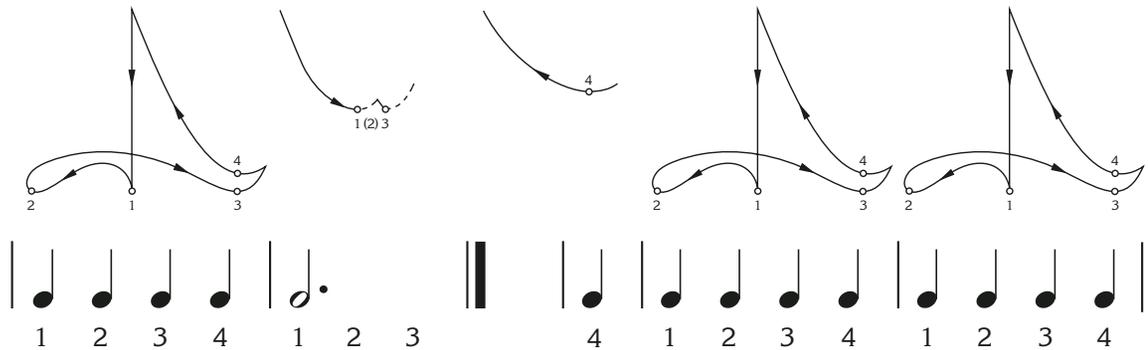
THE CUTOFF BETWEEN VERSES IN HYMNS WITH PICKUP BEATS

In four-beat hymns with pickup beats, the cutoff between verses is the same as you have learned for three-beat hymns with pickup beats.



Practice the cutoff and pickup beats by conducting and counting two measures as if you were ending one verse and two measures as if starting a new one. Conduct a measure, hold on “one, two,” raise your arm, and on “three” make the cutoff and the preparatory beat. On “four” bring your arm up for the pickup beat. Follow the pickup beat with two measures of conducting the four-beat pattern as shown.

Repeat this a few times. Remember to hesitate slightly before the pickup beat. When you are comfortable with this, practice directing all the verses of the hymns on page 38.



FERMATAS

Practice conducting these hymns with fermatas:

32 Praise God, from Whom All Blessings Flow (*Hymns*, no. 242)

Praise God, from whom all bless - ings flow; Praise him, all crea - tures here be - low;

Praise him a - bove, ye heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.

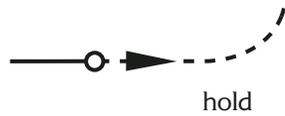
33 "Now Thank We All Our God" (*Hymns*, no. 95)

34 "I Know That My Redeemer Lives" (*Hymns*, no. 136)

35 "In Memory of the Crucified" (*Hymns*, no. 190)

CUTOFF: REVIEW

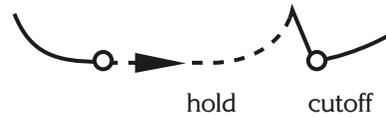
You have learned that in the three- and four-beat patterns all cutoffs begin by raising the arm slightly just before making the cutoff motion.



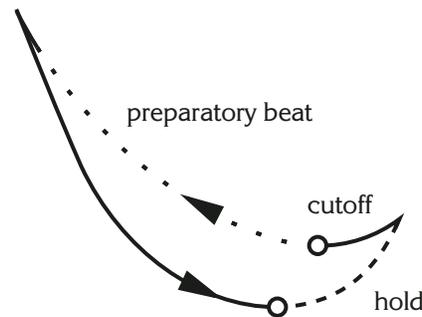
In the cutoff between verses, move your arm either to the right or the left depending on whether the new verse begins with or without a pickup beat.

Before you conduct a hymn, decide not only which beat pattern to use, but also which cutoff to use, depending on whether the hymn begins with or without a pickup beat. It may help you to say to yourself, "*with* to the right, *without* to the left."

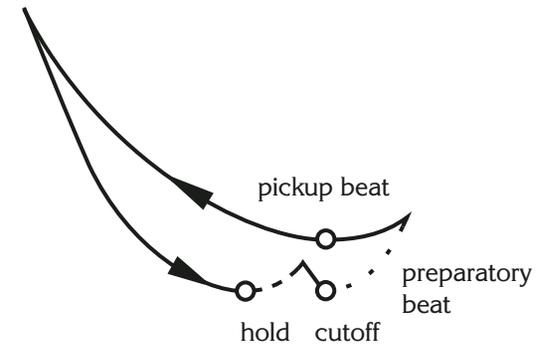
Whether a hymn begins with or without a pickup beat, the *final cutoff* is *always* to the *right*.



In hymns *without* pickup beats, the cutoff is to the *left*:



In hymns *with* pickup beats, the cutoff is to the *right*:



DOTTED NOTES

A dot next to a note increases the value of the note by one-half. A half note (♩) gets two beats. If you add a dot to it (♩.), its value increases by half of the original note, making it worth three beats. The same is true with quarter notes. Compare the rhythms at the right.

A quarter note (♩) gets one beat. If you add a dot to it (♩.), its value increases by half of the original note, making it worth 1½ beats. The other ½ beat is usually written as an eighth note (♪).

The diagram illustrates the effect of a dot on note values. It is organized into three rows and four columns:

- Row 1:** Four quarter notes (♩) with the syllable "Dah" below each.
- Row 2:** A quarter note (♩) with "Dah", followed by two eighth notes (♪) beamed together with "dah - nah", then a quarter note (♩) with "dah", and finally two eighth notes (♪) beamed together with "dah - nah".
- Row 3:** A dotted quarter note (♩.) with "Dah-ah", followed by an eighth note (♪) with "nah", then a dotted quarter note (♩.) with "dah-ah", and finally an eighth note (♪) with "nah".

Vertical dashed lines connect the notes in each column. Dotted lines connect the dotted quarter notes in the third row to the quarter notes in the second row, showing they are equivalent in value.

36 Clap a steady beat and say the following rhythmic names:

4/4

♩ ♩ ♩. ♩ | ♩ ♩ ♩ ♩. ♩ ♩ ♩ ♩. ♩ ♩ ♩ ♩. ♩ ♩

Dah dah dah - ah nah Dah dah dah - ah Dah - ah nah dah dah Dah - ah dah - ah

* * * * * * * * * * * * * *

3/4

♩. ♩ ♩ | ♩. ♩ ♩ | ♩ ♩ ♩ | ♩. ♩ ♩

Dah - ah nah dah Dah - ah nah dah Dah dah dah Dah - ah - ah

* * * * * * * * * * *

HYMNS WITH DOTTED NOTES

Regardless of the rhythm of the notes in a hymn, your job is to indicate a steady beat through your beat pattern. Though many hymns have dotted notes and other complicated rhythms, do not change your beat pattern to reflect these rhythms. The following hymns contain dotted notes. Practice conducting them while you listen to the audiocassette.

37 "O God, the Eternal Father"
(*Hymns*, no. 175)

38 "I Need Thee Every Hour"
(*Hymns*, no. 98)

39 "Guide Us, O Thou Great Jehovah"
(*Hymns*, no. 83)

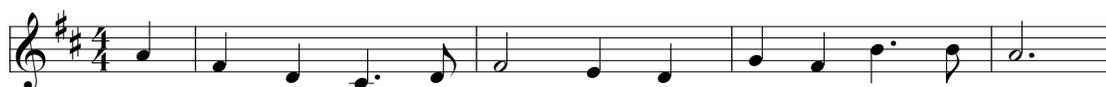
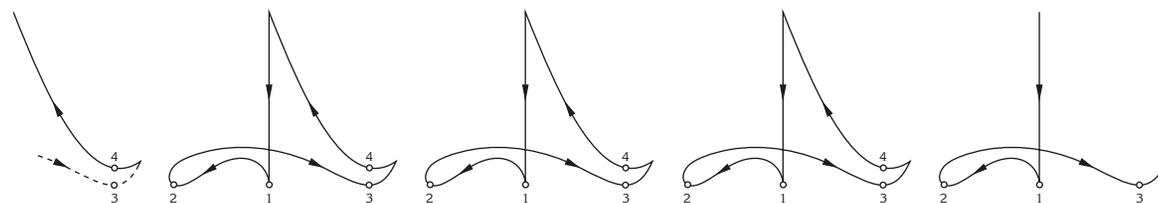
40 "Praise to the Lord, the Almighty"
(*Hymns*, no. 72)

41 "Hope of Israel" (*Hymns*, no. 259)

42 "I Know My Father Lives"
(*Hymns*, no. 302)

O God, the Eternal Father

(*Hymns*, no. 175)



O God, the'E - ter - nal Fa - ther, Who dwells a - mid the sky,



In Je - sus' name we ask thee To bless and sanc - ti - fy,



If we are pure be - fore thee, This bread and cup of wine,

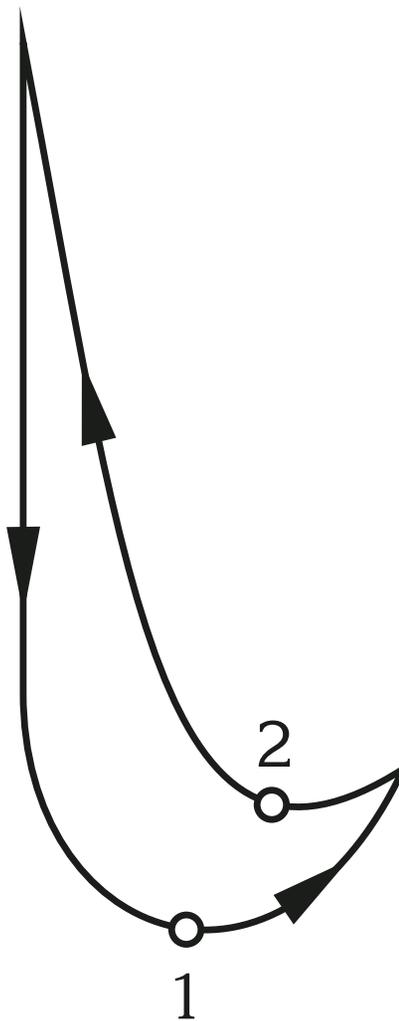


That we may all re - mem - ber That of - fer - ing di - vine—

The Two-beat Pattern

Use the two-beat pattern for hymns with a $\frac{2}{4}$ or $\frac{2}{2}$ time signature. Bring your arm down and to the right for beat one, then up and in for beat two. Each ictus indicates where the beat occurs.

Practice the two-beat pattern, using smooth and even movements.



Practice the two-beat pattern while listening to audiocassette examples **43** and **44**, “Count Your Blessings” (*Hymns*, no. 241) and “God Speed the Right” (*Hymns*, no. 106). Follow the notes in the hymnbook as you direct.

In the last line of “Count Your Blessings,” *rit.* is written above the treble clef, and two measures later *a tempo* is written. *Rit.* is an abbreviation for *ritard* or *ritardando*. It tells you to slow the tempo. *A tempo* tells you to return to the original tempo. When you conduct the last line of “Count Your Blessings,” you should slow the beat for two measures, and then quicken the beat for the last three measures.

The time signature for “God Speed the Right” is $\frac{2}{2}$, meaning that there are two beats per measure and that the half note is the fundamental beat.

43 Count Your Blessings (*Hymns*, no. 241)

When up - on life's bil - lows you are

1 2 1 2

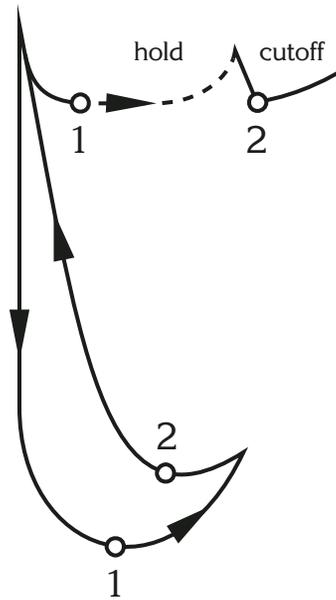
44 God Speed the Right (*Hymns*, no. 106)

Now to heav'n our prayer as - cend - ing,

1 2 1 2

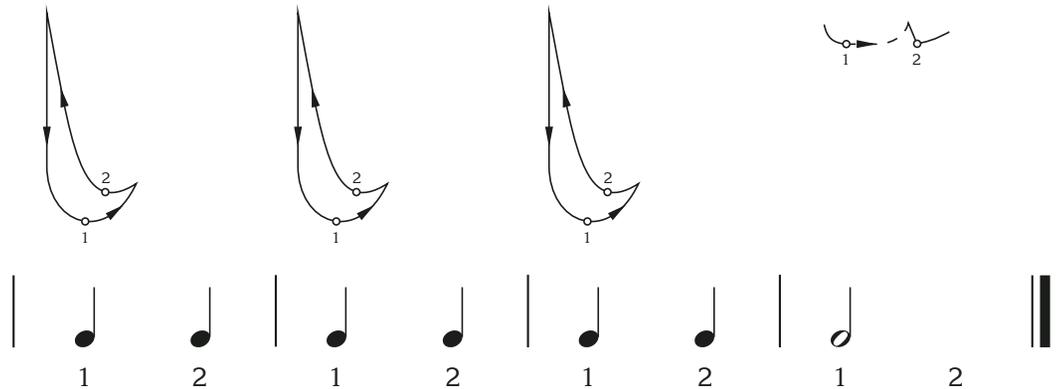
THE FINAL CUTOFF

The final cutoff for the two-beat pattern is done like the final cutoff for the other beat patterns you have learned. Hold your arm still on the last syllable of the text and then do the cutoff on the last beat.



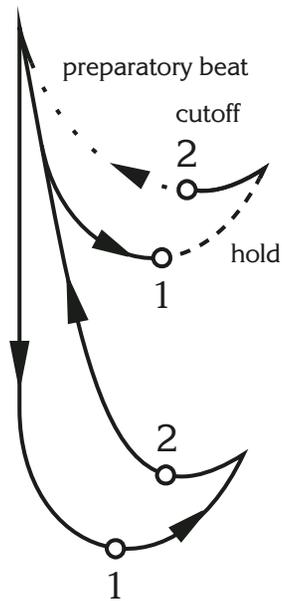
Practice this final cutoff by conducting four measures as if concluding a two-beat hymn. Conduct three measures; then on the last measure hold on "one" and do the cutoff on "two."

Repeat this a few times before practicing the final cutoff with the hymns on page 45.

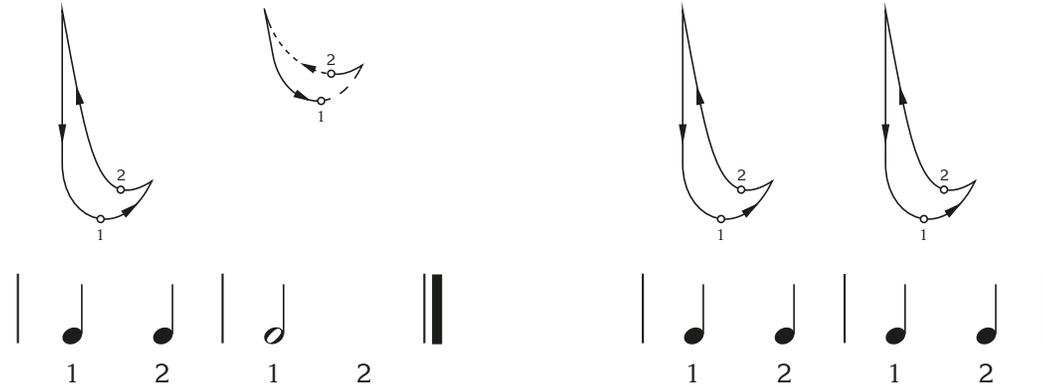


THE CUTOFF BETWEEN VERSES

The cutoff between verses in two-beat hymns is like the cutoff between verses you have already learned. The cutoff of one verse is followed by the preparatory beat of the next.



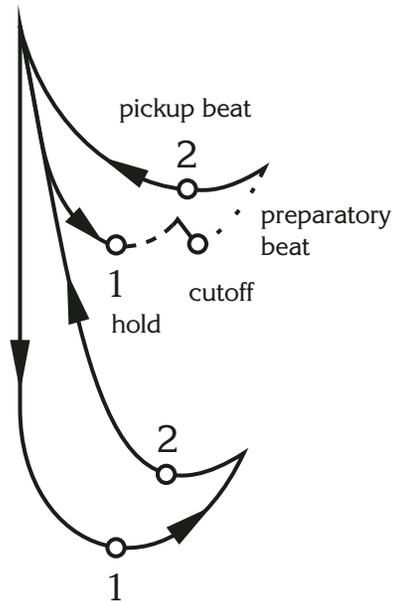
Practice the cutoff between verses by counting and conducting two measures as if ending a verse and two more measures as if beginning a new one.



Repeat these motions a few times until you are comfortable with them. Then conduct all the verses of the hymns on page 45.

THE CUTOFF BETWEEN VERSES IN HYMNS WITH PICKUP BEATS

In two-beat hymns with pickup beats, the cutoff between verses is done the same way it is in three- and four-beat hymns.



Practice these motions by conducting two measures as if ending a verse and two measures as if starting a new one. Count as you conduct.

Continue practicing by conducting “God Loved Us, So He Sent His Son,” (*Hymns*, no. 187).

Note: In hymns that have a $\frac{2}{2}$ time signature, quarter notes get $\frac{1}{2}$ a beat. When the pickup beats in these hymns are quarter notes, the preparatory and pickup beats are done quickly to indicate half beats rather than whole.

Repeat this a few times, and then conduct all the verses to the following hymns:

45 “High on a Mountain Top” (*Hymns*, no. 5)

46 “Because I Have Been Given Much” (*Hymns*, no. 219)

“While Shepherds Watched Their Flocks” (*Hymns*, no. 211)

“Ye Elders of Israel” (*Hymns*, no. 319)

FERMATAS

Review the fermata on page 40 of this course. Two examples of fermatas in two-beat time are shown on this page.

The fermata in “Keep the Commandments” (*Hymns*, no. 303) requires an extra beat and a cutoff. The upbeat is faster than usual; it happens on an eighth note on the word *in*.

“God Loved Us, So He Sent His Son” (*Hymns*, no. 187) starts on a pickup beat, so the preparatory beat is on the downbeat. All fermatas in this hymn can be conducted as shown in the illustration.

Follow the instructions for these hymns and practice them with the tape.

47 Keep the Commandments (*Hymns*, no. 303)

Four diagrams illustrate the conducting motion for the fermata in "Keep the Commandments". Each diagram shows a downward stroke from the top of the frame, followed by a curved path that dips and then rises to a cutoff point. The first diagram shows a dashed line for the initial downward stroke. The second diagram shows the path with a small circle labeled '2' at the end of the downward stroke and a larger circle labeled '1' at the end of the upward stroke. The third diagram shows the path with a small circle labeled '2' at the end of the downward stroke and a larger circle labeled '1' at the end of the upward stroke, with a dashed line indicating the cutoff. The fourth diagram shows the path with a small circle labeled '2' at the end of the downward stroke and a larger circle labeled '1' at the end of the upward stroke, with a dashed line indicating the cutoff.

Musical notation for "Keep the Commandments" is shown in 2/4 time. The first staff shows the beginning of the piece: "Keep the com -". The second staff shows the continuation: "keep the com - mand - ments. In this there is". The lyrics are written below the notes, with beat numbers 1 and 2 indicated under each note.

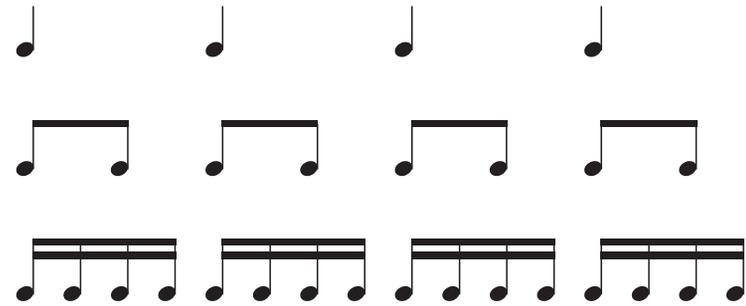
48 God Loved Us, So He Sent His Son (*Hymns*, no. 187)

Five diagrams illustrate the conducting motion for the fermata in "God Loved Us, So He Sent His Son". Each diagram shows a downward stroke from the top of the frame, followed by a curved path that dips and then rises to a cutoff point. The first diagram shows a dashed line for the initial downward stroke. The second diagram shows the path with a small circle labeled '2' at the end of the downward stroke and a larger circle labeled '1' at the end of the upward stroke. The third diagram shows the path with a small circle labeled '2' at the end of the downward stroke and a larger circle labeled '1' at the end of the upward stroke, with a dashed line indicating the cutoff. The fourth diagram shows the path with a small circle labeled '2' at the end of the downward stroke and a larger circle labeled '1' at the end of the upward stroke, with a dashed line indicating the cutoff. The fifth diagram shows the path with a small circle labeled '2' at the end of the downward stroke and a larger circle labeled '1' at the end of the upward stroke, with a dashed line indicating the cutoff.

Musical notation for "God Loved Us, So He Sent His Son" is shown in 3/2 time. The first staff shows the beginning of the piece: "God loved us, so He sent his Son, Christ Je - sus, the a -". The lyrics are written below the notes, with beat numbers 1 and 2 indicated under each note.

SIXTEENTH NOTES

Two eighth notes (♪) can be divided in half, creating four notes that are ¼ beat each. These notes are sixteenth notes and are double flagged (♪) or double beamed (♪). Sixteenth notes are twice as fast as eighth notes. Four sixteenth notes (♪♪♪♪) equal one quarter note (♪). The rhythmic name for sixteenth notes is dah-nee-nah-nee.



49 Clap once for each beat and say the rhythmic names. The * shows the beat. Keep your clapping even.

4/4

Dah - nah dah-nee-nah-nee dah - nah dah

3/4

PRACTICING SIXTEENTH NOTES

Combining two or three of the sixteenth notes in a group of four creates some interesting rhythms, as shown at the right.

The dotted eighth note and sixteenth note rhythm (♩.) is used often in the hymns. It has an irregular, short, skipping motion unlike the regular dah-nah. This rhythm is sometimes called "dotted rhythm." The rhythmic name is dah-nee.

Dah-nee - nah dah - nah - nee dah - nee

50 Clap a steady beat and say the dah-nahs below, then the dah-nees.

Dah - nee dah - nee dah - nee dah - nee dah - nee dah - nee dah - nee dah - nee

51 Clap a steady beat and say the rhythmic names below.

Dah - nah dah - nah dah - nee dah dah - nah dah - nah dah - nee dah dah - nee dah - nee dah - nee dah

Dah - nee dah dah dah - nee

PRACTICING DOTTED RHYTHMS

Say the rhythmic names in the following hymns. Then sing the words while you conduct the hymns.

52 Praise to the Man (*Hymns*, no. 27)

Praise to the man who com- Trai - tors and ty - rants now fight him in

53 We Thank Thee, O God, for a Prophet (*Hymns*, no. 19)

We thank thee, O God, for a proph - et To thank thee for send - ing the gos - pel To

54 "I Stand All Amazed" (*Hymns*, no. 193)

56 "Abide with Me; 'Tis Eventide" (*Hymns*, no. 165)

55 "Let Us All Press On" (*Hymns*, no. 243)

57 "Hark, All Ye Nations!" (*Hymns*, no. 264)

THE $\frac{6}{8}$ TIME SIGNATURE

You already know that the top number in the time signature shows the number of beats per measure. The bottom number shows the kind of note that carries the fundamental beat. If the bottom number is two, then a half note is the fundamental beat. If the bottom number is four, then a quarter note is the fundamental beat.

So far you have learned to conduct hymns in which the quarter note ($\frac{1}{4}$) or the half note ($\frac{1}{2}$) is the fundamental beat. Hymns written in $\frac{4}{8}$ time have four beats per measure and the eighth note is the fundamental beat. In $\frac{6}{8}$ time there are six eighth notes per measure.

In $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$ times, the eighth notes are connected in groups of two ($\frac{1}{8}$) or four ($\frac{1}{4}$). In $\frac{6}{8}$ time, the eighth notes are connected in groups of three ($\frac{1}{2}$). The three notes can be added together or divided in ways you have already learned, but the result must always equal six beats (six eighth notes) per measure.

Study the following examples:

58 Clap a steady beat and say the following rhythmic names:

59 Clap the rhythm of "I'll Go Where You Want Me to Go" (*Hymns*, no. 270).

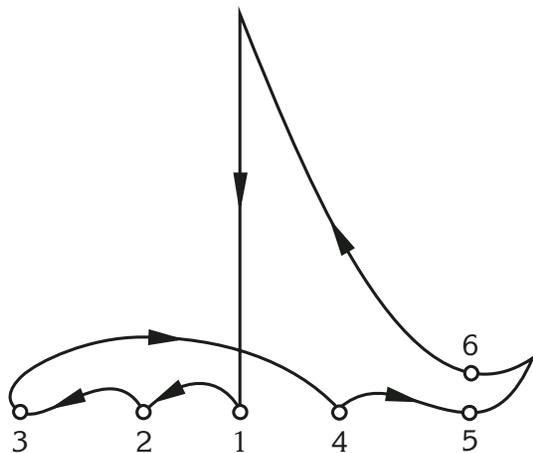
Here are the rhythmic names for $\frac{6}{8}$:

Note name	Number of beats	Note	Rhythmic name
Eighth note	1		lah
Quarter note	2		lah-ah
Dotted quarter	3		lah-ah-ah
Dotted half note	6		lah-ah-ah-ah-ah-ah
Sixteenth note	$\frac{1}{2}$		kee
Dotted eighth, sixteenth	$1\frac{1}{2}$, $\frac{1}{2}$		lah-kee

Compare with the chart on page 10.

The Six-beat Pattern

When conducting hymns with the time signature $\frac{6}{8}$ or $\frac{6}{4}$ you may use the six-beat pattern. Bring your arm down on beat one, go halfway across your body on beat two, the rest of the way across on beat three, back across your body on beat four, further to the right on beat five, and then up on beat six.



Practice conducting these $\frac{6}{8}$ hymns. Conduct the fermatas and the cutoffs as shown below and on the following page.

60 Come unto Jesus (*Hymns*, no. 117)

Come un - to Je - sus, ye heav - y la - den,

un - to that ha - ven Where all who

trust him may rest, may rest.

61 I'll Go Where You Want Me to Go (*Hymns*, no. 270)

The musical notation for exercise 61 is presented in two staves. The first staff contains the first six measures of the melody, and the second staff contains the next six measures. Above the notes, there are slurs and fingerings: 3, 2, 1, 4, 5 for the first five notes of each measure, and 6, 5 for the final note. A dashed line indicates a slur over the final note of the first measure in both staves.

It may not be on the moun - tain height Or may not be at the bat - tle's front My Lord will have need of

62 A Poor Wayfaring Man of Grief (*Hymns*, no. 29)

The musical notation for exercise 62 is presented in a single staff. It contains the first six measures of the melody. Above the notes, there are slurs and fingerings: 3, 2, 1, 4, 5 for the first five notes of each measure, and 6, 5 for the final note. A dashed line indicates a slur over the final note of the first measure.

A poor way - far - ing Man of grief Hath

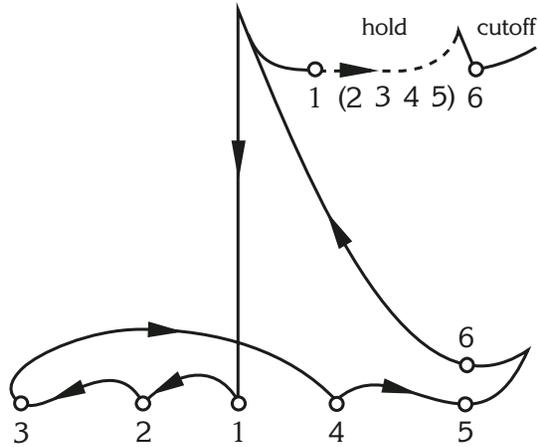
63 Sweet Hour of Prayer (*Hymns*, no. 142)

The musical notation for exercise 63 is presented in a single staff. It contains the first six measures of the melody. Above the notes, there are slurs and fingerings: 3, 2, 1, 4, 5 for the first five notes of each measure, and 6, 5 for the final note. A dashed line indicates a slur over the final note of the first measure.

Sweet hour of prayer! Sweet hour of prayer! That

THE FINAL CUTOFF

The final cutoff for the six-beat pattern is the same as you have learned for all other beat patterns.

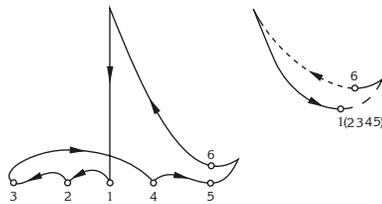


Practice the final cutoff by conducting four measures as if concluding a six-beat hymn. On the last measure, hold on beats one through five and do the cutoff on beat six.

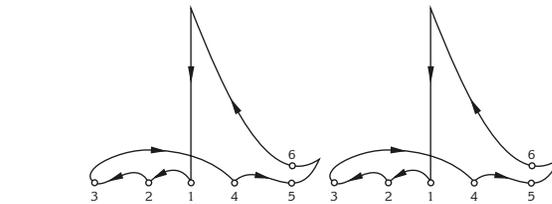
Practice this cutoff and use it with the hymns on page 55.

THE CUTOFF BETWEEN VERSES

The cutoff between verses in six-beat hymns is the same as you have learned for other beat patterns. Practice it by counting and conducting two measures as if ending a verse and two measures as if beginning a new one.



1 2 3 4 5 6 1 2 3 4 5 6

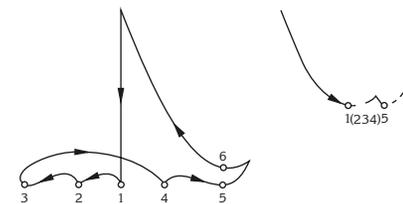


1 2 3 4 5 6 1 2 3 4 5 6

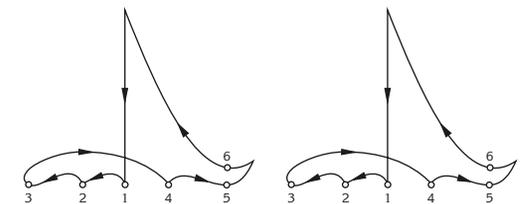
THE CUTOFF BETWEEN VERSES IN HYMNS WITH PICKUP BEATS

The cutoff between verses of six-beat hymns with pickup beats is done the same way as in other hymns with pickup beats.

Practice it as shown.



1 2 3 4 5 6 1 2 3 4 5 6



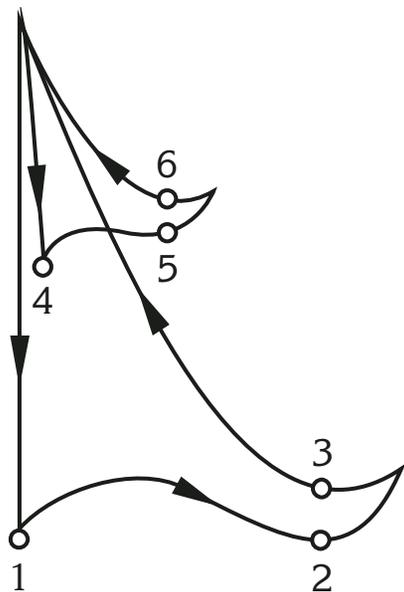
1 2 3 4 5 6 1 2 3 4 5 6

Alternate Six-beat Patterns

You may also use the following alternate six-beat patterns for $\frac{6}{8}$ and $\frac{6}{4}$ hymns.

THE DOUBLE THREE-BEAT PATTERN

This pattern, like the traditional six-beat pattern, is best used with slower hymns. The double three-beat pattern is a large three-beat pattern followed by a smaller one.



Practice this pattern with the following hymns:

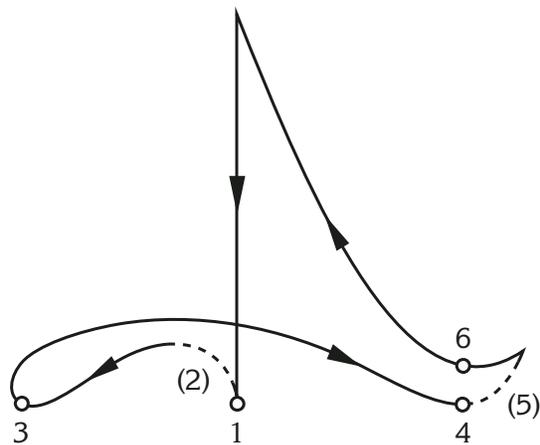
64 Come unto Jesus (*Hymns*, no. 117)

65 Love One Another (*Hymns*, no. 308)

THE ALTERED FOUR-BEAT PATTERN

This pattern can be used with moderate-speed hymns. Leave out the second and fifth beats of the traditional six-beat pattern and slow down or pause for these omitted beats. The pattern is conducted this way:

1	2	3	4	5	6
fast	slow	fast	fast	slow	fast



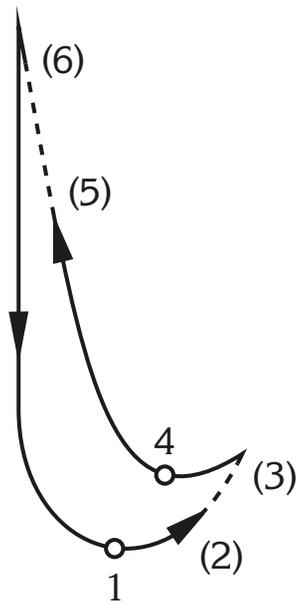
Practice this pattern with the following hymns:

66 Sweet Hour of Prayer (*Hymns*, no. 142)

67 I'll Go Where You Want Me to Go (*Hymns*, no. 270)

THE TWO-BEAT PATTERN

The two-beat pattern works well on faster $\frac{6}{8}$ hymns. The first three beats are on the downbeat, and the last three beats are on the upbeat.



Practice this pattern with the following hymns:

68 Master, the Tempest Is Raging (*Hymns*, no. 105)

Two diagrams above the staff show the fingerings for the two-beat pattern: 1, 2, 3, 4, 5, 6. The musical notation is in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. The lyrics are: "Mas - ter, the tem - pest is rag - ing! The

69 Have I Done Any Good? (*Hymns*, no. 223)

Two diagrams above the staff show the fingerings for the two-beat pattern: 1, 2, 3, 4, 5, 6. The musical notation is in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. The lyrics are: "Have I done an - y good in the world to - day? Have I

THE $\frac{6}{4}$ TIME SIGNATURE

Another time signature that has six beats in each measure is $\frac{6}{4}$. The fundamental beat is the quarter note (as shown by the 4 on the bottom of the time signature). The notes in each measure must equal the value of six quarter notes. Study the examples below:

Conduct the following $\frac{6}{4}$ hymns using any of the six-beat patterns you have learned.

70 Silent Night (*Hymns*, no. 204)

Si - lent night! Ho - ly night!

1 2 3 4 5 6 1 2 3 4 5 6

71 'Tis Sweet to Sing the Matchless Love (*Hymns*, no. 177)

'Tis sweet to sing the match - less love Of

6 1 2 3 4 5 6 1 2 3 4 5 6

Triplets

You have learned that a quarter note (♩) can be divided in half (creating two eighth notes) and in half again (creating four sixteenth notes). A triplet (♩♩♩) is a group of notes that divides the quarter note into thirds. The triplet always has a little three (3) above or below it and gets one combined beat. The triplet rhythmic name is “trip-a-let” or “lah-mah-nah.”

The notes in a triplet may be combined, forming figures like these:



The first two measures in the example below are counted like this: one, two, three, four, trip-a-let, two, trip-a-let, four. Clap a steady beat and say the following rhythmic names:

Practice conducting these hymns with triplets:

72 “O My Father” (*Hymns*, no. 292)

73 “More Holiness Give Me” (*Hymns*, no. 131)

SOME TIPS ON CONDUCTING

Now that you have learned all the patterns and know everything you need to do to direct an entire hymn, you can begin to develop an appropriate conducting style. Here are some tips on how to do this:

1. Practice conducting in front of a full-length mirror. Try to make your arm movements smooth and even. Move only your arm. Don't let your body sway or move in rhythm with the music, but don't hold it stiff either. Be still but relaxed.
2. Avoid floppy wrist motions.
3. Keep your beat patterns simple. Fancy flourishes and curlicues are unnecessary and can confuse the accompanist and congregation. A good director is easy to follow.

4. Don't make your arm motions too large or too small. They should be large enough to be seen from the back of the congregation, yet never exaggerated or uncomfortable for you.
5. Look at the congregation as you direct, moving your eyes from one part of the group to another to encourage the group to sing. (Memorizing the hymns frees your eyes from the book.) Eye contact with the congregation is most important at the beginning and end of the hymn and between verses.
6. Let the expression on your face reflect the mood of the hymn; be sure it is a pleasant expression.

7. Let your arm movements help express the mood of the hymn. Use energetic movements for a joyful hymn and calm movements for a reverent hymn.
8. While conducting, if you lose your place in the beat pattern, move your arm in an up-and-down motion in time with the music until you find your place again. Another all-purpose pattern that can be used in any instance is a sideways figure-eight.



INTERPRETING HYMNS

As a music director, you need to interpret the mood of each hymn and convey that mood through your gestures. When singing hymns, the congregation is worshiping the Lord. Through your conducting style, you can make this worship an ordinary experience or a meaningful one.

To help make hymn singing a meaningful experience for the congregation, you must prepare yourself. Study the hymns before the meeting and decide how you will direct them. Some suggestions about how to do this are listed below.

First, determine what the general feeling or spirit of the hymn is. Each hymn has a mood marking, such as *prayerfully* or *joyfully*, located above the first line of notes. It suggests the tempo or speed of the hymn and how loudly or softly to sing. Read the following mood markings and try to describe how a hymn marked by each word might be sung.

<i>reverently</i>	<i>with exultation</i>
<i>energetically</i>	<i>solemnly</i>
<i>cheerfully</i>	<i>majestically</i>
<i>peacefully</i>	<i>with conviction</i>

After reading a hymn's mood marking, read its text and decide what the message is. Is the hymn a prayer, a statement of praise, or some other message of worship? As you read, try to feel what the author felt while writing the words. Read the scriptures referenced below the hymn to help you determine the hymn's message.

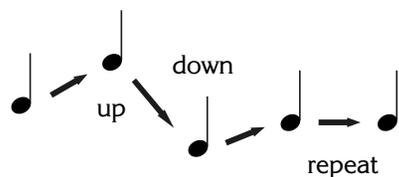
The metronome markings that follow the mood markings also tell you how fast to sing the hymn. (A metronome is an instrument that can mark a steady beat at different tempos.) The metronome marking has a small note, which shows the basic beat of the hymn, and numbers, which suggest how many beats to have in one minute. The marking ♩=66-88 shows that the tempo should allow between sixty-six and eighty-eight quarter notes in one minute. Since a minute has sixty seconds, a marking of 66 tells you that quarter notes should be a little faster than one per second. Fitting eighty-eight quarter notes in sixty seconds makes the beat even faster.

When you've decided on a mood and tempo, practice conducting the hymn a few times. Set the tempo and reflect the mood of the hymn with your preparatory beat and then keep the same tempo and mood throughout the hymn. Practice with the accompanist so he or she knows what to expect.

As you conduct, show the spirit of the music through facial expressions and arm movements. Be conservative in your expressions. Keep your conducting style simple so that nothing in your manner is distracting. Most important, seek the Spirit as you fulfill your calling. Let it fill you with the joy of true worship so you can communicate that joy to the congregation.

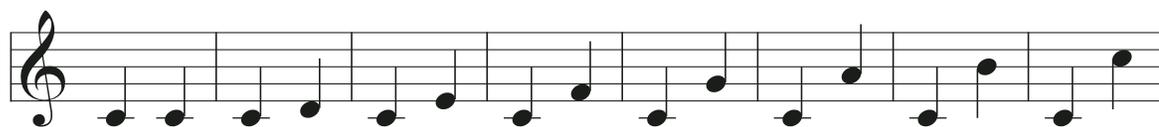
SIGHT SINGING

Sight singing is following a line of notes and singing their pitches. This brief introduction to sight singing will help you gain note-reading skills that will help you learn the melodies of unfamiliar hymns and songs. These skills will be useful in teaching simple note reading to others and in working with choirs.



Written notes move up or down in pitch or they repeat a pitch. With practice, you can become familiar with the distance between two written notes and how far you must raise or lower the pitch of your voice to match the notes. The distance between one note and the next is called an **interval**. The music at the right shows common intervals, beginning with the smallest interval—a unison, or repeated note—and moving to an interval of a second, third, and so on to an eighth, or octave.

Interval Names:



Unison Second Third Fourth Fifth Sixth Seventh Eighth



74 Listen to the taped examples of these intervals. Sing the intervals (sing “dah, dah”) after hearing each one. Look at the table of intervals as you sing, following the notes with your eyes.

To become more familiar with these intervals, associate them with hymn melodies you already know. The common intervals and the hymns they occur in are listed below.

Unison

“Abide with Me!”
(*Hymns*, no. 166)



1. A - bide

Fifth

“Praise to the Lord, the Almighty”
(*Hymns*, no. 72)



1. Praise to the

Second

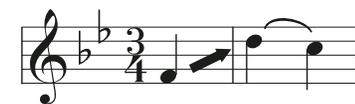
“Love One Another”
(*Hymns*, no. 308)



1. As I

Sixth

“We’ll Sing All Hail to Jesus’ Name”
(*Hymns*, no. 182)



1. We’ll sing

Third

“Sweet Hour of Prayer”
(*Hymns*, no. 142)



1. Sweet hour

Seventh

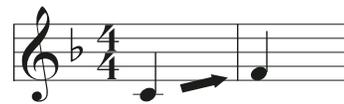
“The Light Divine” (last line)
(*Hymns*, no. 305)



in our hearts,

Fourth

“Come, We That Love the Lord”
(*Hymns*, no. 119)



1. Come, we

Eighth or Octave

“Called to Serve”
(*Hymns*, no. 249)



1. Called to

GUIDELINES FOR TEACHERS

The goal of the Basic Music Course is two-fold. First, it helps students learn the basic skills of musicianship. Second, it prepares them to teach these skills to others. Students can use the manual and materials to teach themselves, but they usually progress more quickly when a teacher demonstrates techniques, answers questions, and offers encouragement.

Every person who completes the course should be willing to teach it to others. If all students will become teachers of the course, soon there will be many talented musicians able to serve in the home, Church, and community.

These guidelines explain how to set up basic music course programs. They also provide materials to help teachers present the course to individual students or in a classroom.

HOW TO SET UP BASIC MUSIC COURSE PROGRAMS

In Stakes

The Basic Music Course may be taught in the ward or stake under the direction of stake priesthood leaders (see the “Music Organization for Stakes and Wards” chart). Stake music chairmen may organize and teach the course or ask others to do so. Members of the stake class might be ward representatives who could in turn teach what they learn to members of their wards.

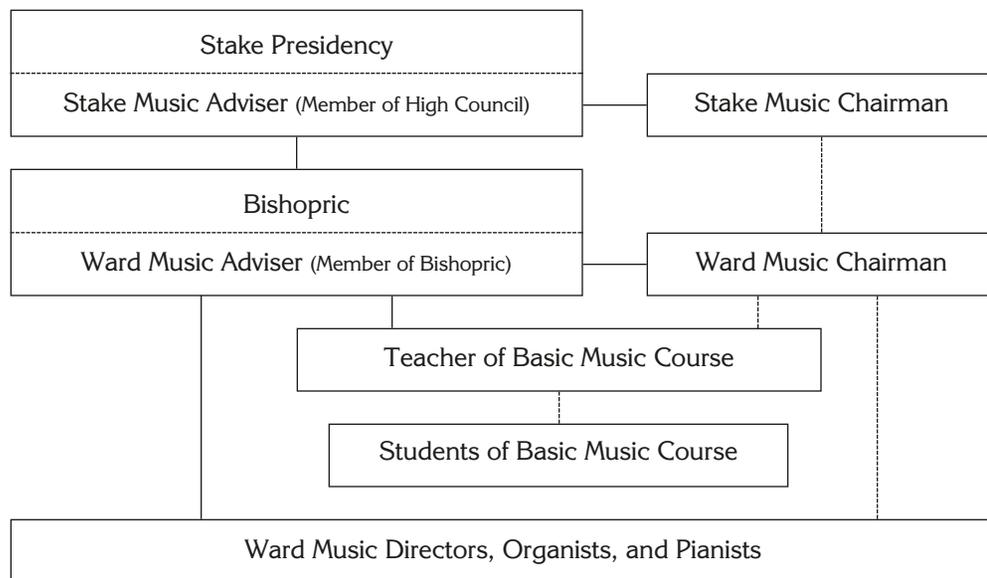
In Wards

The ward music chairman should make sure interested ward members receive music instruction. Under the bishopric’s direction, the ward music chairman may organize and teach the Basic Music Course or ask others to do so.

In Developing Areas

In areas of the Church where there are few members and limited resources, each Church unit could sponsor its own class to save time and expense. It may be best to provide training individually or to use the Basic Music Course in the home. Capable members may be called as music specialists to coordinate a Basic Music Course program.

MUSIC ORGANIZATION FOR STAKES AND WARDS



In the Home

Families can use the Basic Music Course in their homes on their own initiative. Even parents who know little about music can use the course successfully in the home.

BASIC GUIDELINES

Whether you live in a stake, ward, or developing area of the Church, follow these basic guidelines when you set up a Basic Music Course program.

1. Keep the organization simple. Work under the direction of local priesthood leaders. Use existing priesthood lines, organizations, and auxiliaries.
2. If practical, first teach the course on a stake level to representatives from each ward. These representatives can then become teachers in their own wards.
3. Be flexible. Design your Basic Music Course program to meet the unique needs of each stake or ward. Some units of the Church may welcome a full-fledged music program with large classes, weekly sessions, and large commitments of time and resources. Other Church units may choose a smaller program with fewer students, fewer class sessions, and more one-on-one or individual study.
4. As with all programs of the Church, the Basic Music Course should meet the needs of people, not the needs of

organizations. Music programs can help people increase their talents and find new ways to serve.

TO THE TEACHER: GETTING STARTED

Teaching the Basic Music Course is an exciting opportunity. If you have never taught music skills before, you will soon discover the rewards of helping others develop their talents.

Before teaching this course, you should become familiar with the course materials. You will teach from the same materials that your students will use. Preview each of the course manuals and audiocassettes, noting the concepts presented and the order and manner of presentation.

When teaching the Basic Music Course, it is best to begin with the *Conducting Course*. The skills presented in the *Conducting Course* lay a foundation for the skills presented in the *Keyboard Course*. Even students who already know how to conduct music should review the *Conducting Course* and listen to its audiocassette tape before beginning the Keyboard Course.

Once you have a general knowledge of the materials, you are ready to start preparing specific lesson outlines. Writing a lesson outline helps give you confidence as you teach and will be useful when you teach the course again. An outline can be very general—simply a list of the page numbers you want to cover. Or it can

be quite specific—a list of each concept to be taught with the activities and assignments you plan to use. You might want to copy the lesson outline on page 72 to help you prepare.

Your students may need more or less time than you have planned to learn the concepts you teach, so do not prepare too many lessons in advance. How much material you cover in each session will be determined by your students' abilities.

The Basic Music Course teaches in a simple way all the concepts and skills necessary to conduct and play church music. You should not need to use any outside materials; these may complicate the concepts or be unavailable to the students. Prepare your lessons to be simple and direct, following the order of the course materials whenever possible.

IN-CLASS DUTIES

Your in-class duties are to teach musical principles, help students practice skills, and assign homework.

Teaching Musical Principles

This course provides simple explanations of musical principles. To teach them well, study each principle carefully, finding how it builds on previous principles and leads to future ones. Discover ways to use the chalkboard or other visual aids. Think of ways to clarify the principle and show how it applies to what the students already know.

Don't spend a lot of class time *talking* about musical principles. Teach the principle in the clearest, quickest way you can, then practice it with the students. If students are confused, you will notice when they try to practice. It is easiest to clear up the confusion at this point.

Practicing Musical Skills

Practice assignments are given for almost every principle in the Conducting and Keyboard courses. Your job may be as simple as instructing students to practice musical skills, watching and helping where needed, and having them repeat assignments if necessary.

An example of a typical practice assignment is on page 9. The assignment is to listen to music and (1) find the beat of the music, (2) determine the tempo, (3) clap with the beat, (4) count the beat, and (5) determine the time signature. To help students complete this assignment, bring some music. You may want to provide several examples of music that represent a variety of tempos. If students are having problems with an assignment, you may need to demonstrate or give any other help the students may need. Encourage the students to keep practicing until all skills are learned.

As you preview the course material and prepare your lesson outlines, watch for these practice assignments. They should occupy most of the class time.

Assigning Homework

To develop musical skills, students must study and practice at home. At the end of each class session, review the material and assign homework. Encourage students to practice at least half an hour each day. Keyboard students can use the cardboard keyboard for home practice. Conducting students should use the audiocassette tape and practice in front of a mirror. Emphasize that the more students practice, the faster they learn.

Homework assignments may be the assignments given in the course materials. You may also create special assignments to help a student strengthen a particular weakness. Try to give enough work to keep the students progressing but not so much that they cannot finish it. Also, try to give assignments in a variety of skills to keep students interested.

Always follow up on homework assignments. At the beginning of each class session review the principles learned in the previous session and ask the students to perform the skills they practiced at home.

Effective Teaching Methods

1. Involve the students actively as they learn. Because musical skills are physical skills, students learn them best through physical practice. Seeing and hearing are not enough. Students need to touch, do, feel, and move.

The following five-step teaching method will help you involve your students physically in the learning process. Use and adapt these steps for each new skill or concept you teach.

TEACHER	STUDENT
A. Explains	Listens
B. Performs	Observes
C. Performs, corrects, praises	Performs, adjusts
D. Observes	Performs
E. Listens	Explains

Step A: The teacher explains the new principle and describes the skill while the student listens.

Step B: The teacher performs the skill, demonstrating the new principle for the student.

Step C: The student and the teacher perform the new skill together. The teacher praises proper actions and kindly corrects improper ones, helping the student adjust and improve.

Step D: The student performs the skill alone for the teacher.

Step E: The student shows understanding of the principles or skill by explaining it or teaching it back to the teacher or to a student partner.

If a student ever seems confused as you follow these steps, return to step A and start again, making your explanation simpler and giving more examples.

2. As you teach new skills, combine them with skills students already know. This puts the new skills in perspective and helps increase the students' physical coordination. Teach so that each learned skill leads logically to the next new skill. Combine skills in a variety of ways to add diversity and fun to your lessons. Consider using the following activities: (a) clapping a steady beat while singing, (b) conducting while saying the rhythmic syllables to the notes, (c) singing while practicing cutoffs, and (d) speeding or slowing the tempo while playing the piano or conducting.
3. Be flexible. Each class or student may have different needs. Be sensitive to these needs and adapt your lessons as you go. If the material seems to move too quickly for a student, take more time, allow more practice, or add materials that review or reinforce. If the material moves too slowly for a student, present more principles per class session or give extra assignments to keep quicker students busy.

Feel free to introduce concepts in a different order than the manuals present them. Always encourage progress, but let the students' abilities set the pace.

4. Review regularly. At the start of each class session spend a few minutes reviewing the principles already covered. You might ask review questions that will focus the students' minds and prepare them to learn something new. Let the students explain what they remember. It is also good to spend a few minutes at the end of class reviewing what was learned that day.

You might also have a longer review every four to six class sessions, covering all of the major principles and skills learned in those sessions. Plan these reviews at natural breaks between principles.

Reviews are best when they are fun. Relay races at the chalkboard, open-book fill-in-the-blank quizzes, games with flash cards, twenty questions, and other fun activities work well.

5. Use memory devices. Memory devices illustrate concepts as well as help the students remember.

A memory device can be a picture, a story, or a key word that represents a principle. For example, to teach about flats and sharps, show the students a picture of a bicycle about to run over a tack in the road. Tell them the tack is sharp; it points up. Sharps go up. Ask them what happens to the bicycle tire when it runs over the tack. It goes flat.

Flats go down. Such memory devices add clarity to your teaching.

6. Have fun. Use humor and personality to make the class enjoyable. Lots of encouragement, praise, and enthusiasm will produce results.
7. Overcome discouragement. Help students realize that it is natural to have difficulty in learning new skills. Like most skills, musical skills require a lot of time and practice before we can perform them well. Your encouragement and positive attitude are very important in helping students overcome discouragement.
8. Be consistent and follow through. Hold class regularly on the same day at the same time and place every week. Keep a record of students' attendance. Be consistent in your teaching methods and always follow through on what you say you will do and on assignments that you give. Make sure that every new principle you teach is consistent with what you have taught in previous lessons. Nurture discipline in your students.
9. Recognize that the course has benefits beyond music. Although your students' future service will be a great blessing to the Church, perhaps an even greater blessing will be your students' feelings of accomplishment, personal development, and self-worth. The students will also be more sensitive to beauty and artistic

expression. One of the world's greatest music teachers, Shinichi Suzuki, said: "Teaching music is not my main purpose. I want to make good citizens. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline, and endurance. He gets a beautiful heart."

10. Seek spiritual guidance through prayer, fasting, and scripture study to help you with your teaching assignments.

TIPS FOR TEACHING THE CONDUCTING COURSE

1. Much of the *Conducting Course* teaches students how to read and perform rhythm. The rhythmic syllables (see page 10) are different from those traditionally used. But they are simple and easy to say in any language. You may choose to use them only briefly, giving more attention to the traditional note names of quarter note and half note. Or you may use them in place of the traditional note names. You could simply point to a row of quarter notes, saying "dah" for each note. Then each quarter note would be known as a "dah." This lets you avoid having to explain what quarter means. The rhythmic syllables can make learning to read and conduct music faster and more fun. You can help
- students who want to extend their musical knowledge learn the traditional rhythmic principles outside of class.
2. Because learning to conduct music is less difficult than learning to play a keyboard instrument, conducting classes may draw more students than keyboard classes. When teaching a large class, use teaching assistants to help you give personal attention to each student. Teaching assistants may be any qualified people, perhaps students who have progressed further in the Basic Music Course. During class, the assistants could go student to student, giving help where needed. You could also divide the class into smaller groups for learning and for practice activities, with a teaching assistant for each group.
3. Arrange for a room large enough to allow the students space to stand and move their conducting arms freely.
4. To avoid confusion when teaching conducting patterns, conduct with your back to the students. This way the students' arms will be moving in the same direction as your arm.
5. Encourage students to sing the words of the hymns as they conduct. Singing while conducting is a good habit to form.
6. As often as possible, let each student conduct in front of the class as if the class were a singing congregation.
7. Whenever possible, let the students practice with music provided by a pianist or a tape. When you use a pianist, you can stop the music and begin again without wasting time trying to find the right place on a tape. If a pianist is available, be sure the students practice conducting hymns beginning with an introduction. On the *Conducting Course* tape, instead of an introduction, one full measure of rhythmic clicks is given before the measure that begins the hymn.
8. To best use the time during practice sessions in class, divide the students into pairs. Each student, facing a partner, practices the new skills. Partners work through problems and correct their performance. You can use these short practice sessions with partners whenever you teach a new skill.
9. Help the students feel the spirit of the hymns. Emphasize that in order to be truly effective as conductors, they will need to do more than learn conducting patterns. They will also need to understand and feel the message of each hymn they conduct.
10. The videocassette *Music Training* (53042) includes a section on conducting skills. It may be valuable to show it at the beginning of the *Conducting Course* as a preview of conducting skills. Or you could use it later as a review.

BASIC MUSIC COURSE LESSON OUTLINE

Date to be taught: _____

Conducting Keyboard

Lesson: _____ Pages to be covered: _____

- A. _____

- B. _____

- C. _____

- D. _____

- E. _____

- F. _____

- G. _____

Special activities:

Illustrations and other materials needed:

Home practice assignments:

BASIC MUSIC COURSE LESSON OUTLINE

Date to be taught: _____

Conducting Keyboard

Lesson: _____ Pages to be covered: _____

- A. _____

- B. _____

- C. _____

- D. _____

- E. _____

- F. _____

- G. _____

Special activities:

Illustrations and other materials needed:

Home practice assignments:

GUIDELINES FOR CHOIR DIRECTORS

This section provides conducting guidelines and skills for choir directors. It includes information on (1) advanced conducting techniques, (2) selecting appropriate music, (3) making simple hymn arrangements, (4) teaching music to a choir and holding effective rehearsals, (5) principles of good singing, and (6) giving successful performances.

Skills for Conducting a Choir

Whether you conduct a congregation or a choir, your basic duties are the same: keep the singers singing together and help them interpret the music. A choir should sing with greater artistic refinement than a congregation, though, so you must use conducting skills beyond those needed to direct a congregation.

The skills you need to successfully conduct a choir are—

1. Effective preparatory beats.
2. Meaningful facial expressions.
3. Conducting with the left arm.
4. Knowing when to use a baton.

Using these skills, you can conduct a variety of tempos, dynamics, and musical styles. The choir can respond to your signals by singing with added feeling, making the music come alive for the listeners.

THE PREPARATORY BEAT

The preparatory beat and the moments just before it are when you get the music off to a successful start. As you take your place in front of the choir and raise your arms to conduct, make sure every member of the choir and the accompanist are ready to begin. In this brief moment, feel the rhythm and mood of the music. Feel the beat in proper tempo or count a measure of beats to yourself.

When all is ready, conduct the preparatory beat. Let this beat reflect your intentions for tempo, dynamics, and emotion. If the music is slow and solemn, the preparatory beat should be slow and give a feeling of solemnity. If the music is joyful or bold, the preparatory beat should show these moods. The choir can then respond from the very first note, singing with the musical expression you desire.

FACIAL EXPRESSION AND EYE CONTACT

Facial expression and eye contact are two of your most important tools. Use them constantly. To do this, you must know the music well enough to look away from it much of the time. Use your eyes and face to tell the choir what expression you want them to put in the music. Before the music begins, give an alert and encouraging look. When the music ends, show an expression of appreciation and approval.

USING THE LEFT ARM AND HAND

The left arm and hand are very important tools in conducting a choir. Here are some ways to use them:

1. Use both arms to give the preparatory beat and downbeat. Continue conducting with both arms for a full measure or more, letting your left arm mirror your right. Then drop your left arm to your side.

2. Use both arms for cutoffs and for mirroring the beat pattern for emphasis (especially when slowing or quickening the beat).
3. Use your left arm and hand to clarify the style, mood, or phrasing.
4. Sometimes one or more vocal parts do something different than what the rest of the choir is doing. Use your left hand to

signal instructions to the choir while your right arm conducts the beat. These hand signals are listed under “Choral Conducting Techniques” on page 75.

Using your left arm and hand can improve your communication with the choir. But don't overuse it. When you only need to conduct the beat, use your right arm, letting your left arm rest at your side.

USING A BATON

If you are conducting a large choir, a baton helps singers see what you are doing and stay together. But a baton cannot express what the hand can in interpreting the music and is not as useful with smaller groups.

Choral Conducting Techniques

Musical Characteristic	Conducting Technique
Loud (<i>forte</i> or <i>f</i>)	Use a large beat pattern, holding arms away from the body. Hold the left palm up, or let the left arm mirror the beat pattern for emphasis.
Soft (<i>piano</i> or <i>p</i>)	Use a small beat pattern, with arms close to the body. Hold left palm down.
Fast (<i>allegro</i>)	Use a quick beat pattern, with sharp motions and crisp bounces on the beats.
Slow (<i>andante</i>)	Use a slow beat pattern, with graceful motions and soft bounces on the beats.
Getting louder (<i>crescendo</i> or <i>cresc.</i>)	Use a beat pattern increasing in size. Hold the left palm up and push it upward, moving the arms away from the body.
Getting softer (<i>diminuendo</i> or <i>dim.</i>)	Use a beat pattern decreasing in size. Hold the left palm down and push it downward, moving the arms closer to the body.
Speeding up (<i>accelerando</i> or <i>accel.</i>)	Make the beat pattern faster, with motions becoming more crisp and the beat more pronounced.
Slowing down (<i>ritardando</i> or <i>rit.</i>)	Make the beat pattern slower, with motions becoming more graceful and the beat less pronounced.

Musical Characteristic	Conducting Technique
Solemn, reverent, or legato	Use a smooth, rounded beat pattern with soft bounces on the beat.
Bright, joyful, or staccato	Use an animated, angular beat pattern, with sharp bounces on the beat.
One vocal line is more important than the others	Use the left hand to signal palm up to the important vocal group, palm down to the other groups.
One part of the choir sings while the other is silent	Face the group that is to sing.
Part of the choir cuts off while the other part continues to sing	Before the cutoff, look at the group that is to cut off. Give the cutoff signal with the left hand (the right hand continues the beat pattern), and then face the group that is to continue singing.
The silent part of the choir joins the singing part	First look at the singers who are to begin singing; then do a preparatory beat with your left hand and bring them in. Mirror the beat pattern with your left hand for a measure or more.
Part of the choir sustains a note while the other part sings other notes	Hold your left hand, palm up, in the direction of the group that is sustaining. Continue the beat pattern with your right hand.

Choosing the Right Music

Choosing the right music means choosing music that is right for the occasion and right for the choir.

MUSIC THAT IS RIGHT FOR THE OCCASION

Most choir performances will be in sacrament meetings, but there will also be other occasions when a choir might be asked to perform and would need to sing music appropriate for the setting.

Sacrament Meeting

Sacrament meeting music should enhance the sacred nature of the occasion. Usually music for sacrament meeting should be our Latter-day Saint hymns. When you use other music, choose a text with an appropriate gospel message and music that reflects a religious quality rather than a popular or worldly style. It is better when the pieces are short and uncomplicated. By coordinating with the music chairman and the bishopric, you can choose music to fit the theme of the meeting or the message of the speakers.

Other Occasions

A choir might also be asked to sing for stake conferences, firesides, funerals, talent nights or other activities, and community

events. Considering the season, theme, or purpose of the meeting or event will help you choose the best music. Stake conferences and funerals will have the same sacred, spiritual nature that sacrament meetings have. Firesides, too, can be very sacred but they can also concentrate on more seasonal subjects. Activities and community events can give a choir an opportunity to perform popular selections (make sure they adhere to the standards of the Church).

MUSIC THAT IS RIGHT FOR THE CHOIR

Consider the following when choosing music for the choir.

Size of the Choir

For a small choir (eight to twelve voices) or for a children's choir, music written in unison or in two parts may be best. For larger choirs, choose unison, two-, three-, or four-part music. If your choir is small, avoid music that needs a big, full sound to be effective. Don't use the Mormon Tabernacle Choir as your guide for choosing music. Music meant for large, well-trained choirs would be difficult for most ward choirs to perform well. You can enhance a small adult choir by occasionally having a group of children or youth sing with them.

Ability of the Singers

Consider the ability of the singers in your choir. Avoid music with notes that are too high or low for them to sing comfortably. Be cautious about using music with fast-moving notes, difficult rhythms, or musical lines with many wide skips between notes. You may also want to stay away from unusual harmonies or counterpoint (music which has vocal parts moving independently of each other).

Voice Mix

Consider the number of singers you have for each vocal part. If you have a small number of men, you will weaken their sound by dividing them into bass and tenor sections. It may be better to choose or arrange music that unites the men's voices into one part, usually the bass part.

Variety

Choose music that brings variety to a choir's rehearsals and performances. Solemn hymns, joyful anthems, music for special occasions, seasonal music, patriotic tunes, and inspirational songs all have a place in a choir's repertoire. Choose music not only that you like but that the choir likes; choir members will be faithful and enthusiastic if they enjoy what they are singing.

Adding Variety to Hymn Singing

Frequency of Rehearsals and Performances

Choose music that the choir can learn in the time available for rehearsal. If the choir performs often, choose music that is easy to learn. If you choose more challenging music, make sure to rehearse it many weeks before performing it. When you choose music that the choir can learn in the given rehearsal time, singers will be confident enough to add spirit and emotion to their performance.

Ability of the Accompanist

Be sure your accompanist can play the music that you choose. Allow plenty of time for the accompanist to learn the music before rehearsal.

Most of the music a choir sings is hymns sung as they appear in the hymnbook. Sometimes, though, varying the way a hymn is sung adds interest for both listener and singer and gives fresh understanding of the hymn. These are some ways to vary how hymns are sung:

1. Sing in unison or two parts. Many hymns sound elegant when sung in unison by men, women, or both. Other hymns are better in a two-part combination using the soprano and alto parts. Women or men might sing both parts, or men might sing melody and women sing alto.
2. Change the part arrangement from SATB (soprano, alto, tenor, bass) to all men (TTBB) or all women (SSA or SSAA). When changing parts from SATB to TTBB, use the same notes and assign basses the bass part, baritones the melody (at an octave lower), second tenors the tenor part, and first tenors the alto part (at actual pitch rather than an octave lower).
Change SATB to SSA by assigning first sopranos the soprano part, second sopranos the alto part, and altos the tenor part. For SSAA, raise the bass part an octave for the second altos.
3. Use a solo or a group of voices (*a*) on the melody with piano or organ accompani-

ment, (*b*) with the choir humming voice parts, or (*c*) without accompaniment.

4. Have a children's or youth choir sing with an adult choir or sing a verse or more by themselves.
5. Have a quartet (a singer from each section or all men or all women) sing a verse.
6. Have the congregation join in singing the last verse of the hymn.
7. Have a violin or flute play a verse alone, with the choir humming, or play a descant while the choir sings.
8. Vary the dynamics, singing one verse louder or softer than the others.
9. Vary the tempo by singing a verse slightly faster or slower than the others.
10. Use a specially prepared piano or organ accompaniment as the singers sing the melody in unison.
11. Sing a verse (usually the last) in a different key, moving up a half or a whole step.
12. Combine these suggestions. For example, have the choir sing verse one in unison and verse two in SATB; in verse three have the sopranos sing the first phrase, altos join for the second, tenors for the third, and basses for the last; have a soloist sing verse four; and have SATB again in verse five.

Before the Rehearsal

Before the rehearsal you should prepare yourself, plan the rehearsal, and prepare the rehearsal place.

PREPARE YOURSELF

To prepare yourself, study the music thoroughly. Decide how to interpret the music and make pencil markings to help you teach and direct it. You need to learn the music well enough so you can look up as you conduct. The following steps will help you prepare:

1. Read the text aloud to understand its message and its mood.
2. Go through the music, noting the time signature, the tempo markings (how fast or slow), the dynamic markings (how loud or soft), and any other expression marks. You may want to circle or underline them.
3. Go through the music again, saying the words in rhythm as you conduct or tap a steady beat.
4. Learn the melody line and sing it while conducting, following the tempo and dynamics indicated on the music. Come to a feeling of the style and mood of the music. When adding feeling to the

music, don't overemphasize any one aspect. Keep your interpretation simple.

5. Become familiar with each of the vocal parts, circling any notes or rhythms that may be difficult. Difficult passages will need special attention during rehearsals.
6. Find places in the music where one vocal line begins or ends independently of the other lines or where one line becomes more important than the others. Mark these places in the music so you can signal the singers at the appropriate time.
7. Practice conducting the music from beginning to end, using good technique and expressive gestures. Picture the choir in front of you, visualizing where each section of singers will be seated. Practice facing or gesturing in the direction of the section that will need cues from you. Conducting in front of a mirror may help improve your skills.
8. You could meet with the accompanist before the rehearsal to discuss your interpretation of the music and practice conducting with the accompaniment.

PLAN THE REHEARSAL

To efficiently use your rehearsal time, you need to have a plan. Look at the choir's performance schedule and decide which pieces the choir needs to rehearse. List the titles and page numbers of the pieces and how much time you will spend rehearsing each one. Tell your accompanist what you plan to do. Sometimes pieces will need more time than you planned for; be flexible enough to let rehearsals meet the needs of the choir.

PREPARE THE REHEARSAL PLACE

Work with your priesthood leaders well in advance to schedule the rehearsal time and place. Make sure choir members know about the rehearsal. Then be sure the building will be unlocked at the scheduled time.

Arrange the seating so that every member of the choir can see you and hear the piano or organ. Usually the sopranos are seated on your left as you face the choir and are near the basses; altos are usually by the tenors. But any arrangement that works for your choir is fine.

Arrive early to make arrangements, lay out the music, and greet members as they arrive.

The Rehearsal

Not only are rehearsals a time to prepare for performances, they also help choir members develop the sense of unity and friendship so important for a successful choir. When the rehearsal is positive and enjoyable, members attend faithfully. Since nonmembers and less-active members may be invited to sing, choir rehearsals can be a time of fellowship and learning. A choir fulfills its purpose when each member experiences personal growth through singing in the choir. You can help this happen through effective, enjoyable rehearsals.

THE REHEARSAL AGENDA

The following is a typical rehearsal agenda for a ward choir:

1. Opening prayer (assigned by the choir president)
2. Announcements by the choir president
3. Introduction of new members by the choir president
4. Other choir business
5. Rehearsal time, which usually includes:
 - a. A short warm-up period, using warm-up exercises, a familiar hymn, or another simple piece of music (for example, “I Need Thee Every

Hour” [*Hymns*, no. 98] or “Praise God, from Whom All Blessings Flow” [*Hymns*, no. 242]).

- b. More difficult anthems and other challenging pieces.
- c. New music.
- d. Other music in need of work.
- e. A piece the choir does well.

HOW TO REHEARSE A NEW PIECE OF MUSIC

Following are some suggested steps for rehearsing a new piece of music. All of these steps do not need to be done in a single rehearsal; the process may be spread over several weeks.

Give an Overview

The overview gives choir members a general feeling for the music. Read, or have someone in the choir read, the text aloud and briefly discuss its message. Next let the choir sing or hum through the entire piece. Then briefly discuss the unique qualities, interesting elements, and mood and style of the music.

Teach the Notes

The best way to teach the notes is to divide the singers by vocal group (soprano, alto, tenor, bass) for sectional rehearsals. Sectional

rehearsals save time and keep the singers busy learning their parts instead of waiting for their turn to rehearse. Although it is best to send each group to a separate room, it may be more practical to divide the choir into two groups, men and women. An assistant director can help with sectionals. If it is not possible to divide, work with each section of singers in turn while the others hum their notes.

The following are guidelines to help you teach new music to the choir:

1. Divide the piece into smaller parts and teach it segment by segment. To divide the piece, find places where natural breaks occur or divide the piece into segments of one or two pages.
2. For each segment of music, take each vocal group through its part while the notes are played on the piano or organ. The singers may be able to hear their notes better if the accompanist plays them in octaves. The singers can hum or sing *ah* while learning the notes.
3. Teach troublesome rhythms by having the choir clap or say the words in the proper rhythm.
4. Teach difficult notes by singing or playing them while the choir listens.

Then have the singers repeat what they hear. Try singing a difficult passage five or six times in a row or very slowly.

5. While one group learns its notes, have the other groups study theirs or hum them to hear how they harmonize with the rest of the choir.
6. While the singers learn the notes, have the accompanist play the vocal lines rather than the accompaniment. To find out how well the singers know their notes, have them sing without the piano or organ.
7. When each vocal group can sing the segment of music, join two groups together (the basses and tenors or the sopranos and altos). Add a third group and then the fourth. Listen for wrong notes or other problems, correct them, and move on to the next segment of music.

Put It Together

When each section knows its notes, put all the elements together. Direct the choir through the entire piece, still listening for problems. Give direction to the singers concerning tempo, dynamics, and interpretation.

Use most of the time rehearsing those parts of the music that need attention. This is the time to pay attention to the details of the music, making sure the technical aspects are in place.

Polish the Performance

When the technical elements are worked out, polish the number by focusing on balance, blend, and interpretation. This will add artistic refinement and musical feeling to the choir's performance.

Give a Review

Before ending a rehearsal in which the choir has learned a new song, have the choir sing the song one last time. Then review the new piece in each rehearsal until the performance because some relearning will be needed.

GUIDELINES FOR SUCCESSFUL REHEARSALS

1. Repeat only if improvement is needed, making sure choir members understand the purpose of the repetition. Instead of practicing entire pieces, concentrate on strengthening difficult passages.
2. Move the rehearsal along. Talk as little as possible, sing a lot, and don't waste time.
3. When rehearsing new music, don't stop the choir too often. Constant interruptions exasperate choir members and take time away from practicing. Rather than stop for problems, call instructions to the choir while they sing. Work on

one or two problems and save others for the future. For example, if you decide to perfect the notes, ignore mistakes in pronunciation, breathing, or dynamics. Keep in mind that some problems correct themselves through repeated singing of the piece.

4. Keep your instructions short and to the point. When you stop the choir, explain what the problem is, how to solve it, where to resume singing, and then have the accompanist play the note each section begins on.
5. Learn to give instructions by referring to page, line, and measure number ("Altos, please sing starting on page two, line three, second measure"). Always use musical terms the choir understands.
6. Encourage choir members to ask you for help when they need it.
7. Be enthusiastic in praising the choir and positive in pointing out mistakes. Compliment the singers often and let them know you appreciate their hard work. Be tactful when discussing problems; give general criticisms rather than singling out one person. Work hard with the choir, but have fun too. Develop positive leadership qualities that will make the singers want to sing their best for you.

Principles of Good Singing

8. Generally you should not sing with the group. Mouth the words noiselessly during rehearsals and performances and listen to the choir.
9. From time to time, prepare the choir for performances by having them stand to rehearse.
10. Avoid fatigue and vocal strain by taking a short break halfway through the rehearsal. Announcements could be made during this break.
11. Set and keep a regular rehearsal schedule. Keeping the same schedule year round is important to the choir's stability. Even though individual members might take vacation, choirs should not.
12. Develop an attendance policy for the choir. Members should always ask to be excused when they cannot attend, and only choir members who attend an adequate number of rehearsals should expect to perform. Explain this policy early to avoid misunderstandings.

Good singing includes correct posture, breathing, tone quality, blend, balance, and diction. Every director should teach these principles and continually remind the singers of them. When one singer improves, the entire choir improves.

POSTURE

The correct posture for singing is standing with feet slightly apart, back comfortably straight, and head held easily erect. The shoulders are back and down, the chest and rib cage are high. Singers should hold the music up, arms away from their bodies, so they can see the director just above it. Singers should stand without stiffness or tension, the body alert but relaxed. If singers are seated, they should sit upright and away from the back of the chair.

When you direct, hold your body in an example of good posture as a reminder to the choir.

BREATHING

Proper breathing is essential to good singing; it helps the singer develop beautiful tone quality, sustain musical phrases, and sing consistently in tune. When singers breathe,

they should open the throat and inhale deeply, filling the lungs to capacity. As they sing, they should let their abdominal muscles support and control air flow. There should never be a tightness in the throat; an open throat is essential for a free, relaxed tone.

As a director you decide where the choir should breathe—usually between phrases or at a comma or period—and the singers breathe together. In longer passages singers should stagger their breathing in order not to break the flow. Singers may want to mark their music with a pencil at the points where they should breathe.

TONE QUALITY

The sounds singers produce are called *tones*. When singers have poor tone quality, the sound is thin and breathy, has a nasal quality, or is unsteady. Good tone quality sounds resonant, rich, and precise. These are some ways to develop good tone quality:

1. Sing with an open, relaxed throat. Think of using body energy to sing and consider the throat only as an open tube.
2. Support the breath with a firm diaphragm. This eliminates wasted air that creates a breathy tone.

3. Keep the tone vigorous and firm, even in soft singing.
4. Do not think of the vocal tone as coming from the chest or the throat; think of it as coming from high in the head. Try to focus it there for a rich, resonant sound.
5. Carefully shape and control the vowel sound. All singers should shape the vowel the same way.

BLEND AND BALANCE

When a choir blends well, no individual voice stands out but there is a unified choral sound. When a choir is well-balanced, no

section stands out either. The following are some ways to achieve blend and balance:

1. Ask singers to listen carefully to those around them and try to match the sound they hear.
2. Stress uniform pronunciation of vowels and words and legato singing.
3. Make sure each section is heard clearly and in proper relationship to the others. For example, the altos should not be louder than the other singers unless their part has more importance in the music. The melody is the most important and should always be heard clearly.

4. Notice how the size of each vocal section affects balance. If there are only a few basses, they may need to sing louder or the other sections sing softer to create a balanced sound.

DICTION

When singers have good diction, they clearly enunciate the words they sing. Good diction is essential for the audience to hear the words and understand the message.

The Performance

The choir spends most of its energy and time rehearsing, but it exists to perform. The best choirs rehearse and perform regularly. Weekly rehearsals and at least two performances a month are suggested for ward choirs. A performance at every sacrament meeting is even better.

Always strive for musical excellence and spirituality. Even with limited talent the choir can be well-balanced, well-blended, and in tune. If each singer focuses on worshipping the Lord and inspiring the listener, the choir can enhance the spirituality of sacrament meetings.

Following are guidelines for successful performances:

1. Hold a brief warm-up session before the performance. If this is not possible,

have the choir sing prelude music for the meeting. This warms the voices and sets a worshipful mood for the meeting.

2. Stress good appearance. Singers should wear appropriate dress and avoid making distracting movements while they sing.
3. Before the meeting, distribute the music and clarify the order of the numbers.
4. When it is time to perform, you and the accompanist take your places. You signal the choir to stand and after the song you signal them to be seated. Then you and the accompanist return to your seats.
5. Ignore mistakes during the performance. If a major mistake occurs and the singers cannot continue, stop the music, tell the choir where to start, and begin again at that point.

Ingredients of a Successful Choir

In summary, these are the ten ingredients of a successful choir:

1. Regular rehearsals
2. Short, work-intensive rehearsals
3. Learnable, enjoyable music
4. An enthusiastic, well-prepared director and accompanist
5. Dedicated choir officers
6. Support from priesthood leaders
7. Regular performances
8. Growth in vocal skills
9. Unity and fellowship
10. Spiritual rewards and joy in service

GUIDELINES FOR CONDUCTING CHILDREN'S MUSIC

Pitch-level Conducting

Pitch-level conducting (pitch refers to how high or low a note sounds) is most useful when teaching a new song to children. It shows the direction the notes take in the melody and also teaches the rhythm of the song.

The best hand position for this type of conducting is a horizontal position, palm down. To conduct, move your hand up when the pitch ascends and down when the pitch descends.



When notes are repeated on the same pitch, keep your hand at the same level but bounce it forward to emphasize the rhythm of each of the melody notes.

When children have learned the song and are singing it with confidence, you may replace pitch-level conducting with standard beat patterns if desired.

Teaching the Music

Usually music for children should be chosen from the *Children's Songbook* or, on appropriate occasions, from the hymn-book. When teaching music to children, do the following:

1. Memorize the words and music before teaching the song to the children.
2. Teach children to sing freely with a clear tone. Avoid loud, strained singing.
3. Teach new music by letting the children hear how the song goes several times before they sing it.
4. Help the children memorize the song as quickly as possible.
5. Keep the children's interest by selecting different types of songs. Help them learn the songs by asking questions about the words and music; occasionally, actions may be used to illustrate the messages.



GLOSSARY OF MUSICAL TERMS

A cappella

To perform a choral piece without instrumental accompaniment.

Accelerando, *accel.*

To quicken the tempo gradually.

Accent

To emphasize one note or one chord by playing it louder or slightly longer.



Accidentals

Signs that alter musical notes as follows:

- ♭ flat: lowers a note by one half step
- ♯ sharp: raises a note by one half step
- ♮ natural: cancels a flat or sharp

Accidentals remain in effect throughout the remainder of the measure in which they occur, though they may be written only once. A barline cancels the accidentals from the previous measure.

Accompaniment

The musical background that accompanies the melody. The piano or organ provides accompaniment for a solo singer, group, choir, or congregation.

Adagio

See Tempo markings.

Alla breve

To perform $\frac{4}{4}$ music briskly, treating the half note rather than the quarter note as the fundamental beat. Also known as *cut time*.



Allargando

To broaden (slow) the tempo and increase the volume.

Allegretto

See Tempo markings.

Allegro

See Tempo markings.

Alto

The lower vocal line in the treble clef.
See also Vocal ranges.

Andante

See Tempo markings.

Anthem

A musical composition written for choirs.

Arpeggio

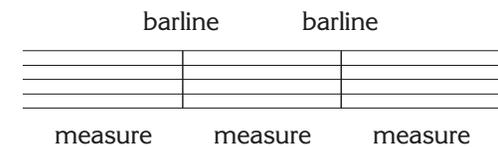
The notes of a chord played one at a time, usually starting with the lowest note and continuing up. Also called a *broken chord*.

A tempo

To return to the original tempo or rate of speed. This marking usually follows the word *rit.* (ritardando, or gradually slower) or *accel.* (accelerando, or gradually faster). See the last line of "Count Your Blessings" (*Hymns*, no. 241). A *tempo* can also follow a section of music that is marked slower or faster than the tempo marking at the beginning of the piece. Sometimes this is also indicated by *tempo I*.

Barlines

Vertical lines that divide measures.



Bass

The lower vocal line in the bass clef.
See also Vocal ranges.

Bass staff

The staff marked with a bass clef sign.



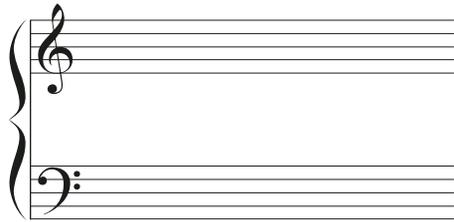
The bass staff is reserved for low musical notes and is usually played by the left hand on the keyboard. See also Clef.

Beat

Marks the passing of musical time. A regular, even beat, like the ticking of a clock, is the basis for all rhythm in music. *See also* Fundamental beat.

Brace

The bracket used to connect the two staves of a grand staff. The brace indicates that these two clefs are to be played at the same time.



Cantata

A work for choir and soloists consisting of a short series of pieces. It is similar to an oratorio but is shorter and is written for fewer performers. The cantata is usually accompanied by a piano or organ, and the oratorio by an orchestra. *See also* Oratorio.

Choir

A group of singers that uses several performers for each voice part and usually performs music for church services (*see also* Vocal ranges). Commonly there are men's choirs, women's choirs, and mixed choirs for men and women. Children's and youth choirs are also common.

Chorale

A German Lutheran hymn style that had its beginnings in the sixteenth century and played an important historical role in the development of our modern hymn form. "A Mighty Fortress Is Our God" (*Hymns*, no. 68) and "O Savior, Thou Who Wearest a Crown" (*Hymns*, no. 197) are examples of the chorale.

Chord

A group of three or more notes played or sung together, making harmony. A broken chord is a chord whose notes are played one at a time. *See also* Triad.



Chording

See section five in the *Keyboard Course* manual.

Chord symbols

See section five in the *Keyboard Course* manual.

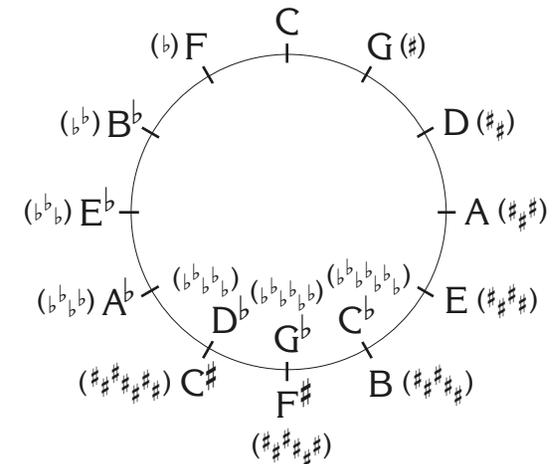
Chorus

1. A group of singers like a choir but not usually associated with a church.
2. A piece of music written for a chorus or a choir.
3. The section of some hymns that is repeated after every verse, also called a *refrain*. The last two lines of "I Need Thee Every Hour" (*Hymns*, no. 98) are an example of a chorus.

Circle of fifths

A diagram showing the relationships among major keys and their key signatures. The key of C major, which has no sharps or flats, is at the top of the circle. Continuing clockwise, advancing an interval of a fifth and adding a sharp each time, are the keys of G, D, A, E, B, F#, and C#.

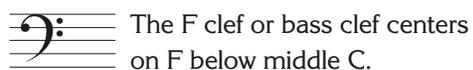
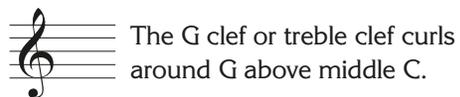
The key of C# has the maximum of seven sharps. Beginning at the bottom of the circle with C^b, which has the maximum of seven flats, the circle continues clockwise at intervals of a fifth, eliminating one flat each time until C is



reached again at the top. At the bottom of the circle of fifths is an area where sharps and flats overlap, showing that it is possible to write certain scales two ways. In other words, the scales of F# and G^b contain the same keys when played on the keyboard (*see also* Enharmonic tones).

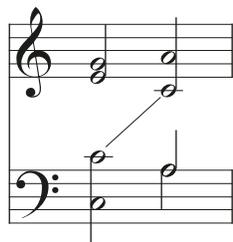
Clef

A symbol at the beginning of a staff that indicates the pitches of the staff.



Common notes

Notes repeated in a different part. For example, if the tenors sing middle C in one chord and in the next chord the altos sing that same note, it would be a common note.



Common time

A synonym for $\frac{4}{4}$ time.



Conductor

Someone who directs a choir, congregation, or group of instrumentalists. The conductor, through arm and hand movements, shows the beat, sets the tempo, indicates dynamics, and interprets mood and phrasing.

Couplers

Organ stops that do not produce a sound of their own but link various organ sounds together.

Crescendo, *cresc.*

To sing or play gradually louder.



Cue notes

Small notes in the hymns that are optional. To learn how these notes may be used, see "Cue Notes," *Hymns*, p. 386.

Cut time

See *Alla breve*.

Da capo, *D.C.*

To repeat the piece of music from the beginning. *D.C. al fine* means to repeat the piece from the beginning to the place marked *fine* (the end).

Dal segno, *D.S.*

To repeat the piece of music from the place marked with the sign ‰ . *D.S. al fine* means to repeat from the sign ‰ to the place marked *fine* (the end).

Damper pedal

The sustaining pedal.

Decrescendo

To sing or play gradually softer.



Diapason

The stop on the organ that is best suited for accompanying congregational singing. It is the fullest sound on the organ and serves as the foundation for organ registration. Another term for *diapason* is *principal*.

Diminuendo, *dim.*

The same as decrescendo.

Dolce

To sing or play sweetly and softly.

Dotted note

When a note has a dot beside it, the dot adds one-half the value of the regular note. Thus, in $\frac{4}{4}$ time a dotted quarter note ($\text{♩}.$) gets $1\frac{1}{2}$ beats instead of 1 beat; a dotted half note ($\text{♩}.$) gets 3 beats instead of 2.



When a note has a dot under it or over it, it is played staccato. See also *Staccato*.



Double bar

Two closely spaced barlines that mark the end of a section of music. When the right barline is thicker than the left, it marks the end of the piece.



Downbeat

The first beat of a measure. It is felt more strongly than other beats and is marked by the conductor with a clear downward movement of the arm.

Draw knobs

See Tabs.

Duet

A musical work for two performers, with or without accompaniment.

Dynamics

Dynamic markings indicate how loudly or softly a piece should be played or sung. The following dynamic markings are the most common:

pp (pianissimo), very soft

p (piano), soft

mp (mezzo piano), medium soft

mf (mezzo forte), medium loud

f (forte), loud

ff (fortissimo), very loud

Endings

Some hymns have different endings for each verse. “That Easter Morn” (*Hymns*, no. 198) and “See the Mighty Priesthood Gathered” (*Hymns*, no. 325) have first endings, second endings, and third endings.

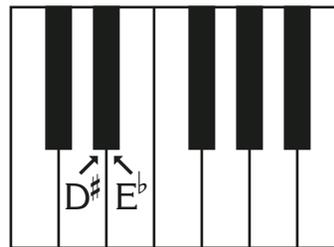
1. 2. | 3.

The first time through hymn no. 198, use the first ending. The second time through, skip

the first ending and use the second ending. The third time, skip the first and second endings and use the third ending.

Enharmonic tones

Tones that sound the same but, because of their relationship to the key, have different names. D[#] and E^b are examples of enharmonic tones. In a key with sharps the tone would be called D[#], but in a key with flats it would be E^b.



Ensemble

A small to medium-sized group of performers, usually with no more than one or two musicians to a part. They may perform with or without a conductor.

Expression

The variations of tempo, dynamics, and phrasing used to add emotional or spiritual meaning to music. A performance without expression is bland and may leave the listener uninvolved and bored. A good musician will go beyond the notes to convey to the listener deeper meanings and expressions of emotion and spirituality.

Fermata

A hold. The note or rest below the fermata sign (\frown) should be held a little longer than its normal duration—sometimes twice as long. The performer or conductor decides how long the hold should be.

Fine (pronounced *fee-nay*)

The end.

Finger crossing

In keyboard playing, changing from one finger to another while a key is depressed so there is no audible break in the sound.

Flat

See Accidentals.

Foot

An organ term that designates the pitch level or register of a rank or a set of pipes. It is indicated by a number, followed by the symbol for foot (') For example, 8' is the same pitch level as the piano, 16' is one octave lower, and 4' is one octave higher.

Foundation stop

Any 8' stop on an organ. Foundation stops should be used when accompanying congregational singing because the pitch level most closely resembles that of the piano.

Fundamental beat

The steady measurement of time marked by even beats, the movements of a conductor's arm, tapping the foot, or counting audibly or inaudibly. The bottom number of the time

signature shows which kind of note represents the fundamental beat. If the bottom number is 4, the quarter note represents the fundamental beat. If the number is 8, the fundamental beat is the eighth note. *See also* Time signature.

Giocoso

In a playful or joking style.

Glissando

In keyboard playing, sliding from one note to another with a thumb or a finger.

Grave (pronounced *grah-vey*)

In a slow and solemn style.

Grand staff

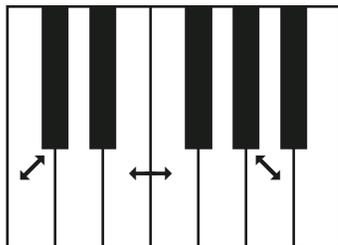
A treble clef staff and a bass clef staff connected by a brace. *See also* System.

Great keyboard

On an organ, one of the two or three keyboards. On a two-keyboard organ, the great is the bottom keyboard; on a three-keyboard organ, it is the middle one. *See also* Manuals and Swell keyboard.

Half step

The smallest musical interval, formed by playing two adjacent keys on the keyboard.



Harmony

1. The combination of two or more musical notes played or sung in a chord.

2. A signal to switch from singing in unison to singing in parts, as in system five of “For All the Saints” (*Hymns*, no. 82) and system four of “I Know That My Redeemer Lives” (*Hymns*, no. 136).

Hold

The same as *fermata*.

Hybrid

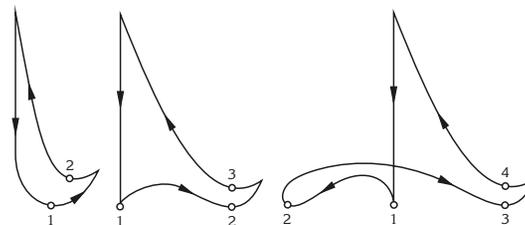
An organ stop that borrows characteristics from more than one family of organ sounds.

Hymn

Originally text written in praise of God. This term now includes a broad range of sacred songs. The music added to the text is properly called a *hymn setting*, but in common terms *hymn* refers to the words and music as one.

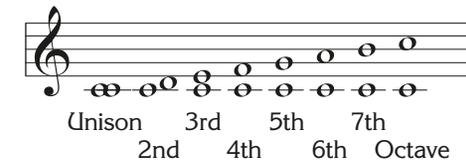
Ictus

The point in a conducting pattern where the beat occurs. On written conducting patterns in the hymnbook, it is shown by a tiny circle at the bottom of each curve. A little bounce with the arm and hand at the ictus makes the beat clear and easy to follow. (*See Hymns*, pp. 384–85.)

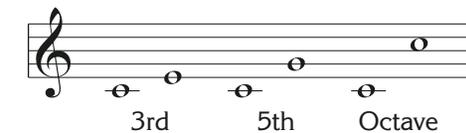


Interval

The distance in pitch or space between two tones or notes. Two notes of the same pitch are called a *unison* or *prime*. The space between a note and its neighboring note is the interval of a *second*. The space of a note between two notes is called a *third*, and so on as shown on the staff below.



When an interval is written one note over the other so that both tones are sounded at the same time, it is called a *harmonic interval* (see example above). When one note is followed by the other, as below, it is a *melodic interval*.



Introduction

Short phrase or phrases played before the hymn begins as a preparation for the congregation or choir. An introduction gives the key or pitch, the tempo, and the mood of the hymn. It serves to remind the singers of how the hymn sounds. (*See “Using the Hymnbook,” Hymns*, pp. 379–80.)

Key

The tonal center of a piece of music. Each key name is the same name as the home note or home chord.

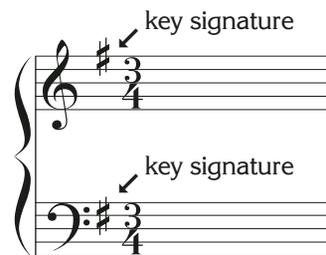
Every traditional piece of music has a tone that is the basis for all its harmonic progression. For example, a hymn composed in the key of C will usually begin and end with a C chord. Although the harmony may move away from C during the hymn, it will always return to the C chord because it is the home chord.

The key of a hymn can be determined two ways. The first is to examine the key signature. Learning how many sharps or flats each key has will help you discover the key of the hymn. *See also* Key signature and Circle of fifths.

The second way to determine the key of a hymn is to look at the last note of the hymn in the bass voice. If that ending note is a C, then the hymn is probably written in the key of C.

Key signature

The sharps or flats found between the clef and the time signature at the beginning of a piece of music. The key signature tells the key of the piece.



Largo

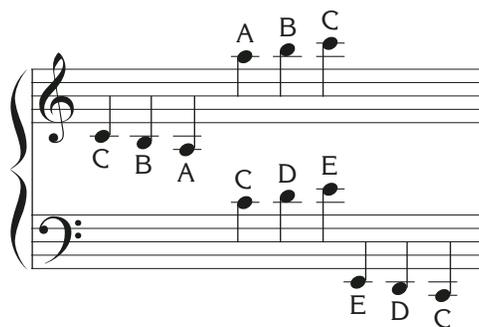
See Tempo markings.

Legato

Play or sing smoothly, connecting the notes in a flowing style without breaks or spaces.

Leger lines

Short lines that represent lines and spaces above or below the limits of the staff.



Leger lines are used to extend the treble staff below middle C and the bass staff above middle C. To name the note, count above or below the middle C line, counting each line and space. See the examples above.

Leger lines are also used to extend above the treble staff and below the bass staff.

Lento

See Tempo markings.

Loco

See Ottava.

Maestoso

Play or sing in a majestic, dignified style.

Major and minor

Two general types of keys, scales, or chords. Major keys are based on major scales and usually have an upbeat or happy sound. Minor keys are based on minor scales and usually sound more somber than major scales. *See also* Scale.

Manuals

On the organ, the keyboards played by the hands. Each keyboard controls a certain set of pipes or ranks. *See also* Great keyboard and Swell keyboard.

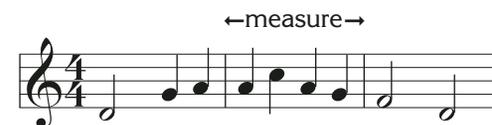
Marcato

A short line above or below a note indicating that it should be played with emphasis (but with less emphasis than an accent mark would indicate).



Measures

Small divisions in a piece of music. Measures are indicated by barlines and contain the number of beats shown on the top of the time signature. For example, each measure in $\frac{4}{4}$ time has four beats.



Medley

A musical work made by connecting a group of tunes or hymns and playing them without pause, as one piece.

Melody

The succession of notes that gives a piece of music its tune. The melody line is the most prominent line of the music. It is the line you hum or remember most vividly. A hymn gets its identity from its melody. Although a hymn's chords and harmonic movement may be similar to other hymns, its melody will be unique. The hymn melody is usually in the soprano line. The other voices accompany and harmonize with the melody.

Meter

The way beats are divided into measures. The meter of a musical piece is indicated by the time signature.

A hymn text also has meter, which refers to the number of syllables in each phrase. (See "Meters," *Hymns*, p. 405.)

Metronome

A device that maintains a steady beat at tempos from 40 to 208 beats per minute. A metronome marking is found at the beginning of each hymn in the hymnbook. The note symbol shows the fundamental beat, and the numbers show how many of these beats should occur in one minute.

If you do not have a metronome, use a watch or clock as a point of reference. A

tempo of 60 would mean one beat per second. A tempo of 120 would mean two beats per second. *See also* Tempo.

Minor

See Major and minor.

Mixtures

Organ stops that produce a combination of two, three, or four sounds. The tabs or draw knobs are labeled with Roman numerals II, III, and IV in addition to their regular names.

Modulation

A series of notes or chords that makes a smooth harmonic transition from one key to another.

Molto

This word means "very." For example, *molto accelerando* means to play much faster.

Mutations

On the organ, any stop (except a mixture) whose pipes produce tones other than octave intervals measured from the foundation stops (8' stops). All tierce and quint stops and their octaves are mutations; the tab or draw knobs for these stops are labeled with fractions such as $2\ 2/3'$, $1\ 3/5'$, or $1\ 1/3'$.

Notes

Notational symbols on a staff that represent musical tones and their durations.

○ whole note

♪ half note

♪ quarter note

♪ eighth note

♪ sixteenth note

Octave

An interval made by combining a tone with the next higher or lower tone of the same name. *See also* Interval.

Oratorio

A lengthy work consisting of settings for chorus, soloists, and orchestra. Handel's *Messiah* is a well-known oratorio.

Ottava

To play a note an octave higher or lower than it is written. The symbol *8va* above a note means to play the note an octave higher. The same symbol below a note means to play it an octave lower. When more than one note is involved, the ottava symbol is followed by a dotted line above or below the affected notes. At the end of an ottava passage, sometimes the word *loco* appears, meaning to play the notes as they are written.



Parallel motion

Two voice lines whose pitches are moving in the same direction. In contrary motion they move in opposite directions.

Part

The music for any one voice. Sometimes *line* is used to mean a line of notes that a certain voice sings. Thus *tenor line* and *tenor part* mean the same thing. *See also* Singing in parts.

Pedals

On the organ, the keyboard played by the feet. On the piano, pressing the right pedal sustains the note and pressing the left pedal makes the piano play more softly.

Phrase

A series of notes or measures that presents a musical thought. At the end of a phrase, there is sometimes a rest in the music and a comma or period in the text.

Hymns are composed of two or more phrases. "There Is a Green Hill Far Away" (*Hymns*, no. 194) is made up of two phrases of four measures each. "Abide with Me!" (*Hymns*, no. 166) has four phrases of four measures each.

Phrasing

Dividing a piece of music into smaller units (phrases) to make it more pleasing. Generally, a phrase has a gentle, natural rise and fall in volume or intensity. Often the last note of a phrase is softened and cut a little short to allow a breath before the next phrase begins.

Pistons

Round buttons, usually located immediately below the manuals on the organ keyboard, that are used to make quick stop changes. Pistons can be preset with any combination of stops.

Pitch

The vibration frequency of a sound, or the highness or lowness of a musical tone. A high pitch has many more vibrations per second than a low pitch. When you match your voice to a tone on a piano, you are matching the vibration frequency of the tone, so we say you are "on pitch" (or in tune). If your voice is above or below the tone, you are "off pitch" (or out of tune). *Pitch*, *tone*, and *note* are sometimes used interchangeably in speaking of a musical sound.

Poco a poco

Little by little.

Postlude

Music played at the conclusion of a worship service or meeting. The music should reflect the spirit of the meeting.

Prelude

Music played before a meeting begins. It should reflect a feeling of worship and encourage reverence and meditation as preparation for the service. Many pieces called "preludes" may not be appropriate for worship. Using the hymns for prelude music is appropriate and is encouraged, but if you choose another piece of music, use good judgment in the selection.

Preparatory beat

The beat the conductor directs just before the first beat of a song or hymn. It signals that the hymn is beginning, sets the tempo and mood for the hymn, and allows for a quick breath before starting to sing.

Presto

See Tempo markings.

Psalm

A sacred song of praise. The psalms from the Book of Psalms were traditionally sung rather than read in ancient worship services. They have played an important role in the historical development of sacred music.

Quartet

Four-part music sung by four voices (all men, all women, or mixed).

Rallentando, *rall.*

The same as *ritardando*.

Rank

A full set of organ pipes that produce a particular type of sound. (Electronic organs don't have real pipes, but rather imitate the sounds of a pipe organ.) *See* Register.

Reeds

Organ stops that imitate the wind and brass instruments of an orchestra.

Refrain

See Chorus.

Register

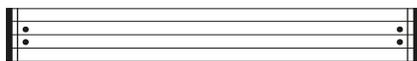
On the organ, a full set of pipes controlled by one stop. *See Rank.*

Registration

The combining of organ stops to produce a desired sound, or mixing different families of sound to create a particular tone on the organ.

Repeat bars

A kind of barline that signals a repeat of the music between the repeat bars, using the first and second endings if they exist. (If there is only an ending repeat bar, the music repeats from the beginning of the piece of music.) If no separate endings exist, repeat the section once for every verse of text within that section. If no text is present, repeat only once unless otherwise noted in the music. *See also Endings.*



Rest

A symbol indicating a certain length of silence. Rests are held for the same number of beats as their respective notes of the same name.

- whole rest
- ▬ half rest
- ⤵ quarter rest
- ⁄ eighth rest
- ⁄ sixteen rest

Rhythm

The way movement is expressed in musical time. The time values of notes grouped in different combinations give an infinite variety of rhythmic movement to music. When you clap the time values of the notes in a hymn, you are clapping the hymn's rhythm.

Ritardando, *rit.*

A gradual slowing in tempo. It can be used appropriately at the end of a hymn's introduction or at the hymn's closing.

Rubato

In a free style with flexible rhythm.

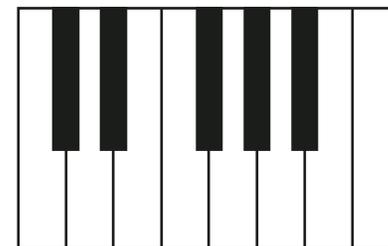
Scale

A series of musical tones. There are three basic types of scales: major, minor, and chromatic. Each major and minor key has a scale that includes all seven fundamental notes of that key. The scale for the key of C major is made of the notes C, D, E, F, G, A, B, and C sounded in that order or the reverse. It is written like this on the staff:



The name of the scale is based on the name of the first and last note. You can play a major scale in any key by beginning on a note and then playing two whole steps, one half step, three whole steps, and one half step. When you follow this pattern, you will auto-

matically play any sharps or flats that belong to the scale in the key.



whole whole half whole whole whole half
step step step step step step step

The most common minor scales have one whole step, one half step, two whole steps, one half step, one whole-and-a-half step, and one half step.

The chromatic scale pattern is twelve half steps. It includes all twelve tones on the keyboard and can begin on any key.

See also Half step and Whole step.

Sempre

Always, continuing. *Sempre crescendo* means to continue increasing volume.

Sharp

See Accidentals.

Singing in parts

Performing a hymn or song with each voice group (usually soprano, alto, tenor, and bass) singing its own part or line. This is sometimes referred to as *four-part singing* and produces a melody with full-sounding harmony. Two-part and three-part singing are also common. *See also Part and Vocal ranges.*

Slur

A curved line above or below two or more notes. Connect the notes in the slur, playing them in legato style. A slur may also indicate that one syllable is sung on two or more notes.



Solo

A musical work for one performer or for a solo performer with accompaniment.

Soprano

The highest vocal line in the treble clef. *See also* Vocal ranges.

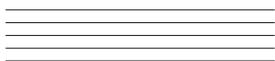
Staccato

A dot above or below a note that indicates it should be played in a short, detached style. Release the key quickly instead of giving the note its full value. The last part of the beat becomes a rest, so the tempo is not quickened.



Staff

Five lines and four spaces that provide a graph for musical notation.



Stanza

A group of lines forming a section of text or poetry; a stanza is also called a verse. "Jesus Once of Humble Birth" (*Hymns*, no. 196) has four stanzas or verses.

Stem

The vertical line attached to a note. A single note in the upper part of the staff will have a stem going downward, and a single note in the bottom part of the staff will have a stem going upward. When a note has two stems, one pointing up and the other pointing down, it is to be sung by both voices. Two or more notes may share a stem when their note values are the same.



Step

See Whole step.

Stops

Organ tablets or draw knobs that produce various types of sounds and pitch levels. *See* Register.

Strophic

A musical setting of a text in which all its stanzas or verses are set to the same music. Hymns are strophic.

Swell keyboard

On an organ, one of the two or three keyboards. The swell keyboard will almost

always be the top keyboard. *See also* Great keyboard and Manuals.

System

A group of staves forming one line of music across the page. "Jesus Once of Humble Birth" (*Hymns*, no. 196) has three systems or lines. "Abide with Me, 'Tis Eventide" (*Hymns*, no. 196) has five.

Tabs

Levers located at either the top or sides of the organ keyboard, also called *tablets* or *draw knobs*. Names of tonal qualities are printed on the tabs. Setting tabs directs the air to a certain rank of pipes.

Tempo

The rate of speed of a musical piece. *Tempo* refers to the speed of the fundamental beat, not to the speed of individual notes.

The tempo is indicated at the beginning of a musical piece in two ways: either by words (*see* Tempo markings) or by fixing the number of beats per minute with a metronome marking such as ♩=66-84 (*see* Metronome).

The metronome markings in the hymnbook are provided as suggested ranges of proper tempos for the hymns. Music directors may choose an appropriate speed based on these suggestions. The words that accompany the metronome markings help interpret the mood of the hymns.

Tempo markings

Words that set the tempo for a musical piece. These words are often in Italian and are used in most music other than the Church hymnbook. Arranged from slowest to fastest, the common tempo markings are listed below:

Largo—broad

Lento—slow

Adagio—at ease (slow)

Andante—a walking pace

Moderato—moderate

Allegretto, Allegro—fast

Vivace—lively

Presto—very fast

Prestissimo—as fast as possible

Tempo I

See A tempo.

Tenor

The highest vocal line in the bass clef.

See also Vocal ranges.

Tenor clef

Used in hymn arrangements for men's voices. The notes in the tenor staff are played or sung as if they were treble clef notes, but they are played or sung an octave lower than the treble staff. "Rise Up, O Men of God" (*Hymns*, no. 323) uses the tenor clef.



Tie

A short, curved line connecting two notes of the same pitch. The first note is played or sung and is held for the duration of both notes combined. ♪♪ is held for two beats; ♪♪♪ is held for three.



Time signature

A symbol made of two numbers, one above the other, found at the beginning of a piece of music that shows the meter for the piece. The bottom number shows which note is the fundamental beat (the note that gets one beat), and the top number shows how many of these fundamental beats occur in one measure.

Time Signature	Number of Beats Per Measure Fundamental Beat
$\frac{2}{2}$	2 beats per measure half note (♪)
$\frac{2}{4}$	2 beats per measure quarter note (♪)
$\frac{3}{4}$	3 beats per measure quarter note (♪)
$\frac{4}{4}$	4 beats per measure quarter note (♪)
$\frac{6}{8}$	6 beats per measure eighth note (♪)
$\frac{9}{8}$	9 beats per measure eighth note (♪)
$\frac{12}{8}$	12 beats per measure eighth note (♪)

Tone

A musical sound.

Transpose

To change a piece of music to a key other than the one in which it is written by moving all the notes up or down the same number of half steps. Some musicians can transpose on sight, while others may prefer a written transposition. One purpose of transposing a piece might be to place it in a higher or lower key to better suit a performer's voice.

Treble staff

The staff marked with a treble clef sign. The treble staff is for high notes and is usually played by the right hand on the keyboard. See also Clef.

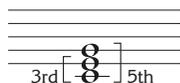


Tremolo, Tremulant

An organ stop that causes the tone to vibrate. This stop is usually used on solo or prelude music.

Triad

A chord of three notes comprising an interval of a third and an interval of a fifth. The three notes of a triad are called the *root*, *3rd*, and *5th*.



The three notes of a triad may be used in any order; any combination of C's, E's, and G's will always be a C chord.

Trio

A piece written for three performers.

Triplet

A group of three notes performed in the time of one, two, or four beats. The triplet shown here equals the time value of one quarter note. To count this example, say "one, two, trip-a-let, four."



Unison

When people sing in unison they all sing the melody line or tune only. Singing in unison can be on the same pitch, as when women sing, or an octave apart, as when men and women sing together. Unison singing is usually accompanied by parts or other accompaniment played on the keyboard.

Upbeat

The last beat of a measure, signaled in conducting by an upward motion of the arm. Also, one or more notes at the end of a measure that function as the beginning of a hymn or phrase. (For more information, see p. 28.)

Value

The number of beats a note gets in a measure.

Verse

See Stanza.

Vibrato

See Tremolo.

Vivace

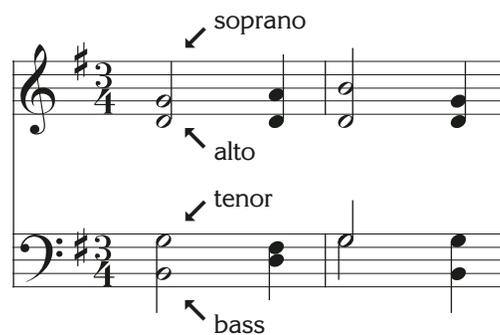
See Tempo markings.

Vivo

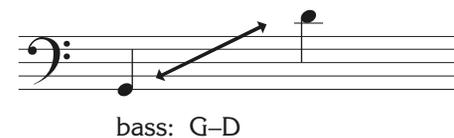
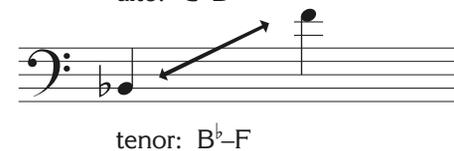
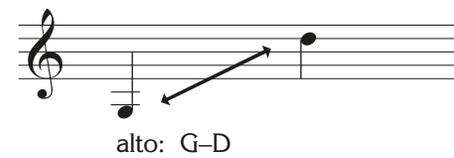
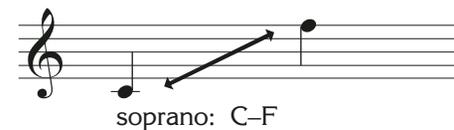
Lively.

Vocal ranges

The four main vocal ranges in hymn and choral singing: soprano (high women's voices), alto (low women's voices), tenor (high men's voices), and bass (low men's voices).

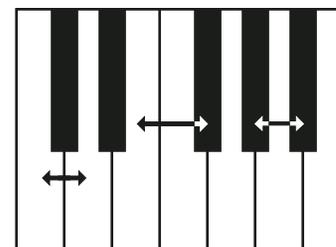


The staves below show the note range that each voice should be able to sing without much strain.



Whole Step

An interval of two half steps.



CERTIFICATE OF ACHIEVEMENT

This is to certify that

has completed the Conducting Course

Date

Teacher



Note to teachers of the Basic Music Course:

When a student completes the Conducting Course, copy the certificate on the other side of this page on special paper, fill in the blanks, and present it to acknowledge the student's accomplishment.

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