

SIMPLIFIED MUSIC TERMS AND SYMBOLS

Key Signature: One sharp (F#)
 Time Signature: 4/4
 Tempo: *With dignity* ♩ = 60-80
 Fermata: A fermata symbol over the note 'God' in the melody.
 Measure: A bracket indicating a group of four measures.
 Music Staff: The two staves (treble and bass) containing the music.
 Treble Clef: The upper staff.
 Bass Clef: The lower staff.
 Pick-up Measure: A bracket under the first measure of the bass staff.

Music Staff (plural = staves)
 Where the notes and rests go.

Treble Clef or **G Clef**
 Where the melody usually is.

Bass Clef
 Where the "men's" parts are.

Notes
 What you see when there is sound.

Rests
 When there is silence

Item	Note	Rest	Value (number of beats)
Whole note/rest			4
Half note/rest			2
Quarter note/rest			1
Eighth note/rest			1/2
Sixteenth note/rest			1/4

Measure
 The section of a musical staff that comes between two barlines.

Time Signature (or meter)
 The top number tells you how many beats are in one measure → how many beats you conduct.

Beat
 The basic unit of time in music.

Meter
 The organization of beats into groups of 2, 3, 4, 5, 6, etc.

Duple – 2 beats per group with a strong/weaker relationship (2/4 2/2 2/8 etc.)

Triple – 3 beats per group with a strong/weaker/weakest relationship (3/4 3/2 3/8 etc.)

Quadruple – 4 beats per group with a strong/weaker/less strong/weakest relationship (4/4 4/2 4/8 etc.)

Pulse
 The division of a beat

Simple – a division of two pulses per beat

Compound – a division of three pulses per beat

Key Signature
 Tells you where "DO" is (the beginning of the scale, DO RE MI FA SOL LA TI DO.)
 Usually the last note of the melody is "DO".

= 120 **Tempo**
 How fast/slow the song is.
 The # is beats per minute. You can use a metronome or a clock's second hand (smartphones → metronome apps)

Fermata
 Hold the note longer than its value.

CONDUCTING TERMS

Conducting Posture

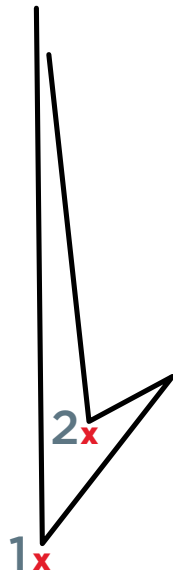
Chest lifted, shoulders down, back straight, arm out with elbow away from body, hand in a relaxed curve, fingers together, wrist slightly cocked.

Ictus and Rebound

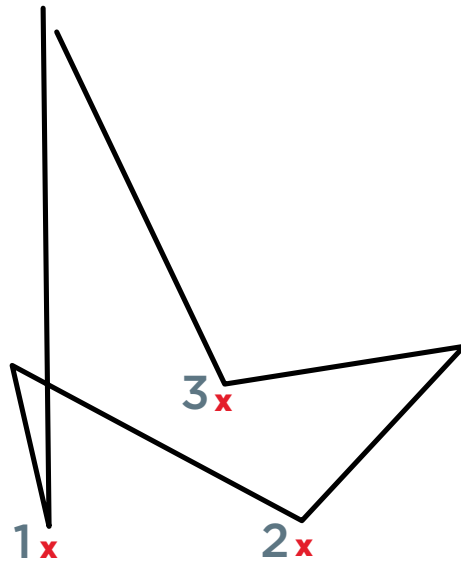
The two elements of conducting. Ictus is where the beat occurs. Rebound is the "in between" (½ as big as beat preceding)

Common Beat Patterns (right-handed)

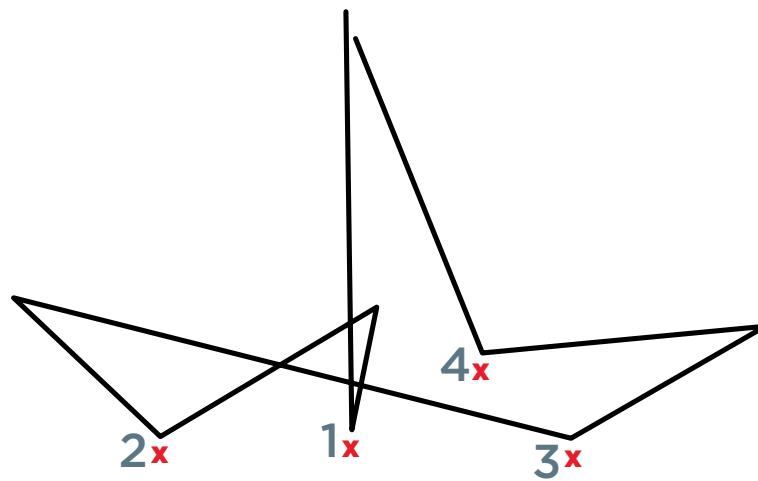
Note: "x" in figures represents the ictus



DUPLE



TRIPLE



QUADRUPLE

Style – two choices

1. **Legato** – smooth, connected but still need to feel ictus.
Rebound slowly
2. **Marcato** – accented; Hit every ictus and bounce out quickly but not jerky

Preparatory Beat

EVERYTHING MUST BE PREPARED!

Click the ictus of the beat before the beat you sing on.
Hmmm.....What?

Example: If you are conducting a 4 beat pattern and the music starts on beat 4, you would click beat 3 ictus, rebound (this is your breath), and click 4 ictus for singing. (*See Hymn 6 to practice*)

The more **complicated** the music,
the more **simple** the conducting
Don't ever conduct without saying it!

Breaths – two choices

(*Singers like a whole beat breath!)

1. Breaths ON the Beat
 - I. Prep on rebound of previous beat
 - II. Slow-fast travel
 - III. Click on last consonants (on the rest).
2. Breaths BETWEEN Beats
 - I. STOPS: STOP FLICK (pull fingertips up)
 - II. Rebound goes opposite the way going (think of subdividing)

**Breathing Rules for the Choir
when Staggering Breath**

- ✓ Don't get below 1/3 tank
- ✓ Breathe early on (mark your own breath)
- ✓ Don't breathe with neighbor
- ✓ Don't breath in obvious places
- ✓ Don't put on any stray consonants

SuperClick - Dotted rhythms

Only involve fingers, just a tick to feel the ictus.

Fermata

Time out on the note then back in tempo on breath



Two choices.

1. Breath AFTER fermata and go on
 - I. Stop on fermata beat – hold as long as you want
 - II. Reverse rebound slow-fast travel
 - III. Click on fermata beat to cut off
 - IV. Rebound out for breath right back into beat pattern
2. NO Breath after fermata
 - I. Stop on fermata beat – hold as long as you want
 - II. Linger then slow-fast travel to next beat

Melding

Holding long notes without clicking each ictus. In Marcato, show the beat but don't travel as much.

Subdivision

Dividing each beat by 2.

Example: 1 2 3 4 would be 1 & 2 & 3 & 4 &

Use when out of control, need to magnify, usually when really slow.

Left Hand

Not always necessary ~ Only use for dynamics

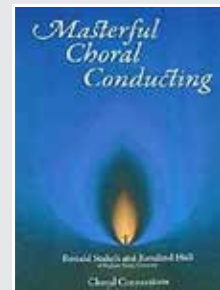
1. Crescendo: More out then up
2. Decrescendo: Beach Ball
3. Dynamic Changes: hand changes on rebound of previous beat.

RESOURCES

Online = www.lds.org/music

Book and DVD
**Masterful Choral
Conducting**

by Dr. Ronald Staheli
and Rosalind Hall



<https://creativeworks.byu.edu/catalog/ViewItem.aspx?item=SM016>