

Conducting

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Practical Etudes

Shoulder to tip
Paintbrush
Left hand
Balance, gesture, and face

Face

Attention
Surprise
Sad
Mad
Board

Right Hand

- Beat in the tip of the wand
- Subdivision/Ictus
- Setup
 - Grip
 - Angle and Distance
 - Joints (breaks)
 - Shoulder-Elbow-Wrist-Fingers

Ladders

4 4 4 4 3 3 3 3 2 2 2 2 1 1 1 1
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

4 4 4 3 3 3 2 2 2 1 1 1
4 4 4 4 4 4 4 4 4 4 4 4

4 4 3 3 2 2 1 1
4 4 4 4 4 4 4 4

4 3 2 1
4 4 4 4

Articulation

Joints

Left Hand

- Hold L. Hand Still
- Mirroring (only for emphasis)
- Lateral (smooth)
- Dynamics
- Cues
- Turn Pages
- Talking Gestures
- Raise Table
- Heart

Left Hand Exercises

- 1) Hold L. Hand still while conducting
- 2) L. Hand paintbrush while conducting
- 3) Change speed/number of counts
- 4) Dynamics
- 5) Vocabulary of Gestures (stay in style)
- 6) Cues on every count (stay with the player)

Releases

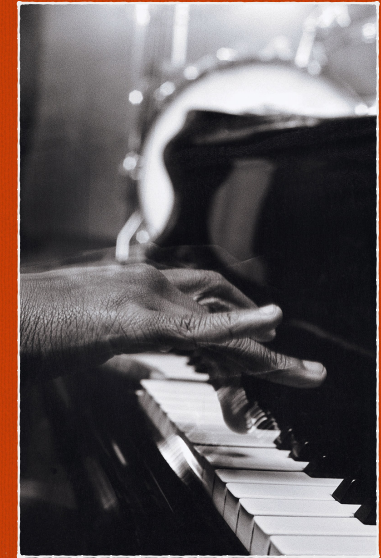
- Tie the knot
- Give another downbeat
- Grab a rose
- Drift through table

Words suck

- Artificial to music making
- Limits depth of communication (3 prepositions)
- Models (encourages) talking
- Wastes time (unless music-specific)
- Analogies ok

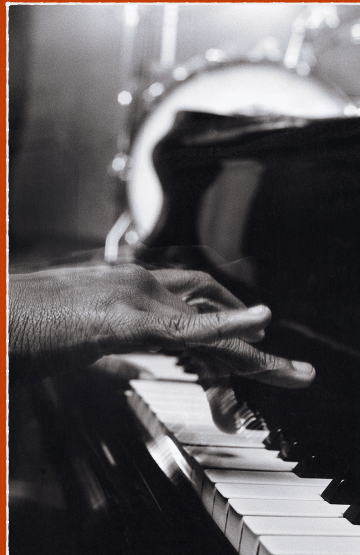
Over Conducting

- Leads to tension
- Desensitizes the group
- Less is more
- Know when to conduct and when to teach
- Legato conducting—use fewer joints
- Walk off the podium



How to get students to respond to your conducting

- 1) Warm-ups on scales or patterns
 - Change tempo
 - Alter articulation and dynamics
- 2) Stop counting off entrances
- 3) Choose some music that opens the door for communication through conducting



Scales and Patterns

Vary tempo, style, and dynamics

Communication Code

- Big vs. Small (dynamics and tempo)
- Wide vs. Narrow (airstream)
- Heavy vs. Light (articulation and texture)
- Happy vs. Sad (phrasing)
- Smooth vs. Choppy (legato)
- Soft vs. Course (dynamics and expression)
- Tense vs. Loose (intent)

Four levels of conducting

- 4—Emotion
- 3—Gesture
- 2—Phrase/Melody
- 1—Pulse

Life and Death

- Movement = Life
- Stop = ☠☠
- Breathe with the group
- Chopping wood--wood is dead

Entrances and Fermatas

- Start on every beat
- Stop on every beat
- Three types of Fermatas

Ideas for Practice

- Use a mirror
- Metronome with subdivided clicks
- Video yourself
- Draw letters while conducting
- Brush teeth while conducting in five



Musical Styles

Chorale Style
March Style
Classical Style
Romantic Style
Dance Style
Contemporary Style
Stuff that's in one

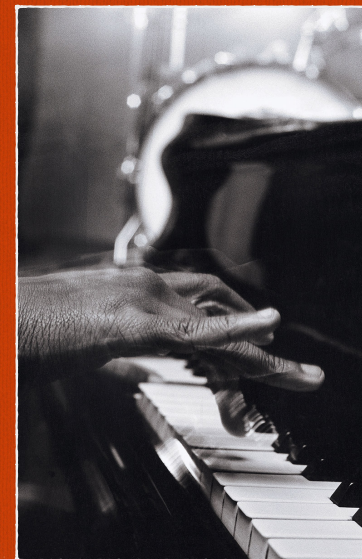
Chorale Style

- Emphasis on musical line (horizontal)
- Lyrical--as if sung
- Invest in interesting parts
- Multiple moving lines (move together)
- Great opportunity for expression (dynamics and rubato)
- Balance and blend (sonority)



March Style

- Motor and Melody
- Classic phrasing
- Regularity (strains and style)
- Counter melody and obligato
- Breakup, accents, and syncopation



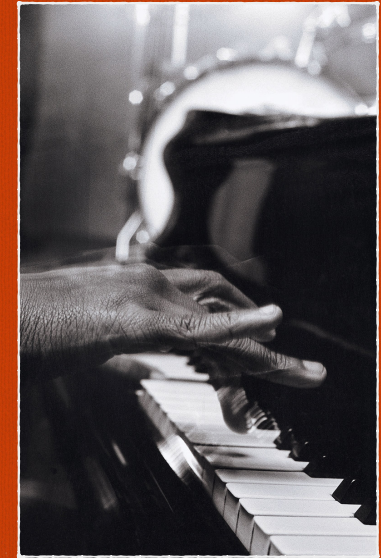
Classical Style

- Buoyant, shimmering, and proper
- Slow harmonic progress allows for clever or amusing irregularities, including:
 - Appoggiatura
 - Phrase fragments
 - Harmonic surprise
 - Sudden dynamics
- Vibrato



Romantic Style

- Epic Bigging
- Exploration of thick texture and harmony
- Tone Poems - Dramatic Contrast
- Wall of Sound
- Extended phrases
- Dissolution of Classical Form



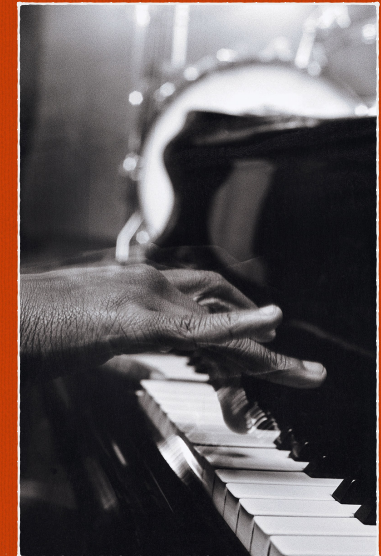
Dance Style

- Emphasis on meter
- Play the style
- Focus on Gesture over Melody
- Vocabulary of Articulation



Contemporary Style

- Textural Landscapes
- Emphasis on Timbre
- Roll of Percussion
- Extended Harmonies



Stuff that is in “one”

- “One” Patterns are always difficult because of the limitations of the pattern
- Falling (fall-2-3)
- Pulling (as in taffy)
- Digging (heavy waltz)



Score Study

1. Main Point

- Title
- Composer
- Style

Score Study

2. What you need to be immediately successful

- Tempo/meter
- fermatas
- solos/range/technique
- form

Score Study

3. What you want to communicate to the obvious

- Effect / Story
- Melody vs. Texture

Score Study

4. What you need to teach music

- Tone
- Style (articulation)
- Phrasing
- Harmony and Intonation
- Technique

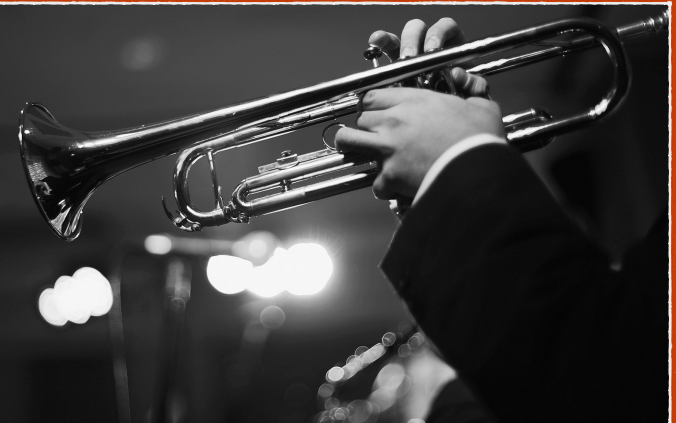
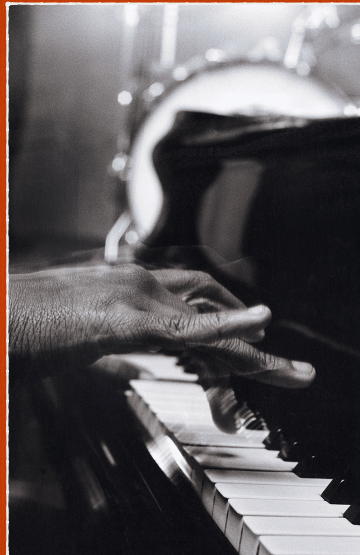
Score Study

5. The heart of the composition

- Ask questions

Mixed Meters

- Think of beats in terms of height per eighth note
- Too "busy" looking vs. slowing down



Student Conductors

Drum Major Style