

# **BASIC INSTRUMENTAL CONDUCTING TECHNIQUES - COURSE OUTLINE**

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## **COURSE DESCRIPTION**

Principles of conducting: baton technique; methods of adapting to musical organizations of various sizes and abilities; transpositions; reading and memorization of scores and program building. Practice with choral and instrumental recordings and/or live groups.

## **COURSE OBJECTIVES**

1. To provide the student with skills in conveying printed music from a score through movement with a baton and/or hands for the realization and control of musical sounds.
2. To explore vocal, band and orchestral literature for various problems in building techniques for better performances.

## **STUDY MATERIALS:**

MOZART, J.C.W.A. - 'Eine Kleine Nachtmusik'

GRIEG, Edvard - Suite 'Aus Holbergs Zeit'

PDF copies of the partituras will be sent to each student.  
Each student will be assigned one movement from the above works 2 weeks before the start of the course.

Please come prepared with your partituras and one each of black, red and blue pencils and notepad.

## **SCHEDULE of CLASSES:**

**11.July - Required skills for the Conductor - 'Learning to Read a Road Map'**

- a -Melodic, Harmonic and Structural Analysis
- b - Clefs and Transpositions

- c - C clefs
- d - Transposing instruments
- e - Playing the partitur at the Piano.

## **12.July - Mechanics of the Orchestral Score**

- a - Condensed score
- b - Full score
- c - Comparison of original manuscript with full or condensed score

## **13.July - Conducting techniques**

1. The Baton
  - a - Correct grip on the baton
  - b - Common problems in baton technique
  
2. Time-Beating: Traditional Patterns
  - a - Preparatory beat, starting the sound
  - b - Release gestures, stopping the sound
  - c - Tempo considerations
  - d - The ictus (point) and rebound
  - e - Traditional time beating patterns One, Two, Three, Four, Six, Nine and Twelve
  - f - Divided beats
  
3. Time-Beating: Pattern Variations
  - a - Variations of One, Two, Three, Four, Five, and Seven
  - b - Melding beats
4. The Expressive Gestures
  - a - Classification of expressive gestures
    - 1) Marcato gesture
    - 2) Legato gesture
    - 3) Staccato gesture
    - 4) Tenuto gesture
    - 5) Syncopation gesture
  - b - Preparatory gesture
  - c - Release gesture
  
5. The Development of the Left Hand
  - a - Cues
    - 1) When given
    - 2) How cues are executed
    - 3) Drills for left-hand independence
  - b - Levels of cueing
  - c - Dynamic level indications

6. The Fermata
  - a - Volume and length of fermata
  - b - Release of fermata
    - 1) Continuing
    - 2) Distinct stop
  - c - Direction of cut-off
    - 1) On One, Two, Three, and Four

#### **14.July - Aids for the Conductor**

1. Seating charts for chorus, orchestra and band
2. Instrumentation of band and orchestra
3. Classification of bowing for string section
4. Synopsis of musical form
5. Terminology for the conductor
6. Evaluation of the rehearsal and performance

#### **15.July - Considerations for Effective Conducting**

1. Psychological Conducting
  - a - Creating a positive atmosphere for rehearsal and performance
  - b - Common technical errors
2. Public Performance
  - a - Approach to podium
  - b - Conducting the performance
  - c - Regarding the soloist
  - d - Building the program
  - e - Selection of repertoire: diversity, various styles, genres, periods, inclusion of non-western music and world music instruments.
3. Creative Conducting
  - a - Individual's personality
  - b - Facial expression
  - c - Eye contact

**16.July** - Performances and Evaluations (with Piano or String Quintet)

**17.July** - Performances and Evaluations (with Piano or String Quintet)