

What They See Is What You Get: Connecting Conducting Gestures to the Score

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1. Stance/posture/Centered

a. Centering

- i. With the earth/universe
- ii. On the podium
- iii. Where does the movement really begin
- iv. Handshake
- v. Hand/arm position
- vi. Sounding board/field
- vii. Placement of the beat/planes

b. Connections

- i. Score
- ii. Music
- iii. Heart
- iv. Soul
- v. Passion
- vi. Musicians
- vii. Audience

II. Transferring the score/energy to the respective **spatial relationships** Energizing/connecting with spatial relationships

- a. Soloists
- b. Sections/chamber groups
- c. Entire Ensemble

III. Hemiola – how to teach it

Physical/conducting

Prelude, Siciliano and Rondo – Arnold

IV. Gesture of Syncopation – how to teach

Holst – Blacksmith

Lyrical -

Three Ayres from Gloucester – Stuart

Rhythms

Chance – Incantation and Dance

- V. Determine who is with whom
- What color do they produce?
- What timbre should predominate?

VIII. Hear/imagine

- Imagine color/nature/sensation/
- Imagine your perfect sound
- Imagine the worse sound you think conceive
- Imagine the most gorgeous sound you can conceive
- Imagine the ensemble in front of you
- Imagine the ensemble playing that sound
- Imagine you hearing and then conducting this gorgeous, perfect sound
- How others marking/convey
- New York Philharmonic Archives - scores
- Mahler
- Bach
- Holst - Planets
- Bernstein

XI. Listen to world class ensembles

- Berlin Philharmonic
- Vienna Philharmonic
- Chicago Symphony Orchestra
- Cleveland Orchestra
- Los Angeles Philharmonic
- Dresden Philharmonic/Staatsskapelle Dresden

Phrasing/musicianship of:

- Claudio Abbado
- George Solti
- Gustavo Dudamel
- Franz Most
- Van Karajan
- Ricardo Muti

Phrasing should and can be taught to young musicians! It's much easier to play!
 Conduct the phrase
 Sound in Motion – David McGill – Fantastic book on musicianship. There are rules
 which he clearly conveys!

Berlin Philharmonic Digital
<https://www.digitalconcerthall.com/en/home>

New York Philharmonic – digital archives/scores

Presto

The first system of the musical score consists of 12 staves. The top two staves are for the first and second violins, both in treble clef. The next two staves are for the first and second violas, both in alto clef. The following two staves are for the first and second cellos, both in bass clef. The next two staves are for the first and second double basses, both in bass clef. The bottom two staves are for the piano and celesta. The tempo is marked 'Presto'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ff* and *p*. There are also some performance instructions like *arco* and *pp*.

Presto

The second system of the musical score continues with 12 staves. The instrumentation remains the same as in the first system. The tempo is marked 'Presto'. The music continues with intricate rhythmic figures and dynamic contrasts. Performance markings include *arco*, *pp*, *ff*, *Br qua*, *crca*, *gliss*, and *crca*. The score concludes with a double bar line and a final dynamic marking of *ff*.

3. SONG OF THE BLACKSMITH

Moderato e maestoso

C Flute & Piccolo

Oboe

E♭ Clarinet

Solo & 1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

1st & 2nd Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone

Moderato e maestoso

1st B♭ Cornet

2nd B♭ Cornet

1st & 2nd Horns in F

3rd & 4th Horns in F

1st Trombone

2nd Trombone

3rd Trombone

Euphonium

Basses

Side Drum

Percussion

2. AYRE FOR EVENTIDE

5

67 Andante (♩ = 63)

75

Flutes

Oboe

Bassoon

mp

Clarinets

B♭

mp

Alto

Contra

Ca.

mp

Bass

Contra

B.

mp

Saxophones

Alto

(Hns.) *mp*

Tenor

mp

Baritone

mp

67 Andante (♩ = 63)

75

Cornets

Horns

mp

Trombones

mp

Baritone

mp

Tuba

mp

Percussion

$\frac{3}{4}$

Incantation and Dance

Chance Rhythms

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Exercise C-

Preparations for Off-Beat Entrances

a

2 3 4

b

5 6 7 8

c

9 10 11 12

d

13 14 15 16

e

17 18 19 20

Repeat Exercise in 3/4 and 9/8
2/4 and 6/8
1/4 and 3/8

Vary Tempo (Very Slow To Moderate)

Vary Dynamic

Exercise E - Multi- Meters

All bars to be conducted keeping all ♩. Repeat any bar ad lib., until totally secure, then conduct all three exercises (a,b,c) non stop, connecting all bars without repeating any. Practice at various tempi (♩=72 +♩=152), also vary dynamics.

A

1 2 as in 4 (♩ = ♩) 3 4

5 6 7 8

9 10 11

12 13

B

all bars in 3 (all ♩ = ♩)

1 2 3 4 5 6

7 8 9 10

11 12 13

C

all bars in 2 (♩ = ♩) Connect all bars without repeating any.

1 2 3 4

5 6

7 8 9 10

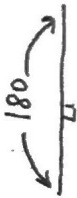
Exercise G

Forte and Piano Subito

To get a true piano subito by avoiding any diminuendo just before it, conduct with a forte gesture, all the way to the piano subito and stop the gesture (block, freeze) exactly on the piano subito, then proceed to the next beat. Each preparation for a forte is to be given exactly on the preceding piano beat.

1 *p* 2 *f* 3 *p* 4 *f* 5 *p* 6 *p* 7 *fp* 8 *p* 9 *f* 10 *p* 11 *p* 12 *p* 13 *p* 14 *f* 15 *f* 16 *p* 17 *p*

Exercise H



This is a "directional" exercise to open up right arm gestures

Tempo slow to moderate. All cues to be given exactly in all three directions, with preps in front of each sections. Stick must move very quickly, fluidly and horizontally (the shortest route from L to R) to get in front of each section in time for the prep. Also helpful for cueing singers on stage in all places or instruments in spatial set ups. **DO NOT USE THE LEFT HAND!**

The musical score is divided into three systems, each with three staves: Woodwinds (top), Violins (middle), and Cellos (bottom).
System 1 (measures 1-6): Shows cues for each section. The Woodwinds staff has a cue at measure 1, Violins at measure 2, and Cellos at measure 3. The notation includes rests and notes with stems.
System 2 (measures 7-13): Continues the exercise with cues at measures 7, 9, 10, 11, 12, and 13.
System 3 (measures 14-18): Continues with cues at measures 14, 15, 16, 17, and 18.
The score uses treble clefs for Woodwinds and Violins, and a bass clef for Cellos. The notation includes various note values, rests, and stems, with vertical lines indicating cue points.