

Conducting



Synopsis

Learn a vocabulary of conducting gestures that will help your singers or players recreate the 'ideal concert' that already exists in your mind.

Seminar Premise

In order to be an effective communicator with an instrumental or vocal ensemble, the mastery of conducting fundamentals is essential. Your hands and body can effectively communicate the needed information for singers or players to perform in the way that you desire. Talking has its place in rehearsal but during the final performance you are limited to the vocabulary of your hands and body. You have learnt at least one language, learn this one and you will be amazed at what you can communicate and your group will be thankful that they can finally give you what you want and what they would like to perform.

Who will benefit from this seminar?

An experienced conductor who has never had a chance to study, understand and refine conducting gestures

The conductor who would like to take his skill to the next level

The conductor or aspiring conductor who would like to understand the craft of conducting

The person who has never conducted before but would like to start

Concerns this seminar addresses

- Getting mischief maker hands under control
- Lack of effective gestures
- Lack of understanding of how conducting really works.

VOCABULARY TO BE TAUGHT

I. Vocabulary and techniques to be taught

- Posture and arm/hand positioning
- Preparatory gesture and downbeat
- Staccato, legato, marcato, tenuto
- Crescendo, decrescendo., subito dynamics
- Vertical and Horizontal planes
- Ictus (beat)
- Internal release and final cut-off
- Left hand development
- Accents
- Cues
- Sustaining gestures
- Eye contact
- Subdivision and hemiola
- Simple, compound, irregular metric patterns
- Dynamic levels, tempo, articulation
- Fermatas
- Holding and use of baton

II. Additional topics

While the development of a physical vocabulary is a priority, following topics will be chosen from depending on desire, skill and time of participants.

- Interpretation
- Philosophy and principles of conducting
- Ear training
- Sustaining gestures
- Vocal production and/or instrumental techniques
- Integration of music theory
- Integration of music history
- Group dynamics and leadership
- Motivation

III. Application

It is my desire to do whatever is possible to teach the material in the context of the conductors: their repertoire, their setting (education or worship or community or different age groups), their group.