

BASICS OF CONDUCTING

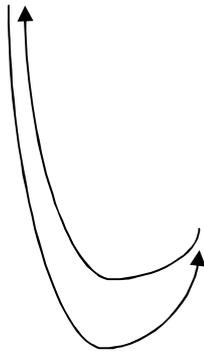
Bert Appermont

1) Movement

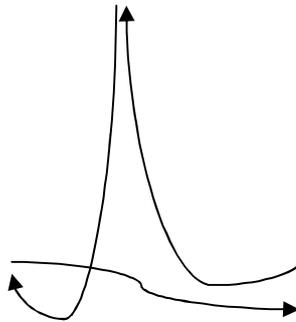
- Body and shoulders relaxed
- Small opening between the legs
- Swinging with the right arm => pulse (like a clock)
- Elbow stays almost motionless

2) Meters

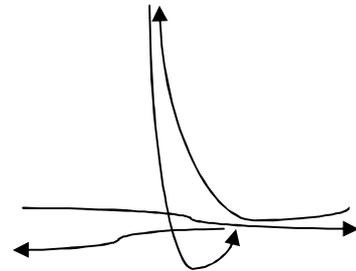
2/4



3/4



4/4



3) Downbeat and upbeat

1. Musical notation for exercise 1: A single measure in common time (C) with a downbeat on the first quarter note and an upbeat on the next three quarter notes.

2. Musical notation for exercise 2: A single measure in common time (C) with an upbeat on the first quarter note and a downbeat on the second quarter note, followed by two more quarter notes.

3. Musical notation for exercise 3: A single measure in common time (C) with a downbeat on the first quarter note and an upbeat on the next three quarter notes.

4. Musical notation for exercise 4: A single measure in common time (C) with an upbeat on the first quarter note and a downbeat on the second quarter note, followed by two more quarter notes.

5. Musical notation for exercise 5: A single measure in common time (C) with a downbeat on the first quarter note and an upbeat on the next three quarter notes.

6. Musical notation for exercise 6: A single measure in common time (C) with an upbeat on the first quarter note and a downbeat on the second quarter note, followed by two more quarter notes.

7. Musical notation for exercise 7: A single measure in common time (C) with a downbeat on the first quarter note and an upbeat on the next three quarter notes.

8. Musical notation for exercise 8: A single measure in common time (C) with an upbeat on the first quarter note and a downbeat on the second quarter note, followed by two more quarter notes.

4) Tempo Changes

⇒ Look for the relation between the two tempo's

1. **Adagio** ♩ = 60 (2nd time ♩ = 80) **Allegro** ♩ = 120

2. **Allegro** ♩ = 120 **Adagio** ♩ = 60 (2nd time ♩ = 80)

5) Fermata

1. Conduct with stop
2. Conduct with caesura

3. Conduct fermata followed by a rest (without and with tempo change)

6) Ternary Meters

- The curves are similar than (2)
- The swing movements are bigger (always with pulsation)
- Practice 6/8, 9/8 and 12/8

7) Conducting musical character

- Legato: use a more indirect and “wider” curve
- Staccato / leggiero: use the wrist and the top of the baguette), small movement
- Marcato => give an accent by making the pulsation more active
=> use the elbows (width) to create space in the sound



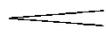
8) Conducting dynamics

f => big gesture

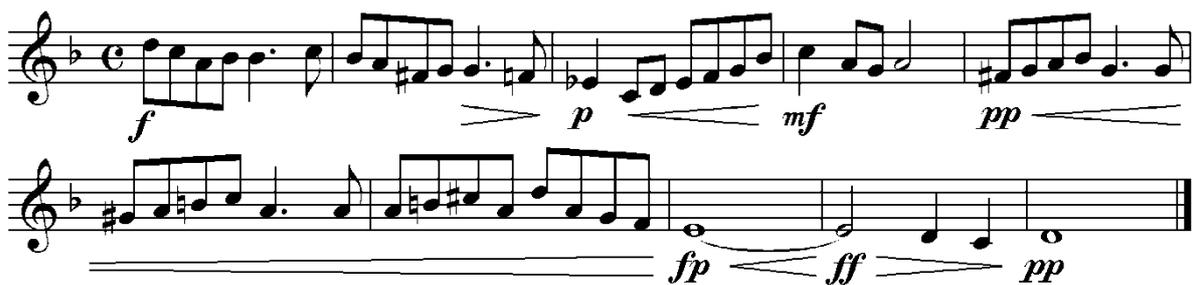
p => small gesture

mf => normal gesture

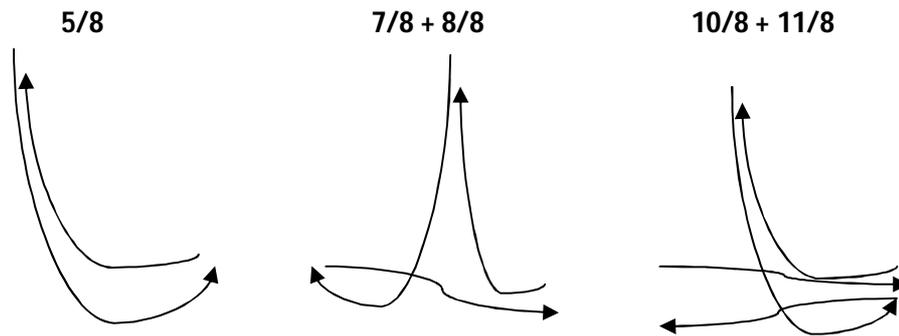
fp => give an accentuation and suddenly pull back

 => gesture gradually becomes bigger

 => gesture gradually becomes smaller



9) Irregular meters



10) Meter changes

Exercises: Conduct the following meters

1. $3/4 + 2/4$ and $4/4 + 3/4$
2. $6/8 + 3/4$ and $6/8 + 2/4$
3. $9/8 + 3/4$ and $9/8 + 2/4$
4. $9/8 + 3/4$ and $9/8 + 2/4$
5. $7/8 (2+2+3) + 5/8 (3+2)$ and $7/8 (2+2+3) + 6/8$
6. $2/8 + 3/8 + 4/8 + 5/8 + 6/8 + 7/8 + 8/8 + 9/8 + 10/8 + 11/8 + 12/8$ (and backwards)

11) Using the left hand

- to indicate the start of one instrument or instrumental group
- to indicate a musical idea: conduct a crescendo or diminuendo; conduct the phrase; point out an accentuation;

Exercise 1: conduct 4/4 in the R.H., give a starting signal with the right hand on the 4 different beats

Exercise 2: conduct 4/4 in the R.H., conduct one bar crescendo and one bar dim. in the L.H.

Exercise 3: conduct the phrase of one of the scores (L.H.) while beating the time signature with the R.H.

12) Independence of the hands

Exercise 1: Read a text loud while you conduct

- $2/4$ or $3/4$ or $4/4$
- $2/4 + 3/4$ or $4/4 + 3/4$
- $2/8 + 3/8 + 4/8 + 5/8 + 6/8 + 7/8 + 8/8 + 9/8$ (and backwards)

Exercise 2: Make a big circle with your L.H. while you conduct $2/4$ or $3/4$ or $4/4$ in your R.H.