Dissertations

8-2003

A Guide for Conducting Teachers: Physical Movement Taught in Six Selected Instrumental Conducting Textbooks and an Annotated Bibliography

William Geoffrey Carlton
University of Southern Mississippi

Follow this and additional works at: https://aquila.usm.edu/dissertations

The University of Southern Mississippi

A GUIDE FOR CONDUCTING TEACHERS:

PHYSICAL MOVEMENT TAUGHT IN SIX SELECTED INSTRUMENTAL

CONDUCTING TEXTBOOKS

AND AN ANNOTATED BIBLIOGRAPHY

By

William Geoffrey Carlton

Abstract of a Dissertation
Submitted to the College of Arts and Letters
of The University of Southern Mississippi
in Partial Fulfillment of the Requirement
for the Degree of Doctor of Musical Arts

August 2003

The University of Southern Mississippi

A GUIDE FOR CONDUCTING TEACHERS: PHYSICAL MOVEMENT

TAUGHT IN SIX SELECTED INSTRUMENTAL CONDUCTING TEXTBOOKS
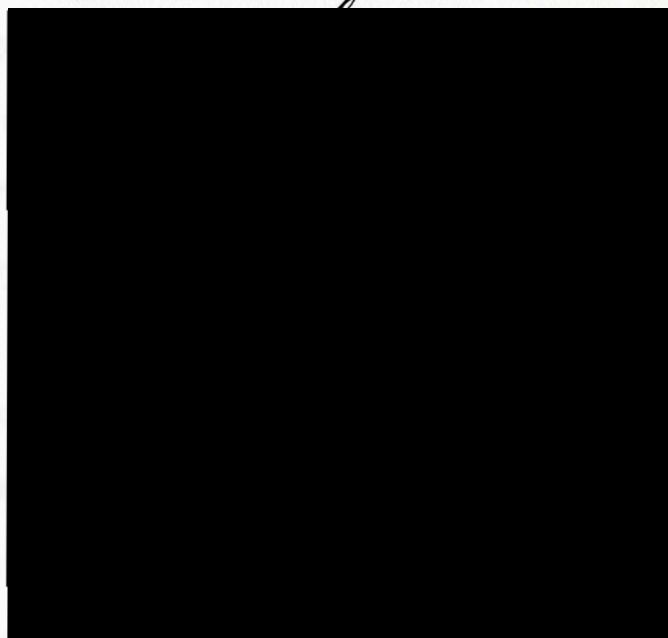
AND AN ANNOTATED BIBLIOGRAPHY

by

William Geoffrey Carlton

A Dissertation
Submitted to the College of Arts and Letters
of The University of Southern Mississippi
in Partial Fulfillment of the Requirement
for the Degree of Doctor of Musical Arts

Approved:

Dean, College of Arts and Letters

August 2003

ABSTRACT

A GUIDE FOR CONDUCTING TEACHERS: PHYSICAL MOVEMENT

TAUGHT IN SIX SELECTED INSTRUMENTAL CONDUCTING TEXTBOOKS

AND AN ANNOTATED BIBLIOGRAPHY

by William Geoffrey Carlton

August 2003

The purpose of the dissertation was to provide a comparative guide of conducting

textbooks for conducting teachers and students. In order not to replicate M. Johnson's

(1967) dissertation only instrumental conducting textbooks available to conducting

teachers and students between 1967 and 1997 were considered. The survey determined

that the most common area emphasized by textbook authors was physical movement. Six

textbooks by the following authors were selected for comparison of approaches to

physical movement: E. A. H. Green (1997), D. Hunsberger and R. E. Ernst (1992), D.

Kohut and J. W. Grant (1990), J. A. Labuta (1995), B. McElheran (1989), and M. Rudolf

(1994).

Authors' approaches to baton grips, beat patterns, dynamics, expressive gestures,

changing tempo, cuing, left hand, preparatory and release motions, holds and fermatas,

and body language were examined along with related warm-up, conducting, and

diagnostic skills exercises. Methodology of approach and emphasis on specific

1

techniques were compared and analyzed. An extensive annotated bibliography was included of all instrumental conducting textbooks surveyed between 1967 and 1997.

The author of the dissertation noted areas of strong agreement and disagreement among texts. He concluded that the six textbooks compared served specific types of students based on their educational level, ability, number of students enrolled in the class, course requirements, additional resources available to both the instructor and students, one- or two-semester sequence, and personal preferences of the instructor.

DEDICATION

This dissertation is dedicated to the memory of my father,

William E. Carlton.

ACKNOWLEDGEMENTS

I would like to acknowledge and thank Dr. Thomas V. Fraschillo for his

boundless patience. He encouraged me to pursue my fascination with instrumental

conducting textbooks that resulted in this dissertation. He also provided me with a

nurturing environment in which to recreate myself as a conductor. I would also like to

thank William Houston Chapman, who provided me with a quiet environment and a table

on which to write. Thanks also go to Robert Cheeseman, who stopped whatever he was

doing to help me with all manner of computer problems.

In addition to Dr. Fraschillo, I would like to thank my other conducting teachers,

Dr. William Moody, James K. Copenhaver and Paul Eahart. Dr. Moody provided a model

of musical inspiration for which I constantly strive. To watch Dr. Moody conduct is to

watch a master of his craft. Mr. Copenhaver motivated me both with his attention to

detail and with his tenacity in pursuit of the greatest possible musical performances. I

consider myself very fortunate to have participated in a few of them and I treasure those

memories. Mr. Eahart still lives in my memory as the most efficient and economical

conductor I have ever observed or studied. Performances under his baton were

"breathtaking" in their absolute recreation of the composer's intent. I will continually

strive to be worthy of these great teachers.

iii

TABLE OF CONTENTS

vi

LIST OF FIGURES

LIST OF TABLES

CHAPTER I

INTRODUCTION

Authors of books about conducting frequently use the phrase "Art of Conducting" when describing skills used by conductors. When using this phrase, however, their meaning often differs significantly, both in their choices of topics and their levels of agreement and disagreement concerning topics. The six most common areas of emphasis chosen by authors of books on conducting to write about occur as follows: (1) physical movement (as a nonverbal means of communication to indicate musical intentions); (2) instruments used in performance; (3) interpretation based mostly on score study and performance practices; (4) rehearsal and performance procedures; (5) history of conducting, including studies of conductors themselves; and (6) recommended references to other supplementary resource materials on conducting[1].

Hector Berlioz's (1844)[2] *Treatise on Instrumentation* also included one of the first significant treatises on conducting.[3] Since Berlioz was not a skilled performer on an instrument he could not sit at the keyboard or in the violin section during a performance and control the musical outcome in the more traditional manner of keyboard-conductors or violin-conductors that preceded him. Therefore, to control the outcome of performances of his music, he had to take up the baton and stand in front of the orchestra (Schonberg, 1967, p. 107).

The need for the new style of conducting described by Berlioz (1844) also developed at the same time that the complexity and richness of orchestral instrumentation

1

increased. Thus, the conductor's *instrument* became the ensemble with which he was working. No longer could one, two, or three individuals placed within the ensemble effectively unite and control the increasingly larger and more diverse combinations of sounds. A single conductor, placed in front, could bring about a more unified performance. In theory, that conductor could therefore provide a more musically satisfying outcome. Due to the resulting change in performance practice and philosophy, Berlioz and other composer-conductors such as Louis Spohr, Carl Maria von Weber, and Felix Mendelssohn embarked on something entirely new -- a systematic form of physical movement designed to communicate the composer's intentions as accurately and efficiently as possible.

Those who wished to adopt this new approach to conducting began to develop a technique that uniquely served the needs of both the musicians in the ensemble and to the listening audience. Thus, the "Art of Conducting" grew into a powerful tool capable of producing performances of unprecedented high quality.

Unfortunately, an inept conductor could also ruin performances. Berlioz (1844) mentioned numerous "blunders" by conductors in his *Treatise*, which was written partly in the hope that conductors would study their "art" more seriously. In retrospect, Berlioz's *Treatise* on conducting can be viewed as including the first substantially instructive remarks on the rudimental physical skills of conducting, and thus is a precursor to the first textbooks on conducting.

Problem Statement

In more recent times the quantity and the diversity of textbooks about conducting have both greatly increased. Though many of these texts share the same philosophies and goals, their methodology and approach to areas of study differ significantly. Conducting teachers often select a text simply because they are familiar with it, usually the one they happened to use when they studied conducting. Some conducting teachers make so many modifications to their text due to the needs of their students and classes that the textbook retains little or no usefulness.

Significance of the Study

Currently, instrumental conducting teachers in the United States choose a textbook and design a course for their undergraduate and/or graduate instrumental conducting students without being able to consult a comparative analysis of, or guide to any textbooks on conducting. A systematic study of *physical movement* as taught in the most used and available textbooks on instrumental conducting, along with an annotated bibliography, should be helpful to conducting teachers as useful tools in designing conducting syllabi to match the needs of their students.

Purpose of the Study

The purpose of this paper was to survey instrumental conducting textbooks available to conducting teachers and students. The survey yielded information concerning the most common area perceived by textbook authors as important to student conductors -- the use of physical movement.

The authors' approaches to physical movement, such as use of the baton, beat patterns, dynamics, expressive gestures, changing tempo, cuing, use of the left hand,

preparatory and release motions, and holds and fermatas, were studied in each textbook. Related warm-up, conducting, and diagnostic skills exercises were also examined.

Purpose of the Annotated Bibliography

An annotated bibliography of the textbooks considered is provided in Appendix B (including the six textbooks eventually chosen for the study). A separate bibliography *(Appendix C)* of books, textbooks, dissertations, and articles reviewed prior to arriving at the choice of the six textbooks selected is also provided. These sources were extremely helpful in determining the conducting texts to be surveyed.

Creating the annotated bibliography *(Appendix B)* was a tool for becoming familiar with text(s) under review. Every effort was made to avoid making value judgments. However, the practical need for selecting given approaches under different teaching conditions is addressed in the concluding chapter.

Scope and Delimitations

The textbooks studied were published during the period 1967 – 1997.[4] Instrumental conducting textbooks in a language other than English, and not yet translated into English were not considered. Textbooks originally published prior to 1967, which have later and thus more readily available editions were surveyed in their most recent edition or reissue.

Only textbooks currently in print and likely to remain in print (this likelihood being demonstrated through multiple printings and/or editions) were chosen for this study of physical movement. Thus, newly published textbooks were excluded. R. R. Bowker

(1998) *Books in Print* was consulted as the source of information concerning availability of textbooks.

Books about conducting but intended for uses other than as instrumental conducting textbooks were excluded from the survey. This category of omissions included related biographies and autobiographies, choral conducting books, and other books dealing primarily with interpretation, score study, or diagnostic skills. Books concerning the history of conducting or performance practices from a conductor's viewpoint were also excluded from the survey, as were dissertations on conducting.

Definition of Terms[5]

Introduction

The following terms systematically describe the various topics of study observed through a careful review of textbooks on conducting. Aside from terms used for the purpose of classification (i.e. *physical movement, area, topic*, etc.) textbook authors themselves determined the definitions.

Definitions other than those having to do with *physical movement* may be found in Appendix A.

Keyboard-conductor and *Violin-conductor*

The terms *keyboard-conductor* and *violin-conductor* refer to the practice of assuming responsibility for leading orchestra performances while performing on these instruments. This was common practice during the late 1700's and early 1800's until Carl Maria von Weber, Louis Spohr, Felix Mendelssohn and Hector Berlioz began to stand in front of the orchestra.

Composer-conductor

The term *composer-conductor* designated composers who conducted the orchestra

from the front. In this study, this term was used to clarify what type of conductor was

being discussed. Thus, the *composer-conductor* occupied both a different location (in

front of the orchestra) and took on increased responsibilities when compared to the

violin-conductor or the *keyboard-conductor*.

The need for this term also came from more recent performance practices in

which a conductor was usually not the composer of the music performed, but rather an

interpreter. In the middle-to-late 19th Century the *composer-conductor* was the rule. By

the middle-to-late 20th Century the *composer-conductor* was the rare exception. Albert

Stoessel (1928) used and explained the term *composer-conductor* more fully in his

conducting textbook (p. 5).

Instrumental Conducting Textbook

An *instrumental conducting textbook* was defined as any published book or

manual written for the purpose of instruction on the subject of instrumental conducting.

The textbook contained an *area* on *body movement* focusing on the baton and/or hands,

and other *areas* such as *interpretation and score study, rehearsal and performance*

techniques, knowledge of *instruments*, and *supplementary resource materials*. In

addition, *topics* not specific to the *areas* described may have also been included.

Area Terms and Related *Topics*

Descriptions for *areas* and *topics* were taken from textbooks surveyed. In order to

consistently determine how conducting textbooks were divided into *areas* and related

topics, the following definitions of terms were used:

Area.

The term *area* defined a broad group of related *topics*. As an example, the *area* of

physical movement included several *topics*; the *baton, left hand, cuing, beat patterns,* etc.

Topic.

The term *topic* defined a specific task, technique, or knowledge, that, when

combined with other related *topics* formed a composite body of knowledge defined above

as an *area*, thus a *topic* was a subset of an *area*. For example, *cues* were a *topic* and were

considered a subset of the *area* of *physical movement.*

Physical movement.

The area of *physical movement* was defined as any movement of the conductor's

body described in the textbook, whether by text, pictures, patterns, or diagrams.

Discussions of objects that were physically manipulated or used by the conductor, such as

the baton, or the score (as a physical object) were considered *physical movement.*

Descriptive, rhythmic, and musical exercises were considered *physical movement* if given

for the purpose of movement. Musical excerpts presented as exercises that also required

score study and analysis, and recognized as such, were divided equally between the areas

of *physical movement* and *interpretation/ score study.* Lists of musical excerpts were

divided equally. Choral or vocal musical excerpts that required an instrumental

accompaniment were divided equally between *physical movement* and *interpretation/*

score study.

Musical excerpts used by an author for a purpose other than to practice

conducting (such as the demonstration of instrumental ranges, string bowings, etc.,) were

not defined as *physical movement.* Musical exercises for unaccompanied voices or voices

accompanied only by keyboard were also not defined as *physical movement* as they were considered *vocal* or *choral* and listed separately (See Appendix A).

Additional topics assigned to the area of *physical movement* were *beat patterns*, *body language, cues, dynamics, expressive gestures, holds* or *fermatas, left hand, preparatory* and *release gestures*, and *tempo changes*.

Beat patterns.

Beat patterns were described with text and diagrams drawn to indicate the motion, given by the right hand, which depicted divisions of the measure. *Beat patterns* also reflected musical style, *dynamics*, and tempo.

Body language.

Body language was used as a term by authors to define *physical movement* of the conductors other than those of the hands, arms and shoulders. Motions of the head, facial expressions, and eye contact were the most common types of *body language*, but authors also discussed posture, stance, and breathing.

Cues.

Authors defined *cues* as a type of *preparatory gesture* devoted to a specific entrance for a specific reason. They were often used more to reassure performers, thus providing for better ensemble and a higher degree of accuracy.

Dynamics.

Authors defined *dynamics* as volume or changes in volume. As such, any gestures that indicated volume levels or changes in volume were considered *dynamic* gestures. *Dynamic* gestures permeated every *topic* in the *area* of *physical movement*.

Expressive gestures.

Authors defined *expressive gestures* as motions that depicted musical styles –
mainly *legato, staccato,* or *marcato,* and motions used to indicate phrasing. *Expressive
gestures* were usually accomplished through modifications to *beat patterns* and with
assistance from the *left hand.*

Holds and *fermatas.*

Holds and *fermatas* were defined as the cessation of rhythmic pulse during a
sustained sound. The difficult task assigned to the conductor is preparing for the *hold,*
determining and executing the correct intensity and amount of time during the *hold,*
stopping the *hold,* and finally, preparing the ensemble for the next entrance if the *hold* or
fermata is not the last note in the piece. Authors described the correct techniques required
to perform all of the skills surrounding *holds* and *fermatas* as being some of the most
difficult gestures for a conductor to master.

Left hand.

The *left hand* was separated in responsibility from the right hand and, as such,
merited a significant amount of discussion. Authors assigned the *left hand* responsibility
for *dynamic* gestures, motions to assist the right hand, and *cues.*

Preparatory and *release gestures.*

Preparatory gestures were defined by authors as any physical motions given by
the conductor that signaled the ensemble, any other group of players, or soloists to play.
This motion occurred prior to the first sound of the ensemble but could also be applied
after the first sound to subsequent entrances.

Authors defined *release gestures* as physical motions used by the conductor to stop sound, which could occur at any time after the music commenced.

Tempo changes.

The motions used to signal *tempo changes* were the subjects of discussion of this topic. Authors defined *tempo changes* as significant changes in the speed or pulse generated by the music. Changes in *tempo* could be sudden or gradual. Gestures discussed by authors included motions used to indicate both gradual and rapid changes of *tempo.*

Other Areas and Topics

Authors defined other *areas* as follows: *interpretation and score study, study of instruments, rehearsal and performance procedures, and supplemental resource material.* These areas were not considered *physical movement* and were not included in the study. Definitions of each *area* along with *topics* related to each *area* were necessary, however, for the purpose of delineating specific percentages of the texts devoted to each *area.* The percentage of *physical movement* devoted to each text could only be determined after all *areas* and *topics* were clearly defined. Appendix B contains a percentage breakdown of *areas* of emphasis of each of the six selected textbooks in this study (Also see Appendix A – Areas and Topics Other than Physical Movement).

Endnotes for Chapter One

[1]   This grouping comes from a careful study of the literature on conducting found in the reference list and bibliography.

[2]   The *Treatise* was written in 1844 in Paris, and translated into English in 1856 by Mary Clarke. In 1905, the *Treatise* was updated and republished by Richard Strauss. In 1970, Scholarly Press published J. Broadhurst's translation of *The Conductor, The Theory of His Art*, which was a translation of the original section of the *Treatise* on conducting.

[3]   Excluding previous writings by authors on various procedures concerning conducting, one could say that Berlioz's (1844) section *On Conducting* was the first significant treatise concerning the actual physical technique of conducting from the front of the orchestra. An excellent source of information found on earlier writings about conducting is *A History of Orchestral Conducting in Theory and Practice* by Eugene Galkin (1986).

[4]   The beginning date of 1967 was chosen so that research by M. Johnson (1967) would not be replicated – see *Review of Past Literature*.

[5]   All terms are italicized so that the reader can cross-reference terms if desired. Additional terms may also be found in Appendix A – Other Area and Topic Definitions.

CHAPTER II
RELATED LITERATURE
Past Related Literature

A study of related literature available revealed the following items: Grosbayne (1941) published an article titled *A Perspective on the Literature of Conducting* in *The Proceedings of the Royal Musical Association 67* (pp. 73-101). M. B. Johnson (1967) completed a dissertation at the University of Rochester-Eastman School of Music titled

Bibliography for Conductors of College and Community Orchestras: A Selective

Annotated List of Written Materials on Organization, Conducting and General

Interpretative Background. Fry (1990) wrote an article in the fall issue of the *Journal of*

Band Research 26 (pp. 30-43) titled *Books and Dissertations on the Techniques of*

Instrumental Conducting: A Select Bibliography.

Books in Print by R. R. Bowker (1998) was queried. A further review of

Repertoire Internationale de Litterature Musicale (RILM) and *Comprehensive*

Dissertations International (CDI) found no other articles or dissertations related to the

topic.

Related Literature in Progress

The American Musicological Society in Philadelphia and the Cecil Adkins List of

Doctoral Dissertations in Musicology at the University of North Texas both were

consulted for literature in progress. No additional writings or surveys were found on the

topic of conducting bibliographies. Contact with the *Bulletin for the Council of Research

in Music Education*, published by the University of Illinois at Urbana-Champaign,

indicated no recently published reviews on dissertations concerning the topic. The author

subsequently reserved the topic for his dissertation as of the approval of his committee in

the fall of 1996 with the University of Illinois at Urbana-Champaign.

CHAPTER III

RESEARCH METHODOLOGY

Books Surveyed

Textbooks were selected for this survey by comparing bibliographies of all available textbooks on conducting. Bibliographies from related books on conducting were consulted, as was *The New Grove Dictionary of Music and Musicians, 1995, Volume 3* (Westrup, 1980, pp. 641-651). Previously mentioned articles by Fry (1990) and Grosbayne (1941) were consulted. Professors at the University of Southern Mississippi also loaned textbooks from their personal libraries. *Books in Print*, by R. R. Bowker (1998) was also queried. In addition, colleagues in the field of instrumental music education were consulted.

The following textbooks were selected and are listed in alphabetical order by last name of author(s):

(1) *The Modern Conductor, 6th ed.*, 1997, by E. A. H. Green;

(2) *The Art of Conducting, 2nd ed.*, 1992, by D. Hunsberger and R. E. Ernst;

(3) *Learning to Conduct and Rehearse*, 1990, by D. L. Kohut and J. W. Grant;

(4) *Basic Conducting Techniques, 3rd ed.*, 1995, by J. A. Labuta;

(5) *Conducting Technique, Rev. ed.*, 1989, by B. McElheran;

(6) *The Grammar of Conducting, 3rd ed.*, 1994, by M. Rudolf.

14

Survey Procedure

Each textbook was surveyed twice with all topics evaluated on the basis of placement and organization. The purpose of the initial review was to note and describe major *areas* of textbooks, following which an accurate description could be measured by other sources. Based on the initial review the following *areas* of study were observed as being the most common: (1) physical movement, (2) interpretation and score study, (3) study of instruments, (4) rehearsal and performance procedures, (5) supplemental resource material, (6) other topics not included above but mentioned too infrequently to merit their own area of comparative study, and finally, (7) blank pages, flyleaves, and partially blank pages (see *Appendix A*).

After the books were surveyed, they were measured a second time following the above descriptions to assess total number of pages and percentages of text devoted to each area. A graduate student assisted by selecting three textbooks (one less than 180 pages, one between 180 pages and 300 pages, and one above 300 pages) at random and reviewing them using the above descriptions to determine if the results of the review could be independently verified. The margin of difference after review in the three texts was + or -3%.

Investigation of Survey Results

Each author's approach to physical movement was studied with attention to the following: (a) organization - introduction and placement; (b) topics - the baton, physical exercises, beat patterns (with facsimiles from the texts), preparatory and release motions, left hand, cuing, dynamics, tempo changes, expressive gestures, body language, and holds or fermatas; and (c) emphasis.

Summary

At the end of the survey, detailed information concerning major areas of similarity

and dissimilarity between authors concerning physical movement is summarized.

Conducting teachers should be able to use the resulting summary of material to help them

select the instrumental conducting text or texts most suited to their conducting students.

Conclusion and Recommendations

Recommendations are made based on the resulting conclusion that the most

effective conducting textbook should be determined by the conducting instructor based on

suitability of the text for the class. Suitability is determined based on size of the class,

ability level of the class, number of semesters, undergraduate vs. graduate level,

availability of resources to the class such as a rehearsal pianist and/or a practice ensemble,

and, of course, personal preferences of the conducting instructor.

CHAPTER IV
ANALYSIS OF PHYSICAL MOVEMENT:
BATON, BEAT PATTERNS
Baton

When authors wrote about the baton they approached its use from three different viewpoints: 1) Author's opinions as to the correct design, size, length, etc., of the baton; 2) Discussions by authors concerning whether or not to use a baton; and 3) Use of the baton in a physical manner while conducting, which was covered in this chapter.

Baton Grips

Most authors defined and/or illustrated preferred baton grips in one of two basic styles. One author, Green (1997), described both grips. Several authors advocated grips with characteristics from both of the two basic styles as noted below.

The first group indicated that the ball of the baton should fit against or into the palm of the hand and that the fingers should wrap around the baton. McElheran (1989) credited this baton grip to Pierre Monteux (p. 14). Authors who recommended this grip were Green (1997), Kohut and Grant (1990), Labuta (1995), McElheran, and Rudolf (1994). Hunsberger and Ernst (1992) described the first grip as "very secure and firm, [however] any grip that has three or more points of contact with the baton will not allow the hand to pivot. This grip may also produce tightness and tension in the wrist and encourage more [undesired] arm movement" (Hunsberger & Ernst, p. 32).

The second baton grip put the ball of the baton between the thumb and first two fingers instead of in the palm of the hand.[1] Authors who recommended the second grip were Green (1997), and Hunsberger and Ernst (1992).

17

Green (1997) described both baton grips and is noted above in both groups. In addition to Pierre Monteux, Green also sited other recognized conductors with using the first grip – Furtwängler, Malko, Mravinsky, Munch, Ormandy, von Karajan, Walter, and Szell (p.22). Green gave examples of both grips, described as the "basic" grip for the first example and the "light" grip for the second example. Also important to Green was the use of a bent thumb, and contact by the ring finger with the butt of the baton. Green felt that contact by the ring finger instead of the little finger with the butt of the baton in both grips contributed to a "more relaxed wrist (pp. 22-23).

Kohut and Grant (1990) also described two grips (both variations of the first grip), "one is like a snare drum stick with the baton inside the bend of the first joint of the first finger: the other is with the index finger on top of the baton and the thumb opposite the middle finger (Kohut & Grant, p. 35). They also stressed that the last three fingers should fall in a natural motion around the baton without gripping it. In addition they advised use of the last three fingers as straight out for *legato* and wrapped around the baton for *marcato*, which they stated was a minor point but could be used to dramatic effect (Kohut & Grant, p. 36).

Baton Grip Descriptions

All authors presented either a written or both a written and illustrated description of proper baton grip. See the following table (Table IV-1):

Table IV - 1

Descriptions of Baton Grips

Authors	Description	Page(s)
Green	Written and illustrated	22 - 25
Hunsberger and Ernst	Written and illustrated	5, 31 - 35
Kohut and Grant	Written and illustrated	35 - 37
Labuta	Written and illustrated	6
McElheran	Written	14
Rudolf	Written	*xvi*

Placement of Introductions to the Baton

Authors placed introductions of the baton in several different places in the text. Labuta (1995), McElheran (1989), and Rudolf (1994) introduced the baton at, or prior to, the beginning of any instructions concerning movement by the hands. Green (1997), Kohut and Grant (1990), and Hunsberger and Ernst (1992) used some preliminary or warm-up physical exercises without the baton first. Hunsberger and Ernst, and Kohut and Grant also introduced several patterns prior to the baton. The following table (Table IV - 2) indicates each author's preference and page of introduction in the text:

Beat Patterns

Any discussion or comparison of beat patterns must be undertaken with the understanding that the authors offered numerous variations on the patterns. Authors varied patterns to accommodate changes in articulation, tempo, dynamic level, character, and even the preferences of other teachers, conductors, and colleagues. Several authors,

Hunsberger and Ernst (1992), Kohut and Grant (1990), and Labuta (1995), did not

regularly provide neutral or passive patterns (patterns not labeled for a specific

Table IV - 2

Placement of Baton Introductions in Texts

Author(s)	Placement in the text	Page(s)
Green	After physical exercises	22 - 26
	Prior to patterns	
Hunsberger and Ernst	After physical exercises	5, 31 - 35
	After 2, 3 & 4 patterns	
Kohut and Grant	After physical exercises	35 - 36
	After 4, 3, 2, & 1 patterns	
Labuta	Prior to any movement	6
McElheran	Prior to any movement	14
Rudolf	Prior to any movement	*xvi*

articulation or character) for direct comparison. Every effort, however, was made to study

and compare patterns recommended for similar situations. Since every author was

consistent in changing patterns in a similar manner from neutral to *legato* and *staccato*,

diagrams of *legato* and *staccato* patterns were not provided for three, two, and one

patterns unless they were the only patterns available. Diagrams provided in this

chapter were comparisons of neutral, *staccato*, and *legato* four-patterns; alternate four-

patterns; three-patterns; two-patterns, alternate two patterns; one-patterns; two examples

each of five-patterns and seven-patterns; divided patterns; and, finally, examples, when

available, of melded beat patterns. Additional figures of patterns, as relevant and available, were also presented.

Table IV-3

Order of Beat Pattern Introductions

Green	3	4	2	1	6	5*	Div	7*	Meld
Hunsberger & Ernst	4	3	2	1	Div	6	5	7	Meld
Kohut & Grant	4	3	2	1	Meld	5	7	Div	6
Labuta	1	2	3	4	Div	6	5	7	NF
McElheran	1	2	3	4	5	6	7	Div	NR
Rudolf	4	3	2	1	6	Div	5	7	NR

Meld – Melded patterns   Div – Divided patterns   NF – Not Found

NR – Melded patterns not recommended   * - Slow 5 & 7

Introduction of Beat Patterns

Introduction of patterns did not necessarily imply emphasis on the pattern. Several authors introduced patterns in groups and then emphasized specific patterns at other points in the text.

As can be seen from Table IV-3, all authors agreed that one-, two-, three-, and four-patterns should be taught prior to divided, asymmetrical (five, seven, etc.) or melded patterns. Five authors comprising three texts, Hunsberger and Ernst (1992), Kohut and Grant (1990), and Rudolf (1994), chose to order the patterns - four, three, two, one.

Two authors, Labuta (1995) and McElheran (1989), chose to order the patterns - one, two, three, and four. However, both authors listed the patterns in order and then provided exercises and excerpts in random pattern order for practice. This would suggest that they simply placed the patterns in one, two, three, four order for the conducting

teacher to pick from, according to which exercises and/or excerpts were going to be assigned for practice.

One author, Green (1997), chose the pattern order three, four, two, and one. Green stated that three was the easiest pattern to learn (p. 9). The author stated that the problem with the four-pattern was in keeping beats two and three equidistant from the center of the conductor (see *Beat Pattern Descriptions*).

Authors of four texts, Green (1997), Hunsberger and Ernst (1992), Kohut and Grant (1990), and McElheran (1989), introduced asymmetrical patterns with divided patterns because of the similarity in beat direction. For example, a divided three pattern could be modified into a seven pattern by adding one eighth-note beat to any of the three directions (down, out or up) in the three- pattern. The other two authors, Labuta (1995) and Rudolf (1994), did not introduce divided beats with asymmetrical rhythms, though they did note the similarity in beat direction.

Four-patterns

Figure 1 (Introductory Four-patterns) shows the most neutral four-patterns authors chose to introduce in their texts. Green (1997, p. 11) and McElheran (1989, p. 24) introduced their four-patterns without referring to style, waiting until later in the text to address changes necessary in the pattern. Labuta (1995), and Hunsberger and Ernst (1992) introduced *staccato* and *legato* patterns at the same time in the text.

Hunsberger and Ernst (1992) also provided a more neutral pattern, figure 1-19, (Hunsberger and Ernst, p. 11), which the authors used to depict improved horizontal motion compared to the previous figure, but because the figure was presented without ictus reference points, the *staccato* and *legato* patterns were provided in *Figure 1*.

Labuta's (1995) "V" shaped four-pattern was presented between two other examples of four-patterns (p. 16)). The pattern to the left of the "V" shaped example represented a more *legato* or "U" shaped pattern and the pattern to the right represented a more *staccato* pattern, which was very angular with no curvature. Labuta was not specific in the text that the "V" shape represented a more neutral model, but the author clearly stated in the following figure 2-4 (p. 16), which contained multiple patterns, that "U" shaped patterns were to be considered *legato* models. "If the beats in a pattern are connected by smooth, flowing gestures, they express legato style. If the gestures are choppy and disconnected, they express staccato style" (Labuta, p. 15). Since the *staccato* diagrams had no curvature whatsoever, the more moderate "V" shaped four-beat and three-beat patterns represented a compromise and were used to represent Labuta's more neutral patterns.

Labuta (1995) also stated that the beat point was always placed at the lowest point in the beat motion. "Note that the point of beat is always at the bottom of these motions on the plane of beating. Thus, every beat is a type of downward motion followed by a rebound" (Labuta, p. 15).

Kohut and Grant (1990) presented four different patterns (5a, 5b, 5c, 5d), but indicated 5c and 5d as their recommended choices. 5c placed beats 2 and 3 higher than beat 1 while 5d placed beats 2 and 3 equal to beat one on the horizontal plane (Kohut & Grant, p. 22).

Green (p. 11) McElheran (p. 24)

Hunsberger & Ernst – *Staccato* (p. 9) Hunsberger & Ernst – *Legato* (p. 9)

Kohut & Grant - 5c (p. 22) Kohut & Grant - 5d (p.22)

Labuta - "V" Shape – (p. 16) Rudolf - Neutral-*Legato* (p. 5)
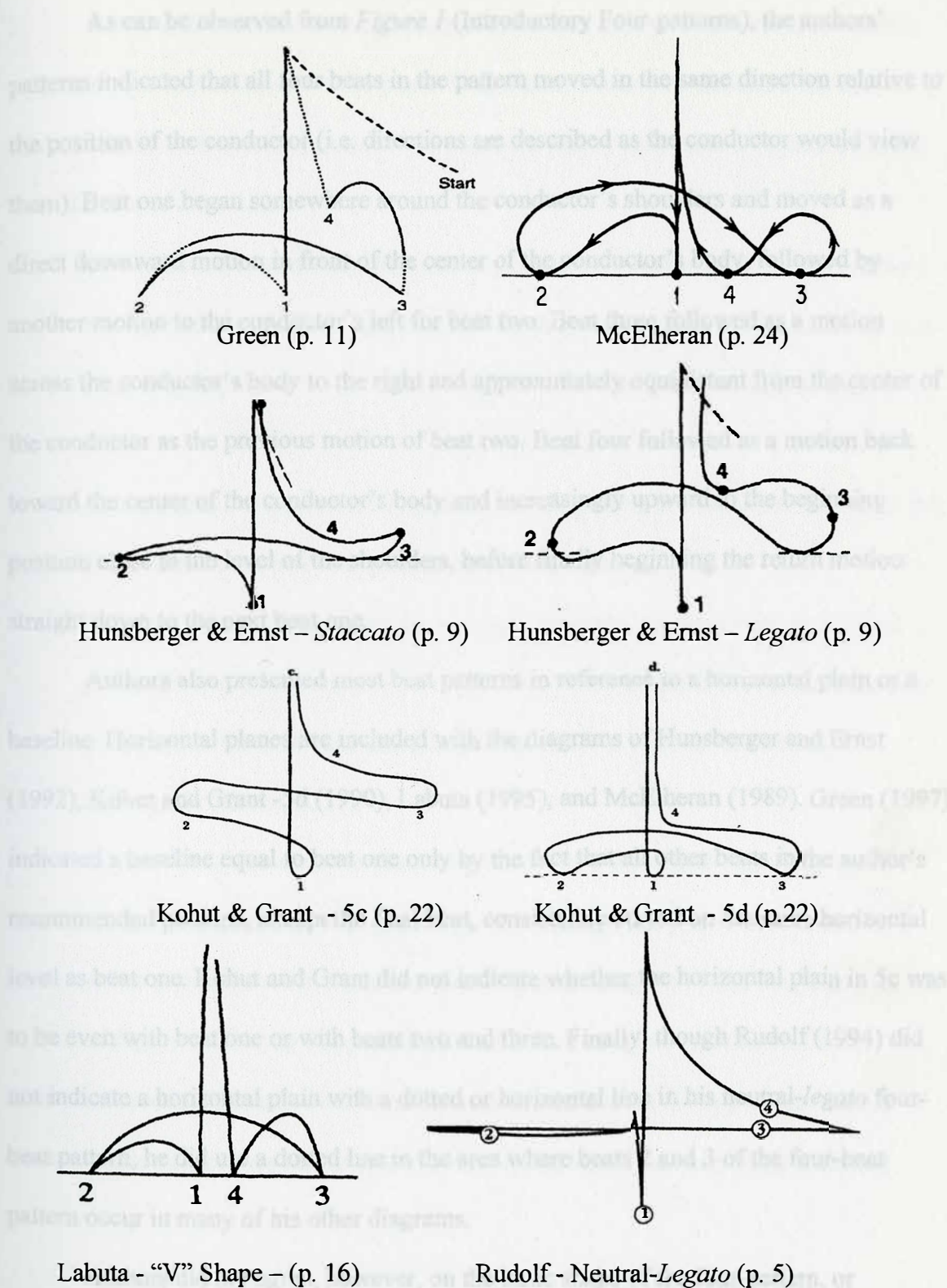
Figure 1. Introductory Four-patterns

As can be observed from *Figure 1* (Introductory Four-patterns), the authors' patterns indicated that all four beats in the pattern moved in the same direction relative to the position of the conductor (i.e. directions are described as the conductor would view them). Beat one began somewhere around the conductor's shoulders and moved as a direct downward motion in front of the center of the conductor's body, followed by another motion to the conductor's left for beat two. Beat three followed as a motion across the conductor's body to the right and approximately equidistant from the center of the conductor as the previous motion of beat two. Beat four followed as a motion back toward the center of the conductor's body and increasingly upward to the beginning position close to the level of the shoulders, before finally beginning the return motion straight down to the next beat one.

Authors also presented most beat patterns in reference to a horizontal plain or a baseline. Horizontal planes are included with the diagrams of Hunsberger and Ernst (1992), Kohut and Grant -5d (1990), Labuta (1995), and McElheran (1989). Green (1997) indicated a baseline equal to beat one only by the fact that all other beats in the author's recommended patterns, except the final beat, consistently stayed on the same horizontal level as beat one. Kohut and Grant did not indicate whether the horizontal plain in 5c was to be even with beat one or with beats two and three. Finally, though Rudolf (1994) did not indicate a horizontal plain with a dotted or horizontal line in his neutral-*legato* four-beat pattern, he did use a dotted line in the area where beats 2 and 3 of the four-beat pattern occur in many of his other diagrams.

Authors did not agree, however, on the basic shape of the four-pattern, or placement of the "beginning" (or ictus) of the actual beats within the patterns. McElheran (1989) and Labuta (1995) placed the ictus of all four beats on the horizontal plain.

Green (1997) placed the beginning of beats one, two, and three on the baseline, with beat four beginning above the plane. In addition, Green also indicated the amount of rebound in the pattern with a dotted line, which the author defined as a motion different from the rest of the motion.

Notice that after your hand taps the ictus, it springs back slightly. This is termed the 'rebound' or 'reflex.' It appears on the diagrams as a dotted line and acts as a kind of springboard for the arm as it moves on toward the next beat (Green, p. 10).

As noted earlier, Green (1997) placed the four-pattern second in the text, after the three-pattern due to concerns with placement of beats two and three.

The third beat is the troublesome one here. Note the 'equidistance' in Figure 2 *[recommended four pattern – see Figure 1]*. When the third-beat ictus is too near the place for the first-beat ictus, the pattern tends to look unbalanced and unrhythmic (Green, p. 11).

Green (1997) also chose to place diagrams of two other four-patterns (*Figure 2*) with the initial recommended four-pattern (p. 11). The top left pattern was shown as a much smaller pattern between the recommended pattern (*Figure 1*) and the pattern on the top left of *Figure 2*. The top left pattern showed a clear baseline on which all beats descended toward. The only difference between the pattern on the upper right and the recommended pattern was the curvature of motion indicated between beats three and
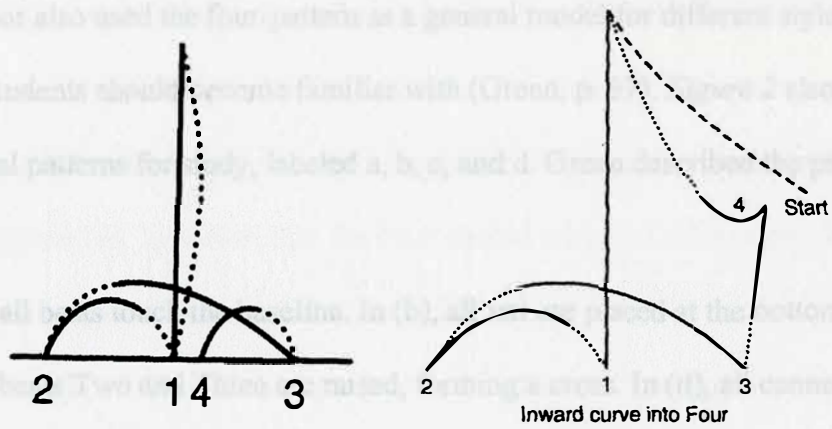
Patterns included with recommended pattern (p. 11)
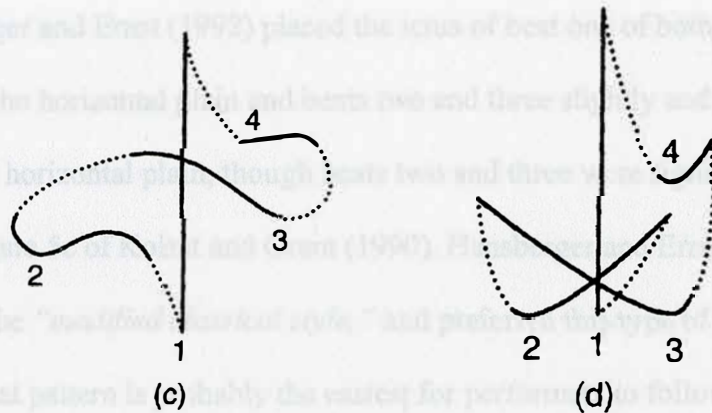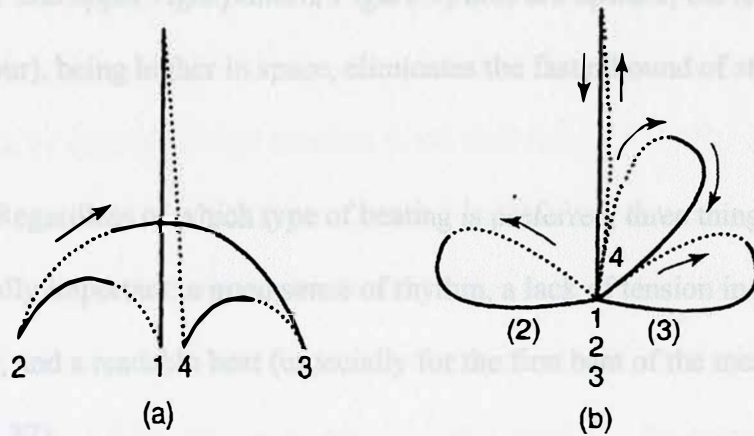
Green - Other styles of time-beating (p. 37)

Figure 2. Green – Additional Four-patterns

four. The author also used the four-pattern as a general model for different styles of beat

patterns that students should become familiar with (Green, p. 37). *Figure 2* also showed

these additional patterns for study, labeled a, b, c, and d. Green described the patterns as

follows:

> In (a), all beats touch the baseline. In (b), all icti are placed at the bottom of One.
>
> In (c), beats Two and Three are raised, forming a cross. In (d), all connecting arcs
>
> are downward. In (e) – the pattern used in this book *[see recommended pattern in*
>
> *Figure 1 and upper right pattern, Figure 2]* arcs are upward; the least-accented
>
> beat (Four), being higher in space, eliminates the fast rebound of style (a), leading
>
> to One…
>
> Regardless of which type of beating is preferred, three things are
>
> universally important: a good sense of rhythm, a lack of tension in the arm
>
> muscles, and a readable beat (especially for the first beat of the measure) (Green,
>
> 1997, p. 37).

Hunsberger and Ernst (1992) placed the ictus of beat one of both patterns in

Figure 1 below the horizontal plain and beats two and three slightly and progressively

higher above the horizontal plain, though beats two and three were significantly closer to

beat one than figure 5c of Kohut and Grant (1990). Hunsberger and Ernst labeled this

style of pattern the *"modified classical style,"* and preferred this type of pattern because

"This style of beat pattern is probably the easiest for performers to follow, since the

distinctive character of each ictus can be easily seen from any direction." (Hunsberger &

Ernst, p. 9).

The most significant characteristic of the modified classical style that could be

observed in both the *staccato* and *legato* four-beat patterns provided was the placement

of the ictus at the extreme outermost point of beats one, two, and three. Beat four, however, was placed differently in the two patterns. Beat four in the *legato* pattern was placed considerably lower than in the *staccato* pattern. The *staccato* pattern adhered to the authors' instructions, however, that the ictus should occur "at the extremities of each direction in the pattern" (Hunsberger & Ernst, 1992, p. 9).

In addition to a difference in ictus points, the other obvious difference between the *staccato* and *legato* patterns was the more rounded motion of the *legato* pattern. Instead of an abrupt change of direction at the ictus points as displayed by the *staccato* pattern, the *legato* pattern displayed a gradual reversal in motion towards the next beat point destination by circling around to move to the next beat.

Hunsberger and Ernst (1992) stressed that clarity of the beat patterns was important. According to the authors, two problems that caused a lack of clarity were 1) a lack of rebound control, and 2) insufficient horizontal motion. "The distance of the rebound should be less than half the length of the beat itself. . . . An overly large rebound tends to make the following beat look like another downbeat" (Hunsberger & Ernst, p. 11). The authors then assigned students to practice "conducting three-beat and four-beat patterns with a small rebound and then an overly large rebound, and study the effect of the size of the rebound on the clarity of the patterns" (Hunsberger & Ernst, p. 11).

Hunsberger and Ernst (1992) used pattern diagrams to demonstrate the importance of sufficient horizontal motion. Voicing similar concerns to Green's (1997), the authors showed a four-pattern that demonstrated insufficient horizontal motion from beat two to beat three; this placed beat three in the center of the conductor's space, thus leaving beat three too close to the space both beats one and four occupied. The following figure in the text showed the correct four pattern that clearly indicated a more sufficient

horizontal motion across the conductor's space to place beat three approximately equidistant from beat two in relation to the conductor (Hunsberger & Ernst, p. 11).

Additionally, Hunsberger and Ernst (1992) described the motions in both the *staccato* and *legato* beat patterns such that performers could understand the articulation of each pattern. In doing so, the authors defined the movement from ictus to ictus as "travel." (Hunsberger & Ernst, p. 12).

> In a staccato style, the beat pattern is usually angular, . . . and the travel is quick.
>
> The travel should make a definite stop either at the ictus or after the rebound from the ictus. Stopping after the rebound is often done with a quick flicking motion of the wrist leading to and rebounding from the ictus. This is commonly called a *click beat* because of the quickness of the wrist motion. The click motion is nearly always used in indicating staccato, but staccato can also be indicated with a motion primarily of the arm for a heavier staccato style (Hunsberger & Ernst, p. 12).

Hunsberger and Ernst (1992) next described the *legato* style and accompanying beat pattern.

> *Legato style* is indicated by rounded beat patterns, . . . and by the smooth, even travel from one ictus to the next. Notice also that the ictuses are not at the extreme direction but rather are somewhat closer to the pattern's center, to show a stretching out of the travel after each ictus. In legato-style conducting, the *motion between ictuses* must receive careful attention. This motion should convey the desired breadth of sound and flowing quality (Hunsberger and Ernst, p 13).

Hunsberger and Ernst (1992) also included a similar four-beat *legato* diagram that was similar in shape to the earlier *legato* pattern *[Figure 1]*, but, unlike the earlier *legato*

pattern, the similar pattern showed the ictus points slightly before the outermost points in the pattern. The authors also suggested that students practice the *legato* pattern by imagining resistance to the arm and hand movements.

Moving the hands slowly and smoothly in a way that will emphasize the sustained quality of the sound usually requires considerable practice. It may help at first to pretend that you are moving your hand against a resisting force, like what you would feel when stretching a strong elastic cord or when moving your hand through a thick liquid. It may also be helpful to think of slowly painting the pattern with a brush (Hunsberger & Ernst, p. 13).

Kohut and Grant (1990) included additional four patterns, 5a and 5b, originally included with 5c and 5d that were not initially recommended (see *Figure 3*), and three patterns (*legato*, *marcato*, and *staccato*) modified to indicate articulation styles. The authors cautioned that all beat patterns should be used as general guidelines. Constant alterations, however, would be necessary for various reasons.

Numerous physical as well as musical variables associated with a given piece of music will require that alterations in the pattern be made. But one must start somewhere, and we have found the patterns shown here to be practical and functional in the teaching of young conductors" (Kohut and Grant, p. 23).
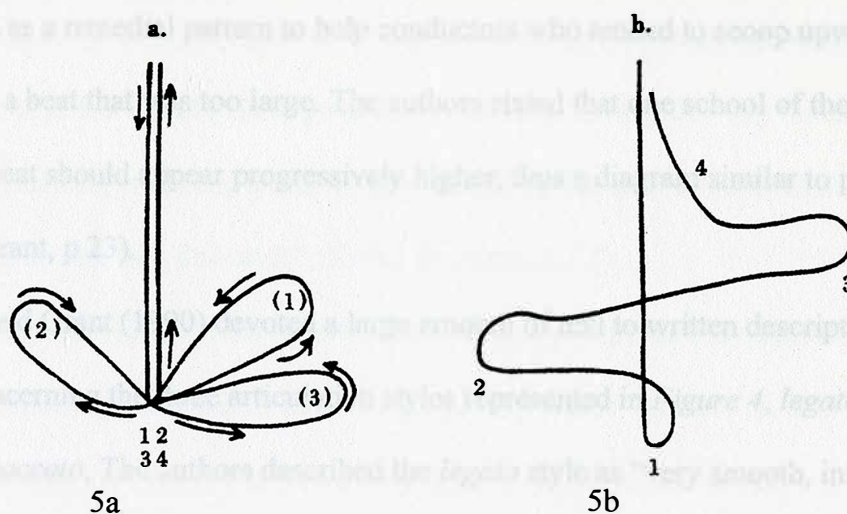
Kohut and Grant – Additional four-beat patterns (p. 22).
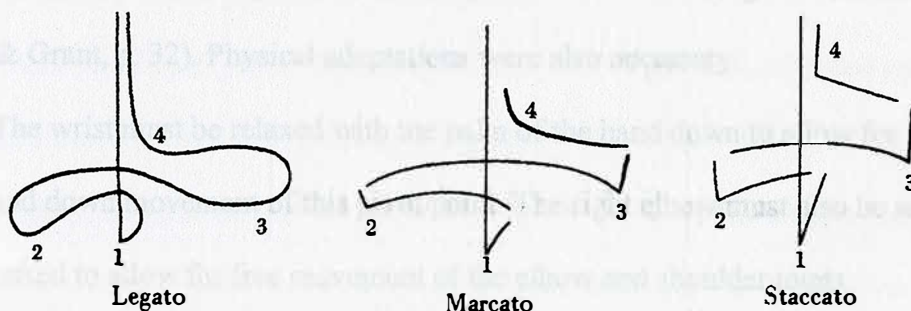
Kohut and Grant – Four-beat patterns modified for articulation (p. 34).

Figure 3. Kohut and Grant – Additional Four-patterns

Kohut and Grant (1990) did not recommend 5a because of excessive vertical movement. "All of the icti appear in the same place, thus it is not really a pattern at all. The excessive rebound necessary in order to put each ictus in the same place makes the pattern even more unclear and difficult to diagram" (Kohut & Grant, p. 23). The authors did state, however, that they were aware of several excellent conducting teachers who used pattern 5a and advised the reader to use the pattern recommended by their conducting teacher. Pattern 5b varied only from 5c in the placement of beat three. Beat three of 5c is noticeably higher than beat three of 5b. Kohut and Grant recommended

pattern 5b only as a remedial pattern to help conductors who tended to scoop upward on beat three with a beat that was too large. The authors stated that one school of thought was that each beat should appear progressively higher, thus a diagram similar to pattern 5b (Kohut & Grant, p 23).

Kohut and Grant (1990) devoted a large amount of text to written descriptions and instructions concerning the three articulation styles represented in *Figure 4*, *legato*, *marcato*, and *staccato*. The authors described the *legato* style as "very smooth, intense, flowing, and connected" (Kohut & Grant, p. 32). The pattern changed to indicate this by "lengthening the horizontal parts of the beat pattern and decreasing the vertical aspects" (Kohut & Grant, p. 32). Physical adaptations were also necessary.

The wrist must be relaxed with the palm of the hand down to allow for proper up and down movement of this pivot point. The right elbow must also be sufficiently raised to allow for free movement of the elbow and shoulder joints.

In legato at a loud dynamic, up and down movement of the wrist to define the ictus will be fairly large. In the softest, most delicate legato, the ictus must also be clearly visible via wrist movement even though the movement will be relatively small and correspondingly delicate (Kohut & Grant, p. 33).

Kohut and Grant (1990) also stressed the importance of a clear ictus even though the *legato* pattern was a succession of smooth and flowing motions.

The ictus is the most basic element in conducting. It is the primary source of information needed by ensemble performers in order to stay together. Conductors who fail to provide consistent, clear icti usually have ensembles lacking in good rhythmic precision. Clear icti, therefore, are absolutely essential to good conducting technique (Kohut & Grant, pp. 32 – 33).

Another element of good *legato* style was the development of a relaxed and flexible wrist. Kohut and Grant (1990) gave some exercises to help develop flexibility consisting of visualizing bouncing a ball while conducting. Further, the arm could be dropped and shaken out "rag doll style" (Kohut & Grant, p. 33).

Kohut and Grant (1990) also described a second *legato* motion for heavier, more intense music, which they referred to as a "weighted" or "tenuto" gesture (p. 33). "It is used for conducting a very intense and sustained type of *legato* music. It involves controlled tension of the arm, which appears to be pulling a heavy weight through the space between each ictus" (Kohut & Grant, p. 33).

Kohut and Grant (1990) described *marcato* as a "separated, accented style that is usually performed at louder dynamic levels (p. 33)." The authors described the wrist as "raised slightly, snapped downward rather heavily for the ictus, and stopped briefly afterward to indicate separation before moving to the next beat" (Kohut & Grant, p. 33). The authors also characterized the arm as fully extended, especially at loud dynamic levels. Excessive rebounding was warned against, with the admonition to keep the beat pattern as horizontal as possible (Kohut & Grant, p. 33).

In order to achieve *staccato*, which Kohut and Grant (1990) characterized as "short and light," stopping the wrist movement immediately after the ictus with a rapid flick of the wrist was advised. Gaps in both the *marcato* and *staccato* pattern diagrams were left in order to indicate stopped motions (see *Figure 4*). The authors also noted that the *staccato* pattern should be smaller and the diagrams should be interpreted such that the *marcato* pattern was much larger that the *staccato* pattern (Kohut & Grant, p. 34).

Labuta (1995) also included additional pattern diagrams along with the "V" shaped pattern included in table *Figure 1*. *Figure 4* shows Labuta's "U" shaped pattern

(p. 16). Labuta stated that the "U" shape, or "smooth flowing style," was to be used for *legato* gestures, and the "choppy and disconnected style" was to be used for *staccato* gestures (p. 15).

Labuta (1995) clearly used a horizontal plane, and the ictus of all beats in the author's patterns began when the baton returned to the horizontal plain from the previous beat.
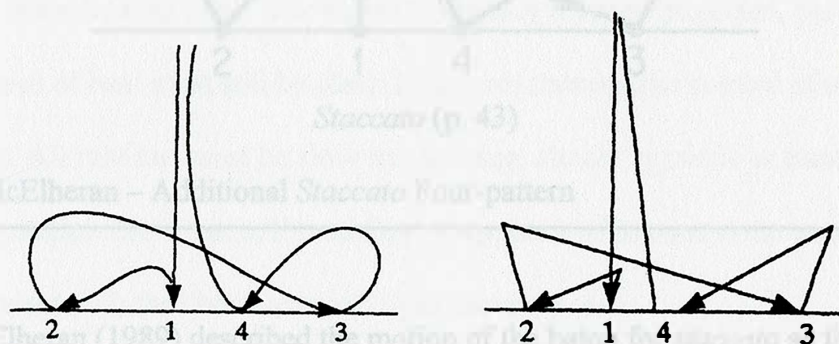
"U" shaped (*Legato*) – (p. 16)   *Staccato* (p. 16)

Figure 4. Labuta – Additional Four-patterns

Exercises for practice of all three four-patterns consisted of physical practice that required the student to think both the beat and the rebound. "For four, think, 'down-rebound, left-rebound, right-rebound, in-rebound,' etc." (Labuta, 1995, p. 15). Students could also tap on either a music stand or other straight surface object at about waist level, "to get the feeling for proper, flexible wrist action in a pattern on a plane of beating. Move directly into beats; never float down and poke at them with the hand and forearm" (Labuta, p. 15). In addition, Labuta suggested using both a mirror and a metronome for practice.

Figure 5 shows McElheran's (1989) additional four pattern that represented *staccato* style. McElheran stated that all prior beat patterns introduced were to be

considered moderate in tempo, and *legato* in style. Though McElheran provided an

altered four-pattern for *staccato,* the author also described changes in beat pattern style

for *marcato, staccato, maestoso,* and finally, *slow and serene* (McElheran, pp. 43 – 44).
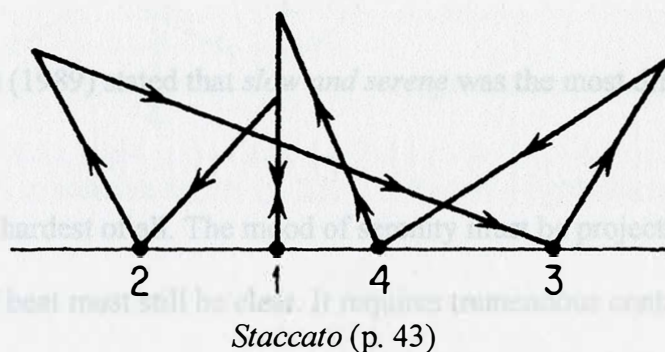
Staccato (p. 43)

Figure 5. McElheran – Additional *Staccato* Four-pattern

McElheran (1989) described the motion of the baton for *staccato* as follows, "Hit

crisply, bounce the beat at sharp angles, but DO NOT LET THE HAND STAND STILL"

(p. 43). McElheran was adamant that the motions of the baton continue to flow through

the pattern even though the style was crisp and bouncy in order to indicate *staccato.*

> When it [*the baton*] stops for an appreciable time and then suddenly flicks to the
>
> next beat, the performers have lost the sense of time, and they cannot react
>
> quickly enough. If someone lobs a ball gently against a wall from a distance an
>
> observer can follow its path and anticipate exactly when it will strike; if the
>
> person stands motionless aiming a gun and suddenly pulls the trigger, the
>
> observer cannot possibly foretell the moment of the bullet's impact (McElheran,
>
> p. 43).

McElheran (1989) stated that the *marcato* style was achieved by hitting the ictus

points "harder, with more angular turns" (p. 43).

Maestoso was described as requiring heavy and more ponderous movements. "The downward motions should be slightly slower and weightier. For a *legato maestoso*, pretend you are pulling something very stiff but smooth, like pull taffy" (McElheran, 1989, p. 44).

McElheran (1989) stated that *slow and serene* was the most difficult style to show.

This is the hardest of all. The mood of serenity must be projected, but the exact moment of beat must still be clear. It requires tremendous control of muscles and nerve. All motions must be slow and floating, almost hypnotic or trance-like, as in slow-motion films, but still retaining a faint trace of bounce at the exact moment of impact with the "bounce level" (McElheran, p. 44).

Exercises at the end of the chapter on beat patterns required the student to practice all patterns introduced. McElheran (1989) wanted students to immediately begin to practice shifting from one pattern to another. Use of both a mirror and videotape was recommended (McElheran, p. 33). Exercises following the chapter on character were straight-line rhythmic exercises with numerous style, tempo, and dynamic changes that students were to practice and study (McElheran, pp. 44 – 45).

Rudolf (1994) included three four-patterns (*Figure 7*) in addition to the neutral-*legato* pattern in *Figure 1*. Rudolf characterized the expressive-*legato* as "a development of the neutral-legato beat" (p. 21). Therefore, the student would use the neutral-*legato* pattern at *piano* levels as a starting point and progress toward the more fluid expressive-*legato* pattern as the music became more *forte* and intense in nature. Further, Rudolf left open the possibility of greater freedom of pattern for the expressive-*legato* motions, with
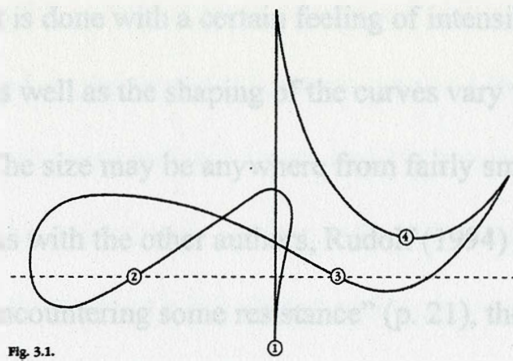
Fig. 2.1.

Fig. 3.1.

Rudolf - expressive-*legato* (p. 22)   Rudolf – light-*staccato* (p. 13)
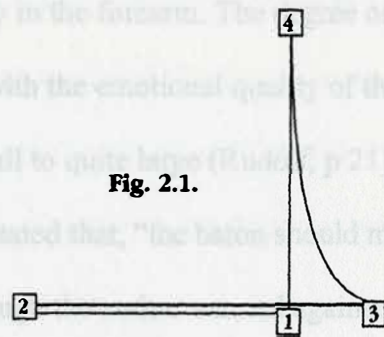
STOP

Fig. 2.3.

STOP
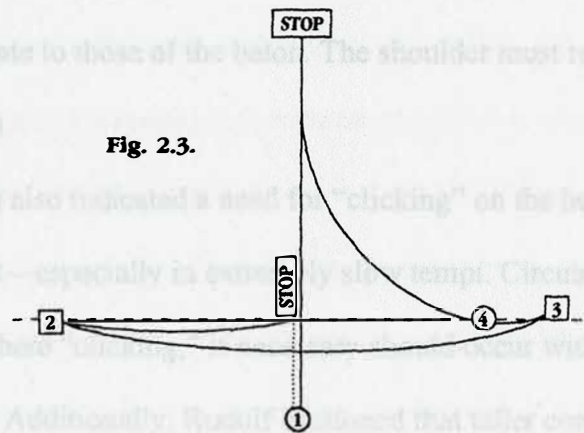
Rudolf – full-*staccato* (p. 17)

Figure 6. Rudolf – Additional Four-patterns

the following statements, "The espressivo beat, however, is more individual; its execution

will differ from one conductor to another, but the freedom you gain must not be misused.

The orchestra will be confused unless you indicate the counts clearly" (Rudolf, pp. 21,

23).

Rudolf (1994) described the basic expressive-*legato* pattern as a curved,

continuous motion.

It is done with a certain feeling of intensity in the forearm. The degree of intensity as well as the shaping of the curves vary with the emotional quality of the music. The size may be anywhere from fairly small to quite large (Rudolf, p 21).

As with the other authors, Rudolf (1994) stated that, "the baton should move as if it were encountering some resistance" (p. 21), though the author warned against too much muscular tension – especially in the shoulders. Rudolf also reminded the reader that, "the tip of the baton offers a clear point of orientation to the players, and movements of wrist and arm are subordinate to those of the baton. The shoulder must remain still but never tense" (Rudolf, p. 21).

Rudolf (1994) also indicated a need for "clicking" on the beats to indicate the exact ictus of the beat – especially in extremely slow tempi. Circular numbers included in the pattern showed where "clicking," if necessary should occur within the pattern (Rudolf, pp. 22 - 23). Additionally, Rudolf cautioned that taller conductors with longer arms would have to be more careful than shorter conductors to control the size of the beat in order to keep the pattern "well balanced and graceful" (Rudolf, p. 23).

Exercises and musical excerpts for practice and study followed Rudolf's (1994) patterns and written descriptions with much information from the author concerning appropriate use and gestures involving the expressive-*legato* gesture.

Rudolf's (1994) light-*staccato* pattern was described as "a quick, straight motion with a stop on each count. The gestures are small" (Rudolf, p. 13). Rudolf described the wrist as being the only moving part of the body and called for no rebound on the first count.

In this pattern there is no rebound on the first count. Point the baton to *[count]* 4 and set the tempo at *[quarter note]* = 126 in your mind. Then start beating: Stop at each count and move very quickly between the counts (Rudolf, p. 13).

The squares around each number in the pattern (see *Figure 6*, light-*staccato*) were intended to represent a full stop at each point in the pattern.

As with the other patterns, Rudolf (1994) stressed the avoidance of tension. "Avoid any tension, especially in the forearm. Check your appearance in the mirror to be sure that your shoulder and elbow are not moving" (Rudolf, p. 13).

Rudolf (1994) also addressed the preparatory motion to count one, which the author stated should be "very quick and decisive: a snap of the wrist" (p. 13). Rudolf described the preliminary motion as "larger than the other beats. Since this preparation indicates not only the tempo but the *staccato* quality, you must be sure to make a definite stop at *[count]* 4 and not leave it until just before the downbeat" (Rudolf, pp. 13 –14).

Three musical exercises to be practiced at different tempi and three musical excerpts followed the author's description of the light-*staccato* pattern.

Rudolf (1994) next described the full-*staccato* pattern as a "quick, slightly curved motion with a stop on each count. It is snappy and energetic, with a characteristic 'bouncing' on the downbeat. The size may vary from small to large" (Rudolf, p. 16). Rudolf coined the term "bounce" to describe the type of rebound used on beat one of the full-*staccato* pattern.

Bouncing, a special form of the rebound, is done by a wrist motion. First, practice bouncing without the baton. Lift your forearm slightly and jerk it downward, stopping abruptly at about the left-right line. The wrist must be completely relaxed so that when the forearm stops, the hand continues downward

and snaps up again immediately. This bouncing of the hand is a natural muscular reaction and must not be hindered by any tension in the wrist (Rudolf, p. 16).

As could be seen from the diagram (see *Figure 6*), the full-*staccato* pattern called for beat one to "bounce", followed by swift motions to counts two and three, both of which were to stop on arrival. Beat four called for a swift upbeat. "On the fourth beat, whip up the arm immediately after the count" (Rudolf, 1994, p. 16).

At *piano* levels only the wrist would be involved, but as the dynamic level increased so would the amount of arm needed to increase the pattern size.

Execution in *p:* The beat is slightly larger than for light-staccato... Execution in *f:* Since the pattern is now about one and one-half times as large as in *p,* use an energetic motion of the forearm for the second and third beats (Rudolf, 1994, pp. 16, 18).

Exercises and excerpts for practice and study followed Rudolf's (1994) descriptions and diagrams. Most of the excerpts and examples called for *mf* or higher dynamics. As was the case with all of Rudolf's exercises and excerpts, a list of excerpts was included at the end of each chapter on patterns for further study and practice by students.

Three-patterns

Without exception, introductory three-patterns provided by the authors remained true to the four-patterns with regard to placement on the horizontal plane, placement of ictus points, and contour or shape of the patterns. All authors described the three-pattern as a direct downward motion for one, followed by a motion to the right of the conductor on count two, followed by another motion back toward the center of the conductor which ended in a rising gesture that prepared for a repeat of the next downward motion for one
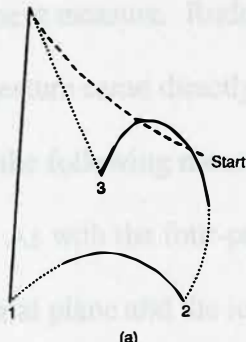
Fig. 1a

Green – (p. 9)
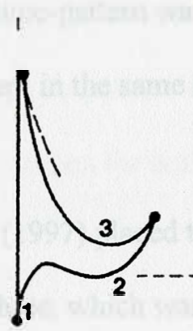
Fig. 1 - 13   Fig. 1 - 14

Hunsberger and Ernst – Angular and *Legato* (p. 10)
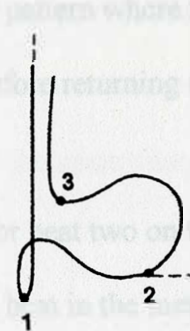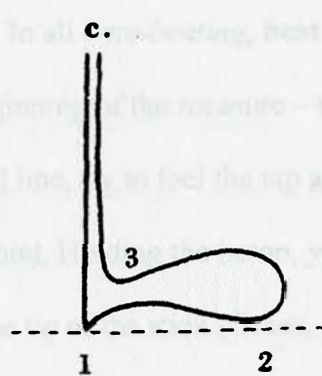
Kohut and Grant – 6c (p. 24)   Labuta - "V" Shape (p. 16)
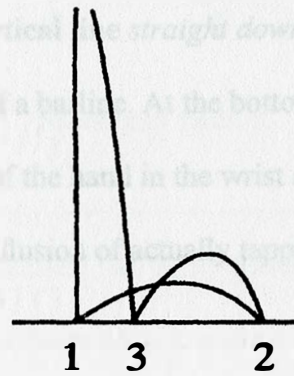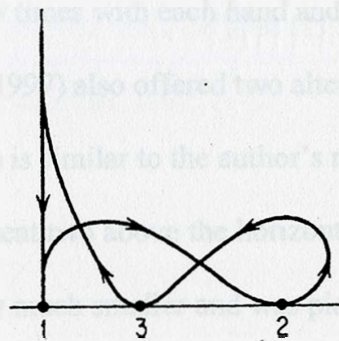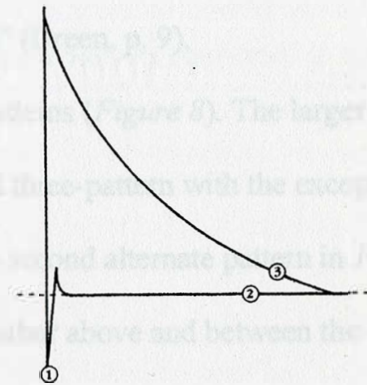
McElheran (p. 24)   Rudolf Neutral-*Legato* (p. 37)

Figure 7. Introductory Three-patterns

of the next measure. Rudolf's (1994) three-pattern was the only pattern where the beat-three gesture came directly up and inward in the same motion before returning to count one of the following measure.

As with the four-pattern, Green (1997) placed the ictus for beat two on the horizontal plane and the ictus for beat three, which was the final beat in the measure above the horizontal plane. Since Green chose to introduce the three-pattern first in the text, Green focused on count one with detailed instructions.

In all *time-beating*, **beat One** *is a* **vertical line** *straight down*. It indicates the beginning of the measure – the passing of a barline. At the bottom of the vertical line, try to feel the tap and rebound of the hand in the wrist as it states the beat-point. Holding the baton, you have the illusion of actually tapping the beat with the tip of the stick (Green, p. 9).

Green (1997) also gave instructions for both hands with the intention that both hands would practice the pattern. "Right hand = down, right, up. (Left hand = down, left, up.) Try it a few times with each hand and then read on" (Green, p. 9).

Green (1997) also offered two alternate three-patterns (*Figure 8*). The larger of the two patterns is similar to the author's recommended three-pattern with the exception of an elevated beat two above the horizontal plane. The second alternate pattern in *Figure 8* was originally much smaller and was placed by the author above and between the recommended three-pattern and the primary alternate pattern in the diagram. The secondary pattern was more rounded and placed beat two back on the horizontal plane equal with beat one.

Exercises following Green's (1997) introduction of the three-pattern focused on mastery of the three-pattern by both hands. Repetitive three-pattern exercises for one hand after the other were followed by exercises for both hands at the same time.

Green – (b) Alternate pattern   Secondary pattern
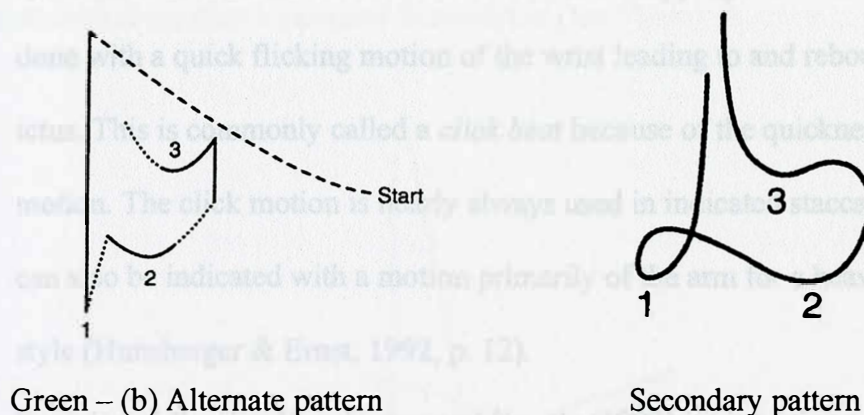
Figure 8. Green – Additional Three-patterns

Hunsberger and Ernst (1992) initially recommended two three-patterns, one angular and the other rounded. The authors cautioned that rebounds should be controlled and that sufficient horizontal motion be used to make the patterns clear.

Later in the text the authors presented a *staccato* three-pattern (see *Figure 9*). The *staccato* pattern showed more definite stopping points as the authors confirmed in the text (Hunsberger & Ernst, 1992, p. 12).
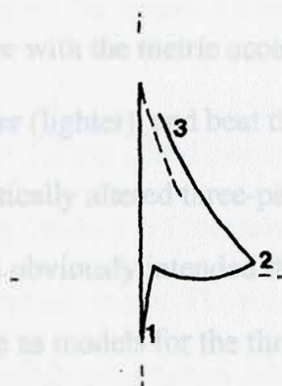
Figure 1-20 - (p. 12)

Figure 9. Hunsberger & Ernst – *Staccato* Three-pattern

In a *staccato* style, the beat pattern is usually angular, as shown in [*sic*] Figure 1-20, and the travel is quick. The travel should make a definite stop either at the ictus or after the rebound from the ictus. Stopping after the rebound is often done with a quick flicking motion of the wrist leading to and rebounding from the ictus. This is commonly called a *click beat* because of the quickness of the wrist motion. The click motion is nearly always used in indicated staccato, but staccato can also be indicated with a motion primarily of the arm for a heavier staccato style (Hunsberger & Ernst, 1992, p. 12).

Exercises following Hunsberger and Ernst's (1992) introduction to the three-pattern included one excerpt that required a *staccato* three-pattern. Directions for ambidextrous use of both the three-pattern and four-pattern followed later in the following chapter of the text (Hunsberger & Ernst, p. 23). Excerpts included in the end of the text required three-patterns in both *legato* and *staccato* styles.

Kohut and Grant (1990) indicated that the same considerations concerning the choice of a style of pattern that affected the four-pattern also affected the three-pattern (see *Figure 7*). The authors chose their recommended pattern "because of the lighter beat three. Also note that in accordance with the metric accent idea, beat one is the largest (thus heaviest). Beat two is smaller (lighter), and beat three is the smallest (lightest)" (Kohut & Grant, p. 23). No stylistically altered three-patterns were included by Kohut and Grant in the text. The authors obviously intended their four-patterns in *marcato*, *staccato* and *legato* styles to serve as models for the three-pattern as well.

Labuta's (1995) patterns were introduced at the same point in the text, and all comments related to direction and style with regard to the four-pattern also applied to the

three-pattern. Labuta's "U" shaped and "V" shaped three-pattern was consistent with the author's four-pattern examples. All directions Labuta wrote earlier concerning the four-pattern also applied to the three-pattern. Labuta's *staccato* three-pattern was also consistent with the author's *staccato* four-pattern (see *Figure 4*).

1   3   2
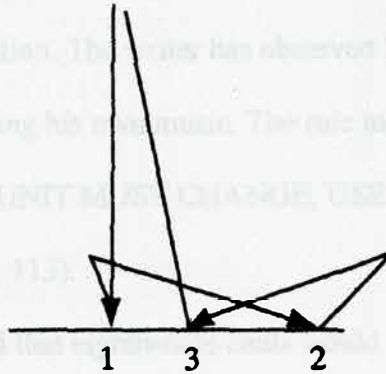
Labuta - from Figure 2–4   (p. 16)

Figure 10. Labuta - *Staccato* Three-pattern

McElheran's (1989) three-pattern was also consistent with the author's four-pattern. McElheran explained the need for beat three to come back towards the body. "Most people go to the right for 3, but this makes 3 so big it implies a crescendo, and also leads to an undue emphasis on 1" (McElheran, p. 24). McElheran provided no alternate or stylistically adapted three-patterns. The author's directions and descriptions were applied equally to all patterns.

Later in the text McElheran (1989) added one important piece of advice concerning the use of three patterns when a 3/8 measure was placed between different metric units in many Twentieth-century works. The point of specific interest to McElheran was the decision to conduct intermittent 3/8 measures in one motion or with a three pattern.

The preferred method *[of conducting 3/8 measures]* was taught at

Tanglewood under Stanley Chapple. He had discussed the problem at great length

with Koussevitzky, Bernstein, Copland (in whose music such rhythms abound),

and members of the Boston Symphony Orchestra. The consensus was that it is

clearer to beat the 3/8 in three. These three fast beats seem easier to follow than

one slow floating motion. The writer has observed Stravinsky using the same

technique in conducting his own music. The rule may be stated as follows:

WHEN THE BEAT UNIT MUST CHANGE, USE FASTER BEATS

(McElheran, 1989, p. 113).

McElheran (1989) also noted that eighth-note beats would have to be conducted using

small motions due to the speed required.

Rudolf (1994) began chapter five on the three-pattern with instructions for the

student to refer to previous instructions given for the four-pattern. The author listed

several alternate patterns, including three different expressive-*legato* patterns (see *Figure*

11). Rudolf included musical exercises for practice at different dynamic levels with

written instructions for the student to increase and decrease the size of the pattern as

necessary.
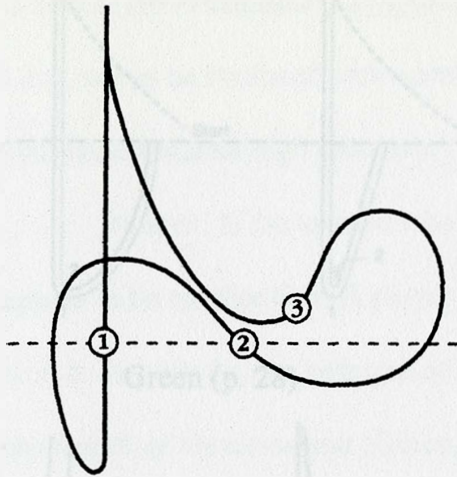
Fig. 5. 4. expressive-*legato* (p. 39)   Fig. 5. 6. full-*staccato* (p. 41)
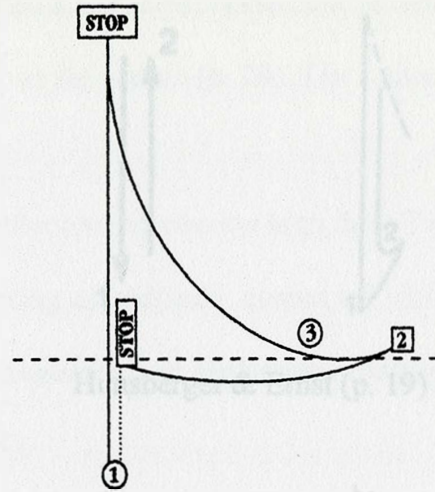
Figure 11. Rudolf – Additional Three-patterns

With *staccato* three-patterns Rudolf (1994) once again referred the student to previous instructions for *staccato* conducting style given in the previous chapter on four-patterns. Further instructions given in the chapter were specific to musical exercises and excerpts provided by the author.

Two-patterns

Unlike the three-patterns, most authors did not refer back to previous patterns when they described two-patterns. All authors except Labuta (1995) described the two-pattern with no references to either the four or three-patterns. Additionally, all authors listed several alternate two-patterns which indicated a considerable amount of variety in two-patterns unseen in the previous three and four-patterns. As can be observed from Figure 12, all authors agreed that beat one began with a downward motion, but beat two could easily become unclear if the rebound following beat one appeared too high.
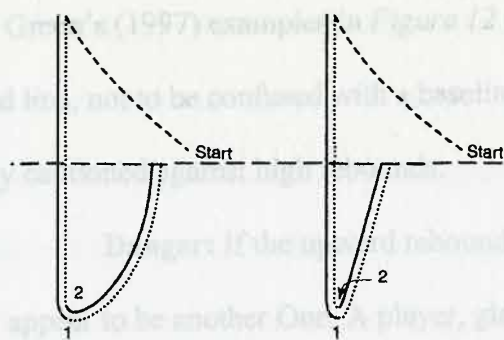
Green (p. 28)
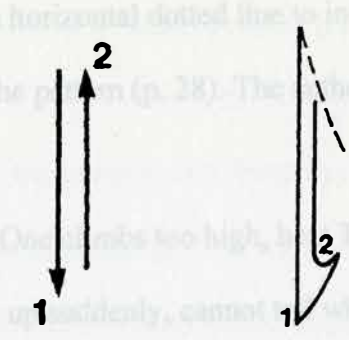
Hunsberger & Ernst (p. 19)
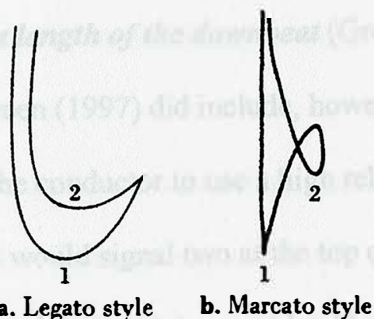
a. Legato style   b. Marcato style

Kohut and Grant (p. 25)
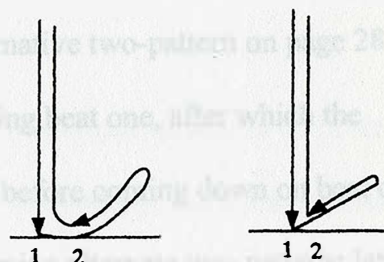
Labuta (p. 16) "U" & "V" Shapes
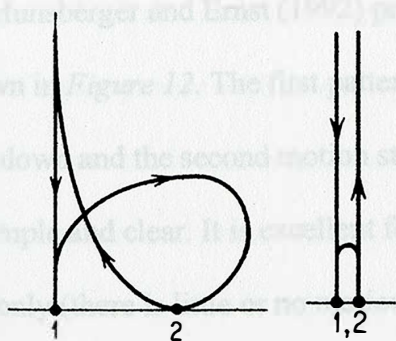
moderate

fast

McElheran (p. 23)

Rudolf neutral-*legato* (p. 49)

Figure 12. Introductory Two-patterns

Green's (1997) examples in *Figure 12* used a horizontal dotted line to indicate a rebound line, not to be confused with a baseline, in the pattern (p. 28). The author strongly cautioned against high rebounds.

>   **Danger:** If the upward rebound after One climbs too high, beat Two will appear to be another One. A player, glancing up suddenly, cannot tell which is which. ***For clarity, the rebound of One should not go higher than halfway up the length of the downbeat*** (Green, p. 28).

Green (1997) did include, however, one alternative two-pattern on page 28 which required the conductor to use a high rebound following beat one, after which the conductor would signal two at the top of the pattern before coming down on beat one. The author also went into considerable detail concerning alternate two-patterns later in the text (Green, p. 153), in the section on virtuoso technique. Most of Green's alternate "virtuoso" two-patterns were used as primary patterns by the other authors.

Hunsberger and Ernst (1992) presented four two-patterns, the first two of which are shown in *Figure 12*. The first pattern consisted of two motions, the first motion straight down and the second motion straight up. The authors described this motion as "very simple and clear. It is excellent for fast tempos and is usually done with wrist motion only (there is little or no motion at the elbow or shoulder)" (Hunsberger & Ernst, p. 19).

Green (1997) did include, however, one alternative two-pattern on page 28 which required the conductor to use a high rebound following beat one, after which the conductor would signal two at the top of the pattern before coming down on beat one. The author also went into considerable detail concerning alternate two-patterns later in

the text (Green, p. 153), in the section on virtuoso technique. Most of Green's alternate "virtuoso" two-patterns were used as primary patterns by the other authors (*Figure 13*).

Hunsberger and Ernst (1992) presented four two-patterns, the first two of which are shown in *Figure 12*. The first pattern consisted of two motions, the first motion straight down and the second motion straight up. The authors described this motion as "very simple and clear. It is excellent for fast tempos and is usually done with wrist motion only (there is little or no motion at the elbow or shoulder)" (Hunsberger & Ernst, p. 19).

The authors described the second pattern as "more appropriate for staccato or marcato styles" (Hunsberger & Ernst, 1992, p. 19). Additionally, the authors described the pattern in terms of the rebound after beat one. "The rebound after the ictus of beat 1 prepares for a smaller motion on beat 2, visually emphasizing the different weight of the metric pulse on each beat" (Hunsberger & Ernst, p. 19). As was also the case with Green (1997), the authors also reminded the student to control the size of the rebound motion. A diagram of a two-pattern with an overly large rebound on beat two was included on page. 20 for students to study and avoid (Hunsberger & Ernst, p. 20).

Hunsberger and Ernst's (1992) third two-pattern, not pictured, is a larger version of their second example with a slightly more pronounced "hook" appearance. This pattern was to be used for slow, *legato* music. Once again, caution not to make beat two overly large was indicated (Hunsberger & Ernst, p. 20).

Hunsberger and Ernst's (1992) fourth two-pattern, very similar to McElheran's (1989) recommended "looping" two-pattern (*Figure 12*), could be used if the conductor wanted to give "increased weight or length" to beat two. Hunsberger and Ernst stated that

the "looping" pattern would not ordinarily be used for successive measures (Hunsberger & Ernst, p. 20).

Kohut and Grant (1990) began their discussion of two-patterns with four diagrams, (*Figure 13*) two diagrams labeled "Light beat two" and two diagrams labeled "Passive beat two" (p. 24). They did not specify a preference for either of the two light beat patterns or either of the two passive beat patterns. The authors felt that the light beat two pattern was the most commonly used two-pattern and advised students to practice first on the light beat two pattern.

It is designed for musical styles and tempi that emphasize a strong beat one (primary metric accent) and a light beat two (secondary metric accent). Consequently it is the predominant type of two-pattern used for marches and faster dance music (Kohut & Grant, p. 24).

Light beat two   Passive beat two
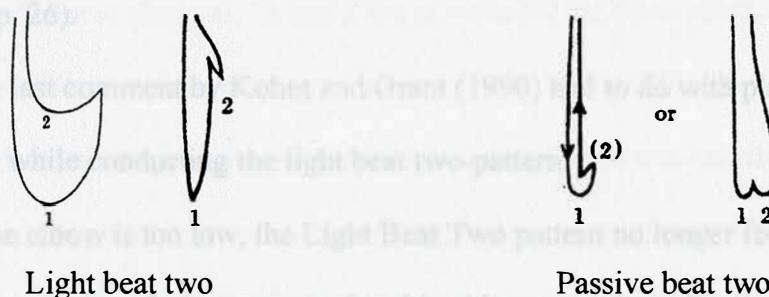
Figure 13. Kohut and Grant – Light and passive Two-patterns

The passive beat two-patterns shown in *Figure 13* were intended for use with a weak beat two, "the ictus for beat one is strong while the ictus for beat two is practically nonexistent" (Kohut & Grant, 1990, p. 24). The authors cautioned against excessive rebounds after beat one. "Care must be taken that the second beat is not "curled" upward

too far. This constitutes excessive rebound. Keep the pattern small and clear" (Kohut & Grant, 1990, p. 24).

Kohut and Grant's (1990) other two-patterns, as shown in *Figure 12*, were intended for use in *legato* and *marcato* styles. The *legato* style was intended for slower tempos, while the *marcato* style was used when beat two was equal in weight to beat one. The authors cautioned that when the *legato* two-pattern was erroneously used in marches and other non-*legato* music, a loss of clarity would result. "Because of the large size and heaviness of the above *[legato and marcato]* patterns, the ensemble naturally responds with loud, heavy playing accompanied by a tempo which drags incessantly" (Kohut & Grant, p. 26). The authors warned that "novice" conductors would react incorrectly by increasing the size of the pattern. Kohut and Grant advised that the light beat two-pattern was more appropriate musically, far less exhausting and should always be used in these situations (p. 26).

One last comment by Kohut and Grant (1990) had to do with placement of the right elbow while conducting the light beat two-pattern.

If the elbow is too low, the Light Beat Two pattern no longer feels natural; the Legato pattern feels more comfortable. Also a very low elbow usually results in the pattern shown in 9b *[incorrect two-beat pattern]*. Therefore, to maintain good elbow height, check to see if the palm of the right hand faces downward. If not, lift the right elbow until it does (Kohut and Grant, p. 26).

Labuta's (1995) two-patterns (*Figure 12*) were included with the author's other one, three, and four-patterns in the same diagram (p. 16). Labuta's recommended two-patterns were consistent with the author's other "U" and "V" shaped patterns. Unlike other authors, Labuta described the two-pattern in assigned conducting activities in

comparison with the author's three and four-patterns. "For two, think 'down-rebound, in–rebound.' For three, think 'down-rebound, right-rebound, in-rebound.' For four, think 'down-rebound, left-rebound, right-rebound, in-rebound,' etc." (Labuta, p. 15).

Labuta (1995) also included two alternate two-patterns. The first is similar to McElheran's (1989) moderate pattern in *Figure 12*. The second pattern is similar to McElheran's fast two-pattern in *Figure 12* and indicates almost no rebound after beat-one followed by a straight-upward motion.

McElheran's (1989) two-patterns were introduced along with the author's other basic one, three, and four-patterns. McElheran noted that all patterns should be adjusted for changes in tempo, style, etc. The author provided only one diagram for all patterns except the two-pattern. Two examples of two-patterns were given since the author felt a need for a different beat pattern in faster tempi. McElheran described the faster two-pattern as difficult to diagram. "1 and 2 are in virtually the same place, but 1 bounces only two or three inches while 2 bounces up to the top again" (McElheran, p. 23).

Rudolf (1994) gave numerous examples of different two-patterns. Most of the author's alternate patterns provided were larger more extensive versions of the two-pattern shown in *Figure 12*. Rudolf's expressive-*legato* pattern is included in *Figure 14* along with an alternate expressive *legato* pattern and two *staccato* patterns. The author reiterated that alternate expressive-*legato* patterns were only used in moderate and slow tempi.

As was the case with Rudolf's (1994) other beat patterns, the author provided musical exercises for practice of two-patterns at different dynamic levels and tempi followed by numerous piano reductions of orchestral excerpts. Rudolf suggested specific

patterns for excerpts and also addressed frequent entrances on beat two as they occurred

in provided musical exercises and excerpts.
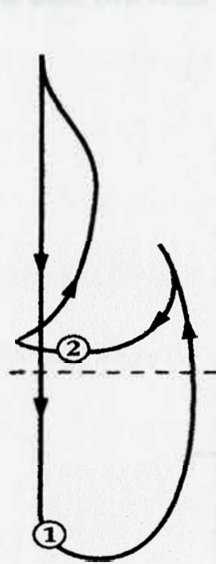
Fig. 6.3. 2-beat;
expressive-*legato* (p. 50)
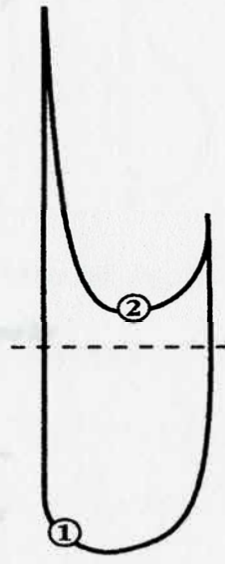
Fig. 6.4. 2-beat;
alternate expressive *legato* (p. 51)
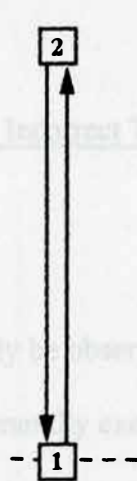
Fig. 6.7. 2-beat; light-staccato
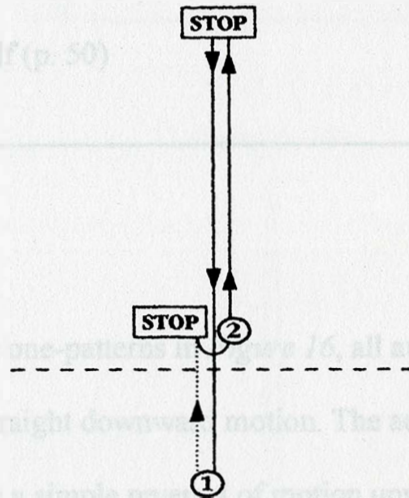
Fig. 6.8. 2-beat; full-staccato

Figure 14. Rudolf – Additional Two-patterns

In addition to the usual instructions cautioning students against rebounding too high after beat one, Rudolf (1994) was the only author who also cautioned against too low placement of the beat two ictus (see *Figure 15*).

too far

too far

② ①

(the incorrect pattern)
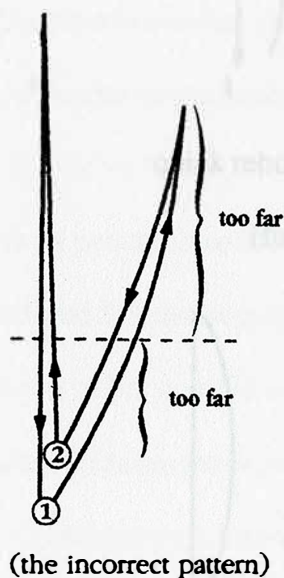
Rudolf (p. 50)

Figure 15. Rudolf – Incorrect Two-pattern

One-patterns

As can clearly be observed from the one-patterns in *Figure 16*, all authors agreed that beat one was generally executed as a straight downward motion. The actual point of the ictus of beat one was indicated either by a simple reversal of motion upward or in a slight curving motion upward. The rebound following beat one ranged in motions from straight upward to a slightly arced motion upward. In addition, several authors also introduced a circular motion to be use in certain situations.

(a)   (b)
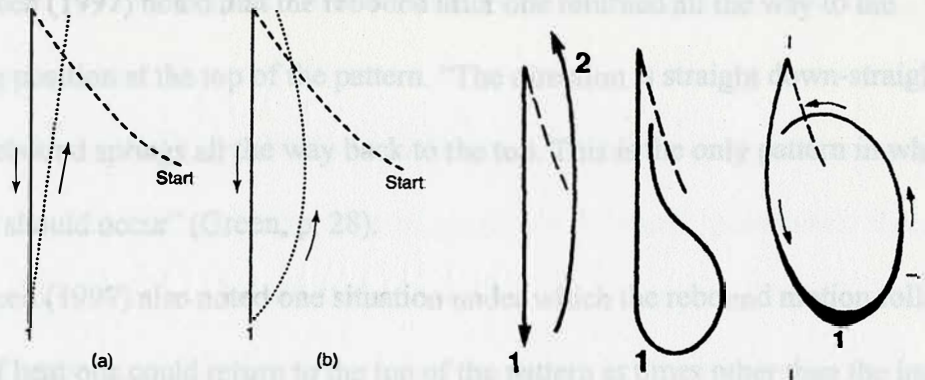
Time-beating in ONE

Green (p. 2)

2

1   1   1

quick rebound; *legato*; *legato*-oval motion

Hunsberger & Ernst (p. 36)

ONE

1   1

Kohut & Grant (p. 27)

Labuta (p. 16)

1

McElheran (p. 22)

①
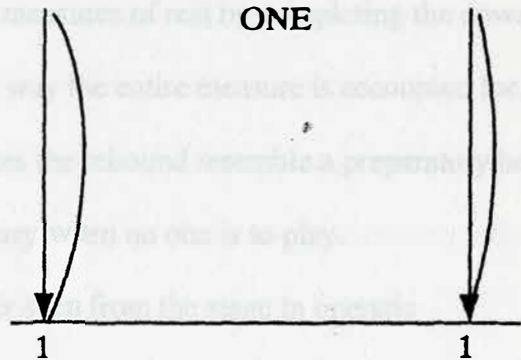
Rudolf - neutral-*legato* (p. 63)

Figure 16. Introductory One-patterns

Green (1997) noted that the rebound after one returned all the way to the originating position at the top of the pattern. "The direction is straight down-straight up. Here the rebound springs all the way back to the top. This is the only pattern in which this action should occur" (Green, p. 28).

Green (1997) also noted one situation under which the rebound motion following the ictus of beat one could return to the top of the pattern at times other than the indicated tempi.

> **Note:** Since all measures in all patterns start with a down gesture and end with an up gesture, it is better to indicate full measures of rest by completing the down-up gesture and stopping at the top. That way the entire measure is accounted for. When the pause is at the ictus, it makes the rebound resemble a preparatory beat for the following entrance - unnecessary when no one is to play.
>
> **Note:** The stop at the top is also easier seen from the stage in operatic performances (Green, p. 29).

Hunsberger and Ernst (1992) immediately addressed musical time signatures under which the one-pattern was appropriate for use. The authors contended that time signature, tempo, and style dictated which one of the three one-patterns indicated in *Figure 16* would be most appropriate. In addition they also addressed the need for the conductor to possess the skill to conduct transitions from one.

> One-beat patterns are used in compositions with a single pulse per measure, or whenever a duple- or triple-meter passage becomes too rapid for conducting the individual beats. Examples of the latter include waltzes (3/4), scherzos (3/4 or 2/4), vivos (2/4), and galops (2/4). It is frequently necessary to make transitions

between conducting the individual beats and conducting one beat to the measure (Hunsberger & Ernst, p. 35).

Hunsberger and Ernst (1992) also indicated that the one-pattern often used a rebound dictated by the metric and melodic accents of the music, particularly if no subdivision of the measure is indicated.

Although the simple down-up motion was preferred, Hunsberger and Ernst (1992) stated that the shape of the one-pattern could sometimes take on a more rounded shape in *legato* passages.

A simple down-up motion is usually appropriate in legato, flowing passages because the legato feeling is created by the flow of the phrase rather than by the beats within measures. However, conductors sometimes choose to add a curve to the down-up motion, as shown in figure 3-14 *[see Figure 16]*, to express a more legato style (Hunsberger & Ernst, p. 36).

For *legato* patterns, the two one-patterns with circular motions depicted by the authors in *Figure 16* were provided. Hunsberger and Ernst (1992) stated that the ictus on one was indicated by speeding up the "travel" of the baton toward the bottom of the pattern.

Finally, Hunsberger and Ernst (1992) felt that practice was necessary for transitions from the one-pattern into other patterns for the purpose of changing tempi. Exercises were provided by the authors for changes in metric pulse from one to three and one to two at a variety of tempi. The authors also provided excerpts later in the text for practice using both the one-pattern and multiple beat patterns.

Kohut and Grant (1990) also stated the need for the rebound to return all the way to the top of the one-pattern. The authors noted a definite preference for a straight up and down motion rather than a more oval motion.

Kohut and Grant (1990) also described the difficulty inherent in the one-pattern with indicating crescendo or decrescendo. The authors suggested switching to other patterns depending on music.

Due to the small horizontal size of the one-pattern and its repetitious nature, it limits the conductor's ability to indicate a crescendo or diminuendo with the right hand. To circumvent this problem in a four-measure crescendo, for example, conduct these measures using a four-pattern. The four-pattern easily lends itself visually to a gradual increase in beat size. The same can be done in reverse, of course, for a four-measure decrescendo (Kohut and Grant p. 27).

Labuta's (1995) two one-patterns showed straight down motions followed by rebounds with slight curvatures. The pattern on the left in *Figure 16* is consistent with the author's other more *legato* "U" shaped patterns. This would suggest that the author felt a more rounded rebound was called for when the style of the music was *legato* in nature.

McElheran's (1989) one-pattern diagram was a direct up and down motion. The author presented no comments specific to the one-pattern, though admonitions concerning the importance of bouncing after all beats certainly applied to the one-pattern as well. McElheran's one-pattern also indicated a return all the way to the top on the rebound consistent with the other authors.

Rudolf's (1994) chapter concerning the one-pattern began with a paragraph explaining circumstances under which the one-pattern was necessary.

When the tempo of a piece of music is very fast, the conductor will be unable to give all the beats without confusing the players. In many Classical scherzos, the written tempo of **3/4** is so fast that it is much more convenient to give only one beat in a measure. The same is true for most waltzes. Many Classical pieces with the time signature **2/4** are also done in this way, as are a number of modern pieces written in 4-time and even 6-time (Rudolf, p. 63).

Directions accompanied Rudolf's (1994) diagram of the neutral-*legato* one-pattern (shown in *Figure 16*) to use a quicker downward movement than the following upward motion. The author also insisted that the conductor should "avoid any stop at the top of the beat (Rudolf, p. 63)."

Rudolf (1994) was the only author who chose to present different one-patterns depending on whether the pattern represented three beats in one measure or two beats in one measure. The two expressive-*legato* one-patterns shown in *Figure 17* assume different subdivisions. The pattern on the left indicated a subdivision from three while the alternate expressive-*legato* pattern on the right was designed to be divided by two. The downbeat remained the most important pulse however. "In any case, do not stress any part of the beat except 1 (Rudolf, p. 64)."

The pattern representing both the light and full *staccato* (see *Figure 17*) was the same on paper but changed in both size and movement according to the desired effect.

For full-staccato the size is larger and the bounce sharper, with more arm movement. The intensity of the beat depends upon the speed with which you snap the baton up. If this movement is moderately slow, the staccato is rather gentle; if you make a special effort to whip the baton up, the orchestra will play very sharply (Rudolf, 1994, p.66)
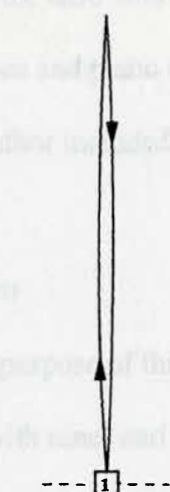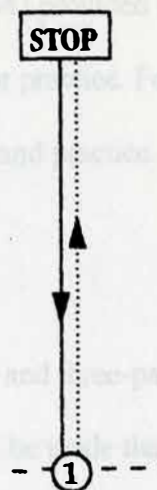
marcato (p. 186)   *staccato* - light & full (p. 66)
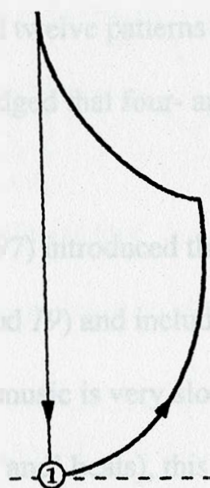
expressive - *legato* (p. 65)   (alternate) expressive - *legato* (p. 65)

Figure 17. Rudolf - Additional One-patterns

Rudolf (1994) also indicated that the one-pattern should vary depending on the music. "Since the execution of the beat depends upon the individual gesture and the character of the music, feel free to vary the pattern, which is only one of several possibilities; apply this advice to example 7.2." *[musical example provided for practice]* (Rudolf, p. 64).

As was the case with all other beat patterns, Rudolf (1994) provided multiple

musical exercises and piano reductions of orchestral excerpts for practice. Following the

excerpts, the author included a list of excerpts for further study and practice.

Divided Patterns

For the purpose of this discussion, divided four-patterns and three-patterns will be

studied along with nine- and twelve-patterns. The argument can be made that nine and

twelve patterns are simply three- and four-patterns where each pulse has been divided

three times instead of two times. In fact, most of the authors in this study chose either to

introduce nine and twelve patterns simply as a different type of divided pattern, or they,

at least, acknowledged that four- and three-patterns could be divided by either two or

three.

Green (1997) introduced the divided three-pattern with the divided four-pattern

(see *Figures 18* and *19*) and included brief descriptive instructions.

When the music is very slow and florid, so that the conductor must show the half-

beats (the 'and' beats), this can be done by the addition of a second small beat

attached to the main beat. Figure 21 *[divided three- and four-patterns]* shows the

'and' beats for the THREE and FOUR patterns. The small beats move in a

direction opposite to that of the following main beat (Green, p. 30).

Green (1997) also noted the similarities and differences between the divided

three-pattern and the six-pattern, as well as the divided four-pattern and the eight-pattern.
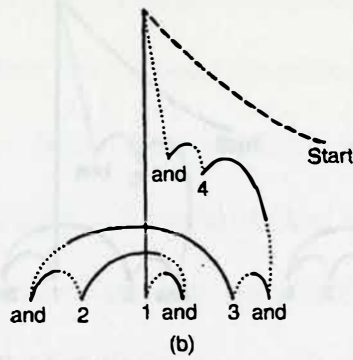
divided four

Green (p. 30)
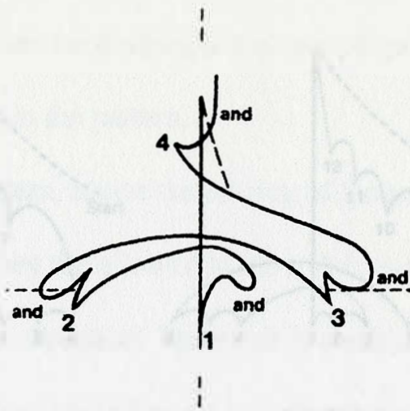
subdivided four, rebound pattern

Hunsberger & Ernst (p. 82)
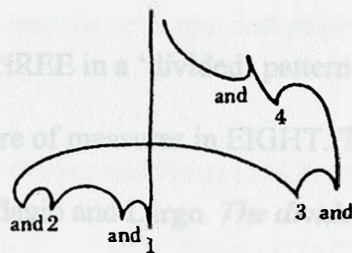
c. Divided four

Kohut and Grant (p. 62)
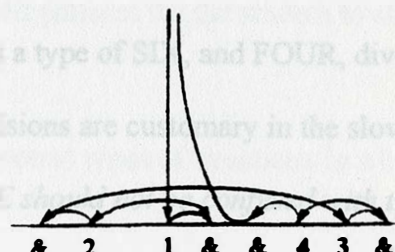
Divided Four

Labuta (p. 29)
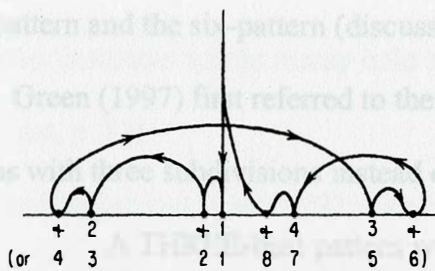
Divided four

McElheran (p. 29)
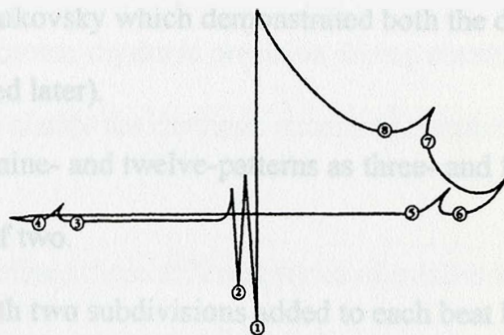
Eight beats in a measure

Rudolf (p. 113)

Figure 18. Introductory Divided Four-patterns
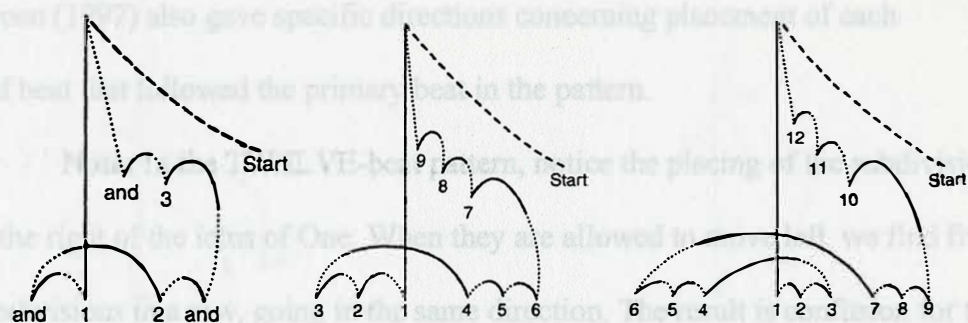
divided three   nine   twelve

Green (p. 30)   Green (p. 33)

Figure 19. Green – Other Divided Patterns

THREE in a 'divided' pattern becomes a type of SIX, and FOUR, divided, takes

care of measures in EIGHT. These divisions are customary in the slowest tempos,

Adagio and Largo. *The divided-THREE should not be confused with the true SIX,*

and vice versa. A SIX is 3 + 3. A divided-THREE is 2 + 2 + 2 (Green, 1997, pp.

30 – 31).

Green also included an example by Tschaikovsky which demonstrated both the divided

three-pattern and the six-pattern (discussed later).

Green (1997) first referred to the nine- and twelve-patterns as three- and four-

patterns with three subdivisions instead of two.

A THREE-beat pattern with **two** subdivisions added to each beat becomes

a **NINE-beat measure;** a FOUR-beat pattern with the added pulses handles the

TWELVE-beat notation. . . When using the divided-beat patterns, it is often

sufficient to use a small subdivision as a preparatory gesture at the beginning of

the piece (Green, p. 32).

Green (1997) also gave specific directions concerning placement of each subdivided beat that followed the primary beat in the pattern.

> **Note:** In the TWELVE-beat pattern, notice the placing of the subdivisions to the right of the ictus of One. When they are allowed to move left, we find five subdivisions in a row, going in the same direction. The result is confusion for the players! For clarity, *the small subdivisions should move in a direction opposite to that of the next main (large) gesture.* After One, they can also move **down** (Green, p. 33).

Green provided two excerpts that required divided patterns for the student to study and practice.

Hunsberger and Ernst (1992) specified several types of situations in which subdivided patterns were made necessary.

> At a very slow tempo, the beats may be so far apart that it is difficult to perceive the rhythmic pulse. In such cases it is often helpful to subdivide the beats. Subdivision is also used to increase rhythmic precision during ritards or in other instances where it may help to clarify the rhythmic structure (Hunsberger & Ernst, p. 82).

Hunsberger and Ernst (1992) also defined three different styles of subdivided patterns for use with simple subdivided meters – rebound style, continuation style, and a combination rebound-continuation style.

Hunsberger and Ernst (1992) described the rebound style as the execution of an "additional, smaller beat in approximately the same location (p. 82)." The authors noted that the diagram illustrating rebound style showed beats in a slightly different place, "but this is only to show them in the drawing (Hunsberger & Ernst, p. 82)."
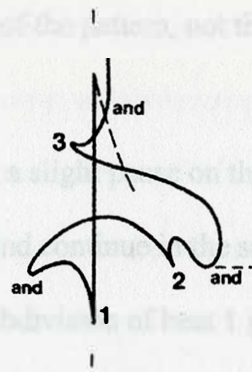
Subdivided three-beat pattern,
rebound style.
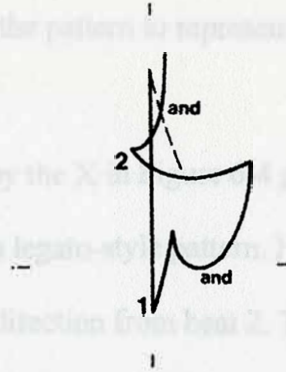
Subdivided two-beat pattern,
rebound style.
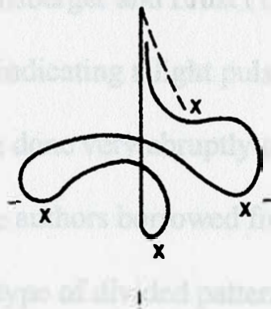
Subdivided four-beat pattern,
continuation style.
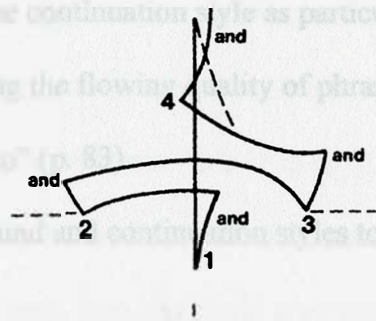
Subdivided four-beat pattern,
continuation-rebound style.
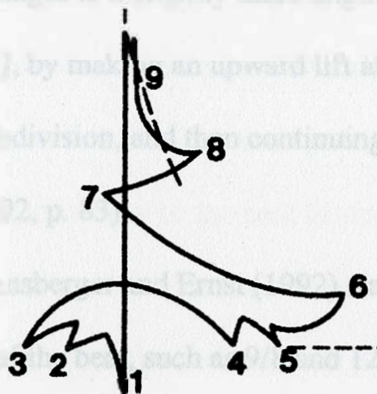
Nine-beat pattern.
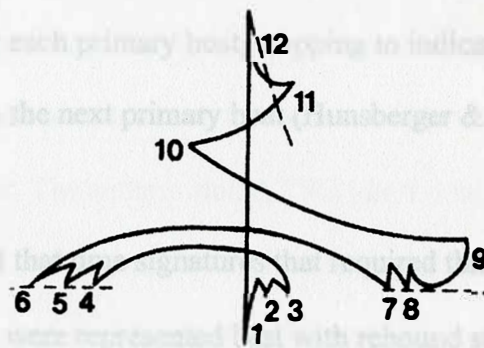
Twelve-beat pattern

Figure 20. Hunsberger and Ernst – Other Divided Patterns

The authors defined continuation style as a "continuous motion without rebound"

(Hunsberger & Ernst, 1992, p. 83). Use of the term "continuity" was derived from the

continuation of the pattern, not the pauses inserted in the pattern to represent the division of the beat.

Make a slight pause on the beat, as indicated by the X in Figure 6-4 *[see Figure 20]*, and continue in the same direction, as in a legato-style pattern. Notice that the subdivision of beat 1 goes in the opposite direction from beat 2. This is also true of the three-beat pattern. Stopping the motion marks the location of the primary beat, and restarting it marks the subdivision (Hunsberger & Ernst, p. 83).

Hunsberger and Ernst (1992) described the continuation style as particularly useful in "indicating a light pulse and emphasizing the flowing quality of phrases, but it can also be done very abruptly to indicate marcato" (p. 83).

The authors borrowed from both the rebound and continuation styles to describe their third type of divided pattern style.

The continuation-rebound style is similar to the continuation style, but it changes to a slightly more angular pattern, as shown in Figure 6-5 *[see Figure 20]*, by making an upward lift after each primary beat, stopping to indicate the subdivision, and then continuing to the next primary beat (Hunsberger & Ernst, 1992, p. 83).

Hunsberger and Ernst (1992) stated that time signatures that required three divisions of the beat, such as 9/8 and 12/8, were represented best with rebound style patterns, though the continuation style was possible but awkward.

The continuation style is also possible, but stopping the motion three times on each primary beat may look and feel awkward unless the distance of travel for each subdivision is very short – which may make it difficult to see the subdivisions (Hunsberger & Ernst, p. 84).

Excerpts that required both 9/8 and 12/8 conducting patterns followed the authors' diagrams and instructions.

Kohut and Grant (1990) noted that beat pattern clarity was particularly difficult to maintain during divided patterns. The major challenge to the conductor was to clearly indicate beats and afterbeats such that performers could discern the difference. Kohut and Grant's simple divided pattern diagrams maintained the basic shape of their regular two, three, and four patterns (see *Figure 21*). The authors stated that afterbeats should be "lighter and have less rebound (Kohut & Grant, p. 62)."

> Lack of attention and carelessness make for time beating that is nothing more than an indistinguishable hodge-podge of hand movements. This kind of 'flailing of the air' can easily happen in conducting regular beat patterns, of course, but when it happens in patterns employing divided beats, it is especially frustrating (Kohut & Grant, p. 62).

Kohut and Grant (1990) provided two sets of recommended patterns for compound divided meter patterns (see *Figure 21*). The first, and recommended, set of patterns showed the last divided beat of each pattern above the horizontal plane in a "zigzag" motion prior to the next downbeat. The authors stated, "We like the height and the horizontal motion of the last three beats in Diagram 25 because these unique motions issue a clear signal that beat one will immediately follow" (Kohut & Grant, p. 62). The second set of patterns was more traditional and basically added a pulse to the authors'
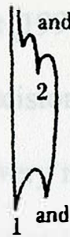
a. Divided two
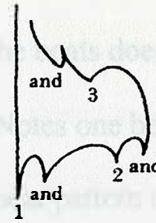
b. Divided three

Kohut & Grant – simple divided patterns (p. 62)
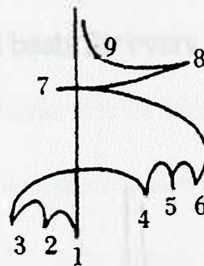
b. Divided three ($\frac{9}{8}$)
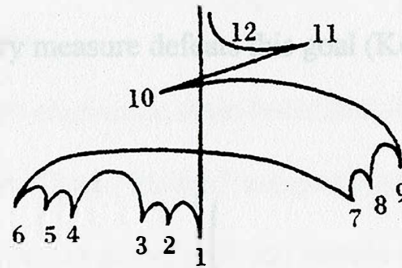
c. Divided four ($\frac{12}{8}$)

Kohut & Grant – recommended compound divided patterns (p. 63)
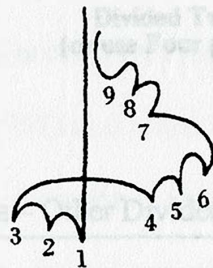
b. Divided three
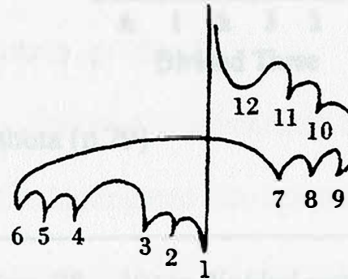
c. Divided four

Kohut & Grant – alternate compound divided patterns (p. 63)

Figure 21. Kohut and Grant – Other Divided Patterns

recommended simple divided patterns. Kohut and Grant offered no objection to the more traditional set of compound patterns and advised students to follow the advice of their instructors.

Kohut and Grant (1990) also advised against unnecessary use of divided patterns.

That a decision has been made to divide the beats does not mean that

every beat and every measure has to be divided. Notes one beat long or longer

often require no division of the beat; the regular beat pattern or even a melded

gesture may be in order. Use your own good judgment and the advice of your

instructor in this regard. The ultimate goal is to be musical. Pedantic use of

divided beats for every note in every measure defeats this goal (Kohut & Grant, p.

63).
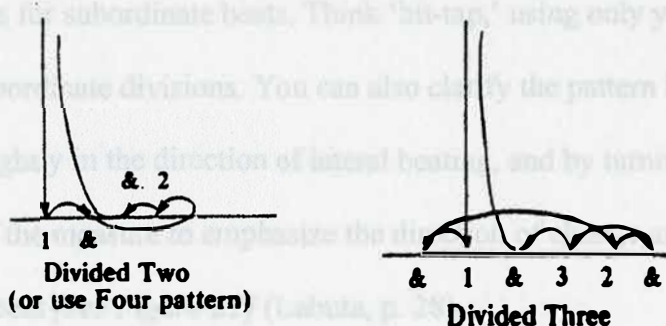
Labuta (p.29)

Figure 22. Labuta – Other Divided Patterns

Labuta (1995) devoted module five (pp. 28 – 30) to divided patterns. The author

first outlined conditions under which divided patterns were appropriate.

A conductor should conduct beats rather than attempt to beat out the

rhythm of notes, even in the slowest tempos. Therefore, you should resort to

divided patterns only when the tempo is too slow to maintain a steady, regular

flow of the main counts.

Employ divided patterns to achieve clarity and intensity of rhythmic flow

for slow movements and traditional *adagio* introductions, and for passages where

the tempo slows gradually *(ritardando)* or suddenly *(ritenuto)*. As a general rule,

consider beat division when the metronome marking approaches 50 (Labuta,

1995, p. 28).

Labuta (1995) recommended that simple divided patterns retain their basic form

with a simple additional beat point at the count in the pattern. Compound meters would

have two additional beats for each count in the pattern. *Figure 22* shows Labuta's "U"

shaped patterns for divided two and three patterns. Very specific instructions regarding

technique followed the author's descriptions.

Make use of longer strokes to emphasize main beats, and use shorter,

lighter strokes for subordinate beats. Think 'hit-tap,' using only your wrist to

define the subordinate divisions. You can also clarify the pattern by turning the

right wrist slightly in the direction of lateral beating, and by turning the wrist in

the middle of the measure to emphasize the direction of change and the natural

secondary accent *[see Figure 22]* (Labuta, p. 28).

Labuta (1995) also noted the need to slip into divided patterns at sudden tempo

changes to a slower rhythmic pace. The author highlighted instructions for changing from

regular patterns to divided patterns. **"Use one count of the smallest unit you are**

actually beating as the preparatory beat for divided meter" (Labuta, p. 28).

Labuta (1995) also provided alternate diagrams in the author's "V" shape, which

the author indicated "were easier to slip into from the slowing and gradually self-

emphasizing rebounds in simple meter (Labuta, p. 29)." Labuta stressed, however, that

"V" shaped divided patterns were more appropriate for *marcato* and *staccato* passages,

"because they tend to be too angular to express legato style (Labuta, p. 29)."

Divided two – (p. 29)   Divided three – (p. 29)
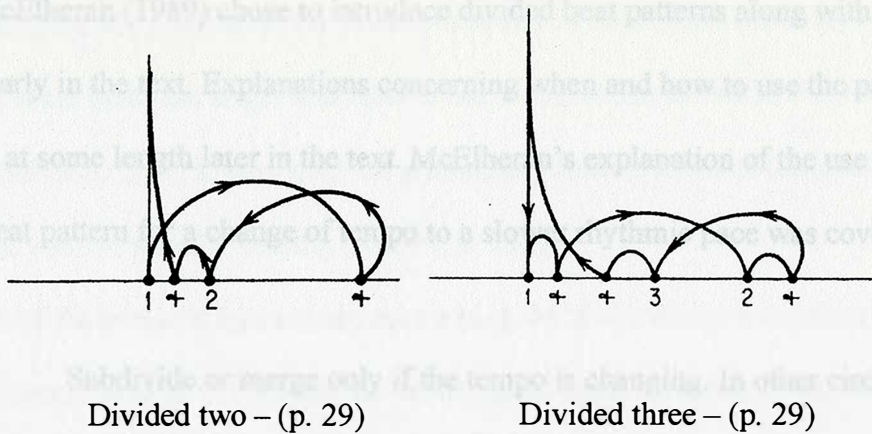
Figure 23 . McElheran – Other Divided Patterns

McElheran's (1989) recommendation concerning divided patterns was similar to other authors.

> The principals to be followed are as follows:
>
> a. Preserve the original basic pattern.
>
> b. Give additional bounces on the appropriate beats.
>
> c. Modify the size of the extra beats in accordance with their musical importance (McElheran, p. 28).

McElheran (1989) took issue with the use of a divided beat pattern for 2/4 since the author maintained that many conductors used a four-pattern instead of a subdivided two-pattern. "The author has never seen a celebrated conductor use a divided 2 for more than a few seconds at a time. It is an awkward beat and should receive a speedy burial, being exhumed only for brief intervals" (McElheran, pp. 28-29).

McElheran (1989) also cautioned students not to confuse the divided three-pattern with a six-pattern. "Do not confuse this *[the divided three-pattern]* with a 6; this is like a slow 3/2 rather than a 6/8" (McElheran, p. 29).

McElheran (1989) chose to introduce divided beat patterns along with other beat patterns early in the text. Explanations concerning when and how to use the pattern were discussed at some length later in the text. McElheran's explanation of the use of the divided beat pattern for a change of tempo to a slower rhythmic pace was covered as follows.

> Subdivide or merge only if the tempo is changing. In other circumstances this usually implies a tempo change and therefore induces one inadvertently. Monteux was very strict in forbidding subdivision or merging in strict time.

> Subdivision is advisable when the tempo is slowing down to the point where the beat becomes unwieldy. This is common at a final retard. . . . He may divide anywhere within a bar, but once divided he must stay divided until the tempo picks up (McElheran, p. 76).

McElheran (1989) also recommended a divided beat pattern as a warning of change to an impending slower tempo. "Sometimes it is helpful to subdivide just before the actual slowing down occurs. With a strange orchestra and little rehearsal time this warns of the coming retard and is more clearly seen than simply slowing the beat" (McElheran, p. 78).

Rudolf (1994) used the term "subdivided" to describe all patterns that required beats and their divisions to be represented in a pattern. Rudolf also first described conditions under which divided patterns were used. "When the music is so slow that the regular beat would not give the conductor enough control or intensity, the beat is divided into fractional parts" (Rudolf, p. 112). Rudolf also listed conditions that applied to all divided patterns.

The general principle is that, unless the musical expression demands otherwise, the main beats are larger and receive more stress than the subdivisions. To start in subdivided time, always give the preliminary beat in terms of the smallest unit that you are actually beating (Rudolf, p. 112).

All of the author's instructions concerning divided patterns were directed toward specific excerpts. Rudolf (1994) did, however, spend some time describing the one-beat with subdivision.

Subdivided 1-beat occurs only in fairly fast 3-time when the regular 3-beat would be awkward and the regular 1-beat would lack distinctness or intensity. It can be done in three different ways.

First, as a special case of 3-beat, the gesture is very small, and the second beat, instead of going to the right, goes upward at a very small angle, (see fig. 7.4) *[see Figure 17, expressive- legato one-pattern alternate style]*. This pattern is useful when an occasional indication of the three beats is needed, although the rhythm is felt primarily as one pulse to the measure.

Second, when the pulsation felt is *One, Two (three)*, apply figure 7.3 *[see Figure 17, expressive-legato one pattern]*. The gesture indicating the third count is not only very small but weak as well. The outline of each bar is practically a 2-beat in 3-time, in which each bar can be considered as [quarter/half].

Third, when the pulsation felt is One, (two) Three, you may apply a regular 2-beat with the feeling [half/quarter] (Rudolf, pp. 125, 127).

(p. 115) (p.116)
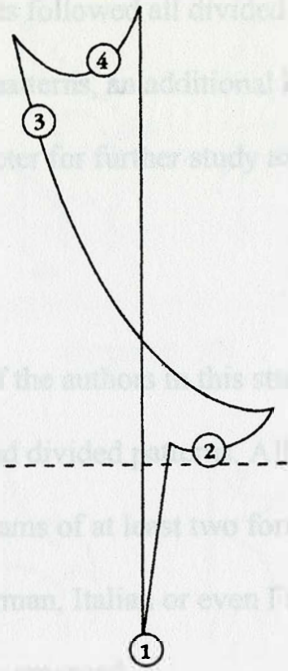
Rudolf – 2-beat subdivided in 4   2-beat subdivided in 4 (alternate)
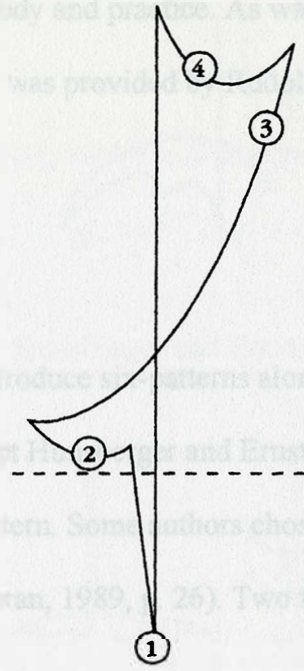
(p. 121) (p. 118)
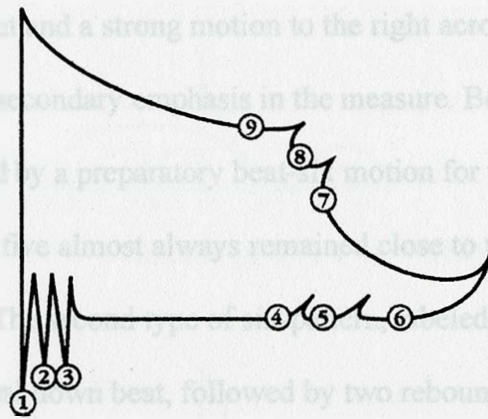
Rudolf – 3-beat subdivided in 9   4-beat subdivided in 12
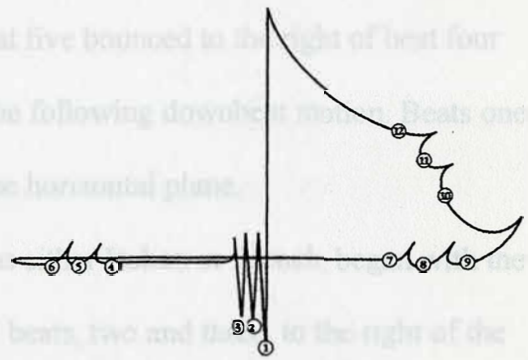
Figure 24. Rudolf – Other Divided Patterns

Excerpts followed all divided patterns for study and practice. As was the case with all other patterns, an additional list of excerpts was provided by Rudolf (1994) at the end of the chapter for further study and practice.

Six-patterns

Most of the authors in this study chose to introduce six-patterns along with the other compound divided patterns. All authors, except Hunsberger and Ernst (1992), provided diagrams of at least two forms of a six-pattern. Some authors chose to label the patterns as German, Italian or even French (McElheran, 1989, p. 26). Two types of patterns clearly emerged.

The first type of six-pattern, often labeled German[2], began with the traditional downbeat motion followed by smaller beats two and three increasingly to the left of the downbeat and a strong motion to the right across the conductor's body signaling beat four and the secondary emphasis in the measure. Beat five bounced to the right of beat four followed by a preparatory beat-six motion for the following downbeat motion. Beats one through five almost always remained close to the horizontal plane.

The second type of six-pattern, labeled as either Italian or French, began with the traditional down beat, followed by two rebound beats, two and three, to the right of the downbeat close to the horizontal plane (see *Figure 25*). Beats four, five and six were clearly give above the horizontal plane with six being the highest motion.
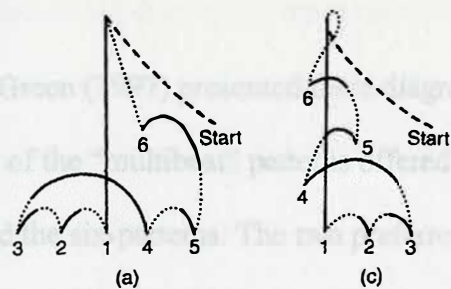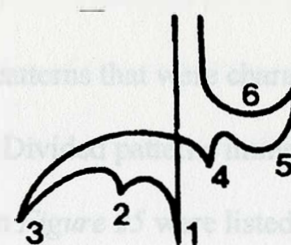
Green (p. 30)   Hunsberger and Ernst (p. 105)
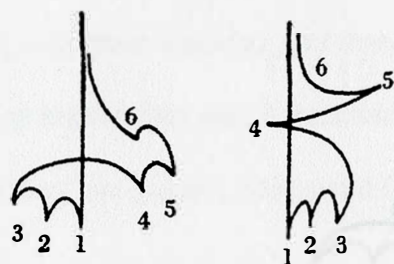
German   Italian   German   Italian
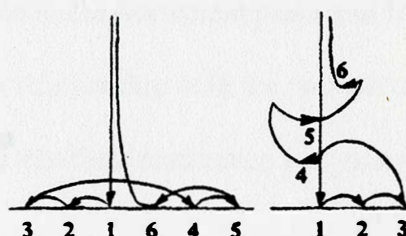
Kohut and Grant (p. 63)   Labuta (p. 29)
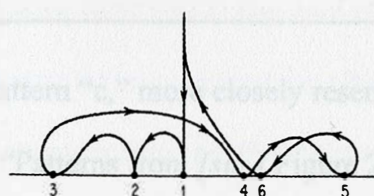
German (p. 26) - - - McElheran - - - - French (p. 26)
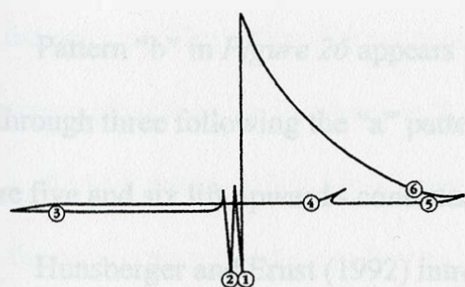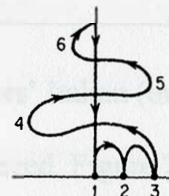
German (p. 104) - - - Rudolf - - - Italian (p. 106)
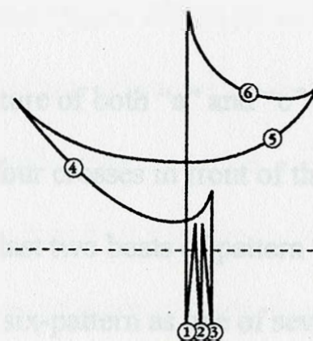
Figure 25. Introductory Six-patterns

Green (1997) presented three diagrams of six-patterns that were characterized as the first of the "multibeat" patterns offered in the text. Divided patterns immediately followed the six-patterns. The two preferred patterns in *Figure 25* were listed by the author with letter designations and were not labeled in any other manner. Note that pattern "a" in *Figure 25* corresponded with the other authors' German six-patterns.
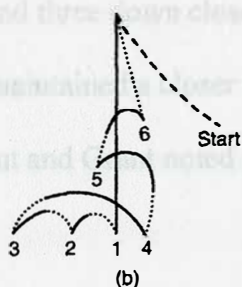
Green – additional six pattern

Figure 26. Green – Additional Six-pattern

Pattern "c," more closely resembled the other authors' Italian (or French) six-patterns. "Patterns from *[sic,]* Figure 20a and 20c are preferred. Figure 20a *[Figure 25]* shows a four-beat pattern enlarged to a SIX. Figure 20c springs from an enlarged two-beat pattern (Green, p. 30)."

Pattern "b" in *Figure 26* appears to be a mixture of both "a" and "c" with beats one through three following the "a" pattern. Count four crosses in front of the conductor before five and six lift upward - consistent with the last two beats of pattern "c."

Hunsberger and Ernst (1992) introduced the six-pattern as one of several compound divided patterns. The authors did not choose to separate the six-pattern from other divided patterns. Though the authors did not choose to present more than one version of a six-pattern, they did note that the version presented was traditional. They

also noted, in the descriptive notes below the six-pattern, the need for count four to cross in front the conductor – thus signaling the strong division of the six-pattern into two groups of three. "Crossing the body on the fourth pulse indicates a large subdivision in 2 (Hunsberger & Ernst, p. 84)."

Kohut and Grant (1990) presented two six-patterns along with the other compound meter patterns. The authors noted a preference for the "Italian" pattern because, with beats one, two, and three down close to the horizontal plane and four, five, and six up higher, they said it maintained a closer relationship with the two-pattern than the "German" six-pattern. Kohut and Grant noted that their preference was strictly personal.

> We like the height and the horizontal motion of the last three beats in diagram 25 *[including the "Italian" six-pattern in Figure 25]* because these unique motions issue a clear signal that beat one will immediately follow. And yet we have no strong feelings against the alternate patterns above *[including the "German" six-pattern in Figure 25]*. The student should follow the advice of the instructor (Kohut & Grant, pp. 62 – 63).

Labuta (1995) introduced two six-patterns (see *Figure 25*) along with the other divided patterns. The author did not choose to address any other points concerning the six-pattern other than the instructions that applied to all divided patterns.

As was stated earlier, McElheran (1989) introduced all patterns in numerical order with the assumption that the conducting instructor would guide students in choosing the order of patterns to practice. Six-patterns were not, therefore, revisited when the author introduced divided patterns.

In the original discussion of six-patterns McElheran (1989) did, however, use the label "French" when describing the pattern other authors labeled as "Italian" (see *Figure 25*). The author also stated that the German pattern was "the pattern used by German conductors and most others" (McElheran, p. 26).

McElheran (1989) also mentioned several problems with the "French" pattern. "The French pattern violates several principles stated earlier, and in addition makes 5 and 6 much larger than 2 and 3, giving a feeling of crescendo in each bar. It is not recommended" (McElheran, p. 26).

Of all authors, Rudolf (1994) provided the most detailed diagrams and instructions concerning the six-pattern. The author referred to the two styles, German and Italian, with the same general descriptions and diagrams as the other authors. Though Rudolf noted that the German style was more commonly used, the author noted benefits in the use of both patterns.

The most common style used in beating 6-time is the so-called German style, although some conductors prefer to alternate between the German and Italian styles according to the musical context. These two styles differ mainly in regard to the motion that leads from the third to the fourth counts: in the German style it is a sidewise motion, whereas in the Italian style the motion goes upward. The former lends itself to music at a moderate speed with an expressive melodic line, while the Italian style is handier in quick tempo. Especially in operatic conducting, the economy of gesture gives the Italian style the advantage (Rudolf, p. 103).

As was the case with all other patterns, Rudolf (1994) provided musical exercises for practice with different dynamics and tempi requiring the new pattern. Specific

orchestral excerpts were provided, in piano reduction, for students to study and practice both types of patterns. A list of excerpts was provided at the end of the chapter on six-patterns for students to study and practice with designations for practice with neutral-*legato*, expressive-*legato*, and both the full- and light-*staccato* patterns. A list of excerpts was also provided for students to study six-patterns with specific attention to dynamic levels.

Asymmetrical Patterns

For the purpose of this study, asymmetrical patterns were defined as patterns that portrayed metric time signatures requiring an unbalanced or uneven number of beats or pulses at some point in the pattern. Meters in five and seven were the most common asymmetrical patterns studied, however, any meter can become unbalanced – thus an eight pattern organized as 2+3+3 was considered asymmetrical.

Authors in this study introduced five-patterns as the first of the asymmetrical patterns, followed by seven-patterns. Additionally, authors used other unbalanced time signatures to teach methodology for the design and employment of asymmetric patterns. The unbalanced look of the diagrams and the authors' approaches to determining what pattern type to use were generally consistent. Authors identified several methods for determining what pattern to use with asymmetric meters. Beyond standard five- and seven-patterns, other asymmetric patterns were usually recommended based on the particular musical excerpt on which the author chose to focus.

Asymmetric patterns at slower tempi were accomplished by adding or subtracting a beat to the closest related basic or divided pattern (two, three, or four). Five-patterns

could add an extra beat on any count of a four-pattern depending on whether the grouping was three plus two, or two plus three.

Five-patterns at fast tempi were conducted using the two-pattern as the fundamental pattern and simply slowing the speed of the baton for the beat with the extra pulse.

Seven-patterns at slow tempi could be conducted as a divided four-pattern minus one eighth pulse (2+2+2+1, etc.) at the most appropriate point, or as a divided three pattern (2+3+2, etc.) with an extra pulse at the most appropriate point. Longer odd metric measures that required more complicated patterns were discussed on a "case-by-case" basis, usually with an accompanying musical excerpt. Seven-patterns at fast tempi utilized four- or three- patterns depending, once again, on the groupings of beats.

Another approach to asymmetric patterns was to employ two alternating basic patterns combined to represent one asymmetric pattern. Five-patterns could be represented by alternating a three-pattern with a two-pattern. Seven-patterns could be represented by consecutive alternating three and four patterns, etc. Authors did not generally recommend the combination of patterns beyond five- and seven-patterns. One author, Rudolf (1994), preferred to use combinations of simple patterns in succession (see *Figures 27 & 28*).

Green (1997) initially described the slow five-pattern as unbalanced. "Here we see the unbalanced or 'mixed subdivisions' beats. One half of the measure may add one pulse to each beat; the other half, two subdivisions per beat. The takt is steady throughout" (Green, p. 34).
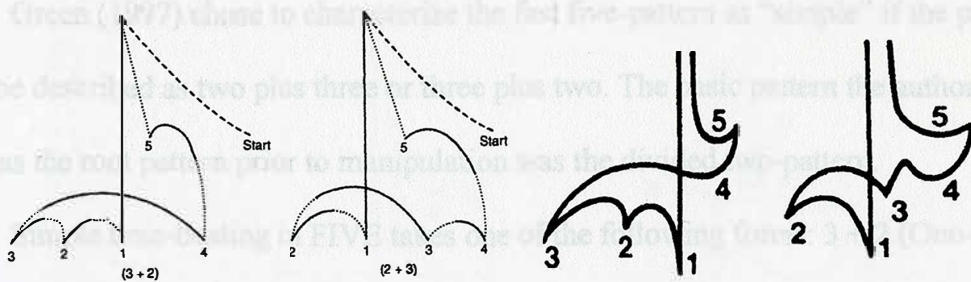
Green (p. 34)

Hunsberger and Ernst (p. 105)

Kohut and Grant (p. 56)

a. 3 + 2

b. 2 + 3

Labuta (p. 53)

3 + 2

2 + 3

McElheran (p. 25)

(3 + 2)

(2 + 3)

Rudolf (p. 153)

5-time: 3 + 2
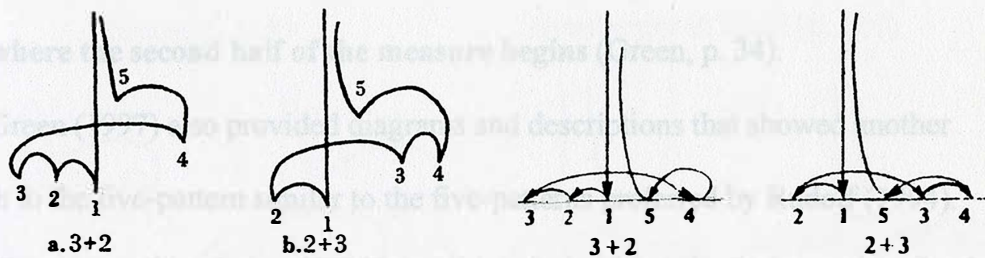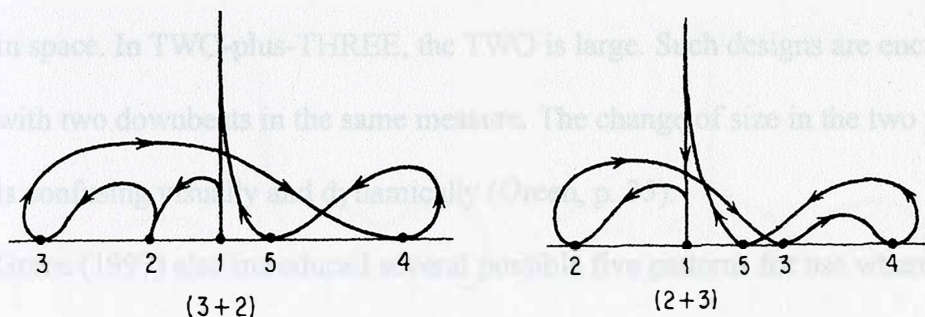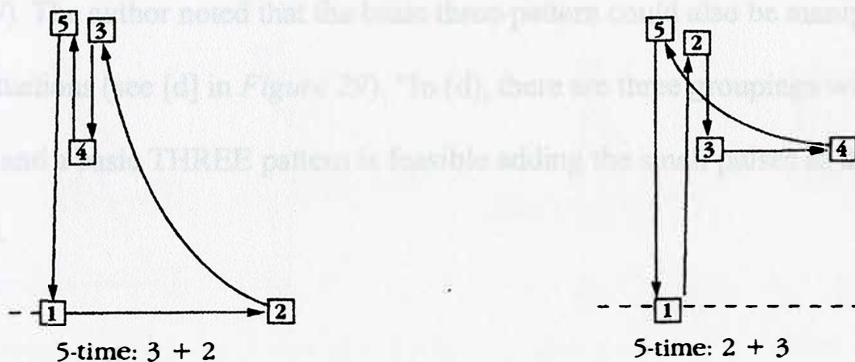
5-time: 2 + 3

Figure 27. Introductory Five-patterns

Green (1997) chose to characterize the fast five-pattern as "simple" if the pattern could be described as two plus three or three plus two. The basic pattern the author chose to use as the root pattern prior to manipulation was the divided two-pattern.

Simple time-beating in FIVE takes one of the following forms: 3 + 2 (One-and-and/Two-and) or 2 + 3 (One-and/Two-and-and). The downbeat line, One, divides the pattern, and **the long, horizontal line, crossing from left to right, shows where the second half of the measure begins** (Green, p. 34).

Green (1997) also provided diagrams and descriptions that showed another approach to the five-pattern similar to the five-patterns preferred by Rudolf (1994).

There is an older form of FIVE (traditional) that is gradually becoming obsolete. It comprises a large THREE pattern with a small TWO pattern attached, higher up in space. In TWO-plus-THREE, the TWO is large. Such designs are encumbered with two downbeats in the same measure. The change of size in the two patterns is confusing visually and dynamically (Green, p. 35).

Green (1997) also introduced several possible five patterns for use where the metric divisions in the measure were other than two plus three, or three plus two (See *Figure 29*). The author noted that the basic three-pattern could also be manipulated in certain situations (see [d] in *Figure 29*). "In (d), there are three groupings within the measure, and a basic THREE pattern is feasible adding the small pulses as demanded by the music.

Green (p. 118)   Hunsberger & Ernst (p. 114)

a. 4+3   b. 3+4
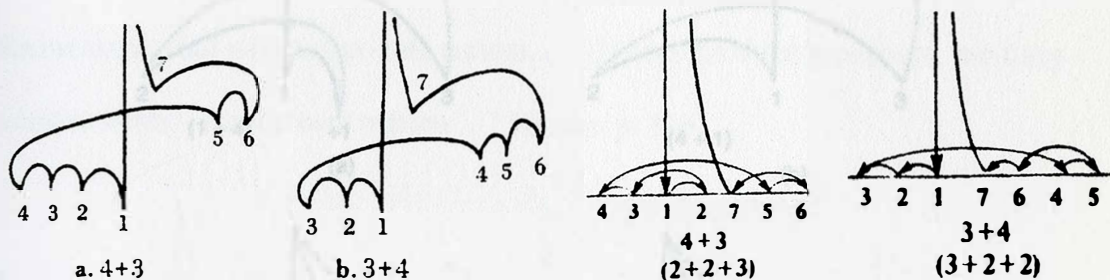
Kohut & Grant (p. 57)   Labuta (p. 53)

(4+3)   (3+4)

McElheran (p. 27)

7-time: 4 + 3   7-time: 2 + 2 + 3   7-time: 3 + 4   7-time: 3 + 2 + 2
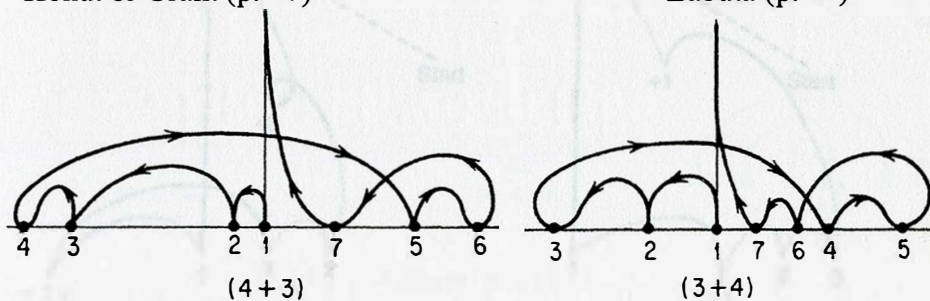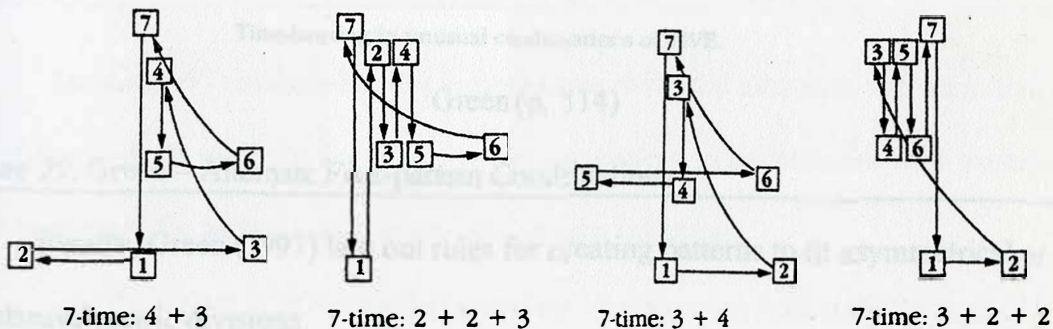
Rudolf (p. 161)

Figure 28. Introductory Seven-patterns
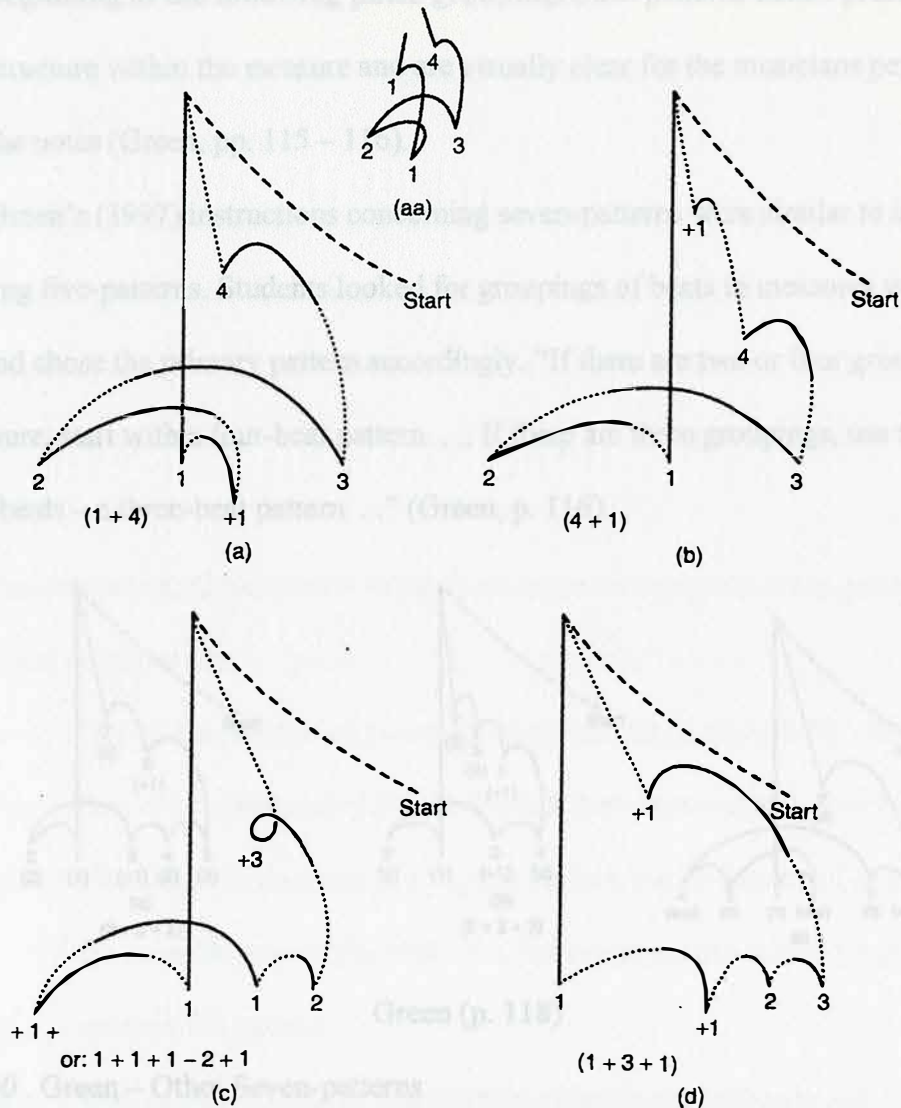
Time-beating in unusual combinations of FIVE.

Green (p. 114)

Figure 29. Green – Alternate Five-pattern Combinations

Finally, Green (1997) laid out rules for creating patterns to fit asymmetrical or unbalanced metric divisions.

To create gestures for things not yet written: Choose the primary beat pattern by the number of groupings within the measure and add the

subdivisions as notated. The long lines of the primary beats lead to the beginning of the following pulse-grouping. Such patterns define precisely the structure within the measure and are visually clear for the musicians performing the notes (Green, pp. 115 – 116).

Green's (1997) instructions concerning seven-patterns were similar to instructions concerning five-patterns. Students looked for groupings of beats in measures with seven pulses and chose the primary pattern accordingly. "If there are two or four groupings in the measure, start with a four-beat pattern. . . .. If there are three groupings, use three primary beats – a three-beat pattern. . ." (Green, p. 116).
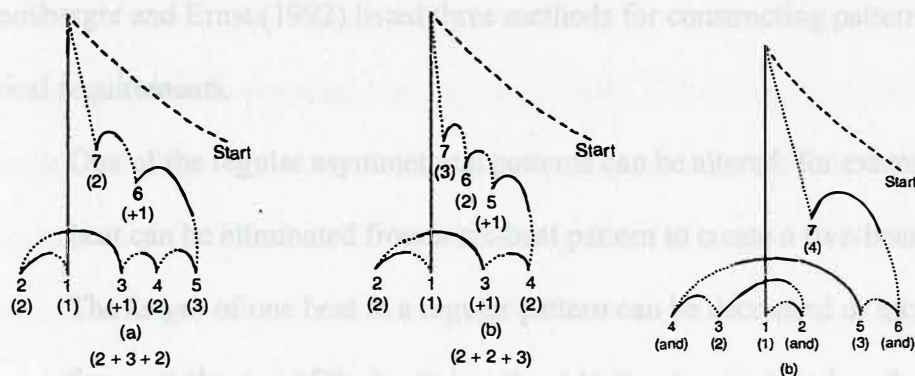
Green (p. 118)

Figure 30 . Green – Other Seven-patterns

Green (1997) included multiple single-line rhythmic exercises written in five and seven for students to decide the most appropriate pattern. Also included were excerpts that reinforced the author's instructions for pattern selection.

Finally, Green (1997) included a section on odd or unusual combinations of nines, twelves, and elevens. "With the discussion already completed in this chapter, the reader

should be able to adjust the time-beating patterns to accommodate the demands of any

combinations of NINES or TWELVES" (Green, p. 123).

Hunsberger and Ernst (1992) originally approached the five-pattern as one of a

group of asymmetrical meters.

In asymmetrical meters, such as 5/4, 7/4, and 11/4, measures are divided into

unequal groupings which create an uneven metrical pulse. A 5/4 measure, for

example, is ordinarily perceived as either a long pulse followed by a short pulse

(3 + 2) or the reverse – short followed by long (2 + 3) (Hunsberger & Ernst, p.

104).

Hunsberger and Ernst (1992) listed three methods for constructing patterns to fit

asymmetrical requirements.

1. One of the regular asymmetrical patterns can be altered: for example, a

beat can be eliminated from a six-beat pattern to create a five-beat pattern.

2. The *length* of one beat in a regular pattern can be decreased or increased:

for example, one of the beats in a three-beat pattern can be lengthened to

create a 7/8 pattern.

3. Two or more different symmetrical patterns can be conducted

consecutively; for example, a five-beat pattern can be made by combining

a two-beat and a three-beat pattern (Hunsberger & Ernst, p. 104).

Hunsberger and Ernst (1992) did not recommend any of the three methods.

Instead, they stated "Choosing the best alternative for a composition or passage requires

careful analysis of its metric organization and tempo, and knowledge of how to alter or

combine patterns" (Hunsberger & Ernst, p. 104).

Additionally, Hunsberger and Ernst (1992) listed two arguments conductors used, both for and against using two consecutive patterns to represent one asymmetrical pattern.

Most conductors, for example, avoid combining patterns because they feel that two downbeats should not be given in one measure, even if the first is more prominent than the second. But some conductors prefer to combine patterns because they feel that the results are clear and easily understood (Hunsberger & Ernst, p. 104).

Hunsberger and Ernst (1992) grouped numbers together in combinations that represented possible seven- and eleven-patterns with instructions to alter symmetrical patterns according to the first method listed by the authors. The authors also provided changing metric patterns for students to practice changing the length of the beats in patterns (method two listed above). Finally, Hunsberger and Ernst gave examples of combined symmetrical patterns via the third method listed.

Hunsberger and Ernst (1992) also recommended the use of two patterns combined to represent five- or seven- patterns.

Practice conducting the examples in Figure 8-7 [Figure 31] by combining patterns. Be sure to place the first count of the second pattern on a higher plane than the first count of the first pattern. This should make it possible for performers to recognize the first beat in every measure. Seven-beat patterns can be conducted in the same manner (4 + 3 or 3 + 4) (Hunsberger & Ernst, 1992, p. 109).
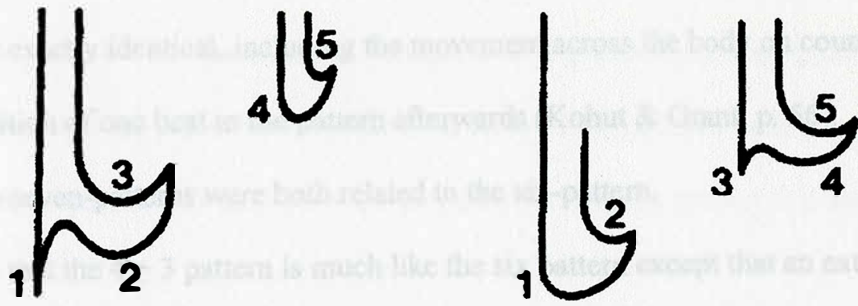
Hunsberger & Ernst (p. 109)

Figure 31. Hunsberger & Ernst – Combined Five-patterns

Along with their discussion of asymmetrical rhythms, Hunsberger and Ernst (1992) also discussed the possibility of conducting metric groupings by determining rhythmic focal points, rather than simply conducting the meter given by the composer.

Choosing the most effective conducting pattern sometimes depends on analyzing rhythmic groupings, focal points in the rhythm, and the melodic structure, rather than simply conducting a large section in the indicated meter. Avoid the tendency to be drawn visually to the time signature for your patterns rather than to the shape of the melodic or rhythmic material (Hunsberger & Ernst, p. 109).

The authors provided several musical lines without barlines for students to group by metric accent.

Instead of connecting both slow five-patterns to the four-pattern, Kohut and Grant (1990) chose to relate five-patterns to two different symmetrical patterns. The six-pattern was related to the 3 + 2 five-pattern while the four-pattern was related to the 2 + 3 five-pattern. In both cases, the authors chose the pattern that started and stayed the most similar. For example, the first four beats of the six-pattern were exactly identical to the 3 + 2 five-pattern, including the movement across the body on count four, with the

subtraction of one beat in the pattern afterwards; the first three beats of the 2 + 3 five-pattern were exactly identical, including the movement across the body on count three, with the addition of one beat in the pattern afterwards (Kohut & Grant, p. 56).

Slow seven-patterns were both related to the six-pattern.

Note that the 4 + 3 pattern is much like the six pattern except that an extra beat (beat four) is added in the first half of the pattern. The 3 + 4 pattern is also like the six pattern except for the added seventh beat (Kohut & Grant, 1990, p. 57).

Kohut and Grant (1990) did not, however, feel that slower seven-patterns grouped in fours and threes were very common. "Actually, the 4 + 3 and 3 + 4 combinations in 7/4 and 7/8 are not used very often, probably because the notation and the beat patterns tend to be somewhat unwieldy" (Kohut & Grant, p. 57). The authors noted that combining a four-pattern (or a divided two-pattern) with a three pattern achieved the same effect.

Concerning faster asymmetric beat patterns, Kohut and Grant (1990) began by explaining the theory behind determination of the best beat-pattern to apply.

A principle that applies to all fast asymmetric meters is that the beat patterns used should duplicate their regular meter counterpart as closely as possible. For example, 5/8 meter conducted in fast two should resemble the two pattern used to conduct 2/4 or 2/2. A three-beat rhythmic combination of 3 + 3 + 2 in 8/8 meter should resemble the three pattern used for 3/4 or 3/2. Using this principle as a basis, one should be able to create a logical beat pattern for any kind of fast tempo asymmetric meter that one may encounter (Kohut & Grant, 1992, p. 58).

After stating the basic principle behind determining beat patterns, Kohut & Grant (1990) separated asymmetric beat patterns in groups by their relation to the closest basic

beat pattern – unequal two-pattern, unequal three-pattern, unequal four-pattern, and, briefly, the asymmetric one-pattern. An example of two-, three-, and four-patterns with different groupings was provided for students to study. Two-patterns were also illustrated showing manipulation of the patterns such that the beat with the extra pulse was more drawn out.

The unequal two-pattern was recommended for fast five groupings; the unequal three-pattern was recommended for fast seven and eight groupings; the unequal four-pattern was recommended for fast nine, ten, and eleven groupings. The asymmetric one-pattern was recommended for fast five groupings where no discernable division of the measure could be found. "The only time the one pattern is used in asymmetric meters is in fast 5/8 meter with consecutive equal eighth notes" (Kohut & Grant, 1990, p. 59).

As with the other authors in the study, Labuta (1995) also emphasized the use of the nearest basic or basic divided beat pattern with some alteration to form the required meter.

> To conduct asymmetrical meters, you should use variations of the regular, even patterns. To beat five, use a four pattern but insert one extra count in the appropriate place; or use a six pattern and delete one count. Conduct seven by using a divided three pattern and adding the extra beat as required. You must always analyze the music to determine how beats are grouped by secondary accent, and then adjust your patterns to the metric accentuations . . ." (Labuta, p. 52).

Labuta (1995) addressed shifting meters, and used that topic to recommend the use of consecutive basic patterns at faster speeds.

However, if some meters are asymmetrical, you may have to adjust the speed of the patterns. For example, occasional three-eight measures interspersed within a composition are traditionally conducted at twice the tempo. The eighth-note remains constant. Beat a small three pattern with the wrist only for such double-time measures . . . (Labuta, pp. 52-53).

If the tempo of the eighth-notes mentioned above was too fast to conduct each individual note, then Labuta (1995) recommended the use of an adjusted pattern. In the case of three eighth notes where the eighth-note pulse remained constant, the author cautioned against accidentally conducting triplets.

Labuta (1995) coined the term "lopsided" when referring to asymmetrical patterns used in faster tempi. Labuta also suggested a counting system for use with adjusted patterns.

When tempos are fast, conduct asymmetrical meters with uneven or lopsided beat patterns. The division of the beat, usually the eighth note, must remain constant, so you must vary the speed between beats to maintain the consistent beat division. That is, you hasten or you drag the beat rebound to accommodate the uneven beats that make up the lopsided patterns . . .

You may find it helpful to use a system of counting that incorporates the extra division as an additional 'and.' For five-eight meter with a division of 2 + 3, count "one-and, two-and-and"; for a division of 3 + 2 , count 'one-and-and, two-and.' In seven-eight meter divided 2 + 2 + 3, count 'one-and, two-and, three-and-and'; for a 3 + 2 + 2 division, count ' one-and-and, two-and, three-and,' and so on (Labuta, p. 54).

Additionally, Labuta (1995) observed that traditionally symmetrical patterns, i.e.

nine and eight, could be grouped in non-traditional groupings which would also require

the most closely related "lopsided" pattern.

Finally, Labuta (1995), cautioned the conductor to give a preparatory beat of

asymmetrical beats in the tempo of the first group of notes. "Make certain that the

preparatory beat is exactly the time value of the *first count of music* performed, not the

last count of the lopsided measure, since musicians catch their initial beat length from the

tempo of the preparation" (Labuta, p. 55).

Exercises provided concentrated practice on five- and seven-patterns; shifting

from meter to meter while keeping the beat consistent; and the practice of faster uneven

meters with "lopsided" beats (Labuta, 1995, pp. 55-56).

McElheran (1989) chose to introduce slow five- and seven- patterns immediately

following the other basic patterns. Exercises were included throughout the text for slow

five- and seven- patterns as the author introduced conducting concepts. McElheran stated

a preference for a five-pattern adapted from a six-pattern rather than consecutive two and

three patterns to indicate five.

> Most 5's are split rhythmically into 2 followed by 3 beats or vice versa ('pure 5's
> are astonishingly rare). This is indicated by the accentuation, chord changes, or
> sometimes dotted lines. As 5's are less common there is no standard method of
> beating them. Some conductors use a 2 followed by a 3 or vice versa, but this
> makes it impossible to distinguish the bar line (McElheran, 1989, p. 25).

McElheran (1989) chose to relate the five-pattern with the more symmetrical six-

pattern. "It has been found better to use a 5 based on a 6, with the secondary accent

across the body" (McElheran, p. 25).

McElheran (1989) chose to adapt seven-patterns taken from divided four- or eight-patterns. "Most passages in 7 are closely related to a divided 4 or an 8 . . . with one beat missing, usually the last. Conduct as if in 8, but omit the appropriate beat" (McElheran, p. 27).

McElheran (1989) did not introduce fast asymmetrical patterns until much later in the text. The author's approach was similar to other authors in that fast five- and seven-patterns were adapted from two- and three-patterns. McElheran preferred, however, that groups of three eighth notes be conducted with two motions: one motion for two eighth notes and a faster second motion through the pattern that signified the single eighth note. This approach was consistent with McElheran's recommendation to use faster beat patterns when eighth note groupings of threes and twos occurred, such as 5/8 and 7/8 meters.

> . . . It will be seen that the 5/8 is really either a 2/4 with one eighth note added at the end or a 3/4 with one eighth removed from the end. Rather than beat a quarter and a dotted quarter, follow the rule and use faster beats: that is, use a 3 pattern, allowing two eighths on the downbeat, two more on the 2 beat, and then a fast 3rd beat for the final eighth, making sure to keep is small. Thus the hand will trace more or less the pattern of a standard three with a small 3rd beat, but the time elapsed between 3 and 1 of the next bar will be equal to one eighth instead of a quarter. . . The 7 likewise could be considered a 3/4 with an extra eighth note on the end or a 4/4 with one missing; use a 4 pattern, beating three quarters, and on the last beat move twice as fast going into the *next downbeat*... (McElheran, p.115).

McElheran (1989) admonished students to think of the rhythm in the smallest unit – eighths instead of quarters. "On no account think a mixture of quarter and eighth notes, even though that is what your hand is beating. THINK EIGHTHS CONSTANTLY" (McElheran, p. 118).

Multiple examples of mixed meter single line exercises were given at the end of the chapter. McElheran (1989) stated a preference for moderate or even slow practice tempos initially, followed by increased speeds once the student became more comfortable with mixed meter and asymmetrical patterns.

Rudolf (1994) began chapter thirteen on five-, seven- and other asymmetrical patterns by immediately addressing the importance of tempo as the determining factor in the choice of pattern.

There are two ways of beating these odd counts. If the tempo is not too fast, each count receives one beat. When the tempo is so rapid that this cannot be done distinctly, several counts are included in one gesture. The techniques to be applied depend on the rhythmic structure of the music (Rudolf, 1994, p. 152).

As stated earlier, Rudolf (1994) was the only author who recommended the use of consecutive two- and three-patterns to represent five-patterns. Rudolf answered the others authors' concerns about lack of clarity by recommending that the first of the two patterns contain a large downbeat while the secondary pattern was smaller.

Some conductors actually alternate 2-beat and 3-beat in the same size, but the 5-beat pattern shown in figure 13.1a *[see Figure 27]* has this advantage: By keeping the second group (*Three, Four, Five*) smaller and toward the top of the field of beating, the downbeat on *One* stands out, and the orchestra has a definite point of orientation (Rudolf, p. 152).

5-time: 4 + 1
(also alternate 2 + 3)

5-time: alternate 3 + 2

5-time: $\frac{2}{8} + \frac{3}{8}$

5-time: alternate $\frac{2}{8} + \frac{3}{8}$

5-time: $\frac{3}{8} + \frac{2}{8}$

5-time: alternate $\frac{3}{8} + \frac{2}{8}$
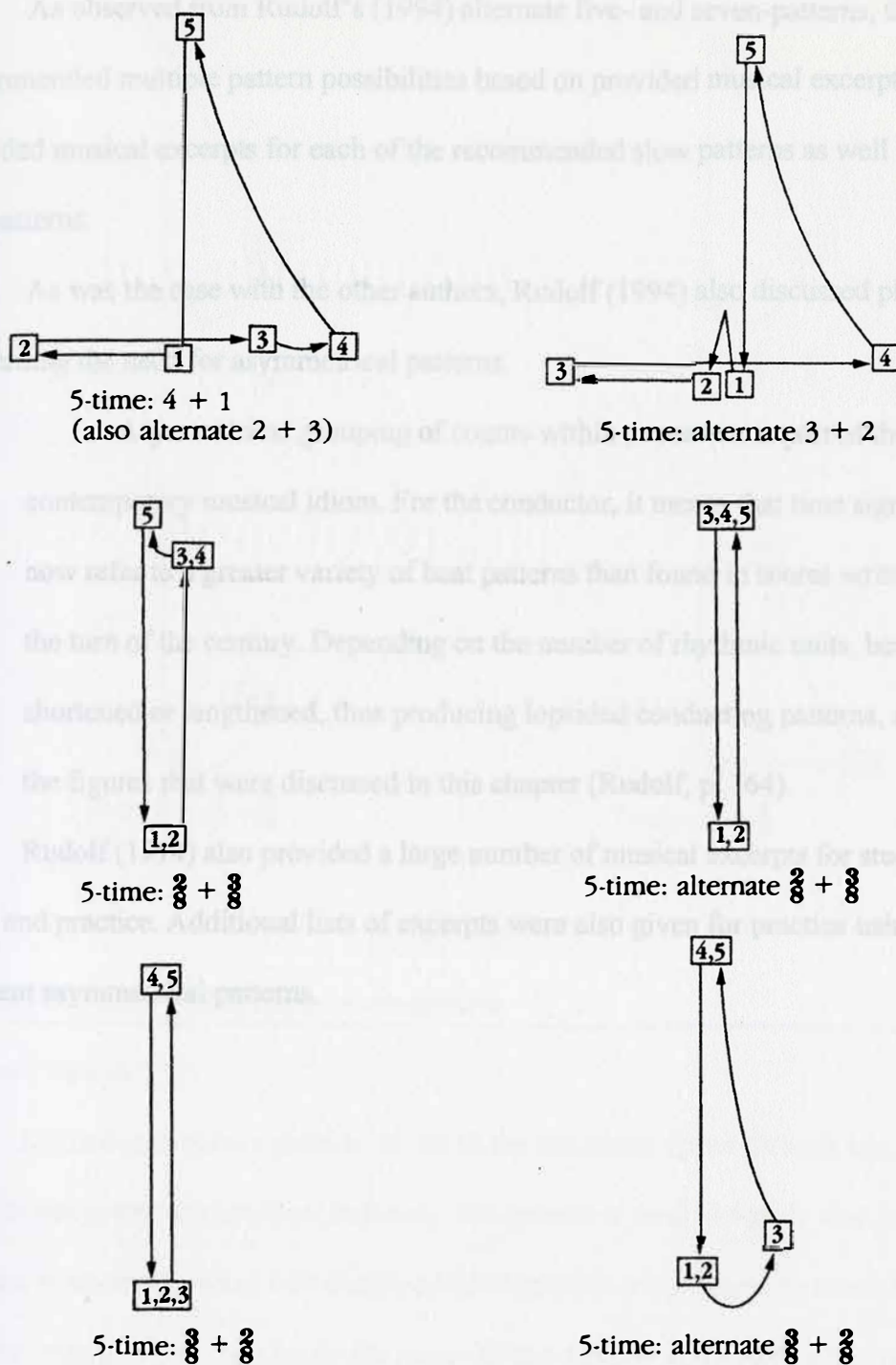
Rudolf (p. 154)

Figure 32. Rudolf – Additional Five-patterns

As observed from Rudolf's (1994) alternate five- and seven-patterns, the author recommended multiple pattern possibilities based on provided musical excerpts. Rudolf provided musical excerpts for each of the recommended slow patterns as well all of the fast patterns.

As was the case with the other authors, Rudolf (1994) also discussed philosophy concerning the need for asymmetrical patterns.

Asymmetrical grouping of counts within a measure is part of the contemporary musical idiom. For the conductor, it means that time signatures now refer to a greater variety of beat patterns than found in scores written before the turn of the century. Depending on the number of rhythmic units, beats are shortened or lengthened, thus producing lopsided conducting patterns, similar to the figures that were discussed in this chapter (Rudolf, p. 164).

Rudolf (1994) also provided a large number of musical excerpts for students to study and practice. Additional lists of excerpts were also given for practice using different asymmetrical patterns.

5,6,7

3,4

1,2

7-time: $\frac{2}{8} + \frac{2}{8} + \frac{3}{8}$

6,7

3,4,5

1,2

7-time: $\frac{2}{8} + \frac{3}{8} + \frac{2}{8}$

6,7

4,5

1,2,3

7-time: $\frac{3}{8} + \frac{2}{8} + \frac{2}{8}$

7

5,6

1,2   3,4

7-time: $\frac{2}{4} + \frac{1}{8}$
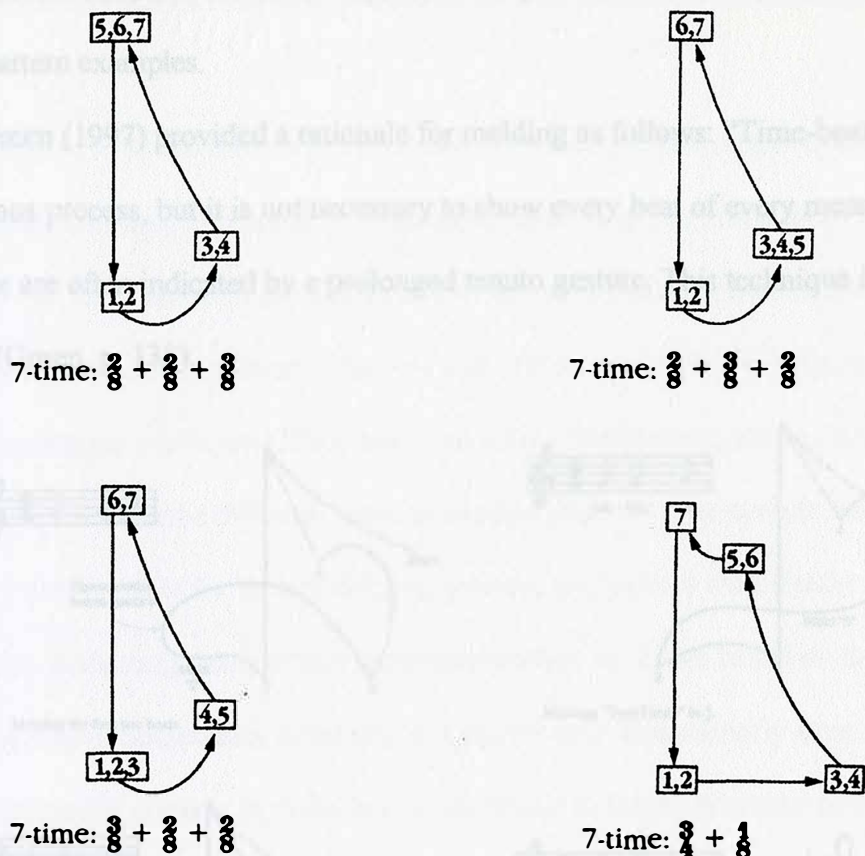
Rudolf (p. 161)

Figure 33 . Rudolf - Additional Seven-patterns

Melded Patterns

Melded patterns are patterns in which the conductor flows through one or more

beats by not portraying an ictus. In theory, this pattern is used to signify that no new

entrance is occurring. Most commonly, melded patterns occur when the entire ensemble

is either resting or playing exactly the same rhythm pattern. Only three of the texts

recommended this technique. In fact, McElheran (1989) and Rudolf (1994) did not

recommend this technique for conductors. Labuta (1995) did not address melded patterns

in the text with any comments. No comparative diagrams of melded patterns were

possible because authors did not use similar basic patterns or the same beats in their

melded pattern examples.

Green (1997) provided a rationale for melding as follows: "Time-beating is a

monotonous process, but it is not necessary to show every beat of every measure. Tutti

long notes are often indicated by a prolonged tenuto gesture. This technique is termed

melded" (Green, p. 138).
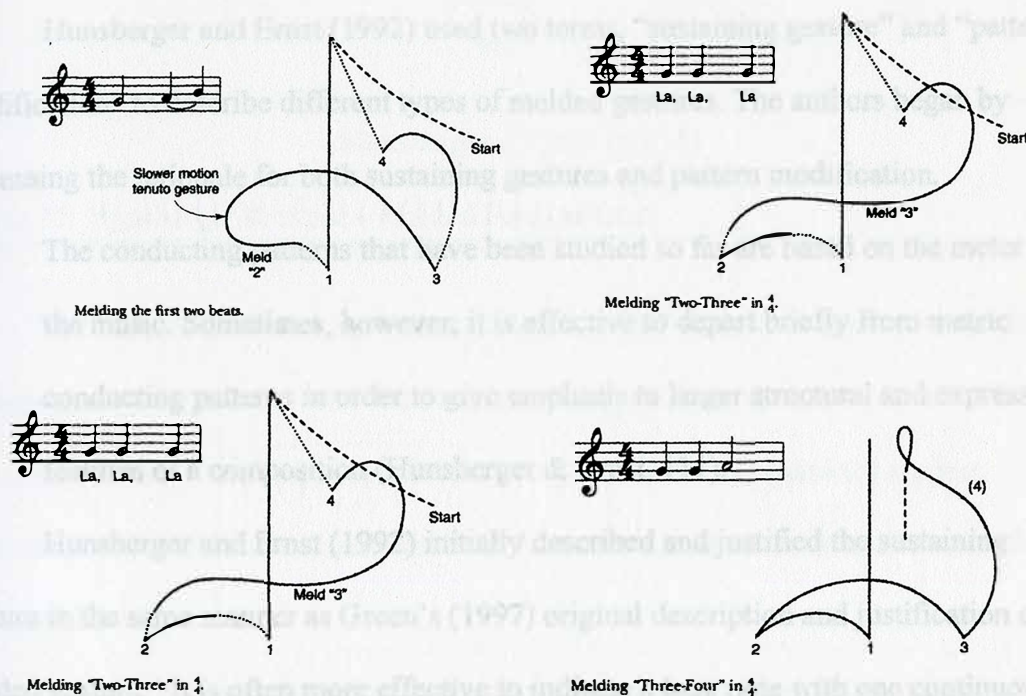
Green (p. 139)

Figure 34. Green – Melded Patterns

Green (1997) defined melding as a means of combining gestures. "**Melding**

means 'merging, blending.' It is the combining of two or more time-beating gestures

into one long, sustained gesture that has a duration equal to that of the combined

beats" (Green, p. 138). Green also claimed the term "melded" was first introduced in the

text's first edition and that the term had since become part of the conducting vocabulary (Green, p. 138).

Green (1997) cautioned that the music must meet certain requirements before a melded pattern became appropriate. "The rhythmic drive of the music is such that the musicians can carry on perfectly without his or her time-beating gestures at that point" (Green, p. 141). Musical excerpts followed that demonstrated the author's point.

Hunsberger and Ernst (1992) used two terms, "sustaining gesture" and "pattern modification" to describe different types of melded gestures. The authors began by discussing the rationale for both sustaining gestures and pattern modification.

The conducting patterns that have been studied so far are based on the meter of the music. Sometimes, however, it is effective to depart briefly from metric conducting patterns in order to give emphasis to larger structural and expressive features of a composition (Hunsberger & Ernst, 111).

Hunsberger and Ernst (1992) initially described and justified the sustaining gesture in the same manner as Green's (1997) original description and justification of the melded gesture. "It is often more effective to indicate a long note with one continuous motion than to conduct all the individual beats, because this will give a more accurate visual representation of the sound" (Hunsberger & Ernst, p. 111).

Hunsberger and Ernst (1992) outlined specific situations under which sustaining gestures were appropriate.

Sustaining gestures can be used effectively for endings in which all performers have a long note indicated, and also to give emphasis to the melody or a supporting voice. Do not use sustaining gestures if the modification of the beat pattern may become confusing to the performers (Hunsberger & Ernst, p. 111).

Jean Baptiste Lully, *Au Clair de la lune* ("Lo, there in the moonlight").

Hunsberger & Ernst (p.111)

Figure 35. Hunsberger & Ernst – Melded Four-patterns

The authors used the term "pattern modification" when they discussed melding of

the beat pattern for reasons other than as a sustaining gesture. As was the case with the

sustaining gesture, Hunsberger and Ernst (1992) constantly reminded the student

conductor only to use pattern modification when such a gesture made music easier for the

performers to play.

> Frequently, it is possible to depart from regular beat patterns to give
> increased emphasis to specific features of the music, particularly when the music
> has a regular and prominent pulse that the performers can maintain easily without
> constant attention from the conductor. Departing carefully, from the beat pattern
> for a few beats or even a few measures can dramatically emphasize dynamic
> contours, rhythm patterns, melodic shapes, entrances, and other features.
> Complete beat patterns should be given, however, when the performers may need
> them (Hunsberger & Ernst, p. 112).

Kohut and Grant (1990) described the melded gesture as an element of expression used to portray the musical intent of the composer (Kohut & Grant, p. 45). Their definition of the melded gesture was similar to Green's (1997).

To 'meld' means to combine, blend, merge together, or unite. In conducting it means combining two or more beats into a single sustained gesture. It involves giving a clear ictus at the beginning of the note with not other ictus given until the beginning of the next note (Kohut & Grant, p. 45).

Though Kohut and Grant (1990) described several situations in which melded gestures were most commonly used effectively, the authors also noted that all rhythms did not necessarily have to be exactly the same.

Kohut & Grant (p. 45)

Figure 36. Kohut and Grant – Melded Four-pattern

The melded gesture is most appropriate when all ensemble parts possess the same rhythm. If one is conducting the melody primarily, melded gestures can still be used, even if the other parts are rhythmically different, so long as the performers are not confused (Kohut & Grant, p. 46).

Kohut and Grant (1990) also noted that the melded gesture helped to reinforce sustained notes. "To put it another way, it means placing primary emphasis on the melodic line rather than unit beats. The function of the meld, therefore, is to sustain the

sound of long tones in a phrase in a more musically productive manner" (Kohut & Grant, p. 46).

Labuta (1995) did not discuss melded patterns positively or negatively. The author did discuss the use of "interim patterns" when changing from slower to faster tempi. "In a long accelerando, you may be required to switch into a pattern of fewer beats to accommodate the faster tempo. This often occurs in Viennese waltzes and other triple meters where the three pattern shifts to one" (Labuta, p. 58). As with the other authors, Labuta used the change from three beats in a measure to a faster three measure that was conducted in one as an example (Labuta, p. 58).

McElheran (1989) only recommended melding of the beat pattern at times when the tempo was changing. Melding of the beat pattern at strict tempi was not recommended. "Subdivide or merge only if the tempo is changing. In other circumstances this usually implies a tempo change and therefore induces one inadvertently. Monteux was very strict in forbidding subdivision or merging in strict time" (McElheran, p. 76).

Rudolf (1994) only recommended merging of the beat when a fermata was indicated. Even then, the author had some instructions to add when the fermata was not at the end of the piece. "Sometimes the method of skipping beats on a fermata can lead to misunderstanding about the release and the continuation of the music. Whenever this may occur, it is necessary to beat all the counts" (Rudolf, p. 234).

Endnotes for Chapter Four

[1]   Sir Arthur Boult (1936) credited Arthur Nikisch for this grip (Boult, p. 8).

[2]   Authors designated six-patterns as German, Italian, and French because of the common use of those designations. None of the authors claimed to have used the designations for the first time, nor did they specify the origins of those designations.

CHAPTER V

ANALYSIS OF INFORMATION:

PHYSICAL MOVEMENT

Physical Exercises

Authors placed physical exercises in textbooks for three different purposes: 1) Preliminary exercises designated for warm-up and/or preparatory purposes; 2) Exercises designed to develop specific technical skills, i.e. mastery of beat patterns, attacks, releases, dynamics, cues, etc., which are discussed along with the development of each of those skills; and, finally, 3) Exercises designed to master a specific type of musical excerpt. These exercises could apply to several excerpts or to only one excerpt, which require the mastery of specific physical techniques within a musical context.

Warm-up and Preparatory Exercises

Authors who utilized a large number of warm-up and/or preparatory exercises were Green (1997), Hunsberger and Ernst (1992), Kohut and Grant (1990), and Rudolf (1994). Authors who used just one or a few limited warm-up or preparatory exercises were Labuta (1995), and McElheran (1989). Though all authors utilized warm-up and preparatory exercises, their approaches varied greatly. The most common exercises dealt with relaxation, flexibility of wrists and hands, and familiarization with both the baton and space surrounding the conductor.

Green (1997) used relaxation exercises and training exercises which the author attributed to Nicolai Malko, a Danish conductor (Green, pp. *xv – xvii*). The author first introduced exercises designed to familiarize students with the concepts of relaxation and tension. The following two training exercises in the text were intended to develop wrist

flexibility and arm movement on vertical and horizontal planes. Additionally, the exercises also encouraged the replacement of natural circular motions by the arms with more straight-line motions. Green stated that circular arm motions were more natural but tended to leave the baton pointing towards the audience instead of at the players (Green, pp. 4 - 6).

Hunsberger and Ernst (1992) provided exercises concerning stance and proper positioning of the arms relative to the conductor's body using clock positions as a guide (Hunsberger & Ernst, pp. 4 - 5), and muscle conditioning and relaxation exercises (p. 17). Hunsberger and Ernst also recommended using hand movements prior to the baton with the intention of reinforcing a natural and more relaxed grip, therefore the first hand position movements shown were also exercises preparatory to the use of a baton (Hunsberger & Ernst, pp. 3 - 8).

Kohut and Grant (1990), who also advised a later introduction of the baton, presented exercises that stressed relaxation, proper stance, range of motion and pivots (Kohut & Grant, pp. 3-7). Later in the text when the baton was introduced, the authors advised remedial exercises for tension. Kohut and Grant also preferred the term "hold" rather than "grip" because they felt a more relaxed grasp of the baton would result (Kohut & Grant, p. 37).

McElheran's (1989) single exercise focused on moving the baton in imitation of a fly swatter and stopping when the baton was parallel to the floor to encourage wrist flexibility (McElheran p. 14). Labuta's (1995) exercise similarly called for tapping the tip of the baton on a chest high object to practice wrist flexibility (Labuta, p. 6).

Rudolf's (1994) preliminary exercises were "designed to develop the dexterity needed to control the motions of hand and arm", and they also utilized vertical and horizontal planes (Rudolf, pp. 3-4). Swinging movements designed for both the wrist and the forearm followed flexibility exercises for the wrist. Rudolf emphasized the need to

keep the elbow "relaxed and motionless so as not to distract from the tip of the baton as the clear point of orientation" (Rudolf, p. 4)! Rudolf also encouraged a warm-up routine used by many string and piano players to warm up – "shaking the hands freely, lifting the arms and letting them drop suddenly, and so on" (Rudolf, p. 4).

Beat Pattern Exercises

Authors used five different types of exercises following beat patterns: 1) written instructions for practice; 2) single-line rhythmic exercises used to practice changing meters, tempi or dynamics; 3) simple musical excerpts for keyboard designed to reinforce specific styles to be applied to a pattern (*legato*, *staccato*, etc.); 4) orchestral excerpts either in condensed score version or reduced for keyboard also designed to reinforce particular styles; and finally, 5) arranged musical excerpts designed to be performed by members of the class.

Green (1997) provided written exercises designed to reinforce patterns and teach students to use both hands (Green, p. 10 - 12). After introducing both preparatory and cutoff gestures, she quickly followed with musical excerpts of types 3 and 4 above (Green, pp. 15 - 19). Green also used single line exercises for the purpose of drilling shifting time signatures (Green, p. 36).

Hunsberger and Ernst (1992) also used several different types of exercises. Musical excerpts consisting of melodic lines with no accompaniment (Hunsberger and Ernst, p. 10, pp. 12 - 13, pp. 20 - 21) were provided when students are first introduced to the patterns. More complete musical excerpts that were mostly piano reductions of orchestral excerpts were provided in the second section of the book, which were designed by the authors for practice to reinforce the patterns (Hunsberger and Ernst, pp. 163 - 171). Written instructions applied to the musical excerpts. As with Green (1997), the authors used single-line exercises for the purpose of drilling shifting time signatures and meters (Hunsberger and Ernst, pp. 105 - 106).

Kohut and Grant (1990) first provided written pattern exercises in conjunction with a review of "stance, ready position, good eye contact, and the preparatory-downbeat-cutoff sequence" along with suggestions to practice at slow tempos and other points to check. They also recommended fifty percent of practice be done with the eyes closed to develop "kinesthetic awareness" as well as using a partner to monitor progress (Kohut & Grant, pp. 29 - 30). The authors integrated written tempo exercises into pattern exercises followed quickly by similar instructions including dynamics, (Kohut and Grant, pp. 31 - 32).

Musical excerpts for practice were listed at the conclusion of the chapter and followed the same format as Hunsberger and Ernst (1992), with placement of the excerpts in the back of the book (p. 41, pp. 142 - 153, pp. 158 - 159, pp. 188 - 189).

Labuta's (1995) first pattern exercises were written and also involved simultaneous work on tempi (Labuta, p. 15). At the end of the chapter, Labuta assigned a learning module located in the back of the book for the purpose of further practice (Labuta, pp. 85 - 99). Labuta's musical excerpts were designed for separate instrumentalists (or vocalists if the excerpts are choral) to perform, thus simulating more of an ensemble conducting experience. As with the other authors, Labuta used single-line rhythmic exercises when he introduced asymmetrical and changing meters (Labuta, pp. 52 - 55).

McElheran (1989) began with written directions for students to practice beat patterns, but also gives directions designed for two levels of student - beginner and professional. Unlike Green (1997), McElheran advised learning the patterns first with the right hand (McElheran, p. 31). McElheran then proceeded quickly to one-line exercises for the purpose of practicing shifting meter patterns (McElheran, p. 32).

Rudolf (1994) assigned written instructions given throughout the text, and beat patterns were no exception. The first instructions for practice following introduction of a four-beat pattern also involved tempo control (Rudolf, p. 5). Rudolf's first musical

excerpts were written for the piano and with additional instructions to have the class sing the excerpts (Rudolf, p. 7). Additional musical excerpts were piano reductions of orchestral excerpts. Like McElheran (1989), Rudolf also stressed using the right hand first (Rudolf, p. 10).

Physical Exercises Designed to Improve Specific Technical Skills

Most authors introduced specific technical skills in similar order. Table V – 1 indicates each author's order of introduction of physical skills. Note that introduction of a topic does not imply focus, only introduction. Sometimes, a topic was introduced so that students could gain a rudimentary ability so that other skills could be learned; this was often the case with preparatory gestures.

Usually, simple beat patterns one, two, three, and four (all studied in Chapter Four), were introduced towards the beginning of the texts; preparatory and release motions were also introduced together early in the texts. Other specific technical skills surveyed were compound beat patterns - five, six, seven, nine, and twelve, as well as divided beat patterns, and melded beat patterns (studied in Chapter Four). Of these topics, all beat-patterns were explored in Chapter Four; preparatory and release motions will be covered in chapter five.

Cuing and the left hand were usually introduced together or very close in the texts, probably due to the fact that one of the main purposes of the left hand is to cue and will be covered in chapter five. Also covered in chapter five are expressive gestures used to indicate *legato, marcato,* and *staccato* styles or phrasing, holds and *fermatas,* changing tempo, dynamics; and body language involving movement other than the hands such as posture, stance, head movement, facial expressions, and eye contact.

Note that body language was not placed in Table V – 1 because all of the authors addressed different elements of body language throughout the texts. Had body language been included, the topic would have been introduced first by almost all authors due to the

fact that stance and posture were both considered elements of body language. Stance and posture, however, did not constitute the bulk of the topic. Therefore, inclusion of body language into Table V – 1 would have been misleading.

Table V – 1

Order of Skills Introduction

Authors → Description ↓	Green	Hunsberger & Ernst	Kohut & Grant	Labuta	McElheran	Rudolf
Simple Beat Patterns *	1	3	3	3	2	1
Preparatory Motions/Attacks	2	1	1	1	1	2
Releases or Cutoffs	3	2	2	2	11#	9
Compound Beat Patterns *	4	12	11	10	3	7
Divided Beat Patterns *	5	8	12	5	4	6
Expressive Gestures	6	4	5	6	8	3T
Left Hand	9	6	6	9	6	5
Cues	10	7	7	8	9	12
Dynamics/Volume	11T	5T	4T	4T	7T	4T
Holds or Fermatas	12	11	9	7	12	10
Tempo Changes	8	10	10	11	5	8
Melding the Pattern *	7	9	8	12	10NR	11NR

* -   See Chapter Four

T -   The author(s) addressed the topic as part of another skill or throughout the text, but also devoted a section of the text to the subject.

NR -   Not recommended for beginning conductors.

-   McElheran (1989) referred students forward in the book for instruction, but did not introduce the topic.

Preparatory and Release (Cutoff) Skills

A *preparatory motion* is defined as any physical motion given by the conductor that signals the ensemble, any other group of players, or soloists to play. This motion occurs prior to the first sound of the ensemble but can also be applied after a cessation of any sound during the course of the same piece in question, or as an indication after a large number of rests to re-enter. A *release* or *cutoff* is defined as the physical motion used by the conductor to stop the sound, which can occur at any time in music but usually always occurs at the end of the piece.

According to Green (1997), "to start the sound, the conductor has to signal his or her intentions regarding speed, dynamic and style" (Green, p. 13). The author also pointed out that the preparatory beat "must take up exactly one beat of the beating gestures to follow," (Green, p. 13) and should set the mood of the piece. Additionally, the preparatory motion should always be slanted upward. **"A downward curve in the preparatory beat can be mistaken by some of the players for a command to play – with unhappy results"** (Green, p. 13).

Five pattern examples - one each for beats one through four, and one pattern showing too much downward motion that was not recommended were provided in the text. All of the recommended patterns demonstrated preparatory motions (all upward) that moved in a direction opposite to the "playing" beat (Green, 1997, pp. 13 - 14).

Green's (1997) six cutoff gesture patterns were briefly accompanied by written instructions under each example. The cutoffs were represented by a small loop in the pattern. As with the preparatory beats they showed cutoffs for counts one, two, three and four. Also given were two examples indicating how to prepare the next beat to restart the music.

Musical excerpts for practice that followed were mostly keyboard adaptations of George Frederic Handel's *Fifteen Sonatas, Op. 1, for Flute and Figured Bass.* Two pieces started on beats other than the downbeat and there were numerous ending phrases on

counts in a part of the measure other than the end. The last musical excerpt of the group shifted in meter from four to three and required the left hand to indicate chords on counts one and three (Green, 1997, pp. 15-19).

Green (1997) later described the preparatory gesture as a "passive" gesture, "requiring only silence from the players" (Green, p. 44). This was followed by a detailed section which provided written descriptions, diagrams, one-line rhythmic exercises, and musical excerpts for students to master. These gestures all required stops and then restarts, either off the beat or on the beat and were labeled by Green as the "gesture of syncopation (GoS)" (Green, pp. 52 - 58)[1]. Green followed the gesture of syncopation section with a section labeled passive (or preparatory), which contained written instructions, diagrams and brief music notations. The following sections involved more lengthy pauses in music, which required students to indicate larger pauses in the music with what the author termed "dead gestures" (Green, pp. 58 - 60). Finally, Green finished the chapter with exercises combining the two types of gestures which consisted of single melodic lines, written exercises, and finally, orchestral excerpts (Green, pp. 60 - 69).

Hunsberger and Ernst (1992) chose to introduce only one preparatory downbeat motion and one release motion in chapter one. Written exercises for the preparatory beat stressed starting the downbeat with confidence while indicating dynamic level, articulation style, and tempo. Preparatory motions were to be given in a straight up and down motion to the class on a "du" syllable indicating different tempi, dynamics, etc. Additional exercises for the preparatory gesture were written at the end of chapter one and further emphasized written exercises in the chapter (Hunsberger & Ernst, pp. 6 - 8, 16).

The release was described as an ictus following the cutoff loop. The ictus indicated the exact point in time the sound was to cease (Hunsberger & Ernst, 1992, p. 8). The authors went into more detail concerning releases in chapter three when they introduced exercises for the left hand. Additional releases for both left and right hand were both written about and shown in pattern examples with a written exercise to practice

releases in seven different ways requiring each hand separately, hands together, both tapered and abrupt releases, releases in different conducting "areas", and finally with different hand motions. Hunsberger and Ernst explained further "nearly any decisive change in speed or direction of travel will produce a release - the possibilities are infinite" (Hunsberger and Ernst, p. 39). The authors assigned students to search for three musical excerpts in the chapter with releases as a concern (Hunsberger and Ernst, pp. 39 - 40, 182 - 189).

Kohut and Grant (1990) initially provided two examples of preparatory motions for a downbeat. As with Hunsberger and Ernst (1992), they chose to introduce only a downbeat preparatory motion initially. The first, and more preferred example was a straight up and down motion to the downbeat, which the authors said provided the ensemble with a starting reference for the point at which the ictus would occur. The second example was a looping motion prior to the downbeat that the authors indicated that other conductors used as an alternate approach and which they said other conducting teachers might prefer. As with the other authors, different tempi and styles were assigned for downbeat practice (Kohut and Grant, pp. 8 - 13).

Kohut and Grant's (1990) initial introduction to cutoffs described a fermata at the end of a measure and advised that the student "immediately after the ictus move both hands horizontally away from each other as shown" (p. 12). The indicated diagram showed both left and right hand motions and indicated a loop-type cutoff motion while advising "that a small outward stopping motion is needed after forming the loop to indicate the precise moment of the release" (Kohut and Grant, pp. 12 - 13). The authors provided a line of different written whole note fermata exercises for use to practice cutoffs. The kinesthetic motion used to execute both preparatory and cutoff motions would be reinforced well with some individual practice time with eyes closed (Kohut and Grant, p. 15).

In chapter three Kohut and Grant (1990) introduced more complicated preparatory and cutoff motions. The authors approached attacks (or entrances) on other beats in the measure by using the previous beat in the pattern for a preparatory motion. Additionally, in agreement with Green (1997), the authors' written instructions and diagrams indicated an upward motion with each preparatory move and a downward motion with each entrance (Kohut and Grant, p. 47).

The authors also chose chapter three to introduce preparatory motions for entrances that did not occur on a beat - offbeats or fractions of the beat. Their approach was to emphasize that "in all cases fractional beat attacks are conducted as if the attack itself were directly *on the preceding beat*" (Kohut and Grant, p. 49). Written instructions and descriptions are followed by one-line musical examples for practice (Kohut and Grant, p. 50). In fact, the authors referred to Green's (1987) book when discussing how to indicate a fractional or offbeat entrance for a soloist where Green recommended " ' the gesture of syncopation' to solve this problem. In this gesture, 'the hand stops completely one full beat before the beat that requires the after-beat response'" (Green, 1997, pp. 53 - 57).

Kohut and Grant (1990) went into further detail on cutoffs, listing and providing diagrams for releases on beats in other parts of the measure at both andante and allegro tempos. Cutoff loops were eliminated at allegro dynamic levels (Kohut and Grant, pp. 50 - 51). Additional cutoff instructions and diagrams were provided for single-handed cutoffs, phrase releases, and releases following fermatas which are followed by additional music. Though diagrams and written instructions were provided, the authors stated that imitation of the teacher was the best way to learn these techniques (Kohut and Grant, pp. 52 - 53).

Labuta (1995) shared much in common with the other authors and introduced only a preparatory motion to one in the first chapter with a written description and one diagram (Labuta, p. 8). Written instructions also emphasized breathing during the

preparatory motion. The author also coined the term "beat inevitability" to describe the precise attack that "results when the musicians know exactly when the keys will hit," indicating an exercise in which the conductor tosses keys in the air and has the musicians perform a chord at the point of contact (Labuta, p. 9).

As with Kohut and Grant (1990), Labuta (1995) used an up-and-down motion for a downbeat but also indicated a wrist flick at the beginning of the upbeat to signal the exact point at which the downbeat should occur when the hands returned to the down position. Written activity exercises followed Labuta's descriptions and diagrams (Labuta, p. 10).

Labuta (1995) followed preparatory instructions with written directions and a diagram describing the cutoff gesture. He also chose the looping motion after which "the cutoff comes at the end of the preparatory arc with a flick of the wrist" (Labuta, p. 10). Labuta's final conducting activities (exercises) required the student to give a preparatory motion followed by count one followed by a cutoff motion. Musical excerpts 1-1 to 1-5 reinforced preparatory motions and cutoffs (Labuta, p. 11, pp. 83 -84), and required students to give numerous downbeats and cutoffs while indicating different tempi, styles, and dynamic levels.

Labuta (1995) continued preparatory instruction in chapter two with more detailed instruction of preparatory motions to one, this time differentiating between *legato* and *staccato* motions. More detail was also given to the development of competency in indicating various tempos, dynamic levels, styles and meters (Labuta, pp. 16 - 17). Musical excerpts 2-1 through 2-14 reinforced the required competencies concerning preparatory motions and releases (Labuta, pp. 85 - 89).

Labuta (1995) devoted the next chapter to preparations and releases on all counts, followed by another chapter on preparing fractional beat preparations. As with the other authors, Labuta instructed the use of the previous beat in the pattern as the preparatory motion, thus a preparatory motion through two to start on count three, three to four, etc.

Labuta again stressed the flick of the wrist along a horizontal plane which would indicate to the performer when to come in on the following beat in the measure (Labuta, pp. 20 - 21). Written instructions, diagrams, and single-line rhythms were used to illustrate Labuta's point.

Releases on different counts were described with instructions and diagrams showing the looping motion on the desired beat of the measure. Labuta's (1995) last diagram showed a release on four in preparation for an upcoming preparation and entrance on one of the next measure (pp. 22-23). The accompanying musical excerpts called for preparatory motions and releases in various styles, tempi, and dynamic levels (Labuta, pp. 100-111).

The following chapter dealt only with fractional entrances and introduced written instructions along with diagrams to describe three different methods for preparing fractional entrances. The "one-count method" was to be used only in slow tempos and required the conductor to use the same preparatory style as before, with the addition of only a nod of the head. The "two count method" required the conductor to conduct the previous two counts prior to the entrance and was to be used for faster tempos. The "hybrid method" Labuta (1995) described as follows:

> You use the left hand to flick the initial preparation - as in the two-beat technique - while holding the baton motionless in preparatory position. Then you employ the right hand to execute the preparation on the beat of the fraction - as in the one-beat technique. If you are careful not to make any extra baton motions, this method secures the tempos and eliminates possible false starts (Labuta, p. 26).

Labuta (1995) also used the term "passive" to describe preparatory motions made prior to the beginning of sound. Required musical excerpts 4-1 through 4-12 contained numerous examples of fractional entrances along with one excerpt requiring a release followed by a fractional entrance (pp. 112 - 118).

McElheran (1989) approached the preparation for the downbeat briefly prior to introduction of the beat patterns in his chapter on the theory of beat patterns. His approach was to insist that the conductor show count one as the beginning of a period in time "by a downward motion which is vertical and which 'bounces' at the bottom. The instant in which it [the baton] stops falling and starts to rise is the moment known as 'one'" (McElheran, p. 19).

A written exercise the author gave was for the student to raise the hand up about twelve inches and let it fall to the same place, using some upper arm motion, some forearm, and a little wrist. McElheran (1989) described this motion as a very easy natural act similar to bouncing a golf ball on pavement. Different styles could be accomplished by imagining a different ball bouncing, i.e., a beach ball would represent a slower or gentler motion or style (McElheran, pp. 18 – 19). The major point was that the beat should always be indicated by a vertical bounce starting with the downbeat motion. McElheran went on to state that once the student became consistent at bouncing at the same point at which the hands had started, performers could make the sound speak together. His insistence that the "bounce" always occur at the same level was critical to his argument. He coined the term "bounce level" to describe the point at which the entrance or attack should occur (McElheran, p. 19).

Though McElheran (1989) mentioned briefly in chapters seven and eight that stopping at any point in the pattern would create a break in the flow of the rhythm, he waited until considerably later in the book to approach starting and stopping in any detail – Chapter XIV – Starting and Stopping (McElheran, pp. 64 – 76). "The instructor must be particularly sure that a timid beginner has reasonable command over the earlier material [beat patterns] before being plagued with this" (McElheran, p. 64). A detailed review of the author's comments concerning how to start began the chapter with additional information about beginning on beats in the measure other than one. Here, McElheran

agreed with the other authors and recommended beginning with the previous motion in the beat pattern.

McElheran (1989) also agreed with the other authors in insisting on an upward preparatory motion before the downward motion to the entrance, regardless of which beat on which the entrance appeared. The author went into great detail to discuss the importance of preparatory beats in the correct style and tempo (McElheran, p. 67). Straight-line rhythmic exercises followed with entrances beginning on different beats of the measure for practice. The author recommended giving two preparatory beats for notes that entered between beats, the same as Labuta's (1995) "two-count method," and credited Pierre Monteux for this practice (McElheran, p. 69). He cautioned that performers accustomed to entering after one beat would come in early.

> Therefore, the first beat must be given very casually, small, with the left hand motionless. Then the next beat will be larger, with more snap, and a real feeling of "this is the one that counts"; then the left hand will make some decisive motion too (McElheran, p. 69).

McElheran closed the section on starts with some exceptions and further advise about false starts and how to avoid them.

When McElheran (1989) approached stops at the end of a piece he differed from the other authors and did not advocate the use of a loop, but gave very simple instructions: "hold still, then give two short motions, one up, the other down, returning to exactly where it started from" (p. 73).

McElheran (1989) waited until chapter 17 on fermatas before he addressed stops followed by starts. He broke them into three different types:

A. Fermatas with no period of silence or "cut" after them. The sound continues uninterrupted.

B. Those followed by a short period of silence (usually about one beat in length).

C.   Those followed by a long period of silence (considerably longer than one

beat) (McElheran, p. 85).

Detailed written instructions and diagrams instructed the student. In the first type,

McElheran instructed the student to hold at the "bounce level," repeat the beat the

fermata began on and continue on. In the second type, students were also instructed to

hold at the "bounce level" before repeating a downward motion to the bounce level, which

acted as a cutoff. The preparatory beat for the next entrance was the same as was

demonstrated in the earlier chapter on starts and stops. The third type required a definite

stop as described by McElheran when discussing stopping a piece, followed by the

necessary preparatory motion (McElheran, pp. 85 – 87). Three pages of written and

straight-line exercises follow along with instructions concerning exceptions (McElheran,

pp. 88 – 90).

Rudolf (1994) began his section on the preparatory beat with the following

statement: "It is a general rule that the conductor gives one extra beat, strictly in time,

before the music actually begins" (Rudolf, p. 6). He instructed that the preparatory beat

should initially be practiced without the left arm by placing the baton in the "attention

position," and counting through all four counts in a measure of four. "Just before four, let

the baton move so that it passes through ④ *[indicated on accompanying figure 1.4]*as you

count four. Keeping strict tempo, follow the line until you reach ①, where the music

presumably begins" (Rudolf, p. 7). The student was further instructed to lift elbow and

forearm slightly for better effect and to practice beginning with both arms down and

relaxed until the move was mastered.

The author's explanation of the stop or cutoff motion was brief and simply stated

"to end the last note in each of these exercises, stop the fourth beat decisively at the

center of the field on the next *One*" (Rudolf, 1994, p. *7).* The author referred the student

to his more detailed explanation of cutoff gestures later in the book. Exercises followed

which the class could sing or a piano accompanist could perform that were to be practiced at different speeds and dynamic levels (Rudolf, pp. 7 – 9).

Rudolf (1994) agreed with the other authors in instructing that the preparatory beat prior to a entrance other than on one occur on the previous beat in the measure. He differed from the others in that his diagrams showed a clear motion downward. Exercises and excerpts followed each beat explanation and diagram requiring a variety of different styles, dynamics, and tempi (Rudolf, pp. 29 – 36). Rudolf also provided a list of excerpts at the end of the chapter with further examples of entrances on beats other than one for study (Rudolf, p. 36).

Rudolf (1994) also gave examples of entrances other than on beat one for three and two patterns in the same manner. Musical examples followed brief keyboard examples, which were followed by a list of other musical excerpts for additional practice.

Rudolf (1994) did not immediately recommend the "two-count method" as a way to bring in a fractional entrance, but stated, "Ignore the fraction in your beating and give the same rhythmic preparation that you would if the music began on the next full count" (Rudolf, p. 93). This statement was followed by a group of thirteen different brief melodic lines provided for practice at different tempi. The author also provided numerous musical excerpts for study. The use of an extra beat was recommended for faster tempi, with the caveat that the first of the two beats would be "no more than the flick of the wrist" (Rudolf, p. 98). The author also stated that players should be informed prior to the addition of an extra preparatory beat (Rudolf, p. 99).

Lastly, Rudolf (1994) mentioned that the left hand could be used for extra beats to set up "tricky attacks," a description very similar to Labuta's (1995) "hybrid" preparatory motion. An extensive list of musical excerpts was provided at the end of the chapter for practice (Rudolf, pp. 100 – 102).

Rudolf (1994) waited longer than any of the authors before addressing the issue of stopping in any great detail. He did, as noted earlier, refer students to chapter sixteen for

information on rests (Rudolf, pp. 191-197). Since this chapter dealt with rests, his focus was not yet for ending a selection, though the author did provide further details on cutoffs as they pertained to rests. The chapter on rests dealt with the cutoff as one of several approaches:

> The cutoff is used only after a sustained tone, not after a detached one. However, not every sustained tone followed by a rest needs a cutoff; use it only when a unified release needs control. This occurs more often in slow tempo than in fast and more often in loud passages than in soft (Rudolf, p. 191).

Rudolf (1994) gave several written descriptions of cutoffs:

> You may cut off with the baton alone, either by clicking or by making a definite stop on the rest. The left hand may also be used. Some conductors move the forearm in toward the body, palm inward, closing the hand simultaneously. Another effective motion is a quick downward turn of the left hand, signaling "be quiet" (Rudolf, p. 191).

Rudolf (1994) went into some detail concerning the use of a rest as a preparatory gesture for the next entrance, but states that "in most cases the preparatory gesture will not have to be as emphatic as at the start, since the rhythm is already established" (Rudolf, p. 191). The author also stated the need to beat rests in as neutral a manner as possible so players would not be led into a premature attack. Numerous musical excerpts were provided for practice. Rudolf's written description of a cutoff at the end of a piece occurred when he approached rests at the end of a piece:

> The concluding cutoff is done by moving the baton downward or sidewise with a very quick gesture. In F it is sharper and more forceful than in p. The p ending may be done with a quick turn of the wrist or by drawing the baton swiftly toward the body. In both p and F the cutoff gesture must not suggest an accent. The left hand may support the right-hand movements in F with an energetic gesture, in p in the way described above, p. 191 (Rudolf, p. 196).

Musical excerpts, as well as a list of additional excerpts, were placed at the conclusion of the chapter for further study and practice (Rudolf, pp. 196 – 199).

Another chapter was devoted to holds, concerning which Rudolf (1994) had much information. The author had already covered physical gestures for the endings of the holds described. This exhaustive chapter (35 pages) covered much of what the conductor was to do during holds and with specifically difficult musical situations and excerpts.

Rudolf (1994), along with McElheran (1989), continued to break with the other authors in that he did not recommend the use of a looping motion, but rather a wrist flick or clicking action to represent a release. As with the other chapters, a generous amount of musical excerpts, physical diagrams, and a list of other musical excerpts were provided for study and further practice (Rudolf, pp. 219 – 254).

Cues and the Left Hand

Most authors chose to address cuing following the introduction of the left hand, since one of the left hand's functions is to cue. Other types of cues were also explored, as were other functions of the left hand. Additionally, authors universally assigned some duties to the left hand when addressing fermatas inside a piece of music, which will be studied later in the section on holds and fermatas.

Green (1997) chose to address the issue of cuing in chapter seven on the left hand, which followed chapters on beat patterns, entrances and cutoffs. She did not, however, indicate that the left hand only cued, nor did she mean that cues could only be accomplished with the left hand. Green listed three methods with which to give cues, one of which involved the left hand, while the other two involved primarily the right "baton" hand and the eyes:

1. By the baton in the manner of a time-beating gesture directed specifically toward a player or a group of players customarily seated on the conductor's right or in the center of the orchestra.

2. By the left hand in a special motion (not a time-beating gesture), sometimes with a preparation gesture preceding the cue and sometimes with just an indication on the beat-point. The left-hand cues are used for players sitting left of center.

3. By the eyes, a lift of the eyebrows, or a nod of the head. This last is used in very quiet passages where anything other than the most subtle of motions would disrupt the mood. These gestures are also used when both hands are already fully occupied with other necessary conductorial gestures (Green, pp. 92 – 93).

Green (1997) used much of the chapter to describe the act of cuing for the left hand. She introduced several exercises designed to develop independence between the left and right hands, the first exercise requiring movement of the left hand up and down in synchronization with each beat of the four pattern of the right hand. Green also specified that the three middle fingers of the left hands remain together to avoid a tense or grotesque appearance. The thumb and little finger could "float." Green described the cuing motion as follows: "Use a small, definite motion toward the recipient(s); palm toward the floor, middle fingers together. If you prefer to 'invite' them to play, turn the palm slightly upward and indicate the entry beat. Make eye contact if possible" (Green, p. 92). She suggested that the conductor place the left hand near the diaphragm when not in use.

Further exercises similar to the original left hand exercises followed Green's (1997) description, this time involving the cuing motion. Green stressed that the right hand beat-pattern motion should continue during the exercises such that the brain could process directions for both hands at the same time. Green listed ten situations under which cues would customarily be given:

1. When an instrument or a group of instrument enters the music for the first time after the piece has already begun,

2. When an instrument or a group of instruments enters after a long rest,

3. When a single instrument begins an important solo or melodic line,

4. When an entire section takes over the main theme,

5. When melodic interest or rhythmic figures (motifs) are tossed from one instrument to another,

6. Whenever entrances are tricky and difficult,

7. When the conductor wishes to control exactly the moment of the sound,

8. When instruments enter on *double forte* attacks,

9. When there is a cymbal crash or an entrance of the cymbals for a prolonged passage,

10. When there are isolated pizzicato notes or chords (Green, p. 92).

Additional training exercises for the left hand involved helping with the contour of phrases and required the left hand to indicate *crescendo* and de*crescendo* motions. Green (1997) stressed the need to practice for smoothness in the left hand, and also indicated that the right hand should vary the size of the pattern along with left hand indications.

Other responsibilities Green assigned to the left hand were to give (further) assistance in controlling dynamics and adding to the emotional drive. Green stated:

> When the palm of the left hand faces the players, it is usually read as a caution to soften; when the palm faces the conductor, it is read as a command for more power. For the *piano subito*, bring the left hand up suddenly, palm toward the performers and fingers pointing straight up. The more sudden the motion is, the softer the response. A left hand, working without panic, can often prevent mistakes from happening. It can say 'Not Yet' so beautifully (Green, p. 94).

Green's (1997) exercises at the end of the chapter reinforced left hand cuing and required the student to practice cuing in all full-score excerpts in three chapters following the left-hand chapter.

Hunsberger and Ernst (1992) included exercises for the left hand in the first two chapters, which involved some warm-up and preparatory exercises and a section on ambidextrous (or mirror) conducting. Also included in the authors' section on ambidextrous conducting was an assignment for the student to go back and practice all exercises in chapters one and two with just the left hand, which would help develop flexibility and coordination, and reduce awkwardness. They introduced the independent left hand in the last section of chapter three, which followed the introduction of beat patterns, and preparatory gestures and releases. The authors chose to wait until chapter four to discuss cues in detail, including left hand cues. They approached the issue of cues following a section involving an entrance on beats two, three, and four in a measure.

Hunsberger and Ernst first (1992) suggested "at-rest" positions for the left hand so that young conductors would not be tempted to mirror the right hand excessively or

worse, in their opinion, hold the left hand in front of the body without any reason or purpose. The left hand could be left naturally down by the side or could be held in front of the body, a little below chest height. The authors thought the left hand could be more easily brought in and out of use from the latter position.

Initial instructions and exercises prepared the left hand for dynamic indications, which the authors felt "usually increases the clarity and emphasis of the indications" (Hunsberger & Ernst, 1992, p. 38). In agreement with Green (1997), the authors indicated that the size of the right hand pattern should also be sensitive to the dynamic level indicated by the left hand. Following dynamic exercises involving both hands independently and together, the authors introduced the next section addressing additional releases for both hands. Releases for the left hand were to mirror the right hand. Following instructions for releases, the authors also gave exercises for both hands in different combinations and at varying dynamic levels to practice releases.

The following chapter addressed cues. Hunsberger and Ernst (1992) listed four situations under which a cue should be given:

1)   For solo and sectional entrances,

2)   For entrances that follow long rests,

3)   For the beginning of any important musical event, and

4)   In any other situation where it would help performers with a difficult

         entrance (Hunsberger & Ernst, p. 45).

The authors added that in sections with multiple entrances in a short period the conductor could choose to cue the first entrance only. The authors also stated a need for the

conductor to be consistent. "Consistency in cuing will usually lead to the most

dependable results" (Hunsberger & Ernst, p. 45).

In addition to Green's (1997) three types of cues (right hand, left hand, and eyes

or head), Hunsberger and Ernst (1992) expanded on the use of the head, which they

agreed with Green, was for subtle cues. The authors did not consider eye contact alone as

an adequate cue because:

> a good cue must include a preparatory gesture, preceded and followed by eye
>
> contact. Eye contact alone may provide some reassurance – and some conductors
>
> do consider this in itself a cue – but it does not provide a complete cue because it
>
> lacks preparation and a definite ictus (Hunsberger & Ernst, p. 47).

They also added the possibility that a conductor could combine the right and left

hands with the head. Finally, Hunsberger and Ernst (1992) stressed that the conductor

should always turn and face directly at the performers to be cued. These directions

applied to all four types of cues addressed.

The right hand cue was to be preceded by a diminishing of the size of the pattern

before the preparatory gesture, to make the cuing movements appear more prominent.

The preparatory gesture and cue could also be larger than the preceding pattern if

appropriate. Additionally, the horizontal plane of conducting the beat patterns could be

raised, but Hunsberger and Ernst (1992) stated that this last instruction was optional.

The left hand cue began by lifting the left hand prior to the cue in order to signal to

performers that a cue was coming.

> Raise the left hand to the attention position (arm extended and stationary, with
>
> hand at about head level) and establish eye contact before the entrance. The actual

time before the entrance is determined by the tempo, the amount of rest that elapsed before the entrance, and the complexity of cues or the number of entrances requiring cues. Holding the left hand in the attention position longer increases the prominence of the cue (Hunsberger & Ernst, p. 46).

The head cue involved turning toward the entering performer, "lifting the head slightly as a preparatory gesture, and lowering the head for the entrance beat. Good eye contact must be maintained throughout the process" (Hunsberger & Ernst, 1992, p. 47). Hunsberger and Ernst further cautioned against a downward-only motion of the head or a quick glance, stressing the need for a preparatory motion and prior eye contact (p. 47).

Finally, a combination of the right and left hands, and the head could also be used, "especially to communicate the breathing rhythm of the preparatory gesture. Both hands can also be used for a large tutti entrance" (Hunsberger & Ernst, 1992, p. 47). One musical excerpt followed within the chapter, followed by ten musical excerpts for practice listed in section three later in the book (Hunsberger & Ernst, pp. 190 – 214).

Kohut and Grant (1990) also introduced the left hand in their chapter on *Standard Conducting Gestures,* prior to their introduction of cuing techniques in the next chapter on *Intermediate Techniques*. The authors assigned expressive qualities and responsibilities to the left hand.

The left hand has the special function of portraying and highlighting the expressive qualities of the music. Seldom should it mirror the beat pattern of the right hand. If it only duplicates the actions of the right hand, or floats aimlessly in front of the body, its special status is negated (Kohut and Grant, p. 37).

Rather than assign specific tasks to the left hand, Kohut and Grant (1990) chose to characterize the left hand as "serv*[ing]* as a warning to the performers that something special is about to happen" (p. 37). Accents, *ritards*, *accelerandi*, meter changes, entrances, beginning and ending phrases, and indicating *crescendi* and *decrescendi* could all be functions of the left hand.

The one function that Kohut and Grant (1990) felt took the longest to master was the ability to give *crescendo* and *decrescendo* gestures. Here the authors noted the need to use two different planes when indicating a desire to increase and diminish sound – up and down, and in and away from the body. To begin the *crescendo* gesture the authors suggested the left start in a neutral position against the abdomen. All too often, conducting students were "unaware of the away from and toward the body plane of movement and use only the up and down plane. The result is an "awkward gesture, which can be described as a jerky elevator ride" (Kohut & Grant, p. 38). The authors noted a tendency to flip the palm around too quickly as a *decrescendo* began, instead of a gradual pivot back to what the neutral position (against the abdomen). The authors suggested practicing the three moves involved separately before combining them:

> (1) the hand and arm move downward, (2) they move back toward the body, and
> (3) the palm rotates from facing up to facing toward the ensemble (if the passage
> finishes at a very soft level) or to neutral position (if the passage finishes with a
> release) (Kohut & Grant, p. 39).

Kohut and Grant (1990) presented brief written explanations of left hand movements for reinforcing accents, *ritardandi* and *accelerandi*, phrase releases, and cues (Kohut & Grant, pp. 37-41). The authors noted that the left hand should mirror the right

hand beginning with the preparatory beat through the ictus of the accented beat. The left hand should return to its resting place following the accent. A single-line exercise consisting of quarter notes with accents in different beats of the measure followed for practice (Kohut & Grant, pp 39-40).

Kohut and Grant (1990) also recommended mirroring the right hand for *ritardandi* and *accelerandi*, noting that the beat pattern should become gradually larger and heavier to slow down the ensemble, whereas the beat pattern should become smaller and lighter to speed up the ensemble. The authors also emphasized that students use these same motions when correcting ensembles playing too fast or too slow (Kohut & Grant, p. 40).

For phrase releases, Kohut and Grant (1990) also recommended joining the left hand with the right hand on the last beat of the phrase and then mirroring the release movement of the right hand. Finally, cuing for the left hand was briefly discussed and recommended for performers or sections on the conductor's left side. The authors did state "In executing the preparatory gesture and downbeat for the left hand cue, think of pointing and shooting a pistol" (Kohut and Grant, p. 41). They later amended that statement to indicate that the "pistol" gesture was appropriate mainly for *marcato* style music performed at loud dynamic levels. Afterwards, the authors suggested the previous single-line quarter note accent exercise on page 40 as an exercise for practicing cuing.

Kohut and Grant (1990) agreed with Green (1997) when they addressed cues in the following chapter concerning the number (three) and types of gestures (left, right and head). They also mentioned, in agreement with Hunsberger and Ernst (1992), a combination of gestures for greater emphasis when needed. As with the other authors, they stressed the need to establish eye contact prior to the cue. They also agreed that

head cues were typically used for softer passages where use of either hand would be disruptive to the mood or character of the music. Finally, they also agreed that cues had to be properly prepared.

Kohut and Grant (1990) listed three cuing situations for multiple performers "(1) an entrance after a long rest, (2) the first entrance of a section, if other than the beginning of the piece, and (3) tricky, unique passages including isolated notes surrounded by rests" (Kohut & Grant, pp. 44-45). They also stated that cymbal crashes and tympani entrances should always be cued. Additionally, the authors stated that the number and type of cues given should also depend on the ability of the performers with less cues being necessary for more experienced performers and more cues being necessary for younger, less experienced musicians.

Kohut and Grant (1990) differed slightly from both Green (1997) and Hunsberger and Ernst (1992) in addressing the need to shift the entire body to face in the direction of the cue.

> When done to extremes *[turning to give a cue]*, the opposite side of the ensemble is obliged to look at the conductor's back and can no longer clearly see the beat. Make it a rule always to stand facing front and center with the feet apart and one foot slightly forward of the other for good body balance. If you feel a need to turn slightly to the left or right, turn the upper body only at the waist but keep the feet in place (Kohut and Grant, p. 45).

Three musical excerpts for study and practice on cuing were listed at the end of the chapter (Kohut & Grant, p. 54).

Labuta (1995) chose to introduce cues and the left hand in modules seven and eight following modules on the baton, downbeats, beat patterns, preparations and releases, divided meters, and musical styles. The brief module on the cue (two pages) agreed with the previous authors in all regards--preparation, eye contact, and number and type--three: left, baton (right), and head. Similarly, Labuta also described the head cue as the "most subtle, effective device for individual and small section entrances" (Labuta, p. 44). Other than mentioning use of the eyes at all times, he did not mention combining the cues.

Labuta (1995) described the left hand cue in terms of preparation and eye contact, but he described the basic physical move as follows, "To execute the basic left-hand cue, you should signal the entering performers by pointing at them with the index finger of the left hand" (Labuta, p. 43). He later described variations of the basic gesture to fit the music.

Since finger pointing may become overused, you should employ variations of the basic left-hand gesture to fit the music – the clenched fist for force, the palm facing the musicians for softness or balance, the palm facing your chest for warmth or expression, the open hand outstretched with palm upward for free, open responses, or a wide, sweeping motion with the arm for large, full entrances (Labuta, p. 43).

Labuta (1995) added later that the left hand cue should be reserved for important entrances and for cues to the extreme left of the conductor (p. 43).

The baton (right) cue was felt by Labuta (1995) to be the most frequently used and was advised for all entrances except cues to the extreme left of the conductor.

Labuta's instructions agreed exactly with the previous authors concerning preparatory movement, eye contact, and keeping the beat pattern in tact during the cue.

The head cue was also similar in description to the other authors, "Look at the players or singers, and give an up-down, ready-go motion of the chin" (Labuta, 1995, p. 44).

Labuta (1995) indicated that a nondirectional cue was best for several, scattered, simultaneous entrances. Sections that contained many parts entering in close succession should not be cued, but a clear beat pattern was essential. Finally, the author cautioned, "Always encourage your group to count rests. A cue should provide support but never replace the meticulous counting of rests by performers" (Labuta, p. 44).

Labuta (1995) assigned two exercises for practice. The first involved mentally visualizing the location of the various sections of the ensemble with practice cuing various soloists and sections in the ensemble. The second involved preparing eight musical excerpts and incorporating musical gestures. The author also asked the student to be ready to justify his choices of cues and gestures to the class.

Module nine on the left hand immediately followed cues. Labuta (1995) first mentioned the need for the conductor to have some necessary ambidextrous abilities. Labuta listed the ability to turn pages in the score while maintaining a beat pattern, and the ability to mirror the right hand as two such skills, but he also emphasized the need for the left hand to be capable of independent, expressive gestures. "The left hand gives phrasing, dynamics, nuance, accentuation, *subito* changes, and anything necessary to clarify and reinforce the gestures of the right hand" (Labuta, p. 45). In agreement with the

other authors, Labuta described the ready position for the left hand as close to the waist in front of the body.

Labuta (1995) described nine different physical gestures for the left hand:

1) Crescendo – gradually lifting the left hand while simultaneously increasing the beat pattern,

2) Diminuendo – turn the palm over gradually and lower the palm down or towards the body,

3) Support dynamic levels – hold the palm upward or inward with tension to represent continued intensity of tone; conversely, for *sempre piano*, hold up the palm with fingers together and beat a small right hand pattern; also the Toscanini "shh" with left index finger on the lips,

4) Subito contrasts – *Fp* – quickly pull back left hand to chest with palm facing performers after forte rebound; *pF* – make a fist on the rebound and simultaneously enlarge the size and intensity of the right-hand beat pattern, etc.

5) Accents – Signal with left hand fist on the preceding rebound, using appropriate tension and beat weight,

6) Syncopation and offbeat accents – execute the preparatory motion *on* the beat (*not* the rebound),

7) Phrase and phrasing beat – expanding upward motion with tension for intensity and movement; reinforce the right hand with a wrist flick or by bringing your fingers against your thumb for release; conversely, smooth

over phrases with continuous circular motions or arc-like gestures with upward intensity to keep players from breaking a phrase,

8)   Nuance – smaller scale than crescendo/diminuendo, use left hand and wrist only, without arm movement, by slightly raising the palm and slowly turning the hand over, for subtle expressive, dynamic, and agogic shading within the phrase,

9)   Balance – to bring out an important melodic line signal the performers while moving the index finger in a come-forth gesture; subdue loud lines with palm out toward them and a severe look or stare (Labuta, pp. 45-49).

Labuta (1995) provided three conducting illustrations; one each for the *crescendo*, the *subito piano*, and the *subito forte*. Diagrams were also provided to indicate both the *forte-piano* and the *piano-forte* gestures, as well as a phrasing gesture requiring a cutoff on three followed by and entrance on four. Numerous conducting exercises for practice and study were given at the end of the module which involved developing left hand independence and the gestures listed above. One single line quarter note exercise requiring *crescendo* and *diminuendo*, *legato*, *staccato*, changes in dynamics and meter was also provided at the end of the module. Eighteen excerpts were given to study and practice incorporating left hand signals and gestures as appropriate (Labuta pp. 180-203).

Of the six authors in the survey, McElheran (1989) was the only author who chose to separate chapters on the left hand and cuing. Still, he separated the subjects by one chapter. McElheran introduced the left hand in chapter VIII following chapters on general technique, the baton, odds and ends (discussed later), and beat patterns. He placed one chapter (IX) on dynamics, accents, phrasing, tempo, and character prior to the

following chapter (X) on cues. Chapter IX appropriately flowed from the previous chapter as some of the topics considered concerned both the left and right hands.

McElheran's (1989) chapter on the left hand began with a discussion of several "schools of thought" concerning the left hand that the author disagreed with. First that the left hand indicated expression and the right hand gave the tempo. The author argued that the right side of the ensemble would see only an "expressionless metronome." Second, that the left hand should be constantly extended, dancing in time to the music. The author argued that this would often prevent the left side of the ensemble from seeing the more important right hand, which if properly trained should also indicate both the tempo and the character of the music. Third, that the left hand should duplicate (or mirror) the right in case the right hand gets tired. The author did not point out the flaws of the third scenario, which he said was currently being taught in a graduate school in a major university (McElheran, p. 37). He then recommended the following approach to the left hand:

1) Use the right hand for everything it can conveniently show: tempo, volume, character, phrasing, and cues.

2) Use the left hand as follows:

    a. Duties beyond the scope of the right hand – cues that don't fit in the right hand pattern, volume or balance indications, supplementing the right hand, page turns, other duties.

    b. Reinforce what the right hand is indicating, for example, add left hand for sudden accent, subito pp, climax of a crescendo, an important cue, etc.

3)   Never allow the left hand to mirror the right for more than a few beats, it's a waste of a good hand and looks bad in 4 (ludicrous in 6).

4)   When not in use, the left hand could either hang at the side or close to the body in a relaxed position, bent at the elbow, but should not clutter the view of the right hand (McElheran, pp. 37 – 38).

McElheran (1989) went on to state that "the right hand should be able to conduct a concert reasonably well by itself, while the left hand maintains complete independence" (p.38). The author suggested that the student go back through patterns and exercises in previous chapters and add the left hand performing a wide variety of actions. Suggested practice activities were turning pages, reinforcing downbeats, and numerous unmusical tasks such as blowing the nose, arranging matches in a row, piling books on end, with the sole purpose to develop both an automatic beat in the right hand and an independent left hand.

The following chapter on dynamics, accents, phrasing, tempos, and character focused on the right hand primarily and only occasionally incorporated the left hand for reinforcement with independent motions. McElheran (1989) wanted the left hand to be totally independent of the right hand, which differed with all other authors who introduced the mirroring concept in every chapter on the left hand, though they all cautioned against overuse. McElheran required the left hand only for reinforcement with dynamics and accents after the right hand had mastered these two topics first.

With regard to dynamics, McElheran (1989), in agreement with Labuta (1995), also suggested the "shh" sign with the left index finger in front of the lips. He also mentioned the policeman's "stop sign" just before a subito pp, etc. (McElheran, p. 40 -

41). McElheran further cautioned that the size of the conductor's pattern should remain small for continuous pp, "Performers let a pp creep up if they see a beat expand" (McElheran, p. 41). Conversely, the rule did not hold for sustained FF levels.

For continuous FF, on the other hand, do NOT keep the beat large. It flails and loses its effectiveness if used for more than a few beats. Ormandy could whip the Philadelphia Orchestra through a tremendous crescendo to a furious FF and then reduce the size of his beat to about an inch, but it retained a hypnotic intensity while the FF continued (McElheran, p. 41).

The single-line exercises at the end of the chapter were to be mastered by the right before adding the left hand. McElheran (1989) consistently reiterated the need for a properly trained right hand prior to the addition of the left hand. Other written exercises required the student to conduct well-known songs or hymns (not provided) with the goal of changing dynamics, accents, phrasing, tempo, and character as much as possible throughout each song. The major goal was to develop the ability to accurately show when changes were taking place (McElheran, pp. 44 – 46).

McElheran's (1989) approach to cuing agreed with the authors as to technique but disagreed markedly concerning appropriate reasons for cues. He initially stated "When one or more players have had rests while the music continues, it is frequently helpful to cue them when they start to play once more" (McElheran, p. 46). The author stated the three accomplishments of the cue:

1)   Increase slightly the precision of the entrance.

2)   Remind the performer of the character of the entrance.

3)   Raise the performer's morale and thereby improve many other musical

qualities (tone, balance, etc.) (McElheran, p. 46).

Where McElheran (1989) differed from the other authors was with the following capitalized statement "CUES SHOULD NEVER BE USED TO SHOW A PERFORMER WHEN TO COME IN" (McElheran, p. 47). Though the author admitted that this statement would "raise eyebrows", he stressed that many conductors allowed their players to wait for cues, which he felt "courted disaster" (McElheran, p. 47). McElheran listed the following five reasons for his statement:

1) Cues often come too close together for the conductor to indicate.

2) Cues often apply to several widely separated players at the same moment: for example, the 1st flute, 1st bassoon, 3rd horn, and 1st violins. The second-rate conductor thinks he is doing a good job when he cues the top part, but this ignores the others.

3) Cues are hard to "aim" directionally. If the second sopranos and first basses sit next to each other and have adjacent entrances it is hard to give a cue to one section which may not be picked up by their neighbors.

4) The conductor often has more important duties than giving routine cues. Even if he cued a certain entrance in rehearsal, at the concert he may suddenly have to adjust the balance somewhere else, or hold back a section which has taken the bit in its teeth.

5) Cueing a player who does not know the place usually produces a late and poor entrance. The player should be secure and ready to come in with or without a cue (McElheran, p. 47).

McElheran (1989) went on to state that, "at times, conductors should go through rehearsals without giving any cues. This proves whether or not the performers are counting" (McElheran, p. 47).

After making his case for not giving cues to players such that they would know when to come in, McElheran (1989) stated reasons he believed cues should be given. First, he felt that a performer who had counted his rests and was about to enter could be made to feel the moment of entrance more precisely, that the performer could feel the mood of the entrance, and most importantly, the performer would enter with more confidence. The author reiterated that all of these reasons for giving a cue were negated if performers had not counted their music and did not know when to enter. McElheran gave several exercises and examples to prove his point, admitting that a cymbal player who had counted multiple measures of rests prior to an FF entrance after a quiet passage would need reassurance from the conductor in the form of a cue (McElheran, pp. 47 – 48).

As with the other authors, McElheran (1989) stressed the need for proper preparation, and the use of a downward motion for the actual cue. McElheran's physical description of cues, however, differed from the other authors. Rather than break cues down into three separate possibilities, McElheran listed the right hand, the head, and the left hand in order by priority and suggested that each could be added to the next as needed, rather than used separately. He preferred that the right hand be given primary responsibility cues, with the possible addition of both the head and the eyes.

Finally, when cues for the right hand would destroy the pattern, the left hand should give the cue.

In 4 you cannot easily cue to your right on 2, or to our left on 3; in these situations the right hand maintains the beat and the left gives the cue, using an up-down motion as though it were starting a piece. Be careful when cueing to the right with your left hand not to collide with your right; sometimes a nod or a glance is preferable, together with more emphasis on the appropriate beat (McElheran, 1989, p. 48).

Following this section, the McElheran (1989) mentioned appropriate situations that required a cue.

All musically important entrances should be cued if at all possible. It may be a crashing tutti . . . Or it may be a significant flute melody. Also, you should cue entrances which are difficult for some reason or other – high notes for singers, entrances where the players have had innumerable rests, syncopated entrances, etc. (McElheran, p. 49).

McElheran (1989) also mentioned specific situations when cues were not appropriate. The first was when entrances appeared too quickly, at which time the conductor should concentrate on a clear beat pattern. Secondly, the author recommended that the conductor become aware of certain players who, due to nerve problems, might prefer to be completely ignored prior to an important solo entrance. Finally, the author mentioned mixed choral seating, which called for general cues (McElheran, p. 49).

Exercises at the end of the chapter called for the student to develop single-line exercises (not provided) in every time signature and practice giving cues in all directions. Secondly, to conduct four-part choral music (not provided), perhaps starting with a

round. More advanced students were asked to practice cues in unusual time signatures with various musical characteristics (McElheran, 1989, p. 50).

Rudolf (1994) chose to focus on the independent left hand and cuing in adjacent chapters after twenty-four chapters in the first two parts of *The Grammar of Conducting* that dealt with basic techniques and applications. Rudolf had previously mentioned the left hand as reinforcement for assisting the right hand with dynamics, articulation, accents, and holds (Rudolf, pp. 217, 220 – 221), but left further independent actions of the left hand to chapter 25, *Achieving Complete Physical Control* (Rudolf, pp. 307 – 311). The topic of cuing was later introduced in chapter 26, *On Preparation in General* (Rudolf, pp. 312 – 320).

Rudolf (1994) first stressed the importance of left hand independence and immediately presented exercises for the purpose of developing the ability to move both hands independently. Written exercises first involved circular motions with one arm while the other simultaneously made up and down motions. A second exercise involved having the right hand beat different rhythms and patterns while the left hand independently made typical conductor's gestures – dynamics, accents, and warnings. Finally, the author suggested that both hands beat different rhythms simultaneously (three against two, three against four, etc.). Rudolf also provided single-line exercises that included fractional values for aid in coordinating the two rhythms (Rudolf, p. 309).

Additionally, in agreement with other all other authors, Rudolf (1994) cautioned against the overuse of mirroring the right hand.

Avoid doubling the baton gestures with the left arm because it is a wasted motion. Nevertheless, even the best conductors do it occasionally, but only at moments of

great climax. To double continually is a sign of lack of control (Rudolf, pp. 309 –

310).

Rudolf (1994) described the function of the left hand to the indication of

interpretation details, while the baton was to focus on rhythm.

The ability of the left hand to express the most subtle nuances as well as the most

dramatic accents is one of the characteristics of fine conducting. When and how to

use the left hand are matters of individual taste, but it should always tell the

orchestra something essential. If the conductor uses the left hand continually, the

players will ignore it (Rudolf, p. 310).

Additionally, Rudolf (1994) suggested a neutral position for the left hand as close

to or holding the lapel, where it could easily move for the various required gestures.

Resting the hand at the side was not as recommended. "Occasionally, you may keep the

hand at the side, though this sometimes looks stiff or gives a conductor an appearance of

indifference if used too long" (Rudolf, p. 311).

The remainder of the chapter focused on specific functions of the left hand the

author had not yet addressed. Rudolf (1994) provided musical excerpts as examples for

study and practice. The first function was to bring out a particular group of instruments,

"when you want to cue in a group without disturbing the general line of the baton, use the

left hand" (Rudolf, p. 310). The excerpt provided also demonstrated an instance that

called for the baton to beat *staccato* while the left hand indicated a *tenuto* motion to one

particular group.

Another suggested gesture was the raised finger (or fingers) for attention – "for

example, when an instrument is about to enter after a long rest. Also, a number of fingers

may be raised to warn the orchestra that you will change the number of beats in a measure" (Rudolf, 1994, pp. 310 – 311).

Rudolf (1994) cautioned that turning a page should never interfere with a left-hand gesture and suggested that the conductor should know the score well enough to be able to dispense with the score for a few measures when necessary. Rudolf also stated:

> The most rigid way to test brachial independence is the ability to perform all
>
> conducting patterns with the left arm, not in reverse motion, but in strict
>
> conformance to the movements that are normally assigned to the right arm. Aside
>
> from the possibility that an accident may put a conductor's right arm out of
>
> action, the skill derived from such exercise will make the effort worthwhile
>
> (Rudolf, p. 311).

Rudolf (1994) also chose to mention the left hand when focusing on the problem of *pizzicato* in both strings and strings combined with winds. The author stated that the left hand could assist the right hand light-*staccato* beat pattern most effectively. "The left-hand gesture uses the preceding count for preparation and imitates the action of plucking the string. Some conductors use this so effectively that they rely on it alone for the pizzicato" (Rudolf, p. 217).

Finally, Rudolf (1994) discussed the possibility that conductors without batons might use their right hand for more expressive motions, which the left hand would normally indicate. Still, the author indicated that for clear directions in rhythmically sensitive passages, the players needed a clear indication of beat. He ended the section with an observation that "baton-less" conductors usually developed techniques that suited their individual physique and artistic personality (Rudolf, p. 311).

Rudolf (1994) first approached cues by discussing when not to cue, indicating that in some instances cues could actually be harmful.

When players know the music very well and you give an unnecessary cue, it may be interpreted as an invitation to play loudly. In fast tempo, it is often impossible to give many cues within a few bars; do not let your gestures become too involved or confusion will result (Rudolf, p.314)."

Despite Rudolf's (1994) warning, he stated that conductors should not give cues too sparingly, "They constitute one of the chief means by which personal contact is maintained with the players, giving them a feeling of security, and cooperation" (Rudolf, p. 314). Rudolf cautioned against the overuse of two gestures, which he felt both made players nervous and lost meaning with overuse. One was throwing the left hand in the direction of the entering instruments as the first note of the entry was being played. "Players dislike it, and quite justifiably. Cuing is helpful only if done a little an advance of the entry and, while a spectacular gesture may impress the public; it is apt to make the players nervous" (Rudolf, p. 314). Secondly, the author cautioned against too much finger pointing for all cues. Rudolf felt finger-pointing did not convey enough, "the left hand should be used primarily to indicate a special kind of attack or the expression with which the particular entry is to be played" (Rudolf, p.314).

Rudolf (1994) did not list three basic types of cues, as did most of the other authors, but strongly believed the best way to cue was to look at the players with appropriate facial expression.

Using your eyes is best for two reasons: First, you should not use more motion than you need in conducting; second, the expression of your eyes and your general

facial expression can tell the players more about your intentions than fancy hand waving (Rudolf, p. 314).

Rudolf (1994) provided musical excerpts with written direction for musical cues that involved facial expressions, independent use of the left hand, and movement of the right hand. Rudolf also noted that on occasions when it was necessary to turn the body to the left or right and face towards a particular section, the conductor had to be careful not to rotate too far and risk either side of the orchestra losing sight of the right hand.

Rudolf (1994) waited until after discussing types of cues before discussing what he felt were the three purposes of cuing:

1) First, you may simply remind the players to enter after a number of rests. This depends partly on the reliability of the individual players, but certain entrances are so difficult for the musicians that cues must be given in any case.

2) Second, a cue may be given to insure precision of attack.

3) Third, often a conductor wants to lead an entry in a particular way: loud or soft, expressive or emphatic, lyric or dramatic (Rudolf, pp. 315 – 316).

Rudolf (1994) listed musical excerpts following each example and stressed consistently the need for preparatory gestures, without which the ensuing cues would become meaningless. "This use of preparatory gestures to lead an attack in which the cuing, *per se*, is unimportant is so fundamental that it is treated under a separate heading" (Rudolf, p. 316). In fact, the following section in Rudolf's chapter did deal with preparatory gestures and further developed the student's understanding and mastery of the left hand, cues and many types of preparatory gestures needed to develop technique.

Dynamics

Authors emphasized the use of dynamic gestures in two ways, 1) as a change in the size and intensity of the beat-pattern, either with just the right hand, or with both hands (the left hand mirroring), and 2) as an indication from the left hand independent of, and in addition to, the right hand pattern. Most instructions concerning the latter were given while addressing responsibilities of the left hand, however, authors sometimes chose to devote separate sections to dynamics. Additionally, authors mentioned dynamics while discussing preparatory motions, cues and virtually all other physical movements.

Green (1997) addressed the issue of dynamics early in the text with beat pattern exercises designed to teach both hands larger and smaller gestures. Chapter Two, exercise nine, p. 10, (Problems, Series Two) required the student to repeat the previous eight pattern exercises. The following exercise, no. 8, p.10, (Problems, Series 3) required students to "add dynamic changes as you wish" (Green, p. 12). The intent here was to immediately train both hands to use the appropriate size beat pattern for the required dynamic level, and, additionally, to instruct the student that different sized beat-patterns would automatically reflect dynamics indicated in musical excerpts. Examples 2, 3, and 5b (p. 16-17, 19), at the end of Chapter Two also contained musical excerpts which required dynamic indications ranging from *piano* to *forte*. They specified *crescendo* and *decrescendo* motions as well as sudden changes in dynamics, all to be indicated with changes in the size of the beat-patterns.

Musical excerpts in subsequent chapters continued to include dynamic requirements as well as occasional instructions or reminders to heed dynamic markings.

For example, Chapter Four, example 16, gave instructions to "control the *piano* dynamic" (Green, 1997, p. 39). Chapter Five, *The Expressive Gestures,* also frequently mentioned dynamic requirements with suggestions for physical movements with which to indicate them. In Green's (1997) section concerning *legato* gestures, the author discussed size of beat pattern in relation to dynamic level at length.

> The legato gestures lend themselves easily to variation in size. The larger gestures are usually associated with the louder passages, although it is possible to perform large gestures so gently that the texture of the resulting sound will be as fine as a delicate silk veil and correspondingly soft (Green, p. 45).

> The following quote was given in regard to a musical excerpt from Schubert's *Symphony No. 8* (second movement, ms. 92 – 95) in which *pp* and *ppp* dynamic levels were required: "The customary small gestures for *piano* passages are centered in the hand and wrist, the tip of the baton preserving clearly the beat pattern. Use smaller gestures for the triple *piano* with added intensity" (Green, 1997, p. 45).

Green (1997) also stated that *legato* gestures "may be varied in size within the measure to show dynamic or phrasal contour, the larger gesture coinciding with the climax of the phrase" (p. 45). Green also cited the left hand (See left hand) as being responsible for "valuable assistance in controlling dynamics and adding to the emotional drive" (p. 94). Green stated "dynamic control is aided by the left hand" with regard to musical example no. 89 (Haydn, *Symphony No. 104, London,* introduction, ms. 7 to the end of the introduction) given later in the text (Green, p. 45).

Additionally, Green (1997) used dynamics during the next discussion concerning *tenuto* gestures. The author stated, "tenuto gestures might also be called the very heavy

legato gestures" (Green, p. 49), since any indication of *tenuto* required a feeling of weight. The discussion of *tenuto* was meant to imply, however, that *tenuto* could be affected at any dynamic level, not just *forte* levels, and the musical excerpts provided were mostly at soft dynamic levels (Green, pp. 50-51).

Other references to dynamics occur throughout the text. Of particular interest was Green's (1997) description of a specific type of preparatory beat to be used on compositions beginning with a double *forte*. "The baton is positioned high in space. It descends suddenly and returns immediately to the starting point, and the performers attack at the top of the beat" (Green, p. 61).

Further, Green (1997) indicated that an unrhythmic preparatory downbeat could occur at certain times as specified.

An unrhythmic preparatory beat with a "breathing gesture" preceding it may be used when the first measure is composed of a *forte* or *double forte* tutti whole note or a fermata. (A sustained tone is rhythmically static; therefore a rhythmic preparatory beat is not essential.) To perform the breathing gesture, the hands assume a ready position slightly away from the body. The hands then move horizontally to center front. The conductor takes the breath simultaneously with the performers during this motion. The baton stops momentarily, center front, and then suddenly (unrhythmically) moves up-down with great vigor; and the attack bursts forth with tremendous brilliance. The attack is followed by a sustained tenuto in the baton. Time-beating as such starts as a rhythmic preparatory beat leading into the following measure (Green, pp. 61 – 62).

The author included a diagram and several musical excerpts for study and practice following the written description (Green, p. 62).

Green (1997) used the most amount of text space in one section concerning dynamics and physical movement in chapter seven (Developing the Left Hand). To review the author's comments, the left hand was noted as being extremely valuable in controlling dynamics and adding to the emotional drive. The author indicated motions and placements of the left hand for both louder and softer dynamic indications. Exercises 8 - 11, at the end of the chapter, were devoted to dynamic gestures of the left hand and exercise 11 further required the student to continue development of left hand dynamic skills in the following 3 chapters.

Green (1997) added instructions for an effective *piano subito*, "bring the left hand up suddenly, palm toward the performers and fingers pointing *straight up*. The more sudden the motion, the softer the response" (Green, p. 94). Green's quote in chapter seven summed up the author's strong feelings about dynamic responsibility as applied to the left hand. "A left hand, working without panic, can often prevent mistakes from happening. It can say 'not yet' so beautifully" (Green, p. 94).

Finally, the author also mentioned specific situations in which the dynamic level dictated the use of, and/or, the type of cue to be given. Green (1997) listed ten different circumstances under which cues were customarily given. Green issued the following statement in number eight, "When instruments enter on *double forte* attacks" (Green, p. 92).

Additionally, while listing types of cues, Green (1997) noted cues given "by the eyes, a lift of the eyebrows, or a nod of the head. This last is used in very quiet passages where anything other than the most subtle of motions would disrupt the mood" (Green, p. 93). Written exercises followed cuing information and included gradual raising and lowering of the left hand while the right hand beat time patterns to indicate *crescendo* and *decrescendo* motions.

Green (1997) noted that the middle three fingers of the left hand should always stay together, though the thumb and little finger could float, the purpose being to keep the left hand from looking "grotesque" (Green, p. 91). While the left hand was raising and lowering with palm up for *crescendo* and down for *decrescendo*, the right hand also varied size of beat pattern accordingly to indicate *crescendo* and *decrescendo*. In addition exercises at the end of Chapter Seven required frequent practice and review of dynamic indications by the left hand in concert with right hand beat patterns and head movements. All full-score excerpts in chapters Ten through Twelve were also assigned for practice once the exercises had been mastered (Green, pp. 93 - 94).

Hunsberger and Ernst (1992) chose to introduce dynamics in Chapter Two. The authors stated three methods with which to indicate dynamic levels. "Dynamic levels are indicated by the size of the beat pattern, by the overall intensity of gestures, and by special motions with the left hand" (Hunsberger & Ernst, p. 21).

In Chapter Two, Hunsberger and Ernst (1992) chose to focus first on size of beat pattern as the initial method of dynamic indication. The authors stressed the use of less arm movement for softer dynamic levels and more movement by the elbow and shoulder, in order, for louder dynamics. The authors also stated "all the joints of the arm and

shoulder, however, should feel flexible, regardless of where the main source of motion occurs" (Hunsberger & Ernst, p. 21). The authors also addressed the shoulder, elbow and wrist relationship.

As the motion is increased at the elbow, it should be proportionately decreased at the wrist. If the wrist motion is not decreased, the beat will have a *[sic,]*whiplike appearance. Similarly, as the motion at the shoulder is increased, motion at the elbow should be decreased (Hunsberger & Ernst, p. 21).

Finally, Hunsberger and Ernst (1992) cautioned against too much shoulder motion. This *[excessive shoulder motion]* should be avoided because (1) a pianissimo beat is much easier to 'read' if the motion emanates from the wrist rather than from the shoulder, (2) constantly conducting from the shoulder creates a stiff and unnatural appearance, (3) flexibility and expressiveness are more limited, and (4) it leads to tired and sore muscles (Hunsberger & Ernst, p. 21).

Hunsberger and Ernst (1992) followed their instructions with remedial exercises designed to make the wrist, elbow, or shoulder the appropriate center of motion at desired dynamic levels. Students were generally instructed to restrict motion of the elbow or shoulder with the left hand as needed to allow concentration on the correct center motion (wrist or elbow). For wrist motion, students could also rest the right forearm on a table to restrict the elbow and shoulder.

Following remedial exercises were single-line exercises with *crescendo* and *decrescendo* indications for students to practice gradual increase and decrease of beat pattern size. The last exercise required students to practice *subito* dynamic changes (Hunsberger & Ernst, 1992, pp. 21-22).

Immediately following the section on dynamics, Hunsberger and Ernst (1992), chose to introduce the left hand to dynamics as a mirroring hand. "The ability to conduct equally well with both hands should be acquired during the early stages. This will develop flexibility and coordination, which will reduce awkwardness later when both hands are needed for cues, dynamic indications, and separate patterns" (Hunsberger & Ernst, p. 22). The student was assigned to repeat the previous chapters and practice with the left hand on beat patterns and dynamics.

Musical excerpts following the introduction of dynamics contained dynamic indications to be indicated in the remainder of the text by the appropriate beat pattern size by both hands. Exercises at the end of chapter two called for a review of the remedial exercises and dynamics to be practiced along with other covered topics. Hunsberger and Ernst's (1992) evaluation form for chapter two also specified correct center of motion (wrist, elbow and shoulder) at *piano* and *forte* levels as well as smooth transitions between the different centers of motion in changing dynamic levels (p. 29). Musical excerpts 2-1 through 2-8 in the related anthology in the second half of the text required further attention to dynamics as all excerpts contained dynamic markings requiring *piano* through *forte* indications as well as *crescendo* and *decrescendo* gestures (Hunsberger & Ernst, p. 172-181).

Hunsberger and Ernst (1992) focused next on dynamics with regard to the left hand in chapter three. "The left hand can be used to indicate dynamic changes while the beat pattern is maintained with the right hand. Using the left hand for this separate function usually increases the clarity and emphasis of the indications" (Hunsberger & Ernst, p. 38). The authors immediately stated the need for the right hand beat pattern size

to continue to reflect dynamic levels while the left hand indicated dynamics independently. The authors advised the palm facing upward with fingers slightly spread for *crescendo* indications and lowering the palm while facing down for *decrescendo* indications. Exercises first required students to practice raising and lowering the left hand with the palm changing directions to a slow count. After mastering left hand dynamic gestures, the right hand beat pattern was added (Hunsberger & Ernst, p. 38).

Hunsberger and Ernst (1992) also included a section in which dynamic indications could be given with alternating hands. The usefulness of this motion was applied to situations that called for prolonged *crescendo* or *decrescendo* indications. Authors gave the following example:

Make a crescendo for eight slow beats using the right hand in a [four] pattern. Make the rising motion with the left hand for the first four beats, and then emphasize the crescendo with the right hand for beats 5 and 6. Repeat the left-hand rising gesture on beats 7 and 8 (Hunsberger & Ernst, p.39).

Hunsberger and Ernst (1992) also stated that the left hand gesture could be repeated several times as needed for a long *crescendo* or *decrescendo*, but that repetition of the *decrescendo* gesture was "less of a problem than the single left hand motion for a crescendo, since the slow descending movement can communicate a gradual decrease in intensity. Even so, it will often be preferable to repeat the gesture" (Hunsberger & Ernst, p. 39). Assignments for the left hand at the end of Chapter Three included left-hand dynamic indications involved in seven musical excerpts, 3-1 to 3-7, in the anthology of excerpts in the second half of the text (Hunsberger & Ernst, p. 182-189).

Finally, Hunsberger and Ernst (1992) referred to dynamics indicated by intensity of gesture throughout the text as each individual gesture was approached. For example, preparatory gestures included three reminders; the third reminder stated, "(3) the gesture must convey tempo, dynamics, and style" (Hunsberger & Ernst, p. 45).

Hunsberger and Ernst (1992) also provided an alternative preparatory motion, which they felt might be an advantage when an entrance was at a *forte* dynamic level as follows: "giving an upward preparatory gesture and a downbeat for the entrance regardless of which beat the entrance is on" (Hunsberger & Ernst, p. 45).

Procedures for cues included similar instructions. In fact, Hunsberger and Ernst (1992) stated "the procedure for a cue is similar to that for any other preparatory gesture and entrance" (Hunsberger & Ernst, p. 45). Additionally, they noted that the head motion (or cue) was more subtle than either hand, indicating a softer dynamic.

Kohut and Grant (1990) also linked the size of the beat pattern to *forte* and *piano* dynamic levels. "The louder the dynamic, the larger the beat pattern; the softer the dynamic, the smaller the beat pattern" (Kohut & Grant, p. 32). The authors also added instructions to move the right arm increasingly forward as the dynamic increased and back towards the body as the dynamic level decreased.

Kohut and Grant (1990) cautioned that the tendency (for instrumentalists) to slow down with larger beat patterns and speed up with faster beat patterns would have to be guarded against. "To solve these problems as a conductor, simply practice doing crescendi and decrescendi with a metronome" (Kohut & Grant, p. 32). With the quarter note at sixty beats-per-minute or slower on the metronome, the authors provided written instructions for students to practice increasing and decreasing three- and four-patterns.

Students were to start with one-measure patterns stressing gradual increase or decrease in pattern size rather than just increasing the first of second half of a measure. After mastering a single measure, two-measure *crescendo* and *decrescendo* gestures were to be practiced next (Kohut & Grant, p. 32).

The following section on musical style contained specific instructions concerning gestures appropriate to suggest dynamic levels in *legato*, *marcato*, and *staccato* styles.

> In legato, at a loud dynamic, up and down movement of the wrist to define the ictus will be fairly large. In the softest, most delicate legato, the ictus must also be clearly visible via wrist movement even though the movement will be relatively small and correspondingly delicate (Kohut & Grant, 1990, p. 32).

With regard to dynamics in *marcato* style, Kohut and Grant (1990) said,

> In simplest terms *marcato* denotes a separated, accented style that is usually performed at louder dynamic levels. The wrist is raised slightly, snapped downward rather heavily for the ictus, and stopped briefly afterward to indicate separation before moving to the next beat (Kohut & Grant, p. 33).

In contrast to *marcato*, Kohut and Grant (1990) defined *staccato* as "short and light." They indicated, however, "the tendency in *staccato*, as in other soft dynamics, is to increase the tempo. To counteract this, practice *staccato* passages with a metronome" (Kohut & Grant, p. 33).

Kohut and Grant (1990) provided diagrams of the four-pattern modified to indicate *legato*, *marcato* and *staccato* styles. In noting the difference between *marcato* and *staccato* styles, the authors noted, however, that "the marcato diagram is larger, thus the dynamic level is to be louder" (Kohut & Grant, p. 34).

Kohut and Grant (1990) also devoted considerable time to development of independent dynamic indications with the left hand (see left hand). The authors stated that the ability to indicate left-hand independent dynamic considerations was the skill, which required the most time to master (Kohut & Grant, p. 38).

As with the patterns, Kohut and Grant (1990) urged the continued use of two different planes of motion while indicating *crescendo* and de*crescendo*. "Motion in two different planes must be combined: (1) up and down, and (2) away from and toward the body" (Kohut & Grant, p. 38). Not to use both planes, according to the authors, resulted in "an awkward gesture, which can be described as a 'jerky elevator ride'" (Kohut & Grant, p. 38). Exercises following the author's description were similar to the dynamic beat pattern exercises for development of rhythmic control.

Dynamic considerations were also discussed with regard to preparatory beats, which Kohut and Grant (1990) felt to be important. "Tempo, style, and dynamic level must all be communicated to the ensemble via the preparatory beat, not the attack ictus" (Kohut & Grant, p. 43).

Kohut and Grant's (1990) discussion of cues also mentioned dynamics with regard to the head cue, the third cue they described. "The head cue is most often used in softer passages where use of either hand would be disruptive to the mood or character of the music" (Kohut & Grant, p. 44). The authors' last instruction in their text on cuing was the admonition not to "bend the knees, as in crouching down for a soft dynamic. It looks bad from the audience's point of view" (Kohut & Grant, p. 45).

Labuta (1995) approached dynamics in learning module two simultaneously with tempo and basic style, while practicing preparatory downbeat motions. The author's competency (3.2) required that the student "Demonstrate the preparatory beat for the count of one that indicates appropriate tempo, dynamic level, and style of the music being performed" (Labuta, p. 16). The author further stated, "dynamically, a forceful, aggressive preparation results in a *forte* attack. A smaller, less aggressive preparation achieves a softer dynamic response" (Labuta, p. 17).

Labuta (1995) assigned students to practice preparatory beats indicating all various tempos, dynamic levels, styles, and meters. Gestures were to be checked by students with the use of a mirror. The author's self-check mastery test at the end of module 2 required students to study and conduct excerpts 2-1 through 2-18 in the Part III of the book, and to "Use the single preparatory beat that indicates tempo, dynamic, and style of the music you *[the student]* are requested to conduct" (Labuta, p. 17).

In the following module (3 – Preparations and Releases for All Counts), Labuta (1995) continued to have students check for "clarity, dynamic, and style of your releases by using a mirror" (p. 23). The author's self-mastery test at the end of module 3 required the student to use both single preparatory gestures and release gestures that indicated tempo, dynamic and style. Excerpts 3-1 through 3-16 were also assigned for practice on the same skills (Labuta, pp. 100-111). All modules following module three continued to emphasize use of a mirror to check gestures, and to require mastery of other techniques with dynamics as a primary consideration.

Labuta (1995) addressed dynamics once again in learning module six (Conducting Musical Styles). As with the previous authors, Labuta noted a correlation in intensity and volume level. Concerning *staccato*, the author wrote,

> The staccato beat is usually light in character. You can depict lightness by beating a small pattern with the wrist only, without tension, with little rebound, and at a high level. Some staccato passages are heavier and fuller in quality. Conduct louder, more vigorous staccato music using larger patterns with more weight and rebound, while separating each count (Labuta, pp. 31 – 32).

Concerning *marcato* passages, Labuta (1995) noted that, "*Marcato* is also a separated style (literally, 'marked'), but it is heavier, louder, and stressed more than staccato" (p. 32).

Labuta (1995) agreed in module eight (The Cue) with the other authors concerning the usefulness of the head cue as a more subtle gesture. "With eye contact and breathing, the well-timed nod of the head toward an incoming soloist or section is the most subtle, effective device for individual and small section entrances" (Labuta, p. 44).

Once Labuta (1995) began module nine (The Left Hand), the author underscored dynamic indications as one of several important responsibilities of the left hand. Labuta gave specific instructions for *crescendo, diminuendo*; support of dynamic levels, and *subito* contrasts. Labuta also noted that the right hand beat pattern should also be sensitive to left hand responsibilities concerning both *crescendo* and *decrescendo*, thus the pattern increased in size with *crescendo* gestures and decreased in size with *decrescendo* gestures.

Concerning the *crescendo* gesture by the left hand, Labuta (1995) wrote, "Indicate the crescendo by gradually lifting the left hand, *[sic,]* thumbside up, palm at an upward angle, with increasing tension in the forearm" (p. 46). A photograph accompanied Labuta's instructions (p. 46). For *diminuendo,* the author explained,

> In contrast, a diminuendo means to diminish in loudness. Turn your palm over gradually to face the group, lowering it slowly while continuing to turn it downward (or turn it upward to the body). If you turn the palm over too quickly, performers may respond with a subito effect instead of the desired fading effect (Labuta, p. 46).

Labuta (1995) also indicated that both the left and right hands could be used to help sustain a prolonged dynamic level.

> Use the left hand to indicate a continuing *forte* level, especially for final tones or holds, which tend to diminuendo if not supported. Hold the palm upward or inward with tension to represent continued intensity of tone. Conversely, to conduct a *sempre piano,* hold up the palm of the hand with fingers together toward the musicians, and beat a small right-hand pattern close to the body. The often-photographed Toscanini 'shh' position with the left index finger on the lips is another effective signal for soft passages (Labuta, p. 46).

Subito contrasts were also addressed by Labuta (1995) that, once again, involved descriptions of both the left and right hands.

> To achieve subito changes in dynamics and style, you must execute an appropriate anticipatory gesture on the rebound of the preceding beat to signal the desired change. For example, making a clenched fist [left hand] on the rebound

portends a sudden accent or forceful attack. To signal a *(fp)* *subito forte* to *piano*, quickly pull back the left hand to your chest so the palm faces the performers. To conduct a *(pf)* *subito piano* to *forte*, make a fist on the rebound and simultaneously enlarge the size and intensity of the right-hand beat pattern. Execute the *subito-piano* staccato by lightly flicking and pulling back the left hand on the rebound, accompanied by a sudden high, light, small, and separated right-hand pattern. To move to a *subito-forte* marcato make a fist with the left hand (coupled with tension in the forearm) on the rebound, and begin a sudden large, low, heavy beat pattern in the right hand (Labuta, pp. 46 – 47).

Labuta (1995) also referred to dynamics when accents were addressed with instructions to execute accented movements with physical motions similar to those "used in conducting the subito marcato, since they must also be prepared" (p. 46). The author defined an accent in relation to dynamic level as follows, "Remember the accent is usually one dynamic level louder than its surrounding context" (Labuta, p. 46).

Labuta (1995) also stated that the left hand should be used to balance parts.

The left hand balances parts by signaling dynamic adjustments and alterations. To bring out an important melodic line, give the performers an encouraging look while moving the index finger in a come-forth gesture. To subdue a loud group, face the offending musicians with palm out toward them and give them a severe look or shake your head (Labuta, p. 49).

Labuta (1995) also used and addressed the term "nuance."

Nuance refers to subtle expressive, dynamic, and agogic shading within the phrase, either written or implied. It is on a much smaller scale than an out-and-out

crescendo to a diminuendo. Conduct this subtle effect with the left hand and wrist only, without arm movement, by slightly raising the palm and slowly turning the hand over (Labuta, p.49).

Exercises at the end of module nine included written exercises, which involved the left hand in all of the dynamic gestures covered in the module (Labuta, 1995, pp. 50-51). Labuta also included a single-line exercise consisting of quarter notes in shifting time signatures, which required the left hand to indicate all of the dynamic gestures while the right hand responded with the appropriate change in beat pattern size and style (p. 50). The self-check mastery test at the end of the module also required the student to invent a single-line quarter note exercise using dynamics and style changes (Labuta, p. 51). Excerpts in Part III were to be studied and conducted using all skills developed in the module (Labuta, pp. 100-111).

Labuta (1995) last referred to dynamics at length in module eleven (Tempo Changes and Accompanying). The author focused on beat pattern size as a function of both tempo and dynamics.

> Beat size is related to tempo as well as dynamics. Use smaller patterns for faster and softer music, and larger patterns for slower and louder music. Obviously, you must make adjustments to fit specific compositions. For example, put more intensity into a small pattern for loud, fast music; and use a small pattern with a slower velocity between beats for soft, slow compositions (Labuta, p.57).

McElheran (1989) began to introduce dynamic considerations at the same time that beat patterns were introduced. The author indicated that all beat patterns introduced in Chapter VII (Beat Patterns – Specific), were "designed for cantabile, legato, mezzo

forte, in a 'moderato' tempo" (McElheran, p. 22). Following the initial one pattern, the author stated that the beat size should be the same "unless the volume changes" (McElheran, p. 23). Exercises and assignments at the end of Chapter VII also reminded the student to practice all patterns in the chapter as though they were intended for music that was *cantabile, legato, mezzo forte*, and *moderato* (McElheran, p. 32–33).

In Chapter VIII (The Left Hand), McElheran (1989) began by discussing duties of the right hand. "1. Use the right hand for everything that it can conveniently show: tempo, volume, character, phrasing, and cues when they fit into the pattern (McElheran, p. 37)."

Once McElheran addressed responsibilities of the left hand, volume became a prominent responsibility.

2. Use the left hand as follows:

a.   To take care of duties beyond the scope of the right hand, such as cues that do not fit into the beat pattern, volume or balance indications to certain sections of the group, exhortations to supplement the right hand, etc., [and]

b.   To reinforce and emphasize what the right hand is indicating. For example, add left hand for a sudden accent, a subito pp, the climax of a crescendo, an important cue, etc. (McElheran, p. 37).

McElheran (1989) addressed dynamics independently in Chapter IX (Dynamics, Accents, Phrasing, Tempo, Character). The author noted first that in previous chapters all beat patterns were conducted as though the music involved was *mezzo forte*. Size of the beat pattern in the right hand was the first indication of dynamic level addressed, along

with written instructions for achieving and practicing appropriate modifications in pattern size.

In general, dynamics are shown by the size of the beat. Try beating a moderato 4 as large as possible; make it quite absurd. Then shrink it down until it is controlled and not unseemly but still large. This is the largest you should ever beat, and you should only use this big a beat at the top of an intense crescendo. (With a baton, the hand will travel a shorter route than without.)

Then beat time with as small a beat as possible. Gradually enlarge it until your friend says it can easily be seen by someone whose eyes are focused for short range and is taking a quick glance up from the music. (Here again, the conductor will move his hand less with a baton than without.) This is your pianissimo. Remember its size (McElheran, p. 39).

Written exercises followed for development of other dynamic levels, beginning by "going suddenly from two bars of ff to two of pp and back (right hand only, for now). Then gradually increase from pp to ff and back. Estimate where between these extremes you would beat for f, mf, mp, p" (McElheran, 1989, p. 39 – 40).

McElheran (1989) emphasized the need to show an upcoming dynamic level prior to its beginning.

Remember that you must show the performers what to do BEFORE THEY DO IT. Indicate the sudden f just before it takes place. . . that is, give a large upbeat before it takes place, as though you were going to hit a fly you dislike intensely. On the other hand, for subito pp, do not let your beat bounce high just before the pp, or it implies a loud downbeat. A much whipped dog will shy if you

suddenly raise a stick; likewise, good players will have trouble making a subito pp
if your arm shoots up just beforehand (McElheran, p. 40).

McElheran (1989) followed his written descriptions with single-line quarter note
exercises requiring both gradual and sudden changes in dynamics, along with instructions
for students to create their own exercises. Students would conduct their own exercises
while the class counted and responded verbally with correct dynamic levels to the
student's conducting.

Once dynamic indications with right hand beat patterns were successfully
mastered, then the independent left hand was added, "add left hand here and there.
Reinforce a crescendo, emphasize a continuous pp by making a 'shhhh' sign in front of
your lips, give a policeman's 'stop sign' just before a subito pp, etc," (McElheran, 1989,
p. 40–41).

McElheran (1989) also defined accents as "simply short volume changes, and
should be conducted accordingly" (p. 41). Accents covered were on-the-beat accents only,
to be handled as *subito* changes in volume followed by a quick return in beat pattern size
to the original dynamic. Straight-line quarter note exercises were to be mastered first with
the right hand before adding the left hand. "Use left hand to reinforce the accents only
when you are certain your right hand is showing them clearly" (McElheran, p. 41).

McElheran (1989) closed his section on dynamics with two important rules:

1. For continuous pp, keep the beat small. (Performers let a pp creep up if
   they see a beat expand.)

2. For continuous ff, on the other hand, do NOT keep the beat large. It flails

and loses its effectiveness if used for more than a few beats. Ormandy
could whip the Philadelphia Orchestra through a tremendous crescendo to
a furious ff and then reduce the size of his beat to about an inch, but it
retained a hypnotic intensity while the ff continued (McElheran, p. 41).

Assignments at the end of Chapter IX included straight-line quarter note exercises involving dynamics as well as the other topics covered in the chapter (accents, phrasing, tempo, and character). McElheran (1989) instructed students to first use the right hand only before adding the independent left hand to reinforce the right hand. Additionally, students were to conduct the class through songs, while inventing changes of all different types for the class to follow. Rules for conducting offbeat accents were the same as accents on the beat with the exception of the preparatory motion prior to the accent (see preparatory motion).

McElheran (1989) referred to dynamics sparingly in chapter X (Cues). The author noted that most musicians entering after long amounts of rests needed cues in order to enter with confidence, especially when the entrance was suddenly louder.

This is not a problem of counting, but one of timidity. The same situation occurs
when a nervous cymbal player has to hit a mighty crash after a quiet passage, and
having counted 87 bars' rest, *thinks* he is in the right place. The choristers who
suddenly shout "Barabbas" in the St. Matthew Passion also quail. They know
when to come in, but a vigorous cue is a most welcome sight to one and all
(McElheran, p. 48).

McElheran (1989) focused on preparatory and cutoff motions in chapter XIV (Starts and Stops) and, once again, dynamics were referred to sparingly. The author did,

however, indicate the need for the character of each preparatory beat to indicate volume along with other aspects of the music. Additionally, McElheran stressed the need for soft entrances to be approached in a manner that gave performers confidence to play.

> The preliminary beat must also indicate the character of the piece …vigorous, languorous, delicate, majestic, etc.
>
> DO NOT BECOME SO WORRIED ABOUT STARTING A QUIET PIECE THAT YOU MAKE IT SOUND STRAINED AND AGITATED.
>
> DO NOT BE SO CONSCIOUS OF MAINTAINING THE MOOD IN A QUIET PIECE THAT YOU ARE TOO VAGUE AND IT DOESN'T START AT ALL *[all capitalized by author]* (McElheran, p. 66).

Exercises at the end of the section of Chapter XIV, which focused on starts, instructed the student to begin conducting simple songs emphasizing starting and stopping. Tempi, dynamic levels, and moods were varied. Straight-line exercises in various meters, tempi, and moods were also provided for more advanced students to practice (McElheran, 1989, p. 67). McElheran provided additional assignments and single-line exercises at the end of Chapter XIV for students to study and practice. More challenging exercises were provided for advanced students. The author also provided written instructions for practice, with volume as a primary consideration.

> …Concentrate especially on conveying the mood without their knowing in advance what it will be. They should know the tempo, volume, and mood BEFORE YOU HAVE REACHED THE BOTTOM OF THE STARTING BEAT. Most conductors lack this capability because they never work on it as a separate drill (McElheran, p. 76).

Rudolf (1994) first introduced dynamics in Chapter 1 - *The Neutral-Legato Pattern (4-beat)*. After the initial introduction of the beat pattern, written instructions were designed to train the right hand to add style, tempo and volume gestures to the preparatory motion and neutral-*legato* beat pattern in four. Three brief exercises scored for piano, which the author suggested could also be sung by the class, were provided. Dynamic levels required in the exercises were *p* and *mp*. Rudolf added written instructions to increase dynamic levels to *mp* and *mf* after *p* and *mp* dynamic levels were performed.

> To do this, you will have to enlarge the size of your beat. Make your gestures
>
> about a third larger than those used for *p*, but do not change their proportions.
>
> Keep checking the smoothness and clarity of your beat with the mirror. For the
>
> larger beat, use the forearm in addition to the wrist, but without moving the elbow
>
> (Rudolf, p. 8)!

Excerpts at the end of the author's section on gesture included dynamic levels, along with instructions as to which type of beat pattern to use (neutral-*legato* was the recommended pattern for the gesture exercises).

In the following chapter, Rudolf (1994) introduced both light-*staccato* and full-*staccato* four-beat patterns and followed the same procedure for introduction and training of gestures, including dynamics. After patterns were practiced at *p* and *pp* levels, musical excerpts added louder dynamics such as *f*, *sfz*, and *ff*. Musical excerpts followed musical exercises scored for piano. The author also provided a list of excerpts students could study for additional practice after the introduction of each pattern (Rudolf, pp. 19-20).

The last four-beat pattern introduced by Rudolf (1994) was in Chapter Three and required heightened consideration of both dynamics and character. The author labeled this

pattern the expressive-*legato* pattern and presented three different examples of the

pattern. The pattern was used to display and promote tension in the music and was used

for more expressive music. Initially, exercises started with the neutral-*legato* pattern at a *p*

level with instructions to move toward the expressive-*legato* and increase both the size

and curvature of the pattern to indicate both an increase in volume and tension. "Practice

before the mirror; start with *p* neutral-*legato* and, referring to figures 3.2 and 3.3

[alternate style, expressive-legato diagrams], work up gradually to *f molto espressivo*"

(Rudolf, p. 21). Similar written instructions were given for exercises beginning at a *forte*

level and diminishing to a softer level.

Rudolf (1994) introduced the left hand during expressive-*legato* exercises to help

maintain intensity during sustained notes at a *forte* level.

The last measure in example 3.1 *[expressive exercise ending with a whole note]*

needs special attention. The sustained note does not require an *espressivo* beat;

neutral-legato is sufficient. When playing *f,* however, a gesture of the left hand is

needed to prevent the orchestra from playing *f [*followed by a decrescendo*]*. The

palm faces upward or inward, and the fingers are somewhat bent. The quality of

demand contained in this gesture can be intensified by a slight shaking of the

forearm (Rudolf, p. 24).

As with previous chapters, musical exercises and excerpts were followed by a list

of excerpts for students to practice and study. Subsequent chapters, four through seven,

introduced preparatory motions on beats other than one in one-beat, two-beat and three-

beat patterns. Rudolf (1994) followed this format with all chapters; dynamics were

introduced and studied along with tempi and expressive considerations. Exercises, musical excerpts and lists of excerpts were appropriately provided for further study.

Rudolf (1994) approached the issue of dynamics along with articulation in chapter eight. The author stated that size of pattern had already been introduced as a means of expressing dynamic level, but added the ability of the right hand to move away from and towards the body along with more detailed instructions for left hand. Chapter eight focused on all three methods in great detail.

Rudolf's (1994) initial musical exercises trained students to indicate sudden *forte* and *piano* dynamics and appropriate preparatory motions with the right hand. The author continuously stressed the need to maintain tempo regardless of beat pattern size. "Maintain your tempo, do not speed up in *f*, and do not slow down when changing back to *p*" (p. 71)! Four musical exercises followed with sudden dynamic changes for practice.

Rudolf (1994) followed sudden changes in dynamic level with written instructions and musical exercises designed to train students to give gradual gestures for *piano* to *forte* and *forte* to *piano* at various tempi.

As the dynamics gradually increase or decrease, your gesture changes its size. If there is a crescendo from *p* to *f* in one measure, the second beat will be markedly larger than the first, the third still larger, and the fourth will indicate *f*. But if you have two or more measures at your disposal, the increase of size is sometimes so gradual *(crescendo poco a poco)* that the change from beat to beat is hardly noticeable. The same applies to decrescendo (Rudolf, p. 72).

Musical exercises with different indications for both volume and rate of volume change followed Rudolf's instructions (p. 73).

Rudolf (1994) also noted that the neutral-*legato* pattern was not suitable for loud dynamic levels – "As a rule, the neutral-legato pattern is not suited for very large gestures because it would look awkward. Therefore, do not carry this straight beat too far in crescendo, but change to *espressivo*" (Rudolf, pp. 72 – 73). The same rule applied to light-*staccato* and full-*staccato* patterns. Louder volume levels used full-*staccato* patterns and softer dynamic levels used light-*staccato* patterns. One musical exercise with various tempi and dynamic requirements followed Rudolf's written instructions concerning *staccato, crescendo,* and *decrescendo* indications.

Rudolf's (1994) final instructions concerned the ability to control the size of the beat. "Thorough practice will make your beat flexible and improve your control considerably. Be economical in the use of your arm and avoid exaggerated gestures" (Rudolf, p. 73).

Rudolf (1994) reviewed instructions given earlier when the left hand was introduced (p. 24) for the purpose of sustaining *forte* in expressive-*legato* passages. The author added left hand *crescendo* and decrescendo motions with palm up and down to previous *crescendo-decrescendo* exercises with the right hand. Dynamic gestures described ranged from *pp* to *ff.* Rudolf felt that the size of the right hand beat pattern could be moderated if assisted by independent left hand gestures.

In applying the left-hand gestures to examples 8.5 – 8.8 *[musical examples],* you should realize that they constitute very strong support. Therefore, you will not need beats as large as those you used with the right hand alone. Try to balance the movements of both hands and avoid exaggerations. Crescendo in staccato does not need the expressive left-hand gesture. However, the left hand is considerably more

effective than the right in securing a diminuendo or *p* subito in both legato and staccato (Rudolf, p. 75).

Rudolf (1994) was also concerned that dynamic gestures were applied appropriately to the ensemble being conducted.

An effective application of these techniques is closely linked to the reaction of the orchestra. Many players have a tendency to play loudly at once when they see *rescan* softly when their parts indicate *decresc.* or *dimin.* On the other hand, the orchestra does not easily give all its strength to the climax of a crescendo unless stimulated by the leader. Therefore, you will have to be fairly restrained at the beginning of a crescendo but very energetic at the climax (Rudolf, p. 75).

Rudolf (1994) included numerous musical excerpts with detailed written instructions for incorporation of left hand dynamic gestures along with the appropriate right hand patterns (pp. 75 – 85). The author's major purpose was to coordinate the left and right hand gestures.

Rudolf's (1994) third type of dynamic gesture involved moving the right hand nearer to or farther away from the body.

The right hand may beat close to the body, or it may move away from it. To emphasize a *f* beat, the right hand may move suddenly forward. Likewise a sudden retreat of the hand close to the body makes the change to *p* more effective (Rudolf, p. 85).

Rudolf (1994) first stipulated that the student practice moving only the right hand forward and away from the body on musical exercises provided for practice. The author was specific in defining the correct circumstances under which both the independent left

hand and the right hand would combine since he felt the two hands together would a be very powerful gesture. "Support by the left hand and motion by the right hand as described are rarely used together. Their combination is a very powerful dramatic gesture and should be reserved for great climaxes" (Rudolf, p. 85). Three musical excerpts followed Rudolf's written instructions and ended the section concerning dynamics.

Rudolf (1994) followed the section on dynamics with another section concerning the change from "legato to staccato and vice versa" (p. 86). Dynamic indications, gestures and considerations were very prominent in this extensive section, which contained numerous musical exercises and excerpts. Rudolf ended Chapter Eight with an exhaustive list of musical excerpts divided into four-beat, three-beat, two-beat, and one-beat sections for "study of sudden dynamic changes and crescendo and decrescendo" (pp. 91 – 92).

The next place in the text where Rudolf (1994) chose to separately discuss dynamic considerations was in Chapter Eighteen. This section concerned the treatment by the conductor of simultaneous different dynamics.

An orchestral score often has different dynamic markings occurring simultaneously. The timpani or brass may enter softly while the rest of the orchestra is playing a loud passage, or a solo instrument may play *f* while the rest of the orchestra plays *p*. In most cases the baton directs the larger group of instruments and the left hand takes care of the others if needed. Thus, the left hand may give the warning *p* gesture while the right has a large *espressivo* beat, or a neutral-legato with the baton may be combined with a stimulating gesture of the left hand (Rudolf, pp. 214-215).

Rudolf (1994) followed his written description with excerpts and a list of excerpts for further study of simultaneous dynamic indications and the challenges they presented.

Following Rudolf's (1994) section on simultaneous dynamics in the score, the author focused on orchestral problems and the need to use different gestures to get effective dynamic results from varied groups of instruments.

The extent to which the conductor should indicate articulation and dynamics is closely connected with the response of the different instruments and groups. Certain results are obtained rather easily from the strings, but you must work harder to get them from the winds, and vice versa. A crescendo in the woodwinds requires a larger gesture than in the brass. It is an erroneous notion that the massive effects of the brass need a large gesture. On the contrary, a small and very definite beat controls the brass instruments most effectively and prevents them from dragging (Rudolf, p. 217).

Rudolf's (1994) next chapter (Nineteen – Holds) focused immediately on orchestration and dynamics.

Many pieces have a fermata on the last played note. . . . The manner of execution depends upon the orchestration and the dynamics.

The effectiveness of a *f* is increased by raising the baton for the fermata. Merely stopping the motion of the baton is not sufficient to sustain a *f* or a *ff*: only a diminuendo would result. Maintain the volume by indicating intensity with either the right or the left hand. The left hand gesture was explained on p. 24. Some conductors indicate a continued *f* by moving the baton very slowly, the same way as in the ritenuto beat (see fig. 14.1). In *p*, simply stopping the baton

on the fermata is sufficient. In *pp*, the left hand keeps the orchestra subdued (Rudolf, p.219).

Rudolf (1994) continued with instructions in the chapter concerning different types of holds, and provided numerous musical excerpts, which required continued attention to dynamic levels on the holds.

Rudolf (1994) defined accents primarily by the character and length of the emphasis required to execute the accent in question. The author mentioned dynamics only with regard to the addition of the left hand to help indicate accented notes.

The left hand may also be used to indicate an accent. . . . The accent may be indicated in several ways. For example: in *p*, a sharp motion toward the players, the tip of the thumb and index finger together; in *f*, a strong downward movement with the hand or the fist (Rudolf, p. 255).

Rudolf (1994) followed written instructions on accents with musical excerpts in which the right hand would indicate accents by means of an appropriate emphasis while maintaining the beat pattern. Meanwhile, the left hand could be used to emphasize and support the right hand with an accent gesture at the correct dynamic level as previously described by the author.

Rudolf (1994) frequently addressed dynamics with regard to all musical excerpts in the text. Future references to dynamics in the text, however, continued to be reminders of points made previously.

Holds and Fermatas

Authors noted that fermatas and holds were among the most difficult skills to master, from both a technical and interpretative viewpoint. Accordingly, authors also provided numerous excerpts, exercises, and diagrams for study and practice. The terms "hold," and "fermata," were used with the same intended meaning – the cessation of rhythmic pulsation. Every author dealt in much greater detail with fermatas used within a piece, followed by music in one form or another. All authors had already addressed fermatas at the end of a selection when discussing cutoffs. One author, Rudolf (1994), did include a section on concluding fermatas with excerpts for study and practice in addition to the author's earlier instructions on cutoffs. Additionally, all authors identified three major types of fermatas within a selection – fermatas followed by a brief pause that required a release and preparatory gesture to occur in the same motion, fermatas followed by longer periods of silence (caesuras) that required separate release and attack gestures separated by some degree of silence, and fermatas followed without pause by music that required only a cessation of baton motion followed by a preparatory gesture signaling a continuation of music.

Green (1997) first noted the great diversity of meanings implied by each fermata.

Every fermata is a law unto itself. Only one thing do they all have in common, and that is a nonrhythmic execution. The fermata is held out as a sustained tone with no rhythmic pulsation and, except in chorales, is lengthened beyond the written value of the note (Green, p. 96).

The author also noted in an attached footnote serious concern for correct attention to and execution of the fermata.

The ability to *stop* the rhythmic feeling inside oneself seems to be a lost art. In response to the question "What is the most difficult thing for the students to acquire?" many teachers of conducting, both here and in Europe, have answered, invariably, "The handling of the fermata" (Green, 1997, p. 96).

Green (1997) next noted the need for the conductor to clarify three points concerning the type and resulting execution of the fermata.

1. What the emotional quality of the particular fermata is and, therefore, **how long it should be held.**

2. **Whether it cuts off completely at its termination or leads directly into the next note** with no moment of silence between.

3. In the event the fermata is to cut off completely, **what direction this cutoff should take so that the baton may be in position to move easily into the following gesture,** whatever it may be (Green, pp. 96).

Green (1997) described the actual hold gesture as a "sustained tenuto gesture during the length of the sound" (Green, p. 97). Different strategies were suggested for sustaining the hold sound with the correct intensity.

In general, it is preferred to keep the baton moving slowly while sustaining, but there are occasions that warrant the striking of a dramatic pose with the stick and 'freezing.' When this is done, intensity must show in the baton grip. The tension in the hand keeps the players sounding their tone until a cutoff occurs or the music continues. Sometimes this intensity is shown by a small but

purposeful shaking of the stick. When the baton stands still, there is always the danger that a diminuendo will occur. The sustaining motion may be transferred to the left hand if preferred, the stick remaining static (Green, 1997, p. 97).

Green (1997) further noted that fermatas could be of two different length types – determinate or indeterminate lengths. The second type, indeterminate length, was noted as being far more common (Green, p. 97).

Green (1997) next discussed the need to cut off fermatas in a manner that would allow the conductor to easily indicate the next gesture.

The cutting off of the fermata should leave the baton (hand) in position to move easily into the next gesture. When the cutoff feels clumsy, check the direction of the cutoff loop – clockwise or counterclockwise? Choice of the correct loop will leave the hand in good position to continue... In many cases the left hand can be most serviceable in showing the termination of the fermata. This hand is also valuable in helping to control the general fermata dynamic, in reinforcing the sustained tone, and in adding a hypnotic quality to a very long diminuendo-fermata (Green, 1997, p. 97).

Additionally, the author noted the need to indicate a proper preparatory motion when the music continued after the fermata.

Important: After any fermata there must be a rhythmic preparatory gesture if the following note comes directly ON a beat. But if the entrance comes after a beat (on part of a beat), the use of the gesture of syncopation ON the beat will be sufficient to ensure accuracy of execution (Green, 1997, p. 98).

Further discussion by Green (1997) focused on specific examples of fermatas that reinforced the author's previous instructions. Fermatas ending on different beats in the measure and requiring either continuous movement with or with caesuras were studied in detail. Exercises for practice were given at the end of the chapter on fermatas for further study and practice.

Hunsberger and Ernst (1992) defined the fermata as an event of major importance.

> A fermata is usually a major expressive event. Preparation, duration, dynamic level, and release all contribute to its musical effectiveness. Thus, it is important to analyze the function of each fermata and type of release (three types of release are described below) in the context of the entire composition. Listen carefully to the expressive effect of each fermata (Hunsberger & Ernst, p. 97).

Hunsberger and Ernst (1992) noted that the fermata occurred at the point at which all motion stopped. Examples showing tutti rhythms in which the entire ensemble had a fermata were used to reinforce the cessation of motion and the need to discontinue beating the rest of the beats in the measure. Other examples demonstrated inner voices with fermata indications at different places. During these examples the fermata occurred when the rhythmic motion of the inner voices stopped (Hunsberger & Ernst, pp. 99-103).

Hunsberger and Ernst (1992) preferred that one of the two hands remain in motion during a fermata.

> As a general rule, either the right or the left hand should remain in motion - however slow- during a fermata, to indicate that the sound is being sustained. If this is indicated with the left hand, the right hand may remain in the approximate position of the ictus. When the right hand is used to indicate a short fermata, the

motion of the baton may be continued, following the ictus, in the same direction as the beat (Hunsberger & Ernst, p. 99).

The authors mentioned that the right hand might curve back in the direction of the ictus so that the hand could be in position to give a preparatory motion after the fermata (Hunsberger & Ernst, 1992, p. 99).

Hunsberger and Ernst (1992) gave equal importance to the gestures following the fermatas.

Determining how the fermata should be released and how the preparation for the following entrance should be given is usually the most difficult problem in conducing fermatas. The decision depends on the length of the following caesura, if any (*caesura* literally means 'cut' or 'break'). You will need to determine whether each fermata should be followed by a long caesura, a short caesura, or no caesura (Hunsberger & Ernst, p. 101).

Examples and diagrams at the end of the chapter on fermatas were provided for further study and practice. Additionally, Hunsberger and Ernst (1992) provided exercises for the right and left hands to practice, both separately and apart. Additionally, Hunsberger and Ernst (p. 103) provided a section of excerpts later in the text for extensive practice on fermata technique.

Following the fermata exercises at the end of the chapter, Hunsberger and Ernst (1992) strongly recommended daily practice until the fermata was mastered. "When you conduct fermatas, the mechanics of approach, hold, and release should be almost

automatic so that you can concentrate completely on the musical phrase" (Hunsberger & Ernst, p. 103).

Kohut and Grant (1990) defined fermatas as extensions of techniques previously discussed. "There are three types of fermatas that one must learn to conduct, as shown in Example 17. These gestures can be mastered by combining some of the techniques that have already been presented" (Kohut & Grant, p. 52).

The three types of fermatas presented were differentiated by their cutoff. The first example followed the fermata with a breath mark that indicated a brief break. Kohut and Grant (1990) defined this type of release and attack as a "phrase release," in which the conductor provided a uniform release, usually for a quick breath, at the end of one phrase followed by an introductory gesture. Most important was that the release motion served as the preparatory motion for the following phrase.

The second type of fermata was followed by a caesura that required a cutoff followed by a complete stop prior to the next motion. The length of the caesura would be determined by the intent of the composer. A new preparatory motion unrelated to the previous cutoff was required afterward.

The third type of fermata was followed by no break whatsoever. "This may be the most difficult of the fermatas because of the temptation to move the hand abruptly to start the new beat. This may then be interpreted as a release" (Kohut & Grant, 1990, p. 53).

Kohut and Grant (1990) felt that some movement by the conductor should be indicated during the fermata. "In our opinion the hand or baton should not stop during the

'holding' of the fermata itself. To continue the sound, keep the baton moving slowly. When the baton stops, the sound stops" (Kohut & Grant, p. 53).

Kohut and Grant (1990) followed their section on fermatas with recommended excerpts for study and practice later in the text (p. 54).

Labuta (1995) also defined the fermata as a cessation of the flow of rhythm.

The fermata is usually defined as a temporary interruption or cessation in the regular flow of rhythm. Although composers have used fermatas frequently to underscore the effect of a concluding chord in a section or of a final tonic resolution, the fermata functions differently within a passage. It requires a performer to stretch a note long enough to create stress or tension by thwarting or expectation of continuing movement. It is more than an interruption; it is an expressive device (Labuta, p. 35).

Labuta (1995) defined fermatas as having three parts – attack, duration, and termination.

Attack   Remember that the fermata begins at a point of beat (or in some instances at a fractional part of beat). You must move the baton directly to that point in the pattern at the appropriate tempo, as if the fermata were not there. Do not hesitate or fail to provide an ictus (wrist flick) for a precise attack.

Duration   The length of the fermata and the intensity of tone depend on structural and historical context. Conductors must base their final interpretation on score study and on the feeling of rightness they have for the particular composition. To maintain intensity, you should keep the baton moving slowly with appropriate tension in the forearm. If the fermata is to be sustained for a long

duration, you should also use your left hand, thumbside up, palm at an upward angle, to support the dynamic level.

Termination   Context also determines the way you should terminate the hold. The fermata at the end of a section or before a rest must be released. For a long pause after the hold, the release must be followed by an independent preparatory beat. The fermata at the end of a phrase is usually given a phrasing gesture. Here the release motion also functions as a preparatory beat. A fermata within a phrase or with a leading, upbeat quality is usually not released, but requires a preparatory gesture to restart the rhythmic flow. As a competent conductor, you must master all three possible types of termination. (Labuta, 1995, pp. 35 – 36)

Labuta (1995) also identified three certain types of fermatas; 1) with a caesura (longer pause), 2) with a breath pause, and, 3) without a release. All three types of fermatas were described in detail by the author with examples and excerpts for study and practice.

Situations requiring a complete stop were all grouped as fermatas with caesuras. You should stop the group after a fermata (1) when the fermata ends a section, (2) when it precedes a rest, and (3) when it requires a caesura (//), that is, a complete break that is written or implied. To interpret correctly, you must use two separate gestures: one to release the hold and, after a period of silence, another to prepare the next entrance (Labuta, 1995, p. 36).

Labuta (1995) further listed four steps for conducting fermatas with caesuras.

1.   Move directly into the hold.

2.   Sustain it for an appropriate length with proper tension.

3. Give a release gesture; decide in advance where you want to stop your baton after the cutoff so that you will be in position to give a preparatory beat for the next count of music.

4. After a suitable duration of silence (motionless baton), conduct the preparatory beat. Give it as if you are starting a new piece. It must indicate tempo, dynamic level, and style (Labuta, p. 36).

Labuta (1995) described the hold with breath pause motion as one continuous motion with the cutoff motion also serving as the preparatory motion for the following entrance.

This release/prep motion consists of one extra beat in tempo. That is, the count of the hold is given a second time as a cutoff, and the baton motion continues upward as a preparation during the one-count period of silence. The cut/prep motion must also indicate the tempo, dynamic level, and style of the music that follows it (Labuta, p. 36)

Labuta (1995) described the fermata without release as a simple hold followed by a preparatory motion to resume the piece.

This gesture should be either a one-count or a half-count preparation, depending on the tempo of the music that follows. Watch that you do not make a jerky prep motion, or the musicians will release. Just lift up smoothly in tempo and use your left hand to signal connection (Labuta, p. 39).

Labuta (1995) gave written exercises for study and practice requiring students to practice each of the three types of fermatas on all beats (pp. 39-42). The author also provided universal instruction for first and last beats of the measure.

Remember that all first counts are the same – down. All last counts are also the same – across to the left. For every fermata on the last count in any meter, move the baton horizontally to the left across the body rather than upwardly. This puts you in position to swing up for the preparatory beat. (Labuta, p. 39)

Numerous excerpts, diagrams, and a quarter-note drill containing fermatas on different beats with different requirements for continuation were provided by Labuta (1995) both during and at the end of the chapter for study and practice.

McElheran (1989) agreed with the other authors, once again by identifying three basic types of fermatas; A. Fermatas with no silence or 'cut' afterward, B. fermatas followed by a short period of silence, and, lastly, C. fermatas with a longer period of silence. (McElheran, p. 85)

McElheran (1989) instructed the student to proceed smoothly to the fermata for the fermata with no silence or cut afterwards.

1. Beat the fermata and hold it as long as you wish at the bottom of the beat on the 'bounce level.'

2. Continue smoothly into the next beat. As your hand was resting at 'bounce level' it will of course have to move upwards bit before coming down for the next beat.

3. The left hand can help. Hold it out motionless during the fermata, and mirror the right hand when it starts moving again.

Note: The problem in Type A is to prevent the performers from cutting off before the next note (McElheran, pp. 85 - 86).

Type B fermatas, with a short cut afterwards began exactly the same as the type A fermata. The difference occurred when the cutoff gesture began.

Repeat the beat on which the fermata occurred and continue. As your hand was resting on the 'bounce level' its first motion will be upward for a short distance before hitting downward again. This downward motion (repeating the beat) acts as a cut-off and also is a preliminary for the next note (McElheran, 1989, p. 86).

McElheran's (1989) diagrams clearly showed the secondary "bounce" required to restart the music following the fermata (p. 87).

McElheran (1989) defined Type C fermatas as having a long cut afterwards. The author recommended that the student use a cutoff similar to the one recommended for the ending of a piece. McElheran described this fermata as being used for a "long, dramatic pause" (p. 87).

As was the case with the other authors, McElheran (1989) recommended the use of the left hand when giving cutoffs. "In both Type A and Type B fermatas, cut-offs can be tidied up by having the left hand give a chopping motion down to the bounce level, fingers outstretched but together, like a meat cleaver" (McElheran, 1989, p. 87).

McElheran (1989) did not recommend any motion during a fermata. "Some conductors use a slow upward motion for a fermata, on the grounds that this prevents the sound from dying away. With a well-trained group this produces an unwanted crescendo" (McElheran, p. 88).

McElheran (1989) also cautioned conductors to beat through to the last beat of the fermata in instances where music continues afterward. "Frequently the fermata is placed on a long note. The conductor should give all the necessary beats and actually put the

fermata on the final beat of the note, or else orchestral players may mix up their counting" (McElheran, p. 88).

Exercises and instructions at the end of the chapter consisted of different single-line exercises with fermatas placed in a variety of beats of the measure in different meters. McElheran (1989) called for students to write their own exercises and practice them on each other. During exercise instructions for professional conductors, McElheran (1989) cautioned students to focus on their cutoffs when practicing fermatas. "Be critical of your cut-offs, however. Many fairly successful conductors are ambiguous on cut-offs, with either too little preliminary indication, or a violent motion that breaks the mood and looks like another downbeat" (McElheran, p. 90).

Rudolf (1994) concurred with other authors that holds were among the most difficult skills for conductors to master.

> The handling of holds and interruptions is among the more difficult techniques a conducting student must learn to master. No general rule can be applied to the great variety of situations, but it is helpful to divide holds into categories, in particular those holds that occur at the end of a piece, those not followed by a rest (usually necessitating a short break), and those that are followed by a rest. Various types of interruptions also need to be discussed. (Rudolf, p. 219)

Rudolf (1994) used the term "hold" often when referring to fermatas. He was also the only author who addressed "concluding holds" in the same sections with fermatas within the music, though he often referred students back to previous sections of the text dealing with cutoffs. Rudolf categorized holds in more groupings than the usual three

cited by the other authors. Rudolf addressed 1) concluding holds (though much of this was review of previous material concerning cutoffs), 2) holds not followed by rests, 3) holds followed by rests, 4) holds on rests, 5) holds containing different note values under the fermata, and finally 6) "interruptions," which included brief pauses in the music often signaled by a breath mark or German *Luftpause*.

As was the case with several other authors, Rudolf (1994) stressed the use and aid of the left hand to help maintain volume levels and intensity, especially at *ff* and *pp* levels during fermatas at the end of a piece or section. Rudolf also noted that simply lowering the hands without an actual cutoff could indicate a string *diminuendo*. A wind chord, however, "no matter how soft, always requires a cutoff" (Rudolf, pp. 220-221).

Numerous excerpts and examples were included as Rudolf (1994) addressed different situations that might occur at the conclusion of a work. Further excerpts were listed at the end of the chapter for future study and practice.

Rudolf (1994) first addressed the different possibilities inherent in music where a rest did not follow the fermata.

> Such holds may or may not require a cutoff. If they do, there may be only a short break for "breathing," or there may be a longer pause. The length of the pause is often a question of interpretation. Consider how differently the fermata in "The Star-Spangled Banner" is treated by conductors! Only the techniques are discussed here (Rudolf, p. 222).

As was the case with the other authors, Rudolf (1994) recommended one gesture when the pause following the fermata was brief. *"If there is only a slight interruption after the hold, the cutoff gesture is also the preparation for the next count"* (Rudolf, p. 222).

Students were instructed to simply repeat the beat the fermata was on in tempo and move to the next beat.

If the fermata was on a longer note followed by a brief pause, Rudolf (1994) instructed the student to skip beats following the initial fermata attack, cutoff as directed and then repeat the last beat of the fermata note in the new tempo to indicate the next entrance.

Rudolf's (1994) chose to discuss examples with rests involving less than a beat after the fermata along with holds without rests – even if the actual rest required pauses longer than one beat. The example in question was the difficult beginning of the Beethoven, Symphony No. 5, first movement, mm. 1 – 7. *"If the interruption after the hold is longer than one count, a different technique is used. There are two separate gestures, one for cutoff and one for the preparation"* (Rudolf, p. 230).

Additionally, Rudolf (1994) cautioned against cutoffs that were too high, causing confusion and making a proper preparatory motion (from low to high) too difficult to execute. "Whenever an upward or sideways cutoff could be mistaken for a signal to continue, use a downward cutoff" (Rudolf, p. 230).

Rudolf (1994) next discussed holds that were tied over to the following notes. *"Even if there is no interruption after the hold and no cutoff is required, a gesture is needed to resume the progress of the music"* (Rudolf, p. 234). Once again, use of the left hand was encouraged whenever releases or entrances occurred during or after the fermata. The left hand could sustain while the right hand cued the next entering voices in the new tempo or vice versa. Cutoffs within a fermata held without pause to another section could also be accomplished with the help of the left hand.

Numerous excerpt examples were included for instruction and practice and lists of orchestral excerpts were also included at the end of the section on holds not followed by a rest.

Holds followed by rests were conducted the same as holds followed by either a small pause or a pause requiring separate cutoff and entrance gestures, which Rudolf (1994) had discussed earlier. Excerpts showed, however, the different notations used and a list of other excerpts was also included for further study.

During fermatas on rests Rudolf (1994) instructed the student to "neglect the rests. Just keep the baton up during the interruption in readiness for the next attack *[on the following downbeat]* " (Rudolf, p. 243). Rudolf noted in the excerpts with fermatas followed by rests the importance of clear cutoff and entrance gestures so musicians didn't get confused and lose count. Numerous orchestral excerpt examples followed of excerpts as well as a list of related excerpts for further study and practice.

Rudolf (1994) agreed with the other authors in instructing students to conduct to the last significant beat when different note values were represented under the same fermata. "When some instruments have a different note value under a fermata than others, the conductor must be careful not to omit any necessary beats" (Rudolf, 249). The author also provided orchestral excerpts that called for an entrance during a fermata in this section.

Rudolf's (1994) instructions concerning the author's final group of holds – interruptions; notated by breath marks, fermatas, or *Luftpauses*, were succinct.

Most interruptions are executed by stopping the beat, if necessary with cutoff. After the pause, which may be short or long, prepare the next attack. Since

the players may overlook an interruption, especially if it is not clearly marked, it

is sometimes advisable to use a sudden warning gesture of the left hand (Rudolf, p.

251).

Instructions accompanied numerous orchestral excerpts as well as a list of

excerpts concerning interruptions, primarily concerned with restarting the orchestra after

a cutoff.

Expressive Gestures (Musical Style)

Authors universally referred to *legato* and *staccato* conducting styles when they

used the terms "expressive gestures" or "musical styles." In addition, *marcato* and *tenuto*

conducting styles were also mentioned by most of the authors. Hunsberger and Ernst

(1992) and Kohut and Grant (1990) used the term "musical style" when referring to the

different conducting styles--*legato, staccato,* and *marcato.* McElheran (1989) used the

word "character" when discussing different musical styles.

All authors chose to address modifications to basic patterns when discussing

expressive gestures and/or style. While the ictus represented the exact moment in time

that any given beat or event transpired, expressive or stylistic gestures were determined

by the speed and contour of the pattern between the beats. As could be seen with

patterns in Chapter Four, authors provided modified *legato, staccato,* and *marcato* four-

and three-patterns with the understanding that students would be able to transfer these

modifications to other patterns. One author, Rudolf (1994), provided modified

articulation patterns throughout the text.

Additionally, authors also used the term "phrasing" to describe the conductor's ability to demonstrate a complete phrase with *crescendo*, *decrescendo*, and other dynamic and agogic indications necessary to fully realize the musical intent of the composer. Once again, speed of motion and contour size were the dominant factors in conducting a phrase. Some comments by authors concerning dynamics and phrasing have already been addressed in the section on dynamics covered earlier in chapter five.

Green's (1997) introduction of expressive gestures focused on information conveyed by the baton following the ictus or "beat-point."

When your baton shows the ictus of any beat, the players begin playing that beat. This means, then, that once you have indicated a beat-point, no power on earth can get the players to change, within that single beat, what they have already begun to do.

Therefore, *except in the tenuto gesture* (page 49), *your baton is no longer responsible for that beat.* Instead, it can use the time after the ictus to show what is to happen on the next beat. What you show between beats is your **Declaration of intent.** The preparatory beat at the beginning of the piece is a very vital declaration of intent (Green, 1997, p. 43).

Green (1997) next related the *legato, staccato,* and *tenuto* gestures, as well as the "gestures of syncopation," to the speed of the baton and size of the beat pattern following the ictus.

Your speed of motion in the line of connection controls the size of your gesture. Obviously, a fast motion, at a given metronome setting, will move farther than a slow motion. **The size of your gesture is a by-product of your speed of**

motion. What has to be developed, then, is your ability to control your speed of motion from ictus to ictus without upsetting the basic rhythmic drive. If you can get from your mind to your hands with precise accuracy, it is not so difficult to get from your hands to your players. What they see is what you get! (Green, p. 44)

Green (1997) labeled *legato, staccato,* and *tenuto* gestures, as well as gestures of syncopation as "Active Gestures." "The Active Gestures are your "control" gestures. They are endowed with great Impulse of Will on the part of the conductor, and they request an active response from the players" (Green, p. 44). Dead gestures and preparatory beats were labeled by Green as "Passive Gestures." "The Passive Gestures request silence. They show the passing of time when the players do not play" (Green, p. 44).

Green (1997) defined and described *legato* gestures as "those that show the *smooth, flowing connection from ictus to ictus.* The beat-point is defined, in the long line of the *legato,* by a gentle tap, delivered to the tip of the baton" (Green, p. 45).

Staccato gestures were defined and described as, the *momentary stop* of all motion in the stick, hand, arm *immediately after the reflex.* The student can acquire the feel of this gesture in the wrist if he or she will practice flicking imaginary drops of water off the end of the baton. The flick is performed by the sudden motion of the hand in the wrist joint, ending in an abrupt stop at the end of the rebound (Green, 1997, p. 46).

Green (1997) provided many exercises and suggestions for the development of good *staccato* conducting gestures and noted that *staccato* gestures were very important,

both to master and to perform. "The staccato gesture should be used whenever there is a possibility that the performers will fail to observe the composer's important staccato dots" (Green, p.47).

Green (1997) defined and described *tenuto* gestures as very similar to heavier *legato* gestures.

The tenuto gestures might also be called the **very heavy legato gestures.** They signify great cohesion in the musical line: introspection, intensity. The motion is slow and controlled. The gesture covers less space than the legato. The tip of the baton feels heavy and the hand pulls it away from the ictus instead of rebounding. Hand hangs below wrist level (Green, p. 49).

Exercises followed descriptions of *legato*, *staccato*, and *tenuto* gestures that required conducting students to change styles.

Green (1997) discussed the "Gesture of Syncopation (GoS)" next and credited Nicolai Malko with labeling the gesture as such. "The gesture of syncopation is the **gesture used to control an entrance or some other response that must come *after* the beat instead of on the beat.** The nomenclature comes from the fact that syncopations start *after* the beat" (Green, p. 52). Green described the gesture as *staccato* in nature and focused on the immediate cessation of motion prior to the desired attack.

The gesture of syncopation has no preparatory motion. Its "preparation" is a dead stop in the baton, on the beat-point, one entire beat ahead of the GoS beat. The gesture states only the ictus of the beat with its subsequent stop (Green, p. 52).

Green (1997) noted that the difference between a GoS and a *staccato* was in the lack of preparatory motion used to signal a GoS. "The staccato has a preparatory motion, whereas the GoS is preceded by a dead stop" (Green, p. 53).

Green (1997) also included two passive gestures, dead and preparatory gestures, among the expressive gestures. "Dead" gestures were defined as "those that are used when the conductor wishes to show the passing of rests (silent beats) or the presence of any single tutti rest" (Green, p. 58). Since the intention was for players NOT to play, dead gestures had to lack "impulse of will so that no one shall respond actively to it" (Green, p. 58). "To perform the dead gesture, the **conductor shows *only* the direction of the beats by absolutely expressionless straight-line motion in the baton.** The gestures are *small* and no ictus is defined as such in the beat pattern" (Green, pp. 58 – 59).

Green (1997) noted that dead gestures required no preparatory motion. "Like the gesture of syncopation, *a dead gesture has no preparatory beat.* Death does not breathe" (Green, p. 59).

Green (1997) justified the preparatory motion as a dead gesture due to the fact that no sound was expected from the players during a preparatory motion.

Since the preparatory beat requires no sound from the performers, it can be classified, as far as they are concerned, under the heading of passive gestures. However, the preparatory beat is active for the conductor. It is a "declaration of intent" leading to a command to "Play!" (Green, p. 60).

Green (1997) followed with multiple examples of preparatory beats for conducting students to practice. The closing of the chapter on expressive gestures

included written-out exercises for practice, recommendations for videotapes to view and multiple orchestral excerpts for practice.

Green's (1997) next chapter concerned phasing, tempo changes, and endings. The author defined a phrase as having three different aspects: "the beginning, the contour, and the ending" (Green, p. 72). For the most part, information in this chapter concerned interpretation, however, Green did make a few points concerning changes in physical motion necessary to indicate contour and phrase endings.

To conduct **contour,** we depend largely upon our ability to **vary our speed of motion between beats.** Here are four beats in 4/4: 1-----2-----3-----4---. Whereas the beat-points occur rhythmically, our speed of motion between beats changes to enlarge or diminish the contour.

... As the crescendo takes over, the contour is enlarged and the speed of motion increases (beats 7, 8), becoming rapid as 9 *[from a slow 12/8 example with a first measure crescendo followed by a second measure decrescendo]* covers more distance while swinging into 10. Beat One of measure 2 signifies that the climax has been completed and the speed of motion gradually slows down, covering less distance, as the diminuendo takes over for the termination of the phrase. All of this takes place without disturbing the takt - the rhythmic drive of the tempo itself (Green, 1997, p. 72).

Green (1997) used a secondary example of the same slow 12/8 exercise, except the dynamics had been changed to reflect a two-measure *crescendo* beginning at *mf* and ending at *ff*.

The eventual size of the contour-arc tells the player just how much stress is needed on the important notes.

... You can think of all of this in terms of the size if you prefer, but you cannot change size without changing speed of motion unless you want to disturb the majesty of the takt (the rhythm). **The size of the gesture is a by-product of the speed at which you are moving.** And adjustment of speed of motion relies upon mental and physical flexibility in the conducting process. Rigidity just won't work (Green, pp. 72 – 73).

Concerning phrase endings, Green (1997) posed questions designed to help students interpret phrase endings correctly. Physical information was provided for specific situations ending on specific parts of a measure or beat. The author closed the chapter on phrasing with instructions for conducting musical endings and excerpts for study and practice.

Hunsberger and Ernst (1992) primarily focused on the term "musical style" from an interpretative viewpoint (Hunsberger & Ernst, pp. 73 – 74). They did, however, make definite musically stylistic statements when discussing *staccato* and *legato* markings. The authors grouped the *staccato* and *legato* conducting styles under the term *"Style of Articulation." "Style of Articulation* is indicated by the shape of the beat pattern and the speed of the movement from one ictus to the next. The movement from ictus to ictus is called *travel"* (Hunsberger & Ernst, p. 12).

Hunsberger and Ernst (1992) defined *staccato* style as having quick travel and being more angular and less rounded than *legato* style. Stopping the baton was an extremely important aspect of correct *staccato* style.

The travel should make a definite stop either at the ictus or after the rebound from the ictus. Stopping after the rebound is often done with a quick flicking motion of the wrist leading to and rebounding from the ictus. This is commonly called a *click beat* because of the quickness of the wrist motion. The click motion is nearly always used in indicating *staccato*, but *staccato* can also be indicated with a motion primarily of the arm for a heavier *staccato* style. Practice four-beat and three-beat patterns in *staccato*-style, using a slow tempo at first and carefully analyzing the movements (Hunsberger & Ernst, 1992, p. 12).

Legato style was described by Hunsberger and Ernst (1992) as more rounded, with smoother and more even travel between ictus points.

Legato style is indicated by rounded beat patterns, as shown in Figure 1-22, *[see chapter four for the authors' legato and staccato patterns]* and by the smooth, even travel from one ictus to the next. Notice also that the ictuses are not at the extreme direction but rather are somewhat closer to the pattern's center, to show a stretching out of the travel after each ictus. In legato-style conducting, the *motion between ictuses* must receive careful attention. This motion should convey the desired breadth of sound and flowing quality (Hunsberger & Ernst, p. 13).

Hunsberger and Ernst (1992) gave detailed instructions and suggestions for physical motion that displayed a good *legato* style.

Moving the hands slowly and smoothly in a way that will emphasize the sustained quality of the sound usually requires considerable practice. It may help at first to pretend that you are moving your hand against a resisting force, like what you would feel when stretching a strong elastic cord or when moving your hand

through a thick liquid. It may also be helpful to think of slowly painting the

pattern with a brush (Hunsberger & Ernst, p. 13).

Kohut and Grant (1990) describe *legato, marcato*, and *staccato* styles as the three

basic musical styles. *Legato* style was described as "very smooth, intense, flowing, and

connected" (Kohut & Grant, p. 32). The actual physical movement to achieve a proper

legato style was described in great detail.

The beat pattern should be designed to emphasize this by lengthening the

horizontal parts of the beat pattern and decreasing the vertical aspects. To achieve

these changes, the wrist must be relaxed with the palm of the hand down to allow

for proper up and down movement of this pivot point. The right elbow must also

be sufficiently raised to allow for free movement of the elbow and shoulder joints

(Kohut & Grant, 1990, p. 32).

Kohut and Grant (1990) warned against smoothing the pattern so much that the

ictus would become non-existent. "Such an approach should be avoided. A clear,

perceptible ictus needs to be evident even in the most delicate *legato* in order to insure

good, secure attacks as well as achieve a smooth *legato* style" (Kohut & Grant, p. 32).

Kohut and Grant (1990) called attention to the wrist as being a problem.

Probably the most common legato problem for conductors is a stiff wrist.

A stiff wrist often causes the elbow joint to stiffen also. With movement only in

the shoulder joint, the conductor's arm will appear immobilized as if in a plaster

cast. To relax the wrist, first think of "bouncing a ball" on each beat. Often this

helps relax the entire arm (Kohut & Grant, p. 33).

Kohut and Grant also suggested dropping "the arm to the side and shak*[ing]* it out rag doll style" (Kohut & Grant, p. 33).

Kohut and Grant (1990) also described the "tenuto" gesture as a "weighted" type of *legato* gesture.

It is used for conducting a very intense and sustained type of legato music. It involves controlled tension of the arm which appears to be pulling a heavy weight through the space between each ictus. It has been compared to "conducting with a ping pong paddle under water" (Kohut & Grant, p. 33).

Kohut and Grant (1990) next described *marcato as* "a separated, accented style that is usually performed at louder dynamic levels" (Kohut & Grant, p. 33).

As a rule the entire arm is used fully extended in this style, especially in fortissimo. Special care should be taken to avoid excessive rebounding in marcato style, however. Keep the beat pattern as horizontal as possible in order to help maintain minimal rebounding (Kohut & Grant, p. 33).

Kohut and Grant (1990) described *staccato* as "short and light. In conducting, the shortness is indicated by stopping wrist movement immediately after the ictus in the form of a rapid flick of the wrist" (Kohut & Grant, p. 33). The authors stressed the importance of the wrist in achieving a proper *staccato* style.

Lightness is achieved through use of a small beat size. Thus, in a good staccato beat pattern what is seen mainly is active wrist movement, some movement of the forearm, and very little involvement of the upper arm. If the upper arm becomes active, the style moves quickly toward marcato and away from staccato (Kohut & Grant, p. 33).

In closing, Kohut and Grant (1990) strongly recommended that students observe and imitate the supervising conducting instructor.

Later references to musical style addressed the need for the student to concentrate on their technique outside of rehearsal and on the musical expression in the rehearsal.

Focus on technique during outside practice sessions; focus on the music itself during performance. As a conductor you are performing every time you stand in front of an ensemble. The ensemble may be practicing or rehearsing, but you should not be (Kohut & Grant, p. 72).

Labuta (1995) also concentrated on the time period between beat points as the opportunity for expressive gestures and musical style.

Your conducting must "look like" the music. Since the beat is but a point in time (as a snap of the fingers at beat points), you can achieve style and expression only by changing the character of your gestures between the beats. You may, for example, change the connection or disconnection, length, intensity, lightness or heaviness, position, and level of your beating. These gestures in combination can portray the style of the music (Labuta, 1995, p. 31).

Further reference to phrasing and expression were interpretative in substance (Labuta, pp. 110 –111).

Labuta (1995) also concentrated on *legato*, *staccato*, *marcato*, and *tenuto* modifications to beat patterns in order to achieve the physical ability to conduct expressively. Labuta also devoted time to "passive" style, as did Green (1997). Labuta's descriptions were generally more detailed and concerned more with recognizing and

correctly interpreting different style markings. The author's comments about technique concerning *legato, staccato, marcato,* and *tenuto* matched those of the other authors.

Legato   *Legato* is a smooth, sustained, connected style. You conduct it with flowing, curved gestures that connect the points of beat in the meter pattern. Move the baton slowly between beats with appropriate length and tension for the music being performed. Although the baton's movements are connected and smooth, use a subtle flick of the wrist to define the exact point of beat.

Staccato   *Staccato* is a detached, distinct style, usually indicated by a staccato mark (dot) above each note. To achieve this separation in conducting, you should flick the baton quickly from beat to beat in relatively straight lines, stopping momentarily on each count. The staccato beat is usually light in character. You can depict lightness by beating a small pattern with the wrist only, without tension, with little rebound, and at a high level. Some staccato passages are heavier and fuller in quality. Conduct louder, more vigorous staccato music using larger patterns with more weight and rebound, while separating each count.

Marcato   *Marcato* is also a separated style (literally, "marked"), but it is heavier, louder, and stressed more than staccato. A series of accent marks (>) usually indicates marcato passages. Beat a larger pattern on a lower plane, with heaviness and tension. Hammer weight into it without much rebound. The degree of separation will depend on the musical context.

Tenuto   *Tenuto* is a style characterized by the stretching of beats for emphasis rather than by dynamic accentuation. A series of tenuto marks, that is, a line over each note, can signify the tenuto style (although the marks have

erroneously come to be seen as signifying legato). Conduct with smoothness, intensity, weight, and slow movement between beats to stretch the notes. The true tenuto style, as contrasted with the connected legato, requires a slight separation of beats. The notes are unaccented and fully sustained with tension, yet they are slightly detached. Use a quick baton dip to effect the separation. . .

Neutral   The *neutral* or passive style lacks expressive quality and intensity. Conduct short, straight, connected lines without forearm tension to define the meter pattern. This nonexpressive beat is effective for neutral backgrounds, where the important job of the conductor is to maintain precision in the accompaniment. Passive gestures are also used to mark time during tutti rests, since no response is desired from performers. An active preparation at the end of such periods signals the resumption of the music. In a similar way, you should use neutral gestures for any extra, preliminary counts that may precede a preparatory beat, to guard against premature entrances (Labuta, 1995, pp. 31 – 32).

Labuta (1995) followed his descriptions of the five styles with straight-line exercises for students to practice. Students also were required to conduct students without letting them know which style they were attempting. Excerpts were assigned for further study and practice.

Labuta (1995) also included a music style chart (appendix F) in the back of the text (pp. 314 – 315) with historical musical periods, descriptive qualities (termed "materials"), performance practices, and representative composers of each period. The performance practice index contained instructions of an interpretative nature in keeping with the author's previous directions concerning musical style covered earlier in the text.

As mentioned earlier, McElheran (1989) used the heading "character" when discussing musical styles. McElheran defined the basic musical styles as *marcato*, *staccato*, *maestoso*, and finally, slow and serene. Directions for *marcato* style were very brief. "For a more energetic, marcato quality, hit harder, with more angular turns" (McElheran, p. 43).

McElheran (1989) disagreed sharply with other authors concerning stopping in the beat pattern during *staccato* and *marcato* patterns.

Staccato   Hit crisply, bounce the beat at sharp angles, but DO NOT LET THE HAND STAND STILL. When it stops for an appreciable time and then suddenly flicks to the next beat, the performers have lost the sense of time, and they cannot react quickly enough. . . .

Many conductors do not know this, and in staccato music they stop their hands for most of the time between beats, with an untidy performance the result. The beat looks and feels staccato but is actually detrimental to precision (McElheran, p. 43).

Maestoso   Heavy, ponderous movements are required. The downward motions should be slightly slower and weightier. For a legato maestoso, pretend you are pulling something very stiff but smooth, like pull taffy.

Slow, serene   This is the hardest of all. The mood of serenity must be projected, but the exact moment of beat must still be clear. It requires tremendous control of muscles and nerve. All motions must be slow and floating, almost hypnotic or trance-like, as in slow-motion, but still retaining a faint trace of bounce at the exact moment of impact with the "bounce level" (McElheran, pp. 43 – 44).

McElheran (1989) followed descriptions and instructions with multiple straight-line exercises separated by beginner and advanced levels. The straight-line phrases were to be conducted as "phrases" and were noted as such in the index at the end of the text. In addition to style markings, the exercises all included dynamic, metric, and agogic challenges.

McElheran (1989) closed the chapter with several basic instructions relevant to all musical styles discussed. "All music cannot possibly be categorized and described in such phrases as those used in this section. These are extreme examples. The cardinal rules are:

1.   MAKE THE BEAT PROJECT THE CHARACTERISTICS OF THE MUSIC.

2.   PRESERVE THE CLARITY" (McElheran, p. 44).

McElheran (1989) used the term "phrasing" several times throughout the text. Early references to the term dealt strictly with showing a break in the phrase to facilitate breathing (McElheran, p. 42).

As noted earlier, Rudolf (1994) consistently provided *legato* and *staccato* examples of patterns throughout the text. The introductory sentences to the first neutral-*legato* pattern explained the author's philosophy. "In directing music the tip of the baton describes certain patterns that represent the rhythm. There is a different pattern for each rhythm, and the patterns are modified according to the musical expression" (Rudolf, p. 3).

As mentioned earlier when reviewing Rudolf's (1994) patterns, the author first focused on *legato* and *staccato* styles – neutral-*legato*, light-*staccato*, full-*staccato*, and expressive-*legato*. These four styles were all provided for the conducting student as Rudolf introduced the basic patterns (four, three, two, and one). Later in the text, Rudolf

added *marcato* and *tenuto* patterns. The author concentrated on phrasing only after the patterns in musical styles had been studied. Each of the styles was briefly described when first introduced.

> *The neutral-legato beat is a plain, continuous motion. It is neutral in character and therefore uses mostly straight lines. It is not large in size and is done with no intensity in the forearm motion* (Rudolf, pp. 4 – 5)
>
> *The light-staccato beat is a quick, straight motion with a stop on each count. The gestures are small* (Rudolf, p 13).
>
> *The full-staccato beat is a quick, slightly curved motion with a stop on each count. It is snappy and energetic, with a characteristic "bouncing" on the downbeat. The size may vary from small to large* (Rudolf, p. 16).
>
> *The expressive-legato beat is a curved, continuous motion. It is done with a certain feeling of intensity in the forearm. The degree of intensity as well as the shaping of the curves vary with the emotional quality of the music. The size may be anywhere from fairly small to quite large* (Rudolf, p. 21).

As can be seen from the above descriptions, except for McElheran (1989), Rudolf (1994) agreed with the other authors in the study in both definition and execution of the *legato* and *staccato* style patterns. Rudolf also agreed that the baton should stop briefly to indicate *staccato*. He also shared the other authors' concerns about losing the ictus while conducting *legato*.

He did, however, differ somewhat in separating both *legato* and *staccato* into two different styles. *Legato* was separated into neutral and expressive; *staccato* was separated

into light and full. Other authors compensated for these modifications with instructions for altering their basic *legato* and *staccato* patterns.

Rudolf (1994) introduced *marcato* style significantly later in the text.

The marcato beat is a heavy motion with a stop on each count. It is forceful, sometimes aggressive in character, and medium to large in size. The gestures connecting the counts are slower than in staccato; they are either straight or curved (Rudolf, p. 185).

Rudolf (1994) noted that there were also two types of *marcato*. The first was the same shape as light-*staccato*, but size and speed of motion changed significantly. "Since marcato is used only in loud dynamics (*mf* to *ff*), the size will have to be about three times that of the light-staccato pattern. Also, remember that you must not move too quickly" (Rudolf, p. 185).

Rudolf (1994) described the second type of *marcato* as appropriate for slower music. "The marcato with curved lines (the second type of marcato) is used for rather slow music of passionate intensity and strong rhythm. It combines the expressiveness of the legato beat with the rhythmical decisiveness of the staccato" (Rudolf, p. 185).

Two chapters later, Rudolf (1994) introduced the *tenuto* pattern.

The tenuto beat is a plain motion with a stop on each count. It resembles the marcato but lacks the aggressive impetus of that beat. The manner in which the beat is sustained depends on the music. The size varies from small to large (Rudolf, p. 200).

Rudolf (1994) was very descriptive when defining *tenuto*, as well as the specific occasions for which it was used.

As shown in figure 17.1 *[a tenuto four-beat pattern]*, the connecting gesture between each count serves as release and preparation. It should not be hurried (as in staccato) or leisurely (as in legato), and it is characterized by a "holding on" to the count, as though you were loath to let go of it. . . .

The tenuto beat is used for chords that are detached but held and for melodic passages of portamento character. The preliminary beat for tenuto is legato (Rudolf, p. 200).

Rudolf (1994) also included a chapter on exceptions to the rule concerning pattern styles and used orchestral excerpts to show times where the pattern and the style might not match. The author also noted that sometimes a *staccato* beat pattern might be more appropriate when precision was of the most importance. "A staccato beat may be used in passages where no staccato is marked but where you wish to concentrate the players' attention on the rhythm" (Rudolf, p.208).

In most instances, however, these were occasions when two different styles either alternated extremely quickly, or different members of the orchestra were playing two or more different styles or dynamic markings at the same time (Rudolf, 1994, pp. 207 – 218). In such instances, Rudolf directed that the conducting style should assume the "character of the leading melody" (p. 211).

Rudolf's (1994) chapter on phrasing focused on specific musical excerpts and interpretation in nature. The author did, however, define phrases as having to do with a break in the musical line.

Although methods of phrasing differ, they have this in common: a decreased intensity at the end of a phrase and by contrast a fresh motion at the beginning of

a new one. A slight break results but with no delay in the rhythm, which remains steady. Thus, the players shorten slightly the last note before the break (Rudolf, p. 269).

Rudolf (1994) also included sections in the same chapter on phrasing on "sustained notes" and "shaping the melodic line." Sustained notes were of special concern to Rudolf because of the tendency by players to fade away or to ignore *crescendo* or *decrescendo* markings under the sustained tones.

After a sustained note has been attacked, the remaining counts are very often treated as neutral beats. To beat during soft held notes with anything more than a small neutral beat is meaningless. In *f*, sustained notes are held most effectively with the left hand (Rudolf, p. 275).

Concerning *crescendo* and *diminuendo* markings, Rudolf (1994) also had specific directions.

Crescendo and diminuendo on a sustained note are not usually directed in the same way as in a melodic line. The change is expressed chiefly by the left hand while the intensity of the beat increases or decreases. In other words, the size of the beat is not as important as the change in intensity revealed by the general attitude of the conductor (Rudolf, p. 275).

Rudolf (1994) felt that the conductor's ability to conduct a melodic line was as important as being able to verbalize it, and that all of the musical styles mentioned prior to the section on melodic line needed to be mastered in order to convey a melodic line accurately.

The gestures by which conductors convey intentions to the players are at least as important as verbal explanations during rehearsal. In fact, at the first rehearsal with an unfamiliar orchestra, skillful conductors can lead a melody according to their intentions by means of their gestures alone. . . .

In short, the shaping of a melodic line is achieved by means of a purposeful combination of the basic techniques that have been discussed. The use of legato, staccato, and tenuto beat for indicating articulation has been explained. It has been shown that changes in the size of the beat affect not only the dynamics but also the phrasing. In addition, such subtle inflections of the melody that are not indicated by interpretation marks but are "behind the notes." The value of variations in the intensity of the beat, from very intense to completely neutral, has also been treated.

Only by a vital and natural combination of all these elements can the conductor's gestures present a musical conception to the players. The manner of doing this cannot be put into any formula. Yet, the conductor's feeling for the music will be reflected in the size, intensity, and shape of the beat (Rudolf, 1994, p. 278).

Rudolf (1994) supplemented these instructions with more specific orchestral excerpts for students to study and practice. Emphasis was placed on the conductor's ability to combine multiple abilities in order to convey the full meaning of the music.

Changing Tempo

Authors' instructions concerning tempo changes focused on preparing performers in advance. Good eye contact was also reinforced as necessary to bringing about a successful tempo change. Comments also tended to focus more on *accelerando* and *decelerando* gestures rather than abrupt tempo changes.

An overlap in instructions often occurred as authors had addressed tempo changes when discussing holds within a piece that proceeded to a new section in a different tempo.

Overlap from the topic concerning preparatory and release motions was also noticed. However, with the exception of McElheran (1989), and Kohut and Grant (1990), authors chose to separate the two topics considerably in their texts, perhaps, because preparatory motions were perceived as a necessary beginning skill to have in order to begin practicing excerpts, while tempo changes were viewed as a more subtle skill to be addressed later in the text. So much physical movement information concerning tempo changes was similar to preparatory motions that authors often referred conducting students back to previous material. Many comments concerning tempo changes were interpretative in scope.

Green (1997) began the section on tempo changes by focusing on changes from slow to fast tempi. No section concerning change of tempo from fast to slow was observed in the text, though excerpts in the text included such examples for practice. The author had already discussed at length the need for the preparatory motion to be in the new tempo (see *Preparatory and Release Gestures*). In this section, Green focused on the need for the conductor to stay lower in the pattern on the beat prior to the new tempo.

Important: When the music changes from a slow to a fast tempo at a double bar, place the last ictus of the slow tempo **low** in space. Bring the baton to the center front near where the ictus of One took place. The baton will stop momentarily to permit the slow tempo to complete itself, then will make a sudden rhythmic preparatory beat upward to set the new tempo (Green, 1997, p. 77).

The exercises that followed Green's (1997) instructions consisted of meter changes wherein the conductor would immediately speed up to a new tempo using the technique the author just described.

Green (1997) next addressed the issue of subtle tempo variations. The author first addressed unwritten tempo variations, which were more interpretative in focus. Secondly, *accelerando* and *ritardando* markings written by the composer were addressed.

Accelerandos and ritardandos marked by the composer are not quite so subtle. The important thing with these devices is that the change of motion in either case be gradual, not sudden, and that both may be brought under control again when the music demands the resumption of its original tempo (Green, p. 79).

Other tempo issues addressed by Green (1997) concerned interpretation; whether to speed up or slow down the last few measures, and the use of the "up-ictus" during One-to-the-bar waltzes.

Hunsberger and Ernst (1992) did not include much additional information beyond previous material concerning preparatory motions that was not interpretative in scope. They did focus, however, on the need for good contact between the conductor and musicians.

Good eye contact with the performers is essential throughout the musical sections surrounding a tempo change. The conductor must be sensitive to the responsiveness of the ensemble and make very clear indications, becoming more deliberate and compelling as necessary. The final result should feel and sound perfectly natural and should be consistent with the overall style of the composition (Hunsberger & Ernst, p. 97).

Hunsberger and Ernst (1992) addressed *tenuto* markings along with tempo changes, perhaps due to their description of the *tenuto* as a "broadening of the sound."

A tenuto marking, requiring a broadening of the sound, can usually be accomplished by stretching out the travel or enlarging the pattern. Notes with tenuto marks are sometimes given additional emphasis by slightly increasing or decreasing the dynamic level (Hunsberger & Ernst, p. 97).

Kohut and Grant (1990) did not address tempo changes in a separate section. They did note the left hand as an important aid in conducting *ritardandi* and *accelerandi* markings.

To reinforce ritardandi and accelerandi, simply mirror the beat pattern of the right hand with the left hand as follows: to create a ritard, make the beat pattern gradually larger and possibly heavier, helping to slow down the tempo; in an accelerando, make the beat pattern gradually smaller and lighter, assisting in speeding up the tempo (Kohut & Grant, p. 40).

Instructions by Kohut and Grant (1990) concerning attacks, especially on beats other than one in a measure were very applicable, except, of course, that the student had to keep in mind that a new tempo followed the older one (see preparatory motions). Later

instructions by the authors concerning tempo were focused on selecting the correct tempo and were interpretative in nature.

Labuta (1995) addressed tempo changes along with accompaniments in a separate module (Labuta, pp. 57 – 61). The author began by focusing on the beat size when a tempo change was executed.

As a general rule for tempo change, make the size of your beats *smaller* as you speed up the tempo and make them *larger* when you slow down the tempo. You may find this contrary to your natural instincts, but it will eliminate much needless and ineffective flailing (Labuta, p. 57).

Labuta (1995) agreed with other authors concerning the preparatory motion prior to a new tempo. "As in all effective conducting, tempo changes must be prepared. You execute these preparations most often on the preceding rebound or on a series of afterbeats" (Labuta, p.58).

Labuta (1995) devoted separate sections to the *ritardando* and *ritenuto*, *accelerando*, *subito* tempo change, and *rubato*.

Ritardando and ritenuto   To bring about a *ritardando*, gradually increase the size of the beat pattern while slowing the speed of the baton between beats. That is, concentrate on slowing the rebounds for preparation; the beats will take care of themselves. For a *ritenuto*, you must suddenly slow or stretch the offbeat preparation immediately preceding the ritenuto measure and simultaneously increase the size of beats.

Accelerando   To accelerate the tempo, gradually increase the speed between beats for preparation and conduct a pattern of decreasing size. In a long

accelerando, you may be required to switch into a pattern of fewer beats to accommodate the fast temp. This often occurs in Viennese waltzes and other triple meters where the three pattern shifts to one. (The reverse will happen at a ritardando or allargando.) . . .

Subito tempo change You must use a subito preparatory gesture when a section within a composition requires an immediate change of tempo, for instance, the traditional adagio introduction followed by an allegro in classical style. You execute most subito tempo changes by swinging up with a half-count "and/prep" on the preceding rebound in the tempo of the change. Follow this procedure: think "and-one" in the new tempo while simultaneously putting that tempo into the prior preparatory rebound and initial downbeat with an up-down wrist action. A nod of the head helps secure the new tempo. Use the chin and your physiognomy in general. You may, of course, have the opportunity to execute a full, one-count preparatory beat for the new temp if the original tempo is slow enough or if a rest or caesura intervenes (Labuta, 1995, p. 58).

Labuta (1995) devoted considerable attention to rubato, identifying two different types – " 'push-on rubato', which dives ahead to intensify the phrase or section; and the 'hanging' rubato, which holds back or hesitates to create tension" (p. 59).

To conduct a push-on rubato, you slightly accelerate the tempo, just push it a little, to create agitation and intensity through forced movement to the phrase climax. Then you slacken to the original tempo for a release of tension at the cadence.

To execute the hanging rubato, hold back or stretch an important note or group of notes near the beginning of phrase, and then make a slight accelerando to overtake the original tempo. Intensity is heightened by the initial tenuto or ritenuto (Labuta, p. 59).

Labuta (1995) urged students to reserve extreme *rubato* only for "romantic music or for passages marked *espressivo* and *tempo rubato*" (p. 59). The author also provided a musical excerpt for practice on both types of rubato at the end of the module (Labuta, p. 60).

The following section on accompaniments was primarily concerned with interpretative issues; however, Labuta (1995) did urge students to practice conducting recitatives and cadenzas, "following the free-flowing solo lines" (Labuta, p. 59).

Labuta (1995) assigned conducting activities at the end of the module requiring students to practice tempo changes in a variety of different situations. Fifteen excerpts were also provided in the second half of the text that was primarily focused on tempo changes.

McElheran's (1989) comments agreed with the other authors concerning preparatory gestures and size of the beat pattern. The author's section on tempo was short and informative.

For the most part this is simple and obvious. If the piece accelerates, beat time faster, and the converse. But all conductors should be reminded of a few treacherous points. A fast, large beat is unclear and frenetic; a small, slow beat moves too few inches per second to be of use. Therefore, the size of the beat should be influenced not only by the volume, but also to a certain extent by the

tempo. BE SURE NOT TO USE TOO LARGE A BEAT IN A FAST TEMPO.

In an acceleration, or in a steady tempo when the performers are lagging, our

normal instinct is to use larger motions; this merely adds to the weightiness of the

beat and slows the tempos even more. Enlarging the beat is the way to hold back

racing players or to indicate a slowing down, not a speeding up. Very few

conductors realize this. Remember:

1.   When increasing the tempo or to make the performers catch up, make the

        beat smaller.

2.   When slowing down or to hold people back, make the beat larger

        (McElheran, pp. 42 – 43).

McElheran (1989) also urged students to practice tempo changes in silence, since a

metronome can only dictate one tempo at a time.

The more advanced students practise an increasing amount in silence. This

will develop the ability to keep the music going in their heads, and of course it is

the only way they can practise setting or changing tempos, tempo rubato,

fermatas, etc., without live performers.

It is surprising how few conductors practise in silence. When students are

given final examinations in this manner, it shows whether they can set, maintain,

and change a tempo, or whether they follow the performers (McElheran, p. 62).

McElheran's (1989) comments concerning tempo changes after a fermata were

covered in the author's chapter on holds and dealt with moving from one tempo to

another after a hold (see fermatas or holds). McElheran also discussed tempo changes that

required the conductor to merge patterns, i.e., fast three to three-in-one, four to 2/2 (or cut-time), or the reverse, etc. (see Chapter Four--*Merging Patterns*).

Rudolf (1994) divided tempo changes into two different chapters, one on the *ritardando* and *accelerando*, and the other on changes of meter and tempo.

Rudolf (1994) related beat size to tempo in the same manner as the other authors. Beat size needed to change before and after tempo changes to get the performer's attention.

It is helpful to use a slightly larger beat before a ritardando and a slightly smaller beat before an accelerando.

A quick change in the size of the beat is also very effective for indicating *a tempo*. For *a tempo* after ritardando, use a smaller beat; after accelerando, use a larger beat (Rudolf, 1994, p. 171).

Rudolf (1994) provided a chart that instructed students to wait before continuing on in the pattern when starting a *ritardando* on specific beats in four-, three-, two-, and one-beat times. Piano examples followed, each with a variety of different *accelerando* and *ritardando* markings for students to study, practice, and master. Piano reductions of orchestral excerpts followed with specific examples for instruction and practice, followed by a list of further excerpts for practice.

The following section focused on permanent changes in tempo that required a change in pattern from a four-beat to a two-beat, two-beat to a four-beat, three-beat to a one-beat, one-beat to a three-beat, two-beat to a one-beat, and one-beat to a two-beat (see Chapter Four--*Merging Patterns*).

Rudolf (1994) suggested a specific technique for situations requiring a sudden slow down, but not a stop.

In ritenuto there is no gradual change; one beat is in tempo and the very next is much slower. The beat used for this is in effect a wait on the count without stopping the motion.

This technique is especially useful in accompaniment, where the more or less unpredictable vacillations on the part of the soloist might force the conductor to wait on a certain count. A sudden complete stop would confuse the players, but the flexible ritenuto beat keeps the orchestra under control (Rudolf, p. 183).

Rudolf (1994) included a piano exercise with both a solo and accompaniment part that contained a variety of different *ritenuto* situations for students to practice.

Rudolf's (1994) chapter on changes of meter and tempo focused first on meter changes without changes of tempo, followed by a section on tempo changes with rhythmic relationship maintained, which was primarily interpretative in substance. Accordingly, musical excerpts made up the bulk of instructional material in this section.

The next section concerned change of tempo without rhythmic relationship. Rudolf (1994) first referred students to other material if there was an opportunity to give a preparatory beat. Sudden transitions with no opportunity for a preparation were given the bulk of the author's attention.

However, a sudden transition may leave no opportunity for a preparatory beat. This requires a clear and determined gesture, especially for the first few beats in the new tempo. The conductor must be absolutely sure of the tempo, and lead the players with unmistakable beats. Still, some sudden changes are so difficult

that they can be played satisfactorily only as a result of rehearsing (Rudolf, 1994, p. 290).

Rudolf (1994) followed this information with several orchestral excerpts containing abrupt tempo changes with specific directions for study and practice.

Body Language

Body movement *other* than the hands, arms, and shoulders was studied in this topic. Most often addressed by authors were eye contact and head motion used to aid with preparatory gestures and cues. This topic overlapped with preparatory entrances and cues quite often. Posture and bearing was also mentioned, either in the discussion of stance, or for the purpose of warning against too much unnecessary or superfluous motion.

Green (1997) mentioned other areas of the body very sparingly. An inference could be made, based on the author's physical relaxation exercises at the beginning of the text, that relaxation of the torso while conducting was a prerequisite (Green, p. 4-5). Another oblique reference to the torso occurred when the author discussed an unrhythmic "breathing gesture" prior to an entrance designed to produce a more brilliant *forte* or *double forte* (Green, pp. 61-62).

The eyes were first discussed as an element of the cue, to be used if possible under the right conditions. "If you prefer to 'invite' them to play, turn the palm slightly upward and indicate the entry beat. Make eye contact if possible" (Green, 1997, p. 92). Green also listed the eyes, eyebrows, and head as one of three ways of giving a cue.

3. By the eyes, a lift of the eyebrows, or a nod of the head. This last is used in very quiet passages where anything other than the most subtle of motions would disrupt the mood. These gestures are also used when both hands are already fully occupied with other necessary conductorial gestures (Green, p. 93).

In all other instances Green (1997) focused on the hands, arms and shoulders concerning physical motion as related to conducting. This methodology was very consistent with the author's opening statements. **"Your hands-arms are your technique** in conducting. They speak a very skillful language" (Green, p. 2).

Hunsberger and Ernst (1992) devoted the first section of chapter one to posture and stance.

The foundation of good conducting technique begins with correct posture. A knowledge of how each aspect of posture affects conducting will lead to maximum physical flexibility and will give a general impression of confident leadership and artistic elegance (Hunsberger & Ernst, p. 3).

The authors recommended emphasis on a stance that provided maximum flexibility and comfort in the opening instructions. Hunsberger and Ernst (1992) stated that "slight variations will develop naturally as each person's individual conducting style begins to take form" (Hunsberger & Ernst, p. 3).

- Stand erect with your feet 5 or 6 inches apart, toes pointed slightly outward. This position will provide good balance and allow you to turn comfortably to each side. (Some conductors develop the habit of placing one foot forward, creating a tendency to face one side of the ensemble

more than the other. This presents a somewhat lopsided appearance to the
audience.)

- Keep your knees straight but not locked. Distribute your weight evenly on
both feet.

- Keep your shoulders back, though not uncomfortably stiff or rigid.

- Hold your head high with your neck relaxed. Avoid holding or twisting
your head to one side or the other, as this may produce tension in the neck
and shoulders and possibly cause you to turn the entire body in that
direction.

- When you turn your upper body to face sections of the ensemble, do not
give the impression that your feet are immobile or fastened to the floor.
Change your foot position for a more decisive turn or move (Hunsberger &
Ernst, 1992, p. 3).

Eyes, facial expression, and head movements were all addressed when Hunsberger

and Ernst (1992) discussed cues.

*1. Good eye contact must be established before the preparatory
gesture. . . .*

4. The conductor's facial expression must be positive and supportive. (Many
well-intentioned entrances have been undermined by inappropriate facial
movements or grimaces by the conductor) (Hunsberger & Ernst, p. 45).

Hunsberger and Ernst (1992) divided cues into types – right hand only, left hand

only, head motion, and combinations of right and left hands and head. The eyes were

mentioned prominently in each type. Contact before, during and after each cue was

recommended (Hunsberger & Ernst, p. 46). Later in the text Hunsberger and Ernst (1992) advised that the head could also be used along with any of the cues given by the hands. "A head motion can be used with either or both hands, especially to communicate the breathing rhythm of the preparatory gesture" (Hunsberger & Ernst, p. 47).

Hunsberger and Ernst (1992) were very specific about effective use of the head cue. They also cautioned against improper head motions, excessive head motion, and use of head cues without proper accompanying direction from the hands.

A cue can be given with a nod of the head by turning toward the entering performer, lifting the head slightly as a preparatory gesture, and lowering the head for the entrance beat. Good eye contact must be maintained throughout this process.

A downward-only motion of the head or a quick glance is *not* an adequate cuing gesture. A good cue *must* include a preparatory gesture, preceded and followed by eye contact. Eye contact alone may provide some reassurance – and some conductors do consider this in itself a cue – but it does not provide a complete cue because it lacks preparation and a definite ictus (Hunsberger & Ernst, 1992, p. 47).

Hunsberger and Ernst (1992) also addressed the eyes as an important factor in conducting tempo changes successfully. "Good eye contact with the performers is essential throughout the musical sections surrounding a tempo change" (Hunsberger & Ernst, p.97).

Hunsberger and Ernst (1992) also made several references to use of the mouth and torso to "breathe" with the performers during the preparatory motion.

Give a preparatory gesture and downbeat, inhaling slightly as you raise your hand

through the preparatory gesture. Breathe quietly – do not make a loud gasp.

Breathing along with the preparatory gesture places the conductor in a

sympathetic position with regard to the performers, who will usually breathe on

the preparatory beat. It will also help to avoid rushing on the preparatory gesture

(Hunsberger & Ernst, p. 6).

Reference was also made to breathing during the authors' section concerning

entrances following fermatas that required a break afterward. "To release the fermata,

breathe and give a decisive preparatory gesture (a repeat of the beat on which the fermata

occurred); the performers will release as they breathe with the preparatory gesture"

(Hunsberger & Ernst, 1992, p. 101).

Kohut and Grant (1990) used the term "facial expressions" early in their first

chapter. "The conductor communicates musical ideas visually to the ensemble via hand

gestures and facial expressions" (Kohut & Grant, p. 2). Also early in the first chapter the

authors cautioned against the use of excessive movement.

Showmen can usually get away with visual gymnastics when in front of a superior

professional ensemble; in fact most professional ensembles are capable of

performing adequately, much of the time, without a conductor. Less skilled

musicians, on the other hand, need clean, clear gestures and guidance from a

conductor; they do not need a showman. . . . . Communicate through economy

of means, not excess motion (Kohut & Grant, p. 2).

Kohut and Grant (1990) addressed proper stance along with the "ready position"

arms, hand, and fingers.

Stand with the head and upper body erect and the feet apart, approximately the width of the shoulders, and one foot (usually the left) slightly forward of the other. The goal is to establish good posture and body balance in order to prevent excessive muscular tension, especially in the large muscles of the legs, shoulders, upper back, and neck areas. Dropping the head downward, slumping over at the waist, slouching on one leg – all of these are examples of poor posture to be avoided (Kohut & Grant, 1990, p. 5).

Kohut and Grant (1990) cautioned students to review sections in the text concerned with proper stance, and positions of the arms and hands with care.

They *[sections in the text concerning proper stance]* deal with the very foundation of good conducting technique. Excessive tension in the arms or shoulders due to poor body balance, and beat patterns with the elbows too low or high are the most common problems of beginner conductors (Kohut & Grant, p. 5).

Later in the text, Kohut and Grant (1990) added additional cautions concerning stance during their discussion on cues, involving shifting the body unnecessarily in order to face players, and excessive movement of the body.

A conductor problem related to cuing is shifting the entire body to the left when mainly the left side of the ensemble is performing or shifting the entire body to the right when mainly the right side is performing. When done to extremes, the opposite side of the ensemble is obliged to look at the conductor's back and can no longer clearly see the beat. Make it a rule always to stand facing front and center with the feet apart and one foot slightly forward of the other for good body balance. If you feel a need to turn slightly to the left or right, turn the upper body

only at the waist but keep the feet in place. This solves the problem of one side of

the ensemble not being able to see the conductor's beat. Finally, don't bend the

knees, as in crouching down for a soft dynamic. It looks bad from the audience's

view. Worse yet is to bounce up and down at the knees or bob the head up and

down in time to the beat. Such annoying distractions should be avoided (Kohut &

Grant, p. 45).

Kohut and Grant (1990) addressed breathing with musicians during directions

about the "preparatory-downbeat" sequence.

It is also a good idea for the conductor to breathe with the singers or

players. Open the mouth and inhale at the very beginning of the preparatory beat;

exhale right on the downbeat. This helps insure that everyone is thinking and

functioning together (Kohut & Grant, p. 10).

Later in the text, Kohut and Grant (1990) reinforced the value of breathing with

the ensemble when discussing causes of poor attacks. "The conductor's opening his or

her mouth and breathing along with the performers can do much to help insure good

breathing and correct hand movements resulting in good attacks" (Kohut & Grant, p. 12).

Kohut and Grant (1990) recommended breathing with entering musicians again

when discussing attacks occurring after the downbeat. "As an additional aid, we

recommend breathing during the preparatory beat with the performers. If the conductor

finds it difficult to coordinate his or her breathing with the hand gestures, then the

performers will probably find it equally difficult" (Kohut & Grant, pp. 47-48).

Good eye contact was also addressed at the beginning of discussion focusing on

the preparatory-downbeat sequence.

Before practicing the actual preparatory-downbeat sequence, first establish

an authoritative stance and make direct eye contact with your ensemble. Do this

by bringing your arms up to ready position, standing still and looking at everyone

in the ensemble. This will help you make sure that everyone is ready and

concentrating so that a good attack is possible. This is also the time when you

need to assert yourself visually as the leader of your ensemble (Kohut & Grant,

1990, pp. 9-10).

Kohut and Grant (1990) also reviewed stance, eye contact, and breathing relative

to the preparatory-downbeat sequence at the end of the chapter (pp. 14-15).

Head cues and eye contact were also discussed by Kohut and Grant (1990) during

their section on cuing. The head cue could be used separately or in conjunction with the

hands.

The head cue is most often used in softer passages where use of either hand would

be disruptive to the mood or character of the music. The head cue is also

sometimes used in conjunction with the left or right hand for greater emphasis

when needed (Kohut & Grant, p.44).

Kohut and Grant (1990) considered eye contact the single most important factor

in cuing. Sufficient time for musicians to respond to eye contact was also important.

Although not mentioned until now, the eyes are the most important factor

in cuing. Cues given without good eye contact are essentially worthless.

Establishing eye contact two beats before the cue itself in a slow piece should be

sufficient. In a fast two-pattern, at least two measures' time may be necessary. Be

careful not to establish eye contact too soon, however, since the extra waiting can create needless performer anxiety (Kohut & Grant, p. 44).

Kohut and Grant (1990) later focused on facial expression and "communication with the eyes" in the their chapter on advanced techniques.

There can be no doubt that facial expression has a direct impact on a conductor's overall effectiveness (or lack of it). The conductor with a cold, expressionless "stone face" can never be successful no matter how good his or her manual technique may be. Judicious use of appropriate facial expression, therefore, is an integral part of the conducting art, especially from the standpoint of musical expression (Kohut & Grant, p. 68).

Kohut and Grant (1990) suggested that conductors have a thorough knowledge of the score before "acting out" moods to be conveyed. The use of mental imagery based on past experiences was also suggested. "Put yourself in the picture; try to feel the part" (Kohut & Grant, p. 68).

Kohut and Grant (1990) stressed eye contact, along with facial expression, as an extremely important element of communication. "To conduct is to communicate. At the most basic level conductors communicate with hand gestures. At a more artistic, musical level they also communicate via facial expression and particularly the eyes" (Kohut & Grant, p. 69).

Kohut and Grant (1990) also quoted an interview of Stokowski in which the conductor stressed the importance of the eyes in communication. Additionally, they also pointed out the human tendency not to trust someone with whom it is hard to make eye contact. "At the very least we become frustrated because of the lack of direct eye contact.

Therefore, do not neglect the use of good eye contact in conducting. It is essential to good communication between conductor and performers" (Kohut & Grant, p. 69).

Labuta (1995) addressed posture and stance early in the text during discussion of the preparatory position assumed by the conductor prior to beginning to play. "Stand erect; balanced, with feet slightly separated; and poised, yet relaxed, not tense" (Labuta, p. 7).

Visual contact was also mentioned in the same section. "Maintain visual contact through the downbeat" (Labuta, 1995, p. 7). Exercises at the end of the module advised students to check their preparatory positions with a mirror.

Labuta (1995) agreed with the other authors concerning use of a breath during the preparatory motion.

The preparatory beat is one extra beat (sometimes one-half beat) that precedes the first beat of music. It is a breathing beat. You should always inhale when you expect the musicians to breathe. Their response seems almost instinctive. Even strings and percussion will breathe with you to achieve greater precision and expression. A preparatory gesture, then must precede every initial entrance and every resumption of the musical line (Labuta, p. 8).

Labuta (1995) reinforced the same breathing recommendation concerning fermatas requiring a "breath pause." "When the hold requires a breath after the release, you should use a breathing or phrasing gesture" (Labuta, p. 36).

Later in the text, Labuta (1995) added facial expression and head motion as prerequisites for a good preparatory motion.

The one-count preparation must also convey the exact tempo, dynamic level, and style of the music to follow. The conducting gesture consists of more than arm movement, however. It includes inhalation, physiognomy (facial expression), and chin motion (subtle head nod) on the beginning upbeat, and it should radiate tempo and expression (Labuta, p. 16).

Labuta (1995) also agreed with the other authors in stressing the use of head motion and eye contact when giving cues.

You can cue with the left hand, the baton, or the head. Determine the type of cue to use by the character of the music, the location of the musicians being cued, and the number of instruments or parts entering. Eye contact is essential for all cues. Look at the entering performers before and during the cue (Labuta, p. 43).

Labuta (1995) described the head cue as more subtle and effective for individuals and small sections.

To affect a head cue, look at the players or singers, and give an up-down, ready-go motion of the chin. With eye contact and breathing, the well-timed nod of the head toward an incoming soloist or section is the most subtle, effective device for individual and small section entrances (Labuta, p. 44).

Labuta (1995) mentions the head again in the module concerning tempo changes - specifically the *subito* tempo. "A nod of the head helps secure the new tempo. Use the chin and your physiognomy in general" (Labuta, p. 58).

Finally, since Labuta's (1995) text is a competency-based text, the author included eye contact and proper use of the head as part of one of the competencies listed in the

back of the text. "**10)** Demonstrate cuing gestures with the left hand, baton, and nod of head, with eye contact and preparation for each" (Labuta, p. 306).

McElheran (1989) addressed posture and "mannerisms" as separate topics to be carefully considered. Most of the author's instructions focused on eliminating unnecessary movement.

As the performers cannot see what you do from the waist down but the audience can, confine all movements to above the waist. Keep your feet together and still. . . .

There is no excuse for bending, stooping, or knee bends. They may make the conductor feel that he is doing a great job, but they are merely distractions (McElheran, p. 15).

McElheran (1989) suggested that someone close to the conductor appraise them when disturbing "mannerisms" crept into their conducting. He also admonished conductors to "keep your jacket buttoned or it will out-conduct you" (McElheran, p. 16).

Though McElheran (1989) was consistent in training the right hand first as the most-used element in beat patterns and cuing, the author quickly referred to the eyes and head when cues were discussed. "Look at them and put a little more emphasis on the beat, accompanied by possibly a rise and fall of head" (McElheran, p. 48).

McElheran (1989) later focused on the eyes as fundamentally important to the cue.

ALWAYS LOOK AT THE ENTERING PERFORMERS. Never cue with your head in the score. Look up, even if you never find the place again. Keep looking at them until the entrance is completed. Some conductors look away at the

last minute in a manner which gives performers a let-down feeling (McElheran, p.

49).

McElheran (1989) did, however, mention that the conductor might want to be

aware of any players who were so nervous that cues only hindered their ability to play.

"Many a brass player is so nervous that looking at him causes him to go to pieces

completely" (McElheran, p. 49).

Beyond using the eyes for the purpose of cuing, McElheran (1989) felt strongly

that eye contact should be a constant and ongoing process with musicians during

rehearsals and performances if musicians were expected to look frequently at the

conductor. "The conductor, on his part, must look at the performers almost constantly.

Therefore, from the earliest stages of using a score he must train himself to look up at an

imaginary orchestra, band, or chorus every few seconds" (McElheran, p. 61).

McElheran (1989) disagreed with the authors concerning the degree of importance

attached to facial expression. His observations of Stokowski directly conflicted with

Stokowski's interview as quoted by Kohut and Grant (1990).

Perhaps the writer is less concerned about face because of his admiration

for Stokowski, whom he has watched from the front during several concerts. The

maestro's face never moved a muscle, his expression never changed. The music

was shaped just with his arms and hands (McElheran, p. 59).

Further, McElheran (1989) cautioned conductors not to "grimace."

In moments of intensity, some conductors make wild facial grimaces. These are

disturbing to the performers and actually make it difficult for a singer or wind

player to keep his own jaw and neck properly relaxed. . . . *It is much worse to lose your rapport with the group than to lose your place* (McElheran, p. 59).

Later in the text, McElheran (1989) encouraged a synthesis of movement, including the face, in order to "mould the music" to achieve the musical intent of the composer.

> Mechanical clarity is not enough. The conductor must constantly remember to "mould the music" with his actions, somewhat as though he were shaping clay. Each motion should portray in visual terms what he feels the music should sound like. If it dances, beat patterns are not enough; his arms, his face, even his head and shoulders must also dance. If it is somber and sustained, all his motions must contribute to this mood (McElheran, p. 83).

Rudolf (1994) wasted no time in mentioning the eyes as an extremely important component of conducting during his introduction. "The technique of conducting involves the use of the right arm in wielding the baton, the left arm in lending support, and the eyes as a means of communication" (Rudolf, *xv*).

Rudolf (1994) began immediately to train the eyes to look at the player by instructing students to practice looking at students in the class when preparing to begin. "*Since it is a good habit for the conductor to watch his players you should always memorize the first few bars before starting*" (Rudolf, p.7).

Rudolf (1994) mentioned facial expression in the section concerned with sustained tones –particularly instances requiring a dramatic change in tempo during the note. "If the forearm has sufficient intensity and the facial expression is convincing, you can indicate

the crescendo in example 21.14 *[Weber, Overture to Der Freischütz, mm. 1 – 4]* with

small baton gestures even without using the left hand" (Rudolf, p. 275).

Rudolf (1994) integrated facial expressions into required conducting gestures when

discussing the "shaping" of the melodic line.

You cannot express the whimsical charm of example 19.29 *[Beethoven,*

Symphony No. 1, fourth movement, mm. 1-8] by academic time beating. Every

aspect of the conductor's appearance is important – for instance, facial

expression, variety in the beat. Here again, every player must be inspired to feel

like a soloist and to be completely in the music (Rudolf, p. 279).

Rudolf (1994) addressed the conductor's general appearance later in the text with

an admonition to control physical gestures.

Control of physical gestures, posture, and movements, necessary to everyone

who appears on a public platform, is especially important for the artist, because

his poise and ease of movement not only impress the public but – and this is far

more significant – also affect the artist's own performance (Rudolf, p. 307).

Rudolf (1994) believed that if conductors were musically prepared and had

confidence in their technique that they would overcome "idiosyncrasies such as stamping

the feet, wandering about the podium, moving the body unnecessarily, and making

grimaces" (Rudolf, p. 307).

Rudolf (1994) focused on the eyes as "an invaluable means of maintaining

personal contact between the conductor and the players and should be used as much as

possible, while a minimum amount of time is spent in looking at the score" (Rudolf, p.

308). Further, Rudolf felt that the eyes expanded upon the arms in instructing the players

as to the mood and tone of the music. "Not only the preparatory gesture but the way you look at a player can communicate in advance what kind of expression you expect" (Rudolf, p. 309).

Rudolf (1994) stressed that knowledge of the score would allow the conductor to focus more attention with the eyes on players. The author agreed with McElheran (1989) when cautioning about staring at certain players prior to a "tricky passage."

Rudolf (1994) focused on the eyes again when addressing the topic of cuing. The eyes were the author's first choice as a cue.

> Most of the time, the best way of cuing in your players is to look at them. Turn your eyes toward the players one count in advance in moderate tempo, and about two counts in fast tempo. Using your eyes is best for two reasons: First, you should not use more motion than you need in conducting; second, the expression of your eyes and your general facial expression can tell the players more about your intentions than fancy hand waving (Rudolf, p. 314).

Finally, Rudolf (1994) addressed eye contact as extremely important for conductors in the pit if conducting opera orchestras.

> Eye communication, whose importance has come up repeatedly, is of special significance in opera conducting. . . . This does not imply that the orchestra takes second place. Conductorial skill requires constant awareness of all happenings on stage and in the pit. Quick glances directed to the musicians, together with efficient stick technique, assure orchestral control (Rudolf, p. 349).

Endnote for Chapter Five

[1] Green (1997) stated that Nicolai Malko identified and named this gesture.

CHAPTER VI

SUMMARY; CONCLUSIONS

Baton

Baton Grip

Two grip styles clearly emerged, each with minor variations. Only one author, Green (1997) recommended both grips. Kohut and Grant (1990) recommended one grip style and another grip with some characteristics of both styles.

Baton Grip Descriptions

The first grip style placed the ball of the baton against or into the palm of the hand with the fingers wrapped around the baton. McElheran (1989), Green (1997), Kohut and Grant (1990), Labuta (1995), and Rudolf (1994) recommended this grip. Green, who recommended both grips, called this grip the "basic" grip (p. 22). Hunsberger and Ernst (1992) felt this grip did not allow the hand to pivot properly and encouraged undesirable arm movement. All authors cautioned against too much tension in this grip.

The second grip style placed the ball of the baton between the thumb and first two fingers instead of the palm of the hand. Authors who recommended the second grip were Hunsberger and Ernst (1992) and Green (1997). Green labeled this grip the "light" grip. Hunsberger and Ernst discussed several varieties of baton grips, including their two "basic" grips, but the one common factor in all of their recommended grips was that the ball of the baton was consistently placed between the thumb and the first two fingers (Hunsberger & Ernst, pp. 31-33). Kohut and Grant (1990) portrayed a second grip that

238

left the ball of the baton in the palm of the hand but moved the fingers back toward the

palm in a more curved position similar to placement of the fingers in the "lighter"

position (p. 36).

Placement of Introductions to the Baton

No clear consensus was reached concerning the proper time to introduce the

baton. Labuta (1995), McElheran (1989), and Rudolf (1992) introduced the baton prior to

any physical exercises or baton patterns. Green (1997) covered some preliminary or

warm-up exercises prior to introducing the baton. Hunsberger and Ernst (1992)

introduced the baton after basic exercises and the four-, three-, and two-patterns. Kohut

and Grant (1990) waited until after preliminary and warm-up exercises *and* all four basic

beat patterns before the baton was introduced.

<div align="center">Beat Patterns</div>

Introduction of Beat Patterns

Authors reached a consensus to teach beat patterns in two groups. They also

agreed on the order of introduction of those two groups (see Table VI – 1). They did not,

however, agree concerning order of patterns within the two groups.

The basic patterns were the first group of patterns introduced. Hunsberger and

Ernst (1992), Kohut and Grant (1990), and Rudolf (1992) introduced the basic patterns in

four, three, two, and one order. Green (1997) reversed the three- and four-patterns, thus

the order was three, four, two, and one.

Labuta (1995) and McElheran (1989) introduced basic patterns in one, two, three,

and four order. Since no exercises followed until all of the patterns had been introduced

and the following exercises represented a random sequence of patterns, the inference that

the conducting teacher would choose the order of patterns and exercises to be studied could be safely assumed.

Divided patterns (divided-four, divided-three, divided-two, six, etc.) and asymmetrical patterns (five, seven, etc.) were also grouped together, though the choice of order varied widely (see Table VI-4). Divided patterns break down beats into smaller *equal* divisions; i.e. four divided into eight *or* twelve, two divided into four *or* six, three divided into two threes *or* three twos, etc.

Asymmetrical patterns contain uneven units, i.e. five (2+3, 3+2, 2+2+1) etc., seven (3+4, 4+3, 2+2+3) etc. Asymmetrical patterns can also be formed by dividing larger, usually equal, units into unequal smaller units, i.e. eight (2+3+3, 3+3+2) etc., nine (2+2+3+2, 3+2+2+2) etc.

Though no agreement was evident in order of introduction of divided and asymmetrical patterns, authors of all six texts noted the similarity in beat direction and ease of modification in order to create different divided and asymmetrical patterns. Four of the six texts, Green (1997), Hunsberger and Ernst (1992), Kohut and Grant (1990), and McElheran (1989) actually used this method of instruction. The other two authors, Labuta (1995), and Rudolf (1994), approached each pattern separately, though they also noted the similarity of beat direction. For the order of divided and asymmetrical pattern introduction see Table VI – 4.

Table VI – 1

Author Preferences for Grips, Introduction of Pattern Groups

Author → Description ↓	*Green*	*Hunsberger & Ernst*	*Kohut & Grant*	*Labuta*	*McElheran*	*Rudolf*
"Basic" Grip	√		√	√	√	√
"Light" Grip	√	√				
"Other" Grips		√	√			
Baton Introduction Sequence → (Baton/Exer/Patterns)	2nd (EBP)	3rd (EPBP)	3rd (EPB)	1st (BEP)	1st (BEP)	1st (BEP)
Basic Pattern Intro (Order) →	1st (3421)	1st (4321)	1st (4321)	1st (1234)	1st (1234)	1st (4321)
Div/Asy Pattern Intro (Order) →	2nd (65D7)	2nd (D657)	3rd (57D6)	2nd (D657)	2nd (567D)	2nd (6D57)
Melded Patterns Introduction	3rd	3rd	2nd	NF*	NR#	NR#

* - Not observed in the text.
# - Not recommended.

Only three texts contained melded patterns for study. Green (1997), and Hunsberger and Ernst (1992), both introduced melded patterns last of all the patterns. Kohut and Grant (1990) introduced melded patterns immediately following the basic patterns.

Two authors, McElheran (1989), and Rudolf (1994), did not recommend melded patterns for any reason other than tempo or meter changes, i.e. three-to-one, common-time to cut-time, etc. Labuta (1995) did not address the subject, other than to mention that conductors should be consistent if they wished to conduct only downbeats during accompaniments (p. 59).

Though the authors all modified the patterns for stylistic purposes, that topic will be discussed later in the chapter – see *expressive gestures.*

Four- and Three-patterns

Four- and three-patterns can be discussed together because, almost without exception, all authors applied the same principles and directions to both patterns. Authors also made many general conducting points during discussions of the four- and three-patterns that were later applied to all patterns.

All authors agreed on the basic directions of the four-pattern (down, left, right, up), and the three-pattern (down, right, up). All six texts included focal planes or baselines as a point of reference in both patterns.

Three types of pattern "shapes" emerged, all of which related to the baseline (see Table VI – 2). Two of the six texts, Labuta (1995), and McElheran (1989), placed all beats on the baseline. Labuta and McElheran both stressed the downward motion of each beat, though beat one was the most prominent, so that players could readily anticipate the pulse.

Two of the texts, Green (1997), and Kohut and Grant (1990) – 5d, placed one, two, and three on the baseline with beat four slightly above the baseline. Note that Kohut and Grant portrayed two different "preferred" patterns.

Three texts, Hunsberger and Ernst (1992), Kohut and Grant (1990) – 5c, and Rudolf (1994), placed beat one significantly lower than the baseline, with beats two and three on the baseline and beat four (or the last beat) slightly above the baseline. Note also that Green (1997), Hunsberger and Ernst, and Kohut and Grant, all included alternate

types of four-patterns, some of which matched the other authors' recommended

diagrams.

Table VI – 2

Ictus Points in Recommended Four- and Three-Patterns

Author → Description ↓	Green	Hunsberger & Ernst	Kohut & Grant	Labuta	McElheran	Rudolf
Baseline Ictus (All beats)				√	√	
All beats on baseline except Last	√		√ (5d)			
Lowered downbeat (Below baseline)		√	√ (5c)			√
Ictus (1, 2, 3) at Extreme Beat points	√ 4-pattern	√ 4-pattern	√ Angular	√ V shape		√ Staccato
Ictus flows through beat points other than d'beat			√ Legato	√ Ushape/ Staccato	√	
Other ictus placement						√
Provided alternate patterns		√	√			

Two schools of thought concerning placement of the ictus of beats two and three

relative to the four-pattern also emerged. Both schools of thought placed beat one at the

farthest point of the initial downward motion. Further than that, however, one viewpoint

also placed the ictus of beats two, and three at the farthest point in the pattern *away* from

the center of the pattern. Beat four occurred as the baton either came back toward the

center to indicate another ictus or was inferred as the baton flowed upward to prepare for the downbeat of the next measure. Authors whose patterns displayed this model were Green (1997), Hunsberger and Ernst (1992)– both patterns, Labuta (1995) – "V" shaped pattern, and Rudolf (1994) – *staccato* patterns.

The other school of thought, again, placed beat one at the farthest downward point in the pattern, followed by motion *through* beats two, three and four. The baton carried through beats two, three and four with looping or bouncing motions such that the ictus could not be observed as the furthest point away from the focal point of the pattern. Authors who displayed this type of pattern were Kohut and Grant (1990) – two models; Labuta (1995) – "U" shaped and *staccato* models; and McElheran (1989). Hunsberger and Ernst's' (1992) *legato* three-pattern diagram (p.10) did not indicate the beat points at the furthest point away from the center of the pattern, even though the authors' instructions concerning four-patterns clearly recommended otherwise (p. 9).

Rudolf's (1994) neutral-*legato* three- and four-patterns indicated both a flowing motion through the ictus at beats two and three *and* distinct stopping points further away from the center that did not coincide. Beat four of the four-pattern occurred as the baton flowed upward to begin the following downbeat. Rudolf's *staccato* patterns, however, *did* place the ictus at the outermost point of the pattern.

Labuta (1995) specifically addressed pattern diagrams and lamented the fact that many conducting patterns did not correctly display the rebound motion and ictus points.

> Many traditional conducting diagrams are misleading because either they
> do not depict the rebound from the point of beat or they place the number

representing the point of beat at the wrong location, usually at the end of the rebound (Labuta, p. 15).

Another point about which all authors agreed was that a rebound, or bouncing motion, of some type was required following beat one. Rebounds for beats two, three, and four corresponded to the authors' placements of beats on or below the baseline. Since McElheran (1989) and Labuta (1995) placed all beats on the baseline, *all* beats rebounded, or bounced, significantly. Green (1997) was another author who portrayed all beats with a rebound motion - though the last beat of the measure (four or three) was placed *above* the baseline. The other authors indicated the final beat in the measure as part of the upward "sweep" of the baton after three.

Two-patterns

The two-pattern represented the largest group of different gestures concerning a single pattern. The fact that a pattern with only two beats could be diagramed and taught in so many ways, more even than patterns with many more beat indications, was surprising. In fact, the only characteristics all of these gestures had in common were that beat one came down and beat two eventually came up.

As can be observed from Table VI - 3, all authors advocated the "rigid takt" two-pattern for faster tempi. Whether the motion should be straight up and down (Hunsberger and Ernst, 1992, p. 19), or contain a minute bounce (McElheran, 1989, p. 23) was not agreed upon.

All authors except McElheran (1989) taught the "L" shape pattern, in which the motion of beat one curved to the right of the conductor before returning back along the

same path. When using this pattern, all authors also cautioned against an exaggerated two that could be confused by players as a downbeat.

Table VI - 3

Recommended Two-patterns

Authors→ Pattern Shape↓	Green	Hunsberger & Ernst	Kohut & Grant	Labuta	McElheran	Rudolf
Rigid Takt (↓↑)	√	√	√ Light	√	√	√
"L" Shape	√	√	√	√		√
"Looping" 2 motion	√ Expressive	√	√	√	√	
Provided additional patterns	√	√	√	√		√

All authors except Rudolf (1994) taught the "looping" pattern, in which a looping motion occurred following beat one. All authors except McElheran (1989) provided additional two-patterns.

One-patterns

One-patterns were unanimously presented as straight up-and-down motions. A few minor variations were noted. Hunsberger and Ernst (1992) also included circular motions that were useful for more *legato* style (p. 36). Rudolf (1994) included several one-patterns in which the up-and-down motion curved to the right. Rudolf stated that this variation on the one-pattern was helpful in "3-time; when that *[conducting in three]* is not desired" (Rudolf, pp. 64-65).

Additionally three authors, McElheran (1989), Rudolf (1994) and Labuta (1995) used the introduction of the one-pattern to discuss waltzes in three that were often

conducted "one-to-a-bar." On this occasion all authors discussed the "melding" of the

three-pattern into a one-pattern. As noted before, McElheran (1989), Rudolf (1994), and

Labuta (1995) did not recommend the use of the melded pattern for any purpose other

than the transformation of three into one or common-time into cut-time.

Divided and Asymmetrical Patterns

Divided patterns proved to be exactly as their names indicated – a divided version

of the most closely related basic pattern. Asymmetrical patterns were treated as divided

patterns with a beat either missing from or added to a symmetrical divided pattern.

Divided and asymmetrical pattern order of introduction is listed in Table VI – 4.

As can be seen from reviewing Table VI – 4, little agreement was reached

concerning the overall sequence of introduction of divided and asymmetrical patterns,

though authors did group some patterns together for various reasons. Four of six texts

introduced the divided four-, three-, and two-patterns together. Green (1997) referred the

student forward in the text to additional two-patterns before a divided two-pattern could

be observed (p. 153). Rudolf (1994) chose to introduce the divided three-pattern with the

9/8-pattern, since both patterns represented different divisions of three. Most of the

authors chose to introduce the five- and seven-patterns together. McElheran (1989)

introduced patterns one through seven in sequence, thus six was between five and seven.

McElheran's fast five- and seven- patterns followed quite later in the text and were

grouped together (pp. 114 - 115). Hunsberger and Ernst (1992) introduced the other

asymmetrical patterns between the five- and seven-patterns.

Table VI – 4

Order of Divided and Asymmetrical Pattern Introduction

Author → Pattern ↓	Green	Hunsberger & Ernst	Kohut & Grant	Labuta	McElheran	Rudolf
Divided 4	3	1	8	3	6	2
Divided 3	2	2	7	2	5	6
Divided 2	11*	3	6	1	4	3
Slow 6/8	1	4	9	4	2	1
Slow 5/8	6	7	1	7	1	7
Slow 7/8	8	8	2	8	3	9
Fast 5/8	7	10#	3	9	9	8
Fast 7/8	9	11#	4	10	10	10
9/8	4	5	10	5	7	5
12/8	5	6	11	6	8	4
Other Asymmetric Patterns	10	9	5	11	11	11

* - Referred to early in the text on two-patterns, but the divided two-pattern was actually introduced eleventh in sequence shown (Green, 1997, p. 153).

\# - No patterns shown, but written explanations and exercises requiring fast five- and seven-patterns using modified two- & three-patterns were introduced in the sequence indicated in Table VI – 4 (Hunsberger & Ernst, 1992, p. 104-108).

In fact, the only area of agreement between all six texts occurred with the

introduction of 9/8 and 12/8. The 9/8- and 12/8-patterns were always paired together.

With the exception of Rudolf (1994) the 9/8-pattern was the first of the pair to be

introduced.

Physical Movement

Warm-up and Preparatory Exercises

Little agreement could be found concerning the types or length of exercises used

for the purpose of warming up or preparing to conduct. Four of the six texts, Green

(1997), Hunsberger and Ernst (1992), Kohut and Grant (1990), and Rudolf (1994), did,

however, provide a significant number of exercises. Labuta (1995) and McElheran (1989)

provided very few exercises, though both authors stressed the importance of a flexible

wrist and the need to stay relaxed.

As can be seen from Table VI – 5, emphasis on the use of warm-up and

preparatory exercises split into two separate groups. Note that though all authors stated

that relaxation was important, only Green (1997) and Kohut and Grant (1990) actually

specified exercises with the stated purpose of relaxing muscles and reducing tension.

All authors universally agreed on the importance of wrist flexibility and provided

at least one exercise for the purpose of relaxing and developing the wrist. Similarly, all

authors except McElheran (1989) provided specific exercises for the left hand for the

purpose of developing left and right hand coordination. McElheran encouraged students

to practice doing independent activities with the left hand, such as turning pages, but did

not provide any specific exercises for left hand development.

Table VI – 5

Warm-up and Preparatory Exercises by Type

Authors→ Exercises↓	Green	Hunsberger & Ernst	Kohut & Grant	Labuta	McElheran	Rudolf
Relaxation	√		√			
Wrist/Hands	√	√	√	√	√	√
Muscle/neural Conditioning	√	√	√			
Posture/ Stance	√	√	√			
Left Hand	√	√	√	√		√

Preparatory and Cutoff Motions

Preparatory motions were introduced and discussed by all authors early in the texts. Four of the six texts, however, did little more than introduce concepts for the purpose of allowing the student to begin on the basic beat patterns. Green (1997) and Labuta (1995) introduced the preparatory motion early in the texts and also addressed the preparatory motion on other beats in the measure in adjacent sections of the text. Hunsberger and Ernst (1992), Kohut and Grant (1990), and Rudolf (1994) introduced only the downbeat motion early in the text and then waited until some other skills had been mastered before addressing preparatory motions for beats other than the downbeat.

McElheran (1989) briefly addressed downbeat motions prior to referring students to chapter fourteen in the text, which was the chapter that addressed "starts and stops" in detail. McElheran was adamant that starting and stopping was an advanced technique that should be addressed in detail only after the student had mastered most of the beat patterns, cuing, and the left hand (p. 64).

Setting aside the difference in the sequence of introduction, authors achieved a significant level of agreement concerning the technique involved in the preparatory motion.

All authors agreed that the preparatory motion for any note starting on a count should begin on the count prior to that note, i.e., the preparatory motion for count one began on the last beat of the previous measure, the preparatory motion for count two began on one, etc. While several authors immediately mentioned the rare exception to that rule with an unusual excerpt, the consensus was clear.

Additionally, authors also agreed that when a passage started on a fraction of a beat other than the downbeat, that the same rule would apply to the beginning of the beat prior to the entrance, thus an eighth note entrance pickup beginning after count four would be prepared as though the note started on count four. Green (1997) called this the "Gesture of Syncopation (GoS)" (p. 52).

Some notable exceptions by authors to their own "one-beat" rule must also be mentioned. Several authors recommended that a two-beat preparation be used for particularly difficult entrances at the beginning of some pieces in which the tempo or complexity of the music was of such a challenging level that the ensemble could not enter with complete confidence with only one beat of preparation.

Additionally, pickup entrances that were extremely short (a sixteenth or shorter) could also be given as though they did not exist. Players could then "anticipate" the downbeat with the pickup note.

Further, authors consistently provided written instructions and diagrams that required an upward motion for *every* preparatory beat, no matter which beat was being prepared. A downward motion was also recommended for the movement following the preparatory motion. Therefore the *"upward, downward"* motion commonly seen with a downbeat was to be repeated – even though the lateral direction of the baton continued to adhere to the prescribed beat pattern. The only minor exception to this rule was Rudolf (1994), whose preparatory motions started with a small downward motion to the baseline before swinging upward with the larger preparatory motion.

After the preparatory motion was completed authors dealt with the actual beginning of sound in one of two ways. Authors whose downbeats occurred on the

baseline stressed a consistent rebound or bouncing point on the baseline. Authors whose downbeats occurred below the baseline stressed a "clicking" or "tapping" motion, once again, for the purpose of indicating a definitive starting point for the beat. Several authors, Green (1997) and Labuta (1995), desired both a baseline downbeat and a "tapping" or "wrist click" motion. Though terminology was certainly not consistent, authors repeatedly described the ictus on the downbeat as some type of definitive motion. Authors used the following terms listed in Table VI-6 to describe that motion.

Table VI-6

Authors' Descriptions of the Physical Downbeat

Author	*Description*	*Page*
Green (1997)	"tap"	p. 10
Hunsberger and Ernst (1992)	"downbeat ictus"	p. 7
Kohut and Grant (1990)	"*downward* snap"	p. 8
Labuta (1995)	"wrist *flick*"	p. 9
McElheran (1989)	"bouncing"	p. 19
Rudolf (1994)	"clicking"	p. 8

McElheran (1989) was the only author who did not use a descriptive term for the physical downbeat other than terminology already used by the author to describe motion in general.

Cutoff gestures recommended by authors were slightly more varied. Almost all variations had to do with dynamic level, style, or the beat on which the release was to be

executed. The actual physical motions recommended were only two in type – either a looping motion in which the release occurred as the loop completed, or a movement down and up at the point of release.

Authors who discussed preparatory motions in detail early in the texts, Green (1997) and Hunsberger and Ernst (1992), also discussed cutoffs (or releases) in detail. Green listed six different variations (p. 14) and Hunsberger and Ernst listed seven different variations (p. 39–40) all of a "looping cutoff".

Kohut and Grant (1990) also used the "looping cutoff" (p. 13-14), though the authors also noted that a "checkmark" release used for phrase endings would be taught later. In fact, later discussion on releases focused on other ways to indicate looping cutoffs. The phrase release cutoff was also described, but the authors suggested that the student copy the gesture from the conducting teacher (Kohut and Grant, p. 52).

Labuta (1995) also initially described the looping cutoff, to which he added a "flick of the wrist" (p. 10). Labuta also noted that the great advantage of the looping cutoff was that the baton and hands logically ended back up where they started in place to continue in the pattern.

McElheran (1989) did not advise a looping motion, which he described as a "written 'e' motion." Instead, a simple cut in the pattern, described as "up-and-down" was recommended (p. 73). Rudolf (1994) also advised a quick flick of the wrist to indicate releases in general, but also provided several other types of releases, none of which involved the loop (pp. 191-197). Rudolf also recommended that cutoffs only be used after a sustained note and stated, "not every sustained note followed by a rest needs a cutoff" (p. 191).

Cues and the Left Hand

Cues and the left hand were introduced in adjacent parts of the texts by every author except McElheran (1989). McElheran introduced the left hand, followed by a chapter on *dynamics, accents, phrasing, tempo, and character*, before cues were discussed. Authors generally agreed on types of cues and when to use them. The single factor quoted by every text was the importance of eye contact prior to the cue if at all possible. The only exception was in the case of rare players who became more nervous with eye contact. See Table VI-7.

The fact that several authors did not specifically designate the eyes or the head as a separate type of cue did not in any way mean that they were not to be used. Instead, all authors routinely specified that eye contact be made prior to the cue and that facial expressions should be indicative of the entrance to be performed.

Table VI-7

Recommended Cues

Authors→ Cues ↓	Green	Hunsberger & Ernst	Kohut & Grant	Labuta	McElheran	Rudolf
Right hand	√	√	√	√	√	√
Left hand	√	√	√	√	√	√
Eyes only	√		√			√
Head cue	√	√	√	√	√	√
Combination cues	√	√	√	√	√	√
Prior eye contact	√	√	√	√	√	√

Much more relevant information can be gained from the authors when situations in which cues were necessary were the focus of discussion. See Table VI-8.

Situations under which to cue were described in great detail by some authors and not by others. Green (1997) listed ten situations under which cues were appropriate. None of the other authors added any new situations and several did not address some of Green's examples, choosing to give musical excerpts requiring the student to choose which entrances should be cued – Labuta (1995) and Hunsberger and Ernst (1992). Beyond McElheran's (1989) initial instructions regarding the cue, the author stated that cues could even be given when the conductor had "nothing more important to do" (McElheran, p. 49).

Rudolf (1994) presented a problem because he defined the cue as a type of preparatory gesture. In the section on cues, Rudolf only advised that the eyes be used for most cues (p. 314). Once the author used the combination of hands, head, and eyes, he referred to cues as preparatory motions, which the author felt were related to the cue.

Additionally, once the cue involved the hands and conveyed style and interpretation, the cue became a preparatory gesture (Rudolf, p. 316). Rudolf consistently instructed that both hands, head and eyes act in a manner to bring about entrances during many of the excerpts throughout the text, once again, without using the term "cue," though his instructions were often exactly the same as the other textbook descriptions of cues.

Table VI-8

Cue Situations

Authors→ Cue Situations↓	Green	Hunsberger & Ernst	Kohut & Grant	Labuta	McElheran	Rudolf
1st entrance	√	√	√	*	√	√
After long rest	√	√	√	*	√	√
Solo	√	√	√	√	√	√
Section entrances	√	√	√	√	√	√
Thematic change	√	√	#	*	√	√
Difficult entrances	√	√	√	*	√	√
Stylistic control (*legato, pp,* etc.)	√	*	#	*	√	√
ff entrances	√	*	#	*	√	√
Isolated chords/entrances	√	*	√	√	√	√
Cymbals/tympani entrances	√		√	√	√	√

* -   Hunsberger and Ernst (1992) and Labuta (1995) did not specify these types of cues in the chapter on cues, but the accompanying modules clearly presented these situations with the implication that they would be cued.

\# -   Kohut & Grant (1990) added that further cues would depend on the level of ability of the performing ensemble, leaving the possibility of other cues open.

The prevailing school of thought concerning introduction of the left hand was to get the left hand involved in physical exercises after right-hand preparatory and cutoff motions, and basic beat patterns had been introduced. Green (1997) and Kohut and Grant (1990), however, initially presented left-hand training exercises in tandem with the right hand for the purpose of training the hands to work together as soon as possible, though their introduction of the left hand and specific responsibilities followed much later in the texts. McElheran (1989) stated that until the right hand could easily perform beat patterns

in all different meters, styles, and dynamics, the left hand should not be used (McElheran, pp. 37, 40-41).

Rudolf (1994) introduced the left hand earliest of all authors and also mentioned more specific gestures by the left hand than the other authors.

Authors focused on left hand technique first with a list of ideas about what the left hand should indicate. Even though the left hand was introduced in close proximity to cues, "left-handed" cues were not the first priority among authors. Dynamic and expressive indications were the most emphasized and discussed skills. Most authors also added exercises specifically designed to train the left hand to give *crescendo, decrescendo,* accents, *subito forte* and *subito piano* indications. Following dynamic indications, the left hand was also used to help the right hand in indicating important ensemble entrances and releases. Mirroring of the pattern was also required on occasion during extreme tempo and dynamic changes, though every author cautioned against "over-mirroring" that would essentially render the left hand useless as the hand that indicated important changes.

Finally, a resting or neutral position for the left hand was consistently discussed and recommended. Authors directed that the left hand should be saved for tasks that the left hand *or* both the left and right hands together could perform more effectively than the right hand alone – thus the need for a neutral left-hand position. The favored position of all authors was tucked close to the lapel or center of the body such that the view of the right hand was not impeded. Additionally the hand could be allowed to drop to the side for short periods of time. Longer periods of time with the hand at the side gave the appearance of stiffness or indifference (Rudolf, 1994, p. 311).

Dynamics

Though every text included specific sections dealing with dynamics, the instruction of and use of dynamic gestures permeated every aspect of conducting. Once any excerpt or exercise was assigned, dynamic considerations were consistently included as part of the course of study. Clearly, the indication of dynamic levels at every level was critical in instruction of the art of conducting.

Dynamic gestures were accomplished by size of physical movement -- larger gestures and beat patterns were louder, and smaller gestures and beat patterns were softer. Additionally, the use of the palm of the left hand to indicate dynamics was commonly suggested.

Other "constants" among authors were instructions for increasing use of the upper body -- wrists, elbows, and shoulders (in that order) for increased dynamic levels. Smaller gestures were required for softer dynamic levels along with the corresponding decrease in level of motion -- wrists only for softest dynamics.

Facial expressions also increased and decreased cumulatively depending on the dynamic level. Eye contact was used alone for softer dynamics. The addition of a nod of the head and eyebrows was used for increasingly louder dynamics.

As was mentioned earlier with the left hand, dynamic considerations were deemed the *primary* responsibility of the left hand -- not cues. The right hand was in no way separated from this distinction, since dynamic considerations also permeated every aspect of preparatory and cutoff gestures, and beat patterns.

Holds and Fermatas

Holds and *fermata*s were described by authors as one of the most difficult and important skills to master. Authors agreed concerning the type and execution of *fermatas* to a large extent although their terminology was sometimes different.

Points of agreement are listed as follows:

1. The baton should continue to the last note in the *fermata* before pausing to indicate that the sound is sustaining, though the ensemble must clearly understand the difference between a gesture to sustain and a *crescendo or decrescendo* gesture.

2. The entrance following the *fermata* determines the type of cutoff, i.e. the right hand must be in position to give the next entrance.

3. *Fermatas* followed by a brief pause may use the cutoff gesture as the preparatory gesture to continue.

4. Entrances after *fermatas* followed by a more extended pause are governed by rules concerning preparatory gestures.

5. The left hand is used to help in preparing the ensemble for the *fermata*, indicating both dynamics and sustaining during the *fermata*, the cutoff (along with the right hand), and assisting with the following entrance. If the hold continues without a cutoff or pause, the left hand helps in signaling musicians both to sustain and when to resume.

Expressive Gestures (Musical Styles)

Authors defined expressive gestures as those gestures designed to imply a certain style, mostly *legato, staccato* or *marcato*; *or* a specific interpretation of a musical phrase. See Table VI – 9 for a list of articulation styles authors addressed in the texts.

The movement *between* the beat points in the pattern dictated style. Authors agreed that more angular movements produced *staccato* gestures and more rounded movements produced *legato* gestures. A feeling of weight was added by increasing intensity in the body (the only time when some tension was deemed acceptable) for heavier *tenuto* and *marcato* styles.

Authors addressed musical phrasing gestures as physical motions designed to communicate expression or style within the context of a specific phrase. Green (1997) defined musical phasing as having three different aspects, "the beginning, the contour, and the ending" (p.72). Modified pattern shape, intensity, speed, and contour formation were the main aspects of physical movement required, in combination, to visually represent musical phrasing. Musical phrases contained a starting point from which contour and shape flowed, followed by an ending point. Once again, the speed of motion *between* beat points was the focus of attention. In order to represent a *crescendo* in the beat pattern, the baton had to simultaneously speed up, assuming a steady tempo, while increasing the size of the pattern to indicate *crescendo*. Conversely, the baton slowed down between beat points while simultaneously decreasing in size to represent a *decrescendo*, again assuming a steady tempo.

Table VI – 9

Author's Musical Style Selection for Pattern Adaptations

Authors→ Styles ↓	Green	Hunsberger & Ernst	Kohut & Grant	Labuta	McElheran	Rudolf
Neutral+				√#		√
Staccato	√	√	√	√	√	√(2)
Legato	√	√	√	√	√	√(2)
Slow and Serene					√	
Marcato			√	√		√(2)
Maestoso					√	
Tenuto	√	√*	√	√		√
Passive+	√			√#		

+ -   The difference between neutral and passive is that passive patterns are used when no sound is required, neutral patterns are for static sections requiring sound. Both types of patterns are commonly used during accompaniments.

* -   Hunsberger & Ernst addressed *tenuto* style in their section on tempo changes.

-   Labuta defined the passive gesture as a type of neutral gesture.

Once again, the left hand was critical to all musically expressive and/or phrasing gestures as an aid in increasing and decreasing volume, signaling for a lighter or heavier articulation style, etc. Though some mirroring was allowed to help with phrase contour, authors encouraged independent left hand gestures focused on lifting and lowering the palm for volume indications, and also for signaling the ensemble that something important or different concerning expressive style was about to occur.

Finally, all authors noted that the conductor had to convey the style of the piece regardless of the stylistic marking. Even though several authors did not address a large number of stylistic adaptations to patterns, excerpts often included a variety of styles with the obvious expectation that students could model styles from the conducting teacher.

Changing Tempo

As was the rule with dynamics, tempo changes were discussed throughout texts, especially in sections concerning holds where the section following the hold proceeded at a different tempo. The ability to indicate a change of tempo also overlapped with discussions of preparatory motions. As noted previously, most authors touched briefly on the subject of setting tempos when giving a downbeat and waited until later in the texts to get into changing tempos in some detail.

Authors also discussed tempo changes as they occurred in music. They first observed and taught gradual changes of movement from slow-to-fast or fast-to-slow; secondly, abrupt tempo changes; third, rubato tempos (which overlapped with phrasing); and fourth, tempo changes following a section requiring a hold prior to resuming in a new tempo (which overlapped both with holds and with preparatory motions). Consequently, the majority of discussion in the author's chapters on tempo changes focused on gradual changes in tempo and abrupt, or *subito*, changes in tempo.

All authors stressed a smaller beat pattern for *accelerandos* and a larger beat pattern for *ritardandos*. The following points were also observed regarding gradual tempo changes:

1. Accelerandos and ritardandos must be gradual, not sudden, and have to be brought back under control after their completion (Green, 1997, p. 79).

2. Good eye contact is essential *[for a successful accelerando or ritardando]*... The end result should feel and sound perfectly natural" (Hunsberger & Ernst, 1992, p. 97).

3.	The left hand is an important aid in assisting with tempo changes. To create a ritard, make the beat pattern gradually larger and possibly heavier... in an accelerando, make the beat pattern gradually smaller and lighter, assisting in speeding up the tempo (Kohut & Grant, 1990, p. 40).

4.	Increase the size of the pattern while slowing the speed of the baton for ritards. Concentrate on slowing the rebounds for preparation; the beats will take care of themselves... In a long accelerando, gradually increase the speed between beats for preparation and conduct a pattern of decreasing size (Labuta, 1995, p. 58).

5.	The more advanced students practise in silence... this is the only way they can practise setting or changing tempos, tempo rubato, fermatas, etc., without live performers" (McElheran, 1989, p. 62).

6.	It is helpful to use a slightly larger beat *before* a ritardando and a slightly smaller beat *before* an accelerando" (Rudolf, 1994, p. 183).

All authors observed that abrupt tempo changes required eye contact prior to the tempo, a sudden preparatory motion in the new tempo prior to the first attack, the appropriate help from the left hand, and an assured and definite beat pattern at the point of the sudden or *subito* change in tempo. Other points observed by authors were as follows:

1.	Place the last ictus of the slow tempo *[in a slow-to-fast tempo change]* low in space. Bring the baton to the center front near where the ictus of One took place. The baton will stop momentarily to permit the slow tempo to complete

itself, then will make a sudden rhythmic preparatory beat upward to set the new tempo (Green, 1997, p. 77).

2.   As in all effective conducting, tempo changes must be prepared. You execute these preparations most often on the preceding rebound or on a series of afterbeats... A nod of the head helps secure the new tempo. Use the chin and your physiognomy in general (Labuta, p. 58).

3.   A sudden transition may leave no opportunity for a preparatory beat. This requires a clear and determined gesture, especially for the first few beats in the new tempo. The conductor must be absolutely sure of the tempo, and lead the players with unmistakable beats. Still, some sudden changes are so difficult that they can be played satisfactorily only as a result of rehearsing (Rudolf, 1994, p. 290).

In general, authors discussed techniques for *rubato* when discussing phrasing. Labuta (1995) chose to address *rubato* during the author's section on tempo changes and observed two different types of *rubato* – "push-on" and the "hanging-*rubato*," both of which required a subtle manipulation, either slower or faster, of tempo followed usually by a return to the original tempo (pp. 58-59).

Changes of tempo that occurred following a hold or *fermata* were discussed at length in the authors' sections on holds and *fermatas*. No new information was found concerning these types of tempo changes.

Body Language

The focus of this topic was on parts of the body *other* than the shoulders, arms, elbows, wrists and hands. While authors briefly mentioned body language as a separate topic, they primarily addressed body language throughout the text as the subject became relevant to other topics. Authors consistently emphasized the importance of several important functions of the body while conducting– stance, posture, eye contact, facial expressions, and breathing.

Additionally, authors constantly warned against unnecessary movement that subsequently masked more important gestures vital to a successful performance. As a rule, large portions of texts devoted to body language consistently warned against distracting movements and facial grimacing.

Fundamental to the conducting process was a good comfortable basic stance and posture that remained free of annoying mannerisms (bending at the knees, superfluous foot shuffling, bouncing up and down, stomping on the podium, bouncing the head to the pulse, etc.). Authors did not agree on whether the feet should be even or one slightly in front of the other. Hunsberger and Ernst (1992) felt that placement of one foot in front of the other encouraged the conductor to face one side of the ensemble more than the other (p. 3). Kohut and Grant (1990) recommended placement of one foot, usually the left, slightly in front of the other (p. 5). Kohut and Grant also warned, however, against turning the torso to face one side of the ensemble at the expense of the other side of the ensemble (p. 45).

Three of the six texts, Hunsberger and Ernst (1992), Kohut and Grant (1990), and Labuta (1995), recommended that conductors breathe with the ensemble in order to

facilitate a good attack. Green (1997) also recommended the use of breath as an effective technique for a specific type of more brilliant *forte* entrance (pp. 61-62). McElheran (1989) and Rudolf (1989) did not mention breathing.

Two schools of thought concerning the importance of body language definitely emerged from the texts. Green (1997) and McElheran (1989) emphasized that conducting technique, primarily the hands, arms, and shoulders should be the fundamental means of communication with the ensemble. **"Your hands-arms are your technique** in conducting" (Green, p. 93). Both texts consistently reinforced the technique of the hands as the first priority in the conducting process, though both authors also stressed the importance of eye contact and appropriate movements of the head as invaluable aids necessary to complete the conductor's skills. McElheran (1989) was particularly concerned that reliance on facial expressions or the left hand too early in the learning process would inhibit the development of right-hand baton technique.

The other viewpoint stressed that the use of body language, particularly the eyes and facial expressions, must be entwined together with the arms and baton technique in the conducting process.

The conductor with a cold, expressionless "stone face" can never be successful no matter how good his or her manual technique may be. Judicious use of appropriate facial expression, therefore, is an integral part of the conducting art, especially from the standpoint of musical expression (Kohut & Grant, 1990, p. 68).

Rudolf (1994) was more pragmatic in assigning specific responsibilities to both the right and left arms, and the eyes. The end result, however, was a strong statement by the author that the eyes were the primary method of communication.

The technique of conducting involves the use of the right arm in wielding the baton, the left arm in lending support, and the eyes as a means of communication (Rudolf, *xv*)... First, you should not use more motion than you need in conducting; second, the expression of your eyes and your general facial expression can tell the players more about your intentions than fancy hand waving (Rudolf, p. 314).

Perhaps the difference in philosophy became most apparent when McElheran (1989) and Kohut and Grant (1990) both used Stokowski to justify completely opposing viewpoints concerning use of the head and eyes to impact on the performance.

Perhaps the writer *[McElheran]* is less concerned about face because of his admiration for Stokowski, whom he has watched from the front during several concerts. The maestro's face never moved a muscle, his expression never changed. The music was shaped just with his arms and hands (McElheran, 1989, p. 59).

To conduct is to communicate. At the most basic level conductors communicate with hand gestures. At a more artistic level, they also communicate via facial expression and particularly the eyes. This point was made especially clear to one of the authors during an interview of Leopold Stokowski on the CBS television show, *Sixty Minutes*, the week before he died. The interviewer at one point made reference to hand gestures as the mode of communication. Stokowski

responded immediately and rather brusquely by pointing to his own eyes and

saying. "The eyes! We conduct with the eyes!" In this connection, we ask you to

consider human communication on a one-to-one level. We talk using words but

the way we really communicate with each other is with our eyes (Kohut & Grant,

1990, p. 69).

McElheran (1989) obviously observed Stokowski (from the front) in a manner

completely inconsistent with the conductor's statement on *Sixty Minutes* (as quoted by

Kohut and Grant) (1990).

Recommendations

Of the six texts, two are extraordinary and should be owned by anyone who is

serious about orchestral conducting. Green's (1997) *The Modern Conductor, Sixth*

Edition and Rudolf's (1994) *The Grammar of Conducting, Third Edition* both offer a

voluminous amount of practical experience by the authors, and even, in Green's case, the

experience of Green's mentor, the eminent Danish conductor, Nicolai Malko. The sheer

number of excerpts quoted and the authors' directions provide a repertoire of orchestral

examples that is formidable indeed. Additionally, the presentation of so many excellent

references and resources in the Green book also make that text an invaluable aid to any

serious student of conducting.

However, these two texts are not necessarily the best texts for every classroom

situation. On the contrary, certain conditions involving the intended goals of the students

and resources available to those students would have to be met in order for them to derive

the maximum benefits from these two texts. In many cases, conditions such as student

background, performance resources, and number of students in a class might dictate an

entirely different approach, one that may be provided by at least one, or more, of the

other texts surveyed for this study.

The following remarks assess the circumstances under which each of the six texts

in this study would be effective. Specific characteristics of each text, as noted in Table

VI-10, can help any conducting teacher to determine their suitability for classroom

instruction.

Table VI – 10

Text Characteristics

Authors→ Characteristics↓	Green	Hunsberger & Ernst	Kohut & Grant	Labuta	McElheran	Rudolf
Hard back	√					√
Soft back					√	
Spiral bound		√		√		
No. of Sections	2	4	2	3	NA	4
No. of Chapters	16	14	8	14	26	34
No. of Pages	286	424	226	323	134	481
Assignments	√	√		√	√	
Tests				√		
Piano excerpts	√	√				√
Orch. excerpts	√	√				√
Class excerpts		√	√			
Bibliography	√	√	√	√		√
Appendices	6	9		6		4
Indexes	3	2	1	1	1	2

Though Table VI-10 is illuminating, some information is also misleading. In

order from the smallest text in terms of pages to the largest, each text clearly targets a

certain type of teaching environment.

The shortest text, McElheran's (1989), contains no excerpts, piano or orchestral,

but if the teacher is faced with a small class (five students or less) with no availability of

a regular rehearsal pianist or large ensemble, then excerpts are not necessary for the text.

As McElheran suggests, recordings, which students will need to purchase rehearsal scores to accompany, will need to fill their initial needs. Single line exercises provided by the author can be practiced by any number of students and were very instructive.

Interestingly, assignments at the end of chapters were divided between beginning and advanced levels. The occasional graduate student or advanced undergraduate could find McElheran's (1989) perceptive assignments to be quite challenging and rewarding. Obviously, since the book contains no bibliography, the instructor would want to supplement students with needed references as necessary.

If the goal is to prepare a small number of undergraduate students with the skills necessary to begin conducting in the public schools within a limited one-semester course and with few resources, basic skills have to come first. McElheran's textbook provided the most succinct approach to conducting of the six texts studied. For a classroom with extremely limited resources, this text is very appropriate. Note also that though there are twenty-six chapters in the text, several chapters can be covered in a single reading. Thus the text can be covered in a one-semester course.

Kohut and Grants' (1990) text can be used for a slightly larger class (eight-plus students) and does contain excerpts for the class to perform. The excerpts are divided between vocal and the instrumental excerpts and are mostly in concert pitch. Students who don't play an instrument in concert pitch would have to be able to transpose. Conducting teachers who teach both instrumental and choral conductors in the same class setting could use this text very successfully. Unfortunately, the soft-back text is difficult to read on a music stand and page turns are almost impossible for instrumentalists to negotiate.

One advantage the Kohut and Grant (1990) text has over McElheran's (1989) text is the excellent bibliography. Kohut and Grant provide information found in indexes by other authors in the course of the text. Consequently, Table VI – 10 is slightly misleading concerning the lack of indexes. Additionally, Kohut and Grant provide a list of musical excerpts in order of difficulty that is quite beneficial to both the instructor and students.

Diagrams and patterns in the Kohut and Grant (1990) text were not as specific concerning ictus points as in the other texts (the intention being that the conducting teacher would want to model and teach the patterns). The authors consistently referred the student to the conducting teacher for instruction on patterns. Someone very comfortable with leading the class in patterns would not find this to be a problem, but a faculty member who does not regularly conduct might desire a text with more precisely drawn patterns. Additionally, once a student leaves the classroom environment and has only the text as a guide, the Kohut and Grant text does not provide very "exacting" patterns for study.

Green's (1997) text provides a variety of excerpts which would require access to a rehearsal pianist who could reduce orchestral scores provided in the text. A class of ten-to-twelve students would be an ideal size for use of this text, which could easily encompass two semesters. The class could perform very few of the excerpts unless a large number of students with a variety of instrumental capabilities were available. Access to a rehearsal orchestra on a regular basis would also be very helpful.

Additionally, though the number of the pages in the text does not necessarily indicate volume, the information in Green's (1997) text is extremely dense and

exhaustive. The only reason *The Modern Conductor, sixth edition*, is smaller than Labuta's (1995) and Hunsberger and Ernst's (1992) texts is because of the latter authors' additions of class excerpts to the last half of each of those texts. The conducting teacher would need to carefully guide students through parts of Green's text in a one-semester undergraduate-conducting course, which, unfortunately, is the norm in most universities.

Green's (1997) text would also be an excellent text for a graduate conducting class having access to the resources mentioned above. Graduate students who would be reviewing much of the material in the text would find the text instructive, useful, and suitable for either a one or two semester course of study.

Conducting teachers at smaller state and private universities with advanced undergraduate or graduate students without access to a rehearsal pianist or rehearsal orchestra could use recordings of the excerpts with which the students could practice. However, teachers would also need to supplement Green's (1997) text with other musical excerpts and exercises for actual performance by the class. Because of the quality of the text, and the excellent references and indexes, this text should be strongly considered in such situations, even though adaptations would be necessary.

Labuta's (1995) competency-based text is one of the most pragmatic of the texts reviewed and was specifically designed for a class where students in the class would also provide the performing group for conductors. The fourteen-module text can also be covered in one semester, provided that students have the foundation necessary to study conducting.

The class must be of a size large enough to provide instrumentalists capable of performing the mostly four-part excerpts provided, some of which are very challenging.

The text is in a spiral-bound format for ease of use on the music stand. Excerpts are in concert pitch and have to be transposed by instruments not in concert pitch. Most excerpts are organized so that page turns are possible by instrumentalists.

Several vocal excerpts with piano accompaniment are also included. Conducting teachers with vocal students might wish to supplement this text somewhat, but could easily incorporate vocalists into a conducting course with this text.

Unique to Labuta's (1995) text are the competency-based evaluation and testing assignments that are placed at the end of each module. Conducting teachers will find Labuta's book to be one of the most complete texts because of the numerous additional excerpts provided for study. Conducting teachers with a full class load will treasure this text. Advanced undergraduate and graduate students will be sufficiently challenged, but would probably require some additional assignments--especially if class is presented in a two-semester format.

Hunsberger and Ernsts' (1994) text was designed in a format similar to Labuta's (1995). The text is spiral-bound for use on a music stand. The text is not competency-based, though the teacher will find assigning excerpts for test grades to be easy. Many of the instrumental excerpts include transposed parts for instrumentalists along with a score for the conductor. Vocal excerpts are also provided.

The text by Hunsberger and Ernst (1992) is approximately one-hundred pages longer than Labuta's (1995) text. The main difference appears to be the addition of chapters and excerpts focused on Twentieth-century techniques, musical theatre, and jazz ensemble in the Hunsberger and Ernst text—a major consideration if the conducting class provides the only exposure to these, often overlooked, topics.

Finally, Rudolf's (1994) text ranked, by far, as the most all-inclusive text concerning the topic of orchestral conducting. A class of serious orchestral conducting students with a two-semester curriculum of study *and* full-time access to a rehearsal pianist could be immersed in an exhaustive array of information along with numerous orchestral excerpts.

Access to a rehearsal orchestra as well as a collection of pocket scores along with recordings for study would also need to be available to both the instructor and student.

Graduate conducting students could also study independently, or in smaller classes, out of this text, since the lists of excerpts provided can be used for reference with their own conducting problems.

Conducting teachers who wish to use the Rudolf (1994) text because of its undeniable wealth of information will have to prioritize the contents so that undergraduate students will not be overwhelmed, especially in a one-semester course. There can be no argument, however, that this text represents the most complete resource list of excerpts illustrating different conducting challenges.

The only other issue with the Rudolf (1994) text is that the patterns could be considered "dated" when compared to patterns used by the other authors in the study. Instructors would be well-advised to have replacement pattern diagrams ready, if so desired, when using this text.

For further information concerning these and other texts in this study see the Annotated Bibliography.

APPENDIX A

AREAS OTHER THAN PHYSICAL MOVEMENT

Interpretation and Score Study

The authors' treatments of these two closely related subjects often made separation difficult, if not impossible. For the purpose of this survey both *interpretation and score study* were defined as belonging to one and the same area. As stated in the *area of physical movement*, musical excerpts, which required score study and analysis followed by *physical movement*, were divided equally (50%/ 50%) between *physical movement* and *interpretation/score study*. Musical exercises for unaccompanied voices or voices accompanied only by keyboard were not considered *interpretation and score study*, but instead were considered *choral* and listed separately (see *other*). *Choral* or *vocal* musical excerpts (recitatives) that required an instrumental accompaniment were, however, divided equally (50%/50%) between *physical movement* and *interpretation/ score study*. General discussions of *opera* (apart from recitative) were listed separately. Exercises that contained musical excerpts and lists of musical excerpts (requiring the student to purchase separate scores) were also divided equally between *physical movement* and *interpretation/score study*.

Other applicable *topics* were *editing, performance practices, score marking, score notation* (aleatoric, French scoring, condensed, full, etc.), *score study exercises, tempo selection, Twentieth-century musical symbols*, and *use of original instruments*.

275

Appendixes at the end of the book covering style tendencies and *performance practices* by musical period were listed as *supplementary resource material.*

Study of Instruments

Text, pictures, diagrams, and exercises concerning instruments related to chamber ensembles, orchestra, wind ensemble, and jazz band, were included in this area. Families of instruments covered were string, woodwind, brass, percussion, electronic and other special instruments as required by some composers.

Applicable topics were *bowings, pitch tendencies, transpositions, ranges, names of instruments in different languages, pedagogical approaches, placement* (seating arrangements). Exercises concerning *transposition, ranges, bowings, pitch tendencies,* etc., were also considered part of this *area.* Additionally, exercises concerning preferred bowings and fingerings that required score study and knowledge of *performance practices* were also included in this section as authors who dealt with this topic tended to do so within the context of *instrumental study.* Several authors chose to provide appendices at the end of textbooks with information on these same topics in lieu of discussing instrumental considerations in the main body of the text or as additional resource material. These appendices were also counted as belonging to *instrumental study.*

Rehearsal and Performance

Rehearsal and performance was defined as all information given by authors concerning actual musical and organizational duties of the conductor with regard to

rehearsals and performances. Since most authors made a distinction between the conductor's responsibilities concerning musical interaction with musicians as opposed to nonmusical responsibilities, this area followed their distinction.

Applicable topics were *discipline, intonation, motivation, nervousness, planning the timing and pace of the rehearsal, warming up, and working relationships with musicians.* Since most authors treated *programming* and *music selection* as *topics* separate from *rehearsal and performance*, they were not included in this section. *Other administrative* or *nonmusical responsibilities* not directly related to successful musical collaboration between conductor and instrumentalists (i.e. ticket sales, publicity, fundraising, music library needs, etc.,) were not included here but were listed separately.

Supplementary Resource Material

Supplementary resource material (with noted exceptions) provided by the authors for the purpose of giving additional information to the student was included in this *area*. *Applicable topics* were *appendices and indexes* used for the purpose of aiding students in finding related materials, *bibliographic references, recommended reading, recommended repertoire,* and *recommended audio and video recordings.* Usually, *appendices and indexes* consisted of listings of musical excerpts, terms and terminology, and performance practices by period.

Noted exceptions were as follows: all terminology and diagrams having to do with instruments and seating charts were defined as *instrumental* material; the table of contents was generally listed with *preface material* and was not counted in this *area*.

Other

The *other area* was a collection of *topics* less frequently chosen by authors and/or *topics* not covered in the above *areas*. They are listed and described below (if necessary) in alphabetical order. Some *topics* had nothing in common with previously mentioned *areas* and were easily seen as separate. Other *topics* were similar to some of the above *areas* but covered such a unique aspect, or were mentioned so sporadically, that they were more accurately described with their own heading.

Administrative responsibilities (non-musical)

These included scheduling of guest artists and soloists, communication with colleagues and staff, music library, budget, publicity and advertising, tickets for concerts, and any other *non-musical* task falling within the responsibilities of the conductor.

Baton vs. No Baton

Since the discussion of this issue had nothing to do with physical manipulation of a baton, but was an argument based on differing philosophies, a separate *topic* was necessary for authors who wished to debate the subject.

Choral

This *topic* included excerpts that were either unaccompanied or accompanied by keyboard only, placement of voices during rehearsal and performance, vocal rehearsal and performance techniques, and vocal pedagogy. *Opera* was covered separately.

Clef Transposition

The use of *clefs* as an alternate method of transposition was delineated from the more prevalent method of transposition by interval used by most authors so that *clef transposition* could be credited to the few authors who covered this *topic*.

Conclusion(s) or Review

This *topic* applied to general *conclusions* or *review* drawn by authors at the end of sections or the total text. Since the authors' *conclusions* were often summary in nature, *conclusions* were difficult to place in one of the above *areas*, thus the need for a separate *topic*.

Dance

Ear-Training

Flyleaves (Blank Pages), Partial, Unnumbered and Title Pages

Different publishers set up textbooks with varying numbers of *flyleaves* requiring a separate *area* classification. Thus, the page count was consistent with the table of contents and total number of pages listed in the text. *Flyleaves* were numbered pages containing *no* text, pictures, or diagrams and were not included in previous *areas* because they would skew the results. They were listed separately by number and percentage, such that total page numbers were accurate.

Partial pages.

Partial pages contained less than a full page of text, musical excerpts, pictures, exercises, or diagrams and were observed, mostly, at the ends of chapters or with musical excerpts. They were counted as pages with percentages designated to the most appropriate area followed by another percentage designated as *Flyleaves, (blank pages).*

Unnumbered pages.

Unnumbered pages (mostly photographs) were not numbered or counted in the main body of the text and were identified with the closest preceding page number and an additional letter (i.e. 231, 231a) such that the following pages retained the correct number in sequence and totality. Unnumbered pages were also credited to the most appropriate *area* using definitions listed above.

Title pages.

Some publishers and/or authors made extensive use of *title pages* while others chose to use a heading at the beginning of a new section. Since *title pages* did not impart any information other than to identify the following section, *title pages* were counted separately and not credited to the section they identified.

Introduction (overview)

Introductions, sometimes called *overviews*, were observed most often in the *preface*, but several authors used introductory statements prior to separate sections of the text. When used in the main part of the text, *introductions* were consistently of such a general nature that they merited a separate *topic*. Also mentioned by authors, and covered in this *topic*, were fundamental requirements thought necessary for successful conductors - coordination, leadership, image, etc.

Jazz (Separate from Instrumental)

Some authors briefly mentioned *jazz* ensembles along with other material concerning *instrumental* groups. A brief reference (for instance, a seating arrangement) was credited to the *instrumental area*. However, on several occasions, authors devoted an entire section or heading to the *topic* and were credited separately.

Memorization

Instructions for how to *memorize*, along with discussions on the need for *memorization* versus the need to use a score, were included. Most authors treated *memorization* separately from *score study*, thus a different topic was required.

Metronome

Discussions of the value and correct use of the *metronome* are mixed between *physical movement* (practice exercises), *interpretation and score study* (correct tempi and metric changes), and *rehearsal and performance* (correct tempi) areas. The only consistent method of notating use of the *metronome* was as a separate *topic*.

Musical Theatre

Discussion of *musical theatre* focuses on coordinating efforts between production personnel (director, producer, choreographer, etc.) and working with musical actors, singers, and other support staff.

Opera

Authors consistently separated *opera* from *choral* music, thus the necessity to delineate the two topics from each other. Note, however, that when a recitative was used as an example for study and practice purposes, credit was divided equally between *body*

movement, and *interpretation and score study*. Only more general discussions by authors

concerning *opera* were counted in this *topic*.

Preface

The *preface* was defined as all text numbered in Roman numerals prior to the

main body of the text and included acknowledgments, author and publisher information,

title pages, tables of contents, philosophy statements, flyleaves (blank pages) and

introductions to the main body of the text.

Programming and Music Selection

Programming and music selection were treated separately by most authors, thus

the need to separate the *topic* from both *interpretation and score study*, and *rehearsal and*

performance areas.

Rehearsal and Concert Attire

Both *rehearsal* and *concert attire* were briefly mentioned by several authors.

Since *attire* is unrelated to physical movement, a separate topic was created and *attire*

was grouped with other unrelated *topics* in the "Other" *area*.

APPENDIX B

ANNOTATED BIBLIOGRAPHY

Berlioz, H. & Strauss, R. (1970). *The Conductor, The Theory of His Art*. (J. Broadhurst, Trans.) St. Clair Shores, MI: Scholarly Press. (Original work published 1856 in *Treatise on Instrumentation*)\

<u>SYNOPSIS</u>

<u>The composer depends on intermediaries</u> - Conductor as the most influential and dangerous intermediary (Berlioz, pgs. 1 - 4).

<u>What the conductor should do</u> - See; Understand; be Agile; be Vigorous; Know the composition he conducts; Know the nature & extent of the instruments; Know how to read a score; Lead w/power & authority (Berlioz, p. 5).

<u>The conductor's task is complex</u> - Convey music (in the sense intended by the composer) already familiar to musicians as well as new Music unfamiliar to musicians; Critici[z]e; Organize resources at his disposal (Berlioz, pgs. 6 - 7).

<u>Beater of time</u> - Should be able to indicate divisions & subdivisions of times; Use a metronome if unable to seek instruction from the composer; Cautions concerning "vague" musical terms (Berlioz, pgs. 7 - 9).

<u>Baton</u> - "small, light", approx. 19-20", Held in the rt. hand; Bow of a violin is not acceptable - tends to be less precise (Berlioz, pgs. 10 - 11).

<u>Conducting patterns</u> (w/diagrams) - 2, 4, 3 (beat 2 to the right, not left), 5 (2&3 or 3&2), 7 (4&3 or 3&4); subdividing 2 into 4, quick 4-in-a-bar beaten in 2; also applies to 3 - suppress 2 so that 1&2 are down & 3 is up; slow times - subdividing 4 into 8, subdividing 3 into 6 (mostly w/wrist); discussion of the merits of subdividing slow tempos (Berlioz, pgs. 11 - 21).

<u>Musical examples</u> (w/diagrams) - Subdivisions; cross-rhythms; superposition of different times (for example cut-time & 6/8); superimposing several short measures against a single long measure (Berlioz, pgs. 22 - 35). <u>Conducting multiple groups w/musical ex.</u> (Berlioz, pgs. 35 - 36). <u>3 against 2</u> - Separate discussion concerning holding the correct tempo & not allowing the ensemble to slow down [for example 3 half-notes against 4, or 3 quarter notes against 2] (Berlioz, p. 36).

<u>Recitative</u> - Accompanying a singer or chorus; orchestral recitative (Berlioz, pgs. 37 - 40).

<u>Eye Contact</u> - a Necessity for recitative; [in] General; Pauses (Berlioz, pgs. 40 – 41).

<u>Physical visibility of the conductor</u> - "the centre of all visible rays;" Use of an elevated platform (podium); Height of the desk (stand) - not to obstruct view of eyes and hands; Making of any noise "condemned", with one exception - when, in theatre, the chorus can't see (Berlioz, pgs. 41 - 42).

<u>Offstage chorus and instrumentalists</u> - Use of a second backstage conductor; *Electric metronome*[1] (Berlioz, pgs. 42 - 46).

<u>Choral directors</u> - Tempo inconsistency (Berlioz, pgs. 46 - 47).

<u>Mass ensembles</u> - Using sub-conductors; Eye contact [with subconductors] (Berlioz, pgs. 47 - 49).

<u>Physical placement of the conductor</u> - Standing or sitting?; From a large full score [in front] or from the 1st violin part [the violin section]? (Berlioz, pgs. 49 – 50).

<u>Physical placement of players & singers</u> -Business of the conductor; Depends on: (1) Form & arrange.. of the interior, (2) Number of performers, (3) Kind of composition performed (Berlioz, p. 50).

<u>Amphitheater placement</u> - Eight levels best, five indispensable; Orch., choral & soloist placement examples; Paris Conservatoire seating (4 levels); Rehearsal problems due to seating arrangements examined - percussion (Berlioz, pgs. 50 - 54).

<u>Other ensemble problems</u> - Rapid trumpet parts; *Accel. a poco a poco;* Exaggerated shading (Berlioz, pgs. 54 - 55).

<u>Deplorable abuses</u> (Conductor's responsibility to abolish) - Poorly played string tremolos (too slow); Players who simplify their parts (esp. dbl. basses); Flute players transposing their parts up an octave.; Players not counting their rests (causing anemic entrances); Not playing in tune; Instrumental noise between entr'actes; Clarinettists using the same clarinet when a different one is called for by the composer; Horns with cylinder & pistons being used in place of natural horns when the composer wrote for natural horn; Letting the same player play both big [bass] drum & attached cymbals giving a "second-rate dance[s]" sound (Berlioz, pgs. 55 - 60).

<u>Chorus & Orchestra abuses</u> - Rehearse separately 1st; Chorus should have a "*good conductor* knowing the work, instructed in the art of singing, to beat the time & make critical observations; *a good pianist* playing a *well made pianoforte score on a good piano,* a violinist to play in unison or in octaves each part when studied separately", instead of one poorly trained conductor. Same rule for orchestra[s] even for a tolerably easy symphony (rehearse separately w/good conductor) violins, violas [cellos] & basses, then wwds w/small group of strings for entrances; then the same for brass; then percussion, and harps, if needed Berlioz, pgs. 60 - 62).

---

1 -   The translator inserts a reminder that Berlioz wrote these words in 1856.

Conclusion -" The performances obtained under the old method are only of the 'almost' sort, under which so many conductors succumb. The conductor-organi[z]er, after the slaughter of a master, does not lay down his baton with a sigh of satisfaction; and if doubts lurk in his mind as to the way in which he has fulfilled his task, as, in the last analysis, nobody gave him any advice as to how to control its accomplishment, he murmurs to himself: 'Bah! Woe to the Vanquished!'" (Berlioz, pgs. 62 - 63)

SUMMARY

Perhaps the first treatise on instrumental conducting, as we now conceive of it, is contained in Berlioz's *Treatise on Instrumentation,* updated by Richard Strauss in 1905. Most astonishing to the reader is the relevance of some of Berlioz's prose to current performance practices still in existence today. The entire *Treatise* (424 pgs.) is of use to conductors because much of the information on instruments is pertinent and useful today. Of particular notice is the argument Berlioz makes for the conductor's position in front of the orchestra with a full score. The single chapter outlined here is readily available in reprint in hardback, 63 pgs.

Boult, A. (1988). *A Handbook on the Technique of Conducting*. Ervine, CA: Reprint
Services. (Original work published 1936)

SECTIONS/SYNOPSIS

Preface to the Original Edition (1920)

SECT I - TECHNIQUE
*"The object of technique in all art is the achievement of the desired end with
the greatest simplicity and economy of means;"* An historical viewpoint:
Knowledge comes from the accumulated thought of previous generations (Boult,
p. 4).
II - POSITION[2]
Stand on the front part of the feet, not the heels; "Giving" at the knees for extra
emphasis looks foolish; . . . same for "Walking around" on the podium; *Line of
Sight* - (Rarely a straight line, but should be as straight as possible) - The
Conductor's eye to the point of his stick to the eye of the player or central person
of the group (Boult, pgs. 6 - 7).
III - GRASP OF THE STICK
Proportions of people's fingers and thumbs are different; weight, length, and
thickness must make it possible for him [the conductor] to get the best control of
its [the baton's] movement with the smallest effort; should be light and white as
possible; Rubber and cork are easier to hold than varnished wood (wood
encourages a stiff grip, ruining expression; Hold with 2 fingers and a thumb - note
preliminary exercises to practice grasp (photographs, p. 8a); This grip allows
freedom and is easy to change if any stiffness is noted; Always use a stick with 15
or more players (Boult, pgs. 8 - 9).
IV - THE STICK
The point of the stick is the intermediate point in the *line of sight;* This point
must be retained (holding the stick too stiffly will focus the eye towards the hand
or elbow causing ensemble playing to suffer; Properly used the stick is an
extension of the arm and should save a great deal of energy; Therefore, there are 4
pivots in a conductor's arm - 1) fingers alone (piano or pianissimo), 2) wrist, 3)
elbow, & 4) shoulder (heaviest fortissimos); Keep the joints in proportion - the
stick moves the most, followed [in lesser increments] by fingers, wrist, elbow and
shoulders [really upper arm]. Another point - show the most important beat in
the bar (1) by emphasizing 4, not 1; this helps players counting rests and propels
players who are playing towards the downbeat (2, 3, 4, I: 2, 3, 4, I, etc.) (Boult,
pgs. 10 - 11).

---

2   Boult credits Sir Henry Wood for a warning about getting up on the toes too
much.

V - MOVEMENT[3]

The stick must show not only the actual beats but movements between them; The movement of the baton is an *accelerando* from each beat to the next . . . the stick moves slowest after it has "clicked" on the beat, and its fastest moment is immediately before the next click; Not necessary to click through sustained chords ("blind beats, dead beats", or "walking through" a beat); Never stop the beat in the middle of a bar (even *ritardando*) unless the rhythm is definitely broken; pattern explanations & illustrations – 3, 6, 9, 4, 8, 12, 6, 2, 5, 7, 1, starts with sound on the following rest in the patterns [fig 19 - 24] (Boult, pgs. 12 - 18).

VI - PRACTICE

Suggestions and exercises for practicing to perfect technique (Boult, p. 19).

VII - PREPARING A SCORE

The conductor must have an overall impression of the work being performed before the audience will; He must know the key structure, balance of the tunes, emotional sequence, dynamic shape, pattern of its colors; Do this first by reading [alone] rapidly through the score - far faster than it can be performed - until these pictures are clear, then comes the hard study - Analyze the harmony until any mistakes can be instantly recognized; Know the pattern of bar rhythms (Scherzo and fast moving 2/4 movements of the Beethoven or Haydn type always groups themselves, thus enormously simplifying the memorization and study process; The score should be known to the point that light marks are the only necessary markings (a heavily marked score is a sure sign of a superficial point of view); Not the detail, but the overall structure must be readily apparent [to the audience]; Make an emotional plot of the work taking account of moments of excitement and calm; Most works of art have one supreme point which must exceed all   others, though not necessarily in dynamic intensity - sometimes a key word can be found to illuminate this for players; Two methods of transposition - Clef transposition & "simply moving the parts the necessary distance up & down; Use of the piano for score study is recommended, though some piano transcriptions give a falseidea of the balance of parts; possibly the best way to study is to follow on full score while others perform; Recordings can be used occasionally (Boult, pgs. 20 - 22).

VIII – REHEARSAL

All musicians should receive an understanding of the entire work as soon as possible, just as the audience should at the performance; Trust the players to fix difficult parts; Concerning discipline - *" Loss of temper is not an essential part of the art of rehearsal, though there are a few people who think it is. I profoundly disagree with them. If a conductor cannot control himself he has no right at all to try and control anyone else";* 2 most important qualities - 1) see that everybody is happy & comfortable, and 2) waste no time - if a passage goes badly, take it all the way through, then go back and talk about it and take it straight through again; An enormous amount of time can be saved by preparing the parts before the rehearsal; Double Mental Process - 1)Thinking ahead and preparing the orch. &

---

[3]   Boult uses Berlioz's examples (diagrams 1 & 5, p.13) to indicate general directions of the baton.

choir for what is to come (i.e. driving them like a locomotive), 2) The process of listening & noting difficulties & points that must be altered (i.e. as a guard watches the train) - in rehearsal the 2nd is the more important, in performance the 1st is more important; Comments on "driving" musicians in rehearsals; Eye contact (See pictures 24A) with players; Seating; Lighting - players should never look into the light to see the conductor (Boult, pgs. 23 - 26).

IX - ACCOMPANIMENTS

Very difficult to "absorb the ideas of someone else and impress these immediately on the people concerned"; A few points - listen to the pianist's left hand, listen for dominant harmony in cadenzas prior to the trill for the re-entry of the orchestra; If the orchestra members cannot hear the soloist they are playing too loud; *Ritenuti* in concertos are great temptations to stop the stick - "not only is an ugly break caused in the line of the rhythm but bad ensemble will usually result in the next *á tempo* bar, for when the stick stops the players are uncertain what is going to happen next and only while it is moving do they know where they are; conductors are urged to stand between the piano and orchestra, not between the piano and the audience - conductors in the latter position can hear only the piano and are often "blissfully" unaware of an overpowering accompaniment and a "drowned" solo part; Keep the point of the stick as the focal point or ensemble playing in concertos will suffer; Follow along if in the audience at a performance of a concerto - much can be learned (Boult, pgs. 27 - 28).

X - PERFORMANCE

Set the exact pace (tempo) at once; useful sometimes to fix a key passage in mind that must go at a specific tempo; Carefully consider the composer's metronome markings; Use a watch to help set tempos; As mentioned in Section VII, it is time for the "Conductor to drive the train;" Violence of gesture should be saved for the highest moments and them only; Don't distract players with wrist-watches; and [shiny] buttonholes (Boult, pgs. 29 - 30).

SUMMARY

Much sage wisdom can be gleaned from this tiny handbook concerned mainly with technique. Sir Boult's insights include following the left hand in piano cadenzas, insights on the handling of professional musicians, and exacting expectations on the knowledge of a score. Readers should note that some of Sir Bout's comments are dated (1936) - recordings for study are much more readily available, as are pocket metronomes. Also of value is the author's suggestion to attend live performances with [a well-studied] score in hand for study, an excellent idea many conducting students could take advantage of. Hardback, in reprint, 30 pgs.

Farberman, H. (1997). *The Art of Conducting Technique*. Miami: Warner Bros.

<u>SECTIONS</u>

Dedication, Acknowledgments, Preface, Table of Contents, Introduction by Leon Botstein, Foreword.

<u>Chapter One: The Conductor's Space</u> - Identifying areas in which the conductor works; Summary.

<u>Chapter Two: Body Technique - Part One</u> - Elimination of negative physical movements on baton motion. Addresses feet, torso, waist and blocks; Summary.

<u>Chapter Three: Body Technique - Part Two</u> - Use of conductor's head as a baton, hair, eyes, eyeglasses, nose, mouth & body response to unfulfilled strokes examined; Summary.

<u>Chapter Four: The Conductor's Arm & Baton</u> - Components: upper arm forearm, wrist, fingers, & palm; Independence of hands; Baton as an extension of arm, basic baton grip; Baton length & balance point; Summary.

<u>Chapter Five: Baton Technique - Part One</u> - Straight & curved line strokes, The "Click" family: 'clicks,' 'flicks,' and part of each 'click' family stroke; Strokes not-to-be-used; Summary.

<u>Chapter Six: Baton Technique - Part Two</u> - Use of the mirror, metronome, & video; Connection to tip of baton; extension of arm; Exercises for vertical & horizontal straight line strokes & their variations; Summary.

<u>Chapter Seven: Baton Technique - Part Three</u> - Exercises for curved line strokes & their variations; Summary.

<u>Chapter Eight: Patterns</u> - present day patterns; a two dimensional view; basic arm positions when forming strokes; general rule for forming patterns; 2, 3, 4, 5, 6, 7, 9, & 12 beat patterns; Summary.

<u>Chapter Nine: *Legato & Staccato* Patterns</u> - Diagrams of various patterns employing *legato & staccato* strokes; Summary.

<u>Chapter Ten: Mixed-Meters</u> - Extended stroke: height, speed, & delivery of mixed meters; Examples of patterns in 5/8 & 7/8; Summary.

<u>Chapter Eleven: The Upbeat</u> - The Golden Rule; Making upbeats to the 1st beat. Position of preparatory beats on all beats in meters of 2, 3 & 4. Examples in meters 5, & 6 on all beats plus divisions: 3+2, 2+3, 3+3, & 2+2+2. Examples in 7, and in 1. Starting mixed meters in 5 & 7.

<u>Chapter Twelve: The Elements of A New Technique</u> - The score; Visual score study/Baton placement; <u>The Pattern Cube. Part One</u> - <u>The Pattern;</u> Symbols in the pattern & the pitch line; Summary.

<u>Chapter Thirteen: New Beat Patterns</u> - New beat patterns w/diagrams & pitch lines: Summary.

<u>Chapter Fourteen: The Pattern Cube. Part Two</u> - <u>Columns 1 & 2 (of 5):</u>Column 1 indicates <u>meter;</u> Column 2 indicates <u>4 pitch registration levels;</u> Glossary of stroke, arm, & left hand symbols; Summary.

<u>Chapter Fifteen: PC. Pt 2 (Con't.)</u> - <u>Column 3 (of 5):</u> Column 3 indicates <u>dynamic registration;</u> 3 Zones; Summary.

SUMMARY

The front cover of this textbook proclaimes both a "new perspective" and a "fresh look at the *Art of Conducting*, including pattern cubes, a three-dimensional system for charting baton movement." The author's concept provides a much more detailed method for notating appropriate physical movement called for in the score. The three excerpts at the end of the book are generous and well marked for study. Additionally, a video tape can be purchased separately that demonstrates the author's point of view.

Very suitable for advanced undergraduates or graduate classes. Ideally the class should have regular access to a rehearsal pianist and periodic access to a rehearsal orchestra. The book is available in paperback, 289 pgs.

Green, E. A. H. (1997). *The Modern Conductor* (6th ed.). Upper Saddle River, NJ: Prentice-Hall.

SECTIONS

The Art of Conducting, by Eugene Ormandy
Preface and Credo

Types of Fermata - Application to Your Repertoire: A Reference Index - Exercises for Practice: Handling the Fermata.

9 Fast FIVES, SEVENS - Twentieth-Century Innovations

Rhythms ; Lopsided Time-Beating; Fast FIVES; Strange Combinations of Pulses in Slow Tempos; SEVENS; Strange Combinations of NINES, TWELVES, ELEVENS; Conducting Accents and Cross Accents; Accompanying; The Metronome; Exercises for Practice: Cross Accents, Exercises for Practice: Cross Accents - Irregular Time-Beating; Music for Performance.

10 Melding and Psychological Conducting

Melding means merging, blending ; Melding; Psychological Conducting; Technical Proficiency; Writing Examples; Exercises for Practice: Classroom Performance.

11 The Virtuoso Technique

Technique: from controlled ("interpretative") to virtuoso ; The Shift from Technique to Music Making; Creative Conducting: Variety-Seven Types; Music for Performance.

Part Two: SCORE STUDY

12 Clefs and Transpositions

The C Clefs; Transposing Instruments; Some Additions & Exceptions; Two Basic Rules for Transposition; Table of Transposition Intervals - Exercises for Practice: Skill in Clefs and Transpositions.

13 Instrumental Conducting: Orchestra and Band Scores

Conducting Both Organizations ; Band and Orchestra:
Comparisons & Contrasts; Orchestra Scores; Band Scores; 20th-Century Score Innovations; The Aleatoric Score; Exercises for Practice: Acquaintance with the Instrumental Scores.

14 Choral Conducting

Part One: Score Structure - Exercises for Practice: Beginning the Score Reading. Part Two: Score Performance - Preparing for Rehearsal; Conducting the Recitative; The Operetta; Who Conducts the Performance? - The Church Organist-Conductor; Exercises for Practice: Difficult Rhythms; Exercises for Practice: Choral Interpretation.

15 Applied Musicianship: Band, Orchestra, Chorus

Recreating the music ; Band or Orchestra? Musicianship Factors: Orchestra, Band, Chorus; Two Performance Customs: Band and Orchestra; A Few Words on "Style"; Orchestral Bowing Principles; Exercises for Practice: Score Interpretation - Band, Orchestra, Chorus.

16 Memorizing the Score: Preparing the Score

What is a "memorized" score? The Memorizing Process; Performing the Score: Rehearsing; The Public Performance; Final Words.

Appendix A   Seating Charts
Appendix B   Instrumentation
Appendix C   Classification of Bowings
Appendix D   Synopsis of Musical Form

SUMMARY

This text, intended for study of conducting at the college level, is based on the "technical principles of Nicolai Malko as set forth in his *The Conductor and his Baton.*" In its sixth edition, this book is probably the most widely used text on conducting. The text provides an exhaustive overview of conducting and the college instructor must very carefully guide the novice class. Absolutely necessary for any aspiring conductor.

The bibliography is excellent and proves to be an excellent source for the class, especially since the author provides recommended sources at the ends of the most closely related chapters. Access to a rehearsal pianist and orchestra with literature examined in the book are necessary if the teacher intends to spend the entire class time on excerpts from the book. Hardback, 286 pgs.

Green - Areas of Emphasis
Percentage Breakdown
(See Appendix A)
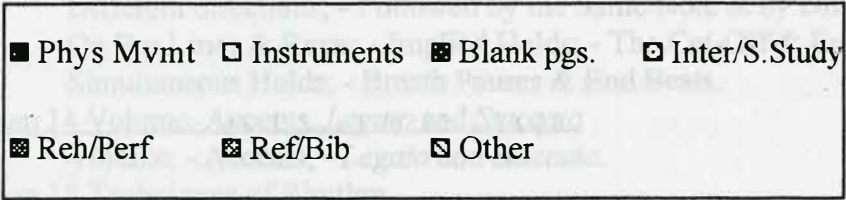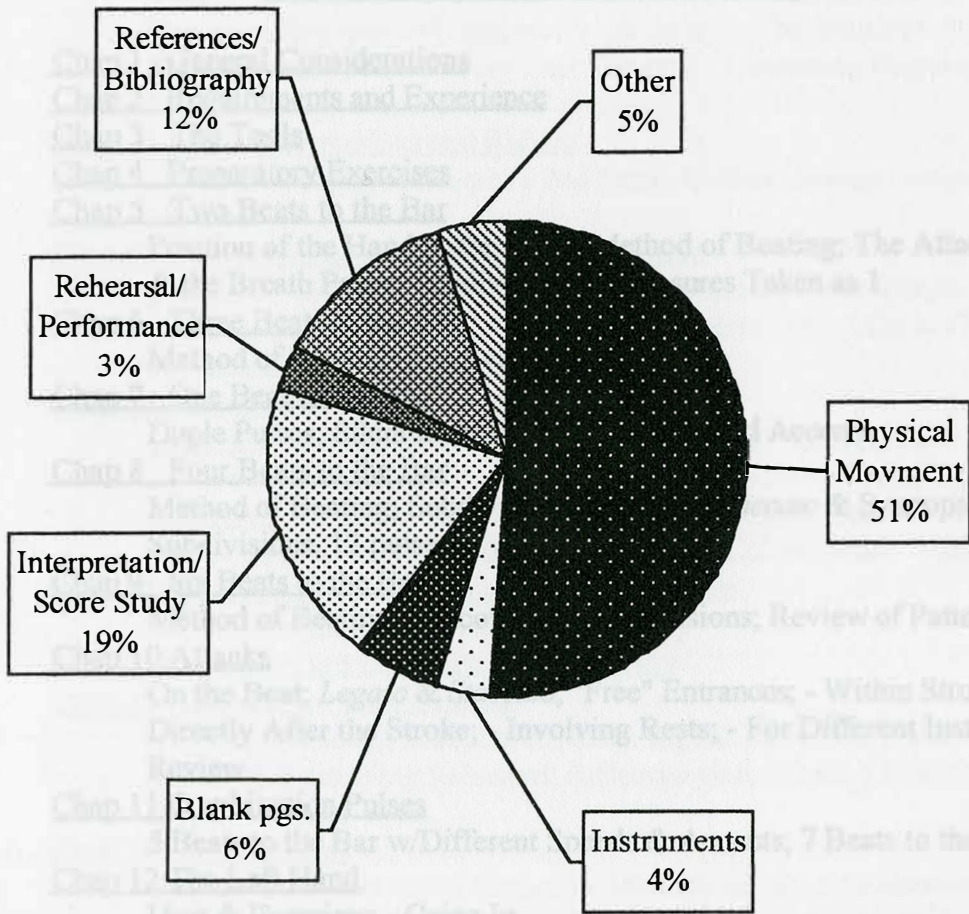
References/
Bibliography
12%

Other
5%

Rehearsal/
Performance
3%

Physical
Movment
51%

Interpretation/
Score Study
19%

Blank pgs.
6%

Instruments
4%

■ Phys Mvmt   ◻ Instruments   ▨ Blank pgs.   ▣ Inter/S.Study

▨ Reh/Perf   ▣ Ref/Bib   ◨ Other

Grosbayne, B. (1973). *Techniques of Modern Orchestral Conducting* (2nd ed.).

Cambridge, MA: Harvard University.

SECTIONS

Acknowledgments (1972); Acknowledgments (1956); Contents; Foreword;
Interpretation of Patterns; Abbreviations Used in Musical Quotations.

SUMMARY

A great deal of thought and consideration went into the layout and use of this text. The author designs the book in two sections (Technique and Interpretation) because of the need to simplify technical problems for study, however the final goal is toward:

"making their physical techniques, per se, so automatic that they eventually become spontaneous and subservient to their interpretation." (Grosbayne, 1973, p. xiv)

More modern schools of thought might make the author's beat patterns seem somewhat different, but overall the examples are extremely well organized and placed in the text. More emphasis on programming is made than any other book in the survey. The bibliography is excellent, as might be expected from one of the experts on bibliographies about conducting. The book was designed for a two semester sequence of study at the college level and the author's two decades of experience in teaching orchestral conductors are evident. Access to a rehearsal orchestra and/or pianist would be necessary in order to use all of the examples. 356 pgs., hard back.

Hunsberger, D. & Ernst, R. E. (1992) *The Art of Conducting* (2nd ed.). New York:

Knopf.

SECTIONS

About the Authors; Contents; Preface: to the Instructor; About the 2nd Edition;
Acknowledgments; Introduction: to the Student.

ONE   Basic Principles and Techniques
       Chapter One: Posture, Preparatory Gestures & Downbeats, Releases, 4 &
              3-Beat Patterns, Style of Articulation.
       Chapter Two: 2-Beat Patterns, Dynamics, Ambidextrous Conducting,
              Communicating the Ictus Visually, Alternative Pattern Styles.
       Chapter Three: Using the Baton, 1-Beat Patterns, Left Hand, Additional Releases.
       Chapter Four: Entrances on beats 2,3 & 4, Cues, Endings.
       Chapter Five: Score Study, Clefs & Transpositions, Sample Scores, Useful
              Terminology, Rehearsal.
       Chapter Six: Subdivision of beats, Entrances on Incomplete Beats.
       Chapter Seven: Dynamic Accents, Subito Dynamic Changes, Syncopations,
              Tempo Alterations, Tenuto, Fermatas.
       Chapter Eight: Asymmetrical meters, Conducting Patterns for Asymmetrical
              Meters.
       Chapter Nine: Sustaining Gestures, Pattern Modification, Conducting Supermetric
              Patterns.
       Chapter Ten: Programming, Audience Rapport, Administrative Responsibilities.

TWO   Special Topics and Techniques
       Chapter Eleven: Conducting Accompaniments, Preparation, Rhythmic ensemble,
              Balance, Crisis Situations.
       Chapter Twelve: Contemporary Music Contemporary Scores, Performance
              Techniques, Conducting Techniques, Logistical Considerations.
       Chapter Thirteen: Musical Theatre Score & Script, Conducting Techniques &
              Procedures.
       Chapter Fourteen: The Jazz Ensemble Rhythm Section, Jazz Style, Jazz
              Articulation, Conducting Techniques.

THREE Anthology: Musical Excerpts for Class Performance
       Overview followed by excerpts that accompany the preceding 14 chapters.

FOUR Appendixes
       Appendix 1: The Conducting Course, Course Description & Syllabus,
                     Evaluation.
       Appendix 2: Daily Exercises for Warm-Up & Review
       Appendix 3: Seating Charts, Orchestras, Choruses, Wind Bands.

SUMMARY

This is an extremely comprehensive manual that can be used over the period of several semesters, and on both the undergraduate and graduate levels. The book is spiral bound and can be easily opened and placed on a music stand. Musical excerpts for practice are placed in the back of the text. Teachers will want to choose excerpts from the text to fit the needs and abilities of their students.

The authors do not to introduce the baton until Chapter Three, after the first two chapters discuss materials involving the baton. The authors point this out, however, and give the instructor the option to skip ahead (p. 5) to Chapter Three. The book uses vocal, band and orchestral excerpts for conducting examples to match each of the chapters. Excerpts (and terms) for contemporary music are particularly excellent. Chapter 13 on musical theatre, while brief, is excellent, as is chapter 14 on the jazz ensemble. Neither of these chapters is as comprehensive as other chapters of the book, but serve as useful supplements. Bibliography references are extensive and represent the best in recommended readings. Spiral bound, 424 pgs.

Hunsberger & Ernst - Areas of Emphasis
Percentage Breakdown
(See Appendix A)

Other 21%

Blank Pages 2%

Physical Motion 39.5%

References/ Bibliography 6%

Rehearsal/ Performance 3%

Instruments 3%

Score Study/ Instrumentation 25.5%

- ■ Physical Motion   □ Instruments
- ▨ Score Study/Instrumentation   ▣ Rehearsal/Performance
- ▦ References/Bibliography   ⊞ Other
- ◨ Blank Pages
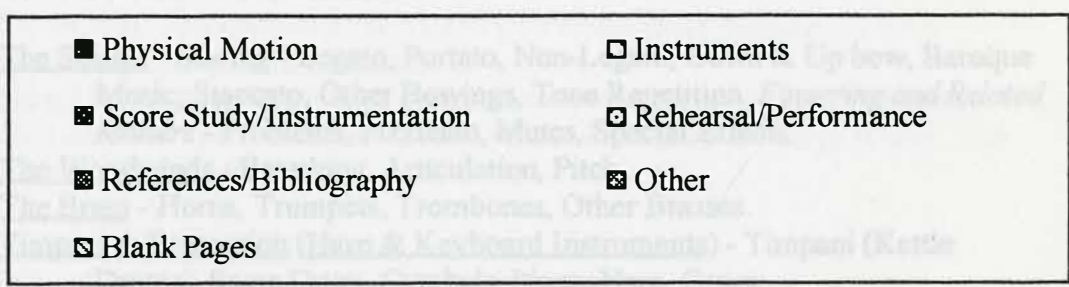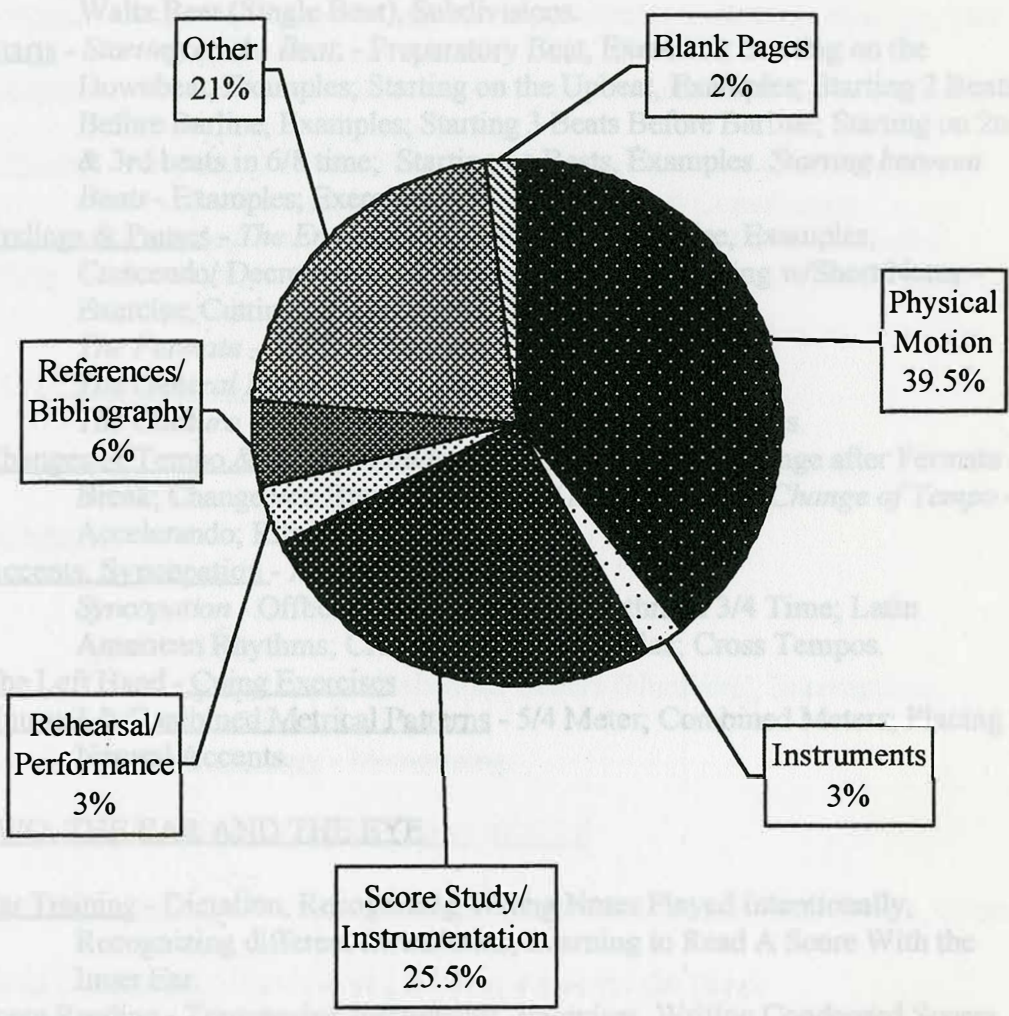
Kahn, E. (1975). *Elements of Conducting* (2nd ed.). New York: Schirmer.

SECTIONS

PART ONE: THE BEAT

Beating different meters - 2/4 Meter, Character of Beat, Other Meters,
Waltz Beat (Single Beat), Subdivisions.

Starts - *Starting on the Beat* - Preparatory Beat, Exercises; Starting on the
Downbeat, Examples; Starting on the Upbeat, Examples; Starting 2 Beats
Before Barline, Examples; Starting 3 Beats Before Barline; Starting on 2nd
& 3rd beats in 6/8 time; Starting on Rests, Examples. *Starting between
Beats* - Examples; Exercises.

Endings & Pauses - *The Ending Beat* - Fade-Out - Exercise, Examples;
Crescendo/ Decrescendo - Exercise, Examples; Ending w/Short Notes –
Exercise; Cutting off a held note - Exercise.
The Fermata - Shift of Fermata.
The General Pause (G.P.) - Exercise, Examples.
The Caesura (Luftpause) - Beat for a Caesura, Examples.

Changes of Tempo & Meter - *Sudden Change of Tempo* - Change after Fermata or
Break; Change w/o Break. *Changes of Meter.Gradual Change of Tempo* -
Accelerando; Ritardando.

Accents, Syncopation - *Accents* - Examples.
Syncopation - Offbeat Accents; 2-beat Rhythm in 3/4 Time; Latin
American Rhythms; Cross Rhythm; Examples; Cross Tempos.

The Left Hand - Cuing Exercises

Unusual & Combined Metrical Patterns - 5/4 Meter; Combined Meters; Placing of
Natural Accents.

PART TWO: THE EAR AND THE EYE

Ear Training - Dictation, Recognizing Wrong Notes Played Intentionally,
Recognizing different Instruments, Learning to Read A Score With the
Inner Ear.

Score Reading - Transposing Instruments, Exercises, Writing Condensed Scores,
Score Reading at the Piano.

PART THREE: THE INSTRUMENTS

The Strings - *Bowing* - Legato, Portato, Non-Legato, Down & Up bow, Baroque
Music, Staccato, Other Bowings, Tone Repetition. *Fingering and Related
Matters* - Problems, Pizzicato, Mutes, Special Effects.

The Woodwinds - Breathing, Articulation, Pitch.

The Brass - Horns, Trumpets, Trombones, Other Brasses.

Timpani & Percussion (Harp & Keyboard Instruments) - Timpani (Kettle
Drums), Snare Drum, Cymbals, Piano, Harp, Organ.

Balance of Tone
Substitution of Instruments - Saxophone, Accordion, Guitar, Recorder.

PART FOUR: INTERPRETATION

The Basis: Adherence to the Letter of the Score - Note Values, Offbeat Notes,
Examples.
Tempo - Markings, Tempo & temperament, Animation, Rubato, Endings, The
Metronome, Exercises.
Dynamics - Cresc. & Decresc., Baroque Dynamics, Haydn & Mozart, Beethoven,
The 19th Century, Young Groups.
Phrasing - Phrasing of Winds, Phrasing & Bowing, Shifts of Orchestration,
Interrupted Phrases, Long Phrases, Phrasing & Construction.
Ornaments - Appogiaturas, Grace Notes, Trills (Shakes), Turns, Examples.
Style - Styles of Different, National Styles, Personal Styles, Different Styles in
the Work of the Same Composer.

PART FIVE: PRACTICAL MATTERS

Seating - Acoustics, Strings, Woodwinds & Brass, Special Problems,
Accompanying A Soloist, Lighting.
Rehearsals
Discipline
Tuning Up - The Start
Quality - Problems
Time-Saving Devices - Rehearsal Letters (Numbers), Interruptions,
Marking, Section Rehearsals.
Conducting from Memory - Memorizing.

PART SIX: ADDITIONAL CONDUCTING SKILLS

Choral Conducting - Seating, Chorus & Orchestra, Baroque, Later Works, Chorus
and Band.
Band Conducting - Band Scores, Seating Music for the Band.
Accompanying a Soloist - The Soloist, Cadenzas.
Opera and Operetta Conducting - Producing & Opera, Mishaps, Electronic Aids,
The Orchestra.

Appendix: MUSIC SUITABLE FOR NON-PROFESSIONAL ORCHESTRAS
Music for School & Amateur Orchestras
The Standard Repertoire - Baroque, Haydn, Mozart, Beethoven, Schubert, Mendelssohn,
the Concerto, Later romantics, Slavic Music, Excerpts from Stage Works, 20th
Century, Show Music.

GLOSSARY OF INSTRUMENTS
INDEX OF MUSICAL EXAMPLES AND ANALYSES

SUMMARY

This text is somewhat dated (1975) with regard to performance practices of earlier music. The reader is strongly urged to take advantage of much new scholarship concerning early music performance practices that were not available to the author. Musical repertoire listed is orchestrally oriented.

Access to rehearsal chorus and orchestra for conducting students would be imperative. The wealth of material covered also requires some manipulation by the teacher for students in a single semester. The list of music for chorus and band (pgs. 237 - 242) is good and the list of transcriptions for band is excellent. The author lists few examples of original works for band and makes no attempt to list recent works for band, even as of 1975. He does, however, include a work by Vincent Persichetti in his companion workbook of scores (see below). 294 pgs. Hardbound.

Kahn, E. (1965). *Workbook for Conducting*. New York: Free Press.

SECTIONS

INTRODUCTION

HANDEL: Excerpt from *The Messiah*
SCHUBERT: *Eighth Symphony* ("Unfinished")
BEETHOVEN: *First Symphony*
BRAHMS: *Academic Festival Overture*
MOZART: Overture to *The Magic Flute*
BARBER: *Adagio* for Strings
SHOSTAKOVICH: Polka from *The Golden Age*
WAGNER: Elizabeth's Prayer from *Tannhauser*
SCHUMAN: *Chester*
PERSICHETTI: *Divertimento* for Band

SUMMARY

This is a companion workbook to the instrumental conducting textbook written

by Kahn. Miniature scores are marked with the author's annotations within the score, as

well as comments in the margin for rehearsal and performance. Classes with access to

rehearsal groups and parts to the above repertoire would do well to consider using the

author's workbook materials.

Kinyon, J. (1975). *The Teacher on the Podium*. Van Nuys, CA: Alfred.

PART I - BASIC SKILLS FOR INSTRUMENTAL CONDUCTORS

CHAPTER I
    You already have a head start; Conducting is a form of communication;
    The importance of image; Why a baton?; Choosing a baton; A word about
    practice.
CHAPTER II
    The initial stance; Holding the baton; The action of the baton; The preparatory
    beat; The release.
CHAPTER III
    The basic peat patterns: 2/,3/,4/,6/,9/,12/,1/,5/,7/.
CHAPTER IV
    Style & dynamic level indication; The fermata; The anacrusis; Changes of tempo;
    Accents & syncopation; Left hand techniques.
CHAPTER V
    The skill & the art of conducting; prerequisites for score reading; Kinds of scores;
    Transposition by interval; Transposition by clef; Linear score reading; Vertical
    score reading.

PART II - BASIC CONCEPTS FOR INSTRUMENTAL TEACHERS

CHAPTER VI
    The view from **on** the podium; The view from **off** the podium; The well-tempered
    teacher.
CHAPTER VII
    Some thought on rehearsing; Pre-rehearsal procedures; The rehearsal.
CHAPTER VIII
    Group discipline; An ounce of prevention; Intensity of communication.
CHAPTER IX
    Intonation; Tuning.
CHAPTER X
    Diagnostic teaching.
CHAPTER XI
    Program planning; School concerts; Program preparation; Other planning
    responsibilities.

CUMULATIVE RECORD OF CRITIQUES

A PERSONAL NOTE TO THE MUSIC EDUCATION STUDENT

PART III - COMPLETE SCORES FOR STUDY & PRACTICE

ALFRED'S COMPLETE LIST OF CONCERT BAND & ORCHESTRA
PUBLICATIONS

BIBLIOGRAPHY

SUMMARY

 This is a very practical guide to conducting for the beginning undergraduate student. The text is spiral bound for ease of use on a music stand. A good text to use in combination with a wind methods course, or as a first semester conducting course for band & orchestra directors who will be teaching beginning and intermediate students. The author brings much practical experience to this text. Examples deal more with young band and orchestra repertoire and the inherent problems of instructing young students. Readers should note the list of concert band & orchestra publications provided by Alfred is dated (1975). Spiral bound, 159 pgs., currently out of print.

Kohut, D. L., & Grant, J. W. (1990). *Learning to Conduct and Rehearse*. Upper

Saddle River, NJ: Prentice-Hall.

SECTIONS

Contents

Practice Procedures: *Daily warm-up & practice of fundamentals; Eliminating excessive tension; Improving the weighted legato gesture; Principles of remedial learning.*

5 Beyond Manual Technique

Musical Qualifications: *Historical & theoretical knowledge; Conducting musically.*

Leadership: The All-important Ability: *Leadership defined; Types of leaders; Leadership characteristics; Gaining confidence & earning respect; Concluding reminders.*

6 Clefs and Transposition

Commonly Used Clefs; Transposition Definitions; Transposition Principles.

7 Music Selection, Score Study & Preparation

Music Selection Considerations: *Musical quality; Suitability for the ensemble; Programming consideration; The full vs. the condensed score.*

Basic Score Study Concepts: *Initial overview; Listening to recordings; Memorizing the score.*

Detailed Score Study: *Establishing the correct tempo; Melody; Harmony; Rhythm: Marking the score; Text: Pronunciation & Meaning; Marking bowings & articulations; Other study items.*

Manual Technique Decisions: *What voice part should I conduct in each measure? When should i use divided beats/ Practice exercises for specific works.*

Anticipating Performance Problems: *Introduction; Coping with a condensed instrumental score; Brass instrument pitch placement; Other concerns.*

8 Rehearsal Procedures

Preliminary Considerations: *Ensemble performance level; Rehearsal goals; Pre-rehearsal planning.*

The Warm-up and Tuning Period: *the purpose of warm-up; Warm-up exercises; Tuning procedures.*

The Rehearsal Proper: *A basic outline; Syntheses-analysis-synthesis; Rehearsal priorities; Error detection & correction; Pacing; Avoiding excessive verbosity; Sectional & individual problems; Drilling difficult problems.*

Rehearsal Teaching and Evaluation: *Music reading; Intonation; Teaching the ensemble to watch; Teaching ensemble listening; Tempos consideration; the use of audio & video tape for evaluation.*

Choral Standing Arrangements: *Positioning for ideal balance; Tuning to the basses; Mixed quartets; Placement of individuals within a section.*

Epilogue.

Conducting: A Comprehensive Bibliography   A - Z

TOPICS RELATED TO CONDUCTING

A. General Musical References

B. New Music

C. Score Study and Analysis

D. Musical Form

E. Articulation and Bowing

F. Diction

G. Style and Interpretation

   1. General Texts

   2. Choral Music

   3. Instrumental Music for Band, Choir & Orchestra.

H. Rehearsal Techniques

I. Performance Techniques

J. Orchestration and Arranging

K. Calligraphy

L. Orchestras & Their Conductors

M. Music Guides

PART TWO: MUSICAL EXCERPTS FOR THE CONDUCTING CLASS

ALPHABETICAL LISTING BY COMPOSER[4];

ORDER OF LISTING BY DIFFICULTY.

Index

SUMMARY

This is one of the few conducting textbooks that can be successfully used for undergraduate classes containing both instrumental and choral conducting students, or students who wish to conduct in both instrumental and vocal genres (Also see Linton, Phillips). The authors' bibliography and related topics sections are extremely comprehensive and exceptionally well organized.

The authors explain their philosophy toward the learning process of conducting quite eloquently in the preface materials. Their insistence on the value of live performing conditions in the classroom is helped by the musical excerpts (All parts are in C and instrumentalists and conductors must transpose accordingly.) The logical and sequentially driven result is very satisfying. The book is also tersely written in hardback (226 pgs.).

---

[4]   An asterick (*) indicates works designed for both choral & instrumental ensembles.

Kohut & Grant - Areas of Emphasis
Percentage Breakdown
(See Appendix A)

Physical Movement 33%

Other 26%

References/ Bibliography 8%

Instruments 1%

Rehearsal/ Performance 11%

Interpretation/ Score Study 13%
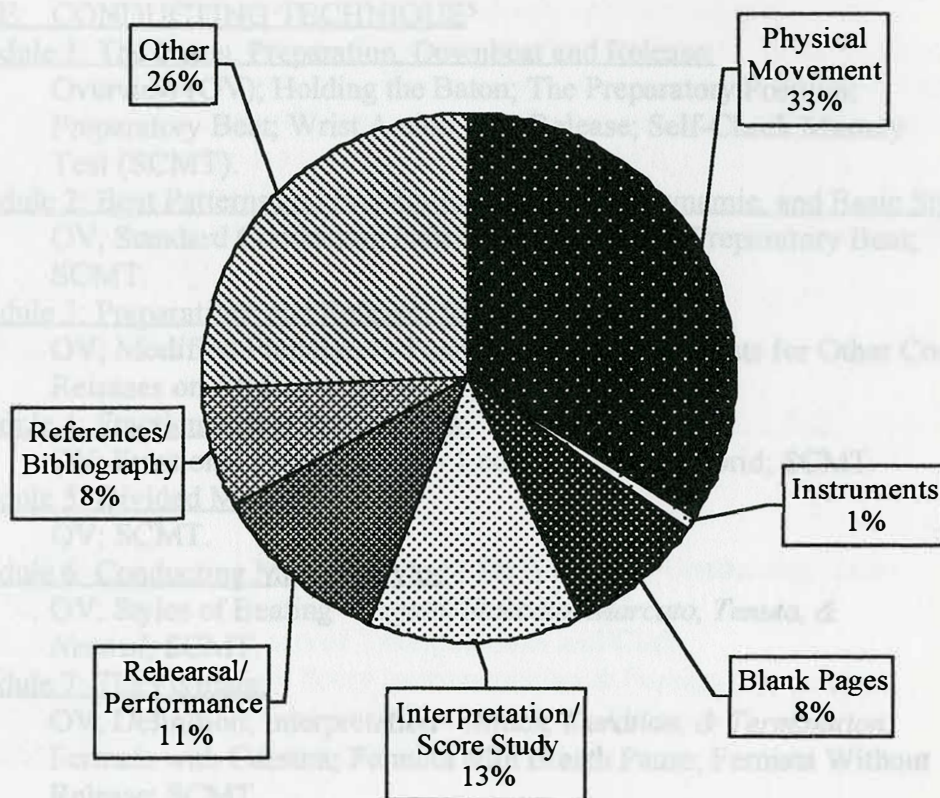
Blank Pages 8%

■ Physical Movement   ▢ Instruments

▩ Blank Pages   ▢ Interpretation/Score Study

▨ Rehearsal/Performance   ▩ References/Bibliography

▧ Other

Labuta, J. A. (1990). *Basic Conducting Techniques* (3rd ed.). Upper Saddle River,

NJ: Prentice-Hall.

---

[5]   Included with each subject is a definition, instruction, and conducting activities for
mastering the subject under discussion.

Module 11:   Tempo Changes and Accompanying:
        OV: Conducting Tempo Variations - *Ritardando & Ritenuto, Accel.,*
        Subito tempo change, Rubato, Accompaniments, SCMT.
PART TWO: SCORE PREPARATION AND REHEARSAL TECHNIQUE

    Module 12: Analysis and Score Preparation:
        OV; The 3 Basic Steps of Analysis - *1) Acquire a conception, 2) Anticipate*
        problems of conducting, 3) Anticipate problems of ensemble & rehearsal.
        SCMT.
    Module 13: The Instrumental Rehearsal:
        OV; Rehearsal Technique - *Synthesis-Analysis-Synthesis, Provide a model,*
        Provide for practice; Provide feedback; Specific Suggestions for
        Rehearsing - *Speak up, Communicate, Explain repetitions; Be positive, Be*
        demanding, Be punctual, Waste no time, Use your ears, Evaluate, Tape the
        rehearsal; Table of Errors, Possible Causes and Solutions; Daily Rehearsal
        Plan *Warm-up & tuning, ensemble drill,* SCMT.
    Module 14: The Choral Rehearsal:
        OV; Rehearsal Technique; Synthesis-Analysis-Synthesis; Choral Rehearsal
        Plan; SCMT.

PART THREE: MUSICAL EXCERPTS

    Module 1 - 12: Excerpts corresponding to modules from Parts 1 & 2.

Appendixes:

SELECTED REFERENCES

INDEX OF MUSICAL EXCERPTS

SUMMARY

Parts One and Two present different "competencies" that Labuta defines as necessary. Each part starts with an overview (OV), continues on to the corresponding competency, provides basic instruction, and closes with conducting exercises before continuing on to the next competency. Each Module ends with a self-check mastery class. Part Three contains musical excerpts corresponding to Parts One and Two. Musical excerpts range from C with four-part harmony to more traditional full and condensed scores to facilitate practice by conductors and participating classmates.

New to the third edition is Module 14 on choral conducting. Appendix F on musical style is also a new addition. The text is spiral bound and is easy to use on a music stand. Appendixes are quite helpful and easy to read, as is the index of musical excerpts.

This text is very suitable for undergraduate and "first time" graduate courses because of the basic approach. An excellent choice for a class where classmates provide musical participants for conductors. New and/or inexperienced teachers (to conducting) will find this text complete and not requiring of many extra materials and/or handouts. (Also See Phillips) Spiral bound, 323 pgs.

Labuta - Areas of Emphasis
Percentage Breakdown
(See Appendix A)

- Blank Pages 1%
- Other 3%
- References/ Bibliography 5%
- Rehearsal/ Performance 3%
- Physical Movement 51%
- Score Study/ Interpretation 36%
- Instruments 1%

■ Physical Movement	□ Instruments
▣ Score Study/Interpretation	▣ Rehearsal/Performance
▣ Other	▣ Blank Pages
▨ References/Bibliography	
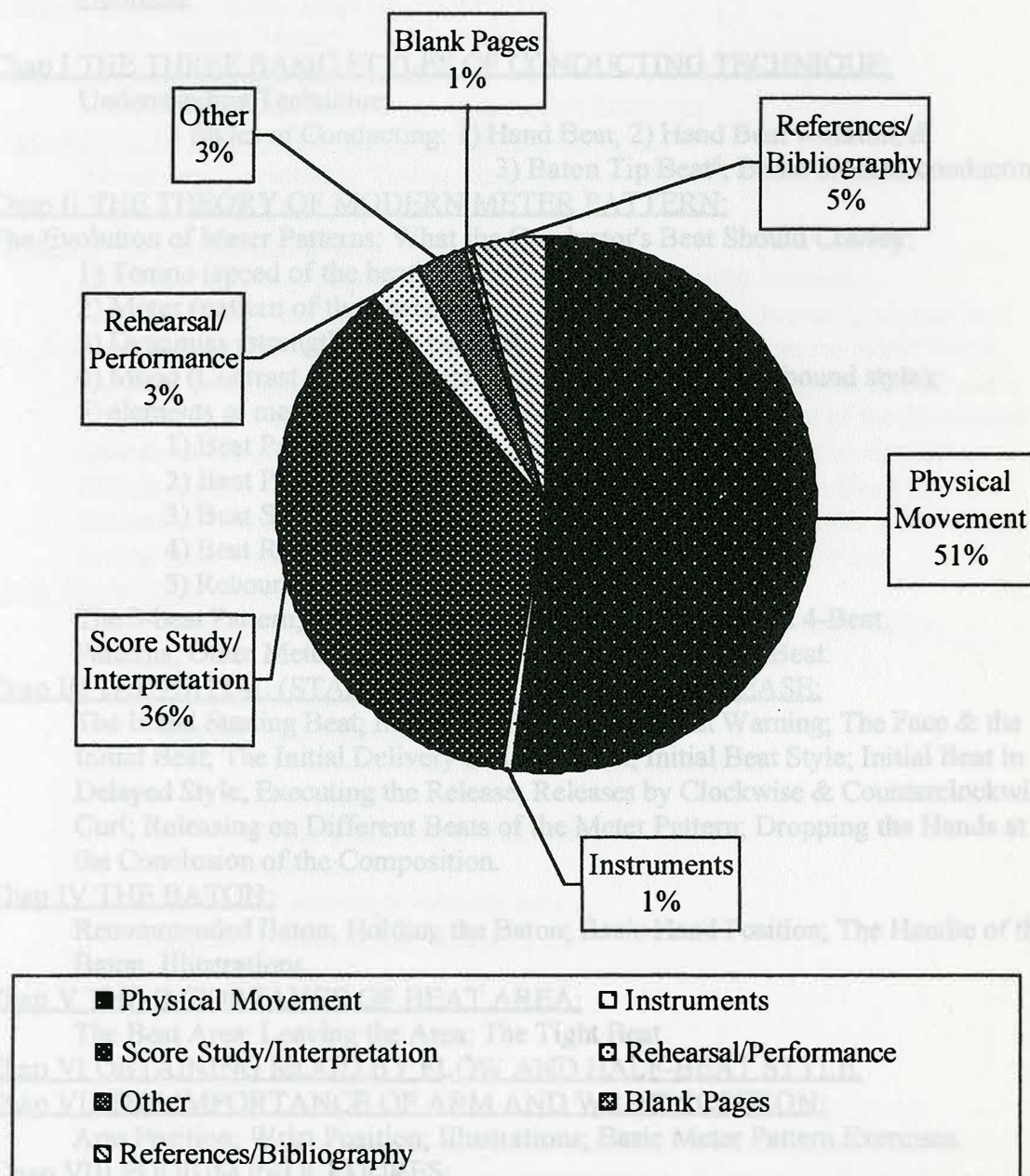
Lee, J. (1972). *Modern Conducting Techniques.* Milwaukee, WI: Hal Leonard.

SECTIONS

The Author; Dedication; Acknowledgements Conducting –
3 Principal Elements: 1) Technique, 2) Musicianship, & 3) Leadership.
Contents

Chap I THE THREE BASIC STYLES OF CONDUCTING TECHNIQUE:
Understanding Technique;
3 Styles of Conducting: 1) Hand Beat, 2) Hand Beat w/Baton, &
3) Baton Tip Beat[6]; Baton & Hand conducting.
Chap II THE THEORY OF MODERN METER PATTERN:
The Evolution of Meter Patterns; What the Conductor's Beat Should Convey:
1) Tempo (speed of the beat),
2) Meter (pattern of the beat),
3) Dynamics (strength of the beat), &
4) Mood (Contrast of the beat through staccato or legato rebound style);
5) elements of meter pattern:
1) Beat Pattern Direction,
2) Beat Point (Ictus),
3) Beat Slip-by,
4) Beat Rebound (flow or halt), &
5) Rebound Apex (change of direction);
The 3-beat Pattern; The 4-Beat Pattern; Comparing the 3- & 4-Beat
Patterns; Other Meter Patterns; 2-Beat; 6-Beat; 5-Beat; 7-Beat.
Chap III THE INITIAL (STARTING) BEAT AND THE RELEASE:
The Initial Starting Beat; Initial Beat Rule; Initial Beat Warning; The Face & the
Initial Beat; The Initial Delivery of a Half Beat; Initial Beat Style; Initial Beat in
Delayed Style; Executing the Release; Releases by Clockwise & Counterclockwise
Curl; Releasing on Different Beats of the Meter Pattern; Dropping the Hands at
the Conclusion of the Composition.
Chap IV THE BATON:
Recommended Baton; Holding the Baton; Basic Hand Position; The Handle of the
Baton; Illustrations.
Chap V THE IMPORTANCE OF BEAT AREA:
The Beat Area; Leaving the Area; The Tight Beat.
Chap VI OBTAINING MOOD BY FLOW AND HALF-BEAT STYLE.
Chap VII THE IMPORTANCE OF ARM AND WRIST POSITION:
Arm Position; Wrist Position; Illustrations; Basic Meter Pattern Exercises.
Chap VIII PODIUM PROCEDURES:
Podium Stance; The Music Stand Position; Illustrations.

---

[6]   Recommended by Lee.

Chap IX ACCENTS, CUING, AND THE LEFT HAND:
  The Left Hand; Left Hand Cue; Left Hand Accent; Right Hand Cues; Eye Cue;
  Cuing Advice; Left Hand Exercises; Illustrations.
Chap X UNDERSTANDING AND CONDUCTING THE FERMATA:
  The Fermata; The Technique of Conducting the Fermata;
  Fermata Technique Exercises.
Chap XI THE DIVIDED METER PATTERN:
  Apply Pattern Theory; Halt-Beat Style.
Chap XII FACIAL CONDUCTING:
  Head Position; Facial Features; Expression Exercises.
Chap XIII THE CONDUCTOR AS AN INDIVIDUAL:
  Personality; Personality Traits; Character; Leadership; Musicianship;
  Classic Musical Taste.
Chap XIV SCORE READING:
  The Score (History of); Normal Full Score (for orchestra & band);
  Advantages & Disadvantages of Full Scores for Band & Orchestra; Condensed
  Band Scores; Example; Reading the Score; Marking the Score for Better Score
  Reading; Clef Signs in Score Reading; Designations of the Degrees of the Scale -
  English (E), French (F), Italian (I), German (G); Nomenclature of the Orchestral
  Instruments & Abbreviations - E, F, I, G, & Russian, (R); Special Instrumental
  Effects (E, F, I, G, & R); Written Ranges of the Most Common Band &
  Orchestral Instruments; Voice Ranges for Choir; The Fundamental tones of All
  Instruments; French Horn Transpositions; Trumpet Transpositions.
Chap XV MUSIC INTERPRETATION:
  Musical Interpretation; The Conductor's Approach to the Interpretation
  of Music;
  Nine Elements of Expression:
      For the Conductor to Recreate - 5:
          1) Melody (countermelodies & obbligatos),
          2) Rhythm,
          3) Harmony (tonal concepts),
          4) Form,
          5) Voicing (orchestration),
      For the Conductor to Interpret - 4:
          1) Tempo,
          2) Dynamics,
          3) Tone Color, &
          4) Phrasing; Tempo;
  12 Ways to Determine Correct Tempo w/Detailed Analysis; Dynamics;
  General Dynamic Rules; Italian Dynamic Terms & Abbreviations; Tone Color;
  Phrasing; The Influence of form On Interpretation; Glossary of Terms Related To
  Form.

<u>Chap XVI THE INTERPRETATION OF PERIOD MUSIC:</u>
The Influence of Traditions on the Interpretation of Period Music;
<u>The Renaissance Period (1400 - 1600) -</u> Melody, Harmony, Rhythm, [Major] Forms, Voicing (Orchestration), Tempo, Dynamics, Phrasing, Color, [Major] Composers;
<u>The Baroque Period (1600 - 1750)</u> - Melody, Trills, Appogiaturas, Turn/Grupetto, Mordent, Harmony, Rhythm, [Major] Forms, Voicing (Orchestration), Tempo, Dynamics, Phrasing, Color, [Major] Composers;
<u>The Rococo Period (1725 - 1760) -</u> Melody, Harmony, Rhythm, Form, Voicing (orchestration), Tempo, Dynamics, Phrasing, Color, [Major] Composers;
<u>The Classical Period (1750 - 1825) -</u> Melody, Harmony, Rhythm, Form, Voicing (Orchestration), Tempo, Dynamics, Phrasing, Color, [Major] Composers;
<u>The Romantic Period (1815 - 1915) -</u> Melody, Harmony, Rhythm, Form, Voicing (Orchestration), Tempo, Dynamics, Phrasing, Color, [Major] Composers;
<u>The Modern Period (1900 -)</u> - Melody, Harmony, Rhythm, Form, Voicing (Orchestration), Tempo, Dynamics, Phrasing, Color, [Major] Composers.

<u>Chap XVII REHEARSAL TECHNIQUES:</u>
Requirements, Procedures, Objectives & Methods;
<u>Outline</u> -
1) Pre-Rehearsal Requirements,
2) Rehearsal Requirements,
3) Rehearsal Procedures and Objectives,
4) Rehearsal Methods.

<u>Chap XVIII INTONATION:</u>
Intonation Considerations; Individual Attitudes; Individual Posture; Individual Ear Training; Individual Tone Production Technique; Temperature & Humidity; Tuning Methods; Different Scale Tendencies.

<u>Chap XIX INSTRUMENTAL SEATING CONSIDERATIONS:</u>
1) How the conductor hears,
2) How the conductor cues & controls,
3) How the musician hears,
4) How the audience hears,
5) The type of instrument,
6) Type of music performed,
7) The rehearsal room & concert hall,
8) Number of performers,
9) Appearance,
10) Exposure and Screening,
11) Traditions;
<u>Seating Arrangements</u> - Choral Seating for School Situations Involving Male unchanged Voices; Women's Chorus; Men's Chorus; Orchestra; Band.

<u>Chap XX SUBSTITUTION OF INSTRUMENTS:</u>
Key to Symbols; List of Instruments & Possible Substitutions.

Chap XXI THE CONDUCTOR'S ADMINISTRATIVE RESPONSIBILITIES:
Budgets for Musical Organizations; Normal Income Sources; Normal
Expenditures; Administrative Duties of the Staff; Staff Check List; Coordination
Center Check List; Pre-Season Planning Check List; Routine Administration
Check List.

SUMMARY

Lee brings valuable experiences as a band director to this text. Readers are
cautioned that much new scholarship is available since the writing of this text (1972) on
performance practices (XVI). Chapters XIV and XV are enormous chapters which
require subdivision for class consumption. Other than the exercises provided, no musical
excerpts are included, thus the teacher would want to supplement this text with some
required scores. Separate arrangements for a rehearsal group must also be made by the
instructor. The text is hardbound and is currently out of print (277 pgs.).

Linton, S. (1982). *Conducting Fundamentals.* Upper Saddle River, N.J.: Prentice-Hall.

<u>SECTIONS</u>

Preface

<u>ONE</u> - <u>MODEL FOR SCORE PREPARATION</u>
   Introduction, Musical Analysis, Conducting Analysis, Score
   Reading, Conducting Practice, Musical Terms, Fixed Tempo,
   Variable Tempo, Variable Tempo and Loudness, Tempo Qualifying
   Terms, Stable Dynamics, Variable Dynamics, Spirit and Mood.
<u>TWO</u> - <u>PHYSICAL ELEMENTS</u>
   Base Positions, Movement in Conducting, Practice Activities.
<u>THREE</u> - <u>THE THREE-BEAT PATTERN</u>
   Interpretation of Meter, Form of the Beat Pattern, Size of the Beat
   Pattern, Style of the Beat Pattern.
<u>FOUR</u> - <u>ON-BEAT ATTACKS</u>
   On-Beat Phrase Attacks, Internal On-Beat Phrase Attacks, Shaping
   Phrases.
<u>FIVE</u> - <u>RELEASES AND FERMATAS</u>
   Releases, Fermatas.
<u>SIX</u> - <u>THE FOUR-BEAT PATTERN</u>
   Form and Style, On-Beat Attacks, releases, Fermatas.
<u>SEVEN</u> - <u>TWO-BEAT AND ONE-BEAT PATTERNS</u>
   Two-Beat Patterns, One-Beat Patterns.
<u>EIGHT</u> - <u>AFTER-BEAT ATTACKS, ACCENTS, AND SYNCOPATIONS</u>
   After-Beat Attacks, Off-Beat Accents and Syncopations.
<u>NINE</u> - <u>DIVIDED-BEAT PATTERNS AND SIX-BEAT PATTERNS</u>
   Divided Beat Patterns, Six-Beat Patterns.
<u>TEN</u> - <u>IRREGULAR METERS AND CHANGING METERS WITH A CONSTANT</u>
  <u>BEAT UNIT</u>
   Five-Beat Patterns, Seven-Beat Patterns, Changing Meters.
<u>ELEVEN</u> - <u>FAST IRREGULAR METERS AND CHANGING METERS WITH</u>
  <u>VARIABLE BEAT UNITS</u>
   Fast Irregular Meters.
<u>TWELVE</u> - <u>ADDITIONAL TECHNIQUES</u>
   Silent Beats, Combined-Beat Gestures, Crescendo-Diminuendo Gesture,
   Tenuto Beats, Cross Rhythm, Hemiola.

APPENDIXES:

A - CLEFS
B - TRANSPOSITIONS
Non-Transposing Instruments, Octave Transposition,
Transpositions at other Intervals.
C - INSTRUMENTATION
Traditional Order of Instruments in the Score, Instrument Names
and Abbreviations, Names of Modes and Pitches.

INDEXES:

TOPICAL INDEX
INDEX TO FIGURES AND PRACTICE EXERCISES
INDEX TO MUSIC.

SUMMARY

Many well thought-out and properly sequenced materials are included in this text

for mixed classes of instrumentalists and vocalists. Appendixes are excellent.

This text is very suitable for a one-semester class of undergraduate or graduate

students with access to a rehearsal pianist, and/or orchestra and some vocalists. The

author does an excellent job of mixing instrumental and vocal musical excerpts. The

instructor might want to supplement with some additional required scores or one of the

other manuals with excerpts written for class. Hardback, 190 pgs.

Long, R. G. (1977). *Conductor's Workshop: A Workbook on Instrumental Conducting*

(2nd ed.). Dubuque, IA: Brown & Benchmark.

SECTIONS

PREFACE

INTRODUCTION
Conducting "Live" Musicians; Experiencing Real Problems; Organization of the
Conducting Team; Two Primary Objectives; Demanding Musical Results;
Aspects of Musicianship - Fundamentals; The Role of Basic Musicianship.

PART I CONCEPTS AND FUNDAMENTALS

Concepts and Fundamentals; Developing Concepts; Piano Background; Orchestral
Fundamentals; The Need for Adequate Preparation; Orchestral Fundamentals and
Interpretation;
Prerequisites for the Conducting Class: Harmony, Ear Training, Keyboard,Acoustics,
Orchestration, Instrumental methods, Form & Analysis.

Chapter 1 Tone
Perceptive Exposure; Developing Instrumental Curiosity; Acoustical Aspects of
Tone; School Orchestra Conductors and Orchestral Tone.
Chapter 2 Intonation
Introduction; Rehearsing Intonation; A-440 - The Orchestral Pitch Standard; Use
of an Electronic A-440; Pitch & Temperature; Tempered Tuning & The Wind
Instruments; The Somewhat Well-Tempered Wind Instrument; Tuning to the
Chord of Nature; Electronic Tuning Aids.
Chapter 3 Rhythmic Ensemble
Listening While Playing; The Conductor's Rhythmic Mastery; Ensemble Playing
& Rhythm; Imparting Ensemble Awareness (w/examples); More Complex
Rhythmic Ensemble Problems.
Chapter 4 Orchestral Balance
Dynamic Potential of Each Instrument; Ensemble Awareness; Inherent Balance
Problems of Each Instrument - Wwds., Brass, Strings, Perc.,; Knowledge of
Orchestration; Balancing the Entire Orchestra.
Chapter 5 Articulation - The Winds
Starting & Stopping the Note (Attack & Release); Combinations of Slurred &
Staccato Notes; Rapid Staccato.
Chapter 6 Bowing - The Strings
The Sound of Strings; Knowing the Capabilities of Each Player; Editing the
Music; Suggestions for Further Study.

SUMMARY

    This text is very well thought out. The second edition is spiral bound and designed for use on a music stand. Musical examples, however, are mostly written for the book (all parts in C) and do not cover many known orchestral or band works. The author's purpose for this is stated as follows:

"The hit-and-miss approach to the application of conducting technique - one day conducting a pianist, the next day in front of a mirror, the next day a recorded orchestra, and one day in front of the university orchestra - results in the inability of the student to get beyond baton techniques and into the musical problems of an ensemble.... 'Getting through' the assigned piece becomes the overwhelming goal. Making music frequently is not even considered." (Long, 1977, P. ix).

    Ideal for a situation in which the instructor shares this same philosophy, or for small classes with no access to outside rehearsal and performance groups. A two-semester sequence of study would be advised, but instructors could pare down the study examples to a one-semester course if desired. The bibliography and indexes are excellent. Spiral bound, 263 pgs.

Maiello, A., & Bullock, J. (1996). *Conducting: A Hands-On Approach*. Miami, FL: Belwin-Mills.

SUMMARY

This book contains a large amount of information covered in very economical use of materials. Patterns are clear and easy to understand. The author omits the slow 6 pattern. Jack Bullock's musical examples are well written and relate to chapters. Bullock's scores are written for C, Bb, Eb, Alto Clef, F, concert pitch bass clef instruments, and piano. A compact disc with musical examples is also included for practice.

The bibliography does not include more recent editions, but does site books not seen in other bibliographies. The book is a tightly bound soft back, making use of the musical excerpts difficult on a music stand. Either temporarily out of print or not listed in *Books in Print*, Soft back, 232 pgs..

Marple, H. (1972). *The Beginning Conductor*. St. Louis, MO: McGraw-Hill.

<u>SECTIONS</u>

<u>Preface, Introduction.</u>

<u>Chap 1 AUXILIARIES</u>[7]
> Podium; Use of Risers - *Effect of Risers on the Podium;* The Music Stand; the Conducting chair; the Score; Dress; Stance.

<u>Chap 2 THE BATON</u>
> To Use or Not to Use; Shape & Size; Holding the Baton.

<u>Chap 3 THE REBOUND: THREE TYPES</u>
> The Forearm Rebound: Marcato; the Small Wrist Rebound: Legato; The Large Wrist rebound: Staccato.

<u>Chap 4 SIMPLE PATTERNS FOR CONDUCTING</u>
> Considerations before Pattern Practice: Position of the Right Hand; Looking beyond the Right Hand; Importance of Relaxation; Value of the Baton; Use of the Left Hand; Posture; Practice Fatigue; Proportion of the Conducting Pattern to the Body. Patterns for Triple Meter; Patterns for Quadruple Meters; Patterns for Duple Meters.

<u>Chap 5 TEMPO</u>
> Selecting the Tempo; Clarity of the Parts; Personal Basis for Selection; Rhythm as a Factor; Loudness as a Factor; Other Considerations; Musical Terms.

<u>Chap 6 PREPARATORY MOTION: TWO MOST-USED PATTERNS</u>
> The Preparatory for Beat One; Preparatory to the Upbeat.

<u>Chap 7 RELEASES</u>
> Use of the Left Hand, Release on the Downbeat; Release on the Left Side of A Pattern; Releases on the right Side of Pattern; Release on the Final Beat of the Measure.

<u>Chap 8 THE LEFT HAND: FIVE FUNCTIONS</u>
> Positions When Not in Use; Use During Preparatories; Use During Release; Use for Dynamics; Use with Patterns - Directing for emphasis, Change of Tempo.

<u>Chap 9 THE SCORE: PRIMARY CONSIDERATIONS</u>
> Simple Scores; Study of the Score - Problems of performance, Problems of musicalness, Problems of kinestheses; Score Practice Procedures; Score Reading.

<u>Chap 10 SIX SIMPLE CUING DEVICES</u>
> The Body Cue; Cues with the Eyes; Right-Hand Cues; Left-Hand Cues – Pointed index finger, the Relaxed Hand, the Fist.

<u>Chap 11 RESTS: SIX COMMON PROBLEMS</u>
> Rests in Most Parts; Short Rests in All Parts; At Change of Tempo; Conducting through Rests; Stopping at Rests; Counting the Rests.

---

[7]   Each chapter begins with a brief introduction and contains general rules and practice exercises.

Composer and Music Index

Subject Index

SUMMARY

This text is designed for a two-semester sequence and contains a very organized format. No bibliography is included. Teacher and students will need access to a practice orchestra, band, vocalists and a good pianist - all with the musical repertoire used in the text. Musical excerpts represent excellent examples of both orchestral and band literature, and also accompany the problems in each chapter nicely. Hardbound, 317 pgs.

McElheran, B. (1989). *Conducting Technique*, (Rev. Ed.). New York: Oxford.

SECTIONS/SYNOPSIS

Foreword by Lukas Foss; Preface to the Second Edition (1988); Preface to the First Edition (1966).

I - INSPIRATION

Discussion of leadership & how to make performers want to do their best; Long- & Short-range matters considered; Also to be considered are age & technical abilities [of the ensemble]; Those who are not "natural leaders should follow these steps:

1) Study problems of leadership,
2) Study as much as possible about music & related subjects in general and the score you are studying in particular,
3) Choose music you love,
4) Choose your proper work level,
5) Take a personal interest in your players, and
6) Develop a clear conducting technique;

Assignments[8] (McElheran, pgs. 3 - 6).

II - OTHER STUDIES

"One of the faults of many conductors, young and old, is lack of background . . . [even] when performing older music, especially baroque" (McElheran, p. 7).

Musical Subjects - Interpretation, Music history & literature;

Non-musical Subjects - Art, architecture, literature, acoustics, computers; Discussion about the value of being well-rounded; Assignments (McElheran, pgs. 7 - 9).

III - CONDUCTING TECHNIQUE - GENERAL

Discussion of merits of inquiring good conducting technique; *Choral vs. Instrumental* - Defines an inferior style of "choral" conducting" (defined as beating every note) & explains why all conductors should be trained in the "instrumental"style (defined as using beat patterns): 1) "Choral" conductors cannot perform with instrumentalists, whose training has been to follow beat patterns, 2) . . . cannot perform music of a polyphonic nature; Assignments (McElheran, pgs. 9 - 12).

IV - THE BATON

Considerations of the many arguments and myths concerning the baton (baton vs. no baton); Holding the Baton; Assignments (McElheran, pgs. 13 - 14).

V - ODDS AND ENDS

The Podium; Posture; Mannerisms; Left - Handed People; Assignments (McElheran, pgs. 15 - 16).

---

[8] McElheran divides assignments into two groups - beginners and professionals.

VI - BEAT PATTERNS - THEORY - ". . . . based on the following principles:"

1) The 1st beat of the bar must always be clearly distinguishable from the others;
2) Theoretical secondary accents in a compound time signature are shown by motions larger than unaccented beats, usually made across the body (i.e., the 4th accent in 6/8);
3) Give the beats, not the rhythms:
 1 - A beat is a moment in time, NOT a duration,
 2 - All beats should bounce at the same level:
   a - Performers must know what you are going to do *before* you do it - they cannot really "follow"; then anticipate and perform with the conductor. The term "follow" is theoretically incorrect, as it implies being late.[9]
   b - If you constantly change the level at which your beat bounces, the performers cannot anticipate when . . . to play.
 3 - A performer cannot see motion toward him with any degree of clarity, therefore do not use the type of beat patterns that make horizontal motions to the sides;Assignments (McElheran, pgs. 16 - 22).

VII - BEAT PATTERNS - SPECIFIC

Preliminary warning - beat patterns illustrated are for cantabile, legato, mezzo-forte, in a moderate tempo (1 beat = 80). *"Modifications to all patterns will obviously be made for different tempos and characteristics. . .;"* (McElheran, p. 22). 1 in a Bar; 2 in a Bar; 3; 4; 5 (2+3, 3+2); 6 (German & French); 7 (3+4, 4+3); Divided Beats: 3, 4, Compound 3 (9/8), Compound 4 (12/8); Changing Time Signatures;
Strong Recommendation - Use a table to establish the bounce point;
Warnings:
1) Don't use a "hot stove beat,"
2) Let the hands fall downward with a constant & even speed,
3) Don't hesitate at the bottom,
4) Keep the hand constantly moving,
5) In all conducting, be aware of the fact that your arm has weight; Assignments;
Illustrations of faulty beat patterns; (McElheran, pgs. 22 - 36).

VIII - THE LEFT HAND

Many schools of thought [not necessarily recommended]:
1) Right hand gives the tempo and left the expression,
2) It [left hand] should be constantly extended, dancing in time to the music,
3) The left hand should duplicate [mirror] the right, so that if the right gets tired the left can carry on;
Following practices are recommended:
 1) Use the right hand to indicate everything . . . convenient: tempo, volume, character, phrasing, & cues when they fit in the pattern,
 2) Use the left hand as follows:

---

[9]   Here, McElheran touches on a major disagreement among conducting teachers - should musicians play WITH the conductor or slightly BEHIND? Note Sir Adrian Boult's comments on the sound beginning when the baton comes to rest AFTER the stroke.

a - To take care of duties beyond the scope of the right,

b - To reinforce what the right is doing,

c - Do Not mirror for more than a few beats at a time,

d - When not in use, let it hang by the side or close to the body in a relaxed position, bent at the elbow (DO NOT LET IT CLUTTER UP THE VIEW [of the right hand or facial expressions].

Exercises for left hand independence;

Assignments (McElheran, pgs. 37 - 38).

IX - DYNAMICS, ACCENTS, PHRASING, TEMPO, CHARACTER

Exercises for indication of all of the above, Character - *Marcato, staccato, maestoso, Slow/Serene;*

Two cardinal rules:

1) Make the beat project the characteristics of the music, and

2) Preserve the clarity (McElheran, pgs. 39 - 46).

X - CUES

Why Cue?

1) Increase slightly the precision of the entrance,

2) Remind the performer of the character of the entrance, and

3) Raise the performer's morale and thereby improve many other musical qualities (tone, balance, etc.).

Cues should never be used to show a performer when to come in! This courts disaster. *"Every musician, instrumental, or vocal, should count every rest in his entire life"* (McElheran, p. 47).

Reasons for this are as follows:

1) Cues often come too close together for the conductor to indicate,

2) Cues often apply to several widely separated players at the same moment,

3) Cues are hard to "aim" directionally (for instance, two adjacent sections may get confused),

4) The conductor often has more important duties,

5) Cuing a player who does not know the place usually produces a late and poor entrance. How to cue; When not to cue; Scrambled seating; Training for a guest conductor – always give a few wrong or non-cues;

Assignments (McElheran, pgs. 46 - 50).

XI - OFF-BEAT CUES, ACCENTS, AND SYNCOPATIONS

Often overconducted - cue on the anticipatory beat; Syncopations; Exercises; Assignments (McElheran, pgs. 50 - 54).

XII - CONDUCTING TO RECORDS

"... *it is agreed that ability to conduct to record[ing]s certainly does not indicate that the student can lead a live group, but surely, if he cannot conduct well to records he is not qualified to be in front of musicians or an audience.*" (McElheran, p. 55)

By conducting to record[ing]s, students are . . . able to concentrate on arm movements, all students are able to participate at the same time;

3 qualifications:

1) It is assumed that conducting to record[ing]s will be supplemented with live
   performances. . . as students' confidence and technique grow.

2) . . . must be sure the student is anticipating and not following,

3) Record[ing]s should be in mostly strict time;

Assignments (McElheran, pgs. 54 - 56).

XIII - MORE ODDS AND ENDS - Hints on practicing and other points to consider:

Mirrors; *[Practicing in]* Slow Motion; Review; Give all the beats; Wrist; Face; Grimacing; Shoulders; Mouth; Hand Positions; Singing; Marking the Score; Looking Up; A Free *[pretend]* Symphony Orchestra; Conducting in Silence; Metronome; Pitch; Frills; Individual Style; Assignments; (McElheran, pgs. 57 - 64).

XIV - STARTS AND STOPS

Starts must:　　1) *[indicate]* the exact moment at which the piece is to commence,
　　　　　　　　2) tempo,
　　　　　　　　3) mood (volume, etc.);

Two Starting Situations:　　　　1) Pieces starting on a beat with rules and
　　　　　　　　　　　　　　　　　　assignments, and
　　　　　　　　　　　　　　　2) those starting between beats with rules and
　　　　　　　　　　　　　　　　　　assignments;

Further Points about Starts; After You, Alphonse (Timidity); Mystic Symbols (Strange movements prior to starting); "Merging" after a Start; Last Word on Starts:　　1) A start must look like a start, and
　　　　　　　　　　　　2) Nothing before the start must look like a start;

Stops: Give all the beats on long notes at the end unless ALL musicians have the same rhythm; Suggestions for HOW to cut off: prepare, cut; Assignments; (McElheran, pgs. 64 - 76).

XV - SUBDIVISION AND "MERGING"

"The term "subdivision" is commonly used to indicate a conductor's action when he changes the beating unit to a lower note value; for example, when he goes from quarter note to eighths, giving 8 beats in a bar where formerly there were 4.
"Merging" is the author's term for the opposite, which seems to have no generally accepted name" (McElheran, p. 76). Merging and Merging within a piece; Merging after a Start; Assignments; Subdivision and Merging for an Entire Piece; Assignments; (McElheran, pgs. 76 – 82).

XVI - MOULDING THE MUSIC - Going beyond technique to "mould the music,"
How? 1) Mastering their technique so that it is subservient to their musical
wishes;
2) Telling themselves to *conduct* - that is, to throw himself into the task of
drawing music from the performers rather than merely going
through studied mechanical actions;
3) *Loving* the music they conduct, and losing themselves in it.
Assignments; (McElheran, pgs. 83 - 84).
XVII - FERMATAS - Troublesome ones (3 types):
1) Fermatas with no period of silence or "cut" after them. Sound continues
uninterrupted;
2) Fermatas followed by a short period of silence (usually about one beat
in length);
3) Fermatas followed by a long period of silence (considerably longer than
one beat in length).Further Points About Fermatas: Warning –
Don't interchange 2 & 3 (above); Drill; Changing Tempos; Fermatas
on Long Notes; Fermatas between Beats; Complex Fermatas;
Assignments (McElheran, pgs. 85 - 90).
XVIII - EARS
Confronts the phenomenon of conductors who listen to recordings of their
performances and hear sounds they never heard in rehearsal.
Suggestions:
1) Improve arm technique until it is almost automatic, freeing up
concentration on listening to the music;
2) Constantly remind yourself to listen;
3) Check your hearing regularly;
4) Develop listening skills as much as possible, coaching a small ensemble
is very beneficial;
Assignments; (McElheran, pgs. 91 - 92).
XIX - NERVES - A few ideas to help:
1) Be thoroughly prepared, start work early;
2) Do not extend your technique to the utmost in public. A composition that can
be struggled through in private is not suitable for the pressures of a
concert.
3) Know that you are in good company.
4) Try not to let the concert alter your daily routine greatly. Taking a large period
of time off prior to a performance only gives you time to get nervous.
5) Ask yourself what you fear and prepare for it.
6) See life in the proper perspective.
7) Don't worry about minor errors.
8) Think about calling someone who would love the chance to replace you since
you aren't "up to this concert;"
9) Act to one and all as if you are NOT nervous. [Perception is reality];
10) FORGET THE AUDIENCE AND ENJOY MAKING MUSIC!;
Assignments; (McElheran, pgs. 93 - 94).

SUMMARY

This text is an extremely concise, direct and insightful book on instrumental conducting. As is explained by McElheran, the book is based on many years of teaching and conducting experience. All chapters are short and to-the-point with exercises for different levels at the end. At first glance some exercises may seem simplistic but basic areas are addressed that many other texts don't concentrate on representing some of the best practical solutions for common problems. Conducting patterns are excellent and well drawn.

Ideal for 2 semester undergraduate and graduate classes, especially since assignments at the ends of chapters are multi-layered. The instructor can also assign specific scores for study according to differing abilities. Access to a rehearsal group is imperative. The instructor (or editor) should provide a complete repertoire of study (either with additional required scores or a companion manual) to go along with chapters as none are provided by the author. Soft back, 134 pgs.

McElheran - Areas of Emphasis
Percentage Breakdown
(See Appendix A)
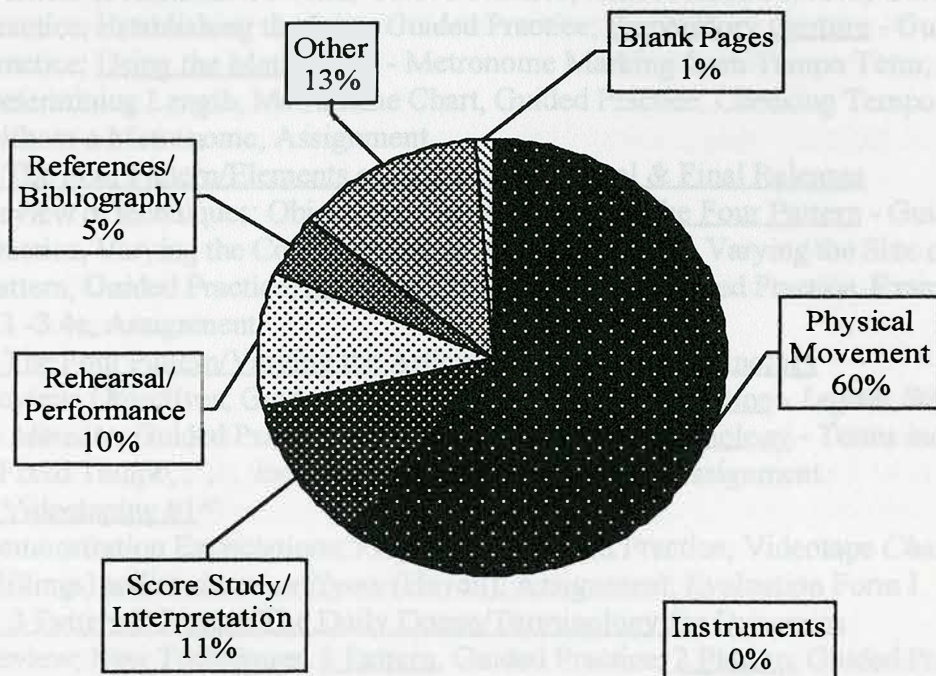
Other 13%

Blank Pages 1%

References/Bibliography 5%

Physical Movement 60%

Rehearsal/Performance 10%

Score Study/Interpretation 11%

Instruments 0%

- ■ Physical Movement
- ▨ Score Study/Interpretation
- ▨ References/Bibliography
- ▧ Blank Pages
- ▢ Instruments
- ▨ Rehearsal/Performance
- ▨ Other

Phillips, K. H. (1997). *Basic Techniques of Conducting*. New York: Oxford.

SECTIONS

Contents; Preface; Acknowledgments.

Lesson 1 The Study of Conducting/Class Organization/Course Requirements
Introduction; The Study of Conducting - Effective Communication, Mastering the Fundamentals, Daily Practice Required; Class Organization - Course Requirements, Requirements for the Conductor, Assignment.

Lesson 2 Posture and Position/Preparatory Gesture/Using the Metronome
Objectives; Posture & Position - Guided Practice (Instructions with illustrations, Vertical & Horizontal Planes, Guided Practice, Arm & Hand Position, Guided Practice, Establishing the Ictus, Guided Practice; Preparatory Gesture - Guided Practice; Using the Metronome - Metronome Marking from Tempo Term, Determining Length, Metronome Chart, Guided Practice, Checking Tempo without a Metronome, Assignment.

Lesson 3 The Four Pattern/Elements of the Pattern/Internal & Final Releases
Review of techniques; Objectives; Guided Practice; The Four Pattern - Guided Practice, Varying the Conducting Area, Guided Practice, Varying the Size of the Pattern, Guided Practice, Internal & Final Releases - Guided Practice, Examples 3.1 -3.4a, Assignment.

Lesson 4 The Four Pattern/Varying the Articulation/Tempo Terminology
Review; Objectives; Guided Practice; Varying the Articulation - *Legato, Staccato & Marcato,* Guided Practice, Ex. 4.1 - 4.3; Tempo Terminology - Terms indicating a Fixed Tempo, . . . indicating Variations in Tempo, Assignment.

Lesson 5 Videotaping #1[10]
Demonstration Expectations; Preparation; Guided Practice; Videotape *Chester* (Billings) and/or *Austrian Hymn* (Haydn); Assignment; Evaluation Form I.

Lesson 6 3 Pattern/2 Pattern/The Daily Dozen/Terminology for Dynamics
Review; New Techniques; 3 Pattern, Guided Practice; 2 Pattern, Guided Practice; Ex. 6.1 - 6.5a; Releases; Terminology for Dynamics - Terms indicating a Stable Degree of Volume,. . . indicating a Change in Volume; Assignment.

Lesson 7 Selecting a Baton/Dynamic Changes
Selecting a Baton, Guided Practice; Dynamic Changes, Guided Practice; Ex. 7.1a,b,c,d - 7.2; Assignment.

Lesson 8 Baton Grip/Character Terminology
Objectives; Baton Grip (with illustrations), Guided Practice, Character Terminology - Italian & English terms indicating character; Assignment.

Lesson 9 Vide#2
Objective; Preparation; Guided Practice; Videotape *My Country, 'Tis of Thee'* (Anon.) and *"Ode to Joy"* (Beethoven); Evaluation Form II.

---

[10]   Musical excerpts chosen for videotaping/ testing are presented and examined in detail prior to the videotape lesson.

Lesson 10 The One Pattern/Midterm Preparation/Release on One/ Accent, Articulation, and Connecting Terms
> Review; Objectives; Guided Practice; The One Pattern; Guided Practice; 10.1 - 10.2; Midterm Prep.; Release on One; 10.3 - 10.3a; Guided Practice; 10.4 - 10.4a; Accent, Articulation, & ConnectingTerms; Assignment.

Lesson 11 Release on Beat Two/Entrance on a Pickup Note/Midterm Prep
> Objectives; Guided Practice; Release on Beat Two; Guided Practice; Entrance on a Pickup Note; 11.1 - 11.2; Guided Practice; Midterm Preparation; Guided Practice; 11.3 - 11.4a; Guided Practice; Assignment.

Lesson 12 Videotaping #3
> Objectives; Preparation; Guided Practice; Video Tape *Sing We and Chant It* (Morley) and *"Chorale St. Antonii"* (Haydn);Assignment; Evaluation Form III.

Lesson 13 Videotaping #4
> Objectives; Preparation; Guided Practice; Videotape *Erlaube Mir* (Brahms) & *"Praise Ye the Lord of Hosts"* (Saint-Saëns); Assignment; Evaluation Form IV.

Lesson 14 Midterm Conducting Exam, Part 1
> Objectives; Videotaping Preparation; Guided Practice; Exam - Conduct Morley & Haydn listed above; Exam Evaluation Form.

Lesson 15 Midterm Conducting Exam, Part 2
> Objectives; Videotaping Preparation; Guided Practice; Conduct Brahms & Saint-Saëns listed above; Exam Evaluation Form; Assignment - Review Video & Forms for Improvement.

Lesson 16 Functions of the Left Hand/The Circle Drill
> Review; Objectives; Functions of the Left Hand (w/illustrations) - Mirroring, Guided Practice, 16.1, Indicating dynamic levels, Guided Practice, Showing Cresc. & Decresc., Guided Practice, The "Hot Touch," Guided Practice, 4 Left Hand Positions, Guided Practice; The Circle Drill (left hand - 12:00/3:00/6:00/9:00) - Guided Practice; Assignment.

Lesson 17 Left Hand Sustaining Gestures/Coordinating the Two Hands
> Review; Objectives; Guided Practice; Left Hand Sustaining Gestures - The Horizontal Sweep, Forward Sweep, Guided Practice, 17.1, Coordinating the Two Hands, 17.2 - 2a, Guided Practice, 17.3 - 3a, Guided Practice, Assignment.

Lesson 18 Left Hand Strengthening Techniques/Repeat Markings
> Review; Objectives; Left Hand Strengthening Techniques - Guided Practice, Repeat Markings; Assignment.

Lesson 19 Videotaping #5 (First time w/left hand)
> Objectives; Preparation; Guided Practice; Videotape Theme from *Finlandia* (Sibelius), *O Beautiful for Spacious Skies* (Ward), and/or *"Break forth, O Beauteous Heavenly Light"* (Bach); Assignment; Evaluation Form V.

Lesson 20 Subdivision/Cues/Alto and Tenor Clefs
> Review; Objectives; Guided Practice; Subdivision, - Discussion of w/Fig. 20.1 - 20.4; Guided Practice; Cues - 20.1 -1.a; Guided Practice; 20.2; Guided Practice; Alto & Tenor Clefs - Old & New Vocal Style (w/examples), Alto & Tenor Clefs w/pitch designations (Ex. 20.4 & 20.5); Assignment.

SUMMARY

There is much to recommend about this text, designed to meet the National Association of Schools of Music (NASM) requirement that all undergraduate music majors have at least one course in conducting. The book is spiral-bound for ease of use on a music stand (unfortunately some very awkward page turns will be required of the students due to a lack of organization on the part of the editor). Musical examples are excellent and are made available in four-part vocal/piano and instrumental (w/C, Bb, F, Eb, Alto &Tenor Clef instrumentation) forms for vocal and/or instrumental conductors. The course is also designed to be used with videotape (provided by the students) allowing for personal observation and self evaluation, which is very useful and constructive. Conducting diagrams are well thought out and easy to understand. Terms given at the end of some of the chapters for review are excellent though the teacher will probably wish to add some of their own terms.

Problems include the late introduction of the baton (chapter 8), though pictures showing a live model using a baton come quite earlier in the book. The author touches briefly on clef transpositions (one-page) as well as the American method of sight-transposition. The text lacks a bibliography (though the Coda [conclusion] does quote Berlioz) and needed information on instrument names in different languages and singing voices - all of which the teacher will want to add. The 30-lesson format is ideal for new or inexperienced conducting teachers, especially since evaluations and musical excerpts are provided within the text. This textbook is an excellent choice as an introductory course for undergraduates from a mixed background. Spiral bound, 236 pgs.

Prausnitz, F. (1983). *Score and Podium*. New York: Norton.

SECTIONS

Acknowledgments

INTRODUCTION

Two Sides of a Coin
A Note on Scores
A Note on Flow Charts
A Note on Illustrations

CONCLUSION - A Unique Way of being a Musician

Summary

In part one Prausnitz divides the text between matters dealing with the score and with the podium -- hence the title. Score sections are described as (a) "deal(ing) with the nature of musical evidence in a score and the extent of additional input required from the conductor" (Prausnitz, p. 3). Podium sections (b) "with basic technical skills of beat and gesture" (Prausnitz, p. 3). Students following text order will alternate between the two sections.

Beat patterns are broken down into four separate elements (fall, impact, recovery & lift) and very well illustrated. The author breaks down the beat also by function (active and passive) and variety (preparatory, principal and pulsing). Beats are also assigned qualities (timing, direction, size and impetus). Illustrations show the baton from the conductor's viewpoint with the hand and directional indications included.

Each chapter begins with a diagram indicating the thought process being followed, which, though initially confusing, proves to be helpful in retrospect.

Musical examples are comprehensive and well marked. Note that complete scores of some orchestral works are required for score study.

The book progresses from primary instruction to advice for aspiring professionals in a beautifully logical progression, thus lending itself to instruction with beginning through graduate level classes (provided the teacher guides students through their areas of need). Teachers without access to a rehearsal orchestra will want to provide a supplementary book with musical excerpts such as the Labuta book for students to practice many of the conducting techniques discussed by the author. Possibly, the new edition due out in 2001 (with a companion workbook) will remedy this problem. Hard bound. 530 pgs.

344

Ross, A. (1976). *Techniques for Beginning Conductors*. Belmont, CA: Wadsworth.

SECTIONS

Chapter 1
Conducting Techniques
Preparatory Exercises; Left-Handed Conducting; The Baton; The Preparation; The 4 Pattern; The Location of the Beat.
Score Reading
The G & F Clefs; the C Clef; The Alto Clef.
Terminology
The Strings.

Chapter 2
Conducting Techniques
Precision in Attack; Precision in Release; Loud & Soft Conducting; the 3 Pattern; Rhythmic Precision on Each Beat of the Measure.
Score Reading
Clef Reading Techniques; Techniques for Practicing Score Reading.
Terminology
Terms Related to Stringed Instruments; Notation Practices Peculiar to Stringed Instruments.

Chapter 3
Conducting Techniques
Beginning on Internal Beats of the Measure; The 2 Pattern; Seating Plans; Orchestras; Bands; Choruses; Cues.
Score Reading
The Tenor Clef.
Terminology
Alla Breve; Modifying Words.

Chapter 4
Conducting Techniques
Phrasing; *Legato & Staccato* Conducting; Melodies for Varied Interpretation; The 1 Pattern; Use of the Left Hand.
Score Reading
G, F, Alto, & Tenor Clefs in Various Combination.
Terminology
Tempo Marks
Other Tempo-Related Terms

Chapter 5
Conducting Techniques
Internal Rests; The Stopped Beat; *Marcato* Conducting; The Business Beat; The 6 Patterns; 6 as 2 or 3 Beats.
Score Reading
The Soprano Clefs
Terminology
Character Terms

Chapter 12
    Conducting Techniques
        Fermatas.
    Score Reading
        Instruments the transpose "Up".
    Terminology
        Pitch Letter Names.
Chapter 13
    Conducting Techniques
        Accompanying, Recitative Conducting.
    Score Reading
        Score Arrangements.
    Terminology
        Repeats & Coda Procedures

BIBLIOGRAPHY

INDEX

SUMMARY

    This textbook splits three elements (Conducting Techniques, Score Reading, and Terminology) down and builds on them through each of the 13 chapters. Also included are many good musical excerpts from orchestral and choral literature. Discussion of interpretation topics are rare, but many opportunities to approach interpretation are contained in the musical excerpts. Exercises may be difficult to conduct in class without access to a musicians to perform the musical excerpts.

    An excellent choice for a one-semester class with access to a practice orchestra, four competent vocalists and a good piano accompanist. Hard bound, 344 pgs.

Rudolph, M. (1994). *The Grammar of Conducting* (3rd ed.). New York: Schirmer.

SUMMARY

This text provides an exhaustive treatment of the problems - technical, artistic, historical, and psychological, presented to the conductor. This text should certainly be a required resource for any serious conductor, especially orchestral conductors, but may also serve as a classroom text, IF the class has access to a full time piano accompanist and partial access to a rehearsal orchestra. Another book with more conducting examples for the class members to play, such as the Labuta book, might be a helpful addition but the authors' philosophies and backgrounds are very different. Grammar is a huge volume to a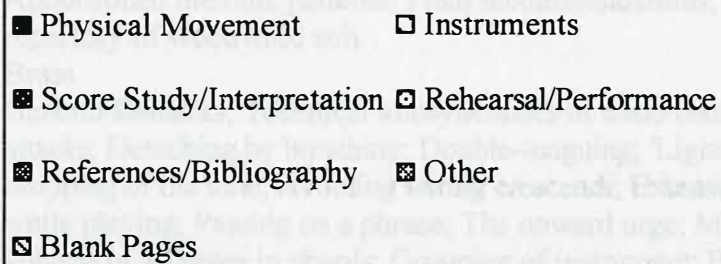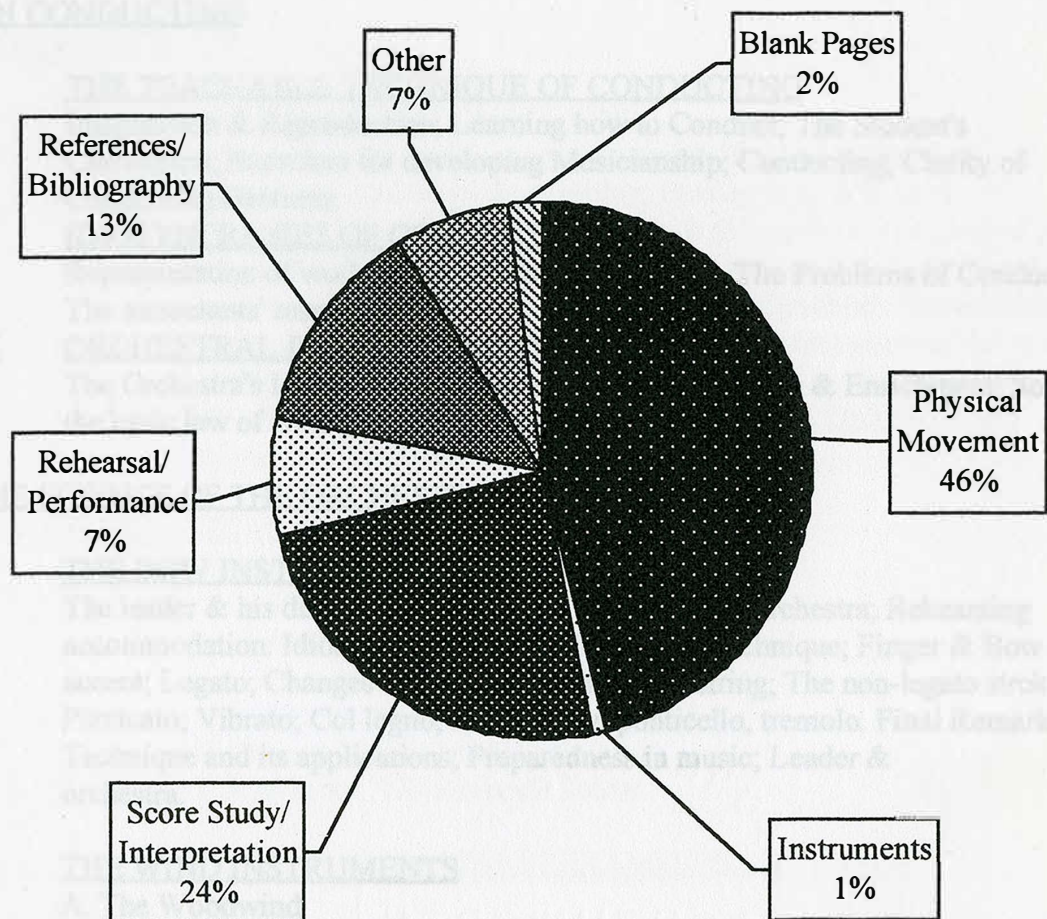sk undergraduates to digest, therefore their attention must be directed to their most immediate needs. As a graduate text with more experienced conductors, the text would probably be more useful.

The author's ideas on interpretation are based on a long successful conducting career and certainly provide a useful starting point for someone who is serious about studying performance practices, especially of the romantic period. Little help here with contemporary music, for that the Hunsberger/Ernst book is recommended. Hardbound, 481 pgs.

Rudolf - Areas of Emphasis
Percentage Breakdown
(See Appendix A)

Other 7%

Blank Pages 2%

References/ Bibliography 13%

Physical Movement 46%

Rehearsal/ Performance 7%

Score Study/ Interpretation 24%

Instruments 1%

■ Physical Movement   ❑ Instruments
■ Score Study/Interpretation   ❑ Rehearsal/Performance
■ References/Bibliography   ❑ Other
❑ Blank Pages
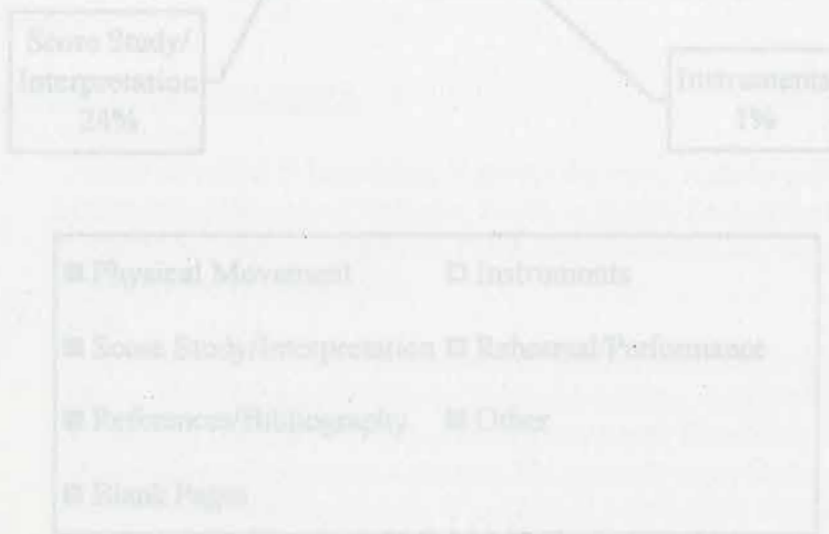
Scherchen, H. (1990). *Handbook of Conducting.* (M. D. Calvocoressi, Trans.) New York: Oxford.

SECTIONS

Foreword by Edward J. Dent

Preface by the author

ON CONDUCTING

I THE TEACHABLE TECHNIQUE OF CONDUCTING
Imagination & Reproduction; Learning how to Conduct; The Student's Curriculum; Exercises for developing Musicianship; Conducting; Clarity of Conducting Gestures.

II IDIOSYNCRASIES OF CONDUCTING
Representation of works; The performer's standard; The Problems of Conducting; The executants' responsibility.

III ORCHESTRAL PLAYING AND CONDUCTING
The Orchestra's Idiosyncrasies; Intensification; Limitation & Enrichment; Song - the basic law of all musical reproduction.

THE SCIENCE OF THE ORCHESTRA

I THE BOW INSTRUMENTS
The leader & his duties: Tuning-in; Collocation of the orchestra; Rehearsing accommodation. Idiosyncrasies of bow-instrument technique; Finger & Bow accent; Legato; Changes of Bowing, Position and string; The non-legato stroke; Pizzicato; Vibrato; Col legno, sul tasto, sul ponticello, tremolo. Final Remarks Technique and its applications; Preparedness in music; Leader & orchestra.

II THE WIND INSTRUMENTS
A. The Woodwind
Tone production & breathing; Varying the tone; Aids to variation of tone; Maintaining the natural volume; Purity of pitch; Tone-colorations; Apportioned melodic patterns; Final recommendations; Appendix: repertory of woodwind soli.
B. The Brass
General Remarks; Technical idiosyncrasies of brass instruments; Late attacks; Detaching by breathing; Double-tonguing; 'Lightening'; Avoiding a dropping of the tone; Avoiding wrong crescendi; Extension; Listening while playing; Passing on a phrase; The onward urge; Muting; Equal volume of all notes in chords; Grouping of instrument; Performance and interpretative possibilities.

III   THE PERCUSSION
        Use & significance of the percussion group; The players; The instruments and
        how to use them; Conductor, players, and timpanist.
                1) Instruments with definite pitch
                        Timpani, Bells, celesta, gong, & xylophone
                2) Instruments without definite pitch
                        Drums, Cymbals, Tamtam, triangle, castanets, & tambourine.The
                        percussion in orchestral playing.
IV   THE HARP
        Marking the parts

CONDUCTOR AND MUSIC

        A. THE TECHNIQUE OF CONDUCTING
                The basic types of conducting by gestures; Whole-bar, half-bar,
                triple-time, & quadruple-time beating; Beating 4, 6, 8, 9, or 12
                quavers; Preliminary upbeat; The pause & the endbeat; The general pause;
                The caesura; Pause & caesura in the interpretation of melody; Uses of
                upbeat & endbeat mvmts.; Motif upbeat; Motif endbeat; Period division
                by means of upbeats & endbeat; The natural starting-point of the motions
                of conducting; The conductor's bearing; Clarity of conductor's motions.
        B. THE APPLIED TECHNIQUE, OR PRACTICE, OF CONDUCTING
                Conditions of teaching; Method of tuition.

        C. PRACTICAL EXAMPLES
                1) Beethoven: First Symphony
                        Adagio molto and *Allegro con brio*
                        Andante cantabile con moto
                        Menuetto, Allegro molto e vivace
                        Adagio and *Allegro molto e vivace*
                2) R. Strauss: 'Till Eulenspiegel'
                3) I. Stravinsky: 'L'Histoire du Soldat'

        MODERN WORKS FROM WHICH EXAMPLES ARE GIVEN

SUMMARY

        Written in 1929 and first published in 1933, the author's approach is interesting.

The book deals with all of the knowledge that conductors must use to bring an effective

performance to culmination. The first section does not deal with the physical aspects of

conducting (no conducting patterns are included), but rather philosophical approaches.

The second section on instruments does not deal with pedagogy in a general sense, but

rather, gives specific examples of orchestral excerpts calling for special treatment. The

third section finally deals with actual technical demands concerning the conductor's stick technique.

Even though the author states that the book is not about interpretation, the reader will gain much knowledge about performance practices from the second section, representing very valuable and useful information based on much successful practical experience. Another very strong point by the author deals with the concept of musical line through song, rather than through keyboard.

Of particular note to readers may be the considerable emphasis on contemporary music by the author, which represents quite foreword thinking as compared to other conducting teachers of the time. Scherchen is most noteably concerned with keeping the musical line, a subject of which he is very critical, especially with regard to German musicians.

Most suitable as a graduate text for orchestral student conductors with a solid technical foundation, Scherchen's book is credited often by other authors as having positively influenced them. A rehearsal orchestra with access to literature studied in the text is quite helpful. Hardbound, in Reprint, 243 pgs.

APPENDIX C

BIBLIOGRAPHY OF RELATED SOURCES

Articles

Fry, W. E. (1990). Books and Dissertations on the Techniques of Instrumental

Conducting: A Select Bibliography. *ABA Journal of Band Research, 26 (1).*

pp. 30-43.

Grosbayne, B. (1941). A Perspective on the Literature of Conducting. *The Proceedings*

of the Royal Musical Association, (67). pp. 73-101.

Books

Autobiographies/Biographies

Barenboim, D. (1992). *A Life in Music.* New York: Macmillan.

Bohm, K. (1992). *A Life Remembered: Memoirs.* (J. Kehoe, Trans.). New York: Boyars.

(Original Work published 1970)

Chesterman, R. (1992). *Conductors in Conversation.* New York: Proscenium.

Ewen, D. (1948). *Dictators of the Baton.* Chicago: Ziff-Davis.

Ewen, D. (1948). *The Man with the Baton.* New York: Crowell.

Hart, P. (1994). *Fritz Reiner, A Biography.* Evanston, IL: Northwestern   University

Press.

Lebrecht, N. (1993). *The Maestro Myth.* New York: Citadel.

Marsh, R. C. (1962). *Toscanini and the Art of Conducting.* New York: Collier.

Matheopoulos, H. (1982). *Maestro: Encounters with Conductors of Today*. New York: Harper & Row.

Munch, C. (1955). *I am a Conductor*. New York: Oxford.

Sachs, H. (1991). *Reflections on Toscanini*. New York: Grove Weidenfeld.

Schonberg, H. C. (1967). *The Great Conductors*. New York: Simon & Schuster.

Wager, J. (1991). *Conductors in Conversation*. Boston: Hall.

Related texts

Adler, S. *Choral Conducting, An Anthology* (2nd ed.). New York: Schirmer.

Bakaleinikoff, V. (1938). *Elementary Rules of Conducting for Orchestra, Band and Chorus*. New York: Belwin.

Bailey, W. (1992). *Aural Skills for Conductors*. Mountain View, CA: Mayfield.

Bamberger, C. (Ed.). (1965). *The Conductor's Art*. New York: McGraw-Hill.

Battisti, F., & Garofalo, R. (1990). *Guide to Score Study for the Wind Band Conductor*. Ft. Lauderdale, FL: Meredith Music.

Blackman, C. (1964). *Behind the Baton*. New York: Charos Enterprises.

Bowles, M. (1959). *The Art of Conducting*. Garden City, NY: Doubleday.

Braithwaite, W. (1952). *The Conductor's Art*. London: Williams & Norgate.

Carse, A. (1948). *The Orchestra from Berlioz to Beethoven*. Cambridge, MA: Heffer & Sons.

Conductor's Anthology, Vol. 1. (1989). Northfield, IL: The Instrumentalist.

Conductor's Anthology, Vol. 2. (1989). Northfield, IL: The Instrumentalist.

Cox-Ife, W. (1964). *The Elements of Conducting*. New York: Day.

Decker, H. A., & Herford, J. (Eds.). (1972). *Choral Conducting: A Symposium.* Englewood Cliffs, NJ: Prentice-Hall.

Dolmetsch, R. (1942). *The Art of Orchestral Conducting.* New York: Belwin.

Earhart, W. (1931). *The Eloquent Baton.* New York: Witmark & Sons.

Ferguson, T., & Feldstein, S. (1976). *The Jazz Rock Ensemble: A Conductor's and Teacher's Guide.* Port Washington, NY: Alfred.

Froseth, R., & Grunow, R. (1979). *MLR Instrumental Score Reading Program.* Chicago: GIA.

Fuchs, P. P. (1969). *The Psychology of Conducting.* New York: MCA.

Galkin, E. (1986). *A History of Orchestral Conducting in Theory and Practice.* Stuyvesant, NY: Pendragon Press.

Gehrkens, K. W. (1919). *Essentials in Conducting.* Boston: Ditson.

Goldbeck, F. (1960). *The Perfect Conductor.* Chester Springs, PA: Dufour.

Green, E. A. H., & Malko, N. (1985). *The Conductor's Score.* Englewood Cliffs, NJ: Prentice-Hall.

Green, E. A. H. (1987). *The Dynamic Orchestra: Principles of Orchestral Performance for Instrumentalists, Conductors, and Audiences.* Englewood Cliffs, NJ: Prentice-Hall.

Holmes, J. L. (1993). *Conductors on Composers.* Westport, CT: Greenwood Press.

Hovey, N. (1976). *Efficient Rehearsal Procedures for School Bands.* Elkhart, IN: Selmer.

Kahn, E. (1965). *Workbook for Conducting.* New York: Free Press.

Kaplan, A. (1985). *Choral Conducting.* New York: Norton.

Kennan, K., & Grantham, D. (1990). *The Technique of Orchestration* (4th ed.). Englewood Cliffs, NJ: Prentice-Hall.

Khoury, D. J. (1986). *Orchestral Performance Practices in the 19th Century, Size, Proportions, and Seating.* Ann Arbor, MI: University Microfilms.

Kjelson, L., & McCray, J. (1973). *The Conductor's Manual of Choral Music Literature.* Melville, NY: Belwin-Mills.

Kohut, D. (1973). *Instrumental Music Pedagogy: Teaching Techniques for School and Orchestra Directors.* Englewood Cliffs, NJ: Prentice-Hall.

Jacob, G. (1944). *How to Read a Score.* London: Boosey & Hawkes.

Leinsdorf, E. (1981). *The Composer's Advocate.* New Haven, CT: Yale University Press.

Malko, N. (1950). *The Conductor and his Baton.* Copenhagen, Denmark: Hansen.

Meek, C. (1988). *Conducting Made Easy for Directors of Amateur MusicalOrganizations.* Matuchen, NJ: Scarecrow Press.

Moe, D. (1968). *Problems in Conducting.* Minneapolis, MN: Augsburg.

Noyes, F. (1961). *Anthology of Musical Examples for Instrumental Conducting.* Dubuque, IA: Brown.

Noyes, F. (1954*). Fundamentals of Conducting.* Dubuque, IA: Brown.

Otterstein, A. (1942). *The Baton in Motion.* New York: Fischer.

Petters, R. (1969). *Principles of Conducting for Music Teachers.* Ann Arbor, MI: Campus.

Pottle, R. R., & Hindsley, M. (1980). *Tuning the School Band and Orchestra* (3rd ed.). Hammond, LA: Pottle.

Saminsky, L. (1958). *The Essentials of Conducting.* Chester Springs, PA: Dufour.

Schmid, A. (1937). *The Language of the Baton* (Book One). New York: Schirmer.

Schuller, G. (1997) *The Compleat Conductor*. New York: Oxford.

Stoessel, A. (1928). *The Technique of the Baton*. New York: Carl Fischer.

Wagner, R. (1940). *On Conducting* (4th ed. E. Dannreuther, Trans.). London: Reeves. (Original work published 1869)

Walter, B. (1961). *Of Music and Music Making* (P. Hamburger, Trans.). New York: Norton. (Original work published 1957)

Waters, F. (1929). *The Music Conductor's Manual*. Elkhart, IN: Elkhart.

Weisberg, A. (1993). *Performing Twentieth-Century Music: A Handbook for Conductors*. New Haven, CT: Yale University Press.

Wood, H. (1972). *About Conducting*. St. Clair Shores, MI: Scholarly Press. (Original work published 1945)

Woodridge, D. (1970) *Conductor's World*. New York: Praeger.

Textbooks

Berlioz, H., & Strauss, R. (1970). *The Conductor, The Theory of His Art* (J. Broadhouse, Trans.). St. Claire Shores, MI: Scholarly Press. (Original work published 1856 in *Treatise on Instrumentation*)

Boult, A. (1988). *A Handbook on the Technique of Conducting*. Irvine, CA: Reprint Services. (Original work 1936)

Ernst, R. E., & Hunsberger, D. (1992). *The Art of Conducting* (2nd ed.). New York: Knopf.

Farberman, H. (1997). *The Art of Conducting Technique*. Miami: Warner Bros..

Green, E. A. H. (1997). *The Modern Conductor* (6th ed.). Upper Saddle River, NJ: Prentice-Hall.

Grosbayne, B. (1973). *Techniques of Modern Orchestral Conducting* (2nd ed.). Cambridge, MA: Harvard University Press.

Kahn, E. (1975). *Elements of Conducting* (2nd ed.). New York: Schirmer.

Kinyon, J. (1975). *The Teacher on the Podium*. New York: Alfred.

Kohut, D. & Grant, J. (1990). *Learning to Conduct and Rehearse*. Upper Saddle River, NJ: Prentice-Hall.

Labuta, J. (1995). *Basic Conducting Techniques* (3rd ed.). Upper Saddle River, NJ: Prentice-Hall.

Lee, J. (1972). *Modern Conducting Techniques*. Milwaukee, WI: Hal Leonard.

Linton, S. (1982). *Conducting Fundamentals*. Upper Saddle River, NJ: Prentice-Hall.

Long, G. (1977). *Conductor's Workshop: A Workbook on Instrumental Conducting* (2nd ed.). Dubuque, IA: Brown.

Maiello, A. (1996). *Conducting: A Hands-On Approach*. Miami: Warner Bros.

Marple, H. (1972). *The Beginning Conductor*. St. Louis: McGraw-Hill.

McElheran, B. (1989). *Conducting Technique* (Rev. ed.). New York: Oxford University Press.

Phillips, K.H. (1997). *Basic Techniques of Conducting*. New York: Oxford University Press.

Prausnitz, F. (1983*). Score and Podium: A Complete Guide to Conducting*. New York: Norton.

Ross, A. (1976). *Techniques for Beginning Conductors*. Belmont, CA: Wadsworth.

Rudolf, M. (1994). *The Grammar of Conducting* (3rd ed.). New York: Schirmer.

Scherken, H. (1978). *Handbook of Conducting* (M.D. Calvocoressi, Trans.). New York: Da Capo. (Original work published in 1933)

Dictionaries

Westrup, J. (1980). *Conducting*. In *The New Grove Dictionary of Music and Musicians* (3rd ed., pp. 641-651). London: Macmillan.

Dissertations

Bartee, N. K. (1978). The Development of a Theoretical Position on Conducting Using Principles of Body Movement as Explicated by Rudolf Laban. (Doctoral dissertation, University of Illinois, 1978). *Dissertation Abstracts International, 38* (11), 6384. (University Microfilms GAX78-03930)

Johnson, M. B. (1967). *Bibliography for Conductors of College and Community Orchestras. A Selective Annotated List of Written Materials on Organization, Conducting and General Interpretative Background.* Unpublished doctoral dissertation, University of Rochester, Eastman School of Music, Rochester, NY.

Labuta, J. A. (1965). *A Theoretical Basis for College Instrumental Conducting* Courses. *Dissertation Abstracts International, 26* (01), 405. (University Microfilms GAX 65-07120)

Menchaca, L. A. (1989). A Descriptive Analysis of Secondary Instrumental Conductor Rehearsal Problem-Solving Approaches, Addressed Musical Elements and Relations to Student Attitude. *Dissertation Abstracts International, 49* (09), 2575. (University Microfilms GAX88-24570)

Silkebakken, D. L. (1989). The Effect of Conductor Visual Attributes on the Observer's

Evaluation of Conducting Performance. *Dissertation Abstracts International,*

49 (11), 2143. (University Microfilms GAX89-04361)

REFERENCES

Berlioz, H. & Strauss, R. (1970). *The Conductor, The Theory of His Art.* (J. Broadhurst, Trans.) St. Clair Shores, MI: Scholarly Press. (Original work published 1856 in Treatise on Instrumentation)

Boult, A. (1988). *A Handbook on the Technique of Conducting.* Ervine, CA: Reprint Services. (Original work published 1936)

Fry, W. E. (1990). Books and Dissertations on the Techniques of Instrumental Conducting: A Select Bibliography. *ABA Journal of Band Research, 26 (1).* pp. 30-43.

Galkin, E. W. (1986). *A History of Orchestral Conducting.* Stuyvesant, NY: Pendragon Press, 1986.

Grosbayne, B. (1941). A Perspective on the Literature of Conducting. In *The Proceedings of the Royal Musical Association, (67).* pp. 73-101.

Green, E. A. H. (1997). *The Modern Conductor* (6th ed.). Upper Saddle River, NJ: Prentice-Hall.

Hunsberger, D. & Ernst, R. (1992) *The Art of Conducting.* 2nd ed. New York: Knopf.

Johnson, M. B. (1967). *Bibliography for Conductors of College and Community Orchestras. A Selective Annotated List of Written Materials on Organization, Conducting and General Interpretative Background.* Unpublished Doctoral Dissertation, University of Rochester, Eastman School of Music, Rochester, NY.

Kohut, D. L., & Grant, J. W. (1990). *Learning to Conduct and Rehearse*. Upper Saddle River, NJ: Prentice-Hall.

Labuta, J. A. (1990). *Basic Conducting Techniques* (3rd ed.). Upper Saddle River, NJ: Prentice-Hall.

McElheran, B. (1989). *Conducting Technique*, Rev. Ed. New York: Oxford.

Rudolph, M. (1994). *The Grammar of Conducting* (3rd ed.). New York: Schirmer.

Stoessel, A. (1928). *The Technique of the Baton*. New York: Carl Fischer.