

# INTERACTIVE CONDUCTING AND REHEARSAL TECHNIQUES

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# INTERACTIVE CONDUCTING AND REHEARSAL TECHNIQUES

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## **PART 1: Conducting Techniques with Clarity, Expression, and Meaning**

- Articulation Styles
- Character – “Striking vs. Springing”
- To Point and From Point Motions
- Anticipating the Beat Point
- Showing the Phrase
- Secondary Point
- Parts of the Beat
- Fermatas
- Asymmetrical Meters

Principle #1            Gestures are congruent with nature.

Principle #2            “Look like the music sounds.”

## **PART 2: Engaging the Whole Person – Rehearsal Techniques for the Body, Ear, Mind, Spirit, and Soul**

- Models and Modes of Learning – “Divide and Conquer”
- Identification and Isolation of Specific Skills – Visual, Aural, Musicianship

### Body:

- Physical Sensation and Internalization
- Air Flow, Vowels (IOC), Consonants (Articulation), Dexterity, Rhythm/Movement

### Ear: Directed Listening

- Central Pitch, Central Pulse, Intonation Exercises

### Mind: Indirect, Inclusive Methods and “Inner Game” Techniques

- “Be a Musician, Not a Technician”
- Technical issues will self-correct when subsumed by a musical motive.

### Spirit: Terminology, the Socratic Method, and Inspiration

- Although we listen critically, we should not speak that way.
- The process that stimulates thinking and leads to discovery is more important than the information that it yields – “Telling Is Not Teaching”
- Create moments of magic, fulfillment, and inspiration every day.

### Soul: From Physical to Metaphysical

- Ensemble Cohesiveness – The Breath, Awareness, and Collective Consciousness
- Psychic Link – “Be a Conductor, Not an Insulator!”

*The Ultimate Goal of Making Music – Reaching for the Infinite and Touching the Soul.*

Excerpt from Ravel, *Pavane pour une infante défunte*

Pavane pour une infante défunte

M. Ravel

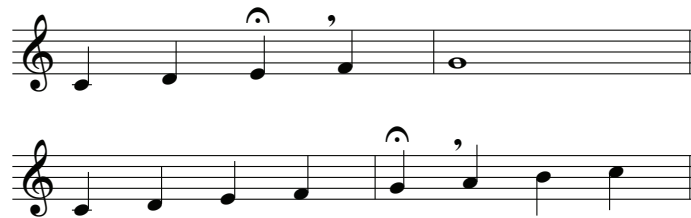
*Lent* ♩ = 54

The musical score is presented in four staves. The first system (measures 1-4) features a piano (pp) dynamic. The second system (measures 5-7) includes a *sim.* (sostenuto) marking. The third system (measures 8-11) is marked *En élargissant* and contains dynamic markings of *p*, *pp*, *mp*, and *mf*. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat).

## Fermata Exercise with Measured Caesura

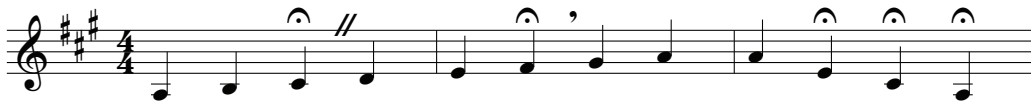
### *Fermata with Measured Caesura*

For this type of fermata, the same procedure is followed but no extra gesture is needed. Instead, one gesture serves two purposes, acting as both the release of the fermata, and the preparation of the next beat. This sustaining gesture may be given in a straight line, with the release shown by a sharp downward cutoff, or with a small looping motion.



## Fermata Exercise Using All Three Fermata Types

Practice the following exercise that employs all three fermata types. Use the right hand only.



## Mixed Asymmetrical Meters Exercise

Practice the exercise below at several speeds. Slow practice is especially beneficial to develop comfort and a fluid style.

The exercise consists of four staves of music. The first staff contains four measures with time signatures 3/4, 3/8, 4/4, and 8/8. The second staff contains four measures with time signatures 3/4, 3/8, 5/8, and 3/4. Above the second measure of the second staff is the notation (3+2), and above the third measure is (2+3). The third staff contains four measures with time signatures 7/8, 2/4, 9/8, and 3/4. The fourth staff contains four measures with time signatures 5/8, 7/8, 9/8, and 3/8. Above the first measure of the fourth staff is the notation (3+2).

Figure 9.38

Exercise no. 4 in Mixed Asymmetrical Meters

## GLENN D. PRICE

Dr. Glenn D. Price has earned an international reputation as a leading conductor and educator through his experience conducting student, community, and professional ensembles in over 30 countries.

He has conducted many renowned soloists, including Evelyn Glennie, Christian Lindberg, Ney Rosauero, Jens Lindemann, Alain Trudel, Roger Webster, Kenneth Tse, Adam Frey, Simone Rebello, David Campbell, John Marcellus, and Michael Burritt. Widely regarded as an authority in the field of wind music, he has appeared as featured conductor for organizations such as CBDNA, WASBE, ABA, The Midwest Clinic, MENC, and BASBWE. His numerous recordings, most notably with the University of Calgary Wind Ensemble, are recognized for expanding the repertoire while offering a performance model of technical precision and musical artistry.

A graduate of the Eastman School of Music, his profession as a noted percussionist gradually yielded to his career as a conductor, which included studies at the Toho Gakuen School of Music in Japan and the Tanglewood Music Center in the United States, as well as in Europe and Russia.

His distinguished performing, teaching, and conducting career has included full-time positions in Canada, Los Angeles, as Director of Wind Studies at the University of Cincinnati College-Conservatory of Music (CCM), and currently as the newly appointed Director of Performing and Visual Arts at Caltech. His dedicated service to the profession has encompassed appointments as Artistic Director of the International Youth Wind Orchestra, Founding Conductor of the Orquesta Latinoamericano de Vientos (Wind Orchestra of Latin America), and election as President of the World Association for Symphonic Bands and Ensembles (WASBE).

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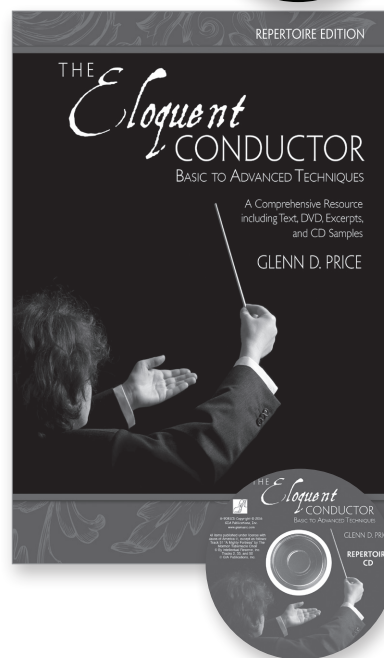
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**Dr. Glenn D. Price** is recognized as one of the leading international conductors of today. Price joined the University of Cincinnati College-Conservatory of Music in 2011 as Director of Wind Studies. He is a past president of the World Association for Symphonic Bands and Ensembles (WASBE).

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