

Conducting and Teaching

We Must Excel at Both

Dedicated to the early generations of teachers and conductors who have shown us the way.

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- I. What does it mean to be *musically* educated?
 - A. Curriculum
 1. Short-term goals
 2. Long-term goals
 - B. As teacher/conductors, are we primarily verbal or non-verbal?
 - C. Are our students active or passive?

- II. Creating a *Vacuum* in the rehearsal and giving students the tools to move into it.
 - A. Asking questions, NOT giving the answers — H. Robert Reynolds
 - B. Teach the brain, not the lips and fingers — Elizabeth A. H. Green

- III. Non-verbal exercises to assist the teacher and the students to be more efficient and Conductor sensitive.
 - A. Body Language/Warm-ups
 - B. Beat of One
 1. Count aloud
 2. Use with scales
 3. Extremely useful in sight-reading
 - C. Melds

D. Change of Style

1. Stop on last beat of previous style.
2. Show new style on “and” of beat.
3. Catch the rebound and continue in new style.

E. Fermatas With and Without Releases

F. Subito Dynamic Changes

1. Stop on last beat of previous dynamic.
2. Show new dynamic on “and” of beat.
3. Catch the rebound and continue in new dynamic.

G. Gesture of Syncopation

1. Stop on beat before the GOS.
2. Show GOS (unprepared) on the next beat.
3. Catch the rebound and continue.

H. Left Hand Independence

1. Sculpting sound
2. Crescendos and decrescendos
3. Cues
4. Other shapes

I. Breathing as a Conductor (let the breath “control” the gesture)

J. Sending and receiving energy

1. Colors
2. Temperature
3. Texture

IV. Teaching Techniques

A. Don't conduct at times, forcing students to listen

B. Sight Reading — silent preparation quiz

C. “Monk” Rehearsal — Richard Floyd

V. Creating Accountability and Integrity and still being *Humane*.

VI. Summary – What should our students expect from the teacher/conductor?