



Expressive Conducting – Creating Your Musical Gesture

TBA FEATURED CLINICIAN:

Dr. Kevin Sedatole

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Expressive Conducting Through Qualitative Gesture As Based Upon The Laban Method

Gesture: Float

Category: sustained, indirect, light
Practice: a feather floating
Alternate Approaches: conduct with only air resistance, reduced use of direct beat pattern
Traditional: even preparatory, little if any ictus, even rebound
Types of music: light legato, floating chords, ethereal sounds, impressionistic chords
Music with little harmonic drive

Gesture: Glide

Category: sustained, direct, light
Practice: skimming your hand across a pool of water
Alternate Approaches: drive 20 mph around the pattern, conduct underwater
Traditional: even preparatory, minimal ictus, even rebound
Types of Music: legato, flowing, linear music

Gesture: Press

Category: sustained, direct, heavy
Practice: raising a stuck window, contrary motion
Alternate Approaches: conduct cold molasses, wrist leads and tip of hand or baton follows
Traditional: preparatory leads to a heavier ictus, rebound relaxes away from ictus
Types of Music: intensely pulling music, crescendos and decrescendos

Gesture: Wring

Category: sustained, indirect, heavy
Practice: wringing motion
Alternate Approaches: conduct in extremely cold molasses, wrist leads and tip of hand or baton follows with great intensity, much more indefinite use of beat pattern
Traditional: preparatory intensely leads to a clear ictus, rebound intensely relaxes away from ictus
Types of Music: extremes of romantic expression in pulling music, extreme crescendos and decrescendos

Gesture: Flick

Category: quick, indirect, light
Practice: flick water off fingers
Alternate Approaches: dotting an "i", quick wrist motion
Traditional: preparatory quickly speeds to a clear ictus, rebound quickly speeds away and has complete stop of motion
Types of Music: detached, short styles, staccato

Gesture: Dab

Category: quick, direct, light
Practice: touching a hot iron or wet paint
Alternate Approaches: playing with a yoyo, bouncing a ball, keep beat generally moving with clear ictus
Traditional: preparatory slightly speeds to a precise and clear ictus, rebound slightly slows away from the ictus without ever stopping motion
Types of Music: pulsing, rhythmic style, need for clarity and pulsation

Gesture: Slash

Category: quick, indirect, heavy
Practice: cutting rough a jungle with a machete
Alternate Approaches: "swashbuckling" with a sword
Traditional: preparatory quick speeds to ictus, rebound relaxes away from ictus
Types of Music: extremes of romantic expression, intensely pulling styles, a sudden tenuto on a loud chord

Gesture: Punch

Category: quick, direct, heavy
Practice: punching a punching bag
Alternate Approach: driving a nail with the fist, same motion as dab but with extreme weight
Traditional: preparatory quickly speeds to a precise, heavy ictus
Types of Music: extremely heavy, accented music, accents in general

Kevin Sedatole
Director of Bands
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CONDUCTING MECHANICS - A BASIS FOR COMMUNICATION

KEVIN L. SEDATOLE, MICHIGAN STATE UNIVERSITY

COMMON PROBLEMS - ASSISTED BY DAILY REPETITIONS OF BAD HABITS

<u>PROBLEM</u>	<u>CAUSE</u>	<u>SOLUTION</u>
Head down	Poor score knowledge	Look at first 2 measures Memorize, force eyes on ensemble through the downbeat
	Shyness, fear of confrontation	Write down desired characteristics Memorize, let nothing pass
	Fear of musical failure	Conviction -- trust in your score study/ideas
	DEFENSIVE -- Ensemble doesn't look up, why should you?	No downbeat until every eye is with you
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Head down while talking to the ensemble	Ensemble is not watching you anyway, nor listening	Step off of the podium (throne) Walk toward the ensemble Talk to the players, not the score Pick up the score, walk to the ensemble
	The score never talks back	Ask the ensemble what they think, hear, prescribe
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Head plunges into score on downbeat	Security	Force eyes on ensemble Have players memorize their first measure
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Right Hand Grip	Carelessness, baton turned in	Use the tip of the baton to "touch the sound." The conductor's eyes, baton tip, and players line up.
Baton motion	Incorrect pivot points	The fingers, wrist, elbow and shoulder should be studied
	Limited horizontal range, expressiveness Elbows in line with the torso	Extend hands forward until your elbows can comfortably pass in front
Ambiguous patterns	Excessive rebounds	Carry stroke along horizontal plane rather than vertical
Wrong patterns	Incorrect rebounds (common in 3/4 time)	Practice down beat slide (horizontal) direction
Pattern too low	Beltline beats, tired conductor from excessive shoulder pivot	Use wrist for motion, raise hand and baton tip Have players raise stands See every face through baton tip
Left hand independence	Mirroring, no score study, planned use	Study score, select opportunities (dynamics, cues, note durations, the beginning of style changes, peak of the phrase, a sensitive release, accents)
Slowing after-beats/slowing tempo	Pattern too large	Reduce and center pattern
	Excessive rebounds	Stop pattern beat/no rebound in order to emphasize beat

Bobbing	Bending knees to excess Subconscious effort to help players	Distribute weight evenly Put back to wall and practice Cross one foot in front of other at spot rehearsal moments		
Excessive time beating	Poor score knowledge No trust in players to count a whole note correctly	Study score, find moments when the players don't need beats rather they need a good musical idea. Slip out of pattern and go for the music (dynamics, suspensions, counter lines, dialogues, imitation, pedal points, special voicings)		
Losing ensemble's attention	No eye contact, weak voice	Talk to the person at the back of the room Make your lesson apply to everyone--get off of the podium		
Rehearsal is dying	Too many stops	Study scores, review past rehearsals. Limit goals to those that can be achieved in that rehearsal: <table data-bbox="1379 829 1959 951"> <tr> <td data-bbox="1379 829 1633 951">Tone Balance/Voicing Dynamics/Line Taking risks</td> <td data-bbox="1667 829 1959 919">Rhythmic accuracy Phrasing/breathing Flexibility/Eye Contact</td> </tr> </table>	Tone Balance/Voicing Dynamics/Line Taking risks	Rhythmic accuracy Phrasing/breathing Flexibility/Eye Contact
Tone Balance/Voicing Dynamics/Line Taking risks	Rhythmic accuracy Phrasing/breathing Flexibility/Eye Contact			
Ineffective delivery of prescription	Lack of conviction OK?, Um....., Uh	Work on solution until solved, or provide timetable and follow-up Tape your rehearsals and count the use of these "connectors." Listen to the most effective teacher/leaders. They rarely utter these "words."		