

## APPENDIX F

# CONDUCTING FOR INSTRUMENTALISTS

There are many ties between the conductor and the instrumentalist. The degree to which these ties are felt determines the quality of performance.

The dynamic level and the style or character of the music to be performed will determine the motions of the conductor, but the beat placement (time-beating) will remain basically the same.

The area normally used for time beating is an imaginary square with the top about eye level and the bottom about even with the waist and equidistant to the left and right. If a baton is used the size of the square will be somewhat larger.

The down beat is a vertical movement directly in front of the body going from the upper to the lower part of the square then reversing direction to form the ictus. The ictus is the exact place of execution.

The down beat is basically the same for any type of measure. This movement from top to bottom will be referred to as the centerline of the square. (Fig. 1)

The up beat, or last beat of the measure, is made by moving from the upper right portion of the square down a slight slant to a spot about one third of the way down the centerline, then changing direction upward to where the movement for the downbeat begins.

The change of direction will again provide the ictus for the beat. (Fig. 2)

Now adjust the direction taken after making the ictus for the downbeat to travel to where the upbeat began. This forms the two-beat measure. (Fig. 3)



Fig. 1



Fig. 2

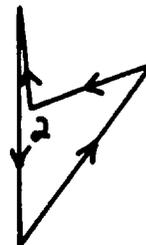


Fig. 3

The first beat lasts from the ictus of one to the ictus of two. The second beat lasts from the ictus of two to the ictus of one. The distance the hand travels between beats should be approximately the same to facilitate keeping a steady tempo.

The beat to the right is used for the second beat in  $\frac{3}{4}$  and the third beat in  $\frac{4}{4}$ . To make the beat to the right start a little to the left of center and move downward almost to the lower right corner of the square, reversing direction there to make the ictus and proceeding to where we began to form the up beat. (Fig. 4)

Adjust the direction of the down beat, after the ictus, to join to the beginning of the beat to the right. Add the up beat and the three beat measure is formed. (Fig. 5)

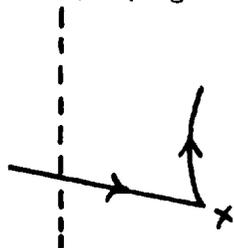


Fig. 4

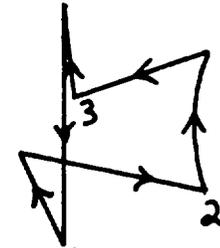


Fig. 5

The only other type of beat is the beat to the left. This is the Two in a four beat measure. To make the beat to the left, begin on the center line about one third from the bottom of the square and move almost to the lower left corner, then reverse direction, to form the ictus, and proceed to where we began to form the beat to the right. (Fig. 6)

Now put together the down beat, beat to the left, beat to the right, and the up beat to form the four beat measure. (Fig. 7)

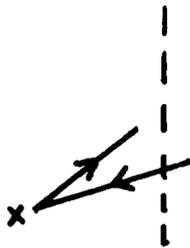


Fig. 6

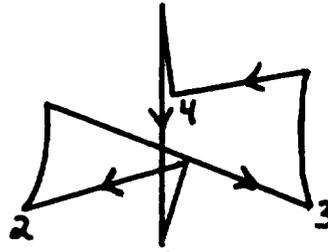


Fig. 7

There are two types of six beat measures. The fast six is exactly the same as the two beat measure. (See Fig. 3) The slow six is similar to the four beat measure except that two beats to the left and two beats to the right are used, in addition to the down beat and the up beat. (Fig. 8)

The one beat measure, as it implies, consists of only the down beat. After the ictus is made, proceed directly to the top of the next beat. (Fig. 9)

A distinction should be made, however, in that when the three beat measure is beat in one, as in a fast waltz, the return from making the ictus to the top of the square takes twice as long as going from top to bottom. (Fig. 10)

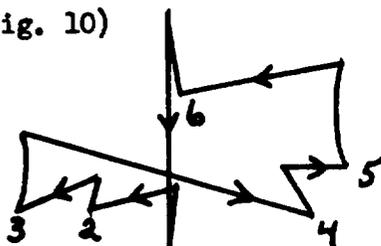


Fig. 8



Fig. 9



Fig. 10

The five beat measure consists of the four beat measure with an added beat to the right or an added beat to the left, according to the pulse of the music. (Fig. 11) For a fast tempo combine the two types of one beat measures. (Fig. 12)

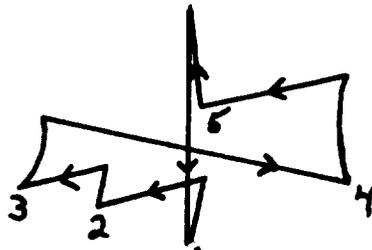


Fig. 11



Fig. 12

When it becomes necessary to subdivide a beat simply add another beat in the same direction as the beat to be subdivided. (Figs. 13, 14, and 15)



Fig. 13

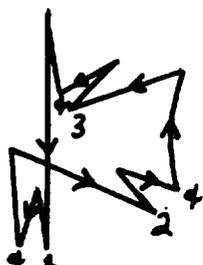


Fig. 14

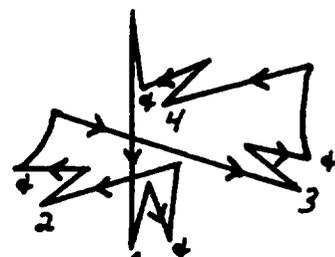


Fig. 15

The preparatory beat is used primarily to give the performer an idea of the tempo to follow. It is made at the same speed as the next beat and begins approximately where the ictus of a preceding beat would be. (Figs. 17, 18, 19, and 20)



Fig. 17



Fig. 18

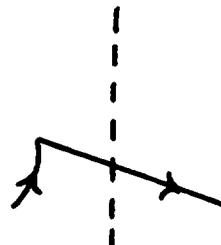


Fig. 19



Fig. 20

The hold or pause is made with an inward curving motion. (Fig. 21)

The release or cutoff is made with an outward curving motion. (Fig. 22)



Fig. 21



Fig. 22

The left hand is used as follows:

- a. To reenforce the right hand when making preparatory beats.
- b. Changes in tempo.
- c. Holds or cuts.
- d. Changes in dynamics.
- e. Style or character.
- f. Cueing performers.





