



Incorporating Artistry in Beginning Conducting Courses

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Textbook

Haithcock, Michael, Brian K. Doyle, Kevin M. Geraldi, and Jerald Schwiebert. *The Elements of Expressive Conducting*. Tecumseh, MI: Conway Publications, 2020.

Philosophical Pillars

- Developing fluid movement to maximize the potential for expressive communication
- Techniques to internalize interpretation and prepare movement to communicate an interpretation
- Building awareness of how movement influences sound

Approaches with Students

What can they **feel**?

Body Awareness

What can they **observe**?

Partner Work &
In-class Feedback

What can they **describe**?

Utilizing a Process
Oriented Lexicon

Student Preparation Assignments

- Score Submissions
 - Utilizing student compositions (intuitive internalization)
 - Teaching them how to internalize scores (what is actually helpful?)
- Video Assignments (example on following pages)
 - Singing without conducting (Internalization)
 - Singing and conducting (Merger)
 - Sing back to the video on mute (Reflection)

Working with Students in Class

- Linking what they hear to how they move
- Utilizing peer feedback
- Develop technical flexibility rooted in musicianship



Proof of Preparation Example Assignment

SCORE

You will turn in a picture or scan of your marked score for the excerpt with the following markings:

1. Write 1 fact at the top of the score about the composer and the original piece that will impact your interpretation.
2. Write the key of the excerpt below the key signature at the beginning of the piece. Mark & analyze any cadences or important harmonic moments.
3. Mark the phrase structure throughout the entire excerpt.
4. Mark a minimum of three musical decisions (phrase contour, articulation, dynamic shape, etc.) that will influence your interpretation and therefore your conducting.
 - a. In the comment section on Canvas, please give a brief explanation as to how each musical decision you marked will influence your interpretation. This can be in narrative form or bullet points.

VIDEO

1. Record a video of yourself singing the melody of your excerpt (14.4 or 14.5). **DO NOT CONDUCT.** Be specific about your musical interpretation of the excerpt.
 - a. Your singing must be on pitch (in an octave comfortable for you), in time, and with musical expression.
2. Record a video of yourself singing in the same manner as the previous video **WHILE** conducting with your right hand **ONLY**.
 - a. Allow your left hand/arm to be relaxed by your side.

Filming Instructions:

- Record the video in landscape orientation (horizontal).
- You should be in the frame from the waist up. The camera should be level with your upper body, not significantly above or below.
- Your attire should be professional or business casual.
- Record so that you are not able to see yourself while you're recording. If you're using a phone or tablet, use the rear facing camera. If you're using a computer, place a piece of paper in front of the screen



Self-Reflection Example Assignment

Watch your video from class and respond to the following questions. Responses can either be a written paragraph or a few bullet points. Provide evidence from your video in your answers.

- What do you hear in the ensemble response on the recording that differs from your interpretation? (Listen without watching the video))
- How does your conducting influence what you are hearing?
 - Does your “how” match your “now?”
 - Are you breathing in the style of “how?”
 - Is your hand leading your arm?
 - Are you holding tension somewhere in your body?
- What can you change in your conducting to achieve your desired interpretation?