

Kenneth Kiesler
Conductors Retreat at Medomak
Virtual Retreat 2020
June 24 – July 12, 2020

CONDUCTING EXERCISES

PATTERN

1. Conduct all patterns with the weight of arm focused in fingers and rebounding off hard surface at each beat. Practice at various speeds, preferably slow.
2. Conduct all patterns in the following manner:

one bar with right hand

one bar with left hand

one bar with both hands (the hands should mirror each other so as to feel equally coordinated in both hands).

UPBEAT

1. Practice giving upbeat to:
a.)  at ♩ = 40, 60, 90, 120
b.)  "
c.)  "

(b.) and c.) think the inner rhythms within the upbeat.)

2. With one beat preparation, have the class sing the downbeat of the third bar.

SUBDIVISION

1. Conduct with left hand the beat, with right hand the subdivision, and vice versa.
2. Start conducting the subdivision at ♩ = 60, accelerate to ♩ = 160; in the process erase the subdivision, then return to the starting tempo.
BIG = SLOW, NOT LOUD!

CUING

1. With right hand conduct regular beat pattern, with left hand cue on a different beat each bar. Reverse.
2. Set up imaginary orchestra, place people in each section, practice cues with each hand while other hand keeps pattern. What cue to do will be dictated two beats before entrance.
3. Conduct 3/4 pattern and give cue on every other beat.
4. Conduct 9/8 pattern and give cue on every other beat.
5. Conduct 4/4 pattern and give cue on every third beat.

SYNCOPATIONS

1. Practice conducting each pattern and singing an eighth-note syncopation to each beat. Don't conduct syncopation. The beat should provide it.
2. Alternately conduct eighth and sixteenth-note syncopations, feeling more of a quick provoking on the sixteenths.

ARTICULATION

Distinguish in conducting:

1. 

2. 

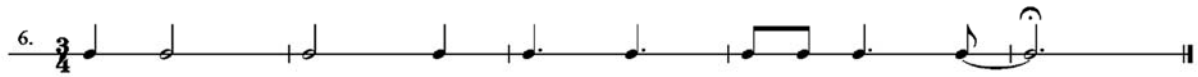
3. 

COORDINATION

1. Conduct regular beat in one hand, the subdivision in the other, and vice versa.
2. Do exercise nos. 3-5 under “cuing” with separate hands.
3. Conduct 2x3 and 3x4 with separate hands.

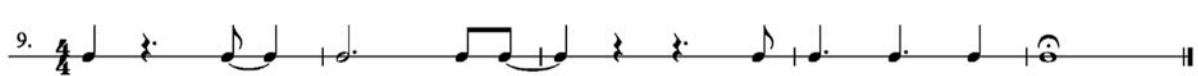
IN ONE

1. Conduct 2 bars of 2/4 in 2, then 2 bars in 1; ♩ = 120
Conduct 2 bars of 3/4 in 3, then 2 bars in 1; ♩ = 190
2. Alternate between duple and triple rhythms in 1. Ensemble should sing inner rhythms.
3. Conduct a “semi-one” beat pattern, i.e. in a triplet rhythm conduct 1 and 2 and skip 3. Alternate this pattern with a straight 1 pattern.

6. $\frac{3}{4}$ 

7. $\frac{3}{4}$ 

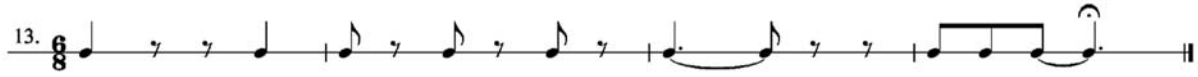
8. $\frac{3}{4}$ 

9. $\frac{4}{4}$ 

10. $\frac{4}{4}$ 

11. $\frac{6}{8}$ 

12. $\frac{6}{8}$ 

13. $\frac{6}{8}$ 

14. $\frac{6}{8}$ 

15. $\frac{4}{4}$ 

16. $\frac{4}{4}$ 

17. $\frac{3}{2}$ 

18. $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ 

19. $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ 

(subdivided)

(keep eighths same)

(equal quarters throughout)

20. 21. 22. 23. 24. 25.

POLYMETERS

1. Conduct 2/4, 3/4, 4/4, 6/4, 9/4, 12/4 successively.

2. 3. 4. 5.

6. Set metronome at ♩ = 100 and conduct the following: 2/4 2/4 3/8 :||

7. Set metronome at ♩ = 60 and conduct the following: 12/8 4/8 :||

