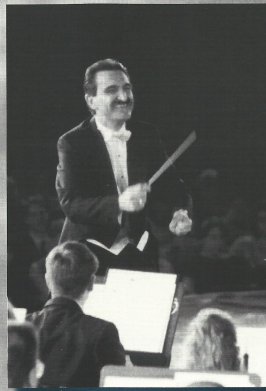


CONDUCTING

A Hands-On Approach

By Anthony Maiello

Music Examples by
Jack Bullock



Belwin
EXPERIENCE IN
MUSIC EDUCATION



Conducting: A Hands On Approach

Anthony Maiello & Jack Bullock

CHAPTER #1

Book Review *for class discussion*

Keith W. Hodgson

“Assuming the role of a conductor is agreeing to be a musical leader as well as a leader of people, a responsibility that is demanding and challenging at any level of performance.”

–Anthony Maiello

Essential Questions:

- ◆ 1. What are the necessary traits a conductor must possess to become effective both on and off the podium?
- ◆ 2. Discuss the various planes and how they are used.
- ◆ 3. What is the purpose of practicing spatial exercises and how can they be incorporated into general conducting technique?
- ◆ 4. Why is it important to make the tip of the baton the focal point?

CHAPTER #1

- ◆ The Conductor's Talent
- ◆ The Ability to Communicate in Silence
- ◆ The Ability to Nurture
- ◆ The Conductor as a Teacher
- ◆ Stance
- ◆ Tapping of the Foot
- ◆ Horizontal and Vertical Planes
- ◆ Extended/ Forward Intensity Planes
- ◆ Spatial Exercises
- ◆ Ready Position
- ◆ Use of the Hands
- ◆ The Baton Grip

**“Physical gestures should be
used to guide and inspire
musicians when performing
music, enhancing the already
existing beauty.”**

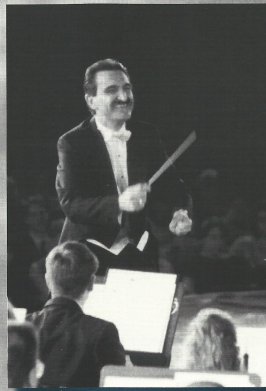
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CHAPTER # 2

CHAPTER # 2

- ◆ a. Body
- ◆ b. Hand(s)
- ◆ c. Arm(s)
- ◆ d. Face (*including the mouth for inhalation*)
- ◆ e. Head

Fundamental Movements

The Preparatory Beat

- ◆ 1. Tempo
- ◆ 2. Dynamic Level
- ◆ 3. Style (*mood, articulation etc.*)
- ◆ 4. On what beat the composition begins
- ◆ 5. Who/ What instruments actually play

“The concept of keeping the ‘last beat’ of each pattern in the same basic place insures consistency and eliminates confusion on both the part of the conductor and performer.”

–Anthony Maiello