**Basic Conducting Questions:**

1. How do I want this piece to sound? (sonorous image)
2. What do I, as conductor, have to do to convey this to the orchestra?
3. What do the players have to do, individually and collectively, to make the piece sound that way?

**I) Learning Piece**

A) **Inspect** list of instruments—clefs, transpositions, and foreign terms
   - Sing through every part horizontally
   - Sing parts vertically

B) **Form**
   -- all must be proportionate
   -- of entire work; motivic; melodic line and instrumentation;
   -- harmonic structure
   -- phrases (clean attacks and feathered ends of phrases)
   -- climaxes
   -- divisis; number of players and how divided

("Analyze the music architecturally so that you have a bird's eye view of the main outlines in your mind. Pay attention to transitions and development sections; analyze the rhythmic figures, periods, and phrases of the work; analyze the harmony, the modulations, the counterpoint, and the thematic interplay.")

C) **Sound**—quality of sound (Think on CONTINUUM; not "either/or; think of range; contrasts"
   -- ensemble/balance and blend
   -- dynamics
   -- matching sonorities (within winds/within strings/winds to strings)
   -- color (and changes of color); textures; clarity; special effects
   -- use of bow (bow speed, pressure, and placement)
   -- vibrato

("Analyze the changes in instrumental coloring, and note places which you think might be troublesome for the instrumentalists to play; analyze the changes in volume horizontally to determine where the climaxes are, and vertically to determine problems of tone balance. In doing this, remember that some instruments have more penetrating tones than others and that dynamic signs do not always tell the whole story."

**NOTE:** "Now combine all the previous categories in your mind and note how phrasing, dynamics, volume, and instrumental coloring are often inextricably intertwined."

**D) Style & Character** (Interpretation)

-- length of notes (all notes the same in similar passages)
--**attacks and releases**
-- staccato vs. legato themes
-- line (movement); notes must have shape and direction
-- drive (intensity of sound)
-- kind of bow strokes (bow placement); ? of where in the bow; speed, pressure, and placement; and, what kind of attack—on or off string
E) Rhythmic Stability
--internalized, visible pulse

F) Pacing of the Piece -- "temporal understanding"
--how fast does each theme go, each movement, etc. (changes)
--build-up of dynamics and intensity; release of the same
("Consider the tempo and mood of each section and movement
individually and in relation to the other parts of the work."

G) Additional Information
--extra-musical, historical, biographical information, etc.

II) Mark Score
A) bowings, and wind articulations & dynamic balances
B) dynamics, and extra dynamics for balance
C) entrances (cues)
D) style markings (extra)
E) rehearsal letters and/or numbers
F) numbers on divisis

III) Mark Parts
A) bowings, and wind articulations & dynamic balances
B) extra dynamics
C) rehearsal letters and/or numbers
D) divisis

IV) Physical Conducting Practice
A) baton technique
B) left hand gestures
C) nonverbal communication
("Beat through the work and note places requiring special
attention, which might be troublesome for players or singers
to follow. Do not say simply; this sections requires so many
strokes to the bar. It is rare music indeed that does not call
for constant and subtle change in delineation of baton patterns.
Question yourself constantly whether your motions and demeanor
are interpreting the music, not only in tempo, but also in volume,
tone, balance, style, mood, and the other facets which have been
discussed."

V) Rehearsal Order
A) in reference to specific rehearsal letters and/or numbers
B) difficult passages

(con't)
C) transitions
D) nitty-gritty work
E) continuity (playing as opposed to "practicing")
F) super-slow rehearsal; and, over-tempo rehearsal (however, much rehearsal at tempo)

VI) Additional Concepts

A) Care in tuning
B) Concern for Detail and Concern for the Whole
   --every little thing; think and care (TLC); love every note;
   --sing inside; concentrate (making music is hard, but enjoyable work); one cannot let up
   --in addition to all the "extra-musical" and "super-musical" (the intellectually stimulating and "out-of-yourself") concepts, try and get everyone to "play everything on the page". "If a conductor could get a group to play everything on the page (notes in tune, with correct rhythms, articulations, dynamics, etc.) he would think he was in heaven."

C) Make music, do not simply play notes
   --sing inside
   --vibrance
   --music must have life; music must come to life
   --we must lose ourselves in what we do
   --orchestra must make music from 1st rehearsal; orchestra must trust conductor; musicians must be "relaxed," able to make music
   --the piece should become part of your self; after studying a piece you should be able to think only of the music; enjoy playing.

D) A conductor must have intellectual command ("knowledge of the rules") and spontaneity (originality); we must develop an original, personal concept of music-making

E) Question of energy and freedom

F) Evaluation
   --conducting technique
   --rehearsal technique
   --knowledge of the score
   --knowledge of the orchestra
   --basic musicianship