

GENERAL THOUGHTS ON MIME IN MOVEMENT

One thing at a time, to be understood.

Things slow, people can see.

The stop leads you toward continuation.

All shocks have a resonance.

Conversion of force - energy changes direction.

There are soft things and violent things. Hard air and soft air.

Crystallization is the unity of the organism moving.

The finished phrase puts the listener at ease.

Thought is a fugitive bird. One glance and it is gone. Maintain character.

The chest high is the desire to be sociable.

It is warmth that leads you to another and it is the warmth that forms you.

We must suppose a certain state.

It hurts someone less if you advance the concave part.

Be available, not inwardly 'directed'. Don't internalize the music, externalize.

In water, a little force and you rise.

Establish an order before introducing the accidental or the exceptional. The main river before the tributaries.

In thinking, the central organ is the eye.

Purity is found by staying within the tube.

We can receive through the eyes.

The work of your intelligence is evidently serious - but animated with the taste for play.

Conducting Exercises

Smaller and smaller gesture

Eliminate arms

Eliminate hands

Eliminate facial movement

Breath

The impetus in the conducting gesture must come from within

The eyes hold the power of continuous control

NOTES FROM ETIENNE DECROUX'S CLASSES - Paris, 1970-1972

To be beautiful an effort is necessary; to be ugly one only has to let oneself go.

The appearance of slowness is not always slowness itself. (Energy within.)

Conducting is the sense of touch addressing itself to the sense of sight, to solicit sound to create an adventure for the sense of hearing.

The ensemble must see what the conductor wishes them to see, not what he actually is.

Beauty is not sufficient. A thing must also be rare.

It's not lots of ideas that's important, it's to follow the few we do have, to apply them.

Man tries to reduce the roundness of nature into a square; man invented the square, the straight line.

That which characterizes work is that there is no hope of making a jump. (Progress)

Music takes us by the senses, drawing by the spirit.

Everyone is a pilot when the sea is calm.

Decisions - To choose is to abandon.

A work of art resembles a souvenir, a memory - it must give the impression of a déjà vu, but must never have been seen.

The body becomes somewhat the musician of the soul.

Memory is an artist. It invents things.

You must conquer your opposite quality.

Some people fear to show their sexuality, others fear to show their emptiness.

The eyes are the smallest, but most permanent ambassadors of the spirit.

Rapid movements are too hard to see. It's not important to make many gestures, but to make one that represents many others.

Bourdelle - "Tout est beau pour qui sait voir." Everything is beautiful for those who know how to see.

Years ago a man of state could not make fast movements in public as costumes were paralyzing. Nobility was immobility. Earle of Oxford.

Asymmetry hurts, e.g.: sneezing, laughing, crying, fright, anger, pain.

Only a light spirit changes conviction quickly.

Hesitation is one of the most eminent forms of thinking.

An art worthy of the name is made up of transmissible knowledge.

One must separate the elements to be able to assemble them as one wants. Analysis.

Inappropriate speed is funny.

A L L B E A T S A R E D O W N B E A T S

John P. Paynter, clinician

Director of Bands, Northwestern University

1. Command Respect and be Deserving of it.
2. Do Not Fail to Make Music.
3. Do Not Come Before Your Band Unprepared.
4. Challenge Each Individual; Stimulate the Group.
5. Say With Words Only That Which Cannot be Said With the Baton.
6. Govern All Players by the Same Standards.
7. Do Not Criticize Individuals on a Personal Basis.
8. Do Not Conduct or Direct Remarks to Individuals.
9. Expect as Much as You Demand; Demand No More Than You are Prepared to Give.
10. Select Only Music That You Can Respect.
11. Study the Score; Do Not Learn on Your Band's Time.
12. Learn to Be a Listener.
13. Bring Energy and Enthusiasm to the Podium.
14. Be Consistent.
15. Be a Teacher, Not a Drillmaster.
16. Be Honest; Be Fair; Be Efficient.
17. Subordinate Your Role as a Conductor to the More Important Matter of Music.
18. Establish Priorities Correctly; a. Music b. Ingredients c. Detail.
19. CONDUCT WITH A FOCAL POINT.
20. RETAIN YOUR SENSE OF HUMOR.

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Conductor's Clinic

Practical Alternatives In Learning New Scores

by Jeffrey Renshaw and Peter Kaminsky

Many conductors feel unprepared to analyze a score and may become frustrated with the process. They see little connection between the abstract studies in music history or theory courses and rehearsing music for the next school concert. Score study can easily degenerate into aimless busy work unless there are clear goals in mind. The alternative chosen by many conductors is to rely exclusively on their musical intuition. This is particularly true with especially challenging works or ones with an obvious interpretation. In large part it is frustration that underlies the common indictment of music theory and analysis as an intellectual activity wholly apart from the performance of music.

Published interviews with conductors reflect the importance they place on mastering scores. In *Conductors in Conversation*¹ Jeannine Wagar collected the views of 15 prominent conductors, from which the following comments are quoted.

Herbert Blomstedt (San Francisco Symphony): "You only know a score when you can forget it. A major piece of the central repertoire which I have never done before would take me several months, and I would start a year in advance and go over the details, lay it away, and let it stay in my unconscious. Then I would take it up again bar by bar, movement to movement."

Catherine Comet (American Symphony Orchestra): "Well, first of all, it takes hours and hours. Score learning is basically about score analysis. You go as deeply as possible. You need to be able to reconstruct from scratch what the composer originally did and then put it back together again. You have to look at the larger perspective as well as the single components that comprise the work."

Christoph von Dohnányi (Cleveland Orchestra): "I analyze it, of course. I might listen to a recording for comparison purposes. Usually I'm reluctant to listen to recordings because unless you know a piece extremely well, the recordings can preoccupy you and influence your own performance."

Charles Dutoit (Orchestre Symphonique de Montreal): "...every intelligent musician and soloist should study scores. Usually a violinist... will start by reading through the music to get it in their fingers or mind and then if they are thoughtful performers will begin to analyze the structure."

Eduardo Mata (Dallas Symphony Orchestra): "I studied with Carlos Chávez, who taught us the possibility of analyzing scores exhaustively. He seldom used the traditional form analysis techniques... he used anatomical and morphological analysis related to the density and importance of the material. Soon I realized that there is no better way to learn scores."

Kurt Masur (New York Philharmonic, Gewandhaus Orchestra of Leipzig): "Yes, I do analysis if you can do an analysis. Twenty years ago analysis was thought of as a kind of non-musical field. I think that this is strange because if a musician plays without meaning the result is dead music."

Regardless of the specific approach used, score analysis is a common link between most successful conductors. In *Guide to Score Study for the Wind Band Conductor*² Frank Battisti and Robert Garofalo suggest a four-step approach to develop score-reading ability that includes exploring relevant history and analysis. A *Yamaha New Ways* article (Fall 1993) "Observing Conductors in Rehearsal"³ recommends studying each score plus information about the composition, the historical and political period in which it was composed, other works by the composer, where it will be performed, and the specific characteristics of the performing ensemble.

Although many conductors remember analyzing 18th- and 19th-century music with roman numerals, they have difficulty applying the same method to contemporary band works. The classic works studied in college theory and music history classes seem to offer little help when interpreting a work of medium difficulty for band. To understand how score analysis improves the performance of a composition, and how to transform skills learned in college for use in contemporary music, consider Jared Spears's *Momentations*, a work of medium difficulty.

Although *Momentations* is not a dissonant composition, roman numeral analysis works poorly for conveying the composer's ideas. The form of the work appears quite obvious, but there are interesting compositional devices that affect interpretation. Frank Washburn and the Dixie Music Camp Silver Band commissioned the work, which was subsequently published by C.L. Barnhouse. The instrumentation calls for flutes, oboes, three B♭