UNIT A: CONDUCTING CONCEPTS

Body Position

- Relaxed!
- Balanced on feet (either slightly apart or together); knees unlocked
- Shoulders relaxed and down
- Head up
- Lower back straight
- Move only what you intend to move
- Body/head not moving in sympathetic motion with arms as you conduct
- Awareness focused on your **center** (right below sternum)
- Face muscles 'gentle'; no clenching of hands, shrugging of shoulders, tightening of muscles
- Create only the **illusion** of weight; there is no resistance to your movements other than your own mass

Arms

- Natural shape; gentle inward curve; 'a hug'
- Hands approximately 45 degrees from horizontal-with-ground (depends upon individual biomechanics)
- Keep your joints bent (not straight); don't let your shoulders rise as you raise your arms
- Generally, don't conduct higher than shoulder level; almost never let your elbow rise above shoulder level
- Think of moving only one joint at time
- No isometric tension!

Conducting Form

- Center
- Arms are your instruments; move only what you intend (no sympathetic movement)
- Calm and relaxed
- All conducting occurs in your center, within the natural range of motion (see above) of your arms

Shapes

- Nearly all conducting gestures form either arcs or angles
- Other possible shapes=circles, lines
- Shape is delineated by change of direction (either gradual or sudden)

Draw each of the following shapes once we've discussed in class!

Arc (arc) Angle(ang) Circle Line

Basic and Gradated Sizes

- Conducting gestures may be formed with either the wrist alone, the forearm alone, or the whole arm moving from the shoulder—the **basic sizes**
- Generally, avoid moving more than one joint at a time
- The size of the basic gestures may, of course, be gradated ("large" wrist gestures, "small" whole arm gestures)--the **gradated sizes**

Patterns

- Conducting patterns ("beat" patterns) exist to provide a visual depiction of meter; they have no other intrinsic value
- "Divided pattern"=a beat pattern wherein the beat is divided into its duple or triple components; "subdivided"=dividing a beat into any desired smaller measure to show rubato (most often note-by-note)
- Patterns may be modified to fit the music; there is no 'single right way'
- Common patterns=1,2,3,4,5,6,7, 8 (divided 4), 9, 12

Draw each of the following patterns as we discuss in class!

1 pattern

2 pattern/arc

2 pattern/ang

2 pattern/arc

2 pattern/ang

3 pattern/arc

3 pattern/ang

4 pattern/arc

4 pattern/ang

5 pattern/arc

5 pattern/ang

5 pattern/alternate

6 pattern/arc

6 pattern/ang

7 pattern/arc

7 pattern/ang

8 pattern, 9 pattern:

THE PREPARATORY BEAT

- Any entrance of sound has a preparatory beat (not just at the beginning) but...
- The prep at the beginning of a work/movement (or after a pause) is most crucial
- Up and down--breathe on the up
- Audiate tempo, style, and intensity before you begin
- Move only what you intend to move

GENERAL INFORMATION

- **Take lots of notes**--not just about our discussion and work but YOUR impressions of each exercise. Use the spaces provided and also the margins of each page of exercises.

Your conducting packet should become a reference tool and journal of your development!

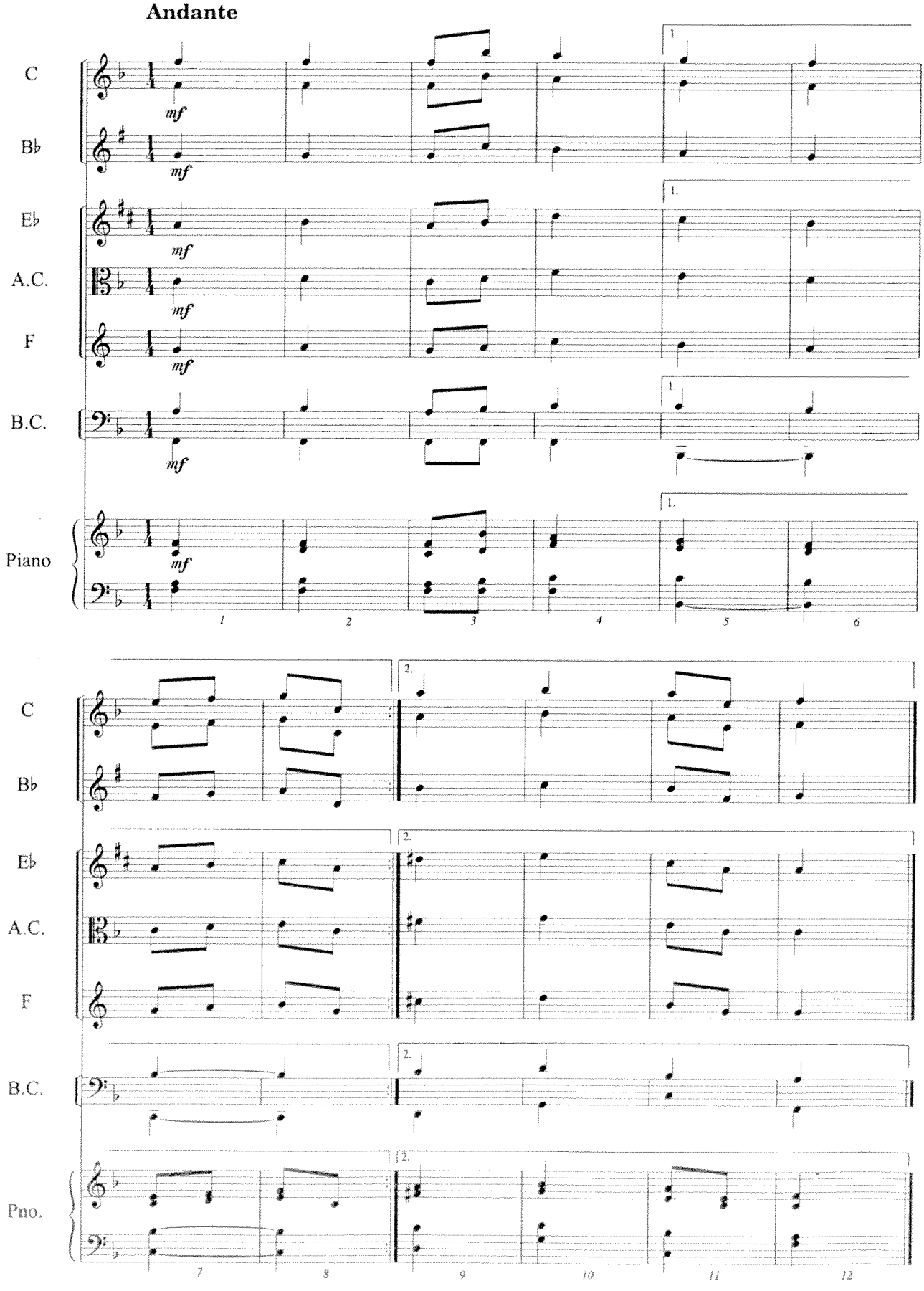
- Observe your colleagues closely--you will learn a great deal from both their problems and solutions!
- Constantly re-read/refer back to UNIT A
- Everything we do is ADDITIVE
- Conducting is still a young pedagogy, and there is still no 'book' that can really teach the craft--most of what you learn will come from class discussion/feedback, just like in a lesson (see below)
- Conducting is an APPLIED ACTIVITY (like your instrument or voice)--practice, practice, practice!

<u>NOTES</u>

UNIT A: CONDUCTING CONCEPTS

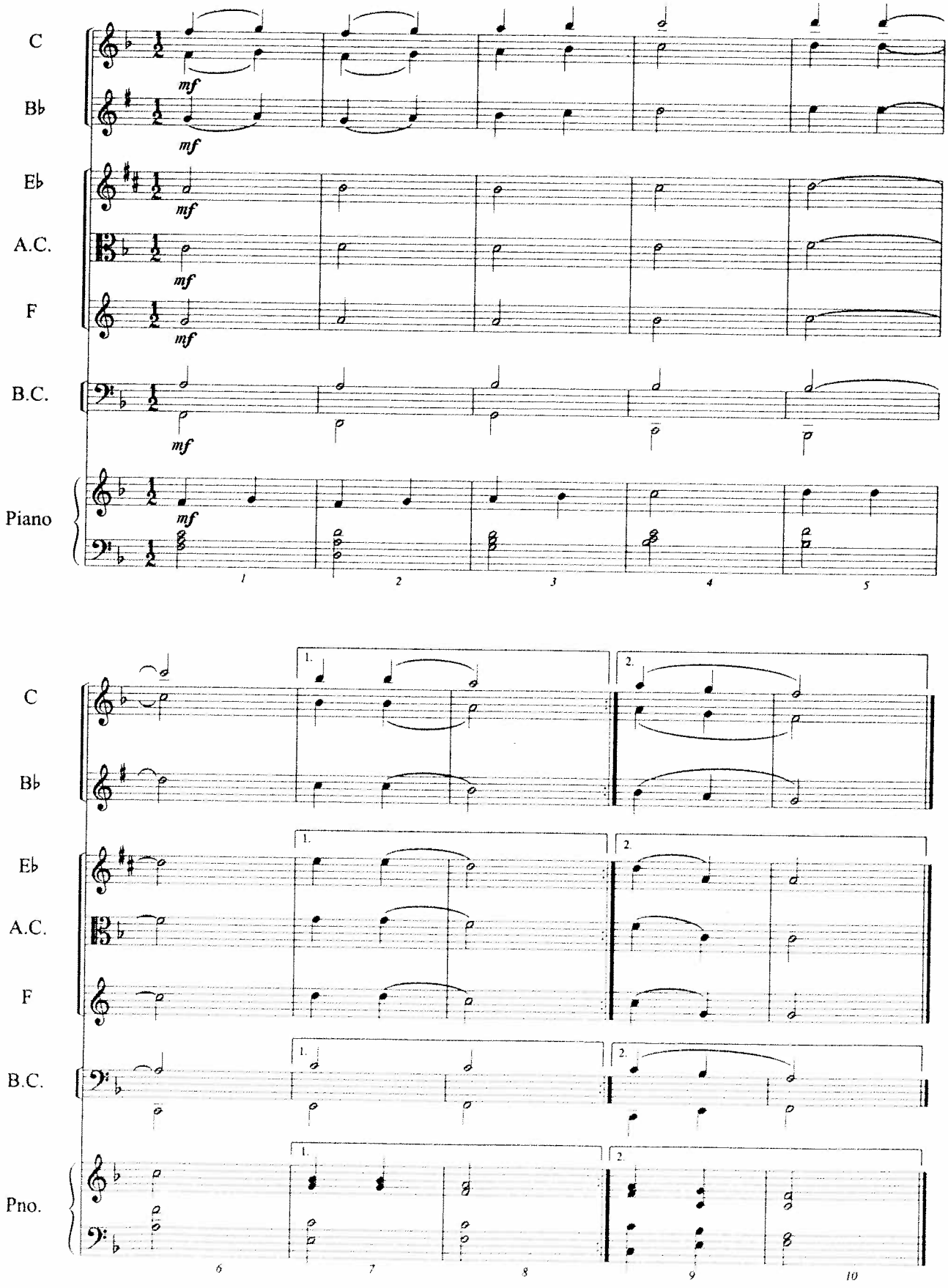
Basic One Pattern Exercises

Ex. A - 1

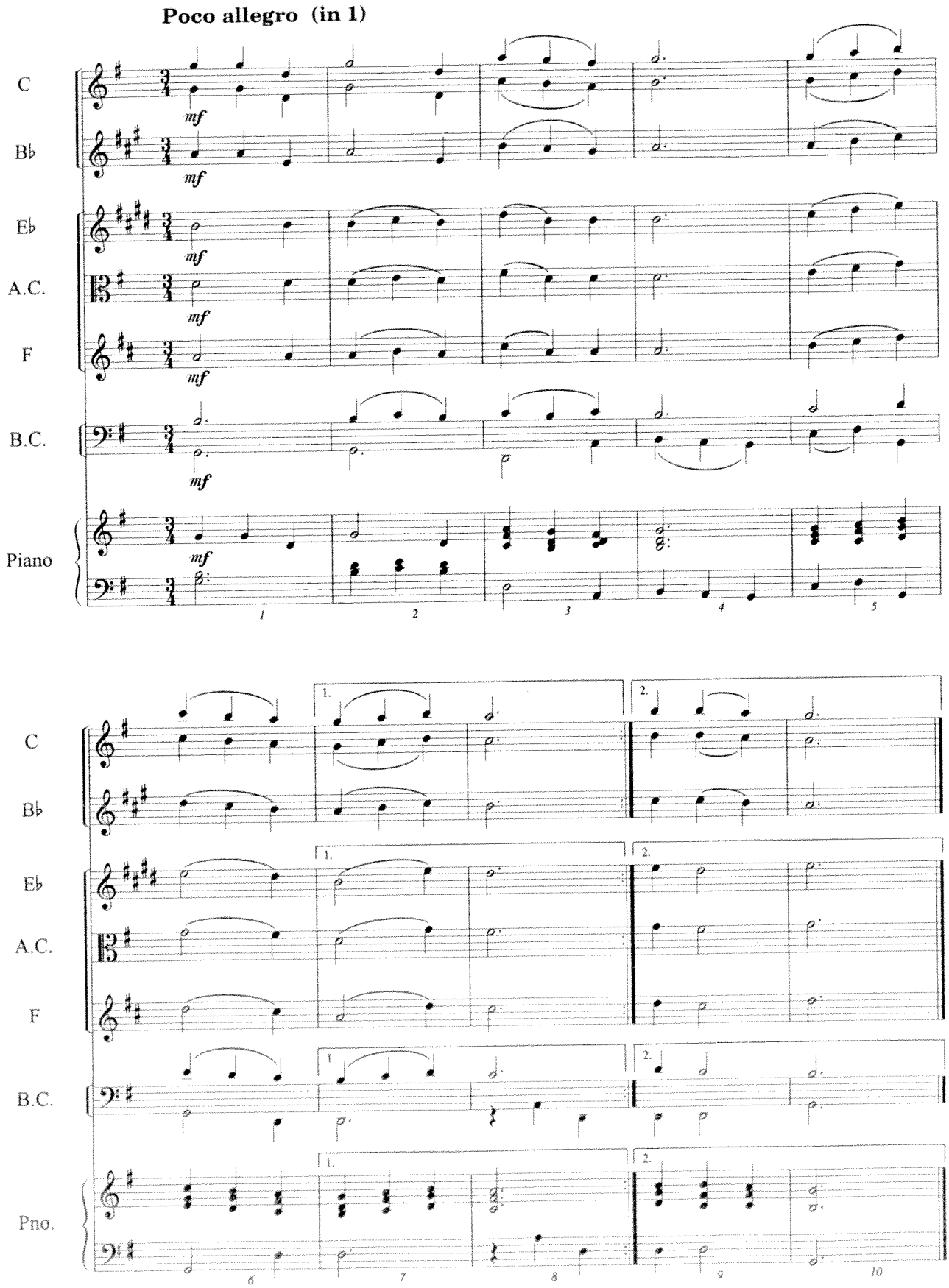


Ex. A - 2

Moderato (in 1)

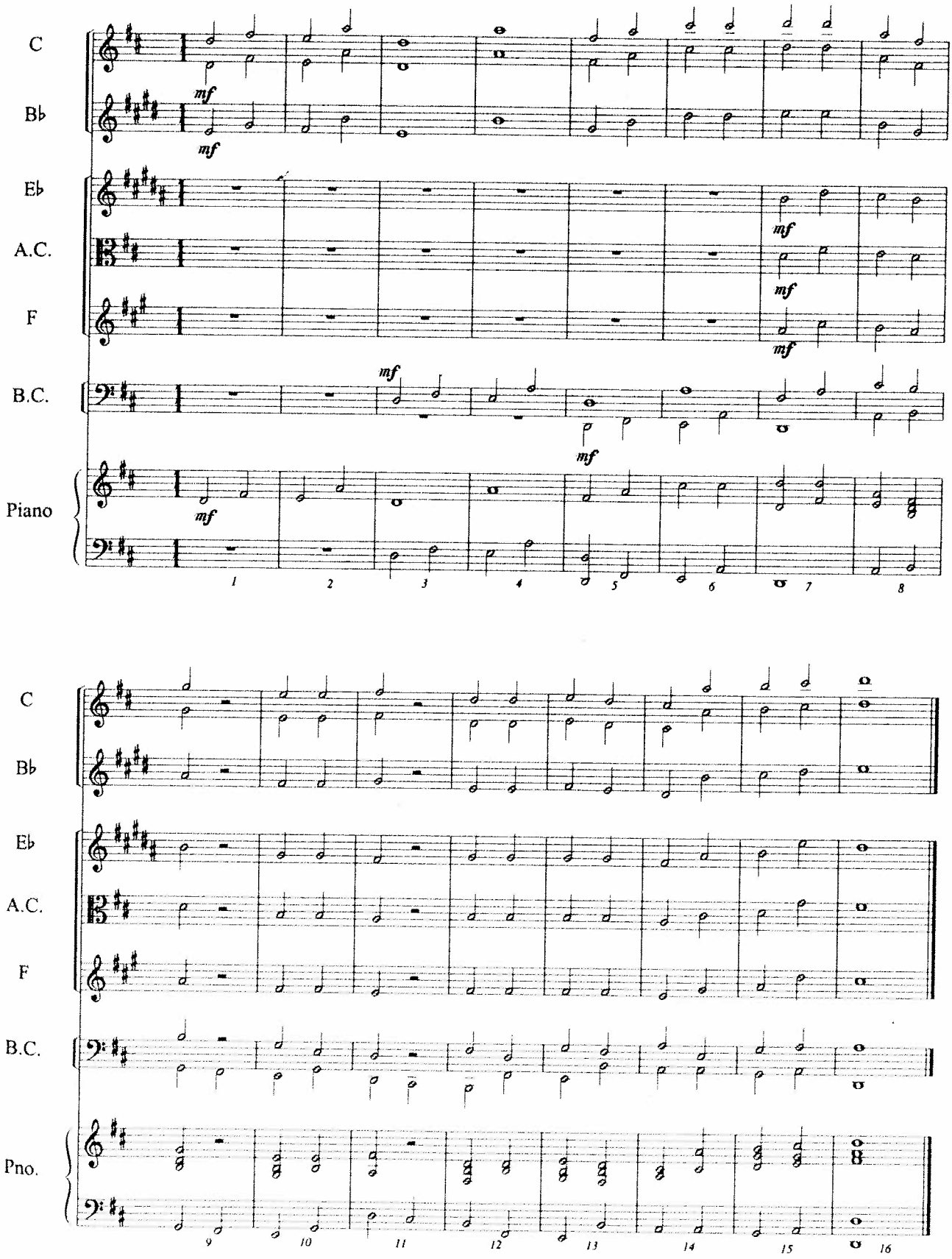


Ex. A - 3

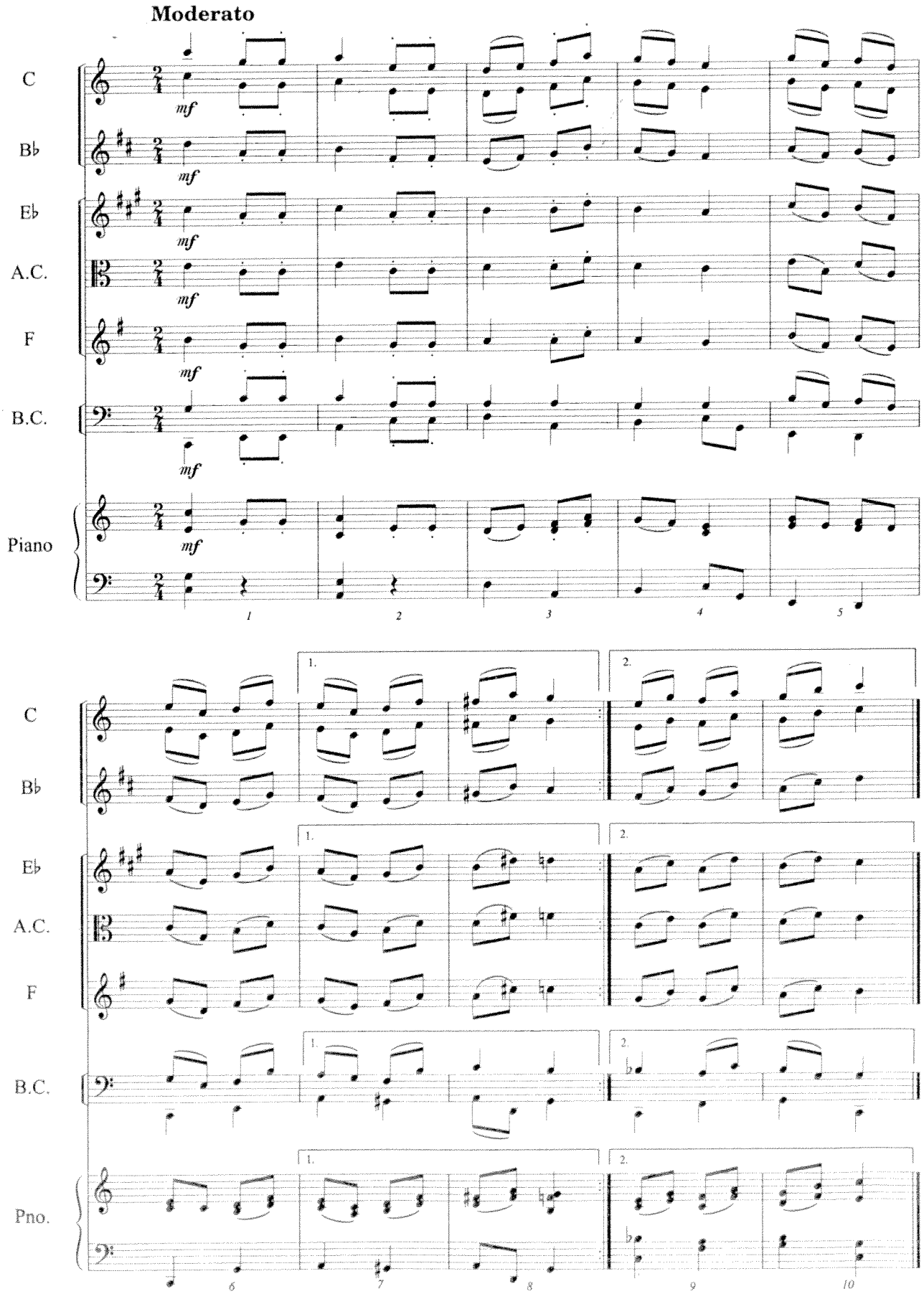


Ex. A - 4

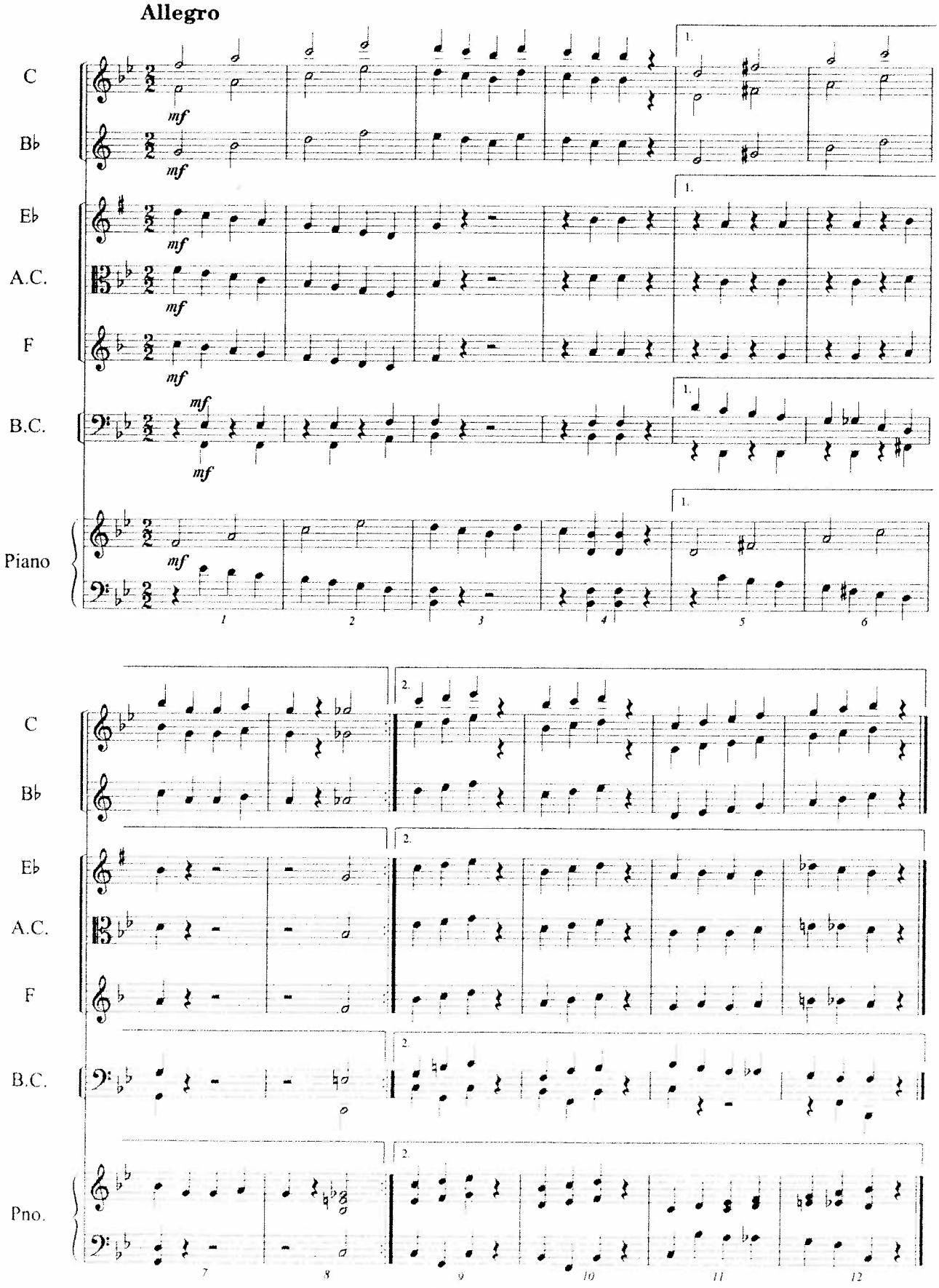
Allegro (in 1)



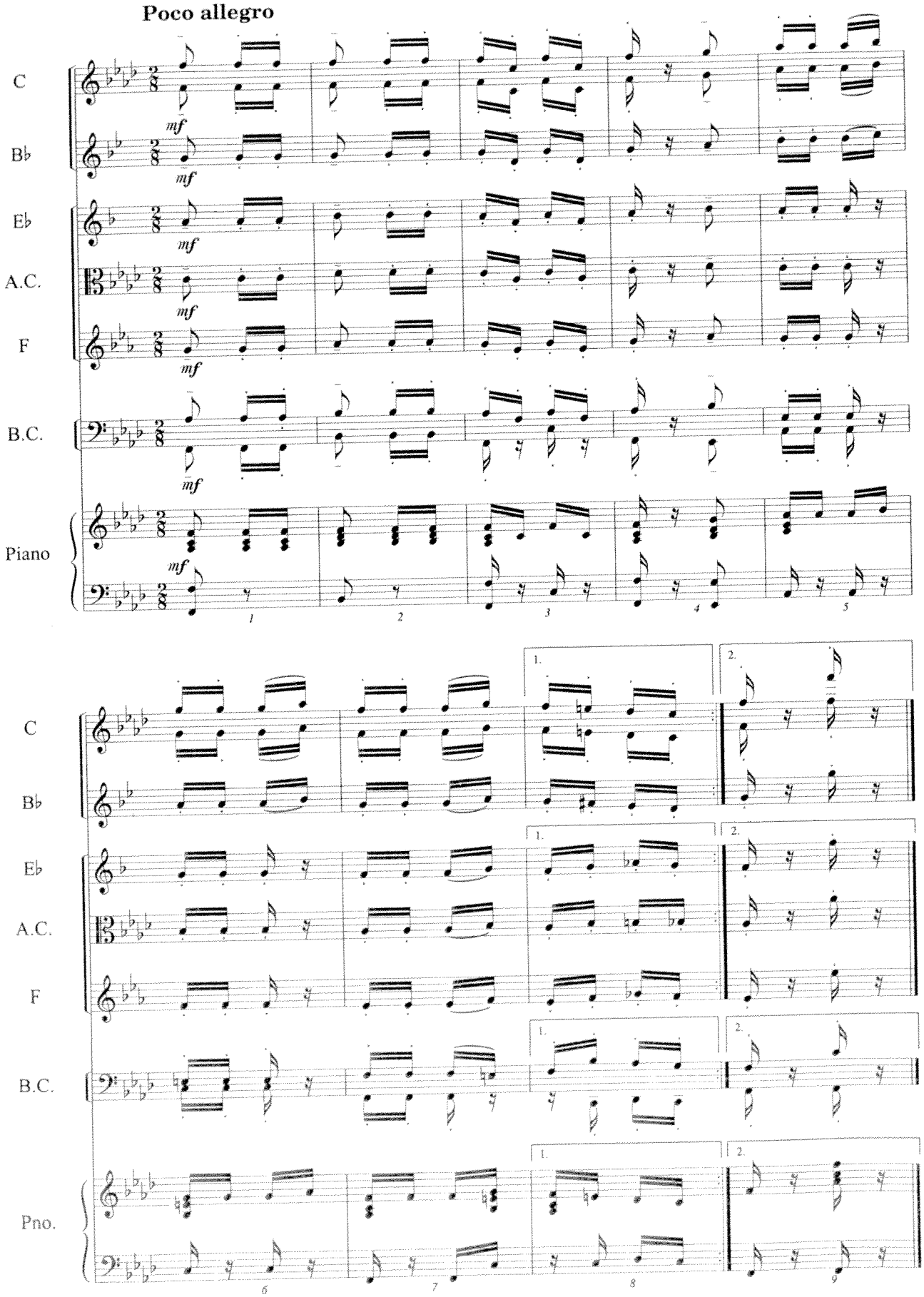
Basic Two Pattern
Ex. A - 5



Ex. A - 6



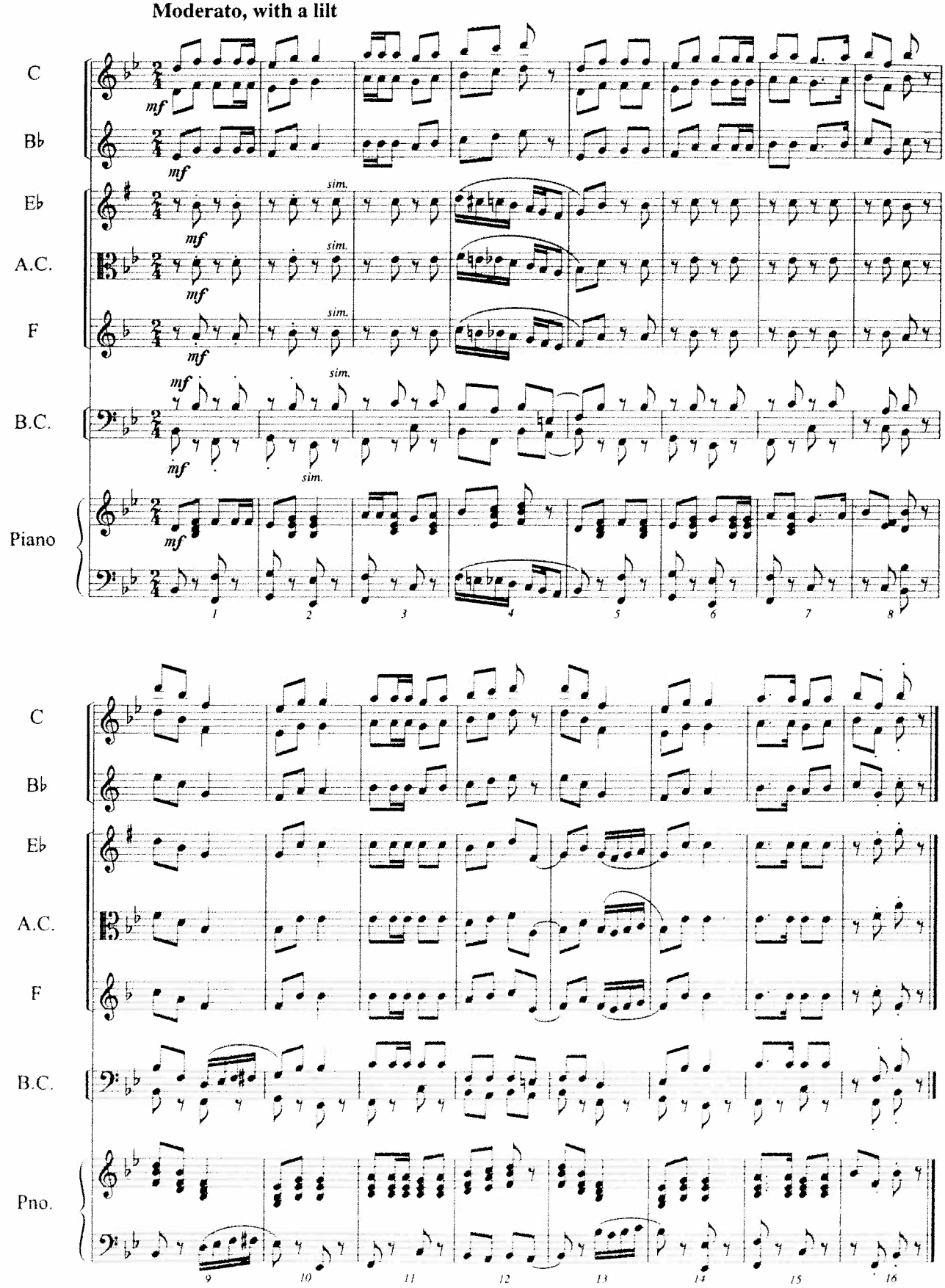
Ex. A - 7



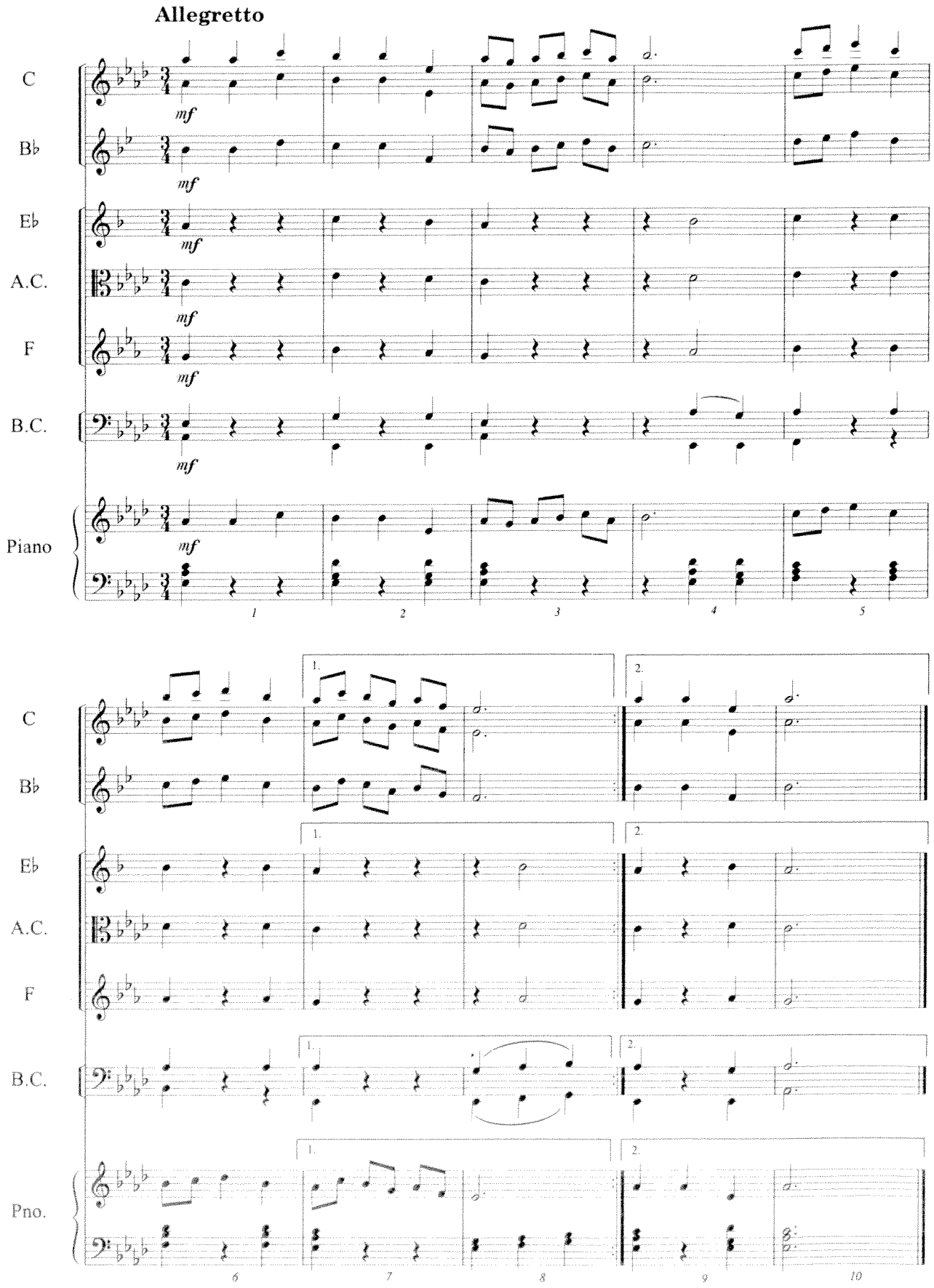
Ex. A - 8

A Small Colorful Container

Moderato, with a lilt



Basic Three Pattern
Ex. A - 9



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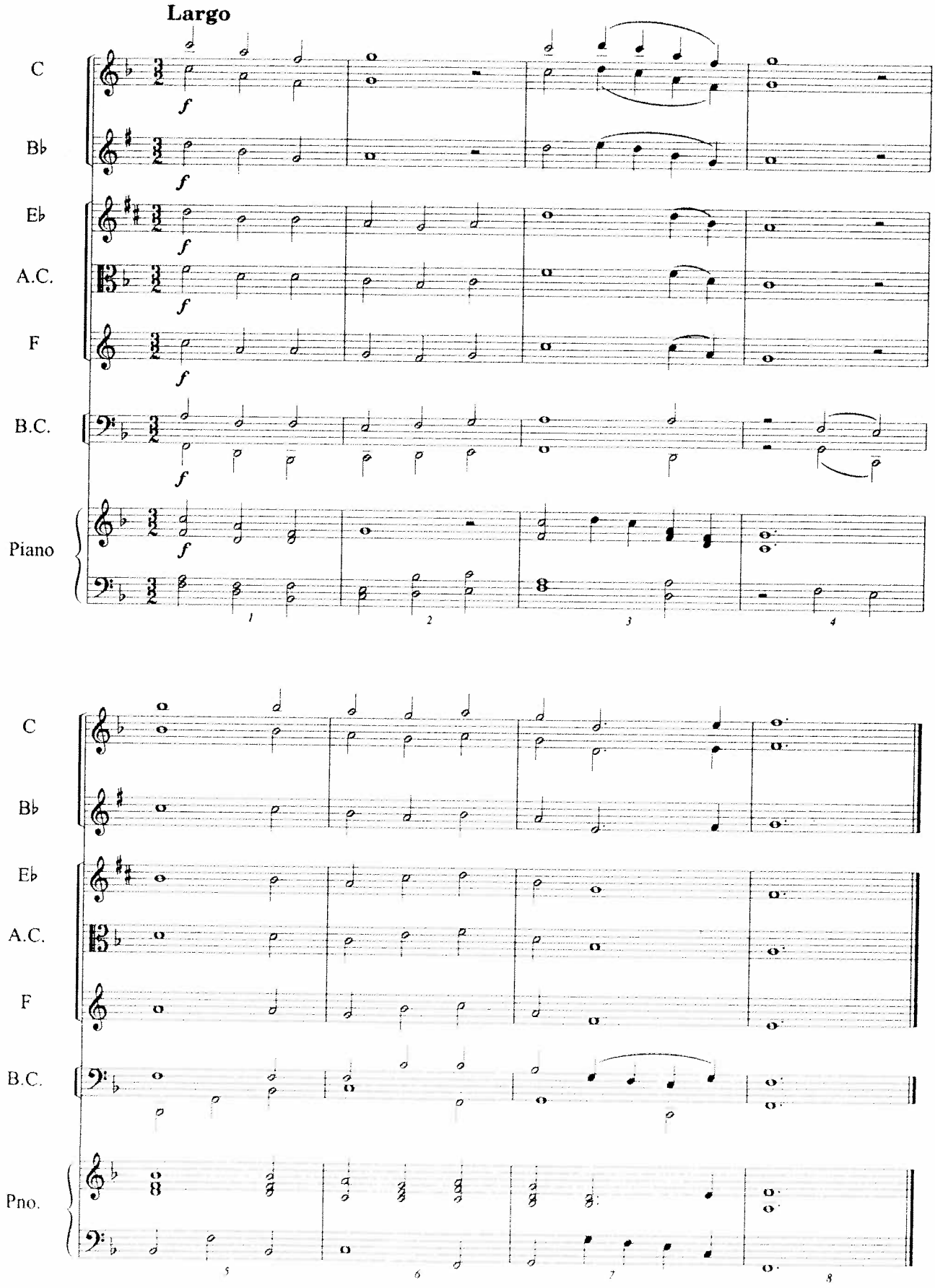
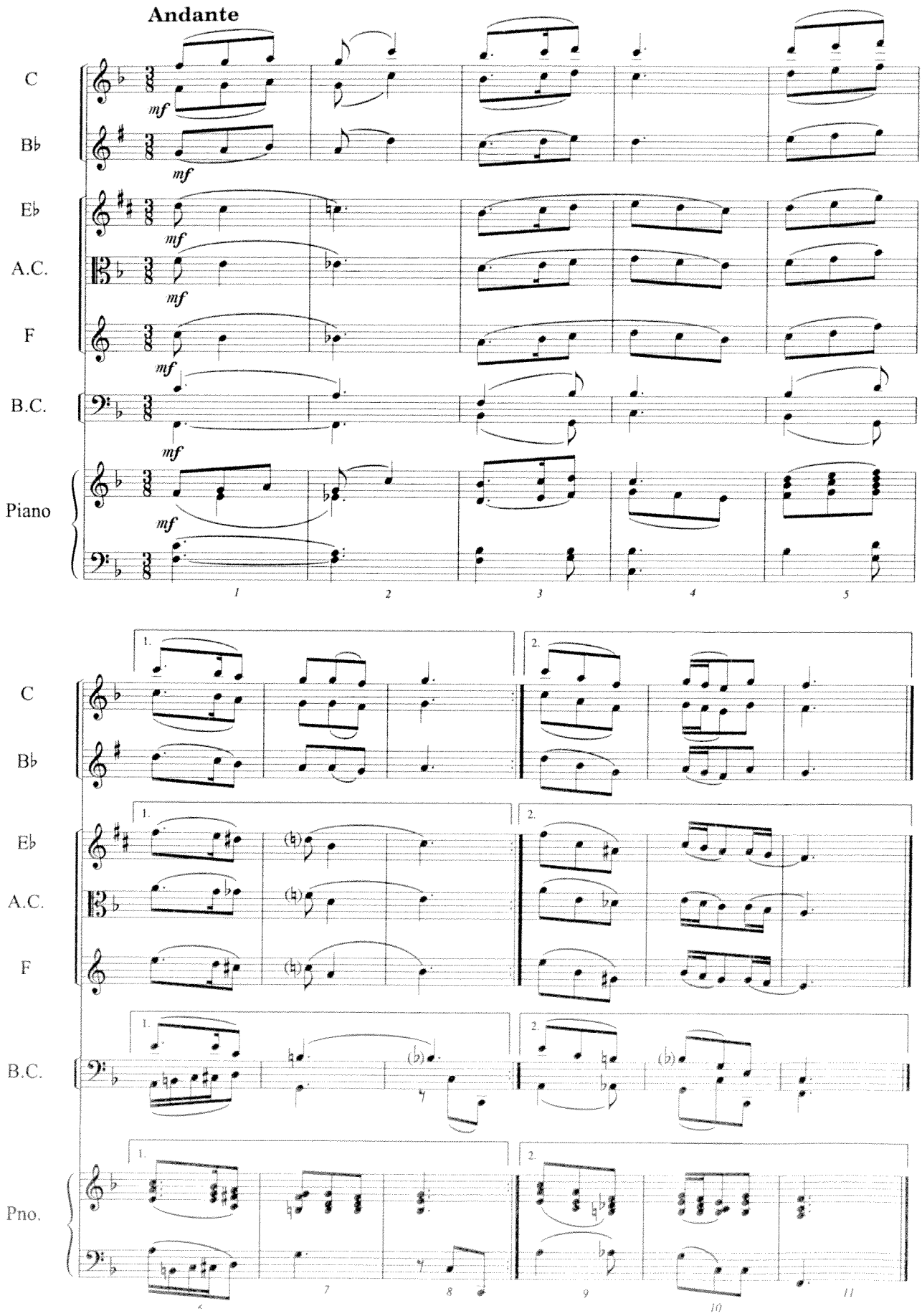


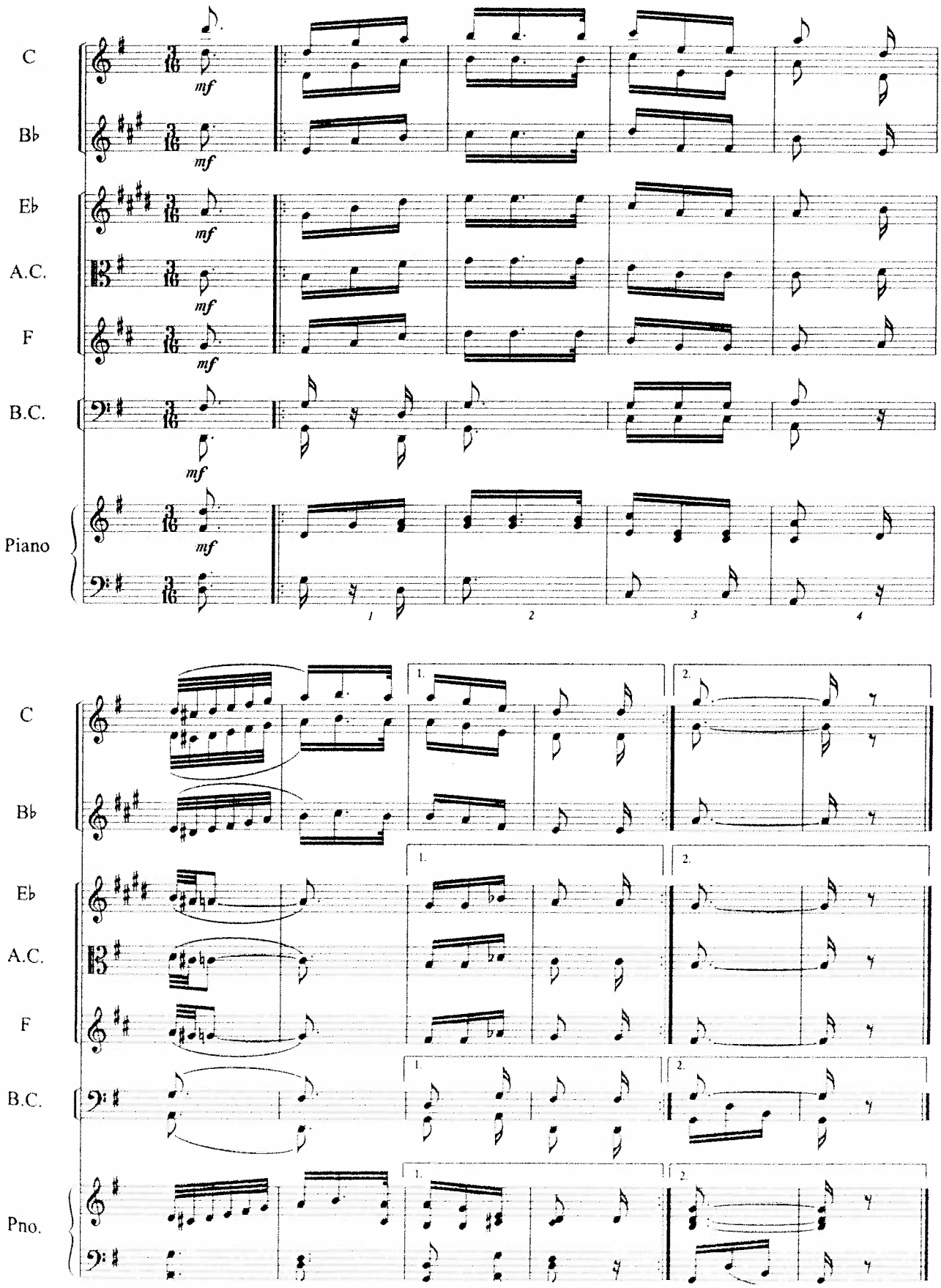
Ex. A - 11



Ex. A - 12

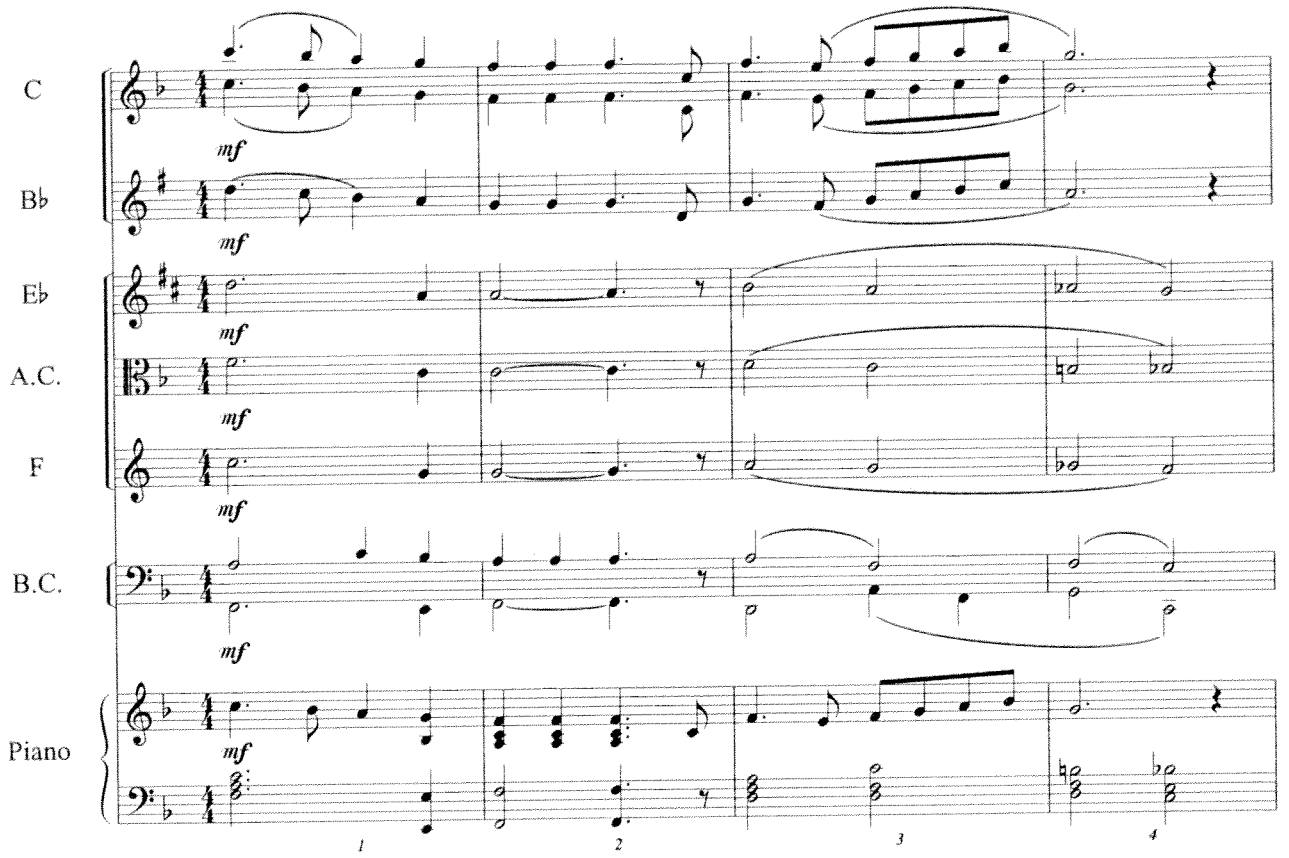
The Adventurous Acrobat

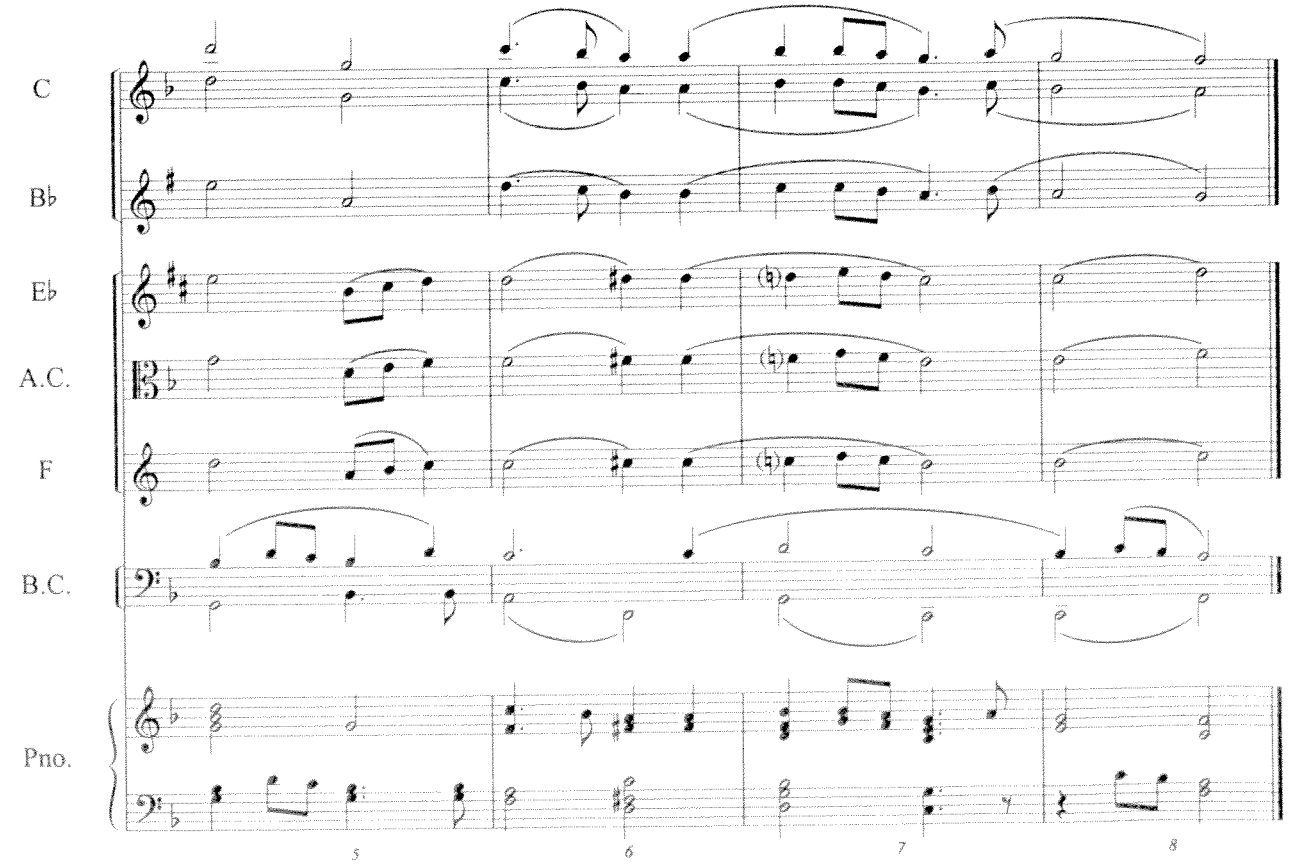
Allegro vivo (in 1)



Basic Four Pattern
Ex. A - 13

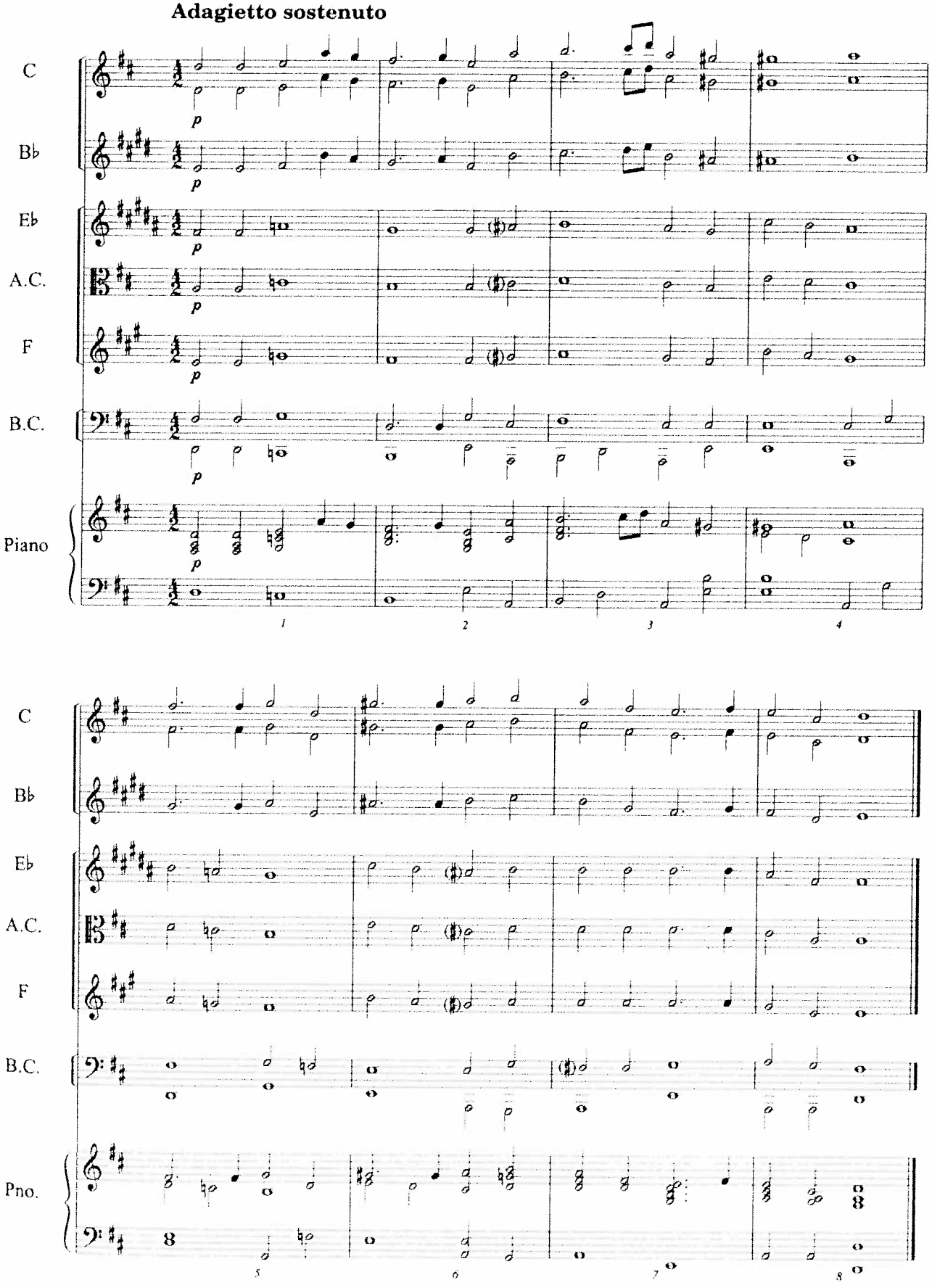
Andante con moto





Ex. A - 14

Adagietto sostenuto



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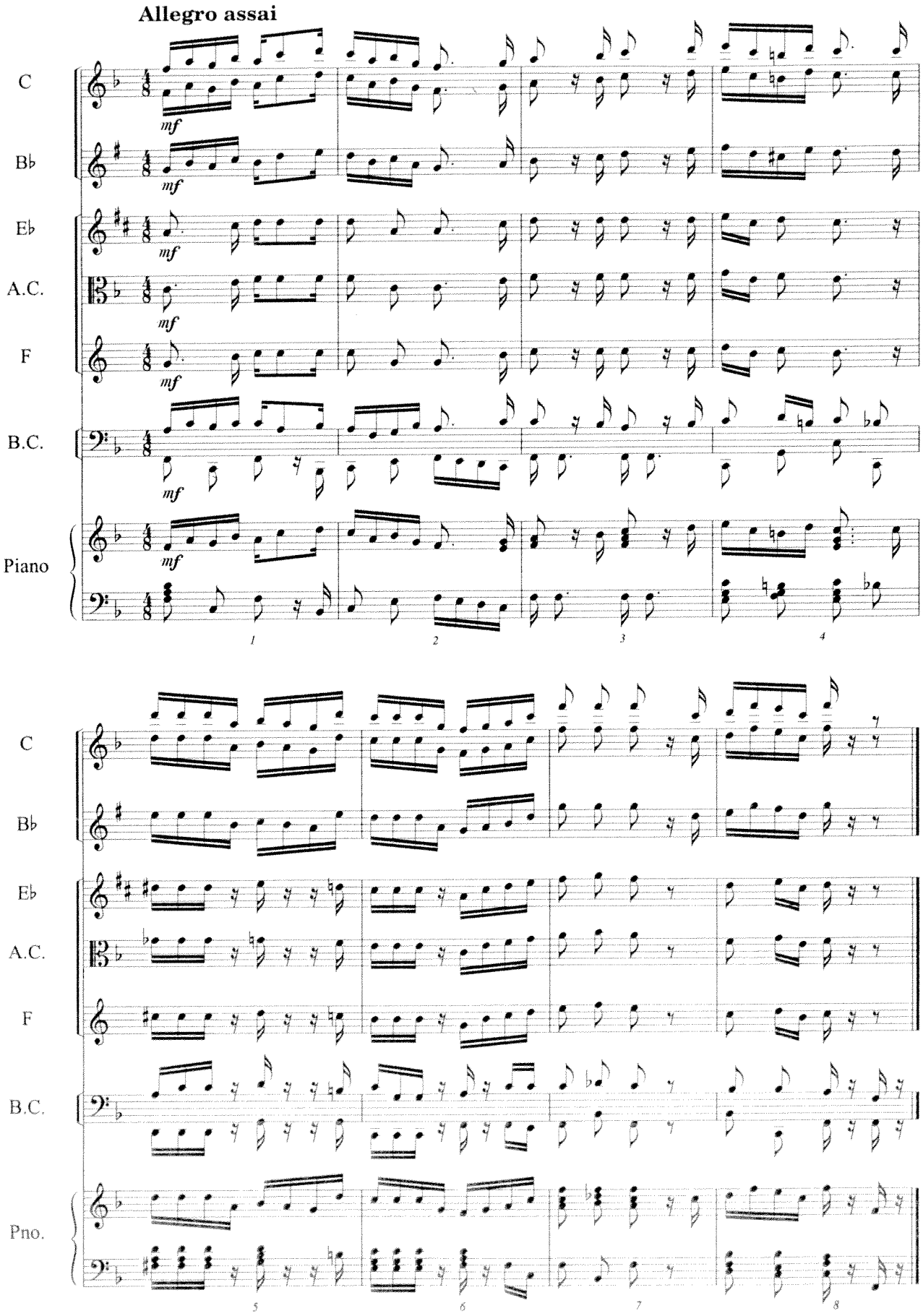
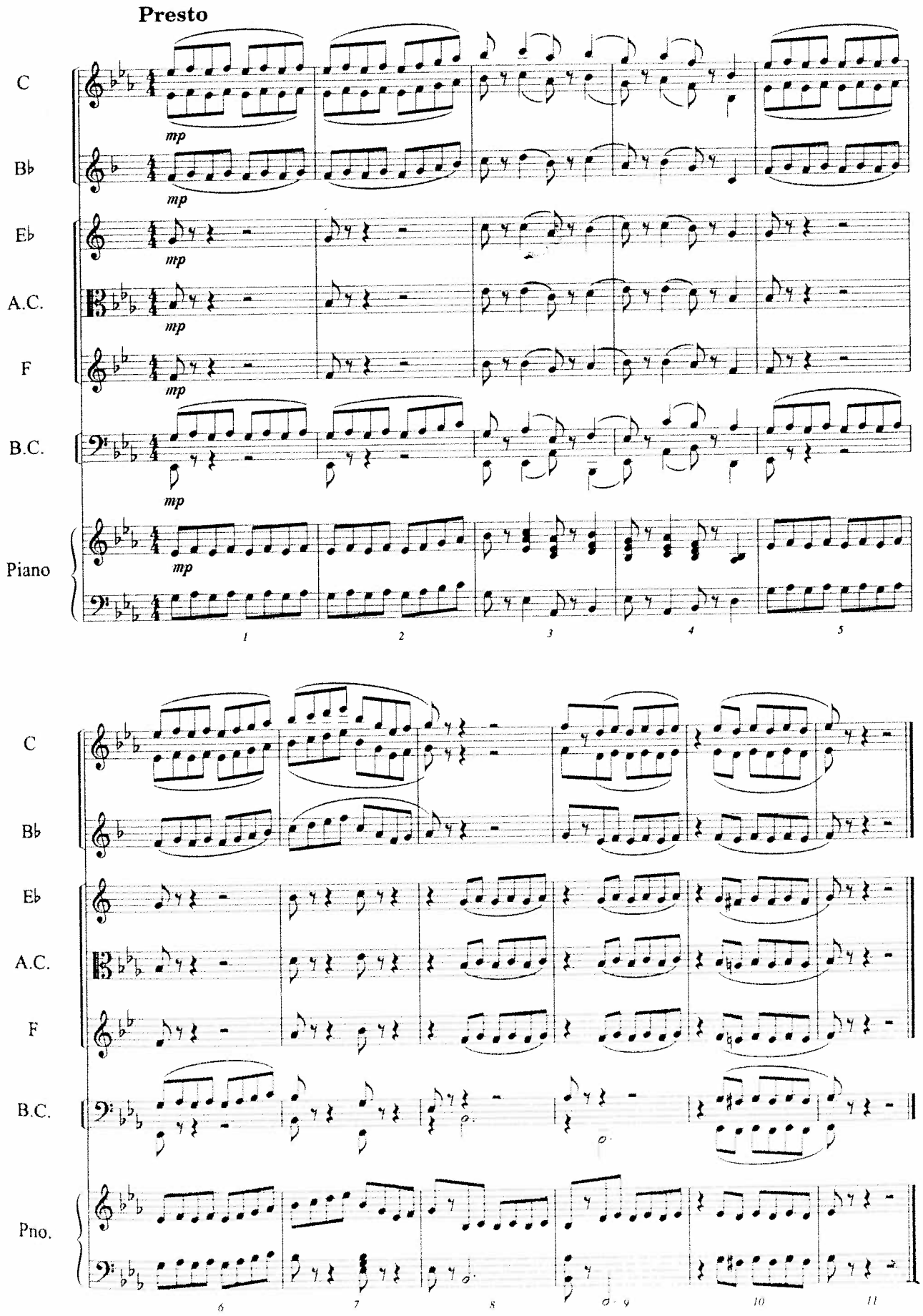


Ex. A - 16



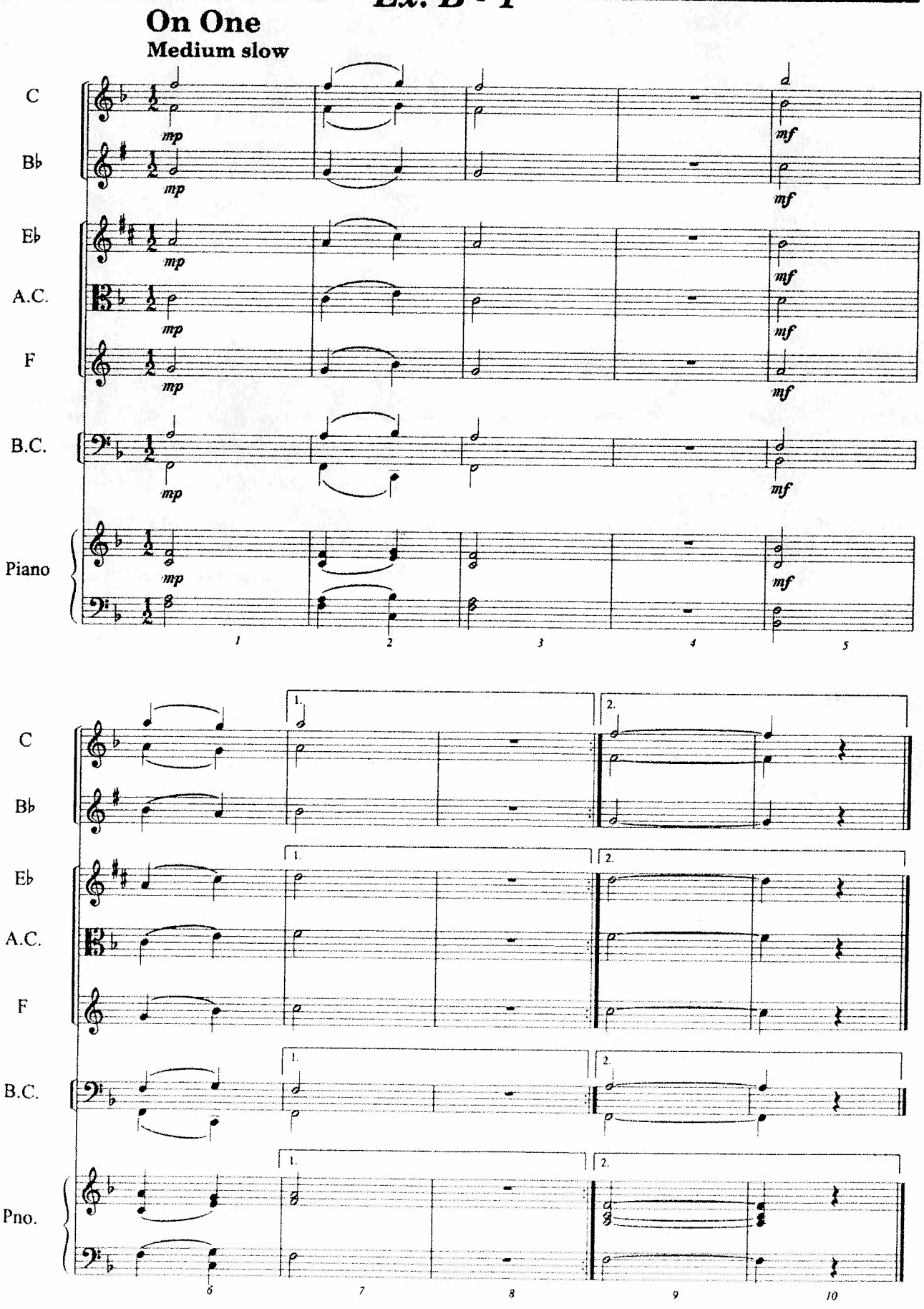
UNIT B: CUES

- Cues provide players information about changes of musical texture: most overtly to help with an entrance, more subtly to delineate and express the music
- Cues may be provided with baton/RH, with the alternate hand, or with a visual (eye contact) confirmation; in rare circumstances, the body or head can perform a cue
- Cues must be 'prepped' on the beat prior to the occurrence
- Cues are NOT always necessary
- Basic Cue Types: 1) LH 2) RH 3)BOTH HANDS 4)EYE CONTACT

NOTES

Cues

Ex. B - 1



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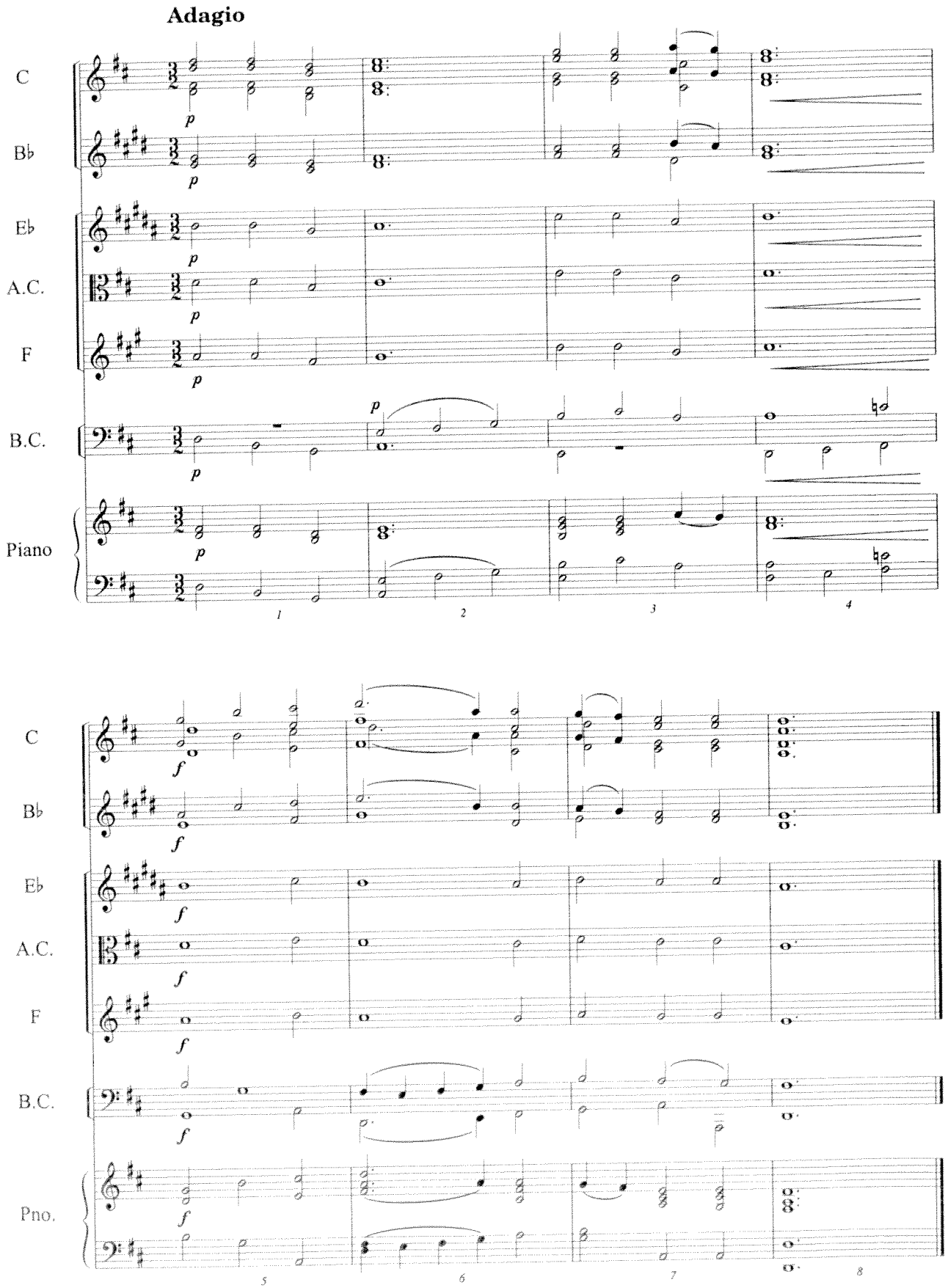

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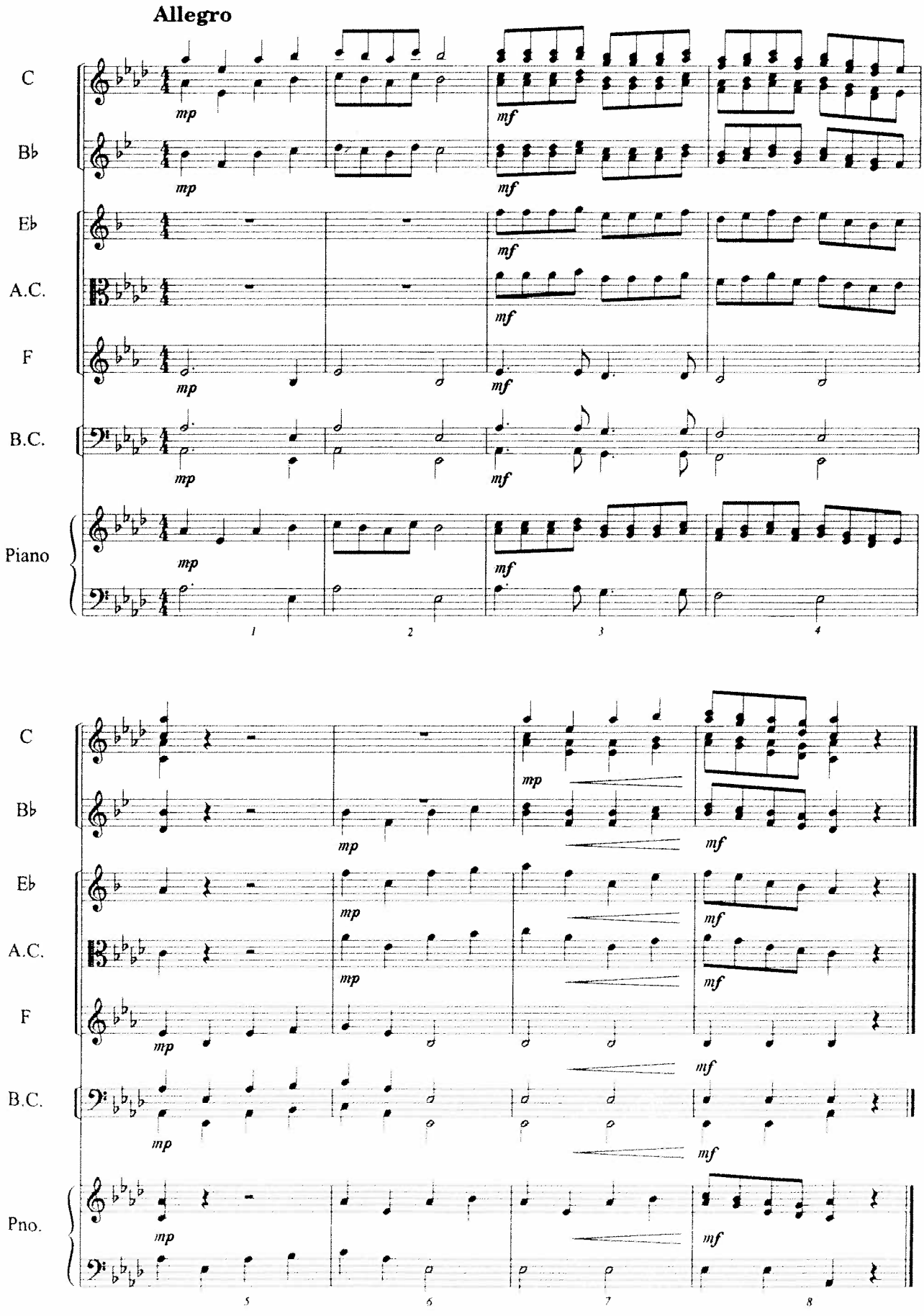
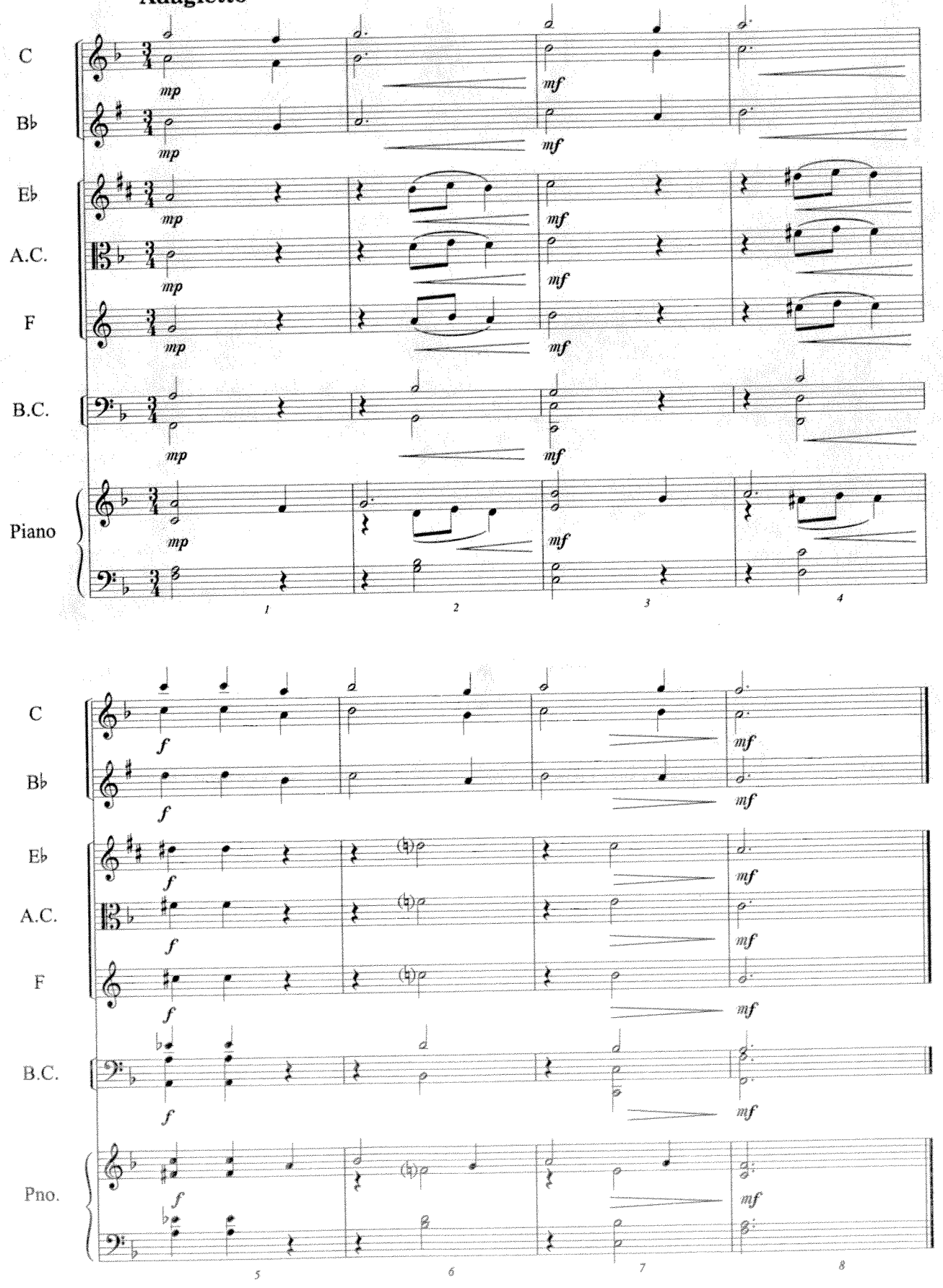


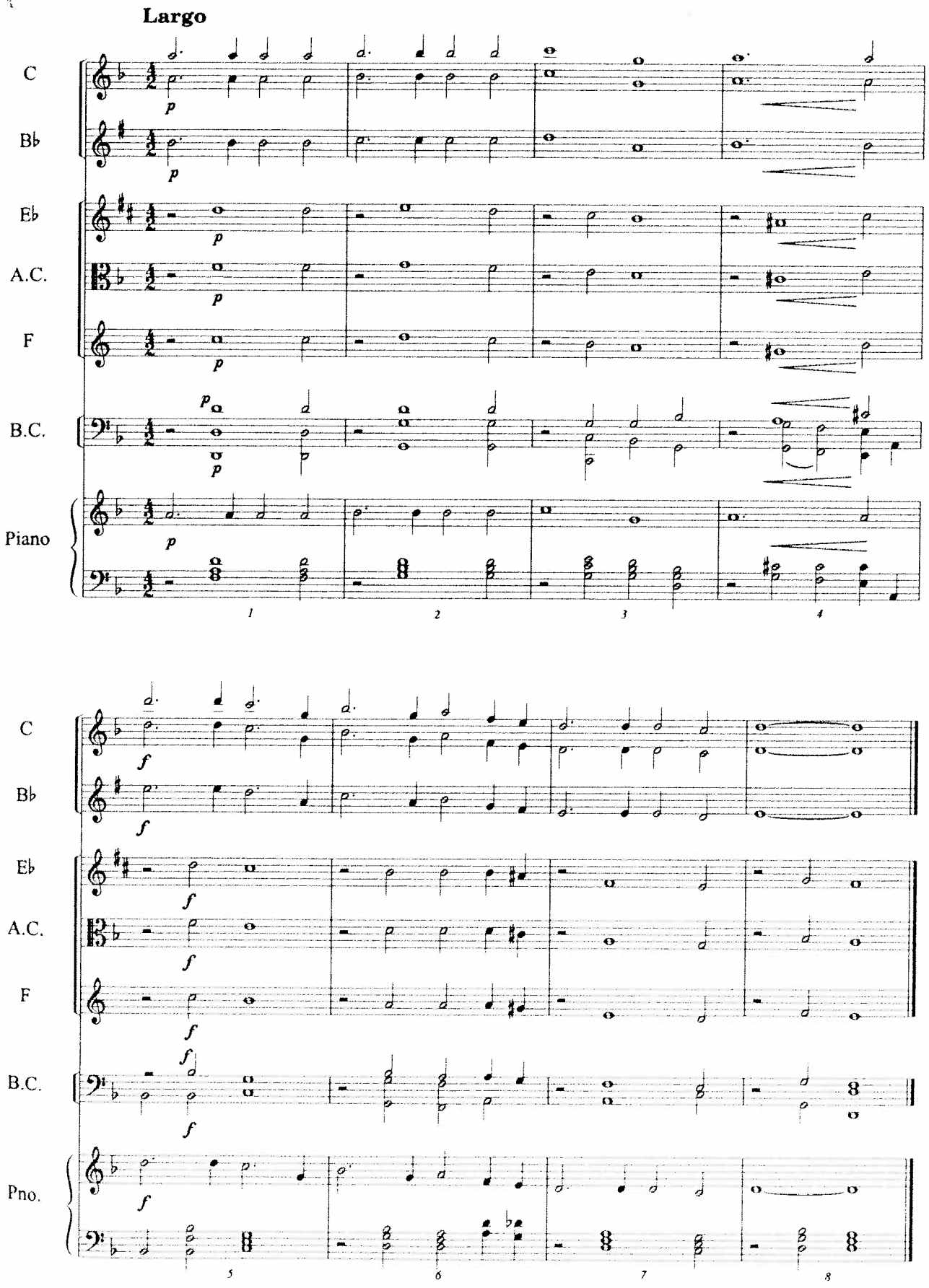
Ex. B - 4

On Two

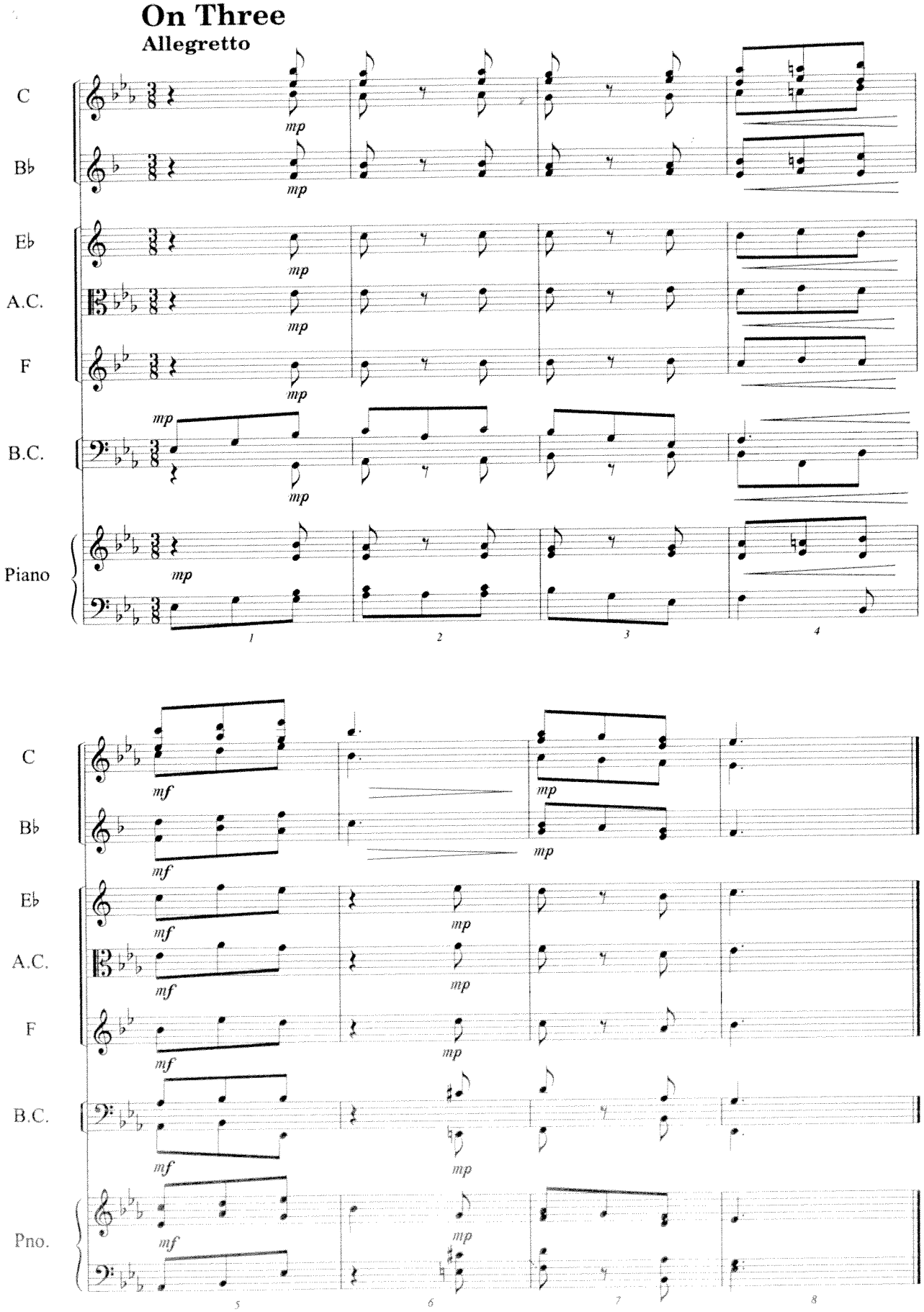
Adagietto



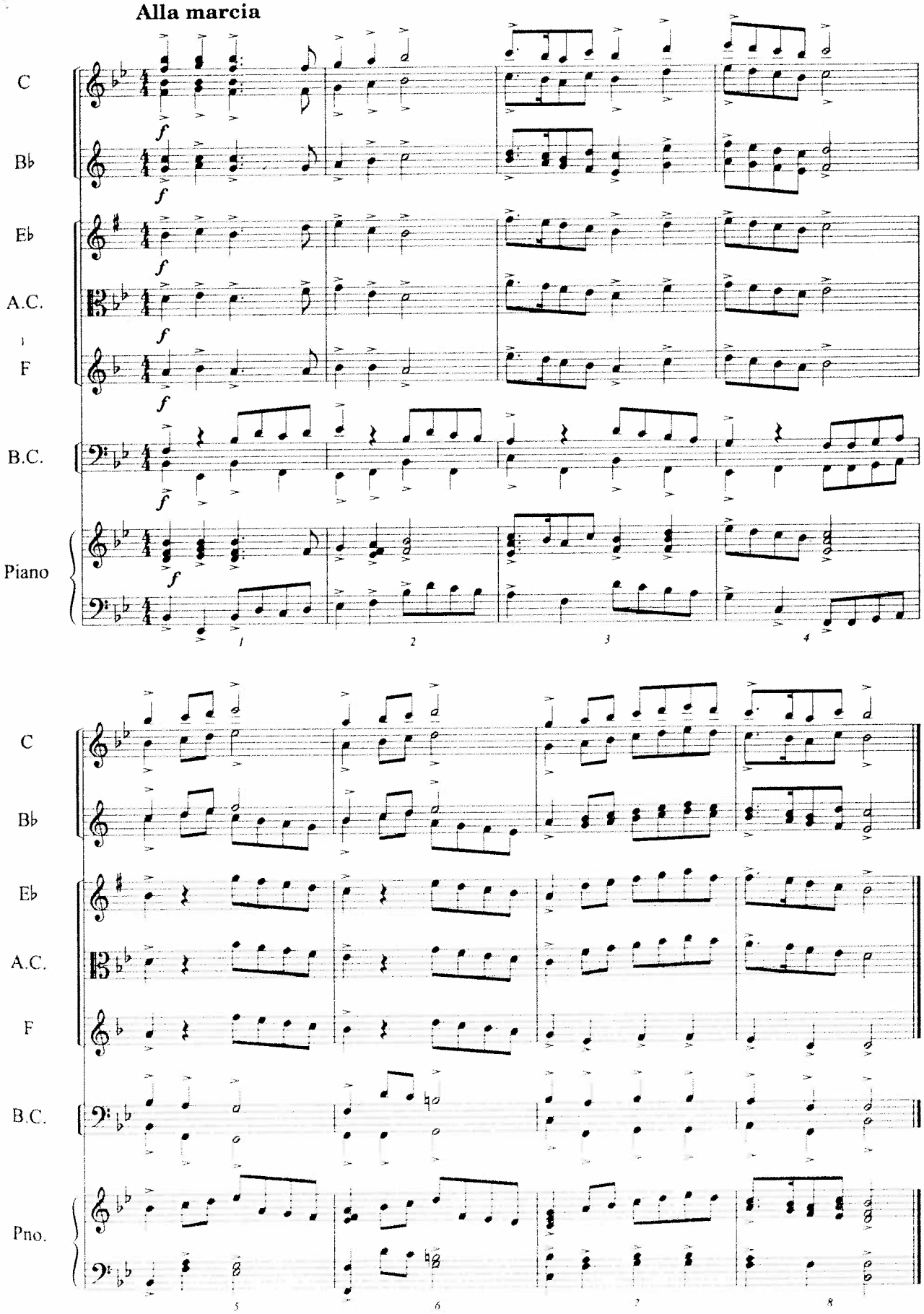
Ex. B - 5



Ex. B - 6



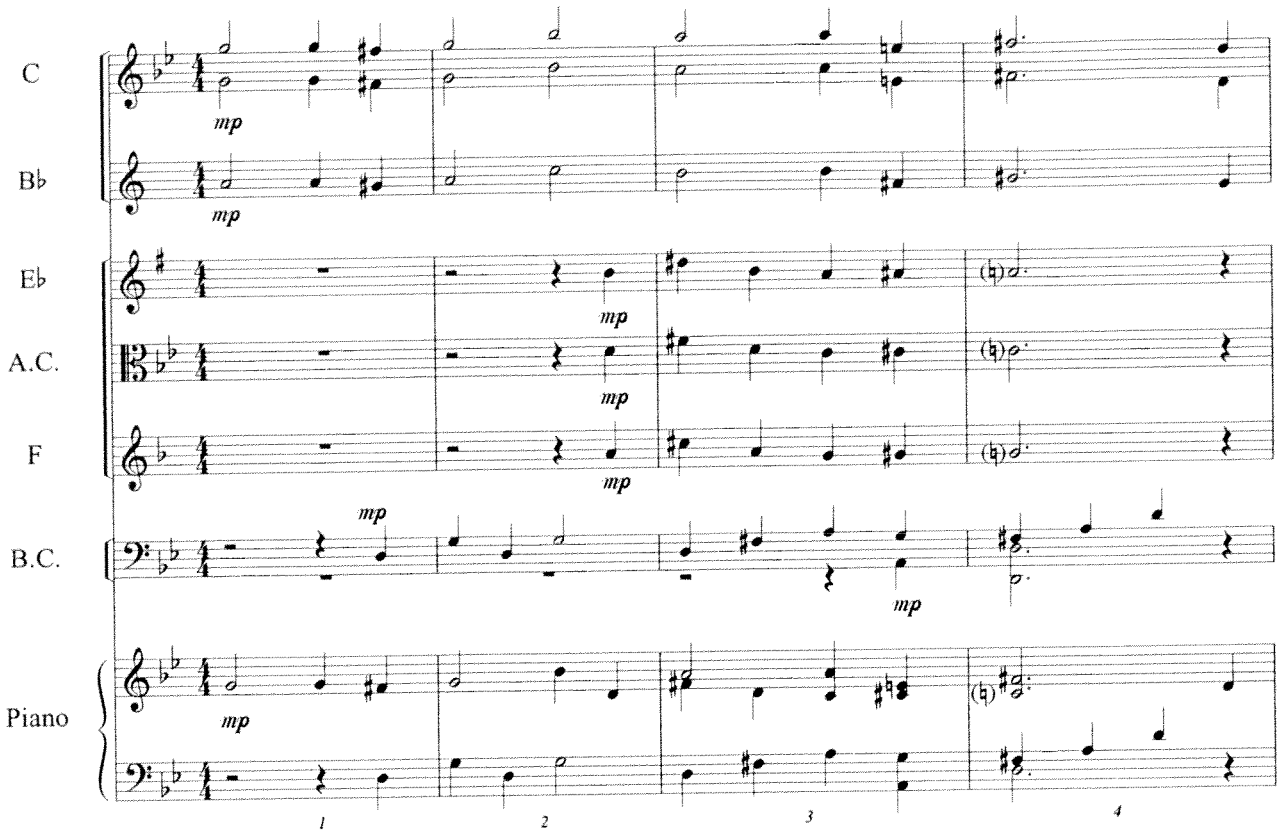
Ex. B - 7

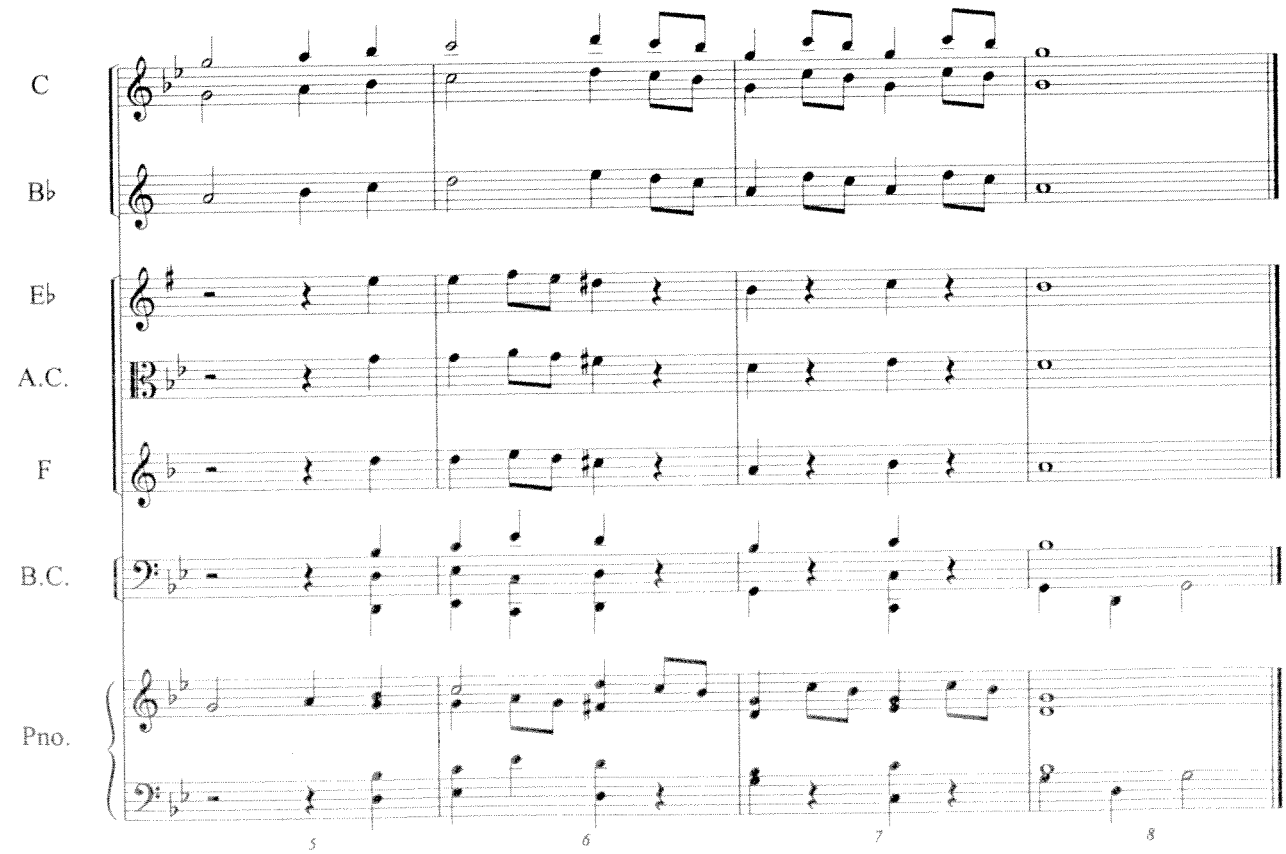


Ex. B - 8

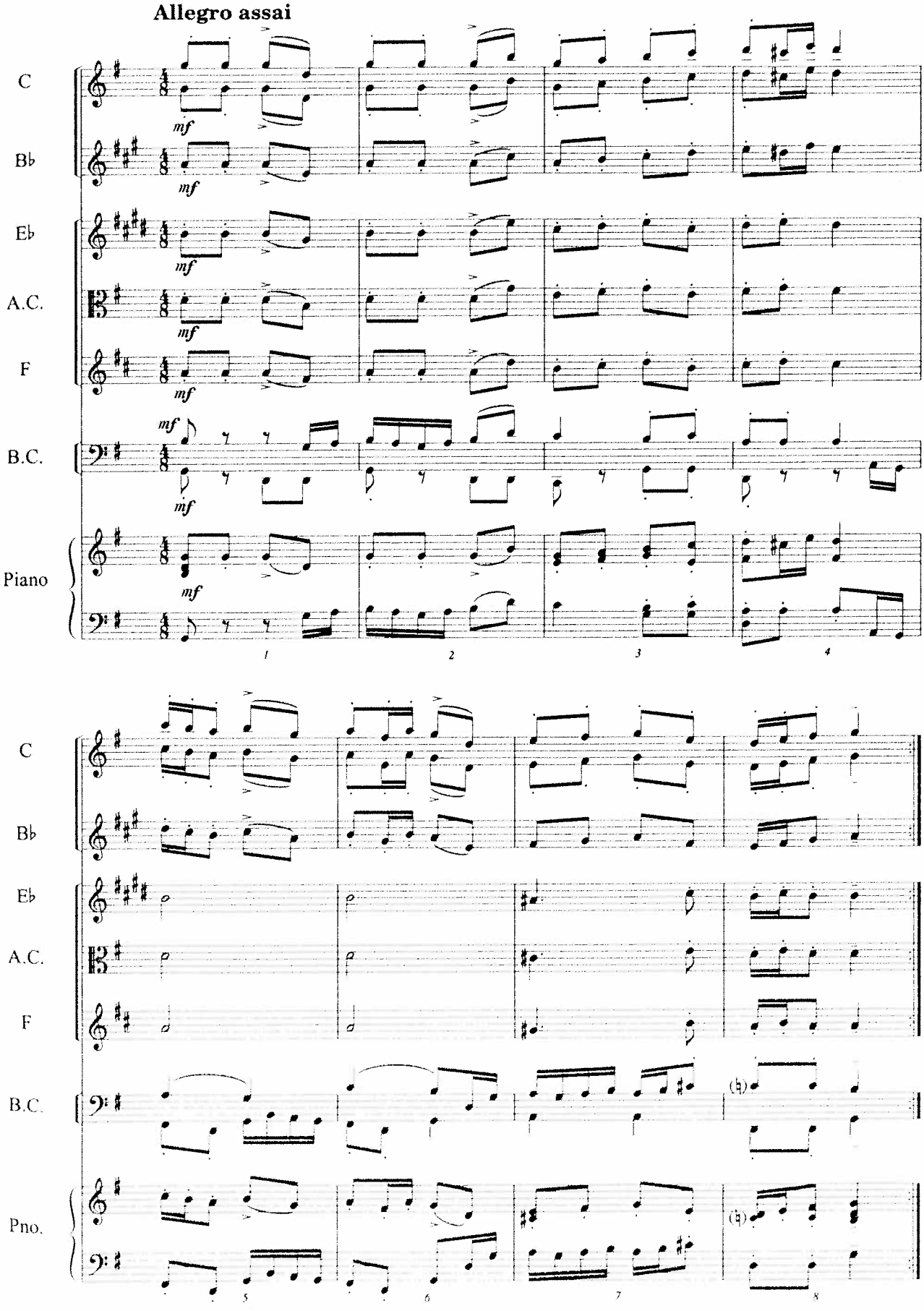
On Four

Moderately slow





Ex. B - 9



UNIT C: DYNAMICS

- Dynamics are most overtly shown by varying the size of the beat (larger=louder) but can also be shown by adjusting the *intensity* of gesture
- Crescendi/descrecendi can be shown by 1) gradually increasing or decreasing size and/or intensity of gesture 2) using the vertical or horizontal planes 3) reinforcing the conducting hand with the alternate hand
- Dynamic contrasts can be emphasized by 'minimizing' or 'maximizing' the gesture(s) preceding
- The relationship between gesture and dynamics is sometimes *contrary*!

The Conducting Planes

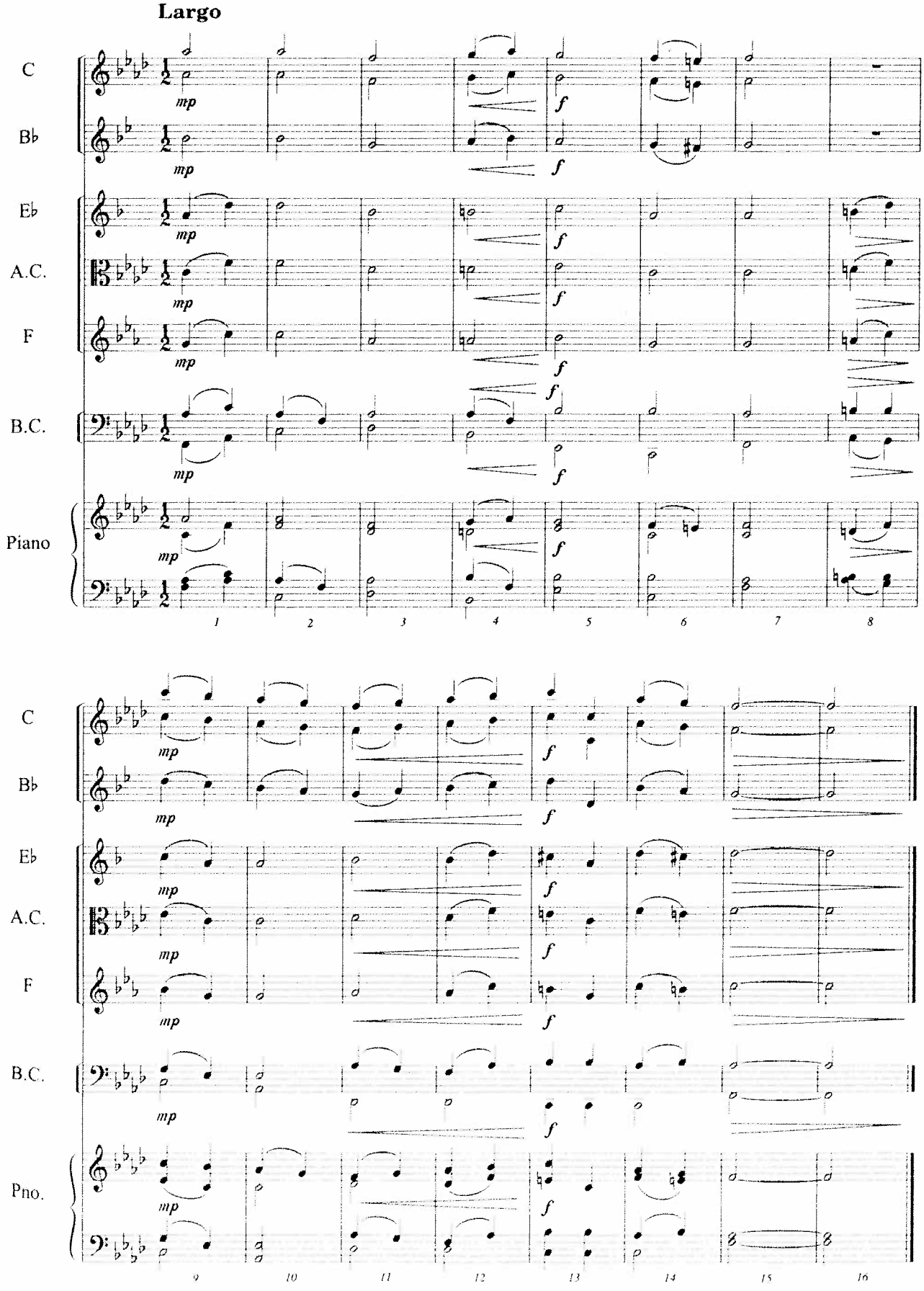
- Horizontal=left to right
- Vertical=up and down
- Sagittal=in and out
- The planes can help provide information about texture, intensity, color, dynamic, phrase shape (see below), and other factors

Showing Phrase Shape

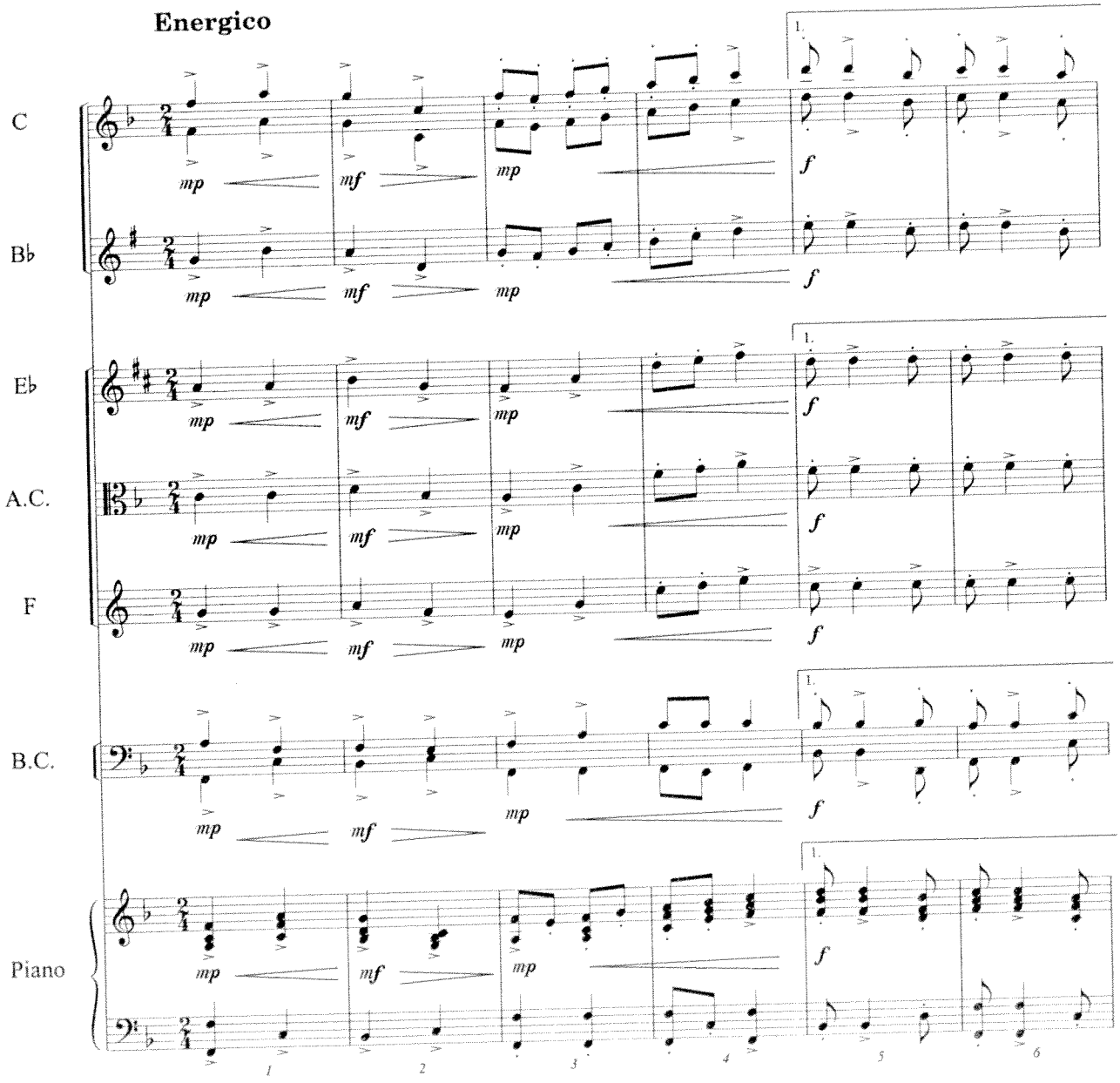
- Phrase shape can be shown by crafting the dynamic/intensity contour and/or beat pattern and/or gesture shape to coincide with the composer's *musical/expressive/structural* contour
- Use of the *conducting planes* figures prominently in phrasal conducting
- The "Metashape" of your gestures can help show phrasing (gestures growing in size/changing intensity/changing spatial placement to show the musical flow)

NOTES

Dynamic Contrast
Ex. C - 1



Ex. C - 2



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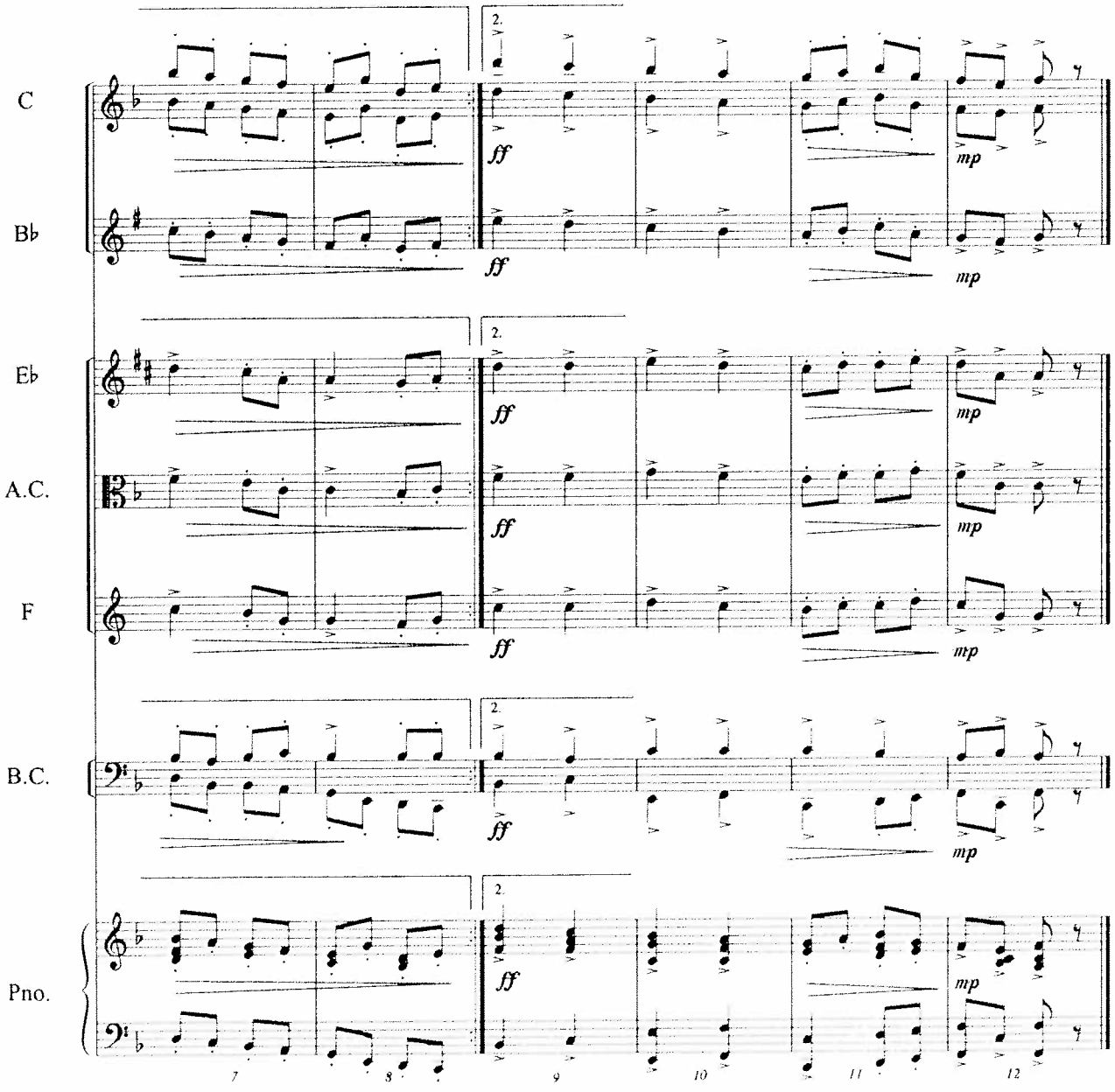

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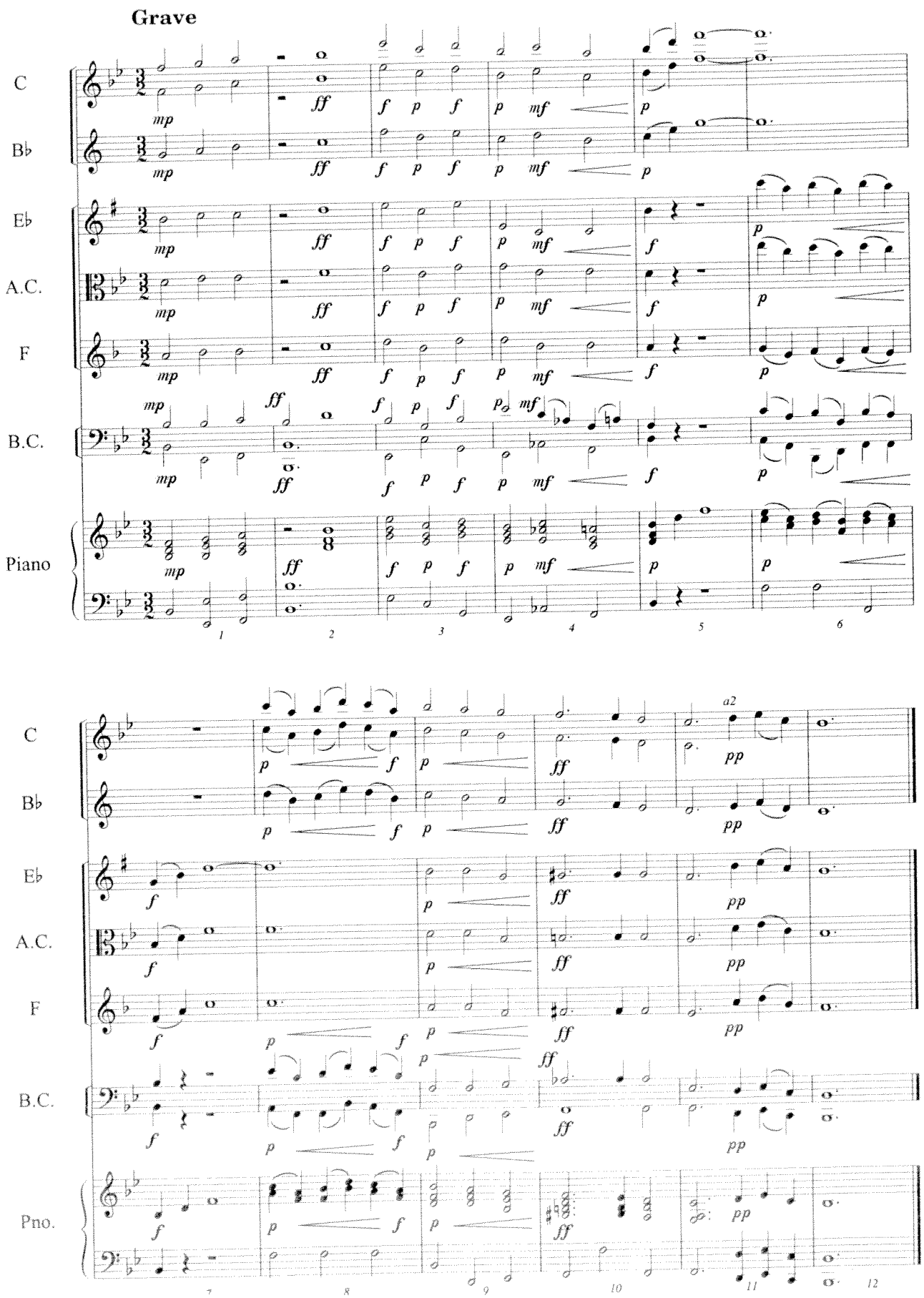
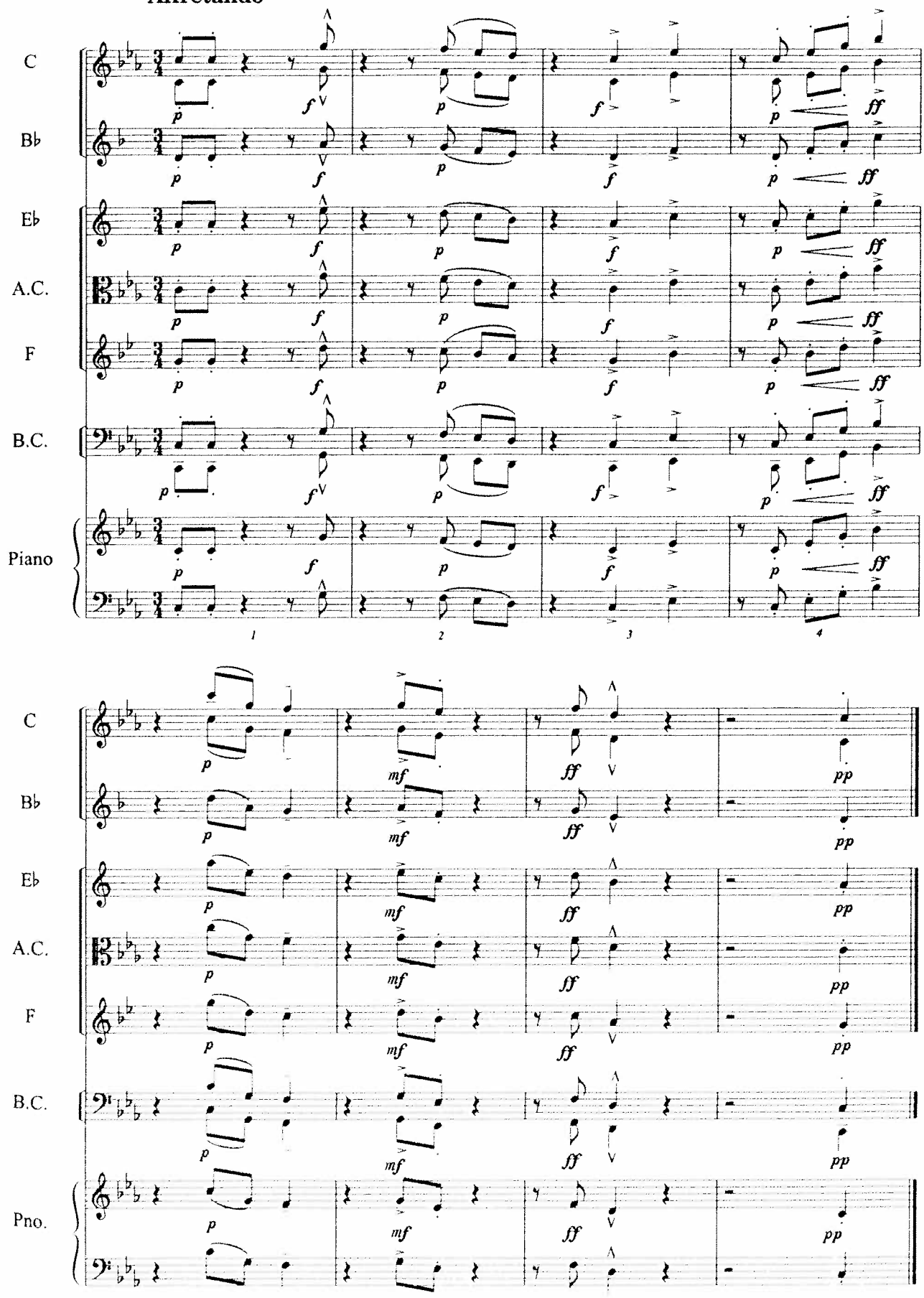


Ex. C - 4

Affretando



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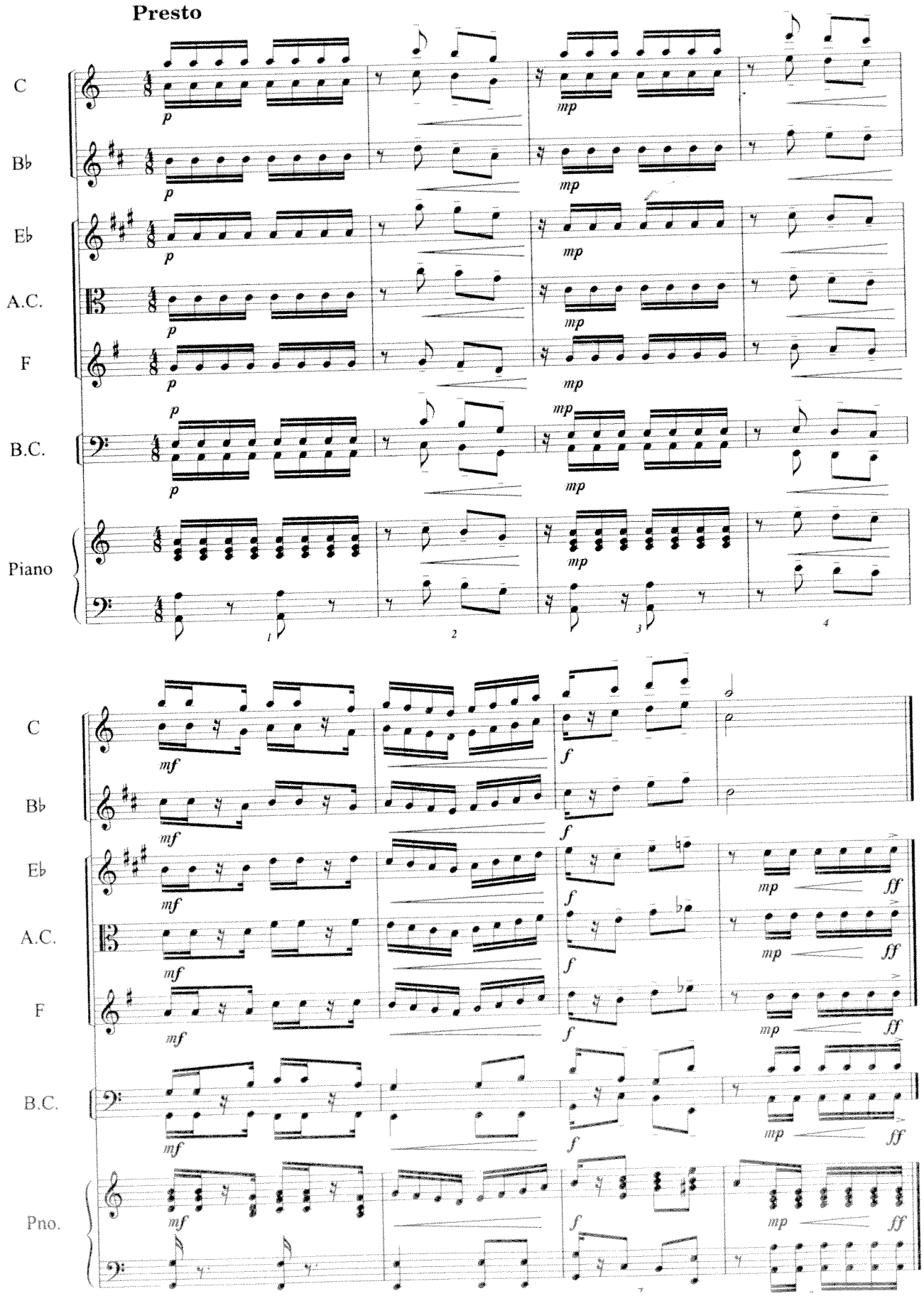

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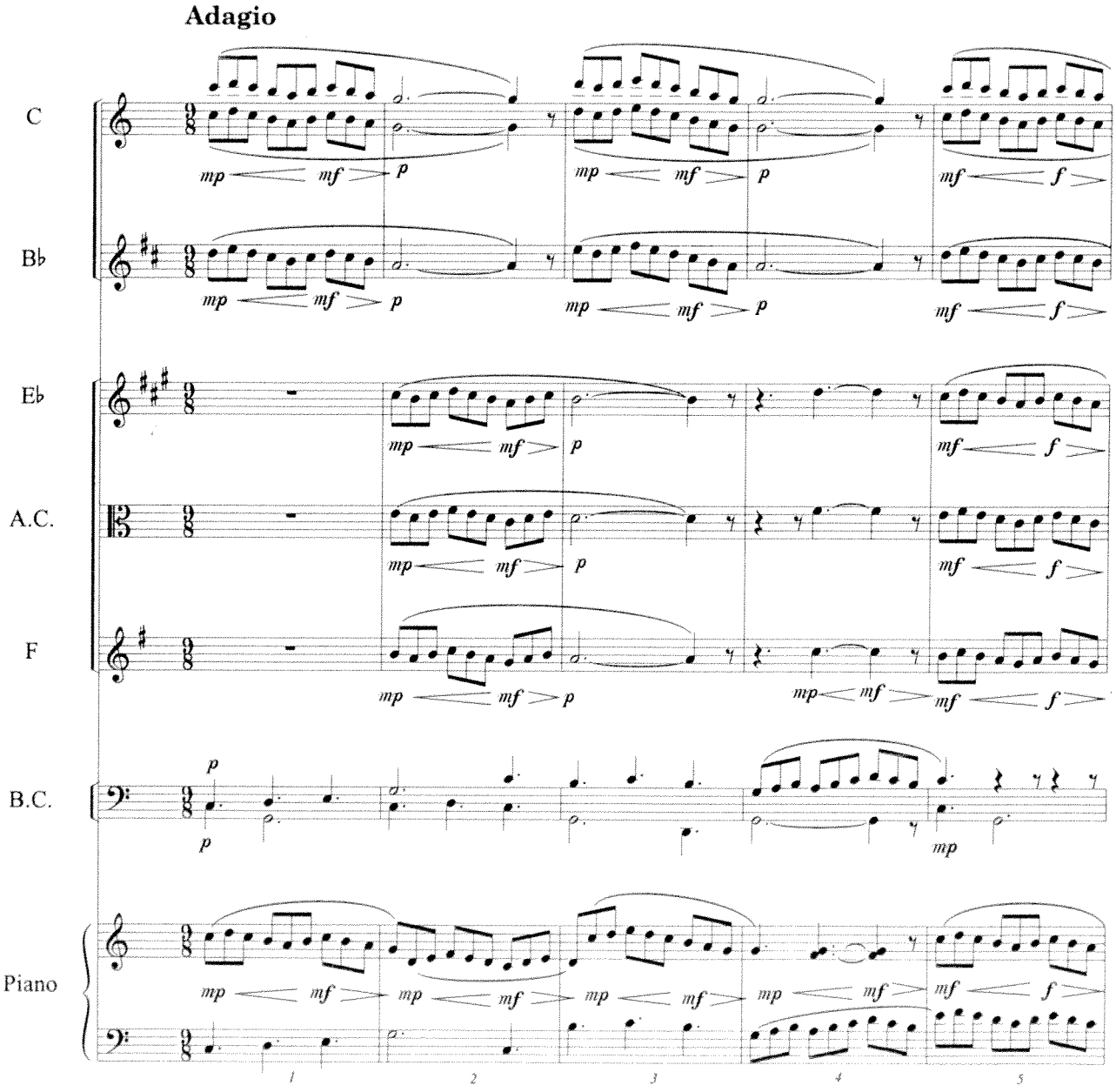

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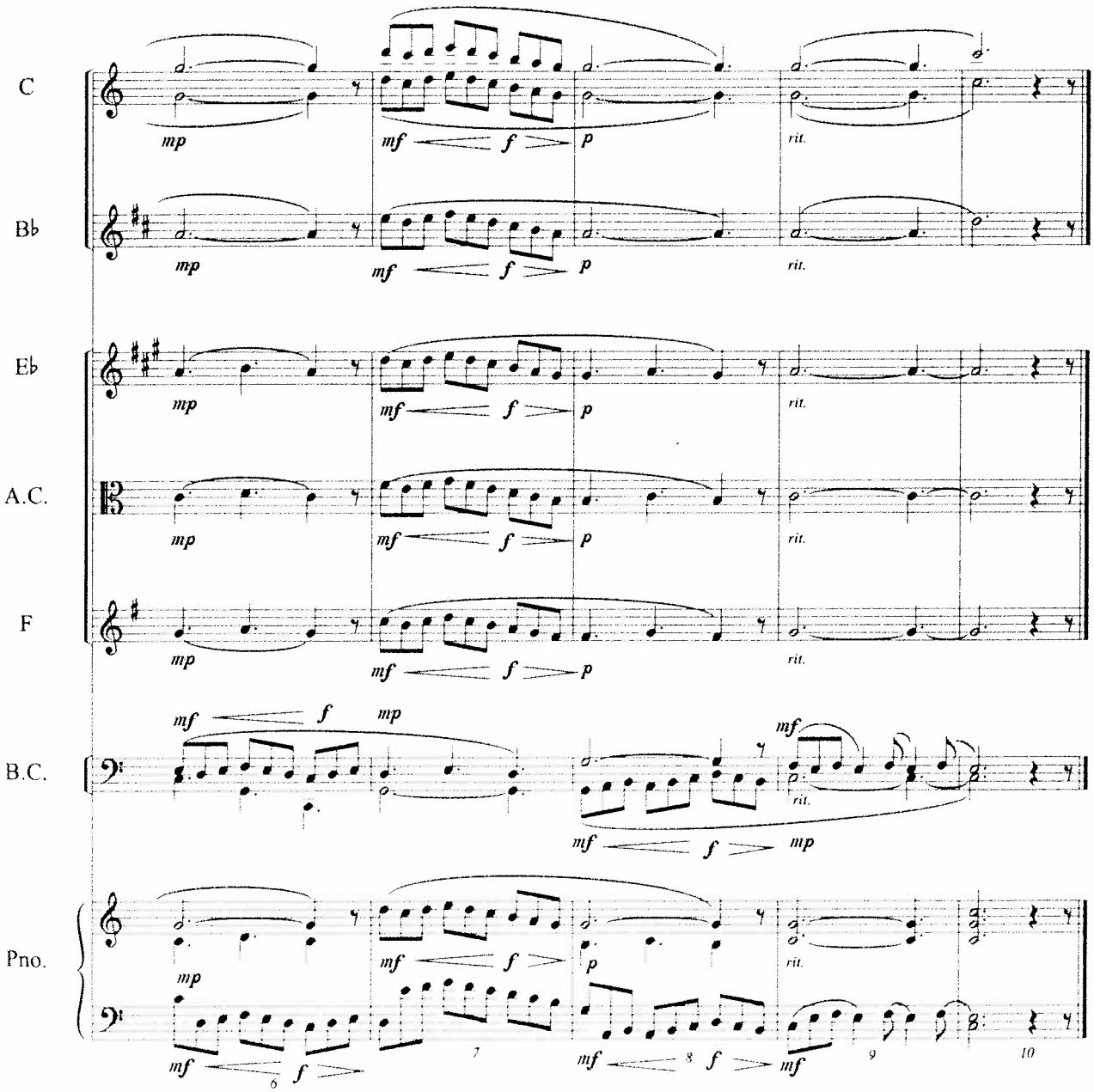

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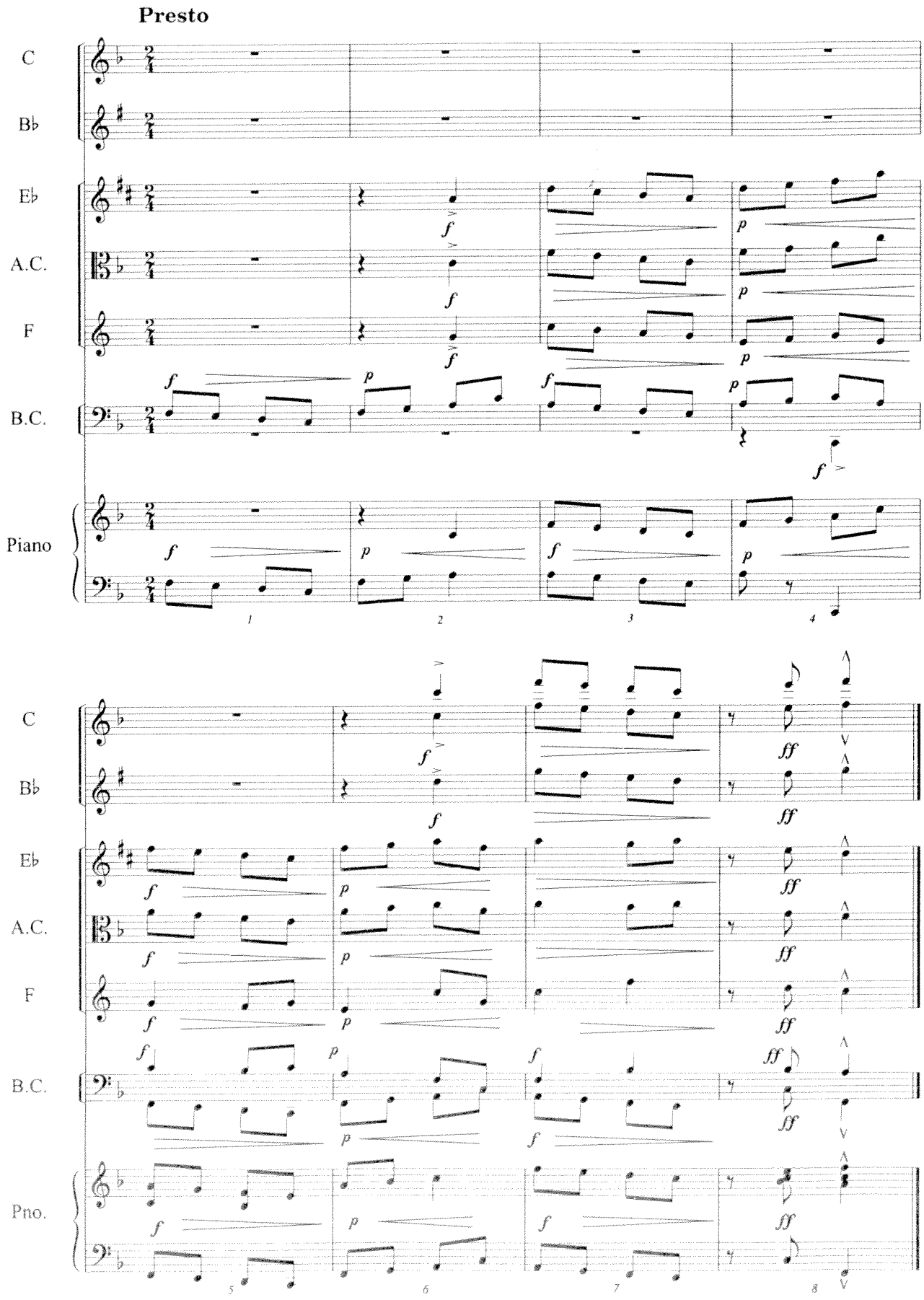

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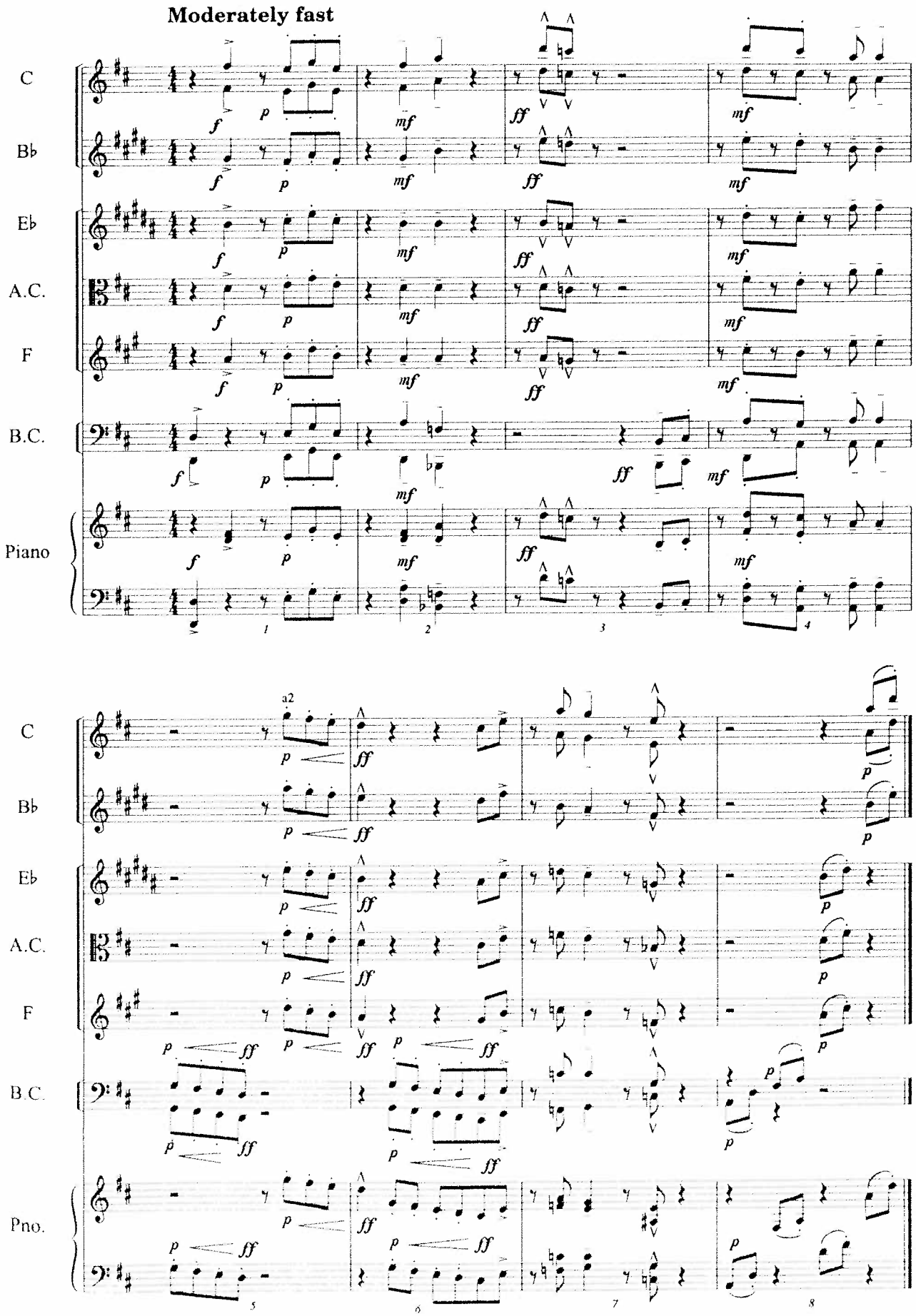


UNIT D: RELEASES AND THE FERMATA

- Releases and fermatas are related but not always conjoined (that is, not all fermatas involve releases)

Releases

- Releases show both the timing, dynamic, and nuance of the end of sound
- Releases occur constantly throughout any work and are usually handled by the players/singers
- Releases must be in the same style as the preceding sound
- Releases are *sometimes* needed for clarity but should *always* be musical

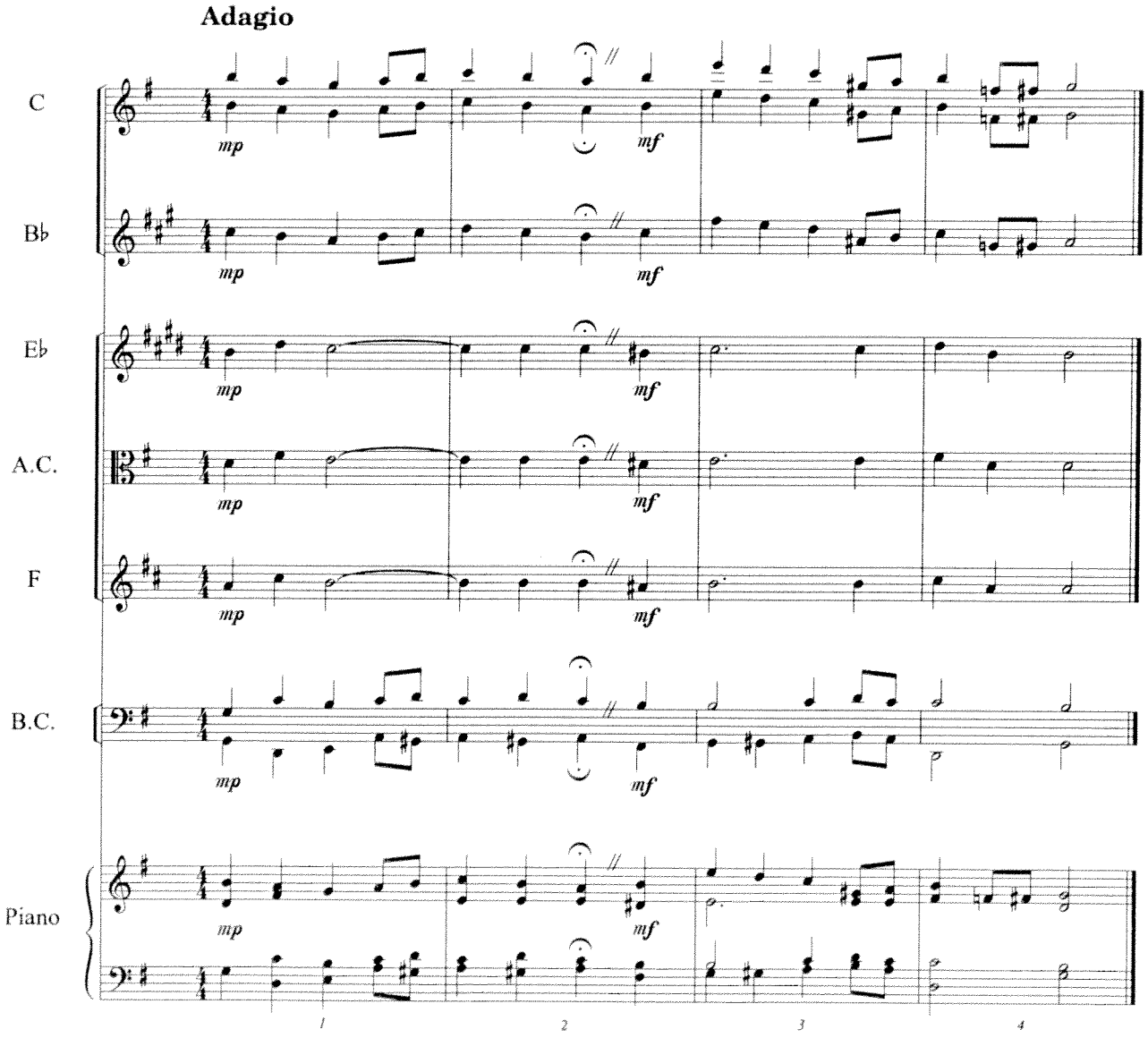
The Fermata

- To perform a fermata, simply 'hold' the gesture on the desired beat
- Slow movement within a fermata can demonstrate a building or lessening of intensity
- Types of Fermata: *Type 1*=gesture continues directly into next beat with no release of sound ('fermata beat' is not given again) *Type 2*='fermata beat' is given again before next beat (usually creating a lift or breath) *Type 3*=fermata is fully released (a grand pause) before the next beat is re-prepped

NOTES

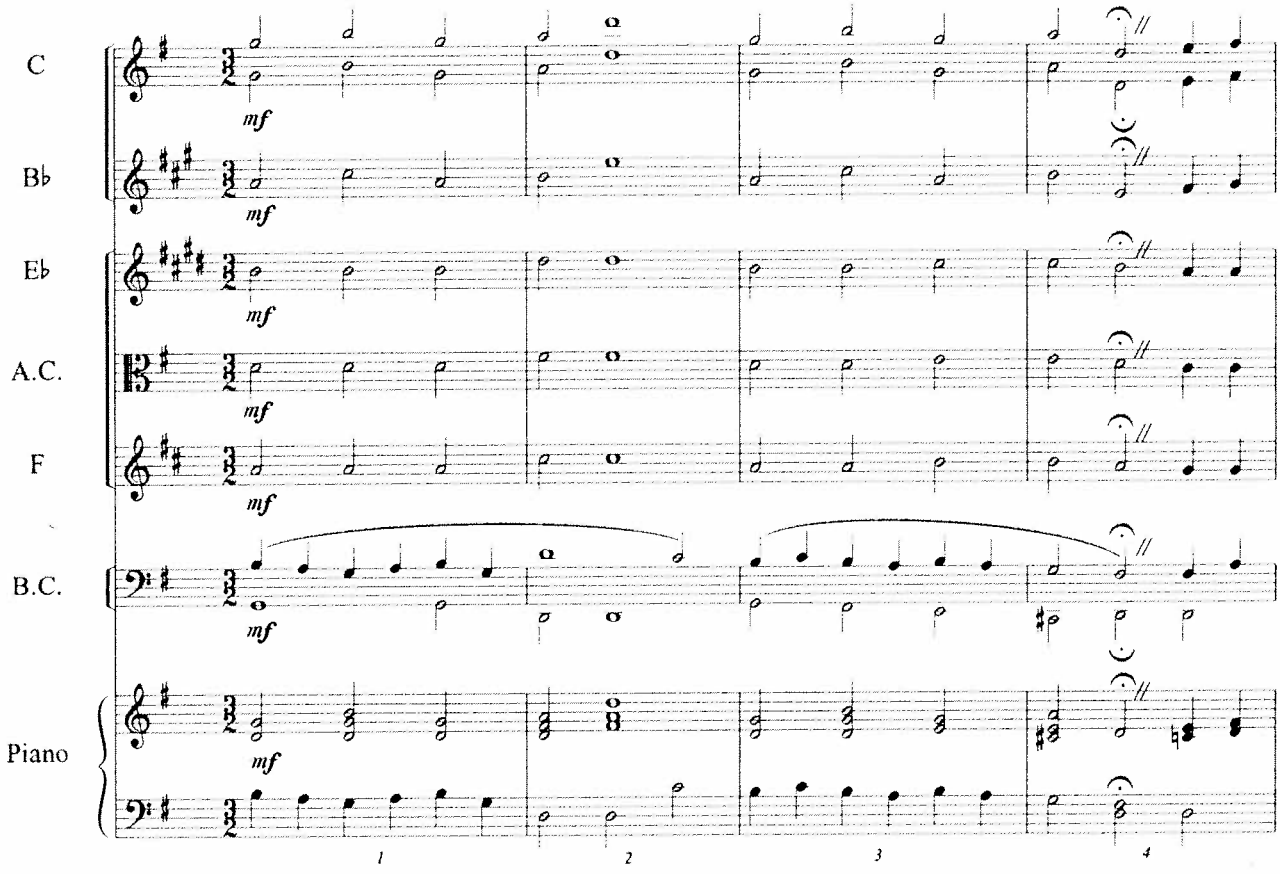
UNIT D: RELEASES AND THE FERMATA

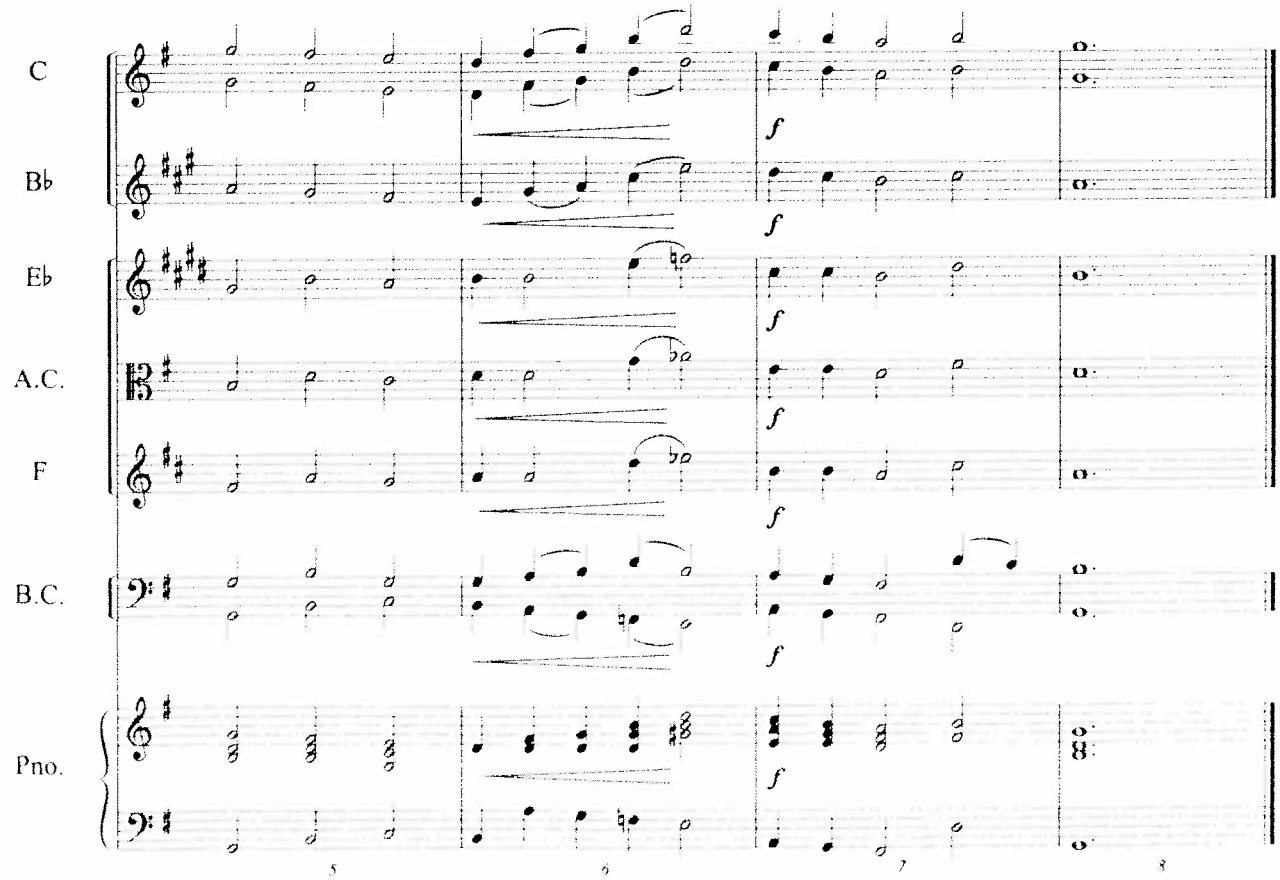
Fermata
Ex. D - 1



Ex. D - 2

Moderato





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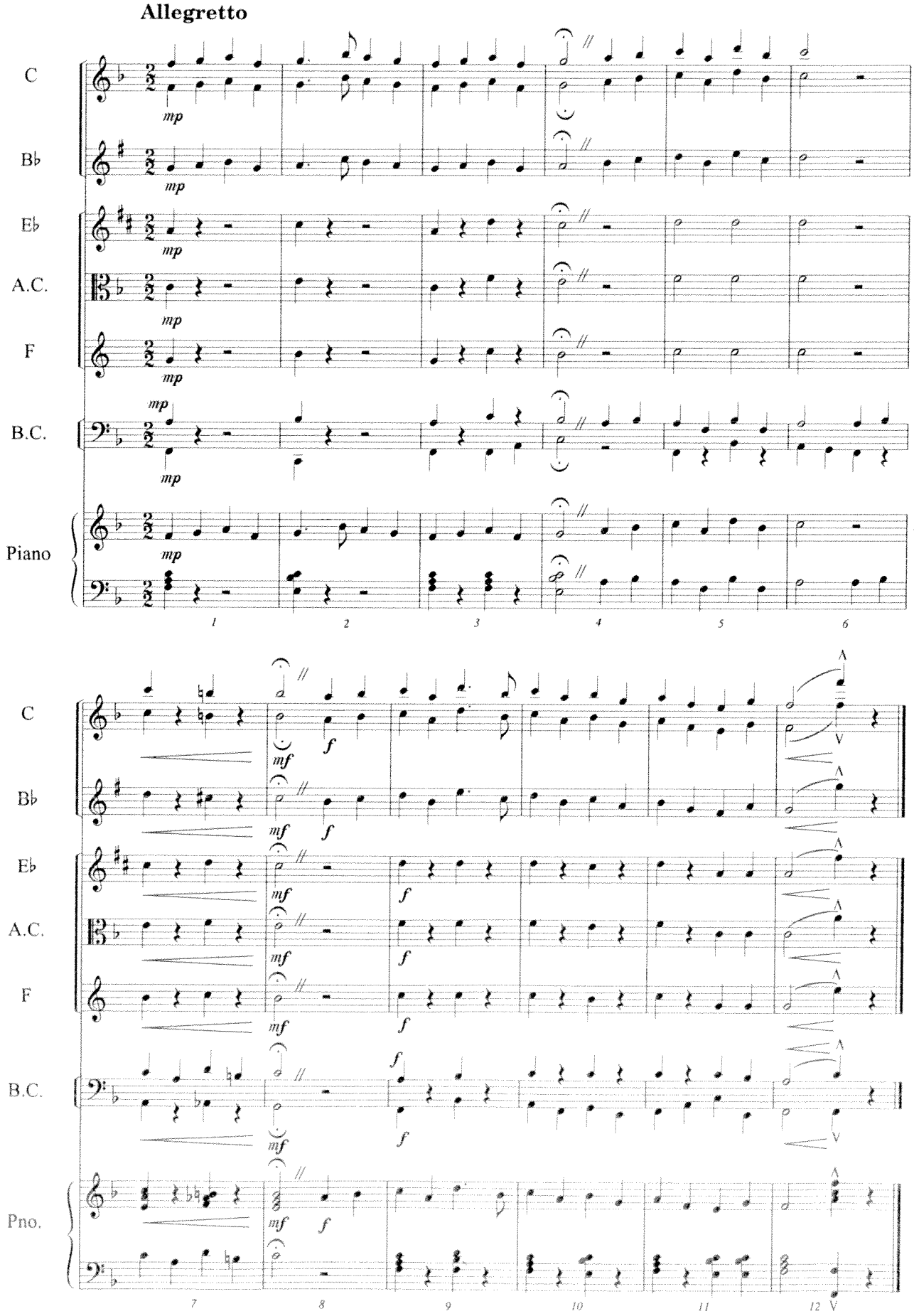

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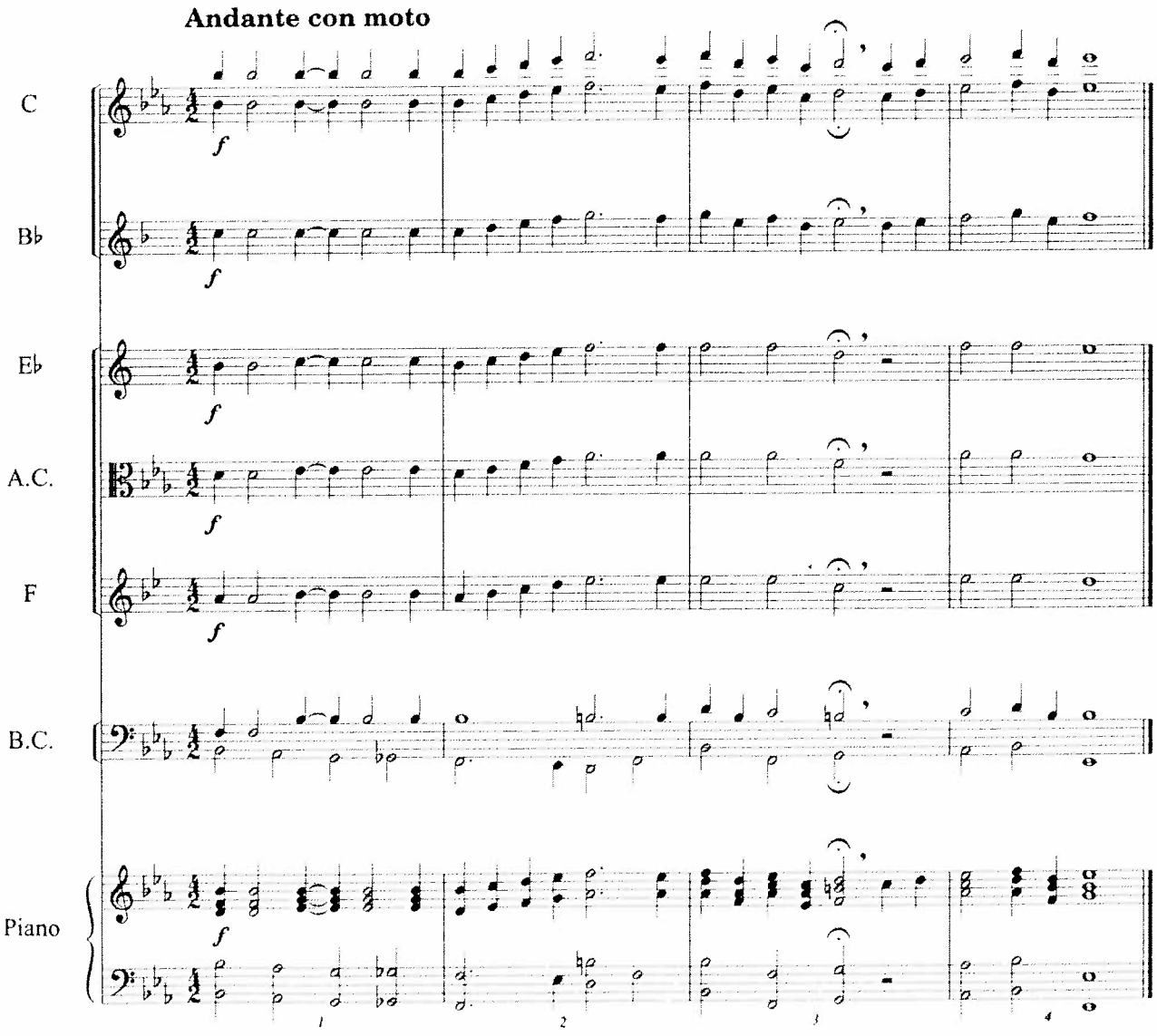
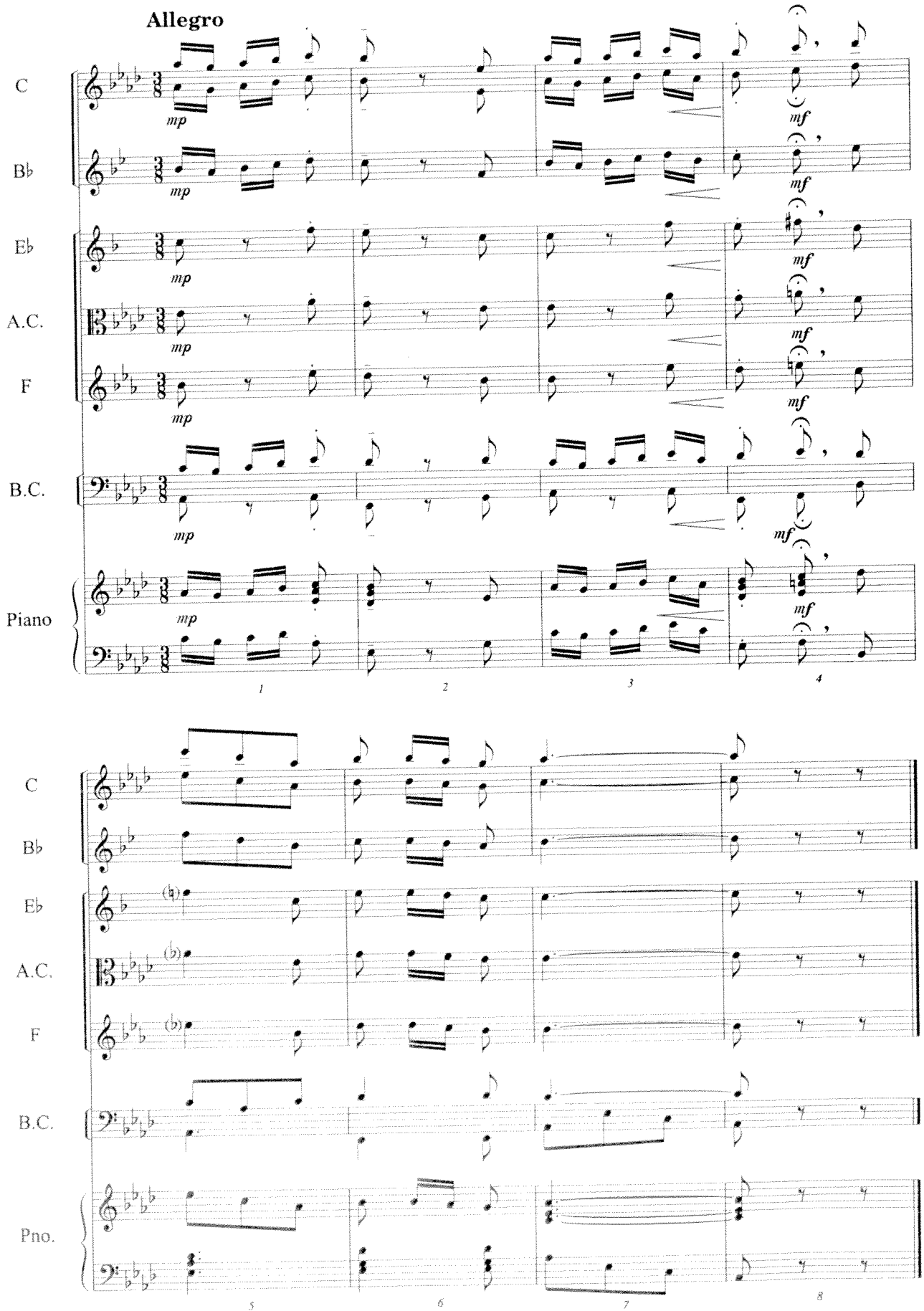
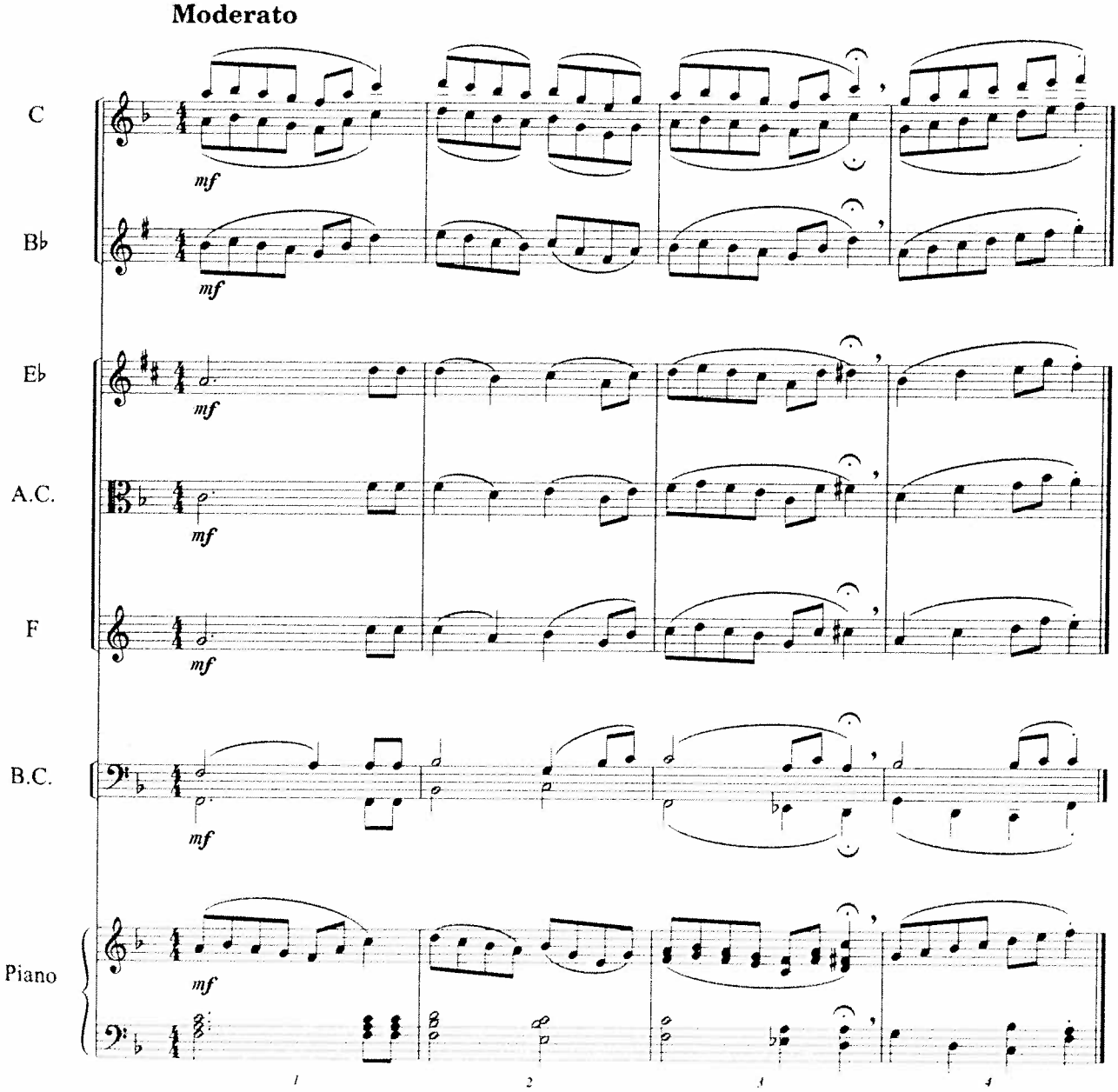


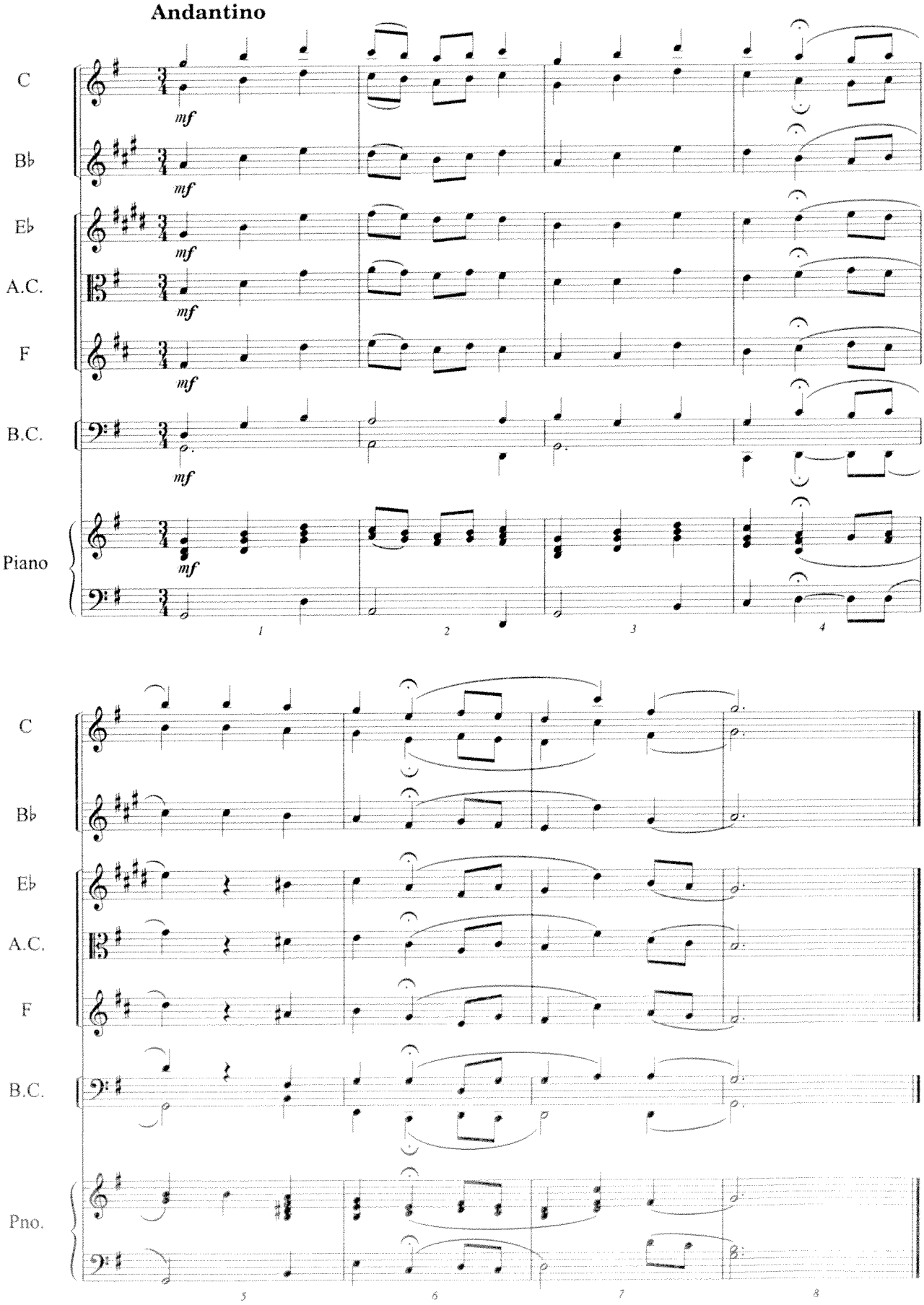
Ex. D - 5



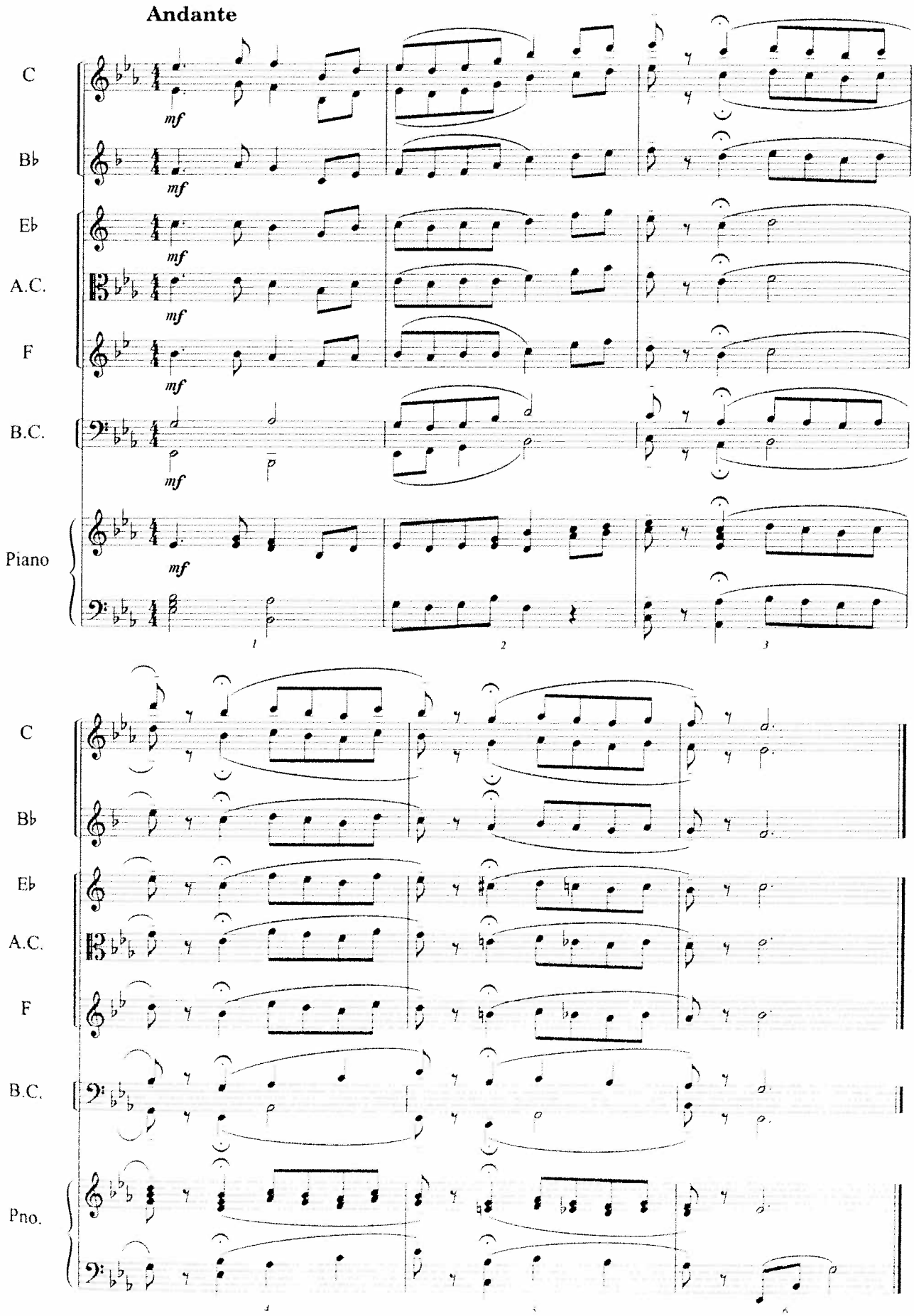
Ex. D - 6



Ex. D - 7

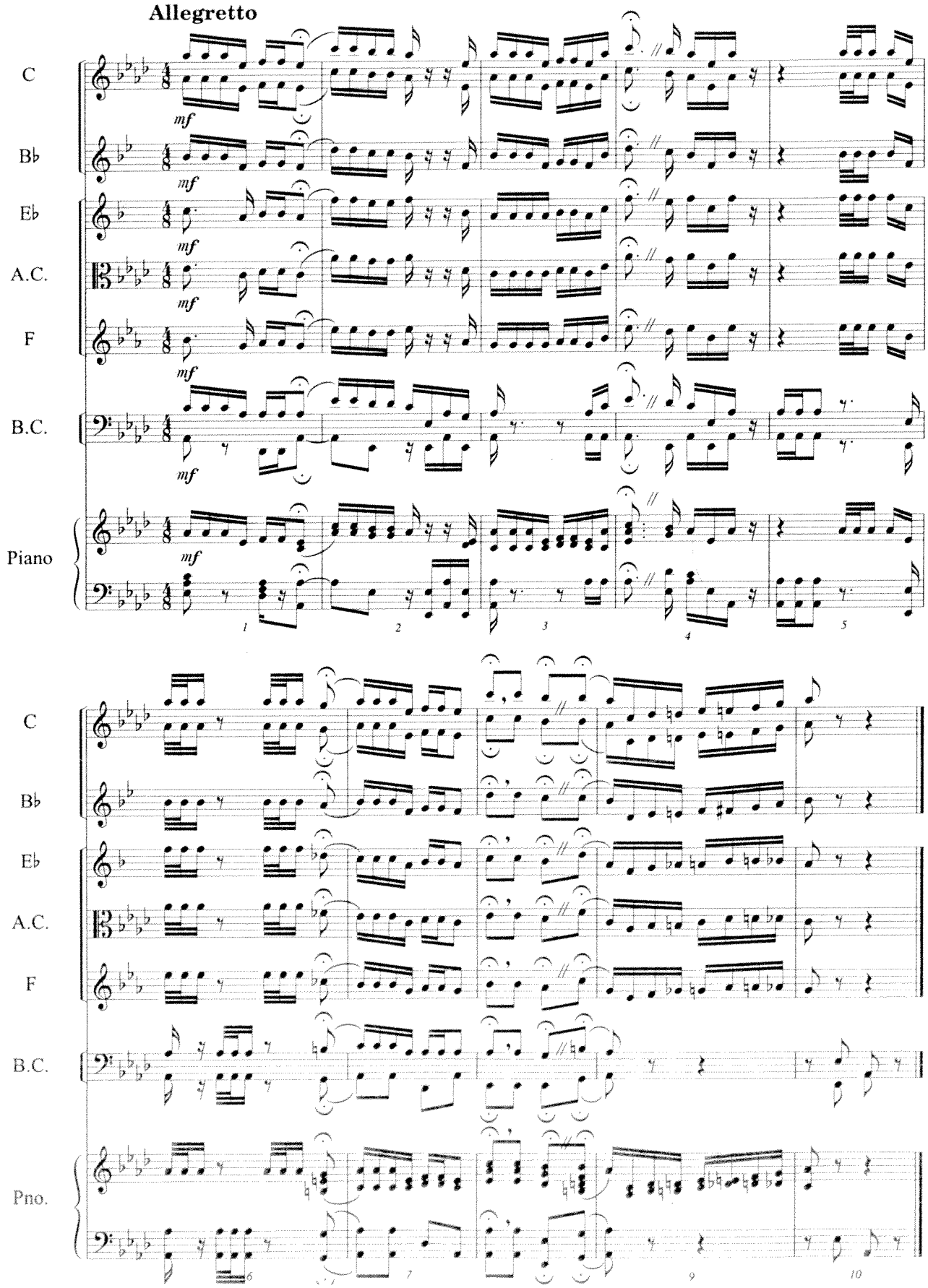


Ex. D - 8



Ex. D - 9

The Elderly Scottish Land Owner



UNIT E: PICK-UP NOTES

- Pick-Up Note ("anacrusis")= **1)** anything coming before the first full beat of a work **2)** anything on a division of the beat (that is, not a 'whole beat') that leads to a subsequent whole beat at any point in a work
- General Rule=always provide at least a full-beat *preparation* before performers are expected to enter

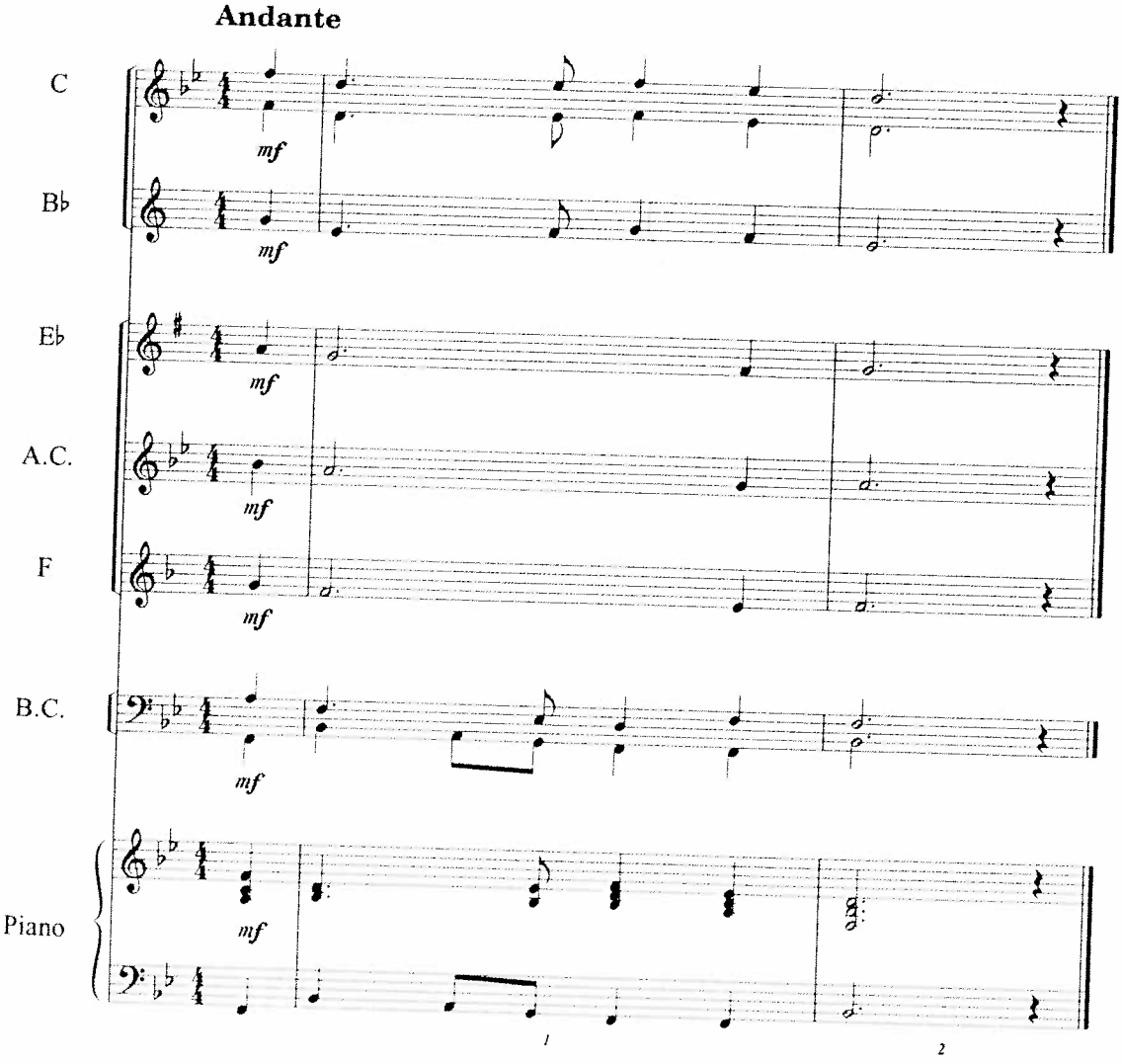
Gesture of Syncopation

- Gesture of Syncopation ("GoS") is a term borrowed from conducting pedagogue Elizabeth Green
- The GoS signals an offbeat syncopation and elicits additional rhythmic energy and accent
- The GoS may be applied to both 'pick-up' notes and free-standing syncopations
- A GoS is performed by either a) providing greater acceleration into the GoS beat or b) stopping on the beat before then 'bursting' to the GoS beat

NOTES

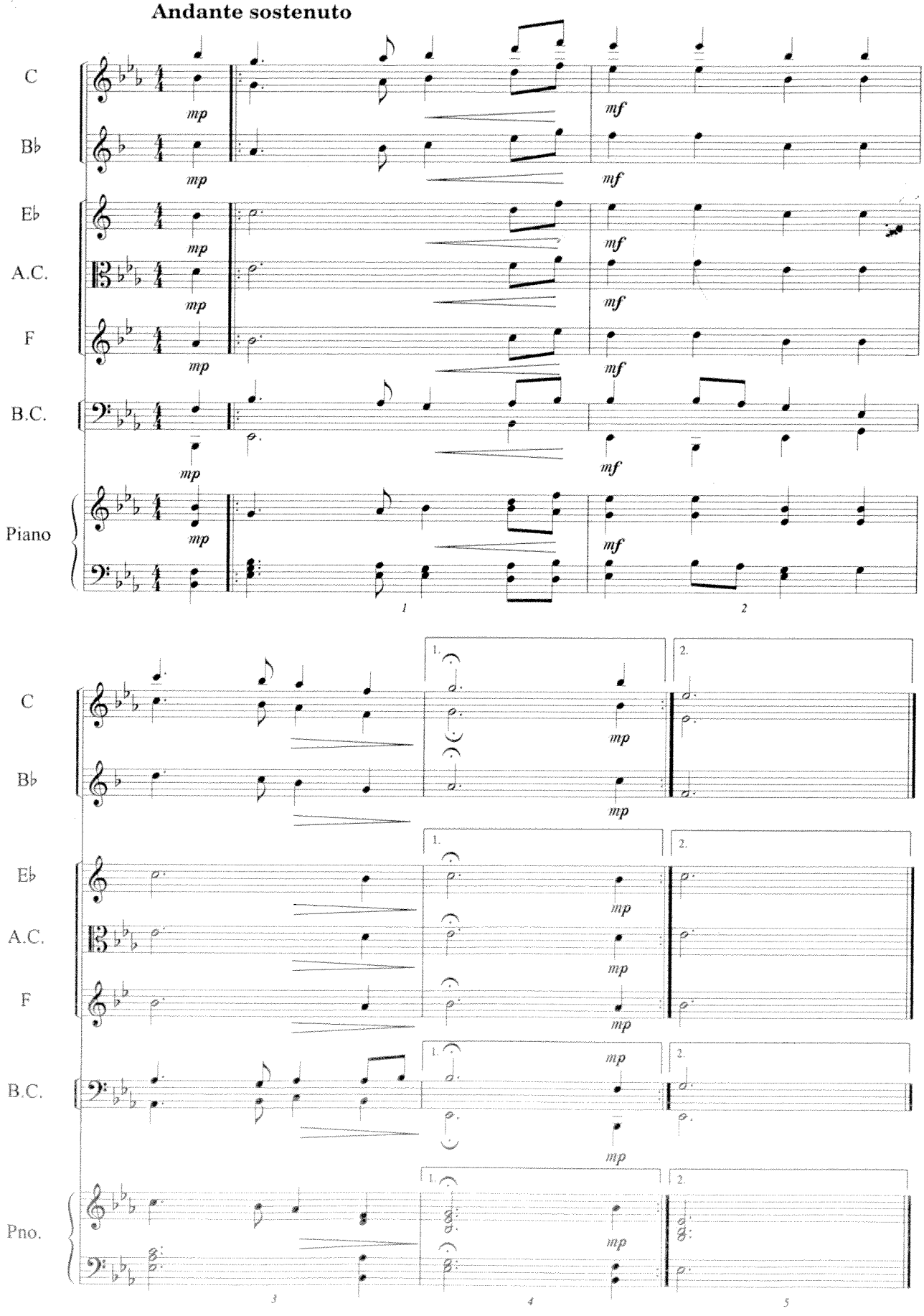
Anacrusis
Ex. E - 1
Preparatory Exercise

Anacrusis on 4 (one-beat pickup)



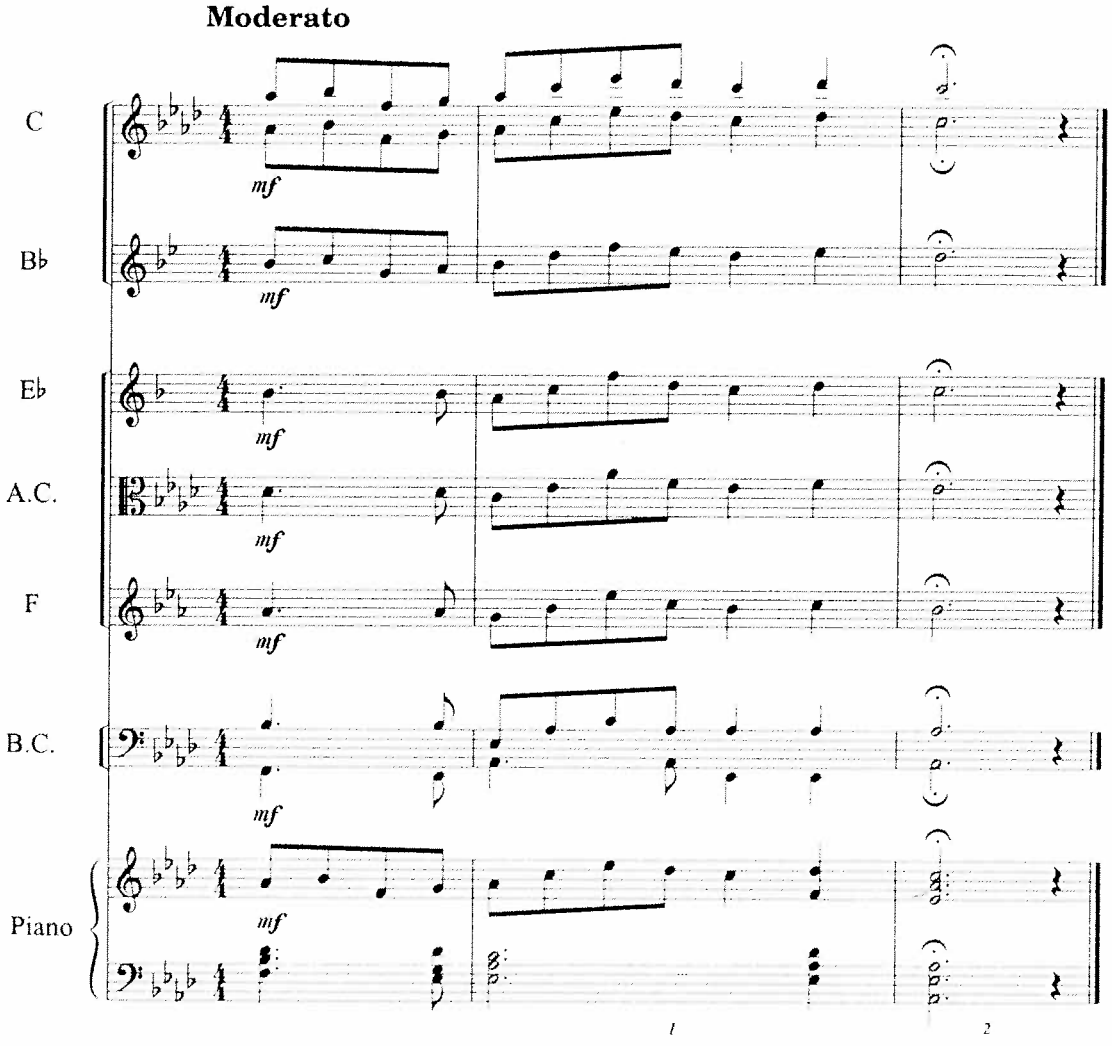
Ex. E - 1 Complete

Andante sostenuto



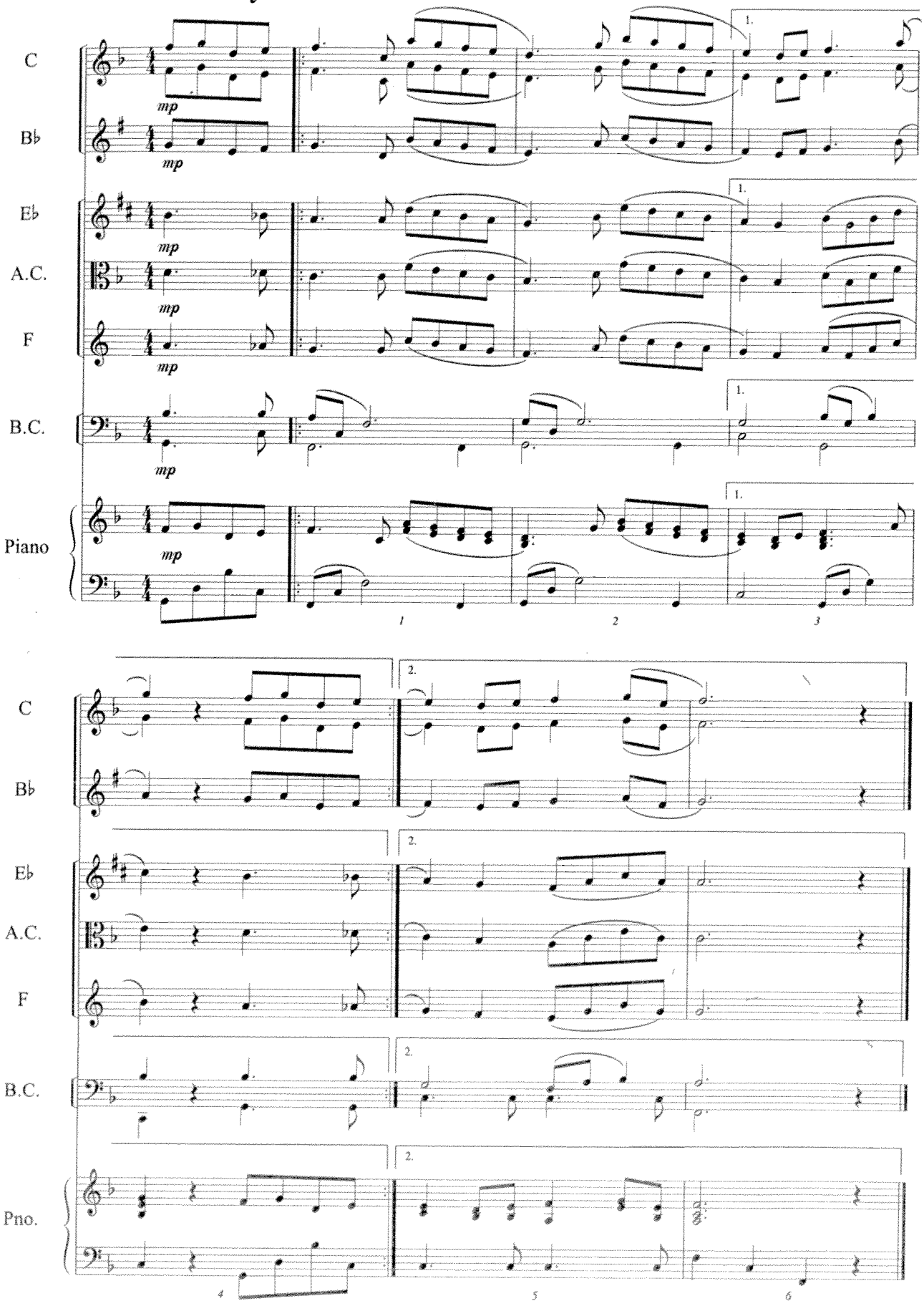
Ex. E - 2
Preparatory Exercise

Anacrusis on 3 (two-beat pickup)



Ex. E - 2 Complete

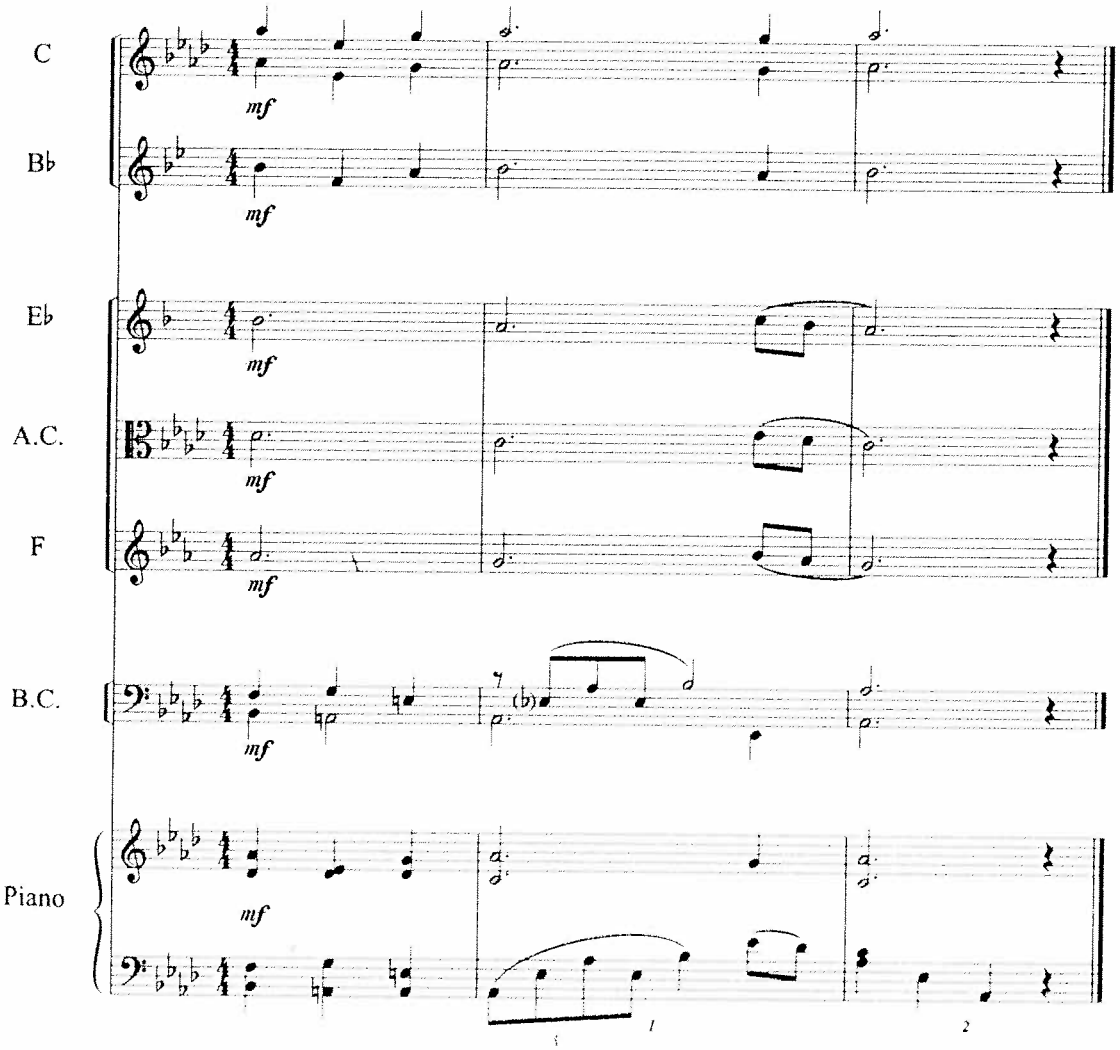
Moderately



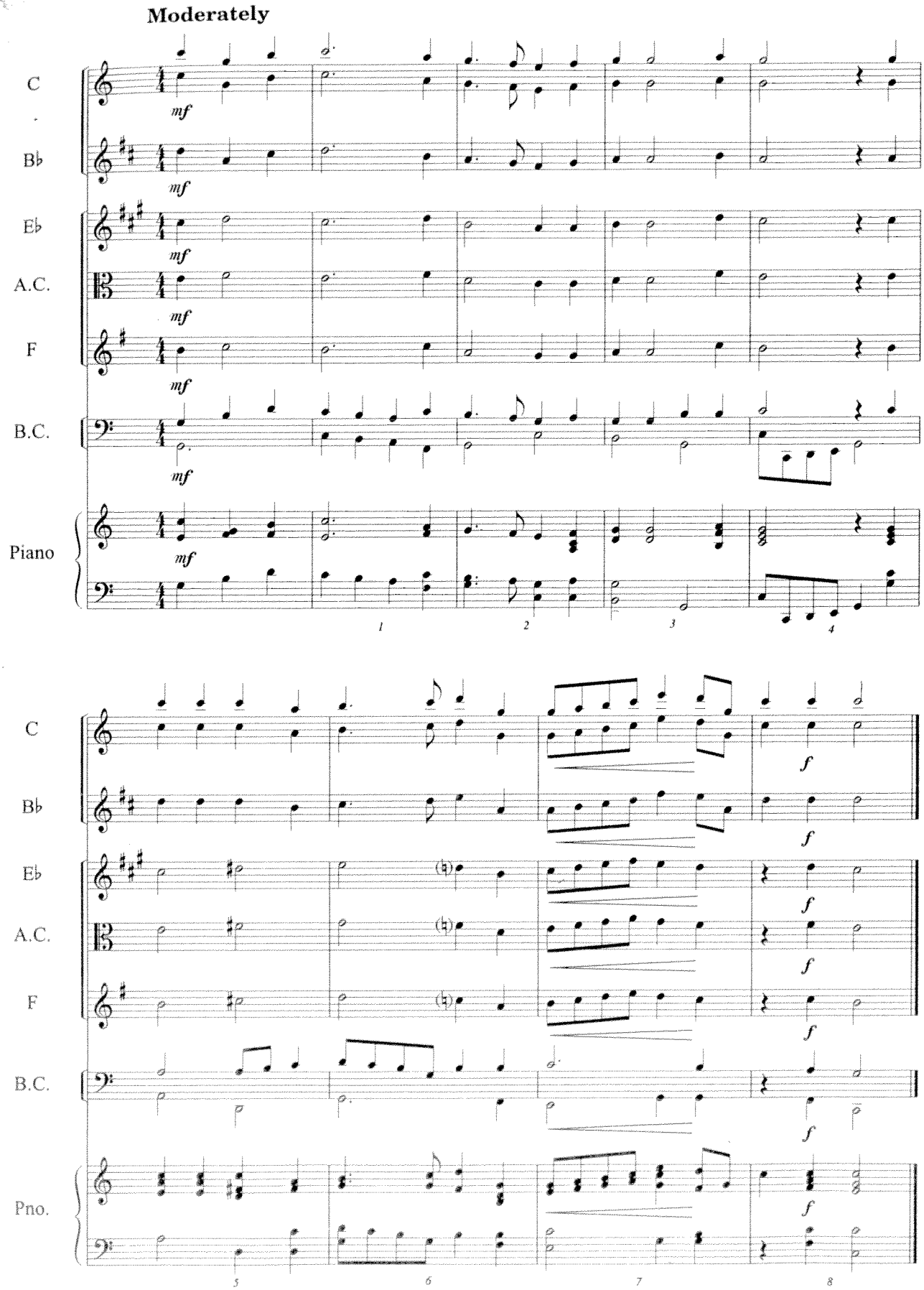
Ex. E - 3
Preparatory Exercise

Anacrusis on 2 (three-beat pickup)

Andante



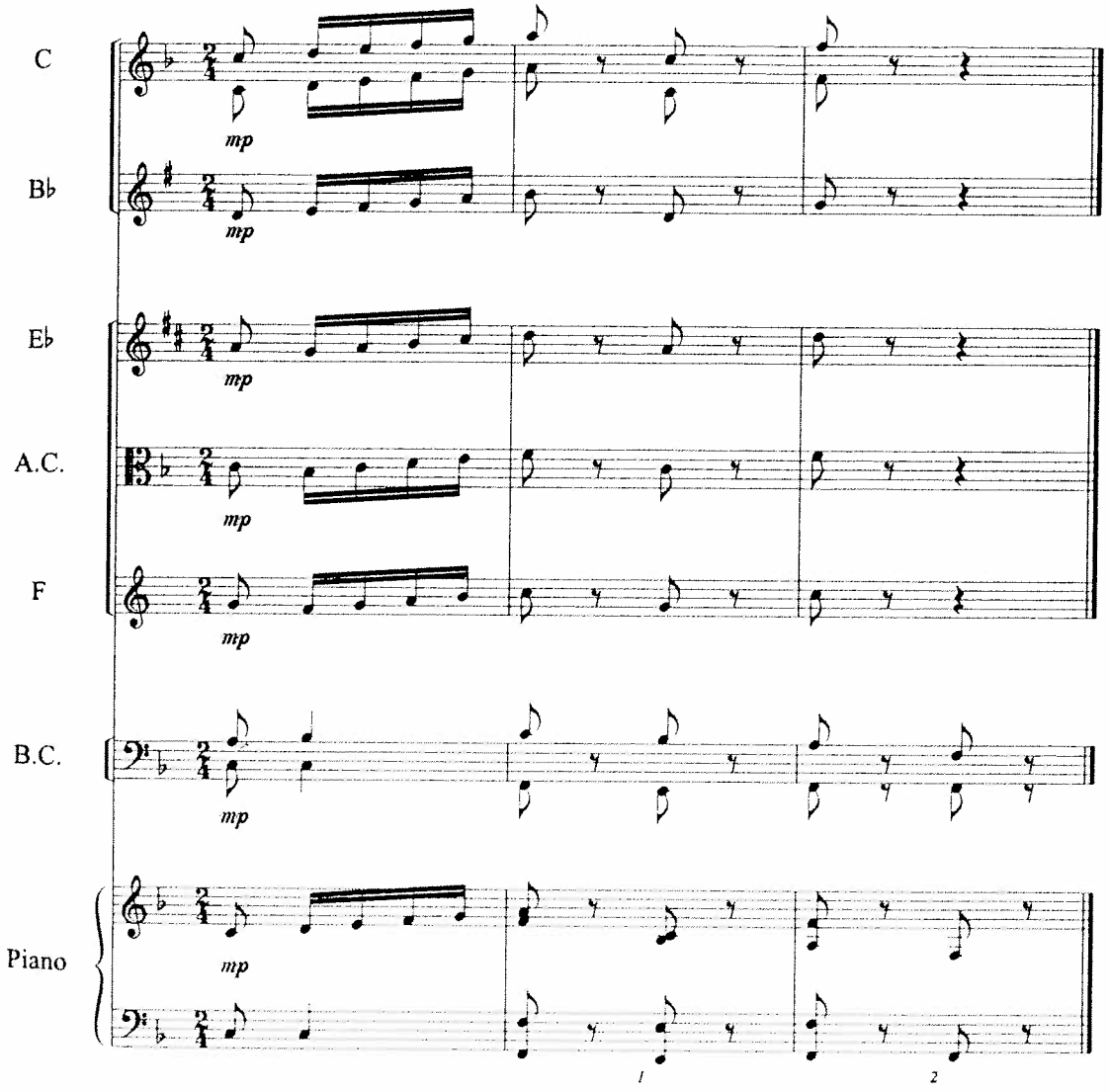
Ex. E - 3 Complete



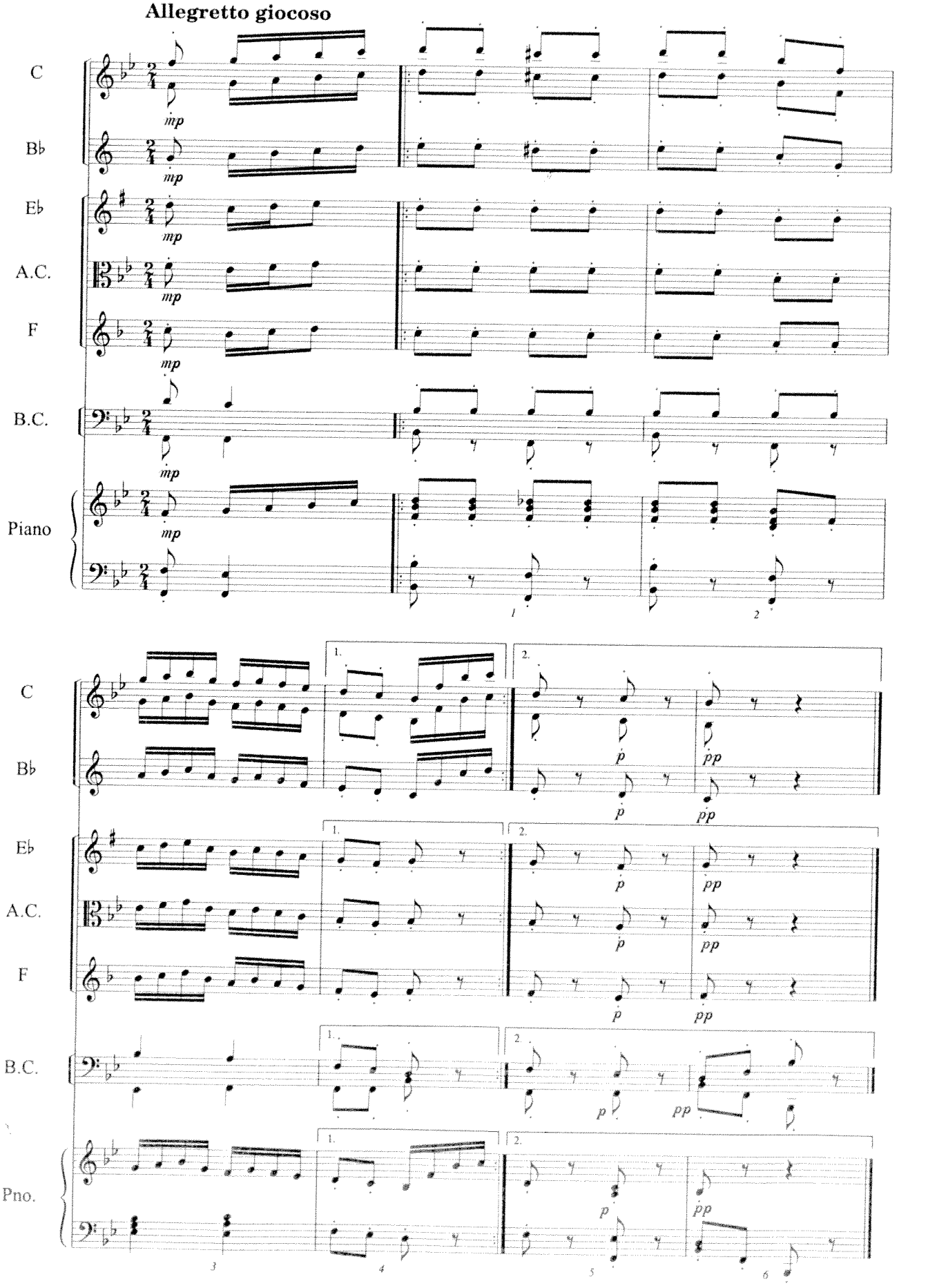
Ex. E - 4
Preparatory Exercise

Anacrusis after 1

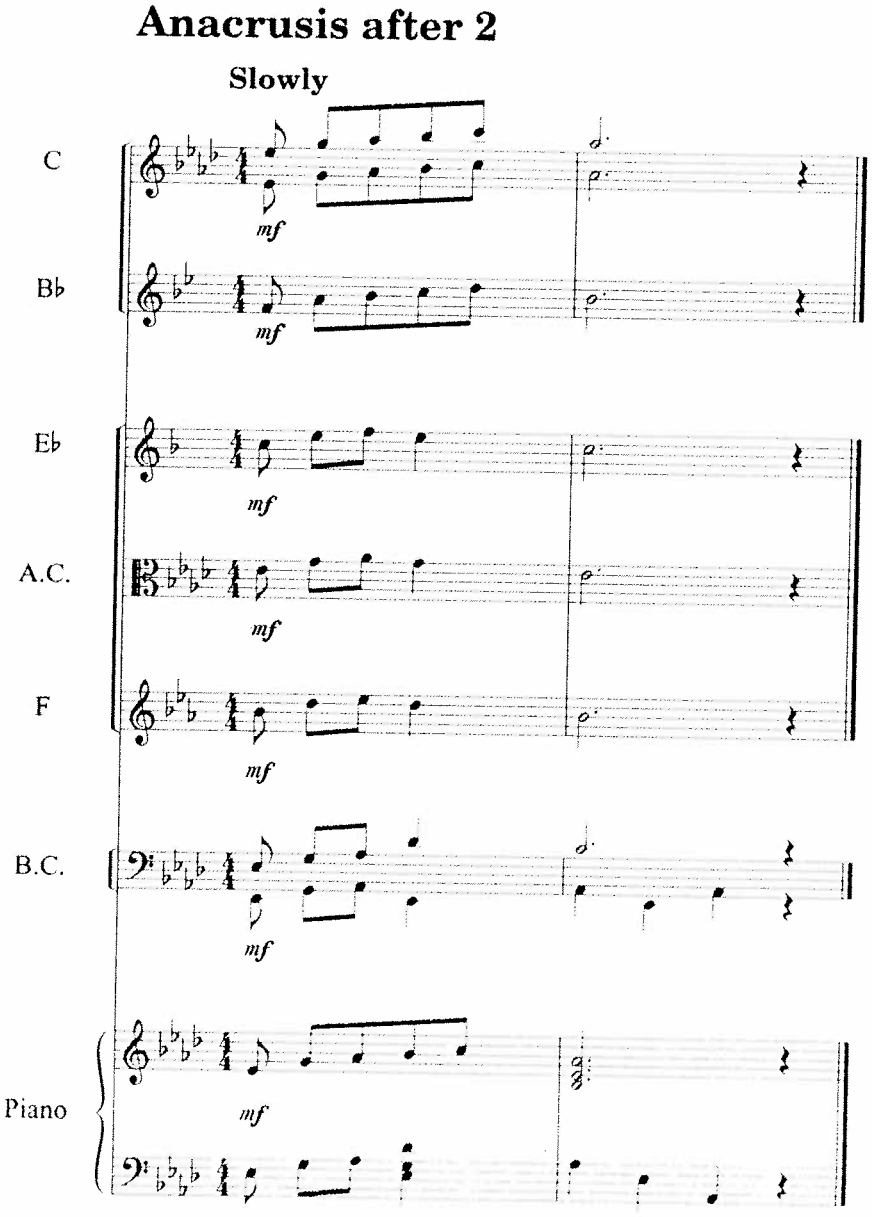
Allegretto



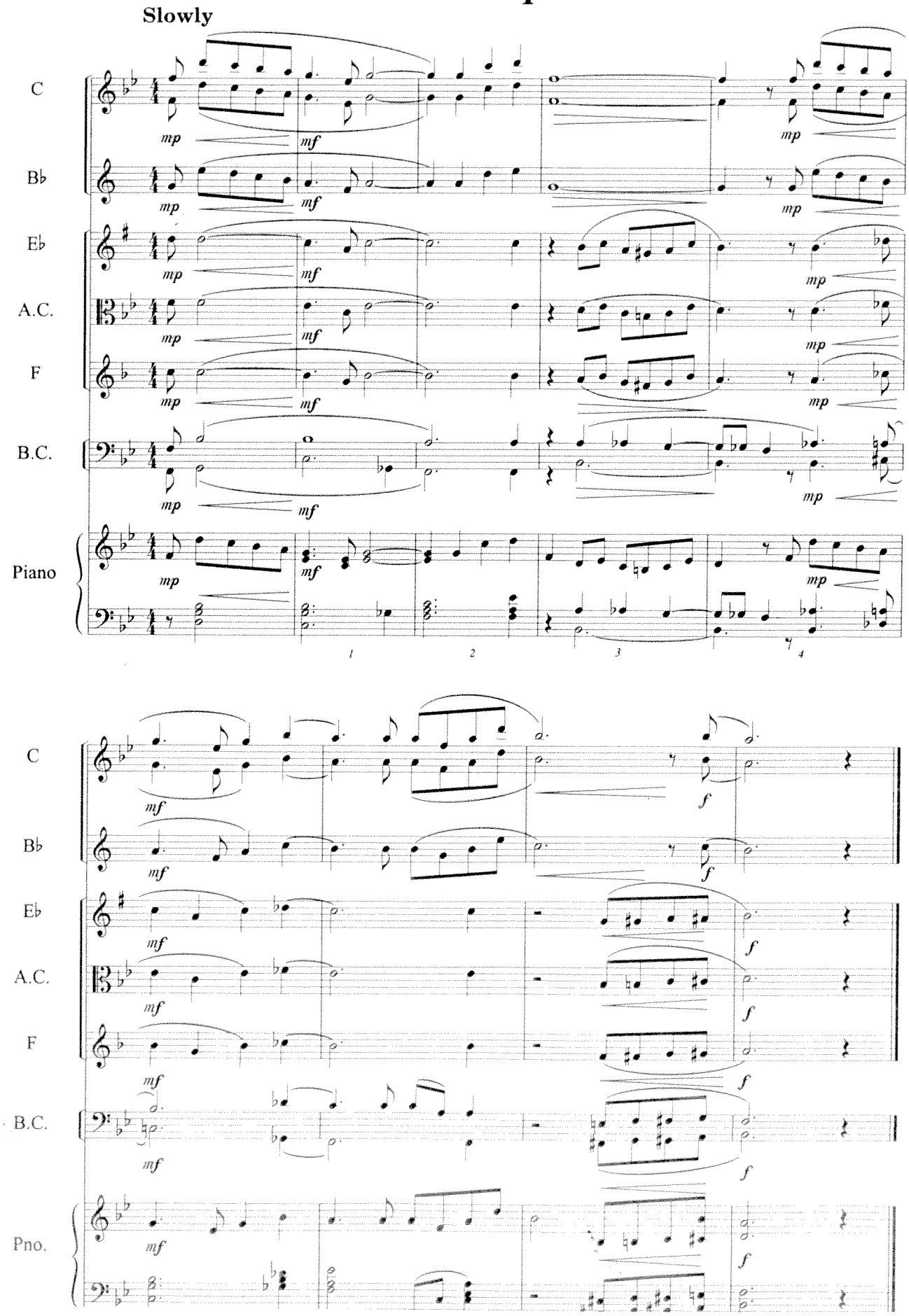
Ex. E - 4 Complete



Ex. E - 5
Preparatory Exercise



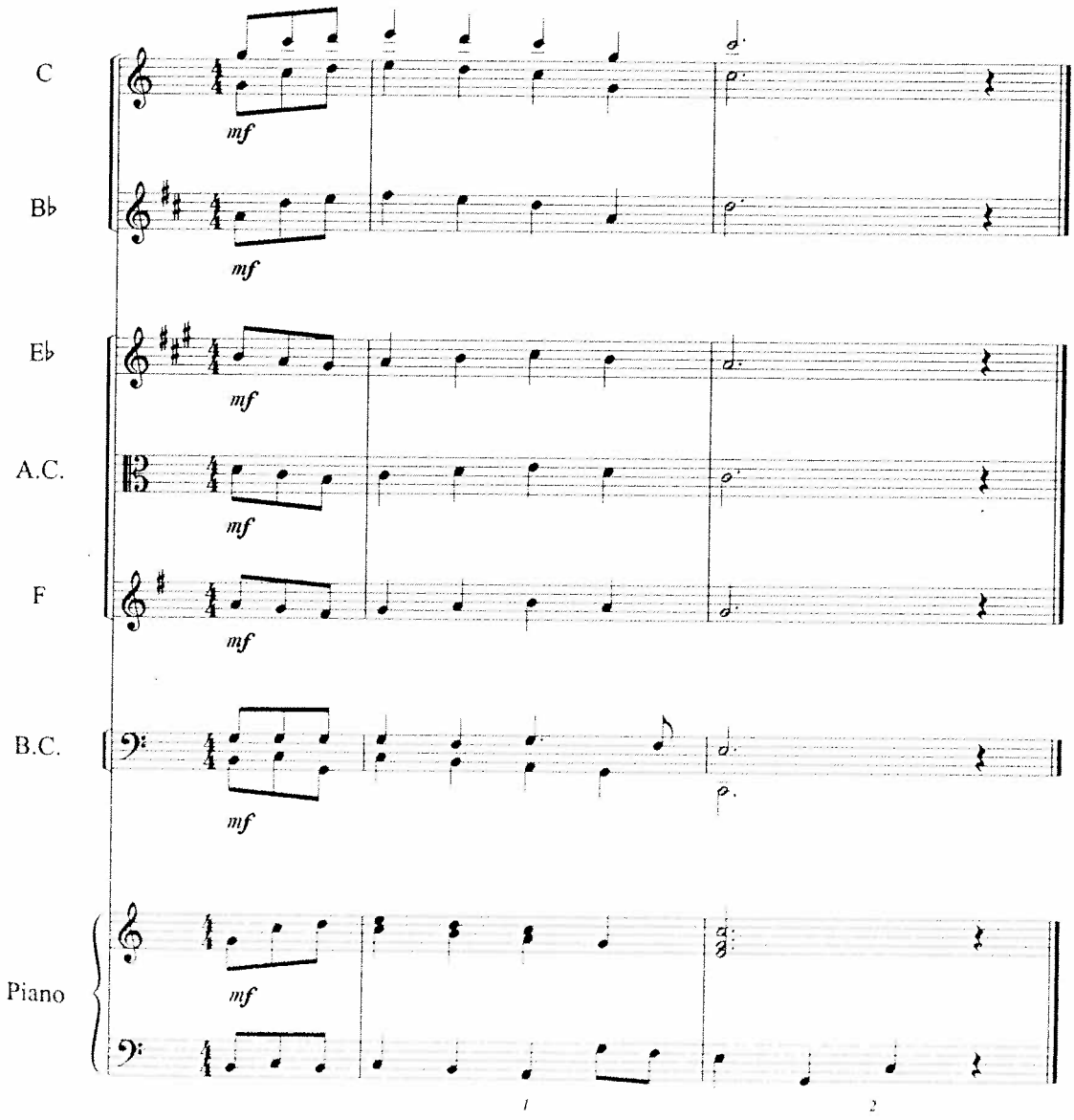
Ex. E - 5 Complete



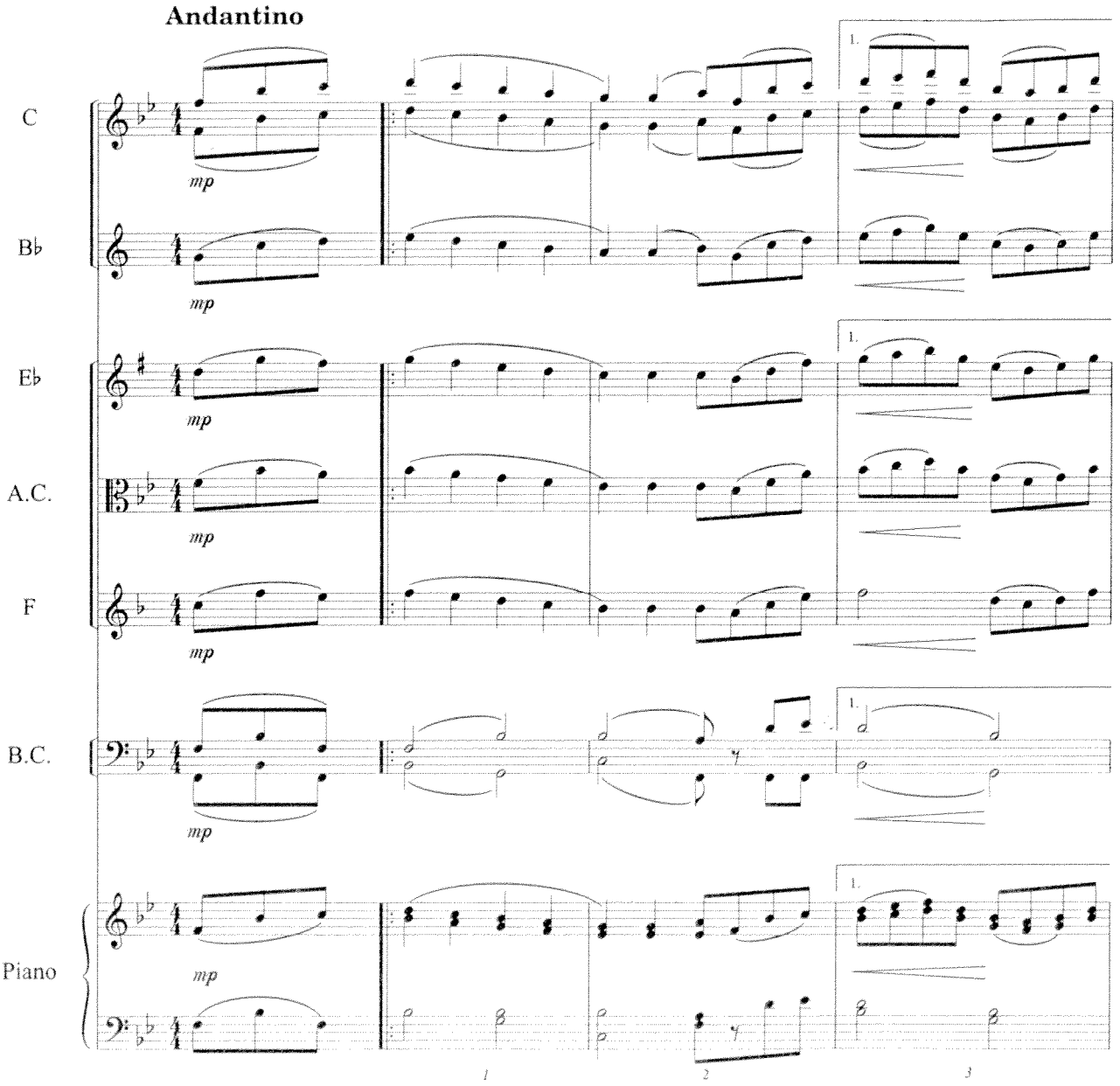
Ex. E - 6
Preparatory Exercise

Anacrusis after 3

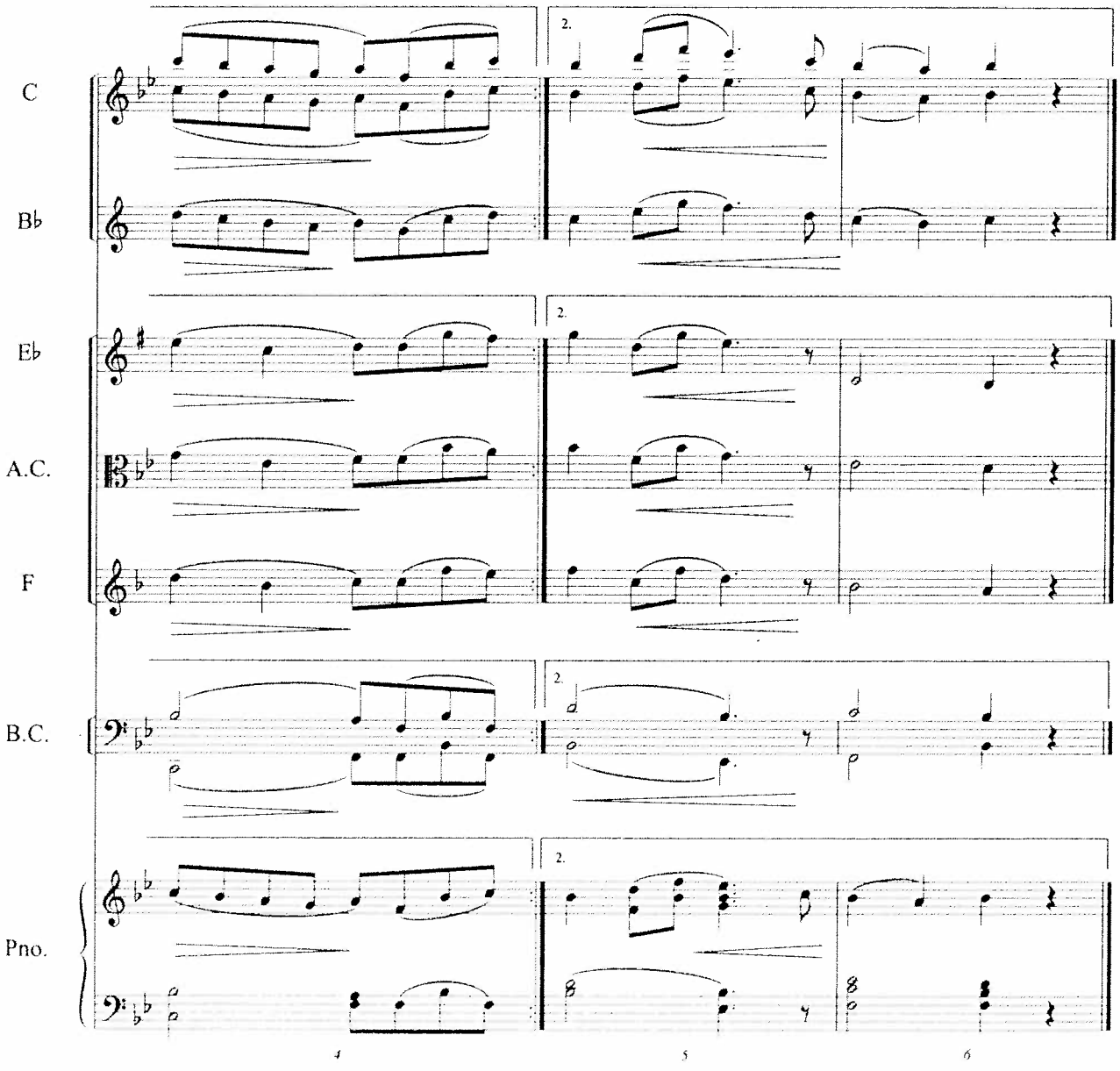
Andantino



Ex. E - 6 Complete



2



Giving a Beat Twice

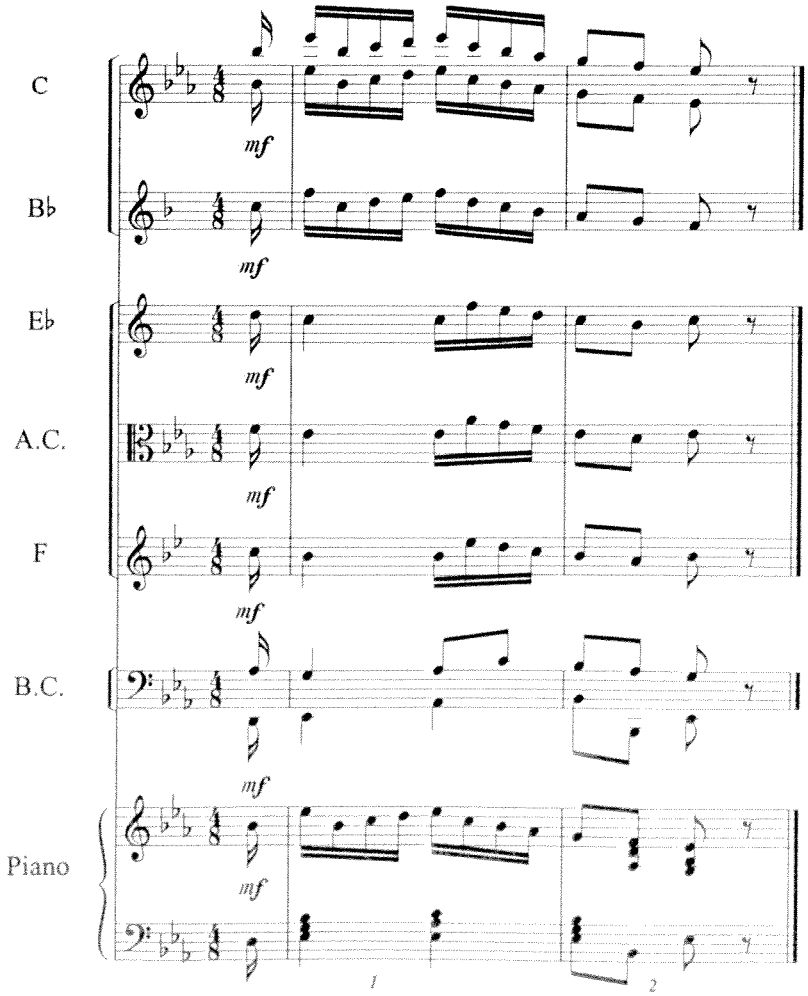
There are special passages where it is necessary to give the same beat twice. The first time this occurs is to initiate a fermata or hold. The second time is to initiate forward movement again. The exercise below illustrates this concept:

Giving the *Second* Beat Twice

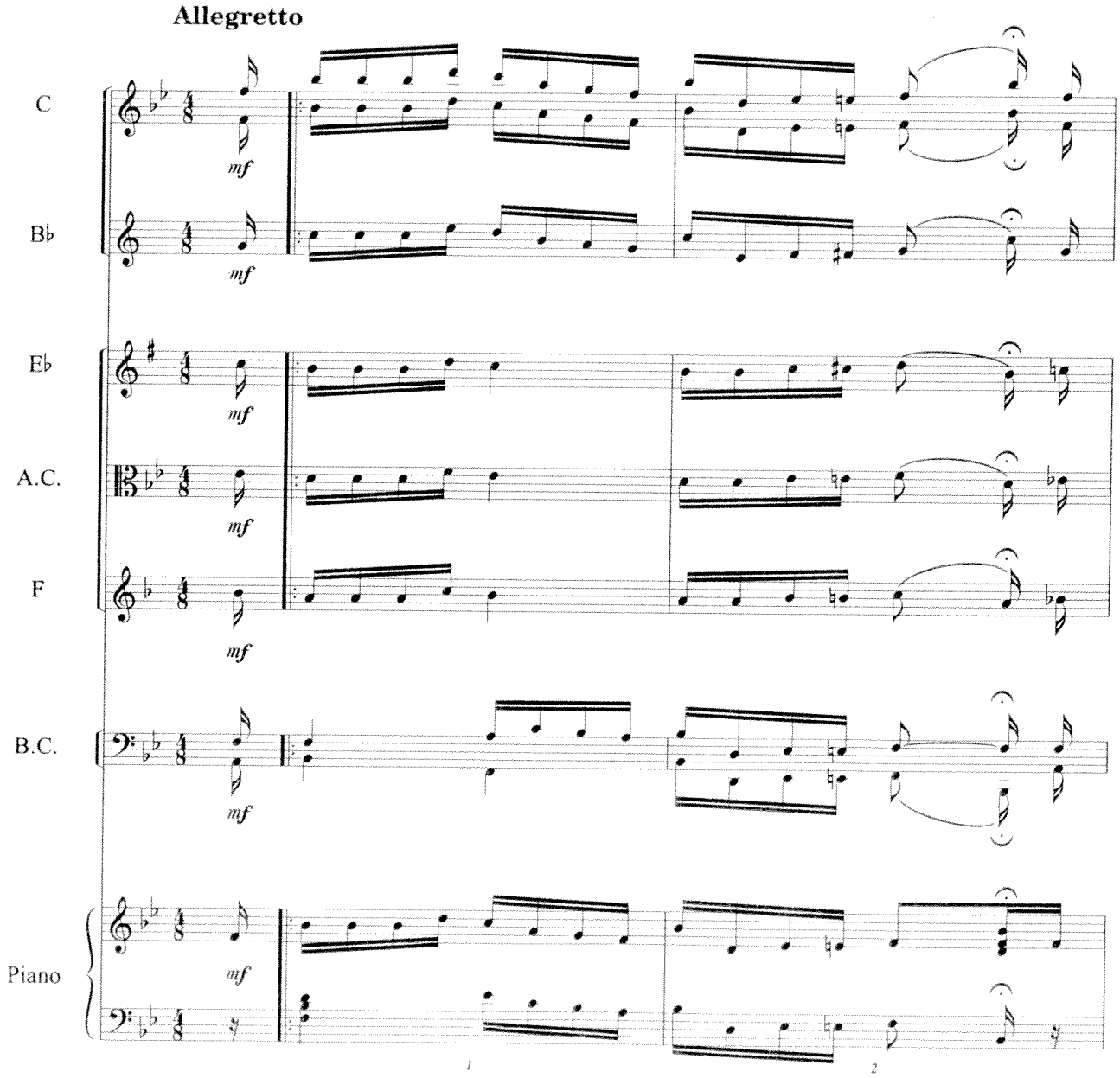
Ex. E - 7
Preparatory Exercise

Anacrusis after 4

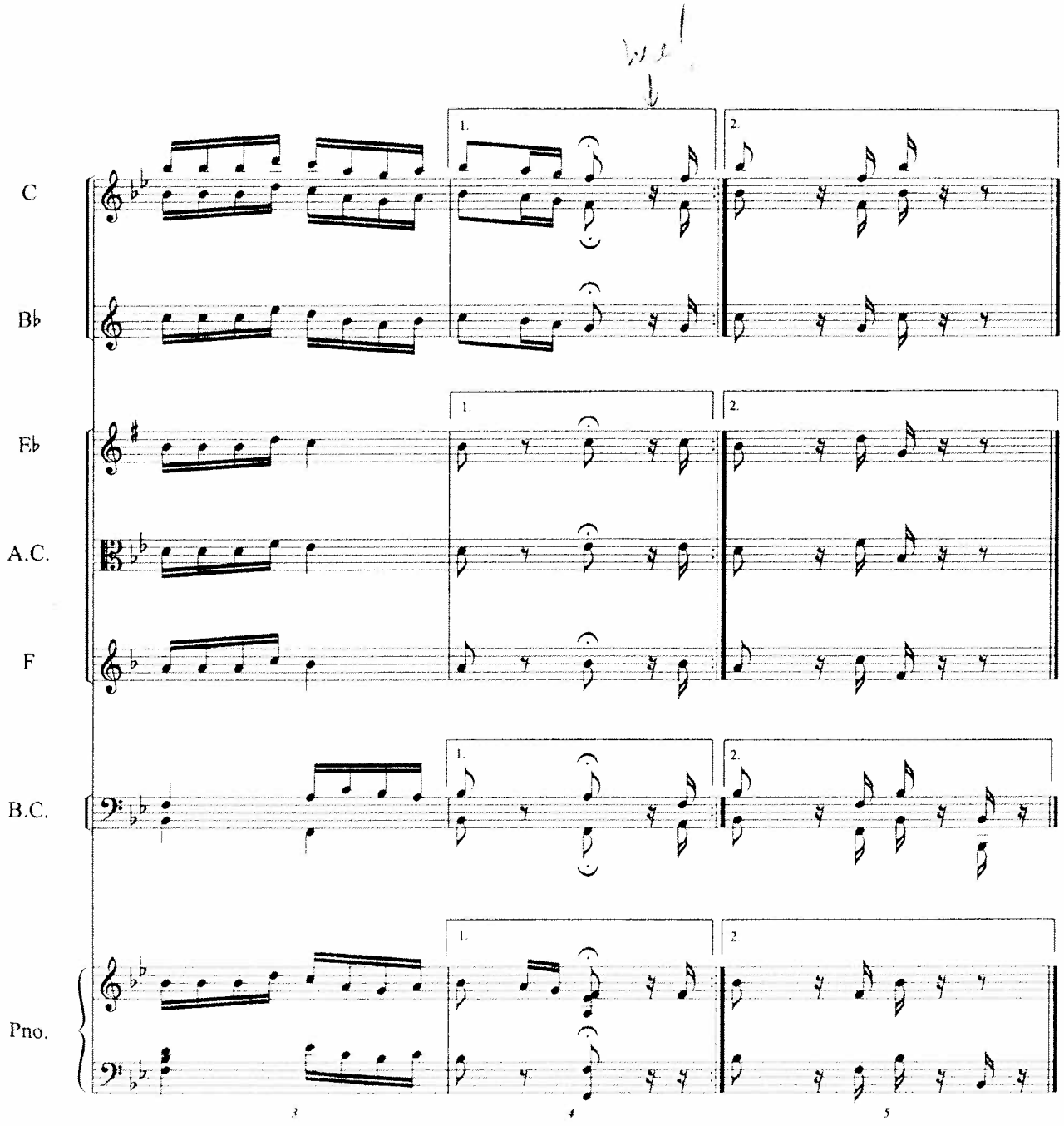
Allegretto



Ex. E - 7 Complete

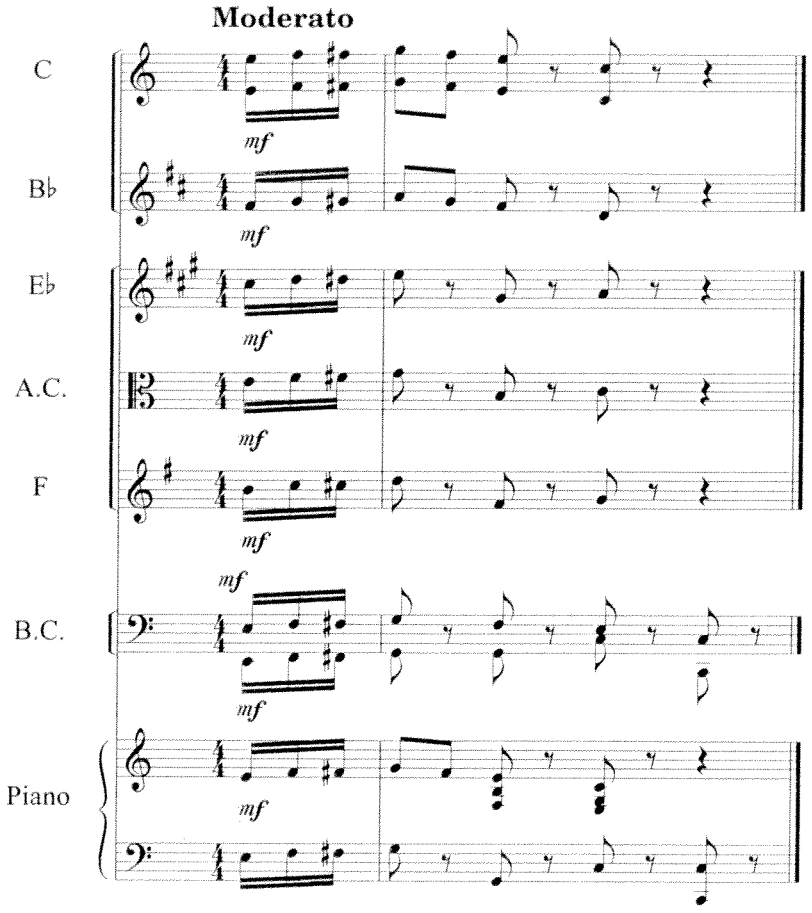


2

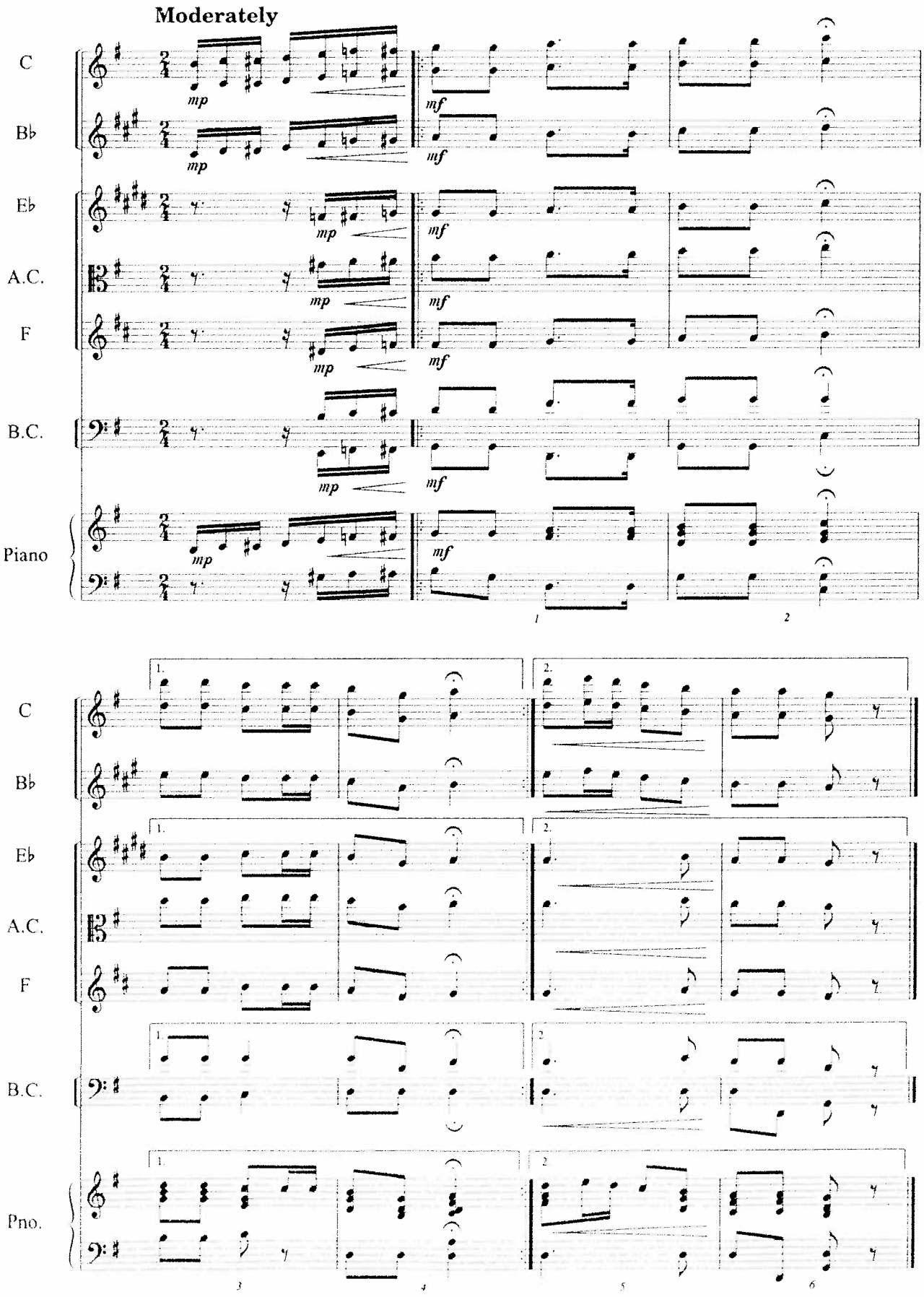


Ex. E - 8
Preparatory Exercise

Anacrusis after 4

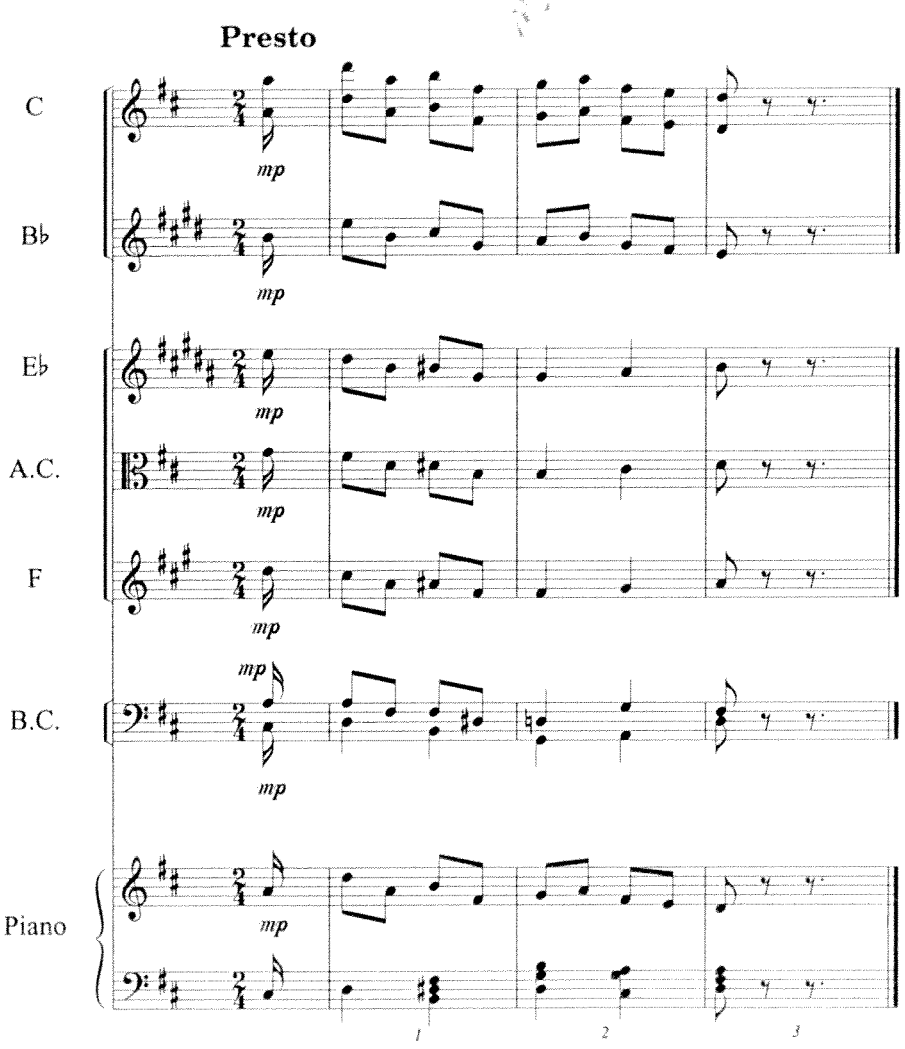


Ex. E - 8 Complete



Ex. E - 9
Preparatory Exercise

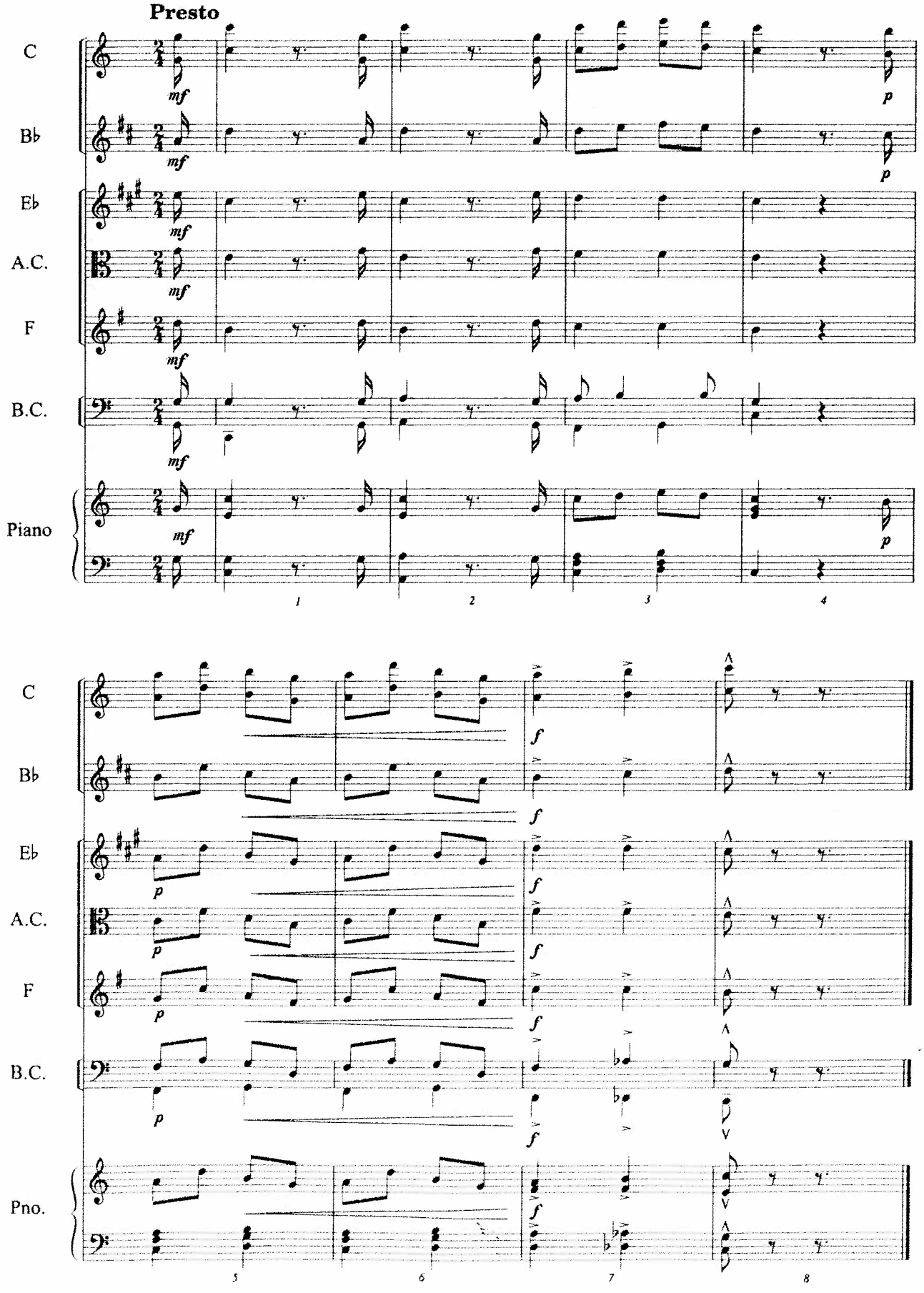
Anacrusis after 2



Ex. E - 9 Complete

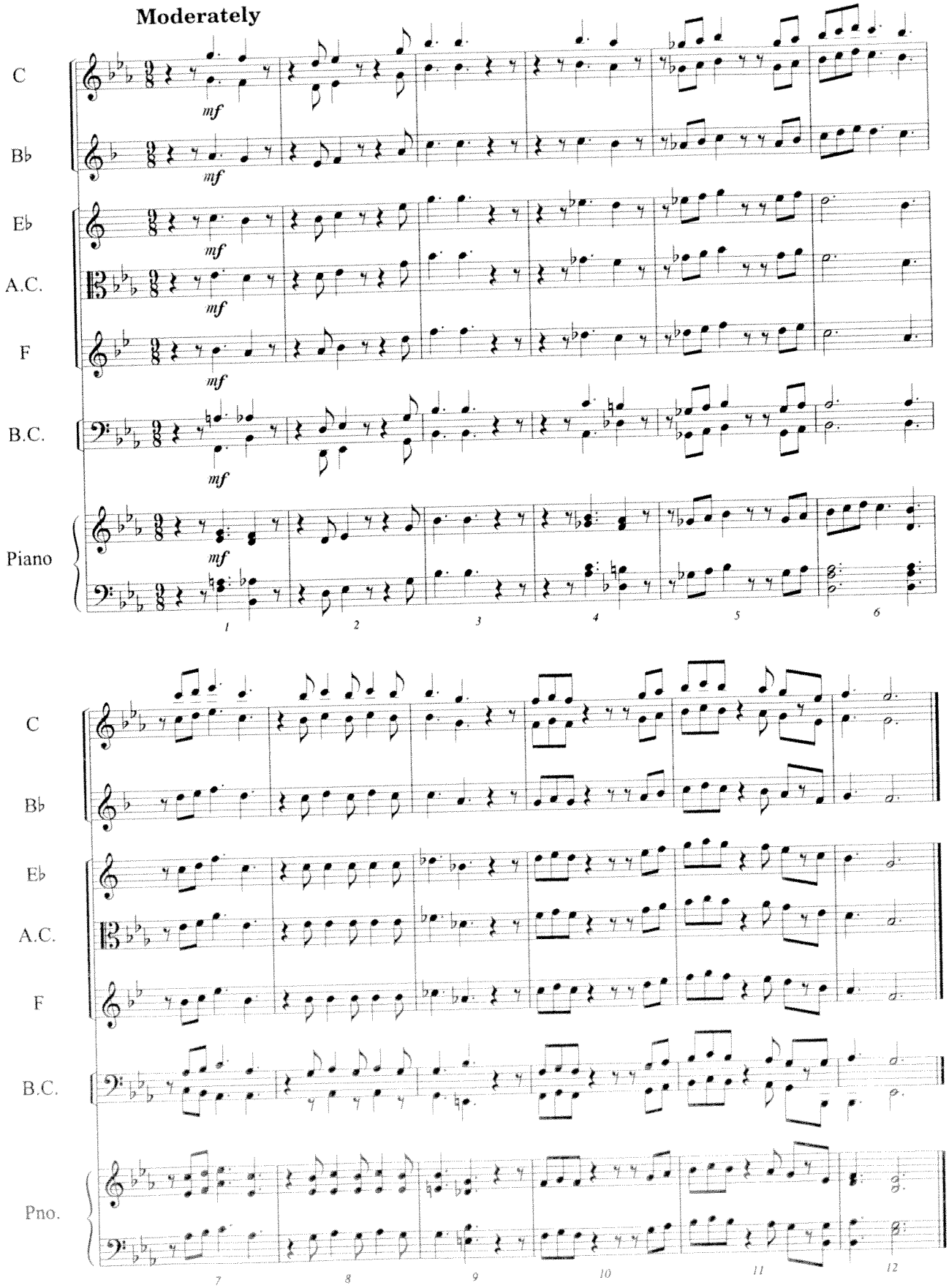
Anacrusis after 2

Presto



Ex. E - 10

Gesture of Syncopation (Hard and Soft)



UNIT F: COMPOUND (TRIPLE) METER

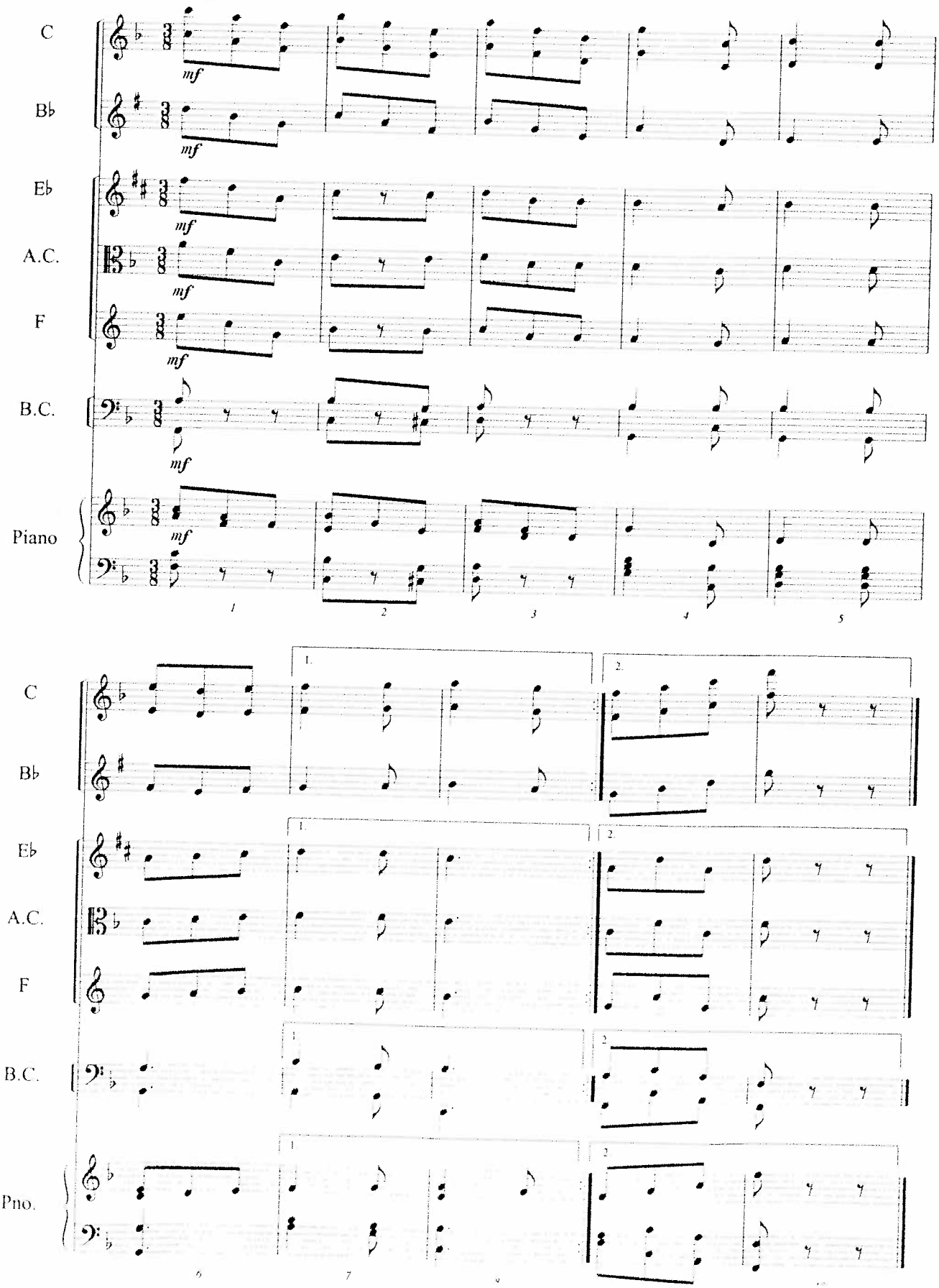
- Duple Meter=2 divisions per beat; Triple Meter=3 divisions per beat
- Examples of Triple meter: 3/8, 3/2, 3/4 (in 1); 6/8, 9/8, 12/8 (in 2, 3, 4), etc
- The gestural approach to triple meter is no different than duple

NOTES

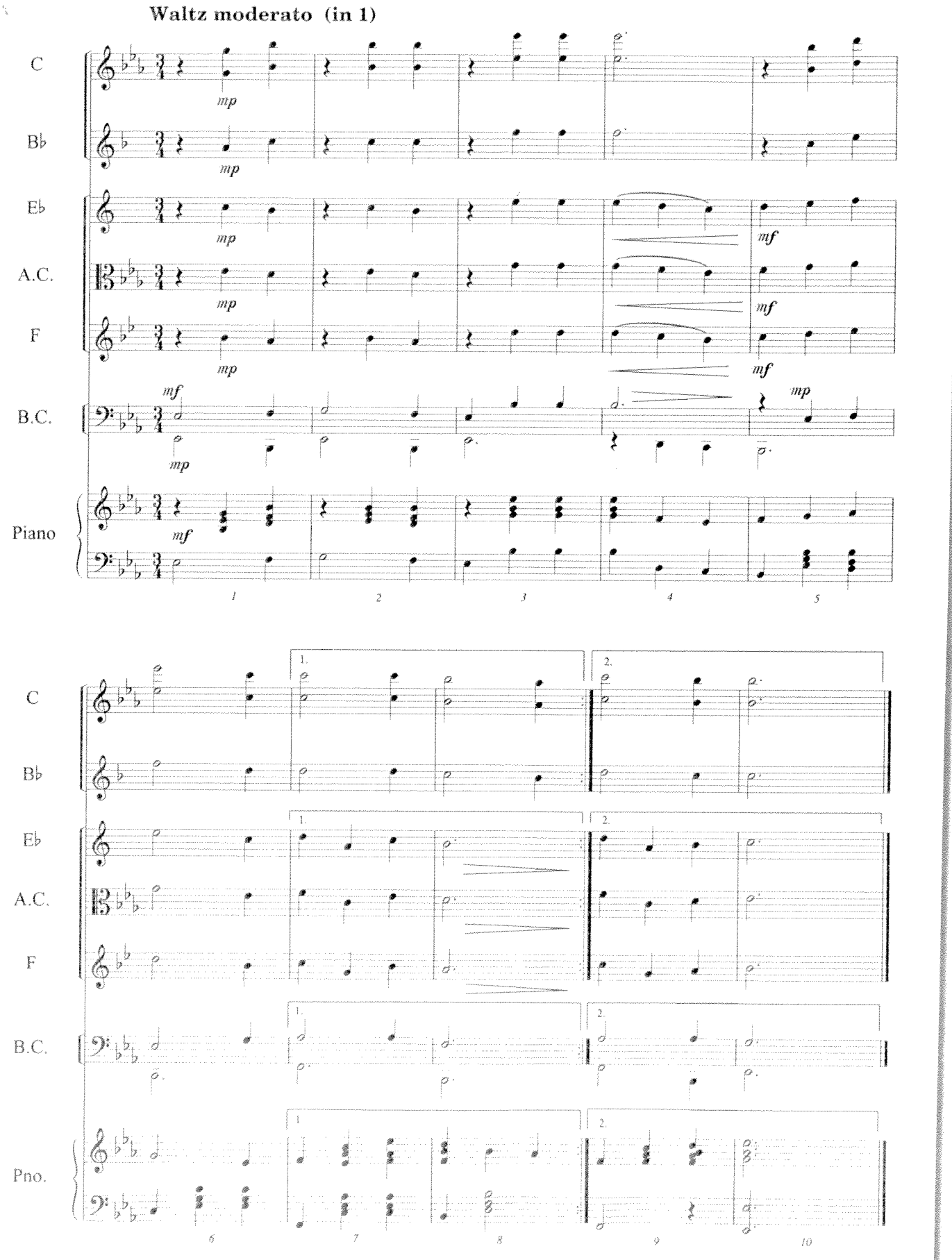
Compound Meters

Ex. F - 1

Allegro (in 1)

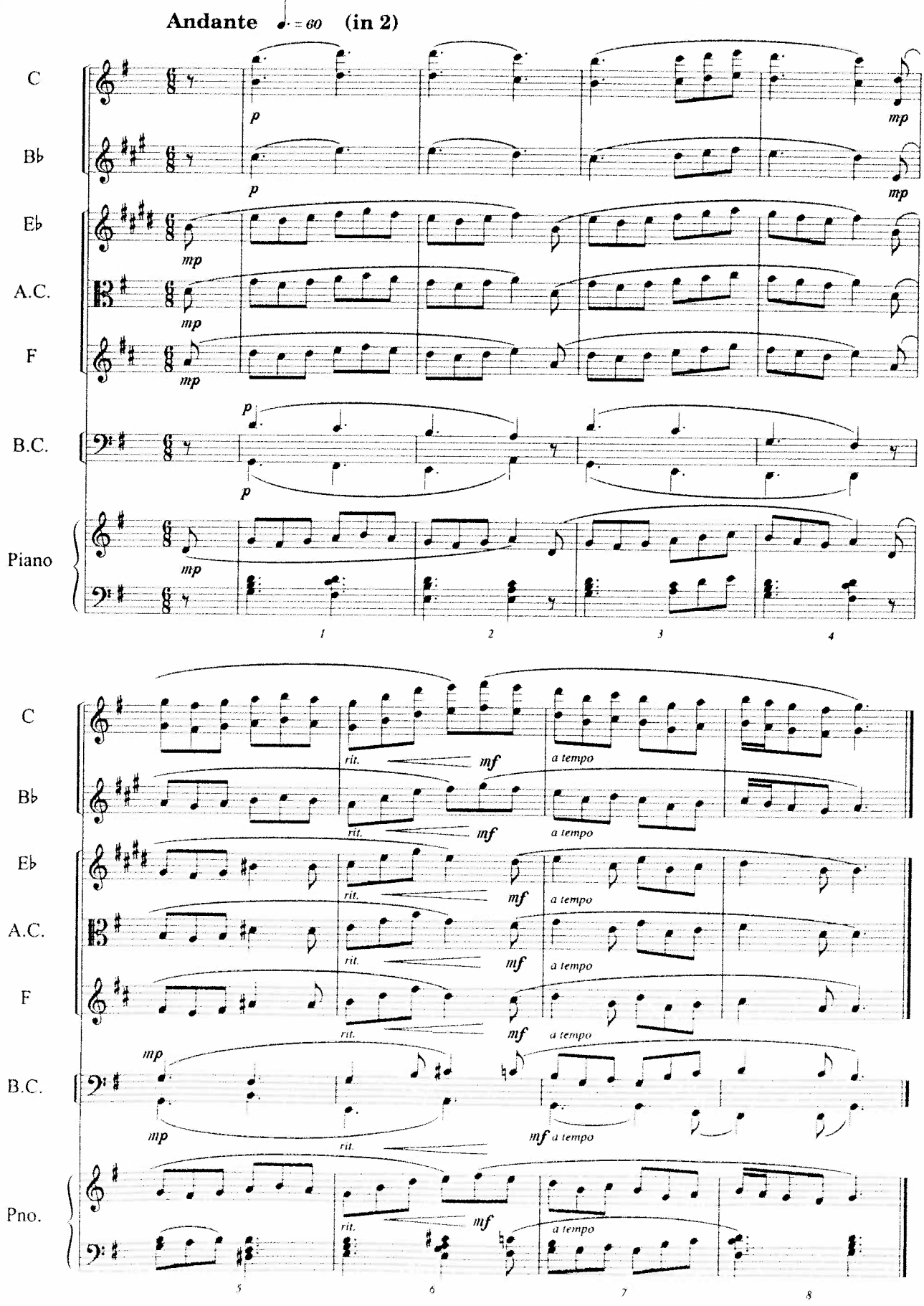


Ex. F - 2

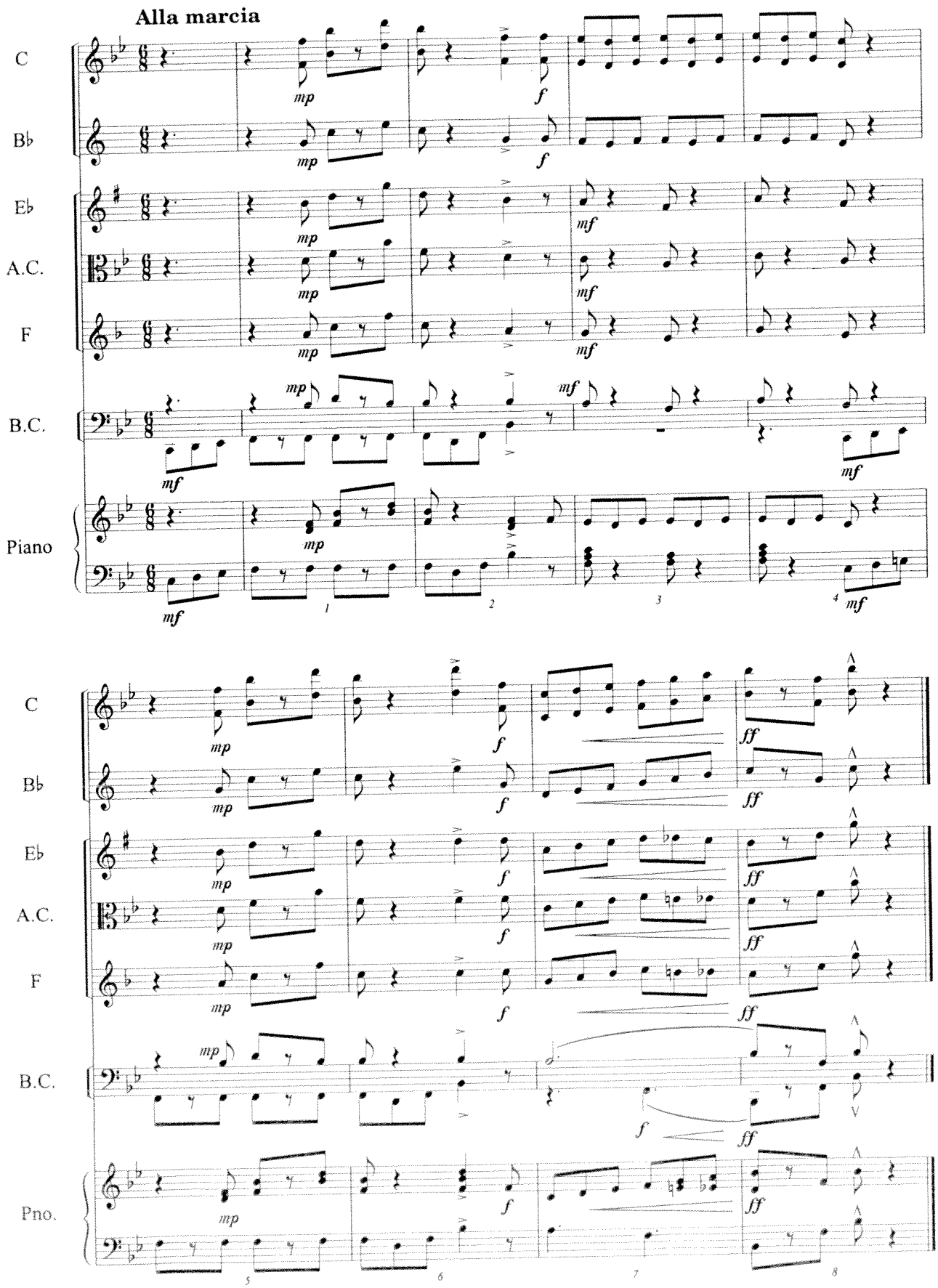


Ex. F - 3

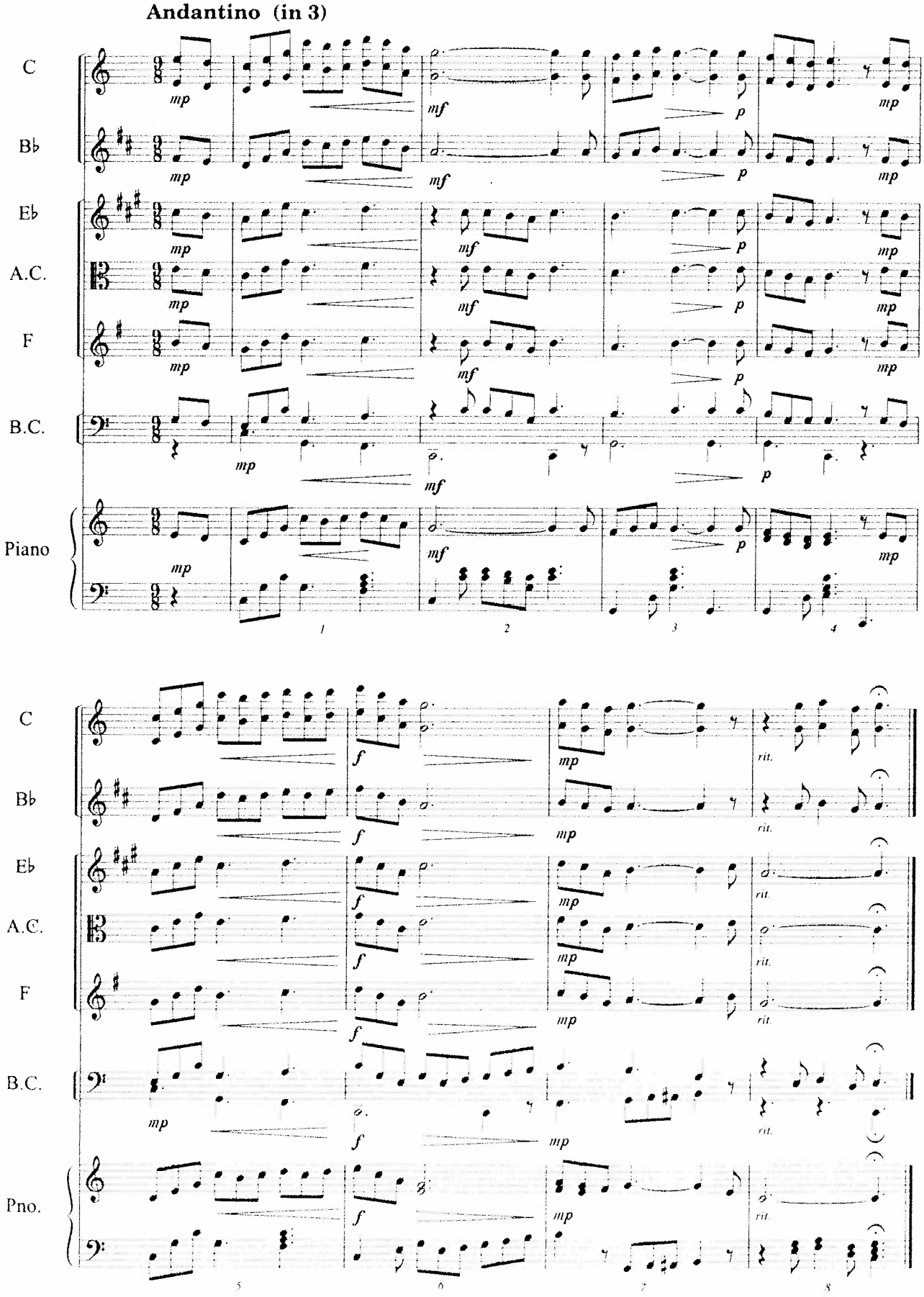
Compound Meter with Fractional Pickup



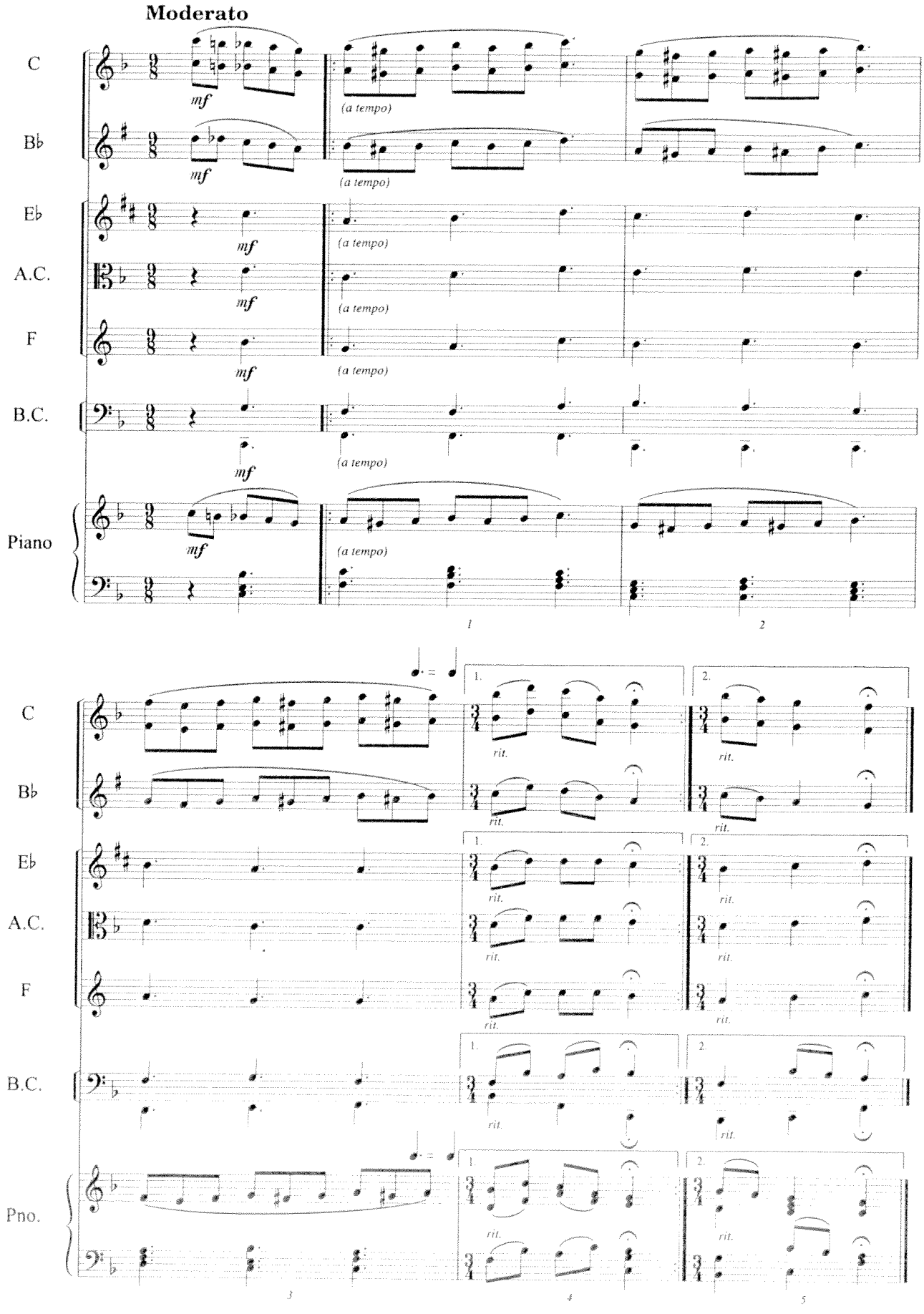
Ex. F - 4



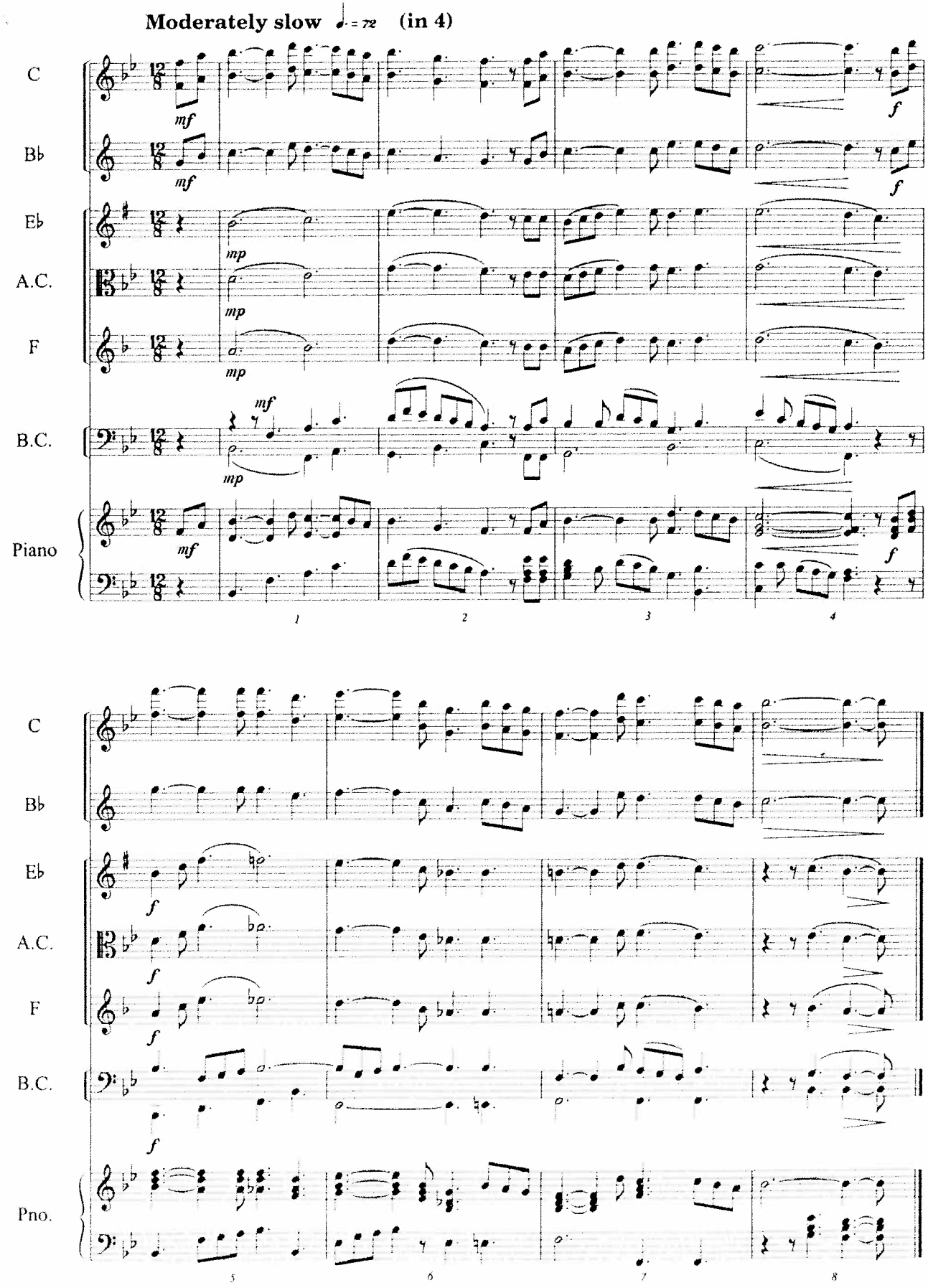
Ex. F - 5



Ex. F - 6

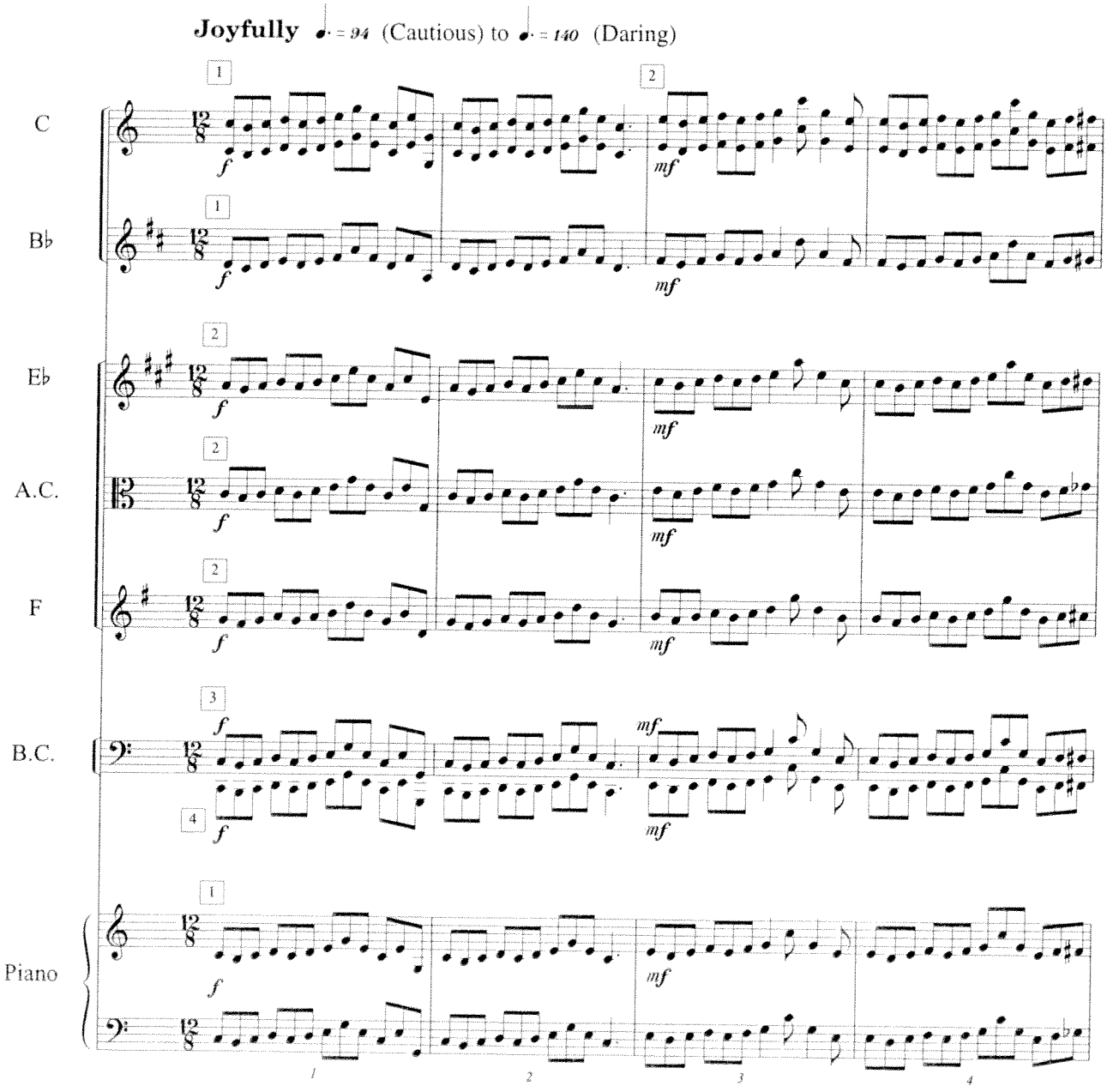


Ex. F - 7

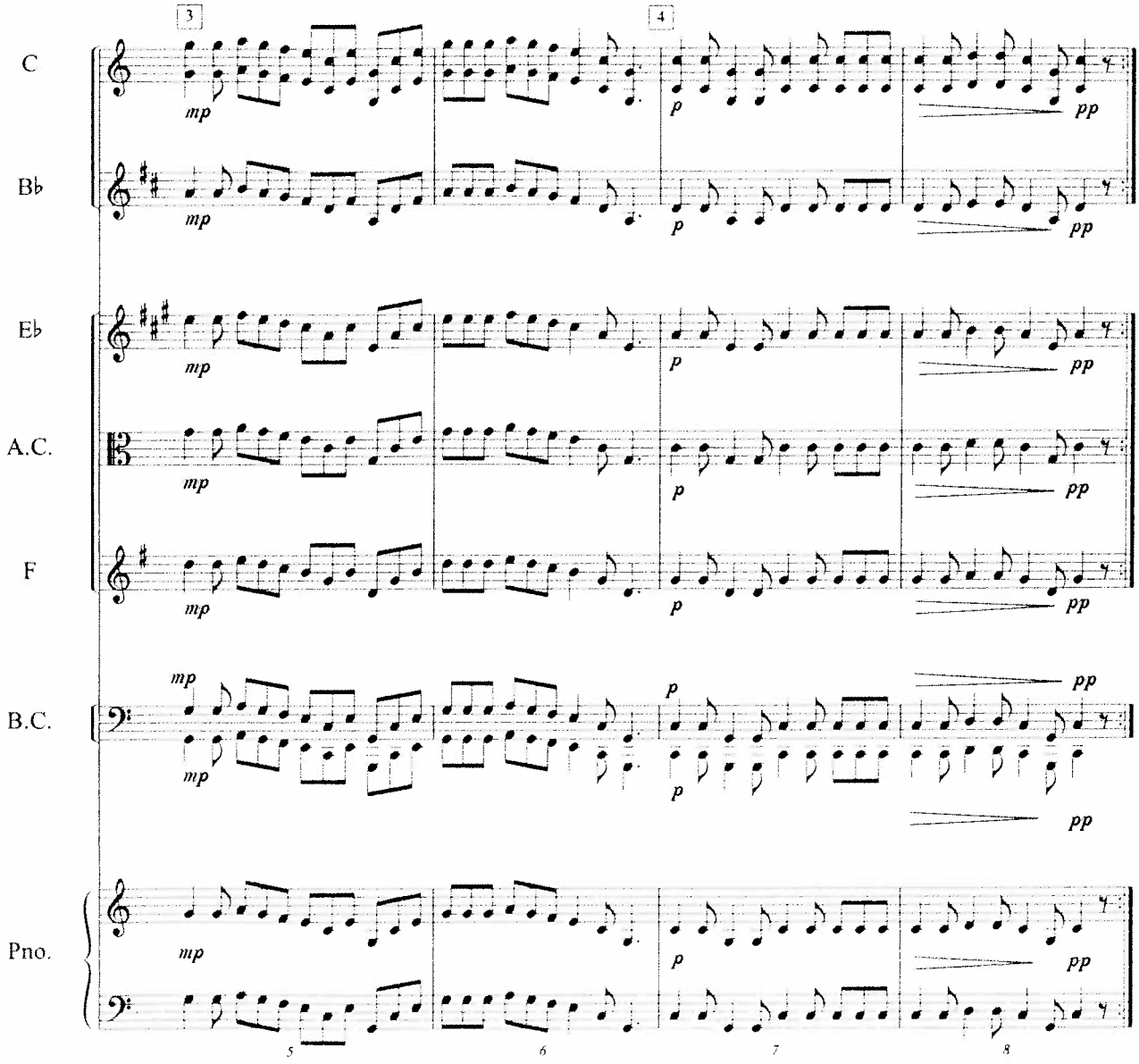


Ex. F - 8

Wake Up, Jack!!! (Round)



2

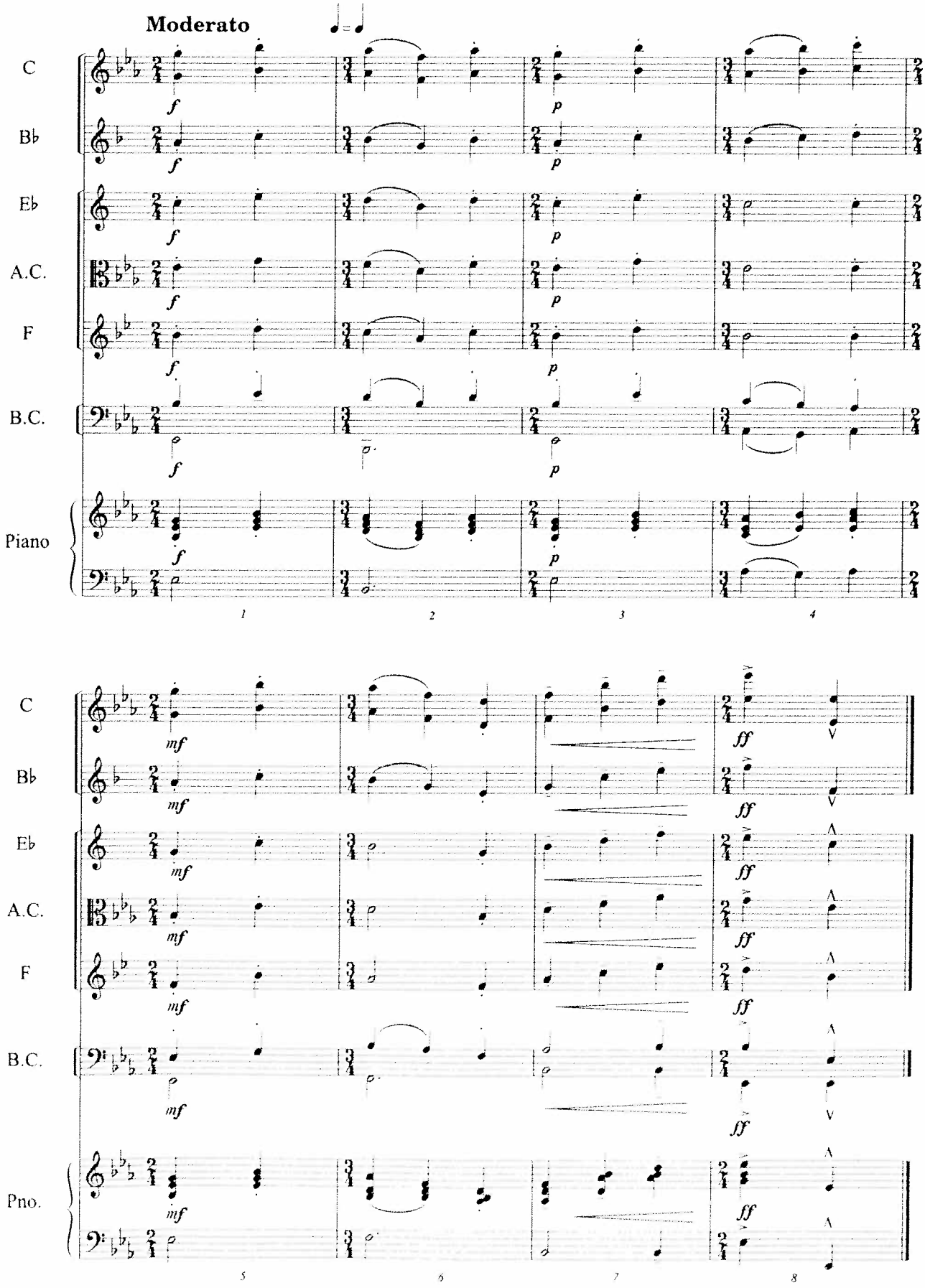


UNIT G: CHANGING METERS

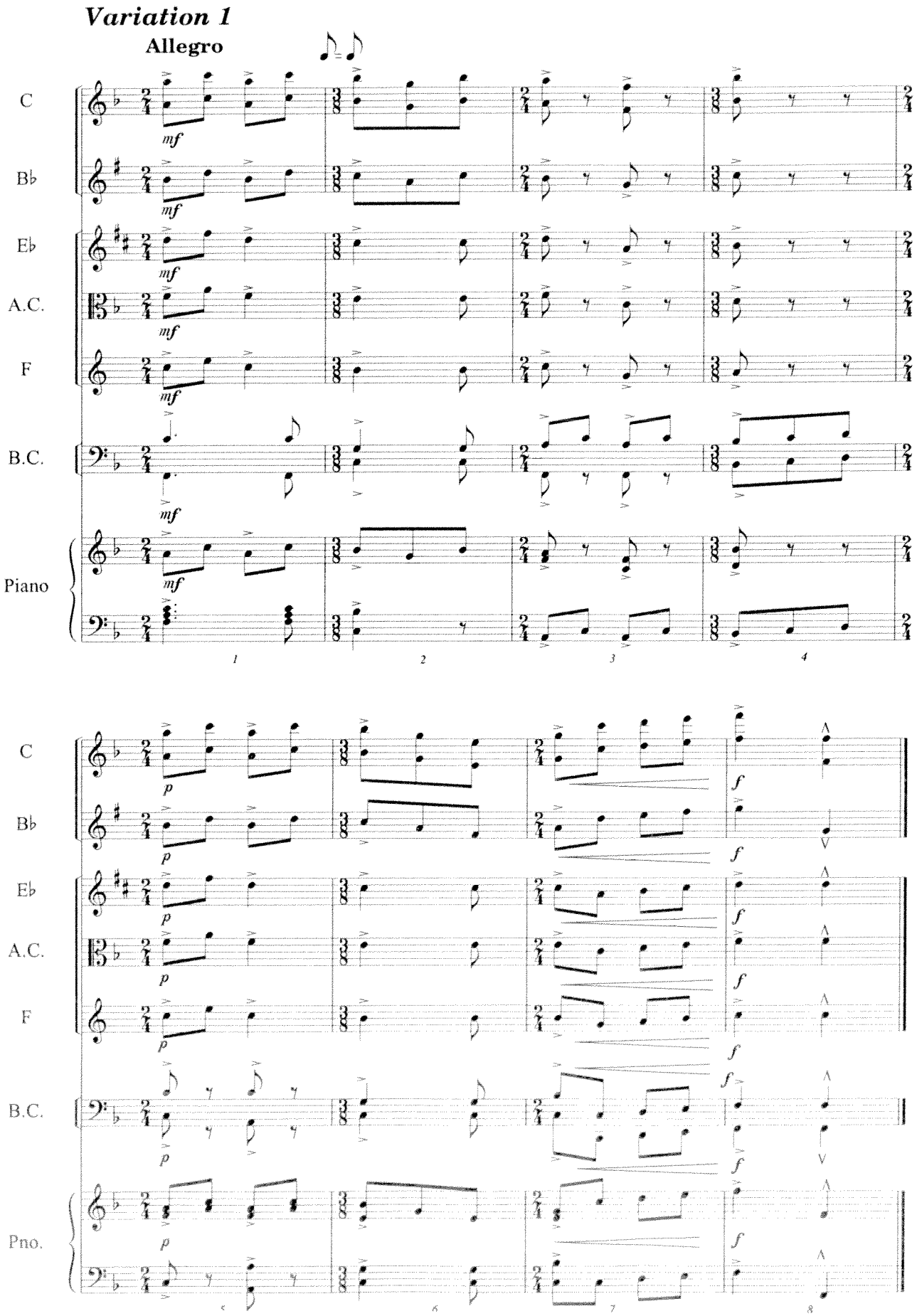
- Changing Meter=moving between different whole (symmetrical) meters: 2/4 to 3/4 to 6/8 to 4/4
- When changing meters, the underlying pulse (8th, quarter, 16th, etc) may either change or remain constant

NOTES

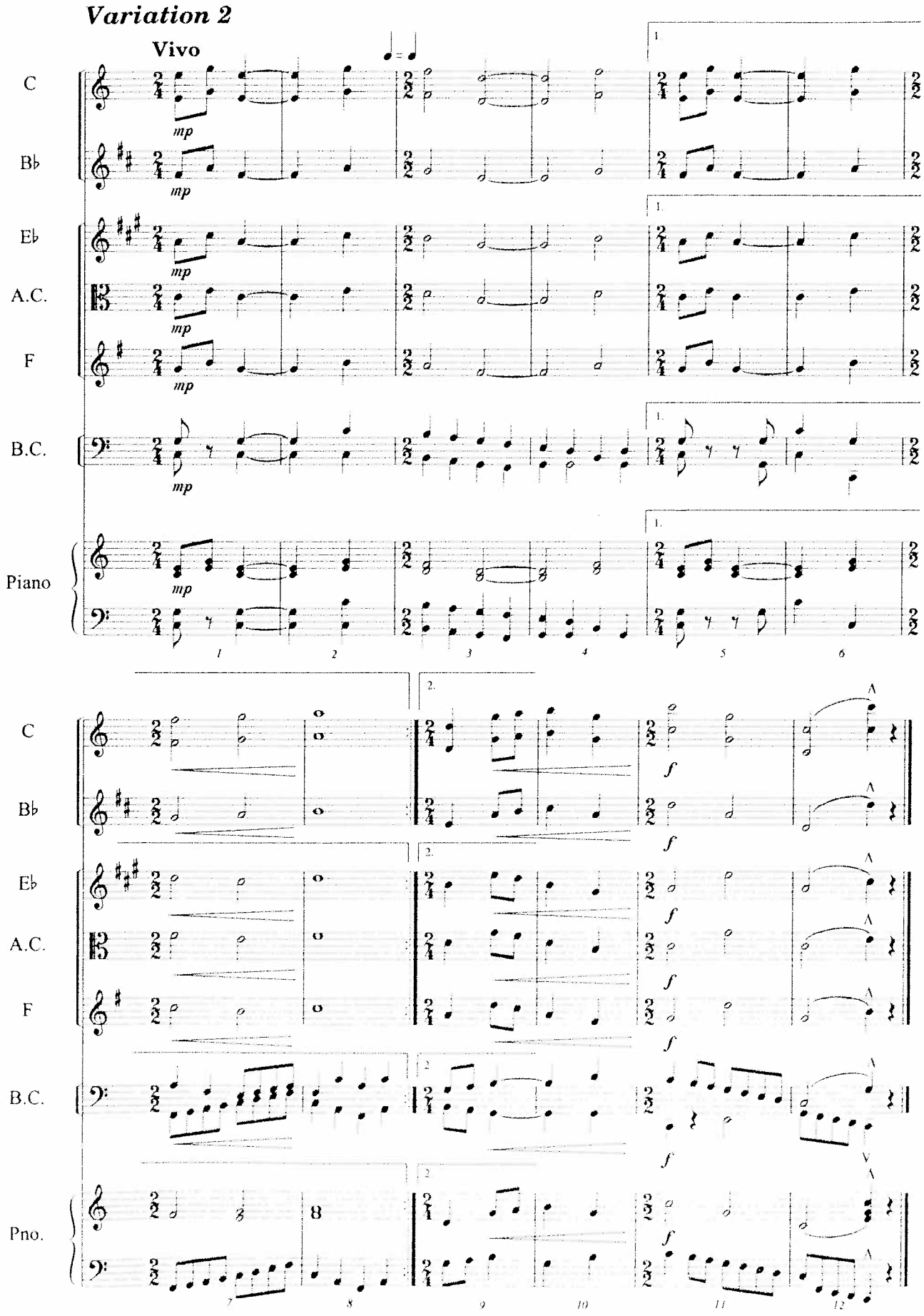
Ex. G - 1
Theme And Variations



Ex. G - 2



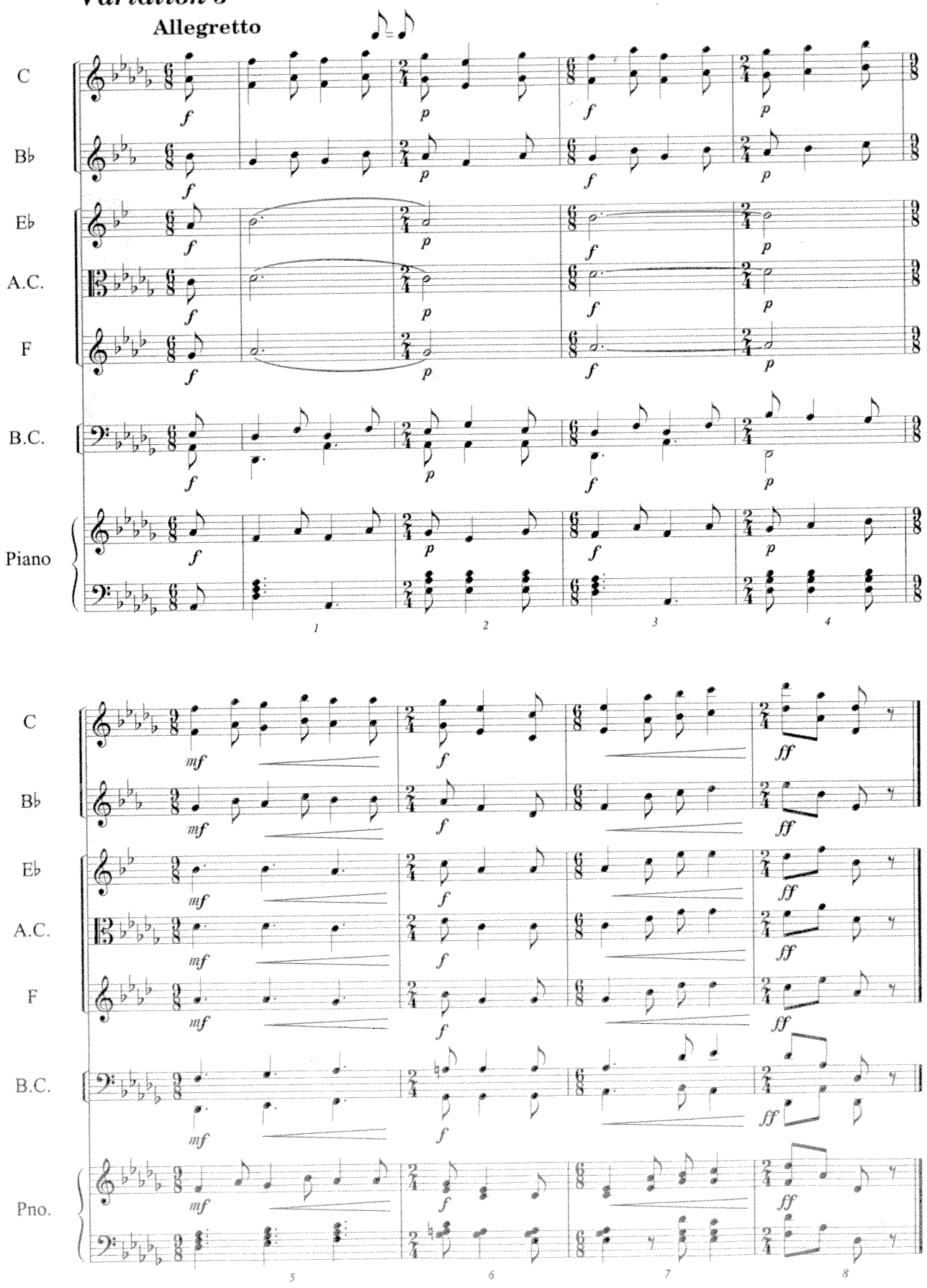
Ex. G - 3


Variation 2
Vivo
C
B♭
E♭
A.C.
F
B.C.
Piano
Pno.
mp
f
1.
2.
1 2 3 4 5 6
7 8 9 10 11 12

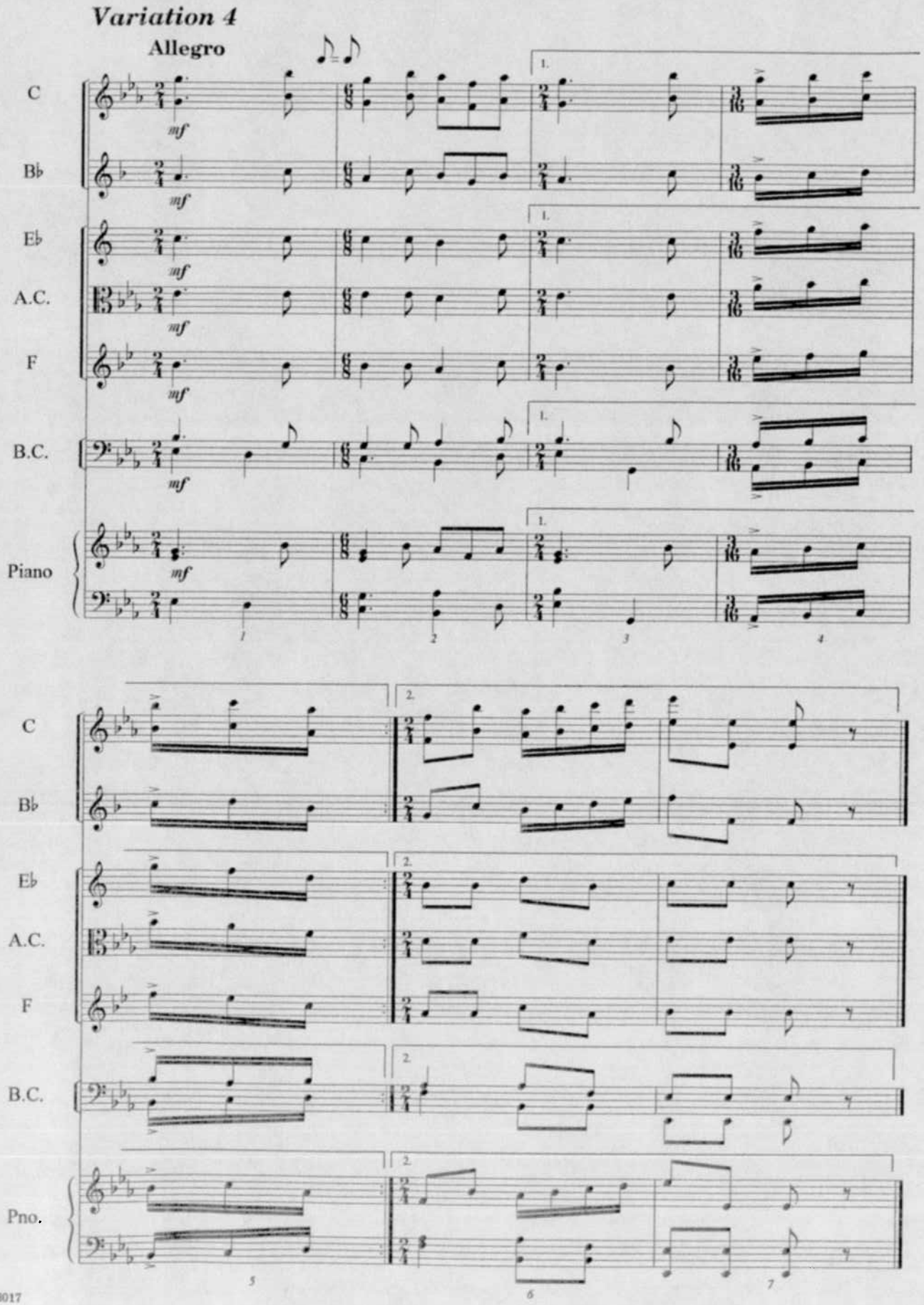
Ex. G - 4

Variation 3

Allegretto



Ex. G - 5



UNIT H: ASYMMETRICAL (MIXED) METERS

- Asymmetrical (Mixed) Meter=the division of each beat varies between duple and triple: 5/8, 7/8, 8/8, 5/2, 7/2, 5/4, 7/4, etc.
- A meter is only asymmetrical when its beats are *grouped* (5/8 conducted in 2 as 1 group of 3, 1 of 2)--otherwise, it is usually *duple*
- *How to group beats* in a given mixed meter is determined by the score and decision of the conductor

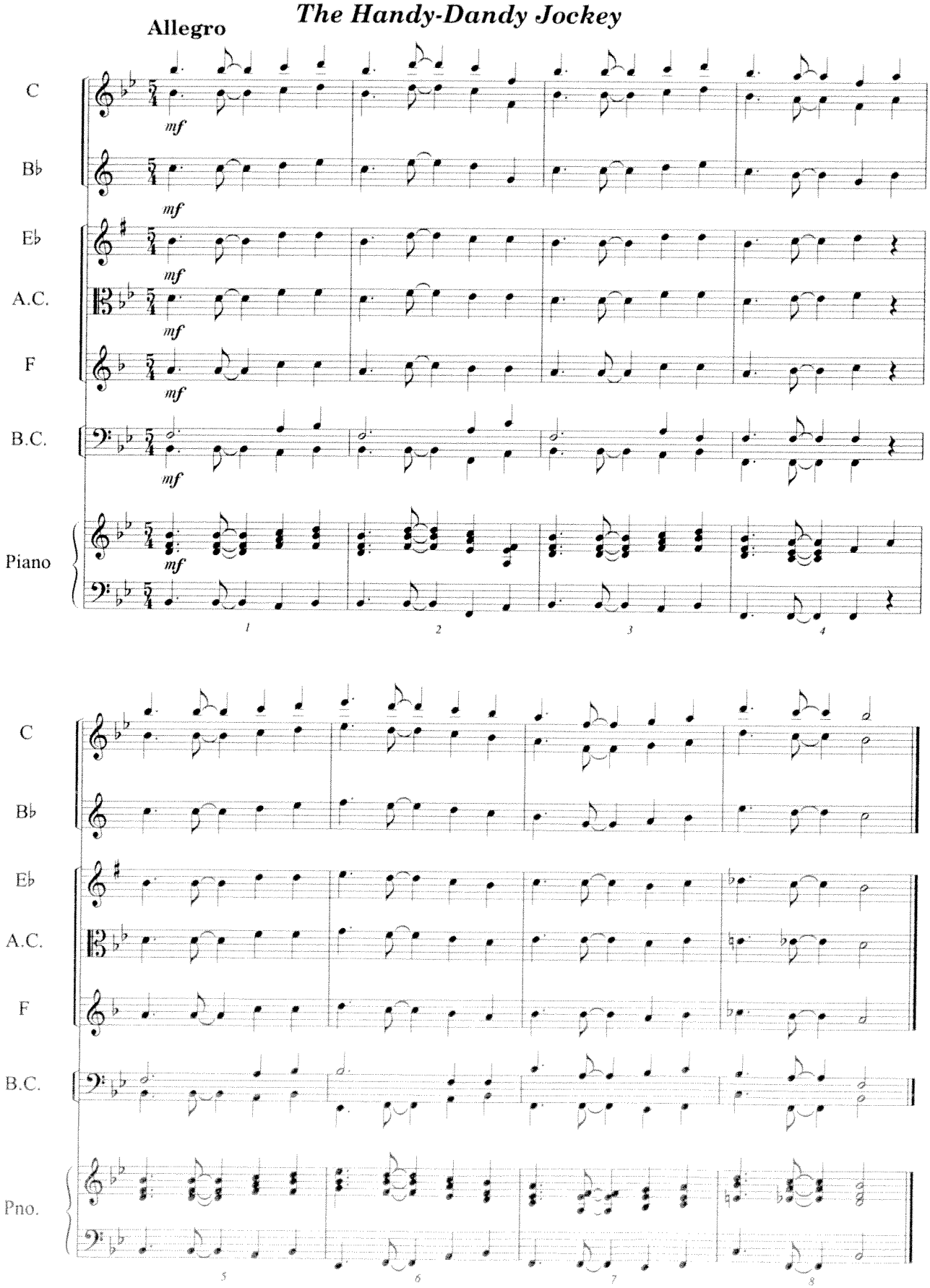
NOTES

UNIT H: ASSYMETRICAL (MIXED) METERS

Asymmetrical Patterns

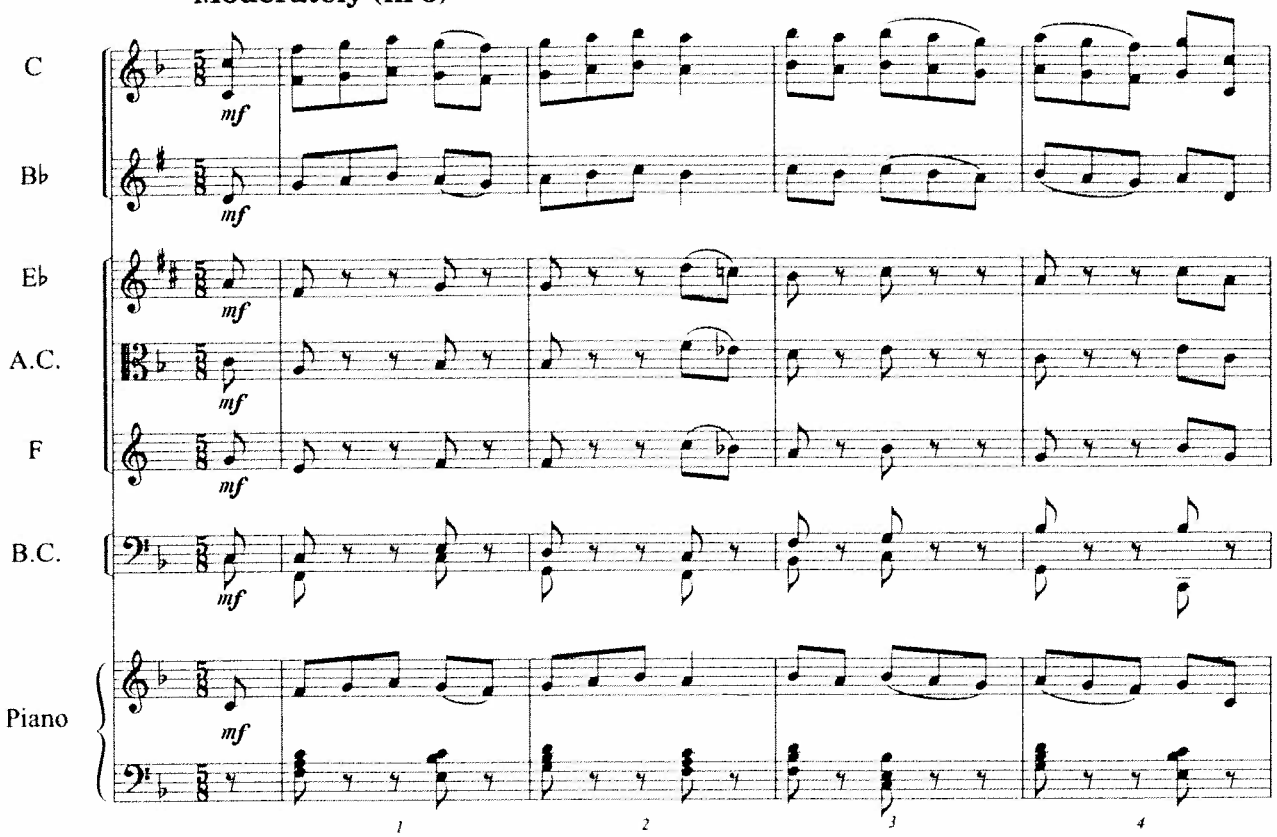
Ex. H - 1

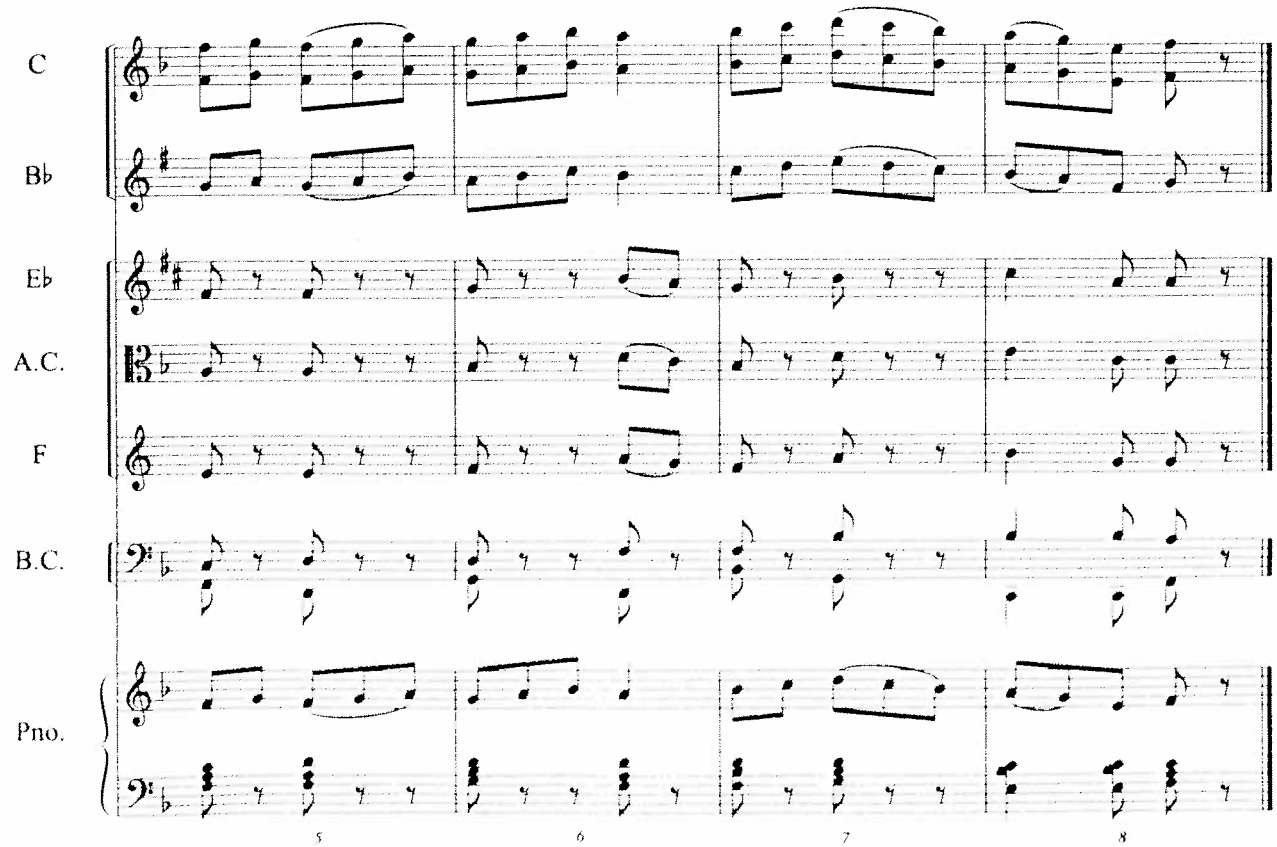
The Handy-Dandy Jockey



Ex. H - 2

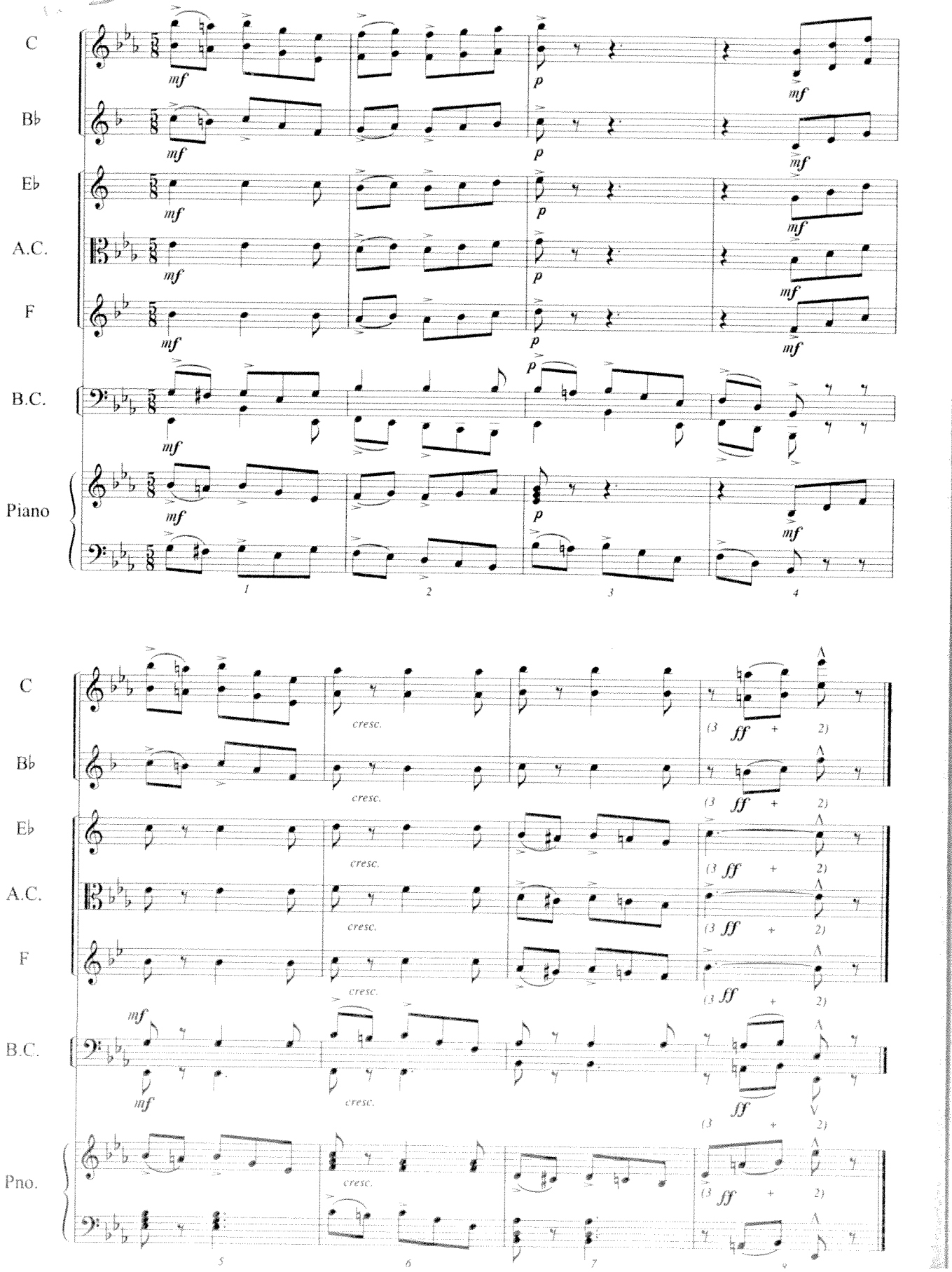
Moderately (in 5)



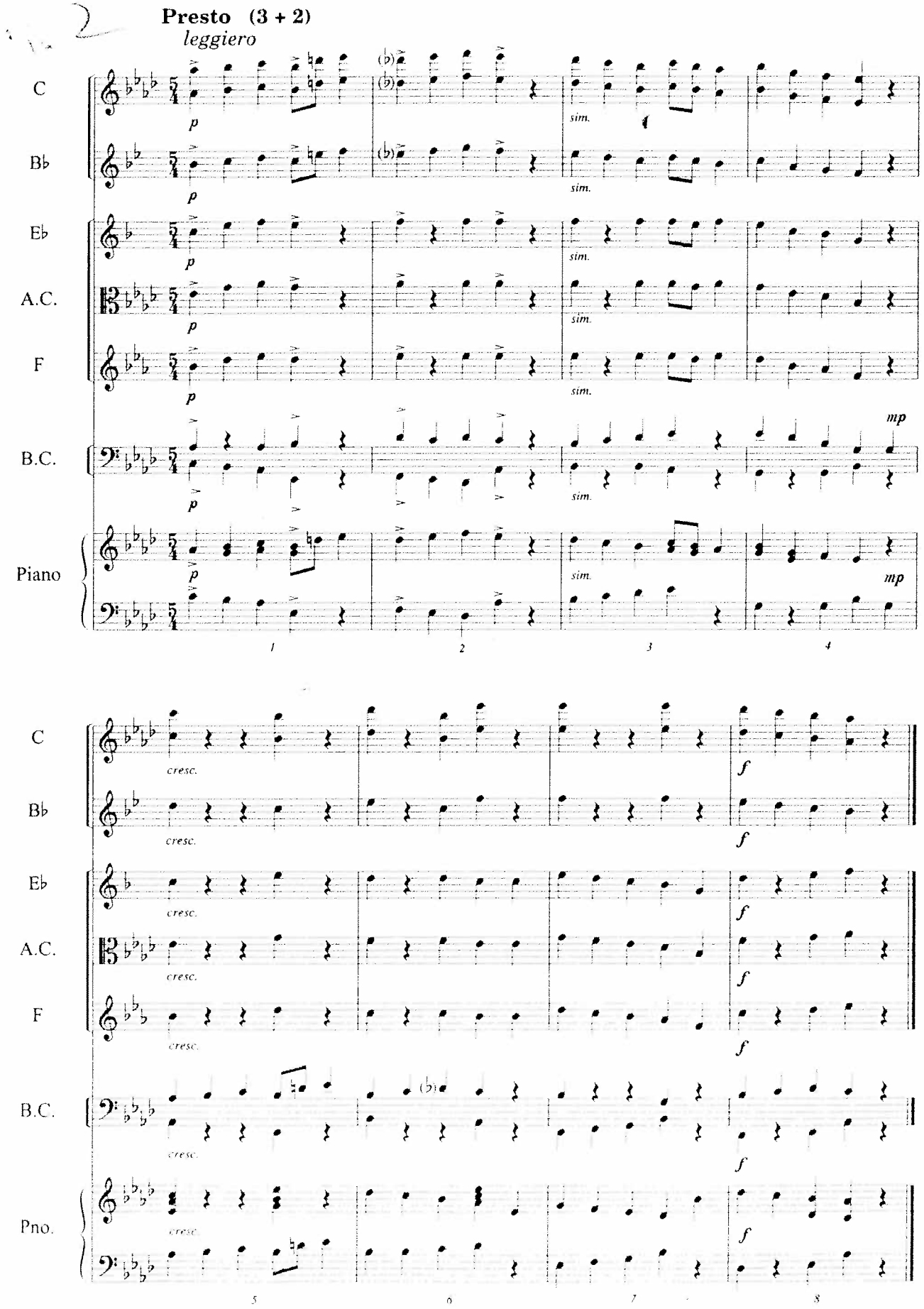


Ex. H - 3

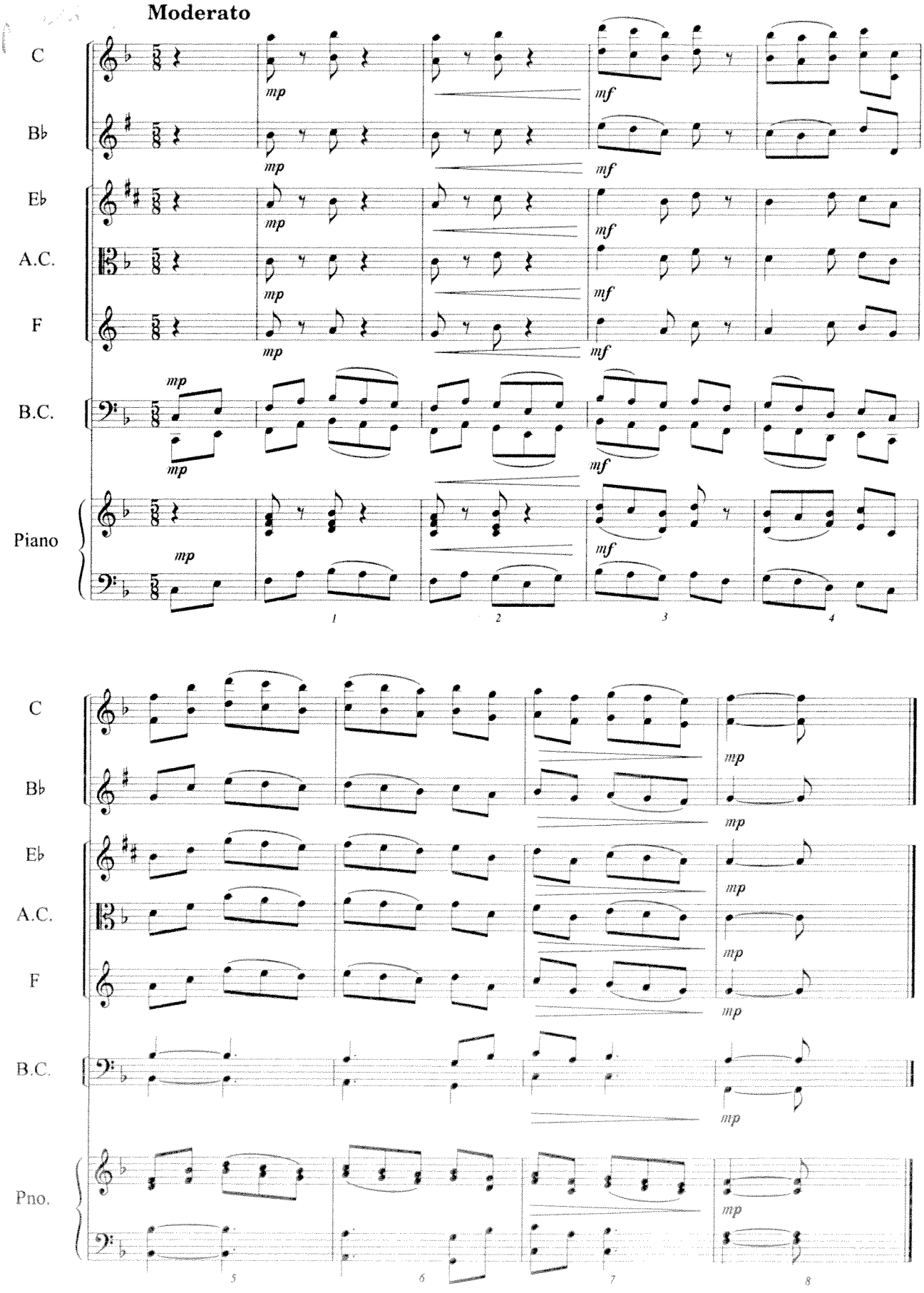
Allegro (two-pattern: 2 + 3)



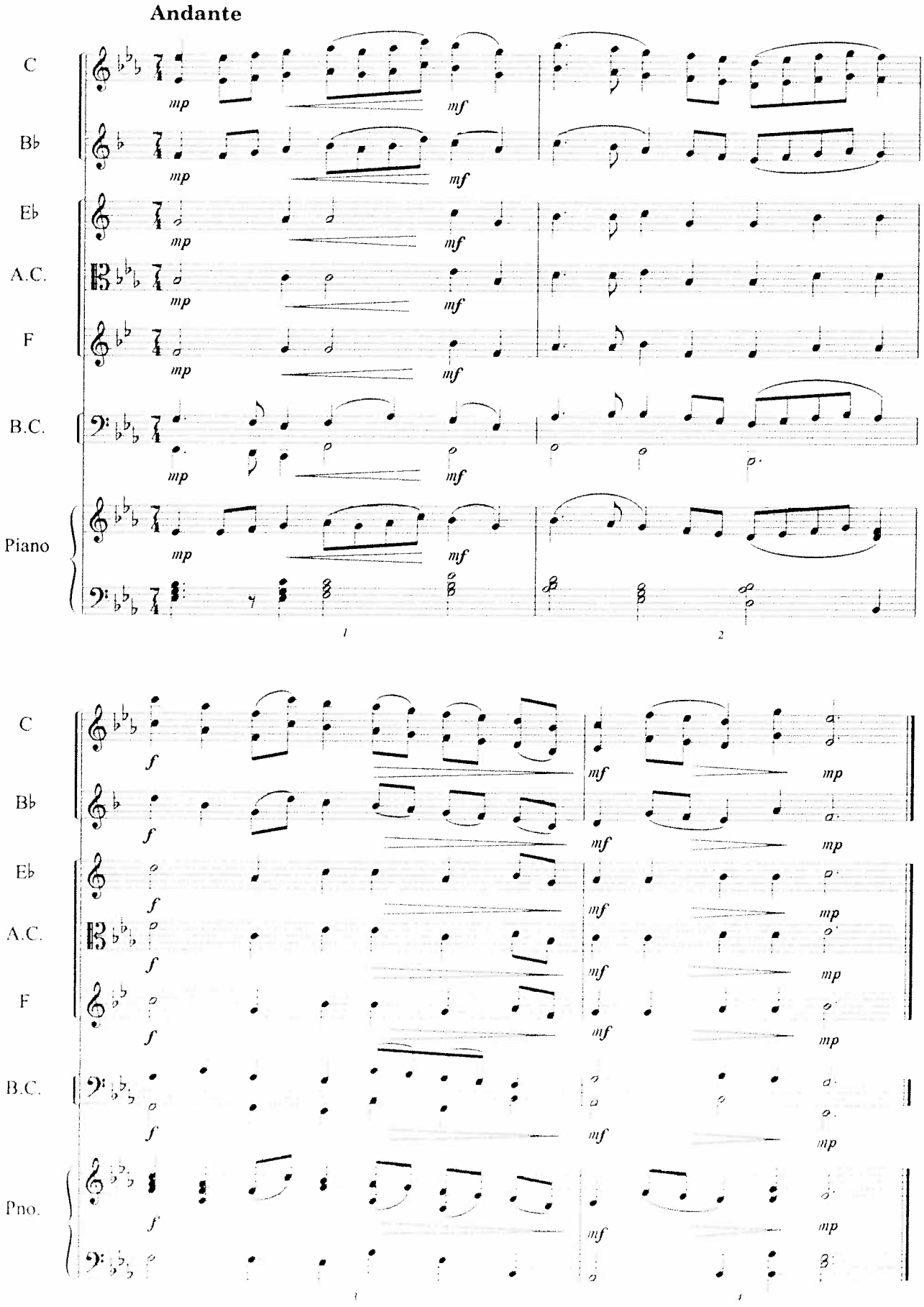
Ex. H - 4


Presto (3 + 2)
leggiero
C
B♭
E♭
A.C.
F
B.C.
Piano
Pno.
p
sim.
mp
cresc.
f
1
2
3
4
5
6
7
8

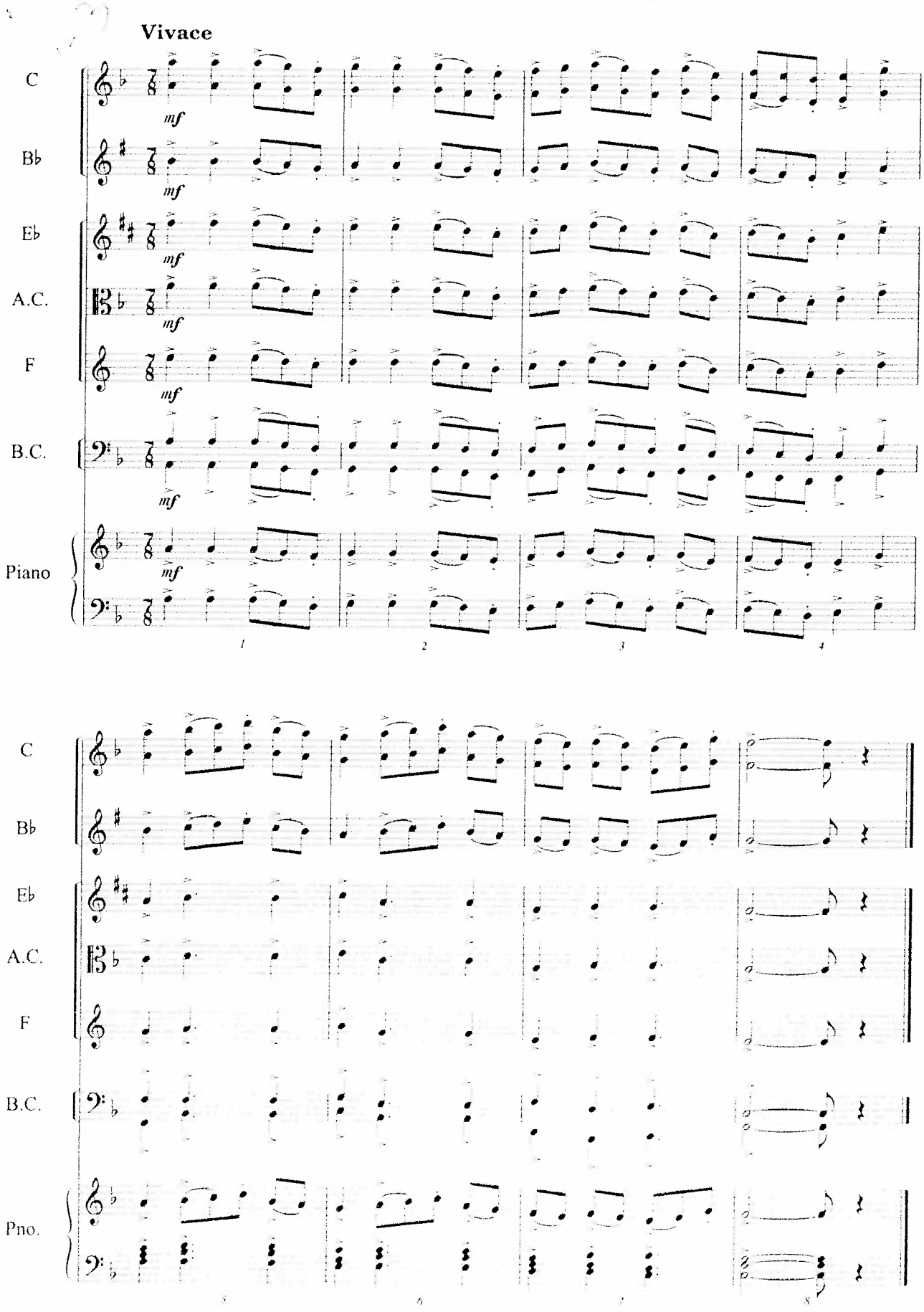
Ex. H - 5



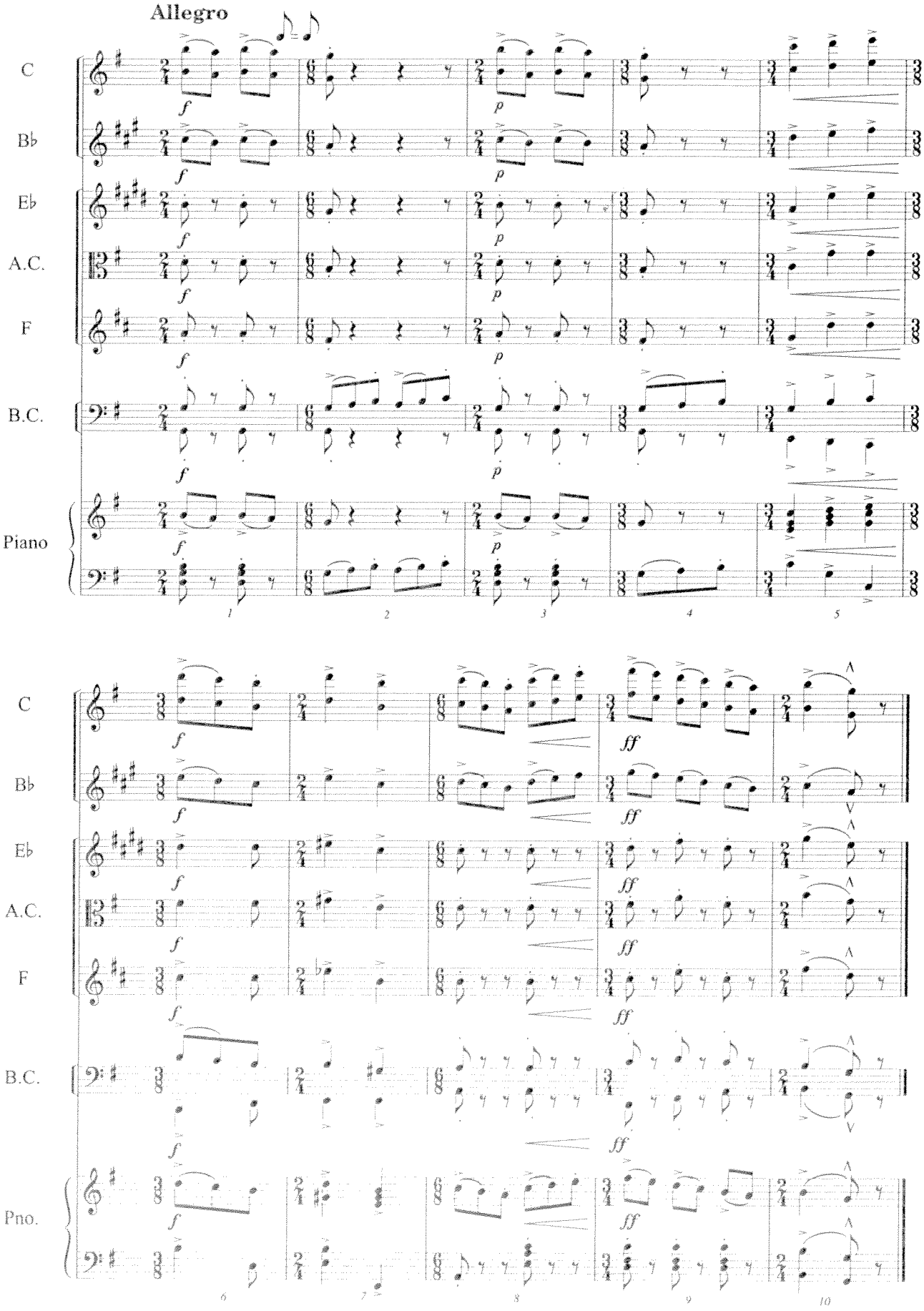
Ex. H - 6



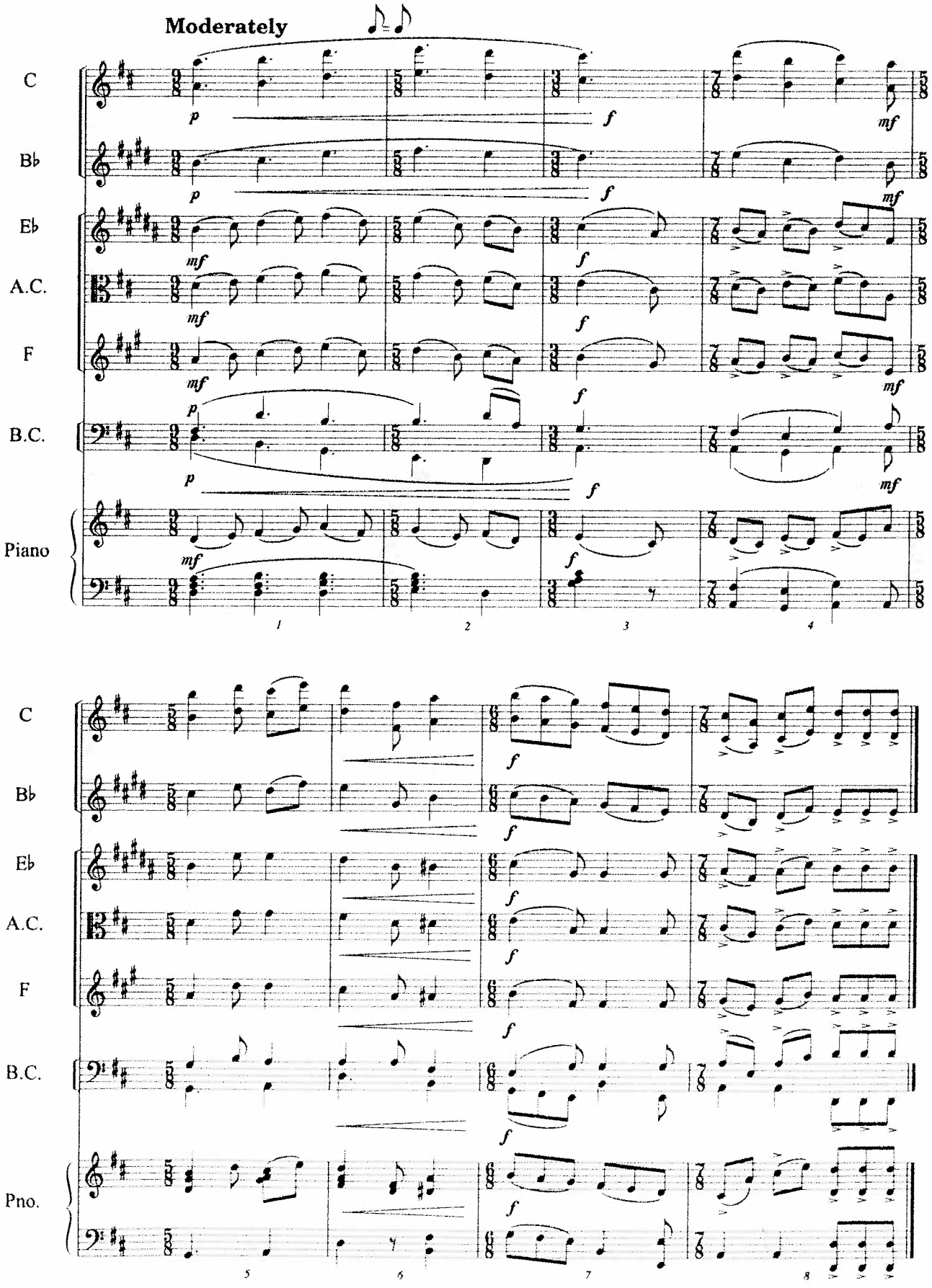
Ex. H - 7



Ex. H - 8



Ex. H - 9



UNIT I: SUBDIVISION

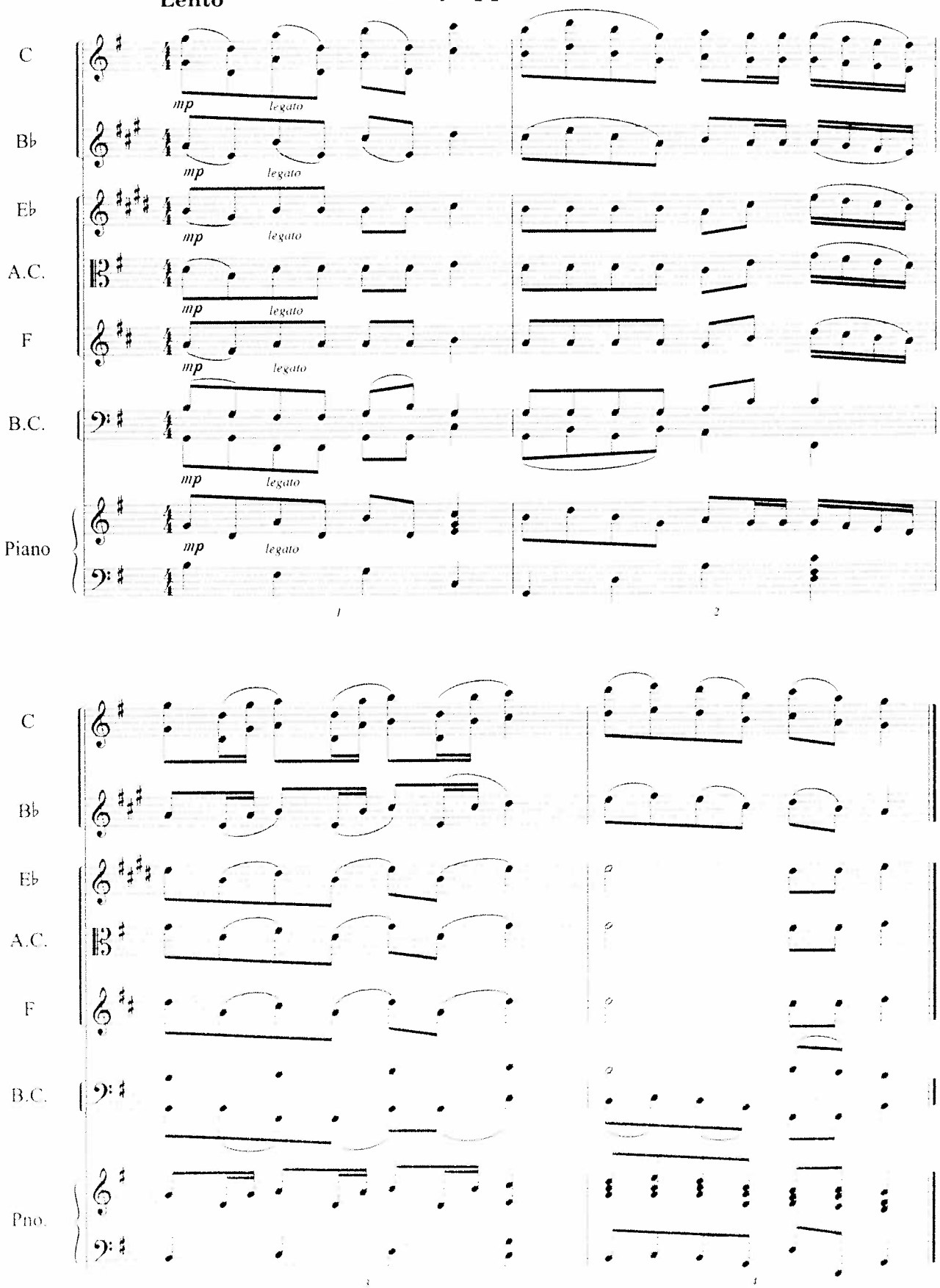
- Subdivision=conducting the underlying duple/triple division of each beat in a given meter
- Subdivision may be used to **1)** conduct a particularly slow pulse (4/4 'in 8') **2)** effect rubato/ritard **3)** highlight particular beats for expressive purposes **4)** provide additional pulse information for precision
- Subdivisions may be executed in a variety of ways**: 1)** 'additional beats' in the existing pattern/arm method **2)** 'additional beats' via a smaller arm method **3)** a 'stopped' pattern

NOTES

Subdivision

Ex. I - 1

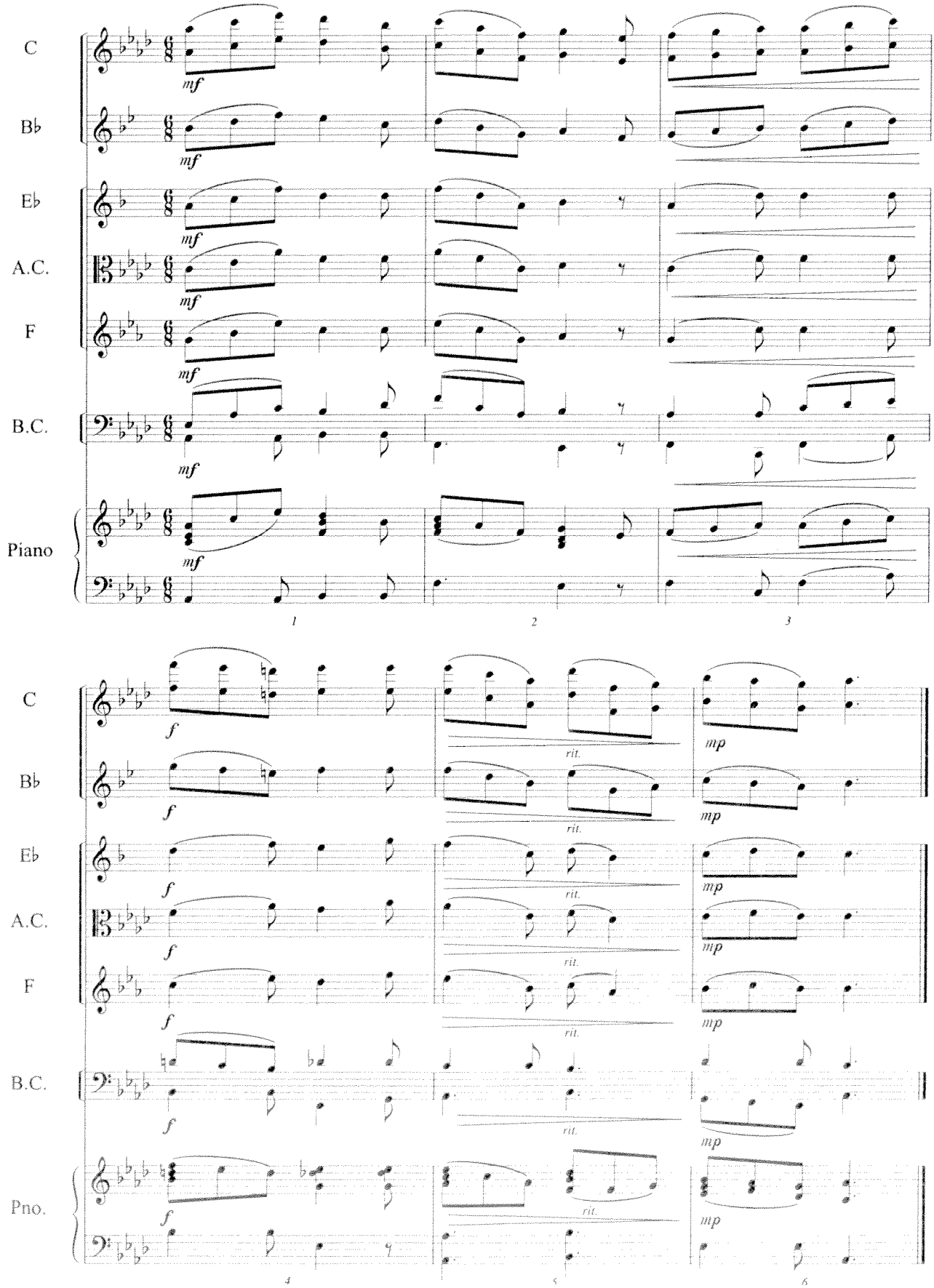
(Full-Half Approach)



Ex. I - 2

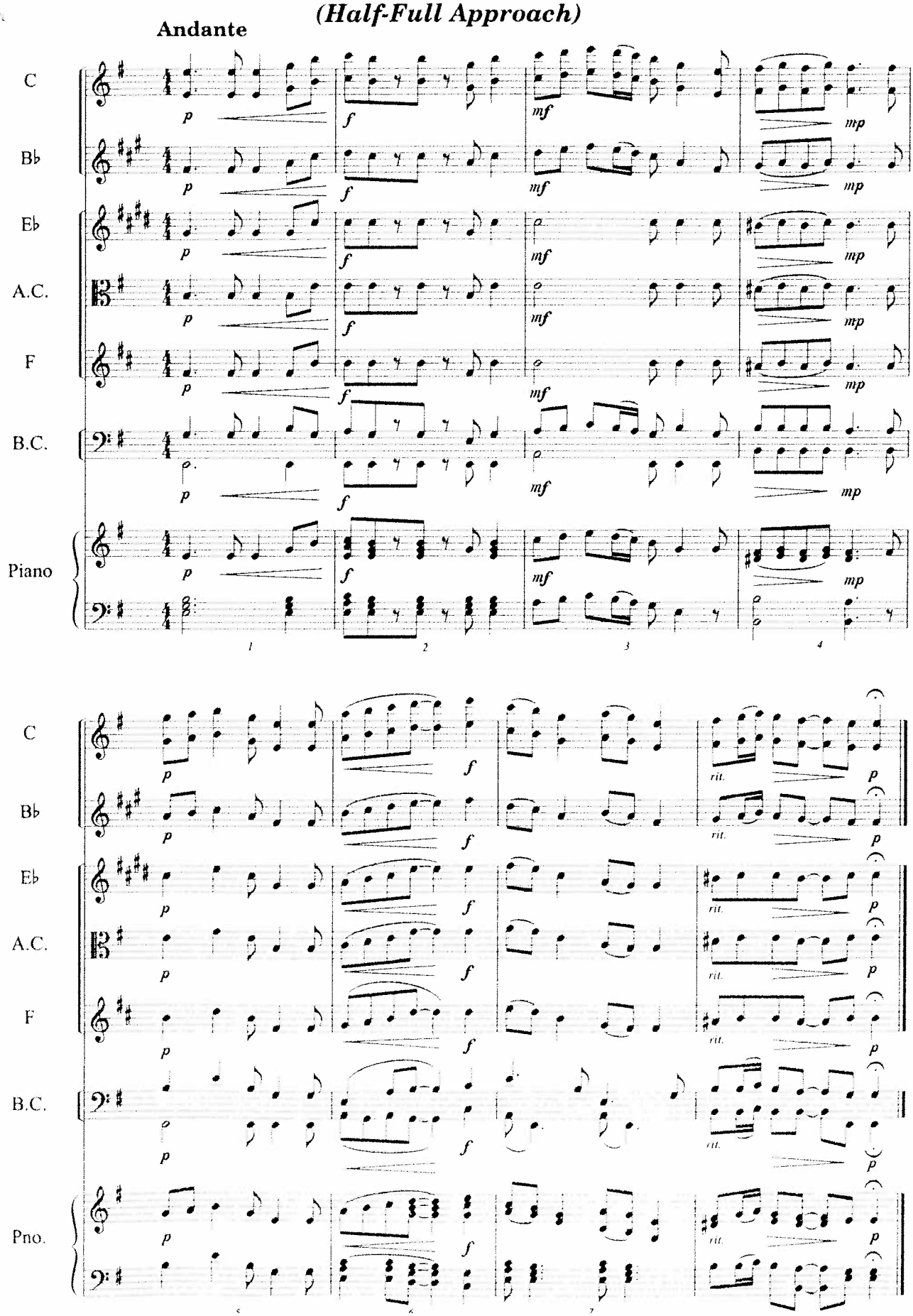
(Full-Half-Half Approach)

Andantino (in 2, subdivided)



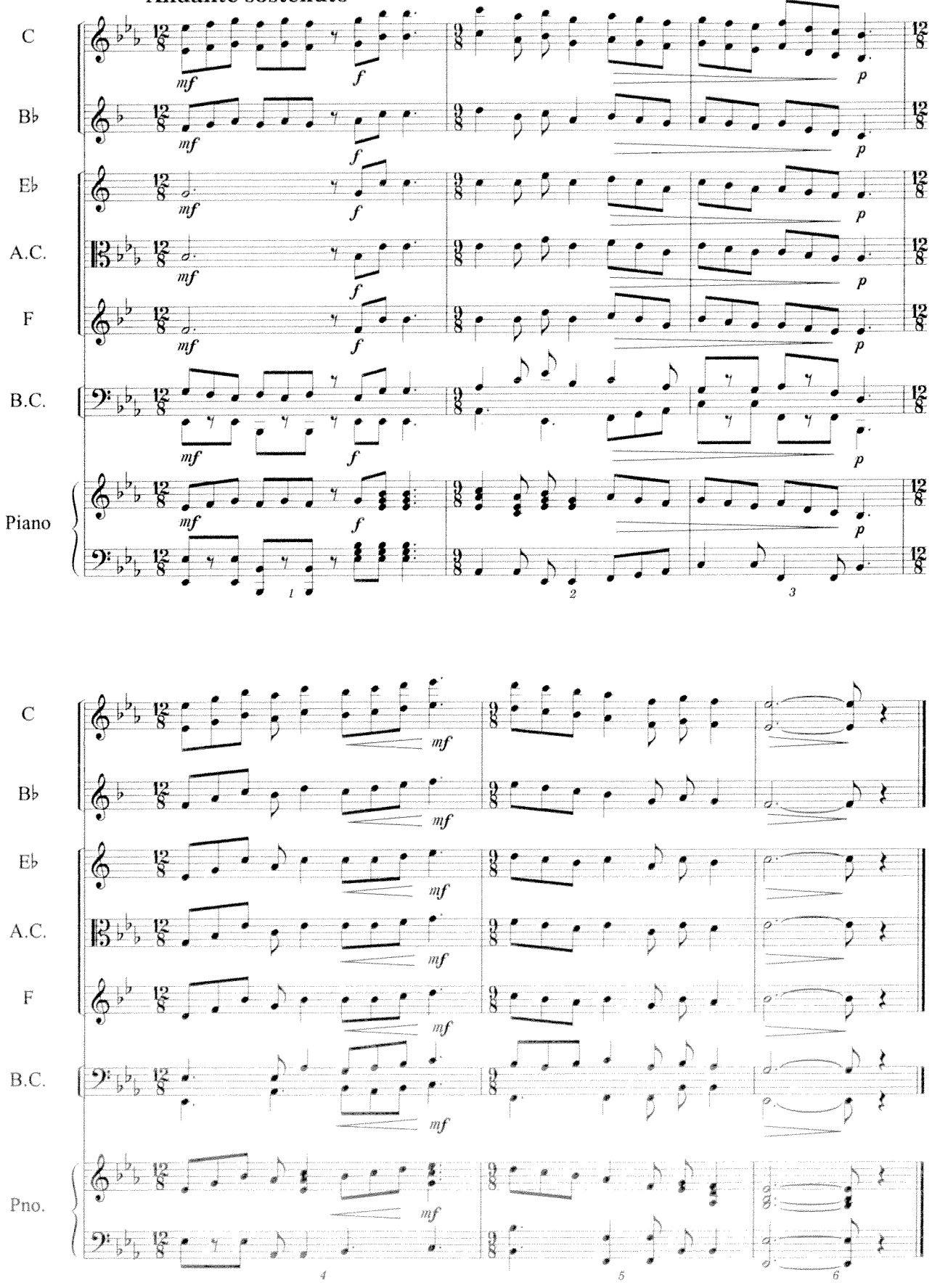
Ex. I - 3

(Half-Full Approach)



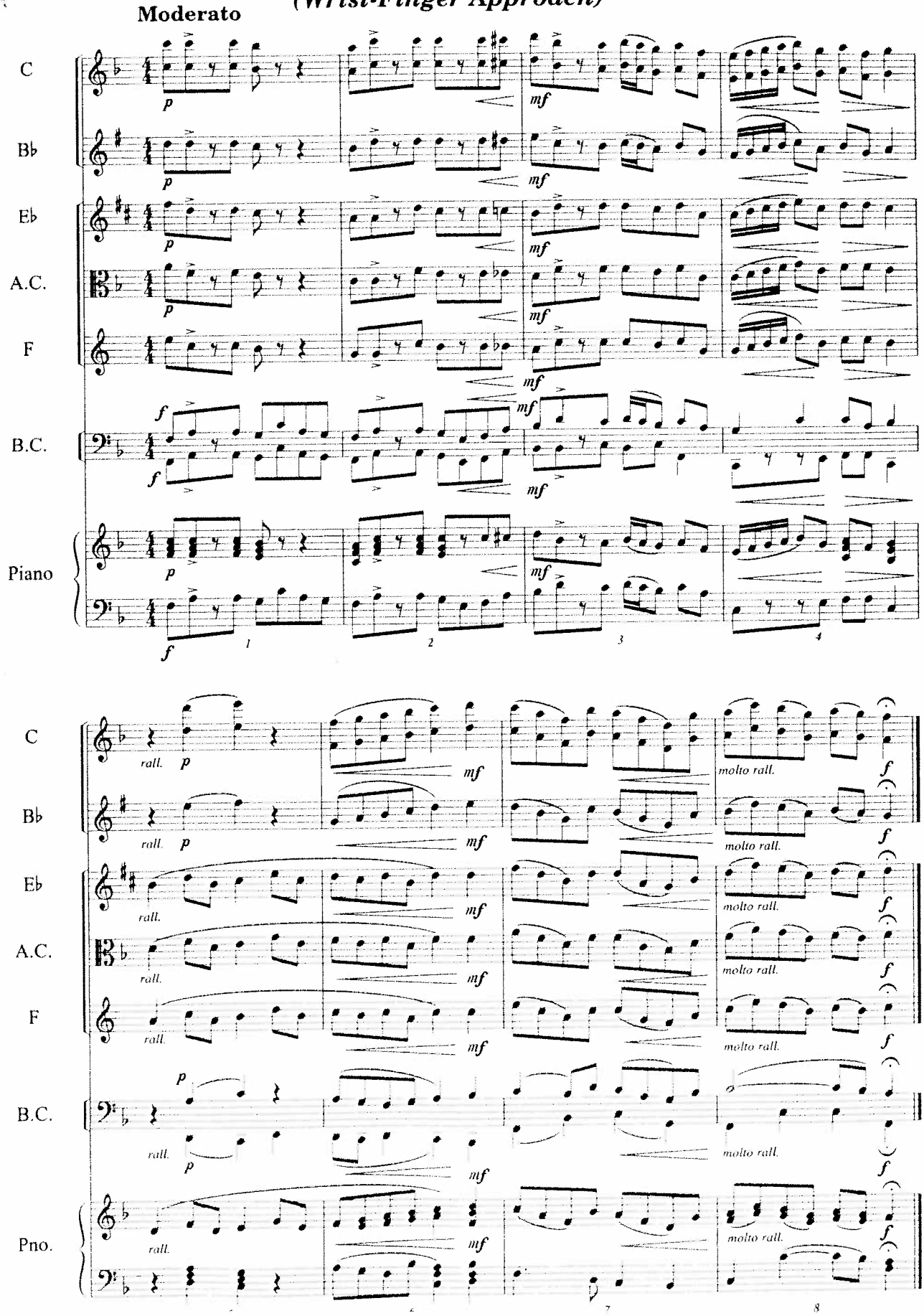
Ex. I - 4

(Partial to Full Approach)



Ex. I - 5

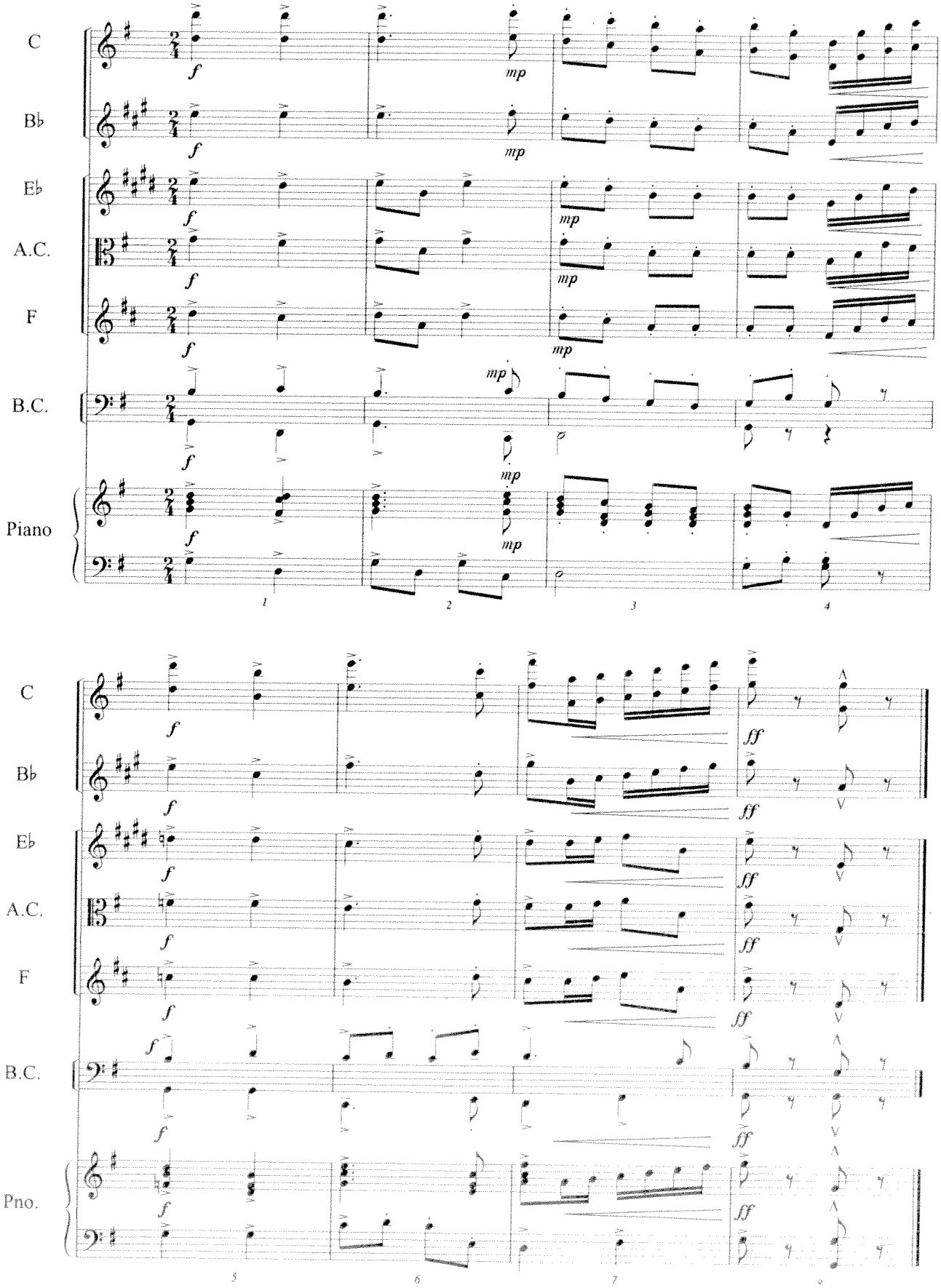
(Wrist-Finger Approach)



Ex. I - 6

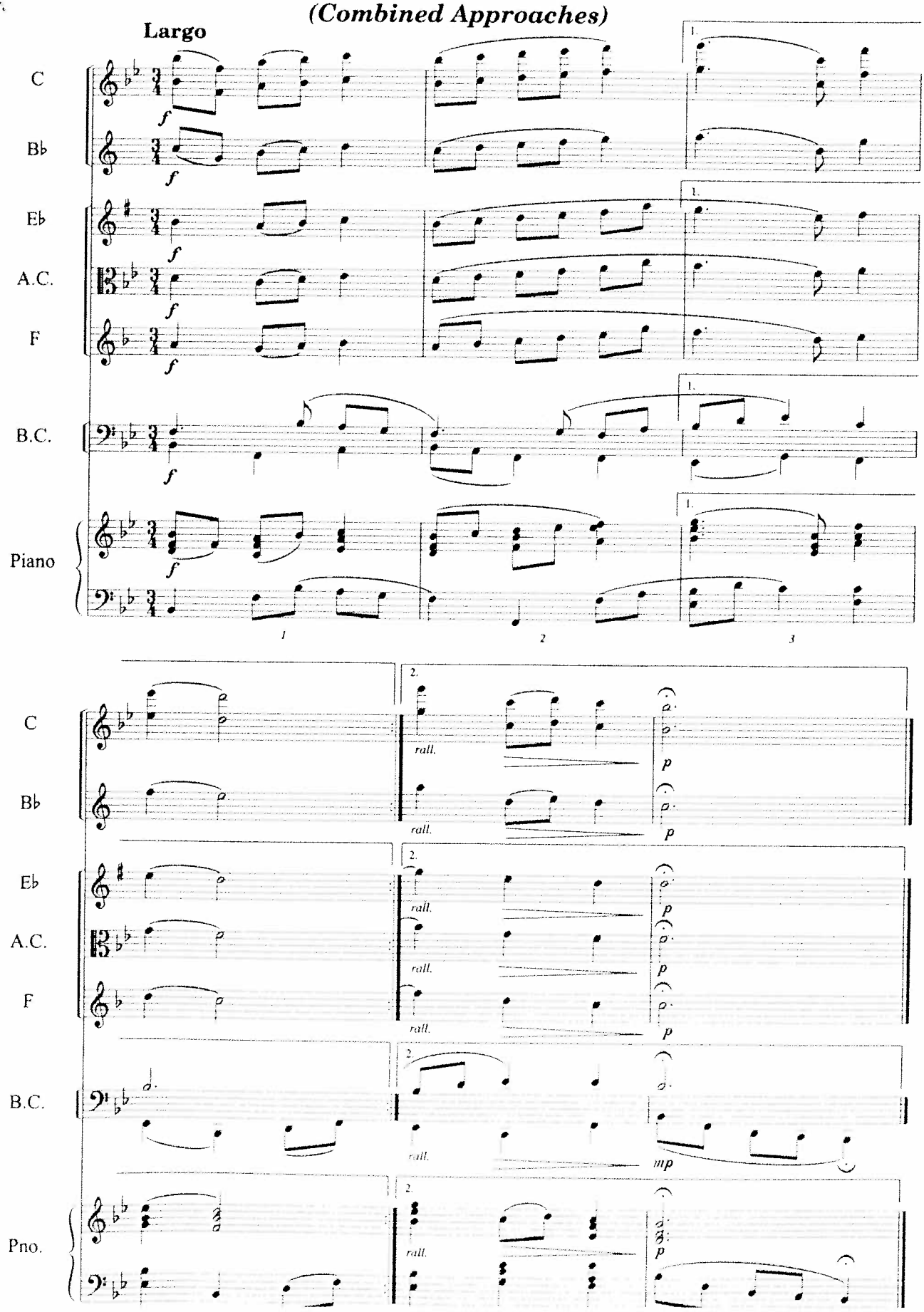
(Finger Approach)

Allegro moderato



Ex. I - 7

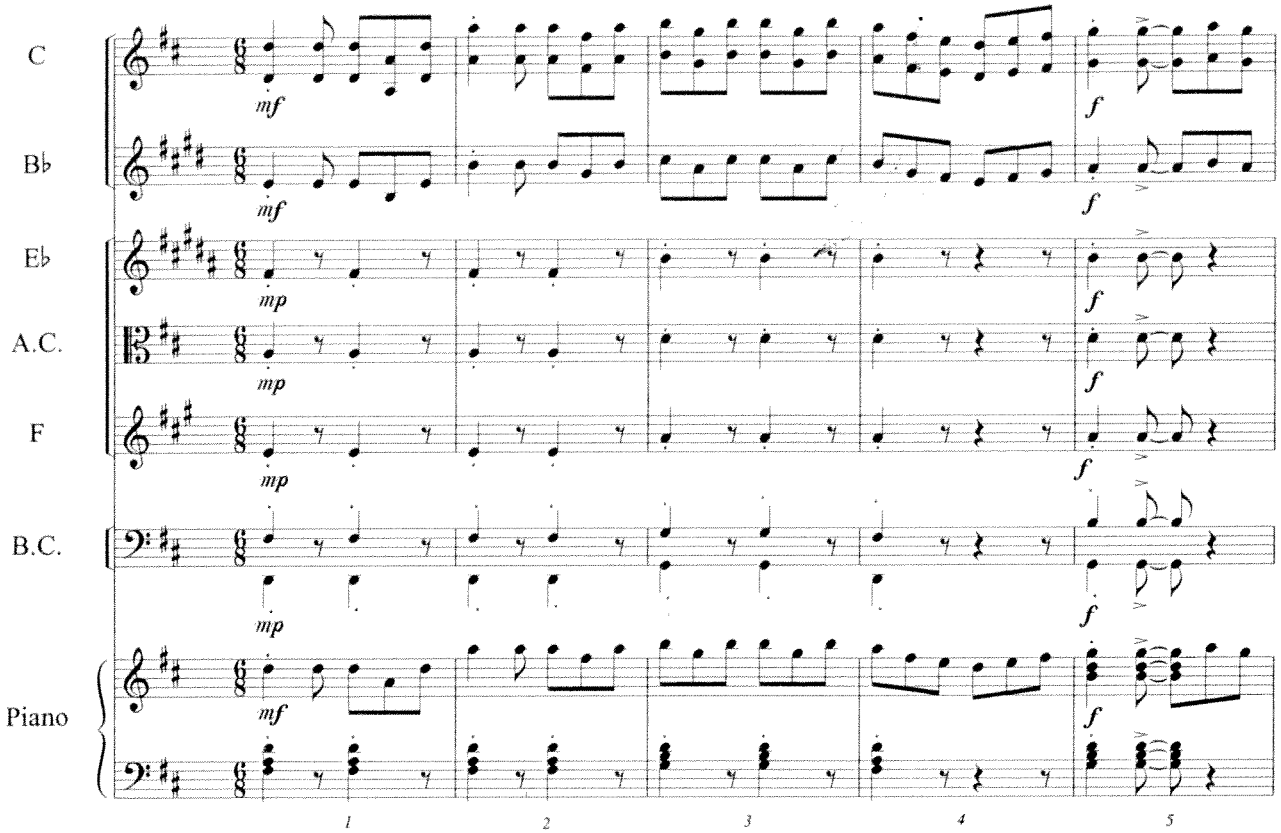
(Combined Approaches)

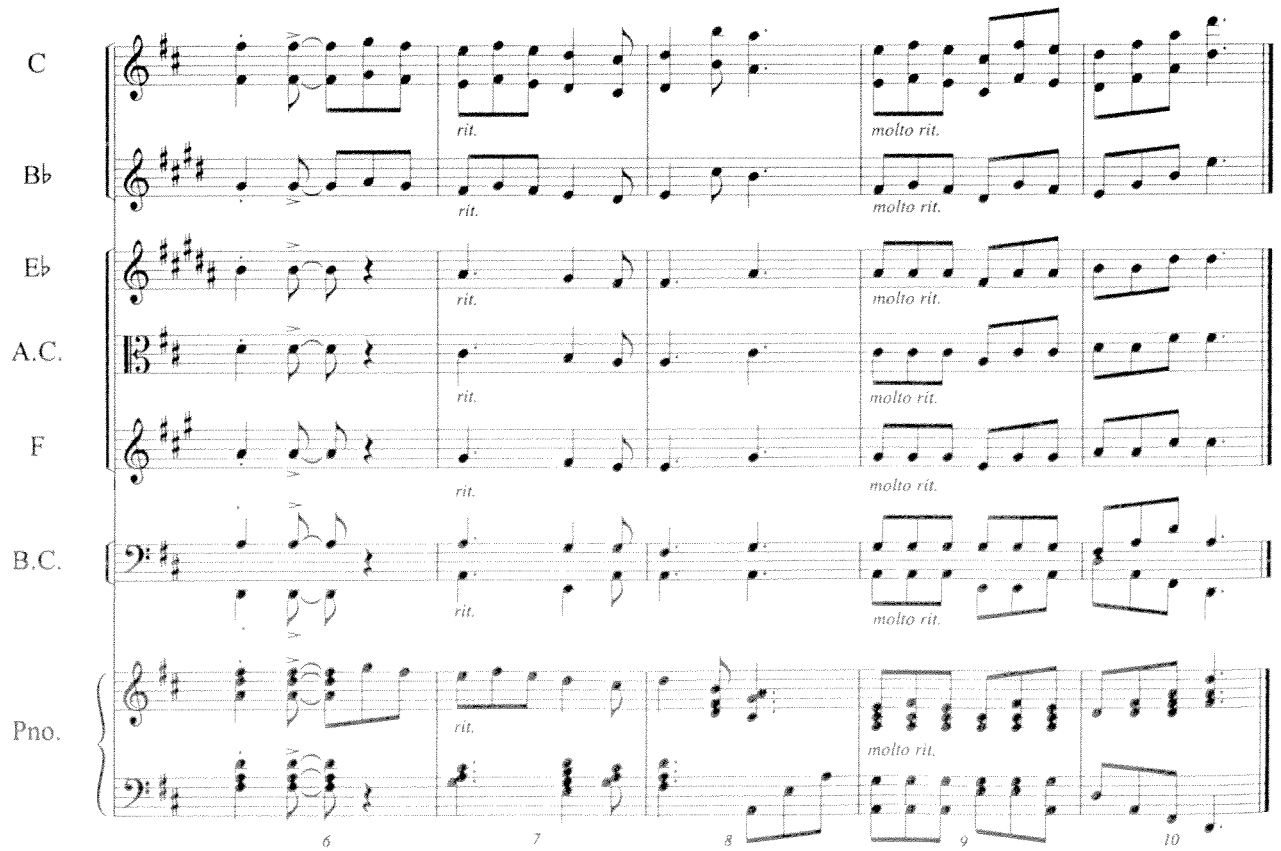


Ex. I - 8

Bah Humbug!

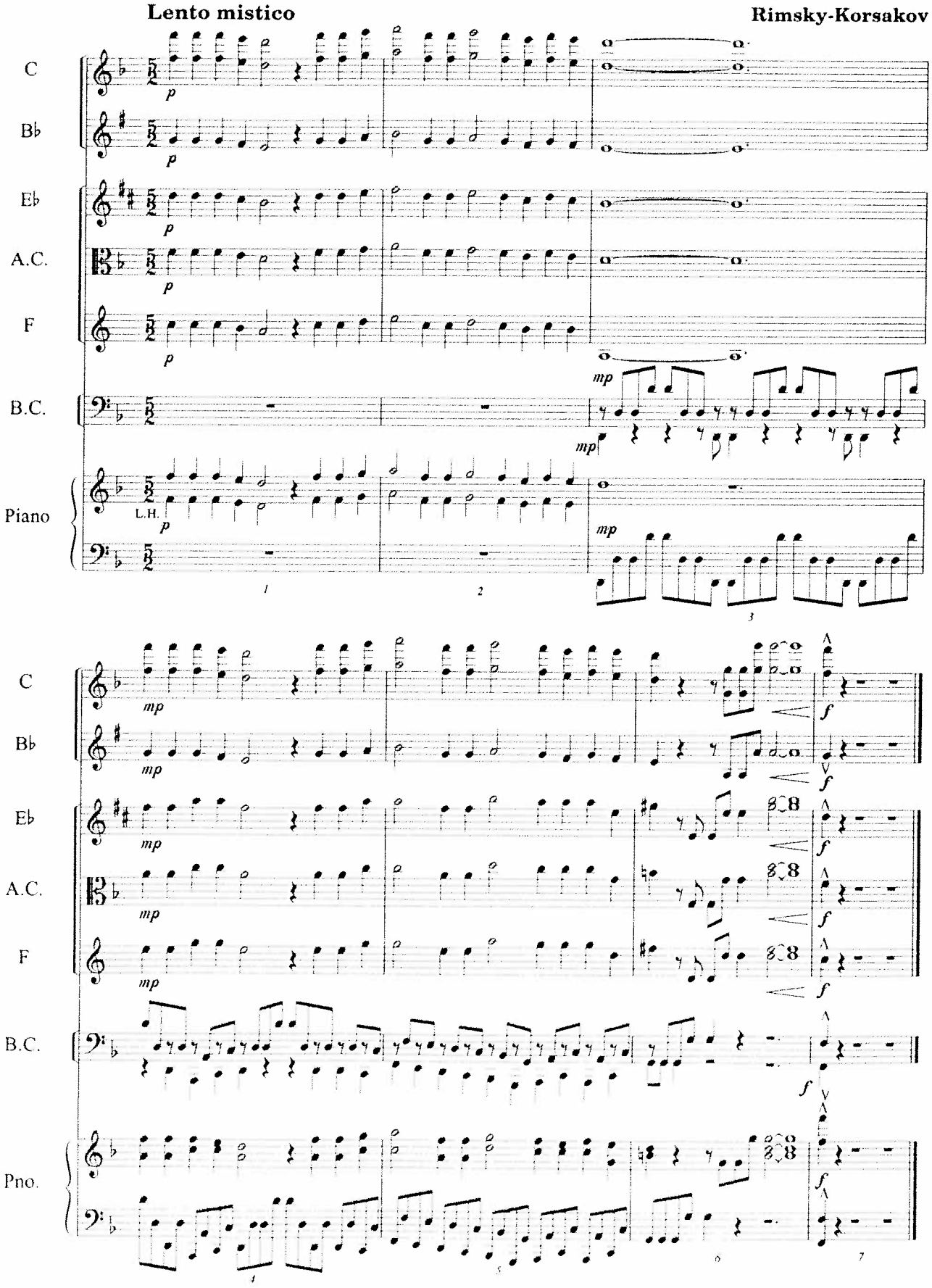
Alla marcia





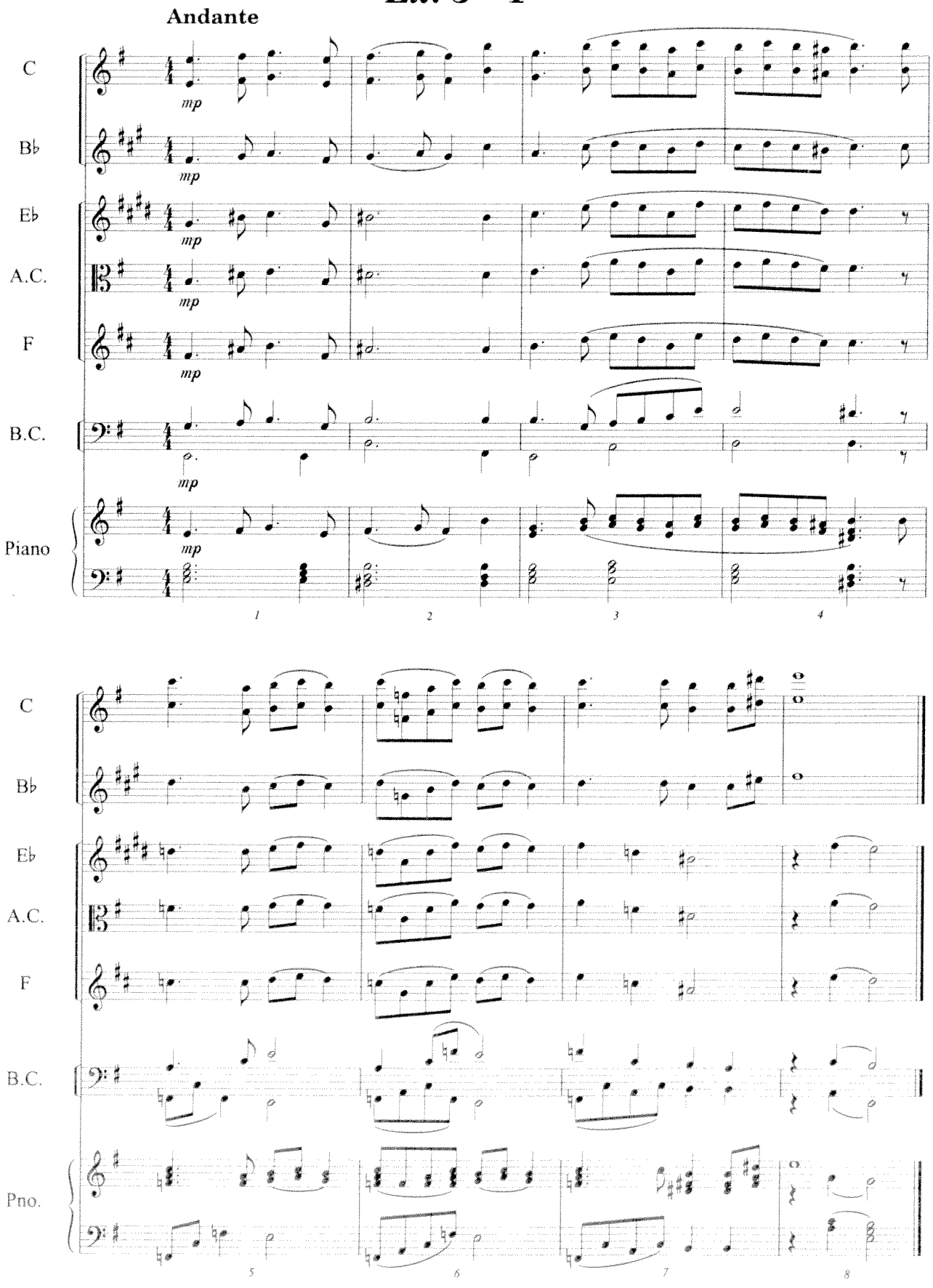
Ex. I - 9

Russian Easter Overture

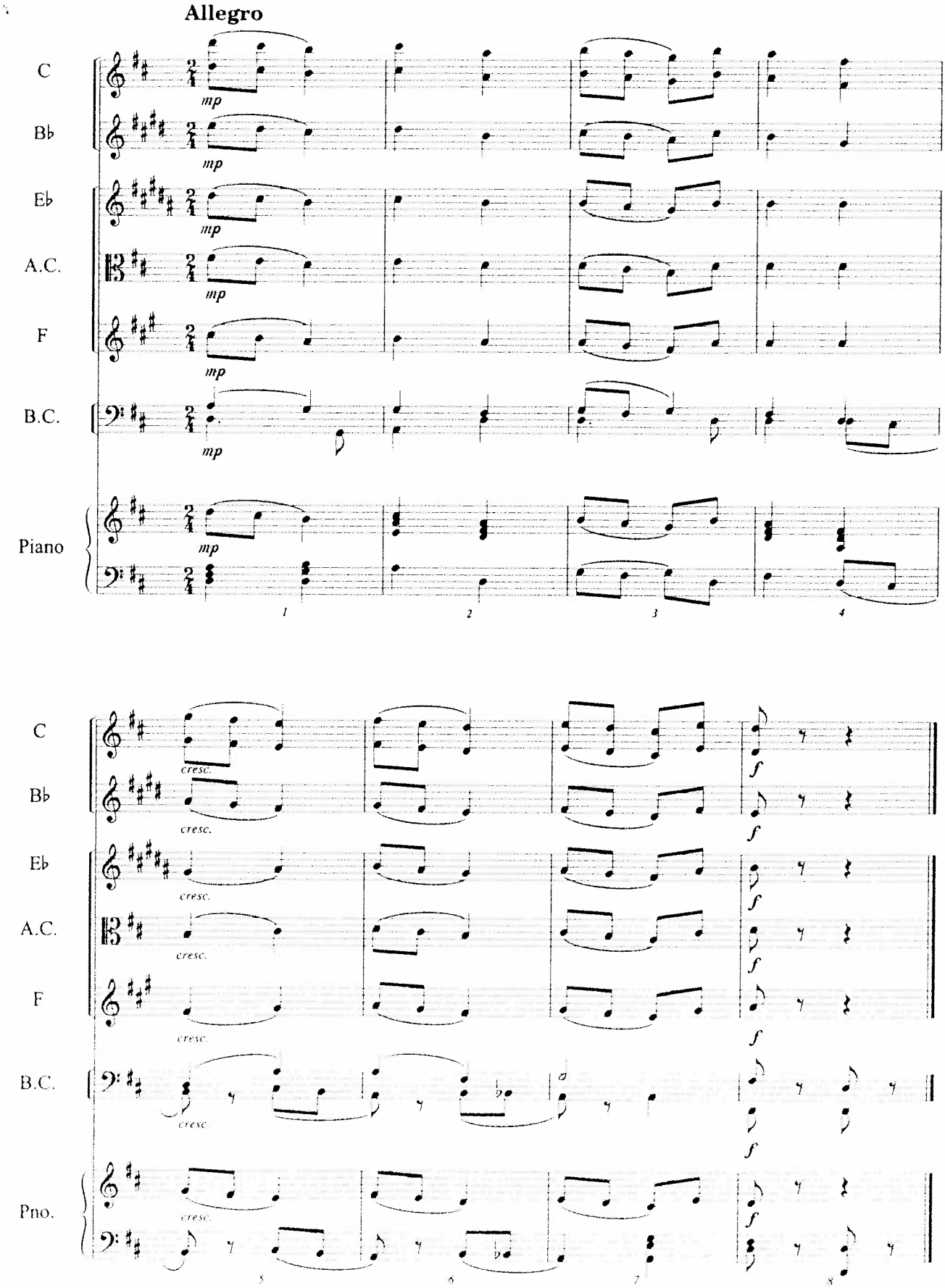


Extension and Retraction on the Intensity (Forward) Plane

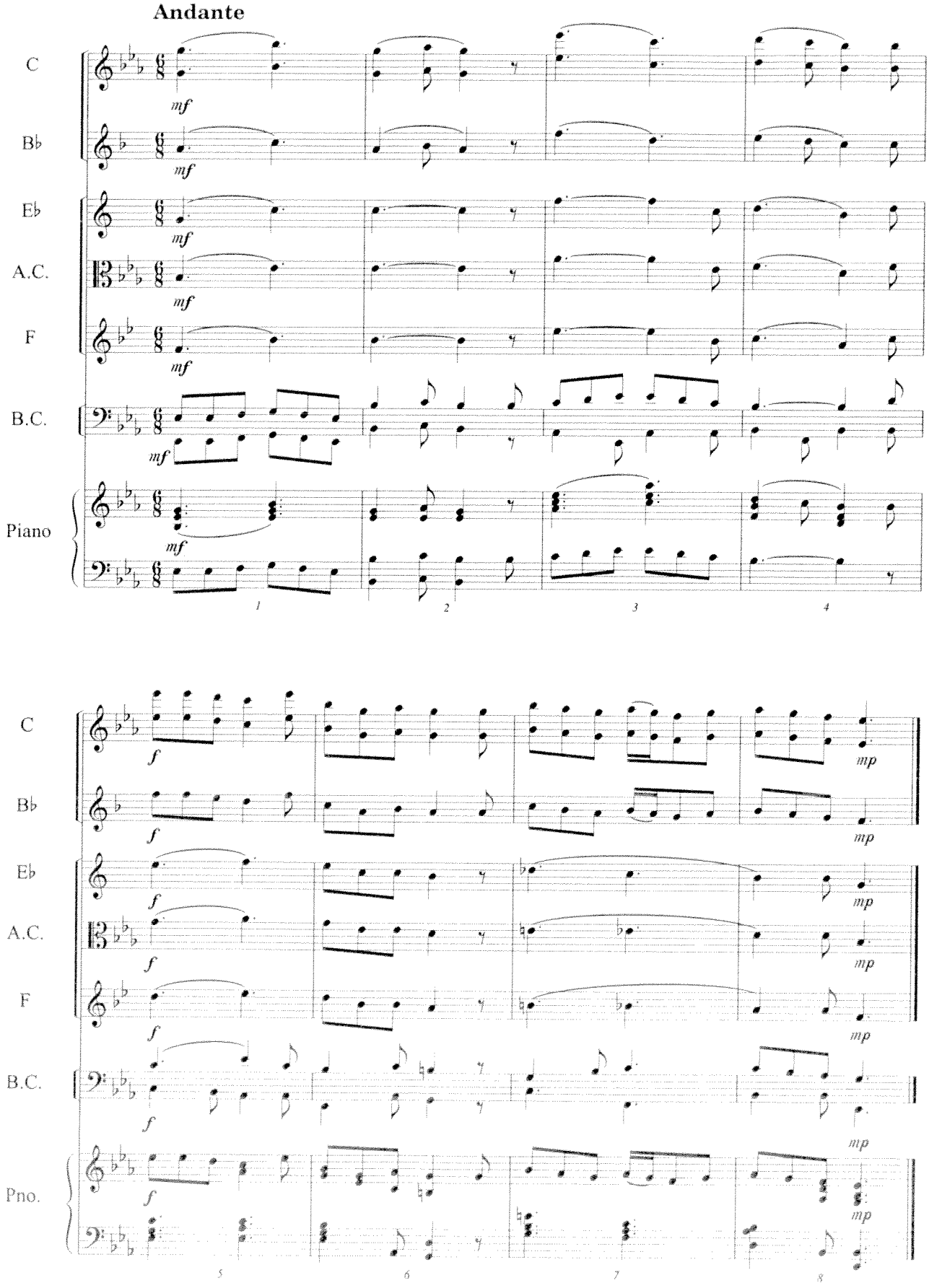
Ex. J - 1



Ex. J - 2



Ex. J - 3



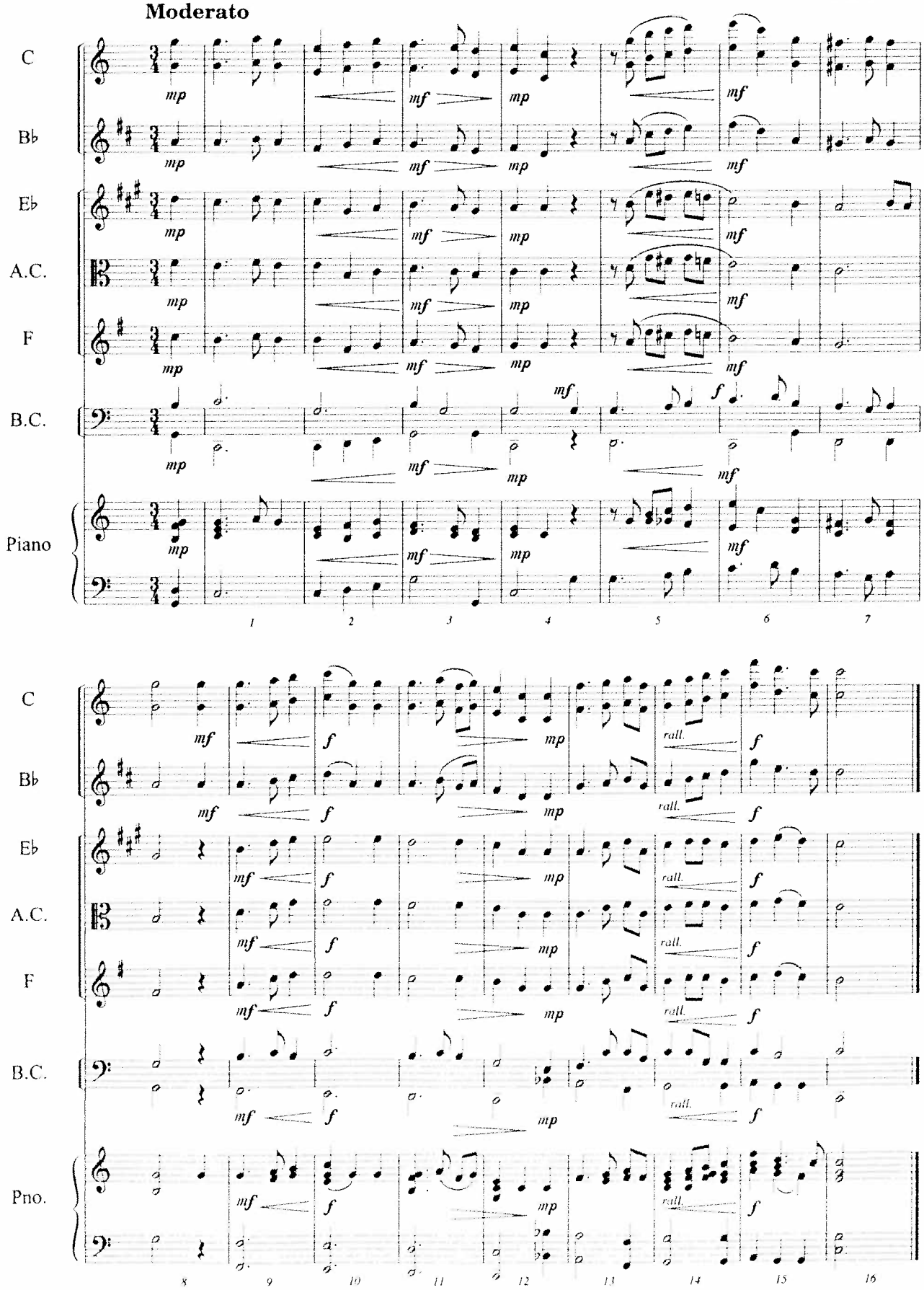
Ex. J - 4

We'll Gather Together

(Intensity Plane)

Traditional

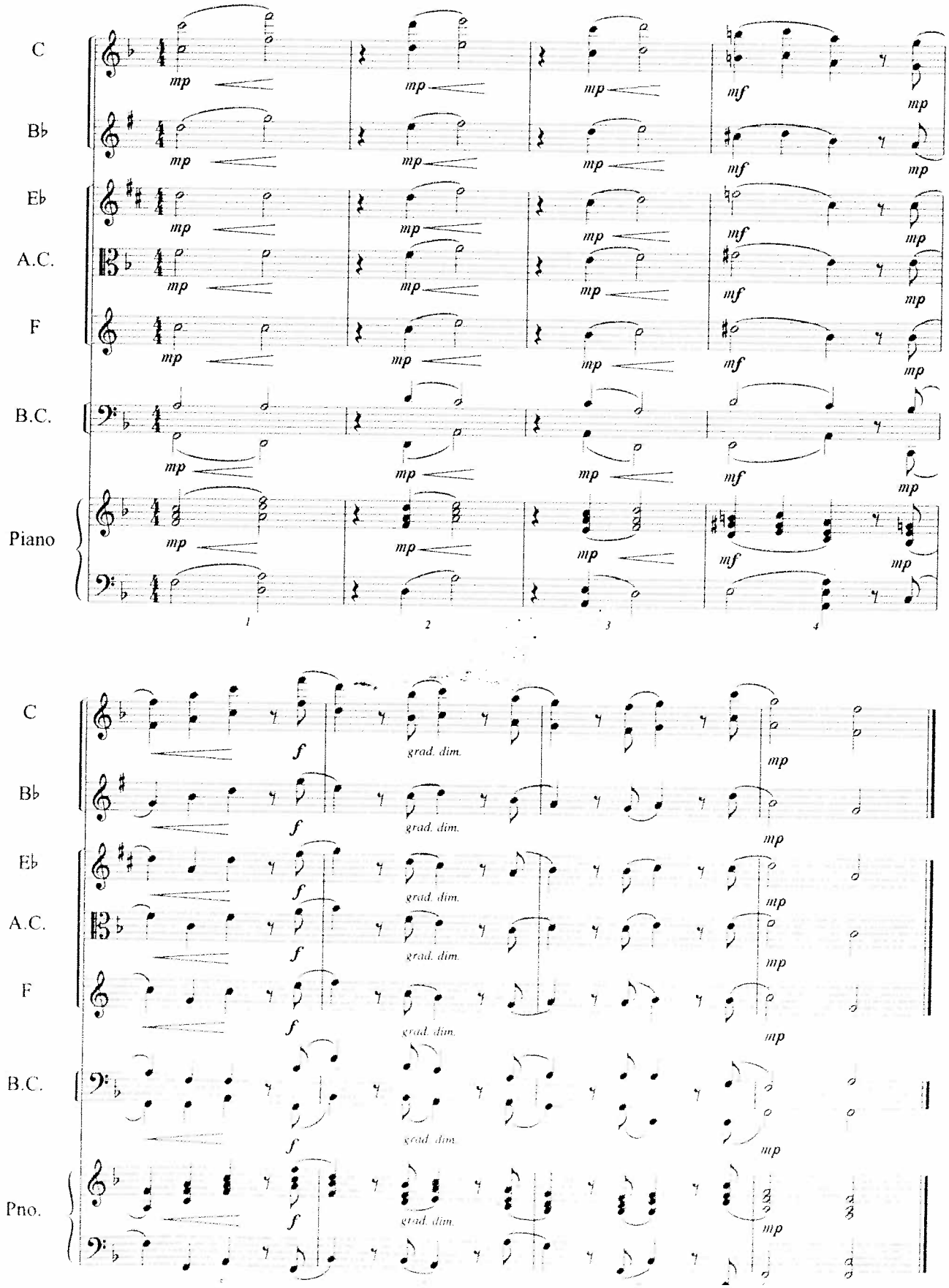
Moderato



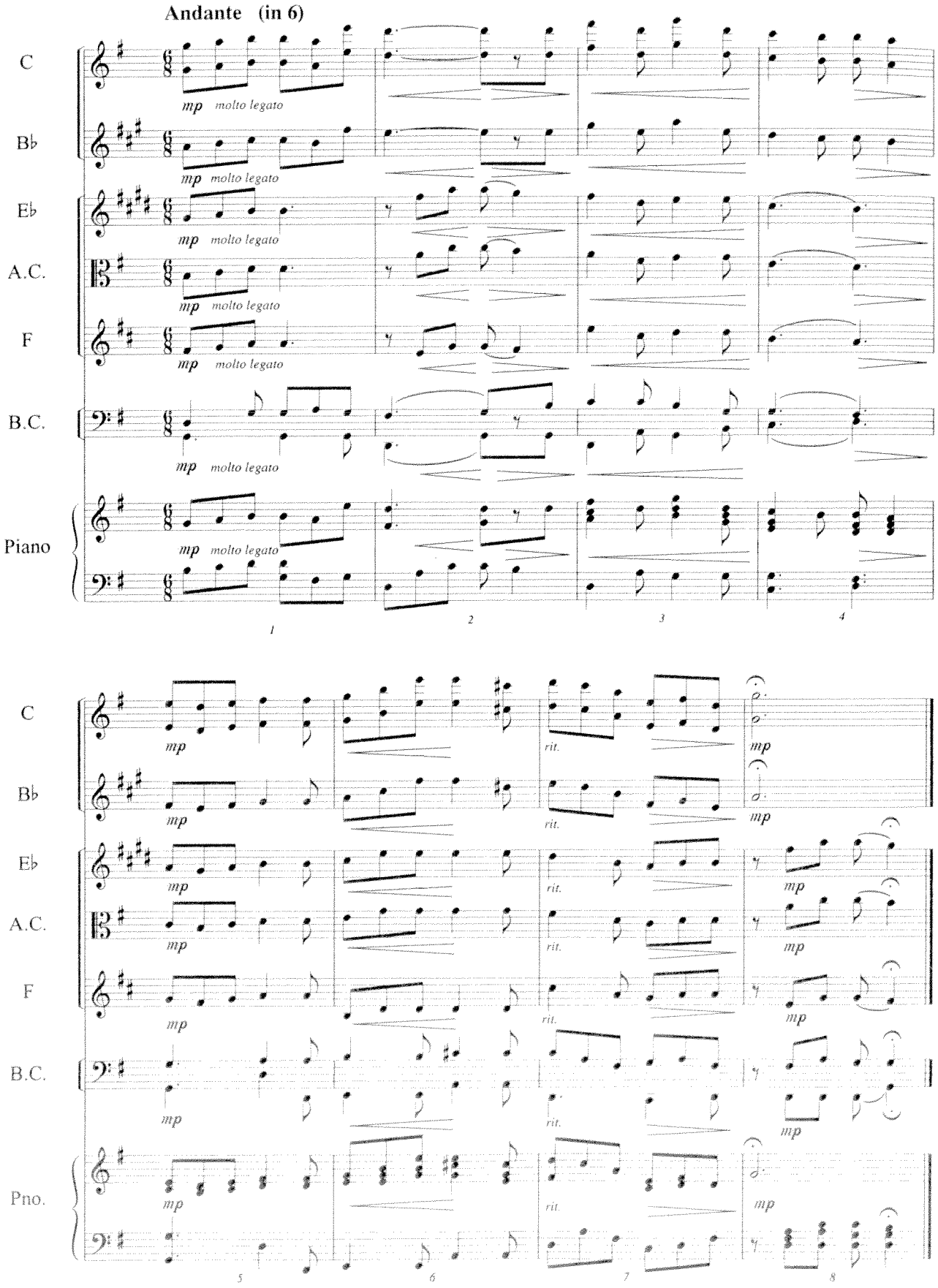
Melding Beats (Phrasal Conducting)

Ex. L - 1

Moderately slow



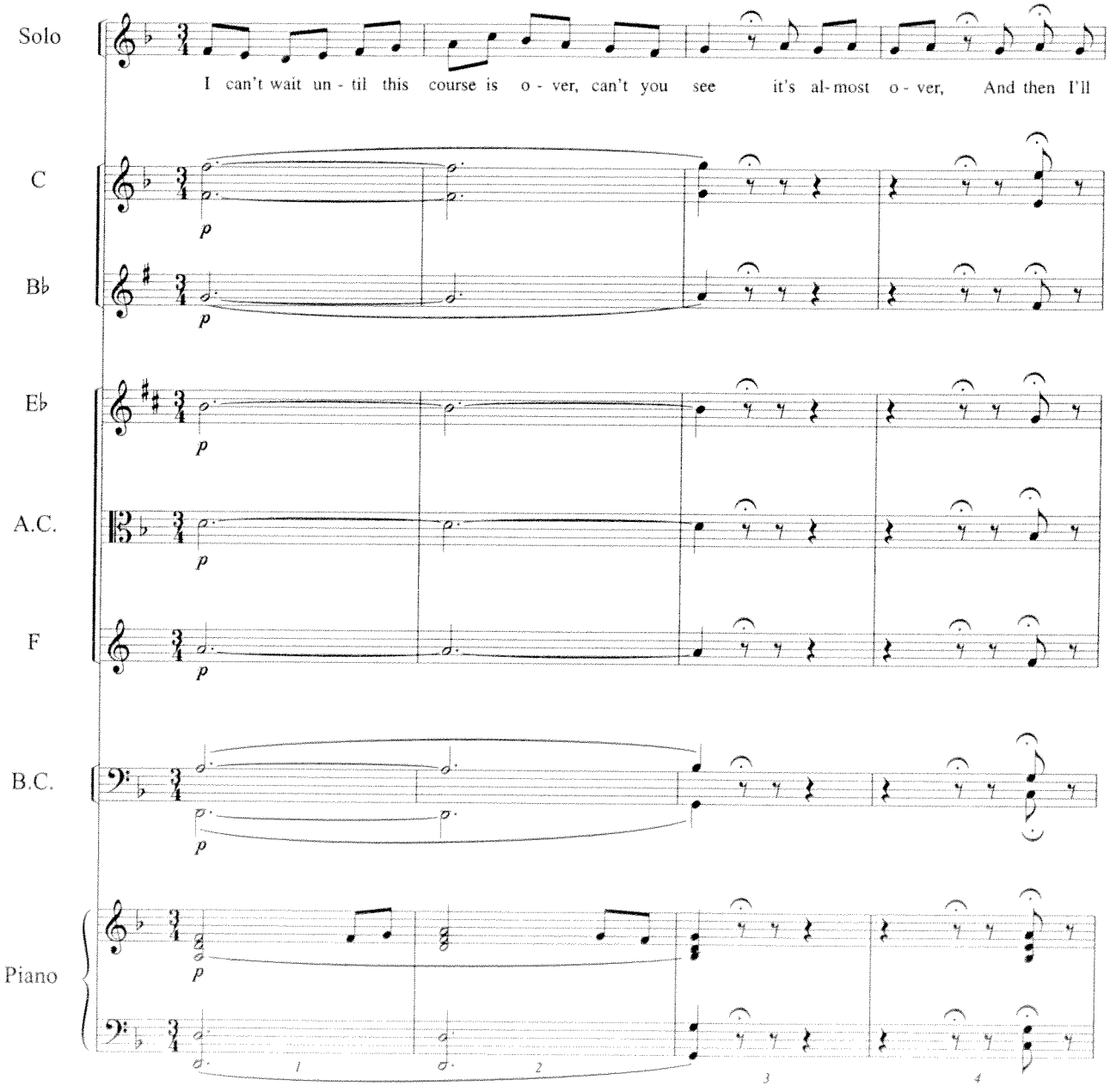
Ex. L - 2


Andante (in 6)
C
B♭
E♭
A.C.
F
B.C.
Piano
mp molto legato
1
2
3
4
rit.
mp
Pno.
5
6
7
8

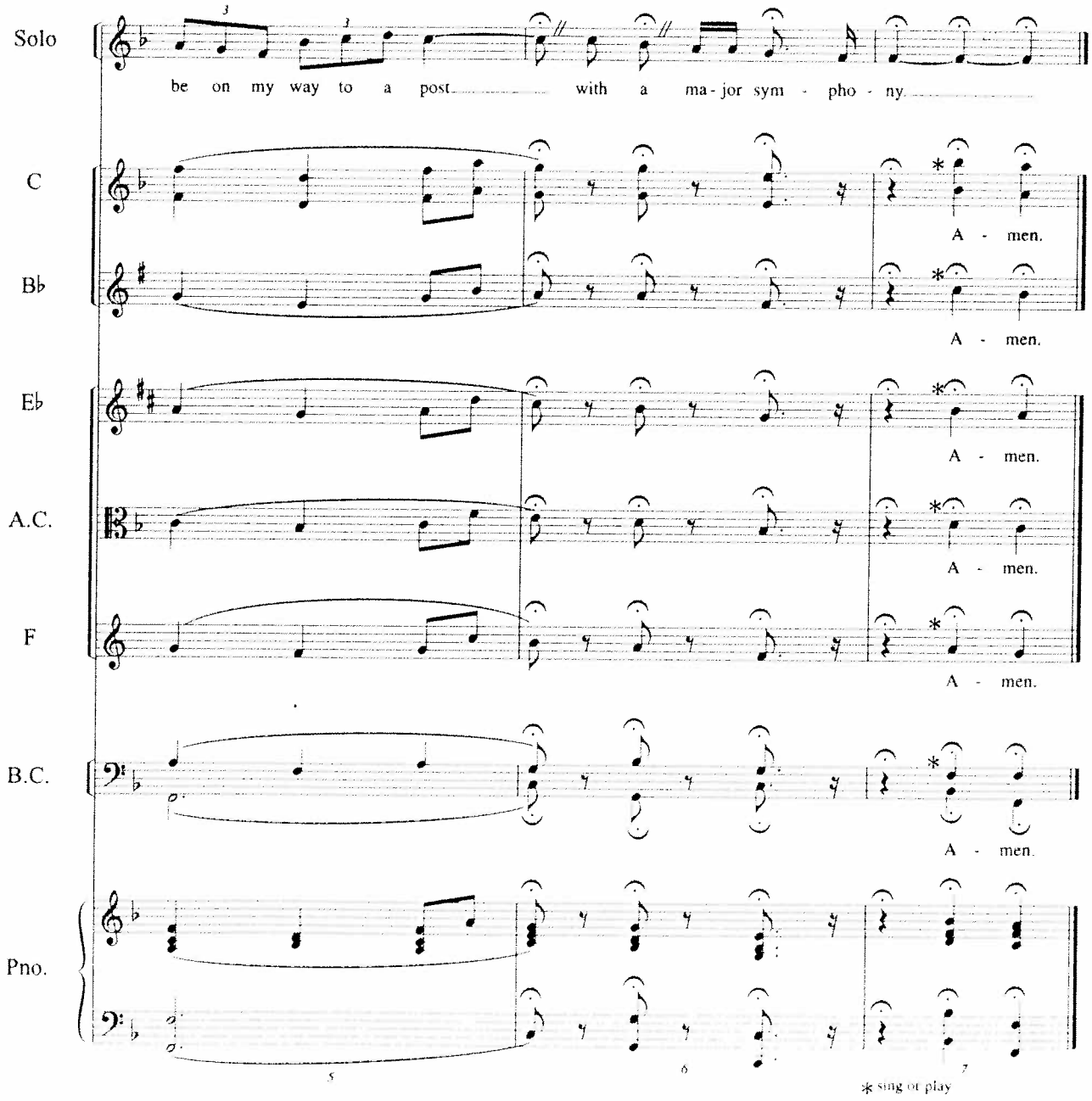
Ex. L - 6

Requiem

Recitative - Joyfully



2


Solo
be on my way to a post with a ma - jor sym - pho - ny.
C
A - men.
B♭
A - men.
E♭
A - men.
A.C.
A - men.
F
A - men.
B.C.
A - men.
Pno.
5
6
7
* sing or play

Chapter XIII

Off the Podium Responsibilities

In addition to the prodigious musical demands on the podium discussed in the preceding chapters there are many responsibilities a conductor faces when off the podium. This list is endless and contains both musical and non-musical issues.

A performing artist/musician must continually practice his/her instrument to remain in optimal physical and musical condition to make music. The same is also true for a conductor. The physical demands of the podium mandate a conductor be in good physical and mental condition. This positive state of existence enables the conductor to effectively communicate, convey, inspire, and display the composer's wishes and intentions to both the musicians and the audience.

SCORE STUDY

Many musical issues are unending and can never be truly achieved to perfection. This does not mean that perfection should not be an aspiration. It should be a primary musical goal. The quest to perform music as flawlessly as possible should be the goal of every conductor and performer.

Score study is one of these issues. Each conductor has a personal approach to studying the musical score, just as each musician has a personal approach to playing an instrument. No two ways are exactly the same even though we imitate and emulate teachers with whom we have studied. There is always a certain amount of one's self that is part of the study process.

Studying the score should be a daily ritual, a routine as disciplined as music making itself. The approach should be methodical and thorough leaving nothing to chance or question. The composer is aware of the architecture of the work since it is his/her creation. The conductor must begin from a different perspective by searching for the unknown, putting the pieces together to form the "whole". This is accomplished by means of solfeggio, both aloud and silent (horizontally and vertically), diagraming a flow chart, harmonic and thematic analysis, writing on the score with color markers, highlighting entrances and points of impact, making personal notes on or off the score, memorizing sections and/or the entire score. Any or all combinations of the above constitute a process that must take place on a consistent basis. Learning the score is the ultimate mental challenge, the academic part of being a conductor. It is in this process that personal musical intellect must prevail. The ability to silently hear the written page inside one's head is the true test of a conductor. Hearing the composition before it is actually played by the ensemble is a skill that requires constant attention and practice. The development of this skill takes a lifetime of study and dedication.

APPROACHING THE SCORE

The orchestral score and the band/wind ensemble score differ in format primarily with the use of strings. The string section is the basic component in the orchestral score. Strings are conventionally written at the bottom of the score in the following order:

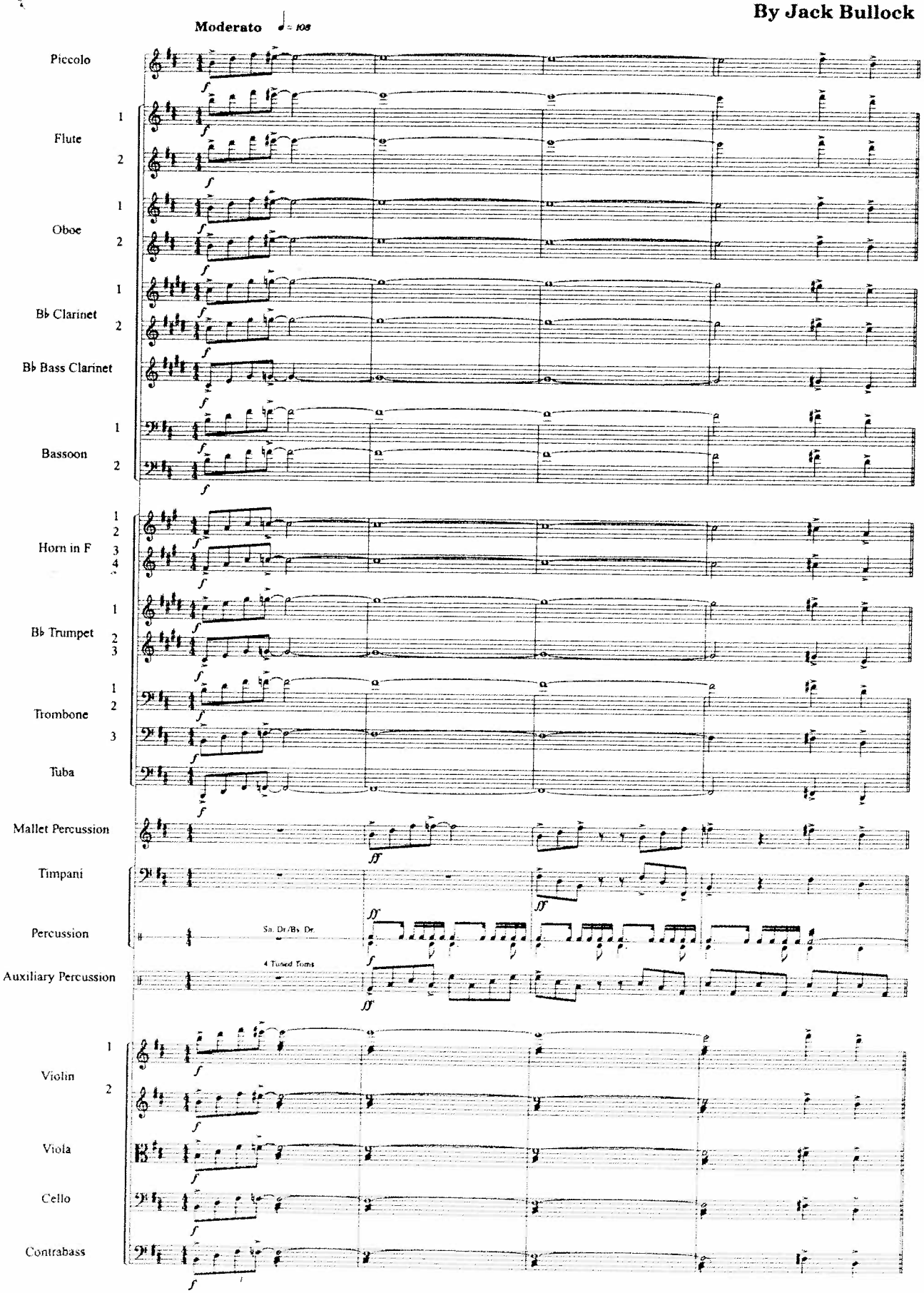
Violin 1, Violin 2, Viola, Cello, Contrabass.

The very top of the score contains the woodwinds in tessitura order beginning with the flutes, oboes, clarinets and bassoons. If secondary instruments are used they are generally notated close to their respective families. This is exemplified by the piccolo being written above or with the flute and the English horn written below the oboes. The bass clarinet and contra-bassoon would be written in their respective sections.

The brasses follow the woodwinds with the four French horns coming first written on two staves. One to three trumpets are next followed by one to three trombones and a tuba when necessary. The percussion section appears next with the timpani written on a separate staff. Auxiliary percussion instruments follow underneath on separate or combined staves. The soloist or chorus staff appears next. The next page is an example of a full orchestral score. Study it and memorize the order of the instruments from top to bottom.

OKEANOS

By Jack Bullock



The band/wind ensemble score format is written for winds and percussion and may vary more than the orchestral score. Most band/wind ensemble scores are similar to the orchestral score with two major exceptions, the string section does not appear and certain wind instruments not included in the orchestral score do appear.

The piccolo and flutes are written at the top of the page followed by oboes, the English horn, the clarinet choir (an optional Eb Soprano clarinet, three Bb clarinet parts, an alto, bass and contrabass clarinet) and the bassoons. The saxophone section is a unique part of the score that rounds out the woodwind section of the full band/wind ensemble score. It consists of two altos, one tenor and one baritone part.

The brass section varies depending on the composer. Some writers score the French horns next, others write the cornet/trumpet section first. Most scores list three cornets and two trumpets first in the brass section. This can vary using three or four cornets/trumpets all playing individual parts. The French horn section consists of 4 parts. There are generally three trombone parts with an occasional added 4th or bass trombone part. Another section not found in the orchestral score appears here in the form of euphoniums (baritone horns). The tuba is the final voice of the low brass section and often supported by the scoring of the string contrabass.

The percussion section is found at the bottom of the band/wind ensemble score with the timpani on a separate staff preceded by either mallet or keyboard instruments. This section of the score can be quite complex at times as various instrument assignments are written on the same line and change quite frequently. Listed on the next page is an example of a full band/wind ensemble score. Study it and memorize the order of the instruments from top to bottom.

OKEANOS

By Jack Bullock

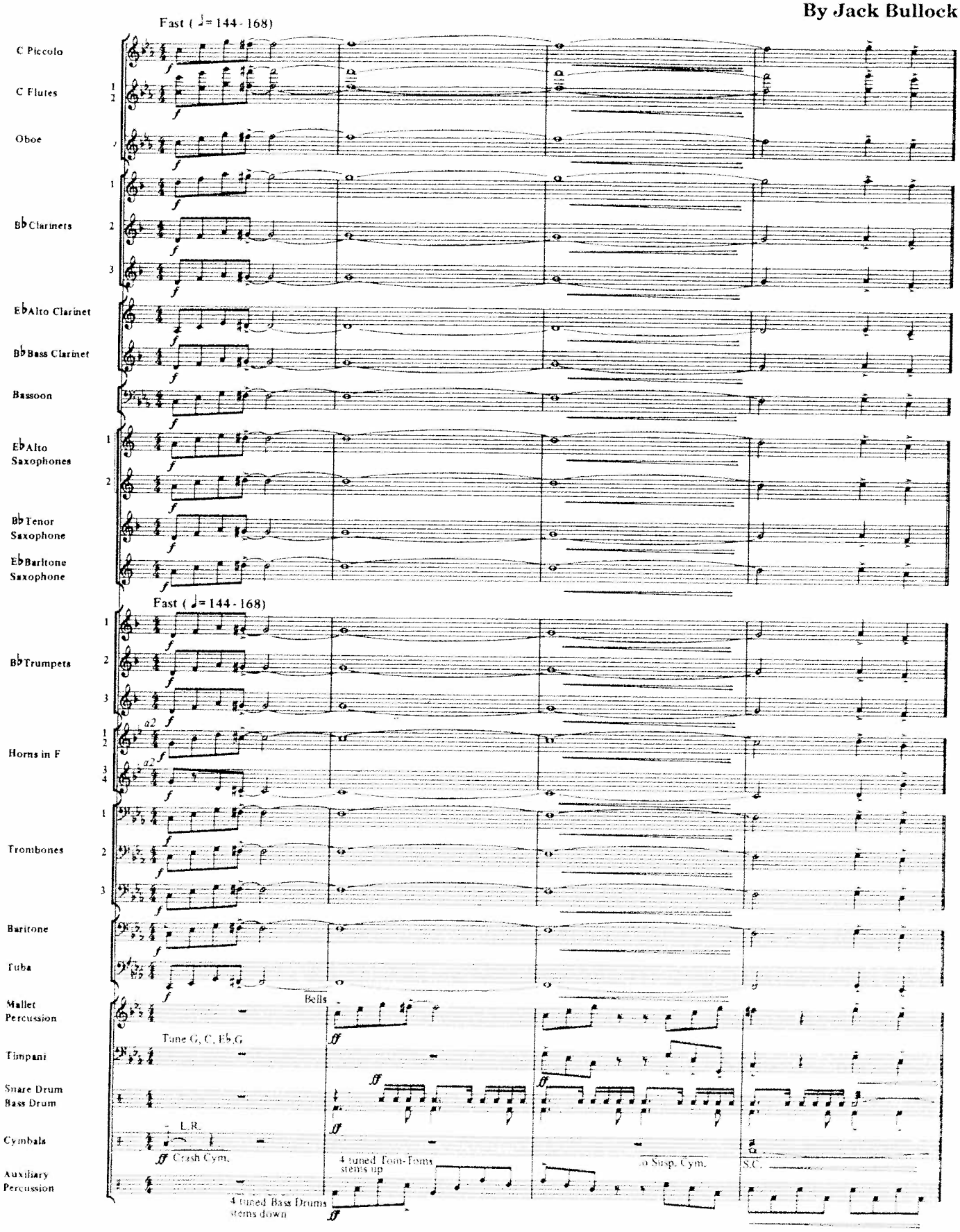
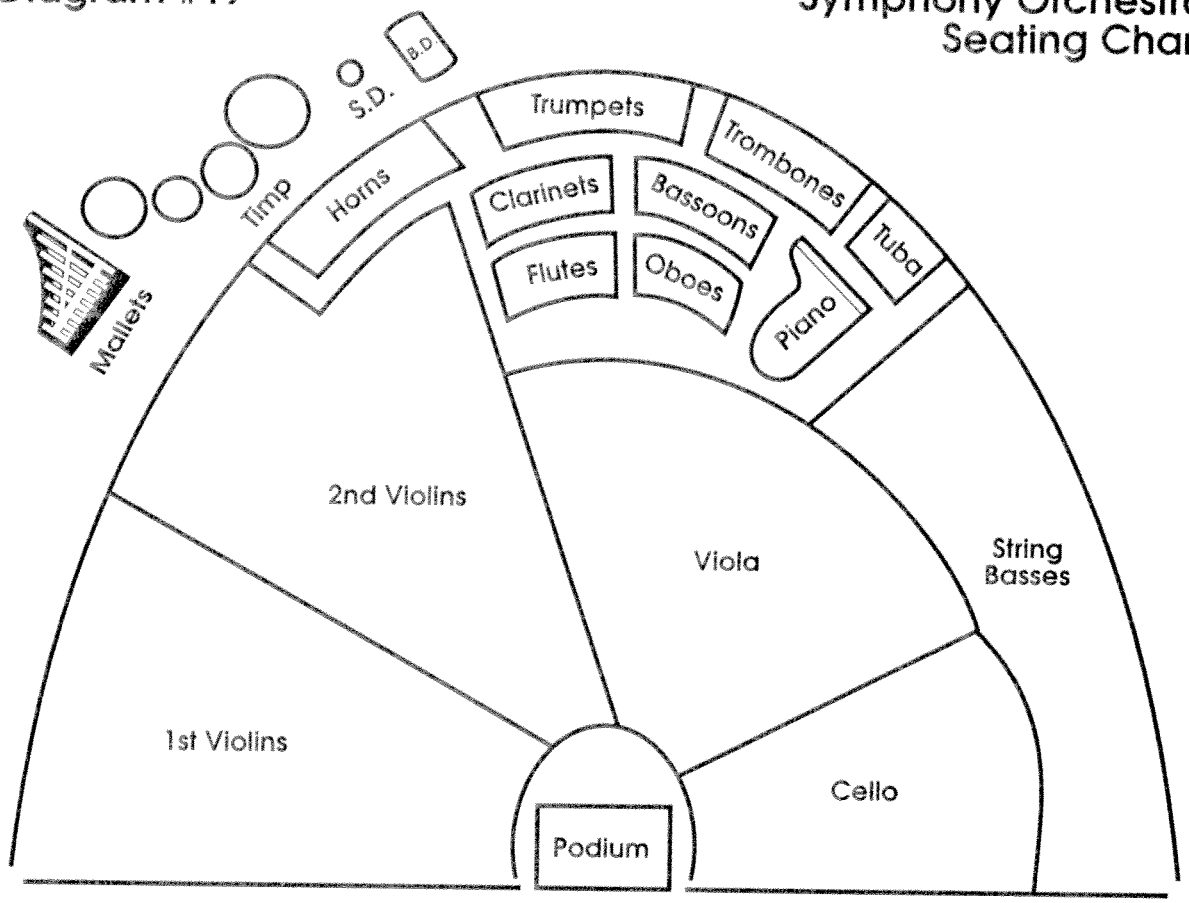


Diagram #19

Symphony Orchestra Seating Chart



The symphonic/concert band and wind ensemble are younger organizations than the orchestra. Although the symphonic/concert band has a rich and complete heritage with a standard instrumentation there is still experimentation with the seating plan. Conductors continue to work with seating arrangements in search of the best possible sound.

Seating concepts are unique and cover an interesting range of theories including:

a) seating clarinets on the conductor's right to seating them on the conductor's left.

b) arranging instruments so they play "into" the ensemble to create a better blend.

c) arranging instruments to point "outward" into the audience thus achieving more projection and direct sound.

d) placing instruments on the "outer sides" of the band so they can be heard. (i.e. double reeds, French Horn bells)

e) seating French Horns in the middle of the ensemble, using baffles strategically placed near the bells to reflect the sound forward.

f) using risers to elevate certain sections for increased projection or resonance, especially on a stage that lacks an acoustical shell.

g) placing the timpani near the bass voices so fundamental pitches become more secure.

h) seating effect instruments (i.e. placement of the harp, celeste, piano, synthesizer, additional percussion).

Diagram #20

Symphonic Band Concert Band Set-Up

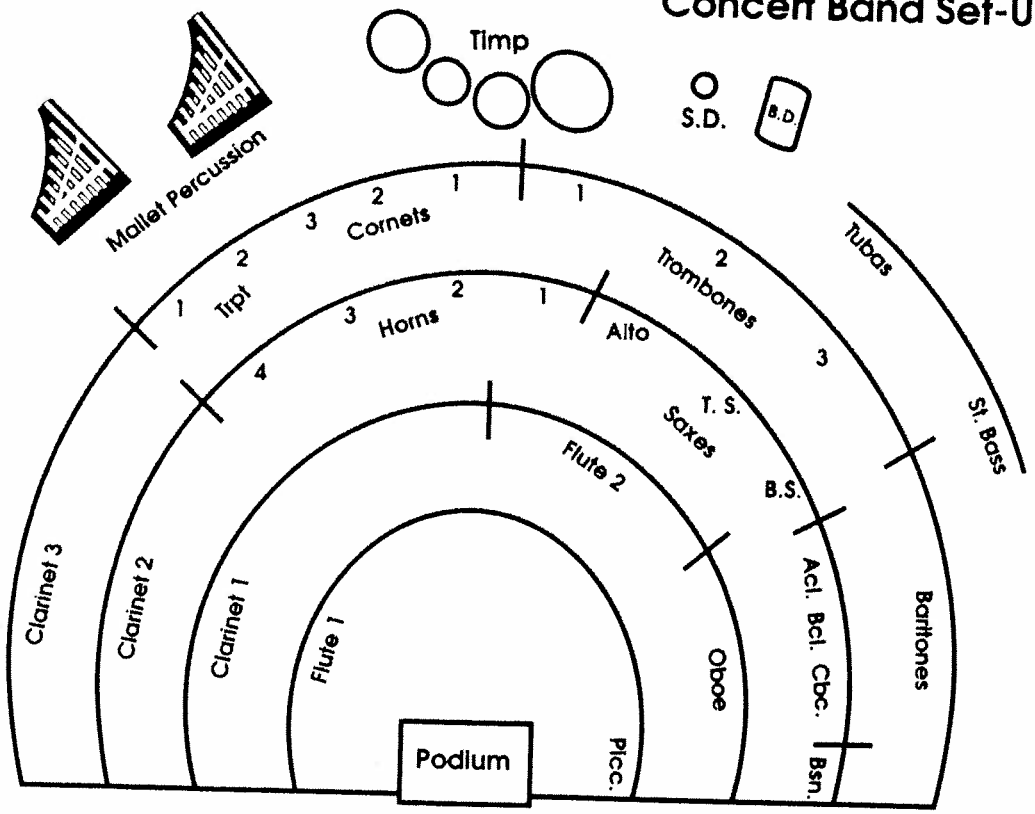
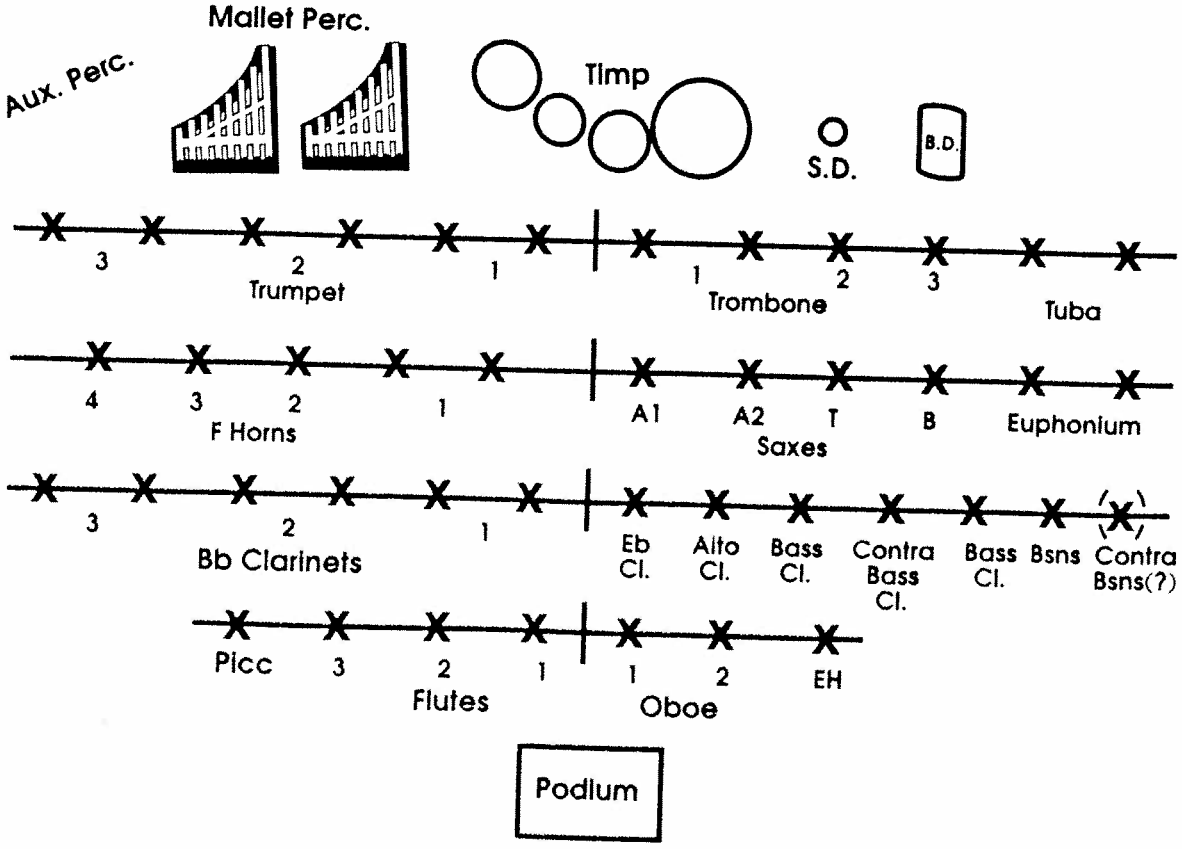


Diagram #21

Wind Ensemble Set - Up



APPENDIX B

Instrumentation

ORDER OF INSTRUMENTS IN THE SCORE

Orchestra	**Band**
Piccolo	Piccolo in C (and/or D♭)
Flutes I, II	Flutes I, II
Flute III (sometimes plus Piccolo)	Oboe, I, II
Oboes I, II	E♭ Clarinet
English horn	Clarinets I
Clarinets I, II	Clarinets II
Alto Clarinet	Clarinets III
Bass Clarinet	E♭ Alto Clarinet
Bassoons I, II	B♭ Bass Clarinet
Contrabassoon	E♭ Alto Saxophones I, II
French horns I, II	B♭ Tenor Saxophone
French horns III, IV	E♭ Baritone Saxophone
Trumpets I, II, III	Bassoons I, II
(Cornets)	Cornets I
Trombones I, II	Cornets II, III
Trombone III and Tuba	Trumpets I, II
Timpani	French horns I, III
Percussion	French horns II, IV
Harp	Trombones I, II
Violins I	Trombones III
Violins II	B♭ Baritone horns (treble clef)
Violas	Euphoniums (bass clef)
Cellos	Basses (Tubas)
Basses	String Basses
To balance such an orchestra the strings would number, from violins to basses, respectively, approximately 20, 18, 12, 10, 8.	Timpani
Percussion	

LANGUAGE CHART: GENERAL TERMS

English	German	French	Italian
Major	Dur	Majeur	Maggiore
Minor	Moll	Mineur	Minore
B-sharp	Bis, His (Kreuz)	si dièse	si diesis
B-natural (ti)	H	si	si
B-flat	B (Be)	si bémol	si bémolle
A-sharp	Ais	la dièse	la diesis
A-natural	A	la	la
A-flat	As	la bémol	la bémolle
G-sharp	Gis	sol dièse	sol diesis
G-natural	G	sol	sol
G-flat	Ges	sol bémol	sol bémolle
F-sharp	Fis	fa dièse	fa diesis
F-natural	F	fa	fa
F-flat	Fes	fa bémol	fa bémolle
E-sharp	Eis	mi dièse	mi diesis
E-natural	E	mi	mi
E-flat	Es	mi bémol	mi bémolle
D-sharp	Dis	re dièse	re diesis
D-natural	D	re	re
D-flat	Des	re bémol	re bémolle
C-sharp	Cis	ut dièse	do diesis
C-natural	C	ut	do
C-flat	Ces	ut bémol	do bémolle

NOTATION TERMINOLOGY

United States	British
double whole note (eight counts)	breve
whole note	semibreve
half note	minim
quarter note	crotchet
eighth note	quaver
sixteenth note	semiquaver
thirty-second note	demisemiquaver
sixty-fourth note	hemidemisemiquaver

LANGUAGE CHART: ORCHESTRAL INSTRUMENTS

Abbreviation	English	German
Fl.	Flute(s)	Flöte, Flöten
Ob., Hb.	Oboe(s)	(H) oboe, (H) oboen
E. H.	English horn	Englisch Horn
Cl., Kl.	Clarinet(s)	Klarinette(n)
B. Cl., Bkl.	Bass clarinet	Bassklarinette(n)
Bn., Fg.	Bassoon(s)	Fagott(e)
C. Bssn., Con. Bn., C. Fag., C. Bon	Contrabassoon	Kontrafagott(e)
Hn., Cor.	French horn(s)	Horn, Hörner
Tr., Tbe. (pl.)	Trumpet(s)	Trompete(n)
Crnt., Kor.	Cornet(s)	Kornett(e)
Trb., Tbn., Tbni. (pl.) Pos.	Trombone(s)	Posaune(n)
Tuba, Btb.	Bass Tuba	Basstuba
Timp., Pk.	Timpani (pl.)	Pauke(n)
*Sn. Dr., Tr., C. C.	Snare (side) Drum	Trommel
B. Dr., Gr. Tr., C., Gr. Cassa	Bass Drum	Grosse Trommel
Cymb., Bck., Ptti.	Cymbals (pl.)	Becken (pl.)
Trgl.	Triangle	Triangel
Tmbn., Tamb.	Tambourine	Tamburin, Schellen Trommel
Ch., Glk., Cloch., Camp.	Chimes	Glocken
Harp, Hpe., Arp.	Harp(s)	Harfe(n)
V., Vn.	Violin(s)	Violine(n)
Vla., Va., Br.	Viola(s)	Bratsche(n)
Vlc., Vc.	Cello(s)	Violoncello(-e)
Cb., Kb.	Double bass(es)	Kontrabass(-bässe)
	The following instruments are occasionally used in the orchestra:	
Sax.	Saxophone(s)	Saxophon(e)
Bar., Eph.	Baritone horn(s) Euphonium(s)	Euphonion Baryton
Xyl.	Xylophone	Strohfiedel (Holz und Strohinstrument)
Cas., Kas.	Castanettes	Kastagnetten
Glck., Glsp.	Orchestra bells	Glockenspiel

Note: Cel., Celesta; Caisse sourde, tom-tom

*The term *tambura* is a general term meaning *drum;* tabor, small drum. For complete and detailed percussion information, the reader is referred to *Modern School for Snare Drum,* by Morris Goldenberg (New York: Chappell & Co., 1955).

LANGUAGE CHART: ORCHESTRAL INSTRUMENTS (continued)

Abbreviation	French	Italian
Fl.	Flûte(s)	Flauto(-i)
Ob., Hb.	Hautbois	Oboe, Oboi
E. H.	Cor anglais	Corno Inglese
Cl., Kl.	Clarinette(s)	Clarinetto(-i)
B. Cl., Bkl.	Clarinette-basse	Clarione, Clarinetto basso
Bn., Fg.	Basson(s)	Fagotto(-i)
C. Bssn., Con. Bn., C. Fag., C. Bon.	Contre-basson(s)	Contrafagotto(-i)
Hn., Cor.	Cor(s)	Corno(-i)
Tr., Tbe. (pl).	Trompette(s)	Tromba, Trombe
Crnt., Kor.	Cornet(s)	Cornetto(-i)
Trb., Tbn., Tbni. (pl.)	Trombone(s)	Trombone(-i)
Tuba, Btb.	Tuba basse	Tuba di basso
Timp., Pk.	Timbale(s)	Timpano(-i)
*Sn. Dr., Tr., C. C.,	Caisse claire	Piccola Cassa Tamburo
C., Gr. Cassa	Grosse caisse	Gran cassa Tamburone
Cymb., Bck., Ptti.	Cymbales (pl.)	Piatti (pl.) (Cinelli)
Trgl.	Triangle	Triangolo
Tmbn., Tamb.	Tambour de Basque	Tamburin
Ch., Glk., Cloch., Camp.	Cloches	Campane
Harp, Hpe., Arp.	Harpe(s)	Arpa, Arpe
V., Vn.	Violon(s)	Violino(-i)
Vla., Va., Br.	Alto(s)	Viola, Viole
Vlc., Vc.	Violoncelle(s)	Violoncello(-i)
Cb., Kb.	Contrebasse(s)	Contrabasso(i)
	The following instruments are occasionally used in the orchestra:	
Sax.	Saxophone(s)	Sassofono(-i)
Bar., Eph.	Baryton	Bombarda
Xyl.	Claquebois	Gigelira (Silofono)
Cas., Kas.	Castagnettes	Castagnette, Nacchere
Glck., Glsp.	Jeu de timbre(s) Jeu di clochette	Campanelli Strumento d'acciaio Carillon

*See also *Dictionary of Percussion Terms*, by Morris Lang and Harry Spivack (New York: Lang Percussion Company, 1977).

“Create Your Own” Conducting Exercise Template

- Meter
(divisions)

- Arms in Use (L/R/B)

- Shape (arc/ang)

- Basic Size (wr/fore/whl)

- Dynamic Changes

EXAMPLES

4	4	3	2	5(2+3)
R		L		B
arc	ang	arc		
fore		whl		wr

6	7(2+2+3)	2	5	6
B		R		
arc		ang		arc
fore		wr	whl	

Cueing and “Gesture of Syncopation” Exercises
(In these sorts of exercises, it’s easiest to keep time beating parameters stable)

Meter=4/Shape=ang/Size=fore

Beats	0	0	0	0	/	0	0	0	0
Gos			+				+		

OR

Beats	0	0	0	/	0	0	0	/	0	0	0
Cues			+			+					