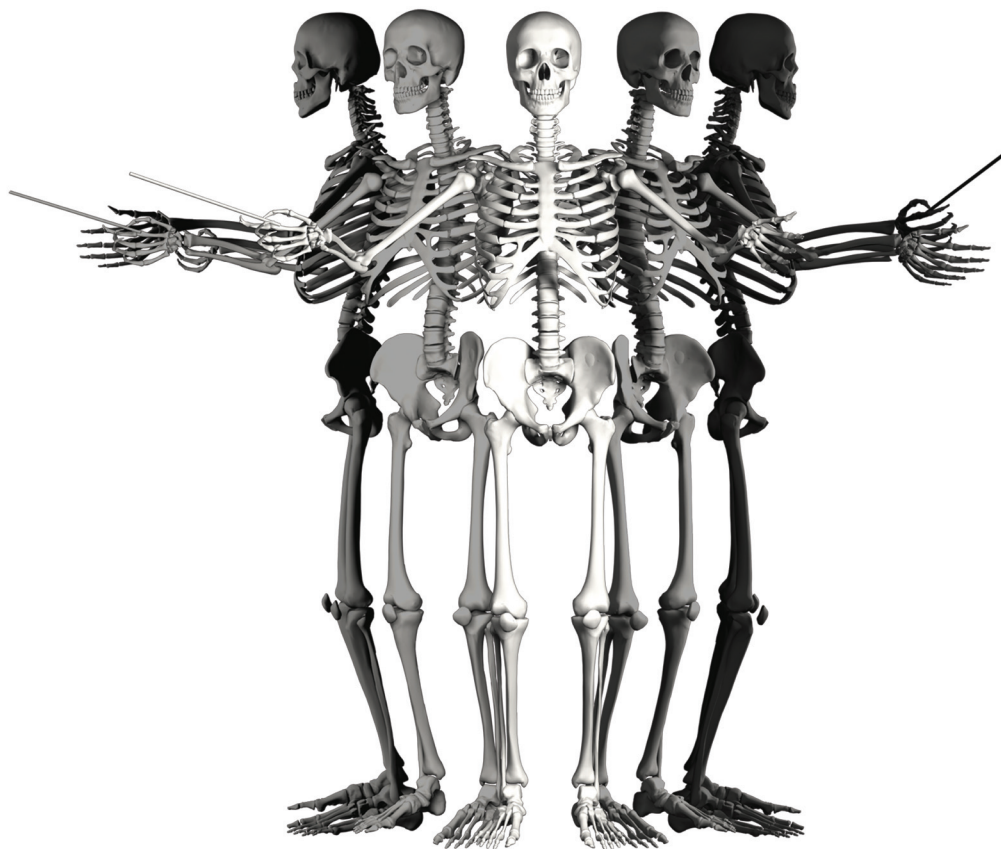


# Workshop on the Anatomy of Conducting



## Conducting as Rehearsal Technique

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## **Workshop content drawn from the following resources:**

*Body Mapping Principles and Basic Conducting Technique* (DVD), by James Jordan and Heather Buchanan (Chicago: GIA, 2004).

*Centering: The Art of Being for Musicians, Actors, Dancers and Teachers*, by James Jordan and Nova Thomas (in preparation, March 2009).

*Evoking Sound: Fundamentals of Choral Conducting*, by James Jordan (Chicago: GIA, 2008).

*Learn Conducting Technique with the Swiss Exercise Ball*, by James Jordan (Chicago: GIA, 2003).

*Music for Conducting Study*, by James Jordan (Chicago: GIA, 2008).

*The Anatomy of Conducting* (DVD), by James Jordan and Eugene Migliaro Corporon (Chicago: GIA, 2008).

NOTE: While portions of this DVD will be shown as part of this workshop, participants who wish to master the material should view the Pattern Workshop Section of the DVD many times in conjunction with guided self-study through the use of *The Anatomy of Conducting Workbook and Study Guide* listed below.

*The Anatomy of Conducting: Workbook and Study Guide*, by James Jordan and Eugene Migliaro Corporon (Chicago: GIA, 2008).

*The Choral Rehearsal, Volume 1: Techniques and Procedures*, by James Jordan (Chicago: GIA, 2007).

*The Choral Rehearsal, Volume 2: Inward Bound—Philosophy and Score Preparation*, by James Jordan (Chicago: GIA, 2008).

*The Choral Rehearsal* (DVD), by James Jordan (Chicago: GIA, 2006).

*The Choral Conductor's Aural Tutor*, by James Jordan (Chicago: GIA, 2006).

*The Musician's Soul*, by James Jordan (Chicago: GIA, 2000).

*The Saito Conducting Method*, by Hideo Saito (Tokyo: Ongaku No Tomo Sha Corp., 1956).

# **Conducting as Rehearsal Technique: The Anatomy of Gesture**

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More often than not, we talk of things we scarcely know, we often discuss things of which we have no knowledge, and in reality we are often ignorant of things which we think we love. (p. 96)

—Nadia Boulanger  
in *Master Teacher*, Don G. Campbell

With all your science can you tell how it is, and whence it is, that light comes into the soul?

—Henry David Thoreau

I believe in man's unconscious, the deep spring from which comes his power to communicate and to love. For me, all art is a combination of these powers; art is nothing to me if it does not make contact between the creator and the perceiver on an unconscious level. Let us say that love is the way we have of communicating personally in the deepest way. What art can do is extend this communication, magnify it, and carry it to vastly greater numbers of people. In this it needs a warm core, a hidden heating element. Without that core, art is only an exercise in techniques, a calling of attention to the artist, or a vain display. I believe in art for the warmth and love it carries within it, even if it be the lightest entertainment, or the bitterest satire, or the most shattering tragedy. For if art is cold it cannot communicate anything to anybody. (pp. 141–142)

—Leonard Bernstein  
in *Findings*

## **I. A Short History of Conducting Pedagogy: Sound Related to Gesture?**

## **II. Philosophical Grounding**

- Why Singers Sing for You

## **III. Important Conversations to Have with Yourself**

- The Value of Stillness and Quiet (*The Musician's Soul* and *The Musician's Walk*)
- Mimetics and Mimetic Theory (*The Musician's Soul*)
- Opening the Core: The Central Channel
- The Importance of Story

## **IV. Center**

- Definition and Importance

## **V. Architecture of the Body – AWARENESS**

- Somatics and Body Mapping
- Core of the Body
- A/O Joint: The Control Center for Conductors
- Structure of the Arm
- Rotations of the Arm

## **VI. Acceleration and Deceleration of Beat: The Work and Ideas of Hideo Saito**

- The Use of a Drum Pad and Stick

## **VII. Specific Technique Suggestions to Influence Ensemble Sound**

- Dropped “V” Beat = 3 Separate Components
- Definition of “Chi”

## **VIII. Specific Relationships of Gesture to Ensemble Sounds**

NOTE: Each of the topics below is demonstrated on *The Choral Rehearsal DVD* (Chicago: GIA, 2007).

- Alignment Awarenesses and Body Mapping Adjustment
- Hand Position
- Staying in the Beat: Maintaining “On-the-Breath” Singing
- Release of the A/O Joint
- Legato Patterns that Support “On-the-Breath” Singing
- Conductor Listening as Rehearsal Technique

NOTE: Specifics of this topic can be studied in depth in *The Choral Conductor's Aural Tutor* (Chicago: GIA, 2006).

- Applying Laban Principles to Conducting Gesture to Influence Sound
- Effects of Adding “Weight” to Gesture: *How to Add Weight to Gesture*
- The Breath Impulse Gesture
- Morphology of Sound: Beginnings, Middlings and Endings

### Conducting Exercise 3

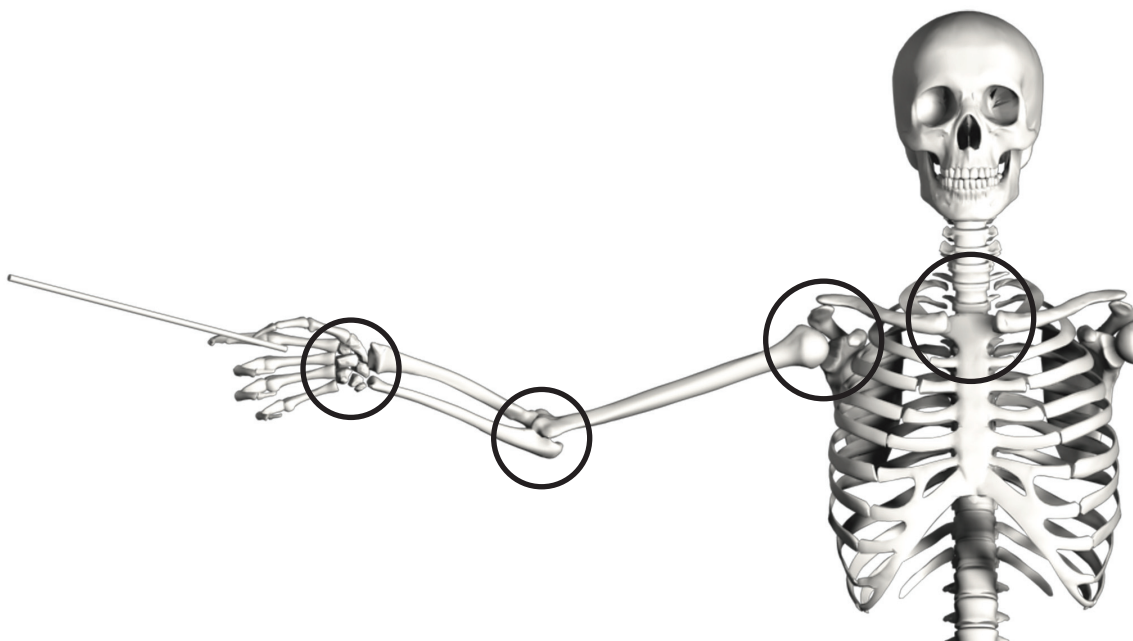
Practice conducting while observing the skeletal animations. Focus on the subtle undulation of the clavicles as they float above the rib cage.

#### BODY MAPPING TRUTH

##### The Four Joints of the Arm

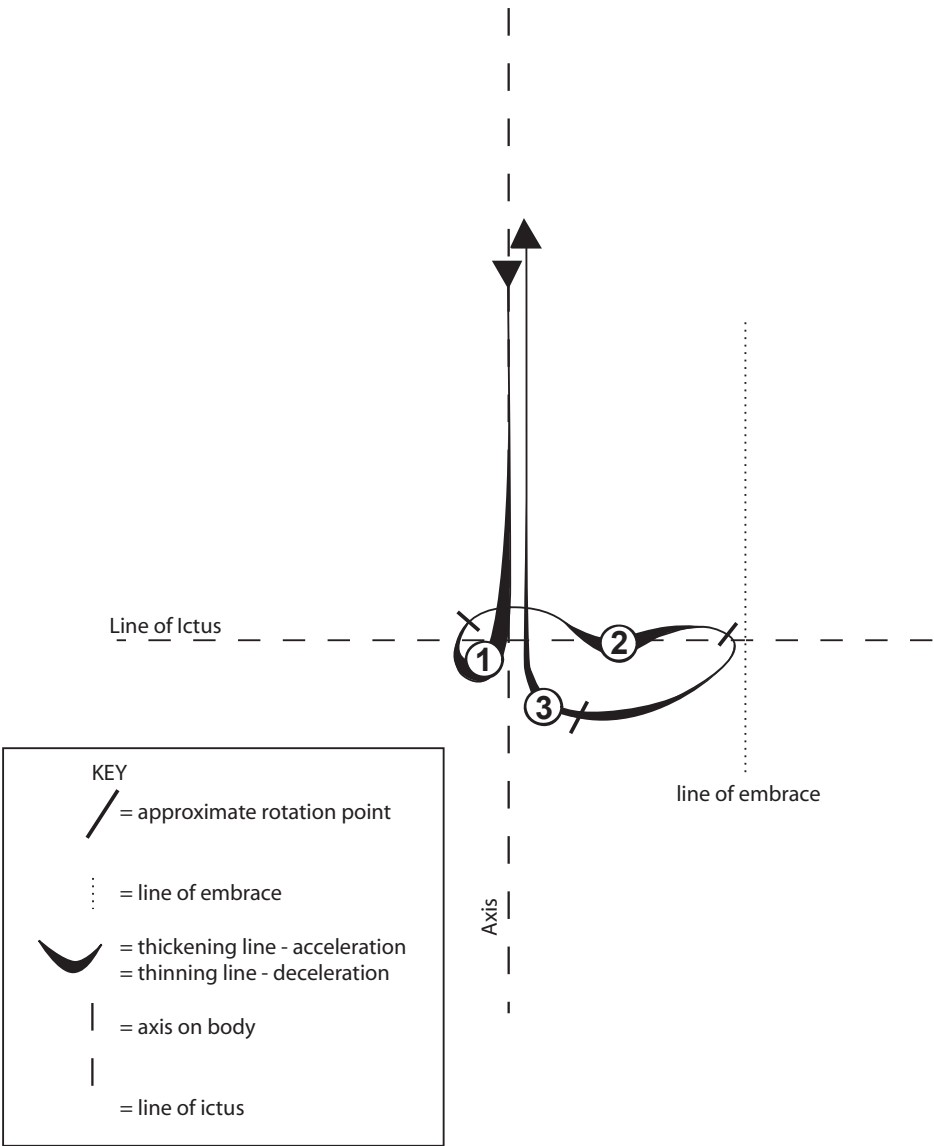
Conductors often experience movement difficulties because they have incorrectly mapped their arms not only in the above categories, but also because of an incorrect fantasy about how many joints are in the arm. The arm possesses only four joints:

1. The **wrist complex**, which includes the top of the ulna and radius bones and the corpus of bones called the “palm”
2. The **elbow** complex
3. The intricate **ball and socket** at the shoulder
4. The **sterno-clavicular** joint that affixes the collarbone to the sternum

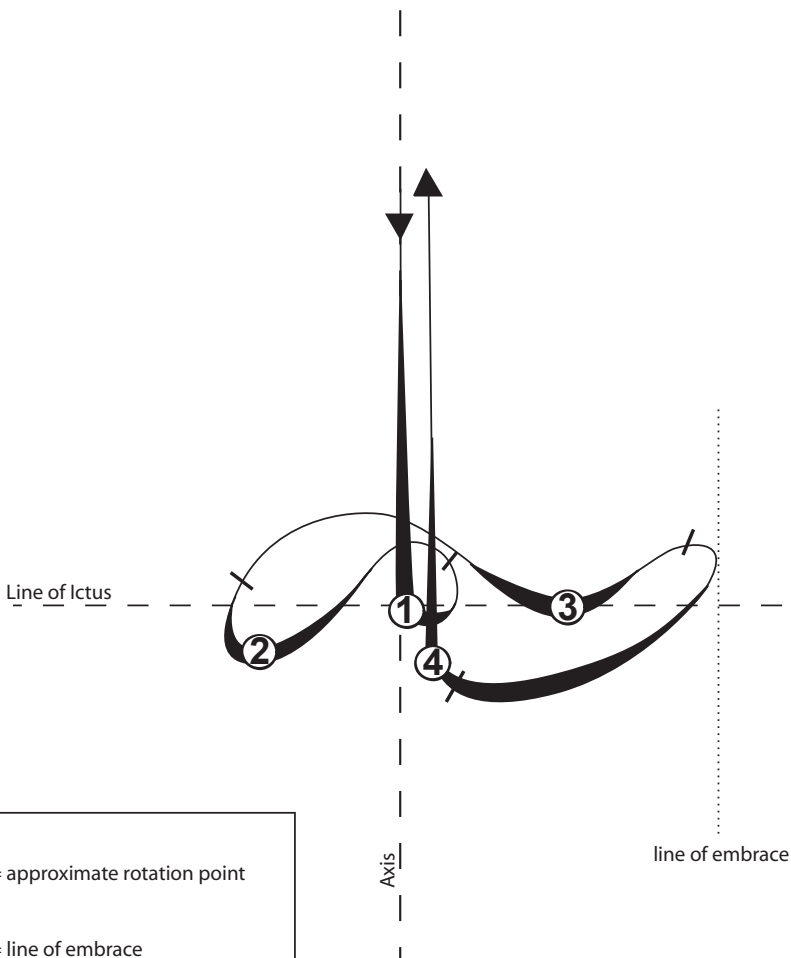


From *The Anatomy of Conducting Workbook and Study Guide* (Chicago: GIA, 2008).

# Three Beat Legato B



# Four Beat Legato B



KEY

/

= approximate rotation point

⋮

= line of embrace

⤿

= thickening line - acceleration

= thinning line - deceleration

|

= axis on body

—

= line of ictus

# THE ANATOMY OF CONDUCTING DVD AND WORKBOOK

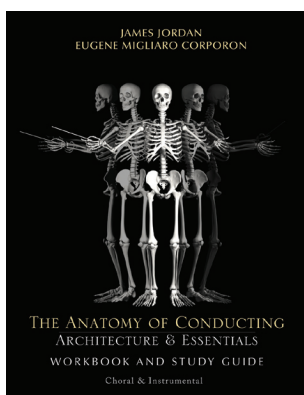
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- Basic conducting patterns in legato and marcato for all basic meters
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- Explanation of the architecture of conducting
- Body Mapping principles applied to conducting
- Discussions on Sound Shaping and Sound Morphology
- Unique interactive menu allows conductors to study conducting patterns from several angles



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