

# Teaching and Conducting

## We Must Excel at Both

Dedicated to the early generations of teachers and conductors who have shown us the way

**FLORIDA BANDMASTERS ASSOCIATION**  
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- I. We must practice our conducting**  
(Do we conduct as well as our students play?)
  - A. As teacher/conductors, are we primarily verbal or non-verbal?
  - B. Are our students active or passive?
  
- II. “The Essence of Conducting” – Elizabeth A.H. Green**
  - A. Know your score
  - B. Use your imagination
  - C. Get it all “to the tip”
  
- III. Non-verbal exercises to assist the teacher and the students to be more efficient and Conductor sensitive.**
  - A. Body Language/Warm-ups
  - B. Beat of One
    - 1. Count aloud
    - 2. Use with scales
    - 3. Extremely useful in sight-reading
  - C. Melds

- D. Change of Style
  - 1. Stop on last beat of previous style.
  - 2. Show new style on “and” of beat.
  - 3. Catch the rebound and continue in new style.
- E. Fermatas With and Without Releases
- F. Subito Dynamic Changes
  - 1. Stop on last beat of previous dynamic.
  - 2. Show new dynamic on “and” of beat.
  - 3. Catch the rebound and continue in new dynamic.
- G. Gesture of Syncopation
  - 1. Stop on beat before the GOS.
  - 2. Show GOS (unprepared) on the next beat.
  - 3. Catch the rebound and continue.
- H. Left Hand Independence
  - 1. Sculpting sound
  - 2. Crescendos and decrescendos
  - 3. Cues
  - 4. Other shapes
- I. Breathing as a Conductor (let the breath “control” the gesture)
- J. Sending and receiving energy
  - 1. Colors
  - 2. Temperature
  - 3. Texture

**IV. Summary — What should our students expect from the teacher/conductor?**