Effective Conducting: K.I.S.S.

Dr. Frank C. Tracz
Director of Bands
Kansas State University
Technique “Exercises”

1. Paint Brush, “Ma Green”
2. Breathing in Rhythm
3. Stick Flicks
4. Space Taps
5. “Quarter” on Top of Hand
6. “Psycho” Conducting
Communication Triangle
Conducting "Box"

Top Extreme

Left Extreme

Right Extreme

Focal Point
Conducting Arcs
<table>
<thead>
<tr>
<th>Measure #</th>
<th>Form</th>
<th>Phrase</th>
<th>Structure</th>
<th>Tempo</th>
<th>Dynamics</th>
<th>Meter/ Rhythm</th>
<th>Tonality</th>
<th>Harmonic Motion</th>
<th>Orchestration</th>
<th>General Character</th>
<th>Means for Expression</th>
<th>Conducting Concerns/ Rehearsal Considerations</th>
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Rehearsal Approach

Instruction ➔ Performance ➔ Evaluation ➔ Correct Response ➔ Reinforcement (Feedback) ➔ Identify Error (Feedback) ➔ Incorrect Response ➔ Reinforcement (Feedback)
## Melillo Exercises

### #4 "Motion by Thirds" by Stephen Melillo

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**Chords in B**
- B\(^\text{7}\)
- Dm
- Cm
- F
- Dm
- B\(^\text{7}\)
- Cm
- Dm
- Gm
- Cm
- F
- B\(^\text{7}\)

**Analysis**
- I
- iii
- ii
- IV
- V
- iii
- IV
- IV
- ii
- iii
- vi
- ii
- V
- I
Circle of 4ths Warm-Up

Circle of 4ths

* Numbers above pitch indicate the number of flats or sharps in that key.
* Numbers below pitch indicate the order of flats or sharps in key.
* Musical Alphabet Border relates to scale teaching process on page 26 of text.

C - F - B - E - A - F - B

Woodwind Choir

GROUP 1
Piccolo
E-flat Clarinet
Oboe
1st Flute
1st Clarinet
1st Alto Sax

GROUP 2
2nd Flute
2nd Clarinet
2nd Alto Sax

GROUP 3
3rd Clarinet
Alto Clarinet
Tenor Sax

GROUP 4
Bass Clarinet
Bassoons
Bari Sax
Contra Clarinets

Brass Choir

GROUP 1
1st Cornet
1st Trumpet
1st French Horn
1st Trombone

GROUP 2
2nd Cornet
2nd French Horn

GROUP 3
3rd Cornet
2nd Trumpet
2nd & 3rd Trombone
3rd & 4th French Horn

GROUP 4
Baritone, Euphonium
Tuba

Percussion

Vibraphone (soft mallets)
Xylophone (soft mallets)
Marimba (soft mallets)
Tympani

from: The Creative Director: Alternative Rehearsal Techniques...by Edward S. Lisk
Published by: Meredith Music Publications...170 N.E. 33rd St., P.O. Box 24330...Ft. Lauderdale, FL 33307 (305) 563-1844
Thompson’s Top Ten Rehearsal Redundancies

10. Make interesting note shapes.
9. Teach good section habits.
8. Never play a long note without doing something.
7. Be Precise and specific with articulations.
6. Become obsessed with bass motion
5. Learn to be a lover of releases (not cut-offs)
4. Fight to minimize sharpness.
3. If you play what’s on the page, you’ll be wrong.
2. Rhythm is not negotiable, it is right or wrong. If it’s close, it’s wrong.
1. Find reasons (any reasons) to play softer.
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