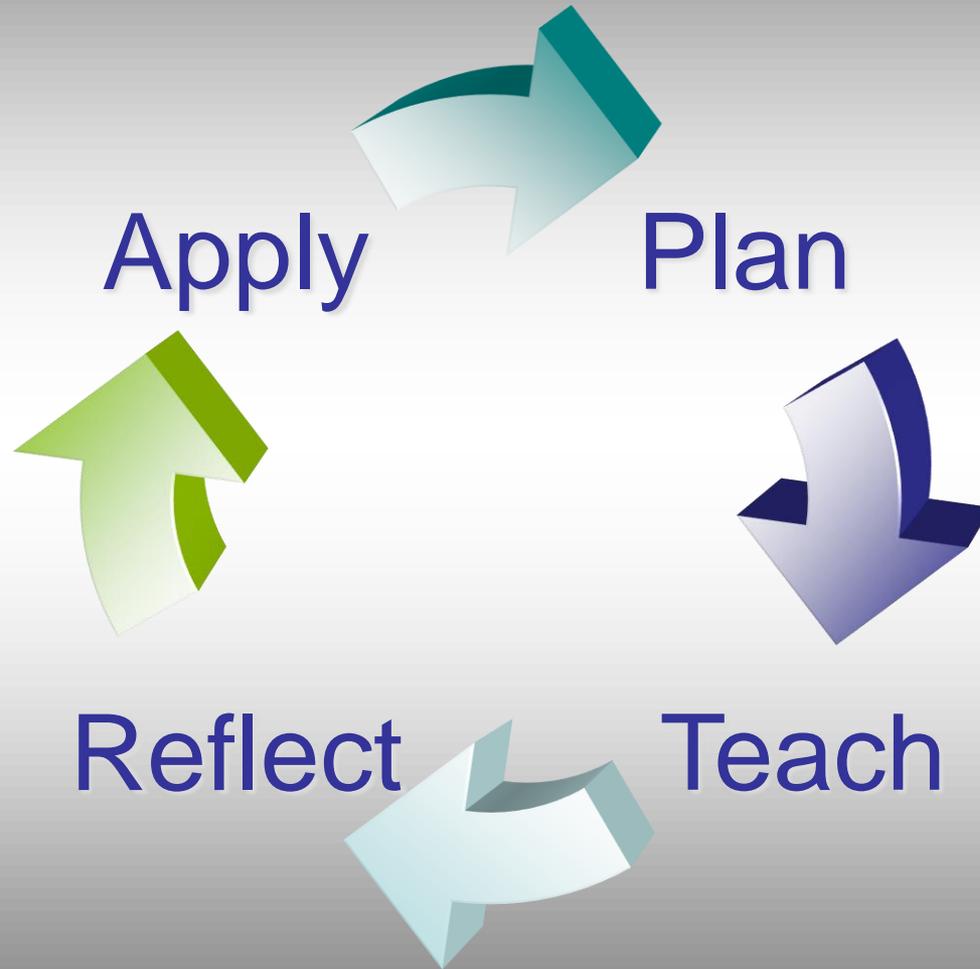


Effective Conducting: K.I.S.S.



Dr. Frank C. Tracz
Director of Bands
Kansas State University

Framework

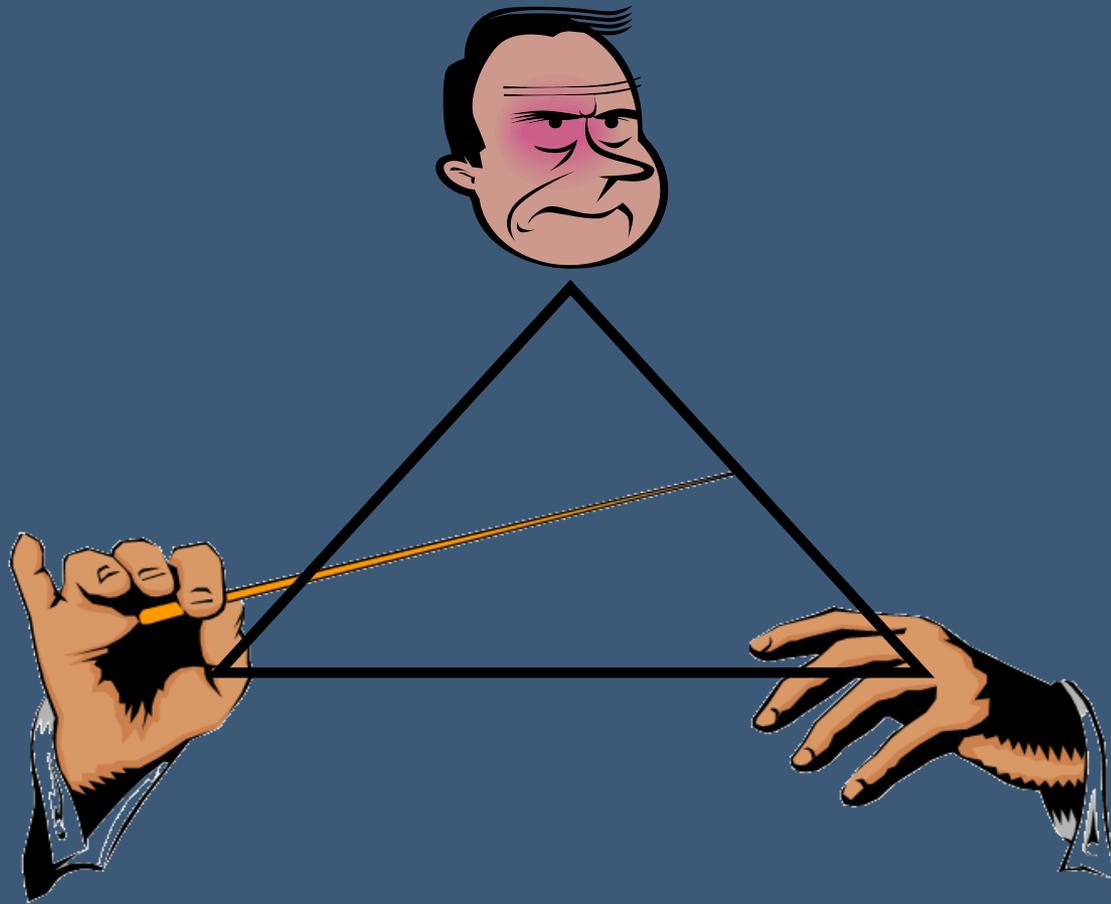


Technique “Exercises”

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"

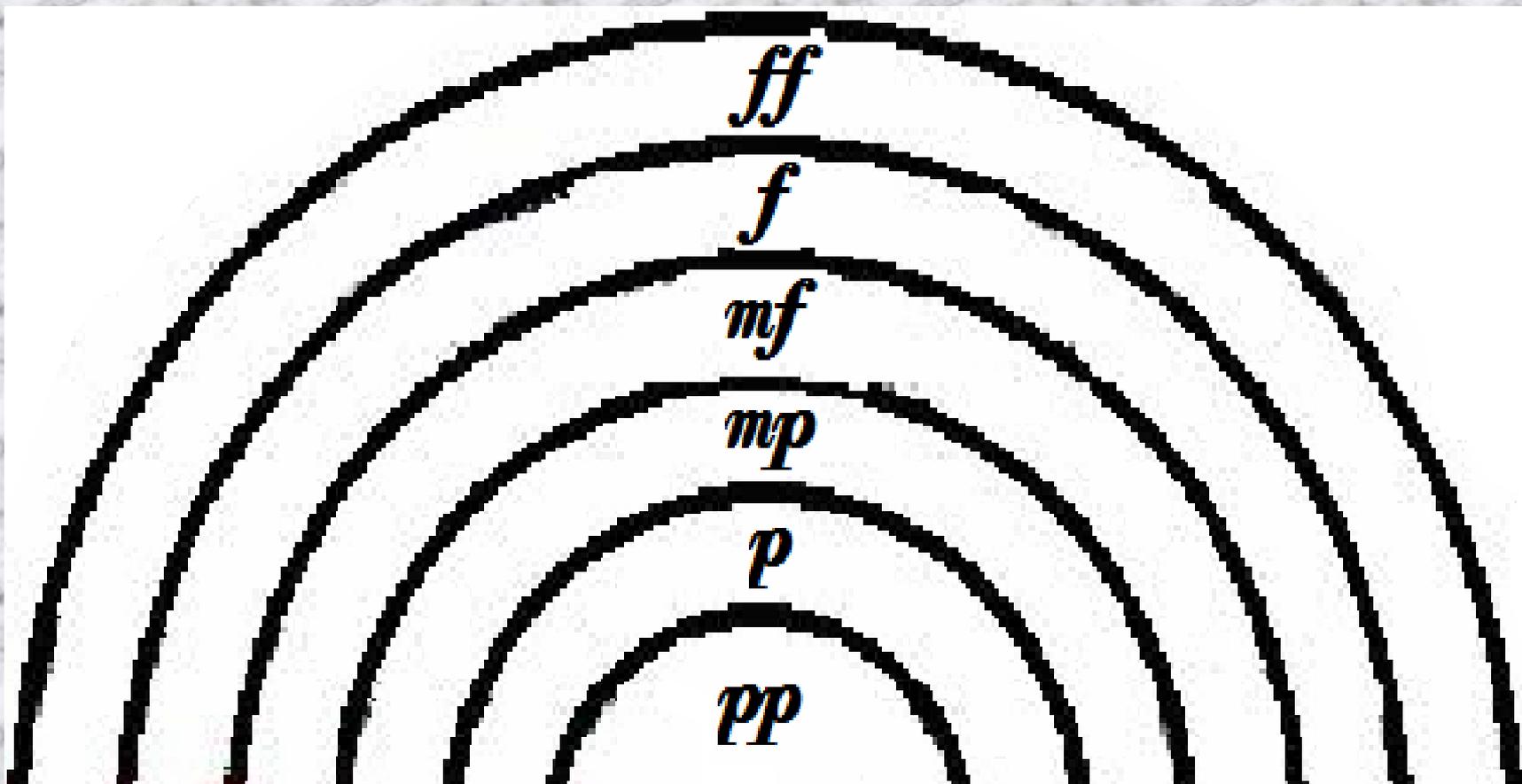
Top Extreme

Left Extreme

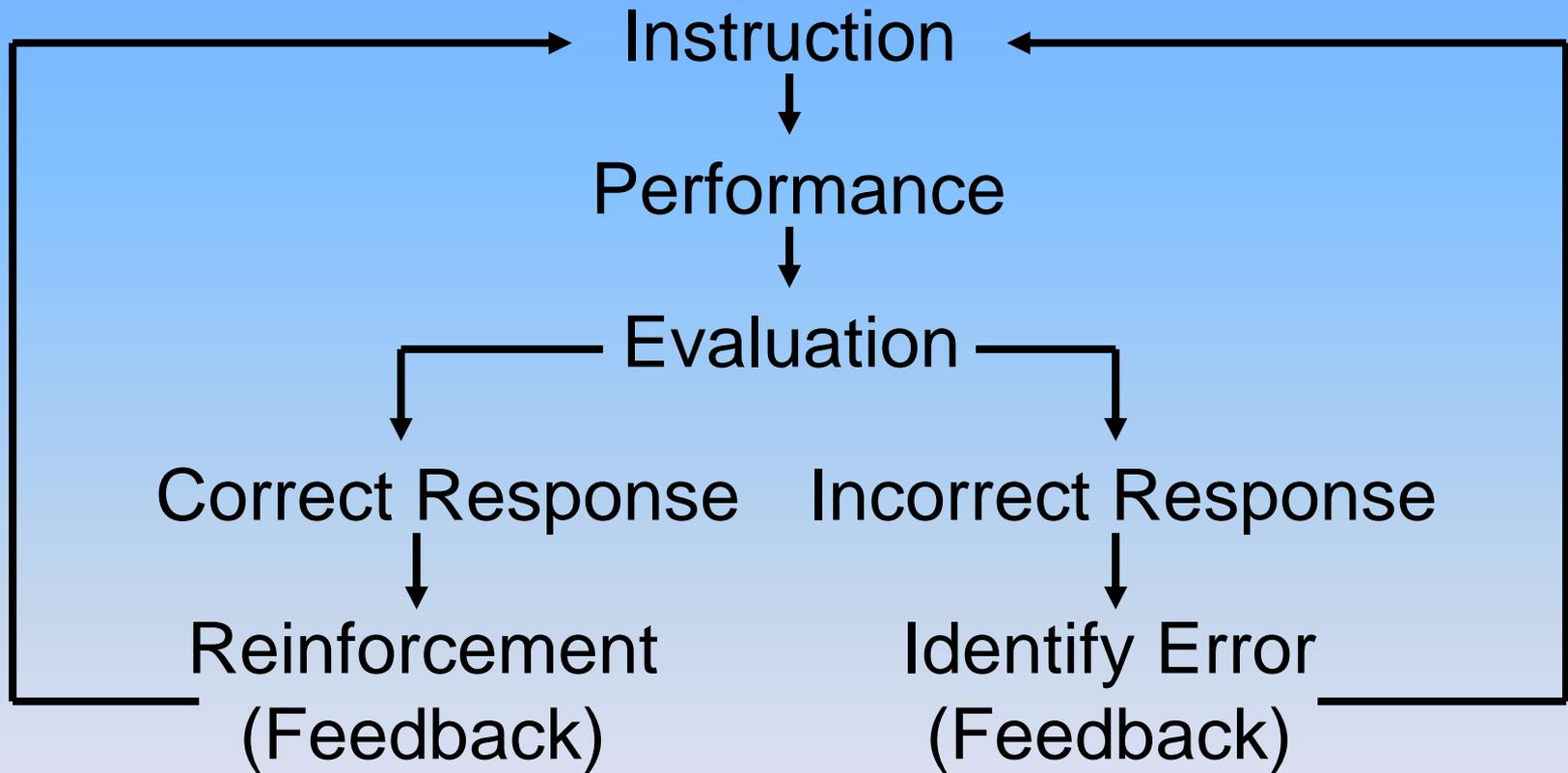
Right Extreme

Focal Point

Conducting Arcs



Rehearsal Approach



Circle of 4ths Warm-Up

Circle of 4ths

Flats →

← *Sharps*

* 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 29 of text.

	¹ C	² F	³ B^b	⁴ E^b	⁵ A^b	⁶ D^b	⁷ G^b	⁷ C^b (F ^b)	⁴ E	³ A	² D	¹ G
		1	2	3	4	5	6	7	6	5	4	3
		7	6	5	4	3	2	1	2	1	2	3
	(B#)	(E#)	(A#)	(D#)	(G#)	C#	F#	B				

Woodwind Choir

<p><i>GROUP 1</i></p> <p>Piccolo Eb Clarinet Oboe 1st Flute 1st Clarinet 1st Alto Sax</p>	<p><i>GROUP 2</i></p> <p>2nd Flute 2nd Clarinet 2nd Alto Sax</p>	<p><i>GROUP 3</i></p> <p>3rd Clarinet Alto Clarinet Tenor Sax</p>	<p><i>GROUP 4</i></p> <p>Bass Clarinet Bassoons Bari Sax Contra Clarinets</p>
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Brass Choir

<p><i>GROUP 1</i></p> <p>1st Cornet 1st Trumpet 1st French Horn 1st Trombone</p>	<p><i>GROUP 2</i></p> <p>2nd Cornet 2nd French Horn</p>	<p><i>GROUP 3</i></p> <p>3rd Cornet 2nd Trumpet 2nd & 3rd Trombone 3rd & 4th French Horn</p>	<p><i>GROUP 4</i></p> <p>Baritone, Euphonium Tuba String Bass</p>
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Percussion

Vibraphone (soft mallets)	Xylophone (soft mallets)	Marimba (soft mallets)	Tympani
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from: *The Creative Director: Alternative Rehearsal Techniques*.....by Edward S. Lisk

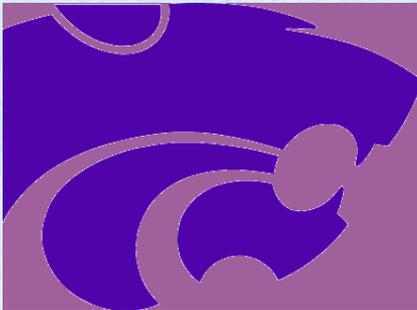
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Thompson's Top Ten Rehearsal Redundancies

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, its wrong.
1. Find reasons (*any* reasons) to play softer.



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