

# Conservatoire de Strasbourg – Académie Supérieure de Musique (HEAR) – FRANCE

Technical exercises for a daily workout – Miguel Etchegoncelay<sup>1</sup>

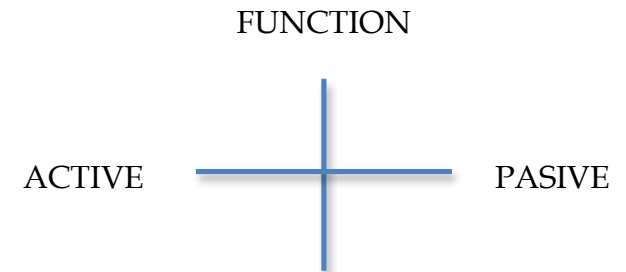
« *The first beat in the bar goes down and the last beat goes up ; the rest is experience.* » Max Rudolf

## 1. The active gesture (Concept: gives functional information and shows musical content, indicates the where and how) Preliminary exercises to understand the rebound. Work with both arms.

- Tension – No tension.
- Vertical (both arms)
- Make circles forwards.
- Make circles backwards.
- Make circles clockwise.
- Make circles counter-clockwise.
- Make 4 circles, the first one small and then go bigger and bigger (try to do this in all the four directions mentioned above)
- Make 4 circles, the first one big and then smaller and smaller (try to do this in all the four directions mentioned above)
- Waves (regular and irregular)

## 2. The passive gesture (Concept: gives functional information, indicates the « where » but not the « how ». Absence of rebound). Preliminary exercises. Work with both arms.

- Vertical line – Horizontal line
- Circle clockwise with left hand (slow motion – out of tempo)
- Circle counter-clockwise.
- Waves, regular, irregular.
- Other geometrical figures (square, rectangle, triangle)
- Outside - Inside.
- Forward - Backwards.
- Up - Down.



ABSTRACT OF THE CONDUCTING TECHNIQUE IN ANALOGY WITH THE FOUR CARDINAL POINTS

ILLUSTRATION

### 3. Conduct the following series.

(conduct each measure twice)



- Both hands (mirrored). Right hand only. Left hand only. Alternate hands. Do all active. Do all pasive.

#### Independence of hands :

- Do the series with only the right hand. The left hands does the exercises from chapter 2.

#### Relationship between Gesture and Sound

- Conduct one measure Forte (f) and the other Piano (p)
- Do the opposite.
- *Crescendo – Decrescendo*. Conduct each measure 4 times, two in crescendo and two in diminuendo.

#### Combining Active and Pasive gestures.

- There is sound only on the first beat of each measure.
- There is sound only on the first and on the last beat of each measure.
- All beats sound with the exception of the first.

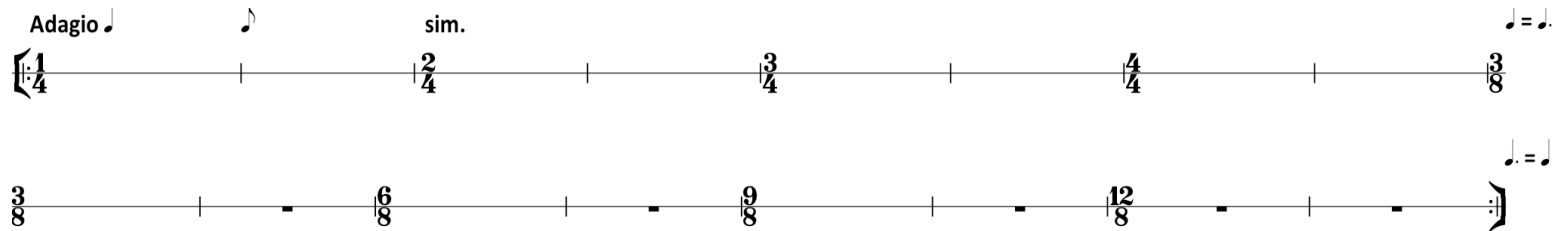
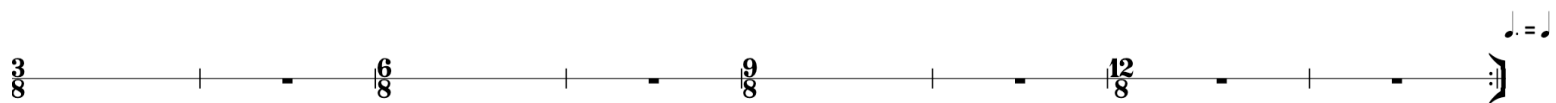
### 4. Cues. Conduct the series from chapter 3, giving cues with the oposite hand on:

- 1<sup>st</sup> beat – 2<sup>nd</sup> beat – 3<sup>rd</sup> beat – 4<sup>th</sup> beat – 5<sup>th</sup> beat – 6<sup>th</sup> beat. Do all active. Do all pasive. Alternate.

### 5. Fermatas. Conduct the series from chapter 3.

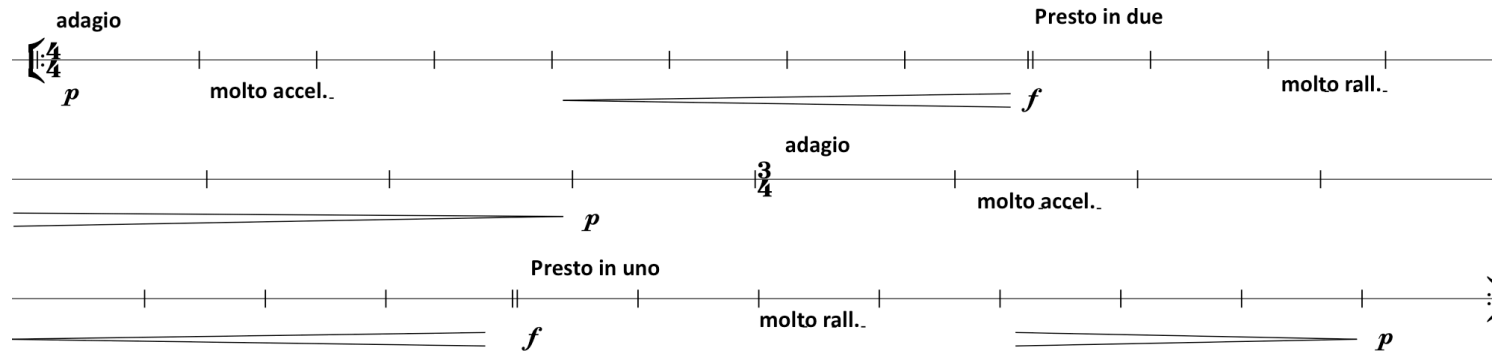
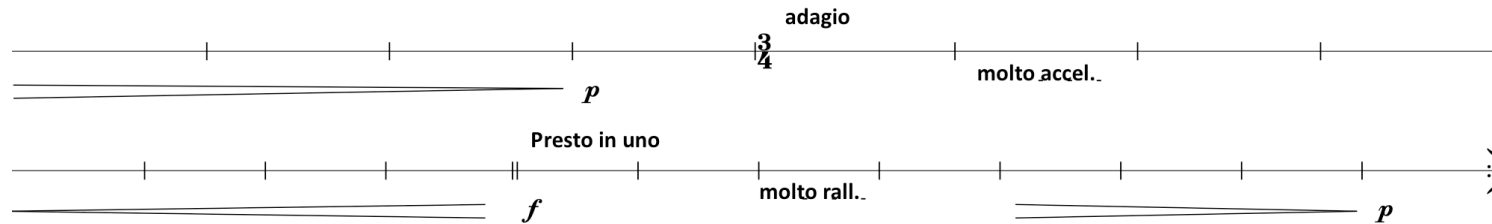
- Connecting fermatas. Conduct fermatas on the 1<sup>st</sup> beat of each measure, then on the 2<sup>nd</sup> beat, on the 3<sup>rd</sup>, and so on...
- Non connecting fermatas (followed by a pause or a cesura). Conduct fermatas on the 1<sup>st</sup> beat of each measure, on the 2<sup>nd</sup> beat, on the 3<sup>rd</sup>, an so on...

**6. Subdivision – Articulated gesture.** Conduct the first measure in one and the next subdivided. Do it first without preparation. Then with preparation (stop).

Adagio  sim. 

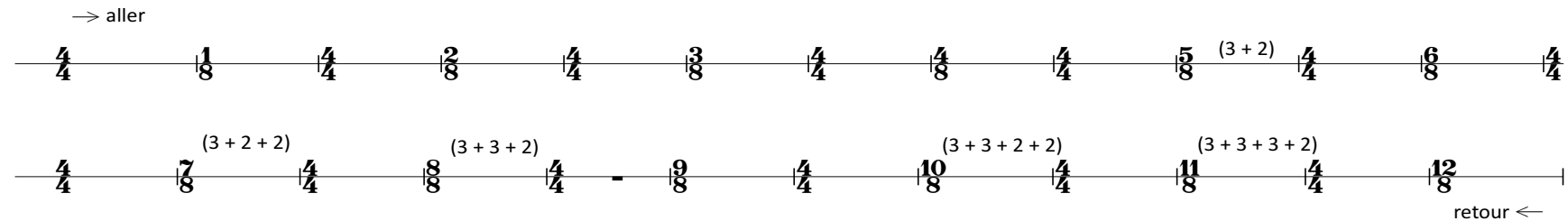
The first staff shows a sequence of time signatures: 1/4, 2/4, 3/4, 4/4, and 3/8. Above the first measure is the tempo marking 'Adagio' and a quarter note. Above the second measure is 'sim.' and a quarter note. A fermata is placed over the 3/8 time signature. The second staff shows time signatures: 3/8, 6/8, 9/8, and 12/8. A fermata is placed over the 12/8 time signature.

Apply the same concept in accelerando and rallentando.

adagio  Presto in due 

The first staff shows tempo markings: 'adagio', 'molto accel.', 'Presto in due', and 'molto rall.'. Dynamic markings 'p' and 'f' are placed below the staff. A fermata is at the end. The second staff shows tempo markings: 'adagio', 'molto accel.', 'Presto in uno', and 'molto rall.'. Dynamic markings 'p' and 'f' are placed below the staff. A fermata is at the end. The third staff shows tempo markings: 'Presto in uno' and 'molto rall.'. Dynamic markings 'f' and 'p' are placed below the staff. A fermata is at the end.

## 7. Asymmetrical measure. Combination of binary and ternary subdivision.



- Conduct the series.
- 4/4 with right hand, 1/8 with the left
- Do the opposite. 4/4 with the left hand, 1/8 with the right
- *Crescendo – Decrescendo* on the 4/4
- *Rubato* on the 4/4
- Create your own exercises within these patterns : cues, fermatas, articulations, characters, etc.

## 8. Articulations - Characters. Apply to all series seen above.

- Non-legato – Legato – Staccato – Marcato – Tenuto – Sforzato - Leggiero – Pesante – Agitato – Grazioso – Maestoso – Mesto, etc.