

CHAPTER 5

The Expressive Gestures

In this chapter you will encounter some of the most fascinating aspects of conducting. Mastery of expressive gestures will gradually enable you to obtain musical effects from the ensemble just by using your skilled manual technique. The craft of conducting is precisely in this “showing” rather than “talking.”

By now you should have established an acceptable legato beat and the ability to maintain a steady pulse. So let us incorporate new ideas, techniques and approaches to make your conducting not merely accurate, but expressive.

Consider the shape of a four-beat pattern. On seeing the ictus of any beat, the players will begin to play that beat. Your next gesture, apart from a *tenuto gesture* (see page 48), can influence only the next sound event, not the event being played at that moment. Your baton is no longer responsible for that beat. Instead, the gesture after an ictus shows what is to occur on the next beat. What you show between beats is your **Declaration of Intent**. The preparatory beat at the beginning of the piece is the most vital declaration of intent.

The Line of Connection

This passage from ictus to ictus can be thought of as the **Line of Connection**. Thus far we have dealt with a legato connection defined by an upward/outward arc that descends to a clearly recognizable and unmistakable ictus.

After the rebound from a beat-point, it is also possible to swing into a downward/inward arc as a connecting line. See page 35, Figure 24d, and page 11, Figure 2, “The Inward Curve into Four.” Often these two beat shapes are referred to as “centrifugal” and “centripetal.” Whichever connection is used between beats, the conductor and the players must agree on exactly where the ictus is located: at the lowest point of the arc? At the high point where one arc connects with the next? However the ictus is perceived, it should be understood by all.

The Interplay of Time and Space

Your speed of motion in the line of connection controls the size of your gesture. Obviously, a fast motion, at a given metronome setting, will move farther than will a slow one. The size of your gesture is a by-product of your speed of motion. A significant aspect of the craft of conducting is the ability to control the speed and size of your gestures from ictus to ictus without upsetting the basic rhythmic pulse. Consider this concept for a few days, but do not strain to apply it at this time.

The Expressive Gestures: Active, Passive

Expressive gestures may be divided into two categories: the **Active** and the **Passive Gestures**. Active Gestures are your "control" gestures. They are endowed with great Impulse of Will on the part of the conductor, and they demand an active response from the players. Passive (Neutral) Gestures demonstrate silence. They show the passing of time, or beats during which no one plays.

ACTIVE

Demanding a response from the players.
Characterized by Impulse of Will.

1. Legato
2. Staccato
3. Tenuto
4. Gesture of Syncopation (controls reactions that must come **after** the beat instead of **ON** the beat).

PASSIVE

Requesting only silence from the players.
Characterized by lack of Impulse of Will.

1. Dead gestures
2. Preparatory beats

The ACTIVE GESTURES: Legato, Staccato, Tenuto

Legato Gestures

Legato Gestures are smooth, flowing connections from ictus to ictus. The ictus itself is delivered gently through the baton as a light tap at the tip.

Distinguish here between the functions of the forearm, hand, and wrist. The arm moves the hand into position to indicate the exact location in time and space of the beat. The wrist remains flexible, allowing the hand, not the arm, to tap the beat.

Legato gestures lend themselves easily to variation in size. Larger gestures are usually associated with louder passages, though it is not necessary to convey a large beat pattern to generate a loud sound. Likewise, lovely piano effects can be generated through a generous gesture. Generally however, *piano* passages are communicated through a smaller gesture centered in the hand and wrist, the baton tip clearly maintaining the appropriate beat pattern (Example 16). The smaller the gesture, the more quiet the effect.

Example 16. Schubert, Symphony No. 8 in B minor, Op. posth. (*Unfinished*). Second movement (measures 92–95).

Andante con moto

Legato gestures may vary in size within the measure to show dynamic or phrasal contour, enlarging to indicate a climax (Figure 25).

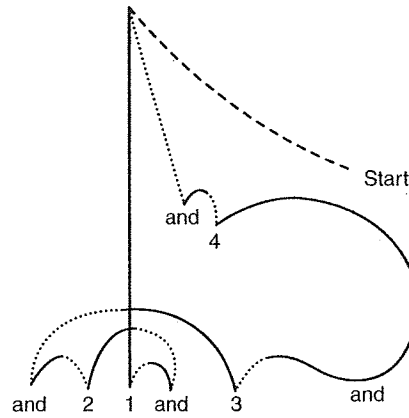


Figure 25. Variation of gesture size in the legato.

When great smoothness is desired and the rhythm is steady, the ictus-point may be smoothed out as well, as in Figure 26. Use your elbow to help get your hand over to the left for beat TWO.

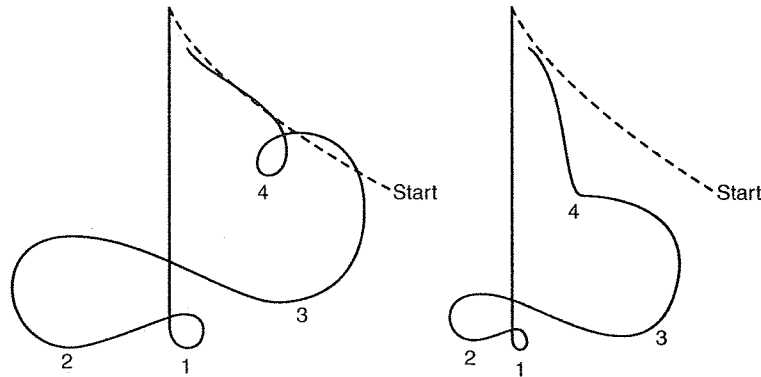


Figure 26. The curved ictus in legato.

Staccato Gestures

“Staccato” does not necessarily mean “short.” It does by definition mean “shorter than the printed note value.” It also implies separation.

Staccato gestures are characterized by a *momentary stop* of all motion in the stick, hand, and arm *immediately after the reflex*. You may get the feel of this in the wrist if you practice flicking imaginary drops of water off the end of the baton. The flick is performed by the sudden motion of the hand in the wrist joint, ending in an abrupt stop at the end of the rebound.

When practicing, wait (no motion) after each staccato gesture, until the momentary rigidity of the arm muscles relaxes, then make a preparatory arc into the next beat. Most important is the *control of the stop* (Figure 27).

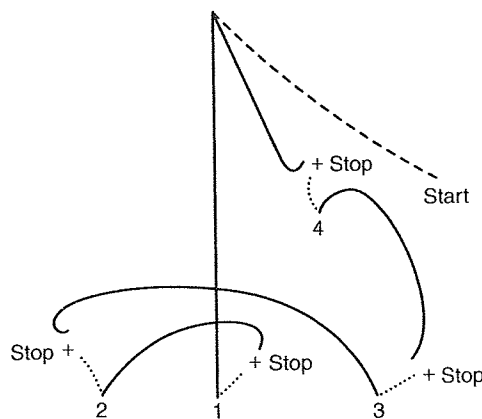


Figure 27. The staccato gesture.

There is no true staccato if motion continues in any part of the hand or arm. The stop must be as clean as the staccato sound the conductor expects from the players. However, make sure that in stopping, your arm remains loose.

Note: Particularly difficult is the stop at the top of the last beat of any measure.

In general, the more abrupt the stop, the shorter the resultant sound. In florid music or music of varying articulation, it is best to use legato gestures, conducting the *line* rather than specific articulations. In slow tempos, with notes of longer duration, the baton can show the length of the staccato note and stop after the reflex. **There are a thousand varieties of staccato. Choose the one that fits the passage.** Beethoven in particular was most meticulous in marking staccatos. Observe them!

In “spiccato” string passages (see Appendix C)—which are by nature staccato—it is best to avoid abrupt staccato conducting gestures, as the strings need to see a fluid arm in order to execute this stroke. Care should be given in tongued wind passages, lest the players freeze upon seeing a stopped beat. The conductor must always be aware of this paradox: **a fluid beat is often required to execute staccato passagework.**

A type of heavy staccato is sometimes used to indicate accentuation of certain notes in the score. Example 17 is an excellent opportunity for the heavy staccato beat.

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Example 17. Schubert, *Rosamunde*. Overture (Allegro vivace, measure 25).

Allegro vivace
(with octaves)

Fl., Vn. 1
Ob., Cl.
Hns., Trpts.
Vn. 2, Va.
Trbs., Bns.,
Vc., Bc.

Note: The control of the stop is your most difficult bit of technique. If you find you cannot control it efficiently, try this: Set the metronome at 60. Make a staccato gesture on the first click. Say to yourself, "Stop!" as you make the gesture. Freeze (still with a loose arm!) and wait until you have heard the next click. After the click prepare the next staccato and say "stop!" again. (When you think only "staccato," it does not send a definite message to your hand telling it exactly what to do. "Stop!" does.) As this drill becomes more comfortable, increase the beat to 80, then 96. Thereafter, apply the staccato to the $\frac{4}{4}$ pattern.

Training Exercise 3

This is your first big step in gaining independence in the two arms. This exercise builds on your mastery of Training Exercise 2 (page 6): the up-down motions in the two arms. If Training Exercise 2 has not been mastered, Training Exercise 3 will be frustrating—perhaps even seen impossible!

1. The two arms now move in opposite directions, using the motions of Exercise 2. Left arm comes down while right arm goes up.

2. Start with right arm hanging straight down from the shoulder, palm facing rear, fingers pointing down. Left hand is at forehead level, palm facing front, fingers pointing straight up.

3. Left arm moves downward while right arm moves upward in the straight lines of Training Exercise 2.

4. At the end of the motion, reverse hands—left facing rear, right facing front, and move back to starting point. Drill!

5. Later, speed up the gestures, making them staccato. Wait momentarily at the end of each direction.

Danger: Be sure that neither hand changes position during the long up-down motions. Check that the arm moving downward goes all the way, not stopping at the waist.

Training Exercise 4

The second step in achieving independent action of the arms combines Training Exercise 1 (pages 5 and 6) with Training Exercise 2.

1. While the right arm performs the up-down gesture, the left arm performs the straight-line horizontal motion. Drill!

2. Reverse arms—left arm in the up-down motion, right arm in the horizontal motion. Drill!

Danger: You may find at first that the up-down arm begins to pick up some sideways motion from the horizontal arm, and the latter tends to rise or fall a bit in response to the up-down arm. Guard the straight lines. Remember, you are building control even more than you are building the straight lines. Insist on perfection from your arms-hands. Keep shoulders relaxed, unshrugged.

As you proceed now to the tenuto gesture, notice how the up motion can become the means of intensifying the sustaining of the tenuto beat and the horizontal motion can be used in moving from Two to Three in the $\frac{4}{4}$ tenuto pattern.

The Tenuto Gesture

The tenuto gesture might also be called the **very heavy legato gesture**. It signifies cohesion in the musical line: continuity and intensity.

The motion is slow and controlled. It may occupy less space than the legato gesture. The tip of the baton will feel heavier and the hand pulls it away from the ictus instead of rebounding. The hand may hang below the wrist.

One can acquire the feel of this gesture by pointing the baton straight down, pulling upward with the hand while the left hand pulls downward at the tip. It is the same feeling of dragging your arm sideways in a swimming pool. The curves between beat-points are controlled as if being drawn on paper.

Care should be taken not to release the intensity as the baton changes direction between beats, especially going from the last beat of one measure to the first of the next. Each beat is “placed,” carried through and sustained into the following beat.

The tenuto gesture is used whenever indicated specifically (“ten.”) on any note, often where wind players would use the “du” tonguing, where the legato-articulated slurs occur in string parts (written with lines on each note under a slur, *louré* bowing), and wherever the *sostenuto* (“sustained”) sound is called for in the music. See Example 18, second and fourth measures, second full beat.

Note: Avoid accenting tenuto notes.

Example 18. Haydn, Symphony No. 94 in G major (*Surprise*). Second movement (beginning).

In Example 19, the *pianissimo* might start with legato gestures, move into a soft tenuto in the second and third measures, and return to the legato as the third measure goes into the fourth. Such conducting would help the players to feel the legato line and to sustain adequately the last note of the first slur (so that it would not be clipped in execution). In performing the given gestures, the conductor must be sure to maintain a steady tempo.

Example 19. Schubert, Symphony No. 8 in B minor, Op. posth. (*Unfinished*). First movement (measures 352–355).

Allegro moderato

There is a second way of performing the tenuto gesture. The hand bends upward from the wrist and pushes outward, with the lower palm indicating exactly the length of the note. This is invaluable as a way of making cutoffs on soft endings. At the end of the gesture, the hand retracts instantly. The conductor simply stops conducting. The sudden retraction acts as a cutoff, as in the last quarter note (cutoff on beat Two) in Example 20.

Example 20. Schubert, Symphony No. 8 in B minor, Op. posth. (*Unfinished*). First movement (last two measures).

Allegro moderato

PROBLEMS, SERIES 4: STACCATO-LEGATO CHANGES

1. **The Easy Change: Staccato to Legato.** Six measures in ONE, staccato; six measures in ONE, legato. Keep tempo *slow*. Control the stop at the top of One in the staccato. How? Count your measures aloud, 1, 2, 3, 4, 5, and when you come to 6 say "Six and" rhythmically. After the stop, use the "and" of that beat to show a legato preparation for the coming downbeat—a declaration of intent.

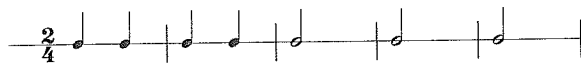
2. **The Difficult Change: Legato to Staccato.** Slow tempo. Six measures in ONE legato, plus six measures in ONE staccato. At the top of the last legato beat, on the "and," show a sudden *staccato* preparatory gesture and come down on One, staccato. Use the upward flick of the hand in the wrist for the prep-beat. The staccatos will cover less distance than the longer legato line. Guard against speeding up the tempo on the staccatos.

3. In the following exercises, three factors change in the middle of each exercise: the number of measures, the number of beats per measure, and the style. Do not be discouraged by their complexity. As you practice and improve, you will feel a secure technique developing in your hands. Remember to watch your gestures in a mirror as you practice. Repeat each study without stopping, several times or until it becomes natural.

4. Two measures in TWO staccato and one measure in THREE tenuto.



5. Three measures in THREE legato and two measures in TWO staccato.
 6. Three measures in TWO tenuto and two measures in ONE staccato.
 7. Two measures in FOUR legato and three measures in TWO tenuto.
 8. Two measures in FOUR legato and one measure in SIX staccato. Prepare and repeat.
 9. Two measures in TWO legato and three measures in ONE tenuto. The measures remain the same in length, that is, a half note in the measures of ONE equals a quarter note in the measures of TWO.



10. Two measures in THREE tenuto and two measures in TWO staccato.

The ACTIVE GESTURES (After-the-Beat Responses): The Gesture of Syncopation (GoS)

Nicolai Malko gave this gesture its name. The gesture of syncopation is used to define an entrance or musical event that comes *after* rather than *on* the beat. The nomenclature comes from the notion that syncopations start *after* the beat.

In Example 21, the gesture of syncopation is indicated by an X.

Example 21. Tchaikovsky, *Romeo and Juliet Overture-Fantasia*. Allegro giusto (measures 111–113).



When the ensemble must enter together after the beat (instead of on the beat), that beat itself must have its own distinctive character.

Description of the Gesture of Syncopation (GoS)

Essentially, the gesture of syncopation is a *staccato gesture*. It has no preparatory motion. Its “preparation” is a dead stop in the baton, on the beat-point, one entire beat before the GoS beat. The gesture states only the ictus of the beat with its subsequent stop. See Figure 28A, page 52.

Practicing the GoS

To learn the gesture, choose a *slow* tempo. Pay careful attention to the stops. Look at your hand. There should be no motion until the GoS occurs: *no preparatory motion*; just the GoS itself.

As you place the GoS into a musical context, be aware that you must not rebound off the beat preceding it. Remember: no rebound! After the hand stops on the pre-

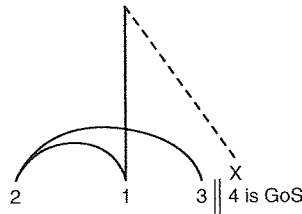
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ceding beat, it remains perfectly still (though not stiff) until the exact moment of the GoS. Then, suddenly, the hand makes an instantaneous sharp twist, similar to turning a key to *unlock* a door. This IS the gesture of syncopation. It occurs *exactly ON the beat*. Any uncontrolled motion before the gesture itself spoils its effectiveness. The suddenness of the gesture provokes the afterbeat response from the musicians.

Try saying the phrase “ump-pah” as you practice the gesture. You are the “ump” and the players are the “pah.” Following the “pah,” the baton moves instantly toward the following beat. This motion occurs during the “and” of the GoS beat. It is indicated by the broken line in the diagrams (Figure 28).

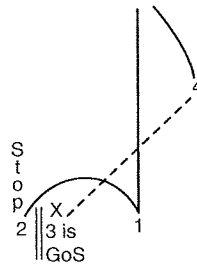
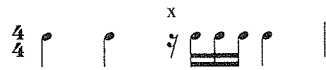
A. GoS on Four:



STOP on Three.
GoS states Four.

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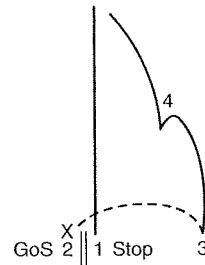
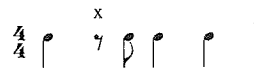
B. GoS on Three:



STOP on Two.
GoS states Three.

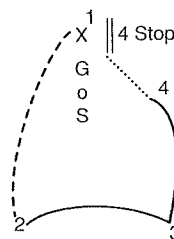
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C. GoS on Two:



STOP on One.
GoS states Two.

D. GoS on One (difficult):



STOP Four at the TOP of One.
GoS states One.
Proceed down-left to Two.

Figure 28. The Gesture of Syncopation (GoS).

So easy to demonstrate—so difficult to diagram! As you practice the gesture, bear in mind that a beat-point states only the very beginning of a beat. The GoS is indicated by an X.

Note: The difference between a GoS and a staccato is that the staccato has a preparatory motion, whereas the GoS is preceded by a dead stop. Both gestures stop after the reflex. Care must be taken when giving a GoS on beat One. Setting up either the GoS or a staccato gesture coming off the last beat of a measure will be difficult at first.

Example 22 offers a band excerpt requiring the use of the gesture of syncopation.

Example 22. Vaclav Nelhybel, *Overture for Symphonic Band* (measures 149–152). Woodwinds only quoted. © 1985 J. Christopher Music. Used by permission of the Publisher. Sole representative, Theodore Presser Company.

Larghetto **Allegro**

Accelerando x x x

Fl. Picc. +Pc. a3

Ob.

Bn.

Cl. I

Cl. II

Cl. III

B. Cl. a2 B.

C. B.

A. Sax. I

A. Sax. II

T. Sax.

B. Sax.

In slower tempos, a leisurely push forward with the heel of the hand (the lower palm), starting after a stop and exactly on the takt, will produce the desired entrance on the second half of the slow beat. The length of the “push” is exactly the length of the half-beat. Then stop and prepare the next beat (Example 23).

Example 23. Tchaikovsky, *Romeo and Juliet Overture-Fantasia* (measure 40).

Andante non tanto quasi moderato

Tutti, rests.
Vn. 1
Va., octave lower
Vc., 2 octaves lower

Specialized Uses of the GoS

One of the most helpful uses of the GoS is its **control of precision after tied-over notes**. Any musical line moving from a longer note value to a shorter note value, especially off tied-over notes, requires special attention.

Note: Musicians are trained to replace the terminal note of the tie with a rest in a fast tempo. This is imperative in string sections to maintain accurate ensemble precision.

Starting a Composition or Establishing a New Tempo on an Afterbeat
When the first note of a composition is after the beat, the GoS can be most useful. For example, a small downward flick of the fingers of the left hand indicates **one beat before the first written beat**. The right hand follows **rhythmically with the sudden GoS on the initial beat of the composition. The time between the left hand and the right hand is exactly one beat. There is no preparatory motion in either hand.**

In Example 24, the musicians have to begin playing in a new tempo on the end of a beat that is preceded by sustained silence. Showing only the entry beat is highly risky. It is impossible to divide anything into equal parts before one knows what the unit is in its totality. To ensure excellent execution of the opening notes of the Allegro, the conductor may resort to the *left-hand-right-hand technique* discussed in the previous paragraph. This enables the players to proceed securely, with good ensemble.

Caution: The baton must remain perfectly still during the flick of the left hand. If it makes any motion whatsoever before the exact instant of the GoS, the result will most likely be a ragged entrance.

Example 24. Weber, *Oberon*. Overture (measures 22–23).

Adagio sostenuto Allegro con fuoco

Vn. 1

Tutti

The Beethoven example quoted in Example 25 is pertinent here. The flick of the left hand can show the cutoff of the fermata at the same time that it states beat One in tempo Allegro. The baton then performs the gesture of syncopation on the sixteenth rest and the music is off to a precise start.

Example 25. Beethoven, Symphony No. 1 in C major, Op. 21. Finale (measures 5–8).

Adagio (♩ = 63) (♩ = 88, Beethoven) (♩ = 138, Weingartner) Allegro molto e vivace

Vn. I only

Note: Some editions do not show the caesura before the sixteenth rest; others do. If the conductor has made a long fermata, very soft, he or she may wish also to prolong the silence a bit. In this case, the fermata is cut off completely, and thereafter the left-hand-right-hand technique takes over as described above.

When the time-beating is in ONE, as in the Beethoven First Symphony, third movement, the left-hand gesture states one full measure that is not in the score. The right-hand gesture of syncopation flicks UP on One, since the players are coming in on an upbeat (the last one-third of the measure). The conductor's downbeat then meets them on One of the first full measure (Figure 29). There is **no motion in either hand between the two gestures.**

Allegro molto e vivace (♩ = 108)

Figure 29.

The PASSIVE GESTURES: “Dead” Gestures

The “dead” gestures are those used when the conductor wishes to show the passing of rests (silent beats) or the presence of any single tutti rest. See the tutti rests at the beginning of the second measure of Example 26.

Example 26. Mozart, *Così fan tutte*. Overture (measures 11–12).

Andante

Woodwinds

Vns. 1, 2
Add Hns., Trpts.
Timp., in second
measure

Va., Vc., Cb.

The connotation of this dead gesture is “Do not play. Be patient and I shall show you when.” It must be lacking in impulse of will so that no one shall respond

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actively to it, while reflecting the character of the sound around it and the anticipation implied by it.

To perform the dead gesture, **the conductor shows only the direction of the beats by absolutely expressionless straight-line motion in the baton.** The gestures are small, and no ictus is defined as such in the beat pattern. Figure 30a shows four beats of "dead" gesture; 30b shows One-Two as playing gestures, Three-Four "dead"; 30c shows One-Two-Three "dead," then a preparatory loop warns that Four will be "active" in anticipation of an entrance. Like the gesture of syncopation, *a dead gesture has no preparatory beat.*

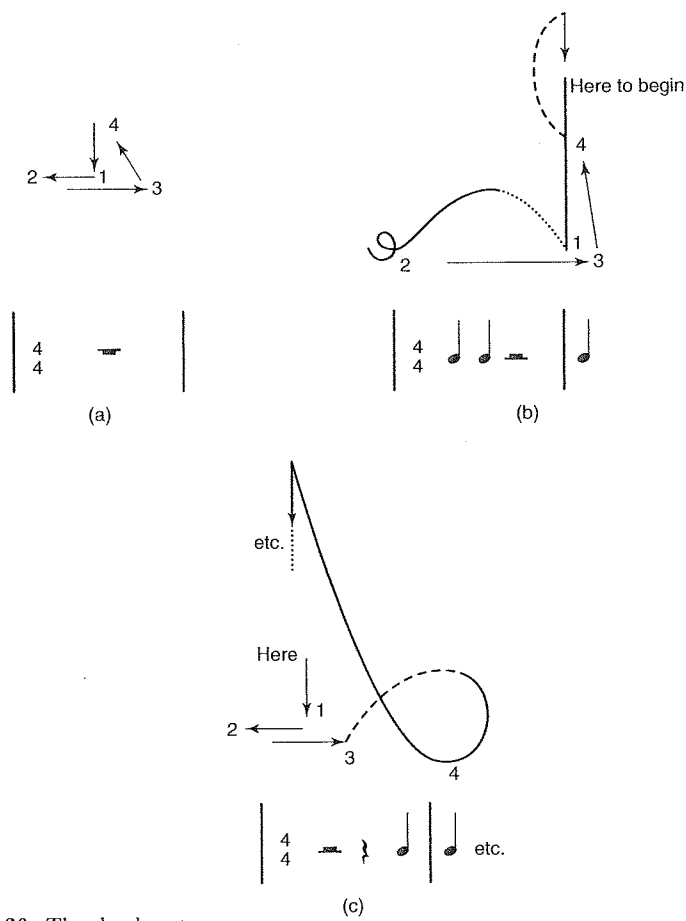


Figure 30. The dead gesture.

Any slight rebounding or curving of the line from ictus to ictus will show impulse of will or "personality" and will make the gesture appear active instead of passive. In performing the dead gesture, the conductor's hand should become completely devoid of expression—as if he or she has disowned it. The straight-line motion shows the passing of beats in accordance with the takt and does so in the quietest manner possible. The marvelous quality of silence is not to be disturbed. This gesture can become hypnotic in quality, holding the audience breathless.

When the dead gesture is used to show the passing of several measures of tutti rest (such as in a concerto or operatic recitative), only the downbeat of each measure need be given until you arrive at the position to give the appropriate preparatory beat for the next entrance. Such a single down-up gesture is also used for measures marked G.P. (Grand Pause). It is helpful to mark these bars for those performers counting measures of rests before their next entrance.

Example 27. Beethoven, Symphony No. 5 in C minor, Op. 67. Finale (last seven measures).

Presto (♩ = 112)

Tutti *ff*

Refining the Preparatory Beat

Since the preparatory beat requires no sound from the performers, it can be classified, as far as they are concerned, under the heading of passive gestures. However, the preparatory beat is active for the conductor. It is a “declaration of intent” leading to a command to “Play!”

Caution: Limit the time you hold your hand(s) in the “ready” position; it is uncomfortable for the ensemble to remain in frozen anticipation of your prep beat for too long.

In time-beating of One-to-the-bar, the preparatory beat states one full measure of the music. Make it an upward rhythmic motion that says “Ready.” In pieces or sections that do not start on a downbeat, the number of preparatory beats you must give depends on how much of the bar or beat is occupied by the pickup to the downbeat. For example, if the pickup is one sixteenth or one triplet eighth note leading to the downbeat, only one prep beat will be needed. If the downbeat is preceded by two sixteenths, or half of the basic pulse in a quarter note meter, it is possible but risky for the ensemble to read the tempo in one prep beat. If however, the downbeat is preceded by more than half the basic pulse— $\frac{4}{8}$ ♪ bar one of Beethoven Symphony No. 5; $\frac{3}{8}$ ♪ bar one of Puccini’s *La Bohème*—you must give two preparatory beats, the first one neutral, the second active.

Note: This is a fundamental rule when considering how to start a piece.

The dead gesture is also used for the tied-over quarter note. Distinguish between the examples in Figure 31.

Figure 31.

The preparatory beat in an Adagio tempo need not necessarily take the time of one full beat. Often the half-beat is sufficient, especially when the divided beat is used.

In the search for a special sound, many conductors employ specific techniques that fit their body language and the musical occasion. For example, Charles Munch of Boston Symphony fame would begin a work marked *fortissimo* with the baton positioned high in space. It descended suddenly and returned immediately to the starting point, where the performers attacked the chord, creating a brilliant sonority.

An **unrhythmic preparatory beat with a "breathing gesture"** preceding it may be used when the first measure is composed of a *forte* or *fortissimo* tutti whole note or fermata. (A sustained tone is rhythmically static; therefore a rhythmic preparatory beat is not essential.) See Figure 32. To perform the breathing gesture, the hand or hands assume a ready position slightly away from the body. They then move horizontally to center front. The conductor takes a breath (not audible!) simultaneously with the performers during this motion. The baton stops momentarily, center front; and then suddenly (unrhythmically) moves up-down with great vigor, and the attack bursts forth with tremendous brilliance. The physical effect is rather like a *fortissimo* stroke on the timpani. The attack is followed by a sustained tenuto in the baton. Time-beating as such starts as a rhythmic preparatory beat leading into the following measure.

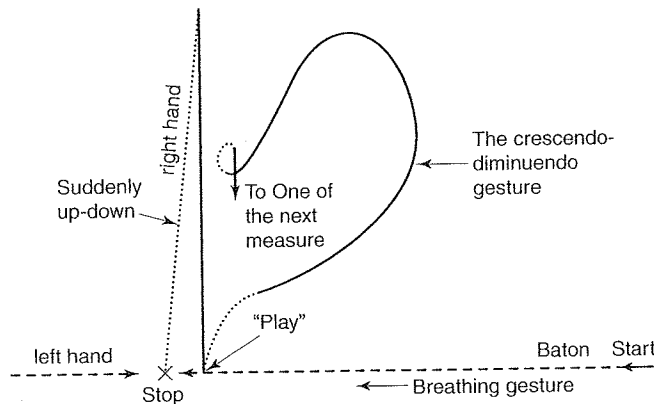


Figure 32. The breathing gesture.

Example 28 shows this type of beginning. In Example 29, the breathing gesture would be omitted, since only the strings play the sustained C. The first beat of the second measure would be shown by a small dead gesture for the sake of the winds who are counting measures.

Example 28. Beethoven, *Egmont*. Overture Op. 84. (measures 1-2).

Sostenuto ma non troppo

Tutti strings

f *marc.*

Example 29. Beethoven, *Coriolanus*. Overture Op. 62. (measures 1–3).


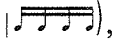
When the instruments have to execute a grace note at the beginning of a piece, the conductor can arrange with the musicians beforehand that they are to play the small note exactly on the principal beat. A case in point is the entrance of the four trumpets plus marimba in the third measure after letter D in *Music for Prague* [BAND] by Pulitzer Prize-winning composer Karel Husa.*

On beat Three:

This type of declamatory musical gesture is notated at times as a sixteenth upbeat to a downbeat chord (see Rossini—Overture to *Il Barbiere di Siviglia*). When executed in this manner, it is referred to as *all'Italiana*; in the Italian fashion. It is up to the conductor to decide whether such an upbeat is to be played in exact time or “gesturally”, as described above. In the opening measures of the overture to Mozart’s *The Magic Flute*, the preparatory beat sets the tempo but no time-beating follows (Figure 33). The half notes are sustained (tenuto) and cut off. Each sixteenth note is articulated, indicated by a downbeat, followed immediately by a second downbeat for the half note, providing sufficient spacing between the two. The GoS is not applicable here until measure 3.

Figure 33.

Caution: Take care not to rebound too high off the sixteenths!

There is one facet of the preparatory beat that must not be overlooked. **When the first beat of a piece comprises three or more notes of equal value** (, , the preparatory beat must take the form of a legato line, connected directly to the playing beat. Regardless of the dynamic, there must be no stop between the prep-beat and the playing beat. The length of preparatory motion states precisely the rhythmic length of the upcoming beat.

One last word on the preparatory gesture: It is possible to clarify the beginning of the preparatory motion by a tiny impulse in the hand, which shows the instant of an ictus just as the hand starts to move upward. Care must be taken that

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there is not motion before it. This gesture is recommended by some very fine professional conductors and is useful with a large professional symphony orchestra.

Exercises for Practice: Developing Expression in the Gestures

1. Practice applying the legato, staccato, tenuto, and dead gestures and the gesture of syncopation to the beat patterns in Chapters 2 and 4. Watch the tip of the stick in the mirror as you practice until each beat shows the distinctive style being worked on at the moment.

2. Practice the following exercises, repeating each several times without stopping. Be careful not to change the speed of the takt when the style changes to staccato. *Keep the takt steady.*

- Six measures in ONE staccato and six measures in ONE legato.
- Four measures in ONE staccato, *forte*, and four measures of dead gesture (silence). Use very small beats for the dead gesture here; center them in the wrist only.
- Three measures in ONE tenuto and one measure as a gesture of syncopation with the group playing *after* the beat:



- Two measures in TWO staccato and one measure in TWO tenuto:



- Two measures in THREE tenuto and one measure in TWO silent (dead gesture).
- Four measures in $\frac{2}{4}$: the first two measures in TWO staccato; the last two measures in ONE sustained-tenuto. ♩ = ♩
 - Two measures in FOUR tenuto and one measure in THREE silent.
 - One measure in TWELVE staccato and one measure in divided-FIVE (3 + 2 pattern, divided). Repeat without stopping. ♩ = ♩
 - One measure in TWELVE staccato, followed by one measure in FIVE silent (dead gesture).
 - Obtain any full score and look for places where the GoS might be used effectively (for example, entrances on part of a beat and notes tied to sixteenths).

Recommended Videotapes

It is strongly recommended that these tapes be seen, especially the Kleiber tape.

Carlos Kleiber, dir. *Beethoven Symphonies Nos. 4 and 7*. The Concertgebouw Orchestra, Amsterdam. Philips Video Classics, 070-200-3 NTSC VHS. Every gesture bespeaks the music itself. Notice the excitement and the timing when the musical character is about to change.

Dvořák in Prague: A Celebration. Seiji Ozawa and the Boston Symphony, with soloists: Rudolf Firkusny, Piano; Yo-Yo Ma, Cello; Itzhak Perlman, Violin; Frederica von Stade, Mezzo-Soprano. "As featured on the PBS Broadcast." Sony Classical Films and Videos, NTSC VHS Hi-Fi Stereo. Dolby/SHV 53488. Some interesting staccatos in this one.

MUSIC FOR PERFORMANCE

Example 30. Mozart, *La Clemenza di Tito*. Overture K.621. (measures 1–12).

Time-beating in FOUR. Measure 1: Rhythmic pre-beat; show beats One and Two, and cut ON beat Three. The cutoff states the beat. A sudden GoS on beat Four is all that is needed to continue. Measure 4: Observe the fermata. Keep hand(s) in the ready position; then use the GoS for the entrance.

Allegro

2 Flauti
2 Oboi
2 Clarinetti in B
2 Fagotti
2 Corni in C
2 Trombe in C
Timpani in C, G
Violino I
Violino II
Viola
Violoncello
Basso

ff

This musical score page, titled "The Expressive Gestures" (page 59), features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fg.). The brass section consists of Cor Anglais (Cor. (C)), Trumpet in C (Tr. (C)), and Trombone (Tp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (B.). The score is written in a common time signature (C) and features a melodic line in the woodwinds and strings, with a prominent triplet figure in the second measure of each staff. The woodwinds and strings play a melodic line with a triplet figure in the second measure, while the brass instruments play a rhythmic accompaniment. The string section includes dynamics markings such as *p* (piano) and *ṗ* (pizzicato). The woodwinds and strings play a melodic line with a triplet figure in the second measure, while the brass instruments play a rhythmic accompaniment.

This musical score is for a section titled "The Expressive Gestures" on page 60. It features a variety of instruments including woodwinds, brass, and strings. The score is written in a common time signature and begins with a forte (*f*) dynamic. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. (C)), Trumpet (Tr. (C)), and Trombone (Tp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (B.). The score consists of four measures. The first measure is mostly rests for the woodwinds and brass, with strings playing a rhythmic pattern. The second measure features a strong melodic line in the woodwinds and brass, with a dynamic marking of *f*. The third and fourth measures continue the melodic and harmonic development, with various articulations and dynamics. A fermata is present over the final note of the Oboe and Bassoon in the fourth measure. The score is written in a clear, professional style with standard musical notation.