

The Art of Conducting

by Pierre Kuijpers



Preface

You cannot learn to conduct an orchestra simply by reading a lot about this subject but rather by practising for many hours instead. Practice and proper guidance are essential here. Before you can even begin to conduct in the true sense of the word, with musical patterns which are visualized by gestures of the hands and arms, facial expression and other physical expressions, it is a prerequisite that you are able to beat time flawlessly.

Regarding the contents of this book, it is assumed that the student is endowed with this basic skill as well as the ability to indicate the metrical path by means of gestures with his hands and arms. It is of prime importance that the student knows how the live sound relates to gesture learned.

Now, the merit of this book is precisely this, since it deals not only with various aspects of the technique of beating time but also with naturel and practical examples of sound in particular.

Pierre Kuypers, whom I have had the pleasure of working with in the educational field for many years, particularly educating conductors, knows better than anybody else how to link theory with practice in a natural way.

His vast practical experience in the fields of amateur art and professional conducting, both at home and abroad, is reflected in this book. Therefore, some exercises are based on existing fragments from music literature. All exercises bear evidence of being naturally embedded in practice. Artificial examples which are out of touch with actual practice have been avoided in this book.

Exercises are not intended as a programmed course with an increasing level of difficulty, but each of them is a self-contained and fine example of clenched musical energy of varying shape. All aspects of beating time and conducting are dealt with, including starting, stopping, accelerando, rallentando, fermatae, legato and staccato, dynamics, agogics, time changes etc. Although all exercises are based on an integral approach, the exercises with the A-items are intended to draw specific attention to an expressive melodic pattern set in relief from a balanced dynamic. In the exercises with the B-items, specific emphasis is put on time changes and rhythmicity. In the C-items, all aspects are combined integrally.

I can sincerely recommend these exercises in conducting. They are highly suitable for any student - amateur or professional - who wants to learn how to let the live sound flourish in other people and how to bring the excitement, wilfulness and fascination of music to living reality by his suggestive gesticulation.

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Pierre

1a

$\text{♩} = \pm 92$

2a

$\text{♩} = \pm 86$

3a

$\text{♩} = 96$

4a

$\text{♩} = \pm 112$

40c

Allegro molto

41c

Andante