

# 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.

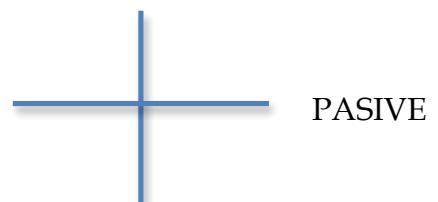
The passive gesture (Concept: gives functional information, indicates the « where » but not the « how ». Absence of rebound). Preliminary exercises. Work with both arms.

- 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.

FUNCTION

ACTIVE

PASIVE



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 passive.

**Independence of hands :**

- Do the series with only the right hand. The left hand 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 Passive 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 opposite 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 passive. Alternate.

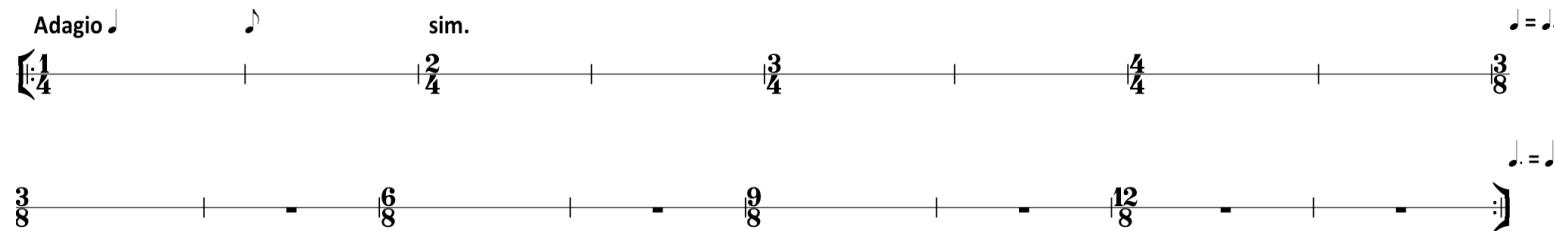
### 5.

**Fermatas.** Conduct the series from chapter 3.

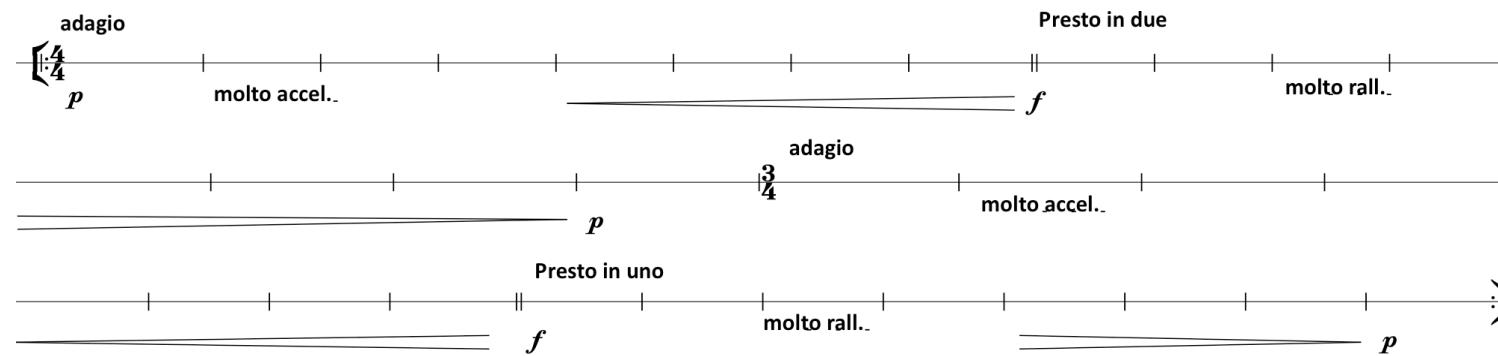
- Connecting fermatas. Conduct fermatas on the 1<sup>st</sup> beat of each measure, then on the 2<sup>nd</sup> beat, on the 3<sup>rd</sup>, and so on...
- Non connecting fermatas (followed by a pause or a cesura). Conduct fermatas on the 1<sup>st</sup> beat of each measure, on the 2<sup>nd</sup> beat,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

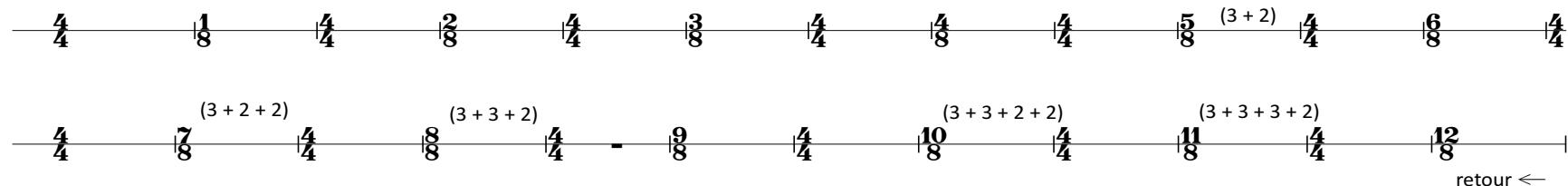


Apply the same concept in accelerando and rallentando.



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

→ aller



- Conduct the series.
- 4/4 with right hand, 1/8 with the left
- Do the oposite. 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

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