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# CHAPTER ONE

## THE CONDUCTOR'S SPACE

A conductor's technique is fully displayed in the area I call the **CONDUCTOR'S SPACE**, where baton and orchestra unite to create sound.

The Conductor's Space is divided into the **Immediate** and the **Extended** Conductor's Space and has evolved with one basic characteristic -- an unhampered sight line between orchestra and conductor to accommodate constant baton movement. The complete Conductor's Space **allows for every conceivable technical gesture to be delivered to the orchestra players with clarity.**

### The Immediate Conductor's Space

The **podium** is the conductor's working area in the **Immediate Conductor's Space**, as outlined in Figures 1 and 2. The dimensions of an Immediate Conductor's Space are determined by the length of the arms at full extension. Because the human form is contoured in an infinite variety of shapes, every Immediate Conductor's Space will be filled and used differently.

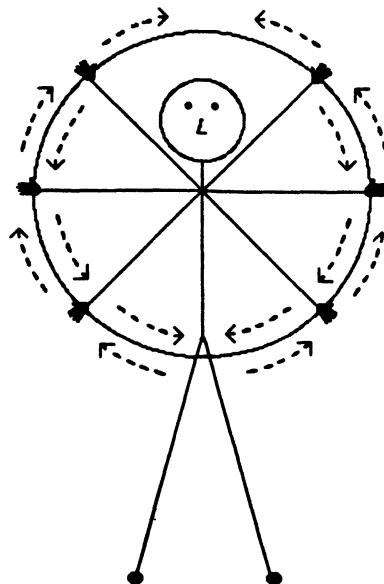
### Defining the Work Area of the Immediate Conductor's Space

#### Sideways Up, Sideways Down

The following movements define the natural outer limits of the **sideways up, sideways down working area** of the Immediate Conductor's Space.

- Raise both arms, close to the ears as high above the head as they can reach.
- Slowly drop the arms **sideways** until they are shoulder high and parallel to the floor.
- Again slowly drop the arms and lower them until they rest at the sides of the body.

Fig. 1



## The Left WRIST/FOREARM Movement In Cut-Offs; *Pianississimo* to *Mezzo Piano*

The **left wrist** cut-off is most effective in *pianississimo* to *mezzo-piano* dynamic levels. Less space is used in this cut-off. The starting position, A, places the left hand under the eyes, the elbow raised in a “V” position parallel to the floor in zone 1, close to the body. The palm is open facing the orchestra, with the fingers pointing to the right, OPS. From this point, move the wrist downward **toward** the body in an inward circular motion to point B.

Point B is **below** the face and **closer** to the body.

From point B, which is below the original starting point A, move the forearm in a **diagonal line** across the body to the left to point C, and begin to close the fingers into a fist. (The starting angle is different, but movement to the left is the same motion employed in the *mezzo-forte*, *fortississimo* forearm cut-off to get back to point A.)

When point C is reached, close the open palm (hand) into a fist, and within the left flow of the stroke, ‘flick’ the wrist strongly to the left. This strong ‘flick’ movement stops the orchestral sound. Even in this dynamic range the ‘flick’ movement moves the forearm to the left. At the conclusion of its cut-off the left hand is on the outside part of the left side of the body.

The left hand movement between A, B, and C can be considered the **preparation** for the cut-off. The left hand closed fist wrist ‘flick’ is the cut-off.

Fig. 121

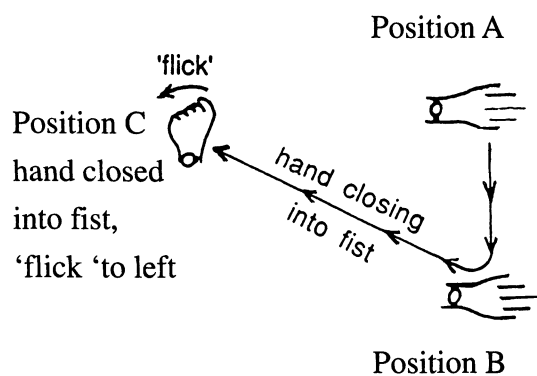
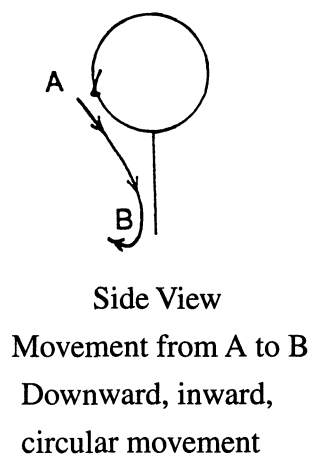


Fig. 122



## The Right Hand - Basic Movements

The function of the right hand during holds is simple when compared to the work of the left hand. It has a two-part responsibility:

- to sustain the sound during the hold, and
- to prepare the next orchestral entrance during the cut-off if the piece continues. If there is any difficulty for the right hand, it is coordinating its movement with the cut-off of the left hand.

The right hand begins to move **only** when the left hand starts its preparation for the cut-off. That movement is a straight up-stroke, or a sideways up-stroke. The direction of the stroke depends on where the hold is placed within the measure.

A **half ‘click’** is made near the top of the right hand stroke **at the precise moment the left hand makes its cut-off wrist ‘flick.’**