

The Conductor:

Translating Vision into Sound

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The

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Vision = Understanding your role as a conductor
Your role and vision for your students
Your role and vision for the music making process
Your role to the campus community/audience

What kind of conductor do you want to be for your ensemble?
What do your ensemble members need from you?

Characteristics of an Effective Conductor

The following list was compiled by asking a simple question to 3 Southern California high school bands. The same question was asked to ten top studio and orchestral musicians. Their answers were identical. What makes an effective conductor?

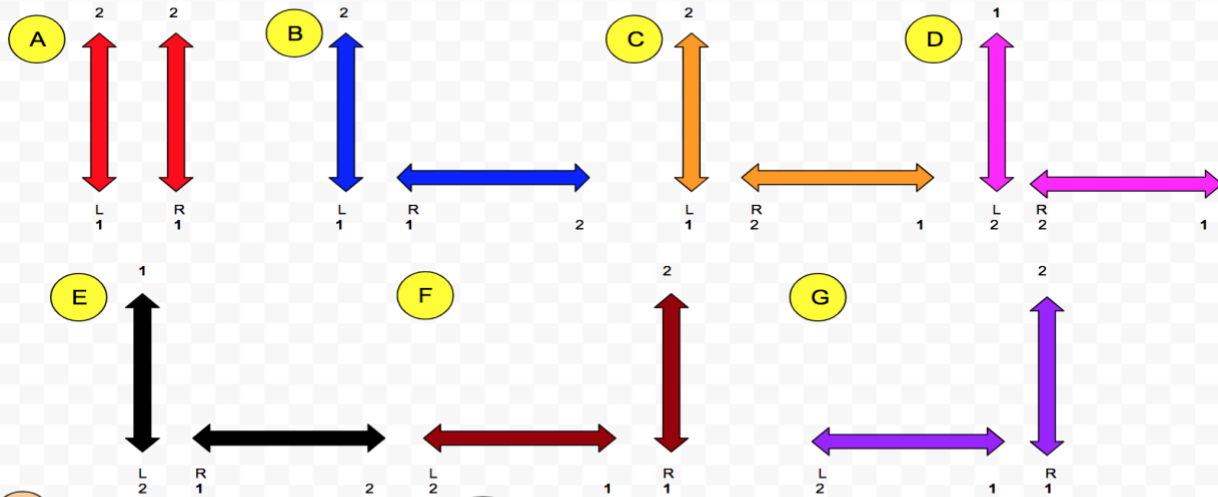
- * Appreciation and trust of the ensemble
- * A clear unambiguous beat, coupled with eye-contact where necessary (*pros only*)
- * Efficient use of rehearsal time
- * Communication skills, all the better if conveyed with as little speech as possible.
- * Empathetic and friendly
- * Is there to serve the music and ensemble, not themselves
- * Always prepared, knows the score inside and out
- * Positivity
- * Gives background information about the work being rehearsed
- * Gives the ensemble a good understanding of 'where they are' vs 'where we're going.' A clear performance journey.
- * Inspiring, makes us want to play for them
- * Does not hyper-focus, spending large amounts of time on techniques that can be learned outside of rehearsal (ex. bowing techniques).
- * All eyes and ears are on the composer
- * Commanding in musical intent, clarity of musical goals
- * Unrelenting in musical standard
- * Welcoming and shared mentality of the final product. A 'WE' versus 'I' mentality.
- * Clear pulse and style are non-negotiable.
- * Can express style and feeling non-verbally.
- * Must conduct with their ears at all times, in the moment.
- * Organized rehearsal
- * Musically democratic, accepting of opinions and ideas
- * Protects the soloist, doesn't micro-manage.
- * Good rhythm, clear beat, precise
- * Breathes with ensemble/singers
- * Good energy=good sounds
- * Great sense of time.

- * Brings out the best out of the musicians without insulting.
- * Strong sense of rubato (*pros only*)

CONDUCTING EXERCISES 1A

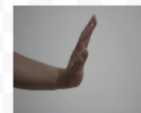
Malko/Green

- A-G
- *The wrist leads
 - *Smooth transition in, tempo
 - *Use a metronome, slow



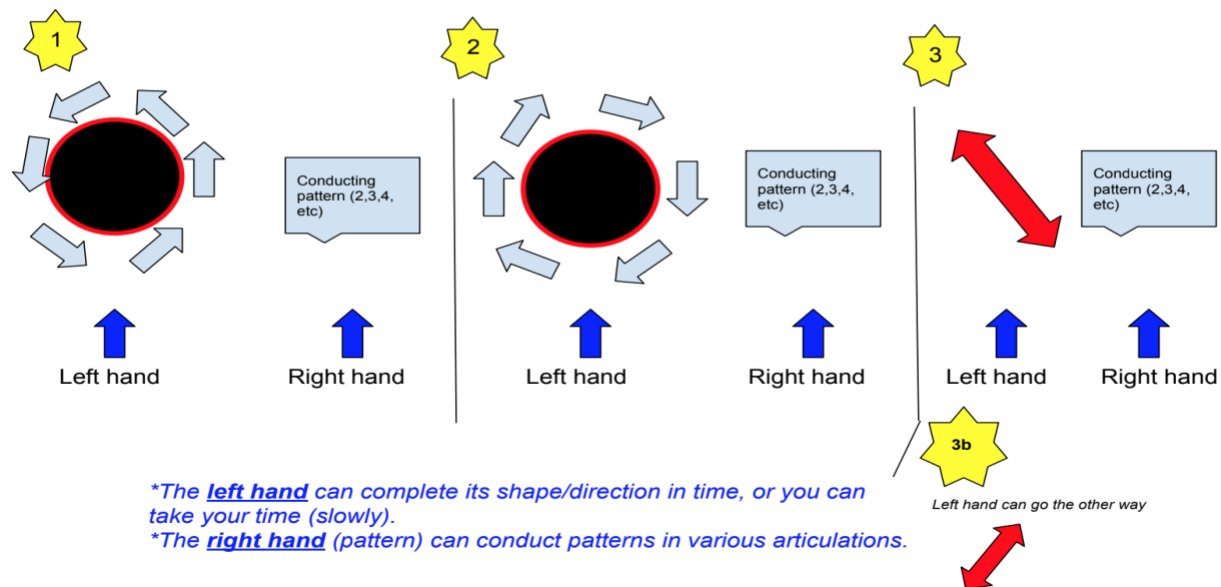
Staccato/Ictus Practice: Tap pencil or baton on a flat plan (about waist high) 100 x a day. Shoulders/arms DO NOT move, just click of wrist. Use a metronome

A-G



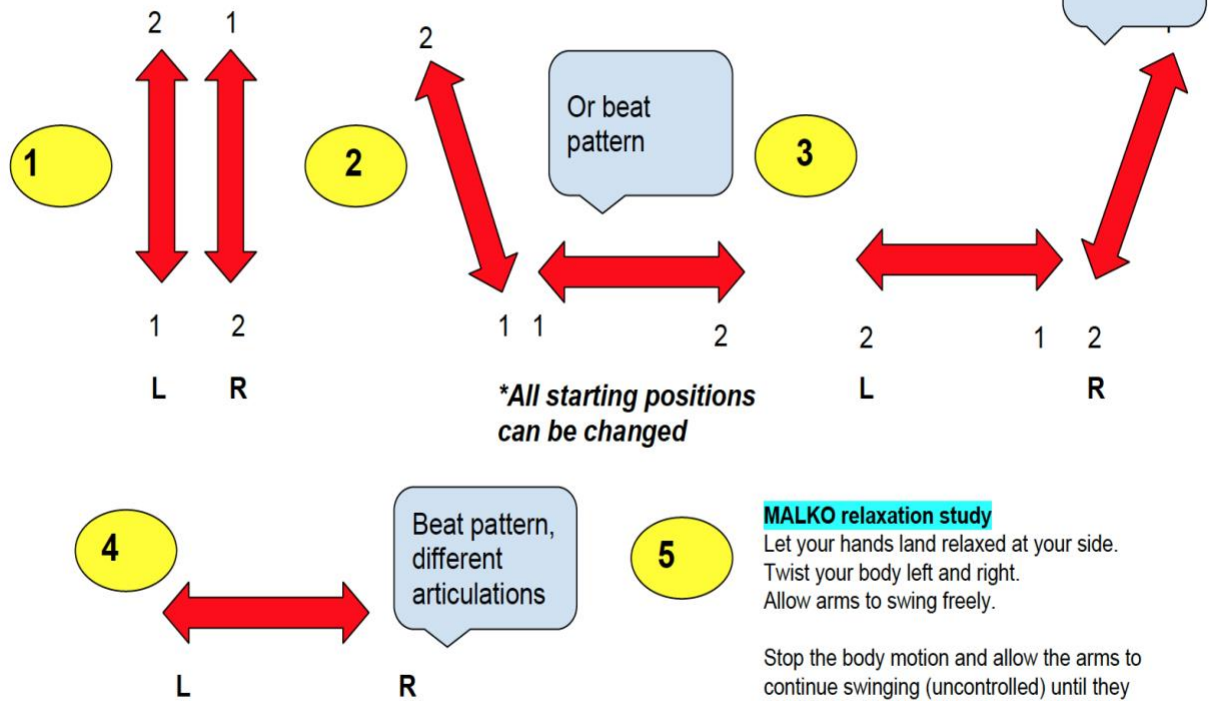
CONDUCTING EXERCISES 2A

SANTOS



CONDUCTING EXERCISES 1B

Santos



**All starting positions can be changed*

MALKO relaxation study

Let your hands land relaxed at your side.
Twist your body left and right.
Allow arms to swing freely.

Stop the body motion and allow the arms to continue swinging (uncontrolled) until they come to a complete stop on their own.

I recommend you do this at the beginning of your practice, and at the end.

**Always practice with a metronome.*

q.=132

Forward African Bembé *from Danzas*

Forward African Bembé musical notation. The top staff is a 6/8 time signature with a key signature of one flat (Bb). It contains a sequence of eighth notes with stems pointing down, followed by a repeat sign. The bottom staff is a 6/8 time signature with a key signature of one flat (Bb). It contains a sequence of eighth notes with stems pointing down, followed by a repeat sign. The lyrics are: ti ti ta - ta ti ti ti.

Reverse African Bembé

Reverse African Bembé musical notation. The top staff is a 6/8 time signature with a key signature of one flat (Bb). It contains a sequence of eighth notes with stems pointing down, followed by a repeat sign. The bottom staff is a 6/8 time signature with a key signature of one flat (Bb). It contains a sequence of eighth notes with stems pointing down, followed by a repeat sign. The lyrics are: ti ti ta - ta ti ta - ta.

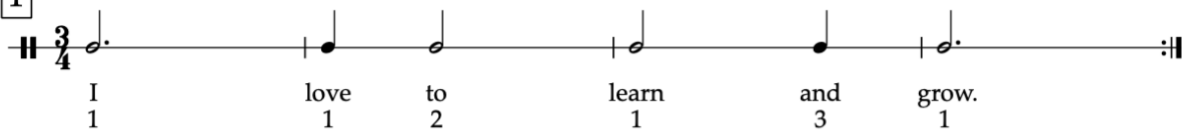
Nigeria/Yoruba

Nigeria/Yoruba musical notation. The top staff is a 6/8 time signature with a key signature of one flat (Bb). It contains a sequence of eighth notes with stems pointing down, followed by a repeat sign. The bottom staff is a 6/8 time signature with a key signature of one flat (Bb). It contains a sequence of eighth notes with stems pointing down, followed by a repeat sign. The lyrics are: ti ti ta - ta ti ta - ta.

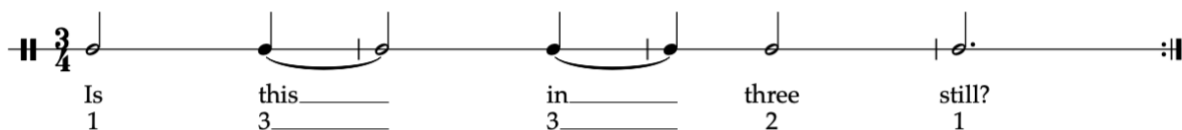
Mixed

A - In 3
B- Meld

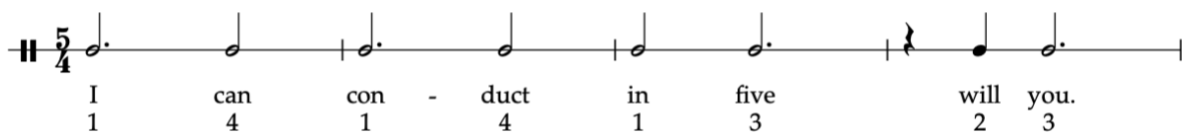
1



2



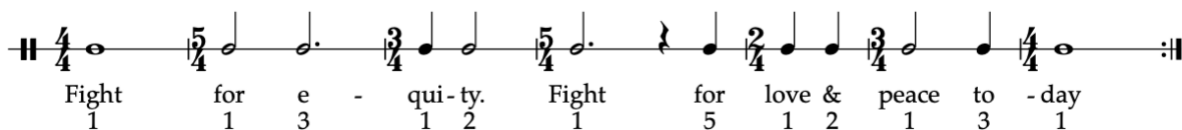
3



4



5



Each year, I have my conducting/music education students come up with their vision as a conductor. What is your role? Below is my latest version, a list that will continue to develop.

To inspire musicians to excel beyond their capabilities
To evoke thought
To create a sense of trust
To communicate knowledge and information
To instill courage and curiosity
To show a passion for music making
To show a strong work ethic
To show trust and faith in their ensemble
To show passion for lifelong learning
To assist discovery

The learning process is perpetual to one's life. Never stop learning. Stay curious.

Strive for improvement each day; not because you're not good enough, but because you can be better!

Be yourself! No one else can do that better!

Organic Conducting

Technique

If you don't have control over time, rhythm & gesture...you won't have time to actively listen to your ensemble.

If you don't listen to your ensemble, your students won't listen.

A role as a conductor is to assist/guide your ensembles listening.



If you're thinking about conducting while you conduct, you don't have time to listen.

Programming diverse
literature for EVERY
concert may not be of
utmost importance to all
conductors.



Programming diverse
literature for EVERY
concert is of utmost
importance to the students
they serve.

Giovanni Santos serves as Director of Bands and Associate Professor of Music at La Sierra University, where he directs the University Wind Ensemble, Chamber Winds, Big Band, and teaches courses in graduate and undergraduate instrumental music education, popular music, conducting and composition.

Dr. Santos has proudly implemented a yearly wind band conducting workshop at La Sierra University and has worked alongside H. Robert Reynolds, Thomas Lee, Larry Livingston, Travis Cross and Allan McMurray, helping some of the brightest young music educators in the United States. Santos also organizes yearly workshops, clinics and conversations with conductors and composers, such as Frank Ticheli, Mallory Thompson, and most recently, Maestro Leonard Slatkin. A strong advocate for music education, Santos frequently presents at conferences, school in-service days, classrooms, and as clinician for young ensembles across the United States, Mexico, and Europe. Most recently, Dr. Santos presented at the Midwest Clinic's High School Leadership Institute, California All-State Music Education Conference (CASMEC), for the California Music Educators Association's 'Casting a Wider Net' at Azusa Pacific University, for the North American Division National Teachers Convention, the Midwest Clinic International Band and Orchestra Conference in Chicago, CBDNA National Convention in Arizona, for the 2019 SCSBOA Professional Development Conference, and for the World Association of Symphonic Band and Ensemble International Conference (WASBE) in Prague. Santos also maintains a busy guest conducting/clinician schedule, with recent residencies at the Manhattan School of Music, University of the Pacific, Cal State University (Fullerton), University of Illinois (Chicago), the University of Connecticut and for the Association of Concert Bands conference in Orlando.

As a composer, Santos has premiered his works across the United States, Asia and Europe, including a premiere with the United States Naval Academy Band Brass Ensemble at the John F. Kennedy Center for the Performing Arts in Washington D.C. under his baton. His works have received premieres and performances by ensembles at the University of Michigan, University of Illinois, Michigan State University, University of North Texas, Florida State University, University of Florida, Yale, University of Southern California, Ball State University, Oklahoma State University, UCLA, Pacific Symphony Youth Wind Ensemble, Illinois State University, Tanglewood Young Artist Wind Ensemble, Interlochen World Youth Wind Symphony and many more. His works for wind ensemble, orchestra, chamber music, and solo wind instruments are published exclusively by Murphy Music Press, LLC. His compositions and passion for equitable music education have received many recognitions, including a Meritorious Achievement Award by the Minority Band Directors National Association for "exceptional contributions to the wind band repertory." Dr. Santos' first symphony, *Dolores, AmeriCan*, was nominated by the University of Texas Rio Grande Valley for a Pulitzer Prize in Music.

Dr. Santos earned graduate degrees from the University of Southern California (MM) and Florida State University (PhD).



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THANK YOU for ATTENDING!