

Bruce Hangen

Online Lessons Critique Form

Date: September 21, 2020

General Comments & Suggestions

Specific Notes

Video Time	Comment
3:22	Return of a tempo isn't clear what your tempo is in the preparation gesture.
3:49	Nice, clear, clean, technique (very end of movement)
4:08	When the music stops, put the baton down, unless you really want to create no distraction/space between movements which is already ruined by so many people (including yourself) turning pages.
4:21	Mirror conducting is superfluous. Check with bass solo to make sure s/he is ready (before you begin the movement)—bassists get really nervous over this piece. Then your cue to him/her is good. Also, I can't tell if you're visually in touch with the harpist – strings are going to enter whatever you do, but your attention to harp is important to turn his/her hearing on in order to play with string chords.
4:50	This left-hand/arm gesture would be more effective if outstretched, not with the elbow in. Ditto at 5:11, 5:45, 6:05, 8:26, 9:47, 16:58, 17:18, 17:24, 18:02, 18:16, 21:11
7:05	Violins need to feel a preparatory <i>breath!</i>
7:15	The new tempo needs a preparation (side note – even if you think all your players are fully aware of the new tempo and you can just play along with them. They still need—or at least, appreciate—the reassuring comfort of being lead by their conductor, whose job it is to do so.)
8:40	(approx.) Nice subdividing end of this movement. Very clear and musical.
9:08	It would be clearer to have a much more pointed ictus at the precise moment you want the brass & percussion to speak. The preparation was pretty good – I think it could be somehow a more “open” gesture, allowing for their breath to happen. Then your ictus would be their release.
11:42	Much better, ictus-defined downbeat for the brass, but this one is easier than the one at 9:08 since the tempo is already established – not the case in 9:08.

Video Time **Comment**

12:00

I have a slight issue with this ritard every time it happens, which you conduct the same every time: Actually, you're not conducting the ritard, because all attention is focused on your downward-facing head, and both your hands disappear from taking any leadership role. I would suggest finding a [courageous] way to keep the focus on your stick for that final 8th-note before the downbeat.

Concluding Recommendations