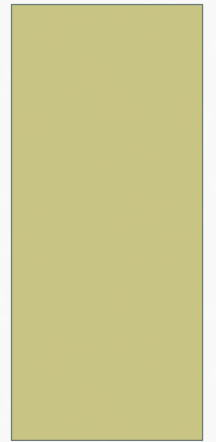


# CONDUCTING: HOW IT CAME TO BE

BY: KIM TAVIERNE



# NEAL GITTLEMAN



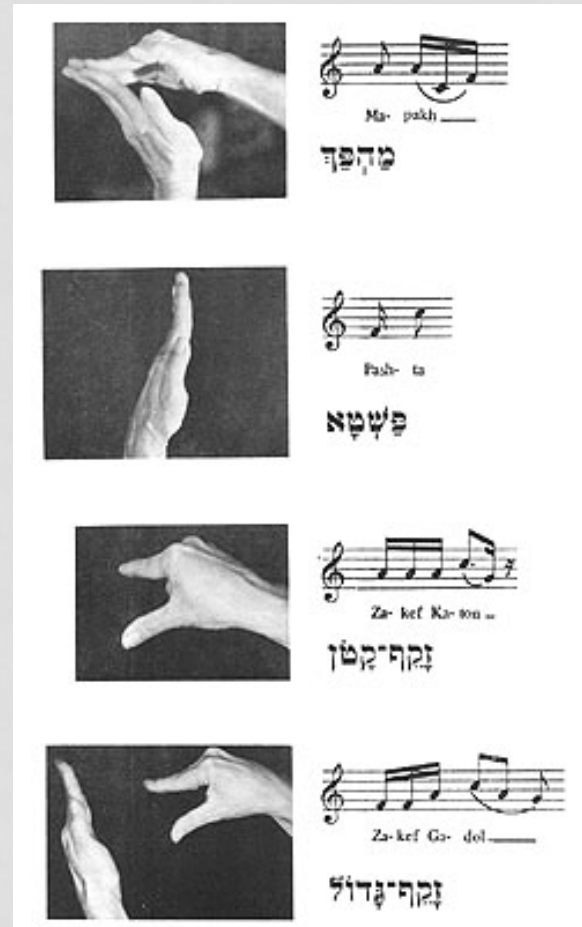
- Conductor of the Dayton Philharmonic
- "Music Director  
Neal Gittleman inspires each listener's imagination with his unique programming, in-depth comments, his easy-going style and infectious enthusiasm for music"

# THESIS

- Conducting has become a huge part of music and its history; knowing conducting's history, where it came from and how it evolved is a vital part to knowing how conducting became the profession it is today.

# HISTORY

- Started in Early Greek Era 2500B.C.
- Cave/Tomb Paintings
- Time Beating
  - keep singers in time
  - clap and stomp or snap and stomp
- Cheironomy
  - Helped with pitch and rhythm
  - Used hand signs



Ma- pakh —  
ἦ ἦ ἦ ἦ

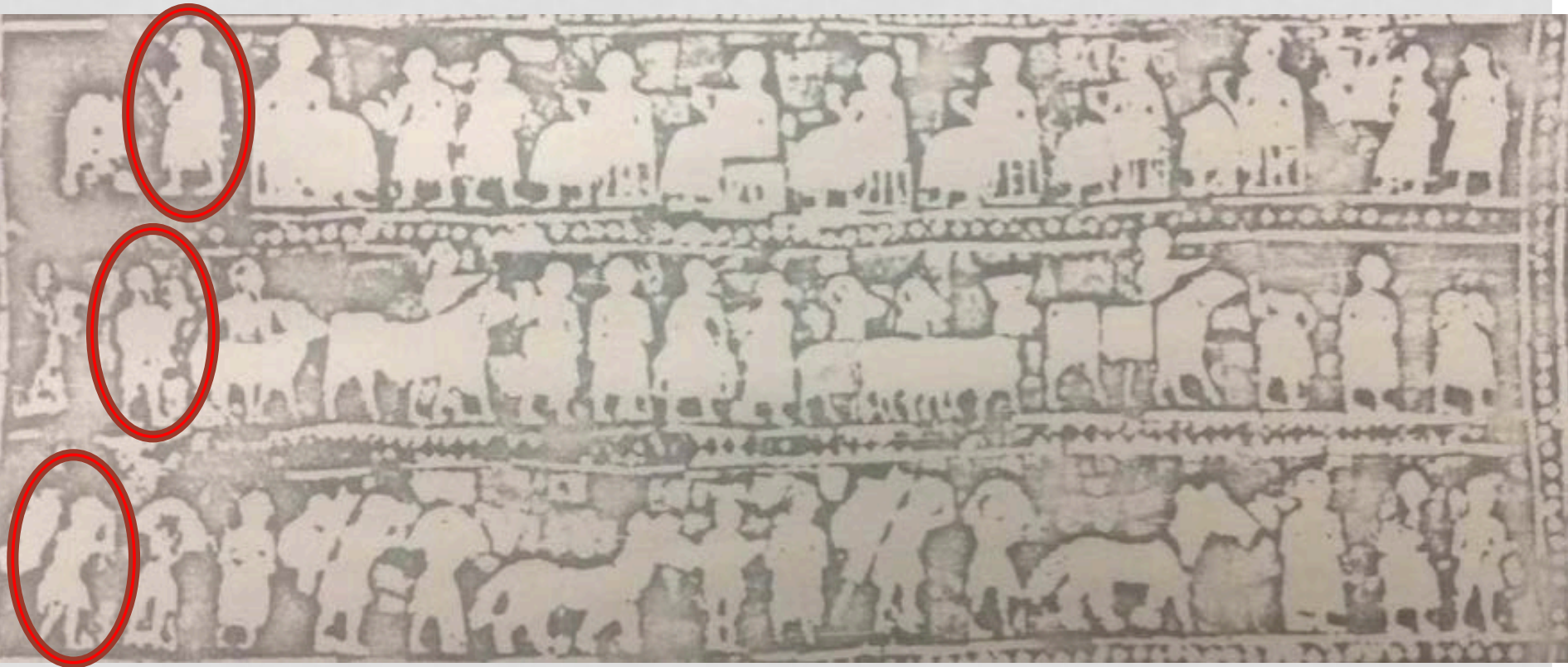
Fah- ta  
ἦ ἦ ἦ ἦ

Za- kef Ka- ton ..  
ἦ ἦ ἦ ἦ

Za- kef Go- dol —  
ἦ ἦ ἦ ἦ

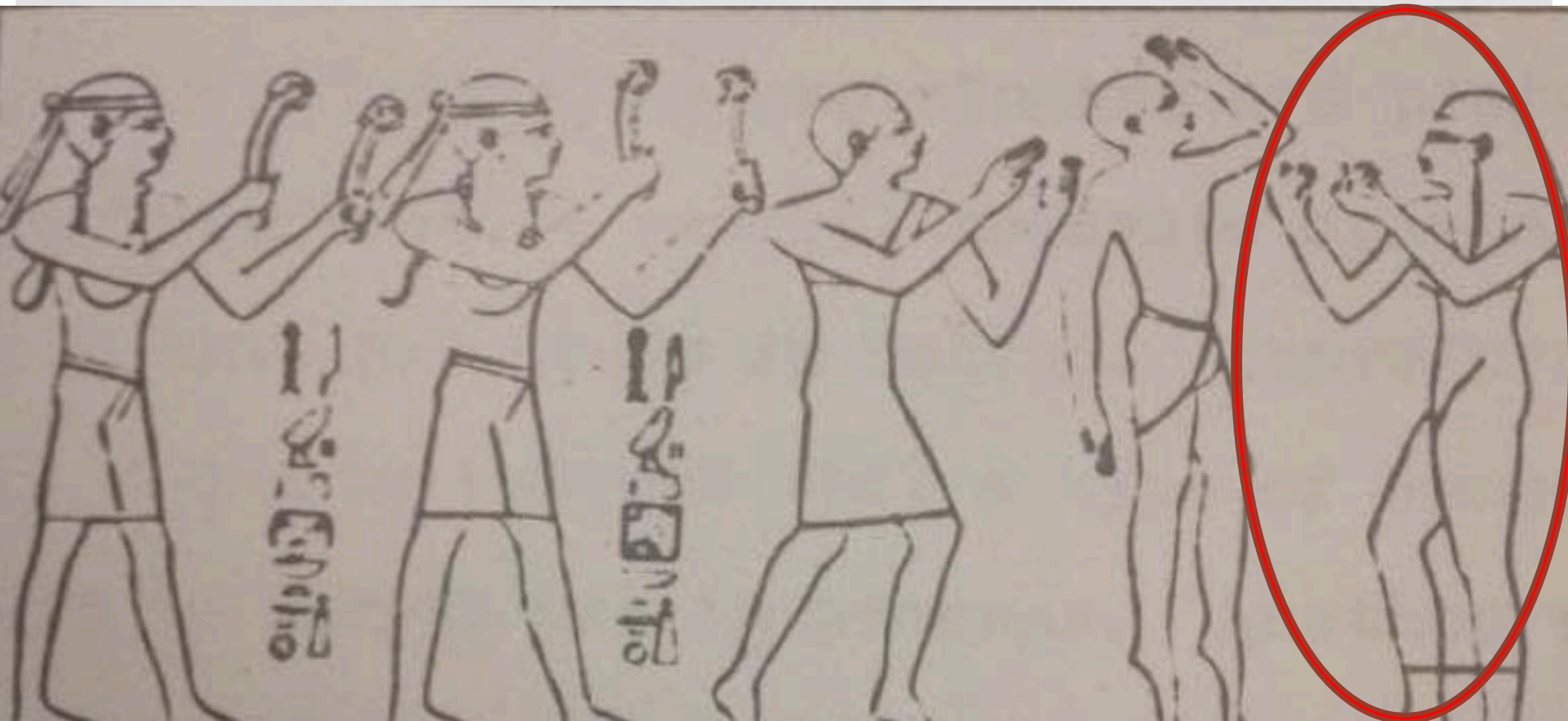
# HOW CONDUCTING CAME TO BE

Sumerian Feast 2700 B.C. to the accompaniment of music



# HOW CONDUCTING CAME TO BE

Decorative painting in the tomb of Amenemhet, about 1500 B.C.



# HOW CONDUCTING EVOLVED

- Physical conducting
  - “V” shaped
- Sign symbols:
  - Darga-submediant
  - Tevir-subtonic
  - Silluq-tonic
  - Merkha-supertonic
  - Titha-mediant
  - Atnah-subdominant
  - Miunah-dominant

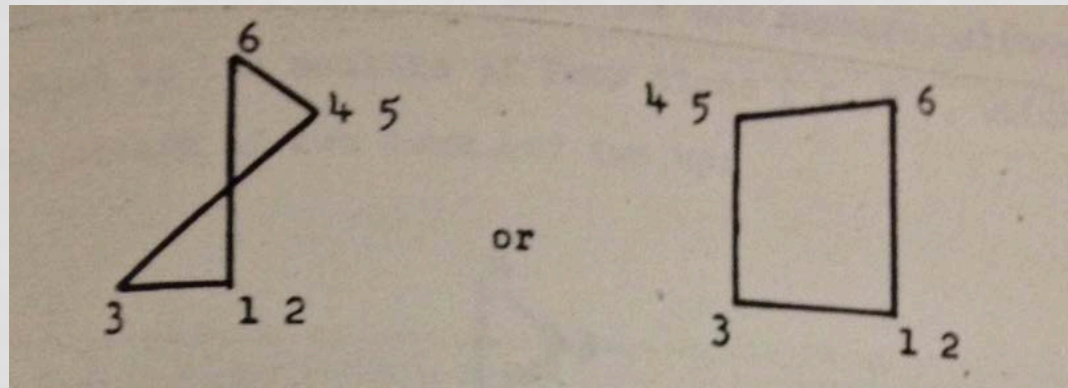


A musical staff in treble clef showing seven notes ascending from G4 to E5. Below each note is a sign symbol and a label. The labels are: Submediant, Subtonic, Tonic, Supertonic, Mediant, Subdominant, and Dominant.

Note	Sign Symbol	Label
Darga	⤵	Submediant
Tevir	⤴	Subtonic
Silluq		Tonic
Merkha	⤶	Supertonic
Tifha	⤷	Mediant
Atnah	⤵	Subdominant
Munah	⤴	Dominant

# HOW CONDUCTING EVOLVED

- 1680s- still referred to as cheironomy
- 1687- beat pattern close to 4/4
- 1700s- barred music



- 1700s four-beat pattern was developed
  - In both hands
- 1800-1900 three beat pattern developed



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