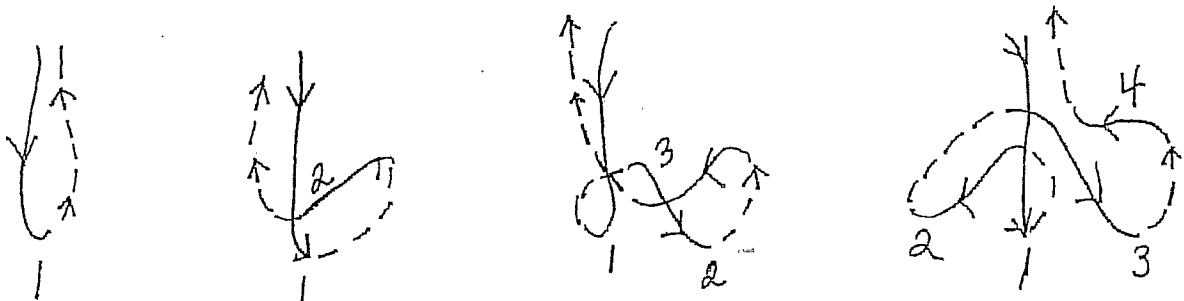


## BASIC DIRECTING PRINCIPLES

1. Downbeat is always down.
2. Motion of arm is like pulling bell rope or moving through water.
3. Cut off is always "up" or "out", i.e. "Throwing away the beat."
4. Breath (preparatory beat) is always "up"; can be "in" or "out."
5. Beat always moves in opposite direction from the beat preceding it.  
Ex. Up>down, in>out.
6. Direct only the down beats in "a tempo" 3/4.  
Direct every two beats in a fast 4/4 (beats 1 & 3)  
Direct one beat to the measure in fast 2/2 (cut time)
7. Arm movement to indicate a swipe is preceded by a preparatory movement in the opposite direction.
8. Level of the beat should be somewhere near the midsection.  
Rebound as if bouncing arm off the table or counter top.  
This is your "ictus"
9. Ritards are accomplished by a slowing of the beat and covering a greater distance of space with the arm.
10. Large ritard will result in going into a 3/4 pattern if in 3/4. If in 4/4 or cut time, a 4/4 pattern may be used to accomplish this.

## BEAT PATTERNS



## ASPECTS OF DIRECTING BARBERSHOP

1. We get the sound we are depicting with our bodies/faces.
  - Energetic bodies vs. Distracting bodies
    - Over directing
    - Leg energy
    - Arm strength
  - Mouthing the words
    - Must coordinate with hands
    - Must do it perfectly
  
2. Directing a Ballad
  - Preferable to not direct a beat
  - Use flowing hand motions
  
3. Directing an Uptune
  - Must direct with a beat
  - Use horizontal motions to smooth out the sound
  - Use more vertical motions to help maintain tempo
  
4. One or two hands?
  - Use one hand for tempo/rhythm - movement of the song
  - Add the other hand for:
    - Dynamics
    - Carry over phrase
    - Swipe
    - Softs
    - Breath
    - Lead-in or pick-up
    - Crescendo/decrescendo
    - Tempo changes
  
5. Special Cues
  - Softs (“shh”, smaller)
  - Open vowel
  - Lift
  - Diphthongs
  - Support
  - Choreography
  
6. Additional Hints
  - Your attitude and posture from the very beginning will determine the mood of the performance.
  - Keep your directing motions in “the box” between your shoulders and

waist, and no wider than your body. Elbows away from body signal power (crescendo).

- Always execute releases with a lifting motion to maintain support.
- Always keep hands moving up or out on long phrases.
- Maintain direct eye contact with chorus at all times.
- Smile - be involved in the song.

7. Common concerns

- Limp wrists
- Curly Q's
- Creeping
- Mixed messages
- The "wind up"

8. How to improve

- Input from coach, assistant director
- Practice