

The Art Of Conducting Technique A New Perspective

A world-renowned conductor and composer who has led most of the major orchestras in North America and Europe, a talented musician who has played under the batons of such luminaries as Toscanini and Walter, and an esteemed arranger, scholar, author, and educator, Gunther Schuller is without doubt a major figure in the music world. Now, in *The Compleat Conductor*, Schuller has penned a highly provocative critique of modern conducting, one that is certain to stir controversy. Indeed, in these pages he castigates many of this century's most venerated conductors for using the podium to indulge their own interpretive idiosyncrasies rather than devote themselves to reproducing the composer's stated and often painstakingly detailed intentions. Contrary to the average concert-goer's notion (all too often shared by the musicians as well) that conducting is an easily learned skill, Schuller argues here that conducting is "the most demanding, musically all embracing, and complex" task in the field of music performance. Conducting demands profound musical sense, agonizing hours of study, and unbending integrity. Most important, a conductor's overriding concern must be to present a composer's work faithfully and accurately, scrupulously following the score including especially dynamics and tempo markings with utmost respect and care. Alas, Schuller finds, rare is the conductor who faithfully adheres to a composer's wishes. To document this, Schuller painstakingly compares hundreds of performances and recordings with the original scores of eight major compositions: Beethoven's fifth and seventh symphonies, Schumann's second (last movement only), Brahms's first and fourth, Tchaikovsky's sixth, Strauss's "Till Eulenspiegel" and Ravel's "Daphnis et Chloe, Second Suite." Illustrating his points with numerous musical examples, Schuller reveals exactly where conductors have done well and where they have mangled the composer's work. As he does so, he also illuminates the interpretive styles of many of our most celebrated conductors, offering pithy observations that range from blistering criticism of Leonard Bernstein ("one of the world's most histrionic and exhibitionist conductors") to effusive praise of Carlos Kleiber (who "is so unique, so remarkable, so outstanding that one can only describe him as a phenomenon"). Along the way, he debunks many of the music world's most enduring myths (such as the notion that most of Beethoven's metronome markings were "wrong" or "unplayable," or that Schumann was a poor orchestrator) and takes on the "cultish clan" of period instrument performers, observing that many of their claims are "totally spurious and chimeric." In his epilogue, Schuller sets forth clear guidelines for conductors that he believes will help steer them away from self indulgence towards the correct realization of great art. Courageous, eloquent, and brilliantly insightful, *The Compleat Conductor* throws down the gauntlet to conductors worldwide. It is a controversial book that the music world will be debating for many years to come.

Expressive Conducting: Movement and Performance Theory for Conductors applies the insight of movement and performance theory to the practice of conducting, offering a groundbreaking new approach to conducting. Where traditional conducting pedagogies often place emphasis on training parts of the body in isolation, *Expressive Conducting* teaches conductors to understand their gestures as part of an interconnected system that incorporates the whole body. Rather than emphasizing learning specific patterns and gestures, this book enables student and professional conductors to develop a conducting technique that is centered around expressing the themes of the music. Drawing parallels to the worlds of acting, this text treats the body as the conductor's instrument. Coaching notes derived from years of experience as a performance movement specialist offer readers approachable methods for eliminating communication barriers—both conscious and subconscious—to encourage optimal performance, highlighting acting theory, movement exercises and the significance of weight distribution. Unlike other conducting approaches, this text understands that conducting resonates throughout the entire body and is not conveyed by the hands or baton alone. With a comprehensive consideration of the conductor's body and movements, featuring over 50 original illustrations, *Expressive Conducting* advances strategies for improving one's conducting skills in rehearsal and performance. Jerald Schwiebert has developed a practical language for expressive conducting. Together, Schwiebert and Barr present a text that is suitable for conducting students, instructors, and professionals alike.

A fresh, original look at the art of conducting, including Pattern Cubes, which is a three-dimensional system for charting baton movement. Through this book, both the aspiring and the experienced conductor will benefit from Harold Farberman's experience and ideas.

Discusses rehearsal techniques, organization, and conducting.

The Art of Conducting Technique A New Perspective Alfred Music

Designing and Conducting Research in Health and Human Performance, 2nd edition shows students how to become effective producers and consumers of health and human performance research. Like the first edition, this edition provides comprehensive coverage of both quantitative and qualitative research methods and includes step-by-step guidance for writing effective research proposals and theses. In addition, the authors show how to read, assess, interpret, and apply published research and how to conduct basic studies in health, physical education, exercise science, athletic training, and recreation. In this edition, the authors have also expanded areas of research design to include the PICO (patient problem or population, intervention, comparison, and outcomes) technique. *Designing and Conducting Research in Health and Human Performance*, 2nd edition is filled with more up-to-date illustrative examples that emphasize the real-world applications of research methods. Throughout, the authors draw on a variety of examples that were selected because they provide a context to further the understanding of health and human performance research. Research to Practice examples and Tips are included by the authors to help students better appreciate the book's content. Additionally, new to this edition, is Pulse Check, which provides an opportunity for students to engage in critical thinking in all things research. These study aids provide suggestions and additional resources to assist students in understanding the research process. Key terms, defined and highlighted, enrich each chapter. The end of each chapter includes Applying What You Learned sections designed to help students comprehend and follow best practices in research methods. Online resources and guides developed by the authors to support and enhance students' learning of important research concepts are available.

This comprehensive text by Anthony Maiello on the art of conducting is designed to be hands on, user friendly, playable by any instrumentation, a step-by-step approach to baton technique, great for use with a wind, string or voice conducting class, and excellent as a refresher course for all conductors at all levels of ability. The 232-page book covers a variety of conducting issues

and the included recording contains all the musical exercises in the book (there are more than 100).

Choral Conducting: Philosophy and Practice, Second Edition is an updated resource for conductors and singers alike, a college-level text for students of choral conducting that considers conducting and singing from a holistic perspective. This singer-friendly and voice-healthy approach examines the rehearsal environment alongside its musical performance counterpart. The author explores what is involved in leading a choral group, examining theories of learning and human behavior to understand the impact choral conductors have on the act of singing. Divided into two main parts—Philosophy and Practice—the text begins with an historical look at conducting, exploring questions of why people sing and why they sing together, and ultimately presents the application of this philosophy, showing how a conductor's gestures and patterns can influence vocal outcomes. In addressing how singers learn and respond to choral music, as well as how conductors communicate with singers in rehearsal and performance, *Choral Conducting* turns an eye to learning how we learn and the role successful choral conductors play in motivating singers, developing healthy singing habits, and improving individual and ensemble vocal quality—all with the aims of enhancing musical understanding. New to this edition: Updated diagrams, photos, and musical examples Revised sample choral programs Increased consideration of the orchestral conductor A renewed focus on the intersections of learning, health and well-being, and the social perspective, supported by new and recent research

A Step-by-Step Guide to Qualitative Data Coding is a comprehensive qualitative data analysis guide. It is designed to help readers to systematically analyze qualitative data in a transparent and consistent manner, thus promoting the credibility of their findings. The book examines the art of coding data, categorizing codes, and synthesizing categories and themes. Using real data for demonstrations, it provides step-by-step instructions and illustrations for analyzing qualitative data. Some of the demonstrations include conducting manual coding using Microsoft Word and how to use qualitative data analysis software such as Dedoose, NVivo and QDA Miner Lite to analyze data. It also contains creative ways of presenting qualitative findings and provides practical examples. After reading this book, readers will be able to: Analyze qualitative data and present their findings Select an appropriate qualitative analysis tool Decide on the right qualitative coding and categorization strategies for their analysis Develop relationships among categories/themes Choose a suitable format for the presentation of the findings It is a great resource for qualitative research instructors and undergraduate and graduate students who want to gain skills in analyzing qualitative data or who plan to conduct a qualitative study. It is also useful for researchers and practitioners in the social and health sciences fields.

An English translation of the conducting methodology of Professor Ilia Musin, the creator of the Leningrad/St Petersburg school of conducting. It offers English-speaking conducting students, pedagogues, and professional conductors access to Ilia Musin's legacy.

Conducting: The Art of Communication provides the most comprehensive treatment available of all aspects of instrumental conducting: technical, analytical, and expressive. Extending beyond the strictly technical coverage of other books, this unique text can be used in both one-semester courses and in two-semester sequences that include advanced topics. Author Wayne Bailey has taught conducting classes for more than twenty-five years; he offers students unparalleled coverage of the art of conducting, advanced techniques, score study for rehearsal and performance, and error recognition and correction (helping students to develop their "conductors' ears"). The text is also enhanced by transposition and clef charts and a glossary of conducting terms (Chapter 2). *Conducting: The Art of Communication* offers a diverse range of flexible and practical instrumentation exercises focusing on common technical and musical problems; score analysis and preparation; elements of expressive conducting, including facial expression and body movement; and aural skills that aid in error detection. These brief and innovative exercises combine standard literature with exercises prepared by the author to address specific conducting problems within a short time span (6-12 measures of music). These fast-paced exercises maximize the podium practice time for every student in the conducting classroom. In addition, the exercises are available on a CD--in the music notation program Finale--to adopting instructors. Instructors can manipulate and print the exercises to make custom orchestrations for their courses.

From the publisher. *Basic Conducting Techniques* is a practical and innovative textbook that provides sound, time tested procedures and material for the beginning conducting class. Students and professors have responded enthusiastically to the hands-on, conductor competency approach of this student-oriented textbook with its clearly stated objectives and performance tests.

Known internationally for his work as a teacher of conducting, Gustav Meier's influence in the field cannot be overstated. In *The Score, the Orchestra and the Conductor*, Meier demystifies the conductor's craft with explanations and illustrations of what the conductor must know to attain podium success. He provides useful information from the rudimentary to the sophisticated, and offers specific and readily applicable advice for technical and musical matters essential to the conductor's first rehearsal with the orchestra. This book details many topics that otherwise are unavailable to the aspiring and established conductor, including the use of the common denominator, the "The ZIG-ZAG method", a multiple, cross-indexed glossary of orchestral instruments in four languages, an illustrated description of string harmonics, and a comprehensive listing of voice categories, their overlaps, dynamic ranges and repertory. *The Score, the Orchestra and the Conductor* is an indispensable addition to the library of every conductor and conducting student.

The conductor—tuxedoed, imposingly poised above an orchestra, baton waving dramatically—is a familiar figure even for those who never set foot in an orchestral hall. As a veritable icon for classical music, the conductor has also been subjected to some ungenerous caricatures, presented variously as unhinged gesticulator, indulged megalomaniac, or even outright impostor. Consider, for example: Bugs Bunny as Leopold Stokowski, dramatically smashing his baton and then breaking into erratic poses with a forbidding intensity in his eyes, or Mickey Mouse in *Fantasia*, unwittingly conjuring dangerous magic with carefree gestures he doesn't understand. As these clichés betray, there is an aura of mystery around what a conductor actually does, often coupled with disbelief that he or she really makes a difference to the performance we hear. *The Silent Musician* deepens our understanding of what conductors do and why they matter. Neither an instruction manual for conductors, nor a history of conducting, the book instead explores the role of the conductor in noiselessly shaping the music that we hear. Writing in a clever, insightful, and often evocative style, world-renowned conductor Mark Wigglesworth deftly explores the philosophical underpinnings of conducting—from the conductor's relationship with musicians and the music, to the public and personal responsibilities conductors face—and examines the subtler components of their silent art, which include precision, charisma, diplomacy,

and passion. Ultimately, Wigglesworth shows how conductors—by simultaneously keeping time and allowing time to expand—manage to shape ensemble music into an immersive, transformative experience, without ever making a sound.

This text contains practical instruction in choral and instrumental conducting for both beginning and intermediate students, along with a large selection of scores for classroom practice.

DVD contains discussion and demonstration of instrumental and choral conducting techniques by the author and Eugene Migliaro Corporon; in part, animation.

Conducting and Rehearsing the Instrumental Music Ensemble is the most comprehensive guide on the rehearsal process for conducting instrumental music ensembles. Ideal for the advanced instrumental music conductor seeking to look beyond basic conducting technique, this work breaks the multidimensional activity of working with an ensemble, orchestra, or band into its constituent components. Advanced students of conducting will find within the full range of conducting activities: • Chapters on the infrastructure of the rehearsal, the rehearsal environment, 10 rehearsal essentials, score study, music imagery, inner singing, and rehearsal procedures (with an emphasis on an integrated approach to rehearsing) • The technical priorities of intonation and tuning, rhythm patterns, ensemble sonority (tone, balance, blend, color and texture), and articulation • The musical priorities of tempo and ensemble precision, phrasing and the musical line, style and interpretation, dynamics and musical expression • Emphasizing the expectations of 21st-century conductors, the challenges of conducting and rehearsing contemporary music, preparing conductor profiles and self-evaluations, and moving from the rehearsal process to concert performance Conducting and Rehearsing the Instrumental Music Ensemble is a great resource for teachers and students of conducting, as well as current conductors wishing to further hone their skills.

Basic Conducting Techniques, Seventh Edition, provides a clear and intelligible introduction to the art of conducting an ensemble. Over the course of fourteen chapters, the authors explicate the elements of conducting, supplementing their teachings with an extensive selection of musical examples from the classical repertoire. Practical and innovative, clear and approachable, this text illuminates the essential skills a beginning conductor should develop to lead and rehearse a performing group. This new edition features: chapters rewritten to highlight important information and show connections between different sections a new chapter on expressive conducting, consisting of expanded and updated content select full scores in the "Musical Excerpts" section excerpts with transpositions for each chapter, allowing easy access for class performance a new companion website, which includes the scores and transpositions for all musical excerpts, audio recordings of the excerpts, and demonstration videos modeling specific techniques for each chapter. With the beginning conductor in mind, this hands-on, competency-centered approach is appropriate for mixed classes of choral and instrumental music majors, providing indispensable versatility for students and practicing conductors alike. Rooted in decades of teaching and conducting experience, Basic Conducting Techniques is the essential guide to the principles of conducting.

(Berklee Guide). Learn the essential practices of contemporary conducting. This book will teach you to use the motions, cues, patterns and practices used to lead ensembles, whether for orchestra, band, musical theater, opera, film orchestra, or other type of ensemble. You will learn techniques for keeping time, signaling musicians, and crafting your unique interpretation of the score, as well as how to command the stage presence necessary to lead a large ensemble whether for concert performances or synching live performers to other media, such as film, recordings, musical theater and dance. Video demonstrations and annotated scores of orchestral excerpts from Beethoven, Mozart, Tchaikovsky, and others illustrate and let you practice various conducting challenges, such as cadenzas, rubato and quickly changing time signatures. Also included are interviews with some of the most accomplished conductors of your time, such as John Williams, Lalo Schifrin, JoAnn Falletta, John Morris Russell and others, providing perspective from the concert hall podium to the Broadway pit to the Hollywood sound stage.

In this wide-ranging inside view of the history and practice of conducting, analysis and advice comes directly from working conductors, including Sir Charles Mackerras on opera, Bramwell Tovey on being an Artistic Director, Martyn Brabbins on modern music, Leon Botstein on programming and Vance George on choral conducting, and from those who work closely with conductors: a leading violinist describes working as a soloist with Stokowski, Ormandy and Barbirolli, while Solti and Abbado's studio producer explains orchestral recording, and one of the world's most powerful managers tells all. The book includes advice on how to conduct different types of groups (choral, opera, symphony, early music) and provides a substantial history of conducting as a study of national traditions. It is an unusually honest book about a secretive industry and managers, artistic directors, soloists, players and conductors openly discuss their different perspectives for the first time.

The complex art of conducting may look effortless to the casual onlooker; however, it requires a great deal of knowledge and skill. The success of a performance hinges on the director's ability to keep the group playing together and interpreting the music as the composer intended. The Complete Idiot's Guide® to Conducting Music shows student and novice conductors how to lead bands, orchestras, choirs, and other ensembles effectively through sight-reading, rehearsals, and performances. Bonus online video content shows expert conductors conducting various time signatures, tempos, downbeats, cues, articulations, dynamics, and more.

Baton Basics offers a unique approach to teaching conducting based upon the concept of conveying weight, resistance, and energy in order to communicate a better concept of musical sound to the musicians. Featuring many detailed drawings and access to over 60 video examples on the companion website, Baton Basics guides conductors away from simply marking beat patterns, and towards a nuanced and phrased musicality that can be communicated to a group of musicians. Baton Basics is a key foundational text for the student and experienced conductor alike, and is a must read for anyone interested in improving and expanding their vocabulary of conducting gestures.

Arranging for the Concert Band and the separately available workbook are intended to introduce students to basic techniques of arranging for the concert band. Arranging can be divided into two separate processes. The first deals with scoring and transcribing. Scoring is concerned with such things as voicing, doubling, balance and color. The term scoring also means the actual writing of notes on the score paper. Transcribing is scoring music written for one kind of musical instrument or group -- say a piano or orchestra -- for a different kind of group. This text deals with those matters. The second part of arranging is the more creative process of writing introductions, modulations, endings, background figures and so on.

Rooted in the experience of a professional choral conductor, this book provides a guide to practical issues facing conductors of choral ensembles at all levels, from youth choruses to university ensembles, church and community choirs, and professional vocal groups. Paired with the discussion of practical challenges is a discussion of over fifty key works from the choral literature, with performance suggestions to aid the choral conductor in directing each piece. Dealing with often-overlooked yet vital considerations such as how to work with composers, recording, concert halls, and choral tours, A Practical Guide to Choral Conducting offers a valuable resource for both emerging choral conductors and students of choral conducting at the undergraduate and graduate levels.

An exuberant, uniquely accessible, beautifully illustrated look inside the enigmatic art and craft of conducting, from a celebrated conductor whose international career has spanned half a century. John Mauceri brings a lifetime of experience to bear in an unprecedented, hugely informative, consistently entertaining exploration of his profession, rich with anecdotes from decades of working alongside the greatest names of the music world. With candor and humor, Mauceri makes clear that conducting is itself a composition: of legacy and tradition, techniques handed down from master to apprentice--and more

than a trace of ineffable magic. He reveals how conductors approach a piece of music (a calculated combination of personal interpretation, imagination, and insight into the composer's intent); what it takes to communicate solely through gesture, with sometimes hundreds of performers at once; and the occasionally glamorous, often challenging life of the itinerant maestro. Mauceri, who worked closely with Leonard Bernstein for eighteen years, studied with Leopold Stokowski, and was on the faculty of Yale University for fifteen years, is the perfect guide to the allure and theater, passion and drudgery, rivalries and relationships of the conducting life.

Following on the heels of his *Conducting and Rehearsing the Instrumental Music Ensemble*, John F. Colson takes students to the next level in conducting practice with *Rehearsing: Critical Connections for the Instrumental Music Conductor*. Colson draws together the critical connections for those seeking to become fully capable and self-assured instrumental music conductors. As he argues, too often conductor training programs treat the problems and challenges of the rehearsal—perhaps the single most critical element in any effort to achieve competency as a conductor—as secondary. Colson supplies the missing link for conductors looking for advice that allows them to complete their training for reaching complete competency as a conductor. He demonstrates throughout the specific connections that the advanced conductor must know and regularly employ—connections that few, if any, other works on the art of conducting address or bring together. One connection, for example, illustrates the joining of music imagery, inner singing, and conducting technique to score study. Throughout, these connections describe the nitty-gritty of what it really takes to stand up in front of an instrumental music ensemble and successfully rehearse in order to achieve its highest performance level. Also, Colson argues and demonstrates the pitfalls of the commonly mistaken assumption among instrumental music conductors that score study alone is sufficient to prepare them for the rehearsal process. This grave error is regularly belied by the fact that a number of other steps precede the actual rehearsal process, from the use of instrumental pedagogy during the rehearsal process to teaching through performance concepts. Colson's work addresses the entire rehearsing process thoroughly and authoritatively. Music. Spiral bound.

Lawrence D. Butch Morris (1947-2013) was an American jazz cornetist, composer and conductor, internationally considered one of the great musical innovators of our times. His interests in ensemble music--from avant-garde jazz to contemporary classical--crystallized into a unique method of real-time orchestral composition, which he called *Conduction(R)*, designed to enable conductors to direct an ensemble. Morris toured the world, introducing *Conduction* to a varied community of musicians, and his influence extended into art, dance, poetry and cinema. *The Art of Conduction* is a theoretical introduction and practical guide to *Conduction*. During the last 10 years of his life, Morris worked to document his method in this book form; his untimely death left it near finished. Finally Daniela Veronesi, a linguist and longtime collaborator, brings his manuscript to completion.

Security Operations: An Introduction to Planning and Conducting Private Security Details for High-Risk Areas, Second Edition was written for one primary purpose: to keep people alive by introducing them to private security detail tactics and techniques. The book provides an understanding of the basic concepts and rules that need to be followed in protective services, including what comprises good security practice. This second edition is fully updated to include new case scenarios, threat vectors, and new ambush ploys and attack tactics used by opportunistic predators and seasoned threat actors with ever-advanced, sophisticated schemes. Security has always been a necessity for conducting business operations in both low- and high-risk situations, regardless of the threat level in the operating environment. Overseas, those with new ideas or businesses can frequently be targets for both political and criminal threat agents intent on doing harm. Even in the United States, people become targets because of positions held, publicity, politics, economics, or other issues that cause unwanted attention to a person, their family, or business operations. *Security Operations, Second Edition* provides an introduction to what duties a security detail should perform and how to effectively carry out those duties. The book can be used by a person traveling with a single bodyguard or someone being moved by a full security detail. **FEATURES** • Identifies what can pose a threat, how to recognize threats, and where threats are most likely to be encountered • Presents individuals and companies with the security and preparedness tools to protect themselves when operating in various environments, especially in high-risk regions • Provides an understanding of operational security when in transit: to vary route selection and keep destinations and movement plans out of the public view • Outlines the tools and techniques needed for people to become security conscious and situationally aware for their own safety and the safety of those close to them An equal help to those just entering the protection business or people and companies that are considering hiring a security detail, *Security Operations* is a thorough, detailed, and responsible approach to this serious and often high-risk field. Robert H. Deatherage Jr. is a veteran Special Forces Soldier and private security consultant with thirty years' experience in military and private security operations. His various writings on security topics cover security operations, threat assessment, risk management, client relations, surveillance detection, counter surveillance operations, foot and vehicle movements, and building security—blending solid operational theory with practical field experience.

"John Watkins has used his years of experience on both sides of the baton to create a charming introduction to the art of conducting. There are not many reference books that deal with the 'how to' of directing a group of musicians. This practical guide to conducting wisely stays away from musical theory and concentrates on how to communicate with musicians from base amateur to seasoned professional. This is a must for a newly aspiring conductor, and an experienced conductor could very well use this as a refresher." -John Tozer, music director, Scarborough, Ontario An invaluable reference guide for musicians of all types, *The Art of the Conductor* contains clear and detailed descriptions of universally accepted techniques used by the world's best and most successful music conductors. Classically trained musician and conductor John J. Watkins discusses the evolution of conducting technique and how it relates to various forms of music, and he outlines the wide array of skills conductors need today. He also explains the finer points of technique and control, including beat patterns and signals, tempo changes, and using the left hand, to make the conducting experience as rewarding as possible. *The Art of the Conductor* will help conductors, choristers, and instrumentalists build their skills and confidence for more relaxed, enjoyable, and polished performances that audiences will love.

Fully revised and updated, this second edition of *Participatory Action Research (PAR)* provides new theoretical insights and many robust tools that will guide researchers, professionals and students from all disciplines through the process of conducting action research 'with' people rather than 'for' them or 'about' them. PAR is collective reasoning and evidence-based learning focussed on social action. It has immediate relevance in fields ranging from community development to education, health, public engagement, environmental issues and problem solving in the workplace. This new edition has been extensively revised to create a user-friendly textbook on PAR theory and practice, including: updated references and a comprehensive overview of different approaches to PAR (pragmatic, psychosocial, critical); more emphasis on the art of process design, especially in complex social settings characterized by uncertainty and the unknown; developments in the use of Web2 collaborative tools and digital strategies to support real-time data gathering and processing; updated examples and stories from around the world, in a wide range of fields; critical commentaries on major issues in the social sciences, including stakeholder theory, systems thinking, causal analysis, monitoring and evaluation, research ethics, risk assessment and social innovation. This modular textbook provides novel perspectives and ideas in a longstanding tradition that strives to reconnect science and the inquiry process with life in society. It provides coherent and critical treatment of core issues in the ongoing evolution of PAR, making it suitable for a wide range of undergraduate and postgraduate courses. It is intended for use by researchers, students and working professionals seeking to improve or rethink their approach to co-creating knowledge and supporting action for the well-being of all.

Exactly what does a conductor do in front of an orchestra? Internationally renowned conductor Christopher Seaman offers lively and informative answers in this wise yet humorous book.

Featuring a diverse range of flexible and practical instrumentation exercises, *Conducting: The Art of Communication, Second Edition*, provides the most comprehensive treatment available of all aspects of instrumental conducting: technical, analytical, and expressive. Authors Wayne Bailey and Brandt Payne, offer students unparalleled coverage of the art of conducting, advanced techniques, score study for rehearsal and performance, and error recognition and correction (helping students to develop their "conductors' ears"). They provide brief and innovative exercises that focus on common technical and musical problems; score analysis and preparation; elements of expressive conducting, including facial expression and body movement; and aural skills that aid in error detection.

Although the bibliography of literature about personalities in the conducting world is extensive, a comprehensive, scholarly study of the history of conducting has been sorely lacking. Georg Schünemann's respected study, published in 1913, was brief and restricted to the procedures of time-beating. No work has attempted to examine the role of the orchestral conductor and to document the evolution of his art from historical, technical, and aesthetic perspectives. Dr. Elliott W. Galkin, musicologist, conductor, and critic-twice winner of the Deems Taylor award for distinguished writing about music-has produced such a work in *A History of Orchestral Conducting*. The central historical section of the book, which examines chronologically the theories and functions of time-beating and interpretative concepts of performance, is preceded by discussions of rhythm, development of the orchestral medium, and the evolving characteristics of orchestration. Conductors of unusual pivotal influence are examined in depth, as is the increasingly complex psychology of the podium. Critical writings since the time of Monteverdi and the birth of the orchestra are surveyed and compared. Analyses of conducting as an art and craft by musicians from Berlioz to Bernstein and commentators from Mattheson, Bernard Shaw, and Thomas Mann to Jacques Barzun, are described and discussed. A fascinating collection of engravings, wood cuts, photographs and caricatures contributes to the richness of this work.

Young Sarah, with the help of her friend Billy the Ghost, proves herself as a deputy by planning the perfect capture of two bank robbers in her Western town of Cactus Junction.

(Meredith Music Resource). This incredible book by one of the world's foremost authorities on conducting contains no conducting patterns, and no advice on how to conduct any piece. Instead, it focuses on the skills, knowledge and experiences needed to become and function as a conductor-teacher. "This text is a 'must have' for all serious musicians. It captures the legacy and wisdom of one of the most important conductors of our time. This is what can happen when a focused and inquisitive mind meets up with a uniquely creative imagination." Eugene Migliaro Corporon, Director of Wind Studies, College of Music University of North Texas (<http://youtu.be/JM6g4KBA4Fk> target="_blank")Click here for a YouTube video on On Becoming a Conductor(/a)

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