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Rehearsing - John F Colson - Häftad (9781442250796) | Bokus

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Reference A Conductor's Guide to Nineteenth-Century Choral-Orchestral Works by Jonathan Green (Scarecrow, Dec. 2007) / 350 pages / 6 x 9 / \$78 (cloth) LTD sales: 375 units, \$19,275.15 net, 102 in stock
Orchestral Music: A Handbook, Fourth Edition by David Daniels (Scarecrow, Oct. 2005) / 640 pages / 9 x 11.5 / \$74 (cloth) LTD sales: 6,893 units, \$338,618.50 net, 379 in stock

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.

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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.

Camerata: A Guide to Organizing and Directing Small Choruses distinguishes itself from all other works on choral conducting by starting at the very beginning—the conception and purpose of an ensemble—and continuing through all other aspects of rehearsing and organizing a chorus to performance and reception. Wenk offers basic information on getting started, recruiting singers, planning programs, rehearsing music, publicizing concerts, sharing responsibilities, financing the operation, knowing the law, and finally getting better. He also offers detailed suggestions for creating an executive group to manage the choir as well ideas for repertoire and programming.

The Orchestral Conductor's Career Handbook is a guide for the musical and professional development of conductors. Carl Topilow provides practical advice for establishing a conducting career, addressing topics like education, jobs, orchestra types, programming, connecting with audiences, and even business aspects such as interacting with donors.

The Teaching of Instrumental Music - 4th Edition by Richard J. Colwell and Michael P. Hewitt (Prentice Hall, 2010) / 456 pages / 8.5 x 11 / \$140.80 (paper) PubAlley: 52 units, \$7,039.80 BookScan: 303 records WorldCat: 745 records PubTrak: 235 units since fall term 2006 *Teaching Instrumental Music: Developing the Complete Band Program* by Shelley Jagow (Meredith Music, 2007) / 304 pages / 8.5 x 11 / \$34.95 (paper) PubAlley: 167 units, \$5,856.07 BookScan: 1,010 records WorldCat: 94 records PubTrack: 347 units since fall term 2006 *Teaching Band & Orchestra - Methods and Materials* by Lynn G. Cooper (GIA Publications: 2004) / 408 pages / 7 x 10 / \$42 (cloth) PubAlley: 526 units, \$21,175.42 BookScan: 1,851 records WorldCat: 206 records PubTrak: 1,513 units since fall term 2006

(Meredith Music Resource). Like his first critically acclaimed international bestseller *Teaching Music with Passion*, this new book from Peter Boonshaft is even more poignant and powerful. Called one of the most exciting and exhilarating voices in music education today, Boonshaft's latest work is both inspirational and instructional and will definitely warm your heart and transform your teaching. (a href="http://youtu.be/bHQ21-tjgEU" target="_blank") Click here for a YouTube video on *Teaching Music with Purpose* (/a)

A comprehensive guide to the techniques of orchestral playing and the development of non-professional orchestras, *Orchestral Performance* covers all areas of orchestral music-making - instrumental technique and combination, ensemble, layout, repertoire and presentation. Christopher Adey - renowned specialist in the training of student orchestras - explores the responsibilities of both players and conductor, exposing many of the inadvertent results of interpretation with regard to sound and projection, and broadening the musical communication

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to which the less experienced orchestra can aspire. Written in a lively and authoritative style, this unique book is essential reading for performing musicians of all standards, instrumental teachers and aspiring conductors, and all who have any dealings with the performance of youth or student orchestras throughout the world, as well as anyone interested in what orchestral performance entails. 'A labour of love and wisdom.' Times Educational Supplement 'A treasure house of facts, advice, and hints. I could not put it down ... clearly written from the heart and from an obvious enthusiasm for the non-professional orchestra and orchestral musician.' Classical Music 'This is a thoroughly readable book, full of illustrations and containing the thoughts of someone with a wealth of experience.' Music Teacher

This is a one-stop sourcebook for orchestras, opera companies, conductors, and librarians programming vocal excerpts for concert performance. Includes detailed information on a vast repertoire of vocal pieces commonly extracted from operas, operettas, musicals, and oratorios --more than 1,500 excerpts from 400 parent works.

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