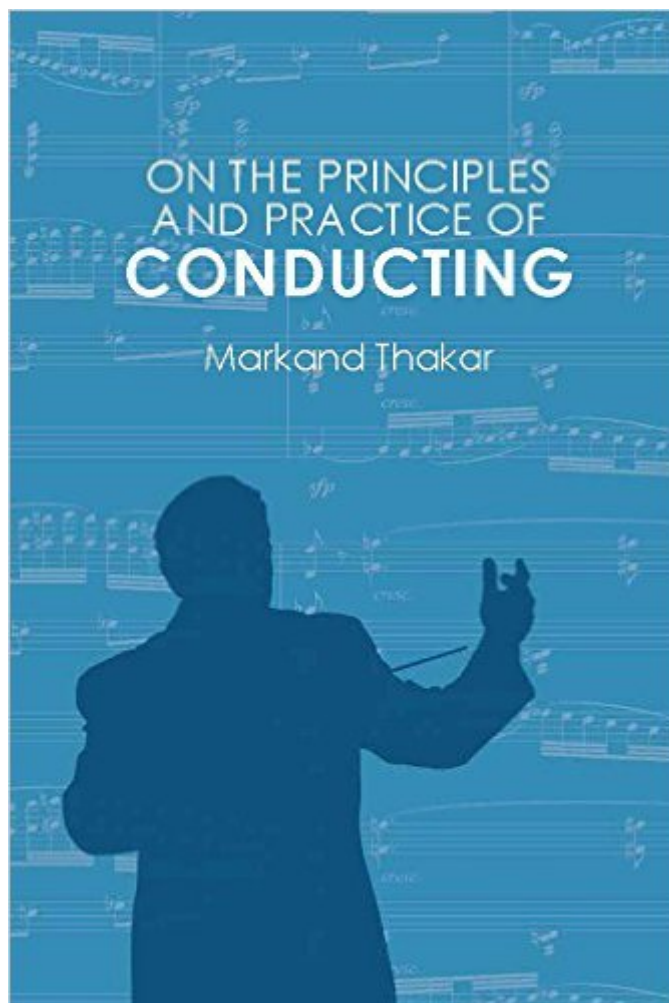


The book was found

On The Principles And Practice Of Conducting



Synopsis

On the Principles and Practice of Conducting is a practical manual for building musical understanding and physical skills, intended for anyone who stands on a podium with the intention of helping an ensemble make music. The four main chapters address the major obligations of the conductor: 1) bringing the musical tones to life in the most expressive way possible; 2) clearing the mind in order to fully hear the tones; 3) ridding the body of unnecessary tension; and 4) successfully connecting the physical gestures to the sounds. Each chapter begins with a summary of the underlying principles, going on to present real-life applications and offer exercises for developing skills. Video demonstrations of the exercises as well as downloadable scores and parts are available on a companion website. The parts, in multiple transpositions, allow for hands-on experience where standard instrumental complements are unavailable.

Book Information

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Customer Reviews

I have never seen a more thorough and more useful guide to conducting. Thakar is the only conductor I know who has developed a clear logical understanding of how the motions of your body connect with the rhythmic and metric divisions of music. This short, easily understandable book would be worth getting just for that. But Thakar goes way beyond providing a guide to the mechanics of arm-waving. He also shows you exactly how you can put these tightly-coupled motions and rhythms to practical musical use. How, exactly, does conducting work? How do you go from knowing how to beat in 3/4 to knowing how to convey or reflect the energy of a phrase in 3/4? And why does it matter? Like every conducting book, Thakar's presents one way of approaching

the endeavor. But, unlike any other conducting book I have seen in over 30 years, Thakar's synthesizes the physical, the musical, the practical, the psychological and maybe even the metaphysical into an understandable and useful technique and way of thinking about music-making. Whether you conduct only occasionally (perhaps you're a composer called upon to lead a film-scoring recording session, or a violinist who has to lead a sectional rehearsal, or a high school band director), reading this book will help you. Why? Because you will learn that the way your arms and hands move is directly connected to the rhythmic and metric divisions of the beats. Merely knowing WHERE to place a beat is not enough to make your motions clear, meaningful and useful. You need to know how to move from one beat to the next in a way that is predictable to musicians. This book shows you how to learn to do that. And if you succeed, then musicians can confidently rely on your conducting to be useful instead of tolerable.

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