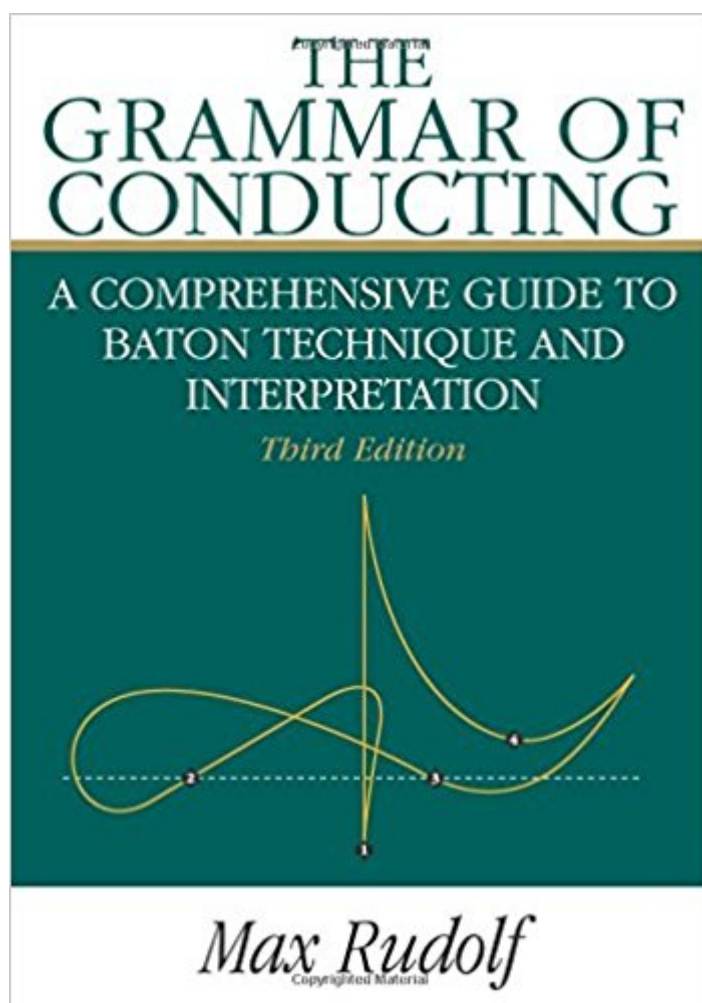


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The Grammar Of Conducting: A Comprehensive Guide To Baton Technique And Interpretation



Synopsis

THE GRAMMAR OF CONDUCTING: A COMPREHENSIVE GUIDE TO BATON TECHNIQUE AND INTERPRETATION provides a comprehensive introduction to the techniques and practical concerns of leading an orchestra. The text proceeds from basic conducting patterns to sophisticated explorations of performance and rehearsal techniques.

Book Information

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Customer Reviews

Preface to the Third Edition. Introduction. PART ONE: BASIC TECHNIQUES. 1. The Neutral-Legato Pattern (4-Beat). 2. Staccato Patterns (4-beat). 3. The Expressive-Legato Pattern (4-Beat). 4. Starting on Counts Other Than the First Count. 5. The 3-Beat. 6. The 2-Beat. 7. The 1-Beat. 8. Dynamics and Articulation. 9. Starting After the Count. 10. The 6-Beat. 11. Subdivision. 12. Number of Beats in a Measure. 13. 5-Time, 7-Time, and Other Asymmetric Time Patterns. PART TWO: APPLICATIONS. 14. Ritardando and Accelerando. 15. The Marcato Pattern. 16. Rests. 17. The Tenuto Pattern. 18. Different Uses for Basic Patterns. 19. Holds. 20. Accents and Syncopation. 21. Phrasing. 22. Changes of Meter and Tempo. 23. Application of Baton Technique. 24. Free Style. PART THREE: EXECUTION AND PERFORMANCE. 25. Achieving Complete Physical Control. 26. On Preparation in General. 27. Score Study and Preparation of Orchestra Materials. 28. Rehearsal Techniques. 29. Conduction Opera. 30. Conduction Choral Works with Orchestra. PART FOUR: INTERPRETATION AND STYLE. 31. Aspects of Interpretation. 32. Choice of Tempo. 33. Aspects of Performance Practice. 34. Aspects of Musical Style. 35. Recollections and Reflections: On

Education, Conducting, and a Conductor's Life in Our Time. Appendix A: Discussion of Complete Works or Movements. Appendix B: Wagner's Instructions Regarding the Performance of Two of His Overtures. Appendix C: Carl Maria von Weber, Overture to Oberon. Appendix D: The First Violin Part of Mozart's Symphony no. 35 in D Major (K.385), Marked for Performance. Recommended Reading General Index. Index of Figures and Works.

The author proposes a course of baton training that allows the student to progress from simple to more exacting assignments, always applying baton technique to carefully chosen musical examples.

The instrumental conductors Bible.

If you ever wanted to know anything (repeated for emphasis: anything) about conducting, this is truly your book. Related somewhat to Leinsdorf's *Composer's Advocate*, this book contains every topic on conducting I was able to conceive of. Beat patterns, as well as orchestral excerpts, are given to the reader to illustrate many important tips that (I'm sure) the aspiring conductor will find quite useful. If you, in your wildest dreams, have ever even once contemplated conducting, you will want to sincerely consider this book.

Fantastic learning and reference book for a musician who is new to the other end of the baton. The early chapters lay out the basic ABC's of beat patterns, tempo, dynamics and expression. Rudolf includes clear diagrams of the main beat patterns and variations. It's well worth practicing with the many musical examples provided -- both music written specifically for the book and familiar pieces drawn from the repertory. Rudolf's occasional instructions for handling specific elements in the examples are especially helpful. In the later chapters Rudolf gets more into interpretation and the art of leading an orchestra. A great reference and enjoyable read.

as a birthday gift to my husband next day arrive. the price is cheap and the quality is high. professional service. Nicely weighted and sharp. Very well-made.

This is the standard conducting text for major music schools in America (for example, I use it at the music school I attend). It's a fantastic book, with many elaborate and descriptive drawings to help the student along. There are hundreds of examples and exercises to help learn all the techniques

and there are several additional sections on rehearsal, conducting opera, choir, and band, score preparation suggestions, notes on styles of certain composers and conductors, and sections about bowed string parts.

This is a great book for study conducting. A lot of examples and tips. And all the diagrams for all the rhythmic music patterns.

My conducting teacher said that this was the best book there is for learning how to conduct. I agree with him. The chapters are well organized and the language is simple.

When I was a conducting student in the USA I was largely taught from this book. I found it simplistic then and still feel the same. It is not in the same league as something like Gunther Schuller's The Complete Conductor, Prausnitz' Score and Podium, or the more recent Morgenstern No Vivaldi in the Garage.

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