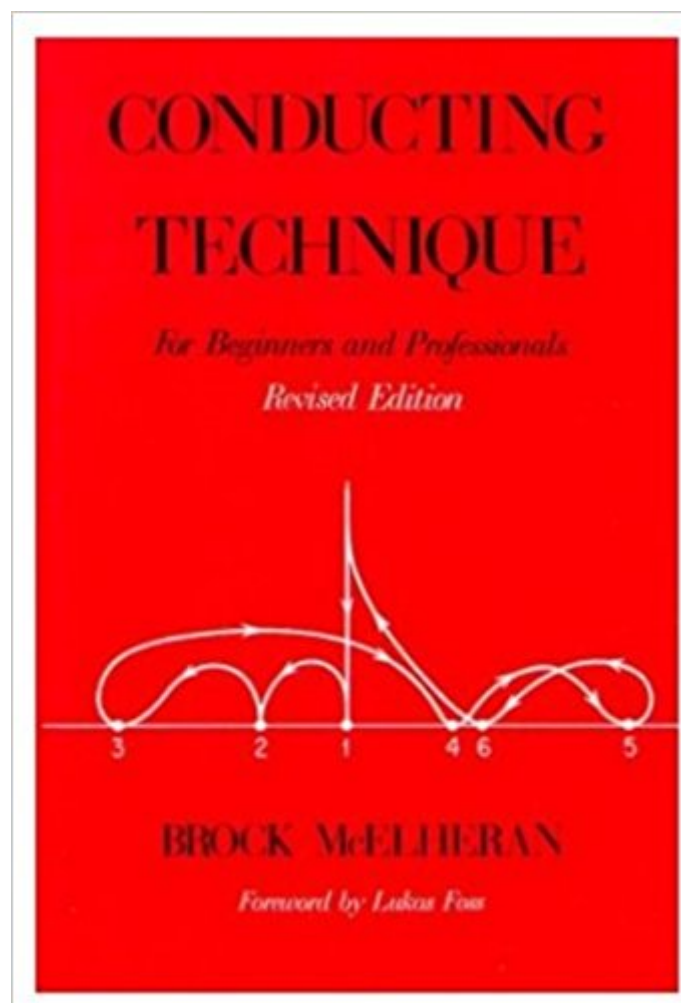


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# Conducting Technique For Beginners And Professionals



## Synopsis

Conducting Technique has been accepted as a standard text for both choral and orchestral conducting courses taught at universities, colleges, and conservatories throughout the English-speaking world. For this revised edition the author has made a number of corrections and additions, including a new preface.

## Book Information

Paperback: 152 pages

Publisher: Oxford University Press; Revised edition (March 9, 1989)

Language: English

ISBN-10: 0193858304

ISBN-13: 978-0193858305

Product Dimensions: 7.9 x 0.5 x 5.5 inches

Shipping Weight: 6.4 ounces

Average Customer Review: 4.8 out of 5 stars [See all reviews](#) (27 customer reviews)

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## Customer Reviews

I have been conducting orchestras professionally for almost 20 years, and I must say that this wonderful book is the clearest, most concise, and most useful conducting book available. In addition to a no-nonsense presentation of basic beat patterns, it contains virtually every technical problem a young conductor is likely to encounter, with logical and intelligent solutions to those problems. You will refer to this book, as I do, for the rest of your musical life!

This book has become a common introductory text for undergraduate level conducting gesture in the United States. In this respect, the book is extremely effective. McElheran's treatise is laid out in ultra-clear chapters, all of which are concise and contain possible "Assignments." Not to get too bogged down in the mire of conducting gesture, McElheran's first chapter is on Inspiration. In short, "make the performers want to do their best," he says. The next few chapters cover aspects such as the baton, beat patterns, the left hand, dynamics and other aspects of music, cues, off-beat accents, fermatas, and some aspects about rehearsals and performance. There are more chapters but you

get the picture. All are good. Some readers may wonder if this is meant for "orchestral" or "choral" conducting. McElheran states clearly that there is (or should be) little difference and that choral conductors should develop an orchestral technique. While I would say that good choral and orchestral conducting are about 95 % similar (perhaps even more so), choral conductors should be aware that there are some differences, especially in ideas of always "hitting the imaginary table" or conducting every single beat. Nonetheless, *Conducting Technique* can be very helpful for the beginning choral conductor. Moreover, McElheran's writing style is very fresh and full of self-effacing wit. Reading the book gives one the impression that Brock McElheran is the type of person who takes the art of music seriously but not himself seriously. I think any beginner of conducting should consult this book, and even professionals might want to have it around just as a reference.

I bought this book originally because it was offered by a handbell music/supply company. Since then it has been recommended to me by just about all the conductors I have worked with. It has the basics but also has details that even a pro can go back to again and again. Its format is very compressed and the presentation is entertaining and straightforward.

This is the best book for technique I've come across, period. The style is not unnecessarily abstruse and the clarity of the book in explanation is magnificent. What appealed to me is the fact that logical, scientific explanations are given for most of the technique encompassed, and the author does not take refuge in 'tradition'. It is as suited to the absolute beginner as it is to the professional looking to polish his/her technique.

I bought this book shortly after I'd agreed to conduct an adult community choir, and studied it with fearful concentration through the first tentative weeks while the choir and I developed some trust in each other's good will and ignorance. I'm still a novice conductor, but I've now stood in front of some big groups of singers, experienced and beginners, and I trust this book. Even when it's not hidden in the music in front of me. There's room for argument with some of what McElheran says, and I haven't yet seen a choral conductor who works as he recommends, but the book is clear, sensible, brief, and practical. What's more, it's in better shape than most of my music, although it's travelled further and lived rougher. I've found the exercises very useful, especially those with "a group of friends". I tried these with my novice choir, in a spirit of "let's explore", and we all learnt from them. Warmly recommended for anyone interested in conducting, even those who are not about to try their hand, with or without baton, at it.

I'm proud to say that I studied with Brock. He is an amazing conductor with great passion for music. While his book was required reading for his undergraduate conducting class, his concepts are used every day in my choral rehearsals. I've been conducting for 12 years now, and know that his concepts and rehearsal techniques have served me well. A very simple, concise, and practical guide by an incredible teacher and conductor.

This book explores the topics which I needed to know and also some that I didn't even think of. I believe that anyone wishing to embark on a conducting career should read this book. Most people could even say that this book is engrossing. Well it is if you are in the music profession or a serious music student. I would recommend this book to anyone.

I know nothing about conducting, although, as a musician, I wanted to learn about this art. I bought a book based on other reviews, and found those right on. It's clear and concise and easy to read. It flows very nicely. The author took the approach, that you don't know a thing about conducting, which is good. Hence, the title. Many authors write "beginners" books, and seem to think that you have some knowledge about the subject matter. This author starts from the very beginning. I highly recommend this book if you're looking to gain an understanding about conducting, or even you are a conductor and want to improve upon your skill.

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