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Learning and teaching conducting through musical and non-musical skills: an evaluation of orchestral conducting teaching methods

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LEARNING AND TEACHING CONDUCTING
THROUGH MUSICAL AND NON-MUSICAL SKILLS:
AN EVALUATION OF ORCHESTRAL CONDUCTING TEACHING METHODS

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
in
The School of Music

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August, 2011

To my wife, Blandina;
to my friend, Vladimir;
to my advisor, Bill Grimes
– none of you let me give up.

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To my dear friends, Maureen Hewitt; Pam and Craig Kaster and family; Anna Williams and family; Dennis Parker and family; Kelly Eaglin and Nancy Savoy; Lynea Hambrice (in memoriam); and the Zachary United Methodist Church I offer my sweet and sincere thanks for welcoming me and my wife, Blandina, to Louisiana. Your constant friendship made our time in the United States a pleasure.

“Not only is there an art in knowing a thing, but also a certain art in teaching it”

Cicero, De Legibus

Book ii, Chapter 19, Section 47

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ABSTRACT

The current state of conducting as an academic and professional pursuit shows a plethora of conventional traditions and techniques that are accepted without question, but a dearth of ideas and approaches that will develop the skills essential to producing an effective conductor. This profile is especially apparent in the field's literature.

This monograph will compile a list of these titles and annotate each one, in order to determine the common threads that run between them. This information will be distilled into categories, identifying levels of approach and target audience. Evaluation of these data may lead to a discovery that many of them are derivative of the others rather than being products of original thinking. This research will support or reject the notion that the methods used for teaching orchestral conducting are complete and sufficient.

CHAPTER 1: INTRODUCTION

What exactly is conducting? Or, what exactly should conducting be? As stated in the *Oxford Dictionary of Music*, conducting is defined as “the art or method of controlling a choir, a band, an orchestra, or an operatic performance by means of gestures, which involve the beating of time, ensuring correct entries, and the ‘shaping’ of individual phrasing.”¹ As a matter of necessity, conducting was born as an audible metric pulse and evolved to a silent code, in order to avoid any distractions to the music. As we understand conducting today, it is non-verbal communication, approximately 150 years old, and intended to organize the performance of musical ensembles.

The *Grove Dictionary of Music* adds more detail:

Modern conducting combines at least three functions: 1) the conductor beats time with his or her hands or with a baton in performance; 2) the conductor makes interpretative decisions about musical works and implements these decisions in rehearsal and performance; 3) the conductor participates in the administration of the musical ensemble. The word conducting acquired its present meaning in the 19th century, as the practice developed in its modern form. Conducting is largely limited to the tradition of Western art music, although other traditions have adopted the practice.²

The qualities of “effective” conducting, however, are quite elusive. Superb musical skills, leadership traits, and the mastery of specific techniques and gestures³ are all assumed, correctly so both by the literature and the professionals. These traits alone, however, may not be sufficient for such a broad, deep, and challenging profession.

¹ According to: “Conducting” In *The Oxford Dictionary of Music*, edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e2358> (accessed October 20, 2009).

² John Spitzer, and others. “Conducting” In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06266> (accessed October 21, 2009).

³ Gestural techniques; rehearsal techniques; performance techniques; conducting, accompanying and coaching techniques; error-detection techniques.

The investigation of effective conducting technique includes a discussion of whether to teach leadership skills within orchestral-conducting pedagogy. One successful way to teach leadership skills is through an established methodology, a well-developed body of practices, procedures, and rules used in a discipline, or “a science of science.” It appears, however, that there is no established methodology to teach orchestral conducting. Current practices indicate two styles of teaching this craft: 1) an apprenticeship approach or 2) an individual-teaching practice derived from personal experiences.

The master-apprentice approach is very common in teaching orchestral conducting. It is based on the relationship formed between a master conductor and his/her disciples, and is based on the transmission of knowledge between them. Most of this knowledge originates from the time-honored tradition of the repetition of techniques and concepts that are sometimes able to produce successful results. This tradition has not been validated yet remains in use due to the lack of a methodology that is based in critical thinking. Early training schools in orchestral conducting used this approach, and many conducting workshops still adhere to this custom. Workshops typically feature artist-level conductors who simply give feedback based on their professional experiences.

An alternate approach is the “academy” style, usually associated with conductors whose background and experience are rooted in school orchestras of various skill levels.⁴ They are the authors of a number of titles in orchestral-conducting literature.

Both of these approaches, however, are severely dependent on and limited by the amount of “podium-time” available for practicing with an orchestra. Rehearsals serve different functions for players and conductors. During rehearsals players work on ensemble elements, having

⁴ Their approach arises from years of experience in the teaching of conducting, and many are in long-term academic orchestral conducting programs.

already completed their individual practice. The conductor, however, must use the rehearsal time in a different way, to discover what really works, in order to achieve the artistic results possible. That work must be done in a rehearsal, and cannot be done away from the orchestra.

The conducting students—or actually the “conducting apprentices”—build their own knowledge through trial and error, thereby selecting techniques and gestures to include or exclude based on actual conducting experiences. The repertoire of these techniques and a vocabulary of gestures are determined by the quality of the master for whom they apprentice as well as the amount and quality of podium time.

One important indicator of the ideal teaching method is the quality and variety of literature on a specific topic. Although many fields, such as medicine, depend heavily on the current nature of research, a field such as orchestra conducting does not necessarily have that same requirement. The profound thoughts and ideas of artists from previous centuries still have great relevance. The literature usually reflects the ways in which a topic is being developed as a result of critical thinking, resources, and often trial-and-error practices. So an evaluation of the literature indicates how much documented and organized knowledge has been developed in that area. As a consequence, these data are very useful tools for teaching/studying purposes.

There are currently available almost 100 English-language books that cover the teaching of orchestral conducting. This monograph will compile a list of these titles and annotate each one, in order to determine the common threads that run between them. This information will be distilled into categories, identifying levels of approach and target audience. Evaluation of these data may lead to a discovery that many of them are derivative of the others—instead of original thoughts. This research will support or reject the notion that the methods used for teaching orchestral conducting are complete and sufficient.

Following this introduction, this monograph will be organized into four chapters:

- Chapter 2. A brief survey history of orchestral conducting
- Chapter 3. A discussion of the procedures used in conducting this research.
- Chapter 4. A discussion about leadership, charisma, communication, and trust in order to address “non-musical” conducting skills;
- Chapter 5. A proposal of which orchestral-conducting teaching resources are worthwhile based on results of the research.
- Chapter 6. Conclusions and recommendations.
- Appendix An annotated bibliography of orchestral-conducting books, written in or translated into English. This bibliography will initially function as a reference handbook for teachers and students. The ultimate goal, however, is for this information to serve as a database that may indicate omissions or gaps in the literature.

The current state of this discipline shows a plethora of conventional traditions and techniques that are accepted without question, but a dearth of ideas and approaches that will develop the skills essential to producing an effective conductor. In order for this profession to grow and develop, further work must be done to assess and evaluate which techniques are successful, then incorporate them into a curriculum.

CHAPTER 2: A BRIEF HISTORICAL PERSPECTIVE OF ORCHESTRAL CONDUCTING

“Ever since men first made music together, one of their number was designated to give a lead to stop them falling out of time and tune.”⁵ Conducting as a musical activity or musical practice is as old as music performance. The necessity of having someone to organize and direct a performance is inherent in musical practice in any time and under every circumstance, when more than four people are involved. The term conducting, however, as understood today, is a nineteenth-century creation. It is a result of the history and development of the orchestra, and is closely connected with that era’s social, political, and economic aspects. Although closely linked with the Western music tradition—symphonic, choral, chamber, band, and opera—conducting as musical direction can be traced to and identified in many other cultures and traditions such as Jewish religious music, African ritual music, and Brazilian Carnival Samba groups.

Conducting, in its earliest form, was born as an audible time beating, marking the pulse and emphasizing the downbeat, by stomping on the floor or another surface.⁶ It is possible that this practice is the origin of strong beats moving in a downward motion, while upward movements indicate weak beats. Although this procedure is simple, effective, and practical, it is distracting: the stomping on the floor adds sounds not intended by the composer, therefore disturbing the performance. In some musical environments this noise was definitely condemned, and later became completely undesirable, especially when musical textures became more complex.

⁵ Norman Lebrecht, *The Maestro Myth: Great Conductors in Pursuit of Power* (New York, NY: Birch Lane Press, 1991), p. 12.

⁶ According to John Spitzer and Neal Zaslaw, “Conducting: (1)” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06266> (accessed February 13, 2011).

In addition to the audible beating of time, the use of gestures—with or without stomping, tapping, clicking, or clapping—became a common way of directing. The term *tactus* is normally used to identify this conducting-like procedure, based on a visible beat. This cheironomic code, which added more information than the mere time beating, arose from the development of polyphony and mensural notation.⁷

The history of musical direction can be broadly divided into two large periods: before and after 1800. In the period up to 1800, two phases can be identified based on the way the directing process was made and its nature: the singer-timebeater (up to the 16th century) and the instrumentalist-leader (17th – 18th century). The idea of conducting as a specific task with a specialized professional was not developed during this period. After 1800, these gestures were better identified with what is called “baton-conducting” (19th – 20th century). As is common throughout all history, these periods and phases overlapped themselves, and in some places and genres all of them are still used.

The singer-timebeater direction was born as a performance necessity due to the complexities of polyphony. Spitzer and Zaslaw, in their Grove entry about conducting, state:

Depictions of choirs from the 16th to the 18th centuries often show one man with his hand raised, evidently beating time. Often he holds a scroll of rolled-up paper in the time-beating hand. Some writers speak of the time-beater holding a small stick (“baculus”) but depictions of this are rare. Sometimes it seems to have been the choirmaster or precentor who beat time; in other cases one or more of the singers apparently kept the beat without assuming additional authority.

The multiple-choir (*cori spezzati*) practices of the early 17th century made time-beating even more necessary. Viadana (1612) says that the *maestro di cappella* should stand with the first choir, controlling the movement of the music and

⁷ Cheironomy or Chironomy is the use of hand signals to direct vocal music performance. Whereas in modern conducting the notes are already specified in a written score, in cheironomy (which word derives from the ancient Greek term for such a system), the hand signs indicate melodic curves and ornaments. Chiognomy is an offshoot of palmistry. Palmistry is effectively the generic term for any study of the hand. Chiognomy is a very distinct discipline in so much that it looks at the shape of the hands, fingers, and fingernails. It also considers the texture of the skin. Although, perhaps not overly useful on its own, many palmists will use chiognomy to gain extra insight into an individual when doing a reading.

cueing the entrances of the singers. When the additional, ripieno choirs are to enter, the *maestro* “raises both hands as a sign that everyone should sing together.”⁸

The references and terminology concerning this are varied and sometimes confusing. The lead singer as time-beater director seems to be the most usual practice. It is common, however, to find in iconography the leader seated by an organ. Another terminology inconsistency refers to the musical genres in which this way of directing was used. It was mostly applied to church music. In Germanic lands, for example, the terms *Tactieren* or *Tact schlagen* meant the musical direction in church music, and the term *Dirigieren* was used in opera, chamber, or instrumental music practices.

Audible time beating declined concomitantly as other processes were developing. The emancipation of instrumental music, the expansion of its complexity, the development of compositional textures, the enlargement of ensembles, the birth of opera, and the spread of the *basso continuo* contributed to a new method of musical direction: the instrumentalist-leader. Either from the first violin (*Spalla*) or the keyboard (*Kappelmeister*) this genre was based more on performance inflections and nuances than by the use of specific aural and/or visual gestures. Based on the current practices of the time, the direction from the keyboard (harpsichord, organ, or piano) was mainly for opera and church music, while the direction from the violin was linked with instrumental music.

During the 18th century, a dual direction—both from the keyboard and the violin—became common. But it was from the violin bow that the baton was born. While the keyboard part was declining in importance, the size and complexity of the instrumental ensemble was enlarging. In fact it was during the late 18th century that the orchestra as an instrumental

⁸ John Spitzer and Neal Zaslaw, “Conducting: (1)” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06266> (accessed February 13, 2011).

ensemble acquired the label “symphonic.” The birth of the symphony orchestra brought together a new way of directing: baton conducting. This was then a specific task used by a specialized musician, the conductor, “the strangest and most dominant personality in the history of musical performance, a virtuoso whose activities are ‘if not mysterious, apparently esoteric—or at least, ill defined.’”⁹

The practice of conducting changed substantially after 1800. Ludwig Spohr (1784-1859), in London on April 10, 1820, conducted a concert using a baton, as he recollects:

I then took my position with the score at a separate music desk in front of the orchestra, drew from my pocket my directing baton, and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors [other conductors of the day] would have protested against it; but when I pleaded with them to grant me at least one trial, they became pacified.... Surprised and inspired by the result, the orchestra immediately after the first movement of the symphony expressed aloud its unanimous assent to the new mode of conducting. The triumph of the baton as a time giver was decisive.¹⁰

Similar events happened around the same time, and other musicians, such as Carl Maria von Weber (1786-1826) and Felix Mendelssohn (1809-1847), adopted the practice as well. This shift in musical direction occurred because of the development and innovations in orchestral music, including 1) the expansion of the number of orchestras, 2) the enlargement of the ensembles, 3) the diversity of instrumentation, 4) improved instrument design and manufacture, 5) the expansion of the concert-music audience and its expectations, and 6), new trends in Beethoven’s and early Romantic musical works.

As this widely accepted new practice became established, the development and settlement of a visual code to communicate the conducting patterns emerged. This visual code is

⁹ Elliot W. Galkin, *A History of Orchestral Conducting in Theory and Practice* (New York, NY: Pendragon Press, 1988), p. xxiv.

¹⁰ Kenneth B. Klaus, *The Romantic Period in Music* (Boston, MA: Allyn and Bacon, 1970), p. 263.

now defined as conducting technique, perhaps more accurately as gestural technique. Thus conducting became a non-verbal communication tool, a visual code based on gestures, which aims to organize and coordinate ensemble performances. Conducting, however, was not only that. Gradually, since the singer-timebeater era, other tasks were added to the musical director's duties. Gestures such as beating time, cueing, phrases, dynamics, agogic accents, and other musical indications (those related to personal interpretation assumptions) grew to include non-musical issues such as administration, fundraising, leadership, and charisma.

From that time on, many names have built the tradition in conducting. Felix Mendelssohn and Franz Liszt (1811-1886) built the very first antithetical schools: Mendelssohn's elegant Classic School and Liszt's passionate Romantic School. Mendelssohn praised a precise and discrete baton technique, the basis for an austere conducting style, the very first to use the baton fully to communicate every conducting issue. Liszt believed that music was built on its phrases and their relationships, so a mechanical technique for him would have emphasized the rhythm and obscured the phrases. These two dialectical assumptions built the foundations of modern conducting.

By that same time some other names were responsible for the development of the conducting field: Georg Smart (1776-1867), who introduced Beethoven and Schubert symphonies to London audiences; Francois-Antoine Habeneck (1781-1849), who was the first non-composer to work as conductor, and who introduced Beethoven symphonies to Paris audiences; and the melodramatic Louis Antoine Jullien (1812-1860).

Richard Wagner (1813-1883) and Hector Berlioz (1803-1869) represent the affirmation of conducting as a specialized task. They wrote the early texts about the field: Berlioz's *Le chef d'orchestre: théorie de son art* (1856) was later included as an appendix in his orchestration

treatise. It was the first written account to acknowledge the difference between time beating and the real art of conducting, and to present the combination of didactical, psychological, and administrative skills involved in conducting, in addition to musical issues. Wagner in his *Über das Dirigieren* (1869) discusses interpretive aspects, with no references to technical issues. At that time, and based on these texts, Beethoven's symphonies started to be regarded as the foundation of orchestral conducting.¹¹

The early generation of modern conductors includes: Theodore Thomas (1835-1905), founder of Chicago Symphony; Hans Richter (1843-1916), who conducted the first complete performance of Wagner's *Das Ring des Nibelungen* at the Bayreuth Festspielhaus; Edouard Colonne (1838-1910), the first conductor to make gramophone recordings, and to introduce the use of program notes; Henry Wood (1869-1944), founder of the Promenade Concert series in London; Hermann Levi (1839-1900), who conducted the first performance of Wagner's *Parsifal* at Bayreuth; Wilhelm Gericke (1845-1925), who conducted the first Vienna performance of Wagner's *Tannhäuser*; Felix Mottl (1856-1911), who worked with Richter in the first Bayreuth performance of the Ring Cycle; Anton Seidl (1850-1898), who gave the first performance of Dvořák's "New World Symphony;" Charles Hallé (1819-1895), founder of The Hallé orchestra; Arthur Nikisch (1855-1922), a pioneer in recordings of complete symphonies; Hans von Bülow (1830-1894) and Gustav Mahler (1860-1911).

Bülow—a follower of the Liszt and Wagner conducting ideals—became the greatest late-19th-century conducting name, and his ideas were the basis for a new approach in the conductor's duties, responsibilities, and expectations.

¹¹ Since Berlioz's and Wagner's texts, Beethoven's symphonies became a common reference in conducting studies, both as examples and study sources. In parallel, by the same time, these symphonies started to be considered as a mandatory way to establish an orchestra profile.

Bülow stood out from his contemporaries because of his brilliance and idiosyncrasies. He treated orchestral concerts as didactic events, addressing audiences directly in an effort to educate them about the music; his wit and sarcasm were legendary and he had the personality of a martinet.¹²

Another great name of that time was Felix Weingartner (1863-1942), whose vision—stated in his *Über das Dirigieren* (1896)—was diametrically opposed to Bülow's. Weingartner followed a more austere vision of conducting, especially when the iconic figure of the maestro was gaining popularity. He advocated a deeper analytical knowledge, both historical and theoretical, of the interpretation, and condemned anything that could sacrifice fidelity to the musical score in favor of the conductor's image and ego, such as conducting from memory.

Richard Strauss (1864-1949) succeeded Bülow in Berlin after his death, and represents a milestone in conducting technique and effectiveness. He developed the technique to a level that allowed every conducting aspect to be communicated through the baton. Economy, discretion, conciseness, and austerity, following Weingartner's assumptions, were his hallmarks and would influence later conductors, especially Toscanini.

Gustav Mahler dramatically changed the meaning of conducting as duty and profession. He understood that to succeed in this field one needed to be more than a musical genius: power was needed. However, "Mahler's assumptions of power made little immediate impact on conductors at other opera houses, ruled either by a royal chamberlain or a grasping businessman."¹³ Nevertheless, he and his aspirations of power were convincing and caused a transition in the following generation. Musically, his best conducting achievement was opera,

¹² Leon Botstein, "Conducting (2)" In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06266> (accessed February 16, 2011).

¹³ Norman Lebrecht, *The Maestro Myth*, p. 54.

where he obtained the ideal connection and balance between stage and pit, seen as the fruits of his effectiveness with the baton and in rehearsal.¹⁴

In the first half of the 20th century two dialectical issues contributed to the development of modern conducting: the increase in performance of and audience expectations of historical repertoire (Beethoven, Mendelssohn, Tchaikovsky, Brahms, Wagner, Liszt, etc.); and the increased performance difficulties inherent in 20th-century compositions. These two aspects were responsible for a better focus on conducting preparation, both in matters of interpretation (analytical approach, score study, performance practices) and the actual direction (gestural and rehearsal techniques).

In the turbulent Europe of the second quarter of the 20th century, two conductors working through opposite assumptions revived the dialectic between the Classic and Romantic conducting schools: Arturo Toscanini (1867-1957) and Wilhelm Furtwängler (1886-1954).

Furtwängler and Toscanini, have continued to exert influence on conducting style. Furtwängler was noted for expressive, free and flexible but penetrating performances. He was not known for baton precision but for an outstanding capacity to show structure, phrasing, balance, line and subtle emphasis. He exemplified a conception of modern conducting as an interpretative craft explicitly influenced by philosophy, literature and culture; he was influenced by Schenker and was intent on communicating the underlying logic of composition. Toscanini was celebrated as the ultimate technician, ruthless in rehearsal, noted for accuracy, directness, the ideal of fidelity to literal indications in the score (even though he indulged in cuts and orchestral retouchings), crystalline texture and electric performances; he was the tyrant *par excellence* who abused the players, shouting and exploding in rage. Toscanini was brilliantly marketed and became the outstanding star conductor in the age of modern recording and broadcast. Furtwängler and Toscanini, like most conductors in the mid-20th century, concentrated essentially on older repertoire with only selective allegiances to contemporary music.¹⁵

¹⁴ According to Elliot Galkin, *A History of Orchestral Conducting in Theory and Practice*, p. 575.

¹⁵ Leon Botstein, "Conducting (2)" In *Grove Music Online*. (accessed February 16, 2011).

At that same time, during the mid-20th century, many great conductors contributed decisively to the history of the profession.

Table 2. List of important mid 20th century conductors.

Adrian Boult	1889-1983	London Philharmonic, he championed British music
John Barbirolli	1899-1970	NY Philharmonic
Thomas Beecham	1879-1961	London Philharmonic
Malcolm Sargent	1895-1967	Specialized in choral works
Bruno Walter	1876-1962	Vienna Philharmonic, Premiered Mahler 9 th symphony
Otto Klemperer	1885-1973	LA Philharmonic
Fritz Busch	1890-1951	Danish National Symphony Orch
Artur Rodzinski	1892-1958	Stokowski's assistant, Cleveland Orch prior to Szell
Franz Schalk	1863-1931	Studied under Bruckner, Vienna State Opera
Hans Knappertsbusch	1888-1965	Vienna Philharmonic
Clemens Krauss	1893-1954	Vienna Philharmonic
Erich Kleiber	1890-1956	Mostly a guest conductor, specialized in German operatic
Willem Mengelberg	1871-1951	Concertgebouw in Amsterdam
Hans Rosbaud	1895-1962	Munich Philharmonic, championed new music
Sergei Koussevitzky	1874-1951	Boston Symphony, conducted for Rachmaninoff
Václav Talich	1883-1961	Czech Philharmonic
Pierre Monteux	1875-1964	Conducted Stravinsky's premiers, founded school for conductors
Ernest Ansermet	1883-1969	Conducted premier of L'Histoire du Soldat
Victor de Sabata	1892-1967	La Scala
Fritz Reiner	1888-1963	Cincinnati and Chicago Symphony
Nikolay Golovanov	1891-1953	Recorded Mussorgsky's music
Aleksandr Gauk	1893-1963	Leningrad Philharmonic
Dimitri Mitropoulos	1896-1960	Minnesota Orchestra
George Szell	1897-1970	Cleveland Orchestra 1946-1970
Charles Münch	1891-1968	Boston Symphony Orchestra, Tanglewood
Leopold Stokowski	1882-1977	Philadelphia Orchestra, <i>Fantasia</i>
Hans Swarovski	1899-1975	Vienna State Opera, taught conducting in Vienna
Karl Böhm	1894-1981	Vienna Phil, Met Opera, London Symphony
Yevgeny Mravinsky	1903-1988	Leningrad Philharmonic

The Second World War had profound influences on the conducting field. The war machine used conductors for propaganda, and many European professionals had to immigrate to America. As a result, the image of the maestro normally used to depict a leader became split between the tyrannical leader and the pacifist leader. Conductors and orchestras became well-

known idiosyncratic portraits of Western society. With advances in broadcasting, the reduction in recording costs, and the increased ease in worldwide transportation, conductors became world citizens, curiously so in such a politically bifurcated world.

Another substantial change in the mid-20th century, especially after the Second World War, occurred in the areas of orchestral business and administration. These events forced several changes in conductors' behaviors and work methods. With developments in recording, transportation, union regulations, and intellectual property laws, time-management skills needed to be rethought. As a result, rehearsals became shorter and occurred less frequently. The ensemble's agenda was then divided between the concert hall and the recording studio, and an overall sales image was built next to the musical output. This new conducting world was the perfect arena for Herbert von Karajan (1908-1989) and Leonard Bernstein (1918-1990).

Karajan, known for working exclusively with Germanic orchestras, has an image inseparable from the Berlin Philharmonic. Through recordings, broadcasts, and tours he and his orchestra were responsible for a large part of the public's view of symphonic music. He was able to reach almost every point on the globe, both with his music and especially with his introspective and austere conducting image—identified by his closed eyes, unaltered face, and sober posture. Once again (as in Toscanini and Furtwängler's era), the image of the great leader, almost a demi-god, was associated with the figure of the *maestro*.

Bernstein, a multi-talented conductor, pianist, and composer, worked with symphonic, opera, and musical-theatre repertoire. From his base in New York City, especially in his years with the New York Philharmonic, he conducted all over the globe and had an extensive worldwide recording profile. Bernstein was the anti-austere and anti-sobriety conductor. On the

podium he jumped and danced, his gestures were built to convey the feelings of each phrase or rhythm, and his face—never unaltered—was a unique and expressive conducting tool.

Between these two extremes are many names filling out the late 20th-century conducting roster. Sometimes the mid-20th century is considered the conductors' golden age,¹⁶ but the late 20th century is when conductors became best known worldwide.

Table 3. List of late 20th century conductors

Georg Solti	1912-1997	Chicago Symphony
Sergiu Celibidache	1912-1996	Berlin Philharmonic
Ferenc Fricsay	1914-1963	Houston Symphony
Carlo Maria Giulini	1914-2005	Principal guest conductor, Chicago symphony
Pierre Boulez	b. 1925	Composer, he championed new music, serialism
Kurt Masur	b. 1927	Succeeded Zubin Mehta at New York Philharmonic
Colin Davis	b. 1927	BBC Symphony Orchestra
Sergiu Comissiona	1928-2005	Romanian National Opera
Bernard Haitink	b. 1929	Concertgebouw in Amsterdam
Andre Previn	b. 1929	Houston, & London Symphony Orchestras, also known as a composer
Lorin Maazel	b. 1930	Succeeded George Szell at Cleveland Orchestra
Carlos Kleiber	1930-2004	Chicago Symphony Orchestra
Carlo Claudio Abbado	b. 1933	Succeeded Karajan with Berlin Philharmonic
Seiji Ozawa	b. 1935	Boston Symphony
Zubin Mehta	b. 1936	New York Philharmonic
Ricardo Muti	b. 1941	Chicago Symphony Orchestra
Daniel Barenboim	b. 1942	Conducted Wagner in Israel
James Levine	B, 1943	Metropolitan Opera Orchestra

Since the last quarter of the 20th century, the conducting profession has changed drastically. A conductor's involvement in the building of a revenue stream is more important than ever before. This is both a fortunate and unfortunate condition of survival, forcing a shift in conductor behavior. "The ideology of podium dictatorship has been replaced with one of collegiality and collaboration."¹⁷ Because of the consumption of recorded music (in any kind of

¹⁶ Because of the recurrent association of the figure of the maestro with the image of the great leader, almost a demi-god.

¹⁷ Leon Botstein, "Conducting (2)" In *Grove Music Online*. (accessed February 16, 2011).

media), the theatrical and visual dimension of conducting have become indispensable to the conductor's craft. Thus "conducting remains ideally, as Strauss observed, a mix of fidelity to intention and text and inspired improvisation,"¹⁸ and, of course, show business.

Conducting—in any and all of its ways, techniques, and procedures—must be regarded as a matter of necessity. And primarily, its development and complexity level are a result of the performance requirements and needs. "The profession was formed in the middle of the last century when composers abdicated responsibility for directing their scores, which grew too unwieldy for orchestras to play unguided."¹⁹ Curiously, the process through which someone becomes a conductor is not clearly established. While one person can get a good education and a degree in the field, another can jump on the podium untrained and start to work. Historically this phenomenon can be described but not fully explained.

Before the establishment of baton conducting, the process of becoming a conductor was based on previous musical experiences. It was either the composer who was performing his own pieces or the instrumental/vocal performer whose experiences matched the necessary leadership skills. The figure of the *Kapellmeister* normally included all of these profiles. So the only way to learn about the activity and master it was through personal experience or discipleship. We have no evidence whatsoever of either an established teaching/learning process or methods.

The early training in baton conducting was similar, with some changes being identified only when books started to be written about conducting. Early texts of Berlioz, Wagner, Blitz,²⁰ Schröder,²¹ and Weingartner indicated some technical advice in gesture, rehearsal procedures, score study, and interpretation. These data, however, were not systematic, and the technical,

¹⁸ Leon Botstein, "Conducting (2)" In *Grove Music Online*. (accessed February 16, 2011).

¹⁹ Norman Lebrecht, *The Maestro Myth*, p. 6.

²⁰ Edouard E. Blitz, *Quelques considérations sur l'art du chef d'orchestre* (1887)

²¹ Karl Schröder, *Handbuch des Dirigierens* (1889)

musical, and psychological advice was essentially empirical without systematic approaches. In fact, those texts were not intended to be didactical treatises, as they were reflecting a recently born profession.

Early 20th-century texts about conducting addressed economy of gesture, close analysis of the score, and control of the baton sufficient to indicate inner beats and subdivisions.²² Other literature about pieces and composers advocate, on the other hand, the prevalence of interpretation over technique.²³ In fact, these two views are not mutually exclusive. The two types developed because formal training in conducting had not yet been established and those texts were merely reflecting personal experiences and work habits.

By the middle of the 20th century, new approaches in the teaching of conducting started to appear. Systematic conducting treatises and the spread of conducting education through regular and seasonal programs became common. These important conductors became known as the teaching/learning references in the field, either by their studios and programs, by their published books,²⁴ or both. Names such as: Pierre Monteaux (1875-1964), Nicolai Malko (1883-1961), Hermann Scherchen (1891-1966), Benjamin Grosbayne (1893-1976), Hans Swarowski (1899-1965), Max Rudolf (1902-1995), Hideo Saito (1902-1974), Ilya Musin (1903-1999), Elizabeth Green (1906-1995), Franco Ferrara (1911-1985), Frederick Prausnitz (1920-2004), and Louis Lane (1923) became valuable resources of information for young aspiring conductors.

The training of conductors often occurred in the world of opera. This was due to the plethora of different skills needed in this genre, and the necessity of more people with direction

²² For example: Karl W. Gehrken, *Essentials in Conducting* (1919); Sir Adrian Boult, *A Handbook on the Technique of Conducting* (1920); Albert F. Stoessel, *The Technic of the Baton* (1920); Adam Carse, *Orchestral Conducting: A textbook for Students and Amateurs* (1929); Karl W. Gehrken, *Twenty Lessons in Conducting* (1930); Hermann Scherchen, *Handbook of Conducting* (1933).

²³ In this case, for example, books about symphonic literature, or studies over a single composer's output or specific pieces.

²⁴ These titles will be presented and discussed in the Appendices.

skills in this field, such as coaches, chorus masters, and dance accompanists. The names cited in this chapter who never worked in the opera field are rare. Even those conductors not specifically trained in opera have attempted it because of its professional appeal and challenging tasks.

About training, talent, or what is necessary to build, form, or educate a conductor, Lebrecht states:

Historically, what outstanding conductors have had in common is an acute ear, the charisma to inspire musicians on first acquaintance, the will to get their own way, high organizational ability, physical and mental fitness, relentless ambition, a powerful intelligence and a natural sense of order which enables them to cut through thousands of scattered notes to the artistic core. This ability to obtain an overview of the score and convey it to others is the essence of interpretation. Since order is, in Alexander Pope's phrase, 'heaven's first law,' its imposition is perceived as a quasi-divine act that bestows on the conductor an ethereal glow in the minds of his players.²⁵

From the late 20th century until today, conducting technique—including baton technique, gestural repertoire, podium behavior, and rehearsal procedures—have become standardized as never before. “The rise of formal training at college and conservatory levels, the influence of international competitions and local apprenticeship programs, the impact of recordings and film in the establishment of a conducting ‘common practice,’ the impact of the international conductor as a generator of commerce and the concomitant reduction of expensive rehearsal time have all combined to codify the functions and skills of the modern maestro.”²⁶ Concomitantly, as a reflection of the society, the image of the maestro needed to be changed as well, but it is still seen as the collective subconscious perfect leader. At this point a question arose: is it possible to form a leader, to teach someone to guide and to create a conductor?

²⁵ Norman Lebrecht, *The Maestro Myth*, p. 8.

²⁶ Charles Barber and José A. Bowen, “Conducting (3)” In *Grove Music Online*. (accessed February 16, 2011).

“The history of the conducting profession is inseparable from that of the institutions it directed. Great conductors create great orchestras.”²⁷ Available conducting histories pretend they approach the history and development of conducting. Most of the time, however, they are more about history and development of the orchestra, or reports about individual conductors, as Galkin states:

Study of the history of musical criticism reveals reports about orchestra conductors to be approximately 185 years old; early in the nineteenth century, writers for the *Allgemeine musikalische Zeitung* began to describe in detail the qualities of such virtuosi as Louis Spohr (1784-1859) and Carl Maria von Weber (1786-1826), while frequently neglecting consideration of the music performed.²⁸

Beyond around a dozen references—including Galkin, Carse, Ewen, Lebrecht, Handy, Holden, Wooldridge, and Grosbayne, for example—there are very few consistent historical references about conducting as a profession or as a field in music performance, and there is no established history of the teaching/learning activities in conducting at all.

This description should make us ponder the reasons for such an absence in methodology, history, and references. It should also raise our curiosity about the validity of these commonly held beliefs: Conducting is still much more a myth than a fact; Conductors desire to maintain the mythical aura of their profession; Conducting history has not been completely told yet, at least critically.

This study does not intend to answer all questions, merely to analyze the written knowledge about conducting and critically suggest possible answers and directions. For the purposes of the present study, conducting will be focused on what is labeled today as baton-conducting, specifically orchestral baton conducting.

²⁷ Norman Lebrecht, *The Maestro Myth*, p. 5.

²⁸ Elliot Galkin, *A History of Orchestral Conducting in Theory and Practice*, p. xxiv.

CHAPTER 3: PROCEDURES

In 1940-41, Benjamin Grosbayne, in his article: “A Perspective of the Literature on Conducting”, stated:

Orchestral conducting of all branches in the realm of music interpretation, calls for the most profundity, versatility and musicianship. It is puzzling, therefore, why so little has been done to list and to codify the literature about it. That practically nothing has been done in this regard may come somewhat as a surprise to many, as it did to me a few years ago, when I first began to make a bibliography of works in this and related fields. It is difficult to hazard an explanation why this is so when one considers the tremendous interest and almost overpowering fascination the orchestral conductor exerts upon the minds of most concert-goers.

Grosbayne, who began his research prior to this article, is the first and perhaps the only scholar to approach this topic. Since then the bibliography about orchestral conducting has not changed significantly. Although one can find changes in quantity, variety and availability, there are still significant gaps and untouched topics. One can only speculate as to the reason for these omissions.

To determine the scope and limitations of this research project, the first procedure was to clarify some inconsistencies in conducting terminology. The general term “conducting” is often equated with more specific terms such as: baton conducting, orchestral conducting, instrumental conducting, band conducting, choir conducting, etc. These specific terms, however, are still unclear. For example, a text may use the term conducting, but is actually limited to orchestral conducting. Other times, a text does not state a specific subtopic, but clearly implies one, or it can be implied by the musical examples shown. Often the distinction does not happen at all. Due to these inconsistencies, this study is limited to orchestral conducting, or more specifically, orchestral-baton conducting.

Based on this limitation, I chose texts written or translated into English, and used an analytical procedure shown in below, according to the following criteria:

1) The first table in the template chart displays general information about each bibliographical resource, including the name(s) and dates of the author(s), editor(s) and translator(s), the title and sub-title; the original language; and information about editions.

General Information:

Author	
Title / Sub-Title	
Editions	
Original Language	
Place; Publishers	

2) The second table in the template chart displays physical information about each bibliographical resource, including the type of material, the number of pages; the presence and format of a bibliography; and the overall structure of the resource (the contents distribution, number of parts and chapters, their names, presence of appendices, indexes, etc.)

Physical Information

Type of material	
Number of pages	
Bibliography format	
Structure	

3) The third table in the template chart is an evaluation of the contents in each bibliographical resource and is organized into three columns. The first, named “Primary/Main Approach,” lists the areas each title covers: Techniques; Study, Preparation and Interpretation; Teaching of Conducting; History of Conducting; Bibliography; Non-musical skills. The second column, named “Topics presented,” lists specific topics of the first column. The third column, named “Evaluation tools,” is subdivided into two sub-columns: “Approach” and “Target Audience.” In the “Approach” sub-column the level of depth is measured, as in: Superficial,

Intermediate, Deep, or n/a. In the “Target Audience” sub-column the prospective adequate level of audience is measured in Beginner, Intermediate, Advanced, All Levels and n/a.

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques		Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying, and Coaching techniques Error detection		
Study, Preparation and Interpretation		Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation		
Teaching of Conducting		Teaching/Learning perspectives in conducting		
History of Conducting		Historical perspective of conducting		
Bibliography		Analysis of the Bibliography about conducting		
Non-musical skills		Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions		

4) The fourth table in the template chart displays significant background information about the author(s), editor(s) and translator(s); and differences between editions (when applicable).

Additional Information:

Author/Editor background	
Differences between editions	

After each analytical description, there is a brief summary evaluation of each bibliographical resource.

Books about specific conductors, such as biographies were not included.²⁹ Texts specific to literature, or studies of single musical works, series of musical works, or a composer's output were also excluded.³⁰ Also excluded were texts not specific to orchestral baton conducting, regardless of their unquestionable relevance and quality.³¹

All the information gathered is listed in the Appendices of the present work. The Appendix A shows a full list of all titles, alphabetical by author, and analyzed based on the template chart mentioned above. Appendix 2 shows a summary of the evaluations about each title.

²⁹ For example: Filippo Sacchi, *The Magic Baton: Toscanini's life for music* (London, 1957); John Russell, *Erick Kleiber: a memoir* (London, 1957); John Gruen, *The private world of Leonard Bernstein* (New York, 1968); Nicholas Kenyon, *Simon Rattle: the making of a conductor* (Boston, 1989); Richard Osborne, *Conversations with von Karajan* (New York, 1989); Ronald Taylor, *Furtwängler on music: Essays and Addresses* (translated, 1991); Georg Solti, *Memoirs* (Chicago, 1997); Arthus Jacobs, *Spohr and the Baton* (from Music and Letters, London, 1950); Peter Pirie, *Fürtwangler and the art of Conducting* (New York, 1955).

³⁰ Norman Del Mar: *Conducting Beethoven* Vol. 1 (New York, 1992), Vol. 2 (New York, 1993); *Conducting Brahms* (New York, 1993); *Conducting Berlioz* (New York, 1997); *Conducting Elgar* (New York, 1998); *Conducting Favorite Concert Pieces* (New York, 1998). And Burke Sorenson, *An Analysis of the Conducting Challenges of 4 Orchestral Masterworks: The Egmont Overture by Beethoven, Gymnopédies by Satie, Porgy and Bess Suite by Gershwin, and Trois Nocturnes: II. Fêtes by Debussy*. (Saabruken, Germany, 2008).

³¹ For example, the 4 books by Peter Loel Boonshaft: *Teaching Music with Passion: Conducting, Rehearsing and Inspiring*; *Teaching Music with Purpose: Conducting, Rehearsing and Inspiring*; *Teaching Music with Promise: Conducting, Rehearsing and Inspiring*; *Teaching Music with Passion, Purpose, and Promise*; and the two books by Edward S. Lisk: *The creative director: conductor, teacher, leader – Reference Book* and *The creative director: Alternative rehearsal techniques, books 1 and 2* are excellent books, but were excluded because they are written for band conducting.

CHAPTER 4: MUSICAL VERSUS NON-MUSICAL SKILLS

In the process of compiling an annotated bibliography for this project I organized a model that classifies important skill sets into two main areas: musical and non-musical. Here below is a presentation of this model, and the ways it is approached.

MUSICAL SKILLS

The discussion of musical skills comprises the major part of the literature, representing what many consider essential and basic for conducting. Musical skills can be grouped into two distinct areas, each with sub-areas:

1. Techniques:
 - a. gestural technique – the building of a repertoire of gestures that convey musical basics and understanding, and through which they will be communicated to the ensembles; and rehearsal technique – effective ways to help an ensemble realize musical artistry.
 - b. performance technique – leading the prepared work to the final result
 - c. coaching and accompanying techniques – allowing the conductor to adapt gestural, repertoire and performance skills to specific musical directing environments
 - d. error detection – the use of aural skills to correct errors, leading to the desired aesthetic result
2. Study, Preparation, and Interpretation:
 - a. score reading
 - b. score study
 - c. music theory and analysis
 - d. music history and performance practices (including tradition)
 - e. instrumentation and orchestration (including instrumental techniques)
 - f. ear training and aural skills
 - g. literature and repertoire

- h. programming
- i. aesthetic considerations
- j. interpretation

Gestural technique is normally presented through graphics of questionable precision and details. Many authors display the gestures without a detailed sense of dimensions and proportions. Max Rudolf intended to elevate the level of precision in his descriptions, and he did so through more detailed gestural graphics. Hideo Saito focused his gestural technique approach much more on the understanding of the nature and dynamic of the movements. His graphic depictions directly represent his musical concepts. Other authors, such as Nikolai Malko, Elizabeth Green, Emil Kahn, and Benjamin Grosbayne, for example, followed a similar path in the presentation of gestural technique. Harold Farberman and Frederik Prausnitz focused on extra gestural elements, beyond the ones related to beat patterns, dynamics and articulation. Farberman insisted that the gestural repertoire should communicate all musical elements of the score, including inflections and especially phrasing.

An effective rehearsal technique is one of the most important skills a conductor should master. It leads to better use of time and energy, better behavior from the ensemble, and, as a consequence, superior performance results

Accompanying and coaching are techniques that refer to special duties. In areas such as ballet, opera, musical theater, and others, the nature of the music requires the ability to follow a soloist, assuming the role of collaborator rather than leader. Curious conductors needing help in this area should consult books intended for the collaborative keyboard domain.³²

³² Kurt Adler's *The Art of Accompanying and Coaching*; Robert Spillman's *The Art of Accompanying*; and Martin Katz's, *The Complete Collaborator*.

Discussions of error-detection skills are often omitted from conducting texts. These authors assume that conducting students have already attained strong and solid aural skills. Of course, a good foundation in these skills is mandatory for budding conductors. Impressive research on improving error-detection skills has come from the music education arena.³³ This specific and fundamental ability must be brought to the podium, yet even with the outstanding research mentioned, many conducting texts seem to take it for granted.

The second sub-category of Study, Preparation, and Interpretation has a problem similar to that of error detection: authors often assume that this knowledge is already solidified. Even with this assumption, it is still necessary to provide information specifically designed for the conducting field.

Score-reading skills are normally mentioned but not always covered in depth in the conducting literature. Books directly related to band conducting often reserve a chapter for this skill. I have discovered that most authors largely ignore this specific topic. Books focusing specifically on score reading³⁴ are often recommended by conducting instructors.

Score-study skills—or score preparation—is another problematic area. According to Gunther Schuller,

A simple definition of the art of conducting could be that it involves eliciting from the orchestra with the most appropriate minimum of conductorial (if you will, choreographic) gestures a maximum of accurate acoustical results. But in order to know what those “most appropriate” gestures and “accurate acoustical results” might be, one must have a precise and deep knowledge of the score.... We develop our physical, manual, gestural skills... to their highest potential, so that we may accurately reflect and transmit to the orchestra (and thence to the audience) that which the music requires us to express. But that physical expression is but the exterior manifestation of what we know and feel about the music (the score). All the physical, choreographic skills in the world will amount to nothing if they represent an insufficient (intellectual) knowledge of the score...

³³ J. L. Forsythe and J. R. Woods, (1983); R. Grunow and J. Froseth (1981); J. Byo & D. Sheldon, (2000).

³⁴ For example: Heinrich Kreutzburg, *Partiturspiel* in four volumes.

in other words, the knowledge of what to represent, of what to realize.³⁵

Many resources present good approaches, and are normally suitable to every level in the target audience. This skill is presented mainly as advice and suggestions to assist in score study, and sometimes can lead to secondary observations in rehearsal and performance techniques, as well as interpretation issues. As stated by Jeremy Lane:

Textbooks written for use in these classes [instrumental conducting] focus primarily on acquisition of physical skills necessary for beat patterns, cueing, tempo, and style; aspects of score study are given little attention.³⁶

Some resources gather together score study and score reading under the same heading. The music education research community has, once again, contributed several excellent publications on this topic, such as, R. O. Morris and Howard Ferguson's *Preparatory Exercises in Score Reading*, and Michael Dickreiter's *Score Reading: A Key to the Music Experience*.

Instruction in general music preparation is randomly spread throughout the literature, and includes music theory and analysis; music history, performance practices and tradition; and instrumentation, orchestration and instrumental techniques. It is possible to find varied levels of approach when these topics are present; sometimes they are not. Perhaps this topic is simply too large to be included in texts about conducting.

Although the areas of literature and repertoire are not focal points for most of these texts, those that mention them do so as to be sufficient for an initial or intermediate learning process. Often these topics are mixed with the musical examples extracted from the repertoire to indicate technical skills. Books specifically about composers, genres, or styles, are usually purposefully

³⁵ Günther Schuller, *The Compleat Conductor* (New York, NY: Oxford University Press, 1997), pp. 9-10.

³⁶ Lane, Jeremy, *A basic interpretative analysis of undergraduate instrumental music education majors' approaches to score study in varying musical contexts* Doctoral dissertation, LSU: 2004.

written to explore the literature and repertoire. These kinds of resources were excluded from this investigation because they are not specific resources for conducting.

Concert programming, a topic directly dependent on the two previous skills (literature and repertoire) appears in a few titles, for example, Diane Wittry's *Behind the Baton*. The selection of repertoire is a multi-dimensional task that must consider 1) strengths and weaknesses of the ensemble, 2) cyclic repetition of certain pieces, 3) budget constraints, and 4) consideration of the audience members and their musical sophistication and taste. With the apparent decline in value placed on symphony orchestras by the general public, the task of successful programming may rise to the top of the list in future discussions, research, and critical thinking.

Aesthetic and interpretation topics are recurrent in the written resources on conducting. Some titles present them systematically, founded in the general knowledge and with positive results over literature, repertoire and programming. Some other titles present the topic very superficially or even diluted into the subjective elements of the text. In general, books other than the specific ones in the field better cover these topics, as for example Norman Del Mar's books on Beethoven, Brahms, and Elgar.

NON-MUSICAL SKILLS

The Non-Musical skills area is typically ignored by many conducting texts, perhaps because the existing scholarship and research is found in specialties removed from music. The following non-musical skills are mentioned but not fully developed in a systematic way:

1. Leadership
2. Charisma
3. Communication
4. Human relationships

5. Management and Administration

Within this list, leadership is the most controversial. There is no consensus of opinion about this issue, and, in fact, few agree on the very definition of leadership. Many of the resources mention this topic only superficially, with only four going into any detail.³⁷

Contained in this topic of leadership are two opposing views: leadership as an inborn talent and leadership skills that can be taught. Here is yet another example of the absence of research about leadership in conducting. The great Leopold Stokowski commented:

“Conductors are born, not made. No amount of academic education can make a real conductor out of someone who is not born with the necessary qualities”³⁸

While his comment may ring true with many people, it is unlikely that this was said based on any hard research. In areas such as psychology, sociology, anthropology, administration and education leadership is understood both as an inborn talent and a skill set.³⁹ In conducting unfortunately there is still much work to be done.

Communication and human relationship are—among the non-musical skills involved in conducting—the ones better represented in the literature. This is probably related to the decline

³⁷ As can be found in the following resources: Fuchs, *Psychology of Conducting*; Wis, *The Conductor as leader*; Woodburry, *Leadership in orchestral conducting* (article and dissertation); Wittry, *Beyond the baton*

³⁸ As quoted in Bamberger, p. 202

³⁹ As can be found in the following resources:

Davies, Brent, and Tim Brighouse, eds. *Passionate Leadership in Education*. London, UK: Sage Publications, 2008.

Day, David V., Michelle M. Harrison, and Stanley M. Halpin. *An Integrative Approach to Leader Development: Connecting Adult Development, Identity, and Expertise*. New York, NY: Routledge, Taylor & Francis Group, 2009.

DuBrin, Andrew J. *Leadership: Research Findings, Practice, and Skills*. Boston, MA: Houghton Mifflin Company, 1995

Lumby, Jacky, Gary Crow, and Petros Pashiardis, eds. *International Handbook on the Preparation and Development of School Leaders*. New York, NY: Routledge, Taylor & Francis Group, 2008.

Palmisano, Donald J. *On Leadership: essential principles for success*. New York, NY: Skyhorse Publishing, 2008.

Preskill, Stephen, and Stephen D. Brookfield. *Learning as a Way of Leading: Lessons from the Struggle for Social Justice*. San Francisco, CA: John Wiley & Sons, 2009.

Schnurr, Stephanie. *Leadership Discourse at Work: Interactions of Humour, Gender and Workplace Culture*. New York, NY: Palgrave Macmillan, 2009.

of the tyrannical conductor's era and the development of more democratic work relations in the orchestral field. In general, these topics are mentioned and presented consistently, without the empirical assumptions found in leadership and charisma.

The most concretely approached topics in the non-musical skills area are management and administration. The intrinsic nature of these makes their presentation well founded both in successful experiences and in methodological advice. In the past 25 years, many resources about this topic have been made available through orchestral entities such as the American Symphony Orchestra League (ASOL) but this shift does not represent a great change in the specific literature about conducting.

In summary, the musical skills are generally well represented in the texts studied. The important area of non-musical skills is often present but few present it systematically and critically. One solution might be to engage interdisciplinary sources, which can offer better explanations, approaches, and understandings over issues that the music area omits.

CHAPTER 5: ORCHESTRAL CONDUCTING TEACHING RESOURCES

Among the fields in music performance, orchestral conducting is one of the newest professions—about 150 years old—and the formal training in the field is even newer—around 50 years only. Perhaps because of that, there is no established agreement about its didactical procedures, and, as a consequence, an absence of methodological approaches. These deficiencies are especially apparent in the literature about the field, as this paper will demonstrate.

Most of the scholars and educators in conducting, however, agree that the education process in this field must have several different components, involving musical and non-musical skills. They regard the existence of clear and tangible cognitive issues, as well as some other elements, as not very well defined. Max Rudolf and Elizabeth Green—whose texts are among the most famous, regarded, recommended, and used resources in the field—have written extensively about educating conductors.

Max Rudolf, in the first edition of his *The Grammar of Conducting* (1950), starts the preface with a curious assumption, in fact his reason to write the book:

Part musician, part actor, the conductor pursues a craft which is not easily defined. Probably very few people have more than a vague notion of what the man with the baton is actually doing. Can his art be taught? Years ago I was assured by a well-known musician that in conducting there is really nothing to learn but the simple rule: the first beat in a bar goes down and the last beat goes up; the rest is experience. This book would not have been written, had I thought he was right.⁴⁰

From a different perspective, Elizabeth Green starts the second edition of her *The Modern Conductor* as follows, in a chapter titled “So you want to be a Conductor?”

⁴⁰ Max Rudolf, *The Grammar of Conducting* (New York, NY: Schirmer Books, 1950), p. ix.

To stand in front of an orchestra, band, or chorus and beat time does not make one a conductor....⁴¹

A fine conductor is, first of all, a fine musician. He must be a sincere and inspiring leader.⁴²

Max Rudolf and Elizabeth Green wrote these important books because they were convinced that it is possible to teach conducting. Their work helped to define the field, and consequently build a didactical procedure as well. Following are some of Rudolf's statements.

The conductor must be a trained musician, must know how to work with people in a group, and must be able to convey his intentions to his players by means of gestures....

But all his musicianship and thorough study of scores will help him little unless he knows how to talk to people, work with them, and get results in a quick and direct manner. Knowledge of a few simple principles of group psychology is of great assistance in rehearsing efficiently and in stimulating the players to a good performance.

Musicianship and knowledge of psychology, however, still do not make a conductor. There is a technique of conducting just as there is a technique of playing the piano.⁴³

And by Green as well:

Conducting a musical organization is more than a cheerleading activity. Enthusiasm alone is not sufficient. The technique of the conductor is a most precise and polished sign language.

The manual skill, however, is only one phase of the process of conducting. A certain mental development must also take place which will permit an alerted mind to think ahead and not lag behind.⁴⁴

⁴¹ In her first edition, the same chapter is titled "What it means to be a conductor" and, in the correspondent paragraph, she added this point: "Children of kindergarten age can be taught to beat time correctly and rhythmically, but in no sense of the word are they conductors." Elizabeth A. H. Green, *The modern conductor: a college text on conducting based on the principles of Dr. Nicolai Malko as set forth in his "The Conductor and his Baton"*. (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1961), p. 1.

⁴² Elizabeth A. H. Green, *The Modern Conductor: a college text on conducting based on the principles of Dr. Nicolai Malko as set forth in his "The Conductor and his Baton"*. (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1969), p. 1.

⁴³ Max Rudolf, *The Grammar of Conducting* (New York, NY: Schirmer Books, 1950), p. 1.

⁴⁴ Elizabeth A. H. Green, *The Modern Conductor* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1961), p. v-vi.

In addition, they present some very subjective arguments, for example: “True, in every profession the measure of success is inseparable from an inborn talent,”⁴⁵ and,

The best conductors are innately endowed with musicality—a term that need not be defined because those who have it know what it means and those who do not, will never understand it through definition. Finally, any conductor worth his salt must have a mind trained to work as fast as lightning and a thousand times more continuously.⁴⁶

Or even,

If you watch an accomplished conductor, you will be impressed by the natural unity and coherence of his gestures. His motions seem to be [such?] a simple and direct means of evoking musical expression that you may not realize their thoroughly planned and purposeful nature.... You may wonder why an activity that appears so easy and natural must be dissected. You may also doubt whether all conductors have worked out their techniques as methodically as this book proposes to do. Actually, if they have not done so, they have attained the same end only by a long process of trial and error.⁴⁷

In the two books mentioned above—as well as in many others—the “educational” viewpoint of the authors gave them the impetus to engage these topics. Two statements support this argument:

No conductor can disassociate himself completely from the teaching facet of his trade. Knowing how to teach, how to suggest changes, without prejudicing the members of the ensemble, is a valuable asset.⁴⁸

And,

If education is the art of opening people’s minds, then the conductor’s function in rehearsal must be called educational, not in the sense of formal teaching but of bringing

⁴⁵ Max Rudolf, *The Grammar of Conducting* (New York, NY: Schirmer Books, 1950), p. xiii.

⁴⁶ Elizabeth A. H. Green, *The Modern Conductor* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1969), p. 1-2.

⁴⁷ Max Rudolf, *The Grammar of Conducting* (New York, NY: Schirmer Books, 1950), p. 2.

⁴⁸ Elizabeth A. H. Green, *The Modern Conductor* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1969), p. 2.

to the fore all the best qualities latent in his musicians. To accomplish this he must be regarded by his group as *primus inter pares*.⁴⁹

Therefore the education process in conducting can be understood as a two-part phenomenon: 1) it is the process through which abilities are built, and 2) it is the way the conductor will work with his ensembles. Once again the necessity of a well-established educational process comes to the forefront, and, at the same time, the absence of certain important topics is noted.

The Musical Skills area contains three fields, which interrelate. The top field in this area is considered “Deep Knowledge in Music,” and comprises knowledge in music theory, music history, score reading, instrumentation and orchestration, one major instrument, secondary instruments, and performance practices. The second field is considered “Conducting Techniques,” and discusses gestural technique, rehearsal technique, score reading and score study, performance, coaching, and accompanying skills. The third field in this area is considered “Perceptive Skills,” and deals with ear training, error detection, and sight reading.

The Non-Musical Skills area is similarly divided into three fields. One of the fields in this area is named “General Knowledge.” It comprises all the information that creates the general understanding one can have, including history, philosophy, sociology, anthropology, psychology, and many others. Another field in this area is named “Human Relationship Skills,” comprising skills in communication, behaviors, administration, management, etc., and refers to the ways one can relate to people. The third field, “Leadership Skills,” refers to the cognitive skills used to lead and inspire people.

Central to both skill areas is “Inborn Talents,” a controversial and poorly studied issue. In conducting, both in the literature as well as in overall assumptions, it is considered to be a

⁴⁹ Max Rudolf, *The Grammar of Conducting* (New York, NY: Schirmer Books, 1950), p. 392.

germinal part of the conducting field. There is, however, no significant scholarship about this in the orchestral conducting literature, yet it remains a component of the mythical image of the maestro.

Bridging musical and non-musical attributes is an important set of skills, those known as organization and discipline. While these are among the cognitive skills related to the area, they need to be built prior to the actual formal education in conducting.

The problem might be summarized with this comment from Max Rudolf: “Some instructors ... are content with handing down to their pupils the more-or-less valid traditions inherited from their teachers.”⁵⁰ We have a strong obligation to build a consistent method, in addition to the topics already presented that will further enhance the teaching of this important art form.

⁵⁰ Max Rudolf, *The Grammar of Conducting* (New York, NY: Schirmer Books, 1950), p. 332.

CHAPTER 6: CONCLUSION

The discussion of results is offered through the perspective of an analysis of 94 books concerning the teaching of orchestral conducting. As described in chapter three, the process of analysis and evaluation was completed applying descriptive templates to each book. Given the large number of entries, and the wide range of approaches, it is outside the scope of this project to assign a rank ordering of titles.

CATEGORIES

When considering presentation manner, graphics, illustrations, and overall concept, this literature can be assigned the following classifications:

1. Technical
2. Literature
3. Philosophical
4. Reference manuals
5. Historical
6. Critical/testimonial

INCONSISTENT TERMINOLOGY

A term used inconsistently is “conducting technique,” usually referring to gestural technique only. This use, although quite common, may be too narrow because many other elements comprise this label—“conducting technique”—such as: rehearsal technique, score reading technique, score study technique, aural skills and error detection techniques, among others.

The nature and economics of book publishing might explain the generic use of the term “instrumental conducting.” Both orchestral and wind band conducting should be named so, as

instrumental conducting. Based, however, on the current use of the term, it refers to the preparation/education/training for band conducting, or some other instrumental ensemble conducting, and almost never as orchestral conducting exclusively.

Many times, the term “instrumental conducting” is used as a label for undergraduate courses in conducting (normally an introductory course about conducting), intended as a general conducting class, as opposed to the choral idiom. In this practice, it never touches the orchestra conducting, which normally is seen under courses named Advanced Conducting, or Advanced Orchestral Conducting.

When the term does refer to orchestral conducting, the profile of each ensemble becomes important. Orchestras such as youth ensembles or college/university ensembles are treated in one way, but if the main focus is the professional orchestral environment (community, per service, regional, major, etc.) then a different approach is appropriate. This is not the case in the band or choral environment. If advanced skills are expected when conducting an orchestra, then the education involved should be better established and more complete. Curiously, the bibliography about band conducting, and especially choir conducting is normally more explorative, and better organized.

MUSICAL SKILLS VERSUS NON-MUSICAL SKILLS

The non-musical skills are poorly approached in the literature about conducting. There are very few titles that are decisively focused on these aspects. Curiously, almost every bibliographical resource about conducting—especially books—mentions the importance and necessity of these skills in the profession. However, it is normally implied only in the texts, or punctually mentioned without enough argumentation, and definitely without critical thinking or supported research to the assumptions made.

AN UNDEFINED TARGET AUDIENCE

The target audience is as undefined as the resources are methodologically inconsistent. A careful reading of these texts makes it possible to assign a category of levels, e.g. what kind of student will benefit from this text. Although one can discern this level, it is rarely definite or clear. Some books are clearly intended to be textbooks, and are defined so by the authors. Some resources use supporting materials, such as: workbooks, musical examples and exercises, audio-cassettes, audio CDs, and video recordings (through VHS or DVD). In fact, it becomes very difficult to determine one or two resources that can be considered vital to a consistent education. As a consequence, the necessity of a plural use of books, from different authors and perspectives, is necessary to provide a broad and detailed approach, which can cover—if not all—at least most of the inherent topics of the field.

UNEVEN CHRONOLOGICAL DISTRIBUTION OF RESOURCES

Chronologically, we find an uneven distribution of these resources. Prior to the 1930s the literature was scattered, and some of the English resources were translations, mainly from original German works. The 1950s showed an increased output of titles, especially books. It might be thought of as a result of World War II, along with the great migration of European conductors to America. Articles, Thesis and Dissertations are more common after 1950.

BASIC MUSICIANSHIP SKILLS

Most books assume that the acquisition of excellent musicianship skills is fait accompli. Observing many of today's conductors, students and others, proves that to be a false assumption. In the review of this literature, I discovered that the basic skills required for conducting an orchestra; 1) excellent aural perception, 2) well-developed rhythmic acuity, and 3) superlative understanding of harmony among others, are rarely mentioned in a consistent way. The

bibliographical resources which present this approach understand that the overall education in general studies in music—even being very important—is insufficient for the studying process in the field. So, the resources either disregard this matter or present it inconsistently.

SCORE READING AND SCORE STUDY

The score reading skill is not covered very well in the resources directed linked to orchestral conducting. On the other hand—and perhaps because of the nature of the ensemble—texts directed linked to band conducting are normally better focused on this skill. The score study skill, however, is somehow evenly presented in most of the resources analyzed.

BIBLIOGRAPHICAL BACKGROUND

Specific studies on the bibliography about conducting are non-existent. The most recent publications—especially after 1960—are better cautioned about the presence of reference lists and many of them present bibliographic suggestions. The earlier texts, in most cases, do not present any kind of bibliography. It is curious as well, the recurrent use of another author's materials—such as: gestural graphics, musical examples, study schemes—without quoting or crediting sources.

Some resources—books in particular—present different editions. This is perhaps due to: some are considered good or excellent resources; they are well organized in their didactical plan and presentation; or they were accessible and commonly used as textbooks. In any case, these are the books most often used and referred to in the literature. Curiously, some unique resources survived only through a single edition.

As seen in Appendix A, the Annotated Bibliography, by referencing “Content Information” or “Evaluation” it is certainly possible to find many excellent and successful resources. Due to the inconsistency of approaches and the lack of clearly defined didactical tools,

it is clear that a more codified method of teaching this important artistic skill is necessary.

Further research efforts should be focused on bringing articles, dissertations, and essays into this database.

BIBLIOGRAPHY

This list shows only the quoted sources used into the text. It omits the books—in their several different editions—processed and analyzed through the Annotated Bibliography procedure done in this research. This information is detailed listed in the Appendices.

Bamberger, Carl. Ed. *The Conductor's Art*. New York, NY: McGraw-Hill, Inc., 1981.

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Elizabeth A. H. Green, *The modern conductor: a college text on conducting based on the principles of Dr. Nicolai Malko as set forth in his "The Conductor and his Baton"*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1961 and 1969.

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Rudolf, Max. *The Grammar of Conducting*. New York, NY: Schirmer Books, 1950.

Schuller, G. *The Compleat Conductor*, New York, NY: Oxford University Press, 1997.

Spitzer, John, and Neal Zaslaw, "Conducting: (1)" In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06266> (accessed February 13, 2011).

Spitzer, John, and others. "Conducting" In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06266> (accessed October 21, 2009).

APPENDIX A: ANNOTATED BIBLIOGRAPHY – FULL DETAIL LIST

1. Atherton, Leonard. *Vertical Plane Focal Point Conducting*.

General Information:

Author	Leonard Atherton (?)
Title / Sub-Title	<ul style="list-style-type: none"> <i>Vertical Plane Focal Point Conducting</i>
Editions	<ul style="list-style-type: none"> Single Edition. Ball State University Monograph Number Thirty-Three. Ball State University, 1989 Also available as an online resource and as computer disk file, programmed by Floyd Richmond
Original Language	English
Place; Publishers	Muncie, IN: Ball State University, 1989

Physical Information

Type of material	Book. Paperback
Number of pages	<ul style="list-style-type: none"> 50
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Foreword + Preface + 20 Chapters + Afterword +9 Appendixes (Exercises for selected chapters) + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep n/a n/a n/a n/a	All levels n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire	n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a

		Programming	n/a	n/a
		Aesthetic	n/a	n/a
		Interpretation	n/a	n/a
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	<p>Leonard Atherton is currently a Professor of the School of Music at Ball State University and Music Director Emeritus of the Muncie Symphony Orchestra. For his studies in conducting he was received at the Guildhall School of Music and Drama (London) where he was presented with the Ricordi Prize for conducting. As holder of the Watney-Sargent Award, Mr. Atherton spent a year observing the Philadelphia Orchestra at the invitation of Eugene Ormandy. Subsequent career positions have included the Music Directorships of: the National Symphony Orchestra of Bolivia; the Niagara Symphony Orchestra (Ontario) the Toronto Symphony Youth Orchestra; the Greater Boston Youth Symphony Orchestras; the New Bedford Symphony Orchestra. Leonard Atherton has acted as the cover conductor for Indianapolis Symphony Orchestra rehearsals and performances and has appeared as guest conductor with the Minnesota and Baltimore Symphony Orchestras, the St. Paul Chamber Orchestra and orchestras in Canada, England, Japan, Taiwan, Thailand, Korea, Bolivia and Mexico. He made several recordings of choral, orchestral and choral/orchestral music for broadcast by the Canadian Broadcasting Company. He has been involved in opera conducting with the Sakai Opera Company in Osaka, Japan, at Ball State University and, most recently (in 2003), with a new opera venture in Nobeoka, Japan. He has worked with small and large choral groups both with and without the orchestra. As a teacher of conducting, he is the author of the only self-instruction conducting technique tutorial available for computer. Mr. Atherton has also written a</p>
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	textbook, <i>The Conductor's Handbook</i> , which is published in Taiwan. As Director of the George Brown College (Toronto) Orchestra in 1976, he organized a unique summer orchestral training program. Leonard Atherton was honored as a 'Sagamore of the Wabash' for his service to the Muncie area community and to the State. He is President of the North-Central Division of the Collegiate Orchestra Directors Association (CODA), has served as the President of the Indiana Orchestra Consortium and was a member of a number of arts committees and organizations including those of the Canada Council and the Indiana Arts Commission.
Differences between editions	Beyond the differences between a physical edition and the digital edition, there is no other significant ones

Evaluation:

This title is a very effective resource about gestural technique applicable to all levels. It is especially relevant the study and description of the movements, and their patterns through physiologic and physical demonstrations. The digital version is a Computer-Assisted Instruction Tool. It presents animations of conducting movements and gestures which the beginning conductor can use by placing the baton close to the screen and tracing the patterns as they appear. Mr. Atherton has also written a textbook, *The Conductor's Handbook*, which is published in Taiwan.

2. Bakaleinikoff, Vladimir. *Elementary Rules of Conducting for Orchestra, Band and Chorus*.

General Information:

Author	Vladimir Bakaleinikoff (1885-1953)
Title / Sub-Title	• <i>Elementary Rules of Conducting for Orchestra, Band and Chorus</i>
Editions	• Single Edition. Boosey Hawkes Belwin, Inc., 1938 • Microform. Reproduction by Harvard University Library Micro Reproduction Service, [198-]
Original Language	English
Place; Publishers	New York, NY: Boosey Hawkes Belwin, Inc., 1938 Cambridge, MA: Harvard University Library Micro Reproduction Service, [198-]

Physical Information

Type of material	Book. Paperback
Number of pages	• 52
Bibliography format	• Absent
Structure	• Preface + Part 1: “General Rules of Conducting”; Part 2: “The Score”; Part 3: “Technique of the Baton”; Part 4: “Conducting Exercises”

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Superficial Superficial n/a n/a	Beginners Beginners Beginners n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire	Superficial Intermediate Superficial Superficial Superficial Superficial n/a	Beginners Beginners Beginners Beginners Beginners Beginners n/a

		Programming Aesthetic Interpretation	n/a n/a Superficial	n/a n/a Beginners
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Superficial Superficial Superficial n/a n/a n/a	All levels n/a All levels All levels All levels n/a n/a n/a

Additional Information:

Author / Editor background	Vladimir Bakaleinikoff was born in Moscow in 1885. The son of a noted clarinetist, he studied both violin and piano as a child and at the age of 9 won a scholarship to the Moscow Conservatory. After a youthful career as a soloist and conductor in Russia, Dr. Bakaleinikoff was appointed professor at the Moscow Conservatory and musical director of the Moscow Art Theater, where he met and married singer Julia Fatova. They came to the United States in 1925. Impressed with Bakaleinikoff, Fritz Reiner, then conductor of the Cincinnati Symphony Orchestra, hired him as assistant conductor. He also played viola in the orchestra. By 1934 he had become well-known across the country; the University of Chicago conferred on him an honorary doctor of music degree. He left Cincinnati in 1937 after being wooed to Hollywood to compose for the movies where two of his brothers, Constantin and Mischa held music directorships in the studios. In 1939, he accepted a call from Fritz Reiner, then conductor of the Pittsburgh Symphony, to come to Pittsburgh to be his associate conductor. They moved to Pittsburgh, followed immediately by his young student Lorin Maazel, and quickly became the center of an active musical community. Between Reiner's departure from Pittsburgh in 1948 and the arrival of his successor William Steinberg in 1952, Bakaleinikoff served as musical director of the Orchestra. Affectionately known as "Bak," he possessed a delightful sense of humor and loved to tell stories.
Differences between editions	n/a

Evaluation:

This is a very tiny title, with some useful information for beginning students. It presents however some relevant unique features: the Part 1: “General Rules of Conducting”, a list of valuable advices; Part 4: “Conducting Exercises”, a group of exercises for practical training in conducting especially composed for the book by the author; and a list in Part 3, named “Ten Commandments of Etiquette for Young Conductors”.

3. Bamberger, Carl. Ed. *The Conductor's Art*.

General Information:

Author	Carl Bamberger, Editor (1902-1987)
Title / Sub-Title	<ul style="list-style-type: none"> <i>The Conductor's Art</i>
Editions	<p>The book is a Collection of Essays, edited and with an Introduction by Carl Bamberger, illustrated by Benedikt F. Dolbin</p> <ul style="list-style-type: none"> 1st Edition. McGraw-Hill, Inc., 1965 Reprint. Columbia University Press Morningside ed., 1965 Reprint. McGraw-Hill, Inc., 1981 Reprint. Columbia University Press Morningside ed., 1989
Original Language	English
Place; Publishers	<p>New York, NY: McGraw-Hill, Inc., 1965 and 1981</p> <p>New York, NY: Columbia University Press Morningside ed., 1989</p>

Physical Information

Type of material	Book. Hardcover, Paperback, and Leather bound
Number of pages	<ul style="list-style-type: none"> 1st Edition: 322 Reprint (1965): 322 Reprint (1981): 322 Reprint (1989): 322
Bibliography format	<ul style="list-style-type: none"> Absent. There are some bibliographical references in the End Notes section.
Structure	<ul style="list-style-type: none"> Preface + Introduction + 27 Selected Essays + Appendix + Notes + Index <p>Selected Essays: C. M. v. Weber, "About the Interpretation of Euryanthe"; H. Berlioz, "On Conducting"; R. Schumann, "About Conducting"; F. Liszt, "Letter on Conducting"; R. Wagner, "About Conducting"; F. Weingartner, "About Conducting"; R. Strauss, "Ten Golden Rules", "On Conducting Classical Masterpieces"; H. Pfitzner, "Judgment about the Conductor"; S. Koussevitzky, "On Creative Conducting"; P. Casals, "A Conversation"; B. Walter, "The Conductor", "Gustav Mahler"; L. Stokowski, "Conducting"; W. Furtwängler, "About the Handicraft of the Conductor"; Sir Adrian Boult, "Arthur Nikisch"; H. Scherchen, "On Conducting"; P. Hindemith, "Conductors"; Sir John Barbirolli, "The Art of Conducting"; E. Ormandy, "Art of Conducting"; E. Jochum, "About the Phenomenology of Conducting"; I. Markevitch, "The Problems of Today's Conductors"; L. Bernstein, "The Art of Conducting"; M. Rudolf, "Rehearsal Techniques"; G. Schuller, "Conducting Revisited"; W. Steinberg,</p>

	“Conducting—Overestimated or Underestimated”. Appendix: “Comments on Conducting”
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Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Deep Deep Intermediate Superficial	Beginners/Interm. All levels All levels Beginners/Interm. Beginners
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a Intermediate Superficial Intermediate Superficial Superficial Superficial Deep Deep	Beginners/Interm. n/a Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	All levels
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Superficial Intermediate Intermediate Deep Superficial Deep Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	Viennese conductor and writer on music, born in Vienna, Carl Bamberger was a student of Heinrich Schenker at the University of Vienna. Bamberger studied with Schenker for four years, from Fall 1920 to June 1924, undertaking courses of study in counterpoint (1920/21) and thoroughbass (1921/22), and working analytically mostly on the orchestral repertory, also studying piano. He embarked on study of music and philosophy at the University of Vienna, but abandoned in 1924 to take up the position of assistant conductor at the Danzig opera house (1924-27), where he began his conducting career (Danzig, now Gdansk, Poland). From Danzig he moved to the Darmstadt Landestheater (1927-30). While conducting in Darmstadt, Bamberger decided to sidestep the rise of National Socialism in Germany by immigrating to Russia, where he stayed between 1931 and 1935. In 1936, he married the violinist Lotte (Marie Charlotte) Hammerschlag, who studied with Felix Salzer in the newly founded Schenker-Institut at the Neues Wiener Konservatorium in 1935/36. In 1937 he immigrated to the USA, where he became director of the orchestral and opera departments of the David Mannes Music School, New York, from 1938 or 1939 (among others, Carl Schachter studied conducting with him there). At the end of the Second World War, he returned to West Germany a number of times to conduct productions; most of his recordings were made under these circumstances Bamberger established himself as a conductor in the USA and Canada however, he is not best known for his conducting, but for his writing, particularly the book <i>The Conductor's Art</i> (1965), which is a standard text widely used in the training of conductors.
Differences between editions	n/a

Evaluation:

This title is a collection of essays, from various authors. It is a valuable resource because of the historical importance of each conductor who wrote each essay, and especially because of the variety of approaches in each essay. It can give a singular perspective from different times in the conducting business as well.

4. Battisti, Frank. *On Becoming a Conductor*.

General Information:

Author	Frank L. Battisti (?)
Title / Sub-Title	• <i>On Becoming a Conductor: Lessons and Meditations on the Art of Conducting</i>
Editions	• 1 st Edition. Meredith Music, 2007
Original Language	English
Place; Publishers	Galesville, MD: Meredith Music, 2007

Physical Information

Type of material	Book. Paperback
Number of pages	• 167
Bibliography format	• Four Appendixes: “Sources of Quotations”, “Bibliography and Recommended Books for Conductor-Teachers”, “Additional Resources (Books, Guides, Journals)”, “DVDs for Conductors”.
Structure	• Preface + Acknowledgements + Introduction: “Observations on Conducting and the Conductor” + Part I: “Personal Characteristics: Essential Knowledge, Skills, Experiences, and Work Ethic / Mentor / Models” (2 chapters); Part II: “Selecting Literature / Programming—Reading, Studying, and Marking the Score” (4 chapters); Part III: “Realizing the Music—Role of Integrity, Imagination, and Emotion” (1 chapter); Part IV: “Creativity and Imagination—Conducting Technique, Conductor / Player Relationship, Leadership” (4 chapters); Part V: “Rehearsal Planning and Execution—Conducting a Performance, Study Repertoire” (6 chapters); Part VI: “Evaluation, Maturation, and Reflection” (2 chapters); Part VII: “Conductor-Teacher as Music Educator” (2 chapters + addendum) + 4 Appendixes: “Sources of Quotations”, “Bibliography and Recommended Books for Conductor-Teachers”, “Additional Resources (Books, Guides, Journals)”, “DVDs for Conductors” + Vita

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Deep Intermediate Superficial Superficial	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners Beginners
		Score study	Deep	Beginners/Interm.

Study, Preparation and Interpretation	Yes	Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate Intermediate Intermediate Superficial Intermediate Intermediate Intermediate Intermediate n/a Intermediate	Beginners/Interm. Beginners Beginners Beginners Beginners Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a Beginners/Interm.
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	Interm./Advanced
History of Conducting	Yes	Historical perspective of conducting	Superficial	Beginners
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Superficial Intermediate Intermediate Superficial Superficial n/a n/a	Beginners/Interm. Beginners Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a n/a

Additional Information:

Author / Editor background	Frank L. Battisti is conductor emeritus of the Wind Ensemble and Director of Wind Ensemble Activities at the New England Conservatory in Boston, Massachusetts. Under Battisti's leadership, the Ensemble has established a national and international reputation for being one of the premiere ensembles of its kind in the United States. It has performed often at music conferences, in live radio concert broadcasts over the National Public Radio (NPR) Network and recorded for Centaur and Golden Crest Records. During the past 40 years Frank L. Battisti has been responsible for commissioning and premiering many works for wind ensemble by distinguished American and foreign composers including Warren Benson, Leslie Bassett, Robert Ceely, John Harbison, Robin Holloway, William Thomas McKinley, Vincent Persichetti, Michael Colgrass, Daniel Pinkham, Gunther Schuller, Robert Selig, Sir Michael Tippett, Ivan Tcherepnin, Robert Ward and Alec Wilder. Critics and colleagues have praised Battisti for his commitment to contemporary music and
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	<p>his outstanding performances. Battisti is a very active guest conductor, having directed many professional, university, college, military and high school ensembles in the United States, England, Europe, Middle East, Scandinavia, Australia, China, South Korea, Taiwan and Russia. He has held numerous national offices in various wind band/ensemble associations including President of the U.S. College Band directors National Association (CBDNA). Battisti is a member of the American Bandmasters Association (ABA) and founder of the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE) and co-founder of the New England College Band Association (NECBA). He has served on the Standard Award Panel of ASCAP and been a member of the Music Panel of Arts Recognition and Talent Search (ARTS) for the National Foundation for Advancement of the Arts. Battisti is presently a consulting editor for <i>The Instrumentalist</i> magazine and in the past has been a consulting editor for music publishers G. Schirmer and E.C. Schirmer. Battisti constantly contributes articles on wind band/ensemble literature, conducting and music education to professional journals and magazines and is considered one of the foremost authorities on wind music literature. From January through July in 1986 and in 1993 he was a Visiting Fellow at Clare Hall, Cambridge University, England. Battisti has received many awards and honors including the Edwin Franko Goldman Award from the American School Band Directors National Association in 1989 and an Honorary Doctor of Music degree from Ithaca College in May 1992.</p>
Differences between editions	n/a

Evaluation:

This is a very comprehensive title, and an excellent resource. It is primarily written for band/wind ensemble conducting, but as a didactical tool it can be broadly used by any conducting student. One of the main features of this book is the fact that the author avoided to approach topics normally covered by most of the conducting treatises (like conducting patterns, and detailed advices on specific pieces, for example). He used the book's space to focus on practical tools, skills, knowledge, and experiences necessary on the daily work of the conductor as a professional and on the path students should take to succeed. It is remarkable also some other titles written by this author, as for example his *Guide to Score Study for the wind band conductor* (Battisti/Garofalo. Galesville, MD: Meredith Music, 2000).

5. Blaukopf, Kurt. *Great Conductors*.

General Information:

Author	Kurt Blaukopf (1914-1999) Translation by Miriam Blaukopf (?)
Title / Sub-Title	• <i>Great Conductors</i> , after the German original <i>Grosse Dirigenten</i>
Editions	• 1 st Original Edition. A. Niggli und W. Verkauf, 1953. Bücher der Weltmusik. • 1 st English Edition. Arco Publishers Limited, 1955
Original Language	German
Place; Publishers	Teufen, Germany: A. Niggli und W. Verkauf, 1953 London. UK: Arco Publishers Limited, 1955

Physical Information

Type of material	Book. Hardcover
Number of pages	• German original edition: 202 • English editions: 194
Bibliography format	• List
Structure	• Forewords + Part I: “Conductor—Society—Criticism” (3 chapters); Part II: “Conductors” (22 chapters) + Appendix + Bibliography

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a

		Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a Intermediate Intermediate n/a n/a	n/a All levels All levels n/a n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial Superficial Superficial Superficial Intermediate Superficial Intermediate Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	Kurt Blaukopf, Austrian musicologist and writer, studied with S. Wolpe and H. Scherchen in Vienna (1932–7), and with Tal in Jerusalem (1940–2). He was Prof. of music sociology, at the Vienna Hochschule für Musik starting in 1963. He was the editor of, <i>Phono</i> (1954–65), and is the author of several other books.
Differences between editions	n/a

Evaluation:

This book is a historical/critical presentation of selected conductors, with some discussions about the conducting business.

6. Boulton, (Sir) Adrian. *A Handbook on the Technique of Conducting*.

General Information:

Author	Sir Adrian Cedrik Boulton (1889-1983) Collaborator: Walter Henry James Emery (1909-1974)
Title / Sub-Title *	<ul style="list-style-type: none"> <i>A Handbook on the Technique of Conducting</i> <i>'The Point of the Stick': A Handbook on the Technique of Conducting</i>
Editions	<ul style="list-style-type: none"> The very first edition dates in the 1920s. There are several editions and reprints both in England and United States, from the publishers listed below. There is also a German translation. Also available through Internet resources: HathiTrust Digital Library, 2002 <http://catalog.hathitrust.org>; Google books: <http://books.google.com>
Original Language	English
Place; Publishers	<p>Oxford, UK: Hall the Printer, 1920, 1921, 1922, 1936, 1937, 1943, 1945, 1949, 1952, and 1959.</p> <p>London, UK: Goodwin & Tabb, 1936, 1943, 1945, 1949, and 1951.</p> <p>St. Claire Shores, MI: Scholarly Press, 1976, and 1977.</p> <p>London, UK: Patterson's Publications Ltd., 1968.</p> <p>London, UK: William Reeves, 1949, and 1959.</p>

* See Differences between Editions

Physical Information

Type of material	Book. Paperback
Number of pages	<ul style="list-style-type: none"> 27; 28; 30; 47, depending on the edition (see above)
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Preface + 10 Sections (Chapters)

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial Superficial Superficial n/a	All levels All levels All levels All levels n/a

Study, Preparation and Interpretation	Yes	Score study	Superficial	All levels
		Score reading	n/a	n/a
		General preparation	n/a	n/a
		Music Theory and Analysis	n/a	n/a
		Music History and Performance Practices	n/a	n/a
		Instrumentation and Orchestration	n/a	n/a
		Literature and Repertoire	n/a	n/a
		Programming	n/a	n/a
		Aesthetic Interpretation	n/a	n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	<p>The eminent English conductor, Sir Adrian (Cedrik) Boult, studied at Westminster School and then at Christ Church, Oxford under Sir Hugh Allen. He completed his training in Leipzig under Max Reger and had the good fortune to watch Arthur Nikisch at work. Back in Britain, he gave concerts at Covent Garden. In 1919, on request from the composer Gustav Holst, he conducted the first performance of part of the suite <i>The Planets</i>. From 1919 to 1930 he was on the teaching staff of the Royal College of Music, London. He conducted in England and abroad, and in 1924 he took over the directorship of the Birmingham Festival Chorus and the City of Birmingham Symphonic Orchestra (until 1930). In 1926 he became the assistant musical director of Covent Garden. From 1928 to 1931 he conducted the BBC Bach Choir and from 1930 to 1950, the BBC Symphony Orchestra, a post which brought him international fame. With his orchestra, he visited Vienna</p>
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	<p>(1933), Boston and Salzburg (1935) and New York (1938 and 1939). From 1942 to 1950 he was the deputy director of the London ‘Proms’. In 1936 he conducted during the coronation of George VI. From 1950 he was the director of the London Philharmonic Orchestra. In 1957 he resigned this post, and after that he only worked as a guest conductor. In 1968 he conducted Edward Elgar’s <i>The dream of Gerontius</i> for television in Canterbury Cathedral. From 1959 he again directed the City of Birmingham Symphony Orchestra. He taught at the Royal College of Music from 1962 to 1966. In 1979 he stopped conducting. Sir Adrian Boult was a prominent figure of English musical life and an advocate of English music at home and abroad. Ralph Vaughan Williams’ <i>Job, a masque of dancing</i>, Herbert Howells’ <i>Concert for strings</i> and Malcolm Williamson’s <i>Concert for organ and orchestra</i> were dedicated to him. He conducted the following first performances: <i>Music for strings</i> (1935) and <i>Concert for piano and orchestra</i> (1939) by Arthur Bliss, <i>A pastoral Symphony</i> (1922) and <i>Symphonies No. 4 and 6</i> (1935 and 1948) by Ralph Vaughan Williams and <i>Trauermusik</i> (1936) by Paul Hindemith.</p> <p>English organist and writer, Walter Emery, studied organ at the Royal Academy of Music in London. He was engaged as a church organist. From 1937 to 1969 he was an associate at Novello & Co. in the editorial department</p>
Differences between editions	<p>There is no significant difference beyond pagination and overall dispositions. Some editions do not present photos and drawings. The only major difference is about the book’s title. Most of the edition present the title: <i>A Handbook on the Technique of Conducting</i>. Only the Paterson’s Publication edition (1968), labeled Revised Edition, presents the title: <i>‘The Point of the Stick’: A Handbook on the Technique of Conducting</i>.</p>

Evaluation:

As stated at the very beginning of its preface, “this Handbook was written in 1920 for private circulation amongst members of the Conducting Class at the Royal College of Music, and published later.” The book is a monument of conciseness.

7. Boulton, (Sir) Adrian. *Thoughts on Conducting*.

General Information:

Author	Sir Adrian Cedrik Boulton (1889-1983)
Title / Sub-Title	• <i>Thoughts on Conducting</i>
Editions	• Single Edition. Phoenix House, 1963 Also available through Internet resources: HathiTrust Digital Library, 2002 < http://catalog.hathitrust.org >
Original Language	English
Place; Publishers	London, UK: Phoenix House, 1963

Physical Information

Type of material	Book.
Number of pages	• 79
Bibliography format	• List
Structure	• Acknowledgement + Foreword + 7 Chapters + Postlude + Bibliography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate Intermediate Deep Superficial	All levels All levels All levels All levels Beginners
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic	Intermediate n/a Intermediate n/a n/a n/a Superficial n/a n/a	Beginners/Interm. n/a Beginners/Interm. n/a n/a n/a Beginners/Interm. n/a n/a

		Interpretation	Superficial	Beginners
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Superficial	Beginners
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	Superficial	All levels
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	Superficial	All levels
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	Superficial	All levels

Additional Information:

Author / Editor background	See entry 1.36
Differences between editions	n/a

Evaluation:

Despite the fact that this book is very concise, the topics chosen to be presented and the way they are approached are very good. It comprises several different technical skills, historical perspective and some critical thinking about conducting.

8. Bowen, Jose Antonio. Ed. *The Cambridge Companion to Conducting*.

General Information:

Author	Jose Antonio Bowen, Ed. (1962-)
Title / Sub-Title	• <i>The Cambridge Companion to Conducting</i>
Editions	• 1 st Edition. Cambridge University Press, 2003 [Cambridge Companions to Music]
Original Language	English
Place; Publishers	Cambridge, UK: Cambridge University Press, 2003

Physical Information

Type of material	Book. Paperback, Collection of Essays
Number of pages	• 346
Bibliography format	• Long List, separated by topics
Structure	Notes on Contributors + Preface + Acknowledgements + Part I “Practice” (7 essays): 1. Raymond Holden, “The technique of conducting”; 2. Charles F. Barber, “Conductors in rehearsal”; 3. Michael Hass, “Studio recording”; 4. Joseph Silverstein, “The conductor and the soloist”; 5. Vance George, “Choral conducting”; 6. Sir Charles Mackerras, “Opera Conducting”; 7. Robert L. Ripley, “The orchestra speaks”; Part II “History” (7 essays): 8. Jose Antonio Bowen, “The rise of conducting”; 9. Jose Antonio Bowen and Raymond Holden, “The Central European tradition”; 10. David Cairns, “The French tradition”; 11. Michael Rose, “The Italian tradition”; 12. Jose Antonio Bowen and David Mermelstein, “The American tradition”; 13. Stephen Johnson, “The English tradition”; 14. David Nice, “The Russian tradition”; Part III “Issues” (7 essays): 15. Bramwell Tovey, “The conductor as artistic director”; 16. J. Michele Edwards “Women on the podium”; 17. Bernard D. Schermann, “Conducting early music”; 18. Harold Farberman, “Training conductors”; 19. Martyn Brabbins, “The composer-conductor and modern music”; 20. Stephen Wright, “Managers and the business of conducting”; 21. Leon Boltstein, “The future of conducting” + Notes + Bibliography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Deep Deep Intermediate n/a	All levels All levels All levels All levels n/a

Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a Superficial Superficial Superficial Superficial Superficial Intermediate Intermediate Intermediate	n/a n/a All levels All levels All levels All levels All levels All levels All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	All levels
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	Yes	Analysis of the Bibliography about Conducting	Superficial	All levels
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Intermediate Intermediate Intermediate Intermediate Intermediate Deep Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	Jose Antonio Bowen is the Caestecker Chair and Director of Music at Georgetown University. He founded the Centre for the History and Analysis of Recorded Music (CHARM) at the University of Southampton, and his articles have appeared in many books and journals and in the <i>New Grove Dictionary of Music and Musicians</i> . He was awarded a National Endowment for the Humanities Fellowship to work in his forthcoming book, <i>The Conductor and the Score: a History of the Relationship between Interpreter and text from Beethoven to Wagner</i> , and he is the editor of <i>A Guide to Discography</i> (University of California Press, forthcoming). His compositions and playing are featured on numerous recordings, and over twenty-five years as a conductor and jazz performer, he has appeared with Stan Getz, David Brubeck, Liberace, and many others. He is a fellow of the Royal Society of Arts (FRSA) in England and Founding Member of the National Recordings
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	Preservation Board at the Library of Congress. Bowen holds four degrees from Stanford University: a Bachelor of Science in chemistry, a Master of Arts in music composition, a Master of Arts in humanities and a joint Ph.D. in musicology and humanities
Differences between editions	n/a

Evaluation:

This book is a collection of essays written by several different authors. It is an excellent resource for all levels, because it covers lots of aspects of the scholarship and practice in the conducting business.

9. Bowles, Michael. *The Art of Conducting / The Conductor: his artistry and craftsmanship.*

General Information:

Author	Michael Bowles (1909-1998)
Title / Sub-Title	<ul style="list-style-type: none"> • <i>The Art of Conducting</i> (1959) • <i>The Conductor: his artistry and craftsmanship</i> (1961) • <i>The Art of Conducting</i> (1975)
Editions	<ul style="list-style-type: none"> • Single Edition: Doubleday & Company, Inc., 1959. G. Bell and Sons, Ltd., 1961. British edition edited by W. Greenhouse Allt. Da Capo Press, Inc., 1975. Reprint of 1959 edition.
Original Language	English
Place; Publishers	Garden City, NY: Doubleday & Company, Inc., 1959. London, UK: G. Bell and Sons, Ltd., 1961. New York, NY: Da Capo Press, Inc., 1975.

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> • 210 [<i>The Art of Conducting</i> (1959 and 1975)] • 191 [<i>The Conductor: his artistry and craftsmanship</i> (1961)]
Bibliography format	<ul style="list-style-type: none"> • <i>The Art of Conducting</i> (1959 and 1975): there is a “Supplementary Reading” List • <i>The Conductor: his artistry and craftsmanship</i> (1961): there is a Bibliography List, separated by topics; and there is also the “Supplementary Reading” List from the original edition, here named “ Suggestions for Supplementary Reading”
Structure	<ul style="list-style-type: none"> • <i>The Art of Conducting</i> (1959 and 1975): 10 Chapters + “Supplementary Reading” • <i>The Conductor: his artistry and craftsmanship</i> (1961): 10 Chapters + “Suggestions for Supplementary Reading” + Bibliography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques	Superficial Intermediate n/a	Beginners Beginners n/a

		Conducting, Accompanying and Coaching techniques Error detection	Intermediate n/a	Beggins n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a Superficial n/a n/a Intermediate n/a Intermediate n/a Intermediate	n/a n/a Beggins n/a n/a Beggins n/a Beggins n/a Beggins
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a

Additional Information:

Author / Editor background	Irish conductor, composer, and teacher, born in Riverstown, Co. Sligo, Michael Bowles was educated at Belvedere College in Dublin. In 1932 he joined the Army School of Music and in 1936 obtained a BMus at University College Dublin. He trained as a conductor under Colonel Fritz Brásé in the Army School of Music and joined Radio Éireann as the conductor of its orchestra in January 1941, becoming the station's first full-time director of music the following year. He resigned from the army in 1942. During his directorship, Bowles constantly emphasized the importance of music-making in Ireland. Bowles also conducted the BBC Symphony Orchestra, the BBC Northern Ireland Orchestra and the BBC Scottish Orchestra during the early 1940s and, in 1943, established the
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	<p>twenty-four-voice Cór Radio Éireann. Bowles's contribution to contemporary music in Ireland is considerable. As music director of RTÉ he broadcast programs of vocal and instrumental music under the title "Contemporary Irish Composers". His live concerts often included contemporary music, both Irish and international. His own compositions include music for choir, orchestra and solo voice. He left Radio Éireann in 1948 and moved to New Zealand, where he conducted the National Orchestra of New Zealand. In 1954 he moved to the US to take up a professorship in Indiana University and become the conductor of the Indianapolis Philharmonic Society. He returned to Ireland in 1970 and established a guest house in West Cork with his wife, Kathleen, to whom he was married for over fifty years. He passed the latter period of his life in Co. Wicklow and later in Dublin, where he died.</p>
Differences between editions	n/a

Evaluation:

This title is a small book, with some good information for the beginners in conducting studying. It lacks profundity and preciseness in the information provided. It works fine as a secondary beginner's resource.

10. Braithwaite, Warwick. *The Conductor's Art*.

General Information:

Author	Henry Warwick Braithwaite (1896-1971)
Title / Sub-Title	<ul style="list-style-type: none"> <i>The Conductor's Art</i>
Editions	<ul style="list-style-type: none"> Single Edition. Williams and Norgate, Ltd., 1952. John de Graff, Inc., 1952. Greenwood Press, 1978. (Reprint of Williams and Norgate, Ltd., 1952) There is also a thesis/dissertation manuscript copy, dated 1952
Original Language	English
Place; Publishers	London, UK: Williams and Norgate, Ltd., 1952 New York, NY: John de Graff, Inc., 1952 Westport, CT: Greenwood Press, 1978

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	<ul style="list-style-type: none"> 176
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Preface+ Part I: "The Physical Movements" (7 chapters); Part II: "Style and Performance" (6 chapters); Part III: "Opera" (16 chapters)

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial Superficial Superficial n/a	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices	Superficial n/a Superficial Intermediate Superficial	Beginners/Interm. n/a Beginners/Interm. Beginners/Interm. Beginners/Interm.

		Instrumentation and Orchestration	Superficial	Beginners/Interm.
		Literature and Repertoire	n/a	n/a
		Programming	n/a	n/a
		Aesthetic	n/a	n/a
		Interpretation	Superficial	Beginners/Interm.
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	Superficial	Beginners/Interm.
		Behaviors	n/a	n/a
		Management and Administration	Superficial	Beginners/Interm.
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Henry Warwick Braithwaite was a New Zealand-born orchestra conductor. He worked mostly in Great Britain and was especially known for his work in opera. He served in the New Zealand armed forces in France during World War I. After the war, he studied music at the Royal Academy of Music in London. From 1932 to 1940 Braithwaite was conductor of the Vic-Wells, later the Sadler's Wells Opera Company. He led the Scottish Orchestra from 1940 to 1946, after which he moved to conduct ballet and opera at Covent Garden, London. He returned to New Zealand in 1953 to conduct the National Orchestra. He was artistic director of the National Opera of Australia in 1954. He conducted the Welsh National Opera from 1956 to 1960, when he returned to Sadler's Wells. He retired in 1968.
Differences between editions	n/a

Evaluation:

This is a very small book, which does not go deep into the topics approached. It presents some good information about opera conducting and general opera conducting environment, based on the author's background on this field.

11. Brook, Donald. *Conductors' Gallery*.

General Information:

Author	Donald Brook (?)
Title / Sub-Title	<ul style="list-style-type: none"> <i>Conductors' Gallery: Biographical sketches of well-known orchestral conductors including notes on the leading symphony orchestras, and a short biography of the late Sir Henry Wood</i>
Editions	<ul style="list-style-type: none"> 1st Edition. Rockliff, 1945. Reprint in the same year 2nd Edition (Revised). Rockliff, 1946. Reprint in 1947 Books for Libraries Press, 1971. Biography Index Reprint Series
Original Language	English
Place; Publishers	London, UK: Rockliff, 1945 Freeport, NY: Books for Libraries Press, 1971

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	<ul style="list-style-type: none"> 1st Edition: 188 2nd Edition: 188
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Introduction + 31 Chapters + 6 Appendixes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a

		Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a Intermediate Intermediate n/a n/a	n/a All levels All levels n/a n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial Superficial Superficial Superficial Intermediate Superficial Intermediate Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	Not found
Differences between editions	Some minor revisions

Evaluation:

This book, as its title states, is a historical/critical presentation of selected conductors and their orchestras.

12. Brook, Donald. *International Gallery of Conductors*.

General Information:

Author	Donald Brook (?)
Title / Sub-Title	• <i>International Gallery of Conductors</i>
Editions	• 1 st Edition. Rockliff, 1951 • New Edition. Greenwood Press, 1973
Original Language	English
Place; Publishers	London, UK: Rockliff, 1951 London, UK: Greenwood Press, 1973

Physical Information

Type of material	Book. Hardcover
Number of pages	• 1 st Edition: 233 • New Edition: 241
Bibliography format	• Absent
Structure	• Introductory Note + 26 Chapters + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire	n/a n/a n/a n/a n/a n/a Intermediate	n/a n/a n/a n/a n/a n/a All levels

		Programming Aesthetic Interpretation	Intermediate n/a n/a	All levels n/a n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial Superficial Superficial Superficial Intermediate Superficial Intermediate Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	See entry 1.69
Differences between editions	n/a

Evaluation: (See entry 11)

13. Carse, Adam. *Orchestral Conducting: A textbook for Students and Amateurs*.

General Information:

Author	Adam von Ahn Carse (1878-1958)
Title / Sub-Title	<ul style="list-style-type: none"> Orchestral Conducting: a textbook for Students and Amateurs
Editions	<ul style="list-style-type: none"> Single Edition. Augener Ltd., 1929. Reprint in 1935 Galliard/Galaxy Music Corp., 1929 Greenwood Press, 1971 Also available through Internet Resources. Google Books, (after Augener Edition) <http://googlebooks.com> Also available through Internet Resources. HathiTrust Digital Library, 2010 (after Greenwood Press edition) <http://catalog.hathitrust.org>
Original Language	English
Place; Publishers	London, UK: Augener Ltd., 1929 and 1935 London, UK: Galliard, 1929 New York, NY: Galaxy Music Corp., 1929 Westport CN: Greenwood Press, 1971

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	<ul style="list-style-type: none"> 100
Bibliography format	<ul style="list-style-type: none"> List, separated by topics
Structure	<ul style="list-style-type: none"> Part I: “The Technique of Conducting” (Introduction + 11 chapters); Part II: “The Instruments of the Orchestra” (8 chapters); Part III (3 chapters, one of them a “Vocabulary of Orchestral Terms”, another a “Bibliography”)

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Deep Intermediate Intermediate Superficial	Beginners/Interm. All levels Beginners/Interm. Beginners/Interm. Beginners/Interm.

Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial Superficial Intermediate Superficial n/a Intermediate n/a n/a n/a n/a	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a Beginners/Interm. n/a n/a n/a n/a
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	Yes	Historical perspective of conducting	Superficial	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a

Additional Information:

Author / Editor background	The English composer and writer on music, Adam Von Ahn Carse was educated for a short time (in 1892) in Hannover, Germany and then as a Macfarren Scholar at the Royal Academy of Music in London between 1893 and 1902, where his teachers were Frederick Corder and Burnett. From 1909 to 1922 Adam Carse was Assistant Music Master at Winchester College. In 1923 he returned to the Royal Academy of Music in London as Professor of Harmony and Counterpoint a post he held until 1940. His collection of 350 old wind instruments was presented in 1947 to the Horniman Museum. A catalog of this collection was published in 1951.
Differences between editions	n/a
Other information	This author has also some other titles which have references about conducting. Here they are: <ul style="list-style-type: none"> In his books about history of the orchestra there are chapters about conducting

	<p>Carse, Adam. <i>The Orchestra from Beethoven to Berlioz</i>. 1st Edition. Cambridge, UK: W. Heffer & Sons Ltd., 1948. (See entry 2.4 and 2.5)</p> <p>Carse, Adam. <i>The Orchestra in the XVIIIth Century</i>. 1st Edition. Cambridge, UK: W. Heffer & Sons Ltd., 1940. (See entry 2.6)</p> <ul style="list-style-type: none"> • In his book about history of orchestration, one of its appendixes is about conducting. <p>Carse, Adam. <i>The History of Orchestration</i>. 1st Edition. London, UK: K. Paul Trench Trubner & Co. Ltd., 1925. (See entry 2.7)</p> <ul style="list-style-type: none"> • There is also a small brochure about school orchestras with good references about conducting. <p>Carse, Adam. <i>On Conducting School Orchestras</i>. Single Edition, reprint from the Monthly Musical Record. London, UK: Augener Ltd., 1928</p>
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Evaluation:

This title presents some good information in Gestural and Rehearsal Techniques, and Study skills for beginning and intermediate students. Its approach to instrumentation is very helpful as well. It presents also some useful advices about generalities in the conducting field.

14. Chesterman, Robert. (Ed.) *Conversations with Conductors*.

General Information:

Author	Robert Paul Chesterman (1931-2007) Photographs by Godfrey MacDonnic and Fred Plaut
Title / Sub-Title	<ul style="list-style-type: none"> <i>Conversations with Conductors: Bruno Walter, Sir Adrian Boult, Leonard Bernstein, Ernest Ansermet, Otto Klemperer, Leopold Stokowski</i>
Editions	<ul style="list-style-type: none"> Single Edition. Rowman and Littlefield, 1976 Robson Books, 1976
Original Language	English
Place; Publishers	Totowa, NJ: Rowman and Littlefield, 1976 London, UK: Robson Books, 1976

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> 128
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Introduction + 6 Transcribed Interviews: “Bruno Walter, in conversation with Albert Goldberg”; “Sir Adrian Boult, in conversation with Robert Chesterman”; “Leonard Bernstein, in conversation with Robert Chesterman”; “Ernest Ansermet, in conversation with Robert Chesterman”; “Otto Klemperer, in conversation with Peter Heyworth”; “Leopold Stokowski, in conversation with Glenn Gould”.

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate Intermediate Superficial n/a	All levels All levels All levels All levels n/a
Study, Preparation and	Yes	Score study Score reading General preparation Music Theory and Analysis	Intermediate n/a Intermediate Intermediate	All levels n/a All levels All levels

Interpretation		Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate Intermediate Deep Intermediate Intermediate Deep	All levels All levels All levels All levels All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Intermediate Intermediate Intermediate Deep Intermediate Intermediate Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	Robert Chesterman is a Radio producer, film director, born in England, and naturalized Canadian in 1976. He studied piano in England with Percy Taylor and George Oldroyd. In 1957 he moved to Vancouver, and in 1959 he joined the CBC there as a producer. He was the host for “Music Diary” (1960-74), and the producer of Dave Robbins’ broadcasts on “Jazz Workshop” (1961-6). His feature program on the Benedictine Monastery in Mission, BC, “The Church at Work”, and his 26-program series “Masters of the Keyboard” won Ohio State Awards in 1960 and 1961. Though in 1963 Chesterman began working in radio drama, he also produced (1964-72) radio profiles of eminent conductors (Ansermet, Bernstein, Boult, Klemperer, Ormandy, von Karajan, and Walter), and from his interviews for this series he prepared the book <i>Conversations with Conductors</i> (London 1976). Further work with conductors led to his second book, <i>Conductors in Conversation</i> (London 1990). His dual interest in music and theatre led him to produce radio dramatizations of the lives of Mahler, Bruckner, Haydn (the London period), Mozart (the last years), and Beethoven (an eight-part series, 1970). His features on the Chicago and Philadelphia orchestras (1978 and 1985 respectively) were models of their kind. His documentary on the history of the choir at King’s College, Cambridge,
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	<p>was a 1976 highlight of “CBC Tuesday Night,” and he explored the same subject in his 1981 film <i>The Boast of Kings</i> (for which he was producer and director), which won a New York Film Festival award. He directed <i>Which Way to Carnegie Hall?</i> (1986), a study of gifted musical children, and produced and directed <i>Summer Song</i> (1988), a feature film about the British Columbia Boys’ Choir on tour in the Netherlands. All three were released by Prometheus Productions. Chesterman’s supervision of and contributions to the CBC’s “Sunday Night,” “Saturday Evening,” “Monday Evening,” and “Audience” series were important. He brought an international musical culture, especially in terms of Commonwealth countries, to the Canadian audience. He retired from the CBC in 1987 but has continued to work as an independent producer and director of films and radio programs. Chesterman was a facilitator and catalyst in his early years with the CBC and he later emerged as a creative initiator of artistic projects in various media.</p>
Differences between editions	n/a

Evaluation:

This title is a collection of interviews with six distinguished conductors. Its approach is very broad and covers topics in Techniques; Study, Preparation, and Interpretation; and Non-musical skills. Good resource for students in all levels.

15. Chesterman, Robert. (Ed.) *Conductors in Conversation.*

General Information:

Author	Robert Paul Chesterman (1931-2007)
Title / Sub-Title	<ul style="list-style-type: none"> <i>Conductors in Conversation: Herbert von Karajan, Sir Georg Solti, Carlo Maria Giulini, Claudio Abbado, Eugene Ormandy, Ricardo Muti, James Levine</i>
Editions	<ul style="list-style-type: none"> Single Edition. Robson Books, 1990 Limelight Editions, 1992
Original Language	English
Place; Publishers	London, UK: Robson Books, 1990 New York, NY: Limelight Editions, 1992

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> 170
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Introduction + 7 Transcribed Interviews: “Herbert von Karajan”; Sir Georg Solti”; “Carlo Maria Giulini”; “Claudio Abbado”; “Eugene Ormandy”; “Riccardo Muti”; “James Levine”.

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate Intermediate Superficial n/a	All levels All levels All levels All levels n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire	Intermediate n/a Intermediate Intermediate Intermediate Deep	All levels n/a All levels All levels All levels All levels

		Programming Aesthetic Interpretation	Intermediate Intermediate Deep	All levels All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Intermediate Intermediate Intermediate Deep Intermediate Intermediate Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	See entry 1.48
Differences between editions	n/a

Evaluation:

This title is a collection of interviews with seven distinguished conductors. Its approach is very broad and covers topics in Techniques; Study, Preparation, and Interpretation; and Non-musical skills. Good resource for students in all levels.

16. Chesterman, Robert. (Ed.) *Conductors in Conversation*.

General Information:

Author	Robert Paul Chesterman (1931-2007)
Title / Sub-Title	• <i>Conductors in Conversation: the complete collection</i>
Editions	• Single Edition. Hardcopy DPS, 2006 Combined and expanded edition of <i>Conversations with Conductors</i> (see entry 1.48), and <i>Conductors in Conversation</i> (see entry 1.49)
Original Language	English
Place; Publishers	Vancouver, Canada: Hardcopy DPS, 2006

Physical Information

Type of material	Book. Hardcover
Number of pages	• 355
Bibliography format	• Absent
Structure	• Introduction + 13 Transcribed Interviews: “Bruno Walter”; “Sir Adrian Boult”; “Leonard Bernstein”; “Ernest Ansermet”; “Otto Klemperer”; “Leopold Stokowski”. “Herbert von Karajan”; Sir Georg Solti”; “Carlo Maria Giulini”; “Claudio Abbado”; “Eugene Ormandy”; “Riccardo Muti”; “James Levine”.

Content Information: (See entries 1.48 and 1.49)

Additional Information:

Author / Editor background	See entry 1.48
Differences between editions	n/a

Evaluation: (See entries 14 & 15)

17. Coar, Birchard. *The Masters of the Classical Period as Conductors*.

General Information:

Author	Birchard Coar (?)
Title / Sub-Title	• <i>The Masters of the Classical Period as Conductors</i>
Editions	• Single Edition by the author himself, 1949, after a Master Thesis manuscript, 1939 (See entry 4.11) Also available through Internet resources. HathiTrust Digital Library, 2010; Goggle books, 2010
Original Language	English
Place; Publishers	DeKalb, IL: Birchard Coar, 1949

Physical Information

Type of material	Book. Paperback
Number of pages	• 126
Bibliography format	• List, separated by material type
Structure	• Bibliography + Introduction + 6 Chapters + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial Superficial Superficial n/a	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a Superficial Superficial n/a n/a Superficial Superficial	n/a n/a n/a n/a Beginners/Interm. Beginners/Interm. n/a n/a Beginners/Interm. Beginners/Interm.

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Intermediate	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Birchard Coarhad his education in Edinburgh, Scotland and Chicago, IL, USA. He holds a bachelor, a masters and a doctoral in music.
Differences between editions	n/a

Evaluation:

This title is a book edition of the author's Master Thesis. It presents a historical perspective of orchestral conducting before the emancipation of the conducting task, and the baton conducting.

18. Cox-Ife, William. *Elements of Conducting*

General Information:

Author	William Cox-Ife (1903-1968) Foreword by Sir Adrian Boult
Title / Sub-Title	• <i>Elements of Conducting</i>
Editions	• Single Edition. J. Day Co., 1964; and John Barker, 1964 • Also available through internet resources (http://catalog.hathitrust.org/api/volumes/oclc/918306.html)
Original Language	English
Place; Publishers	New York, NY: J. Day Co., 1964 London, UK: John Barker, 1964

Physical Information

Type of material	Book. Hardcover
Number of pages	• 142
Bibliography format	• Absent
Structure	• Preface + Foreword + 5 Sections + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Superficial Superficial n/a n/a	Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire	Superficial Superficial Superficial n/a n/a Superficial n/a	Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a n/a Beginners/Interm. n/a

		Programming Aesthetic Interpretation	n/a n/a Superficial	n/a n/a Beginners/Interm.
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a Superficial Superficial Superficial n/a n/a n/a	n/a n/a Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a n/a n/a

Additional Information:

Author / Editor background	William Cox-Ife was trained at the Royal Academy of Music where he studied conducting with Sir Henry Wood. Prior to World War II, he worked in the theatre (Bristol Old Vic) and on early BBC radio broadcasts. During the war he served overseas in the Intelligence Corps, and from 1946 arranged scores for light operas and reviews on BBC television. He was also music director for many films. He conducted symphony concerts in Germany with both the Bonn and Rhineland Symphony Orchestras, and also conducted for the Belgian Radio Service. Cox-Ife joined the D'Oyly Carte Opera Company as chorus master and assistant musical director in August 1950 and served in that capacity until he left the Company in 1961. On March 24, 1968, he was killed when the commercial airliner he was flying in crashed into the Irish Sea near Pembrookeshire, Wales. He was flying from Cork, Ireland, where he had been conducting performances of <i>Oliver!</i> , to London enroute to Weston-super-Mare where he was scheduled to conduct a "Gilbert & Sullivan for All" concert later that day.
Differences between editions	n/a

Evaluation:

The author in the preface states this book is intended for the amateur conductor of orchestral, choral, or operatic music. It presents a very simple but good approach to technique.

19. Croger, Thomas R., *Notes on Conductors and Conducting*

General Information:

Author	Thomas R. Croger (?)
Title / Sub-Title	<ul style="list-style-type: none"> <i>Notes on Conductors and Conducting: also organizing and conducting of amateur orchestras</i>
Editions	<ul style="list-style-type: none"> 1st Edition. Nonconformist Musical Journal Office, 1899 2nd Edition. William Reeves, 1902 2nd Edition Revised and Enlarged. William Reeves, 1903 3rd Edition Revised and Enlarged. William Reeves, 1907 Also available through internet resources: (http://catalog.hathitrust.org/api/volumes/oclc/21834148.html); (http://books.google.com/books?id=RCguAAAAYAAJ); (http://www.archive.org/details/notesonconductor00crogrich)
Original Language	English
Place; Publishers	London, UK: Nonconformist Musical Journal Office, 1899 London, UK: William Reeves, 1902, 1903 and 1907

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> 1st Edition: 39 2nd Edition: Not found 2nd Edition Revised and Enlarged: 63 3rd Edition Revised and Enlarged: 76
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Preface + 2 Full texts: “Notes on Conductors and Conducting” and “Organizing and Conducting of Amateur Orchestras”

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
		Gestural techniques Rehearsal techniques	Superficial n/a	Beginners n/a

Techniques	Yes	Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a	n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a n/a n/a n/a n/a n/a n/a n/a Superficial	Beginners n/a n/a n/a n/a n/a n/a n/a Beginners
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a Superficial Superficial Superficial Intermediate Superficial n/a Intermediate	n/a Beginners Beginners Beginners Beginners Beginners n/a Beginners

Additional Information:

Author / Editor background	Not found
Differences between editions	Some small differences in the text, with some additions of information.

Evaluation:

This book is written in a long essay format. The enlarged editions add the “Organizing and Conducting of Amateur Orchestras” section. It is a valuable resource because of its approach to normally untouched topics, like this previous one, and because of the author’s reflections about non-musical skills involved in the profession.

20. Demaree, Robert W., and Don V. Moses. *The Complete Conductor*.

General Information:

Author	Robert W. Demaree, Jr (?) Don V. Moses (1936-)
Title / Sub-Title	• <i>The Complete Conductor: A Comprehensive Resource for the Professional Conductor of the Twenty-First Century.</i>
Editions	• Single Edition: Prentice Hall, Inc., 1994 and 1995
Original Language	English
Place; Publishers	Englewood Cliffs, NJ: Prentice Hall, Inc., 1994 and 1995.

Physical Information

Type of material	Book. Hardcover
Number of pages	• 491
Bibliography format	• List separated by topics: “Textual Sources”, “Reference Works and Supplementary Technical Guides”, “Musical Scores”.
Structure	• Preface + Part One: “Linking the Mind and the Body (8 chapters); Part Two: “Conducting Voices”(4 chapters); Part Three: “Conducting Instruments” (4 chapters); Part Four: “Mastery and Management” (9 chapters); Appendixes: A – “Coaching a Typical English Madrigal”; B – “Guidelines for Style and Performance Practice” + Bibliography + Index.

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate Intermediate Intermediate Superficial	Beginner/Interm. Beginner/Interm. Beginner/Interm. Beginner/Interm. Beginner
		Score study Score reading General preparation	Intermediate Superficial Intermediate	Beginner/Interm. Beginner Beginner/Interm.

Study, Preparation and Interpretation	Yes	Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate Intermediate Intermediate Interm./Deep Interm./Deep Interm./Deep Interm./Deep	Beginner/Interm. Beginner/Interm. Beginner/Interm. Beginner/Interm. Beginner/Interm. Beginner/Interm. Beginner/Interm.
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Intermediate Intermediate Intermediate n/a Superficial n/a n/a	Beginner/Interm. Beginner/Interm. Beginner/Interm. Beginner/Interm. n/a Beginner/Interm. n/a n/a

Additional Information:

Author / Editor background	<p>Dr. Don V. Moses is Director Emeritus (1988-1998) and Professor Emeritus of Music at the University of Illinois. Earlier he was a professor on the faculties of both Indiana University and the University of Iowa. Over the years 1964 - 1998, his choirs and orchestras performed coast to coast in hundreds of concerts across the United States. From 1976 to 2000, he was the founding Music Director of the Classical Music Festival in Haydn's own Eisenstadt, Austria, conducting over 150 concerts of symphonies, concerti, operas, and masses in the Esterházy Palace, Vienna, together with other Austrian and Hungarian venues. In 1991, Dr. Moses received the First Edition of the Franz Josef Haydn Medallion, and the City of Eisenstadt and the Austrian State of Burgenland awarded him their highest honor: the "Gold Medal" for his service to the Eisenstadt in connection with the founding and continuation of the Classical Music Festival. In 1993, Dr. Moses received the Medal of Honor from the Austrian State of Burgenland.</p> <p>Dr. Robert W. Demaree, Jr., a native of Indiana, earned from Indiana University Bloomington the Ph.D. in music theory as well as baccalaureate and master's degrees in music composition (with the</p>
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	late Bernhard Heiden) and choral conducting. He taught forty years at Indiana University, retiring as Dean Emeritus of the Ernestine M. Raclin School of the Arts at IU South Bend. His earlier writings centered on Joseph Haydn, beginning with <i>The Structural Proportions of the Haydn Quartets</i> , a systematic analysis of those seventy groundbreaking works. The legendary Wilfred C. Bain asked him to create a music faculty at Indiana University's IUSB campus. There he became in the 1970s one of the three founders of the Fischhoff National Chamber Music Competition, and by the 1990s the Toradze Piano Studio he conceived for IUSB had become internationally famous. Having begun as a singer, he became a conductor and music theorist. In 1998, his South Bend Symphonic Choir appeared on tour with the Kirov Orchestra in concerts conducted by Valery Gergiev. In 1987, IUSB named Dean Demaree a Lundquist Fellow, its most prestigious faculty prize. In 1996, he received Indiana University's John W. Ryan Prize for international development. Together, Moses and Demaree have written the widely adopted textbook <i>The Complete Conductor</i> (Prentice-Hall, 1995) and <i>Face to Face with Orchestra and Chorus</i> (Indiana University Press, 2nd ed., 2004), a landmark book which the late Robert Shaw called "practical, precise and thoughtful."
Differences between editions	n/a

Evaluation:

This title is a very good resource as a course text book. It covers both musical and non-musical skills involved in the initial and intermediate learning levels in conducting. It touches both instrumental and vocal direction, and is especially careful with performance practice directions, guidelines and examples.

21. Dolmetsch, Rudolph. *The Art of Orchestral Conducting*

General Information:

Author	Rudolph Arnold Dolmetsch (1906-1942) Illustrated by T. L. Poulton
Title / Sub-Title	• <i>The Art of Orchestral Conducting</i>
Editions	• Single Edition. Bosworth & Co., 1942; and Belwin Inc., 1942 (posthumous editions)
Original Language	English
Place; Publishers	London UK, Bosworth & Co., 1942 New York, NY: Belwin Inc., 1942

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	• 44
Bibliography format	• Absent
Structure	• Foreword + Full text divided into topics

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial n/a n/a n/a	Beginners Beginners n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic	Superficial n/a Superficial n/a n/a n/a n/a n/a n/a	Beginners n/a Beginners n/a n/a n/a n/a n/a n/a

		Interpretation	Superficial	Beginners
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	Superficial	Beginners
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	Superficial	Beginners

Additional Information:

Author / Editor background	<p>Rudolph Arnold Dolmetsch was born on 8th November 1906 in Cambridge, Mass. U.S.A. He was the elder son of Arnold Dolmetsch. In 1911 the family left America for France and in 1914 moved to England, where they finally settled down in the Surrey town of Haslemere. He received his earliest training from his father and it was soon apparent that he was a naturally talented performer on keyboard instruments. He started his career at the age of five by playing the spinet in a Parisian Theatre. When he was still a little boy Sir Henry Wood (the founder of the Promenade Concerts) was most surprised by the way, on being given a completely strange figured bass, Rudolph was able to fill in the chords for the accompaniment at sight. He was to eventually establish himself as one of the foremost harpsichord players of the day. Since the age of fourteen, Rudolph had formed an orchestra of various Haslemere residents and people who worked in his father's Workshop where they restored and made replicas of old instruments. In 1929 he married Millicent Wheaton (also born in 1906), his viola da gamba pupil. She was teaching at Bedales Junior School (Dunhurst) where she would teach for nineteen years. He toured and gave recitals for solo Harpsichord and also recitals for Viola da Gamba and Harpsichord with his wife. As time went on he broke away from the family tradition of ancient music performed on traditional instruments. After studying conducting with Constant Lambert for two years at the Royal College of Music he started an orchestra of about forty players, with Olive Zorian as its leader. His father, Arnold Dolmetsch, had always been very much against conductors of any sort and never lost the chance of running them down in public. Arnold Dolmetsch's 'run-ins' with leading conductors during the 1920s and 30s led Adrian Boult,</p>
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	<p>who felt he had been slighted during an attendance at one of the early Haslemere Festivals, to refuse to have anything whatsoever to do with the book nor with anything ‘Dolmetsch’. This reaction apparently caused Sir Henry Wood, who was a supporter of Rudolph, enormous amusement. Dolmetsch did not have problems with all conductors as the fascinating correspondence between Ernest Ansermet and Arnold Dolmetsch clearly shows. Rudolph’s first concert was in November 1938, which was well received, obtaining excellent press notices. He included composers such as Kodaly, Delius, Sibelius and Grieg. Besides his young conducting career, he continued to compose, and many of his pieces were performed all over Europe. Rudolph was able to give two more chamber orchestral concerts in London, the last being in February 1940. He was also arranging and composing and also published a handbook on Conducting. This too has good notices in the press and he received a letter from Bosworth & Co., the publishers, dated 30th December 1942 saying, “Dear Sir, We think it might interest you to know that Sir Henry J. Wood wrote for a copy of your book <i>The Art of Orchestral Conducting</i>”. Alas, Rudolph was never able to see this letter as it arrived after his ship had been torpedoed. Directly the war started, he joined the Haslemere Home Guard and in 1940 was called up for Active Service in the Royal Artillery as a gunner. He was sent to anti-aircraft stations in different parts of the country. In Newquay in 1941 he started a series of music recitals and talks on ‘Conducting’ at a local hotel. Soon the recitals were held twice weekly and were a great success with attendance well over a hundred. He was finally posted overseas towards the end of 1942. It was not a troop ship, but a ship carrying specialists in various branches connected with war service, nurses, doctors, missionaries, etc. Rudolph was to take up a post as a Regimental Bandmaster. In December 1942 he was posted as ‘missing’. The ship, the ‘Ceramic’, was torpedoed in mid-Atlantic. After the end of the war Rudolph was presumed lost at sea while on Active Service.</p>
Differences between editions	n/a

Evaluation:

This title is a very tiny brochure and a very simple resource. It presents basic information about gestural technique, and advices about score study and preparation.

22. Earhart, Will. *The Eloquent Baton*.

General Information:

Author	Will Earhart (1871-1960)
Title / Sub-Title	• <i>The Eloquent Baton</i>
Editions	• Single Edition. M. Witmark & Sons, 1931. Reprints in 1932, 1939, 1944, 1946.
Original Language	English
Place; Publishers	New York, NY: M. Witmark & Sons, 1931.

Physical Information

Type of material	Book. Hardcover
Number of pages	• 93
Bibliography format	• Absent
Structure	• Foreword + 11 Chapters

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial n/a n/a n/a n/a	Beginners n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a Superficial n/a n/a n/a n/a n/a n/a	n/a n/a n/a Beginners n/a n/a n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	<p>Born in Franklin, Ohio, Will Earhart studied violin, piano, counterpoint and harmony. He began teaching in Miamisburg, Ohio and later became music supervisor in the public schools of Greenville, Ohio. Will Earhart was a music educator and philosopher who believed strongly in the value of musical beauty. At the forefront of the aesthetic education movement in the 1940s, Earhart outlined the three appeals of music as sensory, mind, and feelings, and believed that all children had the ability to be musical if properly nurtured. According to Earhart, music in the schools was fully justified on aesthetic, intellectual and educational, and social grounds. He believed that music should be studied by all children, not just those who might choose it as a profession, so that they might enjoy it for the rest of their lives. Earhart was also a pioneer in the expansion of the high school music program and the granting of credits to students enrolled in the courses. At the turn of the century, in 1898, he moved to Richmond, Indiana, where he developed a harmony course at Richmond High School, and a course called “A Critical Study of Music.” Through the study of sixteen composers from Bach to Wagner, Earhart emphasized the importance of context, form, and style. Since there were no recordings available, choruses formed the core materials, and Earhart made sure to have the best editions possible. In this early model for comprehensive musicianship, students sang and played the music, wrote essays, and took written exams, receiving one half credits each semester for their work. In that same year, Earhart formed a high school orchestra in Richmond, and although it usually met outside school hours, these students were also given a half credit each semester in they were deemed capable of public performance according to the high standards Earhart maintained for the group. During this time Earhart also formed an adult chorus</p>
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	and the Richmond Civic Orchestra (a forerunner of the Richmond Symphony Orchestra), and he organized annual festivals in which the school and community orchestras and choirs could perform together. In 1912, Earhart became Director of Music in the Pittsburgh Public Schools, where he remained until his retirement in 1940. In 1913, he founded the Department of Public School Music at the University of Pittsburgh. Earhart was a visionary leader in the MSNC, ably articulating the philosophical foundations of the organization. He was active in MSNC for almost fifty years and was a founding member. Despite doubts that it could be accomplished, Earhart organized and led an orchestra comprised of conference members at the 1921 MSNC meeting. He died in Portland, Oregon in 1960, aged 89.
Differences between editions	n/a

Evaluation:

In its Foreword, the author states that this book is not an exhaustive treatise on conducting. It limits itself to discuss only of what he considered the principal technique feature through a conductor can express and communicate: the use of the baton. It is a very short resource, focused on the basic elements of gestural technique, useful as second reference for beginner students.

23. Ewen, David. *The Man with the Baton*.

General Information:

Author	David Ewen (1907-1985)
Title / Sub-Title	<ul style="list-style-type: none"> <i>The Man with the Baton: The Story of Conductors and Their Orchestras [with an introduction by Serge Koussevitzky]</i>
Editions	<ul style="list-style-type: none"> Single Edition. Thomas Y. Crowell Company, 1936 Books for Libraries Press, 1968. Essay Index Reprint Series Also available in Microforms Also available as Internet resource (HathiTrust Digital Library)
Original Language	English
Place; Publishers	New York, NY: Thomas Y. Crowell Company, 1936 Freeport, NJ: Books for Libraries Press, 1968

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> 374
Bibliography format	<ul style="list-style-type: none"> List of Selected Bibliography, separated by topics
Structure	<ul style="list-style-type: none"> Foreword + Introduction + Book One: “Introductory Comments—Historical and Analytical” (3 chapters); Book Two: “The First Dynasty” (4 chapters); Book Three: “Batons of our Day” (6 chapters) + Biographical Guide + Bibliography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a

		Instrumentation and Orchestration	n/a	n/a
		Literature and Repertoire	n/a	n/a
		Programming	n/a	n/a
		Aesthetic	Intermediate	All levels
		Interpretation	Intermediate	All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	Intermediate
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Intermediate	All levels
		Charisma	Intermediate	All levels
		Communication	Deep	All levels
		Human Relationship	Deep	All levels
		Behaviors	Deep	All levels
		Management and Administration	Intermediate	All levels
		Criticism	Deep	All levels
		Testimonials and Opinions	Deep	All levels

Additional Information:

Author / Editor background	David Ewen was brought to the United States from his native Austria at the age of three. He studied briefly at the City College of New York and at Columbia University. His first book, a biography of Franz Schubert, was published in 1931, followed by "Music for the Millions". He wrote <i>The Story of George Gershwin</i> , a biography of the composer designed for young readers. He later published similar biographies of Irving Berlin, Jerome Kern, Cole Porter, and Richard Rodgers, as well as a general history of American musical theatre. He wrote biographies of Gershwin, Kern, Koussevitsky, Bernstein, and Rodgers and a survey of composers in the American theatre. His best-known work is <i>The Complete Book of the American Musical Theatre</i> (1950), which was drastically revised and updated in 1970. Some of his other works are two books about conductors, and an encyclopedia about opera.
Differences between editions	n/a Internet resource Digital master created according to Benchmark for Faithful Digital Reproductions of Monographs and Serials, Version 1. Digital Library Federation, December 2002

Evaluation:

This book is a historical/critical presentation of selected conductors and orchestras.

24. Ewen, David. *Dictators of the Baton*.

General Information:

Author	David Ewen (1907-1985)
Title / Sub-Title	<ul style="list-style-type: none"> • <i>Dictators of the Baton</i>
Editions	<ul style="list-style-type: none"> • 1st Edition. Ziff-Davis Publishing Co; and Alliance Book Corporation, 1943, Reprint in 1944 Core Collection Books, 1978 Also available in Microforms • 2nd Edition, Revised and Expanded. Ziff-Davis Publishing Co., 1948 Also available as Internet resource (Google Books)
Original Language	English
Place; Publishers	Chicago, IL/New York, NY: Alliance Book Corporation, 1943 Chicago, IL: Ziff-Davis Publishing Co., 1943 and 1948 Great Neck, NY: Core Collection Books, 1978

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> • 1st. Edition: 305 • 2nd Edition: 310
Bibliography format	<ul style="list-style-type: none"> • List, separated into two categories: “On Conducting”, “On Conductors”
Structure	<ul style="list-style-type: none"> • 1st Edition: Preface + Introduction (1 chapter) + Part 1: “Paragon” (1 chapter); Part 2: “The Showman Conductor” (4 chapters); Part 3: “Of American Tradition” (2 chapters); Part 4: “Of European Tradition” (4 chapters); Part 5: “New Batons for Old” (3 chapters); “Part 6: “The Dynamic Conductor” (5 chapters); Part 7: “Other Orchestras—Other Men” (4 chapters); Part 8: “Men Over the Radio” (4 chapters); Part 9: “Conductors of Tomorrow” (3 chapters)+ Appendix • 2nd Edition: Preface + Introduction (1 chapter) + Part 1: “Paragon” (1 chapter); Part 2: “The Showman Conductor” (5 chapters); Part 3: “The Dynamic Conductor” (6 chapters); Part 4: “Of American Tradition” (2 chapters); Part 5: “Of European Tradition” (6 chapters); Part 6: “Other Orchestras—Other Men” (9 chapters); Part 7: “Men Over the Radio” (4 chapters) + 3 Appendixes (includes Bibliography and Index)

Content Information:

Primary/Main Approach	Topics presented	Evaluation tools
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Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a Intermediate Intermediate	n/a n/a n/a n/a n/a n/a n/a n/a All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	Intermediate
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	Yes	Analysis of the Bibliography about Conducting	Superficial	All levels
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Intermediate Deep Deep Deep Intermediate Deep Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	See entry 1.64
Differences between editions	Some minor revisions and expansions. Parts/Chapters dispositions

Evaluation: (See entry above)

25. Farberman, Harold. *The Art of Conducting Technique*.

General Information:

Author	Harold Farberman (1929-)
Title / Sub-Title	<ul style="list-style-type: none"> <i>The Art of Conducting Technique: a New Perspective. A fresh, original look at the Art of Conducting, including Pattern Cubes, a three-dimensional system for charting baton movement</i>
Editions	<ul style="list-style-type: none"> Single Edition. Van Nuys, CA: Alfred Music Publishing, 1997.
Original Language	English
Place; Publishers	Van Nuys, CA: Alfred Music Publishing

Physical Information

Type of material	Book. Paperback. Includes a DVD
Number of pages	<ul style="list-style-type: none"> 289
Bibliography format	<ul style="list-style-type: none"> short, only 8 entries
Structure	<ul style="list-style-type: none"> Introduction + 28 Chapters Some graphical diagrams, many musical examples, specific diagrams related to the particular method used

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Intermediate Superficial Deep n/a	All levels All levels All levels Intermediate n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire	Superficial n/a n/a n/a n/a Superficial Superficial	Beginner n/a n/a n/a n/a Beginner Beginner

		Programming Aesthetic Interpretation	Superficial n/a Superficial	Beginner n/a Beginners/Interm.
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a Deep Deep Deep n/a n/a n/a	n/a n/a All levels All levels All levels n/a n/a n/a

Additional Information

Author / Editor background	American conductor, composer, and percussionist. Farberman studied percussion at Juilliard and composition at the New England Conservatory and at Tanglewood with Aaron Copland. In 1951, he joined the Boston Symphony Orchestra. Farberman's conducting positions include principal guest conductor of the Denver Symphony Orchestra (1963), and music director and conductor of the Colorado Springs Orchestra (1967-1970), and the Oakland Symphony Orchestra (1971-1979). Farberman founded the Conductors Guild in 1976, and is founder and director of the Conductor's Institute, a summer conducting program initiated at the Hartt School and now located at Bard College. Farberman is also an active composer.
Differences between editions	n/a

Evaluation:

This author assumes that the gestural technique should combine into the gestures not only the beat patterns/articulation/dynamics, as it is recurrent in most treatises. He states that the gestures should include the phrasing structure and shape. This title presents good amount of gestural techniques explanations, especially those defended by this author. It is especially significant the accompany DVD, in which the reader can see the author explaining the assumptions and examples cited in the book.

26. Fredman, Myer. *Maestro, conductor or metro-gnome? : Reflections from the Rostrum*

General Information:

Author	Myer Fredman (1932-)
Title / Sub-Title	• <i>Maestro, conductor or metro-gnome?: Reflections from the Rostrum</i>
Editions	• 1 st Edition. Sussex Academic Press, 2006
Original Language	English
Place; Publishers	Brighton, UK/Portland, OR: Sussex Academic Press, 2006

Physical Information

Type of material	Book. Hardcover
Number of pages	• 129
Bibliography format	• Two Lists: one of referenced resources, another of further books of interest.
Structure	• Foreword + Prelude + Acknowledgements + [Part 1]: “The Craft that precedes Art” (4 chapters); [Part 2]: “Roads to the Rostrum” (10 chapters); [Part 3]: “In the Theatre” (6 chapters); [Part 4]: “Janus on the Podium” (2 chapters); [Part 5]: “A Personal Pilgrim’s Progress” (5 chapters) + Postlude +Bibliographical References + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Intermediate Intermediate Superficial n/a	All levels All levels All levels All levels n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming	Superficial Superficial Superficial n/a n/a n/a Intermediate Intermediate	All levels All levels All levels n/a n/a n/a All levels All levels

		Aesthetic Interpretation	Superficial Superficial	All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	All levels
History of Conducting	Yes	Historical perspective of conducting	Superficial	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Intermediate	All levels
		Charisma	Intermediate	All levels
		Communication	Intermediate	All levels
		Human Relationship	Intermediate	All levels
		Behaviors	Deep	All levels
		Management and Administration	Intermediate	All levels
		Criticism	Deep	All levels
		Testimonials and Opinions	Deep	All levels

Additional Information:

Author / Editor background	Myer Fredman is a British-Australian conductor, who studied at Dartington Hall and in London with Peter Gellhorn, Vilém Tauský, and Sir Adrian Boult. He was assistant conductor to Otto Klemperer, Vittorio Gui, Sir John Pritchard and Sir Charles Mackerras. He was conductor at the Glyndebourne Festival 1963–74. He was involved in the creation of Glyndebourne Touring Opera, of which he was musical director for seven years 1968-74. After moving to Australia he became musical director of the State Opera of South Australia, 1974–80, and conductor and artistic associate with Opera Australia 1983–98. Myer Fredman conducted the Australian premieres of Sir Michael Tippett's opera <i>The Midsummer Marriage</i> (in the presence of the composer), and Benjamin Britten's opera <i>Death in Venice</i> , at consecutive Adelaide Festivals. He has orchestrated and arranged instrumental and operatic music by J. S. Bach, John Dowland, Mozart, Donizetti, Tchaikovsky, Puccini and Elgar. He is the first person to write extensively of the role of the conductor in the operas of Mozart.
Differences between editions	n/a

Evaluation:

This book discusses what is involved in being a conductor and unravels some of the mystique that surrounds the profession. The author writes about all aspects of the art and craft, and discusses how a career can progress and is the result of the observation of many conductors in action. The book is written essentially in non-technical language, which makes it a pleasure reading for music lovers, as well as a good source of advice for scholars.

27. Fuchs, Peter Paul. *The Psychology of Conducting*.

General Information:

Author	Peter Paul Fuchs (1916-2007)
Title / Sub-Title	• <i>The Psychology of Conducting</i>
Editions	• Single Edition. MCA Music, Inc., 1969
Original Language	English
Place; Publishers	New York, NY: MCA Music, Inc., 1969

Physical Information

Type of material	Book. Paperback
Number of pages	• 145
Bibliography format	• List
Structure	• Preface + Acknowledgements + Part I: “Experiences and Observations” (6 chapters + 3 interludes); Part II: “Physics and Metaphysics” (4 chapters); Part III: “Interviews” (3 chapters) + Epilogue + Bibliography

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a Intermediate Intermediate Intermediate n/a	n/a All levels All levels All levels n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate n/a Superficial n/a n/a n/a Intermediate Intermediate n/a Superficial	All levels n/a All levels n/a n/a n/a All levels All levels n/a All levels

Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Deep	All levels
		Charisma	Deep	All levels
		Communication	Intermediate	All levels
		Human Relationship	Intermediate	All levels
		Behaviors	Intermediate	All levels
		Management and Administration	Intermediate	All levels
		Criticism	Intermediate	All levels
		Testimonials and Opinions	Intermediate	All levels

Additional Information:

Author / Editor background	<p>Peter Paul Fuchs was born and educated in Vienna. After initial studies in piano and composition he entered the State Academy, studying conducting under Felix Weingartner, Karl Weigl, and Josef Krips and graduating with honors. He worked for a while in several European theatres, and shortly before the World War II he arrived in the United States where, after some free-lance work as a pianist and accompanist, he joined the musical staff of the Metropolitan Opera. He remained there until 1950, being assistant to Bruno Walter, Eric Leinsdorf, Ettore Panizza, Fritz Busch and others. During the same years he also worked for the San Francisco Opera, the Cincinnati Summer Opera, the Central City Opera Festival, and the Berkshire Music Center (as assistant to Leonard Bernstein). In 1950 he joined the faculty of Louisiana State University, first as conductor and teacher, then as head of the opera department in 1952. Later in the decade he became the conductor of the Baton Rouge Symphony Orchestra, an appointment he held for the next 16 years, and also conductor of the Birmingham Opera in Alabama and of the Beaumont Opera in Beaumont, Texas. In Beaumont he was conductor and stage director for 13 years. Beyond guest conducting appearances with many orchestras in US, he also developed an international career and guest conducted in Holland, Greece, Germany, Romania, Portugal, and in his native Austria, appearing with such orchestras the Tonkünstler Orchestra, the Aachen Municipal Theatre, the North German Radio Symphony Orchestra, and the Romanian National Opera in Bucharest. In 1954-55 he was the recipient of a Ford Foundation grant for the study of opera production in Germany. In 1959 he received an honorary Doctor of Music degree from Combs College in Philadelphia. A comic opera from his pen, <i>Serenade at Noon</i> (libretto by Ann Vermel) was premiered at LSU in 1965. Louisiana State</p>
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	University awarded Peter Paul Fuchs an honorary Doctorate when he retired in 1976, and he then became Music Director and Conductor of the Greensboro Symphony Orchestra where he remained until 1988 and was also Artistic Director and Conductor of the Greensboro Opera Company from 1981 to 1992.
Differences between editions	n/a

Evaluation:

This is a very good and extremely unique title. It approaches to very important issues about conducting which are regularly untouched or misconceived. As the author himself states in the preface, this is not a textbook. It purposely avoids all problems of basic technique, offers no diagrams or beating patterns, does not discuss the execution of rests, holds or cutoffs. It concentrates on problems of psychological nature. Definitely, it is an excellent resource for all levels.

28. Galkin, Elliott. *A History of Orchestral Conducting*.

General Information:

Author	Elliott Washington Galkin (1921-1990)
Title / Sub-Title	• A History of Orchestral Conducting in Theory and Practice
Editions	• Single Edition. New York: Pendragon Press, 1988.
Original Language	English
Place; Publishers	New York: Pendragon Press.

Physical Information

Type of material	Book. Hardcover
Number of pages	• 893
Bibliography format	• Huge and very varied. Separates Books and Articles
Structure	<ul style="list-style-type: none"> • Introduction + 12 Chapters, grouped in three parts* + Conclusion + 6 Appendixes <p>Some graphical diagrams and musical examples. Quotations and full extracts from Rudolf, Grosbayne, Scherchen and Prausnitz</p> <p>Huge amount of pictures, photos, and illustrations</p> <p>* Part One: The Temporal and Textural Background; Part Two: Theory of an Emerging Art; Part Three: The Art of Conducting in Practice</p>

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No*	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	(see *)	(see *)
Study, Preparation and Interpretation	No*	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration		

		Literature and Repertoire Programming Aesthetic Interpretation		
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Deep	All levels
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	Yes	Analysis of the Bibliography about Conducting	Deep	All levels
Non-musical skills	No*	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions		

* Although this book does not approach directly Areas as: Techniques; Study, Preparation and Interpretation; or Non-musical skills, through the Historical approach of orchestral conducting all of those matters are indirectly mentioned, analyzed or implied. Those informations are suitable for all levels.

Additional Information

Author / Editor background	American music professor and conductor. Former Professor of Music at Johns Hopkins University, and former Director of the Peabody Conservatory, Baltimore
Differences between editions	n/a

Evaluation:

This title—after the author's Ph.D. Dissertation: *The Theory and Practice of Orchestral Conducting since 1752* (Cornell University, 1960)—is one of the historical resources in the field, and the only resource in the literature about conducting that approaches directly and systematic the history of orchestral conducting. Several other thesis and dissertation about the topic are derivate from this resource.

29. Gehrken, Karl W. *Essentials in Conducting*.

General Information:

Author	Karl Wilson Gehrken (1882-1975)
Title / Sub-Title	• <i>Essentials in Conducting</i>
Editions	• Single Edition. Oliver Ditson Co., 1919 / C. H. Ditson & Co., 1919 / Theodore Presser Co., 1919 • Internet Resource. < http://www.archive.org/details/essentialsincond00gehrken > (2007)
Original Language	English
Place; Publishers	Boston, MA: Oliver Ditson Co., 1919 New York, NY: C. H. Ditson & Co., 1919 Philadelphia, PA: Theodore Presser Co., 1919

Physical Information

Type of material	Book. Hardcover and Internet Resource
Number of pages	• 184
Bibliography format	• Reference List (Appendix A)
Structure	• 16 Chapters + 2 Appendixes + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial n/a Superficial n/a	Beginners Beginners n/a Beginners n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire	n/a n/a Superficial n/a n/a Superficial n/a	n/a n/a Beginners n/a n/a Beginners n/a

		Programming Aesthetic Interpretation	Superficial n/a Superficial	Beginners n/a Beginners/Interm.
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Superficial Superficial Superficial Superficial n/a n/a n/a	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a n/a n/a

Additional Information:

Author / Editor background	<p>Karl Wilson Gehrkins was born on Kelleys Island in Lake Erie, Ohio on April 19, 1882, the youngest child of Henry Frederick Gehrkins and Elizabeth Ricker. Influenced by the seminary students of the Oberlin Theological Seminary (the Oberlin College Graduate School of Theology after 1916), who preached at the Congregational Church on the island, he enrolled in the preparatory Academy of Oberlin College for the Winter Term of 1899 and entered Oberlin College in the fall of 1900. His major subjects were psychology and education in the College and organ and theory in the Conservatory of Music. He received the A.B. degree in 1905, the A.M. in Psychology in 1912, and the Mus. D. (hon.) from Illinois Wesleyan University and from Capital University in 1939. In 1943, Oberlin College awarded Gehrkins the Alumni Medal. After graduating from Oberlin College in 1905, Gehrkins began teaching algebra and German in the Oberlin High School, conducting the school choir, and offering piano lessons. During his second year as a high-school teacher, he was invited to conduct the school chorus. Subsequently, he took charge of all music teaching in the public schools of the Village of Oberlin. In 1907, Gehrkins was recruited by the Oberlin College Conservatory of Music to head the School Music Department as Teacher of Public School Music. During his thirty-five years of service, Karl Gehrkins singlehandedly pioneered public school music education at the Conservatory and set national standards for training music teachers. He was promoted to Instructor in 1908, Associate Professor in 1912, and Professor of School Music in 1917,</p>
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	<p>a post he held until his retirement in 1942. During the summer of 1917, he studied educational psychology at Columbia University Teachers College under educational philosophers John Dewey (1859-1952) and William Heard Kilpatrick (1871-1965). As Teacher of Public School Music at Oberlin Conservatory, Gehrkins offered the “Public School Music Course,” a two-term curriculum enrolling fifteen students which he gradually expanded by creating his own courses. By 1921, the music education curriculum drew over one hundred students and included four years of coursework in the fields of applied music, music theory and history, educational psychology, school organization, practice teaching, and related courses in the humanities. In the spring of 1923, the Conservatory became the first institution in the country to award the degree of Bachelor of School Music. Guiding Gehrkins’ philosophy of education were the beliefs that teaching is an art and the teacher must be an artist to succeed in the classroom. Karl Gehrkins retired in 1942 at age 60, suffering from heart trouble. He died in Bellaire, Michigan on February 28, 1975.</p>
Differences between editions	n/a

Evaluation:

This is a very tiny title. It presents some good elementary information in Gestural Technique for beginning students, and some useful advices in other skills in the conducting field.

30. Gehrkins, Karl W. *Twenty Lessons in Conducting*.

General Information:

Author	Karl Wilson Gehrkins (1882-1975)
Title / Sub-Title	• <i>Twenty Lessons in Conducting</i>
Editions	• Single Edition. Oliver Ditson Co., 1930 (The Pocket Music Student Series)
Original Language	English
Place; Publishers	Boston, MA: Oliver Ditson Co., 1930

Physical Information

Type of material	Book. Hardcover
Number of pages	• 63
Bibliography format	• Absent
Structure	• Introduction + 20 Lessons + Supplementary Advice

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial n/a n/a n/a n/a	Beginners n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a Superficial n/a n/a n/a Superficial n/a n/a Superficial	Beginners n/a beginners n/a n/a n/a Beginners n/a n/a Beginners

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	See entry 1.49
Differences between editions	n/a

Evaluation:

This very small title is a series of lessons in directed studies format. It is useful for the very first contact with the learning process in conducting, but it is not adequate to be used as a textbook. The reference of pieces in the orchestral literature applied to each lesson is relevant.

31. Gillis, Don. *The Unfinished Symphony Conductor*.

General Information:

Author	Donald Eugene Gillis (1912-1978). Illustrations by William Foge
Title / Sub-Title	• <i>The Unfinished Symphony Conductor</i> .
Editions	• Single Edition. Austin, TX: The Pemberton Press, 1967.
Original Language	English
Place; Publishers	Austin, TX: The Pemberton Press

Physical Information

Type of material	Book. Hardcover
Number of pages	• 148
Bibliography format	• Absent
Structure	• Introduction + [Foreword] + 13 Chapters

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a Superficial Superficial	n/a n/a n/a n/a n/a n/a n/a n/a All levels All levels

Teaching of Conducting	No	Teaching perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical/Learning perspective of conducting	Superficial	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Superficial	All levels
		Charisma	Superficial	All levels
		Communication	Superficial	All levels
		Human Relationship	Superficial	All levels
		Behaviors	Intermediate	All levels
		Management and Administration	n/a	n/a
		Criticism	Intermediate	All levels
		Testimonials and Opinions	Superficial	All levels

Additional Information:

Author / Editor background	Don Gillis was an American composer, conductor and teacher. He was born in Cameron, Missouri. His family moved to Fort Worth, Texas, and he studied at Texas Christian University, playing trombone and acting as assistant director of the university band. He graduated in 1935, and obtained a masters degree from North Texas State University in 1943. He became production director for the radio station WBAP, later moving to NBC where he became producer for the NBC Symphony Orchestra during the tenure of its conductor Arturo Toscanini. He held several teaching posts at academic institutions in the southern United States during his career, and also helped to found the Symphony of the Air orchestra. Gillis produced several NBC radio programs, including “Serenade to America” and “NBC Concert Hour.” After Toscanini retired in 1954 Gillis, serving as president of the Symphony Foundation of America, was instrumental in helping to form the Symphony of the Air, using members of the old NBC Symphony. Gillis also produced the radio program “Toscanini: The Man Behind the Legend,” which ran for several years on NBC after the Italian conductor’s death. He died in Columbia, South Carolina, on January 10, 1978. His papers and an extensive collection of recorded material are housed at the University of North Texas in Denton.
Differences between editions	n/a

Evaluation:

This book is a satirical conducting manual, as defined by the author himself.

32. Goldbeck, Frederick. *The Perfect Conductor*.

General Information:

Author	Frederick Goldbeck (1902-1981)
Title / Sub-Title	• <i>The Perfect Conductor: An Introduction to his Skill and Art for Musicians and Music-Lovers</i>
Editions	• Single Edition. Pellegrini & Cudahy, 1951 (just after the French release) Dennis Dobson Books Limited, 1960
Original Language	French and English
Place; Publishers	New York, NY: Pellegrini & Cudahy, 1951 London, UK: Dennis Dobson Books Limited, 1960

Physical Information

Type of material	Book. Hardcover
Number of pages	• American and French releases: 202 • British release: 187
Bibliography format	• Absent
Structure	• Introductory + Book I: "The Maestro and the Score" (8 chapters); Book II: "The Score and the Orchestra" (8 chapters); Book III: "The Orchestra and the Maestro" (8 chapters); Book IV: "The Maestro and the Baton" (8 chapters) + Notes + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Intermediate Superficial Superficial Superficial	All levels All levels All levels All levels All levels
Study, Preparation and	Yes	Score study Score reading General preparation Music Theory and Analysis	Deep Intermediate Intermediate Superficial	All levels All levels All levels All levels

Interpretation		Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial Intermediate n/a n/a n/a Superficial	All levels All levels n/a n/a n/a All levels
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial Superficial Superficial Superficial n/a n/a n/a n/a	All levels All levels All levels All levels n/a n/a n/a n/a

Additional Information:

Author / Editor background	Dutch conductor, music critic and author, Frederick Goldbeck had settled in Paris in 1925. He contributed reviews to several journals, including <i>Le Figaro</i> and the <i>Revue Musicale</i> . Between 1946 and 1952 he was the editor of <i>Contrepoints</i> and published the present book.
Differences between editions	n/a

Evaluation:

This title presents good insights especially for the beginners and intermediate students. The lack of bibliography and the scattered notes upon a text that revisits common approached issues are somehow compromising for the overall quality of the book. The reading flow however is very good.

33. Green, Elizabeth. *The Modern Conductor*.

General Information:

Author	Elizabeth A. H. Green (1906-1995) Nicolai Andreyevich Malko (1883-1961) Mark Gibson (1956-) [7 th Edition]
Title / Sub-Title	<ul style="list-style-type: none"> • <i>The Modern Conductor: [A college text on conducting based on the principles of Dr. Nicolai Malko as set forth in his 'The Conductor and His Baton']</i> • <i>The Modern Conductor workbook: excerpts for applying fundamental techniques of conducting—Workbook.</i> (1964) • <i>Workbook to The Modern Conductor</i> (1983)
Editions	<ul style="list-style-type: none"> • 1st Edition: Prentice-Hall, Inc., 1961. Prentice-Hall, Inc., 1964. [Workbook] • 2nd Edition: Prentice-Hall, Inc., 1969. • 3rd Edition: Prentice-Hall, Inc., 1981. Prentice-Hall, Inc., 1983. [Workbook] • 4th Edition: Prentice-Hall, Inc., 1987. • 5th Edition: Prentice-Hall, Inc., 1992. • 6th Edition: Prentice-Hall, Inc., 1997. • 7th Edition: Pearson Prentice-Hall, Inc., 2004
Original Language	English
Place; Publishers	Englewood Cliffs, NJ: Prentice-Hall, Inc., 1961, 1969, 1981, 1983, 1987, and 1992 Upper Saddle River, NJ: Prentice-Hall, Inc., 1997 Upper Saddle River, NJ: Pearson Prentice-Hall, Inc., 2004

Physical Information

Type of material	Book. Hardcover (textbook); Paperback (workbook, 1964); Paperback (workbook, 1983)
Number of pages	<ul style="list-style-type: none"> • 1st Edition: 308 94 [Workbook] • 2nd Edition: 298 • 3rd Edition: 298 151 [Workbook] • 4th Edition: 273

	<ul style="list-style-type: none"> • 5th Edition: 275 • 6th Edition: 286 • 7th Edition: 252
Bibliography format	<ul style="list-style-type: none"> • Textbook: List • Workbook: Absent
Structure	<p>Textbook</p> <ul style="list-style-type: none"> • 1st, 2nd and 3rd Editions Preface (absent in the first and second editions) + Introductory Chapter (“What it means to be a conductor” in the first edition; “So you want to be a conductor?” in the second and third editions); Section I: “The Manual Technique” (7 chapters); Section II: “Score Study” (9 chapters); Section III: “Mastery” (3 chapters); 7 Appendixes, including Bibliography + Indexes • 4th, 5th and 6th Editions Prefaces and Forewords + Part One: “Technique” (11 chapters); Part Two: “Score Study” (5 chapters); 7 Appendixes, including Bibliography + Indexes • 7th Edition Prefaces and Forewords + Part 1: “Technique” (10 chapters); Part 2: “Score Study” (6 chapters); 7 Appendixes, including Bibliography + Indexes <p>Workbook</p> <ul style="list-style-type: none"> • 1st Edition 20 anos e 50 paginas Directions + 12 Units • 3rd Edition Directions + 14 Units

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Intermediate Deep Intermediate Superficial	All levels Intermediate Intermediate Intermediate Beginners/Interm.
		Score study	Intermediate	Beginner

Study, Preparation and Interpretation	Yes	Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial Intermediate Superficial Intermediate Intermediate Intermediate Superficial Superficial Deep	Beginner All levels All levels All levels n/a Beginner Beginner Beginner All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Superficial Superficial Intermediate n/a n/a n/a	All levels n/a Beginner Beginner Beginner n/a n/a n/a

Additional Information:

Author / Editor background	Elizabeth A. H. Green, teacher, noted author, composer, arranger, and conductor, moved to Waterloo with her family in 1928. Elizabeth Green began her teaching career at East Waterloo High School in 1928 and stayed until the fall of 1942. She became orchestra director and was responsible for up to 70 lessons each week in addition to class duties. In 1935, the East Waterloo High School orchestra traveled to Madison, Wisconsin and earned second place in the national Orchestra Contest. Elizabeth Green was a founding member of the Waterloo Symphony, serving on various occasions as Principal Viola, Principal Bass, and Concertmaster, as well as being featured soloist three times. She was also a member of the Symphony Board of Directors and served as business manager. In 1942, Elizabeth moved to Ann Arbor Michigan where she taught in the public schools before being hired at the University of Michigan. She remained at the university until her retirement in 1975. After her retirement she remained active by presenting clinics and workshops and continuing to write. She also earned an art degree (BFA) at Eastern Michigan University. Elizabeth Green received countless awards from such
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	<p>organizations as American String Teachers Association, Northwestern University, Mid-West International Band and Orchestra Clinic, Tau Beta Sigma, Phi Beta Mu, Wheaton College and the University of Michigan to name but a few.</p> <p>Nicolai Malko was born in Semaky, Ukraine, from an Ukrainian father and a Russian mother. He studied philology at St Petersburg University. He published articles on music criticism in the Russian press and performed as a pianist and later a conductor. In 1906 he completed his studies in history and language at the Saint Petersburg University and in 1909 the Saint Petersburg Conservatory. He included Rimsky-Korsakov, Glazunov and Lyadov among his teachers. In 1909 he became a conductor at the Mariinsky Theatre and, six years later, the head conductor there. From 1909 he studied conducting in Munich under Felix Mottl. In 1918 he became the director of the conservatory in Vitebsk and from 1921 taught at the Moscow Conservatory. From 1921 to 1924 he shuttled between Vitebsk, Moscow, Kiev and Kharkiv conducting in each of these cities. In 1925 he became a professor of the Leningrad Conservatory. He became conductor of the Leningrad Philharmonic in 1926 and conducted the world première of the Symphony No. 1 by his pupil, Dmitri Shostakovich that same year and the premiere of Shostakovich's Symphony No. 2, dedicated to him, in 1927. Malko also conducted the premiere of Nikolai Myaskovsky's 5th Myaskovsky's 9th Symphony was dedicated to Nikolai Malko. He was succeeded by as director of the Leningrad by his pupil Yevgeny Mravinsky in 1928, and continued to teach at the conservatory. In 1929, invited to appear in the West, he and his wife left the Soviet Union, and did not return for thirty years, until a US State Department sanctioned invitation from the Soviet Ministry of Culture brought him back to conduct in Moscow, Leningrad, and Kiev. Once in the West, Malko lived in Vienna, Prague and in Copenhagen where he helped establish the Danish National Radio Symphony Orchestra with the title Permanent Guest Conductor. With the outbreak of World War II in 1940, Malko settled in the United States, where he also taught conducting; his thoughts on conducting technique were gathered together and published in <i>The Conductor and his Baton</i> (1950). A handbook on conducting currently available in the USA (Elizabeth A. H. Green: <i>The Modern Conductor</i>) is explicitly based on the principles of Malko's volume. He recorded extensively for EMI in Copenhagen with the Danish Radio Symphony Orchestra, and then with the Philharmonia, in London. In 1954 he came to Britain as principal conductor of the Yorkshire Symphony Orchestra. In 1956 he moved to Australia, becoming chief conductor of the Sydney Symphony Orchestra. In 1960, King Frederick IX named Malko a Knight of the Order of Dannebrog. Malko continued in his position as Musical Director of the Sydney Symphony Orchestra until his death in Sydney in 1961.</p> <p>Mark Gibson holds a BM, New England Conservatory of Music, and a MM, University of Michigan. Before arriving at the University of Cincinnati College-Conservatory of Music, where he is the Director of Orchestral Studies, he served as principal conductor of the Alabama Symphony, visiting director of orchestral studies at the Eastman School of Music, music director of the New York City Opera National Company, Ash Lawn-Highland</p>
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	<p>Summer Festival and Opera de Mahon (Menorca). Mr. Gibson has also served as artistic director of the Opera Theatre and Music Festival of Lucca in Italy. He has conducted numerous opera companies and orchestras around the world including Minnesota Orchestra, St. Paul Chamber Orchestra, Jacksonville Symphony, Rochester Philharmonic, New York City Opera, Dallas Opera, Opera Pacific, New Orleans Opera, Cleveland Opera, Chautauqua Opera, Spoleto U.S.A., Gloria Opera Company, Seoul, orchestras in Beijing, Chengdu, Shenzhen and Qingdao, China, the Opera de Valencia, Opera de Malaga and Gran Teatre del Liceu, Barcelona. He is a frequent guest lecturer and has led master classes and concerts at the Hochschule für Musik und Theater in Munich and the Central Conservatory of Music in Beijing. Recent engagements include the Jacobs School of Music, Indiana University, a concert with the US Army Orchestra and master classes in Taipei, Beijing and Chengdu. He co-wrote and edited <i>The Modern Conductor</i>, 7th edition.</p>
Differences between editions	<p>Along the textbook seven editions there are several adjustments in sections and chapter numbers, some minor page dispositions and especially some re-arrangements of the topics approached into the division of the chapters. In the workbook, the difference is mainly in the amount of musical examples and excerpts for practice. Elisabeth Green in her four early editions of <i>The Modern Conductor</i> places her psychological approaches to conducting in a section named “Mastery”. This section comprises three chapters: “The melded gestures and psychological conducting (Technical mastery),” “Public performance (Musical mastery),” and “Creative conducting (Ultimately mastery).” From the first until the fourth edition no significant changes were made. In the fifth edition the materials from the first chapter cited above were rearranged as a chapter titled “Melding and psychological conducting.” This chapter was moved to the section named “Technique” as well. The materials from the other chapters were spread along other places in the book. The sixty edition—regarding to this topics—is basically an equal disposition. In the seventh edition the materials of the two previous editions were reordered in the new arrangement of the chapters and appendixes, without textual alterations.</p> <p>The very first chapter—a separate introductory chapter in the first four editions, and the first chapter in the part one in the last three editions—is named “What it means to be a conductor” in the first edition and “So you want to be a conductor?” in all others.</p>

Evaluation:

This title is one of the best examples in the literature. It is very comprehensive and its approach to gestural technique is very good. It is also very remarkable the amount of parallel information that can be implied along the text. Its approach to score study and score reading, and over non-musical skills is very significant as well. Therefore, it works very well as a text book for beginners and intermediate level conducting courses (this is one of the most recommended textbooks in use), as well as a valuable reference resource for all levels.

34. Green, Elizabeth. *The Dynamic Orchestra*.

General Information:

Author	Elizabeth A. H. Green (1906-1995)
Title / Sub-Title	• <i>The dynamic orchestra: principles of orchestral performance for instrumentalists, conductors, and audiences</i>
Editions	• Single Edition. Prentice-Hall, Inc.,: 1987
Original Language	English
Place; Publishers	Englewood Cliffs, NJ: Prentice-Hall, Inc.,: 1987

Physical Information

Type of material	Book. Hardcover
Number of pages	• 192
Bibliography format	• List of Selected Bibliography, separated by topics
Structure	• Preface + 8 Chapters + 6 Appendixes + Selected Bibliography + 3 Indexes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Deep Deep Superficial Superficial	All levels All levels All levels All levels All levels
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Deep Superficial n/a n/a Deep n/a Superficial n/a Intermediate	All levels All levels n/a n/a All levels n/a Beginners/Interm. n/a Beginners/Interm.

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Intermediate Intermediate Intermediate Intermediate n/a n/a	All levels n/a Beginn. / Intern. Beginn. / Intern. Beginn. / Intern. Beginn. / Intern. n/a n/a

Additional Information:

Author / Editor background	See entry 1.15
Differences between editions	n/a

Evaluation:

Elizabeth Green's careful and thoughtful approach is revealed again in this title. It is accurate both in the technical aspects of the proposed topic as it is in its didactical approach and arrangement. It is a very valuable resource for teaching/learning activities in conducting and covers some unique topics in the literature.

35. Green, Elizabeth, and Nicolai Malko. *The Conductor and his score / The Conductor's Score.*

General Information:

Author	Elizabeth A. H. Green (1906-1995) and Nicolai Andreyevich Malko (1883-1961)
Title / Sub-Title	<ul style="list-style-type: none"> 1st Edition. <i>The Conductor and his score</i> 2nd Edition. <i>The Conductor's Score</i>
Editions	<ul style="list-style-type: none"> 1st Edition. Prentice-Hall, Inc., 1975 2nd Edition. Prentice-Hall, Inc., 1985
Original Language	English
Place; Publishers	Englewood Cliffs, NJ: Prentice-Hall, Inc., 1975 and 1985

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> 191 (both editions)
Bibliography format	<ul style="list-style-type: none"> List, 3 pages
Structure	<ul style="list-style-type: none"> Foreword + Preface + 9 Chapters + 6 Appendixes (one of them is the Bibliography) + Indexes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a Deep Superficial n/a Superficial	n/a All levels Beginner / Interm. n/a Beginner / Interm.
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming	Deep Deep Intermediate Intermediate Intermediate Intermediate Intermediate n/a	All levels All levels All levels All levels All levels All levels All levels n/a

		Aesthetic Interpretation	Intermediate Intermediate	All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Deep	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	Superficial	All levels
		Human Relationship	n/a	n/a
		Behaviors	Superficial	All levels
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	See entry 1.15
Differences between editions	Beyond the titles, there is no other significant difference.

Evaluation:

This title is an excellent resource in the teaching/learning process in conducting. Its approach to Score reading and Score study is very unique and singular in the conducting literature. The book's organization and didactical approach is significantly remarkable. It is both a good source as a formation tool as well as a lifelong reference tool for teachers. It also includes Malko's Biographical Material and Critical Press Notes.

36. Grosbayne, Benjamin. *Techniques of Modern Orchestral Conducting*.

General Information:

Author	Benjamin Grosbayne (1893-1976)
Title / Sub-Title	<ul style="list-style-type: none"> • <i>Techniques of Modern Orchestral Conducting</i>.
Editions	<ul style="list-style-type: none"> • 1st Edition. Cambridge, MA: Harvard University Press, 1956. • 2nd Edition, Revised and Enlarged. Cambridge, MA: Harvard University Press, 1973.
Original Language	English
Place; Publishers	Cambridge, MA: Harvard University Press

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	<ul style="list-style-type: none"> • 1st Edition: 279. • 2nd Edition: 356.
Bibliography format	<ul style="list-style-type: none"> • 1st Edition: List, separated by Topics • 2nd Edition: List, separated by Topics, and List, separated by Topics, of Suggested Readings
Structure	<ul style="list-style-type: none"> • 1st Edition: Part I (16 chapters), The Physical Bases of Conducting; Part II (8 chapters), Style and Interpretation; Appendixes (02); Bibliography • 2nd Edition: Part I (16 chapters), The Physical Bases of Conducting; Part II (12 chapters), Style and Interpretation; Appendixes (04); Bibliographies (02)

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Intermediate Intermediate Intermediate n/a	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a
Study, Preparation and	Yes	Score study Score reading General preparation Music Theory and Analysis	Intermediate n/a Intermediate Superficial	Beginners/Interm. n/a Beginners/Interm. Beginners

Interpretation		Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a Intermediate Intermediate Superficial Superficial	Beginners n/a Beginners/Interm. Beginners/Interm. Beginners Beginners
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Superficial Superficial Superficial Superficial n/a n/a	Beginners/Interm. n/a Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a n/a

Additional Information:

Author / Editor background	Benjamin Grosbayne was born in Boston, and was educated at Harvard University and the New England Conservatory. He studied conducting privately with Monteaux and Weingartner, and began his professional career as an orchestral violinist. He appeared then as conductor both in United States and Europe. Between 1931 and 1938 he was head of the Music Department at Brooklyn College, and music critic of <i>The New York Tribune</i> as well.
Differences between editions	There are some differences in the inside chapters organization and layout. There are also some revisions and additions, especially in the Part II. The appendixes are enlarged as well.

Evaluation:

This title is a valuable and systematized source of information about learning conducting skills. It is one of the earliest publications in the field by a native-born American musician.

37. Grosbayne, Benjamin. *A bibliography of works and articles on conductors, conducting and related fields in various languages from the sixteenth century to the present time.*

General Information:

Author	Benjamin Grosbayne (1893-1976)
Title / Sub-Title	<ul style="list-style-type: none"> <i>A bibliography of works and articles on conductors, conducting and related fields in various languages from the sixteenth century to the present time.</i>
Editions	<ul style="list-style-type: none"> Single Edition. Brooklyn College, 1933-1934
Original Language	English
Place; Publishers	Brooklyn, NY: Brooklyn College, 1933-1934

Physical Information

Type of material	Book. Hardcover, after 4-hole extension binding
Number of pages	<ul style="list-style-type: none"> 63
Bibliography format	<ul style="list-style-type: none"> Lists, separated by topics
Structure	<ul style="list-style-type: none"> Introduction + Several bibliography lists separated by topics At head of title: Brooklyn college. Music 31, 32, 35, 74, 75, and 77. Imprint date corrected in manuscript. Mimeographed.

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No*	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	(see *)	(see *)
Study, Preparation and Interpretation	No*	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire		

		Programming Aesthetic Interpretation		
Teaching of Conducting	No*	Teaching/Learning perspectives in conducting		
History of Conducting	No*	Historical perspective of conducting		
Bibliography	Yes	Analysis of the Bibliography about Conducting	Deep	All levels
Non-musical skills	No*	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions		

* This title is a bibliography of bibliography. So it does not approach directly Areas as: Techniques; Study, Preparation and Interpretation; Teaching of Conducting; or Non-musical skills. It refers however to their Bibliography. Those informations are suitable for all levels.

Additional Information:

Author / Editor background	See entry 1.10
Differences between editions	n/a

Evaluation:

This title is a valuable resource for bibliography about conducting. It presents several lists separated by topics, covering a period of about 350 years. The author himself states his surprise about the absence of listings and codifications about the literature about conducting, regardless the great amount of writings. About ten years later the author revisited the topic in an article named “A Perspective of the Literature on Conducting”.

38. Handy, D. Antoinette. *Black Conductors*.

General Information:

Author	D. Antoinette Handy-Miller (1930-2002)
Title / Sub-Title	• <i>Black Conductors</i>
Editions	• Single Edition. The Scarecrow Press, Inc., 1995
Original Language	English
Place; Publishers	Metuchen, NJ: The Scarecrow Press, Inc., 1995

Physical Information

Type of material	Book. Hardcover
Number of pages	• 558
Bibliography format	• A Selective Bibliography List, separated into Books; and Articles and Periodicals
Structure	• Acknowledgements + Part I: "Introduction"; Part II: "Conductor Profiles, B – H"; Part III: "Conductor Profiles, J – W"; Part IV: "More Conductors Profiles" + 3 Appendixes + Selective Bibliography + Index + Vita

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques	n/a	n/a
		Rehearsal techniques	n/a	n/a
		Performance techniques	n/a	n/a
		Conducting, Accompanying and Coaching techniques	n/a	n/a
		Error detection	n/a	n/a
Study, Preparation and Interpretation	No	Score study	n/a	n/a
		Score reading	n/a	n/a
		General preparation	n/a	n/a
		Music Theory and Analysis	n/a	n/a
		Music History and Performance Practices	n/a	n/a
		Instrumentation and Orchestration	n/a	n/a
		Literature and Repertoire	n/a	n/a
		Programming	n/a	n/a
		Aesthetic	n/a	n/a
		Interpretation	n/a	n/a

Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	Intermediate	All levels
		Management and Administration	n/a	n/a
		Criticism	Deep	All levels
		Testimonials and Opinions	Deep	All levels

Additional Information:

Author / Editor background	D. Antoinette Handy-Miller (B. Mus., New England Conservatory of Music, M. Mus., Northwestern University; Diploma, Paris National Conservatory) is a native of New Orleans, Louisiana. A flutist, Ms. Handy spent more than twenty years as a symphony musician, both in the United States and abroad. She served as organizer, manager, and flutist with the chamber group Trio Pro Viva (specializing in the music of black composers) for three decades. Her teaching tenures include Florida A & M, Tuskegee, Jackson State, Southern (New Orleans), and Virginia State Universities. In 1971, Ms. Handy was a Ford Foundation Humanities fellow at North Carolina and Duke Universities. She joined the staff of the National Endowment for the Arts in 1985 as Assistant Director of the Music Program and assumed the duties of Director in 1990. Ms. Handy retired in July 1993. This same year she received an honorary Doctor of Music degree from the Cleveland Institute of Music. She helped set up the National Jazz Service Organization, which administers the National Jazz Network. Her approach in that role was not universally admired, but she exerted huge influence in that position, at a time when funds were available at a more generous level. She played flute, and wrote on jazz history, including books on the all-women swing band The International Sweethearts of Rhythm and the role of Black Women in American Bands and Orchestras, as well as a biography of Ellis Louis Marsalis, Jr, <i>Jazz Man's Journey</i> .
Differences between editions	n/a

Evaluation:

This title is a critical evaluation of the conducting business relationship with minorities, particularly with Black individuals. The title is very well settled. Good resource.

39. Hart, Philip. *Conductors: a new generation*.

General Information:

Author	Philip Hart (?)
Title / Sub-Title	• <i>Conductors: a new generation</i>
Editions	• Single Edition. Charles Scribner's Sons, 1979
Original Language	English
Place; Publishers	New York, NY: Charles Scribner's Sons, 1979

Physical Information

Type of material	Book. Hardcover
Number of pages	• 302
Bibliography format	• Absent
Structure	• Acknowledgements + Introduction + Biographies of 8 conductors + Appendix: "Recordings" + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a Intermediate n/a n/a Intermediate	n/a n/a n/a n/a n/a n/a All levels n/a n/a Intermediate

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Superficial	All levels
		Charisma	Superficial	All levels
		Communication	Superficial	All levels
		Human Relationship	Superficial	All levels
		Behaviors	Intermediate	All levels
		Management and Administration	Superficial	All levels
		Criticism	Intermediate	All levels
		Testimonials and Opinions	Deep	All levels

Additional Information:

Author / Editor background	Philip Hart is a music administrator (Juilliard School, symphony orchestras of Chicago, Portland, and Seattle) and author (Orpheus in the New World, LJ 8/73).
Differences between editions	n/a

Evaluation:

This book is a historical/critical presentation of selected (eight) conductors' biographies.

40. Hoesen, Karl D. Van. *Handbook of Conducting*.

General Information:

Author	Karl Duane Van Hoesen (1900-?)
Title / Sub-Title	<ul style="list-style-type: none"> • <i>Handbook of Conducting</i>
Editions	<ul style="list-style-type: none"> • “Lithoprint”. Eastman School of Music of the University of Rochester, 1939 [After a M.A. Thesis, University of Rochester, 1928, (See entry 4.6)] • 1st Edition. F. S. Crofts & Co., 1939. Eastman School of Music Series. Reprint in 1940, 1944, 1946, and 1947. • Revised Edition. Appleton-Century Crofts, Inc., 1950. Reprint in 1967
Original Language	English
Place; Publishers	Rochester, NY: Eastman School of Music of the University of Rochester, 1939 New York, NY: Appleton-Century Crofts, Inc., 1950

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	<ul style="list-style-type: none"> • “Lithoprint”. 95 • 1st Edition. 95 • Revised Edition. 99
Bibliography format	<ul style="list-style-type: none"> • Short List (9 titles)
Structure	<ul style="list-style-type: none"> • Foreword + Preface + Lists + 26 Chapters + Bibliography

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Superficial Superficial n/a n/a	Beginners/Interm. Beginners Beginners n/a n/a
		Score study Score reading General preparation	Superficial n/a n/a	Beginners n/a n/a

Study, Preparation and Interpretation	Yes	Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a

Additional Information:

Author / Editor background	Not found
Differences between editions	Some differences in page disposition, musical examples and printing.

Evaluation:

Regarding Gestural Technique this title is very consistent, and very well established both by graphics and musical examples. However, it does not cover many other important topics in conducting.

41. Holden, Raymond. *The Virtuoso Conductors*.

General Information:

Author	Raymond Holden (?)
Title / Sub-Title	• <i>The Virtuoso Conductors: The Central European Tradition from Wagner to Karajan</i>
Editions	• 1 st Edition. Yale University Press, 2005
Original Language	English
Place; Publishers	New Haven, CT: Yale University Press, 2005

Physical Information

Type of material	Book. Hardcover
Number of pages	• 370
Bibliography format	• List (9 pages)
Structure	• Preface + Introduction + 9 Chapters + Conclusion + Notes + Bibliography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a Intermediate n/a n/a Intermediate	n/a n/a n/a n/a n/a n/a All levels n/a n/a Intermediate

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Intermediate	All levels
		Charisma	Intermediate	All levels
		Communication	Superficial	All levels
		Human Relationship	Intermediate	All levels
		Behaviors	Intermediate	All levels
		Management and Administration	Superficial	All levels
		Criticism	Intermediate	All levels
		Testimonials and Opinions	Deep	All levels

Additional Information:

Author / Editor background	Raymond Holden is Research Fellow, Lecturer in Performance Practice and Conducting Studies, and the Organizer of The Barbirolli Lectures at the Royal Academy of Music. He is also a Visiting Lecturer at the Sydney Conservatorium and Monash University (Melbourne), Tutor for the Continuing Department, University of Oxford, and Music advisor to the editor of the Oxford Dictionary of National Biography.
Differences between editions	n/a

Evaluation:

This book is a historical/critical presentation of selected (ten) conductors' biographies.

42. Holmes, Malcolm. *Conducting an Amateur Orchestra*

General Information:

Author	Malcolm Haughton Holmes (1906-1950)
Title / Sub-Title	• <i>Conducting an Amateur Orchestra</i>
Editions	• Single Edition: Harward University Press, 1951 • Also available through internet resources (http://catalog.hathitrust.org/api/volumes/oclc/615129.html)
Original Language	English
Place; Publishers	Cambridge, MA: Harward University Press, 1951

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	• 128
Bibliography format	• Short list
Structure	• Preface + 8 Chapters + References + Appendix

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Intermediate Intermediate Superficial Superficial	All levels All levels All levels All levels All levels
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic	n/a n/a n/a n/a n/a n/a Deep Deep n/a	n/a n/a n/a n/a n/a n/a All levels All levels n/a

		Interpretation	n/a	n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	Deep	All levels
		Human Relationship	Deep	All levels
		Behaviors	Intermediate	All levels
		Management and Administration	Deep	All levels
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Not found
Differences between editions	n/a

Evaluation:

This title describes the specific problems and procedures involving the conducting of amateur orchestras. It is also a very useful resource for young conductors, both in administration, management and programming skills to this specific field, as well as good advices in baton technique, rehearsal planning and performance issues.

43. Hunsberger, Donald, and Roy Ernst. *The Art of Conducting*.

General Information:

Author	Donald Hunsberger (1932-); Roy E. Ernst (1938-); Allan Schindler (1944-) [consulting editor in music, only in the 2 nd edition]
Title / Sub-Title	• <i>The Art of Conducting</i>
Editions	• 1 st Edition. Alfred A. Knopf, Inc., (Distributed by Random House), 1983 • 2 nd Edition. McGraw-Hill, 1992
Original Language	English
Place; Publishers	New York, NY: Knopf, 1983 New York, NY: McGraw-Hill, 1992

Physical Information

Type of material	Book. Spiral bound
Number of pages	• 1 st Edition: 354 • 2 nd Edition: 424
Bibliography format	• 1 st Edition: List, separated by topics • 2 nd Edition: Two Lists: “Bibliography: Recommended Readings”, and “References”
Structure	• 1 st Edition: Preface + 22 Parts, each one divided into topics, and with an Assignments list at the end of each part + 10 Appendixes + Bibliography + Glossary of Terms + 2 Indexes • 2 nd Edition: Prefaces + Section One: “Basic Principles and Techniques” (10 chapters); Section Two: “Special Topics and Techniques” (4 chapters); Section Three: “Anthology: Musical Excerpts for Class Performance”; Section Four: “Appendixes” (9 appendixes, including a “Glossary”, a “Bibliography: Recommended Readings”, and “References”) + Indexes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Intermediate Superficial Intermediate Superficial	All levels All levels Beginners Beginners/Interm. Beginners

Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate Superficial Superficial n/a Superficial Superficial Superficial Intermediate n/a n/a	All levels Beginners/Interm. Beginners/Interm. n/a Beginners/Interm. Beginners/Interm. Beginners/Interm. All levels n/a n/a
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a n/a n/a Superficial Intermediate n/a n/a	n/a n/a n/a n/a All levels All levels n/a n/a

Additional Information:

Author / Editor background	Donald Hunsberger has for many years conducted the Eastman Wind Ensemble (1965-2001), and also held the position of Professor of Conducting at Eastman. Generally regarded as a key contributor to the rise of the modern wind ensemble in the twentieth century, Hunsberger's notable contributions include conducting, recording, and arranging music for winds. Hunsberger was born August 2, 1932 in Souderton, Pennsylvania. He studied trombone with Emory Remington at Eastman, where he received his undergraduate and graduate degrees (BM, 1954; MM, 1959; DMA, 1963). From 1954-58 he was a trombone soloist and chief arranger with the United States Marine Band in Washington, D.C. In 1962, he was appointed Conductor of the Eastman Symphony Band and Coordinator of the Instrumental Ensemble Program. In 1965, following the departure of Clyde Roller, Hunsberger was appointed as conductor of the Eastman Wind Ensemble, which had been created by Frederick Fennell. During his tenure with the Eastman Wind Ensemble, Hunsberger conducted many
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recordings on Philips, DDG, Decca, and CBS Masterworks, and touring with the Ensemble throughout the United States and around the world. With the Ensemble, he has premiered more than one hundred new compositions, and has maintained a repertoire ranging from the Venetian masterpieces of the sixteenth century to the contemporary works of Joseph Schwantner, Michael Colgrass, Brian Israel, and Karel Husa, among others. Mr. Hunsberger has worked with jazz legend Wynton Marsalis in the research, arrangement, and orchestration of over 100 solo compositions from the late 19th and early 20th century. His album with Mr. Marsalis, *Carnaval*, was nominated for a Grammy Award in 1987 in the category of “best solo performance with orchestra.” Mr. Hunsberger has also served as music director of the Eastman-Dryden Orchestra, an ensemble specializing in early movie and theatrical music. He has appeared as a guest conductor with the National Symphony, and the orchestras of Vancouver, Buffalo, Utah, Pittsburgh, and Houston, among others. Through his work as a conductor, author, and recording artist, Hunsberger helped further the principles of the wind ensemble concept, including “specified instrumentation, orchestral concept of performance, single performer approach [and] development of individual tone colors.” From 1985-87, Hunsberger served as the president of the College Band Directors National Association. Hunsberger has also arranged transcriptions of orchestral music for concert band. He is the editor for the Remington Warm Up Series, co-authored a book with Roy Ernst called *The Art of Conducting*, wrote a newsletter for MCA Music on Wind Ensemble Music, and many other articles. In recent years, he has rescored music for silent films, and has conducted performances with major symphony orchestras. Hunsberger is currently conductor emeritus of the Eastman Wind Ensemble.

Dr. Roy Ernst is a professor emeritus of the Eastman School of Music of the University of Rochester, where he taught for 25 years and chaired the music education department for 12 years. In 1991, Dr. Ernst started the first New Horizons Band at Eastman for the purpose of creating a model program emphasizing entry and re-entry points to music making for senior adults. Later, he became the founding director of the New Horizons Music Project, funded by the National Association of Music Merchants and the National Association of Band Instrument Manufacturers. In that capacity, he used the New Horizons Band as a model to assist in starting more than 100 similar programs in the United States and Canada. Publications by Ernst include books and articles on conducting, flute performance, and music education. He is the founding director of The Aesthetic Education Institute in Rochester, New York. He conducts frequently at New Horizons Institutes-national and international events for New Horizons band and orchestra members. Before moving to Eastman in 1975, he taught flute, conducted the wind ensemble, and was a member of the music education faculty at Georgia State University. In 1984, he was a visiting professor at the Sydney Conservatorium of Music in Sydney, Australia. Recognitions and honors to Roy Ernst include the President’s Arts Achievement Award from his alma mater, Wayne State University; an Outstanding Educator Award from the Rochester Philharmonic Orchestra; The Richard Snook Award from the Monroe County Music Educators; and recognition as one of the Grand Masters

	<p>of Music Education by the Music Educators National Conference, the 85,000 member professional association for music educators. Ernst began his career in Michigan, where he taught instrumental music in elementary and secondary schools. He received his B.S. and M.S. degrees from Wayne State University and a Ph.D. from The University of Michigan.</p> <p>Born in Stamford, Connecticut, Allan Schindler pursued his undergraduate education at Oberlin College (B.M. in Music Composition, B.A. in English), and his master's and doctoral studies in composition and musicology at the University of Chicago, where he studied with Ralph Shapey and Richard Wernick. Before moving to Eastman in 1978, he taught for a year at Ball State University and for seven years in the theory/composition department at Boston University, where he also ran the electronic music program. Schindler's musical compositions, including purely acoustic works, works that feature or employ computer music resources, and multimedia compositions that include video/film or dance, been performed by leading soloists and ensembles throughout North America and Europe, as well as in Asia, South America, Australia and New Zealand. Schindler is a founder and co-director of the yearly ImageMovementSound Festival, which sponsors the creation and presentation of innovative collaborative works incorporating music, film and dance. His own film/musical compositions, collaboratively realized with Stephanie Maxwell and other artists, have been performed internationally on hundreds of film and multimedia festivals and concerts, and he has lectured extensively on this aspect of his work. In 1983 Schindler served as director of the International Computer Music Association Conference, and more recently has served on the governing, editorial and selection committees of numerous computer music, new music and composition awards organizations and competitions. In addition to his compositional work Schindler has served as the Consulting Editor for Music at McGraw-Hill, Alfred A. Knopf/Random House and Holt, Rinehart, Winston, and as an editorial consultant for Grolier Inc., the Longman Group and other publishers.</p>
Differences between editions	Overall disposition of the parts/sections and chapters. Enlarged and revised text, musical examples and musical references.

Evaluation:

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. The approach and presentation is very systematic and fits perfectly both as a course textbook as well as a self-reference study resource.

44. Inghelbrecht, Desire E. *The Conductor's World: the psychology and technique of conducting*

General Information:

Author	Desire-Emile Inghelbrecht (1880-1965) Translated by G. Prerauer and S. Malcolm Kirk
Title / Sub-Title	<ul style="list-style-type: none"> • Original French: <i>Le Chef d'orchestre et son équipe</i> • <i>The Conductor's World: the psychology and technique of conducting</i>
Editions	<ul style="list-style-type: none"> • Original French. 1949 • Single English Edition. P. Nevill, 1953; and Library Publishers, 1954 • Reprint: Hyperion Press, 1979 • Also available through internet resources, after 1979 reprint. (http://catalog.hathitrust.org/api/volumes/oclc/4490472.html)
Original Language	French
Place; Publishers	London, UK: P. Nevill, 1953 New York, NY: Library Publishers, 1954 Westport, CN. : Hyperion Press, 1979

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> • 208
Bibliography format	<ul style="list-style-type: none"> • Short list
Structure	<ul style="list-style-type: none"> • Preface + 12 Chapters + References

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Intermediate Intermediate Deep Superficial	All levels All levels All levels Advanced All levels
		Score study Score reading	Intermediate Intermediate	All levels All levels

Study, Preparation and Interpretation	Yes	General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate Superficial Superficial Superficial Superficial n/a Superficial Superficial	V All levels All levels All levels All levels n/a All levels All levels
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial Superficial Intermediate Superficial Deep n/a n/a Deep	All levels All levels All levels All levels All levels n/a n/a All levels

Additional Information:

Author / Editor background	<p>Inghelbrecht was a French composer, conductor and writer, born in Paris, son of a viola-player. He studied at the Paris Conservatoire and made his debut as a conductor in 1908 at the Théâtre des Arts. Inghelbrecht entered the Conservatoire aged 7 and studied solfège, harmony and violin. At the aged of 16 he was expelled when caught playing the violin in local cafes. Around this time he was appointed second violin at the Concerts de l'Opéra; his friend Pierre Monteux, then conductor of the Concerts Berlioz, would use him as a substitute—all of which gave him important experience. In 1908 he conducted the first performance of Florent Schmitt's <i>La tragédie de Salomé</i> which was a success and led to more engagements with leading musicians, including acting as chorus master for the first performance of Claude Debussy's <i>Le martyr de Saint Sébastien</i>. In 1913 he was appointed director of the new Théâtre des Champs-Élysées, inaugurated on 2 April. In 1919 Inghelbrecht conducted the first performance of André Caplet's arrangement of Debussy's <i>La Boîte à joujoux</i>; he also founded the Concerts Pleyel devoted to music of the 16th to 18th centuries. In 1921 he</p>
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	<p>conducted the premiere of <i>Les mariés de la tour Eiffel</i>, a ballet by five of the members of Les six. Inghelbrecht was music director of the Opéra-Comique in 1924-25, where he conducted <i>Manon</i>, a new production of <i>Tristan und Isolde</i>, <i>Pelléas et Mélisande</i>, <i>Masques et bergamasques</i>, and <i>Pénélope</i>; he also conducted several ballets including the premiere of his own <i>Jeux de Couleurs</i>. From 1928 to 1932 conducted the Concerts Pasdeloup and briefly held the directorship of the Opera d'Alger in 1929. In 1934 Inghelbrecht was asked to form a national radio orchestra—to become the Orchestre National de la Radiodiffusion Française (ONF). The following year he fulfilled a long-held ambition to conduct the first Paris performance of the 1874 edition of <i>Boris Godunov</i>. During the World War II, the ONF was evacuated to Rennes, then Marseilles and returned to Paris in 1943. However when planning the 1,000th performance of the orchestra (and commemorating the 25th anniversary of the death of Debussy), Inghelbrecht refused to conduct a programme of the occupying forces and on 18 July 1943 received a note suspending his appointment by order of President Laval. From 1945 to 1950 Inghelbrecht was conductor of the Paris Opéra, and returned to the ONF in 1947. From 1958 to 1965 he devised weekly radio programmes called “Entretiens autour d’un piano.” He corresponded with Debussy—a close friend—from 1911 until Debussy’s death in 1918. He was a member of Les Apaches along with Ravel, Schmitt and others.</p>
Differences between editions	<p>n/a</p> <p>Another of his writings about conducting—<i>Le Chef d’orchestre parle au public</i> (1957)—was not translated into English.</p>

Evaluation:

This title is a very good resource. It presents good information to conducting students at all levels. It is especially remarkable his presentation of the topics about technique, study and preparation, and his assumptions about communication and behaviors.

45. Jacobson, Bernard. *Conductors on Conducting*.

General Information:

Author	Bernard Jacobson (1936-)
Title / Sub-Title	• <i>Conductors on Conducting</i>
Editions	• Single Edition. Macdonald and Jane's Publishers Ltd., 1979 Columbia Publishing Company, Inc., 1979 Kyodo Tsushinsha, 1982 (Reprint in Japan, in English and Japanese)
Original Language	English
Place; Publishers	London, UK: Macdonald and Jane's Publishers Ltd., 1979 Frenchtown, NJ: Columbia Publishing Company, Inc., 1979 Tokyo, Japan: Kyodo Tsushinsha, 1982

Physical Information

Type of material	Book. Hardcover
Number of pages	• 238 • 363 (Japanese Edition)
Bibliography format	• Absent
Structure	• Preface + Introduction + 8 Interviews: "James Levine on Verdi and Mozart"; "Nikolaus Harnoncourt on Bach"; Sir Charles Mackerras on Handel"; "Colin Davis on Berlioz"; "Berhard Haitink on Mahler"; "Jose Serebier on Ives"; Sir Adrian Boult on Elgar"; Carlo Maria Giulini on Brahms" + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques	n/a	n/a
		Rehearsal techniques	n/a	n/a
		Performance techniques	n/a	n/a
		Conducting, Accompanying and Coaching techniques	n/a	n/a
		Error detection	n/a	n/a
		Score study	n/a	n/a
		Score reading	n/a	n/a
		General preparation	n/a	n/a

Study, Preparation and Interpretation	Yes	Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a Deep Deep	n/a n/a n/a n/a n/a Interm./Advanced Interm./Advanced
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a n/a n/a n/a n/a n/a Deep	n/a n/a n/a n/a n/a n/a n/a Interm./Advanced

Additional Information:

Author / Editor background	Bernard Jacobson, until recently a contributing editor of <i>Fanfare</i> Magazine, has spent periods as music critic of the <i>Chicago Daily News</i> , visiting professor of music at Roosevelt University in Chicago, director of Southern Arts in Winchester, England, promotion director for Boosey & Hawkes Music Publishers, program annotator and musicologist for the Philadelphia Orchestra (where he worked for eight years with Riccardo Muti and created the Orchestra's chamber-music series), artistic director of the Residentie Orkest in The Hague, and artistic adviser to the North Netherlands Orchestra. He took over responsibility for program notes and pre-concert lectures for the Chamber Orchestra of Philadelphia beginning with the 2001-2002 season, and reviews regularly on the Internet at musicweb-international.com. Born in London in 1936, Mr. Jacobson studied philosophy, history, and classics at Oxford. In addition to books on Brahms and on conducting, his publications include <i>A Polish Renaissance</i> (a study of the music of Panufnik, Lutoslawski, Penderecki, and Górecki, published in 1996 by Phaidon Press), articles and reviews including entries in <i>Encyclopaedia Britannica</i> and <i>The New Grove Dictionary of Music and Musicians</i> , a
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	<p>booklet documenting Carnegie Hall's 2000 Perspectives series in celebration of Daniel Barenboim's 50th year on the concert stage, and translations from ten languages. He is currently working on a study of the music of Panufnik in collaboration with Philip Greenwood, and on a memoir covering a critical career spanning nearly half a century. Mr Jacobson's English version of Siegfried Matthus's <i>Die Weise von Liebe und Tod des Cornets Christoph Rilke</i>, presented by Glyndebourne Touring Opera in 1993, has also been produced in New York; he has translated Matthus's <i>Judith</i> for a Santa Fe Opera production and Hans Werner Henze's <i>La Cubana</i> for its English premiere at Sadler's Wells Theatre. His poetry has been set to music by the American composer Richard Wernick and the Englishman Wilfred Josephs. Mr Jacobson has performed as narrator in his own translation of Stravinsky's <i>L'Histoire du soldat</i> with members of the Philadelphia Orchestra. With the Netherlands Radio Philharmonic Orchestra (conducted by Edo de Waart) and Radio Chamber Orchestra (conducted by Ingo Metzmacher) he has narrated works by Theo Loevendie and Virgil Thomson in the Concertgebouw, Amsterdam, and the Cologne Philharmonie. His linking narration for Mendelssohn's <i>Antigone</i> was given its first performance by Claire Bloom at the 1991 Bard Festival; he subsequently performed it himself with the San Jose Symphony in California, where he returned to narrate Stravinsky's <i>Oedipus Rex</i> during the 1997/98 season. He has recorded the role of Noah in Stravinsky's <i>The Flood</i> under Oliver Knussen's direction for Deutsche Grammophon, repeating it in his 1996 debut at the BBC Promenade Concerts in London, and is the speaker in the Nonesuch recording of Schoenberg's <i>Ode to Napoleon</i>, a work he also performed at Almeida Opera in London in 1992, with Klangforum Wien at the 1995 Vienna Festival; and with Ignat Solzhenitsyn and the Chamber Orchestra of Philadelphia in 2003.</p>
Differences between editions	n/a

Evaluation:

This title is a collection of interviews with eight distinguished conductors. Its approach is essentially about style and interpretation. Good resource for intermediate and advanced studies.

46. Jay, Pamela. *Maestro Matters*.

General Information:

Author	Pamela Jay Ma (?)
Title / Sub-Title	• <i>Maestro Matters</i>
Editions	• Single Edition. Hampshire, England: emp3books Ltd, 2010
Original Language	English
Place; Publishers	Hampshire, England: emp3books Ltd

Physical Information

Type of material	Book. Paperback
Number of pages	• 181
Bibliography format	• Short List
Structure	• Introduction + 4 Chapters (labeled as “Movements”) + 16 Interviews/Testimonials from well known conductors + Conclusion (labeled as “Coda”)

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Intermediate	All levels
		Charisma	Intermediate	All levels
		Communication	Deep	All levels
		Human Relationship	Deep	All levels
		Behaviors	Deep	All levels
		Management and Administration	Intermediate	All levels
		Criticism	Deep	All levels
		Testimonials and Opinions	Deep	All levels

Additional Information:

Author / Editor background	Pamela Jay is an orchestral musician with thirty years experience of playing violin with the BBC Philharmonic.
Differences between editions	n/a

Evaluation:

In this title the author explores some of the difficulties faced by both sides of the podium in an intriguing and informative way (publisher's review). It consists of some reflections by the author and testimonials gathered through the interviews with conductors.

47. Kahn, Emil. *Conducting / Elements of Conducting*.

General Information:

Author	Emil Kahn (1896-1985)
Title / Sub-Title	<ul style="list-style-type: none"> • <i>Conducting</i> – 1st Edition • <i>Workbook for Conducting</i> – 1st Edition • <i>Elements of Conducting</i> – 2nd Edition • <i>Conducting Guide to Selected Scores</i> [Workbook] – 2nd Edition
Editions	<ul style="list-style-type: none"> • 1st Edition (Textbook and Workbook). New York: The Free Press, 1965 • 2nd Edition. New York: Schirmer Books, 1975 [Textbook]; New York: Schirmer Books, 1976 [Workbook]
Original Language	English
Place; Publishers	New York: The Free Press New York: Schirmer Books

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	<ul style="list-style-type: none"> • 1st Edition, Textbook: 244 • 1st Edition, Workbook: 204 • 2nd Edition, Textbook: 294 • 2nd Edition, Workbook: 310
Bibliography format	<ul style="list-style-type: none"> • 1st Edition, Textbook: Absent • 1st Edition, Workbook: n/a • 2nd Edition, Textbook: Absent • 2nd Edition, Workbook: n/a
Structure	<ul style="list-style-type: none"> • 1st Edition, Textbook: Introduction + Part One (8 chapters), “The Beat”; Part Two (2 chapters), “The Ear and The Eye”; Part Three (6 chapters), “The Instruments”; Part Four (6 chapters), “Interpretation”; Part Five (3 chapters), “Practical Matters”; Part Six (4 chapters), “Additional Conducting Skills”; Appendix, “Music Suitable for Non-professional Orchestras”; Glossary of Instruments; Index; Index of Musical Examples and Analysis. • 1st Edition, Workbook: Introduction + 10 musical examples (full pieces, full movements, or excerpts) • 2nd Edition, Textbook: This edition presents the same structure of the first edition. However there are some different page arrangements and dispositions, and some added examples. Also in this second

	<p>edition, there are some differences and additions in the Appendixes: the Appendix “Music Suitable for Non-professional Orchestras” is enlarged and renamed as “Music for School and Amateur Orchestras”; the Appendix “The Standard Repertoire” is an addition.</p> <ul style="list-style-type: none"> 2nd Edition, Workbook: Introduction + 18 musical examples (full pieces, full movements, or excerpts)
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Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Superficial Superficial Superficial Superficial	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm.
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial Superficial Intermediate Superficial Superficial Intermediate Intermediate Superficial n/a Intermediate	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a Beginners/Interm.
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism	n/a n/a n/a Superficial n/a Superficial n/a	n/a n/a n/a Superficial n/a Superficial n/a

		Testimonials and Opinions	n/a	n/a
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Additional Information:

Author / Editor background	Emil Kahn left his native Germany in 1933, came to the United States in 1935 and taught at Montclair (NJ) State College until 1970. He led the Senior Orchestra of New York for 13 years, and performed as guest conductor for major symphony orchestras, included the Vienna Philharmonic, the London Symphony and the N.B.C. Orchestra. He was, in 1945 and 1946, musical director for the Ballet Russe. His last appearance as conductor was at Carnegie Hall in May 1983.
Differences between editions	In the Textbook, the differences overall remain in the organization and pages disposition and arrangement. There is an added Appendix and some enlargements in the maintained one. And the difference between titles: <i>Conducting</i> and <i>Elements of Conducting</i> . In the Workbook, the pieces are mostly different. The amount and length of the pieces/excerpts is larger in the second edition.

Evaluation:

This title is a very good resource as a course text book. The author states that it can be used through a one semester, one year or two year course. It is very comprehensive, covering most of the topics necessary to a starting study of conducting. The Workbook is a good resource as an anthology for practical references along the textbook developments.

48. Kendrie, Frank E. *Handbook on Conducting and Orchestral Routine for the Prospective Conductor of either Chorus or Orchestra*.

General Information:

Author	Frank Estes Kendrie (1887- ?)
Title / Sub-Title	• <i>Handbook on Conducting and Orchestral Routine for the Prospective Conductor of either Chorus or Orchestra</i>
Editions	• Single Edition. H. W. Gray Co., 1930
Original Language	English
Place; Publishers	New York, NY: H. W. Gray Co., 1930

Physical Information

Type of material	Book. Hardcover
Number of pages	• 45
Bibliography format	• List (Appendix B)
Structure	• (Foreword): “Conducting Defined” + 7 Chapters + 2 Appendixes + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate n/a n/a n/a	Beginners Beginners/Interm. n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic	n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a

		Interpretation	n/a	n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Frank E. Kendrie is a native of Maine and a graduate of Bowdoin College. After further study he was granted a master's degree from Harvard. In violin he was a pupil of Loeffle, Kraft, Eichheim among other eminent teachers. Kendrie was for some time first violin with the St. Louis Symphony Orchestra and for four years professor of stringed instruments in the University of Kansas. There he developed a student orchestra that became famous in its native state. In 1921 he became professor of stringed instruments at the University of Iowa.
Differences between editions	n/a

Evaluation:

This is a very tiny title. It presents some good information in Gestural and Rehearsal Techniques for beginning students, and some useful advices about generalities in the conducting field.

49. Kohut, Daniel L., and Joe W. Grant. *Learning to Conduct and Rehearse*.

General Information:

Author	Daniel L. Kohut (1935-); Joe W. Grant (1947-)
Title / Sub-Title	• <i>Learning to Conduct and to Rehearse</i>
Editions	• Single Edition. Prentice Hall, 1990. Also available through Internet resources. HathiTrust Digital Library, 2010. < http://catalog.hathitrust.org >
Original Language	English
Place; Publishers	Englewood Cliffs, NJ: Prentice Hall, 1990.

Physical Information

Type of material	Book. Hardcover
Number of pages	• 226
Bibliography format	• List of Bibliographical References
Structure	• Preface + Part I: “Mastering the Skills” (8 chapters); Epilogue; Bibliography; Music Guide for Band, Choir and Orchestra; Index + Part II: “Musical Excerpts for the Conducting Class

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Deep n/a Superficial Superficial	Beginners/Interm. Beginners/Interm. n/a Beginners/Interm. Beginners/Interm.
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming	Deep Intermediate Superficial n/a n/a n/a Superficial n/a	Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a n/a n/a Beginners/Interm. n/a

		Aesthetic Interpretation	n/a n/a	n/a n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Superficial	Beginners/Interm.
		Charisma	n/a	n/a
		Communication	Superficial	Beginners/Interm.
		Human Relationship	Superficial	Beginners/Interm.
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Daniel L. Kohut, Associate Professor of Instrumental Music. School of Music, University of Illinois at Urbana-Champaign; Joe W. Grant, Associate Professor of Choral Music. School of Music, University of Illinois at Urbana-Champaign, IL
Differences between editions	n/a

Evaluation:

This title is an introductory conducting text stressing baton technique, score preparation and special emphasis on rehearsal. It also includes musical excerpts for both choral and instrumental repertoire. It is a very singular resource.

50. Krone, Max T. *Expressive Conducting*.

General Information:

Author	Max Thomas Krone (1901-?)
Title / Sub-Title	• <i>Expressive Conducting</i>
Editions	• 1 st Edition. Neil A. Kjos Music Co., 1945 • Revised Edition. Neil A. Kjos Music Co., 1949
Original Language	English
Place; Publishers	Chicago, IL: Neil A. Kjos Music Co., 1945 and 1949

Physical Information

Type of material	Book. Paperback
Number of pages	• 92
Bibliography format	• Absent
Structure	• 11 Chapters

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial n/a Superficial n/a	Beginners Beginners n/a Beginners n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic	n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a

		Interpretation	n/a	n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Dean of the Fine Arts Department at University of Southern California
Differences between editions	Beyond some brief revisions, there is no significant difference.

Evaluation:

This is a very small brochure. It is useful for the very first contact with the learning process in conducting. It is significant the use of musical examples suitable for the technical skills approached in each chapter.

51. Krueger, Karl. *The Way of the Conductor*.

General Information:

Author	Karl Krueger (1894-1979)
Title / Sub-Title	• <i>The Way of the Conductor: his origins, purpose and procedures</i>
Editions	• Single Edition. Scribner, 1958
Original Language	English
Place; Publishers	New York, NY: Scribner, 1958

Physical Information

Type of material	Book. Hardcover
Number of pages	• 250
Bibliography format	• Absent
Structure	• 14 Chapters + Index + Acknowledgements

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	*	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	(see *)	(see *)
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	Deep	All levels
		Management and Administration	n/a	n/a
		Criticism	Deep	All levels
		Testimonials and Opinions	Deep	All levels

* Information implied through the historical perspective only.

Additional Information:

Author / Editor background	Karl Krueger was born in New York, and was brought up in Atchison, Kansas, where he attended university, graduating in 1916. He studied the cello and organ, and then pursued advanced musical trainings in Boston and New York. He became an organist in a New York church. Mr. Krueger went to Europe where he studied law and philosophy at the universities in Vienna and Heidelberg. At the same time, especially in Vienna, he continued his studies in music with Robert Fucks. After completing his law studies, he approached Artur Nikisch, who became very impresses with his talents. Krueger not only took lessons with Nikisch but also toured with him as his assistant. Nikisch recommended Krueger to Franz Schalk, the conductor of the Vienna Opera. Schalk appointed Krueger assistant conductor of the Vienna Phil and the Vienna Opera. In 1926 he was invited to assume the principal conductor's post at the Seattle Symphony, and in 1933 when the Kansas City Symphony Orchestra was founded, he was invited to assume its artistic direction. In 1937 Krueger returned to some guest appearances in Vienna. He also worked with some other major American orchestras.
Differences between editions	n/a

Evaluation:

This title presents a good historical perspective of conducting. There are some implied information in several different topics throughout the historic approach. Overall it is a useful resource.

52. Labuta, Joseph A. *Basic Conducting Techniques*.

General Information:

Author	Joseph A. Labuta (?)
Title / Sub-Title	• <i>Basic Conducting Techniques</i>
Editions	<ul style="list-style-type: none"> • 1st Edition. Prentice-Hall, Inc. (a member of Pearson Higher Education & Professional Group), 1982 • 2nd Edition. Prentice-Hall, Inc., 1989. Accompanies a cassette tape • 3rd Edition. Prentice-Hall, Inc., 1995 • 4th Edition. Prentice-Hall, Inc., 2000 • 5th Edition. Prentice-Hall, Inc., 2004 • 6th Edition. Prentice-Hall, Inc., 2009. Accompanies a workbook and media disc with practice materials
Original Language	English
Place; Publishers	• Englewood Cliffs, NJ: Prentice-Hall, Inc., 1982, 1989, 1995, 2000, 2004 and 2009

Physical Information

Type of material	Book. Spiral bound and Paperback
Number of pages	<ul style="list-style-type: none"> • 1st Edition: 251 • 2nd Edition: 278 • 3rd Edition: 323 • 4th Edition: 339 • 5th Edition: 391 • 6th Edition: 298
Bibliography format	• List
Structure	• Prefaces + Introduction + Part I: ‘Conducting Technique’; Part II: “ Score Preparation and Rehearsal Technique”; Part III: “Musical Excerpts” +8 Appendixes + Selected Reference +Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques	Deep Intermediate Superficial Intermediate	All levels All levels Beginners Beginners/Interm.

		Error detection	Superficial	Beginners
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate Superficial Superficial n/a Superficial Superficial Superficial Intermediate n/a n/a	All levels Beginners/Interm. Beginners/Interm. n/a Beginners/Interm. Beginners/Interm. Beginners/Interm. All levels n/a n/a
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a n/a n/a Superficial Intermediate n/a n/a	n/a n/a n/a n/a All levels All levels n/a n/a

Additional Information:

Author / Editor background	Joseph Labuta is Professor Emeritus at Wayne State University (MI), where he taught graduate and undergraduate conducting and music education classes for 29 years before retiring in May 1996. He has an extensive background as a band and orchestra conductor in colleges and high school. The University of Illinois appointed him a Fellow in Music in 1961. He received his doctorate there in 1965.
Differences between editions	Not very significt, mainly in chapter dispositions, and musical excerpts and examples.

Evaluation:

This title is, a competency-based workbook provides sound and practical hands-on procedures for beginning and advanced conducting students. It features a broad repertory of musical excerpts, reduced to a four-part condensed score format, which allow users to practice conducting skills and rehearsal techniques in classroom. A workbook and media disc accompanies the 7th edition set. Audio examples and full scores are provided on the media disc. The workbook details conducting techniques including the baton, beat patterns, fractional beat preparations, the fermata, asymmetrical and changing meters, tempo changes and accompanying. It also outlines score preparation and rehearsal technique and provides musical excerpts. It is a valuable tool for practicing in both choral and instrumental conducting.

53. Lebrecht, Norman. *The Maestro Myth*.

General Information:

Author	Norman Lebrecht (1948-)
Title / Sub-Title	<ul style="list-style-type: none"> <i>The Maestro Myth: Great Conductors in Pursuit of Power</i>
Editions	<ul style="list-style-type: none"> 1st Edition. Secaucus, NJ: Carol Publishing Group, 1991. (A Birch Lane Press Book). First published in Great Britain by Simon & Schuster Ltd in 1991. Toronto, Canada: Canadian National Institute for the Blind, 1995. Audio book. Sound recording in 13 cassette tapes. Reader: Ronald B. Meyer Secaucus, NJ: Carol Publishing Group, 1997 and 2001 (Updated editions)
Original Language	English
Place; Publishers	Secaucus, NJ: Carol Publishing Group Toronto, Canada: Canadian National Institute for the Blind

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> 380
Bibliography format	<ul style="list-style-type: none"> Source List and Bibliography. Listed and grouped under Unpublished and Published Sources.
Structure	<ul style="list-style-type: none"> Introduction + 16 Chapters + Appendix + Notes + Acknowledgements + Source List and Bibliography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and	Yes	Score study Score reading General preparation Music Theory and Analysis	n/a n/a n/a n/a	n/a n/a n/a n/a

Interpretation		Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a Intermediate Intermediate	n/a n/a n/a n/a All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	Intermediate
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	Yes	Analysis of the Bibliography about Conducting	Superficial	All levels
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Intermediate Deep Deep Deep Intermediate Deep Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	Norman Lebrecht is a British commentator on music and cultural affairs and also a novelist. He writes on music for <i>The Sunday Times</i> in London and is a regular contributor to <i>Opera News</i> in New York and to other music publications around the world. He is the author of six books, most recently <i>Mahler Remembered</i> . He has been Assistant Editor of the <i>Evening Standard</i> since 2002 and has presented <i>Lebrecht live</i> on BBC Radio 3 from 2000. Before working for the <i>Standard</i> , he wrote for the <i>Daily Telegraph</i> . He is the founder and editor of the Phaidon Press series of 20th century composer biographies.
Differences between editions	Not significant

Evaluation:

This title is an inside story of the nature of orchestral conductors, beginning with nineteenth century Hans von Bulow, first of the genre to impose his interpretation of the music upon a group of performers. It includes chronicles about the rise of professional conductors during the late-Wagnerian era, their education and training, their opinions, and above all, their attitudes toward power.

54. Lewis, Joseph. *Conducting without Fears: a helpful handbook for the beginner. In two parts.*

General Information:

Author	Joseph Lewis (?)
Title / Sub-Title	<ul style="list-style-type: none"> • <i>Conducting without Fears: a helpful handbook for the beginner. Part 1: Conducting-a general survey</i> • <i>Conducting without Fears: a helpful handbook for the beginner. Part 2: Choral and Orchestral Conducting</i>
Editions	<ul style="list-style-type: none"> • Single Edition. Part 1: London, UK, Ascherberg, Hopwood & Crew; and New York, NY: Sam Fox Pub. Co., 1942 Part 2: London, UK, Ascherberg, Hopwood & Crew; and New York, NY: Sam Fox Pub. Co., 1945
Original Language	English
Place; Publishers	London, UK, Ascherberg, Hopwood & Crew 1942 and 1945 New York, NY: Sam Fox Pub. Co., 1942 and 1945

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> • Part 1: 131 • Part 2: 53
Bibliography format	<ul style="list-style-type: none"> • List
Structure	<ul style="list-style-type: none"> • Part I: Preface + 12 Chapters + References + Appendix • Part II: Preface + Section 1 (6 chapters); Section 2 (6 chapters) + References + Appendix

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate Superficial n/a n/a	Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a n/a
		Score study	Superficial	Beginners/Interm.

Study, Preparation and Interpretation	Yes	Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial Intermediate Superficial Superficial Intermediate Intermediate Superficial n/a Superficial	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. n/a Beginners/Interm.
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Superficial Superficial n/a n/a n/a n/a n/a	Beginners/Interm. n/a Beginners/Interm. Beginners/Interm. n/a n/a n/a n/a n/a

Additional Information:

Author / Editor background	Not found
Differences between editions	n/a

Evaluation:

As its title refers, this book is a simple resource but very useful for beginner conducting students. It is remarkable the progressive organization of the topics presented.

55. Linton, Stanley. *Conducting Fundamentals*.

General Information:

Author	Stanley Linton (?)
Title / Sub-Title	• <i>Conducting Fundamentals</i>
Editions	• Single Edition. Prentice-Hall, Inc., 1982
Original Language	English
Place; Publishers	Englewood Cliffs, NJ: Prentice-Hall, Inc., 1982

Physical Information

Type of material	Book. Hardcover
Number of pages	• 190
Bibliography format	• Absent
Structure	• Preface + 12 Chapters + 3 Appendixes + 3 Indexes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep n/a n/a n/a n/a	All levels n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Deep Intermediate Intermediate Deep n/a Superficial n/a n/a n/a Superficial	All levels Beginners/Interm. Beginners/Interm. All levels n/a Beginners/Interm. n/a n/a n/a Beginners

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Coordinator of Music Education at the University of Wisconsin Oshkosh from 1952 to 1984
Differences between editions	n/a

Evaluation:

This title balances well Score Study skills and Gestural technique skills. It is very unique about this book, however many other important topics in conducting are not approached.

56. Long, R. Gerry. *The Conductor's Workshop: a Workbook on Instrumental Conducting.*

General Information:

Author	R. Gerry Long (?)
Title / Sub-Title	• <i>The Conductor's Workshop: A Workbook on Instrumental Conducting</i>
Editions	<ul style="list-style-type: none"> • 1st Edition. Wm. C. Brown Co., 1971. Music Series. Reprint in 1972, 1973, and 1976 • 2nd Edition. Wm. C. Brown Co., 1977. Music Series. Reprint in 1980, 1996 Brown & Benchmark Publishers, 1977. (Course Works ed.). Reprint in 1995 McGraw-Hill, 1997
Original Language	English
Place; Publishers	Dubuque, IA: Wm. C. Brown Co., 1971, 1972, 1973, 1976, 1977, and 1996 Dubuque, IA: Brown & Benchmark Publishers, 1977 and 1995 New York, NY: McGraw-Hill, 1997

Physical Information

Type of material	Book. Spiral bound
Number of pages	<ul style="list-style-type: none"> • 1st Edition. 168 • 2nd Edition. 263
Bibliography format	• List, separated by topics
Structure	• Preface + Introduction + Part I: "Concepts and Fundamentals" (6 chapters); Part II: "Baton Technique and its Application" (7 chapters) + Bibliography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate n/a n/a n/a	Beginners Beginners n/a n/a n/a
		Score study Score reading General preparation	n/a n/a Intermediate	n/a n/a Beginners/Interm.

Study, Preparation and Interpretation	Yes	Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a Intermediate n/a n/a n/a n/a	Beginners/Interm. n/a Beginners/Interm. n/a n/a n/a n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a

Additional Information:

Author / Editor background	Not found
Differences between editions	Some additions inside chapters, and some chapters added

Evaluation:

This title is a simple resource. It is useful for the very first contact with the learning process in conducting

57. Maiello, Anthony, and Jack Bullock. *Conducting: A Hands-On Approach*.

General Information:

Author	Anthony Joseph Maiello (?) Music examples by Jack Bullock (?) Editor: Larry Clark (1963-) Conductor: Edward Petersen (?)
Title / Sub-Title	• <i>Conducting: A hands-on approach</i>
Editions	• First Edition. Belwin-Mills, 1996. Accompanies a sound recording in Compact Disc • Second Edition. Warner Bros/Belwin-Mills, 1996. Accompanies a video recording in VHS. Alfred Music Publishing Co., 2009 (after 1996 edition). Accompanies a video recording in DVD.
Original Language	English
Place; Publishers	Van Nuys, CA: Alfred Music Publishing Co./Belwin-Mills, 1996 Miami, FL: Warner Bros/Belwin-Mills, 1996 Van Nuys, CA: Alfred Music Publishing Co., 2009

Physical Information

Type of material	Book. Hardcover
Number of pages	• 232
Bibliography format	• List
Structure	• Foreword + Introduction + 15 Chapters + Index + Bibliography

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Superficial Superficial Superficial n/a	All levels All levels All levels All levels n/a
		Score study Score reading	Superficial n/a	Beginners n/a

Study, Preparation and Interpretation	Yes	General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a n/a n/a Superficial Superficial n/a n/a	Beginners n/a n/a n/a Beginners/Interm. Beginners/Interm. n/a n/a
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Superficial Superficial Superficial Superficial n/a n/a	All levels n/a All levels All levels All levels All levels n/a n/a

Additional Information:

Author / Editor background	Anthony Joseph Maiello was Professor of Music and Director of Instrumental Studies at George Mason University, Fairfax, VA. His academic career includes public school teaching and service as Professor of Music and Chairman of Performance at the Crane School of Music, SUNY Potsdam. He has served as Associate Conductor of the McLean Orchestra, McLean, VA, and he conducted musical activities for the Gold Medal Ceremonies of the 1980 Winter Olympics in Lake Placid, NY. He holds bachelor's and master's degrees in music, both earned at Ithaca College, NY.
Differences between editions	n/a

Evaluation:

This title is a comprehensive text by Anthony Maiello on the art of conducting, 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 CD contains all the musical exercises in the book.

58. Malko, Nicolai. *The Conductor and his Baton*.

General Information:

Author	Nicolai Andreyevich Malko (1883-1961)
Title / Sub-Title	• <i>The conductor and his baton: fundamentals of the technic of conducting</i>
Editions	• Single Edition. Wilhelm Hansen, 1950
Original Language	English
Place; Publishers	Copenhagen, Denmark: Wilhelm Hansen, 1950.

Physical Information

Type of material	Book. Hardcover
Number of pages	• 280
Bibliography format	• Absent
Structure	• “Foreword” + 7 Chapters + 3 Appendixes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Intermediate Superficial n/a n/a	All levels All levels All levels n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a Superficial Superficial Superficial Superficial n/a n/a n/a Superficial	Beginners/Interm. n/a Beginners Beginners Beginners Beginners n/a n/a n/a Beginners

Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Superficial	Beginners
		Charisma	n/a	n/a
		Communication	Superficial	Beginners
		Human Relationship	Superficial	Beginners
		Behaviors	Superficial	Beginners
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	See entry 1.15
Differences between editions	n/a

Evaluation:

The author presents this title as the first part of “a work of wider conception, The Fundamentals of the Art of Conducting”. Then it is possible to wonder that his book *The Conductor and his score* might be the second part. There is no other source that can be regarded as the third part. Richard Franko Goldman, reviewing the book states: “In several instances the explanations of specific conducting problems are by no means clear, being so brief as to be cryptic. The chief value of the book will be to call attention of students to typical problems and difficulties they are likely to encounter in attempting to control an ensemble. If the student accepts the book as containing hints and reminders, but not solutions, he may find it of permanent value.” (*Notes*, Second Series, Vol 9, No. 1, Dec., 1951, pp. 131-2). This book follows the conducting text books common structure, being especially significant the examples, their relation with the text, and the general advices.

59. Marple, Hugo D. *The Beginning Conductor*.

General Information:

Author	Hugo Dixon Marple (1920 -)
Title / Sub-Title	• <i>The Beginning Conductor</i>
Editions	• Single Edition. McGraw-Hill Book Co., 1972 (McGraw-Hill Series in Music)
Original Language	English
Place; Publishers	New York, NY: McGraw-Hill Book Co., 1972

Physical Information:

Type of material	Book. Spiral bound
Number of pages	• 317
Bibliography format	• Absent
Structure	• Preface + Introduction + 22 Chapters + 7 Appendixes + 2 Indexes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Intermediate Superficial n/a n/a	All levels Beginners/Interm. Beginners n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Deep Deep Intermediate Superficial Superficial Intermediate Superficial n/a n/a Superficial	All levels All levels Beginners/Interm. Beginners Beginners All levels Beginners n/a n/a Beginners

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Professor of Music, Emeritus, Texas Tech University (1969-1985)
Differences between editions	n/a

Evaluation:

As the title indicates, this title is a good resource for the beginning conductor. Its approach to gestural technique and score study is remarkable. The text is very clear and the numerous musical examples related to each topic is excellent..

60. Matheopoulos, Helena. *Maestro: Encounters with Conductors of Today*.

General Information:

Author	Helena Matheopoulos (?)
Title / Sub-Title	• <i>Maestro: Encounters with Conductors of Today</i>
Editions	• Single Edition. Hutchinson, 1982 Harper & Row, 1982
Original Language	English
Place; Publishers	London, UK: Hutchinson, 1982 New York, NY: Harper & Row, 1982

Physical Information

Type of material	Book. Hardcover
Number of pages	• 536
Bibliography format	• List
Structure	• Acknowledgements + Introduction: “The Mystery of Conducting” + Part 1: “Composer-Conductors” (3 chapters); Part 2: “The Orchestra-Builders” (15 chapters); Part 3: “Independent Spirit” (1 chapter); Part 4: “Soloist-Conductors” (2 chapters); Part 5: “The Young Generation” (2 chapters) + Bibliography + Index.

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration	n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a

		Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a Intermediate Intermediate	n/a n/a All levels All levels
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	Deep
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Intermediate Intermediate Intermediate Deep Superficial Deep Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	Helena Matheopoulos is a writer and journalist in music and opera. She studied Medieval History and now combines this with her love of music and opera. Multi-lingual, she has been lecturing in many parts of the world, and she is author of several books. She has also been Special Adviser to London's Philharmonia Orchestra and Artistic Adviser to Athens Megaron.
Differences between editions	n/a

Evaluation:

This book is a gathering of thoughts, opinions, testimonials from conductors and from people who worked with them. Structurally it is separated by conductors profiles, and then, in each chapter, each conductor and his ideas are presented, commented, analyzed and evaluated. Good resource for all levels.

61. May, Robin. *Behind the Baton*.

General Information:

Author	Robin May (?)
Title / Sub-Title	• <i>Behind the Baton: A Who's Who of Conductors</i>
Editions	• Single Edition. Frederick Muller Limited, 1981
Original Language	English
Place; Publishers	London, UK: Frederick Muller Limited, 1981

Physical Information

Type of material	Book. Hardcover
Number of pages	• 152
Bibliography format	• List
Structure	• Introduction and Acknowledgements + 3 Chapters + Selected Discography + Selected Bibliography

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Intermediate	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Not found
Differences between editions	n/a

Evaluation:

This book is a concise presentation of conductors' biographies in dictionary format.

62. McCray, Walter, and Carl Busch, *Principles of Conducting*

General Information:

Author	Walter McCray (1877-1959), Carl Reinhardt Busch (1862-1943)
Title / Sub-Title	<ul style="list-style-type: none"> <i>Principles of Conducting</i>
Editions	<ul style="list-style-type: none"> Single Edition. H.T. FitzSimons Company Inc., 1930. Also available through internet resources (http://catalog.hathitrust.org/api/volumes/oclc/2588090.html)
Original Language	English
Place; Publishers	Chicago, IL: H.T. FitzSimons Company Inc., 1930.

Physical Information

Type of material	Book. Paperback
Number of pages	<ul style="list-style-type: none"> 45
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Preface + Introduction + 6 Subdivided chapters + Appendix: "A Glossary of Terms"

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate n/a n/a n/a	Beginners/Interm. Beginners/Interm.
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic	Superficial n/a Superficial n/a n/a Superficial n/a n/a n/a	Beginners n/a Beginners n/a n/a Beginners n/a n/a n/a

		Interpretation	Superficial	Begginers
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Superficial	Begginers
		Charisma	Superficial	Begginers
		Communication	Superficial	Begginers
		Human Relationship	Superficial	Begginers
		Behaviors	Superficial	Begginers
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	<p>Dr. Walter McCray was the second director of the Department of Music at Pittsburg State University and served in that capacity from September 1914 to August 1946. He died on December 5, 1959. McCray was a native of Kansas and a 1924 graduate of the American Conservatory of Music in Chicago, and a 1931 graduate of the Columbia School of Music, also in Chicago. He was a student of Herman Belstedt, a premier cornet soloist, bandmaster, and composer. McCray also studied with Carl Busch, J. F. King, and Lenore Scott in Chicago, and with Harbard Basse at the Conservatory of Music in Stockholm, Sweden. McCray's teaching experience included one year, 1899-1900, as director of Music in the Reno County Community Normal and High School in Nickerson, Kansas, and two years, 1901-1903, as head of the band department and teacher at Bethany College in Lindsborg, Kansas. From 1904-1920 he was conductor of McCray's Concert Band and gained wide experience as conductor of choral societies, operas, and orchestras, and as supervisor of school music. In 1914 McCray came to Pittsburg State University, known then as the State Manual Training Normal School, as professor and director of the Department of Music. In the spring of 1915 he inaugurated an annual music festival for students in secondary education, the first undertaking of its type in the institutions of higher learning in Kansas. Under McCray's direction, each year from 1915 to 1946 the Music Department of Pittsburg State University produced Handel's oratorio, "The Messiah," with assistance from guest performers and community members. More than twenty other major musical works were produced under McCray's direction during those years. McCray retired from the University in September 1947.</p> <p>Carl Busch was a Danish immigrant musician who contributed to the development of music education in the United States as a teacher, conductor, adjudicator, and composer. He provided string instruction and organized student orchestras in Kansas City, Missouri, before the establishment of instrumental music in the school curriculum. He</p>
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	taught at several major universities and was the first music faculty member appointed to Kansas City University, now the University of Missouri at Kansas City. His students included Robert Russell Bennett, William Dawson, Leith Stevens, and Leroy Robertson. As a conductor, Busch worked with student organizations and music educators such as Mabelle Glenn and was one of the pioneers who assisted Joseph Maddy in establishing the National Music Camp at Interlochen. Busch judged several state and national band and orchestra contests and composed many works for student musicians, several of which were selected for state and national contest lists.
Differences between editions	n/a

Evaluation:

This title is a small pamphlet which outlines the basic essentials of conducting. The text, outlines essentials, omits some aspects, and lays no claim to novelty. For this author, good conducting depends upon musicianship and the elimination of mannerisms that tend to restrict the fullest possibilities of the baton. It directs attention to the music itself to determine the baton's behavior, harking back to Wagner's ideas of true tempo and of finding where the melody lies.

63. McElheran, Brock. *Conducting Technique for Beginners and Professionals*.

General Information:

Author	Norman Brock McElheran (1918-2008)
Title / Sub-Title	• <i>Conducting Technique for Beginners and Professionals</i>
Editions	<ul style="list-style-type: none"> • State University College, Crane Department of Music, 1964 * • 1st Edition. Oxford University Press, 1966; Reprints in 1969, 1973, 1974, 1978 • Revised Edition: Oxford University Press, 1989 • 3rd Edition: Oxford University Press, 2004; Reprint in 2005
Original Language	English
Place; Publishers	Potsdam, NY: State University College, Crane Department of Music, 1964 New York, NY: Oxford University Press, 1966, 1969, 1973, 1974, 1978, 1989 and 2004

Physical Information

Type of material	Book. Hardcover, Paperback and Spiral-bound
Number of pages	<ul style="list-style-type: none"> • 120 * • 1st Edition: 132 • Revised Edition: 134 • 3rd Edition: 140
Bibliography format	<ul style="list-style-type: none"> • 1st Edition: Absent • Revised Edition: Absent • 3rd Edition: Absent
Structure	<ul style="list-style-type: none"> • 1st Edition. Foreword + Preface + 25 Chapters + Index • Revised Edition. Foreword + Prefaces + 26 Chapters + Index • 3rd Edition. Foreword + Prefaces + 27 Chapters + (Appendix): “Additions & Amplifications for the Third Edition” + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques	Deep Intermediate Intermediate	Beginners/Interm. Beginners/Interm. Beginners/Interm.

		Conducting, Accompanying and Coaching techniques Error detection	Intermediate Superficial	Beginners/Interm. Beginners/Interm.
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial Superficial Superficial n/a n/a n/a n/a n/a n/a Intermediate	Beginners Beginners Beginners n/a n/a n/a n/a n/a n/a Beginners
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Superficial Superficial Superficial n/a n/a n/a	Beginners n/a Beginners Beginners Beginners n/a n/a n/a

Additional Information:

Author / Editor background	Brock McElheran, a Canadian born conductor and teacher and a graduate of the University of Toronto [B.A., Mus.B.], studied piano with Hugh Bancroft and sang in a boys' choir under Bancroft at St Matthew's Church in Winnipeg. McElheran moved with his family in 1930 to Toronto, where his teachers were Reginald Godden (piano) and Ettore Mazzoleni (conducting), and where he earned his Bachelor of Music degree in 1947. He conducted the University of Toronto SO (1937-9) and the Toronto Conservatory Chamber Orchestra (1939-40). After the war he continued his studies at the University of Toronto and the RCMT with Nicholas Goldschmidt (conducting) and Healey Willan (theory), and at Tanglewood, MA, with Stanley Chapple. His concept of choral sound was influenced also by Robert Shaw. While attending university he wrote reviews for the <i>Globe and</i>
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	<p><i>Mail</i> and the student newspaper <i>The Varsity</i> and served as the latter's arts, music, and drama editor (1946-7). In 1947 he joined the faculty of the Crane School of Music at the State Teachers College of Potsdam, NY (later Potsdam College of the State University of New York), as teacher of conducting and theory and as conductor of the Collegiate Singers. He was assistant conductor and conductor of Crane Chorus (1968-88), a choir of about 250 voices, which on occasion joined Leopold Stokowski's Symphony of the Air and the New York Philharmonic. In 1970 McElheran founded and became director of the Saratoga-Potsdam Choral Institute. Its 250-voice chorus gave 54 concerts at Saratoga Springs, NY with the Philadelphia Orchestra, twice under his own baton. In addition to conducting at the 1980 Winter Olympics at Lake Placid, NY, McElheran has prepared choirs for performance under many of the top conductors in the USA. He conducted the Montreal Elgar Choir (1972-9), and <i>La Chorale Nouvelle de Montréal</i> beginning in 1987. He taught for one summer at CAMMAC and has lectured at the University of Toronto, McGill University, and Bishop's University.</p>
Differences between editions	<p>Subsequent prefaces were added to the ones of the previous editions. One chapter was added each new edition was released. The third edition presents an appendix named "Additions & Amplifications for the Third Edition".</p>

Evaluation:

The author himself states in the Preface: "It is hoped that this small volume will help train young conductors or improve experienced professionals by concentrating primarily on conducting technique without being unduly abstruse." As the title states—for beginners and professionals—this edition starts at the very beginning to include the most basic conducting principles and ends with insightful advice on conducting subtleties. First published in 1966, *Conducting Technique* has been accepted as a standard text for both choral and orchestral conducting courses taught at universities, colleges, and conservatories. For the revised edition the author has made a number of corrections and additions, including a new preface. The latest edition takes into account avant-garde music and new music notation.

64. Meek, Charles J. *Conducting Made Easy*.

General Information:

Author	Charles J. Meek (?)
Title / Sub-Title	• <i>Conducting Made Easy: for Directors of Amateur Musical Organizations</i>
Editions	• Single Edition. The Scarecrow Press, Inc., 1988
Original Language	English
Place; Publishers	Metuchen, NJ: The Scarecrow Press, Inc., 1988

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	• 142
Bibliography format	• Absent
Structure	• Preface + 19 Chapters

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate Superficial Superficial Superficial	All levels All levels All levels All levels All levels
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial Superficial Superficial Superficial Superficial n/a n/a n/a n/a	All levels All levels All levels All levels All levels n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Superficial	All levels
		Charisma	Superficial	All levels
		Communication	Superficial	All levels
		Human Relationship	Superficial	All levels
		Behaviors	Superficial	All levels
		Management and Administration	Superficial	All levels
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Not found
Differences between editions	n/a

Evaluation:

This book is not a deep treatise about conducting technique, study and preparation. However, as the book title implies, *Conducting Made Easy: for Directors of Amateur Musical Organizations*, it provides a good amount of information that is very useful both as an initial approach to the field and its related businesses, as well as a way to proceed self evaluation assessments.

65. Meier, Gustav. *The Score, the Orchestra, and the Conductor*.

General Information:

Author	Gustav Meier (?)
Title / Sub-Title	• <i>The Score, the Orchestra, and the Conductor</i>
Editions	• Single Edition. Oxford University Press, 2009
Original Language	English
Place; Publishers	New York, NY: Oxford University Press, 2009

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	• 497
Bibliography format	• Absent
Structure	• Introduction + Chapter 1: “The Beat” (10 sections); Chapter 2: “Reading the Score” (6 sections); Chapter 3: “Preparation of the Score for Conducting” (6 sections); Chapter 4: “Seating Arrangements: Symbols for a Cuing System” (8 sections); Chapter 5: “Sorting the Orchestration” (single section); Chapter 6: “The Zigzag Way” (2 sections); Chapter 7: “Special Techniques” (7 sections); Chapter 8: “Additional Concerns” (12 sections) + 5 Appendixes + Acknowledgements + 2 Indexes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Intermediate Intermediate Deep Superficial	All levels All levels All levels All levels All levels
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire	Deep Deep Deep Deep Intermediate Deep Intermediate	All levels All levels All levels All levels All levels All levels All levels

		Programming Aesthetic Interpretation	Deep Superficial Intermediate	All levels All levels All levels
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Superficial Superficial Superficial Superficial n/a n/a	Beginners n/a Beginners Beginners Beginners Beginners n/a n/a

Additional Information:

Author / Editor background	<p>Gustav Meier is known internationally as a teacher of conductors. Meier received his musical diploma from the Zurich Conservatory, Switzerland He has led orchestras around the globe while teaching at the Yale University, the Eastman School of Music, the University of Michigan and the Tanglewood Music Center. He has conducted the Pittsburgh and China National Symphony, the Hungarian and Vienna State Opera Orchestras, the Sao Paulo State Symphony, the Chicago's Grant Park Symphony Orchestra, the Zurich Tonhalle Orchestra, the Long Beach and Colorado Symphony Orchestras and others. He has led performances at the New York City, Santa Fe, Miami, San Francisco, Zurich, Syracuse and Minnesota Opera Companies. Innovative programming has earned Mr. Meier critical acclaim. He collaborated with film director Robert Altman (Igor Stravinsky's Rake's Progress), conducted William Bolcom's Songs of Innocence and Experience (American Premiere), Gian-Carlo Menotti's Help! Help! The Globolinks! (American Premiere), Elliot Carter's Double Concerto (First Performance), Chris Rouse's Infernal Machine (First Performance) to mention just a few. Students of his include Marin Alsop (Music Director Baltimore Symphony and Cabrillo Festival), Antonio Pappano (Music Director Royal Opera Covent Garden and Orchestra Nazionale di Santa Cecilia), Bobby McFerrin, Yakov Kreizberg (First Prize Stokovsky Competition Winner, Music Director Netherlands Philharmonic and Principal Guest Conductor Vienna Symphony Orchestra), Rico Saccani (First Prize Karajan Competition Winner and Music Director</p>
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	Budapest Philharmonic Orchestra), Carl St. Clair (Music Director Komische Oper Berlin and Pacific Symphony Orchestra), Bundit Ungransee (Co-First Prize Winner Lorin Maazel Conducting competition and Principal Guest Conductor Seoul Philharmonic Orchestra), Mark Gibson (Orchestra and Opera Director of Cincinnati Conservatory), Jun Märkl (Music Director Lyon National Symphony Orchestra), Ben Loeb (Director International Workshop and Festival) and more. At present Gustav Meier Music is Director of the Greater Bridgeport Symphony Orchestra and is on the faculty of the Peabody Conservatory. Mr. Meier has received Honorary Doctorate Degrees from Fairfield University, Kalamazoo College and Michigan State University and has been awarded with the Ditson Prize for his commitment to American Music. He is also the recipient of the Harvard Luise Vosgerian Award, the Max Rudolf Award of the Conductors Guild and the Distinguished Faculty Award from the School of Music University of Michigan.
Differences between editions	n/a

Evaluation:

This title is an excellent book in the field, especially among the most recent ones. It is very comprehensive and the approach is very careful. It can be used both as textbook through a course as well as a reference resource. Clearness and systematic are along all chapters, reflecting the author's successful years teaching conducting.

66. Munch, Charles. *I am a Conductor*.

General Information:

Author	Charles Munch (1891-1968) Translated by Leonard Burkart (1919-1992)
Title / Sub-Title	<ul style="list-style-type: none"> <i>I am a Conductor</i>, after the French original <i>Je suis Chef d'Orchestre</i>
Editions	<ul style="list-style-type: none"> Original French Edition. Éditions du Conquistador, 1954 (Collection "Mon métier") 1st English Translation: Oxford University Press, 1955 Other English Editions: Greenwood Press, 1978 (a reprint of 1955 edition)
Original Language	French
Place; Publishers	Paris: Éditions du Conquistador, 1954 New York, NY, Oxford University Press, 1955 Westport, CN: Greenwood Press, 1978

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	<ul style="list-style-type: none"> Original Edition: 107 English Editions: 104
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Foreword + Introduction + 9 Chapters + Appendix

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a Deep Intermediate n/a n/a	n/a All levels All levels n/a n/a
Study, Preparation and	Yes	Score study Score reading General preparation Music Theory and Analysis	Deep n/a Superficial Superficial	All levels n/a Beginners Beginners

Interpretation		Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial Superficial Superficial Intermediate Superficial Intermediate	Beginners Beginners Beginners All levels Beginners Beginners/Interm.
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Intermediate Intermediate Intermediate Intermediate Superficial Superficial Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	Charles Munch, conductor and violinist, was born in Strasbourg, Alsace-Lorraine, German Empire (now France, since 1919). The son of organist and choir/community orchestra director Ernst Münch, he studied violin at the Strasbourg Conservatoire. After receiving his diploma in 1912, Charles studied with Carl Flesch in Berlin and Lucien Capet at the Conservatoire de Paris. In 1920, he became professor of violin at the Strasbourg Conservatoire and assistant concertmaster of the Strasbourg Philharmonic Orchestra under Joseph Guy Ropartz, who directed the conservatory. In the early 1920s he was concertmaster for Hermann Abendroth's Gürzenich Orchestra in Cologne. He then served as concertmaster of the Leipzig Gewandhaus Orchestra under Wilhelm Furtwängler and Bruno Walter from 1926 to 1933. At the age of 41, Munch made his conducting debut in Paris on November 1, 1932. Munch's fiancée, Geneviève Maury, granddaughter of a founder of the Nestlé Chocolate Company, rented the hall and hired the Straram Orchestra. Munch also studied conducting with Czech conductor Fritz Zweig who had fled Berlin during his tenure at Berlin's Krolloper. Following this success, he conducted the Concerts Siohan, the Lamoureux Orchestra, the new Orchestre Symphonique de Paris, the Biarritz Orchestra (Summer 1933), the Société Philharmonique de Paris (1935 to 1938), and the Orchestre de la Société des Concerts du Conservatoire (1937 to 1946). He became known as a champion of Hector Berlioz, and befriended Arthur Honegger, Albert
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	<p>Roussel, and Francis Poulenc. During these years, Munch gave first performances of works by Honegger, Jean Roger-Ducasse, Joseph Guy Ropartz, Roussel, and Florent Schmitt. He became director of the Société Philharmonique de Paris in 1938 and taught conducting at the Conservatoire de Paris from 1937 to 1945. Munch made his début with the Boston Symphony Orchestra on December 27, 1946. He was its Music Director from 1949 to 1962. Munch was also Director of the Berkshire Music Festival and Berkshire Music Center (Tanglewood) from 1951 through 1962. He led relaxed rehearsals which orchestra members appreciated after the authoritarian Serge Koussevitzky. Munch also received honorary degrees from Boston University, Harvard University, and Brandeis University. He excelled in the modern French repertoire, especially Claude Debussy and Maurice Ravel, and was considered to be an authoritative performer of Hector Berlioz. However, Munch's programs also regularly featured works by composers such as Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, and Wagner. His thirteen-year tenure in Boston included 39 world premieres and 17 American first performances, and offered audiences 168 contemporary works. Fourteen of these premieres were works commissioned by the Boston Symphony and the Koussevitzky Music Foundation to celebrate the Orchestra's 75th Anniversary in 1956. Munch invited former Boston Symphony music director Pierre Monteux to guest conduct, record, and tour with the orchestra after an absence of more than 25 years. Under Munch, guest conductors became an integral part of the Boston Symphony's programming, both in Boston and at Tanglewood. Munch led the Boston Symphony on its first transcontinental tour of the United States in 1953. He became the first conductor to take them on tour overseas: Europe in 1952 and 1956, and East Asia and Australia in 1960. During the 1956 tour, the Boston Symphony was the first American orchestra to perform in the Soviet Union. Munch returned to France and in 1963 became president of the École Normale de Musique. He was also named president of the Guilde Française des Artistes Solistes. During the 1960s, Munch appeared regularly as a guest conductor throughout America, Europe, and Japan. In 1967, at the request of France's Minister of Culture, André Malraux, he founded the first full-time salaried French orchestra, the Orchestre de Paris, and conducted its first concert on November 14, 1967. The following year, he died of a heart attack suffered at his hotel in Richmond, Virginia while on an American tour with his new orchestra. His remains were returned to France where he is buried in the Cimetière de Louveciennes.</p> <p>Leonard Burkat, a music writer whose program notes were used by many orchestras and ensembles around the world, was born in Boston in 1919 and was educated at Harvard and Columbia Universities. His first job was as a librarian in the music division of the Boston Public Library, where he worked for a decade beginning in 1937. He soon became a music critic on the side, writing reviews for The Boston Globe and The Boston Evening Transcript from 1938 to 1944. In 1946, he became the librarian of the Berkshire Music Center at Tanglewood in Lenox, Mass. Later he became the administrative director of the Tanglewood Music Center, a post he held until 1963. Early on at Tanglewood, Mr. Burkat was hired by Serge Koussevitzky, the music director of the Boston</p>
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	<p>Symphony Orchestra, as a librarian. In 1953, he became an assistant to Koussevitzky's successor, Charles Munch. He translated Munch's memoir, "I Am a Conductor," from the French and wrote a long introduction to it in 1965. In 1963, Mr. Burkat was hired by Columbia Records, first to oversee the classical programming for its Masterworks and Epic labels as well as its Broadway, film and spoken-word recordings, and later to supervise its promotion department. When he retired as a vice president of CBS in 1973, Mr. Burkat started the Leonard Burkat Program Note Service, which supplied annotations to the Academy of St. Martin-in-the-Fields; Lincoln Center; the Waterloo, Grant Park, Mostly Mozart and Berkshire Choral festivals; the Moscow Virtuosi; the Scottish Chamber Orchestra, and the New York Philharmonic, among hundreds of ensembles. Mr. Burkat wrote program notes for nearly 15,000 works. He also published a bibliographical study of early editions of the Haydn symphonies and a study of Olivier Messiaen's compositional style.</p>
Differences between editions	<p>n/a</p> <p>There are several different translations of this works, into many languages</p>

Evaluation:

This title is written almost like a memoir. However, the author discusses the conducting field and conducting business through his personal experiences instead of about his personal experiences. It is an extreme valuable resource for conducting apprentices at any level.

67. Nowak, Jerry, and Henry Nowak. *Conducting the Music, Not the Musicians*.

General Information:

Author	Jerry Nowak (?); Henry Nowak (?)
Title / Sub-Title	• <i>Conducting the Music, Not the Musicians</i>
Editions	• Carl Fischer, 2002
Original Language	English
Place; Publishers	New York, NY: Carl Fischer, 2002

Physical Information

Type of material	Book. Paperback
Number of pages	• 459
Bibliography format	• List of “Resource materials” (Appendix 4), separated by topics
Structure	• “Using the Text” + Acknowledgements + Preface + Biography + Section One: “Phrase Conducting and Application Chorales and Etudes” (18 chapters, divided into four parts); Section Two: “Study Materials” (10 chapters, divided into three parts); Section Three: “Ensemble Application Materials—Two Page Instrumental Etudes” (4 chapters) + 4 Appendixes + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Deep Superficial Superficial Superficial	All levels All levels Beginners/Interm. Beginners/Interm. Beginners/Interm.
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming	Deep Superficial Superficial Superficial Superficial Intermediate Superficial Superficial	All levels Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm.

		Aesthetic Interpretation	Intermediate Intermediate	Beginners/Interm. Beginners/Interm.
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	Beginners
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Superficial	Beginners
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	Superficial	Beginners
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	<p>Jerry Nowak is Professor Emeritus of Music at <i>Bucks County Community College</i> in Newtown, Pennsylvania, where he taught from 1969 to 2005. With over 860 published compositions and arrangements for instrumental and vocal ensembles, Jerry is one of the most widely published composers and arrangers of the past forty years. Jerry studied composition and orchestration with Lucien Cailliet (arranger for the <i>Philadelphia Orchestra</i> under Leopold Stokowski and Eugene Ormandy), clarinet with Charles Russo, voice with Herbert Pate, and choral conducting with Dr. Finley Williamson. He holds a Bachelor of Science in Music Education and Master of Music Composition from <i>The College of New Jersey</i> (formerly <i>Trenton State College</i>). Jerry has appeared extensively throughout the United States as a guest conductor, clinician and adjudicator. He has lectured at many colleges and universities throughout North America and Australia. Early in his career he worked as a woodwind doubler and session singer in New York and Philadelphia. He toured with Burt Bacharach and played with many big bands, jazz and R&B groups on the east coast. He is a founding member of the <i>Philadelphia Saxophone Quartet</i>, and recently retired from the <i>New Jersey Saxophone Quartet</i>. Jerry has an international reputation for his innovations in the techniques and teaching of expressive phrasing. Jerry has conducted numerous professional recording sessions in New York, Philadelphia, Washington DC and London, England. He has appeared as guest conductor with the <i>Delaware Valley Philharmonic Orchestra</i>, and is currently conductor of the <i>Delaware Valley Wind Symphony</i>. He is also the conductor and arranger for Jim Gafgen, a popular tenor who performs in the New York and Philadelphia areas. In January 2009 Jerry completed his twenty-fourth season of teaching in Sydney on behalf of the <i>Australian Band and Orchestra Directors' Association</i> in New South Wales.</p>
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	<p>In 2003 the association named the <i>Jerry Nowak Conducting Summer School</i> in his honor. Henry Nowak received a Bachelor and Masters Degree at Manhattan School of Music, New York, where he was a student of William Vacchiano. He holds a postgraduate certificate from Munich Hochschule für Musik, Germany, where he studied conducting in the classes of Fritz Lehman. He was Solo Principal Trumpet of The Kansas City Philharmonic Orchestra September 1957 through 1962 April. He resigned to go on tour to the Soviet Union as first trumpet with Robert Shaw Choral and Orchestra fall of 62. After four years of freelancing in New York City, playing the last couple of concerts of the Symphony of the Air, Toscanini's former NBC Orchestra, he went to work for Pablo Casals in Puerto Rico as Solo Principal of Orchestra Sinfonica de Puerto Rico, Casals Festival and Conservatorio de Musica, all part of Festival Casals Inc. Just prior to that time he also became Solo Principal Trumpet of the Mozart Festival Orchestra at Lincoln Center for the first three seasons of what was re-named the Mostly Mozart Festival Orchestra. In 1970-71 season he took a sabbatical and was Solo Principal Trumpet of the Zagrebacka Philharmonic, Zagreb, Yugoslavia, after previously doing a European tour with it. After performing for Casal's funeral he went to Europe with a lifetime contract with the RAI TV-Radio Orchestra Sinfonica, Rome, Italy on New Year's Day 1973 and stayed for four seasons playing under most of the most prestigious world class conductors of that era. Bernstein, Maazel, Gulinni, Muti, Bohm. Since 1985, he has been living mostly in Asia where he has focused more on teaching and coaching, appearing as guest in concerts in New York.</p>
Differences between editions	n/a

Evaluation:

This title, as its authors' state, is designed as a conducting text for class or individual study, which focuses on the expressive aspects of performing. The approach is very innovative and the way the book is planned reveals an excellent didactical tool for beginners and intermediate students.

68. Noyes, Frank. *Fundamentals of Conducting*.

General Information:

Author	Frank Noyes (?)
Title / Sub-Title	• <i>Fundamentals of Conducting</i>
Editions	• Single Edition. Wm. C. Brown Co., 1954. Reprints in 1957, 1960, and 1969
Original Language	English
Place; Publishers	Dubuque, IA: Wm. C. Brown Co., 1954, 1957, and 1960

Physical Information

Type of material	Book. Paperback
Number of pages	• 96
Bibliography format	• List
Structure	• Preface + Introduction + Acknowledgements + Part I: “Practical Aspects” (5 chapters); Part II: “Theoretical Aspects” (10 chapters) + Bibliography

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Intermediate n/a n/a n/a	Beginners/Interm. Beginners/Interm. n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a Superficial n/a n/a Superficial n/a n/a n/a n/a	Beginners n/a Beginners n/a n/a Beginners n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	Superficial	Beginners
		Management and Administration	Superficial	Beginners
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Frank Noyes was born at Prophetstown, Illinois. Educated first in Groton Heights School, Mr. Noyes attended Norwich Free Academy of Norwich, Connecticut, and Mount Hermon School at Mt. Hermon, Massachusetts. He had served years of private instruction in music in New York City, with Max Bendix, Scipioni Guidi and Hans Letz, and was a scholarship student for a time at Curtis Institute in Philadelphia. He also has won prizes in music at Mount Hermon and a scholarship at Mannes School of New York. Violinist and music instructor at Hastings College, he founded the Hastings Symphony Orchestra. He was also Head of the Department of Violin at Drake University and Conductor Des Moines Symphony.
Differences between editions	n/a

Evaluation:

Regarding Gestural Technique this title is very consistent, and very well established both by graphics and musical examples. The Study and Preparation Skills are superficially covered as well, but the author suggests the parallel study of Parts I and II (“Practical Aspects” and “Theoretical Aspects”). The author himself claims the book “is planned for the orchestral conductor”, but the topics approached he considers “fundamental in any field of conducting.”

69. Oneglia, Mario F. *Contemporary conducting techniques*.

General Information:

Author	Mario Francesco Oneglia (?) Tibor Serly (1901-1978) Hermann Scherchen (1891-1966)
Title / Sub-Title	<ul style="list-style-type: none"> <i>Contemporary conducting techniques: for the film, for T.V., for the symphony, and the school, as developed by Tibor Serly on the method originally conceived by Hermann Scherchen</i>
Editions	<ul style="list-style-type: none"> Single Edition. Tritone Music, 1977. Also available through internet resources. (http://catalog.hathitrust.org/api/volumes/oclc/5678456.html)
Original Language	English
Place; Publishers	Montclair, NJ: Tritone Music, 1977

Physical Information

Type of material	Book. Paperback
Number of pages	<ul style="list-style-type: none"> 89
Bibliography format	<ul style="list-style-type: none"> List
Structure	<ul style="list-style-type: none"> Preface + Introduction + Part 1 (5 chapters); Part 2: 4 (chapters); Part 3: 3 (chapters) + Bibliography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Superficial Superficial Superficial n/a	All levels All levels All levels All levels n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices	Intermediate Superficial Intermediate Superficial n/a	All levels All levels All levels All levels n/a

		Instrumentation and Orchestration	Intermediate	All levels
		Literature and Repertoire	Superficial	All levels
		Programming	Superficial	All levels
		Aesthetic	n/a	n/a
		Interpretation	Superficial	All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Intermediate	All levels
		Charisma	Intermediate	All levels
		Communication	Intermediate	All levels
		Human Relationship	Superficial	All levels
		Behaviors	Intermediate	All levels
		Management and Administration	Superficial	All levels
		Criticism	Superficial	All levels
		Testimonials and Opinions	Intermediate	All levels

Additional Information:

Author / Editor background	<p>Mario Francesco Oneglia: Not found</p> <p>Tibor Serly was a Hungarian violist, violinist and composer. He studied with Zoltán Kodály. Specially and Béla Bartók whose pieces he worked to make more accessible, by arranging selected works for combinations of instruments. Bartók's Viola Concerto took two or three years of Serly's efforts to compile from sketches into a performable piece. One of his most famous original works is Rhapsody for Viola and Orchestra. Serly taught composition and orchestration at the Manhattan School of Music in New York City (among other institutions) and was also a featured composer/conductor with the Danish radio orchestra. As a violist, Serly was chosen to be part of the NBC Symphony Orchestra for its debut season, 1937-1938. He left after the first season to concentrate on compositional activities. Working on the major developments in harmony found in Stravinsky, Milhaud, Prokofiev, and Vaughan Williams as well as Bartók and other composers, Serly developed what he referred to as an enharmonicist musical language. In his book <i>Modus Lascivus</i> (1975) he explored a set of 82 basic tertian chords. Serly titled several of his later works as being "<i>in modus lascivus</i>", including sonatas for violin, viola, and piano. His Concertino 3 X 3 uses this compositional system, but is most memorable for its formal structure.</p>
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	Hermann Scherchen (see entry 1.27)
Differences between editions	n/a

Evaluation:

This title is a mid size book, which does not go extremely deep into the topics approached. It presents however many good information about conducting, based on the author's compilations of Serly's reading of Scherchen's ideas.

70. Otterstein, Adolph W. *The Baton in Motion*.

General Information:

Author	Adolph William Otterstein (1906-?) Photographs by Dwight Bentel
Title / Sub-Title	<ul style="list-style-type: none"> <i>The Baton in Motion: A Photographic Presentation of the Technique of Conducting together with Material for Practice with an added section on Vocal Conducting</i>
Editions	<ul style="list-style-type: none"> 1st Edition. Carl Fischer , Inc., 1940. Revised and Augmented Edition: Carl Fischer, Inc., 1942.
Original Language	English
Place; Publishers	New York, NY: Carl Fischer, 1940 and 1942

Physical Information

Type of material	Book. Paperback
Number of pages	<ul style="list-style-type: none"> 1st Edition: 38 Revised and Augmented Edition: 59
Bibliography format	<ul style="list-style-type: none"> List of “Selected Bibliography”
Structure	<ul style="list-style-type: none"> Preface + 5 Chapters + Appendixes (“Music for Practicing”) + Bibliography

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate n/a n/a n/a n/a	All levels n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration	n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a

		Literature and Repertoire	n/a	n/a
		Programming	n/a	n/a
		Aesthetic	n/a	n/a
		Interpretation	n/a	n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	Superficial	All levels
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Overall expansion
Differences between editions	n/a

Evaluation:

This book presents a very unique approach to the conducting field literature. It presents essentially Gestural Technique through combined photographic images, graphics and applied musical examples. It is a very good resource for any level conducting scholars.

71. Phillips, Kenneth H. *Basic Techniques of Conducting*.

General Information:

Author	Kenneth H. Phillips (?)
Title / Sub-Title	• <i>Basic Techniques of Conducting</i>
Editions	• Single Edition. Oxford University Press, 1997
Original Language	English
Place; Publishers	New York, NY: Oxford University Press, 1997

Physical Information

Type of material	Book. Spiral bound
Number of pages	• 236
Bibliography format	• Absent
Structure	• Preface + Acknowledgements + 30 “Lessons” + “Coda” + 2 Indexes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Interm./Deep n/a n/a n/a n/a	Beginners n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a

Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	Beginners
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Kenneth H. Phillips is a professor of Music and Education at The University of Iowa. He is the author of Teaching Kids to Sing (1992), Teaching Kids to Sing Video Series and Teaching Kids to Sing Exercise and Vocalise Cards (1994). He conducts the Chamber Singers of Iowa City and the Cedar RapidsSymphony Children's Discovery Chorus.
Differences between editions	n/a

Evaluation:

This book is planned to be a text book for undergraduate music majors, suitable for a one semester course in conducting. The book is divided into 30 lessons. Each them introduces basic conducting techniques in a developmental sequence, and includes a review of previous techniques, “guided practice” segments for group practice of new techniques, and “assignment” sections for independent study and practice.

72. Prausnitz, Frederik. *Score and Podium*.

General Information:

Author	Frederick William Prausnitz (1920-2004)
Title / Sub-Title	<ul style="list-style-type: none"> <i>Score and Podium: A Complete Guide to Conducting</i>
Editions	<ul style="list-style-type: none"> Single edition. New York, NY: W. W. Norton & Company, Inc., 1983. Also published in Lanham, England: Scarecrow Press, 1998 A Workbook was published in Lanham, England: Scarecrow Press, 2004
Original Language	English
Place; Publishers	New York, NY: W. W. Norton & Company, Inc. Lanham, England: Scarecrow Press

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> American edition: 530 British edition: 640
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Introduction + 3 Parts + Conclusion + Index Each Part 1, 2 and 3 are split into sections A (Score) and B (Podium) Part 1, 10 chapters; Part 2, 6 chapters; Part 3, 5 chapters

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Superficial Superficial Intermediate Superficial	All levels Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners
Study, Preparation and	Yes	Score study Score reading General preparation Music Theory and Analysis	Deep Deep Intermediate Superficial	Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners

Interpretation		Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a Superficial Superficial n/a Superficial	Beginners n/a Beginners Beginners n/a Beginners
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Superficial Superficial Superficial n/a n/a n/a	All levels n/a All levels All levels All levels n/a n/a n/a

Additional Information:

Author / Editor background	<p>Prausnitz was a German-born American conductor and teacher. His family, of Lutheran background, emigrated from Cologne to Philadelphia, Pennsylvania in 1937, because of the Nazi regime. Upon graduation from the Juilliard School he won a conducting competition sponsored by the Detroit Symphony Orchestra in 1943, taught at Juilliard for about twenty years in the 1950s and 1960s, took over as conductor of the New England Conservatory Orchestra in Boston, Massachusetts, and eventually moved to London where he was a staff conductor with the BBC Symphony Orchestra. After his return to the US he was the Music Director of the Syracuse Symphony for three years, then joined the faculty of the Peabody Conservatory in Baltimore, Maryland where he remained until his retirement in 1998. Noted especially for his commitment to contemporary music, he was also a devoted exponent of the music of Gustav Mahler.</p>			
Differences between editions	n/a			

Evaluation:

Frederick Prausnitz describes the conductor's art in its two essential facets: deep understanding and command of the material and the skills necessary to impart that understanding through gesture. The book presents a very consistent learning tool based on the understanding of the nature of the conducting activities. The author himself states in the book's Introduction: "Conducting involves practiced skills in three areas: organizing and evaluating information available in the score, transforming that information into a vivid mental image of the performance-to-be, and communicating the essentials of that performance to an orchestra. The exercise of skills in the first two areas [Score] precede that of the third [Podium]. Thus the conductor's primary musical instrument is his own mind. Work with the orchestra, his other musical instrument, will be effective only to the extent of his success in transforming the evidence of the score into a living musical image, *before* he mounts the podium."

73. Ross, Allan A. *Techniques for beginning conductors*

General Information:

Author	Allan A. Ross (?)
Title / Sub-Title	• <i>Techniques for beginning conductors</i>
Editions	• Single Edition. Wadsworth Publishing Co., 1976 • Also available through internet resources (http://books.google.com/books?id=XMQYAQAIAAJ)
Original Language	English
Place; Publishers	Belmont, CA: Wadsworth Publishing Co., 1976

Physical Information

Type of material	Book. Spiral bound
Number of pages	• 344
Bibliography format	• List
Structure	• Foreword + Part 1: Technique; Part 2: Score Reading; Part 3: Terminology + Bibliography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Superficial Superficial n/a n/a	Beginners Beginners Beginners n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic	Superficial Deep Superficial Superficial n/a Superficial n/a n/a n/a	Beginners All levels Beginners Beginners n/a Beginners n/a n/a n/a

		Interpretation	n/a	n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Not found
Differences between editions	n/a

Evaluation:

This title is arranged to present concurrent instruction in three basic areas: conducting techniques, score reading and terminology in the four basic languages in which music is printed (English, French, German, and Italian). Good resource for beginner students, and especially useful as a one semester introductory conducting course.

74. Rudolf, Max. *The Grammar of Conducting*.

General Information:

Author	Max Rudolf (1902-1995)
Title / Sub-Title	<ul style="list-style-type: none"> • <i>The Grammar of Conducting: A Practical Study of Modern Baton Technique</i> – 1st Edition • <i>The Grammar of Conducting: A Practical Guide to Baton Technique and Orchestral Interpretation</i> – 2nd Edition • <i>The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation</i> – 3rd Edition
Editions	<ul style="list-style-type: none"> • 1st Edition. New York: Schirmer Books, 1950. Foreword by Georg Szell. • Revised reprint of the 1st Edition, with a chapter added. New York: Schirmer Books, 1969. • 2nd Edition, revised and enlarged. Preface to the second edition by the author, Szell's foreword omitted. New York: Schirmer Books, 1980. • 3rd Edition, revised, reorganized, and enlarged. Prepared with the Assistance of Michael Stern. Preface to the third edition by the author, previous prefaces/forewords omitted. New York: Schirmer Books, 1995.
Original Language	English
Place; Publishers	New York: Schirmer Books.

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> • 1st Edition: 350 • Revised reprint of the 1st Edition: 364 • 2nd Edition: 471 • 3rd Edition: 481
Bibliography format	<ul style="list-style-type: none"> • 1st Edition: absent • Revised reprint of the 1st Edition: absent • 2nd Edition: absent • 3rd Edition: There is a list of Recommended Reading
Structure	<ul style="list-style-type: none"> • 1st Edition: Acknowledgements + Foreword + Preface + Introduction + 30 Chapters + Appendix + List + Index Many graphical diagrams and musical examples • Revised reprint of the 1st Edition: One chapter added • 2nd Edition: Preface + Introduction + 38 Chapters + 3 Appendixes + List + Index

	<p>Many graphical diagrams and musical examples</p> <ul style="list-style-type: none"> 3rd Edition: Preface + Introduction + 35 Chapters, grouped in four parts* + 4 Appendixes + List + Index <p>Better graphical diagrams and more musical examples. List of Recommended Reading</p> <p>* Part One: Basic Techniques; Part Two: Applications; Part Three: Execution and Performance; Part Four: Interpretation and Style</p>
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Content Information:

Primary/Main Approach		Topics presented	Evaluation tools ⁵¹	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques ⁵² Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Intermediate Deep Intermediate n/a	All levels Intermediate Intermediate Intermediate n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate Superficial Superficial (Implied) Intermediate n/a Intermediate Superficial Superficial Deep	Beginner Beginner All levels All levels All levels n/a Beginner Beginner Beginner All levels
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
		Leadership Charisma Communication	n/a n/a Superficial	n/a n/a Beginner

⁵¹ Evaluation Tools. Approach: Superficial, Intermediate, Deep, n/a; Target Audience: Beginner, Intermediate, Advanced, All Levels, n/a

⁵² Beat patterns and articulations (non espressivo; staccato; legato; marcato; tenuto; dead beat); cueing; fermatas; dynamics; agogic.

Non-musical skills	Yes	Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial Intermediate n/a n/a n/a	Beginner Beginner n/a n/a n/a
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Additional Information:

Author / Editor background	<p>German Conductor, studied at the Hoch Conservatory in Frankfurt. He held positions in Freiburg, Darmstadt, and Prague, before moving to the United States in 1940. He was on the conducting staff of the Metropolitan Opera (1945-1958), music director of the Cincinnati Symphony Orchestra (1958-1971), and around this same period he served on the staff of the Tanglewood Institute. After his tenure in Cincinnati, he served as conductor of the Dallas Symphony (1973-74), artistic advisor of the New Jersey Symphony (1976-77), as well as regular engagements with major American orchestras and opera houses. He was head of the opera and conducting department at the Curtis Institute of Music (1970-73 and 1983-89).</p> <p>Michael Stern (1959-), American symphony conductor, currently the music director and lead conductor of the Kansas City Symphony, is the son of American violinist Isaac Stern. He obtained his undergraduate degree in American history from Harvard College in 1981. Subsequently, he studied under conductor Max Rudolf at the Curtis Institute of Music in Philadelphia, graduating in 1986. Stern also studied for two summers at the Pierre Monteux Memorial School in Hancock, Maine.</p>
Differences between editions	<p>There is a consistent alteration of the sub-title along the editions.</p> <p>The first edition (1950) presents a Foreword by Georg Szell.</p> <p>The 1969 edition is a revised reprint of the first edition, with a chapter added (this chapter, named “Rehearsal Technique,” was first published in the series <i>The Conductor’s Art</i>).</p> <p>The second edition (1980) revised and enlarged presents a Preface to the second edition by the author, and the Szell’s foreword is omitted. There are some chapters added, one alteration in chapters order, and some additions and restructure inside chapters and in the musical examples.</p> <p>The third edition (1995) revised, reorganized, and enlarged, was prepared with the Assistance of Michael Stern. There is a Preface to the third edition by the author, and the previous prefaces/forewords are omitted. There is a complete new organization of the text: revised and augmented musical examples; alterations in terminology; additions inside the chapters and in topics regarding style, performance practice, and non-musical issues.</p>

Evaluation:

This title is one of the best examples in the literature. It is very comprehensive and its approach to gestural technique is unsurpassable, especially because the clearness of presentation through graphics cross referenced with musical examples. It is also very remarkable the amount of parallel information that can be implied along the text. However, this title lacks direct approaches in non musical skills, literature, programming, and aesthetic. Though, it works very well as a text book for beginners and intermediate level conducting courses, as well as a valuable reference resource for all levels.

75. Rudolf, Max. *A Musical Life: Writings and Letters*.

General Information:

Author	Max Rudolf (1902-1995)
Editor	Michael Stern (1959-) and Hanny Bleeker White (?) Foreword by James Lawrence Levine (1943-) Preface by Gunther Schuller (1925-)
Title / Sub-Title	<ul style="list-style-type: none"> <i>A Musical Life: Writings and Letters</i>
Editions	<ul style="list-style-type: none"> Dimension & Diversity Series No. 2. General Editor: Mark DeVoto. Hillsdale, NY: Pendragon Press, 2001.
Original Language	English
Place; Publishers	Hillsdale, NY: Pendragon Press

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> 530
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Acknowledgements + Foreword + Preface + Introduction + Part I: “On Conducting, Conductors, and Musical Life” (6 chapters* + Selected Correspondence); Part II: “On Performance Practice, Research, and Musicianship” (5 chapters + Selected Correspondence); Part III: “On Mozart and Beethoven” (13 chapters + Selected Correspondence); Part IV: “Musical Studies” (5 chapters + Selected Correspondence) + Index <p>* Each Chapter is an interview or an article previously published or not.</p>

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Intermediate Intermediate Superficial Superficial	All levels All levels All levels All levels All levels
		Score study	Deep	All levels

Study, Preparation and Interpretation	Yes	Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a Superficial Intermediate n/a Superficial n/a Deep Deep	n/a All levels All levels n/a All levels n/a Interm./Advanced All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	Yes	Historical perspective of conducting	Intermediate	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial Superficial Superficial Superficial Intermediate Superficial Deep Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	See entry 1.1
Differences between editions	n/a

Evaluation:

This title, as its editor states, is a collection of articles written by the renowned conductor and scholar Max Rudolf, together with a selection of his correspondence relating to material in the articles. It is an excellent resource of thoughts about conducting cross-referencing technique and actual practical realization.

76. Saito, Hideo. *The Saito Conducting Method*.

General Information:

Author	Hideo Saito (1902-1974)
Editor	Waine J. Toews
Translator	Fumihiko Torigai
Editorial Board	Kazuyoshi Akiyama, Tadashi Mori, Morihiri Okabe, Tadaaki Otaka, Seiji Ozawa
Title / Sub-Title	• <i>The Saito Conducting Method</i> . After the original <i>Shikiho Kyotei</i>
Editions	<ul style="list-style-type: none"> • Original Edition in Japanese. Tokyo, Japan: Ongaku No Tomo Sha Corp., 1956. • Translated Edition in English. Tokyo, Japan: Min-On Concert Association and Ongaku No Tomo Sha Corp., 1988.
Original Language	Japanese
Place; Publishers	Tokyo, Japan: Min-On Concert Association and Ongaku No Tomo Sha Corp.

Physical Information

Type of material	Book. Paperback. Includes a supplement with musical exercises
Number of pages	• 230 + 16 (supplement)
Bibliography format	• Absent
Structure	<ul style="list-style-type: none"> • Part One: Basic Technique Introduction + 2 Chapters; Part Two: Application of the Techniques + Addenda; Supplementary Addenda; Glossary <p>Many graphical diagrams, many musical examples, specific diagrams related to the particular method used</p>

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep n/a n/a n/a n/a	All levels n/a n/a n/a n/a
		Score study Score reading	n/a n/a	n/a n/a

Study, Preparation and Interpretation	Yes	General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Intermediate	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and opinions	n/a n/a Superficial Superficial Superficial n/a n/a n/a	n/a n/a All levels All levels Beginners n/a n/a n/a

Additional Information

Author / Editor background	Saito was a cellist who studied in Germany where he observed the outstanding conductors of that time. He became principal cellist of the new NHK orchestra under founding conductor Joseph Rosenstock. The new orchestra was conducted by famous guest conductors from all over the world. Rosenstock became Saito's conducting teacher. Saito was one of the founders of the Toho Gakuen School of Music where he taught the method. Morihiro Okabe, who was in the first conducting class, became Saito's teaching assistant and helped to create a textbook from Saito's teaching notes in 1956. Seiji Ozawa and Kazuyoshi Akiyama were early graduates of the conducting program. The method has been refined by Okabe and Akiyama. The original text which was translated into English by Fumihiko Torigai and edited to include Okabe's revisions by Wayne Toews, was published in Tokyo in 1988.
Differences between editions	The English translated edition has a Errata slip inserted, and is accompanied by a supplement "Eight basic conducting studies (consisting of eight musical excerpts).

Evaluation:

Saito Method presents a very specific approach to conducting technique. It runs in a complete different path from the recurrent western tradition. It can be used as a whole, assuming this technique as a central technique, or can be used to add richness and variety to other conducting schools techniques as well. The book lacks approaches in Study, Preparation and Interpretation.

77. Saminsky, Lazare. *Essentials of Conducting*.

General Information:

Author	Lazare Saminsky, born Lazar Iosifovich Saminsky (1882-1959)
Title / Sub-Title	• <i>Essentials of Conducting</i>
Editions	• Single Edition. Dennis Dobson Books Ltd., 1948
Original Language	English
Place; Publishers	London, UK: Dennis Dobson Books Ltd., 1948

Physical Information

Type of material	Book. Hardcover
Number of pages	• 64
Bibliography format	• Absent
Structure	• Preface + 8 Chapters + List of works by the author + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial Superficial n/a n/a	Beginners Beginners Beginners n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a n/a Superficial	n/a n/a n/a n/a n/a n/a n/a n/a n/a Beginners
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	Beginners

History of Conducting	Yes	Historical perspective of conducting	Superficial	Beginners
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	Superficial	Beginners

Additional Information:

Author / Editor background	<p>Lazare Saminsky was a performer, conductor and composer, especially of Jewish music. Born to a merchant family, Saminsky received a broad education in the arts, sciences and languages. He studied music at the Odessa conservatoire from 1903-1905, and then went to Moscow where he studied mathematics and philosophy as well as music. Expelled for his participation in student protests, he went to St.Petersburg where he studied with Nikolai Rimsky-Korsakov, Anatoly Lyadov and Nikolai Tcherepnin. Whilst still a student he became a founder member, with Mikhail Gnesin and others, of the Society for Jewish Folk Music. He wrote music for the Society and helped organize its earliest publication. He continued an active member, even though from 1911 to 1918 he lived in Tiflis, where he also interested himself in Georgian and Armenian music, and from 1917 to 1918 he was head of the Conservatoire. During this period he also wrote an opera <i>Tsar Yulian (Emperor Julian)</i> (which he later destroyed), and researched Jewish music of the Caucasian region. In 1919 Saminsky left the Soviet Union and travelled to France and England, where he gave recitals of Russian and Jewish music, and led a ballet season at the Duke of York's Theatre in London, where he married the English poetess, Lillian Morgan. In December 1920 he left to settle in the USA, where he was active as a composer, conductor and organizer of musical events. In 1922 he became a board member of the International Composers Guild. From 1924 he was music director of the Temple Emanu-El Synagogue in New York. For the synagogue he composed music for the Sabbath and Holiday services, also commissioning work from other Jewish composers including Joseph Achron and Isidor Freed. Saminsky's major compositions include the First and Second Hebrew Song Cycles's Op. 12 and 13 (1914), songs, choral works and piano pieces. Saminsky wrote numerous books on Jewish music, contemporary music and conducting.</p>
Differences between editions	n/a

Evaluation:

Very small book. Some interesting information.

78. Scherchen, Hermann. *Handbook of Conducting*.

General Information:

Author	Hermann Scherchen (1891-1966) Translator: Michael Dimitri Calvocoressi (1877-1944) Contributor: Norman Del Mar (1919-1994) (new Foreword in 1989 Edition)
Title / Sub-Title	<ul style="list-style-type: none"> • <i>Handbook of Conducting</i>
Editions	<ul style="list-style-type: none"> • Original Edition. J. J. Weber, 1929 (322p); and Schott, 1929 (320p) • First English Edition. Oxford University Press, 1933 (243p) Reprints in 1935, 1940, 1942, 1946, 1948, 1949, 1951, 1956, 1960, 1966, and 1971 Da Capo Press, 1978 (243p) • First paperback Edition: Oxford University Press, 1989 (243p). Reprint in 1993, 2002 Also available in Internet resources. (MyiLibrary, <www.mylibrary.com>) (Google Books, <http://books.google.com>)
Original Language	German
Place; Publishers	Leipzig, Germany: J. J. Weber, 1929 Mainz, Germany: Schott, 1929 London, UK: Oxford University Press, 1933 New York, NY: Da Capo Press, 1978 New York, NY: Oxford University Press, 1989

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	<ul style="list-style-type: none"> • Original Edition: 322 (Weber); 320 (Schott) • First English Edition: 243 • First paperback Edition: 243
Bibliography format	<ul style="list-style-type: none"> • Absent
Structure	<ul style="list-style-type: none"> • Part 1: "On Conducting" (3 subdivided chapters); Part 2: "The Science of the Orchestra" (4 subdivided chapters); Part 3: "Conductor and Music" (3 subdivided chapters)

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience

Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Superficial Superficial Superficial n/a	All levels All levels All levels All levels n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate Superficial Intermediate Superficial n/a Deep Superficial Superficial n/a Superficial	All levels All levels All levels All levels n/a All levels All levels All levels n/a All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Deep	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Intermediate Intermediate Intermediate Superficial Deep Superficial Superficial Intermediate	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	The German conductor, Hermann Scherchen, was mainly self taught in music. He learned to play the viola and was a violist from 1907 to 1910 in the Berlin Blüthner Orchestra and on a temporary basis at the Berlin Philharmonic Orchestra. He met Arnold Schoenberg and made his debut with Schoenberg's <i>Pierrot lunaire</i> in 1912. In 1914 Hermann Scherchen became conductor of the Riga Symphony Orchestra. He was interned in Russia during the First World War. In 1918 he returned to Berlin and founded the New Music Society and a
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	<p>string quartet that bore his name. One year later he created Melos, a journal devoted to contemporary music. In 1920 he was reader at the Berlin Music College. He took over the Leipzig Concert Association Orchestra in 1921 and succeeded Wilhelm Furtwängler as conductor of the Frankfurt Museum concerts. From 1923 (until 1947) he worked regularly with the Winterthur Orchestra and was director of the Winterthur Collegium Musicum for a time. In 1923 he was a founder member of the International Society for Contemporary Music, on whose behalf he also appeared as conductor. In 1928 he moved to Königsberg where he was chief musical director (until 1931) and principal conductor (until 1933) of the Eastern Radio Symphony Orchestra. In 1933 he left Germany in protest at the Nazi regime and worked as guest conductor in various countries. He created orchestras and journals in Brussels, Vienna and Switzerland, all with the name Ars Viva or Musica Viva and all devoted to contemporary music. From 1944 to 1950 he was conductor of the Zurich Radio Orchestra, which was renamed Beromünster Radio while he was working there. After the Second World War he gave classes at the Venice Biennale and in Darmstadt. In 1950 he founded the Ars Viva publishing house in Zurich, publishing forgotten or unknown works by classical and contemporary composers. He was also interested in electro-acoustic music and with the support of UNESCO founded a sound studio in 1954 in Gravesano (Switzerland). From 1959 to 1960 he was conductor of the North-West German Philharmonia, his last permanent post. Scherchen is certainly one of the most important figures in the world of music in the twentieth century. He unearthed new talents but without neglecting old traditions. Even today, his interpretations of Mozart and the Romantics are unequalled. Scherchen was one of the few conductors who conducted without a baton. Hermann Scherchen was responsible for many important first performances, including works by Arnold Schoenberg <i>Chamber Symphony no. 1</i> (1911), Alban Berg <i>Three Fragments from the Opera Wozzeck</i> (1924) <i>Der Wein</i> (1929) and <i>Concerto for Violin and Orchestra</i> (1936), Alois Haba <i>Matka</i> (1930), Karl Amadeus Hartmann <i>Miserae</i> (1934) and <i>Symphonic Overtures</i> (1947), Albert Roussel <i>Aeneas</i> (1935), Anton Webern <i>Variations Op. 30</i> (1943), Richard Strauss <i>Symphony for 13 Wind Instruments</i> (1946), Luigi Dallapiccola <i>Il prigioniero</i> (1950) and <i>Canti di liberazione</i> (1955), Paul Dessau <i>Das Verhör des Lukullus</i> (1951), Karlheinz Stockhausen <i>Kontrapunkte 1</i> (1953), Edgar Varese <i>Deserts</i> (1954), Hans Werner Henze <i>König Hirsch</i> (1956), Boris Blacher <i>Abstract Opera No. 1</i> (1957), Iannis Xenakis <i>Pithoprakta</i> (1957), <i>Achorripsis</i> (1958) and <i>Terreteklorh</i> (1966) and Claude Ballif <i>A Cor et a cri</i> (1962).</p>
Differences between editions	<p>There is no significant difference between edition beyond pages arrangements and dispositions. This book is translated also to several other languages.</p>

Evaluation:

This is historically a very important title in the field. It dates from 1920s, a time when the systematic publications about conducting were scattered. It presents very well established didactical tools to conducting apprentices. It is very remarkable as well his approach to the teaching/learning realities about conducting. Positively it is a very significant resource.

79. Schonberg, Harold. *The Great Conductors*.

General Information:

Author	Harold Charles Schonberg (1915-2003)
Title / Sub-Title	• <i>The Great Conductors</i>
Editions	• Single Edition. Simon and Schuster, 1967
Original Language	English
Place; Publishers	New York, NY: Simon and Schuster, 1967

Physical Information

Type of material	Book. Paperback
Number of pages	• 384
Bibliography format	• Absent
Structure	• Preface + 35 Chapters + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques	n/a	n/a
		Rehearsal techniques	n/a	n/a
		Performance techniques	n/a	n/a
		Conducting, Accompanying and Coaching techniques	n/a	n/a
		Error detection	n/a	n/a
Study, Preparation and Interpretation	No	Score study	n/a	n/a
		Score reading	n/a	n/a
		General preparation	n/a	n/a
		Music Theory and Analysis	n/a	n/a
		Music History and Performance Practices	n/a	n/a
		Instrumentation and Orchestration	n/a	n/a
		Literature and Repertoire	n/a	n/a
		Programming	n/a	n/a
		Aesthetic	n/a	n/a
		Interpretation	n/a	n/a

Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	Superficial	All levels
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	Deep	All levels
		Management and Administration	n/a	n/a
		Criticism	Deep	All levels
		Testimonials and Opinions	Intermediate	All levels

Additional Information:

Author / Editor background	<p>Harold Charles Schonberg, American music critic and journalist, most notably for <i>The New York Times</i>, was the first music critic to win the Pulitzer Prize for Criticism (1971). He also wrote a number of books. Born in New York City, Schonberg grew up there, graduated from Brooklyn College in 1937, and did graduate studies at New York University. In 1939 he became a record critic for <i>American Music Lover</i> magazine (later renamed the <i>American Record Guide</i>). Schonberg joined <i>The New York Times</i> in 1950. He rose to the post of senior music critic for the <i>Times</i> a decade later. In this capacity he published daily reviews and longer features on operas and classical music on Sundays. He also worked effectively behind the scenes to increase music coverage in the <i>Times</i> and develop its first-rate music staff. Upon his retirement as senior music critic in 1980 he became cultural correspondent for the <i>Times</i>. Schonberg was an extremely influential music writer. Aside from his contributions to music journalism, he published 13 books, most of them on music. Schonberg was highly critical of Leonard Bernstein during the composer-conductor's eleven-year tenure (1958–1969) as principal conductor of the New York Philharmonic. Schonberg died in New York City on July 26, 2003, at the age of 87.</p>
Differences between editions	n/a

Evaluation:

This title is a historical perspective of the conducting field. It presents a chronological study of the styles and lives of more than 20 of the world's greatest musical conductors.

80. Schroeder, Carl. *Handbook of Conducting*

General Information:

Author	Carl Adolf Heinrich Friedrich Schroeder (1848-1935) Translated and Edited by John Matthews (1856-?)
Title / Sub-Title	<ul style="list-style-type: none"> <i>Handbook of Conducting</i>
Editions	<ul style="list-style-type: none"> Single Edition with several reprints. Augeners & Co. Editions, 1889 Reprint: Boston Music Co., 1890 and 1912 Also available through internet resources: (http://www.archive.org/details/handbookofconduc00schriala), and (http://catalog.hathitrust.org/api/volumes/oclc/11506645.html); and microfoms. <p>The information about editions and reprints are very unclear, especially regarding to the very first print. Some information states different editions, but it seems to be only different reprints.</p> <p>The original text in German was not found, neither any information about its publication, if it happened, in a date which matches the English translation presented here. However, there is a reference about a title named: <i>Manual of directing and Taktierens</i>, supposedly to be printed in Berlin, in 1921 by M. Hessian Verlag.</p>
Original Language	German
Place; Publishers	London, UK: Augeners & Co. Editions, 1889 Boston, MA: Boston Music Co., 1890 and 1912

Physical Information

Type of material	Book. Paperback and Hardcover
Number of pages	<ul style="list-style-type: none"> 99
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Preface + Introduction + Part I: “The technique of beating time” (9 subdivied topics); Part II: “Conducting” (35 subdivided topics); Part III: “The conductor in his relations to the management, Subordinates, etc.” (8 subdivided topics) + 2 Appendixes + 5 Translator’s Appendixes

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques	Deep Deep Deep	All levels All levels All levels

		Conducting, Accompanying and Coaching techniques Error detection	Deep Superficial	All levels All levels
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate Superficial Superficial n/a n/a Superficial n/a Superficial n/a n/a	All levels Beginners/Interm. Beginners/Interm. n/a n/a Beginners/Interm. n/a All levels n/a n/a
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	Beginners/Interm.
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial Superficial Deep Deep Deep Intermendiate Superficial Superficial	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	<p>Carl Schroder was a German Cellist, composer and a conductor as well as a <i>Hofkapellmeister</i>. He got first musical instruction from his father, the composer of the same name. He took cello instruction from Karl Drechsler and stepped already at the age of 15 as Solo cellist. One year later he got an employment as second Cellist in the <i>Fürstlichen</i> yard chapel. Starting from 1866 he was as Solo cellist several years in St. Petersburg, Warsaw and Paris. In 1872 he became Kapellmeister at Kroll theatres in Berlin, working in Leipzig as well, where he became also a teacher at the Royal conservatoire. In 1881 he began his career as conductor, first as <i>Hofkapellmeister</i> with the <i>Fürstlichen</i> yard chapel, the later Loh orchestra. Schroeder created in 1882 his own conservatoire</p>
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	and after 1885 he worked as conductor at the German opera in Rotterdam. In 1887, he engaged at the Royal opera in Berlin, and in 1888 he conducted in Hamburg theatres. After 1911 he worked as a director/conductor of the orchestra class to Stern conservatory in Berlin, and he received numerous honors and honors citizen appointments. John Matthews. Not found
Differences between editions	n/a

Evaluation:

In this very early resource, the author states in the preface that this book is founded on his own experiences and about a field poor served of resources. His approach is very concise and direct. It is especially relevant the topics about technique—both gestural and rehearsal—and all his addresses to human relationships and communication. Very good resource.

81. Schuller, Gunther. *The Compleat Conductor*.

General Information:

Author	Gunther Schuller (1925-)
Title / Sub-Title	• <i>The Compleat Conductor</i>
Editions	• Single Edition. Oxford University Press, 1997
Original Language	English
Place; Publishers	New York, NY: Oxford University Press, 1997

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	• 571
Bibliography format	• Absent
Structure	• Preface + Part I: “A Philosophy of Conducting”; Part II: “A History of Conducting”; Part III: [Analysis and evaluations upon performances of selected works]; Postscript; Afterword + Discography + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate Superficial Intermediate n/a n/a	All levels All levels All levels n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Intermediate n/a Intermediate Intermediate Intermediate Superficial Intermediate n/a Intermediate Intermediate	All levels n/a All levels All levels All levels All levels All levels n/a All levels All levels

Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Intermediate	All levels
		Charisma	Intermediate	All levels
		Communication	Intermediate	All levels
		Human Relationship	Intermediate	All levels
		Behaviors	Deep	All levels
		Management and Administration	Superficial	All levels
		Criticism	Deep	All levels
		Testimonials and Opinions	Deep	All levels

Additional Information:

Author / Editor background	<p>American composer, conductor, horn player, author, historian, and jazz musician, Gunther Schuller, son of a violinist with the New York Philharmonic, studied at the Saint Thomas Choir School and became an accomplished horn player and flute player. At age 15 he played horn professionally with the American Ballet Theatre (1943) followed by an appointment as principal horn with the Cincinnati Symphony Orchestra (1943–5), and then the Metropolitan Opera Orchestra in New York, where he stayed until 1959. During his youth, he attended the Precollege Division at the Manhattan School of Music. He began his career in jazz by recording as a French horn player with Miles Davis (1949–50). In 1955 Schuller and jazz pianist John Lewis founded the Modern Jazz Society, which gave its first concert in Town Hall, New York, that same year and later became known as the Jazz and Classical Music Society. While lecturing at Brandeis University in 1957 he coined the term “Third Stream” to describe music that combines classical and jazz techniques. He became an enthusiastic advocate of this style and wrote many works according to its principles. He also orchestrated Scott Joplin’s only known surviving opera <i>Treemonisha</i> for the Houston Grand Opera’s premier production of this work. In 1959 Schuller gave up performance to devote himself to composition, teaching and writing. He has conducted internationally and studied and recorded jazz with such greats as Dizzy Gillespie and John Lewis among many others. Schuller has written over 160 original compositions. In the 1960s, Schuller was president of New England Conservatory. He is the author of two major books on the history of jazz. Schuller is editor-in-chief of Jazz Masterworks Editions, and co-director of the Smithsonian Jazz Masterworks Orchestra in Washington, D.C. Another recent effort of preservation was his editing and posthumous premiering</p>
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	at Lincoln Center in 1989 of Charles Mingus' immense final work, <i>Epitaph</i> , subsequently released on Columbia/Sony Records. Since 1993, Schuller has served as Artistic Director for the Northwest Bach Festival in Spokane, Washington. Schuller's association with Spokane began with guest conducting the Spokane Symphony for one week in 1982. Schuller also serves as Artistic Director to the nearby Festival at Sandpoint.
Differences between editions	n/a

Evaluation:

This title presents a very particular approach to the field. Its three parts focuses on: a philosophy of the art of conducting (a broad analysis of the tasks, duties, skills and idiosyncrasies of the field); a historical perspective of conducting; and an analysis/evaluation of recorded performances of eight selected major works. The authors critical assumptions are very significant, and represent a unique resource for students, teachers and professionals.

82. Sharpe, Roderick L., and Jeanne Koekkoek Stierman. *Maestros in America*.

General Information:

Author	Roderick L. Sharpe (?); Jeanne Koekkoek Stierman (?)
Title / Sub-Title	• <i>Maestros in America: Conductors in the 21st Century</i>
Editions	• 1 st Edition. The Scarecrow Press, Inc., 2008
Original Language	English
Place; Publishers	Lanham, MD: The Scarecrow Press, Inc., 2008

Physical Information

Type of material	Book. Hardcover
Number of pages	• 362
Bibliography format	• Absent
Structure	• Preface + Introduction + List of Conductors analyzed + 2 Appendixes + Index + Vita

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	Deep	All levels

Additional Information:

Author / Editor background	<p>Roderick L. Sharpe was born near Nottingham, England, and graduated from the Royal Academy of Music in London, having been a cello student of Muriel Taylor. He worked as a music teacher and freelance cellist; he was director of ensembles for the City of Sheffield Instrumental Music Service and a founding member of the Cavendish Ensemble. During the 1980s he collaborated extensively with the eminent Anglo-Hungarian violin teacher Kato Havas. From 1983 to 1987 he was music director of the Oxford Sinfonia CO and conductor of the International Festival Orchestra of Oxford. He obtained a MM degree in orchestral conducting from Drake University, where he studied under John Canarina. During this time he was conductor of the Des Moines Community Orchestra and guest conductor of the Southeast Iowa SO. A back injury resulted in the decision to embark on a new career path as librarian and he received an MLS from the University of Iowa. He spent ten years as access services librarian at Western Illinois University, before becoming music librarian in 2006.</p> <p>Jeanne Koekkoek Stierman is a professor and reference librarian at Western Illinois University in Macomb, Illinois. She graduated from Dordt College in 1984, earning her BA in accounting and business administration. In 1996 she was awarded an MBA and in 1987 completed an MLA, both from the University of Iowa. Jeanne was public services librarian for business and economics at Ithaca College in New York from 1987 to 1990, before joining the WIU faculty in 1991. Her musical training includes piano, timpani, and voice. She studied piano under Goldie De Jong, Dr. Noel Magee, Dr. Garrett Allman, Brent Assinik, and Joan Crull. She studied voice with Dr. Dr. Gary Warmink and sang in the Dordt College Concert Choir for four years under the direction of Dr.</p>
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	Dale Grotenhuis.
Differences between editions	n/a

Evaluation:

This book is a historical/critical presentation of selected American conductors' biographies. It provides short biographical and critical essays of over 100 American conductors-and conductors in America-in the twenty-first century. The authors made their selections based on three categories of persons: American-born; naturalized US citizens; and foreign conductors holding a permanent appointment in the US. In addition, all individuals included had to have been active as conductors at the start of the new millennium. These criteria allowed the authors to incorporate up-and-comers as well as those more established, offering an extensive cross-section of the upper echelons of the conducting profession focused on the present, recent past, and future.

83. Shore, Bernard. *The Orchestra Speaks*

General Information:

Author	Alexander Royle Bernard Shore (1896-1985)
Title / Sub-Title	<ul style="list-style-type: none"> <i>The Orchestra Speaks</i>
Editions	<ul style="list-style-type: none"> Single Edition with several reprints. Longmans, Greens and Co., 1938 Reprints: Longmans, Greens and Co., 1939, 1942, 1943, 1944, 1946, and 1972 Reader Union, 1939 Books for Libraries Co., 1972 Also available through internet resources: (http://catalog.hathitrust.org/api/volumes/oclc/198882.html); and Microforms
Original Language	English
Place; Publishers	London, UK; New York, NY: Longmans, Greens and Co., 1938, 1939, 1942, 1943, 1944, 1946, and 1972 London, UK: Reader Union, 1939 Freeport, NY: Books for Libraries Co., 1972

Physical Information

Type of material	Book. Paperback and Hardcover
Number of pages	<ul style="list-style-type: none"> 217
Bibliography format	<ul style="list-style-type: none"> Absent
Structure	<ul style="list-style-type: none"> Foreword + 12 Chapters

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques	n/a	n/a
		Rehearsal techniques	n/a	n/a
		Performance techniques	n/a	n/a
		Conducting, Accompanying and Coaching techniques	n/a	n/a
		Error detection	n/a	n/a
		Score study	n/a	n/a
		Score reading	n/a	n/a
		General preparation	n/a	n/a

Study, Preparation and Interpretation	Yes	Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a Superficial Superficial Superficial Superficial	n/a n/a n/a All levels All levels All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	Yes	Historical perspective of conducting	Intermediate	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Deep Deep Deep Deep Deep Deep Deep Deep	All levels All levels All levels All levels All levels All levels All levels All levels

Additional Information:

Author / Editor background	Bernard Shore, English viola player, had his organ studies at the St. Paul's School interrupted by the First World War. He studied viola and conducting at the Royal College of Music. He joined the Queen's Hall Orchestra in 1922; and had his début as soloist in 1925. Between 1930 and 1940, he was principal viola at the BBC Symphony Orchestra, and was also the viola player of the Spencer Dyke String Quartet at the time when it recorded a number of notable works for the N.G.S. By the same time he was professor of viola at the Royal College of Music, among many other duties, such as: Inspector of Schools and Staff Inspector, Ministry of Education 1948-59.
Differences between editions	n/a

Evaluation:

In this title, music is discussed from the unusual view-point of an orchestral player, a field which has but rarely, if ever, been explored. It is a very significant resource because it presents a view of the conductor (especially along the second quarter of 20th century) and its business from the perspective of the ones who work with conductors.

84. Stoddard, Hope. *Symphony Conductors of the USA*.

General Information:

Author	Hope Stoddard (?)
Title / Sub-Title	• <i>Symphony Conductors of the USA</i>
Editions	• Single Edition. Thomas Y. Crowell Co., 1957
Original Language	English
Place; Publishers	New York, NY: Thomas Y. Crowell Co., 1957

Physical Information

Type of material	Book. Hardcover
Number of pages	• 406
Bibliography format	• Absent
Structure	• Acknowledgements + Part I: “Conductors of Our Major Symphony Orchestras” (29 chapters); Part II: “Conductors at Large” (4 chapters); Part III: “Thumbnail Sketches” (1 chapter + Index)

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	Deep	All levels

Additional Information:

Author / Editor background	Hope Stoddard was born in New Bedford, Massachusetts. From an early age she started to study the violin and to engage in a family quartet practice. She attended the Indianapolis Conservatory of Music, the Institute of Musical Art (now Juilliard School of Music), and finally the University of Michigan. While in university she played in a theater orchestra. She also majored in journalism. After graduation, she taught English in the Berlitz School System, one year in Copenhagen, Denmark, one year in Hamburg, Germany, and one year in New York City. She also taught the violin for a brief period. She engaged in editorial work on music magazines as well.
Differences between editions	n/a

Evaluation:

This book is a historical/critical presentation of selected American conductors.

85. Stoessel, Albert F. *The Technic of the Baton*

General Information

Author	Albert F. Stoessel (1894-1943) With a preface by Walter Damrosch
Title / Sub-Title	• <i>The Technic of the Baton: a handbook for students of conducting</i>
Editions	<ul style="list-style-type: none"> • 1st Edition. Carl Fischer, 1920 • Amplified Edition. Carl Fischer, 1927/1928 • Also available through internet resources (http://www.archive.org/details/technicofbaton00stoe) (http://catalog.hathitrust.org/api/volumes/oclc/5211409.html) (http://books.google.com/books?id=w5A6AAAAIAAJ)
Original Language	English
Place; Publishers	New York, NY: Carl Fischer, 1920 New York, NY and Boston, MA: Carl Fischer, 1927/1928

Physical Information

Type of material	Book. Hardcover
Number of pages	<ul style="list-style-type: none"> • 1st Edition: 88 • Amplified Edition: 102
Bibliography format	• Absent
Structure	• Prefaces + 4 Chapters + Appendix

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Intermediate/Deep Superficial Superficial n/a n/a	Beginners/Interm. Beginners Beginners n/a n/a
		Score study Score reading	n/a n/a	n/a n/a

Study, Preparation and Interpretation	No	General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a n/a n/a Superficial n/a n/a n/a	n/a n/a n/a n/a Beginners n/a n/a n/a

Additional Information:

Author / Editor background	Not found
Differences between editions	Not significant. Mainly in musical examples and charts.

Evaluation:

This book is a simple resource, useful for beginner conducting students. The technical aspects approached are restrained mostly to gestural. The other topics mentioned are very poor.

86. Swift, Frederic Fay. *Fundamentals of Conducting*.

General Information:

Author	Frederick Fay Swift (1907-1989)
Title / Sub-Title	• <i>Fundamentals of Conducting</i>
Editions	• Single Edition. Belwin, Inc., 1961
Original Language	English
Place; Publishers	Rockville Centre, NY: Belwin, Inc., 1961

Physical Information

Type of material	Book. Paperback
Number of pages	• 54
Bibliography format	• Absent
Structure	• 14 Chapters

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial Superficial n/a n/a	Beginners Beginners Beginners n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial Superficial Superficial Superficial Superficial Superficial Superficial n/a n/a	Beginners Beginners Beginners Beginners Beginners Beginners Beginners n/a n/a

Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	Beginners
History of Conducting	Yes	Historical perspective of conducting	Superficial	Beginners
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	Superficial	Beginners
		Human Relationship	Superficial	Beginners
		Behaviors	Superficial	Beginners
		Management and Administration	Superficial	Beginners
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Founder and former director of the New York State Music Camp, Oneonta, NY
Differences between editions	n/a

Evaluation:

This is a very small brochure. It is useful for the very first contact with the learning process in conducting. The overall view of the conducting business is very adequate to beginning students.

87. Wagar, Jeannine (Ed.) *Conductors in Conversation*.

General Information:

Author	Jeaninne Wagar (?)
Title / Sub-Title	• <i>Conductors in Conversation: Fifteen Contemporary Conductors Discuss Their Lives and Profession (Interviews with Jeannine Wagar)</i>
Editions	• Single Edition. G. K. Hall & Co., 1991
Original Language	English
Place; Publishers	Boston, MA: G. K. Hall & Co., 1991

Physical Information

Type of material	Book. Hardcover
Number of pages	• 297
Bibliography format	• Absent
Structure	• Foreword + Preface + Acknowledgements + 15 Interviews: Herbert Blomstedt; Catherine Comet; Dennis Russell Davies; Christoph von Dohnányi; Charles Dutoit; Gunther Herbig; Margaret Hillis; Kenneth Kiesler; Kurt Masur; Eduardo Mata; Roger Norrington; André Previn; Stanislaw Skrowaczewski; Leonard Slatkin; Edo de Waart + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Deep Deep Deep n/a n/a	Interm./Advanced Interm./Advanced Interm./Advanced n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire	Deep Superficial Intermediate Superficial Intermediate Superficial Deep	Interm./Advanced Beginners Beginners/Interm. Beginners/Interm. Beginners/Interm. Beginners/Interm. Interm./Advanced

		Programming Aesthetic Interpretation	Deep Intermediate Deep	Interm./Advanced All levels All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	<i>Intermediate</i>	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	n/a n/a Intermediate Intermediate Deep Intermediate n/a Deep	n/a n/a Interm./Advanced Interm./Advanced Interm./Advanced Interm./Advanced n/a All levels

Additional Information:

Author / Editor background	Jeannine Wagar served as Music Director/Conductor of the North Arkansas Symphony Orchestra from 1999-2008. She is also a professor, author, research scholar on Latin American music, producer, radio and television personality. She continues to teach and guest conduct in the U.S., Europe, Asia and Latin America. She developed and leads international conducting workshops in Europe and Asia.
Differences between editions	n/a

Evaluation:

This title is a collection of interviews with fifteen distinguished conductors. Its approach is very broad and covers topics in Techniques; Study, Preparation, and Interpretation; and Non-musical skills. Good resource for students in all levels

88. Walter, Bruno. *Of Music and Music-Making*.

General Information:

Author	Bruno Walter (1876-1962) English translation by Paul Hamburger (1920-2004)
Title / Sub-Title	• <i>Of Music and Music-Making</i> (After the original <i>Von der Music and vom Musizieren</i>)
Editions	• Originally published by S. Fischer Verlag, 1957 • First English translation published by Faber & Faber Ltd., 1961 • First American edition. W. W. Norton & Company Inc., 1961
Original Language	German
Place; Publishers	Tübingen, Germany: S. Fischer Verlag, 1957 London, UK: Faber & Faber Ltd., 1961 New York, NY: W. W. Norton & Company Inc., 1961

Physical Information

Type of material	Book. Hardcover
Number of pages	• 254 (German Edition) • 222 (British and American Editions)
Bibliography format	• Absent
Structure	• Introduction + 7 Chapters

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial Superficial Intermediate Superficial	All levels All levels All levels All levels All levels
Study, Preparation and	Yes	Score study Score reading General preparation Music Theory and Analysis	Superficial Superficial Intermediate Intermediate	All levels All levels All levels All levels

Interpretation		Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	Superficial n/a Superficial n/a n/a Superficial	All levels n/a All levels n/a n/a All levels
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Superficial n/a Superficial Superficial Intermediate Superficial n/a Deep	All levels n/a All levels All levels All levels All levels n/a All levels

Additional Information:

Author / Editor background	Jewish German-born conductor, Bruno Walter (Bruno Walter Schlesinger), began his musical education at the age of eight at the Stern Conservatory. When he was nine, he made his first public appearance as a pianist. Following visits to one of Hans von Bülow's concerts in 1889 and to Bayreuth in 1891, Walter decided upon a conducting career. Bruno Walter was first engaged as a coach at the Cologne Opera in 1893, and made his conducting début there with Lortzing's <i>Waffenschmied</i> . The following year he went to the Hamburg Opera where he worked as an assistant to Gustav Mahler. After seasons at the theatres in Breslau, Pressburg and Riga, he returned in 1900 to Berlin, where he conducted the Berlin premiere of <i>Der arme Heinrich</i> by Hans Pfitzner, whose operas Walter faithfully supported. In 1901 Walter joined G. Mahler at the Court Opera in Vienna. In the following years, which were formative ones for Walter's international career, he was invited to conduct in Prague, London (where in 1910 he conducted <i>Tristan und Isolde</i> and Ethel Smyth's <i>The Wreckers</i> at Covent Garden) and Rome. A few months following G. Mahler's death in 1911, Walter led the first performance of <i>Das Lied von der Erde</i> in Munich, and in Vienna the following year the first performance of the <i>Ninth Symphony</i> , having also prepared the score for publication. Walter became an Austrian citizen in 1911, officially changing his last name from Schlesinger to Walter. In 1913 he left
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	<p>Vienna to become musical director of the Munich Opera, remaining there until the end of 1922. In 1923 he visited the USA to conduct the New York Symphony Orchestra, and was re-engaged for the following season. Further guest appearances in Europe included several with the Amsterdam Concertgebouw Orchestra. In London, Walter was chief conductor of the German seasons at Covent Garden from 1924 to 1931. In 1925 he returned to Berlin as musical director at the Städtische Oper, Charlottenburg, and also began his long association with the Salzburg Festival. In 1929 Walter left Berlin for Leipzig to succeed Wilhelm Furtwängler as director of the Gewandhaus concerts. In 1933, when the political situation became impossible for him, Bruno Walter left Germany for Austria. This was to be his main center of activity for the next several years, although he was also a frequent guest conductor of the Amsterdam Concertgebouw Orchestra from 1934 to 1939, and made guest appearances elsewhere, including annual visits with the New York Philharmonic from 1932 to 1936, and in Florence in 1936. At the Vienna Staatsoper he was guest conductor from 1935 and artistic adviser from 1936. In 1938 the Anschluss uprooted him once more. Walter was granted French citizenship, but settled in 1939 in the USA. During his American years he conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic Orchestra, the NBC Symphony Orchestra, the New York Philharmonic (where he was musical adviser from 1947 to 1949), and the Philadelphia Orchestra, among others. Between 1941 and 1959 he also conducted at the Metropolitan Opera. Beginning in 1947, he made numerous return visits to Europe, becoming an important figure in the early years of the Edinburgh Festival, and returning to Salzburg, Vienna and Munich. Bruno Walter's G. Mahler recordings contributed to the eventual, if somewhat late, acceptance of the composer, while a generation of opera-goers was treated to his performances of Wagner and Strauss. He was also a very capable pianist who occasionally conducted Mozart concertos from the keyboard and accompanied lieder singers including Kathleen Ferrier. His compositions, mostly dating from the first decade of this century, include two symphonies, a symphonic fantasia, some choral works, chamber music and songs.</p> <p>Paul Hamburger was a British pianist, accompanist, chamber musician, and scholar. Paul Hamburger was born in Vienna in 1920, and studied at the Vienna State Academy before immigrating to England in 1939. In 1941, he received a scholarship to attend the Royal College of Music, London, studying with Frank Merrick, Gordon Jacob, Ralph Vaughan Williams, and he obtained his ARCM. From 1945, he started on a career as an accompanist, chamber musician and teacher, and has been associated in concerts and on disc with some of today's most distinguished singers and instrumentalists, including Dame Janet Baker, Elisabeth Söderström, Max Rostal and Pierre Fournier. Hamburger worked as coach for the English Chamber Group. He was also coach at Glyndebourne Opera. For twelve years, he held the post of official accompanist at the BBC, and was later the BBC producer responsible for the 'Artists of the Younger Generation' series. Hamburger taught singers and accompanists at the Guildhall School of Music and Drama, London, and gave</p>
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	masterclasses and annual seminars in England, Scotland, Ireland, Germany, Austria, Sweden and Finland. His literary works include an edition of Mozart Lieder (Oxford University Press), contributions to books on Mozart songs, Mahler's Wunderhorn songs, Chopin and Britten, and translations, notably of Bruno Walter and Alfred Brendel. He was a Fellow of the Guildhall School of Music and Drama, an Honorary Member of the Royal Academy, London, and was awarded the Order of Merit in the Arts and Sciences by the Austrian Government.
Differences between editions	Beyond the translation, there is no significant difference between editions.

Evaluation:

The author intended this book as a *finale* to his autobiography: *Theme and Variations*. It is a collection of thoughts about the conductor's tasks and art. It is a very useful resource for students as a formation tool, and for professionals as a way to trigger reflections based on several years of experience.

89. Watkins, John J. *The Art of the Conductor*.

General Information:

Author	John J. Watkins (1929-)
Title / Sub-Title	• <i>The Art of the Conductor: The Definite Guide to Music Conducting Skills, Terms, and Techniques</i>
Editions	• First Edition. iUniverse, Inc., 2007
Original Language	English
Place; Publishers	New York, NY: iUniverse, Inc., 2007

Physical Information

Type of material	Book. Paperback
Number of pages	• 77
Bibliography format	• Short List
Structure	• “Overture” + “Introduction” (3 chapters) + “Technique” (7 subdivided chapters) + “Finale” (one chapter) + 2 Appendixes + Reference Books + Vita

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial n/a n/a n/a n/a	Beginners n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Superficial	Beginners
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	Superficial	Beginners
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Born in England, John Watkins is a pianist, oboist, singer, freelance conductor, music arranger and founder member of The Scarborough Bel Canto Choir. He is also a retired professional engineer.
Differences between editions	n/a

Evaluation:

This title is a very small and superficial resource. As a lexicon for musical terms (in conducting) and specific technical elements used in conducting field, it is a useful resource.

90. Wilson, Robert Barclay. *The Technique of Orchestral Conducting*

General Information:

Author	Robert Barclay Wilson (1899-?) Foreword by Sir Dan Godfrey
Title / Sub-Title	• <i>The Technique of Orchestral Conducting. From The Musician's Library series</i>
Editions	• 1 st Edition. Macmillan and Co. Limited & Stainer and Bell Limited, 1937 • 2 nd Edition. There is some scattered information about this second edition, however, it was not found.
Original Language	English
Place; Publishers	London, UK: Macmillan and Co. Limited & Stainer and Bell Limited, 1937

Physical Information

Type of material	Book. Hardcover
Number of pages	• 51
Bibliography format	• Absent
Structure	• Preface + 6 Chapters

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial Superficial Superficial n/a	Beginners Beginners Beginners Beginners n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming	n/a Superficial Superficial n/a n/a Superficial n/a n/a	n/a Beginners Beginners n/a n/a Beginners n/a n/a

		Aesthetic Interpretation	n/a n/a	n/a n/a
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	No	Leadership	n/a	n/a
		Charisma	n/a	n/a
		Communication	n/a	n/a
		Human Relationship	n/a	n/a
		Behaviors	n/a	n/a
		Management and Administration	n/a	n/a
		Criticism	n/a	n/a
		Testimonials and Opinions	n/a	n/a

Additional Information:

Author / Editor background	Not found
Differences between editions	Not found

Evaluation:

Simple resource, useful for beginner conducting students.

91. Wis, Ramona M. *The Conductor as Leader*.

General Information:

Author	Ramona M. Wis (?)
Title / Sub-Title	• <i>The Conductor as Leader: Principles of Leadership Applied to Life on the Podium</i>
Editions	• 1 st Edition. GIA Publications, Inc., 2007
Original Language	English
Place; Publishers	Chicago, IL: GIA Publications, Inc., 2007

Physical Information

Type of material	Book. Hardcover and Paperback
Number of pages	• 119
Bibliography format	• List
Structure	• Acknowledgements + Prologue + 7 Chapters and Epilogue intersected by sections labeled as “Interludes”

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a n/a n/a n/a n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership Charisma Communication Human Relationship Behaviors Management and Administration Criticism Testimonials and Opinions	Deep Intermediate Intermediate Deep Intermediate Superficial n/a n/a	All levels All levels All levels All levels All levels All levels n/a n/a

Additional Information:

Author / Editor background	<p>Dr. Ramona Wis is the Mimi Rolland Distinguished Professor in the Fine Arts at North Central College in Naperville, Illinois, where she is Founder/Conductor of the Women's Chorale and Chair of the Department of Music. Her teaching duties include methods and conducting courses, and a course in Servant Leadership. She also serves as Coordinator of the Music Education program. Dr. Wis holds degrees from the University of Illinois, Northern Illinois University, and a Ph.D. from Northwestern University. An active festival conductor, clinician, writer, and public speaker, Dr. Wis is a specialist in the areas of rehearsal techniques and teaching, gesture as metaphor, and leadership. She has presented workshops around the country, including presentations for the International Conference of the Greenleaf Center for Servant-Leadership, the Tennessee Arts Academy, Alabama ACDA, and the Illinois Music Educators Association. Her book, <i>The Conductor as Leader: Principles of Leadership Applied to Life on the Podium</i> is due out from GIA Publications, Inc. later this year. Dr. Wis has written for <i>The Choral Journal</i>, <i>Music Educators Journal</i>, and <i>Teaching Music</i> and is a contributing author to <i>Strategies for Teaching: Guide for Music Methods Classes</i> and <i>Toward a Description of Musical Experience</i>, edited by Bennett Reimer and Jeffrey Wright. Prior to joining the faculty of North Central College, Dr. Wis taught at Northern Illinois University, conducting the 80-voice University Chorus, The Women's Chorale, and the Northern Lights Vocal Jazz Ensemble. Her ensembles were chosen to perform at ACDA state and regional conferences and under her direction, the Northern Lights was selected to open for Dave Brubeck in concert. At Northwestern University, Dr. Wis taught the graduate course in philosophy of music education following the retirement of Bennett Reimer. While a doctoral student at Northwestern, Dr. Wis</p>
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	studied extensively with Dr. Reimer, who was also her dissertation advisor and mentor. In addition to her college and university teaching experience, Dr. Wis taught for several years in the public schools. At North Central College, Dr. Wis' primary conducting responsibility is the premier Women's Chorale who recently performed at the 2007 All-State Conference of the Illinois Music Educators Association. She has served as president of the American Choral Directors Association in Illinois and on both ACDA and IMEA executive boards. Dr. Wis has sung under Robert Shaw, James Levine and Margaret Hillis, and has conducted and performed in professional, theatrical, community, and academic settings for more than 25 years.
Differences between editions	n/a

Evaluation:

This book is among the very few resources that approaches leadership issues in conducting field. As a choir conductor, the author's assumptions are mainly based in the choir environment. It is a valuable resource.

92. Wittry, Diane. *Beyond the Baton*.

General Information:

Author	Diane Wittry (?)
Title / Sub-Title	• <i>Beyond the Baton: What Every Conductor Needs to Know</i>
Editions	• Single Edition. Oxford University Press, 2007.
Original Language	English
Place; Publishers	New York, NY: Oxford University Press, 2007.

Physical Information

Type of material	Book. Hardcover
Number of pages	• 337
Bibliography format	• Absent
Structure	• A Prologue + 8 Chapters + A List of Resources, organized into 6 categories + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a Superficial n/a n/a n/a	n/a All levels n/a n/a n/a
Study, Preparation and Interpretation	No	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic Interpretation	n/a n/a n/a n/a n/a n/a n/a Intermediate n/a n/a	n/a n/a n/a n/a n/a n/a n/a All levels n/a n/a

Teaching of Conducting	No	Teaching/Learning perspectives in conducting	Superficial	Superficial
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Deep	All levels
		Charisma	Deep	All levels
		Communication	Deep	All levels
		Human Relationship	Deep	All levels
		Behaviors	Deep	All levels
		Management and Administration	Deep	All levels
		Criticism	Deep	All levels
		Testimonials and Opinions	Intermediate	All levels

Additional Information:

Author / Editor background	Diane Wittry, a native of California, is currently the Music Director and Conductor of both the Allentown Symphony, PA, and the Norwalk Symphony, CT, and Artistic Director of the Ridgewood Symphony. Diane Wittry began her conducting studies with Daniel Lewis at the University of Southern California, from which she graduated with honors. While still a student, she was the recipient of a conducting fellowship from the Aspen Music Festival. Her other teachers and mentors include Michael Tilson Thomas, Sir Peter Maxwell Davies, Gustav Meier and Jorge Mester; most recently, she worked with the renowned Russian conductor Leonid Korchmar of the Kirov Opera, and Jorma Panula from the Stockholm Royal Academy.
Differences between editions	n/a

Evaluation:

This book is one of the only titles in the literature about orchestral conducting that directly approaches issues related to the handling of jobs/tasks in conducting and conducting business—Elizabeth Green in her *The Dynamic Orchestra* (see entry 1.16) approaches these issues in some chapters as well. It does not intend to address technical or formative issues, but all the other skills required from a music director and a leader, as: the formal training, the path to the podium, getting the first job, leadership, programming, human relationship skills, fundraising, etc. It is an extreme valuable resource, especially because its uniqueness and oddness. Its Resources lists are very useful.

93. Wood, (Sir) Henry. *About Conducting*.

General Information:

Author	(Sir) Henry Joseph Wood (1869-1944)
Title / Sub-Title	• <i>About Conducting (with a prefatory note by Hubert Foss)</i>
Editions	• Single Edition. Sylvan Press, 1945 Scholarly Press, 1972
Original Language	English
Place; Publishers	London, UK: Sylvan Press, 1945 St. Clair Shores, MI: Scholarly Press, 1972

Physical Information

Type of material	Book. Hardcover
Number of pages	• Single Edition : 124
Bibliography format	• Absent
Structure	• Prefatory Notes by Hubert Foss + Introductory + 16 Chapters + Appendix

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	Yes	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	Superficial Superficial Superficial n/a n/a	Beginners Beginners Beginners n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic	Superficial n/a Superficial n/a n/a Superficial n/a Superficial n/a	Beginners n/a Beginners n/a n/a Beginners n/a Beginners n/a

		Interpretation	Superficial	Beginners
Teaching of Conducting	Yes	Teaching/Learning perspectives in conducting	Superficial	All levels
History of Conducting	No	Historical perspective of conducting	n/a	n/a
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Superficial	All levels
		Charisma	Superficial	All levels
		Communication	Superficial	All levels
		Human Relationship	Superficial	All levels
		Behaviors	Superficial	All levels
		Management and Administration	Intermediate	All levels
		Criticism	n/a	n/a
		Testimonials and Opinions	Intermediate	All levels

Additional Information:

Author / Editor background	<p>Sir Henry Joseph Wood was an English conductor, forever associated with The Proms which he conducted for half a century. Founded in 1895, they became known after his death as the “Henry Wood Promenade Concerts” and are now the “BBC Proms”. He was knighted in 1911. Wood was born in London. He was deputy organist of St Mary Aldermanbury at the age of ten. At the age of fourteen, he played the organ at the Musicians' Church St Sepulchre-without-Newgate, the largest parish church in the City of London, where his ashes now rest. He also learned the piano and violin, but it was not until he entered the Royal Academy of Music at the age of sixteen that he received methodical tuition. During his two years at the RAM he took classes in piano, organ, composition and singing. His teachers included Ebenezer Prout (composition) and Manuel Garcia (singing). His ambition at the time was to become a teacher of singing, and so he attended classes of as many singing teachers as he could, both as pupil and as accompanist. On leaving the Royal Academy of Music he found work as a singing teacher and as an orchestral and choral conductor. He gained experience by working for several opera companies, many of them obscure. He conducted the Carl Rosa Opera Company in 1891, and the following year the English premiere of Tchaikovsky's <i>Eugene Onegin</i> at the newly rebuilt Olympic Theatre. He collaborated with Arthur Sullivan on preparation of <i>The Yeomen of the Guard</i> and <i>Ivanhoe</i>. In 1893, Robert Newman, manager of the Queen's Hall, proposed holding a series of promenade concerts with Wood as conductor. The term promenade concert normally referred to concerts in London parks where the audience could walk about as they listened. Newman's aim was to educate the musical taste of the public who were not used to listening to serious classical music unless it was presented in small doses with plenty of other popular items in between. Wood shared Newman's ideals. Dr. George</p>
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	<p>Cathcart, a wealthy ear, nose and throat specialist, offered to sponsor the project on condition that Wood took charge of every concert. He also insisted that the pitch of the instruments, which in England was nearly a semitone higher than that used on the continent, should be brought down to <i>diapason normal</i> (A=435Hz). On 10 August 1895 the first of the Queen's Hall Promenade Concerts took place. Wood remained in sole charge of the Proms (with one or two exceptions) until 1941 when he shared the conducting with Basil Cameron and, in the following season, with Sir Adrian Boult as well. He fought continuously for improved pay for musicians, and introduced women into the orchestra in 1911. He died on 19 August 1944 at Hitchin in Hertfordshire, just over a week after the fiftieth anniversary concert of the Proms, which he had been too ill even to listen to on the radio.</p>
Differences between editions	n/a

Evaluation:

This title presents a remarkable list of skills the author christened as “My points for the Would-be Conductor”. This list is both an advice list to conducting apprentices as well as directions for conducting teaching. It presents several topics normally absent in most of the titles in the area; however the approach level is not deep. Overall it is a useful resource.

94. Wooldridge, David. *Conductor's World*.

General Information:

Author	David Wooldridge (1931-)
Title / Sub-Title	• <i>Conductor's World</i>
Editions	• Single Edition. Barrie & Rockliff, 1970 Praeger Publishers, 1970
Original Language	English
Place; Publishers	London, UK: Barrie & Rockliff, 1970 New York, NY: Praeger Publishers, 1970

Physical Information

Type of material	Book. Hardcover
Number of pages	• 379
Bibliography format	• Absent
Structure	• Foreword + Introduction + 17 Chapters + Appendix: "Selected Discography" + Index

Content Information:

Primary/Main Approach		Topics presented	Evaluation tools	
Areas	App.		Approach	Target Audience
Techniques	No	Gestural techniques Rehearsal techniques Performance techniques Conducting, Accompanying and Coaching techniques Error detection	n/a n/a n/a n/a n/a	n/a n/a n/a n/a n/a
Study, Preparation and Interpretation	Yes	Score study Score reading General preparation Music Theory and Analysis Music History and Performance Practices Instrumentation and Orchestration Literature and Repertoire Programming Aesthetic	n/a n/a n/a n/a n/a n/a n/a Intermediate	n/a n/a n/a n/a n/a n/a n/a All levels

		Interpretation	Intermediate	All levels
Teaching of Conducting	No	Teaching/Learning perspectives in conducting	n/a	n/a
History of Conducting	Yes	Historical perspective of conducting	Deep	All levels
Bibliography	No	Analysis of the Bibliography about Conducting	n/a	n/a
Non-musical skills	Yes	Leadership	Intermediate	All levels
		Charisma	Intermediate	All levels
		Communication	Intermediate	All levels
		Human Relationship	Intermediate	All levels
		Behaviors	Deep	All levels
		Management and Administration	Intermediate	All levels
		Criticism	Deep	All levels
		Testimonials and Opinions	Intermediate	All levels

Additional Information:

Author / Editor background	Not found
Differences between editions	n/a

Evaluation:

This book is a historical/critical presentation of selected conductors, with some discussions about interpretation, and the conducting business.

APPENDIX B. - ANNOTATED BIBLIOGRAPHY – SUMMARY DETAIL LIST

1. Atherton, Leonard. *Vertical Plane Focal Point Conducting*.

This title is a very effective resource about gestural technique applicable to all levels. It is especially relevant the study and description of the movements, and their patterns through physiologic and physical demonstrations. The digital version is a Computer-Assisted Instruction Tool. It presents animations of conducting movements and gestures which the beginning conductor can use by placing the baton close to the screen and tracing the patterns as they appear. Mr. Atherton has also written a textbook, *The Conductor's Handbook*, which is published in Taiwan.

2. Bakaleinikoff, Vladimir. *Elementary Rules of Conducting for Orchestra, Band and Chorus*.

This is a very tiny title, with some useful information for beginning students. It presents however some relevant unique features: the Part 1: “General Rules of Conducting”, a list of valuable advices; Part 4: “Conducting Exercises”, a group of exercises for practical training in conducting especially composed for the book by the author; and a list in Part 3, named “Ten Commandments of Etiquette for Young Conductors”.

3. Bamberger, Carl. Ed. *The Conductor's Art*.

This is a collection of essays, from various authors. The historical importance of each conductor involved, and the variety of approaches in each essay make this a valuable resource. It gives an interesting perspective, not only from different authors, but also from different eras.

4. Battisti, Frank. *On Becoming a Conductor*.

This is a comprehensive title, and an excellent resource. It is primarily written for band/wind ensemble conducting, but as a didactical tool it can be broadly used by any conducting student. The author avoided topics normally covered by most of the conducting treatises (like conducting patterns, and detailed advices on specific pieces, for example). He used the book's space to focus on practical tools, skills, knowledge, and experiences necessary on the daily work of the conductor as a professional and on the path students should take to succeed. He has other excellent titles, for example his *Guide to Score Study for the wind band conductor* (Battisti/Garofalo. Galesville, MD: Meredith Music, 2000).

5. Blaukopf, Kurt. *Great Conductors*.

This book is a historical/critical presentation of selected conductors, with some discussions about the conducting business.

6. Boult, (Sir) Adrian. *A Handbook on the Technique of Conducting.*

* See Differences between Editions

As stated at the very beginning of its preface, “this Handbook was written in 1920 for private circulation amongst members of the Conducting Class at the Royal College of Music, and published later.” The book is a monument of concision.

7. Boult, (Sir) Adrian. *Thoughts on Conducting.*

Despite the fact that this book is very short, the topics chosen to be presented and the way they are approached are very good. It comprises several different technical skills, historical perspective and some critical thinking about conducting.

8. Bowen, Jose Antonio. Ed. *The Cambridge Companion to Conducting.*

This book is a collection of essays written by several different authors (each essay is discussed in section 2 of this annotated bibliography). It is an excellent resource for all levels, because it covers lots of aspects of the scholarship and practice in the conducting business.

9. Bowles, Michael. *The Art of Conducting / The Conductor: his artistry and craftsmanship.*

This is a small book, with some good information for the beginners in conducting studying. It lacks profundity and precision in the information provided. It works fine as a secondary resource for a beginner.

10. Braithwaite, Warwick. *The Conductor's Art.*

This is a very small book, which does not go deeply into any topic. It presents some good information about opera conducting and general opera conducting environment, based on the author's background on this field.

11. Brook, Donald. *Conductors' Gallery.*

This book, as its title states, is a historical/critical presentation of selected conductors and their orchestras.

12. Brook, Donald. *International Gallery of Conductors.*

(See entry 11)

13. Carse, Adam. *Orchestral Conducting: A textbook for Students and Amateurs.*

This book presents some good information in gestures, rehearsal techniques, and score study skills for beginning and intermediate students. Its approach to instrumentation is very helpful as well. It also presents some useful advice about general topics of conducting.

14. Chesterman, Robert. (Ed.) *Conversations with Conductors.*

This title is a collection of interviews with six distinguished conductors. Its approach is very broad and covers topics in Techniques; Study, Preparation, and Interpretation; and Non-musical skills. Good resource for students in all levels.

15. Chesterman, Robert. (Ed.) *Conductors in Conversation.*

This title is a collection of interviews with seven distinguished conductors. Its approach is very broad and covers topics in Techniques; Study, Preparation, and Interpretation; and Non-musical skills. Good resource for students in all levels.

16. Chesterman, Robert. (Ed.) *Conductors in Conversation.*

(See entries 14 and 15)

(See entries 14 and 15)

17. Coar, Birchard. *The Masters of the Classical Period as Conductors.*

This title is a book edition of the author's Master Thesis (see entry 4.11). It presents a historical perspective of orchestral conducting before the emancipation of the conducting task, and the baton conducting.

18. Cox-Ife, William. *Elements of Conducting*

The author in the preface states this book is intended for the amateur conductor of orchestral, choral, or operatic music. It presents a very simple but good approach to technique.

19. Croger, Thomas R., *Notes on Conductors and Conducting*

This book is written in a long essay format. The enlarged editions add the "Organizing and Conducting of Amateur Orchestras" section. It is a valuable resource because of its approach to normally untouched topics, like this previous one, and because of the authors reflections about non-musical skills involved in the profession.

20. Demaree, Robert W., and Don V. Moses. *The Complete Conductor.*

This title is a very good resource as a course text book. It covers both musical and non-musical skills involved in the initial and intermediate learning levels in conducting. It touches both instrumental and vocal direction, and is especially careful with performance practice directions, guidelines and examples.

21. Dolmetsch, Rudolph. *The Art of Orchestral Conducting*

This title is a very tiny brochure and a very simple resource. It presents basic information about gestural technique, and advices about score study and preparation.

22. Earhart, Will. *The Eloquent Baton*.

In its Foreword, the author states that this book is not an exhaustive treatise on conducting. It limits itself to discuss only of what he considered the principal technique feature through a conductor can express and communicate: the use of the baton. It is a very short resource, focused on the basic elements of gestural technique, useful as second reference for beginner students.

23. Ewen, David. *The Man with the Baton*

This book is a historical/critical presentation of selected conductors and orchestras.

24. Ewen, David. *Dictators of the Baton*.

(See entry 23)

25. Farberman, Harold. *The Art of Conducting Technique*.

This author assumes that the gestural technique should incorporate not only the beat patterns/articulation/dynamics, as it is recurrent in most treatises. He states that the gestures should include the phrasing structure and shape. This title presents good amount of gestural techniques explanations, especially those defended by this author. The accompanying DVD is particularly helpful as one can see the author demonstrating concepts and examples from the book.

26. Fredman, Myer. *Maestro, conductor or metro-gnome? : Reflections from the Rostrum*

This book discusses what is involved in being a conductor and unravels some of the mystique that surrounds the profession. The author writes about all aspects of the art and craft, and discusses how a career can progress and is the result of the observation of many conductors in action. The book is written essentially in non-technical language, which makes it a pleasure reading for music lovers, as well as a good source of advice for scholars.

27. Fuchs, Peter Paul. *The Psychology of Conducting*.

This is a very good and extremely unique title. It approaches to very important issues about conducting which are regularly untouched or misconceived. As the author himself states in the preface, this is not a textbook. It purposely avoids all problems of basic technique, offers no diagrams or beating patterns, does not discuss the execution of rests, holds or cutoffs. It concentrates on problems of psychological nature. Definitely, it is an excellent resource for all levels.

28. Galkin, Elliott. *A History of Orchestral Conducting*.

This title—after the author’s Ph.D. Dissertation: *The Theory and Practice of Orchestral Conducting since 1752* (Cornell University, 1960), see entry 4.12—is one of the historical resources in the field, and the only resource in the literature about conducting that approaches directly and systematic the history of orchestral conducting. Several other thesis and dissertation about the topic are derivate from this resource.

29. Gehrkins, Karl W. *Essentials in Conducting*.

This is a very tiny title. It presents some good elementary information in Gestural Technique for beginning students, and some useful advices in other skills in the conducting field.

30. Gehrkins, Karl W. *Twenty Lessons in Conducting*.

This title is a valuable resource for bibliography about conducting. It presents several lists separated by topics, covering a period of about 350 years. The author states his surprise about the absence of listings and codifications about the literature about conducting, regardless the great amount of writings. About ten years later the author revisited the topic in an article named “A Perspective of the Literature on Conducting” (See entry 3.2).

31. Gillis, Don. *The Unfinished Symphony Conductor*.

This book is a satirical conducting manual, as defined by the author himself.

32. Goldbeck, Frederick. *The Perfect Conductor*.

This title presents good insights especially for beginning and intermediate students. The lack of a bibliography and the scattered notes upon a text that revisit commonly approached issues are compromising for the overall quality of the book. The reading flow, however, is very good.

33. Green, Elizabeth. *The Modern Conductor*.

This title is one of the best examples in the literature. It is very comprehensive and its approach to gestural technique is very good. It is also remarkable the amount of parallel information that can be implied along the text. Its approach to score study and score reading, and over non-musical skills is also complete. Therefore, it works very well as a textbook for beginning and intermediate level conducting courses (this is one of the most recommended textbooks in use), as well as a valuable reference resource for all levels.

34. Green, Elizabeth. *The Dynamic Orchestra*.

Elizabeth Green's careful and thoughtful approach is revealed again in this title. It is accurate both in the technical aspects of the proposed topic and in its didactical approach and arrangement. It is a valuable resource for teaching/learning activities in conducting and covers some unique topics in the literature.

35. Green, Elizabeth, and Nicolai Malko. *The Conductor and his score / The Conductor's Score*.

This title is an excellent resource in the teaching/learning process in conducting. Its approach to score reading and score study is truly unique and singular in the conducting literature. The book's organization and didactical approach are remarkable. It is both a good source as a formation tool as well as a lifelong reference tool for teachers. It also includes Malko's Biographical Material and Critical Press Notes.

36. Grosbayne, Benjamin. *A bibliography of works and articles on conductors, conducting and related fields in various languages from the sixteenth century to the present time*.

* This title is a bibliography of bibliography. So it does not approach directly Areas as: Techniques; Study, Preparation and Interpretation; Teaching of Conducting; or Non-musical skills. It refers however to their Bibliography. Those informations are suitable for all levels.

37. Grosbayne, Benjamin. *Techniques of Modern Orchestral Conducting*.

This title is a valuable and systematic source of information about learning conducting skills. It is one of the earliest publications in the field by a native-born American musician.

38. Handy, D. Antoinette. *Black Conductors*.

This title is a critical evaluation of the conducting business relationship with minorities, particularly with Black individuals. The title is very well settled. Good resource.

39. Hart, Philip. *Conductors: a new generation*.

This book is a historical/critical presentation of selected (eight) conductors' biographies.

40. Hoesen, Karl D. Van. *Handbook of Conducting*.

Regarding Gestural Technique this title is very consistent, and very well established both by graphics and musical examples. However, it does not cover many other important topics in conducting.

41. Holden, Raymond. *The Virtuoso Conductors*.

This book is a historical/critical presentation of selected (ten) conductors' biographies.

42. Holmes, Malcolm. *Conducting an Amateur Orchestra*

This title describes the specific problems and procedures involving the conducting of amateur orchestras. It is also a very useful resource for young conductors, both in administration, management and programming skills to this specific field, as well as good advices in baton technique, rehearsal planning and performance issues.

43. Hunsberger, Donald, and Roy Ernst. *The Art of Conducting*.

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. The approach and presentation is very systematic and fits perfectly both as a course textbook as well as a self reference study resource.

44. Inghelbrecht, Desire E. *The Conductor's World: the psychology and technique of conducting*

This title is a very good resource. It presents good information to conducting students at all levels. It is especially remarkable his presentation of the topics about technique, study and preparation, and his assumptions about communication and behaviors.

45. Jacobson, Bernard. *Conductors on Conducting*.

This title is a collection of interviews with eight distinguished conductors. Its approach is essentially about style and interpretation. Good resource for intermediate and advanced studies.

This very small title is a series of lessons in directed studies format. It is useful for the very first contact with the learning process in conducting, but it is not adequate to be used as a textbook. The reference of pieces in the orchestral literature applied to each lesson is relevant.

46. Jay, Pamela. *Maestro Matters*.

This book explores some of the difficulties faced by people on both sides of the podium in an intriguing and informative way (publisher's review). It contains some reflections by the author and testimonials gathered through the interviews with conductors.

47. Kahn, Emil. *Conducting / Elements of Conducting*.

This title is a very good resource as a course text book. The author states that it can be used through a one semester, one year or two year course. It is comprehensive, covering most of the topics necessary to an elementary study of conducting. The Workbook is a good resource as an anthology for practical references.

48. Kendrie, Frank E. *Handbook on Conducting and Orchestral Routine for the Prospective Conductor of either Chorus or Orchestra*.

Although this book is quite short, it presents some good information in Gestural and Rehearsal Techniques for beginning students, and some useful advices about generalities in the conducting field.

49. Kohut, Daniel L., and Joe W. Grant. *Learning to Conduct and Rehearse*.

This is an introductory conducting text that stresses baton technique, score preparation with special emphasis on rehearsal. It also includes musical excerpts for both choral and instrumental repertoire.

50. Krone, Max T. *Expressive Conducting*.

This is a very small brochure. It is useful for the very first contact with the learning process in conducting. It is significant the use of musical examples suitable for the technical skills approached in each chapter

51. Krueger, Karl. *The Way of the Conductor*.

* Information implied through the historical perspective only.

This title presents a good historical perspective of conducting. There are some implied information in several different topics throughout the historic approach. Overall it is a useful resource.

52. Labuta, Joseph A. *Basic Conducting Techniques*.

This is a competency-based workbook providing sound and practical hands-on procedures for beginning and advanced conducting students. It features a broad repertory of musical excerpts, reduced to a four-part condensed score format, which allow users to practice conducting skills and rehearsal techniques in classroom. A workbook and media disc accompanies the 7th edition set. Audio examples and full scores are provided on the media disc. The workbook details conducting techniques including the baton, beat patterns, fractional beat preparations, the fermata, asymmetrical and changing meters, tempo changes and accompanying. It also outlines score preparation and rehearsal technique and provides musical excerpts. It is a valuable tool for practicing in both choral and instrumental conducting.

53. Lebrecht, Norman. *The Maestro Myth*.

This title is an inside story of the nature of orchestral conductors, beginning with nineteenth century Hans von Bulow, first of the genre to impose his interpretation of the music upon a group of performers. It includes chronicles about the rise of professional conductors during the late-Wagnerian era, their education and training, their opinions, and above all, their attitudes toward power.

54. Lewis, Joseph. *Conducting without Fears: a helpful handbook for the beginner. In two parts*.

As its title refers, this book is a simple resource but very useful for beginner conducting students. It is remarkable the progressive organization of the topics presented.

55. Linton, Stanley. *Conducting Fundamentals*.

This title balances well Score Study skills and Gestural technique skills. It is very unique about this book, however many other important topics in conducting are not approached.

56. Long, R. Gerry. *The Conductor's Workshop: a Workbook on Instrumental Conducting*.

This title is a simple resource. It is useful for the very first contact with the learning process in conducting.

57. Maiello, Anthony, and Jack Bullock. *Conducting: A Hands-On Approach*.

This title is a comprehensive text by Anthony Maiello on the art of conducting, 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 CD contains all the musical exercises in the book.

58. Malko, Nicolai. *The Conductor and his Baton*.

The author presents this title as the first part of "a work of wider conception, The Fundamentals of the Art of Conducting". Then it is possible to wonder that his book *The Conductor and his score* might be the second part. There is no other source that can be regarded as the third part. Richard Franko Goldman, reviewing the book states: "In several instances the explanations of specific conducting problems are by no means clear, being so brief as to be cryptic. The chief value of the book will be to call attention of students to typical problems and difficulties they are likely to encounter in attempting to control an ensemble. If the student accepts the book as containing hints and reminders, but not solutions, he/she may find it of permanent value." (*Notes*, Second Series, Vol 9, No. 1, Dec., 1951, pp. 131-2). This book follows the conducting textbook's common

structure, with particular help found in the examples, their relation with the text, and the general advice.

59. Marple, Hugo D. *The Beginning Conductor*.

As the title indicates, this title is a good resource for the beginning conductor. Its approach to gestural technique and score study is remarkable. The text is very clear and the numerous musical examples related to each topic is excellent..

60. Matheopoulos, Helena. *Maestro: Encounters with Conductors of Today*.

This book is a gathering of thoughts, opinions, and testimonials from conductors and from people who worked with them. Structurally it is separated by conductor's profiles, and then, each conductor and his ideas are presented, commented on, analyzed and evaluated. A good resource for all levels.

61. May, Robin. *Behind the Baton*.

This book is a concise presentation of conductors' biographies in dictionary format.

62. McCray, Walter, and Carl Busch, *Principles of Conducting*

This title is a small pamphlet which outlines the basic essentials of conducting. The text, outlines essentials, omits some aspects, and lays no claim to novelty. For this author, good conducting depends upon musicianship and the elimination of mannerisms that tend to restrict the fullest possibilities of the baton. It directs attention to the music itself to determine the baton's behavior, harking back to Wagner's ideas of true tempo and of finding where the melody lies.

63. McElheran, Brock. *Conducting Technique for Beginners and Professionals*.

The author states in the Preface: "It is hoped that this small volume will help train young conductors or improve experienced professionals by concentrating primarily on conducting technique without being unduly abstruse." As the title states—for beginners and professionals—this edition starts at the very beginning to include the most basic conducting principles and ends with insightful advice on conducting subtleties. First published in 1966, *Conducting Technique* has been accepted as a standard text for both choral and orchestral conducting courses taught at universities, colleges, and conservatories. For the revised edition the author has made a number of corrections and additions, including a new preface. The latest edition takes into account avant-garde music and new music notation.

64. Meek, Charles J. *Conducting Made Easy*.

This is not a deep treatise about conducting technique, study and preparation., As the title implies, *Conducting Made Easy: for Directors of Amateur Musical Organizations*, it provides a good amount of information that is very useful both as an initial approach to the field and its related businesses, as well as a way to use self evaluation assessments.

65. Meier, Gustav. *The Score, the Orchestra, and the Conductor*.

This title is an excellent book in the field, especially among the most recent ones. It is comprehensive and the approach is very careful. It can be used both as textbook through a course as well as a reference resource. Clarity and a systematic approach are found in all chapters, reflecting the author's years of successful teaching.

66. Munch, Charles. *I am a Conductor*.

This title is written as a memoir., Munch discusses the conducting field and conducting business through his personal experiences instead of about his personal experiences. It is an extremely valuable resource for conductors at any level.

67. Nowak, Jerry, and Henry Nowak. *Conducting the Music, Not the Musicians*.

This title, as its authors' state, is designed as a conducting text for class or individual study, which focuses on the expressive aspects of performing. The approach is very innovative and the way the book is planned reveals an excellent didactical tool for beginners and intermediate students.

68. Noyes, Frank. *Fundamentals of Conducting*.

Regarding Gestural Technique this title is very consistent, and very well established both by graphics and musical examples. The Study and Preparation Skills are superficially covered as well, but the author suggests the parallel study of Parts I and II ("Practical Aspects" and "Theoretical Aspects"). The author himself claims the book "is planned for the orchestral conductor", but the topics approached he considers "fundamental in any field of conducting."

69. Oneglia, Mario F. *Contemporary conducting techniques*.

This title is a mid size book, which does not go extremely deep into the topics approached. It presents however many good information about conducting, based on the author's compilations of Serly's reading of Scherchen's ideas.

70. Otterstein, Adolph W. *The Baton in Motion*.

This book presents a very unique approach to the conducting field literature. It presents essentially Gestural Technique through combined photographic images, graphics and applied musical examples. It is a very good resource for any level conducting scholars.

71. Phillips, Kenneth H. *Basic Techniques of Conducting*.

This book is planned to be a text book for undergraduate music majors, suitable for a one semester course in conducting. The book is divided into 30 lessons. Each then introduces basic conducting techniques in a developmental sequence, and includes a review of previous techniques, “guided practice” segments for group practice of new techniques, and “assignment” sections for independent study and practice.

72. Prausnitz, Frederik. *Score and Podium*.

Frederick Prausnitz describes the conductor’s art in its two essential facets: deep understanding and command of the material and the skills necessary to impart that understanding through gesture. The book presents a very consistent learning tool based on the understanding of the nature of the conducting activities. The author himself states in the book’s Introduction: “Conducting involves practiced skills in three areas: organizing and evaluating information available in the score, transforming that information into a vivid mental image of the performance-to-be, and communicating the essentials of that performance to an orchestra. The exercise of skills in the first two areas [Score] precede that of the third [Podium]. Thus the conductor’s primary musical instrument is his own mind. Work with the orchestra, his other musical instrument, will be effective only to the extent of his success in transforming the evidence of the score into a living musical image, *before* he mounts the podium.”

73. Ross, Allan A. *Techniques for beginning conductors*

This title is arranged to present concurrent instruction in three basic areas: conducting techniques, score reading and terminology in the four basic languages in which music is printed (English, French, German, and Italian). Good resource for beginner students, and especially useful as a one semester introductory conducting course.

74. Rudolf, Max. *The Grammar of Conducting*.

This title is one of the best examples in the literature. It is very comprehensive and its approach to gestural technique is unsurpassable, especially because the clearness of presentation through graphics that are cross referenced with musical examples. It also contains a remarkable amount of parallel information that can be implied in text. This title, however, lacks direct approaches in non musical skills, literature, programming, and aesthetic. Though, it works very well as a text book for beginners and intermediate level conducting courses, as well as a valuable reference resource for all levels.

75. Rudolf, Max. *A Musical Life: Writings and Letters*.

This title, as its editor states, is a collection of articles written by the renowned conductor and scholar Max Rudolf, together with a selection of his correspondence relating to material in the articles. It is an excellent resource of thoughts about conducting, cross-referencing technique and actual practical realization.

76. Saito, Hideo. *The Saito Conducting Method*.

Saito Method presents a very specific approach to conducting technique. It runs in a complete different path from the recurrent western tradition. It can be used as a whole, assuming this technique as a central technique, or can be used in a supplemental manner to other texts. The book lacks approaches in Study, Preparation and Interpretation.

77. Saminsky, Lazare. *Essentials of Conducting*.

Very small book. Some interesting information.

78. Scherchen, Hermann. *Handbook of Conducting*.

This is an important historical title in the field. It dates from the 1920s, a time when systematic publications about conducting were scattered. It presents well established pedagogical tools for conducting apprentices. His approach to the teaching/learning realities about conducting is outstanding.

79. Schonberg, Harold. *The Great Conductors*.

This title is a historical perspective of the conducting field. It presents a chronological study of the styles and lives of more than 20 of the world's greatest musical conductors.

80. Schroeder, Carl. *Handbook of Conducting*

In this very early resource, the author states in the preface that this book is founded on his own experiences and about a field poorly served of resources. His approach is very concise and direct. Topics concerning technique – both gestural and rehearsal – are especially relevant. It also addresses human relationships and communication. Very good resource.

81. Schuller, Gunther. *The Compleat Conductor*.

This title presents a very particular approach to the field. The three parts focus on: 1) a philosophy of the art of conducting (a broad analysis of the tasks, duties, skills and idiosyncrasies of the field); 2) a historical perspective of conducting; and 3) an analysis/evaluation of recorded performances of eight selected major works. The author's critical assumptions are illuminating and represent a unique resource for students, teachers and professionals.

82. Sharpe, Roderick L., and Jeanne Koekkoek Stierman. *Maestros in America*.

This book is a historical/critical presentation of selected American conductors' biographies. It provides short biographical and critical essays of over 100 American conductors (and conductors in America) in the twenty-first century. The authors made their selections based on three categories of persons: American-born; naturalized US citizens; and foreign conductors holding a permanent appointment in the US. In addition, all individuals included must have been active as conductors at the start of the new millennium. These criteria allowed the authors to incorporate up-and-comers as well as those more established, offering an extensive cross-section of the upper echelons of the conducting profession focused on the present, recent past, and future.

83. Shore, Bernard. *The Orchestra Speaks*

In this work, music is discussed from the unusual view-point of an orchestral player, a field which has rarely, if ever, been explored. It is a significant resource because it presents a view of the conductor (especially along the second quarter of 20th century) and its business from the perspective of those who work under conductors.

84. Stoddard, Hope. *Symphony Conductors of the USA*.

This book is a historical/critical presentation of selected American conductors.

85. Stoessel, Albert F. *The Technic of the Baton*

This book is a simple resource, useful for beginner conducting students. The technical aspects approached are restrained mostly to gestural. The other topics mentioned are very poor.

86. Swift, Frederic Fay. *Fundamentals of Conducting*.

This is a very small brochure. It is useful for the very first contact with the learning process in conducting. The overall view of the conducting business is very adequate to beginning students.

87. Wagar, Jeannine (Ed.) *Conductors in Conversation*.

This title is a collection of interviews with fifteen distinguished conductors. Its approach is very broad and covers topics in Techniques; Study, Preparation, and Interpretation; and Non-musical skills. Good resource for students in all levels.

88. Walter, Bruno. *Of Music and Music-Making*.

The author intended this book as a *finale* to his autobiography: *Theme and Variations*. It is a collection of thoughts about the conductor's tasks and art. It is a very useful resource

for students as a formation tool, and for professionals as a way to trigger reflections based on several years of experience.

89. Watkins, John J. *The Art of the Conductor*.

This title is a very small and superficial resource. As a lexicon for musical terms (in conducting) and specific technical elements used in the conducting field, it is a useful resource.

90. Wilson, Robert Barclay. *The Technique of Orchestral Conducting*

Simple resource, useful for beginner conducting students.

91. Wis, Ramona M. *The Conductor as Leader*.

This book is among the very few resources that discuss leadership issues in the conducting field. As a choral conductor, her outlook is based in that environment. Even so, it is a valuable resource.

92. Wittry, Diane. *Beyond the Baton*.

This book is one of the few titles in the literature about orchestral conducting that directly approaches issues related to the handling of jobs/tasks in conducting and conducting business—Elizabeth Green in her *The Dynamic Orchestra* (see entry 16) approaches these issues in some chapters as well. It does not intend to address technical or formative issues, but all the other skills required from a music director and a leader, as: the formal training, the path to the podium, getting the first job, leadership, programming, human relationship skills, fundraising, etc. It is an extremely valuable resource, especially because it is unique and odd. Its resources lists are very useful.

93. Wood, (Sir) Henry. *About Conducting*.

This title presents a remarkable list of skills the author christened as “My points for the Would-be Conductor”. This list is both an advice list to conducting apprentices as well as directions for conducting teaching. It presents several topics normally absent in most of the titles in the area; however the approach level is not deep. Overall it is a useful resource.

94. Wooldridge, David. *Conductor's World*.

This book is a historical/critical presentation of selected conductors, with some discussions about interpretation, and the conducting business.

VITA

Jose Mauricio Brandao was born in Salvador, Bahia, Brazil (1969), where he began his musical education with free lessons at the age of four. He received much of his musical education at the Federal University of Bahia (UFBA), where he earned a Bachelor of Music Degree in Instrument, piano and harpsichord (1984), a Master of Music Degree in Orchestral conducting (1999), and a Doctor of Music Degree in orchestral/opera conducting (2009). He also studied voice, organ, and early music.

At UFBA he worked as Instructor, Professor, Coach and Assistant Conductor of the Opera Department, Chief Conductor of UFBA Madrigal Ensemble and Associate Conductor of the UFBA Symphony Orchestra. He was Principal Conductor of the University Choir at the Salvador Catholic University for ten years; and founder-director of the Salvador Youth Symphony Orchestra for six years. He worked at the Londrina State University (UEL) both as a Professor of conducting and musical analysis and as an Assistant Conductor to the university choirs; as Professor of conducting, musical analysis, ear training at the Salvador Evangelical College, where he directed the college choir; and as Professor of Art History at the St. Salvador College.

Dr. Brandao has been a guest conductor with orchestras, choirs, and opera productions in both Brazil and the United States. He also continues his chamber music career at the piano, organ and especially at the harpsichord. Currently, he holds a Full Professor position at the Federal University of Bahia, where he directs the Undergraduate and Graduate Conducting Program; he is also the Director of Orchestral Studies, and Director of Conducting and Ensembles.