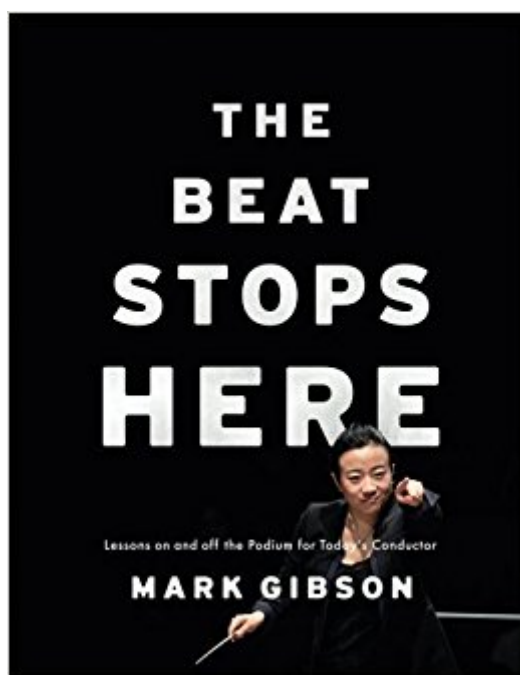


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The Beat Stops Here: Lessons On And Off The Podium For Today's Conductor



Synopsis

In *The Beat Stops Here: Lessons on and off the Podium for Today's Conductor*, master conductor Mark Gibson addresses the technique of conducting as an extension of intimate knowledge of the score to the hands and arms. He employs a variety of everyday activities and motions (brushing the dog, Tinkerbelle, the "door knob") to describe the physical aspects of the role. He advocates a comprehensive, detailed approach to score study, addressing major works bar-by-bar in terms of both musical analysis and conducting method. Finally, Gibson explores the various roles a conductor plays, as a teacher, a scholar and a member of the musical community. His writing is highly focused, with an occasionally tongue-in-cheek, discussing everything from motivic development in Brahms to how to hold a knife and fork in public. In short, *The Beat Stops Here* is a compendium of style and substance in the real world of today's conductor.

Book Information

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Customer Reviews

Director of Orchestral Studies at the College-Conservatory of Music, University of Cincinnati, Mark Gibson enjoys a teaching and conducting career that spans four decades and three continents. Among his former students are many of today's up and coming maestros, including Xian Zhang, Tung-Chieh Chuang, Annunziata Tomaro and Olivier Ochanine. Mr. Gibson is a native of New Jersey.

Mark Gibson is the preeminent conducting teacher of our time. His book contains tremendous insights on conducting technique and psychology; compiled by one who has done and seen it all. His writing style is lucid, succinct, incredibly perceptive, and chock full of ironic humor. The first rule

of conducting is to have your head in the right place, which is why conductors of all levels should own this book.

Maestro Gibson is one of the best conducting professors in the U.S. His book has a very refined approach to the most important aspects and practices that a contemporary conductor needs to know. The conducting techniques described in this book are deeply founded and justified by a complete analysis and understanding of music. If every conductor follows these steps, the future of classical music would be promising.

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