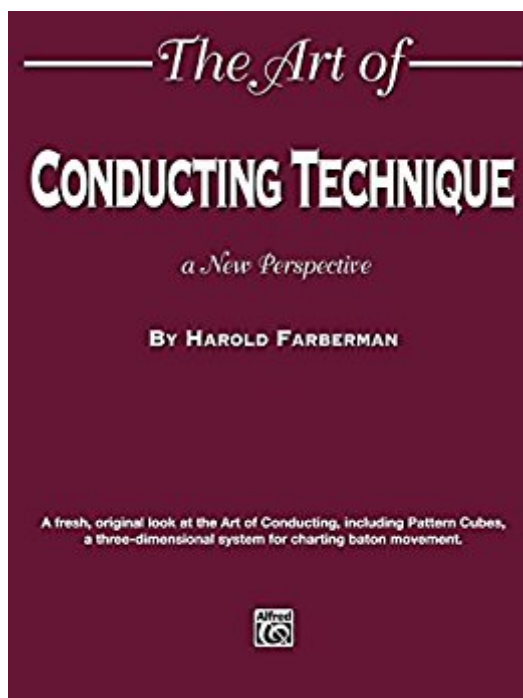


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The Art Of Conducting Technique: A New Perspective



Synopsis

The Art of Conducting Technique: a New Perspective by Harold Farberman focuses on devising a technique to convey knowledge of the score to the orchestra. Starting with the basics of "body technique" and baton technique, Farberman provides detailed analysis of conducting, including the three-dimensional system for charting baton movement called The Pattern Cube. The DVD enhances and further explains all of these techniques as detailed in The Art of Conducting Technique. Harold Farberman founded the Conductors Guild in 1976 and has conducted orchestras around the world. He also created the Conductors Institute, the premiere training ground for young conductors. This title presents a new approach to conducting for the young conductor, as well as for the more experienced conductor. --This text refers to the DVD edition.

Book Information

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Customer Reviews

Maestro Farberman's treatise on the art of conducting is born of a lifetime of playing, observing and interpreting musical gesture as it pertains to the gestures a good conductor makes in relationship to the music being performed by an orchestra. The music defines the technique; the technique does

not define the music. Once this is understood and accepted (and why would it not be) Farberman elaborates in great detail how to devise and execute the apposite gesture for each type of orchestral sonority. As one previous reviewer has astutely observed, Farberman does not eschew time-beating patterns per se. He does reject the concept that time-beating patterns dictate the primary motivation for interpreting music that does not rely on patterns being performed. Equally, there is no 'Farberman' technique, there is only a solution (sometimes several possibilities) to every possible sonic manifestation of written notes in a score. What this book requires is dedication to absorb and re-appraise accepted concepts about conducting that are rather tired and worn. A technique based on time-beating makes for very uninteresting conducting. Farberman is inviting conductors to be interpreters.

Maestro Farberman has a very particular technique, and in this book tries to explain it. I don't like his technique (I think it just does not work), but for those who think it is good, this book is a valid resource. First he explains the basics of "normal" conducting patterns, and later he explains his alternative technique. Farberman does not like the use of regular conducting patterns, because he believes that they carry no music meaning and orchestras don't need them. Many pages are used to explain his (complex) method to notate conducting gestures, his highly personal "pitch registration" (showing melodic shapes by playing a virtual piano keyboard upside down in front of the conductor), and the importance of the wrist in his technique. The final pages are notated examples of several movements of major orchestral works. It is, though, even with the diagrams and figures, not easy to understand exactly what kind of gestures he is suggesting for those works. The book is almost 300 pages in A4. I believe that a smaller font size would make it easier to read. There is a DVD (*The Art of Conducting Technique: A New Perspective (DVD)*) to accompany this book (sold separately), but it does not help much, as too much of the footage is used to explain his method of notating his technique. If you know already Farberman's technique and you think it is good by all means buy this book, otherwise before buying it first try to learn about his technique from someone who knows it and then decide if it is worth learning it (and getting the book).

I must say that I am in disagreement with the previous review of this book! As a former student of 5-years under the tutelage of Harold Farberman, This technique works, THAT SIMPLE! I've found that as a conductor in a profession where rehearsal time is either a luxury or non-existent, this technique is a God send! Having used it since 1995, it has allowed me to get the job done at an extremely high all the time! Farberman never said that beat patterns were not necessary; he said

that they must be in conjunction with the music and if you had to do something different in every bar for the sake of the score, then so be it! Beat patterns must be used in order to enhance and serve the needs of the music and the composer's intentions!! The players, and singers that I have worked with have always found my stick technique to be clear and to the point; using this technique I have been able stop less in a rehearsal and be clearer with the stick. It takes time to get used to but once it becomes a natural part of you it will work to your advantage! This will work for both pros and amateurs! Maybe working personally with Maestro Farberman made it different but having read the book and used the DVD, no! Having used this technique throughout the US and Canada, it works folks, That simple!

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