



Rehearsing: Critical Connections for the Instrumental Music Conductor

By John F. Colson

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In Rehearsing: Critical Connections for the Instrumental Music Conductor, Colson supplies the missing link for conductors looking for advice that allows them to complete their training for reaching complete competency as a conductor.

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Editorial Review

Review

Rehearsing presents a compelling argument for each of the connections discussed in a clear and focused manner. Of particular note are chapters *Teaching through Performance Concepts* and *Words to Live By*, both of which contain phrases to use during rehearsal to solve problems and make connections quickly and succinctly. (*Pan Pipes (Journal of Sigma Alpha Iota)*)

Following on the heels of his Conducting and Rehearsing the Instrumental Music Ensemble, John Colson takes students to the next level in this conducting practice with the Rehearsing: Critical Connections for the Instrumental Music Conductor. Colson here draws together the critical connections for those seeking to become fully capable and self-assured instrumental music conductors. As Colson argues, too often conductor training programs treat the problems and challenges of the rehearsal—perhaps the single most critical element in any effort to achieve competency as a conductor—as secondary. In this work, Colson supplies the missing link for conductors looking for advice that allows them to complete their training for reaching complete competency as a conductor. Colson demonstrates throughout the specific connections that the advanced conductor must know and regularly employ, connections that few, if any, other works on the art of conducting address or bring together.

About the Author

John F. Colson is professor emeritus of music at South Dakota State University. He has been the Conductor and Music Director of the South Dakota State University – Civic Symphony Orchestra for 34 years. He is the author of *Conducting and Rehearsing the Instrumental Music Ensemble: Scenarios, Priorities, Strategies, Essentials, and Repertoire* (Scarecrow 2012).

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