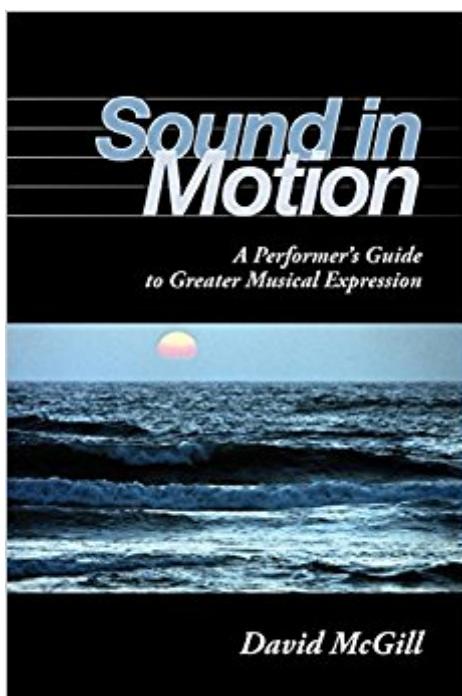


The book was found

Sound In Motion: A Performer's Guide To Greater Musical Expression



Synopsis

David McGill has assembled an exhaustive study that uses the musical concepts of the legendary Marcel Tabuteau as a starting point from which to develop musical thought. McGill methodically explains the frequently misunderstood "Tabuteau number system" and its relationship to note grouping—the lifeblood of music. The controversial issue of baroque performance practice is also addressed. Instrumentalists and vocalists alike will find that many of the ideas presented in this book will help develop their musicianship as well as their understanding of what makes a performance "musical."

Book Information

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Customer Reviews

"In this thoughtful and imaginative study, David McGill codifies an important oral and aural tradition in musical performance and pedagogy in which he has been an active participant. Growing from the legacy of Marcel Tabuteau, this tradition continued through the work of McGill's own teachers, John de Lancie and Sol Schoenbach. McGill's book will not only be welcomed by performers, but also by musicologists interested in the history of performance practice and music theorists interested in the relationship of analysis and performance." •Kevin Korsyn, University of Michigan "What is phrasing? What is line? What is music? Logically and with acute attention to detail, *Sound in Motion* takes the reader on a philosophical journey rooted in the teachings of Marcel Tabuteau, John de Lancie, John Minsker, and Sol Schoenbach, the timeless performances of Maria Callas, de Lancie, and others, as well as McGill's own career as an orchestral bassoonist." •The Double Reed "... offers a clean, modern take on Tabuteau's legacy, strong advice for aspiring wind players,

and a range of observations that should inspire or provoke any serious musician.... Recommended."
"Choice" A most important, all encompassing book about music, its nature and its significance, not only for the professional musician, but for all those who see in it an expression of human creation. [McGill] deals with the different expressive means of sound, of styles and, perhaps most important of all for the practicing musician: the connection between attitude and aptitude. He understands perfectly that music is, after all, not a profession, but rather a way of life.... A rare book full of knowledge and insight." •Daniel Barenboim, world-renowned pianist and conductor" Well-written and opinionated treatise on almost every aspect of the art of musicianship, taking as its basis the methods of Tabuteau, but moving well beyond into discussions of auditioning, intonation, and an extended section on the Baroque performance movement." •, September 11, 2008 "The book takes a modern look at Marcel Tabuteau's classic method." •Los Angeles Times

"...informative and entertaining ... The book is a well-written and opinionated treatise on almost every aspect of the art of musicianship..."

Whether your venue is Carnegie Hall or the local band shell, McGill's book provides insights about musicianship that will elevate your playing. Superbly written, every page contains wise observations that will improve your ability to reach your audience, bolster your self confidence, and even impress your conductor! Not just a musician who writes well or a writer who happens to play well, McGill is a virtuoso in both realms and this book is ample proof. If I could take only one book to my next audition, "Sound in Motion" would be it!

Every page of this book is a necessity to any musician. I decided to pick it up a week ago and I can't believe I've never been taught any of this basic, enlightened information by any music teacher I've ever had. It's brilliant. It will take an ordinary musician, and make an extraordinary musician out of her. Not reading this would be a serious mistake if you want to be above average in your music. I'm so glad to have discovered it and very happy to be recommending it to other musicians. It's a goldmine!!!!

Of course the book arrived very quickly. David McGill has written a book based on the famous oboe teacher Marcel Tabateau's method of playing. The book has very short chapters consisting of one topic for each chapter that is very important to musicians. This book is highly recommended for new and older musicians, professional or not.

Very readable book. I was hesitant to buy it but it was recommended to me. I thought it might be dry but Mr. McGill writes very well and interestingly. Excellent advice and clear explanations. Mr. McGill is a fine writer and musician.

David McGill has done it again. From his days of performing with the Toronto, Cleveland, and Chicago orchestras, a CD on bassoon excerpts and now takes his expertise and applies it to every other orchestral instrument. Want to brush up on your phrasing skills or teach a student the necessity of phrasing? This is your book.

"Why does one player's version of a musical work sound more 'musical' than someone else's version?" The book gives the answer---it is PHRASING. The author discusses how to achieve phrasing that conveys motion and lyricism: note grouping, choice of articulation, dynamics, and (to some degree) tonal production. Many aspects of how great phrasing is produced come from the Philadelphia tradition of woodwind playing, exemplified by the legendary teachers at the Curtis Institute. The information is, however, applicable to all instruments. Other sources might present bits and pieces of this material, but David McGill has put it all here, succinctly, and in an easy to read and logical narrative. He is a fine writer (and bassoonist) and will hopefully produce additional books...perhaps with an illustrative CD? hint. hint. This book is a must for both serious amateurs and for performance majors.

One of the most insightful books on music performance that I have ever read. I'm working on incorporating the concepts into my own playing.

HUGE insight into turning written notation into music. Did you know that everyone plays Wagner's "Ride of the Valkyries" wrong? He explains how. The book brought me a whole new perspective on phrasing. The examples that illustrate each of the author's points can be used as playing exercises. It answers the question of why conservatory graduates play more musically than even competent self-taught musicians.

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