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composition, especially concerning form, are not often discussed in ways useful to an apprentice composer - ways that help him to solve common problems.

Thus, this will not be a "theory" text, nor an analysis treatise, but rather a guide to some of the basic tools of the trade.

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Rooted in the experience of a professional choral conductor, this book provides a guide to practical issues facing conductors of choral

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addition to sections outlining how melody, harmony, rhythm, texture and form work in improvised piano music, there are sections devoted to explaining how ideas can be developed into continuous music and to exploring the process of finding a personal style. A key feature is the distinctive stress the

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author puts on the interconnectedness of jazz and classical music where improvisation is concerned. This book is best suited to those with at least some prior experience of learning the piano. However, the rudiments of both music theory and piano technique are covered in such a way that it can also serve as an effective basis

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Europe as MD of musicals including West Side Story, Little Shop of Horrors and Sweeney Todd. After gaining an MA and PhD in Drama and Music from Exeter University she now lectures at Winchester University and writes about musical theatre and pantomime.

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