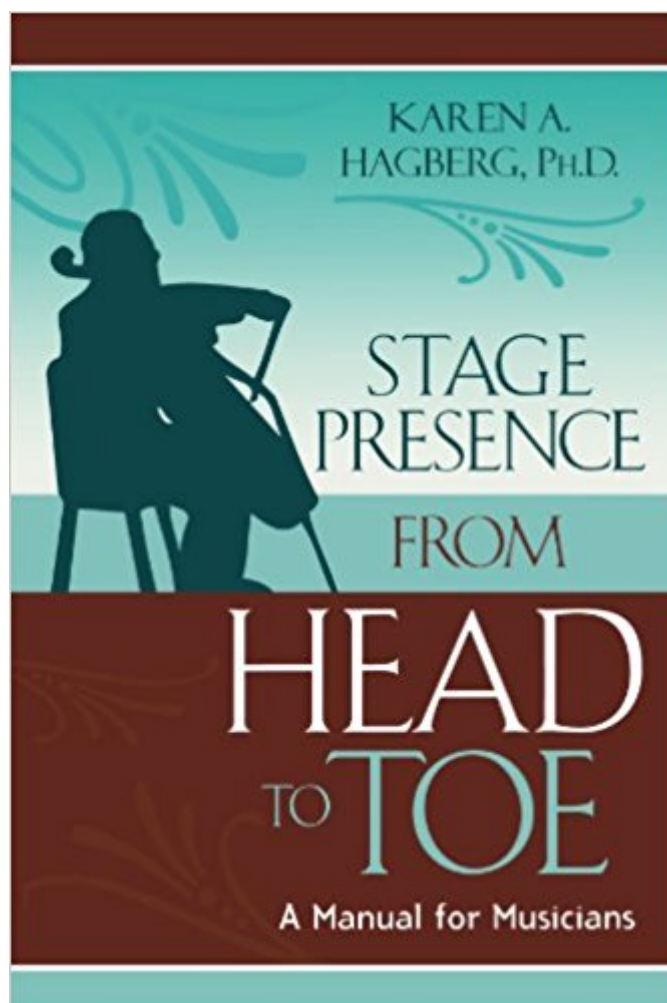


The book was found

Stage Presence From Head To Toe: A Manual For Musicians



Synopsis

Stage Presence from Head to Toe is the only resource of its kind-a practical, authoritative guide to accepted practices of stage presence for performing musicians. It answers the basic questions every musician has about a performance: how to prepare, how to dress, how to walk out on stage, how to bow, how to look confident and put your audience at ease, how to interact with other musicians on stage and with backstage personnel. Hagberg discusses the specific needs of soloists and small and large ensembles, both instrumental and vocal. Includes illustrations, several helpful checklists and a comprehensive bibliography. It offers invaluable information on:

- *Conducting
- *Competitions and auditions
- *Non-performing personnel
- *Stage furnishings and equipment
- *Maintenance of the musician's well-being on the day of the concert
- *Teaching of stage presence to students

This book should appear on the shelves of all musicians, professionals, amateurs, students, and teachers. Teachers at the conservatory, high school, or elementary level can use this book as the reference handbook on stage presence in a variety of situations. It is the only existing textbook for supplementary coursework on this too-often neglected topic.

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Customer Reviews

As the title suggests, the approach is thorough, detailed, and intensely practical...I would recommend this book for consideration by anyone who performs or teaches. (Piano Professional) In Stage Presence from Head to Toe, Karen Hagberg gives us an invaluable educational tool, one that has been lacking until now. Especially in these challenging days for the development of the classical

music audience, this sensitive and extensive work lays a foundation for performer/audience interface and makes the strongest possible case for the importance of being skilled and knowing in all aspects of stage presence. We musicians now have the resource that we have needed. (James Undercofler, Director and Dean, Eastman School of Music)Especially handy for the nervous, unfocused, or inexperienced performer... (In Print)This book is a worthwhile reference for every performer. (Clavier)...covers basics of performance 'styles' so often forgotten by students and professionals alike. Highly recommended. All levels. (CHOICE)Karen Hagberg's Stage Presence from Head to Toe: a Manual for Musicians is a clear, concise and absolutely to-the-point guide for performing artists. Ms. Hagberg reminds us how important our posture, appearance, demeanor, and grooming all communicate to our audience. She insightfully offers excellent advice that is valuable for both the amateur and seasoned professional musician. (Michael Tilson Thomas, Music Director, San Francisco Symphony, Artistic Director, New World Symphony, and Principal Guest Conductor, London Symphony Or)...comprehensive....the manual gives specific directions for different types of performers and, thus, is a handy reference for all musicians. (American Music Teacher)Hagberg takes you through the essential do's and don'ts of musical performance from a uniquely visual perspective. Full of nuggets...a serious book outlining the importance of small details...This gem is a must-read for anyone wishing to make their name in the business we call 'show'. (Muso)The range of material covered is impressive and the influence of the author's long experience and extensive bibliography is evident...I am not aware of another book on this topic that is as practical, accessible, and authoritative as this one. All performing musicians, studio teachers, and ensemble conductors would do well to consider this a basic reference. (Music Educators Journal)...a complete, yet concise guide to fine-tuning the visual aspects of a live musical performance....The volume is highly accessible to students; the chapters dealing with the soloist and the large vocal ensemble should be required reading for voice students at the high school and college levels. Musicians who need help looking more comfortable, confident, and appropriate on stage, and those teaching these skills, will find Stage Presence from Head to Toe a valuable resource. (Nats Journal Of Singing)This superb 109-page manual could become a significant reference text for anyone involved in public performance....With a very engaging writing style and the use of illustrations (both of good and bad stage demeanor), Hagberg conveys the importance of this overlooked aspect of musical performance. (Percussive Notes)...provides a wealth of practical advice in a book dedicated, provocatively, to 'the survival of live, acoustic music in the twenty-first century.' Especially handy for the nervous, unfocused, or inexperienced performer are her checklists, which include 'Ways to Keep Your Performance from Looking Like a Rehearsal,' 'Things Your Conductor Should Never

Have to Say,' and 'Ways to Keep Judges from Eliminating You.' (SymphonyNOW)I think Stage Presence from Head to Toe is valuable to those with little experience on stage and I am sure that musicians around the globe will want to get their hands on it. (Classical Guitar)...a practical, authoritative guide.... (OPERA America, April 2007)

STAGE PRESENCE FROM HEAD TO TOE is the only resource of its kind--a practical, authoritative guide to accepted practices of stage presence for performing musicians. It answers the basic questions every musician has about a performance: how to prepare, how to dress, how to walk out on stage, how to bow, how to look confident and put one's audience at ease, and how to interact with other musicians onstage and with personnel backstage. Hagberg discusses the specific needs of soloists and both small and large ensembles, instrumental and vocal. Illustrations, several helpful checklists, and a comprehensive bibliography are included.

For a musician at college level the book is perfect for someone that needs an example of where to start before going on stage on stage and when performance is done. Thank YOU

I eagerly anticipated Dr. Hagberg's book "Stage Presence from Head to Toe", but found it very disappointing. As I read through the pages of the book, I felt like I was a first grader preparing for a school concert. I was looking for information on making THAT SPECIAL connection with the audience, but found little in this text. Basically the book tells you what you already know. Stand up straight (posture counts), dress appropriately, let your audience know you are glad they came, be respectful of other musicians, don't chew gum etc. During the performance for example she suggests you avoid wiping your mouth, tapping your toes, licking your lips, wringing or flexing your hands or fingers. These are very, very basic rules that anyone who walks on stage already knows and if they don't they are most likely in primary school and will learn them, when their teacher tells them in a few sentences what it takes Hagberg 107 pages to say. Sadly, there is nothing new or exciting in this book.

'Stage Presence From Head to Toe (A Manual for Musicians)' was written by Karen A. Hagberg for musicians. It was aimed at instrumental and vocal music performers (soloists, small ensembles, large ensembles, orchestras, etc) and in essence covers how to leave a lasting impression on your audience. However, it caught my eye from a completely different perspective - Self Development and Personal Growth - as explained below. The book is 'easy to read' and succinct, covering topics

such as:

- * How to rest beforehand
- * How to look after your body diet-wise
- * Preparing for the performance
- * Things to do on the day
- * Items to take with you
- * How to enter and leave the stage
- * How to act when on stage (performance etiquette)
- * Attending to the details like not wearing noisy shoes
- * Gestures and mannerisms to avoid
- * The dress code
- * How not to distract the audience
- * How to hold your instrument when not playing
- * Facial expression
- * Body language
- * How to accept applause
- * How to deal with mistakes gracefully
- * How to communicate with other musicians
- * How to liaise with people backstage
- * Ways to prevent 'judges' from eliminating you
- * And more...

 The book was written primarily for musicians as they belong to a professional group that do indeed have to go that one step further in order to stand out from the competition and achieve the success they desire. If you know very little about musicians this book also gives you an insight into what happens behind the scenes and all the preparation that goes on to produce that polished recital. It essentially shows you how to look as confident as you can and how to make your audience feel most at ease. But that is indeed what every interaction should be like, whether you are presenting to a vast audience or are in a one-to-one meeting. If you go back and read that list again you will see it actually covers points that would be useful for any 'presenter' whether you are presenting to a hall of thousands (e.g., at a symposium), to just a few people (e.g., at an interview) or even to just one person (e.g., on a date!) It is for this reason it caught my eye. I felt it had some very valuable, self help tips for not just musicians but for anyone who has to give a presentation, whatever their occupation, field, profession, etc. In fact, taking a step further, the information can be used to make a significant impact on how you can take your self growth and personal development up a notch and present yourself in the possible best light, whoever you are communicating with. In summary, whether you are in the business of making music or not, this book covers techniques and tips for leaving a lasting impression on an audience of one or of thousands. You can use it as a personal mentor and professional mentor - a great little self development tool.

BY: Appreciative Musician
 I am a (classical) musician myself and I attend a lot of concerts. As a concert goer, I am appalled at the lack of attention to visual detail that frequently mars musical performances. (As Dr. Hagberg notes, while good stage presence can't make a poor performance good, bad stage presence can diminish--even ruin--a good performance.) As a musician, on the other hand, I realize that it is sometimes very difficult to achieve the sort of stage presence advocated by Dr. Hagberg. Many emotional and psychological factors enter into the picture. One often just plain doesn't see the flaws that become so obvious to an audience. This is why Karen Hagberg's book is really important. She covers everything! One could find the book laborious in its

detail, but it is just this attention to the many, many fine points that gives a performance polish and pizzazz and that makes Dr. Hagberg's book very useful. Any performing musician or musical group -- whether professional or amateur, and including soloists, chamber musicians, conductors, choruses and orchestras -- ought to incorporate Dr. Hagberg's prescriptions. And any music teacher ought to inculcate Dr. Hagberg's standards in his/her students. (The book even has a chapter addressed to the teaching of stage presence!) This is a book well worth reading.

I have to say that, as a person who attends many professional concerts each year, there are precious few performers who have stage presence good enough not to be distracting to THIS audience member. The guidelines found in this book may seem obvious and understandable, but who really follows them? It is a case of the brain knowing what one SHOULD do, and then the ability of the body actually to DO it. What I like most about Hagberg's book is that she offers many suggestions about ways actually to practice having good stage presence and, for teachers, ways to teach it to students. This sort of practical manual has been non-existent until now. I think all teachers and musicians (professional and otherwise) need to consult this thorough and practical approach to a sorely neglected subject

When I bought Stage Presence from Head to Toe I did not expect that following the principles set down here would so dramatically alleviate my lifelong battle with stage fright. It's really true that if a performer is confident about what to do and how to look on stage he/she can dispense with all sorts of self-consciousness that create unmanageable jitters. I encourage others with this problem to try this solution. It worked for me!

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