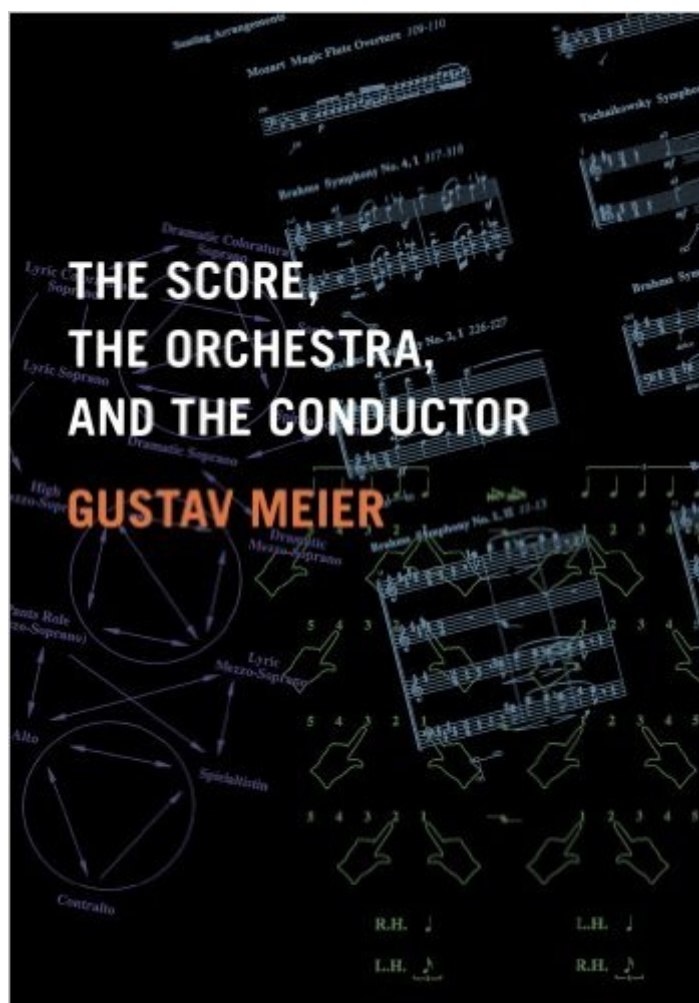


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# The Score, The Orchestra, And The Conductor



## Synopsis

Known internationally for his work as a teacher of conducting, Gustav Meier's influence in the field cannot be overstated. In *The Score, the Orchestra and the Conductor*, Meier demystifies the conductor's craft with explanations and illustrations of what the conductor must know to attain podium success. He provides useful information from the rudimentary to the sophisticated, and offers specific and readily applicable advice for technical and musical matters essential to the conductor's first rehearsal with the orchestra. This book details many topics that otherwise are unavailable to the aspiring and established conductor, including the use of the common denominator, the "The ZIG-ZAG method", a multiple, cross-indexed glossary of orchestral instruments in four languages, an illustrated description of string harmonics, and a comprehensive listing of voice categories, their overlaps, dynamic ranges and repertory. *The Score, the Orchestra and the Conductor* is an indispensable addition to the library of every conductor and conducting student.

## Book Information

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## Customer Reviews

This book is the best resource on conducting. You must have a small knowledge of technique, but thankfully this book is not about that. It's about how to interpret, prepare, and rehearse scores like a pro in the most efficient way possible. Meier has an extensive system of shorthand notation that occur throughout the book. These notations can be applied to any score you are going to conduct, and if you gain familiarity with his notation, you will be able to save hours of time in rehearsal and

also in independent practice. The amount of time it takes to learn the shorthand is very minimal, and it will save you maximal amounts of time. Here are the best sections of the book in my opinion and why: Preparatory Beats - while anyone who has studied conducting technique will find this trivial, there are example preparatory beats of almost every type, from recitative, to huge orchestral tutti, to solo instruments. This book has them all written out in score form, cited, and explained. Meier explains why the passages are prepped the way they are, and additional suggestions on certain passages. His system of notating how to beat these passages is confusing at first, but if you use your logic, you will begin to understand very quickly that it is a very efficient and helpful notation. These notations can even be marked in the score. Score Preparation - This is the most important activity a conductor can spend his/her time on. Meier has an entire method on how to mark scores with regard to phrasings, orchestration, important parts, which instruments should be cued and which ones can function on their own. If you follow his advice, you will be able to conduct some of the more difficult scores in a fraction of the time you would have spend trying to memorize these things.

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