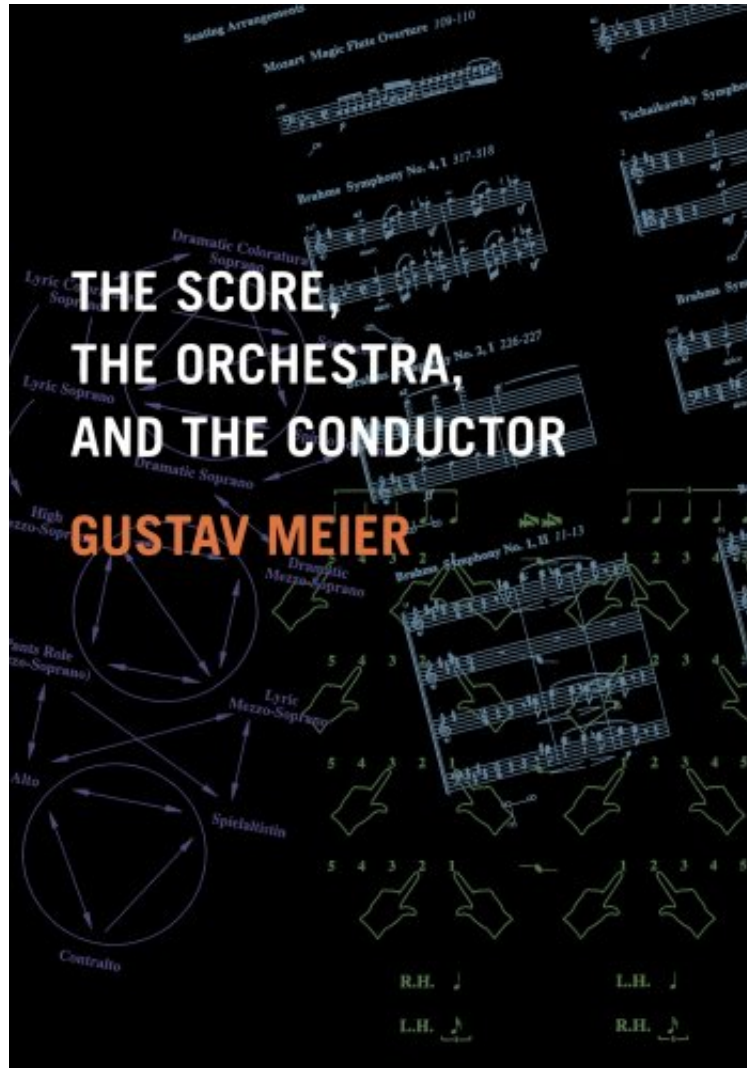


# The Score, the Orchestra, and the Conductor

Gustav Meier

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**Gustav Meier : The Score, the Orchestra, and the Conductor** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Score, the Orchestra, and the Conductor:

1 of 1 people found the following review helpful. A thorough book, but not for beginners By David C. Bugli Gustav Meier's book has very detailed ideas about baton technique, and he deals with many situations. There are plenty of examples from the standard repertoire on how to cue entrances and how to start a composition or movement. His style of baton movement notation was new to me, so it will probably best for readers to familiarize themselves with his notation. Without doing this step, someone picking up the book in the first 60 pages would get some wrong ideas of what he was recommending. I liked some of the visual cues that he suggests putting in one's score, especially those

related to cuing the woodwinds and the strings. The index in the back points to problems and opportunities in standard repertoire, and this can be handy when one is learning a new piece and just refreshing their approach to a piece one has done before. I found four or five "gems" like this related to a piece that I am preparing for performance after a 10-year hiatus. This book is well worth the cost. 8 of 9 people found the following review helpful. Any conductor of any level will learn from this book. By KSHomma 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. He shows you how to look through the score and pick out what is worthy of marking. and how to gain familiarity with any score. Score prep saves so much time in rehearsal, and also is the quickest way to memorize the piece. Cues - This book is worth buying just from the section on cuing. Meier has a system of diagrams that will tell you as the conductor what instrument should be cued at a certain time. Once you mark these in the score, you will have no problem cuing instruments at the perfect time. Please study his shorthand diagrams, they will help you power through a score and they will make marking new scores so much easier. Rehearsal - The section on "The Zig Zag Way" is also a great chapter, and has more Meier shorthand for ease of use. This section is the only section that requires external information, as it outlines how pieces should be conducted. To get the most out of this chapter, I recommend buying one of the scores from Dover publications. Meier covers Beethoven Symphony #2, Beethoven's Eggmont Overture, Debussy's Prelude to the Afternoon of a Faun, Bartok's Concerto for ORchestra, Tchaikovsky's Romeo and Juliet Overture, and Copland's Appalachian Spring Suite. Meier shows you how these scores should be marked up, conducted, and rehearsed. It's a great section if you have the score to even one of the pieces. All in all this book is great to improve the efficiency of your time spent in front of the orchestra. It is NOT a substitute for a private teacher, or any amount of orchestral rehearsal sessions. It is a supplement that will allow you to make the most of your home practice and study. If you mark up your scores with Meier's shorthand, and learn them by heart with this book, when you step in front of the orchestra, you will feel more confident and will have a way more efficient rehearsal. 0 of 0 people found the following review helpful. FOR THE SERIOUS INTEREST By 11ajoseph SCHOLARLY. NOT A QUICK READ.

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.

"As a student of Gustav Meier, I was enormously inspired and impressed by his knowledge and unwavering commitment to the music. Reading this book, I am once again equally inspired and impressed. Gustav Meier is brilliant and clearly one of the leading conducting teachers in the world; his book is chock-full of invaluable information."--Marin Alsop, Music Director Baltimore Symphony Orchestra, Music Director, Cabrillo Music Festival "Many times I've been able to get Gustie on the phone whenever I've found myself stuck and couldn't figure out how to conduct my way through a thorny passage. Now that I have his book, I'll still give him a try on the phone, but if I can't reach him, I'll know here I can get the answers I'm looking for. Thank you Gustie for sharing your vast knowledge of the the art of conducting with the world. Your student, Bobby McFerrin." "With its myriad examples from the standard repertoire both symphonic and operatic, Gustav Meier's book is an indispensable tool for conductors

aspiring and professional alike on all aspects of this mysterious craft.--Antonio Pappano, Music Director, Royal Opera House, Covent Garden and Music Director, Accademia Nazionale di Santa Cecilia "The lessons within the pages of *The Score, the Orchestra, and the Conductor* are highly useful...A welcome addition to our library." --Kevin McMahon, *Podium Notes*"An important addition to the conducting reference library." --Music Educators Journal

About the Author Gustav Meier is the director of the Orchestra Conducting Program at the Peabody Institute and Music Director of the Greater Bridgeport Symphony Orchestra in Connecticut. He has served on the faculties of Yale University, the Eastman School of Music, the University of Michigan and the Tanglewood Music Center. He makes regular appearances as guest conductor and teacher of conducting master classes in Europe, South and Central America, China, Canada, and throughout the United States.