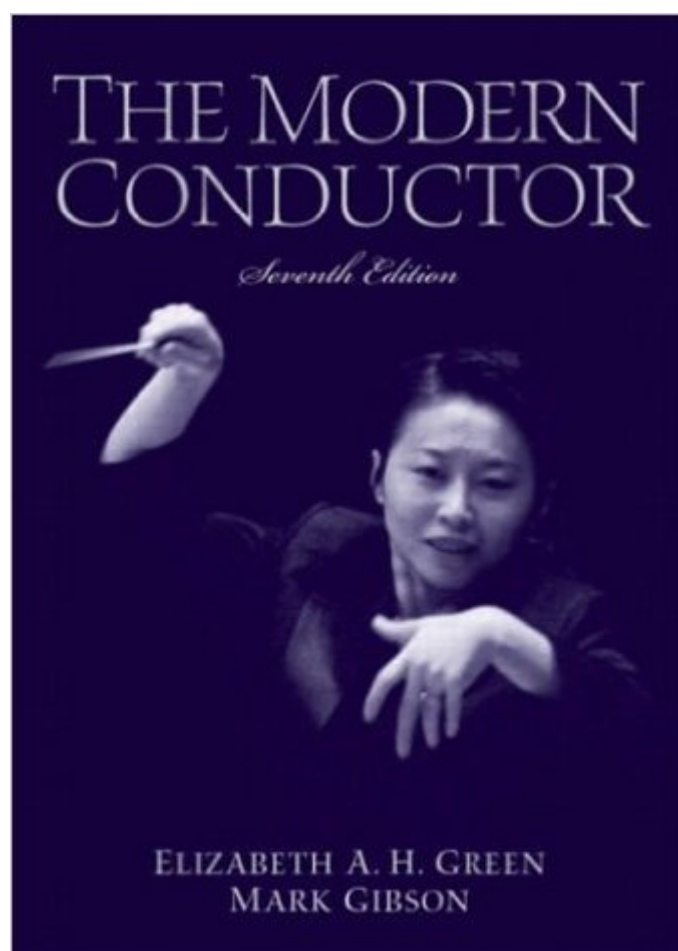


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The Modern Conductor (7th Edition)



Synopsis

Building upon a classic conducting book, this edition updates references and expands sections to provide more comprehensive explanations of concepts. It emphasizes the motto "Clarity of intent, not just clarity of beat," in various contexts throughout the book suggesting that a technical approach should be complimented with musical insight and an understanding of conducting as a gesture. This text details baton timing techniques; shows the relationship of time, speed, and motion; discusses subdivided beats, the expressive gestures, and the development of the left hand; looks at twentieth-century innovations, and much more. For individuals preparing for a career in conducting.

Book Information

Hardcover: 252 pages

Publisher: Pearson; 7 edition (January 8, 2004)

Language: English

ISBN-10: 0131826565

ISBN-13: 978-0131826564

Product Dimensions: 6.9 x 0.7 x 9.1 inches

Shipping Weight: 1.2 pounds (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars [See all reviews](#) (16 customer reviews)

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Customer Reviews

This book written by the legendary conducting teacher Elizabeth A.H. Green is very insightful and shows the beginnings of conducting from an old master like Malko. I would recommend buying the Max Rudolf text (used by most major conservatories and universities) for a more substantial basis. Then read this book and get a whole new perspective on several different baton techniques, rehearsal techniques, and conducting in general. My only problem is that I don't think this book is worth the 68 dollars that the publisher is asking. First get the Rudolf (much thicker, more info for a basis, and cheaper) and get this book. It's great despite the price and somewhat limited explanation.

The Modern Conductor is an amazingly straight-forward book. Its directions are constructive and

clear, and by following Elizabeth Green's suggested exercises and drills, you will develop great conducting "grammar." Arm motions become second-nature, and the aspiring conductor can focus instead on expressing musical ideas clearly to the orchestra. I was Elizabeth Green's last student before she died in 1995. This book brought me to this wonderful musical sage. Nothing can replace the lessons I had with her as senior in high school, but the *Modern Conductor* encapsulates her method and primary teachings. It is an essential book for any conductor who wants to speak clearly with the hands.

I have the fifth edition of this book, which I bought on .com for \$15. I don't believe the 7th edition is THAT radically different to pay \$68. The book is concise and clear but comparing to "The Technique of Conducting" by Ilya Musin (another pupil of Nikolai Malko) is rather scimpy and informationally insufficient. Max Rudolf definitely covers much more territory than E. Green, 5th or 7th edition notwithstanding. No one, so far, did a better job explaining the intricacies of manual technique than Musin. Green's book would be of much more value if it came with a DVD, demonstrating all that is said in the book. It's better one time to see than a hundred times to hear about. There is one book (and a small one) that might serve a better purpose. A student of Ilya Musin came up with his own pedagogical book: Ennio Nicotra, *Introduction to the orchestral conducting technique* in accordance to Ilya Musin's school. This one is in three languages (English, Italian, Spanish) and it comes with a DVD, in which all the techniques and manual tricks are shown sequentially. Check it out!

This was a required book for a course that I took in college. A lot of the things in this book were common sense to me - but I am a natural conductor. There were other students in my class that would have never passed had it not been for this book. The book clearly demonstrates the patterns of all time signatures that you'll find in music, as well as exercises you can do to help your conducting skills.

Elizabeth Green's book *The Modern Conductor* provides solid and reliable information for any young, and many an experienced, conductor, just as it has since first published in 1961. Alas, this 7th Edition, touted as being co-authored by Elizabeth Green and Mark Gibson, is a waste of good money. The book is poorly bound. The book's paper is inferior - thin and shiny. The index layout is thoughtless, and its margins far too small. These problems are Prentiss Hall's responsibility, and their listing the price as over \$80 for such shoddy work is unconscionable. Most importantly, however, the edition is not an extensive revision, as is claimed. The bibliography has not expanded

or changed. A few musical examples are deleted, but none are added to address issues differently or to address new ones. Mr. Gibson contributed little more than an inert paragraph on the use of the left hand, a short section on common sense rehearsing, and negligible details in the chapter on the fermata. Mostly, he has juggled some material around (without improvement) and removed information from the previous edition, including a worthwhile section that addressed the psychology of conducting. In sum, the 286-page 6th Edition has become a 252-page 7th. How does this represent an improvement? Mark Gibson's main contribution is a grandiose autobiography ostentatiously placed in the front of the book. Where is Elizabeth Green's? Oh, there it is, also in the front, but about one-fifth the length of Gibson's. His ego flies in the face of the one section that he did add, the one suggesting that conductors avoid the words "I" and "me." Elizabeth Green's book never needed revising in the first place, but at least the earlier editions weren't the product of anyone trying to ride the coattails of someone else's serious work. Save your money. Buy an earlier, less expensive, and better edition.

My professor is in love with Elizabeth Green, he has met her, and swears by her teachings. The book is very explanatory and has lots of pictures and examples. Although I still think conducting is learned through actual practice. But the book is a good start.

If you want to know more details about conducting than you thought were imaginable, this is the book for you. Used for my graduate level and undergrad conducting coursework.

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