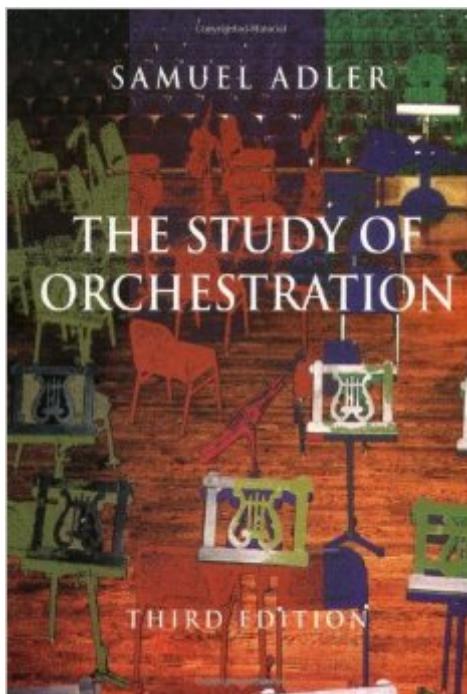


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The Study Of Orchestration (Third Edition)



Synopsis

Through two highly successful editions, The Study of Orchestration has set the standard for orchestration texts, providing the most comprehensive treatment of both orchestration and instrumentation. The Third Edition retains the elements that have made the book a classic while embracing new technology and responding to the needs of today's students and teachers.

Book Information

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Customer Reviews

A couple of people asked me to tell them what I thought of the book (and cd's) once I got them so I thought I would share a couple of things I discovered. Hopefully this will help someone out, somewhere along the way.I have no classical training in music at all so I can't give an indepth analysis of the information presented. I can offer my impression on how the information is presented though, from my "non-trained" point of view.The book is generally straight forward and easy to understand. I find it to be intelligently written and thoughtfully layed out. This book does assume some prior knowledge of music though. I have never actually learned to read music so for some exmaples I had to dig out an old school book on music theory.The accompanying CD's are professionally produced and have great examples of different playing techniques and the like.A couple of things that irked me though; No matter what CD you want to look at (there are 6) You first need to load up CD no6 and sit through the intro. From there you are presented with a main menu. If you want to look at strings it will pop up a message saying; "Please insert cd no-1" There is no way around this. This becomes annoying as the cd's are clearly marked with their content. You

know that percussion is on disc 4 but you still have to go through the procedure described above, each and every time. The intro features what looks like a student orchestra playing a short piece. This is interesting enough to watch the first few times but becomes downright annoying after that. There is no option to skip the intro which is a big mistake in my book. I studied multimedia at college and some of the things mentioned above were specifically what we were told NOT to do when producing a CD ROM.

I own the 3rd edition of this book and thought I'd chime in on some of the inaccuracies of the book coming from the perspective of a woodwind specialist as well as a composer. Inaccuracies in the discussion of the Oboe family: "The baritone oboe, sometimes called the bass oboe, has the same range and transposition as the hecklephone and a very similar sound;" Umm, well, if you're partially deaf or otherwise impaired, it might be a true statement that they sound similar. Also, the hecklephone has a range to low A, while the baritone oboe only has a range to low B... which makes the statement "All parts may be performed equally well on the bass oboe" patently inaccurate. Inaccuracies in the discussion of the Clarinet family: The book indicates in its diagram that E is the lowest note of the bass clarinet, with optional extended range to E-flat or D, but the text refers to extensions to E-Flat or C. However, all modern bass clarinets are constructed to have a range to E-flat, with extended instruments playing to C. Likewise, the section on the Alto Clarinet in E-flat indicates that E is the lowest note of the alto clarinet, but all modern alto clarinets are constructed to have a range to E-flat. Finally, to round out the misinformation of the clarinet family, the book indicates that the Contrabass Clarinet in Bb has a standard range to low D, but all modern BBb contrabass clarinets are constructed to have a range to E-flat, with extended instruments playing to C. Inaccuracies in the discussion of the Saxophone family: The book does not mention the low A extension for baritone saxophones, used on virtually all professional and even intermediate models.

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