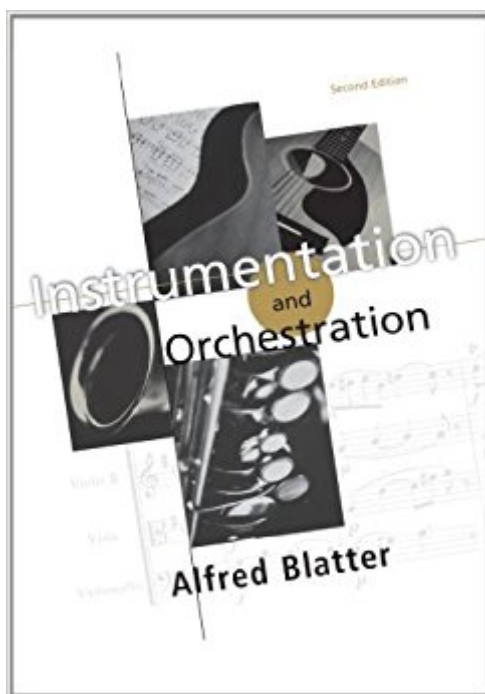


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Instrumentation And Orchestration



Synopsis

Intended for Orchestration and Composition courses for majors.

Book Information

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Customer Reviews

1) Just because one has written previous works on a subject does not invalidate further works and further revelations on the subject.2) Every book ever published contains inaccuracies. I'd rather chance a few unimportant inaccuracies for the depth of information that the book does provide.3) One of the great strengths of the work is its completeness and willingness to tackle instruments that have been largely ignored for many years. The percussion section of the book is worth the cost of the book alone. I'd prefer a text that at least attempts to present relevant information over a book that won't even acknowledge that the "non-orchestral" instruments exist. And really, if you are looking for more advanced information on string instruments, there is a lot already out there. The "glories" of string instruments have been sung before and will be sung again ad nauseum.4) The fingering charts provide are a starting place to depart from. The woodwind charts, in particular are extremely helpful and very thorough. The work may be lacking a little in techniques of Orchestration (though there are interesting exercises and basic information on the subject), but as an Instrumentation text, it is invaluable. It is a great look beyond the tired, overplayed orchestral warhorses and is a resource for the new and innovative composers/arrangers looking to escape the cookie-cutter writing emphasized by many texts. It's one of few works that can help you understand what you >can< do, and not what you >should< do (in the author's opinion)... two utterly different but oft-mistaken concepts.

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