

The Study Orchestration Third Edition

OrchestrationOrchestration TheoryThe HyperorchestraBasics in Jazz ArrangingThe Study of OrchestrationWisdom, Wit, and WillOrchestration Workbook IIINikolay Andreevich Rimsky-KorsakovBruckner's FourthThe Bloomsbury Handbook of Popular Music EducationTh Study of OrchestrationFour orchestral worksRehearsingChoral-Orchestral RepertoireEssentials for ComposersA History of Orchestral ConductingAppalachian SpringOrchestral Masterpieces Under the MicroscopeThe New York Times Essential Library: Classical MusicA Dictionary of Music and Musicians Paul Mathews James E. Perone Sergi Casanelles Paris Rutherford Samuel Adler Hilary Apfelstadt Kent Kennan Gerald Seaman Benjamin M Korstvedt Zack Moir Samuel Adler Maurice Ravel John F. Colson Jonathan D. Green Jonathan Middleton Elliott W. Galkin Aaron Copland Jonathan Del Mar Allan Kozinn George Grove

Orchestration Orchestration Theory The Hyperorchestra Basics in Jazz Arranging The Study of Orchestration Wisdom, Wit, and Will Orchestration Workbook III Nikolay Andreevich Rimsky-Korsakov Bruckner's Fourth The Bloomsbury Handbook of Popular Music Education Th Study of Orchestration Four orchestral works Rehearsing Choral-Orchestral Repertoire Essentials for Composers A History of Orchestral Conducting Appalachian Spring Orchestral Masterpieces Under the Microscope The New York Times Essential Library: Classical Music A Dictionary of Music and Musicians *Paul Mathews James E. Perone Sergi Casanelles Paris Rutherford Samuel Adler Hilary Apfelstadt Kent Kennan Gerald Seaman Benjamin M Korstvedt Zack Moir Samuel Adler Maurice Ravel John F. Colson Jonathan D. Green Jonathan Middleton Elliott W. Galkin Aaron Copland Jonathan Del Mar Allan Kozinn George Grove*

orchestration an anthology of writings is designed to be a primary or ancillary text for college level music majors although there are several how to textbooks aimed at this market there is little available that traces the history of orchestration through the writings of composers themselves by collecting writings from the nineteenth century to today mathews illuminates how orchestration has grown and developed as well as presenting a wide variety of theories that have been embraced by the leading practitioners in the field the collection then traces the history of orchestration beginning with beethoven s orchestra with writings by berlioz wagner gounod mahler and others the 19th century mahler gevaert strauss the fin de siecle on the edge of musical modernism writings by

berlioz jadassohn delius and rimsky korsakov early modern busoni schoenberg stravinsky grainger and others and high modern carter feldman reich brant many of these pieces have never been translated into english before some only appeared in small journals or the popular press and have never appeared in a book and none have ever been collected in one place the study of orchestration is a key part of all students of music theory and composition orchestration provides a much needed resource for these students filling a gap in the literature

presenting detailed bibliographic information on all aspects of orchestration instrumentation and musical arranging with the broadest possible historical and stylistic palette this work includes over 1 200 citations the sources range from treatises dissertations and textbooks to journal articles and are cross referenced and indexed this is the only comprehensive bibliographic reference guide of its kind on the subject of orchestration it will be of value to the music theory teacher undergraduate and graduate students of orchestration and the researcher the book contains chapters devoted to book length treatises a general bibliography of journal articles and books partially related to orchestration a chronological list of orchestration treatises a list of jazz arranging treatises a list of band related treatises a list of treatises dealing with specific instruments or instrumental families and an index this is the first in a series of music theory reference books the author is developing

this book studies the hyperorchestra as used in music for the screen and draws from the intersection of practice and theory the term hyperorchestra derives from hyperreality a postmodern philosophical concept coined by jean baudrillard the hyperorchestra is a virtual ensemble that inhabits hyperreality it approaches music spectrally with the aim of becoming a more effective vessel for meaning generation the book is informed by concepts from postmodern philosophy such as hyperreality and marshall mcluhan s theory of media the book is also informed by the author s own compositional practice it describes contemporary processes current software tools orchestration and instrumentation principles and contemporary approaches to music composition such as spectral music in doing so the book proposes a new perspective for analyzing contemporary film music that pinpoints the importance of the relationship between timbre meaning and the different narrative levels within an audiovisual piece

jazz instruction renowned educator and writer paris rutherford has adapted the text he used for over 30 years in teaching university level arranging at one of the nation s most illustrious jazz schools for anyone wanting to enter the exciting world of jazz arranging this book is a must have resource useful as a classroom teaching tool for beginning arrangers or as a self study book this clearly written

and engaging text will get you off to a great start that will have players and audiences alike enjoying your music includes rutherford's original compositions and small group charts along with audio that features both full performances and rhythm section only tracks for personal or group practice

the study of orchestration workbook features a wide variety of exercises many new to this edition for any orchestration class and students of all skill levels test yourself activities test factual information presented in the text worksheets offer opportunities to practice orchestrating short passages and listen and score activities challenge students to identify and notate instrumentation aurally

includes biographies of selected american women choral conductors

nikolay andreevich rimsky korsakov a research and information guide second edition is an annotated bibliography of all substantial relevant published resources relating to the russian composer first published in 1988 this revised and expanded volume incorporates new information about the composer appearing over the last two decades including literary publications articles and reviews other sections provide a brief biographical sketch selective discography chronology and list of rimsky korsakov's works

bruckner's fourth the biography of a symphony is a detailed account of the music and history of the most well known symphony by the great austrian composer anton bruckner 1824 1896 this book presents the first accurate complete account of the history of this symphony based on extensive new research and critical analysis

the bloomsbury handbook of popular music education draws together current thinking and practice on popular music education from empirical ethnographic sociological and philosophical perspectives through a series of unique chapters from authors working at the forefront of music education this book explores the ways in which an international group of music educators each approach popular music education chapters discuss pedagogies from across the spectrum of formal to informal learning including outside and other perspectives that provide insight into the myriad ways in which popular music education is developed and implemented the book is organized into the following sections conceptualizing popular music education musical creative and professional development originating popular music popular music education in schools identity meaning and value in popular music education formal education creativities and assessment contributions from academics teachers and practitioners make this an innovative and exciting volume for students teachers researchers and professors in popular music studies and music education

written by a renowned composer whose works have been performed by major orchestras around the world the study of orchestration is the only text that explores the characteristics of orchestral instruments and shows students how a master composer approaches orchestration the fourth edition invites students to experience the instruments through online audio and video recordings and now offers more coverage of writing for band

although the moods may vary throughout these evocative works the elegance and subtly shifting energies of their musical language could only be those of maurice ravel includes rapsodie espagnole ravel s first entirely orchestral composition the magical mother goose suite valse nobles et sentimentales and pavane for a dead princess

following on the heels of his conducting and rehearsing the instrumental music ensemble john f colson takes students to the next level in conducting practice with rehearsing critical connections for the instrumental music conductor colson draws together the critical connections for those seeking to become fully capable and self assured instrumental music conductors as he argues too often conductor training programs treat the problems and challenges of the rehearsal perhaps the single most critical element in any effort to achieve competency as a conductor as secondary colson supplies the missing link for conductors looking for advice that allows them to complete their training for reaching complete competency as a conductor he demonstrates throughout the specific connections that the advanced conductor must know and regularly employ connections that few if any other works on the art of conducting address or bring together one connection for example illustrates the joining of music imagery inner singing and conducting technique to score study throughout these connections describe the nitty gritty of what it really takes to stand up in front of an instrumental music ensemble and successfully rehearse in order to achieve its highest performance level also colson argues and demonstrates the pitfalls of the commonly mistaken assumption among instrumental music conductors that score study alone is sufficient to prepare them for the rehearsal process this grave error is regularly belied by the fact that a number of other steps precede the actual rehearsal process from the use of instrumental pedagogy during the rehearsal process to teaching through performance concepts colson s work addresses the entire rehearsing process thoroughly and authoritatively

choral orchestral repertoire a conductor s guide omnibus edition offers an expansive compilation of choral orchestral works from 1600 to the present synthesizing jonathan d green s earlier six volumes on this repertoire this edition updates and adds to the over 750 oratorios cantatas choral symphonies masses secular works for large and small ensembles and numerous settings of liturgical

and biblical texts for a wide variety of vocal and instrumental combinations each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography unique to this edition are practitioner s evaluations of the performance issues presented in each score these include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition there is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work choral orchestral repertoire is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles

mastering the technical skills needed for fruitful music composition is relatively straightforward compared to the development of crucial creative thinking strategies while most introductory texts emphasize techniques this affordable guide goes far beyond the initial stage of methods instruction to engage readers at a profound level the author believes composers as a first priority must know what they are doing creatively and why they are doing it before segueing to learning the basic tools for the task unique yet practical concise yet comprehensive essentials for composers guides novice composers through a set of basic steps examples and concepts to help them work through stages of the creative process in manageable and stimulating ways middleton explains how to approach each topic harmony melody counterpoint orchestration variation and explore the creative process through experimentation by completing related exercises such direction which prompts efforts toward defining developing discovering and shaping one s own creative process unseals the essence of music composition relevant for students with interests ranging from film scoring to preparing music for digital games essentials for composers is suitable for those who compose with or without the aid of technology bibliographies score summaries interviews with two composers and analytical interludes prompt further investigation of topics

although the bibliography of literature about personalities in the conducting world is extensive a comprehensive scholarly study of the history of conducting has been sorely lacking georg schünemann s respected study published in 1913 was brief and restricted to the procedures of time beating no work has attempted to examine the role of the orchestral conductor and to document the evolution of his art from historical technical and aesthetic perspectives dr elliott w galkin musicologist conductor and critic twice winner of the deems taylor award for distinguished writing about music has produced such a work in a history of orchestral conducting the central historical section of the book which examines chronologically the theories and functions of time beating and interpretative concepts of performance is preceded by discussions of rhythm development of the orchestral medium and the evolving characteristics of

orchestration conductors of unusual pivotal influence are examined in depth as is the increasingly complex psychology of the podium critical writings since the time of monteverdi and the birth of the orchestra are surveyed and compared analyses of conducting as an art and craft by musicians from berlioz to bernstein and commentators from mattheson bernard shaw and thomas mann to jacques barzun are described and discussed a fascinating collection of engravings wood cuts photographs and caricatures contributes to the richness of this work

appalachian spring is perhaps the most popular work by aaron copland 1900 1990 composed as a ballet for the renowned choreographer martha graham 1894 1991 it was the result of a close collaboration between copland and graham and the music quickly took on a life of its own however the best known versions of the score those most frequently recorded and heard in concert differ in form and musical content from the original ballet which was scored for a chamber ensemble of thirteen instruments and premiered by the martha graham dance company at the library of congress on 30 october 1944 this edition presents the first completed engraving of the original version of appalachian spring providing musicians and scholars access to the score as it has been performed for more than 75 years by the graham company on each page of the score the editors have included stills from the 1958 film of the ballet with graham dancing the lead role in order to highlight the connection between music and dance an introductory essay explores the creation of the work the musical structure the origins of and differences among multiple versions of the score and the continued significance and influence of copland s music the critical commentary draws on manuscript and published sources as well as graham company performance practice to illuminate editorial decisions the edition also includes appendices that present a comparison of historical tempi markings from the graham tradition for augmenting the orchestration and a selected discography of different versions of the score

a must have for any conductor conducting student and orchestral librarian how does a conductor know whether the score they use is what the composer wrote how do orchestral players know that their parts are reliable and reflect the latest scholarship as jonathan del mar reminds us in this ground breaking book editions of the orchestral repertoire are beset by textual problems simple misprints mistakes in the score or player s part or hopelessly outdated scores at odds with current scholarship driven by a fundamental respect for what the composer actually wrote jonathan del mar addresses these problems through textual reports on over 100 orchestral masterpieces of classical music each report is introduced with essential guidance and succinct commentary on the first performance and publication of the work critical editions are compared with commonly used editions and in those cases where no urtext edition

exists this much needed reference work functions as a replacement for an urtext edition orchestral masterpieces under the microscope will be an indispensable reference tool for all who care about performances honouring the correct text that composers have left us it serves as an essential survival guide for conductors and musicians to make informed choices and it offers much needed clarity on the latest scholarship for musicologists and music librarians alike

a dazzling appraisal of the definitive classical music performances available today for classical music lovers there is nothing more beguiling and exciting than the range of technique and emotion that can capture or transform the great works in the hands of a conductor and musicians but with hundreds of recordings released every year discovering the jewels is a challenge for newcomers as well as for connoisseurs new york times classical music critic allan kozinn offers the ultimate collector s guide packed with a rich history of the composers and performers who stir our souls from bach s eloquent goldberg variations performed by master pianist glenn Gould at the beginning and end of his career in startlingly different interpretations to a lyrical performance of Rimsky Korsakov s Scheherazade conducted by Kiril Kondrashin shortly after his defection from the Soviet Union Kozinn places each work in the greater context of musical development and stretches the listener s understanding of each pivotal composition these original essays on the one hundred greatest recorded classical works provide both practical guidance for building a library and deep insight into the transcendent power of music itself

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Introduction

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