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Romantic style characteristics which led to the rise of dodecaphonic techniques , John Lee Swanay, 1963, Music, 804 pages. .

Elements of notation and harmony with fifty-eight exercises for use in public institutions of learning and for self-instruction, Ludwig Bussler, 1890, , 131 pages. .


A guide to the manuscripts and printed books illustrating the progress of musical notation, exhibited in the department of manuscripts and the King's library , British museum dept. of MSS., 1885, , . .


Orchestration one aspect of Shakespearean dramaturgy, Jean Elizabeth Howard, 1975, Drama, 670 pages. .

The Study of Orchestration , Samuel Adler, Aug 21, 2002, , 50 pages. The workbook reviews and reinforces the techniques discussed in each chapter of the text. It includes graded self-tests about each choir of the orchestra, as well as worksheets . .

Elementary orchestration , Samuel Pierson Lockwood, 1929, Music, 123 pages. .

Samuel M. Adler, 25 years of the image of man '47-'72 October 30th-November 18th, 1972, Frank Rehn Gallery, Samuel Adler, 1972, Art, 48 pages. .

The Orchestration Handbook The Essential Guide to Every Instrument in the Orchestra, , 2000, Music, 72 pages. "Quick glance information on every instrument in the orchestra, including: clef, range, timbre, transposition, special effects"--Back cover..

The workbook reviews and reinforces the techniques discussed in each chapter of the text. It includes graded self-tests about each choir of the orchestra, as well as worksheets on special topics. The new edition features a broader array of "Listen and Score" exercises as well as opportunities for students to practice reducing orchestral scores to piano scores.

Samuel Adler, Professor Emeritus at the Eastman School of Music, is currently teaching at the Juilliard School of Music in New York. He has held the title of visiting professor at many schools throughout the country and abroad, giving master classes in composition, orchestration, and
conducting. Professor Adler has gained considerable recognition as a composer (his compositions have been performed by such ensembles as the New York Philharmonic and the Chicago Symphony), and has received numerous awards and grants. He has also been guest conductor for many prominent symphony orchestras.

Great for studying orchestration along other books, but specially the Adler's book. Some examples include recordings of the Cd's, so if you don't have them you should take into account buying the Cd's, or look by yourself the recordings. It seemed in great shape when I first saw it from far. But taking a close look, the book had a very few and small scratches on the front and back cover (although nothing to really worry about). Maybe they should've been shipped with a bubble wrap around the book, just to assure it won't be scratched or damaged by the cardboard box the are shipped in. Other than that, excellent product and shipping.

I used this book for my instrumentation class at the university I attend. I made an A in the class and it's because of my dedication but also the intuitive and logical setup of the material in this book. The workbook offers many exercises on learning everything relating to orchestration. It's worth your time even if you don't get the textbook just to get the workbook and brush up on the technique of orchestration.

First of all, I would like to say that the text and cds for The Study of Orchestration are excellent (with a few exceptions). However, this workbook is horrible. The exercises make no sense and the instructions for doing them are unclear and confusing at best. Often these exercises include things that were not present in the book or concepts are presented in a manner different from the text. There are a huge number of mistakes in the workbook, especially in regard to track numbers on the cds (sold separately). Avoid this at all costs. It has nothing to offer. Any competent teacher should be able to come up with their own exercises that would have much more practical value. Unfortunately, I am in an arranging and scoring class where the teacher seems to think this book is the best thing since sliced bread. What a moron.

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.

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.

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.

For a while I assumed these were music tracks in the CD Rom production itself. On closer inspection though, there was no track listing of songs at all. I loaded a cd into my computer and browsed it's contents. There was one folder called "videos" and nothing else. I was starting to think that they had made a mistake and not included the audio tracks at all. I then went to folder options under windows and selected "show hidden files and folders" - still nothing.
Finally, as a last resort, I opened up Windows media player and clicked on the cd. Suddenly 97 untitled tracks of audio appeared. I clicked on the first one and a voice said; “Chapter 3, Example 1” (or words to that effect. I'm at work at the moment) Suddenly the book took on a new dimension. Every example I had been reading through had an audio example backing it up. I am now starting back at the beginning of the book to hear exmaples of what I have been reading this whole time.

Hopefully my trials and tribulations will save someone else some time and heartache. I should say, I am really impressed with the book and cd's for the sheer amount of information contained in them. THe ability to hear audio examples of what I am reading really blows me away too. I just think some refinement needs to be done on the integration of the cd's and the book, and the presentation of the information.

"The baritone oboe, sometimes called the bass oboe, has the same range and transposition as the heckelphone 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.

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.

The book does not mention the low A extension for baritone saxophones, used on virtually all professional and even intermediate models. The book also discusses, misguidedly, the F soprannino saxophone, an instrument not available today, and frankly doubtful that it was *ever* really available or used.

The has a decent foundation of knowledge but comes off as very dated. In particular, I personally dislike the author's tendency to restrain instruments to cliched uses, for example, his admonishment: "If one elects to use an alto flute, one should certainly exploit its lower register, for the regular flute and piccolo are capable of covering the upper part of the register as adequately." Or in the case of the contrabassoon: "Even though many composers have asked contrbassoon players to play in the instrument's higher (and even in its highest) register, this takes the instrument out of it's most characteristic range and makes it just another bassoon, a little weaker and paler than its relatives". This strikes me as very old fashioned and rather simplistic. His suggestion would be like indicating that the cello covers the low range of the viola quite well and the violin covers the upper range of the viola, so you shouldn't use violas. Or perhaps: the violin covers the upper register of the cello quite adequately, so the cello should only be used on its lower three strings.

Samuel Adler's book covers all important instruments in the modern symphonic orchestra: how they look, how they are played, where they come from, how they sound, how they blend with other instruments, their practial range (both for professional and non-professional players) and the correct notation within various contexts. It also tells the orchestrator about limitations and build-in problems for each instrument and how to deal with it. This alone is worth the price tag.

I would have loved to have an accompanying CD (which of course would be expensive to produce - but it would immensely add to the value of this work), and I also would have loved to learn more about how to build great sounding voicings and how exactly the various sections dovetail into each other (melodic and harmonic concepts and layers). From this book I know what I can do and what might sound odd. But I gained little insight on how to tackle an orchestration, how to start: the down to earth nuts and bolts.
There are some examples on how great composers broke the rules. But (as I expected) we have no clue about the ideas behind it and if it actually worked. I would love to have for once a book who doesn't make gods out of famous composers (they are, no doubt, but that's old news - true teaching should equal motivation) but let us in on their secrets, at least as much as possible. Also: we know that rules are meant to be broken, but there are even rules on how to break rules. It’s just the next level. I would love to have books on that.

The Study of Orchestration offers a wealth of material for students to create a full orchestral score by choosing the appropriate instruments, instrumental combinations and instrumental techniques. New to this edition are a whole range of music examples and a chapter on scoring for wind bands. The Workbook offers a full range of exercises.

I dithered for about eight weeks before deciding to spend the $71 on this book and the $100 on the CD set (which must be purchased separately) -- and the two together have been worth it in every way. It's a wonderful text. You can't learn everything from one book, but this is one hell of a good place to start. The ability to hear various reorchestrations of the different pieces is absolutely invaluable, and no other book can provide you with this kind of instruction.

Initially I was scared off by some of the errors (of fact and of judgment) listed in the reviews below, but I was relieved to see that most of them had been either fixed or altered in the third edition. For examples, the word "blaring" in the Hindemith discussion (Ch.11) and the problematic trombone glissando citation are totally gone in the third edition.

The section on guitar, banjo, and mandolin is indeed inadequate as a discussion of those instruments, and I wouldn’t use that part of the book if I wanted to write for those instruments. Actually, I can't think of one orchestration book, except maybe Blatter's, that does/did have an adequate discussion of these instruments, because they’re simply not often used in the orchestra; if you need a thorough discussion of the guitar, banjo, mandolin, and all the rest of the guitar family, you'd probably be better off getting a book *devoted* to those instruments rather than an orchestration book. The guitar family is very complicated and has traditions behind it which are far different from those behind the orchestral instruments.

I've read the book by Kent Kennan just about twice, and I recommend it for further reading before delving into the older books by Piston, Rimsky-Korsakov, and Berlioz-Strauss. The Kennan book would also make a fine supplement to Adler, because Kennan has a way of pointing out certain facts that give you a "key" to very complex situations; for instance, he points out that the most successful multiple stops on the violin are made of sixths, fifths, and open strings -- a fact which can free the student to write multiple stops with confidence (so long as s/he checks them out later on a fingerboard chart), and his discussion of the trombone glissando, at least, is better than the one found in Adler.

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