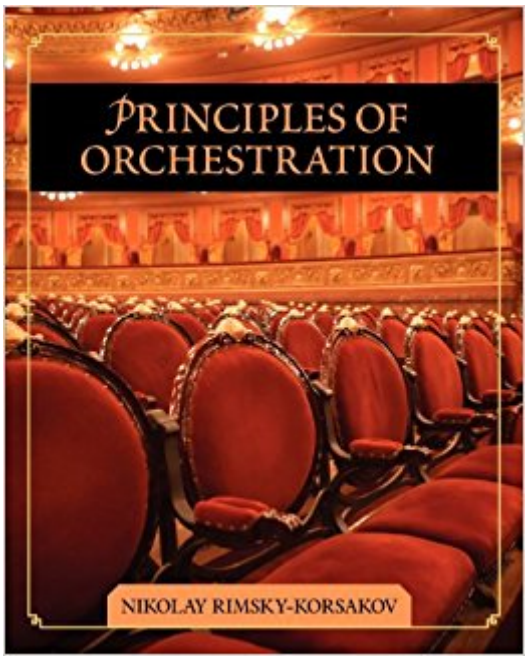
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Principles Of Orchestration



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Synopsis

Principles of Orchestration features fundamentals on a variety of concepts pertaining to classical music and orchestration. Compiled from the notes and excerpts of none other than Nikolay Rimsky-Korsakov, one of history s greatest orchestrators, Principles of Orchestration introduces and illustrates the reasoning behind many classical styles and arrangements in a manner accessible to novices and aficionados alike.

Book Information

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Customer Reviews

"To orchestrate is to create, and this cannot be taught," wrote Nikolay Rimsky-Korsakov, the great Russian composer whose genius for brilliant, highly colored orchestration is unsurpassed. But invention, in all art, is closely allied to technique, and technique can be taught. This book, therefore, which differs from most other texts on the subject because of its tremendous wealth of musical examples and its systematic arrangement of material according to each constituent of the orchestra, will undoubtedly be of value to any music student. It is a music classic, perhaps the only book on classical orchestration written by a major composer.In it, the composer aims to provide the reader with the fundamental principles of modern orchestration from the standpoint of brilliance and imagination, and he devotes considerable space to the study of tonal resonance and orchestral combination. In his course, he demonstrates such things as how to produce a good-sounding chord of certain tone-quality, uniformly distributed; how to detach a melody from its harmonic setting; correct progression of parts; and other similar problems.The first chapter is a general review of

orchestral groups, with an instrument-by-instrument breakdown and material on such technical questions as fingering, range, emission of sound, etc. There follows two chapters on melody and harmony in strings, winds, brasses, and combined groups. Chapter IV, Composition of the Orchestra, covers different ways of orchestrating the same music; effects that can be achieved with full tutti; tutti in winds, tutti pizzicato, soli in the strings, etc.; chords; progressions; and so on. The last two chapters deal with opera and include discussion of solo and choral accompaniment, instruments on stage or in the wings, technical terms, soloists (range, register, vocalization, vowels, etc.), voices in combination, and choral singing.Immediately following this text are some 330 pages of musical examples drawn from "Sheherazade," the "Antar Symphony," "Capriccio Espagnol," "Sadko," "Ivan the Terrible," "Le Coq d'Or," "Mlada," "The Tsar's Bride," and others of Rimsky-Korsakov's works. These excerpts are all referred to in the text itself, where they illustrate, far better than words, particular points of theory and actual musical practice. They are largely responsible for making this book the very special (and very useful) publication it is.This single-volume edition also includes a brief preface by the editor and extracts from Rimsky-Korsakov's 1891 draft and final versions of his own preface, as well as an appendixed chart of single tutti chords in the composer's works. --This text refers to an out of print or unavailable edition of this title.

Nikolay Rimsky-Korsakov --This text refers to an out of print or unavailable edition of this title.

The Kindle version of this book is useless. There are no musical examples at all presented, although references to them are made in the text, they have been removed from the Kindle formatted version of this book.

I am enjoying reading this work by Rimsky- Korsakov. I would recommend it to those who have some musical knowledge and are interested in orchestration. However, for a reference material, I would recommend getting the print version. The kindle version has the tables removed from the text.

Just started reading it, but was just what I was looking for.

Highly recommended for anyone getting into film composing. One little nag I had was when looking at examples you had to hunt them down a bit in the book as some were included in a different section. Also, due to the age of this book, it can be found online in eBook format at no cost at at

least one music sample library site. However, I prefer to have a real book that is this rich in content. A must read for anyone studying composing.

This book is an absolute treat and has a wealth of orchestration tips and strong opinions that will help any composer reflect and improve upon his/her techniques. The context of being written during Nikolai's day does not detract at all from the pertinence of his thoughts, in fact I think most readers will be surprised at how useful this material is today.I also like his strong preference for strict composition over entirely improvised pieces, which goes against the grain of the day. I personally think both approaches are quite valuable - but have tended towards the compositional side as well. Chris

Explanations of how to orchestrate various groups of musical instruments to create beautiful sounding symphonic arrangements. Includes all the families of instruments plus vocals. Principles can be applied with virtual orchestra sample libraries in a DAW on computer as well as real orchestras.

This book is a great and to the point orchestration course book. It's translated into plain English, and it would be difficult for a student of music to not understand Master Rimsky-Korsakov's principles. He even gives relative volume relations between the orchestral sections as just that. (i.e. "x" amount for French Horns at "MF" equals "x" amount of strings at "FF"). Even without the numerous score examples the book is just great!

The three stars is only for the "free" Kindle version. All of the musical examples are stripped out. So free in this case is almost useless...Just a heads up.

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