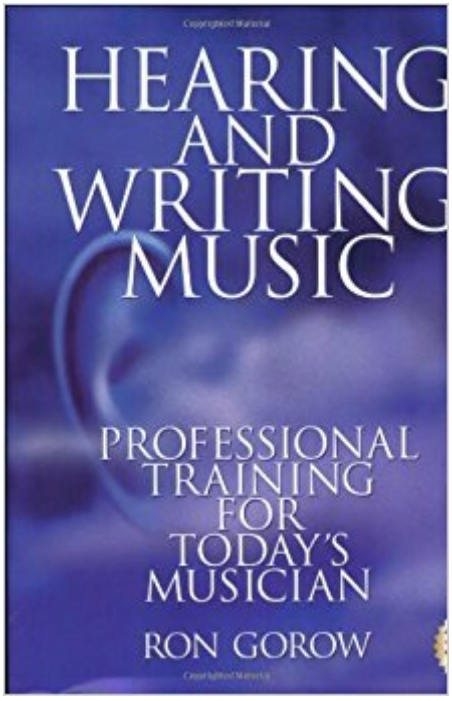
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Hearing And Writing Music: Professional Training For Today's Musician (2nd Edition)



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Synopsis

This work combines the principles of music theory, composition, orchestration and transcription into a co-ordinated system of integrated techniques. The book prepares the musician for the working world of music: the professions of composing, arranging, orchestrating, music preparation, and performance.

Book Information

Paperback: 448 pages

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Average Customer Review: 4.3 out of 5 stars 70 customer reviews

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Customer Reviews

A kind of finishing school for those who wish to pursue a career in composing, orchestrating, arranging or performing. -- The Score, Society of Composers and LyricistsA myriad of practical information. Comprehensive ear training, important because aural skills are among the most overlooked in music education. -- Survey of New Teaching Materials, Jazz Educators journalA synthesis of the author’s vast knowledge and his quest to define the question, "How do we hear?" -- ITG JournalA wonderfully systematic approach to ear training . . . neatly designed and structured, it just flows. Direct and easily understood. -- New books, Jazz Educators Journal

In this book you will discover: Transcribing techniques. How to maximize your creativity and productivity. How to develop your craft by consolidating techniques. How to read music with your ears. How you can write music without using an instrument. How to write music spontaneously, as your ear guides your hand. How to communicate accurately through music notation. Why you don’t need "perfect pitch." Tools to develop your music perception. 140 exercises, many music

examples—models for a lifetime of study. Resources for composing, orchestrating, film scoring. Working in the music business. Where to find supplies, organizations, information, inspiration. A definitive guide and reference for composers, orchestrators, arrangers and performers.

This book is very light on details. I took only one course in aural skills in college, and that course went past what was in this book. Some of the other reviewers made it seem like this book would really transform your musicianship. For me, it didn't and I don't think it would for most people. I can't really see what kind of musician would benefit from this book. Its very broad and seems almost the authors philosophy on music, but I didn't find it useful

I read this book as a self-taught musician who's been playing an instrument in some form most of my life but never had any formal training. This book really helped me figure out how to progress to the next level.I find his writing style to be straight to the point and no long-winded stories. The concise writing is further aided by frequently bolding important portions of the the text. This may seem like a minor thing but it really helps convey what the author thinks is most important. The author also lays out clear goals like "perceiving music and directly transcribing it" and he plots a course for how to get there. He does a good job at emphasizing that it's a long road to success and requires a lot of practice.The exercises are very well laid out. I'd say there are around 90 exercises in the book ranging from "create your own instrument and explore the sound quality of it" to "transcribe a song" and everything in between. I'm particular fond, right now, of the ear training section and the exercises there.The author really comes across as somebody who's "been there, done that" and is aware of what is important for developing the cognitive skills that a musician will need.If I had to offer criticism, I'd say that this book does assume you already know music notation. I think I'd personally find it more useful if he got rid of chapter 3 (just skip it, in my opinion) and instead maybe threw in short chapter about getting up to speed with music notation.

The section on distinguishing intervals, by tonality, span and resonance, has helped me so much.I'm working on recognizing intervals and this section illuminated really helpful features of each interval.

This book is so perfect for getting your ears around a new way of perceiving music. It explains the science behind tone, interval recognition and has great information on transcribing.This book would suit anyone from intermediate to expert because it assumes the reader understands basic theory

and notation. Although I haven't completely read it, I'm finding myself excited by each chapter and am reading them several times to not miss a thing in the very insightful content. As I read this book I am starting to see the incredible potential this new way of training one's ear has for anyone working or interested in music. No cold, analytical pitch memory exercises in this book, instead it teaches one to internalize tones and recognize their relationships with one another. This means quicker and more intuitive composing or transcribing because you're thinking in tones and their intervals (not pitches) without having to worry about what key you're supposed to be in. It's a must in you want a great book with a natural take on ear training, with some pretty handy extras. Top notch!

Superb. Great insight into the understanding of music. I am still working through the book and could have more to say later. However, I can say that the cost of the book is well worth the price. I have heard good advice in regard to buying music theory books, that is buy one book and learn it inside out for the duration of the year. This book should be on the top of the list if one is not a total beginner.

This is exactly what I needed. It's almost a complete musical education in one book; not that it contains everything you need to be a professional musician, but it explains clearly where and how to find all the information you need. I'm only giving it four, and not five, stars because I haven't finished studying everything in it (it's quite a thick volume!). Recommended for intermediate to advanced musicians of all styles.

I played piano for 10 years, but I was never up to speed on the music theory part of my musical education. Consequently I thought I wouldn't be able to write decent music, not in a professional sense. But this book makes it more instinctive. You don't have to be some child prodigy in order to write your own music. It really emphasizes the listening part of the process. Hearing music and being able to reproduce what you hear in your mind are most important. This book really helped me to be a more natural musician.

Nice ear training method. Focuses on sharpening one's perception through transcription. Lots of nice diagrams and well written tips. Really helped ease me into the more advanced ear training courses. Could also be useful as a teaching aid. Highly recommended!Only other ear training book I've worked with is Lars Edlund's "Modus Novus", and it's also extremely effective & practical.I've also trained a bit with EarMaster (software), and I must say the books have done much more for my

hearing. YMMV.

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