

Principles Of Orchestration Nikolai Rimsky Korsakov

A practical guide to professional orchestration featuring recorded musical examples performed by Henry Mancini. Included in the book are sections on the woodwinds, brass, the rhythm section and the string section. A recording is included to follow along with the printed scores.

An invaluable introduction to the art and craft of musical composition from a distinguished teacher and composer This essential introduction to the art and craft of musical composition is designed to familiarize beginning composers with principles and techniques applicable to a broad range of musical styles, from concert pieces to film scores and video game music. The first of its kind to utilize a style-neutral approach, in addition to presenting the commonly known classical forms, this book offers invaluable general guidance on developing and connecting musical ideas, building to a climax, and other fundamental formal principles. It is designed for both classroom use and independent study.

As in the earlier editions, the emphasis is on the practical fundamentals of orchestration. The Sixth Edition has been expanded and revised to reflect new developments in instruments and orchestral practice, and a new listening compact disc has been added that contains selected examples of orchestration.

The Technique of Orchestration

Arranging for Strings

Principles of Orchestration, with Musical Examples Drawn from His Own Works

The Orchestral Revolution

ORCHESTRATION

Principles of Orchestration: With Musical Examples Drawn from His Own Works

Brant worked on this textbook from 1940 to 2005. His goal was to present practical advice in the creation of balanced and resonating orchestral combinations. With a foreword and appendices.

In this affordable paperback reprint of an influential work of music theory, Rimsky-Korsakov, the great classical orchestrator, provides fundamentals of tonal resonance, progression of parts, voice and orchestra, tutti effects, and much more. This major document includes 330 pages of musical excerpts and extracts from Rimsky-Korsakov's 1891 draft and final versions of his Preface.

Includes 61 important critical pieces Schumann wrote for the Neue Zeitschrift für Musik, 1834-1844. Perceptive evaluations of Beethoven, Chopin, Schubert, other giants; also Spohr, Moscheles, Field, other minor masters. Annotated.

Understanding Music

Essential Dictionary of Music Notation (Pocket Size Book)

A Project Method for Advanced Study

Creative Harmony

With Musical Examples Drawn from His Own Works

The Age of Brilliance and Imaginative Quality

"Principles of Orchestration, with Musical Examples Drawn from His Own Works" by Nikolay Rimsky-Korsakov (translated by Edward Agate). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

In his "Memoirs of my musical life" the following passage occurs: "I had planned to devote all my energies to the compilation of a full treatise on orchestration. To this end I made several rough copies, jotting down explanatory notes detailing the technique of different instruments. What I intended to present to the world on this subject, was to include everything. The writing of this treatise, or, to be more exact, the sketch for it took up most of my time in the years 1873 and 1874. After reading the works of Tyndal and Helmholtz, I framed an introduction to my work, in which I endeavoured to expound the laws of acoustics as applied to the principles governing the construction of musical instruments. My manual was to begin with a detailed list of instruments, classified in groups and tabulated, including a description of the various systems in use at the present day. I had not yet thought of the second part of the book which was to be devoted to instruments in combination. But I soon realised that I had gone too far. With wind instruments in particular, the different systems were innumerable, and each manufacturer favoured his own pet theory. By the addition of a certain key the maker endowed his instrument with the possibility of a new trill, and made some difficult passages more playable than on an instrument of another kind. "There was no end to such complications. In the brass, I found instruments with three, four, and five valves, the mechanism varying according to the make. Obviously, I could not hope to cover so large a field; besides, of what value would such a treatise be to the student? Such a mass of detailed description of the various systems, their advantages and drawbacks, could not but fail to confuse the reader only too eager to learn. Naturally he would wish to know what instrument to employ, the extent of its capabilities etc., and getting no satisfactory information he would throw my massive work aside. For these reasons my interest in the book gradually waned, and finally I gave up the task."

At last, an orchestration book tailor-made for the classroom musician on a budget. Any teacher, student or professional musician, whether a composer, orchestrator, arranger, performer or enthusiast will find this thoroughly comprehensive dictionary full of the most needed information on over 150 instruments. Designed for quick and easy reference, the Essential Dictionary of Orchestration includes those much-needed instrument ranges, general characteristics, tone quality descriptions, technical pitfalls, useful scoring tips and much more!

Essentials of Orchestration

Between East and West

The Art of Digital Orchestration

Principles of Orchestration: Musical examples

Thinking for Orchestra

Practical Exercises in Orchestration

Recollections of Mahler written in 1936 by the composer's assistant conductor in Hamburg and at the Vienna Opera, plus Ernst Krenek's biographical sketch of Mahler and a new Introduction.

Principles of Orchestration, with Musical Examples Drawn from His Own Works is a book by a famous Russian composer Nikolai Rimsky-Korsakov, member of the group of composers known as The Five. The book presents a notable attempt to show all of the nuances of orchestration. The author describes everything one needs to know about arranging parts for a string or full orchestra. The book is concise, articulate and excels at being both a book of reference and a book of general knowledge.

Music moves through time; it is not static. In order to appreciate music wemust remember what sounds happened, and anticipate what sounds might comenext. This book takes you on a journey of music from past to present, from the Middle Ages to the Baroque Period to the 20th century and beyond!

A Treatise on Orchestration

Basic Principles of the Technique of 18th and 19th Century Composition

Craft and Art

A treatise upon modern instrumentation and orchestration

A Practical Guide to Professional Orchestration

Musical Composition

The Art of Digital Orchestration explores how to replicate traditional orchestration techniques using computer technology, with a focus on respecting the music and understanding when using real performers is still the best choice. Using real-world examples including industry-leading software and actual sounds and scores from films, VR/AR, and games, this book takes readers through the entire orchestration process, from composition to instruments, performance tools, MIDI, mixing, and arranging. It sheds light on the technology and musical instrument foundation required to create realistic orchestrations, drawing on decades of experience working with virtual instruments and MIDI. Bringing together the old and new, The Art of Digital Orchestration is an excellent resource for anyone using software to write or compose music. The book includes access to online videos featuring orchestration techniques, MIDI features, and instrument demonstrations.

An accessible and complete introduction to writing and scoring music for each instrument of the orchestra. Clear explanations, vivid descriptions of various instruments, expert advice, and numerous musical examples to maximize the student's understanding of concepts being presented. A valuable resource and reference for students in their future professional endeavors, this text maximizes its usefulness beyond the classroom.

Creative Harmony is an advanced theory textbook by the famous American composer George Frederick McKay (1899-1970) whose music has been presented by conductors Leopold Stokowski, Sir Thomas Beecham, Leonard Slatkin, Arthur Fiedler, Howard Hanson, Karl Krueger, Frederick Fennell, Arthur Benjamin and John McLaughlin Williams. His students have won the Grammy Award, an Academy Award, The Pulitzer and the National Medal for the Arts, in addition to several Guggenheim Grants. Professor McKay also had several hundred of his works published and is currently recorded on several NAXOS CD recordings which receive extensive playings on radio channels and the internet. McKay developed encouraging and experiential teaching techniques over 4 decades of work at the University of Washington, Seattle, and was honored to be commissioned to compose the Seattle Centennial Symphony in 1951, which was performed and broadcast by the Seattle Symphony for the occasion.

Principles of Orchestration Etc

Practical Manual of Harmony

Essential Dictionary of Orchestration

Orchestration

Instrumentation and Orchestration

Lexicon of Musical Invention

Principles of Orchestration By Nikolay Rimsky-Korsakov Edited by Maximilian Steinberg English translation by Edward Agate Rimsky-Korsakov had long been engrossed in his treatise on orchestration. We have in our possession a thick note book of some 200 pages in fine hand writing, dating from the years 1873-1874 , containing a monograph on the question of acoustics, a classification of wind instruments and a detailed description of the construction and fingering of the different instruments. (1st edition, p. 120) the following passage occurs: "I had planned to devote all my energies to the compilation of a full treatise on orchestration. To this end I made several rough copies, jotting down explanatory notes detailing the technique of different instruments. What I intended to present to the world on this subject, was to include everything. The writing of this treatise, or, to be more exact, the sketch for it took up most of my time in the years 1873 and 1874. After reading the works of Tyndal and Helmholtz, I endeavoured to expound the laws of acoustics as applied to the principles governing the construction of musical instruments. My manual was to begin with a detailed list of instruments, classified in groups and tabulated, including a description of the various systems in use at the present day. I had not yet thought of the second part of the book which was to be devoted to instruments in combination. But I soon realised that I had gone too far. With wind instruments in particular, the different systems were innumerable, and each manufacturer favoured his own pet theory. By the addition of a certain key the maker endowed his instrument with the possibility of a new trill, and-VIII- made some difficult passages more playable than on an instrument of another kind.

Aif layla va layla (known in English as A Thousand and One Nights or The Arabian Nights) changed the world on a scale unrivaled by any other literary text. Inspired by a fourteenth-century Syrian manuscript, the appearance of Antoine Galland's twelve-volume Mille et Une Nuits in English translation (1704-1717), closely followed by the Grub Street English edition, drew the text into European circulation. Over the following three hundred years, a widely heterogeneous series of editions and translations absorbed the Arabian Nights into English, Continental, and global literatures, and its transformative return to modern Arabic literature, where it now enjoys a degree of prominence that it had never attained during the classical period. Beginning with a thorough introduction situating The Arabian Nights in its historical and cultural contexts-and offering a fresh examination of the text's multiple locations in the long history of modern Orientalism—this collection of essays by noted scholars explores the text's impact on world literature and culture.

Nights in Enlightenment and Romantic literature, as well as the text's vigorous after-life in the contemporary Arabic novel. Principles of Orchestration By Nikolay Rimsky-Korsakov Edited by Maximilian Steinberg English Translation by Edward Agate A Treatise on Orchestration Volume I Orchestration is the study or practice of writing music for an orchestra or of adapting music composed for another medium for an orchestra. For example, a work for solo piano could be adapted and orchestrated so that an orchestra could perform the piece. As regards orchestration it has been my good fortune to belong to the first place I have had the opportunity of hearing all my works performed by the excellent orchestra of the St. Petersburg Opera. Secondly, having experienced leanings towards different directions, I have scored for orchestras of different sizes, beginning with simple combinations (my opera The May Night is written for natural horns and trumpets), and ending with the most advanced. In the third place, I conducted the choir of the Military Marine for several years and was therefore able to observe the results of my work in the hands of my pupils, and succeeded in teaching them to play, quite competently, the works of Beethoven, Mendelssohn, Glinka, etc. All this has enabled me to present this work to the public as the result of long experience.

The Arabian Nights in Historical Context

Nicolas Rimsky-Korsakov

Pearson New International Edition

The Most Practical and Comprehensive Resource for Composers, Arrangers and Orchestrators

Piano Duo/Duet (1 Piano, 4 Hands)

A Selection from the Writings

The Capriccio Espagnole for symphonic orchestra, composition No. 34, was written in 1867. This edition is based on the manuscript of the arrangement in the Salykov-Shchedrin Public Ligrary, on the arrangement published by Beliaiev, and on the printed score in volume 21 of The Complete Works of Rimsky-Korsakov, published by Muzgiz in 1958.

A college-level music text that develops the student's knowledge of musical instruments, and their function in the orchestra

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Principles of Orchestration

Critical Assaults on Composers Since Beethoven's Time

Past and Present

My Musical Life

Textures and Timbres

Schumann on Music

At last, a quick reference orchestration book tailor-made for the classroom musician on a budget. Any teacher, student or professional musician, whether a composer, orchestrator, arranger, performer or enthusiast will find this book full of the most needed information on over 150 instruments. Designed for quick and easy reference, Essentials of Orchestration includes those much-needed instrument ranges, general characteristics, tone quality descriptions, technical pitfalls, useful scoring tips and much more!

Great classical orchestrator provides fundamentals of tonal resonance, progression of parts, voice and orchestra, tutti effects, and much else in major document. Includes 330 pages of musical excerpts.

Stravinsky's reinvention in the early 1920s, as both neoclassical composer and concert-pianist, is here placed at the centre of a fundamental reconsideration of his whole output - viewed from the unprecedented perspective of his relationship with the piano. Graham Griffiths assesses Stravinsky's musical upbringing in St Petersburg with emphasis on his education at the hands of two extraordinary teachers whom he later either ignored or denounced: Leokadiya Kashperova, for piano and Rimsky-Korsakov, for instrumentation. Their message, Griffiths argues, enabled Stravinsky to formulate from that intensely Russian experience an internationalist brand of neoclassicism founded upon the premises of objectivity and craft. Drawing directly on the composer's manuscripts, Griffiths addresses Stravinsky's lifelong fascination with counterpoint and with pianism's constructive processes. Stravinsky's Piano presents both of these as recurring features of the compositional attitudes that Stravinsky consistently applied to his works, whether Russian, neoclassical or serial and regardless of idiom and genre.

Stravinsky's Piano

Music Composition for Film and Television

Capriccio Espagnole

An Orchestrator's Handbook

Sounds and Scores

(Berklee Guide). Learn to use strings in your compositions and arrangements! From romantic chord pads to powerful grooves to gut-wrenching passionate melodies, strings do it all. This book presents time-tested techniques and contemporary developments in writing and arranging for strings. You'll learn strategies for authentic writing in many different styles and find ideas to take your personal sound forward and explore the intricacies of bowing. Hear articulation examples. See how other composers have used strings to heighten the impact of their music in the written examples. Make your work stand out with the drama and depth that well informed string writing can bring. You will learn: * The tunings, range, and timbres for the violin, viola, cello, and bass, including standard instruments and common variations, including acoustic, electric, and synthesized string instruments and sections * Bowing techniques and possibilities * Characteristic articulations and sounds, such as harmonics * Timbral and rhythm effects, such as chop technique, ponticello/feedback, portamento, and falls * String-section arranging techniques, such as melody/countermelody, fills, pads, and comping * Stylistic nuances of genres such as American roots, Celtic, jazz, rock, klezmer, eastern European, Gypsy jazz, and swing * Mic, recording, and live sound techniques for capturing the best string sounds for both acoustic and electric instruments

This book explores the relationship between the history of orchestration and the development of modern musical aesthetics in the Enlightenment. Using Haydn as a focal point, it examines how the consolidation of the modern orchestra radically altered how people listened to and thought about the expressive capacity of instruments.

(Berklee Guide). Learn film-scoring techniques from one of the great film/television composers of our time. Lalo Schifrin shares his insights into the intimate relationship between music and drama. The book is illustrated with extended excerpts from his most iconic scores such as Mission: Impossible , Cool Hand Luke , Bullitt and many others and peppered with anecdotes from inside the Hollywood studios. Schifrin reveals the technical details of his own working approach, which has earned him six Oscar nominations, credits on hundreds of major productions. Includes the full score of Schifrin's Fanfare for Screenplay and Orchestra , a treasure-trove of unfettered dramatic sound painting, commissioned by the Chicago Symphony Orchestra, and a great thesis on the emblematic language of film music.

Principles of Orchestration with Musical Examples Drawn from his Own Works

Gustav Mahler

Genesis of a Musical Language

Haydn and the Technologies of Timbre