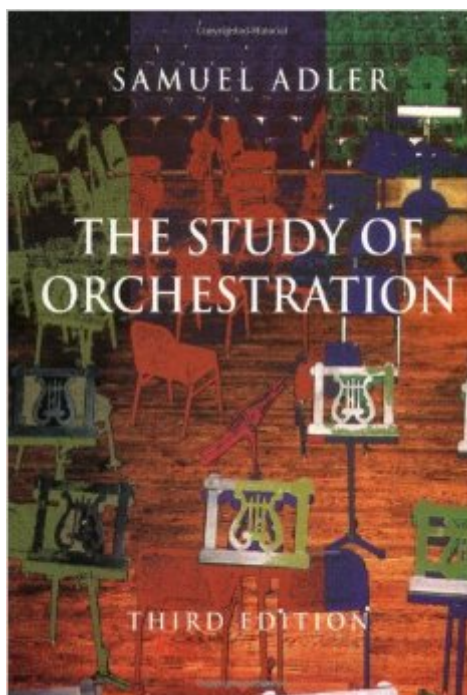


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The Study Of Orchestration (Third Edition)



Synopsis

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.

Book Information

Hardcover: 864 pages

Publisher: W. W. Norton & Company; 3rd edition (April 12, 2002)

Language: English

ISBN-10: 039397572X

ISBN-13: 978-0393975727

Product Dimensions: 7.3 x 1.4 x 10.3 inches

Shipping Weight: 3.4 pounds

Average Customer Review: 4.6 out of 5 stars [See all reviews](#) (43 customer reviews)

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Customer Reviews

A couple of people asked me to tell them what I thought of the book (and cd's) once I got them so I thought I would share a couple of things I discovered. Hopefully this will help someone out, somewhere along the way. I have no classical training in music at all so I can't give an indepth analysis of the information presented. I can offer my impression on how the information is presented though, from my "non-trained" point of view. 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. The accompanying CD's are professionally produced and have great examples of different playing techniques and the like. 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.

I own the 3rd edition of this book and thought I'd chime in on some of the inaccuracies of the book coming from the perspective of a woodwind specialist as well as a composer. Inaccuracies in the discussion of the Oboe family: "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 heckelphone 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. Inaccuracies in the discussion of the Clarinet family: 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. Inaccuracies in the discussion of the Saxophone family: The book does not mention the low A extension for baritone saxophones, used on virtually all professional and even intermediate models.

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