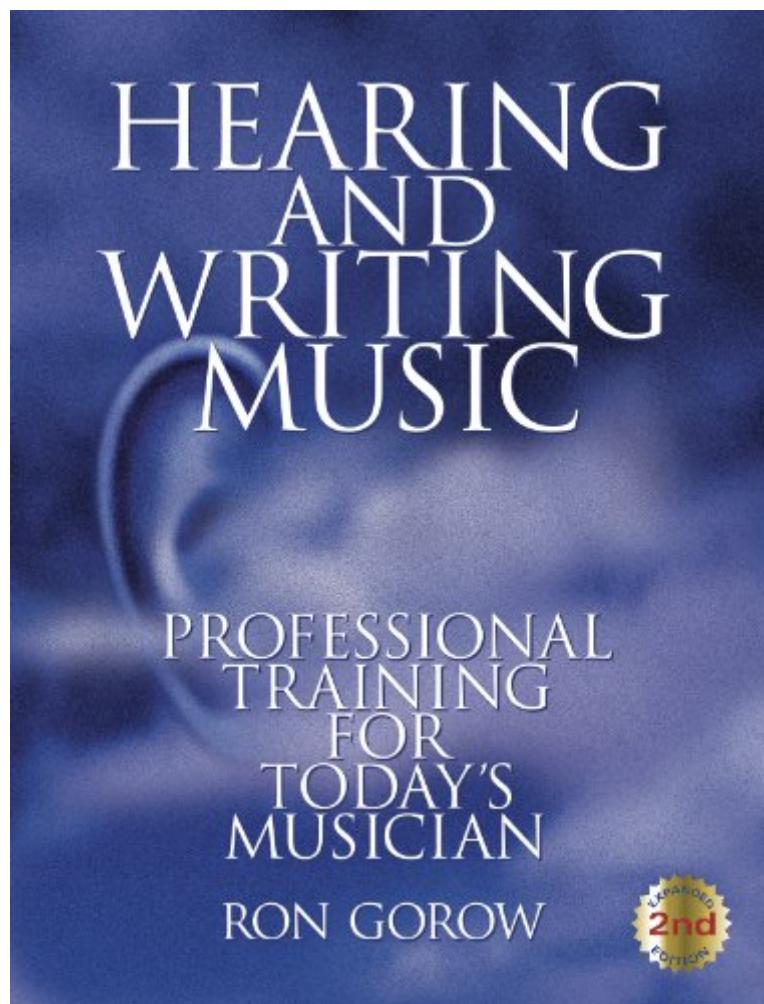


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# Hearing And Writing Music



## **Synopsis**

A self-training manual as well as a classroom text, this book is a complete step-by-step course to develop the musician's ability to hear and notate any style of music. Personal training, theory and exercises produce techniques which are combined in an integrated craft which may be applied to composition, orchestration, arranging, improvisation and performance. 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 Lyricists A 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 journal A synthesis of the author's vast knowledge and his quest to define the question, "How do we hear?" -- ITG Journal A wonderfully systematic approach to ear training . . . neatly designed and structured, it just flows. Direct and easily understood. -- New books, Jazz Educators Journal Bernard Brandt says: "Hearing and Writing Music", by Ron Gorow, is a superb book. It makes a simple and elegant presentation of the internal process by which we hear sounds and music, how we recognize intervals, chords, melody, harmony, counterpoint, and the timbre of instrumentation/ orchestration, how we can develop the skills of listening, auditory memory and imagination, and how to use these skills to hear and to write down music of any sort. The hallmark of an expert is the ability to explain the basics of his field as simply as possible. By that standard, Mr. Gorow has proven his expertise in this book. I note that the other reviews, both for and in musical journals, tend to limit the importance of "Hearing and Writing Music" to ear training. I believe that Mr. Gorow's book is valuable for much more than ear training. I have studied it, and as a result of that study, I believe that my auditory memory and imagination and my abilities in score reading have improved enormously. Further, I have been able to use the skills in this book to transcribe melodies, harmonies and counterpoint almost effortlessly, both those that I have heard, and those which existed only in my imagination. This book has opened many doors for me. I believe that it can do so for many others.

## **Book Information**

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## **Customer Reviews**

"Hearing and Writing Music", by Ron Gorow, is a superb book. It makes a simple and elegant presentation of the internal process by which we hear sounds and music, how we recognize intervals, chords, melody, harmony, counterpoint, and the timbre of instrumentation/ orchestration, how we can develop the skills of listening, auditory memory and imagination, and how to use these skills to hear and to write down music of any sort. The hallmark of an expert is the ability to explain the basics of his field as simply as possible. By that standard, Mr. Gorow has proven his expertise in this book. I note that the other reviews, both for and in musical journals, tend to limit the importance of "Hearing and Writing Music" to ear training. I believe that Mr. Gorow's book is valuable for much more than ear training. I have studied it, and as a result of that study, I believe that my auditory memory and imagination and my abilities in score reading have improved enormously. Further, I have been able to use the skills in this book to transcribe melodies, harmonies and counterpoint almost effortlessly, both those that I have heard, and those which existed only in my imagination. This book has opened many doors for me. I believe that it can do so for many others. On a personal note, for the last 30 years, I have been able to hear and compose music in my imagination. Unfortunately, I have been almost exclusively self-taught, and I despaired of ever being able to write down what I heard. Mr. Gorow's book, and my use of it, has changed all that. I have just completed the first movement of a symphonic tone poem, and I intend on continuing to compose for the rest of my life. I have studied many books on music theory, and have listened to and studied many pieces of music.

... make it this one!! I was so impressed with this book, that I recently purchased the expanded second edition, even though I already have the first edition! I have never done that with any book before. (And as a musician with a B.A in Music Education who has almost a thousand music books in her library, that's saying something!) The depth, range, and thoroughness of this book far outpaces any other book of its kind out there. Where else can one go from the very origins of sound itself, and the active listening and perception thereof, all the way to transcribing complex polyphonic works, orchestrations, and film scores, all in one book? What I really enjoy about this book is its approach to listening to music beyond mere intervals and passive listening. It expands ones' hearing to phrases, and through texture and form as a whole. It is the first ear training method I've ever come across that actually addresses tetrachords, modality, chromaticism, and sequences as tools, while most methods stop at the intervals and chords themselves. (There is even a section on tone rows!) Don't let the above words scare you; the book is very clearly written, with a minimum of technical jargon. Indeed, it actually encourages the reader to reach to the highest levels of musical perception, and in turn, prepares one for transcribing, composing, orchestrating, and performing. The organization of the book is very clear and logical, from perception of sound itself, from sound to music, using the materials of music to transcription, perception to notation and communication with notation, through to performance and publishing. There is even a section on copyrights (not only in the paper domain, but the digital domain, as well!)

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