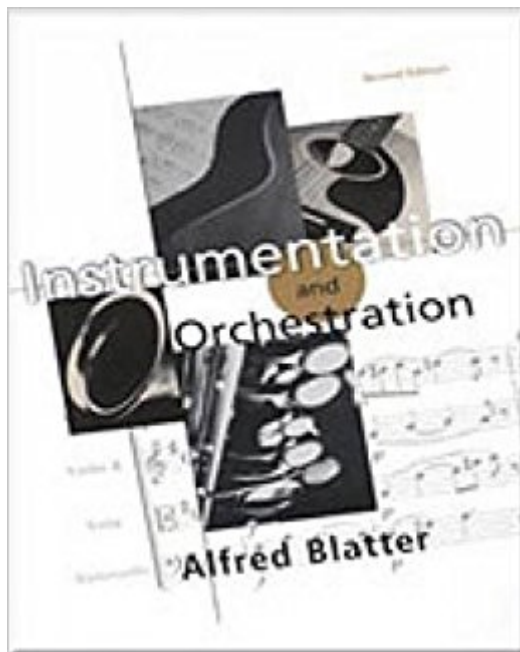


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Instrumentation And Orchestration



Synopsis

Intended for Orchestration and Composition courses for majors.

Book Information

Paperback: 528 pages

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Customer Reviews

The Basics: Preparing Scores and Parts. PART I: THE SCORE. PART II: THE PARTS. 1. Instrumentation: The Orchestral Strings. 2. Instrumentation: The Woodwinds. 3. Instrumentation: The Brasses. 4. Instrumentation: The Percussion. 5. Instrumentation: Other Instruments. 6. Instrumentation: The Voice. 7. Orchestration: Scoring Musical Elements. 8. Orchestration: Scoring for Various Ensembles. 9. Orchestration: Techniques of Transcribing. 10. Orchestration: Techniques of Arranging. Organizing Resources. Judging the Work. Final Thoughts. Appendixes. Bibliography. Index.

It looks like a new nook. No note or highlight on it. And it is a really useful book for a music major student.

This book is very informative. The only draw back is that there are no listening examples with cds. The information contained is still extremely useful or as good as the Samuel Adler book.

This is an excellent resource book for any music student, anyone interested in symphonic or band music, and any composer. In short: If you love music, this book will be an extremely useful addition to your bookshelf.

I purchased a used copy of this, but it looks pretty much new- which is great! My package arrived a lot earlier than expected. It arrived less than a week of ordering it although my order said it could be 1-3 weeks. Prior to getting this book, I was using *The Technique of Orchestration* by Kent Kennan and Donald Grantham. I appreciate the fact that the Blatter goes a little more in depth especially in the section about voice (which is a plus considering I am a vocalist). This review is mostly based on a first glance at this book, but it looks like it will be a great resource!

I have been a professional arranger/orchestrator for nearly fifty years. My copy of the first edition of this book, which I obtained in 1982, is well worn from constant use because it is the best source of accurate information about the widest variety of instruments. Alfred Blatter understood what an orchestrator wants and needs to know about the capabilities and limitations of the instrumental forces. For students, this book provides reliable data on which they can build a useful and dependable knowledge base. For experienced writers, it is a superb source of reminders as well as information about some instruments for which one may not have previously encountered. The book's fingering charts have often helped me make decisions about how a tricky passage could be made more comfortable for the players. Information about accessible ranges for student performers vs. those of professionals has also been of immense value to me. In short, this book is an excellent reference work.

As others have already stated, This is an excellent text on instrumentation - information about any instrument you're liable to encounter. Octave ranges, tunings, fingering charts, myriad examples of techniques particular to varied instruments used in scores - generally anything you would want to know about instrumentation without actually learning how to play all the instruments discussed. By comparison, the orchestration chapters are a little thin. Of course, it could be argued that orchestration/arranging is a more or less intuitive skill that can be honed by studying the full scores of others - however, a more in-depth resource for orchestration/arranging is probably out there. But again, an excellent reference manual for instrumentation. It is a little on the expensive side for what you get, as it is a textbook.

This is a terrific book. Blatter codifies various ways of putting sounds together in orchestral writing. This has helped my students significantly both in expanding their horizons, and tightening their writing.

This is the best book on orchestration that also includes detailed information on contemporary techniques with examples from the current repertoire. The writing and organization is clear. I did a detailed comparison of all major orchestration books before I made a purchase and this was my choice. I have no regrets but if you have any concerns, go the library and do a comparison for yourself.

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