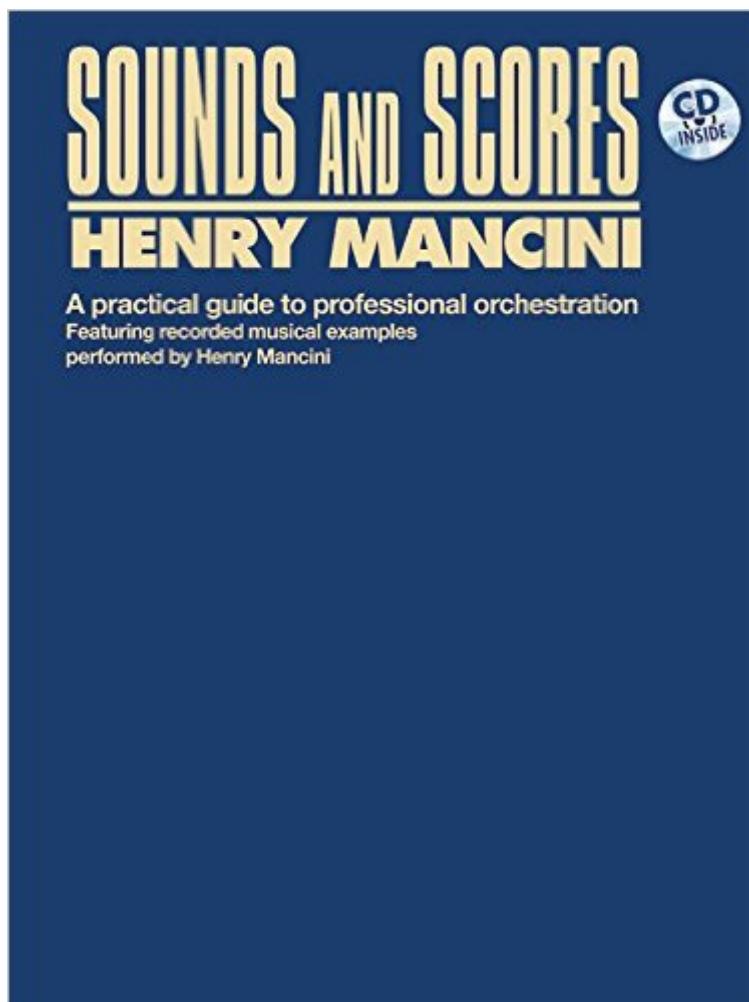


The book was found

Sounds And Scores : A Practical Guide To Professional Orchestration



Synopsis

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.

Book Information

Paperback: 256 pages

Publisher: Alfred Music; Pap/Com edition (December 1, 1993)

Language: English

ISBN-10: 0898986672

ISBN-13: 978-0898986679

Product Dimensions: 0.8 x 9.2 x 12 inches

Shipping Weight: 1.9 pounds (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 starsÂ See all reviewsÂ (18 customer reviews)

Best Sellers Rank: #255,635 in Books (See Top 100 in Books) #82 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Instrumentation > Orchestra #118 inÂ Books > Arts & Photography > Music > Theory, Composition & Performance > Composition #175 inÂ Books > Arts & Photography > Music > Songbooks > Musicals & Film

Customer Reviews

First off, this is probably the best book out there today on how to orchestrate. Now, given in the period it was written by Mancini, it lends itself quite a bit more to jazz and big band orchestrating, however the basic principals that he teaches you cross over into any ensemble writing, not just big band. He won't teach you to orchestrate like John Williams, but he comes pretty close. Having said that, maybe a little bit of prior knowledge or study of orchestral music will be helpful along side this book. The book starts out with sax writing, then winds, brass, rhythm section, latin instruments, combo groups, strings, and has a section in-between about arranging and scoring. Each section focuses on orchestrating the sections with solo instruments and accompaniment, the same instruments playing together and also the entire section playing together. Although he never really shows how to put the orchestra entirely together, through his extensive examples in each sections, the connections between the sections becomes very clear by the end of the book. The book is designed for commercial and film/ tv orchestrating. He doesn't really focus on extended techniques for instruments other than the standards nor does he explain any instruments other than what would be found in a standard recording orchestra (even today), and tells you what would be more

appropriate and doable in a recording session where you might have tight deadlines and can't get away with extremely complicated and difficult music. In every section, he even writes alternate ways of voicing and orchestrating depending on the number of instruments that might be available/ what the budget will allow. Over all, this is an excellent guide, and even though its a bit dated, its still perfect for todays medium!

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