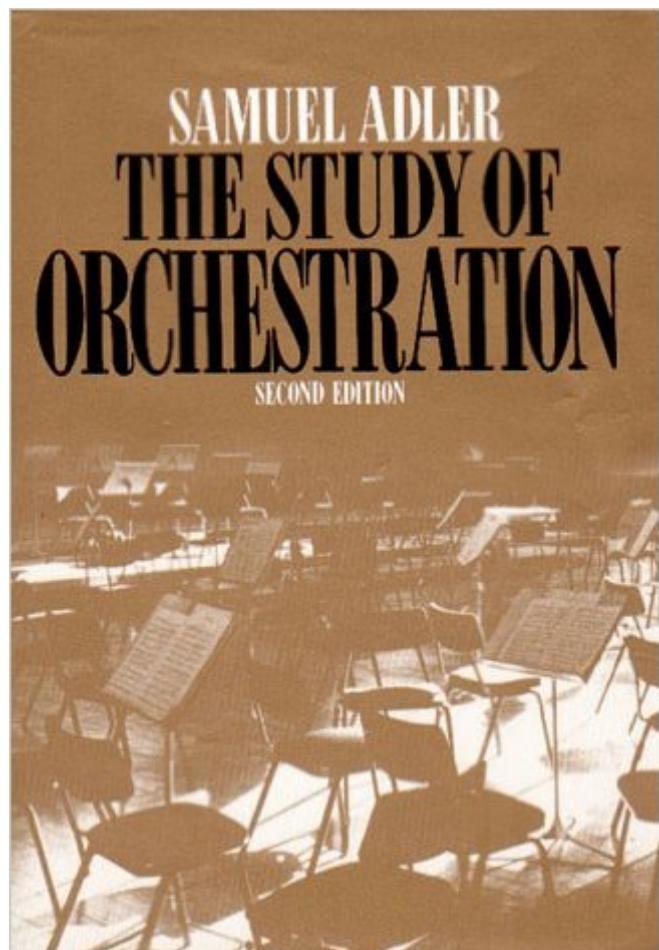


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# The Study Of Orchestration



## **Synopsis**

This manual provides practical suggestions for classroom activities, lesson plans, instructions for integrating the enhanced CDs into classroom activities, and answers to the self-tests and scoring exercises in the workbook. --This text refers to an out of print or unavailable edition of this title.

## **Book Information**

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## **Customer Reviews**

I've used Adler's Study of Orchestration (2nd ed.) each time I've taught orchestration, and the quality of the text coupled with the CD examples make it by far the best standard orchestration text I've seen. That the reader is able to hear not only examples taken from music, but also able to compare various spacings, doublings, and orchestrations of even single chords is invaluable. As I tell my students, it's not so much who is playing a line, it is who is playing a line in a given place--and the only way to learn what an instrument sounds like in its various registers is to hear it there. Especially helpful are passages like Adler's discussion of woodwinds in the symphony orchestra (Chapter 8) in which several possible orchestrations of a single musical passage are illustrated, discussed, and presented on CD, allowing readers to recognize and judge for themselves the relative quality. It is this, that much in orchestration is not particularly wrong or right, and that there are many many ways to score a particular passage, that makes orchestration so difficult to teach; and Adler is sensitive to the issue. But any book of this scope is likely to have some problems, and this is no exception. I'll mention only two that have struck me in particular as a trombonist, neither of which are particularly serious in and of themselves, but whose presence is at

best unwelcome and perhaps even somewhat distressing in a textbook. First, Adler's discussion of the trombone glissando (chapter 10) is inadequate and separated by several pages from his discussion of the overtone series as it relates to the trombone. Given that the way a trombone glissando works is inseparable from the overtone series, this seems strange indeed.

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