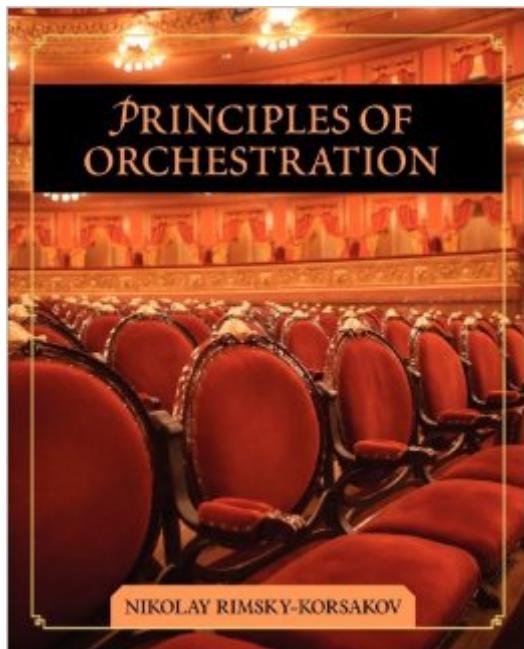


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# Principles Of Orchestration



## Synopsis

Principles of Orchestration features fundamentals on a variety of concepts pertaining to classical music and orchestration. Compiled from the notes and excerpts of none other than Nikolay Rimsky-Korsakov, one of history's greatest orchestrators, Principles of Orchestration introduces and illustrates the reasoning behind many classical styles and arrangements in a manner accessible to novices and aficionados alike.

## Book Information

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## Customer Reviews

I purchased and read this book because of many recommendations from very different people, so clearly this is considered to be something of a cornerstone work in the world of orchestration books. The remarkable thing about this book is that it really does not go very in-depth about much at all. The purpose of this book is to inspire the reader and to generate a specific class of thinking which can achieve some very powerful results when effectively put into practice while composing. Some of the best things this book has to offer are ideas and concepts--like knowing exactly what type and size of orchestra should be playing a work from the moment composing begins rather than composing 4-part harmonies and then arranging them for the orchestra. This book is littered with similar words of wisdom. The greatest drawback to this book is in my opinion not, as others have mentioned before, the exclusive use of Nikolai's own works, but rather the fact that the art of orchestration is explained too broadly. This is not a good first book for a beginning orchestrator--it's an incredibly fantastic second or third supplementary read about orchestration that should not be

overlooked by anybody. One example that stuck out to me was that Rimsky-Korsakov began writing about orchestrating for the harp, and completely omitted clarification about the harp's pedals and how they function and how they may be a limiting factor when orchestrating. He even mentioned that he would assume the reader is aware of the function of a harp's pedals. Similarly there was little to no mention about the tuning mechanism of the timpani, and I'm sure there are other examples that are just not coming to mind right at this moment.

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