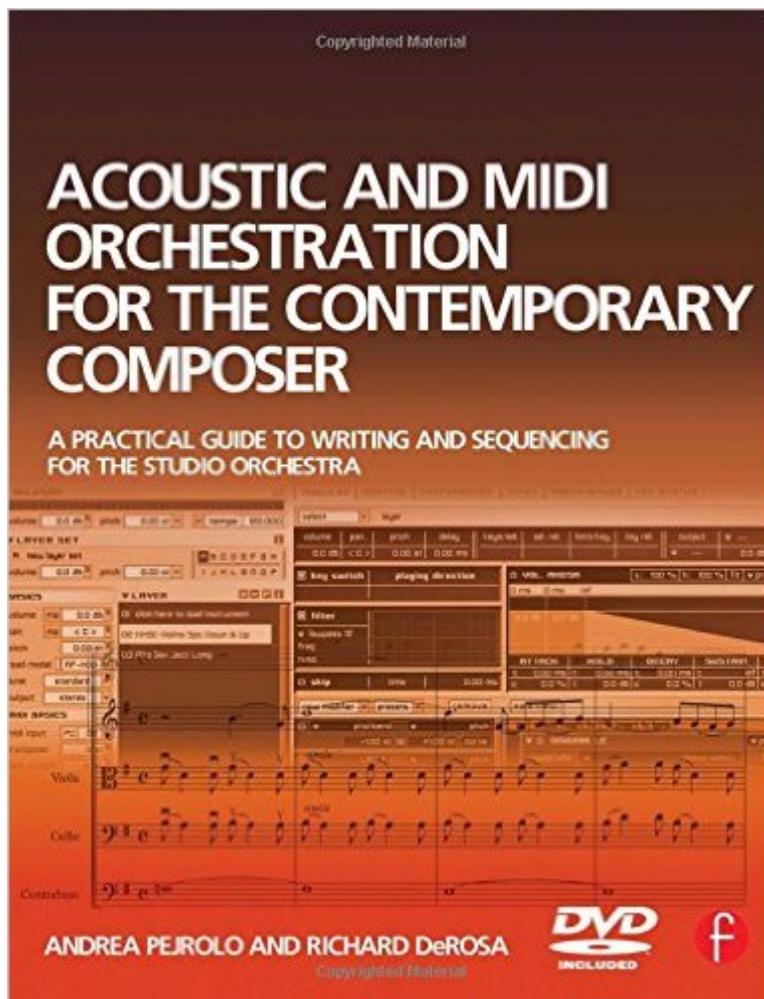


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# Acoustic And MIDI Orchestration For The Contemporary Composer: A Practical Guide To Writing And Sequencing For The Studio Orchestra



## **Synopsis**

Get complete guidance on both traditional orchestration and modern production techniques with this unique book. With effective explanations and clear illustrations, you will learn how to integrate the traditional approach to orchestration with the modern sequencing techniques and tools available. You will discover how to bridge the two approaches in order to enhance your final production. The accompanying CD includes a comprehensive and wide selection of examples, templates and sounds to allow you to hear the techniques within the book. By covering both approaches, this book provides a comprehensive and solid learning experience that will develop your skills and prove extremely competitive in the music production business.

## **Book Information**

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## **Customer Reviews**

I ordered this book in great anticipation to find lots of technical details as to MIDI composition. However, the book appears to be mainly intended for students who are at their beginning trials (or little beyond) of computer composition. Though good at that level, and containing lots of very useful information and tips, the book does not go into the techniques, and their illustration, far enough. Many of the suggestions remain just that, without showing specific work. Ditto with techniques. "Use CCx for situation y" but, although sometimes graphically shown, many times the narrative is not developed into thorough presentation. In other words, I would have desired (much) more analysis and examples. Then, there's too much introduction to traditional instruments, occupying quite a hefty chunk of the book. When creating a book of this nature, one would expect that the reader be

beyond elementary stages. After all, orchestration is a capstone discipline. Evidently, one must know the ins and outs of traditional orchestration in order to proceed to the next level. The authors mention this, so I won't dwell on it. In my experience, the composer who uses a computer to realise his/her musical ideas, struggles mostly with less than perfect samples, which behave differently when in combination with other samples than when are sounded only by themselves. For example, no matter how good a violin section sample may be, when put together with viola section samples it will behave differently. I know, books that fully render MIDI composition experience can be of interminable dimensions. However, more extensive books are very much needed, and I am sure that readers would copiously benefit from the present book's authors' vast experience. I also realise that such books will be more expensive than this one.

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