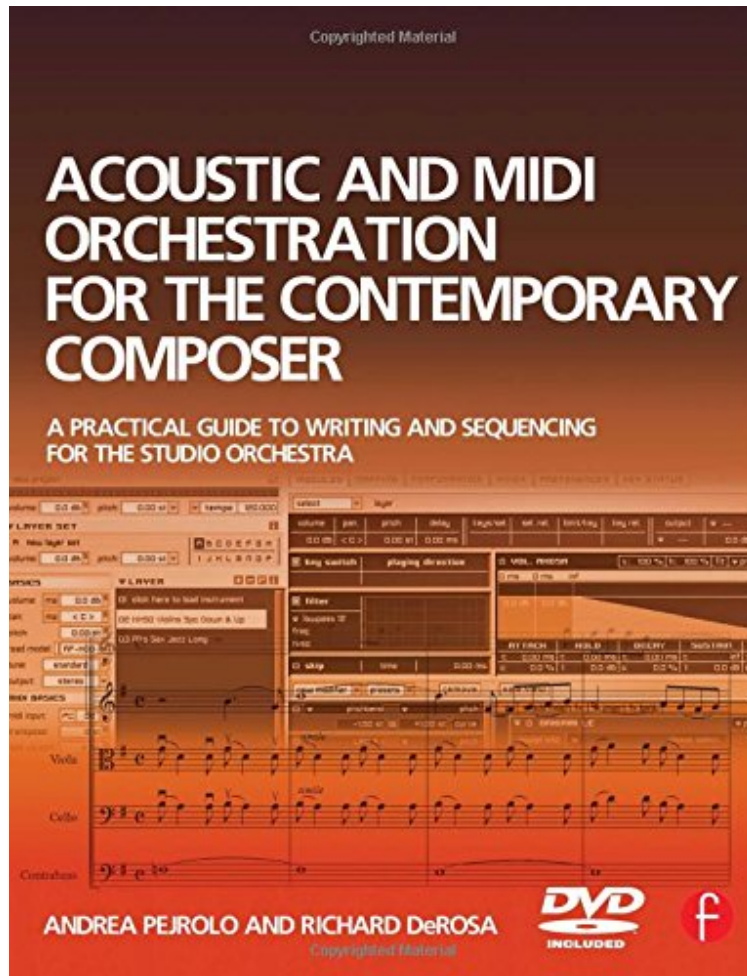


[Download] Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra

Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra

Andrea Pejrolo, Richard DeRosa
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Andrea Pejrolo, Richard DeRosa : Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra before purchasing it in order to gage whether or not it would be worth my time, and all praised Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra:

10 of 11 people found the following review helpful. Decent book but not enough depth. By sylviaI 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. Oh well, the cost of acquiring skills has never been an inexpensive endeavor. Thanks for reading,

John.=====

I have to confess that reviewing the book only a few months after its purchase was a bit premature. I dare say this because the book is packed with much more information than meets the eye when working with it only for a relatively brief time. I am not the impudent, too sure of himself, wannabe to give advice to people as to how to proceed in their work flow. This is very personal. However, if anyone is serious about computer aided composition, then you'll have to sit down at the computer with the book and try out every solution that's given, and then try it again, and then come back to it and try to improve on it, especially when it comes to strings and woodwinds. I now have accumulated enough experience to relate to the incredible problems facing the composer when orchestrating with samples in a sequencer. For example, to date I haven't heard good violin samples as far as their higher registers. They all suffer from discontinuous, grainy sound, with residual background noise which damages bow noise, and aliasing harmonics, top manufacturers notwithstanding. I'd illustrate their sound by the action of dragging a steel shovel over gravel. This sound is exacerbated in the mix with other strings, even if one finally manages to somehow EQ out a few aliasing harmonics. The book treats many of the problems that crop up in the mix and presentation of CCs, tricks to obtaining better legato and expressivity are invaluable. Equally invaluable are the examples on the CD. Needless to say, this is a seminal book, among the very few that treat composition with orchestral samples. Most of the literature out there is focused on the rock band. This book definitely fills in a very deep hiatus in the literature. **HAVING THIS BOOK IS A MUST!!** A second edition soon? Wouldn't be soon enough. 0 of 0 people found the following review helpful. A must have for anyone who wants to learn midi sequencing. By snickersforte I have looked at several books to try and learn how to actually use midi sequencing programs. I'm a composer who has used Finale for everything, and composing with programs like Reaper, FL Studio, Cakewalk, etc. is quite different. This book helps get you started using those programs and explains things from a musical standpoint. 0 of 0 people found the following review helpful. Four Stars. By esteban Very usefull .

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.

About the Author Andrea Pejrolo is a music technology professor at Berklee College of Music, MIDI programmer, sound designer, composer/ arranger, and jazz acoustic and electric bassist. He is also the author of Acoustic and MIDI Orchestration for the Contemporary Composer (Focal Press, 2007) and has written several articles for music magazines in the US and abroad. Andrea created the iAcousticA Studio drum library available in Kontakt, EXS-24, iDrum, Giga Studio, and Reason NN-XT formats. He has collaborated on many varied projects with US and UK production companies, theaters, music festivals, websites, and international organizations