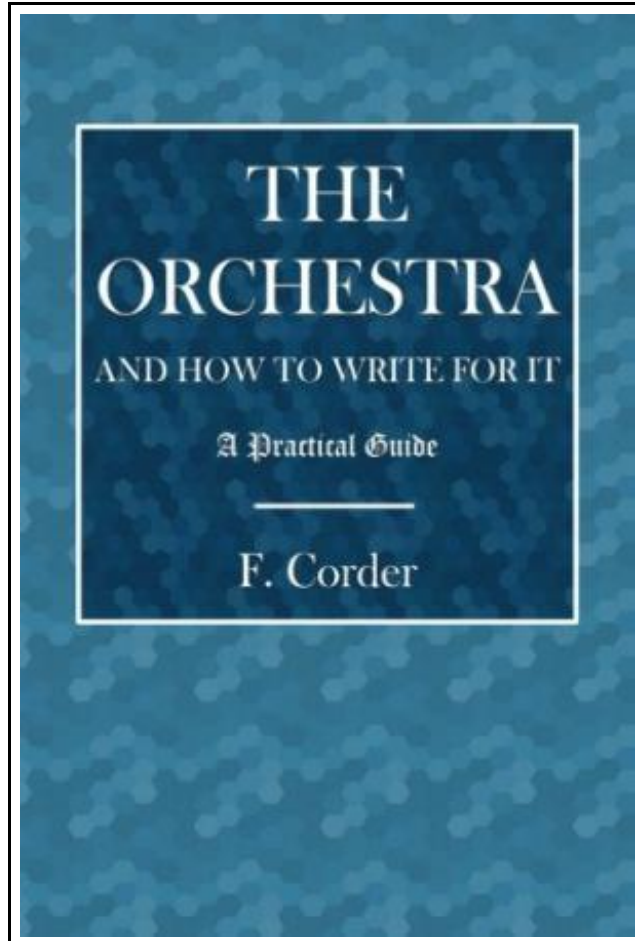


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Reviews

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Createspace Independent Publishing Platform, 2018. Paperback. Condition: New. Language: English . Brand New Book ***** Print on Demand *****.From the Introduction. In most works on this subject it is assumed that the student is far advanced in the study of Counterpoint and Composition, besides possessing a cultivated ear and an ability to imagine the quality and intensity of sounds from written notes. Eminently desirable as these qualifications are, experience shows that those who possess them are the few excellent musicians for whom a book on orchestration is of least importance. The less gifted, who may at one time or another write a song, a valse, a march, an operetta or a cantata and have an opportunity of getting it performed by a more or less complete orchestra (generally the latter), these are the individuals who need most help and for whose use a practical manual should be chiefly designed. In England at the present day the following resources are most common: 1) The String Band, usually amateurs and mostly consisting of a quantity of indifferent violins, one or two violas and cellos and a hired double-bass. Occasionally it has a flute or some other wind instrument but it never becomes a real orchestra. This is to be found everywhere and composers should learn how to write for it. 2) The Theatre Band, consisting of from eight to thirty mixed stringed and wind instruments selected on the Darwinian principle -- that is, the survival of the strongest. This needs considerable skill to write for effectively. 3) The Brass Band: a growing power in the North of England. This needs so much special knowledge to write for that we must reluctantly leave it out of question. 4) The Wind Band, such as is found on piers and other open-air places of entertainment....

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