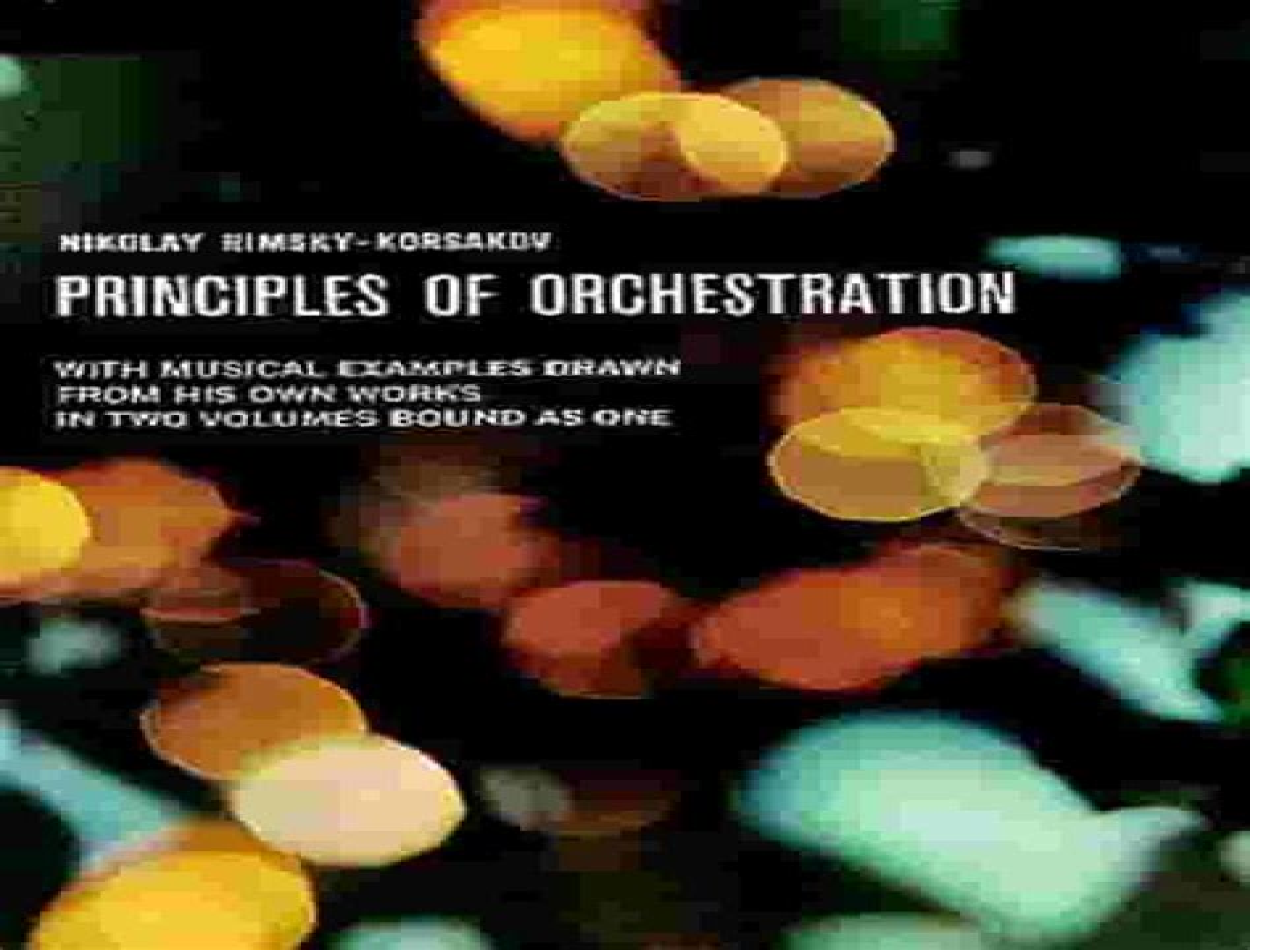




NIKOLAY RIMSKY-KORSAKOV

PRINCIPLES OF ORCHESTRATION

WITH MUSICAL EXAMPLES DRAWN
FROM HIS OWN WORKS
IN TWO VOLUMES BOUND AS ONE

Principles Of Orchestration

Nikolay Rimsky-Korsakov



Principles Of Orchestration:

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Principles of Orchestration Nikolay Rimsky-Korsakov,2016-09-12 Principles of Orchestration By Nikolay Rimsky Korsakov Edited by Maximilian Steinberg English Translation by Edward Agate A Treatise on Orchestration Volume I

Orchestration is the study or practice of writing music for an orchestra or of adapting music composed for another medium for an orchestra For example a work for solo piano could be adapted and orchestrated so that an orchestra could perform the piece As regards orchestration it has been my good fortune to belong to a first rate school and I have acquired the most varied experience In the first place I have had the opportunity of hearing all my works performed by the excellent orchestra of the St Petersburg Opera Secondly having experienced leanings towards different directions I have scored for orchestras of different sizes beginning with simple combinations my opera The May Night is written for natural horns and trumpets and ending with the most advanced In the third place I conducted the choir of the Military Marine for several years and was therefore able to study wind instruments Finally I formed an orchestra of very young pupils and succeeded in teaching them to play quite competently the works of Beethoven Mendelssohn Glinka etc All this has enabled me to present this work to the public as the result of long experience

Nicolas Rimsky-Korsakov Nikolay Rimsky-Korsakov,1922 *Principles of Orchestration* ,2015-12-26 Principles of Orchestration By Nikolay Rimsky Korsakov Edited by Maximilian Steinberg English translation by Edward Agate Rimsky Korsakov had long been engrossed in his treatise on orchestration We have in our possession a thick note book of some 200 pages in fine hand writing dating from the years 1873 1874 containing a monograph on the question of acoustics a classification of wind instruments and a detailed description of the construction and fingering of the different kinds of flute the oboe clarinet and horn In his Memoirs of my musical life 1st edition p 120 the following passage occurs I had planned to devote all my energies to the compilation of a full treatise on orchestration To this end I made several rough copies jotting down explanatory notes detailing the technique of different instruments What I intended to present to the world on this subject was to include everything The writing of this treatise or to be more exact the sketch for it took up most of my time in the years 1873 and 1874 After reading the works of Tyndall and Helmholtz I framed an introduction to my work in which I endeavoured to expound the laws of acoustics as applied to the principles governing the construction of musical instruments My manual was to begin with a detailed list of instruments classified in groups and tabulated including a description of the various systems in use at the present day I had not yet thought of the second part of the book which was to be devoted to instruments in combination But I soon realised that I had gone too far With wind

instruments in particular the different systems were innumerable and each manufacturer favoured his own pet theory By the addition of a certain key the maker endowed his instrument with the possibility of a new trill and VIII made some difficult passages more playable than on an instrument of another kind *Principles of Orchestration* Nikolay Rimsky-Korsakov,2013-08-25

Principles of Orchestration By Nikolay Rimsky Korsakov Brand New Copy Student Study and Practice Guide Orchestration is the study or practice of writing music for an orchestra or more loosely for any musical ensemble or of adapting for an orchestra music composed for another medium Only gradually over the course of music history did orchestration come to be regarded as a compositional art in itself The term orchestration in its specific sense refers to the way instruments are used to portray any musical aspect such as melody or harmony For example a C major chord is made up of the notes C E and G If the notes are held out the entire duration of a measure the composer or orchestrator will have to decide what instrument s play this chord and in what register Some instruments including woodwinds and brass are primarily monophonic and can only play one note of the chord at a time However in a full orchestra there is generally more than one of these instruments so the composer may choose to outline the chord in its basic form with clarinets or trumpets Other instruments including the strings piano harp and pitched percussion are polyphonic and may play more than one note at a time Additionally in orchestration notes may be placed into another register such as transposed down two octaves for the basses doubled both in the same and different octaves and altered with various levels of dynamics The choice of instruments registers and dynamics affect the overall tone color If the C major chord was orchestrated for the trumpets and trombones playing fortissimo in their upper registers it would sound very bright But if the same chord was orchestrated for the celli and string basses playing sul tasto doubled by the bassoons and bass clarinet it might sound heavy and dark Note that although the above example discussed orchestrating a chord a melody or even a single note may be orchestrated in this fashion Also note that in this specific sense of the word orchestration is not necessarily limited to an orchestra as a composer may orchestrate this same C major chord for say a woodwind quintet *Principles of Orchestration* Nikolay Rimsky-Korsakov,1989-01-01 ***Principles of Orchestration, by Nicolai Rimsky-korsakov with Musical Examples Drawn from His Own Works*** Nicolai Rimsky-korsakov,1964 ***Principles of Orchestration*** Nikolaj A. Rimskij-Korsakov,1964 *Principles of Orchestration* Nikolay Rimsky-Korsakov,1933 *The Revised Principles of Orchestration: The fundamentals* Nikolay Rimsky-Korsakov,Peter L. Alexander,1993 *Orchestration Theory* James E. Perone,1996-04-30 Presenting detailed bibliographic information on all aspects of orchestration instrumentation and musical arranging with the broadest possible historical and stylistic palette this work includes over 1 200 citations The sources range from treatises dissertations and textbooks to journal articles and are cross referenced and indexed This is the only comprehensive bibliographic reference guide of its kind on the subject of orchestration It will be of value to the music theory teacher undergraduate and graduate students of orchestration and the researcher The book contains chapters devoted to

book length treatises a general bibliography of journal articles and books partially related to orchestration a chronological list of orchestration treatises a list of jazz arranging treatises a list of band related treatises a list of treatises dealing with specific instruments or instrumental families and an index This is the first in a series of music theory reference books the author is developing Principles of Orchestration Nikolay Rimsky-Korsakov,1923 **Orchestration** Paul Mathews,2006

Orchestration An Anthology of Writings is designed to be a primary or ancillary text for college level music majors Although there are several how to textbooks aimed at this market there is little available that traces the history of orchestration through the writings of composers themselves By collecting writings from the nineteenth century to today Mathews illuminates how orchestration has grown and developed as well as presenting a wide variety of theories that have been embraced by the leading practitioners in the field The collection then traces the history of orchestration beginning with Beethoven s Orchestra with writings by Berlioz Wagner Gounod Mahler and others the 19th century Mahler Gevaert Strauss the fin de siecle on the edge of musical modernism writings by Berlioz Jadassohn Delius and Rimsky Korsakov early modern Busoni Schoenberg Stravinsky Grainger and others and high modern Carter Feldman Reich Brant Many of these pieces have never been translated into English before some only appeared in small journals or the popular press and have never appeared in a book and none have ever been collected in one place The study of orchestration is a key part of all students of music theory and composition Orchestration provides a much needed resource for these students filling a gap in the literature *Principles of Orchestration* Nikolay Rimsky-Korsakov,Maksimilian Oseevich Shteinberg,Edward Agate,2014-03

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