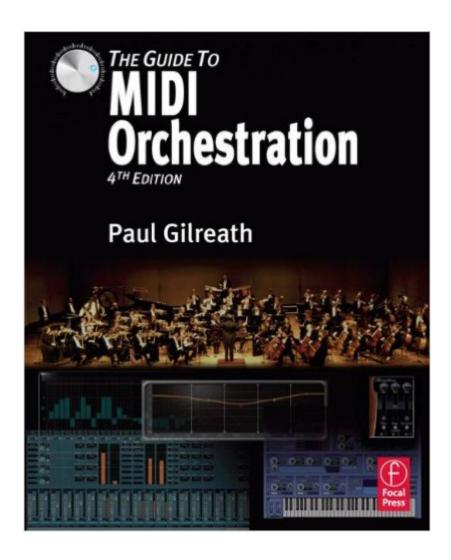
## The book was found

# The Guide To MIDI Orchestration 4e





#### **Synopsis**

Since its initial release in 1997, Paul Gilreath's The Guide to MIDI Orchestration has been the premiere text on creating realistic emulations of a symphony orchestra using samplers and computer recording techniques. Now in its fourth edition, The Guide to MIDI Orchestration explains how to merge this ever-expanding technology with the artistry of orchestration to produce the most lifelike recordings possible. The book is written for composers, arrangers, and MIDI musicians of all levels, and will be helpful to game composers, film and television composers, traditional orchestral composers, teachers, instructors, and the serious hobbyist. Highlights of the book include: Introduction to and overview of the orchestra In-depth discussions of each orchestral section Detailed information on each instrument's timbre, range and uses Discussions of orchestration techniques Demonstrations on how to build an orchestration from the ground up Presentations on techniques for achieving balance and musical interest Setup and recommendations for software and equipment Details on setting up a multi-computer network for use as slave computers Overview of software sampler and Digital Audio Workstation software Presentation of note entry methods DAW and sampler template implementation Detailed steps for achieving realistic reverberation and instrument placement Start to finish steps to achieve a final mix Insightful interviews with top mastering engineers Visit www.focalpress.com/cw/gilreath-9780240814131/ Â for updates and enhanced content including PDFs of orchestral library reviews and additional written content, audio files of musical examples from the book, video demonstrations, and much more.

## **Book Information**

Hardcover: 608 pages

Publisher: Focal Press; 1 edition (March 25, 2010)

Language: English

ISBN-10: 0240814134

ISBN-13: 978-0240814131

Product Dimensions: 7.8 x 1.4 x 9.4 inches

Shipping Weight: 3.2 pounds (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars Â See all reviews (31 customer reviews)

Best Sellers Rank: #290,139 in Books (See Top 100 in Books) #48 in Books > Arts &

Photography > Music > Theory, Composition & Performance > MIDI, Mixers, etc. #52 in Books >

Computers & Technology > Digital Audio, Video & Photography > Digital Audio Production #85

inA Books > Engineering & Transportation > Engineering > Civil & Environmental > Acoustics

#### **Customer Reviews**

I'm going to rate this book 5 stars because I think it accomplishes exactly what the author has set out to do. That is, to give people who need to write professional, realistic-sounding 'classical' MIDI arrangements a reference guide on how to make MIDI playback sound like a real orchestra. The main hurdle to attain realistic orchestra sounds is to know how the real instruments are played and then to try to reproduce that using different samples, envelope parameters, volume, panning, etc. Since samples are static recordings of each instrument or section, you must bend or tweak the samples to mimic the human nuances that may not be included in the sample. For example, this book tells you how to make your violin samples sound legato, staccato, how nuance the up-bown or down-bow techniques, glissandos, etc. It tells you how to balance a whole string section, where in the sound field to place the sub-sections, which sections should dominate in various styles of music, etc. That said, this book is not meant for the newbie MIDI composer, armed only with their Casio keyboard and a shareware sequencing program. No, this book also will lay out the various computer hardware you will need to produce professional recordings (we're talking video game, Hollywood movie soundtrack, TV commercial quality), and the software that you will need as well. In addition, you will need to purchase sample libraries that are comprehensive - meaning having several samples for each instrument; like samples at a low volume, mid volume, high volume, staccato attacks, legato attacks, etc... you get the picture. Some knowledge of both computer hardware/software AND of musical terminology and/or musical experience is expected.

I received a free item to review. Those already familiar with traditional orchestration or jazz arranging looking to move into the electronic realm can skim the early chapters on instrumentation and get right to the meat of technical setup, the specifics of sample libraries, scoring techniques and formulating a workflow for the task at hand. Musicians coming from an electronic music background looking to broaden their instrumental pallet to include digital orchestration will find Galreathâ ™s book to be one of a small handful of worthwhile texts on the subject. As useful as it is however, lâ ™d strongly recommend (and I think Galreath would agree) first or concurrently studying a traditional orchestration text (i.e. Adler, Kennan, Forsyth, Piston) as well as some of the better-known jazz and commercial arranging texts (i.e. Sebesky, Mancini, Israels, Corzine, Pease and Pulig (Berklee), Grove ). The challenge of many orchestration books is twofold: To separate â `instrumentationâ ™ â " the largely static body of technical information about instrument ranges and common practice playing techniques from â `orchestration in the wholeâ ™: Ensemble scoring techniques, musical arrangement and transcription considerations, instrumental combinations, color

and timbre blending, as well as practical performance considerations. Galreathâ ™s book attempts to cover both bases and I have to say I wish heâ ™d spent less time on instrumentation â " if only to allow for even more depth in the scoring techniques, libraries, workflow and other areas that really set this book apart. His examples lean toward â `traditionalâ ™ orchestral techniques: clear demarcation of theme and accompaniment, divisi parts, arched dynamics.

#### Download to continue reading...

Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra The Guide to MIDI Orchestration 4e The Study of Orchestration Third Edition [Paperback] (The Study of Orchestration) Technique of Orchestration, Orchestration Workbook III MIDI Power!: The Comprehensive Guide All American Ads of the 80's (Midi S.) (English, German, French, Spanish and Japanese Edition) Yellow Submarine: Midi Edition Alfred's Group Piano for Adults Student Book 1 (Second Edition): An Innovative Method Enhanced With Audio and Midi Files for Practice and Performance (Alfred's Group Piano for Adults) The Power In Cubase: Tracking Audio, MIDI, and Virtual Instruments (Quick Pro Guides) (Quick Pro Guides (Hal Leonard)) Three Great Orchestral Works in Full Score: Prélude a l'aprÃ"s-midi d'un faune, Nocturnes, La Mer (Dover Music Scores) Modern MIDI: Sequencing and Performing Using Traditional and Mobile Tools Great Joy (midi edition) Sounds and Scores: A Practical Guide to Professional Orchestration Orchestration (Dover Books on Music) Principles of Orchestration (Dover Books on Music) The Study of Orchestration: Pocket Size Book (Essential Dictionary Series) Instrumentation and Orchestration Workbook: for The Study of Orchestration, Fourth Edition The Study of Orchestration (Third Edition)

**Dmca**