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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 gauge 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:

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downright insulting when it's a \$40 book. Not only are there many typos but even numbers were scanned wrong - there's a blatant example (to anyone familiar with midi) like three or four page turns into the book! 2 of 3 people found the following review helpful. Acoustic and MIDI Orchestration By Betty McKay My husband LOVES this book on Acoustic and MIDI Orchestration! He is a Professor in the Music Department at Belmont this book so blessed him! Thank you so much be totally blessed on this lovely Spring day in May!

Acoustic and MIDI Orchestration for the Contemporary Composer, Second Edition provides effective explanations and illustrations to teach you how to integrate traditional approaches to orchestration with the use of the modern sequencing techniques and tools available to today's composer. By covering both approaches, Pejrolo and DeRosa offer a comprehensive and multifaceted learning experience that will develop your orchestration and sequencing skills and enhance your final productions. A leading manual on its subject, the second edition allows experienced composers and producers to be exposed to sequencing techniques applied to traditional writing and arranging styles. The book continues to provide a comprehensive and solid learning experience and has been fully revised to include the latest tools and techniques. The new edition has been updated to include: A new chapter on cover writing and sequencing for vocal ensembles Coverage of writing for different ensemble sizes A new final chapter on writing and production techniques for mixed contemporary ensembles. All new techniques, tools, and sound libraries available to today's composer. A companion website (www.routledge.com/cw/pejrolo) includes a wide selection of audio examples, templates, sounds, and videos showcasing operational processes, allows you the opportunity to listen to the techniques discussed within the book.

About the Author Andrea Pejrolo is the Assistant Chair of the Contemporary Writing and Production Department at Berklee College of Music in Boston, as well as a composer, producer, music technology expert, audio engineer, and bassist. He is the author of Creative Sequencing Techniques for Music Production, Acoustic and MIDI Orchestration for the Contemporary Composer, and has written several articles for music magazines, including Sound On Sound Magazine, MacWorld, Computer Studio Magazine and Bass World Magazine. Andrea has extensive professional experience as a sound designer, audio engineer/producer, MIDI programmer, and composer for film, TV, theater, and multimedia. He is also an active presenter and lecturer for prestigious conferences such as AES and MacWorld. Richard DeRosa is a Grammy-nominated composer and a professor at the University of North Texas and the director of jazz composition and arranging. His work in jazz includes writing and conducting for the WDR Big Band in Cologne, Germany and for Wynton Marsalis and the Lincoln Center Jazz Orchestra. His work in theatre includes arrangements for A Bed and a Chair featuring the music of Stephen Sondheim, the Broadway show After Midnight, orchestrations for Frankenstein - the Musical, and multiple original scores for the national touring company ArtsPower. Compositions for television include background music cues for Another World, As the World Turns, and The Guiding Light. For film there are various documentaries broadcast on PBS, orchestrations for independent films Gray Matters, Falling For Grace, and Standard Time.