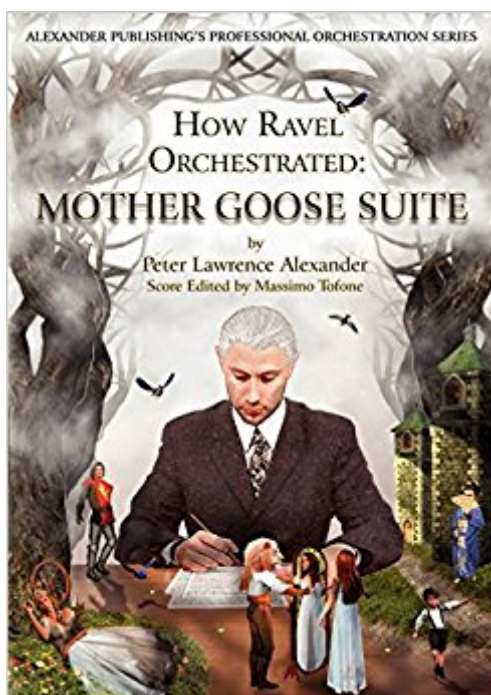


The book was found

How Ravel Orchestrated: Mother Goose Suite



Synopsis

Alexander Publishing's *How Ravel Orchestrated: Mother Goose Suite* is a breakthrough in orchestration instruction with its newly engraved score with piano part at page bottom, the original short stories that Ravel based the work on, and a complete analysis of each movement, combined together, showing how Ravel orchestrated. For fast referencing, each bar is numbered at the bottom of the page (original rehearsal markings are also included). By including the piano part at page bottom, students of counterpoint will see specific devices that Ravel used, where, and how he orchestrated them. Jazz musicians and composers will also see how Ravel composed and orchestrated using altered Dominant 7th chords, mixolydian chord scales, and triads with the added 9th. Preceding each movement is the complete short story that movement was based on, which helps teach dramatic composition and scoring techniques. By comparing back to Ravel's score, a better understanding of Ravel's approach is gained. Following each movement is a brief orchestration analysis based on *The Eight Keys of Professional Orchestration* as taught in Alexander Publishing's Professional Orchestration Series. *How Ravel Orchestrated: Mother Goose Suite* is further supported by an optional CD or legal downloadable MP3 performance of Mother Goose Suite, color coded scores showing how the piano part went to score, and a video performance of the entire work as found on YouTube.

Book Information

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Customer Reviews

"Ma Mere l'Oye" is a beautiful piece of music, so I was excited that someone had written a book

exclusively devoted to digging into this piece. Though I also write classical music, I'm a jazz composer at heart who's always looking to delve a little deeper into the field of classical orchestration. After going through the book, I was very disappointed with it. At least 50% of this book is a presentation of the original fairy tales before each score. Another 25% or so of the book are essays by Edgar Allan Poe. While enjoyed reading the tales and the essays, I didn't expected 75% of the book to be this! After a lot of introductory material, that leaves less than 25% for the scores and the analysis. This is extremely deceiving, and I'm sure all of this filler drives the book up to an undeserved price. As you can imagine, the scores take up many pages, so the amount of analysis in this book is extremely slim. This is very disappointing, considering it was the whole reason I purchased the book. On top of all this, the limited analysis itself is uninspired, unscholarly, and rushed. The "keys" system is a waste of time, and musical jargon is mostly forgone to pander to a non-academic crowd. If you are studying Ravel, it's assumed you have most likely studied Haydn, Mozart, Beethoven, and Brahms at the very least. I was looking for something that delved into the compositional process and his unique orchestrational decisions, not something that tells me a flute is playing in bars 3-5, which I can see from the free public domain score available from IMSLP. On the upside, it's not super dry and boring like most people would consider classical orchestration texts to be, but I would rather have an informational book be informative than fun. If you're not a composer, brand-new to orchestration, and don't want to deal with the normal pre-requisite score study, then maybe this book will be fine for you. For everyone else, just get the free score, do it yourself, and save the money.

I found this book very helpful in understanding the Mother Goose Suite. There is a lot of analysis and thinking that is required of the reader, and perhaps this was why some people didn't rate it highly. Understanding the form structure and instrument combinations allowed me to apply some of these principles to my own compositions. I'd love to see this author deconstruct some popular film music in a similar manner.

Since *Ma Mère l'Oye* ("Mother Goose") is one of my favorite pieces, I was very curious to know how the author handled the challenging subject. I'm sorry to say, however, that, if you are a student of music or well-trained in music, this book is not useful. I believe that the book deserves no star. The book mostly consists of quotations from various musicians and authors such as Edgar Allan Poe. In addition, as the author acknowledges himself that "The score [in the book] faithfully follows the original Durand edition of Mother Goose Suite," the original score in PDF is already available

free at the International Music Score Library Project (IMSLP) Web site and therefore you don't have to pay extra to download the PDF version from the author's Web site. You'll also find many pointless, misleading "analytical" comments such as "Bars 1- 4 show a simple but deft use of what academically would be called 'species' counterpoint (28)," (Why not "fauxbourdon"? Who knows?) which give me an impression that the author might be familiar with neither French harmony nor traditional counterpoint. If you are interested in Ravel's musical vocabulary, I would recommend doing exercises written by Paul Fauchet, Henri Challan, and Noël Gallon and reading more informative, standard textbooks on orchestration. The author has recently replied to my review above (click on the link "Comment" below). I find, again, his comment as pointless as this book. If you also find his comment pointless, I'm quite sure that you will find the book also pointless. As a professor of music, I hope that students won't waste their money on this book.

In short 'How Ravel Orchestrated' is my best buy in books regarding orchestration. I bought this as my first book on orchestration because as a music student I always heard that Ravel was the master of orchestration. At first I didn't get what Mr. Alexander was talking about. It really is a book you need to have some knowledge on orchestration before reading. After reading his 'Professional Orchestration Vol. 1' and Samuel Adler's 'Study of Orchestration' and generally reading more scores I dug into it again. Now I learn something every time I open the book. Mr. Alexander goes through Ravel's suite very thoroughly also by including the stories Ravel wrote to. He covers possibly every aspect of the music and goes in to great detail of how Ravel handled the dynamic orchestration and his interpretation of the stories in his orchestration and compositional process. The book is brilliantly laid out and in a good score format, which probably corresponds to legal size. Good quality paper and binding and the recording that comes with it is also of great quality to hear the notes you see.

This Book it is not useful at all and what seems to be the only useful thing, is not included and you have to pay extra for a PDF version of the score. Greed Greed Greed. don't waste your money. By the way some of the Books they sell can be found at a cheaper much cheaper price on their original versions.

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