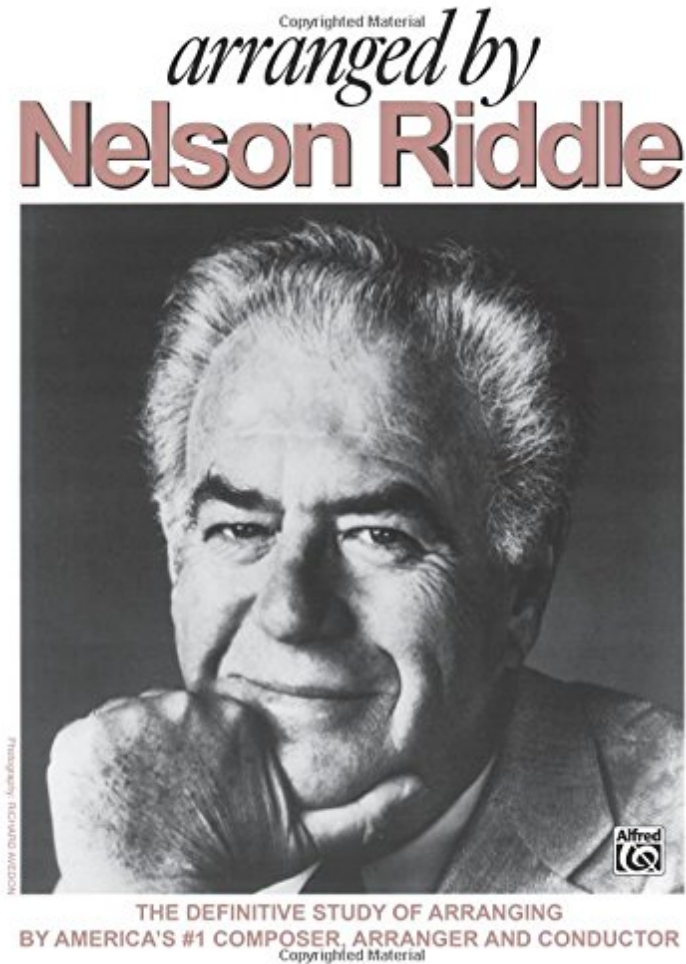


(Mobile book) Arranged by Nelson Riddle

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Nelson Riddle

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Nelson Riddle : Arranged by Nelson Riddle before purchasing it in order to gage whether or not it would be worth my time, and all praised Arranged by Nelson Riddle:

0 of 0 people found the following review helpful. I enjoyed reading it, but content-wise, not so much bang for the buck. By Norm Cash There are some interesting combinations of instrument to consider from this book. Otherwise, there are many, many, many wasted pages. The first two chapters are completely useless. Here's a quote from the first chapter regarding the choice of pencils and such as an example: "The closest adjunct to a pencil is the sharpener, and the electric pencil sharpener is quite a boon. Just keep it clean and free of wood shavings." Or from chapter two, the introduction to chord symbols as if they are a recent phenomenon. Perhaps that is because the book has a 1985 copyright, but even that date seems like brand new times compared to the content of the first two chapters. Riddle emphasizes the "modern orchestra" (think saxophones) over the traditional (think strings) because of the

instrumentation of his most known arrangements. I enjoyed Riddle's account of his experience as a film composer and his opinions regarding the practical and impractical use of instrument registers in specific cases, such as outdoor performance versus live TV stage, versus recording studio. And as noted above, as one who enjoys composing and orchestrating I will investigate some of the lesser used combinations of instruments he suggests. I don't think I would pay the price for the book if I was looking to get my money's worth. The useful pages could probably be extracted and sold for about five times less the price for what is added to otherwise common knowledge regarding arranging and orchestrating. With all that said I don't regret purchasing the book. These are Nelson Riddle's words. His writing is pleasant and personal. When he tells stories and gives examples they are from real life circumstances that are not hard to trace. The three-star rating is to alert those who are looking for content per dollar. It's just not there. suggests that three stars indicates, "It's okay". 0 of 0 people found the following review helpful. Solid help from one of the world's best orchestral arrangers! By Dr. James W. Dickenson I have only recently purchased this book. I have three or four others in the same vein and all have their merits. Riddle's book came out before data note-setting so all the examples are photographs of hand-written material, which can be a little tiring on the eye. But all is legible and the material is comprehensive. The beauty of the book is how the author lets his reader in on recording sessions and how he tackled working in studios with many famous artists. His chapter on this is worth the price of the book alone. Any book written by so respected a professional as Riddle must have a great deal to offer and his experience shines through. His style is informal. On fields where he hasn't direct knowledge he sends the reader to sources which can help. such as writing for the harp and use of synthesizers in a score. Much has happened in the latter field since the book came out in 1985 and the reader must bear this in mind. But there is a wealth of good advice on voicing for various combinations of instruments. This is a good publication and anyone working his/her way through it has a fine grounding in the taxing milieu of music arranging. 2 of 2 people found the following review helpful. Full of Hidden Gems By JerseyManDan Composer friends of mine often say this "is a terrible arranging book," and then go on to rattle off things it SHOULD have. Most often the things they think it should have--the mechanical harmonizations of passing and non-chord tones, and drop-2 voicings-- are to be found in the Berklee arranging books (Modern Jazz Voicings and Arranging for Large Ensemble). Riddle's book (along with Mancini's) is most useful as a window into a luminary's creative process--and a specific style, albeit a bygone style, of arranging; therefore, the last half or third of the book is what made it all worthwhile for me (whether one counts from VII. Various Rhythms and How To Write Them or XII. Combining Various Orchestral Sections to Form An Arrangement). It's full of insights for the more experienced arranger and is worthwhile to be on your bookshelf.

The definitive study of arranging by America's premiere composer, arranger and conductor. A "must" for every musician interested in a greater understanding of arranging. Includes chapters on instrumentation, orchestration and Nelson Riddle's work with Sinatra, Cole and Garland. Two-hundred pages with biography and pictures.