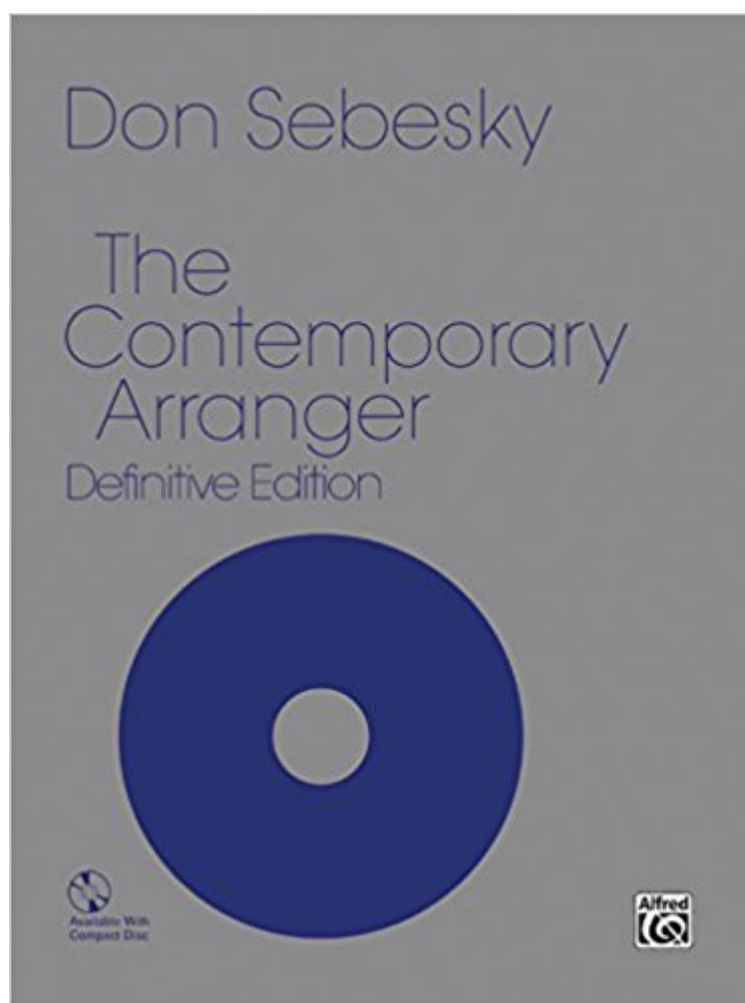


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# The Contemporary Arranger: Comb Bound Book



## Synopsis

An authoritative, easy-to-understand text covering all aspects of arranging. The comb binding creates a lay-flat book that is perfect for study and performance.

## Book Information

Plastic Comb: 252 pages

Publisher: Alfred Music; Book only edition (April 1, 1984)

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Product Dimensions: 1 x 9.8 x 12.2 inches

Shipping Weight: 1.8 pounds (View shipping rates and policies)

Average Customer Review: 3.6 out of 5 stars 12 customer reviews

Best Sellers Rank: #579,219 in Books (See Top 100 in Books) #214 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Songwriting](#) #350 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Composition](#) #654 in [Books > Reference > Encyclopedias & Subject Guides > Music](#)

## Customer Reviews

This is one of the best books if you are interested in music writing and orchestration. Also check Rimsky-Korsakov's, Mancini's and a couple of Berklee Press ones.

Great information and a cool look into how Sebesky likes to orchestrate. It goes beyond just big band into more diverse ensembles. Not much here in terms of basic arranging so it isn't the best choice for beginners (not what the book is about).

Don spent his life thinking and talking music and arranging. Reading this book is like spending a few evenings talking to him.

This is a great book if you are a serious studentOf arranging and orchestrationA must have for professionals only

My son who is a Graduate Student in jazz at a top university loves this book. He somehow "lost" -- probably someone borrowed -- his original copy of this book and he needed it for reference so we

bought a 2nd copy.

I purchased this book in 1977, it came with a vinyl record, still have the book and record. But since I don't have turntable I thought I would get the book again with the new media, a CD. First I purchased the Kindle version, no CD comes with the Kindle version. So I had that refunded and erased from the Kindle. Then I bought the hard copy with the CD. The CD is not what is on the record or have anything to do with the 279 written examples that it is supposed to example in the book. Reading some of the reviews I think some folks did get the correct CD while others didn't. I guess the UNDOCUMENTED workers don't have a QC person at the packaging facility. I am currently searching for a turntable with a USB connection. The book is great, too bad something has been lost between the 70s and now besides the country. Good luck!

This book is the best one I have yet seen on the art of arranging for jazz bands and other contemporary/pop ensembles. It is full from beginning to end not only with all the standard info about instrument ranges, which instruments sound best in which voicings, etc., but also full of interesting little gems designed to inform the budding arranger about the realities of the music industry. Things like "All professional trumpet players carry with them a straight mute, cup mute, harmon mute, felt hat, and sometimes a plunger. Any other special mutes must be requested in advance of a performance or recording session" (page 13). Also tips on how best to record particular instruments in the studio, and things to look out for in this regard. "Of all the members of the woodwind family, the bassoon is the hardest to record properly, having the tendency to become lost when combined with other instruments.... it... is most effective when the texture of the passage in which it is used is transparent enough for the bassoon to be heard clearly." To all of those reviewers at this site and the other page for this book, the CD \*does\* in fact match the examples in the book. The book specifies between regular written examples (not included on the CD), and \*recorded examples\*, which are on the CD. The listing on pages viii and ix accurately reflect the listing on the CD and the appropriate text in the book that matches each example. The examples of various sounds possible on the stringed instruments and the French horn, are particularly helpful in matching up the standard musical terms "detache," "parlando," etc. with that particular sound. Overall, an excellent book both for beginners and folks with some background who are looking to expand into jazz-style sounds.

I've worn out my original copy of Don Sebesky's book from constant use. It's an excellent technical

resource for instrument ranges and transpositions. It has also been a marvelous source of ideas and inspiration as I've developed and explored my own writing. Don's creative pen can be heard on Dave Grusin's "West Side Story" and his own "I Remember Bill" CDs. Both recordings are excellent and worth extended study by any arranger, particularly with this book at one's side. In this book he freely lays out the groundwork for his craft. Through extensive examples he shows how similar passages should be scored for different ensembles, highlighting any well known applications of a given technique (i.e. Stan Kenton, Count Basie, Les Brown, Claude Thornhill, etc.) Any serious or even curious student (or professional!) should not overlook the wealth of information inside.

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