

CONTENTS

Introduction: <i>The Composer In The Art Store</i>	1
A First in Many Ways	2
The Stories Behind the Music	2
Analysis For the Working Composer	2
Jazz, Baby	3
From the Piano to the Orchestra	3
French to Italian	3
Score Layout	4
How Ravel Worked	4
The Influence of Edgar Allan Poe	4
Finale	4
<i>How Ravel Worked</i>	5
Composing	5
Orchestration	6
Listening to New Works of Other Composers	7
From One Who Contracted Ravel to Compose	7
<i>The Eight Keys To Learning Professional Orchestration</i>	9
Seeing How the Melody Is Handled With Solo Instruments	10
Seeing How the Melody Is Treated Within Each Orchestral Section	10
Seeing How the Melody Is Treated by Combining Orchestral Sections	10
Seeing How the Melody Is Harmonized With Three or More Parts in Each Orchestral Section	10
Seeing How the Melody Is Harmonized With Three or More Parts by Combining Orchestral Sections	11
Solving Practical Scoring Issues	11
Writing For Voice and Orchestra	11
Voices	11
More Than a Framework, Your Personal Mentor	12
The 8 Keys and Ravel	12
Order of Study	12
What About MIDI Mock-ups?	13

Story: <i>The Sleeping Beauty In The Woods</i>	15
Score: <i>Pavane For The Sleeping Princess In The Woods</i>	23
Practical Analysis: <i>Pavane For The Sleeping Princess In The Woods</i>	27
Orchestral Setup	27
Melody and the 8 Keys of Professional Orchestration	28
Dynamic Range	28
Counterpoint Applied	28
Bars 1 - 4: <i>The First A and Orchestral Weighting</i>	28
Bars 5 - 8: <i>The First A¹ and Orchestral Weighting</i>	29
Bars 9 - 12: <i>B and Orchestral Weighting</i>	29
Bars 13 - 16: <i>A Repeats Re-Orchestrated</i>	30
Bars 17 - 20: <i>A¹ Repeats Re-Orchestrated</i>	30
Stage Seating Position	30
Electronic Scoring Observation	31
Story: <i>Little Tom Thumb</i>	33
Score: <i>Little Tom Thumb</i>	41
Practical Analysis: <i>Little Tom Thumb</i>	55
Orchestral Setup	55
Form	55
Melody and the 8 Keys of Professional Orchestration	56
Dynamic Range	56
Bars 1 - 4	57
Bars 5 - 11: <i>Apprehension</i>	57
Bars 12 - 22:	57
Bars 23 - 39: <i>Apprehension Restated and Builds</i>	57
Bars 40 - 50: <i>Consoling</i>	57
Bars 51 - 54: <i>The Woods At Night</i>	58
Bars 55 - 59: <i>The Woods At Night</i>	58
Bars 60 - 66: <i>Apprehension</i>	58
Bars 67 - 74: <i>Out of the Woods</i>	58
Bars 75 - 79: <i>Apprehension</i>	58
Electronic Scoring Considerations	58

Story: <i>The Green Serpent</i>	59
Score: <i>Little Ugly, Empress Of The Pagodas</i>	81
Practical Analysis: <i>Little Ugly, Empress Of The Pagodas</i>	109
Orchestral Setup	109
Form	109
Melody and the 8 Keys of Professional Orchestration	110
Analysis Comments	112
Bars 1 - 8: <i>What's This?</i>	112
Bars 9 - 23: <i>Entrance of the Pagodas</i>	112
Bars 24 - 31: <i>Hail to the Princess</i>	112
Bars 32 - 37: <i>Greetings</i>	113
Bars 38 - 55	113
Bars 56 - 68: <i>Ensemble</i>	113
Bars 69 - 80: <i>Fanfare</i>	113
Bars 81 - 108: <i>Green Serpent Theme</i>	113
Bars 109 - 136: <i>Endearment</i>	113
Bars 137 - 156: <i>Green Serpent Theme</i>	113
Bars 157 - 164: <i>Hail to the Princess</i>	114
Bars 165 - 188: <i>Pagoda's Theme</i>	114
Bars 189 - 201: <i>Ensemble</i>	114
Bars 202 - 204: <i>Finale</i>	114
Electronic Scoring Considerations	114
Story: <i>Beauty & The Beast</i>	115
Score: <i>Dialogue Between Beauty & The Beast</i>	127
Practical Analysis: <i>Dialogue Between Beauty & The Beast</i>	147
Orchestral Setup	147
Overall Form	148
Melody and the 8 Keys of Professional Orchestration	149
Beauty	148
Orchestrating a Waltz	150
Bars 1 - 48: <i>Beauty's Theme</i>	150
Role of The Harp	150

Beast	149
Chart of String Devices	149
Bars 49 - 69: <i>Beast's Theme</i>	151
Electronic Scoring Considerations	152
Story: <i>The Fairy Garden</i>	153
Score: <i>The Fairy Garden</i>	155
Practical Analysis: <i>The Fairy Garden</i>	165
Orchestral Setup	165
Form by Orchestration	166
Melody and the 8 Keys of Professional Orchestration	166
Dynamic Range	167
Analysis Comments	167
Bars 1 - 22	167
Bars 23 - 39	170
Bars 40 - 49	170
Bars 50 - 56: <i>And They Lived Happily Ever After</i>	171
Electronic Scoring Considerations	171
<i>Putting To Work What You've Learned</i>	173
Learn to Work the Melody	173
Ask Questions & For Musicians to Perform Parts of Your Composition	173
Learn to Apply Counterpoint	173
A Note to "Jazzers"	174
To those Who Would Write for Film, TV, the Stage or the Internet	174
It's a Wrap	174
Edgar Allan Poe: <i>The Philosophy of Composition</i>	175
Edgar Allan Poe: <i>The Poetic Principle</i>	183
<i>Bibliography</i>	201