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PROFESSIONAL ORCHESTRATION™.

A Practical Handbook



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About A Practical Handbook



From simple ideas come great learning tools.

Around 1922, Maurice Ravel finished his astonishing orchestration of Mussorgsky's Pictures at An Exhibition. Sometime after that, someone talked the publisher of Ravel's orchestration to add the piano part at the bottom of the score so students could see how Ravel went from piano to orchestra.

In 1928, Arthur Edward Heacox, building on this simple idea, created the pocket-sized *Project Lessons in Orchestration* which taught orchestration by showing students how to go from piano to orchestra.

About 31 years later, in 1959, a student of Dr. Heacox, Joseph Wagner, took *Project Lessons in Orchestration* to the next step. Along with composing, Wagner was also a conductor and founder of the Civic Symphony Orchestra of Boston. Wagner re-organized the material by creating the *Reference Chart of Keyboard Idioms* which organized piano techniques by comparable orchestral devices.



With this approach Wagner put the piano part at the bottom of the score with his orchestration above it which, like Ravel's score, enabled students to see how Wagner, using the same examples throughout the book, went from piano to strings, then piano to woodwinds, and finally, from piano to orchestra.

Now on the 50th Anniversary of Dr. Wagner's magnum opus, Alexander Publishing is releasing the newly revised *Professional Orchestration: A Practical Handbook* in three books, workbook, and for the very first time - audio recordings of all the piano examples: *From Piano to Strings*, *From Piano to Woodwinds*, and *From Piano to Orchestra*.

The Reference Chart of Keyboard Idioms

Let's start by looking at the Reference Chart of Keyboard Idioms

- I. Broken Intervals
 - A. Broken Octaves
 - 1. Bass Register
 - 2. Treble Register
 - B. Broken Octaves With Embellishments
 - C. Broken Octaves Combined With Thirds
 - D. Broken Sixths
 - E. Broken Thirds
 - F. Broken Sixths and Thirds Combined
- II. Broken Chords
 - A. Left-Hand Broken Chords in Close Position
 - B. Left-Hand Broken Chords in Open Position
 - C. Broken Chords Spaced For Two Hands
 - D. Broken Chords in Right Hand With Implied Melodic Line
 - E. Broken Chords With Blocked Melodic and Rhythmic Patterns
 - F. Arpeggiated Chords
- III. Melodic Lines and Figurations
 - A. Large Melodic Leaps
 - B. Outlining a Melodic Line
 - C. Dividing a Melodic Line
 - D. Melodic Lines Combined With Repeated Note Patterns
 - E. Melodic Settings: Contrasts, Comparative Strengths, and Repeated Phrases
- IV. Implied Bass Parts
- V. Single-Note, Interval, Chord Repetitions
 - A. Repeated Notes - Without Rests
 - B. Repeated Notes - With Rests
 - C. Repeated Intervals as Afterbeats
- VI. Two- and Three-Part Music
 - A. Homophonic
 - B. Polyphonic
 - C. Style Mixtures
- VII. Spacing Problems in the Middle Register
 - A. Large Harmonic Gaps
 - B. Sustained Notes, Intervals and Chords
- VIII. Contrast Problems Conditioned by Dynamics
- IX. Voice Leading
- X. Obligato or Added Secondary Parts Arranged From Harmonic Progressions
- XI. Antiphonal Effects
- XII. Tremolo Types
- XIII. Dance Forms

Here's an example from Mozart of **II. Broken Chords, with Left-Hand Broken Chords in Close Position**. The original piano part is at the bottom of each system. Observe how the Viola, Cello and Bass parts were created from the left hand arpeggio.

Example S-10

Mozart
Sonata, No. 3

Allegro (♩=152)

The score consists of two systems. The first system shows the initial entry of the broken chords. The piano part is at the bottom, with the right hand playing a melody of eighth notes and trills, and the left hand playing a continuous arpeggiated accompaniment. The string parts are arranged to mirror the piano's left hand: Violins I and II play the melody, while Violas, Cellos, and Basses play the arpeggiated accompaniment. The second system shows the continuation of the broken chords, with the piano part and string parts maintaining their respective parts. Dynamics include *f* (forte) and *sfz* (sforzando). Performance markings include *pizz.* (pizzicato) for the cello and *arco* (arco) for the bass.



How Max Tofone Added Sound

Adding sound originally was very expensive because it required a concert trained pianist to learn all the parts then go into the studio to be recorded, then later record two orchestral sections plus full orchestra.

The new music technology enabled us to do things that simply weren't possible fifty years ago. We asked Max Tofone of Max Tofone Music Service, who had been the music editor on *How Ravel Orchestrated: Mother Goose Suite* to give us his opinion.

Max is an expert with Sibelius. He's done work with such notable composers as Sally Beamish and

Rory Boyle and he's the author of the *Street Smart Guide to Sibelius 5*.

Max came up with the idea of re-engraving the piano parts in Sibelius then using a sampled piano to record the audio.

After testing several sampled pianos Max chose TruePianos.

One thing about Max is that he's very precise. He corrected all the piano examples from the workbook using the Urtext editions for absolute accuracy and piano fingerings.

Once that was done, Max, an excellent pianist, finished the note-by-note MIDI editing within

Sibelius and then using TruePianos, recorded the musical examples to audio.

All of the wave files were recorded with light reverb to add a room presence.

The piano examples from the main book were recorded similarly.

Max's work on this project is a *tour de force* demonstrating the deft hand he has for both music engraving and producing. Look for more from Max. He's a star.

