

## ***annotated bibliography of useful books for composers***

*This is a list of resources that may be helpful to you, or may provide more information on topics touched on in class that you may interest you. If you have any questions or would like further recommendations, please contact me.*

*Please note that these annotations reflect the biases and opinions of the instructor—you are invited to explore these and other books and form your own opinions!*

### notation

Read, Gardner. *Musical Notation: A Guide to Modern Practice*. London: Gollancz, 1974.

This book is a very standard introduction to notation and a good reference book. It is, however, somewhat dated (notably, the lack of information on computer engraving). It still remains a good resource for general notation guidelines.

McTee, Cindy. *A Music Calligrapher's Handbook: Tools, Materials and Techniques*. St. Louis: MMB Music, 1987.

This book is less about notation and more about the art of preparing a score by hand. It is a good reference for creating beautifully rendered scores.

Powell, Steven. *Music Engraving Today: The Art and Practice of Digital Notesetting*. New York: Brichtmark Music, 2002.

This is one of the better books on computer engraving (specifically, making scores in Finale or Sibelius). It is a very practical book and a good introduction for new users of notation software. It is somewhat dated, but the major (and the most often problematic) issues are covered very well.

### general contemporary music resources (theory / harmony / counterpoint)

Benjamin, Thomas. *The Craft of Modal Counterpoint*. New York: Routledge, 2005.

This is a practical programmed approach to writing music in the 16th century sacred contrapuntal style-- also known as the "Palestrina" style. The book contains many exercises as well as many full pieces for study.

Gauldin, Robert. *A Practical Approach to 16<sup>th</sup> Century Counterpoint*. Waveland Press, 1995.

This is a very practical (hence the title!) book for the study of 16<sup>th</sup> century counterpoint. It is a very logical, systematic, and sequential text, and the one we use for our counterpoint class.

Kennan, Kent. *Counterpoint*. Upper Saddle River, NJ: Prentice, 1999.

This book focuses on 18th century counterpoint, with a small but useful introduction to species counterpoint at the beginning. Projects and examples include inventions, fugue and chorale preludes. There is also available an accompanying workbook.

Kostka, Stefan. *Materials and Techniques of Twentieth Century Music*. Edgewood Cliffs, NJ: Prentice Hall, 1999.

This book gives a very good overview of the various developments in rhythm, pitch structure, form, as well as major artistic movements of twentieth century music. This book goes far beyond atonal music, encompassing experimental music, neoclassical styles, minimalism, etc.

Morris, Robert. *Composition with Pitch-Classes: a theory of compositional design*. New Haven: Yale University Press, 1987.

Morris's composition textbook is a sort of programmed course in writing post-tonal music, centered on manipulations of pitch classes. This book is not only of interest to those who want to learn the high modernist style, but offers a great deal of compositional ideas that could be useful in other styles as well.

Rahn, John. *Basic Atonal Theory*. New York: Longwood, 1980.

This is more a theory text book and less a composition book (unlike the Morris, which is more of a composition book with a large theory component). The theory is solid and well explained, and is a good resource for anyone interested in atonal theory.

### instrumentation and orchestration

Adler, Samuel. *The Study of Orchestration*. New York: W.W. Norton, 1989.

This is a standard orchestration and instrumentation book, which falls somewhere between the Blatter and the Kennan/Grantham in scope. It is widely used, though not quite as well laid out as the Kennan/Grantham.

Blatter, Alfred. *Instrumentation and Orchestration*. New York: Schirmer, 1997.

This is a very large, slightly disorganized book. It has a great deal of information and is fairly exhaustive, though it can be difficult to use.

Kennan, Kent & Donald Grantham. *Orchestration*. Upper Saddle River, NJ: Prentice Hall, 2002.

This is the most practical book for learning about instrumentation and orchestration. It is an excellent reference book that is very easy to use. It also contains appendices on writing for choral ensembles and bands, as well as a useful section on uncommon instruments.

### genre- and instrument-specific resources

Baker, Dave. *Arranging and Composing for the Small Ensemble: Jazz, R&B, Jazz-Rock*. Chicago: Maher Publications, 1970.

This is a practical book and a good starting place for the beginning jazz arranger/composer. More artistic, higher-level issues are not represented well, so this book is best as a primer or practical handbook.

Bartolozzi, Bruno. *New Sounds for Woodwinds*. Oxford: Oxford University Press, 1982.

The Bartolozzi book is one of the older books on extended techniques. It is historically important in the literature about extended instrumental techniques, though it is somewhat dated. It is not advisable to adopt the systems of notation given in this book-- better to follow the advice of later books.

Dempster, Stuart. *The Modern Trombone: a definition of idioms*. Berkeley: University of California Press, 1979.

This is one of the few books on modern techniques for the trombone. It is a decent book in this good series of books on extended instrumental techniques.

Dick, Robert. *The Other Flute: a performance manual of contemporary techniques*. London: Oxford Music, 1975.

Though geared mostly towards flutists who are interested in mastering extended techniques, this book is nevertheless one of the better resources for composers as well. The author is also a composer, and provides an easy to use and exhaustive overview of the techniques available on the flute.

Hill, Douglas. *Extended Techniques for the Horn: a practical handbook for composers and performers*. Miami: Warner Bros., 1996.

This book, which also included a very valuable CD that provides audio examples for each technique, is likely the most useful book on horn extended techniques. This book contains only extended techniques, though, and little information on writing idiomatically for horn.

Hines, Robert Stephan. *Choral Composition: a Handbook for Composers, Arrangers, Conductors and Singers*. Westport, CT: Greenwood Press, 2001.

This is a good general, practical guide for writing for choral ensembles, and includes valuable distinctions and advice for writing for younger singers.

Kavasch, Deborah. *An Introduction to Extended Vocal Techniques: some compositional aspects and performance problems*. La Jolla, CA: Center for Music Experiment, 1980.

This is a useful book for composers (and singers as well) by one of the foremost experts in the performance of extended vocal techniques. Kavasch's explanations and notational systems are well conceived and practical.

Londiex, Jean-Marie. *Hello, Mr. Sax, ou Parametres du Saxophone*. Paris: Alphonse Leduc, 1989.

This is the most widely used resource book on the saxophone. Includes information on writing idiomatically on the instrument, as well as extended techniques, altissimo notes and multiphonics.

Rehfeldt, Phillip. *New Directions for Clarinet*. Berkeley, CA: University of California Press, 1993.

This book is the most widely used resource for clarinet extended techniques, and is one of the better (and most exhaustive) book on extended instrumental techniques available.

Strange, Allen & Patricia. *The Contemporary Violin: Extended Performance Techniques*. Laham, MD: The Scarecrow Press, 2001.

This book not only contains information on extended techniques for the violin in the acoustic sphere, but also has a comprehensive section on possibilities for electronic performance options, including MIDI violin and other audio processing techniques.

Turetzky, Bertram. *The Contemporary Contrabass*. Berkeley: University of California Press, 1979.

This is a great resource for what can be a fairly confusing instrument. Turetzky is a bassist who has played a great deal of new music and has compiled a great resource for composers and performers. Many of his ideas for notation are widely used.

Van Cleve, Libby. *The Oboe Unbound: Contemporary Techniques*. Lanham, MD: The Scarecrow Press, 2004.

This book, which focuses on extended oboe techniques, also contains a very useful CD that provides audio examples of each technique. Overall a very helpful book, and contains a great deal of information on oboe literature that utilizes extended techniques.