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as several listening assignments.

Orchestration: An Anthology of Writings is designed to be a primary or ancillary text for college-level music majors. Although there are several 'how to' textbooks aimed at this market, there is little available that traces the history of orchestration through the writings

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of composers themselves. By collecting writings from the nineteenth century to today, Mathews illuminates how orchestration has grown and developed, as well as presenting a wide variety of theories that have been embraced by the leading practitioners in the field. The collection then traces the history of orchestration, beginning

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with Beethoven's Orchestra (with writings by Berlioz, Wagner, Gounod, Mahler, and others), the 19th century (Mahler, Gevaert, Strauss) the fin de siecle (on the edge of musical modernism; writings by Berlioz, Jadassohn, Delius, and Rimsky Korsakov), early modern (Busoni, Schoenberg, Stravinsky, Grainger, and others), and high

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modern (Carter, Feldman, Reich, Brant). Many of these pieces have never been translated into English before; some only appeared in small journals or the popular press and have never appeared in a book; and none have ever been collected in one place. The study of orchestration is a key part of all students of music theory and

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composition. Orchestration provides a much needed resource for these students, filling a gap in the literature.

After decades of experimentation, musicians have begun to utilize a strikingly colorful palette of sounds on woodwind instruments. Flute, clarinet, and saxophone players, in

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many different musical settings, regularly use sounds that were unheard of in the middle of the twentieth century. Oboists, in comparison, have lagged somewhat behind their more adventurous colleagues. In writing *Oboe Unbound: Contemporary Techniques*, author Libby Van Cleve opens up the tradition-bound assumptions of the

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instrument ' s capabilities. Not only does she include descriptions of the instrument ' s standard technique from range and reeds to the use of vibrato, but she also discusses recent techniques, such as multiphonics, microtones, altered timbres, and extended range, to name a few. Van Cleve bolsters this book with numerous

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music examples and professionally-tested fingering charts, and concludes with basic information about the use of electronics for amplification, recording, and sound enhancement. The book ' s appendixes include a substantial bibliography of music and literature and a discography including jazz, non-western, and art music recordings.

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The revised edition incorporates new information about resources now available through the internet and marks the launch of a website that includes examples of all the contemporary sounds as well as audio and video recordings of unreleased compositions.

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Reference A Conductor's Guide to
Nineteenth-Century Choral-Orchestral
Works by Jonathan Green (Scarecrow, Dec.
2007) / 350 pages / 6 x 9 / \$78 (cloth) LTD
sales: 375 units, \$19,275.15 net, 102 in stock
Orchestral Music: A Handbook, Fourth
Edition by David Daniels (Scarecrow, Oct.
2005) / 640 pages / 9 x 11.5 / \$74 (cloth)

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The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles

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and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important

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