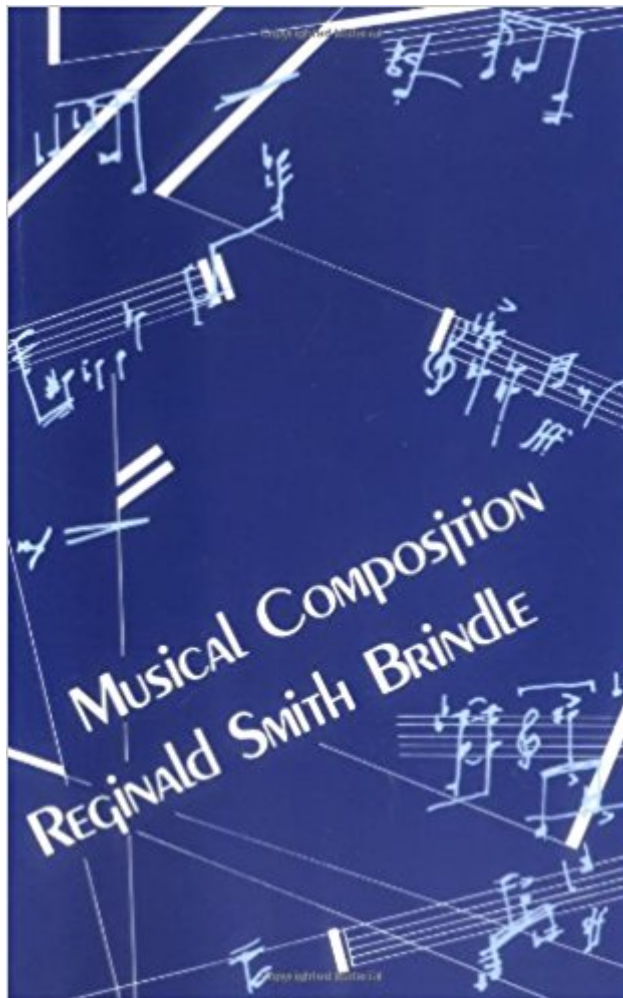


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# Musical Composition



## Synopsis

Musical composition is a key discipline in music programs in conservatories, colleges, and universities. Many teachers consider it as important in the development of young musicians as listening and performance. It can be argued that through compositions musicians achieve the deepest insight into the composer and his music. Musical Composition takes the student through the elements--melody, harmony, counterpoint, and rhythm--before covering a variety of special subjects such as writing vocal and choral music, accompaniments, and film and TV music. Chapters are devoted to recent techniques including free diatonicism, serialism, and indeterminacy. Over 200 examples illustrate points in the text and there are exercises for each chapter.

## Book Information

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## Customer Reviews

"Reginald Smith Brindle...is a composer who is also a brilliant communicator and teacher, and he provides just such a variety of suggestions and assignments....In this comprehensive but skillfully concise book, he addresses the needs of those school and university students 'not born with an intuitive grasp of "how to do it," who have a lot to learn [and] who need to be helped over the first hurdles....The range of examples is impressive: from Dowland to Dallapiccola, Purcell to Posseur--a wisely broad spectrum with a significant leaning towards the 20th century. Above all, Smith Brindle has the happy knack of being able to show, in a few words, precisely why a certain technique serves a composer's artistic purpose."--John Paynter, *Musical Times*

This is a great book really about musical composition. There is lots of books saying to be about

composition. In fact, most of them talk about counterpoint, harmony, musical forms, etc. The point is that musical forms and counterpoint are not composition itself, they are topics of musical theory instead. Brindle's book is not about theory, is truly about composition. You will find answers for questions like: How to create distinct colors in composition, write the melody first or together with the accompaniment, how do I prepare myself for writing for several instruments, hints for my piece in entire tones not become boring, and so on. If you do not know theory deeply you can complement with specific books on the subject you need (i.e: musical forms, counterpoint)

Great books on music composition are, in my opinion, extremely hard to find. This one is very good. It covers a lot. As a fan of the composition of diatonic art-music (sometimes with chromatic color added) I love the first half of this book, and the last half covering modern music composition including atonalism, etc. is also great. As a fan of melodic composition the approach given in this book is great. To get the most out of this book the student should have a knowledge of basic music notation and diatonic harmony. In my opinion, this is one of the best books on beginning musical composition.

textbook for Composition available. It's a very tough subject for which to create a textbook, because music can't be composed by recipe. This one has sensible goals and sensible explanations. Like all of them, of course, it needs to be supplemented with other things and sensible assignments created. But this is the third term I've used it, and I still think it's the best there is.

Dr. Smith Brindle offers a very useful text for those who already started in composition. This book provides both theory and practice. It's a good choice for one familiar with the main counterpoint and harmonic procedures, as well with a background in Music History.

This book is good if you only need to get some ideas about composition techniques in general. It does cover various essential topics and yet nothing is covered in textbook details. I suppose this book is not for learning to compose but for learning what is a composition and how it is actually done in various styles and forms etc., sort of like a reference book or dictionary. So, take it as it's and it's good enough for its purpose.

This book covers almost every aspect that the composers are looking for. It is a book for composers indeed! It's a book of sound rules. Examine the techniques of the 20th century showing exactly

how it will sound the work and how the parts will interact as a form. Mr Brindle is a composer and that's why composers will welcome this book. It talk in the same idiom that composers want. It gives the harmonic and composition techniques but it shows the purpose of it. The rules that he shows are taken from his own impressions and analysis, not from other books of theorists writers. The contemporary techniques (Free pentatonic music, pandiatonicism, impressionism, polytonality, tonal contradiction, interval harmony etc. etc.) are stated very cleverly. It has, also, a chapter devoted to choir writing that explain, as I have never seen before, this technique, and is so good that you think that the choir writing is easy after that. I'm a composer, and I'm always seeking for good books on the subject of composition. This one will belong on my library forever. [ferreyramarcelo@usa.net](mailto:ferreyramarcelo@usa.net)

This book along with the Russo book are a good starting point. I am a composition book nut. This book plays like most composition books with chapters on theory and texture. Form and other topics are covered. The best books for tonal composition is Persichetti and The Lou Harrison book. The Dallin book and Ulehla book are also good for an approach to understanding modern music in a tonal sense. You'll need a background in harmony and preferably counterpoint to get the most out of this book. Brindle suggests the self studying student accompany this book with a harmony book. For that the best are Schachter or Payne-Kostka, or Tchaicovsky if you don't have the time to go through one of those tomes. The Piston books are exceptional. Except for his Harmony which is unnecessarily dense and technical. The Schachter Text is the cutting edge for understanding the harmony of the 18th and 19th centuries. The work of Lerdau has made a big impact on modern music theory. This book is really easy to read among a subject that is often very technical. I would recommend this book with the Russo book for beginning composers. The Russo book is very practical and tells the secrets of transformations. A composer who already knows about transformations and variations will find the Russo book would be elementary but even experienced composers can get something out of the Brindle book. It's somewhere in between a coffee book survey and a more in depth book like Persichetti.

This book is a nice sketch idea of how to compose in a small ensemble or solo setting. The examples given are of good quality and obviously very thoughtful. I would recommend this book for beginning composers. The short chapters provide enough details to understand most topics. For a more mature developing composer, I would recommend Techniques of a Modern Composer by David Cope as well as 20th Century Harmony by Vincent Persichetti. Also, nothing really helps understanding composition than just studying the masters! If you need a good book to help you get

started, however, this book definitely fits the bill.

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