

Symphony orchestra

The first organized groups appeared in the XVII century. They were composed of less than 20 members and directed by a violin or a key. In later orchestras the number of musicians increased and was guided by a director. Traditionally they are composed of three sections of instruments.

INSTRUMENTS PER SECTION	
COROS	54
WINDS	WOODWIND 13 BRASS 11
PERCUSSION	12

Composed of **60 to 100** musicians.

The classic symphonic orchestra has 100. The romantic orchestra has 100.

The fan-shaped distribution allows the eye contact between the musicians and the director.



STAGE DISTRIBUTION

WINDS

The sound is produced by the air flowing through the mouthpiece, the tube and the horn-shaped bell. They classified according to the material of which they are made or they were made in earlier times.

WOODWINDS

The sound pitch can be changed by opening and closing the holes in the tube of the instrument.

BRASS

By changing the tension of the lip, the position of the slide or the pressure of the key, the musician produces notes of various pitches.

OPTIONAL INSTRUMENTS



STRINGS

The sound is produced by the vibration of the strings. The longest strings produce the lowest sounds.



FIRST VIOLIN

It is in charge of organizing the tuning of all instruments.

SOLOIST

It can be an instrument or a singer.

DIRECTOR

Interprets the piece of music and coordinates the action of the musicians. Conducts with a baton.

MOVEMENT OF THE BATON TO MARK EACH TIME

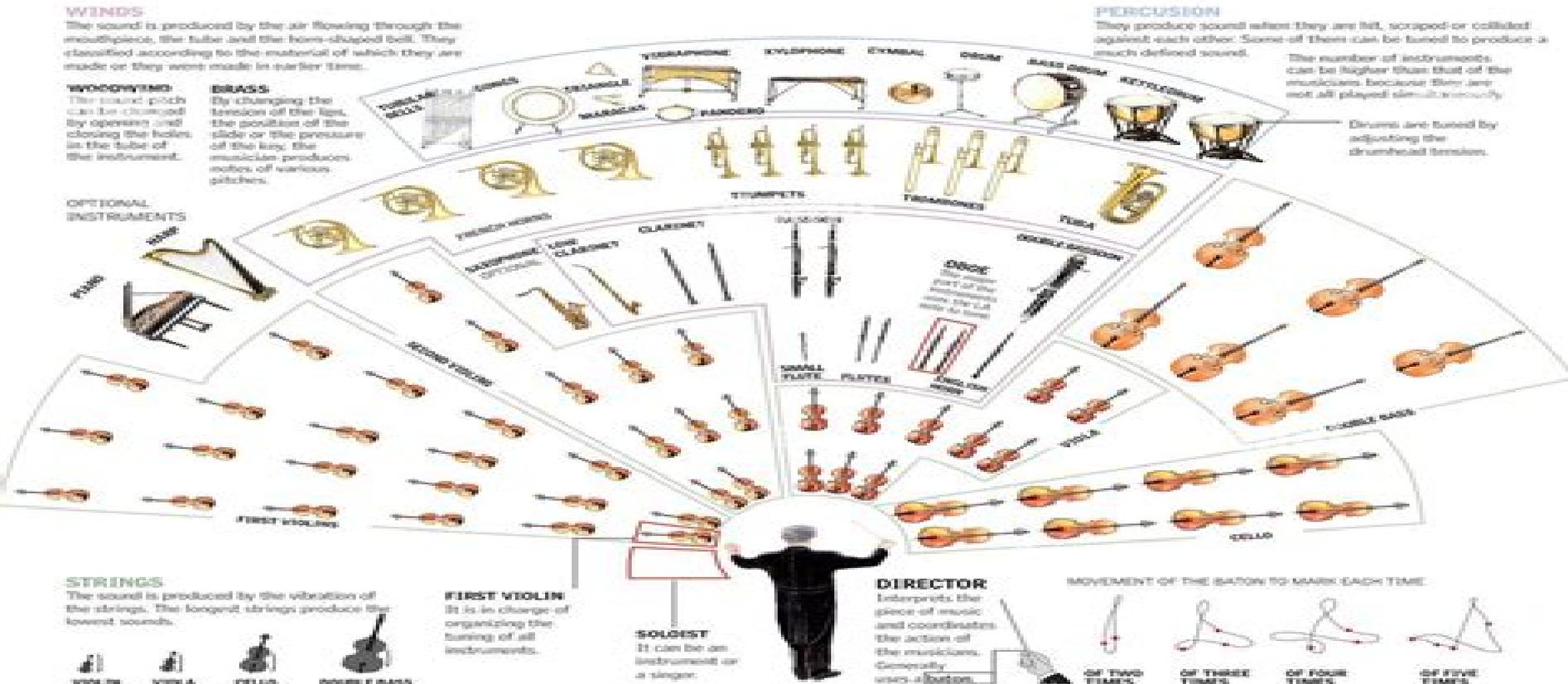


PERCUSSION

They produce sound when they are hit, scraped or collided against each other. Some of them can be tuned to produce a much defined sound.

The number of instruments can be higher than that of the musicians, because they are not all played simultaneously.

Drums are tuned by adjusting the drumhead tension.



Guide To Instrumentation Of Symphonic Music

Minnesota. Department of Education



Guide To Instrumentation Of Symphonic Music:

The Rough Guide to Classical Music Rough Guides,2010-05-03 *The Rough Guide to Classical Music* is the ideal handbook spanning a thousand years of music from Gregorian chant via Bach and Beethoven to contemporaries such as Thomas Ades and Kaija Saariaho Both a CD buyer's guide and a who's who the guide includes concise biographical profiles of more than 200 composers and informative summaries of the major compositions in all genres from chamber works to operatic epics For novices and experts alike the fully updated fifth edition features contemporary composer Helmut Lachenmann and Widor the 19th century organ composer of Toccata wedding fame as well as dozens more works added for existing composers You'll find a new Top 10's section with accessible introductory listings including the Top 10 operas and the Top 10 symphonies plus new essay boxes on topics such as Baroque a style or a period and The clarinet comes of age *The Rough Guide to Classical Music* features fresh and incisive reviews of hundreds of CDs selecting the very best of the latest recordings and reissues as well as more than 150 illustrations of composers and performers including a rare archive of photos

Instruments of the Modern Symphony Orchestra and Band Arthur Edward Johnstone,1928 **The Rough Guide to Classical Music** Joe Staines,Duncan Clark,Rough Guides (Firm),2005 *The Rough Guide to Classical Music* is the ideal handbook on the subject spanning a thousand years of music from Gregorian chant via Bach and Beethoven to contemporaries such as Thomas Ades and Kaija Saariaho Both a CD buyer's guide and a who's who it features Concise biographical profiles of more than 200 composers explaining their social and musical contexts Informative summaries of the major compositions in all genres from chamber works to operatic epics Incisive reviews of hundreds of CDs selecting the very best of the latest recordings and the pick of the reissues plus the lowdown on downloading Engaging feature boxes on such topics as notation conducting the concerto and film music More than 150 pictures of composers and performers including some rare archive photos *What We Hear in Music* ,1928 [Boston Symphony Orchestra](#) Boston Symphony Orchestra,1920 **Finding List for the Music Library. 1909** Princeton University. Library,1909 **Walford's Guide to Reference Material** Albert John Walford,Anthony P. Harvey,Laurence John Taylor,H. Drubba,1980 *Library Books* Los Angeles Public Library,1914 **Monthly Bulletin** Los Angeles Public Library,1917 *Quarterly Bulletin* Los Angeles Public Library,1916 *Musical Observer* ,1928 *Books for High Schools* ,1914 *Audio-visual Guide* ,1950 *The Supervisors Service Bulletin* ,1923 *Minnesota School Library List* Minnesota. Department of Education,1914 [The Purchaser's Guide to the Music Industries](#) ,1973 *Books for All* Providence Public Library (R.I.),1926 **What We Hear in Music** Anne Shaw Faulkner,1924 **Symphony Magazine** ,1981 **What Do You Know about Music?** Albert Ernest Wier,1930

Guide To Instrumentation Of Symphonic Music Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has be much more evident than ever. They have the ability to inspire, provoke, and ignite change. Such could be the essence of the book **Guide To Instrumentation Of Symphonic Music**, a literary masterpiece that delves deep to the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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