

Advanced Orchestration and Arranging

Sample Examination

Maximum
Marks
▼

Confirmation Number

Total Marks

Tips and suggestions (*in grey italics*) have been provided for this sample examination only and will not appear on the official examination.

Take-home Examination

I certify that this work is completely my own and has been seen by no one other than myself.

Answers for this take-home examination may be written directly on the enclosed Official Answer Sheets or submitted as a PDF if music notation software has been used.

Sample Examination

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1. Orchestrate the opening of Ravel's *Piano Trio in A Minor* for sinfonietta or chamber orchestra with the following instrumentation:

- *four* single standard orchestral woodwind instruments or their doubling instrument(s);
- *three* brass players, such as *two* horns and *one* trumpet, or *one* horn, trumpet, and trombone;
- *one* percussionist, multi-instrument or timpani; and
- a small string orchestra comprising *four* violin I, *four* violin II, *three* violas, *two* cellos, and *one* bass.
- Optional: *one* extra player from any family.

The appropriate key signatures for transposing instruments must be used. Violin and cello lines may remain as they are, or the whole excerpt may be reorchestrated.

Consider how articulation, pedalling, and hanging ties will be approached in the orchestration.

The image displays the musical score for the opening of Ravel's *Piano Trio in A Minor*. The score is written for Violon, Violoncelle, and Piano. The tempo is marked *Modéré* with a metronome marking of 132. The key signature is A minor (three flats). The score is divided into three systems, each starting with a measure number in a box: 5, 9, and 1. The Piano part features a complex, arpeggiated texture in the right hand, while the Violon and Violoncelle parts provide a harmonic and melodic accompaniment. The notation includes various articulations, pedalling, and hanging ties as indicated by the instructions.

Sample Examination

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2. Orchestrate Robert Schumann's *Warum?* from *Fantasiestücke*, op. 12 for full orchestra, including:

- standard double orchestral woodwind instruments;
- *two* horns and *two* trumpets;
- timpani; and
- standard orchestral strings.
- Optional: additional winds, brass, percussion, harp.

The appropriate key signatures for transposing instruments must be used. Repeat signs should be omitted.

Although the exact instrumentation is flexible, it would be appropriate to use a "Mozart"-sized orchestra at minimum.

Warum?

Langsam und zart.

9

17

26

34

Sample Examination

- 20 3. Answer the following questions on the enclosed Official Answer Sheets. Use bullet points to present clear, separate ideas.
- [7] a. Describe the innovative orchestration techniques (dynamics, imitation, instrument choice, and doubling) employed by Haydn in the Adagio introduction from the first movement of his Symphony No. 104 ("London").

Adagio

2 Flöten
2 Oboen
2 Klarinetten in A
2 Fagotte
2 Hörner in D
2 Trompeten in D
Pauken in D-A
Violine I
Violine II
Viola
Violoncello/
Kontrabaß

Sample Examination

6 (a2)

Fl. *f*

Ob. *f*

Fag. *f* *p*

Vl. I *ff* *p*

Vl. II *ff* *p*

Vla. *ff* *p*

Vc./Kb. *ff* *p*

12 1. *p*

Fl. *f* *p*

Ob. *f* *p*

Kl. *f* *pp*

Fag. *f* *pp*

Hr. *f*

Tr. *f*

Pk. *f*

Vl. I *f* *pp*

Vl. II *f* *pp*

Vla. *f* *pp*

Vc./Kb. *p* *f* *pp*

Vc. u. Kb. *p* *f* *pp*

Sample Examination

[7]

- b. Describe how Mahler uses the orchestra to achieve the desired “funeral march” effect in the third movement of his Symphony No. 1 with instruments “dressed as strangers,” as he expressed in the following quotation:

In the March movement the instruments are disguised and go round dressed as strangers. Everything has to sound deadened and muffled, as if ghosts were parading past us.

Discuss dynamics, instrumental techniques, instrument choice, range, and other relevant elements of orchestration.

1 Feierlich und gemessen, ohne zu schleppen *)

Pauken *pp*

Contrabass *mit Dämpfer* *SO LO* *p*

2

1. Fag. *pp*

Bass-tuba *pp*

Pauke *mit Dämpfer* *pp*

Cello *pp*

Bass *pp*

3

1.2.3.4. Fl. *pp*

1. Ob. *etwas hervortretend* *p*

1. Clar. in B *pp*

1. Fag. *pp*

1. Horn in F *pp*

Tuba *pp*

Pauke *mit Dämpfer* *pp*

Tam-tam *mit Schwammschlägel* *pp*

Viola *pp*

Cello *pizz.* *pp*

Bass *nur eine Hälfte* *pp*

3

Sample Examination

- [6] c. List and explain *six* different instrumental or orchestration techniques that Stravinsky uses to achieve orchestral colour or bring out certain musical ideas in this excerpt from the *Ritual Action of the Ancestors* movement from *The Rite of Spring*.

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The score is for a full orchestra and includes various instrumental parts with dynamic markings and performance instructions. The instruments listed on the left are:

- Fl. picc.
- Fl. gr.
- Fl. alto
- Ob.
- C. ing.
- Cl. picc. in Mi♭
- Cl. in Si♭
- Cl. bas. in Si♭
- Fag.
- C. Fag.
- Cor. in Fa
- Tr. in Do
- Tr. bas. in Mi♭
- Trba.
- Timp. picc.
- Timp. gr.
- Vi. I
- Vi. II div.
- Vc.
- Cb.

Key performance instructions and markings include:

- meno f* (for Fag.)
- sim.* (for Fag.)
- Peuillons en l'air* (for Cor. in Fa)
- 2. 4 a2 con sord.* (for Cor. in Fa)
- con sord.* (for Tr. in Do)
- (con sord.)* (for Tr. bas. in Mi♭)
- a2 (1.2 senza sord.)* (for Trba.)
- ff con sord.* (for Trba.)
- très serré et sul ponticello sino al segno* (for Vi. I)
- unla.* (for Vi. I)
- f pizz.* (for Vi. I)
- f pizz.* (for Vi. II div.)
- div.* (for Vc.)
- pizz.* (for Cb.)

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Official Answer Sheet

Sample Examination



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