

# 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.

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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

30 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.

Musical score for Violin, Cello, and Piano, page 10, measures 5-9. The score is in 8/8 time. The Violin and Cello parts are in *Modéré* (Moderato) tempo, while the Piano part is in *Modéré* with a tempo of 132 BPM. The score includes dynamic markings such as *pp* (pianissimo) and *p* (pianissimo). Measure 5: Violin and Cello play eighth-note patterns, while the Piano provides harmonic support. Measure 6: The Violin and Cello continue their eighth-note patterns. Measure 7: The Violin and Cello play eighth-note patterns, while the Piano provides harmonic support. Measure 8: The Violin and Cello play eighth-note patterns, while the Piano provides harmonic support. Measure 9: The Violin and Cello play eighth-note patterns, while the Piano provides harmonic support.

## Sample Examination

50 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.**

1

9

17

26

34

R. H.

R. H.

## 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

Musical score for Advanced Orchestration and Arranging Sample Examination, pages 6 and 12.

**Page 6 (Measures 6-11):**

- Flute (Fl.):** Rests in measures 6-7, dynamic *f* in measure 8, dynamic *p* in measure 9.
- Oboe (Ob.):** Rests in measures 6-7, dynamic *f* in measure 8, dynamic *p* in measure 9.
- Bassoon (Fag.):** Dynamic *f* in measure 8, dynamic *p* in measure 9.
- Violin I (Vl. I):** Dynamic *ff* in measure 8, dynamic *p* in measure 9.
- Violin II (Vl. II):** Dynamic *ff* in measure 8, dynamic *p* in measure 9.
- Cello/Bass (Vcl./Kb.):** Dynamic *ff* in measure 8, dynamic *p* in measure 9.

**Page 12 (Measures 12-17):**

- Flute (Fl.):** Dynamic *p* in measure 12, dynamic *f* in measure 13, dynamic *f* in measure 14, dynamic *p* in measure 15.
- Oboe (Ob.):** Rests in measures 12-13, dynamic *f* in measure 14, dynamic *p* in measure 15.
- Klarinet (Kl.):** Rests in measures 12-13, dynamic *f* in measure 14, dynamic *p* in measure 15.
- Bassoon (Fag.):** Dynamic *f* in measure 14, dynamic *pp* in measure 15.
- Horn (Hr.):** Dynamic *f* in measure 14.
- Trombone (Tr.):** Dynamic *f* in measure 14.
- Percussion (Pk.):** Dynamic *f* in measure 14.
- Violin I (Vl. I):** Dynamic *f* in measure 14, dynamic *pp* in measure 15.
- Violin II (Vl. II):** Dynamic *f* in measure 14, dynamic *pp* in measure 15.
- Cello/Bass (Vcl.):** Dynamic *f* in measure 14, dynamic *pp* in measure 15.
- Cello/Bass (Vcl./Kb.):** Dynamics *p*, *f*, *pp* in measures 14-15.

## 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* mit Dämpfer *SOLO*  
 Contrabass *p*

2  
 1. Fag. *pp*  
 Bass-tuba  
 Pauke  
 Cello  
 Bass *mit Dämpfer* *pp*

3  
 12.3.4. Fl.  
 1. ob.  
 1. Clar. in B *pp*  
 etwas hervortretend  
 1. Fag.  
 1. Horn in F  
 Tuba  
 Pauke  
 Tam-tam  
 mit Schwammachlägel  
 Viola *mit Dämpfer*  
 Cello *pp*  
 Bass *pizz.*  
 nur eine Hälfte *pp*

## 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*.

134

Fl. picc. 22

Fl. gr. 22

Fl. alto 22

Ob. 22

C. ing. 1 22

Ct. picc. in Mi<sup>b</sup> 22

Ct. in Si<sup>b</sup> 22

Ct. bas. in Si<sup>b</sup> 22

Pag. 22 ff. *mezzo f.* *dim.*

C. Pag. 22

2.2 Pavillons en l'air

2.3 2.4 2.4 a 2 con sord. *ff*

Cor. in Fa 22

2.5 2.6 2.6 con sord. *p* *dim.*

Tr. in Do 3 22

Tr. bas. in Mi<sup>b</sup> 22 (con sord.)

Trba. 1.2 2.3 2.3 a 2.3 (1.2 senza sord.) *ff* *con sord.*

Timp. picc. 22 *p*

Timp. gr. 22 *p*

134

très serré et sur le ponticello sino al segno [B]

unis.

Vi. I 22

pizz.

Vi. II div. 22

pizz.

Vc. div. 22

pizz.

Cb. 22

# Official Answer Sheet

# Sample Examination



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## Sample Examination



The finest instrument is the mind.®

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Handwriting practice lines (10 sets of 5-line staff lines).

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## Sample Examination

Essay responses MUST be written on both sides of the Official Answer Sheet.



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