

# Preliminary Orchestration and Score Analysis

## 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.

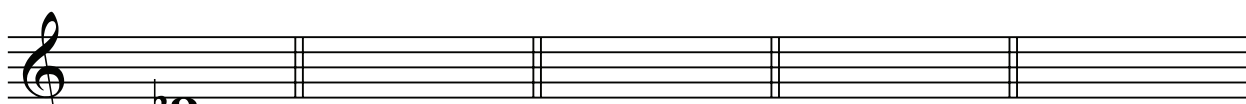
5 1. Provide the term or symbol associated with each definition.

- a. Bow over the finger board \_\_\_\_\_
- b. Play the next passage without a mute \_\_\_\_\_
- c. Pluck the string with the finger \_\_\_\_\_
- d. Only the first player plays the next passage (for example, First Flute) \_\_\_\_\_
- e. Play the string with the lower part of the bow \_\_\_\_\_

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[4]

2. a. Write the note that each saxophone would play to match the pitch of the concert D flat provided in the first measure.



Soprano                      Alto                      Tenor                      Bass

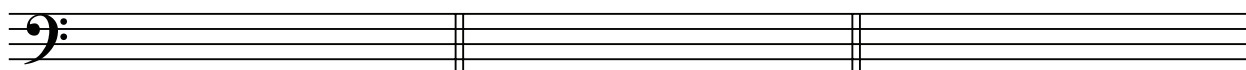
[3]

b. Write the lowest-sounding note (concert pitch) that can be produced on each of the following instruments.

Contrabassoon

English Horn

Clarinet in A



[3]

c. In a transposed orchestral score, the strings have a key signature of E flat major. Identify the key signature in the parts for each of the following instruments.

- i. alto flute \_\_\_\_\_
- ii. soprano clarinet in E flat \_\_\_\_\_
- iii. trumpet in B flat \_\_\_\_\_

## Sample Examination

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[4]

3. a. Explain the significance of the symbols “+” and “o” when placed above a note to a French horn player. Describe how the player achieves the desired effects.

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[4]

- b. Outline the similarities and differences between the vibraphone and glockenspiel.

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[4]

- c. Outline the similarities and differences between finger cymbals and crotales.

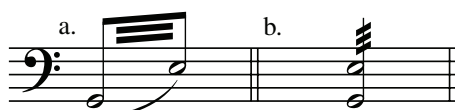
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[2]

- d. Describe the differences between “a” and “b” when played on a cello.



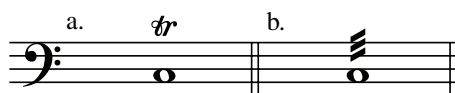

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## Sample Examination

- [2] e. Describe the differences between “a” and “b” when played on timpani.




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- [2] f. Name the instrument generally associated with the term “rim shot” and describe what it sounds like.

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- [2] g. When a brass player sees “*con sordino*” in their part, they generally use a straight mute. Name *one* other mute that a brass player might use and describe how it differs from a straight mute.

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- [1] h. Because of the slide mechanism, the trombone family are the only brass instruments that can execute a truly convincing glissando. Assuming careful selection of the starting and ending pitches, identify the maximum interval that a trombone can slide between two notes.

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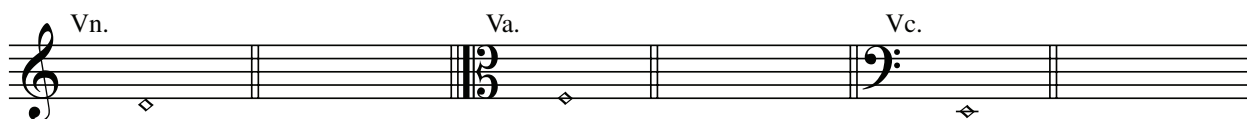
- [1] i. Draw the symbol that is used for a Bartók *pizzicato*. \_\_\_\_\_

## Sample Examination

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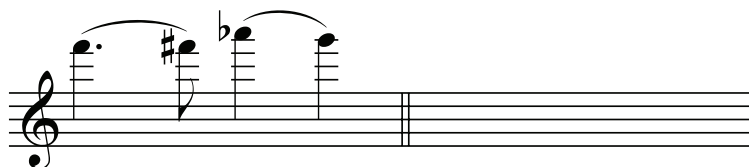
[6]

4. a. Write the sounding pitches of each natural harmonic in the clefs provided.



[4]

- b. Rewrite the following violin passage using artificial harmonics so that the same sounding pitches are produced.



Sample Examination

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[6]

5. a. i. The two-measure passage below for four French horns is taken from the end of the third movement of Mahler's Symphony No. 4. Write the sounding pitches in concert pitch.

1.3. Hns. in F

mf

pp

2.4.

The musical score for four French horns in F. The first two staves (1.3. and 2.4.) show a two-measure passage. The first measure has a melody in the treble clef (1.3.) and a bass line in the bass clef (2.4.). The second measure has a melody in the treble clef (1.3.) and a bass line in the bass clef (2.4.). The dynamics are mf and pp. The third and fourth staves are empty.

- ii. Provide a written explanation of the answer to part (i) that explains why the third French horn's notes are placed above the second French horn's notes.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

[4]

- b. Score a rich-sounding concert E flat major chord in whole notes that can be easily played at a soft dynamic level for *three* trumpets in B flat, *three* trombones, and *one* tuba. Assume the score is transposed and use accidentals.

1.2. Tpts. in B $\flat$

3.

1.2. Trbs.

3. Tba.

The musical score for three trumpets in B flat, three trombones, and one tuba. The first two staves (1.2. and 3.) are for trumpets in B flat. The next two staves (1.2. and 3.) are for trombones and tuba. The staves are empty.

## Sample Examination

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6. This passage is the end of a short piano movement by Burgmüller. Rewrite this passage for *four* woodwind instruments: *two* clarinets in B flat and *two* other instruments. Name the four instruments that will perform the material on the lines provided.

*While it would be possible to score the passage for a solo flute, oboe, clarinet, and bassoon, it is commonly accepted that woodwinds are often best balanced in pairs or at least built around one pair of the same instrument.*

- *The passage may be transposed up a half step.*
- *The score must be written for transposing instruments using the correct key signatures.*
- *Apply articulation marks, slurs, and dynamics.*

[Andantino]

## Sample Examination

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7. The following four-measure passage is the opening of Chopin's Nocturne in F Major, op. 15, no. 1. Rewrite this passage for string orchestra, indicating all bowings and dynamics to create a tranquil and smooth effect. Name the instruments that will perform the material on the lines provided.

Extra lines have been provided for the optional inclusion of *divisi*.

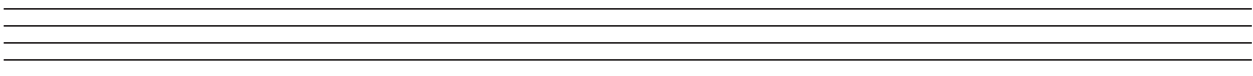
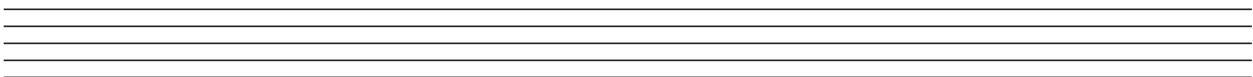
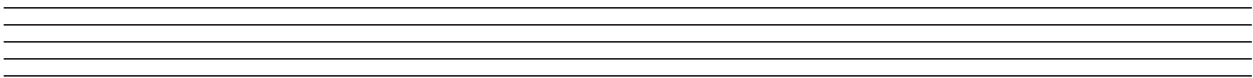
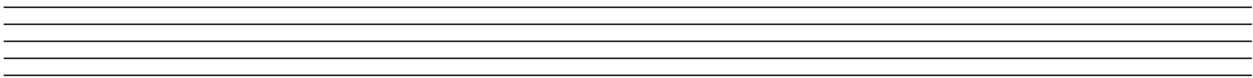
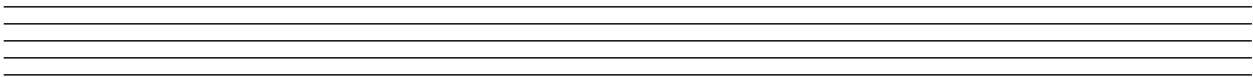
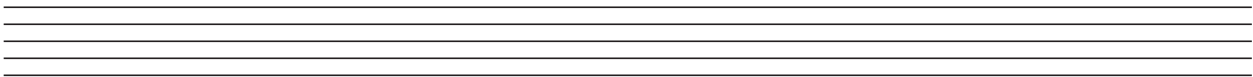
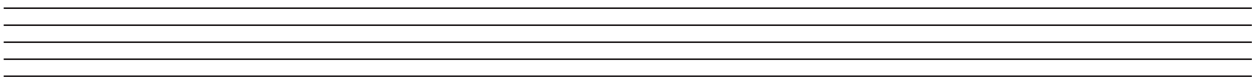
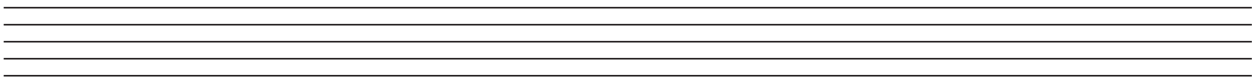
**Andante cantabile** ♩ = 69

*semplice e tranquillo*

*sempre legato*

# Preliminary Orchestration and Score Analysis

## Rough Work





Sample Examination

10 8. The following two excerpts are from the first movement of Holst's *St. Paul's Suite*, op. 29, for string orchestra, and both present the same melody.

[4] a. Discuss how the opening melody has been scored to make a forceful and compelling initial impression.

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[6] b. Describe the qualities that make the reprise of the opening melody at measure 132 such a successful climax to the movement.

*Consider aspects of register, doubling, bowing, and idiomatic writing for strings.*

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Sample Examination

Holst, *St. Paul's Suite*, op. 29: I, mm. 1–12

Vivace

Violin I

Violin II

Viola

Cello

Bass

7

## Sample Examination

Holst, *St. Paul's Suite*, op. 29: I, mm. 132–143

132 div. *ff* *ff* *ff* unis.

138 unis. unis. unis. unis.

Optional: Provide any written commentary using the space below.

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## Sample Examination

[Molto vivace]

217 a2

Fl. I. II. *fz*

Ob. I. II. *ff*

Cl. I. II. in A *ff*

Fag. I. II. *ff*

Cor. I. II. in F *ff*

Cor. III. IV. in F *ff*

Trpt. I. II. in Bb *ff*

Trb. I. II. *ff*

Trb. III. *ff*

Timp. *ff*

Tri. *ff*

Piatti *ff*

Gr. Cassa *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

## Sample Examination

Fl. I. II. *ff* *a2*

Ob. I. II. *ff* *a2*

Cl. I. II. in A *ff*

Bsn. I. II. *ff*

Cor. I. II. in F *ff* *a2*

Cor. III. IV. in F *ff*

Trpt. I. II. in B $\flat$  *ff*

Trb. I. II. *ff*

Trb. III. *ff*

Timp. *ff*

Tri. *ff*

Piatti *ff*

Gr. Cassa *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *fz*

Cb. *ff* *fz*