

Orchestration Quizzes

There will be 12 Quizzes by chapter. The quizzes will be drawn from the material listed below. Not all material will be used on a quiz.

Chapter 2 – The Strings

- Open strings and ranges
- Correct notation in alto and tenor clef
- Transposition of double bass
- Indications for the use of a particular string
- General principles involved in writing double, triple and quadruple stops
- Italian, French and German names for stringed instruments

Chapter 3 – The String Orchestra

- Number of players in each string group (full orchestra)
- Order and arrangement of strings on the page
- Customary abbreviations of names of string instruments
- Directions for division of a string group into two or more parts
- Proper placing and use of indications of dynamics and tempo

Chapter 4 – Bowing and Special Effects

- The various types of bowing, the names commonly used for them, and the indications for each
- Special effects obtainable on strings and the names of them
- Principles involved in writing harmonics (natural and artificial)

Chapter 5 – The Woodwinds

- Italian, French, and German names for the flute, oboe clarinet, and bassoon
- Ranges (possible and practical) for flute, oboe, clarinet and, bassoon
- Ranges (possible and practical) for piccolo, alto flute, English horn, Eb clarinet, bass clarinet, and contrabassoon
- Transpositions where involved
- Timbre and relative strength of each woodwind
- Particular abilities and limitations of each woodwind

Chapter 6 – Woodwind Section

- Instruments involved in a woodwind section in a chamber orchestra and in a full orchestra
- Arrangements of woodwinds on the page for orchestra
- Instruments involved in a woodwind section in concert band – from White book
- Arrangements of woodwinds on the page for concert band – from White book
- Indications for showing whether the first or second of each pair is to play or whether both are to play
- Indications for slurring, tonguing, and phrasing

- Principle of balance in the woodwind section
- Ways of achieving brilliant or darker coloring in woodwind scoring

Chapter 7 – The Horn

- Italian, French, and German names for the horn
- The extreme possible range of the horn and the usual ranges of horns I and III and horns II and IV
- Transpositions including the old system of notation in the bass clef
- Differences between old natural horn and the modern valve horn, both to as their operation and the type of part written
- The timbre and weight of the horn in various registers
- The particular abilities and limitations of the horn
- Special effects on the horn and foreign names for them

Chapter 8 – The Trumpet, Trombone, and Tuba

- Harmonic series through the sixteenth partial beginning on any pitch
- Characteristics of the clarion trumpet
- Italian, French, and German names for the trumpet, trombone, and tuba
- Ranges of trumpets trombone, and tuba
- Transpositions where involved
- Principles involved in the positions on the trombone and in the various harmonic series available on other brass instruments by means of different valve combinations
- Timbres and different weights in different registers
- Abilities and limitation
- Possibilities for muting and special effects

Chapter 9 – The Brass Section

- Makeup of the average brass section in the orchestra
- Makeup of the average brass section in the concert band – from White book
- Arrangement of instruments on a page, order and grouping for orchestra
- Arrangement of instruments on a page, order and grouping for concert band – from White book
- Principles of balance as applied to the brass section
- Commonly used “voicings” in brass scoring

Chapter 13 – The Percussion: Instruments of Definite Pitch

- Types of beaters
- Italian, French, and German names for the timpani
- Ranges of timpani of various sizes
- Which timpani are in common use
- How timpani tuning operation works
- Special effects possible on timpani

- Italian, French, and German names and ranges for the Roto-tom, Xylophone, Marimba, Glockenspiel, Vibraphone, Tubular Bells, and Antique Cymbals

Chapter 14: The Percussion: Instruments of Indefinite Pitch

- Commonly used rudimental strokes
- Various ways of playing each instrument
- Special capabilities of each of the instruments
- Proper notation in each case
- Italian, French, and German names for the Field Drum, Tenor Drum, Tom-Toms, Bass Drum, Cymbals, Suspended Cymbal, Triangle, Tambourine, Gong, Wood Block, Temple Blocks, Wind Chimes, and the Bell Tree.

Chapter 15 The Harp, Celesta, and Piano

- Italian, French, and German names and ranges for the harp, celesta, and piano
- Functions of the pedals on the harp and the order in which they are arranged
- Enharmonic possibilities, false spelling
- Proper notation of glissandos
- Special effects on the harp
- Transpositions of celesta
- Effective use of celesta and piano in the orchestra

Chapter 18 – Infrequently Used Instruments

- Italian, French, and German names and ranges for the Saxophones
- Ranges for the Baritone and the Euphonium
- Italian, French, and German names, ranges, and string names for the Guitar