

## **MUS417 — ORCHESTRATION**

### **Study Guide for Exam 2 — chapters 6–8 and 13**

The exam will include short answer questions and a short scoring exercise.

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#### **INSTRUMENTS**

For each instrument (flute, piccolo, alto flute, bass flute, oboe, English horn, oboe d'amore, oboe da caccia, Heckelphone, baritone/bass oboe, Eb, D, Bb, A, alto, bass, contrabass clarinets, basset horn, sopranino, soprano, alto, tenor, baritone, bass saxophones, bassoon, contrabassoon, piano, celesta, harpsichord, organ, harmonium), know the following:

Range and registral colors

Transposition (if any) — pg. 169

Names in English, French, German, and Italian

Parts of instruments / type of reed

Clef(s) used

Physical limitations and strengths

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#### **TECHNIQUES / TERMS**

Know idiomatic usage of and how to notate the following:

Vibrato

Articulation

Tonguing (Legato, Soft, Double, Triple, Flutter, Slap)

Staccato

Multiphonics

Microtones

Glissandi / Bent Tones

Key Clicking

Jet Whistle

Pizzicato

Tongue ram

Air / no pitch

Whistle Tone

Score order (which instrument is listed first, next, etc. — pg. 177)

Harmonics

Chalumeau

Niente

Subtones

“the break” — clarinet specific

Inside the piano techniques: pizz. with finger or pick/plectrum, Aeolian harp, muted strings, scraping across strings or laterally down strings, using guitar slide to bend pitch,

using palm to strike low strings (thunder) or timpani mallets, prepared piano (inserting screws/poster tack, etc. to change timbre), — most of these require special instructions when notating

Using resonance: silently depressed keys, pedals, overtones

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## CONCEPTS

Roles played by woodwinds in orchestra:

Melody — unison doubling, octave doubling, color (doubling or not)

Accompaniment — pedal, sustained (chordal), rhythmic ostinati

Counterpoint — between woodwinds, section vs. section (vs. strings or brass)

Textures — pulsating unisons, multiple articulations of same line, special effects (pg. 288)

Roles played by the piano in orchestra:

Solo instrument

Obbligato / ostinato

As equal member of orchestra, doubling

Punctuation (much like percussion)

Accompanying (harmonic capabilities)

Proper piano notation (RH/LH, phrase markings, placement of dynamics)

Chord voicing/construction (pg. 253–255)

Controlling fore-, middle-, background material

Balance (leaving space for solo lines to stand out, in thickness of texture and overall register/sound column)

Breath (make it playable)