

Remote Learning Packet

There is no need to submit this packet at the end of the week. Enjoy your summer break!

Week 9: May 25-29, 2020

Course: Music

Teacher(s): Mr. Zuno

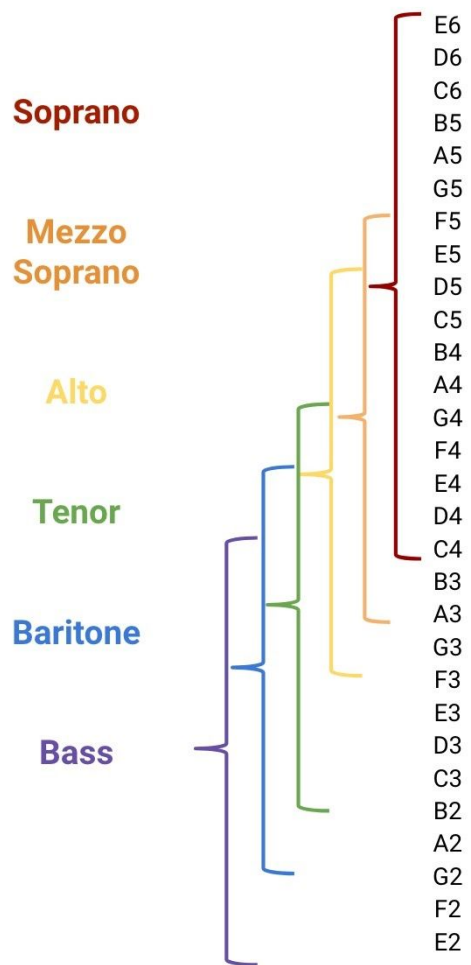
Monday, May 25

Happy Memorial Day! No School!

Tuesday, May 26 - Friday May 29

This week,

- 1) Take a good look at this [instrument reference chart](#). Once you have done this,
- 2) Listen to this piece of [music by Debussy](#) and name the instruments you can identify.
Which colors represent these instruments?
Which of the instruments on the chart did you hear in the performance?
- 3) As you can see, each instrument has a range of possible notes. Why is it important to know more specific information about ranges, such as detailed information about timbral characteristics?
- 4) Next, please listen to this [music by Thomas Tallis](#). Using the chart below, keep in mind which voices are singing at any particular moment in the motet.



Instrument Ranges

Timbral Characteristics

Dynamic Curves

Additional Comments

Piccolo
D4 - C7
sounds 1 octave higher

Flute
B3 - D7
Only use B6 upwards at the end of an upward-rushing *f.fff* scale.
These trills and tremolos are unplayable on the flute.

Oboe
Bb3 - A6
These notes are hard to play at dynamics less than *mf*.

English Horn
E3 - B5
written B3 - F#6

Clarinet
C#3 - F#6
D3 - G6
G3 - C7
E3 - A6
avoid major 2nd trills on these notes, when the part is solo, or exposed. OK when used in tutti.

Bass Clarinet in Bb
D#2 - G5
E#3 - A6

Bassoon
Bb1 - E5
avoid trills (major or minor 2nd) from low G6 downwards, or on all D's, E's, G's or on A4.

Double Bassoon
Bb1 - C5
sounds 1 octave lower

Horn in F
G1 - F5
D2 - C6
Pedal tones (black notes) and lower range: write only as long holding notes.

Trumpet in C
F#3 - D6

Tenor Trombone
E2 - D5
Pedal tones: Bb1 is easily playable. Below that the notes become increasingly insecure. G1 is usually the bottom limit for most players.

Bass Trombone
C2 - D5
Pedal tones: Full sound with great carrying power. More secure than Tenor Trombone's pedal tones. Do not make them very rapid.

Tuba
D1 - F4
Lower notes: Always use ledger lines, not 8ve sign. - F4
Pedal tones: Hard to play, but possible. Best approached step-wise, or, if by leaping, use tempo "tubato ad lib".

Timpani
32" 28" 25" 23" 20" (Piccolo)
C2 - A2 F2 - C3 Bb2 - F3 D3 - A3 F3 - C4
The centre range of each drum produces the best tone.

Harp
C#1 - G#7
A2 - F5
Normal range Harmonic range
sounds 1 octave higher: write this information into the score
Very rich + warm

Violin
G3 - E7 (B7)
Normal range Harmonic range Pizzicato range
Solo group
Natural Harmonics
Artificial Harmonics, some of which can also be performed as natural harmonics.

Viola
C3 - C6 (A6)
Normal range Harmonic range Pizzicato range
Solo group
Natural Harmonics
Artificial Harmonics, some of which can also be performed as natural harmonics.

Cello
C2 - A5 (D6)
Normal range Harmonic range Pizzicato range
Solo group
Natural Harmonics
Artificial Harmonics, some of which can also be performed as natural harmonics.

Double Bass
C2 - D5 (G5)
Normal range Harmonic range Pizzicato range
Solo group
Natural Harmonics
Artificial Harmonics, some of which can also be performed as natural harmonics.

Piccolo
-More agile than flute
-Faster articulations
-Dynamic curve similar to flute but with exaggerated contrast
-Solo piccolo in mid+low registers - valuable voice
-High piano (p) - still shines through orchestral tutti

Flute
-Agile
-Fast articulations
-Rapid scales
-Intonation good except from G6 upwards:
Also at this register, 2 flutes produce obvious beats which are more obvious with 4ths+5ths, less so with 3rds+6ths
-Easily masked below C5 (above mid C)

Oboe
-Agile
-Expressive
-Precise staccatos
-Rapid scales
-Smooth legato - even with wide leaps
-Double, triple tonguing. Flutter tonguing rare but possible

English Horn
-As agile as oboe
-More delicate and slightly quieter than oboe
-Precise attack
-Pointed staccatos
-Rich in upper partials

Clarinet
-Agile
-Smooth legatos
-Tremolos - good
-Staccato not as pointed as double reeds, so should be compensated for when used with oboes and/or bassoons
-Dynamic range greater than other woodwinds - all dynamics are available in all registers (attacks can be almost inaudible)

Bass Clarinet
-Agile - almost as much as clarinet
-Fluid
-Useful ensemble voice - gives clarity to cellos + d. basses
-Solo - distinguished + strikingly individual tone

Bassoon
-Often doubles string melodies in unison, or in 8va below
-Agile - except lowest 5th and above G4:
-Rapid tonguing - single usual, but double + triple also possible
-Rapid loud or low passages need lots of breath
-Excellent as solo voice in upper range
-Divide tricky rapid passages below F2 between 2 bassoons

Double Bassoon
-Expressive
-Slightly less agile than bassoon, so make parts simpler
-Good bass to p-mp brass or woodwind ensemble
-Reedy and growly
-Adds unobtrusive pitch centre to low double basses
-Often doubles double basses in unison and doubles cellos in 8va below

Horn - Stopped notes: Soft=Delicate, Loud=Ominous bite!
-Not very agile - leaps over 1 8ve should be used sparingly
-Tonguing is less incisive than other brasses, but pro players can perform double, triple and flutter tonguing
-Trills: i) Lip-commonest+smoothest type. Most whole-step lip trills above written B4, above mid C, are possible
ii) Valve-Best are minor 2nds throughout whole range
-High notes lack accuracy+security, more so in soft passages

Trumpet
-Very agile - rapid passages, wide leaps
-Rapid tonguing easy - double, triple or flutter
-Trills: All major + minor 2nds possible
-Tremolos: minor 3rds+up are hard to play fast, but possible if both pitches require little or no change of fingering
-Sturs: All possible, but bigger than 1 8ve ascending and bigger than a 6th descending are difficult

Tenor Trombone
-Glissandi
-Responsive and flexible
-Agile from Bb3 upwards (less so below that):
-Rapid tonguing easy - double, triple or flutter
-Good balance with orchestra in any voicing
-Chords in open or close voicing - good
-Unison or 8ve doubling - good
-Sustained chords good, but not for too long above *mf*

Bass Trombone
-Darker, more somber tone
-More secure lower range + pedal tones
-Requires more breathing spaces in music passages
-Glissandi

Tuba
-Agile
-Rapid tonguing - double, triple or flutter
-Requires lots of air, especially in lower register + at *fff*
-Always use ledger lines for lower notes
-Uniform expressiveness throughout range
-Usually used as bass line, or doubles bass line 8ve lower
-Solo: Mellow + smooth

Timpani
-5 Ranges: The best tone is in the centre of each drum's range
-Each drum's lower range=Dull+thumpy, Upper=Hard+pingy
-Can be muffled with cloth
-Struck dead centre = Darker, more ominous - less ring
-Soft sticks = Warm, more resonant
-Hard sticks = Louder + greater clarity
-Glissandi

Harp
-Harmonics: Left hand-up to 3 close harmonics (not over a 5th apart), right hand-only 1 harmonic. Must be all b, #, or # tuning per string.
-47 strings, 7 pedals for each pitch class. Only 1 b, #, or # tuning per string.
-All 8ves affected by changing 1 pitch class pedal, except the lowest 2 strings which have to be tuned manually
-Allow approximately 0.5-1 second per pedal change, which can be done while playing as long as that pitch is not played
-Only the left hand can reach lowest 8ve
-Flat b strings resonate more than natural b or sharp # strings.
-Thumb+3 fingers used: So favour large intervals between upper pitches, and avoid large intervals between lower pitches
-Average hand span interval of 10th from thumb > ring finger
-Tremolos: Fast and loud tremolos possible, using 2 strings tuned to same note
-Bisbigliando: Delicate rustling tremos at *ppp-mp* only + less clear articulation
-Glissandi: 1-handed, 2-handed, up, down or both, single notes or chord gliss.
Can change the tuning in mid gliss. - Sons Etouffes Dampen notes-dry stacc.
-Pres de la table: Guitar-like, plucked near soundboard

Violin
-Most agile, responsive + versatile of strings
-Sul Tasto: Bow over the fingerboard
-Col Legno: Tap string with wood of bow-hard, clattery sound (ord.=Bow with the hair of the bow)
-Ponticello or Sul Ponticello: Bow near bridge
-Multiple stops: i) Double: Adjacent strings, all dynamics, can sustain, easy to play
ii) Triple: Only *mf.fff* if 2 open + 1 stopped string - easy
iii) Quadruple: Only *f.fff*

Viola
-Good for doubling melodic lines at 8ve or in unison with violin
-Unison with English Horn = Rich + romantic
-Can reinforce + double cello, acting as a small cello
-Good used as the only bass part - solid, but not heavy foundation
-Usually divisi, not multiple stops, for 2, 3, or 4 pitches (but it can play multiple stops - same limitations of multiple stops as violin)
-Excellent used in or as accompaniment - rhythmic figurations, or harmonic structure

Cello
-Agile, expressive, melodic, mellow+warm
-Can play complex+intricate lines
-Bass lines: Clear+focused. Subtle or aggressive
-Often scored above viola where it is very assertive

Double Bass
-Less agile than other strings
-Double stops: Best if 1 string is open
-Mid-upper range has a powerful intensity
-Pizzicato: Excellent, warm, full, sustaining. Good at *ppp.fff* They can provide the only necessary bass to a complex tonal structure!
-Natural Harmonics: Easy + good. They can provide an alternative to other string section tones because they are in the middle of the string section range.

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