

# Arranging Concepts I

by Vince Corozine (ASCAP)

- T F 1. Design is an important element of arranging; the rhythmic movement and interest of the parts.
- T F 2. Instrument groups (strings, woodwinds, brass) should be rhythmically consistent or harmonically complete.
- T F 3. Rich, full-sounding chords tend to obliterate clarity of design.
- T F 4. Once a chord spacing or voicing has been established, it should continue until the end of a phrase or passage.
- T F 5. Dissonant or clashing melodic and decorative tones are softened and absorbed when groups of contrasting timbre are sounded simultaneously.
- T F 6. Like instruments sound best when voiced in thirds, and unlike instruments sound best when voiced in sixths.
- T F 7. In writing for large ensembles, smaller, thinner groupings are used much more than the more luscious fuller-sounding groupings.
- T F 8. One problem in arranging is that the lower register often sounds thick and muddy.
- T F 9. Most chordal spacing in pop music is found in the Amellow middle@ which is from G below middle C to G above middle C.
- T F 10. Composers of orchestral music usually define their style or orchestration by the way they voice their music, such as low string harmony, harmony in the upper woodwinds and so on. Beethoven voiced his woodwinds harmonically rich, with the strings and brass more open.
- T F 11. The more harmonic the musical line, (outlines a chord), the less harmonic the accompaniment needs to be.
- T F 12. Two live motives are quite enough for the average listener to absorb.
- T F 13. The highest aim of orchestration and arranging should be flourishing design in combination with meager harmony.
- T F 14. It is desirable to separate, antiphonally, the brass and the woodwinds.

- T F 15.. A sudden woodwind run (flurry), or harp arpeggio, attracts attention.
- T F 16. A percussion flam broadens a note.
- T F 17. A half-step trill creates more tension than a whole step trill. Trills add brilliance to the overall sound.
- T F 18. Legato lines project better than do staccato lines.
- T F 19. Doubling a musical line with another instrument strengthens the line, and helps it project. It also diminishes the individuality of the musical line.
- T F 20. The starting and stopping point of all percussion rolls and woodwind trills must be clearly marked.
- T F 21. The snare drum can be most effective at the softer dynamic levels when given rhythmic patterns of independent interest.
- T F 22. A high-pitched triangle is used to brighten up passages and is effective in chorales when played lightly on fermatas.
- T F 23. The triangle roll is effective when combined with woodwind trills.
- T F 24. Loud cymbal crashes should be withheld for peak moments, climaxes, and for areas of tonal and rhythmic tension.
- T F 25. Orchestra bells can be used effectively to outline melodies or rhythmic ideas.
- T F 26. The xylophone is effective when used to outline melodies and rhythmic ideas. Accented notes are very effective, particularly when the xylophone plays in octaves with accented woodwinds.
- T F 27. The ear quickly tires of heavy percussive sounds.
- T F 28. Mutes soften the volume of sound and make the passage appear to be in the distance.
- T F 29. Tenor Saxophone, and Bass Clarinet are written in treble clef, and are written a major ninth above concert pitch.
- T F 30. French Horn and English Horn are written a perfect fifth above concert pitch.
- T F 31. E-flat alto saxophone is written a major sixth above concert pitch.
- T F 32. The piccolo and orchestra bells sound one octave higher than written.

T F 33. The string bass and guitar sound one octave lower than written.

Total correct (out of 33)\_\_\_\_\_

**(All of the above answers are true!)**