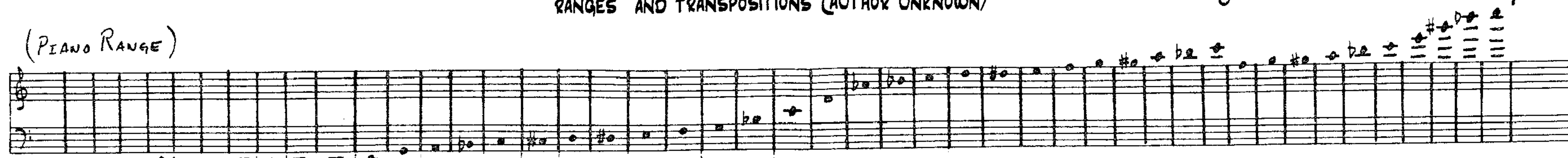


RANGES AND TRANSPOSITIONS (AUTHOR UNKNOWN)

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(PIANO RANGE)



Instrument	Characteristics	Transposition
PICCOLO	WEAK, BREATHY; BRIGHTER, STRONGER; BRILLIANT	8 ^{va} LOWER
FLUTE	WEAK; BRIGHTER, STRONGER; BRILLIANT-POWERFUL	AT PITCH
ALTO FLUTE	STRONG; ROUND, VELVETY; SHARP-WEAK	P4 HIGHER
OBOE	THICK; CHARACTERISTIC; THEN GETS PINCHED	AT PITCH
ENGLISH HORN	REEDY-INTENSE; MELLOW; THIN	P5 HIGHER
BASSOON	DARK, FULL, <i>ff</i> ; NEUTRAL (CHAR. IN SOLO); THIN, INTENSE	7: K TENOR AT PITCH
CONTRA BASSOON	THICK, DARK, <i>ff</i> ; NEUTRAL	7: 8 ^{va} HIGHER
E^b (HIGH) CLARINET	RARELY USED; BRILLIANT; "THE PICCOLO" OF CLAR. SEC. - FALLS IN <i>ff</i> - TUTT ^e	m3 LOWER
B^b CLARINET	DARK, FULL; NEUT. BRIGHT, CLEAR, "CLARION" EFFELT, SHRELL	m2 HIGHER
A CLARINET	SAME RELATIVE COLORS AS B ^b , BUT AVOIDS DIFF. SIGNATURES IN ORCHESTRA - INTONATION SOMewhat FAULTY	m3 HIGHER
E^b ALTO CLARINET	PRIMARYLY BRIDGES GAP BETWEEN B ^b + BASS CL. IN BAND, SELDOM USED IN ORCHESTRA	m6 HIGHER
B^b BASS CLARINET	DARK, RICH; FULL, REEDY; BRIGHTER; COLORLESS-DIFF. IN SOLO	m9 HIGHER
E^b CONTRA	USED SELDOM, AND THEN ONLY IN BANDS - USED TO REINFORCE BASS	m13 (8 ^{va} + m6) HIGHER
BB^b CONTRA	"CONTRA BSSN." OF CLAR. SEC. - GOOD BASS INTENSIFIER - OCCASIONAL SOLOS	m16 (15 ^{va} + m2) HIGHER
E^b ALTO SAX	RICH AND FULL THROUGHOUT - "WARMS" CLAR. IN UNISON.	m6 HIGHER
B^b TENOR SAX	CONTINUES ALTO RANGE - GOOD DOUBLING B ^b INST. - ESPEC. BRASSES.	m9 HIGHER
E^b BARIOTONE SAX	ALMOST TOO STRONG BASS VOICE - NOT TOO NIMBLE	m13 (8 ^{va} + m6) HIGHER
B^b CORNET OR TRUMPET	MIGHT BE SHARP; CHARACTERISTIC - BRIGHT →	m2 HIGHER
FRENCH HORN	SLOW SPEAKING - SELDOM LOUD ENOUGH; WEAK IN <i>f</i> ; CHARACTERISTIC; PERILOUS	7: - P5 HIGHER
TENOR TROMBONE (NO F ATTACH.)	← DARK, THROATY, POWERFUL →	2: K TENOR - AT PITCH
BASS TROMBONE	HEAVIER SOUND THAN TENOR - GOOD OCTAVES WITH TUBA	7: K TENOR - AT PITCH
BAR. HORN (EUPHONIUM)	DUPLICATES TEN. TRB. RANGE - MORE FACILITY BECAUSE OF VALVES - GOOD BAND SOLO INSTRUMENT	7: AT PITCH
BB^b TUBA	FUNDAMENTAL BASS OF BAND AND ORCH. BRASS SECTION; GOOD <i>pp</i> to <i>ff</i> ; SELDOM USED IN BANDS	7: AT PITCH
VIOLIN	← HOMOGENEOUS QUALITY THROUGHOUT →; PROFESSIONAL RANGE	8 - AT PITCH (OR 8 ^{va})
VIOLA	MORE MELANCHOLY THAN VIOLIN - EVEN ON SAME STRINGS; PRO. RANGE	K ALTO, 8 - AT PITCH (OR 8 ^{va})
'CELLO	FULL THROATED "MALE VOICE" OF STRINGS; PROFESSIONAL RANGE	7: K TENOR, 8 - AT PITCH
DOUBLE BASS	"GROWLING GRANDFATHER" NASAL + RASPY THROUGHOUT; PROFESSIONAL RANGE	" " 8 - 8 ^{va} HIGHER
TIMPANS	Small - B ^b to G; MEDIUM G-D OR A-E; LARGE E-C	TRANS. 7: AT PITCH
XYLOPHONE	(C) CRISP, BRITTLE, PENETRATING IN HIGH REG. (C)	8 ^{va} LOWER
CHIMES (TUBULAR BELLS)	(C) TO SOME EARS - 8 ^{va} LOWER (F)	8 ^{va} LOWER
MARIMBA	(C) SELDOM USED IN BAND OR ORCHESTRA PERCUSSION SECTION (C)	8 + 7: (PIANO STAVES) - AT PITCH
CHELESTA	(C) SOFT, DELICATE, EASILY COVERED (C)	8 + 7: 8 ^{va} LOWER
HARP (Cb)	← THICK, DEEP, SUSTAINED →; DELICATE, A LITTLE TINNY →	(G#) 8 + 7: AT PITCH