

## Choosing Instrumentation

### Factors in determining the instrumentation for a passage:

- (1) Character of the passage (Heroic, majestic, tranquil, meditative, etc.).
- (2) Does the passage suggest a light or heavy scoring?
- (3) What coloring (brilliant, warm, dark, etc.) seems appropriate?
- (4) What is the function of the passage in the context of the entire work? How does it relate to what came before and what will come after?
- (5) What instrument(s) can play the respective parts in terms of range and technical ability?
- (6) What style of scoring is appropriate? Consider the period in which the piece was composed.
- (7) Is the music chordal, homophonic, or polyphonic?

### Scoring a homophonic texture for strings, woodwinds, and 4 horns:

- (1) Analyze it! What is the melody and harmony? What is the form? Are there contrasting sections? What is the phrasing? Is there an antiphonal feel?
- (2) In transcribing piano music, fill in the natural thinning of texture that occurs at the beginning of each measure (see example pg. 208 of Kennan - While in the piano version there is a gradual thickening of texture due to the accumulation of notes in each individual measure, the orchestral transcription should have a more constant texture - that is their idiom).
- (3) Hold bass note (we did this in transcribing piano music with pedal markings).
- (4) If appropriate, project melody by giving the melody one color and the background (the harmonic support) another.
- (5) For light scoring use flute and strings. The oboe (substituted for flute) will project more; the clarinet (substituted for flute) will be warmer.

### Woodwind Doublings (see Table 12.1, p. 212 in Kennan)

- (1) 1, 2, 3, and even 4 octave doublings may be used.

### Woodwind and Strings Doublings

- (1) Unison Doubling - The woodwinds will be overshadowed by the strings.
- (2) Possible Doubling Characteristics:
  - a) flute and strings - adds a little body.
  - b) oboe and strings - makes the string tone more nasal.
  - c) Clarinet and strings - adds warmth and roundness; Dark richness in lower register.
  - d) Bassoon with cello or viola - adds body.
  - e) Horn and cello in tenor register - produces an expressive, noble character for slower/cantabile melodies.
- (3) Doubling the strings at the octave with a woodwind will allow the woodwind instrument to project more clearly (flute works best). Clarinet and bassoons may double an octave below the strings.
- (4) Don't overuse blends use pure colors occasionally.
- (5) Organize the development of color and blends in the orchestration.

**See examples on pg. 216ff of the Kennan.**