

Mozart's Orchestration Techniques

Instrumentation

- In the later Mozart symphonies, the number of instruments grew from what was available in the baroque orchestra.
- Wind instruments became more independent from the strings and were given a more melodic function.
- Timpani was used more (tuned mostly to the tonic and dominant of the key).
- Two horns were added and functioned mainly as background harmonic support.
- The flute was used more in general.
- The clarinet was introduced.
- Wind instruments were used in pairs.
- Upper woodwinds usually double the strings an octave higher.
- The cello became more distinct from the double bass.
- The bassoon had more independence from the bass line and was even used for melody.

Texture

- More homophonic.
- Most of the melodic activity took place in the highest voice.
- There became a greater variety of rhythms. The sameness of rhythm in the baroque (e.g. constant eighth-notes) was now transformed into repeated notes in the accompaniment.

Orchestration Techniques

- “highlighting” - Certain notes are emphasized by doubling in another instrument.
- “linking” (also called “overlapping”) - A continuous melody is broken into fragments and played by different instruments. When it occurs between instruments of contrasting timbre a *klangfarben* quality is created.
- “intensification” - Each appearance of the main theme is scored for more instruments than before.
- octave doubling - Octave doubling became more common within families of instruments (e.g. cello and bass; between 2 clarinets; between 2 oboes, etc.).