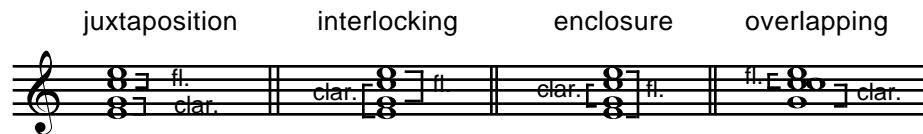


Scoring Chords for Orchestra

Woodwinds

(1) Use the following four methods for the scoring of chords (see pages 182-183 in Kennan):

- juxtaposition
- interlocking
- enclosure
- overlapping
- combinations of the above



(2) Only rarely are chords arranged so there is a different instrumental color on each note. There is usually some overlap.

(3) Use the chord spacing rules:

- wide intervals at the bottom
- close intervals at the top
- In scoring music in open spacing use octave dubbings to fill in the registral gaps.

(4) Piccolo doubles the flute an octave higher.

Brass Chords

(1) Brass section consists of:

- 4 horns
- 2-3 trumpets
- 2-3 trombones
- 1 tuba

(2) If the dynamic in the brass is mf or greater, 2 horns are needed to balance 1 trumpet or 1 trombone. If the dynamic is below mf, 1 horn is enough.

- (3) Close spacing of chords in the horns and trumpets works well.
- (4) Open spacing of chords in the trombones works well (close spacing in the upper and middle registers will also work).
- (5) For scoring chords, juxtaposition, interlocking, and enclosure are the most frequent methods used. The overlapping method is too strong.

String Chords

- (1) There are few blend problems because of the sameness of color among the instruments.
- (2) Scoring techniques:
 - Juxtaposition is used most often.
 - Enclosure is only seldom used.
 - Interlocking is used for a more complete blend.
 - Overlapping, although rare, will produce a rich, composite quality.

Chords for Orchestra

- (1) If overall dynamic is mf or more, lower the dynamic in the brass by 1.
- (2) If each section of the orchestra (strings, winds, brass) is balanced when playing by itself, the composite sound of the three sections should be good.
- (3) If the woodwinds play in the same register as the brass, they will not be heard. Place the winds above the brass.
- (4) Dissonances project more when given to instruments of the same type.

Doubling Notes in Chords

Use doublings to achieve either or both of the following:

- (1) The emphasis of pitch.
- (2) To create subtle coloristic effects.