

## Scoring for Full Orchestra

### I. Polyphonic Music

- A. Do not use all the instruments all the time. Tutti make up a small amount of orchestral music.
- B. Make sure individual voices are brought out clearly by allotting a different color to each voice. In this way, the individual lines will have clarity and independence. The timbral differences only need to be slight, however, and sharp contrasting colors are not necessary. Be careful to use instruments that blend well together. It is also possible to contrast one composite color with another composite or pure color.
- C. Doubling of the soprano voice an octave up and /or the bass voice an octave down is effective in arrangements of polyphonic music. Doubling middle voices may produce a muddy, unclear sound.
- D. If an instrument begins a voice, it should follow that voice to the end of the phrase.
- E. Use the colors of the instruments to create structure. The reentrance of a voice will be doubly effective if it can be scored in a timbre that has not been heard for several measures.

[see Wagner: Die Meistersinger, p. 296;  
Wagner: Prelude to Parsifal, not in book]

### II. Chordal Music

- A. Use the following methods of scoring as appropriate: juxtaposition, interlocking, enclosure, and overlapping.
- B. Use proper voice leading procedures.

[see Strauss: Death and Trans., p.311;  
Mussorsky/Ravel: Promenade, p. 312]

### III. Homophonic Music

- A. Use same essential procedures as Chap. 12 (fill in gaps; oct. doublings, etc.)

[see Franck: Sym. In D minor, p. 315]

### IV. Crossover Music

- A. Music rarely falls into one of the three above categories.
- B. When countermelodies are involved, be careful to weigh the principal idea strongly enough, either by dynamics or sheer number of instruments.

[see Liszt: Les Preludes, p. 317;  
Debussy: Iberia, p. 318]