

Classical Orchestration: Mozart Symphonies

Instrumentation

1773	KV 162	22	0200	2200		strings	
1773	KV 181	23	0200	2200		strings	
1773	KV 182	24	2200	2000		strings	
1773	KV 183	25	0202	4000		strings	
1773	KV 184	26	2202	2200		strings	
1773	KV 199	27	2000	2000		strings	
1773/4	KV 200	28	0200	2200		strings	
1774	KV 201	29	0200	2000		strings	
1774	KV202	30	0200	2200		strings	
1778	KV 297	31	2222	2200	timp	strings	“Paris”
1779	KV 318	32	2202	4200	timp	strings	
1779	KV319	33	0202	2000		strings	
1780	KV 338	34	0202	2200	timp	strings	
1782	KV 385	35	2222	2200	timp	strings	“Haffner”
1783	KV 425	36	0202	2200	timp	strings	“Linz”
[1783	<i>M. Haydn</i>	37	(2)200	0000		strings]	
1786	KV 504	38	2202	2200	timp	strings	“Prague”
1788	KV 543	39	1022	2200	timp	strings	
1788	KV550	40	1222	2000	timp	strings	
1788	KV 551	41	1202	2200	timp	strings	“Jupiter”

HOMEWORK: WEEK 1

Classical Orchestration: Score Study and Analysis

A) Consider the following questions. You needn't turn in written answers but do take notes and be prepared to summarize and discuss your findings in class.

What is the *relationship* between the various instruments/families/sections? When are they likely to play together vs. in sections vs. individually? who typically plays with whom? how are they balanced/contrasted/combined with one another? (strings and the woodwinds; horns and the woodwinds; horns and the strings; trumpet/timpani and everyone else; etc.)

Is there a distinct "kind" of music written for each instrument? What are the melodic/rhythmic/pitch idioms of each section/family/instrument? Is there a distinct role for the horns? For the trumpets? For the timpani? To what extent do various instruments have dedicated homophonic roles (melody/accompaniment/bass) Is there overlap in these roles? (If so, where?) How (or how much) do the idiosyncrasies of individual instruments/families/sections and their particular idioms/strengths/weaknesses define their role in the orchestra?

In the winds: what distinguishes *solo* vs. *a2* (unison) vs. *2-part* writing? What factors do you think impact the decision to use each one? In tutti passages is there a rationale that seems to govern 8ve doubling within an instrumental pair vs. *a2* unison playing? What about 8ve doubling achieved between instrumental pairs? Are there intervallic tendencies within instrumental pairs?

How are large tutti chords “voiced” between instruments/sections?

How does orchestration relate to form, phrasing, cadence, harmonic function, formal function, etc.?

How/in what ways do orchestrational decisions serve to

- a) emphasize/highlight/increase the volume of
- b) color/decorate/vary/provide texture
- c) define character or mood of a motive/theme/passage/section/movement/piece
- d) provide antiphonal/imitative/call-and-response type of effects
- e) generate forward momentum/excitement vs. creating a “pulling back”/calming

Doublings: which instruments typically provide “doublings” and in what contexts? Are there common doubling “pairings” within the strings? within the woodwinds? between the woodwinds and the strings? what about the nature of “doublings” in the horns or trumpets?

How does range factor into orchestrational decisions? What instruments are “on top” and when? How is the overall playing range deployed between the sections (is it inter-laced? partitioned? overlapped? duplicated?) Is the melody always highest (whether doubled or not)?

How does density (*how many* instruments are playing at any one time) interact with instrumentation (*which* instruments are playing at any one time)?

What distinguishes viola music from violin (I or II) music? What distinguishes Violin I and Violin II music? What distinguishes music for the upper (violins, viola) and lower (cellos, double basses) strings? When/how are the cello and double bass roles differentiated?

In what ways are melodic elements distributed/shared among the orchestra?

In what ways are accompanimental duties shared among the orchestra?

How is the “bass (line) function” allocated in the orchestra?

Are string divisi employed? In which string instrument(s)?

When/in what context are double/triple/quadruple stops in the strings used?

B) Gather at least 10 examples (of ca. 4-16 measures each) in the two categories below (five in each). Again, you needn't hand these in, but mark or make note of them so we can easily find them in class.

1) Passages that you think exemplify prototypical classical orchestration in various contexts. Try to find excerpts in which the scorings/texture/voicing seems typical or representative. Your examples may arise out of the questions above, or may spring from any other normative tendencies you observe in your analysis. For instance: typical “melody+harmony+bass” situations or tuttis or “*strum und drang*” passages or developmental textures, etc.

2) Passages where the orchestration is interesting or unique in some way. Here you will make a note of how the passage is particularly effective. (NB: these examples needn't necessarily be orchestrationally *atypical*, simply *worthy of note*.)