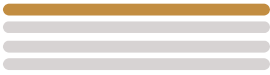


Orchestration habits & textures

Deciding who plays what. The notes are already written — orchestration is the craft of choosing instruments, spacing and silence so those notes carry.

FOUR TEXTURES

Melody & accompaniment  One line leads, the rest support. The commonest texture and the safest: give the tune to one colour and keep the others quieter.	Unison & octaves  Everyone on the same line, spread across octaves. Powerful and unmissable — use it for arrivals, not for whole movements.	Chordal / homophonic  All parts move together in block harmony. Hymn-like and stately; the sound of brass chorales and string chords under a solo.	Polyphonic  Two or more independent lines of equal interest. Keep them in different registers or colours or the ear cannot separate them.
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DOUBLING: WHAT EACH PAIRING GIVES YOU

PAIRING	EFFECT	USE IT WHEN
Flute + violin (same octave)	brightens	A tune needs edge and carrying power without extra volume.
Clarinet + viola	warms	An inner line needs body. The blend is so smooth the join disappears.
Oboe + violin	focuses	The melody must cut through a busy accompaniment.
Bassoon + cello	grounds	The bass line needs definition as well as weight.
Horn + anything	binds	Woodwind and strings sit apart; a horn in the middle glues them.
Flute an octave above violin	opens	A climax needs height rather than more players.

SPACING THE CHORD

Wide below avoid	Two low notes close together turn to mud. Below the bass clef, keep intervals a fifth or wider.
Close above prefer	Above middle C the ear separates notes easily, so thirds and seconds stay clear and rich.
Overtone order	Space chords like the harmonic series — wide at the bottom, closer as you rise. It is why that layout always sounds natural.

BALANCE IN PRACTICE

One brass = many	A single trumpet at forte covers a whole string section. Mark brass a dynamic below everyone else and it will still be heard.
Strings are the ground	Sixty players, but per person the quietest. They can play under anything, which is why they carry accompaniments.
Register beats numbers	An oboe in its top octave will outweigh eight cellos. Where a note sits matters more than how many are playing it.

LET SECTIONS REST

Tutti all the time has nowhere left to grow. Silence in one family is what makes its return sound like an event — and it lets players breathe.

CHANGE COLOUR AT STRUCTURE

When the music reaches a new section, hand the line to a new instrument. The ear hears the form through the colour change before it hears the harmony.

WRITE FOR THE PLAYER

Check the range, allow breath marks for wind and bow changes for strings, and never ask for pages without a rest. Playable beats clever.