**Part Two - Texture making**

**Chapter 2. Spread Method (interlay)**

**Texture 6.**

Hello and welcome.

Today we will work on the 6th orchestral texture by applying the interlay variant of the spread method.

Let’s listen to the melody.

The top note of the melody is **A4**, while the low note is **C4.**

Here are the possible best octave and unison devices.

Now let’s convert them to midi-score.

You can choose any instrument from here as you want.

My goal is to make a two-part device and add a sad emotion to this melody using some instruments.

Generally, the cello, bassoon, English horn, and oboe are best suited for mournful textures.

Thus, here is the two-part device: **E3** and **E4.**

I make an ensemble device that contains fewer instruments.

The cellos play the melody on the *D string*.

The English horn starts the melody an octave higher than cellos. This is a middle register of the horn which blends well with the *D string* of the cello.

The clarinet was added to change the hot color of the English horn and as well as to thicken the sound.

However, this device can be without the clarinet.

Here the register ratio will be as follows: 2 and 2.

So I made the device I wanted.

The term "Sadly" helps the player feel the nature of the music and describe it in the best possible way.

The dynamic marking is ***mf***.

Dynamics such as ***mf*** and ***f*** are most suitable for the player to get more expression in the timbre.

Soft dynamics are less effective as the player is trying to control the level of dynamics rather than expression.

That's why soft dynamics are less effective for emotional playing.

Let’s listen to the result.

We can move on to the orchestration of the harmony line since the melodic device is done.

Now is the time to interlay the harmony between the octave doublings.

I have a narrow space to place the harmony.

Hence the close two or three-part harmony will be enough.

The bass part should be away from the cellos to achieve an effective sound.

Now let's start with the bass line.

I am going to divide the bass part into two parts.

Half of the players will play the *arco*, while the others with the *pizzicato*.

For the melody to dominate, the dynamic should be twice as weak.

The bass clarinet will be used to add a dark timbre to the bass line.

Let’s listen to the result.

Now is the time to interlay the harmony between cellos and English horn.

The first chord of the melody line is the **Amin(add9)**.

My goal is to share the three-part harmony between violas and 2nd violins.

Of course, this harmony can be voiced between 1st violins, 2nd violins, and violas to get a more thick sound.

However, I prefer to use fewer instruments to get a chamber sound in the string section.

This is just my choice and should not be taken as a rule.

Here we go!

Since the contrabasses already play the **A**, we can skip it on other instruments.

The **B** will be on the violas, while the **C** and **E** are on the 2nd violins.

The “divisi” marking should be added.

The dynamic marking is ***p.***

As you can see, I spread the harmony between the octave device.

That’s why this is called an interlay variant of the spread method.

The next chord is **Emin7.**

Since the **E** and **G** notes already have been taken, it will be enough to write the **B** on the violas, while the **D,** and **E** on the violins.

If possible, I always prefer to keep the common tones in voicing.

This makes the chord progression smoother.

The next chord, **Fmaj7** contains **f, a, c,** and **e.**

Let’s keep the common tone – **E**, and the existing tone – **F**.

The other tones will be resolved to the closest ones.

The next chord is **Emin7.**

Since the **E** already has been taken, it will be enough to write the **G** on the violas, while the **B,** and **D** on the violins.

The next bar contains two chords: **A minor** and **A-flat augmented** chords.

The common tones, **C** and **E** will be kept, while the **A** will be resolved to **G#** **(A-flat).**

I want to add crescendo and diminuendo markings just to accentuate the chromatic change in the harmony.

The next chord is **C major.**

The **C** and **E** remain unchanged, while the violas move down chromatically.

The next chord is **D major** triad.

Now I want to show you a trick of divisi changes.

I need the **F#**, **A**, and **D** notes, right?

This is the best moment to replace the *unison* with *divisi*, and *divisi* with *unison*.

The **G** will be resolved **F#** and **A**.

I should mark the “divisi”.

Then, the **C** and **E** will be resolved to **D**.

The “unison” marking indicates that all players of the 2nd violins department should play the same note.

The last chord is **F6** or **D minor7** with the **F** on the bass.

Since the **F** and **D** notes already have been taken, it will be enough to write the **F** and **A** on the violas, while the **C** on the violins.

So, we have done the chord voicing.

As you observed, the middle tone of the harmony contains chromatic movement:

**A, G#, G natural, F#, F natural.**

This kind of chord progression was most popular in the romantic period of music history.

Shopen's prelude in **E minor** is the best composition example of this.

Back to our lesson.

I like this chromatic movement and I want to make it more audible in the texture.

Two instruments describe it well: French horn and bassoon.

I prefer the bassoon,

Because the French horn has a thick timbre due to its harmonics, it will be prominent in the texture.

However, the bassoon will blend smoothly with other instruments and doesn’t prevail in the melody.

The dynamic marking is ***p.***

So, we already applied the underlay variant of the spread method in the ensemble device.

Let’s listen to the harmony, then all together.

So, we have done the 6th texture.

I hope I explained the process well and that it was understandable.

Thanks for watching. Bye for now.