

# THE SECRETS OF ORCHESTRATION

## CHORD VOICING

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This online orchestration course is based on the curriculum lectures of “Orchestration” taught to **Azerbaijan National Conservatory** “Composition” major undergraduate students in the 2nd and 3rd semesters.

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Elmi Şurasının 16 dekabr 2020-ci il  
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№ 74  
«16» Dekabr 2020-ci il

QƏRAR

Bakı şəhəri

№ 74 «16» Dekabr 2020-ci il

Qərar: “Dirijorluq” kafedrasının müəllimi Əsgərzadə Rövşənin tərtib etdiyi Bəstəkarlıq ixtisasında bakalavr dərəcəsi alan tələbələr üçün “Orkestrləşdirmə” adlı fənnindən proqram təsdiq edilsin.

Leyhinə - 12  
Əleyhinə - 0

FES-nin sadri :  
Elmi katib:

C.B.Mirzəyeva /  
Z.R.Hüseynova /

# Academic Sources

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# PART ONE

# Orchestral Chord Voicings

## Chapter 2.

## Brass Section

### Lectures

Four-part harmony (close)



# Chapter 2.

## Brass Section

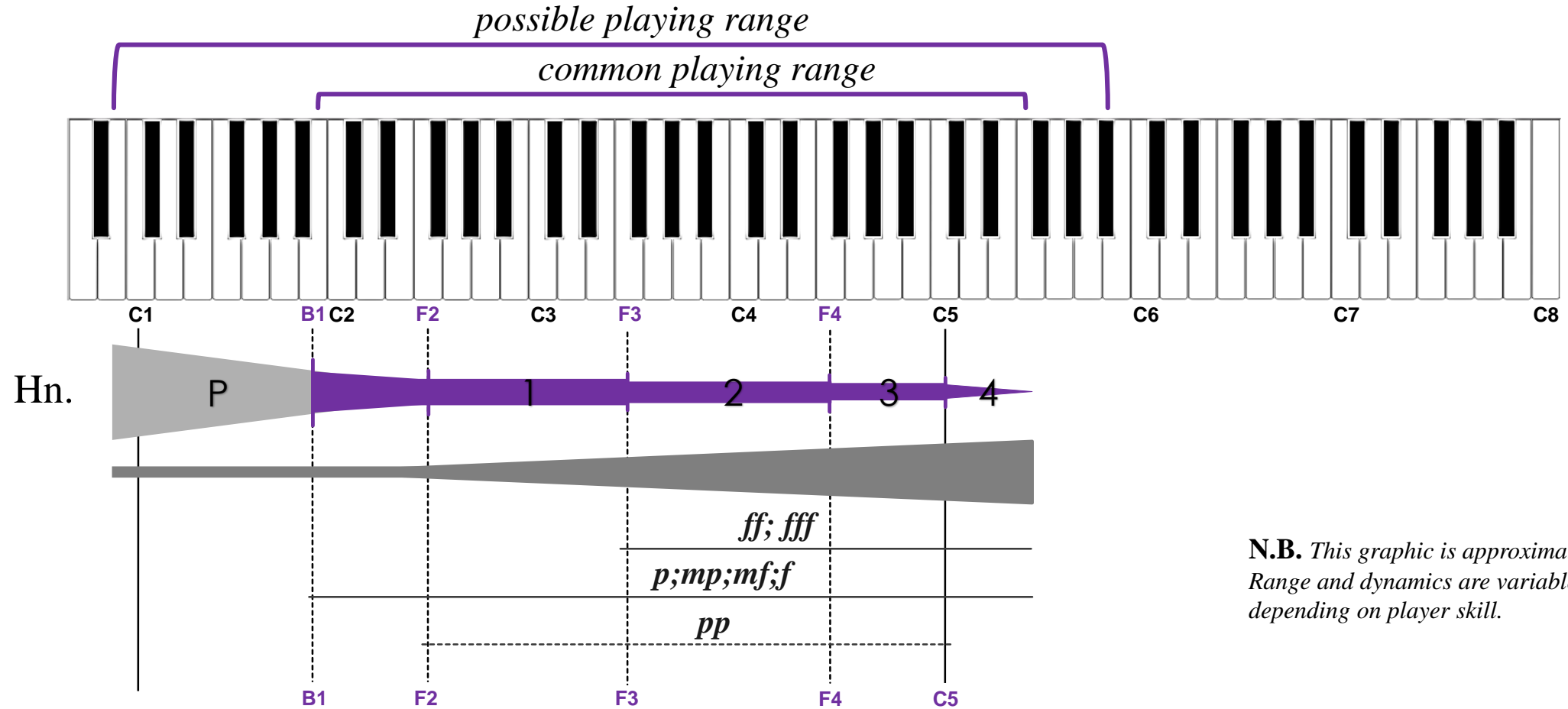
Chord voicing in four-part harmony (close)

### **Lecture 10a.**

French horn

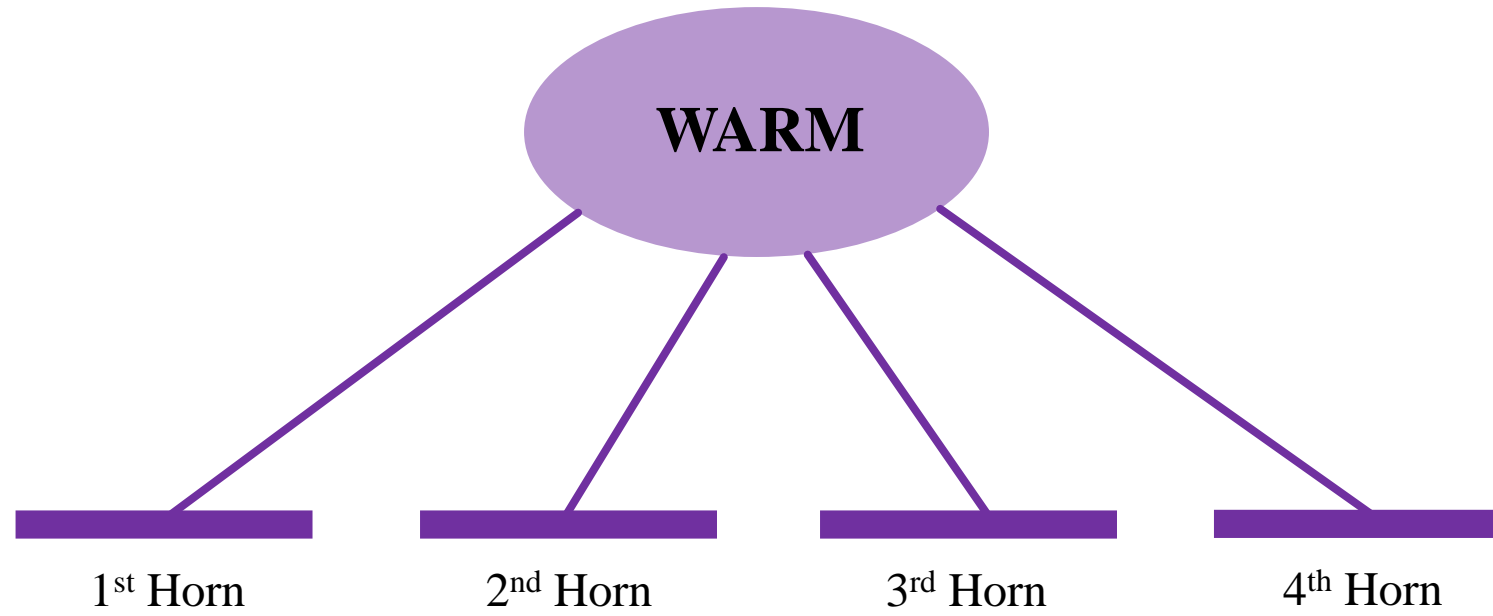


# Horn in F

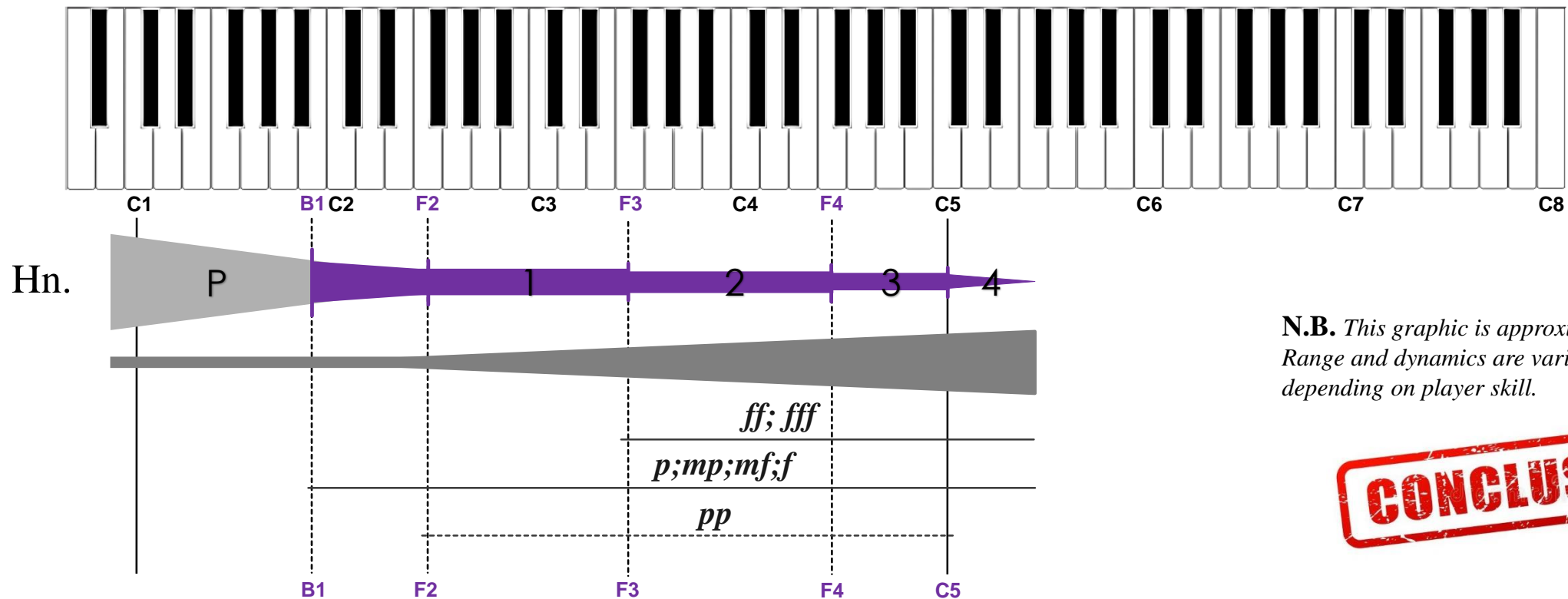


**N.B.** This graphic is approximate.  
Range and dynamics are variable  
depending on player skill.





1. Horn loses its thickness and gains the power ascending from very low to the very high register.
2. All registers (*low, middle, high*) except the 4<sup>th</sup> (*very high*) are effective in chord voicing.
3. Any distribution of the chords in close four-part harmony, played by 4 horns, gives equal balance while sounding.
4. The best is the medium and high registers.
5. All “true” dynamic markings (*pp, p, mp, mf, f, ff, fff*) are possible in the 2<sup>nd</sup> and 3<sup>rd</sup> registers.



**N.B.** This graphic is approximate.  
Range and dynamics are variable  
depending on player skill.

**CONCLUSION**





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## Online Orchestration Course by Rovshan Asgarzade

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