

THE SECRETS OF ORCHESTRATION

TEXTURE MAKING

ROVSHAN ASGARZADE

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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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Azərbaycan Milli Konservatoriyası
“Musiqi tarixi və nəzəriyyəsi” Fakültə
Elmi Şurasının 16 dekabr 2020-ci il
tarixli iclasının 04 sayılı protokolundan

№ 74
«16» Dekabr 2020-ci il

QƏRAR

Bakı şəhəri

№ 74 «16» Dekabr 2020-ci il

Qərar: “Dirijorluq” kafedrasının müəllimi Əsgərzadə Rövşanın 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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3. Walter Piston – Orchestration, 1969
4. Samuel Adler – The study of orchestration, 2002
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7. Charles-Marie Widor – The technique of the modern orchestra, 1906
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9. Peter Lawrence Alexander – Professional Orchestration 1, The first key: Solo instruments & Instrumentation Notes, 2008
10. Peter Lawrence Alexander – How Ravel orchestrated: Mother Goose Suite, 2008
11. Məmmədağa Umudov – Alətşünaslıq, 2016
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13. Alfred Blatter – Instrumentation and Orchestration, 1997
14. Gardner Read – Thesaurus of orchestral devices, 1953
15. Nicolas Slonimsky – Thesaurus of scales and melodic patterns, 1975
16. Glen Miller – Method for orchestral arranging, 1943
17. Alfredo Casella, Virgilio Mortari – The technique of contemporary orchestration, 1950
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21. Cecil Forsyth – Orchestration, 1914
22. Joseph Schillinger – Theory of Orchestration



PART TWO

Texture Making

Chapter 2. Asgarzade's Methods

Spread & Horizontal Break

Texture no.11



“Melody”

Composer: R. Asgarzade

♩ = 106

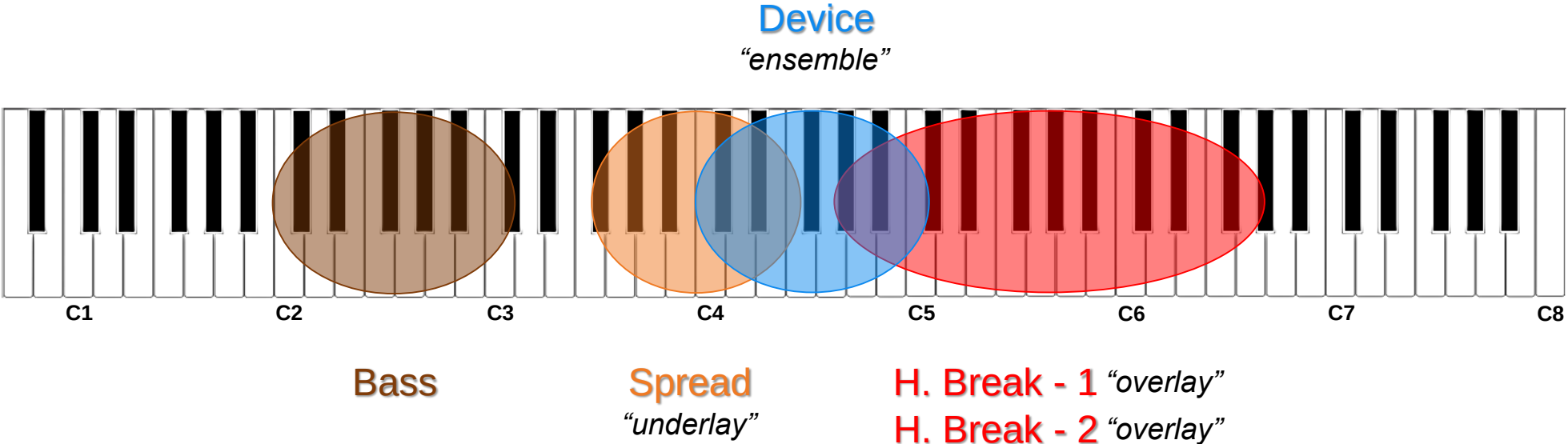
Cmaj Fmaj Cmaj Gmaj Cmaj Fmaj Gmaj Cmaj

Main melody



Secondary melody





11

Classical harmony

The diagram illustrates the orchestration of a classical symphony, showing the following instruments and their groupings:

- Woodwinds:** Piccolo, Flute 1,2, Oboe 1,2, English Horn, Clarinet in B $\flat$ 1,2, Clarinet in B $\flat$ 3, Bassoon 1,2. Grouped by a red vertical line labeled "Horizontal Break (1) (overlay)".
- Brass:** Horn in F 1,2, Horn in F 3,4, Trumpet in B $\flat$ 1,2. Grouped by a blue vertical line labeled "Device (main melody)".
- Trumpet in B $\flat$ 1,2:** Grouped by a blue vertical line labeled "Device (secondary melody)".
- String and Percussion:** Harp, Celesta, Violin 1, Violin 2, Viola, Violoncello, Contrabass. Grouped by an orange vertical line labeled "Spread (underlay)".
- Violin 1, Violin 2, Viola:** Grouped by a red vertical line labeled "Horizontal Break (2) (overlay)".
- Violoncello, Contrabass:** Grouped by a brown vertical line labeled "Bass".



“Melody”

Composer: R. Asgarzade

Hn. 1,2

Hn. 3,4

Tpt 1,2

mf legato

mf

One-part device (unison)

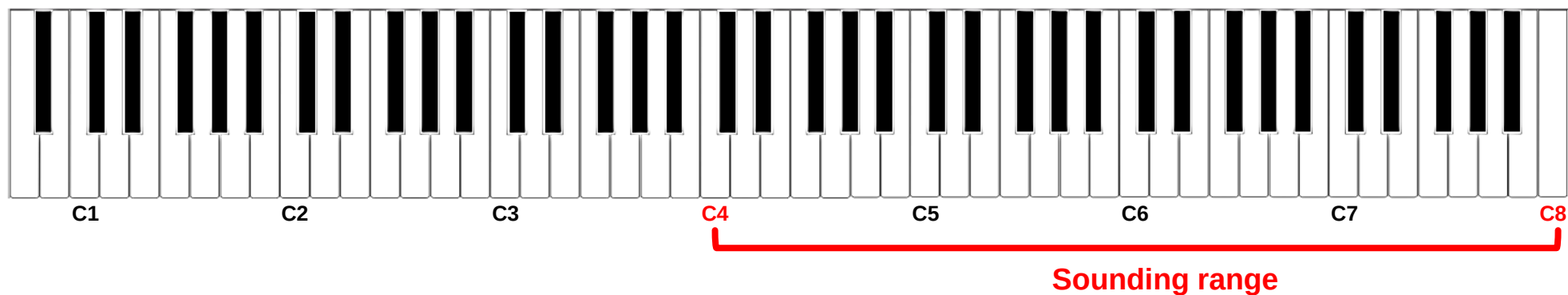
Hn.1 Hn.2 Hn.3 Hn.4

C5: $2 + 2 + 2 + 2 = 8$

One-part device (unison)

Tpt.1 Tpt.2

G4: $2 + 2 = 4$ 



Celesta

Dynamic Markings

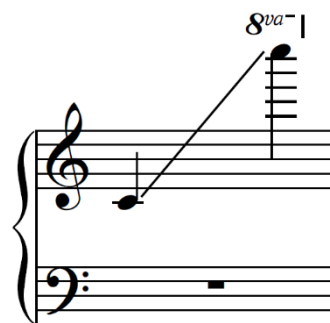
"True"

p; mp; mf

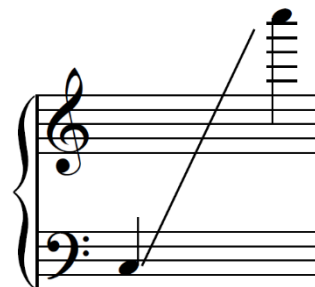
"Relative"

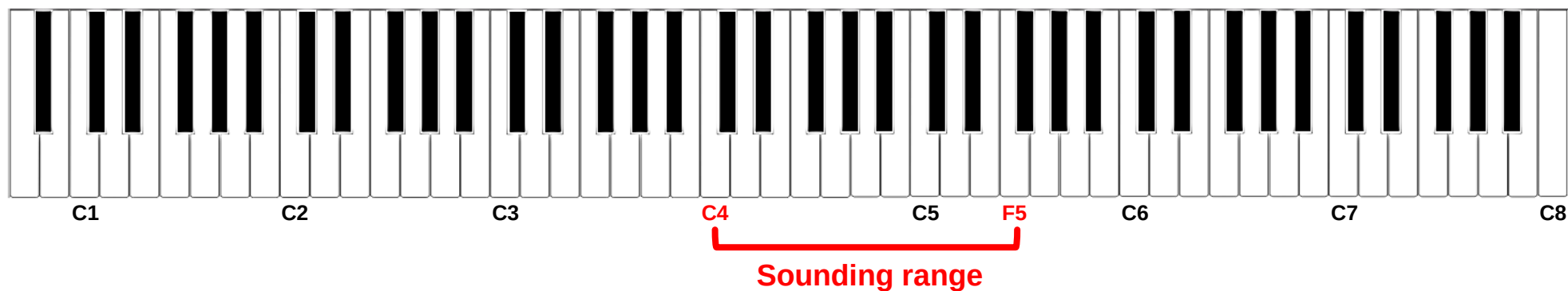
pp; f; ff

Sounding



Written





Tubular Bells (Chimes)

Dynamic Markings

"True"

pp; p; mp; mf; f; ff

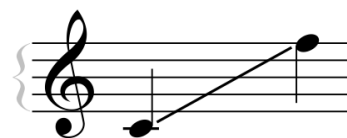
"Relative"

ppp; fff

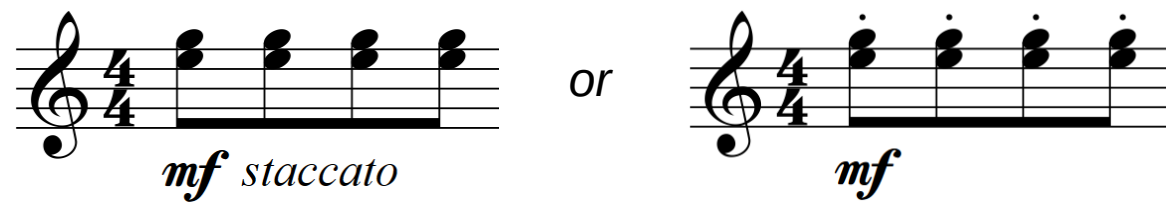
Sounding



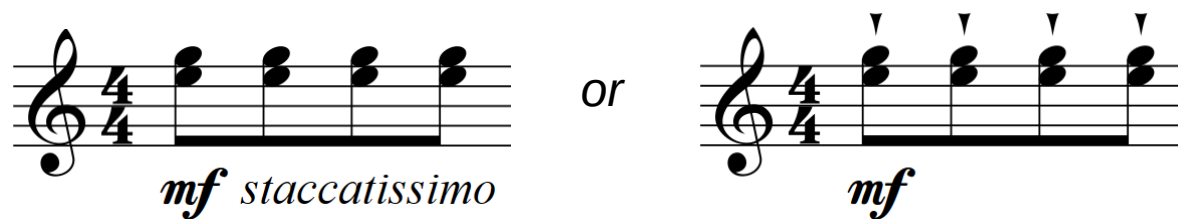
Written



Staccato playing



Staccatissimo playing



The musical score is for 'Texture no.11' and is written in 4/4 time. It features the following instruments and parts:

- Fl. 1,2:** *mf staccato* (mezzo-forte, staccato)
- Ob. 1,2:** *mf staccato* (mezzo-forte, staccato)
- Eng.Hn.:** *mf staccato* (mezzo-forte, staccato)
- Cl. 1,2:** *mf staccato* (mezzo-forte, staccato)
- Cl. 3:** *mf staccato* (mezzo-forte, staccato)
- Hn. 1,2:** (Horn 1, 2) - Rest
- Hn. 3,4:** (Horn 3, 4) - Rest
- Tpt. 1,2:** (Trumpet 1, 2) - Rest
- S. Bells:** *mf* with triangle beater (mezzo-forte, with triangle beater)
- Tub. B.:** *mf* (mezzo-forte)
- Hp.:** *mf* (mezzo-forte)
- Cel.:** *mf staccato* (mezzo-forte, staccato)
- Vln. 1:** *mf staccato* (mezzo-forte, staccato)
- Vln. 2:** *mf staccato* (mezzo-forte, staccato)
- Vla.:** *pizz. mf staccato* (pizzicato, mezzo-forte, staccato)
- Vc.:** *pizz. mf* (pizzicato, mezzo-forte)
- Cb.:** *pizz. mf* (pizzicato, mezzo-forte)

The score is divided into four measures. The first three measures show the instruments playing their respective parts, and the fourth measure shows the instruments playing their respective parts. The score is divided into four measures. The first three measures show the instruments playing their respective parts, and the fourth measure shows the instruments playing their respective parts.

Texture no.11

Device
“ensemble”

Spread Method
“underlay”

Horizontal Break Method
“overlay”

Bass



In C score

♩ = 106

Fl. 1,2 *mf staccato*

Ob. 1,2 *mf staccato*

Eng.Hn. *mf staccato*

Cl. 1,2 *mf staccato*

Cl. 3 *mf staccato*

Hn. 1,2 *mf legato* a2

Hn. 3,4 *mf legato* a2

Tpt. 1,2 *mf* a2

S. Bells *mf* with triangle beater

Tub. B. *mf*

Hp. *mf*

Cel. *mf staccato*

Vln. 1 *mf staccato*

Vln. 2 *mf staccato*

Vla. *mf staccato* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

Texture no.11

Device
“ensemble”

Spread Method
“underlay”

Horizontal Break Method
“overlay”

Bass



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