**Texture Making**

**Asgarzade’s Methods**

**“Vertical Break” Method**

**Texture 15.**

Hello and welcome.

Today, we’ll learn how to make a vertical break method between woodwinds, brass, and string sections.

Thus, the melody will be presented in a low register as a two-part tutti device, with octave doublings.

There is a wide space above the melody, where we can add the vertical break method.

Here is the melody.

2 tenor trombones start the melody from **C4**, while the bass trombone, tuba, cellos, and contrabasses are an octave below – **C3**.

Now, I will explain how to make an interesting accompaniment above the melody.

So, my melody is in ¾. And there are three beats.

Let’s imagine each beat as a column where you can add different or combined groups of the orchestra.

For example, the French horns will be in the 1st column.

The high strings are in the 2nd column, while the trumpets and high woodwinds will be in the 3rd column.

Now is the time to add different heights to each one.

So my goal is to make each column higher than the previous one.

You may ask me, why you presented it with columns.

Because this chart will help me figure out which column is higher or lower and which instruments will play it in the meantime.

But, you can do it a bit differently.

For example, Horns and woodwinds are on the 1st beat, while the trumpets are on the 2nd one.

Then, add the strings to the 3rd beat.

So, the 1st and 3rd columns should be higher than the middle one.

Now, I will work on the 1st example, and you have to work on the 2nd one.

Let’s go.

For clarity, I have changed the normal order of the instruments in the score.

As you remember, the first column should be played by the horns.

I am writing the **C** and **E** on the 1st and 2nd horns and doubling it with the 3rd and 4th.

Then let me double the horn part with the violas.

The “non divisi” marking indicates that the player must play the chord as a double stop, without the chair division.

As you know, the third interval is quite easy to play.

For more information, let’s check out these videos.

So, the 1st column is done.

Now is the time to make the 2nd column with higher strings.

The 1st violins take the third interval as a double stop, without division, while the 2nd violins play the major sixth interval.

As you know, both major third and major sixth are quite easy to play on the violin.

Also, it's okay to use the high note twice.

The third column contains the trumpets and woodwinds.

This time I'll use the basic chording technique.

As you know, the low portion of the harmony must be played by trumpets.

The **E, C,** and **G** will be on the trumpets.

Now, I am going to apply the overlapping technique to the woodwind section.

The **E** and **G** are on the clarinets.

The **G** and **C** are on the oboes, while the **C** and **E** will be played by the flutes.

The piccolo takes the **E** an octave above the flutes.

Finally, an acciacatura will be added to the woodwinds.

The next chord is **F major**.

Horns take the **C** and **F**, while the violas double them.

The perfect fourth interval is possible on the viola.

The middle column will be played with the perfect fourth and major sixth intervals. Both are playable.

The trumpets take the **A, C,** and **F.**

The upper portion of the harmony will be made the same as the first bar.

The third bar is again in the **C major** and I will copy the first bar.

What about the fourth bar?

Actually, since the melody has a repetitive structure, the fourth bar can be considered a transition.

Therefore, I will orchestrate it a little differently.

The French horns will take the sustained harmony.

Then, the strings and woodwinds perform a diatonic upward transition.

The bar numbers 5th and 6th are similar to the 1st and 2nd.

The last, bar number 7th and 8th are different.

So, the horns and violas play the **B** and **D**.

Then, I am going to add the four-part harmony to the 1st violins.

There are a lot of possible combinations of the **G** **major** chord.

But, the combinations of the open and fingered strings will be easier for the players.

The lowest notes – **G** and **D** are on the open strings, while the higher notes are to be fingered.

The 2nd violins play the first inversion of the **G major** triad.

As I said in our previous lectures, the correct distribution and progression of the notes are minor important.

Always write easily playable chords for the string instruments.

As before, the third column contains the trumpets and woodwinds.

For the final harmony, I am going to use a *tutti* voicing.

So, the horns and violas take the **C** and **E**, while the trumpets overlap them.

Next, the woodwinds are above the trumpets.

The low note of the four-part harmony of the 1st violins is on the open string **G**, while the top three notes should be fingered.

The 2nd violins take the triple stop of the **C major**.

So, we have done the vertical break method for the combined group of the orchestra.

Let me show you the piano reduction of the first bar.

As you observed, in my composition, the harmony starts with two-part, then it goes to the three-part. The third beat contains a several-part harmony.

Also, the **E4**, **E5**, and **E6** with **E7** are the top notes of the columns.

But, is not necessary to be like this. You can choose different notes for the top of the columns.

Please, add your four bars chord progression to this example and share it in the comments.

Finally, the percussions and harp will be added to the score.

The bass drum and paired cymbals accentuate the 1st and 4th bars.

The timpani is added to the 2nd beat, where the melody is presented with long notes.

The tambourine imitates the figures of the woodwinds.

This is a non-pitched percussion instrument in which the sound is produced either by striking the head with the hand (occasionally with sticks) or by shaking (or rubbing it with the fingers).

The tambourine is therefore both a drum (when it is struck) and a rattle (when it is shaken).

The dynamic range is from p to mf.

There are several ways to play single beats.

Usually, the player strikes the head with the middle finger supported by the thumb (only rarely is the index finger or other fingers used).

The tremolo technique is also obtainable by using two hands.

Finally, the harp glissando is used for the transition between the 4th and 5th bars.

In the last bar, the glissando is notated with stemless notes, which indicates that the glissando is to be played between these notes.

But these notes should be considered as rough boundaries, which means that the player shouldn’t play the glissando exactly from the low **G3** to high **G4**. Maybe he will touch the **F4**, not the **G4.**

This is a half-indeterminate notation, which indicates the glissando roughly should be played between these notes.

So we have done the orchestration process. The dynamic marking is ***f*** for all instruments.

Let’s listen to the texture, then all together. Thanks for watching. Bye for now.