**Texture Making**

**Asgarzade’s Methods**

 **“Stretch-basic” & “Spread”**

**Texture 19.**

Hello and welcome.

Today, we’ll learn how to apply stretch-basic and spread methods to the melody.

So, my goal is to make a one-part ensemble device, dropping the melody down an octave.

Let’s look for the effective registers of the instruments for this device.

Chart no.2 will be useful.

The top note of the melody is the **C4,** while the low one is the **C3.**

Any unison combination of the following instruments, like the tuba, bass trombone, bass clarinet, bassoon, cello, trombone, horn, and viola can be used since the registers are suitable.

Let's make up the arrangement of the ensemble, taking only the bassoon, cello, and piano.

The piano is not shown in the diagram as all registers of the piano can be used.

Roughly, a half low-part of the piano range has a warm timbre, like the bassoon.

But as it goes up to high registers, the timbre becomes a bit bright and cold.

These properties of the piano make it easy to combine with both warm timbres and cold ones.

Let's see how they sound together.

The melody will be performed by cellos, a piano, and 2 bassoons.

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

Now, let’s plan the harmonic background.

The bass line is on the contrabasses.

It will be redundant to add two or three parts of harmony below the melody since there is a narrow space between the bass and the device.

Hence, we should focus on the upper registers.

Any method, like the “break”, “spread”, or “stretch” easily can be utilized due to the wide space.

Let’s apply the spread method, then we can check the others.

So, I am gonna add a sixth-part harmony above the melody in the 2nd beat of the bar.

Actually, this harmony can be performed within strings, woodwinds, and even brass sections.

But, I want to use combined groups of brass and woodwinds.

Thus, 3 horns take the low part harmony, while the high part will be carried by the English horn and 2 oboes.

As you can see, there are dashed lines above the notes. This articulation marking is called *tenuto*.

Now, let’s learn what this means.

When you write without an articulation mark, the player will play the note a little shorter than it is written, not at full length.

Actually, the quarter notes are performed like dotted eighteenth.

If you want to get the full length of the note, the *tenuto* marking should be marked above or below the note.

When the succession of notes is indicated by the tenuto marking, all the notes are softly connected without a break.

Sometimes tenuto is used with the slur. This means that all notes should be played under one bow stroke or breath, depending on the instrument.

Now, let’s back to the topic.

As you observed, the dynamics of the harmony are twice weaker as the melody.

Why?

Because, the melody is on the thin strings of the cello, as well as the bassoons are in their soft registers.

Actually, both instruments have delicate timbres, and horns can easily absorb the harmonics of the melody due to their thick timbre.

Hence, soft dynamics will be better.

Let’s listen to the mockup.

Next is to add other methods to texture to get a more complex texture.

Of course, the stretch method is well combined with spread in the same register.

I am gonna write just **G** and **E** for the 2nd violins and this figure will be performed with the *pizzicato* technique.

As you know, pizzicato has a plucked timbre and makes a uniformity with the harp, due to their homogeneous color.

I like this combination.

As you know, sustained notes dominate over short or plucked notes.

Hence, for the harp and violins to be heard, they are written with strong dynamics.

Let’s listen to the sound.

As you can see, the high register where you can add different methods is still empty.

Let's add another figuration of the stretch method.

So I'll add an ascending figuration with eighteen notes to get an “internal boiling”.

The same figures can be used as an octave below.

I have used 2 clarinets and 2 flutes. However, these figures can be switched between the 1st and 2nd players.

So, we have done the orchestration of the melody saving the original content.

But sometimes orchestrators can use arranging techniques to make the music even more interesting.

Of course, this kind of intervention should be added after a discussion with the composer.

So, after listening to the final score, I decided to add the secondary melody above the woodwinds.

This melody is performed by the 1st violins.

The violas start the ascending transition from the 5th bar.

As I said, the parts of both violas and violins should not be confused with the technique of orchestration. This is just an arrangement.

Let’s listen.

Thanks for watching. See you in the next lecture.