

THE SECRETS OF ORCHESTRATION

CHORD VOICING

ROVSHAN ASGARZADE

ALL COPYRIGHTS RESERVED

2019-2023



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.

Rovshan Asgarzade is an instructor orchestration in “Conducting” department at Azerbaijan National Conservatory

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

1. N. Rimsky-Korsakov – Principles of Orchestration, vol. 1, 1946
2. N. Rimsky-Korsakov – Principles of Orchestration, vol. 2, 1946
3. Walter Piston – Orchestration, 1969
4. Samuel Adler – The study of orchestration, 2002
5. Kurt Stone – Music notation in the twentieth century
6. Dick Grove – Arranging concepts complete, 1972
7. Charles-Marie Widor – The technique of the modern orchestra, 1906
8. Henry Brant – Textures and Timbres: An Orchestrator's Handbook, 2009
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
12. George Frederick McKay – Creative Orchestration, 1963
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
18. Üzeyir Hacıbəyli – Azərbaycan Xalq Musiqisinin əsasları
19. Крунтяева Т., Молокова Н. - Словарь иностранных музыкальных терминов, 1988
20. Vincent Persichetti – Twentieth Century Harmony, 1961
21. Cecil Forsyth – Orchestration, 1914
22. Joseph Schillinger – Theory of Orchestration



PART ONE

Orchestral Chord Voicings

Chapter 1.

Woodwind Section

Lectures

Three-part harmony (close and open)



Woodwind in three's

A musical score for woodwind instruments in three's. The score consists of eight staves, each with a single measure containing a whole rest. The instruments are listed on the left of each staff: Flute 1,2; Flute 3 (Piccolo); Oboe 1,2; English Horn (Oboe 3); Clarinet in Bb 1,2; Bass Clarinet in Bb (Clarinet in Bb 3); Bassoon 1,2; and Contrabassoon (Bassoon 3). The first six staves use a treble clef, while the last two use a bass clef. A large brace on the right side of the staves indicates they are part of a single section.

Flute 1,2

Flute 3
(Piccolo)

Oboe 1,2

English Horn
(Oboe 3)

Clarinet in B \flat 1,2

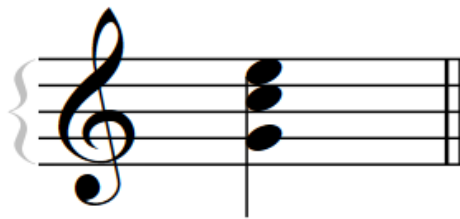
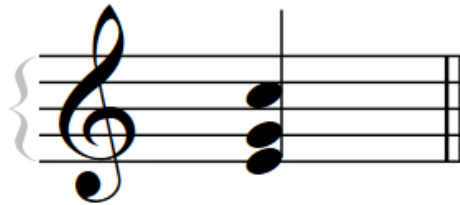
Bass Clarinet in B \flat
(Clarinet in B \flat 3)

Bassoon 1,2

Contrabassoon
(Bassoon 3)

Three-Part Harmony

Close position

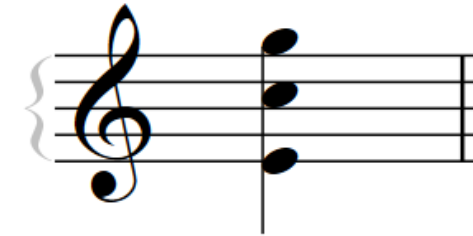
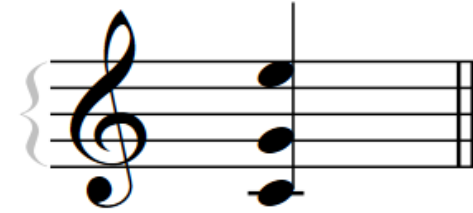


Root

1st Inversion

2nd Inversion

Open position



Chapter 1.

Woodwind Section

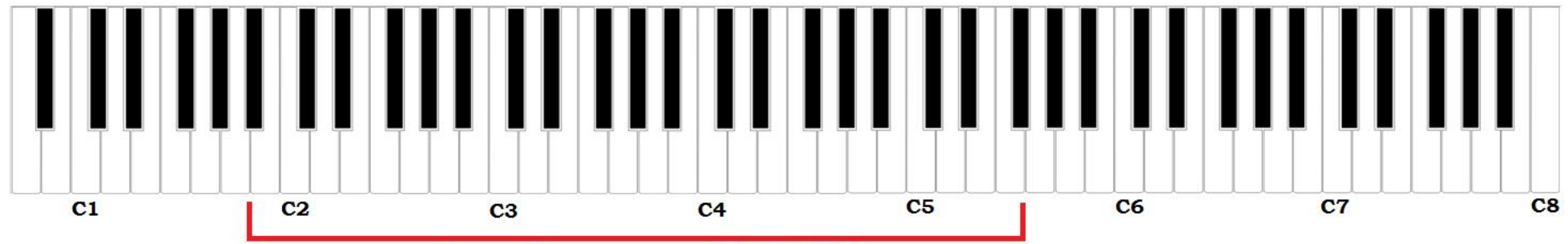
Chord voicing in three-part harmony (close)

Lecture 1a.

Bassoon



C4 is middle C

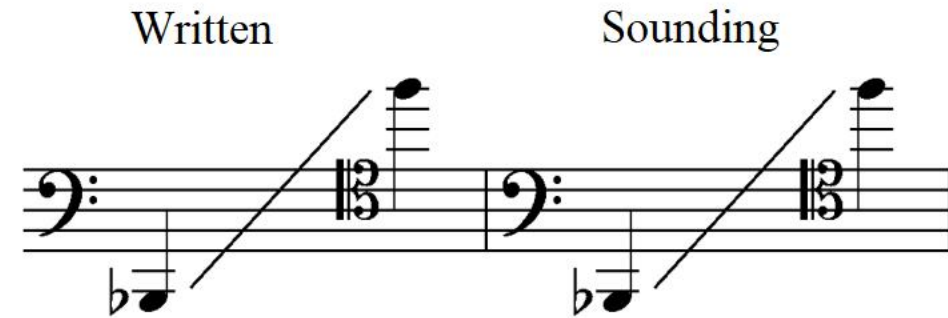


Sounding range Bb1 - F5

Bassoon

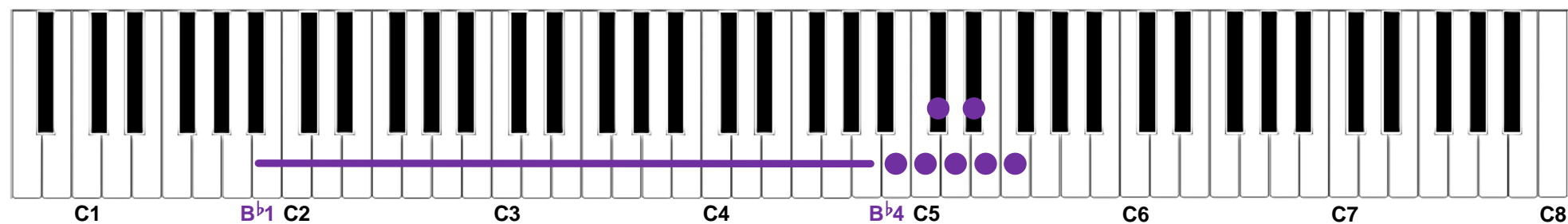


Written as sounding

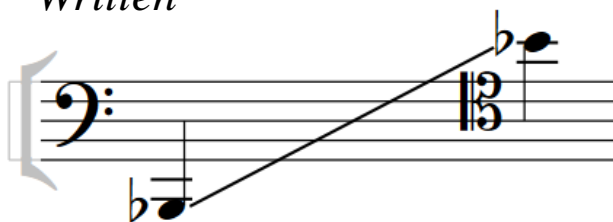


Bassoon

Sounding



Written

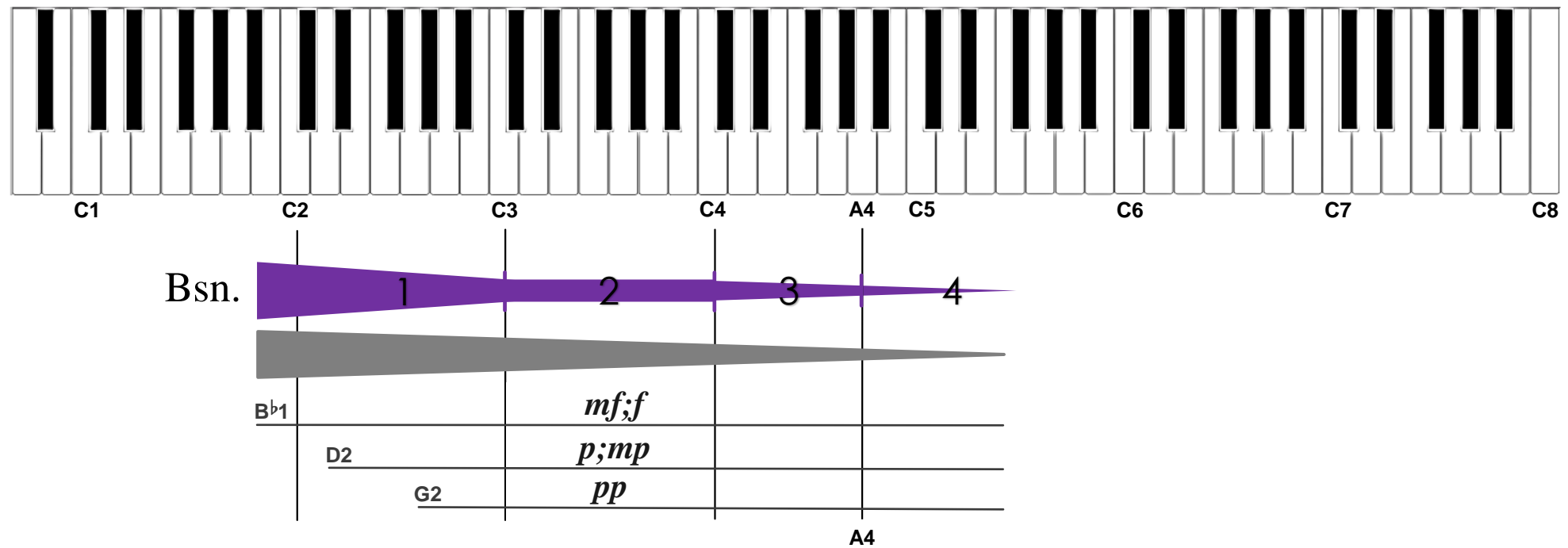


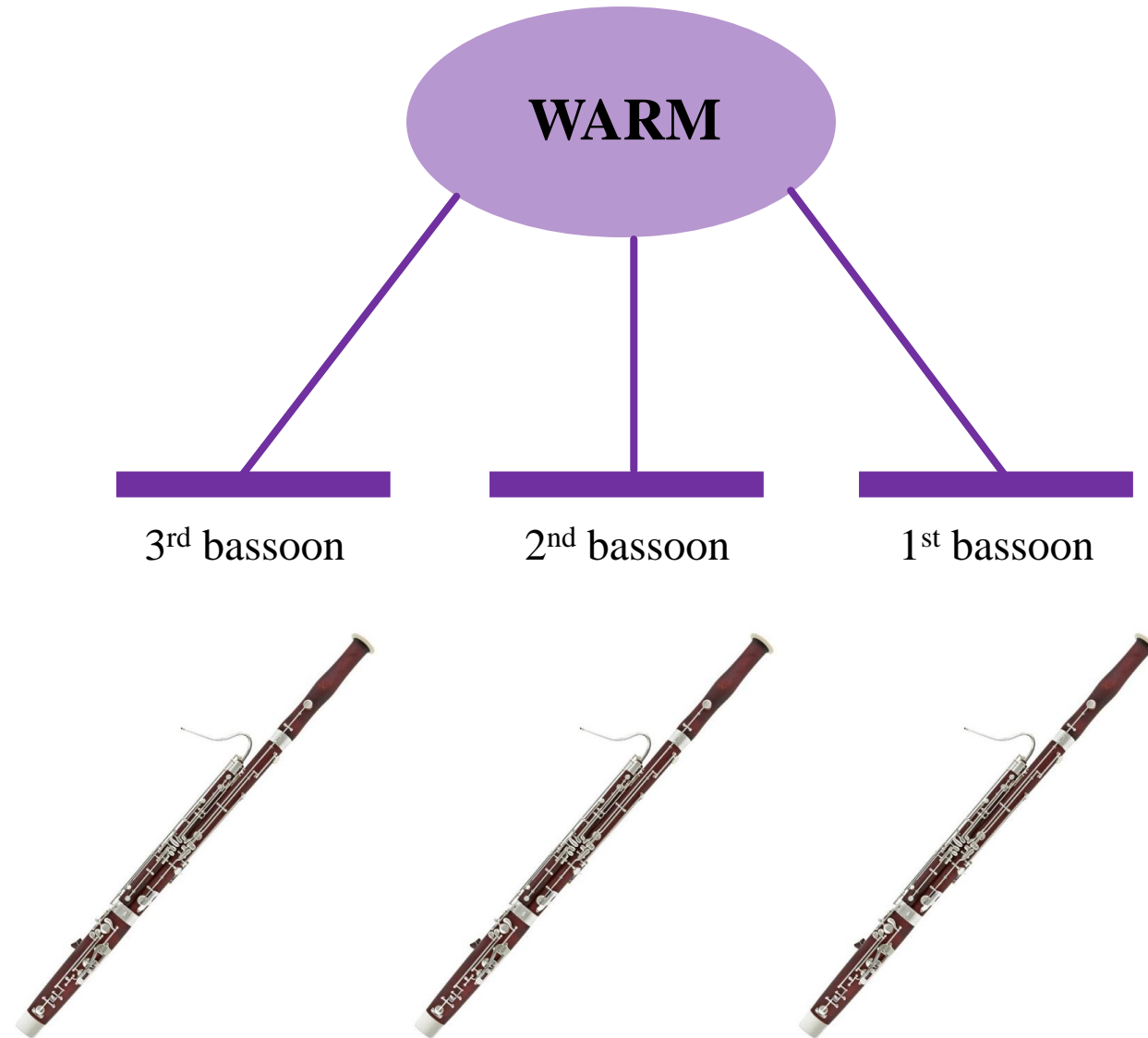
Safe range



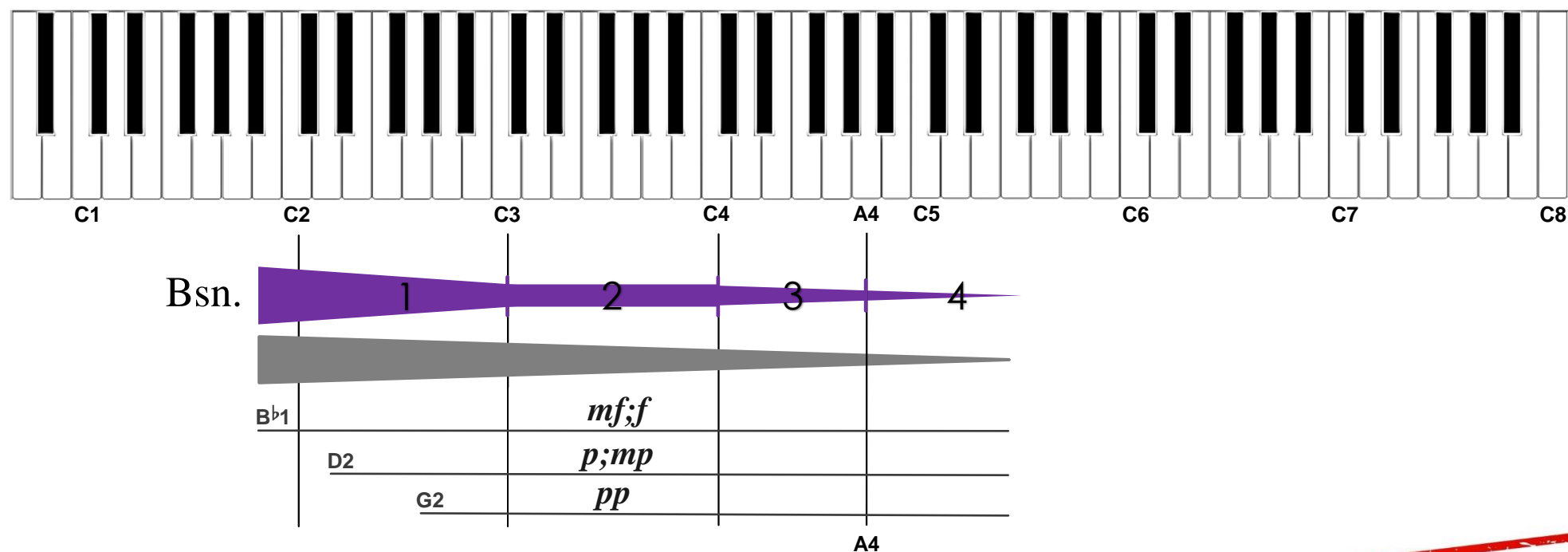
Difficult to produce

Bassoon





1. Bassoon lose its thickness and the power of the richness, ascending from low to very high register.
2. All three bassoon's registers (*low, middle, high*) except the 4th (*very high*) are effective in chord voicing.
3. Any distribution of the chords in close three-part harmony, played by 3 bassoons, gives equal balance in while sounding.
4. Distribution of open three-part harmony for 3 bassoons should be avoided.
5. All “true” dynamic markings (*pp,p,mp,mf,f*) are possible beginning from **G2**.



CONCLUSION

Online Orchestration Course by Rovshan Asgarzade

asgarzademusicschool.com



Copyright 2019-2023

secretsoforchestration@gmail.com