**Part Two - Texture making**

**Chapter 2. Spread Method**

**Texture 1.**

Hello and welcome.

Today I'm going to show you how to create the 1st orchestral texture step by step using just the spread method.

I expect you to do the same as me.

I think you will be very interested in the process.

So, let’s use as an example a small fragment of a melody from your own composition and add a simple harmony to it.

In order to make it easier for you to understand, I also sketched a melody with a primitive harmony and will work on it.

Let's listen to the melody and then get to work.

Of course, the first important point is to prepare a device of the instruments for the melodic line.

Then, we will adjust the shape and placement of the harmony accordingly.

Let's determine the top and bottom notes of the melody.

In my composition, these are **C5** and **C4**.

In the second step, we should mark all possible orchestral devices, given the limitations of the melody.

I will not talk much about it as I explained this process in our previous lessons.

Here are the possible octave and unison devices for my melody.

Now I have just converted it to midi-notation.

I can choose any instrument from here and get hundreds of devices according to my taste.

First of all, you have to decide whether the texture you want to get will be tutti or ensemble.

My goal today is to create a fanfare orchestral texture by building a tutti device.

Also, I will explain to you how we can spread the harmony below the melody.

So I have to use top instruments as much as possible so that there is free space for harmony in the lower layer.

For this reason, I intend to create a three-part device: **C5, C6,** and **C7.**

Of course, **C4, C5,** and **C6** could also be used.

But I will show it in the coming lessons.

Let's start by choosing the trumpet.

Because if we need fanfare music, then the trumpet is a great idea.

Typically, strings and woodwinds are added an octave above the trumpet for a brighter, grander sound.

Considering this, I will place the 1st and 2nd violins, two flutes, two oboes, and the 1st clarinet an octave above the trumpet.

And the piccolo will play one octave above the flutes.

Now let's see which instruments can be used in unison with the trumpet.

Since I planned the horns for the harmony line, I cross them out.

Violas from the string section, and English horn and 2nd clarinet from the wood section can be chosen in unison with the trumpet.

Since my goal is to use the instruments in **C5, C6,** and **C7,** the remaining instruments will be used in harmony.

I decided to use two trumpets to make the trumpet sound more prominent.

However, this is not a condition.

You can get results with just one trumpet.

So I made the device I wanted.

The power of the registers in this device is approximate as follows: 8, 9, 1.

This means that you will be able to hear instruments in both the **C5** and **C6** registers.

You don't have to worry about **C7** because the piccolo is in the strong register and will sound even if it's alone.

Now let's move on to adding some playing techniques to the melody.

In this melody, I added short slurs on wind instruments, as I wanted to achieve the sound of fanfare.

This mark you see indicates that each bar will start with an accent.

In general, there are several types of accents by power degree:

Unaccented (weak beat); strong beat; normal accent; strong accent.

I have used a normal accent.

Depending on your choice, you can add a strong accent which is also known as marcato.

Marcato is defined as music played with each note emphasized.

As I explained in the last lessons, slurs above the string section indicate the movement of the bow.

I added short slurs to start each bar with new energy.

This will warm up the music.

And you should keep in mind that if the melody will be played at strong dynamics, then it is more appropriate to add short slurs on the strings parts.

Since soft dynamics require less power on the bow, a series of notes can be played under a single bow movement.

As I said, there is nothing to worry about, because the conductor and the principal players will take care of such trifles during the rehearsal.

The mark you see at the end is the crescendo, which means that the musical dynamics will gradually rise towards the end.

This is just to add color.

Conversely, if you want the sound to fade out gradually, you should use the decrescendo.

Let's listen to the result.

We can move on to the orchestration of the harmony line since the melodic device is done.

As I mentioned, the purpose of today's lesson is to show you the underlay variant of the spread method.

Different kinds of spread, like interlay and overlay, will be explained in future lectures.

Now let's continue.

Let's check what instruments we have left for harmony.

Bassoons, contrabassoon from woodwinds, horns, trombones, and tuba from brass, cello, and contrabass from strings are empty.

Since the melody line is quite strong, it would be good to strengthen the harmony line as well.

The first chord of the melody line is the **C major**.

I'll start with the brass section.

To do this, I will use the chord voicing technique.

During lectures, some students have often asked me why I care about chord voicing.

Now they probably found answers to their questions.

If you don't know how to share the chord within the brass section and how many variations it has, it will be very difficult for you to use the spread method.

I wanted to explain to you the logic behind the orchestration process.

Because I don't want you to repeat my work.

If you understand the chord voicing lessons well, you can easily use the spread method in both classical and modern harmony.

Let`s continue.

I share the **C major** chord between the tuba, trombones, and horns, and spread it under the trumpets.

Tuba and bass trombone are playing the bass of the chord in unison.

As you can see, I placed the harmony below the melody line.

This is an underlay variant of the spread method.

I have used dotted half notes in the 1st beat of the harmony line.

However, you can use any duration of the notes in any beat of the bar.

Just don’t repeat the chord more than once in the bar, as I explained in the previous lecture.

Ok.

I have shared a simple **C major** chord here.

But it doesn't matter, if you have watched our previous lessons, you can easily add seventh chords, ninth chords, altered chords, cluster chords in your composition.

The next chord is **F major.**

If you want the chord progression to be smooth and not overpower the melody, don't make big leaps between chords.

That is, when moving from one chord to another, the widest leap should be a ***third*** and rarely a ***fourth***.

Don't resolve a **C major** chord to **F major** like this.

The best option is to keep the common sound as much as possible, then resolve the other sounds to close ones.

Of course, if two chords don't have a common tone, all tones must move!

This is the rule of primitive harmony.

Thus, the **C major** and **F major** have the common tone - **C**.

Therefore, I will keep the bass trombone and 1st trombone sounds as unchanged.

The remaining tones will be resolved.

The **C** in the bass will go to **F**.

The **G** note on the 2nd trombone can resolve to either an upward **A**-note or a downward **F**-note.

I will resolve it to **F.**

The **E** and **G** on the horns will resolve to the **F** and **A** notes.

In the 3rd bar, the **C major** chord is repeated again.

As you can see, as the melody moves downward, it narrows the space of the harmony line.

If melody goes downward, try to keep the harmony moving down as well.

This will reduce the conflict between the melody and the harmony line.

But since the downward direction of the melodic line in this music does not cause such a serious problem, I will copy the same position of the chord in the first bar here.

The next bar is in the **G** major.

First, I check if there is a common tone between **C major** and **G major**.

Both chords contain the **G** note.

Therefore, the **G** will be kept, while other tones will be resolved to close ones.

Don't worry that the horns are above the trumpet.

This crossing is temporary.

Also, the melody line is so strong that the horns cannot overpower.

The next bars are the repetition of the 1st and 2nd bars.

Hence, I will copy the same harmony there.

The last chord is **G major**.

There is no common tone between **F major** and **G major.**

Therefore, I will resolve the tones to the closest ones.

I also add an accent to the harmony line to get a tense and energetic sound.

Let's add a crescendo to the last bar.

Thus, we applied the spread method in the brass section.

The other instruments we have are low woodwinds and low strings.

I'll just use them as a bass instrument in this texture.

That is, they will play the bass note of the harmony.

Of course, bassoons, contrabassoon, cellos, and contrabasses can play the several-part harmony below the melody.

Let's talk about it in our next lessons.

So the cellos and two bassoons will play in unison with the tuba to reinforce it.

Contrabasses and contrabassoon will reinforce the bass line one octave lower.

The actual sound will be lower than the written.

Finally, we can add the timpani to make the piece even more spectacular.

To learn more about this instrument, watch the following lecture.

In this piece, I want the timpani to be played with an unmeasured tremolo.

The notes to be played are **C**, **F**, and **G**.

The main thing here is to calculate on which drum the notes will be played.

Depending on the skill of the performer and the timpani used, different notes can be played on separate drums, and sometimes on the same drum using a pedal mechanism.

For instance, the **F** and **C** notes can be played in two ways.

The first way:

The **F** note will be played on the 32-size timpani, while the **C** note on the 29-size.

The second way: both notes will be played on the same, 29-size timpani.

After playing the **F** note, the performer will immediately press down on the pedal to change the fundamental tone to the **C** note.

Since our piece has no rests between bars, and also requires tremolo playing, it can be a little risky to play two different notes on the same drum.

Because when the pedal is pressed at the same time as playing, a glissando effect will be obtained between **F** and **C** notes.

That is, you will be able to hear all the notes from **F** to **C** chromatically.

To avoid this risky situation, it is necessary to use different drums.

Let's check it.

If the **C** note will be in the 26th timpani, the **F** note is in the **29th**, and the G note is in the **32nd** timpani, the performer can easily play on three different drums.

So we applied the spread method under the melody.

George Frederick McKay's advice should be taken into account in the orchestration process.

“Each group should be rhythmically consistent and harmonically complete, and should make musical sense when played separately.”

Therefore, when adding a new element to the orchestration, listen to it without the melody.

Because a properly constructed harmonic texture should make sense even without a melody.

Let's listen and see if there is harmonic completeness.

Yes, it sounds correct and beautiful even without a melody.

Now let's listen to all of these.

So we have done our lecture.

In the next lectures, I will talk about different kinds of spread methods, like interlay and overlay.

Thanks for watching. Bye for now.