**Texture Making**

**Asgarzade’s Methods**

**Spread & Horizontal Break Methods**

**Texture 11.**

Do you know how to orchestrate Christmas music?

So, let’s start learning!

Hello friends.

Today, you will learn how to get Christmas sounds using some instruments by applying spread and horizontal break methods.

This is the main melody with simple harmony.

The secondary melody starts at the end of the 2nd bar.

Now let's plan the orchestration process on the graphic.

Thus, the melody will be introduced as a one-part ensemble device, without octave doublings.

For the harmony line, the empty registers in the score must be found.

As I talked about in our previous lectures, harmony can be placed below the melody, between the melody, and above the melody.

There is a wide space below and above the melodic device.

After adding the bass line, share the harmony below the melody by applying the “spread” method.

Finally, the harmony can be overlayered using the “horizontal break” method.

My goal is to make two different broken figures above the melody.

Now let’s realize this plan on the orchestral score.

The main melody will be played by 4 French horns, while the secondary melody by two trumpets.

The bass line is on the cellos and contrabasses.

The harp takes the harmony below the device using the underlay variant of the “spread” method.

2 flutes, 2 oboes, an English horn, and 3 clarinets play the broken harmony over the melody.

The same rhythmic figure will be doubled an octave higher with the celesta.

The 1st violins, 2nd violins, and violas play the broken harmony above the melody, but with different rhythmic figures.

That’s why I marked it as a 2nd “horizontal break”.

So we have done the orchestral sketching.

4 French horns start the melody from the **C5**, hence I am going to mark it as **C5.**

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

The term *“legato”*, means that the melody should be played smoothly.

If analyze the registers, then we can see that the melody is in the powerful register of the horn.

Since 4 horns play the melody in the strong registers, each horn will be marked as “**2”**.

Thus, their register value is **“8”.**

2 trumpets start the secondary melody from the **G4**, hence I am going to mark it as **G4.**

What about the trumpet?

Generally, the single trumpet is twice as strong as the single horn.

Hence, both trumpets can be marked as **“4”,** right?

No!

Because, at medium and soft dynamics, the single trumpet is equal to a single horn.

In addition, considering that the trumpets have medium power in their 2nd register, on the contrary, the horns are in their strong register, the single trumpet will be equal to a single horn.

So, each trumpet will be marked as **“2**”, instead of **“4”.**

Conclusion.

The ratio between horns and trumpets will be **8** and **4.**

This means that the horns are still powerful.

Let me remind you that this kind of calculation shouldn’t be used for getting an equal balance between registers.

This ratio just helps us to understand which register or instrument will be strong than the other.

So, let’s listen to it.

Now is the time to make the harmonic background using several methods.

Let's start from the bottom register.

The cellos and contrabasses play the bass line with the *“pizzicato”* technique.

The contrabass sounds an octave lower than written even in a **C score**.

Let's spread the harmony under the melody.

What is the “spread” method?

The "spread" method allows each chord to be played only once on the bar.

The chord shouldn’t be broken or arpeggiated.

For more information visit “lecture no.4 - spread method”.

So, the first bar’s chords are the **C major** and **F major.**

Let’s write the close four-part harmony for the harp and spread it under the melody.

A small diagram indicates the pedal mechanism of the harp.

If you want to learn about it, let’s check the lecture named “instrumentation - harp”.

So, we applied the underlay variant of the spread method below the horns.

Now is the time to introduce the most important instrument – sleigh bells.

This is an unpitched percussion instrument played by shaking.

Generally, this instrument is notated in a single line staff, with the x-head notes.

I will use it for rhythmic background.

As you can see, I just added a harp glissando at the end of the last bar.

My recommendation is always to check the score without and with melody.

Let’s listen to it.

There is a free space above the horns.

We can overlay the broken harmony there.

What is the horizontal break method?

Except for the bass note, any of the chords within the bar must be repeated at least twice.

The chord shouldn’t be used once and cannot be arpeggiated.

For more information visit “lecture no.5 - horizontal break method”.

Let’s back to our texture.

There are several ways to voice the chord within the woodwinds, as I have talked about them.

But, I am going to use just the “*tripling technique”* of the woodwinds.

So, the close three-part harmony will be voiced within 3 clarinets.

Then 2 oboes and an English horn double the clarinets.

2 flutes double just the top two notes of the chord.

This kind of doubling or tripling is used either to reinforce the harmony or to get mixed timbres.

Now I am going to double the woodwinds part an octave higher, with the celesta.

It makes the music more childlike.

What is the celesta?

Celesta is a keyboard instrument, like the piano, but with a few registers.

Instruments of different sizes exist with ranges: **C5-C8, C4-C8,** and **C3-C8.**

But the **C4-C8** should be considered a safe range for the celesta parts.

This is a transposing instrument and should be written an octave lower than sounding.

The playing techniques on the celesta are the same as those on the piano and can be played with rapid scales, arpeggios, glissandos, tremolos, chords, etc.

The pedal works in the same way as on the piano.

This is a relatively quiet instrument and cannot be heard in an entire orchestra.

The dynamic range is from ***p*** to ***mf.***

Softest and strongest dynamics are not possible, that’s why I marked them as relative dynamics.

Let’s back to our topic and listen to the score.

The term “*staccato”* is written instead ofstaccato marking above the note and means that the music should be played with a short tongue.

Both have the same meanings.

If sharp pronunciation is needed, the term “*staccatissimo*” can be written instead of staccatissimo marking above the note.

They have the same meanings.

The string section will be added above the melody.

Of course, the woodwinds part can be doubled with the string section.

However, my goal is to make the 2nd figure of the horizontal break.

Here is my idea for the string section. But, you can break the chord as you want.

Let's check out how it looks.

Finally, the tubular bells can be added to some bars to imitate a church bell.

Tubular bells, also known as chimes is a pitched percussion instrument.

Depending on the range, a set of symphonic chimes consists of either 18 tubes with the range from **C4** to **F5** or 25 tubes with the range from **F3** to **F5.**

But the **C4-F5** should be considered a safe range for the tubular bells parts.

This is a non transposing instrument and should be written as sounding.

Tubular bells are mainly played with hammer-like mallets.

Due to it’s different kind of mallets, from soft to hard, the dynamic range of the instrument may vary from ***pp*** to ***ff***.

The damping pedal works in the same way as on the piano: a depressed pedal allows the notes to resonate and when released dampens the tubes.

In my composition,a player will use the triangle beater instead of the mallet.

Since I want to hear the harmonic background as well as the melody, all instruments are played in ***mf*** dynamics.

Of course, a bit of complex texture can be made. I just showed how to make a simple orchestration. So we have done the orchestration process.

Let’s listen to the texture, then all together.