

# THE SECRETS OF ORCHESTRATION

## TEXTURE MAKING

ROVSHAN ASGARZADE

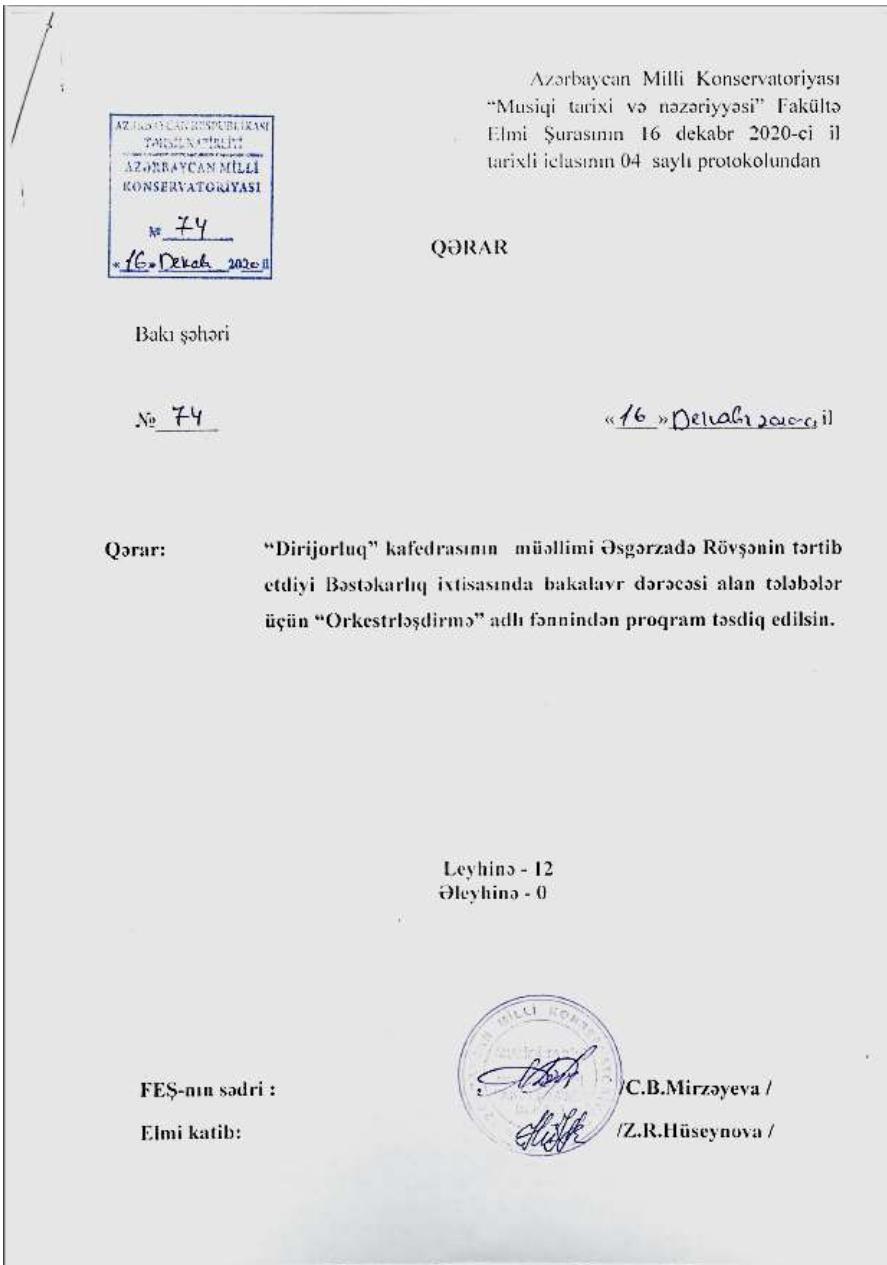
ALL COPYRIGHTS RESERVED

2019-2022



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*



## 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 TWO

# Texture Making

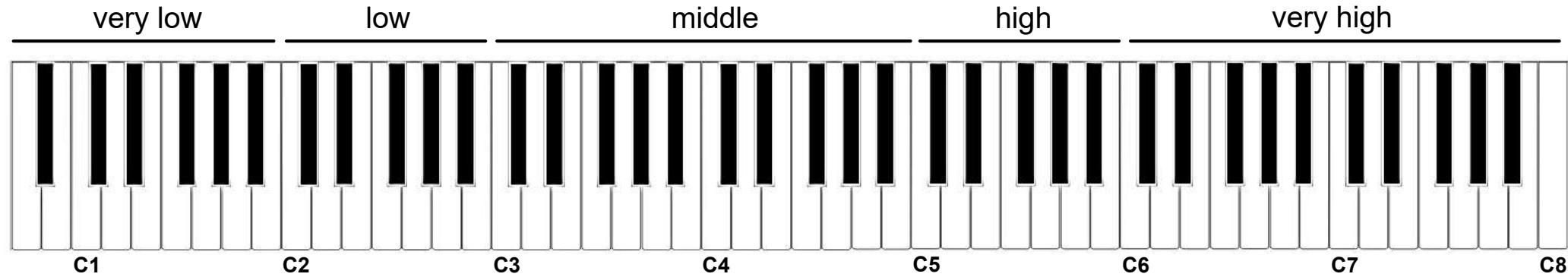
## Chapter 2. Asgarzade's Methods

Spread Method

*“underlay” & “overlay”*

**Texture no.4**





## “Melody”

Composer: R. Asgarzade

*top note*

*low note*



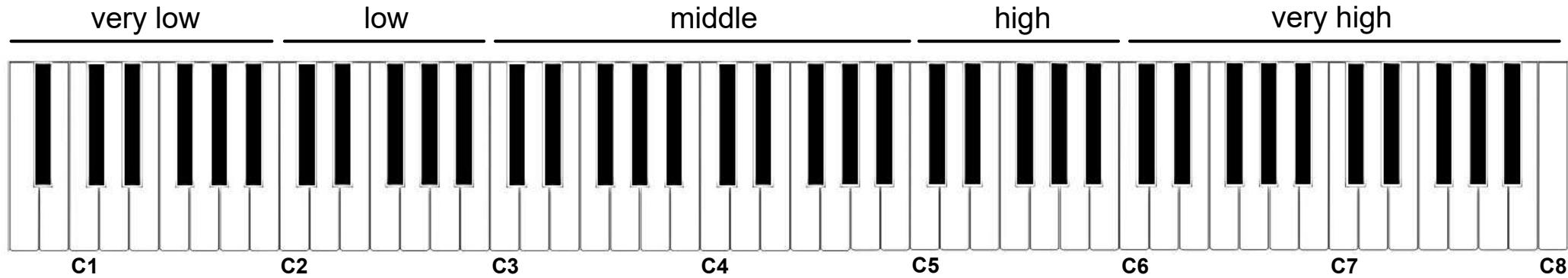
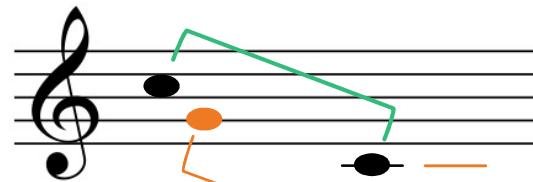


Chart no.1

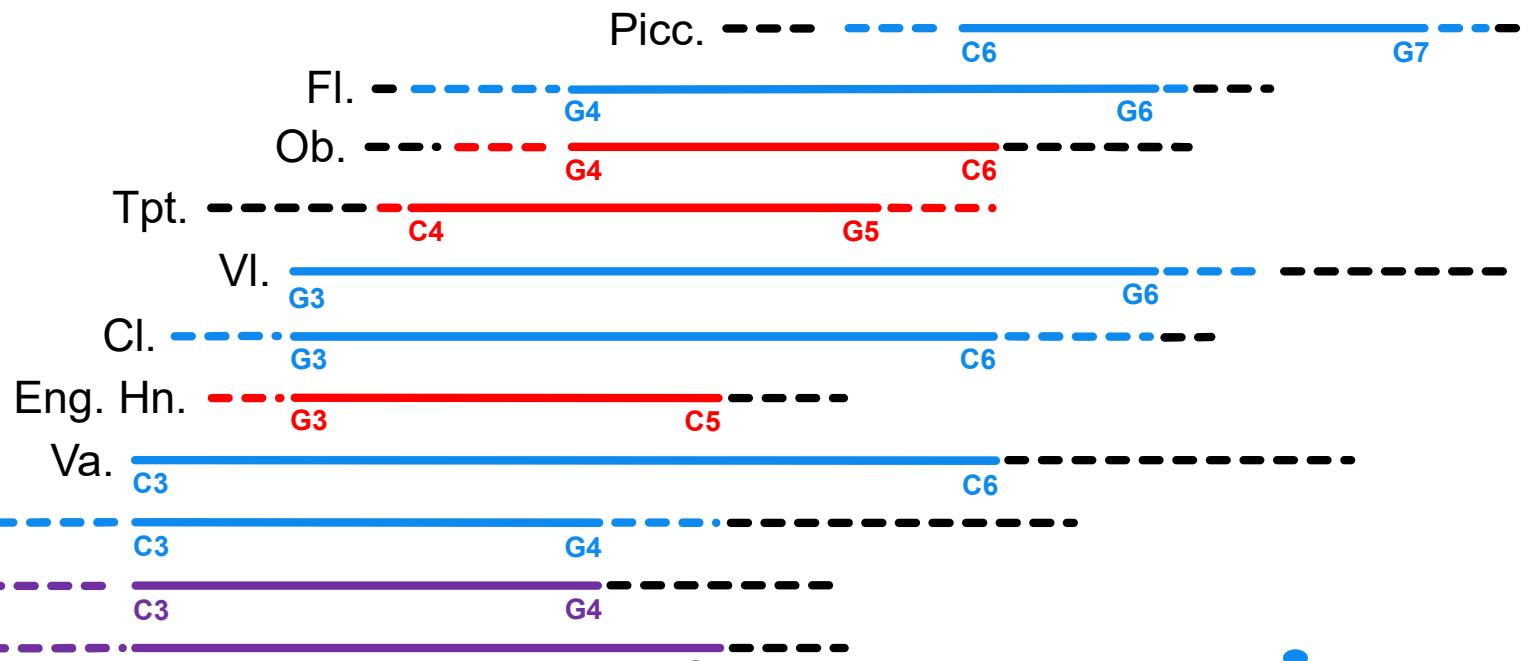


Vc.

Bsn.

Hn.

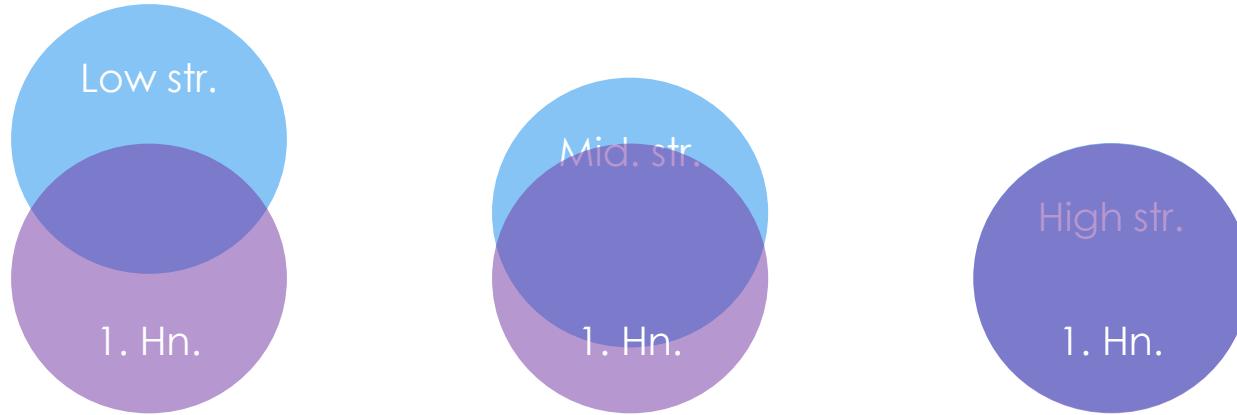
*Midi Score*  
Orchestral Devices



A musical score for an orchestra in 3/4 time, featuring ten staves: Piccolo, Flute, Oboe, English Horn, Clarinet in B $\flat$ , Bassoon, Horn in F, Trumpet in B $\flat$ , Violin, Viola, and Violoncello. The score shows a repeating pattern of musical phrases with various dynamics and articulations.



# Thickness size of Timbres



The low strings are best suited to expand the thickness, as well as the tone color.

The high strings are used just to change the tone color of the existing timbre, not to expand the thickness.

**CONCLUSION**



*In C Score*

## “Melody”

Composer: R. Asgarzade

Device no.4

$\text{♩} = 120$

English Horn       $\text{♩} = 120$

Horn in F 1,2       $a^2$

Horn in F 3,4       $a^2$

Viola       $\text{♩} = 120$

Violoncello       $mp$

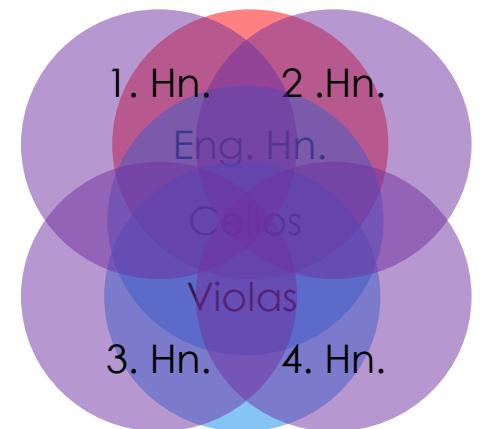
The musical score consists of five staves. The top three staves are grouped under "One-part device (unison)" and play the same melody. The bottom two staves are grouped under "Ww. Hn. Str." and provide harmonic support. The score is in 3/4 time.

One-part device (unison)

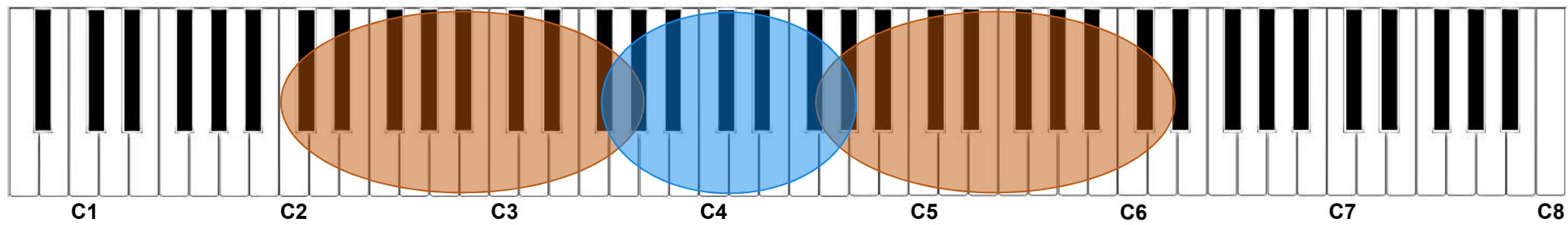
Ww. Hn. Str.

G4: 1 + 8 + 4

**Thickness size of Timbres**



In C score



Texture no.4



In C score

Musical score for orchestra (In C score) showing four staves of music:

- Eng. Hn.: *mp*
- B. Cl.: *mp*
- Bsn.: *mp*
- Cbsn.: *mp*
- Hn. *a2*: *mp*
- Hn. *a2*: *mp*
- Hp.: *mp*
- Vln. 1: *mp*, *div.*
- Vln. 2: *mp*
- Vla.: *mp*
- Vc.: *mp*, *pizz.*
- Cb.: *mp*



Texture no.4

Device  
“*tutti*”

Spread Method  
“underlay” & “overlay”



Page 1.

In C score

A musical score for orchestra, divided into four staves by color-coded brackets. The staves are:

- Eng. Hn. (top staff)
- B. Cl.
- Bsn.
- Cbsn.
- Hn. (second staff)
- Hn. (third staff)
- Hp. (fourth staff)
- Vln. 1 (bottom staff)
- Vln. 2
- Vla.
- Vc.
- Cb.

The score includes various dynamic markings such as  $p$ ,  $f$ ,  $\#$ , and  $\flat$ . The **Hp.** staff features a bassoon-like line with a dynamic marking  $\#$  and a tempo marking **I.v.**. The **Vln. 1** and **Vln. 2** staves show sustained notes with slurs. The **Vla.** and **Vc.** staves feature sustained notes with grace notes. The **Cb.** staff ends with a fermata.

Page 2.

Texture no.4

Device  
“*tutti*”

Spread Method  
“underlay” & “overlay”



# Online Orchestration Course

by Rovshan Asgarzade

secretsoforchestration@gmail.com



Copyright 2019-2022