

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



Azərbaycan Milli Konservatoriyası
“Musiqi tarixi və nəzəriyyəsi” Fakültə
Elmi Şurasının 16 dekabr 2020-ci il
tarixli iclasının 04 sayılı protokolundan

QƏRAR

Bakı şəhəri

№ 74

«16» Dekabr 2020-ci il

Qərar: “Dirijorluq” kafedrasının müəllimi Əsgərzadə Rövşənin tərtib etdiyi Bəstəkarlıq ixtisasında bakalavr dərəcəsi alan tələbələr üçün “Orkestrləşdirmə” adlı fənnindən program təsdiq edilsin.

Leyhinə - 12
Əleyhinə - 0

FƏŞ-nin sədri :

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. Məmmədəğa 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.

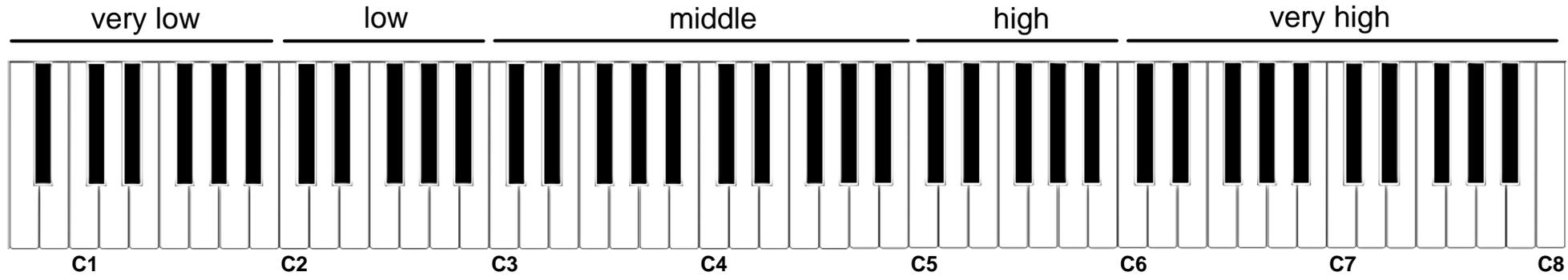
Asgarzade's Methods

Spread Method

"interlay"

Texture no.6





“Melody”

Composer: R. Asgarzade

Am (add9) Em7 Fmaj7 Em7 Am A^b+ C D F6

The melody is written on a treble clef staff in 3/4 time. It consists of the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter), C8 (quarter). The notes are grouped into four measures by bar lines. The first measure contains C4, D4, E4, and F4. The second measure contains G4, A4, B4, and C5. The third measure contains D5, E5, F5, and G5. The fourth measure contains A5, B5, C6, and D6. The notes are beamed in groups of four. A green arrow labeled 'top note' points to the C5 note in the second measure. A green arrow labeled 'low note' points to the C6 note in the fourth measure.



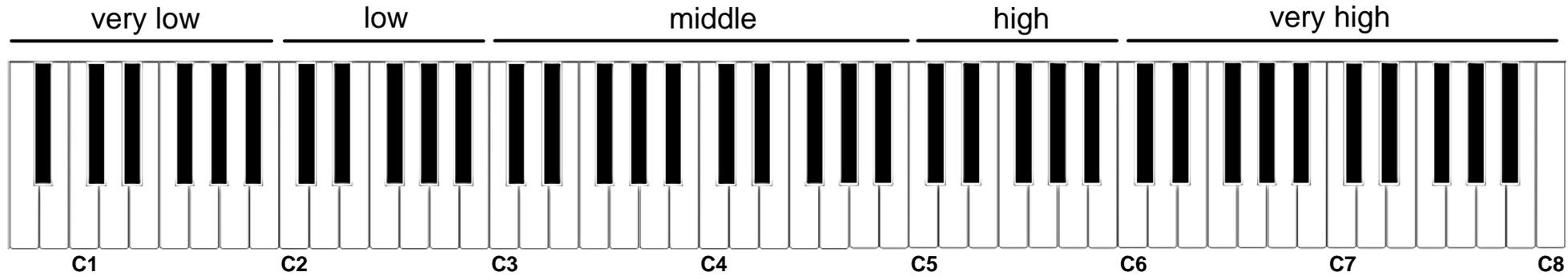
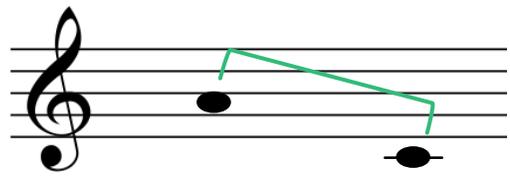


Chart no. 1



Midi Score
Orchestral Devices



Midi Score
Orchestral Devices

Picc.
Fl.
Ob.
Eng. Hn.
Cl.
Bsn.

This musical score covers six woodwind parts: Piccolo, Flute, Oboe, English Horn, Clarinet, and Bassoon. Each part is written on a five-line staff with a clef (treble for Picc., Fl., Ob., Cl.; bass for Bsn.). The music consists of four measures, with a fermata over the first measure of each part. The notation includes various note values, rests, and phrasing slurs.

Hn.
Tpt.
Vln.
Vla.
Vc.

This musical score covers five parts: Horn, Trumpet, Violin, Viola, and Violoncello. Each part is written on a five-line staff with a clef (bass for Hn., Vc.; treble for Tpt., Vln.; alto for Vla.). The music consists of four measures, with a fermata over the first measure of each part. The notation includes various note values, rests, and phrasing slurs.



“Melody”

Sadly ♩ = 100

Composer: R. Asgarzade

English Horn

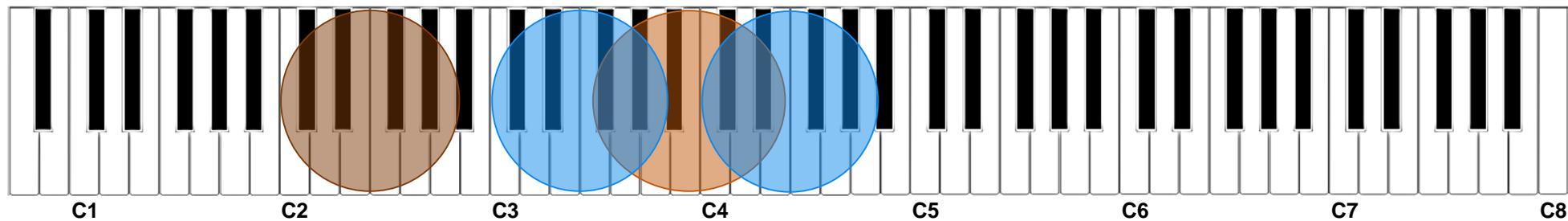
Clarinet in B \flat 1,2

Violoncello

Two-part device (1 octave)

	Ww.	Str.	
E4:	2	+ 0	= 2
E3:	0	+ 2	= 2





Bass

Device

“ensemble”

Spread Method

“interlay”



Sadly $\text{♩} = 100$

The musical score is arranged in two systems. The first system includes:

- Eng. Hn. (English Horn): Treble clef, *mf*, first ending bracket.
- Cl. (Clarinet): Treble clef, *mf*, first ending bracket.
- B. Cl. (Bass Clarinet): Bass clef, *p*, first ending bracket.
- Bsn. (Bassoon): Bass clef, *p*, first ending bracket.

The second system includes:

- Vln. 2 (Violin 2): Treble clef, *p*, *div.* (divisi) and *unis.* (unison) markings, first ending bracket.
- Vla. (Viola): Bass clef, *p*, *div.* (divisi) marking, first ending bracket.
- Vc. (Violoncello): Bass clef, *mf*, first ending bracket.
- Cb. (Double Bass): Bass clef, *p pizz.* (pizzicato), first ending bracket.

A dynamic marking *p* with a hairpin crescendo is located between the two systems.

Texture no.6

Device
"ensemble"

Spread Method
"interlay"



Online Orchestration Course by Rovshan Asgarzade

secretsoforchestration@gmail.com



Copyright 2019-2022