**Part Two - Texture making**

**Chapter 2. Spread Method (underlay & overlay)**

**Texture 4.**

Hello and nice to see you.

Today we will make the 4th orchestral texture by applying the underlay and overlay variant of the spread method.

I will show you how to add a four-part harmony below and above the one-part device.

If I spread the harmony above the original melody, which is in the **C major**, it will be in a very high register.

In this case, I can use a three or two-part harmony instead of a four-part.

The second way is to transpose the melody down.

By this way, I will get a wide space above the melody.

Transpose is more effective for using soft registers of instruments.

I still use the first device chart for this.

The 2nd chart will be explained in future lectures and you will learn the best combinations of the very low, low, and medium registers.

So, here are the following possible devices.

I get through this process quickly since we have already learned about it.

I will make a one-part device in **G4.**

So, here is my device: four French horns, an English horn, violas, and cellos.

You can ask me why did you choose the violas and cellos, instead of the violins.

Now let’s compare this melody on the horns with different departments of the string section.

For example, If I double the horns with the 1st and 2nd violins in unison, then they will thicken the horn timbre.

Because the melody will be played on the bottom two strings of violins: **G** and **D**.

These strings are thick than **A** and **E** strings.

Thus, the unison doubling of the lower strings of violins and the middle register of horns serves to expand the thickness of the melody, as well as to change the tone color.

What about the violas?

If I double the horns with the violas, the melody will be on the two middle strings: **G** and **D.**

The middle strings are not thick as the lower ones.

Hence, violas will thicken the sound a little bit. However, it will change the tone colors of the horns.

Let’s compare the cellos.

The middle register of the horn corresponds to the 1st – **A** string of the cello.

This string has a thinner and piercing quality due to its size.

Accordingly, the unison doubling of the high string of cellos with the middle register of horns serves just to change the tone color, not to expand the thickness and power of the horn.

It looks like you are adding another circle to an existing one.

This combination is useful just to change the tone color.

So, in conclusion!

The lower 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.

Now let’s back to our device.

I used mixed timbres.

Here the ratio of the instruments is approximate as follows: 1, 8, and 4.

As you can see, I didn’t balance the wind, brass, and string groups.

Thus, here the french horns are dominant due to their strong and thick registers.

They also stand out with the number of players.

The English horn has a thinner timbre than a single French horn.

It will be very weak within the four French horns.

It looks like you are adding a red circle to the thick purple circles.

Cellos have a more subtle timbre, as they will be played on the 1st – **A string**.

Violas are on their two medium strings and will be a bit soft than cellos.

But generally, the string section will be heard within the orchestra, due to their thin timbres.

Because, when thick and warm timbres are combined with thin and cold timbres, they sound alone and as unrelated. Thick timbres cannot absorb thin ones.

This means that violas and cellos are used not to thicken the horn timbre, but to achieve a new tone color.

Both lines will be sounded individually.

Because they are played in different registers of the instruments.

The horns will be thick due to their middle register, while the violas and cellos will be thin due to their middle and high strings.

The tempo is a quarter equal to one hundred twenty.

All instruments are in the ***mp.***

So I made the device I wanted.

Let’s listen to the result.

We can make the texture since the melodic device is done.

There is a wide space below and above the melody to spread the harmony.

Let’s start with the underlay.

I will apply the close four-part harmony using 2 bassoons, 1 bass clarinet, and 1 contrabassoon.

This is a 3+1 combination of the low woodwinds.

## If you haven’t the information about this topic, please check **“Lecture 6a. - Close Four-Part Harmony - Woodwind in three's”**.

So, let`s start.

The first chord is **G major**.

The low note of the chord will be played on the contrabassoon, while the bass clarinet will be above it.

Two bassoons take the top two notes.

The contrabassoon sounds an octave lower than written even in the **C score.**

As you can see, I spread harmony under the horns.

This is a nicely balanced close four-part voicing. Because all instruments are in their 2nd- soft registers.

They work well at any dynamics from ***pp*** to ***f.*** However,I will use the same dynamic – ***mp,*** as on the melody.

Because I want to hear the harmony as well as the four horns.

The next chord is the **C major.**

In the bassoon parts, the **G** remains unchanged, while other tones resolve to the closest one.

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

The **G** will be kept unchanged.

The contrabassoon goes up to **G,** while the bass clarinet and 1st bassoon resolve to the closest tone.

Then, the top **D** moves down to **B**.

In the next bar, the bass clarinet remains unchanged.

The contrabassoon goes down to **D,** while the two bassoons move to the closest ones.

The next bars – 5th and 6th are similar to the 1st and 2nd bars.

Hence, I will copy the same harmony there.

The last chord is **D major**.

There is no common tone, and I will resolve all tones to the closest ones.

In order to produce clear harmonic unity with the horns, I present this chord with warm timbres.

Of course, depending on your taste or musical context, you can use any combination, such as 2 bassoons with 2 clarinets; 1 bass clarinet with 2 clarinets; and so on.

Just be aware of which tone color will be dominant in the harmony: hot, warm, or cold.

That’s why you should know the chord voicing techniques.

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

Let’s check how it will sound.

The contrabasses will be doubled with the contrabassoon.

This is a bass line of harmony.

I am adding a *pizzicato* marking above the staff.

Generally, short and boomy sounds are well blended with long sustain notes, like the contrabass pizzicato with contrabassoon, or contrabass pizzicato with the cellos.

The next step is to spread the harmony over the melody.

So, let’s start.

I am gonna voice the close four-part harmony within the high strings.

I will use the *divisi* technique as it is more compatible with this texture.

However, the harmony can be voiced with double or triple stops.

Thus, I will spread harmony above the violas.

The **B** and **D** are on the 2nd violins, while the **G** and **B** are on the 1st violins.

Both groups should be marked with “divisi” marking.

The dynamic markings can be the same or less than the melody.

But don’t write strong dynamics, like ***mf*** or ***f***, as high instruments easily absorb the harmonics of the lower ones.

The next chord is **C major.**

I kept the common sound to get a soft transition between both chords.

This is most important. Otherwise, the high part harmony will be dominant and our ear will focus on it, instead of the melody.

Here the low **C** iscrossing with the **C** on the violas.

But, it doesn’t matter.

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

Then the harmony goes to **D major.**

The following bars are the same as the 1st and 2nd bars.

The top note of the last chord can be either **A** or **D**.

But for getting a little climax I can add the **D** after the **B** and **C.**

So, we already constructed the texture.

Now, let's add a non-essential element, the harp.

Since we have already learned how to add the pedal diagram, I am gonna move to part writing.

I want to add several-part harmony in the middle register.

If I place it in the high register, then it will dominate due to its plucked and piercing timbre.

As I said, I don’t need a distinct harmony above the melody.

The wavy lines indicate that the notes should be played as an arpeggio, not simultaneously.

It doesn’t matter how the chord is placed vertically, the player will choose comfortable fingerings.

On the 7th bar, I need a long sustained sound.

Hence, I will add a short tie, and the “l.v.” marking. This indicates that after playing, the strings should vibrate naturally until the “damp” marking.

I am writing the same dynamics as on the woodwinds and strings.

So we have applied the underlay and overlay method in this texture.

Finally, the warm timbres are used in the low-part harmony below the horns, while the cold timbres are in the high register above the violas and cellos.

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

So, we have done the 4th texture.

Thanks for watching. Bye for now.