

# THE SECRETS OF ORCHESTRATION

## CHORD VOICING

ROVSHAN ASGARZADE

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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.

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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 Rövşanın tərtib etdiyi Bəstəkarlıq ixtisasında bakalavr dərəcəsi alan tələbələr üçün “Orkestrləşdirmə” adlı fənnindən proqram təsdiq edilsin.

Leyhinə - 12  
Əleyhinə - 0

FES-nin sadri :  /C.B.Mirzəyeva /  
Elmi katib:  /Z.R.Hüseynova /



# Academic Sources

1. N. Rimsky-Korsakow – Principles of Orchestration, vol. 1, 1946
2. N. Rimsky-Korsakow – Principles of Orchestration, vol. 2, 1946
3. Walter Piston – Orchestration, 1969
4. Sameul 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. Peter Lawrence Alexander – Professional Orchestration 1, The first key: Solo instruments & Instrumentation Notes, 2008
9. Peter Lawrence Alexander – How Ravel orchestrated: Mother Goose Suite, 2008
10. Məmmədağa Umudov – Alətşünaslıq, 2016
11. George Frederick McKay – Creative Orchestration, 1963
12. Alfred Blatter – Instrumentation and Orchestration, 1997
13. Gardner Read – Thesaurus of orchestral devices, 1953
14. Nicolas Slonimsky – Thesaurus of scales and melodic patterns, 1975
15. Glen Miller – Method for orchestral arranging, 1943
16. Alfredo Casella, Virgilio Mortari – The technique of contemporary orchestration, 1950
17. Üzeyir Hacıbəyli – Azərbaycan Xalq Musiqisinin əsasları
18. Крунтяева Т., Молокова Н. - Словарь иностранных музыкальных терминов



# PART ONE

# Orchestral Chord Voicings

## Chapter 1.

## Woodwind Section

### Lectures

Three-part harmony (close and open)



# Chapter 1.

## Woodwind Section

Chord voicing in three-part harmony (close and open)

### Lecture 1g.

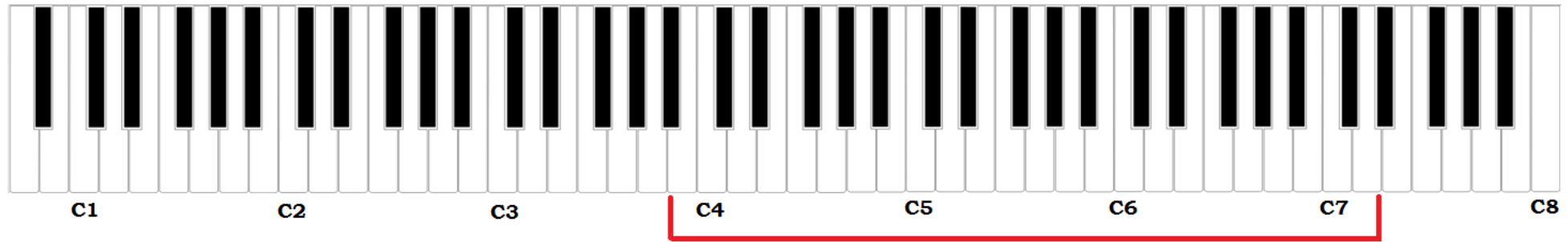
Bassoon



Flute



C4 is middle C

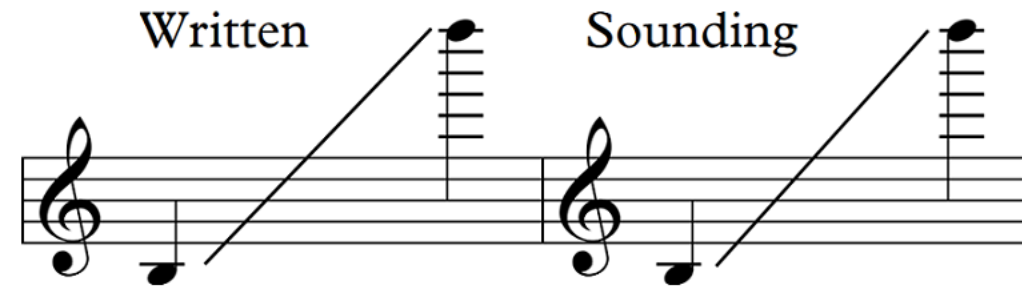


Sounding range B3 - D7

# Flute



Written as sounding

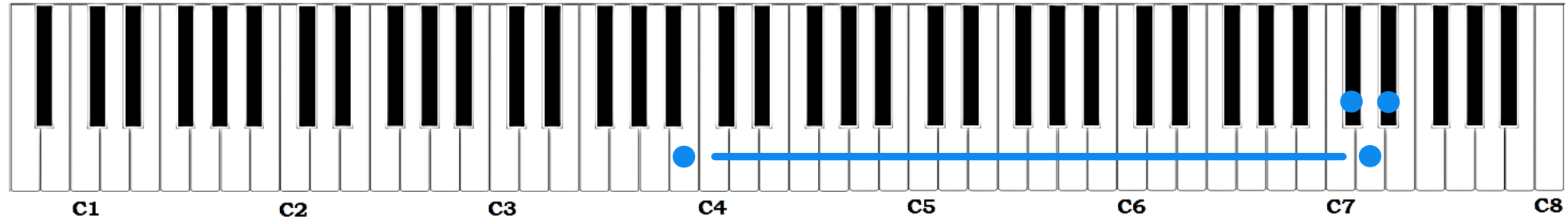


# Flute

*Sounding*

American flute model

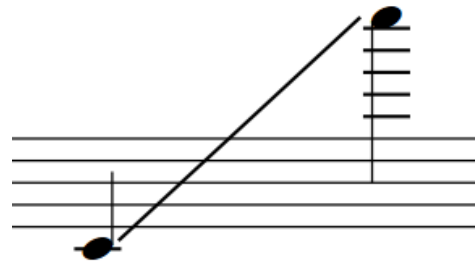
Difficult to produce;  
should only be written for professionals



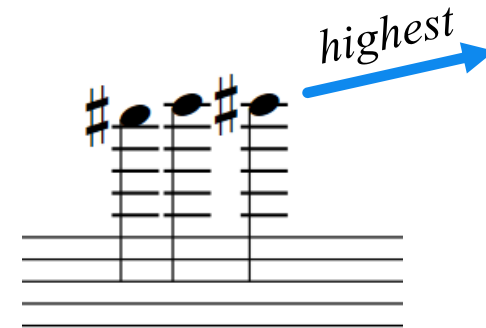
*Written*



Only an American flute model  
has low B3

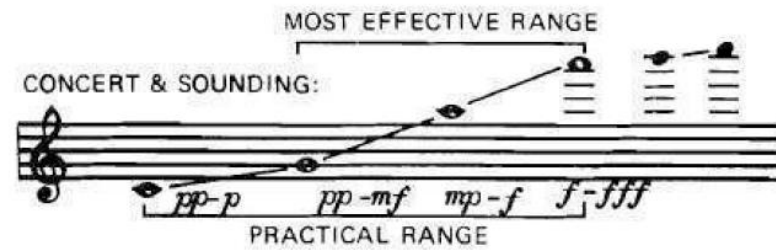


Safe range

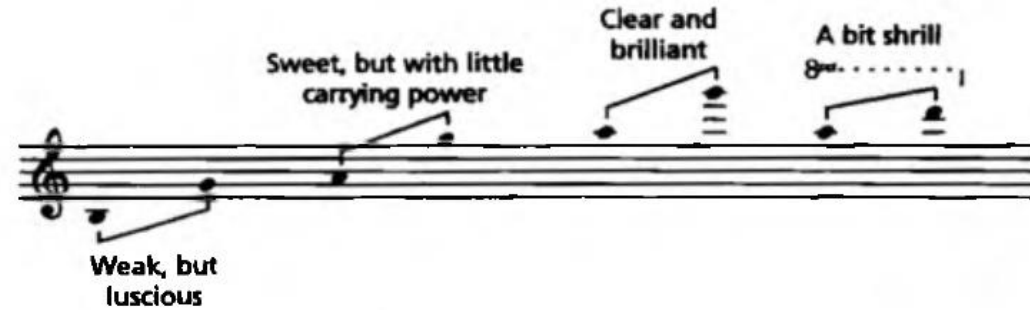


Difficult to produce

Dick Groove  
**Arranging Concepts Complete**  
 Page no.12



Samuel Adler  
**The Study of Orchestration**  
*3rd Edition*  
 Page no.181



Alfredo Casella – Virgilio Mortari  
**The Technique of Contemporary Orchestration**  
 Page no.12



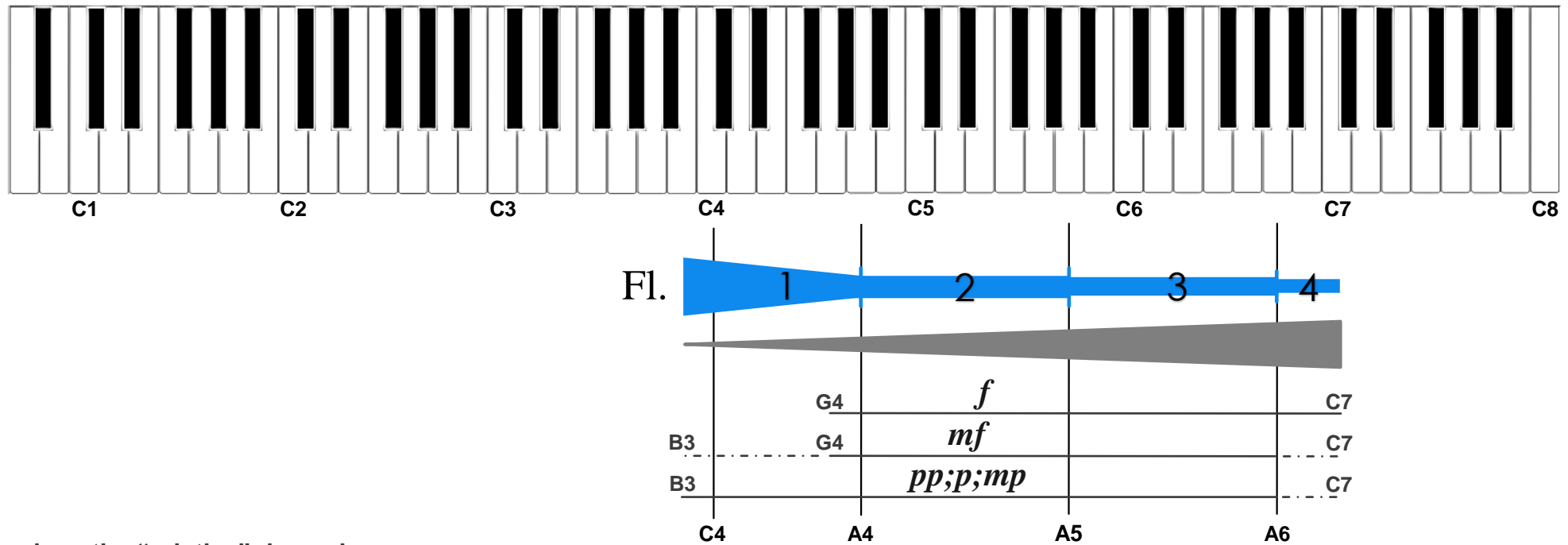
Н. А. Римский-Корсаков  
**Основы оркестровки**  
 Page no.20

Флейта (Flauto)

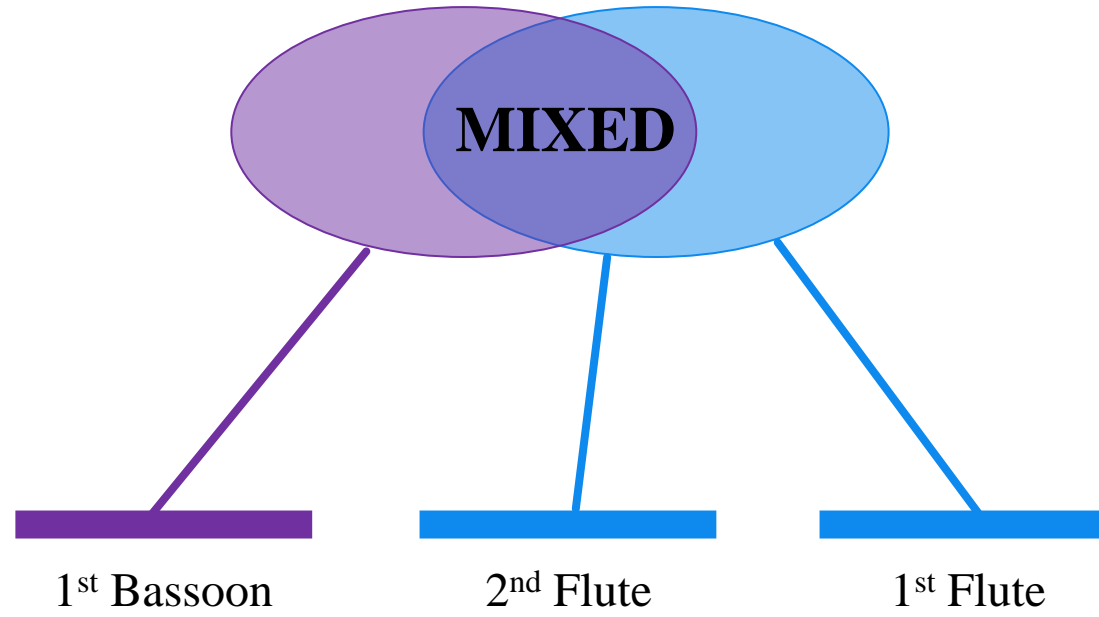


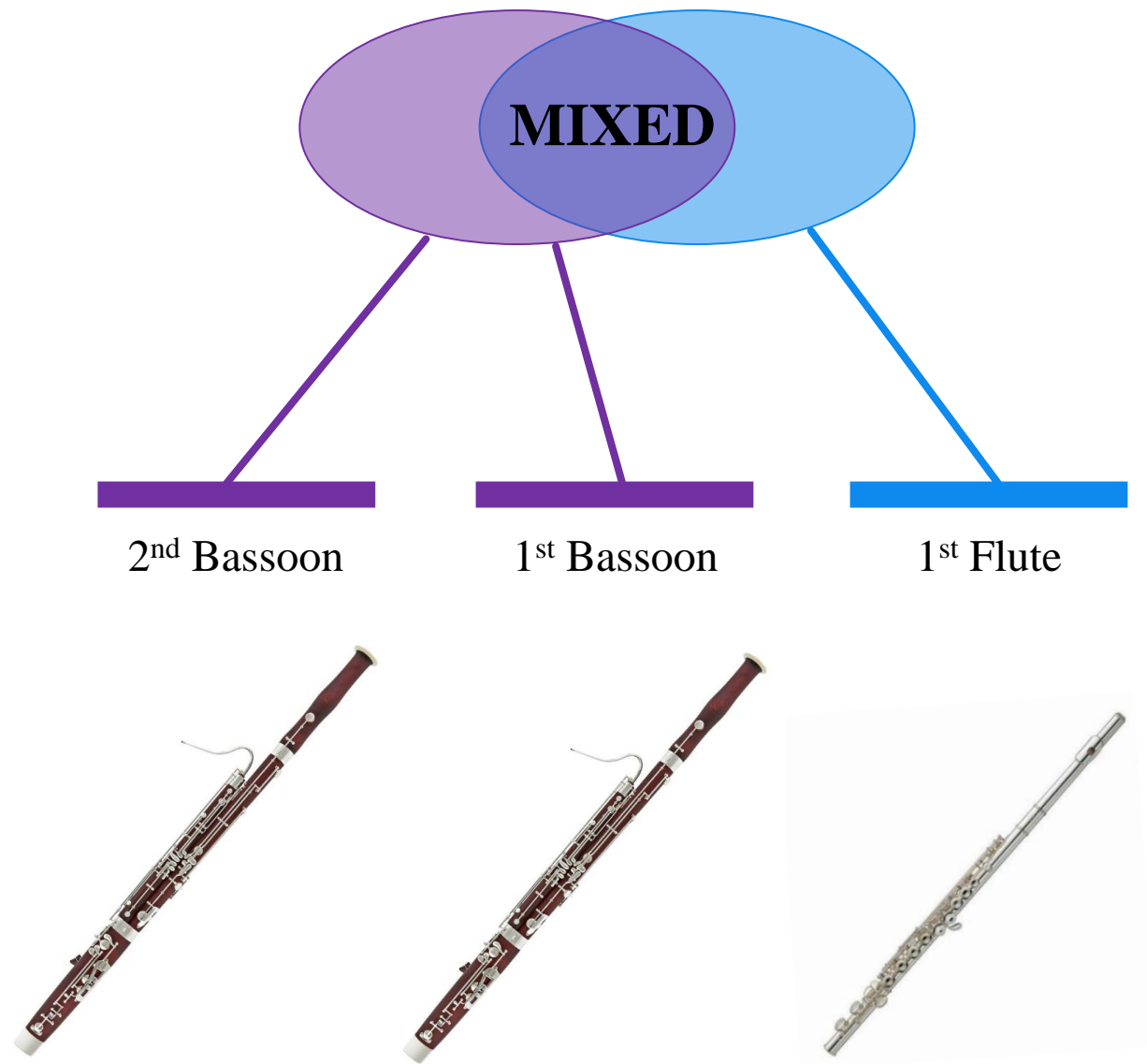


# Flute



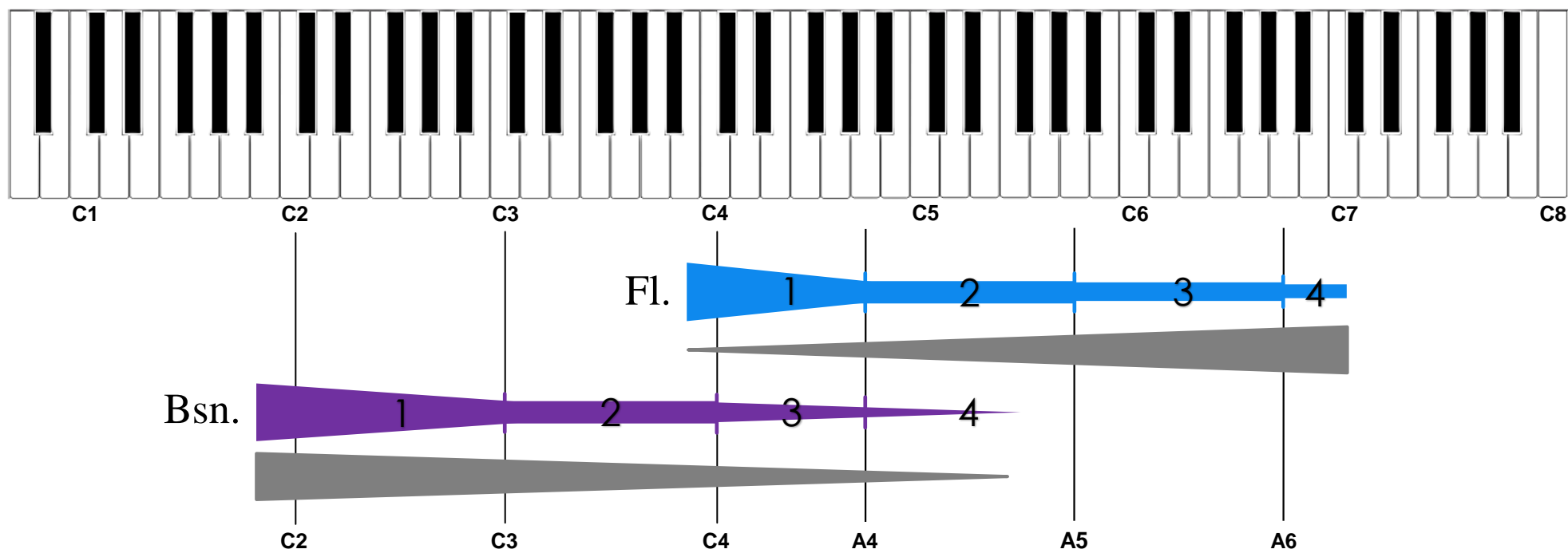
Dashed lines show the “relative” dynamics.  
Solid lines show the “true” dynamics.

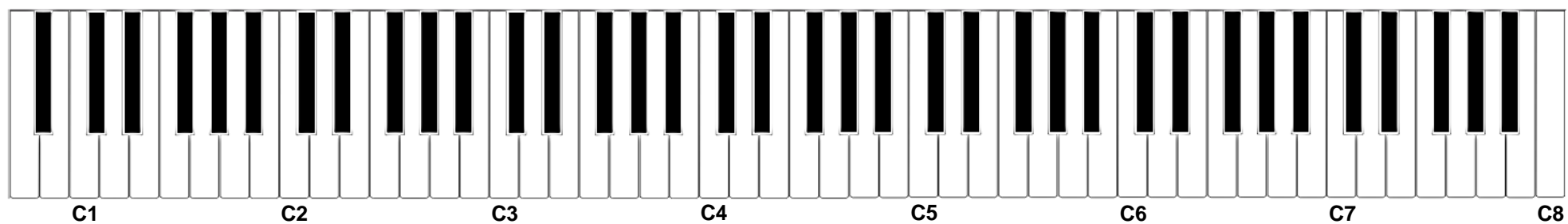




# Bassoon

# Flute





Fl. G4 *f* C7

B3 G4 *mf* C7

B3 *pp;p;mp* C7

Bsn. B<sup>b</sup>1 *mf;f*

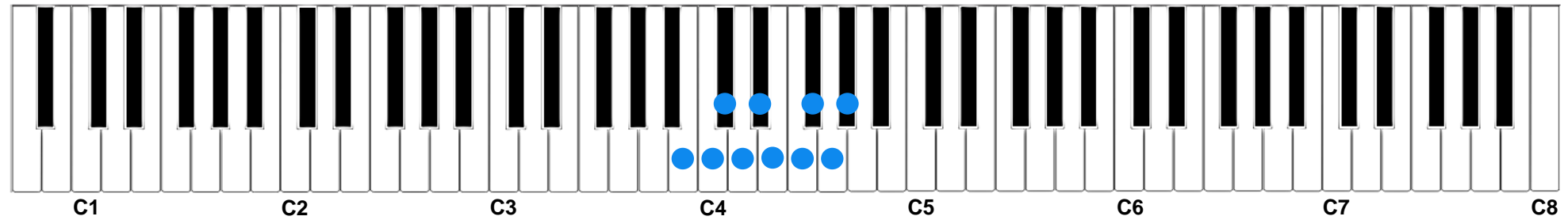
D2 *p;mp*

G2 *pp*

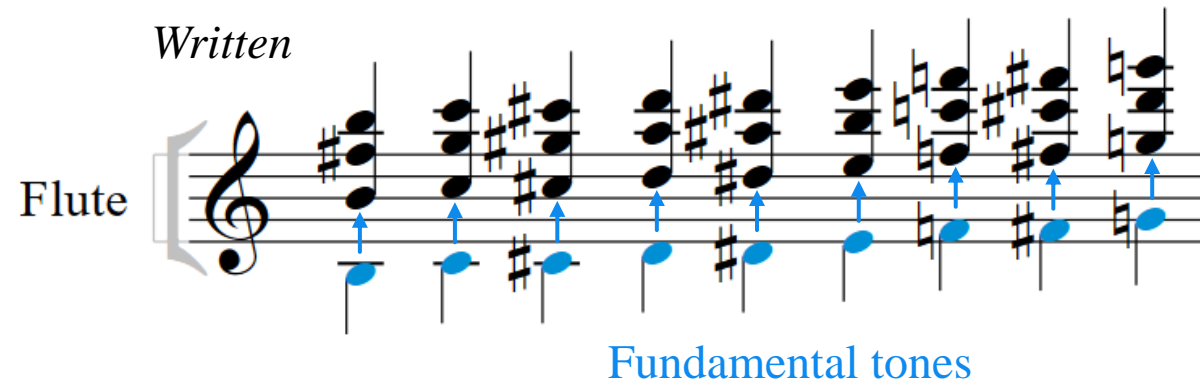


# Flute

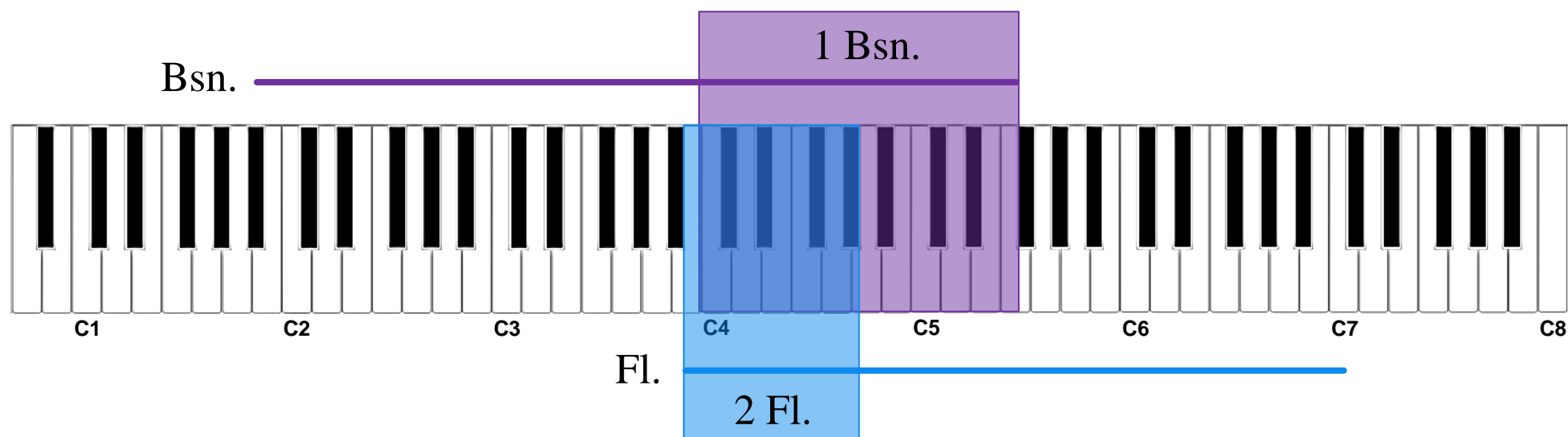
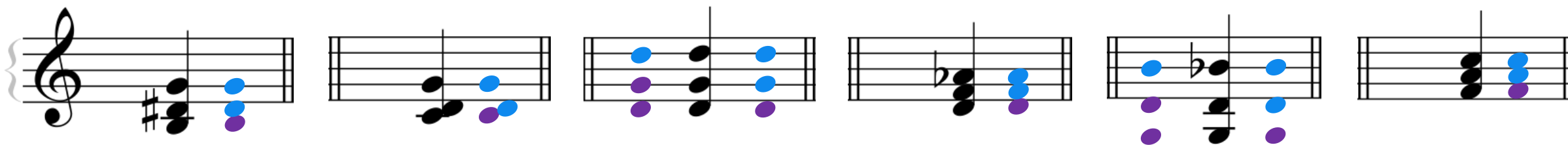
the weak sounds



Harmonics which appear simultaneously while playing the fundamental tones



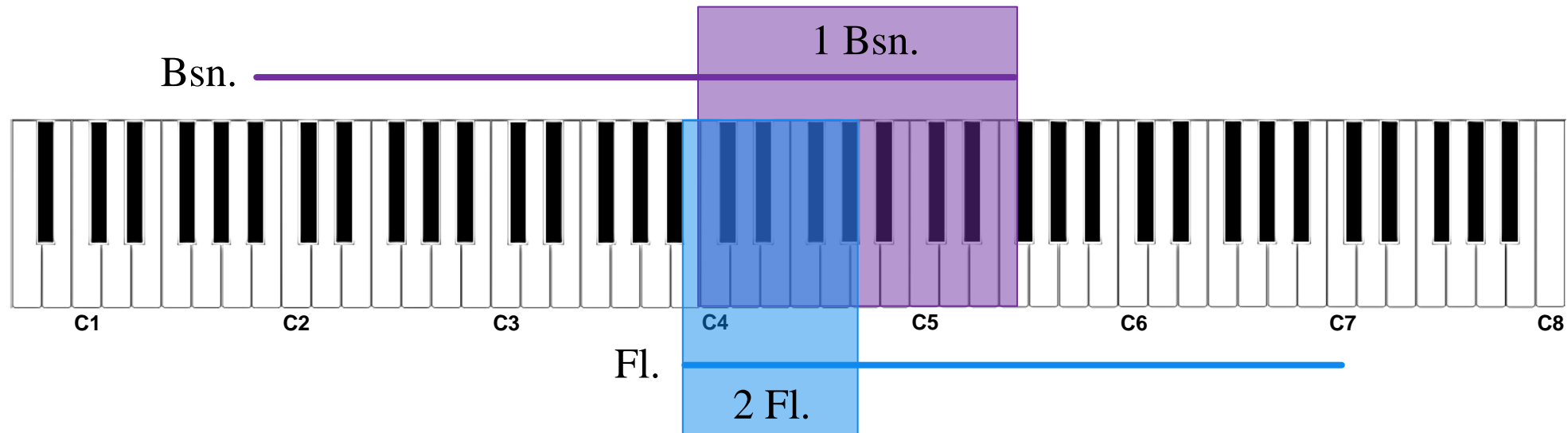
Foot joint notes: **B3;C4;C#4**



**When at least two of the following three situations occur at the same time, 1 bassoon and 2 flutes must be used in voicing:**

1. If the top note of the chord is in the 1<sup>st</sup> register of the flute.
2. If the middle note of the chord is in the 3<sup>rd</sup> or 4<sup>th</sup> register of the bassoon.
3. If the low note of the chord is between the D#4 and F5 range of the bassoon.



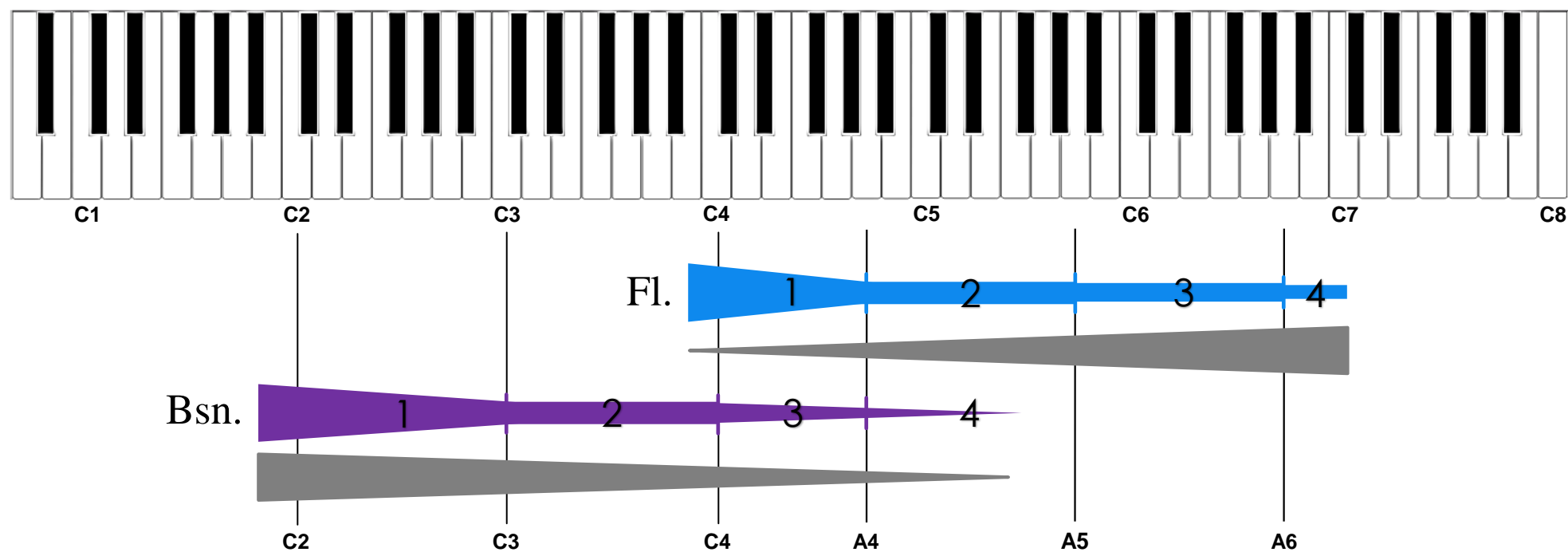


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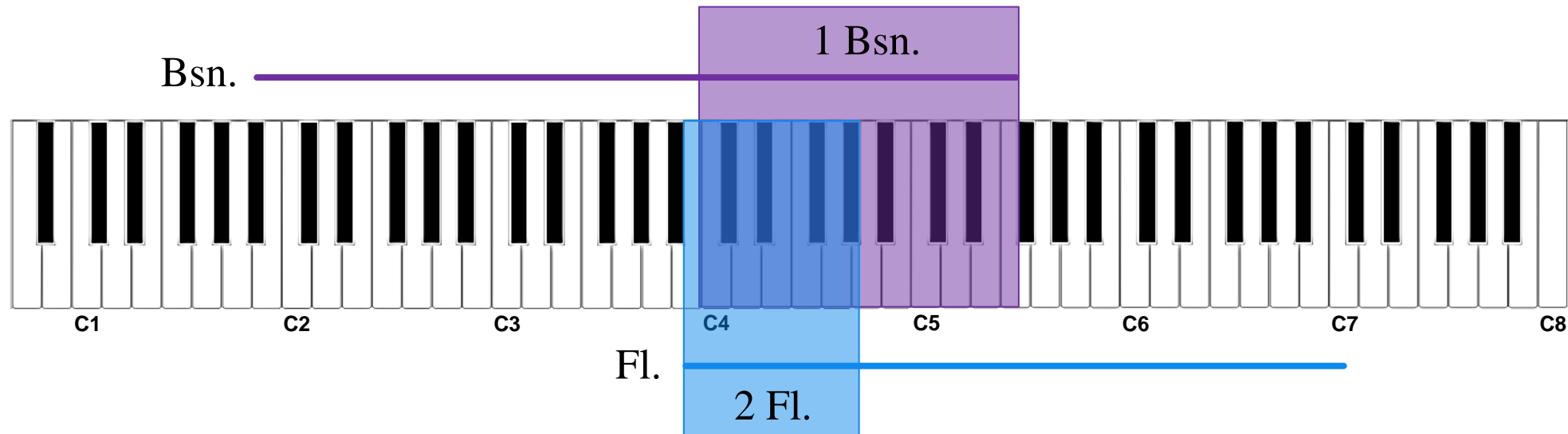
1. Both flute and bassoon gradually lose their thickness ascending from low to very high register.
2. Flute gains the power as it ascends. On the contrary bassoon lose its strength as it goes from low to very high.
3. All registers of the flute can be used in chord voicing.
4. All bassoon's registers are useful in chord voicing, except the 4<sup>th</sup> register.
5. Depending on registers all “true” (*pp,p,mp,mf,f*) and “relative” (*ppp;ff; etc.*) dynamics can be used.



**CONCLUSION**



6. Open and close three-part harmony can be played by either 2 bassoons and 1 flute, or 1 bassoon and 2 flutes, with the exception of some situations:



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**CONCLUSION**



# Online Orchestration Course by Rovshan Asgarzade

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