

Orchestration (and Arranging) terms

### **Chord Rhythm**

how often the chords of the work change. (i.e.. every two beats, every bar, every two bars, every 4 bars, etc)

### **Melody**

the primary musical element.

## ***Secondary musical elements.***

### **Pedal**

a single pitch that plays throughout a musical passage regardless of the changing melody and harmony.

*Borodin: Steppes of Asia*

*Strauss: Death and transfiguration I think.*

### **Ostinato**

a reoccurring motif that functions like a pedal.

*Holst: Jupiter, The Planets.*

*Big Country Main Title.*

*Williams: woodwinds. pick one. — any one.*

### **Counter melody**

a melody independent of the primary melody while maintaining an agreeable vertical sound and an agreeable resultant rhythm.

Dvorak: Symphony 9. 4th movement (I think)

### **Pad**

chordal accompaniment of the piece. Supports the melody but is rhythmically tied to the chord rhythm of the piece.

Tchaikovsky: Swan Lake. Oboe solo over tremelo string pads.

### **Arpeggio**

Broken chord patterns. supports the melody and follows the chord rhythm of the piece.

Brahms 4:

### **Melodic Fill**

short melodic fragments that generally “answer” the motifs or phrases in the melody.

### **Bass**

The lowest sounding voice. Determines the inversion of the harmony. Because it is the lowest voice, it calls attention and should be treated as melodically as possible.

## ***Spice***

## Highlighting

the technique of emphasizing selected rhythmic events in one of the musical elements by adding additional orchestral weight.

## Voicing

most of the musical elements can be *voiced* or *fattened*. This involves *HANGING* notes that agree with the basic harmony below EVERY note of the element. (the pad is by definition, already voiced or fattened.)

**Grounded Voicing** 4 or more equal voices (think S,A,T,B). Top voice will be the most important . mostly homorhythmic.. good Spacing of interior intervals (no more than an octave (and that is rare) between voices. bass can be a tenth (or more) below the next voice up.

*The following voicing do not have a bass in them. the bass would be a separate, more independent element.*

## Unison or Octaves

octaves can be added above or below the melody in any two three or 4 part voicing described below

**Two part voicing** (fattening). Hang diatonic consonant intervals from the melody. (similar to species one counterpoint. Imply the correct chord in the proper place rhythmically

## Three part voicing

*For notes that belong to the triadic chord symbol:* hang the other two notes of the triad immediately below the melody.

For notes in a 7th chord, you can use R,3,5 or 3,5,7.

For chords with extensions. find a triad out of the mother stack for that chord. use “business notes” below the melody if melody is an extension.

These three part voicings (conceived within an octave span. i.e. **closed position**) can be played in **open position** by dropping the second voice from the top down one octave.

***Treating auxiliary (non-chord) melody notes.***

If you look at each chord as either a primary chord or a secondary chord related to the primary chord, then diatonic non-chords may be treated with one of the other primary chords.

or

you may use a diminished chord.

or

for melodic auxiliary notes approaching a chord tone by half step, you may just approach the whole shape of the voicing by half step.