

CINESAMPLES - CINEORCH - ORCHESTRATION REFERENCE



We have received many questions in regards to the orchestration of this library and specifically the low chords patch. Here is an attempt to summarize their composition and functionality as well as the general premises behind them.

Calling them "Low Chords" was a rather easy decision because they are indeed low chords, their highest voice seldom traveling higher than the G above middle C and never venturing into Octave above. This is a desirable scoring voicing for several reasons. Firstly because of its equal consistency, nothing really sticks out of this voicing - even the soprano voice. Secondly it tends to stay out of the key dialogue frequencies, which although rarely a conscience thought of the director, seems to help in getting a cue approved. Lastly and most importantly - it's inherent ability to support a melody, whether a simple voice leading figure or a more typical tune (ie. solo boy, recorder, trumpet).

In regards to the specific orchestration - its a pretty standard Hollywood recipe borrowed from Brahms and Elgar. 4 Horns covering a three note triad in the area of middle C the extra horn doubling the soprano note. The clarinets doubling the horns, the bassoons stretching out below covering the lowest appropriate note of the chord and then connecting to the clarinets and horns. Due to range and color issues the flutes and oboes were left tacet (as well as the trumpets).

The trombones and tuba played a 3 or 4 note voicing, the tuba on the lowest note (sometimes the bass trombone) - and the other trombones building a triad to the next available voices. Lastly we had the entire string section in a semi-dense/closed

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voicing with mutes (con sordino). The top three sections were generally doubling the horns, one note each (non divisi) or in unison. The cellos below them usually in a divisi voicing of root-fifth or 3rd - octave for inversions. Then the basses below them covering the lowest appropriate root non divisi.

For those who might have struggled through the last paragraph lets summarize this in a more general manner. We knew we wanted low sounding chords - so lets immediately subtract all the instruments who would be stressful in the "low" ranges (trumpets, and high winds). Next we know that its pretty standard to use the muted strings and the mellow brass (not overblowing) to achieve a wide warm sound. We simply added the clarinets and bassoons to darken and color the sound more. When in doubt as how to voice each section - doubling always works! Now we did have to use some trickery to smooth the voice leading with regards to instrument ranges and keeping the triads relatively in the same spot but the guide below will give you the idea of how things were voiced.

These chords were recorded "tutti" by our orchestra, meaning that all the musicians were sitting on the stage while each note was recorded (even those who were resting). Using this method we get access to 70 pairs of ears (plus the maestro and booth and then the mixer) attentively listening, tuning and balancing themselves. These may sound like boastful, superfluous gestures but this is the critical part in getting "that sound."

We hope this library and small guide will help you create some wonderful music.

Best Regards,
Mike and Mike
cinesamples, LLC

CINESAMPLES - CINEORCH REFERENCE SHEET - CONCERT PITCH

	LOW CHORDS - ROOT POSITION	LOW CHORDS - FIRST INVERSION	MAJOR CHORDS PATCH
Piccolo			
Flute 1			
Flute 2			
Oboe 1			
Oboe 2			
Clarinet in B \flat 1			
Clarinet in B \flat 2			
Bassoon 1			
Bassoon 2			
Contrabassoon			
Horn in F 1			
Horn in F 2			
Horn in F 3			
Horn in F 4			
Trumpet in B \flat 1			
Trumpet in B \flat 2			
Trumpet in B \flat 3			
Tenor Trombone 1			
Tenor Trombone 2			
Bass Trombone 3			
Tuba			
	1	2	3
Violin 1	<i>con. sordino</i>		
Violin 2	<i>con. sordino</i>		
Viola	<i>con. sordino</i> <i>div.</i>		
Violoncello	<i>con. sordino</i> <i>div.</i>		
Contrabass	<i>con. sordino</i>		