**The Secrets Of Orchestration**

**Part One – Chord Voicing**

**Chapter 1. Woodwind section**

**Lecture 8b. Several part harmony**

Hello and welcome to the next lecture.

Today I will show you how to voice chromatic cluster chords and polychords.

Let’s start to do it.

This is a chromatic cluster that contains **G#, A,** **Bb**, and **Cb** (or **B** natural).

Let’s voice this chord with 2 clarinets and 2 flutes.

Is this good voicing or not?

This is less effective voicing as the minor second intervals have been voiced within the same timbres.

As you learned in the previous lecture, the minor seconds should be omitted to get effective sound.

Instead of **A#** and **B**, use the **A** and **B.**

Instead of **G#** and **A,** use the **Ab** and **Bb.**

Let’s check the other example.

This is also a chromatic cluster that’s constructed with tritone.

**C#, D,** **Eb, G, Ab, Bbb** (or **A** natural)

This is also less effective as flutes and bassoons have a crashing sound.

But, now the chord is softened by major seconds.

We can also use other voicing techniques.

If you have noticed, the top three chromatic tones have a *tritone* relationship with the lower chromatic tones.

**C#-G; D-Ab; Eb-Bbb.**

If you want to highlight the *tritones*, let's voice them between the same timbres.

Let’s learn to voice the polychords.

As I said, before starting to voice the chord you’d better analyze the construction of the chord.

At first glance, it looks like the chaos of the tones.

But this is a union of three different triads: **C major, F# major,** and **Eb major.**

Now the chord is understandable.

This is a polychord that contains the pitches of the *octatonic scale*.

This type of chord is always used by film composers.

I will explain this topic in future lectures about film scoring.

Ok. When you are going to voice polychords, try to highlight each chord of the construction with the same or similar timbres, as much as possible.

Thereby, all the chords of the construction will be clearer and audible in the orchestra.

For example.

The **E-flat major** chord is in the flute family.

The **F# major** chord is in the oboe family, while the **C major** chord will be played by three clarinets.

If the orchestra is in pairs, then try to voice two notes of the chord between the same timbres as much as possible.

For example. 2 flutes take the **Eb** and **G** from the **E-flat major** chord.

2 oboes take the **F#** and **A#** from the **F# major** chord.

2 bassoons play the **C** and **E** from the **C major** triad.

2 clarinets take the **C#** and **G**, which contain the tones of different triads.

This chord is also can be substituted as follows.

Flutes and oboes remain unchanged.

2 clarinets take **E** and **G** from the **C major** triad.

Bassoons play the minor second interval.

This is not a problem as other instruments are well-voiced.

But this kind of voicing is not effective since all woodwinds play the tones of two different chords.

Let’s check the other chord.

Please, stop the video and find which chords are used in this chord.

This chord consists of 3 chromatic minor triads.

**C minor, C# minor, D minor.**

The **E** and **C#** are played by two flutes.

The **G** and **Eb** are on the oboes.

The **D minor** triad is in the bassoon family.

2 clarinets play the **G#** and **C.**

Another choice can be as follows.

Let’s write your voicing in the comment below the video.

So, we have done our lecture. Thanks for watching. Bye for now.