# The

**BBC**

## Production Music

## Orchestral Toolkit

# User Guide

## 1. INTRODUCTION

The BBC Orchestral Toolkit is an album of Production Music created from a collection of 50 tracks. Each track is presented in its entirety, but also sliced into multiple versions of its constituent sections, providing the type of recurring theme variations and motifs heard in bespoke film and TV Scores.

Written in the same key, having suspended ends and using a simple, innovative placement system, most of the resulting 3000 cues are sequentially interchangeable. This enables the user to create a seamless orchestral soundtrack that is perfectly tailored to follow on-screen events and moods.

With cues ranging in length from 2 seconds to 6 minutes and also containing over 750 Orchestral Sustains, Hits, Swells, Unique Motifs and Endings, you can score your project in as much or as little detail as your schedule allows.

The BBC Orchestral Toolkit is an open ended project so you can expect lots more tracks and cues to be added in the future.

The BBC Orchestral Toolkit is quick, intuitive and fun to use, plus requires no musical knowledge!

## 2. FORMAT

Because of its size the toolkit is presented in data format as 48k 16 bit AIFF files.

The Toolkit is designed to be used directly from your computer's filing system – i.e Apple's Finder or Windows Explorer. If you have a choice we would recommend OSX because:

•	The finder allows an audio preview by hitting the space bar when a file is selected
•	The toolkit takes advantage of colour coding in Finder – not available in Windows
•	Finder's ' List View ' allows you to view files from within different folders simultaneously

You can drag and drop the music files straight from Finder / Explorer onto your video timeline, so if possible use the toolkit on a system with two screens – one displaying your editor and the other showing the toolkit.

**It is important that the audio card and driver on your computer / editing software are able to read 48k files correctly.** If not, the audio will play back at the wrong pitch and the cue placement system will not work.

## 3. INSTALLATION Quicktime Video 1

We recommend copying the entire Library (10.5 Gb) onto your hard disk, however some versions of OSX and Windows have a maximum file and path name total of 256 characters. If your path and file names exceed this total the computer truncates the file name, making it un-readable.

Some of the file names and paths in the toolkit have up to 200 characters in order to contain all the descriptive information. It is therefore important that if you place the toolkit at the end of a chain of folders the total number of characters in your path prior to "OTK BBCPM022" is less than 50.

### We recommend placing the BBC-OTK folder on your desktop.

Once copied to your hard-drive:
1. Widen the first column of Finder / Explorer so you can see the full file name
2. Switch to List view (Cmd 2) in Finder and Details view in Windows

The toolkit can be used in iTunes but please read the separate documentation for this.

Once copied on to your computer, we recommend that you keep the toolkit on the USB just in case you need to reinstall all or part of it. We also hope that you will add new tracks to it as they become available and use it to take the toolkit with you to different locations.

Please go to folder ' J ' on the USB flash drive for information files and instructional videos.

## 4. LAYOUT AND LABELLING QuickTime Video 2

Due to the vast amount of files and the detailed descriptive information included in each title the toolkit is presented in a series of folders and sub-folders.

The first seven folders are categorised by genre. Each of these genre folders has six sub-folders for the tracks and their constituent sections. In turn, each of these track folders contains three subfolders - for longer edits, motifs and endings.

The next eight folders are for unique sustains, motifs, hits, swells etc. These are the additional cues that compliment and smooth the transitions between the sections when you start constructing. They also enable you to create your own orchestral soundscapes.

Finally there are two folders for iTunes playlists, information files and instructional videos.

Every item in the toolkit is referred to as a CUE. Folders will contain column titles and cues that typically look like this:

| 1.4 EMPIRE | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Pub  Cd  Track  Title        Composers | TK REF | KEY | ELEMENT | DUR | SIZE | PACE | FEEL | END |
| BBCPM_022_99_EMPIRE_(TK)_Blythe_Joustra | 1400 | [-] | Full Track | 2m 35s | | | Mysterious | |
| BBCPM_022_99_EMPIRE_(TK)_Blythe_Joustra | 1401 | [-] | Intro | 11s | ^ ^ ^ | ) ) ) | Mysterious | e374 |
| BBCPM_022_99_EMPIRE_(TK)_Blythe_Joustra | 1402 | [-] | Theme A1 | 20s | ^ ^ ^ | ) ) | Mysterious | e375 |
| BBCPM_022_99_EMPIRE_(TK)_Blythe_Joustra | 1403 | [-] | Theme a1 | 20s | ^ ^ | ) ) | Atmospheric | e377 |
| BBCPM_022_99_EMPIRE_(TK)_Blythe_Joustra | 1404 | [+] | Theme A2 | 10s | ^ ^ ^ | ) ) ) | Atmospheric | e375 |
| BBCPM_022_99_EMPIRE_(TK)_Blythe_Joustra | 1405 | [+] | Theme a2 | 10s | ^ ^ | ) ) | Ethereal | e376 |
| BBCPM_022_99_EMPIRE_(TK)_Blythe_Joustra | 1406 | [-] | Theme A3 | 30s | ^ ^ ^ ^ | ) ) ) | Purposeful | e375 |
| BBCPM_022_99_EMPIRE_(TK)_Blythe_Joustra | 1407 | [-] | Theme a3 | 30s | ^ ^ ^ | ) ) | Ethereal | e376 |
| BBCPM_022_99_EMPIRE_(TK)_Blythe_Joustra | 1408 | [-] | UScore a3 | 30s | ^ ^ | ) ) | Suspense | e378 |

UNIVERSAL

UNIVERSAL PRODUCTION MUSIC

There is an empty grey coloured file at the top of every folder which includes the following column headings:

**Pub**  The name of the publisher – used for logging purposes – in this case BBC Production Music.

**Cd & Track**  The CD and Track Number – used for logging purposes.

**Title**  A single word title, always in CAPITALS. e.g. ' EMPIRE (TK) '.  Used for labelling and logging purposes.

**Composers**  Andy Blythe and Marten Joustra – used for logging purposes.

**TK Ref.**  This is for organisation within the toolkit.  It does not form part of the logging details.

**KEY**  This simple indicator will help you quickly identify which cues are likely to work well together to help you control the mood flow of your score.

**[-]**  Indicates that the cue is in a Minor key – associated with seriousness, reflection, fear or sadness etc.

**[+]**  Indicates that the cue is in a Major key – associated with optimism, comfort, triumph or positivity etc.

**[-+]**  This is used in full length tracks to indicate if the mood varies between major and minor.

**[r]**  Indicates that a cue is a rhythm only – should segue well across the board – especially looped.

**[x]**  Indicates that a cue, due to its isolation from its track, is not in a key that will comfortably follow many [-] or [+] cues. It may still be worth experimenting with the placement of such cues, but if you are in a hurry,  we recommend you only use these cues either in isolation or with the preceding and following cues from its own track.

You can lift the mood of a constructed passage by following a [-] cue with a [+] cue and vice-versa.

For reference almost all the cues in the toolkit are in E minor and its close relatives, G major & C major.

**ELEMENT**  Identifies whether the cue is a Theme, Underscore, Sustain, Motif etc

**A B C** Indicate the different elements of the full track i.e.  Theme A , Theme B etc.

**1 2 3**  Indicate recurring instances of elements.  i.e. Theme  A1 , Theme A2 etc.

**A / a**  A capital denotes an original cue – as heard in the full track, and a small letter is for an alternative arrangement, length or mix i.e. Theme A2, Theme a2.

**ORIGIN**        Used in ' Motifs ' subfolders to show which element a motif is related to.

**DURation**      This is a guide to the 'practical' length of the cue, measured to approximately half way along the fade-out. Also use this figure for logging purposes.

**SIZE**          The chevrons refer to the perceived "fullness" of a cue. Taking into account factors such as volume, the number of instruments playing and the dramatic feel of the cue. The chevrons can be thought of as musical VU meters, enabling the user to easily see which cues will lift or reduce the mood of the score.

**As a guide:**
| | |
|---|---|
| ^ | Solo Instrument |
| ^ ^ | Duet, Trio or Quartet. |
| ^ ^ ^ | Small Orchestra |
| ^ ^ ^ ^ | Large Orchestra |
| ^ ^ ^ ^ ^ | Large Orchestra playing loud and dramatically |

**PACE**          The size arrows indicate the perceived pace of the track. We say perceived rather than using actual beats per minute, because two cues may be identical in their tempo, but one may have an instrument within the arrangement playing a faster line or lots of fast runs, giving the impression of extra pace. This enables the user to easily see which cues will lift or reduce the dramatic pace of the score. This is especially useful when wanting to use a recurring theme that builds.

**As a guide:**
| | |
|---|---|
| ) | No measurable tempo – i.e a sustained note or free-time motif. |
| ) ) | Slow or Steady |
| ) ) ) | Medium or Purposeful |
| ) ) ) ) | Quick or Determined |
| ) ) ) ) ) | Fast or Urgent |

**FEEL**          A general description of the mood of the cue.

**END**           Most of the cues have hanging or suspended endings, enabling perfect looping or seamless transitions between sections from different tracks. This means that they they may sound unresolved in isolation, but this 'up in the air' feeling can be useful for dramatic effect.

If you do require a cue to resolve, use the Ending Cue referred to in its title, placing it with the 3s Back Time rule as normal. The correct ending cue will be found in a tracks' "Ends" sub-folder.

Note: Other Endings will often work creating different dramatic effects.

**BT6**           Back Time 6 seconds. A small number of cues have a leading note (or notes) that occur before the first beat of the bar. Using the standard method of cue placement would result in an uncomfortable timing effect. Therefore, if a file has BT6 at the end, place it 6s before the end of the previous cue, not 3s. This will allow a smooth flow between the cues. If these cues are used in isolation, be aware that unlike the vast majority of cues, there will be a short silence at the beginning of the file.

## 5. CUE PLACEMENT - ( A cue is any item in the toolkit) QuickTime Videos 3 & 4

At the heart of the Orchestral Scoring Toolkit is the fact that, being in the same key, a lot of the cues are sequentially interchangeable and can therefore be arranged to reflect the on-screen content. Achieving a seamless transition when placing cues in series would normally be a matter of trial and error. To get around this issue simply overlap the cues in the toolkit by exactly 3s.

Once you have chosen the cues you require, follow this simple process:

1.      Place your first cue where you require it.

2.      Move your cursor exactly to the end of that cue, as you see it onscreen.

3.      Rewind exactly 3s.

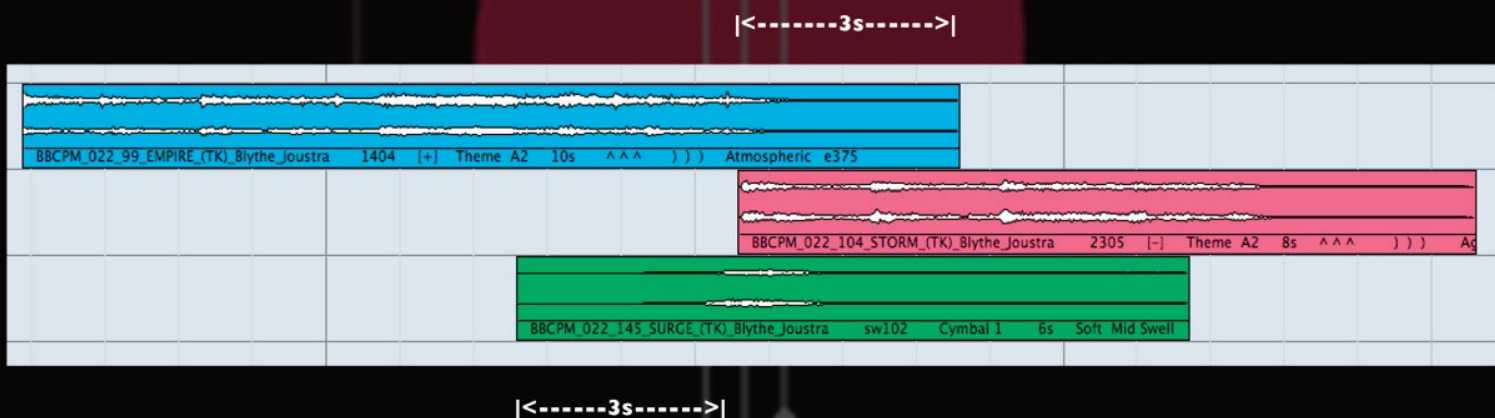4.      Place your next cue exactly at this point, on a separate stereo audio track.

Inevitably some cues will segue together better than others. If the transition between your cues isn't quite as smooth as you wish, try using a Cymbal Swell , Bell Tree or Timpani roll etc. to blend one section into the next.

Swells need to be placed 3s before their desired climax point – in this case it will be 3s before the start of the second cue.

For Hits, place cues exactly on your desired hit-point.

If a cue has BT6 at the end of its title, follow the above instructions but rewind 6s instead of 3s. This is to take account of any leading notes or swells etc. that may precede the first beat of the bar.

This is how your cues should look, once they are placed:



UNIVERSAL

UNIVERSAL PRODUCTION MUSIC

# 6. LOGGING INFORMATION QuickTime Video 1

Every cue must be logged to its full listed duration regardless of any overlapping. If a cue is shortened by the user, log the reduced length. Logging details should include:

| | |
|---|---|
| Track Title | OCEANS (TK)  (for example) |
| Publisher | BBC Production Music |
| CD No. | BBCPM022 |
| Track No | 97 (for example) |
| Composers | Andy Blythe & Marten Joustra |
| Duration | 13s (for example) |

# 7. CREATIVE TIPS

1. The sustains work really well on their own or they also can be used in with the motifs. Start by using the ones with the letter E at the end of their file titles, then simply lay the motif over the sustain at your desired point. Try repeating the same motif with different orchestrations and don't worry about going back and repeating motifs.

2. The sustains are 'open' so that they will work as both major and minor chords – i.e. sad or happy. For a smooth transition between a theme and a sustain the first cue in each sustains folder is the one to use – with 'E' in its title. Make sure you try sustains in other keys for dramatic effect.

3. The endings and long sustains all work on the same 3s back timing rule as the thematic cues so why not try constructing a slow moving melody with them? Experiment by back-timing by 1, 2 or 3s to create different effects of pace and blending.

4. Interesting dramatic effects can be created by overlaying sustains and motifs that are in different keys. We would encourage you to experiment with different combinations, for example, Low sustained strings in E with high strings in Bb fading in and out over the top. This sort of technique is especially effective if you want to create an unsettling, atmospheric score.

5. Cues with drum rhythms will loop seamlessly using the 3s rule, and will work well when laid over the sustains.

6. If you want to shorten a sustain, that stands on it's own, trim the front end and fade it in. This will preserve the reverb at the end of the note.

7. Apart from the sustains, hits and endings, we have consciously not listed the specific keys of the cues. It is important to us that the OSTK is easy to use regardless of the user's musical training and knowledge. Besides, in complex compositions, to state the key of a musical passage taken in isolation is often misleading. Orchestral, filmic music tends to meander around between keys, often only starting and finishing in an identifiable key. We decided that rather trying to list exact keys, we have used our [-] or [+] system to give an indication of whether cues should fit together to create the musical flow that you require. Rather than try and dictate what cues will work well together we would rather give general guidance and encourage the user to decide what works and what doesn't – in the context of their production. For reference, the vast majority of the cues start or resolve in E minor or (its relative) G major, meaning that many should interconnect well. Some combinations of cues will work better than others and what you can get away with may well be governed by the severity of your visual cuts.

## 8. BESPOKE SERVICES, TECHNICAL SUPPORT AND NEW TRACKS

If you can't find quite what you are looking for we will be happy to write pieces for you, free of charge, as long as they are suitable to be added to the toolkit. We also offer a service where, for a small fee, we will construct your score for you using the toolkit. These services are subject to availability. For further information, technical support and to receive new track alerts, please email: musicresearch@unippm.com

## AND THAT'S IT !

We have endeavoured to make the BBC Orchestral Toolkit as intuitive as possible to use.

Considerable time and effort has gone into trying to find the correct balance between versatility and usability. Using multiple descriptive terms can tell you a lot about the style of a cue but is often subjective. Technical information such as "Beats Per Minute", "Time signature" and "Key" can indicate how cues should segue but can be misleading. We have tried to be more intuitive about the titles, giving the user more of a 'feel' as to which cues will work together, supplying as much information about each cue as we can without making it overwhelming and unwieldy.

Whilst we are aware that for most users the toolkit may present a different way of laying an audio track, we are confident that the learning curve for using the toolkit is very short and shallow.

Whether you want to use the tracks in their entirety or construct a very detailed choreographed score, we are sure that very quickly you will find it a creative, useful and cost effective addition to your dubbing suite...



For more information, or to receive a copy of the toolkit
please contact: +44 20 7835 5300 or email: musicresearch@unippm.com
Alternatively visit us at: bbcproductionmusic.com or universalproductionmusic.com

UNIVERSAL PRODUCTION MUSIC