

# GENERAL GUIDELINES FOR VOICINGS THE BRASS SECTION

Trpt 1

Trpt 2

Trpts

Trpt 3

Trpt 4

Tbn 1

Tbn 2

Tbn 3

Tbn 4

PNO

BASS

DRUMS

1 2 3 4 5 6 7 8

G9sus4 Dm7b9 Ebmaj9 C9sus4 Bb9sus4 Gsus Em9 Bbm9 Ebmaj9(411) Abmaj9 Em9 Bb13 Em9/A Fm9 Bb9sus4 Fm9  
 G9sus4 Dm7b9 Ebmaj9 C9sus4 Bb9sus4 Gsus Em9 Bbm9 Ebmaj9(411) Abmaj9 Em9 Bb13 Em9/A Fm9 Bb9sus4 Bb9sus4 Fm9  
 Bbmaj7/C

IN THEIR LOWER RANGE, FOUR TRPTS THEN TWO TRPTS CAN BALANCE WITH FOUR-FIVE TROMBONES IN SLOWER ROOT POSITION BRASS VOICINGS.

WHEN THE TRPT SECTION IS IN A MIDDLE RANGE, AND THE MOVEMENT IS SLOW, THE LOWER TRPTS AND HIGHER TBNs CAN BE VOICED IN CLUSTER.

WHEN THE LEAD TRPT IS AT THE TOP OF THE STAFF (CONCERT) TBNs CAN BE VOICED OPEN (PYRAMID) OR CLOSED

WHEN TRPT LEAD IS HIGHER, THE TWO LEADS (TRPT - TBN) ARE VOICED BETWEEN AN OCTAVE AND 10TH OF EACH OTHER. TBNs ARE GIVEN MID-RANGE VOICINGS UNTIL A SECTION CLOSES, AT WHICH TIME THEY CAN BE GIVEN ROOT POSITION VOICINGS. (LEADS REMAIN 8VE-10TH, THOUGH)

# STELLA BY STARLIGHT - MEDIUM UP - BRASS AND RHYTHM

TEMPO

TRPTS

TRNG

RHY

9 10 11 12 13 14 15 16

F#m7(b9) B7(b9) Eb7 Am7 Ab7(b9) Gm7 Am7 Bbm7(b9) Gbm7(b9) Fm7(b9)

TRNG DRMS

COMBINING THE BRASS - CATEGORY I - ONE SECTION IN UNISON, THE OTHER CHORDED. NOTE THAT THIS TECHNIQUE ONLY WORKS WELL WHEN THERE IS A DIFFERENCE IN LINEAR MOVEMENT BETWEEN THE TWO SECTIONS. (ALSO WHEN COMBINING BRASS AND SAXES!)

AS THE BRASS COMBINE, RANGE CONSIDERATIONS (PAGE ONE) INFLUENCE THE CHOICE OF VOICINGS AND COMBINATIONS. NOTE THE RHYTHM SECTION CUES, ESPECIALLY THOSE FOR THE DRUMMER, WHO APPRECIATES KNOWING WHO IS PLAYING HIS CUES.

4 TRPTS UNISON

4 TRPTS UNISON

4 TRPTS UNISON

4 TRPTS UNISON

3 TRNG

3 TRNG

3 TRNG

Dm7b9 Csus4/G C/G F#m7b9 B+7 Em9 Am7 GMA7 Em7 F#m7 GbCb Bm9

Dm7b9 Csus4/G C/G F#m7b9 B+7 Em9 Am7 GMA7 Em7 F#m7 GbCb Bm9

17 18 19 20 21 22 23 24

COMBINING THE BRASS - CATEGORY II: EVERYONE IN UNISON OCTAVES. WE WATCH FOR TWO IMPORTANT QUALITIES: 1) THE MOVING LINE IS IDIOMATIC TO THE INSTRUMENTS PLAYING, AND --

-- 2) HOWEVER LONG THE SECTION, IT COMES TO A CLOSE WITH INTEGRATED VOICINGS.

NOTICE ALSO THAT WHILE THE HORN MOVEMENT IS MOVING EASILY, RHYTHM SECTION HAS SLASH NOTATION. WHEN INTEGRATING, IN-THE-STAFF NOTATION IS USED.

TRPTS

TENS

EUP

25 26 27 28 29 30 31 32

E+7(b9) A+7(b9) A7(b9) Dm9 F#m7(b9) Fm7 Bb7(b9) Em9

E+7(b9) A+7(b9) A7(b9) Dm9 F#m7(b9) Fm7 Bb7(b9) Em9

SHORT SECTIONS OF PARALLEL COUPLING (TRPTS AND TENS PLAY SAME NOTES ONE OCTAVE APART) DO NOT SOUND "OLD" WHEN THE CHORDS ARE EXTENDED AND THE LEAD LINE IS WRITTEN WITH GOOD MOTION. (WE TAKE CARE THAT THE LINES BREATHE.)

AS THE FORM DEVELOPS, VOICINGS TYPES WILL MIX, IN THIS WAY RAISING THE CONTOUR LEVEL WHILE LEAVING THE MUSIC PLAYABLE.

NOTE THE F# ON BEAT THREE OF MEASURE 30 FOR THE BASS. THE MEASURE STARTS WITH AN F# CHORD, ORDINARILY CALLING FOR AN F# IN THE BASS ON BEAT ONE. BUT WITH THE TROMBONES DROPPING TO ROOT POSITION ON BEAT THREE, WE WANT THE BASS TO AGREE (TROMBONE F# IS IN BASS RANGE) THEREFORE THE F# INDICATION IN THE BASS PART. NOTES PLAYED BY THE BASSIST ON THE OTHER BEATS ARE LESS IMPORTANT IN THIS INSTANCE.

TRPTS

TENS

DRUMS

33 34 35 36 37 38 39 40

Chord symbols: A7, F#m7(b9), B+7, Em7(b9), F#m7(b9) Gm7(b9) A7(b9), D9, G+7, G+7(b9), CL 40

**IMPORTANT FUNCTIONS  
ON THIS PAGE INCLUDE:**

THE RETURN TO UNISON  
TRPTS, CHORDED TENS,  
BRINGING REUSE INTO  
THE CHART.

WRITTEN BASS WHEN THE  
SLOWER MOVING TENS  
OCCUPY THE BASS RANGE

PHRASING AND  
ARTICULATIONS  
IN THE BRASS,

ARTICULATIONS TSN CUES  
PLACED IN THE DRUM PART

ROOT POSITION HORNS FOR  
A FEELING OF CLOSURE