**General Guidelines for Voicings the Brass Section**

**Top 1**

**Top 2**

**Top 3**

**Top 4**

**Tenor 1**

**Tenor 2**

**Tenor 3**

**Tenor 4**

**Baritone 1**

**Baritone 2**

**Baritone 3**

**Baritone 4**

**Drums**

**Pno**

**G**

**A**

**Eb**

**Bb**

**F**

**D**

**C**

**In their lower range, four trpts then two tepts can balance with four-five trombones in slower root position brass voicings.**

When the tept section is in a middle range, and the movement is slow, the lower tepts and higher tbns can be voiced in cluster.

When the lead tept is at the top of the staff (concert) tbns can be voiced open (pyramid) or closed.

When tept lead is higher, the two leads (tept - 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)
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!)
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.
Short sections of parallel coupling (trpts and tbns 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.)

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.
Important functions on this page include:

- The return to unison treptts, chorded tens bringing reuse into the chart.
- Written bass when the slower moving tens occupy the bass range.
- Phrasing and articulations placed in the brass.
- Articulations ten cues.
- Root position horns for a feeling of closure.