

BandMusic PDF Library Associates

Some Ideas for Creating Modern Band Voicings in Finale

This information is intended to be helpful to those who are assembling a band score from the original parts, creating a new edition, or creating a new arrangement.

If the music has Solo Cornet, 1st, 2nd and 3rd parts and you wish to have 3-part modern instrumentation, the following routine is an efficient method to use in Finale to make the needed adjustments.

3 PART CORNETS

- Set Finale to view in Concert Pitch.
- Highlight the 3 cornet staves and "Implode" them ("Utilities" drop-down) into the top cornet staff.
- Clear contents of staves 2 and 3.
- For now keep all 3 parts on the same staff.
- Keep the melody and redo the other 2 parts in block chord voicings under the top part.
- Generally the horn section has complete chords and can be used as a reference source.
- If there is any further doubt about the chords needed, refer to the Tuba part.
- Follow typical voicings of seventh chords by dropping the 5th. If the 5th is in the melody, drop the root.
- Voice leading is not a big issue in this style, but do try to resolve tritones to strengthen the progression.
- When satisfied with the cornet voicings, "Explode" the parts into 3 staves.

Depart from 3 part writing from time to time. Possibilities:

- Unison cornet melody for a passage
- Put the cornets in octaves on the melody.

A good doubling for octave passages is cornet 1 in the upper octave and cornets 2/3 in the lower octave. This ratio produces an excellent balance in the section.

CLARINET SECTION - Under many circumstances it is no longer necessary to have clarinets playing in the stratosphere. That part of the sound spectrum is now covered by the modern flute section.

Some possibilities - Choose from the list or invent your own to fit the circumstances.

- Once the cornet section is finished, you might choose to double some passages with the clarinet section.
- Clarinet unison melody
- Clarinet octave melody (same doubling as for Cornet section above.)
- Drop the top clarinet an octave and revoice. The second becomes CL1, third becomes CL2 and first 8vb becomes CL3.

If the euphonium has the melody, double it with unison clarinets and let other sections carry the harmony for that passage.

REMINDER: Expect to find pitch errors in the original printed parts. You have the opportunity to fix them in your new edition or arrangement.

These ideas fit mostly into the category of writing a new arrangement. While specific to Finale, these concepts are also useful for those working in Sibelius or other notation program.