

# EXERCISES FOR BRASS SCORING

1. Score for brass section.

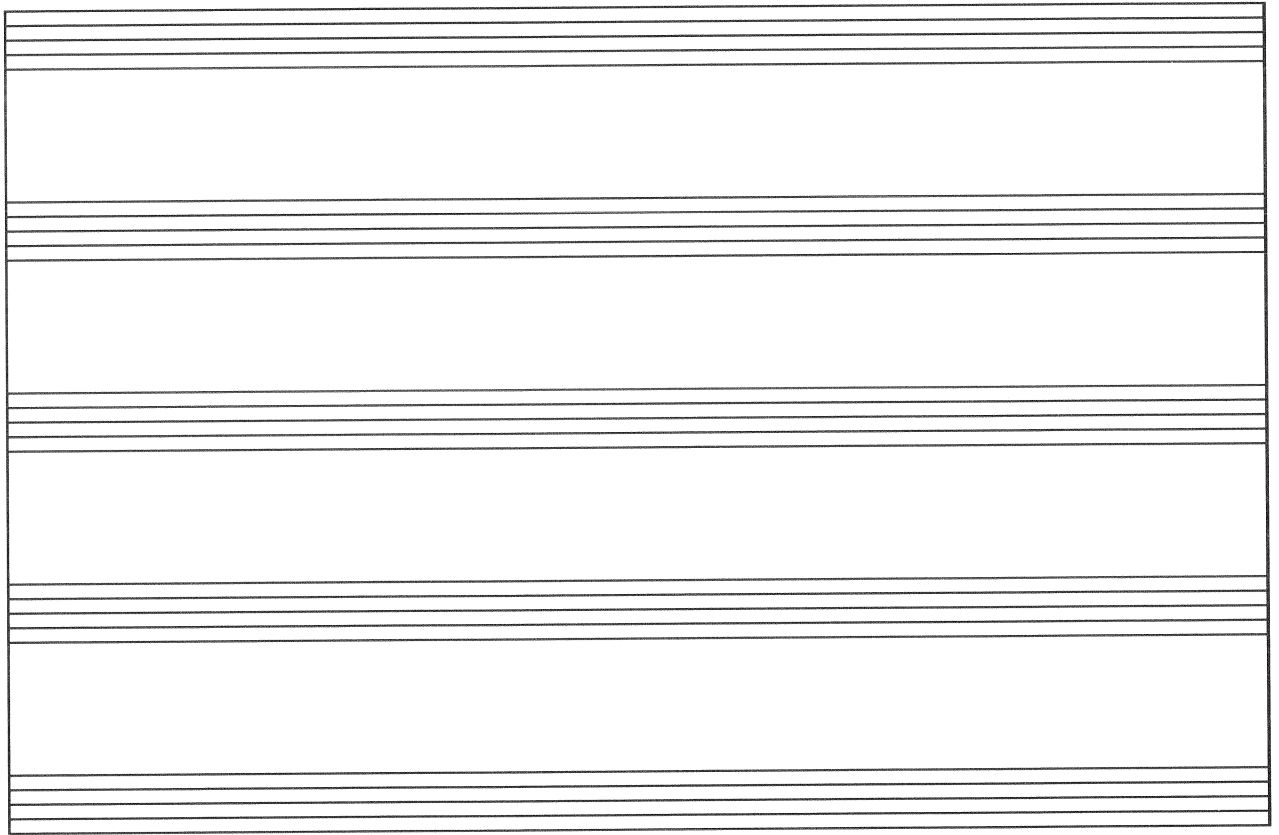
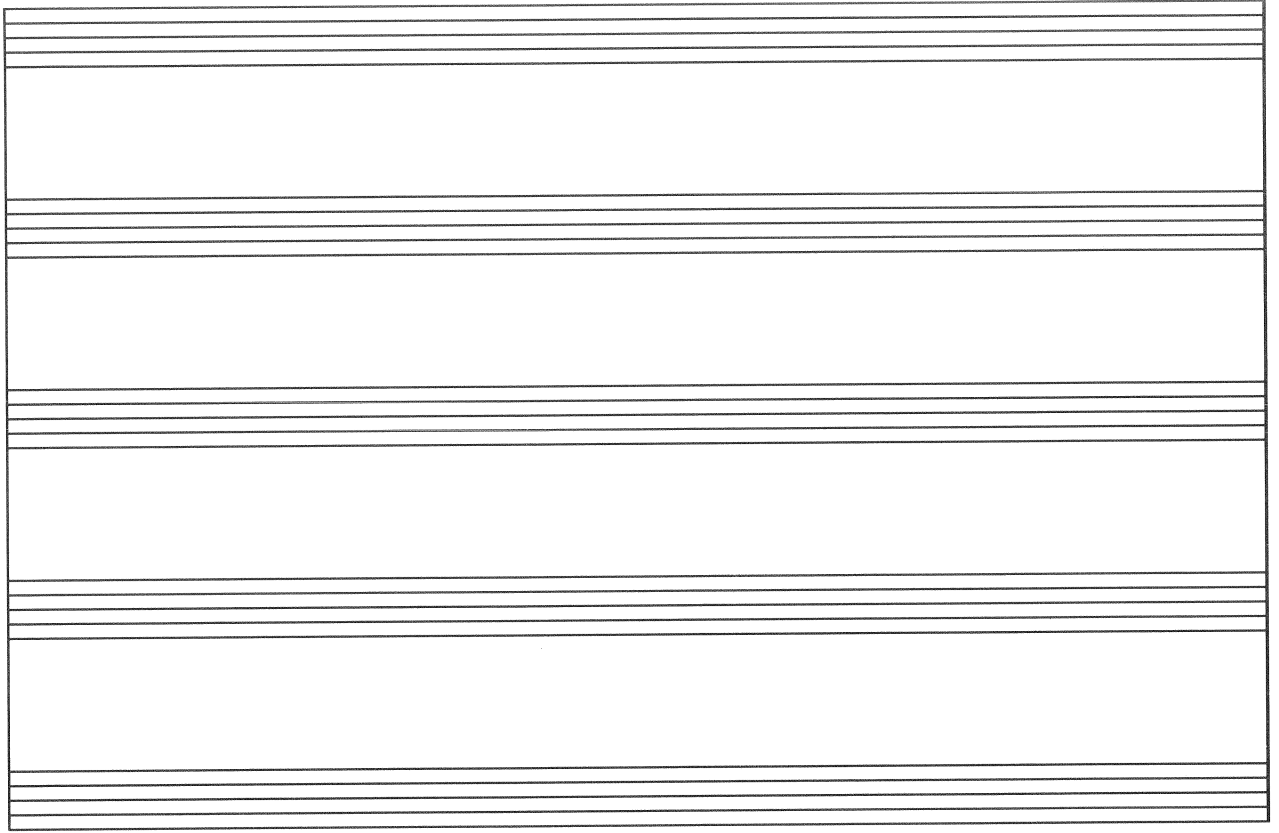
A musical score for a brass section, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score begins with a *pp* dynamic marking. The music features a series of chords and melodic lines. A *riten.* marking is placed above the music in the latter half. A large slur covers the entire piece. The score ends with a double bar line and repeat dots.

Five empty musical staves for brass instruments, arranged vertically. From top to bottom, they are labeled: I., II. (for Horns); F Hn. (for French Horn); III., IV. (for Horns); B $\flat$  Tpt. I., II. (for Trumpets); and Trb. I., II. (for Trombones). Below these are two more staves labeled Trb. III. and Tuba. Each staff has a treble clef for the Horns and Trumpets, and a bass clef for the Trombones and Tuba. The staves are empty, with only the clefs and instrument labels visible.

2. Score for brass quintet, transposing to A<sup>b</sup> and carefully melding the trombone and tuba lines.

**Allegro moderato.** (Componirt im Jahre 1825.)

The image shows a musical score for piano and brass quintet. It consists of two systems of music. The first system is a piano introduction in A major, 2/4 time, marked 'Allegro moderato.' and '(Componirt im Jahre 1825.)'. It features a treble and bass clef with a piano dynamic marking 'p'. The melody is in the treble clef, and the bass clef provides a rhythmic accompaniment. The second system continues the piano part with a similar rhythmic pattern. The key signature has two sharps (F# and C#), and the time signature is 2/4.



3. List the instruments of the brass section as they would appear in an orchestral score, the usual numbers of each, and the distance and direction of transposition for each.

\_\_\_\_\_ # \_\_\_\_\_ transpose \_\_\_\_\_

\_\_\_\_\_ # \_\_\_\_\_ transpose \_\_\_\_\_

\_\_\_\_\_ # \_\_\_\_\_ transpose \_\_\_\_\_

\_\_\_\_\_ # \_\_\_\_\_ transpose \_\_\_\_\_

4. Answer the following questions as concisely and completely as possible.

- a. Describe the “division of labor” within the horn section and how dynamics and range would affect doublings to balance with other brass instruments.
  
  
  
  
  
  
  
  
  
  
- b. Describe the difference in timbre between brass instruments with a more conical as opposed to cylindrical bore. Cite two examples of each.
  
  
  
  
  
  
  
  
  
  
- c. Describe a situation to be avoided in writing for trombone and how the F attachment affects the problem.
  
  
  
  
  
  
  
  
  
  
- d. Describe the baritone: its range compared to the tenor trombone, the number of valves the modern instrument has, and the various clefs and transpositions that may be used in the parts.
  
  
  
  
  
  
  
  
  
  
- e. When were valves introduced to brass instruments? How did they change the capacities of the previous “natural” instruments?
  
  
  
  
  
  
  
  
  
  
- f. Explain how mutes affect the sound of brass instruments, and describe three different types of mutes. What concerns are there when calling for their use?