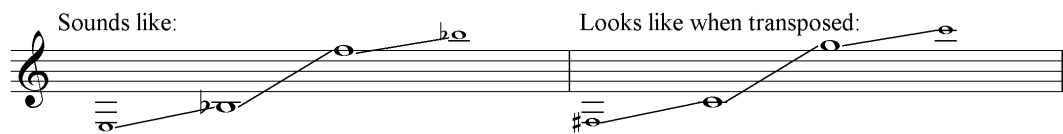


MAIN POINTS ABOUT WRITING FOR BRASS

- Think of each brass instrument in the ensemble as both part of something that can sound together (chords), but also as individual lines.
- Writing individual parts that use more steps than skips makes for easier music for the players and for the listener. In other words, think melodically.
- In general, maintain the range implied in the vertical arrangement in the score. That is, first trumpet has the highest notes, then second trumpet, then French horn, then trombone, then tuba. Avoid crossing parts if at all possible. Don't make the tuba higher than the trombone, for example.
- Make sure to give plenty of places for the players to breathe. At a moderate tempo, make sure to give at least an eighth rest for breathing every 3-4 bars in 4/4 and several bars off in a row at least once in the piece.
- Balance horizontal and vertical, lines and chords so that one aspect (melody or harmony) doesn't completely dominate the piece.

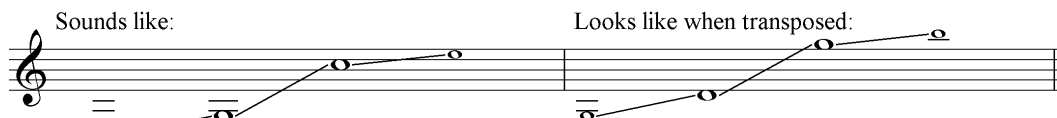
B \flat TRUMPET RANGE



Write generally within the range of the large notes (B \flat - F);

lower range may include notes below the B \flat , but for Opus do not expand above the staff

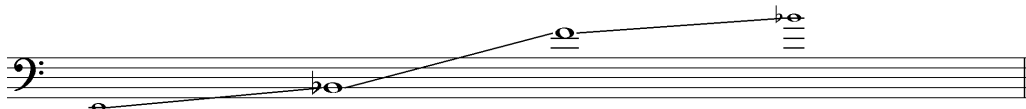
FRENCH HORN IN F RANGE



Write generally within the range of the large notes (G - C); lower range may include notes

below the G but for Opus do not expand above the C in the middle of the staff

TROMBONE RANGE

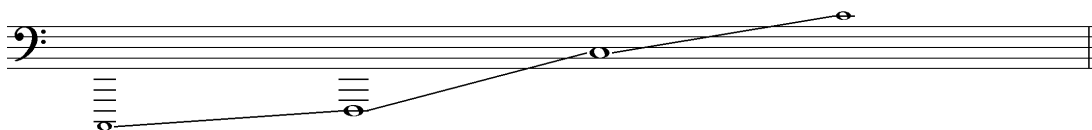


Write generally within the range of the large notes (B \flat - F); lower range may include notes

below the B \flat , but for Opus do not expand above the F above the staff. Trombone does NOT transpose

What you see is what you get.

TUBA RANGE



Write generally within the range of the large notes (F - C); lower range may include notes

below the low F but for Opus do not expand above the C in the middle of the staff. Tuba does

NOT transpose. What you see is what you get.