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In the interest of clean and precise playing, get into the habit of notating the exact value of notes, especially on endings.

Without a conductor there will be many conceptions within the band about where this note should end:

EXAMPLE 5



If you want it to end on the downbeat, write:

EXAMPLE 6



On the fourth beat:

EXAMPLE 7

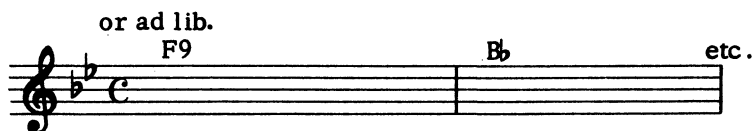


There is no doubt about where either of these notes is cut off. The same rule applies to notes of lesser duration.

Mark phrasing, dynamics, and accents carefully. If a substitute player is called in and is faced with a poorly marked part, the results will be sad indeed.

There are two methods of indicating ad lib solos.

EXAMPLE 8



CHAPTER FOUR

The Brass

THE MODERN BRASS SECTION IS A HIGHLY MOBILE UNIT. ITS dynamic range is wide, going from a soft, full-bodied ballad sound to a double *forte* of utter violence.

The Trumpet

The trumpets are the most flexible members of the brass family. The *Peter Gunn* recording orchestra can boast of a “dream” section that includes Conrad Gozzo, Pete Candoli, Frank Beach, Joe Triscari, and Graham Young.

The trumpet is a B \flat instrument. This calls for a transposition up one full tone:

EXAMPLE 62 THE TRUMPET

The image shows two musical staves. The left staff, labeled 'Actual Sound', is in a treble clef with a key signature of one flat (B-flat). It shows a melodic line starting on a low note (middle C) and moving up to a high note (G5). The right staff, labeled 'Written', is in a treble clef with a key signature of two sharps (D major). It shows the same melodic line, but the high note is written with a sharp sign (D5) instead of a flat sign. A double bar line is at the end of the 'Written' staff.

The range of the trumpet depends on the player, with some going up to the high F and then some. For purposes of practical writing the concert B \flat , an octave and a minor seventh above middle C, is more realistic. Here, once more, be guided by the ability of your players. In unison, two, three, or four trumpets are an extremely powerful sound. The climax in “Fallout” (*Peter Gunn*) is driven home forcefully by two trumpets on the high lead and two trumpets an octave below. This device of using one or two trumpets an octave below the lead trumpets is a useful one. It gives a great deal of body and power to the line: