

Assignments and Drills

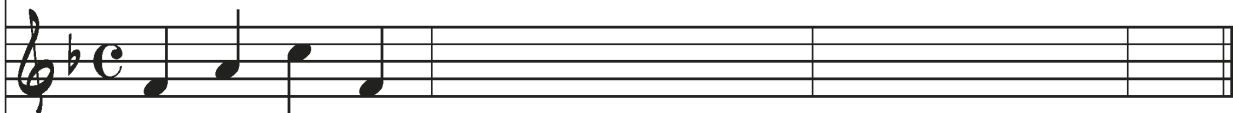
Assignment 6.01

The objective of this assignment is increased understanding of transposing instruments.

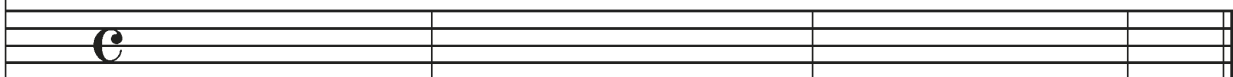
Instructions: Follow the directions below, using the proper clef and key signature for each. The first one has been started for you. REFER BACK TO EXAMPLE 6.24 IF NECESSARY.



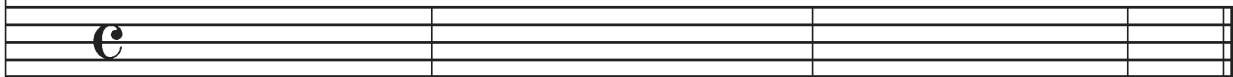
Write out the notes that would be heard if the melody provided were played on the B-flat trumpet.



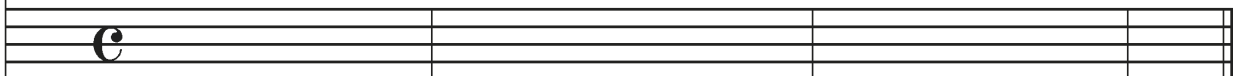
Write out the notes that would be heard if the melody provided were played on the French horn.



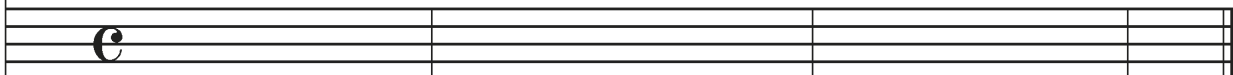
Write out the notes that would be heard if the melody provided were played on the Alto saxophone.



Write out the notes that would be heard if the melody provided were played on the B-flat clarinet.



Write out the notes that would be heard if the melody provided were played on the tenor saxophone.



Assignment 6.02

The objective of this assignment is increased efficiency in transposing.

Instructions: Memorize the transpositions of the instruments identified in assignment 6.01. For trumpet and clarinet, always assume they are B-flat instruments unless specified otherwise. REFER BACK TO EXAMPLE 6.24 IF NECESSARY.

The objective of this assignment is efficient and accurate transposition.

Instructions: The music example below is in concert pitch.

1. Rewrite the music for the instruments identified on each staff so that when played, the music will *sound* at concert pitch.
2. Use the appropriate clefs and key signatures for each instrument.

The first one has been started for you.

REFER BACK TO EXAMPLE 6.24 IF NECESSARY.

trumpet

French horn

alto saxophone

clarinet

tenor saxophone

The objective of this assignment is efficient and accurate transposition.

Instructions: The music example below is in concert pitch.

1. Rewrite the music for the instruments identified on each staff so that when played, the music will *sound* at concert pitch.
2. Use the appropriate clefs and key signatures for each instrument.

REFER BACK TO EXAMPLES 6.24 — 6.25 IF NECESSARY.

concert pitch

French horn

clarinet

alto saxophone

trumpet

viola

guitar

tenor saxophone

The objective of this assignment is efficient and accurate transposition.

Instructions: The music example below is in concert pitch.

1. Rewrite the music for the instruments identified on each staff so that when played, the music will *sound* at concert pitch.
2. Use the appropriate clefs and key signatures for each instrument.

REFER BACK TO EXAMPLES 6.24 — 6.25 IF NECESSARY.

concert pitch

tenor saxophone

bassoon

celesta

guitar

alto saxophone

viola

French horn

The objective of this assignment is efficient and accurate transposition.

Instructions: The music example below is in concert pitch.

1. Rewrite the music for the instruments identified on each staff so that when played, the music will *sound* at concert pitch.
2. Use the appropriate clefs and key signatures for each instrument.

REFER BACK TO EXAMPLES 6.24 — 6.25 IF NECESSARY.

concert pitch

French horn

trumpet

euphonium

alto saxophone

soprano saxophone

viola

tenor saxophone

The objective of this assignment is efficient and accurate transposition.

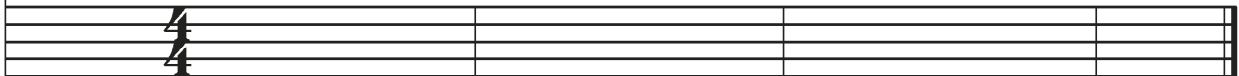
Instructions: The music example below is in concert pitch.

1. Rewrite the music for the instruments identified on each staff so that when played, the music will *sound* at concert pitch.
2. Use the appropriate clefs and key signatures for each instrument.
3. Do the work completely from memory. Do not refer back to chapter six.

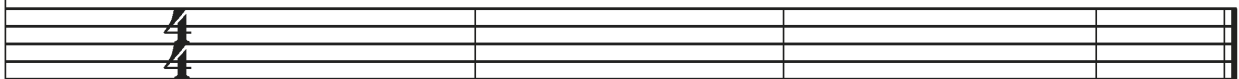
concert pitch



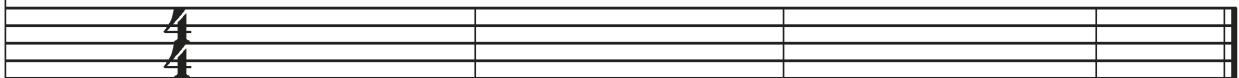
trumpet



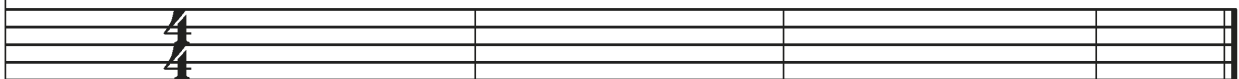
alto saxophone



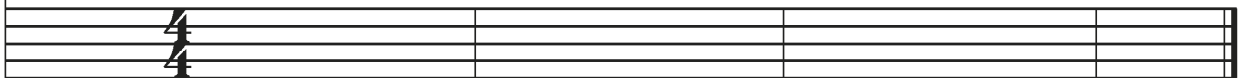
French horn



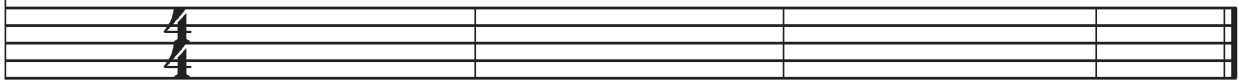
tenor saxophone



viola



clarinet



Questions for Review

1. Define *articulation*.
2. Without referring back to example 6.05, write out six or seven tempo designations in order from slowest to fastest.
3. What is a *legend* and why is it necessary to include one when writing for percussion?
4. Explain what is meant by *ostinato*.
5. What is the difference between the designations *D.C.* and *D.S.*?
6. Explain where the dynamics, expression indications, and tempo designations are placed in relation to the staff when notating vocal music.
7. Explain the term *mixed meter*.
8. What is the difference between alternating meter that is merely *substitute notation* and that which is *true alternating meter*?
9. What is the function of a fermata?
10. Why is transposition a necessary skill for musicians?