

**Dieter Mack 2008**

# **B r a s s o l o g y**

**For Brass Ensemble and Two Percussionists**

**- Brassology -  
2008**

**Dieter Mack**

**for four Trumpets in Bb, four French Horns in F, 3 Trombones, 1  
Basstrombone, Tuba & two Percussionists**

**Dedicated to Ehrhard Wetz and his Ensemble**

“Brassology” came to birth during a dinner in Bonn when Ehrhard and me had been in the same selection committee. Although an ensemble with quite similar instruments seems to be less conducive for my sound ideas with mixtures of different instruments, the imagination of “thick sound masses” came into my mind.

According to the character of the instruments, I tried to design a formal concept that once again came back to various distances in space as it once had been formulated by Edgar Varèse. Nevertheless my approach is completely different and deals much more different fields of energy as well. The term energy refers to changing intensities, caused by a) special rhythmic structures, b) dynamic differentiation and c) the necessity of a peculiar organisation of breathing. By that I hope to have created a challenging results for both the musicians as well as a potential audience.

**Percussion Instruments:**

**Percussion I:**

1 octave Crotales (cymbales antiques), 5 Tomtoms (very high to very low), 1 Gran Cassa, 3 low Chinese Tamtams (no opera gongs, but also no big flat tamtams; here I am asking for flat bronze instruments with a 90 degree bowed rim of about 3 cm. The diameter varies between 28 and 36 cm. They are available at Michael Ranta, [www.Asiansound.com](http://www.Asiansound.com) in Cologne)

**Percussion II:**

2 Tamtams of different size (i.e. 50 cm and 75 cm diameter), 1 big Wuhan Cymbal, 1 nailed Chinese Tomtom (ca. 36 cm diameter or even bigger), a set of Thai Gongs: Low **E**, **F** and **B** and then chromatic from **g#** - **b<sup>b1</sup>**

- The score is written in C (Crotales sounding 15va)
- Tempos may be adjusted slightly, but if a tempo has be set for a defined section (see always double bar lines), that tempo should not change except if indicated otherwise in the score itself. Please keep in mind that the organisation of breathing is an essential feature of

the expressive character. The so-called “impossible” parts should be made possible by the breathing interaction of the players (further advice see in the score)

- Trumpets and trombones need a “straight mute” and a “harmon mute”. French Horns and Tuba use their normal damper.
- Accidentals are only valuable for the immediate following note.
- Crossed note heads indicate a noisy sound with much air and less pitch (a thin tone).
- An arrow notehead downwards indicates a pitchless air sound with a long tube (normally used with flattertongue)