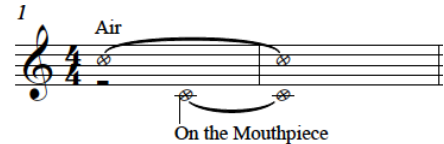


# Helping Your Horns: Practical tips for developing hornists

## Sound production

- Lip is a reed: the air moves across the top lip to make sound
- Exercise: start air through the mouthpiece or horn, then let sound begin naturally when air contacts the top lip



## Physical set up and posture

- Exercise: feeling breath expansion in three places: hands on belly button, hands on hips, hands on lower back
- Focus exercise: Knuckle Breath (Dr. Frank Diaz)
  - Place finger 3-4 inches from mouth
  - Focus air stream on middle knuckle, or top or bottom knuckles
  - Great for bringing focus to a rehearsal at any time

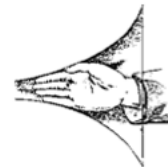
## Resonance and Projection

Vocal approach to volume—feeling volume and projection by yelling, “Hey!”

- Exercise: Super Sonic Swells
  - Start *piano* and swell to *fortissimo* and back to *piano* very quickly

## Hand Position

- Right hand should affect the sound: darker, and lower the pitch
- See Engelbert Schmid video for more information:
  - [https://youtu.be/k6eDD\\_nz3xo](https://youtu.be/k6eDD_nz3xo)



## Accuracy

- Connect the ear to the horn—aural skills make horn playing easier
- Sing, buzz, and play the following patterns with a drone to develop this skill

### Sample scalar patters

1. 1 2 3 4 5 3 4 2 1
2. 1 2 3 5 4 6 5 3 1
3. 1 2 3 4 5 6 4 5 3 2 1(↓) 7 1
4. 1 2 3 5 4 3 2(↓) 7 1
5. 1 2 3 4 5 6 4 5 3 2(↓) 7 2 1

### Realization of pattern #1 into notes



## Range and Flexibility

- Manipulate the air, not the lips
- Exercises:
  - From, "Progressive Studies in Flexibility and Range Development" by Fred Teuber

Note the optional fine:  $\Phi$  The final three(3) measures should not be attempted until the study is secure up to this point. DO NOT BREAK THE AIR-STREAM DURING THE GLISSANDI.

## Range and Flexibility Continued

- From, "Masterclasses for Brass" by Randy Gardner

The following three exercises are what I call "slides." They are designed to smooth out any bumps in the transition across register breaks, and eliminate any need to re-set around breaks or between registers.

- Blow a long tone through your instrument.
- Produce sound **at all times**, never allowing even a millisecond of silence.
- If silence occurs, move across that break again in **SLOW MOTION** (baby steps) until the skill of sounding continually across the break is learned.
- Make aperture changes, as much as possible, happen inside your mouthpiece rim, even if a jaw drop is involved. Play with a calm face.
- Avoid any upward motion of the chin through a descending slide – no double shifting.
- Maintain contact with your mouthpiece at all times.
- Pivot your mouthpiece minimally as required.
- Experiment with buzzing these exercises on your mouthpiece.
- Begin on a comfortable harmonic series and expand into more challenging territory.
- Discipline the upper octave rhythmically in exercise no. 17, so that harmonic changes occur at a steady rate.

Practice exercises 15, 16, and 17 on a variety of harmonic series, addressing your range challenges in a progressive manner.

Very Slow

15. *mf-f* 0 2

1 12

23 13

123

## Other Resources

Sarah Willis MRI video

- <https://youtu.be/MWcOwgWsPHA?t=36>

Stefan Dohr playing Tchaikovsky Symphony No. 5 solo

- <https://youtu.be/hQG5MtpDFig>

## Websites

<http://www.hornmatters.com/>

- Great resource for articles, free music, studies, exercise, and excerpts. Run by John Ericson of Arizona State

<https://www.hornsociety.org/>

- Professional international association for horn players and teachers
- Print and video resources available, and listings of teachers and players

<https://www-digitalconcerthall-com>

- Online video service for the Berlin Philharmonic. HD streaming library and live concerts!