

TEXAS BANDMASTERS ASSOCIATION

ADVANCED YOUNG PLAYER SERIES



# FRENCH HORN

DAVID BRANDON  
CLINICIAN

52ND ANNUAL CLINIC!  
SAN ANTONIO, TEXAS  
1999

## FORWARD

The Texas Bandmasters Association is dedicated to providing its membership opportunities for quality professional growth. After much success with the Beginner and Intermediate Series, TBA is sponsoring a series on advanced middle school and junior high school teaching methods. This series addresses the needs of the third year band students. Our clinicians are chosen from the ranks of superior music educators in our state. They also represent a wide diversity in geographic location as well as school size and setting.

This year, clinics are scheduled for flute, oboe, Bb clarinet, trumpet, F horn, and mallet percussion. These sessions will be presented with a companion booklet. In each handout, you will **find** teaching methods, and classroom organizational skills which are useful in today's schools.

We appreciate the extra effort of the clinicians who prepared these clinics and booklets. In addition we acknowledge Jim **Hagood**, TBA Past President, whose initiative began the series, as well as Bob Brandenberger, Mike Olson and Bob Parsons who have worked so hard to continue the series.

This series is **respectfully** dedicated to the many band directors, past and present, who have built an historical music education program in Texas and have worked so hard to make our student's experience in band music such an outstanding one.

Charlotte **Royall**, President, Texas Bandmasters Association

## DAVID BRANDON

David **Brandon** received his MFA Degree from Stephen F. Austin State University and his **MMEd** from the University of Southern Mississippi. He has performed professionally with the Mississippi Symphony Orchestra Mississippi Opera Orchestra and as a **free-lance** musician in the Houston area. Mr. **Brandon** taught at Bammel Middle School in Spring ISD as assistant band director for seven years before his current position as head director at Byrd Middle School in Duncanville ISD. Mr. **Brandon** currently serves as Chariman of the Junior High Division of Region XX.

# The Advanced Horn Player

TBA Clinic, July 1999

by David Brandon

The performance demands faced by the high school hornist are the result of the many different activities they are involved in throughout the school year. These activities include:

Marching Band

Preparation of the All State etudes

Preparation of Class I Solos and Ensembles

Preparation of grade 4 and 5 Band and Orchestra literature

The demands of this music make it imperative that we provide them with a coordinated and systematic approach between daily rehearsals, **sectionals**, and private lessons to develop the following skills and knowledge base:

- I. Tone
- II. Range
- III. Flexibility
- IV. Technique
- V. Articulation
- VI. Intonation
- VII. Special Effects
- VIII. Equipment

Most of the exercises in this packet are designed for individual and sectional work but with a little creativity most can be adapted for use with the full ensemble. Some have been abbreviated but the original source material has been cited for your reference.

## **BREATHING**

The most neglected yet most important topic for players of all levels is that of breathing. The above topics cannot even begin to be discussed unless the student is using a full yet relaxed air stream.

When discussing air talk in terms of results rather than technique. Use words and phrases such as "expansion", "move air in and out", etc. Too much technical information can cause a normally natural process to become burdensome and detrimental to the desired results-air that moves inside the body without resistance then turns around and leaves the body with out resistance. The only difference between "normal" breathing and playing a wind instrument is quantity and speed of air moved.

## **Breathing Exercises:** (use “hoe” sound)

In 4; out 4 (Move the  
In 2; out 2 same amount  
In 1; out 1 of air)

“Ripping” Exercise: Place two fingers in front of the mouth. Breath in with energy trying create the “ripping” sound. Do one, two, then three inhalations.

Read ***Arnold Jacobs: The Legacy of a Master*** Edited and Collected by M. Dee Stewart

***Do not allow students to make any sound on the mouthpiece or instrument unless it is proceeded by a full relaxed breath!***

## **Playing the Real Instrument-The Mouthpiece**

A phrase that drives home the importance of mouthpiece vibrations is “GARBAGE IN, GARBAGE OUT”. The quality of sound made on the mouthpiece will be the quality of sound that comes out of the bell. All the horn does is amplify and color the sound and pitch made on the mouthpiece. If the mouthpiece sound is not clear then the horn sound will be equally unclear.

## **Long Tones-Mouthpiece alone**

Start with any pitch in the middle register and vibrate it without a tongue start. (The tongue can “mask” poor or inefficient lip vibrations at the beginning of the sound.) Work for a clear, steady sound that has no “trash” in it and has the same pitch from start to finish. Avoid sounds that are **buzzy** and tight. Work for a buoyant, free sound.

## **Glissando**

Still no tongue start. Gradually work higher and lower, changing smoothly between registers. Try to get rid of any “breaks” in the sound.

## **Match Pitches**

“I can do it on the horn but not on the mouthpiece” is a phrase many students use to justify not being able to match pitches on the mouthpiece. It is extremely important to vibrate the exact pitch that is desired. If the lips are vibrating at the exact frequency the metal and tubing of the horn is designed to vibrate at the resulting pitch will be “centered” and the tone will probably be of high quality.

Sounds produced by lips vibrating even slightly higher or lower than the desired pitch are always of less quality and will always be out of tune.

Have students match pitches played by any reference instrument. Play scales or any memorized lyrical tune, making sure the pitches are “true” and always with a clear, focused tone.

# TONE DEVELOPMENT

There are two areas students need to be aware of when addressing tone production. These are mental and physical.

The first step in developing a good tone is to have a mental picture of what you want to sound like. Encourage your students to buy recordings of soloists and performances of classical music and movie sound tracks that are “horn heavy” in addition to attending as many live professional performances as possible. A private teacher (provided they themselves produce a good tone) is invaluable in this area.

The physical aspect of tone production is analogous to a fuel efficient engine. The goal is to have the body set up to provide an unobstructed column of air (fuel) to the lips (engine) that in turn use the air efficiently to vibrate. Anything that gets in the way of this simple process takes away from the potential product, a great tone. That includes poor posture, the presence of extra tension in the body, and lips either too firm or soft for the desired pitch.

Long tone exercises are excellent for tone production as their simplicity allows players to take the time to listen to what is actually coming out of their bell and to pay attention to what their body is doing throughout the exercise.

## Long Tone Drills

Have students play these exercises first with mouthpiece alone while you provide a reference pitch. Start the first note without the tongue to determine if the lips are set up to vibrate the proper pitch. The sound should start smoothly without any abrupt “bump”. (The tongue tends to “mask” problems)

Have students taper the last note to nothing making sure the pitch and tone do not change. The air stream speed and lip tension must stay in balance for this to be achieved.

Repeat the exercise on the full instrument (still no tongue start).

These long tones are from *Daily Drills and Technical Studies for Trumpet* by Max Schlossberg and adapted for horn

The first three staves are musical exercises in 8/4 time. Each staff begins with the instruction "Very Slow" and a dynamic marking of *mf*. The first two staves feature a sequence of notes: a half note, a quarter note, a half note, and a quarter note, followed by a half note, a quarter note, a half note, and a quarter note. The third staff features a sequence of notes: a half note, a quarter note, a half note, and a quarter note, followed by a half note, a quarter note, a half note, and a quarter note. Each staff includes a crescendo hairpin leading to a "cont." section, which then features a decrescendo hairpin.

Repeat the above exercises using the following dynamic markings:  
Make sure the pitch and tone do not change.

A musical staff in 8/4 time showing a dynamic marking of *mp* followed by a crescendo hairpin leading to a dynamic marking of *ff*.

A musical staff in 8/4 time starting with "Very Slow" and a dynamic marking of *mf*. It features a sequence of notes: a half note, a quarter note, a half note, and a quarter note, followed by a half note, a quarter note, a half note, and a quarter note. The staff includes a "cont." section and a decrescendo hairpin.

# LOW REGISTER

This is probably the most neglected area of development of all horn players yet the benefits of work in the lower two octaves of the horn make any time devoted to it well worth the effort. In order to produce a full characteristic tone in the low register one must play with a relaxed throat, neck, and lip muscles which in turn will have positive effects on the overall tone in the mid and upper registers.

When working on low register make sure the position of the mouthpiece on the lips does not change. The jaw can and should move down and slightly forward.

Watch for students "pooching" corners forward and/or bottom lip rolling out of the mouthpiece.

Play Exercise 1 and 2 slurred then marcato and on the F side of the horn (except low D). Keep your air stream relaxed yet full with a yawning sensation in your throat.

It's OK for the held note to get a little nasty at the end. This helps to rough in the low register. You can refine your low sounds at a later time.

These exercises are from *Technical Studies for Solving Special Problems on the Horn*, by William Brophy.

## EXERCISE 1

Exercise 1: Treble clef, 3/4 time, tempo 72. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>. Dynamics: *p*, *ff*, *stmlt*. Repeat Marcato.

## EXERCISE 2

Exercise 2: Treble clef, 3/4 time, tempo 72. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>. Dynamics: *p*, *ff*, *stmlt*. Repeat Marcato.

## EXERCISE 3

Exercise 3: Bass clef, 3/4 time, tempo 80. Notes: G<sub>1</sub>, A<sub>1</sub>, B<sub>1</sub>, C<sub>2</sub>, D<sub>2</sub>, E<sub>2</sub>, F<sub>2</sub>. Dynamics: *mp*, *ff*. continue 2, 1, 12, 23, 13, 123.

## EXERCISE 4

Exercise 4: Bass clef, 3/4 time, tempo 80. Notes: G<sub>1</sub>, A<sub>1</sub>, B<sub>1</sub>, C<sub>2</sub>, D<sub>2</sub>, E<sub>2</sub>, F<sub>2</sub>. Dynamics: *mp*, *ff*. cont. 2, 1, 12, 23, 13, 123 adding B<sub>b</sub> thumb valve on 2nd note.

## TO Bb OR NOT TO Bb?

The notes from Low C# up to F can be fingered either on the F or Bb side of the horn. Which fingering to use depends on the players preference. The Bb fingering is easier to play but does not usually produce as round a tone as the F fingering but the F fingerings are more difficult to produce.

A general rule to follow is to always play the Low C#/Db and D with Bb fingerings and all others with F fingerings unless a Low C#/Db or D is played adjacent to these notes.

Fingering patterns for notes G<sub>1</sub> through F<sub>2</sub>. Notes G<sub>1</sub> through F<sub>2</sub> are marked "use B<sub>b</sub> Horn". Notes C<sub>2</sub> through F<sub>2</sub> are marked "use F Horn". Fingerings: 0, T12, T2, T0, 23, 1.

# HIGH RANGE EXTENSION

The most common problems in the high register are too much mouthpiece pressure and too much lip tension for the desired note. When players see notes that are "high" (which usually translate to the highest note in the phrase) they naturally feel it needs an extra "boost". What results is usually a note that is pinched sharp, is tonally thin, and more times than not is missed.

The following exercises are designed to allow the player to gradually work higher, building on the confidence gained by their ability to play notes just 1/2 step lower. "If the F on top of the staff was easy then the F# shouldn't be that difficult".

Play these exercises on mouthpiece first. Think of playing the highest note flat. This will assure that the embouchure is not overly tense for the note. When playing on the full horn try slipping the pinky out of the pinky hook and relax the left arm as much as possible.

A word of caution: The goal is to produce great sounding notes in the upper register. It is NOT to just "get the high notes out". Practice only as high as you can while still maintaining a full relaxed sound. Rest the lips at least as much time as they play.

## No I-Range Extension by Half Step

From *Technical Studies for Solving Special Problems on the Horn*, by William Brophy

Musical notation for the exercise "No I-Range Extension by Half Step". It features a single staff in treble clef with a tempo marking of quarter note = 72. The piece starts with a dynamic of *mp* and a hairpin crescendo to *mf*. The first phrase consists of a half-note scale from C4 to F4. This is followed by a "Rest!" and a second half-note scale from C4 to F4, but with the notes G4, A4, and B4 flattened. After another "Rest!", the instruction "cont. in 1/2 steps" is given, followed by a half-note scale from C4 to F#4.

## No 2--Harmonic "Glides"

Play the glissando first on mouthpiece. Try to produce the same constant sound from low to high. Follow through with air to the last note.

Next, play the **glissando** on the F horn. Make everything feel the same as mouthpiece alone.

Musical notation for the exercise "No 2--Harmonic Glides". The first part shows a glissando on a mouthpiece, indicated by a series of 'x' marks on a staff with a treble clef, moving from a low note to a high note. The second part shows a half-note scale from C4 to F4 with a slur over it.

Add one or two more notes of the harmonic series each time. The mouthpiece tone must stay constant!

Musical notation for the exercise "No 2--Harmonic Glides". The first part shows a glissando on a mouthpiece, indicated by a series of 'x' marks on a staff with a treble clef, moving from a low note to a high note. The second part shows a half-note scale from C4 to F4 with a slur over it, and a third part shows a half-note scale from C4 to F4 with a slur over it, and a fourth part shows a half-note scale from C4 to F4 with a slur over it.

Also practice slurred scales and Clarke studies in the upper register. Play on mouthpiece first; then on horn.

# FLEXIBILITY

It is important for students to have a working knowledge of the harmonic series for it can be used for range and flexibility development as well as a clearer understanding of intonation tendencies and the basic workings of the horn.

The 3rd, 6th, 9th, and 12th harmonics are slightly sharp  
The 5th and 10th harmonics are flat  
The 7th and 11th harmonics are too out of tune to be used.

## F Horn Harmonic Series

Musical notation for the F Horn Harmonic Series. The notes are numbered 2 through 16 below the staff. The notes are: 2 (F2), 3 (Bb1), 4 (C2), 5 (C3), 6 (F3), 7 (Ab3), 8 (A3), 9 (Bb3), 10 (C4), 11 (Cb4), 12 (C4), 13 (D4), 14 (Eb4), 15 (E4), 16 (F4).

## Bb Horn Harmonic Series

Musical notation for the Bb Horn Harmonic Series. The notes are numbered 2 through 12 below the staff. The notes are: 2 (Bb1), 3 (D2), 4 (E2), 5 (F2), 6 (Bb2), 7 (Bb2), 8 (C3), 9 (C3), 10 (D3), 11 (Eb3), 12 (E3).

## NO. 1 -HARMONIC SERIES EXERCISES

Play slurred, legato, and staccato. When playing slurred and legato make the sure the air stays smooth and the lips continue to vibrate through the notes. When playing staccato keep the same vowel shape as you do when playing slurred.

Musical notation for Harmonic Series Exercise No. 1. It consists of two staves. The first staff shows a sequence of notes from the F Horn series (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16). The second staff shows a sequence of notes from the Bb Horn series (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The notes are slurred together.

Continue adding harmonics until a 3 octave interval is achieved.

Musical notation for Harmonic Series Exercise No. 1 (continued). It shows a sequence of notes from the F Horn series (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16) and the Bb Horn series (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The notes are slurred together. The text "Repeat using 2, 1, 12, 23" is written above the staff.

## NO. 2--DIATONIC EXERCISES (from *The Art of Horn Playing* by Phillip Farkas)

Play slurred, legato, and staccato. Keep the air smooth throughout.

Musical notation for Diatonic Exercises No. 2. It consists of two staves. The first staff shows a sequence of notes from the F Horn series (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16). The second staff shows a sequence of notes from the Bb Horn series (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The notes are slurred together.

Repeat using 2, 1, 12, 23



# FLEXIBILITY--CONT.

## No. 3--Scale Intervals

Play slurred, legato, and staccato. Keep in mind the vowel sound of the mouth while playing.

Repeat in different keys.



## No. 4--Large Interval Drill

(from *The Art of Horn Playing* by Phillip Farkas)

Use this drill to develop smooth large interval slurs. Play the glissando slowly at first and then gradually speed it up until only the outer notes are heard. Keep the air moving and lips vibrating between the main notes. Play first on mouthpiece then on the horn. Play all notes and glissando on the F horn except for the highest note.

Play also using 2, 1, 12, 23 and the slur/glissando from high to low.



## No. 5--Schlossberg No. 26

(from *Daily Drills and Technical Studies for Trumpet* by Max Schlossberg)

This exercise combines the high range half-step extension and octave slur exercise. It is important to keep in mind the importance of ample rest throughout the exercises. Play first on mouthpiece then on the horn. Again, try slipping the pinky out of the pinky hook and relax the muscles of the left arm.

Play using regular fingerings. You may finger the next to last note on the Bb horn to work the octave slur using the lips alone.



# Horn Key and Technique Studies

## Concert F--Your C

### Major Scale



### Arpeggio--Simple



### Arpeggio--in Threes



### Arpeggio--In Fours



### Thirds--Lower



### Thirds--Upper



### Clarke--Lower



### Clarke--Middle



### Clarke--Upper



# TONGUING

Problems in tonguing are sometimes hard to diagnose due to the fact that we can't see what's going on inside the players mouth but most can be heard and are usually caused by one or more of the following:

1. Incorrect syllable--Use a "T" type syllable for most "normal" articulations and a "D" type syllable for legato. (Tu, Toe, **Tah/Du**, Doe, Dah)
2. Incorrect placement of the tip of the tongue--Exact placement will vary from player to player and may also depend on the register being played. Experiment until the cleanest articulation is achieved.
3. Lack of sufficient air stream through the tongued notes--Fast, energized air helps move the tip of the tongue out of the way faster therefore allowing it to return quicker for the start of the next note.
4. Too much tongue moves--Use as little of the tongue as possible and the range of motion as small as possible.
5. Tongue too hard or tense--Keep it as relaxed as possible.
6. Lips not vibrating on the correct pitches--This is not really a tonguing problem but is often times overlooked. Have players slur the passage at a slow tempo on the mouthpiece and horn then add the tongue.

## Rapid Single Tonguing Exercises

A rapid single tongue should be developed since there is usually a grey area when double tonguing sounds too laborious for the music.

When faced with fast articulated passages players often times get overly tense, close off their oral cavity and tongue too hard when they should be doing just the opposite. The following exercise from *Technical Studies for Solving Special Problems on the Horn* by William Brophy starts with only two tongued notes then gradually builds to four. Make sure the exact same "T" syllable is used throughout, as it is easy to use a "D" syllable on the main note. Air must follow through to the last note.

♩ = 120-144

The image shows four staves of musical notation for rapid single tonguing exercises. Each staff begins with a treble clef and a common time signature (C). The first staff includes a tempo marking: a quarter note followed by "= 120-144". Each staff contains two measures of music with a repeat sign (double bar line with dots), followed by a double bar line and the word "cont." above the staff, and then another two measures of music with a repeat sign. The exercises progress from two tongued notes to four tongued notes.

# TONGUING-cont.

## Multiple Tonguing

High school hornists should begin (if not already started) developing the multiple tonguing skill. A clean, crisp multiple articulation seems to be a little more difficult to achieve on horn than other brass instruments so it is important to encourage students to work at least a little on it each day.

The main problem with multiple articulations is making the "K" syllable match the sound of the "T". It may be helpful to move the formation of the "K" as far forward in the mouth as possible without closing the back of the throat.

Practice the following exercise alternating between all "T" syllables then all "K" syllables. Then alternate syllables gradually increasing speed until the second exercise can be achieved. Remember to move air through the notes. .

Two staves of musical notation for multiple tonguing exercises. The first staff is in 2/4 time with a tempo marking of ♩ = 72. It contains a sequence of six quarter notes: G4, A4, B4, C5, B4, A4. The second staff is in common time (C) with a tempo marking of ♩ = 160. It contains a sequence of six eighth-note groups, each consisting of a quarter rest followed by a beamed eighth-note pair (G4, A4), with a fermata over the final note of each group.

For triple tonguing use "T T K". Repeat the above procedure.

Two staves of musical notation for triple tonguing exercises. The first staff is in 3/4 time with a tempo marking of ♩ = 72. It contains a sequence of six quarter notes: G4, A4, B4, C5, B4, A4. The second staff is in 2/4 time with a tempo marking of ♩ = 120. It contains a sequence of six eighth-note groups, each consisting of a quarter rest followed by a beamed eighth-note pair (G4, A4), with a fermata over the final note of each group.

# INTONATION

When discussing intonation there are two areas that need to be addressed: Individual intonation (playing “in tune” with oneself) and ensemble intonation (playing in tune with others)

## INDIVIDUAL INTONATION

In order for the individual to play in tune with himself he must have a working knowledge of the natural pitch tendencies of the horn, an awareness of the idiosyncrasies of his individual horn, plus a solid knowledge of what intervals “sound” like.

As mentioned before, a player's knowledge of the harmonic series and the pitch tendency of each harmonic is very important. It is also important to understand that when playing notes fingered with more than one valve (valves in combination) the pitch tends to sharpen slightly.

See the Double Horn Fingering/Intonation Chart included in this packet.

## Using a Chromatic Tuner

An advanced hornist should invest in a small chromatic tuner and use it throughout the practice session. By observing the tuner and really listening to ones self while playing they will begin to train their ear to hear “true” intervals. They will also become more aware of where they naturally “place” specific notes. Eventually they will be able to hear and evaluate intervals without the aid of the tuner.

Here is a procedure to follow:

1. Choose a “target” note to stop on within and exercise or passage of music.
2. Without looking at the tuner, play to the note and hold it.
3. Look at the tuner and adjust if necessary. Try to “memorize” not only the sound of the note but also the correct “feel”.
4. Repeat the exercise trying to go to the exact pitch and feel of the note in question.
5. Repeat several times until the note is consistently placed correctly.

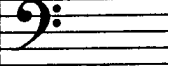
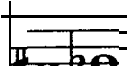
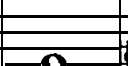
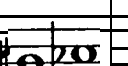

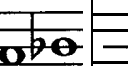
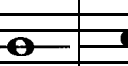
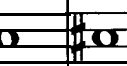
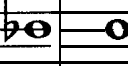
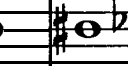
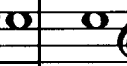
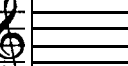
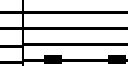
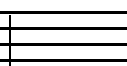



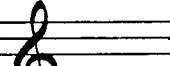
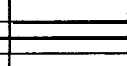
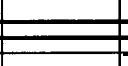

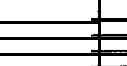


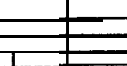
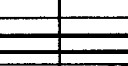
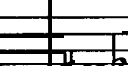
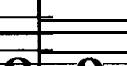


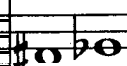
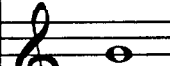
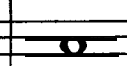
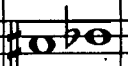

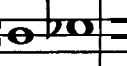
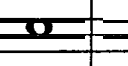
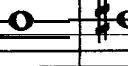
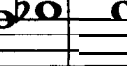


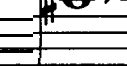
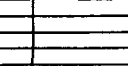
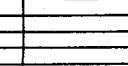
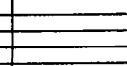
Begin exercise without looking at tuner      Target note      Look at the tuner, adjust and repeat

Concerto No. 1 by Richard Strauss      Target note

# DOUBLE HORN FINGERING/INTONATION CHART

This chart offers a standard fingering for the double horn and provides the natural pitch tendency of each note based on the harmonic series and the valves used in combination principle (V.C.). Each player should become aware of his/her own "placement" of each note and learn how to adjust BEFORE the note is played.

Notes without pitch comments should be fairly stable when the horn is properly tuned and the player is vibrating the lips in tune.

														
<b>T0</b>	123	13	23	12	1	2	0	T23	T12	23	12			
	Sharp V.C.	Sharp V.C.	Sharp V.C.	Sharp V.C.				Sharp V.C.	Sharp V.C.	12-Sharp 3rd har. V.C.	12-Sharp 3rd har. V.C.	1 Sharp 3rd har.	Sharp 3rd har.	Sharp 3rd har.
														
<b>23</b>	12	1	2	0	12	1	2	0	1	2	0	T23	T12	<b>T1</b>
Sharp V.C.	Sharp V.C.				Flat or Sharp 5th har V.C.	Flat 5th har.	Flat 5th har.	Flat 5th har.	Sharp 6th har.	Sharp 6th har.	Sharp 6th har.	Sharp V.C.	Sharp V.C.	
														
<b>T2</b>	<b>T0</b>	<b>T23</b>	<b>T12</b>	<b>T1</b>	<b>T2</b>	<b>T0</b>	<b>T2</b>	<b>T0</b>	<b>T23</b>	<b>T12</b>	<b>T1</b>	<b>T2</b>	<b>T0</b>	
		Sharp V.C.	Sharp V.C.				Sharp 9th har.	Sharp 9th har.	Sharp V.C. 12th har.	Sharp V.C. 12th har.	Sharp 12th har.	Sharp 12th har.	Sharp 12th har.	

# INTONATION-cont.

## ENSEMBLE INTONATION

Perfect intonation with ones self is very important when playing alone but means nothing in an ensemble unless the player can adjust his or her pitch quickly to match intervals with other players.

A quick and effective drill that can be used in sectionals or full ensemble to help develop this ability is the "Eight Count Exercise". Each player holds a note for 8 counts but each player starts four beats after the person before them. This forces the player to listen and match not only to the player before them but also the player that enters four beats after they start.

It is very important to ask the players questions such as "Which group matched from beginning to end?", "Which group **didn't** match at first but quickly adjusted?", and "Which players never matched?". By **asking** questions and demanding intelligent answers the players must listen at all times.

### Eight Count Exercise

The musical score is titled "Eight Count Exercise" and is divided into two sections: "Unison Concert C" and "Concert Bb and F Perfect Fifths". It features four staves for Horn 1, Horn 2, Horn 3, and Horn 4. The first section, "Unison Concert C", shows all four horns playing the same note (C) for 8 counts. The second section, "Concert Bb and F Perfect Fifths", shows Horn 1 and Horn 2 playing Bb and Horn 3 and Horn 4 playing F, creating perfect fifths. The score includes a key signature of one flat and a common time signature. Vertical lines indicate the start of each 8-count interval for each horn.

Use this exercise in sectionals to train players how to play all intervals in tune. Start with unisons then progress through octaves, fifths, fourths, etc.

This can also be a quick fix for pitch problems in the full ensemble. The "raised level of concern" and concentration of the players tends to make them more aware of what is actually coming out of their bell.

# SPECIAL EFFECTS

## Non-Transposing Mute

The following terms denote when the composer calls for a non-transposing mute.

English--muted

German--mit dampfer

French--avec **sourdine** or mettez **sourdine**

Italian--con sordino

Before playing with a non-transposing mute it is important to check the effect it has on the pitch of the horn. There are several "tunable" mutes on the market that can be adjusted for pitch by changing the length of the inside cylinder. The longer the cylinder the flatter the pitch.

It is a good idea to have a leather string attached at the base of the mute to allow the player to quickly place and remove the mute from the bell without having to reach for it off the floor or cause noise when placing it back on the floor during quick changes. A metal eyelet can be screwed into the base then sealed with epoxy glue to prevent it from backing out. Then simply tie a leather string in a loop large enough to place around the hand through the eye. Make sure the loop is long enough so that the mute hangs free of the bell when not being used.

## Hand Stopping

Hand stopping is achieved by firmly closing the bell with the right hand, trying to completely stop the air from leaving the bell. The player must then blow forcefully while fingering the written note a half step lower on the F horn.

This downward  $1/2$  step transposition is necessary since the hand stops the bell from vibrating thus temporarily shortening the horn and raising the pitch approximately  $1/2$  step. Hand stopping cannot be achieved on the **Bb** horn without the use of a special "Stop Valve" because the pitch is raised approximately  $3/4$  of a step--an interval impossible to transpose.

The following terms denote the use of stopped horn:

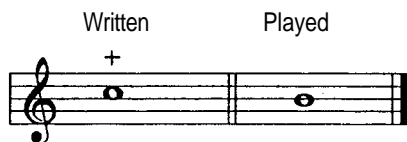
English--stopped

German--gestopft

French--sons **bouches**

Italian--chiuso

All Languages-- + = stopped; o = open



Players with small hands may need to actually move the hand further forward to close off enough of the bell to achieve the stopped effect. Keep in mind that the further the hand is in the bell the sharper the pitch.

The brass stopped mute produces an excellent stopped sound and may be used when there is ample time to place and remove it from the bell. It is especially useful for stopped notes below the staff.



# SPECIAL EFFECTS-cont.

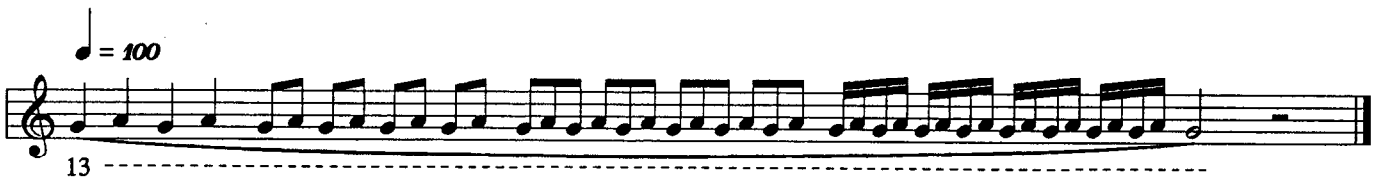
## Lip Trills

Lip trill can be performed between any two notes in the harmonic series that are a whole step apart. Although lip trills are rarely called for in symphonic literature they are found in much of the more advanced solo repertoire.

Practicing lip trills on a daily basis also helps improve flexibility and endurance.

Have students practice the following exercise keeping in mind the following tips:

1. Keep the air stream steady throughout the exercise. Treat them the same as normal lip slurs.
2. Try to keep the chin and jaw motion down to a minimum. Use a mirror.
3. Keep the mouthpiece pressure light.
4. Vocalize "aah" for the lower note and "eeh" for the upper.



Use the next two exercises to practice getting the lip trill started quickly.



## Lip Trill Fingering Chart



In my opinion, a "lip trill" perform a little too slowly is preferable to simply omitting the trill, attempting it too fast or playing with valves. The result is usually a "warble" sound that has nothing to do with the music.

# EQUIPMENT

## Mouthpieces

When choosing mouthpieces keep in mind that any feature in the extreme to “help” a specific area of playing will have a negative effect on some other aspect of playing. While a deep cup and large bore may make the low register easier it will in turn make the upper register more difficult.

For this reason it is recommended to find mouthpieces that are “middle of the road” such as the Holton MC or MDC, Schilke 30 or similar mouthpiece.

Only by improving basic skills will a player improve his or her overall playing, not a change of equipment. Choose a mouthpiece and stick with it.

## Marching Mouthpieces

Schools using bell front marching horns or mellophones may want to invest in a set of “Marching Mouthpieces” that are the same as those used for the concert horn but have had the stem bent at an angle by a professional repairperson. This bent stem assures that the angle of the mouthpiece to the embouchure is as close to that of the concert horn, thus avoiding too much pressure on the upper lip while still allowing the player to have the bell pointed at the proper marching angle.

## Instruments

Several brands and models of horns have proven track records for use in school programs. The playing qualities have been fairly consistent over the past decades and most can “survive” many years of use.

Recommended instruments are the Holton H-179, Conn **8D**, Yamaha 668, Yamaha 667, and the King “**Eroica**”.

The Yamaha 667 may not be the best choice for middle school use since it has fewer braces than the other mentioned instruments and may not be quite as durable. It does produce a very clear sound and is an excellent choice for the high school player.

Students wishing to purchase an instrument for themselves should seek out the help of a private teacher or professional hornist and should not limit themselves only to the above brands and models.

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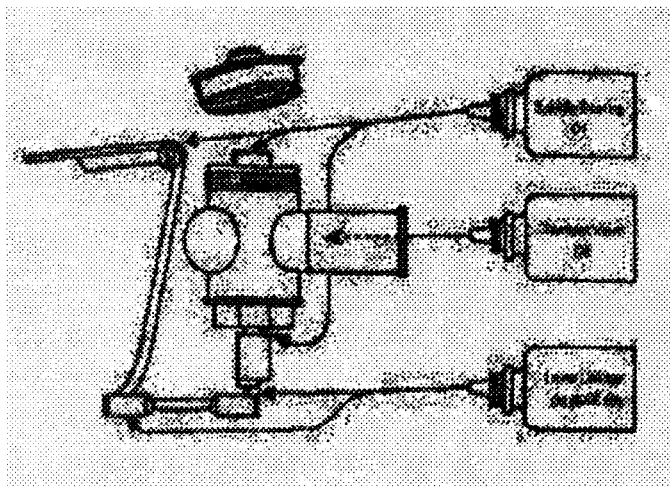
## Maintenance of Rotary Valves

Rotary valves are easy to maintain and, with proper care, they will give trouble free service for many years. We have found the following procedure effective in keeping the valves in good condition, providing a tight air-seal and a smooth and quick action.

1. Unscrew the valve caps. Place a drop of medium weight machine oil (**Paxman** or Yamaha Spindle Bearing Oil or equivalent) on the end of each rotor bearing. Without depressing the levers, pull each valve slide out to the end. The resulting suction will pull oil into the thrust bearing at the end of the rotor. Replace the valve caps.

2. Turn the horn over. Place a drop of Spindle Bearing Oil (or equiv.) at the place where the rotor shaft emerges from the casing of each rotor. Draw the valve slides as in step one.

3. Remove the 1st F and Bb slides. Holding the slides vertically, pour an eyedropper of valve oil into each slide. Stillkeeping the slides vertical, insert them all the way into **thehorn** (this keeps the oil off the slide tubes). Pour the oil onto the rotors, rock the horn back and forth while working the valves to distribute the oil, and drain off the excess.



4. Spindle bearing oil should be used to lubricate the key hinge rods and the springs. If the horn has mechanical linkages they should be oiled with **Paxman** lever linkage oil or **SAE 90** gear oil.

These steps should be followed weekly. It is also a good practice to blow an eyedropper of valve oil through the mouthpipe when the valves are oiled. The oil film both protects the inside of the instrument from the corrosive effects of the breath and keeps foreign material from adhering to the bore.

If this procedure is followed faithfully you can expect many years of trouble free service from your horn.