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Too much lower lip inside mouthpiece. This will tend to produce a weak low range and a thin tone.



Too much upper lip inside mouthpiece. Too little lower lip inside mouthpiece. This can result in lack of aperture control by the lower lip.

These two illustrations use the same mouthpiece placement and setting, but because of one small detail, the resultant tone production will differ greatly.



Good mouthpiece placement, but lips are stretched into a smile. Tone will be thin and harsh and lips will absorb too much punishment.



Good mouthpiece placement. There is controlled relaxation in corners of lips. Lips are "set" but are not stretched into a smile. Lips are evenly aligned and are slightly puckered. Chin is arched down.

The following study is designed for development of tone control throughout the entire range.

F Horn



The musical score consists of ten staves of music, each containing a sequence of notes and rests. The notes are primarily eighth and quarter notes, with some half notes. The key signature changes from natural to sharp (F#) and then to flat (F). The melody moves across the entire range of the instrument, from the lowest notes on the staff to the highest notes. A large, diagonal watermark reading "www.hickeys.com" is overlaid across the middle of the score.



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DEVELOPING LIP APERTURE CONTROL

A different sized lip aperture is required for the production of **each pitch at each different dynamic level**, throughout the entire range. A high soft tone requires a smaller aperture than the same tone played at a louder volume. Lower tones require larger apertures than higher ones played at identical volumes. When the speed of the air remains constant, development of accurate control of pitch depends upon subtle and definite control of the lips **immediately around the aperture, inside the mouthpiece.**

The following technique is suggested for use in development of muscular "feel" for aperture control and for location of the most desirable tonal focus:

Sustained tones with pitch variation.

The pitch should be changed by deliberately bending the tone up and down, the variation being made with the lips inside the mouthpiece, around the aperture. After a few variations in pitch, the lip position should "focus" into the tone with most desirable pitch and quality. This technique will develop the best "center" or "core" of the tone.

The following techniques are designed for development of control and should be practiced routinely each day:

Long tones played with crescendo and dimir

As volume changes, pitch will also change. This change is made by changing the size of the aperture. The lip should be "set" in the corners of the mouthpiece, thus maintained in all registers, thus resulting in a consistent pitch in the center of the lips.

Harmonic series studies.

The practice of slurred harmonic series is an important study for all trumpet players. It is of tones in all registers, with a consistent level, with a consistent force and quality. This is helpful in developing control in the center of the lips.



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F Horn—0

F Horn—2

F Horn—1

F Horn—¹/₂

F Horn—²/₃

F Horn—0

F Horn—2

F Horn—1

F Horn—¹/₂

F Horn—²/₃



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HARMONIC MINOR SCALES AND ARPEGGIOS

The interchange between F and Bb horn by this time should be thoroughly understood and should be applied in exactly the same manner as in the major scales.



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LIP TRILL STUDY

Regular practice of lip trills develops a great deal more than actual control of the lip trill. In developing the trill, many side benefits accrue in aperture control, flexibility, range control and tone quality, which should result in a "liquid", "flexible" legato.

Lip trills should be practiced each day for very short periods; best results are obtained by using a definite rhythmic pattern.

Note: For detailed explanation of lips trills, see page 75, Philip Farkas. *The Art of French Horn Playing*, Summy-Birchard Co., Evanston, Illinois, 1956.

F Horn $\frac{1}{2}$
 $\frac{2}{3}$
 $\frac{3}{3}$



F Horn $\frac{1}{3}$



F Horn $\frac{1}{2}$
 $\frac{2}{3}$
 $\frac{3}{3}$



F Horn $\frac{1}{3}$



Continue pattern:



F: $\frac{2}{3}$ F: $\frac{1}{2}$



Bb: $\frac{2}{3}$



r



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STOPPED HORN

For stopped horn, the hand must be sealed tightly to the horn at **all contact points**. It is generally not necessary to move the hand farther inside the bell from the normal hand position, but the area around the first knuckles (nearest the finger nails) must maintain a tight and complete seal against the side of the throat of the bell, and the heel of the hand must complete the seal when the hand is swung across the bell.

Stopped horn is fingered one half-step lower than written; it is better played on the F horn than on the Bb horn, since stopped tones on the Bb horn are quite sharp.

Terms for Stopped Horn:

The symbol +

gestopft – German

bouché – French

Chiuso – Italian

