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## THE FOUNDATION

This chapter lays the foundation on which to build your musical success. Below is an overview of empowering attitudes, effective practice techniques, and “time savers” that enable you to develop your musicianship and technique with the greatest possible simplicity in the least amount of time.

**First and foremost, develop your musical mind.** Music leads technique. Your musical mind is the true source of the music you make. In a very real sense, it is your instrument. The sound image created in your musical mind comes to life through vibrations from your embouchure that are set in motion by your air stream and amplified by the brass tube in your hands.

Develop your musical mind through ear training, solfège, rhythm studies, voice lessons, in-depth score study, reading about music and musicians, and by all possible means. Attend live concerts frequently and listen constantly to recordings of great artists. Choose world-class musician models.

Understand the musical context of each passage and every descriptive term, whatever of the compositions that you study. Composers place notes on music staves to indicate to play, and words to describe how to interpret those pitches artistically. Be sure to realize a composer’s artistic vision.

**Engage your musical mind fully for each note that you play,** whether in a practice room or performing a concert on the stage of Carnegie Hall. Immerse yourself completely in a musical universe, to the exclusion of all else. **this mind-set to be your default setting whenever you play an instrument.** Perform like you practice, and practice like you perform. This requires total dedication as any area of technique or musicianship.

**Listen proactively and reactively simultaneously.** Direct your performance proactively with guidance from the music you intend to bring to life. **Proactive listening** means listening to what is actually coming out of your bell. **Reactive listening** means listening to your ideal performance (e.g., adjust dynamics, articulation, styles, note lengths, etc.). **Be a virtuoso listener!**

Whenever making music, **transform your vision into sound images.** For example, as being more *staccato* or *legato* is also the more *articulate*.

When eliciting a response to visit the website of

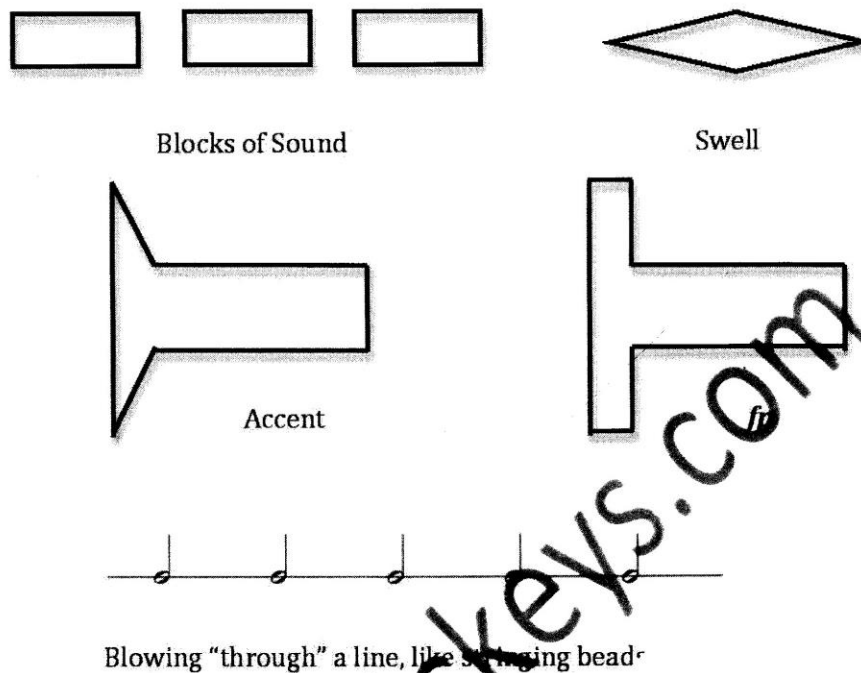


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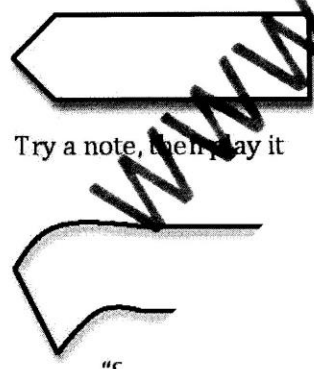
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**Tone shapes:** Finally, many tone shapes can be created. Below are diagrams of selected tone shapes that are *generally* desirable or undesirable. Of course, ultimately, artistic judgment in context dictates how to shape tones in a musically satisfying manner.<sup>1</sup>

**A few *desirable* tone shapes:**



**A few *undesirable* tone shapes:**



Try a note, then play it



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Practice slurring from the upbeat to bar 5 through bar 8. Concentrate on producing a perfectly even timbre and dynamic level. Once that is achieved, add increasing degrees of articulation until you reach your stylistic goal.

## Concerto No. 1 in E-flat Major

Horn in F  
Andante

### Movement 2

Richard Strauss



- This section of Strauss' First Horn Concerto is grand. Play with and even tone quality, accent expressively (not aggressively) chromatic pitches, and perform in a sustained *cantabile* style with no hint of wah-wah.
- Blow a long tone through your instrument. Rely on your embouchure, to carry your workload. Ride on your

**Note:** Exposure to high decibel levels will cause pain in the ears), negatively impacting musical performance impact on the quality of life. Sound levels below 120 minutes per week. Brass players regularly perform in environments that are unhealthy for their hearing more harmful than low frequencies.

Performance organizations and musicians should use hearing protection for their music.

- Use custom fitted "Musicians' earplugs" is that true feed-back plugs correct



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Solo.

*p* *un poco marcato*

TT TT TT K T TT

0

## Le Sacre du Printemps

Horn 6 in F  
Prestissimo

Part 1

*1p*

77

*mp*

T K T K T K T

78

T K T K T K T

- This passage from moves at a li facilitate r feel by

<sup>i</sup> Herb  
b<sup>r</sup>



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Below are a few introductory flexibility studies. Transpose throughout the range.<sup>1</sup>

1. Insist on producing clean slurs.



1a.



2.



3.



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Skill Assessment

## Symphony No. 5

### Movement 3

Gustav Mahler

Obbligato Horn in F  
**Kräftig nicht zu schnell**



**Tempo I**

- Perform these passages with excitement and a big beat to the bar.
- Observe the *drängend* in the second part, varied dynamic and expression markings.
- Apply the process of SING—BUT
- Practice at tempo and dynamics, advancing to performance tempo.
- Blow a steady air stream descending arpeggio.
- Use the least amount of air as much as possible.



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# La Mer

Claude Debussy

Horn 1 in F



Horn 2 in F



Echo Horn is a hand-stopping technique that creates a wonderfully tone quality without any brassiness. Used to the greatest extent by Dukas in his *Villanelle* for Horn and Piano, echo horn (*en écho*) horn bell and fingering a half-step higher than the written pitch, feeling a loose closure of your right hand. Use your ear for this unique tone quality and fingering options that



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**APPENDIX B**  
**TRUMPET SKILL ASSESSMENTS**  
**Compiled by Alan Siebert**

Below are trumpet passages that correspond to horn passages used as skill assessments in the following chapters:

Dynamic Control

Soft control:

Symphony no. 2 – Robert Schumann, Trumpets 1 and 2, mvt. 1, opening 22 bars

Symphony no. 3 – Gustav Mahler, Posthorn solo, mvt. 3, 1 bar before 14 – 3 bars after 15

*La Mer* – Claude Debussy, Cornet 1, mvt. 3, Dialogue du Vent de la Mer, 5 bars after 52

Loud control:

Symphony no. 7 – Gustav Mahler, Trumpet 1, mvt. 5, bars 6-13, 38-51

Symphony no. 5 – Dmitri Shostakovich, Trumpets 1-3, mvt. 1, 27 – 32

*Pictures at an Exhibition* – Modest Mussorgsky arr. Maurice Ravel, Trumpet 1, open

Legato

*Don Pasquale* – Gaetano Donizetti, Trumpet 1 solo, Act 2, Scene 3, Number 1

*Romeo and Juliet* – Sergei Prokofiev, Trumpet 1, Number 11, Ankunft

*Pini di Roma* – Ottorino Respighi, Off-stage Trumpet solo

Articulation

Slurred and tongued:

Suite from *Lt. Kije* – Sergei Prokofiev, Cornet, Western

*L'histoire du soldat* – Igor Stravinsky, Royal M

Suite from *Petroushka* (1947) – Igor Stravinsky

Symphony no. 5 – Sergei Prokofiev, mvt.

*Variations on America* – Charles Ives, "

Tongued:

*Till Eulenspiegel's lustige st*

*Aida* – Giuseppe Verdi, T

*Rhapsody on a Theme*

*Escales* – Jacques V'

Concerto in G fr

*Scheherazad*

*The Young*

Concer

*La* "



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**APPENDIX B**  
**TROMBONE SKILL ASSESSMENTS**  
**Compiled by Timothy Anderson**

Below are trombone (alto, tenor, and bass) passages that correspond to horn passages used as skill assessments in the following chapters:

Dynamic Control

Soft control:

Symphony no. 1 – Johannes Brahms, Trombones 1 and 2, mvt. 4, B – fermata after C

Symphony no. 3 – Camille Saint-Saëns, Trombone 1, mvt. 1, Q – 3 after S

Symphony no. 3 – Robert Schumann, Trombones 1 and 2, mvt. 4, opening 23 bars

Symphony no. 1 – Johannes Brahms, Bass Trombone, mvt. 4, bars 47 – 60

Symphony no. 3 – Robert Schumann, Bass Trombone, mvt. 4, opening 23 bars

Loud control:

Symphony no. 3 – Gustav Mahler, Trombone 1, movement 1, 15 – 17

*Ein Heldenleben* – Richard Strauss, Trombone 2, 3 after 60 – 2 before 66

*Also sprach Zarathustra* – Richard Strauss, Trombone 1, 5 after 13 – 17

*Fontane di Roma* – Ottorino Respighi, Bass Trombone, 11 – 2 after 14

*Ein Heldenleben* – Richard Strauss, Trombone 3, 55 – 2 after 65, 11

*Die Walküre* – Richard Wagner, Bass Trombone, Act 3, Ride of the Valkyries, 1 before 11 – 6 after 12

Legato

*Requiem* – W. A. Mozart, Trombone 2, Tuba Mirum

Symphony no. 2 – Robert Schumann, Trombone

*Also sprach Zarathustra* – Richard Strauss, T

Cello Suite no. 5 – J. S. Bach, Bass Trombone

Articulation

Slurred and tongued:

*La Forza del Destino* – Verdi

*Das Rheingold* – Wagner

*Das Rheingold*

Tongued:

*Guil'elmus*

*Trombone*



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