

The Horn!

The French Horn!

Ok, so really the horn I play is a

French Horn,

made by an American company,

copying a German design,

built in China

...and it's played in an ensemble from **Canada**



Any questions so far?





Top 3 Things about The Horn



Top 3 Things about The Horn

#1.



The
Sound

Top 3 Things about The Horn

#2



**THE
SOUND!!**

Top 3 Things about The Horn

**#3. CARRYING
THAT STUPID
CASE?**

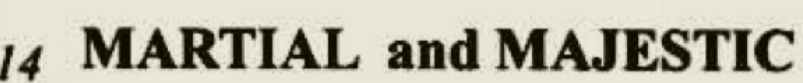


Top 3 Things about The Horn

#3.



**THE
SOUNNNND!!**



7/4 MARTIAL and MAJESTIC



The first system of the musical score is written on a single staff in 7/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is indicated as 'MARTIAL and MAJESTIC'. The dynamics are marked 'ff' (fortissimo) at the beginning. The music consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several measures with rests, and the piece ends with a double bar line.

18

Musical notation for measure 18, featuring a treble clef, a key signature of one flat (B-flat), and a complex melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

22

Measure 22 of the musical score. The notation is on a single staff with a treble clef. The key signature has one flat (B-flat). The measure contains a complex melodic line with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The melody starts with a B-flat, followed by a series of ascending and descending runs, and ends with a B-flat. There are several slurs and ties throughout the measure.

27

Musical notation for measure 27, featuring a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The melody consists of eighth and quarter notes with various ties and slurs.

A Western like you've never seen before.



SILVERADO
An exciting new look at the Old West.

Music Composed

By

Bruce
Broughton

American Overture for Band!

Jurassic Park
Star Wars!
John Williams E.T.
Cowboys
Harry Potter

"Field of Dreams"
Soundtrack!

Top 10 Things about

The Horn

Strauss &
Mahler

Maslanka!

Hindemith -
Symphonic
Metamorphosis

Brass AND Woodwind
Quintets!

Commiserating with
fellow horn players

The Physical FEELING
of Playing!



This Morning

- Tricking kids into picking up

- Parts of the

- Do's and

- Holding the horn

- Position & Posture

- THE QUESTION you & your hornists are asked

- First Sounds ...and what can have your beginners

-

SOUND AWESOME

Tricking

Forcing

Convincing

Making

THE BECKONING




THE HORN HERO'S TALE

"Quintet"

Composed by Michael Kamen
Performed by the Canadian Brass

CANADIAN
BRASS

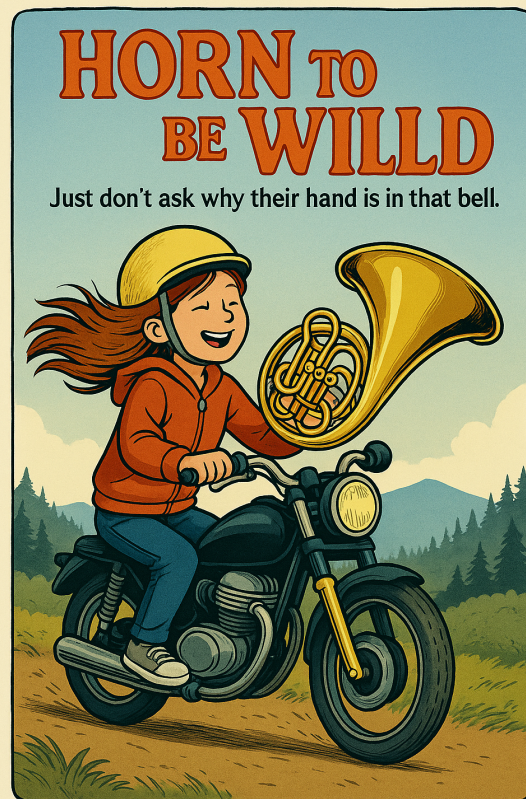


 SUBSCRIBE

HORN TO BE WILLD

Just don't ask why their hand is in that bell.





HORN TO BE WILLD

Just don't ask why their hand is in that bell.

The Horn History

Signalling

Tympani-ing

The HAND!!

Crooks

Valves

Parts of the Horn

Mouthpiece

Horn

Lead Pipe

Valve Levers

Rotors (not pistons...but...)

Tuning Slides and "Spit" Valves

Bell

Handling the Horn

- Having a flat surface pleeeeeease
- Attaching the bell
- Mouthpiece

Holding the Horn

Posture and **HOLDING THE HORN**



FEARLESS

Hand Position

HAND POSITION



HA
SOUNND

"Spit" Valve



First Sound

Breathing

Stupid Lips

**STUPID
LIPS**



Just Three Things:

Sound

More on this at 1:30pm

Reaction

1. Gas

2. Solids

3. Liquids

90

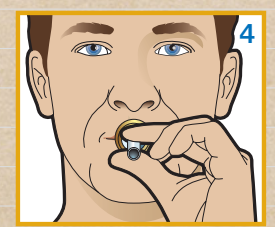
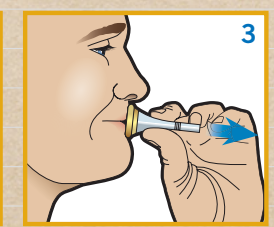
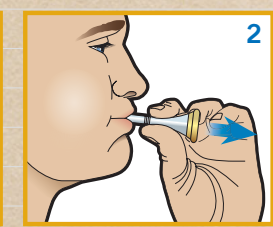
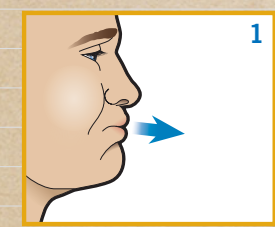
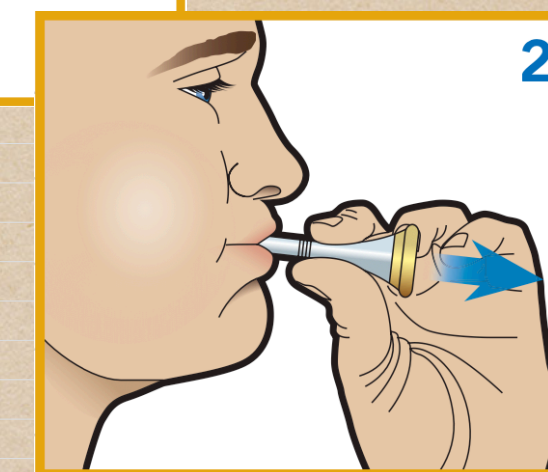
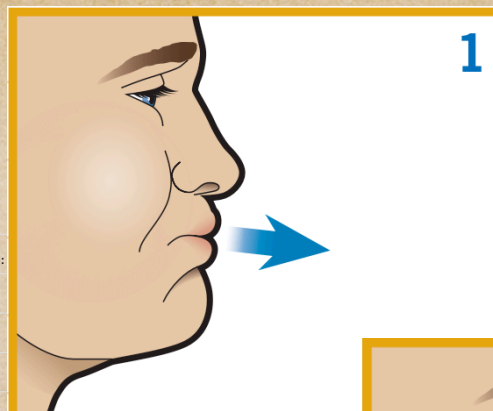
Brass Lesson



Faculty:

The Lip is a Reed

When we begin to play a brass instrument, we are told to make a buzz. We use too many muscles—and often with too much muscle. During our search for higher/lower/louder/softer notes, we spend tons of time trying to relax our embouchure. So, one day I got fed up and just took away all the muscle, experimenting with adding a little bit at a time until I produced a sound. This path of discovery changed everything about my playing. I found myself enjoying increased resonance, a better pitch center, more efficiency and endurance, and better flexibility. Try the following four exercises to develop the ultimate embouchure efficiency for yourself. As demonstrated, see what happens when you move from using all the embouchure muscles to create sound to having facial muscles provide support around a passive reed (the lips) that vibrates in the mouthpiece.

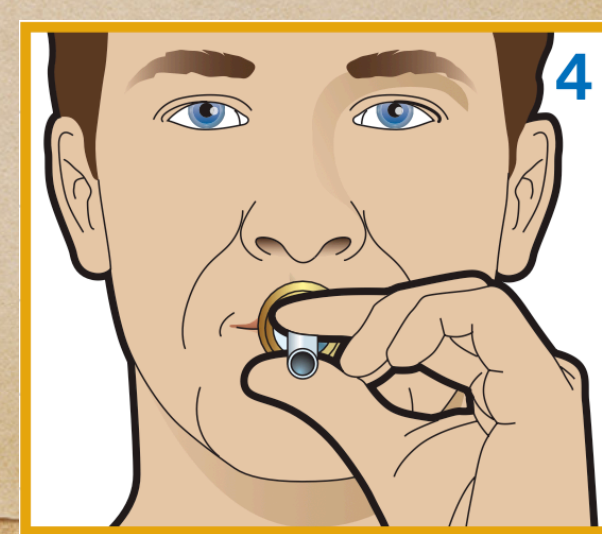
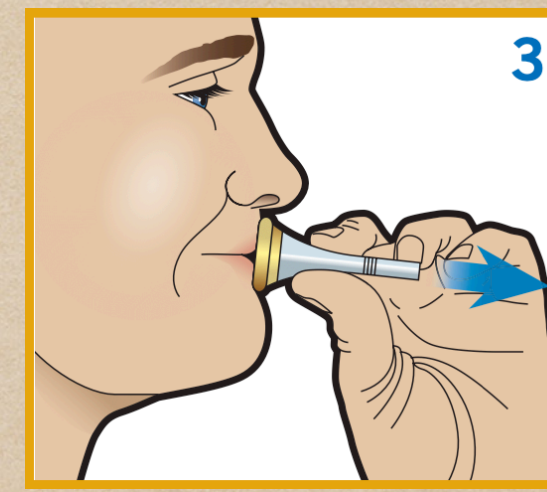


▲ Relax and breathe
Sit or stand in front of a mirror in order to watch your lips for optimal relaxation. Take a relaxed full deep breath and blow out a healthy “mf” type exhale while leaving your facial muscles completely passive. Repeat and, if possible, relax even more.

▲ Use the mouthpiece as a “straw”
Put the small end of the mouthpiece in your mouth and blow out of it as if it were a straw. You’ll learn how to add the muscles in the corners of your mouth without adding extra muscle. Don’t grab the mouthpiece shank with your lips; just put the shank on the bottom lip and let gravity bring the top lip down. Air can leak around the sides of the mouthpiece shank.

▲ Turn the mouthpiece around
Blow into the large opening without creating a buzz. Blow out in a totally relaxed fashion while letting facial muscles be as relaxed as possible. Make sure all the air goes through the mouthpiece and not out the side of the lips. Watch yourself in the mirror, trying to look as relaxed as possible.

▲ Let the sound happen naturally
Take a full deep relaxed breath and blow two seconds of “mf” air into the front of the mouthpiece in the same way as Ex. 3. Do not create a buzz. After two seconds, slowly bring your lips together until physics causes them to buzz.



Notes: This technique is less about lips vibrating against each other, and more about the lips getting caught in the air stream and vibrating *within* the air, against each other, and/or against the metal of the mouthpiece. Notice how relaxed the lips and facial muscles can be when relying on the air to cause a passive lip “reed” to vibrate. Finally, put your mouthpiece into your instrument and repeat Ex. 4. Don’t worry about what pitch comes out of the mouthpiece while in the horn; let the air/sound produce any pitch. Repeat. While doing each of the above steps, release all control for a while, then add “muscle influences” back in a very little bit at a time with each exhale. It helps me to think the “lip is a reed,” or “L.I.A.R.” (Yes, your lips may have been “lying” to you all this time!) This approach reminds us that we might not need all the muscle we’ve been using. Turn L.I.A.R. into a habit by practicing with a 10-minute timer. Each time the alarm goes off, stop what you’re doing and run through the four exercises. Have fun with this lesson, and if it doesn’t work the first time, be patient and try again.

Just Three Things:

Sound

More on this at 1:30pm

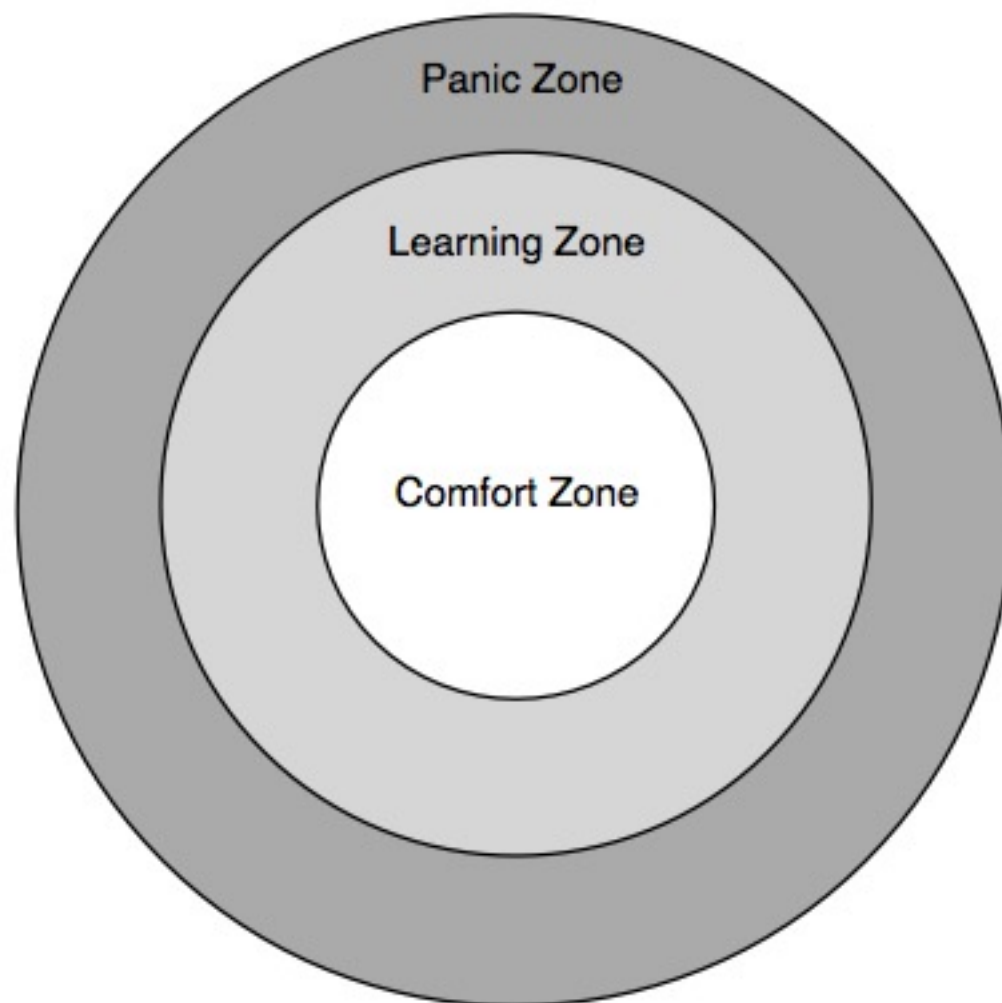
Reaction

1. Gas

2. Solids

3. Liquids

Fearless Performance



Learn