

Level 4 Fundamentals

Breathing

- Sit upright but keep body supple
- Keep upper body, throat relaxed
- Inhale with an abdominal breath (like a yawn)
- Keep the shoulders down on the inhale
- Completely fill lungs on every inhale

I. ♩ = 60

Turman

mp inhale exhale *mf* inhale exhale *f* inhale exhale

II. ♩ = 60

mp inhale exhale as long as possible *mf* inhale exhale as long as possible *f* inhale exhale as long as possible

III. ♩ = 60

f inhale exhale as long as possible *f* inhale exhale as long as possible *f* inhale exhale as long as possible

f inhale exhale as long as possible *f* inhale exhale as long as possible *f* inhale exhale as long as possible

Buzzing

- Use a piano or tuner for reference pitch
- Buzz with a full, resonant tone
- Eliminate static or fuzz in the sound by focusing the aperture

I.

Thompson

Exercise I, Thompson, consists of three staves of music in treble clef. The first staff begins with a dynamic marking *f* and contains two measures of glissando (gliss.) with diamond-shaped markers. The second staff contains two measures of glissando. The third staff contains two measures of glissando. Each measure is followed by a fermata over a diamond-shaped marker.

II.

Exercise II consists of two staves of music in treble clef. The first staff starts with a dynamic marking *f* and contains three measures of glissando (gliss.) with diamond-shaped markers. The second staff contains two measures of glissando. Each measure is followed by a fermata over a diamond-shaped marker.

III.

Exercise III consists of two staves of music in treble clef. The first staff starts with a dynamic marking *f* and contains two measures of glissando (gliss.) with diamond-shaped markers. The second staff contains two measures of glissando. Each measure is followed by a fermata over a diamond-shaped marker.

Flow

- Blow steady, continuous air between notes
- Move air to the end of every notes and avoid accents on note changes
- Play with the most open, resonant sound possible

I. ♩ = 60

(open harmonics)

Teuber


Musical score for Teuber, Part I, showing three staves of music. The first staff starts with a dynamic marking of *mp* and includes labels *F0* and *F2*. The second staff includes labels *F1* and *F12*. The third staff includes label *F23*.

- Don't correct intonation on flat partials
- Allow notes to resonate in their natural center

II. ♩ = 60

Musical score for Teuber, Part II, showing two staves of music. The first staff includes labels *F0*, *F2*, and *F1*, and a dynamic marking of *mp* with the text *(open harmonics)*. The second staff includes labels *F12* and *F23*.

III. ♩ = 60



F0
mp (open harmonics)

Musical staff for F0, marked *mp* (open harmonics). The staff shows a melodic line starting on a whole note, followed by a half note, and ending with a quarter note. The notes are: C4 (whole), B3 (half), A3 (quarter).



F2

Musical staff for F2. The staff shows a melodic line starting on a whole note, followed by a half note, and ending with a quarter note. The notes are: C#4 (whole), B4 (half), A#4 (quarter).



F1

Musical staff for F1. The staff shows a melodic line starting on a whole note, followed by a half note, and ending with a quarter note. The notes are: Bb3 (whole), Ab3 (half), Gb3 (quarter).



F12

Musical staff for F12. The staff shows a melodic line starting on a whole note, followed by a half note, and ending with a quarter note. The notes are: C4 (whole), B4 (half), A#4 (quarter).



F23

Musical staff for F23. The staff shows a melodic line starting on a whole note, followed by a half note, and ending with a quarter note. The notes are: Bb3 (whole), Ab3 (half), Gb3 (quarter).

Sound Meditation

- Play with the most beautiful, resonant sound possible
- Take full, relaxed, rhythmic breaths one beat before each entrance
- Use as little physical effort as possible
- Be mindful of clear, centered attacks and tapered releases

I. ♩ = 42-60

out in

∇ ▲

Jaenicke

continue breathing pattern

*continue ascending Major 3rds
as high as comfortable*

etc.

out in out in

∇ ▲ ∇ ▲

continue breathing pattern

mp

II. ♩ = 42-60

out in
V Λ

mp

continue breathing pattern

continue ascending Major 3rds
as high as comfortable

etc.

out in out in
V Λ V Λ

mp

III. ♩ = 42-60

out in
V Λ

mp

continue breathing pattern

continue ascending Major 3rds
as high as comfortable

etc.

out in out in
V Λ V Λ

mp

continue breathing pattern

Scales

- First scale tongued on odd days, slurred on even days. Alternate tongued/slurred on each scale
- Tongued scales as short and clear as possible, slurred scales as smooth as possible
- Try to keep sound quality and articulation the same regardless of register
- Avoid excessive pressure moving in to the high register
- Don't allow embouchure to collapse when moving into the low register
- Play each scale as slow as necessary for consistency before attempting faster tempi
- Rest at least one full measure between every scale

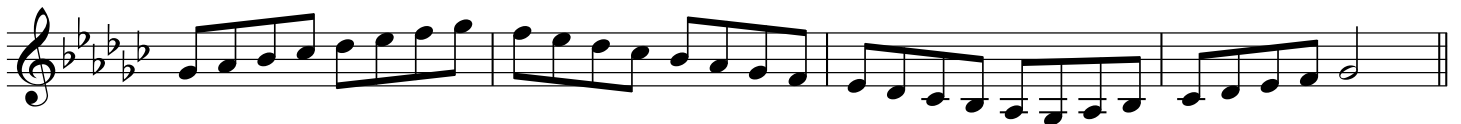
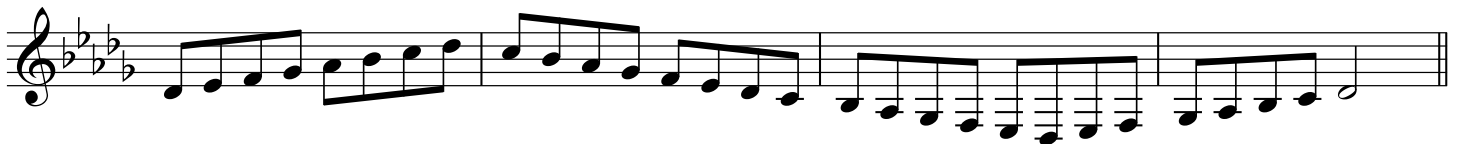
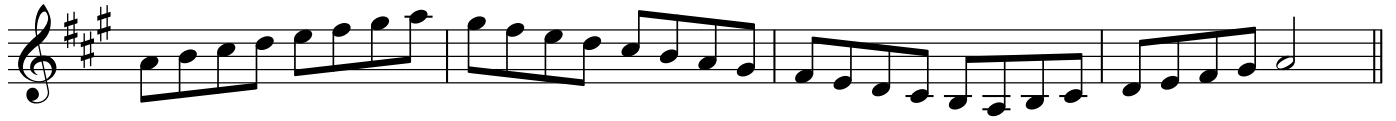
I. ♩ = 80 - 120



continue pattern alternating between tongued and slurred



II. ♩ = 80 - 120





Range Building

- Always stay as relaxed and efficient as possible when moving into the high register
- Minimize mouthpiece pressure on the upper lip by anchoring to the lower lip
- Visualize the aperture becoming smaller/more focused as you ascend
- Let the air do most of the work
- Stop ascending when it doesn't feel relatively easy and the sound is forced
- Phrase to the downbeat, not the high note

I. ♩ = 72

Brophy

continue ascending chromatically if possible

- Don't collapse or pout the lips when descending
- Stay anchored on the lower lip
- Explore adjusting the angle of the mouthpiece
- Visualize the aperture becoming larger but still rounded as you descend
- Keep lip corners engaged at all times

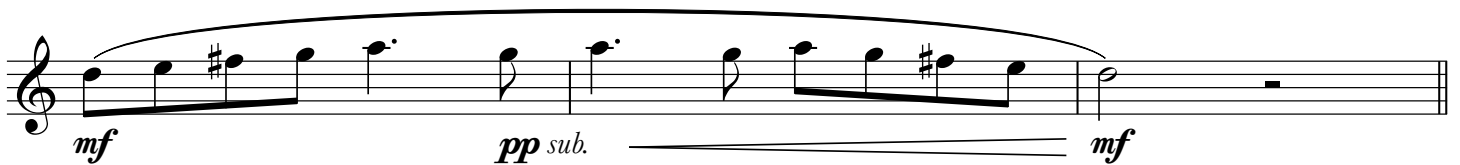
II. ♩ = 72

Brophy

- Stay efficient!
- Let the air and aperture muscles do the work
- Avoid unnecessary mouthpiece pressure
- Always play with a pure sound. If the sound is strained, stop the exercise

III. ♩ = 72

Dohr

*continue ascending chromatically if possible*

Accuracy

- Try to "hear" the pitches/intervals before you play them
- Repeat incorrect pitches/unclean attacks
- Try for perfect "bricks" of sound:

I. ♩ = 60

Farkas



II. ♩ = 60



16 Stopped Horn

- Hand must completely cover the bell throat; think "air tight"
- Finger notes one half step down
- F horn generally works best for notes in the middle and low register, B \flat horn work best in upper register
- Experiment with different finger combinations for the best intonation

I. $\text{♩} = 72$

Brophy

First staff of exercise I, measures 1-3. Measure 1: mf (circled), quarter note G4. Measure 2: f (circled), quarter note A4. Measure 3: sim. (circled), quarter note B \flat 4. Above each measure is a circled 'o' and a '+' sign.

Second staff of exercise I, measures 4-6. Measure 4: quarter note B \flat 4. Measure 5: quarter note C5. Measure 6: quarter note D5. Above each measure is a circled 'o' and a '+' sign.

II. $\text{♩} = 72$

First staff of exercise II, measures 1-3. Measure 1: mf (circled), quarter note G4. Measure 2: f (circled), quarter note A4. Measure 3: sim. (circled), quarter note B \flat 4. Above each measure is a circled 'o' and a '+' sign.

Second staff of exercise II, measures 4-6. Measure 4: quarter note B \flat 4. Measure 5: quarter note C5. Measure 6: quarter note D5. Above each measure is a circled 'o' and a '+' sign.

Third staff of exercise II, measures 7-9. Measure 7: quarter note E5. Measure 8: quarter note F5. Measure 9: quarter note G5. Above each measure is a circled 'o' and a '+' sign.

Fourth staff of exercise II, measures 10-12. Measure 10: quarter note A5. Measure 11: quarter note B5. Measure 12: quarter note C6. Above each measure is a circled 'o' and a '+' sign.

Fifth staff of exercise II, measures 13-15. Measure 13: quarter note D6. Measure 14: quarter note E6. Measure 15: quarter note F6. Above each measure is a circled 'o' and a '+' sign.

III. ♩ = 72

The musical score consists of three staves in 3/4 time. The first staff begins with a dynamic marking of *mf*, followed by *f*, and then *sim.*. The second and third staves continue the melodic and harmonic development. Accents, indicated by plus signs (+), are placed above specific notes in all three staves. The piece concludes with a double bar line at the end of the third staff.