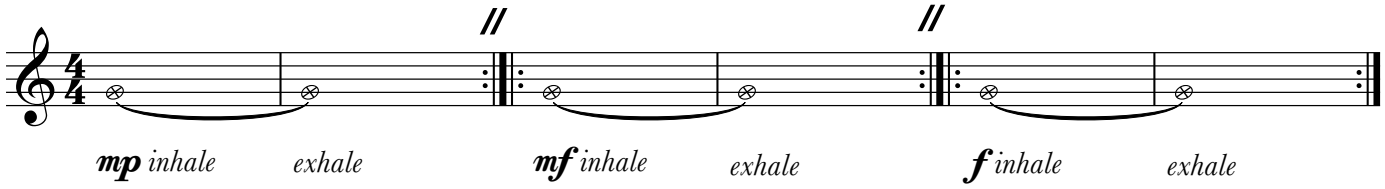
Level 4 Fundamentals

Breathing

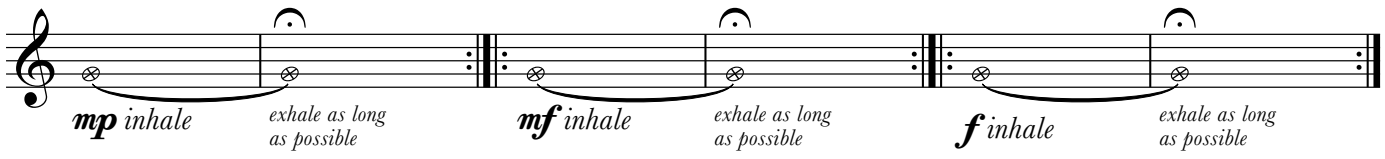
- Sit upright but keep body supple
- Keep upper body, throat relaxed
- Inhale with an abdominal breath (like a yawn)
- Keep the shoulders down on the inhale
- Completely fill lungs on every inhale

I. ♩ = 60

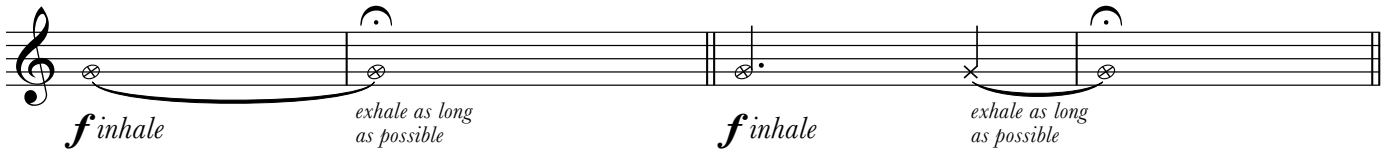
Turman

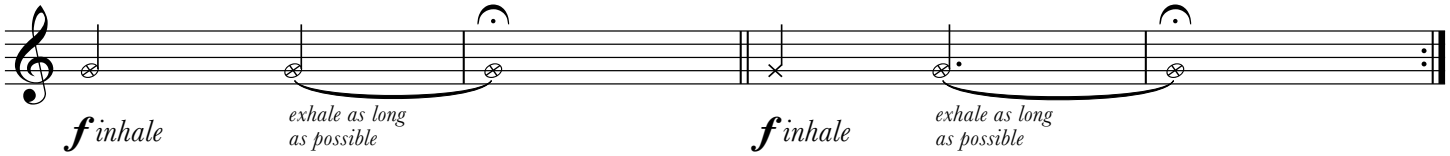


II. ♩ = 60



III. ♩ = 60



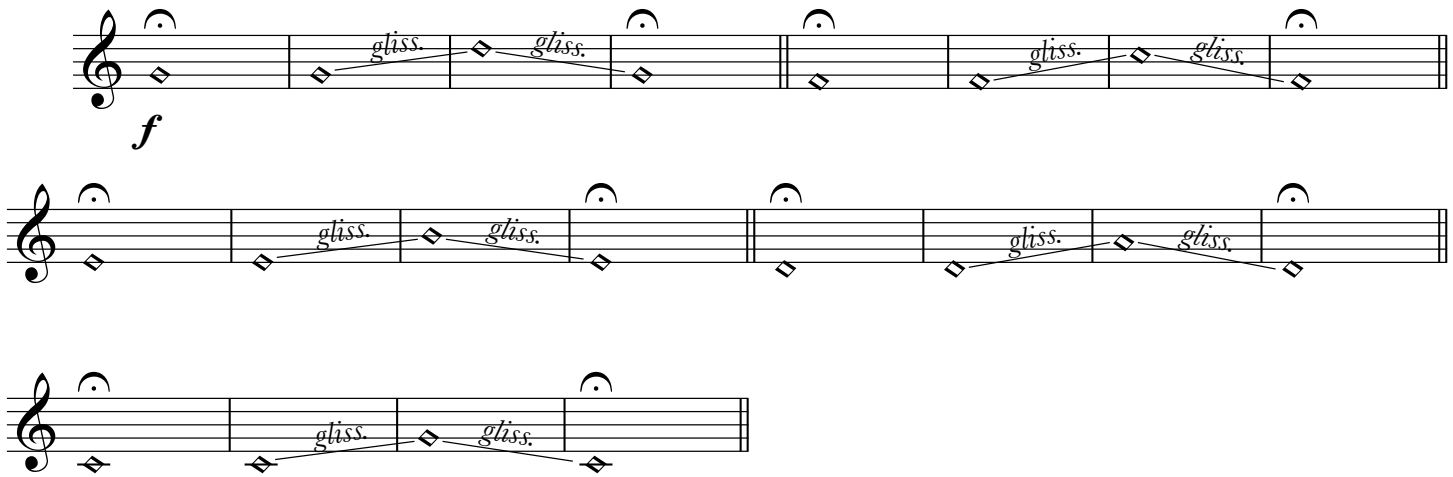


Buzzing

- 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

Thompson

I.



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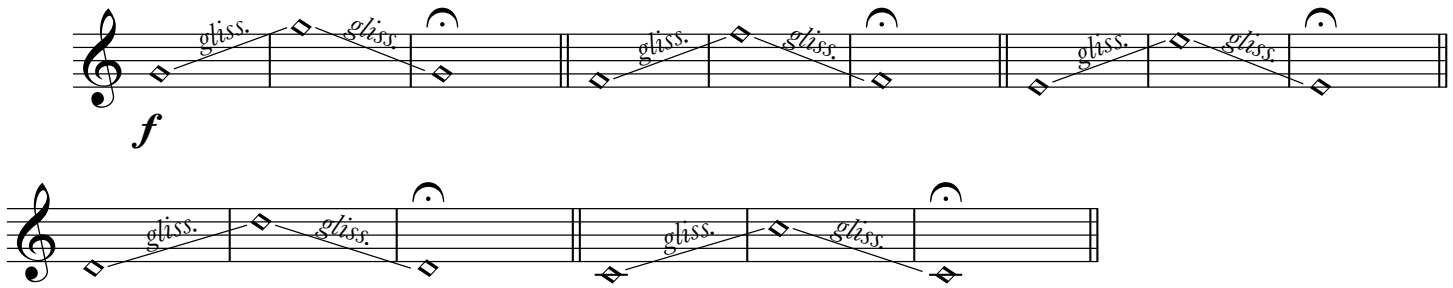

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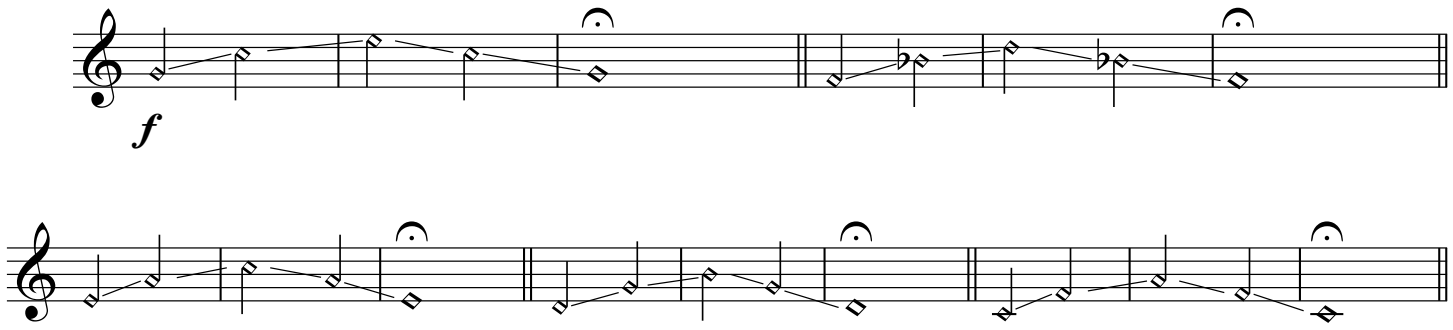
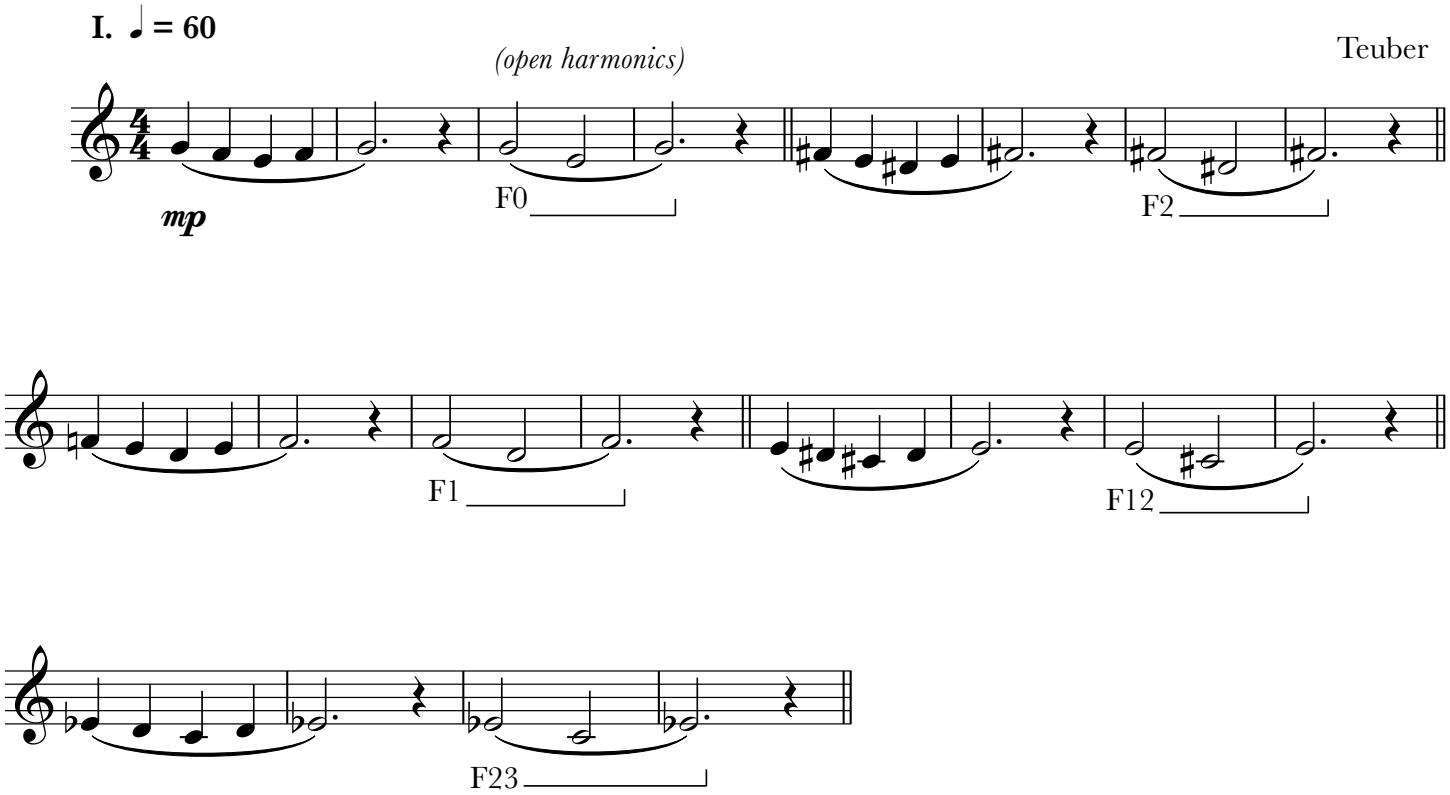
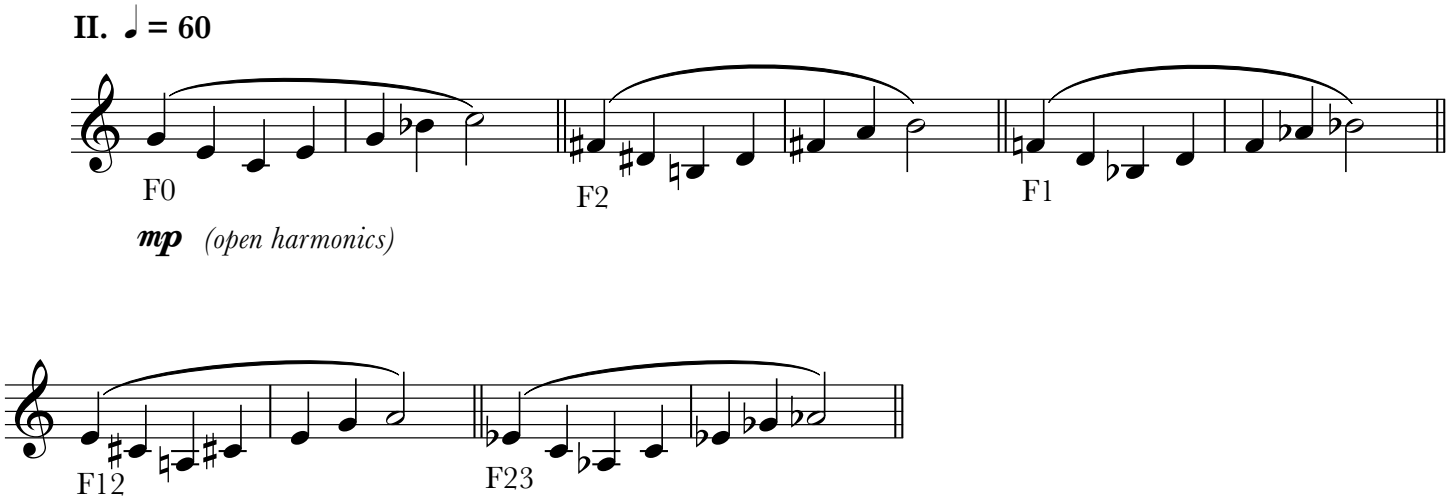


Flow

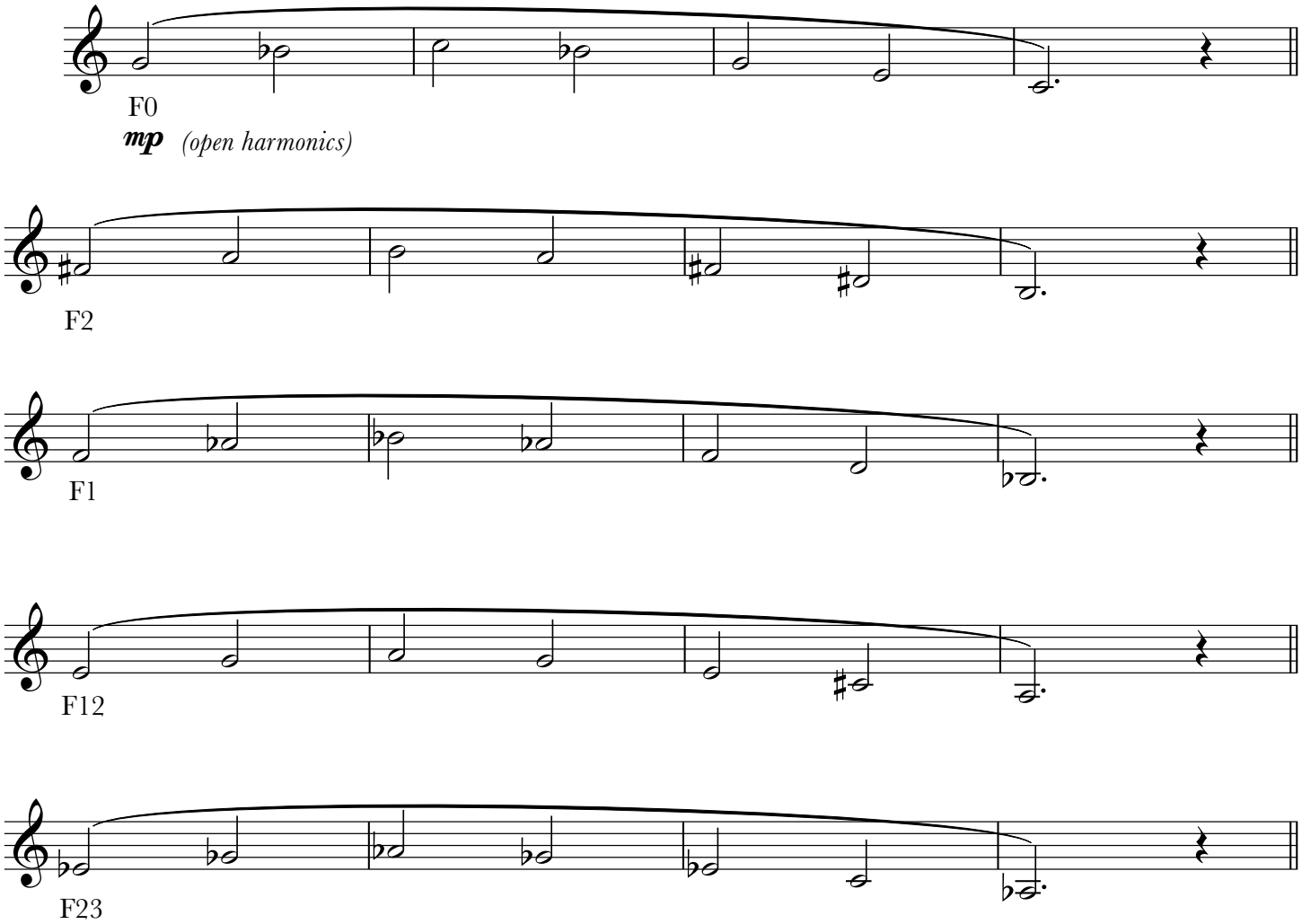
- Blow steady, continuous air between notes
- Move air to the end of every notes and avoid accents on note changes
- Play with themost open, resonant sound possible



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

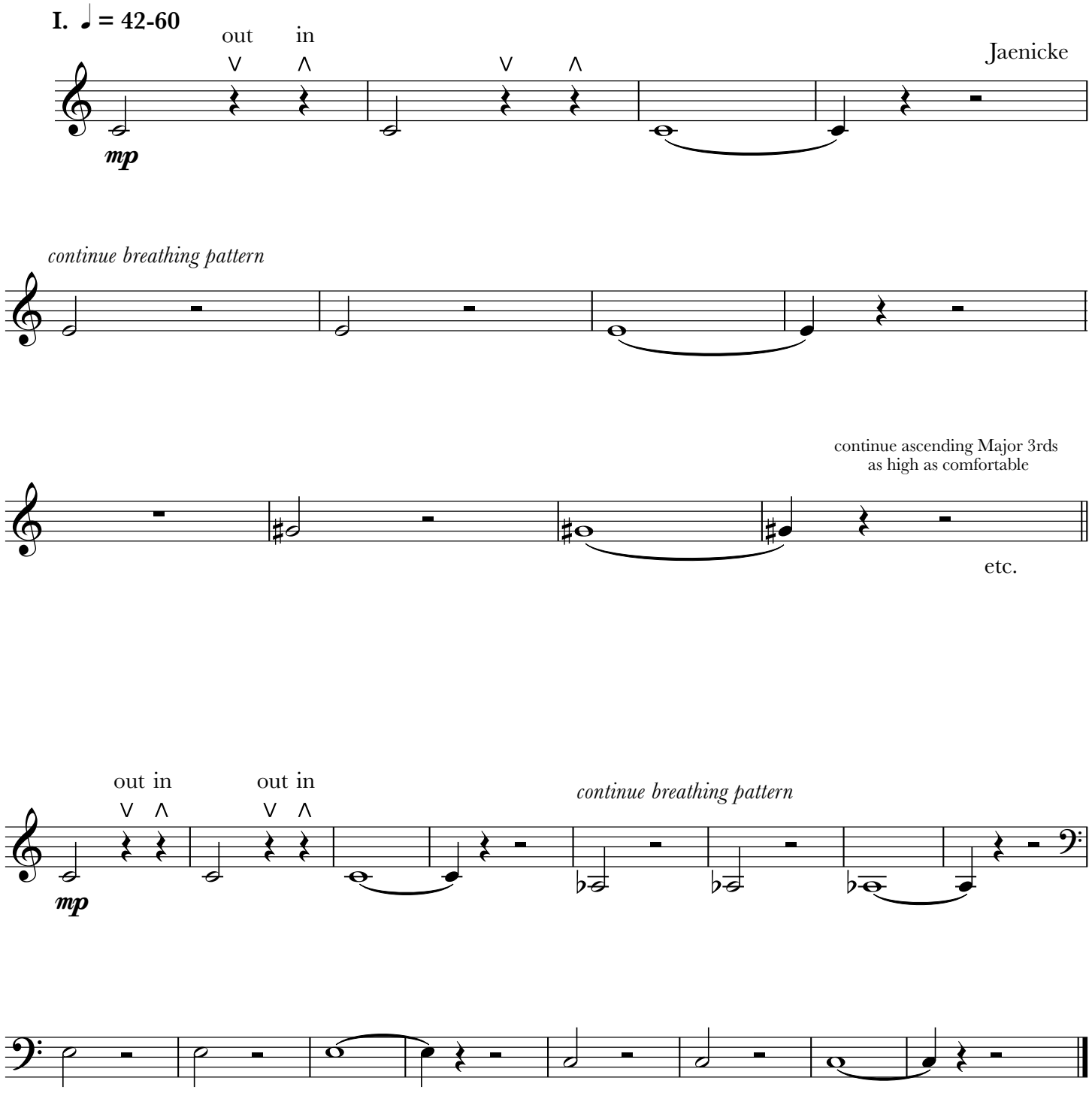


III. ♩ = 60

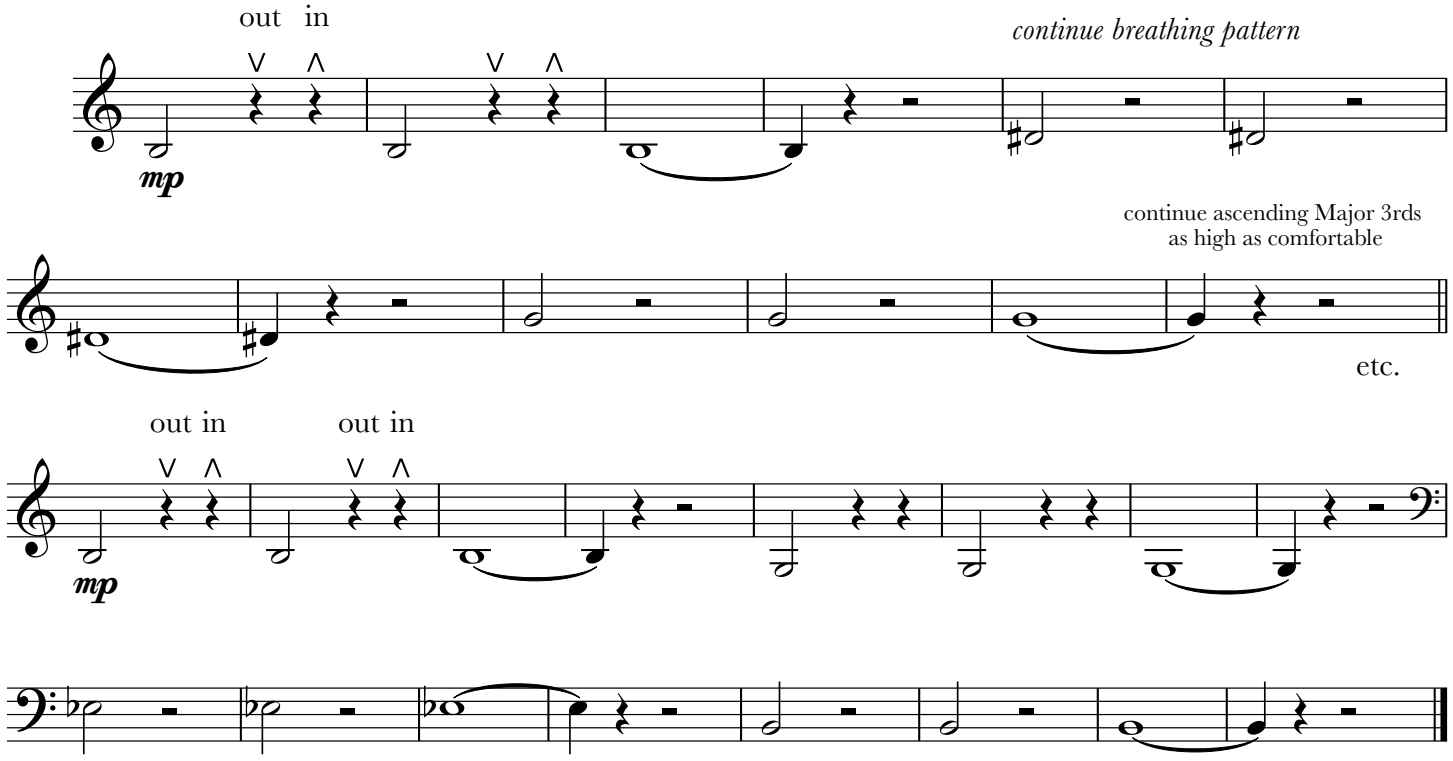


Sound Meditation

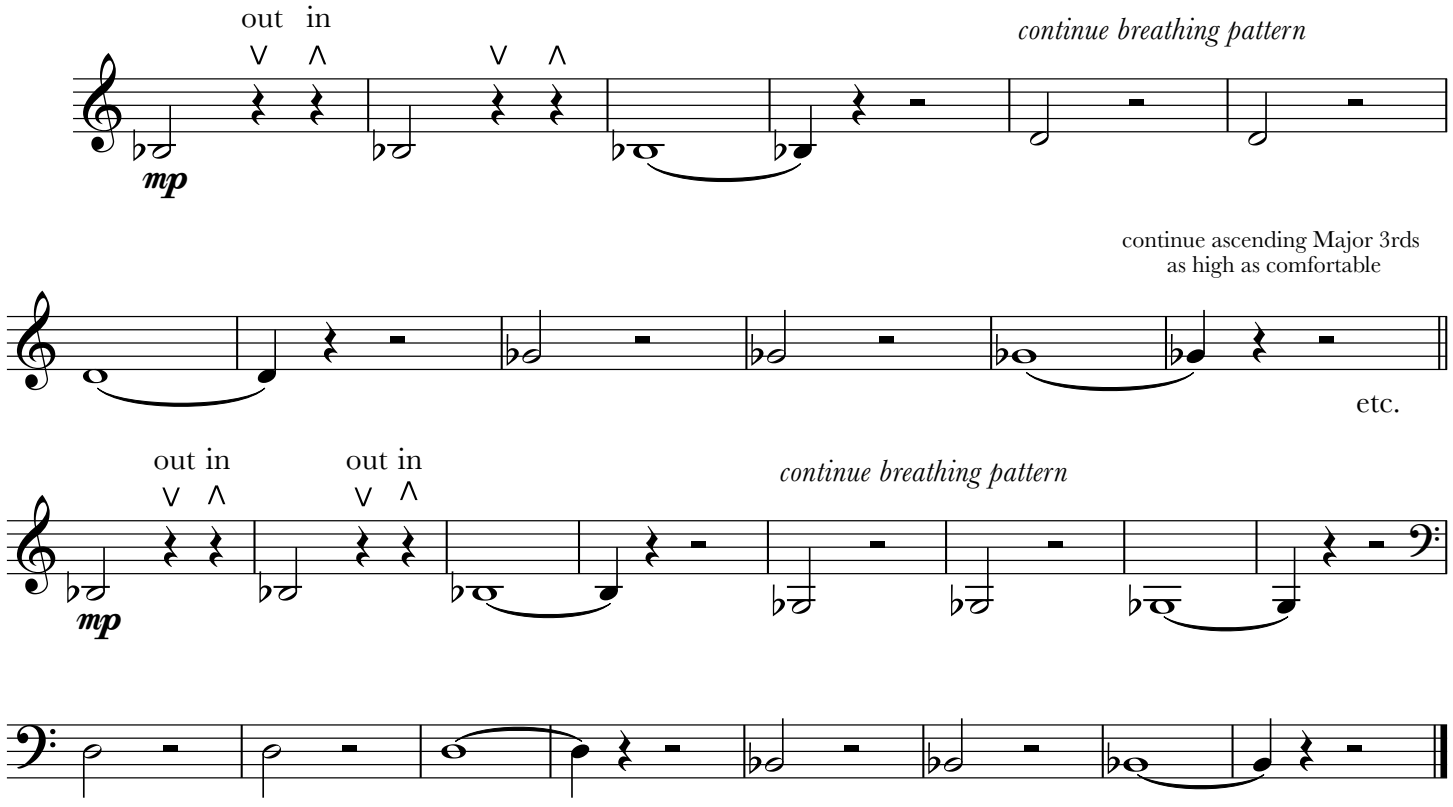
- Play with the most beautiful, resonant sound possible
- Take full, relaxed, rhythmic breaths one beat before each entrance
- Use as little physcial effort as possible
- Be mindful of clear, centered attacks and tapered releases



II. ♩ = 42-60

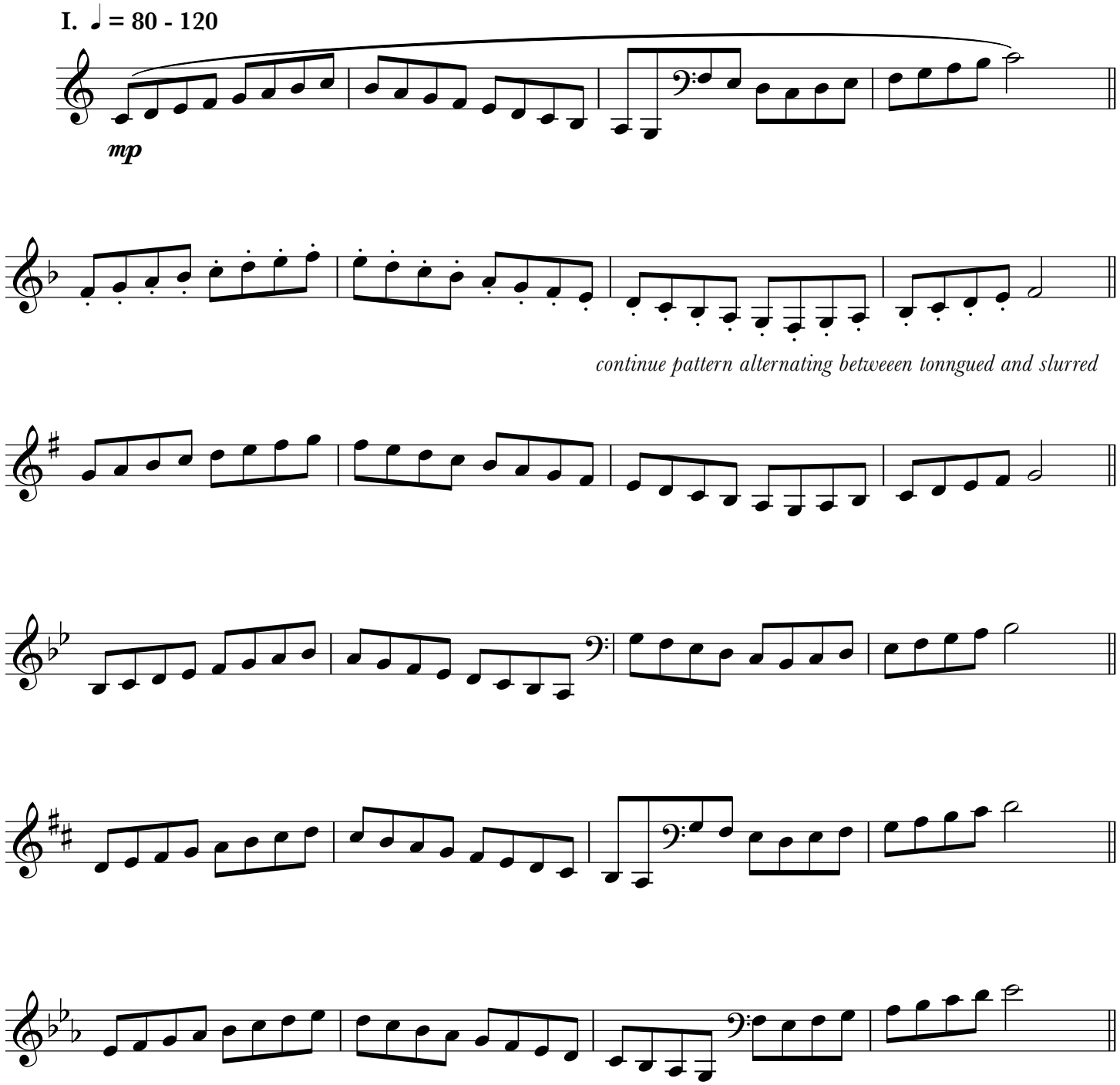


III. ♩ = 42-60

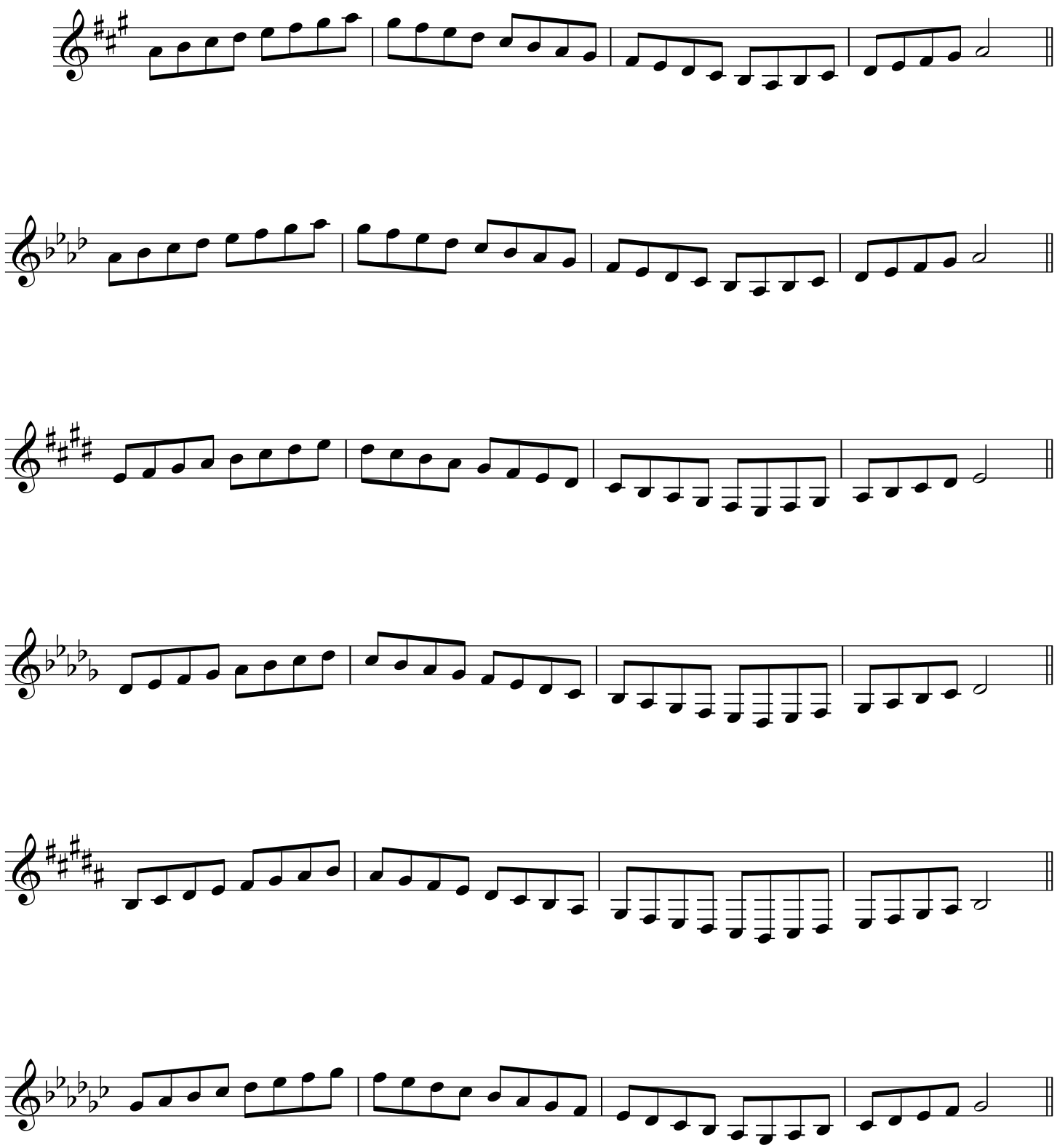


Scales

- 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



II. ♩ = 80 - 120



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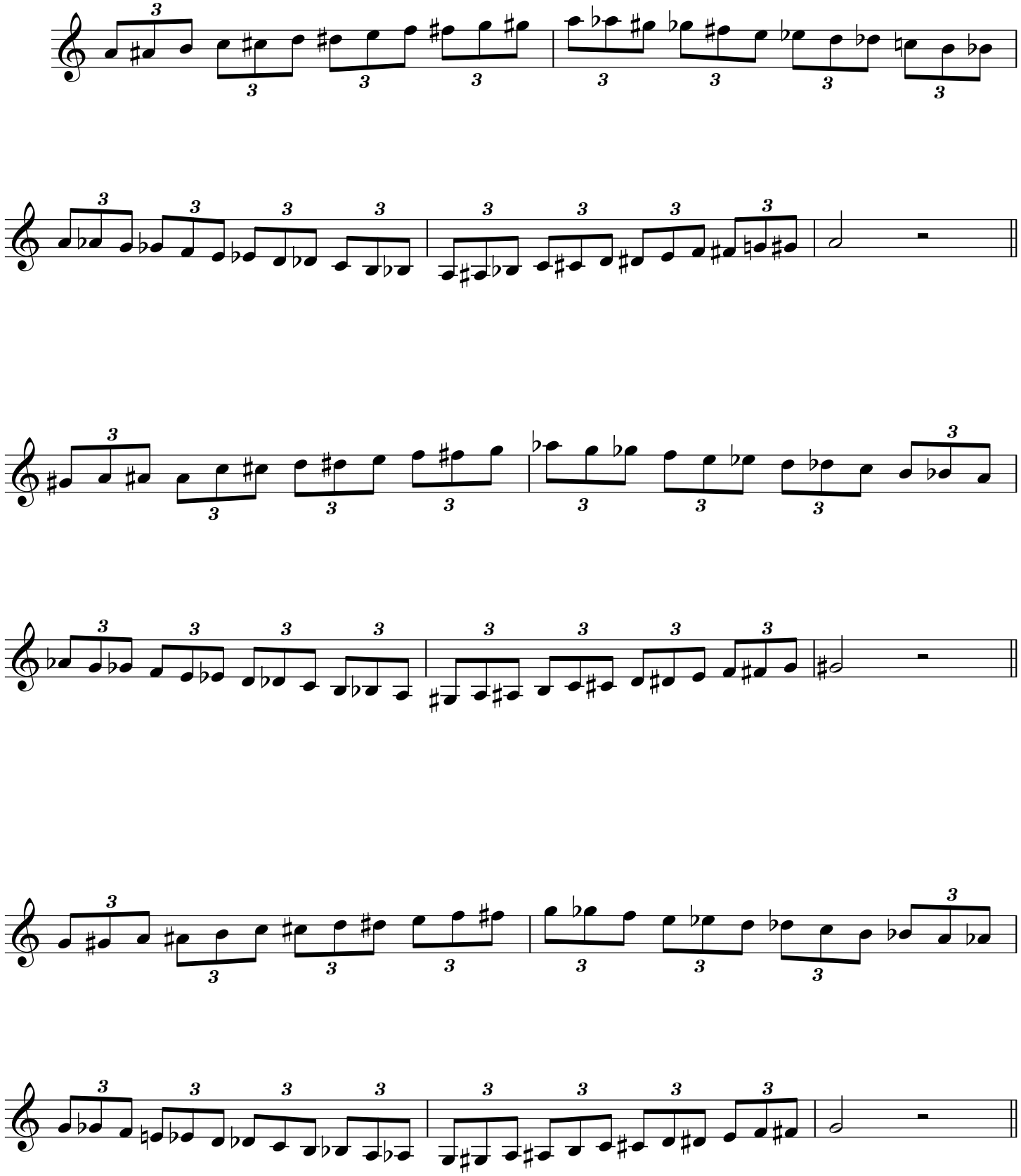
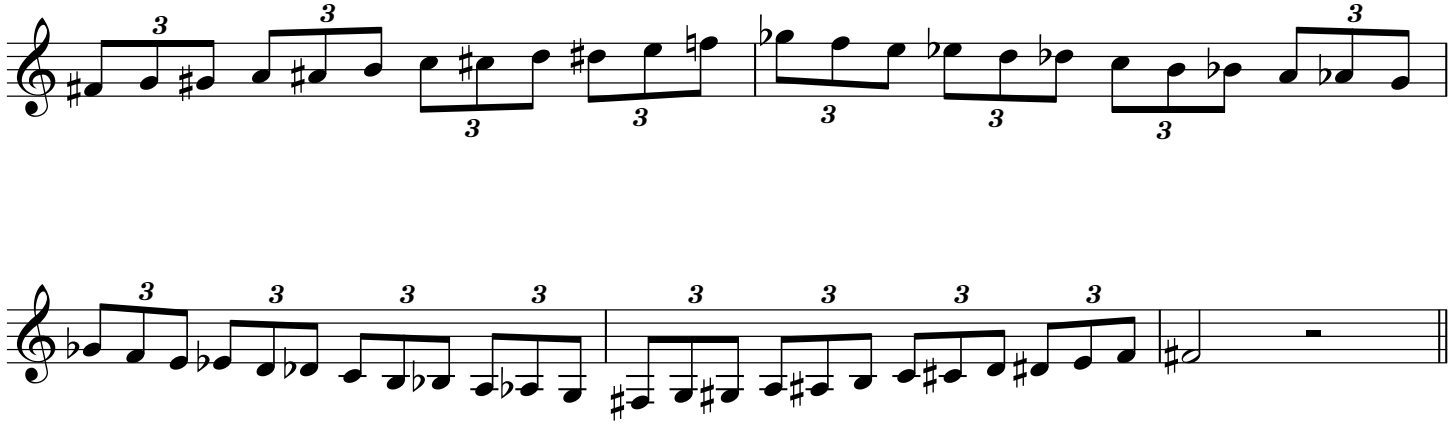
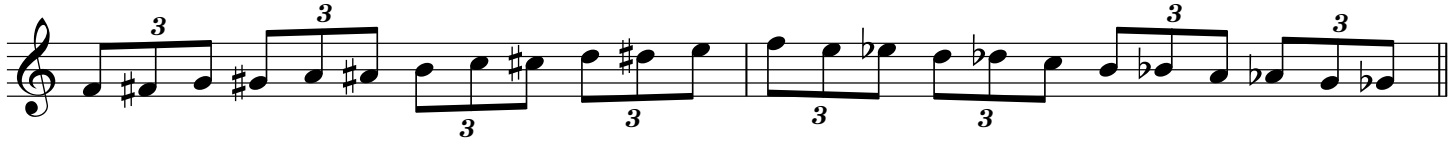
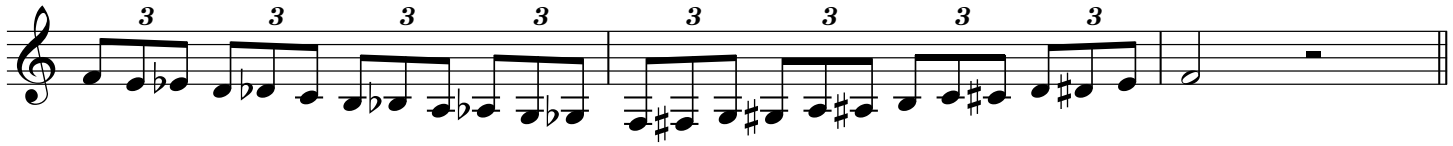
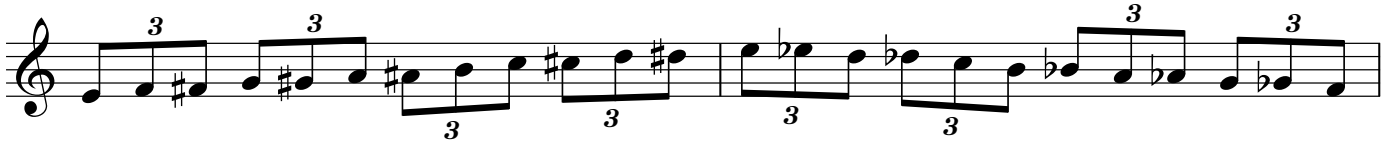
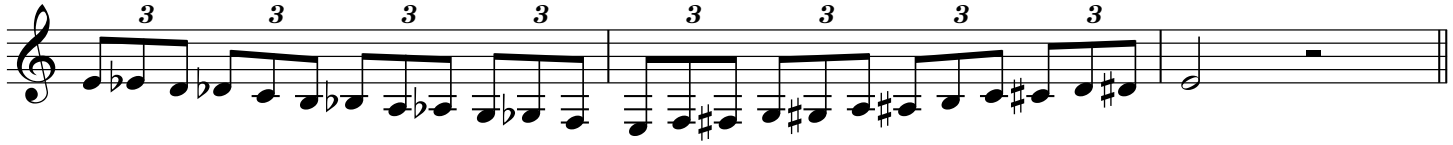








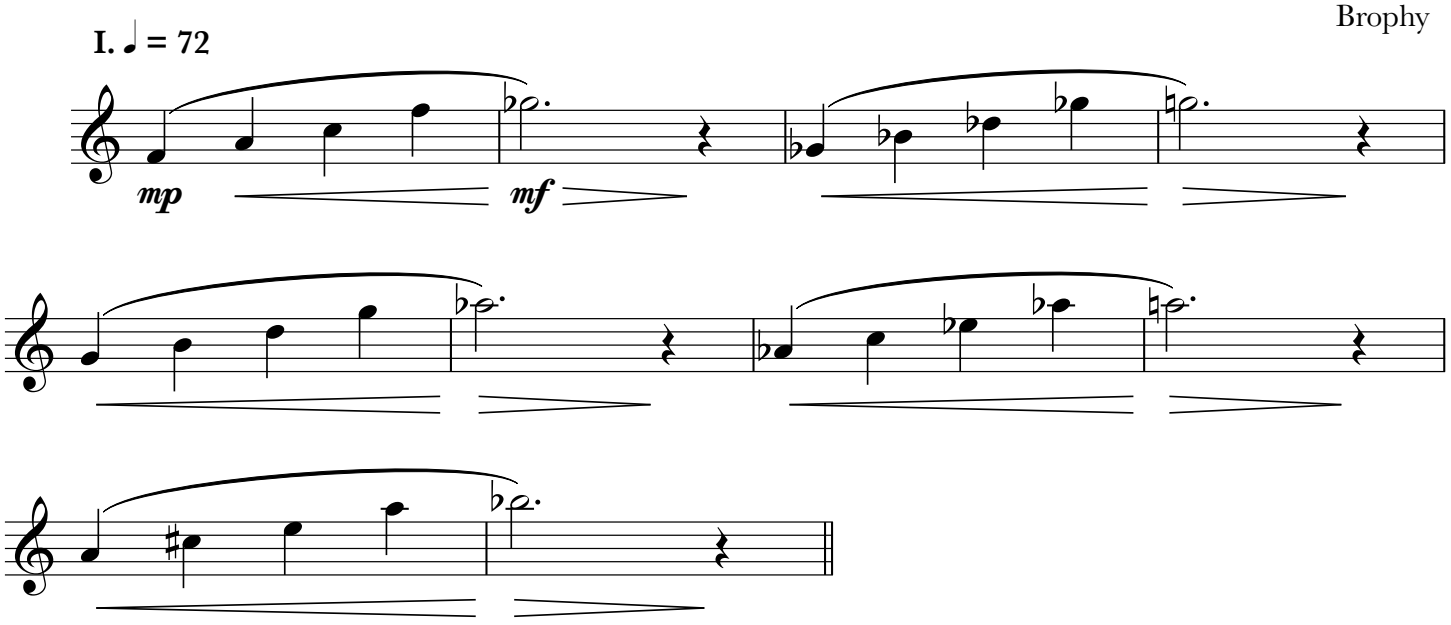




Range Building

- Always stay as relaxed and effiicient 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

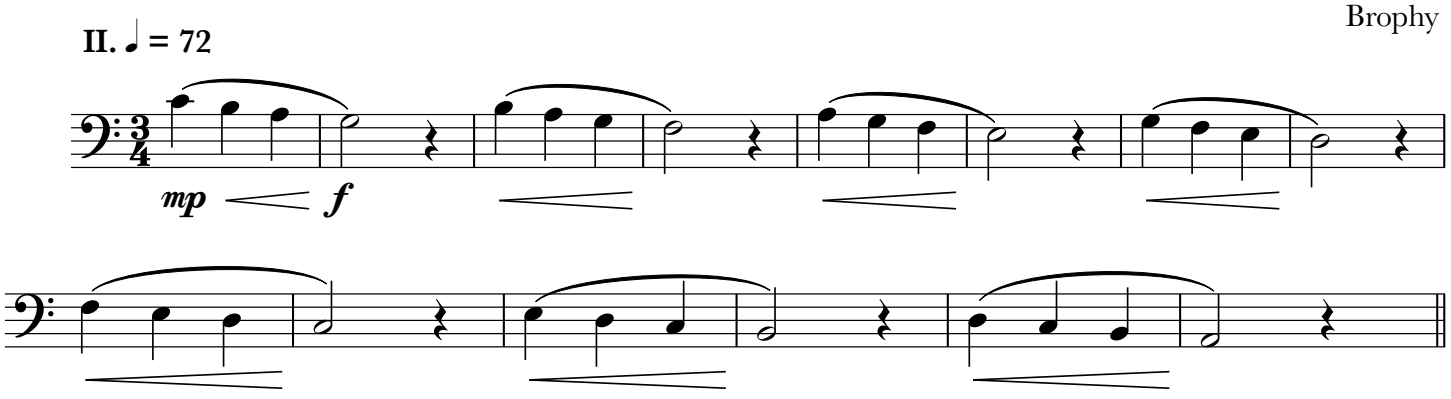
Brophy



continue ascending chomatically 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

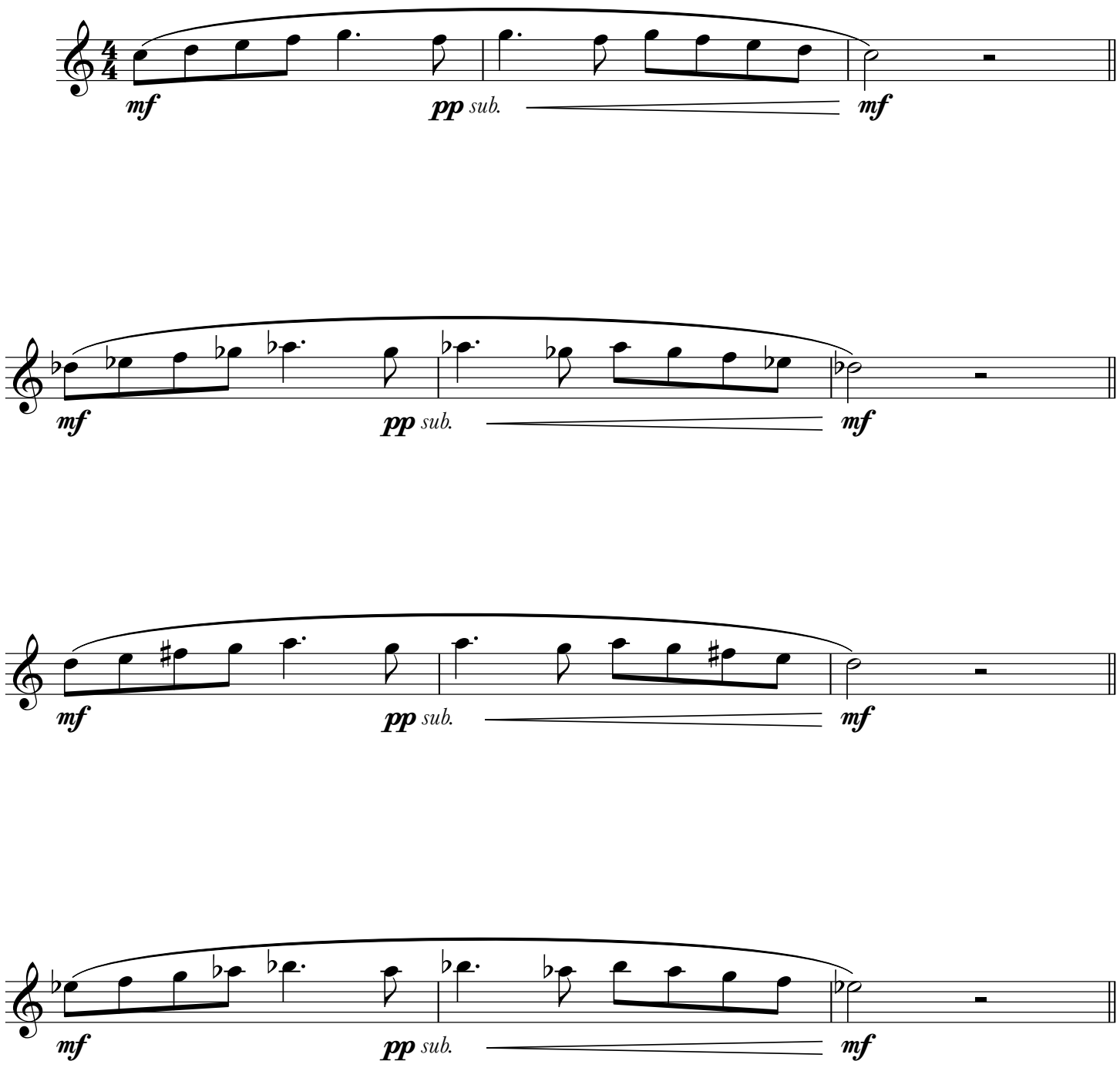
Brophy



- 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



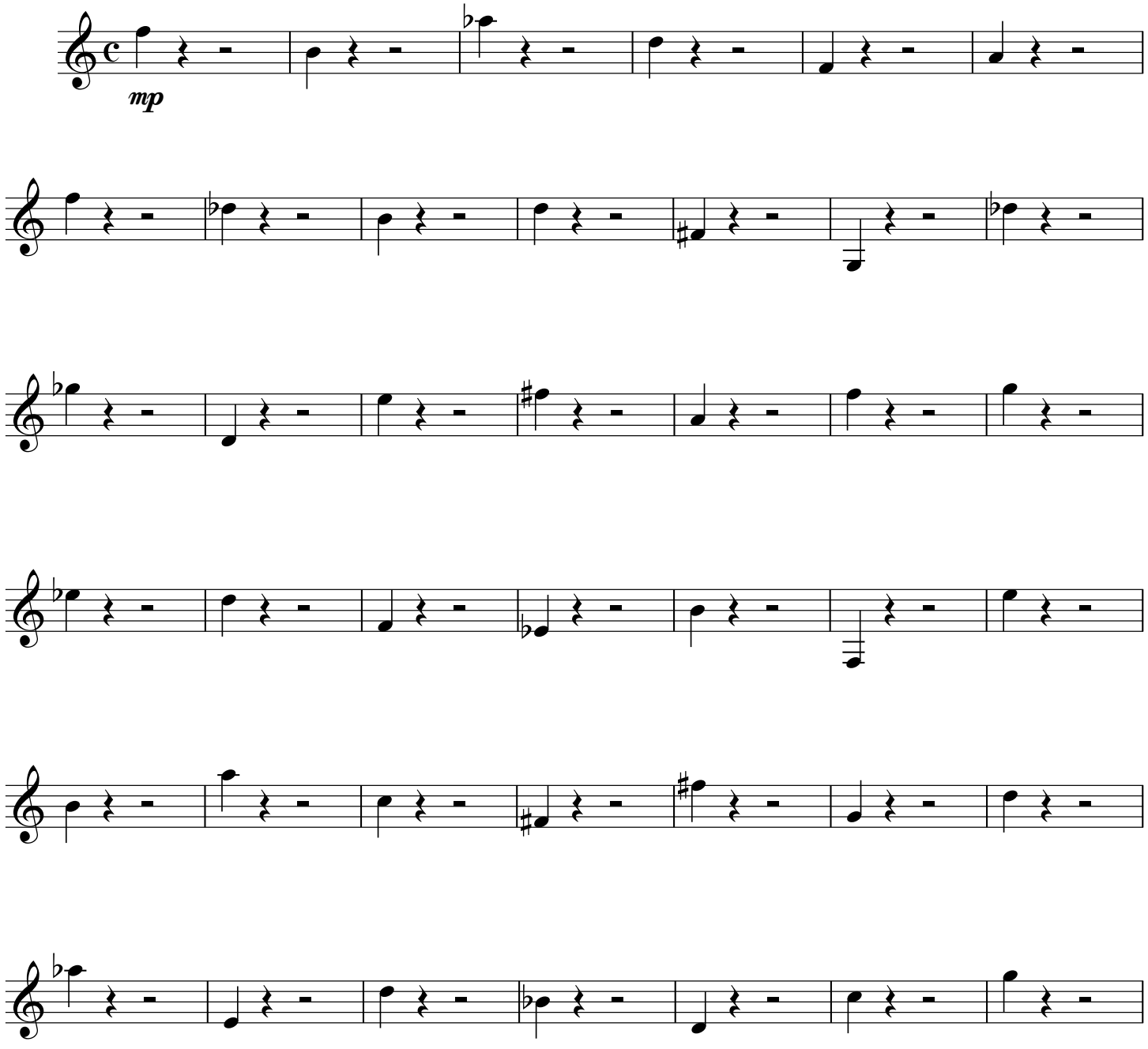
continue ascending chomatically if possible

Accuracy

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

Farkas

I. ♩ = 60



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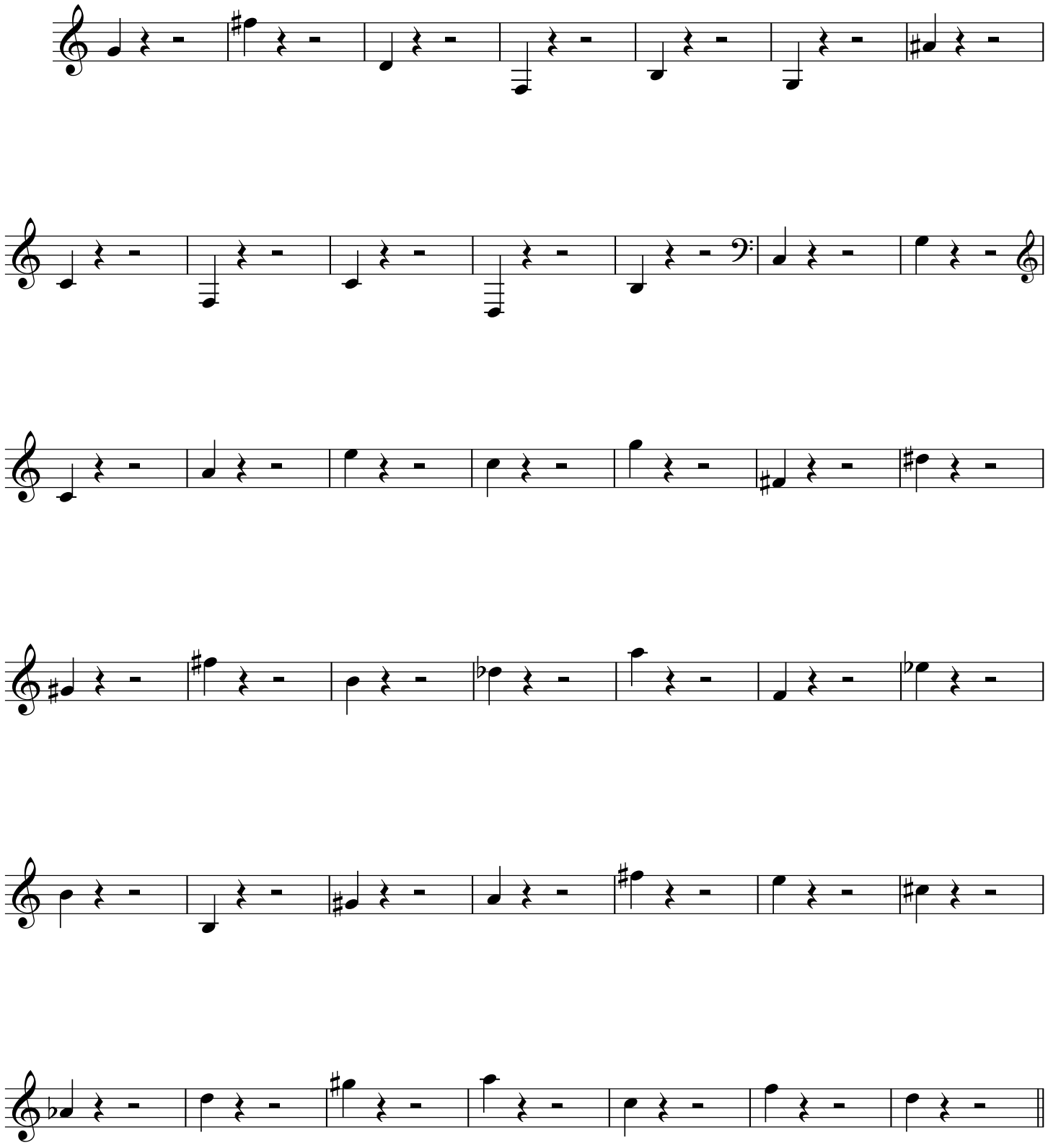
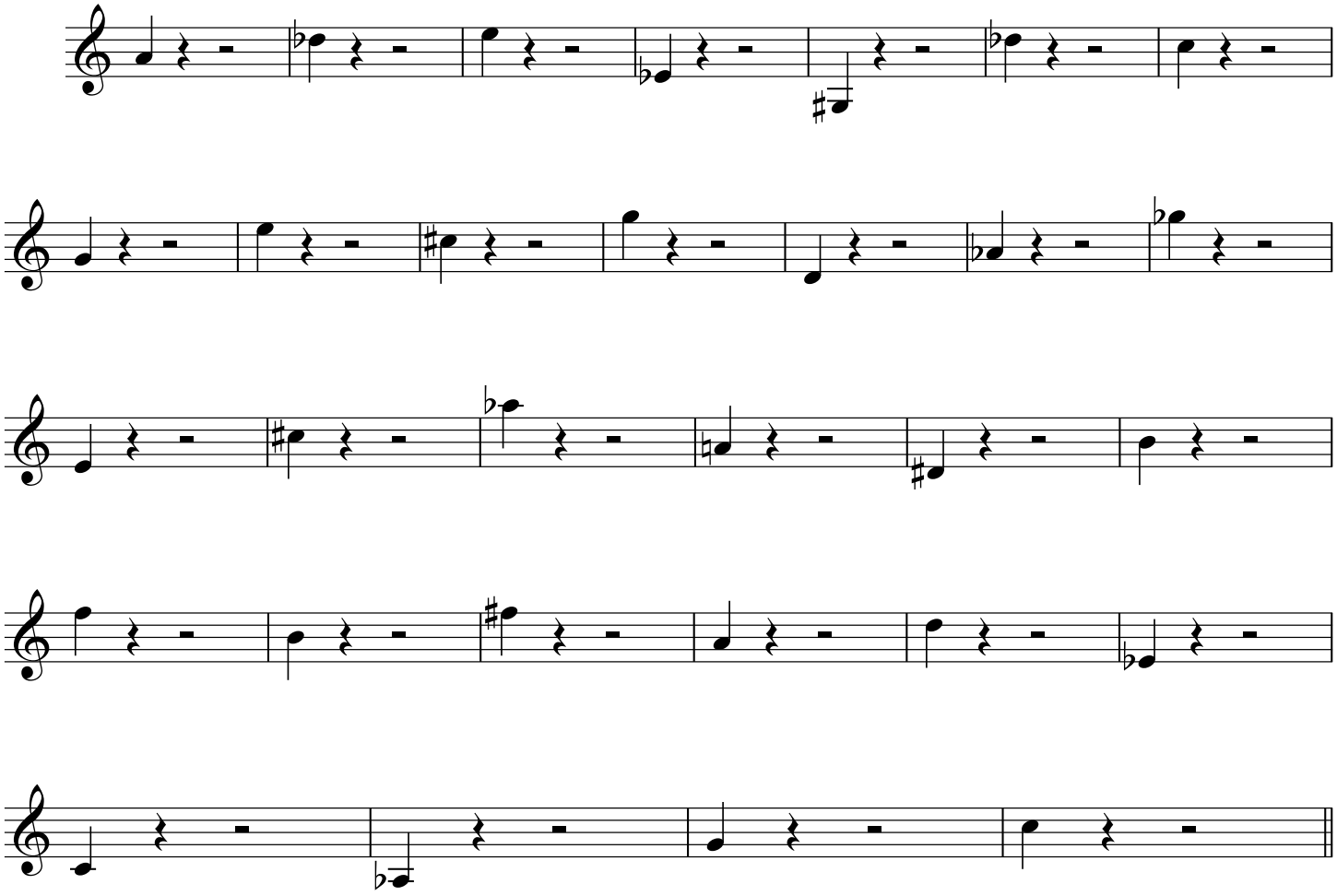


III. ♩ = 60

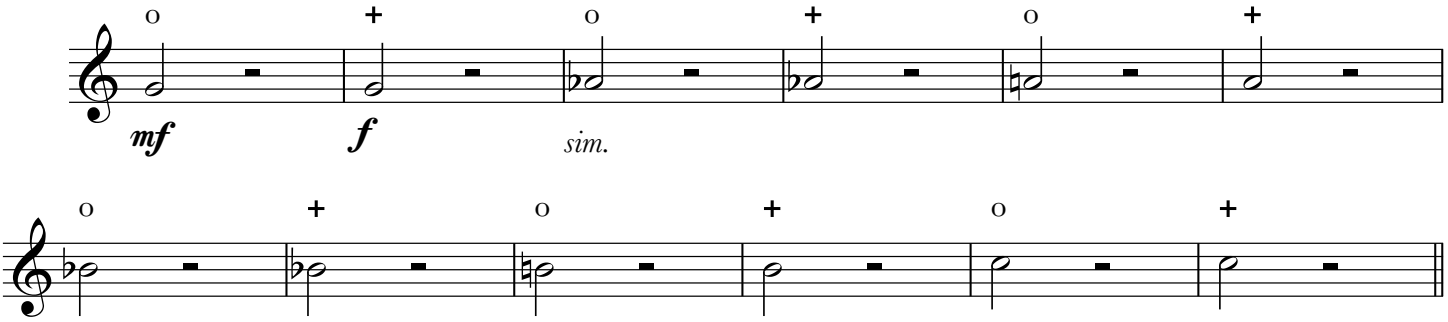


Stopped Horn

- 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♭ horn work best in upper register
- Experiment with different finger combinations for the best intonation

I. ♩ = 72

Brophy



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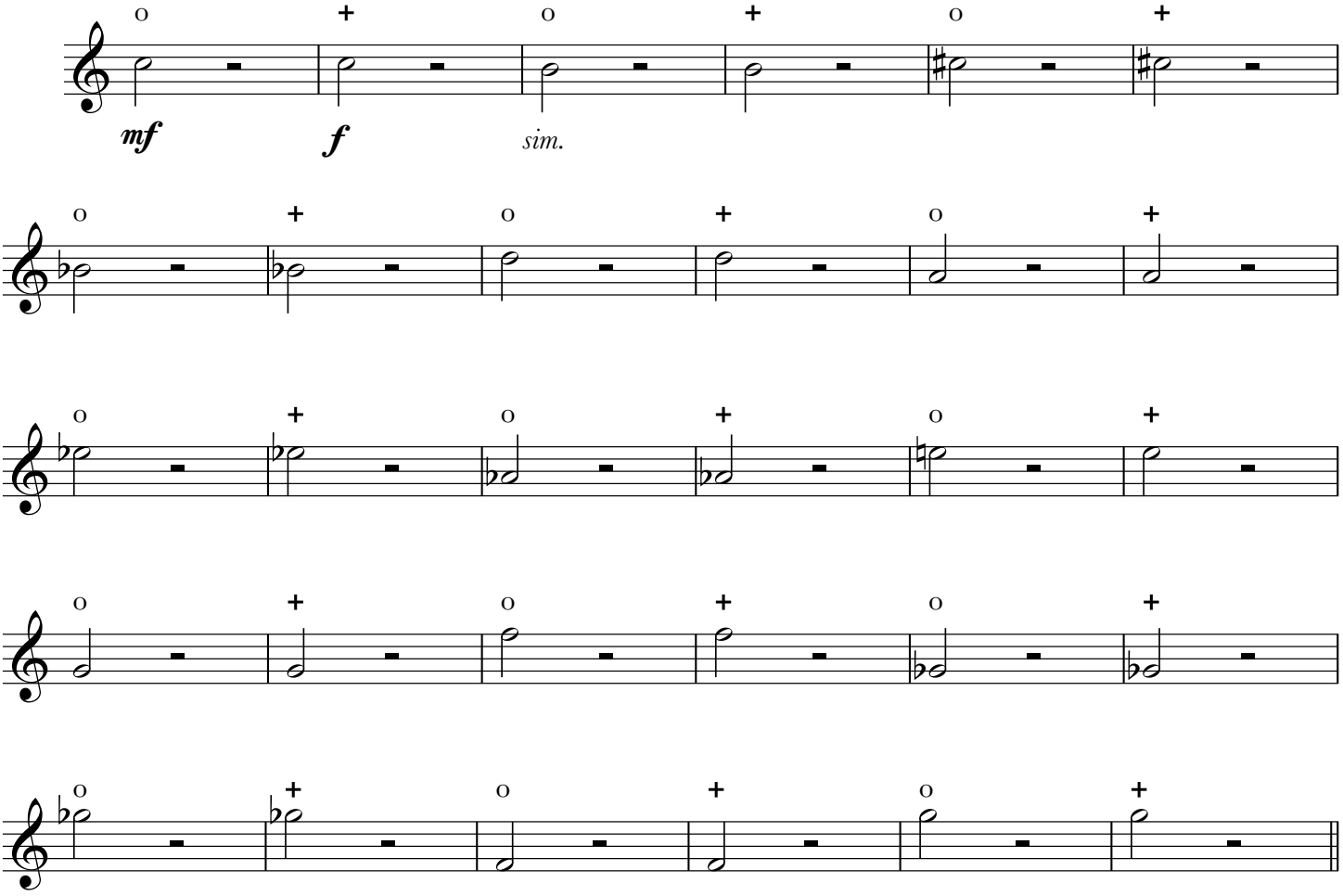
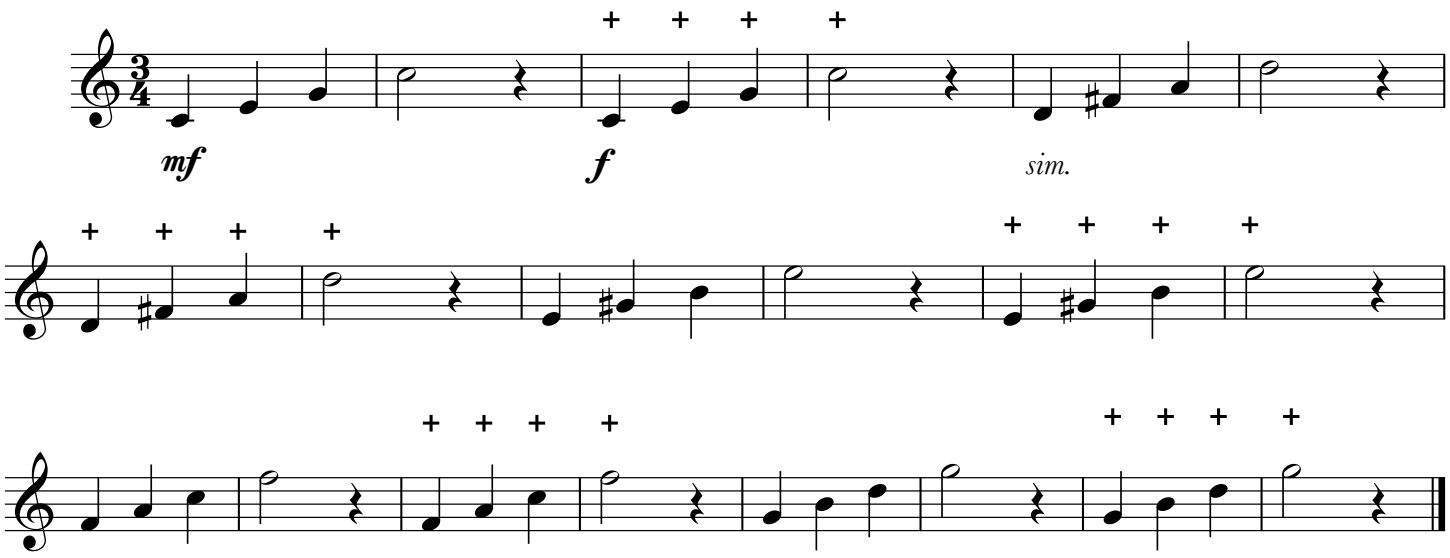
III. ♩ = 72