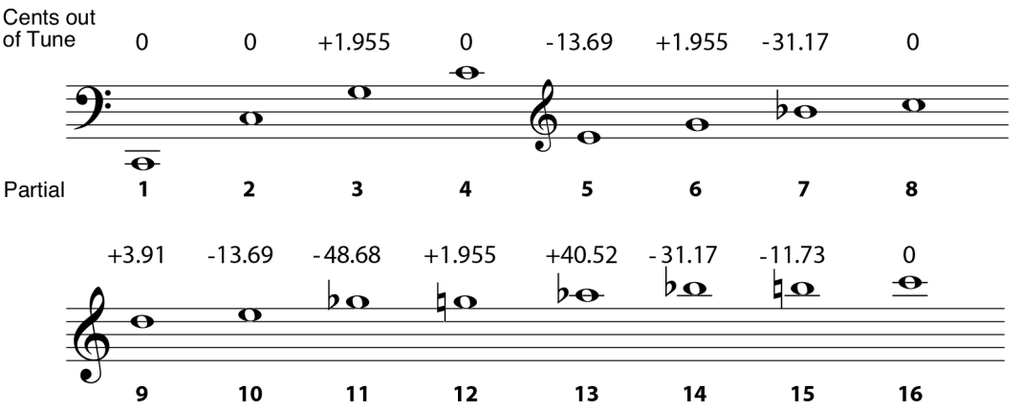
Introduction

Lip Slurs for Horn began as *First Lip Slurs for Horn* that targeted the beginning horn class through middle school while the exercises in this edition progress to a very high professional level. The exclusive use of the longer F horn side of the instrument in the first section is fundamental for establishing the characteristic F horn sound. Developing this is even more imperative in band programs that favor the B♭ side of the instrument or when playing the mellophone during marching season. Most of the exercises contain quarter notes and half notes that provide important listening points to assess and balance tone vs. flexibility. Almost all the first and third and first-second and third valve combinations have been omitted to avoid habituating the student to playing out of tune on sharp combinations.

No horn is perfectly in tune and it is up to the player to bend the notes in tune as much as possible. Some harmonics are so far out, there is little hope of correcting them completely without using the hand, particularly if the note values are fast. The harmonic series below illustrates the basis for the patterns in this book. The chart shows the degree by which the harmonics are sharp or flat to the equal temperament scale by cents (or 1/100th of a half step.) Harmonics 7, 11, 13 and 14 are all very out of tune.

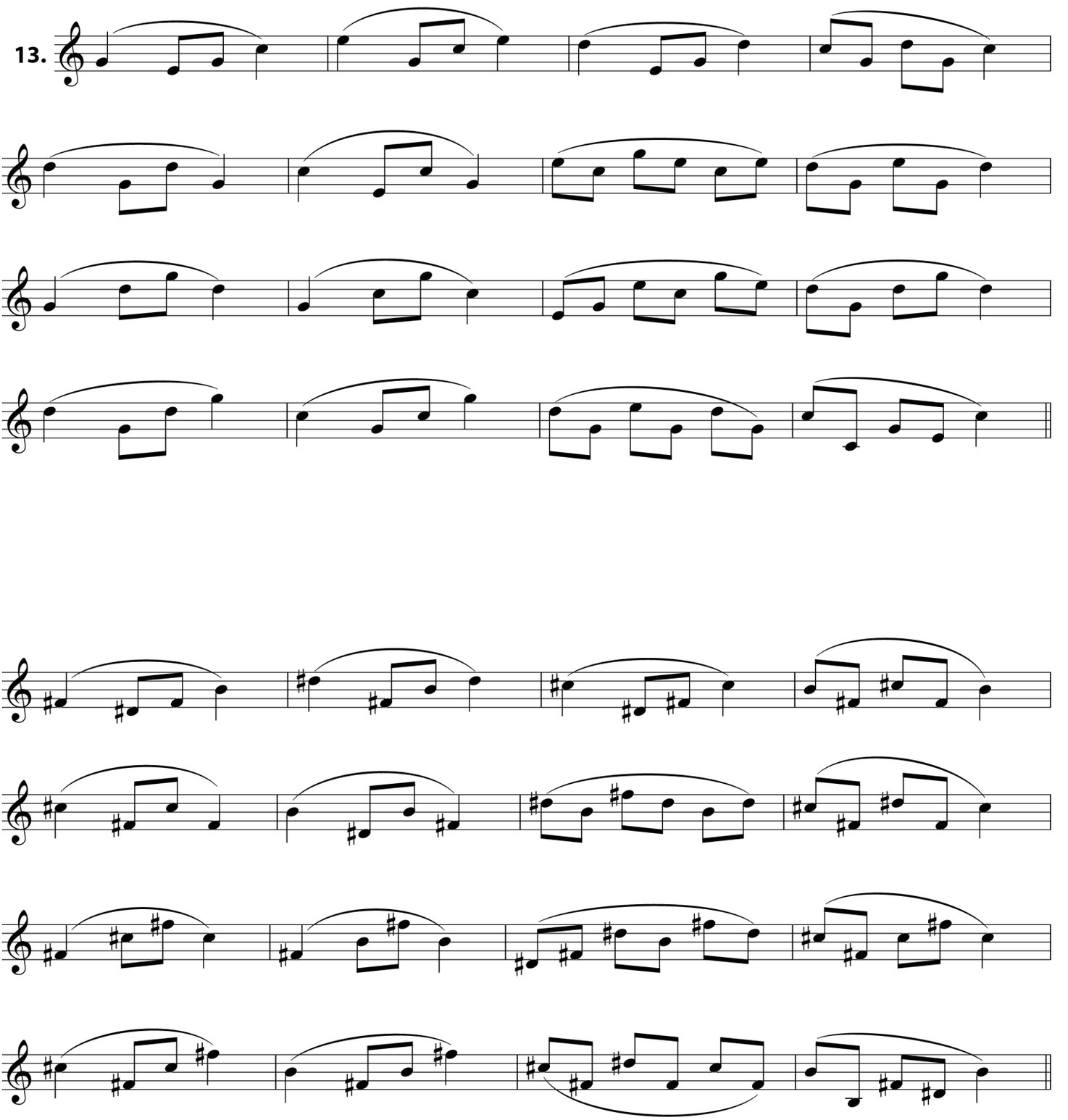


A balance between variety and accessibility has been used to challenge the ear and combat the monotony of the typical lip slur exercise while maintaining a logical and musical shape to the phrase. As with all lip slurs, the level of difficulty varies widely depending on the level of execution. Manipulating the air stream is key, not only in hitting the pitch but also in voicing each note with a full and ringing sound. It is in this context that the irony of using the term “lip slurs” needs to be appreciated. Among the more advanced exercises, there is a wide variety of lip slurs that focus on very specific skills. Discovering the right approach to the peculiarities of each exercise will maximize both the enjoyment and the benefits of this book.

Howard Hilliard

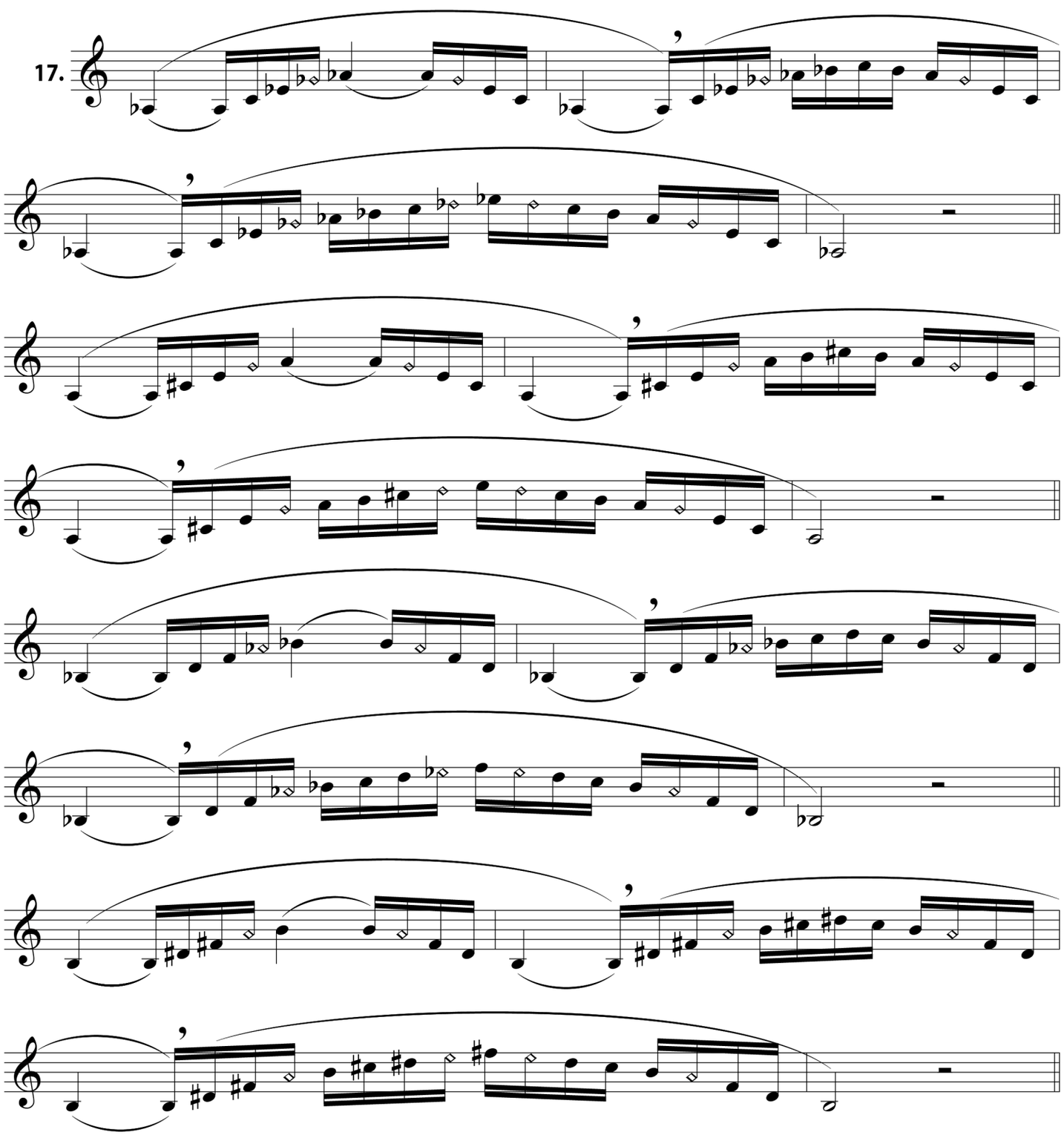
Large Intervals

Thirteen through seventeen all contain octaves. Exercise thirteen requires a new level of stamina. Fourteen challenges the ear with an odd mix of intervals. Fifteen and sixteen are both designed for eliminating or minimizing the break.



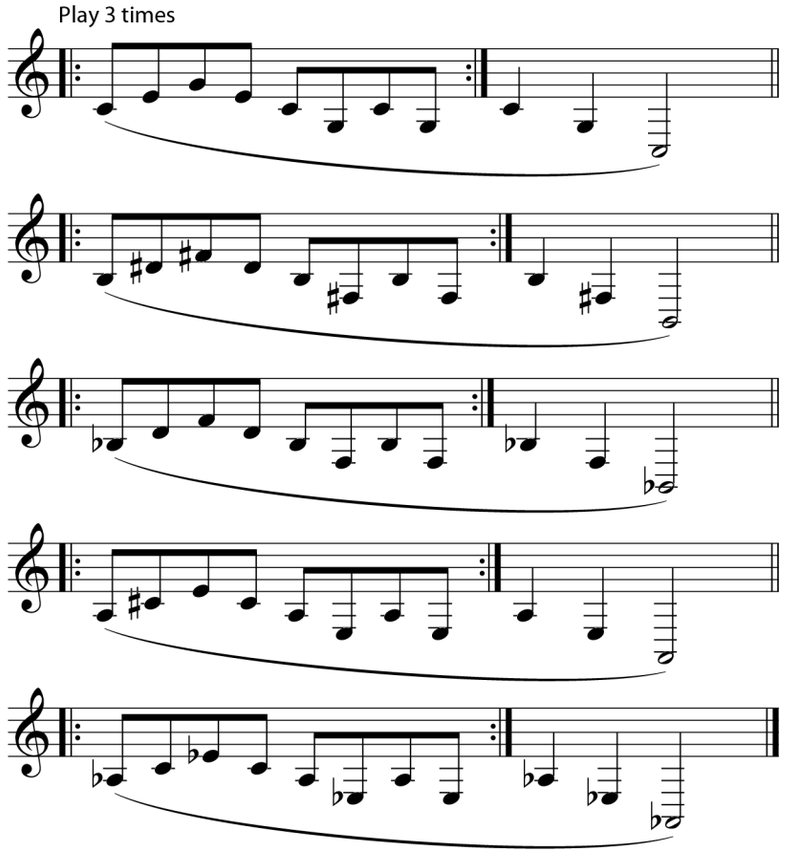
Adjacent and Out-Of-Tune Harmonics

Exercises seventeen to twenty all include out-of-tune harmonics. Because of the preponderance of adjacent harmonics coupled with out-of-tune harmonics, playing by the feel of the slots rather than by ear is encouraged to develop maximum speed and tactile effciency. Seventeen introduces the out-of-tune harmonics with diamond notes. Eighteen uses the same notes but speeds them up gradually and combines two developmental skills: making the connection between the glissando and the slur and determining the interval distance by the speed of the slur. Nineteen and twenty are all about speed.



Memorizable Warm-Ups

21. Play 3 times



22. Play 3 times

