

# **Daily Routine 3 – Note Changes**

(Slurs)

It's time to move from note to note. This begins with natural slurs, which are slurs that stay on the same natural horn (the same fingering).

## **Keep in mind:**

- Think of moving the sound from one note to the next. Strive to match the sound across a slur – each note should have the same sound as the rest.
- To slur upward, change the speed of the air (arch your tongue to decrease the volume of your oral cavity) WHILE MAINTAINING AIR SUPPORT. This means not blowing more air; but compressing the same amount of air to focus the airstream.
- Blowing the air downward into the mouthpiece can also aid with upward slurs.
- To slur downward, increase the space in your mouth and blow a wider airstream. To keep the dynamic level the same, increase the amount of air you're blowing.
- Keep firm corners and bottom lip but a very relaxed top lip in the low register, and always use lots of air.
- Harmonic slurs aid in mobility through the full range of the instrument; lip slur exercises aid in speed and flexibility.

## **Think in Horns**

What I mean by this is, prior to the invention of the valve, horn was a 'natural' instrument, meaning it could only play the notes of a particular harmonic series given the length of the instrument. Nowadays, we have valves, which add and remove length to change the notes available to us.

When we warm up, it can be helpful to think of the old 'natural horns' that were originally used. When we play any open note on our F horn, it is one of the notes in the F Harmonic Series. 2<sup>nd</sup> valve puts us in E. 1<sup>st</sup> valve in E flat, 1+2 in D, 2+3 in D flat, and 1+3 in the C Harmonic Series. The horn also ascends from the key of F: trigger and 2+3 puts our horn in F sharp, (T)1+2 in G, (T)1 in A flat, (T)2 in A, and trigger alone puts the horn in B flat.

Each slur in this part of our warmup should navigate natural slurs, so your valves shouldn't move while the air is blowing. It's all on your embouchure and air.

## The Exercises:

Handwritten musical notation for the first exercise, measures 0-15. The notation is in 4/4 time and consists of two staves. The first staff contains measures 0, 2, and 1. The second staff contains measures 12, 23, and 13. The notes are connected by slurs, and there are fingerings indicated above the notes.

Handwritten musical notation for the second exercise, measures 13-23. The notation is in 4/4 time and consists of three staves. The first staff contains measures 13 and 23. The second staff contains measures 12 and 16. The third staff contains measures 2 and 1. The notes are connected by slurs, and there are fingerings indicated above the notes.

This can be continued upward by half-steps using fingerings T23, T12, T1, T2, T (the F#, G, Ab, A, and Bb horns)

Handwritten musical notation for the third exercise, measures 1-4. The notation is in 4/4 time and consists of four staves. The notes are connected by slurs, and there are fingerings indicated above the notes.

- You can connect these low range slurs to the harmonic slurs to create 2-octave harmonic slurs
- Remember, the harmonic series is theoretically infinite, so you can continue these slurs even higher to connect your range through 3 octaves or more