

LISTEN - VISUALIZE - FEEL - PLAY

0. Pre-warm up

Play 4 times:

1. Sing 2. Free buzz 3. Mouthpiece buzz 4. Play on open F horn

Mike Simpson

1. Harmonic Warm Up

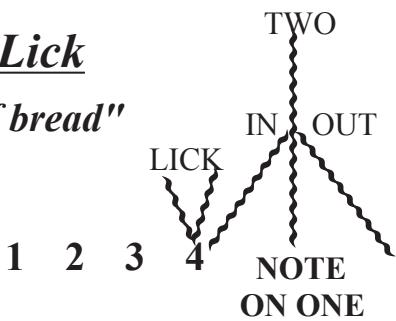
1. Open F horn
2. 2nd valve E horn
3. 1st valve Eb horn
4. 1st & 2nd valve D horn
5. 2nd & 3rd valve Db horn
6. Thumb 2&3 Gb horn
7. Thumb 1&2 G horn
8. Thumb 1st Ab horn
9. Thumb 2nd A horn
10. Thumb Bb horn

2. The Daily Warm Up - Christopher Leuba

Other considerations: 1. Play comparing to drone 2. Play in different key daily 3. Play different rhythmic variations 4. Play in other than Major scale (modal scales, whole tone scales, diminished scales)

The Leuba Lick

"Two loaves of bread"



3. Attack Routine - Forrest Standley

55

p *mp* *p* *f* *>p* *p* *mp* *p* *<f* *>p* *mp* *p* *<f* *>p* *mp* *p* *f* *>p p* *mp* *p* *f* *>p*

71

mp *p* *<f* *>p* *mp* *p* *<f* *>p* *mp* *p* *<f* *>p p* *mp* *p* *<f* *>p*

83

mp *p* *<f* *>p* *mp* *p* *<f* *>p* *mp* *p* *<f* *>p p* *mp* *p* *<f* *>p*

95

mp *p* *<f* *>p* *mp* *p* *<f* *>p* *mp* *p* *<f* *>p p* *mp* *p* *<f* *>p* *b**o*

107

mp *p* *<f* *>p* *mp* *p* *<f* *>p* *b**o* *mp* *p* *<f* *>p p* *mp* *p* *<f* *>p* *b**o*

119

mp *p* *<f* *>p* *mp* *p* *<f* *>p* *b**o* *mp* *p* *<f* *>p* *p* *mp* *p* *f* *>p*

The musical score consists of six staves of music for a single instrument. Each staff begins with a treble clef and a key signature of one flat. Measure numbers 55, 71, 83, 95, 107, and 119 are indicated above the staves. The music is primarily composed of eighth-note patterns. Articulations are marked with accents and dynamics such as *p* (pianissimo), *mp* (mezzo-pianissimo), *f* (forte), and *>* (slur). The performance technique described in the diagram is used throughout the piece, particularly in measures 55, 71, 83, 95, 107, and 119.

4. Dexterity Drills - Christopher Leuba

131

... then 231, 312, 321, 213, 132 ... then 2341, 3412, etc. ... then 23451, 34512, etc.

Other considerations: 1. change keys daily 2. play in all relevant octaves 3. play with various articulations 4. play with various rhythms 5. play in other than Major scale (modal scales, whole tone scales, diminished scales)

5. Harmonic/Chromatics - from Ricardo Matosinhos

139

Other considerations: 1. up the harmonic series to 10th harmonic, down chromatically, up to 12th harmonic, etc. 2. change harmonic series (E horn 2nd valve, Bb horn thumb only) 3. articulations?

6. Chromatic Super Duper - from Paul Harshman

143

145

Other considerations: 1. change keys 2. Play in all relevant octaves 3. Play with various articulations 4. Play with uneven rhythms

7. Chromatic Seconds - from John Clark

147

149

Other considerations: 1. change keys 2. Play in all relevant octaves 3. Play with various articulations 4. Play with uneven rhythms

8. Chordal Evolution

151 C maj7(add 9) C7(9) C m7(add 9)
 All within the Major scale Flat the 7th Flat the 3rd

156 Cm9(b5) C°7
 Flat the 5th minor thirds all the way

Other considerations: 1. Play through ALL keys 2. Invert the figure, starting on the 9th 3. Play with various articulations 4. Play in various styles (swing, bebop, funk, pop, polka?) 5. Play with a background accompaniment

9. Major Scales in 4ths, 5ths, 6ths, and 7ths Within the Octave

161
 165

Other considerations: 1. Play through ALL Major keys 2. Play with various articulations 3. Play with various rhythms, styles 4. Play with a drone or background accompaniment

10. Finish With A Song - from John Clark's "I Will"

169 *Tutti* *mp* *mf*

173

175 *Split - top part improvise, bottom part sustain and accompany* *Tutti* *f*