Warm-up Routine for Horn

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I. Breathing Exercises—Find a comfortable chair, and relax into a sitting position away from the back of the chair…don't "hold" your body up, "let" your bones support you so your muscles can relax.

1. Set your metronome to 60 b.p.m.(or use the second hand on your watch)

2. Take a nice, deep breath for 4 beats, and exhale for 4 beats; repeat. (think about letting your lungs, ribcage, and lower body expand in all directions as you inhale, and gradually return to normal as you exhale. Again, let this process happen naturally. (Thinking the syllable **"how"** on the inhale can be very helpful in taking a relaxed, full breath.)

3. Continue with a 5 beat inhale, 5 beat exhale, repeat.

4. 6 beat inhale, 6 beat exhale, repeat.

   *If you do this exercise regularly, you will find that you can learn to control your air far more easily on the exhale.

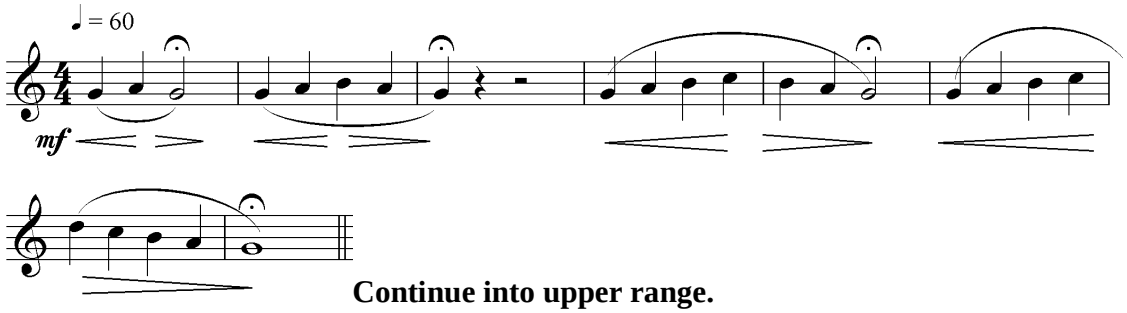
II. Lip/Mouthpiece Buzzing—Buzzing, especially on the mouthpiece, is one of the fundamental techniques of good brass playing, and a little of it goes a LONG way.

1. Play a written 2nd line "g" on your horn, then try to buzz it on your lips; now try playing a portion of a scale (for example g-a-b-c), then see if you can buzz it on your lips. If you can't buzz on your lips alone, DON'T WORRY, just skip to buzzing directly on the mouthpiece. See notated exercise below.

2. Repeat exercise 1 using the mouthpiece. And continue into the upper and lower register with scales if comfortable. Try to get as "buzzy" a buzz as possible, using lots and lots of air. If you can sound good on your mouthpiece, you'll sound great on the horn.

3. Next try a few glissandos from the bottom of your register to the top (as long as it's comfortable). Try buzzing a song or tune that you know and like…it can be anything you want, as long as you hear the melody in your head and buzz it on the mouthpiece.

Mouthpiece Buzzing



Continue into upper range.

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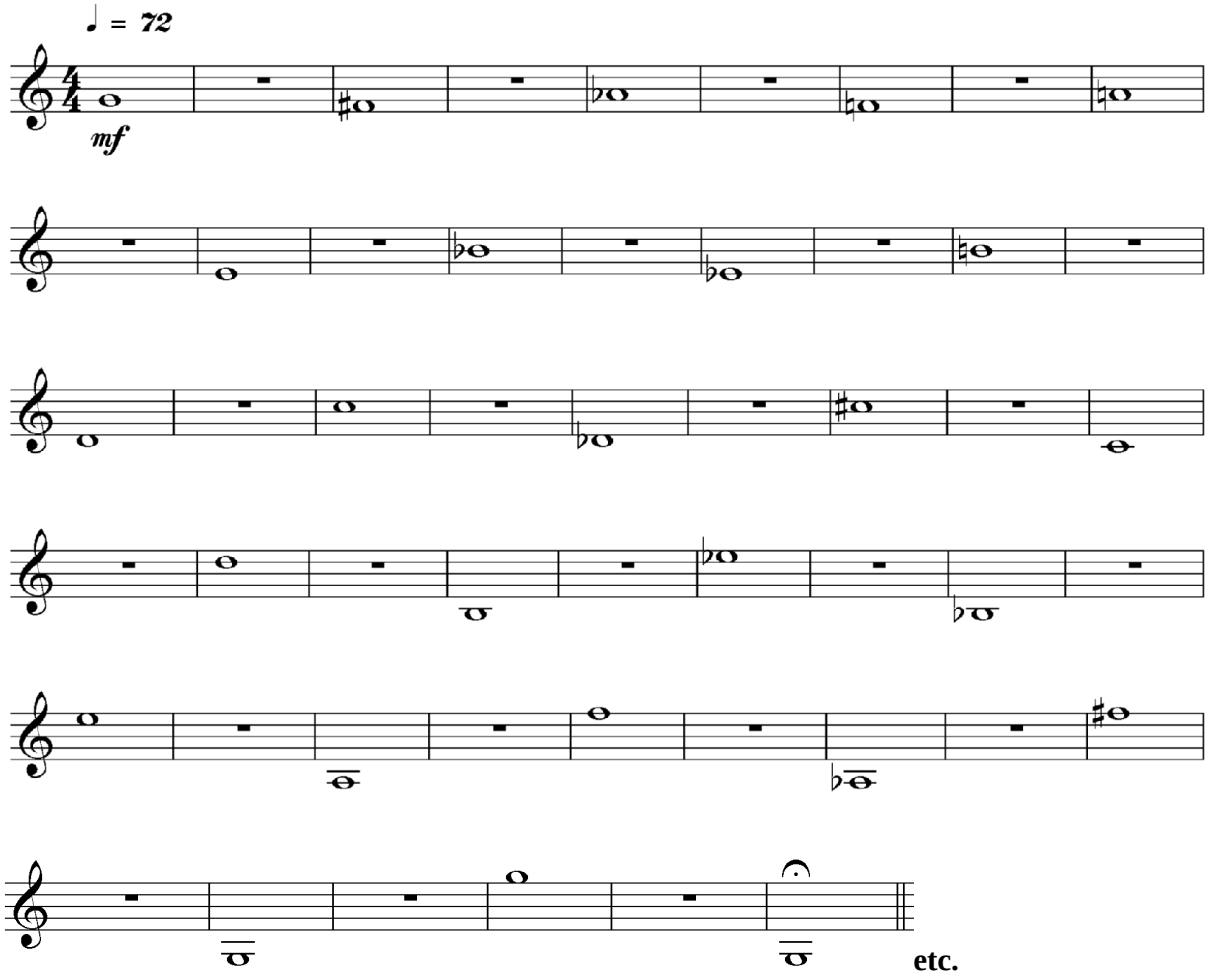
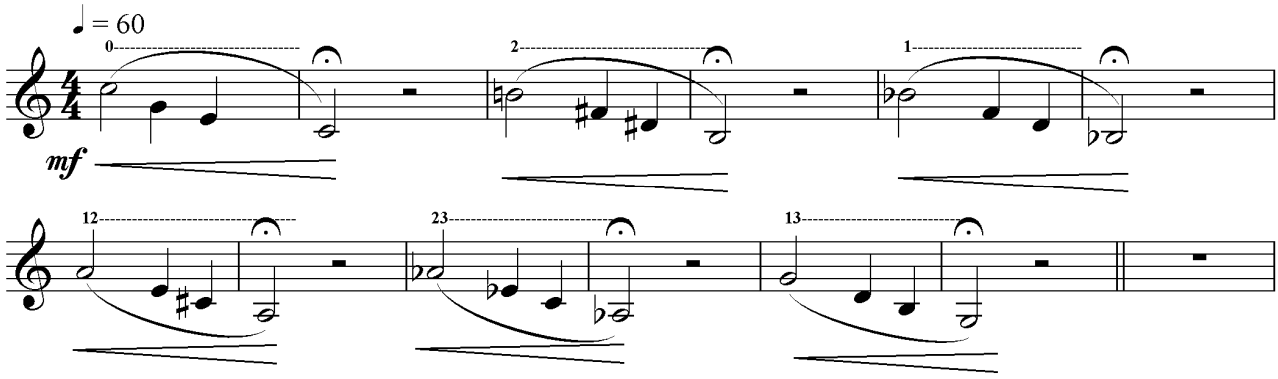
III. Long Tones with Expanding Intervals. Play these exercises at a medium tempo and dynamic, focusing on finding the center of every note. Continue to expand the intervals as high and as low as comfortable.



IV. Downward slurs on the harmonic series. Play with a full sound and a steady air stream.



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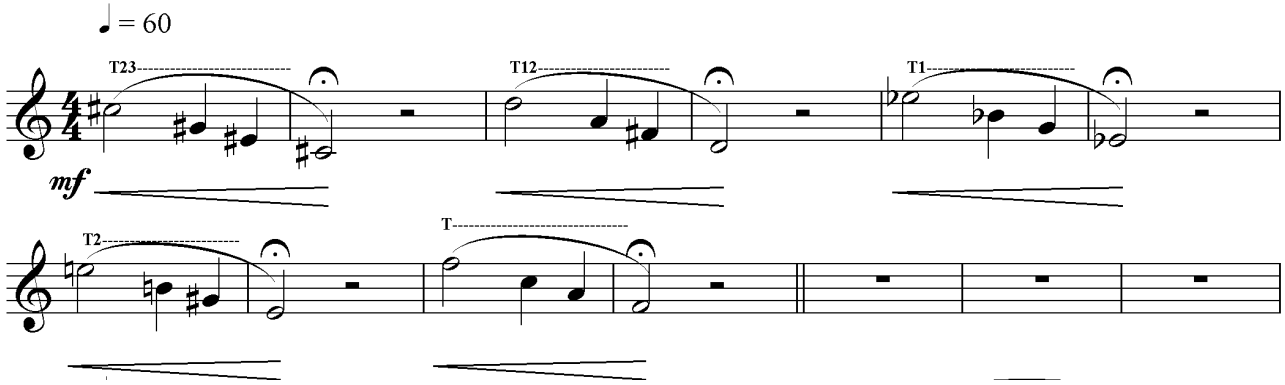
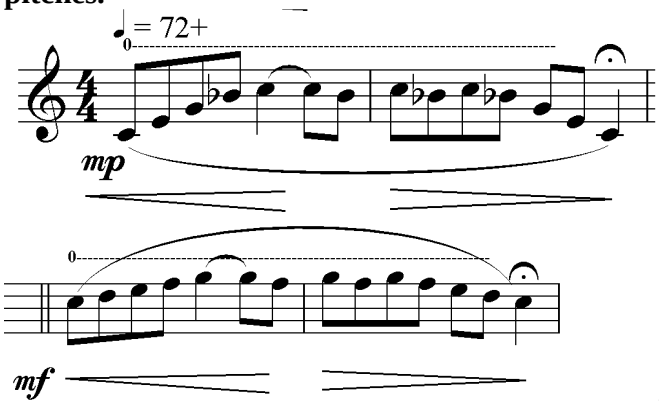
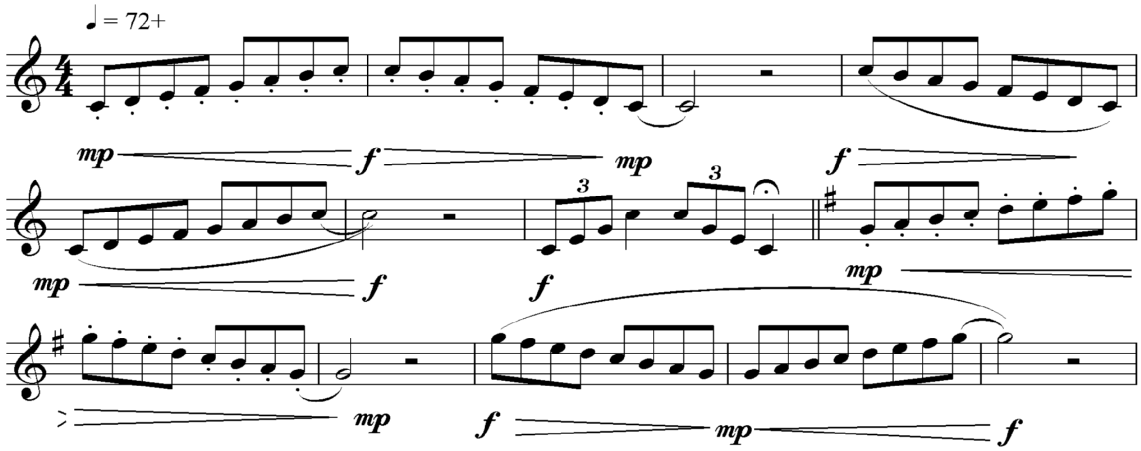


V. Harmonic Series Exercises. Allow air speed and gradual aperture changes to produce the pitches.



Begin on open F horn, then continue down on 2, 1, 12, and then 23. Repeat exercise on B-flat horn, beginning on T13, then continue up on T23, T12, T1, T2, and T.

VI. Major Scales. Follow dynamic and articulation markings exactly. Continue exercises over a two and three octave range, where possible. Include natural, harmonic, and melodic minor scales as well.



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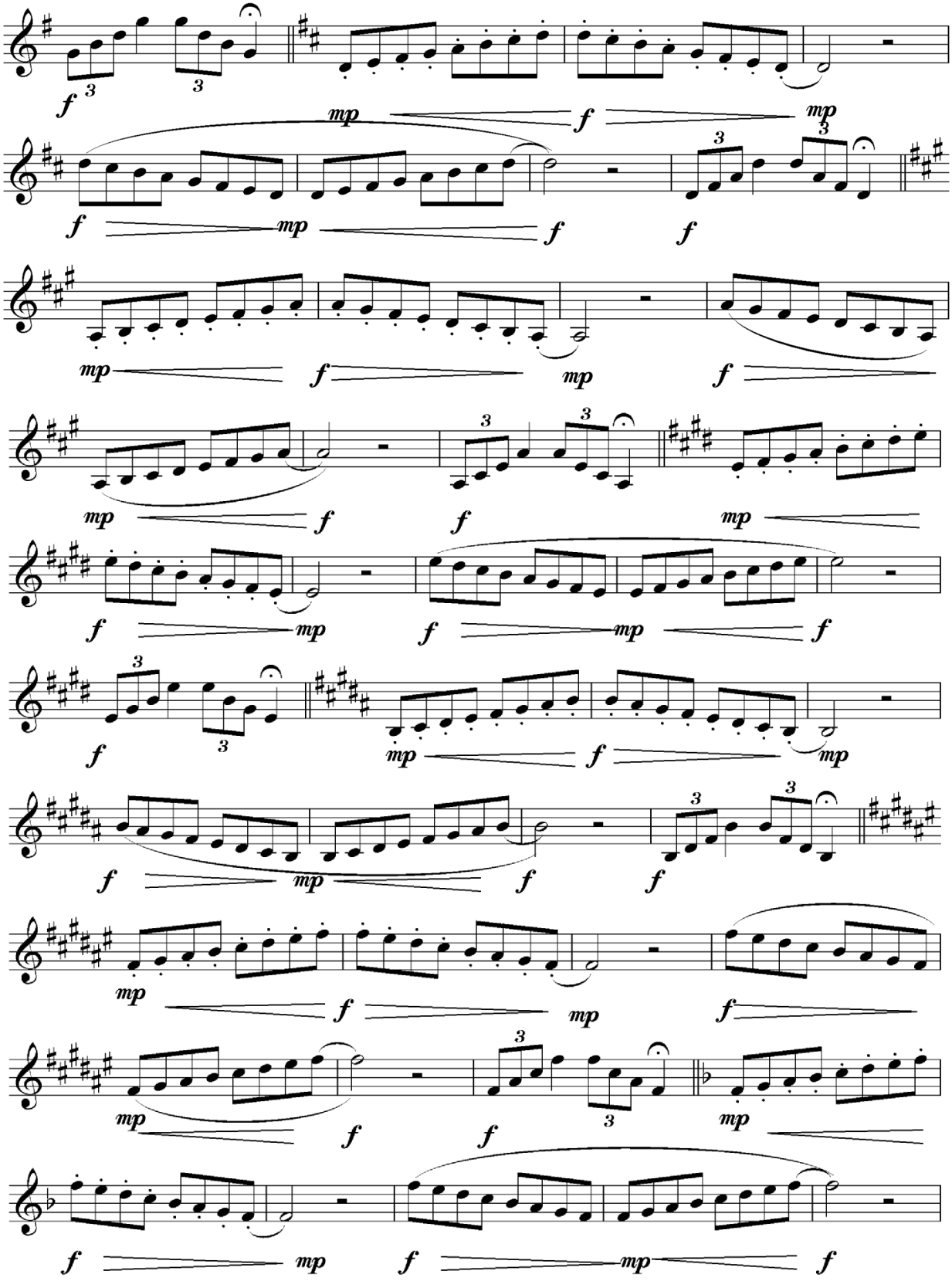

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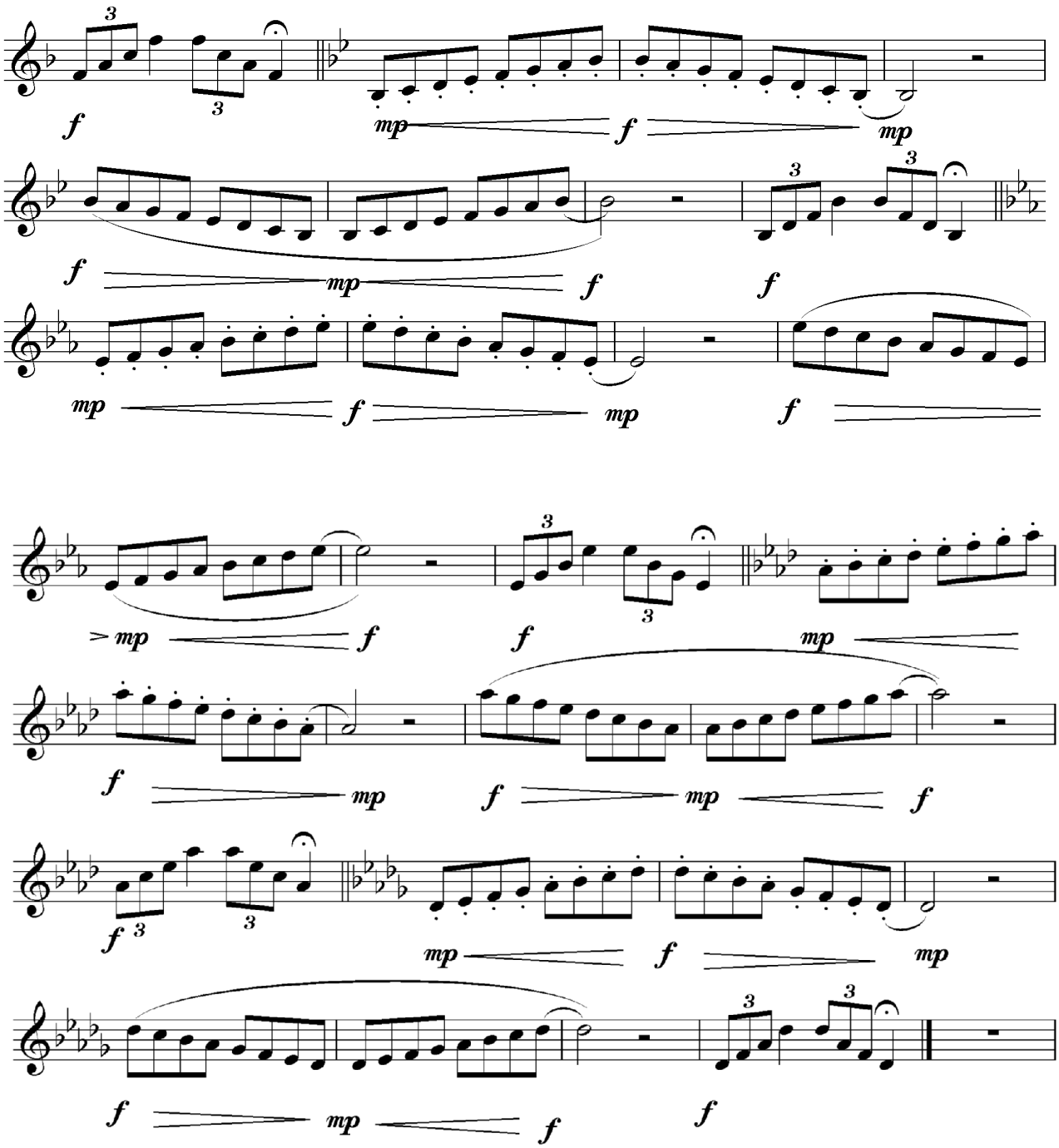

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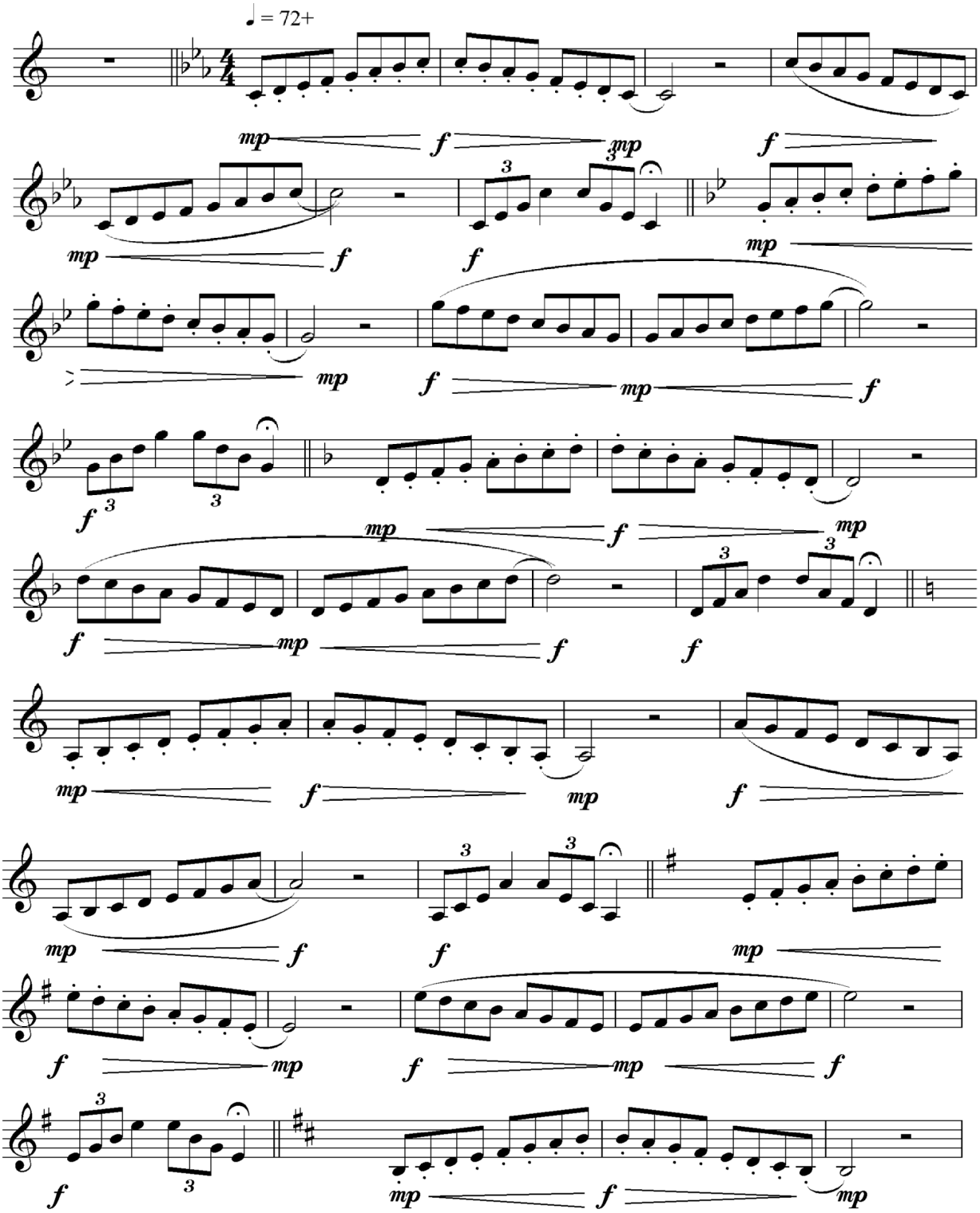
VII. Minor Scales

Natural



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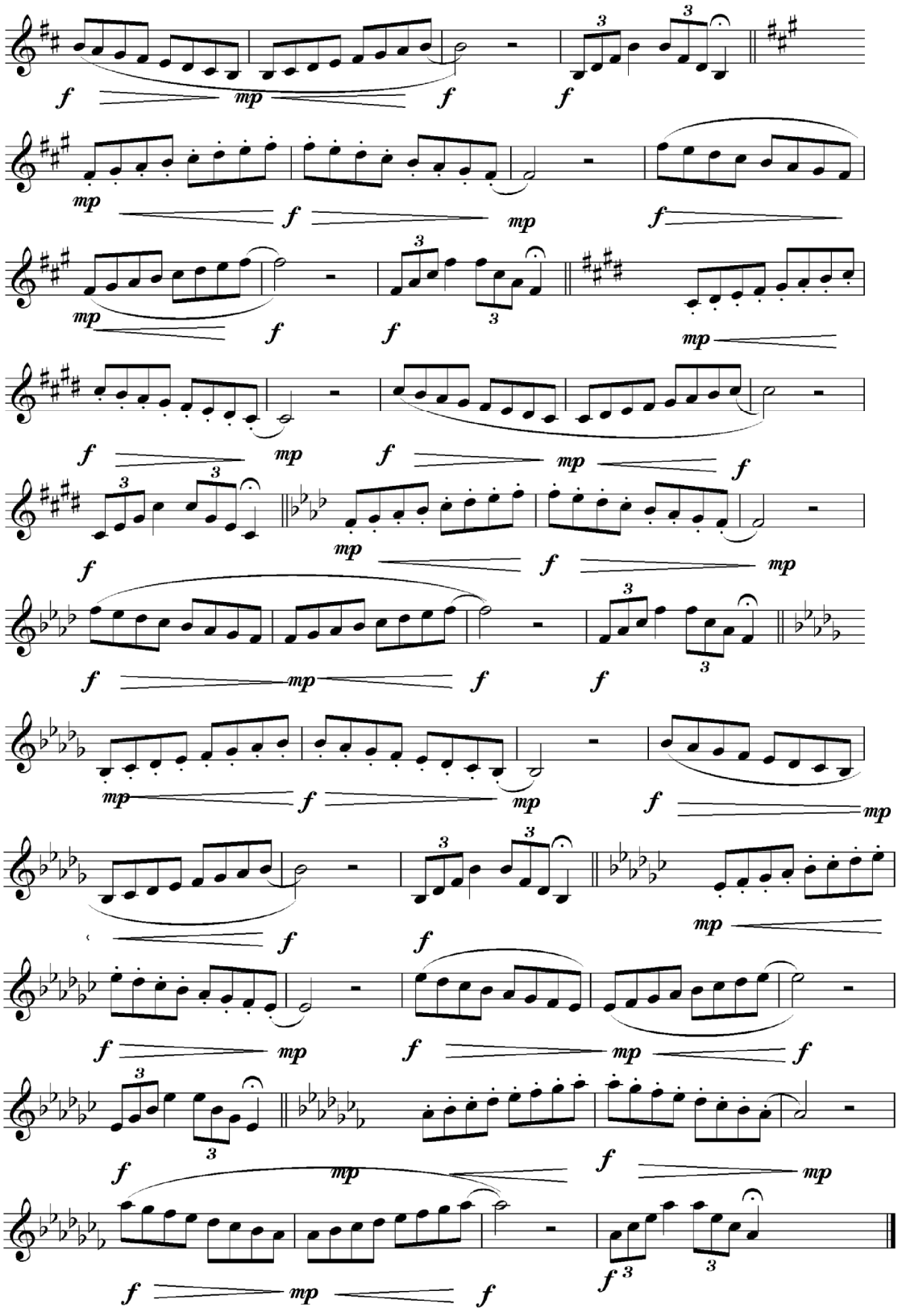

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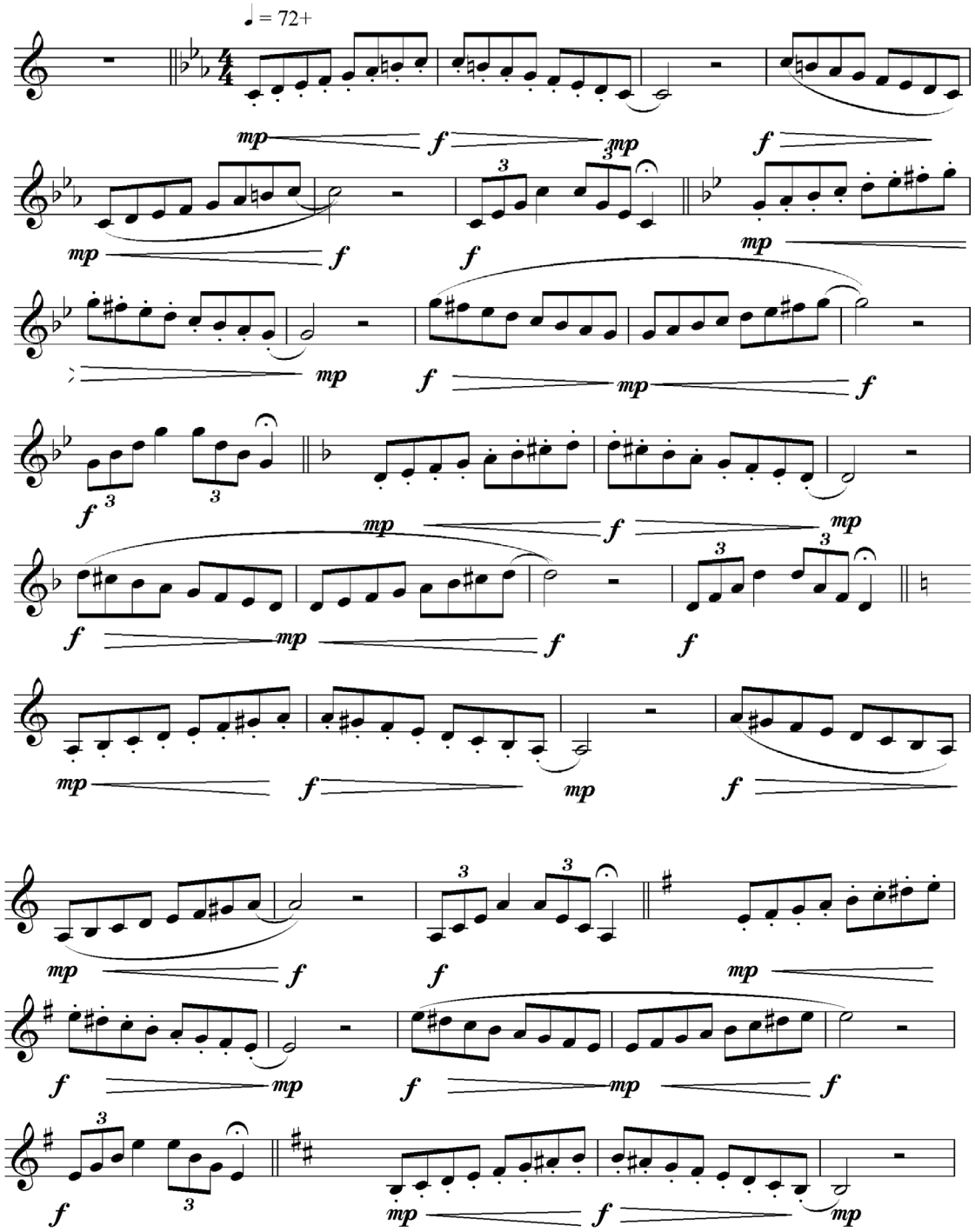
Harmonic



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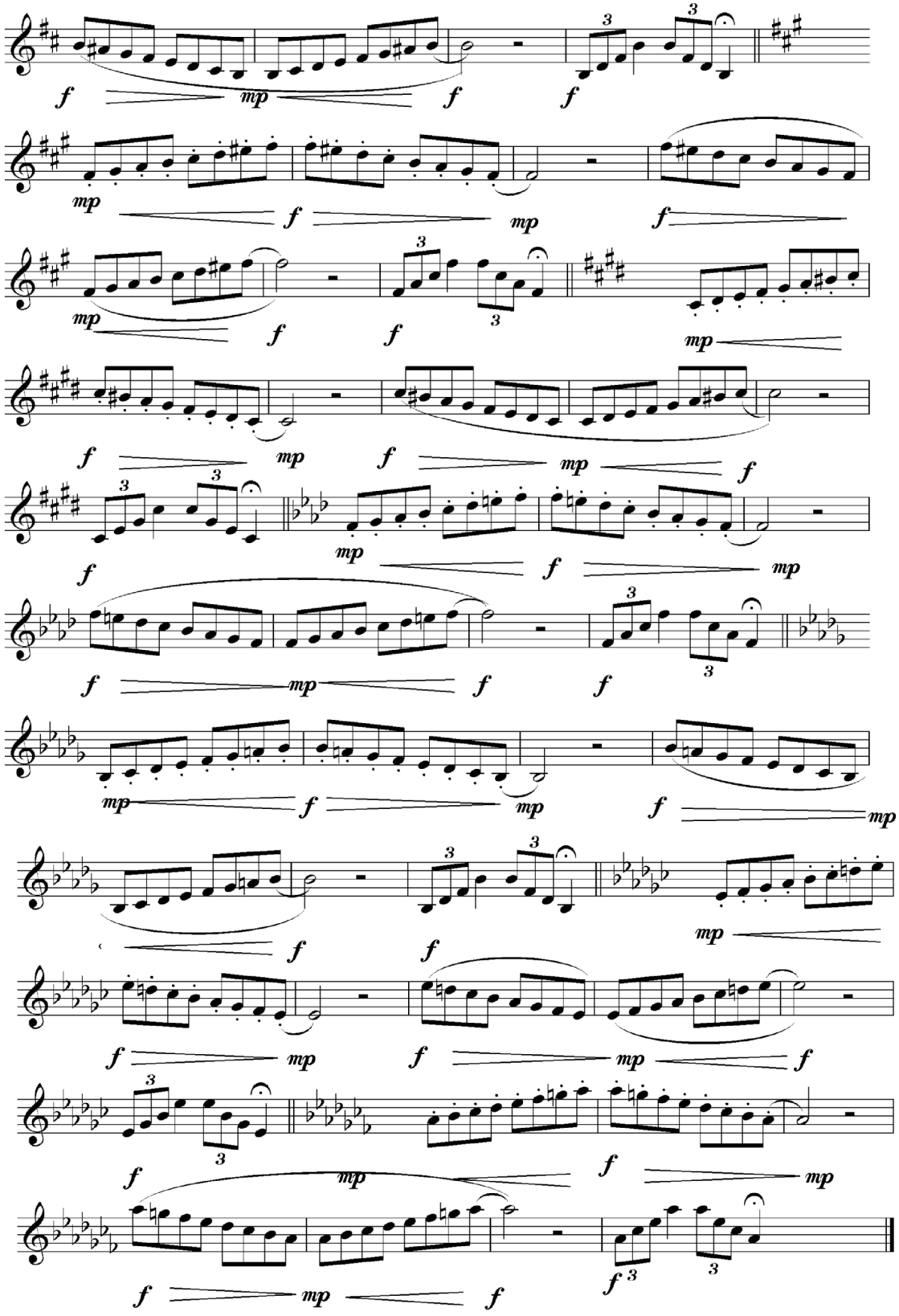

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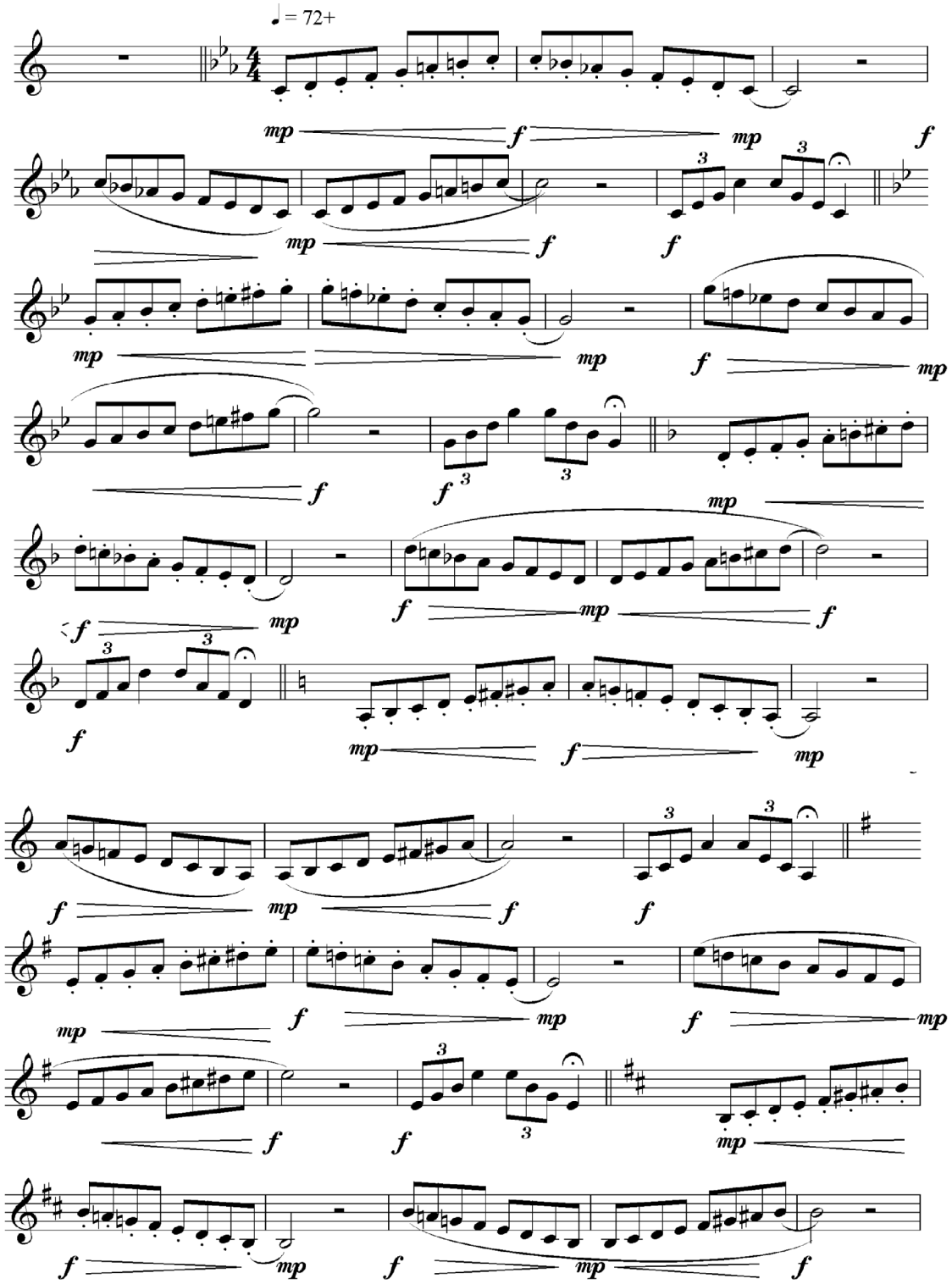
Melodic



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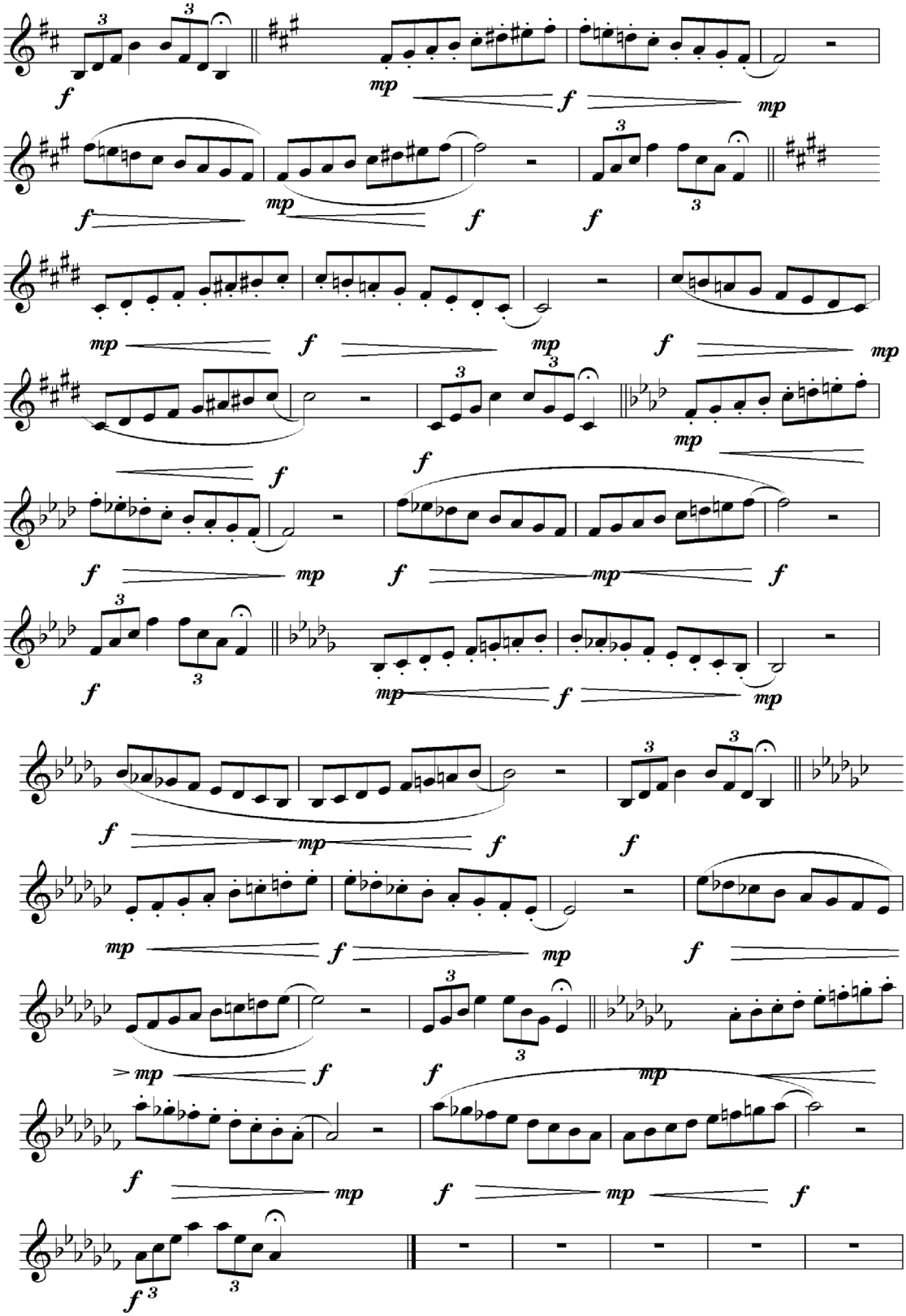

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