

Jr. High Horn Students

Lesson 1

(30 Minute Session)

1 - Warm-up (5 minutes)

- Make sure you demonstrate good posture. Take two or three deep, full breaths reminding yourself how you need to breathe to play a wind instrument.
- "Free buzz" just your lips to loosen them up and get air moving
 - Make a 'siren sound' by loosening and tightening your lips.
- Mouthpiece buzzing
 - Play long tones in medium range
 - Add articulations, make sure your tongue moves quickly
 - Play a simple song(s)
- On instrument
 - Lip slurs working through the 7 valve combinations. (Open, 2, 1, 12, 23, 13, 123.) Continue to add higher notes as long as you are **not** forcing them to speak. Think faster moving air to play higher notes.

Two staves of musical notation in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). It contains two phrases of eighth-note runs. The first phrase starts at measure 0 and ends at measure 2. The second phrase starts at measure 2 and ends at measure 4. The second staff starts with a treble clef and a key signature of one flat (Bb). It contains two phrases of eighth-note runs. The first phrase starts at measure 5 and ends at measure 12. The second phrase starts at measure 12 and ends at measure 14, followed by "etc.".

2 - Technique (10 minutes)

F Major (Bb Concert) Scale, Arpeggio and Thirds

Choose the octave that works best for you.

Two staves of musical notation in 3/4 time. The first staff is labeled "Chromatic" and "Arpeggio". It shows a chromatic scale in F major (Bb concert) and an arpeggio. The second staff is labeled "Thirds" and shows a scale of thirds in F major (Bb concert).

F (Bb Concert) Chromatic Scale

- When you practice your scales be sure to vary the articulations: all slurred, all tongued, slur two & tongue two, tongue two & slur two, slur three and tongue one, etc.

For enrichment: To advance your technique even more, play your scales in full range. i.e.: For major scales, start on your lowest note (not necessarily the root or first note of the scale) and play to your highest note using the same key signature.

Always work with a metronome, aiming for accuracy first; then increase the tempo. Accuracy is more important than speed.

3 – Work on your repertoire (15 minutes)

Choose to practice what needs to be mastered; don't waste your time practicing what you can already do.

- Listen to the piece you're working on. Most band pieces are available to listen to on jwpepper.com.
- Listen and play along – don't worry about mistakes.
Isolate the more difficult passages and work on these in small "chunks."
 - Without playing, figure out the **rhythms** first. Write in the counting if you need to and if need be, S L O W it way down. Accuracy is more important than speed.
 - Look at the notes and add the fingerings to the rhythms you've just learned.
 - Take note of the key signature and any accidentals; play these small "chunks" sections on your instrument. Accuracy is more important than speed.
 - Put the "chunks" together gradually increasing tempo if necessary. Accuracy is more important than speed.
 - **Practice with a metronome is always encouraged.**

4 – Listening (5 minutes)

- On YouTube, find examples of great players to listen to and *really listen* for the following: breathing, tone quality, articulations, musical phrasing, dynamics, etc. Great players to check out: Hermann Baumann, Dennis Brain, Barry Tuckwell.