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| Horn, Chris Castellanos | |
| Block 1: Assembling and Starting | Ideas Covered |
| Introduction | Welcome to Connect Through Music |
| Welcome to the instrument | The Two (Three) Main Parts of the Horn (Mouthpiece, Horn, (Bell)) |
| Creating a Sound | Buzzing the Lips |
| Creating a Sound | Placing and Buzzing the Mouthpiece, don't puff cheeks |
| Assemble Instrument 1 | From Case to Hands |
| Setting your horn down | When possible put your horn in its case when your not around it. If you do need to set it down, set it down on the chair valve caps down. Set it on the ground, valve caps up. Always gently, dents are bad |
| Assemble Instrument 2 | From Hands to Case |
| Hand Position | Fingers on Keys, Karate chop, Hand in Bell |
| How to empty your horn | The way you empty your horn depends on the style horn you have, Kruspe or Geyer style |
| Empty horn 2 | |
| Posture | Posture, Back off the chair, knees lower than hips. Bell on leg or off? Bring horn to you. |
| Block 2: Embouchure/Mouthpiece | |
| Embouchure 1 | Mouthpiece to lips, ¾ top ¼ bottom. |
| Embouchure 2 | Aperture not spread, firm corners. |
| Embouchure 3 | Oral cavity open for dark rich sound. Ohhh sound, not Eee or Aaah. |
| Embouchure 4 | Higher and lower notes by changing the size of your aperture (like a garden hose) |
| Block 3: First Sounds | |
| Breathing 1 | Stretch: side bends, get rid of tension, Tension kills sound |
| Breathing 2 | Yawn, the perfect breath. Paper tube breath, warm foggy air. |
| Breathing Gym: Pat Sheridan and Sam Pilafian | Steady in , Steady out. Finger in front, deep sound in. Hand out far, blow into palm. |
| Breathing Gym, Controlled Breathing | At 60, 4 in 4 out, 3 in 5 out, 2 in 6 out, 1 in 7 out, 1 in 8 out (up to 10 out) |
| Articulation: Point of Attack | Start with air attack, add tongue. Tongue does NOT start the note, just clears up the beginning a little. |
| Articulation: Legato Notes | Your tongue just interrupts the air stream (like a finger under a faucet), practice repeated notes keeping the air stream constant |
| Articulation: Staccato Notes | Keep the bursts of air short and bouncy, don't stop with tongue |
| Articulation: Slurred Notes | Your air should be consistent (like a whole note) while moving your fingers for different notes |
| Lip Slurs | Practice simple lip slurs. These are very important for brass players. Keep air constant, use aperture, air speed and tongue placement to shift notes. Quarter=60 - 0, 2, 1, 1+2, 2+3, 1+3 |
| Block 4: Basic Notes | |
| First Melody on Mouthpiece | Mary Had A Little Lamb on Mouthpiece |
| First Melody on Horn | Mary Had A Little Lamb on Horn (Take few breaths) |
| Practice Techniques | 1. Parenthesize problem areas, 2. Break it down, 3. Slow it down, 4. Loop it |
| 5 Penny Game | Place 5 pennies on one side of the music stand. Move a penny for each correct repetition. If you make a mistake, ALL pennies go back! Start over. |
| Practice Routine | Quality over Quantity, but Consistency is key! Play your horn everyday, don't practice for time, practice for purpose (today I will learn this scale, this section of band music, etude, etc.) Take breaks. |
| Practice Pyramid | Foundation: Fundamentals, Sound and Technique, Middle section: Etudes, Method Books, Top section: Repertoire (Solos) |
| Block 5: Pitch/Scales | |
| Developing Listening Skills | Get inspired, Have a favorite player. Have a favorite piece. Have solo recordings of the horn, become curious about the instrument you play. Active listening, not just passive. |
| Intonation 1 | Sharp and Flat Sounds |
| Intonation 2 | How do I tune my horn with all these slides? |
| Intonation 3 | A Cold Horn is Flat, A Hot Horn is Sharp |
| Intonation 4 | Hand placement is important. Don't be lazy |
| Intonation 5 | Hearing and Adjusting: practice with a drone, not tuner. We tune with ears, not eyes. |
| Scales 1 | The order of whole steps and half steps in a major scale is always W W H W W W H |
| Scales 2 | The importance of practicing scales and arpeggios. Learn to recognize patterns instead of individual notes. This will improve your ears and make sight reading easier |
| Scales 3 | Scales and Arpeggios: scale degrees 1 3 5 8 |
| Scales 3 | Major scale in C |
| Scales 4 | Major scale in F |
| Scales 5 | Major scale in Bb |
| Scales 6 | Major scale in Eb |
| Scales 8 | scales and Arpeggios (C-F-Bb-Eb) Steps and Skips |
| | Major Scales |
| Scales 7 | Chromatic Scale: G - G |
| Scales 11 | Chromatic Scale: C - C |
| Block 6: Building Range | |
| Harmonic Series 1 | The foundation of horn playing, open notes on F horn, open notes on Bb horn |
| Harmonic Series 2 | Noodling |
| Expanding Scales | Playing scales to a higher degree until its no longer (easy) |

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| Chromatic Descending | Don't neglect low notes. More air, most Physical part of the horn |
| Block 7: Dynamics | |
| Dynamics 1 | Softest to loudest: pp-p-mp-mf-f-ff, |
| Dynamics 2 | Dynamics and Intonation (keep the air moving) Full sound, even on soft dynamics. Tendency is to go sharp when playing loud, flat when playing soft |
| Dynamics 3 | Dynamic levels in a crescendo and decrescendo |
| Dynamics 4 | Don't hide, play with pride! We are facing the wrong way, we need to play out. Most horn players don't learn to play out until they are older, start now! |
| Block 8: Putting it all together | |
| Practice Concepts 1 | Keep a practice journal. Set aside specific practice time. Use practice as something you do to "earn" other activities like social media and games. |
| Practice Concepts 2 | Have a goal for your session. Don't finish the session until you have attained that goal. CHANGING RYMYHUMS |
| Practice Concepts 3 | No one is immune to SLOW practice! The professionals practice a new piece slowly too. How slow? Slow down the metronome until you can play it perfectly. |
| Practice Concepts 4 | Practice tough sections with as many variations as possible (rhythm, articulation, etc.) |
| Practice Concepts 5 | Play by ear. Challenge yourself to figure out a song you like without the sheet music. Learn 1 song a week! |
| Practice Concepts 6 | Play along with recordings. If you are working on a solo or a piece in band, chances are, theres a recording of it. Find the recording and play along until you sound like you belong in the recording! |
| Practice Concepts 7 | Record yourself. Chances are, if you have a phone, you have a recording device. Use it, it wont lie to you. Listen back and parenthesize your mistakes. You know what to do after that. |
| Block 9: Mutes | |
| Straight mute | make sure the cork is in tact. No need to transpose. Put in bell, give a little twist but still hold in place while playing |
| Stopped mute / hand | create a good seal, play the fingering ½ step up |
| Practice mute | there are several practice mutes on the market, get one that is in tune and not too stuffy (Best Brass, Silent Brass, Ion Balu, Wallace) |
| Block 10: Maintenance | |
| A clean horn is a Happy Horn | Your valves must move, your slides must move and your pipes must be clean! |
| Cloth options | Small Towel, Microfiber cloth: Keep in your case and on your leg |
| How to clean your horn | Mouthpiece brush, pipe cleaner - Regularly clean your leadpipe and mouthpiece |
| How to Oil your Valves | Rotor oil, not valve oil |
| How to grease your slides | Slide grease, news paper / paper towel |
| How to string valves | String, small flat head screwdriver, scissors |
| Extreme weather conditions | Never leave your horn in the car! Winter cold will freeze your valves and you can break strings. |
| Hornist's toolkit | 13 items: microfiber cloth, string, small scissors, screwdriver, valve oil, slide grease, pencil |
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| Block 12: Professional Development for Teachers | |
| Maybe its the Mouthpiece | The horn mouthpiece is very small, so students lips can be very sensitive to size or rim. Students with fuller lips may have problems with narrow inner diameter mouthpieces, have a few different si |
| Tuning a horn section | If your horns are having pitch problems, 99% of the time, it is because they have different hand positions. Make sure the hand is in the bell correctly, then change the tuning slide. |
| Motivation for students | Play music in class. Students need to know what they are supposed to sound like. Everyone should have a favorite player! A fun thing to do is to have a new recording playing at the beginning of each cl Interesting, stimulating home projects. Try having your students record themselves playing a song from the radio and turning it in ... etc. How about Extra Credit for seeing live performances of their inst |
| Avoid complacency | Chair placement tests each semester, and the occasional surprise placement test to keep them on their toes. |
| Employ local professionals | Ask local professionals to give masterclasses, sectionals, band camp, band day, etc. Band Day would include ensemble practice and breakout sessions with professionals for each section. |
| Encourage Small Ensembles | Create a Brass Quintet, Woodwind Quintet, Percussion Ensemble etc. Chamber music can dramatically improve a student's musicality, musical responsibility and Musical Citizenship |
| Performance experience | Create performance opportunities for students to perform for their peers. In the lobby at band concerts, at school assemblies, etc. Performing often lessens nerves and creates an outlet |
| Leadership experience | Section leaders can run weekly sectionals to gain leadership experience. |
| Teaching experience | During sectionals, students perform for each other, and all students give each other 1 compliment and 1 constructive criticism. |
| Recording experience | Weekly assignments to send in recordings of short exercises or challenging parts in band music. Members of each section listen to each others recordings and give 1 compliment and 1 constructive criticism |
| Inspire through playing with guests | Invite guest artist to solo / clinic with your band |
| Band pride | Feature school alumni as soloists on concerts, and ask to give a masterclass. Have a hall of fame plaque that students can aspire to. |

Trumpet: Seretta Hart

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| Block 1 | |
| welcome to CMT | <i>how to use</i> |
| Instrument Overview | <i>what makes it different</i> |
| Parts of the Trumpet | <i>base instrument</i> |
| Assembly and Disassembly | <i>parts out of case</i> |
| Hand Position | <i>angle/hand placement</i> |
| Posture | <i>how to sit and posture</i> |
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| Block 2 | |
| Embouchure 1 | <i>without instrument</i> |
| Embouchure 2 | <i>without instrument</i> |
| Mouthpiece Buzzing | <i>with instrument</i> |
| Long Tones | <i>long tones</i> |
| Tongue | <i>what to do with the tongue</i> |

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| Block 3 | |
| Short Tones | <i>short tones</i> |
| Breathing 1 | <i>first sound exercises</i> |
| Breathing 2 | <i>first sound exercises</i> |
| Block 4 | |
| Middle C | |
| first three notes (ascend) | <i>C, D, E</i> |
| first three notes (descend) | <i>C, Bb, A</i> |
| next three notes (ascend) | <i>F, G, A</i> |
| 5 Note Scale | <i>G, F, E</i> |
| Mary had a little lamb | |
| Sharps and Flats | |
| Hot Cross buns Minor | |
| Block 5 | |
| Hearing Partial | hearing |
| Hearing Partial 2 | embouchure adjustment |
| Different Ways to Tune | different ways to tune, Hearing and Adjusting, instrument tendencies |
| What are Scales? | what are scales/why scales |
| C Scale Up | F up |
| C Scale Up and Down | F up and down |
| Bb Up | Bb up |
| Bb Up and Down | Bb up and down |
| Scales in Different Rhythms | scales in different rhythms |
| Block 6 | 150 |
| intervals 1 | M2 (using Bb & F) |
| intervals 2 | M3 (using Bb & F) |
| intervals 3 | P4 |
| intervals 4 | P5 |
| dynamics 1 | p & f |
| dynamics 2 | crescendo |
| articulation 1 | what is it? |
| articulation 2 | different forms |
| articulation 3 | exercises |
| articulation 4 | exercises |
| Block 7 | |
| Flexibility | |
| Practicing | |
| Warming up | |
| learning a song 1 | How to learn a song |
| learning a song 2 | Tea Cup |
| learning a song 3 | Syncopated Lamb |
| learning a song 4 | 12 Bar Blues |
| Learning a Song | Hot Cross Buns |
| Range development/high notes | |
| Transposing Instrument | |
| Mutes | |

Block 8 - Maintenance

Daily Maintenance
Trumpet Bath

Block 9 - Common Problems