

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)

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
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

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>
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>

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 Partials	hearing
Hearing Partials 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