

Audiate and Articulate

Jason Johnston

Sing, Tone, Buzz, Play

An initial attack, or any attack for that matter, is considered unsuccessful if it is not accurate. A large factor in accuracy, tongued or slurred, is the player's ability to form links among how a pitch looks, how it feels, and how it sounds. These links become more important as the notes become higher. although it is possible for any player at any time to miss any note on the horn regardless of range, First note is most often missed because they are not linked by feel and pitch to a previous note.

Although quite different, this exercise was inspired by *Verne Reynolds* - p. 30 in his *Horn Handbook*. This version requires the player to audiate a pitch (sing), tone the pitch, buzz the pitch, and play the pitch in order to link the played pitch to the next and previous pitches. All twelve notes of the chromatic scale are used but are presented as you would see them in this specific Key. The flat 2nd and tritone were added to complete exercise - neither pitches are presented in a major or minor scale.

- (1) Turn on the drone to the key of the day.* The first note indicated the pitch needed.
- (2) Take your time. Hear the next pitch
- (3) Audiate that pitch using the proper syllable
- (4) Tone that pitch
- (5) Mouthpiece buzz that pitch
- (6) Play that pitch on the horn
- (7) Go back to step 2

* Transpose the exercise in whatever happens to be your key that day.

It is your goal to learn to hear these pitches without a reference. At some point you will be good enough to turn off the drone and sing by interval only. I started by referencing the drone in order place each pitch psychoacoustically (hear it in my head). For instance, in measure 5 I would sing the tritone interval with the Drone and then sing the interval using the note in measure 4.

↑ minor 2nd ↑ tritone ↓ perfect 4th ↑ major 2nd

Do Ra La Mi

↓ perfect 5th ↑ minor 6th ↓ major 3rd ↑ major 7th

Fi Ti Sol Me

↓ major 6th ↑ minor 3rd ↓ minor 7th

Re Fa Le Te