

Answering the Call: A guide to supporting horn players for band directors

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A dissertation

submitted in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts

2022

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Abstract

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The horn is an instrument that can be quite challenging for many young students who often struggle with confidence, especially in the initial stages of learning. A ‘whole musician’ focused education is therefore frequently overlooked by their teachers causing a delay in the all-important development of musical conviction and artistry. This dissertation project proposes a solution to this dilemma, a book entitled *Answering the Call: A guide to supporting horn players for ensemble directors*. *Answering the Call* addresses three fundamental pillars for the development of a well-rounded musician – technique, creativity, and musicality. This comprehensive approach, based in horn pedagogical practices, will serve to create more engaged, confident, and flexible musicians unafraid of significant musical challenges. Each section of *Answering the Call* contains important pedagogical information for the ensemble director as well as a wide variety of exercises arranged for full ensemble, like-instrument sections, and small chamber groups.

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Acknowledgements

There are truly too many people I could thank on this journey to finishing this dissertation. First, I want to thank my parents – you have never wavered in your support for my dreams. You are two truly remarkable human beings, and I am deeply blessed to have you for parents. Next, I want to thank my daughter, Emmaline, and husband, Austin, for agreeing to the sacrifices in our life it took to get here. It was not an easy path and I appreciate all the grace and love you have shown me along the way. To my friends, mentors, and teachers: You have kept me afloat many times over. I am so grateful for each and every one of you.

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Definitions

Technique: The mechanical and physical parts to making notes on an instrument.

Creativity: The imaginative exploration of music. The creative process begins with an idea and ends when something new has been created while the creative place is a space in which imagination can be pursued, such as a classroom.

Musicality: Being able to perform music with expression. Also referred to as musical interpretation or musical expression.

Audiation: Being able to internalize a pitch, especially before producing it on an instrument.

Overtone Series: A harmonic series, also referred to as the open tones on the horn. The horn can change notes along the overtone series without pressing any valves.

Chapter 1: Introduction and *Answering the Call*

The horn, commonly referred to as the “french” horn, is an instrument that can be challenging for many young students as they may struggle with confidence, especially in the early stages of development. Due to the difficulty of the instrument¹, well-rounded or whole musician focused musical education is often delayed until the students have mastered technical issues on horn. Unfortunately, the inevitable result is a stunted development of musical conviction and artistry.

In *Answering the Call: A guide to supporting horn players for ensemble directors* I argue that there are three fundamental pedagogical pillars needed to produce performers who can perform with conviction, imagination, and expression. These essential foundations are technique, creativity, and musicality. The three pillars are adapted from horn pedagogue Douglas Hill’s triangle of musical wholeness: performing, composition, and teaching.² This more wholistic instructional approach will produce engaged instrumentalists who play with confidence and fluidity on the horn and will, over time, become thoughtful performers capable of undertaking significant musical challenges. Each section of *Answering the Call* contains important pedagogical information for the ensemble director as well as a wide variety of exercises arranged for full ensemble, like-instrument sections, and small chamber groups.

Confidence and the Horn

Many horn players lack confidence when playing due to the unique challenges of the instrument. The late Gunther Schuller, a highly regarded composer, conductor, and horn player

¹ See Music Example 1 below for more information

² Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Miami, FL: Warner Bros. Publications, 2001), 115.

identified the horn as “a devilishly difficult instrument”³ while Phillip Farkas, a world-renowned horn performer/pedagogue identified the horn as a “cranky instrument.”⁴ Other horn experts have designated it as the most demanding instrument of the brass family due to its intricate construction and challenging repertoire. French horns are often the weakest section in beginning bands and not all band directors have the correct pedagogical resources at their disposal.⁵ On average, band directors receive a little over twelve and a half hours of training on the instrument.⁶ Jennifer Daigle’s master thesis contains interviews with early career band directors relative to their knowledge of the horn. The interviewees scored an average of sixty-eight percent on horn pedagogical practices; however, some directors scored as low as nineteen percent.⁷

Many conductors, band pedagogy books, and general conversations regarding the instrument reference the horn as being problematic and therefore requiring a specifically talented student.⁸ “Bright students who have an excellent ear will be a good fit,”⁹ writes Karen Houghton in her book *Recipe for Success*, an example of characteristics to look for in aspiring young hornists. The inherent difficulties of playing the horn are directly linked to a lack of confidence on the part

³ Gunther Schuller, *Horn Technique* (Oxford: Oxford University Press, 1962), 7.

⁴ Dee Stewart, *Philip Farkas: The Legacy of a Master: The Man Who Defined Symphonic Horn Playing as Seen through His Writings and the Comments of Colleagues and Students*. (Northfield, Ill.: Instrumentalist Pub., 1992), 544.

⁵ Merrill E Brown, *Teaching the Successful High School Brass Section*. (West Nyack, N.Y.: Parker Pub., 1981), 113

⁶ Madeleine Case, "What Have Mississippi Band Directors found Successful When Teaching the Horn?: A Qualitative Survey." Honors thesis, University of Southern Mississippi, 2021.

⁷ Jennifer Daigle, "An Investigation of Novice Middle and High School Band Directors' Knowledge of Techniques and Pedagogy Specific to the Horn." Master's thesis, Bowling Green State University, 2006. http://rave.ohiolink.edu/etdc/view?acc_num=bgsu1151003398

⁸ Eli Epstein, *Horn Playing from the Inside Out: A Method for All Brass Musicians* (Brookline, MA: Eli Epstein Productions, 2012), 12-16.

⁹ Karen Houghton and Janet B. Nye, *Recipe for Success: A Balanced Curriculum for Young Horn Players* (Keller, TX: Houghton Horns, 2019), 240.

of young horn students. Being unsure about what is going to be heard when initiating a note leads to insecurity, inaccuracy and reduced tone quality.¹⁰ For horn players, it is important to emphasize process (hearing the notes in their head before playing) versus product (playing the correct notes) as that prioritization will greatly enhance early success.¹¹ The exercises contained in each of the pillars are meant to build confidence, allowing students to play their instrument with self-assurance.

The most common complaint regarding beginning horn players is the high probability of starting a pitch on the wrong partial. Many band method books begin the horn too high in the overtone series¹² (Music Example 1) where the partials are in proximity and difficult to navigate. The likelihood of missing notes is high and can be quite discouraging. Other brass instrumentalists begin in the lower two octaves of their overtone series and simply do not have to overcome these issues as quickly.



Music Example 1: Overtone Series for F Horn

Goals for Answering the Call

The exercises found in each chapter contained in *Answering the Call* are designed to build an aspiring horn player's confidence. A grounding in the fundamentals of proper technique will serve to reassure students as to how play with conviction. The creative exercises will engage a

¹⁰ Schuller, *Horn Technique*, 13-30.

¹¹ Hill, *Collected Thoughts*, 115.

¹² Tim Lautzenheiser, *Essential Elements 2000: A Comprehensive Band Method: Horn Book* (Milwaukee, WI: Hal Leonard, 1999).

player's imagination, allow for critical thinking when it comes to the horn, and give a sense of fluidity in navigating the instrument. The musicality exercises will aid in both audiation and performance expression. The combination of these skills will inevitably produce well-rounded and confident musicians.

Band Method Resources and the Horn

Band method books are foundational for most beginning bands in the United States as their pedagogical explanations and musical exercises streamline group learning. The three most popular books in Texas, a leading state in young band pedagogy, are *Essential Elements 2000*, *Standard of Excellence*, and *Accent on Achievement*.¹³ There are numerous other band method and band pedagogy books not included in this review due to their small market share in this country.

Essential Elements 2000 is a band method published by Hal Leonard Corporation. The horn book begins with a short paragraph on the history of the horn followed by the basics of posture, breathing, tone production, and general horn care. The section on tone production includes details on articulation, free buzzing (buzzing without a mouthpiece), and mouthpiece buzzing. *Essential Elements 2000* includes horn-only pages throughout the book. However, between the full band pages and the horn alone pages the students are introduced to a rather expansive range of notes as over an octave of notes is found within the first six pages. By the end of the book, the horn has the widest range of notes listed when compared to the three band

¹³ Ibid.; Bruce Pearson, *Standard of Excellence: Comprehensive Band Method: Horn Book 1* (San Diego, CA: Neil A. Kjos Music, 1993); John O'Reilly and Mark Williams, *Accent on Achievement: A Comprehensive Band Method That Develops Creativity and Musicianship: Horn Book 1* (Van Nuys, CA: Alfred Music Publishing, 1997); Austin L. Swack, "Curricular Practices and Instructional Materials in Select Texas Middle School Band Programs" (Master's thesis, Texas Tech University, 2014).

method books reviewed, a daunting challenge for beginners who might experience a real sense of musical uncertainty.

Essential Elements 2000 does introduce music theory and music history concepts as well as “Essential Creativity” activities and exercises throughout the book. Some of these exercises are in basic composition and improvisation – utilizing specific notes and rhythms – as well as a full page given to ‘free form’ composition at the end of the book. “Performance Spotlight” focuses on tone builders, chorales, rhythm etudes, range extension, and lip slur exercises. The lip slur exercises are clearly labeled and include the pedagogical reason for each. However, there is no mention of an approach that would allow one to successfully accomplish the lip slurs.

Essential Elements 2000 references the importance of supporting instrument specific drills, but only offers a few full band exercises to cover clarinet specific challenges. The need for horn related exercises is obvious but missing from the book. Another unique element the method addresses is the teaching of conducting patterns which are printed in the book for student practice. Playing by ear, audiation exercises, and musicality concepts are not found in this method book.

Standard of Excellence, published by Kjos Music Company, contains technique focused exercises, full band arrangements, creativity exercises and a horn specific page. At the beginning of the horn-only book there are some basics for beginners including posture, right hand position and shape, embouchure and mouthpiece placement, and a fingering chart. Throughout *Standard of Excellence* there are “Horn Accelerators” that are focused on specific horn technique skills. There are a few included lip slurs, though they are not labeled as such. Unfortunately, none of the exercises have accompanying pedagogical suggestions as to how to practice them. There are additional exercises end of the book that cover lip slurs, articulation exercises, scales, and

rhythm studies. There is also an excellent color-coded method for introducing theory concepts and musical terms via numerous theory exercises. Creativity activities include composition options such as variations on “Twinkle Twinkle Little Star” as well as ‘fill in the blank’ exercises that give the student an opportunity to write original music for the second half of the piece. There are a few musical terms introduced (dynamics and tempo indications), but there are no other musicality concepts presented in the book.

Accent on Achievement, published by Alfred Music, contains horn-only pages that corresponding to the full band but are written lower in the register. The horn only pages are written a fourth below the full band pages, but otherwise parallel the information. While the lower range makes it more accessible for students, it can also cause confusion navigating which page needs to be played. There are some horn-alone exercises entitled “Accent on Horn” scattered throughout the book which contain both lip and valve slurs as well as articulation and note review. Unfortunately, the lip slur exercises are not specifically labeled and a young student may not know that the exercises are meant to be played without moving the valves. *Accent on Achievement* does contain rhythmic and melodic improvisation, creativity exercises and composition activities. Some audiation focused exercises include note matching and learning common melodies by ear. Musicality activities are included that students the responsibility of adding their own dynamic markings and writing their own orchestrations to perform with a melody. *Accent on Achievement* does an excellent job of providing melodies from around the world as well as offering music history lessons in the director’s score to compliment student learning. There is also a section entitled “Accent on Chorales” at the end of the book, ideal for specific work in the areas of intonation and blend.

All three methods offer introductory information for horn students and also provide scale exercises, lip slurs, and creativity activities. *Accent on Achievement* and *Essential Elements 2000* have chorales that are used to support intonation and tone production. *Accent on Achievement* is the only book that provides any musicality concepts. *Essential Elements 2000* emphasizes history along with theory and teaches the widest horn performance range of the three books. *Standard of Excellence* integrates the horn into full band drills early on while providing regular “Horn Accelerators” to support horn player’s skills. None of the books integrate horn focused exercises into the full band repertoire, though *Essential Elements 2000* acknowledges the importance of singular instrument focused exercises. All of the band methods rely on individual exercises as opposed to integrated horn focused pieces.

Horn Methods

While band methods include the full band in most pedagogical approaches, horn method books have the benefit of being written for a single instrument. There is a plethora of horn method books that exist, each with a unique instructional approach. The three books examined are listed as top resources by the International Horn Society and span several eras in horn playing.¹⁴ Horn players often use method books passed down from their teachers, meaning books that are decades old are still prominent in horn studios today. The three books chosen for this study are *Howe’s Method for Horn*¹⁵, *The Dale Clevenger French Horn Method*¹⁶, and a newer

¹⁴ International Horn Society. “The Horn Call – Music Reviews.” *IHS Online*. Accessed July 2021 https://www.hornsociety.org/index.php?option=com_content&view=article&id=1343:musicreviews&catid=23:the-horn-call.

¹⁵ Marvin C. Howe, *Method for the French Horn* (New York: Remick Music, 1950).

¹⁶ Dale Clevenger, Mark McDunn, and Harold W. Rusch, *The Dale Clevenger French Horn Methods* (Park Ridge, IL: Neil A. Kjos Music, 1974).

release by Karen Houghton, *Recipe for Success: A balanced curriculum for young horn players*¹⁷. *Howe's Method for Horn* and *The Dale Clevenger French Horn Method* are both time-tested due to the variety of exercises employed and the prestige of the horn pedagogues who wrote them. *Recipe for Success* entered the horn teaching scene in early 2019 but has already proven to be an excellent addition to the literature.

The Howe Method for French Horn, originally published by Remick Music Corp in 1950, is still one of the most common books used in horn studio private lesson settings across the United States. The technique categories covered in the book are breathing, embouchure, tone production, posture, right hand position, blowing into the horn (starting the notes), tongue action (release of compressed air), and stopped horn. Short paragraphs at the beginning of the book cover each topic and the pedagogy is subsequently reinforced via specifically designed studies, solo pieces, and duets. *Howe's Method* also includes a problem-solving checklist which addresses common sound production difficulties as well as probable causes and solutions for each issue. For example, if the student is producing a thin tone it is recommended to check on tightness of embouchure or possibly the student using too small of a jaw opening, among other solutions. Some expression markings, like dynamics, are introduced in the book. Unfortunately, there are no musicality concepts or creativity exercises. However, the author clearly explains lip slurs including instruction as to how to move between notes by utilizing vowels. Slurring low-high-low, for example, would be an oral shape of Ah-Ee-Ah. *Howe's Method* recommends beginning horn players on an alternative brass instrument before allowing them to switch to horn. He also provides suggestions on adjustments that will be needed when transferring from trumpet as compared to low brass instruments.

¹⁷ Houghton and Nye, *Recipe for Success*.

The Dale Clevenger French Horn Method book was part of the Kjos Lessons with the Artist Series published in 1974. Dale Clevenger, a world-renowned horn player known for his time as principal horn of the Chicago Symphony Orchestra, begins his book with an overview of the instrument. He includes diagrams and pictures to illustrate the pieces of the instrument and proper hand position. Much like *Howe's Method*, Clevenger chooses to cover many topics throughout the beginning section of the book. These topics include air, breath control, articulation, embouchure position, and tone production, a topic given the most pedagogically expansive explanation in the book. He describes using air as fuel used to create a quality tone, how embouchure tension can help or destroy tone, and the best ways to achieve an excellent sound. Clevenger's steps to achieving quality tone are singing the music, buzzing on the mouthpiece alone, and imitating professional sounds as much as possible. The author does an excellent job of imparting information at a truly beginning level throughout the book. He takes each new topic slowly and offers regular tone control and tone quality studies as the book progresses. There are a variety of folk tunes and music from the classical repertoire arranged for solo horn or duets. Some of the weaknesses in the book are that there are no creativity or musicality concepts addressed, and that he keeps the exercises in a small range for the beginning students.

Recipe for Success: A balanced curriculum for young horn players is a relatively new horn method book by Karen Houghton and Janet Nye. The book is set up in clearly organized sections. The "Appetizers" and "Getting Started" units consist of background information for the beginning hornist, including materials needed, tuning the instrument, a practice checklist, and concert pitch versus horn pitch. The rest of the book is organized utilizing the metaphor of a balanced meal: "Range and Flexibility" are fruits and vegetables, "Breathing and Tone" are

dairy, “Technique” is meat, “Music” is grains, and “Just for Fun” is dessert. Each of the sections are subdivided into “Breakfast,” “Lunch,” and “Dinner” which are levels 1, 2, and 3 respectively. The end of the book features “Additional Resources” including theory basics, rhythm words, muting and stopped playing, a resources list, and extra exercises. *Recipe for Success* contains a myriad of helpful exercises. The layout is simple to use and covers all technique topics essential to the beginning horn player. “Just for Fun” has crafts, duets, and other activities. There are no creativity-based exercises, though there are some imagination-based activities; for example, a “fill in the blank” style story. The “Music” section contains a large glossary of musical terms. There are a few music pieces that add simple suggestions – that the student should “play with expression”, for example – but there are no narrative style elements introduced or any scaffolding of concepts in terms of how to play expressively.

All three of these horn method books are in use in today’s horn studios across the country. *Recipe for Success* stands out for its coverage of such a wide variety of topics and its inclusion of exercises designed for multiple levels of students. *Recipe for Success* and Howe’s *Method for Horn* include descriptions along with the exercises that aid students in understanding how to achieve new skills. For example, descriptions are included next to lip slurs or breathing etudes to help students play them with efficiency. *Recipe for Success* includes a large collection of duets as well, making it useable in sectionals or smaller group settings. All the method books reviewed, however, lack a creativity section, do not introduce musicality or narrative concepts, and do not have any large ensemble pieces.

How *Answering the Call* Addresses the Needs of Young Horn Students

Band method books lack the ability to cover and focus on horn-only exercises. Of the three books reviewed, none have exercises written in ways that truly benefit horn players in the context of a full band setting. The horn method books, on the other hand, have excellent explanations of certain fundamentals for the instrument but do not necessarily offer clarification relative to working on these issues in a group setting. Although some band method books include limited creativity activities, the horn method books reviewed do not contain either creativity or musicality exercises. Dr. Gary Reeves, horn professor at the University of South Dakota, is one of the few teachers who have attempted to address this void with his T.A.M.E series. T.A.M.E. – tone, air, musicianship, and enthusiasm – includes pedagogical topics such as breathing, musicianship, ear training, and certain foundational information for mouthpiece and right-hand placement.¹⁸ This document does not include any exercises or activities, however, and instead focuses on a short description for each topic. Another book that offers resources for band directors is *The Greatest Challenge: The French Horn*.¹⁹ Author Wayne Lu offers a few warm-up exercises, helpful advice to band directors, and anecdotes about the great horn pedagogues. The warm-up material provided advances in quickly and would likely not be useable for a beginning student and may even be beyond the reach of many early intermediate players. He does provide an excellent resource list for books that contain exercises and resources for choosing a horn, but there are few exercises provided. This book would work best as a secondary source for finding better resources. In light of the listed resources, *Answering the Call* will assist

¹⁸ Gary Reeves, “T.A.M.E. Your Horn Section for a Better Sounding Band,” self-published, Gary Reeves, n.d., https://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2003/gary_reeves.pdf.

¹⁹ Wayne Lu, *The Greatest Challenge: The French Horn: A Resource for Band Directors to Better Teach the French Horn & Some Great Horn Stories* (Eldora, IA, Veritas Musica Publishing, 2019).

in bridging the large gap between what band methods offer and horn methods provide for young horn players.

Dissertation Overview

Technique

The second chapter of this dissertation consists of an examination of technique, the first of the three pillars of a well-rounded musician. Technique is an umbrella term that covers all the mechanical aspects of making music on an instrument. Most band methods do not provide enough technique information for beginning horn players, which leads to confusion on the part of both teachers and students. Many ensemble directors will use band methods to teach the first year or two with their ensembles and unless the ensemble director has direct knowledge of the instrument, horn students will be left behind or develop poor playing habits.

The categories covered within the technique chapter are breathing, accuracy, tone quality, and articulation. *Answering the Call* borrows horn warm-ups and exercises from various method books and applies them within a group setting. The full band arrangements are meant to support the horn player while providing material for the rest of the band to work on simultaneously. The horn players will be able to improve more quickly and completely when given the proper pedagogical support and time to work on exercises unique to their instrument. Technique work allows students to perform with confidence and assuredness.

Creativity

The third chapter of this dissertation involves creativity, the second of the three pillars for a well-rounded musician. Creativity, or the imaginative exploration of music, is an integral part of music education. Band programs often lack creativity pedagogy and the exercises contained in

this chapter are meant to set up early scaffolding to engage and explore the topic. Creativity is obviously an important skill for any musician, but horn players greatly benefit due to the complex nature of the instrument. The more a student can build these skills the more competent they will be at navigating the horn.

In the creative process the pursuit of making something original engages the brain in new and unique ways compared to traditional music. Although it is sometimes left to musicians who have “mastered” their instruments, creativity exploration is beneficial for students of all levels. Some of the advantages of creativity include the ultimate creation of an exciting and captivating learning environment, enhanced academic achievement, the development of problem-solving skills and opportunities for students to engage their imagination actively on their instrument.²⁰

Creativity activities in *Answering the Call* include improvisation, composition, and problem-solving. Improvisation is based on non-jazz exercises that should match the abilities and notes available to any beginning student. Included are individual, partner, small group, and full ensemble improvisation activities. Composition has both small group and full ensemble options. Problem-solving is presented in a checklist format that begins in the full band setting where students give input on both what is going wrong in the music and how to practice it to improve. The checklist and creative problem-solving strategies are meant to be taken home and implemented in individual practice as well.

²⁰ Jeffrey A. Rhone, “Musical Creativity and Expression Across the Cognitive Continuum,” *School Band and Orchestra* 14, no. 1 (January 2011): 20-22.

Musicality

The fourth chapter of this dissertation discusses musicality, the third of the three pillars found in a well-rounded musician. Musicality, or musical expression, is a skill that is both necessary and often overlooked in young instrumentalists. When musicality is deferred and only taught to more advanced students, educators not only delay important skill development but may accidentally give the impression that musicality is not an essential part of music making. Being able to tell a story through music is something that creates more engaged students, and audiences, through expressive playing.

Answering the Call focuses on a scaffolding approach to musicality, using vocal transcriptions as the foundation for the process. There are six pieces: one for band only, two for horn with piano accompaniment only, and two pieces arranged for both configurations.

Conclusion

The fifth and final chapter of this dissertation is a review of previous topics and how they can be utilized to create well-rounded and confident horn players. There are also lists of the limitations of this project, recommendations for future research, and what the next steps are for *Answering the Call*.

Chapter 2: Technique

The first of the three pillars for a well-rounded musician discussed in *Answering the Call: A guide on supporting horn players for ensemble directors* is technique, a broad topic that covers the mechanical issues of making notes on the instrument. The goal for this section is to give band directors specific exercises that will support the expansion of young hornists' abilities in the areas of breathing, finding partials and audiation, tone quality, and articulation, areas that young players often struggle with. Mastery of these fundamentals will give horn players the ability to perform with conviction as they navigate the challenges of the instrument. Each of the exercises also contains useful information regarding full band ensemble concepts.

Technique is a fundamental aspect of effective music performance; there is no escaping the importance of thorough pedagogy in this area. The horn, however, has its own unique set of challenges. These challenges include navigating the harmonic series, articulation, and simply breathing deeply enough to fill the large amount of tubing in the instrument. *Answering the Call* contains full band pedagogical exercises designed to encourage horn students to work through the technical challenges of breathing, finding partials or audiation, tone quality, and articulation.

Chapter Overview

This chapter provides a thorough examination of the information for each technique category found in *Answering the Call* and includes an overview of the exercises and arrangements that have been designed to assist in the areas of breathing, tone quality, accuracy, and articulation. A conclusion and thoughts regarding further research is found near the end of the chapter.

Technique: Definitions, applications, and *Answering the Call*

In *Answering the Call*, I took the horn method exercises for each of the technique categories and organized them in a format that resembles the band method arrangements. Each section provides helpful advice for horn players and well as information for the full band. They are compact by design and are intended as a supplement to warm-ups that are [potentially] already being utilized.

Breathing

Breathing, simply put, is the process of bringing air into and exhaling it from the lungs. The objective for wind musicians is to fill the lungs with ease and subsequently release the air in a measured way. Efficiency in breathing practice is the foundation of beautiful sound production for horn players.²¹ As Gunther Schuller writes in his book, *Horn Technique*, breathing should be as relaxed, but lung-filling, as possible. A student can play with greater resonance and a more beautiful tone simply by taking in more air. Schuller's graph of correct versus incorrect inhalation is found below (Figure 1). To demonstrate his point, Schuller provides an exercise that can be employed to reinforce this concept. "A simple experiment demonstrates the problem caused by shallow breathing. First the player inhales as much air as possible, then relaxes, exhaling until he feels comfortable. Then he blows the rest of the air out. He will notice that the first half of his air capacity seemed to exhale by itself, but the second half had to be pushed out."²²

²¹ Schuller, *Horn Technique*, 21-23.

²² *Ibid.*, 21.

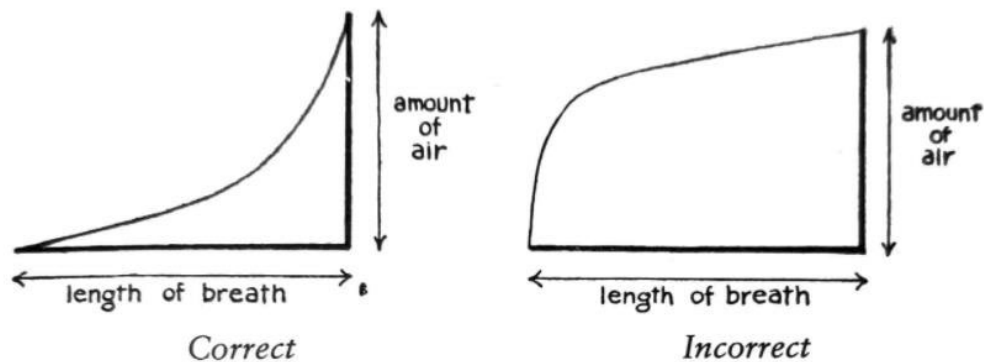


Figure 1: Gunther Schuller on How to Breathe²³

In *Answering the Call* efficient breathing is portrayed as vital to playing any instrument as the entire foundation of technique requires a strong and supportive air flow. “More air” is a common phrase used by band conductors and private lesson teachers alike. Breathing centered activities that an ensemble director utilizes significantly assists students relative to the issue of breathing more efficiently. *Answering the Call* offers a variety of ‘breathing alone’ drills, including paced inhalation and exhalation, relaxation and stretching, and building lung strength through prolonged exhalation. Once the teacher observes progress in terms of breathing proficiency, the next logical step is to add long tones during the exhalation. Each note should begin with an air attack – no tongue assisted articulation – which serves ensure that air alone is producing the initial sound.

The example below, from *Answering the Call*, shows one of the early long tone exercises. The rests is to allow for relaxed inhalation and it’s important for students to take the full four

²³ Ibid, 23.

counts so that they can experience the sensation of filling up completely with air. The notes change for some of the instruments allowing for the extra benefit of intonation work early in the warm-up series. The percussion parts are rhythmic and active which help students both stay in time and mentally subdivide the pulse.

The image shows a musical score for ten instruments: Flute, Oboe, Bassoon, Bb Clarinet 1, Bb Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, and Horn in F. The score is in 4/4 time and consists of ten measures. Each instrument part begins with a whole rest for the first two measures. In the third measure, each instrument plays a whole note. From the fourth measure to the end of the piece, each instrument plays a half note, with a slur over the note indicating a long tone. The key signature has one sharp (F#) and the time signature is 4/4.

Music Example 2: *Answering the Call* Breathing and Long Tones

Tone Quality

Tone quality refers to the color and quality of sound. Composers often utilize the horn's innate song-like quality, and students should attempt to imitate the sound of the voice as much as possible.²⁴ Once technical mechanics begin to feel under control, beautiful tone quality will be well within reach for any student. Exercises focused on singing, such as those in *Answering the Call*, give students a chance to hear and model the goal long before their technique is completely

²⁴ Clevenger, *The Dale Clevenger French Horn Methods*, 7.

ready to fully support the sound. By singing/modeling the sound, young students will be able to achieve acceptable quality tone much more quickly.

Answering the Call: Tone Quality

There are two main tone quality pedagogical strategies found in *Answering the Call*. The first is to have students sing and then duplicate that sound on the horn to the best of their ability. The second important step is guided student listening to professional-level musicians' recordings and live performances, a necessary step in the development of idealized sound.

Bach chorales have long been used as warm-ups for ensembles interested in the practice of 'singing' through the instrument. Two of the three band method books referenced in the introduction chapter have exercises based on Bach chorales. The arrangements of the Bach chorales in *Answering the Call* are simplified for young players and the chorales progress with more intricate and varied harmonies in the instrumentation. Singing is an integral part of these exercises, and a singing print out is provided for easy reading. If ensemble directors have access to a piano, they can play along from the vocal score as needed. Tone Quality Exercise 1 begins with the whole band in unison and the second and third phrases expand, assigning upper instruments to the melody and lower instruments to the bass line. It should be made clear to the students as to when they are playing the melody versus the bass line or harmony. The rests at the beginning of each chorale are purposeful and meant to dictate how long to breathe before the band begins the exercise. For example, in Tone Quality Exercise 1, there is an intentional half rest at the beginning of the piece, designed to ensure that the band inhales over two full beats before beginning singing or playing.



Music Example 3: *Answering the Call* Melodic Line for Choral



Music Example 4: *Answering the Call* Vocal and Piano Score

Tone Quality, intonation, balance, and accuracy will improve from regular ear training. Students should ultimately be able to rely on their own audiation for musical information rather than what the teacher is saying or even the notation on the page. Intonation and a consistent tempo are skills that must be heard and felt by the performers, not seen, or given by others.²⁵

Answering the Call includes a suggested list of recordings for horn students. If guided listening in the classroom is a regular occurrence, the ensemble director may consider adding some of those pieces to the rotation. Some of the artists recommended include Gail Williams, David Byrd, Sarah Willis, the Imani Winds, and other world-renowned artists.

Finding Partial and Audiation

²⁵ Kathy A. Liperote, "Audiation for Beginning Instrumentalists: Listen, Speak, Read, Write," *Music Educators Journal* 93, no. 1 (September 2006): 47.

Partials are the different notes located in the overtone series (see graphic below). French horn, and all brass instruments, can change notes along the overtone series by shifting tongue shape and aperture size. This area is one of the most challenging aspects of playing horn. Typically, band method books begin horn in the upper center of the range of possible notes, which means that the partials are closer together and difficult to navigate.²⁶ The likelihood of inaccuracy increases in this range and can be quite discouraging to new horn students.

The two capabilities required for foundationally accurate playing are flexibility – usually taught through lip slurs – and audiation skills, the ability to internalize any pitch.²⁷ Lip slurs are the quickest and most effective way to help familiarize a student with partials on the horn. Lip slur is a term to refer to exercises played on the open partials of the horn. These movements do not use any fingerings to change notes: the use of positional differentiation relative to the aperture and tongue position changes pitch. Lip slurs will support horn playing immensely. Tongue position plays an enormous roll in effectively and efficiently changing notes on the horn. This was confirmed recently when world renowned horn player Sarah Willis was able to play horn inside an MRI machine. In the video it is easy to view her tongue rising as she plays ascending notes and lowering as they descend.²⁸ The more familiar students are with these movements the more accurate they will become on the instrument.

²⁶ Margaret McGillivray, “The Singing Horn Player: Enhancing Performance with Vocal Transcriptions for Horn” (DMA diss., University of Arizona, 2018).

²⁷ Liperote, “Audiation for Beginning Instrumentalists.”

²⁸ DW Classical Music. “Music and Science | with Sarah Willis.” YouTube. July 17, 2015. Video, 12:06. <https://www.youtube.com/watch?v=ctyzYXd6HNw>.



Music Example 5: Horn in F Harmonic Series

Audiation skills are honed through singing, playing by ear and matching pitch.

Developing the musician's inner ear is of great importance for the beginning horn player.²⁹

Without audiation, students will not be able to produce a clear and beautiful sound as the horn is an amplifier, not the creator of sound.³⁰ The horn, like all brass instruments, relies on the harmonic series and as previously mentioned, has a particularly compact overtone series making it more difficult for beginning students to play with accuracy. Audiation helps horn players 'hear ahead' as to their initial note and the subsequent intervals they are attempting to play.

Kathy A Liperote writes in her article "Audiation for beginning instrumentalists: listen, speak, read, write" that rote songs are one of the best ways to establish a 'listening and repeating' method with students. She continues, "This instructional technique corresponds with natural learning and is based on my own application of Gordon's Music Learning Theory, which is designed to help students think in sound (audiate) and link audiation to instrumental executive skills (physical aspects of instrumental performance)."³¹ Students should start with the songs they learn at the beginning of technique books, such as *Hot Crossed Buns*, *Mary Had a Little Lamb*, or *London Bridge*. The idea is to sing the songs with the designated, and matching,

²⁹ McGillivray, "The Singing Horn Player."

³⁰ Hill, *Collected Thoughts*, 5.

³¹ Liperote, "Audiation for Beginning Instrumentalists: Listen, Speak, Read, Write," 47.

performance style and tempo. With consistent work in this area, students' audiation and executive skills will greatly improve.³²

Answering the Call: Accuracy

Lip Slurs

The full band version of the lip slur exercises are intended to be played on the F side of the horn. A single F horn is a common starter instrument, but if the young students are beginning on double horn the exercises should be played on the open (non-trigger valve) side of the horn. The exercise starts slowly with whole notes, moving to half notes and eventually the woodwinds and brasses take turns playing quarter notes. The horn player should play the entire drill on the open horn, without using any fingers to change the notes. The rest of the band should concentrate on blending, attempting to sound like a single instrument with the other members of their section. This is also an appropriate exercise as an introduction chordal tuning. It can be pointed out that the third in major chords should always be lowered and the fifth should be raised ever so slightly. The whole note section gives the players a chance to listen acutely and focus on the intonation of the simple chords. Each instrument takes turns occupying one of these roles, which gives everyone the opportunity to engage in skill-building. Beginning slowly and allowing the students to acclimate to the notes/range will help hornists – through multiple attempts – to find common beginning notes. As proficiency improves, increasing the tempo will allow the horns to slur between the notes smoothly and efficiently.

³² Ibid.



Music Example 6: *Answering the Call* Lip Slur Full Band Excerpt: Horn, Trumpet 1, Trumpet 2



Music Example 7: *Answering the Call* Lip Slur Ending Excerpt: Horn, Trumpet 1, Trumpet 2

Audiation for Accuracy

The audiation exercises in *Answering the Call* were created out of a combination of the Kodaly method with the work of horn pedagogue Dr. Natalie Douglas from DePaul University who utilizes the Kodaly method to reinforce audiation for horn players. She outlined the steps for teaching audiation skills in this manner during a lecture given at University of Washington in 2018.³³ The idea involves taking simple melodies, especially familiar ones, that use minimal notes and singing them in solfege (or numbers). One example is the song *Bye-Lo Baby-O*. Initially the ensemble director sings or plays the melody. The students are given the first pitch and then play along as they become more confident. The exercise begins slowly so that students

³³ Natalie Douglas. "Teaching the Horn Through Solfege and Song." Lecture, University of Washington, Seattle, WA, October 16, 2018.

can play as accurately as possible. Once the melody is learned by ear, teachers can choose to reinforce whichever method of singing they prefer, either solfege or scale numbers. In *Bye-Lo Baby-O* the numbers would be 5 3, 5 5 3, 5 5 3 3, 5 5 3.

Once the melody is absorbed by the ensemble several different audiation games can be implemented. Some include transposing into different keys, playing the song in a round when appropriate, or leaving out a scale degree and internalizing/hearing the missing note. The last of these three, while awkward at first, is the best way to reinforce audiation work.³⁴ The audiation exercises in *Answering the Call* can be performed without changing valves on the horn. Horn students are more likely to have long term accuracy confidence with this technique as opposed to teaching them notes chromatically.³⁵



Music Example 8: *Bye-Lo Baby-O*

Articulation

Articulation is a term that describes the method of beginning a note on any instrument. The focus for the articulation exercises is a consistent striking of the tongue at the start of the note. Articulation is a technique that can be hard to correct since so much of it is hidden inside the mouth, with the only observable changes being the sounds a student is able to produce. This topic can be easily incorrectly explained to a new student, causing lifelong frustrations with

³⁴ Treseler, *Creativity Triggers*.

³⁵ David Bushouse and James D. Ployhar, *Practical Hints on Playing the French Horn* (Melville, NY: Belwin Mills, 1983).

articulating clearly and quickly. Common consonant sounds are “Ta” or “Da” when describing the sensation to new students, but Douglas Hill takes this one step further by suggesting a “tahhh” sensation, and having the tongue drop down as quickly as possible.³⁶ This approach can prevent over-articulating, a problem that develops when the tongue becomes the driving force for the initiation of a note, as opposed to air support. Students often use too much tongue, keeping them from being able to play lightly and quickly.

In *Answering the Call*, the articulation exercises are scale-based and most are written as unison lines which allow the ensemble to really develop their articulation approach while practicing scales in a variety of ways. The Articulation Exercise 1 and the 6/8 Articulation Exercise both focus on repeated tonguing that should be light without becoming overly short. Articulation Exercise 2 is meant for practicing the contrast between slurs and articulation.

When the group has reached the wind pattern stage it is time to develop proper lyrical articulation which is typically smooth slurred lines or a gentle legato. For slurred lines, constant air flow should be the focus without dips in air support at any point in the phrase. The most dangerous moment in a phrase is often when the notes move lower, as the students may be tempted to release their air support in these moments. Another way to strengthen this concept of support is to suggest that as the musical line goes down there needs to be an accompanying slight crescendo, a suggestion that should serve to keep their air speed moving even if no audible crescendo is ultimately heard.



³⁶ Hill, *Collected Thoughts*, 9.

Music Example 9: *Answering the Call* Articulation Exercise 1



Music Example 10: *Answering the Call* Articulation Exercise 2



Music Example 11: *Answering the Call* 6/8 Articulation Exercise

Conclusion and Further Research

More research is needed regarding the optimum pedagogical methods required to effectively teach technique to beginning instrumentalists especially regarding the ‘internals’, of breathing, articulation, and oral cavity. Additional important research that would be beneficial is the areas of motivation and empowerment for young players dealing with the technical aspects of their instruments.

Technique is a fundamental aspect of musical success in any musical ensemble and the horn has its own unique set of challenges. *Answering the Call*'s technique chapter focuses on the mechanical aspects of the horn including breathing, finding partials or audiation, tone quality, and articulation. *Answering the Call* also includes full band exercises to teach and encourage horn students to grapple with these technical challenges through arrangements that give the hornists opportunity to work on these skills in the context of a full band rehearsal.

Chapter 3: Creativity

In *Answering the Call: A guide on supporting horn players for ensemble directors*, I argue that there are three pillars for a well-rounded musician, the second of which is creativity, an essential skill that must be included in music education to foster a whole musician. This chapter investigates why and how to teach creativity in a group setting and gives examples of exercises that accentuate these skills. Many band and horn development texts do not contain a variety of activities dedicated to the topic of creativity, even though it is such an integral part of a musician's life. Creativity is an important skill for any musician, but the horn player can explicitly benefit from it because of the complex nature of the instrument. The more students can incorporate these skills the better they will become at navigating the horn. *Answering the Call's* main goal in the Catching Creativity chapter is to provide exercises fit for middle school aged students that can be done individually, paired, in small groups or large ensembles.

Over the years creativity has taken on many different meanings and implications. Because there is such a variety of definitions, the topic can get confusing for those who are relatively new to the field. This dissertation will use the definition of creativity given by Maud Hickey and Peter Webster in their article "Creative Thinking in Music." Their definition considers four major categories of creativity. The first is the creative person: a risk taker or someone paving their own pathways in their field. They also have a sense of open mindedness and a healthy perceptiveness about the world. Some negative personality traits are also ascribed to them, such as distractibility, rebelliousness, or aloofness.³⁷ The second category is the creative process: the planning, producing, and outlining of complex and new ideas. This process begins with an idea

³⁷ Maud Hickey and Peter Webster, "Creative Thinking in Music," *Music Educators Journal* 88, no. 1 (July 2001): 19-23.

or intention and is completed when a new product has emerged. The next category is the creative product, the most referenced form of creativity. The creative product is something in a specific field that is unique, original, and valuable. The last category is the creative place: a space in which creativity can be pursued, such as the classroom. Hickey and Webster note, “A classroom that encourages rather than squelches creative thinking is one that is psychologically safe, contains many rich sound sources for frequent and engaged exploration, and promotes an atmosphere of risk taking (allowing for failure).”³⁸ Often young students, in preschool or kindergarten, are given a lot of space to be creative and explore naturally. Once students begin to grow their knowledge, introducing a creative place for them to explore these skills will become crucial. Creative process and creative place are the two definitions that will provide the foundation when talking about creativity in *Answering the Call*. The exercises provided in the book help facilitate a creative place for the classroom and support imaginative exploration with appropriately scaffolded exercises.

The creative process is the pursuit of making something original. It engages the brain in new ways and is essential for a well-rounded musical education. Frequently creativity is left as something that “masters” or “experts” should explore. Because so many educational requirements focus on outcomes, both technique and “standard” musical repertoire often become the focus in classrooms. Students at all levels, however, will benefit from experiencing and tapping into their own natural creativity. The benefits of creativity include enhancing academic achievement, developing skills for finding quick solutions, providing an exciting and captivating learning environment, and allowing for students to explore other music related activities.³⁹ The

³⁸ Ibid., 35.

³⁹ Rhone, “Musical Creativity and Expression.”

premise for this chapter of the book can be summarized in the words of Douglas Hill who writes, “To be creative is to be in contact with our own best thoughts. Why spend your time going only part of the way in this huge musical world you’ve chosen for yourself?”⁴⁰ If a student or teacher is only focusing on a single aspect of music making, they are missing out on the potential that is available. Hill urges readers, “Be a student and practitioner of the creative process for yourself as a fully functioning and ultimately fully realized musician.”⁴¹ Here Hill emphasizes that if we hope to fully explore music, we cannot limit ourselves to one area of specific interest. This is part of the reason the creative process is so essential for students and how teachers participating alongside their students will assist in the construct of a safe creative space.

There is a wide variety of creative activities available to both teachers and students. As Steve Treseler writes in *Creativity Triggers*, “Deliberate practice helps us build technique and learn repertoire, but we need to expand our practice to create original art, which is a messy and non-linear process. When we dive into a creative experiment, we may not have the clear and measurable goals required for deliberate practice.”⁴² Deliberate practice, or focused goal-driven practice, can sometimes overshadow the creative process, which does not always have a straightforward goal. This in part can make participating in creative activities feel strange or uncomfortable for students. It is crucial that the learning environment contains an appropriate balance of new and challenging exercises without being beyond the reach of students. In the book *Answering the Call* there are exercises for individuals, partners, small groups, and for the full ensemble. The exercises are specifically geared to middle school or beginning to early

⁴⁰ Hill, *Collected Thoughts*, 115.

⁴¹ *Ibid.*, 118.

⁴² Treseler, *Creativity Triggers*, 6.

intermediate band. The kinds of exercises include composition, guided problem solving, and improvisational exercises. The individual and partner exercises are meant as scaffolded assignments to prepare for small groups and the large ensemble. The most essential component is creating an environment in which imagination is fostered and supported.

Creativity: Value and Teaching Styles

There is a wealth of benefits that come from participating, cultivating, and experiencing creativity. These benefits include increasing creative solutions in all aspects of life, boosting the natural imagination that youth possess, general academic achievement, and living a more fulfilling life. There are some disagreements in research on whether creativity is something that can be trained or taught in a classroom setting. A consensus, however, can be made for creativity boosting life enjoyment and increasing self-esteem in the given domain-specific area.⁴³

Children are naturally creative because it is a vital part of learning and discovering a world that is completely new to them. This quality, however, will lessen over time unless buoyed by educators and adults. As Yu-Sien Li notes, “Educators hold the view that children are naturally creative, open to experience, and tend to be attracted by novel things, and this natural quality will diminish unless it is nurtured by favorable environments created by adults.”⁴⁴ The most substantial time in creative development occurs during puberty, a time in which skill development is so rapid that creative thinking is often a low priority. Puberty is a time of change, both cognitively and physically, and it therefore makes sense that young students would also see

⁴³ Mihaly Csikszentmihalyi, *Creativity: The Psychology of Discovery and Invention* (New York: Harper Perennial Modern Classics, 2013), 46.

⁴⁴ Yu-Sien Lin, “Fostering Creativity through Education—A Conceptual Framework of Creative Pedagogy,” *Creative Education* 2, no. 3 (August 2011): 150.

a decline in the creative process as there are so many other life aspects to attempt to balance.⁴⁵ The importance of studying and pursuing creativity during the middle school years is in direct relation to the age that students are experiencing puberty. Robert Albert mentions in his research that entering puberty is the most common time that students lose their connection to creativity. Previous interactions with imaginative thinking do not continue past puberty unless specific interventions are made. Creative experiences at a young age can influence future creativity, but in a less direct way than previously thought.⁴⁶

Giving students of all levels a chance to explore music in a creative and multifaceted way gives them ample opportunity to apply their technical skill. Most music educators are focused on tangible skills, such as accuracy, proper technique, or playing in tune. But, as Lin writes in her article “Fostering Creativity Through Education”, having “no way of regularly applying those skills in personal music making that involves composition, improvisation, and active listening is similar to teaching sailing from a textbook and videotape without ever learning to tack with the wind in one's face.”⁴⁷

In Yu-Sien Lin’s article “Fostering Creativity through Education” the role of educators is central as they can present scaffolding in creativity, which enables students to have the skills for finding the best solutions quickly. Lin also emphasizes that creativity is a progressive shift and a lifelong pursuit.⁴⁸ Engaging students in an intellectual and emotionally profound way is perhaps

⁴⁵ Robert S. Albert, “Some Reasons Why Childhood Creativity Often Fails to Make It Past Puberty into the Real World,” *New Directions for Child and Adolescent Development* 72 (1996): 43-56.

⁴⁶ Albert, “Why Childhood Creativity Often,” 46.

⁴⁷ Hickey and Webster, “Creative Thinking in Music,” 19-23.

⁴⁸ Lin, “Fostering Creativity through Education,” 150-55.

one of the most challenging hurdles for music educators. When teachers can maximize opportunities to aid students in discovering musical feeling, the students can find a greater sense of power and meaning. Hickey and Webster write, “In refining a philosophy of music education with creative thinking in music as a core element, teachers should combine skill building with creative thinking.”⁴⁹ Creativity should not be viewed as an outside element, but instead be taught alongside proficiency building activities.

New research is emerging on the importance of exploring the connection between musical creativity and other fields. Robert Root-Berstein proposes that the crossover of creativity in music and science needs more examination. He writes, “If we are to understand creativity, we must understand polymathic people⁵⁰ and their multiple talents.”⁵¹ He goes on to give examples of famous and inventive scientists who were musicians that used their creative thought processes to approach scientific materials in new ways. Many of these scientists, such as William Herschel and Albert Einstein, credit their musical upbringing and how it influenced the way they thought about the world in new and creative ways.⁵² Lin’s research agrees with this concept of creativity: “Training in creative problem solving can enable people to be skilled in finding the best solution quickly.”⁵³ She also emphasizes the role of educators in enhancing the creative capacity of every

⁴⁹ Hickey and Webster, “Creative Thinking in Music.”

⁵⁰ Polymathic: a person of great or varied learning.

⁵¹ Robert S. Root-Berstein, “Music, Creativity and Scientific Thinking,” *Leonardo* 34, no. 1 (2001): 63.

⁵² *Ibid.*, 65.

⁵³ Lin, “Fostering Creativity through Education,” 153.

student and that imagination needs to be embraced as a developmental construct. Creativity is meant to be a lifelong multi-dimensional process.⁵⁴

Even with all the benefits of creativity, some research suggests that creativity in one topic does not necessarily equal creativity in another topic. Baptiste Barbot's research, for example, suggests that there may not be a crossover in creativity with other domains of a student's life.⁵⁵ Since each creative activity comes with a set of unique demands this would mean that a student is only creatively strengthening a singular domain. Barbot states that while someone may be creative in composition, that compositional creativity is not directly transferrable to creativity in other fine arts. This suggests that creativity may not be a universal skill and must be individually developed in any domain that a student wishes to improve upon. Barbot states that while imagination itself may not be directly affected, there is also evidence that training aimed at creativity may enhance academic achievement across the board.⁵⁶

Taking into consideration the possibility that creativity may not be transferrable, it is still an activity that brings fulfillment into each person's life.⁵⁷ Mihaly Csikszentmihalyi, in his book, *The Psychology of Discovery and Invention*, describes the importance of creativity and imagination: "The results of creativity enrich the culture and so they indirectly improve the quality of all our lives."⁵⁸ He describes how important creativity and invention is at every level,

⁵⁴ Ibid.

⁵⁵ Baptiste Barbot, "Creativity and Self-esteem in Adolescence: A Study of Their Domain-Specific, Multivariate Relationships," *The Journal of Creative Behavior* 54, no. 2 (June 2020): 280.

⁵⁶ Ibid.

⁵⁷ Csikszentmihalyi, *Creativity: The Psychology of Discovery and Invention*, 27.

⁵⁸ Ibid., 51.

and should not be reserved for times of luxury, the elite, or geniuses of the world. He writes, “It is perfectly possible to make a creative contribution without being brilliant or personally creative, just as it is possible – even likely – that someone personally creative will never contribute a thing to culture.”⁵⁹ He continues, insisting that discovering new ways to do something is part of what makes creativity so enjoyable. This is another reason why having a creative space would be beneficial for a music classroom, as student retention and enrollment in the arts would only go up if students are enjoying music and engaging with it in a creative and playful way.

One more reason teaching creativity so important is the socio-critical awareness that improvisation can provide. Creating music together is a way for students to find empathy and connect with their classmates. Researching and participating in improvisation is also a way for students to engage with marginalized communities both near and far. Efforts to decolonize the classroom can be supported by improvisation and studying other culture’s use of improvisational music to connect to the world at large.⁶⁰

Answering the Call and Creativity

With many reasons why creativity is such a wonderful and essential topic to pursue in the classroom, the question turns to how to work imagination into lesson plans. As Dr. Csikszentmihalyi writes, “It is easier to enhance creativity by changing conditions in the

⁵⁹ Ibid., 27.

⁶⁰ Howard Spring, “Embodied Action Frameworks: Teaching Multicultural Ear Training.” in, *Improvisation and Music Education: Beyond the Classroom*, ed. Ajay Heble and Mark Laver New York: Routledge, 2016. 82-95

environment than by trying to make people think more creatively.”⁶¹ This means the first step is to create a welcoming environment for the classroom. Designing inviting and appropriately scaffolded exercises allows the students to explore their own skills in a safe atmosphere.

Douglas Hill, an internationally renowned horn player and pedagogue, emphasizes the importance of leading from the front when it comes to creativity. Hill notes, “It is best, however, to do such teaching as the result of some hands-on experiences of your own.”⁶² If a teacher is not comfortable with exploring and making mistakes in the pursuit of innovation, then the students will in turn struggle. It is ok to learn along with the students, as it will only provide a more open and vulnerable space for them to explore the concepts alongside the teacher. Learning while leading from the front is a vital component for creative musical success.

In the book *Answering the Call*, the exercises offer opportunities for improvisational activities, creative writing composition, and problem-solving. There are options for different sized groupings for each of the activities. The individual exercises can be sent home or can be used if the room has available individual workspaces. The partner and small group exercises are another great way to add imagination work to sectionals and to build trust and support around creativity projects. Full ensemble is a way to bring the creative work into daily exercises and to allow the group to participate in the rehearsal in a fun and engaging way.

⁶¹ Csikszentmihalyi, *Creativity: The Psychology of Discovery and Invention*, 1.

⁶² Hill, *Collected Thoughts*, 116.

Non-Jazz Improvisation

Improvisation is an ability that has been around since the first invention of musical instruments. There are multiple ways to approach teaching improvisation, the most well-known of which is jazz. For the book *Answering the Call* the focus, instead, is on non-jazz inspired improvisation. The main reason for this decision is that it alleviates the teacher from having to explain or instruct jazz theory. It will also mirror the techniques and music being worked on in the large ensemble setting. The sources used for creating the improvisational exercises are all derived from books that also focus on non-jazz improvisation. These main sources are Steve Tresler's *Creativity Triggers for Musicians*, Jeffrey Agrell's *Improv Games*, Douglas Hill's *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*, and the band method series reviewed in chapter one.

The book *Improvisation and Music Education* contains articles from a 2013 conference about non-jazz improvisation. Ajay Heble and Mark Laver in the introductory article pose an important question regarding improvisation and if it can be facilitated by a teacher.⁶³ They write, "Improvisation has long been an uncomfortable subject for music educators. More research has been emerging in the past decade about the importance of improvisation and its place in the classroom. The study of improvisation allows students to tap into a vast potential for pedagogical enrichment that can function alongside traditional learning outcomes."⁶⁴

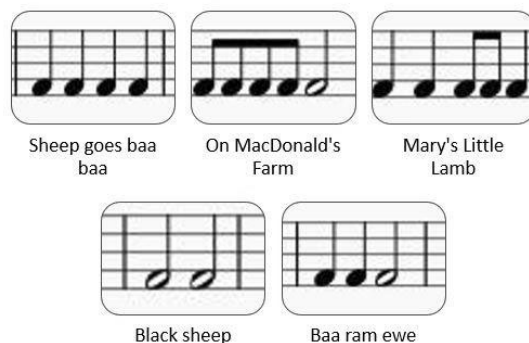
Steve Tresler also mentions non-jazz improvisation in his book. He references classical music and the usage of improvisation from the Baroque and Classical era. In particular, he writes

⁶³ Heble and Laver, *Improvisation and Music Education*, 2.

⁶⁴ *Ibid.*, 2-10.

about one of the original forms of improvisation, theme and variations. He notes, “The theme and variations form in classical music features the statement of a melody followed by repetitions with melodic, harmonic, rhythmic, and textural variations. Musicians in the Baroque and Classical eras were trained to improvise their own variations on popular themes.”⁶⁵ For many students, there are no opportunities to explore classical or non-jazz improvisation. The book *Answering the Call* makes improvisation accessible in a style that will be familiar to students in a school setting.

The creativity pieces in *Answering the Call* have a few full ensemble improvisational activities. The example below is for the group version of *Baa, Baa Black Sheep*. The students who will be improvising can choose from a collection of rhythm cards to get started. Having each student pick two cards and repeating the rhythm four times allows for an eight-measure improvisation. When students use a specific rhythm it takes away some of the choices, but they can fully explore the melody and harmony instead which will serve to lessen the ‘risk factor’ that any new skill exploration can have. This music is accessible for a beginning level student and can be varied over time to prevent boredom.



Music Example 12: *Answering the Call* Full Band Improvisation Cards

⁶⁵ Treseler, *Creativity Triggers*, 31.

Another example of non-jazz improvisation from *Answering the Call* is the partner exercise titled “Let’s Have a Conversation.”

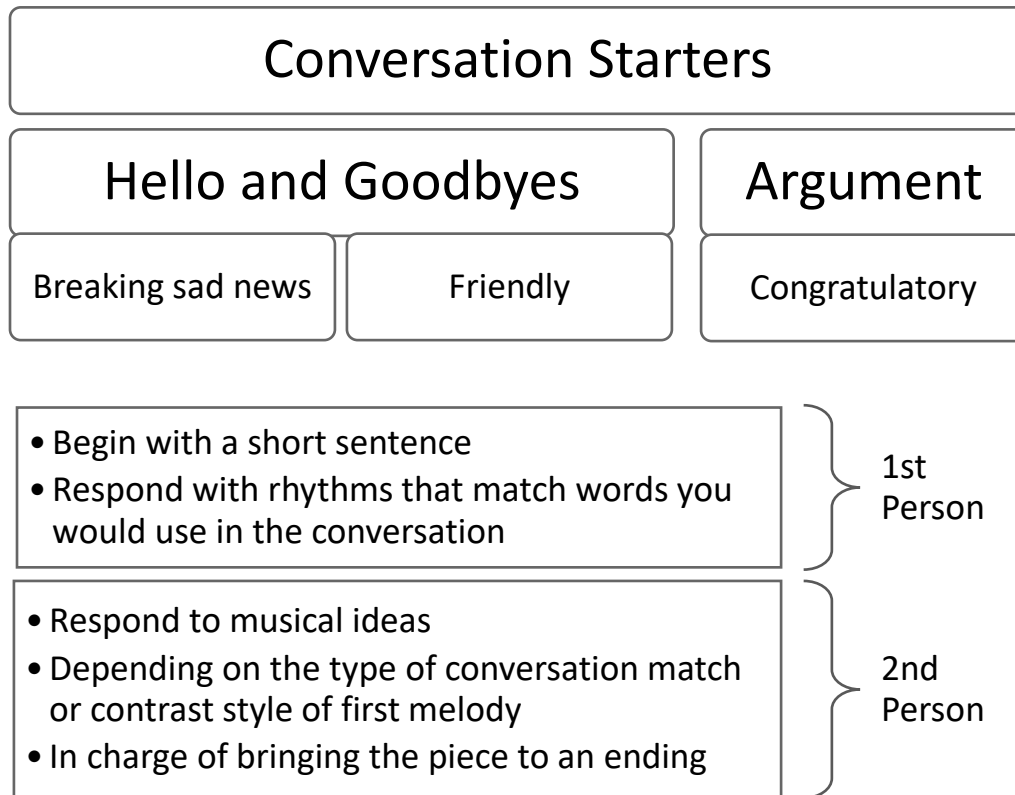


Figure 2: *Answering the Call* Partner Improvisation

In this game the partners pick one of the topics. There should be time for a discussion to talk about which musical concepts are needed to create the style of conversation they are interested in. For example, friendly conversation might have more imitation in the melody being passed back and forth and most likely will be in a major key. In an argument, however, there might be harsher articulations, overlap in the solos, and heavily accented notes. After they have chosen a style, the two players would pass a musical conversation back and forth with their instruments. The first player begins the concept, and second player would have the job of

bringing the piece to an end. Any sounds or musical ideas are welcome but should imitate speech patterns as much as possible.

Limiting the Possibilities

When starting an improvisation journey, it is important to limit the musical choices a student needs to make. Steve Treseler writes, “Confronting a blank canvas can feel overwhelming and paralyzing. To get the creative juices flowing, artists across many disciplines use limitations to generate new ideas.”⁶⁶ When students are initially learning creative writing in English class they are often given writing prompts. Even comedy improv troupes ask audiences to offer parameters to help structure a scene. This concept easily translates to music limitations. Narrowing the focus inspires more freedom to play and experiment in other aspects of music making. Some of the limitations offered by Steve Tressler include dynamics (choosing to play all soft or loud, gradual crescendos etc.), single or small pitch sets, articulation, or rhythm (steady pulse or a gradual slow down, for example).

In his *Improv Games* book, Jeffrey Agrell writes, “The biggest hurdle in the beginning is learning to see the process of music making differently rather than any technical requirements of improvisation.”⁶⁷ These limitations allow students to try to release some of the technical hurdles they might face in embracing the creative process and improvisation. Some of the limitations and boundaries Agrell discusses are those for the accompaniment, or non-solo parts. Limitations for the accompaniment are just as important as those for the solo. He offers a few areas to focus on

⁶⁶ Treseler, *Creativity Triggers for Musicians*, 8.

⁶⁷ Jeffrey Agrell, *Improvisation Games for Classical Musicians: A Collection of Musical Games with Suggestions for Use: For Performers, Instrumental Teachers, Music Students, Music Therapists, Bands, Orchestras, Choirs, Chamber Music Ensembles, Conductors, Composers, Pianists, Percussionists, and Everybody Else (Even Jazz Players!)* (Chicago: GIA Publications, 2008), 1.

with the most important accompaniment priority being the maintenance of a steady rhythm which allows the soloist to have something consistent to work with. Next, he points to density and how musical constructs such as long tones, ostinato, or even rests can help set up great improvisation. He also mentions the importance of predictability for the accompaniment and ensuring that responsible ensemble/soloist balance is adhered to.

In *Answering the Call* there are parameters given for each of the exercises. Very few improvisational games or composition exercises are not given limitations and boundaries to work within. One example of this comes from an exercise written for individuals to play. The exercise below is a perfect way to integrate creativity right from the beginning of a warmup for a student. The activity is also meant both as a simple introduction to improvisation and as a way for students to try out new ideas without any outside judgement. The limitation for the individual improvisation page is rhythmic. The rhythmic pattern is chosen to duplicate the syllables in a short sentence. Each time that “sentence” is repeated on the instrument they are instructed to change something, so long as the rhythm stays the same.

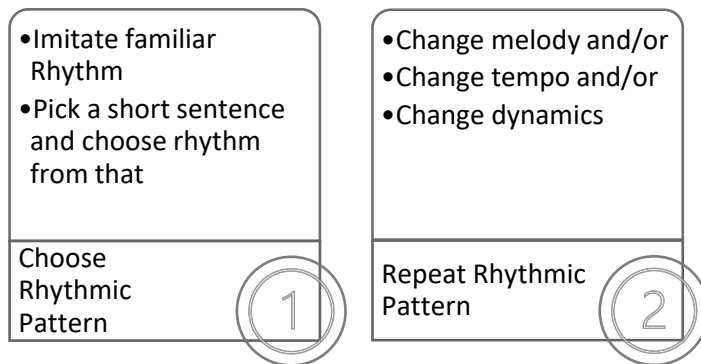


Figure 3: *Answering the Call* Individual Improvisation

Rhythmic repetition is a way to give students one less thing to think about so that they can explore new melodic and sound ideas. If students search for extra guidance, assigning them

their first rhythm will narrow the decision-making process. For example, a rhythm could be chosen from a piece that is being worked on in class. This allows students to explore musical ideas while also working on solidifying the rhythm in a new piece.

Composition

In Douglas Hill's book, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* he outlines the three pillars of musical wholeness: performing, teaching, and composition. Composition is a fundamental part of creativity exploration and Hill dedicates multiple chapters in his book to this topic. He describes how composition is an effective way to communicate and explore inner musical ideas. He writes, "Call it introspection or self-discovery or just another effective and delightful way for you to expand musically."⁶⁸ These thoughts on composing greatly influenced *Answering the Call*'s compositional exercises.

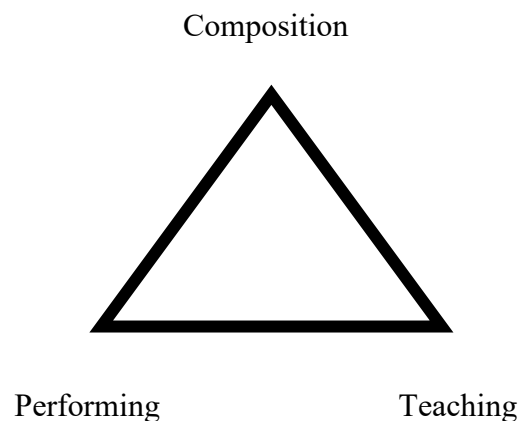


Figure 4: Douglas Hill's Three Pillars for Musical Wholeness⁶⁹

⁶⁸ Hill, *Collected Thoughts*, 101.

⁶⁹ *Ibid.*, 110.

A wonderful benefit of composing is that it helps connect performers with composers. It helps them get into the composer's mindset and allows for creativity to flourish. As Hill notes, "With this creatively earned closeness to the great works in the repertoire, you will ideally have also created a better balance in your symbiotic relationships with the masters."⁷⁰ The more connected students feel to a composer, the more likely they are to be invested in creating a musical experience while playing.

One way to introduce composition is with an etude composition. The composition does not need to be complicated or lengthy and can be written individually or shared with a section mate. The idea is to work problem spots which can be general performance hurdles or a difficult section in the music the band is playing. As Hill writes, "Create solutions for the challenges of a new piece before those challenges become problems."⁷¹ This means that it is much more effective and efficient for students to tackle problems in creative ways as opposed to fixing mistakes after they have learned a piece. Etude writing is a way to focus those skills with the intention of working out a problem. The exercise in the book helps them work through the choices that need to be made and has staff paper so that they can compose what they like. Below are the etude writing prompts. Students should pick one from the first two boxes and can select any or all that they would like to add from the third. The prompts are there to set some limitations for the students and to help them think through what skills they would like to focus on.

⁷⁰ Ibid., 103.

⁷¹ Ibid., 101.

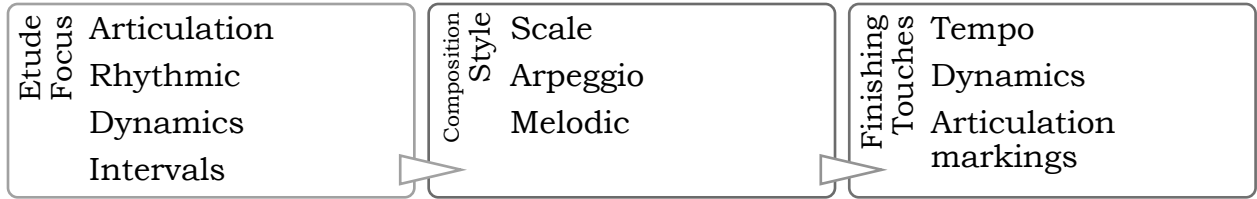


Figure 5: *Answering the Call* Etude Composition

Composition does not have to be a purely solo activity. Another way, as shown below, is a group writing exploration. The group designates one person to write down musical ideas or the students can pass the staff paper around so that everyone can participate. Rolling a die allows for chance to decide certain parts of the piece so that there are not as many open-ended options. The topics and characteristics can be rotated out with new ideas or subjects that better suit the ensemble while still giving clear guidelines and limitations for students. This small group project is best suited for similar instruments, so that they can all play the solo piece at the end.

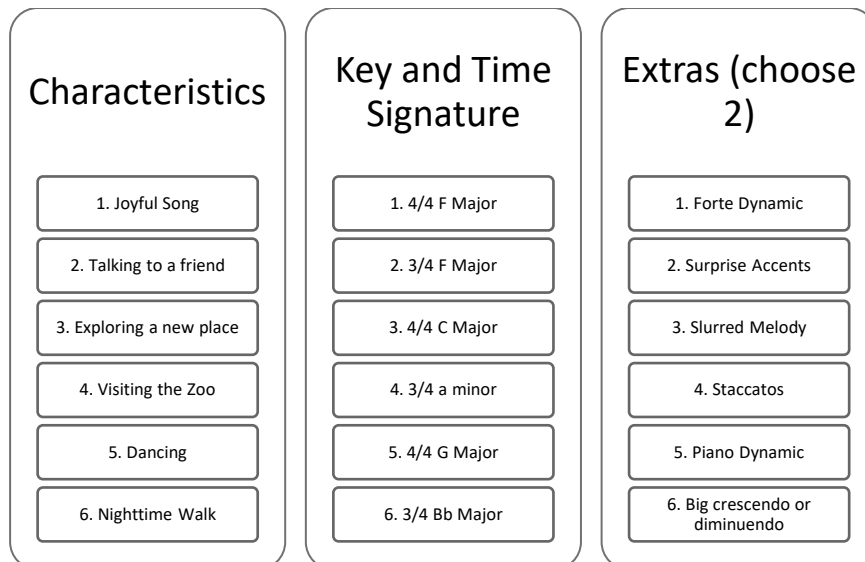


Figure 6: *Answering the Call* Group Composition

Creative Problem Solving

The last aspect of the Catching Creativity chapter of *Answering the Call* is about helping students find a path toward independent solutions in the practice room. Much like the etude composition, the hope is to empower students to analyze their playing and find a resolution that will help them perform at a higher level. Below is a small excerpt from the problem-solving check list. Students can take time to look through the checklist on their own. When problems arise in the large ensemble the list gives the students reference points that allow them to participate in finding solutions and helping direct the rehearsal. Engaged students are more likely to take ownership of the music they are creating.

- Missed/ Cracked notes
 - Sing the phrase or what comes before (make sure you are hearing the note right in your head)
 - Do you have enough air to support the note? Try different ways of breathing in.
 - Try different starting consonant articulations (Taaah, Da, etc.)
 - _____
 - _____

Figure 7: *Answering the Call* Problem Solving Sample Checklist

The example above illustrates a potential problem that a student could be having with a piece. In the book, the students are guided through each of the technique topics covered in the first chapter and given possible solutions to problems they may be facing. The goal is to train horn players to be able to create their own self-check process.

Conclusion and Future Research Needed

Because creativity is a skill that needs to be practiced and fostered, it must be included in educational resources to sustain a well-rounded musical education. The main goal of the Catching Creativity chapter is to provide exercises fit for middle school students of any level to spark their imagination as they play their instruments. These activities can be done individually, paired, in small groups or large ensembles. Students at all levels benefit from creative environments in which they get to fully explore their instruments and musical capabilities. Often creativity is left as something that “masters” or “experts” should explore, but students at any level can also benefit from experiencing and tapping into their own natural creativity. Creating an environment that elevates and nurtures creativity should be the central priority of all music education.

Chapter 4: Musicality

Answering the Call: A guide on supporting horn players for ensemble directors argues that there are three pillars for a well-rounded musician, the last of which is musicality. Musicality, or musical expression, is an important skill for any musician. Combining performing with expressivity and the benefits of audiation while playing vocal transcripts helps build confidence in young musicians.

It is important to support students in their musical growth while discovering what it means to play with artistic expression. Studying musicality and creating appropriately scaffolded exercises is an essential pillar to a well-rounded young musician. Specifically for horn, lyrical playing is one of the qualities most associated with the instrument. As Dale Clevenger once said, “To “sing” beautiful music with the loveliest tones possible is a worthy and noble goal of a musician playing the horn. This goal should always be your basic motivation.”⁷² When musicality is pushed off and only taught to more advanced students, educators not only delay working on an important skill but also may accidentally give the impression that somehow musical expression is not an essential part to music making.

Singing and the ability to audiate, or think a sound, are key skills for horn players and will aid in their exploration of musicality. *Answering the Call* relies on transcriptions of vocal pieces to teach musicality concepts. This allows for a more directed musical interpretation for the students to follow. In *Answering the Call* exercises are arranged from Tchaikovsky’s *Songs for Children*⁷³. Three pieces are written for full band and four are written as a solo for horn and

⁷² Clevenger, *The Dale Clevenger French Horn Methods*: 7.

⁷³ Peter Ilich Tchaikovsky *Complete Works of Tchaikovsky vol. 45*. Moskow, Moskow: State music publishing house, 1940: 3-37.

piano accompaniment. Two of the pieces for the full band are derived from the same pieces as two of the solo horn pieces.

This chapter will cover transcriptions of music from vocal pieces as an important tool for horn players. Next it will cover transcribing and background information on Tchaikovsky's *Songs for children*. Lastly, it will describe how *Answering the Call* lays the framework for teaching musicality concepts.

Defining Musicality and Its Importance

Musicality is all about getting students to perform music with expression, not just regurgitate melodic ideas coming from the teacher. Tobias Matthay writes, “Good teaching consists not in trying to make the pupil *do things* so that the result of his efforts shall *seem* like playing, but consists in trying to make him *think*, so that it shall really be playing.”⁷⁴ This means that students must link their own imagination and interpretations with the music to truly express themselves. In turn, students will be more engaged in the music.

Musicality is important both because it engages students and because it helps the listening audience connect more authentically with the music being performed. The musicians must be able to convey feelings, images, and/or stories, to keep listeners involved. Expressive playing will also help connect notes to actual words and thoughts, which in turn allows students to shift their focus away from mechanical and technical thinking. When students are more focused on higher musical thoughts instead of the technical aspects of the instrument, they will be able to play with more fluidity and enjoyment. If students can center musical ideas, they will be able to

⁷⁴ Tobias Matthay. *Musical Interpretation: Its Laws and Principles, and Their Application in Teaching and Performing*. Boston, MA: Boston Music Co. (G. Schirmer, Inc.), 1913: 2.

improve their technique and will achieve better air flow. This happens because they are allowing themselves to truly create music, versus concentrating on what mistakes could possibly happen while playing. For a horn player, teaching musicality, especially with the aid of vocal music, will help them hear clearly what notes they are trying to produce.⁷⁵ The clearer they can immerse themselves in the music the more self-assuredly they will be able to play.

Vocal Transcriptions and Singing to Teach Musicality

Singing, a familiar tool in *Answering the Call*, helps with musicality because it directly connects students to the music they are performing. Singing removes any technical barriers a student might face with their instruments. It also allows them to explore the music more fully with whatever lyrics are associated with the notes. The use of singing opens students and teachers to explore vocal pedagogy practices as well. Breath, vowel, or oral cavity shapes are all foundational topics for singing.

History of Transcriptions for Horn

There is a rich history of transcriptions of horn solos from vocal pieces. The voice lends itself to a singing horn style and can be performed beautifully on the instrument. “Romanza” from *Biana e Fernando* composed by Bellini, “Songs of a Wayfarer” by Wagner, and “Vocalise” by Rachmaninoff are three examples of how people have transcribed vocal pieces for the horn. In each of these pieces the melodic line is treated as a direct transcription of the original vocal parts. “Romanza” by Bellini has an arrangement of the original orchestral score reduced for piano,

⁷⁵ Bushouse, *Practical Hints on Playing the French Horn*, 6.

while the “Songs for a Wayfarer” and “Vocalise” are almost identical piano lines to the original parts. Many early song books for young horn students will also include vocal transcriptions. Some examples are “Lover’s Lament” by Donizetti⁷⁶, “Then Shall the Righteous Shine Forth” by Mendelssohn⁷⁷, or “Champagne Song” by Mozart⁷⁸. The vocal pieces in beginner collections of pieces are a typical starting point to exploring solo playing.

In Paul Thom’s book, *The Musician as Interpreter*, there is a full section dedicated on why musicians should take the time to transcribe and how to successfully transcribe pieces for themselves. He writes that one of the main goals of transcribers should be to create “an intentional representation of the work.”⁷⁹ The ensemble makeup and the cultural influences can change depending on the transcriber and the purposes it is being transcribed for, but the original intent of the piece should remain intact as much as possible. *Answering the Call* used this as the guideposts when creating the transcriptions for Tchaikovsky’s *Songs for Children*.

Tchaikovsky’s Songs for Children

Pyotr Tchaikovsky is a Russian composer from the nineteenth century. He was a prolific composer and is well-known for his beautiful melodic writing.⁸⁰ *Songs for Children* is a

⁷⁶ David Ohanian and Canadian Brass. *The Canadian Brass Book of Intermediate Horn Solos* (Milwaukee, WI: H. Leonard, 1992), 6-9.

⁷⁷ *Ibid.*, 38-40.

⁷⁸ Wolfgang Amadeus Mozart, “Champagne Song,” arranged by James D. Ployhar, in *Classic Festival Solos: Horn*, edited by Jack Lamb (Miami, FL: Belwin Mills, 1971), 16.

⁷⁹ Paul Thom, *The Musician as Interpreter* (University Park, PA: Pennsylvania State University Press, 2007), 18.

⁸⁰ Roland John Wiley, “Tchaikovsky, Pyotr Il’yich,” *Grove Music Online*, edited by Deane Root, accessed August 14, 2020, <https://www-oxfordmusiconline-com.offcampus.lib.washington.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051766>.

superbly written collection of sixteen short songs for young singers. Each of the sixteen songs are pieces written in a small range to be accessible for children's voices. The smaller vocal range of these pieces is one of the reasons I chose it as a basis for young horn solos. The octave range should be accessible to any beginner to early intermediate students. All the arrangements in *Answering the Call* took the horn's range into consideration first. When arranged for the full ensemble, beginner instrumentation ranges for all the instruments were also referenced. The translation was used from Richard Sylvester's book *Tchaikovsky's Complete Songs: A Companion with Texts and Translations*⁸¹. The translations in *Answering the Call* are not word for word. Instead, a short summary is given at the beginning of each piece with specific cues for narrative moments added into the piece for the students to reference. I decided to do it this way to simplify the musical elements students would be studying in each piece.

Tchaikovsky's *Songs for Children* are an excellent collection of pieces that are both accessible as well as ripe for musical interpretation. Another wonderful benefit of using this music is how students can sing along and listen to vocal recordings on their journey of applying their own expression. Each piece focuses on one musicality concept so that students can explore the ideas as fully as possible. These narrative triggers are character development, scene painting, storytelling, and emotional contrast.

Answering the Call and Musicality

Transcriptions

Teaching musicality to young students is something that needs to be scaffolded so that students can feel successful and engaged with the process. Introducing the concepts at an

⁸¹ Peter Ilich Tchaikovsky and Richard D Sylvester. *Tchaikovsky's Complete Songs: A Companion with Texts and Translations*. Bloomington: Indiana University Press (2002)

appropriate pace includes beginning with a limited number of options so that students can investigate all their options within a single category. This is reminiscent of the limitations presented in the previous chapter.

A valid way to introduce musical interpretation, and one of the most common, is musical analysis. Analysis can influence the style or structure to make informed decisions. For *Answering the Call*, however, the focus is more on the opportunities to create drama or a narrative in the music. The main reason behind this is that students are familiar with relating to stories in other areas of school. This intersection of storytelling between subjects offers a much more open-ended opportunity for students to explore.⁸² Stories are often used in the social sciences to connect students with a topic. A prime example of this would be reading *Anne Frank's Diary* while studying the Holocaust. Students develop this ability to learn and connect topics with stories they are reading. Eric Clarke in his essay "Expression in performance" emphasizes the importance of connecting with the story in a piece of music. Connecting narratively has two major benefits. The first is that it makes a performer an active participant in the musical choices. The second is that it provides a link for the performer with physical actions or gestures to interpret the music through.⁸³ These are much more active and engaging concepts than, for example, analyzing a score for its form or harmonic structure.

Instruction in musicality is something that can be transferred to any piece the band is working on, but these songs arranged from Tchaikovsky's *Songs for Children* introduce the

⁸² Chipso J. Marunda-Piki, "The Impact of Narrative-based Learning in Classroom," *Research in Drama Education* 23, no. 1 (2018): 107-13.

⁸³ Eric Clarke, "Expression in Performance: Generativity, Perception and Semiosis," in *The Practice of Performance: Studies in Musical Interpretation*, edited by John Rink (New York: Cambridge University Press, 2005), 32-33.

concepts in an easily comprehensible method. There are cues written into the piece and each short work has a specific element to focus on. The pieces arranged for band are “Grandmother and Grandson,” “Lullaby in a Storm,” and “On the Shore.” The songs arranged for solo horn with piano accompaniment are “Grandmother and Grandson,” “On the Shore,” “Autumn,” and “Little Bird.” The band arrangement that does not overlap, “Lullaby in a Storm” allow the horn players to participate in other roles than the melody. The two pieces that overlap in *Answering the Call* reinforce the melody for the horn student. Having pieces that overlap should remove a barrier for horn players so that they can focus on expressive playing as opposed to technical playing. Horn students can then practice first with the class and make their first steps into solo musical expression in their own practice rooms. Breakdown by musical concept categories are character development (“Grandmother and Grandson”), scene painting (“Autumn and “Lullaby in the Storm”), storytelling (“On the Shore”), and emotional contrast (“Little Bird”).

Guided Interpretation

Character Development

The first song in the collection, “Grandmother and Grandson,” is a piece that is a conversation between two characters. The goal for this work is to have the students focus on what the difference between the two characters really are. One example is that the grandson is playful, which is brought out by a bouncy and joyful melody. The grandmother is worried about the grandson; her melody is played more legato. The piano part for this transcription is changed very little, keeping the original key, and only changing some voicings to support the horn. The horn part is written in a small range and would be within reach of a student in the first year of playing.

The full band arrangement allows for the horn to play the grandson’s melody, arguably the more technically challenging of the two parts, joined by the rest of the brass. The melody for the grandmother is given to the woodwind section, passed between flutes and clarinets. All the instruments in the band get to take a turn playing the melody and providing the harmonic or rhythmic structure for the piece. The musical and character cues are included in the individual parts. The sample below shows the flute and oboe part the first time Grandmother’s theme is introduced. The character, Grandmother, is referenced as well as the two words provided: legato and worried. The dynamic markings are meant to help delineate who has the melody and who has the background or harmonic parts.

Grandmother's Theme - legato/worried



Music Example 13: *Answering the Call* Grandmother’s Theme - Flute

The image shows a musical staff with a treble clef. The melody consists of several measures. The first measure has a whole rest. The second measure starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The third measure has a quarter note C5, followed by a quarter note B4, and a quarter note A4. The fourth measure has a quarter note G4, followed by a quarter note F4, and a quarter note E4. The fifth measure has a quarter note D4, followed by a quarter note C4, and a quarter note B3. The sixth measure has a quarter note A3, followed by a quarter note G3, and a quarter note F3. The seventh measure has a quarter note E3, followed by a quarter note D3, and a quarter note C3. The eighth measure has a quarter note B2, followed by a quarter note A2, and a quarter note G2. The ninth measure has a quarter note F2, followed by a quarter note E2, and a quarter note D2. The tenth measure has a quarter note C2, followed by a quarter note B1, and a quarter note A1. The eleventh measure has a quarter note G1, followed by a quarter note F1, and a quarter note E1. The twelfth measure has a quarter note D1, followed by a quarter note C1, and a quarter note B0. The thirteenth measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The fourteenth measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The fifteenth measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The sixteenth measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The seventeenth measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The eighteenth measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The nineteenth measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The twentieth measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The twenty-first measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The twenty-second measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The twenty-third measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The twenty-fourth measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The twenty-fifth measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The twenty-sixth measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The twenty-seventh measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The twenty-eighth measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The twenty-ninth measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The thirtieth measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The thirty-first measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The thirty-second measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The thirty-third measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The thirty-fourth measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The thirty-fifth measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The thirty-sixth measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The thirty-seventh measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The thirty-eighth measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The thirty-ninth measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The fortieth measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The forty-first measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The forty-second measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The forty-third measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The forty-fourth measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The forty-fifth measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The forty-sixth measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The forty-seventh measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The forty-eighth measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The forty-ninth measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The fiftieth measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The fifty-first measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The fifty-second measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The fifty-third measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The fifty-fourth measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The fifty-fifth measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The fifty-sixth measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The fifty-seventh measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The fifty-eighth measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The fifty-ninth measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The sixtieth measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The sixty-first measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The sixty-second measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The sixty-third measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The sixty-fourth measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The sixty-fifth measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The sixty-sixth measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The sixty-seventh measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The sixty-eighth measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The sixty-ninth measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The seventieth measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The seventy-first measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The seventy-second measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The seventy-third measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The seventy-fourth measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The seventy-fifth measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The seventy-sixth measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The seventy-seventh measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The seventy-eighth measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The seventy-ninth measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The eightieth measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The eighty-first measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The eighty-second measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The eighty-third measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The eighty-fourth measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0. The eighty-fifth measure has a quarter note B0, followed by a quarter note A0, and a quarter note G0. The eighty-sixth measure has a quarter note F0, followed by a quarter note E0, and a quarter note D0. The eighty-seventh measure has a quarter note C0, followed by a quarter note B0, and a quarter note A0. The eighty-eighth measure has a quarter note G0, followed by a quarter note F0, and a quarter note E0. The eighty-ninth measure has a quarter note D0, followed by a quarter note C0, and a quarter note B0. The ninetieth measure has a quarter note A0, followed by a quarter note G0, and a quarter note F0. The hundredth measure has a quarter note E0, followed by a quarter note D0, and a quarter note C0.

The instructions to “Grandmother and Grandson” in *Answering the Call* reads as follows:

The two characters, the grandmother and grandson, are distinct in their musical interpretation. Grandmother is more lyrical. She should be played more legato and with a rich singing quality. There is space for students to come up with their own description of the musical characteristics of grandmother to aid in their interpretation and where they can decide what it means to play this way, such as playing with gentle articulations or full value notes. The grandson is lighter and much more playful. The repeated eighth notes should be bouncy and light, without getting too short or pecky. Again, have the students fill out some characteristics of the grandson to aid in the interpretation.

The instruction description is followed by the story for the piece:

The grandmother is sitting in a cozy corner of the room. She is knitting and occasionally glances at a little curly haired boy in the opposite corner of the room. The grandson leans silently against the wall, looking woefully out the window at some unseen thing. The grandmother questions the grandson “Why do you sit around so, go outside into the garden and play!”

The grandson says nothing in reply but sighs and continues to look sad. Next, the grandmother suggests that perhaps he would like some sweets, a snack, or even a toy! But the boy replies “No! I have no need for sweets, and I have plenty of toys. Please, buy me a school bag so that I can go to school with my friends.” The grandmother smiles and gets the boy a backpack. He runs off to school filled with happiness.

Storytelling

The second work in the collection is “On the Shore.” This piece’s focus is story telling. “On the Shore” is done as both a solo and band arrangement. The biggest change in the transcription is that there is only one repeat of the main melody versus the original’s four times through. This means that the story is slightly condensed and simplified to fit into less music.

For the solo part, this piece stays in the mid to low range, making it an excellent choice for beginners. The original piano part was in C major but was transposed down to Bb major for the transcription. The solo horn part has a lot of guidance to help mark the major moments in the story (summarized below). There are also some articulation changes to help the horn perform

with clarity. In the full band arrangement, the horn begins with the melody. On the repeat of musical ideas, the horn branches off to explore other harmonic roles in the arrangement. The background parts take on some extra elements the second time through to emphasize the narrative aspects of the song.

Storytelling is the main musicality topic for *On the Shore* because it has such a dynamic narrative that accompanies it. The story summary at the beginning of it goes:

(Verse 1) A family sits at home, full of worry for the father and husband who left to go to sea to go fishing. He should have been home by now, and yet there is no sign of him. Suddenly! There is a small boat spotted at the end of the river. The family jumps up in excitement and races down to the shore to meet their father's return.

(Verse 2) The family rejoices in their father coming home. The littlest girl picks up a fish, which begins to wiggle and flop around. The whole family laughs at such a silly sight. They are happy here on the shore.

The excerpt below is from the beginning of the full band arrangement with the narrative concept shown above the music. The second excerpt is the end of the solo horn piece. This is where the music is playing the "happily ever after" phrase.

*A family sits at home,
full of worry*

♩ = 86

Flute *mf*

Oboe

Bassoon *mp*

Bb Clarinet 1 *mf* *mp*

Bb Clarinet 2 *mf* *mp*

Bass Clarinet *mp*

Alto Saxophone *mf* *mf*

Tenor Saxophone *mp*

Baritone Saxophone

Horn in F *mf*

Music Example 14: *Answering the Call* “On the Shore” Beginning

Happy here on the shore

f

f

Music Example 15: *Answering the Call* “On the Shore” Ending

Scene Painting

The third piece in the set is called Autumn. This work was only arranged for solo horn and piano. It is all about scene painting or creating an image in the listener’s mind. There are musical moments to show the falling leaves, or perhaps the rain. It is a melancholy song and should not be rushed in any way. It is written in the mid to upper range for the horn but stays

within the staff. It would be easily accessible to a more advanced beginning student, or perhaps an early intermediate student. Any player that who has worked through the second level of one of the band books, for example *Essential Elements 2000* book 1, would be familiar with the range. The original piano score was in f# minor, but for the horn's benefit has been transposed to a minor instead. The description at the beginning of the piece goes as follows:

Endless clouds, the rain is pouring down. There are puddles everywhere. Why have you come so early, fall? Our hearts wish for sunlight and warmth.

The horn players at the beginning of the transcription are asked to fill in words they would use to describe fall. This reflective writing prompt is meant to help attach students' imagination with the choices they make when interpreting the music. The excerpt below is an example of a more tumultuous moment in the music. The horn line is meant to sound like the wind while the piano represents falling leaves.

26 *Wind blowing*
F Hn. *mf*
Leaves Falling
Pno. *mf*

Music Example 16: *Answering the Call* "Autumn"

The full band transcription for scene painting is "Lullaby in the Storm." There are some distinct contrasts in the song, creating a layering of musical concepts. The first is the storm. There are crashes, sudden dynamic shifts, and musical lines to imitate the sounds of a storm in

the scoring. On top of the sounds of thunder rides a beautiful calm lullaby. The horn is rarely given the melody in this arrangement, instead focusing on how to participate as a supportive role while still being aware of playing with expression. The intro to “Lullaby in the Storm” goes as follows:

There are two contrasting elements, the undulating storm and crashes of thunder and lightning versus a soothing lullaby. When you have the melody imagine a mom comforting a child back to sleep. If you are participating with the storm elements there should be a played ominously and with a general sense of unrest.

The excerpt below shows a moment in the score for the three saxophones: alto, tenor, and bass sax. The alto saxophone has the melody, labeled in the part as “lullaby.” The other two saxes are participating in scene painting for the storm, labeled simply as “storm.” The accent notes are meant to sound like thunder.

The image shows a musical score for three saxophones: Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Bass Saxophone (Bar. Sax.). The key signature is G major (one sharp) and the time signature is 4/4. The Alto Saxophone part is labeled "lullaby" and features a melodic line with a slur. The Tenor and Bass Saxophone parts are labeled "Thunder" and feature rhythmic patterns with accents on the downbeats.

Music Example 17: *Answering the Call* “Lullaby in the Storm” Saxophones


Emotional Contrast

“The Little Bird” is the most technically advanced of the solos for horn, given its higher range. The element of expressivity in this work is emotional contrast, as there are two distinct sentiments in the piece. The first emotion the bird faces is sadness. Upon waking, the bird feels

sorrow toward humans and the work they are forced to do every day. The second sentiment is based on hope; the bird dreams of humans one day growing wings so that they too could fly and be free like them. The piano part originally is in the key of G major and is transposed to the key of Bb major to fit a better range for the horn player. In the music, there are markings when the shift happens between the two emotions. There is also a reflection space at the beginning of the transcription for students to reflect on their own feelings of sadness, pity, and hope. I included this reflection part to help aid the connection between their own life and with the music. The opening description for “Little Bird” is:

The bird awakens and sees that humans are already busy working in the fields. As he flies he feels sadness for them that they must continue to toil away in such a way. He begins to grow a hope, that one day humans could grow wings and fly like he does. That someday they could feel what it was like to be truly free.

Hoping that someday they could feel what it was like to be truly free



The image shows a musical score for a horn solo. It consists of three staves. The top staff is the melody, starting with a dynamic marking of *mp* and shifting to *mf*. The middle staff shows harmonic accompaniment with chords and some melodic lines, also marked with *mp* and *mf*. The bottom staff provides a bass line with sustained notes and some rhythmic patterns. The music is in a key with two flats (Bb major) and a 4/4 time signature.

Music Example 18: *Little Bird* Horn Solo

To properly scaffold the musicality concepts, the pieces are best learned in a specific order. The transcriptions go from more concrete interpretations, for instance articulation changes or dynamic shifts to aid expression in the song, while the latter pieces focus more on individual reflection and interpretation. The order for the full band is “Grandmother and Grandson,” “On

the Shore,” and “Lullaby in the Storm.” The order for the solo pieces is “Grandmother and Grandson,” “On the Shore,” “Autumn,” and “Little Bird.”

Conclusion and Further Research

Research into the pedagogical approaches to teaching musicality to young children are greatly needed. One area of study would be researching narrative music’s impact on a student’s interest in playing and practicing their instrument.

Musicality and audiation are fundamental skills for musicians and should be encouraged from the beginning of a student’s education. *Answering the Call* contains scaffolded exercises and vocal transcriptions, arranged from Tchaikovsky’s *Songs for Children*, that support students’ growth and understanding of musicality. Horn players will especially benefit from this approach, as using vocal music aids in developing audiation skills. All these musical expression skills will lead to greater confidence and control on the instrument. Therefore, musicality is an essential pillar for a well-rounded musician.

Chapter 5: Conclusion

In *Answering the Call*, I argue that a well-rounded musician is someone who can play with conviction, imagination, and expression. The three main pillars for a well-rounded musician are technique, creativity, and musicality. There are no other resources available that have combined horn exercises from method books with band arrangements, especially including creativity and musicality concepts, for such young players. The exercises in this dissertation project are geared towards beginning or early intermediate students, mostly in the middle school or early high school range. These exercises fill a void that is currently lacking in both band method and horn method books.

In chapter one of this dissertation three band method and three horn method books were reviewed. Band method books are a typical starting point for young students in the United States and these books serve as a main resource for band directors. All three band methods begin with an intro on the horn. They also all provide scales, lip slurs, and creativity activities. Some of the books have chorales and basic musicality concepts while others contain sections on music history or theory. However, none of the books integrate horn exercises into the full band repertoire as the horn focused exercises are all done separately.

The three horn method books reviewed in this dissertation are used in horn studios across the country. *Recipe for Success*⁸⁴ stands out for its inclusion of a wide variety of topics and scaffolded exercises. *Recipe for Success* and *Howe's Method for Horn*⁸⁵ include descriptions along with the exercises, aiding students in understanding how to accomplish new skills, such as lip slurs or breathing with efficiency. All the method books reviewed, however, lack a creativity

⁸⁴ Houghton, *Recipe for Success*.

⁸⁵ Howe, *Howe's Method*.

section and do not introduce musicality concepts or have any pieces that would work in a large ensemble setting.

Chapters two through four of this dissertation are an in-depth look at each of the pillars in *Answering the Call*: technique, creativity, and musicality. The categories covered within the technique chapter are breathing, accuracy, tone quality, and articulation. *Answering the Call* borrows horn warmups and exercises from various method books and applies them in group settings. The horn players will be able to improve more quickly and completely when given the proper support and class time to improve the necessary technique. Breathing exercises include basic breathing and long tone activities. The accuracy section focuses on audiation and lip slurs for flexibility on the horn. The part of the book devoted to tone quality contains Bach chorales arranged for both singing and playing, starting with unison lines, and adding more complex harmonies. The articulation section uses scales as the basis for working on light and air fueled tonguing and includes a variety of meters, rhythms, and patterns.

The categories covered within the creativity chapter in *Answering the Call* include improvisation, composition, and problem-solving. Current band method books contain creativity exercises, but all the band methods reviewed contain a small number of creativity exercises. The exercises are often lacking, in that they do not have much variety in activities and are often not in an accessible range for horn students. The exercises in *Answering the Call* aid a student's ability to be fluid and engage their imagination on the horn. There are individual, partner, small group, and full ensemble improvisation activities. Composition has both small group and full ensemble options. Creative problem solving, which will aid individual practice, is presented in the form a check list allowing students to give input on both what is going wrong in the music and how to practice improving.

The musicality chapter for this dissertation addresses a large gap in both band pedagogical resources and in the horn method books. Musicality, or musical expression, is a skill that is both necessary and often overlooked in young players. The music transcribed from Tchaikovsky's *Songs for Children* is used to introduce scaffolded concepts for playing with expression. The musicality qualities are character development, scene painting, storytelling, and emotional contrast.

The fusion of these skills in *Answering the Call* will build a well-rounded and confident musician. Technique will help students play with conviction and teach the fundamentals on the instrument. Creativity engages a player's imagination, allows for critical thinking on the horn, and gives them confidence in navigating mistakes while playing. Musicality will benefit audiation work, teach students to perform with expression, and deepen the music they are playing.

Limitations

There were limitations for the research done for this dissertation project. The first limitation was a self-imposed parameter of the types of resources used for inspiration for the activities in *Answering the Call*. There are many incredible pedagogical resources for other instruments, but they were not part of the scope of this dissertation project. Which, by design, is limited to horn pedagogy source materials.

Another limitation of this dissertation project was the intended audience for these exercises. The contents of *Answering the Call* are directed at large ensembles at the middle school through early high school level and are intended to be used as supplemental material in bands or other mixed instrumental ensembles. This means that none of the exercises directly relate to extended

ranges or advanced level technique, nor do they address solo literature that students would engage with as they progress into more advanced levels.

Future Research

Research regarding best pedagogical practices for integrating instrument specific exercises in band settings is greatly needed. There is also room to expand research on the different pillars used in *Answering the Call* and how to best implement them in a classroom setting. Creativity and improvisation are subjects that are rapidly gaining traction, but more research how those subjects interact with student self-efficacy is needed. Similarly, musicality and musical expression are widely known concepts but there is a distinct lack of research in this area, especially as it relates to young students.

What is Next for Answering the Call

The next steps for the book *Answering the Call* are to disseminate the information to ensemble directors and set up an online open-source format for sharing future music. The goals are to get the book published and available as soon as possible, with the hopes that this will get it into the hands of as many band directors as possible. Following, or perhaps coinciding with this publication I hope to create a web source for ensemble directors that will allow easy access to a variety of pieces, exercises, and activities spanning the three pillars.

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Appendix 1

Answering the Call:

A Guide to French Horn for Band Directors

Contains exercises covering technique, creativity, and musicality for horn students in beginning band settings

By Anna Barbee

What Answering the Call Is

Beginning ensemble directors know that starting the horn can be a challenging task. *Answering the Call* will fill a gap that is left currently between what band methods have to offer and horn methods can provide for young horn players by using exercises and warmups from horn pedagogy that are arranged for a full band setting. The activities contained in *Answering the Call: a band director's guide to the horn* will give band directors the assuredness that they are supporting their horn players to be well-rounded and confident musicians. Each chapter contained in *Answering the Call* will build confidence for the horn player. Technique will help reassure students how play their music with conviction. It will also teach the fundamentals of the instrument. Creativity will help engage a player's imagination, allow for critical thinking when it comes to the horn, and give them a fluidity to navigate the instrument. Musicality will aid in both audiation work and teach students to perform with expression. The combination of these skills will allow for a well-rounded and confident musician. These exercises can be integrated into the warmup routine or used during small group or sectional time.

Goals and How to Use Each Chapter

Training Technique

The technique chapter is for working on the mechanical aspects of making music on an instrument. The categories covered within the technique chapter are breathing, accuracy, tone quality, and articulation. The full band arrangements support the horn player while giving materials for the rest of the band to work on simultaneously. The horn players will be able to improve quicker and more completely when given the proper support and time to work on unique exercises for them. The technique section of this book is best used during warmups.

Breathing: The first exercises are all focused on breathing. Without this foundation, the rest of the techniques will be harder to master. The first step to getting a good sound with a wind instrument is, of course, air. Being able to breathe productively and with ease should be the main goal for wind players. The goal for the breathing exercises is to get each student breathing fully and with ease, filling their lungs with air so that there is enough to flow through the instrument, and to be able to do both automatically without needing to put energy towards it.

Rests are written purposely for relaxed inhalation as a group. Percussion parts are active and will help students hear subdivisions. These should be treated as long-tone style exercises. Feel free to slow the tempo down as students increase lung capacity.

Tone Quality: Tone quality, for the purposes of these exercises, is to imitate singing as closely as possible. For the horn player it should be to create a full and rich sound out of the instrument. In this section, each exercise is meant to be done twice. First time through is sung with open vowels, such as “Ah” or “Oh.” Second time through the students play on their instruments. Vocal and piano scores have been provided.

Accuracy: There are two aspects to accuracy, audiation and lip slurs. While the rest of the band may not struggle as much with this issue, horn players need extra support to feel confident in this area.

Audiation, or being able to internalize a pitch, is extremely important for horn players. These are all games and suggestions of how to teach song by rote. For audiation it is important to emphasize the *process*, hearing notes in their head before playing and working on moving in between the partials, versus the *result* of “correct” notes. This will help students with their growth mindset when it comes to the horn and keep them from feeling defeated at the beginning.

Lip Slurs: Finding partials for horn means being able to navigate notes on the horn without the help of fingerings. This is achieved by changing the tongue and jaw position and is often the first big obstacle a horn player faces. The lip slurs are all written so that a horn player would not need to change valves during the exercise. This flexibility will help with the muscle memory for navigating the horn.

Articulation: Articulation, or the start or initial attack of each note, helps students present a clear musical picture to an audience. Therefore, it is so important to emphasize the use of minimal tonguing techniques, so that the articulation does not become mushy or ill defined. Articulation exercises are written in a variety of time signatures and rhythmic patterns. The focus should be a consistent air stream so that all the articulation is fueled by air with a light interruption by the tongue. Think “Tahhhh” versus a strong “Ta” or “Da”

Catching Creativity

Creativity is an important skill for any musician, but the horn player benefits from it because of the complex and tricky nature of the instrument. The goal of these exercises is to provide structure and limitations to students so that there are no barriers to their creative process. The more a student can build up these skills the better they will be at navigating the horn.

Creativity activities in *Answering the Call* include improvisation, composition, and critical thinking. There are individual, partner, small group, and full ensemble improvisation activities. Composition has both small group and full ensemble options. Problem-solving is presented as a check list that begins in the full band setting, where students give input on both what is going wrong in the music and how to practice it to improve. This checklist and creative problem-solving strategies are meant to be taken home and implemented in individual practice as well.

Making Musicality

Musicality, or musical expression, is a skill that is both necessary and often overlooked in young instrumentalists. Musicality is about building up the confidence in students to make choices on their interpretation of the music in purposeful and personally meaningful ways. Teaching musicality from the beginning means that this skill will get to grow alongside the technique, giving it an accurate level on importance in music making. Adding musicality to performances not only better engages the audience but also will help overall tone quality of the individual players as well as the whole ensemble. Being able to tell a story with music is something that creates both more engaged students and audiences alike. These transcriptions from Tchaikovsky's *Songs for Children* are meant to be a scaffolded approach to teaching musicality. There are short stories at the beginning of each piece that should be read out loud to students. The music contains these narrative markers from the stories so students can follow along. There are three pieces written for the full band and four pieces arranged for solo horn and piano.

TECHNIQUE

Breathing:

Before making the first note of the day, students should spend a few minutes breathing.

First breathe in at a comfortable pace until lungs are filled. Imagine filling your lungs like you fill a glass of water, from the bottom up.



Next let the exhale out as if sighing. Relax the throat and oral cavity so that the sigh sounds more like an “Ah” or “Oh” shape.

Next do breathing with counting. Begin with 4 in and 4 out and expand from there. Options are to add more time to both (i.e. 5 in 5 out, 6 in 6 out), add on to the exhalation or inhalation (i.e. 4 in 5 out, 4 in 6 out), or shorten the times (i.e. 3 in 4 out, 2 in 4 out, 1 in 4 out).

Once air has been established, the following exercise can be used to mimic long tones done in individual practice. Students should be listening to each other and the rhythmic percussion section as much as possible.

Breathing and Long Tones

Anna Barbee

♩ = 60

The musical score is for a 4/4 ensemble and consists of 16 measures. It features staves for Flute, Oboe, Bassoon, Bb Clarinet 1, Bb Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn in F, Bb Trumpet 1, Bb Trumpet 2, Trombone 1, Trombone 2/Bass Trombone, Euphonium, Tuba, Timpani, Percussion 1, and Percussion 2. The woodwinds and brass play long tones, while the percussion provides a rhythmic accompaniment.

The score is written in 4/4 time with a tempo of 60 beats per minute. The key signature is one sharp (F#). The woodwinds and brass parts consist of long tones (half notes) with slurs, indicating sustained breathing exercises. The percussion parts include rhythmic patterns of eighth and sixteenth notes, with some measures featuring triplets and sixteenth-note runs.

Breathing and Long Tones

This musical score is titled "Breathing and Long Tones" and is page 2 of a piece. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bb Clarinet 1 (Bb Cl. 1), Bb Clarinet 2 (Bb Cl. 2), B. Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), and F Horn (F Hn.). The brass section includes Bb Trumpet 1 (Bb Tpt. 1), Bb Trumpet 2 (Bb Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 / Baritone Trombone (Tbn. 2/ B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is divided into two systems. The first system, starting at measure 10, shows the woodwinds and brass playing long tones, with some instruments having rests in the first two measures. The percussion parts are active throughout. The second system, also starting at measure 10, shows the woodwinds and brass continuing their long tones, while the percussion parts play rhythmic patterns. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Tone Quality:

The purpose of the tone quality pieces is to imitate singing as closely as possible. In this section, each exercise is meant to be done twice. First time through is sung with open vowels, such as “Ah” or “Oh.” Second time through the students play on their instruments.

Another vital component to tone quality is active listening. This can include high quality recordings and live music. There are a few exercises and questions that can be presented to the students to help aid in active listening.

Tone Quality Exercise

Bach Chorales

Anna Barbee

Flute

Oboe

Bassoon

Bb Clarinet 1

Bb Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F

Bb Trumpet 1

Bb Trumpet 2

Trombone 1

Trombone 2/
Bass Trombone

Euphonium

Tuba

Vocal Parts Tone Quality 1

Anna Barbee

♩ = 70

The first system of the score consists of six measures. It features three vocal staves (Soprano, Alto, and Tenor) and a grand staff for piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 70. The vocal parts enter with a half rest in the first measure, followed by a sequence of notes: G4 (Soprano), F4 (Alto), E4 (Tenor) in the second measure; D4 (Soprano), C4 (Alto), B3 (Tenor) in the third; C4 (Soprano), B3 (Alto), A3 (Tenor) in the fourth; B3 (Soprano), A3 (Alto), G3 (Tenor) in the fifth; and finally, a whole note chord of G3 (Soprano), F3 (Alto), E3 (Tenor) in the sixth measure.

The second system of the score consists of four measures, starting at measure 7. It features three vocal staves and a grand staff for piano accompaniment. The key signature is one flat and the time signature is 4/4. The vocal parts continue from the previous system. In measure 7, the Soprano has a half note G4, Alto has a half note F4, and Tenor has a half note E4. In measure 8, Soprano has a half note D4, Alto has a half note C4, and Tenor has a half note B3. In measure 9, Soprano has a half note C4, Alto has a half note B3, and Tenor has a half note A3. In measure 10, Soprano has a half note B3, Alto has a half note A3, and Tenor has a half note G3. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Tone Quality Exercise 2

Anna Barbee

$\text{♩} = 70$

Flute

Oboe

Bassoon

Bb Clarinet 1

Bb Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F

Bb Trumpet 1

Bb Trumpet 2

Trombone 1

Trombone 2/
Bass Trombone

Euphonium

Tuba

Vocal Parts Tone Quality 2

Anna Barbee

♩ = 70

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as quarter note = 70. The music begins with a whole rest in the first measure. The vocal parts enter in the second measure with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides a steady bass line with quarter notes G2, A2, B2, and C3, and a treble line with quarter notes G4, A4, B4, and C5. The system concludes with a half note G4 in the vocal parts and a half note G2 in the piano accompaniment.

The second system of the musical score consists of four staves, continuing from the first system. The key signature remains one flat and the time signature is 4/4. The system begins with a measure number '6' above the first staff. The vocal parts continue with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with quarter notes G2, A2, B2, and C3, and a treble line with quarter notes G4, A4, B4, and C5. The system concludes with a half note G4 in the vocal parts and a half note G2 in the piano accompaniment.

Tone Quality Exercise 3

Anna Barbee

$\text{♩} = 60$

Flute

Oboe

Bassoon

Bb Clarinet 1

Bb Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F

Bb Trumpet 1

Bb Trumpet 2

Trombone 1

Trombone 2/
Bass Trombone

Euphonium

Tuba

Vocal Parts Tone Quality 3

Anna Barbee

Breathe ♩ = 60

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. It is in 4/4 time and B-flat major. The tempo is marked as ♩ = 60. The word "Breathe" is written above the first measure. The Soprano, Alto, and Tenor parts begin with a whole rest in the first measure, followed by a melodic line. The Bass part begins with a whole note in the first measure, followed by a melodic line. The Piano part consists of two staves, with the right hand playing a chordal accompaniment and the left hand playing a bass line. The score is divided into four measures.

Soprano

Alto

Tenor

Bass

Piano

Vocal Parts Tone Quality 3

This musical score is for a vocal quartet and piano. It consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. A rehearsal mark '6' is placed at the beginning of each staff. The vocal parts feature a mix of quarter, eighth, and half notes, with some phrases ending in a fermata. The piano accompaniment includes chords and melodic lines in both the right and left hands.

Accuracy: Audiation

Finding partials for horn means being able to navigate notes on the horn without the help of fingerings. This is achieved by changing the tongue and jaw position and is often the first big obstacle a horn player faces. The partials on the horn are located close together, meaning there is going to be a high potential for missed notes. While the rest of the band may not struggle with this issue, horn players need extra support to feel confident in this area. Audiation is one skill that can help horn players with this challenge. Audiation is the foundation of musicianship. It takes place when we hear and comprehend music for which the sound is no longer or may never have been present. One may audiate when listening to music, performing from notation, playing “by ear,” improvising, composing, or notating music. Audiation is an essential part of being able to play a note correctly on the horn, given the closeness of partials and the likelihood of missed notes. Working on improving overall audiation skills will aid in the accuracy for the horn player. ¹

With audiation it is important to emphasize the *process*, hearing notes in their head before playing and working on moving in between the partials, versus the *result* of “correct” notes. This will help students with their growth mindset when it comes to the horn and keep them from feeling defeated at the beginning.

Audiation Song Suggestions:

Mary Had a Little Lamb, Tisket A Tasket, Old MacDonald

Audiation Games:

Sing or play in multiple keys

Leave out one number (only hear it in head, but play all the other notes)

Tap repeated rhythms and sing

¹ 2017 Steve Treseler *Creativity Triggers for Musicians*

Accuracy: Lip Slurs

Before the beginning of these exercises there are some suggestions for the teacher to take a moment to discuss tongue position with the horn and brass students. When starting on the higher note the tongue needs to be higher, making an “Ee” shape in the mouth. As the student go down the partials, they move the tongue to an “Ah” and lowering the tongue to “Oh” to continue to go lower. A useful exercise is to go back and forth with vocal warmups (ee-ah-oh) and the horn.

The exercises in this section are written to be played on the open F side of the horn. When first starting this exercise make sure the horn players know to not change fingerings for the full exercise so that they can focus on moving smoothly between the notes. Lots of air will be needed and make sure to breathe in time, either 4 counts or 2 counts depending on how fast you are taking it. The horn player can repeat this exercise by themselves at home as well, allowing them to work on flexibility and moving between partials.

Accuracy Exercise 1: Horn only uses open F side (No valves). Start slow and have the horn players slur as much as possible. To keep it fresh try changing articulations, speeding up, transposing into a new key.

Accuracy Exercise 2: Horn only uses open F side (No valves). This time the horn goes up to higher partials. Encourage the horn students to use their air and support to get up, not pressure and tight embouchure.

Accuracy - Lip Slurs

Anna Barbee

♩ = 80 - 120

This musical score is for the piece "Accuracy - Lip Slurs" by Anna Barbee. It is written in 4/4 time with a tempo of 80-120 beats per minute. The score is divided into two systems of staves. The first system includes Flute, Oboe, Bassoon, Bb Clarinet 1, Bb Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The second system includes Horn in F, Bb Trumpet 1, Bb Trumpet 2, Trombone 1, Trombone 2/Bass Trombone, Euphonium, Tuba, Timpani, Percussion 1, and Percussion 2. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts are particularly active, with Percussion 1 playing a complex pattern of eighth and sixteenth notes, and Percussion 2 playing a pattern of eighth notes. The woodwind and brass parts often feature long, sustained notes with slurs, indicating a focus on lip slurs and accuracy in playing.

Accuracy - Lip Slurs

This musical score is for a piece titled "Accuracy - Lip Slurs" and is the second page of the score. It features a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), two B-flat Clarinets (Bb Cl. 1 and 2), B-flat Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes French Horn (F Hn.), two B-flat Trumpets (Bb Tpt. 1 and 2), two Trombones (Tbn. 1 and 2/B. Tbn.), Euphonium (Euph.), and Tuba (Tbn.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score begins at measure 12, indicated by a "12" above the Flute staff. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwinds and strings play a melodic line with frequent lip slurs, while the brass and percussion provide a rhythmic accompaniment. The percussion parts feature a complex pattern of eighth and sixteenth notes with accents.

Accuracy - Lip Slurs

24

Fl.

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

F Hn.

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2/
B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Detailed description: This is a page of a musical score for a concert band or orchestra. The score is titled 'Accuracy - Lip Slurs' and is page 3 of a 3-page set. It begins with a rehearsal mark '24'. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), two Bass Clarinets (Bb Cl. 1 and 2), B-flat Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), French Horn (F Hn.), two B-flat Trumpets (Bb Tpt. 1 and 2), Trombone 1 (Tbn. 1), Trombone 2/Baritone Trombone (Tbn. 2/B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), and two Percussion parts (Perc. 1 and Perc. 2). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The woodwinds and strings (Fl., Ob., Bsn., Cl., Sax.) play sustained notes, while the brass (Hn., Tpt., Tbn., Euph., Tba.) and percussion (Perc. 1, Perc. 2) play rhythmic patterns with slurs. The percussion parts feature complex rhythmic figures with accents and slurs.

Lip Slur and Accuracy no. 2

Anna Barbee

This musical score is for the piece "Lip Slur and Accuracy no. 2" by Anna Barbee. It is written in 4/4 time and features a variety of instruments. The score is organized into systems, with each instrument's part on a separate staff. The instruments included are:

- Flute
- Oboe
- Bassoon
- Bb Clarinet 1
- Bb Clarinet 2
- Bass Clarinet
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Horn in F
- Bb Trumpet 1
- Bb Trumpet 2
- Trombone 1
- Trombone 2 / Bass Trombone
- Euphonium
- Tuba
- Timpani
- Glockenspiel
- Percussion 1
- Percussion 2

The score consists of 16 measures. The key signature has one flat (Bb). The percussion parts are written on a single line with a double bar line and a 4/4 time signature. The woodwind and brass parts are written on standard staves with appropriate clefs and key signatures.

Lip Slur and Accuracy no. 2

This musical score is for a piece titled "Lip Slur and Accuracy no. 2". It is a full orchestral score consisting of 20 staves. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Bass Clarinet 1 (Bb Cl. 1)
- Bass Clarinet 2 (Bb Cl. 2)
- Bass Clarinet (B. Cl.)
- Alto Saxophone (A. Sax.)
- Tenor Saxophone (T. Sax.)
- Baritone Saxophone (Bar. Sax.)
- French Horn (F Hn.)
- Bass Trumpet 1 (Bb Tpt. 1)
- Bass Trumpet 2 (Bb Tpt. 2)
- Trombone 1 (Tbn. 1)
- Trombone 2 / Bass Trombone (Tbn. 2/ B. Tbn.)
- Euphonium (Euph.)
- Tuba (Tba.)
- Timpani (Timp.)
- Glockenspiel (Glk.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). It begins with a dynamic marking of *9* (pizzicato) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The percussion parts are particularly active, with Perc. 1 and Perc. 2 playing complex rhythmic figures. The woodwind and brass sections provide harmonic support and melodic lines throughout the piece.

Articulations

Articulation, or the start or initial attack of each note, helps students present a clear musical picture to an audience. Therefore, it is so important to emphasize the use of minimal tonguing techniques, so that the articulation does not become mushy or ill defined. The focus for this technique section is an air fueled start to the note, with the tongue interrupting the air stream using a “Tahh” or “Dah” consonant to begin the note. The goal for these exercises is to support students in gaining confidence for clear articulation.

Articulation 1: In 4/4 time. Air stream should match for articulated notes and held notes. As students progress, transpose to other keys and scales the class is working on. You can also change up style, length of notes, and speed.

Articulation 2: In 4/4 time. There are alternating articulations. Change the style of the articulated notes as students grow comfortable, transpose to other keys or change the speed for variety.

Articulation 3: In 6/8 time. Brass and woodwinds alternate between 3 eighths and a quarter, eighth rhythm. Students should work on matching style and timing.

Articulation Exercise 1

Anna Barbee

This musical score is for an articulation exercise in 4/4 time, spanning 8 measures. The instruments are arranged in the following order from top to bottom: Flute, Oboe, Bassoon, Bb Clarinet 1, Bb Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn in F, Bb Trumpet 1, Bb Trumpet 2, Trombone 1, Trombone 2/Bass Trombone, Euphonium, and Tuba. The score is divided into two systems of four staves each. The first system contains the first four instruments, and the second system contains the remaining twelve instruments. The notation includes various rhythmic patterns such as quarter notes, eighth notes, and sixteenth notes, often grouped together to emphasize articulation. The key signature is one flat (Bb) for the first system and one sharp (F#) for the second system.

Articulation Exercise 1

10

Fl.

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

F Hn.

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2/
B. Tbn.

Euph.

Tba.

10

Glk.

10

Perc.

Articulation Exercise 2

Anna Barbee

This musical score is for an articulation exercise in 4/4 time, featuring 15 instruments. The score is divided into three measures. The first measure consists of a single half note for each instrument. The second measure consists of a single half note for each instrument. The third measure consists of a single half note for each instrument. The instruments are: Flute, Oboe, Bassoon, Bb Clarinet 1, Bb Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn in F, Bb Trumpet 1, Bb Trumpet 2, Trombone 1, Trombone 2/Bass Trombone, Euphonium, and Tuba. The Flute, Oboe, and Bass Clarinet parts are in the key of Bb major. The other instruments are in the key of B major. The score is written in 4/4 time. The first measure consists of a single half note for each instrument. The second measure consists of a single half note for each instrument. The third measure consists of a single half note for each instrument. The instruments are: Flute, Oboe, Bassoon, Bb Clarinet 1, Bb Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn in F, Bb Trumpet 1, Bb Trumpet 2, Trombone 1, Trombone 2/Bass Trombone, Euphonium, and Tuba.

Articulation Exercise 6/8

Anna Barbee

This musical score is for an articulation exercise in 6/8 time, composed by Anna Barbee. The piece is written for a large ensemble of instruments. The score is organized into 16 measures, with each instrument part on a separate staff. The key signature is one flat (Bb), and the time signature is 6/8. The instruments included are Flute, Oboe, Bassoon, Bb Clarinet 1, Bb Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn in F, Bb Trumpet 1, Bb Trumpet 2, Trombone 1, Trombone 2/Bass Trombone, Euphonium, Tuba, Timpani, and Glockenspiel. The exercise focuses on precise articulation of eighth and sixteenth notes across the ensemble.

Creativity

Individual Improv Games – Instructor Page

Rhythmic Repetition

Some students may feel overwhelmed by all the possibilities for improvisation. The to-take home/ individual exercises are meant as both a simple intro and as a way for students to try out new ideas without any outside judgement.

Rhythmic repetition is a way to give students one less thing to think about (rhythm) so that they can explore new melodic and sound ideas. If you feel the student will need some extra guidance, assigning them their first rhythm is a great way to take away one decision for them. For example, assign them one measure of rhythm from a piece you are working on together in class.

Drone Improvisation

Like the Rhythmic Repetition, this exercise is meant to be done during the student's individual practice session. This is a great one to do during warmups. The drone will help provide a launching point for a melody and will also give the student a chance to focus on what harmonies they are making. They can start with a few bars of a familiar tune, such as Twinkle Twinkle Little Star or maybe a popular song they have heard. Changing the direction the melody goes, or maybe playing part of it backwards, to fully explore the melody against the drone.

Individual Improv Games

Rhythmic Repetition

- Imitate familiar Rhythm
- Pick a short sentence and choose rhythm from that

Choose Rhythmic
Pattern

1

- Change melody and/or
- Change tempo and/or
- Change dynamics

Repeat Rhythmic
Pattern

2

Drone Improvisation

- Cello drones
- Tuner drone
- Ask friend to play and hold a drone

Play Drone (on phone or other device)

1

- Pick a familiar tune or
- Create something brand new

Choose Starting Melody

2

- On every repeat of the melody change one thing
- Once the piece no longer resembles original find a way to end

Repeat and Change

3

Partner Improvisation – Instructor Page

Alternating Roles

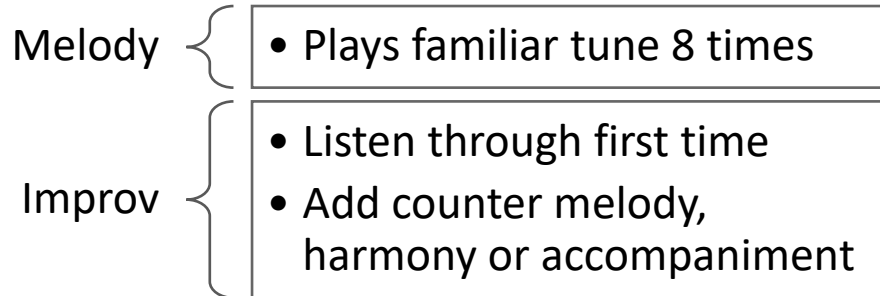
For this exercise, give students a space to play in groups of two. One student should pick a melody that they can play on repeat – think 4-8 measures. The other student should listen and then try to either mimic, add a rhythmic accompaniment, or harmony of some sort. Once they have played the piece 6-8 times through (if it works easier, put on a timer for 90 seconds) have the students switch roles. Students should focus on listening and creating music with their partner.

Let's Have a Conversation!

Before having the students play on their own, have a group discussion about what kind of conversations people have and how to imitate it in music. For example, when two people are angry sometimes they interrupt each other, are louder, and will be more likely to use accents. When friends are being playful or talking about something happy, perhaps the music is more bouncy, short sentences back and forth and likely in a major key! Once you have given the partners a chance to discuss what kind of conversation they will be having, set a timer for 60 seconds. You could do 2-3 rounds with different kinds of conversations or have a rotation set up to switch partners.

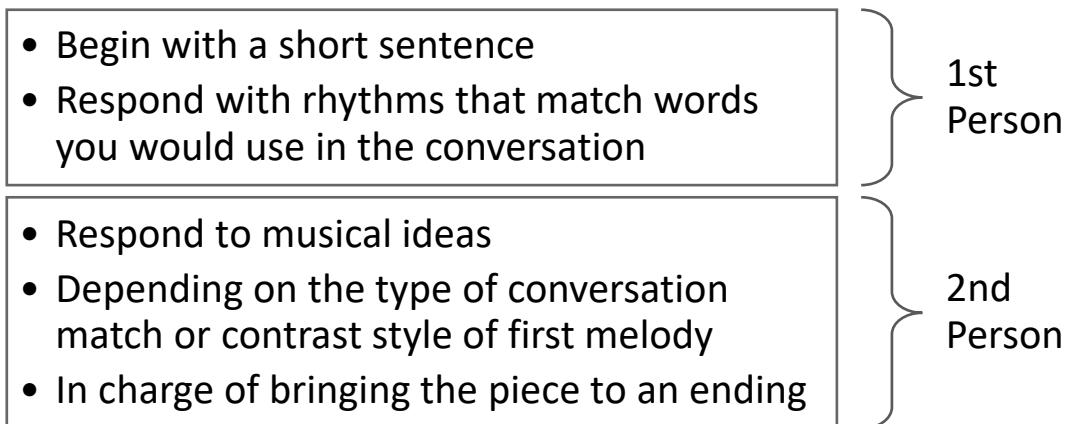
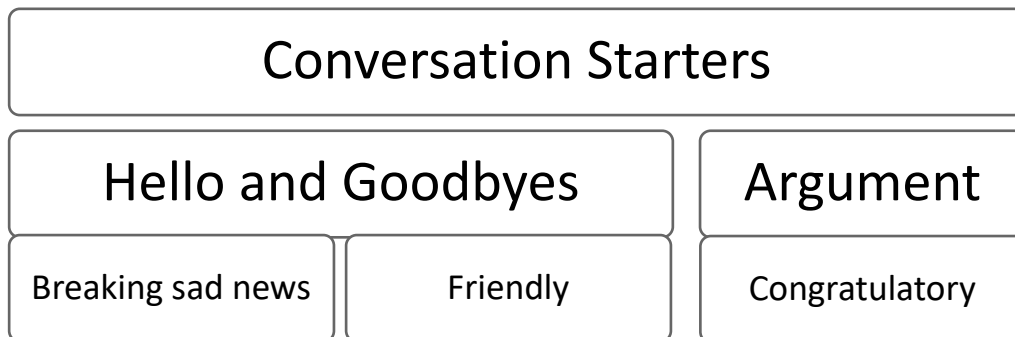
Partner Improvisation

Alternating Roles



Switch roles and song, repeat!

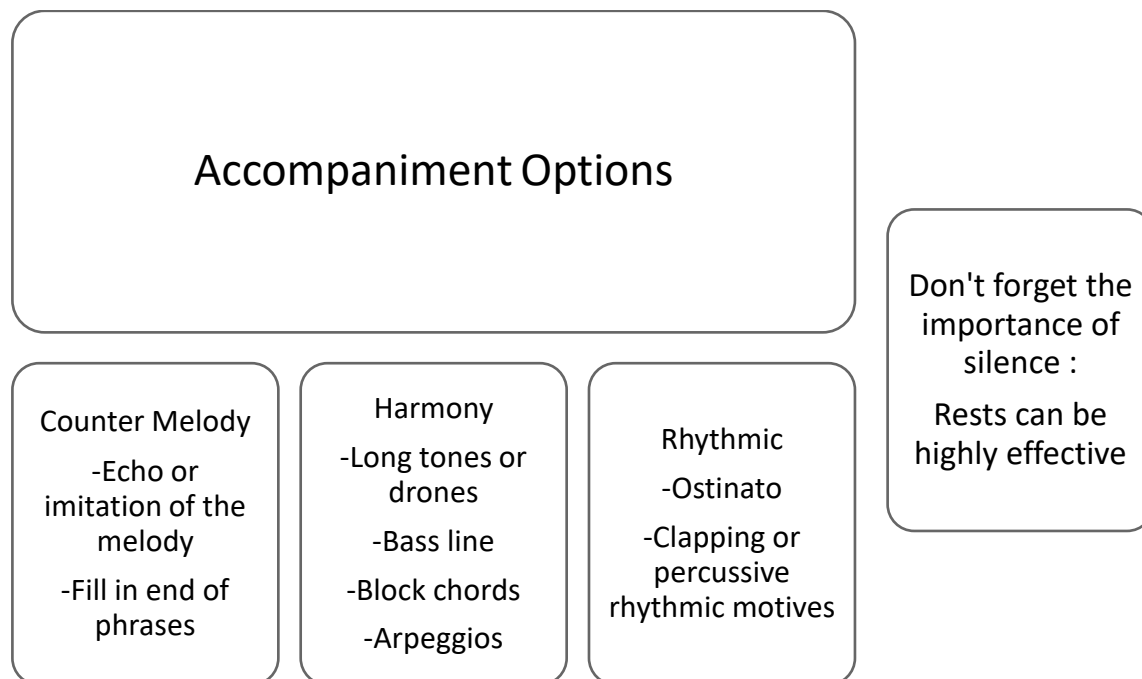
Let's Have a Conversation!



Small Groups (3-5 people)

Improvisation Roles

In this game each student selects which role they will play in the piece. One student will take the role as leader and the melody and everyone else will play different forms of accompaniment.



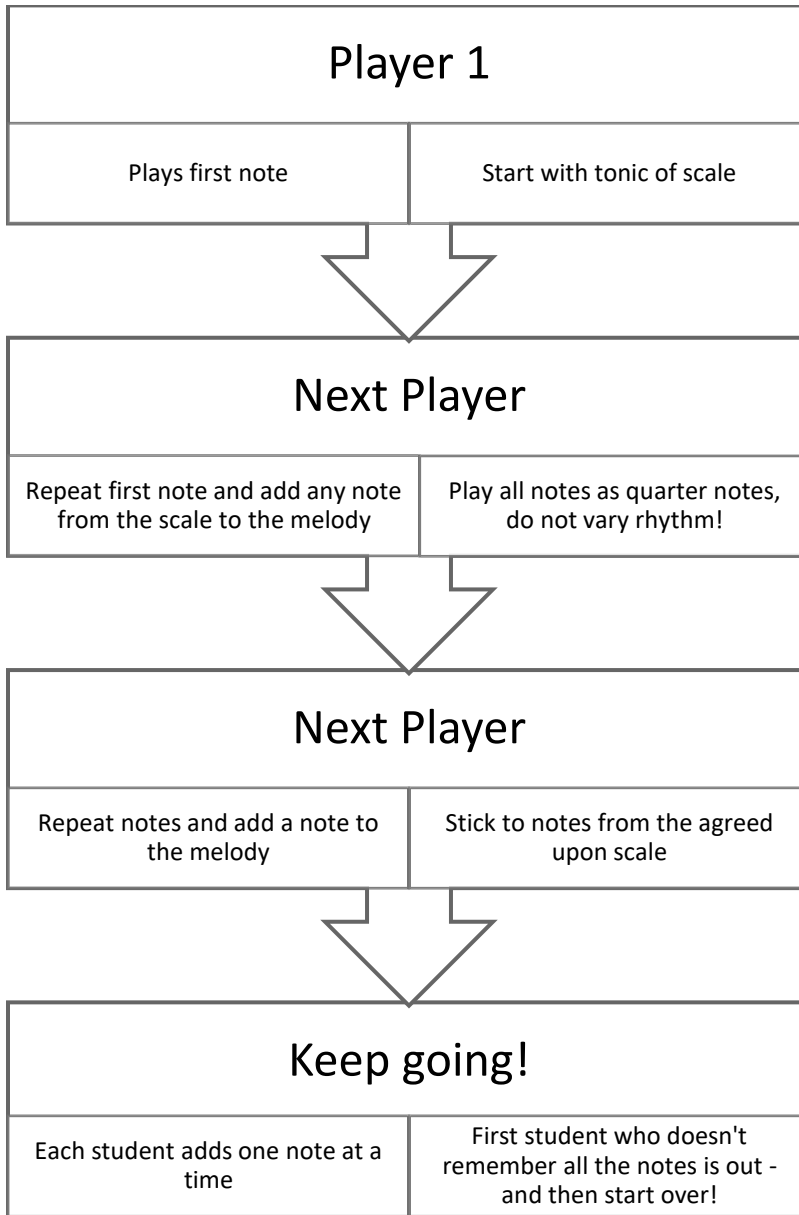
The students will choose some basic parameters as a group, such as how long the improvisation will last, what key they are in, and any notes they want to include or purposefully leave out (such as no leading tone, or playing in a minor key) **menu to choose from? Give more to help get started**

Switch roles and start again!

Small Groups

Memory Train

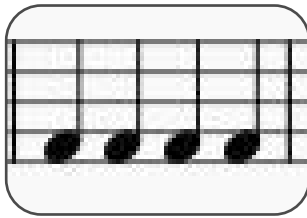
Choose a scale and have player 1 play the tonic (first scale degree) of the scale. The next student plays the first note and adds another note from the scale. Each person plays what they heard and adds one new note to the end of the melody. Start with limited notes and interval choices and add more options as comfortable.



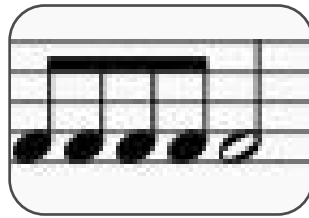
Full Ensemble

Baa Baa Improv (To the tune of Baa Baa Black Sheep)

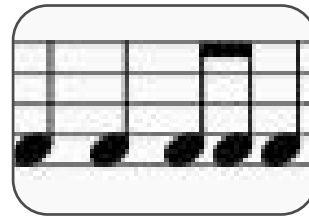
Have the whole band play or sing the melody and then take turns assigning single players or small sections to improv the repeated section. The students assigned to solo will pick 2 of the rhythm cards and repeat the rhythms while changing the notes for the melody. The melody should stick to the 5 notes shown below (a pentatonic scale). Once the whole band has had an opportunity to solo, new rhythmic patterns can be added as well as the note range. The harmony during the improv part should be broken up so students can take turns playing and listening. Some suggested groups are woodwinds only, brass only, low instruments only, or choosing 1 person from each section.



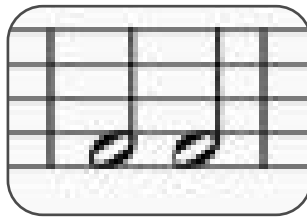
Sheep goes baa
baa



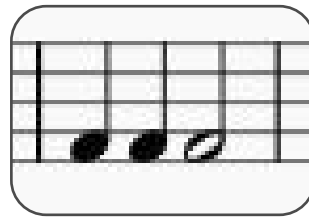
On MacDonald's
Farm



Mary's Little
Lamb



Black sheep



Baa ram ewe



Pentatonic Scale – Concert pitch

Small Group Composition:

The group designates one person to write down musical ideas or they can rotate the staff music around so that everyone can help write. Rolling the dice allows for chance to decide certain parts of the piece and adds some limitations in so that students can fully explore the creative possibilities.

There is an extra copy of the sheet that is blank. This can be used to write in specific limitations that might be useful to have students work on topics pertaining to their band music (for example, specific rhythms or notes, characteristics found in the pieces, or a time signature the group is struggling with).

Creative Writing Exercises

Small Group Project

Take turns rolling a di for each selection then work as a group to complete a short piece!

Characteristics

1. Joyful Song

2. Talking to a friend

3. Exploring a new place

4. Visiting the Zoo

5. Dancing

6. Nighttime Walk

Key and Time Signature

1. 4/4 F Major

2. 3/4 F Major

3. 4/4 C Major

4. 3/4 a minor

5. 4/4 G Major

6. 3/4 Bb Major

Extras (choose 2)

1. Forte Dynamic

2. Surprise Accents

3. Slurred Melody

4. Staccatos

5. Piano Dynamic

6. Big crescendo or diminuendo

Characteristics

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Key and Time Signature

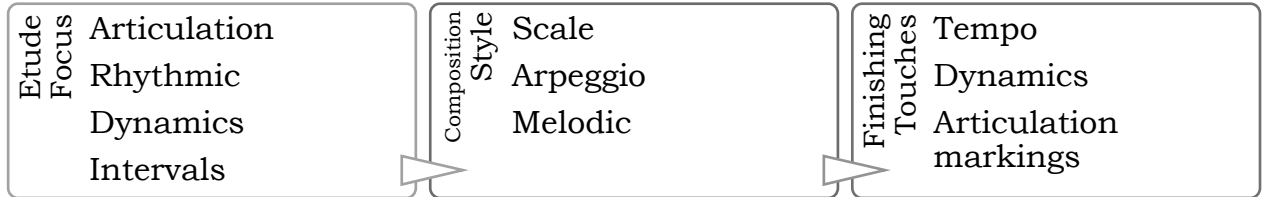
- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Extras (choose 2)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

Creative Writing Exercise

Individual: Etude Composition



Trouble Shooting Checklist

Whether practicing at home or playing in the ensemble, it is important to check in whenever something goes wrong. Here are just a few suggestions on what could be happening and some solutions for fixing it – with blank spaces to fill in your own ideas or exercises!

- Missed/ Cracked notes
 - Sing the phrase or what comes before (make sure you are hearing the note right in your head)
 - Do you have enough air to support the note? Try different ways of breathing in.
 - Try different starting consonant articulations (Taaah, Da, etc.)
 - _____
 - _____
- Fast passages sound unclear
 - Practice slowly and with a metronome. Make sure you are playing in time. (Most mistakes happen because of out of time playing!)
 - Playing the passage with different rhythms (such as alternating dotted rhythms, reversing written rhythms, repeated patterns, etc.)
 - Try playing it backwards.
 - _____
 - _____
- Entrances are late
 - Try different subdivisions or counting (in your head) before you come in.
 - Are you breathing enough? Breathe in time!
 - What can you change about your air or tongue to start the note faster?
 - _____
 - _____

- Out of tune
 - Do you have enough air to support the note?
 - Where are you in the chord? Do you need to lower for the 3rd, or raise a little for the 5th?
 - Try singing the phrase and make sure you know what the note should sound like
 - Practice over a drone
 - _____
 - _____

Musicality

Grandmother and Grandson

For Instructor:

The two characters, the grandmother and grandson, are distinct in their musical interpretation. Grandmother is more lyrical. She should be played more legato and with a rich singing quality. There is space for students to come up with their own description of the musical characteristics of grandmother to aid in their interpretation and where they can decide what it means to play this way, such as playing with gentle articulations or full value notes. The grandson is lighter and much more playful. The repeated eighth notes should be bouncy and light, without getting too short or pecky. Again, have the students fill out some characteristics of the grandson to aid in the interpretation. There is a horn solo version as well and the horn students should fill out the same sheet.

Grandmother and Grandson

The grandmother is sitting in a cozy corner of the room. She is knitting and occasionally glances at a little curly haired boy in the opposite corner of the room. The grandson leans silently against the wall, looking woefully out the window at some unseen thing. The grandmother questions the grandson “Why do you sit around so, go outside into the garden and play!”

The grandson says nothing in reply but sighs and continues to look sad.

Next, the grandmother suggests that perhaps he would like some sweets, a snack, or even a toy! But the boy replies “No! I have no need for sweets, and I have plenty of toys. Please, buy me a school bag so that I can go to school with my friends.” The grandmother smiles and gets the boy a backpack. He runs off to school filled with happiness.

Grandmother:

Grandson:

Grandma and Grandson

Teaching Musicality Through Characters

Anna Barbee

Grandmother's Theme - legato/worried

The musical score is arranged in 16 staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two measures by a double bar line. The first measure contains the initial melody for all instruments, and the second measure contains the 'Grandmother's Theme' for several instruments, with others playing sustained notes or rests. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The 'Grandmother's Theme' is marked with *mf* for the Flute, Oboe, Bassoon, Alto Saxophone, Bb Trumpet 1, and Bb Trumpet 2, and *mp* for the Bass Clarinet, Tenor Saxophone, Baritone Saxophone, Horn in F, Trombone 1, Trombone 2/Bass Trombone, Euphonium, and Tuba.

Flute *mf* *mf*

Oboe *mf* *mp*

Bassoon *mp* *mf*

Bb Clarinet 1 *mf* *mp*

Bb Clarinet 2 *mf* *mp*

Bass Clarinet *mp* *mp*

Alto Saxophone *mf* *mf*

Tenor Saxophone *mp*

Baritone Saxophone *mp*

Horn in F *mf* *mp*

Bb Trumpet 1 *mf* *mf*

Bb Trumpet 2 *mf* *mf*

Trombone 1 *mp*

Trombone 2/ Bass Trombone *mp*

Euphonium *mp*

Tuba *mp*

Grandma and Grandson

Boy's Theme - bouncy

11

Fl.

Ob. *Boy's Theme*
mp

Bsn.

Bb Cl. 1 *Boy's Theme*
mp

Bb Cl. 2 *Boy's Theme*
mp

B. Cl. *Boy's Theme*
mp

A. Sax.

T. Sax.

Bar. Sax.

F Hn. *Boy's Theme*
mp

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2/
B. Tbn.

Euph. *Boy's Theme*
mp

Tba.

Grandmother's Theme - Why don't you go play outside?

20

Fl. *mf*

Ob.

Bsn. *mf*

Bb Cl. 1 *mp*

Bb Cl. 2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mf*

Bar. Sax.

F Hn.

Bb Tpt. 1 *mf*

Bb Tpt. 2 *mf*

Tbn. 1 *mp*

Tbn. 2/
B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Boy's Theme - Sad, looking out the window

31

Fl. *mp* *mf*

Ob. *mf* *mp*

Bsn. *mp* *mf*

Bb Cl. 1 *mf* *mp*

Bb Cl. 2 *mf* *mp*

B. Cl. *mf* *mp*

A. Sax. *mf* *mp* *mf*

T. Sax. *mp* *mp*

Bar. Sax. *mp* *mp*

F. Hn. *mf*

Bb Tpt. 1 *mp* *mf*

Bb Tpt. 2 *mp* *mf*

Tbn. 1 *mf* *mp*

Tbn. 2/
B. Tbn. *mf* *mp*

Euph. *mp* *mf*

Tba. *mp* *mp*

Grandma and Grandson

6

54

This musical score is for the piece "Grandma and Grandson" and is page 6 of the score, starting at measure 54. The score is arranged for a large ensemble of instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bb Clarinet 1 (Bb Cl. 1), Bb Clarinet 2 (Bb Cl. 2), B. Clarinet (B. Cl.), A. Saxophone (A. Sax.), T. Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), F Horn (F Hn.), Bb Trumpet 1 (Bb Tpt. 1), Bb Trumpet 2 (Bb Tpt. 2), Tbn. 1, Tbn. 2/B. Tbn., Euphonium (Euph.), and Tuba (Tba.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Many phrases are connected by slurs, indicating melodic lines. The instrumentation is dense, with many instruments playing simultaneously, creating a rich, textured sound.

Grandmother and Grandson for Solo Horn

Teaching Musicality Through Characters

Anna Barbee

*Grandmother's Theme -
Worried, Legato*

Horn in F

Piano

mf

mf

6

F Hn.

Pno.

mf

11

F Hn.

Pno.

mp

mp

Boy's Theme - Bouncy and Light

Grandmother and Grandson

16

F Hn.

mp

Pno.

Grandmother's Theme - Questioning

21

F Hn.

mf

Pno.

26

F Hn.

Pno.

31 *Boy's Theme - Hopeful*

F Hn.

mf

Pno.

mf

36 *Grandmother's Theme - "Tell me what's wrong"*

F Hn.

mp

Pno.

mp

40

F Hn.

Pno.

Grandmother and Grandson

*Boy's Theme -
Off to school with friends*

45

F Hn.

Pno.

mf

52

F Hn.

Pno.

59

F Hn.

Pno.

On the Shore

For Instructor:

On the Shore is a narrative piece. Students should read the story and find the moments in the piece that connect to the story. Students should feel encouraged to use the music to tell the story. When performing as a full band it is recommended to have a discussion of what each of those story elements could sound like in music. The horn solo can be taken home with any of the horn students to continue working on interpreting the story for themselves.

On the Shore

(Verse 1) A family sits at home, full of worry for the father and husband who left to go to sea to go fishing. He should have been home by now, and yet there is no sign of him. Suddenly! There is a small boat spotted at the end of the river. The family jumps up in excitement and races down to the shore to meet their father's return.

(Verse 2) The family rejoices in their father coming home. The littlest girl picks up a fish, which begins to wiggle and flop around. The whole family laughs at such a silly sight. They are happy here on the shore.

On the Shore

Anna Barbee

*A family sits at home,
full of worry*

$\text{♩} = 86$

The musical score is for the piece "On the Shore" by Anna Barbee. It is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 86. The score includes parts for Flute, Oboe, Bassoon, Bb Clarinet 1, Bb Clarinet 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn in F, Bb Trumpet 1, Bb Trumpet 2, Trombone 1, Trombone 2/Bass Trombone, Euphonium, and Tuba. The Flute, Bb Clarinet 1, Bb Clarinet 2, Alto Saxophone, and Bb Trumpet 1 parts begin with a *mf* dynamic. The Bassoon, Bb Clarinet 2, Bass Clarinet, Tenor Saxophone, and Baritone Saxophone parts begin with a *mp* dynamic. The Horn in F, Trombone 1, Trombone 2/Bass Trombone, and Euphonium parts begin with a *mf* dynamic. The Tuba part begins with a *mp* dynamic. The score is divided into two systems, with the first system containing measures 1-8 and the second system containing measures 9-16. The music features a mix of eighth and quarter notes, often beamed together, and some longer note values. The overall mood is somber, as indicated by the key signature and the descriptive text.

On the Shore

12

Fl.

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

F Hn.

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2/
B. Tbn.

Euph.

Tba.

Detailed description: This is a page of a musical score for a concert band. The title is 'On the Shore' and it is page 2. The score begins at measure 12. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bb Clarinet 1 (Bb Cl. 1), Bb Clarinet 2 (Bb Cl. 2), B. Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), F Horn (F Hn.), Bb Trumpet 1 (Bb Tpt. 1), Bb Trumpet 2 (Bb Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 / Baritone Trombone (Tbn. 2/B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The Flute and Oboe parts are mostly rests. The Bassoon, Clarinets, and Euphonium/Tuba parts feature sustained notes with some phrasing. The Saxophones and Horns have more active parts with eighth and sixteenth notes. The Trombones have a rhythmic pattern of eighth notes.

Suddenly! There is a small boat spotted at the end of the river

24

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *f*

Bb Cl. 1 *p* *mf*

Bb Cl. 2 *p* *mf*

B. Cl.

A. Sax. *f*

T. Sax.

Bar. Sax. *p* *f*

F Hn.

Bb Tpt. 1 *p* *mf*

Bb Tpt. 2 *p* *mf*

Tbn. 1

Tbn. 2/
B. Tbn.

Euph. *p*

Tba. *p*

On the Shore

The family races down to the shore

This musical score is for the piece "On the Shore" and is the fourth page of the score. The title "The family races down to the shore" is written above the first staff. The score is arranged for a full orchestra and includes the following instruments and parts:

- Fl.:** Flute, starting at measure 34 with a *mf* dynamic, transitioning to *mp* later.
- Ob.:** Oboe, starting with *mp* and reaching *f* later in the piece.
- Bsn.:** Bassoon, starting with *mp* and reaching *f* later.
- Bb Cl. 1 & 2:** B-flat Clarinets, starting with *mp* and reaching *f* later.
- B. Cl.:** B Clarinet, playing a steady eighth-note accompaniment.
- A. Sax. & T. Sax.:** Alto and Tenor Saxophones, starting with *mp* and reaching *f* later.
- Bar. Sax.:** Baritone Saxophone, playing a steady eighth-note accompaniment.
- F. Hn.:** French Horn, starting with *mf* and reaching *mp* later.
- Bb Tpt. 1 & 2:** B-flat Trumpets, starting with *mf* and reaching *mp* later.
- Tbn. 1 & 2:** Trombones, starting with *mf* and reaching *mp* later.
- Euph.:** Euphonium, playing a steady eighth-note accompaniment.
- Tba.:** Tuba, playing a steady eighth-note accompaniment.

The score features various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). It includes articulation marks like accents and slurs, and rests for several instruments in the latter part of the page.

On the Shore

The family rejoices in their father coming home

Slightly Faster $\text{♩} = 94$

50

Fl. *mp*

Ob.

Bsn.

Bb Cl. 1 *mp*

Bb Cl. 2 *mp*

B. Cl.

A. Sax. *mp*

T. Sax.

Bar. Sax.

F Hn. *mf*

Bb Tpt. 1 *mf*

Bb Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2/
B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

The littlest girl picks up a fish, which begins to wiggle

77

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Bb Cl. 1 *mp* *f*

Bb Cl. 2 *mp* *f*

B. Cl. *f*

A. Sax. *mf* *f*

T. Sax. *f*

Bar. Sax. *f*

F Hn. *mf* *f*

Bb Tpt. 1 *f*

Bb Tpt. 2 *f*

Tbn. 1 *mp* *f*

Tbn. 2/
B. Tbn. *mp* *f*

Euph. *f*

Tba. *f*

On the Shore for Solo Horn

Teaching Musicality Through Storytelling

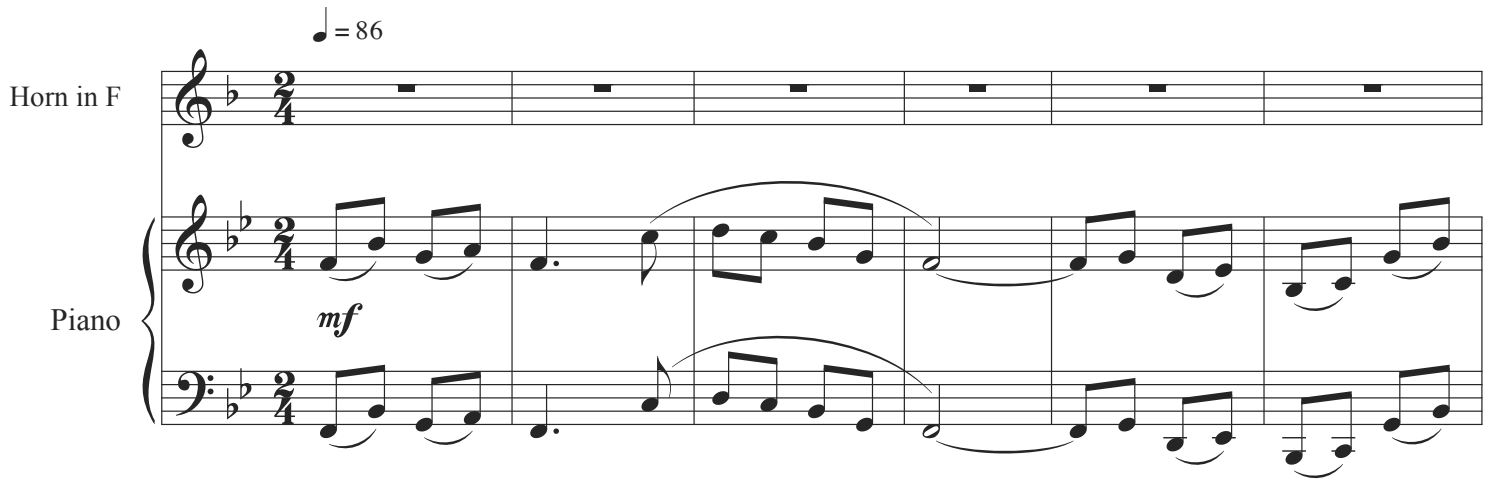
Anna Barbee

$\text{♩} = 86$

Horn in F

Piano

mf



A family sits at home, full of worry

7

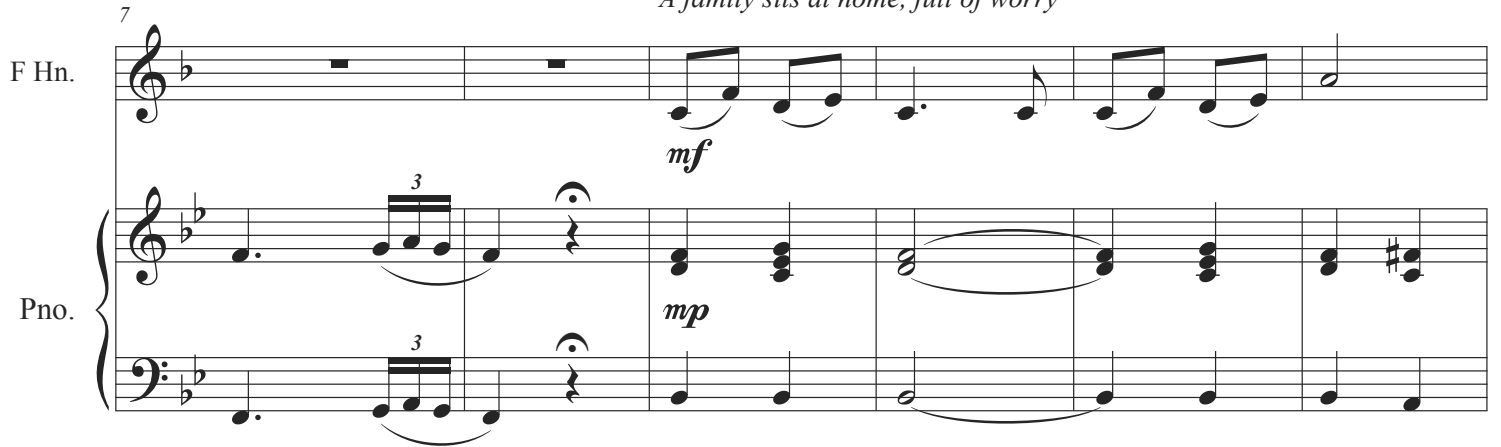
F Hn.

Pno.

mf

mp

3



13

F Hn.

Pno.



On the Shore

18

F Hn.

Pno.

25

Suddenly! There is a small boat spotted at the end of the river

F Hn.

p

Pno.

p

31

The family races down to the shore

F Hn.

mf

mf

Pno.

f

mp

On the Shore

36

F Hn.

mp

Pno.

f

Detailed description: This system covers measures 36 to 41. The F Horn part (top staff) begins with a melodic line starting on a half note G4, followed by eighth notes. The piano accompaniment (bottom two staves) features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mp* is placed above the horn staff, and a crescendo hairpin leading to a dynamic marking of *f* is placed above the piano right-hand staff.

42

F Hn.

Pno.

Detailed description: This system covers measures 42 to 46. The F Horn part (top staff) is mostly silent, indicated by a horizontal line. The piano accompaniment (bottom two staves) continues with the eighth-note bass line and chords. The right hand of the piano features several triplet markings (indicated by a '3' over the notes) and slurs.

47

F Hn.

Pno.

Detailed description: This system covers measures 47 to 51. The F Horn part (top staff) remains silent. The piano accompaniment (bottom two staves) continues with the eighth-note bass line and chords. The right hand of the piano features triplet markings and slurs.

On the Shore

The family rejoices in their father coming home

Slightly Faster ♩ = 94

52

F Hn. *mf*

Pno. *mp*

59

F Hn.

Pno.

67

The littlest girl picks up a fish, which begins to wiggle

F Hn. *p*

Pno. *p*

74 *The whole family laughs at such a silly sight*

F Hn. *f* *mf*

Pno. *f* *mp*

80 **Happy here on the shore**

F Hn. *f*

Pno. *f*

Lullaby in the Storm

For Instructor:

The full band transcription for scene painting is “Lullaby in the Storm.” There are some distinct contrasts in the song, creating a layering of musical concepts. The first is the storm. There are crashes, sudden dynamic shifts, and musical lines to imitate the sounds of a storm in the scoring. On top of the sounds of thunder rides a beautiful calm lullaby. Students should go through and make note of when they participate in the background storm versus the lullaby.

Lullaby in the Storm

There are two contrasting elements, the undulating storm and crashes of thunder and lightning versus a soothing lullaby. When you have the melody imagine a mom comforting a child back to sleep. If you are participating with the storm elements they should be played ominously and with a general sense of unrest.

Lullaby in a Storm

Anna Barbee

♩ = 88

This musical score is for the piece "Lullaby in a Storm" by Anna Barbee. It is written in 3/4 time with a tempo of 88 beats per minute. The score is divided into two main sections: "Lullaby" and "Storm".

Instrumentation:

- Flute
- Oboe
- Bassoon
- Bb Clarinet 1
- Bb Clarinet 2
- Bass Clarinet
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- Horn in F
- Bb Trumpet 1
- Bb Trumpet 2
- Trombone 1
- Trombone 2/ Bass Trombone
- Euphonium
- Tuba
- Timpani
- Glockenspiel
- Percussion

Section Details:

- Lullaby:** This section is marked with a *mf* dynamic. It features a melodic line in the Flute, Bassoon, Alto Saxophone, and Horn in F. The Bass Clarinet, Trombone 1, Trombone 2/Bass Trombone, and Euphonium also play melodic parts. The Oboe and Bb Clarinets 1 and 2 play a rhythmic accompaniment.
- Storm:** This section is marked with a *mp* dynamic. It features a rhythmic accompaniment in the Oboe, Bb Clarinets 1 and 2, Bassoon, Tenor Saxophone, Baritone Saxophone, and Trombone 1. The Flute, Alto Saxophone, Horn in F, Bb Trumpets 1 and 2, Trombone 2/Bass Trombone, Euphonium, and Tuba play a melodic line.

Performance Instructions:

- "Breathe in" is written above the staff for the Oboe, Bassoon, Bb Clarinets 1 and 2, Bass Clarinet, Tenor Saxophone, Baritone Saxophone, and Tuba.
- "Lullaby" is written above the staff for the Flute, Bassoon, Alto Saxophone, Horn in F, Bb Trumpet 1, Trombone 1, Trombone 2/Bass Trombone, Euphonium, and Glockenspiel.
- "Storm" is written above the staff for the Oboe, Bb Clarinets 1 and 2, Tenor Saxophone, Baritone Saxophone, Trombone 1, Trombone 2/Bass Trombone, Euphonium, and Tuba.

Lullaby in a Storm

Fl. *Thunder*

Ob. *Lullaby*
mf

Bsn. *Thunder*

Bb Cl. 1

Bb Cl. 2

B. Cl.

A. Sax.

T. Sax. *Thunder*

Bar. Sax. *Thunder*

F Hn.

Bb Tpt. 1 *Lullaby*
mf

Bb Tpt. 2 *Thunder*
mf

Tbn. 1 *Thunder*

Tbn. 2/
B. Tbn. *Thunder*

Euph. *Thunder*
mf

Tba. *Thunder*

Timp.

Glk. *Lullaby*

Perc. *Thunder*

Lullaby in a Storm

"Sleep peacefully, my child.
Now the storm grows quiet"

The musical score is arranged for a full orchestra and includes the following parts:

- Fl.:** Flute, starting at measure 21 with a *f* dynamic.
- Ob.:** Oboe, starting at measure 21 with a *f* dynamic.
- Bsn.:** Bassoon, starting at measure 21 with a *mf* dynamic.
- Bb Cl. 1 & 2:** B-flat Clarinets 1 and 2, starting at measure 21 with a *mf* dynamic.
- B. Cl.:** B Clarinet, starting at measure 21 with a *mf* dynamic.
- A. Sax.:** Alto Saxophone, starting at measure 21 with a *mf* dynamic.
- T. Sax.:** Tenor Saxophone, starting at measure 21 with a *mf* dynamic.
- Bar. Sax.:** Baritone Saxophone, starting at measure 21 with a *mf* dynamic.
- F Hn.:** French Horn, starting at measure 21 with a *f* dynamic.
- Bb Tpt. 1 & 2:** B-flat Trumpets 1 and 2, starting at measure 21 with a *f* dynamic.
- Tbn. 1 & 2:** Trombones 1 and 2, starting at measure 21 with a *mf* dynamic.
- Euph.:** Euphonium, starting at measure 21 with a *mf* dynamic.
- Tba.:** Tuba, starting at measure 21 with a *mf* dynamic.
- Glk.:** Glockenspiel, starting at measure 21.
- Perc.:** Percussion, starting at measure 21.

The score features various dynamics including *f* (forte) and *mf* (mezzo-forte), and includes performance markings such as hairpins and breath marks.

Lullaby in a Storm

4

30

Fl. *mf*

Ob. *dim.*

Bsn. *dim.*

Bb Cl. 1

Bb Cl. 2 *dim.*

B. Cl. *dim.*

A. Sax. *mf*

T. Sax. *dim.*

Bar. Sax. *dim.*

F Hn. *mf*

Bb Tpt. 1 *dim.*

Bb Tpt. 2 *dim.*

Tbn. 1 *dim.*

Tbn. 2/
B. Tbn. *dim.*

Euph. *dim.*

Tba. *dim.*

Timp.

Glk.

Perc.

30

30

Lullaby in a Storm

39

Fl.

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

F Hn.

Bb Tpt. 1

Bb Tpt. 2

Tbn. 1

Tbn. 2/
B. Tbn.

Euph.

Tba.

Timp.

39

Glk.

39

Perc.

Lullaby in a Storm

This page of the musical score, numbered 6, contains measures 49 through 58. The instruments and their parts are as follows:

- Fl.**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Ob.**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Bsn.**: Bass clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Bb Cl. 1**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Bb Cl. 2**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- B. Cl.**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- A. Sax.**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- T. Sax.**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Bar. Sax.**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- F Hn.**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Bb Tpt. 1**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Bb Tpt. 2**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Tbn. 1**: Bass clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Tbn. 2 / B. Tbn.**: Bass clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Euph.**: Bass clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Tba.**: Bass clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Timp.**: Bass clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Glk.**: Treble clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.
- Perc.**: Percussion clef, starting at measure 49 with a *mp* dynamic. A *dim.* marking appears at the start of measure 55.

Autumn

For Instructor:

Autumn is written for solo horn. This is a great piece to give any students who are excelling in the band setting and is ready to practice more independent music. There is space for students to write a poem or draw about autumn to help them reflect on the season and how they want to play the piece.

Autumn

Endless clouds, the rain is pouring down. There are puddles everywhere.
Why have you come so early, fall? Our hearts wish for sunlight and
warmth.

Use the space below to write a poem or draw a picture of autumn:

On the Shore for Solo Horn

Teaching Musicality Through Storytelling

Anna Barbee

$\text{♩} = 86$

Horn in F

Piano

mf

Musical score for Horn in F and Piano, measures 1-6. The Horn part is mostly rests. The Piano part features a melody in the right hand and accompaniment in the left hand, marked *mf*.

A family sits at home, full of worry

F Hn.

Pno.

mf

mp

7

Musical score for F Horn and Piano, measures 7-12. The F Horn part has a melody starting at measure 7, marked *mf*. The Piano part has accompaniment with triplets in measures 7-8, marked *mp*.

F Hn.

Pno.

13

Musical score for F Horn and Piano, measures 13-18. The F Horn part continues its melody, and the Piano part continues its accompaniment.

On the Shore

18

F Hn.

Pno.

Detailed description: This system covers measures 18 to 24. The F Horn part (top staff) begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with eighth notes E5, F5, G5, and A5. The Piano accompaniment (bottom staves) features a bass line of quarter notes G2, F2, E2, D2, C2, B1, and A1. The right hand plays chords, including a whole note chord G2-B2-D3 in measure 18, and various dyads and triads in subsequent measures. A crescendo hairpin is present at the end of the system.

25

Suddenly! There is a small boat spotted at the end of the river

F Hn.

p

Pno.

p

Detailed description: This system covers measures 25 to 30. The F Horn part (top staff) starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with eighth notes E5, F5, G5, and A5. The Piano accompaniment (bottom staves) features a bass line of quarter notes G2, F2, E2, D2, C2, B1, and A1. The right hand plays chords, including a whole note chord G2-B2-D3 in measure 25, and various dyads and triads in subsequent measures. A crescendo hairpin is present at the end of the system.

31

The family races down to the shore

F Hn.

mf

Pno.

f

mp

Detailed description: This system covers measures 31 to 36. The F Horn part (top staff) starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with eighth notes E5, F5, G5, and A5. The Piano accompaniment (bottom staves) features a bass line of quarter notes G2, F2, E2, D2, C2, B1, and A1. The right hand plays chords, including a whole note chord G2-B2-D3 in measure 31, and various dyads and triads in subsequent measures. A crescendo hairpin is present at the end of the system.

On the Shore

36

F Hn.

Pno.

mp

f

42

F Hn.

Pno.

47

F Hn.

Pno.

On the Shore

The family rejoices in their father coming home

Slightly Faster ♩ = 94

52

F Hn. *mf*

Pno. *mp*

59

F Hn.

Pno.

67

The littlest girl picks up a fish, which begins to wiggle

F Hn. *p*

Pno. *p*

74 *The whole family laughs at such a silly sight*

F Hn. *f* *mf*

Pno. *f* *mp*

80 **Happy here on the shore**

F Hn. *f*

Pno. *f*

Little Bird

For Instructor:

The element of expressivity in this horn solo is emotional contrast, as there are two distinct sentiments in the piece. The first emotion the bird faces is sadness. Upon waking, the bird feels sorrow toward humans and the work they are forced to do every day. The second sentiment is based on hope; the bird dreams of humans one day growing wings so that they too could fly and be free like them. The piano part originally is in the key of G major and is transposed to the key of Bb major to fit a better range for the horn player. In the music, there are markings when the shift happens between the two emotions. There is also a reflection space at the beginning of the transcription for students to reflect on their own feelings of sadness, freedom, and hope.

Little Bird

The bird awakens and sees that humans are already busy working in the fields. As he flies he feels sadness for them that they must continue to toil away in such a way. He begins to grow a hope, that one day humans could grow wings and fly like he does. That someday they could feel what it was like to be truly free.

Use the space below to reflect, with writing or drawing, of times you have experienced sadness, hope or freedom:

Little Birds for Solo Horn

Teaching Musicality Through Emotional Contrast

Anna Barbee

The bird awakens and sees that humans are already busy working in the fields

Horn in F

Piano

mf

mf

6

F Hn.

Pno.

mf

Hoping that someday they could feel what it was like to be truly free

11

F Hn.

Pno.

mp

mf

mp

mf

Little Birds

16

F Hn.

Pno.

f

f

21

F Hn.

Pno.

26

F Hn.

Pno.

8

31

F Hn.

mp *mf*

Pno.

mp *mf*

36

F Hn.

Pno.

41

F Hn.

Pno.

Appendix 2

A Toi

Teaching Musicality Through Scene Painting

Anna Barbee

*The trees, flowers and water
know my love for you*

$\text{♩} = 70$

Horn in F

Musical notation for Horn in F, measures 1-5. The staff is in 2/4 time with a key signature of one flat (Bb). The melody begins with a whole rest in measure 1, followed by a quarter rest in measure 2. The melody then consists of eighth notes: G4 (measure 3), A4 (measure 4), Bb4 (measure 5), C5 (measure 6), D5 (measure 7), E5 (measure 8), F5 (measure 9), G5 (measure 10), A5 (measure 11), Bb5 (measure 12), C6 (measure 13), D6 (measure 14), E6 (measure 15), F6 (measure 16), G6 (measure 17), A6 (measure 18), Bb6 (measure 19), C7 (measure 20).

f

Piano

Musical notation for Piano, measures 1-5. The piano part is in 2/4 time with a key signature of one flat (Bb). The right hand features a rhythmic pattern of eighth notes with slurs and accents. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte).

F Hn.

Musical notation for F Horn, measures 6-10. The staff is in 2/4 time with a key signature of one flat (Bb). The melody consists of eighth notes: G4 (measure 6), A4 (measure 7), Bb4 (measure 8), C5 (measure 9), D5 (measure 10), E5 (measure 11), F5 (measure 12), G5 (measure 13), A5 (measure 14), Bb5 (measure 15), C6 (measure 16), D6 (measure 17), E6 (measure 18), F6 (measure 19), G6 (measure 20).

Pno.

Musical notation for Piano, measures 6-10. The piano part continues with complex rhythmic patterns and slurs in both hands, maintaining the harmonic and melodic development from the previous section.

11

F Hn.

Pno.

*The golden stars and soft-wooded
echoes know my love for you*

16

F Hn.

Pno.

f

mf

21

F Hn.

Pno.

p

p

26

F Hn.

Pno.

f

mf

31

F Hn.

Pno.

mf

mp

35

F Hn.

Pno.

p

p

pp