

Online KBHC Experience Warm-Up Day 5

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Welcome to the Online KBHC Experience! This packet contains the material for Day 5 of the KBHC Standardized Warm-Up. We are offering the Standardized Warm-Up each morning of the Online KBHC Experience as we do during our live KBHC camp held each summer in New Hampshire. There are a couple things to keep in mind about the warm-up.

- 1.) This warm-up is designed for all ages and ability levels.
- 2.) It is a progressive warm-up in the sense that each day we add material and build upon what we have done the previous days.
- 3.) At the beginning of the week the material will be very basic and we will take time to explain each exercise in some detail.
- 4.) We will do less explanation as the week goes on, for the sake of time.
- 5.) By the end of the week, the material will get very advanced.
- 6.) We encourage everyone to do only what they are able to do. Don't force anything!
- 7.) Feel free at anytime in the warm-up to take rests, go at slower speeds, and play within only your comfortable limits of range and the like.
- 8.) All the material in this packet is meant as starting material for you to work with as you begin to build and craft your own individual warm-up routines.
- 9.) Feel free to alter the exercises by changing things like the modes, rhythms, articulations, etc. This would definitely apply to the scales as you will want to be sure and include minor scales and other types of scales over time.
- 10.) We will not be dealing too much with dynamics during the week but we encourage you to add some dynamic variety into the mix, especially in exercises like the beautiful sounds studies and the scales.
- 11.) The "Sing-Buzz-Play-Create" concept we introduce during the Song of the Day can be applied to any and all of the exercises and we encourage you to use this valuable tool as much as you want throughout the warm-up.
- 12.) At the end of each session there will be some time for questions.

We hope you enjoy the warm-up as much as we do. We have used all these exercises and techniques for years during both of our respective careers as performers and educators. We have the utmost confidence that all of the material will serve you very well.

Now let's begin!

-Bernhard and Jesse

Stretching

3

Get the Body Limbered Up!

"Twisting": 10 Reps

"Fold Over": 10 Counts

"Side Bends": 10 Counts on each side

"Arm Rotations": 10 Reps forwards and backwards

"Shoulder Shrugs": 10 Reps forwards and backwards

Breathing

"In/Out": 3/15, 2/18, 1/21, 1/?

"Suspension Breaths": 3-6-3, 4-8-4, 5-10-5, 6-12-6

"Capacity Breaths" with Hissing: 3 Sets

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First Notes of the Day

Free buzz where it's easiest, buzz on mouthpiece where it's easiest

Blow "Sea-Shell Air" and use breath attack, then produce your BEST SOUND!

Horn in F

"Hoe-Doe-Doe"

5 Quarter=60, Legato Articulation, Try on F Horn

Hn.

13

Hn.

21

Hn.

29

Hn.

37

Hn.

Song of the Day: "Mo Li Hua" (Jasmine Flower) - Chinese Folk Song

"Sing-Buzz-Play-Create!"

43

Hn.

48

Hn.

6 101
Hn.

106
Hn.

111
Hn.

116
Hn.

121
Hn.

126
Hn.

131
Hn.

136
Hn.

141
Hn.

146
Hn.

151
Hn.

156
Hn.

161
Hn.

166
Hn.

171
Hn.

176
Hn.

181
Hn.

186
Hn.

191
Hn.

196
Hn.

201

Hn.

206

Hn.

211

Hn.

215

Mouthpiece Sirens: play slowly with molto sostenuto

Hn.

220

Hn.

Harmonic Series Half Whistle first

221 Quarter=60

Hn.

225 F-123

Hn.

229 F-13

Hn.

233 F-23

Hn.

237 F-12

Hn.

F-1

241
Hn. F-2

245
Hn. F-0

250
Hn. F-0 Triplets

254
Hn. F-2

258
Hn. F-1

261
Hn. F-12

264
Hn. F-23

267
Hn. F-13

270
Hn. F-123

273 Sixteenths
Hn. F-123

10
275
Hn.

277 F-13
Hn.

279 F-23
Hn.

281 F-12
Hn.

283 F-1
Hn.

285 F-2
Hn.

287 Articulated Chromatic Scales on F and B-flat Horn Quarter=60
Use your articulation preference of Ta, Da, Tu, Du, etc.

Hn.

291
Hn.

294 Triplets
Hn.

296
Hn.

Articulated Major Scales and Arpeggios in mixed rhythmic pattern, in diminished arpeggios

299 Quarter=60

Hn. Musical staff for horn 299-302. It begins with a treble clef and a key signature of one flat (B-flat major). The music consists of a continuous eighth-note scale. At the end of the staff, there are three triplet markings over eighth notes.

Hn. Musical staff for horn 302-305. It starts with a treble clef and a key signature of one flat. After a double bar line, the key signature changes to two flats (B-flat major). The music continues with eighth-note scales and triplet markings.

Hn. Musical staff for horn 305-308. It begins with a treble clef and a key signature of two flats. After a double bar line, the key signature changes to three sharps (F# major). The music features eighth-note scales and triplet markings.

Hn. Musical staff for horn 308-311. It starts with a treble clef and a key signature of three sharps. After a double bar line, the key signature changes to one sharp (F# major). The music continues with eighth-note scales and triplet markings.

Hn. Musical staff for horn 311-314. It begins with a treble clef and a key signature of one sharp. After a double bar line, the key signature changes to two sharps (D major). The music features eighth-note scales and triplet markings.

Hn. Musical staff for horn 314-317. It starts with a treble clef and a key signature of two sharps. After a double bar line, the key signature changes to one flat. The music continues with eighth-note scales and triplet markings.

Hn. Musical staff for horn 317-320. It begins with a treble clef and a key signature of one flat. After a double bar line, the key signature changes to two sharps. The music features eighth-note scales and triplet markings.

Hn. Musical staff for horn 320-323. It starts with a treble clef and a key signature of two sharps. After a double bar line, the key signature changes to one sharp. The music continues with eighth-note scales and triplet markings.

Hn. Musical staff for horn 323-326. It begins with a treble clef and a key signature of three sharps. After a double bar line, the key signature changes to two sharps. The music features eighth-note scales and triplet markings.

Hn. Musical staff for horn 326-329. It starts with a treble clef and a key signature of two sharps. After a double bar line, the key signature changes to one flat. The music continues with eighth-note scales and triplet markings.

Warm down on Pedals

351 Quarter=60 Can play up the octave if too low

Hn.

355

Hn.

359

Hn.

362

Hn.