

Glissando Exercises

First read the “Glissando Principle” in the “Buzzing” section, page 50. These exercises are to be played first as quick and easy slurs as in the “Warm-up Routine,” then as glissandos— always holding the top note. Feel the ease of this note as you focus it with the air. This is the feeling you want to develop for your regular high playing. As always, start with a series you can do easily. Go faster and faster as you get more comfortable with the concept.

G1

Play these octaves as harmonic slurs on one fingering, or just rip them while wiggling your valves. Ideally, you will want to end up on your regular fingering for the top note. Keep the air going for the full value of the half-notes. Use your air speed. As you go higher, keep the fluidity of the glissando by increasing the air speed or air pressure. Feel the ease of the top note when approached in this way.

G2

You may be amazed at how easy these long slurs are if you use the “Glissando Principle.” Just speed up the glissando for a clean slur.

G3

158 Upper Range - Glissandos

In these exercises, we are going to speed up the glissandos until they approach and eventually achieve the speed of a clean slur. Feel the closeness of the notes and how the air speed can help you slide through these patterns. Then we are going to attack the high note— hopefully with the same ease as with a glissando. Many variations are possible so I encourage you to make up your own exercises, perhaps using parts of pieces you may be practicing. In the later exercises, you can see how I would go about bringing the “Glissando Principle” into our normal playing, using the principles of comparison and working from what we can do to what we can’t.

G4

These are longer slurs. This is a chance to transpose to another key, just by starting on a different note. Follow the breathing to have plenty of air for each glissando. Take your time. Use just F horn, just Bb horn or play with your regular fingerings. **“Rip” the valves on the slurs in every exercise— this is very important.**

G5

Here we put a few glissandos together as a phrase. Make sure you start in a relaxed manner for each one.

G6

Now we will add attacks after you have reached the top note. First there is no break between the top notes and then we have longer breaks— each with a breath. Start in a range that is comfortable and work up.

G7

Here we go an octave with the glissando and then just barely reach for the tongued note, all the while maintaining the air flow and vibration. Then the tongued notes get a little farther away. Maintain the air and vibration.

G8

Here we do a direct comparison between glissandos, slurs and attacks of the same note. You can breathe each measure or play longer phrases, depending on the tempo. Just don’t drop the air pressure, even on the rests when you don’t breathe. Start with a note that is easy for you.

G9

A certain Mahler symphony, still under copyright, provides the inspiration for this exercise. Like I said, make up your own, too.

G10