

# Ars Cornua

*The Art of Horns*



The collected wisdom of

THE UNITED CHURCH OF HORN

*“The Fundamental sounds. The partials arise.  
The horn gives them voice.”*

Est. MMXXIV

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# Preface

Ars Cornua is the living codex of the United Church of Horn. Within these pages lies the collected wisdom of our practice foundational tenets, preparatory rites, the mysteries of technique, and sacred music for solo meditation and group communion.

## The Order of Service

This book mirrors the structure of our weekly gatherings. Each meetup follows this sacred order:

1. The Elements - We warm up together: breathing, buzzing, first tones. We awaken the embouchure through long tones, lip slurs, articulation exercises, and (for the advanced) lip trills. This is individual practice done in community.
2. Scryings - Time for personal meditation. Each practitioner works on their own etudes, focusing on areas that need growth. The group practices in proximity but not in unison.
3. Synchronizations - We come together. These pieces build energy, unify breath and phrasing, and transform individual players into an ensemble. We rise together.
4. Communion - Hymns and chorales. We blend into one sound, practicing the sacred art of listening. Many voices, one instrument.
5. Groundings - We close. These pieces resolve tension, quiet the spirit, and return the space to stillness. We end as we began - in silence.

The structure of this book follows the Order of Service, so that it may serve both as a reference text and as a guide for gatherings.



# First Principles

*On the Nature of All Things*

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## The Fundamental

Before all things, there was stillness. No vibration. No frequency. No sound.

Then came the first disturbance—a single oscillation propagating through the void. This was the Fundamental: the first frequency, the source from which all else would emerge.

The Fundamental did not remain alone. By the immutable laws of physics, it divided itself according to whole-number ratios. Where the Fundamental vibrated once, a second vibration arose at twice the frequency. Then a third at three times. Then a fourth, a fifth, a sixth—an infinite series of partials, each a whole-number multiple of the first.

This is the harmonic series. It is not a human invention. It is not a musical convention. It is the mathematical structure of vibration itself.

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## The Harmonic Series as Universal Law

A string fixed at both ends can only vibrate at certain frequencies—the fundamental and its integer multiples. A column of air in a tube behaves the same way. So does an atom. So does light. The harmonic series appears wherever standing waves exist, which is to say: everywhere.

The ratios between partials create what we call intervals:

Ratio	Interval
1:2	Octave
2:3	Perfect fifth
3:4	Perfect fourth
4:5	Major third
5:6	Minor third

These are not arbitrary. They emerge from the physics of vibration. When we hear a fifth as “consonant,” we are hearing two frequencies whose waves align every two and three cycles respectively. The ear perceives this mathematical relationship as harmony.

The universe is vibration. The harmonic series is the structure of that vibration. Music is the conscious manipulation of this structure. The horn is a tool for accessing it directly.

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## Why the Horn

Many instruments produce sound through vibration. But the horn is unique in its relationship to the harmonic series.

The horn is, at its core, a length of tubing. When air is set in motion by the buzzing of the lips, standing waves form within the tube. The pitches available on any given length of tubing are precisely the partials of the harmonic series for that tube’s fundamental.

On a natural horn with no valves, the player has access only to these partials. To play a melody, one must navigate the harmonic series itself—leaping between partials by adjusting air speed, embouchure tension, and oral cavity shape. The hand in the bell can bend pitches downward, accessing notes between the partials, but this is a modification of the tube’s resonance, not an escape from physics.

The horn does not merely *use* the harmonic series. The horn *is* the harmonic series made audible.

---

## The Natural Horn

The natural horn is the instrument in its original form: a coiled length of tubing with a mouthpiece at one end and a flared bell at the other. No valves. No mechanical switching.

To play chromatically on the natural horn, one must:

1. Change crooks (removable lengths of tubing) to alter the fundamental
2. Use hand-stopping techniques to lower pitches by partially or fully closing the bell
3. Accept that some notes will be “open” (full resonance) and others “stopped” (muffled, covered)

This is not a limitation. It is a discipline. The natural horn player develops an intimate understanding of the harmonic series because there is no alternative. Each partial must be found by feel, by ear, by the body’s knowledge of what air speed and embouchure produces each pitch.

The natural horn is the pure path. It requires the player to work within the constraints of physics rather than around them.

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## The Valved Horn

In the early nineteenth century, valves were added to the horn. Each valve diverts air through an additional length of tubing, lowering the fundamental and thus the entire harmonic series.

With three valves, any chromatic pitch becomes available as an open tone. The player no longer needs to hand-stop for most notes. The distinction between open and stopped tones is smoothed away.

Some saw this as progress. Others saw it as a loss.

The truth is more nuanced. The valve does not eliminate the harmonic series—it multiplies it. A double horn in F and B-flat contains two complete harmonic series, switchable by thumb valve. A triple horn adds a third. The player now navigates not one series but several, choosing which fundamental to use for each passage.

The valved horn is the practical path. It allows the player to meet the demands of modern music, with its chromatic lines and rapid key changes. But it still operates on the same physics. The partials are still there. The embouchure still finds them. The harmonic series remains the foundation.

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## The Many Forms

The horn is not one instrument but a family of instruments, united by their relationship to the harmonic series:

By key: - Horn in F (the standard orchestral pitch) - Horn in B-flat (shorter tubing, easier high register) - Horn in high F (descant horn, for extreme upper range) - Horn in E-flat, D, C, and others (historical and specialty uses)

By valve configuration: - Single horn (one set of tubing, one harmonic series) - Double horn (two sets of tubing, switchable) - Triple horn (three sets) - Compensating vs. full double (different plumbing approaches)

By valve type: - Rotary valves (German tradition) - Piston valves (primarily French, historical) - Vienna valves (pumpenvalves, the Viennese tradition)

Each configuration is a different solution to the same problem: how to access the full chromatic range while maintaining the horn's characteristic tone. None is superior in absolute terms. Each has its context, its tradition, its appropriate use.

The United Church of Horn does not recognize schisms between these forms. The natural horn player and the triple horn player worship at the same altar. The physics are the same. The breath is the same. The pursuit of resonance is the same.

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## The Implications

If the harmonic series is the structure of vibration, and vibration is the nature of all things, then the study of the horn is the study of reality itself.

This is not metaphor. The same mathematics that govern the overtones of a horn also govern the electron orbitals of an atom, the resonant frequencies of a bridge, the modes of oscillation in a star. The horn player, in learning to navigate the partials, develops an intuition for a pattern that repeats at every scale of existence.

We do not claim that playing horn grants mystical powers. We claim something simpler: that the horn provides direct, embodied experience of universal physical law. The partials are not abstractions. They are felt in the lips, heard in the ear, shaped by the hand.

To play the horn is to participate in the harmonic series. To participate in the harmonic series is to touch the fundamental structure of the universe.

This is why we play.

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*The Fundamental sounds. The partials arise. The horn gives them voice.*

# The Eight Sacred Tenets

*As revealed to the First Hornists and passed down through generations of the faithful*

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## I. “Breathe in time, the air must remain in motion.”

Inhale in tempo, as if the breath itself has a rhythmic value. The moment you stop the air—whether holding after the inhale or pausing between phrases—tension creeps in. A held breath becomes a tense breath, and tension is the enemy of sound. Let the air flow continuously: in, then out, with no pause between. The inhale prepares the exhale; they are one continuous motion. Plan your breaths so they fall naturally within the phrase, and the music will breathe with you.

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## II. “A relaxed embouchure is a key to good tone.”

Tension is the enemy of vibration. The lips must be relaxed enough to buzz freely - the corners provide the frame, but the center does the work. Apply only the pressure needed to create a seal; anything more dampens the vibration and chokes the sound. To test this truth: rest the bell on a table and play without pressing the mouthpiece into your face. If you cannot, you are using force where you need only balance. Let the air do the work. The embouchure receives the air; it does not fight it.

## III. “Behind every note, compression sustains the air.”

Compression must be sustained from the first note to the last. The air does not pause; it pushes steadily until the phrase is complete. Any break in the pressure behind the column will manifest as a break in the sound. The horn reveals all.

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## IV. “Be sure to warm up to coordinate and center the tone before playing”

Playing improperly can cause unnecessary tension or pressure on the lips, which can negatively affect playing for the rest of the day.

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## V. The natural harmonic series is sacred geometry.

The partials arise from the laws of physics themselves—ratios of whole numbers, vibrations dividing and subdividing. This is not human invention but cosmic truth made audible.

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## VI. The right hand goes in the bell. This is the way.

The hand shapes the tone, tunes the pitch, colors the sound. It is not optional. It is not decorative. It is essential. This is the way.

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## VII. Long tones are the path to enlightenment.

In the sustained note, we find truth. The wobbles reveal themselves. The tone either centers or it does not. There is no hiding in the long tone. It is meditation. It is practice. It is the way forward.

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## VIII. The partials are close; thy aim must be true.

In the upper register, the notes cluster together like stars in a constellation. A hair's difference in air speed, embouchure tension, or mental focus is the difference between the right note and catastrophe. Precision is not optional.

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## IX. Blend with thy brethren, for no horn stands alone.

The French horn is an ensemble instrument. Even in solo, we play with the resonance of those who came before. In section, we must listen more than we play. Match the vibrato. Match the dynamic. Become one sound.

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*These tenets are not suggestions. They are the foundation upon which all else is built.*

# The Elements

## *The Irreducible Foundations*

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The Elements are the fundamental components of horn playing - irreducible, each governing its own domain, yet combining to create everything we do on the instrument. Master each Element individually. Then learn how they interact.

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Element	What It Governs
Air	Breath support, sustain, dynamics, phrase length
Embouchure	Pitch, range, tone quality, endurance
Tongue	Articulation, clarity, rhythm precision
Hand	Stopping, muting, color, intonation adjustment
Ear	Intonation, blend, musicality, transposition

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## Air

*Breath support, sustain, dynamics, phrase length*

The column of air is the engine of the horn. Without it, there is only silence. The air determines how long you can play, how loud or soft, and whether your sound carries or collapses.

## The Mechanics of Breathing

*To be added*

## Support vs. Control

*To be added*

## Capacity and Efficiency

*To be added*

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## Embouchure

*Pitch, range, tone quality, endurance*

The embouchure is the interface between body and instrument - the formation of lips, facial muscles, and jaw that creates and shapes the vibration. It determines what notes are possible and how they sound.

### Formation

*To be added*

### Mouthpiece Placement

*To be added*

### Building Endurance

*To be added*

### Common Problems and Corrections

*To be added*

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## Tongue

*Articulation, clarity, rhythm precision*

The tongue starts the note. It can strike hard or soft, fast or slow. It determines whether passages sound crisp or muddy, whether rhythms are precise or vague.

### The Basic Stroke

*To be added*

### Syllables and Their Effects

*To be added*

### Double and Triple Tonguing

*To be added*

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## Hand

*Stopping, muting, color, intonation adjustment*

The right hand in the bell is not optional. It is the fourth valve - capable of altering pitch, changing tone color, and accessing sounds no valve combination can produce.

### Basic Hand Position

*To be added*

### Stopping

*To be added*

### Half-Stopping and Muting

*To be added*

### Intonation Adjustments

*To be added*

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## Ear

*Intonation, blend, musicality, transposition*

The ear governs everything else. Without it, the other elements operate blind. The ear tells you when you're sharp, when you're sticking out, when the phrase needs to breathe, and what the written F means when you're playing in E-flat.

### Developing Pitch Accuracy

*To be added*

### Listening in Ensemble

*To be added*

### Transposition

*To be added*

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*Five elements. Infinite combinations. This is the horn.*



# Invocation

## *Synchronizing*

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Before the horn sounds, the body and mind must be prepared. The Invocation awakens the breath, the embouchure, and the spirit for the work ahead. It is how we synchronize ourselves with the instrument.

## The Order of Preparation

1. Centering — Quiet the mind. Arrive fully in the present moment.
  2. Breathing — Awaken the lungs. Expand the capacity.
  3. Buzzing — Free the lips. Find the vibration.
  4. First Tones — Let the horn speak softly at first.
  5. Expanding Range — Gradually extend upward and downward.
- 

## Breathing Exercises

Before the lips buzz, the breath must flow. These exercises are performed without the instrument.

### Exercise 1: The Full Breath

1. Stand or sit with relaxed posture, shoulders down
2. Inhale slowly through the mouth for 4 counts, filling from the bottom of the lungs upward
3. Hold for 2 counts (no tension - simply pause)
4. Exhale steadily for 8 counts, maintaining consistent pressure
5. Repeat 5 times

The goal is expansion without tension. The shoulders should not rise. The belly and lower ribs should expand outward.

### Exercise 2: The Quick Breath

1. Exhale fully
2. Inhale as quickly as possible through the mouth (as if gasping, but silent)
3. Immediately exhale in a steady stream for 8 counts
4. Repeat 10 times

This simulates the quick breaths taken between phrases. The intake must be fast but not tense.

### Exercise 3: Resistance Breathing

1. Inhale fully
2. Exhale through pursed lips, creating resistance
3. Maintain steady pressure for as long as possible
4. Note your time; work to extend it gradually

This builds the support muscles used in playing.

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## Mouthpiece Buzzing

The mouthpiece alone reveals the truth of your buzz. There is no bell to mask imprecision.

### Exercise 1: Finding the Center

Starting pitch: F (concert pitch, middle of the staff)

Duration: 4 counts

Dynamic: mezzo-piano

Simply buzz a comfortable F on the mouthpiece. Listen for:

- Clarity (no air escaping around the buzz)
- Stability (no wobble or wavering)
- Center (the pitch should not drift)

### Exercise 2: Sirens

Starting pitch: F

Pattern: Glide slowly upward as high as comfortable, then back down

Duration: One breath per siren

Repeat: 5 times

Let the pitch slide smoothly. Do not force the high range - only go as high as the buzz remains clear. Over time, the range will extend naturally.

### Exercise 3: Simple Intervals

Pattern: F - C - F - C - F (concert pitch)

1 5 1 5 1

Duration: 2 counts per note

Rest: 4 counts between repetitions

Repeat: 5 times

Focus on clean arrivals. Hear the target pitch before moving to it.

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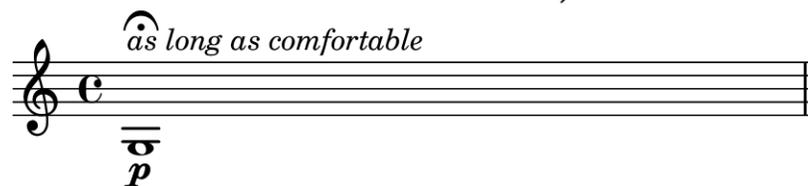
## First Tones

The first sounds on the horn should be gentle. We do not assault the instrument; we invite it to speak.

Exercise 1: The First Note

**The First Note**  
**The Elements — First Tones, Exercise 1**

*as long as comfortable*



*p*

Figure 1: The First Note

Play a single G. Make it as beautiful as possible. Listen to the beginning of the note (clean attack, no splat), the sustain (steady, centered), and the release (tapered, not cut off).

This single note is a complete meditation.

Exercise 2: Three-Note Descent

Descend G-F-E without rearticulating. Maintain air flow through the transitions. Rest for 8 counts between repetitions.

Exercise 3: Five-Note Expansion

Play G-A-G-F-G. Gentle expansion in both directions from the home pitch. Repeat 3 times with rests between.

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**Three-Note Descent**  
**The Elements — First Tones, Exercise 2**



The musical notation shows a treble clef with a common time signature 'c'. The first three measures contain a descending sequence of three notes: G4, F4, and E4. Each note is marked with a dynamic 'p' (piano) and a fermata. A slur connects the three notes. The fourth measure contains a whole rest, with the instruction 'rest 8 counts' written above it. The piece concludes with a double bar line and repeat dots.

Figure 2: Three-Note Descent

**Five-Note Expansion**  
**The Elements — First Tones, Exercise 3**



The musical notation shows a treble clef with a common time signature 'c'. The first five measures contain a sequence of five notes: G4, A4, B4, C5, and B4. Each note is marked with a dynamic 'mp' (mezzo-piano) and a fermata. The notes are written as half notes. The sixth measure contains a whole rest, with the instruction 'rest' written above it. The piece concludes with a double bar line and repeat dots.

Figure 3: Five-Note Expansion

## Daily Warm-Up Routine

A complete Invocation takes 15-20 minutes. For shorter sessions, a minimum routine is provided.

### Minimum Routine (5 minutes)

1. Three full breaths (Exercise 1 from Breathing)
2. Mouthpiece siren, 3 repetitions
3. First Note meditation, 3 repetitions
4. Three-Note Descent, 3 repetitions

### Standard Routine (15 minutes)

1. All breathing exercises (3 minutes)
2. All mouthpiece exercises (4 minutes)
3. All first tone exercises (4 minutes)
4. Lip slurs in middle register (see Transmutations chapter) (4 minutes)

### Extended Routine (25+ minutes)

The standard routine, followed by:

1. Long tones (see Sustained Invocations)
2. Articulation patterns (see Utterances)
3. Extended range work

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*The Invocation should never be rushed. What is saved in time is lost in tone.*



# Sustained Invocations

## *Long Tones*

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The long tone is meditation made audible. In sustaining a single pitch, we confront the truth of our technique. There is nowhere to hide. The tone either centers or it does not. The air either flows or it does not. The embouchure either holds or it does not.

Practice these invocations daily. They are the path to enlightenment.

---

## The Practice of Long Tones

### Purpose

- Develop consistent tone quality across all registers
- Build endurance
- Train the ear to hear center of pitch
- Develop air control and support

### General Guidelines

- Begin in the comfortable middle register
  - Sustain each note for 8-16 counts (or longer)
  - Focus on keeping the tone absolutely steady
  - Listen for and eliminate any wobble or wavering
  - Rest as long as you play
- 

## Basic Invocations

### Exercise 1: Chromatic Descent

Begin on G and descend chromatically through the middle register. Hold each note for 8 counts, rest for 8 counts. Focus on absolute steadiness of tone—no wobble, no wavering, no crescendo or diminuendo unless intentional.

**Chromatic Long Tones**  
**Sustained Invocations — Basic, Exercise 1**  
*8 counts each*

The image shows two staves of musical notation. The top staff is in treble clef with a common time signature 'C' and a key signature of one flat (Bb). It contains four measures of music, each with a whole note chord. The chords are: Bb2 (Bb, D), Bb3 (Bb, D, F), Bb4 (Bb, D, F, Ab), and Bb5 (Bb, D, F, Ab, Bb). The bottom staff is also in treble clef with a key signature of one flat (Bb). It contains four measures of music, each with a whole note chord. The chords are: Bb2 (Bb, D), Bb3 (Bb, D, F), Bb4 (Bb, D, F, Ab), and Bb5 (Bb, D, F, Ab, Bb). The final measure of the bottom staff has a fermata over the chord.

Figure 4: Chromatic Long Tones

Listen for: - Centered pitch (not sharp, not flat) - Consistent tone color across all notes - Smooth transitions (even though there is rest between notes, the *approach* to each note should be the same)

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## Extended Invocations

*To be added*

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## Invocations with Dynamic Variation

*To be added*

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## Register-Specific Invocations

Low Register

*To be added*

Middle Register

*To be added*

High Register

*To be added*

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*“In the long tone, we find truth.” — Tenet V*



# The Transmutations

## *Lip Slurs*

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The lip slur is the art of changing pitch without changing valves—moving between partials through embouchure and air alone. In mastering the transmutations, we learn to navigate the harmonic series with fluidity and control.

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## The Nature of Transmutation

When we slur between partials, we are not “jumping” from one note to another. We are *gliding* along the harmonic series, allowing the embouchure to find each resting point naturally. Force creates tension. Tension creates missed notes.

## Keys to Success

- Consistent air flow (do not accent the upper note)
  - Minimal embouchure movement
  - Hear the next pitch before moving to it
  - Let the horn do the work
- 

## Beginning Transmutations

### *Simple two-note slurs in the middle register*

#### Exercise 1: Basic Two-Note Slurs

Begin on an open partial and slur up to the next partial, then return. Work through three registers: low (C-G), middle (G-C), and upper middle (C-E). The key is smooth, continuous air—do not accent the upper note.

Focus on: - Keeping the air stream steady - Minimal embouchure change - Hearing the arrival pitch before you move

---

**Basic Lip Slur**  
**The Transmutations — Beginning, Exercise 1**

*mf* *breathe*

Figure 5: Basic Lip Slur

### Expanding Transmutations

*Three and four-note patterns*

*To be added*

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### Descending Chromatic Patterns

*Navigating downward through the partials*

*To be added*

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### Advanced Transmutations

*Extended patterns across the full range*

*To be added*

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*The partials are close; thy aim must be true.* — Tenet VII



# Utterances

## *Articulation*

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Articulation is how we speak through the horn. The tongue shapes the beginning of each note, giving it character and clarity. Like words in a language, different articulations convey different meanings.

---

## The Syllables of Horn

Articulation	Syllable	Character
Standard tongue	“tah” or “dah”	Clear, neutral
Soft attack	“dah” or “lah”	Gentle, connected
Hard attack	“tah”	Accented, percussive
Staccato	“tut”	Short, separated
Legato tongue	“dah”	Smooth, barely separated
Double tongue	“tah-kah”	For rapid passages
Triple tongue	“tah-tah-kah”	For triplet passages

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## Fundamental Exercises

*To be added*

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## Single Tonguing Patterns

*To be added*

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## Double Tonguing

*To be added*

---

## Triple Tonguing

*To be added*

---

## Articulation in Context

*Musical excerpts demonstrating different articulation styles*

*To be added*

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*The tongue starts the note. The air carries it.*

# The Shimmer

## *Lip Trills*

---

The lip trill is a rapid oscillation between adjacent partials, produced entirely by the embouchure and air. It is one of the most advanced techniques of the horn—a shimmering, ethereal sound that seems to vibrate between two worlds.

In the old language of music, it is called the *trill*. In the language of the United Church of Horn, it is The Shimmer—for when executed well, it seems to make the very air shimmer.

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## Prerequisites

Before attempting The Shimmer, the practitioner should have mastery of: - Sustained Invocations (long tones) - The Transmutations (lip slurs) - Consistent air support

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## The Mechanics

The lip trill is *not* produced by: - Shaking the jaw - Pulsing the air - Moving the hand rapidly

The lip trill *is* produced by: - A rapid, subtle oscillation of the embouchure - Rock-solid air support - Complete relaxation of unnecessary muscles

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## Beginning the Practice

*To be added*

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## Building Speed

*To be added*

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## Lip Trills in Context

*Musical excerpts featuring prominent lip trills*

*To be added*

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*Start slow. Speed comes with relaxation, not effort.*

# Scryings

## *Solo Etudes*

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To *scry* is to gaze inward, to seek knowledge through focused attention. The solo etude is the horn player's scrying—a focused practice that reveals our strengths and weaknesses, our progress and our stagnation.

These pieces are for individual practice and meditation. They are not performances. They are investigations.

---

## How to Use These Scryings

1. Choose an etude that addresses your current area of focus
  2. Play through once without stopping, to assess
  3. Identify the difficult passages — these are where growth happens
  4. Isolate and repeat until the seal holds
  5. Play through again with newfound mastery
- 

## Scryings for Tone

*Etudes focused on sound quality and consistency*

*To be added*

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## Scryings for Flexibility

*Etudes focused on moving between registers*

*To be added*

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## Scryings for Articulation

*Etudes focused on tonguing patterns*

*To be added*

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## Scryings for Range

*Etudes focused on extending the upper and lower registers*

*To be added*

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## Scryings for Endurance

*Etudes focused on building stamina*

*To be added*

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## Scryings for Musicality

*Etudes focused on phrasing, dynamics, and expression*

*To be added*

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*The etude you avoid is the one you need most.*

# Synchronizations

*Works That Build and Unify*

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A Synchronization is a piece that brings energy into the space and unifies the players. It builds, grows, intensifies. It synchronizes the breathing, phrasing, and spirit of the ensemble. By the end of a Synchronization, the space is changed. The players are changed. The group has become one.

These are pieces for when the circle needs awakening.

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## The Nature of Synchronization

Synchronizations typically feature: - Building dynamics - Triumphant or powerful conclusions - A sense of unified purpose emerging

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## Synchronizations for Two Horns

*To be added*

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## Synchronizations for Three Horns

*To be added*

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## Synchronizations for Four Horns

# Synchronizations for 4 horns

many voices as one

Chris Palmer

- Hold starting fermata until the group has a singular sound.
- Whoever is leading the synchronization will play the first changing notes after the fermata

1. ♩ = 60

*\*stagger breathe*

*p* *mp*

9

*\*optional bass*

14

2. ♩ = 70

*\*stagger breathe*

*mp* *p*

22

*rit.* - - - - -

# Communions

*Chorales and Hymns*

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The Communion is a gathering of voices—multiple horns joined in harmony, breathing as one, blending into a single resonant sound. These pieces are not about individual achievement. They are about *unity*.

In the Communion, we practice Tenet VIII: *Blend with thy brethren, for no horn stands alone.*

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## The Practice of Communion

### Guidelines for Group Playing

- Listen more than you play
  - Match the vibrato of those around you
  - Match the dynamic — never stick out
  - Breathe together when possible
  - Tune carefully before beginning
  - The ensemble is one instrument with many pipes
- 

## Hymns for Four Horns

*Traditional hymn arrangements for horn quartet*

*To be added*

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## Chorales for Four Horns

*Bach chorales and similar works*

*To be added*

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## Hymns for Eight Horns

*Expanded arrangements for double quartet*

*To be added*

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## Communions for Flexible Ensemble

*Pieces that work with varying numbers of players*

*To be added*

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## Original Communions

*Works composed specifically for the United Church of Horn*

*To be added*

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*Many voices, one sound.*

# Groundings

*Works That Resolve and Settle*

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A Grounding is a piece that closes, resolves, and brings peace. It releases tension, quiets the spirit, and returns the space to stillness. By the end of a Grounding, the energy has been settled. The work is complete.

These are pieces for when the circle needs closing.

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## The Nature of Grounding

Groundings typically feature: - Diminishing dynamics (*fading into silence*) - Descending lines - Slowing rhythmic motion - Peaceful or contemplative conclusions - A sense of release and resolution

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## Groundings for Two Horns

*To be added*

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## Groundings for Three Horns

*To be added*

---

## Groundings for Four Horns

*To be added*

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## Groundings for Large Ensemble

*To be added*

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## Bindings

*Tight ensemble works that lock the group together before closing*

*To be added*

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*Let the last note fade completely before anyone moves.*