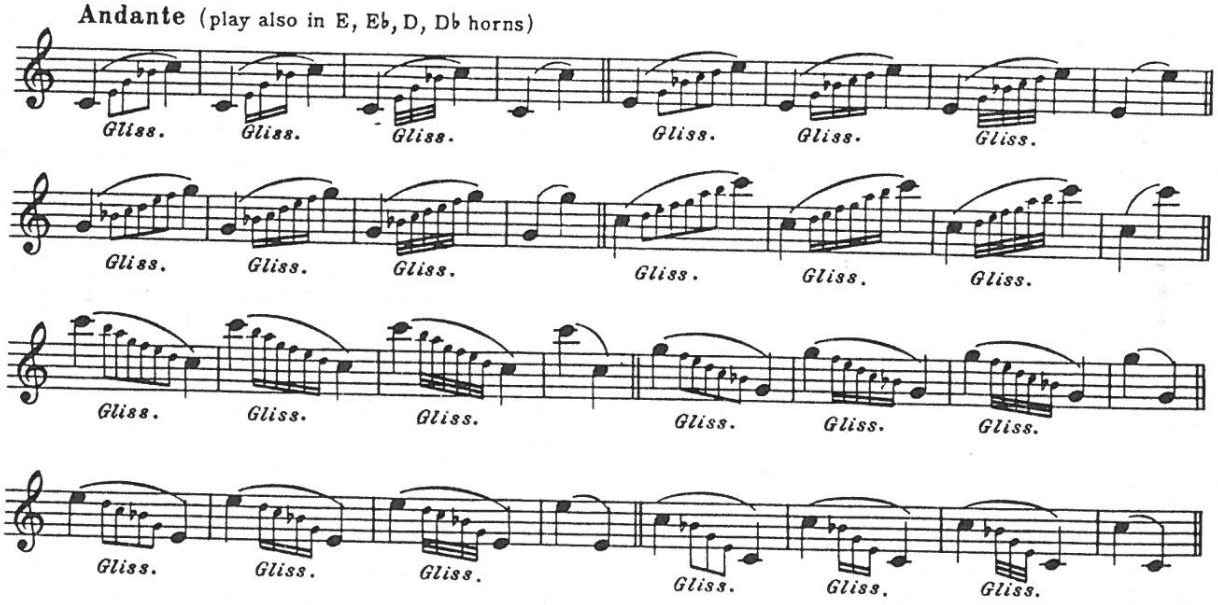
of "oo" and "ee". The tongue should have a special formation of "oo" or "ee" for almost every note. Higher notes require a tighter "ee" -- formed by arching the back of the tongue higher. Thus an upward series of slurred notes seems to be aided by a series of "ee's", the lower notes being free, relaxed vowels, actually more "oo" than "ee", progressing through more and more tight "ee's" until the top notes have a very pronounced arching of the tongue. Do not carry this arching too far, as it is only a minor aid to slurring, which must basically be achieved with the embouchure. Even at its peak, this "ee" formation is somewhat relaxed and permits copious amounts of air to go freely over the tongue. In practical use this "oo-ee" is clearly enunciated only in slow passages. In rapid *legato* passages there is neither time nor necessity for exaggerating this enunciation, as there is a sort of momentum built up which achieves the slurs successfully.

If slurs are played too "clean" or suddenly they will sound as "neat" and dry as tongued notes. Some players feel that because they have "observed the letter of the law" and avoided attacking a note, they have successfully made a slur. However, the slur must not only be done right mechanically, but must also sound right musically. If it takes place so suddenly and stiffly that the ear doesn't enjoy it, it has not accomplished its purpose. There is a correct time element between notes which produces beautiful slurs and this speed is only revealed by practice. The slur must not take place too fast. The time between the two notes must not be too short or the slur will lose its liquid smoothness. On the other hand, the slur must not be so slow that other intervening notes are given time to sound. Practice until slurs are just fast enough to avoid these intervening notes and yet slow enough to be "liquid" and not rigid or "dry."

When a change of valves is involved in the slur, be sure that the fingering action synchronizes perfectly with the lip action. Pressing or releasing keys a fraction of a second too soon or too late often adds a little "click" to the slur, spoiling its smoothness.

Following is a little exercise which I find very useful for producing full-sounding, velvety slurs. The slurs are to be played slowly enough to allow all the intervening harmonics to sound between the two main notes in each group. The speed of the *glissando* between notes is then gradually increased until only the two main notes sound. Although the speed between notes has increased, the method of tightening or relaxing the embouchure must remain the same. This is an excellent exercise for keeping the lips vibrating and the air steady between notes. It should be played on the F horn, except for the highest note in each group, which may be played on the B flat horn. Do it in five transpositions; Horn in F, in E, E flat, D, and D flat. This exercise, done faithfully for about five minutes a day, will result in beautiful, smooth slurs, an essential part of singing on the horn.



To sum up the important aids in obtaining a smooth *legato*:

1. Keep lips vibrating between notes.
2. Keep air column steady (no breath-shoving).
3. Enunciate "oo-ee" on upward slurs and "ee-oo" on downward slurs.
4. Tighten or relax embouchure at correct speed during slur -- neither too slow nor too fast.
5. Synchronize fingers and lips so that valves are changed exactly between notes.

If one will master the slurring of two notes together on all intervals both upward and downward, he will automatically master *legato* phrasing, as this is simply a series of slurred notes.