

# The Anatomy of a Note

The horn dictates the technique.

Our technique must serve the horn to achieve its best sound.

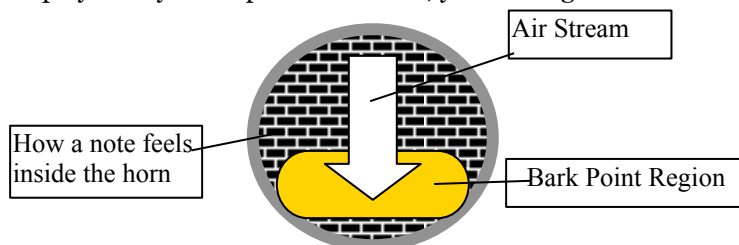
The more you give the horn exactly what it wants, the more control you have over the instrument, and the more you can express what is musically inside you.

So what technique does the horn need to sound its best?

I am going to introduce the concepts to you and then we will apply them on the horn.

I have found that by placing the air stream on the bottom part of the note, one connects with the most resonant part of the sound, a place I call the “**bark point.**”

The bark point is where the note will get the loudest/softest, have the most rich color and most agile movement to and from any note, etc. If you play in any other part of the note, you won't get the best results from the horn.



If you try to play in the areas above it, there is only so loud you can get before you hit a wall.

**Having the technique to find the bark point immediately is the goal.**

**The bottom lip, when it is firm, CREATES THE BOTTOM OF THE NOTE, ledge or groove on which one can rest the air stream.**



Without a firm ledge/groove/bottom of the note, you won't have a bark point to find.

If one relaxes the bottom lip, the note sags and the groove dissolves. Bad.

We are going to rest the air stream on this solid bottom area of the note.

This is our main connection with the horn and without this, we are driving a car that has a very bad suspension. With a firm bottom lip and a clear solid groove, we are driving a sports car.

After we have firmed the bottom lip, how do we place the air stream on the bottom of the note?