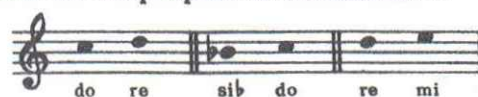


Lip trills, naturally, are most commonly used on whole-tone trills, although there are a few rare cases of trill effects of minor or major thirds, which are also possible with the lips alone. Whole-tone lip trills are not possible in the low register of the horn, because the harmonics are too far apart. In the upper register, wherever we find two notes one tone apart which can be played with the same fingering (even though we have to revert to false or optional fingerings to achieve this), we have the proper requisites for a lip trill.

Let us create a fingering chart for lip trills by first recalling two important facts about the horn. First: the double horn really comprises 14 different natural horns in one. On the B flat horn: open is B flat horn, 2nd valve is A horn, 1st is A flat, 1st and 2nd combined are G, 2nd and 3rd combined are G flat, 1st and 3rd combined are F, and 1st, 2nd and 3rd combined are E horn. On the F horn: open is F horn, 2nd valve is E horn, 1st is E flat, 1st and 2nd combined are D, 2nd and 3rd combined are D flat, 1st and 3rd combined are C, and 1st, 2nd and 3rd combined are B horn. Second: let us remember that in any key there are several harmonics which occur one tone apart. In the order of importance

to us these one-step-apart harmonics are:



Therefore, on each of our 14 different horn fingering combinations we can get three lip trills; do-re, si (flat)-do, and re-mi. For example, if we wish to find the fingering with which to trill on written C (which sounds concert F), we can trill the do-re of the F horn (the fingering of which is open). On the E flat horn (1st valve), the same concert F can be trilled by thinking of it as a re-mi trill. On the G horn (1st and 2nd on B flat horn), the same F concert can be trilled by thinking of it as si (flat)-do. There is even another F horn available (B flat horn and 1st and 3rd). This combination will also permit a lip trill on F, again thinking do-re. Following this line of reasoning, we get a chart with many lip trill fingerings, some of which are rarely, if ever, needed. The fingerings will be given in the order of importance. Some instruments might play better trills with the more unusual fingerings so try them all and make your own chart with your own best fingerings.

WHOLE-TONE LIP TRILL FINGERING CHART (in the practical range)

Measure	Staff 1	Staff 2
1	F: 123	F: 0
2	F: 13	Bb: 23
3	F: 123 F: 23	Bb: 12
4	F: 13 F: 12	Bb: 1 Bb: 23
5	F: 23 F: 1 F: 123	Bb: 2 Bb: 12
6	F: 12 F: 3 F: 2 F: 13	Bb: 0 Bb: 1
7	F: 1 F: 0 F: 23	Bb: 2
8	F: 2 F: 12 Bb: 123 Bb: 23	Bb: 0

As there seems to be doubt in some students' minds as to when a trill is made on a whole-step or a half-step, remember this rule: A trill is always made from the written note to the next note above in the key which is being played. Thus, if the signature is no sharps or flats (key of C) and a trill is indicated on the written E, it will be a half-tone trill because the note above E is F natural. If the signature contained one or more sharps, the trill on E would be a whole-tone trill because the next note in this diatonic scale is F sharp. Sometimes a little accidental sign (#, b, or b) appears above the trill sign, in which case it indicates how the upper note is to be played. But when this sign is not seen, the trill should remain in the diatonic scale being played.

Lip trills cannot be learned overnight. Progress is rather slow even for very talented players, and the student must be prepared to see many months go by

before achieving gratifying results. Some students make continuous though slow progress in the study of lip trills, but a large majority of players seemingly make no progress at all for months in a row. This too often results in such discouragement that the student gives up the attempt. I wish to point out this danger of quitting because the discouraged player is so often just on the threshold of success. Most of us achieve our first trill, after months of disheartening practice, by finding one day that the sluggishly-changing note suddenly "break" into a trill for a few exciting seconds. From here on progress is rapid, as the knack has been discovered and there remains only the matter of disciplining it.

Do not practice trills for long periods each day. Fifteen to ten minutes a day, but every day, will bring better results than long, punishing sessions. As fatigue sets in during these long sessions, there is less and less