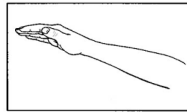


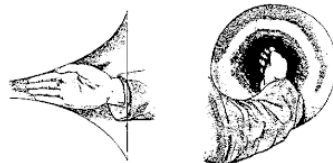
The Right Hand

You **MUST, MUST, MUST** put the right hand in the correct position. There are no exceptions. Why? Because the right hand affects tone quality, intonation, and accuracy. Once the hand is properly shaped and positioned, leave it alone. Do not move it. There exists only one exception to this rule. It is addressed later.

The shape of the hand is quite straight. Many horn players will bend the hand at the knuckles. Doing so already changes the tone, intonation, and accuracy in the high range. The proper hand position begins with the hand completely flat and fingers together. Place the thumb alongside the forefinger. The hand will appear slightly cupped. That is it! To emphasize the point further, avoid any more cup shape by bending the hand at the knuckles!



Now that the right hand shape is correct, it is time to put it in the bell. Maintain the correct hand shape at all times! Locate the brace on the outside of the bell and label it the number “12” as on the face of a clock. The thumb and forefinger should be placed at either the “12” or “1” position in the bell, depending on which one is more comfortable for the player. Place the tip of the fingers against the far wall of the horn and insert the hand to the point that the top and bottom knuckle touches the metal. Place it in the bell to the point of the knuckles touching the bell. Finally, double check the hand shape. Is it correct? A good reference can be found on a video by Engelbert Schmid. Watch the entire video, but as a quick reference see the small segment with an excellent drawing. https://youtu.be/k6eDD_nz3xo?t=351



The single exception to the above described hand placement is when playing in the low range. The pedal tones can tend flat. Open the hand or pull the hand out of the bell a small degree while still keeping the original hand shape. The intonation will be corrected while still maintaining quality of sound and accuracy.