

# A Comprehensive Beginner Method for *French Horn*

An adaptation of Essential Elements Book 1: Texas Edition

American Band College of  
Central Washington University  
MUS 616.002 Seminar: Pedagogy  
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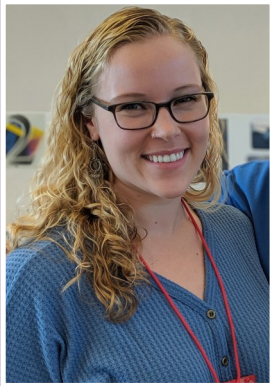
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## About the Author



Kelly Connell, Assistant Band Director at Aldine Middle School (Houston, TX), is currently in her sixth year of teaching, and her fourth year at Aldine Middle School. Connell conducts symphonic band, beginning woodwind classes, and assists the honor band. Under her direction, the AMS Concert Band received superior ratings at the UIL Concert and Sight-Reading Contest 2017-2019.

Prior to working in Houston, Connell served two years as Music Director at Holyoke Community Charter School (Holyoke, MA) where she built the school's inaugural music department. During that time, Connell was also the founder and director of the Pioneer Valley Beginner

Band Camp (South Hadley, MA) and a member of Leap of Faith Jazz Combo (Springfield, MA).

Connell graduated with honors from the University of Dayton (Dayton, OH) where she received dual degrees: a Bachelor of Music degree in Music Education with concentrations in Urban Education and Instrumental Music; a Bachelor of Arts in Human Rights Studies; and a Minor in Philosophy. She was principal flutist of all performance ensembles while at UD.

Connell has won several awards in her field, including most recently the Sigma Alpha Iota Professional Development/Education Grant (March 2018). She is an active member of Sigma Alpha Iota, the National Association for Music Education, the Texas Music Education Association, the National Flute Association, and the Texas Bandmasters Association.

Connell is currently pursuing a Master of Music Education in Band Conducting through the American Band College of Central Washington University (Ashland, OR).

## About the Artist

Mark Collado is currently the principal horn player with the Symphony of Southeast Texas and also performs with the Woodlands Concert Band, Bayou City Winds, and Regal Brass Quintet. Collado also served as the Ceremonial Bugler with "The Commandant's Own" U.S. Marine Drum and Bugle Corps in Washington DC. In addition to performing, Collado is the Technical Trainer/Writer for Securus Monitoring Solutions. In his spare time, Collado enjoys traveling and eating sushi.



# Preface

Most method books for French horn are designed to be taught in a full band setting. They often start in a register too high or too low, making it challenging for beginner horn players to develop a characteristic tone and embouchure. This method book is designed for beginner horn players, specifically for horn students in Aldine Independent School District (Houston, TX). The entire district of AISD provides exclusively Holton double horns to all student horn players; thus, this method book is designed to reflect double horn pedagogy while based on the Essential Elements Book 1: Texas Edition. The approach starts in an appropriate horn range while also including ear training exercises, warm ups, and explaining horn specific subjects.

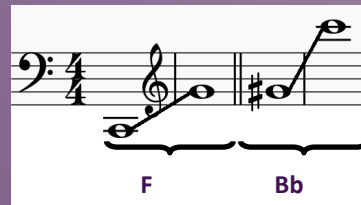
## DOUBLE HORNS ONLY!



The fingerings used throughout the exercises in this book are intended for students who are playing a **double F/Bb horn**. As the name suggests, the Double Horn has two sets of tubing, one in F and a smaller one in Bb. There are four rotary valves, one being the trigger valve.

Trigger valve **PRESSED** = Bb horn

Trigger valve **NOT PRESSED** = F horn



French horn is unique because the overtones of its musical range are so close together. Overtones are a series of notes that can be played on an open tube. To play notes in-between those in the overtone series require different valve combinations are pressed, rerouting the air through different lengths of tube producing new series of overtones. The overtones on the F side of the horn allow more open and in tune partials in the low range, while the Bb side produces secure intonation in the higher range. The combination of both the F and Bb sides in one instrument allows for better intonation across the whole range of the French horn.



# How to Use this Method Book

## Read Cover-to-Cover

This method was designed to be read and followed sequentially. Do not continue until you have mastered each concept!



## Horn Help!

Look for the horn icons throughout playing tips and reminders as you go!

## Listen to the audio recordings!

Listen and play along with provided instructional recordings to assist in your ear training, tonguing, note length, counting, and tone development!

All recordings can be found online at:  
<http://www.kellyconnell.com/a-comprehensive-beginner-method-for-french-horn.html>

(or click on the QR code!)

**Password: 860K203C**



## Have a horn instructor!

This method book is a tool designed for homogenous horn classes and does not replace the need for a horn instructor!

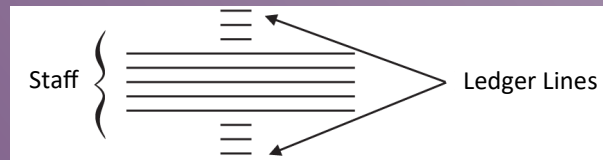




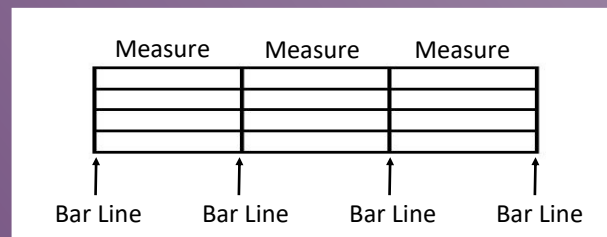
# *Getting Started!*

# Music Theory

The music **staff** has 5 lines and 4 spaces where notes and rests are written.

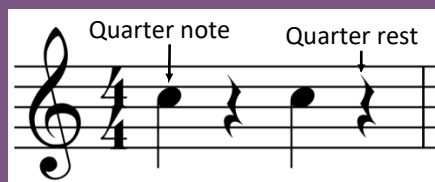
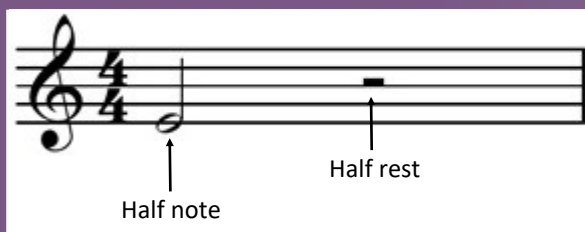
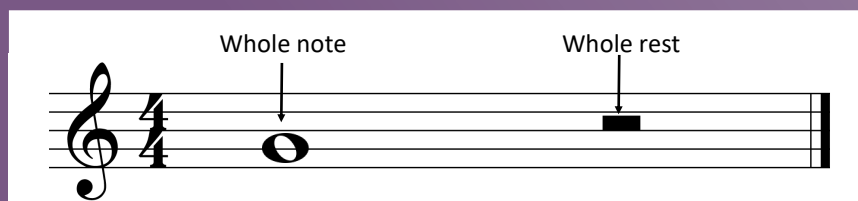


**Ledger lines** extend the music staff. Notes on ledger lines can be above or below the staff.



**Bar lines** divide the music staff into **measures**.

**Notes** tell us how high or low to play by their placement on a line or space of the musical staff, and how long to play by their shape. **Rests** tell us to count silent beats.

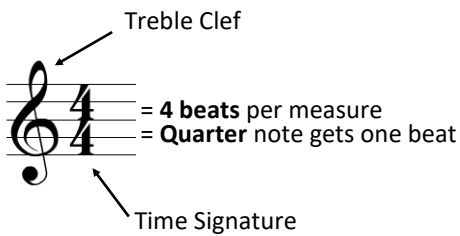


Whole note = 4 beats  
 Whole rest = 4 silent beats  
 Half note = 2 beats  
 Half rest = 2 silent beats  
 Quarter note = 1 beat  
 Quarter rest = 1 silent beat

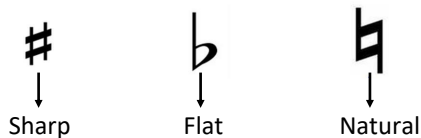


# Music Theory

**Treble Clef** indicates the position of note names on a music staff: Second line is G.



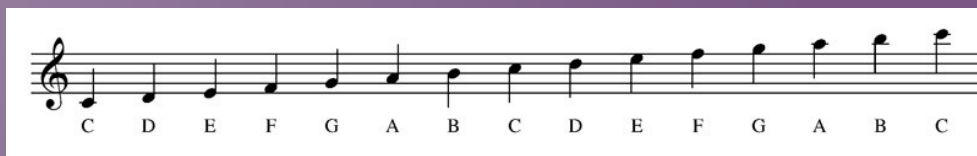
**Time Signature** indicates how many beats per measure and what kind of note gets one beat.



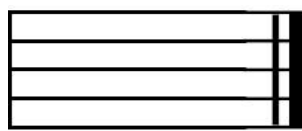
**Sharp** raises the note and remains in effect for the entire measure.

**Flat** lowers the note and remains in effect for the entire measure.

**Natural** cancels a flat (b) or sharp (#) and remains in effect for the entire measure.



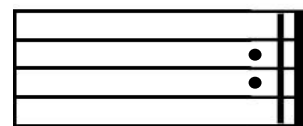
Each note is on a line or space of the staff. These note names are indicated by the Treble Clef.



Double Bar Line

**Double Bar Line** indicates the end of a piece of music.

**Repeat sign** signals musicians to play once again from the beginning without stopping.



Repeat Sign

# What is Ear Training?

Ear training or “aural skills” are musical listening skills that develop your ability to hear. Developing your aural skills benefits you in a number of ways including improving memory, increased musical confidence, developing your ability to improvise, and exercising your voice and intonation.

## Ear Training 101: Try this!

Try these activities to get your ears in shape! As you continue through this book, you will be utilizing these skills and concepts in your horn playing.



### Audiation

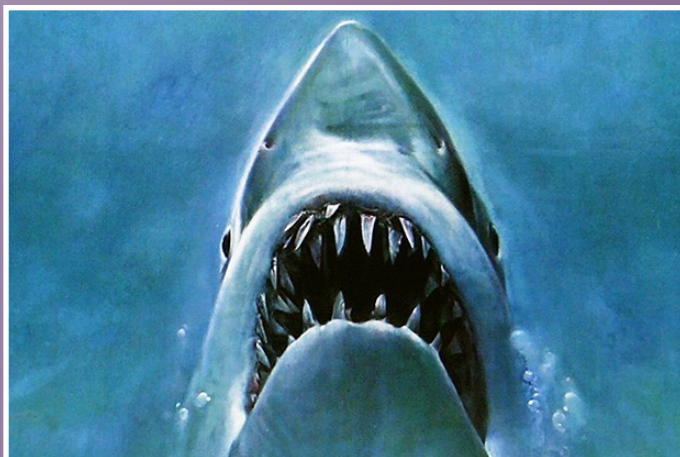
1. Go onto youtube or spotify and find a familiar song.
2. Listen to the song for a few minutes.
3. Pause the video or recording.
4. Can you imagine hearing the melody in your head?
5. Try to hum the melody out loud.



### Clap Back

1. With a steady pulse, clap 4 beats of rhythm and have a partner clap it back. Take turns alternating.
2. To add a challenge, have your partner not clack back the identical rhythm, but instead add a quarter rest on a given beat.

# Ear Training 101: Try this!



## Interval Training

An interval is the difference in pitch between two sounds. A common way to recognize intervals is to associate them with songs that you know. Below is a list of pitch intervals and familiar songs you can hear them in. Try to sing the interval in each song!

Interval	Ascending	Descending
Minor 2nd	Jaws (theme)	Jurassic Park (theme)
Major 2nd	Happy Birthday	Mary Had a Little Lamb
Minor 3rd	O Canada	Hey Jude (Beatles)
Major 3rd	Kumbaya	Swing Low Sweet Chariot
Perfect 4th	Amazing Grace	Oh, Come All Ye Faithful
Tritone	The Simpsons	I Hope I Get It (A Chorus Line)
Perfect 5th	Twinkle Twinkle Little Star	Flintstones (theme)
Minor 6th	We Are Young (Fun)	Call Me Maybe (Carly Rae Jepsen)
Major 6th	Dashing Through the Snow (Jingle Bells)	Man in the Mirror; chorus (Michael Jackson)
Minor 7th	Somewhere (West Side Story)	An American in Paris (Gershwin)
Major 7th	Take On Me (A-Ha)	I Love You (Cole Porter)
Octave	Somewhere Over the Rainbow (Wizard of Oz)	The Lonely Goatherd (The Sound of Music)



# Posture

Good posture equates to comfortable playing and a good sound. Follow these steps to achieve excellent posture on horn.



1. Begin standing in front of your chair. Feet are shoulder-width apart. If you take two fists between the arches of your feet, that is about the width of your shoulders!



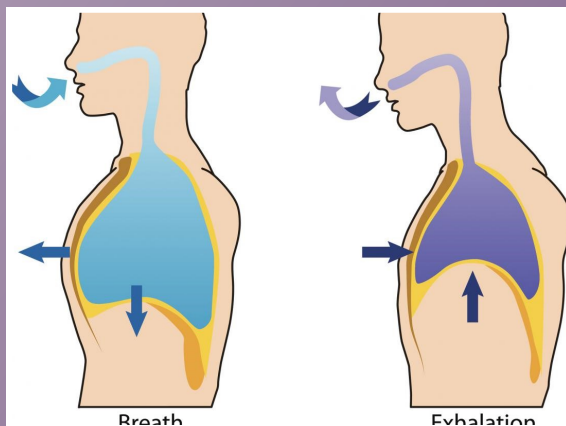
2. Slowly sit back on the front edge of the chair. Shoulders stack on top of hips. Back should not be touching the back of the chair. Chin is parallel to the floor with hands on thighs. Gaze is relaxed and forward.



3. If seated properly, you should be able to stand back up without having to readjust body or feet!

# Breathing

The secret to a deep breath? YAWNING! When you yawn, three things happen: you drop your jaw, it opens your throat, and it fills your entire lungs. Here are some exercises to test out these concepts.



## Simple Breathing

Yawn first to get the feel of the open mouth, open throat, and a full intake of air, and then try the following exercise:

1. Breathe in for 4 beats, out for 4 beats.
2. Breathe in for 4, out for 8.
3. Breathe in for 2, out for 6.
4. Breathe in for 2, out for 12.
5. Breathe in for 1, out for 16



## Sip, Sip!

1. Breathe in for 4 beats, filling up as much as you can, hold your breath for 2, take in 2 sips of air, then breathe out for 2. If you were able to take in those 2 sips easily, you did not take in enough air to begin with!
2. When you take in air during the first 4 beats, fill up your lungs as if you were yawning, and repeat the exercise. The sips should be a little more difficult to take in.



Use these deep breathing techniques when you later learn to buzz and play on your horn! When you breathe relaxed and deeply it allows for a effortless and open sound.

# Embouchure Development

## Free Playing:

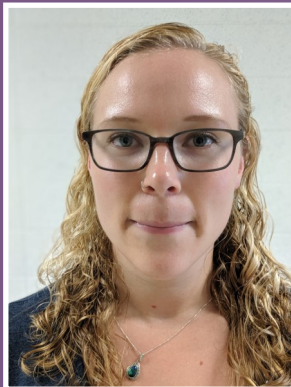
Playing without the mouthpiece



1. Sit up tall with good posture.



2. Lick your lips. Make sure they're moist!



3. Say "Emmmm" and freeze! Lips should be closed and slightly folded with teeth slightly separated. Practice this concept a few times. Resetting the lips in-between takes.



4. Take a deep breath in through the mouth, say "em" and exhale a steady and consistent stream of air through the center of the lips. Lips will naturally part in the center.



# Embouchure Development

## Mouthpiece Playing:

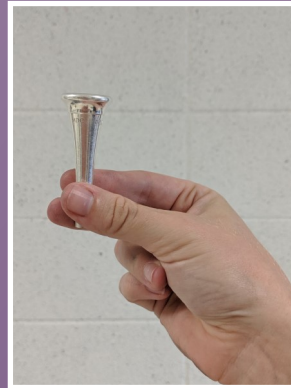
Playing with the mouthpiece



1. Sit up tall with good posture.



2. Lick your lips. Make sure they're moist!



3. Hold the mouth piece from the shank with your thumb, index and middle finger with the cup of the facing up.



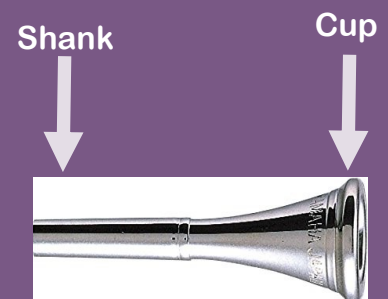
4. Center the edge of the cup to the edge of your lip where it meets your skin.



5. Fold the mouth piece up over the top lip so the cup covers both lips. The top lip should cover 75% of the cup and bottom lip 25%.



6. Inhale through the corners of the lips, say "em" and exhale a steady air stream through the shank, allowing the lips to naturally part. If a consistent vibration occurs, great! If a consistent stream of air is heard that is okay too as long as the embouchure placement is correct.



# Articulation

Articulation refers to the way horn players use their tongue (or not) as part of musical phrasing. Tonguing is a musical technique that involves interruption of the air stream by moving the tongue .

## How to Tongue:

**TUESDAY  
TOMORROW  
TACOS  
TEXAS  
TURKEY**



1. Say "TOO," and notice how the tip of the tongue naturally points behind the back of the top teeth. Practice this with a variety of words that begin with the letter "T."
2. Transition from saying "TOO" to whispering it. Continue to feel the tip of the tongue touch the back of the top teeth.
3. Transition from whispering "TOO" to just using air alone. No audible sound should be heard with the exception of air flow and the "T" sound at the front of each "TOO." Air should be continuous from one "TOO" to the next. The tongue energizes the sound.



4. Apply the concept to the mouthpiece. Set the mouthpiece on your embouchure and go repeat steps 1-3.

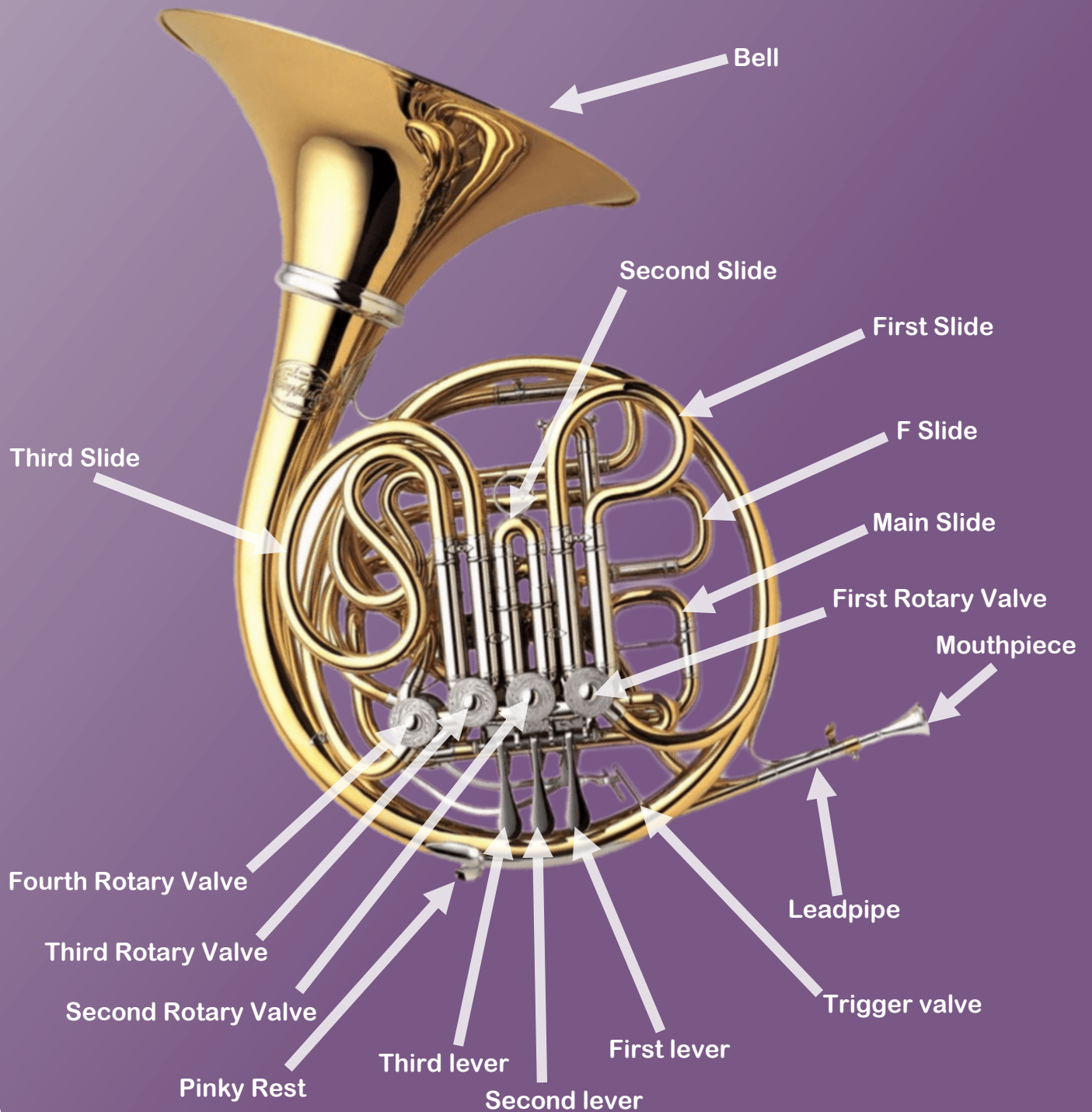


5. Use the audio recordings for additional assistance and for echoing exercises. All notes should be energized by the tongue!



Step-by-step tonguing instruction available online!

# Parts of the French Horn





# Instrument Assembly



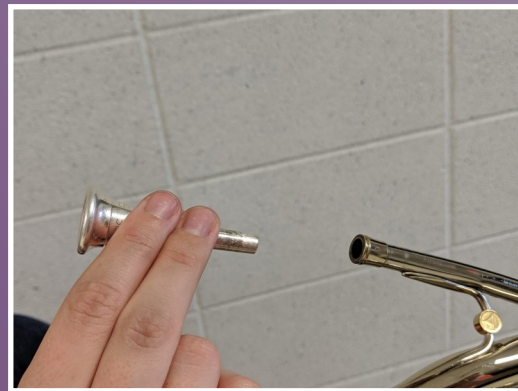
1. When assembling the French horn, **ALWAYS** open the case on the floor—never on your lap or on a chair! Before opening the case, make sure the case is facing up. This can often be indicated by the brand label facing up or the latches facing right side up.



2. Open the case and take out the mouthpiece. Place your left hand around the bell and your right hand on the lead pipe.



3. With both hands on the horn, lift the horn directly UP from the case and gently turn it to your lap so the bell is facing your right.



4. Place the shank of the mouthpiece into the lead pipe and gently twist it a quarter clock turn. The mouthpiece should be in the lead pipe firmly enough that it doesn't easily fall out but not too tight that it gets stuck!

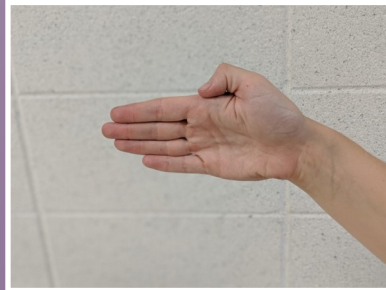
# Hand Placement & Horn Position

## Left Hand:

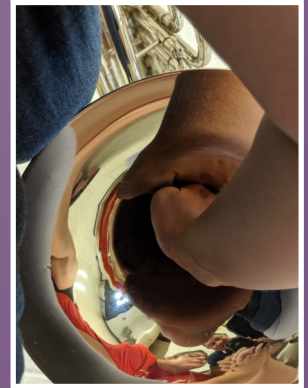


Place your left thumb inside the thumb ring with fingertips resting on the valves. Left pinky should rest inside the pinky rest.

## Right Hand:

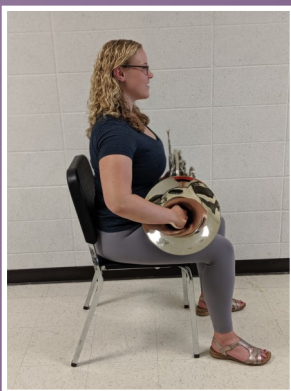


1. Cup your right hand slightly as if you were to shake someone's hand. Fingers are together with thumb resting on index finger.



2. Thinking of your bell as a clock, place the back of your right hand on 2:00 on the inside edge of the bell. The hand should be completely inserted to the second thumb joint.

## Horn Position:



1. Keeping your left and right hand in position, sit up tall with good posture.



2. Bring the 6:00 side of the bell to the top of the right knee.



3. Bring the mouth-piece to your lips. Some adjustment of the bell placement may need to occur for this to feel comfortable.



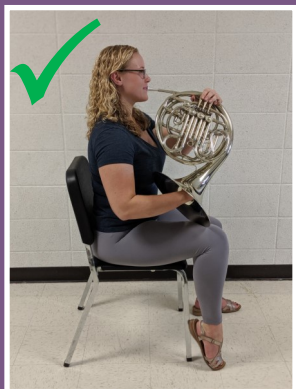
# Horn Position Pitfalls & Solutions



Keep head straight and facing forward. Chin stays parallel to the ground. Maintain good posture and bring the mouthpiece *to you*.



Allow shoulders and elbows to stay relaxed. A relaxed body equates to relaxed playing.



If the mouthpiece is **TOO LOW**, prop the right leg up on your chair leg to elevate the horn.



If the mouthpiece is **TOO HIGH**, bring the right leg back to lower the horn.



If it is more comfortable, try sitting on the right corner of the chair. This allows for more space for playing.

# Supply Check

It is recommend to have the following supplies on hand in your case in order to be successful in your horn playing. As you continue though this book, we will be referencing these materials. These items can be purchased online or at your local music store.



## Rotor Oil

Helps keep rotary valves lubricated so they don't freeze or get stuck.

## Slide Grease

Thicker lubricant that keeps slides air-tight and moving smoothly.



## Berp

Helps develop proper breath support by blowing into resistance, letting you buzz your mouthpiece while you hold your instrument in the normal playing position.

## Mouthpiece Brush

Brushes out plaque buildup in the mouthpiece. Important part of a good instrument hygiene regimen!

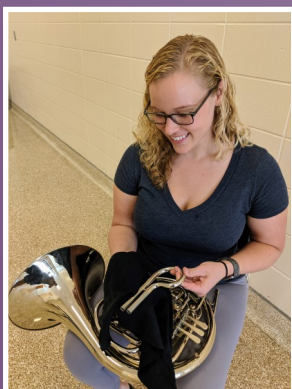


## Metronome Tuner

A metronome is a practice tool that produces a steady pulse (or beat) to help musicians play rhythms accurately. A tuner detects and displays the pitch of musical notes played and whether a pitch is lower, higher, or equal to the desired pitch. A Metronome Tuner allows you to use both tools simultaneously.

# Horn Maintenance

## Applying Slide Grease:



1. Pull out each slide one-at-a time, wipe them clean with a soft cloth.



2. Apply a line of slide grease down the un-lacquered part of the slide.



3. Work one side of the slide at a time to evenly distribute grease.



4. Carefully insert them back into the French horn.



# Horn Maintenance

## Lubricating Rotary Valves:



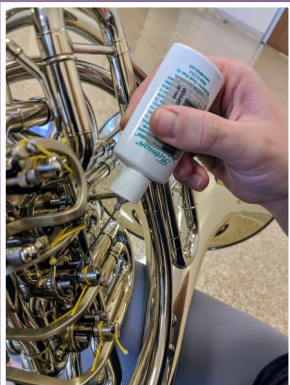
1. Pull out each slide one-at-a-time, and insert 2-3 drops of rotary oil into the slide.



2. Carefully insert the slide back into the horn. Press the valve of the corresponding slide to work the rotary oil into the rotary valve.



3. Remove the rotor valve caps one-at-a-time. Place a drop of oil in the center of the valves. Replace the valve cap and gently tighten down. Press the valve of the corresponding rotor to work the rotary oil into the rotary valve.



4. Place a drop of oil in the seam in the small gap between the stationary valve plate and the turning rotor post.

# Horn Maintenance

## Restringing Rotary Valves:



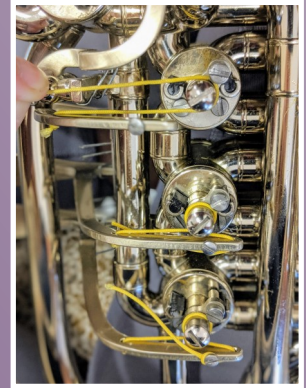
1. Cut yourself a piece of nylon string—about 6 inches—and tie a knot close to one end.



2. Loosen the two small string screws and remove the old string.



3. Pull the new string through the bottom hole in the arm, leaving the knot on the opposite side of the rotor.



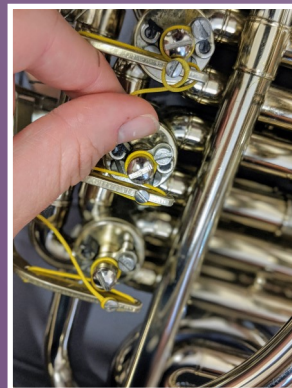
4. Pull the string up and over the large rotor screw and down the other side.



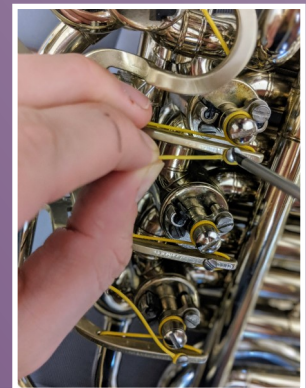
5. Loop the string around the small string screw, bringing the end out underneath.



6. Lightly tighten the screw.



7. Bring the end of the string back toward the arm and through the arm's top hole, being sure to stay underneath when passing the string that goes up around the rotor screw.



8. Loop the string around the screw at the top of the arm, being sure to keep the end of the string passing under. Hold tense and lightly tighten this string screw.



Restring rotary valves one at a time so you can use the older rotary valves as guides while restringing!



# Emptying Water from the French Horn

When playing the French horn, condensation will accumulate causing a bubbling sound when playing. Learning to empty water from your horn is important in instrument maintenance.



1. Remove tuning slide and F slide. Place them somewhere safe (i.e. in your case or on a flat surface).



2. Pressing down on all four valves, cross right arm over left and turn horn clockwise until water empties from the bell.



3. Release valves and rotate the horn counter clockwise until the water empties from the leadpipe.



4. Reattach the tuning slide and F slide and turn the horn clockwise and counter clockwise once to empty any remaining water.



## NOT ALL HORNS ARE CREATED EQUAL!

The methods to emptying water vary based on the wrap of the individual horn. Talk to your horn instructor first to understand which method is best for your horn!



*Let's Play!*





# Lip Slurs

Our lips are a muscle, and an important one when it comes to playing horn. In the same way a football player lifts weights, we have to keep our embouchures conditioned, too. We are using our lips to do something they were never designed to do. The idea behind lip slurs is simple: change notes without changing fingerings, relying on our lips and air to do the work. Lip slur exercises are like a multivitamin—they're good for us and should be taken (played) everyday! Follow the exercises below starting with mouthpiece on bern and eventually on the full instrument. Use the audio recording provided to match the tone quality, note length, and articulation of playing.

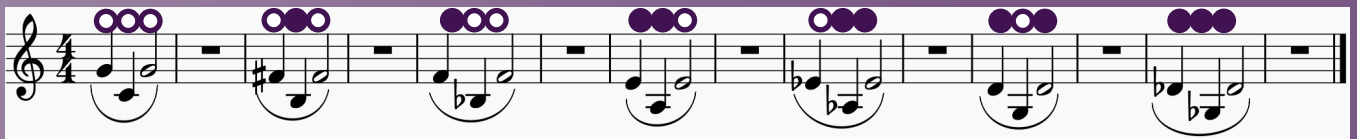
## Descending 5's



## Ascending 5's



## Horseshoe 5's



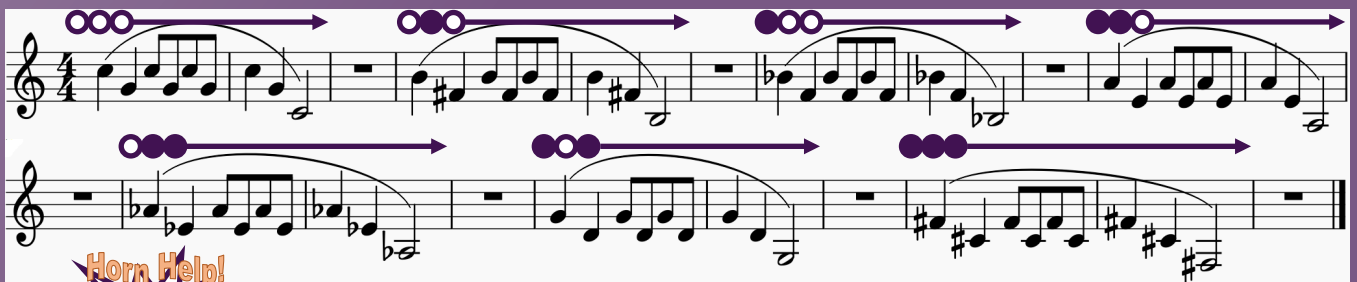
## Rainbow 5's



## 8-5-1's

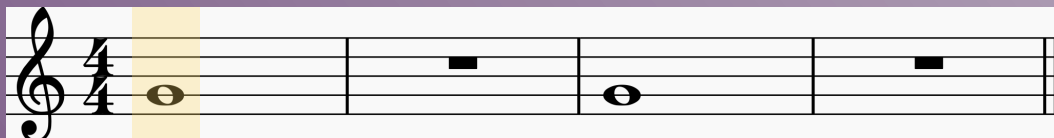


## 8-5-1's Extended

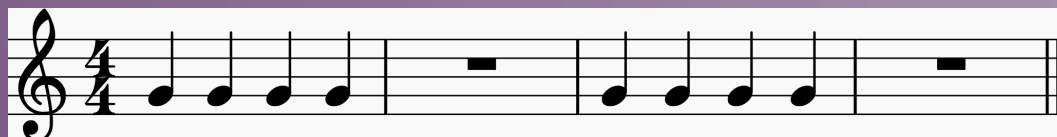


All of these exercises are played on the F side of the horn—don't press down on the trigger valve!

# 1. THE FIRST NOTE



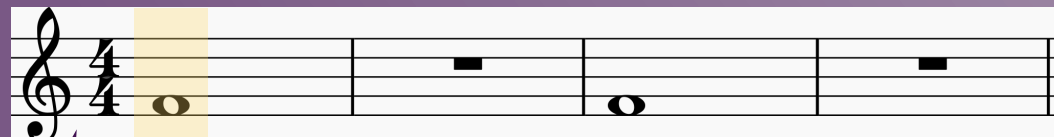
# 2. COUNT AND PLAY



Count: 1 2 3 4 (1) (2) (3) (4) 1 2 3 4 (1) (2) (3) (4)

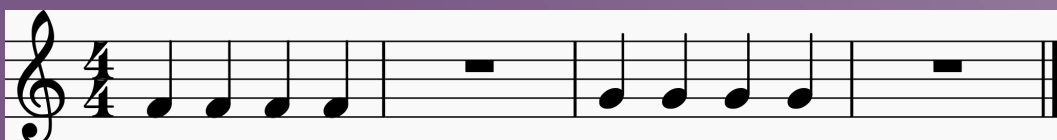
Tap: ↓↑ ↓↑ ↓↑ ↓↑ ↓↑↓↑ ↓↑↓↑ ↓↑ ↓↑ ↓↑ ↓↑ ↓↑↓↑ ↓↑↓↑ ↓↑

# 3. A NEW NOTE



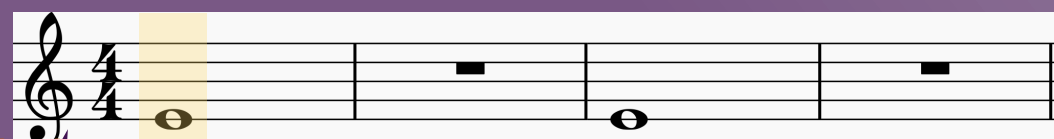
The black circles tell you which valves to push down. "F" is played with 1st valve.

# 4. TWO'S A TEAM



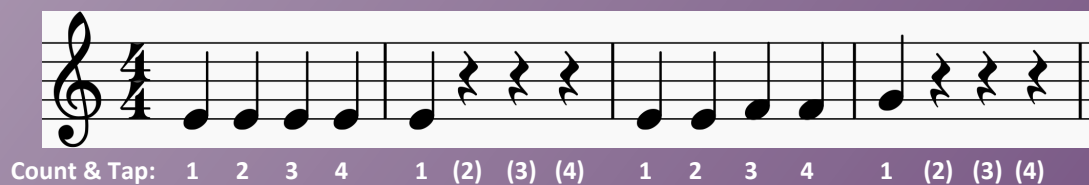
Count & Tap: 1 2 3 4 (1) (2) (3) (4) 1 2 3 4 (1) (2) (3) (4)

# 5. HEADING DOWN



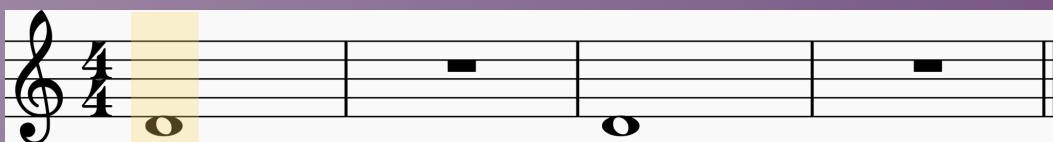
BE STILL! Keep your mouthpiece on your face until you reach the double bar line.

## 6. MOVING ON UP



Count & Tap: 1 2 3 4 1 (2) (3) (4) 1 2 3 4 1 (2) (3) (4)

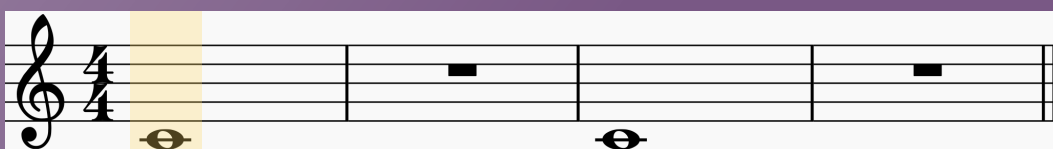
## 7. THE LONG HAUL

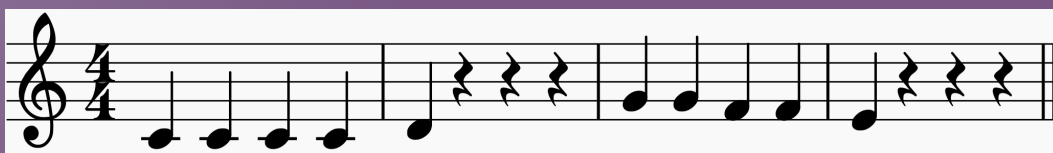
## 8. FOUR BY FOUR



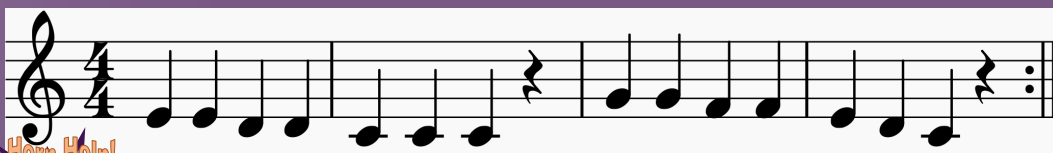
## 9. TOUCHDOWN

## 10. THE FAB FIVE



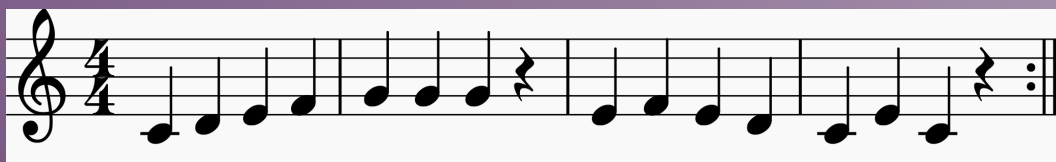
## 11. FIRST FLIGHT



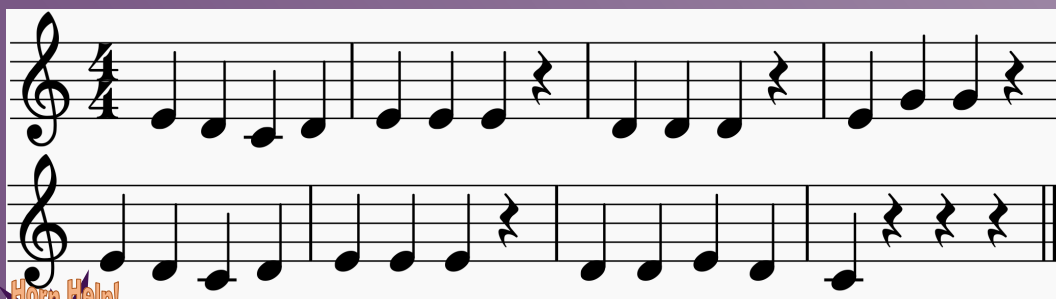

Watch out for that new symbol at the end of the exercise. If you forgot what it means, go back to page 11 for review!

## 12. HORN QUIZ

Write in the note names beneath each note (including rests), sing the line using note names, then play along.



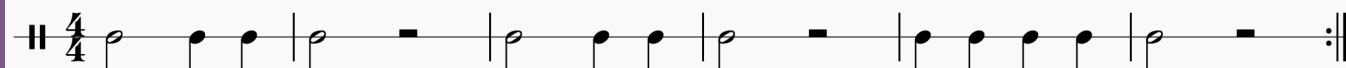
## 13. ROLLING ALONG



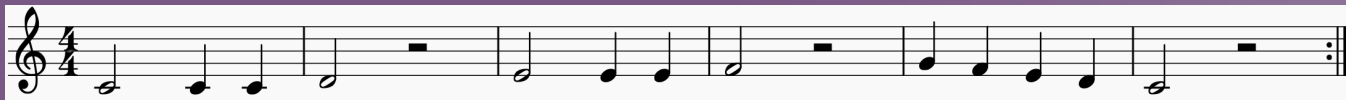
Reading music is a lot like reading a book. Keep reading to the next line until you reach the double bar.

## 14. RHYTHM RAP

Count, tongue, buzz, then play on G. Watch out for the repeat sign!



## 15. THE HALF COUNTS



## 16. HOT CROSS BUNS

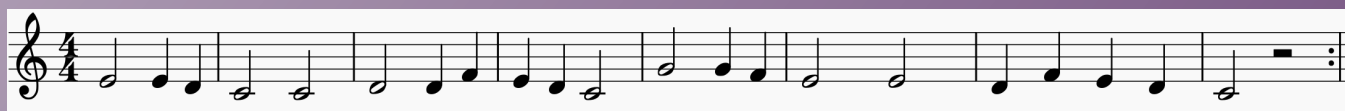
Try this song with your mouthpiece only, focusing on trying to match pitch. Then play it on your horn.





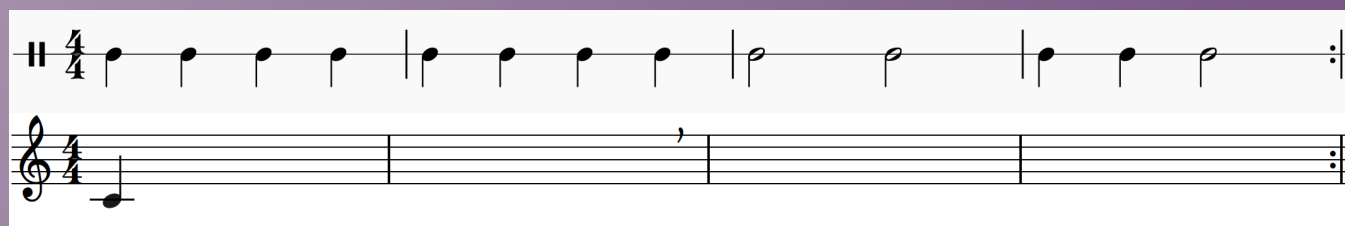
## 17. GO TELL AUNT RHODIE

American Folk Song



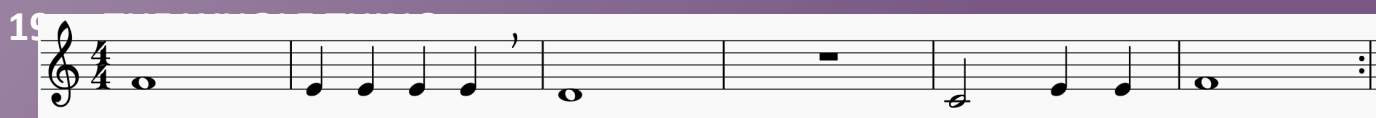
## 18. EAR TRAINING

Use the audio recording and rhythm guide provided to write out the music!

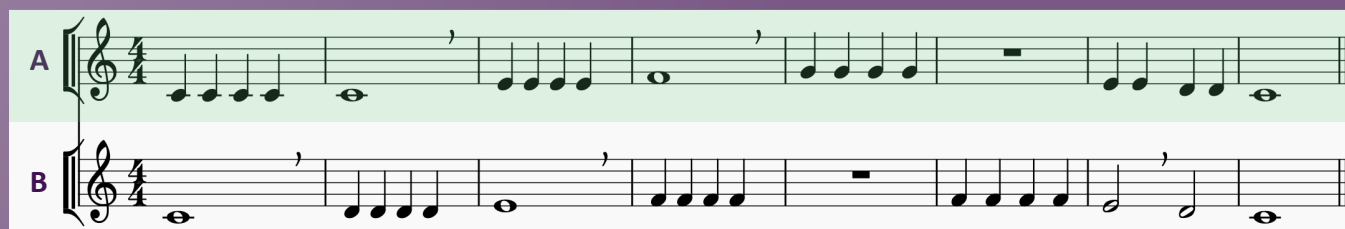


### BREATH MARK

' Take a deep breath through your mouth after you play a full length note.

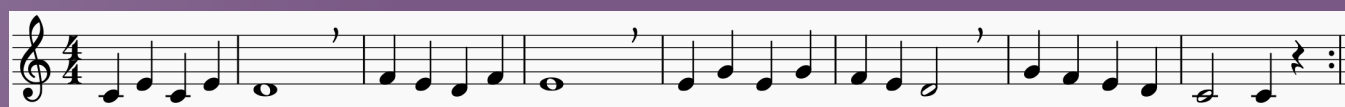


## 20. SPLIT DECISION—DUET



The audio recording for this song plays both the top and bottom line separately. If you don't have a partner to play with, play along with the recording!

## 21. MARCH STEPS



## 22. LIGHTLY ROW



### FERMATA



Hold the note or rest longer than normal.

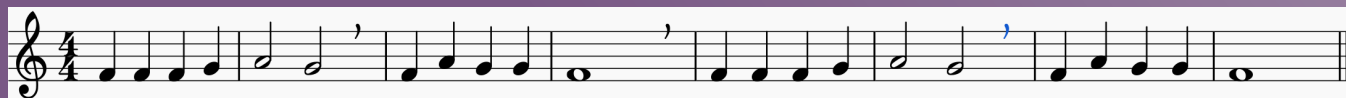
## 23. REACHING HIGHER



On your fingering chart T = Add the trigger valve. Make sure you have it pressed for the entire time you're playing the note

## 24. AU CLAIRE DE LA LUNE

French Folk Song

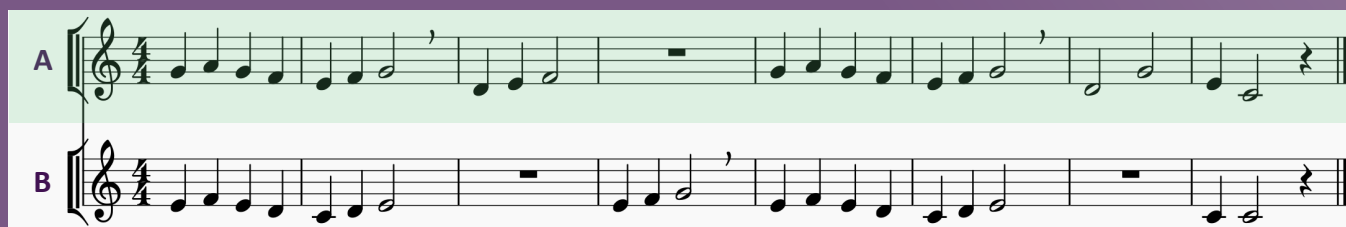


## 25. REMIX



## 26. LONDON BRIDGE—DUET

English Folk Song



## 27. A MOZART MELODY

Adaptation



## 28. HIGH OR LOW?

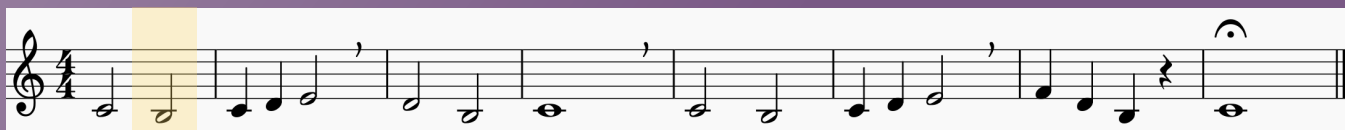
Listen to the audio recording provided. For each pitch interval, circle whether the second pitch is higher ↑ or lower ↓ than the first. Check your answers at the bottom of the page.

1. ↑ ↓    2. ↑ ↓    3. ↑ ↓    4. ↑ ↓    5. ↑ ↓    6. ↑ ↓



Count ✓    Sing note names in rhythm ✓    Air tongue ✓    Play! ✓

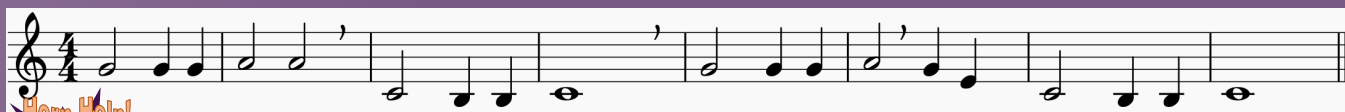
## 29. DEEP POCKETS



## 30. DOODLE ALL DAY



## 31. JUMP ROPE



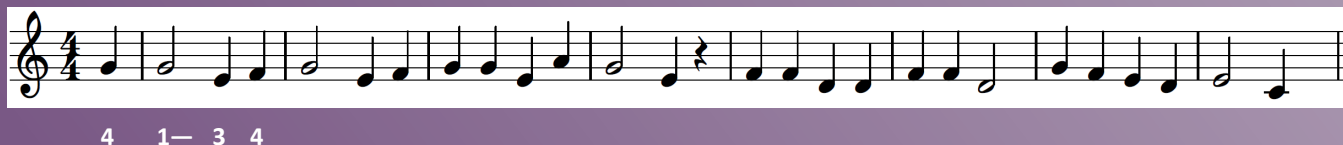
Continue to tap your toe to the quarter note pulse. Tapping your toe helps internalize the pulse of the music so you play at a steady speed through the entire exercise.

1. ↓ 2. ↓ 3. ↑ 4. ↓ 5. ↑ 6. ↑

29 Answers:

**PICK-UP NOTES** One or more notes that come before the first *full* measure. The beats of pick-up notes are subtracted from the last measure.

### 32. REACHING HIGHER—NEW NOTE



#### DYNAMICS

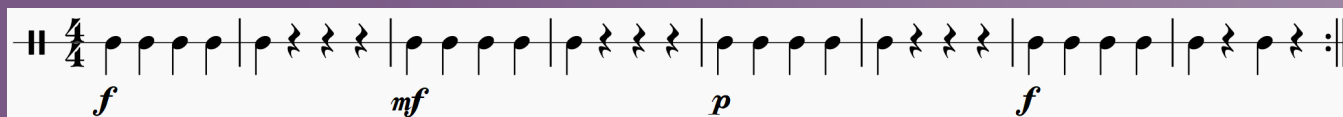
*f* = **forte** (full sound with lots of air)

*mf* = **mezzo forte** (medium full sound with regular air)

*p* = **piano** (soft sound with less air)

### 33. FULL AND SOFT

Air tongue, changing your air volume with each dynamic change, then play on G.



### 34. JINGLE BELLS

Play on your mouthpiece first and try to match pitch.

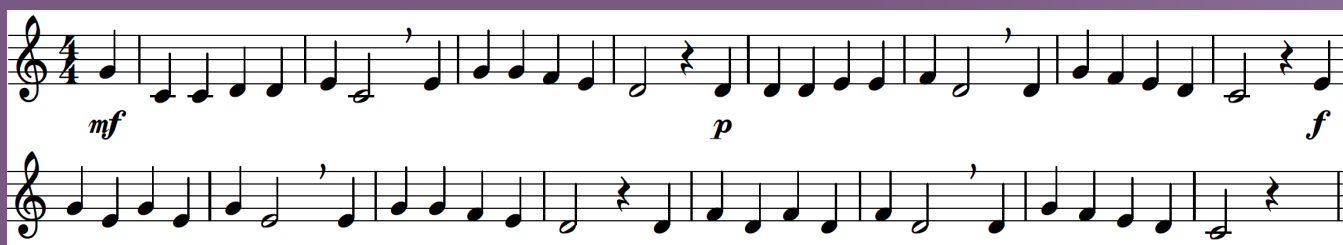
J.S. Pierpont



### 35. MY DREYDL

Watch for the pick up note and take full breaths to support all dynamic changes.

Traditional Hanukkah Song





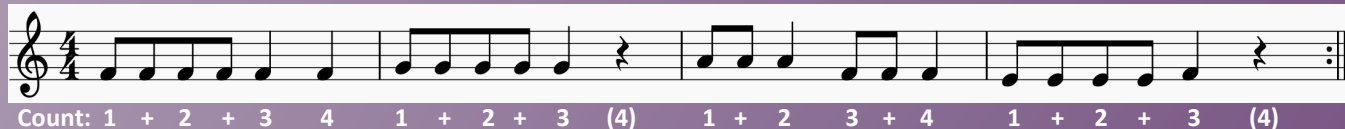
## EIGHTH NOTES



Each eighth note = 1/2 beat

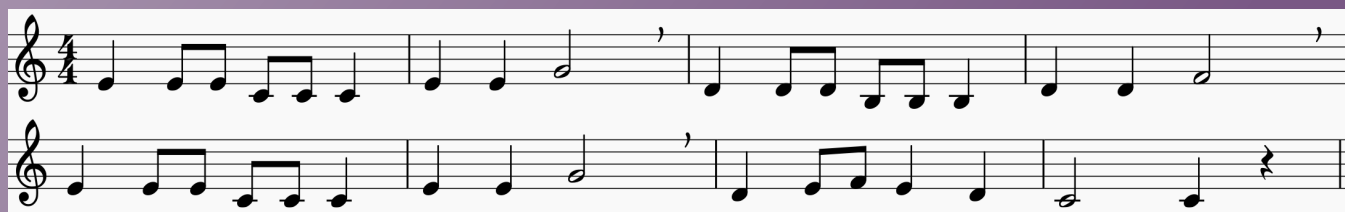
2 Eighth notes = 1 beat

### 36. EIGHTH NOTE JAM

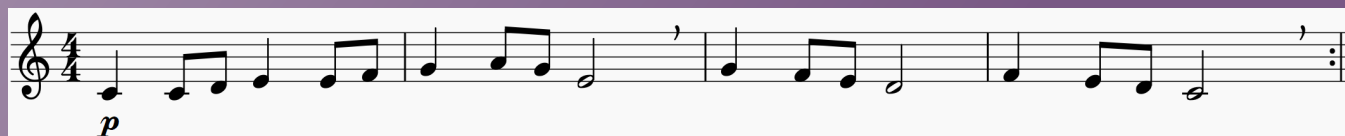


### 37. SKIP TO MY LOU

American Folk Song



### 38. LONG, LONG AGO



### 39. OH, SUSANANA

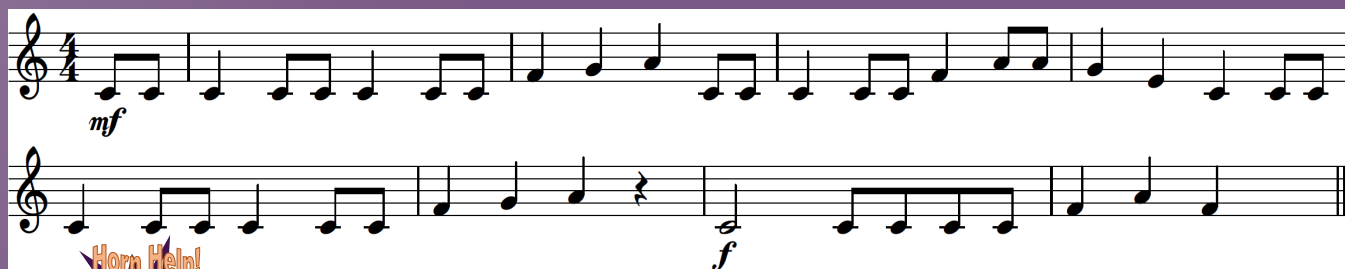
Stephen Collins Foster



### 40. HORN QUIZ

First sing through the pitches and finger along then play. Check how you did with the audio recording! *Hint: Your first pitch is the same as the last pitch in #39.*

Gioacchino Rossini



When learning this exercise, first practice with counting. There is a pick up measure so start your counting on 4 +.

#### 41. RHYTHM RAP

Count: 1 2 1 2 1 + 2 + 1 2 + (1) 2 + 1 + (2) 1 + 2 + 1 2

#### 42. TWO BY TWO

#### 43. HIGH SCHOOL CADETS—MARCH

John Philip Sousa



#### 44. HEY, HO! NOBODY'S HOME

#### DYNAMICS



Crescendo (gradually fuller)



Decrescendo (gradually softer)

#### 45. AIR TONGUE THE DYNAMICS



When you crescendo, gradually increasing your air stream. To decrescendo, gradually decrease your airstream.

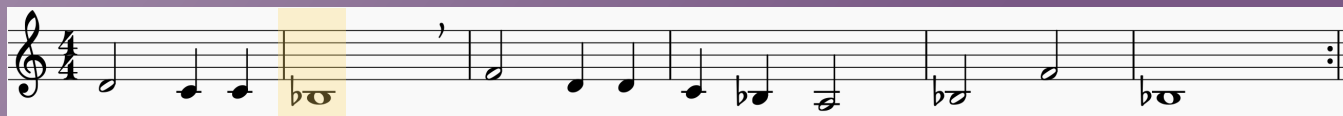
## 46. PLAY THE DYNAMICS



**FLAT**  $\flat$  A flat sign lowers the pitch of a note by a half step. The note B-flat sounds a half step lower than B, and all B's become B-flats for the rest of the measure where they occur.



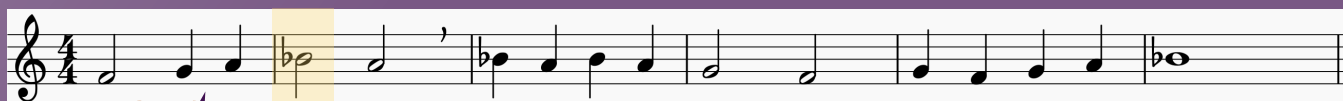
## 47. SWEET AND LOW



## 48. MAJESTIC MARCH



## 49. HIGH FLYER



During a breath mark, breathe in time with the music.

## KEY SIGNATURE



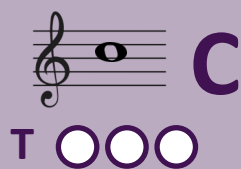
The **key signature** tells us which notes to play with sharps (#) or flats (b) throughout the music.

### 50. ALOHA OE

Queen Liliuokalani, Hawaii

### 51. AMERICAN FOLK SONG

William Billings



### 52. HIGH SEAS



Use your air to have the notes touch. Eighth notes should be long and connected like any other note!

### 53. MARIANNE

Jamaican Folk Song



## 54. BILL GROGAN'S GOAT

American Folk Song

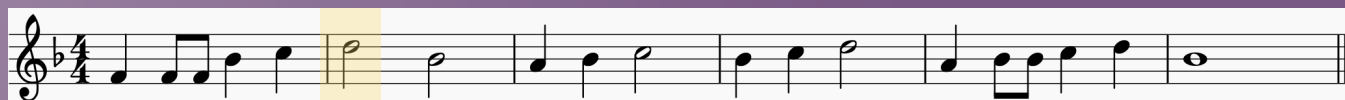


Breathe in time with the rests. This will help your counting and sense of pulse!



A French horn is like a car and requires regular maintenance. Turn to page 24 to understand how to maintain proper care of your horn.

## 55. HI-DEE-HO



## 56. THE GREAT GATE OF KIEV—DUET

Modeste Moussorgsky



# Performance Warm-Ups

Warm-ups are exercises that help us prepare physically to play our best. They also help us be mentally aware of the musical elements we need to execute as we play the instrument. Below are warm-ups that can be incorporated everyday before playing your horn.

## TONE BUILDER



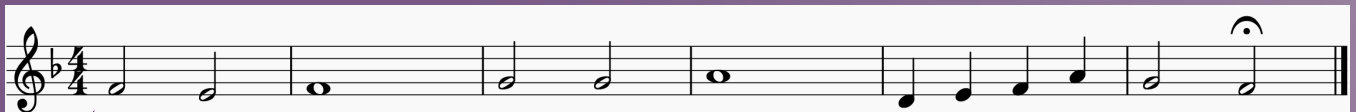
**Horn Help!**

Take a relaxed breath at the beginning of each quarter note measure. Notes should connect and touch the rests.

## RHYTHM ETUDE



## CHORALE



**Horn Help!**

You might notice a bubbling sound in your horn after playing a while. That means there is condensation build up in your valves that needs to be released. Turn to page 27 to learn how to empty it!

## 57. AURA LEE—DUET

Part A = Melody, Part B = Harmony

George R. Poulton

Part A (Melody) and Part B (Harmony) musical score for 'Aura Lee' Duet. The score is in 4/4 time and B-flat major. Part A starts with a melody of eighth and quarter notes, while Part B provides a harmonic accompaniment. Dynamics include *mf*, *p*, *f*, and *mp*. The piece concludes with a final cadence.

## 58. FRÈRE JACQUES—ROUND

When group A reaches ②, group B begins at ①.

French Folk Song

Part A and Part B musical score for 'Frère Jacques' Round. The score is in 4/4 time and B-flat major. Part A starts at measure 1, and Part B starts at measure 2. Dynamics include *mf* and *f*. The piece concludes with a final cadence.

## 59. ODE TO JOY (FROM SYMPHONY NO. 9)

Ludwig van Beethoven

Arr. by John Higgins

Part A and Part B musical score for 'Ode to Joy' (from Symphony No. 9). The score is in 4/4 time and C major. Part A starts with a melody of eighth and quarter notes, while Part B provides a harmonic accompaniment. Dynamics include *mf*, *p*, and *f*. The piece concludes with a final cadence.

## 60. HARD ROCK BLUES—ENCORE

John Higgins



### TIE



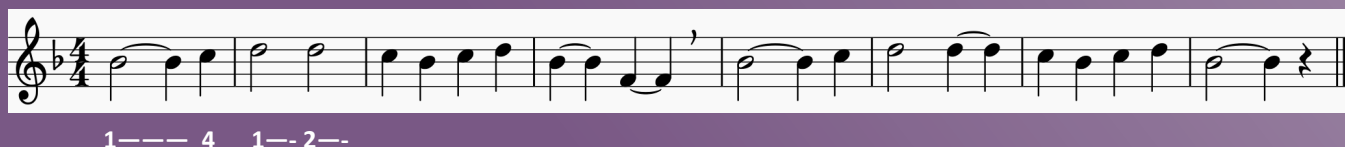
A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.

## 61. FIT TO BE TIED

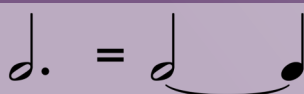


## 62. ALOUETTE

French-Canadian Folk Song



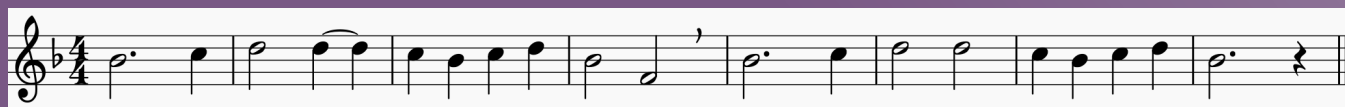
### DOTTED HALF NOTE



A dot adds half the value of the note.

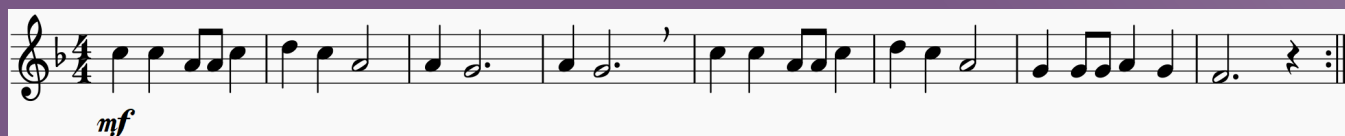
## 63. ALOUETTE—THE SEQUEL

French-Canadian Folk Song



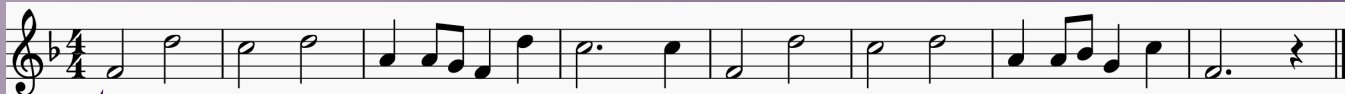
## 64. CAMPTOWN RACES

Stephen Collins Foster



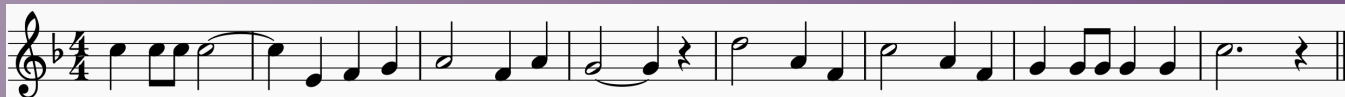


## 65. NEW DIRECTIONS

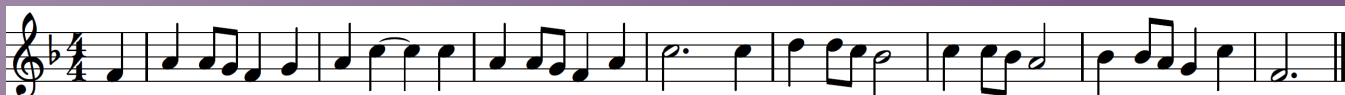


When playing high notes, keep the embouchure relaxed. Avoid tension or pinching!

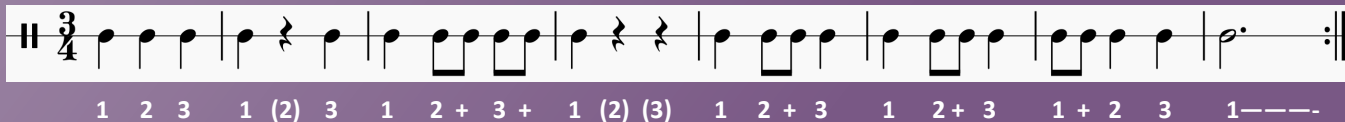
## 66. THE NOBLES



## 67. FADING AWAY



## 68. RHYTHM RAP



## 69. THREE BEAT JAM



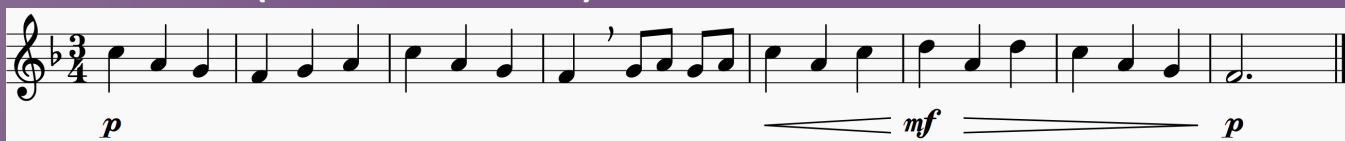
## 70. BARCAROLLE

Jacques Offenbach



## 71. MORNING (FROM PEER GYNT)

Edvard Grieg



## ACCENT



An **accent** adds special emphasis to a note.

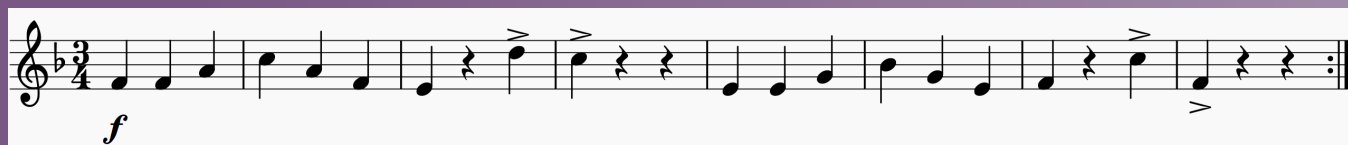
### 72. ACCENT YOUR TALENT



When accenting on horn, tongue firmly and add more air to the front of the note. Practice air tonguing this exercise then play it on G!

### 73. MEXICAN CLAPPING SONG (“CHIAPANCECAS”)

Latin American Folk Song



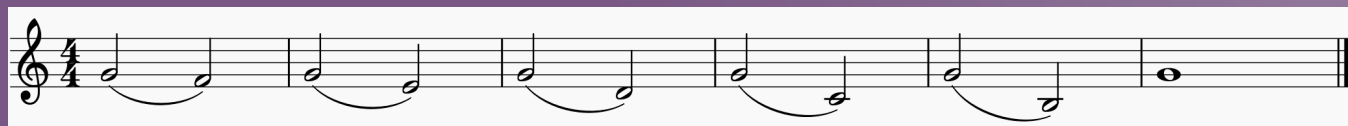
## SLUR



A curved line which connects notes of different pitches. Tongue on the first note in a **slur**.

### 74. INTERVAL STUDY

Focus on making the second note in each slur sound **stronger** than the first note.

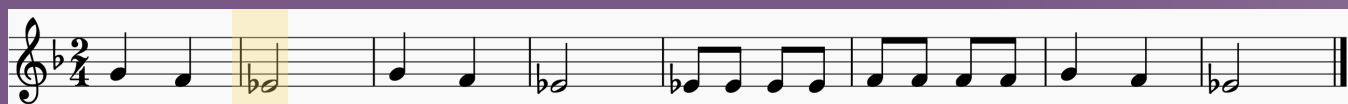


## E<sub>b</sub>

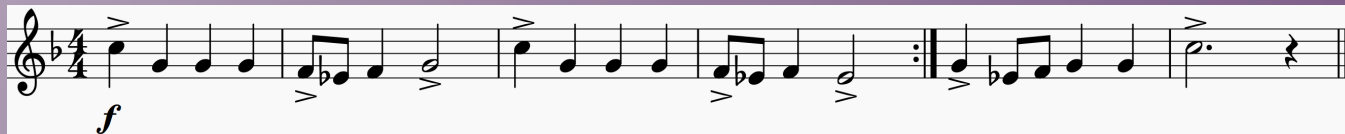
## ACCIDENTAL

Any sharp, flat or natural sign which appears in the music without being in the key signature is call an **accidental**.

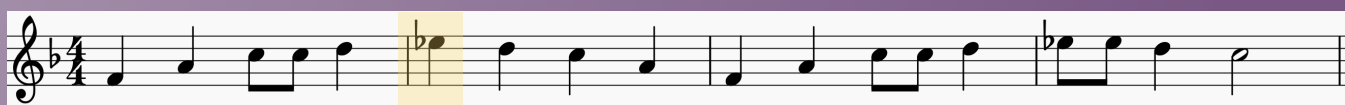
### 75. HOT MUFFINS



## 76. COSSACK DANCE



## 77. BASIC BLUES



### 1st & 2nd Endings

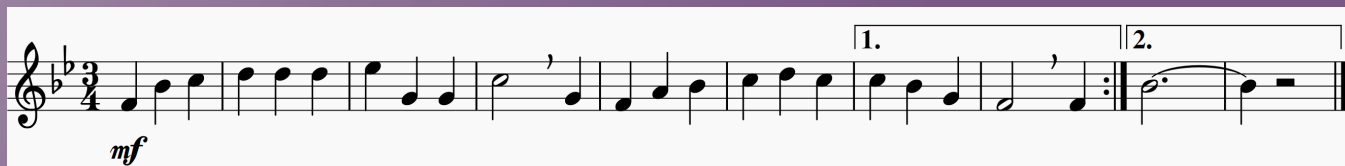


Play through the 1st ending.

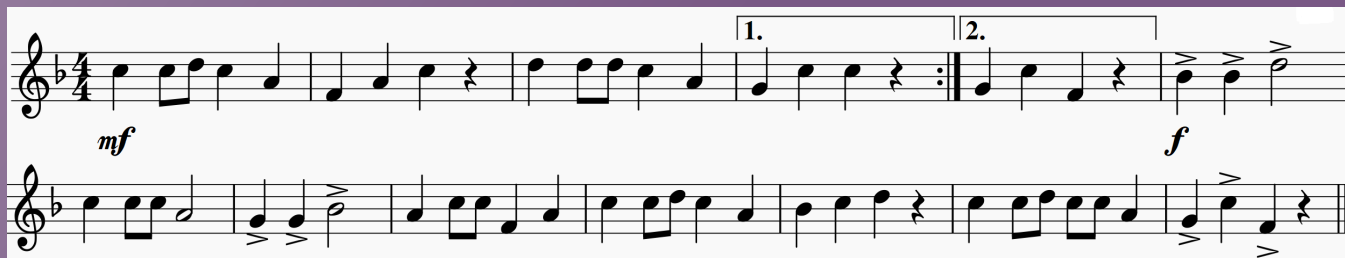
Then play the repeated section

of music, **skipping** the 1st ending and playing the 2nd ending.

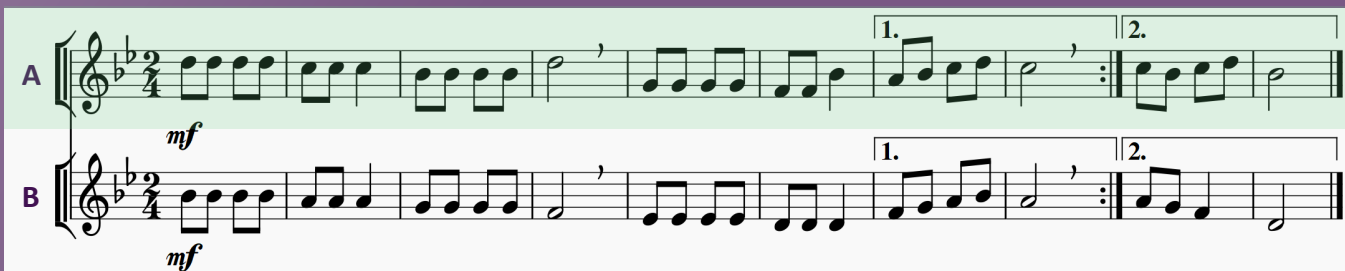
## 78. HIGH FLYING



## 79. UP ON THE HOusetop



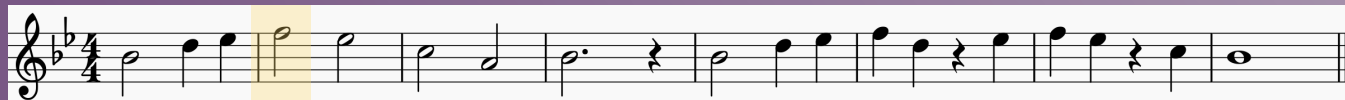
## 80. JOLLY OLD ST. NICK—DUET





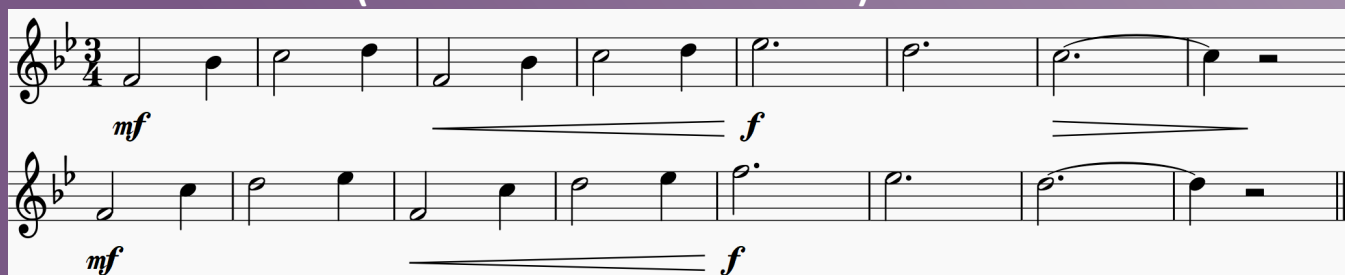
Don't pinch the embouchure! There should never be tension when playing. The higher the note, the faster the air speed.

## 81. THE BIG AIRSTREAM

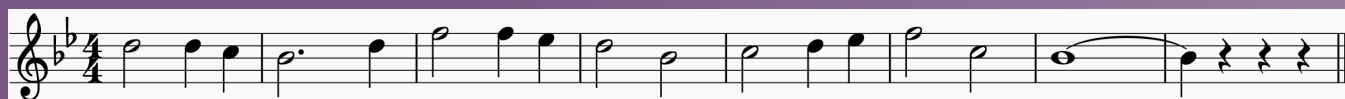


## 82. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar



## 83. AIR TIME



## 84. HOW GOOD IS YOUR EAR?

Use the audio recording to get your first pitch. Go through your playing checklist and try your best to play. Play along with the second recording to see how well you did!



## 85. DOWN BY THE STATION

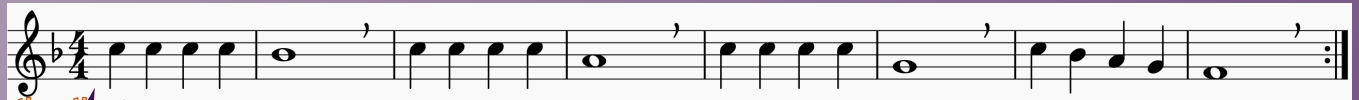




## TONE & TECHNIQUE WORKOUTS

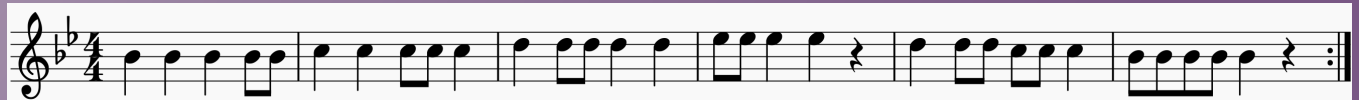
These exercises are great additions to Performance Warm-Ups as part of a regular warm-up routine.

## TONE BUILDER



**When playing, think about pushing your air *through* the notes all the way to the breath mark. Connect the notes using your air.**

## RHYTHM BUILDER

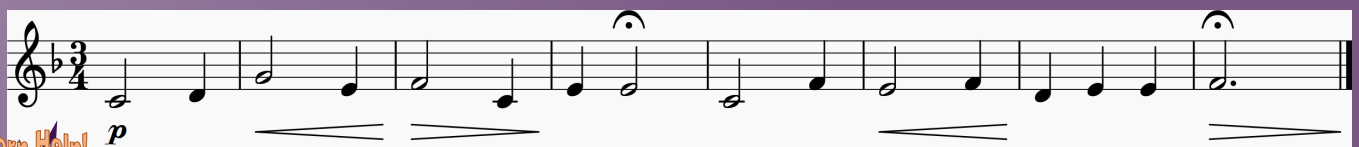


## TECHNIQUE TRAX



## CHORALE (Adapted from Cantata 147)

## Johann Sebastian Bach



**Take a big breath in time with the music after the first fermata.**

## 86. VARIATIONS ON A FAMILIAR THEME



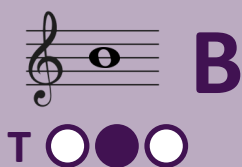
### D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at the **Fine**.

**D.C.** is the abbreviation for **Da Capo**, or “to the beginning,” and **Fine** means “the end.”

## 87. BANANA BOAT SONG

Caribbean Folk Song



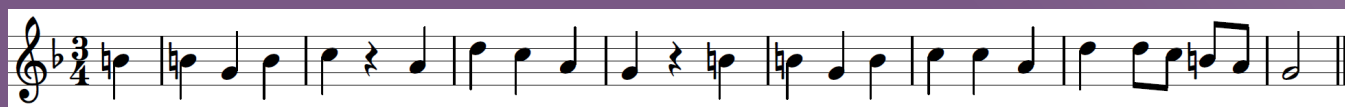
### NATURAL

A **natural** sign cancels a flat (b) or sharp (#) and remains in effect for the rest of the measure.

## 88. RAZOR'S EDGE

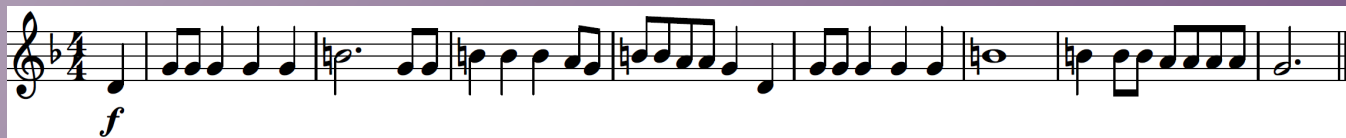


## 89. THE MUSIC BOX

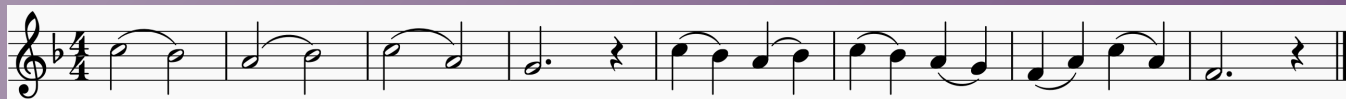


## 90. EZEKIEL SAW THE WHEEL

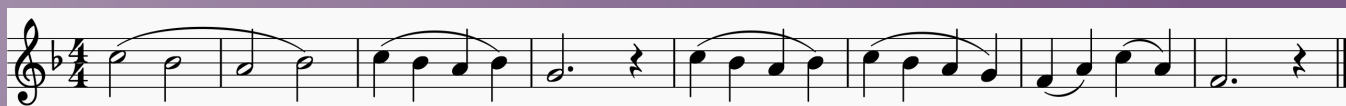
African-American Spiritual



## 91. SMOOTH OPERATOR



## 92. GLIDING ALONG

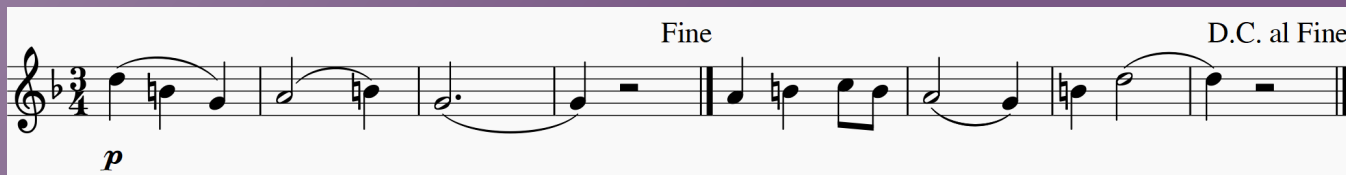


## 93. TROMBONE RAG



## 94. LISTEN AND PLAY

Listen to the audio recording and finger and air tongue along.  
After, see how accurate you pitch centers can be on your own.



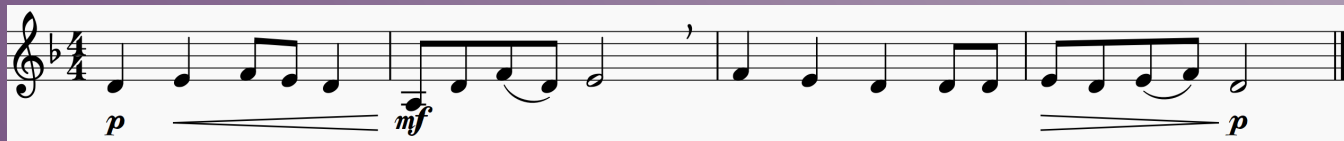
Horn Help!

Set your metronome tuner to a F drone and practice going back and forth between high F and E to center your tone.

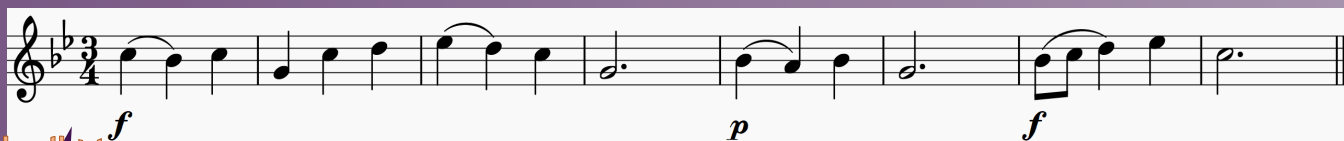
## 95. TAKE THE LEAD



## 96. THE COLD WIND



## 97. PHRASEOLOGY



Remember to only tongue the first note of slurs! The notes that follow under the slur are connected with air.

## Multiple Measure Rest

6



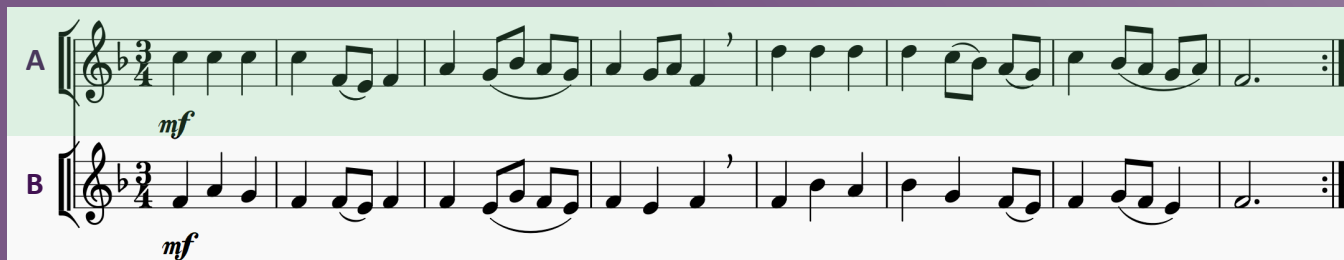
The number above the staff tells you how many full measures to rest. Count each measure of the rest in sequence.

## 98. SATIN LATIN

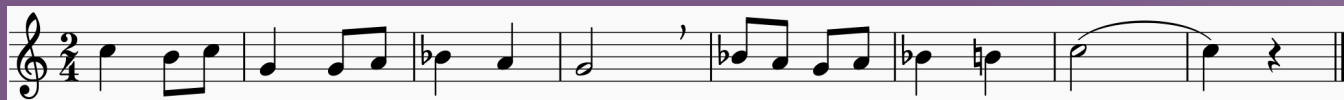


## 99. MINUET—DUET

Johann Sebastian Bach



## 100. NATURALLY



## 101. MARCH MILITAIRE

Franz Schubert



**Ab**

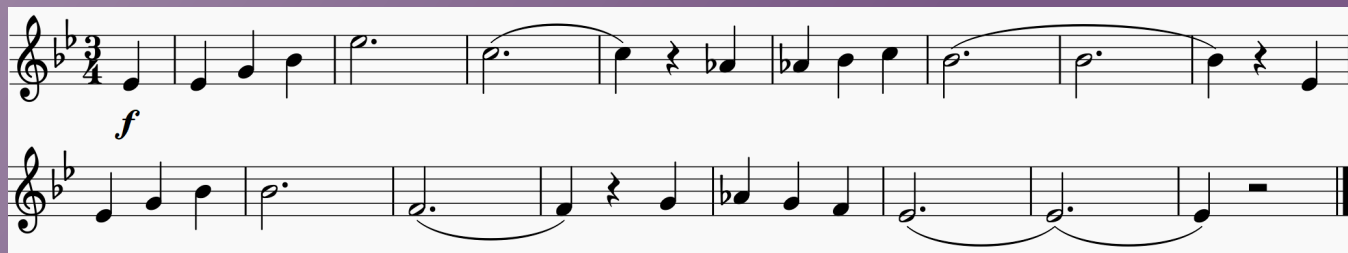
T ○ ● ● ●

## 102. THE FLAT ZONE



## 103. ON TOP OF OLD SMOKEY

American Folk Song



## 104. BOTTOM BASS BOOGIE—DUET

A

*f*

B

*f*

A

B

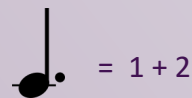
1. 2.

1. 2.



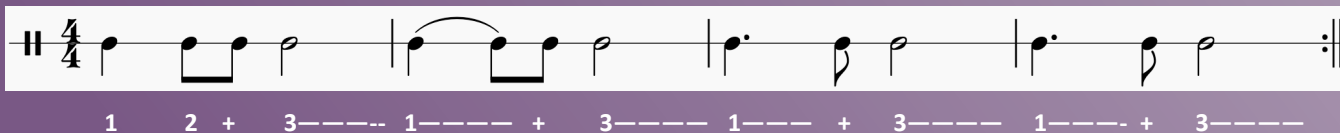
## DOTTED QUARTER NOTE

A **dot** adds half the value of a quarter note.

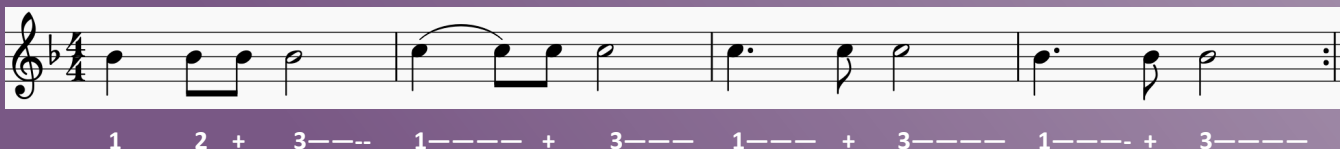


### 105. RHYTHM RAP

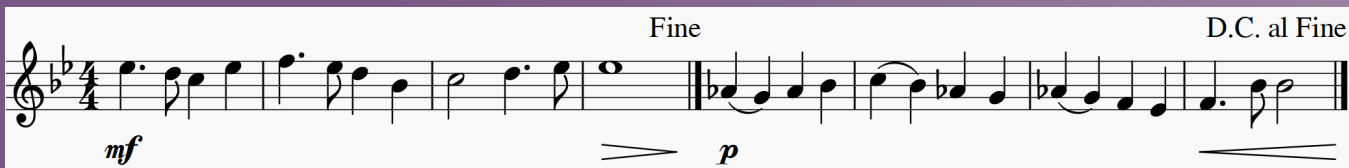
Count ✓ Air tongue ✓ Play! ✓



### 106. THE DOT ALWAYS COUNTS

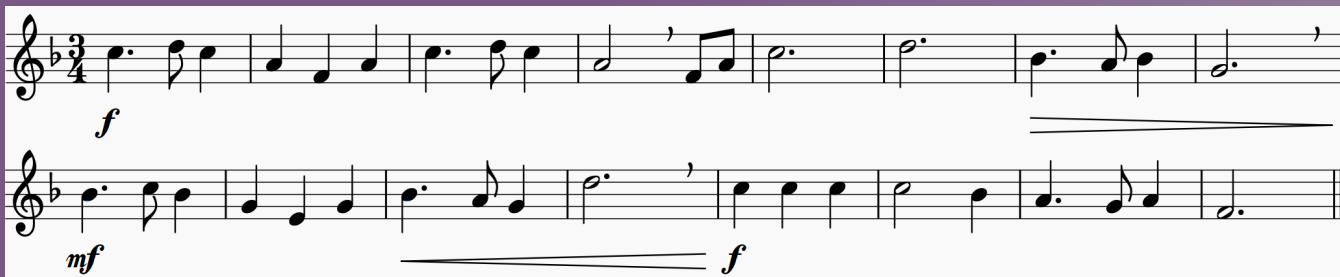


### 107. ALL THROUGH THE NIGHT



### 108. SEA CHANTY

English Folk Song



### 109. SCARBOROUGH FAIR

English Folk Song



# SCALE STUDIES

## HORN KEY OF F (CONCERT Bb)

① 

② 

③ 

## HORN KEY OF Bb (CONCERT Eb)

① 

② 

③ 

## HORN KEY OF C (CONCERT F)

① 

② 

③ 



# *Resources*





# Recommended Horn Players

When practicing horn it is important to listen to other musicians who play with a characteristic horn sound to help develop a good ear and tonal concept. Below are a list of recommended horn players to listen to.

Dennis Brain

William Caballero

Chris Castellanos

Randek Baborek

Dale Clevenger

John Cerminaro

Hermann Baumann

Lowell Greer

Phillip Myers

Gail Williams

Eric Ruske

William VerMeulen

## Recommended Double Horns

### CONN 6D

MSRP \$3299.00 at [wwbw.com](http://wwbw.com)

- Brass. Compact and light
- Durable
- Has a tendency to play below pitch center
- Very acceptable for beginners



### CONN 8D

MSRP \$4349.00—\$4559.00 at [wwbw.com](http://wwbw.com)

- Nickel silver large bore horn - Typically darker sound with less defined grooves for the notes
- Requires more air control and more strength to play
- Heavier than other brands
- Very durable



# Recommended Double Horns

## Yamaha YHR-667VL

MSRP \$7636.99.00 at [wwbw.com](http://wwbw.com)

- Considered a professional horn
- Free blowing
- Excellent response and pitch adjustability
- Valves and slides are fussy and need to be maintained daily with valve oil
- Designed to be played in the US and in EU
- Very thin metal, not durable



## Yamaha YHR-668NII

MSRP \$4469.99 at [wwbw.com](http://wwbw.com)

- A little heavier than the Yamaha 667
- Thin and not durable metal
- Has a quick response



## Holton H179 Farkas Series

MSRP \$4349.00 at [wwbw.com](http://wwbw.com)

- Nickel silver with bad finish
- Valves are mediocre because they are poorly designed  
They do not stop bending when the valve is open
- Smaller wrap and therefore lighter
- No pitch bends in the harmonics
- Less durable than Conns, but more durable than Yamahas
- Plays above pitch center
- Acceptable for beginners, and definitely better than a single horn



# Recommended Mouthpieces

Generally, beginners will have thinner, smaller lips , so smaller rims, smaller inner cup diameters, moderate cup shape and depth, moderate bore size and a moderate backbore contour will allow them sufficient ease of playing and flexibility.

## Yamaha 30C4

MSRP \$34.99 at [www.bw.com](http://www.bw.com)



- Easy response
- Good balance between endurance and flexibility (moderate rim contour)
- About halfway point between dark and bright tone qualities

## Schilke 30 Silver

MSRP \$56.00 at [www.bw.com](http://www.bw.com)



- Easy response
- Produces darker tone sooner
- Good balance between endurance and flexibility (moderate rim contour)

## Stork C8

MSRP \$60.99 at [www.bw.com](http://www.bw.com)



- Easy response
- More direct sound (straighter cup shape)
- Good flexibility (flatter rim)

## Holton MDC (Medium-Deep Cup)

MSRP \$59.00 at [www.bw.com](http://www.bw.com)



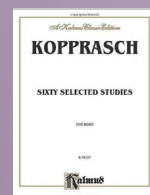
- Easy response across the entire range
- More direct sound (straighter cup shape)
- Small diameter for smaller lips

# Continuing Method Books

## Kopprasch: 60 Selected Studies by G. Kopprasch

MSRP \$11.95 at [sheetmusicplus.com](http://sheetmusicplus.com)

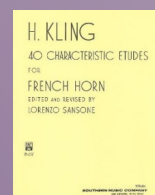
- Contains etudes that may be used for TMEA All-State French horn music
- Technical studies
- Lyrical studies



## H. Kling: 40 Characteristic Etudes for French Horn by H. Kling

MSRP \$10.95 at [sheetmusicplus.com](http://sheetmusicplus.com)

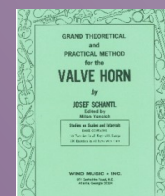
- Contains etudes that may be used for TMEA All-State French horn technical audition music



## Grand Theoretical and Practical Method for the Valve Horn by Josef Schantl

MSRP \$15.00 at [poperepair.com](http://poperepair.com)

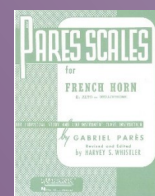
- Scales and arpeggios in every key
- Interval exercises in various keys



## Parès Scales by Gabriel Parès

MSRP \$6.50 at [wwbw.com](http://wwbw.com)

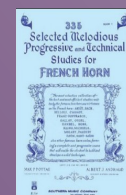
- Scales and arpeggios in various keys



## 335 Selected Melodious, Progressive, and Technical Studies for French Horn by Max P. Pottag and Albert J. Andraud

MSRP \$30.00 at [sheetmusicplus.com](http://sheetmusicplus.com)

- Contains etudes that may be used for TMEA All-State French horn music
- Technical studies
- Lyrical studies
- 2 volumes

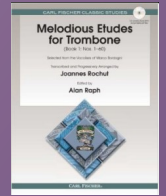


# Continuing Method Books

## Melodious Etudes for Trombone by Joannes Rochut

MSRP \$16.35 at [wwbw.com](http://wwbw.com)

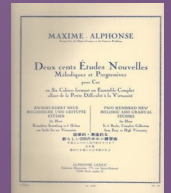
- Used for lyrical playing and phrasing
- Great for bass clef instruction



## Deux cents Études Nouvelles Mélodiques et Progressives pour Cor by Maxime-Alphonse

MSRP \$26.60-\$37.35 at [sheetmusicplus.com](http://sheetmusicplus.com)

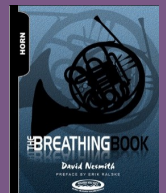
- Includes lyrical and technical studies
- Beginner to virtuoso level studies
- 6 volumes of varying difficulty



## The Breathing Book by David Nesmith

MSRP \$19.99 at [mountainpeakmusic.com](http://mountainpeakmusic.com)

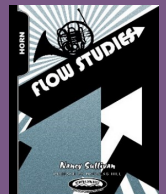
- Rigorous book for diagnosing and fixing breathing issues



## Flow Studies by Nancy Sullivan

MSRP \$19.99 at [mountainpeakmusic.com](http://mountainpeakmusic.com)

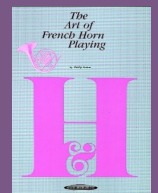
- Studies emphasizing breath control



## The Art of French Horn Playing by Philip Farkas

MSRP \$18.99 at [wwbw.com](http://wwbw.com)

- The essential French horn technique book
- The French horn “Bible”
- Covers 99% of all horn techniques
- Directs proper embouchure development





# Fingering Chart

○ = Open

● = Pressed down

T = Trigger valve

<p>E# F</p> <p>● ○ ○</p>	<p>F# Gb</p> <p>○ ● ○</p>	<p>G</p> <p>○ ○ ○</p>	<p>G# Ab</p> <p>○ ● ●</p>	<p>A</p> <p>● ● ○</p>	
<p>A# Bb</p> <p>● ○ ○</p>	<p>B Cb</p> <p>○ ● ○</p>	<p>B# C</p> <p>○ ○ ○</p>	<p>C# Db</p> <p>● ● ○</p>	<p>D</p> <p>● ○ ○</p>	
<p>D# Eb</p> <p>○ ● ○</p>	<p>E Fb</p> <p>○ ○ ○</p>	<p>E# F</p> <p>● ○ ○</p>	<p>F# Gb</p> <p>○ ● ○</p>	<p>G</p> <p>○ ○ ○</p>	
<p>G# Ab</p> <p>T ○ ● ●</p>	<p>A</p> <p>T ● ● ○</p>	<p>A# Bb</p> <p>T ● ○ ○</p>	<p>B Cb</p> <p>T ○ ● ○</p>	<p>B# C</p> <p>T ○ ○ ○</p>	<p>C# Db</p> <p>T ○ ● ●</p>
<p>D</p> <p>T ● ● ○</p>	<p>D# Eb</p> <p>T ● ● ○</p>	<p>E Fb</p> <p>T ○ ● ○</p>	<p>E# F</p> <p>T ○ ○ ○</p>	<p>F# Gb</p> <p>T ○ ● ○</p>	
<p>G</p> <p>T ○ ○ ○</p>	<p>G# Ab</p> <p>T ○ ● ●</p>	<p>A</p> <p>T ● ● ○</p>	<p>A# Bb</p> <p>T ● ○ ○</p>	<p>B Cb</p> <p>T ○ ● ○</p>	<p>C</p> <p>T ○ ○ ○</p>

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