

The purpose of this book

This book provides a framework for learning to play the horn. It could also benefit those desiring to deepen their practical awareness of the harmonic series.

Each short lesson begins in a similar way to a professional player's warm-up, with good breathing and simple lip buzzing, then mouthpiece buzzing. (Players should not feel concerned if the lips vibrate more successfully with the mouthpiece on them than without.) Good breathing, good embouchure placement and muscle use along with good positioning of the tongue equal good production, ensuring good focus and resonance. Musicianship (phrasing, emotional resonance, sensitivity, stylistic issues) has a much greater chance of practical realisation when joined with good production. So too does good intonation. None of this can work well without excellent aural skill: the ability to internally hear the pitches expected and the subtle adaptations of pitches required for ensemble intonation.

This book focuses on the harmonic series that each valve produces, the pitch relationship between them and introduces subtleties of intonation that various fingerings provide. A player of the horn will have no more difficulty in producing a pitch with the 2nd valve than the 1st valve and so on, therefore I have had no hesitation in asking a student to produce notes not usually associated with a beginner's practice rather than starting only with notes from a C major scale. This book does not specifically deal with notation issues as most students become aware of them either in the classroom or from parents, keyboard lessons and so on. A wealth of material assisting the learner to deal with notation already exists.

I have assumed the use of a double horn in F and B^b without specifying the setting of the thumb valve, up or down for F horn. Therefore the given fingerings will always indicate either F or B^b and expect the thumb setting to remain in place until the next indication. Many teachers and players will find some indications unusual compared to standard methods. The prescribed fingerings will develop tuning sensitivity and encourage a deep understanding of the harmonic series. The horn does not produce a specific pitch other than through its many harmonic series. An indication of which harmonic is being used at any given time will assist the player. Greater understanding of the relations in the harmonic series develops aural acuity, provides an intellectual framework to assist aural knowledge and deepens sensitivity to subtle intonation.

Students have the freedom to play the exercises in any tempo though slower tempi will generally develop better production as described earlier. Concerning the use of bar lines in this book, they generally show endings and beginnings of items to practice. Double bar lines offer a break before a new section within the exercise or the end of the exercise. In the duets, bar lines have a conventional meaning and show cyclic rhythmic patterns or allow for a standard hierarchical arrangement of strong and weak beats. The counting of beats, including the observance of rests, will no doubt assist rhythmic playing as well as allowing for embouchure relief and time to process information.

Each lesson from number five onwards has a duet. The student has an excellent chance to develop quality production by playing alongside a teacher. Subtleties of intonation require ensemble playing with stable tone, again assisted immeasurably by hearing and working alongside a teacher.

Range development occurs in a very gradual way from lesson to lesson. Many musical elements engage the learner without the need for a large range in the first years; therefore the range remains quite limited covering less than two octaves by the last lesson.

In summary this book encourages a deep practical understanding of the harmonic series and a gradually developing aural acuity in the realm of intervals and intonation.

LESSON TWO

Beginnings and warming up. First use of the valves

1 -4. Repeat as in Lesson One.

5. Use the 2nd valve of the F horn and play a note a semitone below the pitch you played in Exercise 4. Relax.

Repeat many times.

You are now playing on the E horn, E being a semitone below F. The second valve always produces a pitch a semitone below that with no valves.

The intervals between harmonics remain the same.

Fingerings: F:2
Harmonics: 4 5 6



Track 2

6. Breathing as shown, make a steady tone on the F horn, playing a note that feels easy to produce. Relax.

Play a different pitch (harmonic). Relax. Hear and identify the relation between the two pitches (the interval).

The interval between the 4th and 5th harmonics is a major 3rd; the interval between the 5th and 6th harmonics is a minor 3rd; the interval between the 4th and 6th harmonics is a perfect 5th, shown below.



Track 3

Fingerings: F:0
Harmonics: 4 5 5 6 4 6

7. Repeat exercise 6, this time with 2nd valve (E horn).



Track 4

Fingerings: F:2
Harmonics: 4 5 5 6 4 6

8. Repeat the previous two exercises, this time use 1st valve (E^b Horn).



Track 5

Fingerings: F:1
Harmonics: 4 5 5 6 4 6

LESSON THREE

Beginnings and warming up. Moving the valves whilst playing

1.-4. Repeat as in Lesson One.

5. Play harmonics 4, 5 and 6 on F horn (no valves), E horn (2nd valve) and E^b horn (1st valve).
The faster the lips vibrate, the higher the pitch.
Quantity of air changes the loudness.

**Track 6**

Fingerings: F:0 F:2 F:1
 Harmonics: 4 4 4 5 6 4 5 6

6. Change the pitch in the same breath.
Start on the F horn (no valves), play for 2 seconds, press down the 2nd valve (E horn) still breathing out.
Try all three harmonics: 5, 6 and 4.

**Track 7**

Fingerings: 0 2 0 2 0 2
 Harmonics: 5 6 4

Make sure the pitch goes down the minor 2nd (semitone). If it goes up the embouchure is too tight, or the air forced.

7. Repeat exercise 6 but move to 1st valve (E^b Horn).

**Track 8**

Fingerings: 0 1 0 1 0 1
 Harmonics: 5 6 4

Make sure the pitch goes down the major 2nd (whole tone).

LESSON FIVE

Begin using the tongue to articulate

1. Breathe in well. Let the air settle then let it out through a small aperture. Relax. Repeat allowing the lips to vibrate when letting the air out. Relax. Repeat with the mouthpiece, blowing out for at least 6 seconds. Relax.
2. Play F horn open for one second, then 2nd valve (E horn), then 1st valve (E^b Horn), then 3rd valve (D horn), back to 1st, then 2nd, then open.

Fingerings: 0 2 1 3 1 2 0 0 2 1 3 1 2 0 0 2 1 3 1 2 0
 Harmonics: 5 6 4

3. Begin each note with the tongue, as if saying the consonant 'd'. Keep the tongue with a shape somewhere between an 'aw' and an 'oo' vowel,



Track 14

doo doo doo doo doo doo doo doo doo
 Fingerings: F:0 2 0 F:0 2 0 F:0 2 0
 Harmonics: 6 5 4

4. Extension of exercise 3.









Track 15

doo doo doo doo doo doo doo doo
 Fingerings: F:0 2 1 2 0 F:0 2
 Harmonics: 6 5
 doo doo doo doo doo doo doo doo
 Fingerings: 1 2 0 F:0 2 1 2 0
 Harmonics: 5 4

LESSON ELEVEN


Changing valves and staying on the same pitch
Breath staccato. 7th harmonic

1. Breathe in well. Let the air settle then let it out through a small aperture. Relax. Repeat allowing the lips to vibrate when letting the air out. Relax. Repeat with the mouthpiece, blowing out for at least 12 seconds. Relax.
2. Lip slurs.

<p>Horn in D</p>  <p>Fingerings: F:3 Harmonics: 5 6 5</p>	<p>Horn in E^b</p>  <p>F:1 5 6 5</p>
<p>Horn in E</p>  <p>F:2 5 6 5</p>	<p>Horn in F</p>  <p>F:0 5 6 5</p>
<p>Horn in G^b</p>  <p>B^b:2,3 5 6 5</p>	<p>Horn in G</p>  <p>B^b:3 5 6 5</p>

3. F horn and D horn lip slurs. Notice the 7th harmonic in the third bar.

 Track 39



Fingerings: F:0 F:0 F:3 F:3
Harmonics: 6 5 4 5 6 5 6 5 4 5 6 7 6 5 6 6 5 4 5 6

4. Alternating between F horn and D horn.

 Track 40



Fingerings: F:0 3 0 3 0 F:0 3 0 3 0
Harmonics: 5 6 5 6 5 4 5 4 5 4

Also try this substituting F:1,2 for F:3.

 Track 41

LESSON EIGHTEEN

Faster slurring in the duet

1. Breathe in well. Let the air settle then let it out through a small aperture. Relax Repeat allowing the lips to vibrate when letting the air out. Relax. Repeat with the mouthpiece, blowing out for at least 15 seconds. Relax.
2. Lip slurs. E^b horn, E horn, F horn and G^b horn, G horn.



Track 62

Fingerings: F:1 F:1 F:2 F:2
 Harmonics: 6 5 4 5 6 5 6 7 6 5 6 5 4 5 6 5 6 7 6 5

F:0 F:0 B^b:2,3
 6 5 4 5 6 5 6 7 6 5 6 5 4 5 6

B^b:2,3 B^b:3 B^b:3
 5 6 7 6 5 6 5 4 5 6 5 6 7 6 5

3. Also practice this smoothly tongued and tongued with accents.



Track 63

Fingerings: F:0 2,3 3 1 2
 Harmonics: 6 8

4. Also practice this smoothly tongued and tongued with accents.



Track 64

Fingerings: F:0 2 1,2 0 #2 b1
 Harmonics: 4 3

LESSON TWENTY-EIGHT

Long duet as a summary.



Slowly ♩ = 66

Horn I in F

Fingerings: F:0 2 0 B^b:1,2 F:0 B^b:0 F:0 B^b:0 F:0
 Harmonics: 6 5 7 5 6
mp *mf* *mp*

Horn 2 in F

Fingerings: F:0 2 B^b:1,2 F:1,2 2 0 0
 Harmonics: 5 4 5 4 5
mp *mf* *mp*

7

F:2 B^b:1,2 F:0 1,2 0 B^b:0 F:0 5
 6 5 6 8 6 5 7 6 5
mf *f* *mp*

B^b:2 F:2 B^b:1,2 F:1,2 F:0 2 F:0 F:0
 4 5 4 5 4 5 4
mf *f* *mp*

15

F:0 B^b:1,2 F:0
 6 4 4
mp *f* *mp* *f* *mp* *f*

F:2 F:2 F:1,2 2
 5 6 5 4
mp *f* *mp* *mp*