

PROGRESSIVE STUDIES **in** **Flexibility and Range Development** **for** **FRENCH HORN**

by Fred W. Teuber

The primary purpose of this collection of studies is to establish and logically develop those techniques essential to flexibility in horn playing, to develop and strengthen the embouchure, and to sharpen the ear-embouchure relationship of performers at any level of ability. This book is not designed as a method, but rather as a supplement to any of the excellent courses of horn study available. These studies will be useful to professional performers and first-year students alike; suggestions for their use at different levels are presented on page two.

The organization of this book is such that most first-year students will be able to start working at the beginning of each group of studies (numbers 1, 9, 15, 27, and the first study for natural horn). Advanced students and professional players will be able to use many of these same studies as a part of their warm-up routine, while continuing to develop more advanced techniques in the latter part of each group. Also most of the more advanced studies are "open-ended" and can be extended to suit the needs of the individual.

A number of the studies have been designed to explore the B flat horn as well as the F horn. The purpose is two-fold: 1) Although the F horn is considered to be the "basic" instrument by most authors and teachers, there are many students and performers who use the single B flat instrument and many of the more common flexibility exercises simply do not "fit" the instrument. 2) Players using the standard double horn often learn only a part of each side of their instrument. Learning all of one's instrument should be of the utmost importance; therefore, double horn players are encouraged to practice the exercises for both the F and the B flat horn. By doing so, he will be much better equipped to make intelligent decisions when faced with unusual technical or musical problems in performance.

ABOUT USING THIS BOOK

The development of flexibility and range as well as the use of this book will depend greatly on the establishment of a well formed embouchure and proper mouthpiece placement (see Farkas, The Art of French Horn Playing, pp. 19 - 27). The developing student should take care not to sacrifice good playing habits for the sake of hurriedly adding a few notes to his range. Since many of these studies are "open-ended", they should be practiced according to the limits dictated by the student's stage of development, or perhaps with the idea of gradually extending one's limits, but never with a "do-or-die" approach.

When practicing these studies it is important to rest frequently, although these rests may be quite brief if developed as a systematic part of practice habits. To this end it is recommended that the mouthpiece be removed from the lips during all rests and all fermatas, whether they appear over a rest or a bar line.

BEGIN EACH TWO-MEASURE UNIT AS COMFORTABLY AS POSSIBLE.

- to develop soft, reliable attacks, buzz the first pitch of each group,
- then, with the horn, begin each group without using the tongue.
the buzz and the pitch should speak immediately with the breath.
Repeat each step beginning with a "soft" tongue.

MINIMIZE ANY CHANGE IN APERTURE (DO NOT CHANGE MOUTHPIECE PLACEMENT)
AS THE PATTERN DESCENDS

1 $\text{♩} = c. 96$

mp < f > pp mp < f > pp mp < f > pp mp < f > pp

simile

EXECUTE ALL SLURS WITH AS LITTLE CHANGE IN E' AS POSSIBLE
- concentrate on using tongue-arch and jaw movement
KEEP A CONSTANT FLOW OF AIR THROUGHOUT

2 $\text{♩} = 96-120$

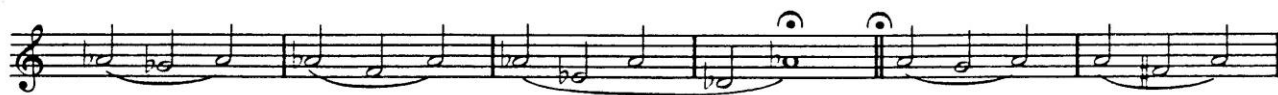
mp < mf > p mp < mf > p mp < mf > p mp < mf > p

simile



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7a and 7b may be practiced in either of two ways: 1) Play each item (I) moving down the page; proceed in turn to each item (II), (III), and then finally all items (IV).
OR: 2) Play all items on the same level before moving chromatically to the next.

PLAY EACH PATTERN WITHOUT VALVE CHANGE. Note: * indicates the seventh partial in the overtone series (the pitches available on the natural horn). Pitches so indicated will sound low (flat). Do not favor these notes but rather, center the pitch where it falls on the natural instrument.

WORK FOR SPEED, FLEXIBILITY, AND FLUENCY.

For F Horn

(I) $\text{♩} = 60-96$
Play 3 X (0) ———

(II) 3X (0) ———

7a

(III) 3X (0) * ———

(IV) 3X (0) * ———

(I) (2) ———

(II) (2) ———

(III) (2) * ———

(IV) (2) * ———

(I) (1) ———

(III) (1) * ———

(I) (1/2) ———

(III)



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Suggested use of the B flat horn in the lower register.

16 $\text{♩} = 60-86$

F Hn. B \flat Hn. 0 F Hn. B \flat Hn. 2

F Hn. B \flat Hn. B \flat Hn. 0 1 F Hn. B \flat Hn. (1/2) 2 F Hn. B \flat Hn. 2/3

F Hn. B \flat Hn. 1/2 0 F Hn. B \flat - - F Hn. F Hn.

F - B \flat - - F Hn.

F - B \flat - - F - * F B \flat

B \flat 0 B \flat - -

B \flat - - r



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FOURTHS & SEVENTHS

Begin slowly, listen for pitch (intonation), and gradually increase tempo.

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TWELVE MELODIC STUDIES FOR THE NATURAL HORN

The following studies for the natural (open) horn, constitute a direct approach to the problem of pitch-proximity on the instrument, natural or valved. Students are often confused by the multitude of pitches possible with any given combination of valves, especially in the upper register. By using these studies, as written and as exercises in transposition (using the same valve combination throughout), students of the horn should become much more aware of the nature of their instrument. In the last analysis, our modern horns are nothing more than a combination of natural horns in a variety of keys. Working with these studies on the natural horn will also strengthen the ear - embouchure relationship which is essential to good horn playing.

Below is a key to transposition for the natural horn as applied to the standard double horn in F and B flat. Transposed natural horn implies the use of one combination of valves throughout a given pitch level.

Horn in B flat alto	a perfect fourth higher	B flat horn, open
Horn in A	a major third higher	B flat horn, 2nd valve
Horn in A flat	a minor third higher	B flat horn, 1st valve
Horn in G	one whole step higher	B flat horn, 1st & 2nd valves (or 3rd)
Horn in F	as written	F horn, open B flat horn, 1st &
Horn in E	one-half step lower	F horn, 2nd valve
Horn in E flat	one whole step lower	F horn, 1st valve
Horn in D	a minor third lower	F horn, 1st & 2nd
Horn in D flat (rare)	a major third lower	F horn, 2nd &
Horn in C	a perfect fourth lower	F horn, 1

Horn in B flat basso as a natural instrument, is not a

* NOTE: Written B flat (the 7th partial) is very low!
Do not "favor" these pitches but rather, natural series.



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Waltz $\text{♩} = 60$

6 $mp-mf$

(Fine)

7 $\text{♩} = 84$ mf

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Cantabile ♩ = 72 (but freely)

11

mp *mf* *p* *pp* *mp*

pp *mf* *f* *mf*

f *ff* *mp* *leggero*

poco cresc.

cresc.



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