rangesongs

Horn Edition

Rose French

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Introduction

Rangesongs develops your high and low ranges by using target notes in a musical context to encourage you to move your air properly. For high notes use intense, fast moving air, and for low notes use a generous amount of slow moving air. Follow these guidelines when playing *Rangesongs*:

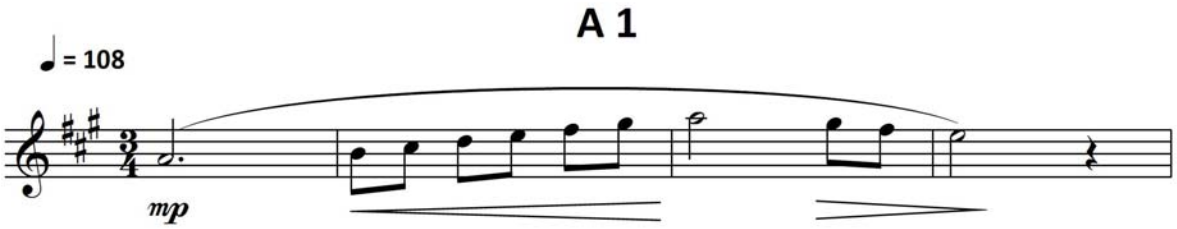
1. If you ever feel pain, stop playing immediately. Playing the horn should never be painful!
2. Do a thorough warm-up before playing *Rangesongs*. A good warm-up is essential to progressing on the horn. *Daily Routines for the Student Horn Player* by Marian Hesse is a great resource.
3. Focus on sound: if your sound is strained, you're not using your air properly. Playing the horn is no different than singing or speaking. Try singing when struggling with playing correctly.
4. If you find yourself straining, transpose the *Rangesong* down a half or whole step. This is a great way to work on transposition.
5. When working in the high register, spend as much time resting as you do playing.
6. Glissandos have been included in some exercises to remind you how to use your air properly.
7. If you are having trouble reaching the target note, try this four-step approach:
    - Glissando up to the note, hitting all the notes possible in between.
    - Glissando up to the note, hitting only a couple of notes in between.
    - Make a clean slur up to the note.
    - Articulate the note lightly. Remember, nothing changes about how you use your air, you are just now including the tongue.
8. Do not proceed to the next higher target note until you are comfortable in the range you are currently working on and can play with a desirable sound.
9. Mix up your practicing so you sometimes play songs that are easily within your range and other times you challenge yourself to reach target notes that are just out of your range.
10. Each *Rangesong* practice session should last between 10 and 15 minutes and include approximately 10 songs, alternating between high and low songs. You may wish to include two or three *Rangesong* sessions in any given practice day.
11. The best way to use *Rangesongs* is to alternate between high and low songs.
12. You will make quicker progress if you practice *Rangesongs* daily; however, if you begin to feel too fatigued, take a day off from *Rangesongs*.
13. Don't play high *Rangesongs* on concert days unless you are confident you can play your best after working intensely in the high register.
14. Focus on moving the air properly at all times: intense, fast air for the high notes and generous, slow air for the low notes.

15. Teachers are important! Study with a *hornist* to teach you how to play the *horn*.

High Range:

For the high range*, Rangesongs* improves your range and endurance systematically by using two strategies:

1. The phrases within each song are specifically composed to build melodically to a designated target note, as in the following example from a song with A as its target:



If you follow the indicated phrasing and focus on playing musically, you will eventually get stronger and more efficient in the high register because you will learn to generate an intense, fast moving air stream to achieve the high note. The phrasing provides a compelling musical incentive to support the tone with the proper air speed.

NOTE: The title of each song refers to the target note—or highest note in the song—not necessarily the key.

2. The high range portion of *Rangesongs* is organized progressively by target note starting with C' and proceeding chromatically up to c'''. There are five songs for each target note (for a total of 65 songs) and the target note is always the highest note in each song. This organization ensures systematic practicing resulting in gradual improvement. In addition, each song is short, lasting only one minute or slightly longer.

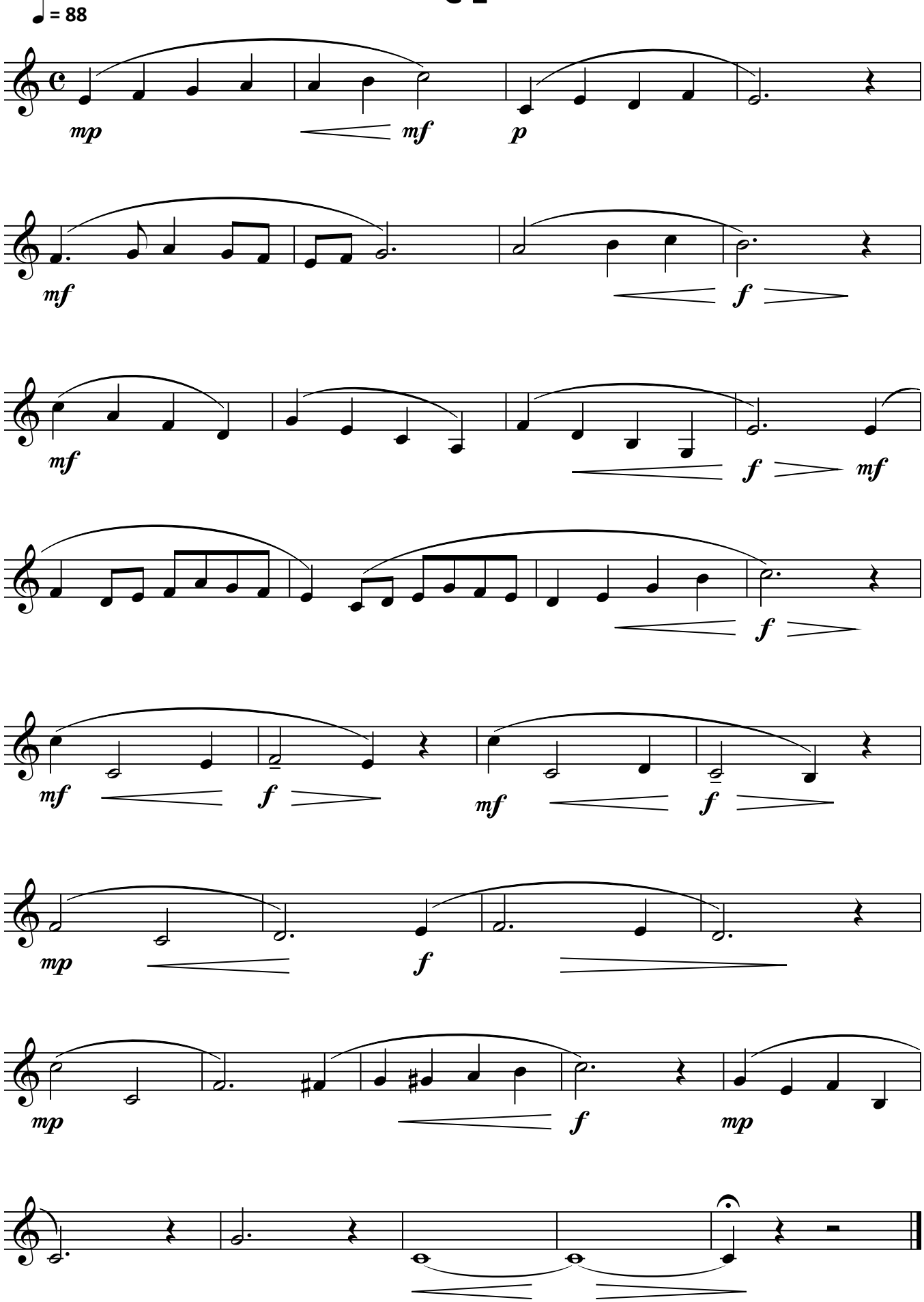
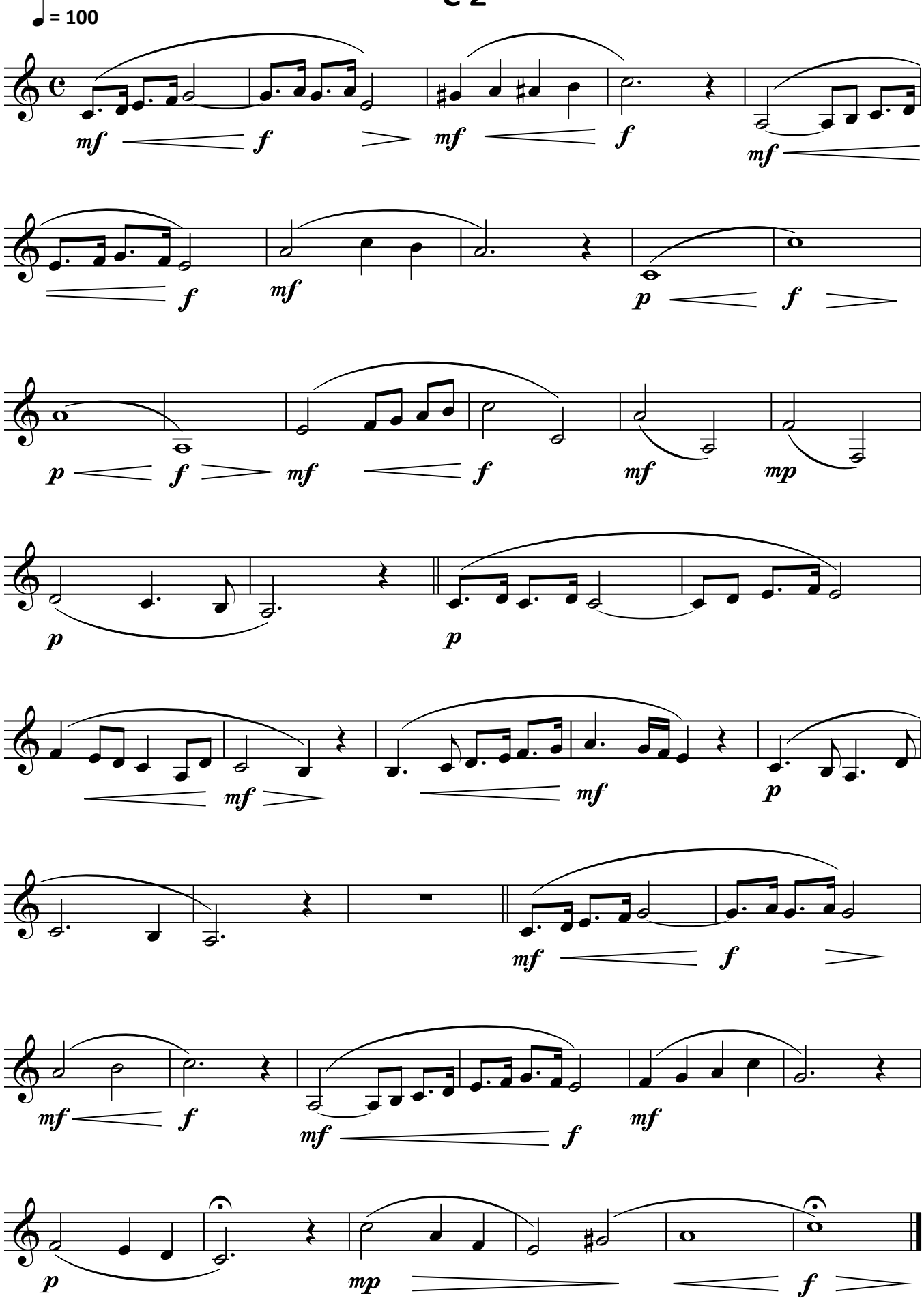
Low Range:

For the low range*, Rangesongs* extends the range downward by ½ steps. There are five songs for each target note starting with c and progressing down to G (for a total of 30 songs). Strive for a resonant, consistent tone in the low register and support the tone with a generous amount of slow moving air.

When you practice generating the air flow necessary for resonant low notes, your high register also benefits. The ability to produce the appropriate intensity and amount of air is the key to extending your range in both directions. When you practice your air flow, your embouchure will develop gradually over time.

> **NOTE**: If you are not able to play the indicated phrases comfortably in the low *Rangesongs*, it is acceptable to speed up the tempo or break the indicated phrasing by adding a breath. Do not strain to squeeze the last bit of air from your body to make the phrases.

C 1



C 2