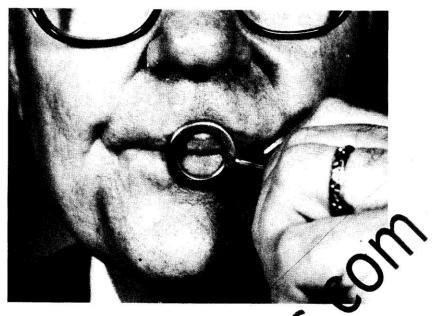
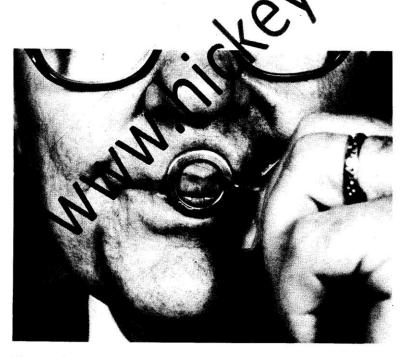
CONTENTS

Placing the Mouthpiece and Establishing the Embouchure	6
Establishing Correct Tone Production	12
Developing Lip Aperture Control	15
Developing Breath Control and Minimum Use of Embouchure	20
Left Hand Position	22
Coordinating Finger Action	26
Low Register Drill	28
Scale Exercise Drill	30
Use of Scales	32
Major Scales and Arpeggios	32
Harmonic Minor Scales and Arpeggios	34
Chromatic Scales	36
Lip Trill Study	39
Use of the Right Hand	4 0
Stopped Horn	42
Echo Horn	43
Stopped Horn and Esho Horn Practice	44
Stopped Horn I sages	45
Echo Horn Langues	46



Too much lower lip inside mouthpiece. This will tend to produce a weak low range and a thin tone.



Too much upper lip inside mouthpiece. Too little lower lip inside mouthpiece. This can result in lack of aperture control by the lower lip.

These two illustrations use the same mouthpiece placement and setting, but because of one small detail, the resultant tone production will differ greatly.

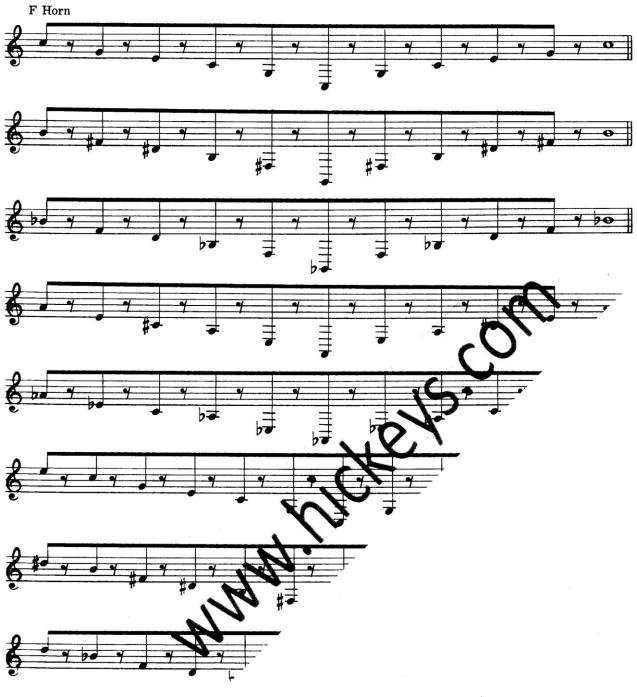


Good mouthpiece placement, but lips are stretched in a smile. Tone will be thin and harsh and lips will absorb too much punishment.



Good mouthpiece placement. There is controlled relaxation in corners of lips. Lips are "set" but are not stretched into a smile. Lips are evenly aligned and are slightly puckered. Chin is arched down.

The following study is designed for development of tone control throughout the entire range.









DEVELOPING LIP APERTURE CONTROL

A different sized lip aperture is required for the production of each pitch at each different dynamic level, throughout the entire range. A high soft tone requires a smaller aperture than the same tone played at a louder volume. Lower tones require larger apertures than higher ones played at identical volumes. When the speed of the air remains constant, development of accurate control of pitch depends upon subtle and definite control of the lips immediately around the aperture, inside the mouthpiece.

The following technique is suggested for use in development of muscular "feel" for aperture control and for location of the most desirable tonal focus:

Sustained tones with pitch variation.

The pitch should be changed by deliberately bending the tone up and down, the variation being made with the lipe inside the mouthpiece, around the aperture. After a few variation in pitch, the lip position should "focus" into the time with most desirable pitch and quality. This is a nique will develop the best "center" or "core" of the tone

The following techniques are designed to developmer control and should be practiced reutin by each day:

Long tones played with coccedo and dimir

As volume changes, pitch will also char is made by changing the size of the be "set" in the content, thus r in the center of the lips.

Harmonic eric studies.

The partice of slur hardine series contains study for tones in all level, with force ar helpf in





HARMONIC MINOR SCALES AND ARPEGGIOS

The interchange between F and Bb horn by this time should be thoroughly understood and should be applied in exactly the same manner as in the major scales.







LIP TRILL STUDY

Regular practice of lip trills develops a great deal more than actual control of the lip trill. In developing the trill, many side benefits accrue in aperture control, flexibility, range control and tone quality, which should result in a "liquid", "flexible" legato.

Lip trills should be practiced each day for very short periods; best results are obtained by using a definite rhythmic pattern.

Note: For detailed explanation of lips trills, see page 75, Philip Farkas. The Art of French Horn Playing, Summy-Birchard Co., Evanston, Illinois, 1956.



STOPPED HORN

For stopped horn, the hand must be sealed tightly to the horn at all contact points. It is generally not necessary to move the hand farther inside the bell from the normal hand position, but the area around the first knuckles (nearest the finger nails) must maintain a tight and complete seal against the side of the throat of the bell, and the heel of the hand must complete the seal when the hand is swung across the bell.

Stopped horn is fingered one half-step lower than written; it is better played on the F horn than on the Bb horn, since stopped the on the Bb horn are quite sharp.

Terms for Stopped Horn:

The symbol +

gestopft - German

bouche - French

Chiuso - Italian

