

SECTION I Tone and Control Studies

① can adequately serve as an efficient warm-up, provided the following details are observed:

1. Precise timing of attacks.
2. Clean attacks.
3. Steady full tone at *p-mp* volume.
4. Ending of each note should be controlled — the player should feel able to hold each note much longer than the indicated 2 beats at $\text{♩} = 60$.
5. The lips should be completely relaxed after each note is ended so that each succeeding attack serves as a "first note."

①

$\text{♩} = 60$

All F horn

mp-p

simile

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SECTION II Arpeggio Studies



The arpeggio studies should be done daily in all twelve major (or minor) keys, and exclusively on the F horn. Strive for evenness of attack, dynamics, tempo and quality.

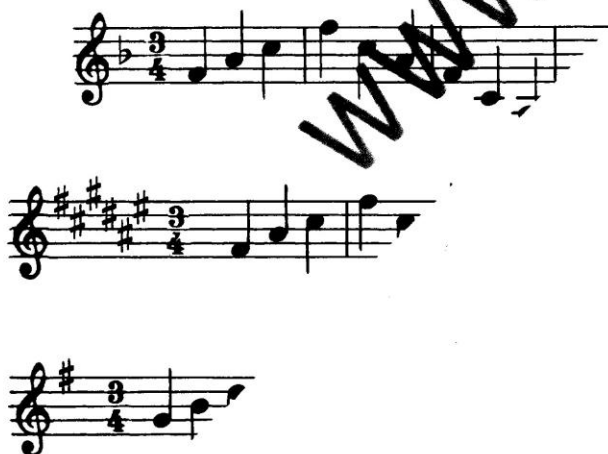
⑥

♩ = 60 to 84



⑦

♩ = 72



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SECTION III

Scale Studies

It is important that the following scale patterns be played in one key per day (or week) with all the various, indicated articulations. The reasons for playing in one key are: (1) to more fully get the feel of the fingerings, and, (2) to aid intonation.

Try to achieve a brilliant staccato at the indicated tempo. Also, play to the top of the register, even if it is higher than the tonic.

24

$\text{♩} = 120$

mf-f

Simile

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SECTION IV

Intervals

As in practicing scales, the interval studies should be done in one key per day (or week), the same key as the scales. Observe tempo markings as well as the evenness of all notes. (Include all 12 keys, Major and Minor).

THIRDS

(29)

♩ = 84

Also 4 slurred

FOURTHS

(30)

♩ = 84

Also 4 s'

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SECTION V Heavy Routine

This series of exercises has been devised to aid in the building up of (a) still greater stamina and endurance, (b) increased security in the high register, particularly in regard to entrances.

The heavy routine can be used largely to replace the "work-out" that the lips might get from orchestral or band playing.

Except when used partially, this section should be reserved for use on days when the player is doing all of his work at home, and should not be used on days when orchestral or band work is to follow.

(38)

Great care should be taken to play (38) with the least possible movement. Concentrate on lip *position* and on being as relaxed as possible. Perhaps it may seem, this can be attained after patience and persistence—perhaps after weeks or even months. It is not easy, but can prove well worth the effort.

(38) should be raised $\frac{1}{2}$ tone after it can be done at an easy effort. Several days, or even weeks later it should

be done in its entirety. However, the student is cautioned not

even though the balance is raised in pitch. [dependably (!)] enter on high C without any

Dynamics should be in the "soft" range. The sound should be pure, smooth, full and round, chiefly because only in this manner as opposed to dependence on volume, not "blow."



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$\text{♩} = 100 - 120$

$\text{♩} = 100 - 120$

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Fingering Chart

Fingering for F Horn

The second system of the exercise consists of two staves. The top staff is a bass clef staff, and the bottom staff is a treble clef staff. The music continues with various notes, including naturals, sharps, and flats, and is accompanied by detailed fingerings (1-3) and breath marks (horizontal lines above notes).

Fingering for B \flat Horn (Sometimes called "B Horn")

A musical score for guitar solo. The top staff is in bass clef and contains a melodic line with various accidentals (sharps, naturals, flats) and a "Break" instruction. Below the staff are fret numbers (e.g., 1, 2, 3, 0). The bottom staff is in treble clef and continues the melodic line with similar accidentals and fret numbers below it. A large diagonal watermark "keys.com" is visible across the entire page.

Suggested Fingering for F + B \flat Double Horn

The finger
suggested fi
be anythin
the play
the dr



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