

# Horn Excerpt Boot Camp

## Volume 1: The Top Ten

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# Beethoven Symphony No. 3, 3<sup>rd</sup> Movement Trio 2<sup>nd</sup> Horn

**Transposition:** Horn in *E<sub>b</sub>*

**What to master:**

- Pointed articulation, especially in the low register
- Dexterity
- Quick and clear tonguing on quick eighth-notes
- Sound that can blend with two other horns
- Interpretation that is vivid but can fit in with two other horns

**Common pitfalls:**

- Poor rhythm
- Poor transmission of meter (groove)
- Sloppy attacks
- Messy or unpitched eighth-notes
- Scoops or poor intonation on low *B<sub>b</sub>*'s

The trio from the *Scherzo* of Beethoven's Symphony No. 3 (*Eroica*) features a second horn part that leaps quickly from high to low. It would be hard to find a second horn audition list that did not contain this excerpt.

All the drills for this excerpt are presented in *E<sub>b</sub>*, and will need to be transposed. Learn to transpose so fluently that you are not *transposing* at your audition, but merely reading the music as you would if it were written for the horn in *F*. Be fluent.

This excerpt would typically be performed at a tempo of approximately  $\text{♩} = 100$ .

Horn in *E<sub>b</sub>*

**TRIO**

171

182

194

# Etude

A successful version of the excerpt is played with a consistently rich sound, a strict observation of rhythm and dynamics, and a sense of song and phrase. Use the etude below to train yourself to become a keen observer of detail. The notes of the excerpt (and of this etude) are not terribly difficult, so you can and must focus on the details. Set your metronome at  $\text{♩} = 90$ , then turn it off and play the etude. Turn it back on at the end and see if you held the tempo. Keep working until you can do this.

Horn in C

Andante

*p* *p* *p*

8 *mp* *p*

14 *p* *mp* *mf*

21 *mp* *mf*

28 *p*

38 *p* *mp*



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Brahms

## Drill #4

The passage you have been working on above comes out of an arpeggio that starts in the high register. Begin learning this by playing loud slurred descending arpeggios. Every note must be clearly pronounced even though you are slurring. Keep the tempo slow at first, then learn to play the material faster.

Horn in F

Musical score for Drill #4, Horn in F. The score consists of three staves of music in 4/4 time. The first staff (measures 1-5) is in the treble clef and begins with a forte (*f*) dynamic. The second staff (measures 6-11) is in the bass clef. The third staff (measures 12-15) is in the bass clef. The music features descending arpeggios with slurs and various accidentals.

## Drill #5

Now the same notes, but tongued. Do not lose any of the clarity you had when your practice by playing as if you were slurring, but with the addition of 't' improves, shorten the notes.

Horn in F

Musical score for Drill #5, Horn in F. The score consists of three staves of music in 4/4 time. The first staff (measures 1-5) is in the treble clef and begins with a forte (*f*) dynamic. The second staff (measures 6-11) is in the bass clef. The third staff (measures 12-15) is in the bass clef. The music features descending arpeggios with slurs and various accidentals, including accents (>) and staccato (>>) markings.



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Strauss T

## Drill #10

This drill breaks down the pattern in a different way than Drill #9. When you have practiced both drills, you will understand the sequence at the end of the excerpt that propels you musically to the culminating high C. This is a note that you must deliver confidently at your audition, with a ringing, wide open tone and plenty of power.

Horn in F

*f*

8

15

## Etude

The etude below breaks down the excerpt into its component parts. Practice is extremely tiring and can make your lips very tight. The low C's in the first part are used to help keep your embouchure from binding up. Remember, in the second part of the low excerpt after you play the Short Call. It is imperative that you

Horn in F

*p*

9



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Wagner S