



From HORNific to HORNtastic – How to Start Your Beginner French Horns

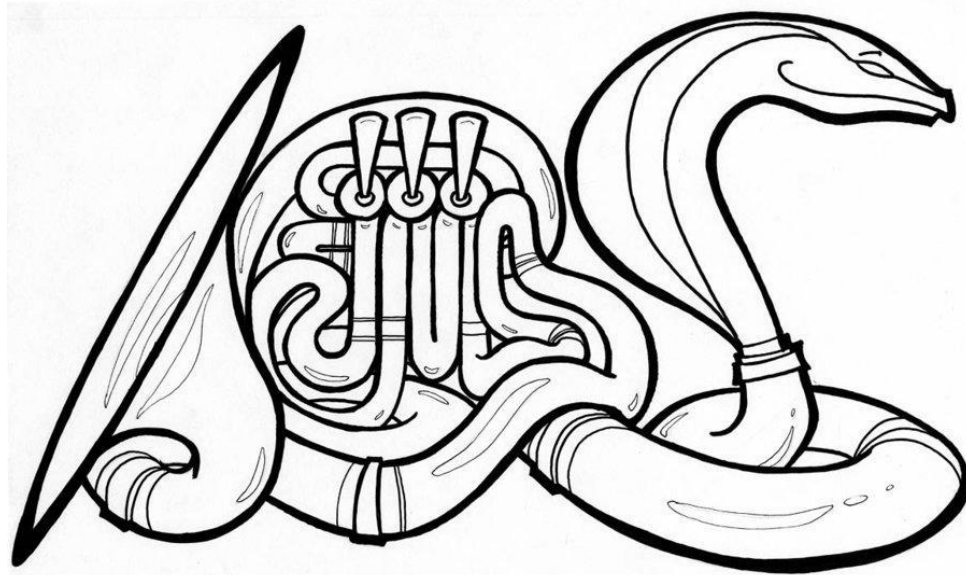
CLINICIANS:

**Cathy Humphrey, Susan Scott,
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Texas Bandmasters Association 2016 Convention/Clinic

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HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

From
HORN-ific
to
HORN-tastic



*A fundamental approach to ensure the
success of beginning horn players*

Presented by: Cathy Humphrey, Susan Scott, Jennifer Wren

Texas Bandmasters Association Convention
July 2016

INTRODUCTION

The horn is an instrument of great complexity, typically considered one of the most difficult in an ensemble. Despite various challenges, the horn is extremely rewarding and can be effectively taught with careful student selection, quality equipment, and a positive attitude toward a student's improvement. With the help of a structured teaching method, students can develop proper technique, thus achieving the best results possible.

PLACING STUDENTS ON THE HORN

Choosing appropriate students for any instrument can play a crucial role in the success of the student and the band program. When placing students on horn, the following factors should be considered to maximize success for all parties involved:

- How many instruments will be available? Will an instrument be provided for both home and school?
- How many other horn students are in the school's program? How many of them will be graduating?
- How many instruments are available to the high school? How many students will be graduating? How many horn players will be started by other junior high schools?

Instrument Interviews

As with all other school-owned instruments, it is important to be selective when placing students on horn. Because instrument availability is limited, it is necessary to pick students who will be successful, encouraging them to continue studies of their chosen instrument. A/B students show commitment to hard work, but this does not have to be the only deciding factor. Horn students should be willing to try new things, be OK with making mistakes, and be confident in themselves. The band director can look for these personality traits while working with the student to get an initial sound on the mouthpiece. Students should also be given different pitches to hum or sing back to the director to observe the student's ability to match pitch. If a parent is present for the interview, it would be beneficial to talk about the specialized nature of the horn and encourage the parent to place the student in private lessons.

Physical Characteristics

Look for students who have an overbite. Have them close their teeth and look to make sure that their bottom teeth are not in line with or in front of their top teeth. A natural overbite encourages proper mouthpiece placement and horn angle on the horn. The top lip should be medium to thin, and not have a major tear drop as this could hinder a concentrated air flow. Make sure that the top lip naturally covers the top teeth (instead of a student having a "gummy" smile). The bottom lip should not protrude past the top lip, as this could also affect proper angle of the mouthpiece. Model a flat chin and have the student copy this by creating an embouchure.

CLASS SET-UP

Find a classroom that allows sufficient room for students, with space to easily walk behind the students; this is especially important when checking right hand position. Allow enough room between students so that they do not sacrifice posture and horn position because of space limitations. Try to

position students in a large arc or, if multiple rows are being used, make sure everyone is in a “window” so every student’s embouchure and horn position can be easily monitored.

If at all possible, schedule beginning horns in their own class period. If they must be combined with another instrument, another brass instrument (ideally trumpet) is best. Trumpet is preferable because their embouchures are similar, as are their beginning ranges. When trumpets and horns are playing identical pitches (i.e. everyone plays their own G), a P4 will sound, which is an easy interval to hear and adjust to. In this instance, place the trumpet students in front of the horn students so the horn players do not get confused with the trumpet pitch, allowing greater flexibility to walk behind the horn students and ensure that they are on the correct pitch. If all students are playing in unison (i.e. everyone plays a Concert F – horn on C, trumpet on G), trumpet students may be seated behind the horns, encouraging horn students to match the trumpet pitch.

NECESSARY HORN SUPPLIES

Mouthpiece – a good beginning option is the Farkas MC or MDC Mouthpiece

Small Mirror – important for monitoring embouchure in class and at home

Music Stand – encourages correct posture during home practice

Metronome/Tuner/Korg Pick-up – teaches students how to utilize both tools and encourages daily use

Synthetic valve Oil, Selmer Slide Grease, Mouthpiece Brush, Snake

POSTURE

Proper playing posture can and should be taught from the very first day with your students. The importance of posture, or how we position ourselves when we stand or sit, should be emphasized from the beginning of the year and monitored daily. Every time a student “performs,” they can practice excellent posture, whether reciting the musical alphabet, counting and clapping, or playing their instrument.

Steps to Proper Posture

1. Feet should be flat on the floor with space between them. Feet should also be positioned so that a student could stand up easily from a seated position.
2. Sit away from the back of the chair. Smaller students will have to do this to get their feet to touch the floor. Many school chairs are designed at an angle so that it is impossible to sit up straight if a student is against the back of the chair.
3. Back should be straight. For most students, their rear ends should be the furthest thing back in the chair. Shoulders should be relaxed and natural, and they should have a natural slope downwards.
4. Head should float naturally above the shoulders. Make sure the head is not pushed forward or leaning back as this creates tension. Students can then try to lift their head up an extra two inches (to make sure they are sitting as tall as possible).

BREATHING

Proper breathing is simply the ability to move lots of air in and out efficiently. Always keep it simple; think in terms of wind. Wind is air in motion - wind into the body and wind out.

The best way to teach proper breathing is to demonstrate for the class and have them copy. Look for the following things:

- Check to see that every student is breathing through the mouth and not the nose.
- Inhale using an “OH” syllable; this helps keep the teeth open and tongue out of the way.
- Look for stomach expansion, followed by the chest.
- The shoulders may rise slightly, but there should not be tension.
- Air should be moving in and out without interruption - think of ocean waves or a swing.
- Listen for a deep, silent air stream both in and out.
- Tension is created by taking in too much air.
- Exhaling too quickly can cause throat muscles to tighten.

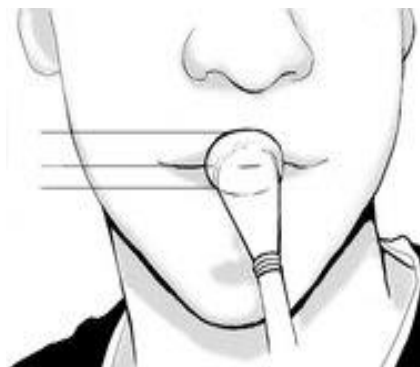
Samples of Breathing Exercises

- In 4 then Out 4 - Have students put a hand six inches in front of the face and blow into the center of the palm. Turn on the metronome to 65 bpm and have them inhale and exhale for a specific number of counts. This helps them ration their air. Begin with 4/4 then experiment with different count structures, ultimately reaching in 1/out 8.
- Frozen Paper - Hold a sheet of paper six inches from their face. Have them focus the air stream onto the paper causing it to move. If the air stream is constant, the paper should not move until the air stops.
- Hold a single sheet of paper against the wall with using breath control.

Read Arnold Jacobs: The Legacy of a Master Edited and Collected by M. Dee Stewart

EMBOUCHURE

Embouchure is a technical term for how the face looks when the student is playing. (Farkas describes the ideal lip formation as a “puckered smile.”) It is very important for each student to have a mirror handy so they can see if they are forming their embouchure correctly. Show the students your “natural” face and ask them to do the same while looking in the mirror. Next, demonstrate a “proper” embouchure and ask them to copy it. Most students will come very close just by watching the director and will only need minor corrections. Stress how little changes from “natural” face to “horn” face. Have the students take a breath and blow air through their embouchure.



Look for the following things:

- Corners stay in the same place as “natural” face - no pulling back or pushing forward.
- Corners are firm, but not tight, against the canine teeth - students having problems can think about saying “poo”.
- The lips should be soft to the touch, with equal amounts of red showing from the top and bottom lips on the sides.

- The aperture should be oval-shaped.
- Teeth should be apart the width of their pinky.
- The tongue must be out of the way of the air. “Wispy” sounds means the tongue is too high.
- The chin should be flat and pointing downward.

Introduce “Echo Playing” (I play - you play). While demonstrating good posture, set a metronome, breathe in tempo, and blow out through your embouchure for four beats. Draw a whole rest and a whole note on the board, and explain that you just played a whole rest and a whole note on the air. Do this as a class several times then begin alternating: first you, then the class.

MOUHPIECE PLACEMENT AND FIRST SOUNDS

Once most of the class can demonstrate proper posture, breathing, and embouchure formation, move on to making the first sounds on the mouthpiece. Work with one student at a time to make sure the mouthpiece is placed properly and the student learns the correct “feel” from the beginning.

After the student and director both agree that the mouthpiece and embouchure look correct, the student works on making their first sound. It is important for the students to hear a proper mouthpiece sound to which they can compare. Travel around the room alternating between director and student - the goal is learning the characteristics of a proper mouthpiece sound. Eventually, the students will be able to identify causes and solutions for tonal problems.

Steps for mouthpiece placement:

1. Sit with good posture at the front of the chair.
2. Lick lips so they are very moist.
3. Blow air through the embouchure.
4. Place the mouthpiece on the embouchure without changing facial position. Regardless of what pitch is played (if anything), they must keep the air moving.
 - Determine where the natural aperture forms when students blow air through the embouchure (usually horizontally centered).
 - Place the bottom of the mouthpiece on the edge of the bottom lip, centered on their natural aperture (full bottom lips - consider placing the mouthpiece on the red of the lip).
 - Swing the mouthpiece upward to the top lip making sure the outside rim of the top lip is inside the mouthpiece.
 - The mouthpiece should be placed at a ratio of 2/3 upper lip to 1/3 lower lip.
 - Angle the mouthpiece slightly downward so that it does not press into the top lip.
 - Breathe through the corners of the mouth, ensuring correct reformation of the embouchure after breathing. Avoid stopping the airstream after inhaling.

Possible Outcomes:

- No Buzz - air speed may be slow, blow faster; lips may be too far apart, bring them slightly closer together; lips are too hard, soften them..
- Tight or Pinched Buzz - teeth may be together or lips pressing together, start over and have them just blow air through the mouthpiece.

- Tubby or Wet Sounding Buzz - the lips may be rolling out, think more pronounced “poo” and keep the inside flesh touching the teeth and gums.
- Relaxed Buzz - have them do it again several times and hold the buzz as long as possible.

When the student achieves a relaxed buzz, have them hold the mouthpiece between the thumb and index finger (or two fingers) at the end of the shank and repeat the process several times.

As you work with each student individually, ask the other students questions or their opinions about what they hear. Allow the student with the best answer to be next to try the mouthpiece. This encourages active participation from all the students.

Once everyone can produce a relaxed sound individually, repeat the process as a class several times. Add the metronome and “Echo Play” while alternating whole rests and whole notes with you or individual students as the leader.

HOLDING THE HORN

The most critical element in holding the horn is the angle of the leadpipe and mouthpiece to the embouchure. The angle should be in a slight downward direction from the embouchure so that excess pressure is not placed on the top lip; too straight or too much downward tilt will hinder embouchure function. Be sure to bring the horn to the head. The bell should be angled away from the body.

LEFT HAND:

The fingers should be curved to form a “C” and rest on the ends of the rotors. Look for the following things:

- Students moving the fingers too far down the keys creating sloppy technique.
- Students letting fingers rest on the tubing.
- Students developing “flying-finger” syndrome.

RIGHT HAND:

Have students reach their right hand out like they are shaking hands. Bring the thumb alongside the index finger - the hand will naturally cup slightly. While keeping the wrist straight, place each student’s hand in the bell so that the line formed by the thumb and index finger is at the 12:00 position. The rest of the fingers must be against the side of the bell farthest from the body. Adjust how far the hand goes in the bell based on the student’s hand size and tone produced. Check right hand position several times every day.

Practice bringing the instrument from “at rest” to “playing” position several times.

BELL ON THE LEG vs. OFF THE LEG:

One subject that generates many opinions is whether the students should place the bell on or off the leg.

If you prefer that your students play with the bell on the leg, make sure their horn angle is correct. Adjust where the bell is placed on the thigh, move the right foot in or out/left or right, twist the lower body, or turn the head until proper playing angles are achieved. Watch for the following:

- Taller students may hunch over or tilt their head down to reach the mouthpiece.
- Shorter students may raise their head to reach the mouthpiece.
- If the student is having to move their body to reach the mouthpiece, they are not bringing the horn to the head.

Most professional players play with the bell off the leg. Teaching students bell off the leg allows them to sit or stand with the same posture and hand position in the bell without changing anything (you sit as you stand). The weight of the instrument is balanced between the right and left hands. The body should not change when holding the horn; bell off the leg allows the student to bring the horn to the head.

Ideally, the upper body should remain the same regardless of what the lower body is doing (i.e. marching band); even when sitting, the student should have no trouble bringing the horn to the head. Using the lower body can compromise the upper body position.

STARTING THE FULL INSTRUMENT

As soon as the students can demonstrate a steady, relaxed sound on the mouthpiece as well as proper playing position, they are ready to start making sounds on the full instrument.

Have the students play individually with the goal of holding a note for a long time with a steady, relaxed sound. Begin with a student who has been actively involved. Ask them to demonstrate proper posture, movement from “at rest” to “playing” position, and a relaxed breath followed by a sustained sound. The pitch is not important as long as it is a relaxed sound.

Draw the possible “open” notes on a staff and help the student identify the pitch they played. Have the same student repeat the process while asking the class questions: Was the pitch higher, lower, or the same? What pitch do you think they played? This is a great opportunity to promote ear training and awareness of pitches. Pick the student with the best answers to be the next player, and continue until everyone has produced a relaxed sound on the instrument.

“Echo play” with individuals and the full class; pitch does not really matter as long as tone quality is good. Most students will play a C, E, or G, which is common for beginner range.

Challenge the students to play the next note up or down on the open horn, guiding them through what should and should not change (i.e. aperture is smaller for higher notes, larger for lower notes).

Once most of the class can play the same pitch (C, E, or G), begin adding the rest of the notes (D and F). “Echo play” notes and rests either written on the board, in the beginner book, or your own worksheet. It is important for the students to see what they are playing.

It is important for the students to understand that there are no “wrong notes”, and to answer questions with facts, not opinions. Have the students respond by telling what notes they think they played, or whether they played too high or too low. This way they are continuing to work on ear training.

ARTICULATION

When students can make a consistent, characteristic sound on the mouthpiece and horn, they are ready to start articulating. When starting this concept, it is important to hear each student daily to avoid the development of bad habits. Only once students are able to successfully articulate the same pitch in a row should you move on to changing notes.

Articulation Basics:

1. Say “Too” or “Doo” and have the students repeat after you.
2. Start airflow with “Too” or “Doo” and have the students repeat after you.
3. Buzz on a mouthpiece beginning with the “Too” or “Doo” sound.
4. Make sound on the instrument beginning with the “Too” or “Doo” sound.
5. For legato tonguing, teach a “Doo” sound.

Articulating more than one note in a row:

When tonguing more than one note, it is important for students to understand that their air never stops moving and their lips never stop vibrating. An ideal way to introduce this concept is to attach four quarter notes to a whole note so that students connect the feeling of the air during a whole note to the feeling of their air while playing four quarter notes (“TooououououTooTooTooToo”). Demonstrate this exercise first with air, then with a mouthpiece, and finally on the horn.

Breathe only where marked. Keep the air moving during the quarter notes.

Articulations create various styles. Focus on note lengths and keeping air moving.

If a student is having a particularly difficult time keeping their air sustained between notes, have them hold a long note and only move their tongue on cue. This prevents anticipation, making it less likely to stop the airflow before they articulate.

Possible Issues:

Watch that students are keeping their chin flat and jaw still while articulating. The tongue should move in an up and down motion inside the mouth and should not use outside embouchure muscles.

- Listen for students to touch the tip of their tongue to the top of their top teeth. If students are getting a “Loo” sound, they may be touching the roof of their mouth or tonguing with the middle of their tongue. Alternatively, the tongue may go between the upper and lower teeth. If a student is touching between their teeth, a “Thoo” sound is typically created.

- Some students may still start with “Poo” since that is what they will be used to. This will be even more clear once you start tonguing multiple notes in a row. Go back to saying “Too” and articulating without the instrument so they can hear and feel the difference.
- Listen for a “Dut” sound. This means that the student is stopping each note with their tongue. The tongue should only begin a note, not end it. Have them articulate without the mouthpiece or instrument so that they can hear the difference.

FLEXIBILITY EXERCISES

Exercise No. 1: Airplane

Begin with a pitch that is in the middle of the student’s range. Descend to a lower pitch by bringing the lips slightly forward, opening the jaw, and maintaining the same air speed. This will open the aperture and allow a larger air stream, thus causing a lower pitch.

Exercise No. 2: Racecar

Begin with a pitch that is in the middle of the student’s range. Ascend to a higher pitch by bringing the lips closer to the teeth and increasing the air speed. This will make the aperture smaller and speed up the air, thus causing a higher pitch.

Exercise No. 3: Roller Coaster

The next step is to combine the airplane with the racecar to create a roller coaster. This is a good time to alternate between the teacher and students. Begin with a small interval by finding a note in the middle of their range and only moving a note above while maintaining a fast air speed. Increase the interval gradually throughout the year. The goal is to move from low to high smoothly without much change in the embouchure or tone. Look for the following things:

- The head and face should stay still with no bobbing up and down or raising/lowering the eyebrows.
- The bottom lip should not disappear under the top lip when going higher or pooch out when going lower.
- Avoid a pinched tone; this is caused by pressing the center of the lips together or over tightening. Make the aperture rounder and keep the center of the lips soft.
- Watch for a flat chin. Have the students practice in front of a mirror.

THE NEXT STEPS

When the students can produce steady sounds from middle C up to G, tongue properly, and have successfully performed the first few real tunes in a beginner book, they are ready to start scales and lip slurs.

SCALES

Introduce the chromatic scale in the student’s range. Add notes lower and higher when they can successfully play them on mouthpiece. When an octave is achieved, introduce the first major scale - usually C or Bb - and continue adding as their range develops. (See attached examples.)

LIP SLURS

Lip slurs are very important for beginners. They help students develop lip flexibility, note accuracy, and expand range. Start off with two notes at a time then continue adding more notes as their range

increases on the chromatic scale. The lip slur range should be slightly behind the chromatic scale range so that the students are secure on their higher notes before they have to slur up to them.

Finger patterns through lip slurs

Tongue only the first note of each measure. Let the notes touch each other.



Lip Slurs along the harmonic series can assist in development of all ranges



EXPANDING UPPER AND LOWER REGISTERS

LOWER REGISTER

As students are working into their lower range, several important concepts should be addressed:

Dropping the jaw is critical to tone production in the low range of the horn. In the lower register, a fairly firm but open embouchure in the lower range (below roughly written middle C) is ideal as opposed to a loose, "oo" shape. One example is to imagine an egg in the mouth, keeping the tongue and jaw low.



UPPER REGISTER

Excessive pressure can work to reach higher pitches, but is hugely detrimental to playing as a whole, causing intonation issues, poor endurance, and inconsistency in the upper register. Moderate pressure is necessary, but it must be balanced with air support.

As students build their upper register, some important concepts should be addressed:

- Form a progressively smaller, more focused aperture opening.
- Maintain a constant and faster airstream.
- The tongue is raised higher and more towards the vowel sound "ee."
- Focus top lip with more muscle towards the center with consistent firm cheek and chin muscles "compression."
- Jaw moves slightly forward with mouthpiece pressure anchored on the bottom lip.

Begin the following on a mouthpiece, then transition to the horn.

"The Art of French Horn Playing" - Farkas Lip Slurs: Play with full volume. Use tonal energy through the slurs. Follow the harmonic series: 0, 2, 1, 12, 23



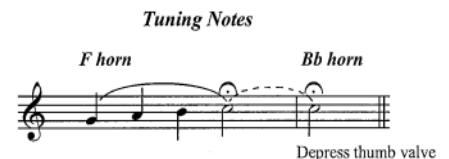
Standley Routine Example in C Major



In *The Art of Brass Playing*, Philip Farkas gives the example of a doughnut. If the doughnut is placed under a sheet of glass and is squashed down, the hole in the middle *does* get smaller. Our lips are the same - as the mouthpiece squashes them, the aperture gets smaller and higher notes come out but at the cost of tone and endurance.

TUNING

The first step to tuning is to set the slides after an ample warm-up. The goal is to match the tuning of the F and Bb sides of the horn. This is most easily accomplished by matching the two sides of the horn on the third space C.



1. Play 2nd line G and slur up to C, holding down the trigger. Adjust the B-flat main tuning slide as needed. (sharp - pull out, flat - push in)
2. Once the B-flat side C is in tune, release the trigger and continue to hold out the third space C.

Follow the same steps by tuning down one-half step at a time, adjusting respective slides with the same principle - 2nd valve B, then 1st valve Bb, then 3rd valve A, etc.

The main slide on a double horn will always be the first one you come to if you follow the tubing in from the mouthpiece. You will have at least one additional slide (besides the valve slides) that controls only the F side.

HOME PRACTICE

How does a student know whether or not they are on the correct pitch or practicing efficiently?

- Demonstrate practice sessions during class.

- Recommend using Smart Music and/or play-along CD.
- Provide specific homework through practice reports (see attached).
- Record practice sessions and turn in to the director for feedback.

SET UP A POSITIVE AND SUPPORTIVE ENVIRONMENT

Assessments - play-off charts, recording assignments, SmartMusic, verbal feedback, rubrics

Promote cross-curricular connections - align technical and conceptual lessons with outside academic areas

Composing Assignments - sharing out through mini-recital performances

Music Games - musical bingo, accuracy exercises, team building

Horn Club - with older students leading the group

Duets/Trios - giving class time to work together and peer teach Student Lead Classes - as students build an understand of the routine warm-ups

Live Performances - seek out incoming guest artists and inquire discount/group tickets and either provide bus transportation or meet and greet students at the venue.

Professional Horn Players Shortlist

Hermann Baumann
Myron Bloom
Dennis Brain
John Cerminaro
Alan Civil
Dale Clevenger
Peter Damm

Philip Farkas
Anthony Halstead
Julie Landsmen
Wilhelm Lanzky-Otto
Jennifer Montone
Philip Myers
Vincent De Rosa

Gerd Seifert
Barry Tuckwell
Frøydis Ree Wekre
William VerMeulen
Radovan Vlatkovic
Gail Williams
Stefan Dohr

Online Resources

<http://www.mccrackenband.com/> (Cathy's favorite warm-ups and quick to find beg. ensembles!)

<http://hornmatters.com/>

<http://www.hornexcerpts.org/>

<http://www.hornsociety.org/>

<http://www.imslp.org/>

<http://www.banddirector.com/article/pg-brassfrench-horns-mellophones/beg-fr-horns-five-tips-save-sanity?productguide=320>

YouTube Videos

Mahler Symphony no. 5: <https://www.youtube.com/watch?v=UjmthMDpyco>

Strauss Till Eulenspiegels lustige Streiche: <https://www.youtube.com/watch?v=mjOEziL1VW0>

Vienna Horns, Jurassic Park https://www.youtube.com/watch?v=EAJT9Bk_GeQ

Must Have Recordings

Mozart: Horn Concertos, Dennis Brain, horn *EMI Classics*

Perspectives--Hermann Baumann, Horn

Includes Strauss 1, Gliere: Concerto, Weber: Concertino, Phillips

John Cerminaro, Horn

Sonatas by Beethoven, Hindemith, and Heiden, F. Strauss: Nocturno

Brahms and Beethoven: Music for Horn

Lowell Greer, natural horn--includes Brahms Trio, HMF Classical Exp.

20th Century Settings--Gail Williams, Horn

Works of Wilder and others, Summit DCD 139

Additional Sources:

Selected Horn Pedagogy Resources Farquharson Cousins. On Playing the Horn, 2nd ed. (Caron). Philip Farkas. The Art of Brass Playing (Wind Music). The Art of French Horn Playing (Summy-Birchard). Fred Fox. Essentials of Brass Playing (Volkwein Bros.). Douglas Hill. Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance (Warner Brothers). William Robinson. An Illustrated Advanced Method for French Horn Playing (Wind Music). Frøydis Ree Wekre. Thoughts on Playing the Horn Well (Reistad). Milan Yancich. A Practical Guide to French Horn Playing (Wind Music).

Weekly Assignment



Beginning Horn Rock Stars

Daily Routine:

- Practice every day that you eat :-)
- Breathing Gym Exercises
- 5 long tones w/tuner
- Always follow order of practicing new music
- 1. Count /Chant 2. Clap 3. Play (all w/metronome)
- Practice saying your enharmonics out loud

A#/Bb B#/C(Cb/B) C#/Db D#/Eb
 E#/F (Fb/E) F#/Bb G#/Ab

Grades for this week:

DUE: Monday, 4/18

- _____/25 Recording due on Activity March (Beg.—m. 16) - Wednesday
- _____/25 5 Minute Theory Lesson #20—Thursday
- _____/25 Pop quiz on practice on practice material (??)
- _____/25 Initial that you practiced each day, sign off and have parent sign off this assignment sheet

Score: _____ / 100

Monday's Assignment	Tuesday's Assignment	Wednesday's Assignment	Thursday's Assignment	Weekend Assignment
<ul style="list-style-type: none"> #1 Warm-ups Scales: F, Bb, Eb, Ab EE # 118-122 Activity March (beg.-m. 16) Selections of your choice 	<ul style="list-style-type: none"> #2 Warm-up Scales: C, G, D, A EE # 120-124 Activity March (beg.-m. 24) Laredo (m. 32-end) Selections of your choice 	<ul style="list-style-type: none"> #3 Warm-up Scales: F, Bb Eb Ab EE # 122-126 Activity March (m. 16-48 count rests) Laredo (all) Selections of your choice 	<ul style="list-style-type: none"> #1 Warm-up Scales: C G D A EE # 124-128 Activity March (M. 48-end) Laredo Selections of your choice 	<ul style="list-style-type: none"> Alternate each day—#1, #2, #3 Warm-ups Scales: C F Bb Eb Ab G D A EE # 118-128 Selections of your choice
Initials _____	Initials _____	Initials _____	Initials _____	Initials _____ Initials _____ Initials _____

Special Announcements: Have fun and explore You Tube for great performances from people who play your instrument!
Learn note names/rhythms through musicnotes.com or musictheory.net

Student Signature /Date: _____ Parent Signature _____

French Horn Major Scales

Circle of Fourths (Flats)

C Major (Concert F)

ORDER OF FLATS = B E A D G C F



F Major (Concert B_♭)



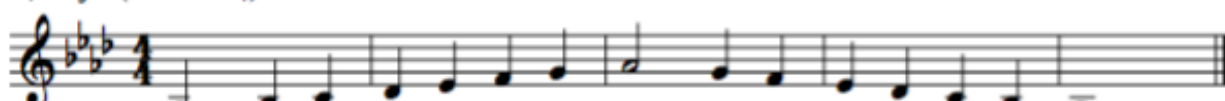
B_♭ Major (Concert E_♭)



E_♭ Major (Concert A_♭)



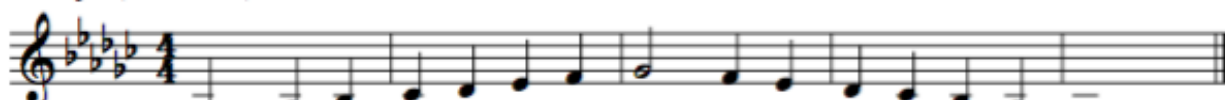
A_♭ Major (Concert D_♭)



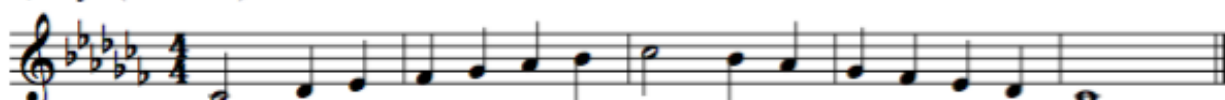
D_♭ Major (Concert G_♭)



G_♭ Major (Concert C_♭)



C_♭ Major (Concert E)



ENHARMONICS:

A_♭ = G# B_♭ = A# C_♭ = B D_♭ = C# E_♭ = D# F_♭ = E G_♭ = F#

A# = B_♭ B# = C C# = D_♭ D# = E_♭ E# = F F# = G_♭ G# = A_♭

French Horn Major Scales

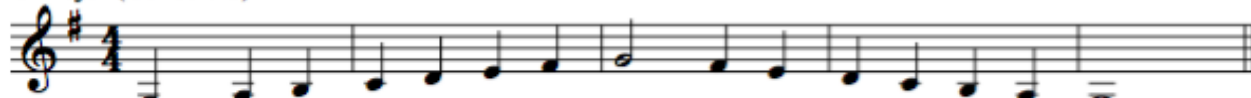
Circle of Fifths (Sharps)

C Major (Concert F)

ORDER OF SHARPS = F C G D A E B



G Major (Concert C)



D Major (Concert G)



A Major (Concert D)



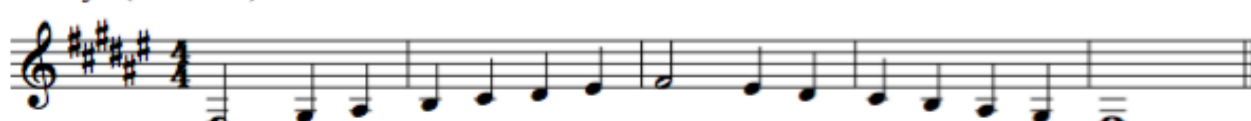
E Major (Concert A)



B Major (Concert E)



F# Major (Concert B)



C# Major (Concert F#)



ENHARMONICS:

A# = B, B# = C C# = D, D# = E, E# = F F# = G, G# = A,
A, = G# B, = A# C, = B D, = C# E, = D# F, = E G, = F#

HORN CHROMATIC SCALE

CHROMATIC SCALE--a scale in 1/2 steps

1/2 STEP--the smallest interval in music

(sharp)--takes a note up 1/2 step--use #'s when going up the scale

♭ (flat)--takes a note down 1/2 step--use ♭'s when going down the scale

ENHARMONIC--a single note with two names

CONCERT F TO C (YOUR C TO G)



CONCERT C TO F (YOUR G TO C)



ONE OCTAVE CONCERT Bb CHROMATIC SCALE (YOUR F)



ONE OCTAVE CONCERT F CHROMATIC SCALE (YOUR C)



CONCERT Bb TO F (YOUR F TO C)

