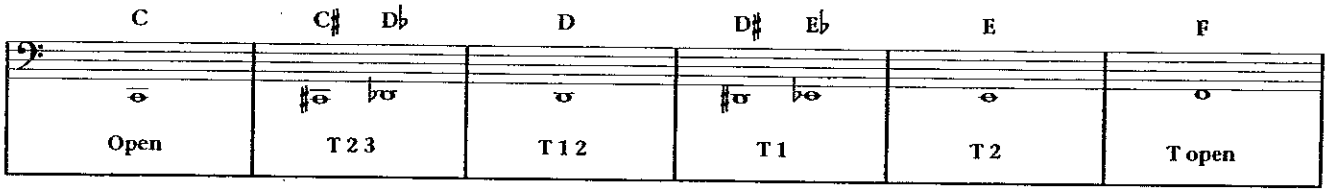
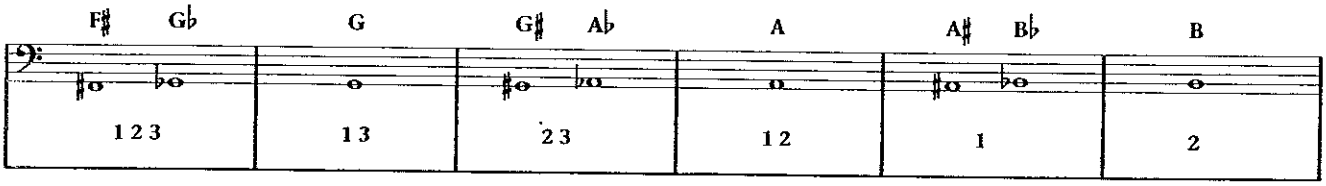
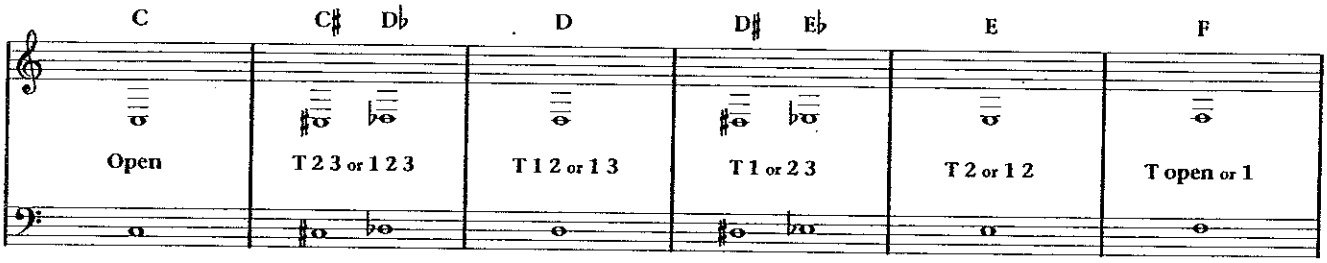
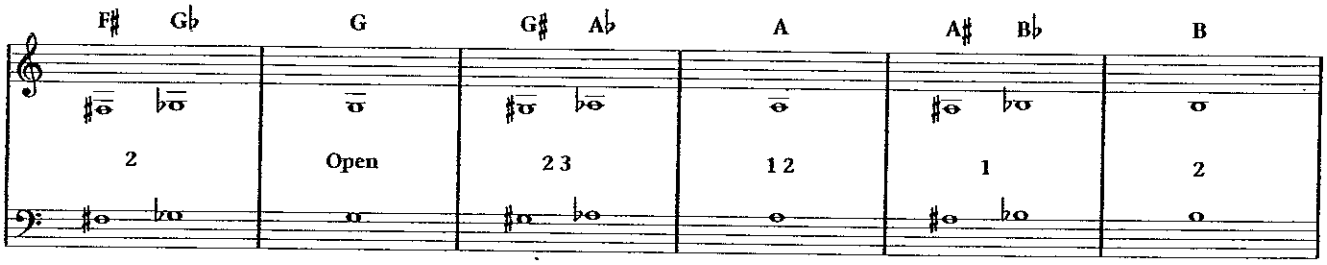
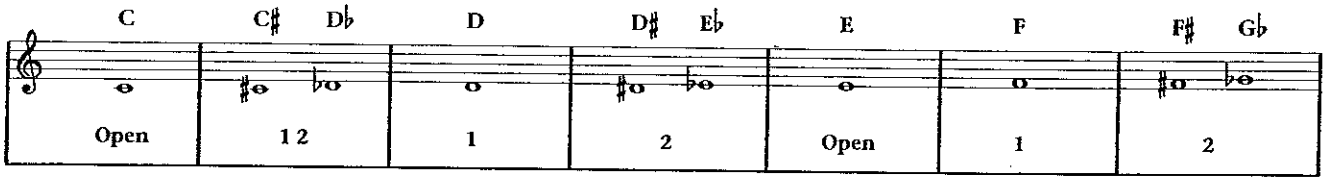
French Horn Fingering Chart

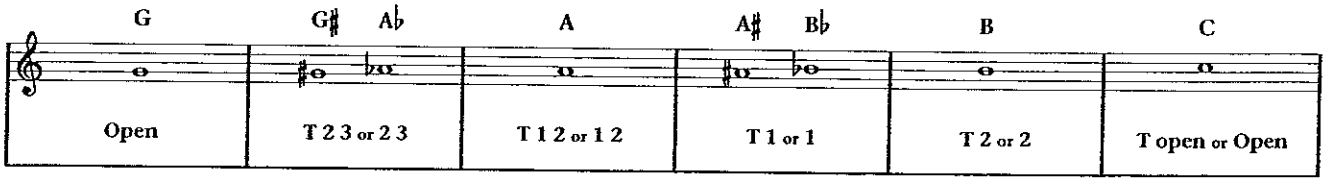
Many players prefer to use the B♭ Horn (trigger) when they reach second line G♯ and continue to use it throughout the upper register.

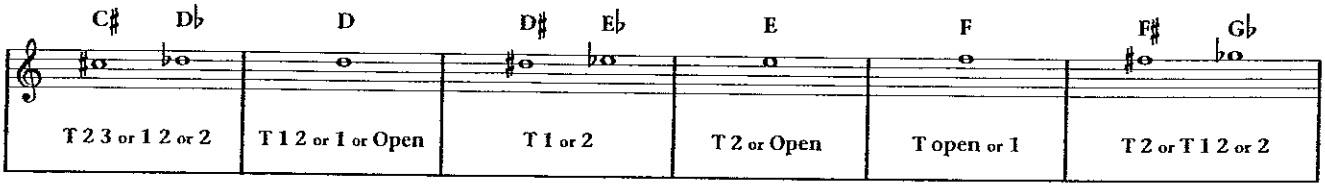


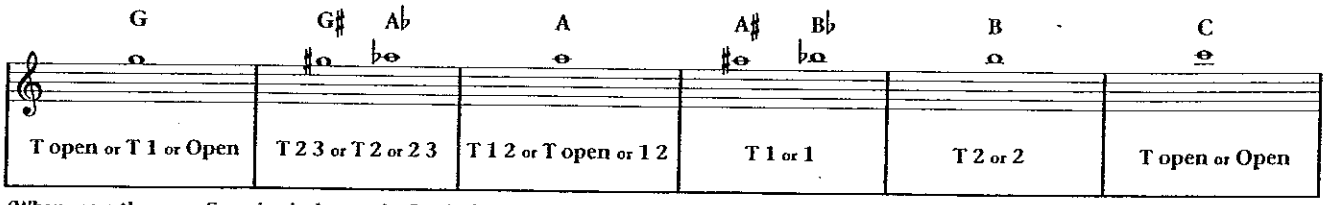










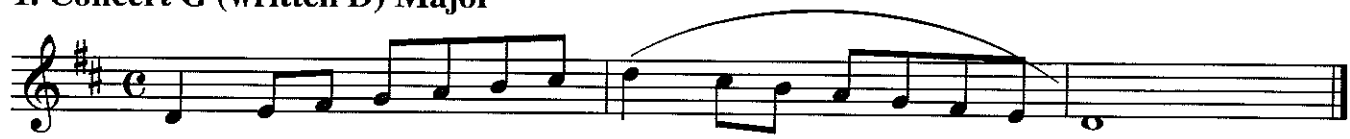
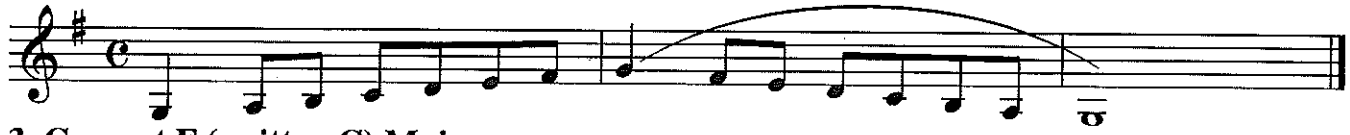
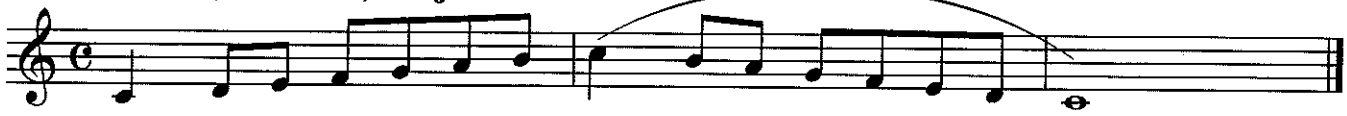
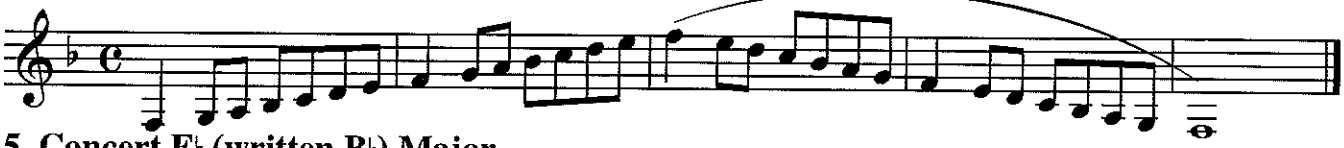
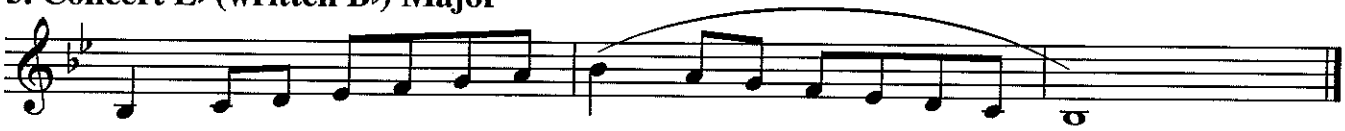
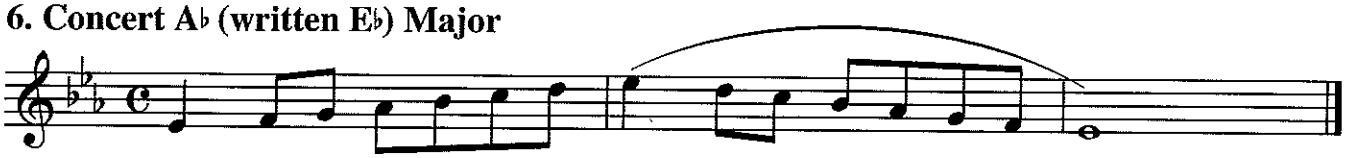
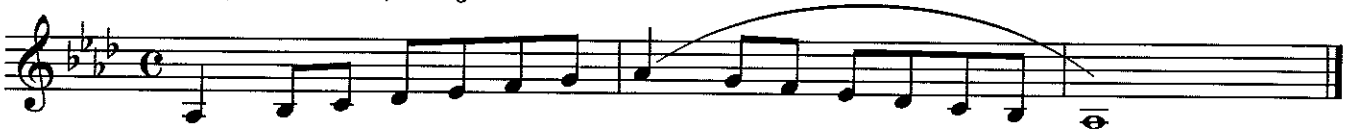
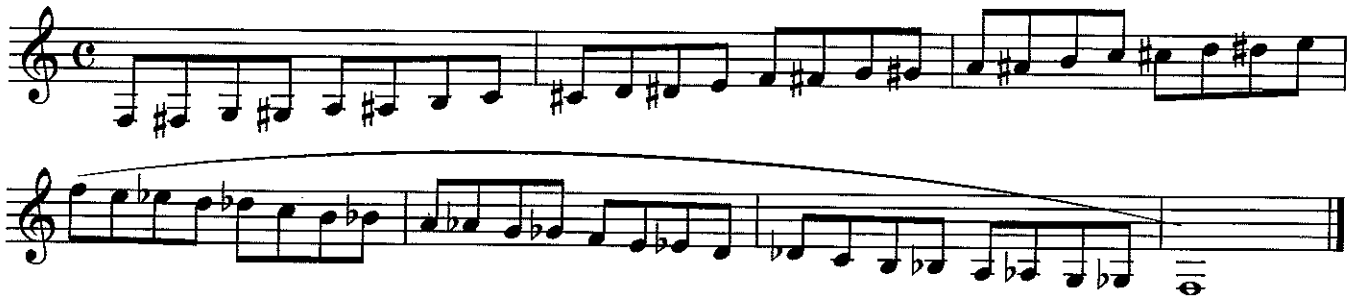


(When more than one fingering is shown, the first is the most common.)

Musical instruments on the cover provided courtesy of the G. Leblanc Corporation, Kenosha, Wisconsin, U.S.A.

ATSSB Junior High French Horn Scales

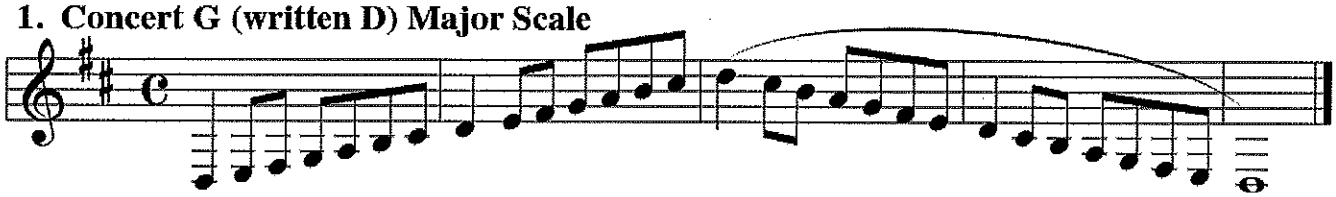
All scales are to be played at a minimum ♩ = 80

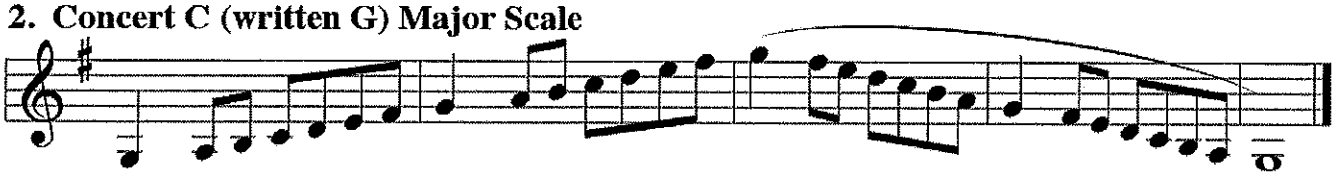
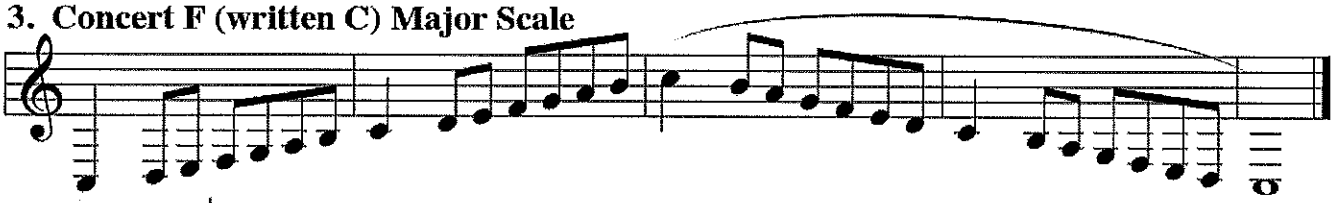
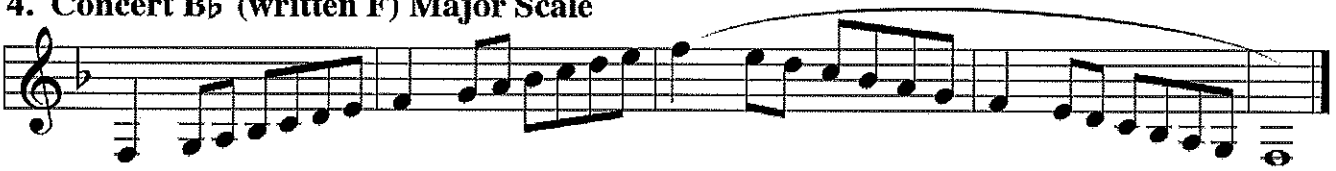
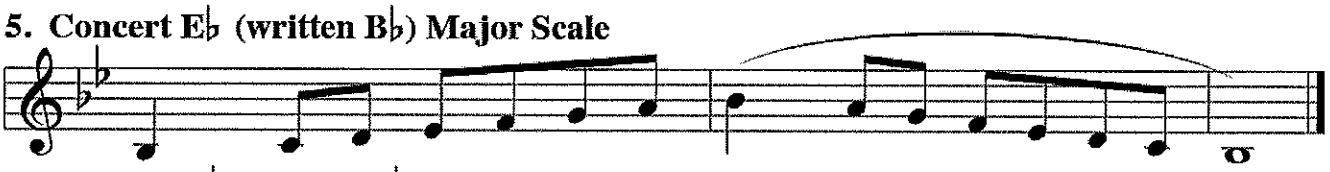
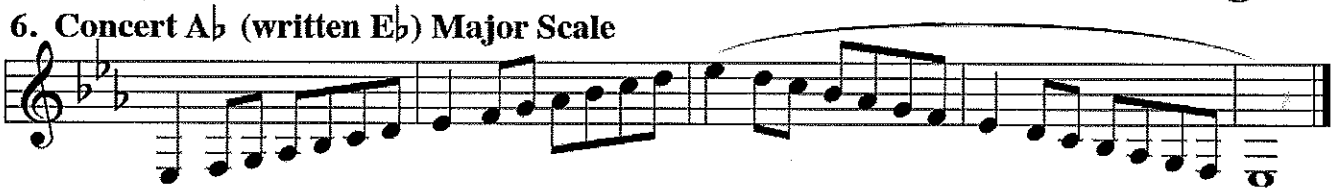
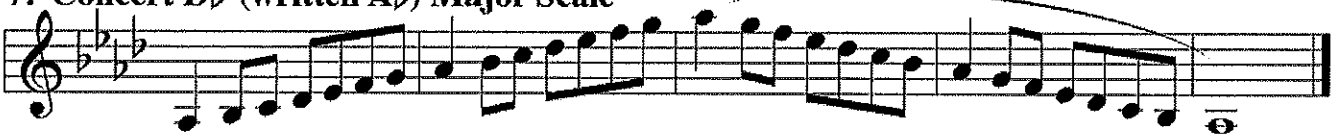
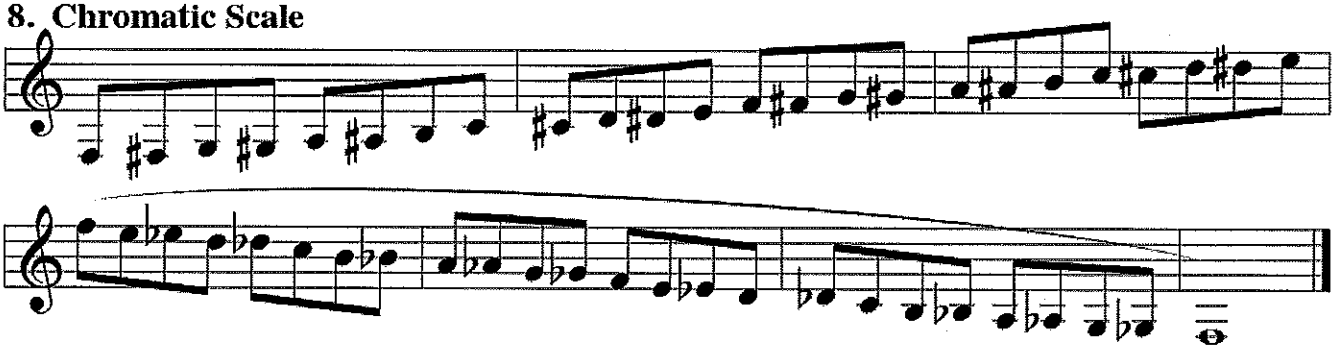
1. Concert G (written D) Major

2. Concert C (written G) Major

3. Concert F (written C) Major

4. Concert B♭ (written F) Major

5. Concert E♭ (written B♭) Major

6. Concert A♭ (written E♭) Major

7. Concert D♭ (written A♭) Major

8. Chromatic

July 2011

ATSSB French Horn Scales in F

All scales are to be played at a minimum of ♩= 120

1. Concert G (written D) Major Scale



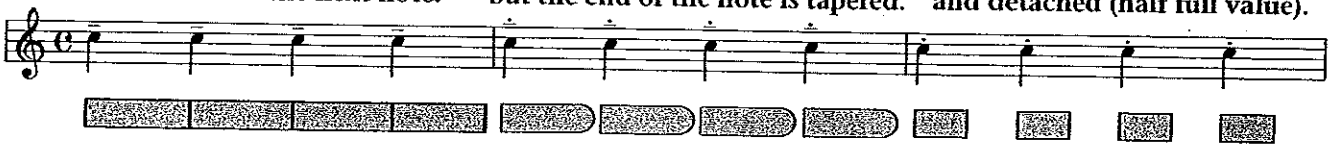
2. Concert C (written G) Major Scale

3. Concert F (written C) Major Scale

4. Concert B♭ (written F) Major Scale

5. Concert E♭ (written B♭) Major Scale

6. Concert A♭ (written E♭) Major Scale

7. Concert D♭ (written A♭) Major Scale

8. Chromatic Scale

Articulation Exercises

Articulations: A Study in Styles

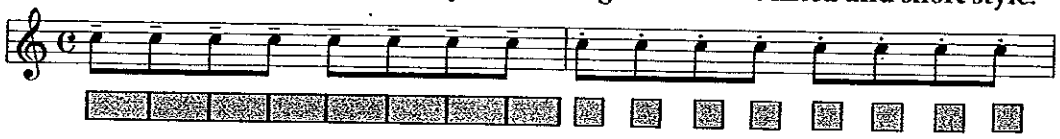
Four connected quarter-notes (tenuto). The sound of one note "touches" the next note.

Four quarter-notes in "lifted" style. The attack is the same as tenuto, but the end of the note is tapered.

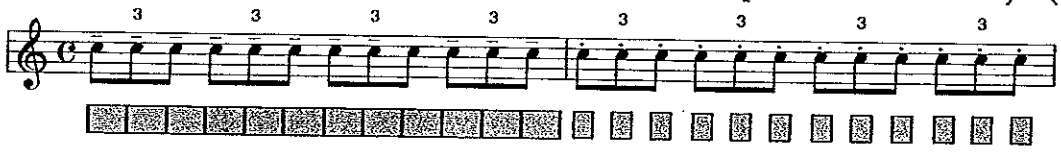
Four quarter-notes "lifted and short" (staccato). Separated and detached (half full value).



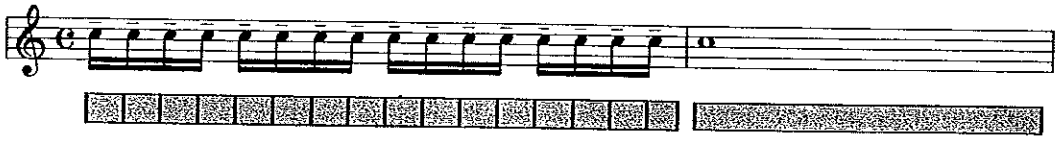
Eighth-notes in connected style.

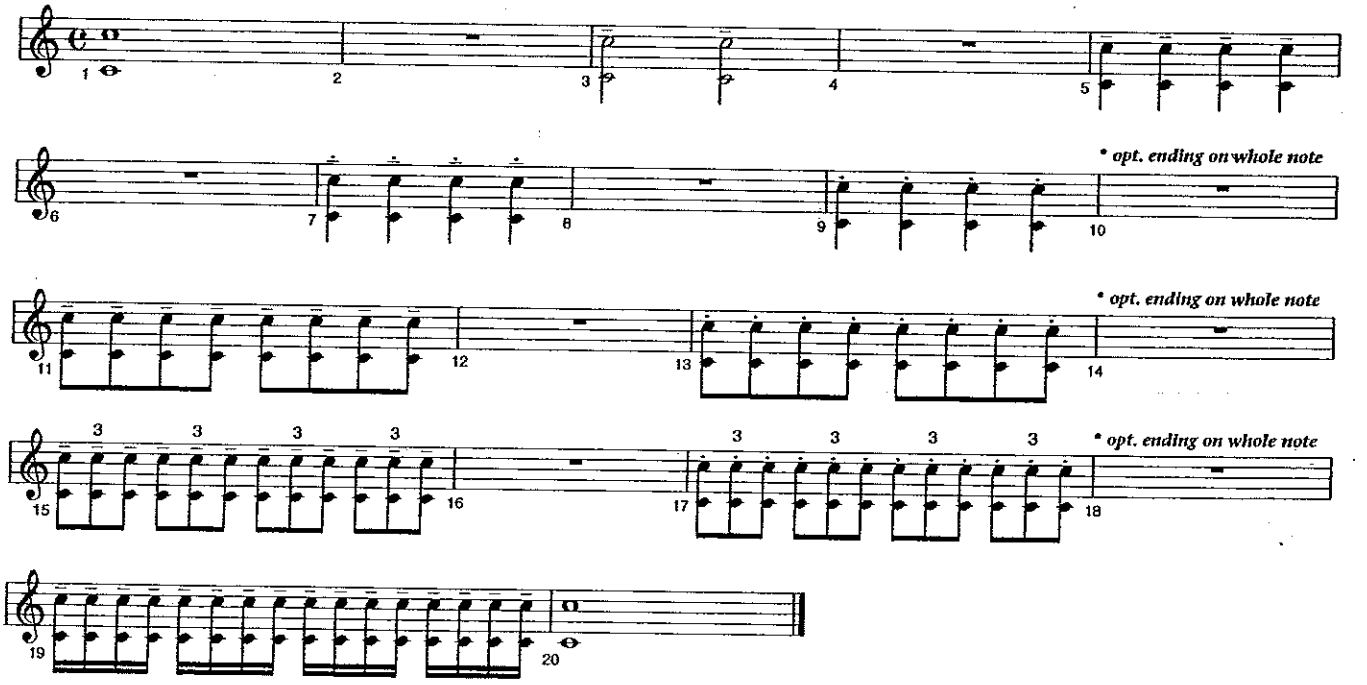
Eighth-notes in lifted and short style.

Eighth-note triplets in connected style.

Eighth-note triplets in a detached style (bounced).

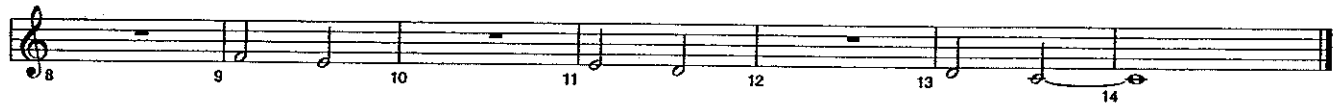


Sixteenth-notes in a connected style.



Articulation Exercise on Concert F- *use lower octave for a more comfortable playing range*

Long Tones F. Horn

Concert F Descending

1

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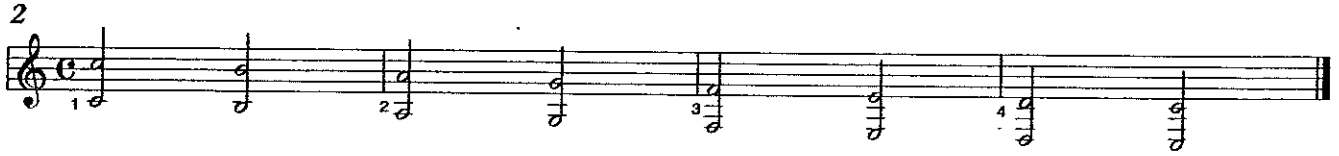
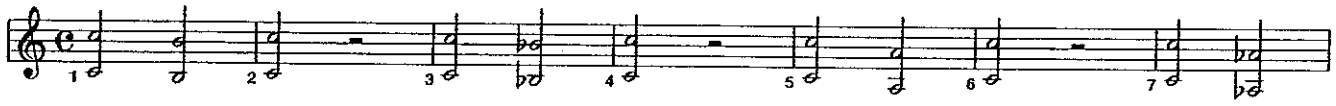
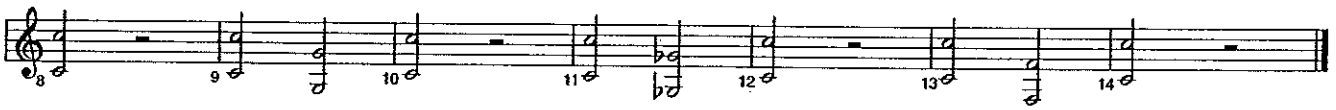
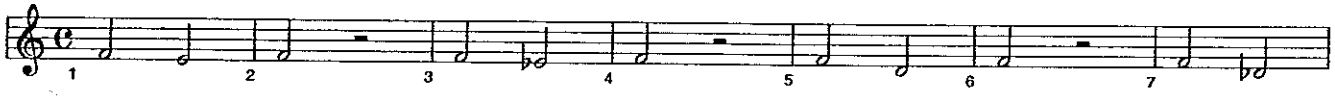
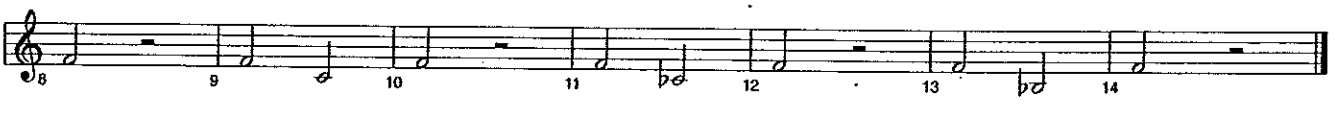
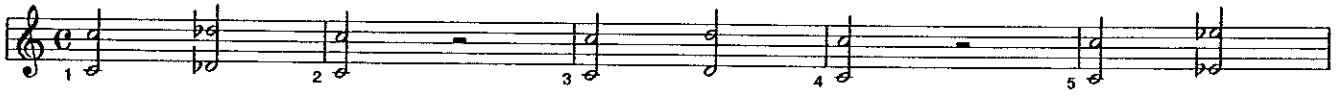
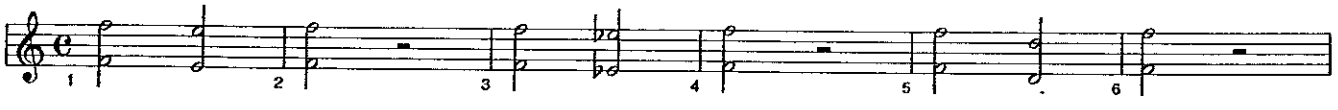
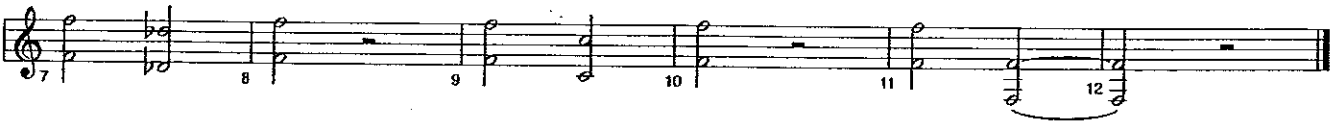


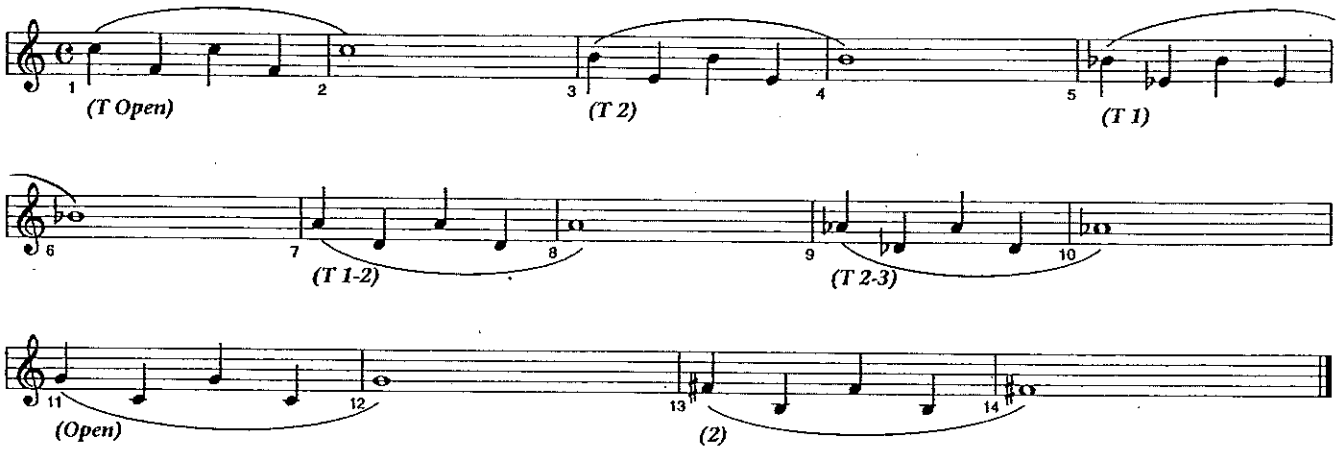
Long Tone 1

1a

1b

1c

1d

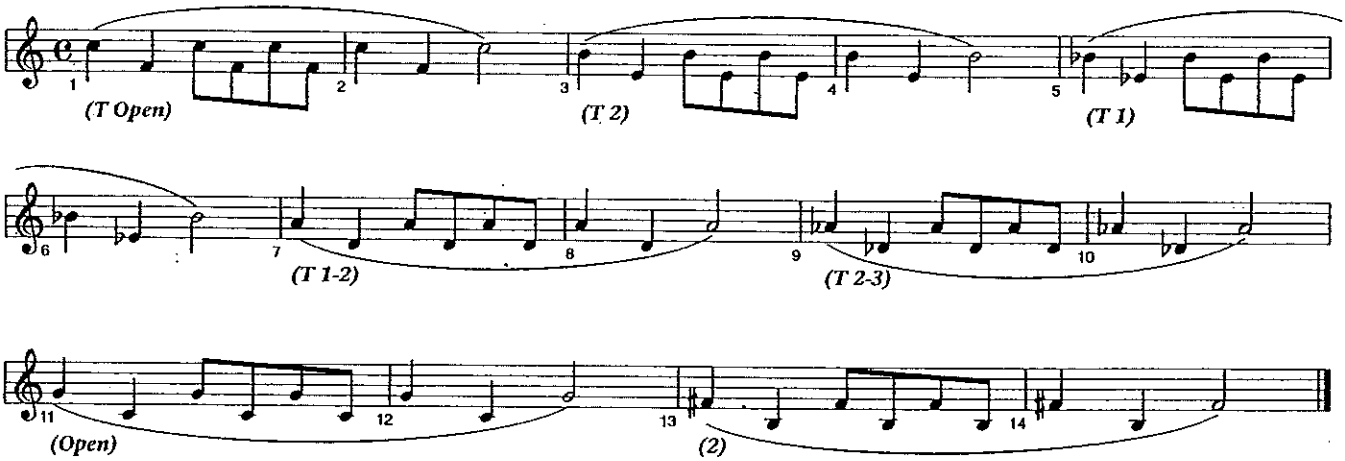


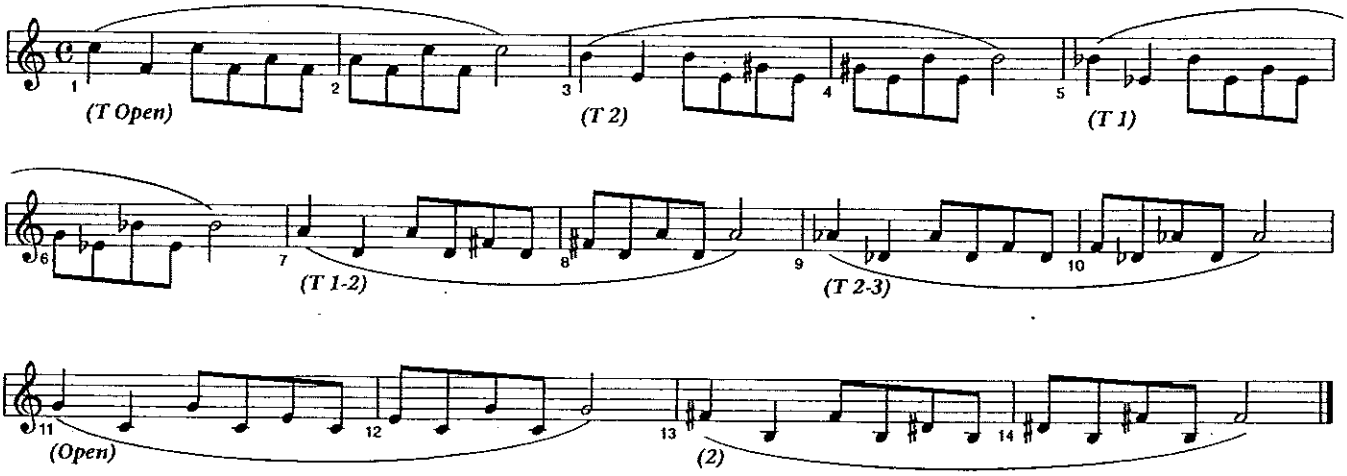
Warm-Up Set 1

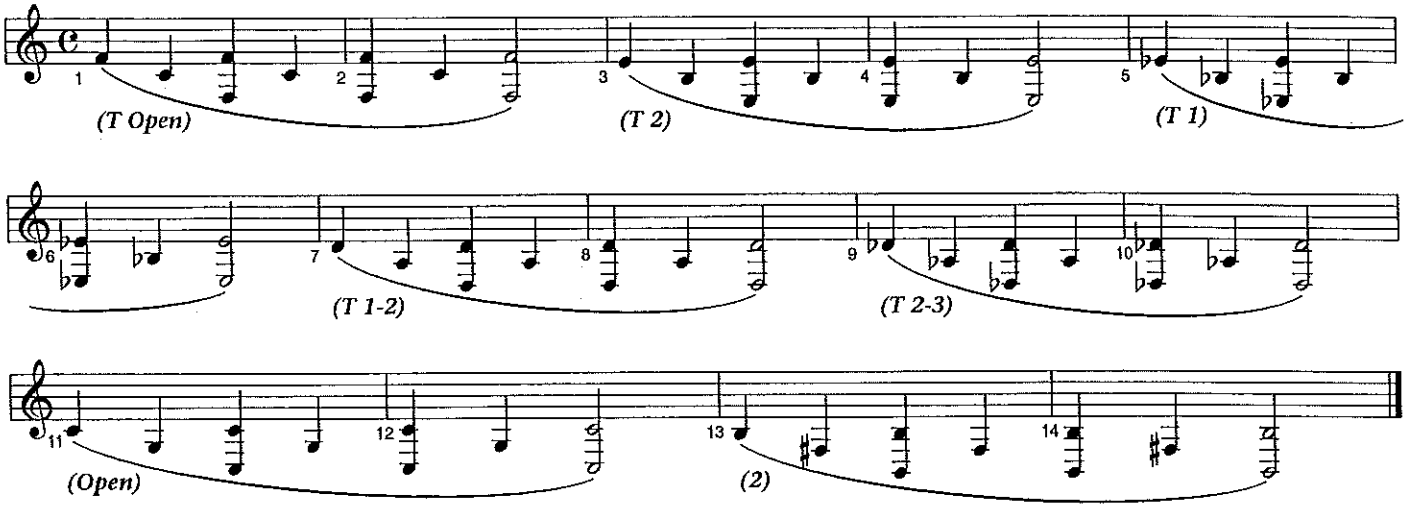
Options 1, 2, & 3 - fingerings indicated in parenthesis

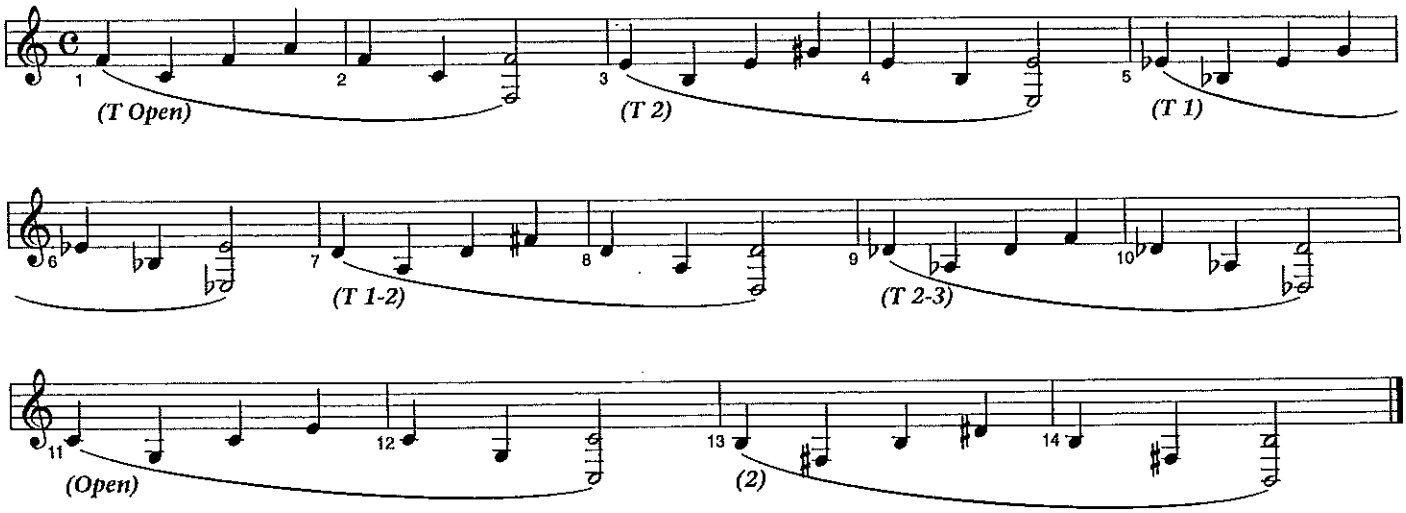
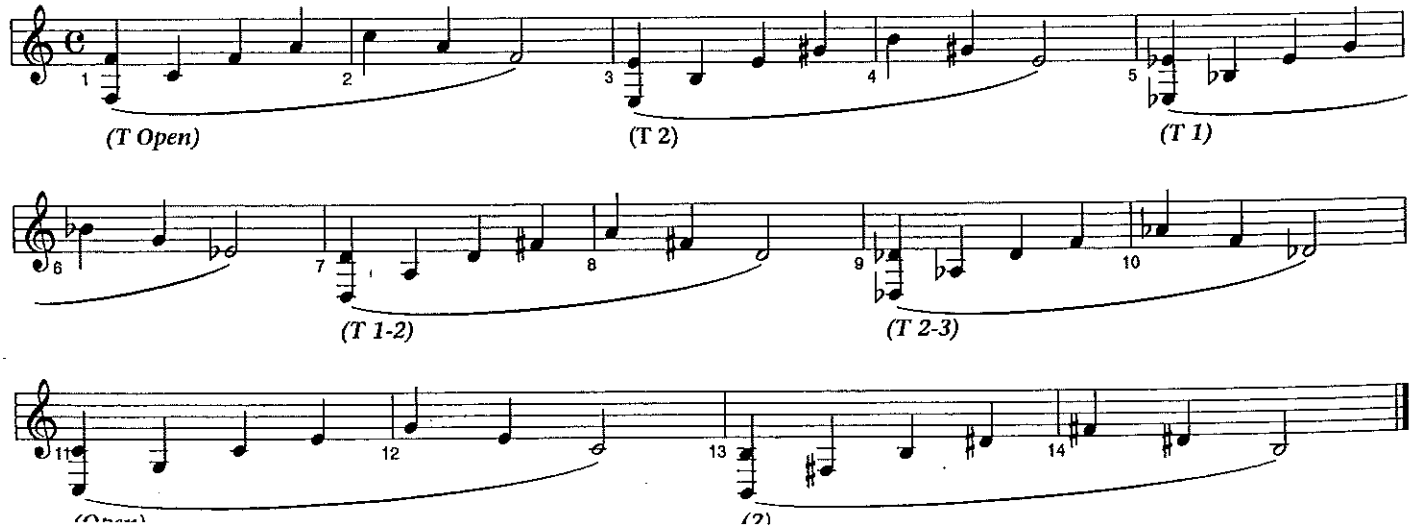


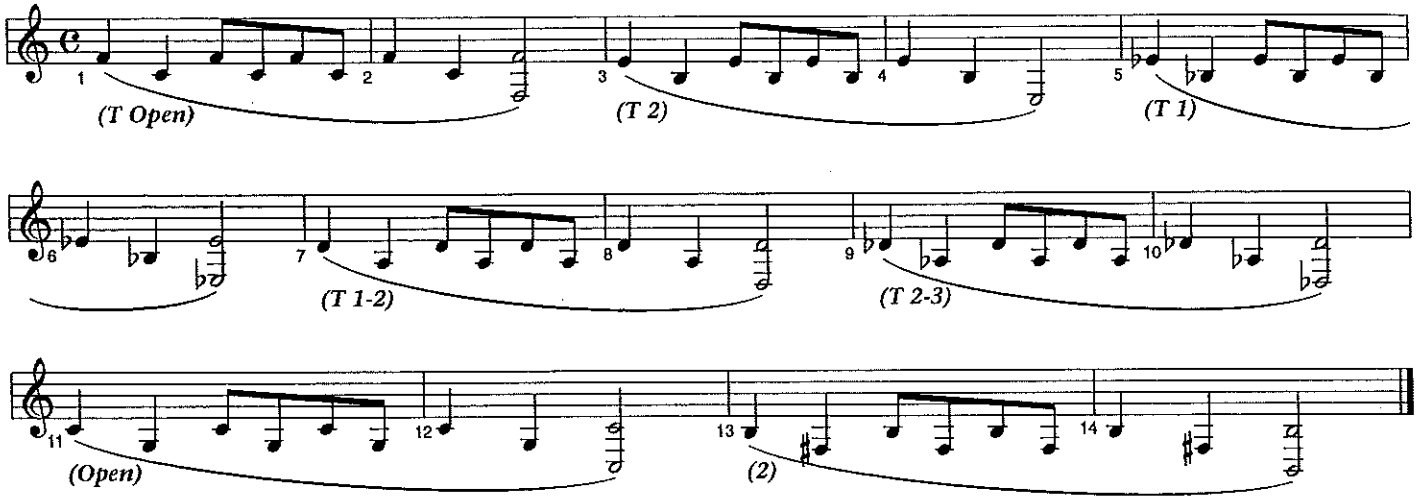
Option 4 - fingerings indicated in parenthesis

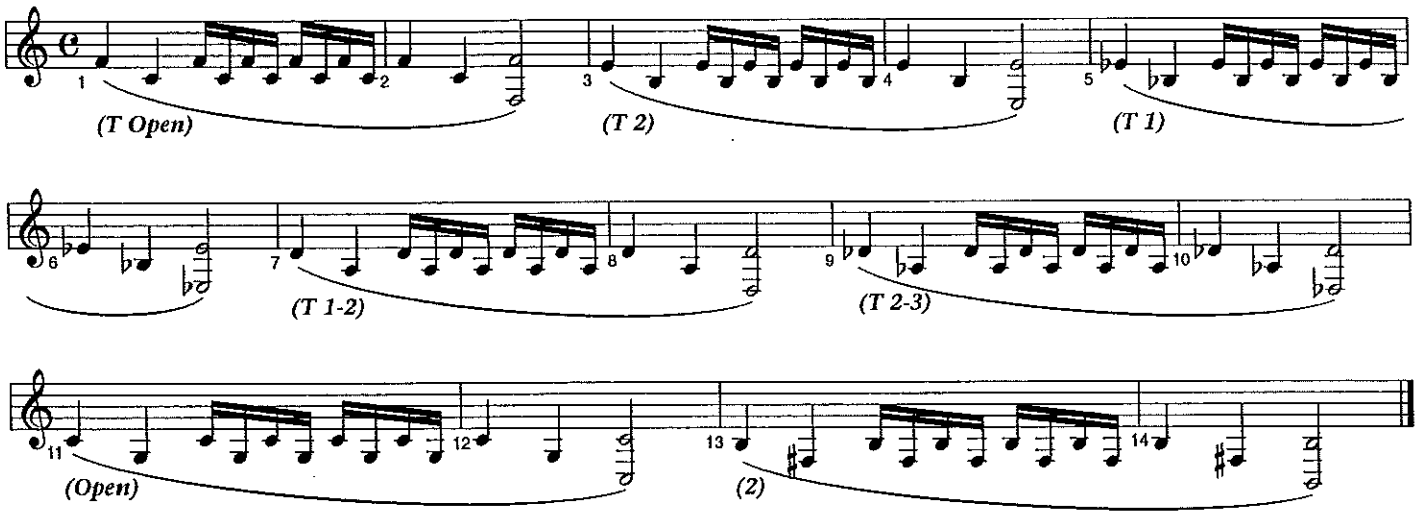


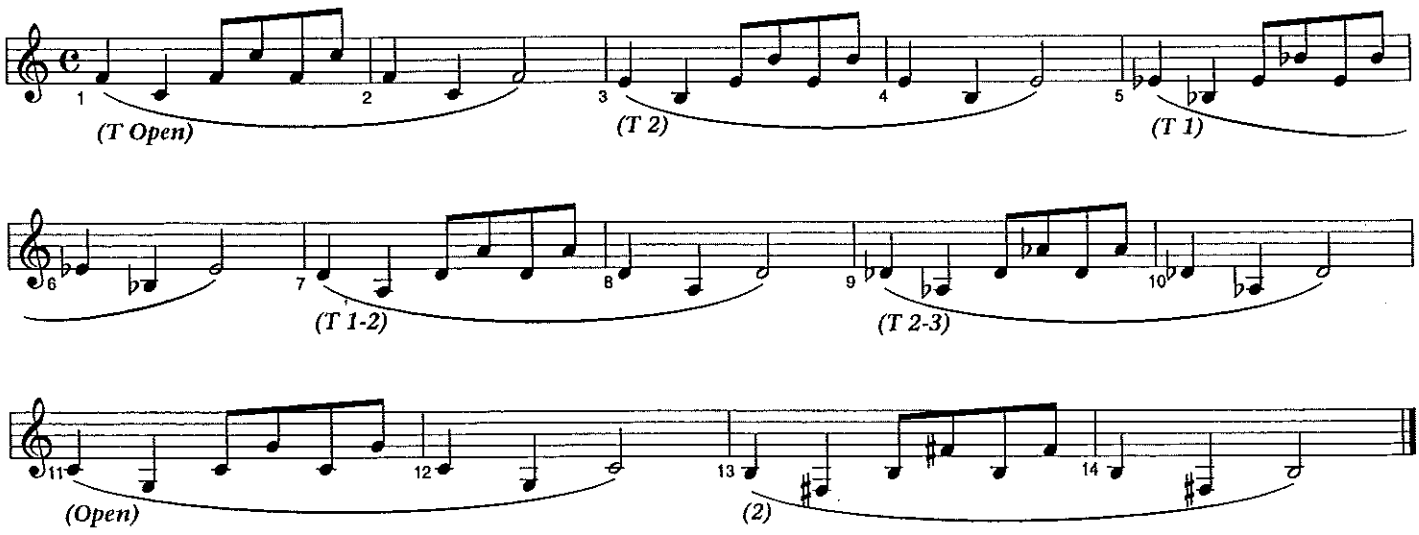
Option 5 - fingerings indicated in parenthesis

Options 1, 2, & 3 - fingerings indicated in parenthesis



Option 4 - fingerings indicated in parenthesis

Option 5 - fingerings indicated in parenthesis

Options 1, 2, & 3 - fingerings indicated in parenthesis

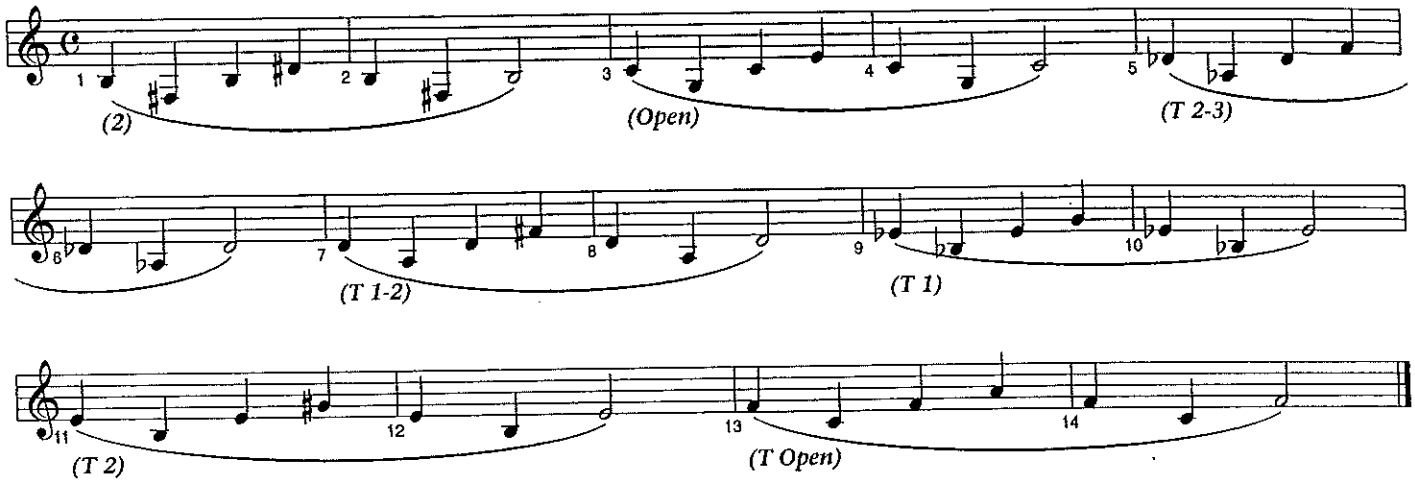


Option 4 - fingerings indicated in parenthesis

Option 5 - fingerings indicated in parenthesis

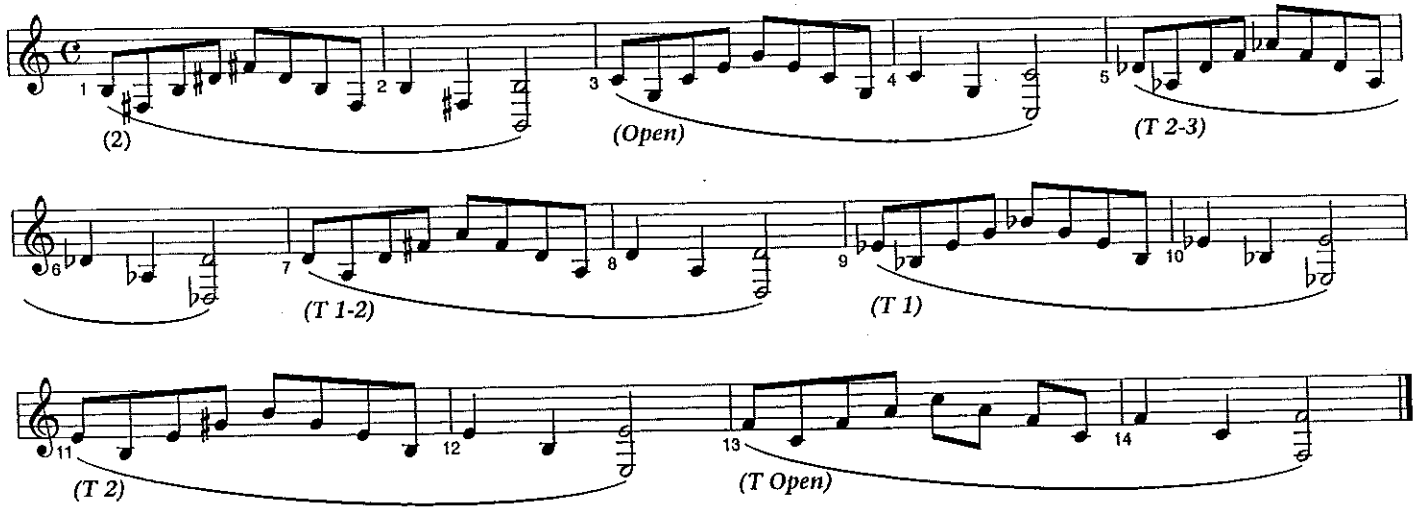


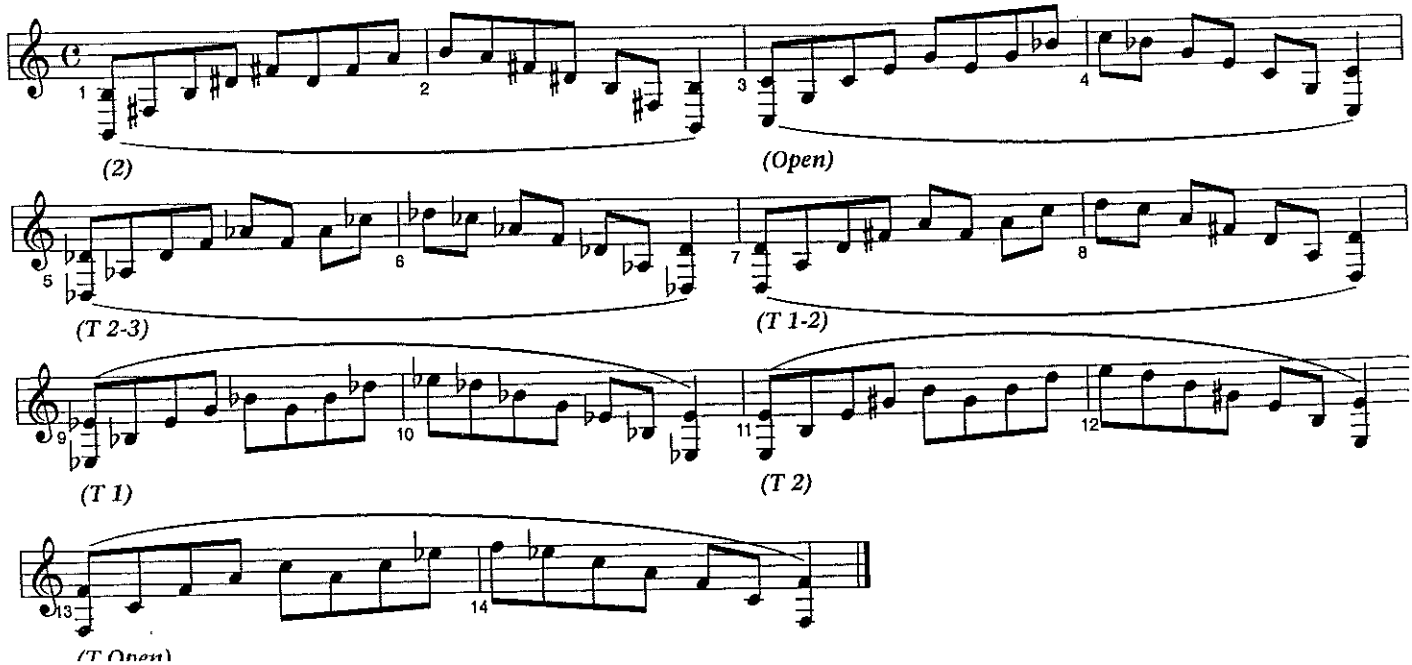
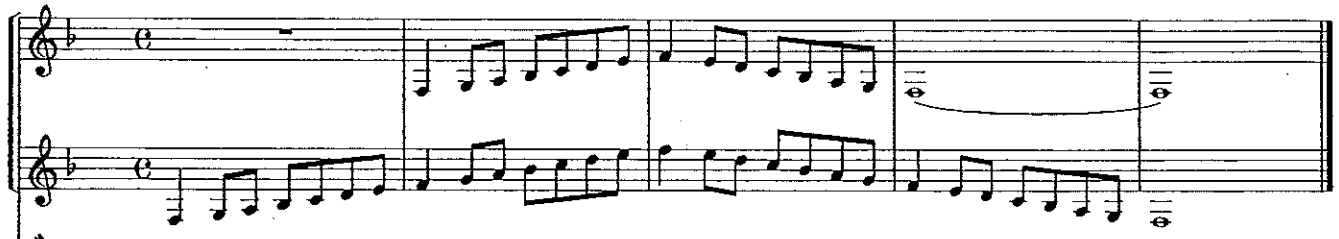
Warm-Up Set 4

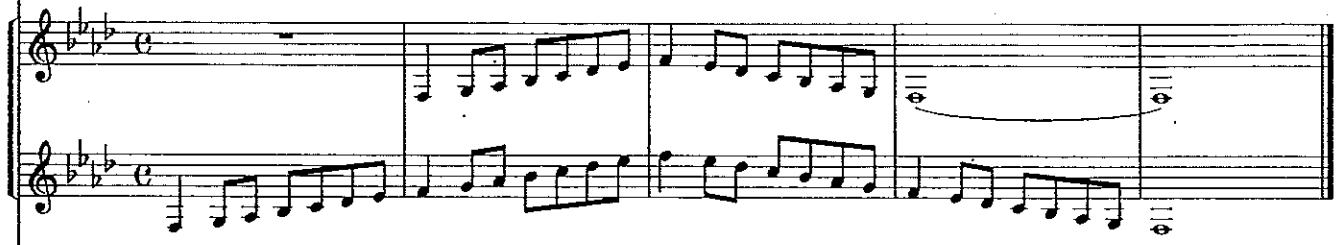
Options 1, 2, & 3 - fingerings indicated in parenthesis



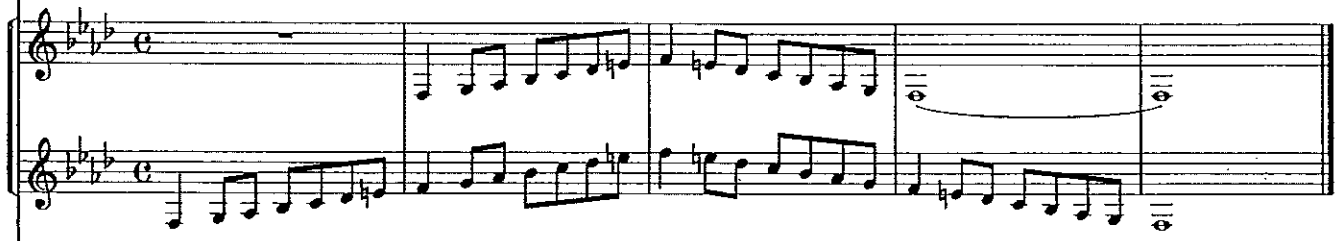
Option 4 - fingerings indicated in parenthesis



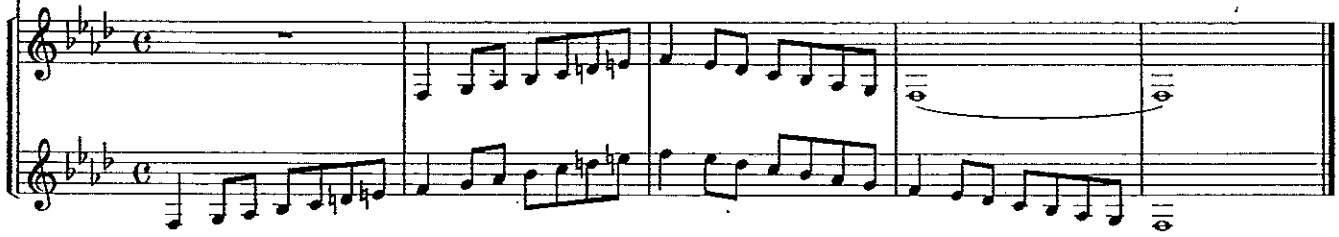
Option 5 - fingerings indicated in parenthesis

Major Scale

Natural Minor



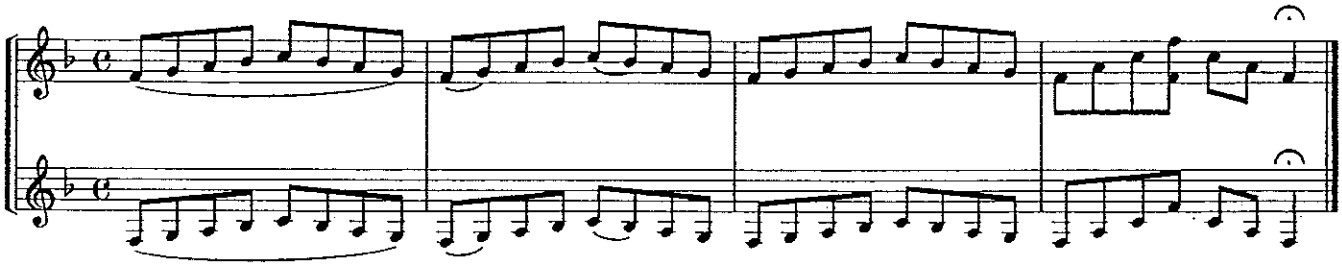
Harmonic Minor

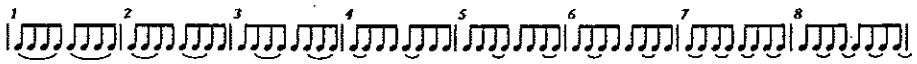


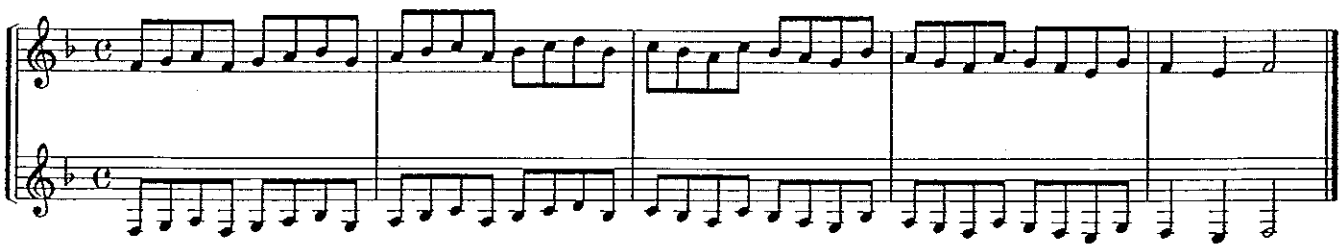
Melodic Minor



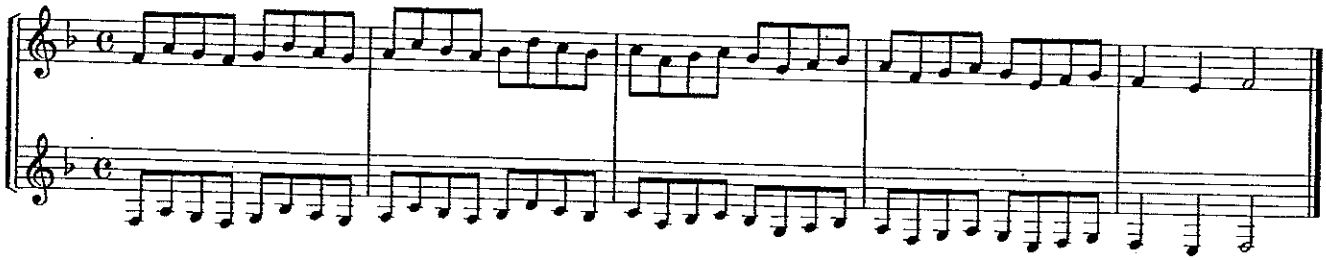
Mini-Scale & Tonic Arpeggio



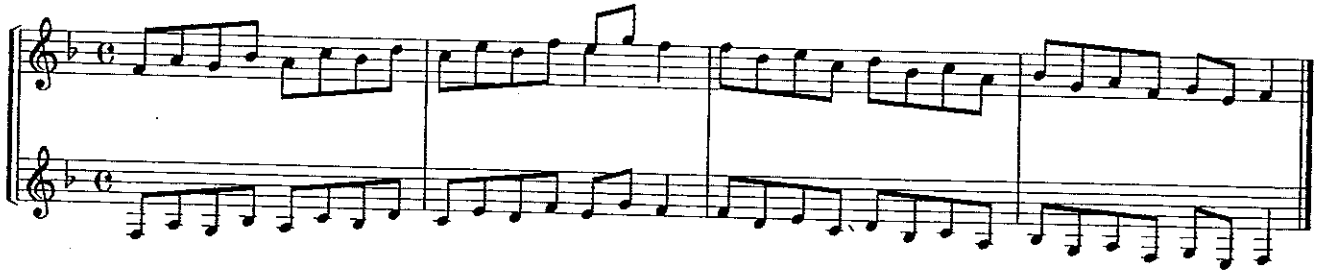
Scale Pattern 1 **articulations:* 



*Scale Pattern 2**

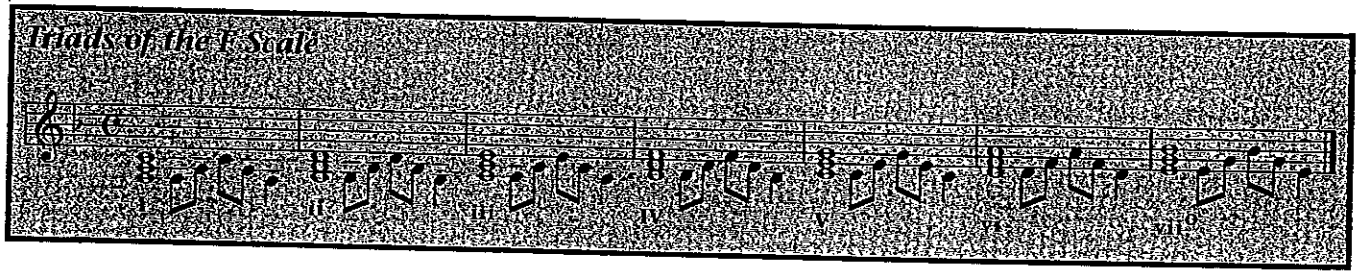


*Scale in Thirds**

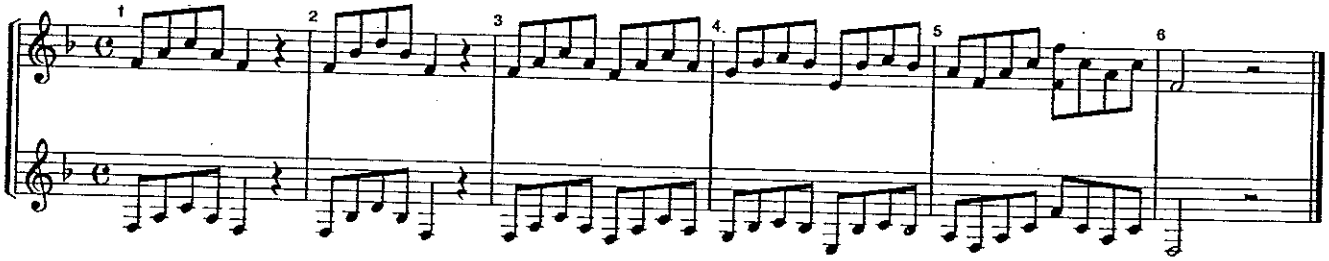


Interval Study

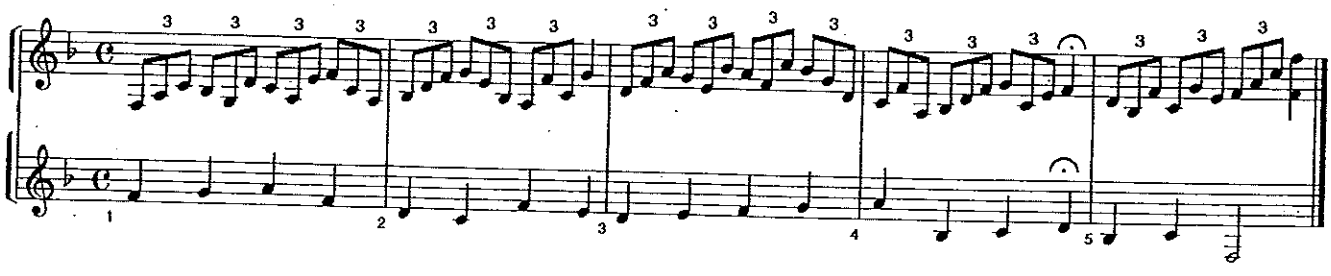
Triads of the F Scale

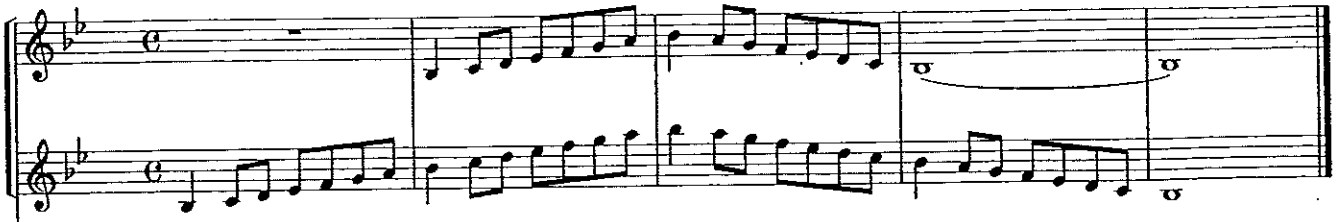
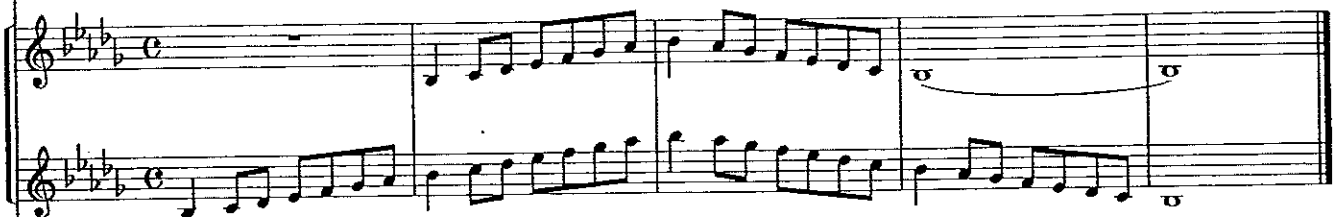
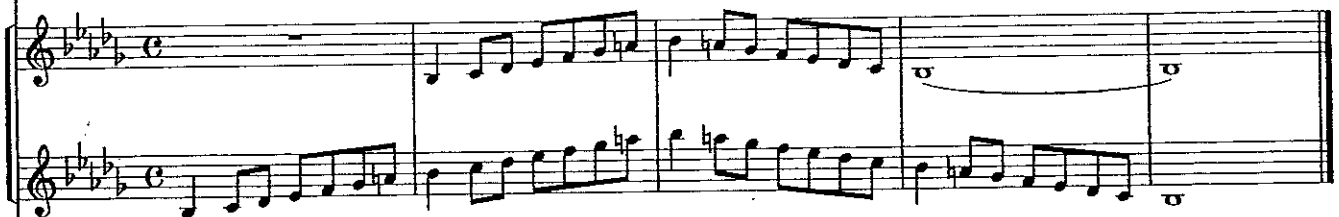
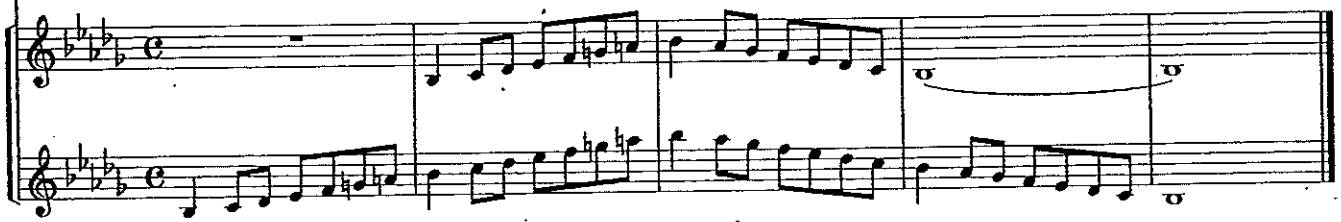
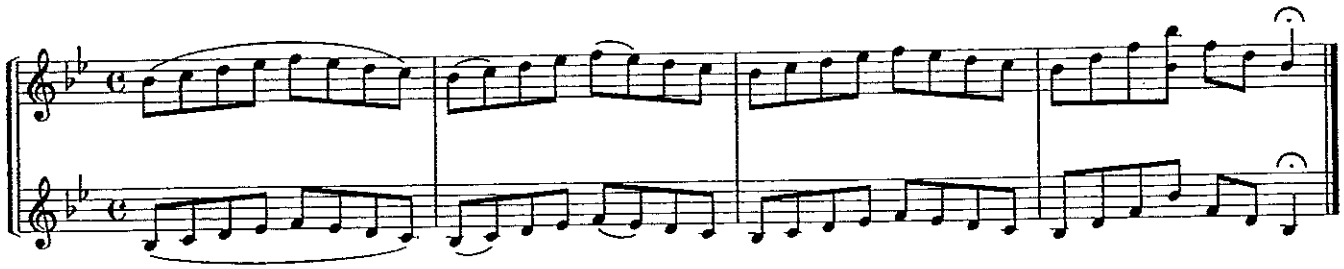


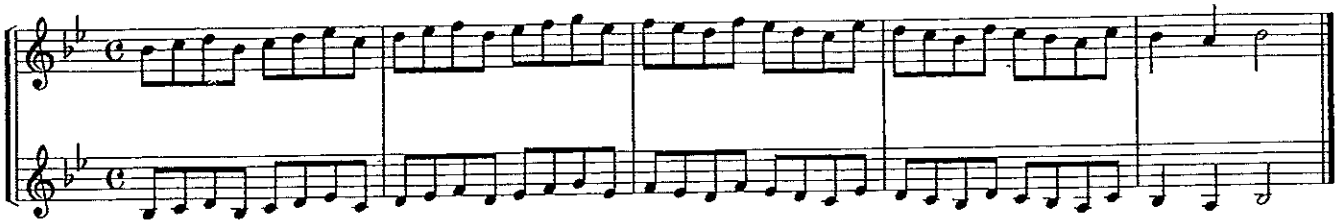
*Chord Study 1**



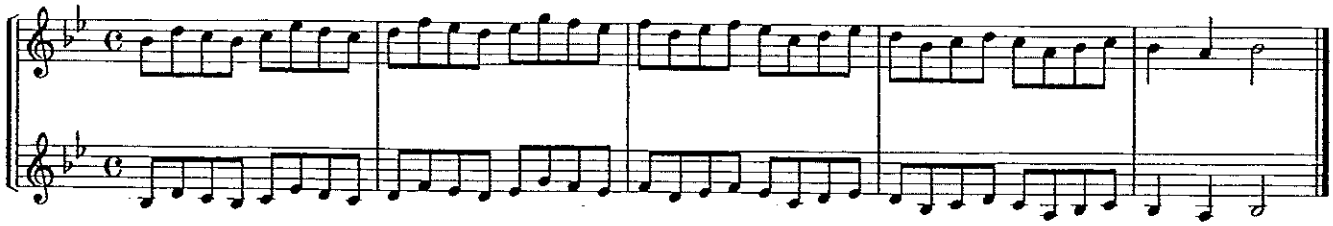
Chord Study 2 - articulations:



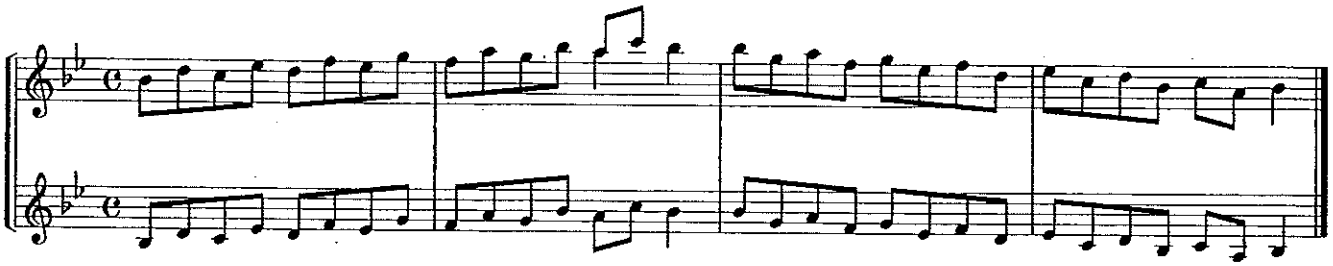
Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

Scale Pattern 1 **articulations:* 1 2 3 4 5 6 7 8

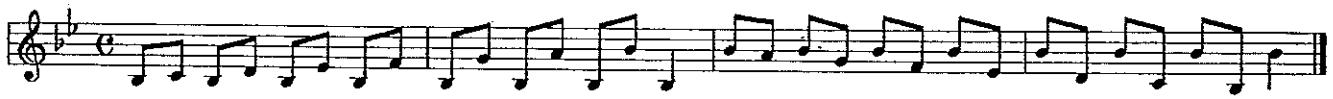


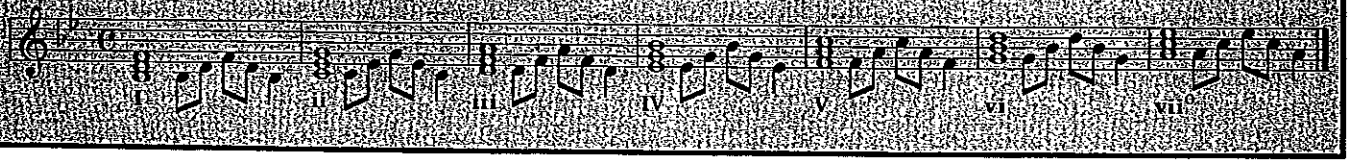
*Scale Pattern 2**

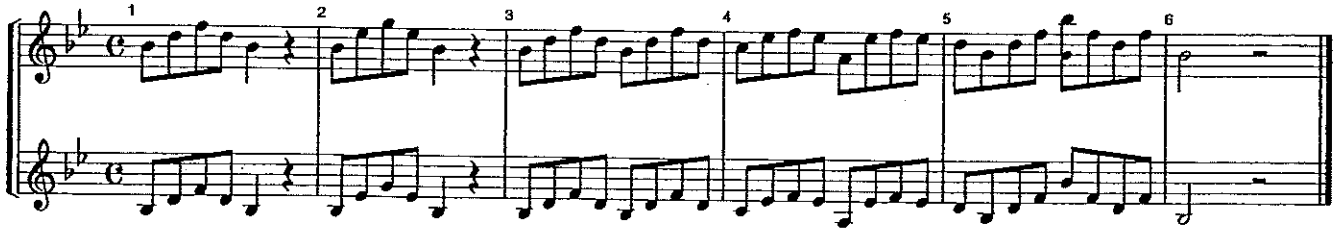
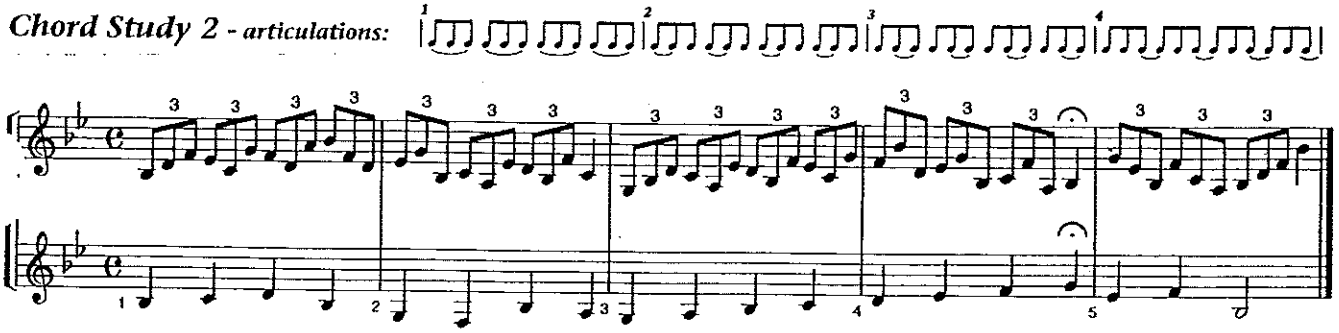


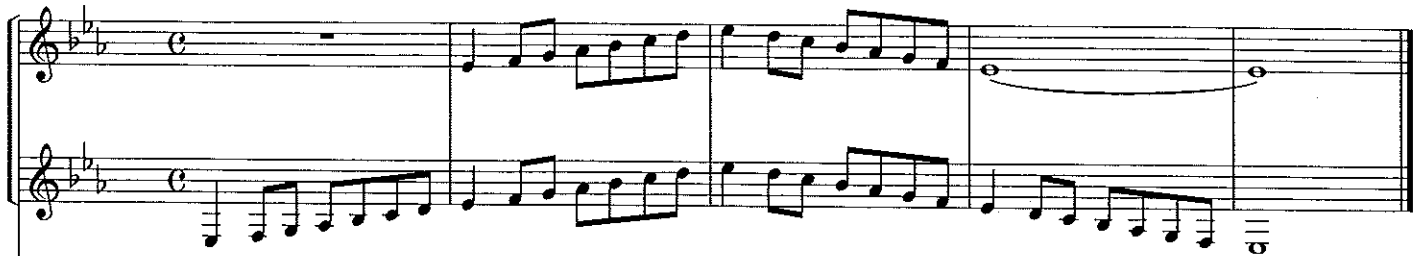
*Scale in Thirds**



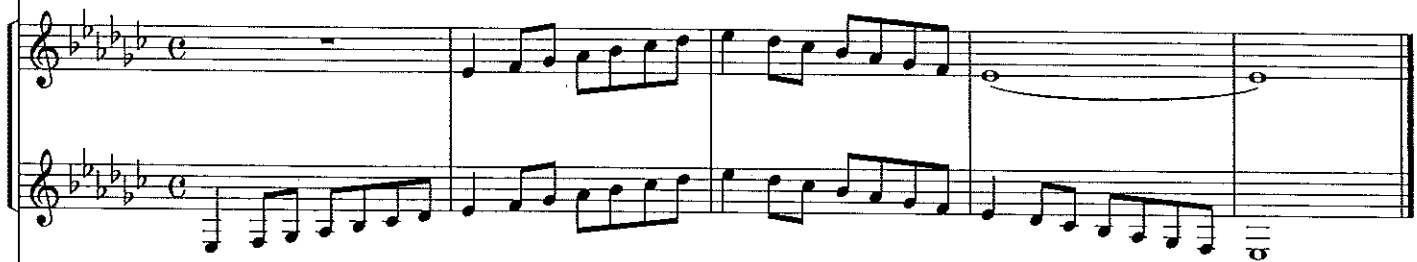
Interval Study

Triads of the B♭ Scale



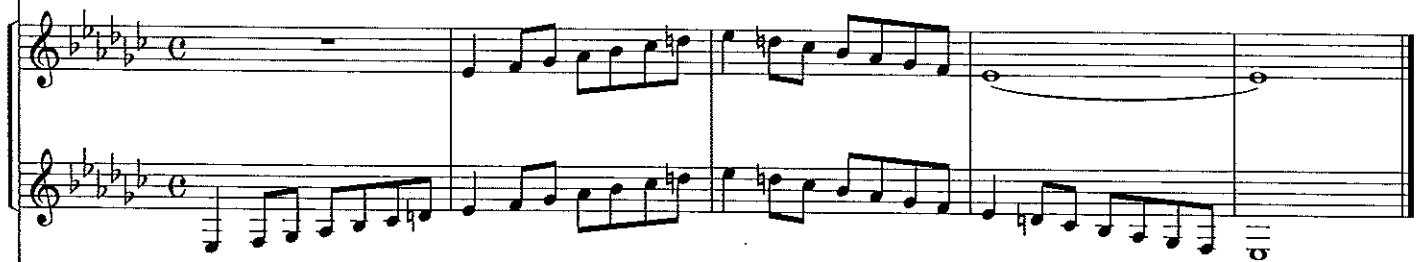
*Chord Study 1**

Chord Study 2 - articulations:

Major Scale

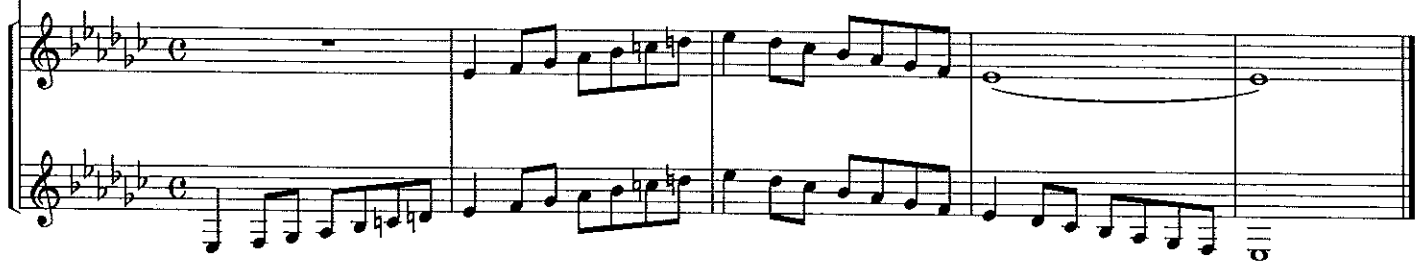
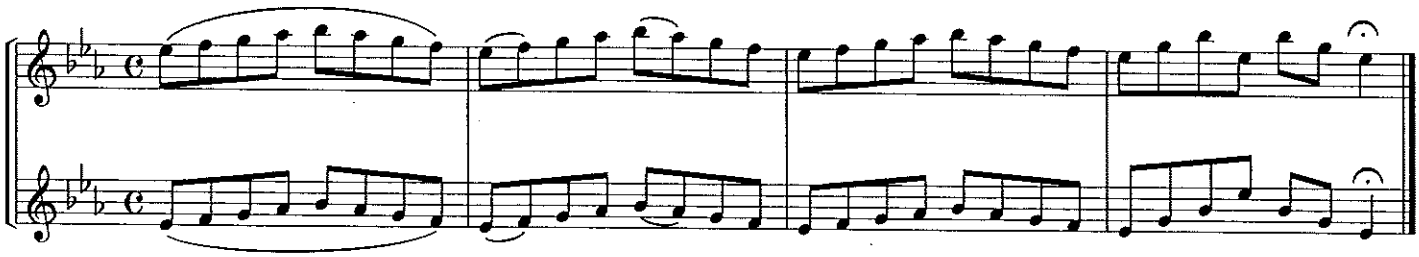


Natural Minor

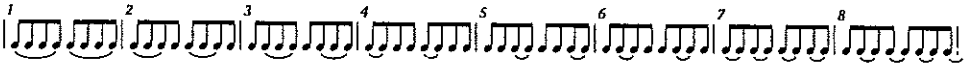


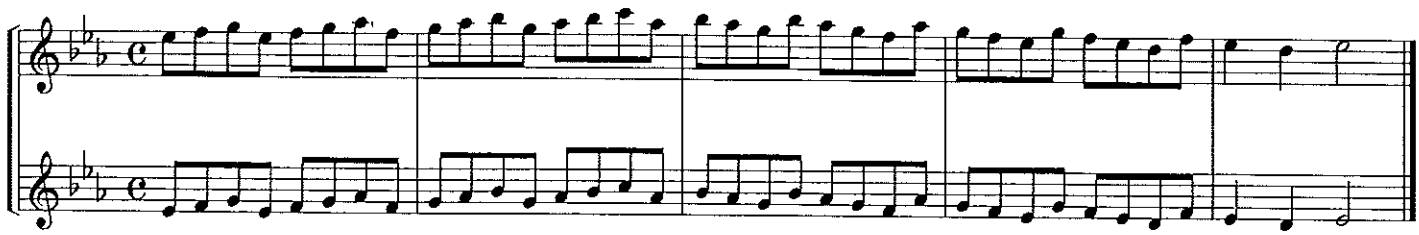
Harmonic Minor



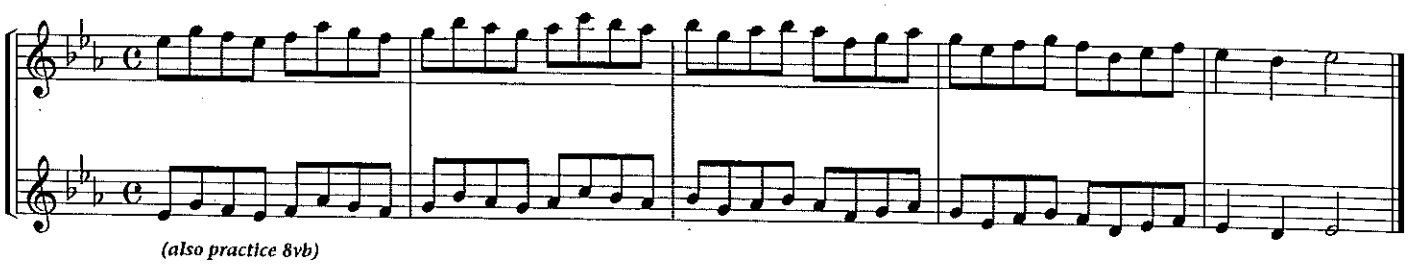
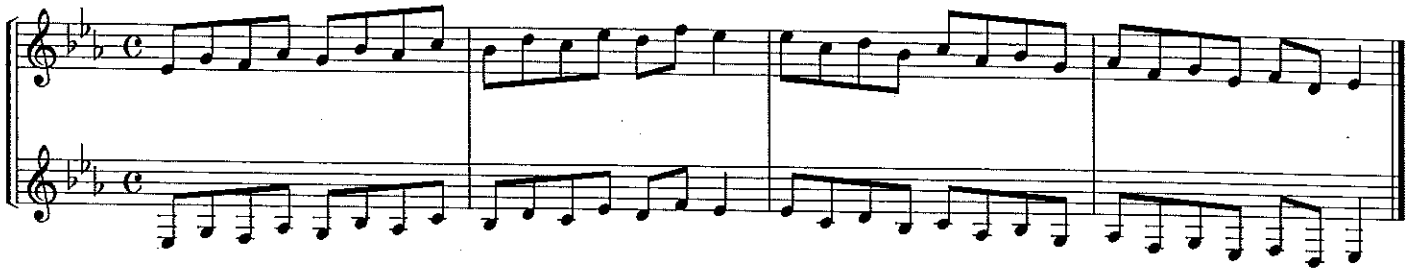
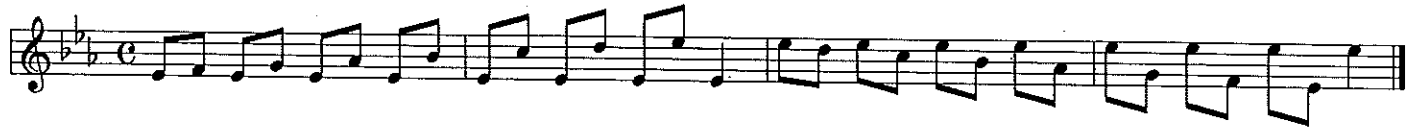
Melodic Minor

Mini-Scale & Tonic Arpeggio

(also practice 8vb)

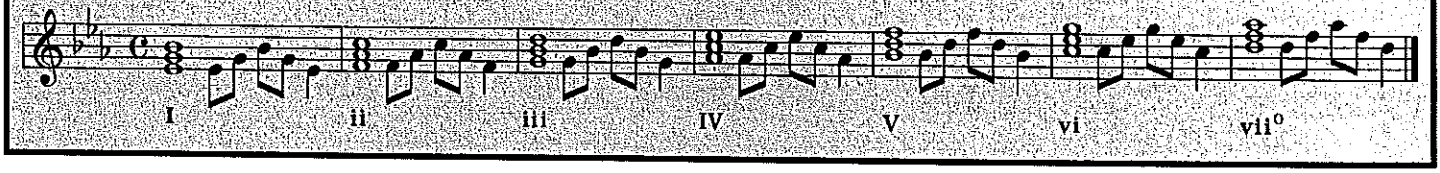
Scale Pattern 1 **articulations:*



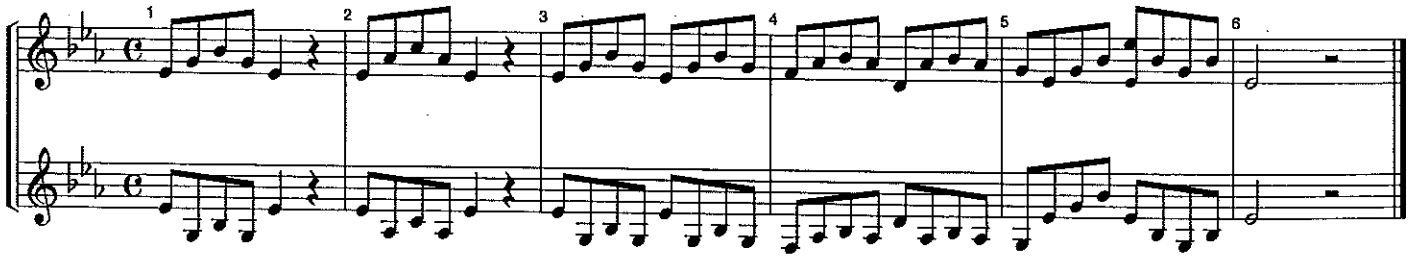


(also practice 8vb)

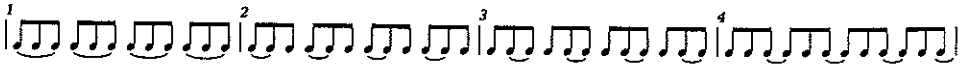
*Scale Pattern 2**

*Scale in Thirds**

Interval Study

Triads of the E♭ Scale

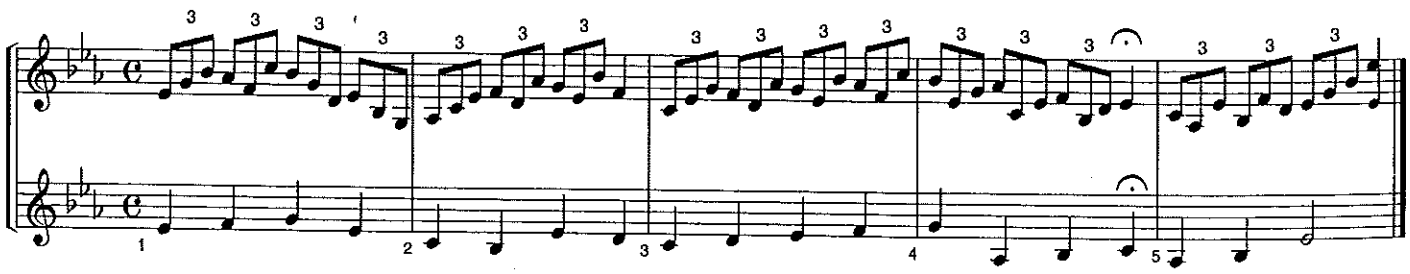


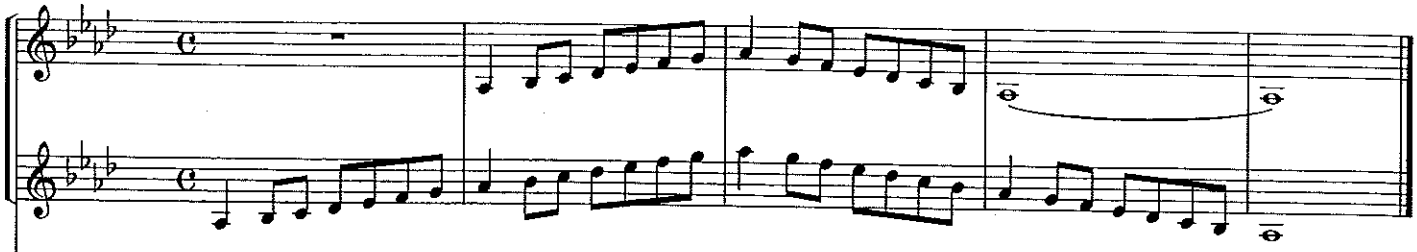
*Chord Study 1**

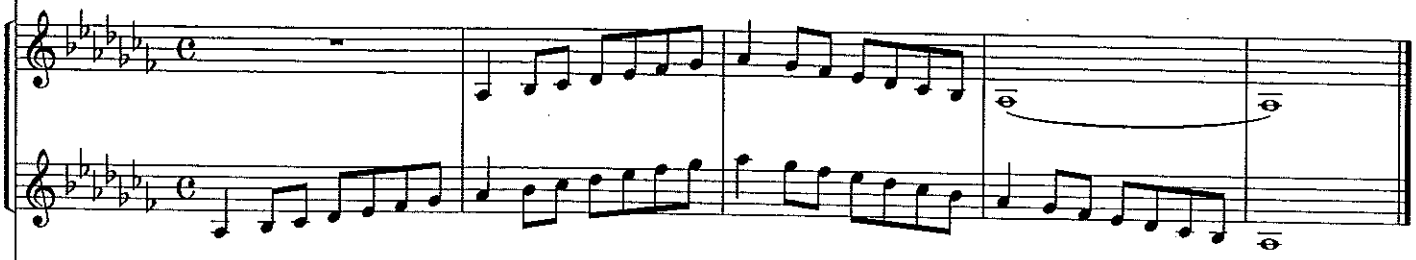


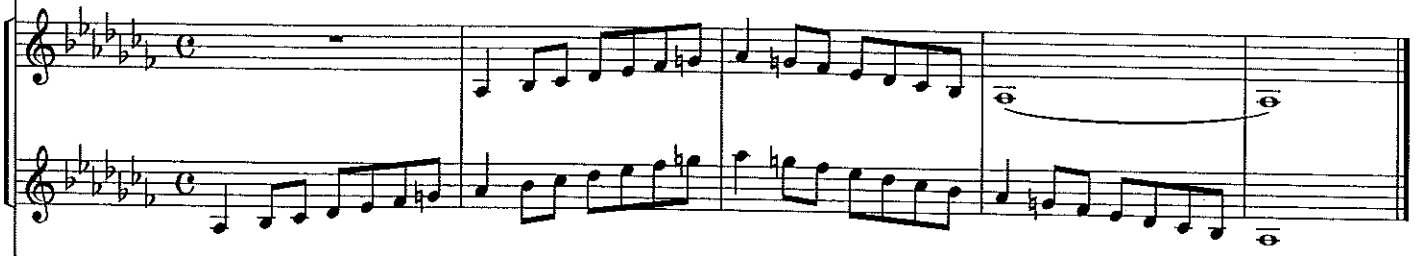
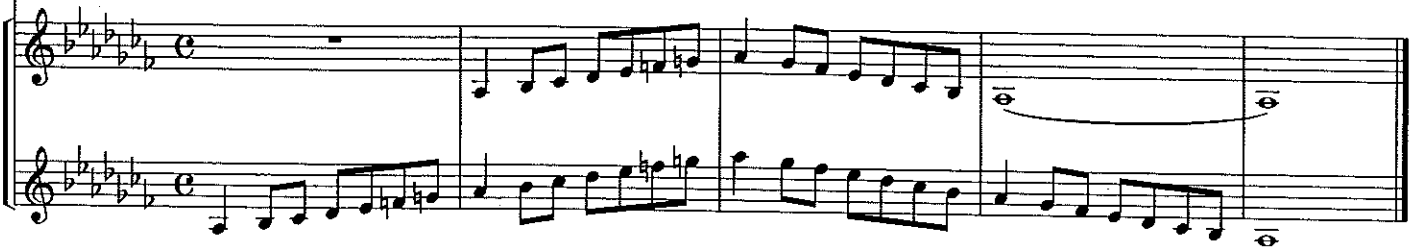
Chord Study 2 - articulations:

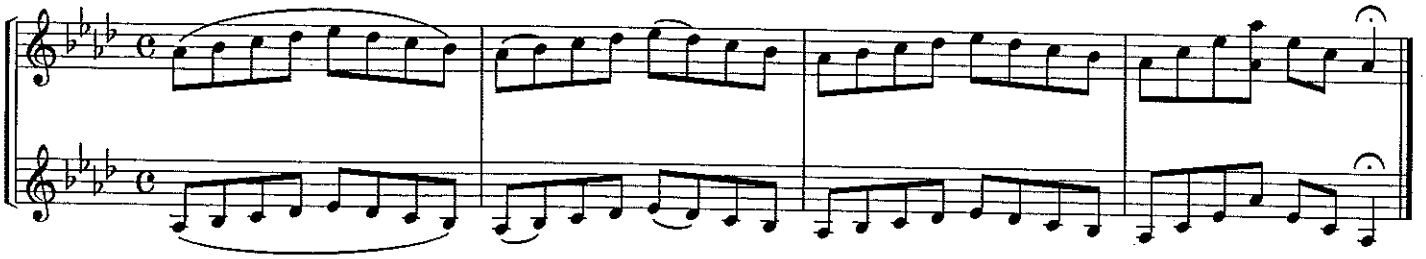


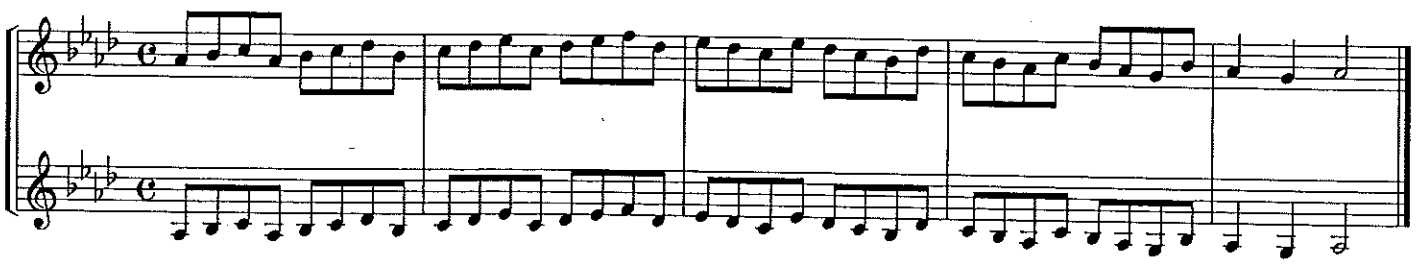


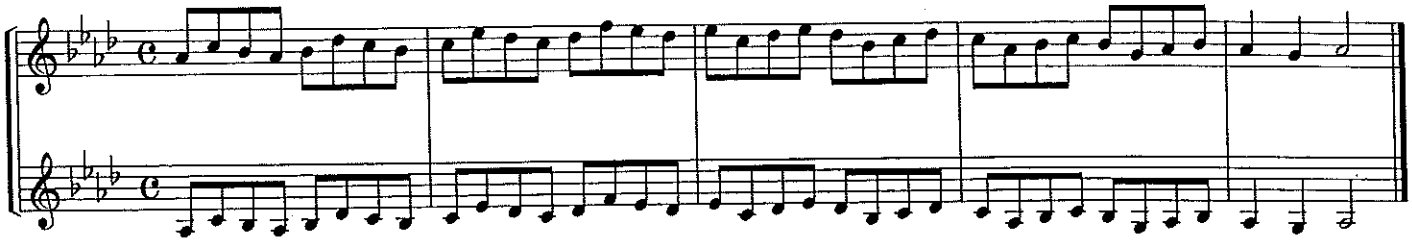
Major Scale

Natural Minor



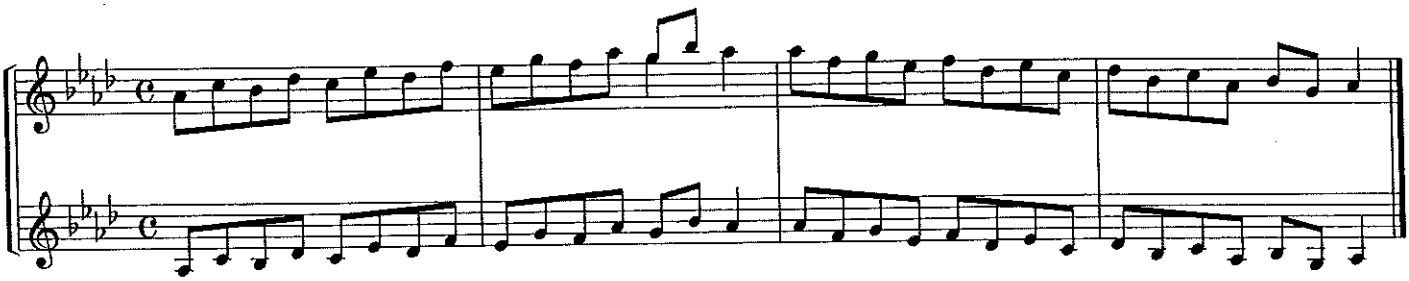
Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

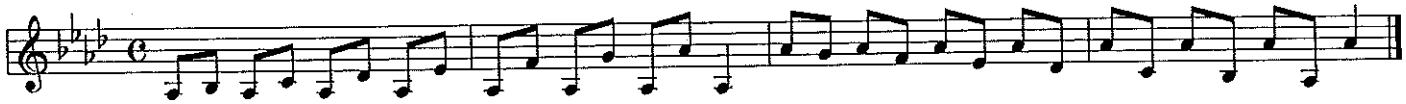


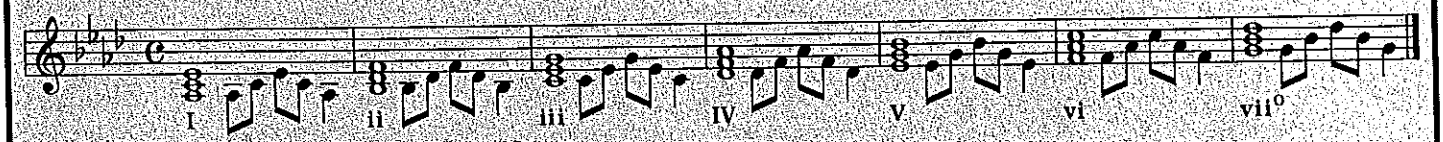
Scale Pattern 1 **articulations:*

*Scale Pattern 2**



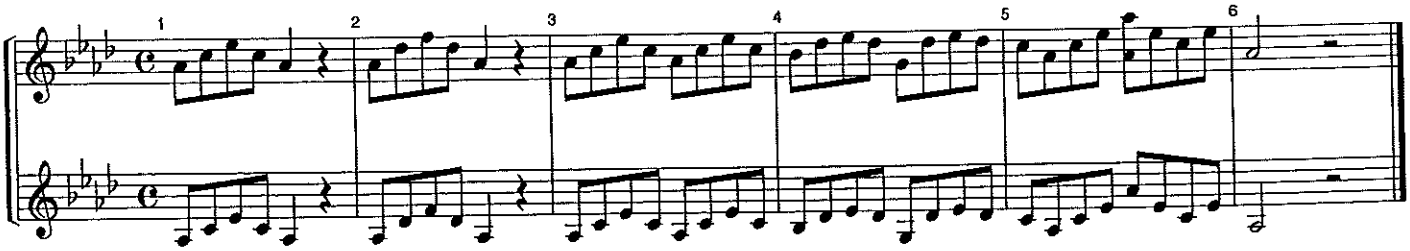
*Scale in Thirds**



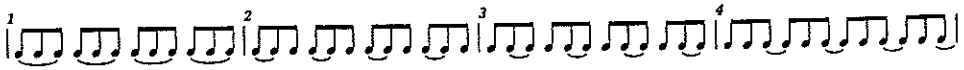
Interval Study

Triads of the A♭ Scale

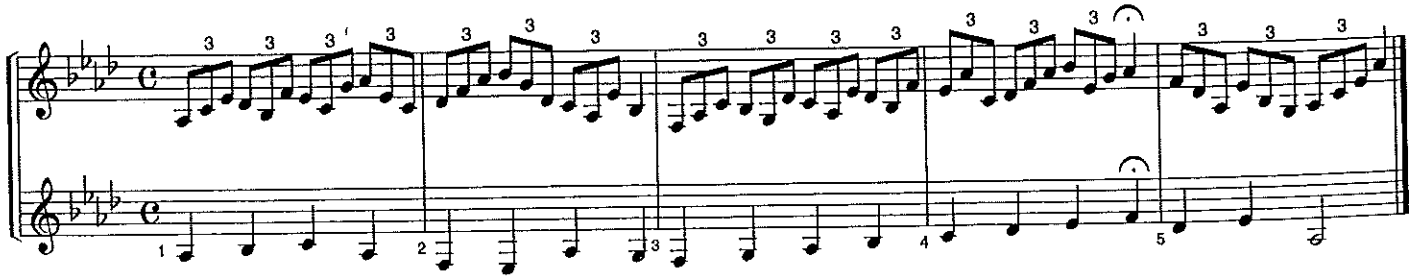


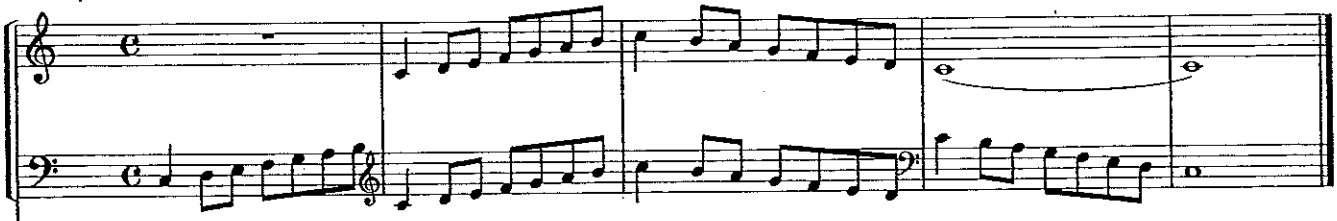
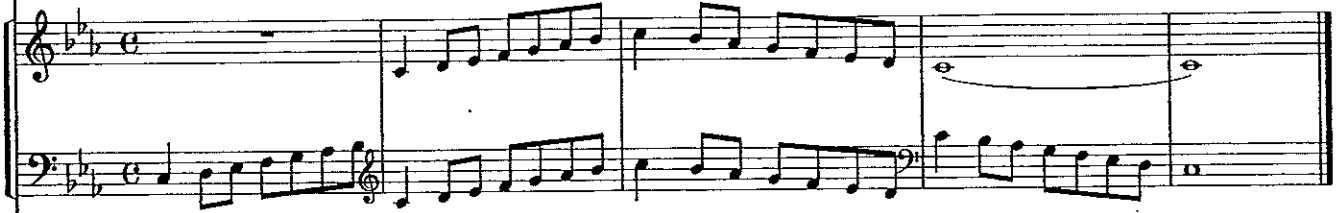
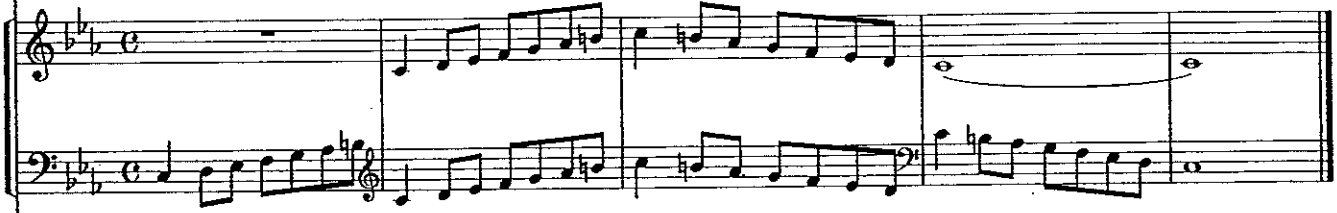
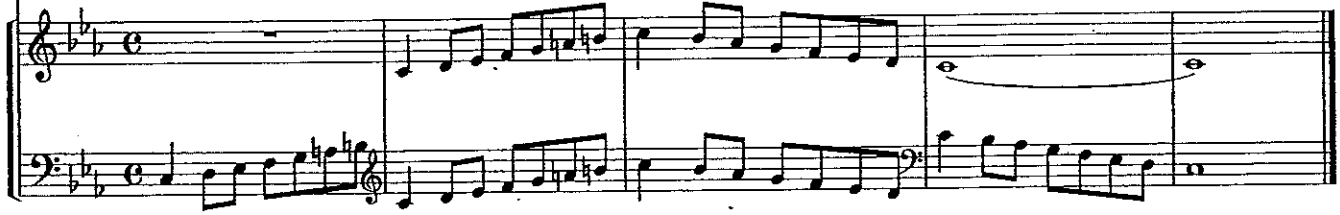
*Chord Study 1**

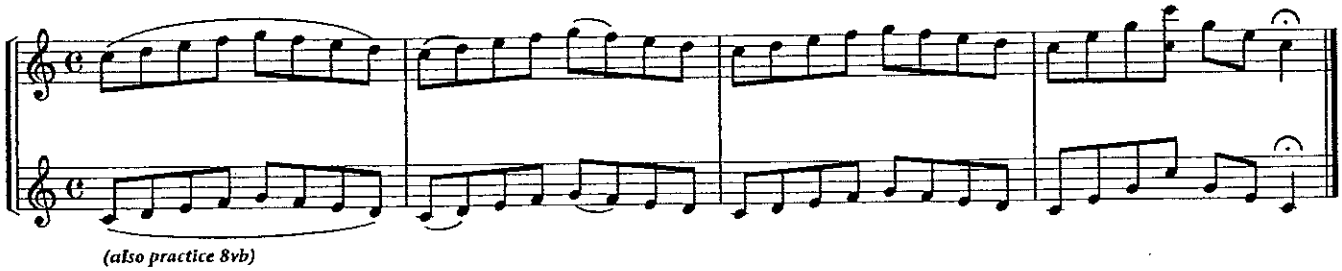


Chord Study 2 - *articulations:*





Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio



(also practice 8vb)

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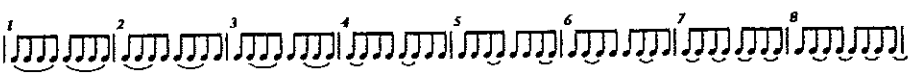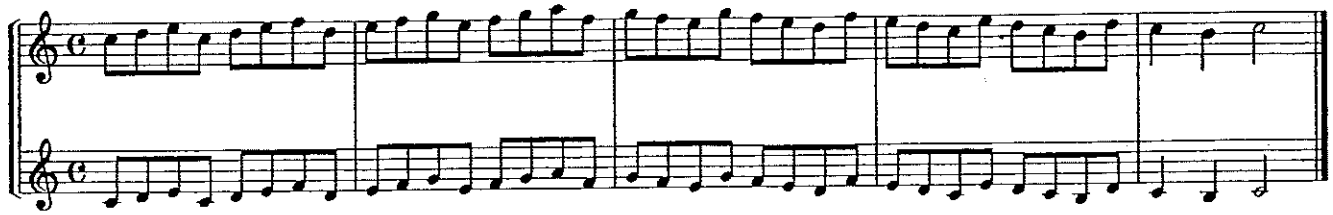

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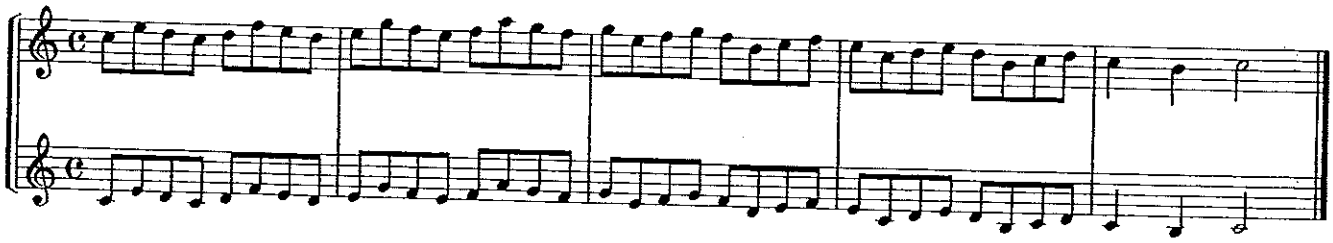
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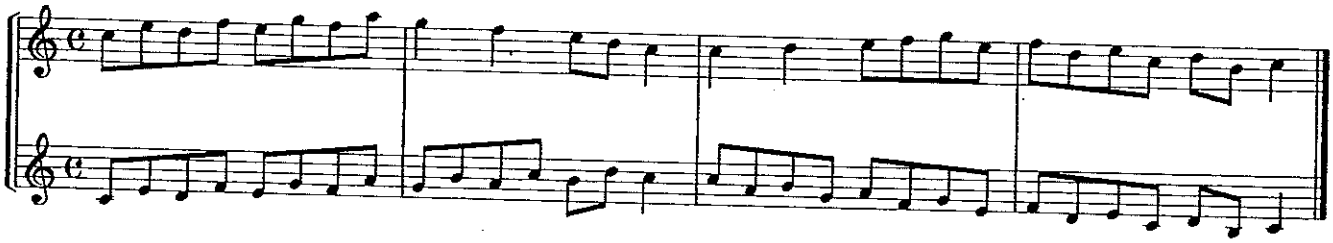
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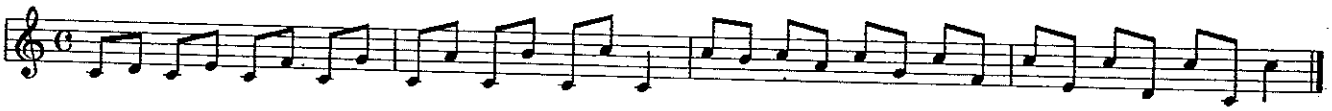
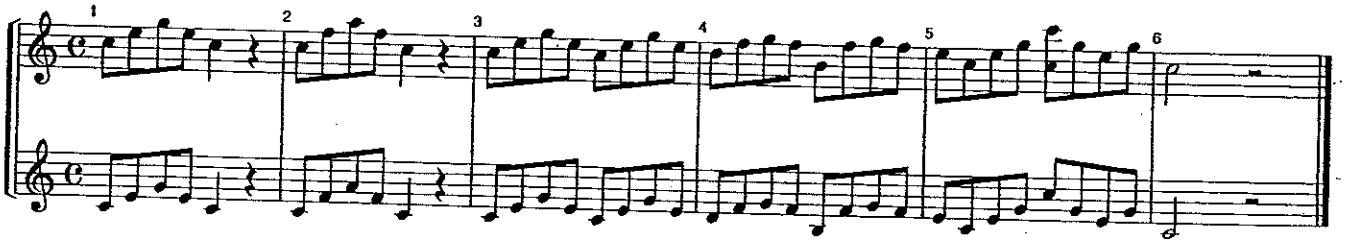
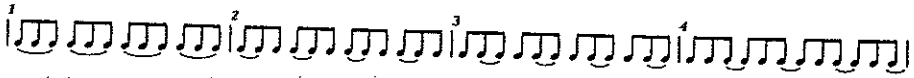
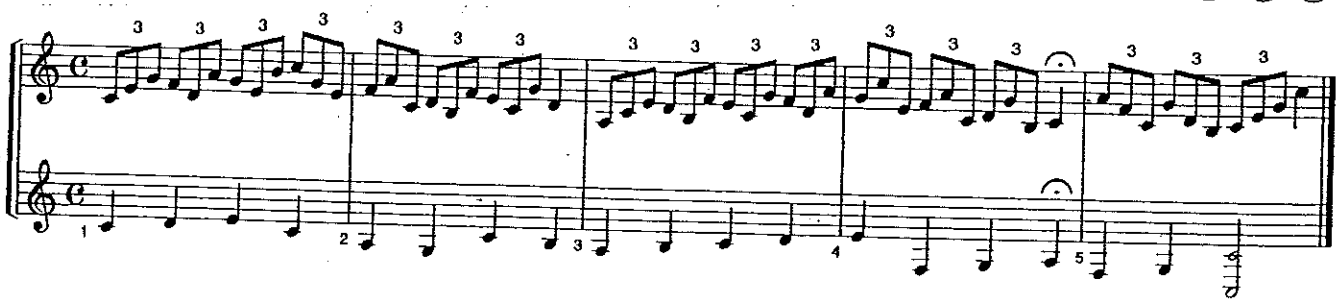

Triads of the C Scale

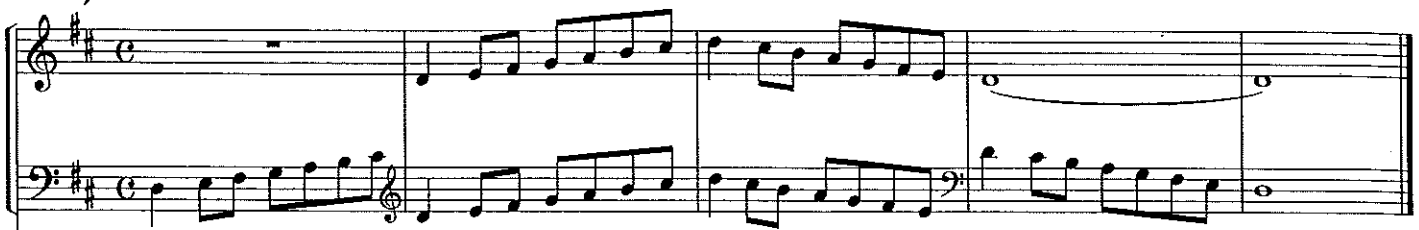
*Chord Study 1**



Chord Study 2 - articulations:



Major Scale



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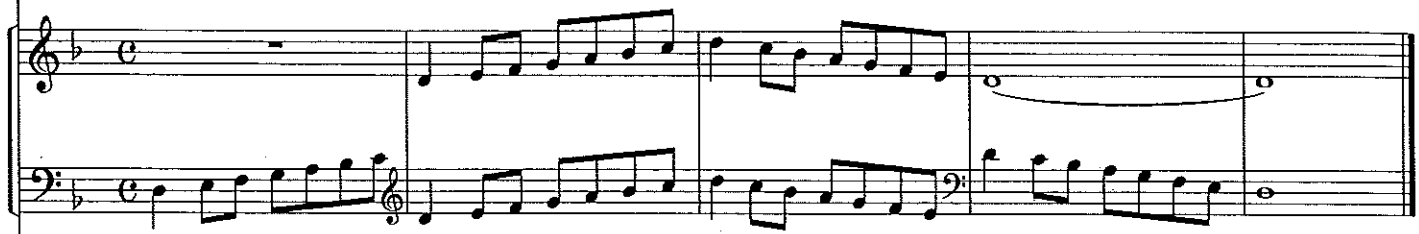
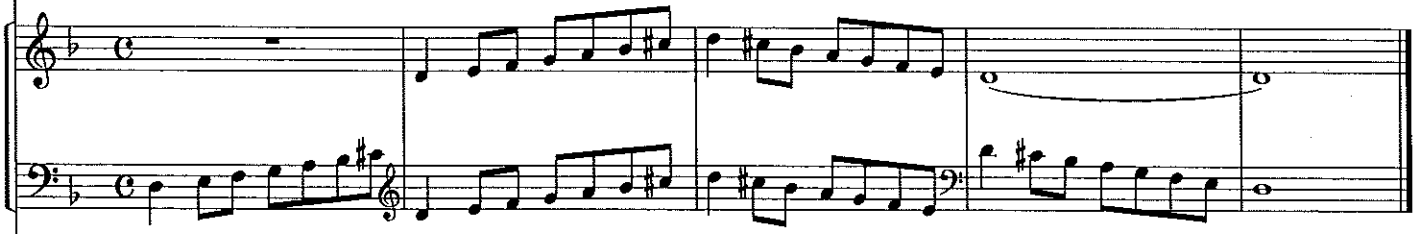

Harmonic Minor



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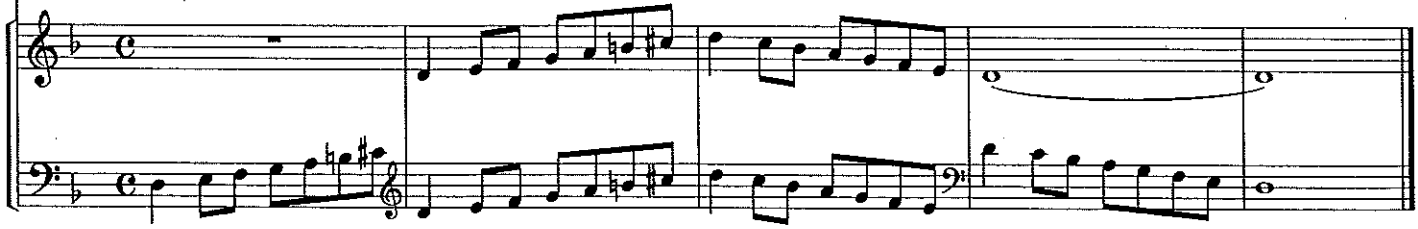
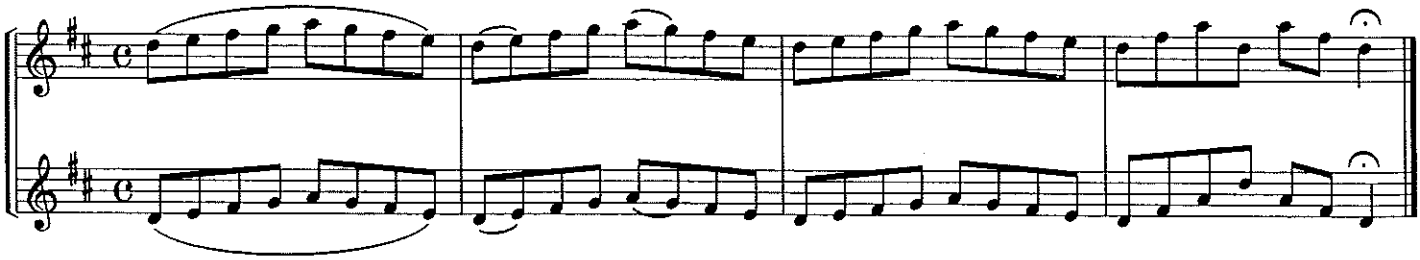
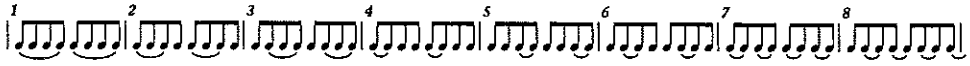
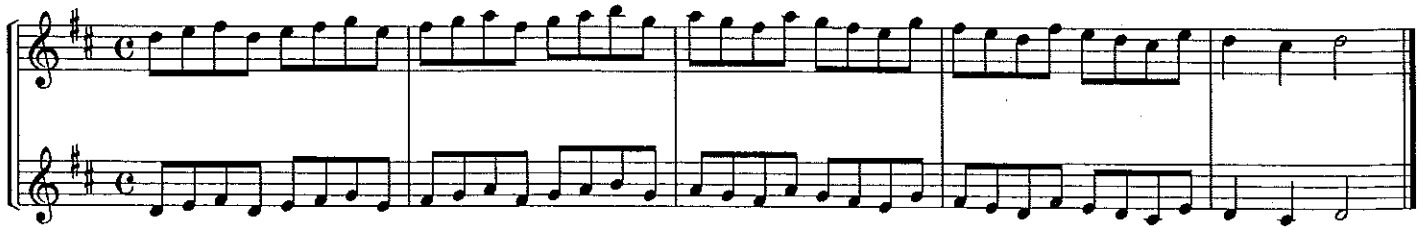

Mini-Scale & Tonic Arpeggio



(also practice 8vb)

Scale Pattern 1 **articulations:*



(also practice 8vb)

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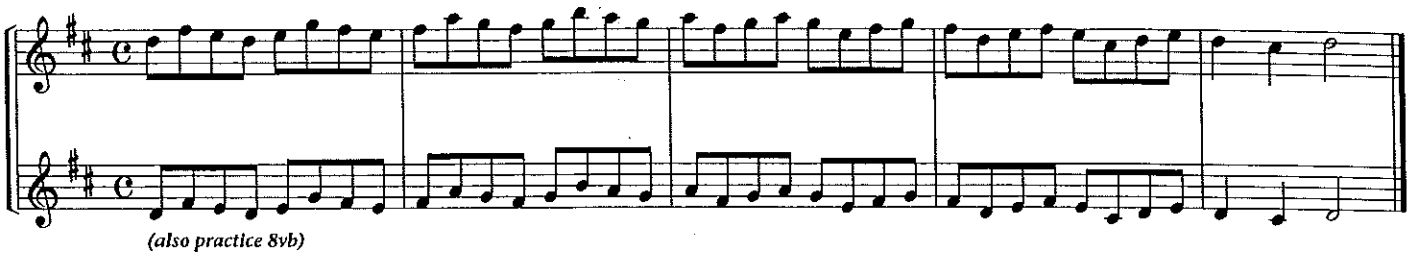
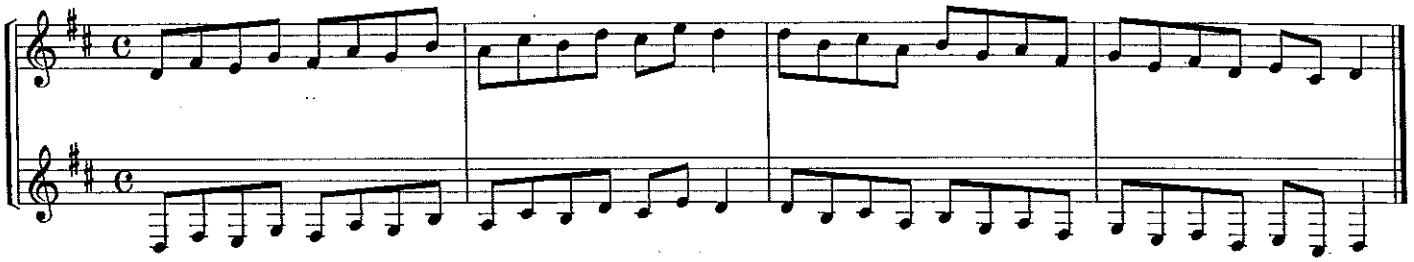
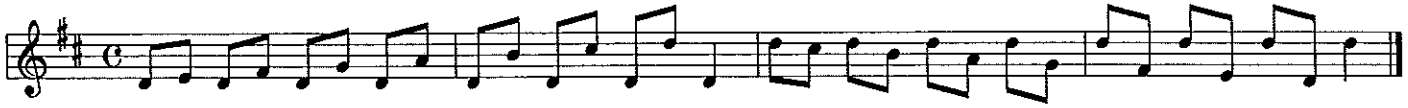
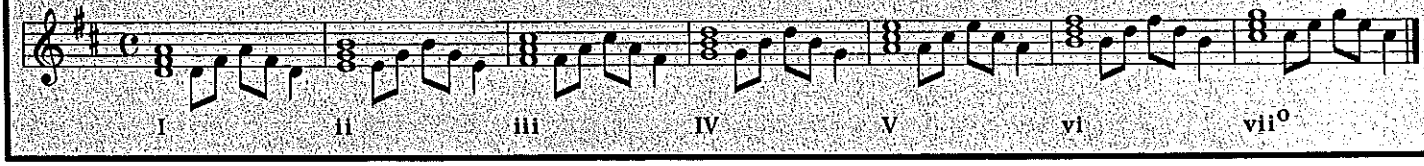

(also practice 8vb)

*Scale in Thirds**

Interval Study

Triads of the D Scale



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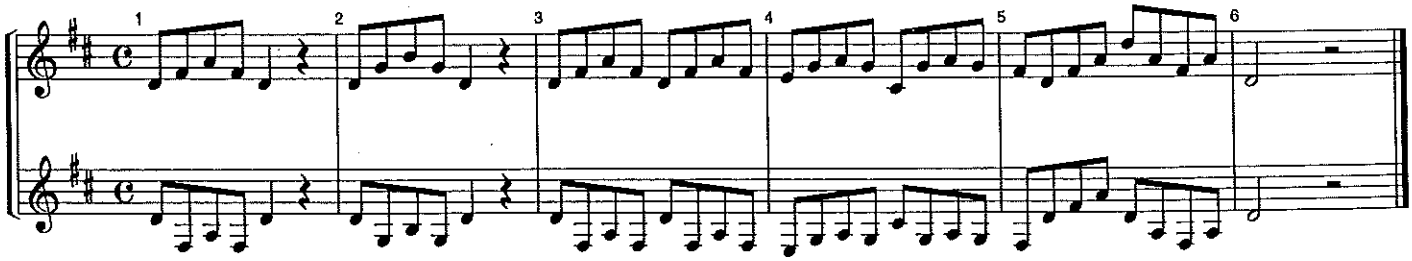
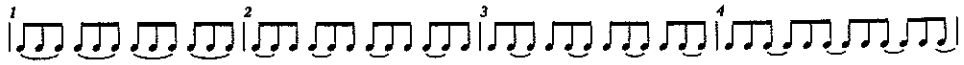
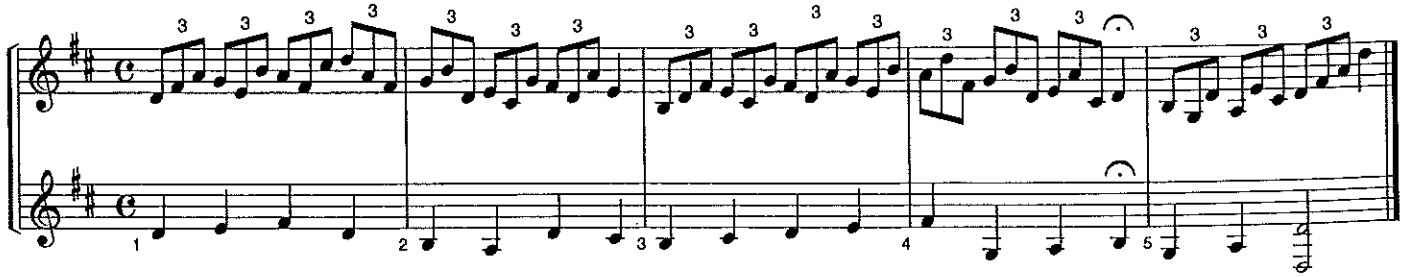
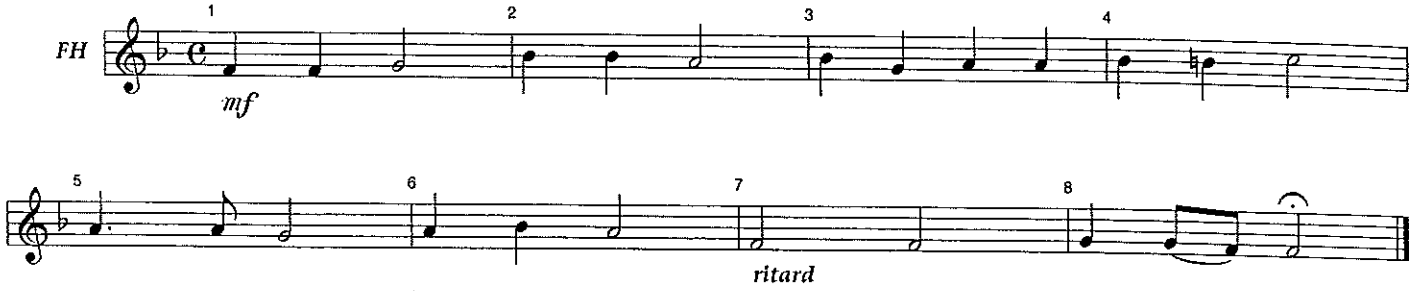


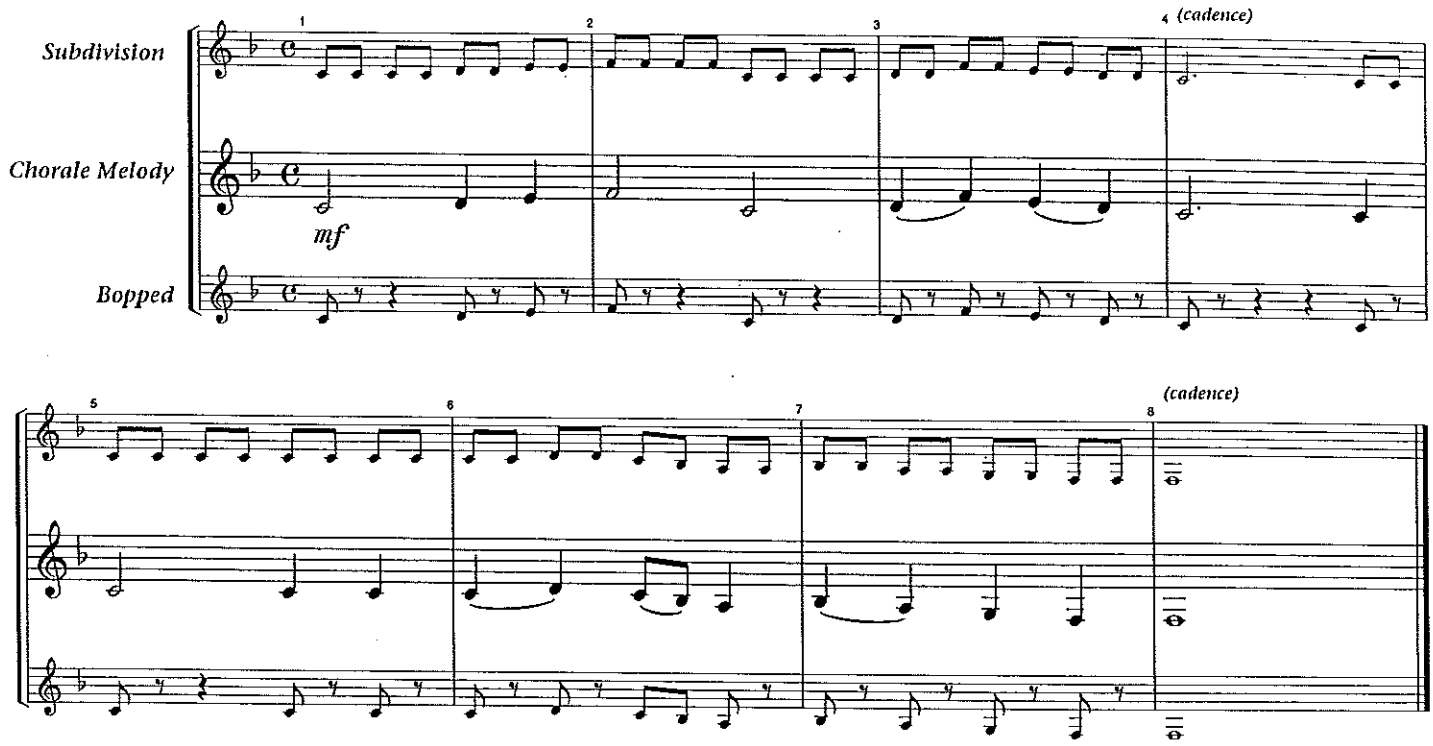
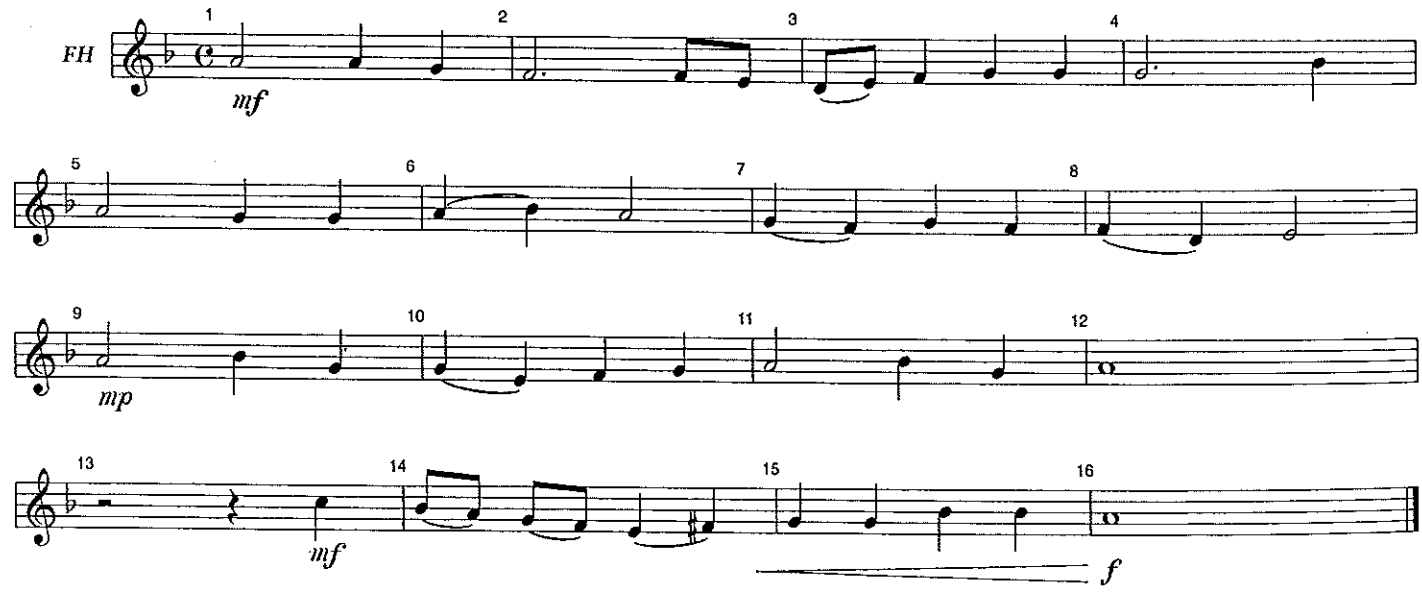
Chord Study 2 - articulations:

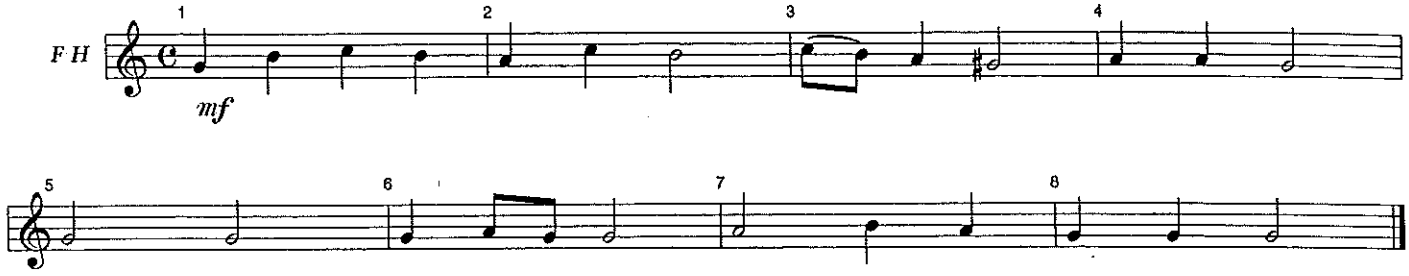


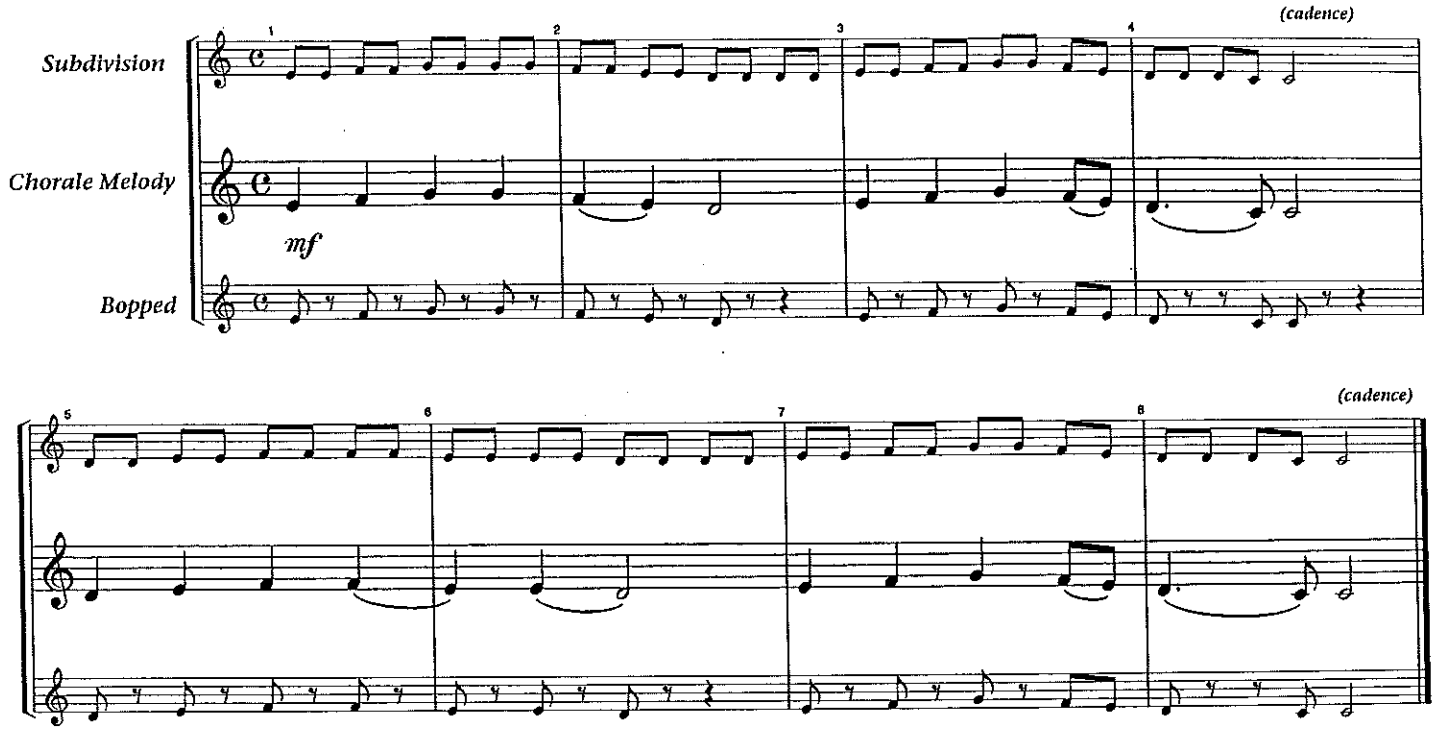
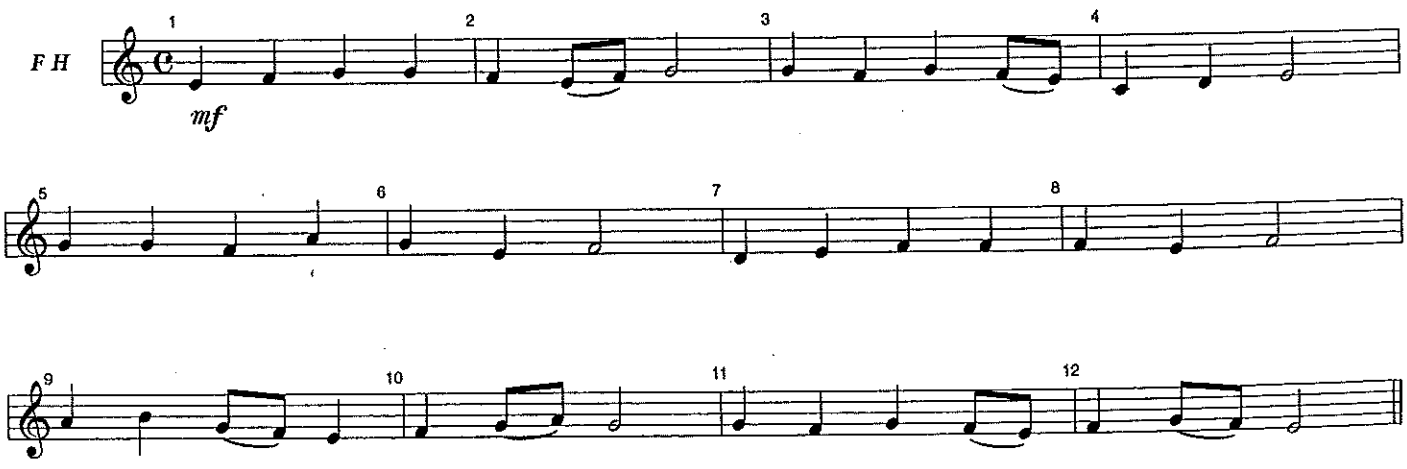


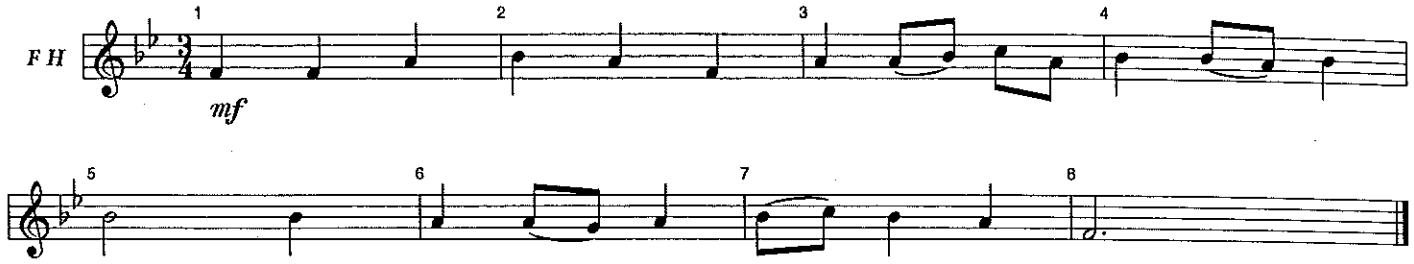
Chorale 2 (full band)

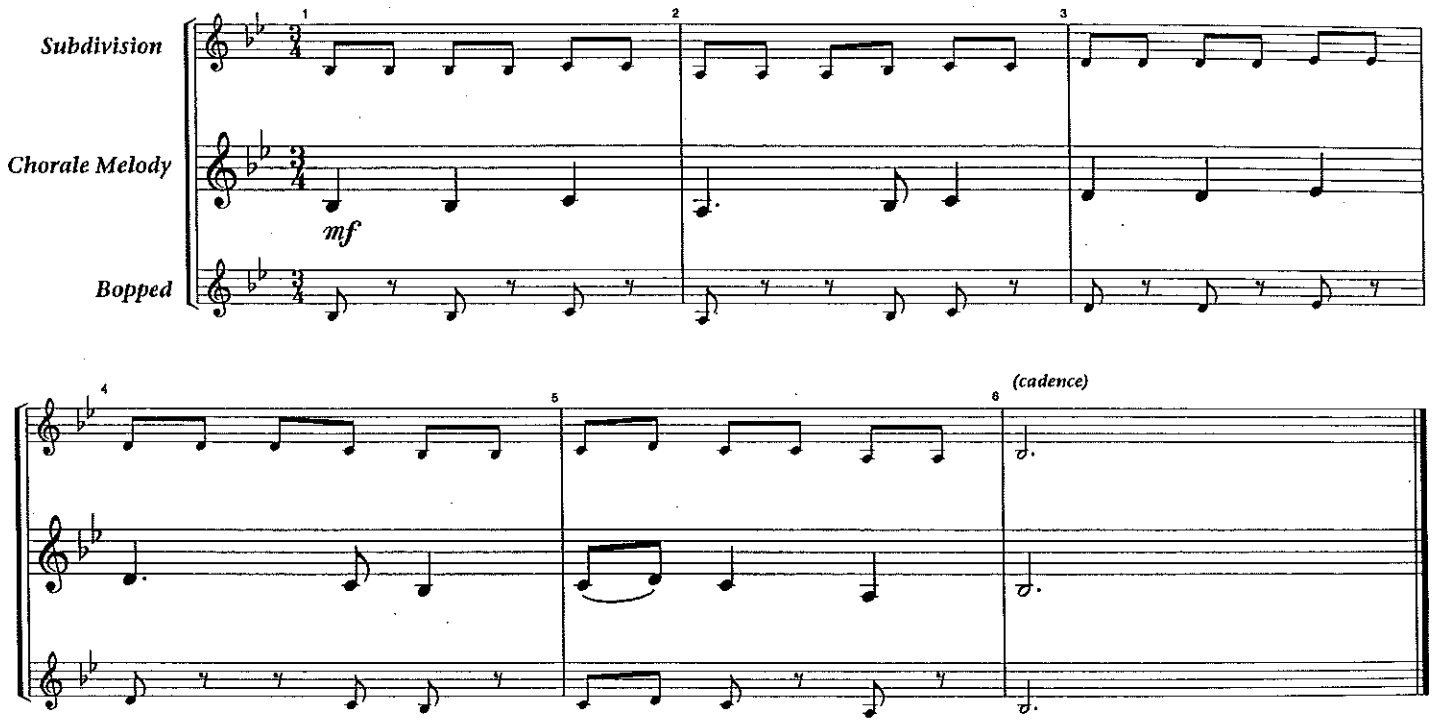


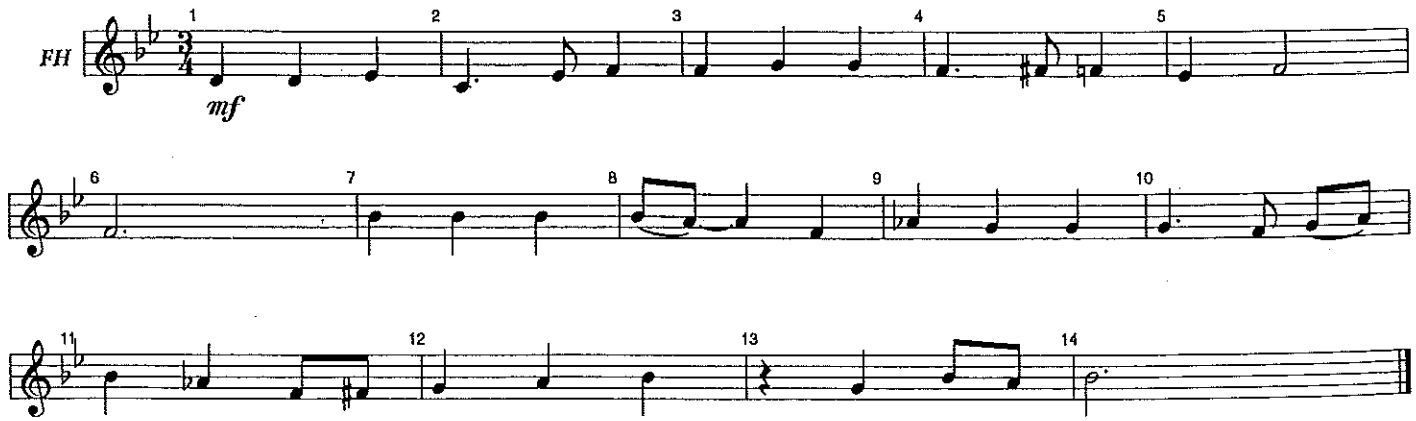
Chorale Melody on Chester

Chester Chorale (full band)

Chorale 4 (full band)



Chorale Melody on Bach 95

Bach 95 (full band)

Chorale 6 (full band)

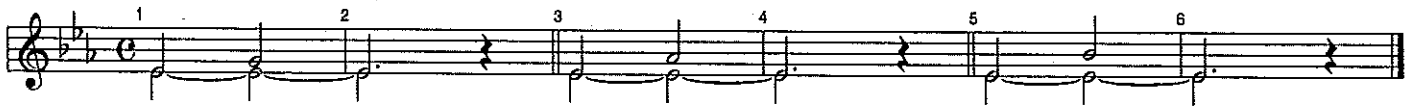


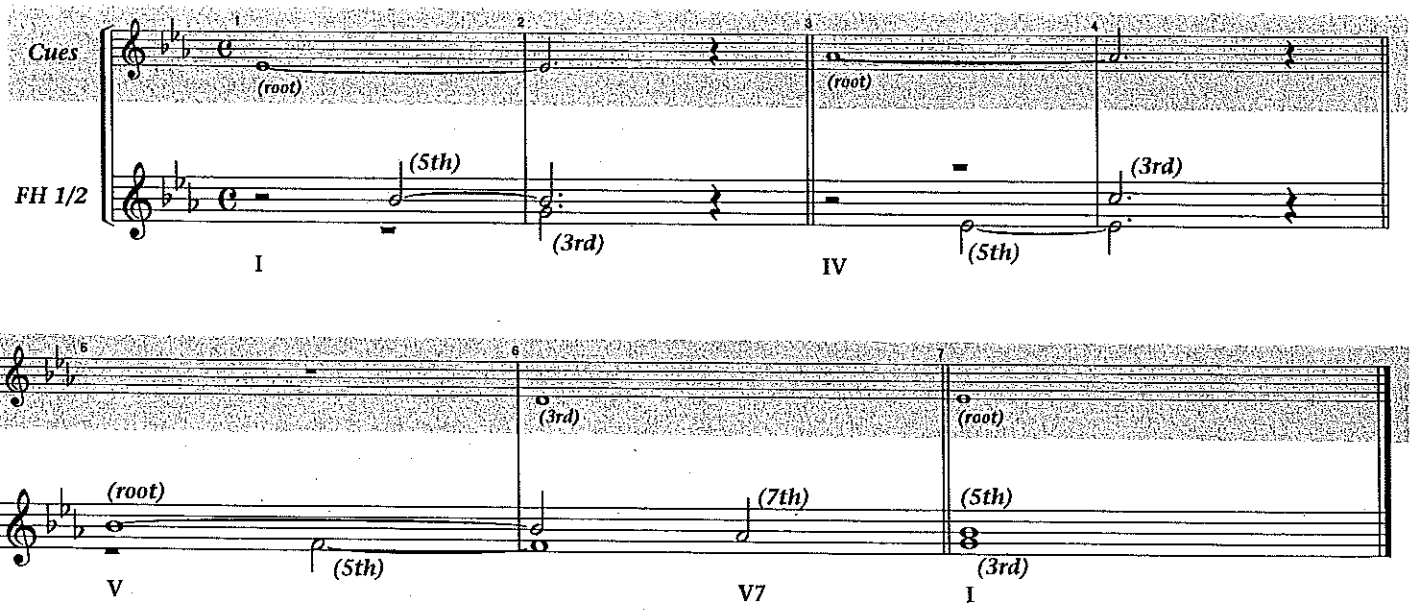
Chorale Melody on America

America (full band)

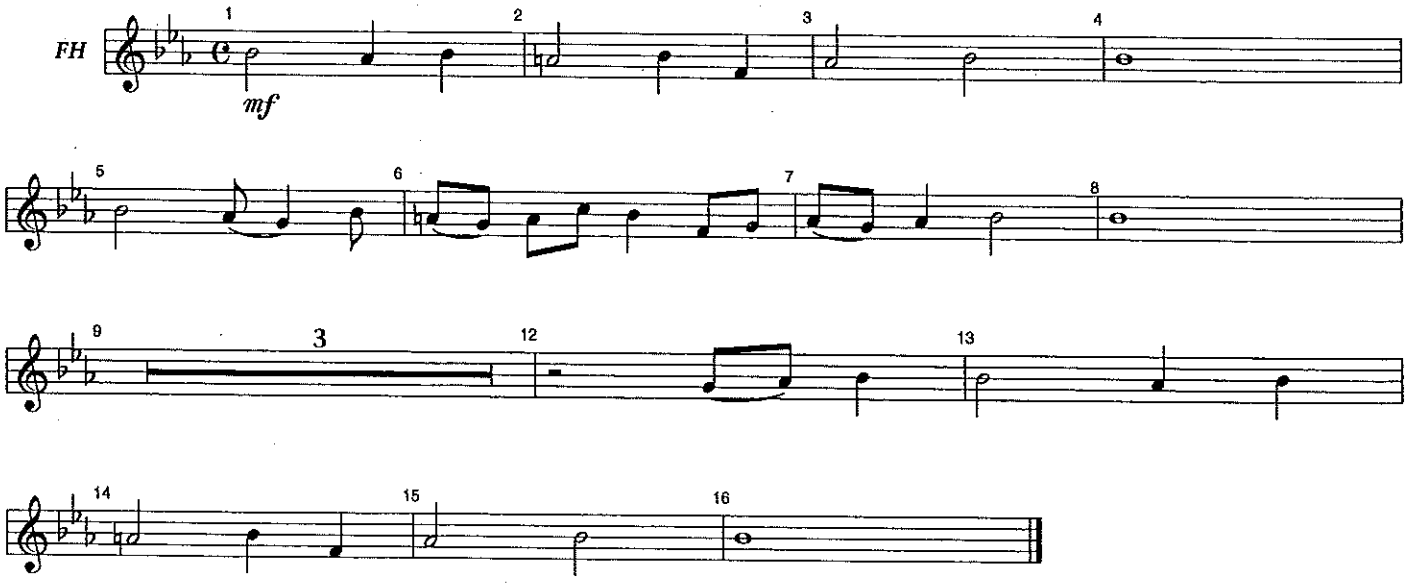


Chorale & Tuning Exercises in E♭ (Concert A♭)

Interval Tuning

1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)

Chord Tuning

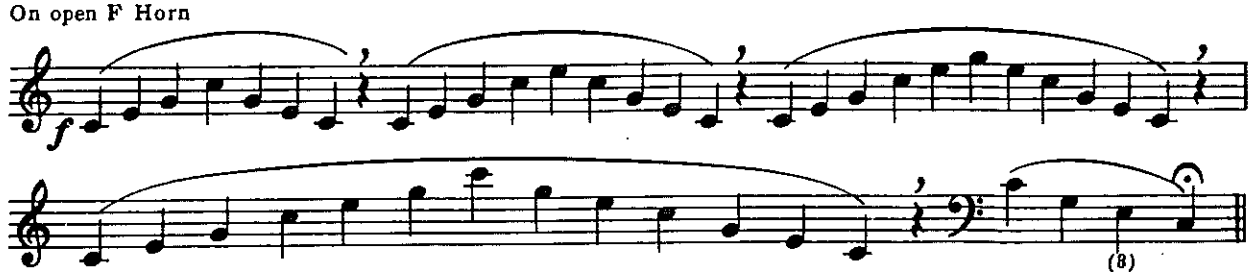
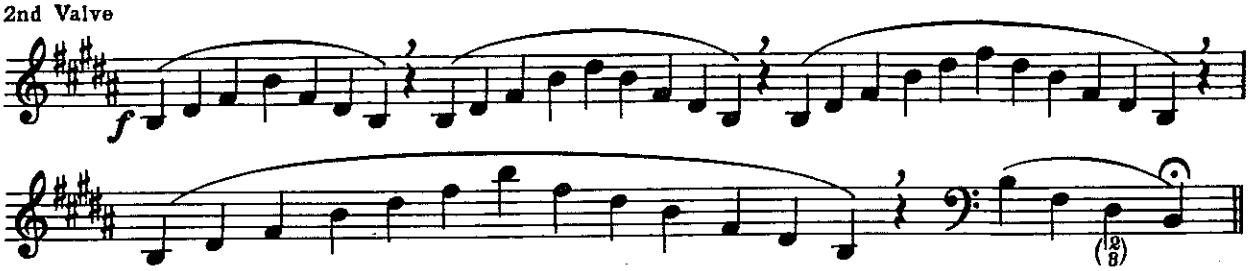
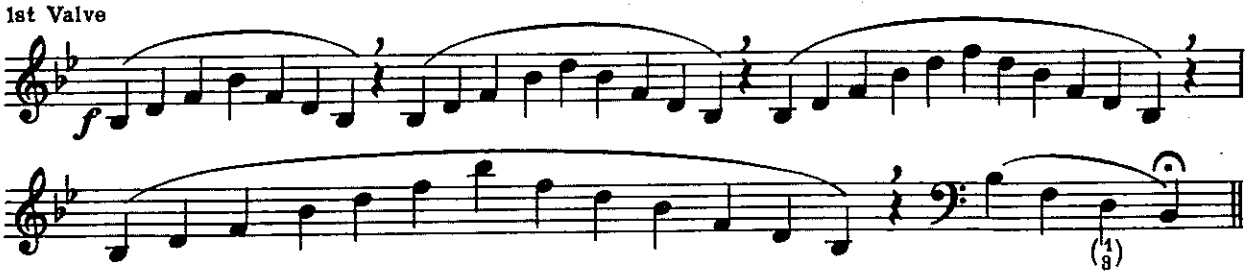
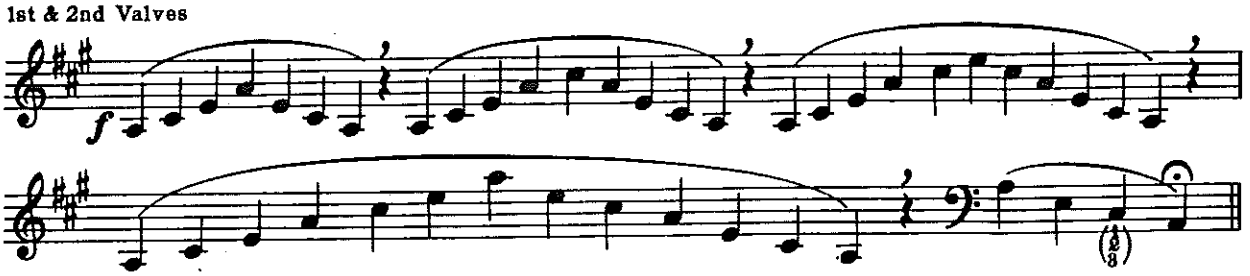
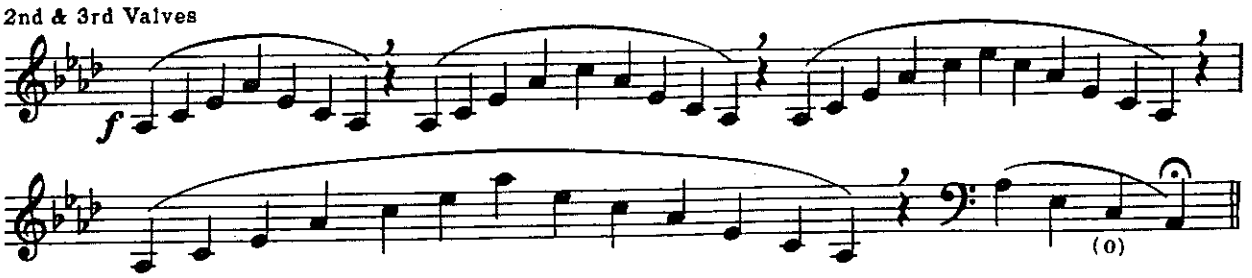


All Through the Night (full band)

LEGATO WARM-UP

EXERCISE 1.

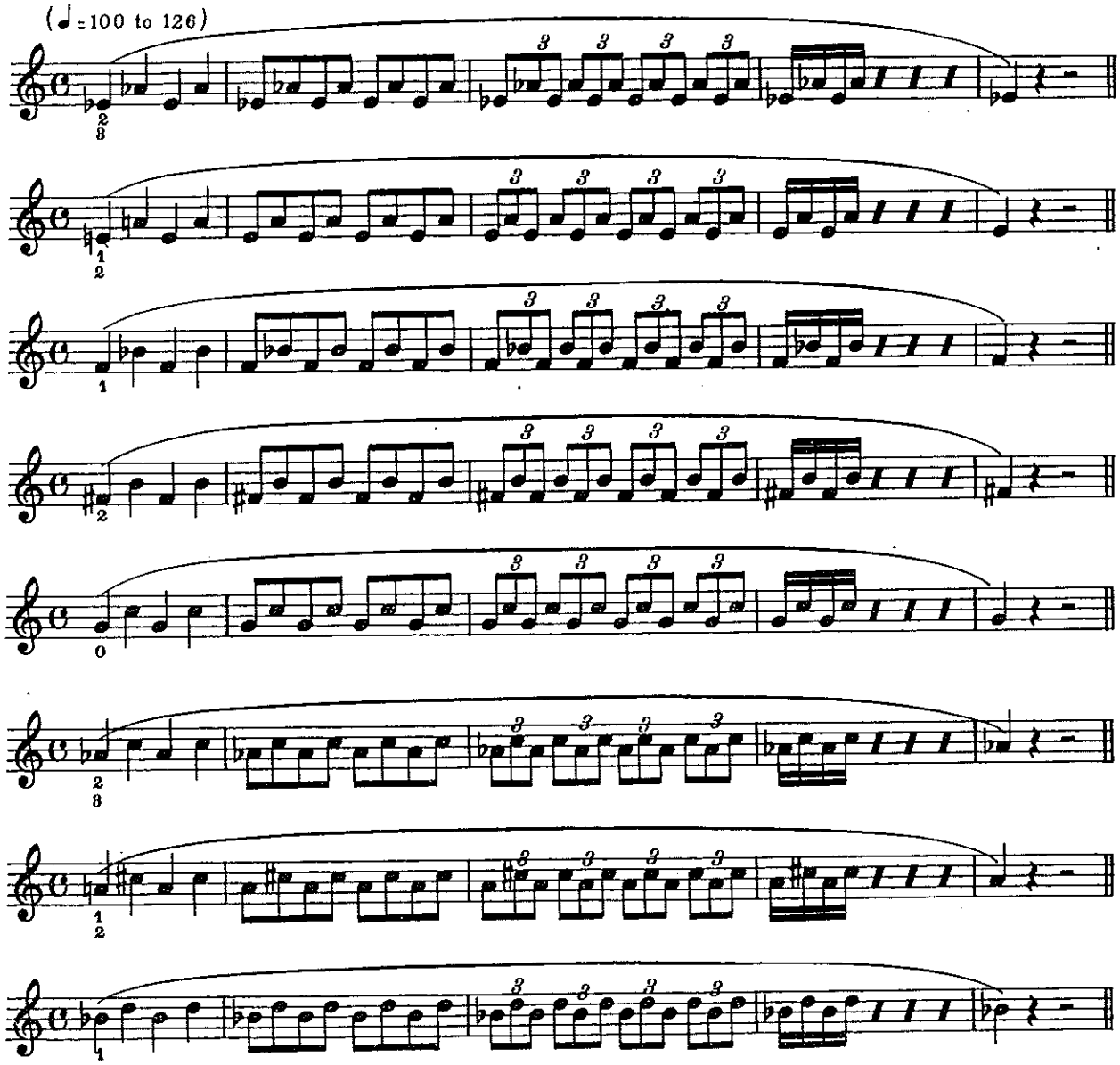
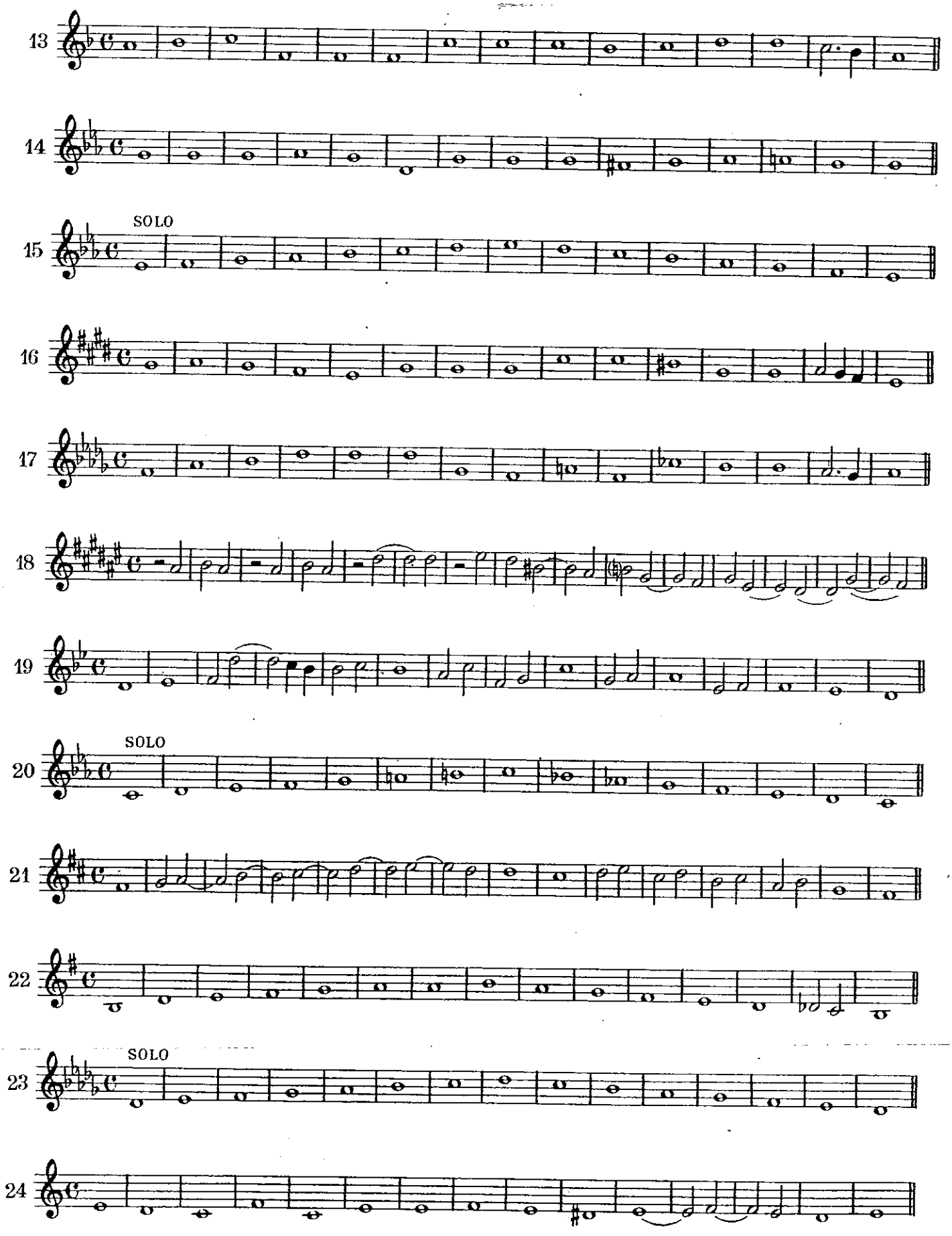
Object- To obtain utmost legato smoothness, largest possible unforced tone, and absolute evenness of volume throughout three octaves.
Procedure- Play with very full volume, but ration breath so that there will be enough to enlarge high notes to the same full, free volume as the middle notes. Tone should be full and round but not loud to the point of brassiness. (Because of their difficulty, written high C and B might be permitted on the B flat horn). Keep breath steady - do not "huff" notes into place. Do all slurring with the lips.

(♩ = 72)

On open F Horn

2nd Valve

1st Valve

1st & 2nd Valves

2nd & 3rd Valves

of the mouth and not from a clamping together of the upper and lower lips. Keep the lower jaw and chin down!

The diaphragm is very important in this high register. The lip opening is of such small size and the tension of the lips so strong that there is considerably more resistance to the air-stream than is found in the middle register. Therefore, in ascending to the highest notes, one has almost to make a *crescendo* with the air in order to avoid making a *diminuendo* in sound. This is accomplished by steadily increasing the pressure underneath the diaphragm. At this time, good use can also be made of the definite striving to allow the air to escape through the lips with very little impedance.

Finally, but very important to the success of obtaining high notes easily, there is the knack of lipping the notes up or down with almost a "flick" of the lip. True, we tense the lips more and more as we go higher, but after a certain point, when the extreme of "comfortable" tension has been reached, more tension would only make the lips "wooden" and vibrationless. At this point we further tension only the tiny vibrating edges of the lips which are inside the mouthpiece. This effect can be felt in the lips and yet the change from note to note can hardly be observed from the outside as the lip change takes place entirely inside the mouthpiece. The feeling can best be described as a "flick" of the lip from note to note: a "mouthing" such as a goldfish makes; a "mouthing" similar to saying a series of the letter 'P', P-P-P-P-P, however, without ever closing the lips entirely. The result, when properly done, produces a slur from note to note which jumps into place so easily that there is almost no effort connected with it, even though the jump might be from a high written "G" to the high "C" above it. Here is a lip exercise to help develop this faculty. Make the notes "jump" lightly into place with a flick of the lip - do not "pull" up from note to note by a laborious, slow tensing of the entire lip structure. The lips must do the work.

Play on the F horn. Use fingerings indicated. Make slurs light, clean and very rhythmic.

1st HORN IN F

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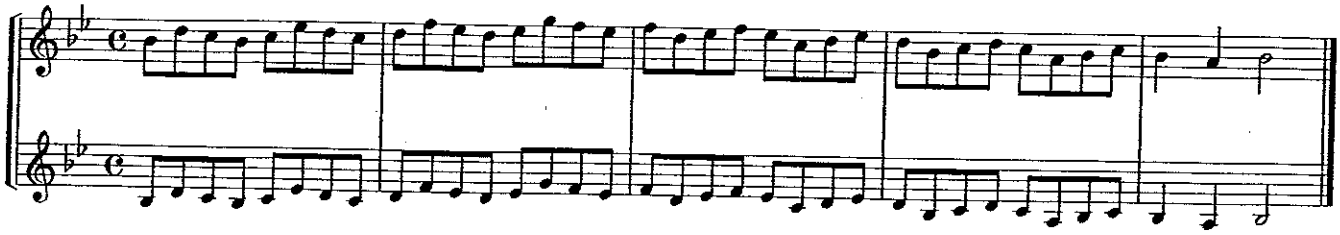
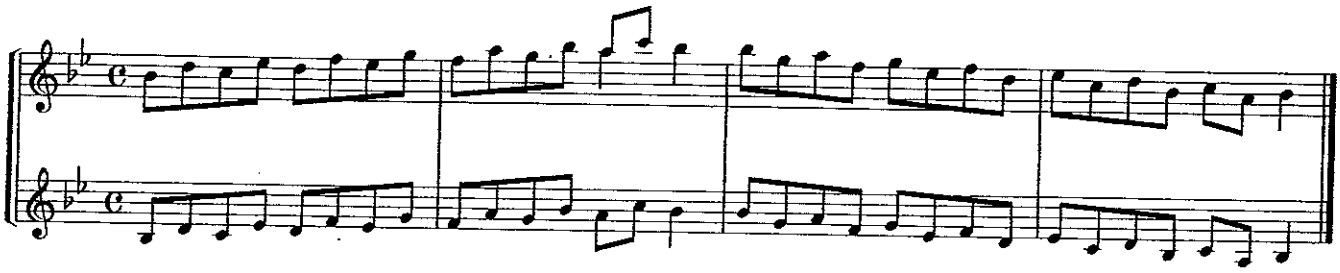
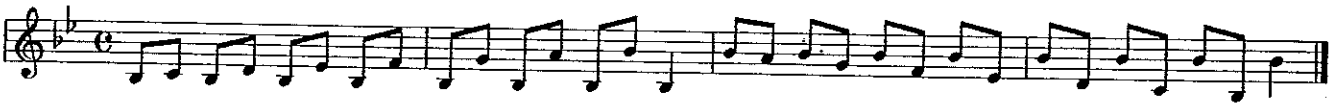
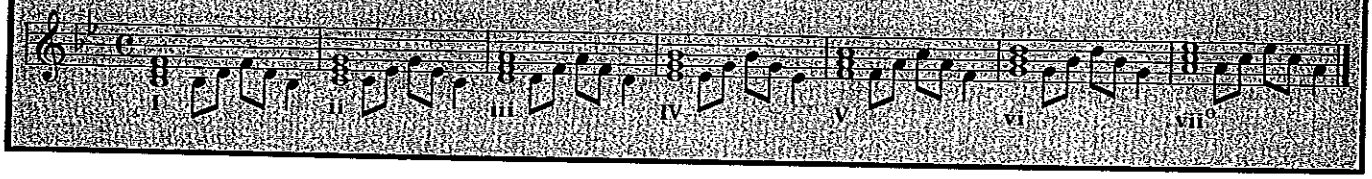
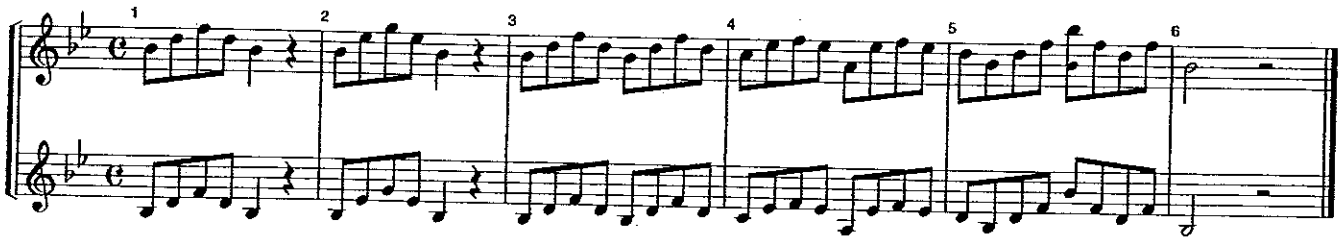

*Scale in Thirds**



Interval Study

Triads of the B♭ Scale



*Chord Study 1**

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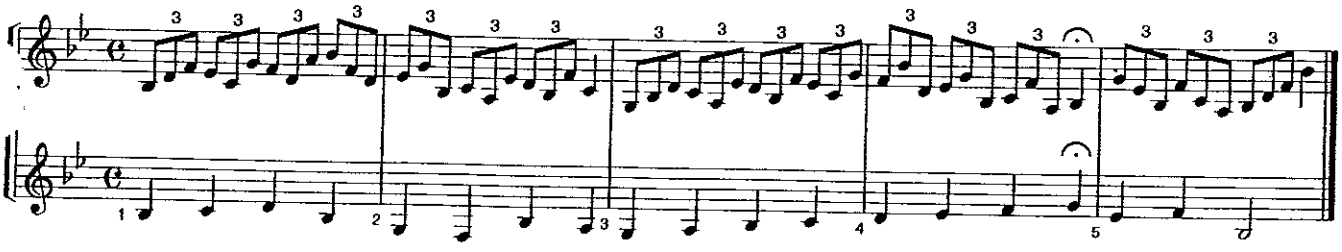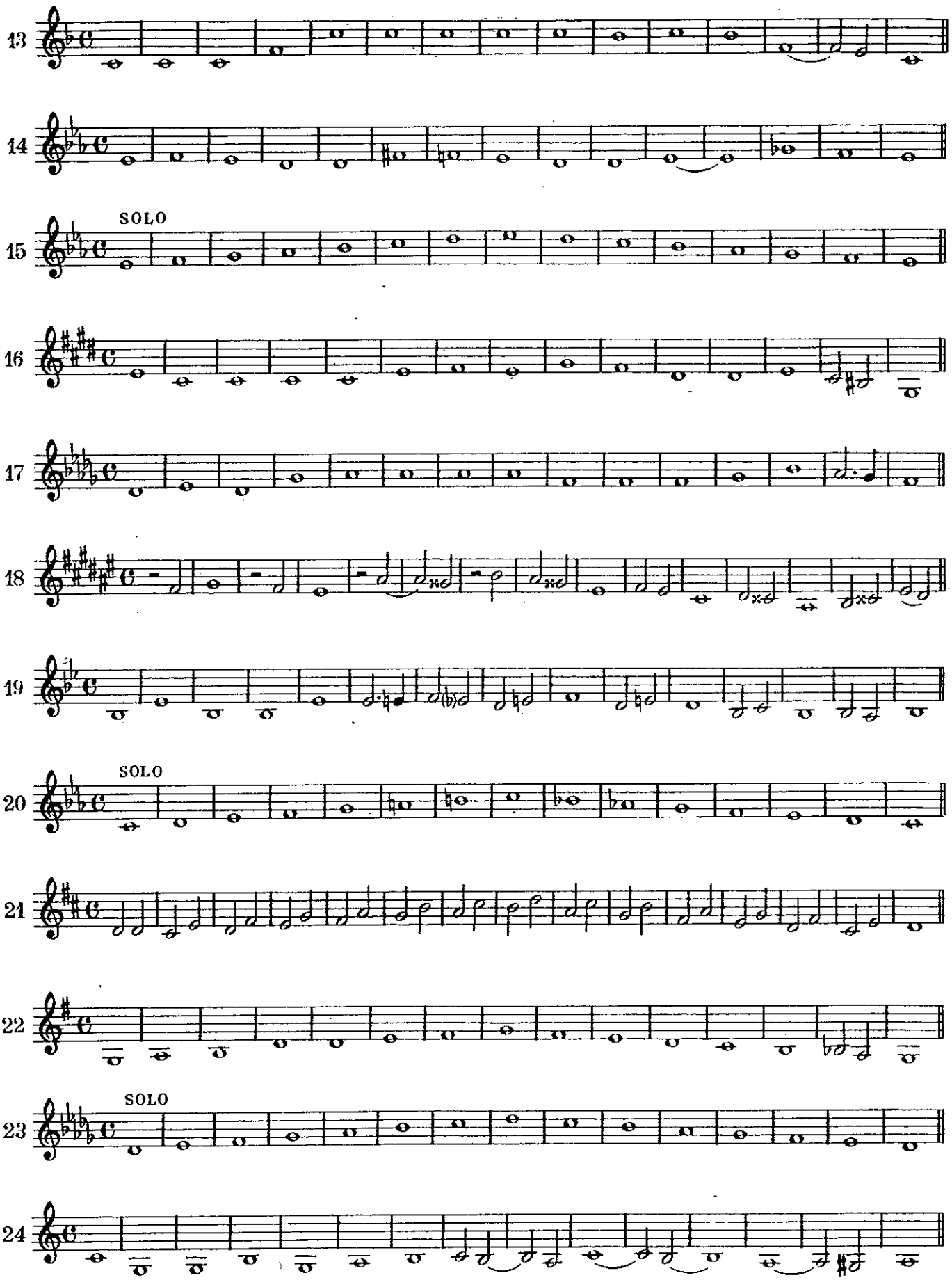
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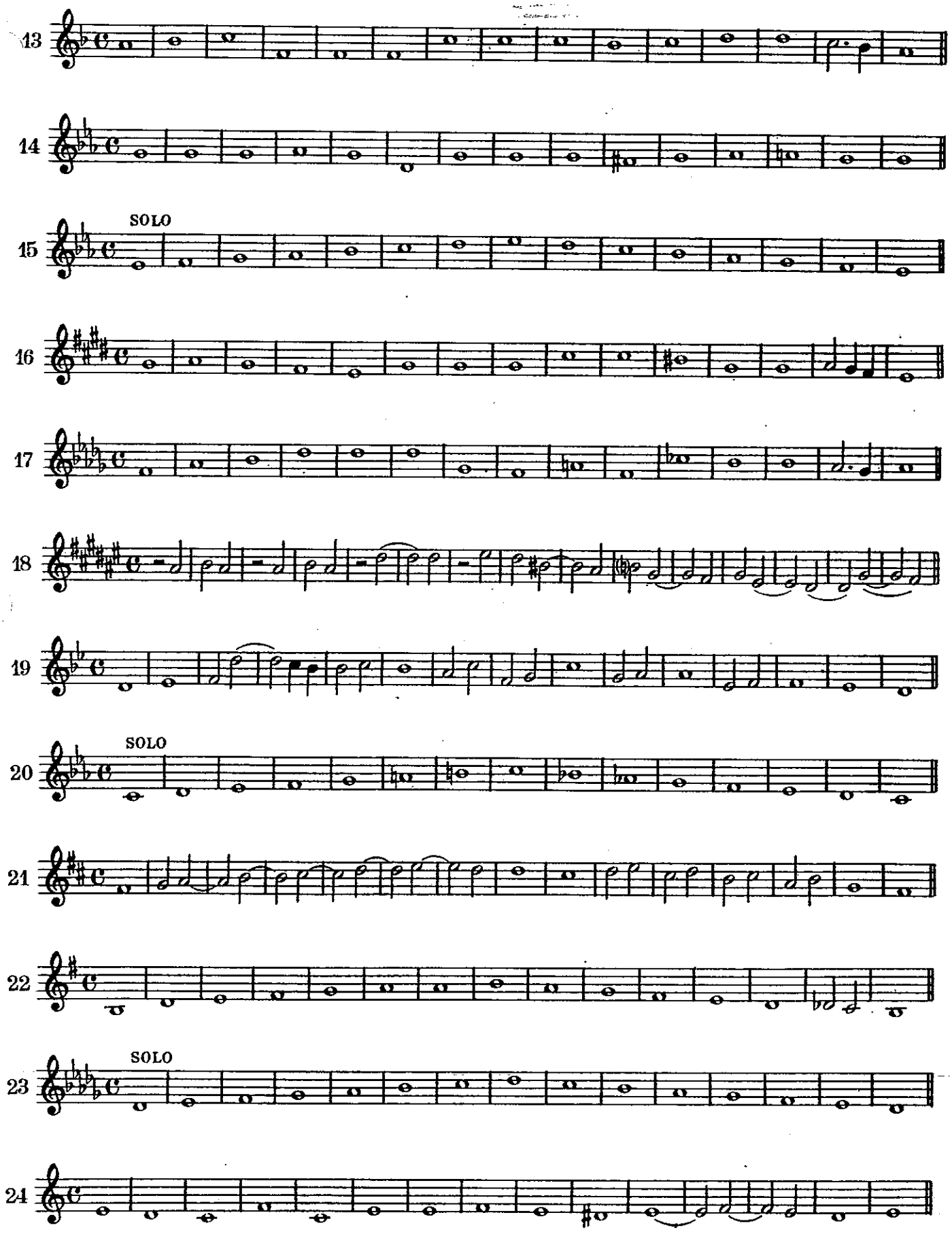
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