

French Horn Student

LEVEL THREE
(ADVANCED INTERMEDIATE)

by James Ployhar

To the Student

Level III of the Belwin "Student Instrumental Course" is a continuation of Levels I and II of this series or may be used to follow any other good intermediate instruction book. It is designed to help you become an excellent player on your instrument in a most enjoyable manner. It will take a reasonable amount of work and CAREFUL practice on your part. If you do this, learning to play should be a valuable and pleasant experience.

Please see the top of Page 5 for practice suggestions and other comments that should be very helpful.

To the Teacher

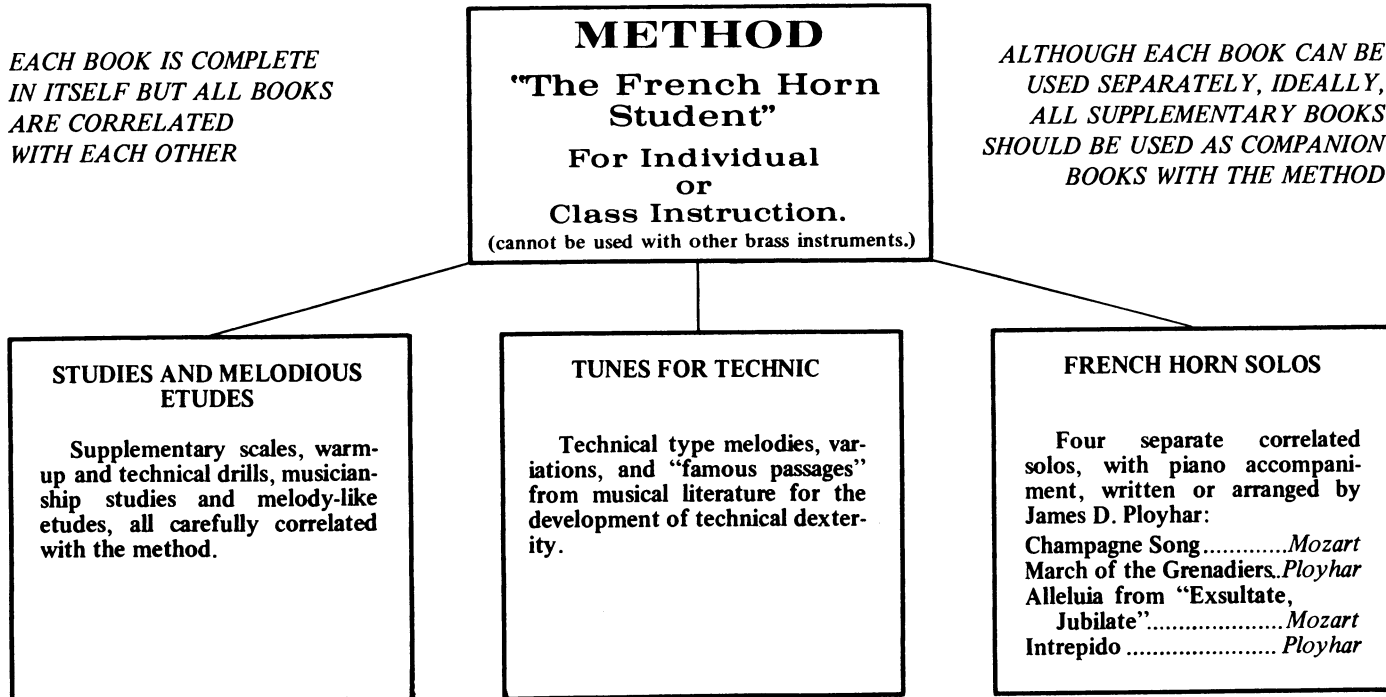
Level III of this series is a continuation of the Belwin "Student Instrumental Course", which is the first and only complete course for individual instruction of all band instruments. Like instruments may be taught in classes. Cornets, Trombones, Baritones and Basses may be taught together. The course is designed to give the student a sound musical background and, at the same time, provide for the highest degree of interest and motivation. The entire course is correlated to the band oriented sequence.

Each page of this book is planned as a complete lesson, however, because some students advance more rapidly than others, and because other lesson situations may vary, lesson assignments are left to the discretion of the teacher.

To make the course both authoritative and practical, the books in Level III are co-authored by a national authority on each instrument in collaboration with James Ployhar.


The Belwin "Student Instrumental Course" has three levels: elementary, intermediate and advanced intermediate. Each level consists of a method and two or three supplementary books. Levels II and III each have four separate correlated solos with piano accompaniment. The chart below shows the correlating books available with each part.

The Belwin "STUDENT INSTRUMENTAL COURSE" - A course for individual and class instruction of LIKE instruments, at three levels, for all band instruments.



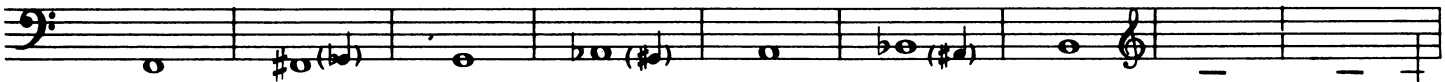
Fingering Chart For The Double French Horn (F & B \flat)

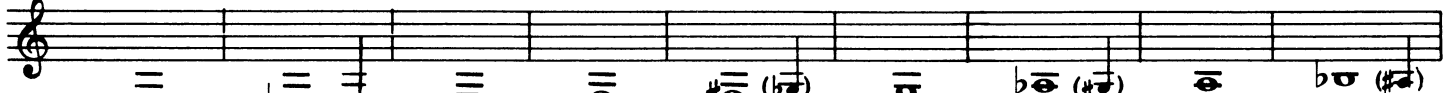
Since the Double Horn is now in common use the following chart contains fingerings for both the F Horn and the B \flat Horn. The use of the B \flat Horn allows for greater accuracy in the high register and facilitates tone production in the low register. Not all tones are practical on the B \flat Horn, however, because of intonation problems.


Many players prefer to use their B \flat Horn when they reach second line G#  and continue to use it throughout the upper register.

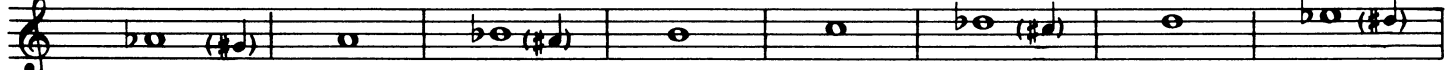
The B \flat Horn is also employed from low F down to low C. 

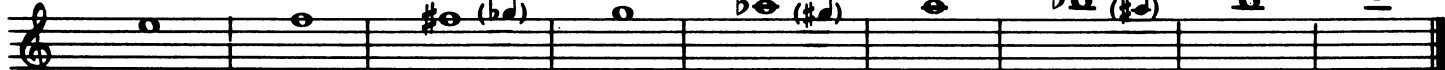
If you have a Double Horn your teacher will advise you when to use it. When playing lip slurring exercises in this book the fingerings indicated are for F Horn.

	F	F# (G \flat)	G	A \flat (G)	A	B \flat (A#)	B	C	D \flat (C#)
									
F Horn		●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●
B \flat Horn	●●●						●●●	●●●	●●●
		F Horn only -----							

	D	E \flat (D#)	E	F	F# (G \flat)	G	A \flat (G#)	A	B \flat (A#)
									
F Horn	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●
B \flat Horn	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●

	B	C	D \flat (C#)	D	E \flat (D#)	E	F	F# (G \flat)	G
									
F Horn	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●
B \flat Horn	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●

	A \flat (G#)	A	B \flat (A#)	B	C	D \flat (C#)	D	E \flat (D#)
								
F Horn	●●●	●●●	●●●	●●●	●●●	●●● or ●●●	●●● or ●●●	●●●
B \flat Horn	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●

	E	F	F# (G \flat)	G	A \flat (G#)	A	B \flat (A#)	B	C
									
F Horn	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●
B \flat Horn	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●

Muting

The sound of the muted horn is created by placing the right hand into the bell so that the bell is all but closed. The fingers are held firmly against the far side of the bell while the palm of the hand is lowered so as to make firm contact with the near side of the bell. As a result the tubing of the horn is actually shortened, and the player will discover that each note will sound one half-tone higher than intended. To compensate, the player must finger every muted note one half-tone lower than written.

The most common sign used to indicate a muted horn is + . However, you may find such terms as "*Con Sordini*", "*Gestopft*" and "*Bouche*". An open horn is indicated by the symbol o , or the words "*open*" or "*natural*".

AS WRITTEN:

AS PLAYED:

The image shows two staves of music. The top staff, labeled 'AS WRITTEN:', is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains seven measures of music. Each measure has a '+' sign above the first note. The notes are: G4, A4, B4, C5, B4, A4, G4. The bottom staff, labeled 'AS PLAYED:', is also in treble clef with the same key signature and time signature. It contains the same seven measures. The notes are: G4, A4, B4, C5, B4, A4, G4. The notes from the second measure onwards have accidentals: A4 has a sharp (#), B4 has a sharp (#), C5 has a natural (no sharp or flat), B4 has a sharp (#), A4 has a flat (b), and G4 has a flat (b). This illustrates that the notes sound one half-tone lower than written when muted.

Mutes are available for the French Horn in both the transposing and non-transposing variety. The use of the non-transposing mute allows the player to read the notation just as written.

Bass Clef

Most of the music written for the French Horn is written in the treble clef, but occasionally you will find music written in the bass clef. This is done to facilitate the reading of music in the lower register. The following is a descending chromatic scale as it appears in the treble clef and as it would appear in the bass clef:

The image shows two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a descending chromatic scale starting on G4 and ending on G3. The notes are: G4, F4, E4, D4, C4, B3, A3, G3. The bottom staff is in bass clef with the same key signature and time signature. It contains the same descending chromatic scale. The notes are: G3, F3, E3, D3, C3, B2, A2, G2. This illustrates how the same scale can be written in either clef to accommodate different registers.