HORN in F

I RECOMMEND

A Complete Warm-Up Technique Book Designed to Improve Fundamental Musicianship

An ideal supplement to individual instruction, class lessons or full band rehearsals!

By JAMES D. PLOYHAR

with individual TUNING suggestions and WARM-UP exercises by Harold Brasch, William Bunch, Mervin Britton, Charles DeLaney, Larry Ford, Frederick Hemke, Lyle Merriman, Jack Rausch, Frank Stalzer, Paul Tanner and Stuart Uggen.

INSTRUMENTATION

CONDUCTOR	B♭ BASS CLARINET	TROMBONE
C FLUTE	E♭ ALTO SAXOPHONE	BARITONE BASS CLEF
OBOE	B♭ TENOR SAXOPHONE	BARITONE TREBLE CLEF
BASSOON	E♭ BARITONE SAXOPHONE	BASS (TUBA)
B♭ CLARINET	HORN IN F	DRUMS
E♭ ALTO CLARINET (E♭ Clarinet)	B♭ CORNET-TRUMPET	

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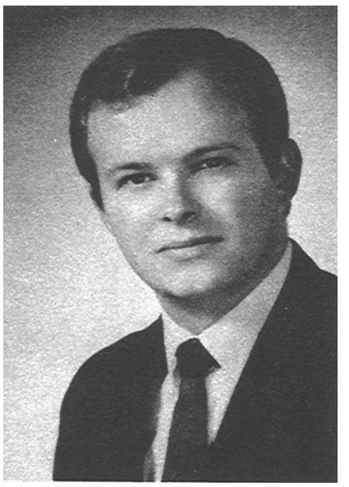
Unit I

TUNING - WARM UP

By Stuart J. Uggen

(For French Horn use only)



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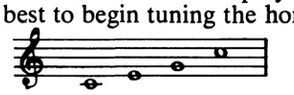
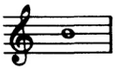
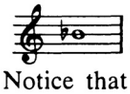
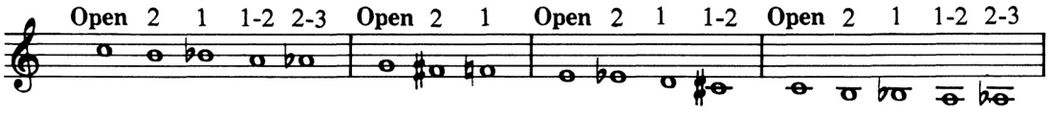
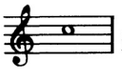
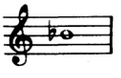
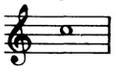
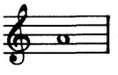
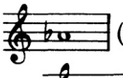
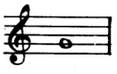
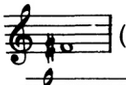
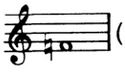
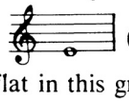
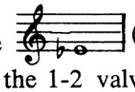
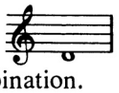
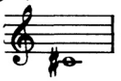
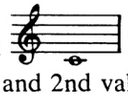
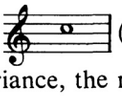
Skill in tuning the horn is acquired in much the same way as is playing skill, through DAILY PRACTICE. The following are some practical considerations upon which the student and teacher should focus:

1. Tune open tones first.
   Since the upper and lower registers of the horn make extra demands on the players embouchure, hence complicating the tuning procedure, it is best to begin tuning the horn on the open notes in the middle register as indicated here. 
   These notes are part of the natural harmonic series (overtone series)[1] which we shall use here in developing a tuning procedure.
2. Fully extend the main tuning slide.
   This reduces the liklihood of confusion as to whether you are sharp or flat. A fully extended main tuning slide will make most instruments markedly **flat**. (The main tuning slide is usually the first removable section of tubing following the mouthpiece.
3. Check intonation with a strobe, piano* or other fixed pitch as you gradually move the slide in. Be sure to center the tones as you play rather than alter them with changes in lip tension or right hand position.
4. Once the open tones are reasonably in tune DO NOT MOVE THE MAIN TUNING SLIDE. Adjustments for the valves should be made only with the valve slides. (Pulling out a slide lowers while pushing it in raises pitch. Tune the 2nd valve slide on  and the 1st valve slide on  . This should render the natural pitch tendencies described below.
   Notice that a pattern of valve combinations exists in notes descending chromatically from the open notes.

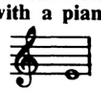


   This has implications for tuning the instrument in that tuning for all of the descending notes indicated is based on the tuning of the open note at the top of the group. Thus, when  is out of tune,  will tend to be out of tune in the same direction.
   Following are the natural tendencies, with relationship to one another, of the open notes along with tendencies created by certain valve combinations.
    **(Open)** is well in tune although  **(1-2)** is slightly sharp and  **(2-3)** is slightly flat, due to their respective valve combinations.  **(Open)** has a tendency to sharp as do  **(2)** and  **(1)**.  **(Open)** tends to be quite flat as are  **(2)** and  **(1)**.  **(1-2)** is only slightly flat in this group due to the sharping tendency of the 1-2 valve combination.
   The notes based on  **(Open)** exhibit the same pitch tendencies as do those based on  **(Open)**.
   Although open, 1st and 2nd valve positions within each group are uniform in terms of pitch variance, the notes requiring a combination of two or more valves are not. Their tendencies are as follows.

Valve Combination	Tendency	Valve Combination	Tendency
1-2	slightly sharp	1-3	distinctly sharp
2-3	slightly flat	1-2-3	very sharp

5. Since some notes on the horn cannot be brought mechanically into perfect tune with one another it is evident that the player, aided by a critical ear, will have to employ other means to get the job done.
   Among the resources available for pitch adjustment are (1) the embouchure (tensing the embouchure tends to raise while relaxing tends to lower pitch), (2) the right hand (moving farther into the bell lowers while moving out raises the pitch) and (3) alternate fingerings (which can be determined by extending each group of descending notes down through the valve combination of 1-2-3).

[1]Further information regarding the overtone series may be obtained from the Harvard Dictionary of Music.

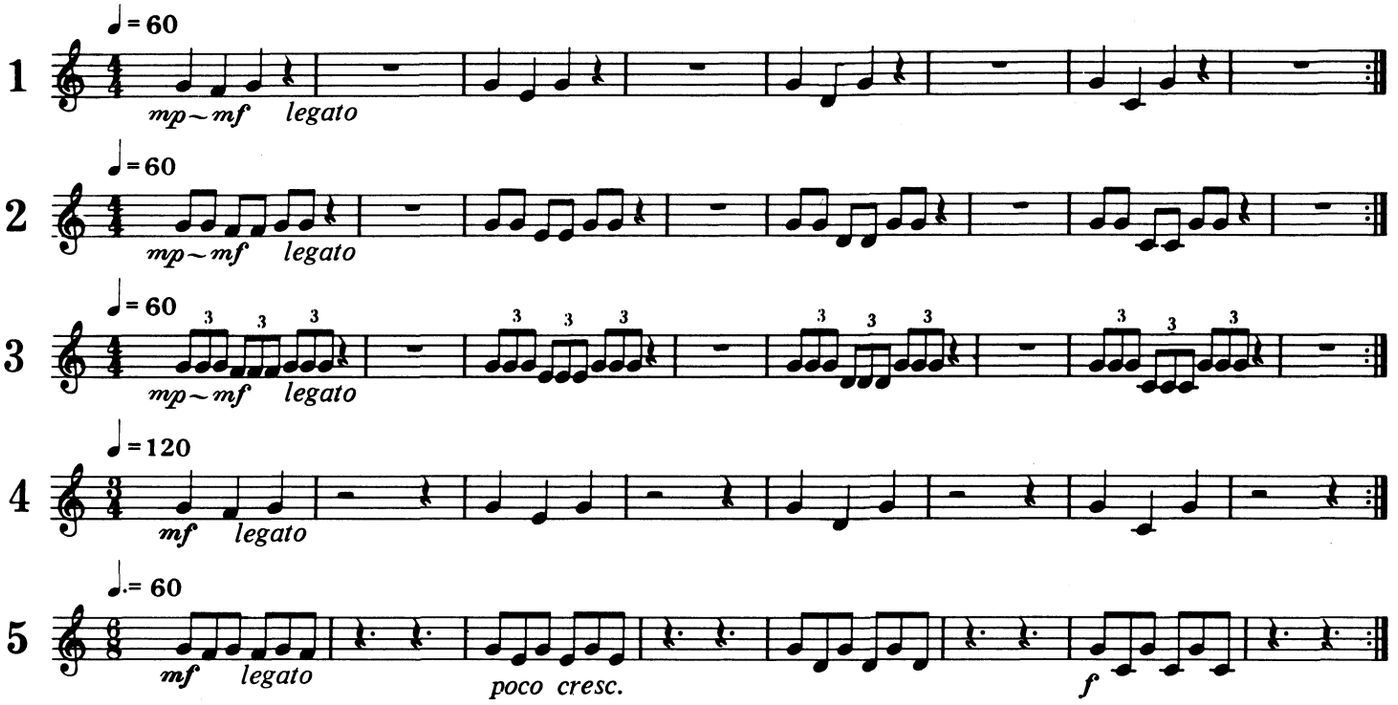
*__Tuning with a piano__ (for solo or small ensemble performance with piano only) Depress the sustain pedal, and, with the horn only, sound concert A  If the note is in tune the piano strings will vibrate sympathetically and will sound an "in tune" A. If the note is out of tune the piano strings will respond with "beats" or dissonance. Adjust the tuning slide until the "beats" disappear. Now check the other open notes in the same way and find the compromise slide position that will bring them most closely to "in tune". Now apply the same procedure to each of the valves. Remember the notes that can't be tuned completely by slide adjustment and plan how you will deal with them in performance.

A Functional Warm-up for the Horn Player

One of the most critical aspects of horn playing is the daily warm-up, the first playing experience of the day. If the warm-up is approached by the player with a certain amount of know-how and forethought the pleasure derived from playing the horn can be significantly increased. The following are some of the author's thoughts regarding an effective warm-up procedure for horn players:

It is important to take advantage of certain natural bodily functions in "warming up" with the horn. The initial objective of the horn warm-up then becomes one of notifying the body of a need for assistance in preparing the soft lip tissues for a demanding job, that of vibrating efficiently while being compressed between the teeth and a metal mouthpiece. The oxygen carrying blood provides "life support" for those soft tissues (as well as for muscle tissue) so the player must concentrate his warm-up efforts on insuring that a sufficient supply of oxygen makes its way to the lip tissues. This can be accomplished during the first 10-15 minutes of playing each day if the player follows the procedure outlined below.

Play the following patterns using a different key each day. The rests are provided between measures so the player can remove the mouthpiece from his lips and allow increased blood flow through the lip tissues. Allow at least 30 seconds of rest between exercises.



Now, give yourself a 60 second break and apply this play-rest-play-rest concept to some simple study exercises of moderate range. A total warm-up time of 10-15 minutes (without interruption) should prepare you for most playing situations.

The following exercises are designed to bridge the gap between warm-up and study exercises (etudes). As an extension of the warm-up they should be practiced with a period of rest between measures. As flexibility exercises they should be played as written with the following concepts in mind:

1. Lips together. 2. Teeth apart. 3. Lots of wind (air pressure) 4. As little arm (mouthpiece) pressure as possible.