

Horn



This packet has been designed to help students continue their musical development during the summer and also to introduce concepts used at the middle school level. Upon receiving this packet, take out the staple, put it in your new black 1" binder and get started. Many of your objectives will come from what is practiced this summer.

Chair Test

We will hear everyone play their 12 major scales, their full range chromatic scale and the etude (piece of music) at the end of this packet at the beginning of the year for your first chair test. If you don't know all 12 major scales, please use this packet to help you learn them over the summer.

If you have any questions at all, please contact one of your band directors:

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Have a great summer!

How to Practice

Why Practice?

Playing a musical instrument is a physical activity and like any physical activity, the body needs repetition for strength and accuracy. Every musician uses tiny muscles in his mouth and those muscles need conditioning – an act that merits *daily repetition*. Even practicing the same pieces help strengthen a student's embouchure.

Along with the tiny muscles in the mouth, daily practice helps with the student's accuracy. Ability could be defined as "being able" to duplicate without mistake over and over again. Daily practice helps students become more accurate in playing the intended note.

Where to Practice?

Since practicing involves hearing, reading, and focusing, it is best to practice in a place with the least amount of distractions possible. Most elect to practice in a bedroom with the door closed. If at all possible, try to practice in the biggest room available and try to fill the entire room with a big, beautiful sound.

When to Practice?

When to practice is not nearly as important as setting a practice schedule for every day. Decide the best time for practice and stick to your schedule. Even during busy times, a few minutes at least can keep the muscles in shape as well as the instrument. Unlike other machines, musical instruments get better the more they're played. The worse way to treat an instrument is to leave in its case.

What to Practice?*

1. Warm Up	10-30 min.	Breathing, long tones, mouthpiece vibrations, lip slurs, etc . .
2. Scales	10-30 min.	Learn all 12 scales!!! <i>you have the entire summer!</i>
3. Chromatic	10 min	Work on extending your range
4. Rhythm	10 min	Rhythm grid (4 th , 8 th , 16 th notes)
5. Music	20 min	Musical lines, private lessons, pep rally, etc . . .
6. Play	15 min.	Something enjoyable, just for fun!

How to Practice?

1. Break down each phrase into rhythms and notes.
2. Practice each rhythm on a single pitch
3. Find all accidentals and think through each rhythm
4. Put together the rhythms and notes
5. Put each measure together
6. Put each phrase together
7. Put each section together
8. Add style, dynamics, phrasing, etc . .

True practicing does not occur until after a piece is learned. Do not quit after playing something once without mistakes. Only after a piece is without mistakes should it be played over and over again multiple times.

* The times are estimations of the length it takes for these areas to improve. They are meant to be used as guidelines for student practice and can vary according to necessity. One suggestion is to have a certain goal in mind for every practice session and cater the other elements around that goal. Spend the most time on the chosen goal for the day and work of the other elements another time.

How To Learn Scales

1. What are the names of the notes?

Every scale uses 7 notes, the bottom and top notes are the same. Some scales start very low, others go very high and its important to be able to recognize each note. Say the note names first—remembering that the notes on every scale are always said or played in order.



2. What is the key signature?

Every scale has a key signature (sharps or flats). Use the Order of Sharps/Flats to figure out which notes are sharp or flat. Once the notes have been identified, practice saying the notes over and over again (10 times).



3. Look up any new notes.

Look carefully at each note and learn the fingering using the Fingering Chart. Practice playing the "new" note, learning how it sounds.



4. Fingering Each Scale

Once every fingering is learned, then practice fingering the scale over and over again (10 times). Always remember to say the notes as well as finger the scale with a metronome.

5. Play! Play! Play!

Once the note names are learn, sharps and flats are recognized, and the fingerings are defined then play the scale as much as you can. Then best time to really learn a scale is at the very beginning when every note is fresh.

6. Troubleshooting

If you are having problems with a particular scale, then go through these steps again the figure out exactly where the problem is. Is it the note names? (step 1). Is it the sharps/flats? (step 2). Is it the fingerings? (step 3). Is it the rhythm or tempo? (step 4).

If you are having trouble with a scale and are messing up at the same spot every time, then only practice that spot. Play one note before, problem note, and note after over and over. Break the scale down note by note.

Horn Major Scales

CONCERT Bb--YOUR F



CONCERT F--YOUR C



CONCERT C--YOUR G



CONCERT G--YOUR D



CONCERT D--YOUR A



CONCERT A--YOUR E



ORDER OF SHARPS IN A KEY SIGNATURE

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

HORN MAJOR SCALES--TWO OCTAVES

CONCERT E--YOUR B



CONCERT B--YOUR Gb



CONCERT Gb--YOUR Db



CONCERT Db--YOUR Ab



CONCERT Ab--YOUR Eb



CONCERT Eb--YOUR Bb



ORDER OF FLATS IN A KEY SIGNATURE

Bb Eb Ab Db Gb Cb Fb

Chromatic Scale Sheet For Horn

The Chromatic scale is a series of notes played in succession - ascending and descending without any skips in intervals. Imagine playing every note on the piano without skipping any.

1. Say the Notes
2. Finger the Notes
3. Play the Notes

Ascending (Going Up)

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

Descending (Going Down)

C B Bb A Ab G Gb F E Eb D Db C

Exercise No. 1 (C to G)

Exercise No. 2 (G to C)

- Every time you play:
1. Connect each note together with a long fast stream of air
 2. Practice breathing in the same spot every time
 3. Move your fingers and tongue together with the metronome (and tap your foot)
 4. Every note must sound the same - especially the bottom and top notes
 5. Practice each measure first, then put them together

Exercise No. 3 (Chromatic Scale C to C)

Exercise No. 4 (C down to G)

Exercise No. 5 (Chromatic Scale G to G)

Chromatic Scale Sheet For Horn

1. Say the notes
2. Finger the notes
3. Play the notes

Exercise No. 6 (Chromatic Scale Low G to C)

Musical notation for Exercise No. 6, Chromatic Scale Low G to C. The exercise is written on a single staff in treble clef. It consists of two lines of music. The first line shows the ascending chromatic scale from G2 to C3, with notes: G2, G#2, A2, A#2, B2, B#2, C3. The second line shows the descending chromatic scale from C3 to G2, with notes: C3, B2, B#2, A2, A#2, G2. A slur covers the entire two-line sequence.

Exercise No. 7 (C to High G)

Musical notation for Exercise No. 7, C to High G. The exercise is written on a single staff in treble clef. It consists of two lines of music. The first line shows the ascending chromatic scale from C4 to G4, with notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4. The second line shows the descending chromatic scale from G4 to C4, with notes: G4, F#4, F4, E#4, E4, D#4, D4, C4. A double bar line is placed after the first line.

Exercise No. 8 (Chromatic Scale Low G to High G)

Musical notation for Exercise No. 8, Chromatic Scale Low G to High G. The exercise is written on a single staff in treble clef. It consists of two lines of music. The first line shows the ascending chromatic scale from G2 to G4, with notes: G2, G#2, A2, A#2, B2, B#2, C3, C#3, D3, D#3, E3, E#3, F3, F#3, G3, G#3, A3, A#3, B3, B#3, C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4. The second line shows the descending chromatic scale from G4 to G2, with notes: G4, F#4, F4, E#4, E4, D#4, D4, C4, C#4, B3, B#3, A3, A#3, G3, G#3, F3, F#3, E3, E#3, D3, D#3, C3, C#3, B2, B#2, A2, A#2, G2. A slur covers the entire two-line sequence.

French Horn Fingering Chart

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

C	C \sharp D \flat	D	D \sharp E \flat	E	F
Open	T 2 3	T 1 2	T 1	T 2	T open

F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B
1 2 3	1 3	2 3	1 2	1	2

C	C \sharp D \flat	D	D \sharp E \flat	E	F
Open	T 2 3 or 1 2 3	T 1 2 or 1 3	T 1 or 2 3	T 2 or 1 2	T open or 1

F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B
2	Open	2 3	1 2	1	2

C	C \sharp D \flat	D	D \sharp E \flat	E	F	F \sharp G \flat
Open	1 2	1	2	Open	1	2

G	G \sharp A \flat	A	A \sharp B \flat	B	C
Open	T 2 3 or 2 3	T 1 2 or 1 2	T 1 or 1	T 2 or 2	T open or Open

C \sharp D \flat	D	D \sharp E \flat	E	F	F \sharp G \flat
T 2 3 or 1 2 or 2	T 1 2 or 1 or Open	T 1 or 2	T 2 or Open	T open or 1	T 2 or T 1 2 or 2

G	G \sharp A \flat	A	A \sharp B \flat	B	C
T open or T 1 or Open	T 2 3 or T 2 or 2 3	T 1 2 or T open or 1 2	T 1 or 1	T 2 or 2	T open or Open

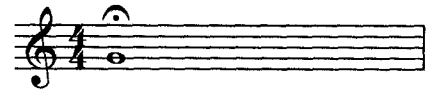
(When more than one fingering is shown, the first is the most common.)

Fundamental Rehearsal Skills

Horn (on G)

The following exercises have been designed to help a player with quality of sound in all ranges, technique, air flow, and balance.

1. Always breathe the same regardless of what is played.
2. Start every note the same (tongue in the same place).
3. Keep the same vowel sound throughout each note.
4. Keep the body still after the end of each note and during rests.



Start

Sustain

Release

Remington Exercise

Minor Second

Major Second

Minor Third

Major Third

Perfect Fourth

Augmented Fourth

Perfect Fifth

Concert F Descending

#1

#2

Fundamental Rehearsal Skills

Articulation Drill

The 'Articulation Drill' section consists of seven staves of music. The first staff begins with a whole note rest, followed by quarter notes, eighth notes, and sixteenth notes. The second staff continues with eighth and sixteenth notes. The third staff features triplet markings over eighth notes. The fourth staff includes triplet markings over sixteenth notes. The fifth staff has dotted eighth notes. The sixth and seventh staves contain dense sixteenth-note passages.

"FGA" Passthrough

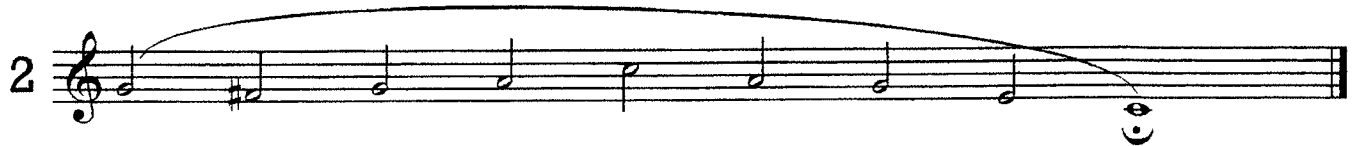
The "'FGA' Passthrough" section consists of three staves of music. Each staff begins with a whole note chord (F, G, A) and continues with a melodic line of quarter notes. The first staff has a slur over the first two notes. The second and third staves have slurs over the first four notes.

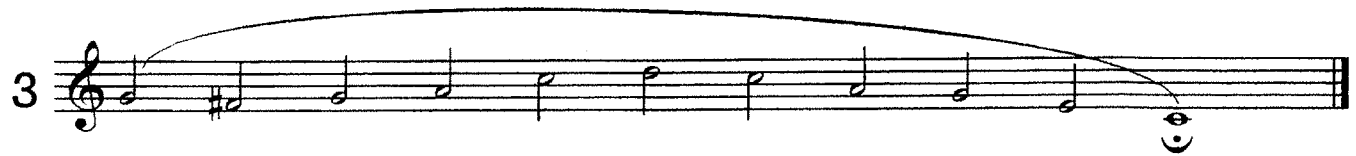
Flow Studies

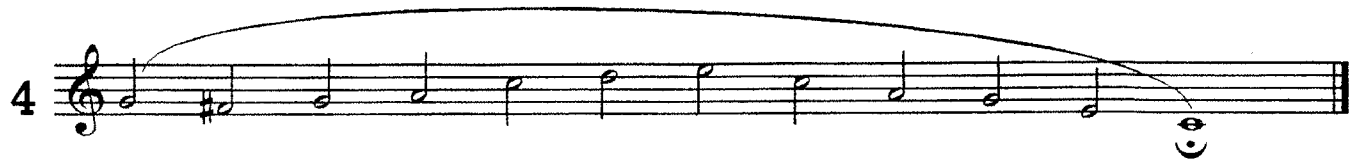
1. Keep body still until the last note.
2. Move air from one note to the next.
3. Air moves faster through higher notes.
4. All note should be the same volume.

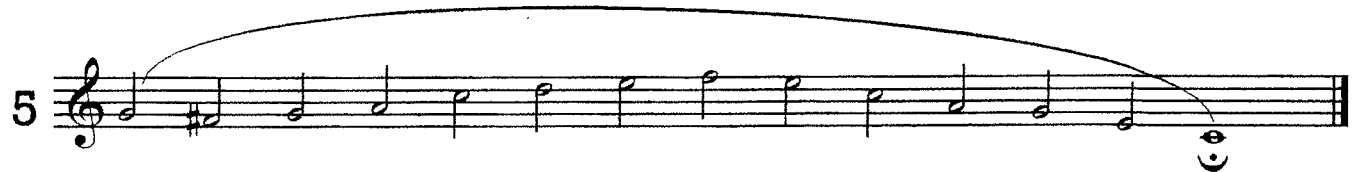
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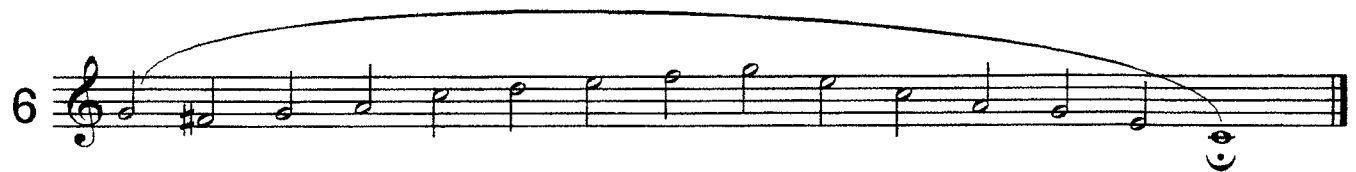
Air flows through the end of every phrase. →

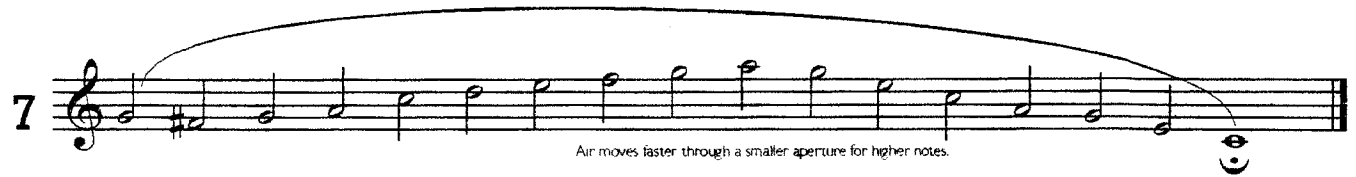
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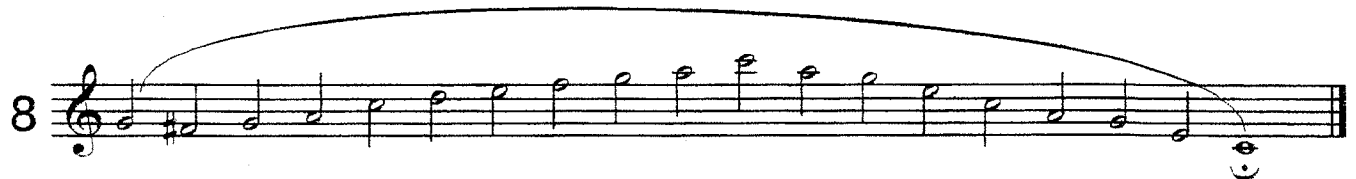
4 

5 

6 

7 

Air moves faster through a smaller aperture for higher notes.

8 

Horn in F

CMS FIGHT SONG

Lyrics by Jon Brovina
Music by Brian Beck

♩ = 120-140

Written for the Jack Cockerill Middle School "Cowboys," McKinney I.S.D

2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19

20 21 22 23 24 25 26

27 28 29 30 31

Horn in F

Land Of A 1000 Dances

Musical score for Horn in F, titled "Land Of A 1000 Dances". The score is written in 4/4 time and consists of 55 measures, numbered 1 through 55. The key signature is one flat (B-flat). The score is divided into ten systems, each containing five measures. The first measure (1) starts with a dynamic marking of *f* (forte) and a breath mark (>). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A second dynamic marking of *f* appears at measure 9. A second breath mark (>) is present at measure 13. A double bar line occurs after measure 29. A second dynamic marking of *f* appears at measure 31. A second breath mark (>) is present at measure 33. A second dynamic marking of *f* appears at measure 37. A second breath mark (>) is present at measure 41. A second dynamic marking of *f* appears at measure 43. A second breath mark (>) is present at measure 45. A second dynamic marking of *f* appears at measure 47. A second breath mark (>) is present at measure 49. A second dynamic marking of *f* appears at measure 51. A second breath mark (>) is present at measure 53. A second dynamic marking of *f* appears at measure 55. A second breath mark (>) is present at measure 55. The score concludes with a double bar line at the end of measure 55.

Horn in F

IRON MAN

8 9 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 27 28 29

30 31 32

HORN IN F

THE HEY SONG

(Rock and Roll Part Two)

Words and Music by
GARY GLITTER and MIKE LEANDER
Arranged by MIKE STORY

Bright rock shuffle (♩=♩³)

3

5

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

26

4

25

30

31

32

33

34

35

36

37

38

39

f

ff

Hey!

Hey!

Hey!

To Coda

D.S. al Coda

Coda

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MBM00020

Horn in F

WE WILL ROCK YOU

Music by Brian May
Arr. by Brian Beck (ASCAP)

Musical score for Horn in F, 'We Will Rock You'. The score is written in 4/4 time and consists of seven staves of music. The key signature has one flat (Bb). The score is divided into measures, with measure numbers 2, 3, 4, 5, 6, 7, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, and 46 indicated above the staff lines. The music features a mix of eighth and quarter notes, with some rests and dynamic markings like accents (>) and slurs. The score ends with a double bar line.