

My Music Folder

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French Horn Fingering Chart

Many players prefer to use the B \flat Horn (trigger) when they reach second line G \sharp 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.)

Mellophone Fingering Chart

F sharp, G flat G G sharp, A flat A A sharp, B flat

123 13 23 12 1

B C C sharp, D flat D D sharp, E flat E

2 0 123 13 23 12

F F sharp, G flat G G sharp, A flat A

1 2 0 23 12

A sharp, B flat B C C sharp, D flat D D sharp, E flat

1 2 0 12 1 2

E F F sharp, G flat G G sharp, A flat A

0 1 2 0 23 12

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French Horn Harmonic Series

The fundamental pitch of the French Horn is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves. Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 16th partial.

The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head). For both Horn in F and Horn in B \flat the 5th partial is noticeably flat while the 3rd and 6th harmonics are slightly sharp.

| Partials: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | |
|--------------------|---|---|----------|---|---------|----------|---|---|---|----|----|----|----|---------|---------|----------|--|
| Horn in F Open | | | \sharp | | \flat | \sharp | | | | | | | | \flat | \flat | \sharp | |
| Horn in B \flat | | | | | | | | | | | | | | | | | |
| Horn in F 2 | | | \sharp | | \flat | \sharp | | | | | | | | | | | |
| Horn in B \flat | | | | | | | | | | | | | | | | | |
| Horn in F 1 | | | \sharp | | \flat | \sharp | | | | | | | | | | | |
| Horn in B \flat | | | | | | | | | | | | | | | | | |
| Horn in F 1-2 | | | \sharp | | \flat | \sharp | | | | | | | | | | | |
| Horn in B \flat | | | | | | | | | | | | | | | | | |
| Horn in F 2-3 | | | \sharp | | \flat | \sharp | | | | | | | | | | | |
| Horn in B \flat | | | | | | | | | | | | | | | | | |
| Horn in F 1-3 | | | \sharp | | \flat | \sharp | | | | | | | | | | | |
| Horn in B \flat | | | | | | | | | | | | | | | | | |
| Horn in F 1-2-3 | | | \sharp | | \flat | \sharp | | | | | | | | | | | |
| Horn in B \flat | | | | | | | | | | | | | | | | | |

Logical Conclusions to Effective Intonation

1. At this time it is unimportant to recognize Sharp or Flat, *only the speed of the beats*.
2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*
3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction*.
4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated*.
5. If you find yourself “pinching” to eliminate beats, then your *instrument is too long, it must be shortened*.
6. If you find yourself “relaxing” your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened*.
7. When two or more similar pitches are played, the sound is “beatless” (and you are not using any unnecessary pressure or relaxation on the mouthpiece)... **You are Perfectly IN TUNE!**

3 Logical Steps to Effective Balance and Blend

If you hear yourself above all others, 1 of 3 things is happening:

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

If you still hear yourself and you made the adjustment in #1, then:

2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!*

If you still hear yourself and you made the adjustment in #1 and #2, then:

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to “Beatless Tuning.”*

Singing Exercises

Solfège: also called “solfeggio” or “solfa,” is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears.

The image shows a musical staff with a treble clef and a 4/4 time signature. The notes of the C major scale are written as whole notes: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below the staff, the syllables are written: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below that, the scale degrees are listed: Tonic, Subtonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone, Tonic.

| | | | | | | | |
|-------|----------|---------|-------------|----------|------------|--------------|-------|
| Do | Re | Mi | Fa | Sol | La | Ti | Do |
| Tonic | Subtonic | Mediant | Subdominant | Dominant | Submediant | Leading Tone | Tonic |

Two Types of Do:

Moveable Do: Do is always assigned the first note of a major scale

Fixed Do: Do is always C natural, and all other notes are assigned specific pitches

*For our exercises, we will be using Moveable Do

Before we sing, check the following:

- Sit or stand appropriately with good posture.
- Relax shoulders, neck, and jaw; no tension.
- Sing with a Smile!
- We're all singing, so sing with confidence!

Exercises:

1. Match Pitch. Syllables to be used: Doh, Dah, Ahh
2. Sing in Drones on each note, sustaining each solfege syllable.
3. Do, Do Re Do, (Do Re Me Re Do, etc...)
4. 8th note Ascension and Descension:

(up) Do...Do Re...Do Re Mi...Do Re Mi Fa...

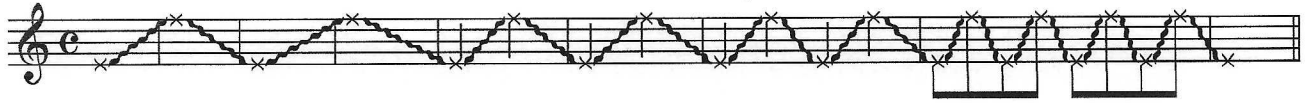
(Down) Do...Do Ti...Do Ti La...Do Ti La Sol...

Initial Warmups - Horn

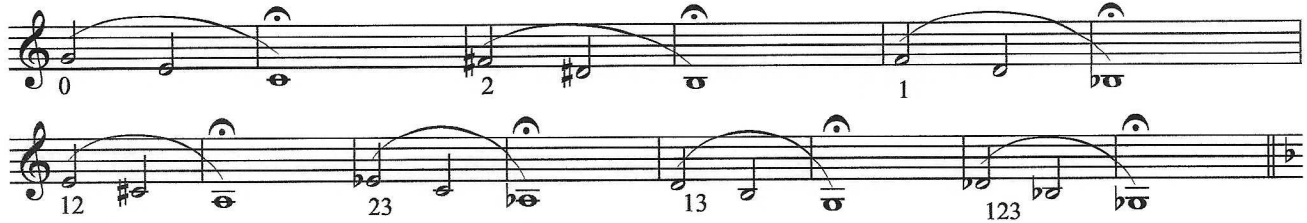
DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

Doerr

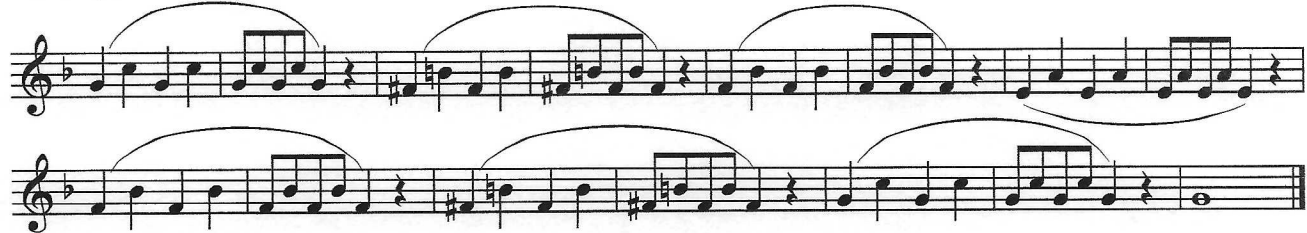
Buzzing. MOUTHPIECE ONLY! Sing through the buzz!



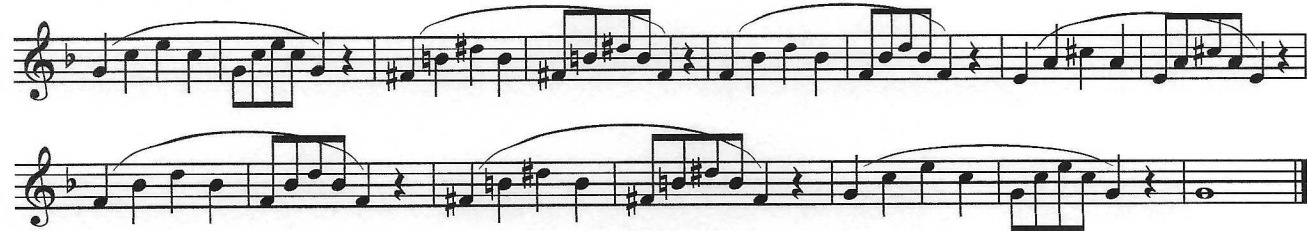
Lip Slurs Slur through each three note phrase, and sustain until you run out of air. Focus on a full tone!



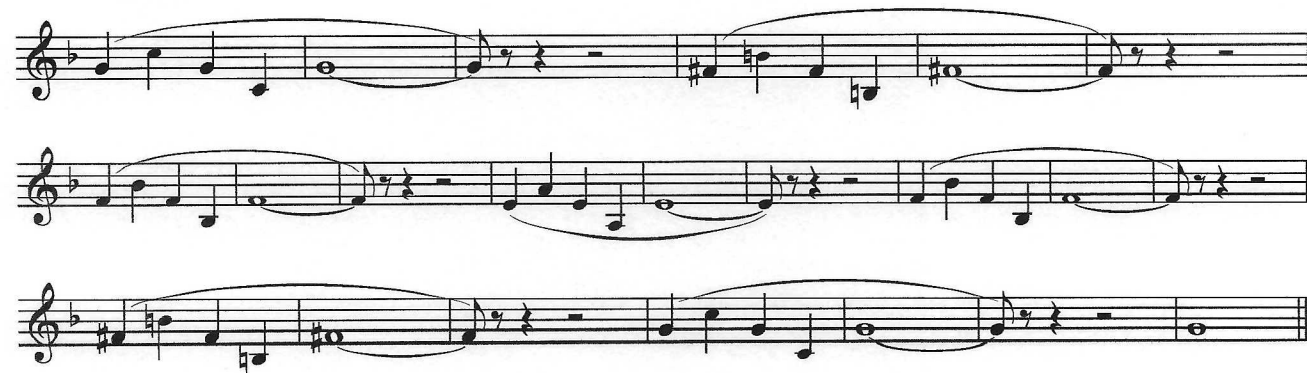
2 Note Lip Slurs "Daugh - A"



3 Note Lip Slurs "Daugh - A - E - A"



"dAH-ch-AH-OH-AH"



After completing your Initial Warmups proceed to review any music as needed.

Horn in F

Daily Warmups

Do these exercises correctly while focusing on
Playing in Tone, in Tune, in Time, and in Technique

Doerr

Long Tones 9 Counts Concert F

Breathe

Long Tones 9 Counts Concert Bb

Breathe

Articulation on Bb "Dah"

Legato
100% Note Length
"dOOH"

Articulation on Eb High Range

Articulation on F
Low Range

Play - Buzz - Play Woodwinds play, Brass Buzz on mouthpieces

Velocity Brass: Sing through the Buzz

2 Lip Slur #1

Daily Warmups

Lip Slur #2

Scale in Rounds: Tuning Chords

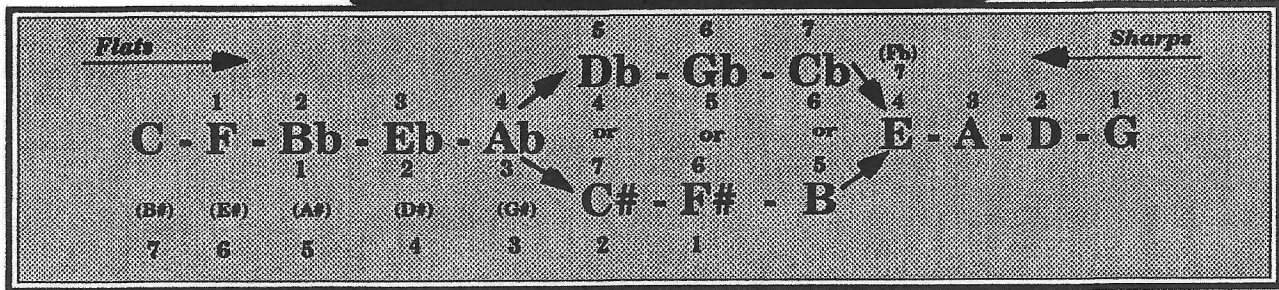
Pitch tendencies indicated with + for Sharps or - for Flats

Rhythmic Precision

Tuning Sequence

Play, Sing, Play

Grouping Assignments



Woodwind Choir

Group 1

Piccolo
Eb Clarinet
Oboe
1st Flute
1st Clarinet
1st Alto Sax

Group 2

2nd Flute
2nd Clarinet
2nd Alto Sax

Group 3

3rd Clarinet
Alto Clarinet
Tenor Sax

Group 4

Bass Clarinet
Bassoons
Bari Sax
Contra Clarinets

Brass Choir

Group 1

1st Cornet
1st Trumpet
1st French Horn
1st Trombone

Group 2

2nd Cornet
2nd French Horn

Group 3

3rd Cornet
2nd Trumpet
2nd & 3rd Trombone
3rd & 4th French Horn

Group 4

Baritone, Euphonium
Tuba
String Bass

Percussion

Group 1

Vibraphone (soft mallets)
Bells

Group 2

Xylophone (soft mallets)

Group 3

Marimba (soft mallets)
Upper marimba

Group 4

Tympani
Lower marimba

Enlarge and duplicate for students

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Chapter 9

Exercises

Horn in F

Scales

Doerr

Concert Bb Major

Arpeggio



Chromatic



**Concert g minor
(Natural)**

Harmonic

Melodic



Concert Eb Major



Concert c minor



Concert F Major



Concert d minor



Concert Ab Major



Concert f minor



Concert C Major



Concert a minor



Concert Db Major



Concert bb minor



Concert Gb Major



Concert eb minor



Concert G Major



Concert e minor



Concert D Major



Concert b minor



Concert A Major



Concert f# minor



Concert E Major



Concert c# minor



Concert B Major



Concert g# minor



Clarke Studies

Herbert Clarke

Concert Bb

Musical staff for Concert Bb, starting at measure 1. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The melody consists of eighth-note patterns.

Concert Eb

6

Musical staff for Concert Eb, starting at measure 6. The key signature has three flats (Bb, Eb, and Ab). The melody consists of eighth-note patterns.

Concert F

11

Musical staff for Concert F, starting at measure 11. The key signature has no flats or sharps (F). The melody consists of eighth-note patterns.

Concert Ab

16

Musical staff for Concert Ab, starting at measure 16. The key signature has three flats (Bb, Eb, and Ab). The melody consists of eighth-note patterns.

Concert C

21

Musical staff for Concert C, starting at measure 21. The key signature has one sharp (F#). The melody consists of eighth-note patterns.

Concert Db

26

Musical staff for Concert Db, starting at measure 26. The key signature has four flats (Bb, Eb, Ab, and Db). The melody consists of eighth-note patterns.

Concert Gb

31

Musical staff for Concert Gb, starting at measure 31. The key signature has five flats (Bb, Eb, Ab, Db, and Gb). The melody consists of eighth-note patterns.

Concert G

36

Musical staff for Concert G, starting at measure 36. The key signature has two sharps (F# and C#). The melody consists of eighth-note patterns.

Concert D

41

Musical staff for Concert D, starting at measure 41. The key signature has two sharps (F# and C#). The melody consists of eighth-note patterns.

Concert A

46

Musical staff for Concert A, starting at measure 46. The key signature has three sharps (F#, C#, and G#). The melody consists of eighth-note patterns.

Concert E

51

Musical staff for Concert E, starting at measure 51. The key signature has four sharps (F#, C#, G#, and D#). The melody consists of eighth-note patterns.

Concert B

56

Musical staff for Concert B, starting at measure 56. The key signature has five sharps (F#, C#, G#, D#, and A#). The melody consists of eighth-note patterns.

Cavalier Doxology

♩ = 80

French Horn

Musical staff for French Horn, measures 1-5. The staff is in 4/4 time with a key signature of one flat (B-flat). The notes are: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

6

Hn

Musical staff for Horn, measures 6-10. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

11

Hn

Musical staff for Horn, measures 11-15. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).