

Low Range Blasting and Expansion

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Developed by **Chuck Kavalovski** (Principal Horn, Boston Symphony Orchestra - Retired) and designed by **Denise Tryon** (4th horn, Philadelphia Orchestra), this exercise is designed to expand the low register of the horn. What is most important for you to listen for is **EQUALITY**. Make sure all notes have the same character, volume and tone color.

I have added the triplet 8th notes in order to provide something to practice the transition from high to low in the popular opening orchestral excerpt in Richard Strass', *Til Eulenspiegel*.

You also must pay attention to what happens **BETWEEN** the notes - the actual slur. Make sure you have a tremendous amount of air moving through the aperture equal to the amount which occurs when a note is sounding. Remember to move your fast airstream **FORWARD** - not up, not down - **FORWARD!!**

The image displays a musical score for horn, consisting of eight staves. Each staff begins with a treble clef and a common time signature (C). The first two staves are marked with a fortissimo (**fff**) dynamic. The score is divided into two main sections by a double bar line. The first section, on the left, features a melodic line of eighth notes with accents and slurs, interspersed with triplet eighth notes. The second section, on the right, is a descending scale of eighth notes, also with accents and slurs. The key signature changes from C major to G major (one sharp) in the second staff, then to D major (two sharps) in the third, and continues to change through the remaining staves. The final staff ends with a double bar line and repeat dots (//).

Note: Continue down one full octave (or more!) from here!!