

FARKAS INTERVALS

PHILIP FARKAS
ARR. J. JOHNSTON

IN HIS BOOK, *THE ART OF FRENCH HORN PLAYING - THE "FARKAS" BOOK*, PHILIP FARKAS DEVELOPED THE FOLLOWING EXERCISE WHICH HAS BECOME A FIXTURE WITHIN MODERN HORN CULTURE.

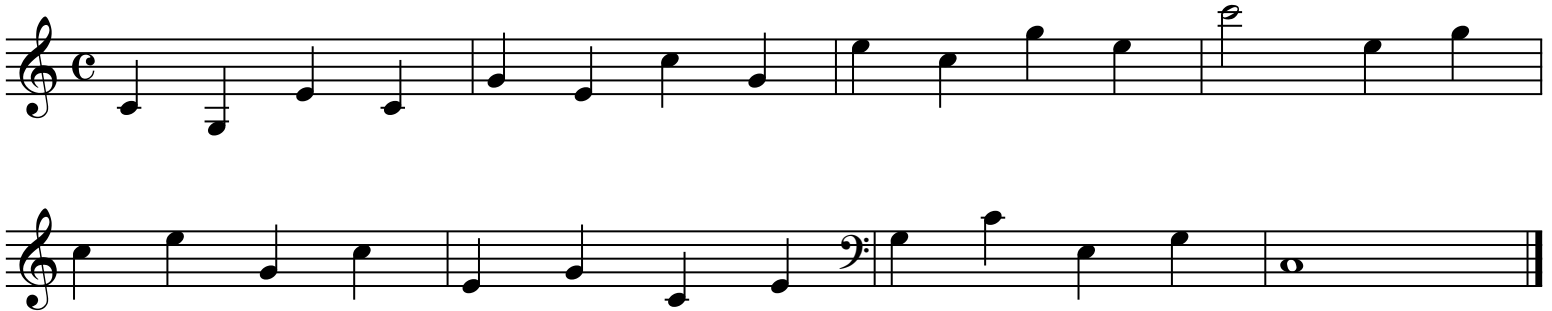
THE ENTIRETY OF THE ORIGINAL EXERCISE IS PLAYED USING ONE FINGERING PATTERN ON THE F-SIDE OF THE HORN. I FIND NO USE FOR SUCH AN APPROACH. THE USE OF CONVENTIONAL FINGERINGS WOULD BE FAR MORE ADVANTAGEOUS.

ALTHOUGH THE PATTERN BELOW BEGINS ON C, I GENERALLY START ON THE F BELOW THE FIRST PRINTED C AND CONTINUE UP CHROMATICALLY ONE FULL OCTAVE - RESULTING IN SEVERAL ATTEMPTS AT A HIGH F!!

I SUGGEST PLAYING THROUGH EACH VARIATION (KEY) OF THE EXERCISE ALL SLURRED, THEN REPEAT THE SAME VARIATION COMPLETELY ARTICULATED. ONCE FINISHED CONTINUE UP 1/2 STEP AND REPEAT THE PATTERN.

USE OF A METRONOME IS REQUIRED. THIS PARTICULAR EXERCISE NECESSITATES SPEED. THE IDEA IS TO BECOME AS NIMBLE AS POSSIBLE WITH VERY LITTLE MOVEMENT.

BE SURE TO PLAY THIS EXERCISE IN FRONT OF A MIRROR. NOTE HOW MUCH YOUR EMOUCHURE MOVES AND SPECIFICALLY WHERE IT MOVES THE MOST. BE SURE TO WORK ON THE SPECIFIC AREAS WHERE YOU MOVE BY **NOT** MOVING. YOU MAY NOT PRODUCE THE SOUND YOU WANT. BE PATIENT, YOUR SOUND WILL FOLLOW AS YOU WORK DILIGENTLY ON THE PROBLEM.



THE PATTERN BELOW IS A SIMPLE VISUAL REPRESENTATION OF THE RANGE YOU COVER WHILE PLAYING THROUGH THE EXERCISE, GIVING YOU PERSPECTIVE OF YOUR ACCOMPLISHMENT!

