

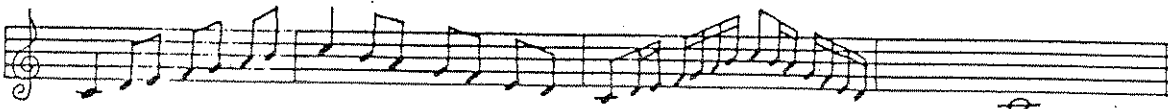
DAILY DUES

The exercises described below form the basis for a daily routine I use and advocate. This presentation is not intended to be complete — considerable explanation and discussion is necessary to render the exercises effective.

- I. Rhythmic breathing and attack— 1. Air attacks— no tongue.
 2. Breathe in smoothly over entire 4th beat. 3 Drop the jaw when breathing.
 4. Fill the horn with air. 5. Repeat exercise for 4-5 notes in middle-low register
 relaxed dynamic $\text{♩} = 42$



- II. Short Scale Routine — 1. Play major in 4 keys, minor in 4 keys, near middle C (i.e. C-C#-D-D# or B-B#-A-A#.) 2. Play majors very forcefully, very rhythmically, very loudly. Use an energetic "tuh!" syllable on quarter notes. 3. Play minors very smoothly, *espressivo*, piano. Use "body english" — get your chest cavity involved in the playing.



- III. Short Arpeggio Routine — Follow directions for Short Scale Routine, #II.



ARCHIVES

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espressivo, rubato

Handwritten musical notation on two staves. The first staff begins with a dynamic marking of *pp* and features a series of eighth notes with slurs and accents. The second staff continues with similar eighth-note patterns, also featuring slurs and accents.

- IV. Low-Register Blasting. - 1. Maximal breath prior to each sequence - drop the jaw, tank up! 2. Use all of your air in each sequence - rattle the notes - Tone quality is not the prime consideration here. 3. Continue down into pedal register.

1. slowly

Musical notation for exercise 1, labeled '1. slowly'. It consists of a single staff with a dynamic marking of *ffff*. The notes are marked with accents and slurs, and the exercise concludes with 'etc.'.

2.

Musical notation for exercise 2, labeled '2.'. It consists of a single staff with notes marked with accents and slurs, concluding with 'etc.'.

- V. Lip Flexibility. - 1. Use for example, Philip Farkas "The Art of Fr. Horn Playing" p. 35 exercises # 3, 4, 5, 6. - 2. Start slowly each day, don't "push" the lip. The idea is to get the lip into a flexible, elastic condition. 3. Strive for a liquid, flexible execution, not accuracy. "Aiming" at each note will be counter-productive. 4. After slurring, repeat with light staccato.

- VI. Glissandos - 1. Play on F horn 2. Exuberantly! 3. Try to be as elastic and flexible as possible, hitting all the harmonics going up and down. 4. On the down side, reach for the fundamental.

Musical notation for glissandos, showing a single staff with a series of notes connected by slurs. Below the staff, the notes are labeled: F horn (23), F (12), and F (1). The exercise concludes with 'etc.'.

VII. Spaghetti Machine-

1. Air attack first note of each sequence. 2. Make slur with inner embouchure only. External muscles and gut should stay firm but fixed.
3. Squeeze down on air stream with inner embouchure when going up, relax (in a controlled fashion) when coming down. Think of producing a thinner air stream (spaghetti) when ascending, thicker when descending.
4. Watch in a mirror - should be virtually no external signs that pitch is changing.
5. Go only as high as you can observing the above restraints.

Very slowly

open F horn - all notes

etc.

VIII. Target Practice-

- Staccato Broken Chord - 1. "Aim" at each note mentally and physically. 2. Short notes; light, soft. 3. Quickly reset the embouchure between notes.
- Legato Broken Chord - 1. "Push" the notes up with the lower gut. 2. Don't allow tone to stop between notes.

$\text{♩} = 60$

to written high B^b as 1st note of sequence

etc.

Very connected

- IX. 1. This is not a chromatic study, but an approach to accurate entrances - Stress slightly the first note, then "fall off" chromatically. 2. Prior to each entrance, breathe over entire previous beat, as in exercise I. 3. Continue as high as possible.

$\text{♩} = 42$

etc.

- X. Several difficult entrances from the repertoire - vary from week to week.

- XI. Spikes - Shortest, loudest note possible. Pick a half dozen pitches scattered over the range of the instrument.

etc.

ffffz 3x's

XII. Abdominal Kick.— Make the accent on every third note by "kicking" out the lower abdomen— this opens the throat.— Progress chromatically thru all keys.



XIII. Scale Routine — Play # 40 in - "Embouchure Building for French Horn", by J. Singer. pg. 32. Use all 7 articulations. — Play in "Key of the week." Move chromatically through all the keys, major + minor, week by week.

XIV. Long Tones —

Play three octave scale in "key of the week." The crescendo and decrescendo should be measured, and controlled. Hold pp three full beats at start + finish of note.

