



AMERICAN BAND COLLEGE

HORN

Switching to Horn
FOR THE
*Intermediate
Player*

CREATED BY

Ashton Bowles

FOR THE

Practical Application Project No. 3

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ABOUT THE AMERICAN BAND COLLEGE

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04

ABOUT ABC

The American Band College, established in 1989, is a masters program specifically designed for band directors and is accredited through Central Washington University. It allows directors to get a Masters in Music Education in three summers while maintaining their jobs. It takes place in beautiful Ashland, Oregon. They bring a wide variety of speakers each year ranging from Alfred Watkins, Paula Crider, Allen Vizzutti, Richard Floyd, Cheryl Floyd, Jay Gephart, Robert Ponto, Bobby Shew, Frank Ticheli, and many others. This degree connects music educators from around the world, gives them the tools to grow, and helps people make connections they will keep for a lifetime (and go to Omar's!).



Central Washington University



ABOUT THE PROJECT

This project is the third practical application project (PA3) for the American Band College. At the very beginning of ABC, all students are tested to find their strengths and weaknesses to work on for the next three years. They also create three projects based around those projects, known as the PA projects.

This book is meant to be a source for band directors to help their students switch to horn faster and easier than a normal method book. Typically, a student should already have good reading skills and can differentiate pitches easily. All exercises have fingerings for F horn, Bb horn, and the preferred fingering for double horn, so anyone can use this book. There are 50 exercises and each is essential to becoming a true horn player, so none should be skipped!



ASHTON BOWLES

Education

Thompson High School - 2014

University of Alabama - 2018

American Band College - 2020

Work

Thompson Middle School - 2018

with Michael Chambless & Meredith Greene

Thompson High School - 2018

with Justin White & Graham Bennett

Jon Bubbett & Chris Moore, Part Time

Internship

Grissom High School

with Bill Connell & Theo Vernon

Pizitz Middle School

with Kim Bain & Leah Seng



ABOUT ME

I was incredibly fortunate to have my high school band director be Jon Bubbett. He taught me so much musically and so many life lessons. I fed my passion for music by attending UA and learned so much from Dr. Ken Ozzello, Director of Bands, and Dr. Jeremy Crawford, my tuba professor. I had the opportunity to learn so much in internship and even conduct Lincolnshire Posy, which is one of my favorite musical memories. I got a job at my alma mater, Thompson High & Thompson Middle School. I decided to learn more and signed up for ABC before I even taught- which could make me the youngest person to graduate from ABC!

ABOUT THE
AUTHOR

SWITCHING TO
HORN

TIPS FOR THE BAND DIRECTOR

TIPS FOR THE STUDENT

06

FOR THE DIRECTOR

Many students will switch to horn from trumpet, which can be a good option because it is both brass and in treble clef. The problem is that the embouchure is different and it can lead to a bad tone that students never fix. These students will need to be checked in on to make sure they are making a good horn embouchure. Flute is a better option because it is treble clef and the embouchure is actually more similar!

01

GOOD EARS

Since the horn has so many close intervals, it can be very easy to miss notes. As long as a student can hear a note and hum or sing it back to you, they will have much more success.

02

LIKES CHALLENGES

The horn is hard. It is frustrating. It is difficult. Choose a student who gets frustrated, then works harder. Kids who are in advanced classes, kids who are in extracurricular activities, kids who push through difficulty.

03

INDEPENDENT LEARNER

Since they will be learning the horn by themselves, make sure they are motivated mature. If they need someone to help them every step of the way, they may not be a good candidate to switch to horn.

FOR THE STUDENT

This is a warning. The horn is hard, but you have been chosen because you are capable of playing it well. And you will!!! This will probably be more frustrating than learning your first instrument because you are already so good at another instrument, this one will feel difficult. *But you can do it!* The horn is a beautiful instrument, made for only people who can handle it, and that's you. There are some things to remember:

01

BE PATIENT

This will not happen in a day. Maybe not a week. That's okay. Take the time to figure out what the horn is about before playing it in class. And if you're worried about missing notes, don't be (horns miss notes all the time!).

02

KEEP GOING

Giving up is the only way you can fail. Every single musician started about knowing nothing, and you already know a lot about music before starting horn! You are going to do *great* and you will love playing horn rips and upbeats in marches soon!

03

NOTICE YOUR PROGRESS

Take a video of your self and save it! Listen to it in a week and see how much better you've gotten. If you keep track of your progress, it will be much easier to keep going because *you know* you are getting better!

SINGLE F HORN

The single F horn is the most common single horn and will have longer slides than the single B \flat horn. If this is the horn that you have, you will have to use the yellow "F side" fingerings and ignore the blue.



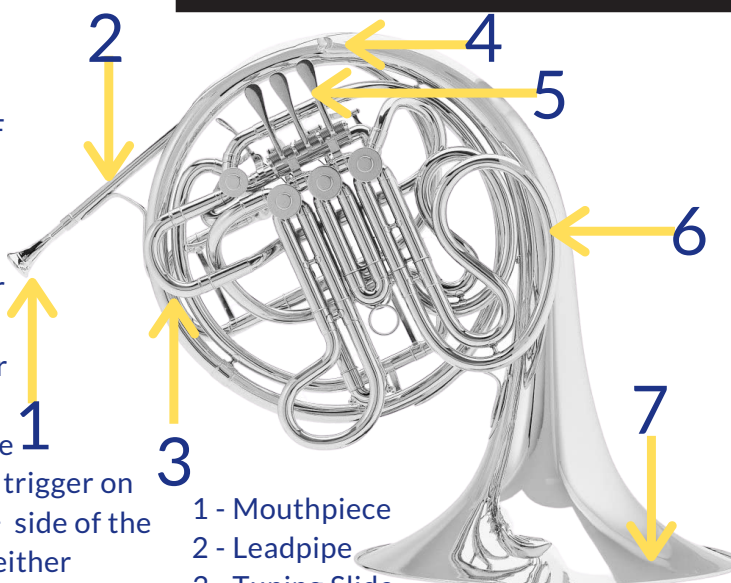
SINGLE B \flat HORN

This is not as common as a single horn, but they do exist. If the slides are shorter, this is a B \flat horn. The only time to use this is if someone very small who cannot handle the weight of the bigger horns is trying to play. If you have this horn, follow the blue "B \flat side" fingerings and ignore the yellow and ignore the "T" in the fingering.



DOUBLE HORN

The double horn is a combination of the F and B \flat horn. The "open" side is the F side and the trigger or "4" is the B \flat side. This horn is a little bit heavier but the variety in notes will be easier to play and will be more in tune. There are two slides for each valve, the top one is for the F side and the bottom one is for the B \flat side. When the trigger on the thumb is pressed, the B \flat side of the horn is played. You can play either fingering notated but the one with the pointer finger is the preferred fingering.



- 1 - Mouthpiece
- 2 - Leadpipe
- 3 - Tuning Slide
- 4 - Pinky Rest
- 5 - Valves
- 6 - Valve Slides
- 7 - Bell

MOUTHPIECES

Suggested Mouthpieces: Farkas MC, Conn #2, Bach #7

Factors in a mouthpiece:

- When the inside of the rim is wider, low notes are easy; when it is more narrow, high notes are easier.
- If the rim is wide, it helps with endurance but can hurt sensitivity and tone; a narrow rim helps with accuracy but takes away from endurance.
- Well-rounded edges helps with smooth slurs but can hurt staccato playing; sharp edges can make slurs not as smooth.
- A shallow cup makes a brighter tone quality and helps with high notes; a deep cup makes a darker tone and make low notes more resonant.
- A bowl shape creates a baritone-like quality; a straighter interior edge makes it more like a horn but less resonant.
- The mouthpiece bore should be straight for 1/8 to 1/4 of an inch for control and tone consistency.





HORN NOT TURNED

This doesn't give a good leadpipe angle and muffles the sound.

LEANING FORWARD

Make sure to bring the horn to you, not the other way around. This causes tension.



HORN IN THE BODY

While the angle is okay, the body is going to muffle the sound. This can happen if taller people try to play on the leg.

LOOKING DOWN

Slumping the neck down and shoulders forwards collapses the chest and is not good for breathing.



PERFECT

Angle of the leadpipe is going slightly down, player is sitting tall, and bell is not blocked by the body!

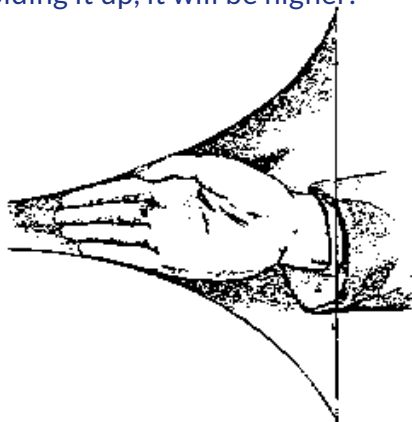
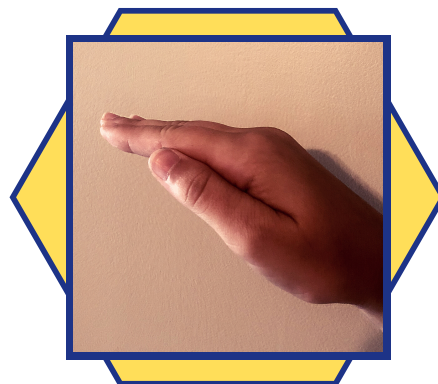


HAND SHAPE

The fingernail of the thumb should be right next to the second joint. The fingers should be relaxed, but snug. The weight of the horn will rest on the first finger knuckle and the thumb.

WHERE TO PUT IT

Acceptable places to put the hand are between 1 and 5 o'clock. If it is on the knee, it will be lower, if the player is holding it up, it will be higher.



PUTTING IT DOWN

The leadpipe is the most fragile part of the horn. If it is damaged, it can be very expensive to repair and can make the horn unable to play. Always sit it down with the leadpipe up (left) and rest it on the keys instead of possibly damaging the leadpipe (right).



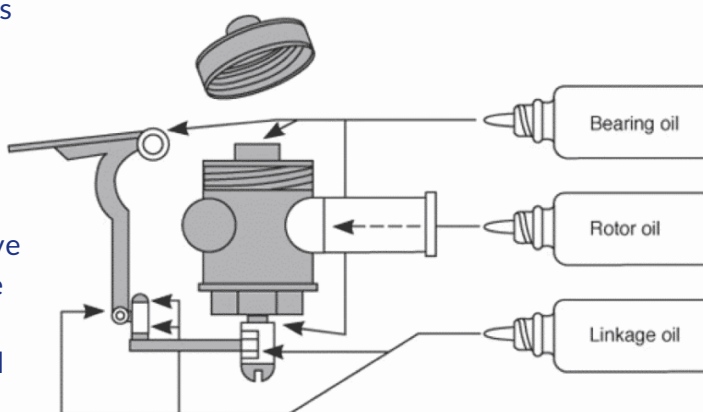
Check out this video on getting water out!

GETTING OUT WATER

The horn is tricky. Water can hide everywhere. First, blow quick air through it with the valves up and down (once with trigger, once without) and remove only the third valve slides to remove water. This will help you only remove two instead of all eight the double horn has. Make sure to press down the buttons before moving the slides, otherwise it can damage the horn. If water is tucked somewhere, carefully spin the horn in a circle a few times and it will appear.

OILING & GREASING

Three different types of oils are needed to properly oil the horn. The most important is rotor oil. Carefully pull out the slide, put a little going down towards the rotor, and move the press the button a little bit to get it worked in. For greasing the slides, you will need slide grease. Put a little on and make sure it is on all sides evenly before you put it back in.



THE CASE

The case is the best protector of the horn. Always put it back in the case, close all the latches, and keep the case clean. Make sure the mouthpiece is secure and doesn't roll around and dent the horn.

RHYTHM

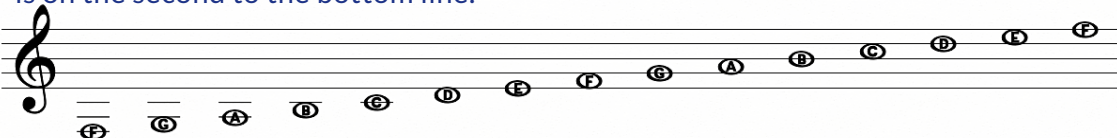
From left to right: whole note (4 beats), half note (2 beats), quarter note (1 beat), eighth note (1/2 a beat), sixteenth note (1/4 a beat).

Dotted rhythms left to right: dotted whole note (6 beats), dotted half note (3 beats), dotted quarter note (1 1/2 beats), dotted eighth note (3/4 a beat), dotted sixteenth note (3/8 a beat).



NOTE NAMES

From left to right: flat - lowers pitch, natural - neutral, sharp - raises pitch, parentheses are just courtesy accidentals. The treble clef is a "G" clef, where the clef makes a "t" on the staff is where G is, so it is on the second to the bottom line.



TIME SIGNATURES

The top number means *how many?* and the bottom number means *what of?* So, 4/4 is 4 quarter notes, 3/4 is 3 quarter notes, and 2/4 is 2 quarter notes per measures. Since the bottom number is 4, it always represent quarter notes.



Concert Pitch (this will be on your tuner)

Letter Name

NEW NOTE!

01

QR Code - scan it with your phone for a video of this number being played

E-ZY

First take out your tuner, hum the note, then try buzzing it! Then play it!

Tips & Tricks

Double Horn Preferred Note

Note in the Staff

Note for F Horn

Note for Bb Horn

F Side

Bb Side

0

T2

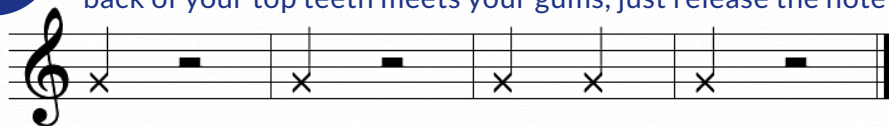
BUZZING

1. Take your mouthpiece and hold it with the rim up, like you were to drink something out of it.
2. Place the rim closest to you on your bottom lip where the skin from your chin meets the fleshy part of your lips and roll the mouthpiece up, like you're drinking from it. This should place you fairly close to a 2/3 top lip, 1/3 bottom lip distribution.
3. Now, say "moo" and freeze. Your lips should be pushed forward just slightly but are still soft.
4. Next, make sure your teeth are slightly apart.
5. Your chin muscles should be pulled flat to have a smooth chin.
6. Blow air through the mouthpiece to make your lips vibrate. If you do not get any vibration, make sure your lips are together.

01

JUST G

Use "tAH" to start the note. Your tongue should rest where the back of your top teeth meets your gums, just release the note!



02

ONLY C

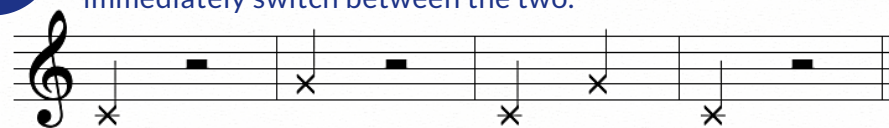
Same thing, now low. Pull out a tuner so you can hear what it sound like.



03

C & G

Practice passing between these two notes. See if you can immediately switch between the two.



04

SIRENS

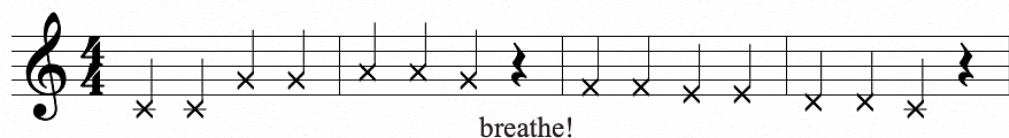
Buzz what's below and move the pitch like an ambulance siren or a trombone!



05

ABCS


Buzz the ABCs (or any other simple song. You will have to breathe a lot more than normal!



SWITCHING TO HORN EXERCISES

12

NEW NOTE! **E** CONCERT PITCH **A**  **0** F Side **T2** Bb Side

01  **E-ZY**
First take out your tuner, hum the note, then try buzzing it! Then play it!



NEW NOTE! **G** CONCERT PITCH **C**  **0** F Side **T1** Bb Side

02  **EGG SONG**
Any time you get a new note, try humming it or buzzing it with a tuner first. This note is just one partial above E, so they are pretty close.



NEW NOTE! **C** CONCERT PITCH **F**  **0** F Side **T0** Bb Side

03  **CEG SONG**
Remember good posture, use enough air, buzz fast!



04  **UP AND DOWN THE STAIRS**
Just the tip of the tongue, remember "tAH" not "Tah."



05  **ARPEGGIO BOUNCE**
Hum it before you play it!



13



The logo of the German Society for Quality Management (DGQ) is a blue circle with a yellow border and a yellow letter 'G' in the center.



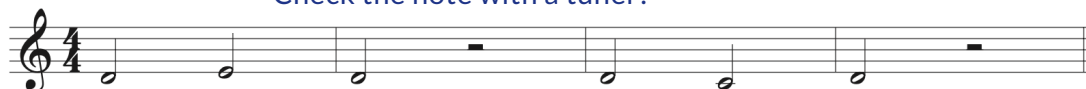
1



06



Start with the button down, and quickly let it up and down.
Check the note with a tuner!



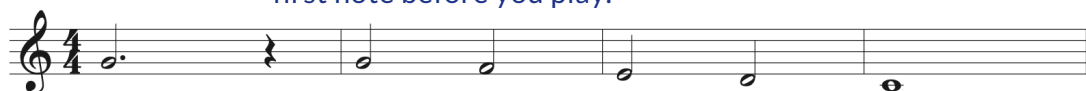
1



07



Look! You can play half a scale with one button! Hum the first note before you play.



08



The first time, just air and press buttons before you play!



09



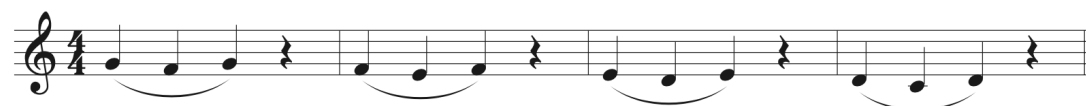
Hey! You can already play half a scale and arpeggio! Nice work!



10



Keep the air moving throughout the slurs and only articulate the first note.



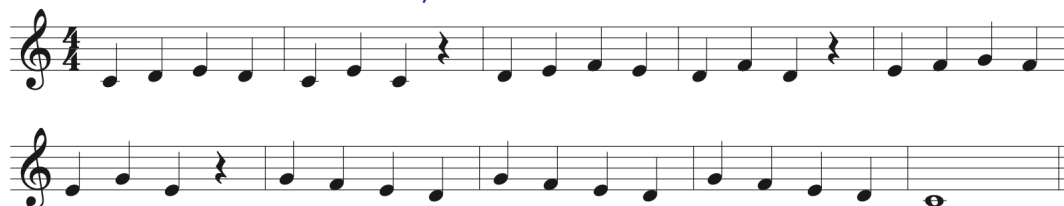
SWITCHING TO HORN

11



COMPUTER CODING (0101000)

It's called computer coding because it's all 0 or 1! (F and double horn)



12



MARY, IN FACT, HAD A HORN

Hum it first then play it and don't start too fast.



NEW NOTE!

B

CONCERT
PITCH



F Side

2

Bb Side

T2

13



CAN'T B-LIEVE IT

Pull out your tuner and check the note!



14



REACHING LOW

Re-check your hand position. Are you sitting correctly?



15



HOT CROSS HORN

Only play it as fast as you can play measure three beautifully!



NEW NOTE!



F Side

12

Bb Side



16



WAIT?! THREE BUTTONS?!

Pull out your tuner and check it!
Double horners, get ready to use the B ♭ side! Practice just the first two measures and be prepared to press three valves at the same time!

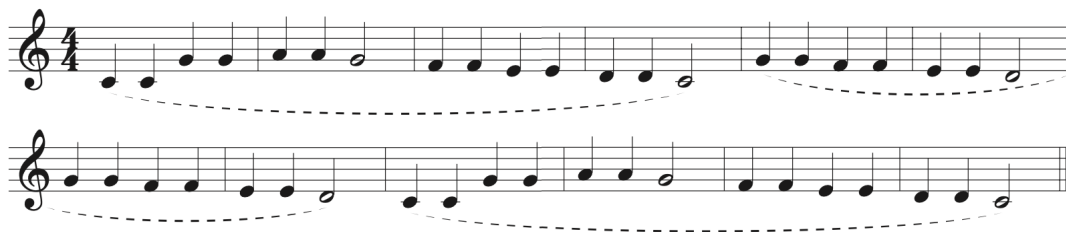


17



TWINKLE, TWINKLE LITTLE HORN

Use the dotted lines as phrase markings. Practice the jump from C to G a few times first before you play it!

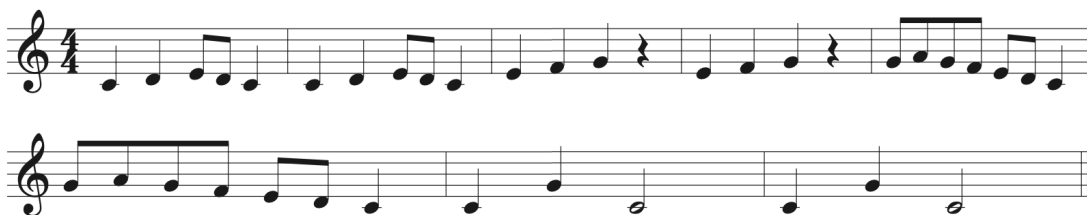


18



FRÈRE JACQUES DE HORN

Every measure is repeated twice. Only go as fast as you are able to play measure five evenly.



19



LONDON HORN

Practice the last measure before you do anything, the jump from D to G is a little bigger than normal, check with a tuner!



EXERCISES

SWITCHING TO HORN

EXERCISES

NEW NOTE!

B

CONCERT
PITCH

E



F Side

2

Bb Side

T2

20



ANOTHER B?!

Get tuner. Hum it. Play it. You got it! Remember, let the air move forward, don't force it.



21



SPACED OUT

Practice breathing out of the corners of your mouth on the rests. If you have trouble, talk out of the corners of your mouth with the horn on your face.



22



ODD MELODY

See how much you can connect the notes! Long, connected, beautiful!



23



WE B-LIEVE

Watch your tuner on the B to see if it stays steady in tune!



24



YEP, IT'S WEIRD

Go ahead and play it slow, don't rush through it!



NEW NOTE!

C

F

CONCERT
PITCH



0

F Side
Bb Side

T0

25  **DO YOU C IT?**
If you're on the double horn, *everything* has trigger down!



26  **C SCALE**
Keep a flowing air stream. Practice only one measure at a time if it is difficult, then put it together!



NEW NOTE!

B \flat

E \flat

CONCERT
PITCH


1

F Side
Bb Side

T1

27  **NOTHING TO B \flat ABOUT**
Hum or sing this whole line first before playing it. Watch out for the slurs!



28  **F BABY SCALE**
Double horn players, don't forget where you use trigger!



SWITCHING TO HORN EXERCISES

18

NEW NOTE!



CONCERT PITCH



F Side



Bb Side



29



HARMONIC MINOR PROBLEM

Play measure five first so the F# doesn't surprise you.



30



SCALING IT DOWN

Play all the way until the rest, don't release early!



NEW NOTE!



CONCERT PITCH



F Side



Bb Side



31



HIGH REMY

Try humming this one first!



NEW NOTE!



CONCERT PITCH



F Side



Bb Side



NEW NOTE!



CONCERT PITCH



F Side



Bb Side



32



LOW REMY

Hum this one too, look for the pattern!



33



BIG REMY

Smooth exchange of pitch. Don't bump the notes, keep it even.



34



B \flat SCALE

Double horn players, the high B \flat at the top of the arpeggio is played on the B \flat side of the horn, so use your trigger!



NEW NOTE!



35



GOING LOW

Remember, lots of air! The car can't go without gas!



36



CLIMBING UP

Do this the first time with just fingers and air, then try it. If you have trouble with a measure, practice just that measure alone.



37



A LIL SYNCOPATION

Don't play this too fast, start slow then build it up. Make it beautiful from the beginning!



SWITCHING TO HORN EXERCISES

NEW NOTE!



CONCERT
PITCH



F Side



Bb Side



38



GOING UP

Don't strain, release the note!



39



D NATURAL MINOR SCALE

It's a spooky scale!



40



WADE IN THE WATER

Try just playing two measure at a time with a metronome to make sure you are playing the correct rhythm.



NEW NOTE!



CONCERT
PITCH



F Side



Bb Side



41



THE HORN'S FIGHT SONG

Subdivide in your head! Switch your fingers really quick in the second bar!

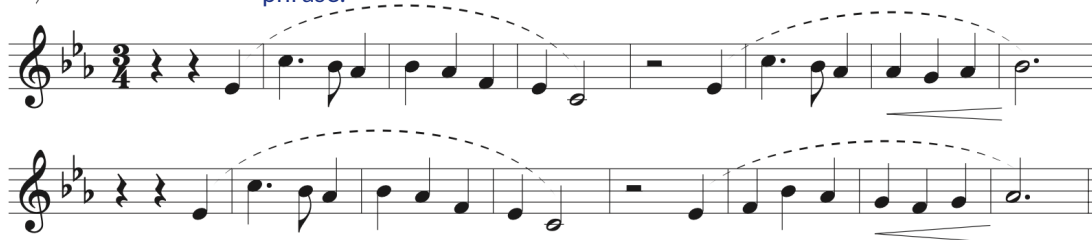


42



MY BONNIE LIES OVER THE OCEAN

Practice the leap from E \flat to C a few times before you try each phrase.



NEW NOTE!

CONCERT
PITCH
C

F Side

0

Bb Side

T13

NEW NOTE!

CONCERT
PITCH
B \flat 

F Side

1

Bb Side

T0

43



GETTING EVEN LOWER

Play this line up an octave first to hear it, then try playing it down!

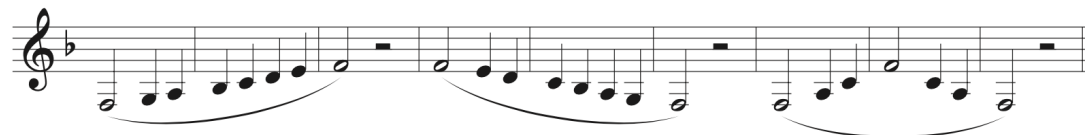


44



F SCALE

First, check your posture! Make sure you are using flowing air to the end of the phrase!



45



TOMATO, TOMAHTO

Again, different spelling, same sound!



46



PENTATONIC

This scale is used in many Asian cultures. Try making up your own melody by just using these notes!



47



C CHROMATIC SCALE

For double horn players, make sure you are aware of where you switch to the B \flat horn side.



50



YOU'RE A GRAND OLE FLAG

Play it just one line at a time before you put it all together! Make sure you get all of the articulations and watch out for the key signature.



Congratulations

*You're a
master of
the horn!!!*

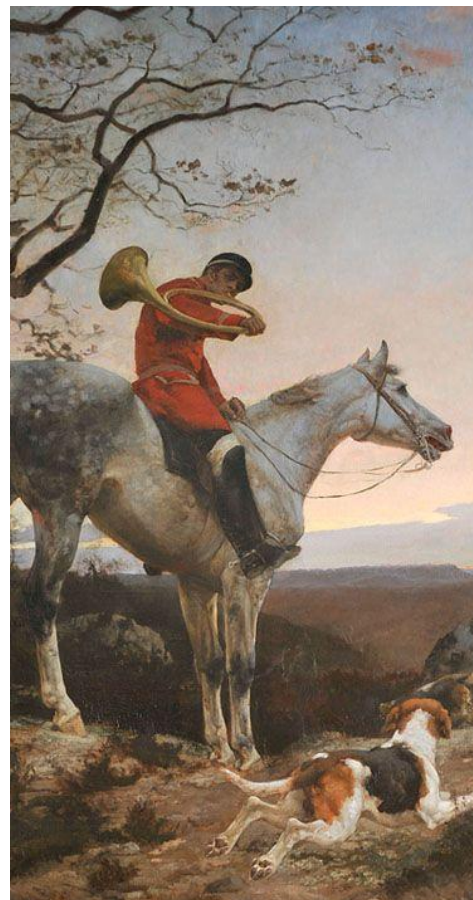
EXERCISES

SWITCHING TO
HORN

COOL STUFF ABOUT THE HORN

HISTORY OF THE HORN

- Horns from animals carved out and used
- 1660 - Hoop shaped horn become popular in the French hunting tradition
- 1700-1710 - Horn has different crooks so it can be played in different keys
- 1705 - Two horns used in *Octavia* (opera)
- 1750 - Handstopping technique used to fill in the gaps between the notes
- 1762 - Haydn *Horn Concert No. 1*
- 1750-1776 - Tuning slide developed
- 1781-1791 Mozart writes numerous pieces for horn
- 1825 - Valved horns created
- 1849 - Schumann writes piece that requires valved horn
- 1865 - Standard horn in F with three rotary valves
- 1882-1883 - *First Concerto for Horn* by Richard Strauss
- 1897 - F-Bb double horn created
- 1950-1957 - Dennis Brain is a world renowned soloist, making the horn a major solo instrument



HOW TO READ THIS BOOK

WHO TO LISTEN TO ON HORN

Check out these solo performances, orchestral performances, masterclasses, warmup sessions, and quintets featuring the world's best horn players. The more you listen, the more you will be able to copy their tone qualities!

RB



RADEK
BABORAK

SD



STEFAN
DOHR

HB



HERMANN
BAUMANN

DC



DALE
CLEVINGER

DB



DENNIS
BRAIN

SW



SARAH
WILLIS

PF



PHILIP
FARKAS

BT



BARRY
TUCKWELL

RV



RADOVAN
VLATKOVIC

AC



ALAN
CIVIL

WHAT TO PLAY ON HORN

METHOD BOOKS FIRST BOOK OF PRACTICAL STUDIES

Robert Getchell

ILLUSTRATED METHOD FOR FRENCH HORN

William Robinson

RUBANK ELEMENTARY METHOD

J.E. Skornicka

SOLOS SEBBEN CRUDELE

Antonio Caldara

INTERNATIONAL FOLK SUITE

George Schwartz

MENUETT

Telemann/Stouffer

FOUR EASY PIECES

Alec Wilder



COOL STUFF
ABOUT THE HORN

SPECIAL EFFECTS ON HORN

The horn has many special effects that more difficult repertoire requires. The horn has stopped horn, muted horn, horn rips, and bells up. Composers love to feature the horn as majestic and heroic.

SH



STOPPED HORN

Stopped horn can be achieved by using the hand to completely close the opening or by using the mute to the right. You have to transpose down a half step.



BU



BELLS UP

This is usually just a visual way to bring attention to a section, and is usually pretty loud!

MH



MUTED HORN

This makes the horn softer and gives it a different sound, but isn't brassy like stopped horn. No transposing is required.



HR



HORN RIPS

This is where the close partials in the horn finally come in handy. This allows the player to emulate the horn calls from where the horn camp from: hunting.

SWITCHING TO
HORN












































































SWITCHING TO HORN

F HORN FINGERING CHART

2	0	2	0	1
23	12	1	2	0
2	0	1	2	0
1	2	0	12	1
1	2	0	23	12

B \flat HORN FINGERING CHART

SWITCHING TO HORN

SWITCHING TO HORN

DOUBLE HORN FINGERING CHART

T23	T12	T1	T2	T0
T23	T12	T1	T2	T0
2	0	1	2	0
1	2	0	12	1
1	2	0	23	12

CITATIONS

All CWU logos are property of CWU
All ABC logos are property of ABC
All music in this book was created on Finale
This book was created used Canva.com

Pictures:

Any picture not mentioned below is on Canva.com

Double Horn

https://images-na.ssl-images-amazon.com/images/I/61NkGTx8J4L._AC_SL1000_.jpg

F Horn

<https://colindorman.com/wp-content/uploads/sites/2/2017/03/single-f-horn.png>

Bb Horn

https://www.hhmusic.com/images/products/HOL/h650_500.jpg

Mouthpiece

https://target.scene7.com/is/image/Target/GUEST_eb7d5162-3703-42d1-b82a-8126c8c02abf?wid=488&hei=488&fmt=pjpeg

Hand Position

<https://colindorman.com/wp-content/uploads/sites/2/2015/03/Merewether-right-hand-position.gif>

Hunting Horn

<https://i.pinimg.com/originals/b5/db/bb/b5dbbb3ff4ce530a6ca65b44119cec26.jpg>

Horn Straight Mute

https://cdn11.bigcommerce.com/s-ba0uaju45t/images/stencil/1200x1800/products/558/913/597__31099.1524606553.jpg?c=2

Horn Stop Mute

https://images-na.ssl-images-amazon.com/images/I/81h2mtkKD2L._AC_SL1500_.jpg

Oiling the Horn

<https://houghtonhorns.com/wp-content/uploads/2018/01/Mechanical-Linkage-2-900x534.png>

Resources:

Juliana Lee
Cindy Chambless
Roxanne Haskill, ABC Clinician
Jeff Snedeker, ABC Clinician
A Complete Guide to Brass, 3rd Ed by Whitener
Recipe for Success by Houghton and Nye

Music:

All music used is either created by Ashton Bowles or Public Domain

