

TEXASBANDMASTERSASSOCIATION

INTERMEDIATE INSTRUCTION SERIES



FRENCH HORN

RICHARD LAMBRECHT
CLINICIAN

50TH ANNUAL CLINIC
SAN ANTONIO, TEXAS

1997

FORWARD

The Texas Bandmasters Association is dedicated to providing its membership with an annual convention/clinic with the primary purpose of providing an educational experience. After much success with the past two years of the Beginner Instruction Series, TBA is sponsoring a new series of clinics on intermediate instructional teaching methods, presented by some of Texas' premier music educators during the 1997 and 1998 TBA Conventions in San Antonio, Texas. These master teachers, chosen from the ranks of superior music educators in the State, represent a wide diversity in geographic location, as well as, in teaching situations.

A session will be presented on six band instruments each with a companion handout. In each handout, you will find teaching methods, and classroom organizational skills which are used successfully in today's schools.

We acknowledge the tremendous efforts of the clinicians who prepared these booklets and, who also presented a clinic session. In addition, we acknowledge Jim Hagood, TBA Past President, and Bob Brandenberger, Immediate Past President, who provided us with the many benefits of the Beginner Instruction Series and laid the ground work for this new series of clinics. We also thank the many teachers from around the State who have shared their "secrets" for this project.

This series is respectfully dedicated to the legions of band directors who have gone before us and who have built the music education program that is unique in history: TEXAS' BANDS. Representing the best of this tradition was the 1990 President of TBA, the last Malcolm Helm, whose example of teaching inspired and challenged all of us.

Mike Olson, President, Texas Bandmasters Association

RICHARD LAMBRECHT

Rick Lambrecht has been principal horn with the El Paso Symphony Orchestra for twenty-seven years as well as adjunct professor of horn at UTEP. He holds a Bachelor of Music degree from the University of Texas at El Paso and additional work from Texas Tech University. He is a former President of Texas Bandmasters Association. He served as Band Chairman for Region 22 for twenty-five years. He actively serves as a clinician and adjudicator at state, regional, and national competitions. He has been the Director of the Coronado High School Band and is currently the Assistant Band Director at Bassett Middle School in El Paso, Texas.

The Intermediate Horn Player
Second and Third year Students
a Clinic for TBA, July 1997
by Richard Lambrecht

This clinic will deal with the following topics:

Warmups

An intermediate horn student should be able to . . .

List of etude books

List of solos

Tuning the horn

Restringing broken string

At whatever age or level a musician is at, development of tone is of the utmost importance. Proper breathing technique, correct embouchure, posture and hand position all play an important part in developing the tone.

As beginners we develop habits which determine how far we will be able to progress on the instrument. So, it is important for students to build good habits and to continue to work on the fundamentals throughout their entire playing lives. Those fundamentals include tone building, scales, intervals, tonguing, and slurs.

Practice should be 30 - 45 minutes daily. Practice sessions should include (1) tone building, (2) scales and other technical exercises, (3) etudes or other assignments from method books, (4) solo, and (5) band music. The time spent on each one of these can vary depending upon the upcoming performances. However, it is important to practice every thing every day.

The student should also take advantage of every chance to hear other horn players. Listening to fine players is the best way to develop a concept of sound and styles and to develop awareness of good and bad playing.

The intermediate level is a good time to begin playing in horn ensembles. This develops leading, following, intonation, and playing together. in other words, have section rehearsals.

The intermediate player should

1. Have a range of at least two and a half octaves (low C to G above the staff)
2. Know the chromatic fingerings throughout that range
3. Have increased tonguing capability to include effective staccato, legato, tenuto, and marcato articulations
4. Expand dynamic range to piano and forte
5. Maintain good sound at all dynamic ranges (see above)
6. Maintain good sound at both ends of the playing range (see #1)
7. Raise level of concentration during practice
8. Know all major scales plus arpeggios - 2 octaves
9. Have a good hand position - the wrist must be straight
10. Be familiar with balancing and tuning major and minor chords
11. Start learning bass clef

The Methods by Which to Accomplish Those Goals

Etude Books Appropriate for Intermediate Horn Students

The Dale Clevenger French Horn Method. Book 2

by Dale Clevenger

Published by Kjos Music Co., 1974

Has a great picture for correct hand position, short studies for attack and release, embouchure building, range building, scales, short songs

An Illustrated Method for French Horn Playing

by William C. Robinson

Edited by Philip Farkas

Published by Wind Music Inc., 1968

Great pictures of how to and how NOT to place the mouthpiece, form the embouchure, hold the instrument, place the right hand. The left page has instructions, teacher comments to the student, while the right page has exercises.

The Art of French Horn Playing

by Philip Farkas

Published by **Summy-Birchard** Publishing Co.

A "must-have" for every teacher and every horn student. The "Bible" for horn.

85 Melodic and Rhythmic Studies for French Horn

by James S. Irwin

Published by Jim Irwin, Dallas

Stylistic studies of limited difficulty featuring legato style, modal melodies, and asymmetrical and changing meters.

Rubank Intermediate Method for French Horn

by J. E. Skornicka

Published by Rubank, Inc.

A fundamental course for like-instrument classes or individuals. Also available are Beginning and Advanced books.

Horn Exercises with Solos and Duets

by Earl D. Irons

Published by Southern Music Company

Contains scales and arpeggio exercises, rhythmic and intervallic exercises, and duets and solos that range from beginning to advanced.

Pottag-Hovey Method for French Horn, Book 2

by Max Pottag and Nilo Hovey

Published by Belwin Mills

You can't go wrong with Max Pottag.

Second Book of Practical Studies for French Horn

by Robert Getchell

Published by CPP Belwin

A continuation of book I. Good rhythmic studies, lots of different keys.

Melodious Studies for French Horn

by Erwin Miersch

Published by Carl Fischer

Good for teaching various styles while working on tone production and technical development.
Stresses phrasing.

Primary Studies for the French Horn

by Anton Horner

Published by Elkan Vogel Co, Inc.

This book progresses very slowly with range development. They gradually introduce varied rhythms and songs for musical development

Solo Literature

Collections

The Really Easy Horn Book, by Christopher Gunning and Leslie Pearson

Published by Faber Music Limited, London

Solo Sounds, Jack Lamb, editor

Published by CPP/Belwin

F Horn Solos, Level Two

Published by CPP/Belwin

First Solos for the Horn Player, Jones, editor

Published by CPP/Belwin

Classic Festival Solos 2 volumes, Lamb, editor

Published by CCP/ Belwin

Solo Literature Appropriate for Intermediate Horn Students

Bakaleinikoff - Canzona

Beethoven/Andraud - Adagio Cantabile

Brahms/Forsberg - German Love Song

Brahms/Ployhar - Academic Festival Themes

Burkhardt - Little Rondo

Cohen - Legend of the Hills

Damase - Berceuse

Datshkovsky - Lullaby for Alexandra

Denza - Funiculi Funicula

Dubois/Voxman - Cavatina

Grazioli/Reynolds - Adagio

Handel/Fitzgerald - Thus When the Sun

Horvit - Chaconne and Burlesque

Molina - Interlude

Mozart/Sansone - Adagio

Mozart/Sansone - Concerto #3

Perrini - Lesend

Ployhar - Caprice

Ployhar • The Hunt
Ployhar • Replicato
Schubert • Berceuse
Schudel • Etchings
Solomon • Niaht Song
Solomon • November Nocturne
Solomon • Sonatina
Solomon • Waltz Theme
Strauss , Franz • Seaside Impressions
Uber • Summer Nocturne

Horn Quartets

moderately easy
Lively • Three Short Pieces
Solomon • In a Minor Mood
Solomon • In Excelsis Deo
Solomon • Two Festive Songs
a little more difficult
Hoffman • Cornocopia
Mayer • Four Little Pieces for Horn Quartet
Mendelssohn/Reynolds • Four Quartets
Michiels • Reverie

Tuning the Double Horn or a Single Horn

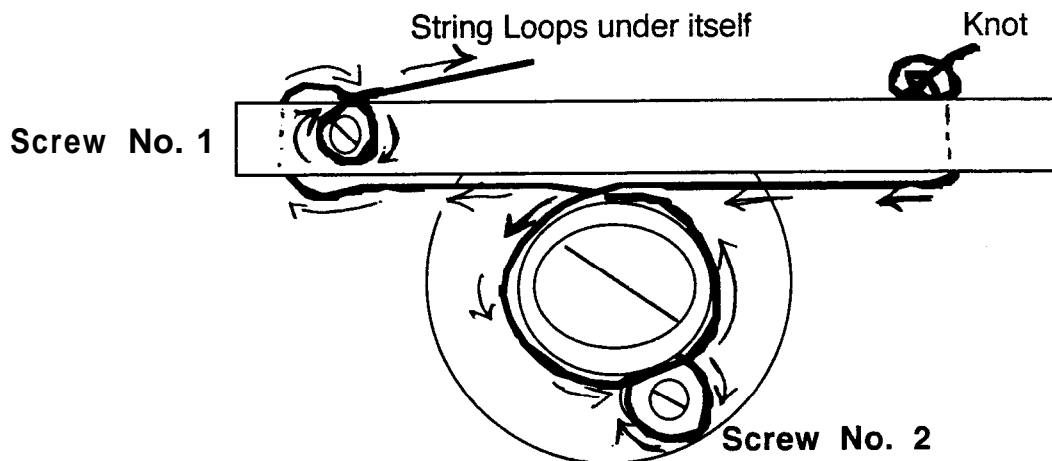
Tuning Procedure

1. Tune the F side to the Bb side by playing 3rd space C, first on the Bb side and then on the F side. The fingering on both sides is open. Compare the pitches either by ear or with the aid of an electronic tuner, and **adjust the F side** to match the Bb side. Be sure you use a slide which controls only the entire F side, and not the main tuning slide. (Omit this step for single horn.)
2. Tune the Bb side to itself
 - A. Play 3rd space open C again and match it to a tuner or other pitch aid, using the **main** tuning slide. (The main tuning slide is always the first slide you encounter when following the **leadpipe** through the horn. It may either be on the top or the bottom side of the horn, depending on the make and model.)
 - B. Play 3rd line B (second valve) to check its pitch. Adjust the second Bb slide (these are almost always on the bottom row of valve slides) as needed.
 - C. Play 3rd line Bb (first valve), and adjust if needed, using the 1 st Bb valve slide.
 - D. Play 2nd space Ab (second and third valves) and adjust the 3rd valve slide as needed.
 - E. Optional step: Some players like to pull the first and second slides a little more than needed to help the pitch of the 1+2 combination, written A and D.

3. Tune the F side to itself

- A. Play second line G (open) and match it to a tuner or other pitch aid. If you did steps 1 and 2A correctly, this note should be in tune. If it is not, repeat Step 1.
 - B. Play first space F# (second valve), and check its pitch. Adjust the 2nd F slide (the F slides normally being the top row of slides) if necessary.
 - C. Play first space F (first valve), and adjust if needed, using the 1st F slide.
 - D. Play Ab, two leger lines below the staff (second and third valves) and adjust the 3rd F slide as needed.
4. Mark on the valve slides with a pencil, and memorize how far each one is pulled out. When removing the valve slides to get rid of moisture, place them back in exactly where they were before.
 5. Once you have tuned your horn to itself, you should need only to move the **main** tuning slide and your right hand in the bell during playing. Remember too keep your right hand in the correct position all the time.

Restringing Horn Valves



Screw No. 1 controls string tightness. Leave a little slack in the line.

Screw No. 2 controls the height of the key or lever. To adjust the key height, loosen screw, adjust key by making string slide around screwhead, and retighten screw.

Use 25 pound test braided nylon fishing line. This is available at most hardware stores.

CHECK YOUR STRINGS AND BEFORE EACH PERFORMANCE.

Slurs for Horn

I. Mouthpiece, then Horn (0.2, 1, 12, 23, 123)

Exercise I consists of two staves of music. The first staff contains a sequence of notes with slurs, starting with a half note and followed by quarter notes. The second staff continues the sequence, including a 3/4 time signature and ending with a common time signature.

II. As above (O, 2, 1, 12, 23, 13, 123)

Exercise II consists of three staves of music. The first staff has a sequence of notes with slurs. The second and third staves continue the sequence with longer slurs spanning across multiple notes.

III. As Above (O, 2, 1, 12, 23, 13, 123)

Exercise III consists of two staves of music. The first staff features a sequence of notes with slurs, including a 5/4 time signature. The second staff continues the sequence with a long slur and a 5/4 time signature.

V. Keep PITCH and TONE steady.

Exercise V consists of four staves of music. The first staff includes dynamics markings: *mp*, *ff*, and *sim.*. The subsequent staves show notes with slurs and dynamics markings, including *ff* and *sim.*