

An Annotated Guide to Published Horn Warm-Up Routines, 1940-2015

by

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ABSTRACT

This project examines over 40 publications consisting of published warm-ups, routines, and materials suitable for daily routines. The books were all written specifically for the horn and published between 1940 and 2015. They are split into periods of twenty years each during this timeframe: 1940-1959, 1960-1979, 1980-1999, and 2000-2015. Included are brief annotations for each of the books which consist of general biographical information on the author, a summary of the material presented in each routine including a breakdown of how much each author covers a set of defined components, and suggestions for which type of student would be best to utilize each routine through an assessment of its strengths. Trends are also examined within each time period that attempt to demonstrate the larger evolution within the project over the course of the entire 75-year period.

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CHAPTER 1

INTRODUCTION

In the 21st Century, the warm-up and daily routine have become a ubiquitous part of the serious horn player's daily practice sessions. The warm-up time—which can be as short as ten minutes or as long as an hour—is commonly thought of as a necessity in order to successfully navigate the day's practice tasks and rehearsal or performance obligations. In contrast, however, the history of the warm-up is somewhat vague. Much is unknown about the role that such an endeavor played for horn players of even the mid-twentieth century. Before publications that were explicitly labeled as “warm-ups” began to be published during this time, little is known of the daily habits of professional horn players. But once publication of these warm-ups (and eventually sessions to work on the basics of horn playing daily, which we commonly refer to as a routine) begin to emerge, there is a fascinating view of development that one can examine over the 75 years from 1940 until 2015. A cursory review of publications from this period reveals trends, such as the gradual inclusion of new material; reveals multiple ways to address issues in playing; and generally inform one's teaching ability—key to someone who wants to use a student's warm-up routine as another tool in the development of their musical abilities.

Method of Study

Beginning this project with 1940 represents not a conscious decision to exclude materials prior to an arbitrary date, but is a reflection of the fact that the included books reflect a new category of publication: exercises expressly designed to begin daily practice sessions. Searches to ascertain the history and origin of the warm-up have proved fruitless, but there is also nothing to suggest that Max Pottag was the first to have

the thought that a period of musical exercises to start the day would benefit the horn player's activities for the remainder of it.

Although books published prior to 1940 are excluded for the purposes of the study, there are several which are worth examining. Pedagogical books explaining a teaching method for the horn had been in existence for many years and likely would have been known by every author included in the study. One such book, the massive horn method of Louis-François Dauprat from about 1824 is available today with an English translation. The book outlines Dauprat's method for teaching both *cor alto* and *cor basse*, establishing a complete course of study by covering topics including the repertoire, the instrument itself, stylistic interpretation, and many more.¹ Another important early method, the method of Frédéric Duvernoy from the same era, was reprinted with English translation by Thompson Edition in 1987.² The Duvernoy method explains everything from horn posture to teaching basic concepts through musical examples. One final, more recent, example is *Preparatory Instructor for French Horn*, written by Americans E.C. Moore and A.O. Sieg and published in 1937.³ This book was published nearly twenty years before *The Art of French Horn Playing* by Farkas, but it includes detailed discussions of both tonguing and—somewhat unexpectedly—free buzzing.⁴ None of

¹ Louis-François Dauprat, *Method for Cor Alto and Cor Basse*, trans./ed. Viola Roth (Bloomington, IN: Birdalone Music, 1994).

² Frédéric Duvernoy, *Method for Horn: Followed by Duos and Trios for the Instrument* (Rock Hill, SC: Thompson Edition, 1987).

³ E.C. Moore and A.O. Sieg, *Preparatory Instructor for French Horn, Book One* (Appleton, WI: Appleton Music Publications, 1937).

⁴ *Ibid.*, 3.

these books, however, make use of or contain any mention of a warm-up routine; instead, they focus solely on the development of the horn player.

This study examines more than 40 publications for their content with regard to warm-up routines and extended materials for maintenance sessions. It perhaps would be easier to eliminate one of these areas (either warm-ups or maintenance sessions), but most books present them as one entity, and most horn players package those two sessions into the first practice session of each day.

In compiling the publications for inclusion within the study, it became necessary to develop criteria for inclusion. Therefore, the routines included satisfy two key requirements: they are found in published books and they were primarily written for the horn.

In examining each book, key components in each warm-up/routine are examined—especially any unusual inclusions or exclusions, and the strengths and weaknesses present in the routine are also examined.

Additionally, within the description of each book, tables indicating the routine's breakdown into key components are used for most of the routines. Among the included authors, there is frequently usage of similar terminology where the actual intent of the line has a different purpose. Because of this, there will be nine categories for inclusion within this study that attempt to be consistent between publications. These are: long tones, scales and arpeggios, lip slurs (slurred passages using the horn's natural harmonic series), flexibility studies (slurred passages which require the valves), articulation and attack exercises—lines which develop the tongue's capabilities, exercises devoted to expanding the player's range, interval studies, buzzing exercises, and breathing exercises.

Naturally, not all categories are found in each chapter or even in each book. The included tables show the percentages each book spend on each of the aforementioned categories and were determined by counting individual lines of music within the books and then determining how many lines the author devotes to each category out of the total number of lines for the warm-up session.

The study is grouped into four chapters covering twenty year spans for convenience: 1940-1959, 1960-1979, 1980-1999, and 2000-2015. There are at least six publications for each of these eras, which allows for sufficient points of comparison and difference. Publication information is included with each book to encourage the reader to seek out those sources which they deem worthy of further attention.

Literature Review

Past academic work on the horn's warm-up routine is extremely limited. Beyond the primary sources included in this project, only one secondary source is really on point: James Boldin's 2011 article in the journal of the International Horn Society, *The Horn Call*.⁵ Boldin is horn professor at the University of Louisiana-Monroe and is a graduate of both the University of Wisconsin-Madison and Appalachian State University.⁶

In the article, Boldin offers tips in order to choose the right warm-up routine. He notes that "it may take several weeks or months" to determine the right one, and he also offers a series of questions designed to help the player determine if a particular routine is worth keeping.⁷ He then provides an annotated list of 22 routines, most of which are

⁵ James Boldin, "A Guide to Daily Routines," *The Horn Call* 41, no. 3 (May 2011): 47-52.

⁶ "About," *James Boldin's Horn World*, accessed March 2, 2016, <http://jamesboldin.com/about/>.

⁷ Boldin "Guide", 47.

commonly played by hornists but some which fall outside the limitations of this study (including those not originally written for the horn and those not published in an actual book).⁸

⁸ Ibid., 47-52.

CHAPTER 2

1940 TO 1959: THE BIRTH OF THE HORN ROUTINE

The 1940's and 1950's represent the first foray into sharing a set of exercises that could begin one's playing efforts each day. The terminology in this era, however, is not at all consistent. One author's "daily exercises" becomes another's "studies" and it is not until 1950 that someone actually uses the term "warm-up" in a horn publication.⁹

Max Pottag, *Daily Exercises for French Horn*

Max Pottag (1876-1970) was a native of Germany, and was a student of Friedrich Gumpert at the Leipzig Conservatory.¹⁰ He also played with the Hamburg Symphony briefly before immigrating to the United States in 1901.¹¹ In the United States, Pottag played second horn with the Philadelphia Orchestra from 1901-1902, for the Cincinnati Symphony from 1905-1907, and ultimately was the second horn in the Chicago Symphony from 1907-1947.¹² Additionally, he served on the faculty at Northwestern University as horn professor from 1934-1952.¹³ He is still widely regarded as an influential pedagogical figure in the world of the horn, including editing several books of etudes which are commonly used by horn teachers. Although this book of daily exercises

⁹ Marvin C. Howe, *Method for French Horn* (Interlochen MI: Marvin C. Howe/Warner Bros., 1950), ii. Howe uses the term "warm-up," describing the use of a "breath start" (breath attacks) as a "first exercise every day as a warm-up" to develop a consistent response, but there is no actual routine included.

¹⁰ "Max Pottag (1876-1970)," *International Horn Society*, accessed March 2, 2016, <http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/65-max-pottag-1876-1970>.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

never actually uses the term warm-up, it is clearly designed as a series of exercises a student would play to begin their daily work on the instrument.

Table 1: *Daily Exercises for French Horn* breakdown

Max Pottag (1941) <i>Daily Exercises for French Horn</i>	
Long Tones	1%
Scales/Arpeggios	24%
Lip Slurs	12%
Flexibility Studies	12%
Articulation/Attacks	17%
Range Studies	31%
Interval Studies	3%

Pottag’s book, *Daily Exercises for French Horn*, was published by Belwin Mills in 1941, and is still available in print. It does not include an introduction or any kind of detailed instructions to aid the student prior to the first musical line of the book. Pottag’s intent, however, can be inferred through a series of short instructions that precede individual lines. Prior to the long tone exercises that begin the book, he notes that the student should “take a deep breath—attack each note perfectly and sustain as long as possible with a gradual crescendo and decrescendo.”¹⁴ In other instances, he has notes on watching for pitch in certain registers, on the extension of the playing range, the lack of an embouchure shift, and helpful notes on pitch when using different valve combinations for lip slurs. Pottag makes frequent use of scales and scale fragments throughout the book.

Despite being a very early publication, the book offers a standard set of what modern horn players would use during a warm-up. It seems especially valuable as a resource for those wishing to expand their playing range. Pottag creates lines which use

¹⁴ Max P. Pottag, *Daily Exercises for French Horn* (Melville, NY: Belwin Mills Publishing, 1941), 3.

scale fragments—starting with three notes, but eventually extending to five and then the full octave—that are sequenced up by step higher and higher within the range of the instrument. One potential pitfall, however, is that the first study devoted to range (number twelve) immediately proceeds up to C6—one of the highest notes found in the horn repertoire.¹⁵ As such, even though these are valuable range studies, they should probably only be used with a teacher guiding the student. One other interesting note is Pottag’s insistence that certain lines be played “without change of embouchure.”¹⁶ This is, one could infer, Pottag’s attempt to avoid an overreliance on the embouchure to attain higher notes. The amateur student, on the other hand, might be completely confused by this instruction. As such, again, this seems like a quality publication but really needs to be used only under teacher supervision given the lack of detailed instructions throughout the book. The entire book seems a bit long for one session (perhaps because Pottag would have used the book prescriptively), and as such, more likely contains lines which could be assembled to form a routine rather than going through the entire book each day.

Birchard Coar, *The French Horn*

Birchard Coar’s *The French Horn* was published in 1947. *The French Horn* is focused on the history and repertoire of the horn, but Coar does include some principles of his own teaching. In particular, he recommends practicing scales and other exercises very slowly at first. He suggests that this will develop a steady tone, but he also

¹⁵ Within the study, the horn’s written pitch (in F) will be used when describing examples of notation. In addition, the standard system for numbering octaves will be in use—so that, for example, a written middle C becomes C4, and the C an octave above this pitch becomes C5.

¹⁶ *Ibid.*, 8.

emphasizes the importance of achieving a clean attack on each note.¹⁷ Additionally, he notes the value of executing a crescendo on the scale’s ascent and a matching diminuendo on the subsequent descent.¹⁸ Although these elements are not specifically labeled as warm-up, there is certainly enough proximity to concepts discussed in the warm-ups of authors like Pottag to show that this was a widespread line of thought during this era.

Harold Meek, *Basic Technical Studies for the French Horn*

Harold Meek (1914-1998) was a native of Ohio, and studied with Anton Horner at the Curtis Institute and Arcadi Yegudkin at the Eastman School of Music.¹⁹ He served as Principal Horn of the Rochester Philharmonic from 1942-1943, as principal and third horn of the Boston Symphony from 1943-1963—also serving as the Principal Horn in the Boston Pops during this tenure.²⁰ He taught at institutions which included Harvard and the New England Conservatory, and he was the longtime editor of *The Horn Call*—the journal of the International Horn Society.²¹

Table 2: *Basic Technical Studies for the French Horn* breakdown

Harold Meek (1947) <i>Basic Technical Studies for the French Horn</i>	
Long Tones	3%
Scales/Arpeggios	10%
Articulation/Attacks	3%
Interval Studies	84%

¹⁷ Birchard Coar, *The French Horn* (Ann Arbor, MI: Edwards Brothers, 1947), 67.

¹⁸ *Ibid.*, 67.

¹⁹ “Harold Meek (1914-1998),” *International Horn Society*, accessed March 2, 2016, <http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/61-harold-meek-1914-1998>.

²⁰ *Ibid.*

²¹ *Ibid.*

Meek is responsible for writing *Basic Technical Studies for the French Horn*, first published in 1947 by Elkan-Vogel. The book is still available in print from Southern Music. In it, Meek notes—in a printed introduction—that he has written technique studies intended for daily practice, but he also explains that the exercises should be attempted in the numerical order presented.²² He concludes the introduction by observing that the entirety of this daily work should be about 40 minutes.²³

But this routine is somewhat unusual, in that it both begins and ends with long tones. In the first example, Meek instructs the player to “play without crescendo or diminuendo.”²⁴ This alone is different from several of the other books. For the concluding example, he has notated paired crescendos and decrescendos for each tone. One specific benefit to using this warm-up would be the presence of extended interval studies. Meek presents half note exercises working the seven diatonic intervals of all twelve keys.²⁵ In each example, the intervals are simply presented: he uses half notes only, beginning with an exercise focusing on major seconds, then thirds, and progressing up the scale. This is an interesting way to teach scales; instead of working on the notes of the scale in order, he chooses to present the notes out of sequence to teach intervals. This would also be beneficial as a means for teaching intonation. The student could be trained to hear the interval using correct intonation, in a manner similar to how players of string instruments are taught to tune their instrument. Additionally, by presenting all twelve keys with the seven different diatonic interval combinations, a teacher could assign work

²² Harold L Meek, *Basic Technical Studies for the French Horn* (Philadelphia: Elkan-Vogel, 1947), ii.

²³ Ibid.

²⁴ Ibid., 1.

²⁵ Ibid., 2-25.

on multiple intervals in different keys or could assign an entire key’s work, affording a greater degree of flexibility towards customizing work for an individual student.

William Mercier, *Tonal Flexibility Studies for French Horn*

William Mercier was one of the students of Louis Dufrasne (1878-1941), who was the teacher of many famous hornists in the 1930’s, including Philip Farkas and Helen Kotas.²⁶ Dufrasne was born in Belgium, but played professionally with such ensembles as the Pittsburgh Orchestra (1907-1908), the NBC Chicago Orchestra (1931-1941), and he was Principal Horn with the Cleveland Orchestra from 1922 until 1925.²⁷ Especially given the fact that Dufrasne worked with hornist Philip Farkas, who will eventually be discussed in this chapter, it creates a somewhat unique perspective—even though Dufrasne did not really enjoy teaching.²⁸ Mercier culled some of Dufrasne’s exercises and some of his own to create *Tonal Flexibility Studies for French Horn*, published in 1948. This is known specifically because of a dedication at the beginning of the publication: “To Louis Dufrasne, whose studies comprise a large part of this book.”²⁹

Table 3: *Tonal Flexibility Studies for French Horn* breakdown

William Mercier (1948) <i>Tonal Flexibility Studies for French Horn</i>	
Scales/Arpeggios	10%
Lip Slurs	73%
Flexibility Studies	18%

²⁶ Louis Dufrasne, *Dufrasne Routine: for Horn in F*, ed. Thomas Bacon (San Antonio, TX: Southern Music, 2005), 2.

²⁷ *Ibid.*, 2.

²⁸ *Ibid.*

²⁹ William Mercier, *Tonal Flexibility Studies for French Horn* (Chicago: William Mercier, 1948), i.

The book is a set of exercises that are mostly all slurred. It is, unlike the Pottag book, easier for the independent student to maneuver because of the instructions Mercier has provided. There is a clear emphasis on even tone, as noted by the first line's instruction: "Slow and even, without rhythmic impulses."³⁰ The first and third line work the fingers by using gradually expanding intervals,³¹ but the majority of the book consists of lip slurs: the eighth line, in particular, contains a series of the same exercise transposed to different valve combinations using mainly different permutations of the same arpeggio patterns.³² The ninth example also follows this pattern. As such, the student would be free to only play one of these per day, thereby varying the warm-up routine to a small degree. The book clearly offers detailed work on lip slurs, and as such, would be a great resource for someone seeking to work on sound development. Additionally, the book ends with two lines of major and minor triads, which are presented without note stems or real rhythmic value.³³ This would be an extremely valuable teaching tool, as it is able to be used in whatever manner the teacher deems appropriate—whether employed for long tones, studies on attacks, or some other purpose.

Thomas Bacon released an edited version of the routine in 2005, but his edition seems to ignore the fact that Mercier wrote at least part of the included etudes ("*a large part of this book*").³⁴ Bacon states that he is working from a manuscript edition done by

³⁰ Ibid., 7.

³¹ Ibid., 7-9.

³² Ibid., 14-20.

³³ Ibid., 28

³⁴ Ibid., i.

Mercier that he received from hornist Ethel Mercker—“an old photocopy of a handwritten copy”.³⁵ This is, however, the only mention of Mercier. One can only assume his handwritten manuscript did not include the page noting the copyright and dedication to Dufrasne, as the 1948 work would clearly still be covered by copyright. Bacon’s edition is still in print, published by Southern Music Company.

There are a few noteworthy distinctions between the two editions. Mercier opens his book with a discussion of posture with accompanying photographs, a somewhat rudimentary diagram of the breathing apparatus, and a discussion of the muscles that make up the embouchure. At the beginning of the work on the harmonic series (the fourth example in both books), Mercier includes a diagram of the entire harmonic series for the horn.³⁶ Otherwise, all the text indications (such as the one to play the line “slow and even, without rhythmic impulse” on the first line) are the same. Bacon has also added time signatures and bar lines to his edition.

Philip Farkas, *The Art of French Horn Playing*

Arguably the most influential horn pedagogue of the twentieth century is Philip Farkas (1914-1992). A native of Chicago, Farkas first became a tubist after being diagnosed with asthma, because of his family’s belief that playing the tuba would help the condition.³⁷ After Farkas was banned from boarding a streetcar because of the size of his tuba case, he ended up switching to the horn.³⁸ Among Farkas’ life accomplishments

³⁵ Dufrasne, 3.

³⁶ Mercier, 10.

³⁷ “Philip F. Farkas (1914-1992),” *International Horn Society*, accessed March 2, 2016, <http://www.hornsociety.org/26-people/honorary/48-philip-f-farkas-1914-1992>.

³⁸ Ibid.

were winning a position in the Kansas City Philharmonic as Principal Horn before graduating high school (1933-1936), becoming the youngest member of the Chicago Symphony as Principal Horn (at age 27—serving there from 1936 until 1941), playing Principal Horn in the Cleveland Orchestra (1941-1945),³⁹ Boston Symphony (1945-1946),⁴⁰ and for twelve more years with the Chicago Symphony (1948-1960).⁴¹ He also taught at such prestigious institutions as the Cleveland Institute of Music, Northwestern University, and at Indiana University—not to mention being one of the founders of the International Horn Society.⁴² Farkas published several pedagogical books—many through the publishing company he founded with his friend Milan Yancich, Wind Music, Inc. (who will be covered in the next chapter). These books include *The Art of Brass Playing*, *The Art of Musicianship*, and also a book of photographed horn embouchures.⁴³ It is his first book, however, *The Art of French Horn Playing*, in which Farkas outlines his entire method of teaching, really creating the first widely available horn method book. The book was published in 1956, and is still commonly available in the marketplace from Summy-Birchard (which was later purchased by Alfred Music).

³⁹ Nancy Jordan Fako, *Philip Farkas & His Horn* (Elmhurst, IL: Crescent Park Pub, 1998), 33-39.

⁴⁰ *Ibid.*, 41-44.

⁴¹ “Philip F. Farkas” *International Horn Society*.

⁴² *Ibid.*

⁴³ *Ibid.*

Table 4: *The Art of French Horn Playing* breakdown

Philip Farkas (1956) <i>The Art of French Horn Playing</i>	
Long Tones	13%
Scales/Arpeggios	29%
Lip Slurs	43%
Articulation/Attacks	15%

The Art of French Horn Playing is an interesting entity, as the book was never subsequently edited nor revised. It therefore does not reflect any periods of reflection by the author (even though he lived for more than thirty years after its publication). One would naturally expect for teaching to evolve somewhat during that time period, but this first—and only—edition still stands as one of the landmark publications of horn pedagogical literature. It also represents the first attempt to codify a daily warm-up for student horn players, complete with detailed instructions.

His warm-up is presented towards the middle of the book.⁴⁴ At the outset of his warm-up section, Farkas writes that he has seven purposes in a warm-up: wakening the embouchure for the day's playing, reviewing fundamentals of technique, focusing more on the technique of the lip than of fingers, a focus on breathing, flexibility throughout the standard three octave range of the horn, tone quality, and to substitute as a practice session when one takes the day off from the horn.⁴⁵ Farkas also subsequently suggests that the warm-up should be done every day and that it is not easy.⁴⁶ He also notes that when perfected, the entire routine should take about 20 minutes, and then goes on to describe how he would divide the standard three hours of daily practice most serious

⁴⁴ Philip Farkas, *The Art of French Horn Playing* (Evanston, IL: Summy-Birchard, 1956), 32-43.

⁴⁵ *Ibid.*, 31.

⁴⁶ *Ibid.*

student horn players must undergo. In reality, the warm-up in its totality is difficult for many student horn players to achieve, but is still completely worthy of study given the number of hornists who continue to utilize it in their warm-ups daily.

The warm-up is split among several sections: a “pre warm-up” that combines a study on attacks with arpeggios;⁴⁷ a series of six lip slur exercises Farkas notes are “legato” exercises;⁴⁸ a set of exercises which occasionally borrow from the lip slurs but which are totally articulated—which end up being essentially arpeggios;⁴⁹ and a detailed long tone exercise—presented with notated crescendos and decrescendos.

A student looking for a balanced approach to a warm-up would be well-advised to examine this offering: the core tenets of long tones, lip slurs, articulation studies, and attacks are all presented in a single warm-up. Although the student would be wise to consult a teacher—as one could very easily over-fatigue the lips in an unintended way before beginning the day’s practice sessions or rehearsals, it definitely covers the proverbial bases for what a warm-up session should ideally accomplish. Additionally, this warm-up has the largest collection of exercises attempting to improve attacks among the books which have been examined so far. As such, a student who struggles with successfully executing initial attacks could really benefit from working through the “pre-warm up” section of this routine.

⁴⁷ Ibid., 32.

⁴⁸ Ibid., 33-38.

⁴⁹ Ibid., 39-42.

Joseph Singer, *Embouchure Building for French Horn*

One final publication for this section was, like Farkas' book, published in 1956: Joseph Singer's *Embouchure Building for French Horn*. Singer (1909-1978) was born in Philadelphia, and studied with teachers including Bruno Jaenicke, Walter Macdonald, and Joseph Franzl, and is also a cousin of Arnold Jacobs.⁵⁰ He served as Principal Horn of the New York Philharmonic for a record 31 years—from 1943 to 1974, played in the Boston Symphony for ten years under Koussevitzky, taught at Juilliard towards the end of his tenure with the Philharmonic—also teaching at the New York College of Music and the Mannes College of Music.⁵¹ *Embouchure Building for French Horn* is still available in publication from Alfred Music.

Table 5: *Embouchure Building for French Horn* breakdown

Joseph Singer (1956) <i>Embouchure Building for French Horn</i>	
Long Tones	5%
Scales/Arpeggios	34%
Articulations/Attacks	22%
Range Studies	27%
Interval Studies	13%

Singer includes many studies in the first part of his book to attempt to work on big issues for student horn players: tone and control studies (including issues in the lower register), arpeggios, scales, articulation work, and intervals. Any or all of these would be useful in developing a daily routine to work on technical concerns in one's playing. His most explicit contribution to this project, however, comes in what he terms the "heavy

⁵⁰ "Joseph Singer (1909-1978)," *International Horn Society*, accessed March 2, 2016, <http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/612-singer>.

⁵¹ Ibid.

routine.”⁵² In the instructions for this routine, which is essentially a difficult daily routine meant only to be played when it is the only playing one will do for the entire day, he notes that it has been designed to help the student develop stamina and endurance and security in the high range.⁵³ For this study, however, the entire book (and not just the “heavy routine”) will be examined.

Students would be wise to use this book if they are seeking to improve their high register. The Heavy Routine alone, which comes with detailed instructions and mandatory rest periods, should help accomplish this.⁵⁴ Like the Farkas, however, there is a real possibility for misuse leading to problems in one’s ability to play other activities in the same day (especially if, against Singer’s wishes, students play the heavy routine the same day as other playing sessions). The many exercises devoted to articulation—which are frequently given with alternate articulation patterns⁵⁵—would also be extremely beneficial for a student who needs to address shortcomings in their ability to produce rapid tonguing passages. One significant weakness with this book is the absence of tone development—especially shown in the absence of lip slurs. Thus, for a student that also needs to address their sound, this may not be the best warm-up for them to use.

Trends

When examining trends within this time period’s publications, the first peculiarity one might notice is the divergence of topics covered among the books. Among the seven classifications in use for these exercises (long tones, scales and arpeggios, lip slurs,

⁵² Joseph Singer, *Embouchure Building for French Horn* (Rockville Centre, NY: Belwin Mills, 1956), 31.

⁵³ *Ibid.*, 31.

⁵⁴ *Ibid.*, 31-39.

⁵⁵ *Ibid.*, 23.

articulations and attacks, range development, flexibility, and interval studies), no book uses more than six of them, which the Pottag does. Therefore, in order to fashion a routine that covers these seven areas—which are all important for any horn player—one would have to borrow elements from several of these warm-ups to be able to cover all the necessary areas. Additionally, since the Pottag is not really presented in any kind of concise manner, one would more than likely have to fashion something smaller out of that book rather than using the book in its entirety.

Another trend worth discussing is the treatment of the high range at early points in the warm-up. Although this was not really covered in other parts of this chapter, it is a relevant issue to consider when looking at warm-up routines. Written C6 is generally regarded as the top of a student horn player's register. While there are occasional instances within the symphonic repertoire requiring notes higher than C6, most hornists need to have the ability to at least play up to this note within their range. The Pottag book first reaches this note on the second page, although he notes that the student should only play this note if they feel comfortable with it. Among the other books, the Farkas includes C6 at the bottom of the "pre-warm up" (the irony of that notwithstanding), the Dufasne reaches it by the third page of exercises, and the Singer's "heavy routine" reaches it by the second exercise. Although this is an essential part of warming up—completing exercises in the high register so one is able to play in that range during the day's playing—these books arguably reach them far earlier than most horn players would in their normal daily routines. It will be interesting to note how range is treated and addressed in subsequent chapters.

CHAPTER 3

1960 TO 1979: CONTINUATION AND EXPERIMENTATION

With the success of Farkas' first book, *The Art of French Horn Playing*, a market for pedagogical books about the horn emerged. Predictably, in the 1960's, the number of these types of books rapidly increased. As such, many teachers sought to explain their full method of teaching, essentially following Farkas' template—frequently including their own warm-up routines in these books.

Gunther Schuller, *Horn Technique*

Gunther Schuller (1925-2015) was born to German immigrants in New York City. He studied both the flute and horn as a child, and he was hired as a substitute horn player by the New York Philharmonic at age fifteen.⁵⁶ At age seventeen, he won a position with the Cincinnati Symphony (1942-1944), and, two years later, he began a fifteen year tenure at the Metropolitan Opera (1944-1959).⁵⁷ Schuller taught horn at the Manhattan School of Music by age 25, but ended up giving up the horn in favor of composition later in life.⁵⁸ Among his other accomplishments were teaching composition at Yale (1964-1967), serving as President of the New England Conservatory (1967-1977), serving as artistic director of the Tanglewood Music Center (1970-1984), and establishing his own music publishing company—Margun Music.⁵⁹

⁵⁶ “Gunther Schuller (1925-2015),” *International Horn Society*, accessed March 2, 2016, <http://www.hornsociety.org/26-people/honorary/90-gunther-schuller>.

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

Schuller’s book, *Horn Technique*, was published in 1962—three years after Schuller had given up the horn.⁶⁰ Sadly, the book is no longer in print, but used copies remain available from rare book sellers. Like Farkas, Schuller offers text covering the many areas of the horn, including tone production, articulation, and practice methodology. His warm-up is the third chapter of the book. Additionally, he writes that while one will occasionally encounter the player who “takes the horn out of the case and immediately ‘runs’ up and down the horn ‘a million miles a minute’, ‘knocking off’ a couple of high concert A’s on the turns, followed by a ‘fantastic’ machine-gun-like cascade down to the lowest pedal F,”⁶¹ he suggests that his former teacher Bruno Jaenicke, who he suggests was the “greatest artist on the French horn that I have been privileged to hear” spent 30 minutes warming up each day.⁶²

Table 6: *Horn Technique* breakdown

Gunther Schuller (1962) <i>Horn Technique</i>	
Scales/Arpeggios	67%
Articulations/Attacks	33%

Schuller’s warm-up⁶³ is very similar to an attack study in Joseph Singer’s *Embouchure Building for French Horn*.⁶⁴ Schuller comments that he learned the exercise from one of his colleagues at the Metropolitan Opera, Richard Moore, and that Moore

⁶⁰ Ibid.

⁶¹ Gunther Schuller, *Horn Technique* (London: Oxford, 1962), 33.

⁶² Ibid., 34.

⁶³ Ibid., 35.

⁶⁴ Singer, 5.

probably got it from Jaenicke and Moore's teacher—Xavier Franzl.⁶⁵ The exercise is four repeated notes with space in between each note: three half notes each followed by half rests and an eight count long tone (which adds one note to the Singer exercise). The exercise continues moving up by thirds, and then Schuller indicates to use chords beginning on other notes by descending half step from C4.⁶⁶ What's interesting is he is firm about there being no crescendo, instead preferring to keep the note as stable as possible. After this, he writes, the player is partially warmed up, and scales and arpeggios in all keys complete the warm-up.

This routine would be ideal for a student who has issues with initial attacks. As mentioned previously, Schuller's job as Principal Horn in the Metropolitan Opera would have necessitated consistently correct initial attacks, and so he understandably focuses on this in his routine. Additionally, even though this is not specifically labeled as a long tone study, holding the longest note steadily in the attacks exercise is certainly one way to address deficiencies in a student's tone quality. It is also a simple enough routine that an independent student who does not have access to a teacher could complete this routine on their own. The limiting factors are also somewhat blatant: this is a routine which is only concerned with a few skills, and so the player who wishes to address a wider range of playing issues in their warm-up must find other materials to supplement it.

⁶⁵ Schuller, 35.

⁶⁶ Ibid.

Ward O. Fearn, *Exercises for Flexible Horn Playing*

Ward O. Fearn was second horn in the Philadelphia Orchestra from 1942-1965.⁶⁷

He maintained a private studio, and his students included Kendall Betts, the former Principal Horn of the Minnesota Orchestra.⁶⁸ His book *Exercises for Flexible Horn Playing* was published in 1965 by Elkan-Vogel and still remains available in print.

Table 7: *Exercises for Flexible Horn Playing* breakdown

Ward O. Fearn (1965) <i>Exercises for Flexible Horn Playing</i>	
Flexibility Studies	67%
Articulation/Attacks	33%

Fearn comments in a preface that “these studies were written to correct certain difficulties that nearly all students encounter.”⁶⁹ As the title suggests, the vast majority of this book is flexibility studies. Fearn makes use of extended slurred passages in all but one of the twelve exercises that comprise the book, and the remaining examples are clearly intended to be articulation studies (he has a passage marked staccato in the second example⁷⁰ and notes that you “gain control of your tongue by being very deliberate” in another exercise).⁷¹ One additional note is that the book takes place entirely within a compressed range—from C3 to G-sharp 5, or essentially within a two and a half octave range. This is interesting—especially when compared to Farkas’ stated desire to achieve a three octave range within his warm-up.

⁶⁷ John Ericson, “Before Farkas: Anton Horner on Tonguing,” *Horn Matters*, August 18, 2009, <http://hornmatters.com/2009/08/anton-horner-on-tonguing/>.

⁶⁸ Ibid.

⁶⁹ Ward O. Fearn, *Exercises for Flexible Horn Playing* (Bryn Mawr, PA: Elkan-Vogel, 1965), 2.

⁷⁰ Ibid., 5.

⁷¹ Ibid., 11.

Because of the compressed range, this would be ideal for a younger player who has not developed a complete high range but has issues with flexibility in the mid-range of the horn. Additionally, Fearn makes frequent comments on air within the flexibility studies—encouraging players to use “air pressure to make the slurs,”⁷² to “make the air pressure do the work,”⁷³ and to “relax your air only on the rests.”⁷⁴ As such, the focus on air would benefit a student who struggles with issues related to breathing—such as an inability to take full capacity breaths with regularity. This book would be a perfect selection for the teacher who has students with specific problems in their playing—somewhat similar to the Singer book from the first chapter. As such, it would allow the teacher to create a warm-up that works on breathing issues that would support the student’s pursuit of other playing endeavors.

Forrest Standley, *Standley Routine*

Forrest Standley (1916-1986) was Principal Horn of the Pittsburgh Symphony from 1949 until 1959, but also was member of other ensembles that included the NBC Symphony and Radio City Music Hall orchestras.⁷⁵ He taught at the school that is now known as Carnegie-Mellon University until his death—for 37 years (1958-1986). Standley’s students included Dale Clevenger, Philip Myers, William Purvis, Brice Andrus,⁷⁶ and both his son Gene Standley, of the Columbus Symphony and H. Stephen

⁷² Ibid., 5.

⁷³ Ibid., 10.

⁷⁴ Ibid., 16.

⁷⁵ Forrest Standley, *Standley Routine*, ed. Gene Standley and H Stephen Hager (San Antonio, TX: Southern Music, 2002), 2.

⁷⁶ Ibid., 2.

Hager, the horn professor at Texas State University—who are jointly responsible for the modern edition of the routine.⁷⁷

For the purposes of this study, a manuscript copy of *The Standley Routine* from 1967 is being used, although a printed edition of the book was published in 2002 by Southern Music Company (and is still available in print). The modern edition of the book actually includes significant instructions, but the original preface (written by Forrest Standley himself) is also included. He notes that playing through his entire routine would take approximately 100 minutes, but that dividing that 100 minutes into fifteen minute sessions is “equally good.”⁷⁸ However, for the student just starting the routine (and for whom a 100 minute session might be grueling), he suggests beginning with a thirty minute session at first and gradually adding ten minute segments little by little onto the total length of the routine as it becomes more comfortable until reaching the full 100 minutes.⁷⁹

Table 8: *Standley Routine* breakdown

Forrest Standley (1967) <i>Standley Routine</i>	
Long Tones	4%
Scales/Arpeggios	59%
Lip Slurs	8%
Flexibility Studies	4%
Articulation/Attacks	25%

⁷⁷ James Boldin, “Warm-ups and Routines You May Not Know—Part III—Standley Routine,” *James Boldin’s Horn World*, July 18, 2010, <http://jamesboldin.com/2010/07/18/warm-ups-and-routines-you-may-not-know-part-iii-standley-routine/>.

⁷⁸ Standley, 7.

⁷⁹ *Ibid.*, 7.

The first page of playing in the routine is a set of long tone examples that is essentially the same as the Singer exercise from the last chapter: two short notes each followed by rests and one held note. The modern edition adds dynamics to these (including a crescendo and decrescendo), although the manuscript does not have these indications.^{80 81} The remainder of the book is broken down into sets: a grouping of two sets of parallel major and minor two-octave scales (all tongued), two separate arpeggio examples in two distinct keys (which are not the same as the keys for the scales), an endurance example in a new key, and an exercise covering what is designated as “overtone examples”—essentially lip slurs.⁸² This pattern of exercises is repeated six times, although the endurance exercise is omitted in the book’s final pages.⁸³ The manuscript edition does not include the labels that the modern edition has for each section; Forrest Standley instead uses Roman numerals to designate the sets (not used in the modern edition), and opts to number each example instead.⁸⁴ It is also noteworthy that the manuscript includes specific metronome markings for each line, but these are not included in the modern publication past the first set.

From a balance standpoint, this book affords an evenhanded opportunity to work a wide array of key skills: scales, articulation, lip slurs, flexibility, and long tones. Essentially, the routine covers all of the key components of the majority of routines in this project and places them in one comprehensive routine. The drawback of this,

⁸⁰ Ibid., 8.

⁸¹ Forrest Standley, “Standley Routine” (manuscript, Pittsburgh, PA, 1967), 1.

⁸² Standley, *Standley Routine*, 9-12.

⁸³ Ibid., 30.

⁸⁴ Ibid., 1-5.

however, is the sheer size of the routine: 100 minutes is a substantial investment of time out of the average day of the student (or professional) horn player. As such, dividing this up over several days would seem to be a more manageable approach—but which may miss the original intent of the author. Additionally, although the book offers the standard three octave range (including notes up to C6), the modern edition separates passages above G5 via brackets, which would allow the student not to feel the need to force notes they are not physically able to play. Although the manuscript does not include this, Standley’s original preface does make reference to this: he notes that players coming back from a prolonged absence from the horn might want to leave out the extremes of the range for the first couple days.⁸⁵

Lowell Little, *Embouchure Builder*

Lowell Little was Director of Bands at Texas Woman’s University at this time, but also served as band director at Denver University in the 1950’s.⁸⁶ Little was also a composer, writing pieces for grade three concert bands including *Royal Gorge Overture*, *Johnny Peel*, *Rhythm Moods*, and even some small ensembles that still are in print.⁸⁷ More relevant to this study, he wrote a set of books designated as *Embouchure Builder* for brass instruments—including trumpet, trombone, tuba, and horn, although each book is independent of the others.⁸⁸

⁸⁵ Ibid., 7.

⁸⁶ “Campus Serenaders,” *True Pioneers: News & Views*, Fall 2013, http://www.twu.edu/downloads/alumni/True_Pioneer_Newsletter_Fall_2013.pdf.

⁸⁷ “Lowell Little Band Music,” *Sheet Music Plus*, accessed March 2, 2016, <http://www.sheetmusicplus.com/ensembles/band/lowell-little/500170+1816710>.

⁸⁸ In a sample page from the trumpet book, the exercises are slightly different.

Table 9: *Embouchure Builder* breakdown

Lowell Little (1969) <i>Embouchure Builder</i>	
Long Tones	6%
Scales/Arpeggios	7%
Lip Slurs	45%
Flexibility Studies	22%
Range Studies	20%

Little’s book, *Embouchure Builder* for horn, was originally published in 1969 and is still available in print. Prior to the first exercise, Little provides detailed instructions on breathing and the embouchure.⁸⁹ This is one of the first times the mechanics of breathing have been discussed within this study, although no actual breathing exercises are included as part of his routine. The book mainly consists of exercises that are slurred. One interesting line is the second exercise, which includes slurred descending fifths. Little notes in the instructions for this exercise that the performer should shift from an “ee” vowel position to an “ah” vowel position with the tongue in dropping to the lower note. This seems to foreshadow a similar focus on vowels with authors such as Eli Epstein. Throughout the book, Little first works on establishing the fifth, as the first four exercises only include fifths.⁹⁰ After this, he begins to fill in this chord: first with the third (for exercises five through seven) and then by adding extra notes (such as the sixth in exercise eight). Little also includes exercises which work the low range of the instrument and also several lines that focus on the shift between the F and B-flat horns.

⁸⁹ Lowell Little, *Embouchure Builder for Horn in F and Double Horn* (Melville, NY: Belwin-Mills, 1978), 3-4.

⁹⁰ *Ibid.*, 5-6.

Little concludes the book with a notated glissandi exercise, something that has not been covered thus far among the books of this study.⁹¹

Given the focus on slurred open fifths throughout the book, students who have trouble playing down into the low register would especially benefit from playing this warm-up. The extended examples attempting to address the low register of the horn (listed as the percentage covering range in Table 9) would be further proof of this. Additionally, a student making the transition from a single F horn to a double horn (or one who is unsure of fingerings on the B-flat side of the horn) could benefit from the studies attempting to guide that shift.⁹² The natural limitations of this book, however, are the exclusion of tonguing exercises and any work on scales. Generally, most student players need to address both of these issues, but this would be a worthwhile study for the limited student who primarily needs to address the low range of their horn and transitioning to the double horn.

William C. Robinson, *An Illustrated Advanced Method for French Horn Playing*

William C. Robinson (b. 1919) studied with George Yaeger, Philip Farkas, Dale Clevenger, and Arnold Jacobs.⁹³ Robinson was a longtime high school band director in both Norman, Oklahoma, and El Paso, Texas, and also played in the Oklahoma City Symphony and El Paso Symphony during his time as a band director. Later in his life, he served as the horn professor at Florida State University for five years (1966-1971) and

⁹¹ Ibid., 16.

⁹² Ibid., 13-16.

⁹³ “William C. Robinson,” *International Horn Society*, accessed March 2, 2016, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/88-william-c-robinson>.

both taught horn and became chair of the instrumental music division at Baylor University—a position he held until the late 1980’s.⁹⁴

Table 10: *An Illustrated Advanced Method for French Horn Playing* breakdown

William C. Robinson (1971) <i>An Illustrated Advanced Method for French Horn Playing</i>	
Long Tones	2%
Scales/Arpeggios	45%
Lip Slurs	13%
Flexibility Studies	11%
Articulation/Attacks	21%
Range Studies	7%

An Illustrated Advanced Method for French Horn Playing is still available in print from the original publisher, Wind Music Inc. In it, he includes exercises indicated to be the “first practice session each day”, although he never uses the term warm-up.⁹⁵ This first exercise covers initial attacks: first with half notes (which he asks to be repeated in multiple transpositions) and then subsequently with eighth notes—in both cases with individual notes followed immediately by rests.⁹⁶ Next, he includes a set of long tones and lip slur exercises,⁹⁷ before attempting to solve special problems—such as an overreliance on the embouchure to achieve pitch change (rather than aperture shifts), lip trills, and syncing the fingers with the tongue.

In its entirety, the routine is a helpful inclusion for students suffering from a deficiency in an area of their playing such as exaggerated embouchure shifts when

⁹⁴ Ibid.

⁹⁵ William C. Robinson, *An Illustrated Advanced Method for French Horn Playing* (Bloomington, IN: Wind Music Inc, 1971), 12.

⁹⁶ Ibid., 12-14.

⁹⁷ Ibid., 16-19.

progressing from one area of the range to another, inadequate lip trills, or issues with initial attacks. Additionally, his inclusion of scales in both major and minor keys and chromatic scale work help to make this book a valuable source for warm-up materials because it is a comprehensive set of exercises (as opposed to something like the Little book). Additionally, his discussion (and included pictures) of left hand position, stopped/echo horn, and the embouchure are all of potential value to the developing horn player.

Milan Yancich, *A Practical Guide to French Horn Playing*

Milan Yancich (1921-2007)⁹⁸ was an alumnus of the University of Michigan and Northwestern University, and played in orchestras including the Columbus Philharmonic (1946-1948), the Chicago Symphony (as assistant principal, from 1948-1951), the Cleveland Orchestra (1951-1952), and from 1954-1997 with the Rochester Philharmonic.⁹⁹ Yancich was on the faculty at the Eastman School of Music, but also taught earlier in his life at Ohio State University, Capital University, and Baldwin-Wallace College.¹⁰⁰ It is also noteworthy that the publisher of *A Practical Guide to French Horn Playing*, Wind Music Inc, was initially born out of a partnership between Yancich and Philip Farkas, but he quickly bought out Farkas.¹⁰¹ The book is still in print.

⁹⁸ John Ericson, "Milan Yancich (1921-2007)," *Horn Matters*, August 14, 2007, <http://hornmatters.com/2007/08/milan-yancich/>.

⁹⁹ "Milan Yancich," *International Horn Society*, accessed March 2, 2016, <http://www.hornsociety.org/ihs-people/punto-recipients/46-people/punto-recipients/380-yancich>.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

A Practical Guide to French Horn Playing is designed, as the author writes in a preface, as “a series of exercises that I usually offer to my students.”¹⁰² The first chapter is his designated warm-up, but the table of contents reveals an unusual inclusion: a chapter on mouthpiece buzzing. Yancich notes that “before I play any notes on my horn, especially before my initial warm-ups on the horn, I do some buzzing of notes on my mouthpiece.”¹⁰³ He then includes mouthpiece buzzing exercises which mainly consist of repeated notes, which he suggests can be repeated on different notes in a scale. A second set of exercises cover (briefly) changing notes.¹⁰⁴ He also writes that “one or two minutes of mouthpiece practice are suggested before beginning the warm-up exercises,”¹⁰⁵ and so it seems warranted to be included in this study.

Table 11: *A Practical Guide to French Horn Playing* breakdown

Milan Yancich (1971) <i>A Practical Guide to French Horn Playing</i>	
Long Tones	17%
Scales/Arpeggios	30%
Lip Slurs	39%
Flexibility Studies	7%
Articulation/Attacks	7%

His first chapter, titled “Warm-Ups”, includes four major categories: long tones, lip slurs, lip trills, and scales. The long tones section begins with notes held for five counts, with the mouthpiece taken off the lip in-between notes. The second example¹⁰⁶ is

¹⁰² Milan Yancich, *A Practical Guide to French Horn Playing* (Rochester, NY: Wind Music Inc, 1971), v.

¹⁰³ *Ibid.*, 18.

¹⁰⁴ *Ibid.*

¹⁰⁵ *Ibid.*

¹⁰⁶ *Ibid.*, 1.

once again Joseph Singer’s attack exercise—here presented as it was in Schuller’s book: three half notes (each followed by half rests) and a held note. Yancich indicates that, as with the first example, the player should remove the mouthpiece from the lips,¹⁰⁷ perhaps also attempting to work attacks. Exercises which follow add dynamics, still use long tones, and also follow held notes with a note requiring a leap.¹⁰⁸ The lip slurs section is filled with mostly arpeggiated examples and rhythms that end up being diminished—beginning with quarter notes, but eventually progressing to sixteenth notes.¹⁰⁹ He also tests the student by eliminating notes from the arpeggio to the point that the student ends up playing successive octaves.¹¹⁰ The final two sections are a set of lip trills— noteworthy because it is the first warm-up of this study to include these as part of a specifically labeled warm-up (and not as potential material for a routine), and a set of scales.¹¹¹

Later in the book, Yancich also includes a section of additional warm-up examples.¹¹² He writes that “when practicing the horn for the second or third time in a day, it is advisable to have another short warm-up.”¹¹³ The exercises for this second routine contain mainly scales, arpeggios, and what Yancich calls “general facility.”¹¹⁴ He

¹⁰⁷ Ibid.

¹⁰⁸ Ibid., 2-3.

¹⁰⁹ Ibid., 6-8.

¹¹⁰ Ibid., 9.

¹¹¹ Ibid., 12-16.

¹¹² Ibid., 77-83.

¹¹³ Ibid., 77.

¹¹⁴ Ibid.

also includes a few notes on a warm-up session prior to a concert, writing that he favors playing a few chromatic passages before going out on stage. These two sections reflect a unique inclusion among the books in this chapter: the notion that a solitary warm-up session to begin the day may not be the only one needed—and that a shorter routine for subsequent sessions may be a relevant inclusion.

This, like the Standley warm-up, seems to be a balanced approach to a warm-up: the basic core areas are covered (scales, flexibility, lip slurs, attacks), which are all essentials that a student needs to cover each day. This is especially true for the student who needs to improve their core sound or work on initial attacks, as the routine is especially geared towards working those. In addition, the student who needs to improve their lip trills (which most undergraduate students would claim to be) can benefit. That said, there are not really lip slur exercises presented, but rather merely the two notes presented with the proper fingerings.¹¹⁵ Thus, it seem as though there is something of a deficiency in presenting trills in this, but Yancich actually presents a full chapter on trill exercises later in the book.¹¹⁶ Additionally, there are sections on range, endurance, and articulation later in the book, meaning that these sections could compile a further maintenance routine, should one desire to do so.

¹¹⁵ Ibid., 12.

¹¹⁶ Ibid., 47-56.

Randall Faust, *A Hornist's Handbook of Studies for Flexibility and Technical Development*

Randall Faust (b. 1947) is a graduate of Eastern Michigan University, Minnesota State University-Mankato, and The University of Iowa.¹¹⁷ He is an accomplished composer, and was a student of composition teachers including Rolf Scheurer, Warren Benson, Anthony Iannaccone, Peter Tod Lewis, and Donald Jenni.¹¹⁸ He is currently horn professor at Western Illinois University. Previously, he served on the faculty at such institutions as Auburn University, Shenandoah Conservatory of Music in Virginia, and as a part of the horn faculty for the Interlochen Center for the Arts summer program for over two decades.¹¹⁹ His compositions have been performed at conferences for such organizations as the International Horn Society, the International Trumpet Guild, and the International Trombone Association.¹²⁰ Additionally, he has released several recordings and has been a recipient of the ASCAP Plus Award from the American Society of Composers, Arrangers, and Publishers.¹²¹

¹¹⁷ "Faculty: Dr. Randall E. Faust," *Western Illinois University*, accessed March 3, 2016, http://www.wiu.edu/cofac/music/faculty_staff_info/Randall_Faust.php.

¹¹⁸ "About," *Faust Music*, accessed March 3, 2016, <http://www.faustmusic.com/pages.php?page=About>.

¹¹⁹ "Faculty," *Eastern Illinois University*.

¹²⁰ *Ibid.*

¹²¹ "About," *Faustmusic.com*.

Table 12: *A Hornist's Handbook of Studies for Flexibility and Technical Development* breakdown

Randall Faust (1974) <i>A Hornist's Handbook of Studies for Flexibility and Technical Development</i>	
Long Tones	1%
Scales/Arpeggios	42%
Lip Slurs	30%
Flexibility Studies	7%
Articulation/Attacks	9%
Interval Studies	11%

Faust's book, *A Hornist's Handbook of Studies for Flexibility and Technical Development*, was self-published in 1974. The book contains exercises to work a wide variety of issues within one's playing such as long tones, scales (including modes, whole tone scales, modes of limited transposition, and the chromatic scale), interval studies, flexibility studies, articulation studies, arpeggios, stopped horn, and using the full dynamic range of the instrument.¹²² Glancing at the table of contents, one's eye is drawn to the last inclusion: Faust includes a "harmonic series lip slur," which he designates a "short warm-up routine."¹²³ Somewhat disappointingly, however, the exercise is only two pages long and does not include a list of suggested elements from the rest of the book to make up a fully formed warm-up routine. As such, one is left to pick out the standard set of elements that could make up a routine, but without the ease of one being described by the author.

This is the first weakness of the book: that the individual student could not sit down with it and pull out a warm-up without doing a substantial amount of work

¹²² Randall Faust, *A Hornist's Handbook of Studies for Flexibility and Technical Development*, 3rd ed. (Macomb, IL: Randall E. Faust, 2006), ii-iii.

¹²³ *Ibid.*, 136.

dissecting the existing lines—which has to be especially intimidating given that the book is 137 pages long. That said, there is more than enough to make up a standard warm-up, and there is enough breadth here (especially covering all of the core components) that a satisfactory warm-up could be created out of the book’s materials. Additionally, the inclusion of modes in the scales is novel compared to other books, and so the variety of materials presented (and depth of content offered) makes this book worthy of purchase.

Fred Fox, *Essentials of Brass Playing*

Fred Fox (b. 1914) is a graduate of the Juilliard School of Music and was a student of Robert Schulze, Joseph Franzl, and Bruno Jaenicke. He served as Principal Horn in the National Symphony from 1931-1932, the Minneapolis Symphony from 1934-1937, the Los Angeles Philharmonic from 1944-1946, and was a studio player with Paramount and RKO.¹²⁴ Fox also taught at the University of Southern California-Santa Barbara, Pepperdine University, and California State University-Los Angeles and Northridge.¹²⁵ His former students include hornists such as Howard Hillyer, James Thatcher, and Daniel Katzen.¹²⁶ Recently, thanks to an endowment from Fox’s son, the school of music at the University of Arizona became known as the Fred Fox School of Music.¹²⁷

¹²⁴ “Fred Fox,” *International Horn Society*, accessed March 3, 2016, <http://www.hornsociety.org/ihs-people/punto-recipients/46-people/punto-recipients/576-fred-fox>.

¹²⁵ Ibid.

¹²⁶ Ibid.

¹²⁷ “Member News,” *The Horn Call* 45, no. 3 (May 2015): 18-19.

Table 13: *Essentials of Brass Playing* breakdown

Fred Fox (1974) <i>Essentials of Brass Playing</i>	
Long Tones	2%
Scales/Arpeggios	50%
Articulation/Attacks	2%
Interval Studies	47%

In Fox’s book, *Essentials of Brass Playing*, published in 1974 and still available from Alfred Music, Fox outlines the essentials of a daily routine without actually offering any notated exercises. Although the book is intended for all brass players, the presence of topics such as lip trills and Fox’s standing as a hornist justify its inclusion. Fox notes that “the routine should be so complete, so demanding, that after going through it, any written piece of music should be comparatively easier.”¹²⁸ His routine essentially comes in five parts. In the first, he advocates for practicing long tones on each note of the instrument “with a sustained crescendo-diminuendo—four beats to loud, four beats to pianissimo.”¹²⁹ He suggests starting in the mid-range of the instrument and proceeding stepwise over a major scale in both directions. The second part is similar to the first, except that is a tonguing exercise, with the eight held beats from the first part becoming eight quarter notes—still with a crescendo and diminuendo.¹³⁰ Additionally, he advises the player to use a scale a half step away from the one used in the first exercise, thereby covering all of the chromatic range of the horn between the two exercises.¹³¹ The third

¹²⁸ Fred Fox, *Essentials of Brass Playing*, 3rd ed. (Miami: Warner Bros. Pub, 1976), 58.

¹²⁹ Ibid.

¹³⁰ Ibid.

¹³¹ Ibid.

part is scales and arpeggios, practiced with multiple rhythmic and articulation patterns over the full range of the instrument.¹³² He suggests choosing two keys per day, thus covering all of the major scales over any given week.¹³³ The final part is practicing intervals both tongued and slurred, including thirds, fourths, fifths, sixths, sevenths, octaves, and tenths.¹³⁴

This would be an excellent routine for a student who really needs to work scales, as scales play a key role in it—performed in multiple rhythmic patterns with different articulations and at least two keys per day. Additionally, a student who needs work practicing through the full range of the instrument would benefit substantially from this routine, as every part of it takes place in the full range of the instrument. One significant limitation, however, is that flexibility and lip slurs (other than arpeggios to a limited degree) are minimized. As such, only students with a deficiency in technique would benefit most from tackling this routine on a regular basis.

Harry Berv, *A Creative Approach to French Horn*

Harry Berv (1911-2006) was part of a musical family that included an older brother who was a professional violinist and two other brothers who, along with Harry, played in the horn section of the NBC Symphony Orchestra under Toscanini for the conductor's entire tenure.¹³⁵ Although Harry initially started on piano, he eventually

¹³² Ibid.

¹³³ Ibid., 59.

¹³⁴ Ibid.

¹³⁵ Richard Chenoweth, "The Berv Brothers," *International Horn Society*, accessed March 3, 2016, <http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/709-bervs>.

switched to horn and attended the Curtis Institute of Music.¹³⁶ He played in numerous Broadway shows, for the theme song for the original *Star Trek* television series, and for artists such as Frank Sinatra.¹³⁷ Harry also taught on the faculty at the Juilliard School of Music, and, along with his brother Jack, helped design the first Conn 8D.¹³⁸

Table 14: *A Creative Approach to the French Horn* breakdown

Harry Berv (1977) <i>A Creative Approach to the French Horn</i>	
Long Tones	22%
Flexibility Studies	44%
Articulation/Attacks	11%
Range Studies	22%

A Creative Approach to the French Horn is a horn book in the vein of Farkas' books; it seeks to establish Berv's teaching method through copious text and offers exercises to combat specific problems on the instrument. The book is currently out of print. As a part of the book, Berv outlines his brief warm-up session. It is worth noting first that, as the International Horn Society biography on the Berv brothers shares, they "did not use the strenuous exercises so prevalent later," and that their practice sessions were "expressive and musical, rather than concentrating on lip strength and technique."¹³⁹

As such, it is perhaps less than surprising that Harry's warm-up only includes five brief exercises. The first exercise is comprised of four count long tones with both crescendos and diminuendos. Berv notes that "a mezzo-forte is amply loud to use in

¹³⁶ Ibid.

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Ibid.

gradually limbering the muscles of the embouchure,” and one should “hold the long tones as evenly as possible.”¹⁴⁰ This is in stark contrast to many of the other books examined so far, which frequently have dynamics up to forte—such as *The Art of French Horn Playing* by Farkas.¹⁴¹ The second exercise covers one octave slurs, which Berv notes should mean being played “evenly with no other notes sounded between the two given notes.”¹⁴² The third part is a scale presented in thirds which is all slurred—essentially yielding a study in lip flexibility. The fourth exercise consists of repeated staccato notes with differing rhythmic values, an attempt to work attacks and articulation. Berv notes that “scales are vital to the player and must be practiced slowly” and that both the fingers and tongue need to be worked on a daily basis.¹⁴³ The final part of Berv’s warm-up is a set of four one octave scales that begin with G4 and continue upward by step, with the last scale going from C5 to C6—a high range study. Berv then also includes descending one octave scales in the same range starting with C6.¹⁴⁴ In the chapter’s concluding text Berv writes:

If the warm-up session is too long, it will undoubtedly cut down on your endurance. In my opinion, too many players succumb to the idea that the warm-up session should last for a half hour or more.¹⁴⁵

By design, this warm-up routine is somewhat limited. It does, however, provide the student the opportunity to cover both slurred and tongued work and to work limited

¹⁴⁰ Harry Berv, *A Creative Approach to the French Horn* (Bryn Mawr, PA: Theodore Presser, 1977), 39.

¹⁴¹ Farkas, 43.

¹⁴² Berv, 40.

¹⁴³ *Ibid.*

¹⁴⁴ *Ibid.*, 41.

¹⁴⁵ *Ibid.*

scales. As such, it would be an excellent choice for a far more advanced student who does not need the daily repetition of the full complement of major scales (such as the ones offered by Fox or Yancich). Additionally, for a student that tends to overdo their warm-up routine, assigning a routine such as this one may alleviate the problem of an overly taxing routine.

William R. Brophy, *Technical Studies for Solving Special Problems on the Horn*

William Brophy (b. 1922) is a graduate of the University of Illinois at Urbana-Champaign, earning degrees in music education and trumpet performance.¹⁴⁶ While at Illinois, he actually learned the horn as a part of a music education wind instrument course under longtime Illinois band director Mark Hindsley.¹⁴⁷ Brophy was hired as instructor of brass instruments at Ohio University following graduation—in 1948, but he eventually also became Assistant Director of Bands.¹⁴⁸ In 1978, he became Associate Director of the School of Music for Ohio University and retired from the university in 1992.¹⁴⁹ Beyond the book included in this study, Brophy is responsible for articles in such publications as *NACWAPI Quarterly*, *The Horn Call*, and *The Instrumentalist*.¹⁵⁰

¹⁴⁶ George Alan Brozak, “A History of the Bands at Ohio University, Athens” (Ed.D diss., University of Illinois at Urbana-Champaign, 2004), 153.

¹⁴⁷ *Ibid.*, 151.

¹⁴⁸ *Ibid.*, 153-154.

¹⁴⁹ *Ibid.*, 157.

¹⁵⁰ *Ibid.*, 156.

Table 15: *Technical Studies for Solving Special Problems on the Horn* breakdown

William Brophy (1977) <i>Technical Studies for Solving Special Problems on the Horn</i>	
Flexibility Studies	24%
Articulation/Attacks	40%
Range Studies	26%
Mouthpiece Buzzing	9%

Brophy wrote *Technical Studies for Solving Special Problems on the Horn*, published in 1977 by Carl Fischer and still available in print. The book is clearly not intended to be an actual warm-up, as described by the author in the introduction:

It should be emphasized that these are not warm-up drills. In fact, most of them should not be attempted until the warm-up period is completed. They are the sort of material upon which a few minutes can be spent profitably each day, as a logical sequel to the warm-up drill.¹⁵¹

As such, it seems fair to assign these to the category of a maintenance routine. A creative teacher might incorporate some of the exercises into a warm-up, but taken by themselves they almost all work to address specific deficiencies in a player's skillset. Included are exercises covering the horn's low and high registers, pitch bending, lip trills, accuracy, stopped horn, rapid single tonguing, multiple tonguing, buzzing, and attacks.¹⁵² Again, even though the routine cannot stand alone as a warm-up by itself, most of the categories are entries in the routines of other books within this study.

For the teacher of a student with one or more of these deficiency areas, this would be an extremely valuable resource to help the student overcome a weakness. For

¹⁵¹ William R. Brophy, *Technical Studies for Solving Special Problems on the Horn* (New York: Carl Fischer, 1977), 3.

¹⁵² *Ibid.*, 2.

example, a student who struggles with multiple tonguing could benefit greatly from working through the section full of multiple tonguing exercises. Additionally, Brophy gives detailed instruction on how to produce both double and triple tonguing.¹⁵³ Also, a student working on a piece such as the Gordon Jacob horn concerto—which frequently requires a rapid single tongue (including the beginning of the final movement)—would benefit immensely by working through the ten exercises devoted to single tonguing.¹⁵⁴ The weaknesses of the book have been discussed—specifically, its inability to stand alone. Its strengths, however, lie in a role as a support mechanism.

Barry Tuckwell, *Playing the Horn*

Barry Tuckwell (b. 1931) is a well-known soloist on the horn, but has also been an influential conductor, teacher, and author.¹⁵⁵ Tuckwell is a native of Australia, and he played in both the Melbourne and Sydney Symphony Orchestras before moving to London in 1951.¹⁵⁶ He was Principal Horn in the London Symphony from 1955-1968, but left the orchestra to begin a solo career.¹⁵⁷ He taught at the Royal Academy of Music in London for ten years, and has had music written for him by composers such as Thea Musgrave, Gunther Schuller, Richard Rodney Bennett, Don Banks, and Oliver

¹⁵³ Ibid., 36.

¹⁵⁴ Ibid., 29-34.

¹⁵⁵ “Barry Tuckwell,” *International Horn Society*, accessed March 3, 2016, <http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/93-barry-tuckwell>.

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

Knussen.¹⁵⁸ Additionally, he has been nominated for Grammy Awards three times and served as the first president of the International Horn Society.¹⁵⁹

Table 16: *Playing the Horn* breakdown

Barry Tuckwell (1978) <i>Playing the Horn</i>	
Long Tones	3%
Scales/Arpeggios	51%
Lip Slurs	32%
Flexibility Studies	15%

His book, *Playing the Horn*, was published in 1978 by Oxford University Press but is no longer available in print. In it, he outlines a five-part “practice plan” that is clearly a warm-up: long notes, flexibility exercises, scales and arpeggios, lip trills, and control exercises.¹⁶⁰ He notes that he recommends practicing these “not necessarily in the order given,”¹⁶¹ which stands in stark contrast to most of the books that do not suggest a divergence from the order of presentation quite so explicitly.

For the first part, long notes, he suggests holding each note for ten seconds—which includes an immediate crescendo and decrescendo but no fluctuation in pitch or evenness of tone. He notes “if at all possible, every note from pedal F to top C should be played each day, but if undue strain is felt it may be a good idea to curtail this exercise.”¹⁶² The second section is flexibility exercises (which are actually all lip slurs). He writes twenty passages with longer slurred phrases generally using arpeggios. He

¹⁵⁸ Ibid.

¹⁵⁹ Ibid.

¹⁶⁰ Barry Tuckwell, *Playing the Horn* (London: Oxford University Press, 1978), 32.

¹⁶¹ Ibid.

¹⁶² Ibid.

explains that “speed is not the object, nor is a big dynamic range” and that one should not “proceed to the next note until [they] are controlling the current one.”¹⁶³ For the third example, he explains that “I find great benefit from playing all major and minor scales and major, minor, diminished, and dominant arpeggios over a range of two octaves.”¹⁶⁴ The successive notated examples specify the order in which these materials should be practiced, but cover the full range of the instrument on each of these types of scales and arpeggios.¹⁶⁵ The fourth part of the routine is a set of lip trill exercises from earlier in the book that gradually increase the rhythmic value of the note (from eighths to sixteenths to quintuplets, and so on), and he provides a full chart of trill fingerings to reproduce the exercises in multiple keys.¹⁶⁶ The final part is control exercises, which are flexibility studies that work up a scale gradually by step while returning to the tonic every other note.¹⁶⁷

From the breakdown in Table 16, it is clear that this book represents an overt focus on scales and loosening of the lips. As such, a student who needs to work either of those areas would do well with these exercises. Additionally, Tuckwell including trills comes with both good and bad aspects: it clearly will benefit a student’s abilities, but by placing significant trill work in the middle of the warm-up, it also might lead to a greater degree of fatigue for sessions later in the day. Finally, the routine really does not work at

¹⁶³ Ibid.

¹⁶⁴ Ibid., 39.

¹⁶⁵ Ibid., 39-40.

¹⁶⁶ Ibid., 18-19.

¹⁶⁷ Ibid., 41.

all on articulation. He notes in the scale portion that “each note should be detached, not too staccato, so that the player will become familiar with the type of articulation and coordination necessary in all registers.”¹⁶⁸ Since this is the only routine that features any real tonguing, using a neutral tongue does not force the student to address any shifts in articulation.

Richard C. Moore and Eugene Ettore, *Master Horn Warm-Up & Flexibility Studies*

Richard C. Moore (1914-1988) was a student of Lorenzo Sansone, Josef Franzl, and also took a few lessons with Anton Horner.¹⁶⁹ A graduate of the Juilliard School, Moore was briefly Principal Horn in the National Symphony, assistant principal in the Pittsburgh Symphony, and played with the NBC Symphony Orchestra.¹⁷⁰ The majority of his career came as he played with the Metropolitan Opera Orchestra, where he played from 1942 until 1985—including serving as Principal Horn from 1942 until 1964. In this latter position he was a colleague of Gunther Schuller.¹⁷¹ Additionally, he served on the faculty at the Manhattan School of Music.¹⁷²

Eugene Ettore (1921-1985) was a former student of both Richard Moore and Bruno Jaenicke, a freelance musician, and played in groups including the New Jersey

¹⁶⁸ Ibid., 39.

¹⁶⁹ “Richard Moore (1914-1988),” *International Horn Society*, accessed March 3, 2016, <http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/63-richard-moore-1914-1988>.

¹⁷⁰ Ibid.

¹⁷¹ Ibid.

¹⁷² Ibid.

State Opera and Bloomfield Symphony.¹⁷³ Additionally, he published over 350 works for both instruments and bands.¹⁷⁴

Table 17: *Master Horn Warm-Up & Flexibility Studies* breakdown

Richard C. Moore and Eugene Ettore (1979) <i>Master Horn Warm-Up & Flexibility Studies</i>	
Scales/Arpeggios	41%
Flexibility Studies	5%
Articulation/Attacks	20%
Range Studies	16%
Interval Studies	18%

Moore and Ettore jointly published *Master Horn Warm-Up & Flexibility Studies* in 1979 through Mel Bay Publications. While this particular book is out of print, another of their joint titles, *Anthology of French Horn Music* (a collection of horn orchestral excerpts) is still available and frequently used by hornists.

The warm-up begins with what the authors describe as “pre-warm-up” and “noodling.”¹⁷⁵ In this, the student is advised not to beat time, and instead only to vary articulation patterns: “Play legato, staccato, detached, high, low, slow, fast, loud, soft, or WHATEVER COMES EASIEST for you at the moment...Do what comes easiest!” (emphasis in original).¹⁷⁶ After this session of “noodling,” they progress to three sets of exercises that are essentially the Singer accuracy exercise: three half notes followed each

¹⁷³ Richard C. Moore and Eugene Ettore, *Mel Bay’s Master Horn Warm-Up & Flexibility Studies* (Pacific, MO: Mel Bay Publications, 1979), i.

¹⁷⁴ *Ibid.*, i.

¹⁷⁵ *Ibid.*, 4.

¹⁷⁶ *Ibid.*, 5.

by half rests and a held note (eight counts).¹⁷⁷ These are presented using different notes spread throughout the range of the instrument with six or seven notes presented in each of the three exercises. They also tell the student to “remove mouthpiece after each note,” which they note allows for the “resetting of the embouchure.”¹⁷⁸ The next several pages present different scales with differing articulations.¹⁷⁹ Their routine concludes with a few exercises focusing on interval studies,¹⁸⁰ but they also include exercises on the high range and trilling. They note, however, that “the following exercises are for SPECIFIC PROBLEMS and are NOT part of the daily routine”¹⁸¹ (emphasis in original).

By including the Singer accuracy exercise at the beginning of this routine—and by extending it to a wide range of the horn, the authors clearly elevate the importance of accuracy. One may recall that in *Horn Technique*, Gunther Schuller notes that the inclusion of the Singer exercise is due to Moore: “I am indebted for it to Mr. Richard Moore, first horn at the Metropolitan Opera House, my colleague for many years, who assembled this exercise from a variety of sources.”¹⁸² Schuller’s exercise does not order the notes in the same manner as in the Moore/Ettore publication, but they are clearly the same exercise.

The strong points of this warm-up include the extensive nature of the accuracy exercises. In Schuller’s book, for example, additional notes for the exercise are quickly

¹⁷⁷ Ibid., 6-8.

¹⁷⁸ Ibid., 7.

¹⁷⁹ Ibid., 9-14.

¹⁸⁰ Ibid., 15-17.

¹⁸¹ Ibid., 18.

¹⁸² Schuller, 35.

noted in one additional line, while in this setting, Moore and Ettore write three pages of the exercise for the student's ease. Additionally, by varying articulation patterns throughout the study of scales, they are able to create a situation where two areas of the horn are addressed simultaneously. One weakness to this routine is the notable absence of any real lip slurs on the harmonic series, and so a teacher who believes that lip slurs are an important warm-up component might be wise to avoid this routine.

Trends

One noteworthy trend is the use of past materials in books from this era. With several of the books, the use of an accuracy exercise first used in Singer's *Embouchure Building for French Horn* from the first era of this project appeared. This can probably be attributed to exercises being shared and reassembled among colleagues (like Moore to Schuller). Some of the books of this era altered the exercise slightly (by using either three or four half notes before the held note), which would seem to support this suspicion (as oral history can alter what is shared).

Additionally, the presence of concepts such as buzzing (in the Yancich and Brophy books) and glissandi (in the Yancich book) are both new trends in the warm-up. The majority of books in this era continue essentially the key components developed by the first era of authors: long tones, flexibility studies, scales and arpeggios, articulations and attacks, and lip slurs. By expanding these to include areas such as glissandi and buzzing, some authors are willing to redefine this boundary. This is also true in the length of the warm-up itself: some warm-ups (the Tuckwell and Fox especially) are much longer than others, while one (Berv) is substantially shorter than the others. Thus,

the trend exists that attempts to redefine the standard set of what is included in the warm-up itself.

One final trend is the presence of William Brophy's book on studies for specific problems. The authors before Brophy all wrote and included specific daily exercises for the horn, but Brophy refers to his book as a "sequel" to the warm-up routine. By noting this, it is clear that the warm-up is an established entity and an acknowledgement that it can be used as a vehicle to address inadequacies within an individual's playing. A book that declares it is a warm-up companion would certainly not have been published in the first era of this study.

CHAPTER 4

1980 TO 1999: THE COMPREHENSIVE ROUTINE

The end of the twentieth century provides a disparate set of authors: among others, one who works in the American Midwest, one at a major American music school, and two Europeans. The books, however, continue very much on the trends established by the first two chapters in this study—split between text-heavy examples similar to Farkas’ book and music-heavy examples, similar to Pottag’s book.

David Bushouse, *Practical Hints on Playing the French Horn*

David Bushouse (b. 1941)¹⁸³ is a native of Kalamazoo, Michigan and graduate of the University of Michigan. He was a student of Louis Stout.¹⁸⁴ After a factory accident during a summer job crushed his right arm, his teacher suggested he switch from trombone to the horn as a way to realize his talents as a brass musician.¹⁸⁵ After graduating with a degree in wind instruments and a teaching certificate, he took a job at Morehead State University in 1966 as assistant band director and horn instructor.¹⁸⁶ From 1969-1996, he was horn professor at the University of Kansas, and he also served as the school’s assistant band director from 1970-1978. He was director of the school’s Midwestern Music Camp from 1979-2003, and became Associate Chair of the Music and

¹⁸³ Bob Brown, “An Interview with David Bushouse,” (Endacott Society Oral History Project, University of Kansas, 2014), <http://www.kuonlinedirectory.org/endacott/data/OralHistoryTranscripts/BushouseDavid.pdf>, 4.

¹⁸⁴ “David Bushouse, Trombone,” *UM Symphony Band 1961 Russian Tour*, accessed March 3, 2016, <http://www.music.umich.edu/1961symphonybandtour/Bios/DavidBushouse.html>.

¹⁸⁵ *Ibid.*

¹⁸⁶ *Ibid.*

Dance Department at the university in 1996. At the time of his retirement in 2012, he was the Associate Dean of the School of Music.

Table 18: *Practical Hints on Playing the French Horn* breakdown

David Bushouse (1983) <i>Practical Hints on Playing the French Horn</i>	
Scales/Arpeggios	50%
Lip Slurs	33%
Articulation/Attacks	8%
Range Studies	8%

Practical Hints on Playing the French Horn was first published in 1983 and is still available in print from Alfred Music. Similar to several other authors, including Milan Yancich, Bushouse includes sections covering multiple problem areas on the horn and exercises to address them. These problem areas include articulation, accuracy, transposition, lip slurs, and several more. His warm-up and daily routine are presented at the end of the book. There are ten lines included, which does seem like a lighter routine when compared to other authors. The first exercise outlines a descending octave with the fifth included using whole notes, and the second is made up of accented half notes expanding away from G4.¹⁸⁷ The third and fourth exercises—listed as “lip slurs”—consist of C major arpeggios with mainly eighth note rhythms.¹⁸⁸ The fifth and sixth exercises work the high range with a lip slur that moves up through the harmonic series on the B-flat side of the horn (which he indicates by providing fingerings and

¹⁸⁷ David Bushouse and James D. Ployhar, *Practical Hints on Playing the French Horn* (Melville, NY: Belwin Mills, 1983), 30.

¹⁸⁸ Ibid.

encouraging the player to “continue as high as possible”).¹⁸⁹ This is followed by a low range exercise, which is three quarter notes and a dotted half note repeated on the same note, before moving down by half step. He encourages the player here as well to “continue as low as possible.”¹⁹⁰ The eighth exercise is a scale example that starts with C4 climbing to C5 and then descending to C3 that he requests in all twelve keys, and the ninth is an exercise devoted to tonguing sixteenth notes (he indicates that this can be repeated on every note of a scale too).¹⁹¹ The final example is a slurred arpeggio rising to the fifth above and moving upward by half step through the harmonic series of the B-flat side of the horn (which he again notes in a comment).¹⁹²

One strength of this warm-up is its inclusion of a wide array of components: Bushouse manages to include lip slurs, scales, articulation work, range study, and even an attempt at long tones (although the first example only uses four count notes). It is, therefore, fairly evenhanded in its presentation of concepts. The author also suggests that “the player should feel free to substitute other exercises from his teacher or from other sections of this book,”¹⁹³ and as such, it is fairly adaptable. Bushouse notes in the introduction that “the conscientious player will allot twenty to forty minutes of his practice to a daily routine.”¹⁹⁴ In terms of weaknesses, this seems like a short routine in

¹⁸⁹ Ibid., 31.

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

¹⁹² Ibid.

¹⁹³ Ibid., 30

¹⁹⁴ Ibid.

comparison to others in this study, and so the player who needs a full hour routine to feel sufficiently warmed up might want to look into other books.

Fred W. Teuber, *Progressive Studies in Flexibility and Range Development for French Horn*

Fred W. Teuber (1929-2013) was a native of Flint, Michigan. He was a graduate of Michigan State University, the New England Conservatory, and the University of Iowa, where he graduated with a doctorate in theory and counterpoint.¹⁹⁵ He is best known, however, as a hornist, performing with orchestras in Hartford, Connecticut, El Paso, Texas, Columbia, South Carolina, and doing studio work in Los Angeles.¹⁹⁶ He served on the faculty at the University of South Carolina from 1967 until his retirement in 2000 as professor of horn, music theory, and composition.¹⁹⁷

Table 19: *Progressive Studies in Flexibility and Range Development for French Horn* breakdown

Fred W. Teuber (1983) <i>Progressive Studies in Flexibility and Range Development for French Horn</i>	
Scales/Arpeggios	13%
Lip Slurs	36%
Flexibility Studies	22%
Range Studies	11%
Interval Studies	18%

Teuber’s book, *Progressive Studies in Flexibility and Range Development for French Horn*, published in 1983, remains available in print from Medici Music Press.

Teuber describes the book as being broken down into five categories: flexibility, range

¹⁹⁵ “Fred Teuber Collection: Biography,” *Music Library at University of South Carolina Special Collections*, accessed March 3, 2016, http://library.sc.edu/music/ft_bio.html.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid.

development (separate sections for high and low), interval studies (separate sections for those based on scales and arpeggios), scales, and melodic studies for natural horn.¹⁹⁸

Additionally, he outlines routines for three categories of students made up of examples from the book: first or second year students, advanced high school and first or second year college students, and advanced college students or professional players.¹⁹⁹ He also suggests a limited “warm up” for the latter two groups, but this is somewhat limited, and as such, it seems prudent to analyze the entire book (for example, the advanced high school warm-up is merely the first five lines of the book).

Teuber’s first section is flexibility. He notes prior to the first line that the intent is to produce “soft, reliable attacks” and that the player ought to “buzz the first pitch of each group” and use a “soft tongue” when playing it on the horn.²⁰⁰ The first few exercises gradually widen from covering a second in the first line to outlining a third in the second line, and it eventually widens to outline a sixth by the fifth exercise.²⁰¹ Although this is listed as a flexibility study, five of the examples are actually lip slurs (two each for the F horn and B-flat horn, for which Teuber provides preferred valve combinations, and another that mixes the two).²⁰² The high range exercises are mainly lip slurs as well, although the twelfth exercise is explicitly labeled as a glissando exercise—with lines connecting the notes rather than it being notated (as the previous glissando exercise in the

¹⁹⁸ Fred W. Teuber, *Progressive Studies in Flexibility and Range Development for French Horn* (Bellingham, WA: Medici Music Press, 1983), 2.

¹⁹⁹ Ibid.

²⁰⁰ Ibid., 3.

²⁰¹ Ibid., 3-5.

²⁰² Ibid., 4, 8-11.

last chapter was).²⁰³ Teuber’s low range exercises start with descending scale fragments that continue that technique for developing the low range²⁰⁴—something even Pottag did in his book.²⁰⁵ Teuber also notes that the student should “drop the jaw and lower the tongue-arch with the lowering of the pitch.”²⁰⁶ The interval studies begin with instructions that they are designed to “develop the ear” and a warning that the player is to “listen for intonation.”²⁰⁷ The exercises are mainly built around expanding intervals. The scale section begins with instructions that all scales are to be practiced “with various articulations and in all major and minor keys.”²⁰⁸ He presents scales in thirds, with accelerating rhythms, and two examples of harmonic sequences.²⁰⁹ The most interesting inclusions are the natural horn studies. He supplies a list of transpositions and the interval needed to accomplish them, as well as the valve combination that will accomplish this.²¹⁰ The exercises themselves are all within the harmonic series, and so they essentially become a series of lip slurs.²¹¹

The strength of this book is the presence of lip slurs and flexibility exercises (as noted in the book’s title). Noting the breakdown of the book in Table 19, these examples

²⁰³ Ibid., 13.

²⁰⁴ Ibid., 15.

²⁰⁵ Pottag, 5.

²⁰⁶ Teuber, 15.

²⁰⁷ Ibid., 19.

²⁰⁸ Ibid., 25.

²⁰⁹ Ibid., 25-27.

²¹⁰ Ibid., 29.

²¹¹ Ibid., 29-35.

account for almost 60 percent of the materials presented; a student in need of work on sound concepts would likely benefit from this source. It is also interesting to note that the categories for this publication are exactly the same as the Moore/Ettore book that concluded the last chapter. Perhaps this is merely coincidental, but it also could signal uniformity in thought for horn pedagogy at the time (since both were written within a couple years of each other). One drawback is the lack of attention to articulation. Teuber suggests the student should vary their articulation styles on scales, but he does not provide examples of this. As such, expecting younger students to instinctively do this might be too much to ask.

Farquharson Cousins, *On Playing the Horn*

Farquharson Cousins was a British horn player who was Principal Horn in the Birmingham Symphony Orchestra in 1946, the Yorkshire Symphony Orchestra from 1947 to 1948, the Scottish Orchestra in 1949, the Scottish National Orchestra from 1950 until 1960, the BBC Scottish Orchestra from 1961 to 1967, and the Cape Town Symphony Orchestra from 1969 until 1971.²¹² Cousins, as can be inferred from the book's text, was a colorful individual. A former assistant conductor of the Scottish National Orchestra, Bernard Keefe, notes that, allegedly, Cousins was “half Red Indian, slept in a wigwam and used to listen on a [transistor radio] to the live broadcast while he was playing—to check the balance.”²¹³

²¹² Farquharson Cousins, *On Playing the Horn*, 2nd ed. (Chapel-en-le-frith, England: Caron Pub., 1992), 4.

²¹³ Bernard Keefe, “Some Glasgow Memories,” *BBC Scottish Symphony 75*, accessed March 3, 2016, http://www.bbc.co.uk/orchestras/pdf/bbcso_75brochure.pdf 10.

Table 20: *On Playing the Horn* breakdown

Farquharson Cousins (1983) <i>On Playing the Horn</i>	
Long Tones	15%
Scales/Arpeggios	85%

On Playing the Horn was published in 1983, but it is currently out of print. It is mostly a text-based description of Cousins’ thoughts on all aspects of playing the horn (including concepts such as smoking, beer, and exercise), but he does discuss practicing in one chapter—including a limited daily routine. He writes, “sustained notes are the basis of practice. Before a heavy day they are invaluable.”²¹⁴ He suggests practicing long tones by starting with G3 and proceeding up by half step to G4, holding each note between five and twenty seconds.²¹⁵ He also gives a series of guidelines for practicing long tones:

Keep absolutely still, Start cleanly and smoothly, Hold steady, Listen to the quality, Listen to the intonation (tuning), Register the height of the note (this is part of the pitch learning process), Finish smoothly, and Avoid ‘egg-shaped’ notes, i.e. do not increase the volume of the note (A decrescendo at the end does no harm and is even desirable).²¹⁶

He continues by extolling the value of scales: “Scales teach the embouchure the slight adjustment needed to go from one note to the next.”²¹⁷ He recommends making the first note of each scale into a long tone, as were practiced previously, then ascending and descending on eighth notes over one octave before continuing on with the church mode scales for each key (thus, a G Ionian scale would be followed by an A Dorian scale using

²¹⁴ Cousins, 23.

²¹⁵ Ibid.

²¹⁶ Ibid.

²¹⁷ Ibid.

the same rhythmic formula).²¹⁸ Once the scales return to the original Ionian key, the same pattern would follow in reverse. He also suggests practicing scales with gaps in between each note (to “re-establish the individual note criterion of good production”) and leads a discussion over using what he calls a “soft tongue,” –a “gentle style of tonguing bordering upon the legato proper” that would also be useful in practicing scales.²¹⁹

The main strength of beginning one’s day with long tones and scales has a firm grounding in core horn technique—one is essentially equally focused on sound and on both fingers and tongue by working long tones and articulated scales respectively. The drawback would be what is excluded from this: the lips are not challenged with any sort of flexibility exercises, and there are not really any other articulations offered to the student (thus depending on them to self-determine them, meaning many will not). As with the Bushouse, similarly, the short length of this routine might lead some to require supplementary exercises to feel fully ready to encounter the day’s playing challenges.

James Decker, *Master Series Horn*

James Decker (1921-2013) was an American hornist born in California. He was a member of the National Symphony Orchestra from 1942-1943, the Los Angeles Philharmonic from 1943-1944, and the Kansas City Philharmonic from 1946-1947, but is best known as a performer in studio orchestras for Columbia, Fox, Paramount, and CBS Television.²²⁰ Decker also served as horn professor at the University of Southern California for forty years, and also taught at both the University of California Long

²¹⁸ Ibid., 24.

²¹⁹ Ibid.

²²⁰ “James Decker (1921-2013),” *International Horn Society*, accessed March 26, 2016, <http://www.hornsociety.org/26-people/honorary/77-james-decker>.

Beach and Music Academy of the West.²²¹ At its founding, Decker served as vice president of the Los Angeles Horn Club. It was through this group that he was able to cultivate lifelong friendships with members of the Moscow Symphony including Valeriy Polekh, despite it happening during the Cold War.²²²

Table 21: *Master Series Horn* breakdown

James Decker (1994) <i>Master Series Horn</i>	
Long Tones	1%
Scales/Arpeggios	13%
Lip Slurs	10%
Flexibility Studies	22%
Articulation/Attacks	49%
Interval Studies	3%

Master Series Horn is actually a multimedia offering intended to aid the student in audition preparation. The original edition, published in 1994, comes with a VHS tape and an audio cassette tape with a printed manual; the publication has been modernized and is still available in print with DVD's. As the limitations of this study specify printed books, however, the only part of this publication to be considered will be the printed manual. Decker outlines twelve "basic drills" meant to aid in audition preparation, but many of these drills are clearly materials from warm-up routines or maintenance routines. His twelve categories include: long tones, balancing tones, multiple tonguing, scales and transposition, the natural horn, the advanced natural horn, legato playing, stopped and echo horn, endurance, lip trills, concentration, and applying for an audition.²²³

²²¹ Ibid.

²²² Ibid.

²²³ James Decker, *Master Series Horn* (Los Angeles: IVASI, 1994), 5-6.

The first basic drill is long tones. Decker instructs the student to “breathe in from the waist with ‘KA’ or ‘How;’” to “start the note as quietly as possible with ‘DA;’” that “after you attack the note, draw the throat down with an open vowel ‘ahh;’” and to strive for a note lasting 20 to 25 seconds, making crescendos without being “brassy,” and developing the ability to control an even crescendo and diminuendo.²²⁴ Decker gives three exercises over long tones, including one working certain intervals.²²⁵

The second basic drill is described as “balancing tones,” which are lip slurs in multiple harmonics which focus on the “ability to play all eight notes in one breath at the dynamic of forte.”²²⁶ Decker also includes instructions in this section for the player to stand at a 45-degree angle “filling with air from the waist.”²²⁷ He describes that “when you take your breath in this way, it becomes easier to recognize the support mechanism.”²²⁸ He also includes detailed diagrams of the breathing apparatus.²²⁹

The third basic drill focuses on multiple tonguing. He encourages experimentation with multiple tonguing patterns for triple tonguing (including “TKT KTK,” “TKT TKT,” and “TTK TTK”).²³⁰ The section goes on to work on both double and triple tonguing over the course of multiple exercises. The fourth basic drill covers scales and transposition. Decker offers multiple scale patterns as variations, includes the

²²⁴ Ibid., 7.

²²⁵ Ibid., 8-9.

²²⁶ Ibid., 10.

²²⁷ Ibid.

²²⁸ Ibid.

²²⁹ Ibid., 11-12.

²³⁰ Ibid., 13.

full complement of modes, and also continues his focus on multiple tonguing by including it in this section.²³¹

The fifth section covers the natural horn, arpeggios, and scales. For most of the section, this entails a focus on lip slurs (albeit without specified valve combinations), but he does include some practice on stopped horn fingerings within the natural horn²³² and even some work with partially stopped notes (for which he includes a Dennis Brain quote that “some notes are good and some less good” due to the natural intonation issues with partially stopped notes).²³³

The sixth section really is not really relevant to a study on warm-up routines, as Decker focuses on applying the natural horn concepts learned in the previous section to solo repertoire such as Paul Dukas’ *Villanelle* and Mozart’s third horn concerto.²³⁴ The seventh basic drill, however, emphasizes the importance of legato playing. Decker advises the student to “think of slurring the exercise with a light tongue on each note.”²³⁵ There is a focus on smooth playing in this section not only with articulated passages but also with lip slurs and flexibility passages.

The eighth part of Decker’s routine covers stopped and echo horn. For stopped horn, he writes that the player should “think of the valve combinations as if playing the E

²³¹ Ibid., 24.

²³² Ibid., 29.

²³³ Ibid., 33-34.

²³⁴ Ibid., 35-37.

²³⁵ Ibid., 42.

horn,”²³⁶ although he does not specify that this should be limited to the F side of the double horn. Instead, he offers fingerings on the next page for the B-flat side of the horn which are consistently a half step above the desired note.²³⁷ Additionally, he suggests using these fingerings with any note written above C5.²³⁸ The only discussion that Decker offers for the difference between stopped and echo horn is that “stopped horn should have ‘edge’” and that “echo horn should not have ‘edge.’”²³⁹

The ninth section focuses on endurance. Decker advises students to “keep a firm embouchure—corners pulled in, slight pucker, slight smile,” and that “you are simulating lifting weights, constantly adding strength the corners of your embouchure.”²⁴⁰ Throughout this section, Decker specifies slow metronome markings and warns against resting during the exercise.²⁴¹

Decker’s penultimate section centers on concentration, in which he advocates recording and listening to recordings to “block out distracting elements by making an effort to improve accuracy and speed.”²⁴² This section’s exercises are almost all tongued sixteenth notes, but he does include one single exercise working on note accuracy with seemingly randomly generated notes.²⁴³ The final section is also not relevant for this

²³⁶ Ibid., 47.

²³⁷ Ibid., 48.

²³⁸ Ibid.

²³⁹ Ibid., 47.

²⁴⁰ Ibid., 51.

²⁴¹ Ibid.

²⁴² Ibid., 54.

²⁴³ Ibid., 64.

study, as Decker explains how to apply for an orchestral audition—including discussions of the cover letter and resume.²⁴⁴

This particular routine is different because of the inclusion of video recordings. The ability to see and hear a teacher execute materials in this book makes this a different experience from most of the routines examined for this study. As such, the student who gains confidence from having an example modeled for them would likely benefit greatly. That said, an obvious limitation is that it could be impractical to expect a student to watch a video every time they needed to warm up (especially if they were not at home), and so the realistic benefit of the video might be negated if it is required on a regular basis.

David B. Thompson, *Daily Warm-Up and Workout for Horn*

David Thompson is a native of Oklahoma and graduate of the Indiana University School of Music. While at Indiana, Thompson studied with Michael Hatfield and Richard Seraphinoff.²⁴⁵ He is a previous winner of the American Horn Competition and the Performance Competition of the International Horn Society, and was longtime Principal Horn in the Barcelona Symphony Orchestra.²⁴⁶ Beyond publishing this book, he is well known among horn players for publishing *The Orchestral Audition Repertoire for Horn: Comprehensive and Unabridged* through his own publishing company, Thompson Edition.²⁴⁷

²⁴⁴ Ibid., 65A-65B.

²⁴⁵ “David Thompson: Horn,” *David B Thompson website*, accessed March 3, 2016, <http://davidbthompson.com/biography.html>.

²⁴⁶ Ibid.

²⁴⁷ Ibid.

Table 22: *Daily Warm-Up and Workout for Horn* breakdown

David Thompson (1994) <i>Daily Warm-Up and Workout for Horn</i>	
Long Tones	4%
Scales/Arpeggios	30%
Lip Slurs	29%
Flexibility Studies	27%
Articulation/Attacks	10%

Daily Warm-Up and Workout for Horn is also published by Thompson Edition and remains available directly from it. In the preface, he notes that he has a “growing realization that there is indeed a great need among many other players to address the topic [of warm-up], and that many do not know where to begin.”²⁴⁸ He goes on to note that his book is a “resource for new ideas for those seeking to modify a routine they already have established.”²⁴⁹

Keeping the idea in mind that the author does not intend this to be a stand-alone warm-up, but instead a depository for warm-up ideas, it is not remarkable that he does not separate the 49 included exercises into any sections. The first three exercises are 12-count long tones with crescendos and diminuendos. After these, the next several lines are mainly filled with lip slurs, acknowledged by Thompson’s inclusion of F horn fingerings for each phrase.²⁵⁰ Starting with the eleventh line, he begins to work the tongue by using both accented and staccato notes before turning to several lines of flexibility studies

²⁴⁸ David B. Thompson, *Daily Warm-Up and Workout for Horn* (Rock Hill, SC: Thompson Edition, 1994), ii.

²⁴⁹ Ibid.

²⁵⁰ Ibid., 2-3.

(which are either designated as F horn or B-flat horn, but with no provided fingerings).²⁵¹ The next few pages deal with wide arpeggios which are all tongued—first with half notes and then successively with quarters, eighths, and sixteenth notes.²⁵² The book concludes with more lip slurs and flexibility studies, articulated exercises, and even a few unusual elements such as one line in 7/32 and another which features triple tonguing.²⁵³

Glancing at the breakdown in Table 22, this book is fairly well balanced: Thompson's use of arpeggios, lip slurs, and flexibility studies on a roughly equal basis help yield an even warm-up. That said, most of the books in this study have included at least some work on scales. Thus, for the student who no longer needs to work on scales, this book would be a great resource for them, but it probably would not be as good for a student who still struggles with scales. Beyond this, the person wishing to modify part, but not all, of their warm-up would really benefit from this book. Exercises are presented, but there is clearly no expectation, given what Thompson explicitly writes in the preface, that the performer needs to adopt his routine completely.

Frøydis Ree Wekre, *Thoughts on Playing the Horn Well*

Frøydis Ree Wekre (b. 1941) is a Norwegian horn player. Her principal horn teachers were Wilhelm Lanzky-Otto and Vitali Buyanovsky.²⁵⁴ She won a position with the Norwegian Opera Orchestra and also served as Co-Principal Horn in the Oslo Philharmonic from 1965 until 1991. Since retiring from the orchestra, she has served as

²⁵¹ Ibid., 4-5.

²⁵² Ibid., 6-7.

²⁵³ Ibid., 8-10.

²⁵⁴ "Frøydis Ree Wekre," *International Horn Society*, accessed March 3, 2016, <http://www.hornsociety.org/about-the-ihs/friendship/26-people/honorary/94-froydis-ree-wekre>.

horn professor and wind chamber music at the Norwegian Academy of Music.²⁵⁵ She has served as president of the International Horn Society and has had a number of works written for her by composers such as Andrea Clearfield (*Songs of the Wolf*), Trygve Madsen (*Sonata for Horn and Piano*), and Sigurd Berge (*Horn-Lokk*). Wekre has also released several solo albums.

Table 23: *Thoughts on Playing the Horn Well* breakdown

Frøydis Ree Wekre (1994) <i>Thoughts on Playing the Horn Well</i>	
Long Tones	1%
Scales/Arpeggios	34%
Lip Slurs	31%
Flexibility Studies	20%
Articulation/Attacks	4%
Range Studies	2%
Buzzing Exercises	8%

Thoughts on Playing the Horn Well was published in 1994 and is available from horn music specialty retailers such as Thompson Edition. The book is written in a very relaxed tone, and represents the author’s thoughts on all facets of the horn. Her first chapter is titled “Thoughts on playing well and warming up.”²⁵⁶ She credits four people for partially inspiring the exercises: Vitali Buyanovsky, the tubist Arnold Jacobs, Wilhelm Lanzky-Otto, and the trumpeter James Stamp.²⁵⁷

The first part of her warm-up is free buzzing—on the lips only. She notes “a couple of minutes a day is in my experience helpful as a prewarm up.” She supplies a two-line exercise that moves up stepwise to the third scale degree, and where the player

²⁵⁵ Ibid.

²⁵⁶ Frøydis Ree Wekre, *Thoughts on Playing the Horn Well* (Oslo: Frøydis Ree Wekre, 1994), 1.

²⁵⁷ Ibid., 2.

bends the pitch down while returning to the original note. This is repeated several times.²⁵⁸ After the free buzz exercise, Wekre includes three other buzzing exercises on the mouthpiece. She insists the student only hold the mouthpiece with two fingers to avoid extra pressure on the top lip, and encourages the player to play approximately three to eight minutes—although she says this may be longer if traveling.²⁵⁹ The first exercises on the horn follow this and include mainly arpeggios—both descending and ascending and also pitch bends.²⁶⁰ Pitch bends are an interesting inclusion—only a few authors have included such a device (including William C. Robinson). Her fourth part is legato scales, which she suggests are “good for smooth slurs, fluency, breath control, fast and even finger work, fingering knowledge, high and low range, active abdominal support, especially for the high tones, sound, and intonation.”²⁶¹ The two provided examples are a pattern she credits to James Stamp and a chromatic version that is “a variation.”²⁶² Following this fourth part, she encourages the player to take a break. The fifth part covers scales and arpeggios, including a few ideas for rhythmic variations to give the player some variety.²⁶³ These are all articulated. A series of lip slurs and glissandi follow next, and then she moves into lip trills.²⁶⁴ The eighth part deals with high range, and she notes that there are five factors that will aid the high range:

²⁵⁸ Ibid., 3.

²⁵⁹ Ibid., 4.

²⁶⁰ Ibid., 6-8.

²⁶¹ Ibid., 8.

²⁶² Ibid.

²⁶³ Ibid., 10-13.

²⁶⁴ Ibid., 14-20.

quantity and speed of AIR, SUPPORT in the lower abdominal areas, FACIAL MUSCLES, especially inside the mouthpiece and around the lips, the TONGUE, which may be lifted somewhat towards an ee-position for higher notes, and PRESSURE (WARNING) is a last resort when everything else is gone or not working. (emphasis in original) ²⁶⁵

She includes an exercise that is essentially a chromatic run between two notes a major third apart. In the given example, this is from F5 to A5 and then back to F5, before descending all the way to F2 using open fifths.²⁶⁶ The performer is then able to transpose this up a half step at a time. Later, she also later includes a discussion about the needs of the low range—which requires a large amount of air, dynamics, and articulation changes, but does not provide separate exercises to address these problems. Wekre recommends practicing fortissimo on separate notes (essentially practicing fortissimo attacks)²⁶⁷ and also addressing stopped horn in the mid-range of the horn (the octave around C4), which tends to be a problem area.²⁶⁸ The final area is long tones, which she suggests 20 counts with an included (and paired) crescendo and diminuendo.²⁶⁹ The author notes that long tones work breath control, soft beginnings, steadiness and beauty of tone, even crescendo and diminuendo, extreme soft dynamics, the facial muscles, and abdominal support.²⁷⁰

²⁶⁵ Ibid., 20.

²⁶⁶ Ibid., 21.

²⁶⁷ Ibid., 24.

²⁶⁸ Ibid., 25.

²⁶⁹ Ibid., 26.

²⁷⁰ Ibid., 27.

Wekre also notes that she prefers practicing long tones “in the evening rather than in the morning.”²⁷¹

There are several advantages to using this warm-up. First, the extensive discussion of buzzing—including both free buzzing and mouthpiece buzzing—are a novel introduction to the warm-up discussion, and most students would benefit from using them to loosen the lips. Second, the warm-up is fairly evenhanded, covering most of the major components that have been established in this project. Finally, compiling a few exercises from other sources allow this to become a routine featuring the “greatest hits” from other brass instruments—meaning that the student receives the best each instrument has to offer.

Verne Reynolds, *The Horn Handbook*

Verne Reynolds (1926-2011) was born in Kansas. He was a student with Gustav Albrecht while at the Cincinnati Conservatory and ended up winning a position with the Cincinnati Symphony (1947-1950).²⁷² He earned a degree in composition from Cincinnati Conservatory and a master’s degree from the University of Wisconsin. After serving on the faculty at Indiana University, he was Principal Horn in the Rochester Philharmonic from 1959 until 1968, and it was during this time that he began his long-term tenure at the Eastman School of Music as horn professor—from 1959 until 1995.²⁷³

²⁷¹ Ibid., 26.

²⁷² “Verne Reynolds (1926-2011),” *International Horn Society*, accessed March 3, 2016, <http://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/87-verne-reynolds>.

²⁷³ Ibid.

As a composer, Reynolds published over 60 compositions, many of which were written for, or including, the horn.²⁷⁴

Table 24: *The Horn Handbook* breakdown²⁷⁵

Verne Reynolds (1997) <i>The Horn Handbook</i>	
Long Tones	21%
Lip Slurs	54%
Articulation/Attacks	25%

The Horn Handbook, published in 1997, is currently available in limited print. Reynolds includes a detailed description about beginning a warm-up with breathing, including detailed physiological descriptions of the breathing apparatus.²⁷⁶ He also supplies a list of exercises designed to help the student proceed throughout the process that includes starting the metronome at 40 beats per minute, mental subdivision, and a series of breaths for a prescribed number of counts followed by a prescribed exhale over a determined number of counts.²⁷⁷

The first part of the warm-up proper is an exercise which covers both attacks and long tones where the player executes a whole note followed immediately by a whole rest, but the horn is removed from the lips after every note. Notes extend outward from C4 each time by half step further in each direction each time the note is repeated until one reaches a perfect fifth in both directions (G4 and F3).²⁷⁸ The second exercise is one

²⁷⁴ Ibid.

²⁷⁵ Reynolds includes other categories immediately after his actual warm-up; see pp. 28-42.

²⁷⁶ Verne Reynolds, *The Horn Handbook* (Portland, OR: Amadeus Press, 1997), 18-20.

²⁷⁷ Ibid., 20,

²⁷⁸ Ibid., 22.

which gradually adds notes to a C major arpeggio using the harmonic series—starting with the third, adding the fifth, and eventually including the flat seventh and octave. The third exercise takes this one step further: having the student play the entire harmonic series (from C4 up to G5 down to G3) on slurred sixteenth notes.²⁷⁹ The next part of the warm-up focuses on lip trills, and the part after that adds the high range of the instrument (up to C6).²⁸⁰ The final part of Reynolds’ initial warm-up is “several loud long tones in the lower register, beginning almost anywhere below the staff and continuing downward chromatically.”²⁸¹ He notes that a warm-up is working if: “the embouchure feels alive and strong after the warm-up and for the rest of the day;” “there are few, if any, bad days;” “range and endurance are maintained or continue to improve;” and “one plays as well at 9:30 am as at 9:30 pm.”²⁸² He then goes on to supply supplementary material covering attacks, long tones, releases, tonguing, and slurring. These would all be included in an extended maintenance routine.

This routine presents the opportunity to work extensively on the harmonic series of the horn, gradually venturing farther away from C4 throughout the routine. Additionally, by including all the materials in sections following what he designates as a “warm-up,” there are plenty of exercises in order to create a fully formed routine. Perhaps the biggest strength, however, is the inclusion of materials specifically devoted to breathing. A student who needs to address this in their playing would be wise to adopt at least that portion of the routine.

²⁷⁹ Ibid., 22-23.

²⁸⁰ Ibid., 23-24.

²⁸¹ Ibid., 26.

²⁸² Ibid., 27-28.

Ifor James, *Warming Up*

Ifor James (1931-2004) was a British horn player.²⁸³ He was a student of Aubrey Brain—father of Dennis Brain, and he also studied at the Royal Academy of Music (where he was later a member of the faculty).²⁸⁴ James was also a member of the Philip Jones Brass Ensemble from 1966 to 1980. Beyond this group, he played with such groups as the English Chamber Orchestra (where he served as Principal Horn), the Halle Orchestra, and the Royal Liverpool Philharmonic Orchestra.²⁸⁵ He was horn professor at Royal Northern College in Manchester, the University of Aberdeen, and at Staatliche Hochschule für Musik in Freiburg, Germany from 1983 until 1996.²⁸⁶

Ifor James published *Warming Up* in 1999, and the book is still available from Editions Marc Reift. The book includes four complete warm-up routines. James comments that they cover the full array of technical problems on the horn, including “vibration of lip muscles;” “flexibility through the range;” “security;” “coordination;” “stamina;” “concentration;” and “relaxation.”²⁸⁷

²⁸³ “Ifor James (1931-2004),” *International Horn Society*, accessed March 3, 2016, <http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/57-ifor-james-1931-2004>.

²⁸⁴ Ibid.

²⁸⁵ Ibid.

²⁸⁶ Ibid.

²⁸⁷ Ifor James, *Warming Up* (Crans-Montana, Switzerland: Editions Marc Reift, 1999), 3.

Table 25: *Warming Up* breakdown

Ifor James (1999) <i>Warming Up</i>	
Long Tones	3%
Scales/Arpeggios	33%
Lip Slurs	27%
Flexibility Studies	14%
Articulation/Attacks	12%
Interval Studies	3%
Buzzing Exercises	7%

Within the first routine, there are eight key sections. The first section is a “pre warm-up”. James explains that the performer really only needs to play two or three lines in this section and that the importance is listening “to tone and intonation.”²⁸⁸ The second part, which follows a suggested period of rest, is a series of long tones, although he suggests they “need only be a few seconds each.”²⁸⁹ Again, he instructs the student to listen to each note’s “attack, tone, and intonation.”²⁹⁰ The third set consists of lip trills, suggesting the student needs to focus on mastering the lip movement between the break which separates harmonics.²⁹¹

The fourth set of exercises, which again follows a period of rest, work attacks and appear to be a variation on the Singer accuracy exercise. Instead of commenting on individual breaths, as other authors have done, James actually has the player remove the mouthpiece from their face in-between each note (and there are also five notes leading to

²⁸⁸ Ibid.

²⁸⁹ Ibid., 6.

²⁹⁰ Ibid.

²⁹¹ Ibid.

a longer note).²⁹² The fifth part attempts to develop the single tongue, and James encourages the student to keep a feeling of relaxation in the mouth so “the tongue can ‘bounce’ in the mouth like a ball.”²⁹³ The sixth section is scales and arpeggios presented in a straightforward manner. The seventh section covers both multiple tonguing and slurs. For the latter, James includes pitch bending, noting that in the lower range pitches can be sharp and it is up to the player to manipulate the pitch.²⁹⁴ He also explains that, while fingerings in the F horn might be more in tune, he prefers the student to work the B-flat side of the horn to attempt to address pitch manipulation.²⁹⁵ The final exercises, which follow a period of “longer rest”, focus on articulated octaves—which the author notes is “meant to free the muscles” if they are stiff from previous exercises.²⁹⁶

At the end of this first routine, James includes a short routine, noting that “there are days when time does not allow the full sequence, or the days [sic] playing is going to be too strenuous.”²⁹⁷ For this routine, the first part is playing whatever the student wants for a few seconds, and the second part is playing a chromatic scale from C5 to C6 where each note is roughly five seconds in length (and where the performer removes the mouthpiece from the lips in-between each note).²⁹⁸ This is followed by the same pattern

²⁹² Ibid., 9.

²⁹³ Ibid., 10.

²⁹⁴ Ibid., 15.

²⁹⁵ Ibid.

²⁹⁶ Ibid., 18.

²⁹⁷ Ibid.

²⁹⁸ Ibid.

in reverse from C5 descending to C3.²⁹⁹ The third part is a variation on the accuracy exercise from the full routine which still focuses on six attacks but without a longer note (and which only includes chromatic notes between G5 and C6).³⁰⁰ The final three parts include shorter passages from the full routine: scales and arpeggios, slurs (but no multiple tonguing), and work on octaves.³⁰¹ Additionally, the routine includes rest periods in between each section.

The second routine included seems more challenging, which is immediately apparent in the first few sections. Like the short routine, the first section is an invitation for the player to essentially play anything on the horn for 30 seconds.³⁰² The second section, however, are long tones. Unlike the set of long tones in the first routine, these include wider leaps in-between notes and proceed higher than the first set (A5, as compared to F-sharp 5).³⁰³ The third set includes lip trills, but the passages now include trills on thirds. The fourth part focuses on, as James describes it, “pitching.”³⁰⁴ He notes that one should not be “satisfied with poor attacks or intonation,” and that one should “take the instrument off the lips between each note.”³⁰⁵ The fifth section are scales and arpeggios (and suggests using articulation patterns found in *So You Want A Technique*—

²⁹⁹ Ibid.

³⁰⁰ Ibid., 19.

³⁰¹ Ibid., 19-20.

³⁰² Ibid., 21.

³⁰³ Ibid.

³⁰⁴ Ibid.

³⁰⁵ Ibid.

which will be discussed in the next chapter), but no scale exercises are notated.³⁰⁶ The sixth group is slurs, which are to be done “in one breath.”³⁰⁷ The final two sets of exercises work multiple tonguing and intervals. As with the short routine, he advises rest periods in-between each section.

The third warm-up routine consists of variations on the same eight topics, but these are essentially the same as the second routine. There are a few variations, however. For the section covering long tones, he describes them as “long(ish) notes,” and instructs the performer to take the mouthpiece off the face in-between each note and for rest after every six notes.³⁰⁸ For the part which covers single tonguing (which is used in the first warm-up but which becomes “pitching” in the second one), he advises to “accelerando only to the tempo the tongue wishes to go, being careful to avoid tension.”³⁰⁹

The final routine is actually done entirely on the mouthpiece only. James actually advises using a kazoo (since it affords “a small resonating chamber”), but it is unclear if he intends this to be done with the mouthpiece on the kazoo.³¹⁰ Once again, he uses the same basic set of exercises: “making contact” (which is essentially just 30 seconds of casual playing), lip trills, “long(ish) notes,” single tonguing, scales and arpeggios, multiple tonguing, slurs, and intervals.³¹¹ For most of these, the student is asked to refer back to materials from earlier in the book, although the shift from playing the examples

³⁰⁶ Ibid., 22.

³⁰⁷ Ibid.

³⁰⁸ Ibid., 24.

³⁰⁹ Ibid.

³¹⁰ Ibid., 26.

³¹¹ Ibid., 26-27.

on the horn affords different opportunities. For example, he notes that lip trills can be done faster since the horn is not present, and he tells the student they are free to “use your own imagination” when doing a long tone exercise.³¹²

The strength of this book is that it offers multiple routines designed to help develop certain skills (rather than just practicing them at the same level and never getting better at them). By introducing multiple routines, James can make subsequent routines slightly more difficult, thereby challenging students. Additionally, by encouraging student creativity, James seems to include an improvisatory element to the routine, which could be a useful tool in developing a student’s ability to improvise (a technique which is especially valuable when working to write something such as a concerto’s cadenza).

Trends

One trend that emerges from this chapter is the inclusion of two key elements for the first time: detailed breathing exercises and detailed buzzing exercises. Verne Reynolds’ book is the first in this study to offer a detailed approach to breathing; he systematically takes the performer through conceptualizing breathing, mentally subdividing the pulse, and ultimately practicing breathing to exercise the lungs. This is noteworthy because of the importance that breathing can play with regard to the horn, and inserting work developing it as a skill within the warm-up is novel within the scope of this study.

Similarly, the inclusion of detailed buzzing exercises in Frøydis Ree Wekre’s book is also new—not only because she includes buzzing at all, but because she includes both free and mouthpiece buzzing. It was noted in the last chapter that Milan Yancich’s

³¹² Ibid., 26.

book included some buzzing exercises, but it was mainly repeated note exercises and not anything that would really loosen the lips. Instead, Wekre introduces several flexibility exercises which work the lips by encouraging motion chromatically—creating a smooth buzz, and also includes pitch bending as well to further drive home this point.

A third trend is the comprehensive approach that is seemingly favored by the writers in this chapter. All of the authors covered, other than Cousins, have utilized a full complement of warm-up components, and have seemingly offered students the chance to work multiple areas of their playing in a routine. It is true that several are deficient in one specific area or another, but all seem to offer a much more evenhanded treatment of the horn than authors of the earlier two chapters.

One final trend is a continuation of a trend from the last chapter. The Brophy book acted as a “sequel” to the warm-up, only serving in a supplementary capacity. In a similar way, David Thompson’s book does not offer a fully realized warm-up, but is instead intended to be a device to replace existing exercises in one’s preexisting warm-up routine. Thus, a book offering to complement existing routines continues to find a place in the marketplace.

CHAPTER 5

2000 TO 2015: CUSTOMIZATION AND PRACTICALITY

The final segment of this project encompasses a large number of publications. The included authors reflect a wide variety of backgrounds and represent some of the best known horn pedagogues of the current era.

Richard Goldfaden, *Warm-Up Variations*, op. 94

Richard Goldfaden (b. 1955) is an alumnus of the University of Michigan, and his principal horn teachers include Louis Stout and Eugene Wade.³¹³ Goldfaden has been fourth horn in the Charlotte Symphony since 1985,³¹⁴ before which he performed with the Toledo Symphony Orchestra and several orchestras in Mexico City.³¹⁵ An accomplished natural hornist, Goldfaden finished second in the 1979 Heldenleben Horn Competition's hand horn division—a skill he acquired under the tutelage of well-known natural hornist Lowell Greer.³¹⁶

Table 26: *Warm-Up Variations* breakdown

Richard Goldfaden (2000) <i>Warm-Up Variations</i>	
Long Tones	4%
Scales/Arpeggios	10%
Flexibility Studies	34%
Articulation/Attacks	46%
Interval Studies	7%

³¹³ “About the Composer,” *RM Williams Publishing*, accessed March 3, 2016, <http://www.rmwpublishing.com/goldfaden-warm-up-variations>.

³¹⁴ “Musicians: Richard Goldfaden,” *Charlotte Symphony*, accessed March 3, 2016, <http://www.charlottesymphony.org/about/musicians/?musician=d0bcf61c-9f4d-4338-9b58-714562412b52>.

³¹⁵ “About the Composer,” *RM Williams*.

³¹⁶ *Ibid.*

Goldfaden’s book, *Warm-Up Variations*, published in 2000, is currently available from RM Williams Publishing. In his “program notes,” Goldfaden explains that the purpose of the book is to “take the player from a cold lip state to being fully warmed up.”³¹⁷ The book is essentially organized as a theme with separate variations, and each variation focuses on a specific technique.³¹⁸ Goldfaden comments in the program notes that, for instance, variation five works on triple tonguing, variation 23 works octaves to tackle entrances, and variation 29 challenges the player with glissandi.³¹⁹ Additionally, several of the variations appear to draw inspiration from the horn’s symphonic canon: variation eleven borrows the rhythmic pattern from the first movement of Beethoven’s seventh symphony, variation twelve borrows the rhythmic pattern from the beginning of *Till Eulenspiegel*, variation 22 borrows a rhythmic pattern from *Scherezade*, and variation 27 seems to be inspired by Mahler’s fifth symphony.³²⁰

For the student who tires of the traditional layout of a warm-up routine, *Warm-Up Variations* seems especially valuable: it offers a chance to warm-up and feel like one is actually attempting real music at the same time. Additionally, for the student who is pursuing orchestral auditions, it offers an additional opportunity to work out specific elements of at least a few standard orchestral excerpts.

³¹⁷ Richard Goldfaden, *Warm-Up Variations, op. 94* (Tallahassee, FL: RM Williams, 2000), 1.

³¹⁸ Ibid.

³¹⁹ Ibid.

³²⁰ Ibid.

Bruce Atwell, *Natural Horn/Valve Horn Technical Etudes*

Bruce Atwell is the horn professor at the University of Wisconsin-Oshkosh—a position he has held since 1998.³²¹ He is a graduate of California State University-Northridge, the University of Wisconsin-Milwaukee, and the University of Cincinnati College-Conservatory of Music. Throughout his education, his principal teachers have included Randy Gardner, Robin Graham, Fred Fox, Sinclair Lott, and James Decker.³²² He has been a member of the Cincinnati Ballet Orchestra, the Florida Symphony, and the Hong Kong Philharmonic, but he is currently a Principal Horn in the Green Bay Symphony, Fox Valley Symphony, and the Milwaukee Ballet Orchestra.³²³

Table 27: *Natural Horn/Valve Horn Technical Etudes* breakdown

Bruce Atwell (2001) <i>Natural Horn/Valve Horn Technical Etudes</i>	
Long Tones	<1%
Scales/Arpeggios	3%
Lip Slurs	25%
Flexibility Studies	25%
Articulation/Attacks ³²⁴	47%

Natural Horn/Valve Horn Technical Etudes, published in 2001, is still available in print from RM Williams Publishing. In a written introduction, Atwell observes that “many young players today are introduced to the horn as if it were a clarinet or other

³²¹ “Bruce Atwell, Horn,” *University of Wisconsin Oshkosh Department of Music*, accessed March 3, 2016, <http://www.uwosh.edu/music/faculty/atwell>.

³²² Ibid.

³²³ Ibid.

³²⁴ These studies mainly cover stopped horn and are not true studies in articulation or attacks, but are in fact articulated.

keyed, fully chromatic instrument.”³²⁵ In reality, “the valved horn is actually a collection of natural horns pitched in different keys,” and “the valves provide a convenient crook-changing mechanism to allow the player to switch to whatever key contains a good partial for the desired pitch.”³²⁶ He goes on to note that the most important aspect of learning the horn is the ability to change partials with a great degree of fluidity, and “this technique can only be properly taught and understood if the student learns to play each valve combination as if it were a different natural horn.”³²⁷ As such, the book is somewhat unique: its first part presents sets of two pages including a left page featuring natural horn studies and a page on the right side featuring valved horn studies. Additionally, Atwell notes “many of the exercises in this book are designed to target the most difficult hand stopping combinations.”³²⁸ This book is perhaps not a traditional warm-up routine, but it contains the elements that make up the remainder of the routines in this study (with an emphasis on flexibility and lip slurs). As such, it seems appropriate to include it in this study.

On the natural horn pages, Atwell asserts the importance of playing “with a steady airstream,”³²⁹ to not attempt to correct poor intonation when present because of a partial’s position in the harmonic series,³³⁰ and to not become overly reliant on mouthpiece

³²⁵ Bruce Atwell, *Natural Horn/Valve Horn Technical Etudes* (Tallahassee, FL: RM Williams, 2001), 2.

³²⁶ *Ibid.*

³²⁷ *Ibid.*

³²⁸ *Ibid.*, 4.

³²⁹ *Ibid.*, 6.

³³⁰ *Ibid.*, 10.

pressure, using “the air and embouchure to smoothly slide from note to note.”³³¹ The valve pages, which appear on the right side of each set of pages, address concepts such as not allowing “the valve change to interfere with the flow of air,”³³² moving “the valves quickly and precisely,”³³³ and “retaining the feel of the natural horn.”³³⁴ As one might expect, the valve horn pages tend to be heavily chromatic, taking full advantage of the capability of the instrument to play chromatic lines. Likewise, the natural horn pages feature longer notes at first and tend to focus, predictably, on playing through the horn’s natural harmonic series.

The second part of Atwell’s book eliminates the dual page concept, and he writes instead that “each etude in this section should be played first on the natural horn, then repeated on the valved horn.”³³⁵ The exercises in this section tend to be far more chromatic, and appear to be aimed at developing speed with right hand stopping technique within fast passages. Atwell also notes that the student should “use the right hand to adjust pitch, not the embouchure.”³³⁶ As was noted in the introduction, he also finds that the transition from “fully stopped A-flat to open b-flat” is one of “the most difficult hand stopping combinations.”³³⁷ This is worked specifically through an exercise

³³¹ Ibid., 14.

³³² Ibid., 7.

³³³ Ibid., 15.

³³⁴ Ibid., 9.

³³⁵ Ibid., 20.

³³⁶ Ibid., 21.

³³⁷ Ibid., 4.

in section two.³³⁸ Additional concepts covered include studies on seventh chords, trilling exercises, and studies based on the Mozart horn concerti and standard orchestral repertoire.

From a teacher’s perspective, the strength of this book is the in-depth approach it takes to connecting concepts from the natural horn into teaching the valve horn. As such, students are challenged to work on pitch manipulation by using the right hand, while they are also challenged to develop ease in switching between the open and stopped horn. The major limitation of this approach is that it is not a stand-alone warm-up, but is instead a source of exercises for a maintenance routine or a portion of the student’s warm-up routine.

Ifor James, *So You Want a Technique?*

Table 28: *So You Want a Technique?* breakdown

Ifor James (2001) <i>So You Want a Technique?</i>	
Long Tones	2%
Scales/Arpeggios	52%
Flexibility Studies	19%
Interval Studies	26%

So You Want a Technique was published in 2001 and is still available in print from Editions Marc Reift. James begins the book by noting that to play the horn—or any brass instrument, three things (and only three things) are required: “the ability to play every note on the instrument;” “to know (and I mean KNOW) all scales, arpeggios,

³³⁸ Ibid., 25.

inversions, and intervals” (emphasis in original); and “good tongue control.”³³⁹ The book aims to accomplish mastery of these three key skills through a variety of exercises.

The first section contains 130 versions of an F major scale which are presented in a variety of articulation patterns, meters, and rhythmic patterns. At the conclusion of this, James instructs to “repeat everything using the chromatic scale”³⁴⁰ (emphasis in original). He notes that if one wants a good technique, they “will have to earn it”; “people assume that players with superb facility have some strange secret...they have – WORK”³⁴¹ (emphasis in original). There is no indication that the scales could be repeated in other keys, but this is probably still the intent. Next, he moves on to minor scales, including work on natural and harmonic minor scales, and he also includes three pages of arpeggios. These studies are followed by work on intervals, and a note that the arpeggios and interval studies should be transposed to multiple keys (for which he provides the needed pitches without rewriting the exercises in the new keys). The next section covers long tones, which he presents within a chromatic scale framework, using a major scale, and using arpeggios.³⁴² The book concludes with his inclusion of studies working “further intervals with flexibility.”³⁴³

In terms of scale work, the creativity shown in presenting multiple articulation and rhythmic patterns make this book one of the most comprehensive ways to learn major scales. As such, the core strength of this book is in its presentation of major scales,

³³⁹ For James, *So You Want A Technique?* (Crans-Montana, Switzerland: Marc Reift, 2001), 1.

³⁴⁰ *Ibid.*, 15.

³⁴¹ *Ibid.*

³⁴² *Ibid.*, 30-31.

³⁴³ *Ibid.*, 32.

arpeggios, and flexibility studies. It suffers, however, because it largely ignores everything else: some long tones are included, but the real focus of this book (implied by its title) is on developing technical facilities. As such, this is ideal for a student with a good sound who struggles technically, but it is probably less than ideal for a student who needs to really work on their core sound.

Randy Gardner, *Mastering the Horn's Low Register*

Randy Gardner is an American horn player who is currently horn professor and Chair of the Winds, Brass, and Percussion Department at the University of Cincinnati College-Conservatory of Music.³⁴⁴ His primary teachers were Philip Farkas, Christopher Leuba, Ethel Mercker, and William Adam.³⁴⁵ Gardner was longtime second horn in the Philadelphia Orchestra, serving under the baton of Wolfgang Sawallisch, Riccardo Muti, and Eugene Ormandy.³⁴⁶ He has been responsible for the commissioning of several new works for horn, has taught at such institutions as Indiana University, Temple University, and Trenton State University, and is responsible for multiple books and recordings.³⁴⁷

Table 29: *Mastering the Horn's Low Register* breakdown³⁴⁸

Randy Gardner (2002) <i>Mastering the Horn's Low Register</i>	
Range Studies	100%

³⁴⁴ "Biography," *Randy Gardner website*, accessed March 3, 2016, http://randygardnerhorn.com/randy_gardner_bio.htm.

³⁴⁵ Ibid.

³⁴⁶ Ibid.

³⁴⁷ Ibid.

³⁴⁸ Table 29 only reflects the first part of the book. Although Gardner uses scales, arpeggios, and some glissandi to accomplish it, ultimately the exercises are designed to enhance low range (thus the 100% for range studies).

Mastering the Horn's Low Register was published in 2002 by International Opus and is still currently available. The book consists of essentially two parts: a first part that focuses on exercises to improve the low register and a second part that attempts to alleviate problems caused by standard low horn excerpts by using exercises to work on the difficult portions of them. Gardner actually designates a third part in the table of contents, but this is essentially an appendix of related resources that are annotated. This is also, therefore, not a standard warm-up, but the book does include some materials that could be indispensable for the part of a routine that seeks to address deficiencies in the low range of the horn.

Gardner begins the first section with discussions of breathing (although no specific breathing exercises are included), tongue placement, and sound quality. The first three exercises he presents consist of descending scales and arpeggios. One interesting note is that he suggests one should play along with their tuner's drone and to "match timbre and dynamic of every pitch."³⁴⁹ These instructions are presented before each line, and so it is interesting to take note of the importance he places on pitch as it relates to working the low register of the horn.

He then moves into a discussion of the embouchure in the second chapter that touches on the corners of the embouchure, mouthpiece pivoting, and shapes of individual notes (including the dreaded "wa-wa").³⁵⁰ Following this discussion, he provides exercises dealing with embouchure development. The first of these essentially works long tones and has a focus on a solid block of sound—which he shows pictorially above

³⁴⁹ Randy C. Gardner, *Mastering the Horn's Low Register* (Richmond, VA: International Opus, 2002), 12.

³⁵⁰ *Ibid.*, 18.

each note.³⁵¹ Subsequent exercises focus on air attacks, getting clear and centered attacks despite the note being random, and a continued emphasis on pitch.³⁵² A second section deals with eliminating the shift in the embouchure, and it includes different exercises depending on where the register break takes place.³⁵³ This is followed by an exercise of what Gardner calls “slides”: smooth and connected glissandi from notes within the harmonic series.³⁵⁴ He then works a few exercises where the player is requested to reset the embouchure despite there being a constant note (from a high to a low setting), but there is a continued emphasis on achieving a steady tone quality.³⁵⁵ This chapter concludes with some work on arpeggios which are tied to such works as the Beethoven *Sextet for Two Horns and Strings* and the Mendelssohn *Midsummer Night’s Dream*—both of which feature prominent arpeggio passages.

The second part of the book would be less relevant to a daily routine unless the student were working on one of the associated pieces. As an example, the chapter opens with exercises inspired by the first excerpt presented: the low horn tutti from the first movement of Shostakovich’s fifth symphony.³⁵⁶ The first exercise takes three note stepwise motives from three different places within the excerpt and sequences them. Another excerpt examines the leaps within the excerpt, a third changes the articulation pattern, a fourth focuses on subdivision by having the player execute sixteenth notes

³⁵¹ Ibid., 19.

³⁵² Ibid., 20-21.

³⁵³ Ibid., 22.

³⁵⁴ Ibid., 24.

³⁵⁵ Ibid., 26-27.

³⁵⁶ Ibid., 46.

across the entire excerpt (including in place of held notes), and a fifth turns all notes into staccato eighths (destroying the original rhythms). These exercises are not working general problems for the most part, however, and thus would be less valuable for a routine unless the student were actually working on this symphony (or struggled mightily with this excerpt).

Among the strengths of this book is its core mission to improve low horn playing. As such, it is a great source of components for routine material for the student still seeking to master the low horn. Additionally, its emphasis on pitch—through constant drone work and concepts like pitch bends—makes it one of the more unique information sources in this study.

Douglas Hill, *Warm-Ups and Maintenance Sessions for the Horn Player*

Douglas Hill (b. 1946) is a native of Lincoln, Nebraska. Hill is a graduate of Indiana University and Yale University, and his primary teachers were Philip Farkas and Paul Ingraham.³⁵⁷ He was the longtime horn professor at the University of Wisconsin-Madison, a position which he held from 1974 until his retirement in 2011.³⁵⁸ As a performer, Hill was the former Principal Horn with the Rochester Philharmonic, and played in such groups as the Wingra Woodwind Quintet and Wisconsin Brass Quintet.³⁵⁹ As a teacher, he also taught at such institutions as Oberlin Conservatory, Aspen Music School, the University of South Florida, and the Sarasota Music Festival—to name a

³⁵⁷ “Douglas Hill,” *International Horn Society*, accessed March 3, 2016, <http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/219-douglas-hill>.

³⁵⁸ Ibid.

³⁵⁹ Ibid.

few.³⁶⁰ Hill is also an accomplished composer—with a number of published and frequently performed works for horn, an author—with extensive compositions still in print.³⁶¹

The first of two books by Hill is *Warm-Ups and Maintenance Sessions for the Horn Player*, published in 2002 and still available from the publishing company Really Good Music—a company responsible for the publication of many of Hill’s books and compositions. In another of his books, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*, published in 2001, Hill notes that “a warm-up can serve many functions depending on its length, organizational plan, and completeness.”³⁶² He then goes on to provide several outlines for practice sessions but no actual exercises.³⁶³ A year later with *Warm-Ups...*, he actually offers specific notated examples. Specifically, three routines are presented: a complete maintenance session that takes approximately 60 minutes, an extended warm-up session that takes 40 minutes, and a basic warm-up session that requires 20 minutes. Since all three are legitimate warm-up sessions, it makes the most sense to examine each routine independently.

³⁶⁰ Ibid.

³⁶¹ Ibid.

³⁶² Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Miami: Warner Bros. Publications, 2001), 13.

³⁶³ Ibid., 15-17.

Table 30: *Warm-Ups and Maintenance Sessions for the Horn Player* breakdown ³⁶⁴

Douglas Hill (2002) <i>Warm-Ups and Maintenance Sessions for the Horn Player</i>				
	Complete Session	Extended Warm-	Basic Warm-	Average
Long Tones	9	8	6	7%
Scales/Arpeggios	13	13	13	12%
Flexibility Studies	40	37	21	31%
Articulation/Attacks	45	34	7	27%
Range Studies	4	4	0	3%
Interval Studies	10	10	10	9%
Buzzing Exercises	8	3	3	4%
Breathing Exercises	8	8	5	7%

For the first routine, the “Complete Maintenance Session”,³⁶⁵ Hill details a series of breathing exercises that are quite similar to those offered in last chapter’s book *The Horn Handbook* by Verne Reynolds. He also includes a notated lip buzzing exercise intended to be performed without a mouthpiece but marked as optional—thus offering two exercises which were not commonly used prior to the last chapter.³⁶⁶ Following the free buzzing exercise, he includes a mouthpiece example that looks like a flexibility study before transitioning to the horn.³⁶⁷ On the horn, he moves through examples covering resonant tones, longer flexibility studies, and trills. He also covers multiple tonguing, scales, stopped horn, and wide interval exercises.

³⁶⁴ Table 28 differs from the others because it attempts to show the content of each routine and then an average of the overall presence of each element in the books. The number shown for each of the routines reflects the number of lines of music per category for each of the routines.

³⁶⁵ Douglas Hill, *Warm-Ups and Maintenance Sessions for the Horn Player* (Eau Claire, WI: Really Good Music, 2002), 5-19.

³⁶⁶ *Ibid.*, 5.

³⁶⁷ *Ibid.*

For the second routine, the “Extended Warm-Up Session,”³⁶⁸ Hill again begins with breathing exercises, but eliminates the free buzzing exercise for time and instead launches directly into the mouthpiece buzzing exercise. The remainder of the routine is basically shortened versions of the full 60-minute routine (with the same core content). The final routine is a 20-minute warm-up routine. The examples in this routine are much shorter (except for the presence of the scale exercise), and the cool-down exercise (listed as a range study in the table because of its tessitura) is omitted entirely. Also included in the book is a section on what Hill refers to as “re-warm-up exercises,”³⁶⁹ which are similar to the other three routines but eliminate buzzing and only feature five notated exercises. The book concludes with a section of “cool down exercises,”³⁷⁰ which feature low playing and pitch bending.

This is clearly a very different book from the others that have been examined thus far in the study. Since students are not the same—some needing much more time to feel completely warmed up, and time constraints affecting how long they have to warm up in the first place—a mixture of complete routines like this make this book a strong option for teachers. Additionally, with the notable exception of lip slurs over the harmonic series—which generally seems to be a consistent component of routines—these are generally balanced routines. As such, these would be recommended for the teacher who would like their student to have some flexibility in their warm-up routine.

³⁶⁸ Ibid., 23-34.

³⁶⁹ Ibid., 47-51.

³⁷⁰ Ibid., 55-56.

Douglas Hill, *From Vibrato to Trills to Tremolos...for the Horn Player*

Table 31: *From Vibrato to Trills to Tremolos...for the Horn Player* breakdown

Douglas Hill (2004) <i>From Vibrato to Trills to Tremolos ...for the Horn Player</i>	
Flexibility Studies	100%

Two years later, in 2004, Hill published a book (still available from Really Good Music) which (only) contains exercises on vibrato, trills, and tremolos, all of which are intended to help teach the lip trill.³⁷¹ The book consists of separate sections on these three topics. The first section covers vibrato. Hill notes that there is a divide between countries where horn vibrato is discouraged and those where it is commonly taught—such as Russia, the former Soviet bloc, and France during the twentieth century.³⁷² He writes that vibrato is achieved by using the throat, tongue, and lip or jaw.³⁷³ These three areas are expanded on with much greater detail individually. For throat, he attempts to connect a speaking exercise (using “huh” as a syllable) to tied eighth notes where “huh” alters the sound while playing.³⁷⁴ For tongue, he also utilizes a vocalization method but instead uses an alternation between “ah” and “ee” (thereby changing the shape of the tongue).³⁷⁵ For lip/jaw vibrato, he alternates between “oo” and “oh”.³⁷⁶ Following this,

³⁷¹ Douglas Hill, *From Vibrato to Trills to Tremolos...for the Horn Player* (Eau Claire, WI: Really Good Music, 2004), ii.

³⁷² *Ibid.*, 1.

³⁷³ *Ibid.*

³⁷⁴ *Ibid.*, 2-3.

³⁷⁵ *Ibid.*, 5.

³⁷⁶ *Ibid.*, 7.

Hill provides several written exercises and a few etudes to practice these new techniques and suggests some repertoire for further study.

Similar to vibrato, Hill begins the section on trills with a spoken exercise. Here, he uses an alternation between either “ah” or “yah” with “eh” to change the shape of the tongue.³⁷⁷ He then builds the lip trill gradually by first using “lip flips”—something similar to a buzz roll on a snare drum. By not forcing the student to immediately complete a longer trill, even at a shorter time length, Hill seems to be easing the student into a trill. From there, he gradually adds more notes to the trilled portion—first a group of four sixteenths—until he eventually moves to a sixteenth note sextuplet.³⁷⁸ Just like the first section, Hill also concludes this section with a set of etudes to work the new skill, recommendations for further study, and he also includes a fingering chart helpful for determining lip trill fingerings.³⁷⁹

The final section covers tremolos, which (as Hill helpfully notes), are “rapid alternations between pitches larger than a major second.”³⁸⁰ This is an element not usually seen in the classical repertoire but is commonplace especially in jazz writing.³⁸¹ Hill also explains that the biggest reason to work through the section is that it might help “provide an expanded level of flexibility for the player.”³⁸² The exercises in this section work mainly on developing the smear—in which a trill gradually turns into a wider

³⁷⁷ Ibid., 21.

³⁷⁸ Ibid., 28-36.

³⁷⁹ Ibid., 41.

³⁸⁰ Ibid., 44.

³⁸¹ Ibid.

³⁸² Ibid.

interval—and the fall—a downward glissando off a held note. Similar to the first two sections, Hill provides exercises and etudes, but does not provide related resources.

As far as strengths go, this book would be ideal for a student who needs to address lip trills. By working some of the presented exercises into one's daily routine, it would be easy to see gradual improvement in their lip trills. The obvious downside here is that the book is limited to these three topics, but for the student who needs help with any of them (especially for the aspiring jazz horn student who needs to work on tremolos), this would be a valuable resource.

Michael Hoeltzel, *Mastery of the French Horn: Technique and Musical Expression*

Michael Hoeltzel (b. 1936) was born in Tübingen, Germany. In the early part of his life, he was Principal Horn with such orchestras as Camerata Academica in Salzburg, Orchestra Palazzo Pitti Florence, the Bamberg Symphony, and the Munich Philharmonic.³⁸³ In 1970, Hoeltzel became a visiting professor at Indiana University, despite the fact that he had initially wanted to study with Philip Farkas at the school.³⁸⁴ Hoeltzel served as conductor of Camerata Academic Salzburg from 1972-1975, and has been on the faculty at such institutions as Hochschule für Music in Detmold (1973-1999), Indiana University (on four separate occasions for a year each), and his current positions at Hochschule für Musik and Theater Rostock and Hochschule für Musik Trossingen.³⁸⁵ Some of Hoeltzel's former students include Radovan Vlatkovic, Eric Terwilliger, Daniel

³⁸³ "Michael Höltzel," *International Horn Society*, accessed March 3, 2016, <http://www.hornsociety.org/ihs-people/honorary/26-people/honorary/321-michael-hoeltzel>.

³⁸⁴ Ibid.

³⁸⁵ Ibid.

Katzen, and Bruno Schneider.³⁸⁶ Hoeltzel’s method for horn was published by Schott in three volumes, the third of which won a German Book Prize in 2001 and is the book included in this study.³⁸⁷

Table 32: *Mastery of the French Horn: Technique and Musical Expression* breakdown

Michael Hoeltzel (2006) <i>Mastery of the French Horn: Technique and Musical Expression</i>	
Scales/Arpeggios	29%
Flexibility Studies	71%

Mastery of the French Horn: Technique and Musical Expression was published internationally in 2006 and is still available in print. Hoeltzel offers discussion of a wide variety of advanced topics for the horn in this book, but the first 45 pages deal with what he refers to as “advanced daily technical exercises.”³⁸⁸ He begins this chapter with a discussion of the warm-up itself. In this, he asserts that the student often becomes dependent on such a routine while the demands of scheduling do not yield enough time for it, and it is “recommended that the student sometimes go directly to orchestra excerpts or solo concerti after just two to three minutes of the most essential warm-up (an amount of time that is almost always available) to let the student know that they can proceed without playing an hour-long warm-up.”³⁸⁹ He also advocates for beginning with a

³⁸⁶ Ibid.

³⁸⁷ Ibid.

³⁸⁸ Michael Hoeltzel, *Mastery of the French Horn: Technique and Musical Expression*, trans. William Melton (Mainz, Germany: Schott, 2006), 3.

³⁸⁹ Ibid., 6.

written C4 on the mouthpiece only, and he suggests the student should take the mouthpiece away from the lips while buzzing—even if it does not work the first time.³⁹⁰

The first several pages of exercises represent a mixture of long tones, scales, and arpeggios at a relaxed tempo. This is a pattern that he presents in six different keys: a set of arpeggios using the tonic chord, slurred and articulated two-octave scales, and finally articulated arpeggios with a quicker rhythmic pattern.³⁹¹ At the end of the section, Hoeltzel indicates the student should keep repeating the exercise by continuing to move upward by half step.³⁹² Next, he presents a set of three exercises that are slurred around the same pattern of notes: a longer exercise with mostly slurred notes, an articulated exercise using the pattern on eighth notes, and a final slurred exercise where the pattern is repeated once using 9/8 measures.³⁹³ The pattern is then repeated through multiple keys, although Hoeltzel notes the intent is to play one key per day.³⁹⁴ This is the totality of the exercise—perhaps attributable to Hoeltzel’s notion that students are too dependent on an overstated warm-up routine.

The strength of this routine lies in its brevity. Some students do not need a lengthy routine to adequately warm up, so presenting them with a short routine that still covers a great deal of essential components is advantageous. Additionally, this is a logical sequence that covers scales, arpeggios, and flexibility studies a little at a time—thus allowing a student to cover the entire range of these over a given week if prescribed

³⁹⁰ Ibid.

³⁹¹ Ibid., 6-18.

³⁹² Ibid., 18.

³⁹³ Ibid., 20-23.

³⁹⁴ Ibid., 19.

by the teacher (or in a shorter amount of time). The limitation of this study is found in what is missing: long tones, lip slurs, and any real articulation studies are not present.

Wendell Rider, *Real World Horn Playing*

A native Californian, Wendell Rider was Principal Horn with the San Jose Symphony from 1970 until the orchestra’s dissolution in 2002.³⁹⁵ He is a graduate of the Eastman School of Music, and his principal teachers have included Verne Reynolds, Charles Bubb Jr., Ralph Hotz, Philip Farkas, and Arnold Jacobs.³⁹⁶ Previously on the faculty at the University of California-Santa Cruz, he currently teaches at San Francisco State University and Santa Clara University.³⁹⁷ Additionally, he is a member of the woodwind quintet RedWoodWinds and operates as a soloist in the San Francisco area.³⁹⁸

Table 33: *Real World Horn Playing* breakdown³⁹⁹

Wendell Rider (2006) <i>Real World Horn Playing</i>	
Scales/Arpeggios	6%
Lip Slurs	14%
Flexibility Studies	12%
Arpeggios/Attacks	24%
Buzzing Exercises	45%

Rider wrote the 2006 book *Real World Horn Playing*, self-published by the author and still available from his personal website. One of Rider’s chapters covers warming up, and he offers a detailed section of text prior to his routine—including sections on the

³⁹⁵ “Biography,” *Wendell World*, accessed March 3, 2016, <http://www.wendellworld.com/html/HornPage1.html>.

³⁹⁶ *Ibid.*

³⁹⁷ *Ibid.*

³⁹⁸ *Ibid.*

³⁹⁹ Table 33 does not include extra materials Rider includes in subsequent chapters which could be used for a routine, including sections on long tones, articulation, scales and arpeggios, harmonics, trills, and range.

ideal warm-up versus what ends up happening most times, mouthpiece buzzing, and what he calls the ‘glissando principle’—sliding between notes in the embouchure in order to not “over-tighten or over-loosen for any note.”⁴⁰⁰ The difference between an ideal and a pragmatic warm-up is something students often have trouble appreciating (especially enthusiastic undergraduate students), and so this is a worthwhile passage for students to ponder.

He continues by introducing his warm-up routine, beginning with several examples in which student buzzes on the mouthpiece alone. He continues to note the importance of his ‘glissando principle,’ and he actually offers ten different mouthpiece exercises—likely the most developed buzzing section of any of the books in this study. The next section introduces the horn, and he focuses on air attacks with the now-familiar accuracy exercise from the Singer book. What is different, however, is he specifies the importance of air attacks—instructing the student to use a “pah” syllable to produce the sound.⁴⁰¹ He also echoes something from the warm-up discussion: when doing a warm-up, “time off the mouthpiece is just as important as time on the mouthpiece.”⁴⁰² Namely—that it is best to pace oneself when doing a warm-up. The next pages introduce a few lip slurs based off the harmonic series and some flexibility exercises before shifting into scales using a legato articulation.⁴⁰³ He also creates some optional exercises, including one to continue to loosen the embouchure muscles should they remain stiff, and

⁴⁰⁰ Wendell Rider, *Real World Horn Playing* (San Jose, CA: Wendell Rider Pub, 2006), 50.

⁴⁰¹ *Ibid.*, 56.

⁴⁰² *Ibid.*

⁴⁰³ *Ibid.*, 57-59.

he goes on to suggest creating one's own examples based on the music they happen to be preparing at the time.⁴⁰⁴

As with some other authors, such as Milan Yancich, Rider has subsequent examples not included in his labeled warm-up that might be ideal for a maintenance routine: long tones, tonguing (including several articulation styles), scales and arpeggios, harmonics (which contain lip slurs), trills, and range.

By using Rider's labeled warm-up routine, students would certainly loosen their facial muscles (including using his optional exercises if the embouchure is still tight), and the routine itself is quite balanced but with an emphasis on mouthpiece buzzing. Thus, a student who struggles with pitch might benefit from the work with only the mouthpiece. Additionally, by combining the added elements in the subsequent chapters, Rider creates a fairly thorough routine with enough exercises to prevent a student from getting bored with any one exercise. Additionally, his included readings seem to be rather practical in nature and would be good for students seeking to gain perspective on the way the horn world generally works.

John Ericson, *Introducing the Horn: Essentials for New Hornists and Their Teachers*

John Ericson (b. 1962) is an American hornist originally from Kansas.⁴⁰⁵ He is a graduate of Emporia State University, the Eastman School of Music, and Indiana University, and was a student of teachers including Verne Reynolds, Michael Hatfield, and Richard Seraphinoff. Ericson is a former member of the Nashville Symphony and has served on the faculty at schools such as the Crane School of Music and Arizona State

⁴⁰⁴ Ibid., 60-61.

⁴⁰⁵ "John Ericson," *Horn Matters*, accessed March 3, 2016, <http://hornmatters.com/about/john-ericson/>.

University.⁴⁰⁶ He also has released multiple recordings, taught and performed at both the Interlochen Center for the Arts and Brevard Music Center, and is one of the founders of the influential horn website *Horn Matters*.⁴⁰⁷ Additionally, Ericson has written multiple publications which are published from his own publishing company, Horn Notes Edition.⁴⁰⁸

Table 34: *Introducing the Horn* breakdown

John Ericson (2007) <i>Introducing the Horn</i>	
Long Tones	25%
Scales/Arpeggios	13%
Lip Slurs	13%
Flexibility Studies	25%
Articulation/Attacks	25%

Introducing the Horn, first published in 2007 and still available from Horn Notes Edition, is a textbook intended to teach the horn to horn methods students in a collegiate music education program: “the core of this publication is geared toward music educators and what I feel they need to know to have a solid, basic understanding of playing and teaching the French horn.”⁴⁰⁹ Within the book, Ericson offers a brief warm-up routine which consists of six key parts.⁴¹⁰ The first exercise consists of long tones in which the student alternates between notes a half step apart before proceeding to the next set of notes a half step lower. Ericson notes that the student is to “play with full dynamic

⁴⁰⁶ Ibid.

⁴⁰⁷ Ibid.

⁴⁰⁸ Ibid.

⁴⁰⁹ John Ericson, *Introducing the Horn: Essentials for New Hornists and Their Teachers*, 2nd ed. (Tempe, AZ: Horn Notes Edition, 2013), ii.

⁴¹⁰ Ibid., 16.

contrast” in this exercise.⁴¹¹ The second example is a lip slur using a descending one octave arpeggio. Ericson instructs the student to repeat the pattern through the full harmonic series of the F horn.⁴¹² The third part is listed as “The Remington” and is a version of a flexibility exercise used commonly on the trombone. The exercise comes from Emory Remington, trombone professor at the Eastman School of Music. Remington’s warm-up exercises were compiled by fellow Eastman professor Donald Hunsberger and published in 1980.⁴¹³ “The Remington” is repeated using the F harmonic series, and the fourth part is a repeat of this except moving upward using the B-flat harmonic series. The fifth part appears to be a rhythmic diminution of the Singer accuracy exercise—where the two half notes are replaced by quarters and the long note becomes a half note.⁴¹⁴ The routine concludes with the author’s instruction to “conclude with scale exercises of your choice.”⁴¹⁵

One strength of this warm-up is certainly its accessibility to younger students. Many of the routines included within this study could potentially be intimidating for hornists in high school or younger. This one, however, offers a brief set of exercises to allow the younger horn player to still encounter the benefits to the embouchure of a warm-up time. Secondly, the warm-up is essentially balanced between the major

⁴¹¹ Ibid.

⁴¹² Ibid.

⁴¹³ Emory Remington, *The Remington Warm-Up Studies: An Annotated Collection of the Famous Daily Routine Developed by Emory Remington at the Eastman School of Music*, ed. Donald Hunsberger (Athens, OH: Accura Music, 1980).

⁴¹⁴ Ericson *Introducing*, 16.

⁴¹⁵ Ibid.

components commonly included within this study. As such, it would be a great routine for a younger student.

John Ericson, *Playing High Horn: A Handbook for High Register Playing, Descant Horns, and Triple Horns*

Table 35: *Playing High Horn* breakdown

John Ericson (2007) <i>Playing High Horn</i>	
Scales/Arpeggios	42%
Lip Slurs	23%
Flexibility Studies	12%
Articulation/Attacks	23%

Ericson also released *Playing High Horn: A Handbook for High Register Playing, Descant Horns, and Triple Horns*, published by Horn Notes Edition in 2007 but no longer in print. A large portion of the book focuses on works and selected passages from the orchestral repertoire from the Baroque era to the present, but the first chapter of the publication concentrates on developing the high range. In particular, Ericson emphasizes, “Warning! Take it easy! There are no shortcuts to high range development; the embouchure must be developed carefully over time.”⁴¹⁶ Later in the chapter, he begins a discussion of the high range’s role in the warm-up:

Ideally, all the fundamental items to review and to build a solid high range are covered in a daily warm-up in a manner that will set up and reinforce those fundamentals for successful horn playing.⁴¹⁷

He goes on to suggest that the hornist should plan to play a warm-up every time they take the horn out of its case but that “the first warm-up in the morning is the most important,

⁴¹⁶ John Ericson, *Playing High Horn* (Tempe, AZ: Horn Notes Edition, 2007), 1.

⁴¹⁷ *Ibid.*, 2.

as it sets the embouchure up for the rest of the day.”⁴¹⁸ He also acknowledges the debate in the horn community between those who advocate for warming up in a shorter setting—20 minutes or so—and those who emphasize the need for a routine with included maintenance items that approaches an hour in length.⁴¹⁹

Later in the chapter, he offers several exercises that constitute a warm-up, the first of which covers articulation and is essentially the Singer accuracy exercise. He writes that “horn repertoire is notoriously full of soft, exposed attacks,” and “these should be addressed on a daily basis.”⁴²⁰ He also indicates that the attack should be preceded by the player breathing, setting the embouchure, and playing in “one continuous motion without the slightest hitch.”⁴²¹ The second exercise focuses on the high range and is comprised of what Ericson describes as “buzz it, play it.”⁴²² The example is comprised of lip slurs made up of arpeggios. In the accompanying text for the exercise, he writes that “high notes are produced by a combination of buzz and air.”⁴²³ He advises the player to use a tuner drone (something only a few other authors have done in this study) while buzzing the passage “to the highest note you can reach.”⁴²⁴ The pattern is then repeated on the horn using the same limitation. He also explains that the exercise should not end at C6,

⁴¹⁸ Ibid., 2.

⁴¹⁹ Ibid., 3.

⁴²⁰ Ibid., 4.

⁴²¹ Ibid., 4.

⁴²² Ibid., 6.

⁴²³ Ibid., 5.

⁴²⁴ Ibid.

noting that for many, this is a “wall” they never move past.⁴²⁵ Therefore, it is important to attempt notes higher than C6 (the exercise is notated to reach C-sharp 6, although the pattern could be repeated higher).⁴²⁶ The third exercise contains “fast low arpeggios.”⁴²⁷ He explains that, as the player has already encountered both high and low playing in the routine, mixing the two is an important part of the routine.⁴²⁸ The arpeggios in the example start with a perfect fifth from C3 but expand upward to cover three octaves (to C6). The pattern then repeats, moving down by half step through the F horn’s harmonic series.⁴²⁹ The final two examples are a fast flexibility study and a set of tongued two octave scales.⁴³⁰

The strengths of this routine are the way it addresses the full scope of the three octave range—a component advocated by Farkas in *The Art of French Horn Playing*.⁴³¹ The routine also works the extreme of both sides of the horn’s range, so a student who needs to develop a more secure high range, in particular, could benefit from this routine. Additionally, the routine, despite not being exceedingly long, covers a wide variety of the components commonly incorporated by the authors in this study.

⁴²⁵ Ibid., 7.

⁴²⁶ Ibid., 6.

⁴²⁷ Ibid., 7.

⁴²⁸ Ibid.

⁴²⁹ Ibid., 7-8.

⁴³⁰ Ibid., 8-9.

⁴³¹ Farkas, 31.

Richard Deane, *The Efficient Approach: Accelerated Development for the Horn*

Richard Deane is an American hornist originally from Richmond, Kentucky.⁴³² He joined the horn section of the New York Philharmonic in 2014, but he was previously a member of the Atlanta Symphony from 1987-2014.⁴³³ Deane is an alumnus of the Cincinnati College-Conservatory of Music and the Juilliard School, and his primary teachers include Michael Hatfield, Myron Bloom, Jerry Peel, and during his time at the Aspen Music Festival, David Wakefield.⁴³⁴ Additionally, he won first prize at the American Horn Competition in 1987.⁴³⁵ As a teacher, Deane has taught at the University of Georgia, Emory University, and at the Brevard Music Festival.⁴³⁶

Table 36: *The Efficient Approach* breakdown

Richard Deane (2009) <i>The Efficient Approach: Accelerated Development for the Horn</i>	
Long Tones	5%
Scales/Arpeggios	45%
Lip Slurs	19%
Flexibility Studies	20%
Articulation/Attacks	12%

Deane's publication, *The Efficient Approach: Accelerated Development for the Horn*, is still available in print from Atlanta Brass Society Press. The book's last section describes a complete warm-up routine. In the warm-up's introduction, Deane comments

⁴³² "Richard Deane," *The Hugh Hodgson School of Music—The University of Georgia*, accessed April 7, 2016, <http://www.music.uga.edu/people/richard-deane>.

⁴³³ "Richard Deane, Horn," *New York Philharmonic*, accessed April 7, 2016, <http://nyphil.org/about-us/artists/richard-deane>.

⁴³⁴ "Richard Deane," *University of Georgia*.

⁴³⁵ Ibid.

⁴³⁶ Ibid.

on the likelihood that hornists will occasionally not have time to play a complete routine before a rehearsal. Recognizing this, he suggests that “at the very least, play softly and avoid too much high register playing until the muscles are warm (at least five minutes of ‘non-strenuous’ playing).”⁴³⁷ He also describes an emphasis on a concept he calls “Breathe/Set/Play”: “visualizing the embouchure’s focus, and visualizing and supporting an uninterrupted, pressurized air column.”⁴³⁸

The first stage of Deane’s session is, as he describes it, a set of “simple 2-octave major scales, starting with low C and continuing up by half steps.”⁴³⁹ Additionally, he chooses to include scales which are written out, warning that “horn players are used to transposing and not reading key signatures most of the time.”⁴⁴⁰ By including scales with accidentals, it forces hornists to actually think about what they are playing. He also suggests that once all twelve scales are learned, adding the multiple forms of minor scales is the next step.⁴⁴¹ The second part of his routine is a set of fully diminished arpeggios. He comments that he favors these particular arpeggios because “the intervals between notes are all the same, promoting a feel of evenly graduated flexibility.”⁴⁴² He also

⁴³⁷ Richard Deane, *The Efficient Approach: Accelerated Development for the Horn* (Atlanta: Atlanta Brass Society Publications, 2009), 52.

⁴³⁸ Ibid.

⁴³⁹ Ibid.

⁴⁴⁰ Ibid.

⁴⁴¹ Ibid.

⁴⁴² Ibid., 54.

writes that the focus on the breathe/set/play concept should be continued, developing an awareness of the embouchure and a “core-filled air column.”⁴⁴³

The third segment of Deane’s warm-up is long tones. He warns against this component becoming boring, instead noting that it can “actually give the most useful feedback to the player.”⁴⁴⁴ He explains that, instead, the student is to “pay attention to how the embouchure’s support system is ‘holding’ the vibrating lips in place as the volume of air increases and the air opens when we crescendo, and vice versa as we decrescendo.”⁴⁴⁵ Furthermore, he notes that one should “let the strong muscles of the face...do the ‘work’” in these exercises.⁴⁴⁶ After suggesting multiple individual long tones, he also provides a long tune etude which is to be followed by a five minute break.⁴⁴⁷

The fourth component of the warm-up is soft playing. Deane explains that “with the exception of long tones, there is no more important thing that we can practice than soft playing.”⁴⁴⁸ Although he provides an etude for soft playing, he writes that the student is welcome to substitute another etude, exercise, or their own improvised passage, but that the important thing is to practice soft playing on a daily basis.⁴⁴⁹ The fifth portion of the routine is short notes, which Deane describes as “the ultimate indicator as

⁴⁴³ Ibid.

⁴⁴⁴ Ibid., 57.

⁴⁴⁵ Ibid.

⁴⁴⁶ Ibid.

⁴⁴⁷ Ibid., 59.

⁴⁴⁸ Ibid.

⁴⁴⁹ Ibid.

to one's stage of development in building a truly balanced approach to the instrument."⁴⁵⁰ Deane provides four exercises to work short notes, but he comments that the student need not practice all of them each day.⁴⁵¹ He suggests taking another short break at this point in the session.⁴⁵²

The final portion of Deane's routine is twofold: a flexibility etude (which combines both lip slurs and flexibility passages) and an exercise built around "smears," a concept he introduced earlier in the book. He advises the player to focus on proper support through the measures of the flexibility etude devoted to lip slurs (the first two measures in each key).⁴⁵³ The final exercise is the aforementioned "smear" exercise. Earlier in the book, he notes that:

This is the king of embouchure-focusing exercises, and...not only do we create the maximum amount of back pressure in the horn to blow against and thus strengthen the embouchure, we also place the harmonics themselves as close together as possible for this register, allowing us to really 'dig-in' with the inward focusing of the *orbicularis oris* toward the aperture itself.⁴⁵⁴

The passages themselves are ascending and descending scalar passages, but by suggesting a certain valve combination, he is able to find a place on the horn where the harmonics are spaced very close together—allowing the player to focus solely on changing pitch in the lips. Deane provides six of these examples, each with a given

⁴⁵⁰ Ibid., 60.

⁴⁵¹ Ibid.

⁴⁵² Ibid., 61.

⁴⁵³ Ibid.

⁴⁵⁴ Ibid., 38-39.

fingering, and he notes that “the air does most of the work in this exercise.”⁴⁵⁵ He also explains the importance of gradually shifting from an “AAH” to an “EEH” syllable in the ascending portion of the exercise and from “EEH” to “AAH” in the descending half of the line.⁴⁵⁶

For a student who struggles with hesitation attacks—the inability to immediately generate an attack following the breathing process, Deane’s continuous emphasis on his “set/breathe/play” concept might make this routine incredibly beneficial. Additionally, the author spends a great deal of the book describing physical attributes of the playing and breathing process. As such, this could be especially beneficial to a student who benefits most from a kinesthetic approach to learning, but it might be as equally likely to confuse a student who is not accustomed to conceptualizing the playing process as much as Deane advocates.

Nicholas Smith, *Don’t Miss!*

Native Kansan Nicholas Smith is the Principal Horn in the Wichita Symphony and horn professor at Wichita State University, both positions he has held since 1975 (although his retirement is forthcoming at the end of the spring 2016 term).⁴⁵⁷ He holds degrees from Pittsburg State University (Kansas) and the Eastman School of Music, and his primary teachers include Verne Reynolds, Philip Farkas, and Roland Berger.⁴⁵⁸ Formerly, Smith was Principal Horn in the Oklahoma City Symphony and Madison

⁴⁵⁵ Ibid., 64.

⁴⁵⁶ Ibid.

⁴⁵⁷ “About Dr. Smith,” *Dr. Nicholas Smith: The Hornsmith*, accessed March 3, 2016, http://www.hornsmith.net/about_dr__smith.html.

⁴⁵⁸ Ibid.

(Wisconsin) Symphony, and he has served on the faculty of such institutions as the University of Oklahoma and the University of Wisconsin-Madison.⁴⁵⁹ He has also performed with orchestras such as the Kansas City Symphony and as assistant Principal Horn in the Rochester Philharmonic.⁴⁶⁰ At Wichita State, Smith has served as graduate coordinator, associate chair, and acting chair for the School of Music, and he has also been Associate Dean for the College of Fine Arts.

Table 37: *Don't Miss!* breakdown

Nicholas Smith (2010) <i>Don't Miss!</i>	
Articulation/Attacks	100%

Don't Miss! is Smith's book on improving accuracy. The book was self-published in 2010 and is still available from the author's personal website. In it, Smith leads a discussion of playing warm-up routines. He notes that the term warm-up is a misnomer—that "loosen-up" is probably more accurate.⁴⁶¹ Smith explains that thinking about heat can lead a student to believing that heat or swelling of the lips is a positive when they could actually be signs of muscle damage.⁴⁶² He notes that a good routine should: "allow you to wake-up your lips, the breathing process, and hand-eye coordination functions in a gradual, unstressful process;" "allow you to ascertain if you need to spend more or less time warming up that day;" "allow you to get a feel for how each note is working right then and...if articulations or slurs might take more

⁴⁵⁹ Ibid.

⁴⁶⁰ Ibid.

⁴⁶¹ Nicholas Smith, *Don't Miss!* (Wichita, KS: Hornsmith Publishing, 2010), 16.

⁴⁶² Ibid.

support...on that particular day;” and “have a medicinal quality...to regain good response and flexibility.”⁴⁶³ He also observes that the particular amount of time one needs to get loose can vary from person to person and that “each person will need to find what works best for him or her.”⁴⁶⁴

Smith does not include a routine in the book, but he does present a few exercises worthy of inclusion in a compiled routine. The first is what he calls an “isolated note attack exercise.”⁴⁶⁵ In eight different keys, he provides isolated note entrances in a major, minor, and blended setting—thus, for the first key, C, he provides examples in C major, C minor, and what he calls C compound.⁴⁶⁶ This is a different exercise than the Singer example for accuracy, and instead seems to reflect a drive to train the ear to hear somewhat more random pitches. A second exercise comes later in the book and focuses on breath attacks. Referring to breath attacks, Smith suggests that “because the technique is used primarily for first note entrances, the best way to begin learning the skill is to start by playing attacks on a middle register note.”⁴⁶⁷ The six exercises that follow all seem to be centered on G4, thus working the middle range of the horn.⁴⁶⁸ The objective is to avoid a “sudden burst of air” and alleviate the absence of the tongue.⁴⁶⁹ One of the included passages is the horn solo from the beginning of the second movement of

⁴⁶³ Ibid.

⁴⁶⁴ Ibid.

⁴⁶⁵ Ibid., 26-33.

⁴⁶⁶ Ibid., 26.

⁴⁶⁷ Ibid., 60.

⁴⁶⁸ Ibid., 60-62.

⁴⁶⁹ Ibid., 60.

Tchaikovsky's fifth symphony⁴⁷⁰—not an unfamiliar passage to most hornists. Inserting an air attack, however, would make playing that excerpt a completely different endeavor.

This book would be an excellent addition for a student struggling with initial attacks. As it offers different accuracy exercises compared to the few which have been presented previously, it would seem to be a worthy addition in a compiled routine.

Marian Hesse, *Daily Routines for the Student Horn Player*

Marian Hesse is horn professor at the University of Northern Colorado.⁴⁷¹ Hesse is an alumnus of the University of Northern Colorado and Yale University, and her primary teachers were Christopher Leuba, Jack Herrick, and Paul Ingraham.⁴⁷² Beyond the horn, she also holds certificates in fundraising and nonprofit management from the Wharton School of Business at the University of Pennsylvania.⁴⁷³ Hesse is a member of the Chestnut Brass Company and Principal Horn with ProMusica Colorado and the Boulder Bach Festival, and has previously played with such ensembles as the Chamber Orchestra of Philadelphia, the Kansas City Chamber Orchestra, and the Philadelphia Virtuosi Chamber Orchestra.⁴⁷⁴ A Grammy award winner, Hesse has multiple recordings and publications and has presented on the horn in institutions of higher learning across the United States.⁴⁷⁵

⁴⁷⁰ Ibid., 61.

⁴⁷¹ "Welcome to Horn World," *Marian Hesse website*, accessed March 3, 2016, <http://www.marianhesse.com/marianhesse.com/Welcome.html>.

⁴⁷² "Marian Hesse, Horn," *University of Northern Colorado School of Music*, accessed March 3, 2016, <http://arts.unco.edu/music/faculty-staff/hesse-marian/>.

⁴⁷³ "Welcome to Horn World"

⁴⁷⁴ "Marian Hesse, Horn"

⁴⁷⁵ "Welcome to Horn World"

Table 38: *Daily Routines for the Student Horn Player* breakdown

Marian Hesse (2011) <i>Daily Routines for the Student Horn Player</i>	
Long Tones	10%
Scales/Arpeggios	9%
Lip Slurs	23%
Flexibility Studies	17%
Articulation/Attacks	25%
Range Studies	9%
Buzzing Exercises	5%
Breathing Exercises	3%

One of Hesse’s publications is *Daily Routines for the Student Horn Player*, which was published in 2011 by Mountain Peak Music and is still available directly from the publisher’s website. The book consists of eight routines that Hesse suggests allow variety for the students—that they should play a different routine every day.⁴⁷⁶ The components within each routine are the same: each covers long tones and mouthpiece buzzing, dynamics over long tones, lip slurs, accuracy and dynamic changes, interval studies with alternating articulations, articulation, and the extremes of the low and high ranges of the horn.⁴⁷⁷ Each of the eight routines, however, is completely different in focus.

The first routine, the “Beginning Routine,” is significantly easier in terms of technical abilities due to simpler rhythms and an easier range.⁴⁷⁸ Hesse notes that the routine is intended for beginners and those who have not been playing the horn as much

⁴⁷⁶ Marian Hesse, *Daily Routines for the Student Horn Player* (Flagstaff, AZ: Mountain Peak Music, 2011), v.

⁴⁷⁷ Ibid.

⁴⁷⁸ Ibid., 1-6.

recently.⁴⁷⁹ The second routine, “Air,” “focuses on getting students to move air through the instrument.”⁴⁸⁰ Within the exercises, she indicates where the breath should take place with a special notehead devoted to breathing and several preparatory beats that are indicated by numbers in the music itself.⁴⁸¹ Additionally, she includes exercises where the student is told to “blow air vigorously, articulating without buzzing your lips” in some measures.⁴⁸²

The third routine is “Overtone Series,” which “emphasizes the natural harmonic series throughout.”⁴⁸³ Hesse accomplishes this by having multiple exercises where the same valve combination is indicated for multiple measures.⁴⁸⁴ Additionally, she has multiple designated places where the student is instructed to remove the mouthpiece from their face and free buzz several measures—unusual compared to other books in this study.⁴⁸⁵ Hesse also includes a marking indicating the student is to “bend the pitch without changing the fingering” during this routine for one exercise.⁴⁸⁶ The fourth set of exercises is called the “Intermediate Routine;” it is, as its name implies, a warm-up for students who need more of a challenge than the Beginning Routine, but who are not

⁴⁷⁹ Ibid., v.

⁴⁸⁰ Ibid.

⁴⁸¹ Ibid., 8.

⁴⁸² Ibid., 11.

⁴⁸³ Ibid., vi.

⁴⁸⁴ Ibid., 14-21.

⁴⁸⁵ Ibid., 14-15.

⁴⁸⁶ Ibid., 19.

ready for the advanced one at the end of the book.⁴⁸⁷ The exercises in this warm-up are longer than the Beginning Routine, and in several instances, the exercises are more difficult. Specifically, this means the seventh exercise—which deals with range—includes notes up to C6 instead of the top note of G5 found in the Beginning Routine.⁴⁸⁸

The fifth routine carries the title “Ear Training” and “encourages students to hear what they are playing.”⁴⁸⁹ As a part of this, almost all of the examples include a special notehead peppered throughout the exercises where the student is asked to sing and finger the note (but not to play it).⁴⁹⁰ The sixth routine, “B-flat Horn,” attempts to help “students learn to use the B-flat side of the horn.”⁴⁹¹ As a part of this, Hesse includes instructions such as “B-flat horn to the end” and B-flat fingerings for some notes, which are indicated by placing the number in parenthesis.⁴⁹² She also advocates that students should “strive to match tone color and intonation,” relaying the intention that the B-flat horn switch not drastically alter the student’s tone.⁴⁹³

The seventh routine is “Duet/Intonation,” which includes a duet line, “affording you the opportunity to provide a model and to discuss each of the various skills required.”⁴⁹⁴ One interesting component to this is Hesse pairing the free buzzing

⁴⁸⁷ Ibid., vi.

⁴⁸⁸ Ibid., 28.

⁴⁸⁹ Ibid., vi.

⁴⁹⁰ Ibid., 29-36.

⁴⁹¹ Ibid., vi.

⁴⁹² Ibid., 38.

⁴⁹³ Ibid.

⁴⁹⁴ Ibid., vi.

incorporated in an earlier routine with the teacher line continuing to play on the horn, allowing the student to attempt to match pitch in their free buzz.⁴⁹⁵ The final routine is the previously referenced “Advanced Routine,” which includes even longer exercises than the intermediate and beginner routines and more difficult tasks—such as free buzzing intensely chromatic passages in the first exercise of the routine.⁴⁹⁶

As with the Hill book from earlier in this chapter, *Daily Routines for the Student Horn Player* offers multiple routines in the same book, albeit with a multitude of options to prevent student boredom. This is one of its strengths: it allows a teacher to work the same broad set of general components in multiple routines and thereby also allows variety for the student. Additionally, by focusing on such areas as air, ear training, and the B-flat horn, Hesse gives teachers three additional skills that might need to be covered and could therefore be assigned to students to specialize on a deficient area of the horn. Finally, the book encompasses a wide variety of topics—as shown in Table 38—but it covers them all fairly evenly. This is a broad warm-up that addresses all needed components in an evenhanded manner.

⁴⁹⁵ Ibid., 44-45.

⁴⁹⁶ Ibid., 53.

Marian Hesse, *Daily Routines for Horn*

Table 39: *Daily Routines for Horn* breakdown

Marian Hesse (2011) <i>Daily Routines for Horn</i>	
Long Tones	3%
Scales/Arpeggios	2%
Lip Slurs	22%
Flexibility Studies	16%
Articulation/Attacks	30%
Range Studies	17%
Interval Studies	6%
Buzzing Exercises	3%

Also published in 2011 by Hesse and still available from Mountain Peak Music, *Daily Routines for Horn* offers a follow up to *Daily Routines for the Student Horn Player* for the older hornist. The book is similarly split into eight routines that each cover a similar set of topics: long tones and mouthpiece buzzing, dynamic change over long tones, lip slurs and trills, accuracy, interval studies and patterns, articulation, and high and low playing.⁴⁹⁷ Unlike the first book, Hesse includes tables to chart the player's progress over articulation (including multiple tonguing), the high range, the low range, and lip slurs.⁴⁹⁸

The first of the eight routines is the "Basic Routine," which differs substantially from the first routine in the previous book because of its rhythmic complexity: it includes such rhythms as sixteenth notes and even sixteenth note triplets.⁴⁹⁹ The

⁴⁹⁷ Marian Hesse *Daily Routines for the Horn* (Flagstaff, AZ: Mountain Peak Music, 2011), v.

⁴⁹⁸ *Ibid.*, vii.

⁴⁹⁹ *Ibid.*, 5-6.

articulation example also includes designated double tonguing sections, transpositions,⁵⁰⁰ and its last exercise includes notes up to F6, “as range allows”—the highest note included in a book within this study⁵⁰¹ (although it also occurs in Hill’s *Warm-Ups and Maintenance Sessions for the Horn Player*).⁵⁰² The second routine is titled “Articulation,” which features frequent use of sixteenth notes, decently fast tempi (including a 6/8 exercise designated as single tonguing sixteenth notes at a quarter note pulse of 60 beats per minute).⁵⁰³ The routine also introduces triple tonguing, designated by an instruction above one of the later exercises.⁵⁰⁴ One additional note is that, unlike the previous book, the sixth category—articulation—has eight different exercises covering it in this routine, significantly more than in any routine in the first book.

The third routine is called “Flexibility/Accuracy.” As one might expect, it is filled with flexibility exercises. Additionally, the first exercise contains passages where the player repeats a passage twice—the first time on the horn and second time buzzing on the mouthpiece—that seem designed to teach the student to internalize the correct pitch when buzzing on the mouthpiece.⁵⁰⁵ She also continues to work breathing in a later exercise that is indicated for the player to “breathe as marked at your slowest tempo” where intended breaths are marked with commas.⁵⁰⁶ The fourth routine is “Register

⁵⁰⁰ Ibid., 9-10.

⁵⁰¹ Ibid., 12.

⁵⁰² Hill *Warm-Ups*, 12.

⁵⁰³ Hesse, *Daily Routines for Horn* 22.

⁵⁰⁴ Ibid., 28.

⁵⁰⁵ Ibid., 34.

⁵⁰⁶ Ibid., 44.

Change/Dynamic Extreme,” and plays out as the title suggests. The exercises are filled with rapid alternation between soft and loud dynamics and shifts from the extremes in the horn’s pitch range. In one of the articulation examples, the horn plays sixteenth notes at a piano dynamic level for one measure that immediately shifts to forte the following measure.⁵⁰⁷ One would generally expect a student to struggle with this; presumably they would begin to feel comfortable playing the pattern softly and then be forced to immediately shift dynamic levels—including the way they play the line. She also includes range examples that are marked “try this study at various volumes;”⁵⁰⁸ playing the extremes of the horn’s register becomes much more challenging when the dynamics become extremely soft.

The fifth routine is “Overtone Series.” As expected, there is an emphasis on lip slurs in this section. Hesse also finds a way to vary this: in the third exercise (typically the lip slurs exercise), she instructs the performer to “tongue on repeats”—turning a lip slur into a tonguing exercise covering wide intervals.⁵⁰⁹ Several of the exercises are also quite chromatic.⁵¹⁰ The sixth routine is “Range.” Every example takes place in all ranges of the horn. One of the most interesting moments in this routine comes with the final exercise. Hesse writes,

This drill is intended to teach players how to move their air for the high register. For maximum benefit, keep the air moving at all times. When the dotted half note

⁵⁰⁷ Ibid., 55.

⁵⁰⁸ Ibid., 59.

⁵⁰⁹ Ibid., 64.

⁵¹⁰ Ibid., 69-71.

is finished, simply disengage the lips and keep blowing. Play only as high as your current ability.⁵¹¹

Within this exercise, she includes arrows meaning to “exhale completely”—an arrow to the right—and “inhale completely,”—an arrow to the left.⁵¹²

The seventh routine is titled “Duet/Intonation.” As was the case in the first book, she provides two lines in order to play the routine as a duet (and also work on intonation). Unlike the first book, however, she does not include notes designating one line being for the teacher and another for the student. The lines do include more instances where the players take turns playing; in one example, each player plays every other beat in order to create a composite arpeggio.⁵¹³ The final routine is marked “Easy Routine,” and is intended to be for younger players.⁵¹⁴ Rhythmically, the lines are much easier; there is more widespread use of eighth notes where sixteenths have been in other places within the book, and the exercises are considerably shorter (and there are fewer exercises in each category).

As with the last book, the strength of this book is in its multiple routines; theoretically, a player could once again play a different routine every day of the week. There are those who would disagree that this is a wise choice (that changing routines on a daily basis keep any one skillset from really being absorbed fully), but it would certainly do a lot to prevent the repetitive nature of the warm-up process. Additionally, as Hesse notes in the introduction, “it is acceptable to mix and match drills to address individual

⁵¹¹ Ibid., 89.

⁵¹² Ibid.

⁵¹³ Ibid., 102-103.

⁵¹⁴ Ibid., iv.

needs so long as each skill category is covered.”⁵¹⁵ This creates an even greater multitude of routines. Finally, as with the last book, the focus on an even presentation of categories yields a balanced warm-up, meaning this offers a generally moderate routine for most players looking to cover all of the core components of the horn.

Fergus McWilliam, *Blow Your Own Horn: Horn Heresies*

Fergus McWilliam (b. 1952) is a native of Scotland.⁵¹⁶ As a child, his family emigrated to Canada, and he ended up earning a degree from the University of Toronto.⁵¹⁷ His primary teachers have been Eugene Rittich, John Simonelli, Frederick Rizner, and Barbara Bloomer.⁵¹⁸ He has played previously as a soloist (at age fifteen) with the Toronto Symphony under Seiji Ozawa and won positions in Orchestra London (1975), the Detroit Symphony (1979-1982), the Bavarian Radio Symphony Orchestra in Munich, and is currently a member of the Berlin Philharmonic horn section (since 1985).⁵¹⁹ He has served on the faculty at the University of Windsor, the Berlin Philharmonic Orchestra Academy, and the Hans Eisler Musikhochschule in Berlin.⁵²⁰

⁵¹⁵ Ibid., v.

⁵¹⁶ “Biography,” *Fergus McWilliam website*, accessed March 3, 2016, <http://www.fergusmcwilliam.com/biography/>.

⁵¹⁷ Ibid.

⁵¹⁸ Ibid.

⁵¹⁹ Ibid.

⁵²⁰ Ibid.

Table 40: *Blow Your Own Horn* breakdown

Fergus McWilliam (2011) <i>Blow Your Own Horn!</i>	
Long Tones	7%
Scales/Arpeggios	7%
Lip Slurs	13%
Flexibility Studies	67%
Articulation/Attacks	7%

McWilliam’s *Blow Your Own Horn: Horn Heresies* was published in 2011 by Mosaic Press and is still available in print. As a part of the book, McWilliam includes six exercises which guarantee “not only rapid improvement” but which also help to “build and maintain a solid and healthy technique.”⁵²¹ The first exercise is what he calls the “Pamper” exercise—the Singer accuracy exercise (which he actually attributes to Singer’s 1956 book).⁵²² He suggests the student start on a comfortable note and repeat by ascending by half step when it “starts to become ‘work’”.⁵²³ At this point, the student is instructed to retreat down by half step until returning to the original note—all at a metronome setting of 60 beats per minute.⁵²⁴ He notes that this is an easy exercise that requires little effort (hence the “pamper” title) and leads to immediate success.⁵²⁵

The second exercise is a three octave arpeggio that McWilliam attributes to Eugene Rittich. It essentially turns into a lip slur, as he instructs the student to “play this

⁵²¹ Fergus McWilliam, *Blow Your Own Horn: Horn Heresies*, 2nd ed. (Oakville, Ontario: Mosaic Press, 2011), 123.

⁵²² *Ibid.*, 124.

⁵²³ *Ibid.*, 125.

⁵²⁴ *Ibid.*

⁵²⁵ *Ibid.*

one on all valve combinations, on both F and B-flat horns, and do it in ONE breath”⁵²⁶ (emphasis in original). The purpose behind limiting the exercise to one breath (if possible) is to examine “how you manage your air” and “how you use your mouth and abdominal muscles while crossing the...embouchure break.”⁵²⁷ The third exercise is a sixteen count long tone, complete with paired crescendo and diminuendo. He notes that this is an “uncomplicated and simple” exercise and that one variation to it might be to start loud instead of soft and gradually get softer before finishing loud.⁵²⁸ The fourth exercise is tongued and slurred scales from between two to three octaves each. He suggests the Gabriel Parès scale book as a resource. The fifth exercise is working on trills. He notes that this work is “not only important for musical ornamentation,” but is a “miniature of horn technique.”⁵²⁹ In addition to a standard trill exercise in which the rhythmic values of a pair of notes are gradually diminished, he includes a line which combines a lip slur with a trill at the end of the line—something he notes is of Czech origin.⁵³⁰

The final exercise is a reproduction of Bach’s *Air on the G String* arranged by Eugene Rittich. He notes again that this is straightforward, but that the key is to play it as exactly as written—with all breath marks, tempo markings, and dynamic markings

⁵²⁶ Ibid., 127.

⁵²⁷ Ibid., 128.

⁵²⁸ Ibid., 128-129.

⁵²⁹ Ibid., 129.

⁵³⁰ Ibid., 130.

observed precisely.⁵³¹ He also provides this exercise in four different transpositions, commenting that it matters little what transposition one uses first, but that they only move on when the first one has been perfected.⁵³²

The strength of this routine, as McWilliam emphasizes several times, is that the exercises are all straightforward enough that even a player without a teacher can achieve them. As such, this routine is attainable by a wide array of ability levels and could be offered to nearly any horn student. Additionally, the routine essentially covers the key components of a routine despite not being a taxing endeavor. This would endear it to the player who does not need a thirty minute routine to feel fully ready to play.

Eli Epstein, *Horn Playing from the Inside Out*

Eli Epstein is an American hornist, educator, and author.⁵³³ He began his career performing as second horn in the Rochester Philharmonic, served as second horn in the Cleveland Orchestra from 1987 until 2005, and he also taught at the Cleveland Institute of Music during that tenure—from 1989 until 2005.⁵³⁴ Currently, he is on the faculty at both the New England Conservatory and Boston Conservatory.⁵³⁵ Additionally, he has been a faculty member at such summer programs as the Tanglewood Music Center, Music Academy of the West (2005-2013), and the Aspen Music Festival (2000-2012).⁵³⁶

⁵³¹ Ibid.

⁵³² Ibid., 130-131.

⁵³³ “Eli Epstein,” *New England Conservatory*, accessed March 3, 2016, <http://necmusic.edu/faculty/eli-epstein?lid=8&sid=2>.

⁵³⁴ Ibid.

⁵³⁵ Ibid.

⁵³⁶ Ibid.

Epstein has recorded a collection of low horn excerpts, *Orchestral Excerpts for Low Horn*, and has organized concerts known as “Inside Out Concerts,” in which he attempts to enable audience members to connect with music in new and innovative ways.⁵³⁷

Table 41: *Horn Playing from the Inside Out* breakdown

Eli Epstein (2012) <i>Horn Playing from the Inside Out</i>	
Long Tones	47%
Scales/Arpeggios	29%
Flexibility Studies	12%
Buzzing Exercises	12%

Epstein’s book, *Horn Playing from the Inside Out*, was self-published in 2012 and is available directly from his website. His third chapter deals with his warm-up routine—which he calls the “power warm-up”. In the introduction for the chapter, he writes that “developing and practicing a solid daily warm-up routine may be one of the most important actions we take as performers.”⁵³⁸ Epstein’s warm-up consists of four parts: buzzing, long tones, flexibility studies, and scales.⁵³⁹

The first part of the routine is buzzing. He describes buzzing as helping the player to learn to produce an airflow “in a healthy and strong way” and that it helps them “get the cobwebs out first thing in the morning.”⁵⁴⁰ He includes a short seven measure exercise that is repeated in several different keys. Additionally, he asks that the student play each line three times: first without the mouthpiece, then buzzing on the mouthpiece,

⁵³⁷ Ibid.

⁵³⁸ Eli Epstein, *Horn Playing from the Inside Out: A Method for All Brass Musicians* (Brookline, MA: Eli Epstein Productions, 2012), 69.

⁵³⁹ Ibid., 70-80.

⁵⁴⁰ Ibid., 70.

and finally playing it on the horn.⁵⁴¹ Part of Epstein’s book is a focus on what he refers to as “elevators”—corresponding to specific points of movement in the muscles of the jaw.⁵⁴²

The second part of his warm-up consists of long tone exercises. Each line of long tones is a first note intended to be played with a breath attack and followed by a rest, a second note with a soft articulation and followed by a rest, and a third note which is held for four measures (similar, again, to the Singer accuracy exercise).⁵⁴³ Throughout his book, Epstein is a consistent advocate of using vowels as a means for achieving consistency in accuracy. In this exercise, he lists “hoh” above the first note (with no clear tongue needed to produce an “h” sound) and “thoh” above the second note. Additionally, he requests that the long tone be a crescendo for the first half and a diminuendo the second half. He accentuates this by listing dairy products as a way to control the thickness of the sound: skim milk at first, leading to whole milk, leading to cream, and culminating with buttermilk before beginning the process in reverse.⁵⁴⁴ He indicates that this is to control the size of the aperture.⁵⁴⁵ Long tones continue with more exercises in different ranges of the horn, and as the range changes, the vowels do as well (moving to different vowels that lead to more ease in achieving high notes on a consistent basis—one of the core principles of the entire book).

⁵⁴¹ Ibid.

⁵⁴² Ibid.

⁵⁴³ Ibid., 73.

⁵⁴⁴ Ibid.

⁵⁴⁵ Ibid., 72.

Flexibility studies make up the third part of the routine. With this section, he lists numbers corresponding to the “elevator floors” of the jaw on each note, attempting to have the student focus on their jaw placement as they move up and down the scale fragments included in the exercise.⁵⁴⁶ He also notes that one should allow the airstream to “open the aperture as you go down in register.”⁵⁴⁷ The final part of the routine is scales. He focuses on getting a clear initial attack (with a “thoh”), and notes that the scales should be musical—with “shape and expression...like a great vocalist.”⁵⁴⁸

The author also includes a “short warm-up” in the following pages which consists of slurred scales, brief flexibility exercises, and repeating the scales from the regular warm-up. He advises this to be a fifteen minute warm-up for later in the day.⁵⁴⁹ Finally, he includes some cooling-down exercises to benefit the player at the end of a difficult day of playing.⁵⁵⁰ Yancich—whom Epstein performed with in the Rochester Philharmonic, Hill, and Hesse all include cool down exercises as well in their books, and so Epstein continues this trend.

The strengths of this warm-up are its inclusion of materials designed to help the student: the vowels Epstein lists help make accuracy easier by connecting his process to the student’s preexisting knowledge; consistent adherence to Epstein’s principles of “elevator floors” and aperture control should benefit a student who struggles with accuracy and who has a narrow range. Additionally, this is a lean routine that is designed

⁵⁴⁶ Ibid., 77.

⁵⁴⁷ Ibid., 76.

⁵⁴⁸ Ibid., 78.

⁵⁴⁹ Ibid., 81.

⁵⁵⁰ Ibid., 82.

to avoid physical fatigue to the hornist; instead, the short (but valuable) nature of it should prepare one for the rigors of a full day of playing.

Howard Hilliard, *Lip Slurs for Horn*

Howard Hilliard is a native of California. He is an alumnus of the University of Southern California and the University of North Texas College of Music.⁵⁵¹ Hilliard has performed with orchestras throughout the United States, Europe, and Latin America, but currently is a private teacher in the Dallas-Fort Worth area and brass instrument technician.⁵⁵² As an author, Hilliard has had works presented at the International Horn Symposium and the Texas Bandmasters Association Convention.⁵⁵³

Table 42: *Lip Slurs for Horn* breakdown

Howard Hilliard (2012) <i>Lip Slurs for Horn</i>	
Lip Slurs	100%

Hilliard's book, *Lip Slurs for Horn*, was published by Meredith Music (now a subsidiary of Hal Leonard) in 2012 and is still available in print. In an introduction, Hilliard explains that this book is a follow up to his book, *First Lip Slurs for Horn*, and the idea is this book will help students progress toward a professional level of playing.⁵⁵⁴ He also cautions that "no horn is perfectly in tune and it is up to the player to bend the notes in tune as much as possible," which requires the flexibility that his exercises

⁵⁵¹ "About Howard," *Howard Hilliard website*, accessed March 3, 2016, <http://howardhilliard.com/about-Howard/>.

⁵⁵² Ibid.

⁵⁵³ Ibid.

⁵⁵⁴ Howard Hilliard, *Lip Slurs for Horn* (Milwaukee, WI: Meredith Music Pub, 2012), iii.

provide.⁵⁵⁵ To this end, Hilliard provides five sections in his book that gradually build the skills of the student.

The first section is labeled as “A Progressive Foundation.” Hilliard instructs that “the exercises in this section are constructed with as little overlap as possible.”⁵⁵⁶ Those exercises gradually add new notes, and Hilliard also lists the valve combinations for the lip slurs for the first few examples.⁵⁵⁷ After this, however, he stops labeling individual slurs.⁵⁵⁸ The second section is titled “Large Intervals.” He explains that the first few exercises work up to the octave, but that different exercises in the section work stamina, elimination of the break, and works ear training by using pitches a half step apart.⁵⁵⁹

The third section is “Adjacent and Out-of-Tune Harmonics.” Hilliard explains that:

Because of the preponderance of adjacent harmonies coupled with out-of-tune harmonics, playing by the feel of the slots rather than by ear is encouraged to develop maximum speed and tactile efficiency.⁵⁶⁰

Essentially, this means the student is encouraged not to worry about intonation challenges with the note that is heavily flat and instead should just focus on playing the line.

Hilliard notes the flat harmonic with a special diamond notehead for the first exercise in order to draw the student’s attention to it.⁵⁶¹ He gradually builds speed throughout this

⁵⁵⁵ Ibid.

⁵⁵⁶ Ibid., 4.

⁵⁵⁷ Ibid., 4-5.

⁵⁵⁸ Ibid., 7.

⁵⁵⁹ Ibid., 15.

⁵⁶⁰ Ibid., 24.

⁵⁶¹ Ibid., 24-25.

section by diminishing the rhythmic value of notes in the line. The fourth section is made up of three exercises Hilliard lists as “memorable warm-ups.” These feature quick repeated passages in multiple keys, and would probably be the most valuable addition to a warm-up routine.⁵⁶²

The final two sections are “Range” and “Hybrid Lip Trill Precursors.” In “Range,” Hilliard writes exercises that extend into the extreme high and low range of the instrument.⁵⁶³ He also includes, for the first time, glissandi.⁵⁶⁴ In the final section, “Hybrid Lip Trill Precursors,” he suggests that the player should use a “strong pulsating snap to the faster note values with an almost raucous quality that achieves a balance between air, embouchure, and mouthpiece pressure.”⁵⁶⁵ Within the lines, he writes so that the rhythmic values in each slur become gradually diminished (from eighths to sixteenths, and so on).

In terms of strengths, this book clearly is a definitive source for students needing to work on lip slurs or who need to address issues with their sound. This book, obviously, does not contain a fully realized routine, but certain exercises—especially the memorable examples explicitly intended for a warm-up—would allow themselves to be easily inserted in a student’s preexisting warm-up routine.

Randy Gardner, *Good Vibrations: Masterclasses for Brass Players*

Gardner’s second book for this study is *Good Vibrations: Masterclasses for Brass Players*, self-published in 2014 and available directly from the author’s website.

⁵⁶² Ibid., 33-36.

⁵⁶³ Ibid., 37.

⁵⁶⁴ Ibid., 38.

⁵⁶⁵ Ibid., 43.

This book, unlike the author’s previous entry, is really more of a discussion of various topics on the horn—despite the title being aimed at all brass players—with few exercises.⁵⁶⁶ It is relevant for inclusion, however, because of its discussion of several warm-up components. Gardner advocates a concept known as “sing–buzz–play.”⁵⁶⁷ He notes the importance of buzzing—that nothing is hidden in the sound when one buzzes on the mouthpiece. Later in the book, he advocates free buzzing, noting that it is “effective in addressing tonal imperfections, regardless of the range where these problems occur.”⁵⁶⁸ He also discusses the physiological components of the breathing apparatus in great detail,⁵⁶⁹ an important concept in the early stages of the warm-up routine. Gardner includes several long tone exercises focused on dynamic extremes and breath attacks.⁵⁷⁰ He goes on to connect this to the ability to play sustained passages at extreme dynamic levels—such as the beginning of Mahler’s first symphony and the beginning of Tchaikovsky’s fourth symphony—extreme soft and loud, respectively.⁵⁷¹ Building on this, he teaches a section on articulation to feel as though the note will be a long tone regardless of the actual length the note is played.⁵⁷² Later in the book, Gardner

⁵⁶⁶ Because of the lack of exercises, a table has been omitted for this publication.

⁵⁶⁷ Randy C. Gardner *Good Vibrations: Masterclasses for Brass Players* (Cincinnati, OH: Randy C. Gardner, 2014), 11.

⁵⁶⁸ *Ibid.*, 29.

⁵⁶⁹ *Ibid.*, 19.

⁵⁷⁰ *Ibid.*, 31-32.

⁵⁷¹ *Ibid.*, 33-36.

⁵⁷² *Ibid.*, 51.

introduces a few studies dealing with flexibility.⁵⁷³ He also covers topics such as legato passages, range, accuracy, trills, and stopped horn.

This book would be useful when putting together a compiled routine or when a student is being challenged by one of the topics in the book. Gardner does not provide exercises for all topics, however, but there is thoughtful discussion of the various subjects he covers.

Trends

The first trend is apparent by the length of this chapter: the number of books in this period is much greater than in the other eras, despite the fact that the chapter only includes fifteen instead of twenty years. This is, perhaps, attributable to the number of authors who published books themselves. As an example, Randy Gardner has two books in this chapter. The first was published through an established publishing company, and his more recent was self-published. Beyond self-publishing, the nearly universal presence of computers and word processing allows nearly anyone to write a book—which has both its positive and negative components. There are even more options for students to peruse, which is helpful, but the plethora of options sometimes leads to less helpful publications than during a time when a finite number of publishing companies acted as a firewall against bad ideas. This does not even take into account the internet, which could threaten the future publication of physical books. Certainly, however, the rapidly increasing number of books available is a trend for this era.

A second trend is routines tailored to a wide variety of demands. In separate offerings by Marian Hesse and Douglas Hill, the authors have created books which offer

⁵⁷³ Ibid., 100-101.

a great deal of customization. This offers the player greater flexibility in how long their routine will take and even in what they will play. Hesse even allows players to mix and match exercises from routine to routine in her book, although she requests that the core components of the routine remain the same. The notion that a student adheres to one person's routine (such as Farkas) could, therefore, be an antiquated line of thought.

A third trend is the book that specializes in a specific area of playing. Even more than Brophy's book from earlier in the study, some books in this chapter specialize so much on one warm-up component that they completely ignore others. Two examples of this are Howard Hilliard's *Lip Slurs for Horn* and Randy Gardner's *Mastering the Horn's Low Register*. With the Hilliard, the book entirely consists of lip slurs. Likewise, Gardner's book offers numerous suggestions for low horn exercises. Neither of these books, however, presents a comprehensive routine. This seems to be a further extension of the idea of customization.

One final trend is the presence of books which are practical in nature. Two books stand out in this: those of Eli Epstein and Wendell Rider. Rider presents thoughts on the "real world" aspects of horn playing, and Epstein offers imagery like elevators and dairy products to address more complicated problems in one's playing. As such, both represent attempts to demystify the frequent academic nature of the horn text and hope to offer practical suggestions based on the way most people actually approach the horn.

CHAPTER 6

CONCLUSIONS

When looking at the totality of the study, several generalizations can be made. First, the limitations of the study necessitate the exclusion of other works legitimately worthy of careful examination. By limiting this study to published books written for the horn or by horn players with a focus on daily routines, many sources of information have necessarily been excluded. As such, for further study, one might consider:

- Carmine Caruso, *Musical Calisthenics for Brass*.⁵⁷⁴
- Herbert L. Clarke, *Technical Studies for the Cornet*.⁵⁷⁵
- Gabriel Parès, *Parès Scales for French Horn*.⁵⁷⁶
- Sam Pilafian and Patrick Sheridan, *The Brass Gym*.⁵⁷⁷
- Josef Schantl (edited Milan Yancich), *Grand Theoretical and Practical Method for the Valve Horn*.⁵⁷⁸
- James Stamp, *Warm-ups and Studies: Trumpets and Other Brass Instruments*.⁵⁷⁹

Second, it is interesting to see just how many routines are available that were written in the 21st Century. This is especially striking when compared to the relative scarcity of

⁵⁷⁴ Carmine Caruso, *Musical Calisthenics for Brass* (Hollywood: Almo Pub., 1979).

⁵⁷⁵ Herbert L. Clarke, *Technical Studies for the Cornet* (New York: Carl Fischer, 1912).

⁵⁷⁶ Gabriel Parès, *Parès Scales for French Horn*, ed. Harvey S. Whistler (Chicago: Rubank, 1942).

⁵⁷⁷ Sam Pilafian and Patrick Sheridan, *The Brass Gym: A Comprehensive Daily Workout for Brass Players, Horn in F*, ed. John Ericson (Mesa, AZ: Focus on Music, 2008).

⁵⁷⁸ Josef Schantl, *Grand Theoretical and Practical Method for the Valve Horn*, ed. Milan Yancich (Bloomington, IN: Wind Music Inc, 1981).

⁵⁷⁹ James Stamp, *Warm-Ups and Studies: for Trumpet or Cornet/Flugelhorn* (Moudon, Switzerland: Editions BIM, 1978).

publications prior to 1960. The hornist of this era, one could argue, actually has *too many* options for routines. With this wealth of options, however, comes the opportunity for one to find a routine that suits one's individual needs for components covered, length, and difficulty level. Customization can be both a blessing and a curse (as noted by Hesse's worry that players customizing will not include all the necessary components in her books), but it can also be a legitimate benefit to the individual student who operates under a unique set of circumstances.

Finally, these books offer a valuable insight into an educator's teaching styles well after they have passed away and relate the importance these teachers of the past placed on different elements of the horn. Whether this shows up as an incredibly thorough, daily focus on scales, or the importance of—as was the case with authors like Harry Berv or Eli Epstein—a desire not to overwork the student, the routines demonstrate remarkable differences in teaching styles. They reinforce the individuality of teaching the horn and remind contemporary hornists that there is no one “uniform” way to teach the instrument. Instead, the road to success on the horn is different for each player and, therefore, a wide spectrum of options are required for something seemingly as simple as a warm-up routine but which can play a substantial role in the development of the student.

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