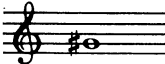



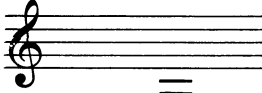

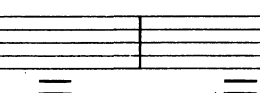
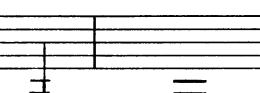
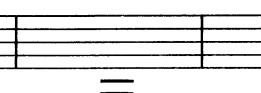
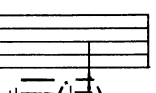














Fingering Chart for the Double French Horn (F&B \flat)

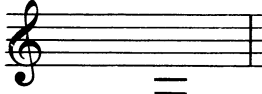



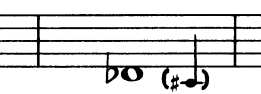

















Since the Double Horn is now in common use the following chart contains fingerings for both the F Horn and the B \flat Horn. The use of the B \flat Horn allows for greater accuracy in the high register and facilitates tone production in the low register. Not all tones are practical on the B Horn, however, because of intonation problems.

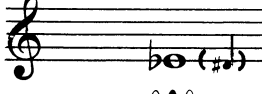
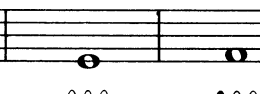
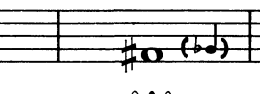
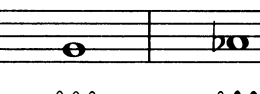
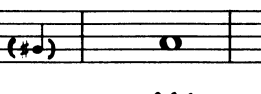
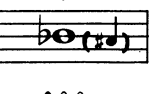
















Many players prefer to use their B \flat Horn when they reach second line G#  and continue to use it throughout the upper register.

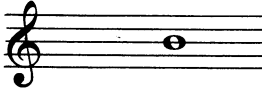

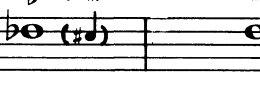
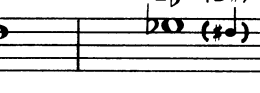
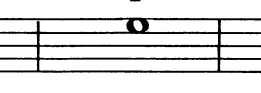
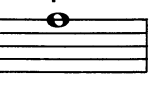
















The B \flat Horn is also employed from low F down to low C. 

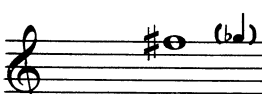
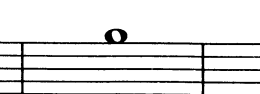
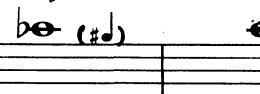

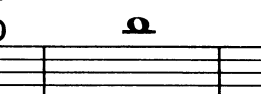
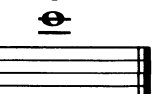














If you have a Double Horn your teacher will advise you when to use it. When playing lip slurring exercises in this book the fingerings indicated are for F Horn.

	C	D \flat (C#)	D	E \flat (D#)	E	F	F# (G \flat)
							
F Horn							
B \flat Horn							

	G	A \flat (G#)	A	B \flat (A#)	B	C	D \flat (C#)	D
								
F Horn								
B \flat Horn								

	E \flat (D#)	E	F	F# (G \flat)	G	A \flat (G#)	A	B \flat (A#)
								
F Horn								
B \flat Horn								

	B	C	D \flat (C#)	D	E \flat (D#)	E	F
							
F Horn			 or 	 or 			
B \flat Horn							

	F# (G \flat)	G	A \flat (G#)	A	B \flat (A#)	B	C
							
F Horn							
B \flat Horn							

1. Set a regular practice time and make every effort to practice at this time.
2. ALWAYS practice carefully. Careless practice is a waste of time. Learn to play each line exactly as written. Later there may be times when certain freedoms may be taken with the printed line, but we must first learn to play exactly as written.
3. The instrument must always be clean and in good playing condition.
4. The development of careful and accurate playing habits is essential if you are to become a good player. Proper hand, finger, mouth or embouchure and body position is absolutely necessary for best results. Always keep relaxed.
5. COUNT AT ALL TIMES.

Daily Warm-Up Studies

The lines below are intended for use as daily warm-up drill, embouchure or lip-building studies, and for the development of technical proficiency. They should be used as an addition or supplement to the regular lesson assignment.

Use certain lines as a daily routine with changes from time to time as suggested by your teacher.

①

Use the above tones in the following manner:

1. As long tones – Hold each note as long as comfortable. Listen carefully for your best tone and keep the tone steady.
2. Play each tone using various shadings as indicated in (A), (B), and (C) below.
3. Use pattern (D) on each scale tone – first staccato and then with accents.

②

TONGUING – Use on all tones in line 1.

③

LIP SLURS

④

1st Valve

1st and 2nd Valves

2nd and 3rd Valves

1st and 3rd Valves

CHROMATIC SCALE

⑤

INTERVALS

⑥

Dynamic Levels

pp...PIANISSIMO (Very soft)

mp...MEZZO PIANO (Medium soft)

f...FORTE (Loud)

p...PIANO (Soft)

mf...MEZZO FORTE (Medium loud)

ff...FORTISSIMO (Very loud)