



High School Player's Guide to Playing the Horn

Jeffrey Agrell
Associate Professor of Horn Emeritus
Voxman School of Music
The University of Iowa

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Table of Contents

Preface	3
Daily Practice Program	4
• Warm-Ups	2
• Technical Development	8
• Problem Solving	9
• Performance/fun session	11
Planning Practice Sessions	12
Selected Resources	
Web sites	12
Accessories	13
Sheet music sources	13
Solo repertoire	13
Etude books	14
Orchestral excerpt study	14
Duets	14
Trios	15
Quartets	15
Brass Quintets	15
Creative Music Making	15
Horn History	16
Famous Horn Players	16
Recordings of Great Solo Horn Playing	16
Symphonic Music with Prominent Horn Parts	17
International Horn Society	17
Books	17
Brass Ensembles	18
Horn Lessons	18
Horn Playing in College	18
Questions?	19

Preface

My goal was to put everything there is worth knowing about the horn in one very short volume. It couldn't be done of course, but I think we came as close as possible in so few pages. The *Guide* represents a good place to start for the high school player who would like to explore the wider world of horn playing. There is a lot out there to learn and enjoy about the horn, and this booklet can point the way to many new areas, from where to buy a mute and sheet music, to recommendations for solos, etudes, and orchestral excerpts, from the best horn websites to chamber music, to recordings and books and more. There is, of course, much more out there (see my book *Horn Technique*, 2017, 447 p., available from amazon.com), but this booklet makes it easier to get start looking and to know where to look. Any high school player no longer has to feel isolated from what's going on in the horn world. Start looking through this booklet and open the door to a new world of horn playing!

High School Player's Guide to Playing the Horn

Daily Horn Practice Program

Excellence in any skill depends on two things:

- **Quality:** Efficient practice (knowing **what** to practice and **how** to practice it)
- **Quantity:** Practicing regularly and putting in the time – show up! Those who practice the most invariably show the quickest progress and become the best players. Regular practice is essential – one hour every day is much better than nothing for six days and then seven hours in one day.

Quantity is up to you. This handout will briefly outline the basics of *quality* practice to help you know what to practice and how to practice it.

A complete practice program includes

- Warm-ups (low & midrange, slurred overtone exercises)
- Technical study of scales, arpeggios, overtone exercises, articulation, range, transposition, and so on. *Work on what you can't do as well as you'd like yet; and less frequently (e.g. weekly) what you can do very well.*
- Problem solving of specific passages in current repertoire, including solos, etudes, orchestral excerpts, chamber music, etc.
- Performance/fun session: sight-reading, playing through familiar pieces, reading through new literature, playing tunes by ear, duets, improvisation.

Decide how much time you have to practice total (day and week) and allot times accordingly. Warm-ups should be done every time you pick up the horn. Technique Development and Problem Solving sessions are necessary if you want to keep improving, and it's best to do something every day. It's better to do even a short session daily than to do little all week and a lot on a weekend.

I. Warm-Ups

A well-designed warm-up prepares your embouchure for the hard work of the day. A warm-up recalibrates the basics of the playing process and promotes accuracy and flexibility. Depending on the condition of the lip and the time available, a warm-up may take from two to ten minutes (more than that is *practicing*). Your lip should feel fresh after a warm-up and not at all fatigued.

1. Buzzing – Wake up and recalibrate the embouchure by buzzing your lips, first without the mouthpiece, then with it. Pay attention to the process: what are you doing with your air and aperture (lip opening) to change the pitch up or down?

- Pick any comfortable note in the middle register. Buzz it as straight as possible – i.e. with no waver in the tone. Repeat several times.
- Repeat, this time giving it a slow waver up and down in pitch.
- Repeat with “sirens” – wider variations in pitch up and down.

Note: Try to play with **as little mouthpiece pressure as possible** at all times. Be especially careful when playing in the upper register. It is easy to force high notes by pressing the mouthpiece, but the price is heavy – it leads to a lot of missed notes and it fatigues or even injures the lip, and soon the lip is exhausted, and the result is poor tone, missed notes, and a barely functioning embouchure. High range is best achieved with solid air support and much practice of overtone series lips slurs, which builds lip flexibility, precision, and muscle tone.

• **Overtone Series**

The key to making horn playing accurate and easy is to acquire facility moving around the Overtone (or Harmonic) Series (i.e. without valves), and later using valves. It’s important to be able to “think in horn”, that is know your notes and their corresponding overtone numbers. Here are the notes/numbers for the F horn:



F:2 would give an overtone series a half step lower [= E horn]; F:1 would be a series a whole step lower [=E-flat horn], and so on.

Myth of the double horn: Your horn is not one, not two horns (F/Bb), but 14 horns (!), a horn being a length of tubing. Two of them overlap, so that what you have is not a double horn, but a 12-horn, a dodecahorn. You can visit each with a unique fingering. The shortest horn is the Bb alto horn (T:0); the longest is the B natural basso horn (F:123), although the lowest useful horn is the C horn (F:13).

Horn Names & Fingerings

Bb alto horn Trigger:0
A alto horn T:2
Ab alto horn T:1
G horn T:12
Gb horn T:23

F horn	F:0
E horn	F:2
E \flat horn	F:1
D horn	F:12
D \flat horn	F:23
C horn	F:13

Overtone series lip slur exercise #1: Overtones (OT) 5 to 6, descending (F horn, E horn, E-flat horn, D horn, D-flat horn, C horn). Play each measure for as long as you can on one or more breaths. Use as little mouthpiece pressure as possible. Gradually speed up as you go.



Other overtone series patterns (shapes) to do in addition or instead as part of a daily warm-up:

F horn (F:0)

Ex. #2 Overtones 4545 6565



Ex. #3 OT 4 5 6 5



Shape Shifting

Ex. #4 This is the same “shape” as Ex. #2 – just moved down one in the harmonic (or overtone) series.

F horn (F:0): OT 3434 5454.



All overtone shapes can and should (at some point) be **moved up and down** the series for flexibility practice in different registers. As you acquire fluency, play them at faster tempos, that is gradually find your limit, where the movement because irregular, uncontrolled. Then slow down a bit to the speed where you are in complete control of the movement and then go for quantity.

Ex. #5 – Let’s **move the shape** from #3 (i.e. up and back) above up to the overtones 8 – 10. When the shape is applied to overtones 4, 5 & 6, you get a major triad. When the shape is applied to overtone notes 8-9-10, you get the beginning of a major scale. *It’s very important to acquire complete control of pitch*

movement up and down using overtones only. Memorize this series (and anything else you are working on) as soon as possible so that you can concentrate on the mechanism of pitch changing, that is what you do with your air and embouchure to make the pitch change (surprise: it is this mechanism that controls pitch change, not the valves. Valve movement goes “on top” of this control).

This basic pattern (OT 8 9 10 9) is written out in horns in C, Db, D, E, Eb, E, and F. Stick with C horn (F:13) for a good while to learn how to effect pitch movement without the valves. Repeat each measure many times. Start slowly; gradually find your speed limit.



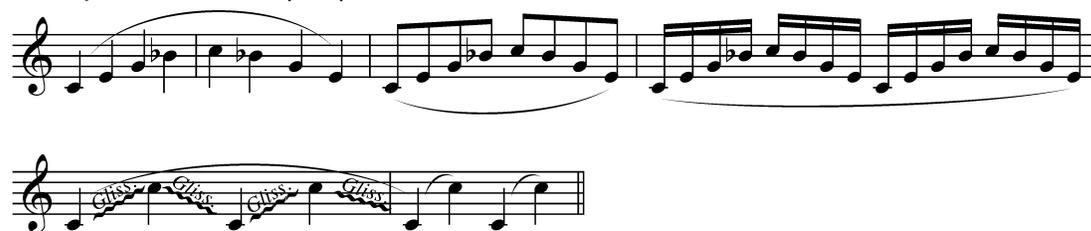
Ex. #6 This is the overtone 8-9-10 version of Ex. 2. The same remarks from #5 apply here:



Always **play slurred** during warm-ups. Mastering this one measure, slurred, slow to fast, makes a simple but highly effective warm-up and is one of the most important technique essentials you can learn on horn.

Ex. #7 **Adjacent OT Slurs: Wider Range.** After acquiring some skill in moving between adjacent overtones, it’s useful to acquire flexibility and control over a wider range. *At first play only measures 1 and 2 at a moderate tempo.* Notes should move between overtones evenly and accurately. Over time add the other measures. The end result will be a clean octave slur. Repeat through other “horns” (fingerings).

Example for F horn (F:0)



Advanced players can repeat this using the shorter horns, i.e. Gb horn (T:23), G horn (T:12), Ab horn (T:1), A alto horn (T:2), Bb alto horn (T:0).

Nonadjacent OT slurs (leaps). The above exercises are all using overtone notes that are *adjacent* to each other. Next are overtone (valveless) lip slur

exercises where you **leap** (or skip) over one or more overtones. The challenge is to make them clean without hitting any of the “middle” overtones. Examples (as with all examples, F horn (F:0) is depicted (all examples); repeat with other horns (fingerings)).

Ex. #8



It helps to make your tongue position be “ahh” for the lower note and “ee” for the upper note, this speeds up the air, just as when you put your thumb on the end of a garden hose, which speeds up the exit of the water. Faster air helps faster lip vibrations, which equals higher pitch.

Mixed lips slurs: adjacent plus nonadjacent overtone movement

When you have acquired some control moving cleanly and easily between adjacent overtones as well as some of the two-note nonadjacent overtone leaps, it’s time to start work on the standard major arpeggio, which has both types of overtone movement (adjacent overtone notes & leaps).

Ex. #9. F horn (try in other horns: e.g. E, Eb, D, Db, C)



The whole arpeggio consists of overtone numbers 4 5 6 8 10 12 and back down. This arpeggio can be extended an octave lower as well as up to a written high C.

There are many, many more possible overtone series lip slurs possible. Make up your own!

Note: most exercises given here can and should be played (sooner or later) on the shorter horns (“Bb side”) as well: Bb alto horn (T:0), A alto horn (T:2), Ab horn (T:1), G horn (T:12), Gb horn (T:23).

Valve (fingered) warm-up patterns

Although most warm-up patterns should be valveless slurred overtone series exercises, you may also play some appropriate warm-up exercises that use valves. Examples below are similar to the cornet exercises of Herbert Clark:

Ex. #10 – Chromatic. Be very careful in this exercise that the more difficult finger combinations match the easy fingerings in evenness – don’t go faster than you can play very evenly. Play softly and repeat as many times as possible on one breath. At some point, start the pattern on a new note (higher or lower).



Ex. #11 – Valve exercise based on scale steps 1231

Play this one in many different keys. As with all exercises here, memorize the pattern as soon as possible so that you can play it without staring at the ink.



II. Technical Development

After your embouchure is well warmed up, it's time to work on technique. Take inventory (using flashcards – one key per card is a good way) of what you can play very well and what needs work. Be very honest with yourself about what you can and can't do very well *right now*. Play those things that you need work on every day. If you can play something very well, then space out your practice of it, e.g. play it only once a week or once every two weeks. *Spend most of your daily practice on things that you can't quite do yet*. As items are mastered, they can be practiced at wider intervals. There is no sense in practicing something every day that you can do very well.

For reference - **Scale cycles** (i.e. the order in which to go through all keys):

C F Bb Eb Ab Db F# B E A D G [circle of 5ths, descending]

C C# D Eb E F F# G Ab A Bb B [chromatic]

C Db B D Bb Eb A E Ab F G F# [expanding]

C F# E Ab G Bb A Eb F D B Db [random]

Suggested technique items to work on:

Overtone exercises: continue developing fluency moving up and down the harmonic series (i.e. one fingering), including the upper register where the notes are closer together.

Scales: major, minor (melodic, harmonic, natural), chromatic, Mixolydian (dominant seventh). [see also Power Scales, below]

Arpeggios: major (scale steps 135), minor (1b35), major seventh (1357), dominant seventh (135b7)

Pattern: scales in 3rds, 1231, 123, 171 (play in diatonic sequence ascending and descending)

Articulation: (single/double/triple tonguing; mixed staccato and legato)

Lip trill – whole step trills, F horn fingerings, OT 8 to 9, start on C horn (2nd space G with F:13), next Ab (Db horn; F:23) and so on up to 3rd space C (C5) using F horn (F:0).

Low range/bass clef - both old (written an octave too low) and new bass clef notation, also ledger lines in treble clef down to low C (C3).

High range: Learn everything in the middle and low range first to warm up, but then keep working on your upper register. Don't forget to rest!

Transposition: be able to transpose Horn in E, Eb, D, C, Bb basso. Start with very simple tunes in C major.

Tip: before working much on regular octave scales, acquire fluency (= accuracy + speed) in scale steps 1 2 3 4 5, also known as the **Power Scale**. Example:



Power scales are the building blocks of longer scales and can be learned quicker and played **much** faster than the longer octave (or two-octave) scales. Learn them in all keys in **both major and minor** (1 2 b3 4 5) and in a variety of articulations (as illustrated above). Also useful is the fact that the PS contains the triad – the basic unit of harmony: 1 3 5 (major) or 1 b3 5 (minor). It's a good idea to learn these in every key by heart along with the Power Scales.

III. Problem Solving in Repertoire

This session will often be largest part of your practice time and is similar to Technical Development, except that where T.D. was concerned with fundamental techniques such as scales and arpeggios, this session focuses on finding and solving problems in solos, etudes, orchestral excerpts, and chamber music.

Problem Solving Method

- Solve as many problems as possible **before** playing a new piece.
 - Learn something about the composer, composition, and style
 - Translate all foreign language expression markings (this is easy using Google)
 - Take note of time and key signatures and/or changes, accidentals, unusual leaps, etc.
 - Work out all rhythms before playing
- Play through the piece slowly, stopping frequently to put **brackets** (in pencil!) around any problem spots to identify them as practice spots. Knowing exactly what needs attention is essential to efficient practice.
- Arrange the practice spots in an efficient **order**, e.g. practice all similar passages together. Work on the hardest spots first. Leave easy passages until last. You do **not** have to work on the piece in order as printed.

- **Change something.** Change one or more elements until you have arrived at a version that you can play *right now*. What you can change:
 - **Tempo!** This usually means slow way down.
 - **Shrink the frame:** reduce the size of the passage to work on, which may be from two notes to usually no more than a measure in length.
 - **Dynamics.** Usually this means play louder, but occasionally playing softer makes it easier.
 - **Articulation:** change slurred to tongued or vice-versa to make it easier.
 - **Transpose it.** Bring the passage down (or up) to a more comfortable range. Then play it progressively higher and higher until you reach the final goal (or better, until you can play it above it).
 - **Rest.** If a passage is long and tiring, introduce rests in the middle (anywhere from 8 bars to 1 beat) to make it playable.
 - **Interval size.** For wide leaps, keep the bottom note the same, and bring down the top note; and/or keep the top note the same and bring up the bottom note.

Your changed version (using one or more of the above) may be quite different from the final (printed) version, but the only important thing is that you arrive at something that you can play easily and consistently accurately *right now* (otherwise you are simply practicing your mistakes). Once this is the case, you can gradually change the elements in the direction of the final version, i.e. make it a little bit faster, a little softer, add another note, and so on. As the mastered passage practice chunks gradually expand, you can begin to knit several together at some point.

If (that is, *when*) you make a mistake (i.e. get an expected result), don't instantly try it again. **Take a moment** to think about what just happened (mistakes are useful information!) and decide what you need to change or adjust to get the result you want. Assess your new attempt and refine it as necessary. *This is the most efficient way to learn and improve your playing.*

More tools for problem solving:

- **Pitches only.** Ignore rhythms and play all pitches as quarter notes. Focus on what you need to do to get to the next note. Make a note of problem intervals and come back to them and spend extra time on them before adding rhythms.
- **Mouthpiece alone.** Check the accuracy of your buzz using just the mouthpiece. The mouthpiece alone is merciless in revealing shortcomings.
- **Don't play.** After many repetitions, you may need to rest in order to refresh yourself mentally and let your chops recover.
- **Back to basics.** If a problem can be practiced in a related way on the overtone series, extra OTS time always pays big dividends.
- **Alternate fingerings.** Some fast passages can be helped by using alternate

fingerings, such as T:1 for G5 (top of the staff) or T:12 for F#5, etc.

•**Record yourself.** You hear much better (e.g. identifying trouble spots) when you are just listening and not playing; listening to a recording gives you feedback on your playing you can't get any other way. Record yourself as often as possible.

•**Listen to recordings of others.** If there is a recording of the work, listen to it many times to increase your familiarity with every aspect of the work. The printed part is only a skeleton. Studying a piece can be much deeper if you can hear it brought to life.

•**Memorize.** Memorize the short problem spot as soon as possible and work on it without looking at the printed music. This brings you to a higher level quicker.

•**Loop it.** Muscle memory retention depends on a large quantity of accurate repetitions. Any time a spot needs attention, focus on it and play it over and over (looping), stopping frequently but briefly to rest (get the mouthpiece off the chops).

•**Get a coach.** All of the tools suggested so far are something a student can do. They should be complemented by working with a coach or teacher, who can be a great help in deciding which tool to use at any given time.

If you have tried every problem solving method and nothing has helped over a number of weeks, then it is clear that you are working on something for which you are not (yet) ready. Problems need to be just a bit out of your comfort zone so that they are solvable with some time and effort. Your progress will be much greater if you (and/or your teacher) choose challenges that suit your current level of development. Ask any listener: a simpler piece that is played accurately and comfortably is much preferable to a performance of a difficult piece that is clearly a struggle and full of mistakes.

IV. Performance Session

This session is the most fun, but it's most effective after you've done the other sessions. This session can include sight reading (solve as many problems as possible before starting; then don't stop no matter what!), duets (a great way to practice transposition), trios, quartets, playing through previously learned solo repertoire, running through possible new repertoire, working on memorizing pieces, inventing your own melodies, playing familiar tunes by ear (and in different keys), playing Call & Response games with a partner, and so on. No practicing allowed, just playing!

Planning Practice Sessions

No one has unlimited practice time. To get the most out of the time you have, it's very important to plan your sessions. Look ahead and see how much time you have each day to practice, then apportion your practice time between the above

types of practice. The mix may be different every day, but you should always include a warm-up session and a problem-solving session. Even if time is short, it's good to have a brief technical review session. A regular technical development section is where you make advancements in technique; it's not always much fun to work on what you can't do very well, but this is where you improve by giving this kind of practice regular attention. You can't do everything every day, but if you plan carefully, you can give attention to the most important things during the week, and to most things over time. Think about what you want to accomplish this year, this semester, this month, this week, and today – plan it out first approximately, and then in detail (make a chart!). Haphazard or random practicing (just playing through things) is an alternative that guarantees slow improvement and suboptimal performance. For success, make a plan! You can change plans if the need arises, but think through your goals and commit them first to paper and then to action.

Selected Resources for the High School Horn Player

Following are some highly selected resources to get you started in a number of categories.

Web Sites

Horn Matters (<http://hornmatters.com/>) is the most comprehensive collection of information on the horn on the web. It started as a blog, but now bills itself as an online magazine. Administered by John Ericson and Bruce Hembd, this site has an enormous storehouse of content, to date: over 2,000 articles. Don't miss it!

•University of Iowa Horn Studio web site: <https://horn.studio.uiowa.edu>
This site has the most comprehensive (and annotated) collection of links on the web. See the Site Map for information on nearly everything horn-related available online.

Accessories (online sources for mutes, cases, pencil clips, music stands, etc.)
Ken Pope (www.poperepair.com)
Osmun (www.osmun.com)

Sheet Music Source (online ordering)

It's never too early to start building your personal library of music for horn. Start with the solos and etudes that you're currently working on, then start buying repertoire that you'd like to work on down the line, including chamber music and horn ensemble music (duets, trios, quartets). Sheet music is a great investment in your musical future. Our favorite online source is: Hickey's Music (www.hickeys.com).

Suggested Solo Repertoire

Collections:

Mixed Difficulty

Jones, M., *First Solos for the Horn Player*
Jones, M., *Solos for the Horn Player*
Voxman, H., *Concert and Contest Collection*

Beginning

Feldstein, S., *First Solo Songbook*
Gunning & Pearson, *The Really Easy Horn Book*
Ohanian, D., *Beginning Horn Solos; Easy Horn Solos*

Intermediate

Campbell, A., *Horn Solos* (2 vol.)
Ohanian, D., *Intermediate Horn Solos*

Solos**Grade 1-2**

Benson, W., *Soliloquy*
Damase, *Berceuse*
Scriabin, A., *Romance*
Solomon, E., *Andante*
Solomon, E., *Waltz Theme*

Grade 3

Bozza, E., *En Irlande*
Clerisse, R., *Chant Sans Paroles*
Clerisse, R., *Matines* (horn in Eb)
Corelli, A., *Sonata in F Major*
Gipps, R., *Sonatina*
Gliere, R., *Intermezzo, op. 35, no. 11*
Saint-Saëns, C., *Romance*
Solomon, E., *Night Song*
Solomon, E., *November Nocturne*
Solomon, E., *Sonatina*

Grade 4

Abbott, A., *Alla Caccia*
Bozza, E., *Chant Lointain*
Cooke, A., *Rondo in Bb*
Corrette, M., *Concerto in C Major "La Choisy"*
Effinger, C., *Rondino*
Glazunov, A., *Reverie*
Gliere, R., *Nocturne*
Gliere, R., *Romance*
Gliere, R., *Valse Triste*
Handel, G., [in the M. Jones collection] *I See a Huntsman*
Hummel, *Sonatine*
Ketting, *Intrada*
Koetsier, J., *Romanza*
Krol, B., *Laudatio*
Mozart, W.A., *Mvt 1 from Concerto No. 1 or No. 3*
Nielsen, C., *Canto Serioso*
Saint-Saëns, C., *Morceau de Concert* (last mvt: Gr. 6)
Strauss, F., *Nocturne*
Telemann, G., *Adagio and Presto*
Tomasi, H., *Chant Corse*

Grade 5

Beethoven, L., *Sonata, op. 17*
Chabrier, E., *Larghetto*
Cherubini, L., *Two Sonatas*
Corelli, A., *Sonata in D minor*
Danzi, F., *Sonata, op. 28*

Defaye, *Alpha*
Kvandal, Introduction and Allegro
Larsson, E., *Concertino*
Mozart, W.A., *Concerto No. 1, 2, 3, 4*
Nelhybel, V., *Scherzo Concertante*
Piantoni, L. *Air de Chasse*
Senaille-Eger, *Allegro Spiritoso*
Strauss, F., *Concerto, op. 8*
Strauss, R., *Concerto No. 1*
Strauss, F., *Fantasie, op. 2*
Strauss, F., *Theme and Variations*
Vintner, G., *Hunter's Moon*

Grade 6

Berge, S., *Horn-Lokk*
Bouyanovsky, *España*
Bozza, E. *En Forêt*
Danzi, F., *Concerto in Eb*
Dukas, P., *Villanelle*
Gliere, R., *Concerto*
Haydn, F.J., *Concerto No. 1, No. 2 in D*
Heiden, B., *Sonata*
Hindemith, P., *Sonata*
Hindemith, P., *Alhorn Sonata*
Jacob, G., *Concerto*
Reynolds, V., *Sonata*
Rheinberger, J. *Sonata*
Rosetti, F., *Concerto in Eb*
Schumann, R., *Adagio and Allegro*
Strauss, R., *Horn Concerto No. 2*
Telemann, G.P., *Concerto in D*
Weber, C.M. von, *Concertino*
Wilder, A., *Sonatas 1, 2 & 3*

Choose appropriately: Make sure that you can play pieces at lower levels of difficulty consistently easily and accurately before you go to a higher level of difficulty. Taking on pieces that you're not ready for guarantees frustration, lots of missed notes, and the establishment of many bad habits. The wisest choice is a piece that is just slightly beyond your current level of development. Choose pieces that you can conquer and play nearly perfectly in the time available to work on them – say, three months until solo/ensemble contest or an audition. *You want to show what you can do, not what you wish you could do, i.e. a string of missed notes.*

The Book That Has Everything About the Horn Technique:

Horn Technique: A New Approach to an Old Instrument, by Jeffrey Agrell (2017, 447 pages, available from amazon.com; also available as a Kindle eBook). This book is actually aimed at your teacher, but those who are curious and motivated will profit by getting started in this comprehensive treatise.

Etude Books

Agrell, J., *Preparatory Kopprasch*
Gallay, F., *12 Etudes, op. 57*

Kopprasch, G., *60 Selected Studies, Vol. 1&2*
Maxime-Alphonse, *200 Progressive Studies, Books 1 & 2*
McCoy, M., *46 Progressive Exercises for Low Horn*
Miersch, E., *Melodious Studies*
Musser & Del Borgo, *Rhythms of Contemporary Music*
Pottag/Schantl, *Preparatory Melodies*
Rochut, J., *Melodious Etudes for Trombone, Bk. 1* (bass clef/low horn studies)
Shoemaker, J., *Legato Etudes*
Shaw, L.E., *Just Desserts* (jazz/swing etudes)
Teuber, F., *Progressive Studies*

Orchestral Excerpt Study

Orchestral Horn Excerpts (www.hornsociety.org/hornexcerpts-org) - standard excerpts available online in notation (printable!) plus multiple recordings of each excerpt. Also available as a book for purchase.

Anthology of French Horn Music by Richard C. Moore [annotated orchestra excerpts; if you only get one excerpt book, this is the one to get].

Horn Player's Audition Handbook by Arthur LaBar

Playing in **horn ensembles** is one of the most fun things you can do.
Start collecting ensemble music and invite other horn players to join you!

Duets

Agrell, J., *Duet Kopprasch*
Franz/Sansone, *100 Duets Bks 1&2*
Hill, D., *10 Pieces*
Hoss, W. (ed.), *60 Selected Duets*
Howe, M., (ed.), *17 Horn Duets*
Kling, H., *30 Duets*
Nicolai, O., *Duet #1, #2, #3, #4-6*
Shaw, L.E., *Bipperies* (2 vol.)
Voxman, H. (ed.), *Selected Duets Bk. 1&2*
Telemann, G.P./Shaw, *Six Canonic Sonatas*

Trios

Schneider, G., *18 Trios*
Reicha, A., *Six Trios*
Bach, J.S./Shaw, *Bach Trios* (multiple volumes)
Boismortier, J.B./Shaw, *Sonata*
Nelhybel, V., *Musica Festiva*

Quartets

Fair Play (arr. E. Gogolak) [Folk songs], 3 Vol.
Mayer, R., *Four Little Pieces*
Quartet Repertoire for Horn (Rubank)

Shaw, L.E. *Fripperies*, 8 Vol., start with Vol. 1-4

Playing chamber music is a fun and effective way to hone your ensemble, technical, and musical skills. Start a group with friends if at all possible.

Brass Quintets (2 trumpets, horn, trombone, tuba)

Agrell, J., *Oh, No!*

Anonymous, *Sonata from Die Bänkelsängerlieder*

Bach, J.S., *Contrapunctus I*, arr. Robert King

Calvert, M., *Suite from Monterey Hills*

Cheetham, J., *Scherzo*

Ewald, V., *Quintet No. 1*

Gabrieli, G., *Canzona per Sonare Nos. 1-4*

Maurer, L., *Three Pieces*

Mouret, J., *Rondeau*

Pezel, J., *Three Pieces*

Reynolds, V. (ed.), *Centone 1-2*

Scheidt, S., *Galliard Battaglia*

Scheidt, S., *Canzona Bergamasca*

Creative Music Making (improvisation, composing, etc.)

The Creative Hornist by Jeffrey Agrell (2017, 228 pages, available from amazon.com; also available as a Kindle eBook). See also

thecreativehornist.com. Also: *Improvisation Games for Classical Musicians* by Jeffrey Agrell (Vol. I: 2008, 354 pages, Vol. II: 2016, 372 p., both by GIA Publications).

Horn History

The horn has a fascinating **history** going back hundreds of years. It's always rewarding to learn about who, what, and where. Don't miss a chance to learn more about horn history, famous horn players, and the evolution of the instrument itself (we only see double horns today, but the horn has had many different shapes and forms over the years!). Below you will find some information to help you get started in learning more about these areas.

Barry Tuckwell on horn history – do a search on youtube.com

Famous Horn Players

Thomas Bacon

Georges Barboteu

John Barrows

Hermann Baumann

Richard Bissill

Alfred, Aubrey, & Dennis Brain

Vitali Buyanovsky

John Cerminaro
James Chambers
Alan Civil
John Clark
Dale Clevenger
Peter Damm
Louis François Dauprat
Pip Eastop
Philip Farkas
Lowell Greer
Anthony Halstead
Anton Horner
Ifor James
Joseph Ignaz Leutgeb
Frank Lloyd
Phil Myers
Jeff Nelsen
Marie Luise Neunecker
Valery Polekh
Giovanni Punto
Verne Reynolds
Gunther Schuller
Bernhard Scully
Richard Seraphinoff
Arkady Shilkloper
James Sommerville
Franz Strauss
Barry Tuckwell
Kerry Turner
Adam Unsworth
Radovan Vlatkovic
Frøydis Ree Wekre
Gail Williams

Playing in band is great, but it's a good idea to hear examples of the horn in other contexts, i.e. listening to soloists playing great music and listening to the horn in the symphony orchestra where our instrument can really shine as a solo instrument, with the brass section, and horn section by itself. Below are some suggestions to get started. Do a little detective work and find great horn playing at Amazon.com, on iTunes, in YouTube videos, and in many more places.

Recordings of Great Solo Horn Playing [all available from Amazon.com; check also at www.poperepair.com. And don't forget the iTunes store...]

- *Solos for the Horn Player* (solos from the Mason Jones solo repertoire collection); soloist: Greg Miller. MSR Classics.
- *The London Horn Sound* – spectacular horn ensemble playing. Cala. *Mozart Horn Concertos 1-4*. Soloist: Dennis Brain. EMI Classics.

- Perspectives*. Horn music by Beethoven, Gliere, Mozart, Rossini. Soloist: Hermann Baumann. Philips.
- The Romantic Horn Concerti*. Concertos by R. Strauss, F., Strauss, Gliere. Soloist: Eric Ruske. Albany Records.
- Hornology*. Soloist: Arkady Shilkoper (unusual improvised music, with effects)
- Mozart: The Horn Concertos*. Soloist: Peter Damm. Phillips.
- Mozart: Horn Concertos Nos. 1-4*. Soloist: Barry Tuckwell. EMI Classics.
- Strauss Concertos*. Soloist: Barry Tuckwell. Decca.
- Mozart: Horn Concertos*. Soloist: Radovan Vlatkovic. Seraphim Classics.
- Strauss: Horn Concerto No. 1; Horn Concerto No. 2*. Soloist: Marie-Luise Neunecker.
- 20th Century Settings*. Soloist: Gail Williams. Summit Records.
- Frøydis Ree Wekre*. Soloist: Frøydis Ree Wekre. Music by Chabrier, Cherubini, Schumann, Tomasi, Saint-Saëns, Sinigaglia, and Cui. Crystal Records.

Symphonic Music with Prominent Horn Parts

J.S. Bach – Brandenburg Concerto No. 1
 Beethoven Symphonies – all, especially Sym. 3, 6, 7, 8, 9
 Brahms, Symphonies 1-4
 Bruckner – Sym. No. 4
 Dvorak – New World Symphony
 Haydn – Sym. No. 31 (“From the Horn Signal”)
 Mahler – Sym. 1, 4, 5
 Mendelssohn – Nocturne from Midsummer Night’s Dream
 Shostakovich – Sym. No. 5
 Richard Strauss tone poems: Till Eulenspiegel, Don Juan, Don Quixote, Ein Heldenleben
 Stravinsky – Firebird Suite
 Tchaikovsky – Symphonies No. 4 & 5
 Weber – Overture to Der Freischütz

A Horn Society You Should Join

Join over three thousand other horn enthusiasts and become a member of the **International Horn Society** – as a student, you get a discount! There are regional and international workshops and three issues a year of the latest information on everything to do with playing the horn. Check out the IHS web site and join up at www.hornsociety.org - today!

Books

Agrell, J., *Horn Technique: A New Approach to an Old Instrument*
 Agrell, J., *The Creative Hornist*
 Farkas, P., *The Art of French Horn Playing*
 Hill, D., *Collected Thoughts*
 Moore & Ettore, *An Anthology of French Horn Music* (orchestral excerpts)
 Rider, W., *Real World Horn Playing* (see www.wendelworld.com)

Yancich, M., *A Practical Guide to French Horn Playing*

Famous Brass Ensembles

American Brass Quintet
Canadian Brass
Empire Brass
Chestnut Brass Ensemble
London Brass
Philip Jones Brass Ensemble
New York Brass Quintet
Meridian Arts Ensemble
St. Louis Brass Quintet
Atlantic Brass Quintet
Boston Brass Quintet
Summit Brass Quintet

Horn Lessons

You will always play better and enjoy it more if you take lessons from a qualified horn teacher. High school players who visit the University of Iowa are welcome to have a free lesson with horn professor Katy Ambrose at the UI School of Music.

Horn Playing in College

Is there horn playing after high school? Whether you decide to major in music or not, the answer is an emphatic yes. Anyone who enjoys playing an instrument in high school will find even more opportunities (band, orchestra, opera, chamber music, horn choir, marching band) to meet new friends, play more interesting music, and enjoy playing at a higher level in college. Even if you don't major in music, you will enjoy and benefit from participation in music – don't miss out!

Taking the University of Iowa as an example, there are three ways you can continue playing in college:

- 1. As a nonmajor.** You can take instrumental lessons and play in large ensembles (band or orchestra) pending an audition. Nonmajors may take lessons if they wish; they study with graduate teaching assistants and are not eligible for music scholarships.
- 2. B.A. degree.** A student pursuing a B.A. degree in music studies with the major professor and is eligible for a music scholarship. The B.A degree requires a limited number of courses in music (history, theory, etc.) and allows the student to get another major at the same time. The B.A. is a great way to continue to advance on your instrument, be a part of the instrumental studio, possible get a music scholarship, and pick up a major in another subject.

3. B.M. degree. As with the B.A. degree, Bachelor of Music students study with the major professor and are eligible for music scholarships. The B.M. degree is for those who want to continue in music professionally; this degree is necessary for graduate studies in music. This is also the degree to pursue if you are interested in being certified in music education. At Iowa, all music education majors are also Music Performance majors.

For more details on college music study in general and study at the University of Iowa in particular, go to the UI Horn Studio Web site (<https://horn.studio.uiowa.edu>) and look under Studio>Prospective Students.

NOTE: feel free to make copies of this book (paper or digital) and give them away to anyone you might think might be interested. All I ask is that you don't alter this text and give them the entire booklet as is, including title page. Thanks.