

critical, and patience is paramount; it is common for a player to have to work a few weeks on a single pattern before going on to the next one. Often, players think they have mastered a pattern if they can slug it accurately, but they may still stumble with the fingerings in certain keys. This means that the ear is gaining in perception but the connection to the trumpet is still lacking. Both factors are equally important.

At first, it will be beneficial for many players to use a form of pitch reference such as a keyboard or pitch pipe to provide a model for singing/hearing the pattern. One should NOT play the patterns on the trumpet first; so that would reinforce leading with the trumpet mechanics, rather than with the ear. The whole purpose of these patterns is to reverse that process. After much repetition and patience, the intervals in the patterns will become more obvious and a pitch reference will no longer be necessary. The correct intervals and fingerings will become an automatic response in any key. It is important to sing strongly and authoritatively, even if mistakes are made. Weak or careful singing shows up as tentative playing.

#### Additional instructions:

- Use any syllable (such as "La") or solfège.
- The 7th degree in minor should be natural, not raised, to differentiate it from major.
- The player should start with the first pattern that is not easy in every key, though nothing is wrong with starting with #1.
- The patterns should be practiced in two, ten-minute sessions each day: one during regular practice as a break, and another independent session.

**Singing/Fingering Patterns: Ascending and Descending** (up or down arrows indicate ascending or descending interval for the next scale degree. The 7th degree often goes underneath the tonic.)

#### Ascending Patterns

1. 1 2 3 4 5 3 4 2 1
2. 1 2 3 5 4 6 5 3 1
3. 1 2 3 4 5 6 4 5 3 2 1(↓) 7 1
4. 1 2 3 5 4 3 2(↓) 7 1
5. 1 2 3 4 5 6 4 5 3 2(↓) 7 2 1
6. 1 3 2 4 3 5 4 2 3 1 2(↓) 7 1
7. 1 2 3 4 5 6 5 4 3 5 4 2 1
8. 1 2 3 4 5 6 7 8 9 7 8 6 5 4 2 3 1
9. 1 2 3 5 6 4 5 7 8 5 4 2 1
10. 1 2 3 4 5 6 7 8 9 7 8 6 5 4(↓) 7 2 1
11. 1 2 3 6 4 6 5 7 8 7 5 3 1
12. 1 2 3 5 4 6 5 9 8 6 4 2 1

13. 1 8 2 4 6 5 7 9 8 5 4 2 1
14. 1 2 0 5 4 7 0 7 8 0 4 2 1
15. 1 2 0 4 6 0 7 8 0 7 8 4 8(↓) 7 1
16. 1 0 2 4 6 8 4 7 8 0 7 8 0 4(↓) 7 2 1
17. 1 8 0 6 4 7 9 10 8 6 2 8 1
18. 8 1 2 4 6 8 4 0 7 8 0 4 2(↓) 7 1
19. 8 1 2 4 6 5 4 7 8 0 4(↓) 7 1
20. 6 0 1 5 0 4 2 7 8 8 4 5 1
21. 1 8 5 8 4 7 9 7 8 4 5 8 1
22. 8 4 2 7 6 0 4 2 7 8 2 8 1
23. 6 8 2 4 9 6 7 8 8 5 4 2 1
24. 1 6 5 0 8 4(↓) 7 2 1
25. 1 7 8 2 8 9 7(↓) 7 8

#### Descending Patterns

1. 8 7 6 4 5 3 4 2 1
2. 8 7 6 5 3 4 5 2 1
3. 8 5 4 6 8 5 4 2 1
4. 8 6 7 5 4 3(↓) 7 2 1
5. 8 6 5 8 2 4 5(↓) 7 1
6. 8 7 8 9 7 6 5 3 4 5 2 3 1
7. 8 5 7 4 3 5 4 2 1 3(↓) 7 2 1
8. 8 7 9 8 5 4 3 5 6 4 2(↓) 7 1
9. 8 6 4 3(↑) 7 5 2(↓) 7 1
10. 8 7 6 5 7 6 5 3 4 6(↓) 7 5 1
11. 8 5 7 4 6 3 5 2 4(↓) 7 1 2 1
12. 8 4 6 2(↑) 7 3 5(↓) 7 1
13. 8 5 9 4(↑) 7 3(↓) 7 3 1
14. 8 3 6 2(↑) 7 4 3 5 1
15. 8 2 3(↑) 7 5(↓) 7 2 4 3

The benefits of practicing these patterns vocally over a period of years are substantial. Players will start to notice more ease in getting around the trumpet because technique is following the ear, and note centers will become more accurate. Subtle intonation tendencies and problems will become more obvious both in individual playing and in ensembles. Improvement of aural ability is also much more closely related to improvement in range and endurance than most players realize.

Improving aural skill does not guarantee musicianship, but musical expression usually occurs more naturally as the player's ear becomes more accurate and perceptive. It is easy for players to ignore this kind of aural practice, but patient and systematic work will open a new world of awareness that will increase the joy of playing the trumpet.

About the author: John Schlabach is the trumpet professor at Ohio University in Athens, OH. He is very active as a soloist, chamber and orchestral musician, and clinician. Schlabach earned degrees from Northwestern and Western Illinois Universities.



# Long Tone Exercises

Colin Dorman

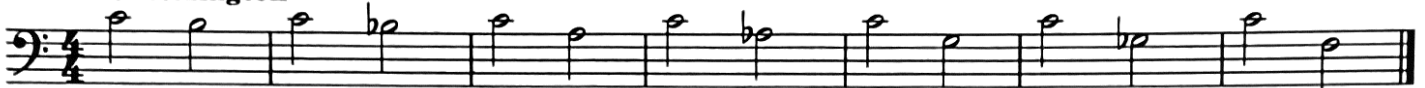
These make great warm-up exercises - make sure to listen for steady pitch, a firm "Ta" attack, and a quality sound. Using both a tuner and metronome is highly recommended.

Tempos should be quarter < 60. For more information on these, see <http://colindorman.com/french-horn-exercises/long-tones/>

## Remington Exercises

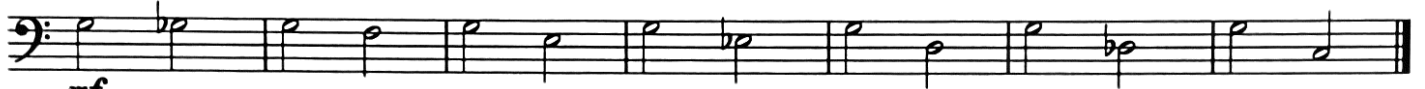
♩ = 60 or slower

### C Remington



*mf*

### G Remington



*mf*

### Low C Remington



*mf*

## Low Register Expansion Exercises

**Lip bending for low register expansion.**

Start on any comfortable low note, don't change fingerings. Descend as low as you can, making sure that the lower note keeps a full sound.



If articulating lower notes is a challenge, play as follows:

Etc.

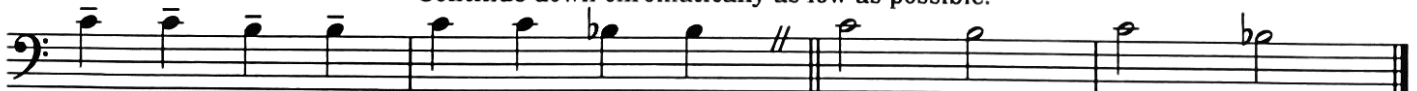


Notes with an X indicate air attack, quarter notes are tongued normally. Use with a metrome!



**Dynamic expansion for low register.**

Continue down chromatically as low as possible.



*p* < *f* > *p* < *f* > *p* < *f* > *p* < *f* >

**BEGIN EACH TWO-MEASURE UNIT AS COMFORTABLY AS POSSIBLE.**

- to develop soft, reliable attacks, buzz the first pitch of each group,
- then, with the horn, begin each group without using the tongue.
- the buzz and the pitch should speak immediately with the breath.
- Repeat each step beginning with a "soft" tongue.

**MINIMIZE ANY CHANGE IN APERTURE (DO NOT CHANGE MOUTHPIECE PLACEMENT) AS THE PATTERN DESCENDS**

1  $\text{♩} = c. 96$

*mp < f > pp    mp < f > pp    mp < f > pp    mp < f > pp*

*mp < f > pp    simile*

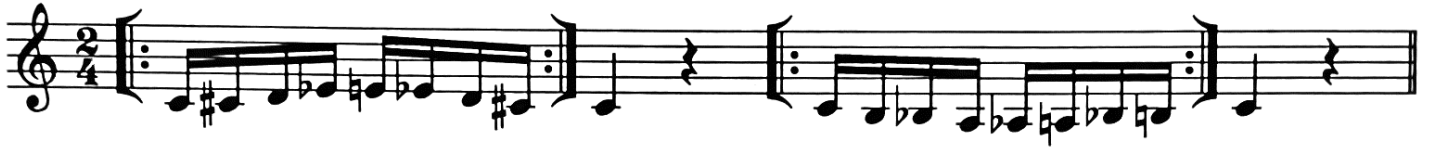
**EXECUTE ALL SLURS WITH AS LITTLE CHANGE IN EMOUCHURE-TENSION AS POSSIBLE.**  
 - concentrate on using tongue-arch and jaw movement, and/or pivot.  
**KEEP A CONSTANT FLOW OF AIR THROUGHOUT ALL SLURS. (avoid "huffs")**

2  $\text{♩} = 96-120$

*mp < mf > p    mp < mf > p    simile    p*

# TINY CHROMATIC SCALES

Play each repeat 3x.



5



9



13



16



BE SURE TO TAKE THE MOUTHPIECE OFF THE LIPS DURING ALL RESTS.

Note: 6c (below, opposite page) is for moderately advanced players and may be extended according to ability. An optional cut is indicated.

*same pitch in cut as initial pitch*

*Use the same fingering as in 6a*

6a *J = 98*

*staccato*

F Hn. (1/2)

F Hn. (2/3)

6b  $\text{♩} = 96$

$\text{B}\flat\text{H}\text{o.} (\frac{2}{3})$

*simile*

$\text{B}\flat\text{H}\text{o.} (\frac{1}{2})$

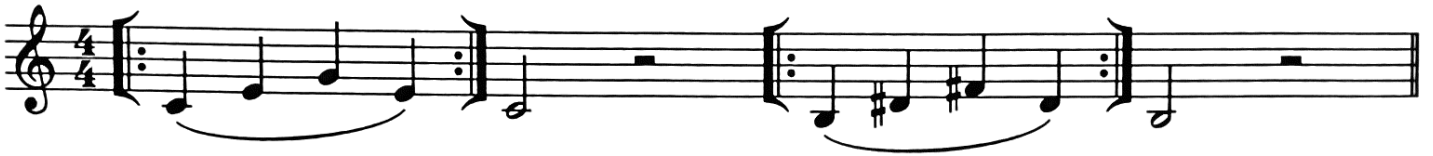
6c  $\text{♩} = 96-132$  *ossia*

continue as before/repeat on A and Ab

continue as before/repeat on E and F

Take each repeat 3x

F - 0, 1, 2, 12, 23, 13



5 B - T13, T23, T12, T1, T2, T0



*André Dég*  
"ALICE"

**Prof. Erich Penzel**  
**Übungen**

(♩ = 60)

B - Horn 13,23,12/3,1,2,0  
F - Horn 0,2,1,12/3,23,13,123

Handwritten musical notation for the first two measures. The top staff is for B-Horn with fingering 13,23,12/3,1,2,0. The bottom staff is for F-Horn with fingering 0,2,1,12/3,23,13,123. Both parts feature eighth-note patterns.

(♩ = 60)

2. 1.x legato 2.x tenuto 3.x staccato

Handwritten musical notation for exercise 2, measure 2. The notation includes slurs for different articulations: 1.x legato, 2.x tenuto, and 3.x staccato. A dynamic marking of *Sm' desc* is present below the staff.

(♩ = 112)

3. *Sm' desc* *lauf* *(Morgen ↓)* *(Abend ↑)* *Sm' desc*

Handwritten musical notation for exercise 3, measures 3 and 4. The notation includes slurs and dynamic markings. The word *lauf* is written above the second measure. The words *(Morgen ↓)* and *(Abend ↑)* are written above the third measure. The word *Sm' desc* is written below the fourth measure.

(♩ = 112)

4. *lauf* *P* *Sm'*

Handwritten musical notation for exercise 4, measure 4. The notation includes slurs and dynamic markings. The word *lauf* is written above the first part of the measure. The dynamic marking *P* is below the second part. The word *Sm'* is below the end of the measure. There are also handwritten triplets (3) above the final notes.

(♩ = 46)

5.

Handwritten musical notation for exercise 5, measure 5. The notation includes slurs and dynamic markings. The dynamic marking *f* is below the first part of the measure.

(♩ = 46)

6. *p* *sf* *p* *f* *p* *f*

Handwritten musical notation for exercise 6, measure 6. The notation includes slurs and dynamic markings. The dynamic markings *p*, *sf*, *p*, *f*, *p*, and *f* are placed below the staff. There are also handwritten notes *ausdr* and *↓* on the right side.

(♩ = 50)

7.

Handwritten musical notation for exercise 7, measure 7. The notation includes slurs and dynamic markings. The dynamic marking *f* is below the first part of the measure.

(♩ = 60)

8.

Handwritten musical notation for exercise 8, measure 8. The notation includes slurs and dynamic markings. The dynamic marking *f* is below the first part of the measure.



PLAY EACH LINE ON ONE (large) BREATH. Begin by omitting the center section of each (cut marked  $\Phi$ ); attempt the whole pattern as fluency develops. TAKE CARE THAT EXCESSIVE MOUTHPIECE PRESSURE DOES NOT LIMIT PROGRESS IN DEVELOPING FLEXIBILITY.

(Some players may find it helpful to begin by using the pattern found in 8b. Begin at any comfortable level and work toward mastering all levels.)

8a

F Hn. ( $\frac{1}{2}$ )

F Hn. (1)

F Hn. (2)

F Hn. (open)

B $\flat$  Hn. ( $\frac{2}{3}$ )

B $\flat$  Hn. ( $\frac{1}{2}$ )

B $\flat$  Hn. (1)

B $\flat$  Hn. (2)

B $\flat$  Hn. (open)

The image displays ten musical staves, each representing a different horn position or instrument. Each staff begins with a label: 'F Hn. ( $\frac{1}{2}$ )', 'F Hn. (1)', 'F Hn. (2)', 'F Hn. (open)', 'B $\flat$  Hn. ( $\frac{2}{3}$ )', 'B $\flat$  Hn. ( $\frac{1}{2}$ )', 'B $\flat$  Hn. (1)', 'B $\flat$  Hn. (2)', and 'B $\flat$  Hn. (open)'. The first staff is also labeled '8a'. Each staff contains a single melodic line with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, often beamed together. Above each staff, there are two circular symbols with a cross inside, representing breath marks and cut marks. A horizontal line with a dot above it spans the length of the staff, indicating a single breath. The music concludes with a fermata and a repeat sign.

## SECOND STUDY

Accent each group of four notes, to insure perfect rhythm.  
Commence each Exercise by slurring as marked, then practice them Single Tonguing very lightly; to become still more expert, try Double Tonguing.

Should certain Exercises prove more difficult than others, work on each until thoroughly mastered. Don't waste time on those that are easy.

REMEMBER that to improve, one must master difficulties each day.

Met From  $\text{♩} = 60$  to  $\text{♩} = 120$

27 

28 

29 

30 

31 

32 

33 

34 

35 

36 

37 

38 

39 

40 

41 

42 

43 

44 

### ETUDE II

Mot. ♩ = 144

45 









# High Horn WMUP



11



21



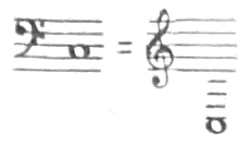
31



40



# SECTION II Arpeggio Studies



The arpeggio studies should be done daily in all twelve major (or minor) keys, and exclusively on the F horn. Strive for evenness of attack, dynamics, tempo and quality.

6

♩ = 60 to 84

*pp, mp, mf, ff*

7

♩ = 72



F Hn. (open) —————  $\Phi$   $\Phi$  (3) etc.

B $\flat$ Hn (1) —————  $\Phi$   $\Phi$  (3) etc.

through all valve combinations

through all valve combinations

### RANGE BUILDING

Mouthpiece pressure can become serious problem in building the upper register. To counter the temptation of pressing, practice the following with an exaggerated use of the pivot. Keep the chin flat and firm while tipping the mouthpiece away from the upper lip as the pattern ascends, even to the point that the buzz becomes distinctly audible. This technique should be reserved for newly added notes as the upper register is being developed and primarily for slurred patterns.

Slur all patterns; for accuracy of attack, tongue each pattern  $\text{v}$  throughout.

9 F Hn. ( $\frac{1}{2}$ ) ————— ( $\frac{1}{2}$ ) ————— etc.

F Hn. (1) ————— (1) ————— (1) —————  
*simile*

F Hn. (2)—continue as above

Repeat the sequence moving up by half-steps.

F Hn. open      B $\flat$ Hn. ( $\frac{2}{3}$ )      B $\flat$ Hn. ( $\frac{1}{2}$ )      B $\flat$ Hn. (1)      etc.

Work for speed and continuity; play the pattern on one breath and without interruption.

10 F Hn. ( $\frac{1}{2}$ ) ————— etc.

*Change articulation as you go up!*

Repeat the pattern moving up by half-steps to:

B $\flat$ Hn. (open)



# Advance Lip Slurs

Colin Dorman

After becoming proficient with the Basic Lip Slurs, you can incorporate more advanced slurs into your warm-up routine. Use all the fingerings within your range - don't just stick to the middle register! Practice slurred and tongued.

In all the following lip slurs, make sure to notice when the notes/partials are steps (for example, #1 line 1) or skips (#1 line 3). Knowing the distance between two partials is a crucial factor to accuracy and flexibility.

#1

Start 0, descend to 123



Start T23, ascend to T0



Start 0, descend to 123




Start T23, ascend to T0



#2

Start 0, descend to 123




Start T23, ascend to T0

Start 0, descend to 123



Start T23, ascend to T0



# Mastering the Horn's Low Register

$\text{♩} = \infty$  to as fast as possible with even sixteenth notes.  
Slurred, tongued, various combinations of the two. Play along with your tuner's tonic drone

24. *pp - ff*

Pitch variations:

Articulation variations:

As rapid as possible to play cleanly slurred, tongued, and various combinations of the two.  
Transpose to alternate keys.

25. *pp to ff*

All dynamics from *pp* to *ff*

Pitch variations:

# Lip Trill Studies

Colin Dorman

Lip trills are an essential part of horn technique.

Although they are not necessarily easy to master, the basic premise is quite simple. A lip trill is essentially just a fast slur between the 8th and 9th partial (although sometimes 7-8 or 9-10 are used).

These exercises are from a variety of sources, including Farkas, Heim, Hemb, Rider, and others.

## SLOW-FAST Method:

Starting off slowly, you gradually speed up. A metronome IS ESSENTIAL to maintain a steady rhythm on the faster notes.

Try this on a variety of 8-9 partials at first, before moving on to 7-8 and 9-10.



## FAST REPS Method:

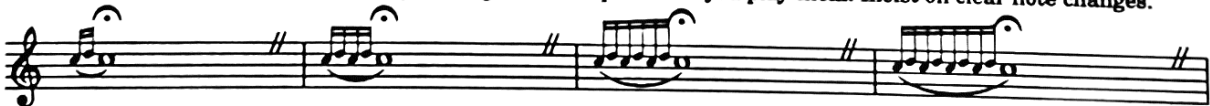
All grace notes are to be played fast - make sure to keep track of the number of "flips". Keep the air moving, and take time between each bar.

Again, do on 8-9 partials at first before using other partials..



Trying to get the first few notes to "flip" quickly can be a challenge for fast trills.

For this exercise, make sure that you imagine the "flips" before you play them. Insist on clear note changes.



Once you can do the "flips" on longer notes, then move on to a short note.

Again, make sure the air keeps moving and the note changes are all clear.



### 1.6 Flexibility exercises

Having a flexible technique is a great asset. I have listed my favourite exercises so that there can be some choices.

**"Tuba" flexie**

in F

F: 0      B: 3

F: 2      F: 0

F: 1      F: 2

F: 2      F: 1

F: 3      F: 2

B: 3      B: 2

Thoughts on playing well and warming up

Three musical staves for trumpet flexie exercises. Each staff contains a melodic line with a slur over it, indicating a continuous phrase. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Staff 2: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Staff 3: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated below the notes: Staff 1: B: 2, B: 1. Staff 2: B: 1, B: 2. Staff 3: B: 2, B: 0. Arrows point to specific notes in each staff.

**Trumpet flexie**

in F, Ges, G, etc.

Musical staff for trumpet flexie exercise in 2/4 time. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The dynamic marking *mp* is present below the staff.

**Woodwind flexie**

Play from B flat basso and upwards.

Two musical staves for woodwind flexie exercises in 2/4 time. The melody consists of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The dynamic marking *p* is present below the first staff.

# Major Scales/Arpeggios - 2 Octave

Colin Dorman

C/F concert



F/Bb concert



Bb/Eb concert



Eb/Ab concert



Ab/Db concert



Db/Gb concert



Gb/Cb concert



B/E concert



E/A concert



A/D concert



D/G concert



G/C concert



# Natural Minor Scales/Arpeggios - 2 Octave

Colin Dorman

A/E concert



D/A concert



G/D concert



C/F concert



F/Bb concert



Bb/Eb concert



Eb/Ab concert



G#/C# concert



C#/F# concert



F#/B concert



B/E concert



E/A concert



# F/Bb Double Horn Fingering Chart

Colin Dorman

In this fingering chart preferred fingerings are shown first.  
Fingerings shown in parenthesis are useable under certain situations.

C 0 (T13)    C# or Db T23    D T12    D# or Eb T1    E T2    F T0

F# or Gb 123    G 13    G# or Ab 23    A 12    A# or Bb 1    B 2

C 0 (T13)    C# or Db T23 (123)    D T12 (T3, 13)    D# or Eb T1 (23)    E T2 (12, 3)    F 1 (T0)

F# or Gb 2 (123)    G 0 (13)    G# or Ab 23 (T23)    A 12 (T12)    A# or Bb 1 (T1)    B 2 (T2)

C 0 (T0)    C# or Db 12 (T23)    D 1 (T12)    D# or Eb 2 (T1)    E 0 (T2)    F 1 (T0)

F# or Gb 2 (T12)    G 0 (T1)    G# or Ab T23 (23)    A T12 (12, 3)    A# or Bb T1 (1)    B T2 (2)

C T0 (0)    C# or Db T23 (12, 2)    D T12 (1, 0)    D# or Eb T1 (2)    E T2 (0)    F T0 (1)    F# or Gb T2 (T12, 2)

G T0 (0, T1)    G# or Ab T23 (T2)    A T12 (T0)    A# or Bb T1    B T2    C T0



# F/Bb Horn Harmonic Series

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Bb 0  
in Bb

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

Bb 2  
in A

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

Bb 1  
in Ab

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

Bb 12  
in G

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

Bb 23  
in F#

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

F 0  
Bb 13  
in F

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

F 2  
Bb 123  
in E

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

F 1  
in Eb

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

F 12  
in D

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

F 23  
in Db

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

F 13  
in C

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-12) (-30) (-12) (-49) (+41) (-30) (-12)

F 123  
in B

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
(-30) (-12) (-49) (+41) (-30) (-12)