

DAILY ROUTINES

Student Horn Player Edition

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Teacher Introduction

Daily Routines for the Student Horn Player provides your students with a systematic way to develop and maintain their fundamental horn skills. To use this book, students should play one routine a day; since there are 8 routines, students can choose a different routine each day in order to have variety from day to day.

Each of the eight routines follows the same format: the first drill is long tones and mouthpiece buzzing; the second is crescendo and diminuendo; the third is lip slurs; the fourth is accuracy and dynamic changes; the fifth is alternating tongued and slurred between intervals; the sixth is tonguing (first on one note and then moving around); the seventh and final drill is high and low playing. By applying these “skill categories” as a template to each routine, students are sure to develop all of their skills equally, regardless of which routine is played.

While these routines are intended to be self explanatory for students, teachers may find the following comments about each routine helpful.

Routine #1, Beginning Routine, works well for beginning students but may also be useful for older players who have taken some time off from practicing or for those recovering from an injury. The easy sequence of drills in this routine provides a gentle way to ease back into playing shape.

Routine #2, Air, focuses on getting students to move air through the instrument. As students play this routine, watch them carefully to insure that they are not introducing tension into their playing. In drill #5, students are asked to blow out all their air and hold with empty lungs as they count the rests. The benefit of doing this happens when they inhale after holding and counting the rests; the inhale is organic because the body needs the air to live. This drill is particularly useful to students who unintentionally breathe, then hold their air prior to playing, and who may be preoccupied with how to breathe. When they do this drill they have no choice but to breathe correctly!

Routine #3, Overtone series, emphasizes the natural harmonic series throughout. Students should strive for a constant, steady air flow through the notes. Do not allow the student to hold back the air during the slurs; instead, encourage them to blow through the slurs, creating a lot of sound.

Routine #4, Intermediate Routine, is an appropriate choice for those students who are not quite ready for the advanced routine at the end of this book. The Intermediate Routine may also appeal to older students who have never used a daily routine before but do not want to play the easy routine at the beginning of the book.

Routine #5, Ear Training, encourages students to hear what they are playing. Throughout this routine, singing is used to ensure that students are, in fact, aware of the pitch they are about to play. It is particularly important to demonstrate the singing for students who may be apprehensive or shy about singing. Matching the pitch is more important than quality of voice. Considering this, having the student sing as you play may help those who are having trouble hearing the right pitches. If some of the pitches are out of the student's range, simply transpose to an suitable octave.

Routine #6, B-flat horn, helps students learn to use the B-flat side of the horn. It is appropriate for students who are learning the B-flat side and for those who primarily need to improve tone and intonation. For older students, pay attention to the tone quality to develop consistency of tone between the F horn and the B-flat horn.

Routine #7, Duet / Intonation, allows you to play along with your student, affording you the opportunity to provide a model and to discuss each of the various skills required. Throughout this routine, encourage the student to match your tone quality, intonation, articulation and other musical attributes. It is certainly advisable to play along with your students on all of the other routines as well. Playing one octave lower is often quite helpful, when possible.

Routine #8, Advanced Routine, is appropriate for older players and those who wish to be challenged by higher and lower ranges. Once students have mastered this routine and the others in this book, it is time to graduate to the companion edition: **Daily Routines for Horn**.

This book is designed to challenge students but not overwhelm them. With this in mind, moderate tempos are suggested throughout. If a student is having trouble making a phrase, increase the tempo so the phrasing is comfortable. In addition, if a student needs to be challenged with a faster tempo (during a tonguing drill, for example), or can't play as fast as the indicated tempo, change the tempo accordingly.

I. Beginning Routine

♩ = 80

1.

Remove Mouthpiece
and Buzz

Replace Mouthpiece
and Play

Remove Mouthpiece
and Buzz

Replace Mouthpiece
and Play

Remove Mouthpiece
and Buzz

Replace Mouthpiece
and Play

♩ = 60

2.

p < *f* *p* ————— *f* *f* ————— *p*

p < *f* *p* ————— *f* *f* ————— *p*

p < *f* *p* ————— *f* *f* ————— *p*

p < *f* *p* ————— *f* *f* ————— *p*

♩ = 92

3A.

0 ————— 2 —————

1 —————

12 ————— 23 —————

13 —————

123 —————

♩ = 80

4.

f p f p f p

f p f p f p

p f p f p f

p f p f p f

p f p f

∇ = Bend the pitch without changing the fingering.

♩ = 80

5.

mf

∇

∇

∇

∇

6A. $\text{♩} = 80 +$

mf

Musical score for exercise 6A, consisting of seven staves of music. The piece is in 3/4 time, marked with a tempo of 80+ and a dynamic of *mf*. The key signature has two flats. The first staff begins with a treble clef and a common time signature. The music features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and rests. The piece concludes with a double bar line.

6B. $\text{♩} = 92$

Musical score for exercise 6B, consisting of two staves of music. The piece is in 3/4 time, marked with a tempo of 92. The key signature has two flats. The first staff begins with a treble clef and a common time signature. The music features eighth-note runs and rests. The piece concludes with a double bar line.



$\text{♩} = 92$

