

# DAILY ROUTINES

*Horn Edition*

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# DAILY ROUTINES

## *Horn Edition*

### Introduction

The daily routine is a time to concentrate on the fundamentals of horn playing and to develop a solid technical foundation. This daily routine, with an emphasis on fundamentals, makes it possible to focus on musical issues during other practice sessions. During this daily routine, one can also begin to establish consistency in all areas of performing and diminish the possibility of having a “bad day”. Though these are ‘drills’ to improve and maintain one’s fundamental playing skills, I encourage you to play all of them as if they were a piece of music- always using your finest tone.

This book is designed for you to play one routine per day, in order to develop, and to maintain, your performing skills. The routine should be played from number 1, through number 7 and should take about 30-40 minutes. Many of the flexibility exercise can be done on F and Bb horn, and you should choose the number of repetitions in various keys that are suitable for your level of development. If you discover there are areas for improvement, you can return to those more challenging drills later. Always use a metronome as indicated and use a tuner on exercises involving long tones and buzzing. The tuner may be used as a drone, or used visually.

Younger players should start with the shorter, less demanding **Easy Routine** and more advanced players should start with the **Basic Routine**.

*Daily Routines for Horn* is divided into eight different routines:

1. Basic Routine
2. Articulation
3. Flexibility/Accuracy
4. Register Change/Dynamic Extreme
5. Overtone Series
6. Range
7. Duet/Intonation
8. Easy Routine

Each Routine is further divided into seven skill categories:

1. Long tones and buzzing
2. Crescendo and diminuendo
3. Lip slurs and trills
4. Accuracy
5. Interval studies and patterns
6. Articulation – first on one note and then moving around
7. High and low playing

The seven skill categories have been applied to each of the eight routines as a template. Within this template, the subject of each routine has been emphasized. In the **Articulation Routine**, for example, category #3 (lip slurs) requires lip slurs *and* articulation within the same drill. By combining the seven skill categories with the eight routine subjects in this way, *Daily Routines for Horn* ensures that players will be challenged in unique and helpful ways.

Once the player is familiar with all the routines it is acceptable to mix and match drills to address individual needs so long as each skill category is covered. For example, one could assemble a custom routine by playing #1 from the **Basic Routine** then skipping over to play #2 from the **Range Routine**, #3 from the **Flexibility Routine** and so on.

The following pages contain some other helpful tools for developing and maintaining your fundamental skills:

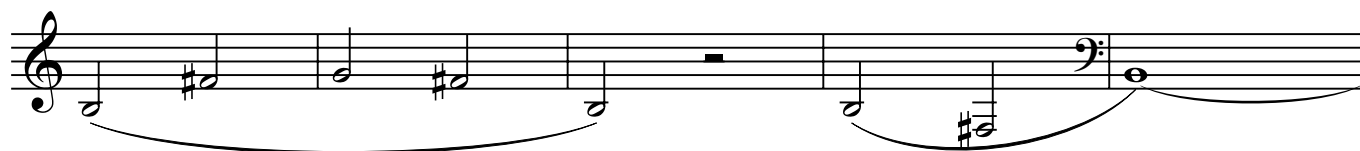
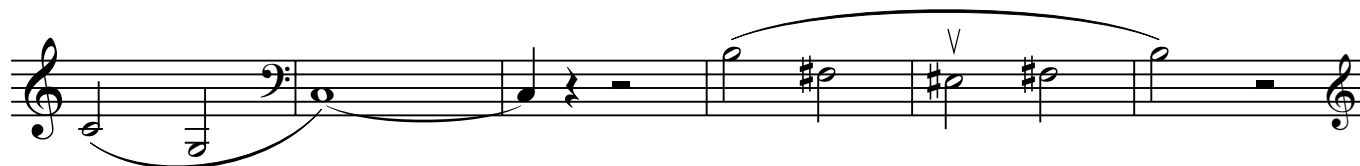
- **Progress Charts** enable players to keep track of their current ability and to set goals and time frames for improvement.
- The **Articulation Spectrum** is a system by which degrees of articulation may be measured. This is a handy way for teachers to assess students' ability to differentiate degrees of staccato and legato playing.

Throughout this book parentheses are used to indicate the use of Bb horn fingerings. When a V symbol appears over a note, bend the note down one half step without changing the fingering. In exercises based on the overtone series, they may be added to the routine in all fingering competitions if a more rigorous routine is desired, or fewer repetitions may be done to shorten the routine to your needs. They may be played on F and Bb horn, or either.


# I. Basic Routine

♩ = 80    V = bend the pitch without changing the fingering


1. 



remove mouthpiece and buzz



play



remove mouthpiece and buzz

play

remove mouthpiece and buzz

play

remove mouthpiece and buzz

play

2.  $\text{♩} = 80$

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

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

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

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

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

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

3A.  $\text{♩} = 80 + 0$

2

1      2

Continue pattern with each valve combination

0      2

1      2

Continue pattern with each valve combination

0 2

1

12 23

13

♩ = 88 + 0

3B.

2

1

12

♩ = 88 + 13

3C. 

23

12

1 2

0

(23) (12)

(1)

(2) (0)

(2)

(0)

(23)



$\bullet = 80 + (\text{goal} = 120)$

3D. 

continue 0,2,1,12,23,13

4. 



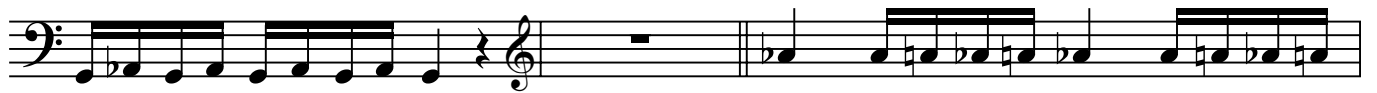
5.  $\text{♩} = 92$

The musical score consists of ten staves, alternating between treble and bass clefs. The tempo is marked as quarter note = 92. The piece is in C major and 4/4 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. Slurs are used to group notes, and an accent mark is placed over a note in the sixth staff. The score concludes with a double bar line.



♩ = 72 + transpose to various keys

6B. 





7A.  $\text{♩} = 72$

Continue pattern as written  
up to high f, as range allows

7B.  $\text{♩} = 72$

3

3

3

Continue pattern as written  
to pedal C, as range allows

3