



Scales Kung Fu - French Horn



12 Major Scales, 2 Octaves

Suggested Methods of Practice - Tim Ostrow

1) Playing Steps and Skips at Varying Tempos with Halves, Quarters, and Eighth Note Beat Pattern:

Concert Bb Major Scale, My C Scale

3rd Slide Out

- Up the Mountain: 1-2-3-4-5-6-7-8
- Down the Mountain: 8-7-6-5-4-3-2-1
- Arpeggio: 1-3-5-8-5-3-1
- Steps: 121, 232, 343, 454, 565, 676, 787, 878, 767, 656, 545, 434, 323, 212, 121
- Skips: 121, 131, 141, 151, 161, 171, 181, 878, 868, 858, 848, 838, 828, 818
- Thirds: 13, 24, 35, 46, 57, 68, 79, 86, 75, 64, 53, 42, 31, 27, 1
- Create your own patterns!

2) Blending Exercises:

- Work on blending while your director asks the following groups to play together. The remaining ensemble members finger or "air-band" along or might even sing their note names.
 - Group 1 includes tuba, baritone sax, bass clarinet, and bassoon.
 - Group 2 includes trombone, euphonium, french horn, and tenor sax.
 - Group 3 includes Bb soprano clarinet and alto sax (*sometimes french horn*)
 - Group 4 includes flute, oboe, and trumpet.
- The director should ask the ensemble to play any of the steps and skips patterns above and call different groups to perform during the rests. While resting, the ensemble is fingering or singing note names along with the performing group and honing their listening skills. It is also recommended that some percussionists play mallets and some *softly* perform grooves on unpitched or other rhythmic patterns (fills) while the wind instruments work on blending. Your director can provide guidance.

Winds + Mallets "Steps"

Groove #2 17 Stroke Roll

1 2 1 "Group 2" 2 3 2 "Group 4"

R L R L R L R L R R 17 R Same 17

p

3) Other Blending Exercises or “Games” Include:

- a. Percussionists are the referees. They always play to keep the band together! This allows the director to walk around the ensemble!
 - i. Ask section leaders to perform alone (“Section leaders only”).
 - ii. Ask sections to perform alone or their “trios” (“Flutes” or “Flute Trio” and point at a student).
 - iii. Ask individuals to perform alone (“Going down the line”).
 - iv. Ask woodwinds to perform alone (“Just woodwinds”).
 1. Your director might ask brass players to buzz on the mouthpiece during this.
 - v. Ask brass to perform alone (“Just brass”).
- b. Mix any of the above and call different individuals or sections to perform at a moment’s notice.

4) Articulation Exercises:

- a. Play your scales with the following patterns and slowly speed up the tempo:

- i. Slur two, tongue two



- ii. Tongue two, slur two



- iii. Slur in the middle



- b. Synthesize with “Rhythm Practices 1-8”:

- i. For notes, play any of the skips and steps patterns.
- ii. For rhythms, use a measures from “Rhythm Practices 1-8”. *Not all measures work!* Change notes half way through the chosen measure. Add a long tone at the end and a rest to prepare for the next pattern. In this manner, you can chunk and focus on releases.
- iii. Add articulations and *sing or sizzle* before you play to match.

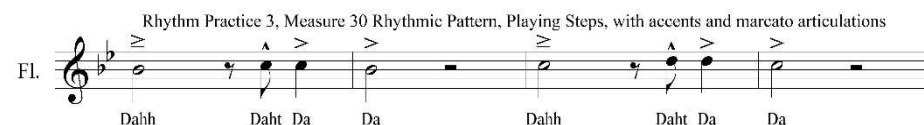
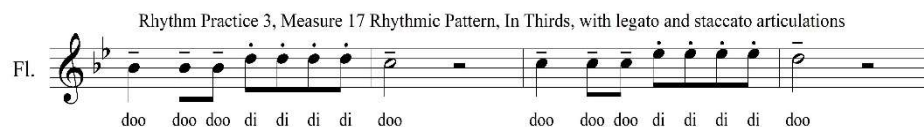
1. “doo” = legato

2. “di” = staccato

3. “Da” = accent

4. “Dahh” = long accent

5. “Daht” = marcato



5) Learn Pitch Tendencies for Each Fingering!

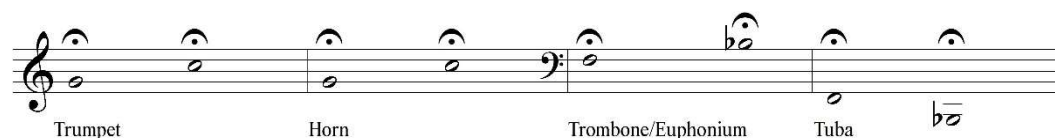
a. **Woodwind instruments** tune to these notes, preferably with a drone:



i. Specific to Bb Soprano Clarinet

1. Use the second line G to adjust the barrel.
2. Use the G above the staff to adjust the middle joint.
3. Use the third space C to adjust the bell.

b. **Brass instruments** tune to these notes, preferably with a drone:



i. Specific to French Horn

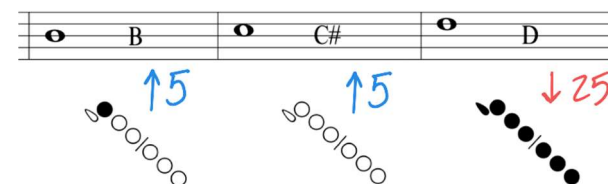
1. Check the depth of your right hand position.
2. Play the G open (F side of horn)
3. Engage the trigger on the C (Bb side of horn)

c. Pair up with a partner that plays your instrument. Have one partner record using a tuner. In a quiet place, record the tendencies of each note with a conventional embouchure and good *mf* air support.

i. The recorder must not allow the player to see the sheet or the tuner.

ii. As the performer plays, the partner records **next to each fingering**:

1. 25 cents sharp = ↓ 25
2. Nothing = within +/- 3 cents = Write Nothing
3. 5 cents flat = ↑ 5



d. Learn to adjust with a drone or a tuner.

- i. Flute – Adjust your aperture, or roll the head joint in if sharp (blow air more downwards) or out if flat (air across hole).
- ii. Single Reeds – If sharp, lip down. If flat, lip up.
- iii. Oboe and Bassoon – If sharp, decrease pressure/amount of reed in mouth. If flat, increase pressure, amount of reed in mouth.
- iv. Brass – If sharp, relax embouchure. If flat, firm up embouchure.
 1. Horn – Can also adjust right hand in bell.
 2. Trombone – Can also adjust the slide. Only lip up or down in first position!

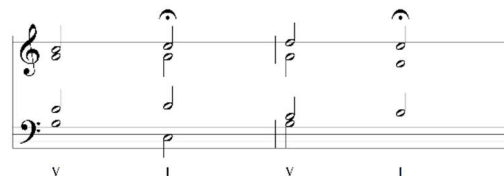
6) Play Cadences Led by a Conductor with Number Patterns.

a. Perform any of the cadences below and learn to identify them in ensemble literature!

i. Perfect Authentic Cadences (V→I)

1. This sounds complete like a period or an exclamation point.
2. *Special Conditions: A V chord must be used rather than vii^o, both chords must be in root position, the highest sounding note must end on 1 or 8.*

- a. Group 4: 78 or 21
- b. Group 3: 55 or 53
- c. Group 2: 23 or 78
- d. Group 1: 51 or 58



ii. Imperfect Authentic Cadences (V→I)

1. This sounds complete, but not the end.
2. *Special Conditions: The last chord doesn't always end on the tonic (8 or 1) in the soprano. The bass voicing is not always in root (5-1). Also, (vii^o→I) can be used instead of (V→I).*

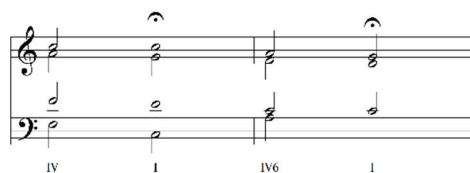
- a. Group 4: 55 or 23 or 21 or 78
- b. Group 3: 23 or 55 or 23 or 23
- c. Group 2: 78 or 51 or 55 or 45
- d. Group 1: 51 or 78 or 78 or 21



iii. Plagal Cadences (IV→I)

1. This sounds like “ah-men”. It is complete, but not as strong as a Perfect Authentic Cadence.

- a. Group 4: 88 or 65
- b. Group 3: 65 or 43
- c. Group 2: 43 or 11
- d. Group 1: 41 or 68



iv. Half Cadences – (Anything→V)

1. This sounds incomplete and is often followed by musical phrase using an Authentic Cadence.

- a. Group 4: 87 or 42
- b. Group 3: 55 or 87
- c. Group 2: 32 or 45
- d. Group 1: 55 or 65



v. Deceptive Cadences (V→Anything Other Than I)

1. This sounds like the music is going somewhere unexpected. This often leads to a key change.

- a. Group 4: 21
- b. Group 3: 76
- c. Group 2: 53
- d. Group 1: 56



F French Horn

12 Major Scales

Octave 1

Concert F Major Scale, My C Scale

Scale quiz #2

C D E F G A B C

Concert Bb Major Scale, My F Scale

Scale quiz #1

F G A Bb C D E F

Concert Eb Major Scale, My Bb Scale

Scale quiz #3

Bb C D Eb F G A Bb

Concert Ab Major Scale, My Eb Scale

Scale quiz #5

Eb F G Ab Bb C D Eb

Concert Db Major Scale, My Ab Scale **Scale quiz #7**

12 Major Scales, Octave 1

Ab Bb C Db Eb F G Ab

Concert Gb Major Scale, My Db(C#) Scale **Scale quiz #9**

Db(C#) Eb(D#) F(E#) Gb(F#) Ab(G#) Bb(A#) C(B#) Db(C#)

Concert B Major Scale, My F#(Gb) Scale **Scale quiz #11**

F#(Gb) G#(Ab) A#(Bb) B(Cb) C#(Db) D#(Eb) E#(F) F#(Gb)

Concert E Major Scale, My B Scale **Scale quiz #12**

B C# D# E F# G# A# B

Concert A Major Scale, My E Scale

Scale quiz #10

12 Major Scales, Octave 1

E F# G# A B C# D# E

T

Concert D Major Scale, My A Scale

Scale quiz #8

A B C# D E F# G# A

T

Concert G Major Scale, My D Scale

Scale quiz #6

D E F# G A B C# D

T

Concert C Major Scale, My G Scale

Scale quiz #4

G A B C D E F# G

12 Major Scales

Octave 2

Concert F Major Scale, My C Scale

Scale quiz #2

Concert F Major Scale, My C Scale

Scale quiz #2

Notes: C, D, E, F, G, A, B, C

Fingerings: C (1, 2, 3), D (1, 2, 3), E (1, 2, 3), F (1, 2, 3), G (1, 2, 3), A (1, 2, 3), B (1, 2, 3), C (1, 2, 3)

Trill markings (T) are placed between D and E, E and F, and F and G.

Concert Bb Major Scale, My F Scale

Scale quiz #1

Concert Bb Major Scale, My F Scale

Scale quiz #1

Notes: F, G, A, Bb, C, D, E, F

Fingerings: F (1, 2, 3), G (1, 2, 3), A (1, 2, 3), Bb (1, 2, 3), C (1, 2, 3), D (1, 2, 3), E (1, 2, 3), F (1, 2, 3)

Trill markings (T) are placed between G and A, A and Bb, Bb and C, C and D, D and E, and E and F.

Concert Eb Major Scale, My Bb Scale

Scale quiz #3

Concert Eb Major Scale, My Bb Scale

Scale quiz #3

Notes: Bb, C, D, Eb, F, G, A, Bb

Fingerings: Bb (1, 2, 3), C (1, 2, 3), D (1, 2, 3), Eb (1, 2, 3), F (1, 2, 3), G (1, 2, 3), A (1, 2, 3), Bb (1, 2, 3)

Trill markings (T) are placed between C and D, D and Eb, Eb and F, F and G, G and A, and A and Bb.

Concert Ab Major Scale, My Eb Scale

Scale quiz #5

Concert Ab Major Scale, My Eb Scale

Scale quiz #5

Notes: Eb, F, G, Ab, Bb, C, D, Eb

Fingerings: Eb (1, 2, 3), F (1, 2, 3), G (1, 2, 3), Ab (1, 2, 3), Bb (1, 2, 3), C (1, 2, 3), D (1, 2, 3), Eb (1, 2, 3)

Trill markings (T) are placed between F and G, G and Ab, and Ab and Bb.

Concert Db Major Scale, My Ab Scale

Scale quiz #5

12 Major Scales, Octave 2

Ab Bb C Db Eb F G Ab

Concert Gb Major Scale, My Db(C#) Scale

Scale quiz #7

Db(C#) Eb(D#) F(E#) Gb(F#) Ab(G#) Bb(A#) C(B#) Db(C#)

Concert B Major Scale, My F#(Gb) Scale

Scale quiz #9

F#(Gb) G#(Ab) A#(Bb) B(Cb) C#(Db) D#(Eb) E#(F) F#(Gb)

Concert E Major Scale, My B Scale

Scale quiz #11

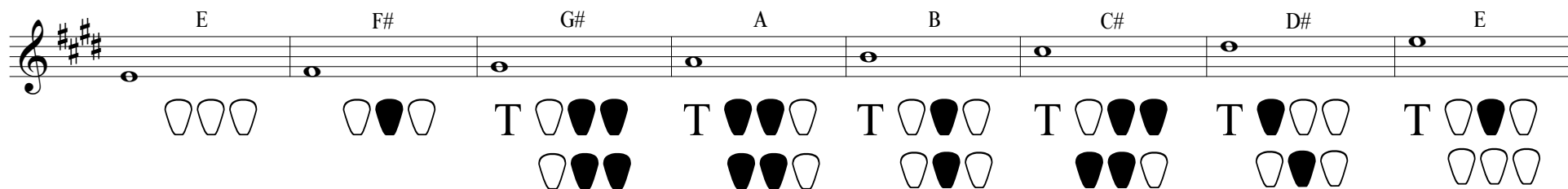
B C# D# E F# G# A# B

Concert A Major Scale, My E Scale

Scale quiz #12

12 Major Scales, Octave 2

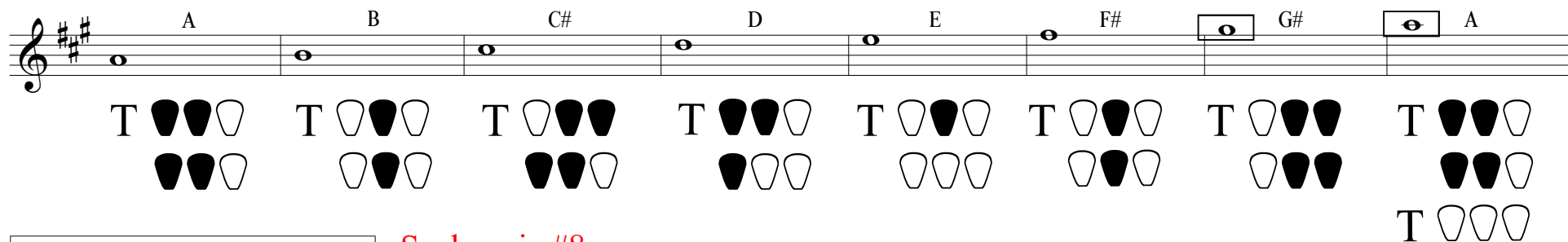
Scale diagram for Concert A Major Scale, My E Scale. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes are E, F#, G#, A, B, C#, D#, and E. Below the staff, fingerings are indicated by numbers 1-5 in black or white shapes. Trills are marked with 'T'.



Concert D Major Scale, My A Scale

Scale quiz #10

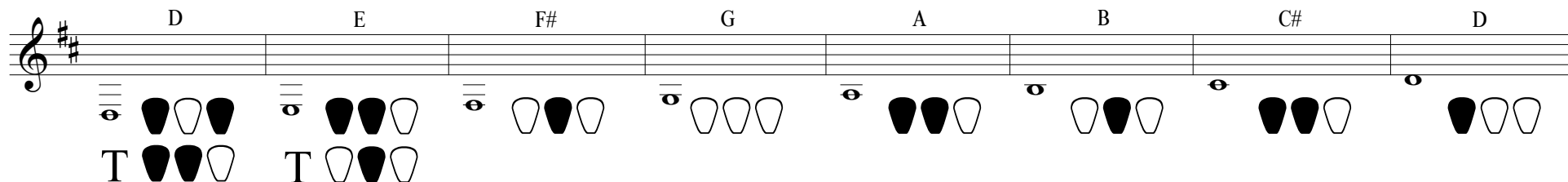
Scale diagram for Concert D Major Scale, My A Scale. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes are A, B, C#, D, E, F#, G#, and A. Below the staff, fingerings are indicated by numbers 1-5 in black or white shapes. Trills are marked with 'T'. The G# and A notes are boxed.



Concert G Major Scale, My D Scale

Scale quiz #8

Scale diagram for Concert G Major Scale, My D Scale. The scale is written on a treble clef staff with a key signature of two sharps (F#, C#). The notes are D, E, F#, G, A, B, C#, and D. Below the staff, fingerings are indicated by numbers 1-5 in black or white shapes. Trills are marked with 'T'.



Concert C Major Scale, My G Scale

Scale quiz #6

Scale diagram for Concert C Major Scale, My G Scale. The scale is written on a treble clef staff with a key signature of one sharp (F#). The notes are G, A, B, C, D, E, F#, and G. Below the staff, fingerings are indicated by numbers 1-5 in black or white shapes. Trills are marked with 'T'.

