

**RUBANK**  
**Elementary**  
**METHOD**

**FRENCH HORN**

**E $\flat$  ALTO or MELLOPHONE**

**J. E. SKORNICKA**

A FUNDAMENTAL COURSE FOR INDIVIDUAL  
OR LIKE-INSTRUMENT CLASS INSTRUCTION

**RUBANK, INC.®**

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**Wagaum**

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# Fingering Chart for French Horn, Mellophone and E $\flat$ Alto

J. E. SKORNICKA

The first seven low notes are  
for French Horn only.

The chart displays five staves of music, each representing a sequence of notes and their corresponding fingerings for French Horn, Mellophone, and E $\flat$  Alto. The notes are: C, C $\sharp$ , D $\flat$ , D, D $\sharp$ , E $\flat$ , E, F, F $\sharp$ , G $\flat$ , G; G $\sharp$ , A $\flat$ , A, A $\sharp$ , B $\flat$ , B, C, C $\sharp$ , D $\flat$ , D, D $\sharp$ , E $\flat$ ; E, F, F $\sharp$ , G $\flat$ , G, G $\sharp$ , A $\flat$ , A, A $\sharp$ , B $\flat$ , B; C, C $\sharp$ , D $\flat$ , D, D $\sharp$ , E $\flat$ , E, F, F $\sharp$ , G $\flat$ , G; G $\sharp$ , A $\flat$ , A, A $\sharp$ , B $\flat$ , B, C. Fingerings are indicated by numbers 0, 1, 2, 3, and sometimes 1/2 or 2/3, with some notes having multiple fingerings shown as alternatives.

This chart contains standard fingerings, for French Horn, Mellophone and E $\flat$  Alto. Lower fingerings for French Horn. The upper fingerings are for Mellophone and E $\flat$  Alto. When only one fingering appears it is the same for all three.

Some of the notes may be fingered in several different ways, however this is not advisable since these fingerings may produce faulty intonation.

In some instances these fingerings are used in order to simplify difficult passages, however the intonation, when faulty, must be adjusted through careful listening and "lipping" up or down of a tone, commonly called "humoring a tone".

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Rubank Elem. Meth. for French Horn

Wagaum

The basic theory underlying the organization plan of this course is that good instrumental performance depends on the pupil being able to hear the desired pitch before attempting to produce it. Practically all passages in this course should therefore be sung properly as to pitch and intonation before being played on the instrument.

Correlating the voice training which the child receives in the daily singing classes with the playing of an instrument, particularly in the manner of pitch conception, should be emphasized. Pupils should be made to realize that the two processes of training are alike with the exception that the instrument is substituted for the vocal organs in the production of a tone.

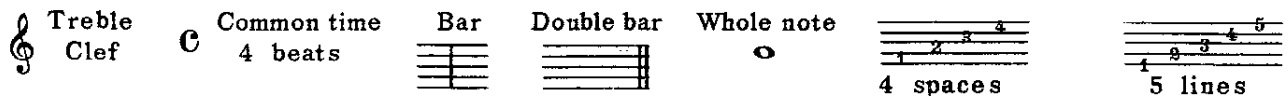
To produce as beautiful a tone as possible is quite important, but to be able to play in pitch and with good intonation, should be a major objective.

Developing the ear beyond the technical performance of the pupil generally insures faster musical growth, whereas the development of tone and technic is a matter of time, during which the embouchure will develop and the ear will become more discriminating as to the quality of tone being produced.

## How to Produce a Tone

1. Tone is produced by the vibration of the lips.
2. When lips vibrate slowly, the pitch of the tone will be lower than when they vibrate quickly.
3. The lips of the brass instrument player can be compared to the string of a violin. The tighter the string, the higher the tone, the looser the string the lower the tone. Pupils should be able to produce high and low tones, within a reasonable range, at the beginning of their playing careers.
4. The pupil should practice by vibrating the lips without the aid of the mouthpiece or the instrument, commonly called "buzzing." After the pupil has been able to distinguish the differences in pitch produced, by buzzing alone, the mouthpiece may then be added with the same objective in mind. As soon as a range in pitch can be recognized with the mouthpiece alone, the instrument should then be added, with the result that many of the elementary difficulties will be greatly reduced.

Where 2 sets of fingerings appear, the lower is for French Horn and the upper for Mellophone. When only one set appears, it is the same for both.



1. Do whole rest  
1-2-3-4 1-2-3-4

2. E  
Mi  
Sing all notes before playing

3. Sol  
Sing all notes before playing

4. Do Mi Sol Do  
Sing all notes before playing

5. Sing all notes before playing

6. Sing all notes before playing

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# Whole Note and Whole Rest Study

\*) ① ② ③ ④ ⑤ ⑥ ⑦

Bar Loud Soft Spaces Lines

F A C E E G B D F D C

Sing before playing. Teacher should suggest breathing places.

1 Do 0 Mi Sol 1-2-3-4

2

3 1

4 1

5

## First Duet

Sing before playing.

6 Mi Do 1

### EXPLANATION OF FIRST LINE OF EACH LESSON

\*)NOTE: The first line of each lesson is a review of old problems and the introduction of new ones. Each one of these lines should be thoroughly gone through before proceeding with the lesson proper. The new problems should be clearly explained by the teacher, and the review problems clearly explained by the pupil. The pupil should be able to distinguish the review from the new.

Rubank Elem. Meth. for French Hn.

# Half Notes and Half Rests

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Half rest Whole rest Half notes

Sing before playing.

1 Do

2

3

4 Sol

## Duet

Sing each line alone. Teacher may suggest breathing places.

5

## First Trio

6

Sol

Mi

Do

# Chord Building

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

*p* *f*

(A) La (B) Ti Repeat sign

Sing before playing.

1 2 3 4

Do

1st Horn 2nd Horn 3rd Horn 4th Horn

Also play each 2 measures together Result I IV I

1st 2nd 3rd 4th

Play same as above Result I V I

## Duet

Sing before playing

5

*f-p* *f-p*

2 2

## Trio- In Harmony

6

*p-f* *p-f* *p-f*

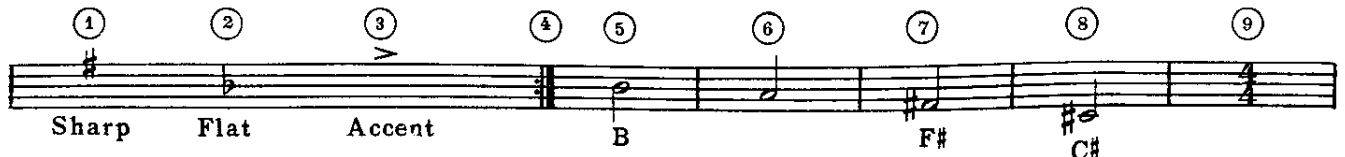
Sol La Sol Sol Sol

Mi Fa Mi Re Mi

Do Do Do Ti Do I IV I V V I

I IV I V I

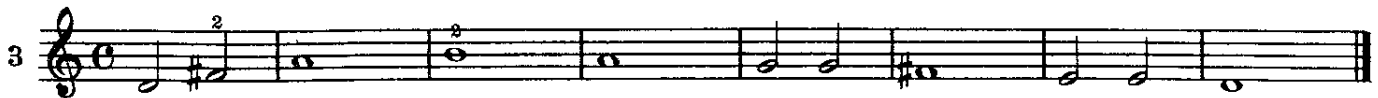
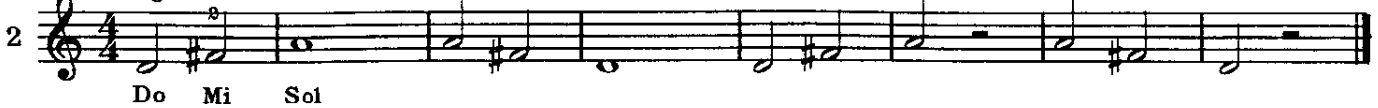
## Sharps



Sing

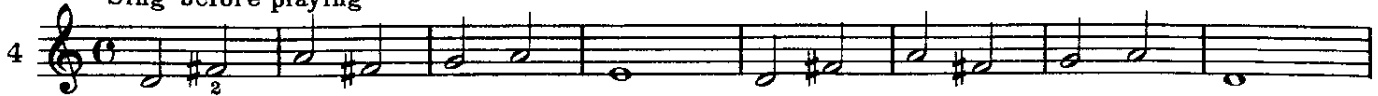


Sing



## Melody

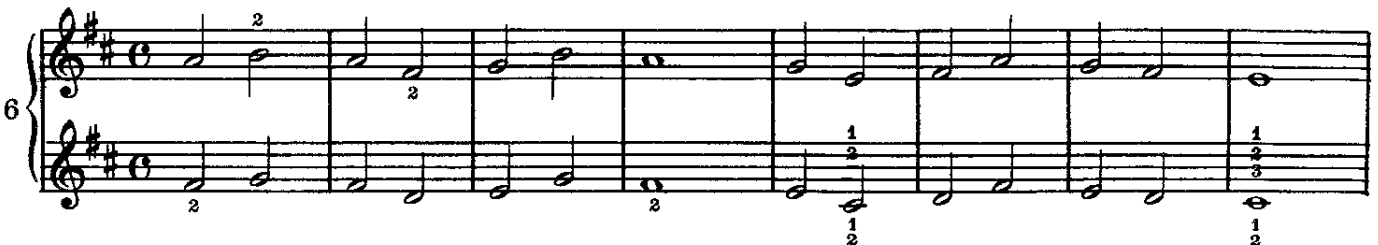
Sing before playing



## Counting Exercise



## Duet in D Major





# Quarter Notes

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Quarter notes Tie Tie Quarter rest

Sing before playing

1

Do Mi Sol Do  
1-2-3-4

2

1-2-3-4

3

1 2 3 4

## C Major Scale

Memorize

4

0

5

Counting carefully

## C Major Scale

6

7

## Lightly Row

Sing before playing

8

f

## Twinkle Twinkle Little Star

Sing before playing

9

# $\frac{3}{4}$ Time - Waltz

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

1 2 3 1 2 3 Natural *f*

## Counting Exercise

Sing before playing

1

## $\frac{3}{4}$ Time

2

1 2 3

3

1 2 3

## German Waltz

4

2

## Sweet and Low

5

*p* 1 2 3

1 2

2 3 0

Sing before playing

## Ear Study

1 2 3

## Counting Study



## German Waltz-Duet



## Duet in D Major



## D Major Chord



## D Major Scale



## Flats

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

Flats Hold *f p*

Sing before playing

1 *Bb A*

2

3 *Bb*

## Melody

4

Do Mi Sol Mi Fa Sol Re

## Bb Major Chord

5

Do Mi Sol Do

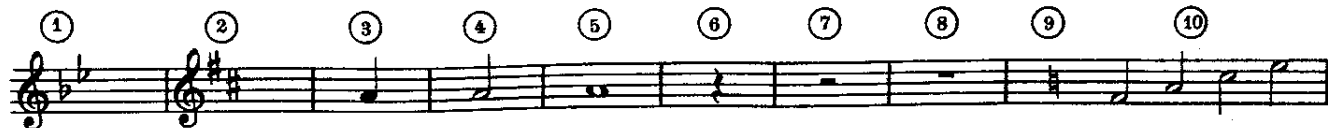
## Bb Major Scale

6

7

## Duet in the Key of Bb Major

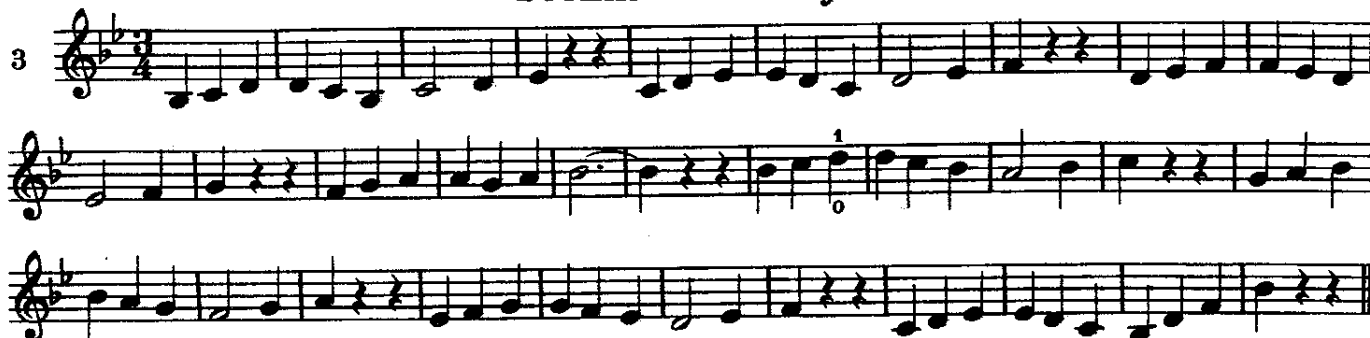
8 *f-p*

Studies in B $\flat$  MajorChord Study B $\flat$  Major

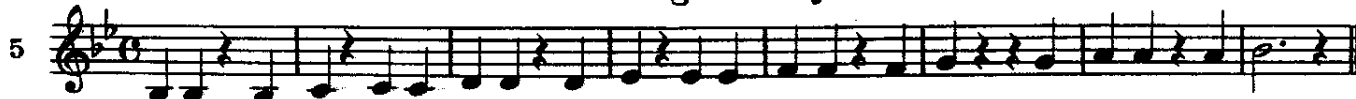
## Folk Song



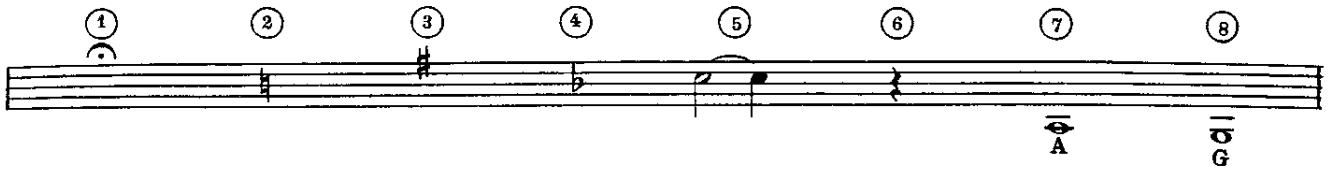
## Technical Study

Quartet in B $\flat$ 

## Counting Study



# Rhythm Studies



## Counting Scale Studies



## Counting Duet

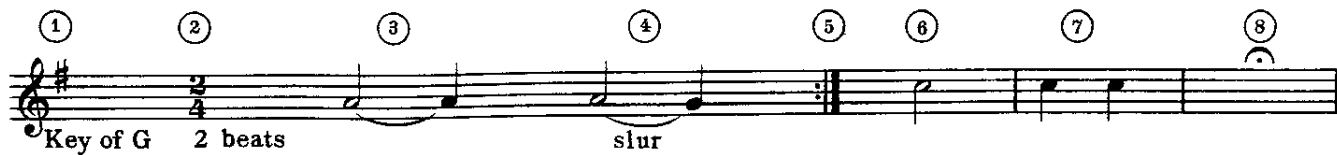


If troublesome omit for Mellophones.

## Low Tone Study



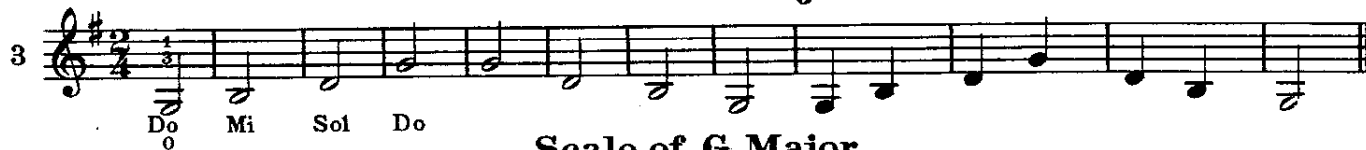
# $\frac{2}{4}$ Time in G Major



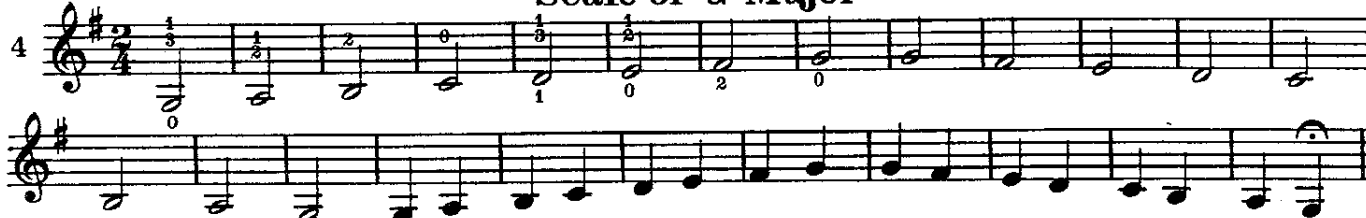
## Melody in $\frac{2}{4}$



## Chord in G Major

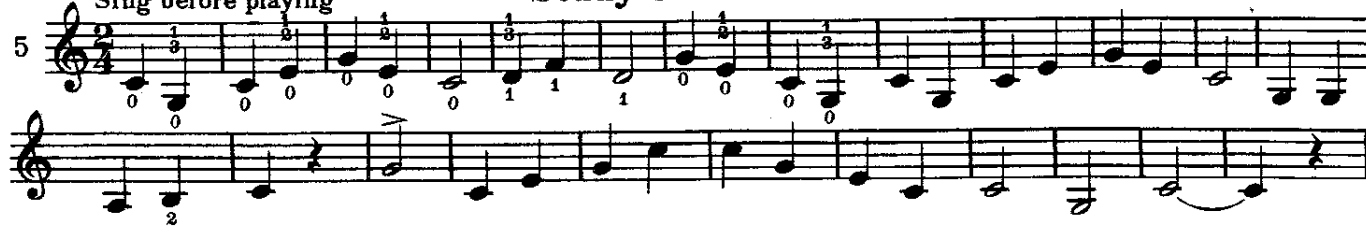


## Scale of G Major



Sing before playing

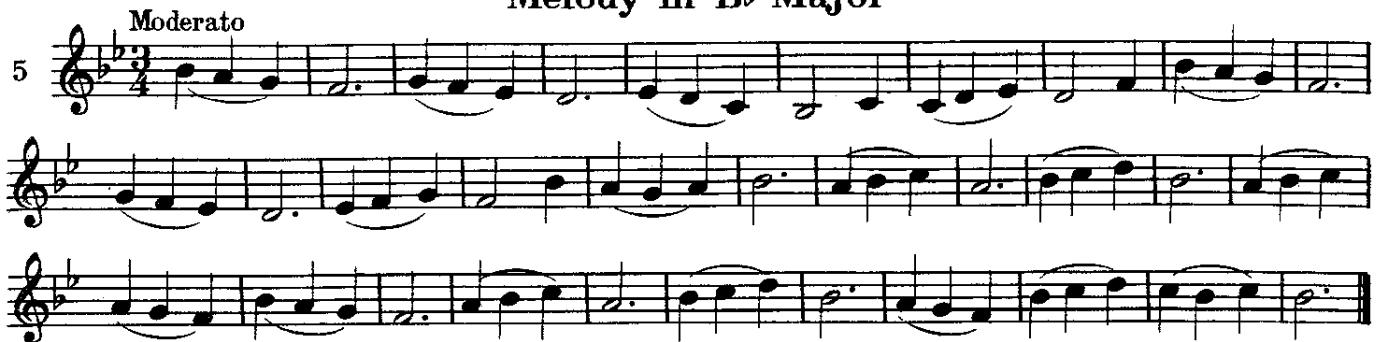
## Study for the Ear



## Slurs



## Melody in Bb Major



## Duet - When Day is Done



## C Major Scale



## Bb Major Scale



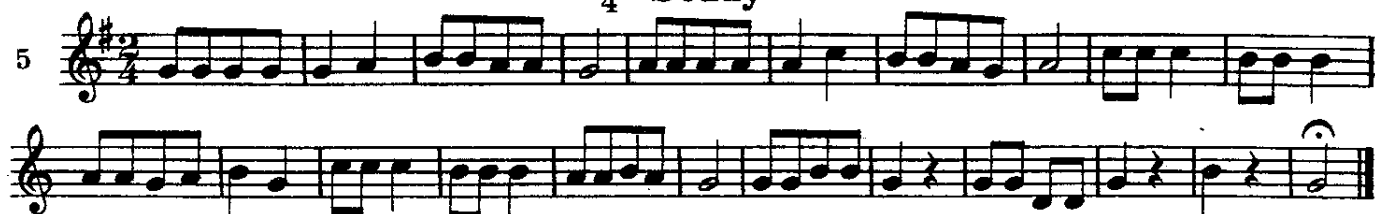
## D Major Scale



## G Major Scale





**Eighth Notes****C Major Scale****Melody** **$\frac{2}{4}$  Study****Two Quartets**

# **Alla Breve**

① ② ③ ④ ⑤

Alla Breve

1 2 1 & 2 &

1 2 3 4

1 & 2

1 & 2

# **Melody**

4

1 2 &

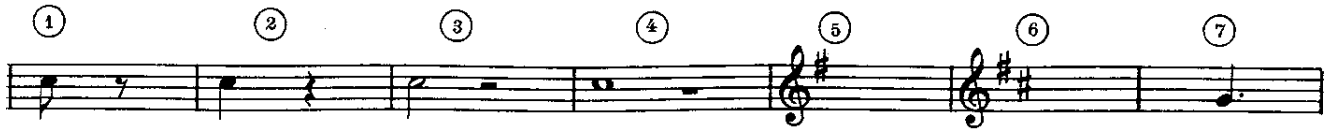
# **Alla Breve Study**

5

*p* 1 2 1 2 1 & 2 &

**Alla Breve****Melody in D Major****Melody in D Major****Alla Breve Study****Alla Breve Duet**

## Dotted Quarter Notes



C MAJOR

## German Folk Tune



## Dotted Quarter Study



## America



## Dotted Quarter Study



## Low Note Study



## Low Tone Study

Omit for Mellophone



## F Major Scale

Omit for Mellophone



## Long, Long Ago-High Voice

Mellophone-play



## Long, Long Ago-Low Voice

Omit for Mellophone



The musical notation shows the first ten steps of the scale on a single staff. The notes are: 1. B-flat, 2. B-flat, 3. C, 4. D, 5. D, 6. E, 7. E, 8. F, 9. F, 10. G. The notes are written in a simplified manner, with some using ledger lines and others using standard staff notation.

The image displays a musical score for the song 'The Rose Tree'. It consists of eight staves of music, numbered 1 through 8. The music is written in a 2/4 time signature with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The score is presented in a clear, black-and-white format, suitable for printing and use in educational or performance contexts.

8

Musical score for 'The Rose Tree' in 2/4 time. The score is written for two staves, Treble and Bass clef. The key signature is one flat (B-flat). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The score includes a repeat sign and a double bar line.

# $\frac{6}{8}$ Rhythmic Studies

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

1 2 3 4 5 6

## Melody

7 8

## Technic Study

9

## $\frac{6}{8}$ Rhythms

10

# $\frac{3}{4}$ Rhythmic Studies

① ② ③ ④ ⑤ ⑥ ⑦

1 2 3 4 5 6 7

## Waltz

Allegro

8

*p* *f* *p* *f* *p* *f*



## Rhythmic Studies

① ② ③ ④ ⑤ ⑥ ⑦

1

2

3

4

## Counting and Listening-Quartet

5

8

## Sixteenth Note Studies



## Sixteenth Notes Rhythmic Patterns

Seven numbered musical staves (1-7) showing rhythmic patterns for sixteenth notes. Each staff is a single line of music. Staff 1: A series of eighth notes. Staff 2: A series of eighth notes. Staff 3: A series of eighth notes. Staff 4: A series of eighth notes. Staff 5: A series of eighth notes. Staff 6: A series of eighth notes. Staff 7: A series of eighth notes.

## Sixteenth Note Study

Five numbered musical staves (8-12) showing a sixteenth note study. Each staff is a single line of music. Staff 8: A series of eighth notes. Staff 9: A series of eighth notes. Staff 10: A series of eighth notes. Staff 11: A series of eighth notes. Staff 12: A series of eighth notes.

## Dotted Eighth Note Studies

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

11 exercises for French Horn, numbered 1 through 11, each on a single staff. Exercises 1-10 are in 2/4 time, and exercise 11 is in 3/4 time. They feature various rhythmic patterns of dotted eighth notes and sixteenth notes, often with slurs and accents.

## Loves Old Sweet Song

5

Four staves of music for French Horn, starting with a forte (*f*) dynamic. The music is in 2/4 time and features a melody with many slurs and ties, characteristic of a song transcription.

## Farewell to Thee

6

Three staves of music for French Horn, starting with a forte (*f*) dynamic. The music is in 2/4 time and includes slurs, ties, and a piano (*p*) dynamic marking. Fingerings (1 and 2) are indicated above certain notes.

## Rhythmic and Key Studies

LESSON 25

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

*f p*

## Dotted Eighth Study

1

## Maryland My Maryland

2

## Rhythmic Studies

3

## Rhythmic Patterns

4

## Study in Tempi

① ② ③ ④ ⑤ ⑥

**A Jig**

**Waltz**

**Folk Melody**

**Quartet in B $\flat$  Major**

**Chord Study**

## Increasing the Range

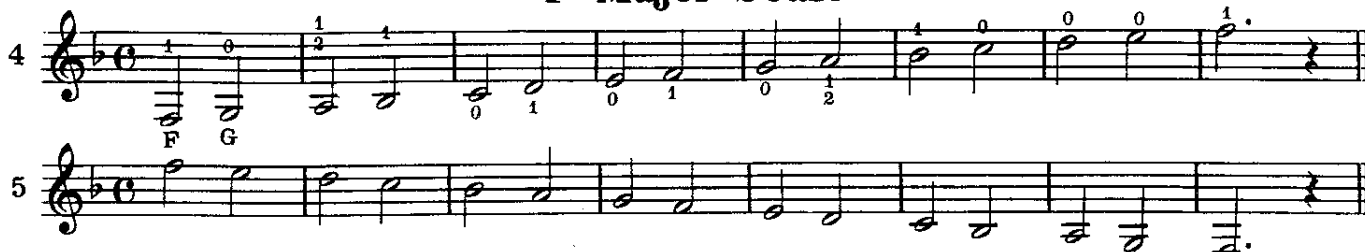


## F Major Chord

For Mellophone omit Exercises 1 to 6.



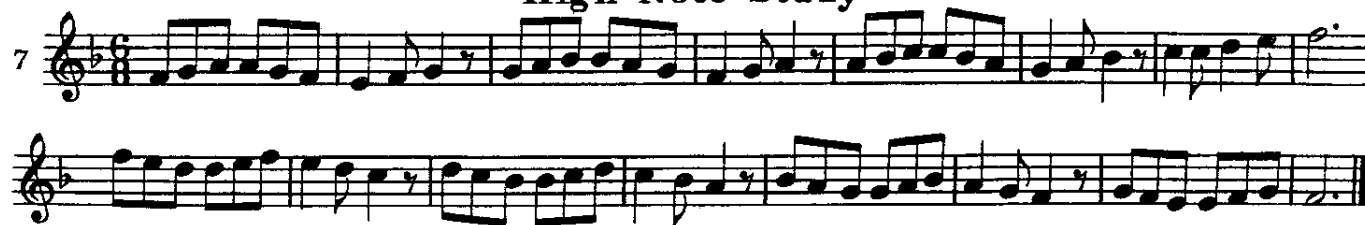
## F Major Scale



## Star-Spangled Banner



## High Note Study



## Chord Study



# **E $\flat$ Major Studies**



## **E $\flat$ Major Chord**



## **E $\flat$ Major Scale**



## **Study in E $\flat$ Major**

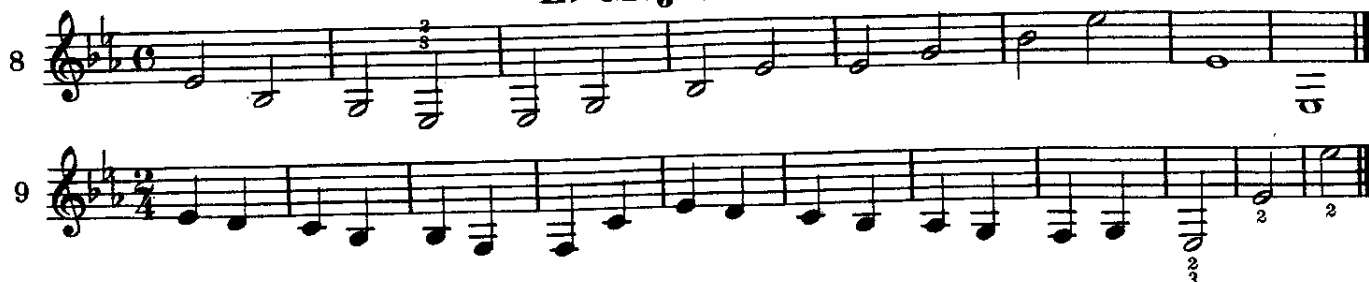


Mellophones omit No. 7 8, & 9.

## **E $\flat$ Major Scale**



## **E $\flat$ Major Chord**



# Syncopation

1

2

3

4

## Syncopated Melody $\frac{2}{4}$

5

6

7

## Folk Tune

7

8

## Study in Thirds

8



## Rhythmic Studies



## Study in Tempo



## March Rhythms



## A Major Key

① ② ③ ④

## Triplet Study

2 3

## A Major Chord

4

## A Major Scale

5

## Melody

Also-Play ♯

6 7

# Transposition of E $\flat$ Part on F Horn

Mellophones omit.

Upper staff given notes for E $\flat$  Horn  
Lower staff notes to be played on F Horn

1

2

E $\flat$  3 F

Fill in F Horn Part

E $\flat$  4 F

E $\flat$  5 F

Use earlier Lessons for more practice in transposition.

## Chromatic Studies

Sharps used ascending.

1

Flats used descending.

2

3

## Chromatic Study

4

## Low Chromatics

Mellophones omit.

5

## Chromatic Study

Mellophones omit.

6

Mellophones play.

## Chromatic Studies (continued)



## Waltz



Mellophones omit.



## Chromatic Study



# Examination Study

A Review of Key and Rhythmic Problems

The musical score consists of 12 staves, each containing a single line of music. The staves are arranged vertically. The first staff is in C major, 4/4 time, with eighth and sixteenth notes and accents. The second staff is in D major, 4/4 time, with eighth and sixteenth notes. The third staff is in E major, 3/4 time, with eighth and sixteenth notes. The fourth staff is in F major, 2/4 time, with eighth and sixteenth notes. The fifth staff is in G major, 4/4 time, with eighth and sixteenth notes. The sixth staff is in A major, 4/4 time, with eighth and sixteenth notes. The seventh staff is in B major, 2/4 time, with eighth and sixteenth notes. The eighth staff is in C major, 4/4 time, with eighth and sixteenth notes. The ninth staff is in D major, 4/4 time, with eighth and sixteenth notes. The tenth staff is in E major, 3/4 time, with eighth and sixteenth notes. The eleventh staff is in F major, 4/4 time, with eighth and sixteenth notes. The twelfth staff is in G major, 4/4 time, with eighth and sixteenth notes. The score includes various musical notations such as treble clefs, key signatures, time signatures, notes, rests, and accents.

Examination Study *(continued)*

French Horns transpose to F (From Eb):

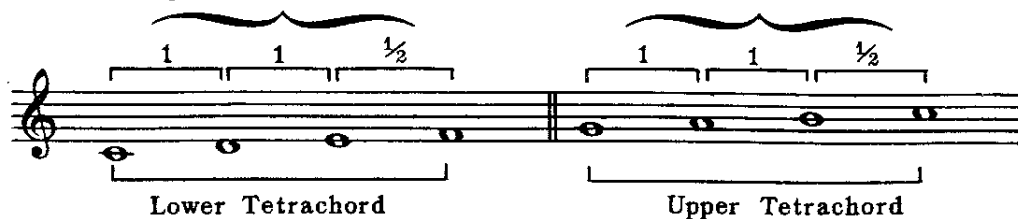
## Building Major Scales

The pattern for all major scales is the same. In scales there are intervals or spaces between tones which are either whole steps or half steps. A whole step will be known as 1 and a half step will be known as  $\frac{1}{2}$ .

In major scales the  $\frac{1}{2}$  steps always occur between the 3rd and 4th steps (Mi-Fa) and between the 7th and 8th steps (Ti-Do).

The first 4 tones of a scale are known as the lower tetrachord and the upper 4 tones as the upper tetrachord.

A whole step must separate two tetrachords.



### Pattern For Major Scales $1-1-\frac{1}{2} \parallel 1-1-\frac{1}{2}$

In building scales start on any tone and write out 8 successive tones, and then adjust, by means of sharps and flats, the tones of each tetrachord according to the major scale pattern  $1-1-\frac{1}{2} \parallel 1-1-\frac{1}{2}$ .

EXAMPLE Add sharps or flats necessary to fit pattern.



Add sharps or flats necessary to fit pattern.



### Melodic Minor Scale



Melodic Minor Scales must be built to fit pattern as shown above. Pattern  $1 \frac{1}{2} 1 \parallel 1 1 \frac{1}{2} \parallel$

A whole step must separate two tetrachords.



40  
Scales  
FLATS

C - Major



A - Minor



F - Major



D - Minor



Bb - Major



G - Minor



Eb - Major



C - Minor



Ab - Major



Fb - Minor



French  
Horn  
only.

Db - Major



Bb - Minor



# Scales

## SHARPS

## G Major

French Horn only.

## D Major

## A Major

## E Major

## B Major

Nocturne From  
Midsummer Night's Dream

MENDELSSOHN

1 *Andante*

From Overture  
"Stradella"

FLOTOW

2 *Lento*

Swanee River

3 *Moderato*

# Deck The Hall

Allegro



# Come Thou Almighty King

Moderato



# Drink To Me Only With Thine Eyes

Andante

With expression, and good intonation

English



# Silent Night, Holy Night

DUET

GRUBER

Moderato



From Overture  
"Tannhauser"

WAGNER

Andante

8

*f*

Duet From  
Lucia Di Lammermoor

DONIZETTI

Tempo di marcia

9

*mf*

*f*

## Soldiers' March

TRIO

SCHUMANN

Tempo di march



## Hymn

TRADITIONAL

Moderato

11

*p* *cresc.* *f* *rit*

*p* *cresc.* *f* *rit*

*p* *cresc.* *f* *rit*

*p* *cresc.* *f* *rit*

## Song

SCHUBERT

Very slowly

12

## Melody

BEETHOVEN

Moderato

13

## Folk Song

WESTPHALIAN

Allegretto

14

*f*

*cresc.*

*dim.*

From Overture  
Academic

BRAHMS

Andante

15

*f*

*p*

*mf*

*ff*

*rit*



48  
From  
Symphony No. 1 C. Minor

BRAHMS

Allegro non troppo

16

Rounds

1

2

3