



Norges
musikkhøgskole
Norwegian Academy
of Music

Daily Exercises and Routines

Version 2020

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Practice Rules/Recipes *

Practice time

"A daily total of three hours playing time is good (remember to subtract all the little breaks when you add up the time). Four hours is fantastic, when spread over the entire day." - Frøydís Ree Wekre

- Aim for 3-4 hours of playing time a day (~20-25 hours/week)
- Gradually build up practice time by ~30 min per week from your current time
- 2-3 hours are ok if you are in the 1st or 2nd year of your studies (~15-20 hours/week), or if you have an orchestra project with at least 4-hour daily rehearsals
- Sunday is a practicing day (max one instrument-free day per month)
- Find a way to practice so that you can last for 3-4 hours of playing. It doesn't have to be high intensity all the time. You don't have to be completely exhausted after 4 hours of practice. To do so:
 - Take breaks!!! Use a timer to remind yourself to take a break. Timer also helps to better track your practice time
 - Make sure to have a varied practice repertoire (balance low and high range, soft and loud)
 - Adapt the «hard» passages in a way that it is less tiring to play. For example, transpose the phrase down an octave or two.
 - Practice “micro” passages: 1-5 notes at a time with breaks in between

- Pace practicing throughout the day to ensure sufficient breaks and rest.
- The best way to do so is to divide the day into two or three larger chunks: a morning, a lunch and an evening session. Say 8:00-9:30, 10:00-11:30, and sometime between 18:00-22:00.
- Since the practice rooms are mostly free early in the morning and in the evening, adjust your practicing hours to the availability of practice rooms. Take an afternoon nap or do something different in between the practice chunks: the body needs time to recover and integrate learning away from the instrument
- Both quantity and quality of practicing matter!

Managing work

- Use a practice log to help you keep track of how much you practice and how that time is divided between the different materials
- Plan your work and work your plan! Think through what you want to achieve with the next repetition, the next practice session, the next day, week, semester, 5-years. Writing things down help to get an overview of the progress. Practice/Progress diary can be helpful
- Establish a routine. It takes about a month to get used to such a practice routine. You need to develop the strength and habit.
- Clear your mind. For example write down all the thoughts on a sheet of paper.

* If you are serious about becoming a professional horn player

- Externalize all your thoughts. Write down everything that is in your head in a to-do list, into a calendar and into a notebook so that it doesn't interfere with your attention when you practice
- Prioritize. Some things are more important than others at certain times. Regular practicing routine is your highest priority
- Develop a way to manage practicing that works for you. There's no one-size-fits-all.

Mindset

- Evaluate your performances. If something goes well, pat yourself on the shoulder. If something doesn't go as well, remember that you can learn: it's the question of effort, belief in yourself and knowing effective strategies.
- Adjust your practice, if necessary. You have to find a good balance between being patient - and sticking with a certain approach for a while - with being impatient - and trying something different if your current approach is not working. If you get stuck - ask for help!
- Practice for quality. Practicing is deep work. It requires full attention. One goal of practicing is achieving the mastery of the practice process itself.
- Practice for efficiency. Endurance has a lot to do with strength, but also with how efficient your technique is and how smart you are at using your time and energy
- Listen. Your ears are the most important tool to gage the progress. Record yourself.
- Be ambitious. Be brave.
- Be smart!

- Be aware of the mode of practicing you are at: exploration, deliberate practice, flow/play or creativity; you'll go back and forth these phases all the time
- Be aware of the stage of practicing you are in: learning new material, maintaining level, or preparing for a performance. You'll need to adjust your practice strategies.

Staying healthy

- Becoming a horn player is more than just playing your instrument. Do some stretching, breathing practice, meditation, reading, note taking, study of scores, listening to recordings, practice the Alexander technique or yoga
- Protect your ears. Balance exposure to sound with silence
- Stop playing if it hurts! If you don't know how to deal with the discomfort, talk to your teacher
- Drink sufficient water; eat regularly. Get enough sleep!
- Go swimming, jogging or find another exercise that you enjoy
- Manage your expectations: aim for excellence and perfection, but remember getting good takes time, effort and patience. Aim high yet acknowledge that it's a long process.

Responsibility

- Be prepared for lessons and projects. Stay in shape!
- Take charge of achieving your goals. Be your own teacher!

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Tips

Warm up without the instrument

Physical warm-up

- Full-body warm up, stretching, basic aerobic exercises for 3-5 mins
- Breathing exercises
- Lip buzzing

Mindful warm-up

- Meditation and mindfulness
- Alexander technique
- Yoga

Breathing Exercises

Set Metronome to 60 BPM

Breath in for 6 beats, (6 hold), 6 out

Breath in for 7 beats in, (7 hold), 7 out

Breath in for 8 beats in, (8 hold), 8 out

etc

Fill-up the lungs to your maximum capacity

Visualise breathing out by sending an imaginary paper airplane or throwing a dart

Check out Breathing Gym for more ideas

Tips for Exercises

- Remember the Cycle: Audiation, Sound Production, Listening/ Perception
- Use metronome for each exercise. Vary tempo
- Play on the F-side as much as possible
- Always breath in fully (80-90% of your capacity)
- Don't play the next note until you have audiated it clearly and the transition from the current to the next note
- Play musically and phrase - even the exercises

Goals and Focus Areas

Beautiful, rich, resonant, sonorous, dark, rich-in-overtones, ringing, full, open, vibrant sound with a steady core

BIG IN-BREATH

Lean gently and warmly onto the horns resistance. Each fingering has resistance in slightly different places look for them and adapt the "leaning" accordingly. Trust the instrument

Sing through the horn. Even the exercises can be played musically

Blow a full air stream as if you are trying to blowing large bubbles in the water with a straw. Wide and broad air stream

The contact between the air and the instrument's resistance remains constant regardless of the range or dynamics (at least mentally)

Audiate full chords and scales

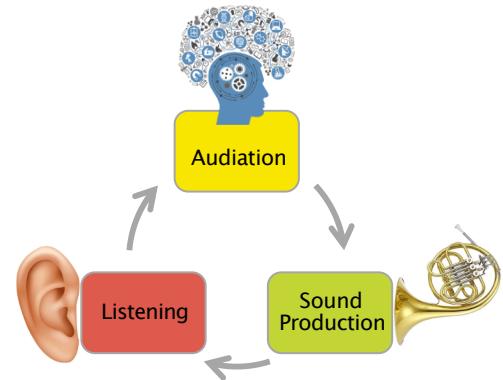
Other ideas

- Improvise
- Create your own exercises

Golden Sound 1

- Take a full breath (100% of your lung capacity)
- Play as if blowing big bubbles in the water with a straw
- Constant contact with the instrument's resistance
- Blow *through* the horn; broad air stream

- Audiate a full chord at once
- Use F-side
- Don't play the next note until you have audiated it clearly and the transition from the current to the next note
- Use metronome



Comfortably, freely

mf singing

Sheet music for bass clef, common time, featuring a melodic line starting with quarter notes and eighth notes, followed by rests and then more eighth notes.

Sheet music for bass clef, common time, featuring a melodic line starting with eighth notes and quarter notes, followed by rests and then more eighth notes.

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Sheet music for bass clef, common time, featuring a melodic line starting with eighth notes and quarter notes, followed by rests and then more eighth notes.

Sheet music for bass clef, common time, featuring a melodic line starting with eighth notes and quarter notes, followed by rests and then a final measure ending with a double bar line.

Golden Sound 2

Comfortably, freely

The sheet music consists of ten staves of musical notation. The first staff begins with a bass clef, followed by a treble clef in the second staff, a bass clef in the third, a treble clef in the fourth, a bass clef in the fifth, a treble clef in the sixth, a bass clef in the seventh, a treble clef in the eighth, a bass clef in the ninth, and a treble clef in the tenth. The key signature changes frequently, indicated by various sharps and flats. The tempo is marked as "comfortably, freely". A dynamic instruction "mf singing" is placed above the second staff. A "bend" marking is shown on the third staff. The music features sustained notes and rhythmic patterns typical of a wind instrument.

Golden Sound 3

Golden Sound. Scales downwards

- Different key every day
- In E, in Es, in D etc
- In Fis, in G, in As etc

Broadly $\text{♩}=60$

mf cantabile

The musical score consists of two staves of eighth-note scales. The top staff starts in treble clef and descends through various keys, ending in bass clef. The bottom staff continues the descending pattern in bass clef. Both staves are marked with a dynamic of *mf* and a performance instruction *cantabile*. The tempo is indicated as $\text{♩}=60$.

Golden Sound 4

- Different key every day
 - In C alto, H basso
- Different dynamics pp-ff

- Center each note
- Use metronome

Slow $\text{♩}=60-72$

mf

The musical score consists of five staves of sixteenth-note patterns. Each staff features a unique rhythmic pattern where some notes are grouped by vertical lines and labeled with the number '3'. The first staff begins with a treble clef, while subsequent staves switch between treble and bass clefs. The dynamic is marked as *mf*, and the tempo is indicated as $\text{♩}=60-72$.

Golden Sound 5

- Avoid big changes in the embouchure. Try to get down by “softening” the upper lip

- Free vibration of the upper lip
 - Audiate the full chord

Chords. Low range

The image shows a single page of sheet music for a bassoon, spanning from measure 60 to measure 132. The music is written on ten staves of five-line staff paper. The key signature changes frequently, indicated by various sharps and flats. Measure 60 starts with a dynamic of *mf*. Measures 61 through 132 feature a continuous pattern of eighth-note pairs and sixteenth-note chords, often grouped by measure lines. Measures 61-65, 66-70, 71-75, 76-80, 81-85, 86-90, 91-95, 96-100, 101-105, 106-110, 111-115, 116-120, 121-125, 126-130, and 131-132 each begin with a different key signature. Measure 132 concludes with a final dynamic of *f*.

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to help you focus on the long tones

5. Long tones

Strength, stability and dynamic control

5A. "Classic" long tones

$\text{♩}=60$ Use Metronome

Musical notation for 'Classic' long tones in G major. It consists of two measures. The first measure contains three notes: a half note at *p*, a quarter note at *f*, and a half note at *pp*. The second measure contains a half note at *pp*, a quarter note at *f*, and a half note at *pp*. The notes are connected by horizontal lines.

Musical notation for 'Classic' long tones in A major. It consists of two measures. The first measure contains three notes: a half note at *p*, a quarter note at *f*, and a half note at *pp*. The second measure contains a half note at *pp*, a quarter note at *f*, and a half note at *pp*. The notes are connected by horizontal lines.

Musical notation for 'Classic' long tones in C major. It consists of two measures. The first measure contains three notes: a half note at *p*, a quarter note at *f*, and a half note at *pp*. The second measure contains a half note at *pp*, a quarter note at *f*, and a half note at *pp*. The notes are connected by horizontal lines. The text 'etc.' is at the end of the second measure.

5B. Long tones with prepared dynamic changes

Slow $\text{♩}=40-50$

Musical notation for long tones with prepared dynamic changes. It consists of five measures. The dynamics are: *p*, <*ff*>, *p*, <*ff*>, *p*, followed by a dynamic change to *pp*. The notes are connected by horizontal lines.

5C. Long tones with sudden dynamic changes

Slow $\text{♩}=40-50$

Musical notation for long tones with sudden dynamic changes. It consists of nine measures. The dynamics are: *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, followed by a dynamic change to *ppp*. The notes are connected by horizontal lines.

- Variation: Play a note as long as possible, as soft as possible

- Keep audiating the sound and the cresc/dim ahead of time

- Alternative: audiate a pitch at an interval (say, a fifth)

Scales, Chords, Intervals and Patterns

Scales, chords and intervals are the fundamental building blocks of pretty much any of the daily exercises you'll ever encounter. By applying a set of alterations you can change the existing exercises to suit your purpose or create new exercises altogether.

Articulation

Basic variations

- Legato
- Non-legato tenuto
- Staccato

"Advanced" variations

- sfz
- fp
- > (accent)
- . (staccato)

Dynamics

- *ppp* (as soft as possible)
- *p*
- *mp/mf*
- *f*
- *ff* (as loud as possible)

Length and breaks

Vary the length of the notes from the shortest to the longest

Add breaks of varying length between the notes - for rest, focus and variation

Note shapes

- Blocks of sound
- Bell-like
- Avoid wa-wa

Character

Exercises can (and should) have a musical

component. Phrase and give character to each one

- Alla Mozart/Rossini/Wagner
- Singing/Dancing

Range

Adapt the range: transpose the whole exercise into the low or high, or mid range, or go through all the ranges. Scales and other exercises can be played over one, two or three (four?) octaves.

Using a part of a scale is also ok.

Repetition

Repeat notes in a rhythmic pattern.

Melody Direction

Reverse the direction

Note grouping

Group notes as eight notes, triplets, sixteenths, quintuplets, septuplets (7 notes) etc

Create an upbeat

Rhythm

Change the rhythm to a dotted, "Amsterdam" rhythm, or any other pattern you can think of

Patterns for progressions

"Transposing" the starting note of an exercise can be done in many patterns:

- Chromatic
- Diatonic
- Circle of Fifths - up or down
- By a specific interval
- "Christmas tree"

(See below)

Modes

Play the scales in other modes: lydian, mixolydian, dorian, locrian etc; harmonic/melodic minor

Tempo

While slow tempo is good for starting out with each exercise, it's also important to come back to a slow tempo once you have mastered it - for increased control. Use metronome often.

Examples of variations:

- **Tonguing 2** can be played in a different register, in a range of different dynamics
- “One note at a time”: using any Pattern for Progression play one at a time in a 4/4 time on the first beat. Choose the length, dynamic, and articulation of the note. **Accuracy** exercise by Farkas is an example of such an exercise. You can also place a note on a beat other than the first. Use “Advanced” articulations
- Try one of the **Trill** exercises in ff and pp
- Instead of starting the **Scales** going up first, start on a higher range first down, then up
- Try one of the **Golden Sound** exercises with fp and non-legato
- An exercise **Forte** from Frøydis Ree Wekre Thoughts is an example of extreme dynamics and adding breaks
- Any exercise can be played in a particular character: alla Mozart, alla Rossini, alla Wagner
- **Tonguing 2** is just a scale with each note repeated in a pattern
- All the variations have to be **Audiated** first; they are not simply changes in Sound production

It might be helpful to write down the exercise variation that you are practicing.



Patterns for progressions

Scales 1A

More scale ideas:

FRW book, Hector McDonald's routine, your imagination

A. Major scales

Moderato =72-132

The sheet music contains 12 staves, each representing a different major scale. The scales are: C major (no sharps or flats), G major (one sharp), D major (two sharps), A major (three sharps), E major (four sharps), B major (five sharps), F# major (one sharp and one flat), C# major (two sharps and one flat), G# major (three sharps and one flat), D# major (four sharps and one flat), A# major (five sharps and one flat), and E# major (six sharps and one flat). Each staff begins with a dynamic of *mf* and includes the instruction "non-legato on repeat". The music is set in common time.

Scales 1B

2

B. Minor scales (harmonic)

The sheet music consists of ten staves of musical notation, each representing a different harmonic minor scale. The scales are played on a treble clef staff. The key signatures and time signatures change with each staff, indicating different modes of the harmonic minor scale. The first staff is in B-flat major (two flats). Subsequent staves show various key changes, including C major (no sharps or flats), G major (one sharp), F major (one flat), D major (two sharps), A major (three sharps), E major (four sharps), B major (five sharps), F-sharp major (one sharp), C-sharp major (two sharps), and G-sharp major (three sharps). Each staff begins with a dynamic marking of *mf* (mezzo-forte) and includes a instruction "separated on repeat". The music is written in a style with eighth-note patterns and sixteenth-note figures, separated by rests.

Chords 1

Flowing ♩=72-144

- Keep low shoulders
 - Make sure that using the thumb-valve doesn't "shorten" your left arm
 - Add a slight cresc going upwards

mf leggiero staccato on repetition

Chords 2

Moderato-Vivo

The sheet music consists of ten staves of musical notation. The first five staves are in bass clef, and the last five are in treble clef. The key signature changes frequently, starting in B-flat major (two flats) and moving through various modes and keys including G major (one sharp), E major (no sharps or flats), A major (one sharp), D major (two sharps), F major (one sharp), C major (no sharps or flats), G minor (one flat), D minor (no sharps or flats), A minor (one flat), and E minor (no sharps or flats). The tempo is marked as "Moderato-Vivo". The dynamics include "mf-p-f" (mezzo-forte-pianissimo-forte) at the beginning of the first staff.

Chords 3 - D7 chord

Sheet music for Chords 3. It consists of two staves of sixteenth-note patterns. The first staff starts with a D7 chord (D, G, B, F#) followed by a repeat sign. The second staff begins with a G7 chord (G, C, E, B). A curved bracket under both staves is labeled "staccato on repeat".

Chords 4 - Dim chord

Sheet music for Chords 4. It features two staves of sixteenth-note patterns. The first staff starts with a Dm7b5 chord (D, F#, A, C) followed by a repeat sign. The second staff begins with a Gm7b5 chord (G, B, D, F#). A curved bracket under both staves is labeled "staccato on repeat".

Chords 5 - Broken chords

Sheet music for Chords 5, displaying eight staves of sixteenth-note patterns for broken chords across different keys:

- in F: Starts with an F major chord (F, A, C).
- in E: Starts with an E major chord (E, G, B).
- in Es: Starts with an E minor chord (E, G, B).
- in D: Starts with a D major chord (D, F#, A).
- in Des: Starts with a D minor chord (D, F#, A).
- in C: Starts with a C major chord (C, E, G).
- in B: Starts with a B major chord (B, D, F#).
- in H: Starts with an H major chord (H, C, E).

Each staff includes a repeat sign and a curved bracket indicating "staccato on repeat".

Scales 2

The image displays seven horizontal musical staves, each consisting of five lines and four spaces. The staves are arranged vertically. The first three staves begin with a bass clef (F), while the remaining four begin with a treble clef (G). The time signature for all staves is 4/4. The music consists of various note heads and stems, with some notes having horizontal dashes through them. The patterns include eighth-note and sixteenth-note exercises, as well as some quarter-note patterns.

Pattern 1 - double tongue

This staff shows a continuous pattern of sixteenth-note groups. Each group is formed by two pairs of sixteenth notes, which are tongued using a "t-t-t-t" pattern. The notes are grouped by vertical bar lines, and the entire pattern repeats across the staff.

Pattern 2 - triple tongue

This staff illustrates a triple-tonguing pattern. It features groups of sixteenth notes where each group is tongued with a "t-t-t" pattern. The groups are separated by vertical bar lines. Below the staff, the number "3" is repeated under each group of notes to indicate the tonguing pattern.

Tonguing 1

- Alla Mozart

Light staccato

Moderato ♩=72-160

mf F₀

B23

F₂

B12

F₁

B12

F₁

B12

F₁

B12

F₁

Tonguing 2

Fast repetition

A ♩=80-144

The musical score for section A consists of three staves of sixteenth-note patterns. The first staff is in common time (♩) at tempo 80-144. The second staff begins with common time and transitions to 3/8 time. The third staff begins with common time and transitions to 2/4 time. Each staff features a variety of tonguing techniques, including single strokes, double strokes, and triple strokes. The patterns are primarily eighth-note pairs or groups of four sixteenth notes.

etc.

Rhythmic variations (inspired by prof. Erich Penzel)

The musical score for rhythmic variations consists of two staves of sixteenth-note patterns. The first staff is in common time (♩). The second staff begins with common time and transitions to 6/8 time. The patterns are primarily eighth-note pairs or groups of four sixteenth notes, similar to section A but with different time signatures and phrasing.

B ♩=80-144

The musical score for section B consists of three staves of sixteenth-note patterns. The first staff is in common time (♩) at tempo 80-144. The second staff begins with common time and transitions to 2/4 time. The third staff begins with common time and transitions to 3/4 time. Each staff features a variety of tonguing techniques, including single strokes, double strokes, and triple strokes. The patterns are primarily eighth-note pairs or groups of four sixteenth notes.

etc.

Tonguing 3

Fast air beginnings

- like shooting a dart
- aim for the “bull’s eye”
- focused, precise, crispy attacks
- resistance like timpani “skin”. Hitting it fully

Very slow ♩=60

The sheet music contains 12 staves of musical notation. The tempo is indicated as "Very slow ♩=60". The dynamic marking "mf" appears at the beginning of the first staff and again in the middle of the third staff. The key signature changes throughout the piece, starting in G major and moving through F# major, E major, D major, and C major. The music consists of fast air beginnings, with each staff containing approximately 10 notes or rests. The notation includes various note heads (dots, stems, etc.) and rests, with dynamics (mf, simile) and key changes (G major, F# major, E major, D major, C major).

Musical score for a solo instrument, likely flute or oboe, consisting of 14 staves of music. The score is in common time and uses various key signatures: G major, F# major, D major, B major, A major, G major, E major, C major, A major, F# major, D major, B major, G major, and F# major. Measure 14 contains a repeat sign and two endings.

Interval training and Legato 1

$\text{♩} = 60$ Use metronome

- Start in a different key each day; or a different interval
- Practice only blowing air through the horn (without sound)
- Explore the contact of the air with the horn's resistance on different fingerings
- Audiate the whole interval at once (think harmonically)

The image displays six staves of musical notation, likely for a wind ensemble. The staves are arranged vertically. Each staff begins with a treble clef, followed by a key signature indicating one flat (B-flat). The first three staves consist of eighth notes, while the subsequent staves feature sixteenth-note patterns. Measure lines are present between the staves, and each staff concludes with a vertical bar line.

Interval training and Legato 2

Slow ♩=60
fluttermouth

Musical score for strings and basso continuo, measures 1-12. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom staff is bass clef. The key signature changes frequently, indicated by sharp and flat symbols. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with different note patterns. Measures 4-5 feature eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns. Measure 12 concludes with a half note followed by a repeat sign.

Interval training and Legato 3

- Start in a different key each day
- Practice only blowing air through the horn (without sound)

=60-160

etc.

etc.

Flexi 1: Open Harmonics

Fast

Flexi - Open Harmonics

Sheet music for Flexi 1: Open Harmonics, Fast section, B0 position. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a bass note followed by a sixteenth-note flexi pattern. Measures 2-3 show a similar pattern. Measure 4 begins with a bass note, followed by a sixteenth-note flexi pattern enclosed in a large oval. Measures 5-6 show a continuation of the pattern. The key signature is common C. The instruction "(non legato on the repeat)" is written below the first measure.

B0
(non legato on the repeat)

Sheet music for Flexi 1: Open Harmonics, Fast section, B2 position. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a bass note followed by a sixteenth-note flexi pattern. Measures 2-3 show a similar pattern. Measure 4 begins with a bass note, followed by a sixteenth-note flexi pattern enclosed in a large oval. Measures 5-6 show a continuation of the pattern. The key signature is A major (two sharps).

B2

Sheet music for Flexi 1: Open Harmonics, Fast section, B1 position. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a bass note followed by a sixteenth-note flexi pattern. Measures 2-3 show a similar pattern. Measure 4 begins with a bass note, followed by a sixteenth-note flexi pattern enclosed in a large oval. Measures 5-6 show a continuation of the pattern. The key signature is G major (one sharp).

B1

Sheet music for Flexi 1: Open Harmonics, Fast section, B12 position. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a bass note followed by a sixteenth-note flexi pattern. Measures 2-3 show a similar pattern. Measure 4 begins with a bass note, followed by a sixteenth-note flexi pattern enclosed in a large oval. Measures 5-6 show a continuation of the pattern. The key signature is E major (three sharps).

B12

Sheet music for Flexi 1: Open Harmonics, Fast section, B23 position. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a bass note followed by a sixteenth-note flexi pattern. Measures 2-3 show a similar pattern. Measure 4 begins with a bass note, followed by a sixteenth-note flexi pattern enclosed in a large oval. Measures 5-6 show a continuation of the pattern. The key signature is D major (one sharp).

B23

Sheet music for Flexi 1: Open Harmonics, Fast section, F0 position. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a bass note followed by a sixteenth-note flexi pattern. Measures 2-3 show a similar pattern. Measure 4 begins with a bass note, followed by a sixteenth-note flexi pattern enclosed in a large oval. Measures 5-6 show a continuation of the pattern. The key signature is common C.

F0

Sheet music for Flexi 1: Open Harmonics, Fast section, F2 position. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a bass note followed by a sixteenth-note flexi pattern. Measures 2-3 show a similar pattern. Measure 4 begins with a bass note, followed by a sixteenth-note flexi pattern enclosed in a large oval. Measures 5-6 show a continuation of the pattern. The key signature is F major (one sharp).

F2

Sheet music for Flexi 1: Open Harmonics, Fast section, F1 position. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a bass note followed by a sixteenth-note flexi pattern. Measures 2-3 show a similar pattern. Measure 4 begins with a bass note, followed by a sixteenth-note flexi pattern enclosed in a large oval. Measures 5-6 show a continuation of the pattern. The key signature is E major (one sharp). The instruction "etc." is written at the end of the section.

F1

etc.

Flexi 2: Fifths&Forths

- Practice only blowing air through the horn (without sound) with warm and broad air stream
- Maintain the same quality of the airstream throughout the range
- Audiate harmonically, with warm sound

Musical score for the first measure of Flexi 2: Fifths&Forts. The score consists of two staves. The top staff is in bass clef, the bottom staff is in treble clef. The key signature changes from one flat to one sharp. The dynamic is *mf*. The instruction *(non legato on the repeat)* is written below the staff.

Musical score for the second measure of Flexi 2: Fifths&Forts. The score consists of two staves. The top staff is in bass clef, the bottom staff is in treble clef. The key signature changes from one flat to one sharp.

Musical score for the third measure of Flexi 2: Fifths&Forts. The score consists of two staves. The top staff is in treble clef, the bottom staff is in bass clef. The key signature changes from one flat to one sharp.

Musical score for the fourth measure of Flexi 2: Fifths&Forts. The score consists of two staves. The top staff is in treble clef, the bottom staff is in bass clef. The key signature changes from one flat to one sharp.

Musical score for the fifth measure of Flexi 2: Fifths&Forts. The score consists of two staves. The top staff is in treble clef, the bottom staff is in bass clef. The key signature changes from one flat to one sharp.

Musical score for the sixth measure of Flexi 2: Fifths&Forts. The score consists of two staves. The top staff is in treble clef, the bottom staff is in bass clef. The key signature changes from one flat to one sharp.

Musical score for the seventh measure of Flexi 2: Fifths&Forts. The score consists of two staves. The top staff is in treble clef, the bottom staff is in bass clef. The key signature changes from one flat to one sharp.

Musical score for the eighth measure of Flexi 2: Fifths&Forts. The score consists of two staves. The top staff is in treble clef, the bottom staff is in bass clef. The key signature changes from one flat to one sharp.

- Constant “leaning” and air’s contact with the resistance
- Broad air stream
- Audiate the sound of 3(or 5) notes at once
- Add an extra low note at the end of each step for flexibility

Flexi 3: “Harp” flexi

$\text{♩} = 96-132$

F0 *mf - p*

B23

B12

B1

B2

B0

F2

F1

F12

F23

F13

F123

Flexi 4A: Frøydis' trills

Here are some ideas on how to practise the trills. Avoid the type that starts with slow notes (quarters) and only gets to the fast action when you are out of breath. Do some trills with big crescendos and diminuendos to feel the difference in the work between soft and loud.

Half step trills are interesting and sometimes useful. However, they require smaller movements.

At least 5 minutes of trills every day in a year will make you improve a lot!

Practise lip trills on all these pitches:

Lip Trills

The sheet music consists of seven staves of musical notation. The first staff shows a sequence of notes on a treble clef staff, starting with a C note. Below the staff are fingerings: F: 2 1 1 2 1 and B: 2 1. The second staff shows a sequence of notes on a treble clef staff with a key signature of one sharp. The third staff shows a sequence of notes on a treble clef staff with a key signature of one sharp. The fourth staff shows a sequence of notes on a treble clef staff with a key signature of one sharp. The fifth staff shows a sequence of notes on a treble clef staff with a key signature of one sharp. The sixth staff shows a sequence of notes on a treble clef staff with a key signature of one sharp. The seventh staff shows a sequence of notes on a treble clef staff with a key signature of one sharp.

Flexi 4B: “Classic” trills

- Constant “leaning” and air’s contact with the resistance
- Broad air stream
- Add an downwards chord over two octaves at the end of each step for flexibility and endurance

$\text{♩} = 96-132$

F0

B23

B12

B1

B2

B0

F2

F1

F12

F23

F13 (F12)

F123

Flexi 5: Chord progressions

- Constant “leaning” and air’s contact with the resistance
- Broad air stream
- Audiate the whole chord in advance
- Play slurred and with articulation patterns

The image displays ten horizontal musical staves, each consisting of five lines and four spaces. The staves are arranged vertically, representing different measures of a piece. The first staff begins with a treble clef and a '2' indicating two-measure groups. Subsequent staves change key signatures, starting with a treble clef and a 'G' (no sharps or flats), followed by a treble clef and a 'B' (one sharp), then a treble clef and a 'D' (two sharps), a treble clef and a 'F' (one flat), a treble clef and a 'C' (no sharps or flats), a treble clef and a 'G' (one sharp), a treble clef and a 'D' (two sharps), a treble clef and a 'B' (one sharp), a treble clef and a 'F' (one flat), and finally a treble clef and a 'C' (no sharps or flats). Each staff contains sixteenth-note patterns that represent chord progressions, with slurs and articulation marks such as dots and dashes.



Flexi 6: Basic Stamp

6

($\widehat{\text{m}}$ = 3 ♩ very precisely / très exactement / sehr genau)

The sheet music consists of ten staves of musical notation for a single instrument. The clef is treble, and the time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. Measure 1: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group. Measure 2: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group. Measure 3: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group. Measure 4: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group. Measure 5: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group. Measure 6: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group. Measure 7: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group. Measure 8: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group. Measure 9: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group. Measure 10: A sixteenth-note pattern starting with a sixteenth note followed by a eighth note, then a sixteenth-note group.

Flexi 7: Clarke 1

5

FIRST STUDY

Practice each Exercise from 8 to 16 times in one breath.

Press the fingers down firmly, and keep the lips moving; contract slightly in ascending, relax in descending.

REMEMBER all these Exercises must be played *very soft*; by so doing your lips will always be fresh and under control. If played loud, the opposite effect may result in permanent injury to the lips. The principle is the same as a Physician prescribing 3 drops of medicine which will cure, whereas a spoonfull will kill.

Met. From $\text{♩} = 160$ to $\text{♩} = 112$

1



2



3



4



5



6



7



8



9



10 pp

11 pp

12 pp

13 pp

14 pp

15 pp

16 pp

17 pp

18 pp

19 pp

✓ 20 pp

21 pp

22

23

24

25

ETUDE I

Met. $\text{d} = 120$

26

Flexi 8: Clarke 2

SECOND STUDY

Accent each group of four notes, to insure perfect rythm.

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. Dont waste time on those that are easy.

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

Met. From $\text{d}=60$ to $\text{d}=120$

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

ETUDE II

Met. $\text{d} = 144$

45

Flexi 9: Clarke 4

FOURTH STUDY

These Exercises were written to help overcome obstacles whereby the Whole Tone Trill is so often abused and played clumsily on the Cornet.

By careful practice the intervals will sound clearly in the different registers, and you can overcome imperfections so common in the construction of many cornets; such as the Interval from low B \natural to C \sharp , in Ex. No. 71; also C to D in Ex. No. 72.

The fingers as well as the lips must be elastic.

Single and Double Tongue them after you have made sufficient progress in slurring them perfectly.

Try to play ETUDE IV in one breath, it is possible.

Met. $\text{♩} = 100 \text{ to } 144$

66

67

68 
 68 

 69 

 70 

71 

74 

75 

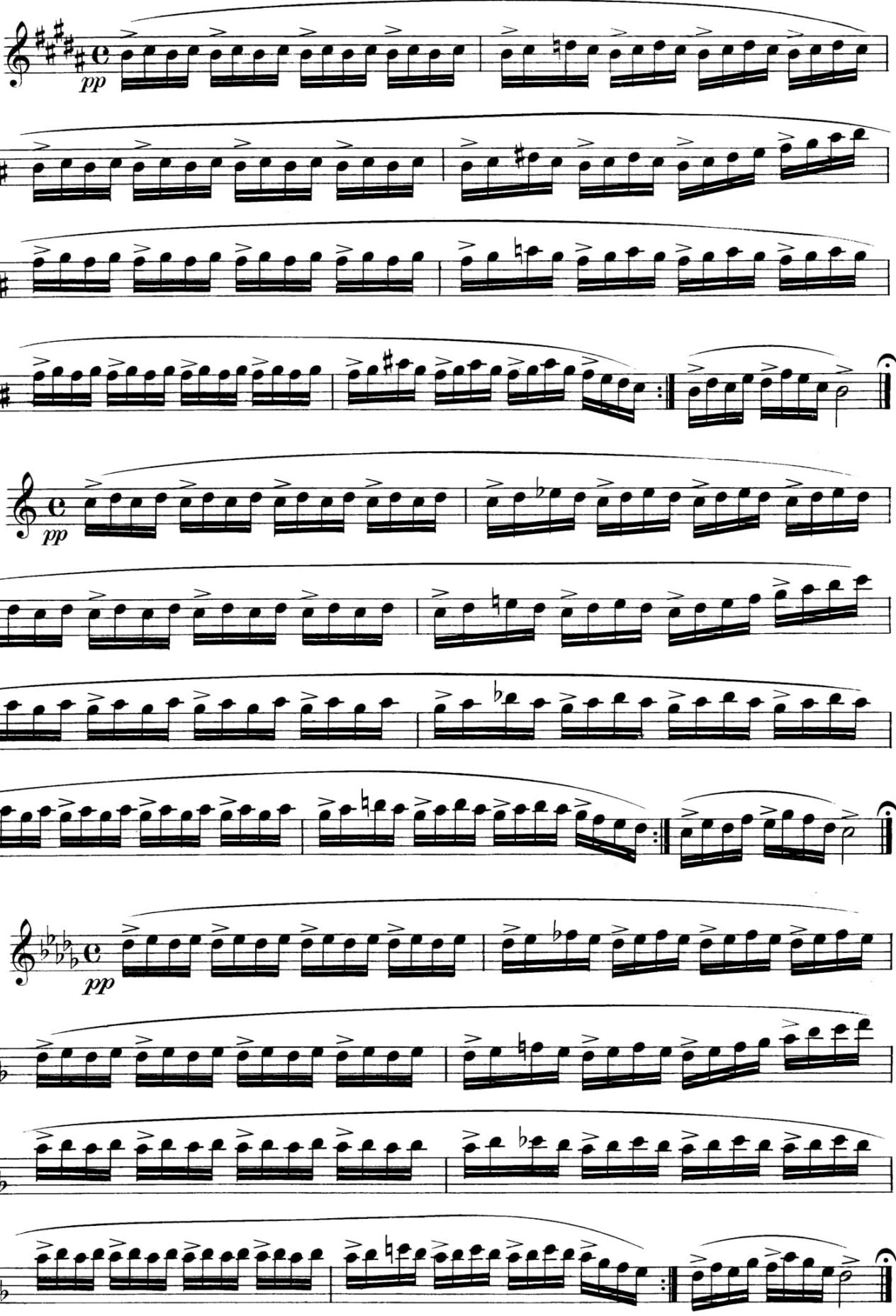
76 

77

78

79

80 

83 

84 

85 

ETUDE IV

21

86

Met. $\text{♩} = 144$

The music consists of ten staves of sixteenth-note exercises. The first staff starts with a dynamic 'p'. Measure 86 concludes with a fermata over the last note of the tenth staff.

Strength & Stability 1

- Focus on centered and clean articulation
- Audiate the chords harmonically
- Sound should be steady and stable

Fifths&Fourths variation

continue upwards...

Strength & Stability 2

Stability in Register Transitions

Moderato ♩=72

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

Strength & Stability 3

Strength in the high range - Short Version

Moderato ♩=96

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

Strength & Stability 4

Strength in the high range - Long Version

Allegro $\text{J}=120$

The sheet music contains nine staves of musical notation for a single instrument. The tempo is Allegro at $\text{J}=120$. The dynamic is ff throughout. The music consists of eighth-note patterns with various performance instructions, such as slurs and the number '3' over groups of notes, indicating a three-note cluster. The key signature changes between staves, including G major, A major, D major, E major, A minor, D major, G major, and C major.

Strength & Stability 5

Control in mid-low and low range.

- Clear audiation
- Even sound
- Fluid transition in the register break

Slow ♩=60-72

The sheet music consists of ten staves of vocal exercises. Each staff begins with a treble clef, a common time signature, and a dynamic marking of *p* followed by *f*. The first five staves are in G major (no sharps or flats). The next five staves transition to A major, indicated by a key signature of one sharp. The vocal parts are primarily composed of eighth-note patterns, with occasional sixteenth-note figures and sustained notes. The exercises are designed to demonstrate control in the mid-low and low ranges, with specific attention to fluid transitions between registers. The music is set against a background of piano accompaniment, which is mostly implied by the bass line and harmonic context.

Strength & Stability 6**PRE-WARM-UP**

High or low notes beyond the student's range should be omitted until strength to obtain them is gained.

Object- Absolute accuracy of attacks and centering of tones.

Procedure- Attack each note cleanly with a "tu" articulation, being careful not to over-accent the beginning of each note. Strive for utmost tone quality, as this is the best means of centering each note. Observe the *mf* dynamic. Keep mouthpiece on the lips during each arpeggio. Take mouthpiece completely off lips between each group.

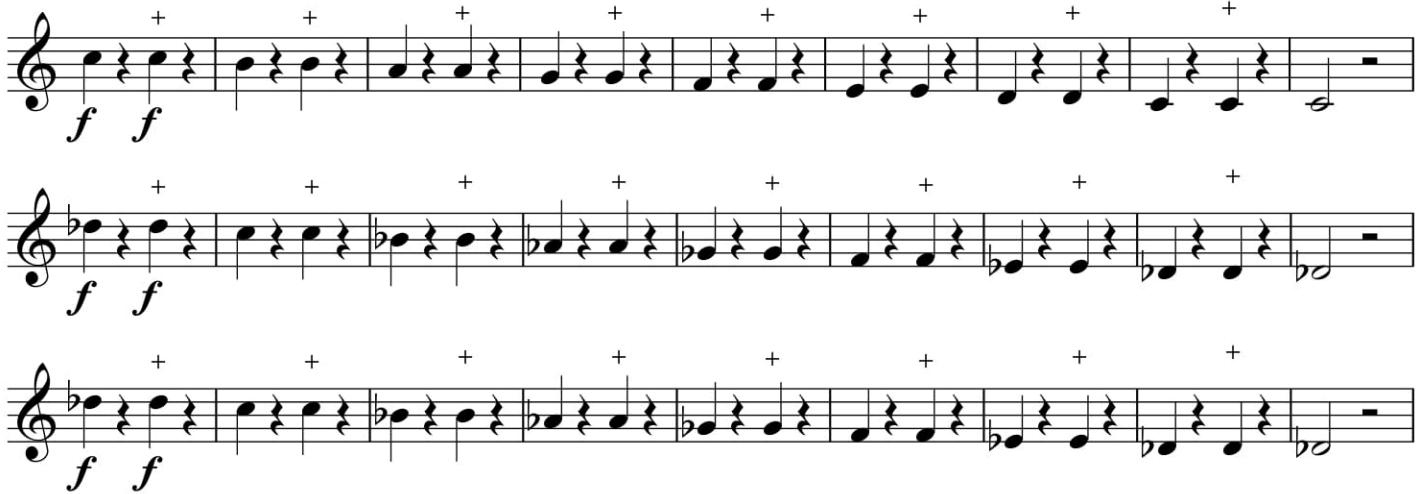
(♩ = 100)

(Mouthpiece off lips)

Strength & Stability 7

Stop-horn

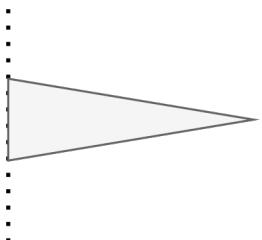
- Audiate the pitch during the breaks
- Vary between resetting and maintaining the embouchure between the notes
- Ensure “good” shape on each note: either “block of sound”, or “bell-like”. Avoid “wa-wa” shape (pushing the note)



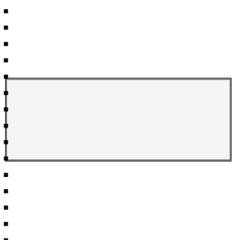
Note shapes

GOOD

Bell-like, with decay

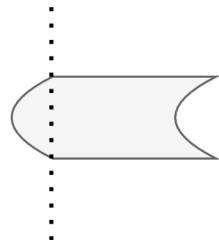


Block of sound

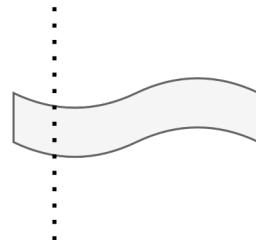


Less-good

Wa-wa



Swimming



Exploration 1: Finding the center

The exercise can be done either bending the pitch down and up, to explore the “room” within a pitch, or using the hand technique (half-)stopping.

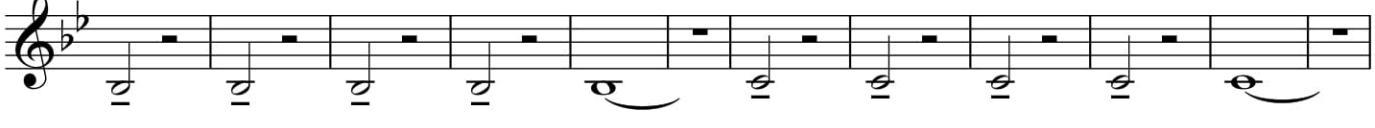
Exploring half-stopped and stopped horn



Strength & Stability 8

- Establish firm and immediate contact with the horn's resistance
- "Freeze" the embouchure between the repeated notes, reset on pitch change

Moderato $\text{♩} = 60$





etc.

Accuracy 1

69

Exercise for developing clean, accurate attack

Very slowly — Take mouthpiece off lips between notes

(♩ = 60)

Alternate { *p-f* *f-p* }

The “Rules”

1. Audiate clearly and *ahead* of sound production; use different audiation strategies
2. Blow through the horn and trust the horn; lean onto the horn’s resistance
3. Let the upper lip vibrate freely
4. Use your ears
5. Practice makes permanent! Do not repeat errors.
6. Define the problem before you try to solve it. Ask yourself “What am I struggling with here?
7. Things take time, but you can pretty much anything if you persevere
8. Any music which *can* be subdivided *must* be subdivided. - CL - Christopher Leuba
9. Staccato means separated, *not short* - CL
10. Everything, musically, depends upon the manner in which the up-beat leads towards the down-beat of the following bar. - CL
11. All notes should be “shaped” slightly. Usually, this means a slight “decay”, like piano
12. Make sure that the *end* of a final note of a phrase is attractive, that is, not abruptly cut.

Example practice plan

Golden sound - Choose one exercise	10 min
Scales - Choose one exercise	10 min
Triads/Chords - One exercise	10 min
Long tones	10 min
Flexi A - Large intervals exercise	10 min
Flexi B - Trills/small intervals exercise	10 min
SUB-TOTAL	60 min
Accuracy or Interval Studies	10 min
Strength & Stability A - High range	10 min
Strength & Stability B - Mid/low range	10 min
Misc: Stop-horn/transposition/breathing	10 min
Low range - Etudes/Exercises	20 min
SUB-TOTAL	120 min
Solo repertoire	30 min
Etudes	15 min
Excerpts/Chamber Music	15 min
TOTAL	180 min

The materials in this practice plan can be played in any order. Low horn and flexi can be alternated with strength and tough solo repertoire practice.

The amount of exercises can be reduced to 30-60 minutes and the work with the repertoire increased to 120-150 mins on a regular basis

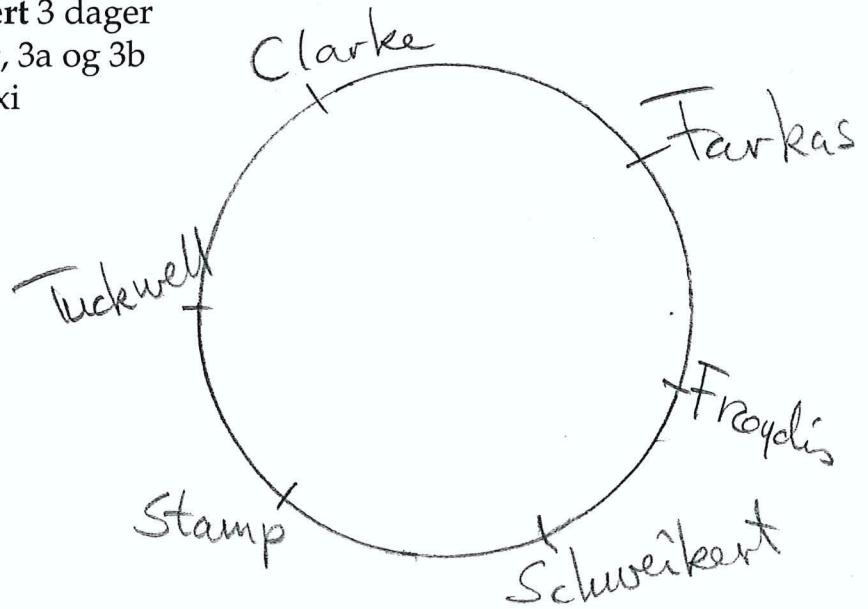
The “warm-up” should not exceed 20 minutes and could be created by combining one Golden sound, one Scales and one Flexi exercise. Farkas Pre-warmup or Strength&Stability 8 can be also used.

Routines, tools

ØVEOPPLEGGET TIL JAN-OLAV MARTINSEN (nov. 08)

Hver dag:

- 1) Pusteøvelser med metronom = 60, åpen hals
8 x inn på 8 slag, holde i 8 slag, ut på 8 slag
 $8 \times 8 + 1 + 1$
 $8 \times 1 + 8 + 8$
Etter hvert øke farta, inn på 1 slag, ut på 6 etc.
Eventuelt bruke hånd eller armer som visuell hjelp
- 2) Litt munnstykkespill, kanskje med tuner.
- 3) Korte, svake toner uten ansats, som å sende et papirfly av gårde. Lite muskler, som plystring, fortsette oppover uten å presse.
- 4) Øvesirkelen: Alfabetisk. Det tar cirka en måned å komme rundt.
 - a) Clarke. En etyde hver dag, eventuelt fordele etyde nr. 3 på to dager. Ute etter flyt, lett og svakt. 10 – 12 dager med Clarke.
 - b) Farkas i 3 dager
 - c) Frøydis ww. flexi, kromatisk nedover, gjerne på F-horn.
Tubaflexi. 3 dager
 - d) Norman Schweikert 3 dager
 - e) James Stamp 1 dag, 3a og 3b
 - f) Barry Tuckwell flexi



- 5) Skalaer – hver dag. Alterner mellom staccato og legato. Annenhver uke dur/moll + treklinger i 3 oktaver. For registerkontroll, artikulasjon, og som tungøvelse. Alterner mellom ren moll, melodisk moll og harmonisk moll.

Mentale knagger til å henge tankene på:
Holdning – Avspenning – Samle leppene

Example Practice Day

Based on Martin Schöpfer

Session 1

A: Breathing exercises - 8 min

Set the metronome at 60 bpm

- 4x: 4 beats in - 4 beats out

- 4x: 4 in - 8 out

- 4x: 4 in - 12 out

- 4x: 1 in - 3 out

- 4x: 1 in - 7 eighth notes out - then 1 eighth note in. Repeat.

- 4x: 1 beat in, then 11 triplets out, then last triplet in (in 4/4 time)

- 4x: 1 beat in 15 sixteenth out – then last sixteenth in (in 4/4 time)

- 4x: 12 in – 12 out

B: Buzzing on BERP, BuzzR, only mouthpiece - 8-10 min

- Glissando: I - V - I - VIII - I (c'-g'-c'-c"-c'). Start on c'. Continue up to f'/g'

- Glissando "down-up": VIII - I - VIII. Start on c" (c" - c' - c"); continue downwards until f'

IMPORTANT: distribute the gliss over 20 seconds!

Set a drone-tone on your phone/tuner for intonation!

C: On the Horn

McDonald Nr.1- 5 min - in F/E/Es/D/C

Scales in triplets - 5 min - from f' down to c. Metronome ca 80-100

D: Flexibility - 10 min

McDonald Nr.14 a-k. Start slowly and increase the tempo every day

Example: Choose B. Tempo 60, 1 bar per beat; play 4 bars and stop on the first note. Breath and continue. Start with B-0 then down to F-123 and back!

1x legato, 1x Staccato

Continue to version B. Metronome at 80 bpm. Think triplets, 3 notes per beat. B-0 to F-123 and back

E: Scales - in sixteenths - 5-10 min

Start with F under the staff, continue upwards until comfortable (A', Bb')

F: Cool Down - 2 min

A triad chord with fluttertongue. G'-E'-C'. Start F0, then F2 etc

Total: 45 min (up to 60 min)

TAKE A BREAK

Session 2

A: Scales in triplets - 3-5 min

From c', then h, b, a etc

B: Flexibility - McDonald Nr. 15 - 10 min

Set metronome at 60 bpm. Take a breath every second bar. Goal is 120 bpm in one breath.

Start on B-side 0 and down to F-123, and then back up.

1x legato ,1x staccato

C: Etudes/Solo repertoire/ Excerpts with a goal! - 20-25 min

Set yourself a goal:

- Something technical: First under temp, then gradually faster

- Perfection: How far can I get without mistakes?

- Feeling: Are all my c" the same? Do I land on the same g' coming from above and below? Do I take in enough air when breathing-in? Am I relaxed?

- Rhythm: Use metronome! Also without the sound: test 2 bars and check if you are in "time"

- Intonation: Use the "drone tone" from the tuner/app. Check your pitch from time to time.

(Use timer so you don't continue forever)

D: Long tones - max 10 min

Set metronome at 60 bpm

Start pp. 4 beats cresc til fff, then 4 beats decresc till pp, then hold 4 beats pp

1 octave (12 notes) every day. Not the same notes each day! Note which notes are working well and which don't

E: Cool Down

Triads (chords) downwards from the middle G. Start in p with a crescendo on the way down.

TAKE A BREAK

Session 3

A: Scales "Mozart" - 5 min

From c' to c"

B: McDonald Nr. 6 - 10 min

Legato and staccato! Tempo 60 bpm at the beginning, increase when you have learned the exercise.

Play in all keys, but not every key every day - make a system

C: Etudes/Solo Repertoire/ Excerpts with a goal - 20 min

Same as in Session 2

D: Strength (when the day is over and you will not play/practice more)

F.ex: "Cantilena" as long as you manage! When you are tired and the pressure on the lips is too much: 30 sec break, and then continue until you are tired again, then another 30 sec break, and so on! Say, until you have taken 5 breaks.

E: Cool Down - 2-5 min

Something to relax the embouchure

Well done!

Check out a warm-up video routine with David Cooper



Practice areas. Overview

Stopped horn	Changes in dynamics (subito pp-ff, gradual pp-ff-pp)
Transposition	Full sound; sound quality
Fast single tonguing (speed of single tongue)	Intonation
Attack clarity, paper airplane attacks	Rhythm(s) precision
Double and triple tongue	Subdivision
Long tones; diminuendo al niente	Tone quality
Blowing through/trusting the horn	Legato; smooth valve changes
Contact with the instrument's resistance	Trills
"Leaning"	Flexibility
Scales	Natural Horn playing
Chords	Etudes (studies)
Flexi	Orchestral Excerpts
Strength	Solo literature
High range	Chamber/orchestra/project preparation
Low range	Bass clef reading
Middle and 'break' range	Mental training
Large inbreaths; Breathing exercises	Body awareness/mapping
Continuous in-out breathing circle	Mouthpiece playing
Tone centering (low centering)	Accuracy
Bending/Centering/Pitch elasticity	Courage; self-confidence
Chromatic scales/Clarke	Projection
Melodic/lyrical etudes, studies, pieces	Story telling
Atonal/modern stuff	Improvisation; Composing; Creativity
Sight reading	Fun
Pianissimo - pp	Memorizing
Fortissimo - ff	F-side

Examples of Practice Log templates

Frøydis Ree Wekre: Thoughts on Playing the Horn Well

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Buzzing on lips							
Mouthpiece playing							
Legato warm up							
Legato scales & intervals							
Staccato scales & intervals							
Trills							
Flexibility							
Long tones							
Fortissimo							
Natural Horn playing							
Studies							
Orchestral excerpts							
Personal "list"							
Solo literature							
Transposing							
Stopped horn							
Sight reading							
Bass Clef Reading							
Mental training							
Breathing exercises							
Etc.							
TOTAL							

Philip Farkas: The Art of the French Horn Playing

	SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
WARM - UP	20 min.	20 min.					
MISCELLANEOUS:							
pp attacks	5 "	5 "					
lip trills	5 "						
scales	15 "	15 "					
stopped notes	5 "						
transposition	5 "						
KOPPRASCH No. 15	15 "	20 "					
GALLAY, opus 27 No. 23	20 "	10 "					
MAXIME-ALPHONSE No. 17 Bk. 4	25 "	30 "					
ORCHESTRAL EXCERPTS	20 "	20 "					
MOZART, Concerto No. 3	30 "	10 "					
SCHUBERT, Octet	10 "	20 "					
	TOTAL	2 hr. 55min.	2 hr. 30min.				

Practice Log

Week _____ Year _____

Semester plan

Focus areas

- →
→

Skills to learn

- 11

Skills to improve

- 11

Performances and projects

Repertoire to learn. Assignments

General Reading

Burton Kaplan. Practicing for Artistic Success (2004). Necessary

Christopher Leuba: Rules of the game (1993)

The inner game of tennis and music

F.M. Alexander: Use of the self

Pedro de Alcantara: Indirect procedures

Gerald Klickstein: The Musician's Way

Timothy Gallwey: The Inner Game of Music

Don Greene: Performance success: performing your best under pressure

Kenny Werner: Effortless Mastery

Horn Books

Frøydis Ree Wekre: Thoughts on Playing the Horn Well

Philip Farkas: The art of French Horn Playing

Randy Gardner: Mastering the Horn's Low Register

Brass Methods

Breathing gym

James Stamp: Warm ups

Carmine Caruso adapted by Landsman (online)



Clarke

Philip Farkas: The Art of Brass Playing