



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

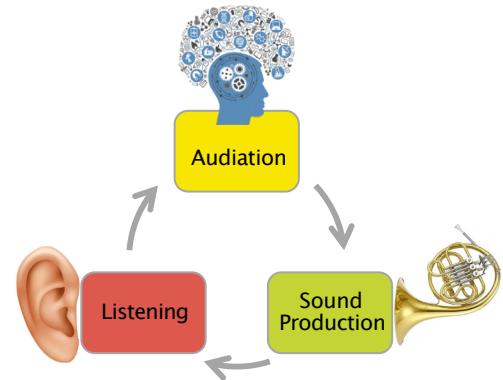
Other ideas

- 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

Musical staff 1: Bass clef, 2/4 time. Notes: f, e, d, c, b, rest, f, e, d, c, b, #c, #d, #e, rest.

Musical staff 2: Bass clef, 2/4 time. Notes: b, #c, #d, #e, #f, #g, b, rest, f, e, d, c, b, #c, #d, #e, rest.

Musical staff 3: Bass clef, 2/4 time. Notes: b, #c, #d, #e, #f, #g, b, rest, f, e, d, c, b, #c, #d, #e, rest.

Musical staff 4: Bass clef, 2/4 time. Notes: f, #g, #a, #b, #c, #d, f, rest, b, a, g, f, #g, #a, #b, rest.

Musical staff 5: Bass clef, 2/4 time. Notes: f, e, d, c, b, rest, b, a, g, f, #g, #a, #b, #c, #d, rest.

Musical staff 6: Bass clef, 2/4 time. Notes: f, e, d, c, b, rest, #f, e, d, c, b, #c, #d, #e, #f, #g, #a, #b, #c, #d, rest.

Musical staff 7: Bass clef, 2/4 time. Notes: b, a, g, f, e, d, c, b, rest.

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". Dynamic markings include "mf singing" and "bend". 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 feature eighth-note patterns with grace notes and slurs. The tempo is marked as Broadly with a quarter note equal to 60, and the dynamic is indicated as *mf cantabile*.

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. The first four staves are in common time (indicated by a '4') and the last one is in common time (indicated by a '2'). Each staff features a unique sixteenth-note pattern with grace notes and slurs. The first four staves have '3' under certain groups of notes, while the last one has '3' under all groups. The tempo is marked as Slow with a quarter note equal to 60-72, and the dynamic is indicated as *mf*.

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

=60-132

mf

1 2 3 4 5 6 7 8 9 10 11 12

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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 staff in 4/4 time, treble clef. Notes are eighth notes. Dynamics: pp, f, ppp.

- 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)

Musical staff in 4/4 time, treble clef. Notes are eighth notes. Dynamics: pp, f, ppp.

Musical staff in 4/4 time, treble clef. Notes are eighth notes. Dynamics: pp, f, ppp.

etc.

5B. Long tones with prepared dynamic changes

Slow $\text{♩}=40-50$

Musical staff in 4/4 time, treble clef. Notes are eighth notes. Dynamics: pp, <ff>, >p, pp.

5C. Long tones with sudden dynamic changes

Slow $\text{♩}=40-50$

Musical staff in 4/4 time, treble clef. Notes are eighth notes. Dynamics: fp, fp, fp, fp, fp, fp, fp, fp, ppp.

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

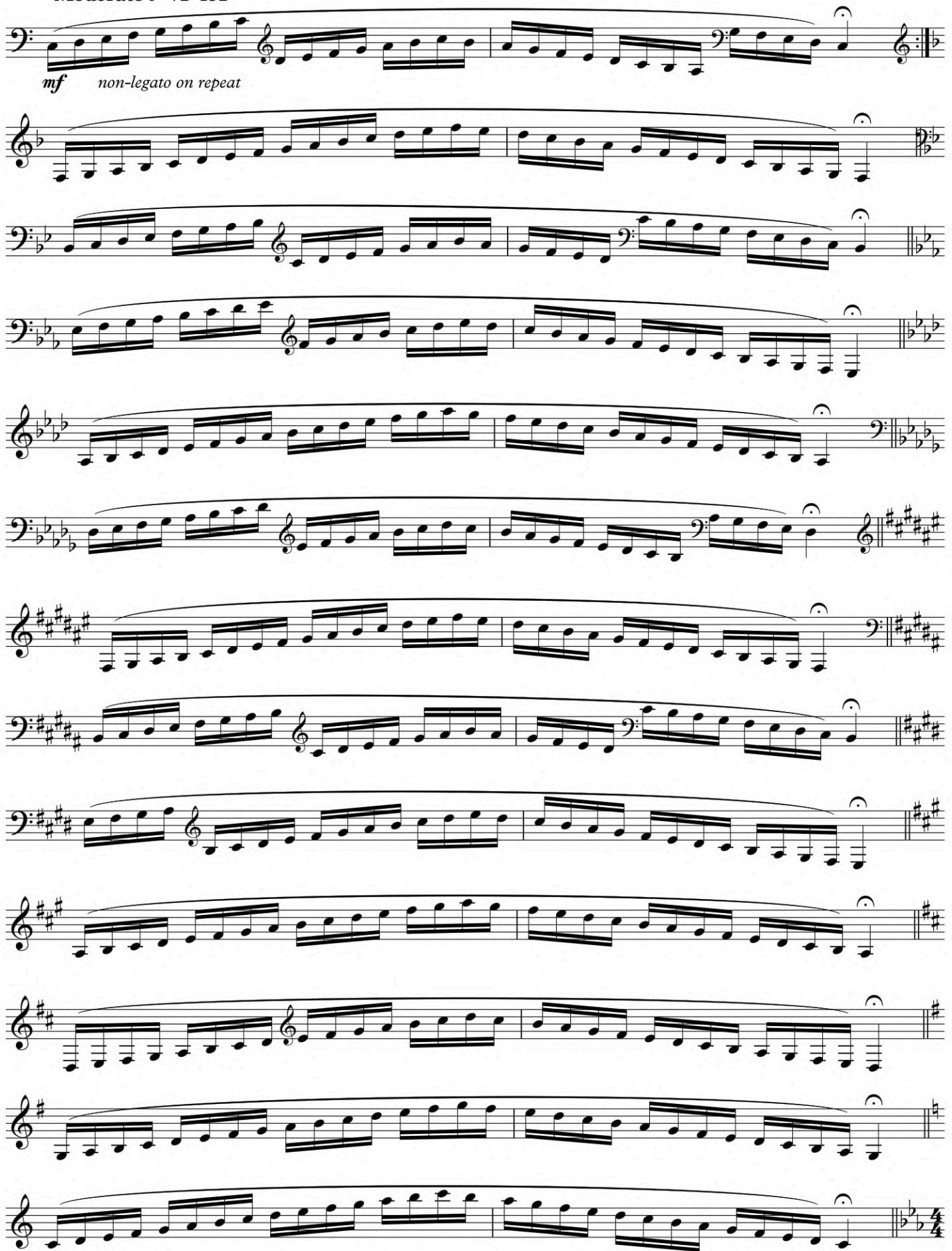
Scales 1A

More scale ideas:

FRW book, Hector McDonald's routine, your imagination

A. Major scales

Moderato =72-132



The sheet music consists of ten staves of musical notation. Each staff begins with a bass clef, followed by a key signature indicating a different major key for each staff. The first staff has no sharps or flats. Subsequent staves add one sharp or one flat at a time, starting with one sharp in the second staff and one flat in the third staff. The tempo is marked as 'Moderato' with a tempo range of 72-132 BPM. The dynamic is 'mf' (mezzo-forte). A performance instruction 'non-legato on repeat' is placed below the first staff. The music is composed of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups, with occasional eighth-note single notes. The notation includes various slurs and grace notes.

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 arranged vertically, starting with B-flat minor at the top and moving down to A-flat minor at the bottom. Each staff begins with a measure of eighth-note patterns, followed by a melodic line of sixteenth-note patterns. The key signature changes with each staff: B-flat minor (one flat), A minor (no sharps or flats), G minor (one flat), F major (one sharp), E major (two sharps), D major (three sharps), C major (no sharps or flats), B major (one sharp), A major (two sharps), and finally A-flat minor (two flats). The tempo is marked as *mf* (mezzo-forte) and the instruction *separated on repeat* is present in the first staff.

Chords 1

Flowing $\text{♩} = 72-144$

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

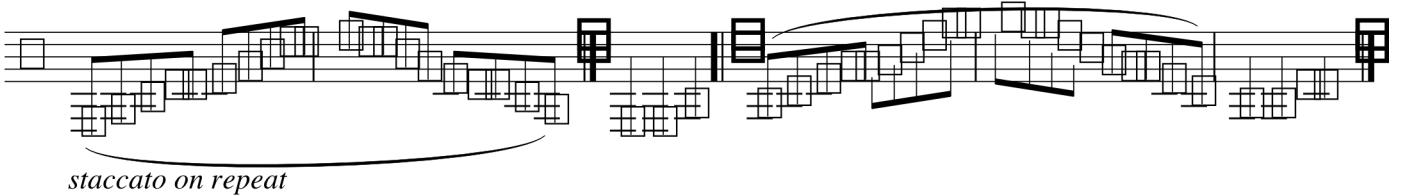
The sheet music contains 14 staves of musical notation for a brass instrument. The key signature changes frequently throughout the piece. Measure numbers 1 through 14 are indicated above each staff. The dynamics 'mf leggiero' and 'staccato on repetition' are marked at the beginning. Articulation marks like '3' and '3' are placed under specific notes.

Chords 2

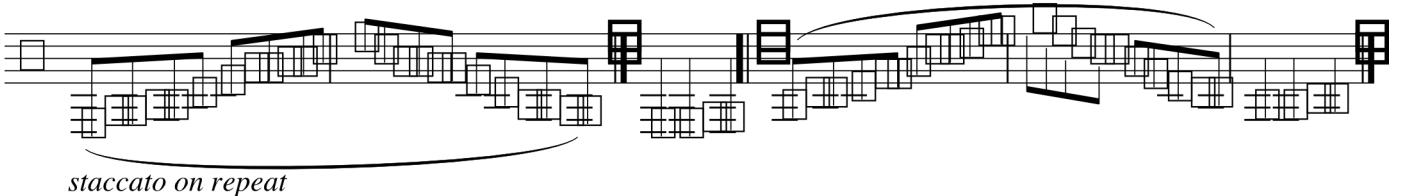
Moderato-Vivo

The musical score consists of ten staves of music. The first five staves are in bass clef (F), and the last five are in treble clef (G). The key signature changes frequently, starting with three flats, then alternating between one flat and one sharp across the different sections. The tempo is marked as 'Moderato-Vivo'. The music features various rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings such as *mf*, *p*, and *f*.

Chords 3 - D7 chord



Chords 4 - Dim chord



Chords 5 - Broken chords

Eight separate musical staves, each labeled with a key signature: in F, in E, in Es, in D, in Des, in C, in B, and in H. Each staff shows a repeating pattern of eighth-note chords. The patterns are identical to those in Chords 3 and Chords 4, consisting of two or one eighth note on the first string followed by one eighth note on the second string. Each staff begins with a small vertical bar symbol at the start of the pattern.

Scales 2

A series of seven musical staves, each consisting of five horizontal lines and four spaces. The staves are arranged vertically. The first four staves begin with a bass clef (F), while the last three begin with a treble clef (G). The time signature for all staves is 4:4. The music consists of various note heads (circles) connected by stems, with some stems having small dashes or dots indicating direction. The patterns include eighth-note and sixteenth-note exercises, as well as some quarter-note patterns.

Pattern 1 - double tongue

A single musical staff with a treble clef and a 4:4 time signature. It features a continuous pattern of sixteenth-note pairs (eighth-note pairs) indicated by vertical stems with small dashes. The pattern is divided into measures by vertical bar lines. The notes are grouped into pairs by horizontal beams.

Pattern 2 - triple tongue

A single musical staff with a treble clef and a 4:4 time signature. It features a continuous pattern of sixteenth-note groups of three (triplets) indicated by vertical stems with small dashes. The pattern is divided into measures by vertical bar lines. The notes are grouped into triplets by horizontal beams. Below the staff, there are three groups of three '3' symbols, likely indicating the starting point for the triplet pattern.

Tonguing 1

- Alla Mozart

Light staccato

Moderato ♩=72-160

mf F0

B23

F2

B12

F1

B12

F1

B12

F1

B12

F1

B12

F1

Tonguing 2

Fast repetition

A $\text{♩} = 80-144$

The sheet music for section A consists of four staves of sixteenth-note patterns. The first staff is in common time (indicated by a '2' over a '4') and common key (G). The second staff is in common time and common key. The third staff is in common time and common key. The fourth staff is in common time and common key. The patterns involve various tonguing techniques, such as 'trill-like' patterns and 'tongue-tied' patterns.

etc.

Rhythmic variations (inspired by prof. Erich Penzel)

The sheet music for rhythmic variations consists of two staves of sixteenth-note patterns. The first staff is in common time and common key. The second staff is in common time and common key. The patterns involve various rhythmic variations, such as triplets and sixteenth-note groups.

B $\text{♩} = 80-144$

The sheet music for section B consists of three staves of sixteenth-note patterns. The first staff is in common time and common key. The second staff is in common time and common key. The third staff is in common time and common key. The patterns involve various tonguing techniques, such as 'trill-like' patterns and 'tongue-tied' patterns.

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 consists of 12 staves of musical notation for a single instrument. The first staff starts in 2/4 time with a G clef, a dynamic marking of *mf*, and a tempo of ♩=60. It features a pattern of eighth-note pairs followed by sixteenth-note pairs. The second staff begins with a dynamic marking *simile*. The subsequent staves show various rhythmic patterns, including eighth-note pairs, sixteenth-note pairs, and sixteenth-note triplets, primarily in 2/4 and 3/4 time signatures. The key signatures change throughout the piece, including G major, D major, A major, E major, and B major. Dynamics such as *mf*, *mfp*, and *ff* are used to emphasize specific attacks.

Musical score for a single instrument, spanning 12 measures across 12 staves. The score uses a variety of key signatures and dynamics.

- Measures 1-3: G clef, common time. Measure 3 ends with a repeat sign.
- Measures 4-6: G clef, dynamic *mf*.
- Measures 7-9: A major (F# minor), dynamic *mf*.
- Measures 10-12: C major (A# minor), dynamic *ff*.

The music features eighth-note patterns throughout, with occasional sixteenth-note figures. Measure 12 concludes with a final dynamic *ff*.

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 musical score consists of ten staves of music. Each staff begins with a treble clef. The first staff starts with a '4' time signature. The second staff starts with a key signature of one sharp. The third staff starts with a key signature of one flat. Subsequent staves alternate between these three starting points. Measures are separated by vertical bar lines. Notes are represented by open circles (heads) and stems. Measures often begin with a note followed by a rest, or two notes connected by a horizontal line (legato). Fingerings are indicated above some notes, such as '1' over a note in the first staff.

Seven staves of musical notation in treble clef, mostly in common time. The first four staves consist of eighth notes and sixteenth notes. The last three staves include quarter notes and eighth-note pairs.

Interval training and Legato 2

Slow $\text{♩}=60$
fluttermouth

The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in common time. The first staff has a dynamic marking *mf*. The second staff begins with a dynamic marking *mf*. The third staff has a dynamic marking *mf*. The fourth staff has a dynamic marking *mf*. The fifth staff has a dynamic marking *mf*.

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 tempo, B0 position. The music consists of three measures of sixteenth-note patterns. The first measure starts on B0. A green note at the beginning of the second measure is labeled "(non legato on the repeat)". The third measure ends with a key change to B major.

Sheet music for Flexi 1: Open Harmonics, Fast tempo, B2 position. The music consists of three measures of sixteenth-note patterns. The first measure starts on B2. The third measure ends with a key change to B minor.

Sheet music for Flexi 1: Open Harmonics, Fast tempo, B1 position. The music consists of three measures of sixteenth-note patterns. The first measure starts on B1. The third measure ends with a key change to B major.

Sheet music for Flexi 1: Open Harmonics, Fast tempo, B12 position. The music consists of three measures of sixteenth-note patterns. The first measure starts on B12. The third measure ends with a key change to B minor.

Sheet music for Flexi 1: Open Harmonics, Fast tempo, B23 position. The music consists of three measures of sixteenth-note patterns. The first measure starts on B23. The third measure ends with a key change to B major.

Sheet music for Flexi 1: Open Harmonics, Fast tempo, F0 position. The music consists of three measures of sixteenth-note patterns. The first measure starts on F0. The third measure ends with a key change to F major.

Sheet music for Flexi 1: Open Harmonics, Fast tempo, F2 position. The music consists of three measures of sixteenth-note patterns. The first measure starts on F2. The third measure ends with a key change to F minor.

Sheet music for Flexi 1: Open Harmonics, Fast tempo, F1 position. The music consists of three measures of sixteenth-note patterns. The first measure starts on F1. The third measure ends with a key change to F major, followed by an ellipsis "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 first measure.

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 bass clef, the bottom staff is in treble 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 bass clef, the bottom staff is in treble 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 bass clef, the bottom staff is in treble 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 bass clef, the bottom staff is in treble 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 bass clef, the bottom staff is in treble 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 bass clef, the bottom staff is in treble 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 six staves of musical notation. The first staff is in common time (C), treble clef, and shows a sequence of notes starting from a low note (pitch F) and moving up through various intervals (pitch B). Below the staff, fingerings are indicated: F: 2 1 1 2 1 and B: 2 1. The subsequent staves show various patterns of eighth-note trills (trill heads with a dot) on different pitches, each with a specific duration (e.g., 3, 5, 7, 9 measures) indicated by a bracket above the staff. The staves are in various keys and time signatures, including 2/4, 3/4, and 3/8.

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 and time signatures, including a mix of common and compound time. The music features a variety of notes and rests, primarily eighth and sixteenth notes, with some quarter notes and half notes. Articulation marks, such as short vertical lines and dots, are placed under certain notes to guide the performer. The overall style is technical and rhythmic, designed for wind instrument practice.



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 treble clef instrument. Each staff begins with a measure of eighth notes followed by a vertical bar line. The subsequent measures feature various rhythmic patterns, including sixteenth-note figures and eighth-note pairs, separated by vertical bar lines. The music is divided into sections by double bar lines. Measure 10 concludes with a single eighth note.

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. $\text{♩} = 120$

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. $\text{♩} = 144$

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 

69 

70 

71
 Measure 71: Treble clef, key signature of four sharps (B major). Dynamics: pp . The music consists of two staves. The first staff has a continuous eighth-note pattern with vertical strokes below each note indicating performance. The second staff follows a similar pattern but includes some notes with horizontal strokes above them. Measure 72: Treble clef, key signature of one sharp (G major). Dynamics: pp . The music continues with two staves, maintaining the eighth-note patterns and stroke markings from the previous measure.

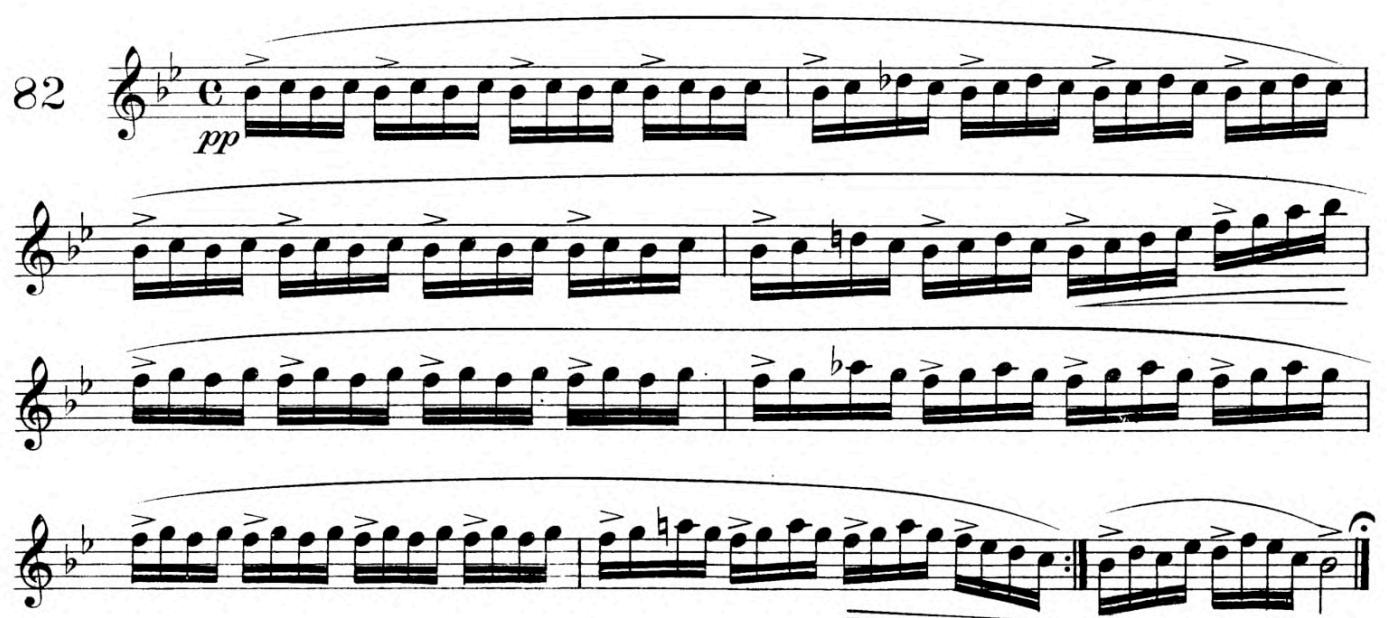
72
 Measures 73-74: Treble clef, key signature of three flats (A minor). Dynamics: pp . The music continues with two staves, maintaining the eighth-note patterns and stroke markings from the previous measures.

74 

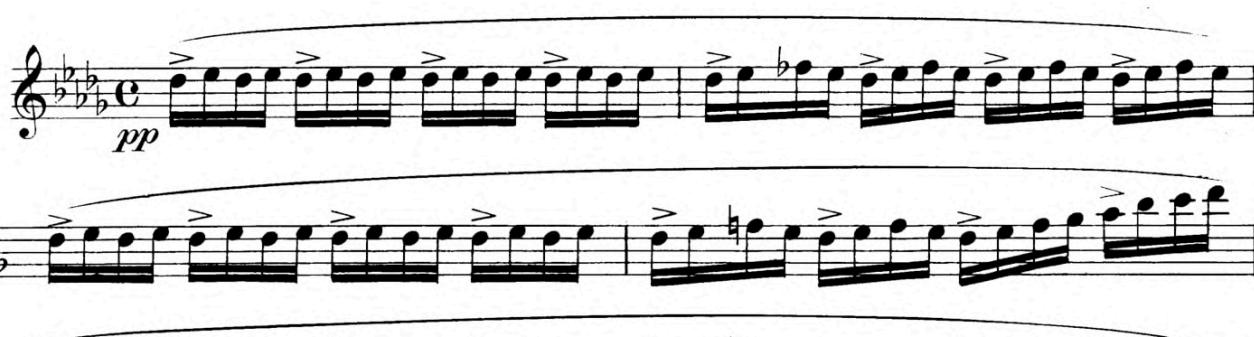
77 

80 

81 

82 

83 

84 

85 

ETUDE IV

21

Met. $\text{♩} = 144$

86

H.L.C. II 49

Strength & Stability 1

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

Fifths&Fourths variation

The sheet music contains six staves of musical notation. Each staff begins with a dynamic marking of 'ff'. The notation uses vertical stems with diagonal strokes to indicate direction and articulation. The music is divided into sections by vertical bar lines. Some sections contain eighth-note chords, while others feature sixteenth-note patterns. The key signature changes from C major to A minor (two flats) and back to C major across the staves.

continue upwards...

Strength & Stability 2

Stability in Register Transitions

Moderato ♩=72

The music consists of six staves of musical notation. The first three staves are in G major, and the last three are in A major. Dynamics include **f** and **ff**. Measure endings are indicated by a dash followed by a repeat sign.

Strength & Stability 3

Strength in the high range - Short Version

Moderato ♩=96

The music consists of four staves of musical notation. The dynamics are **ff**, **f**, and **ff**. Measure endings are indicated by a colon and a repeat sign.

Strength & Stability 4

Strength in the high range - Long Version

Allegro $\text{J}=120$

Musical score for the first measure of Strength & Stability 4. The key signature is common C. The tempo is Allegro at $\text{J}=120$. Dynamics include **ff**. The measure consists of six eighth notes followed by a rest. The notes are grouped into two sets of three, with slurs connecting them. The first set has a '3' below it, indicating a triplet grouping.

Musical score for the second measure of Strength & Stability 4. The key signature changes to A major (two sharps). The tempo remains Allegro. Dynamics include **ff**. The measure consists of six eighth notes followed by a rest. The notes are grouped into two sets of three, with slurs connecting them. The first set has a '3' below it, indicating a triplet grouping.

Musical score for the third measure of Strength & Stability 4. The key signature changes to F major (one sharp). The tempo remains Allegro. Dynamics include **ff**. The measure consists of six eighth notes followed by a rest. The notes are grouped into two sets of three, with slurs connecting them. The first set has a '3' below it, indicating a triplet grouping.

Musical score for the fourth measure of Strength & Stability 4. The key signature changes to B-flat major (one flat). The tempo remains Allegro. Dynamics include **ff**. The measure consists of six eighth notes followed by a rest. The notes are grouped into two sets of three, with slurs connecting them. The first set has a '3' below it, indicating a triplet grouping.

Musical score for the fifth measure of Strength & Stability 4. The key signature changes to G major (no sharps or flats). The tempo remains Allegro. Dynamics include **ff**. The measure consists of six eighth notes followed by a rest. The notes are grouped into two sets of three, with slurs connecting them. The first set has a '3' below it, indicating a triplet grouping.

Musical score for the sixth measure of Strength & Stability 4. The key signature changes to E major (two sharps). The tempo remains Allegro. Dynamics include **ff**. The measure consists of six eighth notes followed by a rest. The notes are grouped into two sets of three, with slurs connecting them. The first set has a '3' below it, indicating a triplet grouping.

Musical score for the seventh measure of Strength & Stability 4. The key signature changes to C major (no sharps or flats). The tempo remains Allegro. Dynamics include **ff**. The measure consists of six eighth notes followed by a rest. The notes are grouped into two sets of three, with slurs connecting them. The first set has a '3' below it, indicating a triplet grouping.

Musical score for the eighth measure of Strength & Stability 4. The key signature changes to A major (two sharps). The tempo remains Allegro. Dynamics include **ff**. The measure consists of six eighth notes followed by a rest. The notes are grouped into two sets of three, with slurs connecting them. The first set has a '3' below it, indicating a triplet grouping.

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 key signature of one sharp (F#), and a common time signature. The first five staves are in G major (one sharp). The next five staves transition to E major (no sharps or flats). The vocal parts are marked with dynamic instructions: *p* (pianissimo) and *f* (fortissimo). The exercises involve sustained notes and rhythmic patterns designed to develop control in the mid-low and low ranges of the voice. The music is divided into measures by vertical bar lines, and each measure contains either two or three eighth notes. The first staff uses a soprano vocal line, while the remaining staves alternate between alto and bass voices.

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)

The music consists of ten staves of music for the French horn. The tempo is indicated as ♩ = 100. The first staff begins with a dynamic marking *mf*. The music is in common time (C). The key signature changes with each staff, starting at G major (no sharps or flats) and moving through A major (one sharp), B major (two sharps), C major (no sharps or flats), D major (one sharp), E major (two sharps), F major (one flat), G major (no sharps or flats), A major (one sharp), and finally B major (two sharps). The music consists primarily of quarter notes and eighth notes, with some sixteenth-note patterns in the later staves. The notation includes various slurs and grace notes.

Strength & Stability 7

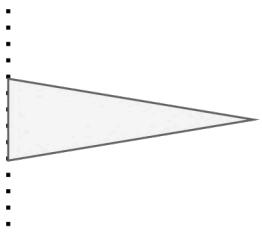
Stop-horn

- 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)

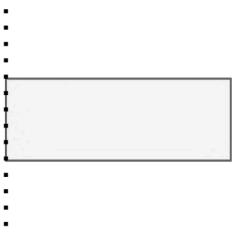
Note shapes

GOOD

Bell-like, with decay

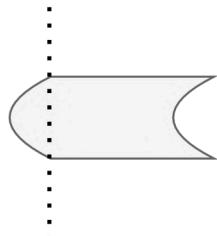


Block of sound

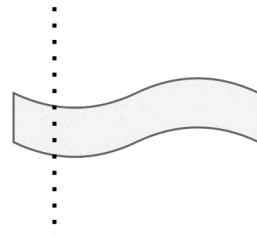


Less-good

Wa-wa



Swimming



Exploration 1: Finding the center

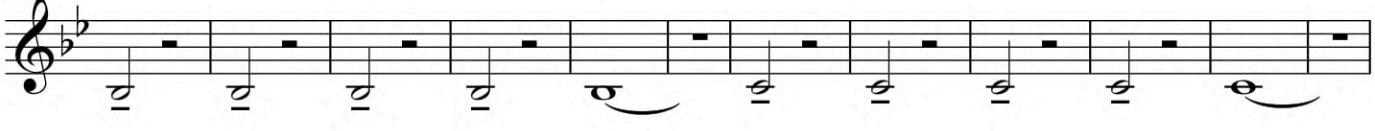
The exercise can be done either bending the pitch down and up, to explore the "room" within a pitch, or using the hand technique (half-)stopping.

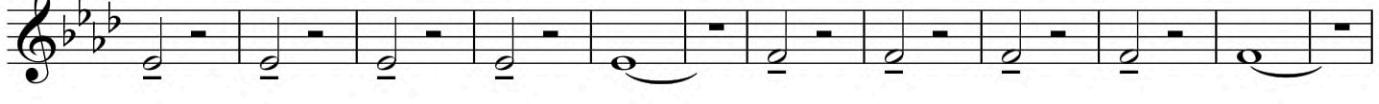
Exploring half-stopped and stopped horn

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

($\text{d} = 60$)

Alternate $\left\{ \begin{matrix} p - f \\ f - p \end{matrix} \right.$

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

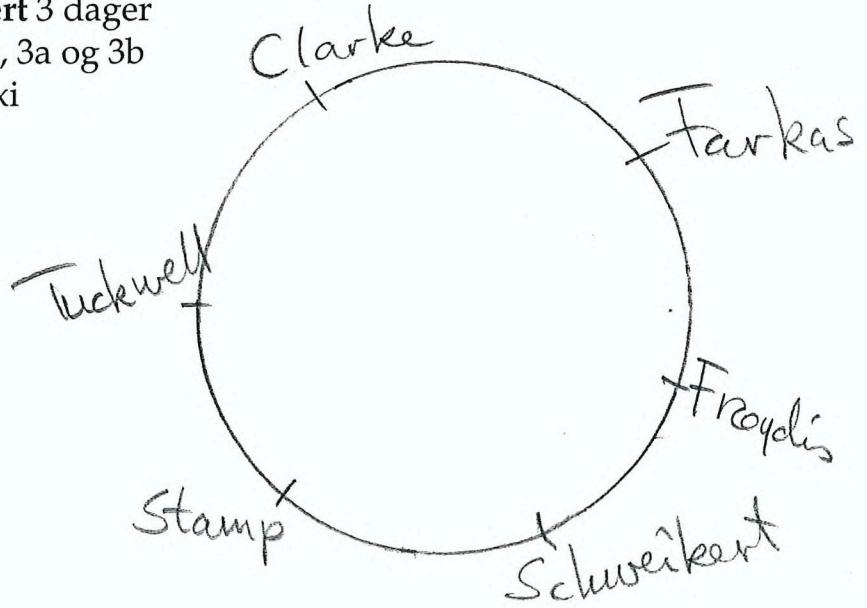
The “warm-up” should not exceed 20 minutes and could be created by combining one Golden sound, one Scales and one Flexi exercise. Farkas Pre-warmup or Strength&Stability 8 can be also used.

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 eight 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 "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 _____

Focus areas

- 11

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