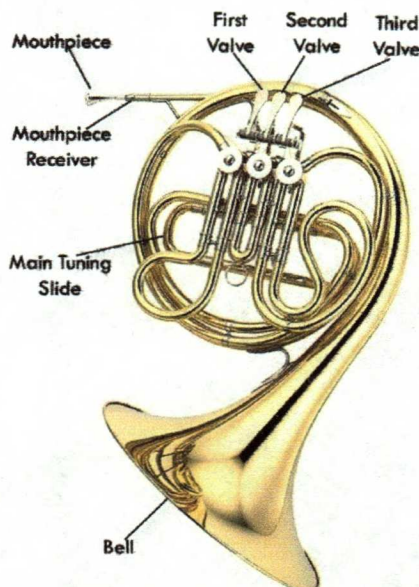


Parts of the Horn



DAILY / WEEKLY CARE

1. Remove the 1st, 2nd and 3rd rotor slides. Drop two drops of rotor oil through the valve casing into the rotors. Depress the rotor levers several times to spread the rotor oil evenly. Add additional rotor oil every 3 days or as needed.
2. Wash the mouthpiece with liquid dish soap. Run the mouthpiece brush back and forth through both ends. Rinse with clean water.
3. Wipe the dirt and smudges off the instrument with the polishing cloth. Give extra attention to the area where your hands hold the instrument to remove perspiration and skin oils.

MONTHLY CARE

1. A complete cleaning job on a French horn is very technical and should be completed by an experienced repairman. We recommend a complete cleaning every year.
2. Do not remove the rotors. A partial cleaning may be completed by pouring a small container of liquid soap and warm water down the bell.
3. Swish the soap solution in a back and forth motion while turning the entire instrument in a circular motion. Do not work the rotor levers during this process. It takes approximately 4 complete revolutions to get the soap solution to run out of the mouthpiece receiver.
4. Remove all slides. Mix up a small container of liquid soap and water. Dip one snake brush end into the soap solution and run the brush through each slide, then rinse again with lukewarm water. Turn the slides in a circular motion and shake out the excess water.
5. Re-dip the snake brush end into the soap solution and work it back and forth on each slide tube casing. Be careful not to allow the brush end to enter the rotor casing.
6. Run lukewarm water through the bell, valve and slide casings to flush out the soap. Turn the instrument in a circular motion several times to allow all of the water to drain.

REASSEMBLY INSTRUCTIONS

1. Drop two drops of rotor oil through the slide casings into the rotors. Depress the rotor levers several times to spread the oil evenly.
2. Apply a light film of tuning slide grease around each of the slide tubes. Wipe off any excess grease. Insert the tubes into the proper casing.
3. Clean the outside of the instrument with the polishing cloth.
4. Vacuum the inside of the case to remove dirt and lint.
5. Clean the outer case with a wet rag. Vinyl cleaning polishes work well to clean and shine the outer side of your case.

THINGS TO AVOID

1. If the rotors are stuck do not force rotor levers down. This will stretch or tear the strings. On the bottom side of each rotor there is a stop rod. With your fingers, twist the stop rod back and forth between the corks. Once the rotor is free, the levers can be used to move the rotor again and redistribute the rotor oil.
2. Do not use the instrument if the rotors are not oiled.
3. Do not chew gum, eat or drink soft drinks just before or while you play your instrument. Food particles and sugar are difficult to dislodge and eventually will affect the playing qualities. If possible, rinse your mouth with water before playing.
4. Do not hit your mouthpiece into the receiver with your hand. Gently twist the mouthpiece in and it will seal properly. If the mouthpiece becomes stuck, do not try to remove with pliers. Get assistance! Your director or a qualified repairman will have a mouthpiece puller. This will remove the mouthpiece without causing damage to the instrument or mouthpiece.
5. If you stop for a break or end your playing session; put your instrument back into the case. Avoid laying the instrument down unprotected.
6. Do not leave your instrument soaking in the bathtub. Prolonged soaking will damage the lacquer finish.
7. Unless your case has a proper compartment, it is not advisable to carry books, music, papers or other large objects in the case.

BASIC FINGERING CHART

SINGLE FRENCH HORN

CONN-SELMER, INC.

www.conn-selmer.com

Circles above the note represent the valves
Red (filled) circles indicate valves that are to be depressed.

3... 2... 1...

F# G \flat G G# A \flat A A# B \flat B C C# D \flat

3... 2... 1...

D D# E \flat E F F# G \flat G G# A \flat A A# B \flat

3... 2... 1...

B C C# D \flat D D# E \flat E F F# G \flat G

3... 2... 1...

G# A \flat A A# B \flat B C C# D \flat D D# E \flat E

3... 2... 1...

F F# G \flat G G# A \flat A A# B \flat B C

BASIC FINGERING CHART

F-B \flat DOUBLE FRENCH HORN

CONN-SELMER, INC.

www.conn-selmer.com

Circles above the note represent the valves.
 Red (filled) circles indicate valves that are to be depressed.
 T Indicates the note for which the thumb change valve is to be depressed for B \flat horns.
 * Fingerings for these notes vary depending on the passage being played.

3...									
2...									
1...									T

F F \sharp G \flat G G \sharp A \flat A A \sharp B \flat B C C \sharp D \flat

3...									
2...									
1...	T	T	T	T					

D D \sharp E \flat E F F \sharp G \flat G G \sharp A \flat A A \sharp B \flat

3...									
2...									
1...									

B C C \sharp D \flat D D \sharp E \flat E F F \sharp G \flat G

3...									
2...									
1...	T	T	T	T	T	T	T	T	T

*G \sharp *A \flat A *A \sharp *B \flat *B *C C \sharp D \flat D D \sharp E \flat E

3...									
2...									
1...	T	T	T	T	T	T	T	T	T

F F \sharp G \flat G *G \sharp *A \flat A A \sharp B \flat B C

piano	<i>p</i>	soft
pianissimo	<i>pp</i>	very soft
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
crescendo	<i>cresc.</i> <	gradually louder
diminuendo	<i>dim.</i> >	gradually softer

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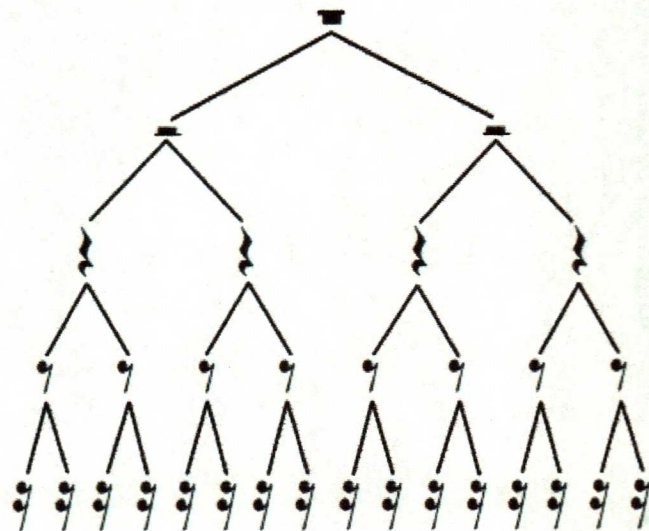
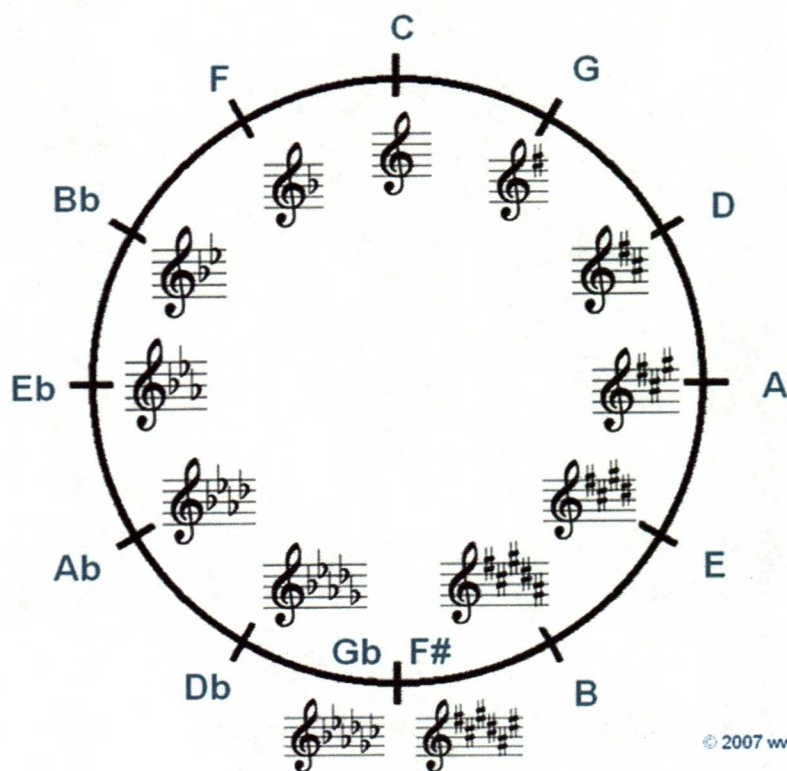
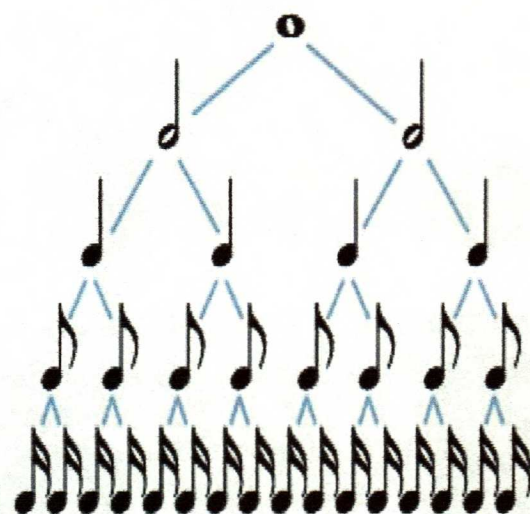
1 whole note

2 half notes

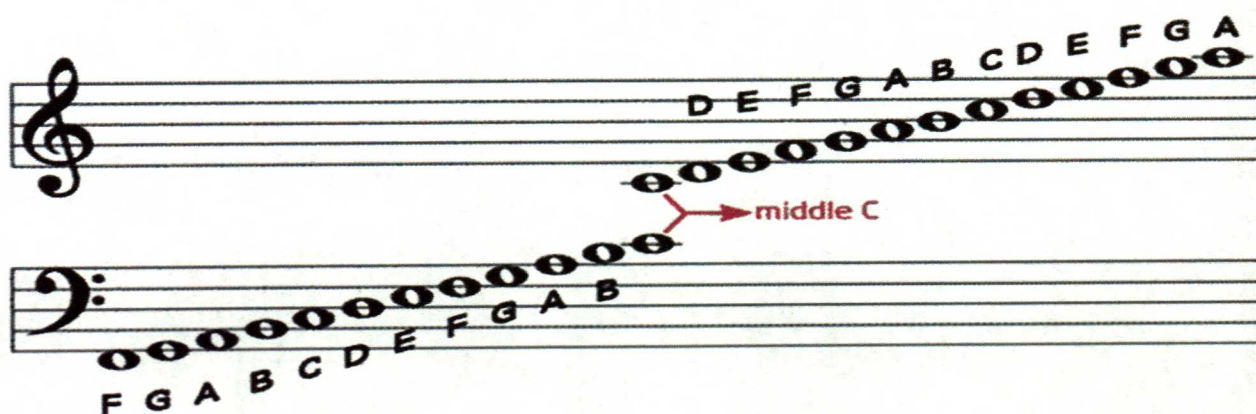
4 quarter notes

8 eighth notes

16 sixteenth notes



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Basic Tempo Markings

From fastest to slowest, the common tempo markings are:

- *Prestissimo* — extremely fast (200 and above bpm)
- *Vivacissimamente* — adverb of *vivacissimo*, "very quickly and lively"
- *Vivacissimo* — very fast and lively
- *Presto* — very fast (168–200 bpm)
- *Allegrissimo* — very fast
- *Vivo* — lively and fast
- *Vivace* — lively and fast (≈140 bpm)
- *Allegro* — fast and bright or "march tempo" (120–168 bpm)
- *Allegro moderato* — moderately quick (112–124 bpm)
- *Allegretto* — moderately fast (but less so than *allegro*)
- *Allegretto grazioso* — moderately fast and gracefully
- *Moderato* — moderately (108–120 bpm)
- *Moderato espressivo* — moderately with expression
- *Andantino* — alternatively faster or slower than *andante*
- *Andante* — at a walking pace (76–108 bpm)
- *Tranquillamente* — adverb of *tranquillo*, "tranquilly"
- *Tranquillo* — tranquil
- *Adagietto* — rather slow (70–80 bpm)
- *Adagio* — slow and stately (literally, "at ease") (66–76 bpm)
- *Grave* — slow and solemn
- *Larghetto* — rather broadly (60–66 bpm)
- *Largo* — Very slow (40–60 bpm), like *lento*
- *Lento* — very slow (40–60 bpm)
- *Largamente/Largo* — "broadly", very slow (40 bpm and below)
- *Larghissimo* — very very slow (20 bpm and below)

Articulation Terms:

- *Marcato* — marching tempo "Staccotto-ish" Strong
- *Misterioso* - slightly slower than *marcato*
- *Tempo comodo* — at a comfortable speed
- *Tempo giusto* — at a consistent speed
- *L'istesso tempo* — at the same speed
- *Non troppo* — not too much (e.g. *Allegro ma non troppo*, "fast but not too much")
- *Assai* — rather, very, enough as is needed (e.g. *Adagio assai*)
- *Con* — with (e.g. *Andante con moto*, "at a walking pace with motion")
- *Molto* — much, very (e.g. *Molto allegro*)
- *Poco* — a little (e.g. *Poco allegro*)
- *Quasi* — as if (e.g. *Più allegro quasi presto*, "faster, as if presto")
- *tempo di...* — the speed of a ... (e.g. *Tempo di valse* (speed of a waltz), *Tempo di marcia* (speed of a march))

All of these markings are based on a few root words such as 'allegro', 'largo', 'adagio', 'vivace', 'presto', 'andante' and 'lento'. By adding the *-issimo* ending the word is amplified, by adding the *-ino* ending the word is diminished, and by adding the *-etto* ending the word is endeared. Many

tempos also can be translated with the same meaning, and it is up to the player to interpret the speed that best suits the period, composer, and individual work.

N.B. Metronome markings are a guide only and depending on the time signature and the piece itself, these figures may not be appropriate in every circumstance.

Common qualifiers

- *assai* — very, very much, as in *Allegro assai* (but also understood by some as "enough")
- *con brio* — with vigour or spirit
- *con fuoco* — with fire
- *con moto* — with motion
- *non troppo* — not too much, e.g. *Allegro non troppo* (or *Allegro ma non troppo*) means "Fast, but not too much."
- *non tanto* — not so much
- *molto* — much, very, as in *Molto allegro* (very fast and bright) or *Adagio molto*
- *poco* — slightly, little, as in *Poco adagio*
- *più* — more, as in *Più allegro*; used as a relative indication when the tempo changes
- *meno* — less, as in *Meno presto*
- *poco a poco* — little by little
- In addition to the common *allegretto*, composers freely apply Italian diminutive and superlative suffixes to various tempo indications: *andantino*, *larghetto*, *adagietto*, and *larghissimo*.

Mood markings with a tempo connotation

Some markings that primarily mark a mood (or character) also have a tempo connotation:

- *Agitato* — agitated, with implied quickness
- *Appassionato* — to play passionately
- *Dolce* — sweetly
- *Espressivo* - *expressively*
- *Furioso* — to play in an angry or furious manner
- *Giocoso* — merrily
- *Lacrimoso* — tearfully, sadly
- *Maestoso* — majestic or stately (which generally indicates a solemn, slow movement)
- *Morendo* — dying
- *Sostenuto* — sustained, sometimes with a slackening of tempo
- *Scherzando* — playful
- *Vivace* — lively and fast, over 140 bpm (which generally indicates a fast movement)

Terms for change in tempo

Composers may use expressive marks to adjust the tempo:

- *Accelerando* — speeding up (abbreviation: *accel.*)
- *Allargando* — growing broader; decreasing tempo, usually near the end of a piece
- *Meno mosso* — less movement or slower
- *Mosso* — movement, more lively, or quicker, much like *più mosso*, but not as extreme

- *Più mosso* — more movement or faster
- *Rallentando* — slowing down, especially near the end of a section (abbreviation: *rall.*)
- *Ritardando* — slowing down (abbreviation: *rit.* or more specifically, *ritard.*)
- *Ritenuto* — slightly slower; temporarily holding back. (Note that the abbreviation for *ritardando* can also be *rit.* Thus a more specific abbreviation is *riten.* Also sometimes *ritenuto* does not reflect a tempo change but a character change instead.)
- *Rubato* — free adjustment of tempo for expressive purposes
- *Stretto* — rushing ahead; temporarily speeding up
- *Stringendo* — pressing on faster

While the base tempo indication (such as *allegro*) appears in large type above the staff, these adjustments typically appear below the staff or (in the case of keyboard instruments) in the middle of the grand staff.

They generally designate a *gradual* change in tempo; for immediate tempo shifts, composers normally just provide the designation for the new tempo. (Note, however, that when *Più Mosso* or *Meno Mosso* appears in large type above the staff, it functions as a new tempo, and thus implies an immediate change.) Several terms control how large and how gradual this change are:

- *poco a poco* — bit by bit, gradually
- *subito* — suddenly
- *poco* — a little
- *molto* — a lot
- *assai* — quite a lot, very

After a tempo change, a composer may return to a previous tempo in two different ways:

- *a tempo* - returns to the base tempo after an adjustment (e.g. "ritardando ... a tempo" undoes the effect of the *ritardando*).
- *Tempo primo* or *Tempo I* - denotes an immediate return to the piece's original base tempo after a section in a different tempo (e.g. "Allegro ... Lento ... Tempo I" indicates a return to the *Allegro*). This indication often functions as a structural marker in pieces in [binary form](#).

Matrix Concert Band
Horn in F

Basic Training

12 Major Scales and Drum Rudiments

arr. Dallas C. Burke
(ASCAP)

Concert C major



Concert F major



Concert Bb major



Concert Eb major



Concert Ab major



Concert Db major



Concert Gb major

Horn in F - Basic Training - Pg. 2



Concert B (Cb) major



Concert E major



Concert A major



Concert D major



Concert G major

