

FOREWORD

These exercises were written to provide horn players with material for a systematic study of intonation. There are exercises for each interval from the unison to the octave, with several versions of "horn fifths" and compound intervals. The absence of markings for tempo, dynamics and articulation is deliberate, in the hope that players will vary these throughout.

In most of these exercises one voice does not move, which provides a fixed tone against which the other player can test his pitch. The player with the fixed pitch should hold the tone as steady as possible. The player with the moving voice should adjust, if necessary.

Before playing these exercises each player should test his instrument with an electronic tuning device. It often helps to see as well as to hear how low the fifth partial notes are, or how high the sixth partial notes are, or how high the 1 and 2 combinations are, or how low 2 and 3 combinations are on some horns. The list of factors that can affect intonation is large, but it does include such mechanical things as make and model of horn, mouthpiece, slide settings, temperature, and whether one sits or stands. It also includes such physical things as hand position, strength of embouchure and body support, ability to attack and release at the same pitch, and the ability to control the pitch at any level from *pp* to *ff*. Testing with an electronic tuning device will help solve many of the mechanical problems of intonation. These exercises will help in dealing with the human aspects of intonation.

Do not hurry through these exercises by moving to the next note before the intonation is perfect. It is better to concentrate on one page at each tuning session so that patterns of intonation have a chance to develop. These exercises should not be played on tired lips as fatigue creates its own intonation problem. Rest often. Players should occasionally sit facing each other rather than always side by side. The volume should be equal between the horns and no vibrato should be used. It is also helpful to play these exercises occasionally with the piano as the fixed voice, or with a bassoon, trombone, clarinet, or saxophone.

Although these exercises are confined to pitches between G below the staff to G above the staff, they can easily be extended to include higher or lower notes.

Intonation must be the constant concern of every horn player. It will never be perfect until you make it so.

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