


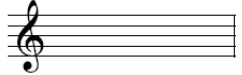

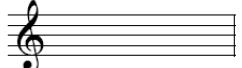
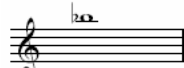
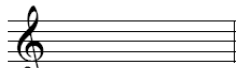

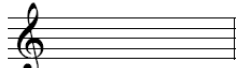

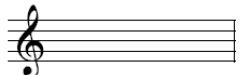
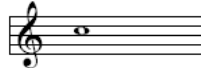
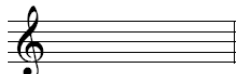

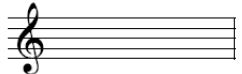

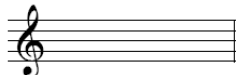
Name:

Short Answer and Multiple Choice: 2 points each

1. Name two prominent hornists.
2. What primitive instrument is the immediate ancestor of the modern horn?
3. Of the many types of horn available, which is preferred by most American students and professionals today, and should be used, if possible, from day one?
4. Why must students selected for the horn have an exceptionally good ear?
5. Prior to the invention of the valve, how did hornists execute chromatic pitches outside the instrument’s given harmonic series?
6. Why is it preferable to use the Bb “side” of the instrument in the upper register?
7. The hornists in this European orchestra use a special type of horn now played only by members of that orchestra.
8. From what three brands of instrument will your horn students most likely choose?
9. Legato tonguing is most efficiently produced by
 - a. using a “du” or “lu” articulation
 - b. using a “normal” articulation, combined with a smooth, consistent airstream
 - c. manipulating the airstream so that the sound of the tongue strike is minimized
10. The brass embouchure is most easily formed/taught by
 - a. rolling the lips in until little or no “red” is visible
 - b. rolling the lips out to create a large, fleshy surface with which to buzz
 - c. putting the lips together in a relaxed, natural “M” position and simply blowing through them
 - d. luck

Fingering Identification, Transposition: 2 points each

*Indicate the preferred fingering and concert pitch transposition for each note on the F/Bb double horn.

11. _____	12. _____
	
13. _____	14. _____
	
15. _____	16. _____
	
17. _____	18. _____
	
19. _____	20. _____
	
21. _____	22. _____
	
23. _____	24. _____
	
25. _____	26. _____
	

Discussion: 12 points

Assume YOU are the teacher of a heterogeneous, brass-only beginner class. Given the option, would you have your hornists play in unison with the rest of the brasses, in harmony, or some mixture of the two? Why? Use the back of this sheet if necessary.