

WHAT TO EXPECT

If you're reading this book I'll take a leap and assume your playing is out of shape (or soon will be) so I'll start by congratulating you: **congratulations on taking time off!** Whether you stepped back from the horn for a vacation, to prioritize other things, or out of happenstance, know that you'll be better for both the rest and the recovery process. Plus, now you have the opportunity to tweak and adjust little habits in your playing you want to improve upon. **Rest is a critical part of musicianship, and I'm proud of you for taking it!**

You can think of this book like a workout plan built for you by a trainer. In the same way a trainer didn't invent squats, many of these exercises come from or are influenced by others, however I'm prescribing them to you in this order to help you achieve your goal of getting back in good playing shape, quickly. I've done my best to cite where each exercise comes from or who's version of it I'm using when applicable.

On the following pages you'll find a calendar of exercises spanning 3 weeks. Each week has a different focus: sound, flexibility, and articulation. There are more skills to a well rounded horn player than these three however I believe they will set up a strong foundation for the rest once you're back in shape. The calendar has six days in each week with the intention to use the seventh as a day off. Where in the week that rest day sits is up to you - save it for the end, smush it in the middle, or double up two weeks to take a full weekend off - but whatever you do make sure you take the breaks!

To get the most from this plan I suggest familiarizing yourself with the exercises prior to getting out of shape. This way when you return you'll be going into the routine with some familiarity to the exercises. That said, if you are coming to this book already out of shape, rest assured that there is equal merit to learning to play the exercises well while rebuilding your playing!

CALENDAR:

Begin each day with **Downward Sigh** and **Downward Plunge**, followed by:

WEEK 1

WEEK 2

WEEK 3

1			
2	Long Tones Scales & Drones Air & Tongue Attacks Simple 5ths	2 Scales & Drones Simple 5ths Air & Tongue Attacks Builders 15151315	2 Air & Tongue Attacks Remingtons Arpeggios 2 Octave Scales & Slurs 15151315
3			
4	Scales & Drones Air & Tongue Attacks Simple 5ths Builders		
5			
6			

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Long Tones

Think of these long tones as studies in sound quality – as you move through each pitch, listen for when your sound is the most resonant in your practice space and try to stay there. In a weaker state it may be hard to maintain stability but as your strength returns you should find these notes easier and easier to hold. In week one ignore the dynamics, as strength returns implement the dynamics and work to hold the center of your sound through a range of volumes.

Scales & Drones

Drone work, though tedious, is incredibly helpful! The scale pattern is notated below in C major but the same pattern should be used in all keys – Aim to do 4–6 scales per session and try not to repeat the same ones on consecutive days. Listen not only for pitch but for sound quality as well – how can you homogenize with the drone? I suggest alternating between several different drones (think not only the pitch wheel, also cello drones or organ drones).



Vers on 2

First musical staff with treble clef, key signature of one sharp (F#), and common time. It features a sequence of glissandos marked with 'gliss.' and 'x'. The first glissando descends from G4 to F#4. The second ascends from F#4 to G4. The third descends from G4 to F#4. The fourth ascends from F#4 to G4. The fifth descends from G4 to F#4. The sixth ascends from F#4 to G4. The staff ends with a fermata over a whole note G4.

Second musical staff, identical to the first, but with a key signature of two sharps (F# and C#). The first glissando descends from G4 to F#4. The second ascends from F#4 to G4. The third descends from G4 to F#4. The fourth ascends from F#4 to G4. The fifth descends from G4 to F#4. The sixth ascends from F#4 to G4. The staff ends with a fermata over a whole note G4.

Third musical staff, identical to the first, with a key signature of one sharp (F#). The first glissando descends from G4 to F#4. The second ascends from F#4 to G4. The third descends from G4 to F#4. The fourth ascends from F#4 to G4. The fifth descends from G4 to F#4. The sixth ascends from F#4 to G4. The staff ends with a fermata over a whole note G4.

Fourth musical staff, identical to the second, with a key signature of two sharps (F# and C#). The first glissando descends from G4 to F#4. The second ascends from F#4 to G4. The third descends from G4 to F#4. The fourth ascends from F#4 to G4. The fifth descends from G4 to F#4. The sixth ascends from F#4 to G4. The staff ends with a fermata over a whole note G4.

Fifth musical staff, identical to the first, with a key signature of one sharp (F#). The first glissando descends from G4 to F#4. The second ascends from F#4 to G4. The third descends from G4 to F#4. The fourth ascends from F#4 to G4. The fifth descends from G4 to F#4. The sixth ascends from F#4 to G4. The staff ends with a fermata over a whole note G4.

Sixth musical staff, identical to the first, with a key signature of one sharp (F#). The first glissando descends from G4 to F#4. The second ascends from F#4 to G4. The third descends from G4 to F#4. The fourth ascends from F#4 to G4. The fifth descends from G4 to F#4. The sixth ascends from F#4 to G4. The staff ends with a fermata over a whole note G4.

Doo-ee-oos

Doo-ee-oos are an overtone-based airflow exercise. The expanding scope of the exercise allows you to traverse a large range over a short period of time and can aid in flexibility, airflow, and moving through a break register. As such, the exercise can be played either in tempo or at a natural pace. Use harmonic series fingerings for each iteration, suggested fingerings are provided at the start of the line. At the end of each iteration gliss between the two octaves smoothly with little movement in the embouchure. This exercise was taught to me by Michelle Stebleton.

AFTERWORD

Recovering your playing after it gets out of shape is a frustrating yet fruitful process. It brings us back to the foundation of our playing but with the knowledge to hear and feel what isn't going the way we want it to, giving us the opportunity to re (or un)learn playing habits and make impactful changes to our playing. This book is designed to relieve the pressure of getting back in shape by providing structure and expectability. I hope in some way it will help you on this journey.

In the beginning @katewarrenmusic was simply a means to force myself to make (and listen to) recordings of my playing, but since then it has developed into a community and movement for better practice habits. Thank you for your support - on and off the internet. You all have helped push me to grow and develop as a musician in more ways than you can understand.

- Kate W.

ALSO BY KATE WARREN

The Kate Warren French Horn Routine is a collection of exercises and studies that are the foundation of my playing. Inside you will find 12 exercises designed to address a variety of playing skills. The routine is accompanied by insight and



guidance into how to approach each exercise, and explores the entire register of the horn. The curriculum is ideal for intermediate to advanced players.

Topics include:

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Articulation
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Tuning
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