FRENCH HORN

Performance Notes for 2012-2013 All-State Band Auditions
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JUNIOR BAND: Melodious Studies for Horn / Miersch // Fischer / p. 9, #10, “Andantino”, first 24 measures; quarter note = 72.

This is a fairly straightforward piece with no hidden difficulties. Ignore the first breath mark (in measure two) and then observe all of the remaining breath marks to shape the phrases properly. Start the piece with a big breath and a healthy volume. With the breath in measure six, lightly crescendo on the sixteenth notes on the third beat to drive the musical line into the quarter notes in measure seven. Be exact with your triplet on the third beat of measure seven. The interval in measure thirteen is a little tricky to hear and thus play. Isolate the first two notes and practice these pitches over and over to get a good and accurate center to the notes. Take a big breath in measure seventeen to give yourself more air to execute a good crescendo in measure nineteen. I would back off with the volume in measure twenty on the third beat to execute another crescendo in measure twenty-one. Remember to stay loud to the end.


Start the piece without accenting the second beat in the measure for the first four measures, then clearly stress both beats in each of the next four measures. At letter A, play all grace notes very short and before the beat; also, play the first four measures piano and then the next two at mezzo forte finishing the ascending scale piano. Four measures and two measures before letter B, accent the first eighth note after the tie to make it sound strong. Nine measures after letter B, play this passage on the Bb side of your double horn, finger the F open, and in the eleventh measure after letter B, finger the low Bb on the Bb horn (first valve). Play this fanfare from measures fifty-five through the downbeat of sixty-three forte (but not heavy, remember, this is Mozart). In measure sixty-three, on the second beat, play piano, adding a crescendo in measure seventy driving to the downbeat in seventy-one.
For this piece, remember that Mozart did not write any articulation in any of his concerti for horn; therefore, you should take into account that some changes should be made. In measure twenty-nine, tongue the last two eighth notes. In measure thirty-one, the traditional manner is to tie the high F dotted half to the first sixteenth note. In measure thirty-four, break up the quarter notes to slur the first two and then the last two, not four. Do the same in measure forty-four with the dotted quarters and eights. In measure forty-six, tongue the sixteenth notes on the upbeat of count three. In measure forty-seven, play the trill as though it is only a half beat triplet starting on B♭, proceeding to C and returning to the B♭ before you play the A on the upbeat. In measure forty-eight, tongue the last two sixteenth notes on beat two and in measure fifty-one make the grace note a part of a four sixteenth note run, tonguing the last two. In measure sixty-three, consider staying on the B♭ horn (if you have a double horn) for the last two notes of the measure (G and F) to avoid some sticky resistance that the F horn can provide. Finally, in measure sixty-eight, trill on the B♭ side of your horn using the first valve to open (for the A in the trill) and resolve the grace notes using open to first to open (still on the B♭ horn). With these changes, you are playing the piece in the two-hundred-year-old traditional manner and the judges, who probably will be horn players themselves, will appreciate your dedication to purity.