

# **Introducing the Horn**

**Essentials for New Hornists  
and Their Teachers**

**John Ericson**

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*Essentials for New Hornists  
and Their Teachers*

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Second Edition  
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## Double Horn



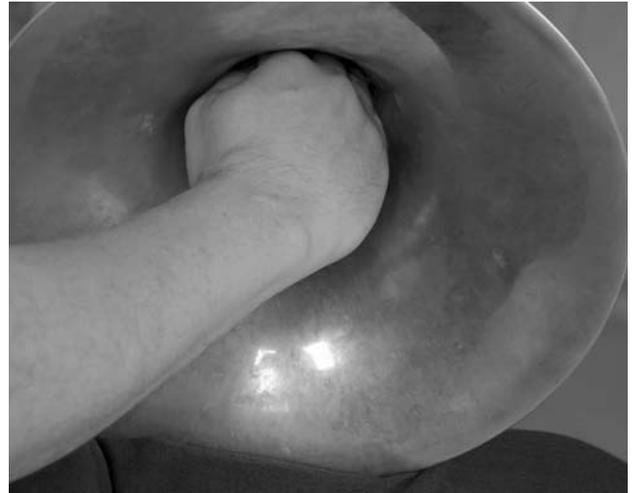
is that the instrument with the thumb (or “trigger”) depressed will be in B<sup>b</sup>, but with the thumb off is in F. Some players (especially in Europe) prefer instruments that stand in B<sup>b</sup>. It makes no difference in terms of tone if the instrument stands in F or B<sup>b</sup>. For consistency in this publication the B<sup>b</sup> horn fingerings on double horn will be denoted with the symbol T for thumb or trigger, as is the most common practice.

Horns are also made as single horns in either the key of F or in B<sup>b</sup>. While the single F horn is currently only used by beginners in school situations (the Vienna Philharmonic being the lone exception to this rule, where nineteenth century style “Vienna horns” with crooks are still used), the single B<sup>b</sup> horn is preferred over the double horn by a fair number of amateur and professional players, particularly in Europe.



**Single F Horn and Single B<sup>b</sup> Horn**

There are two fairly standard hand positions used on the horn today. One method is to play with the horn on the leg with your right hand palm up in the “pay me” position (i.e., it is similar to the position you would have your hand in to have money put in it). The more common method, however, is to place the hand in the same general position in terms of closure of the hand in the bell, but to orient it so that the thumb and first finger can support the bell when playing standing. Both methods are illustrated below.



### **Good hand positions**

Note, too, that the hand should be square to the horn and not drift out, as illustrated below.



### **Incorrect**

The ear must ultimately gauge how open or closed the heel of the hand needs to be. The tone should not sound as if one has something stuffed into the bell (too closed), and should not sound like a trombone either (too open). A general suggestion from the player’s side of this

# Single F, Double, and Single B $\flat$ Fingering Charts

Compiled by John Ericson

<i>Single F</i>	NA	NA	123	13	23	12	1	2	0
<i>Double</i>	T2	T	123	13	23	12	1	2	0
<i>Single B<math>\flat</math></i>	2	0	NA	NA	NA	NA	S123	123	13

	123	13	23	12	1	2	0	23	12
	T23	T12	T1	T2	T	2	0	23	12
	23	12	1	2	0	123	13	23	12

	1	2	0	12	1	2	0	1	2
	1	2	0	12	1	2	0	1	2
	1	2	0	23	12	1	2	0	12

	0	23	12	1	2	0	2	0	2
	0	T23	T12	T1	T2	T	T23	T12	T1
	1	23	12	1	2	0	23	12	1

	0	1	2	0	23	12	1	2	0
	T2	T	T2	T	T23	T12	T1	T2	T
	2	0	2	0	23	12	1	2	0

**Notes:** \*Chart assumes that double horn stands in F; thumb down is B $\flat$  horn, normal practice in the USA.

\*B $\flat$  marching horn [in F] uses the same fingerings as the single B $\flat$  horn but lacks the stopping valve (S).

\*F mellophone, not included in this chart, uses trumpet fingerings.