BASLER

100 ETUDES FOR HORN

100 ETUDES FOR HORN

Welcome to the first book in a series of etudes designed with specific technical goals in mind, primarily composed using musical recipes created for such a purpose.

These home remedy prescription etudes are focused on establishing long term, beneficial healthy horn habits and through example, encouraging others to create their own etudes.

This book is best viewed as a musical buffet, where you may select pieces based on specific technical needs or simply fill your practice session plate with whatever you desire.

This book is dedicated with great affection and appreciation to my dear friend and colleague James Naigus. James' remarkable compositions, superb performances, and wise teaching philosophies are an inspiration and model for us all.

I hope you enjoy sampling etudes from this musical buffet. Bon appétit!

Paul Basler
June 22, 2020
Gainesville, Florida

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100 ETUDES FOR HORN

ARPEGGIOS, 1-17

for James Naigus

100 Etudes

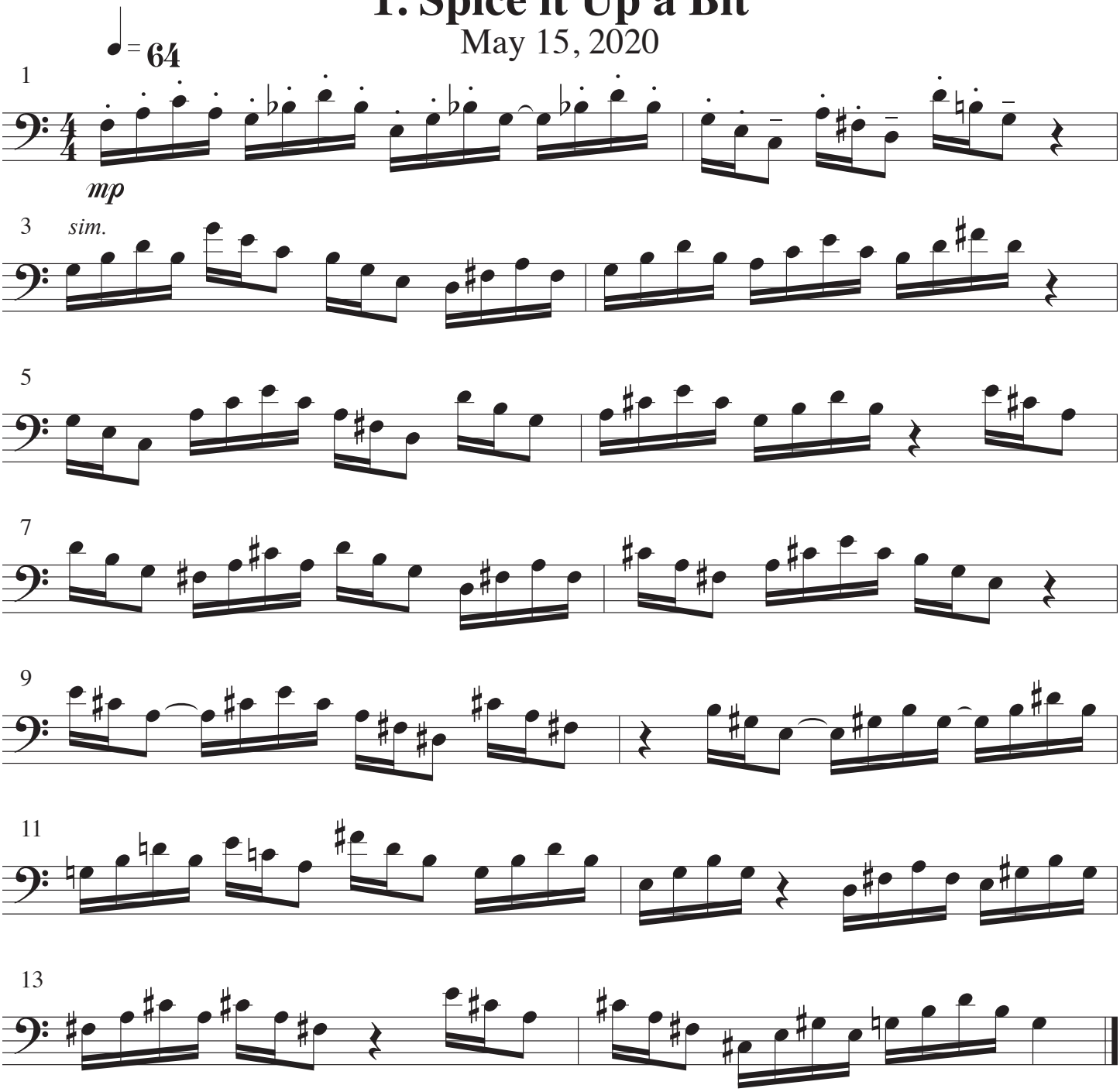
for horn

Paul Basler

for Rachel Cassel

1. Spice it Up a Bit

May 15, 2020



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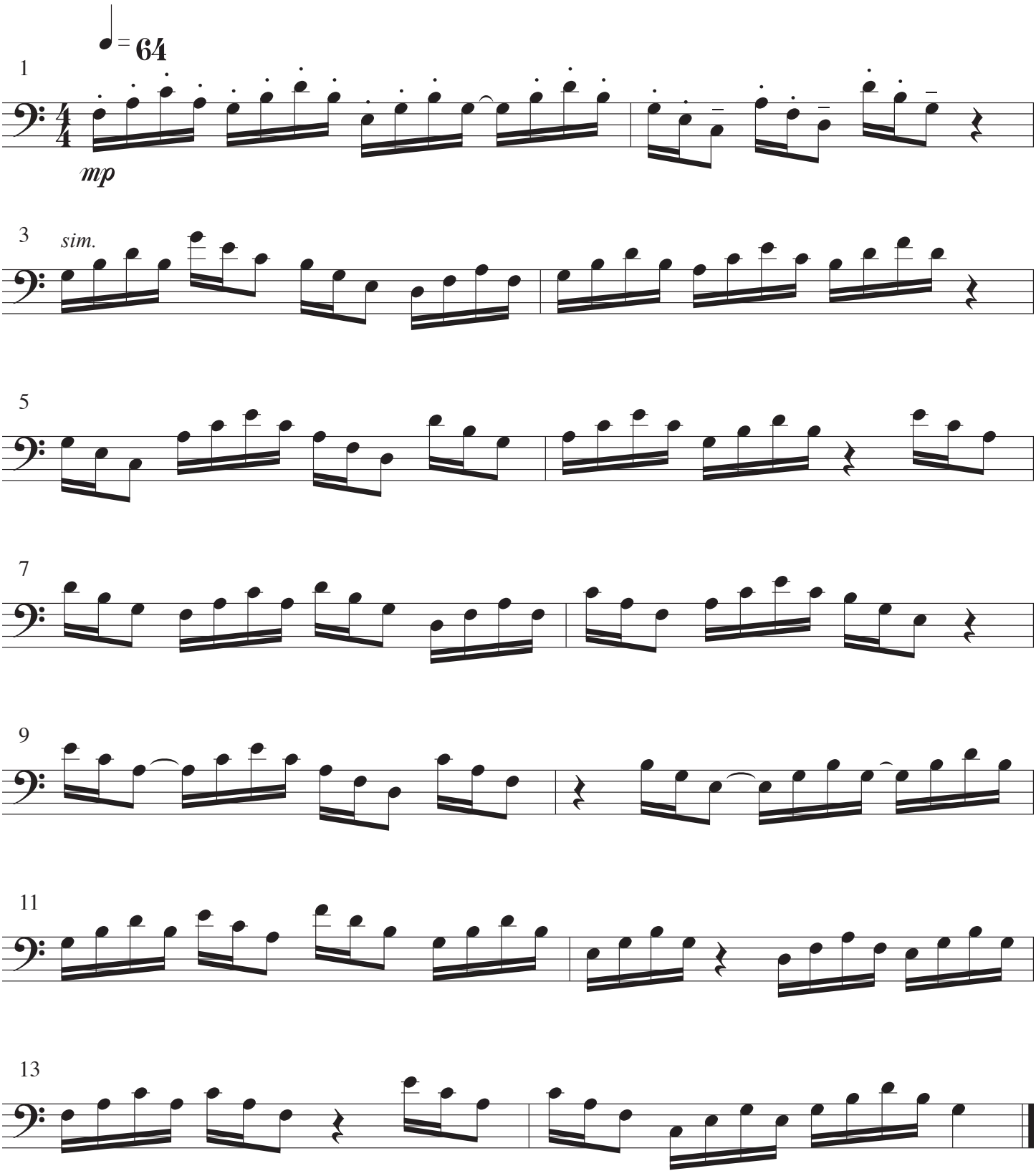
for Rachel Cassel

2. Vanilla Please, Hold the Spice

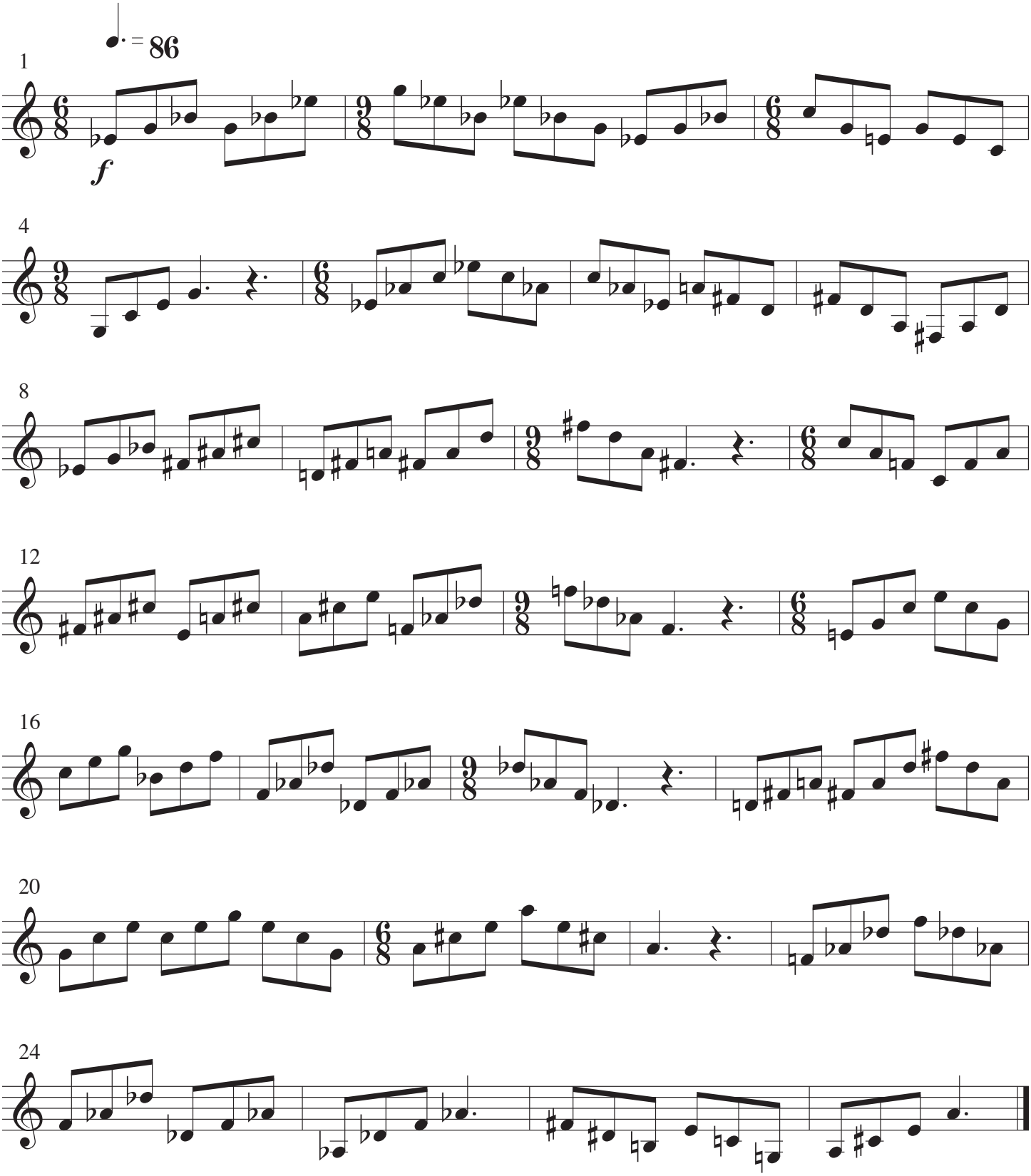
May 15, 2020



for Jack Collins

3. Major Leaps

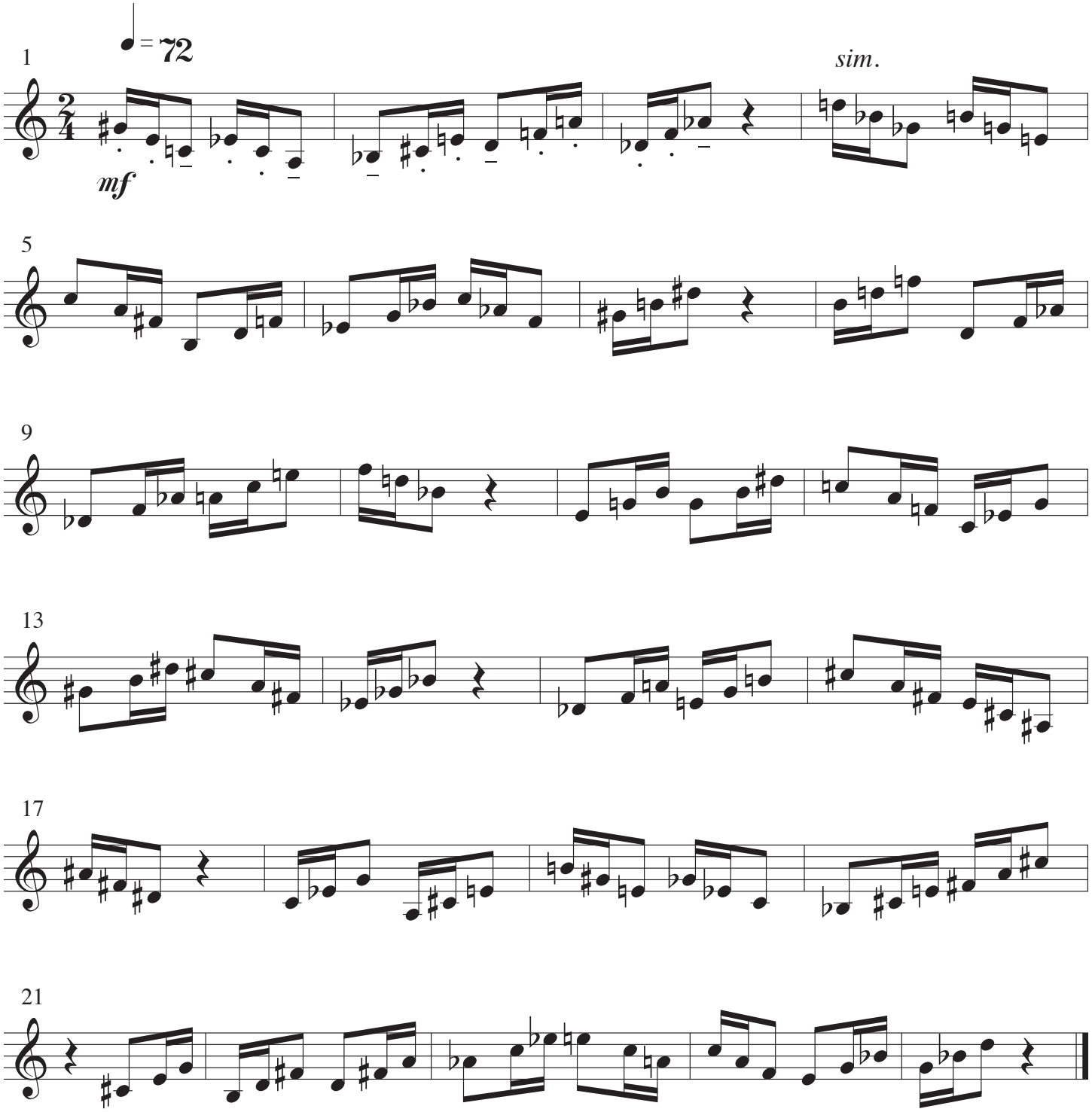
May 9, 2020



for Brendan Eisner

4. Steamroller

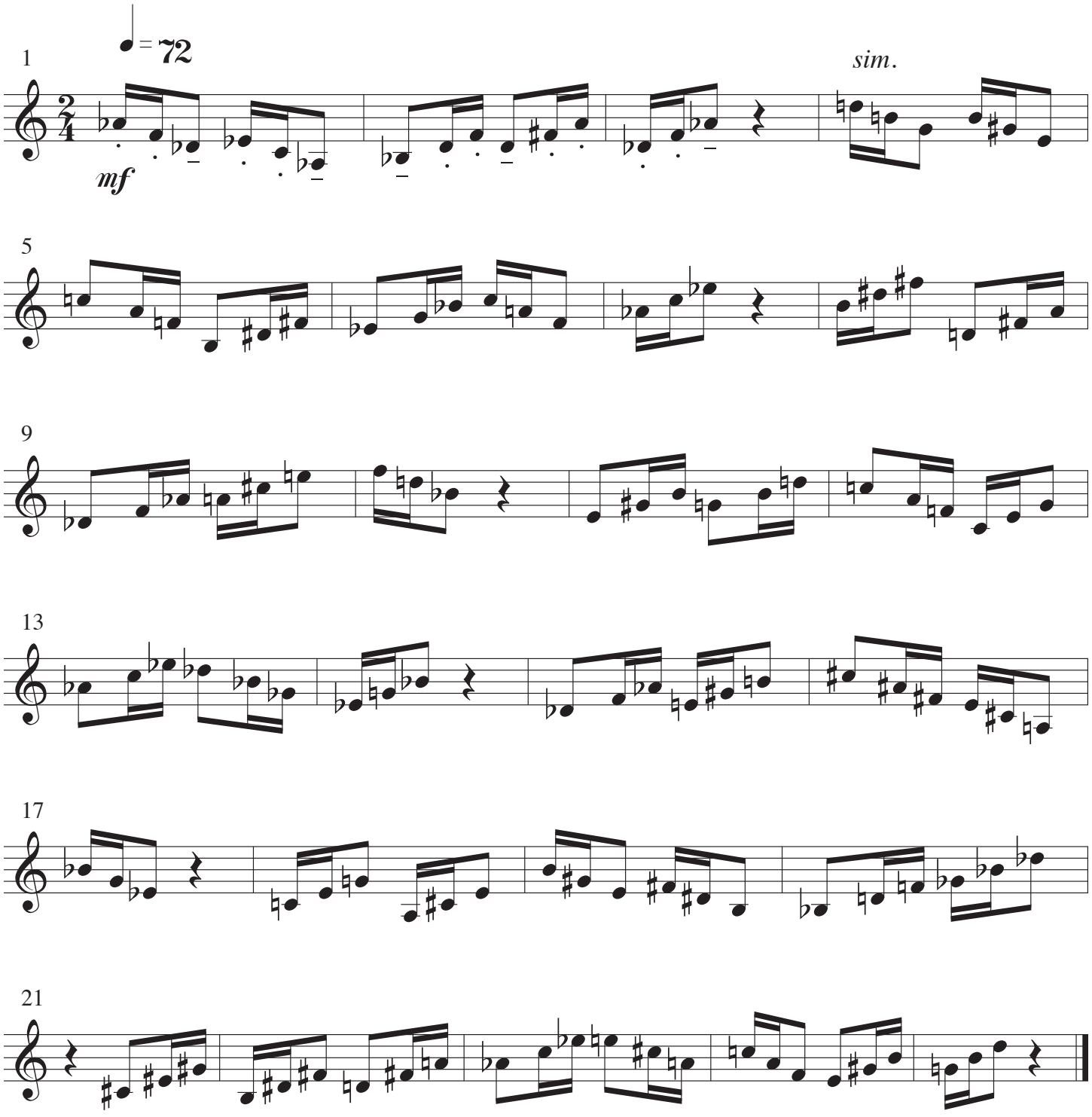
May 4, 2020



for Brendan Eisner

5. Steamroller Reboot

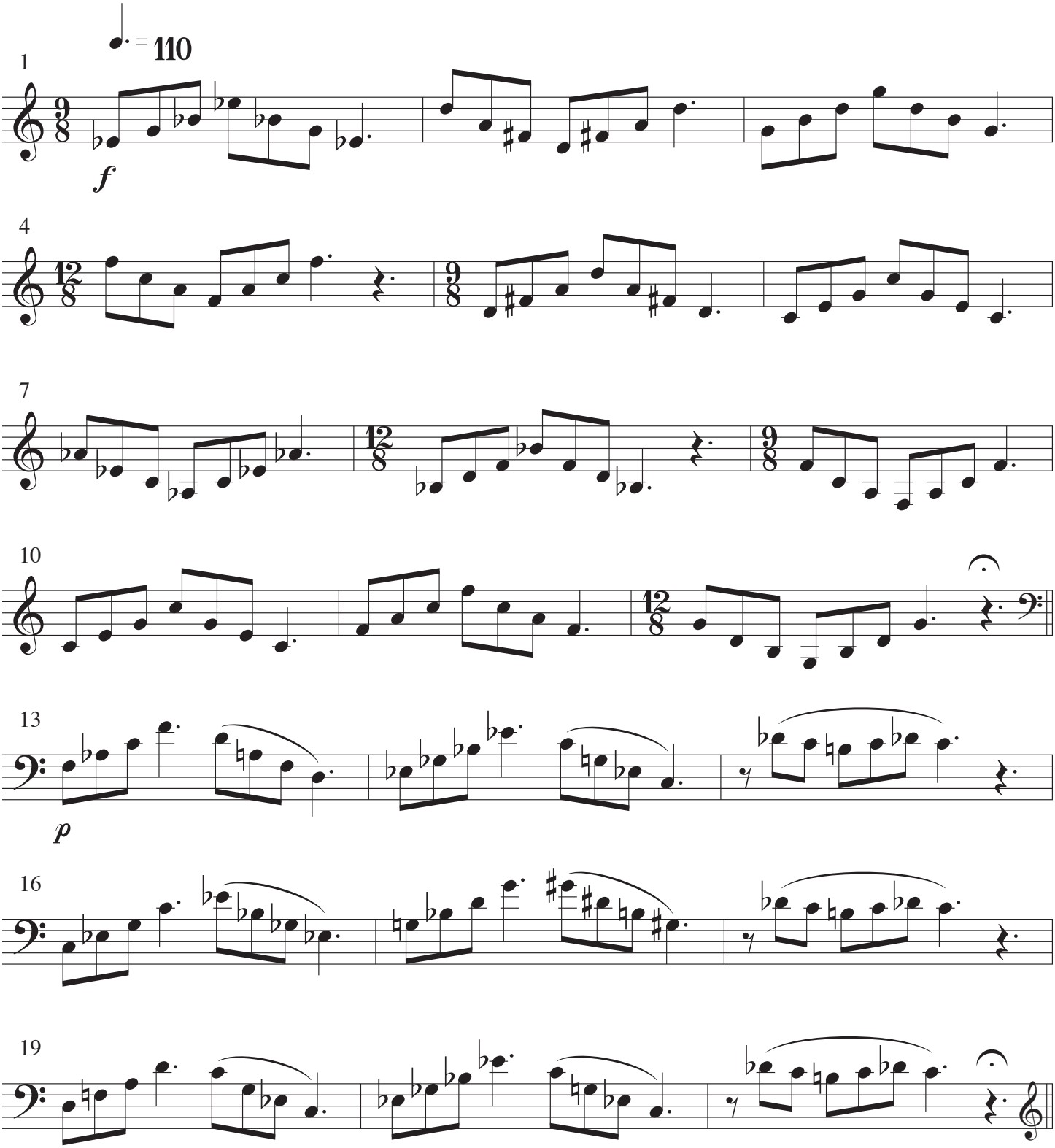
May 24, 2020



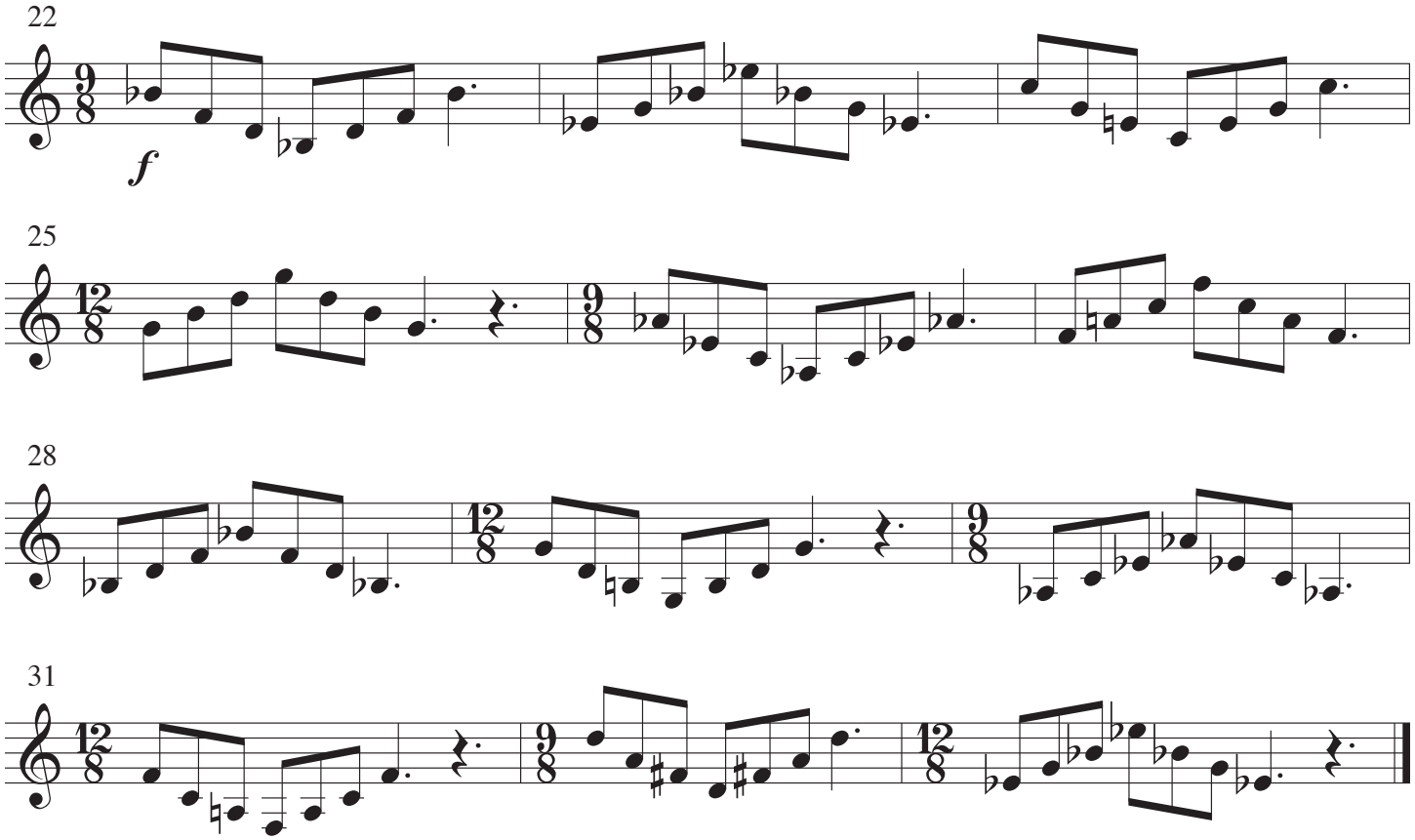
for Laura Hagerty

6. Swing Set

May 22, 2020



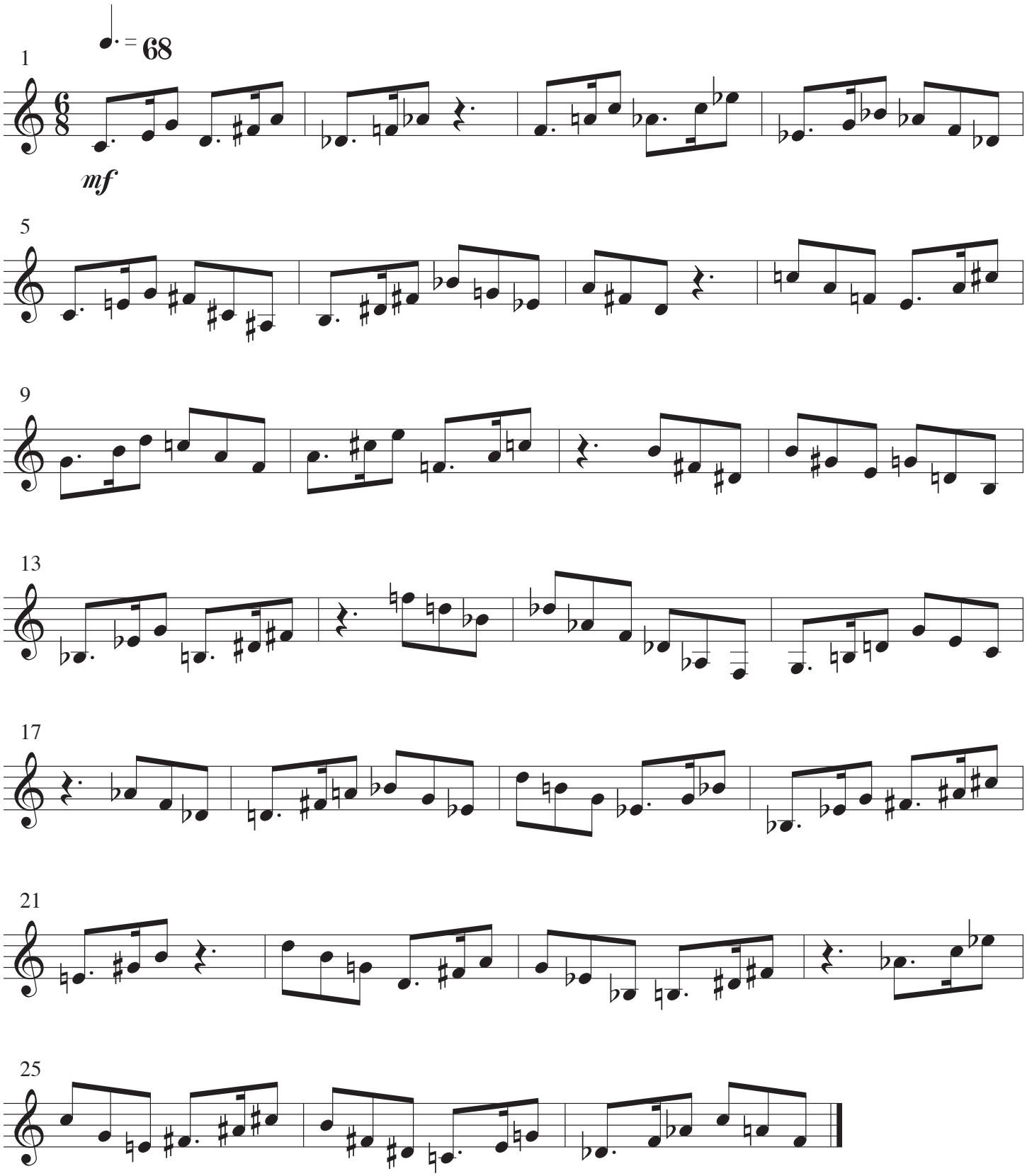
Swing Set



for Emma Ingoglia

7. The Opposite of Minor

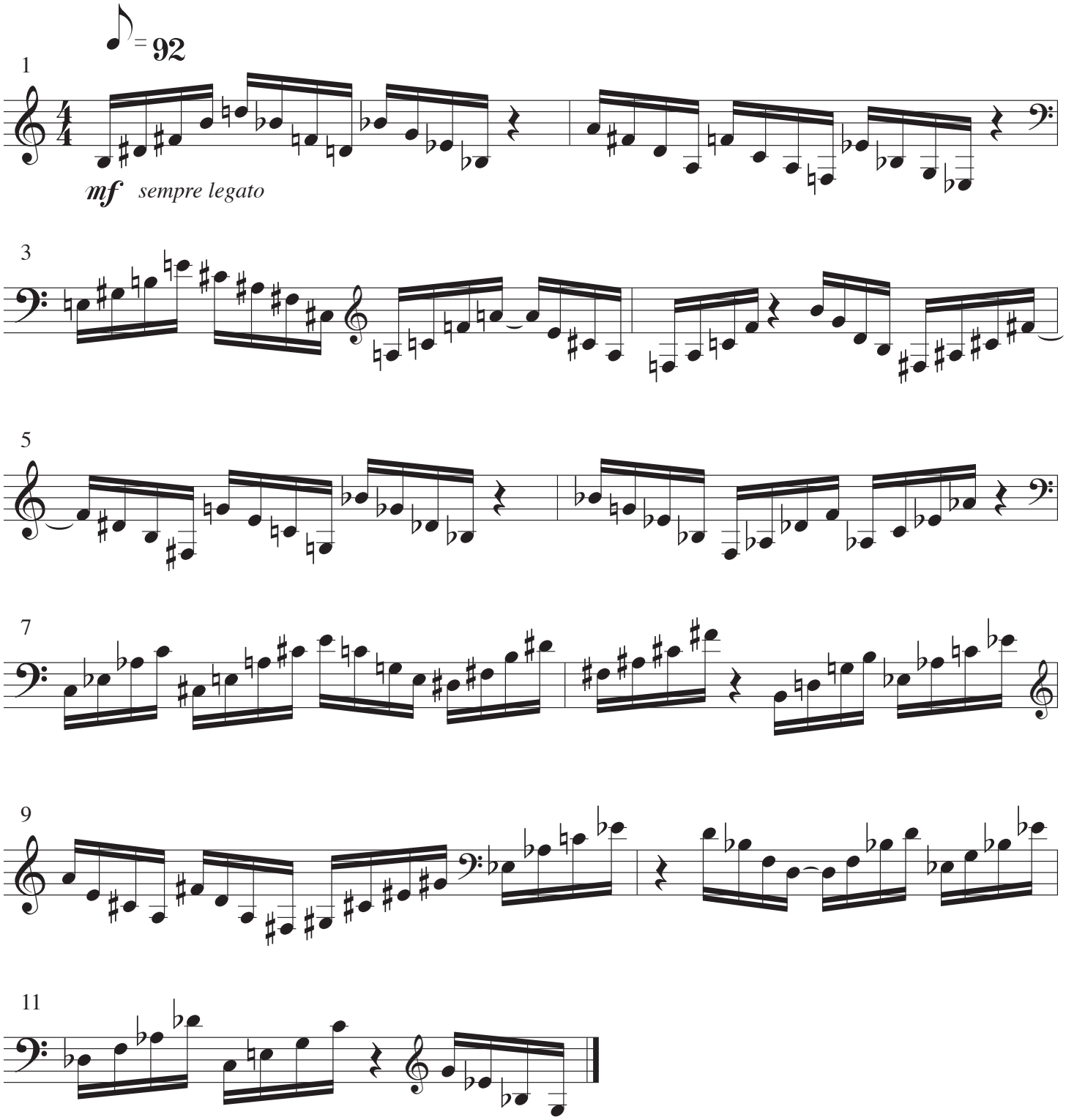
May 7, 2020



for Kim Lê

8. Not Minor

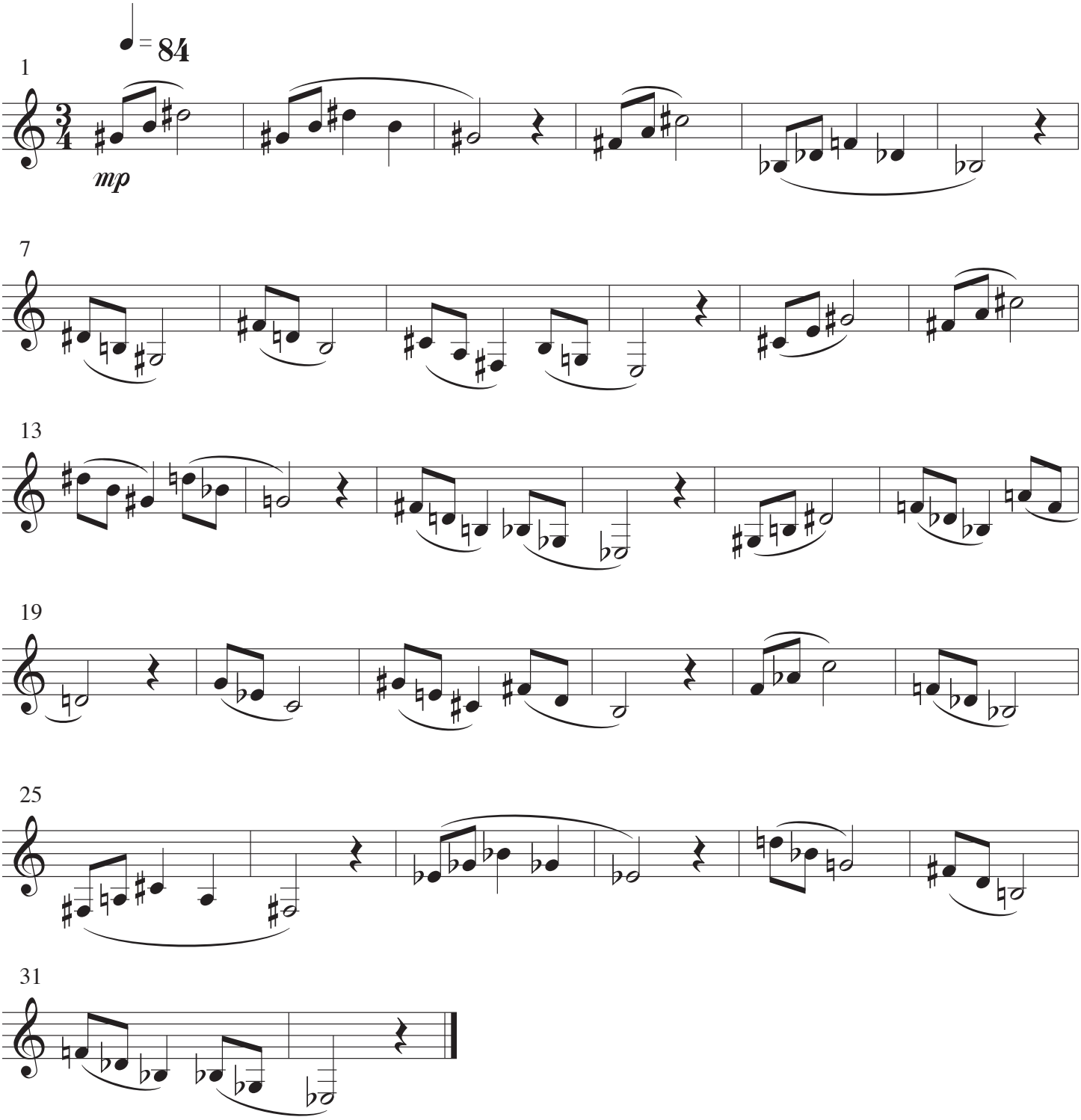
May 11, 2020



for Michael Loffredo

9. Take it Easy

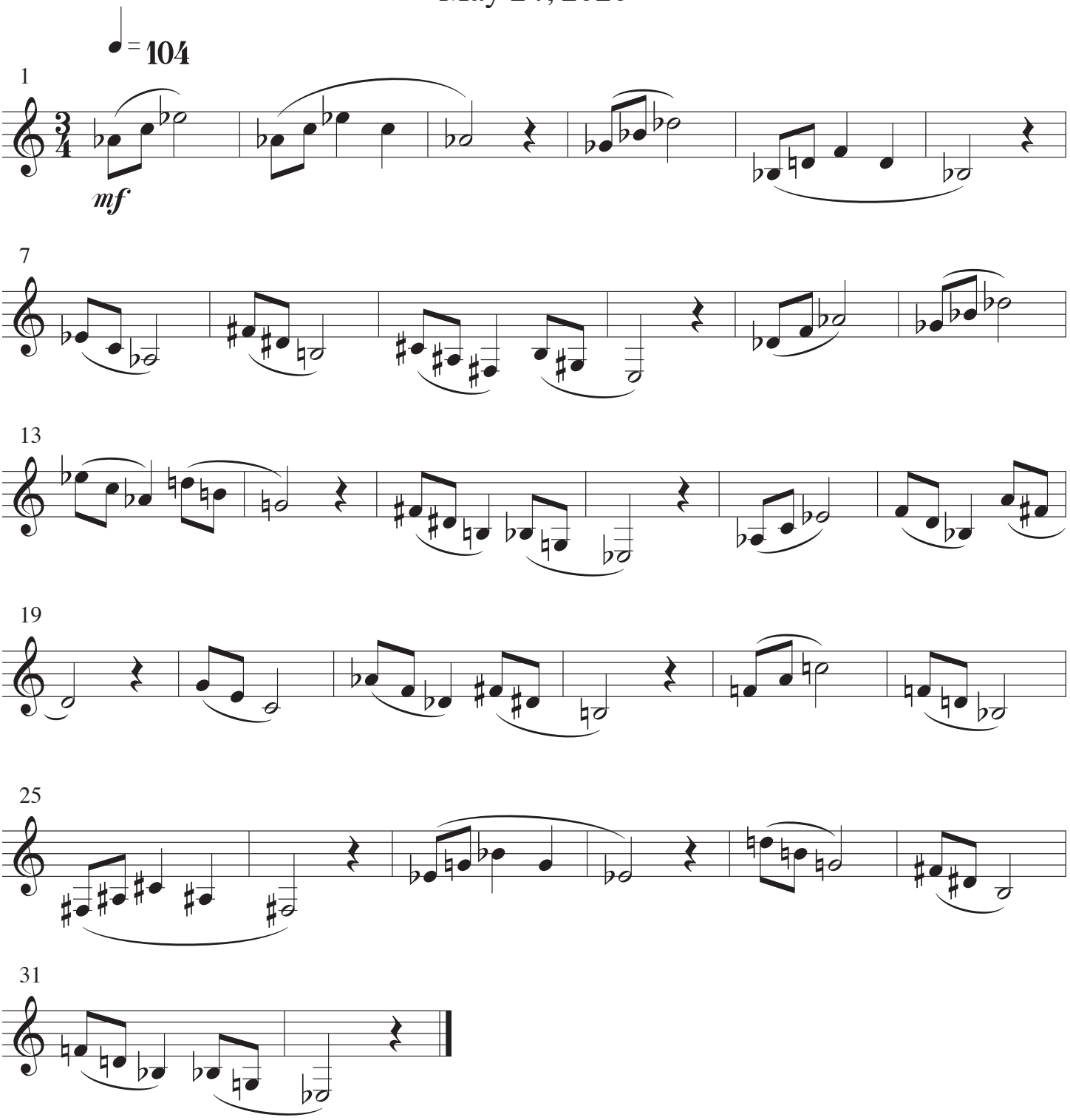
May 22, 2020



for Michael Loffredo

10. There Ya Go!

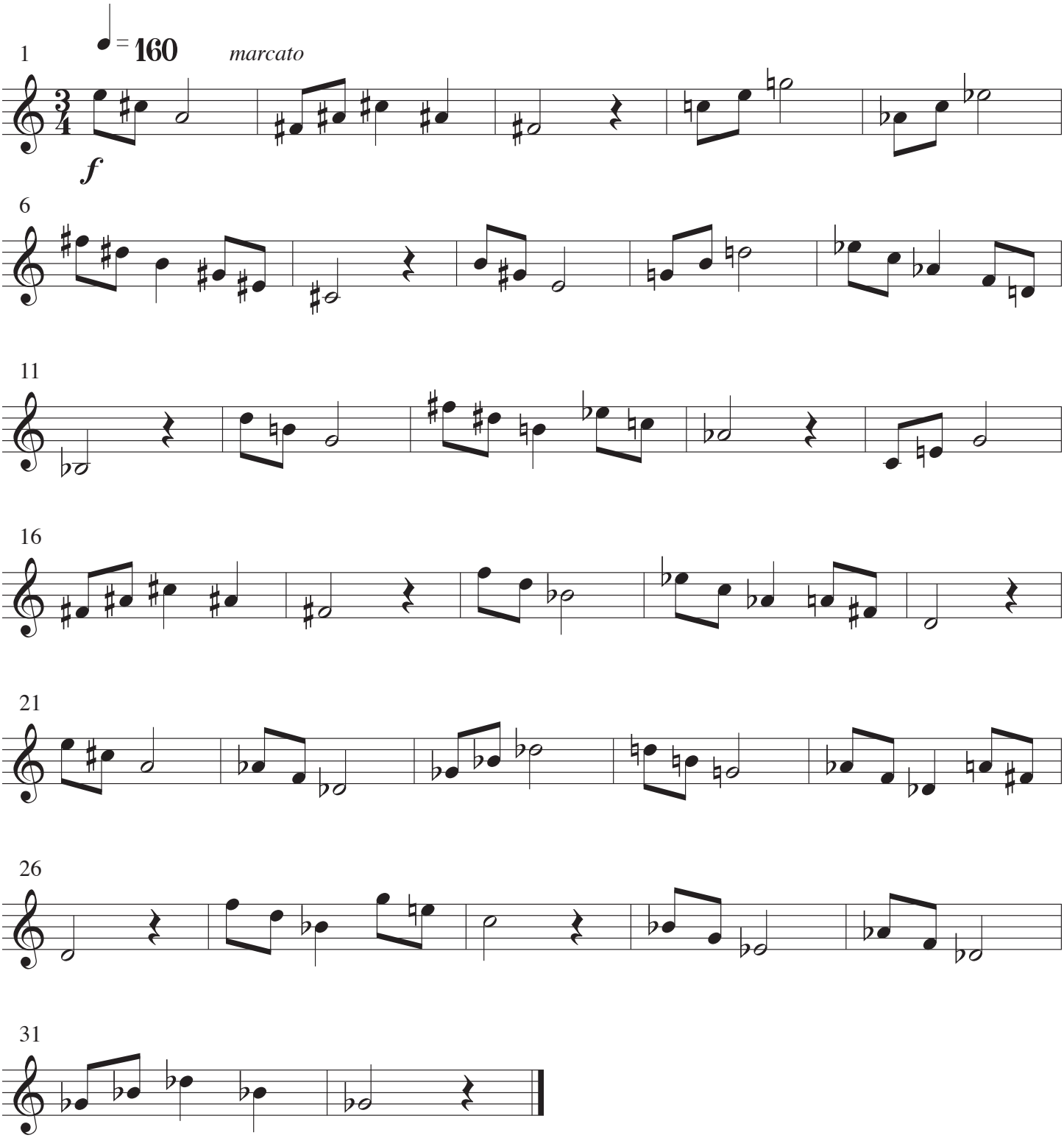
May 24, 2020



for Katie Lundahl

11. Go For It!

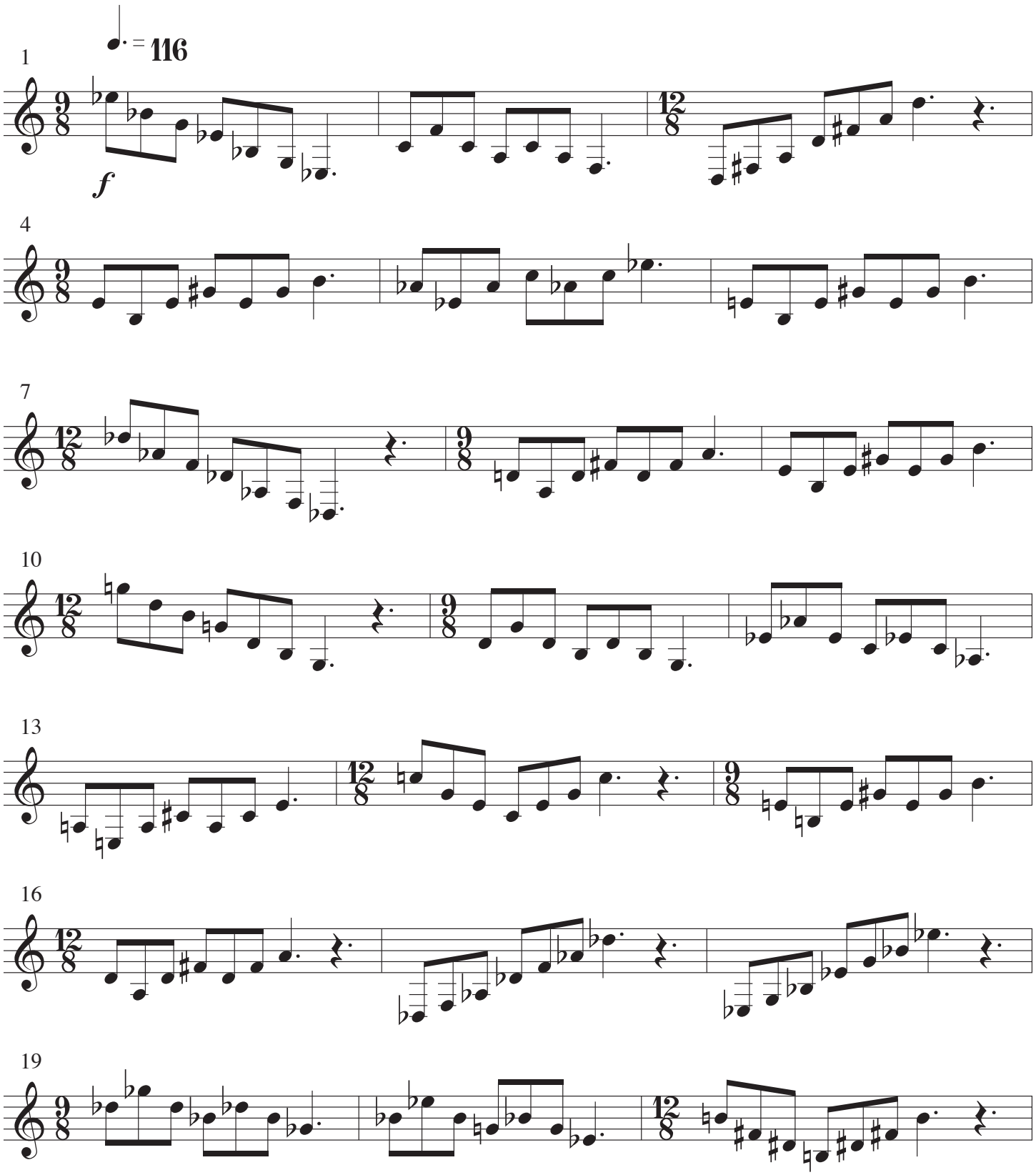
May 23, 2020



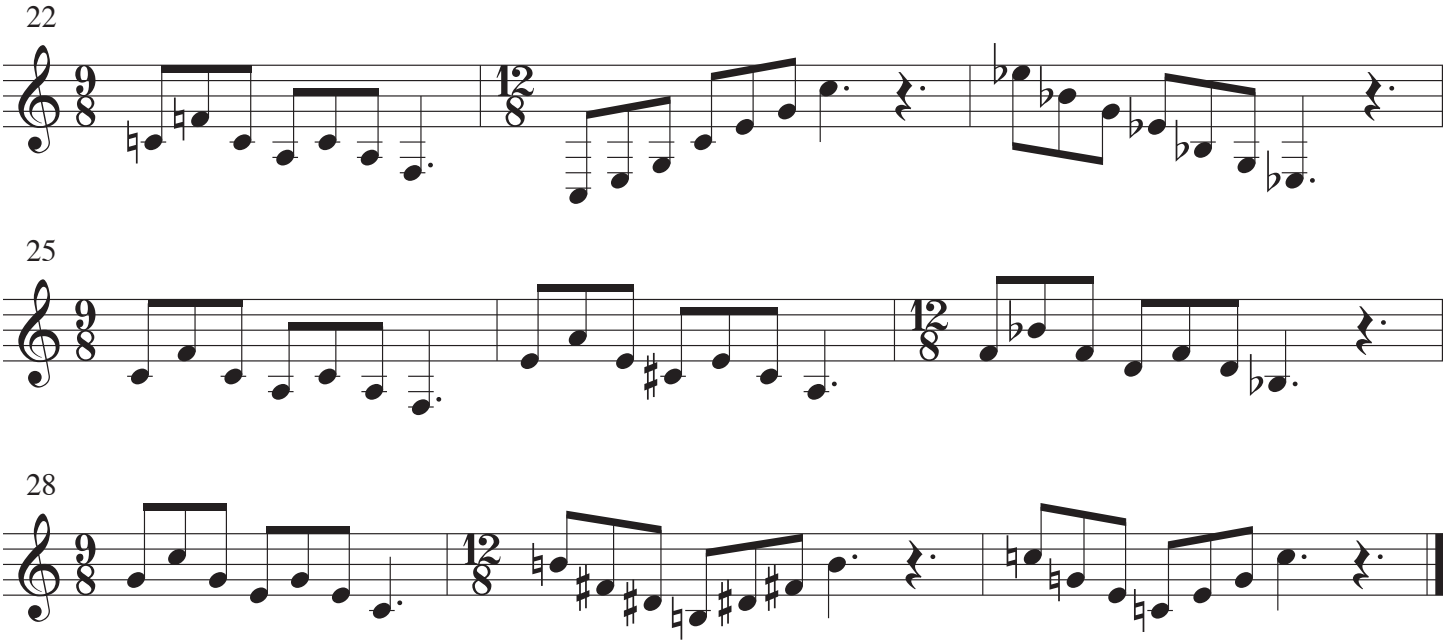
for Kristin Marland Smith

12. Roller Coaster

May 20, 2020



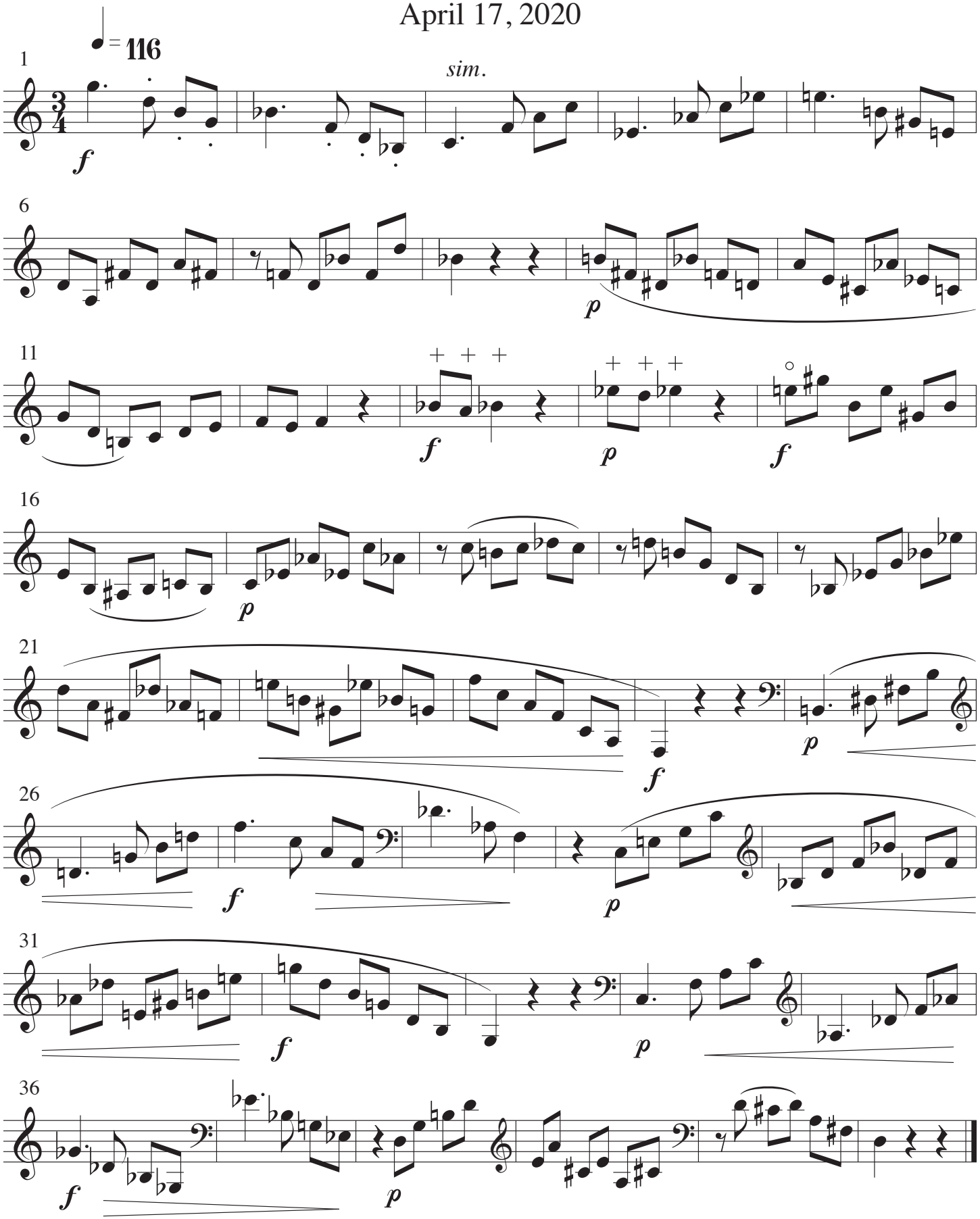
Roller Coaster



for Jorge Orozco

13. Peggioland

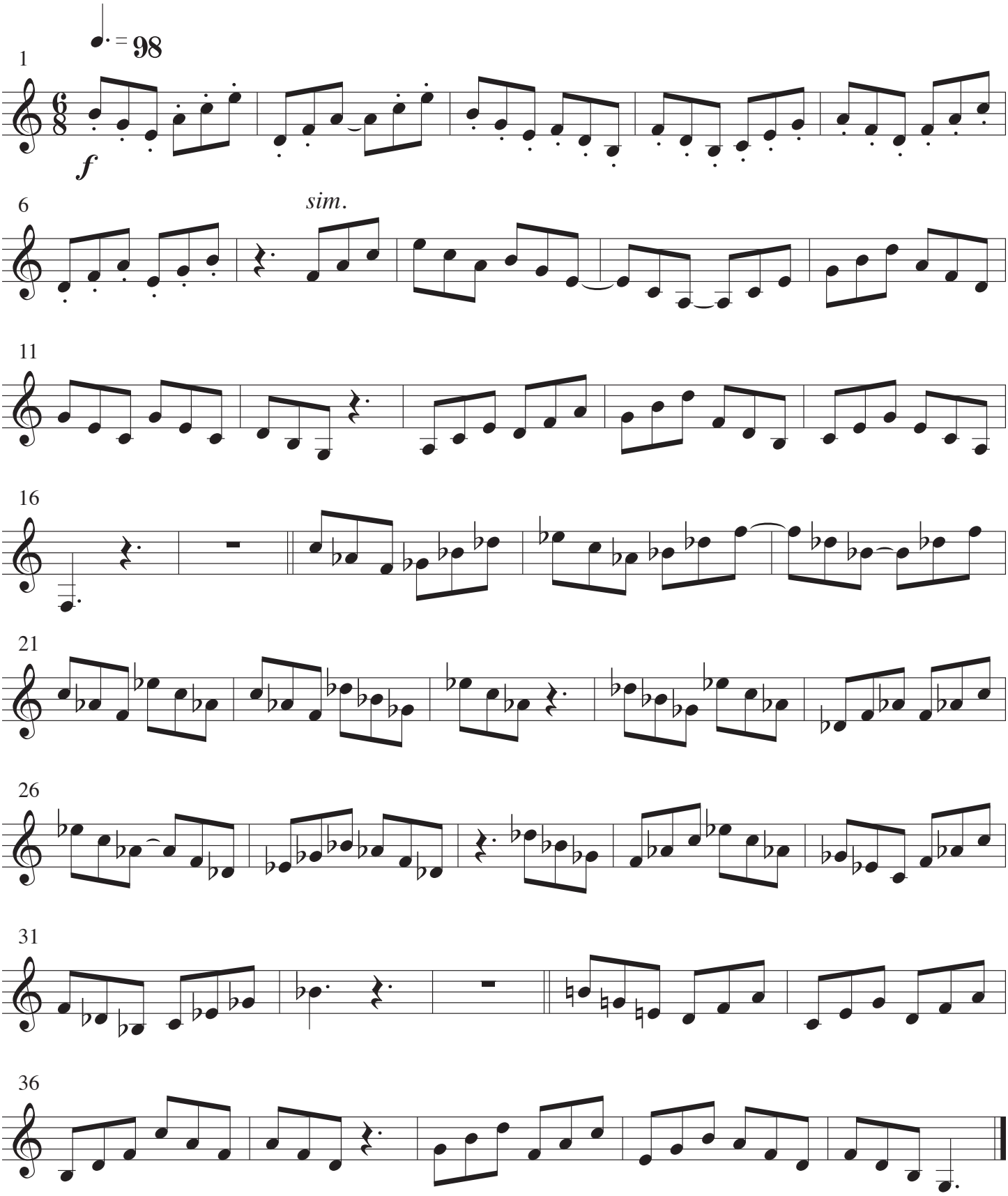
April 17, 2020



for Julia Richter

14. Funfetti

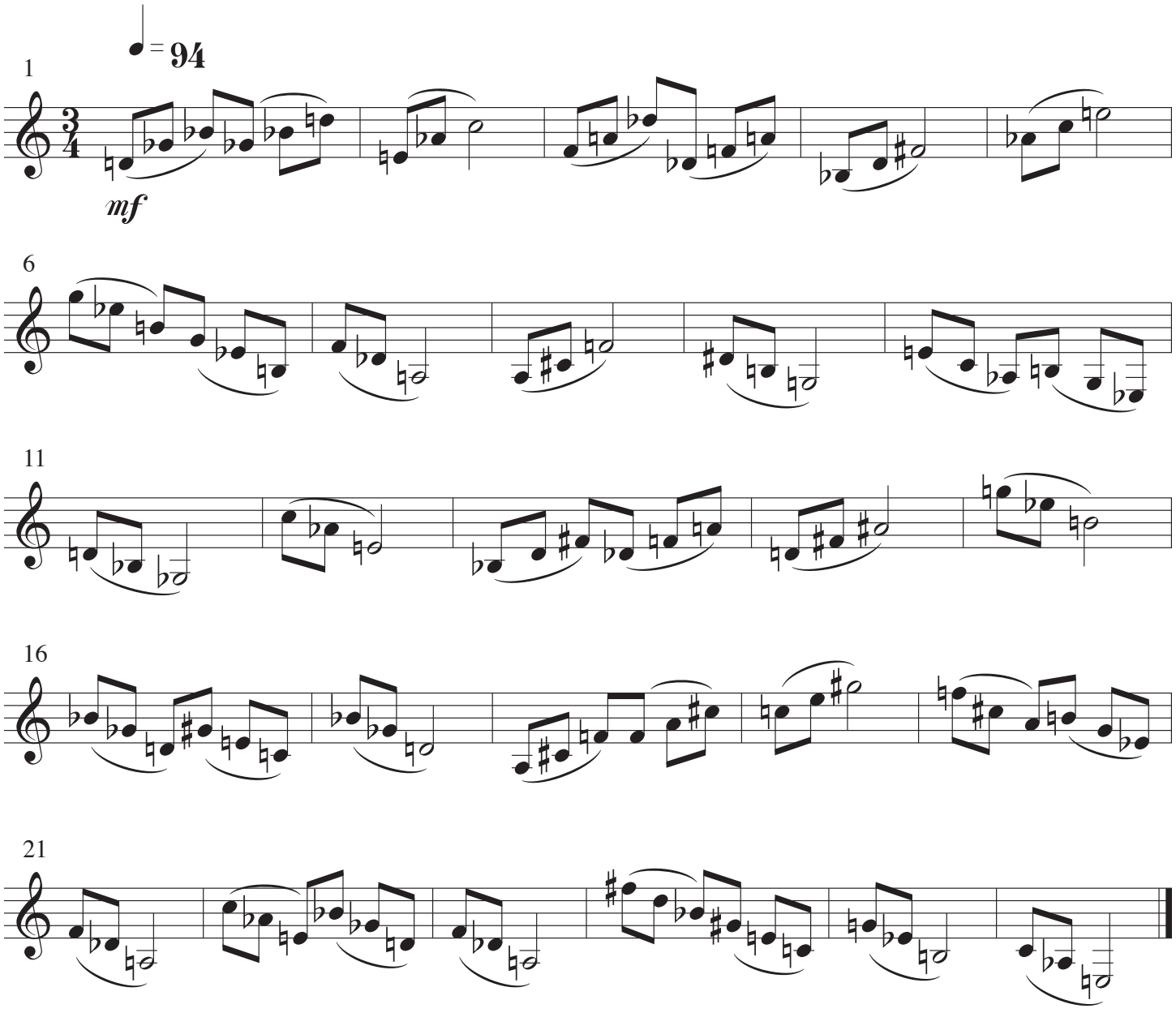
May 20, 2020



for Patrick Smith

15. Alternate Universe

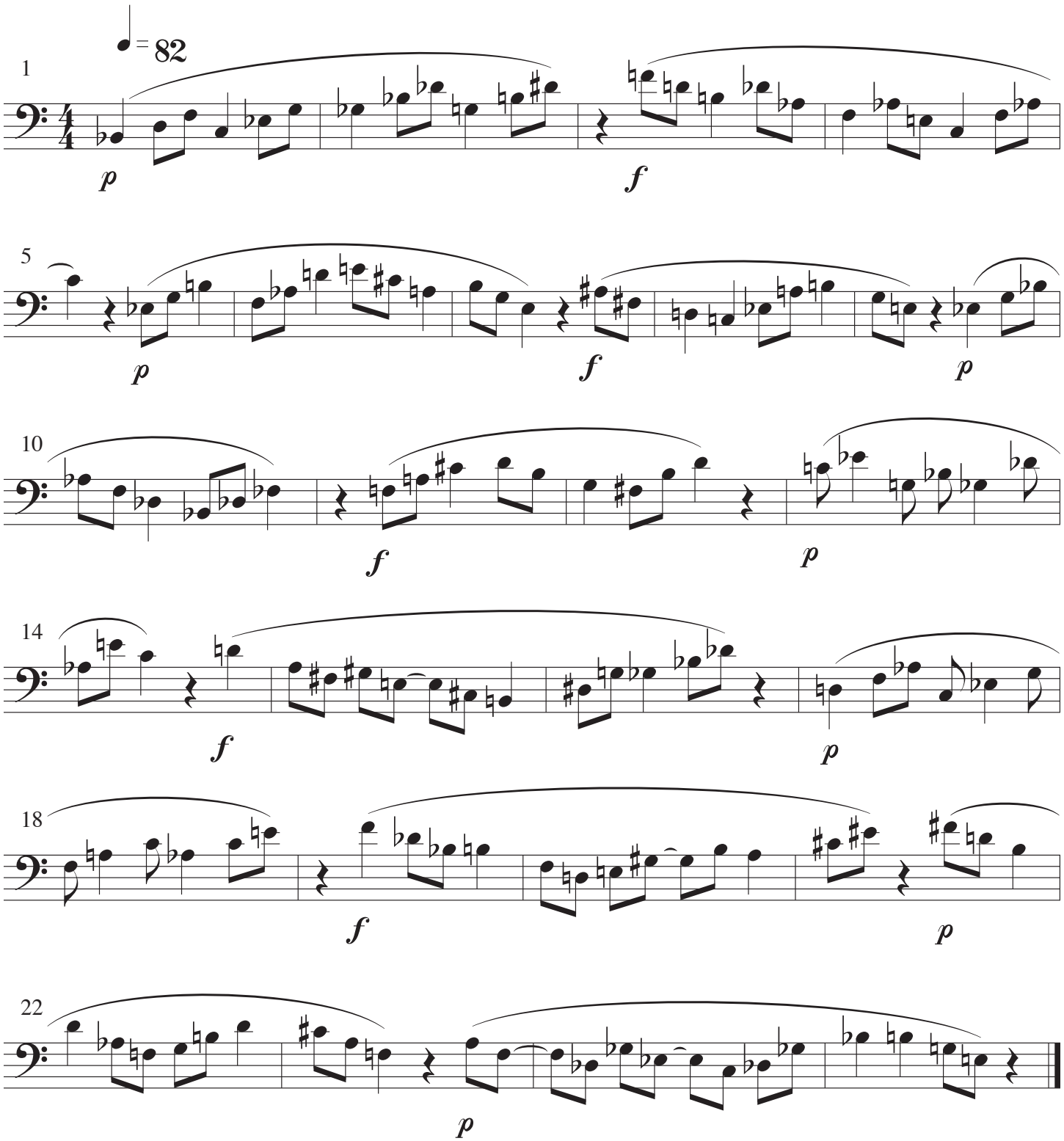
May 14, 2020



for Tyler Stephens

16. Fun With Triads

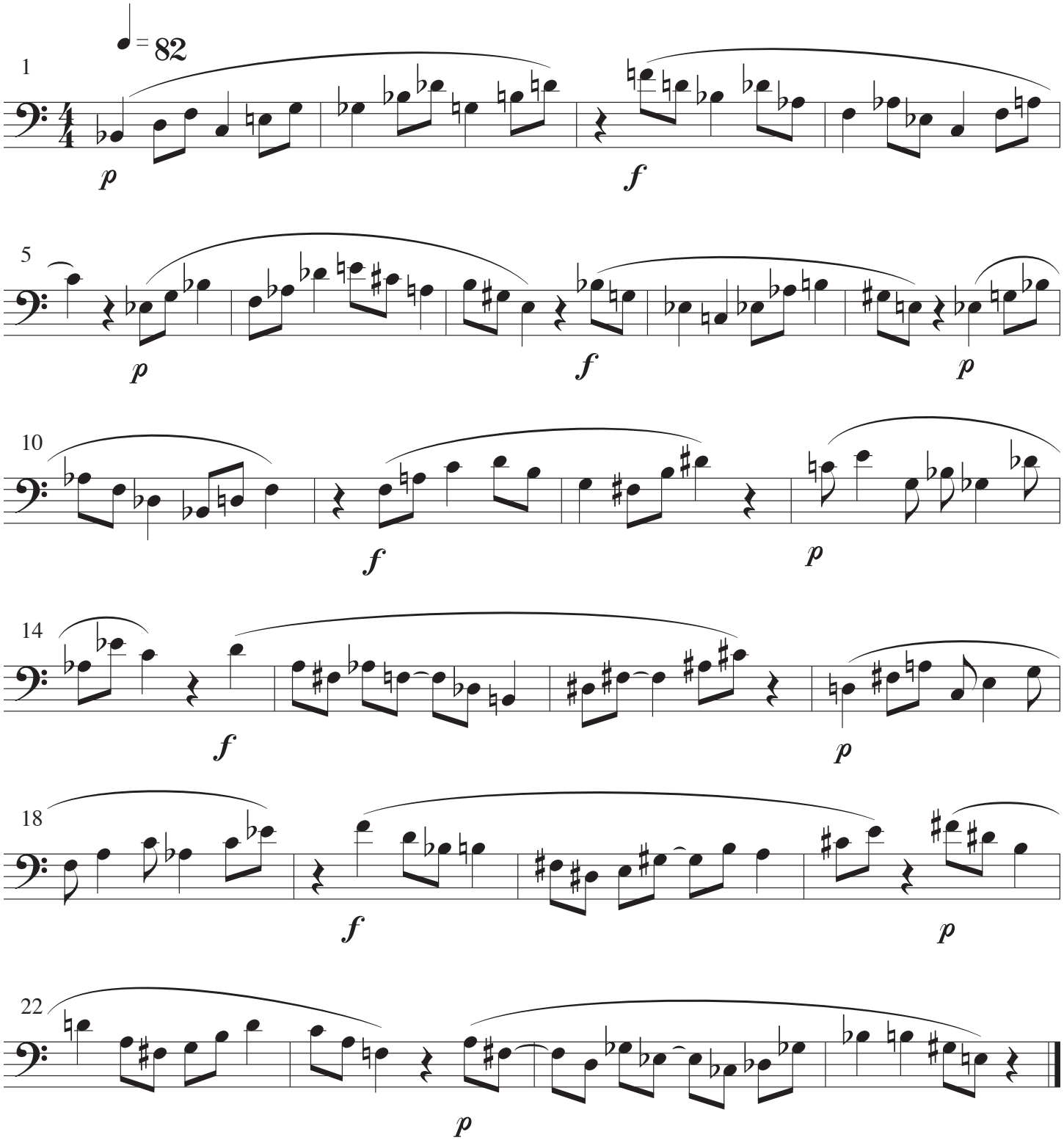
May 2, 2020



for Tyler Stephens

17. Fun With Triads Reboot

May 24, 2020



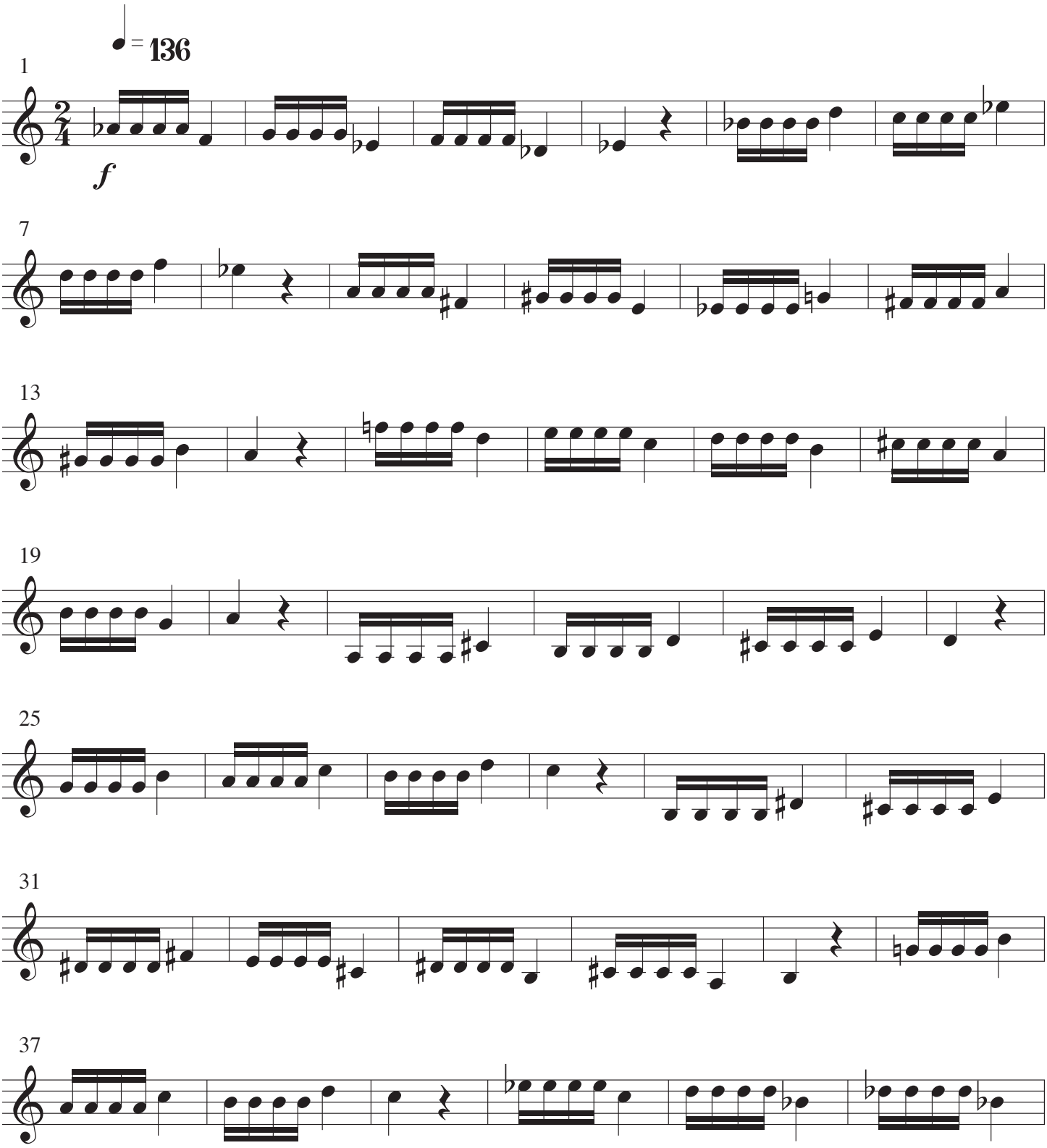
100 ETUDES FOR HORN

ARTICULATION, 18-27

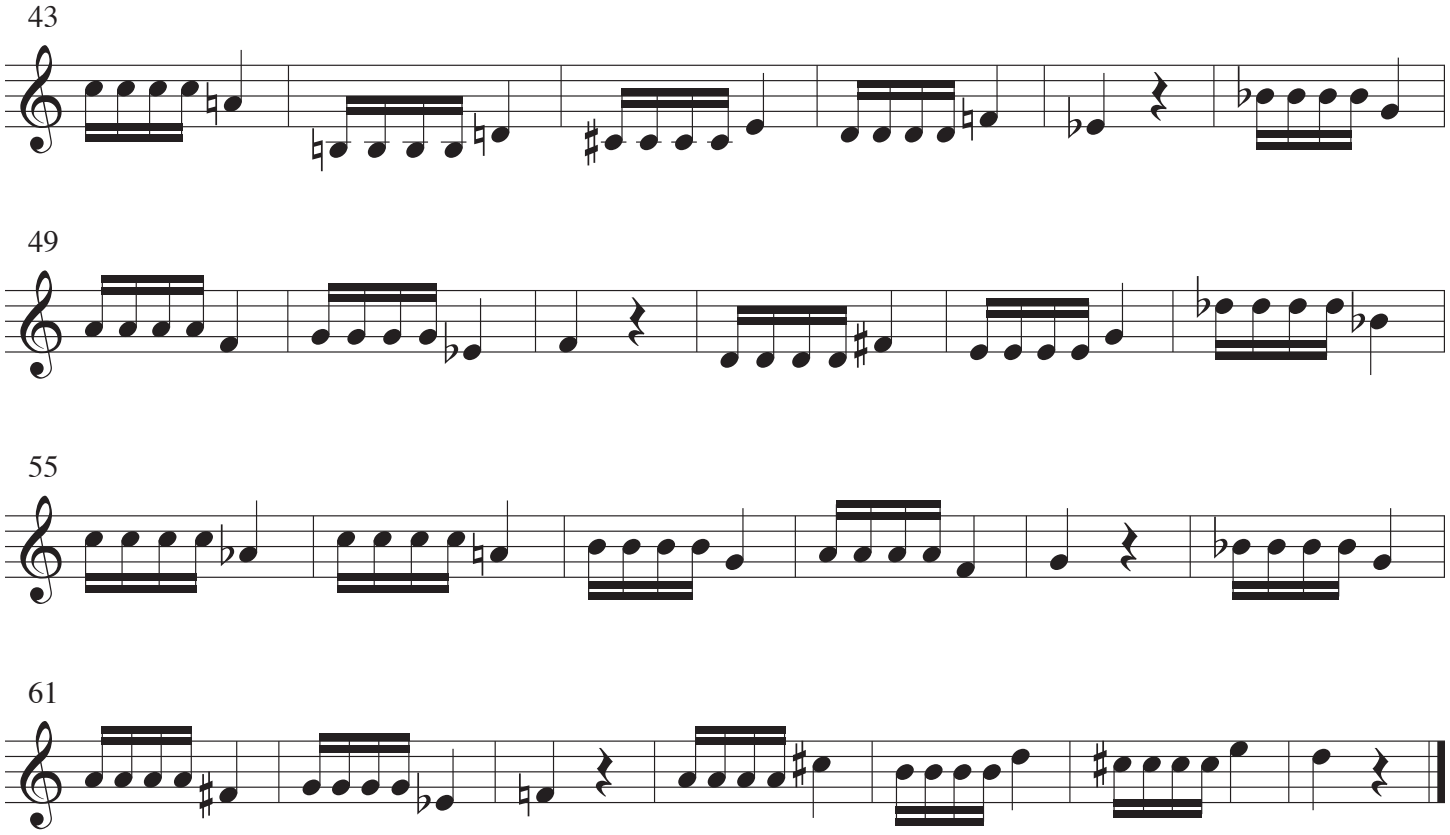
for Audrey Bridge

18. Tu Ku Tu Ku Too

May 18, 2020



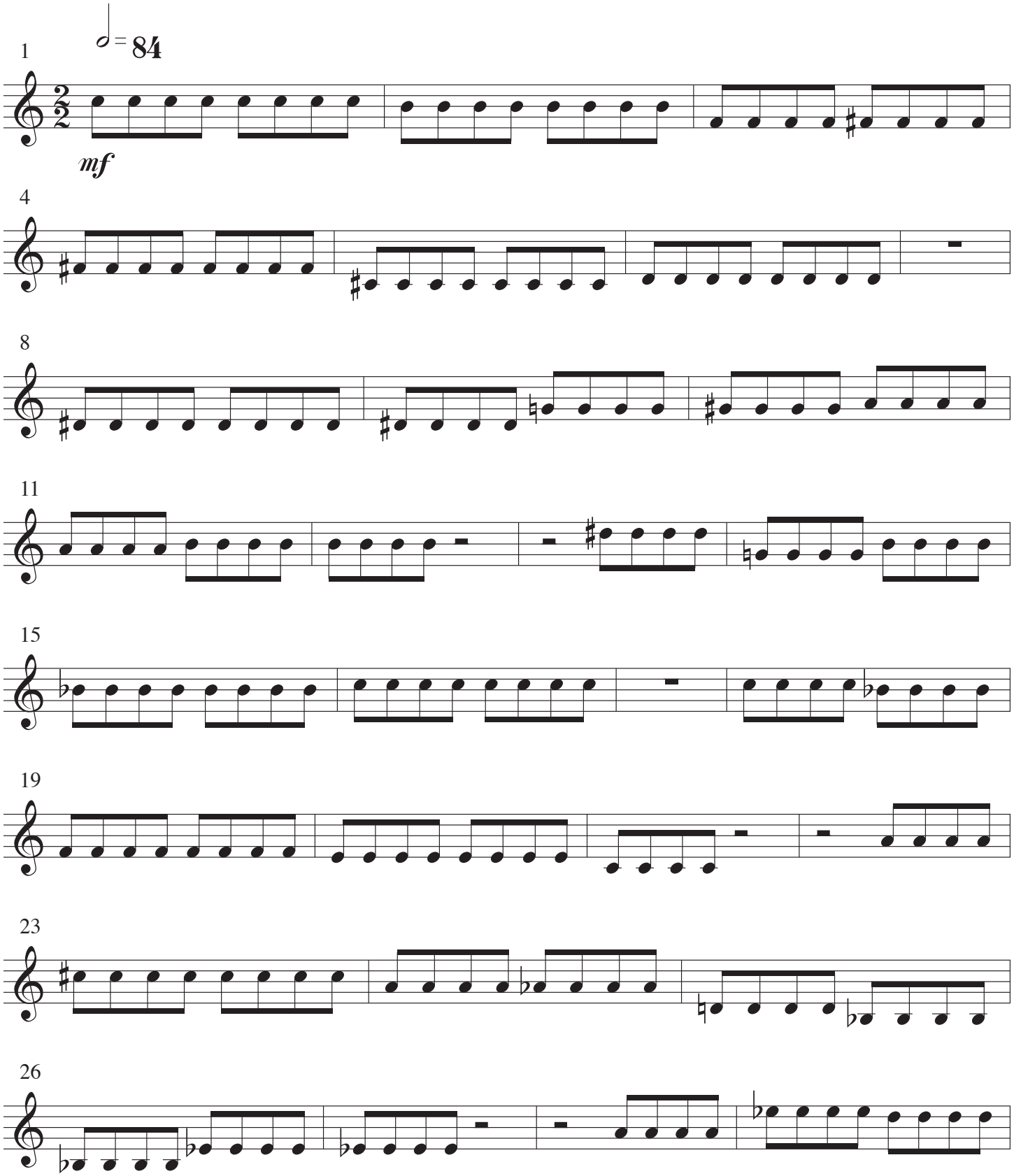
Tu Ku Tu Ku Too

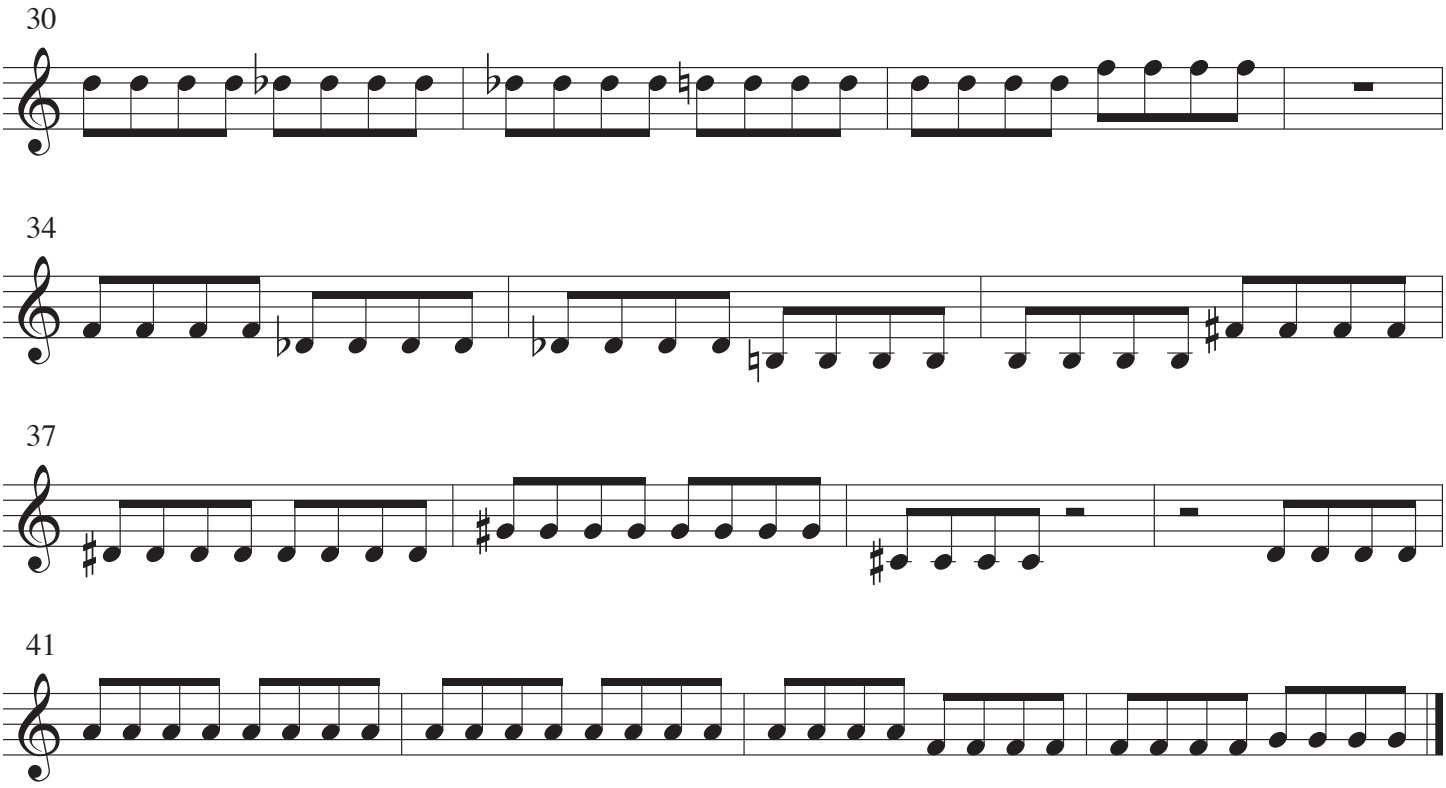


for Natalie Fick

19. TuTuTuTu

May 11, 2020

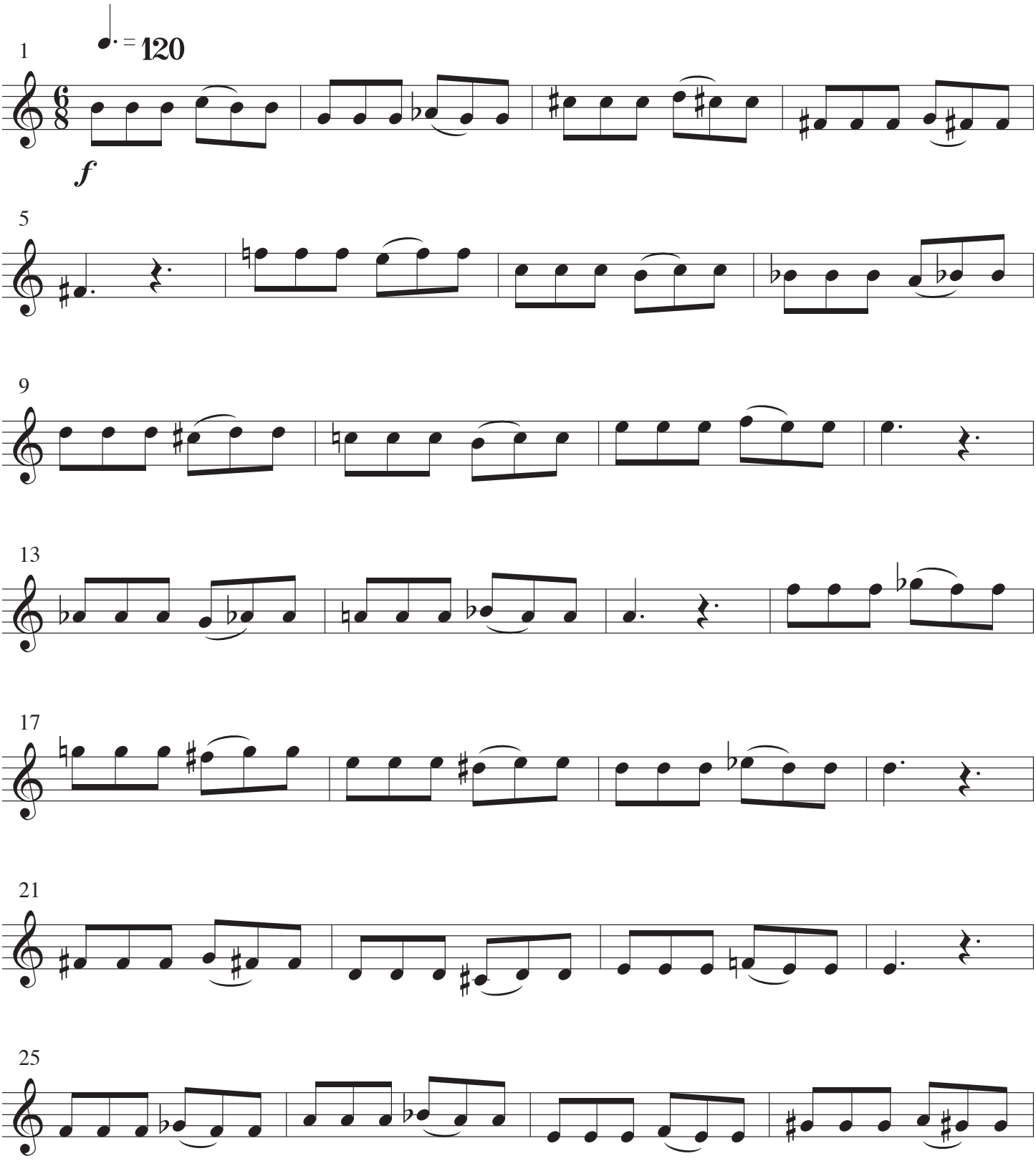



30
34
37
41

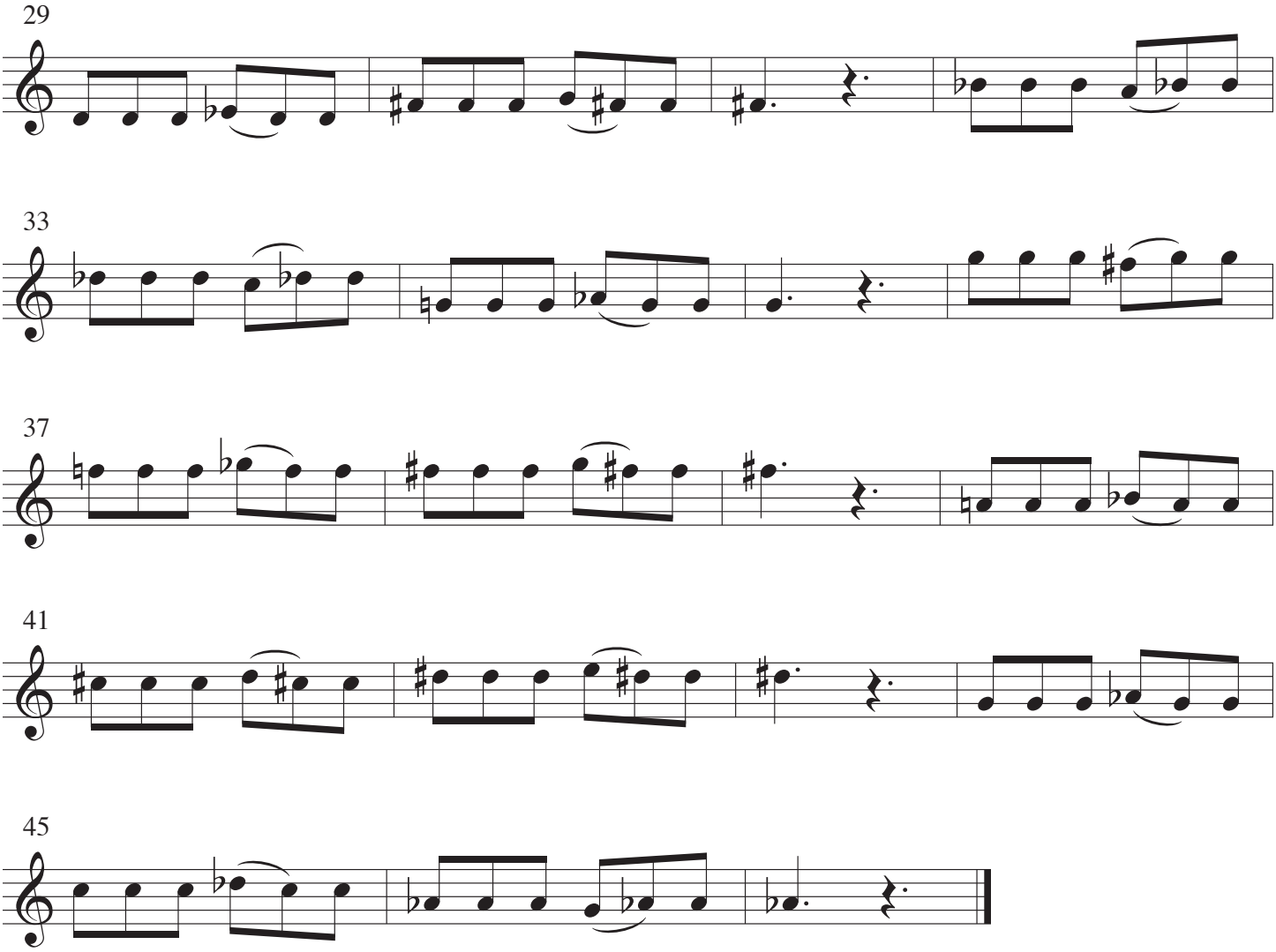
for RJ Gammon

20. Ta Ta Ta Tee La Ta

May 19, 2020



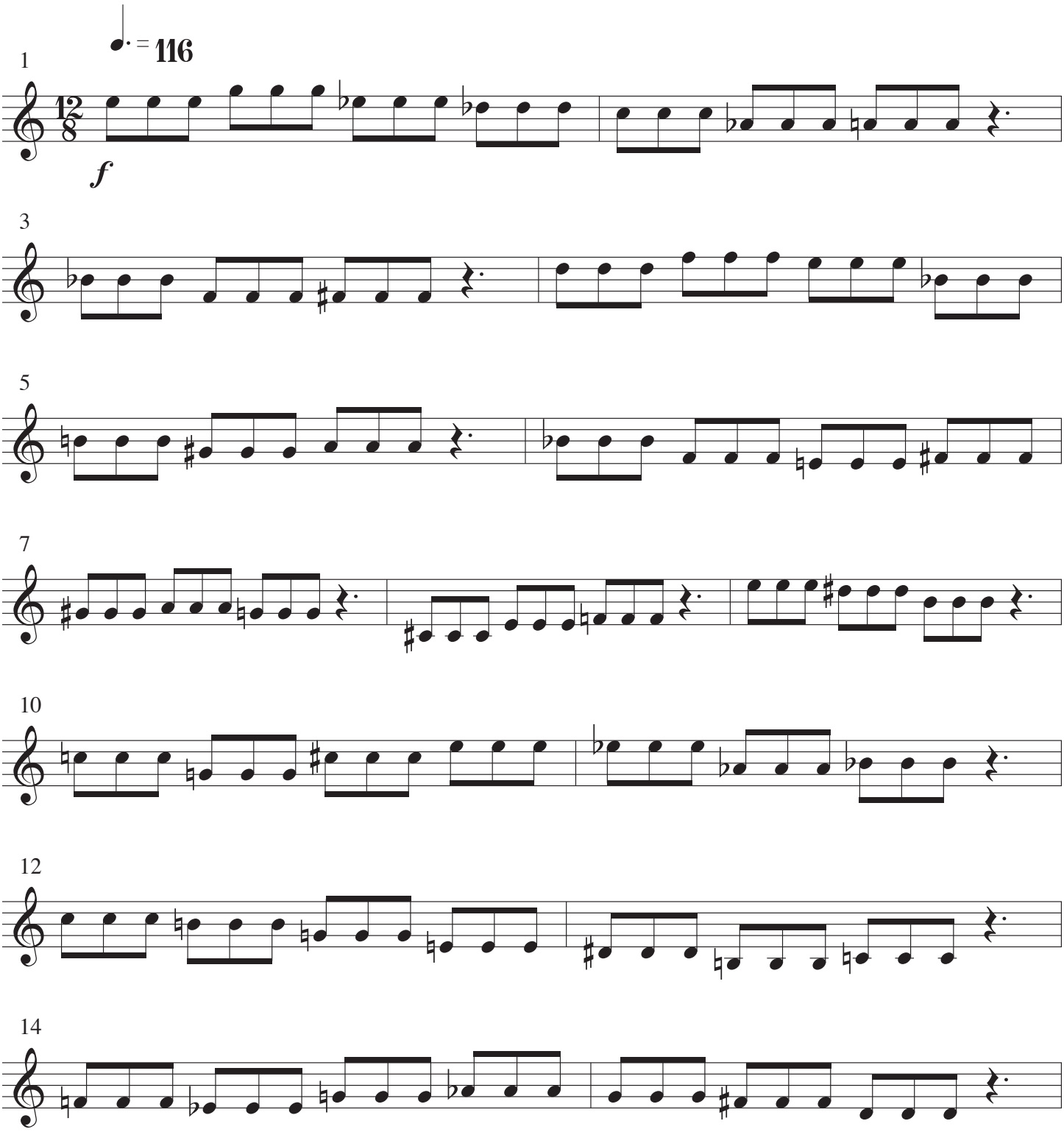
Ta Ta Ta Tee La Ta



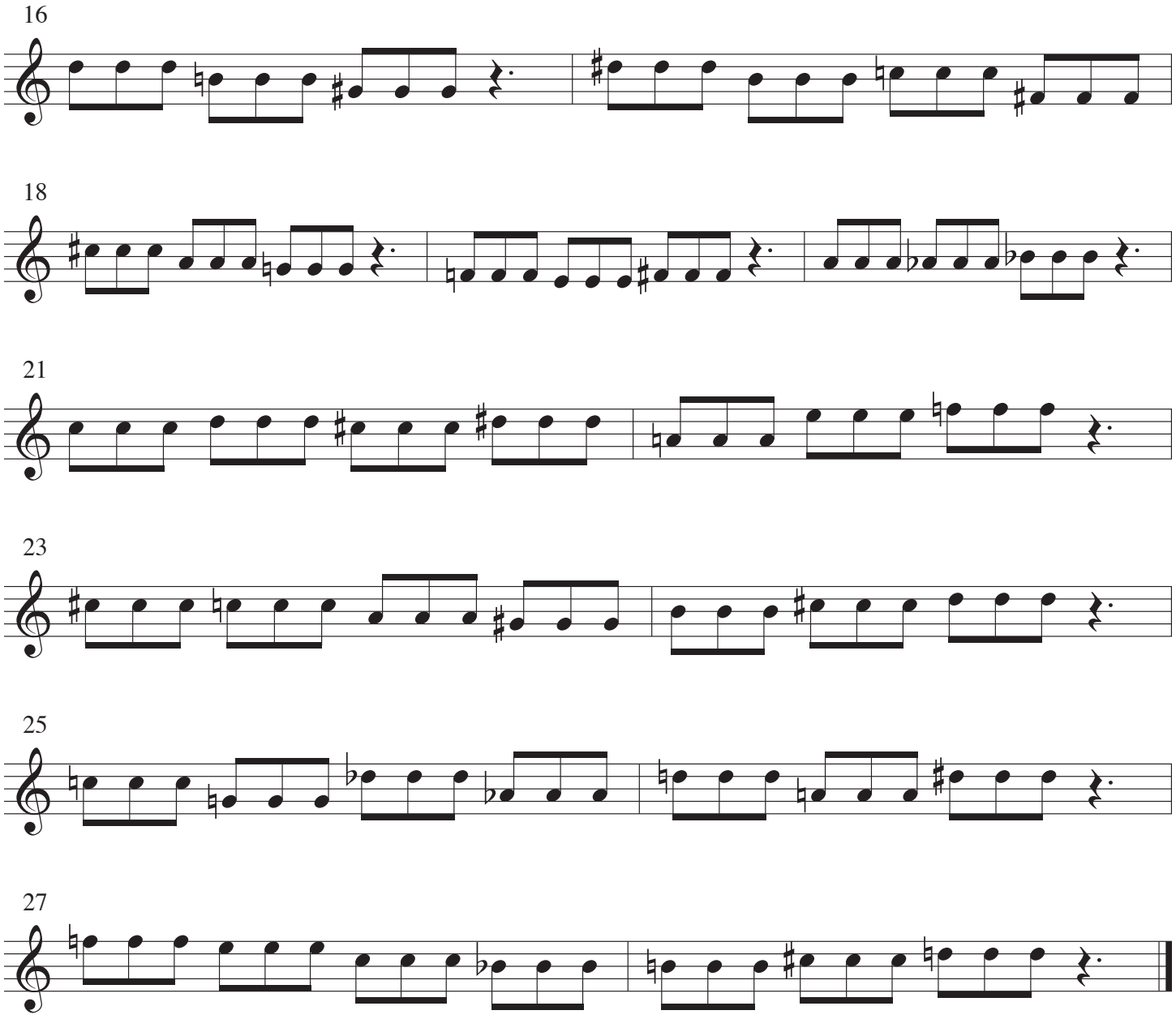
for Camilo Leal

21. Tongue Away!

May 16, 2020



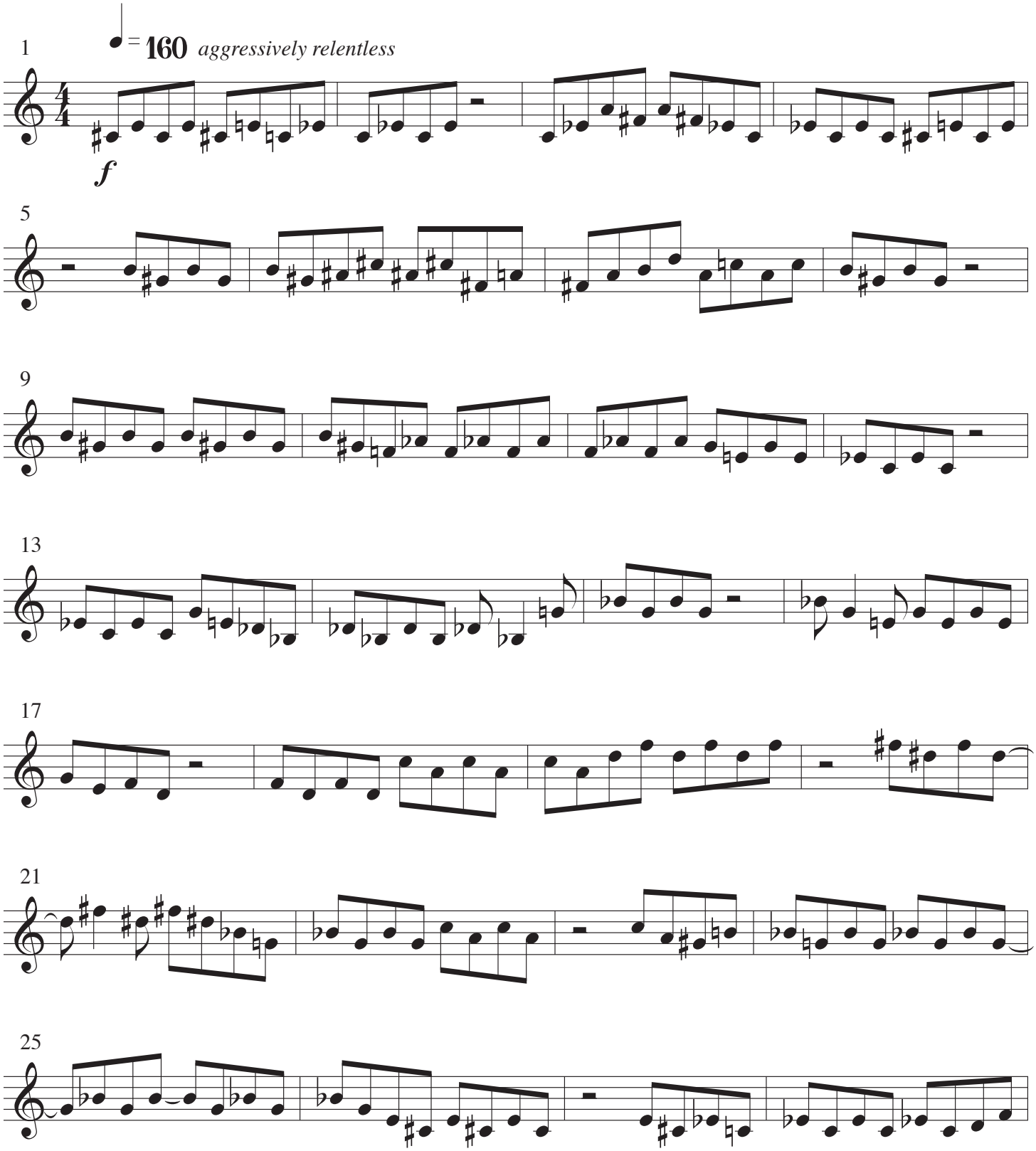
Tongue Away!

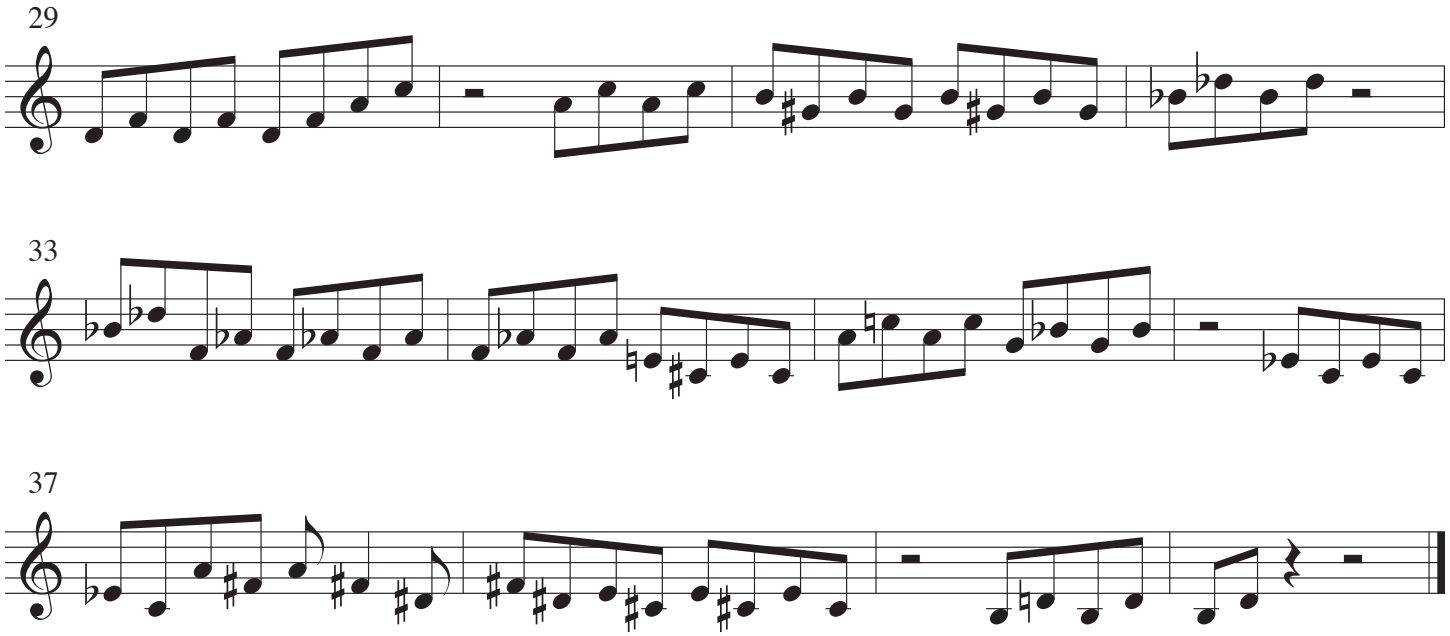


for Alexis Lovelady

22. Circus Vaudeville Revisited

May 13, 2020

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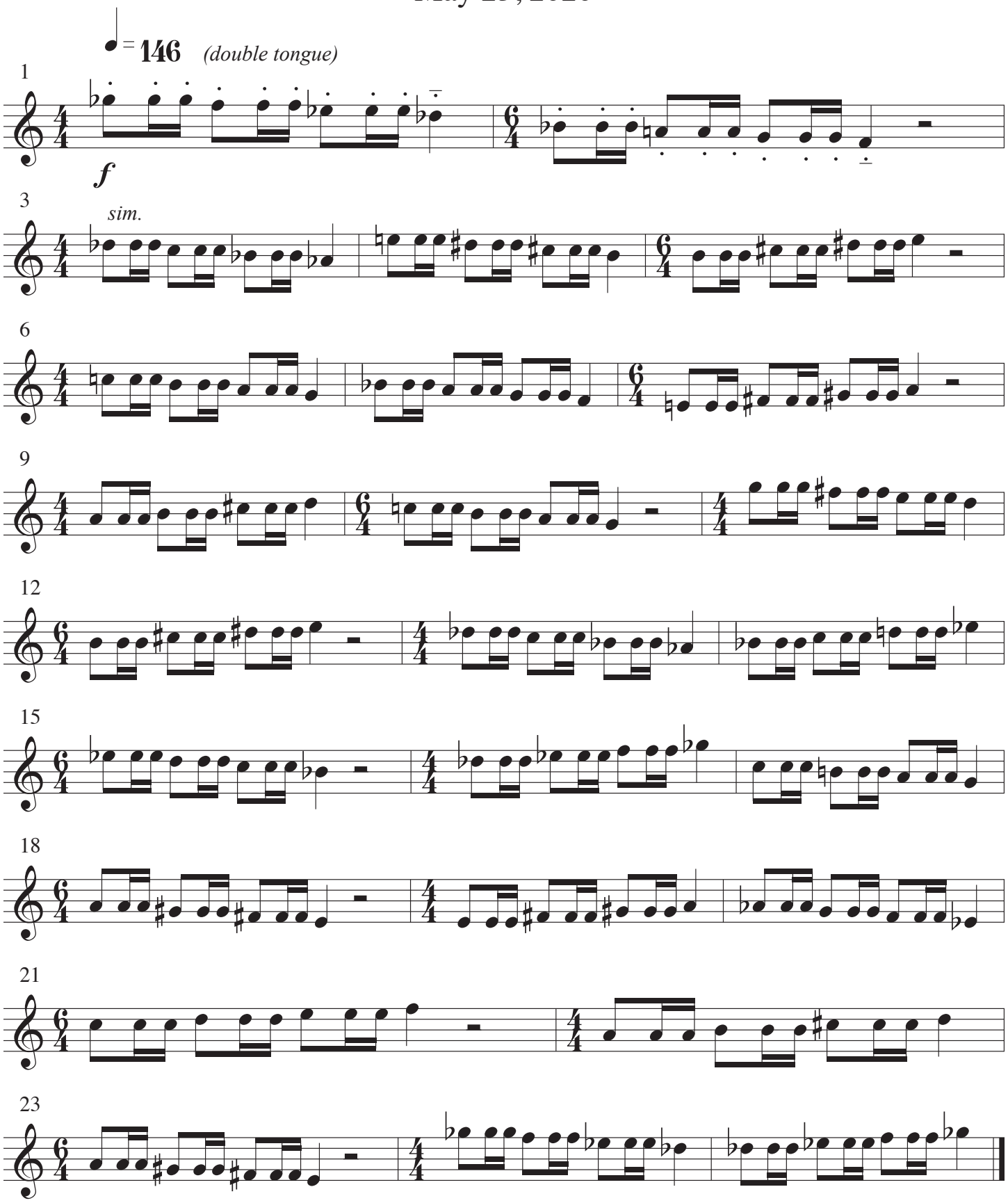
for Matthew Marshall

23. Here Comes the Cavalry!

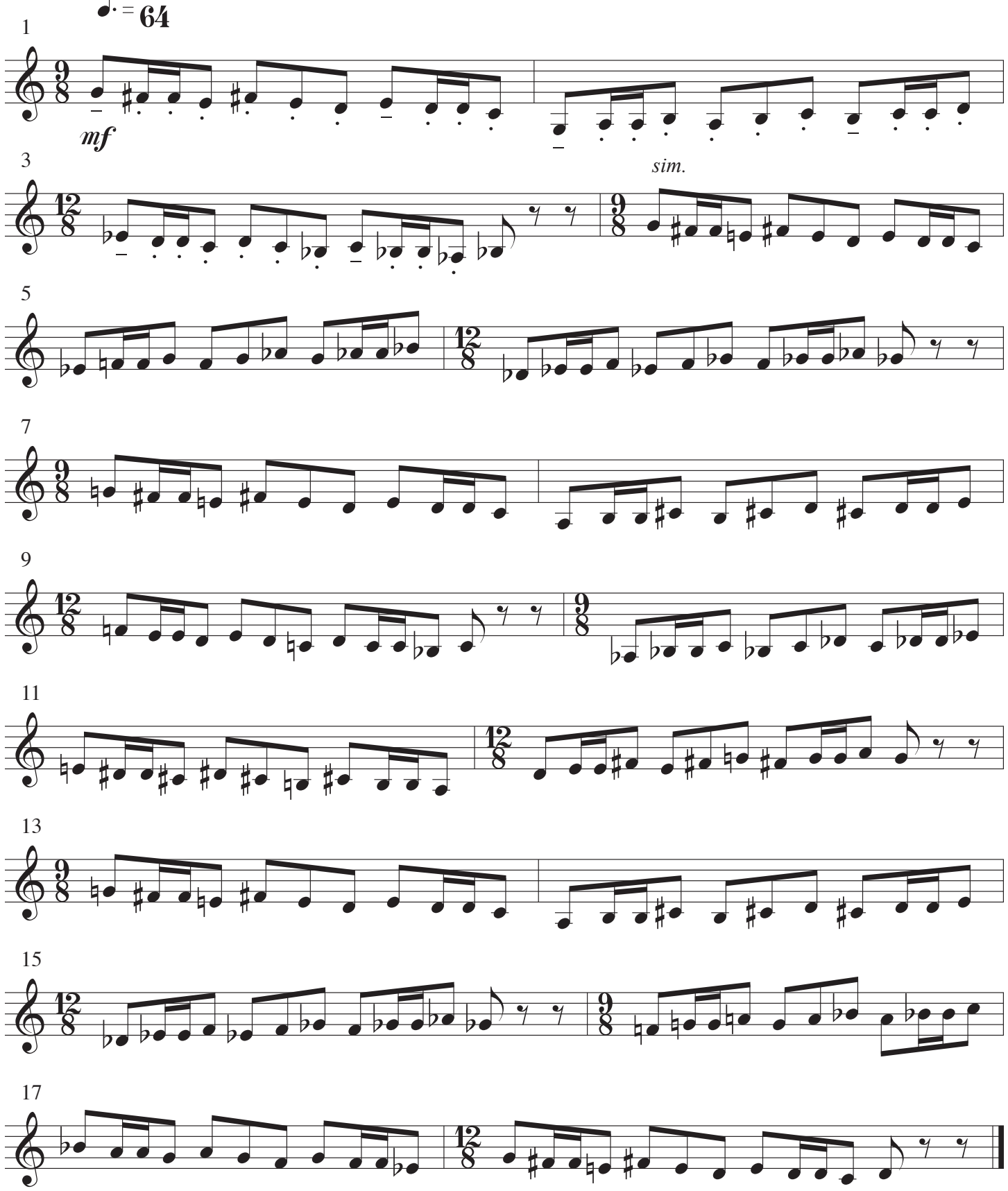
May 23, 2020



for Mike Nelson

24. One Two and Three

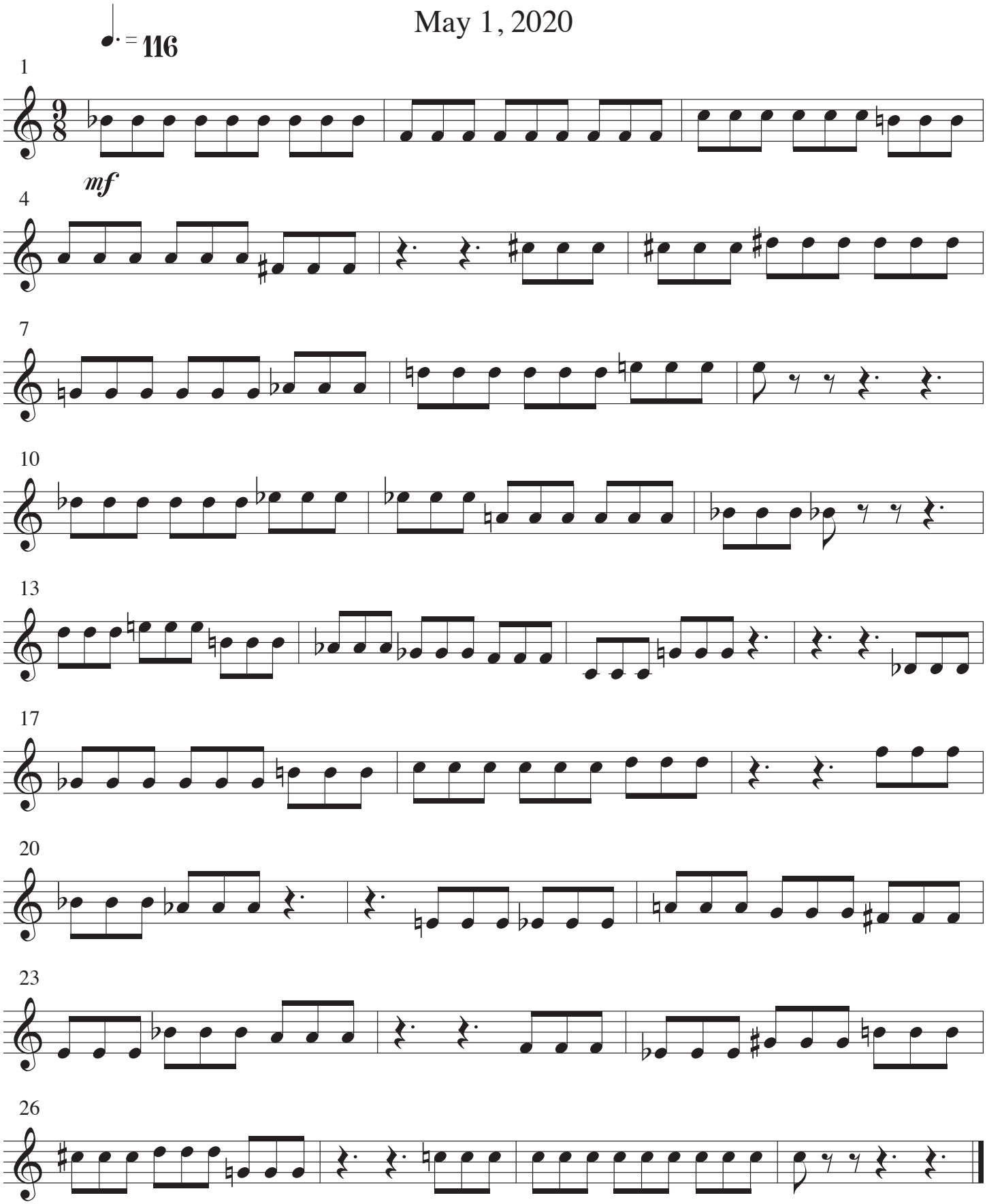
May 16, 2020



for Zoe Stayman

25. Aren't Matrixes fun?!

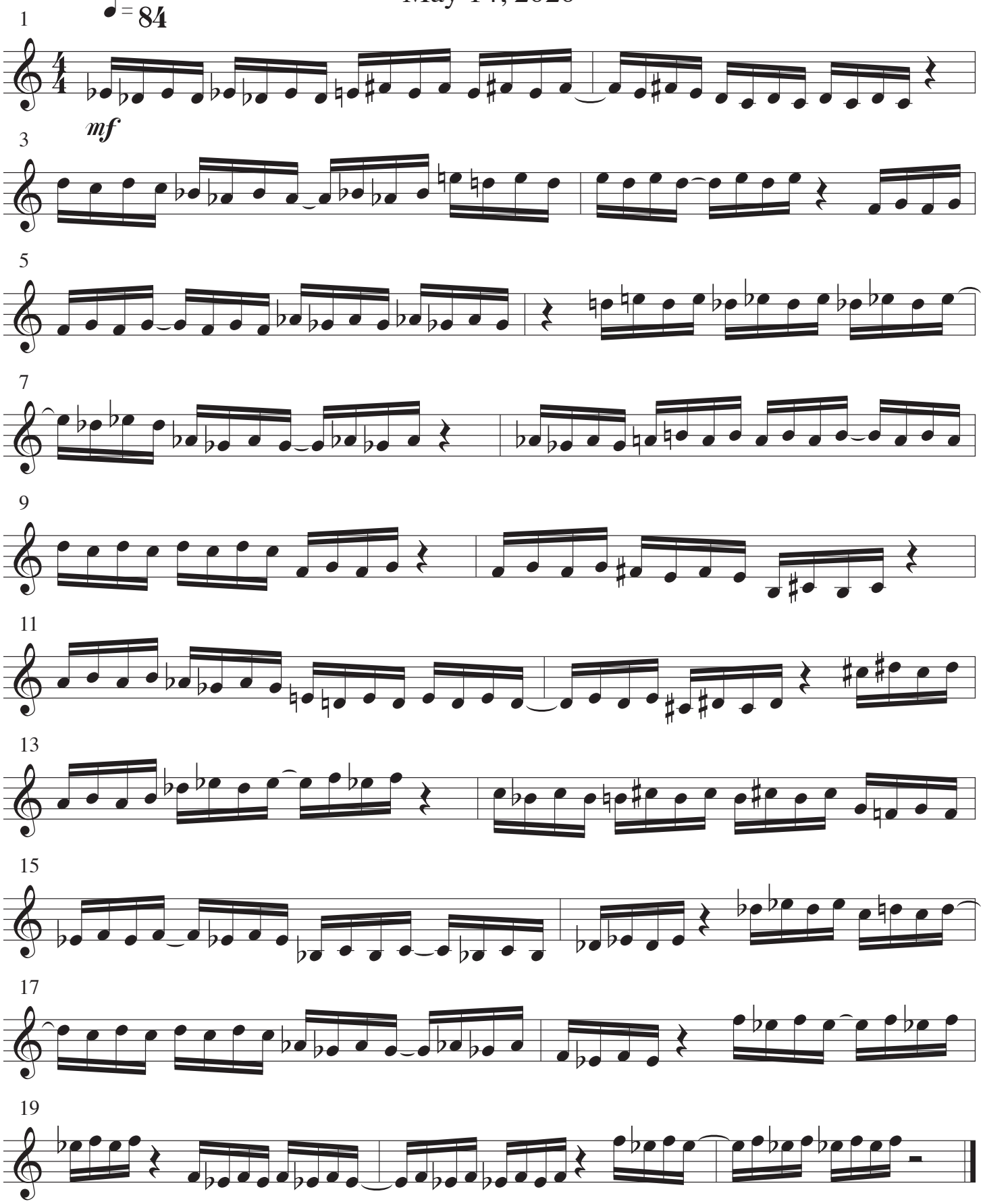
May 1, 2020



for Cece Thornton

26. Here We Go Again

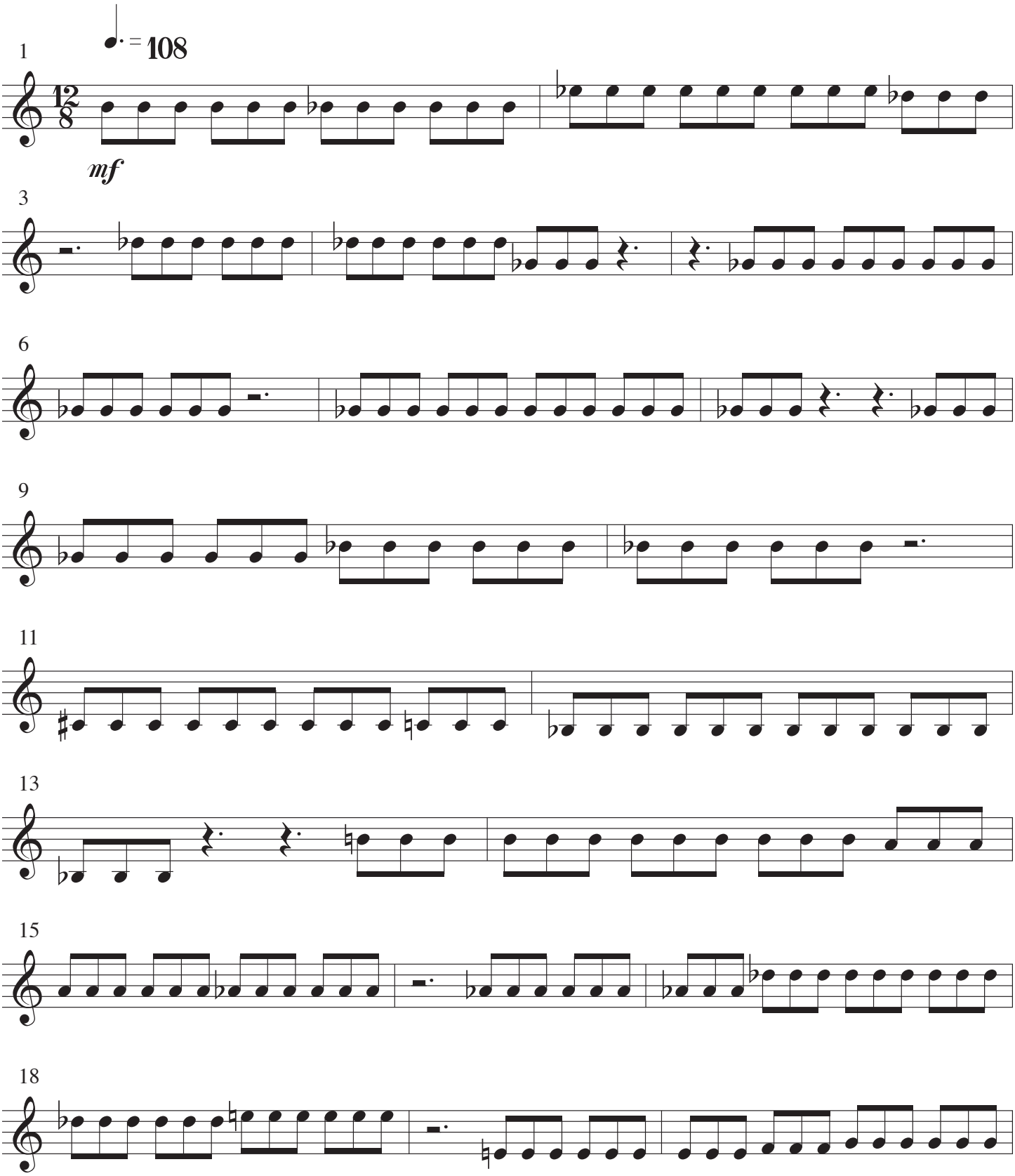
May 14, 2020



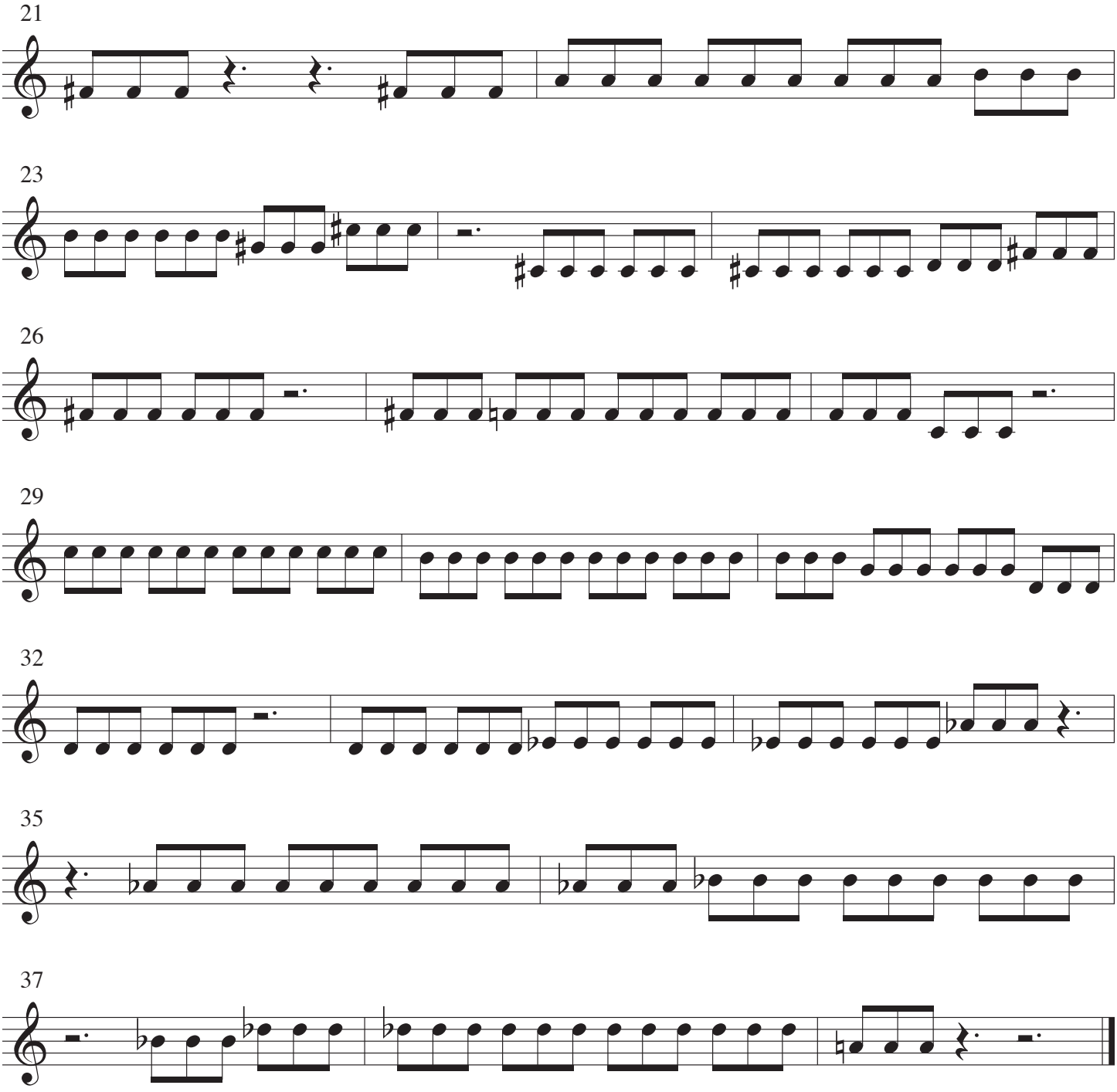
for Nick Westphal

27. Too Too Too

May 14, 2020



Too Too Too

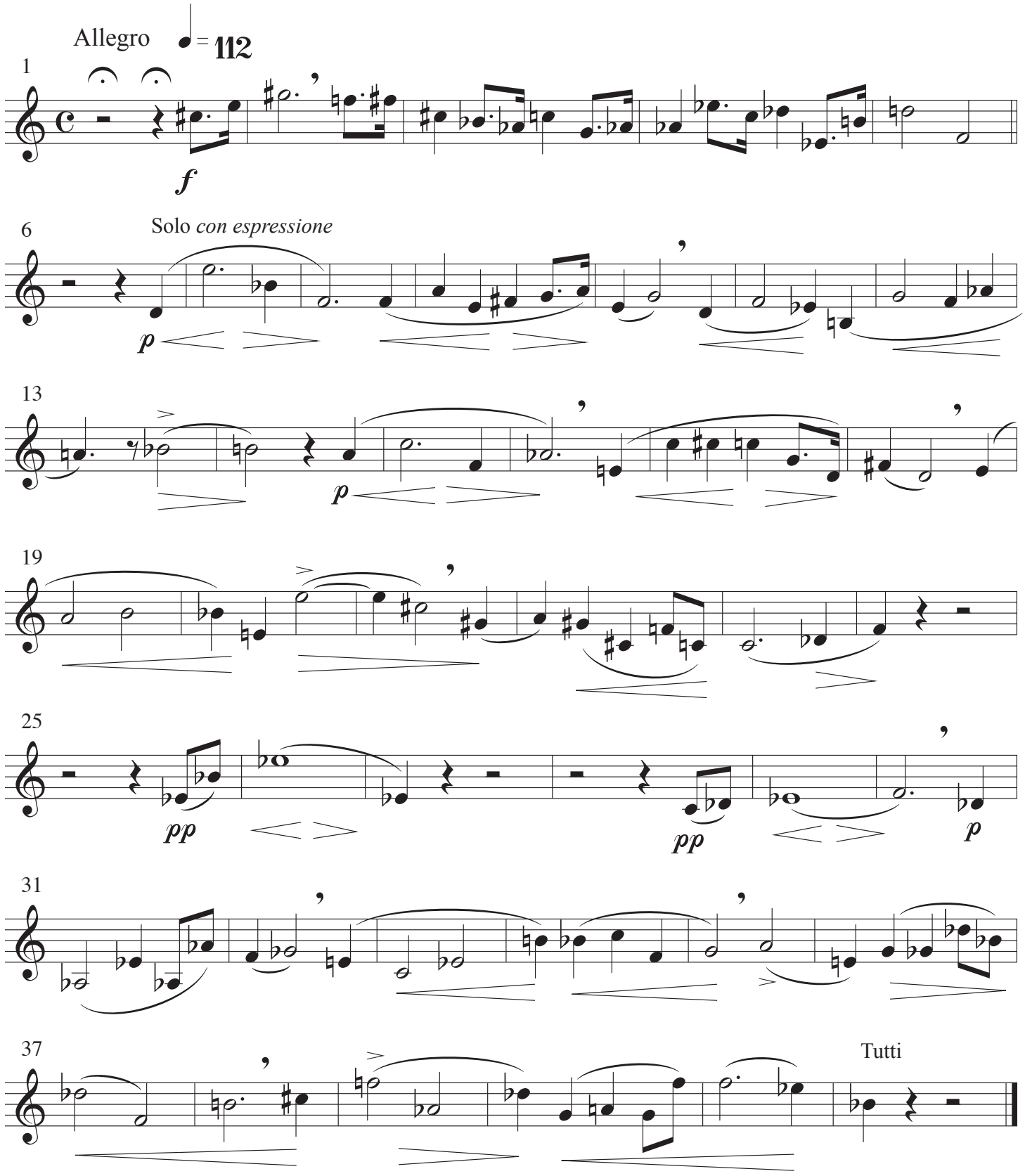


BASED ON OTHER COMPOSITIONS, 28-41

for Rupert Browne

28. This'll Mess With Your Mind

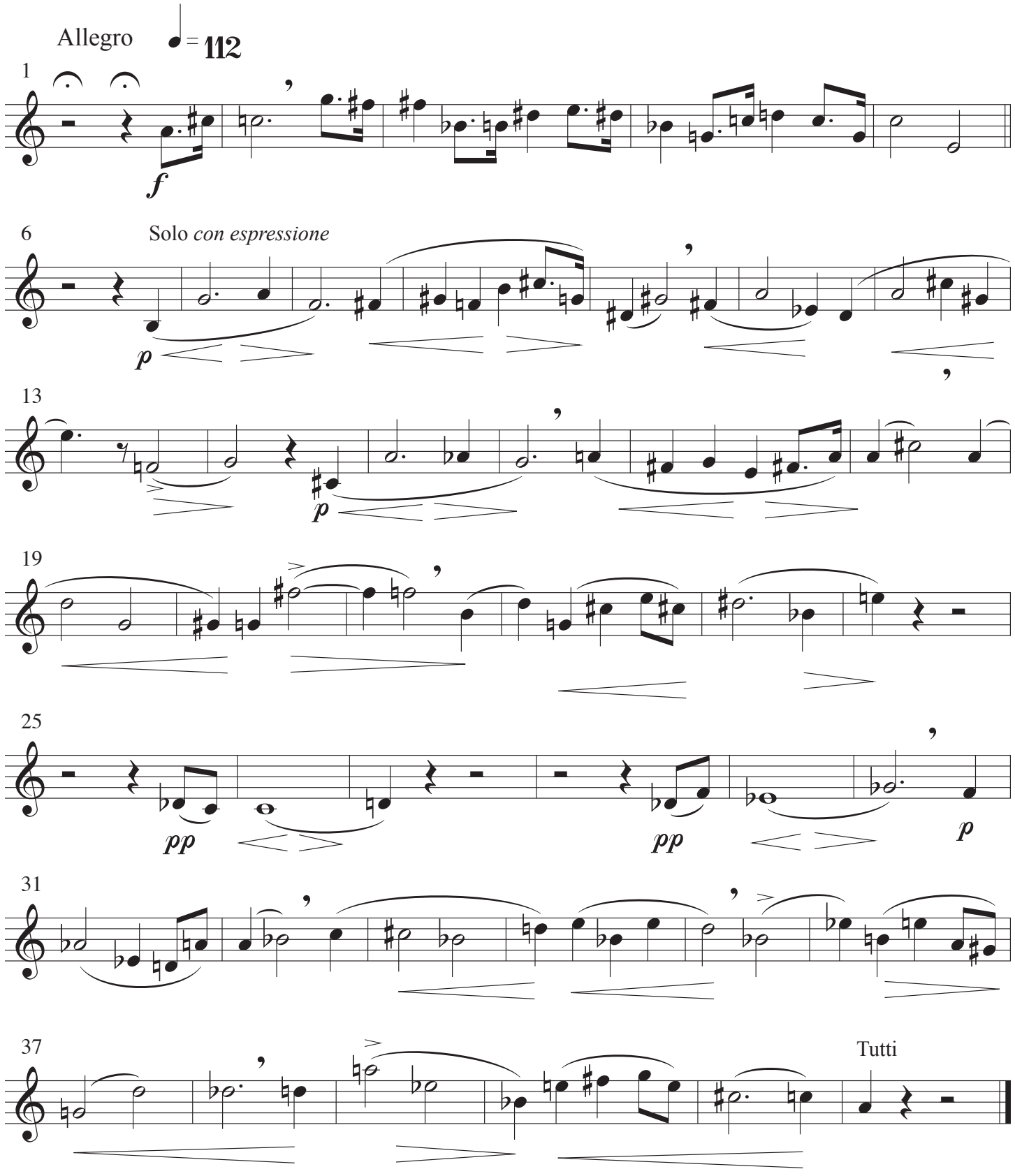
May 18, 2020



for Rupert Browne

29. This'll Mess With Your Mind, Ver2.0

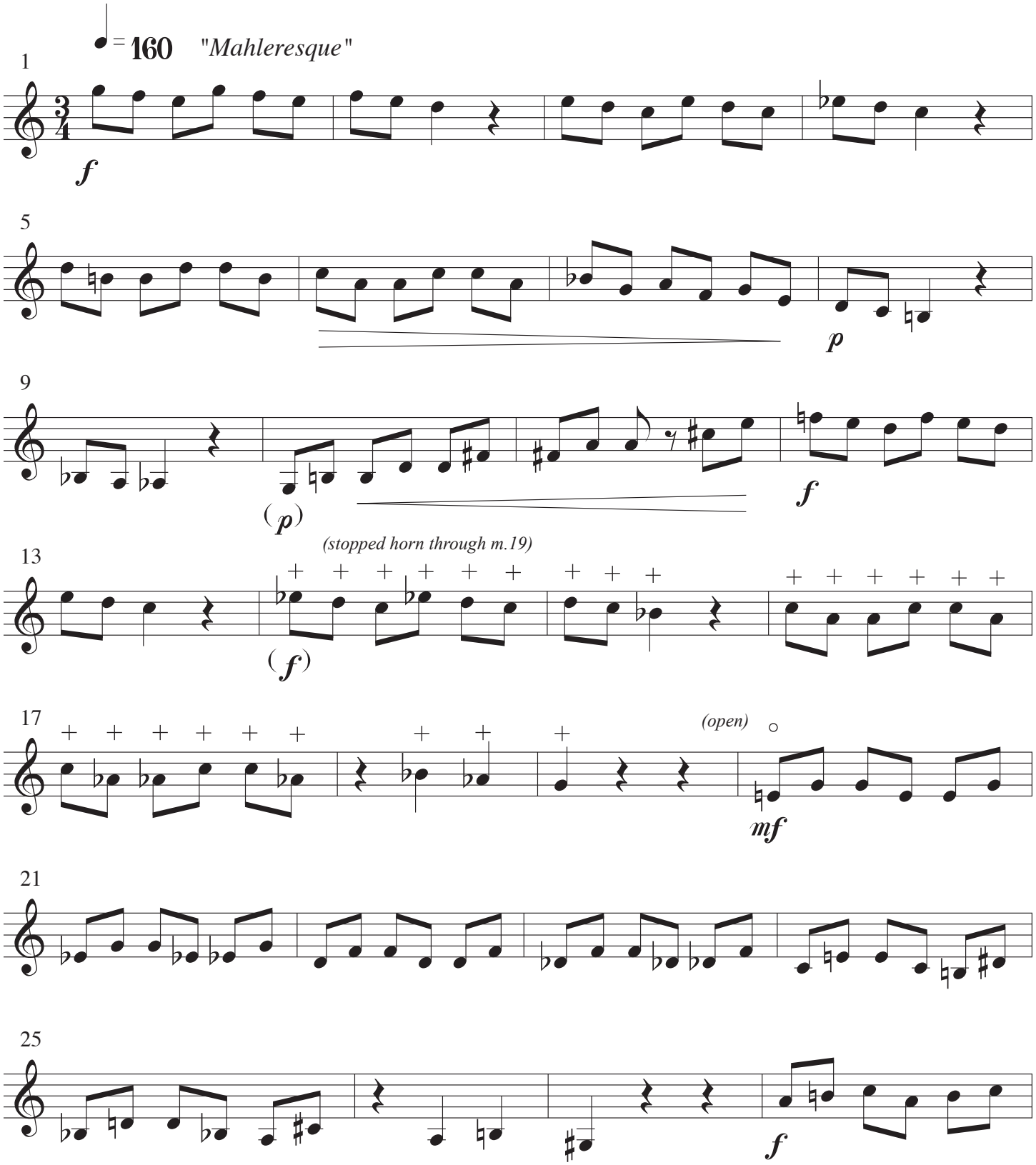
May 18, 2020

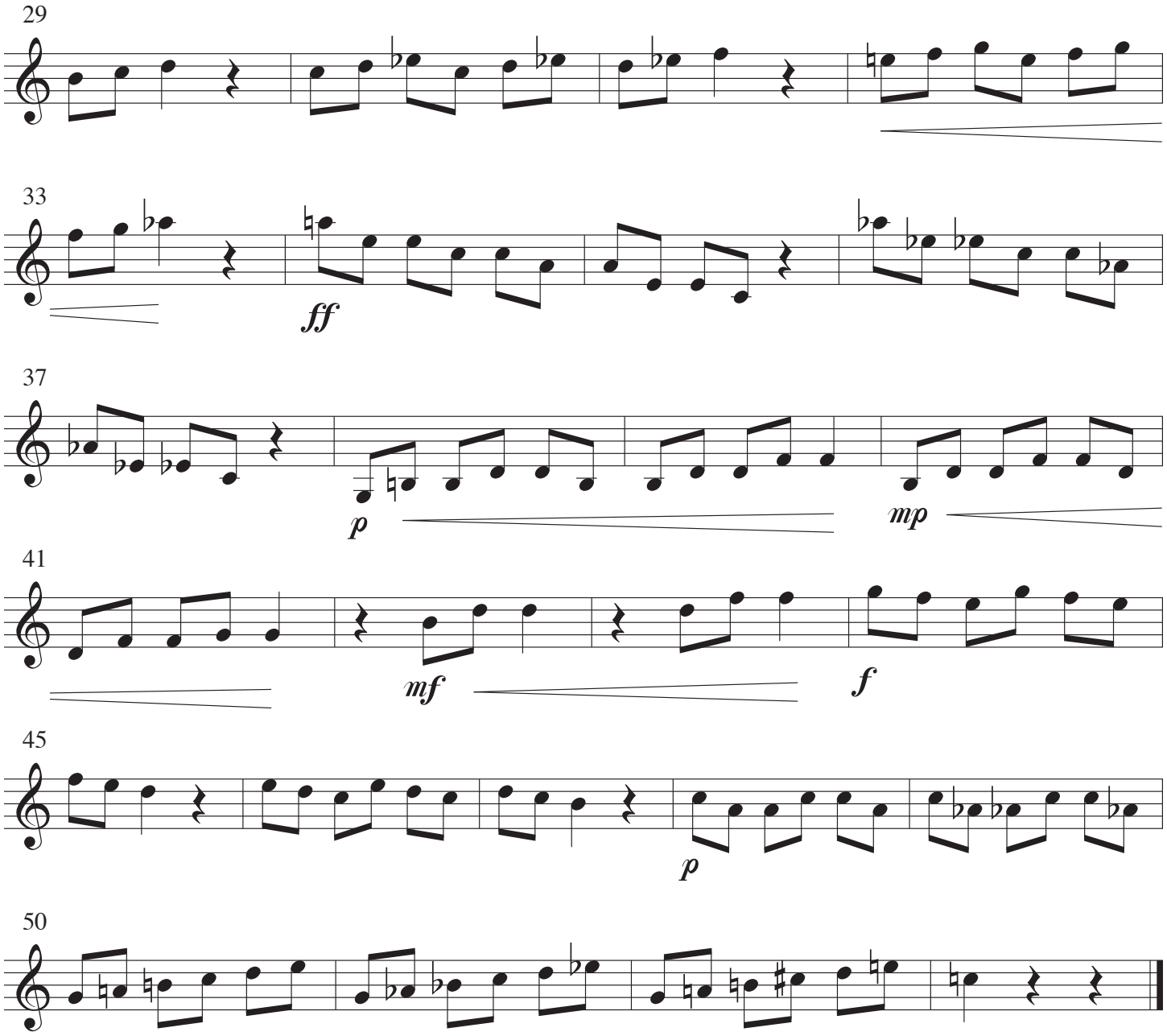


for Justin Ellena

30. Just Keep Swimming

April 22, 2020




29
33
ff
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p
mp
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mf
f
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p
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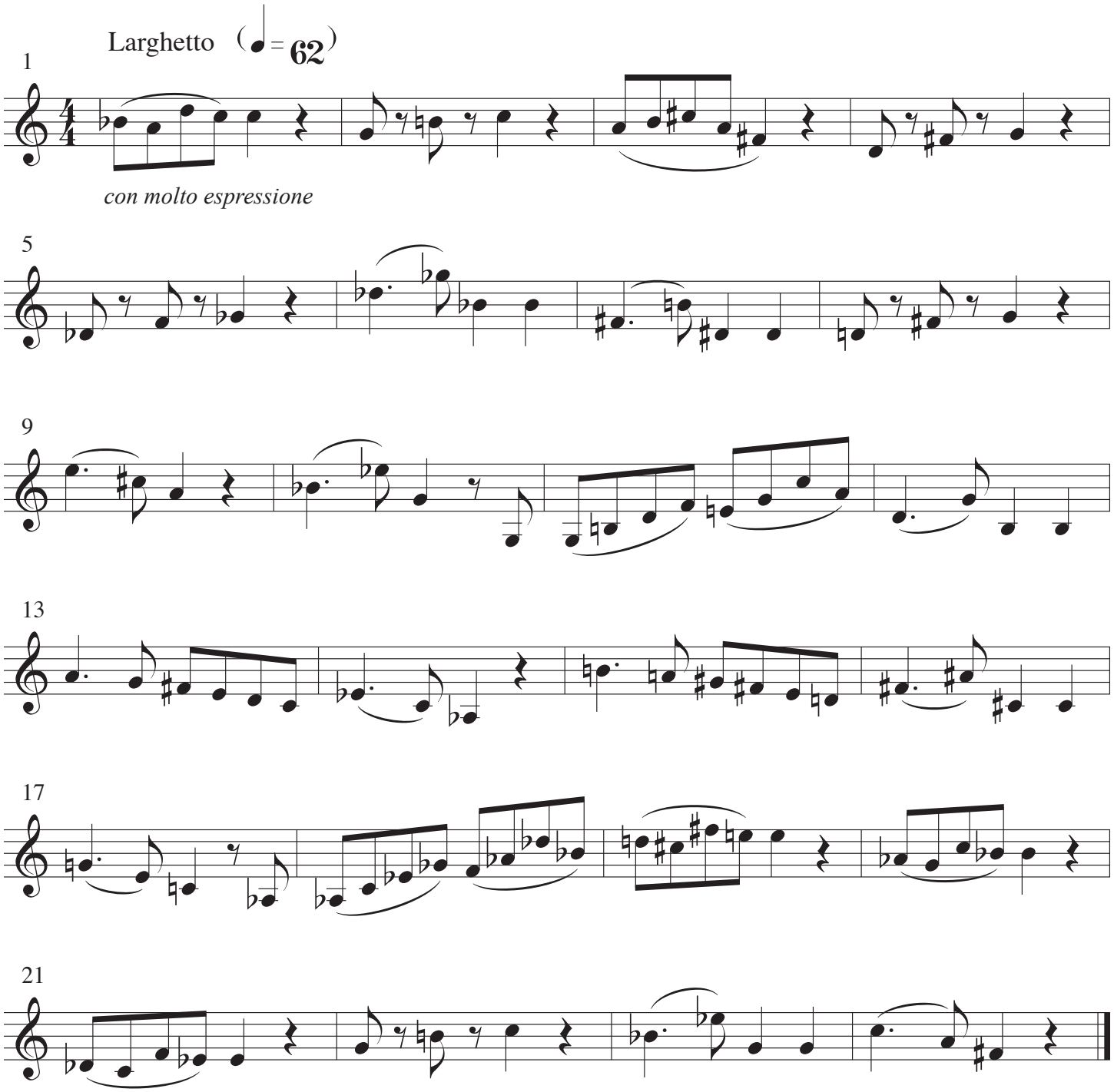
for Jayda Fleishman

31. Picture it! Vienna, 1787

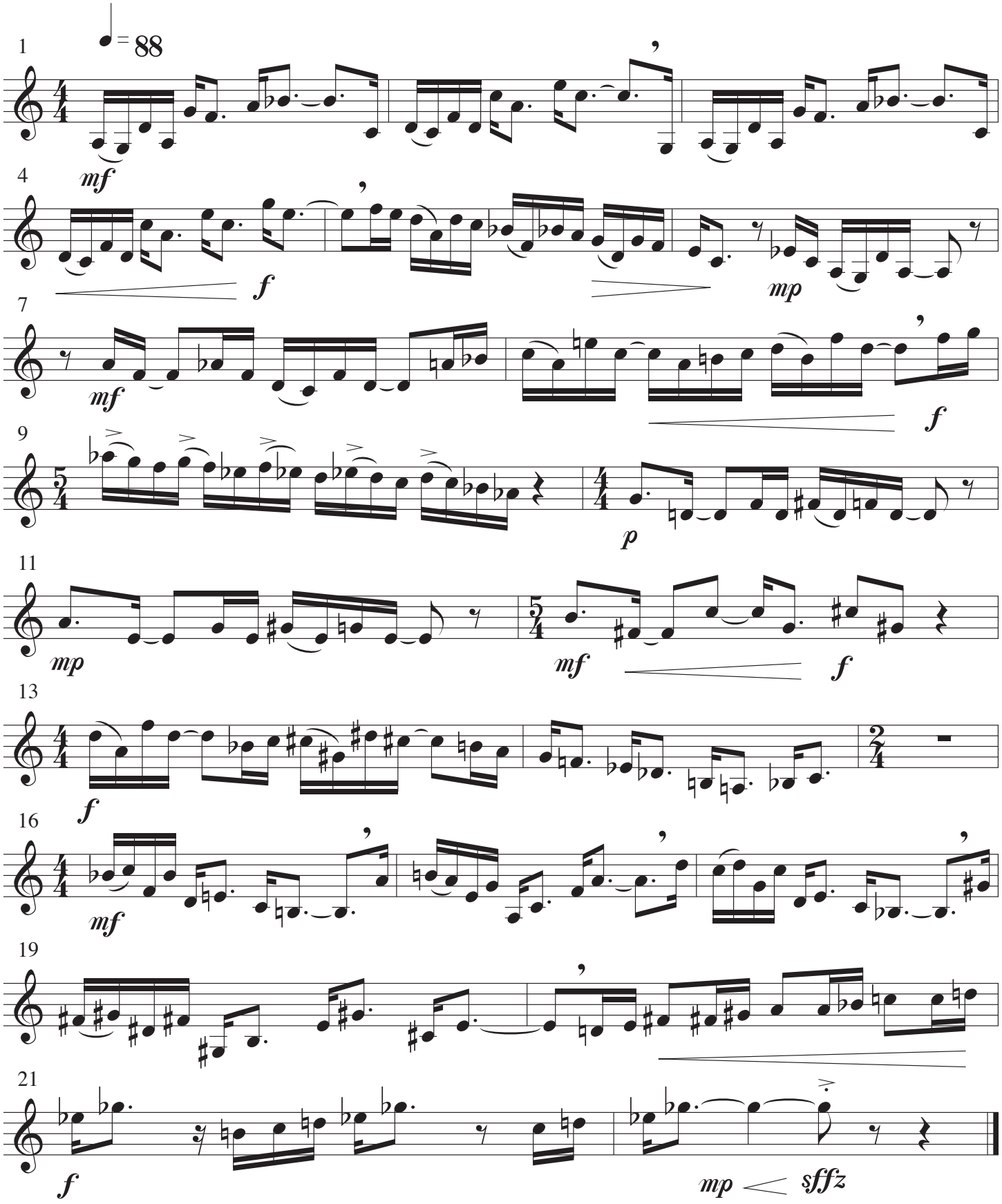
May 24, 2020



for Kevin Grant

32. Rift on Mine

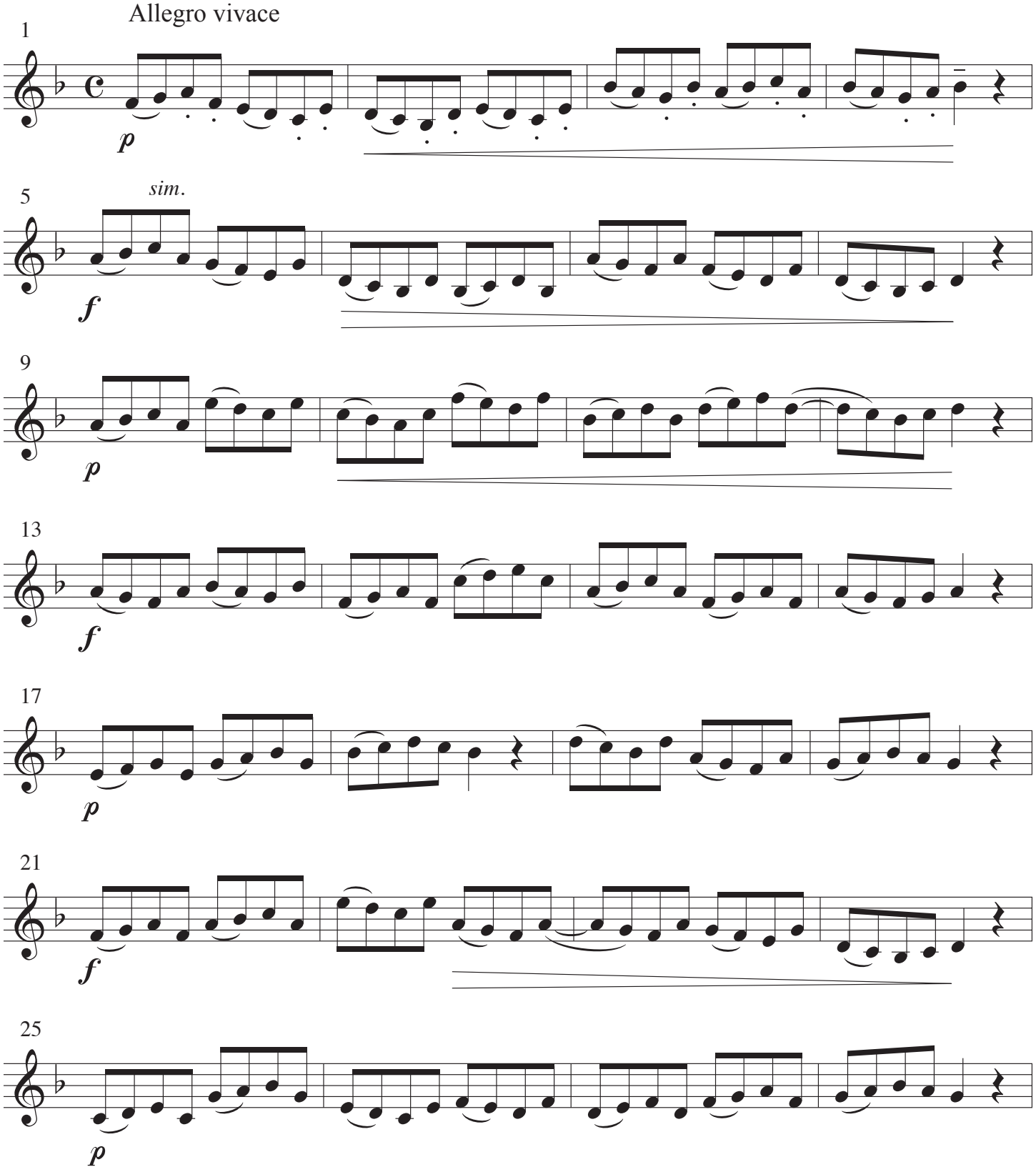
February 26, 2020

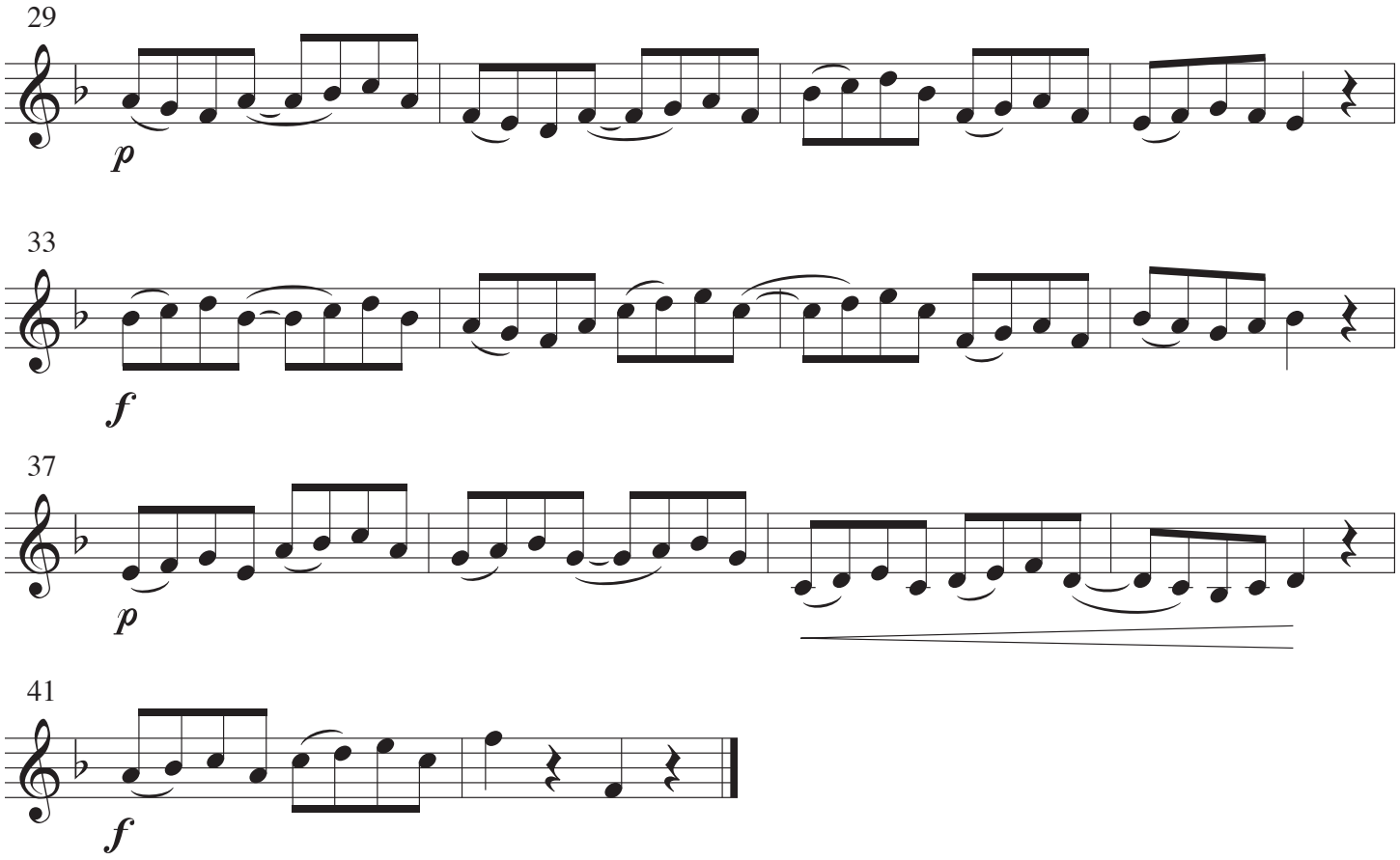


for Jackie Hall

33. Kopprasch Doppelgänger

May 17, 2020

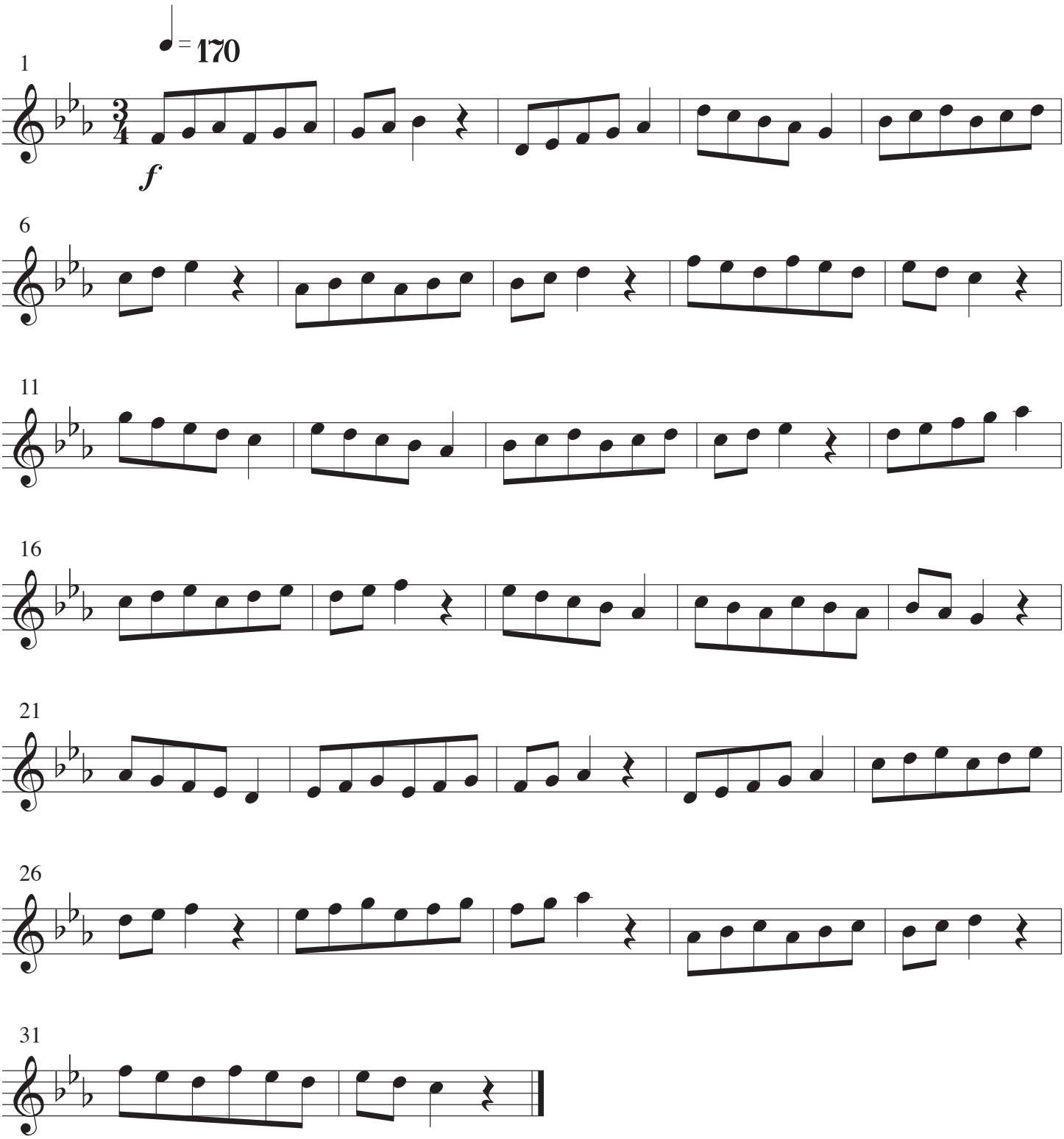



29
p
33
f
37
p
41
f

for Chris Hunter

34. Kräftig

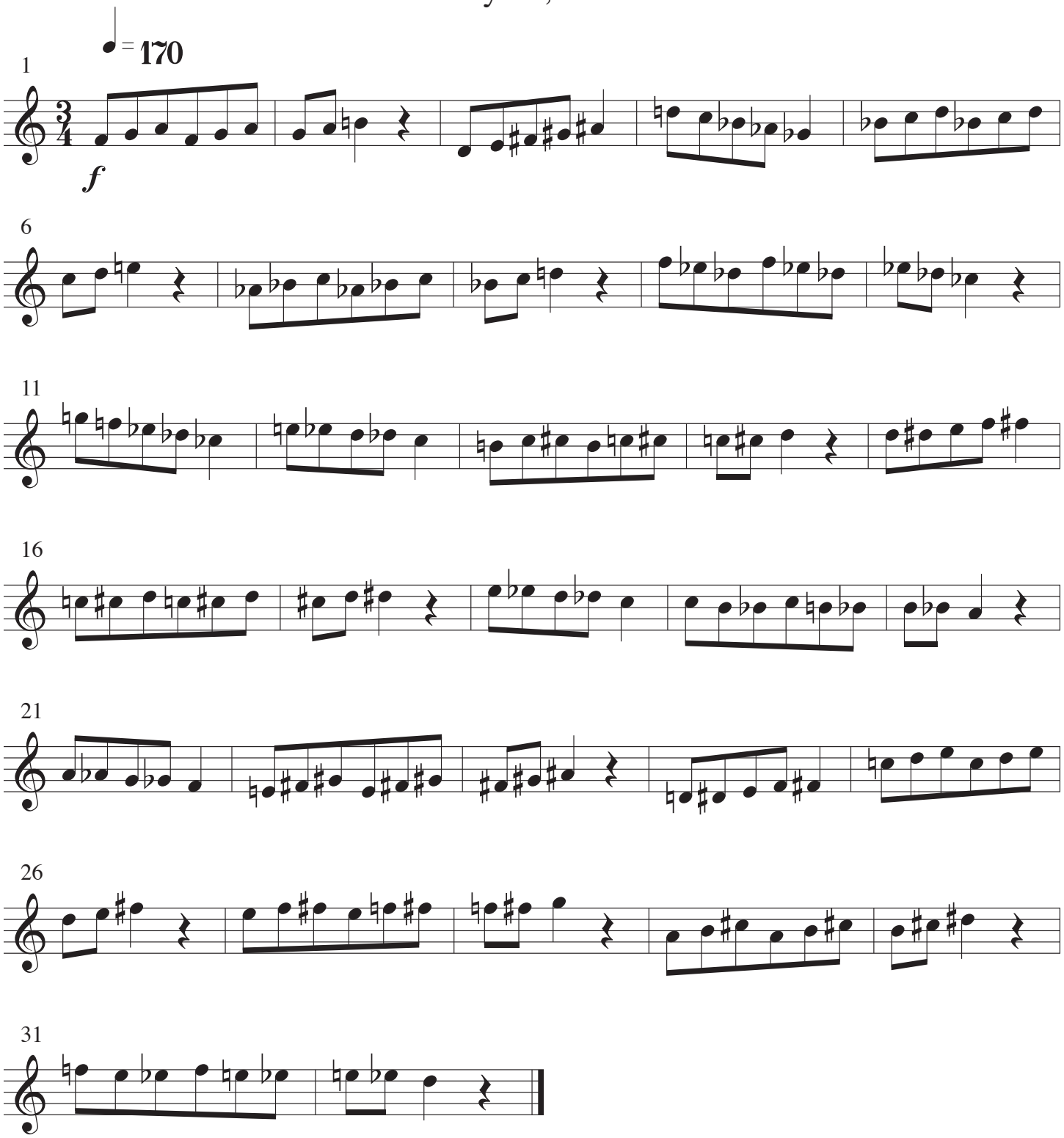
May 17, 2020



for Chris Hunter

35. Ach was ist das?

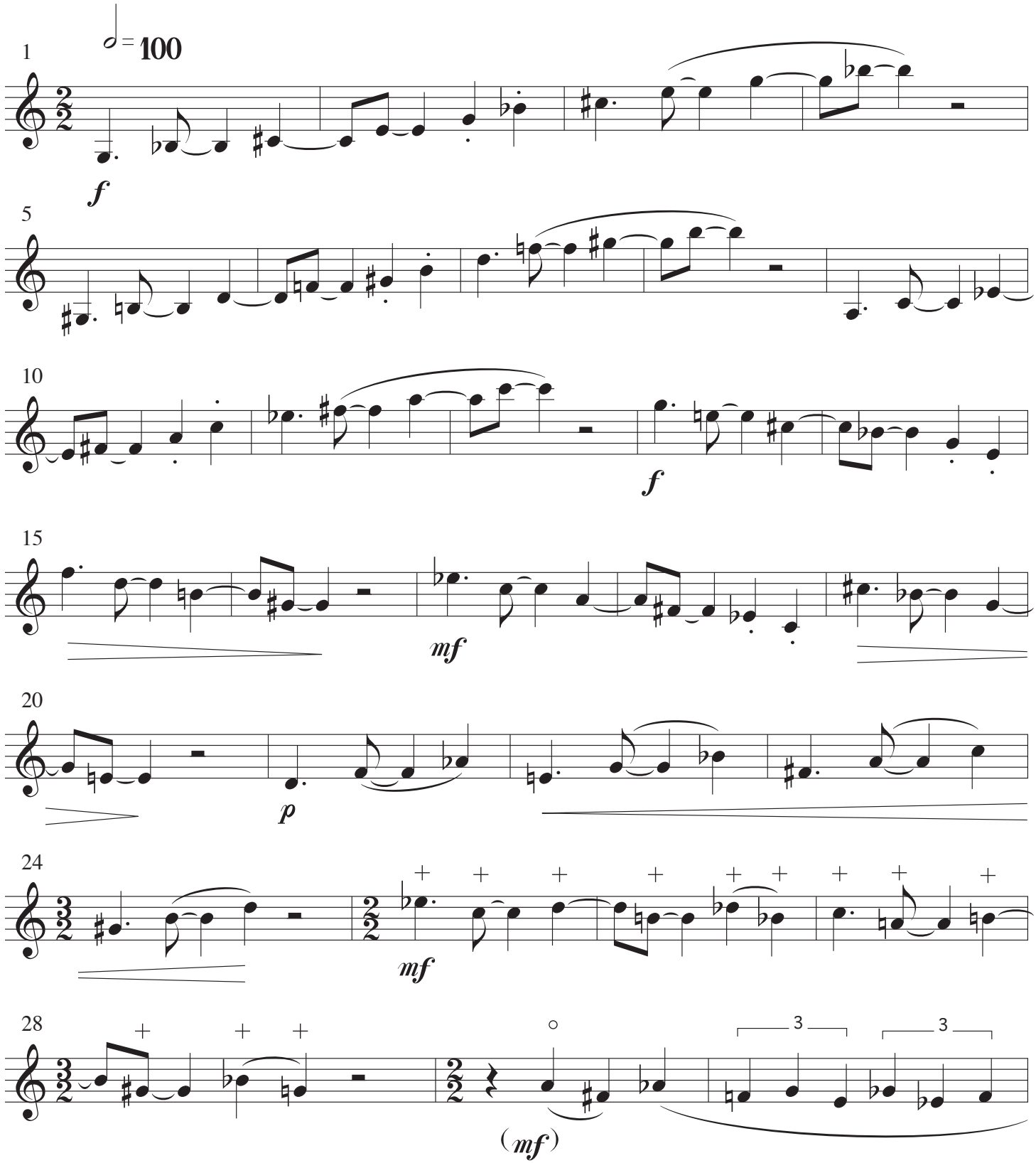
May 24, 2020

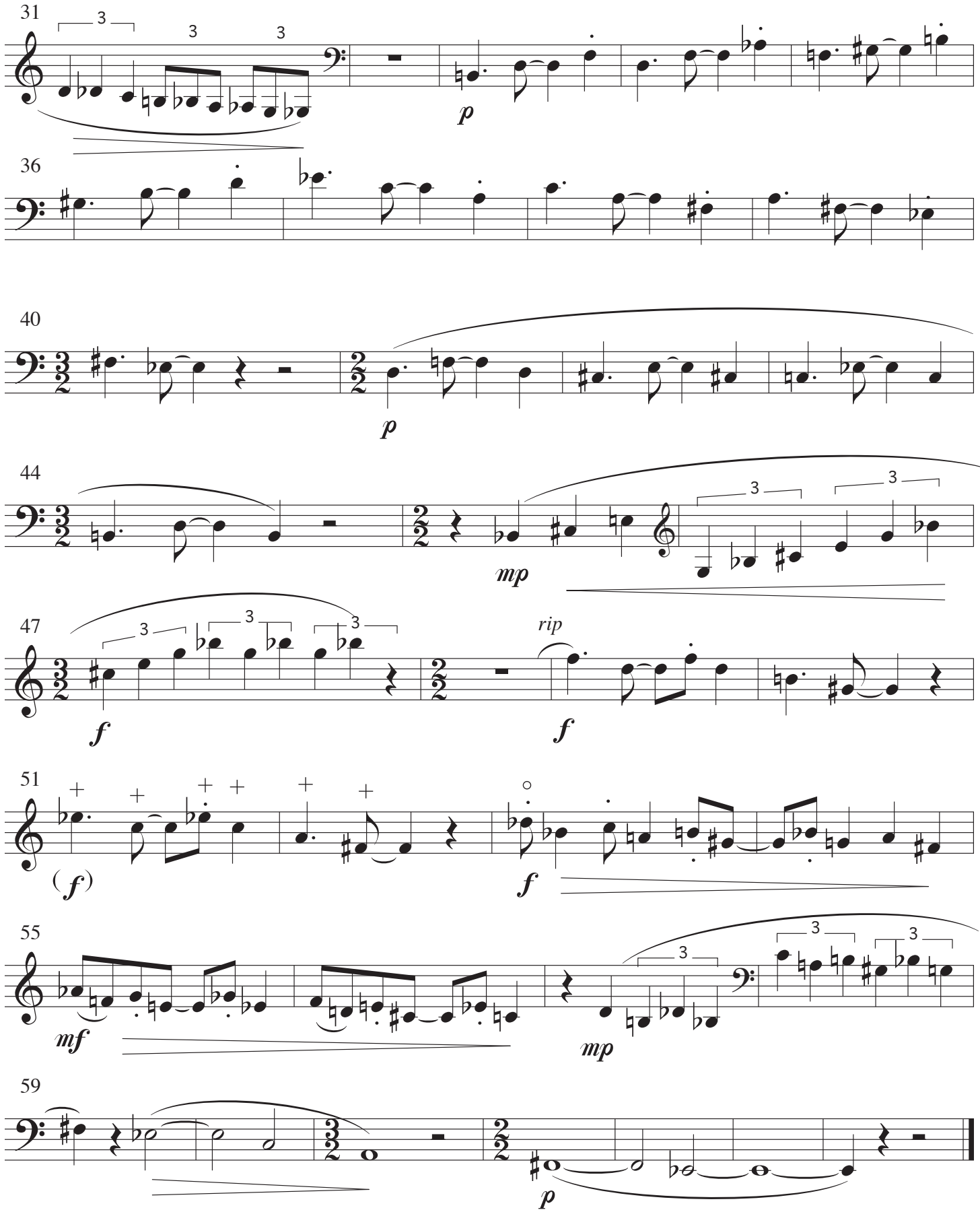


for Daniel Lezcano

36. Sequential Overdrive

April 15-16, 2020

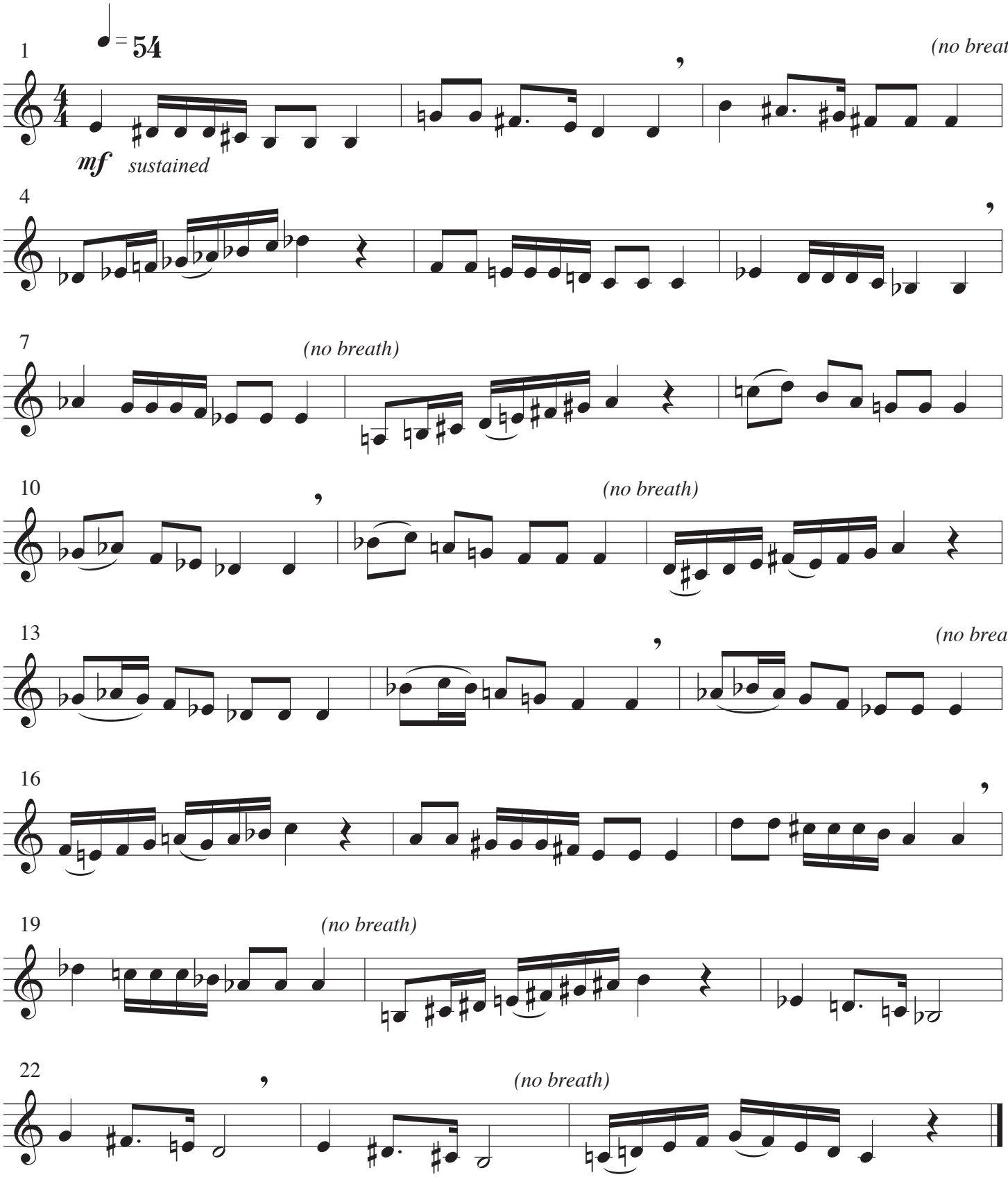



31
3
3
3
p
36
40
p
44
mp
3
3
47
3
3
3
f
rip
f
51
(f)
f
55
mf
mp
3
3
3
59
p

for Kristen Matheny Franzen

37. Caro mio ben

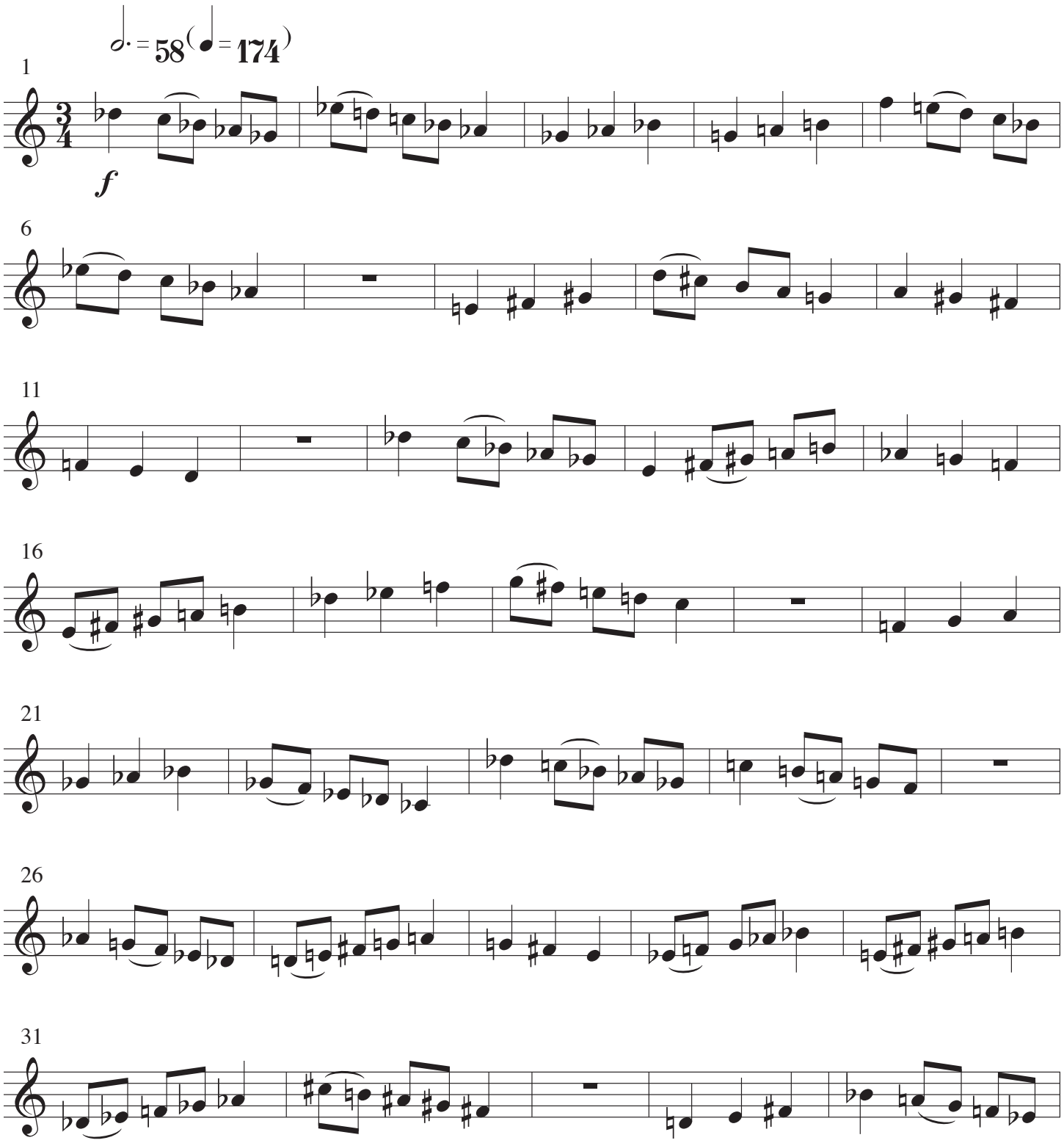
May 23, 2020



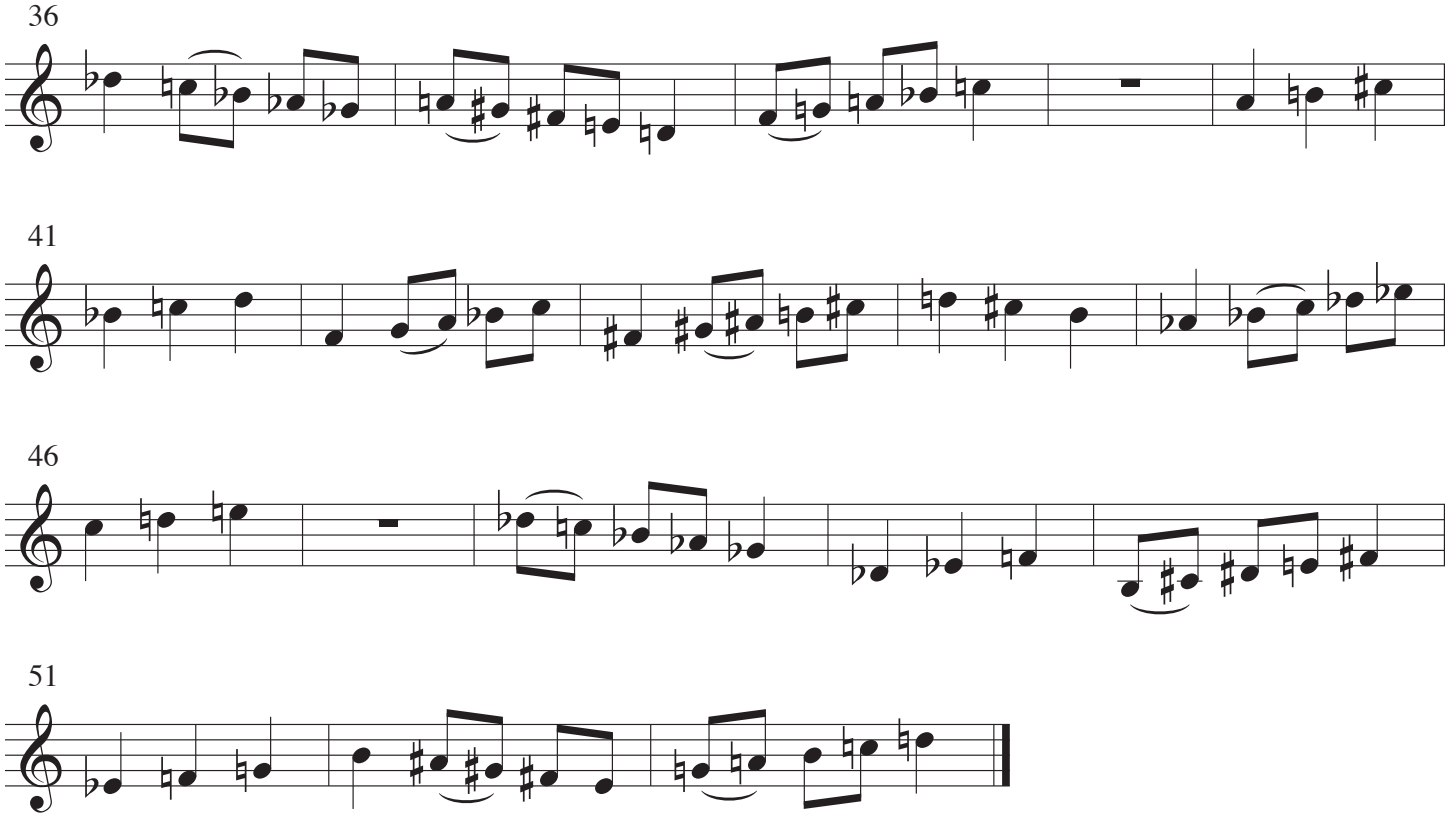
for David Ousley

38. Sergei's Waltz

May 15, 2020



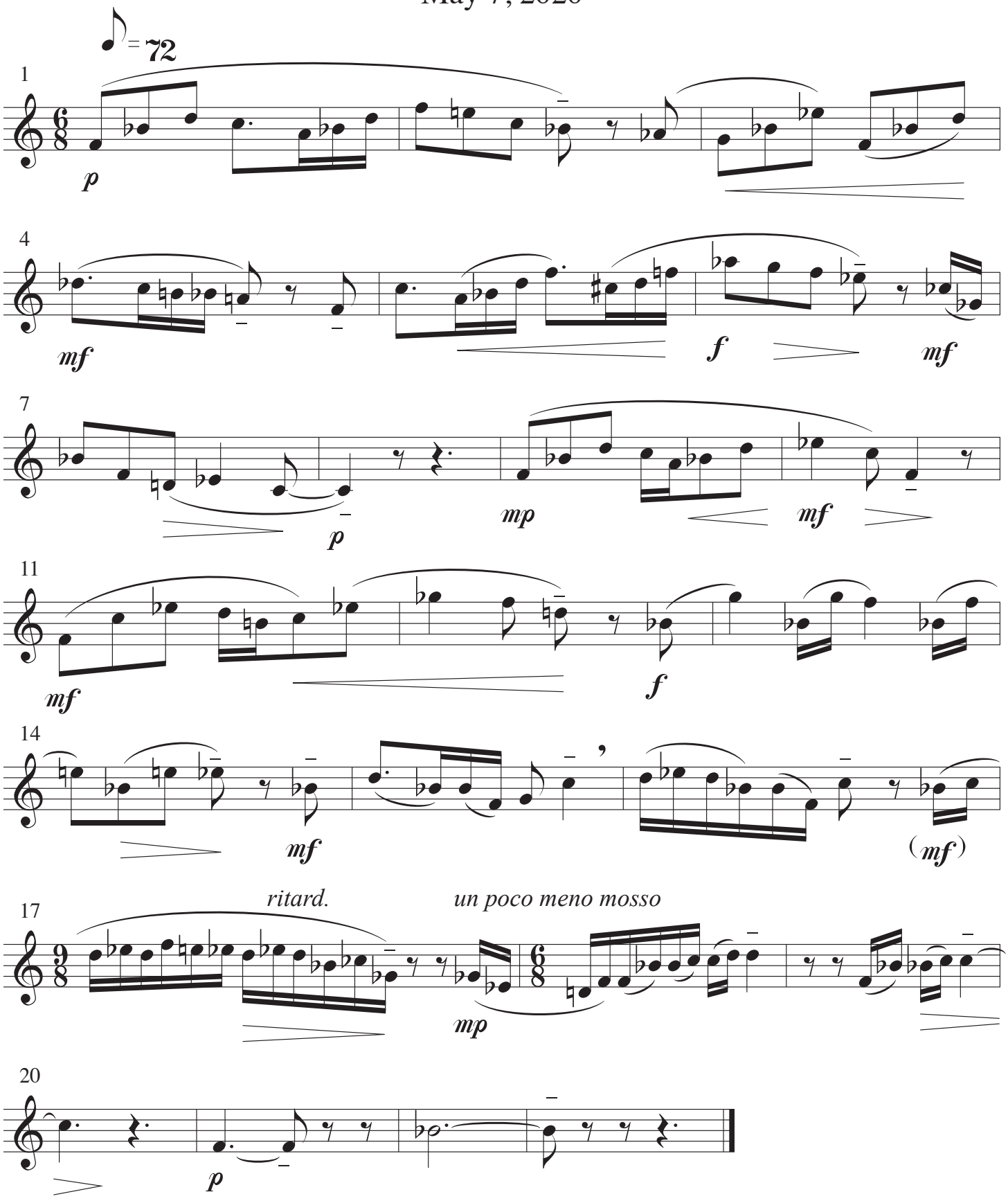
Sergei's Waltz



for Alyssa Pokorny

39. Gentle Breeze

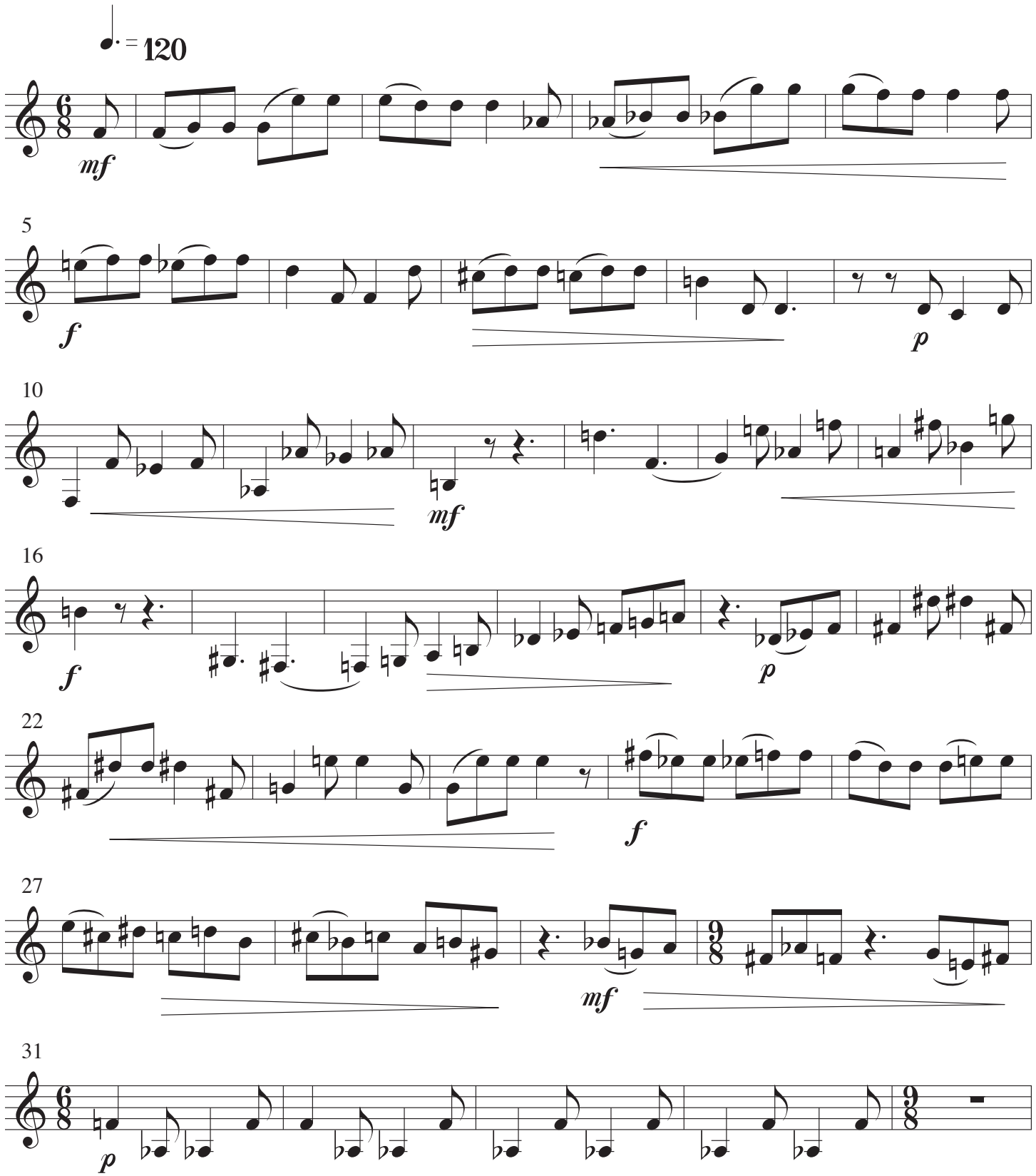
May 7, 2020

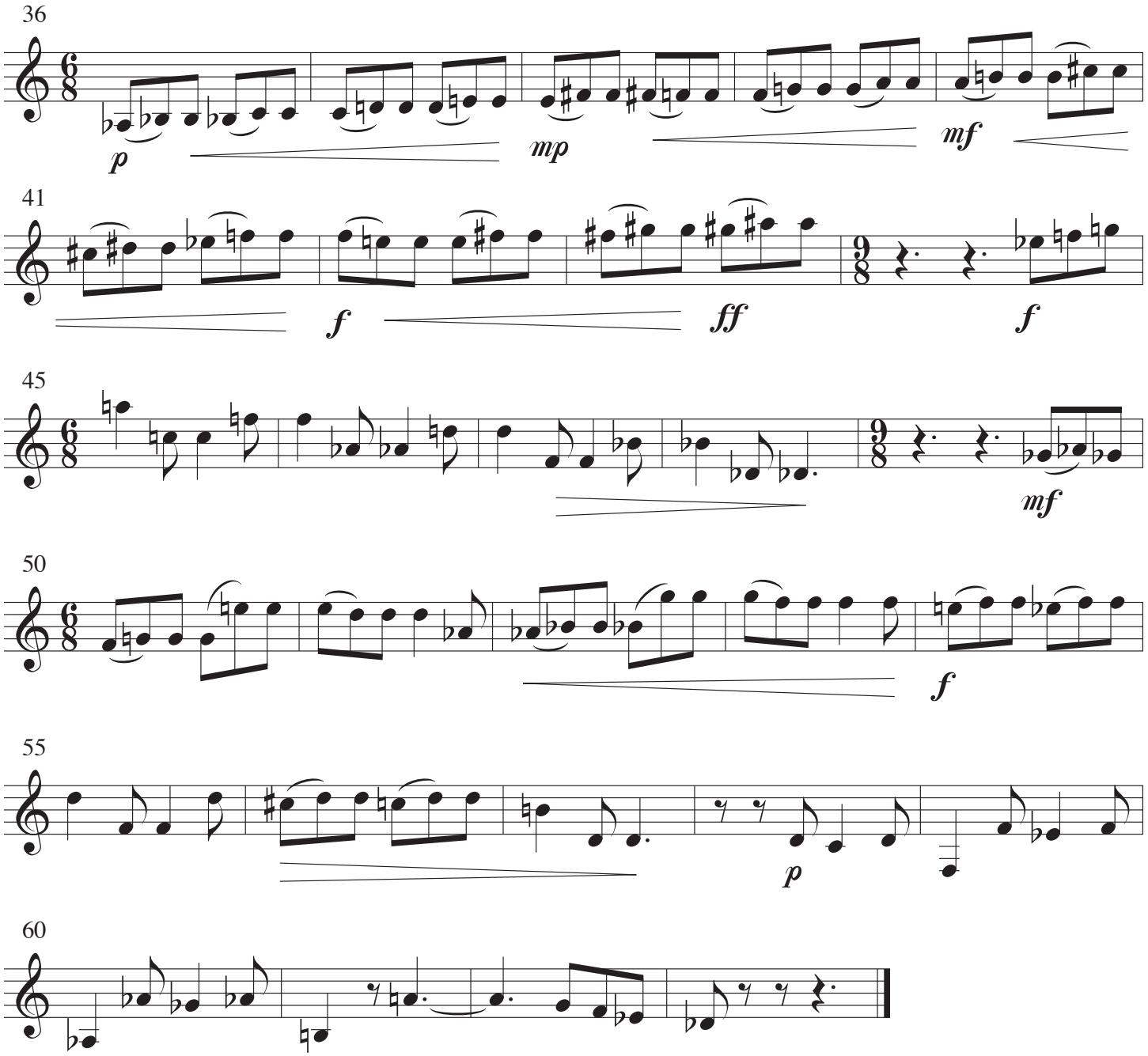


for Cameron Vaadi

40. Wildes Jagstück

April 25, 2020

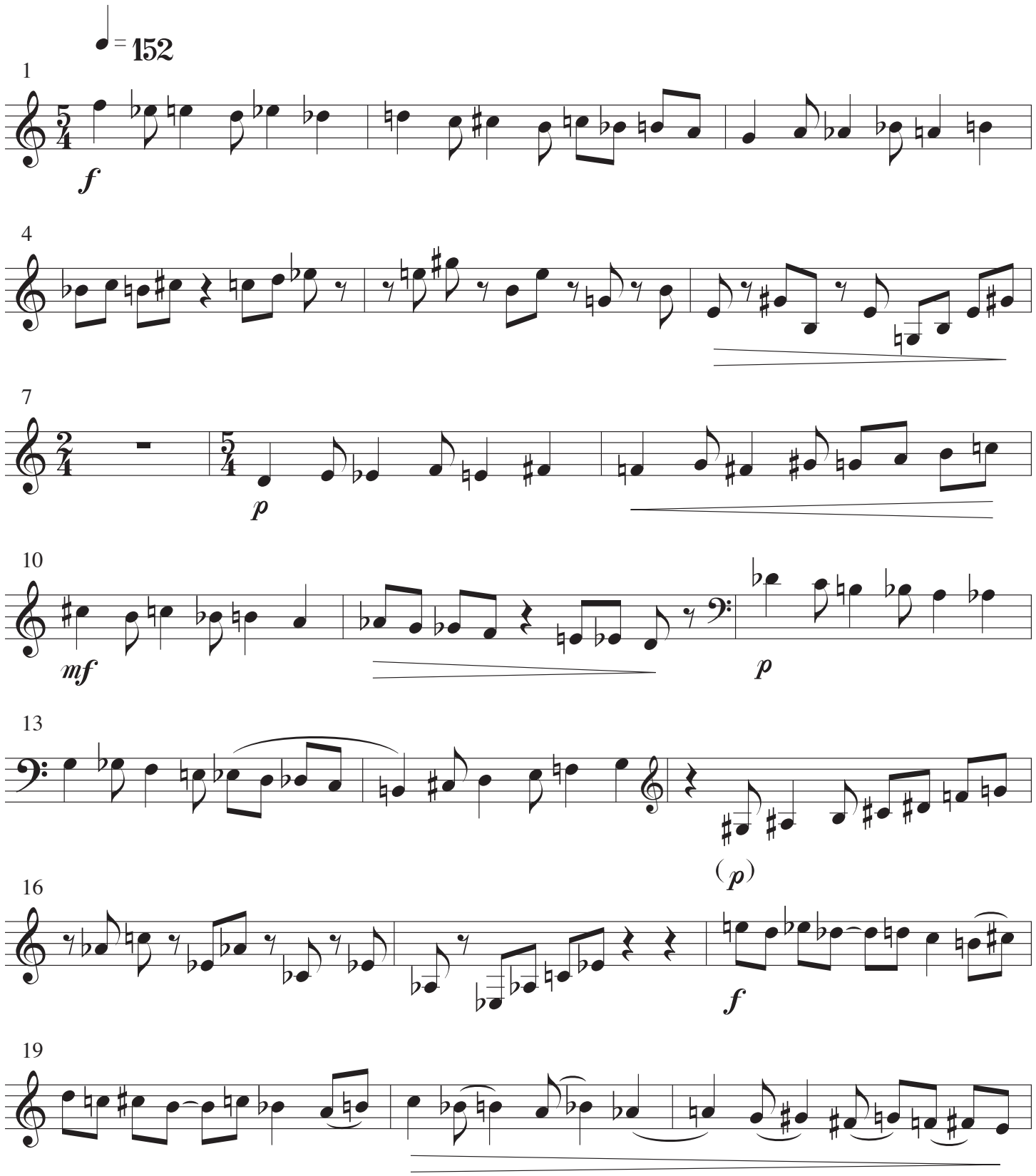


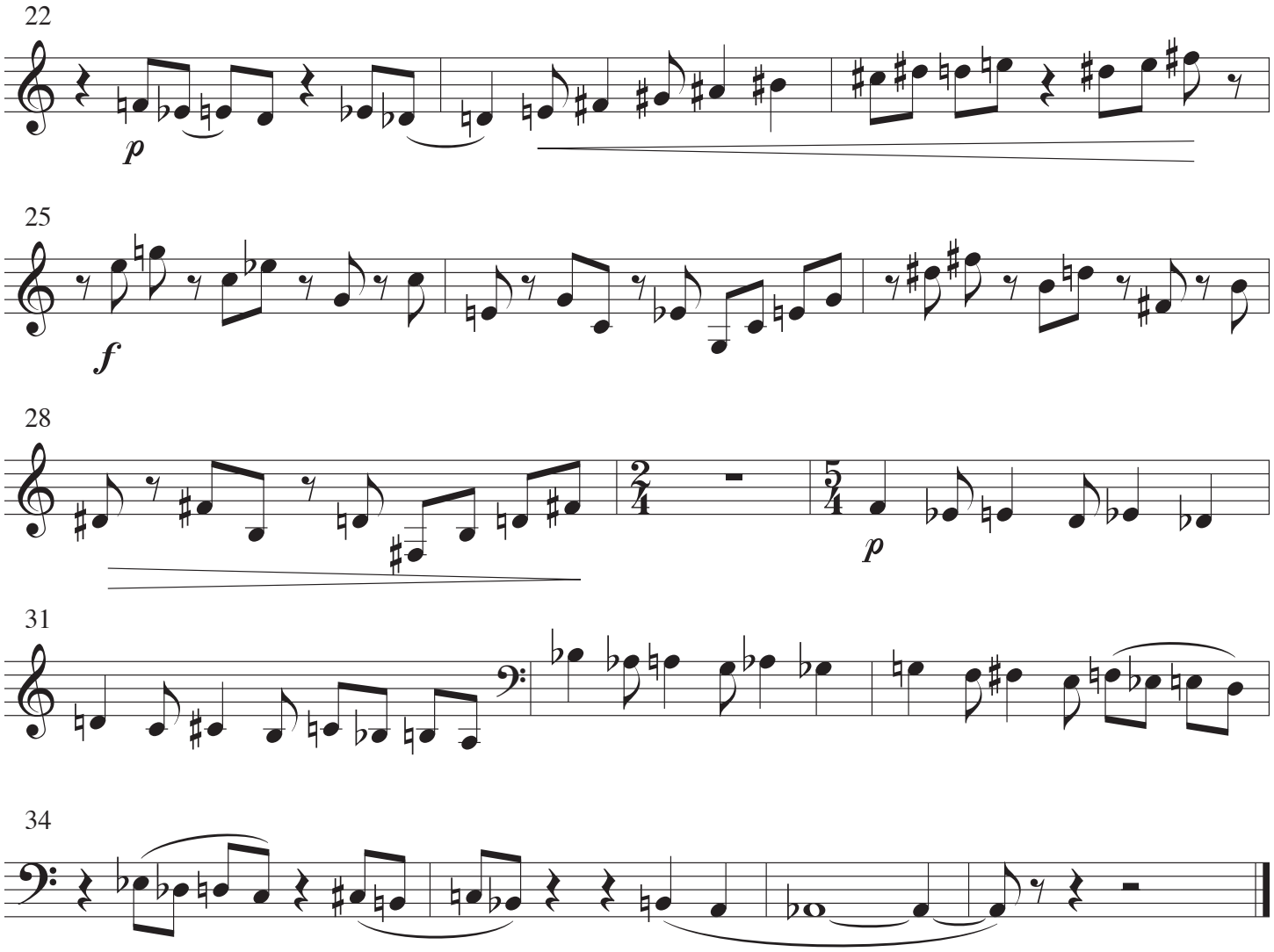

36
p
mp
mf
41
f
ff
f
45
mf
50
f
55
p
60

for Adrian Velez

41. M2 Awakening

April 23, 2020



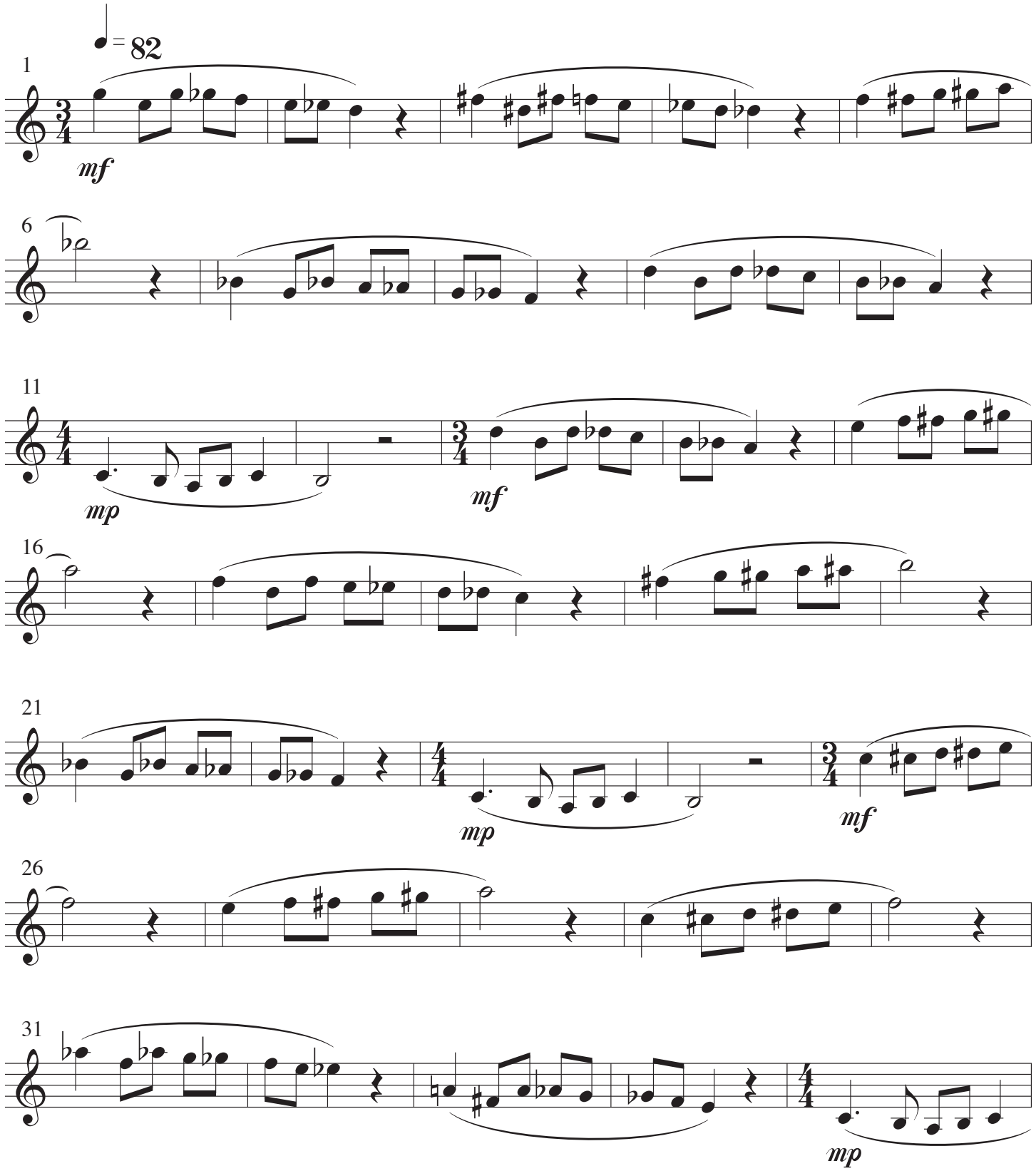

22
p
25
f
28
2/4
5/4
p
31
34

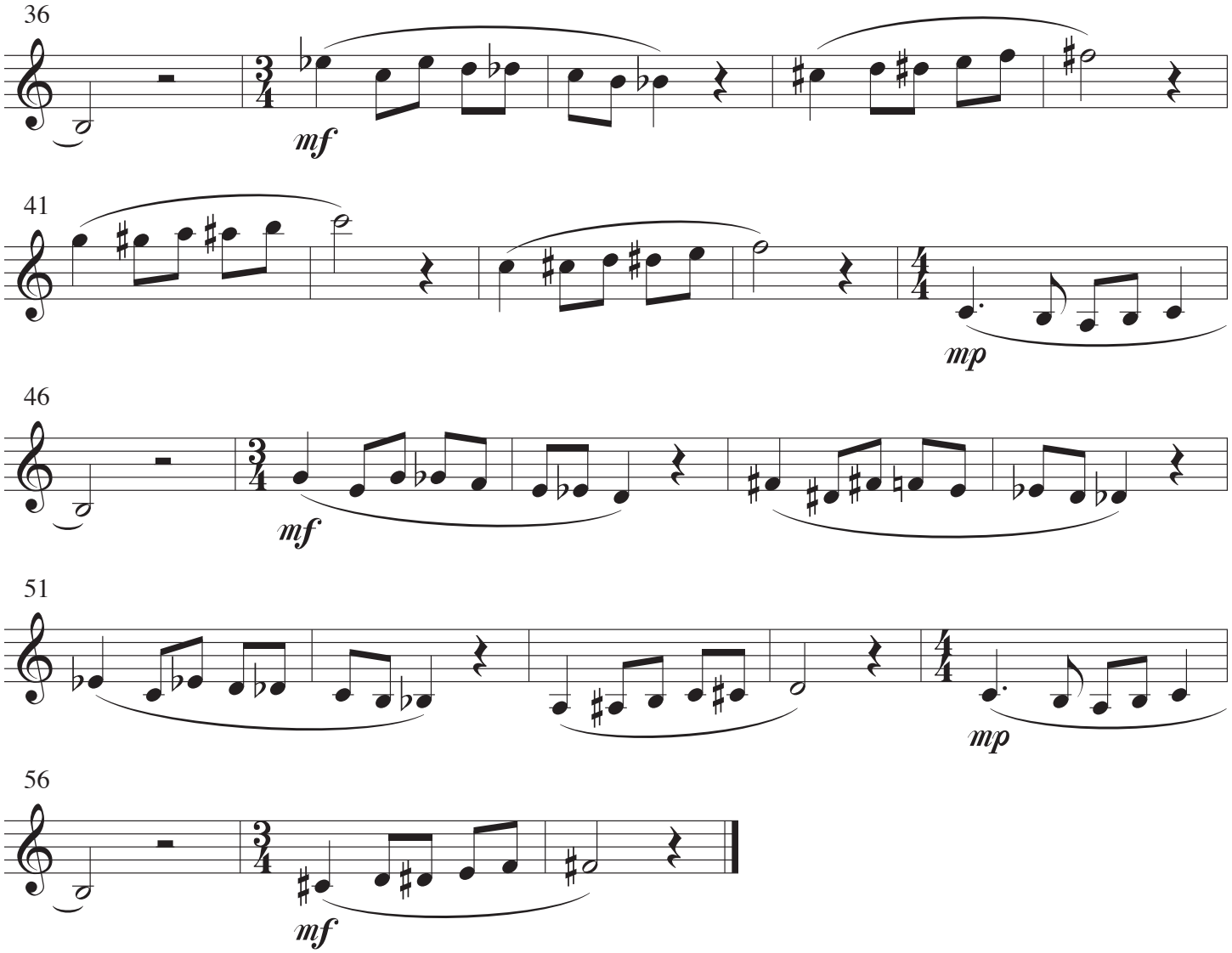
HIGH HORN, 42-44

for John Boyles

42. Pike's Peak

May 21, 2020

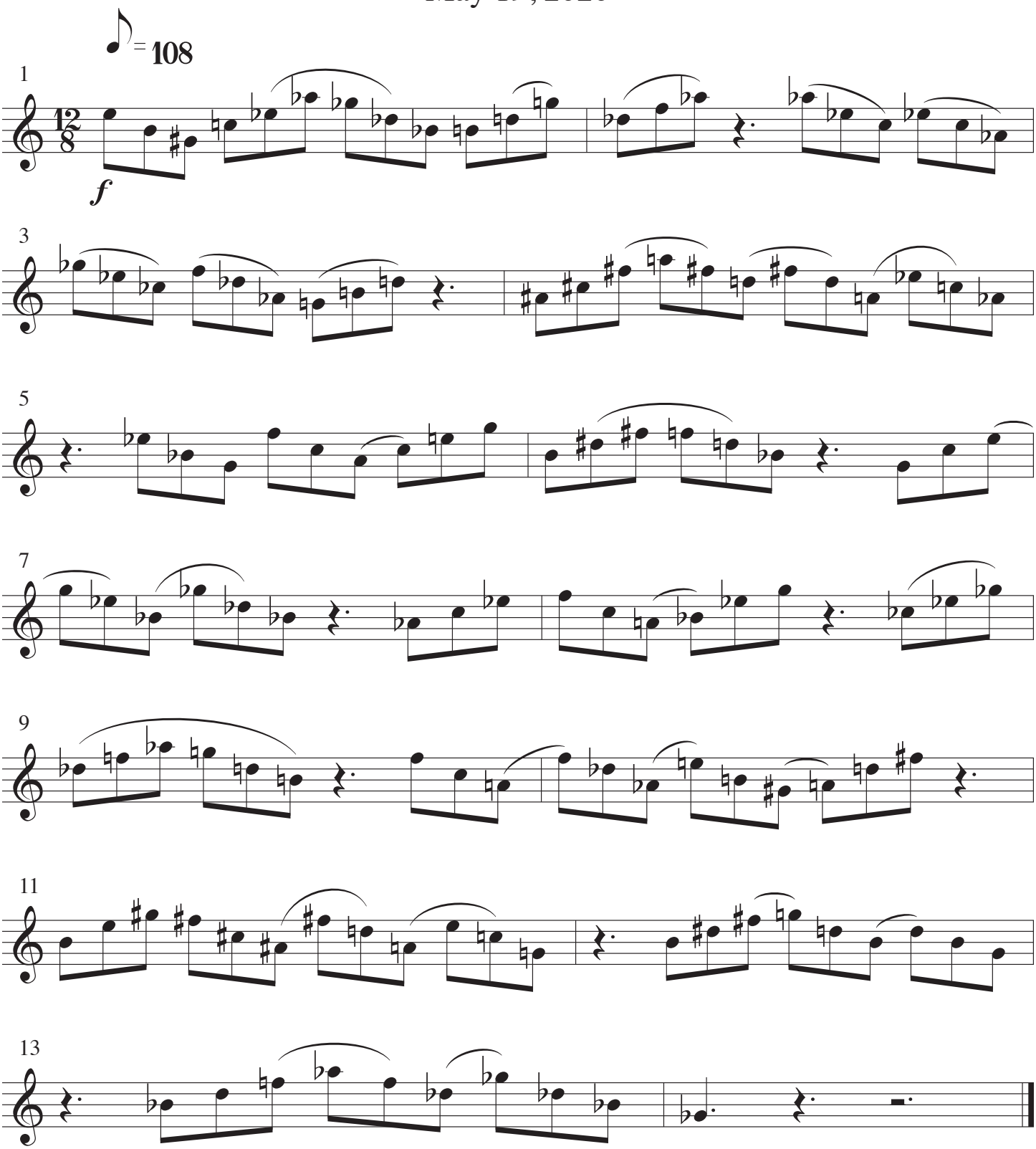



36
mf
41
mp
46
mf
51
mp
56
mf

for Danny Kiehl

43. Up, Up and Away

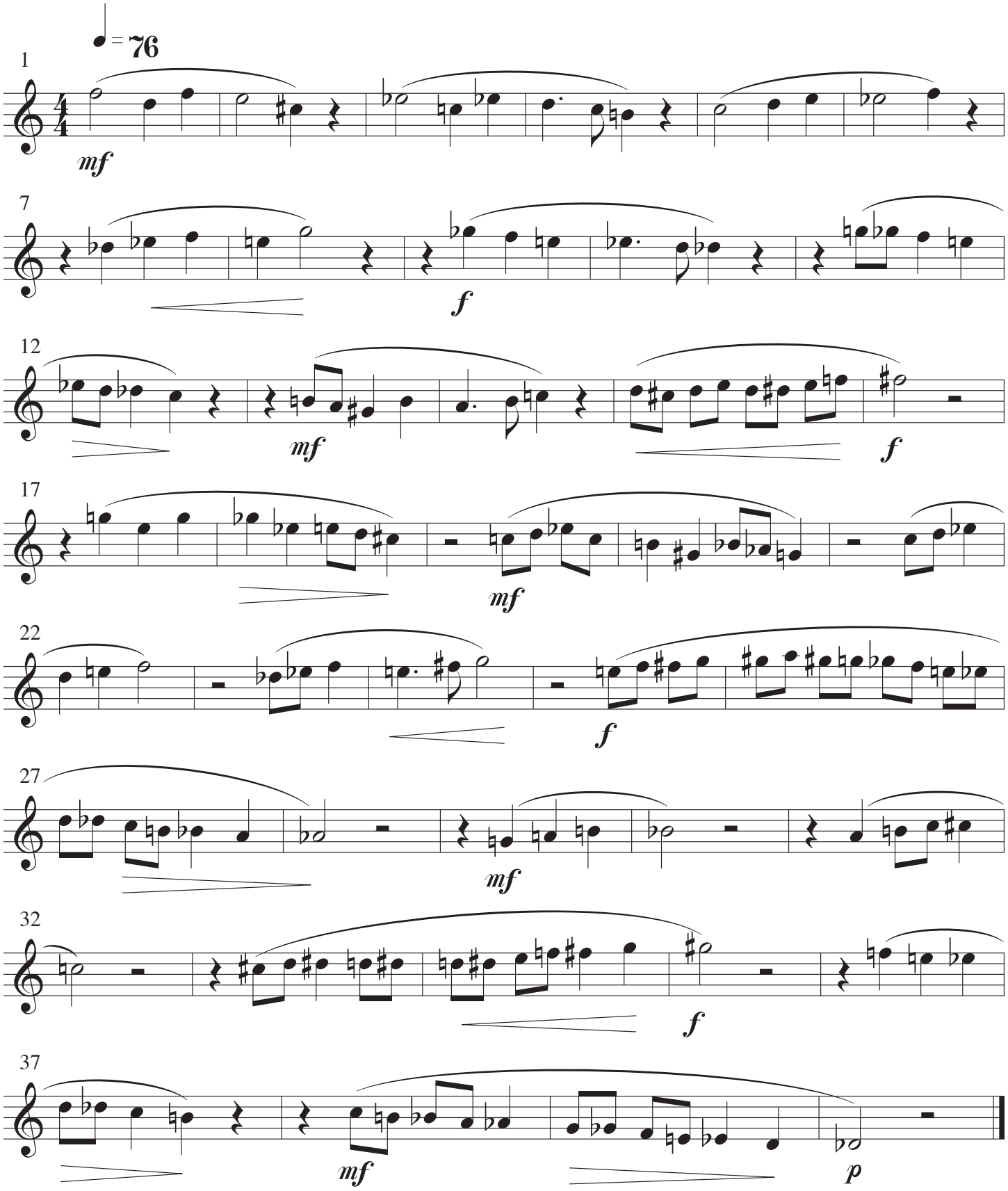
May 19, 2020



for Gilon Kravatsky

44. Hiking the Summit

May 13, 2020



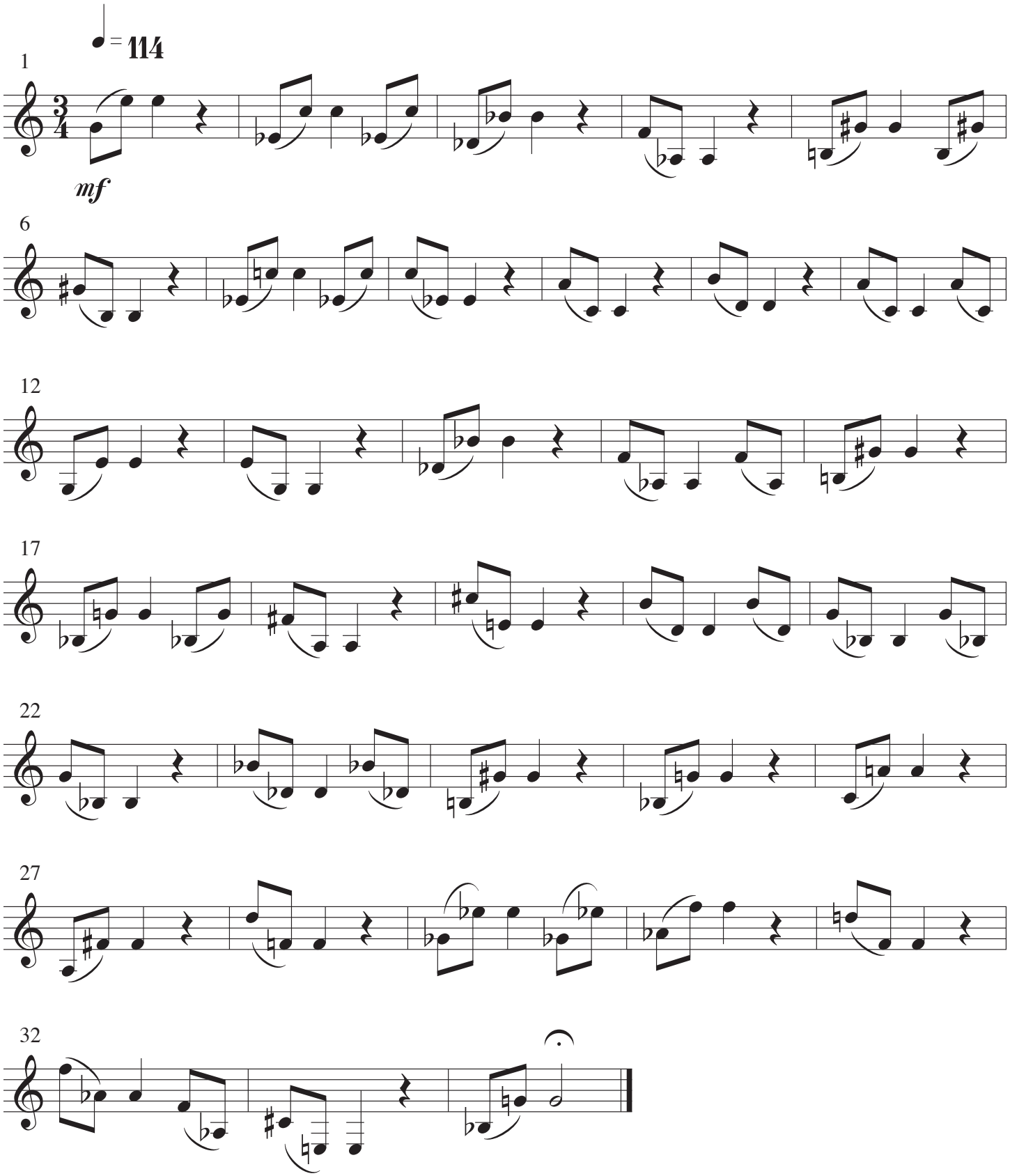
100 ETUDES FOR HORN

INTERVALS, 45-55

for Natalie Adcock

45. Ländler

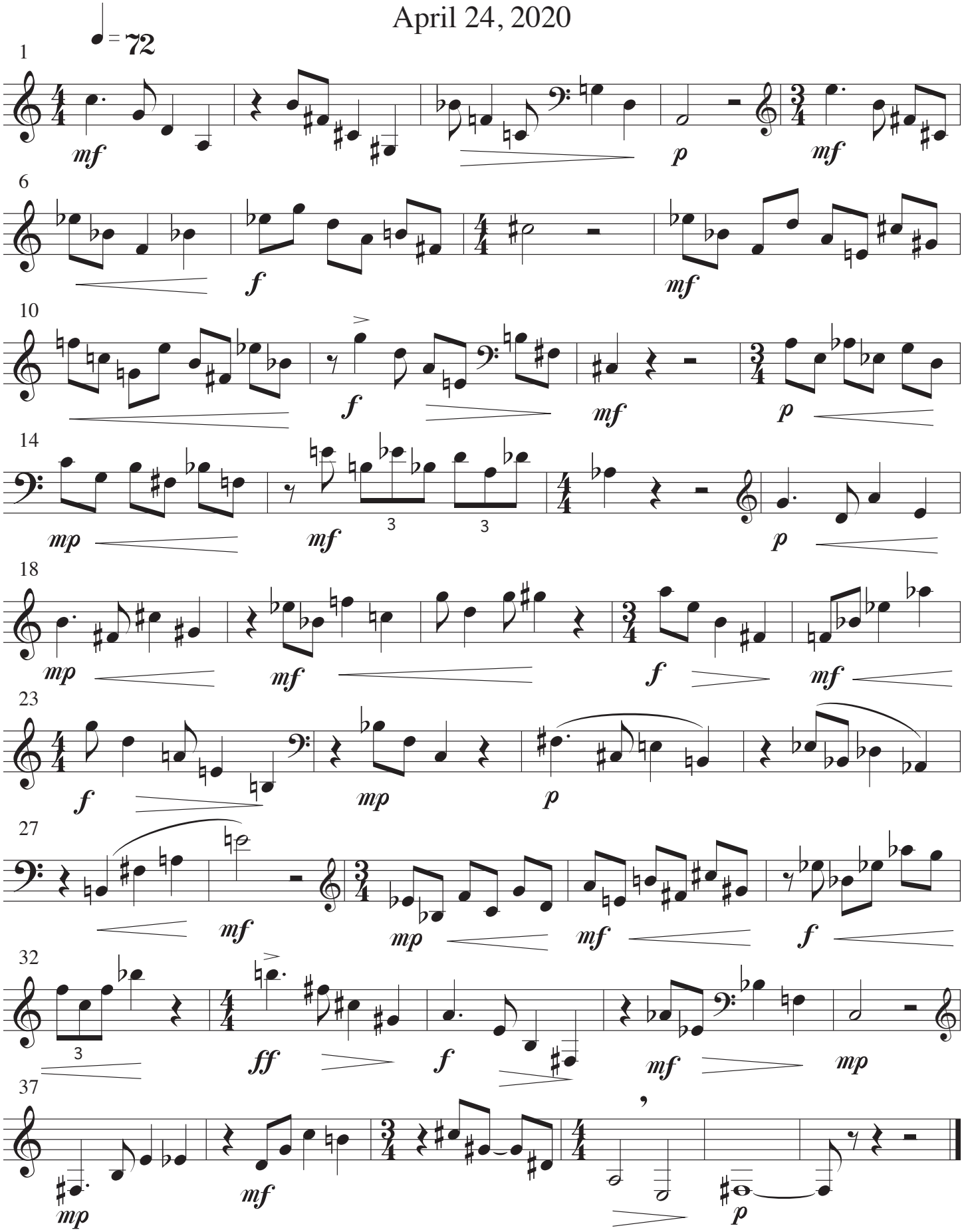
May 15, 2020



for Leslie Bell

46. The Fourth Descent

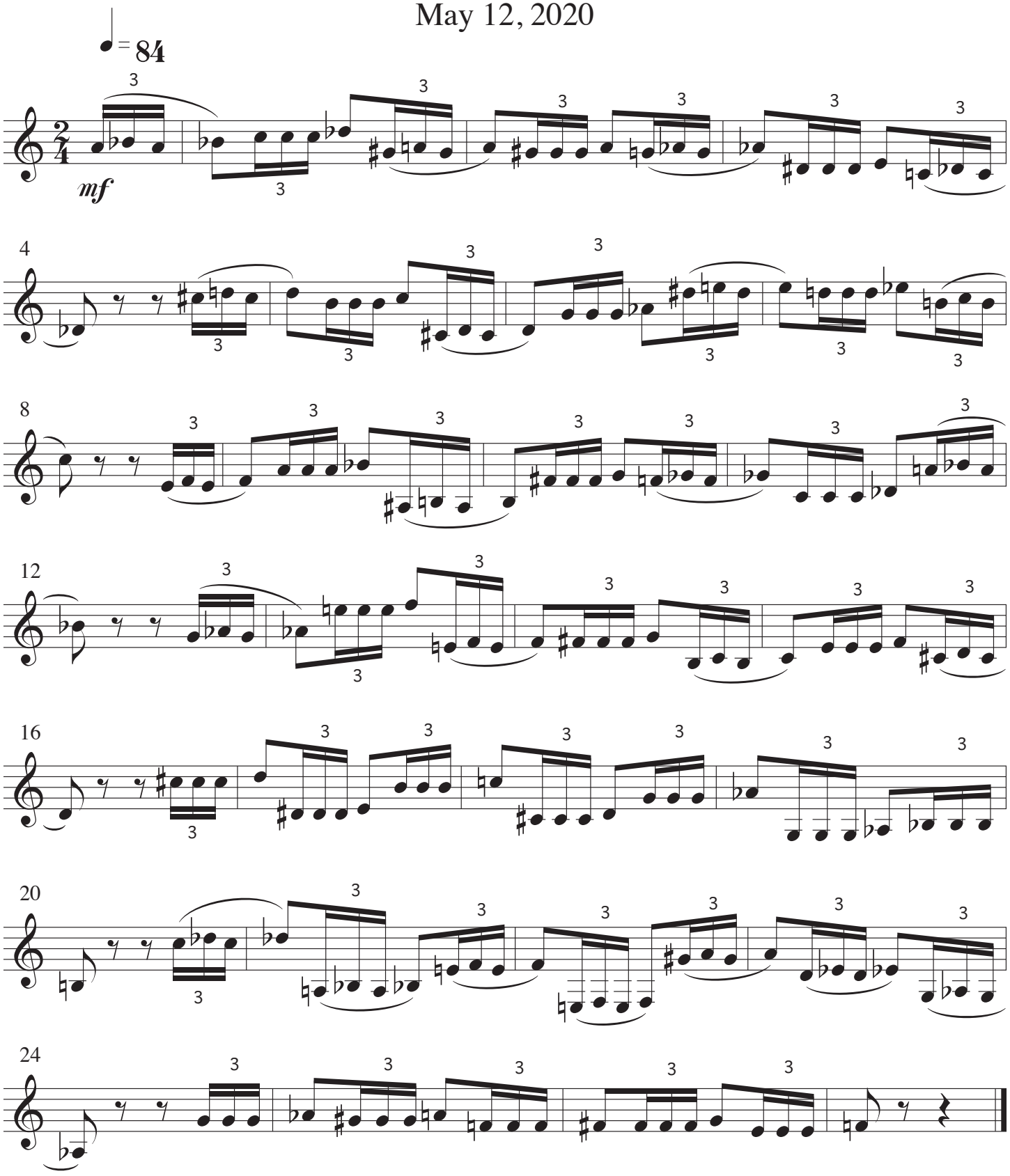
April 24, 2020



for Caitlin Cooney

47. Trip It. Trip It Good!

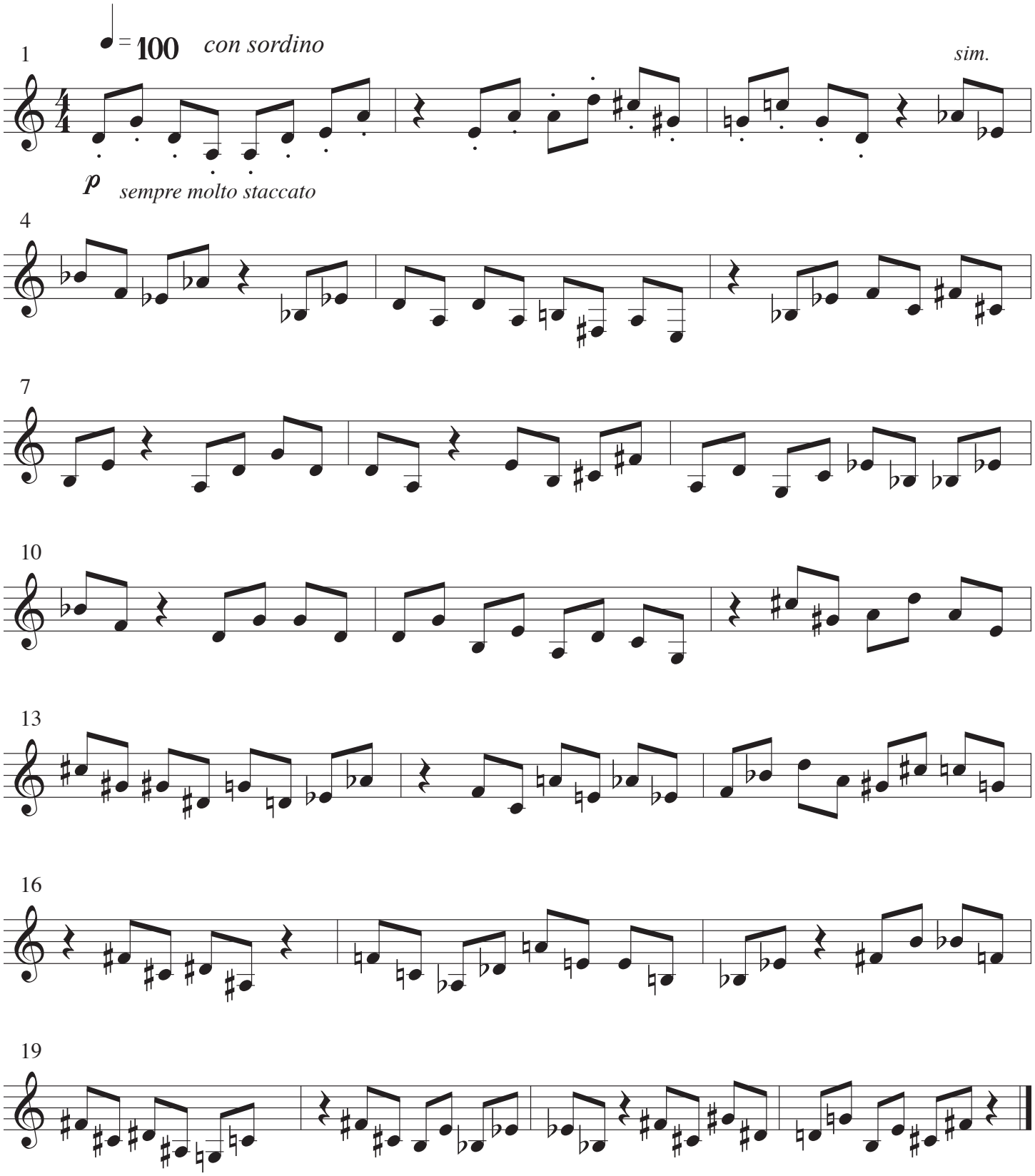
May 12, 2020



for Kadin De La Barrera

48. Le Printemps

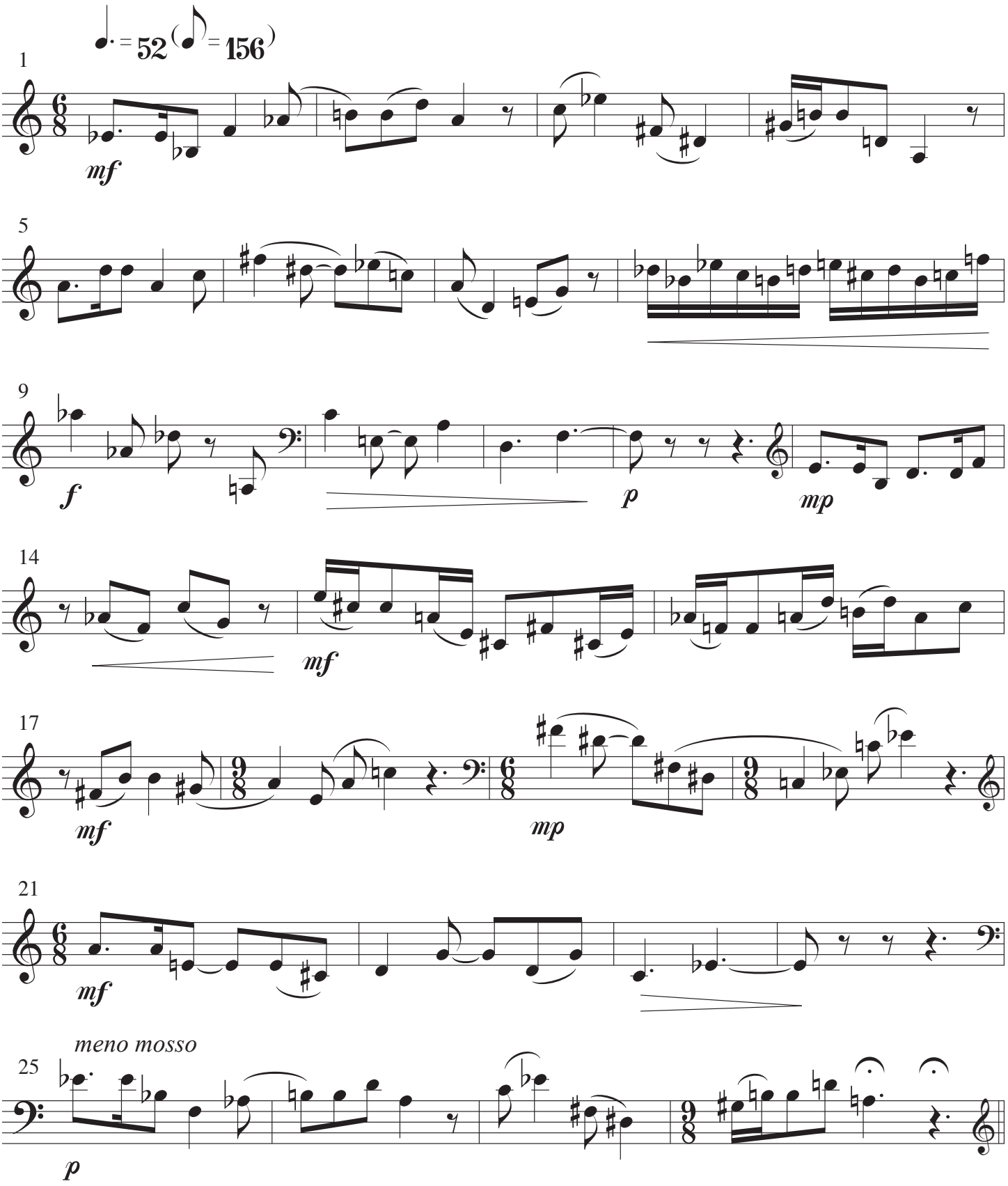
May 14, 2020

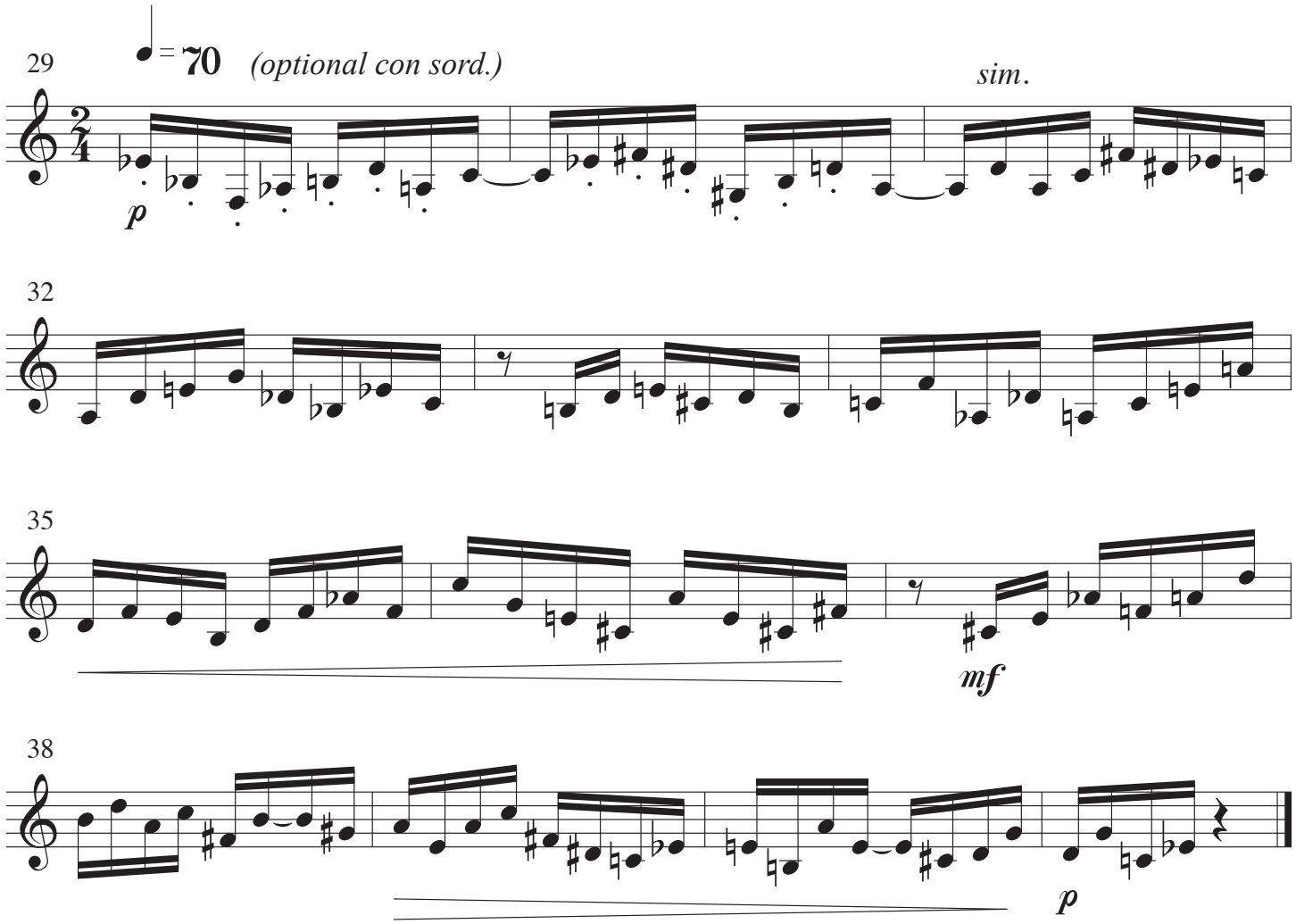


for Ann Heatherington

49. Barcarolle and Rebuttal

May 9, 2020

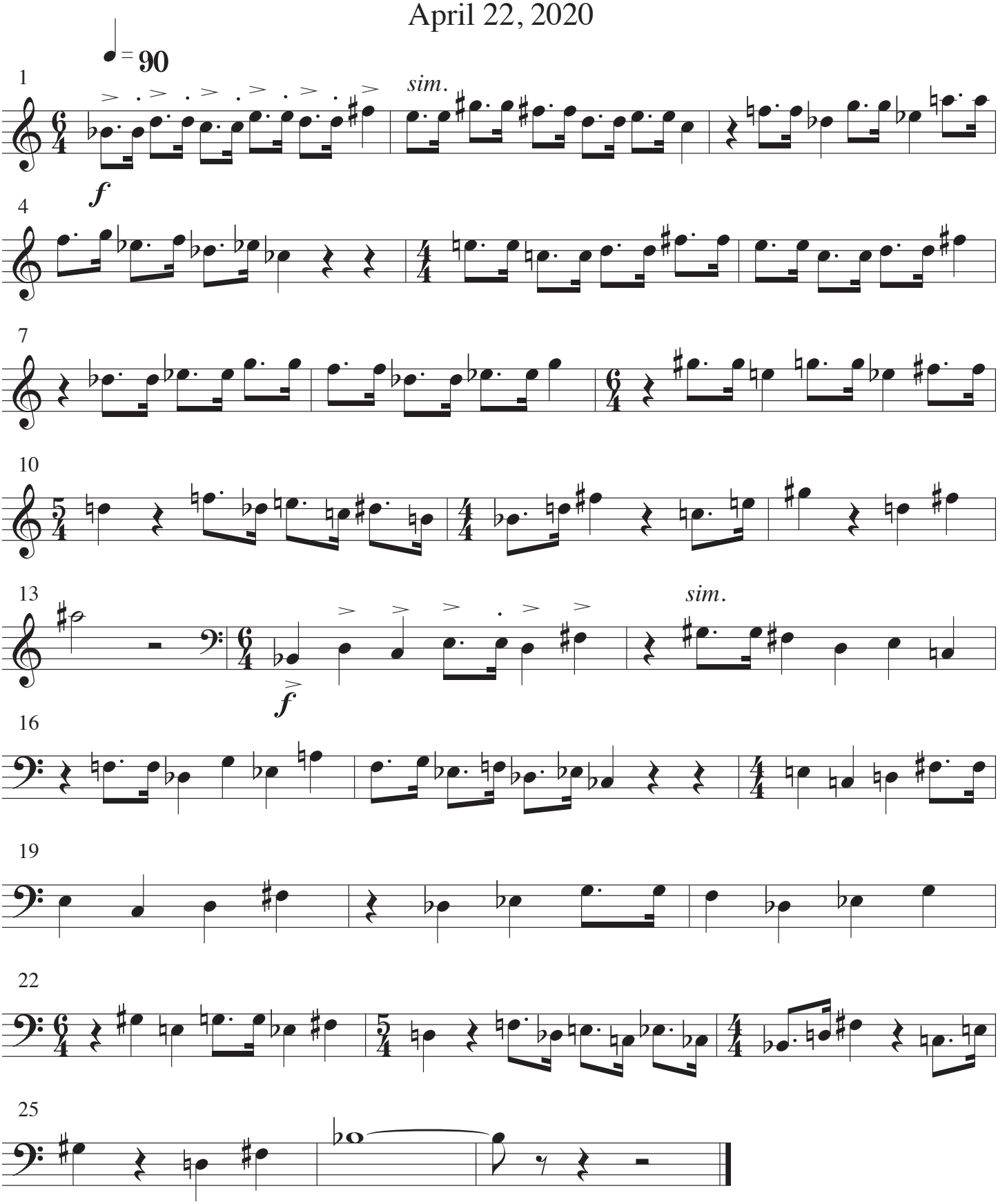



29
♩ = 70
(optional con sord.)
sim.
p
32
35
mf
38
p

for Jacqueline Holbrook

50. No Middle!

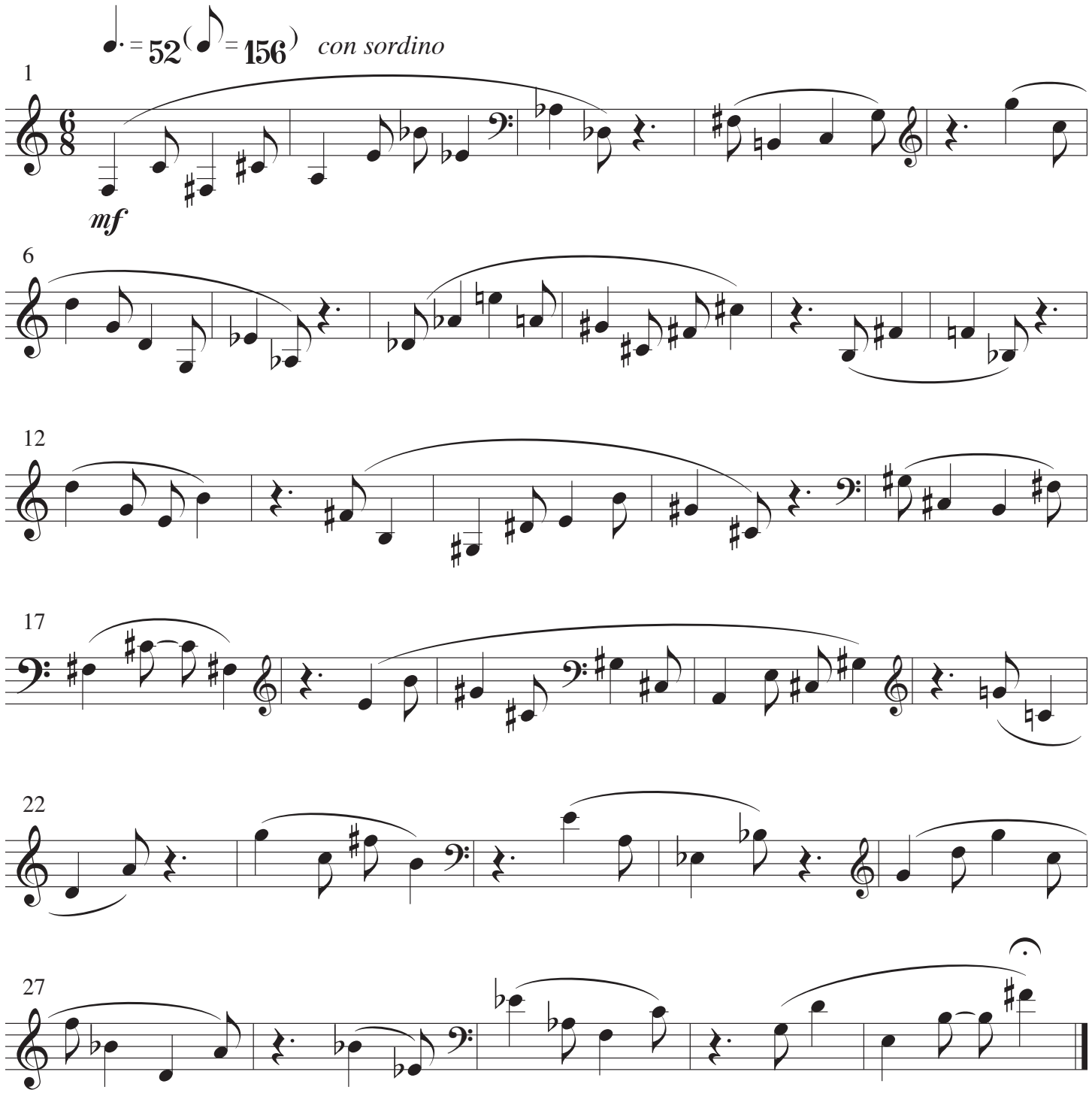
April 22, 2020



for David La Russa

51. Circles

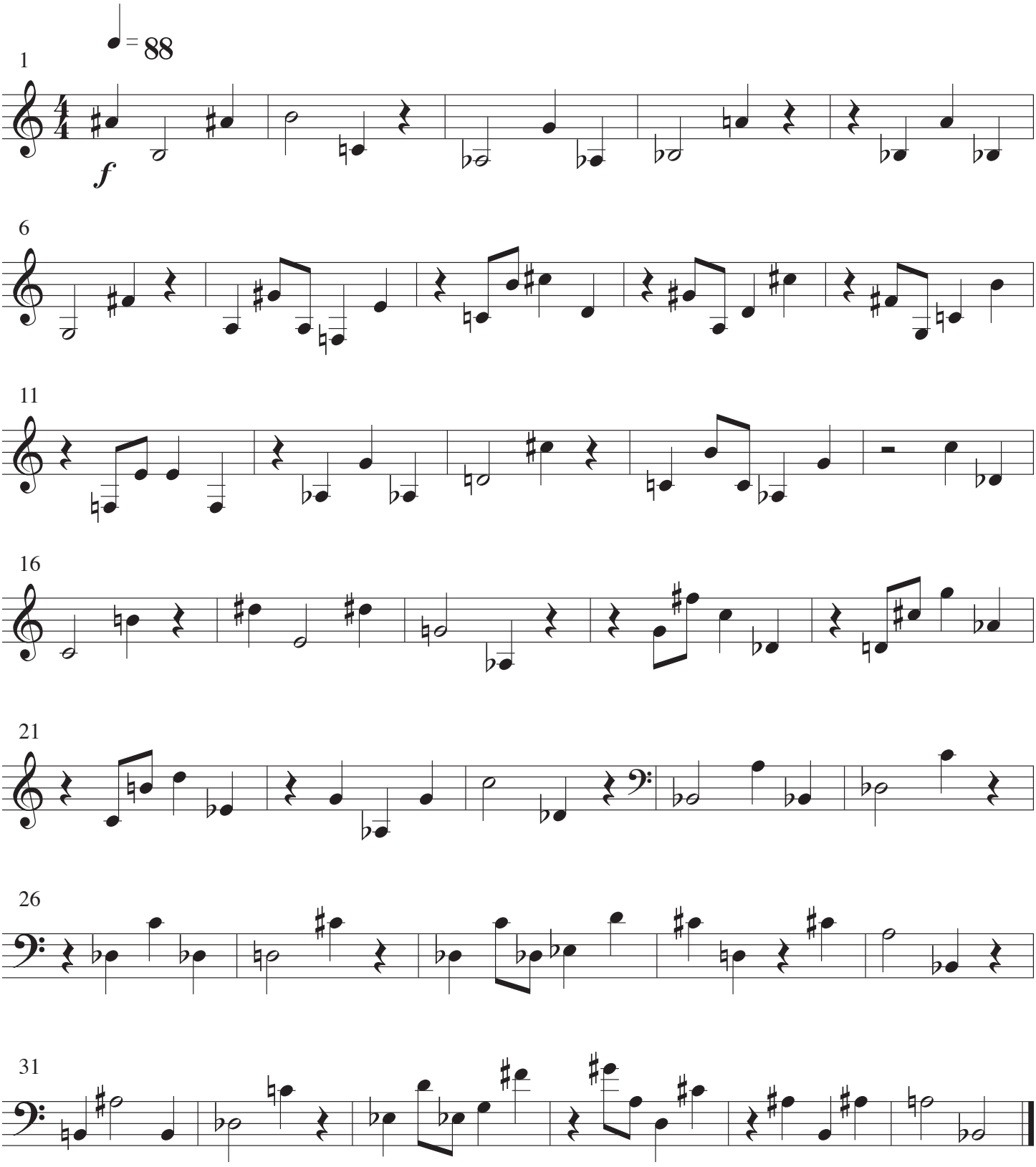
May 14, 2020



for Brenda Luchsinger

52. Hiking Mount Monadnock

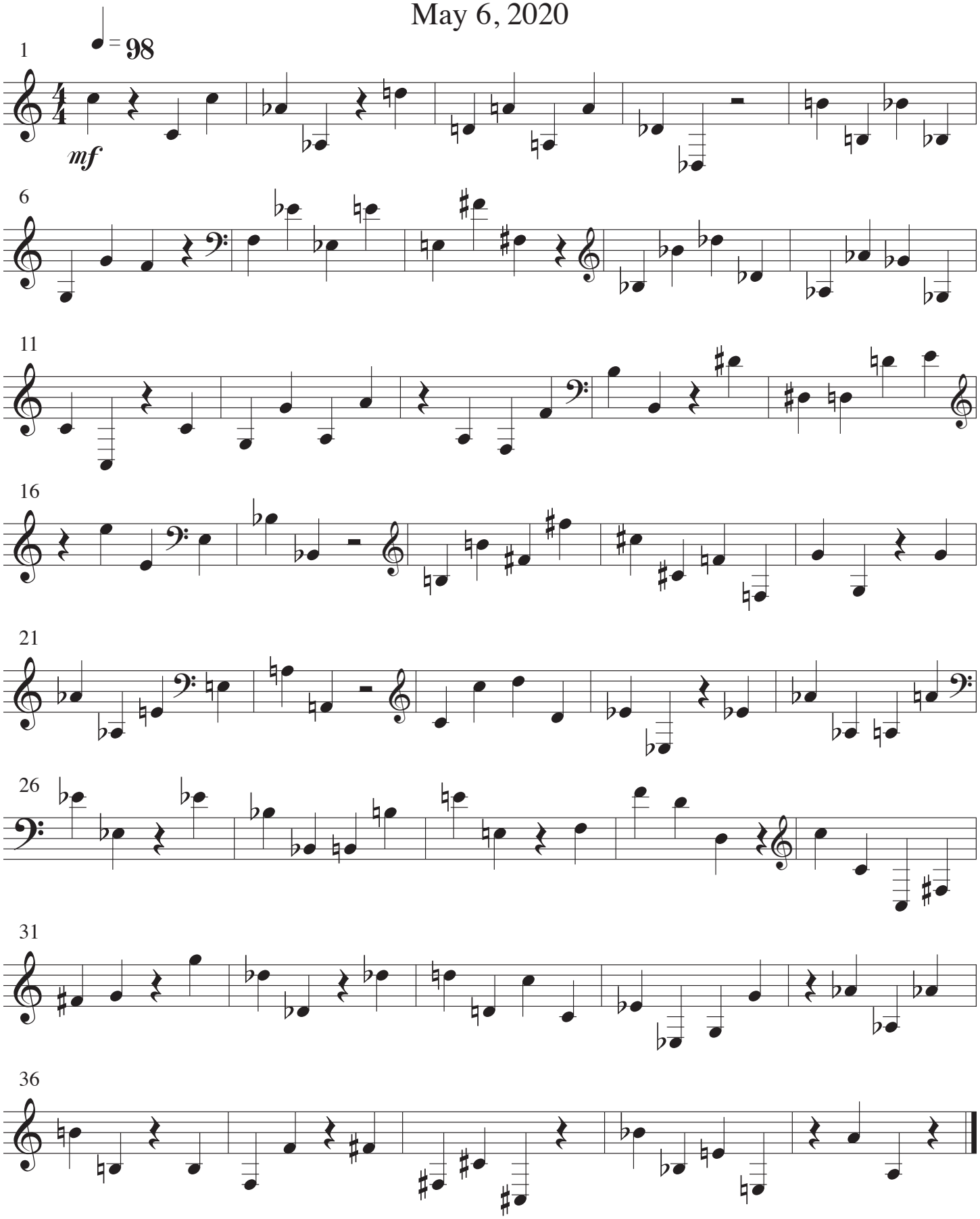
May 15, 2020



for James Naigus

53. Daily Calisthenics

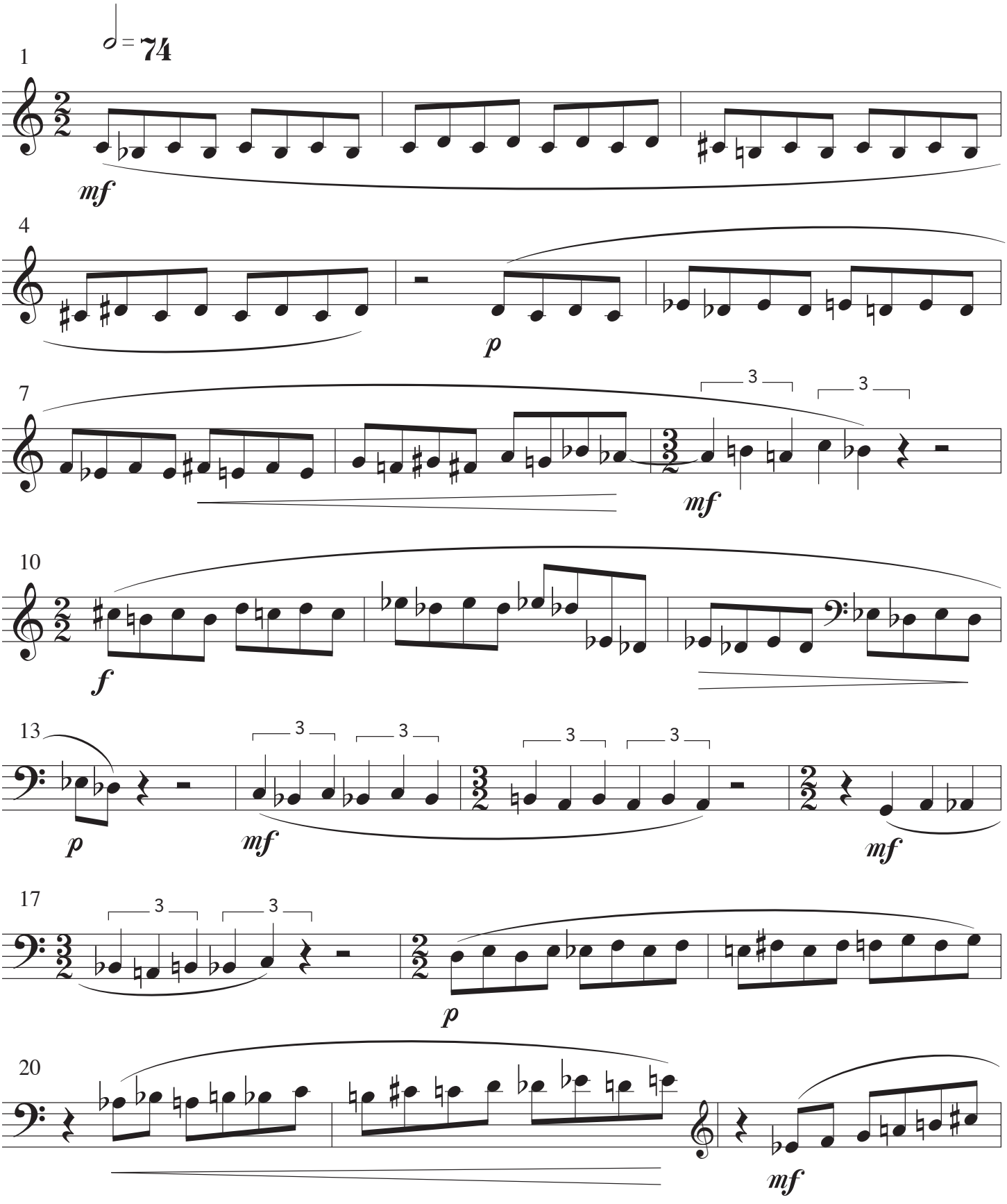
May 6, 2020



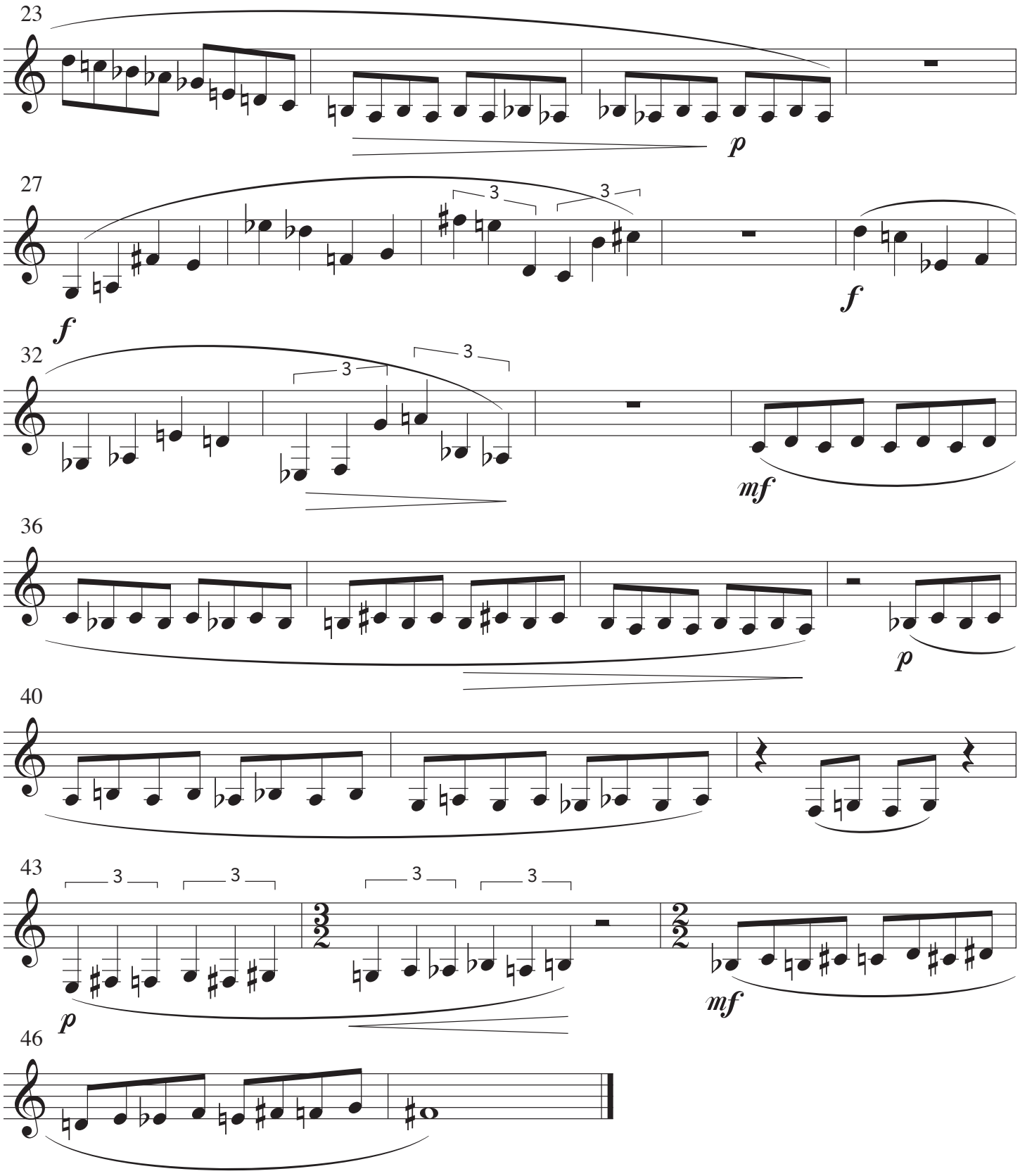
for William Purvis

54. Cold Sesame Noodles

May 25, 2020



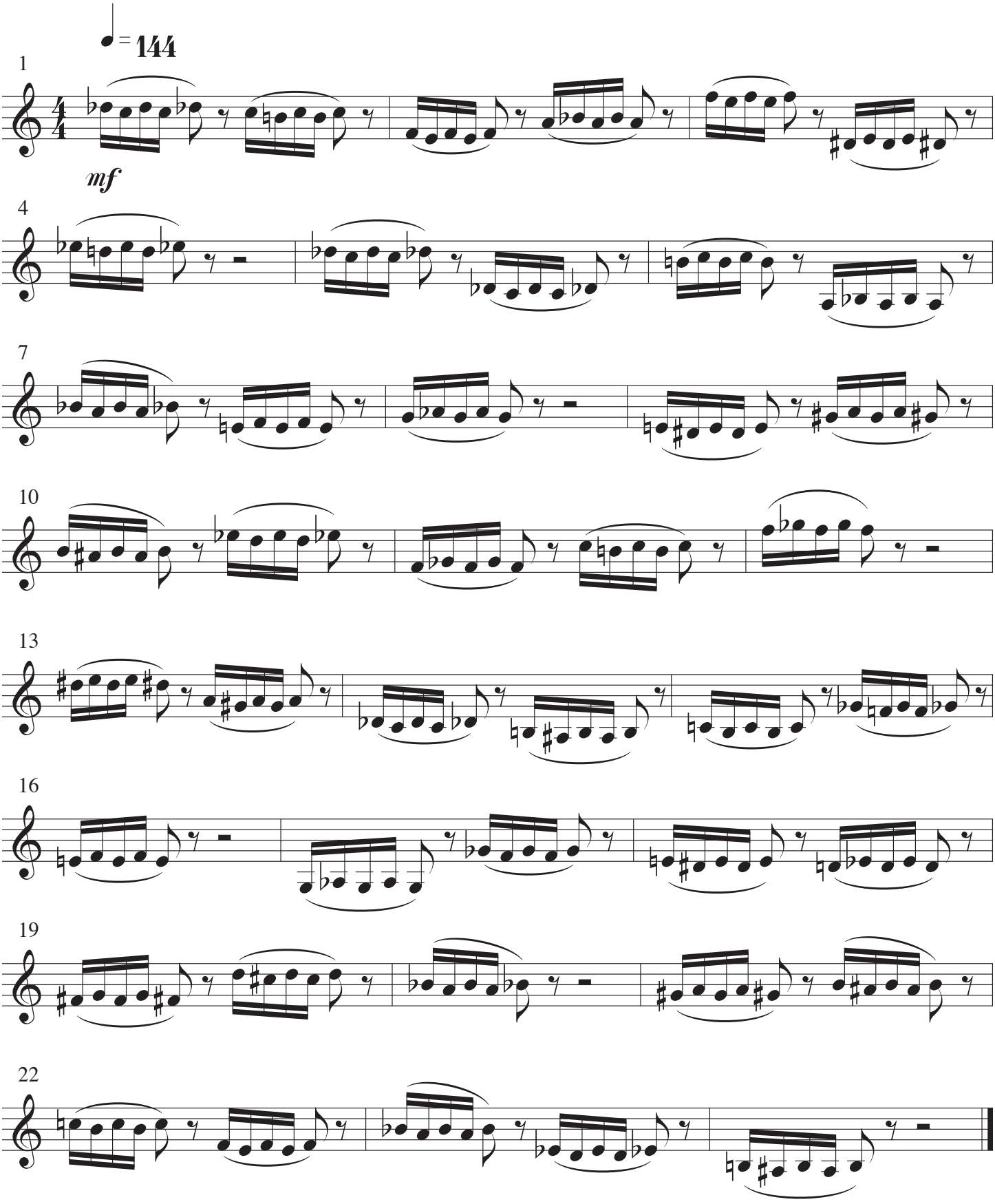
Cold Sesame Noodles



for Justin Renzi

55. Minor Triller

May 3, 2020



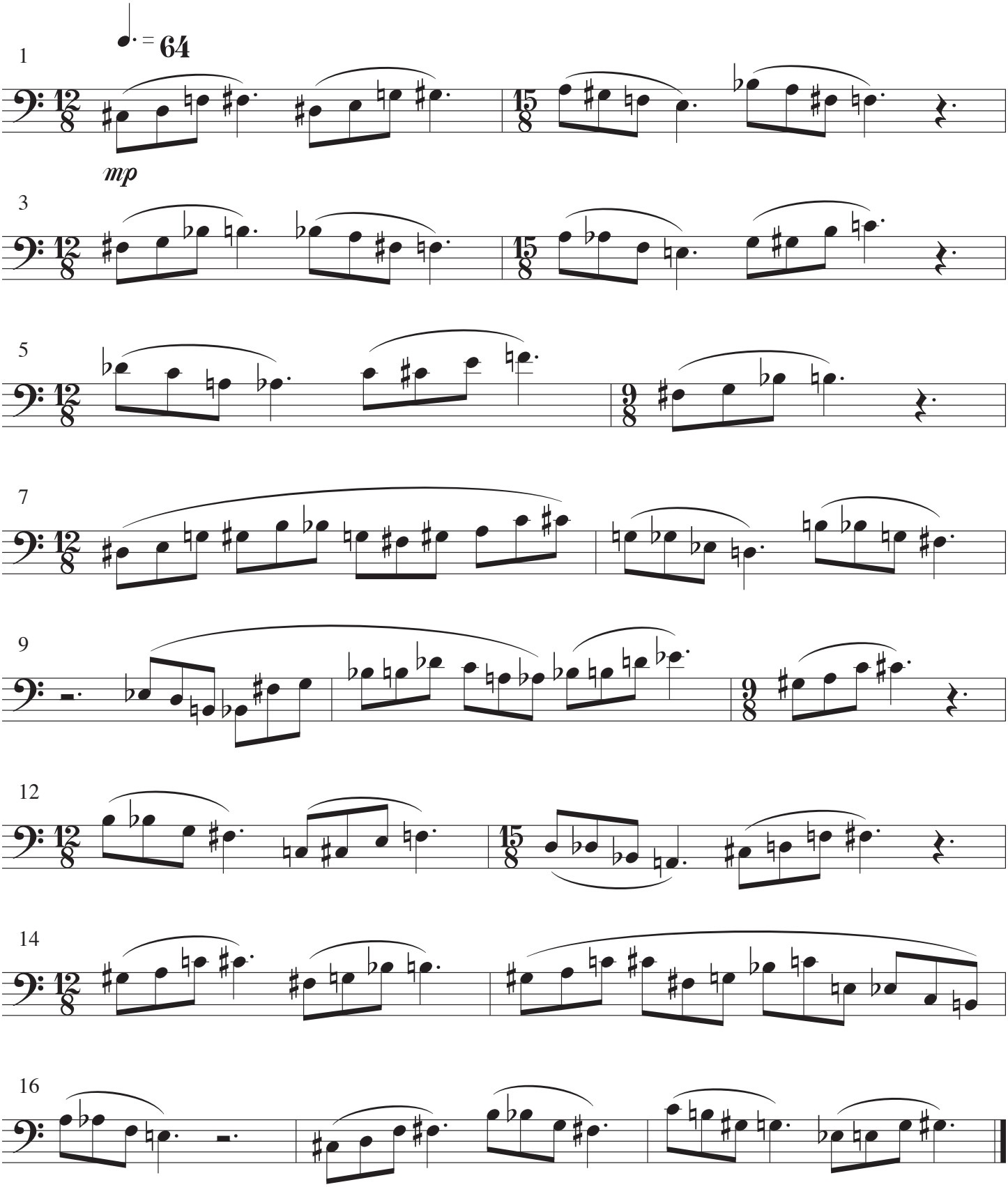
100 ETUDES FOR HORN

LOW HORN, 56-65

for Jeremy Brand

56. Arabian Nights

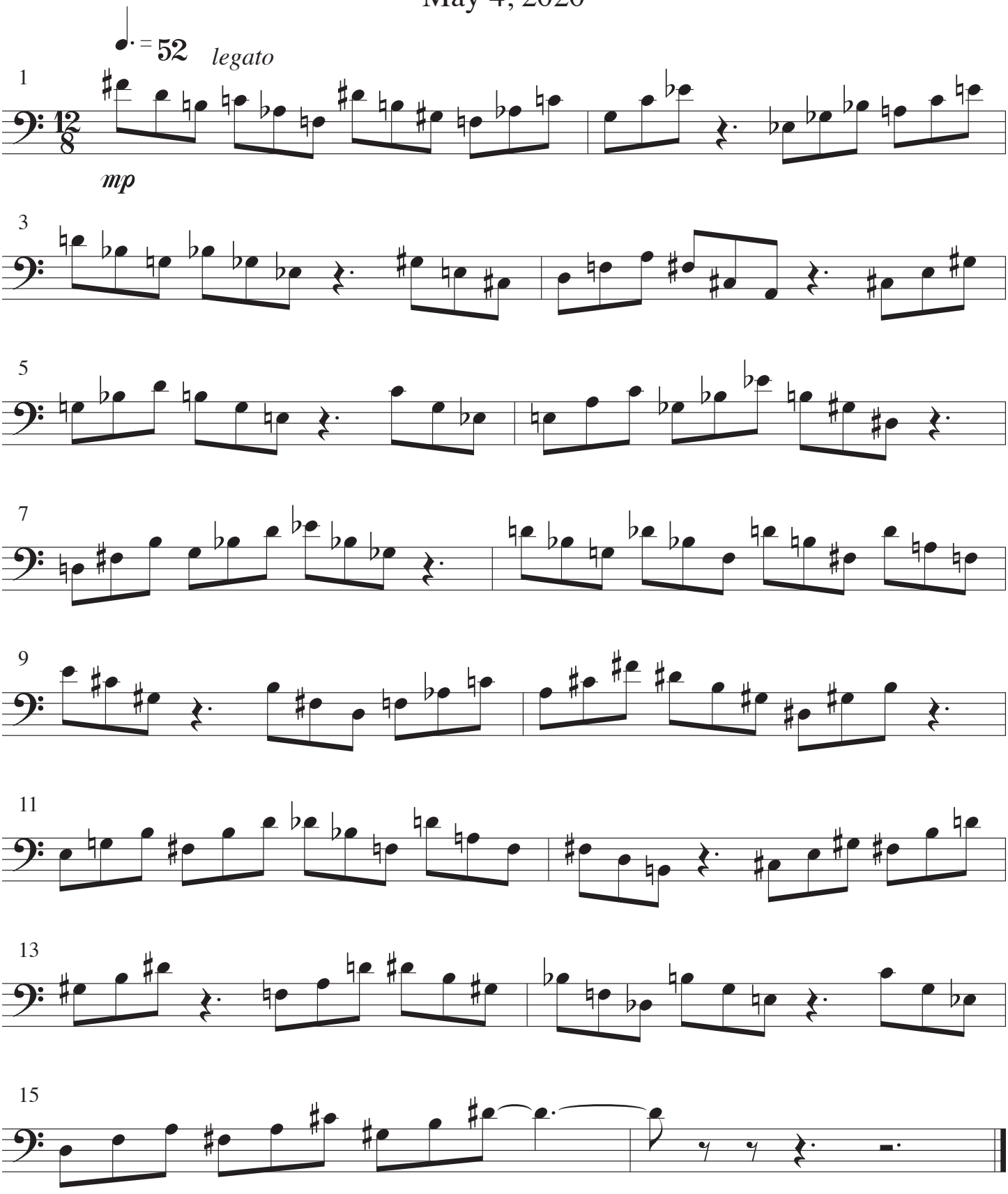
May 23, 2020



for Kevin Grant

57. Slow and Steady

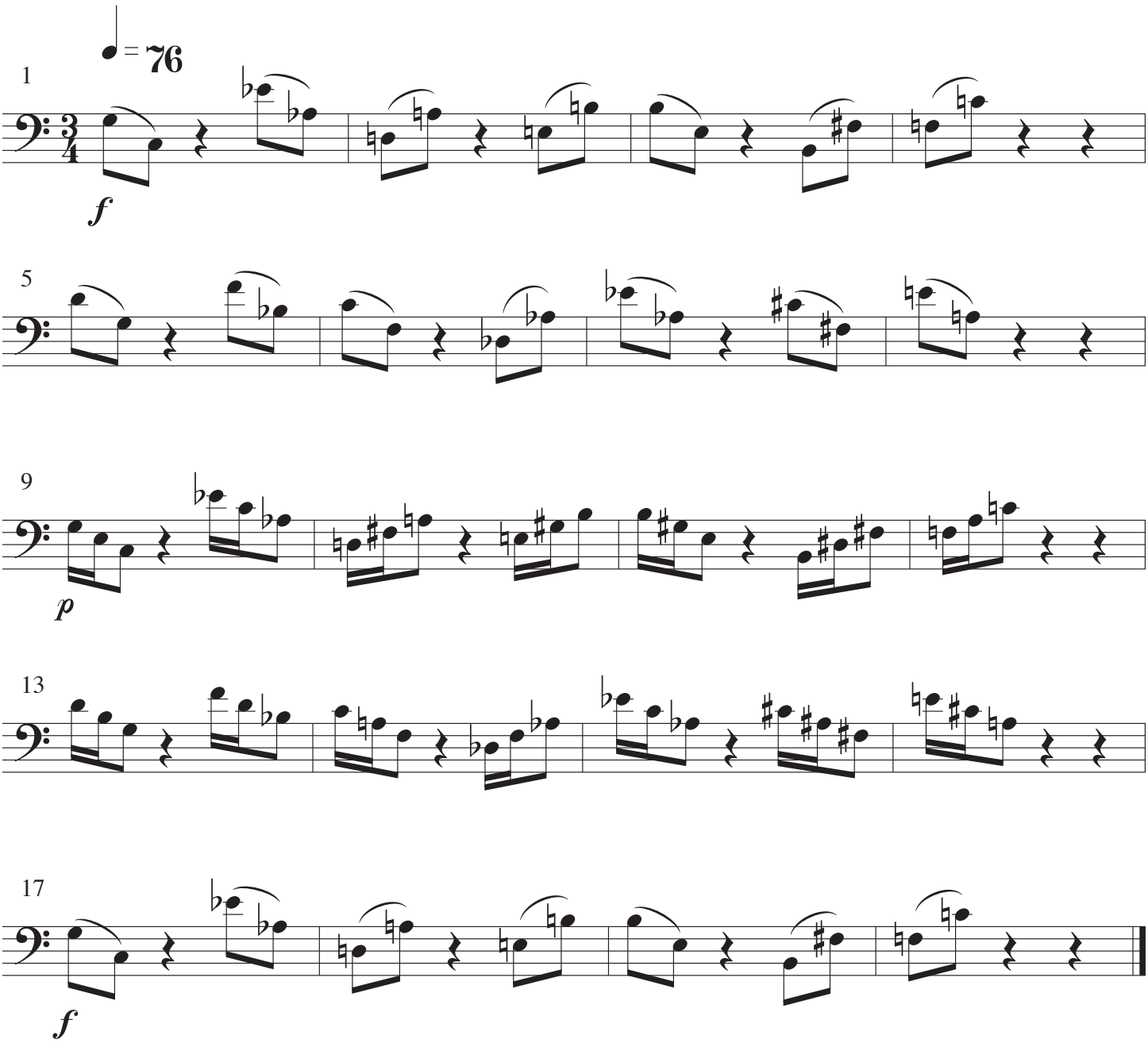
May 4, 2020



for Anna Held

58. Fun With Fifths

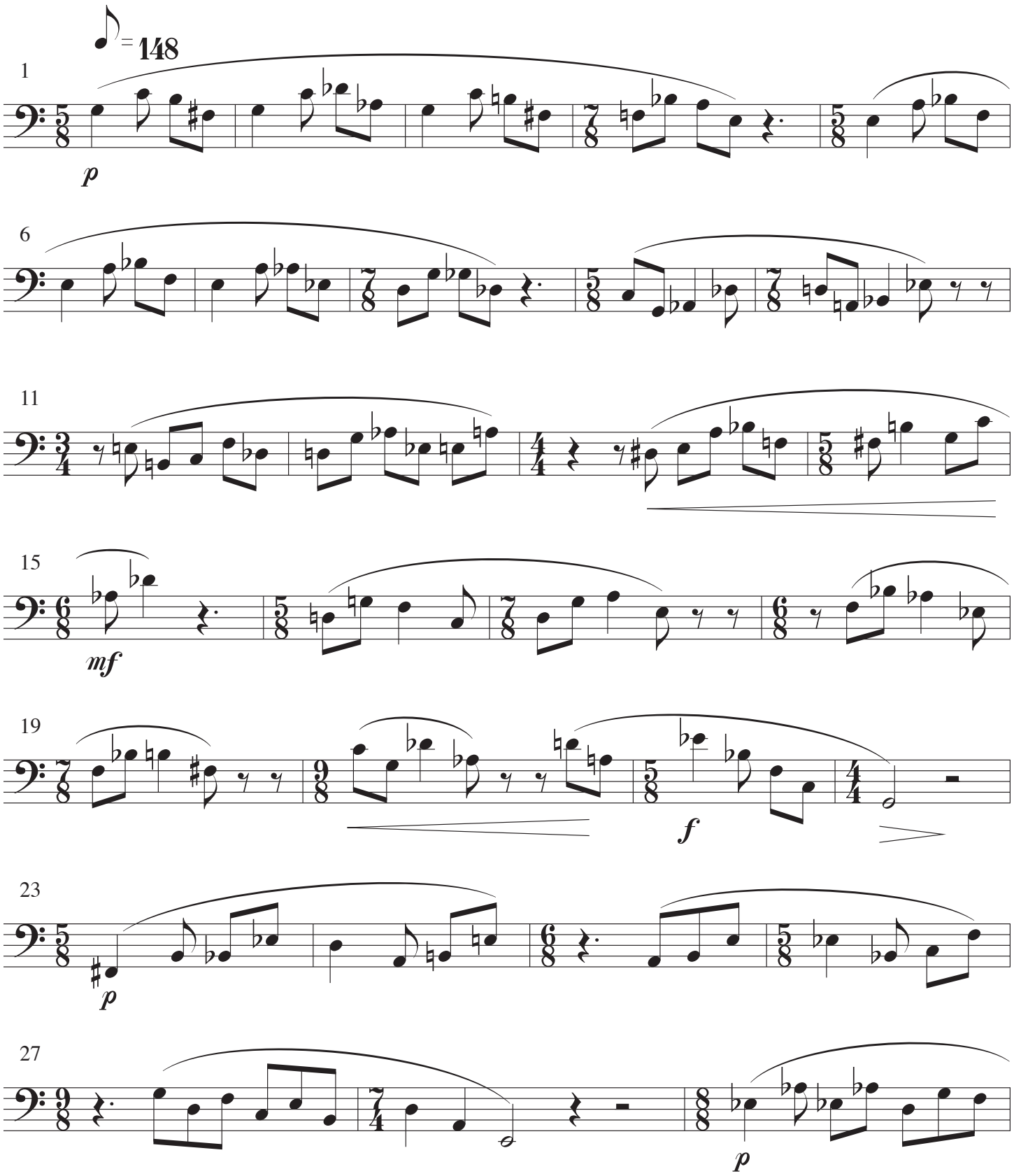
May 10, 2020

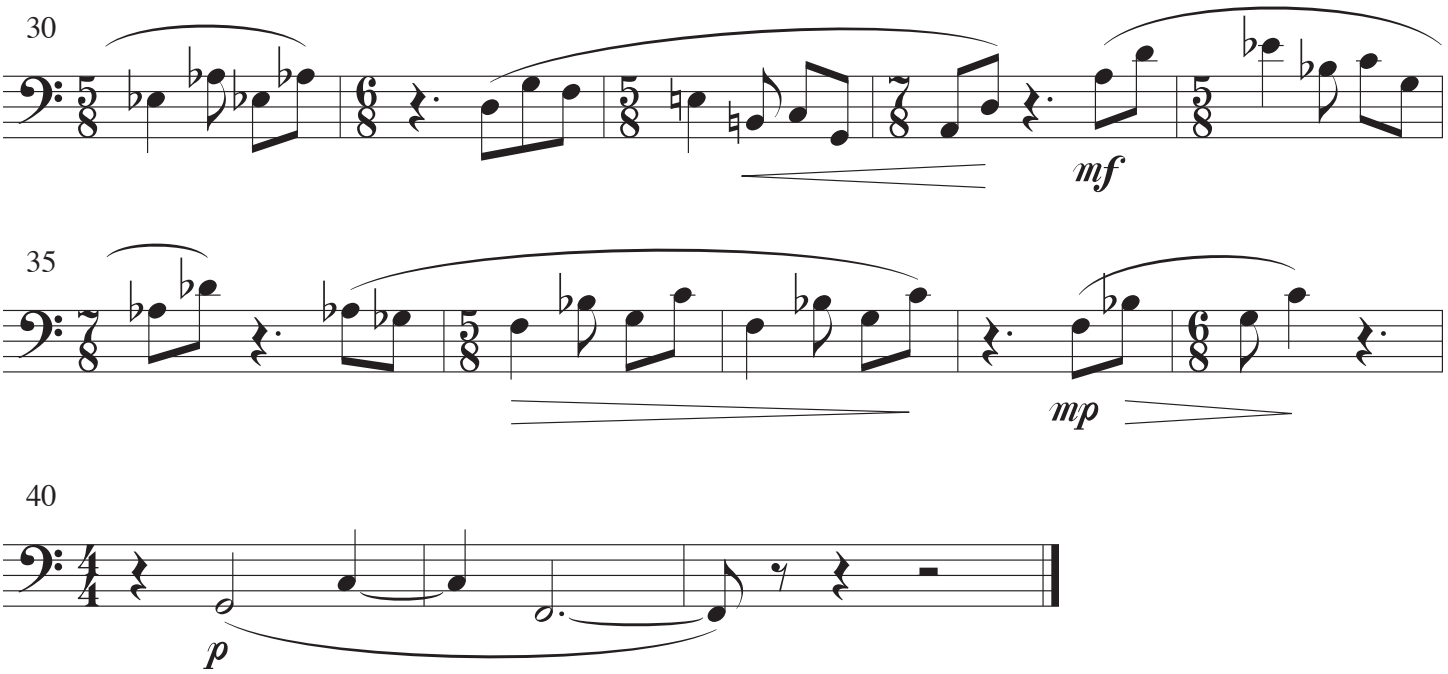


for Lauren Mizell

59. Breathe In, Breathe Out

April 19, 2020

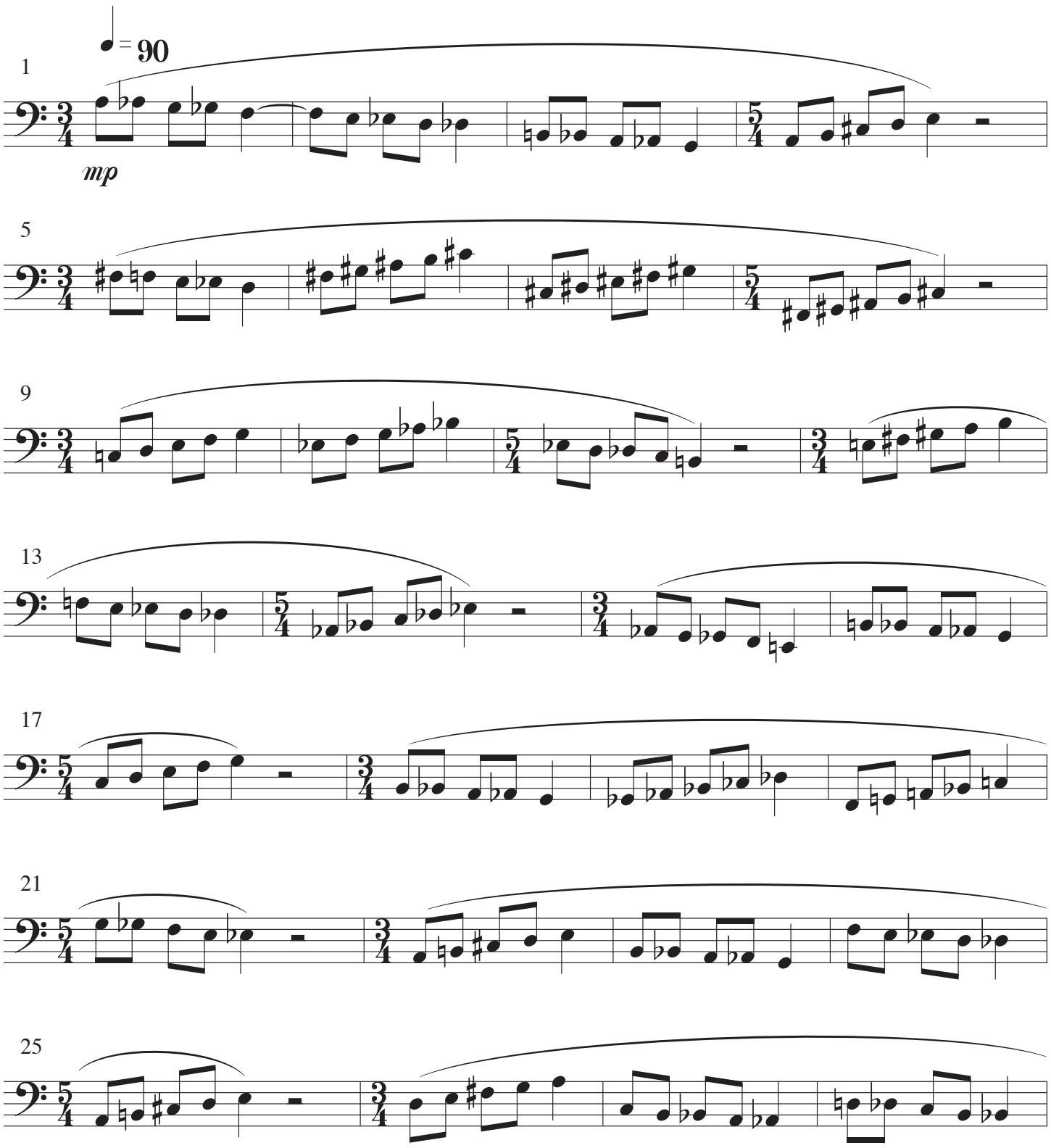



30
mf
35
mp
40
p

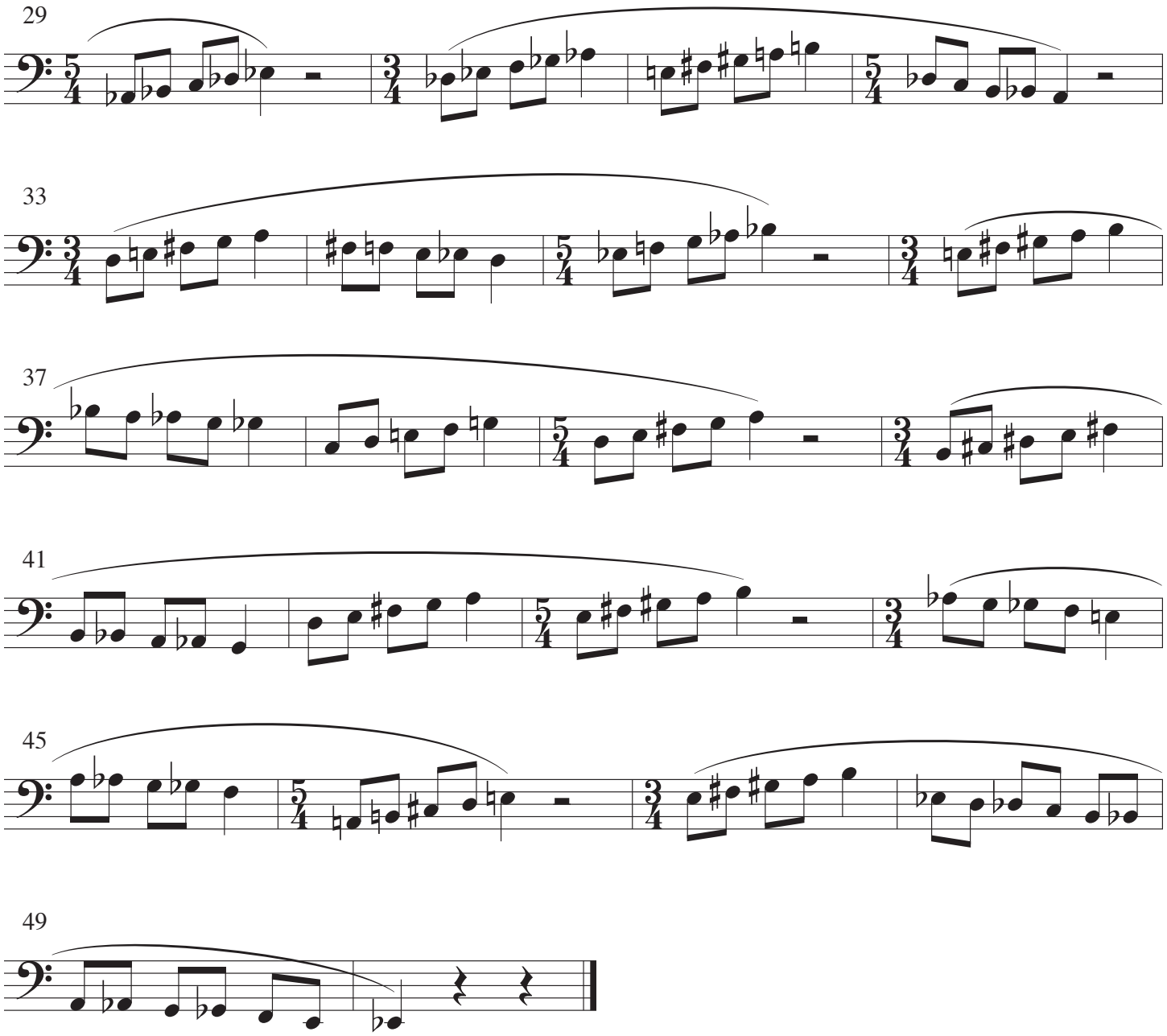
for Miranda Morris Sims

60. Deep Down in the Swamp

May 20, 2020



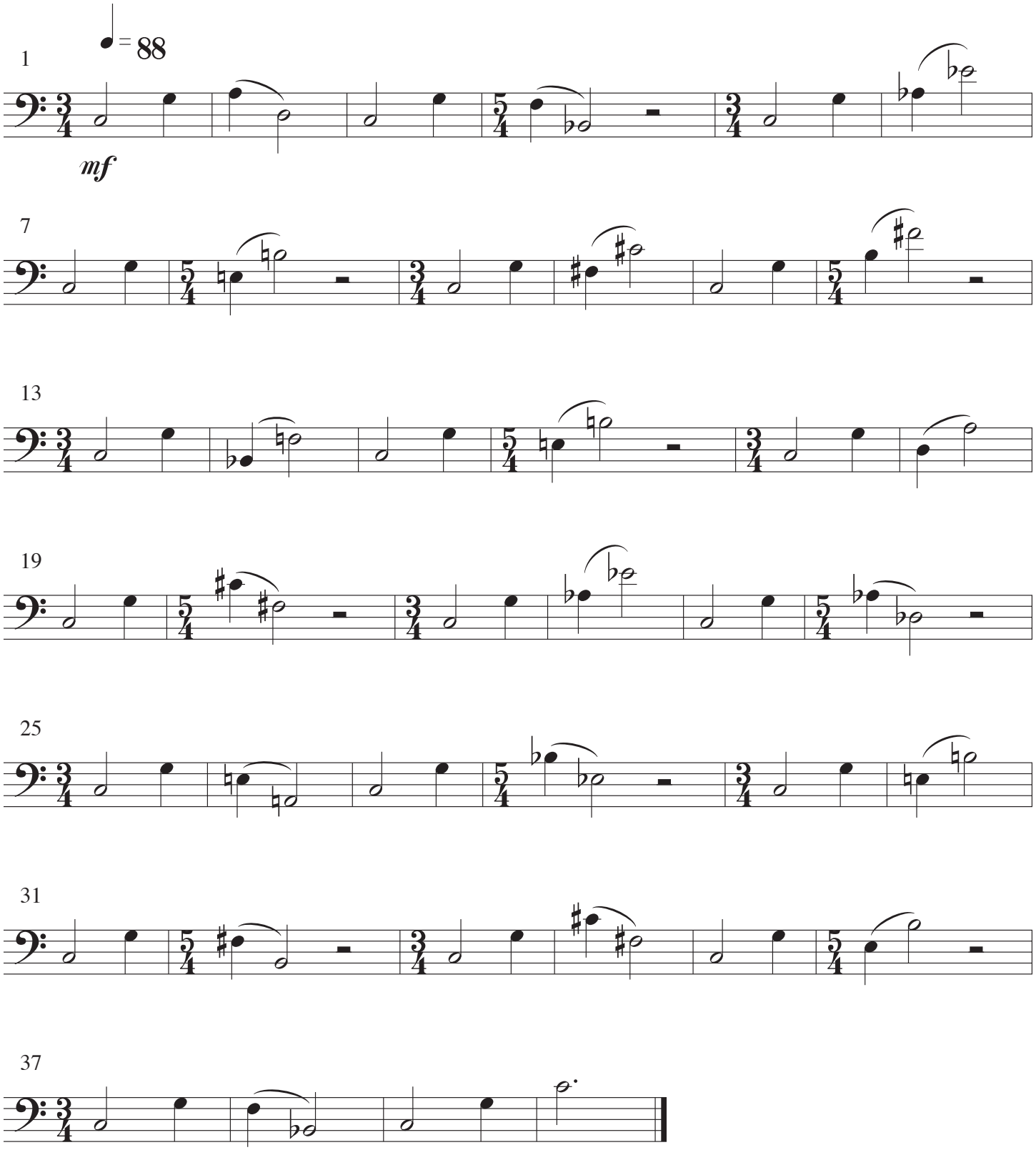
Deep Down in the Swamp



for T.J. LeMaster

61. See Gee

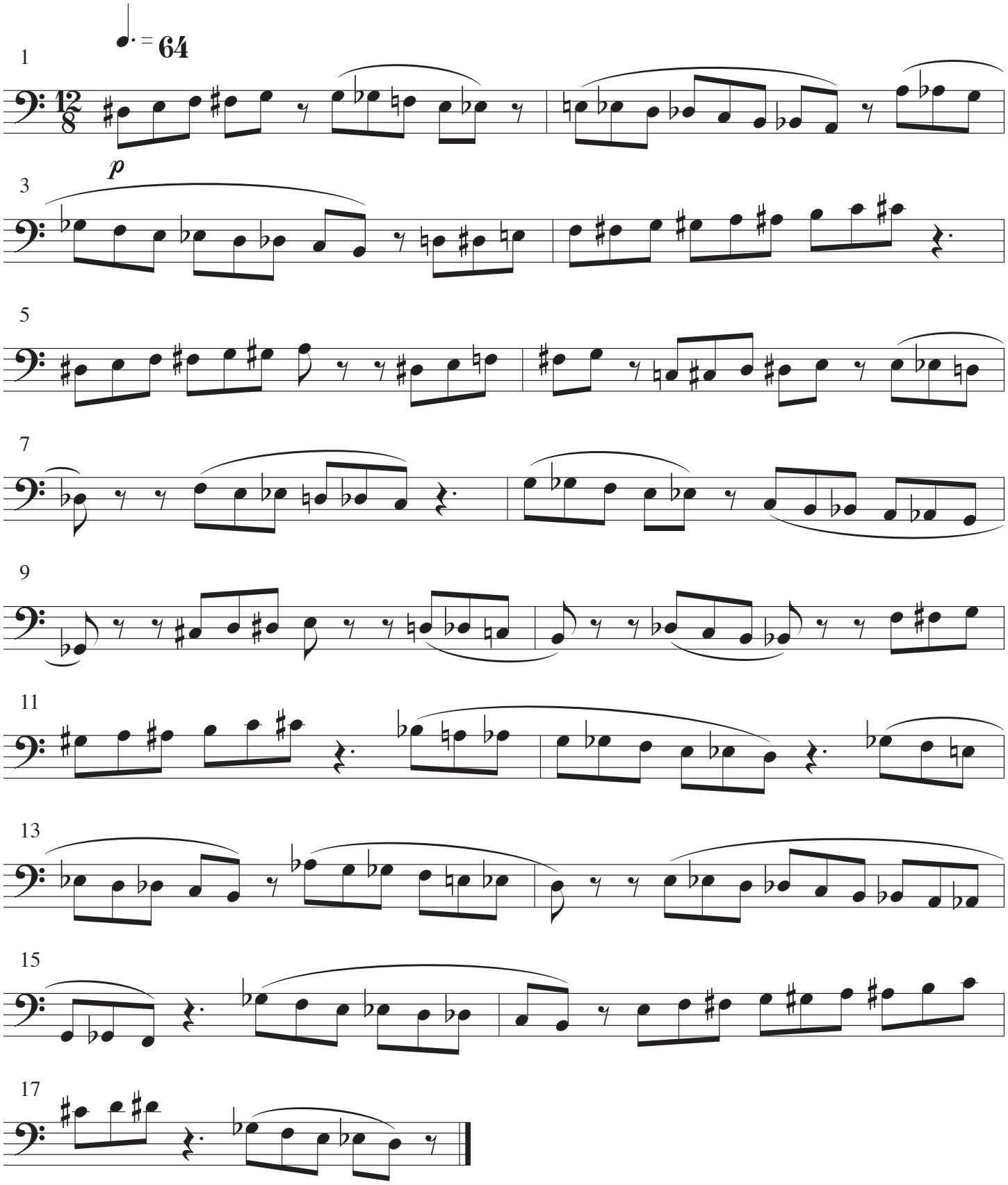
May 20, 2020



for Amber Riner

62. Chromatica

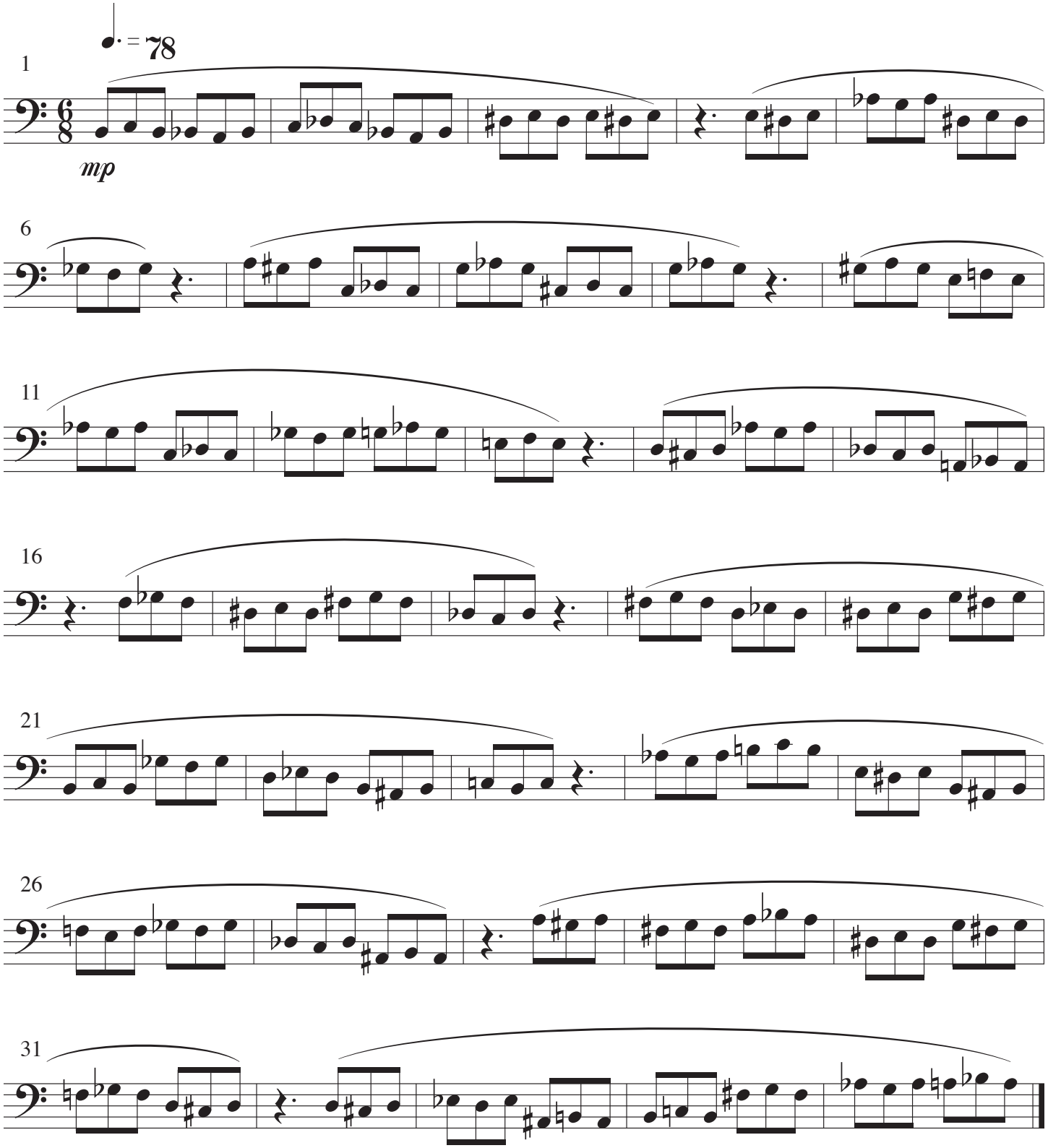
May 12, 2020



for Andrew Roy

63. Won't You Be?

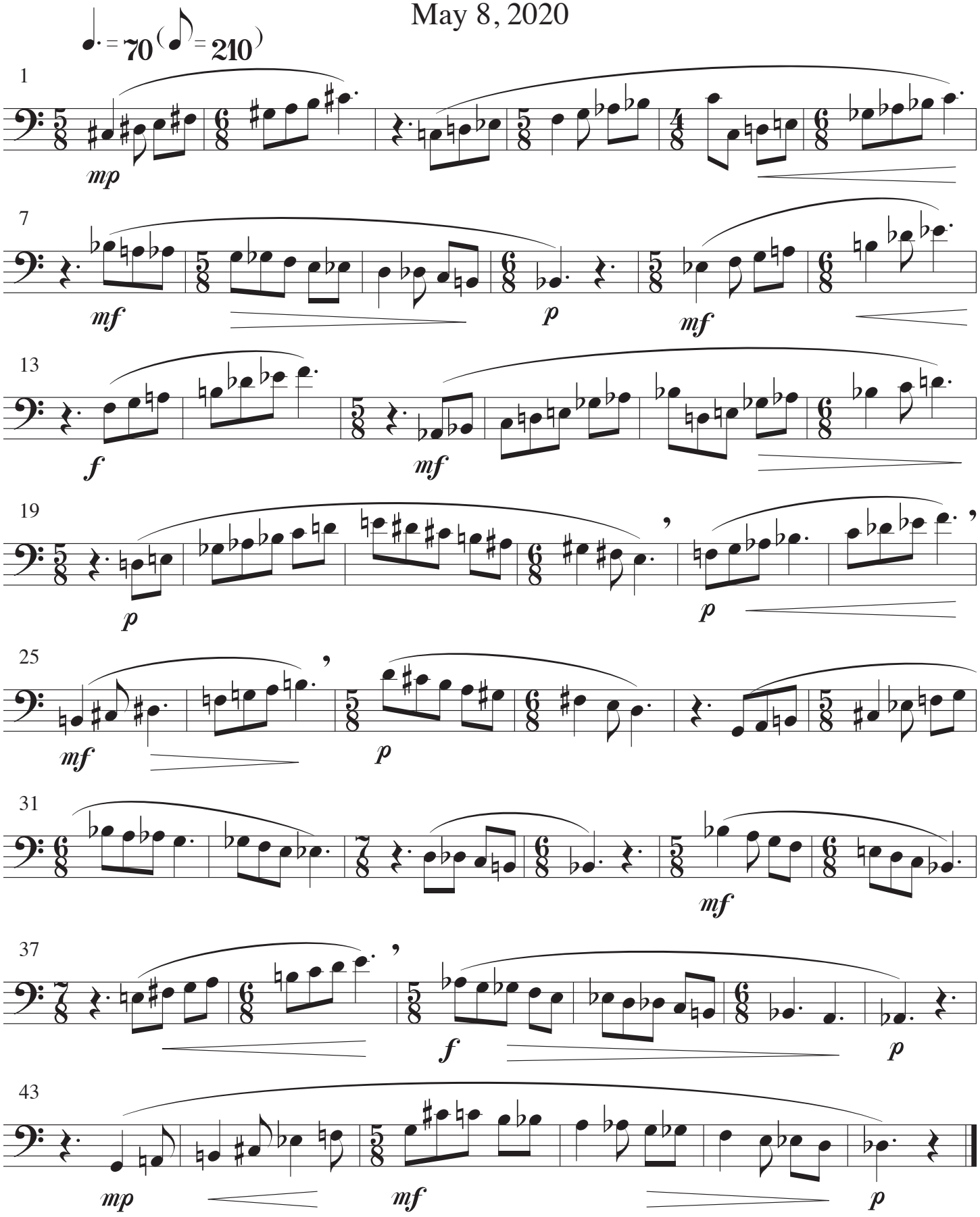
May 22, 2020



for Sloan Stephens

64. Stuck in the Swamp

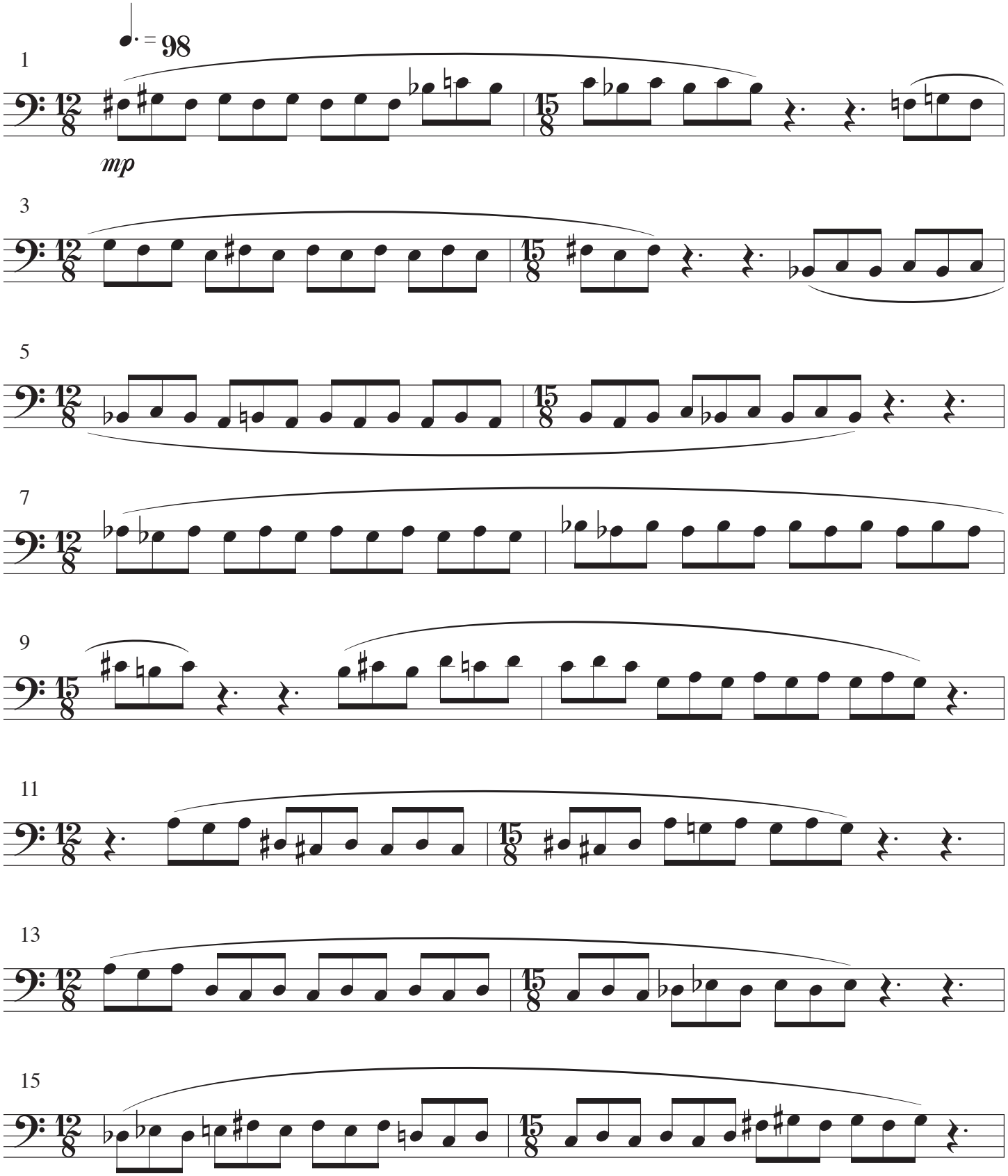
May 8, 2020



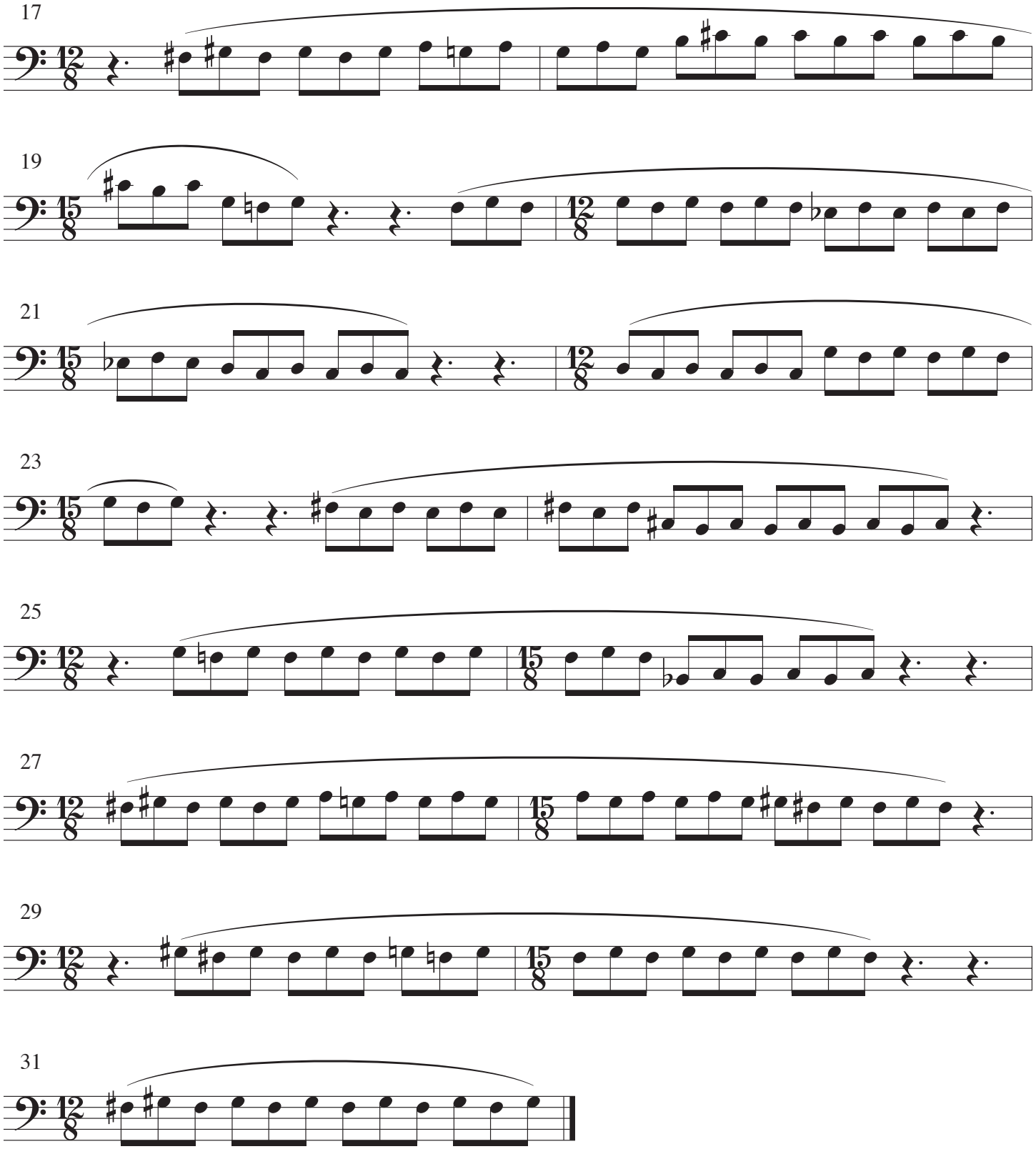
for Theresa Weatherly

65. Oodles of Noodles

May 13, 2020



Oodles of Noodles

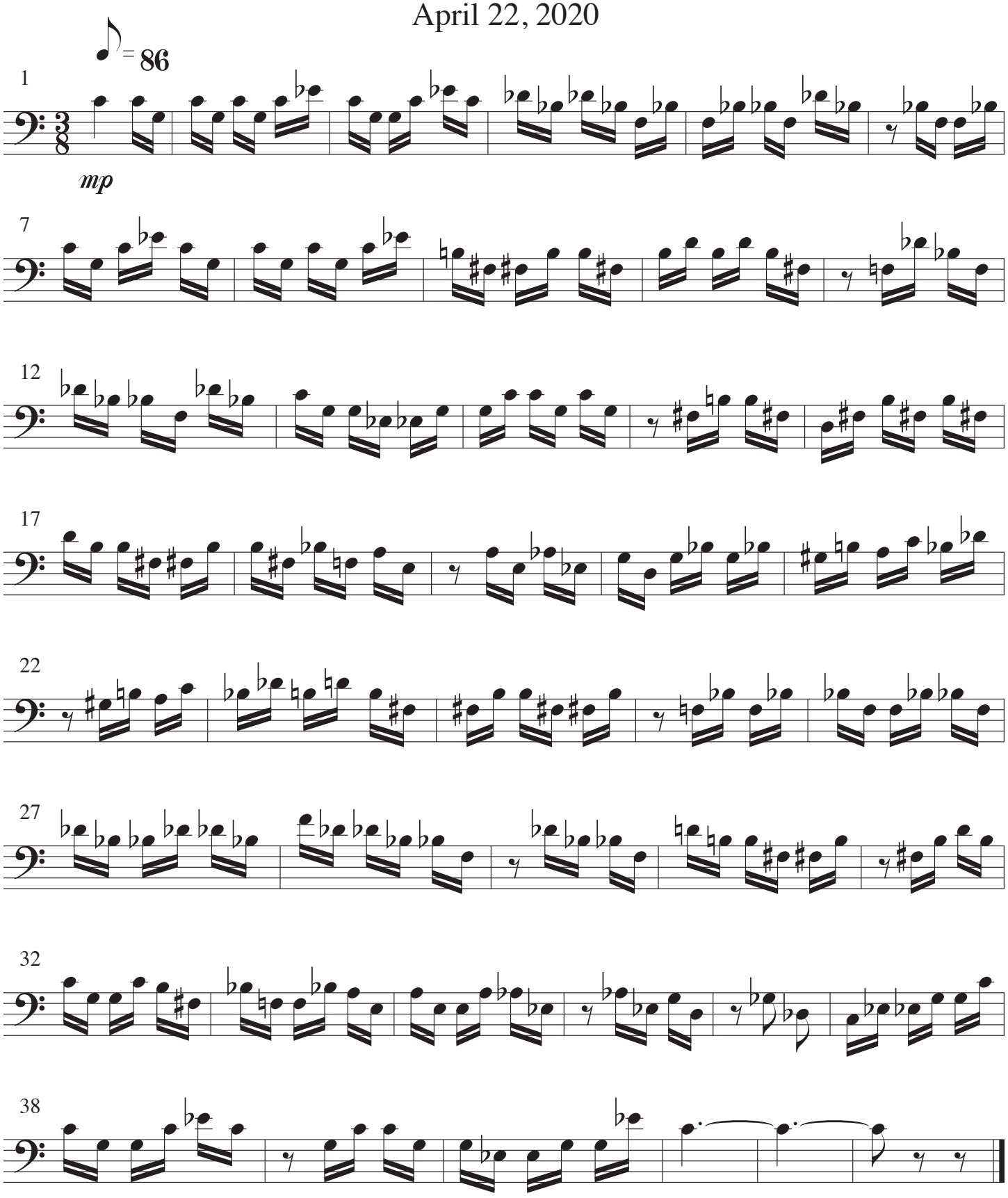


MID REGISTER BREAK, 66-68

for Hannah Bedard

66. Facing the Break

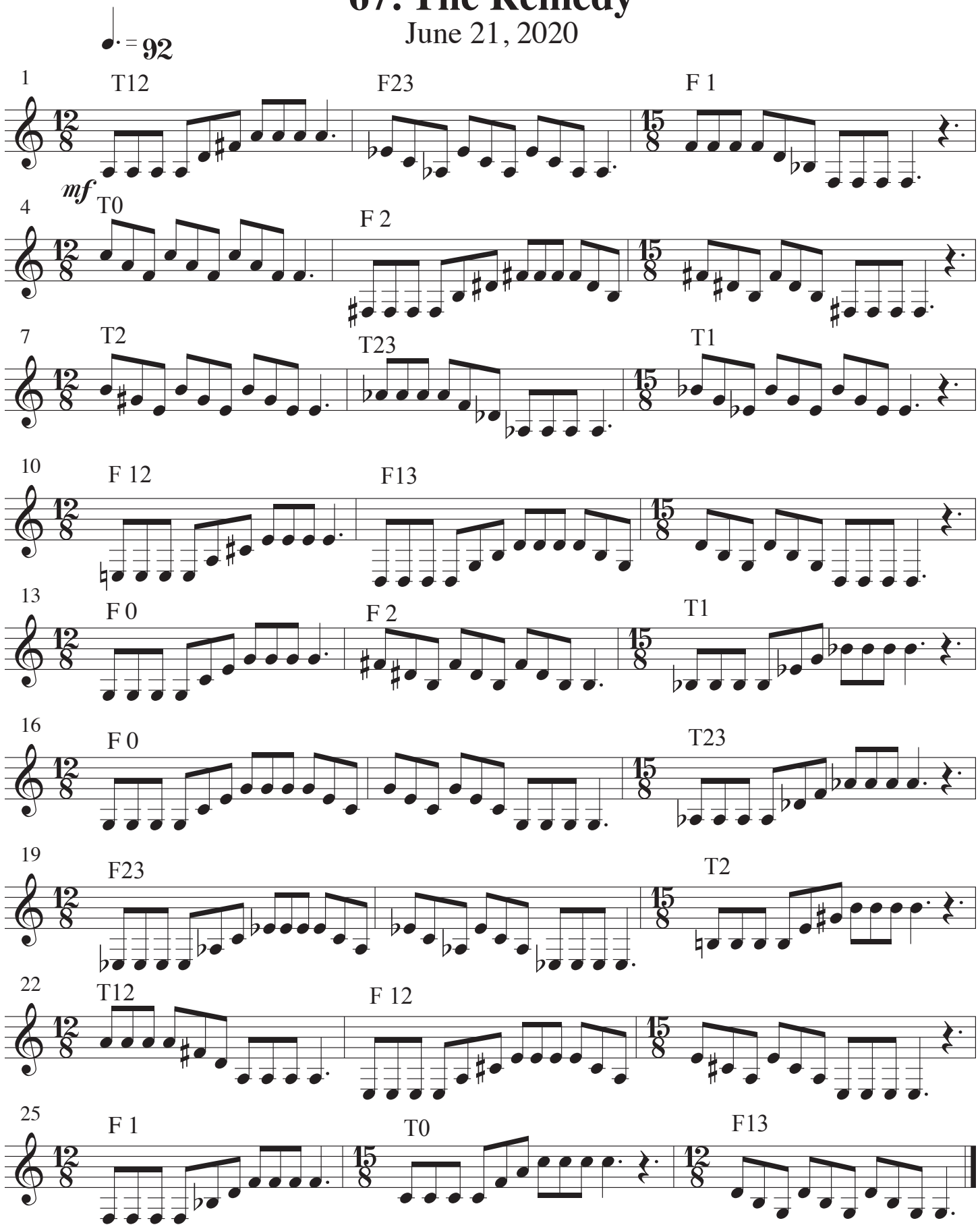
April 22, 2020



for Salvador Hernandez

67. The Remedy

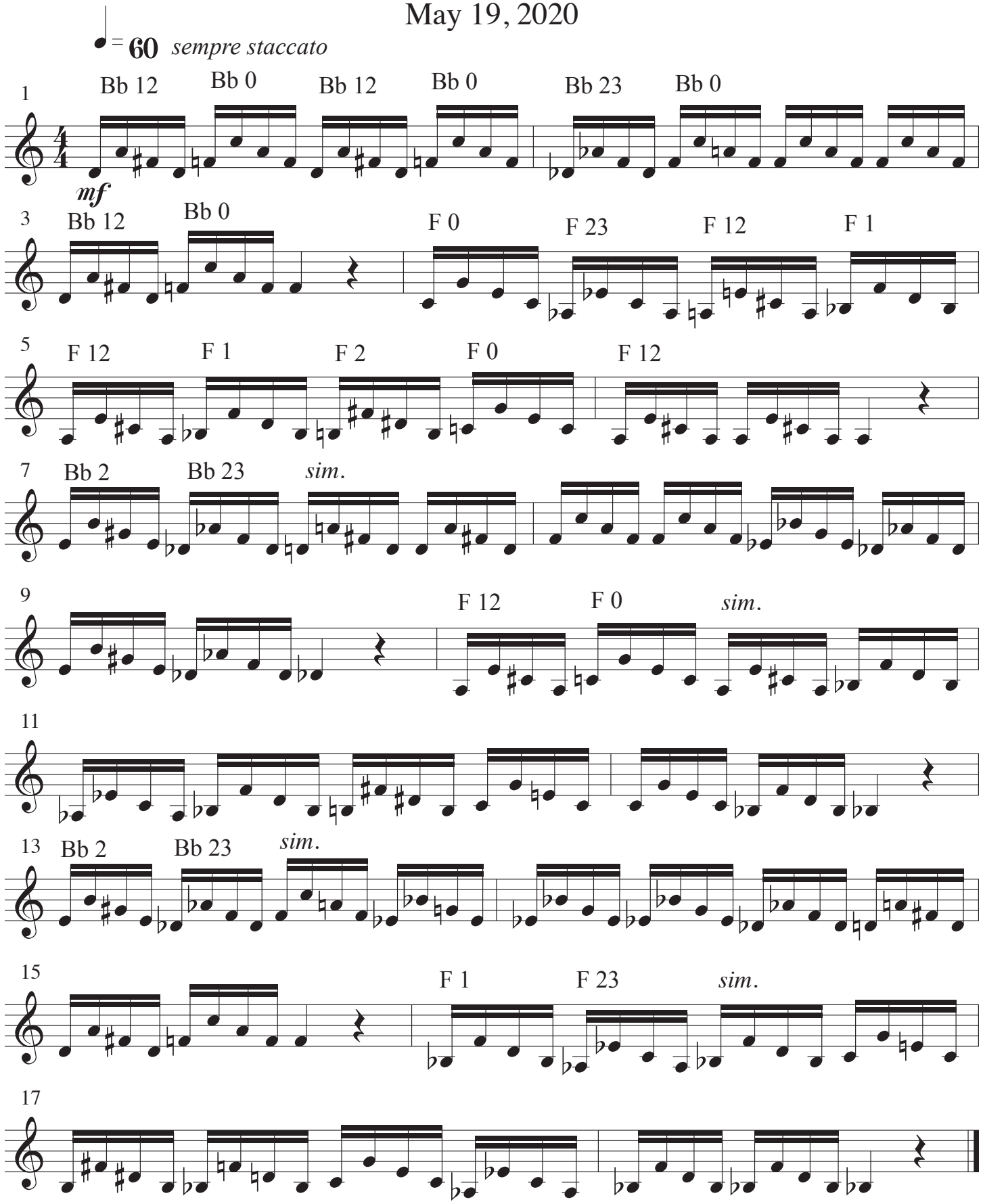
June 21, 2020



for Kylie Chapman

68. Core Workout

May 19, 2020



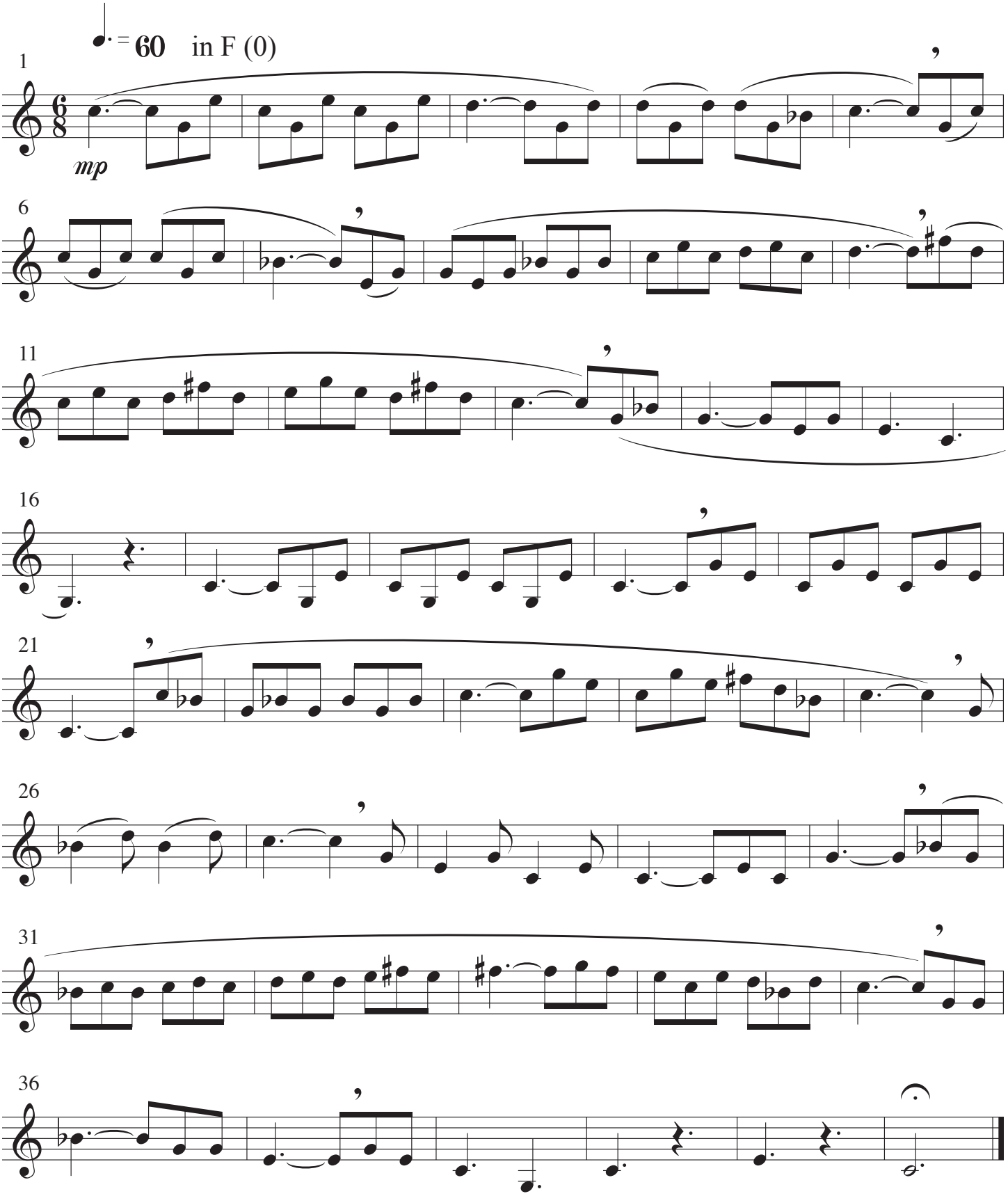
100 ETUDES FOR HORN

NATURAL HORN INSPIRED, 69-88

for Hannah Bedard

69. Das Original

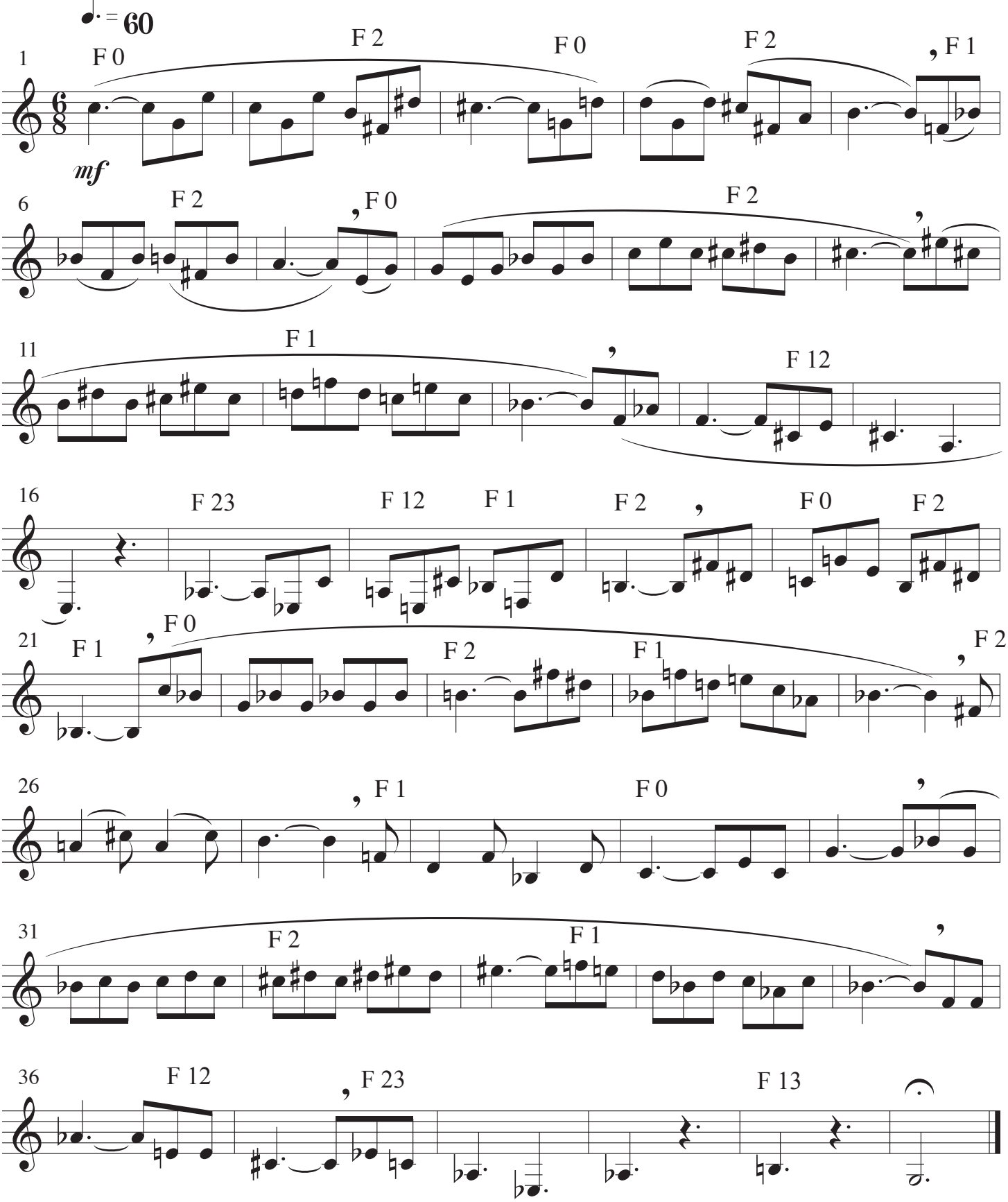
February 12, 2020



for Hannah Bedard

70. Der Doppelgänger

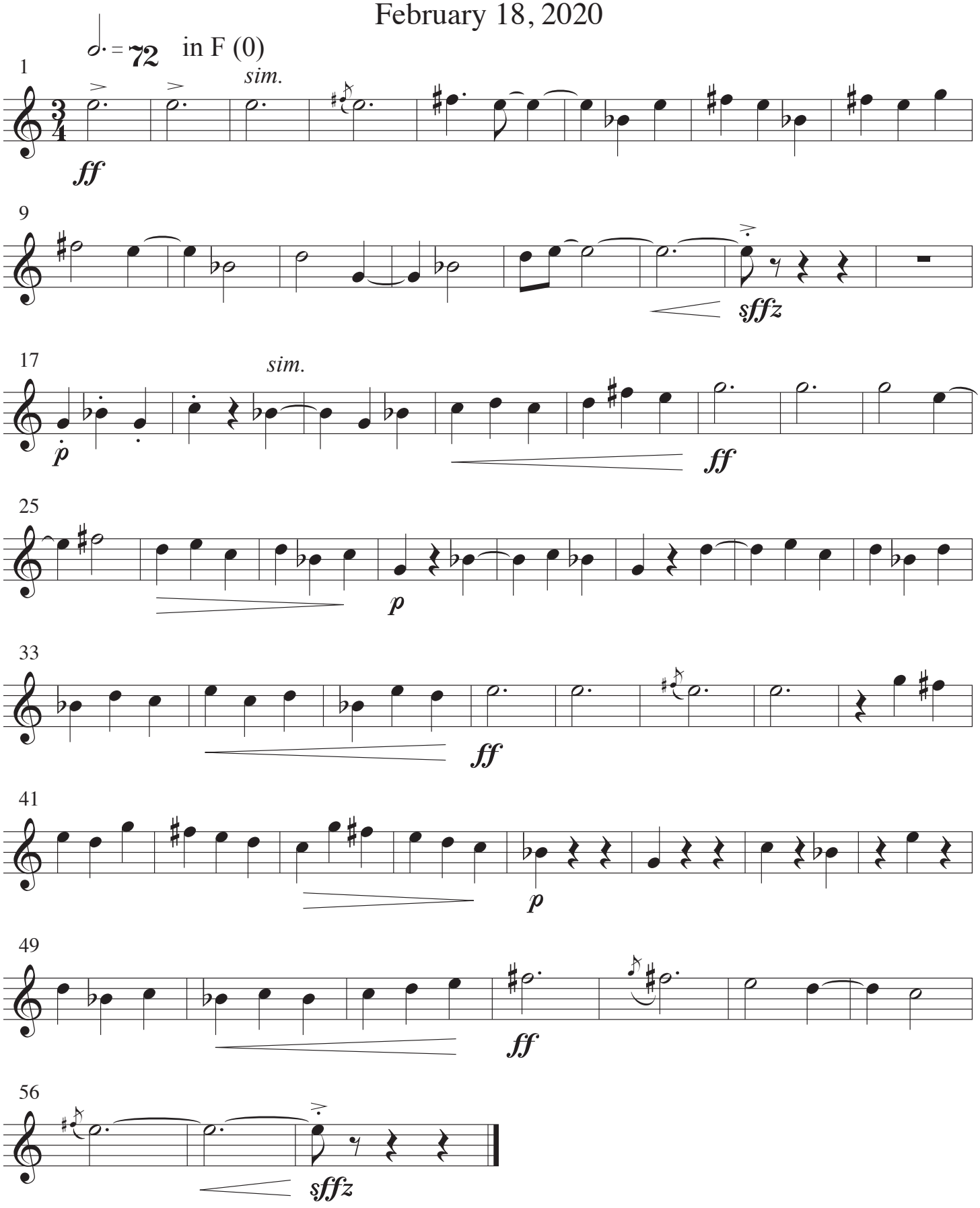
May 18, 2020



for Leslie Bell

71. ¡Olé!

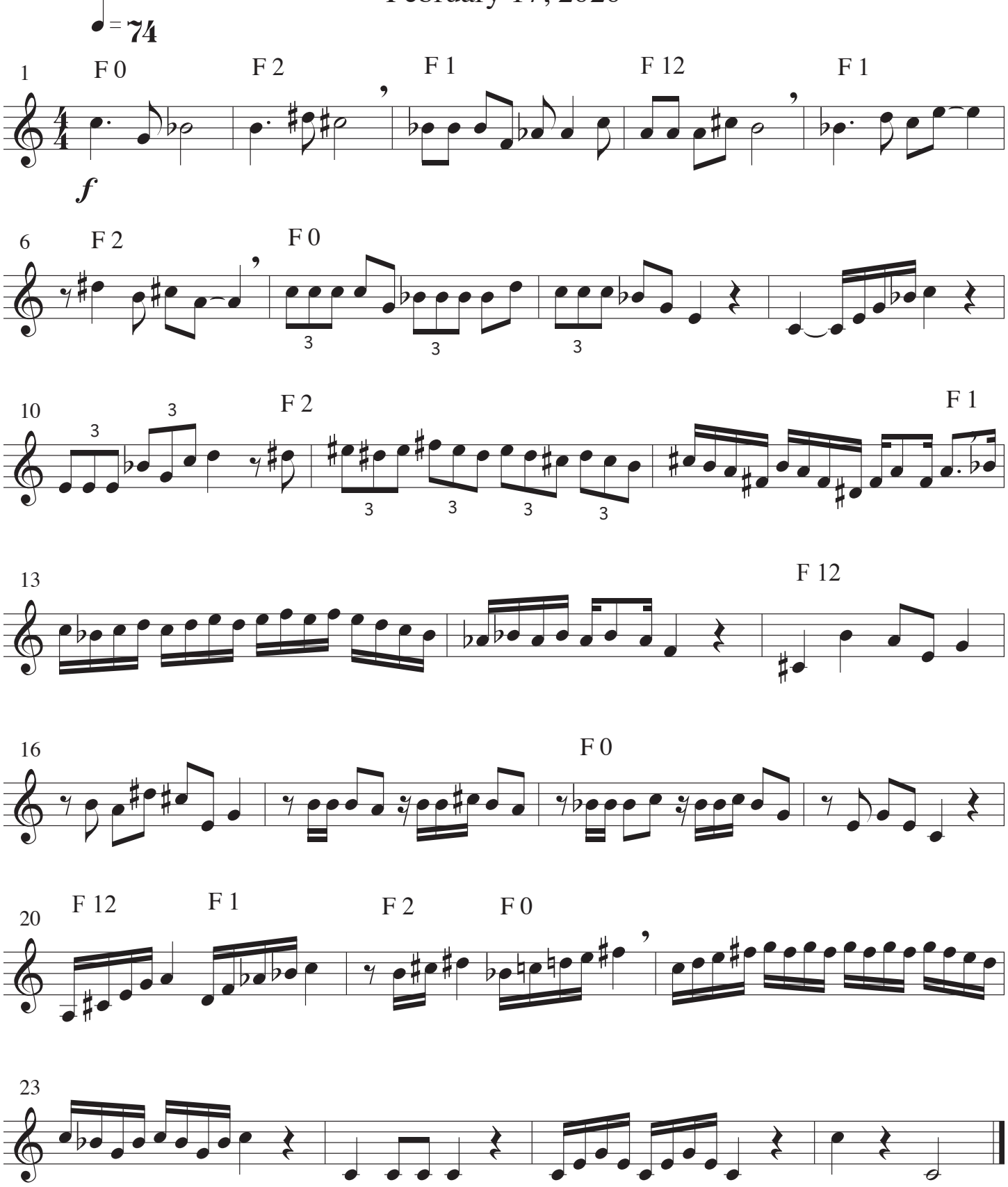
February 18, 2020



for Nathaniel Davis-Picart

72. Busy, Busy, Busy

February 17, 2020

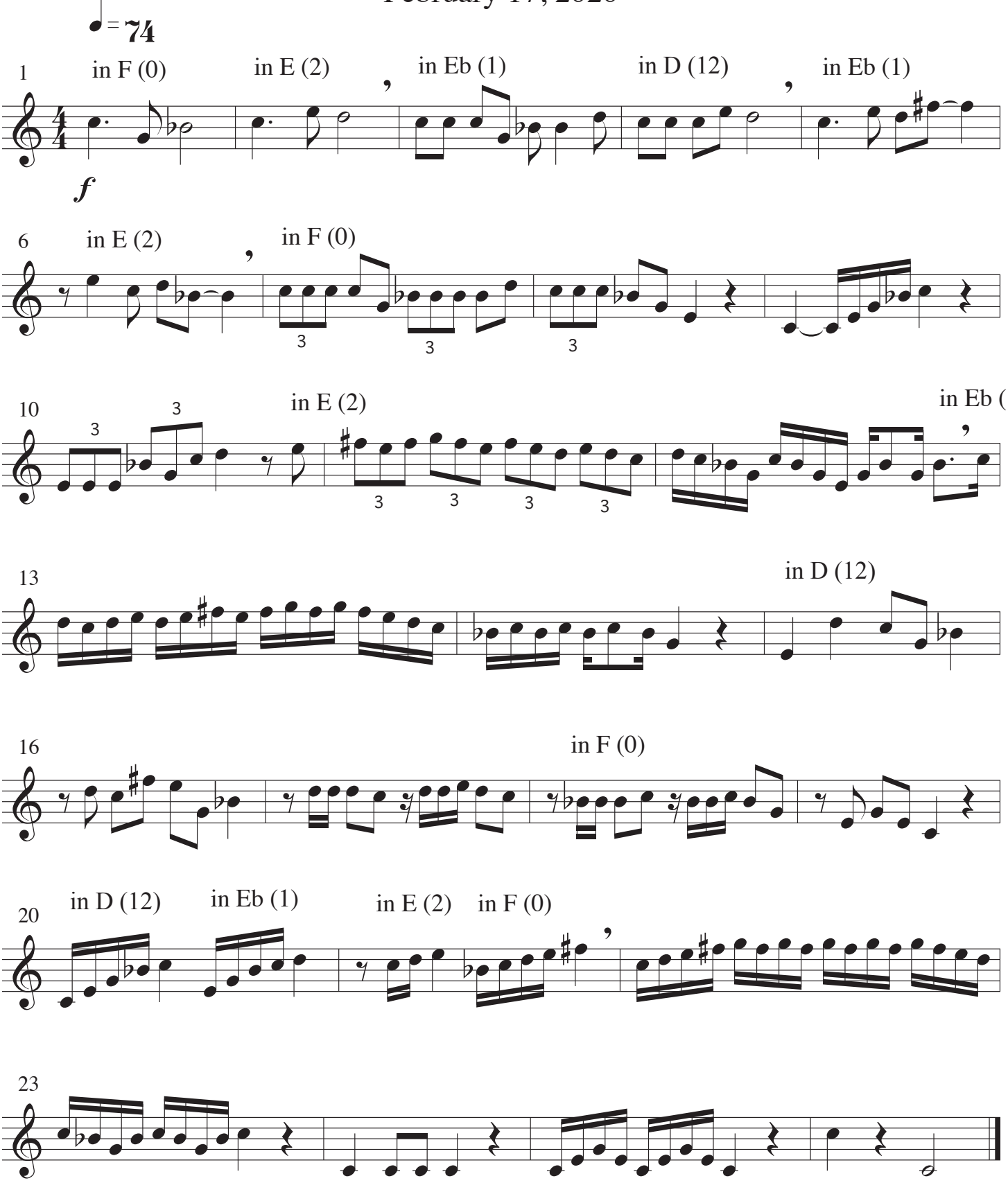


Alternate Notation

for Nathaniel Davis-Picart

72. Busy, Busy, Busy

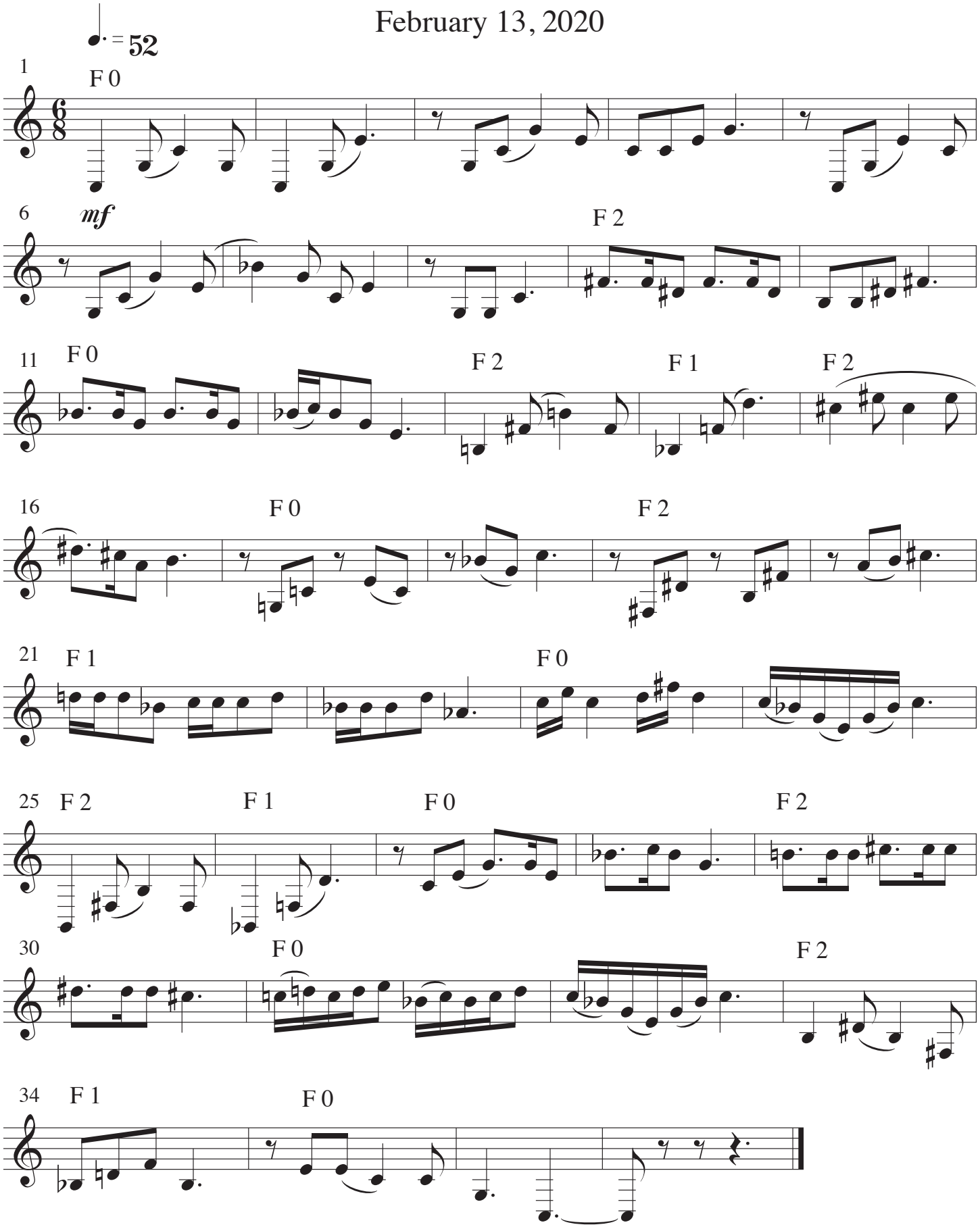
February 17, 2020



for Brendan Eisner

73. Barcarolle

February 13, 2020

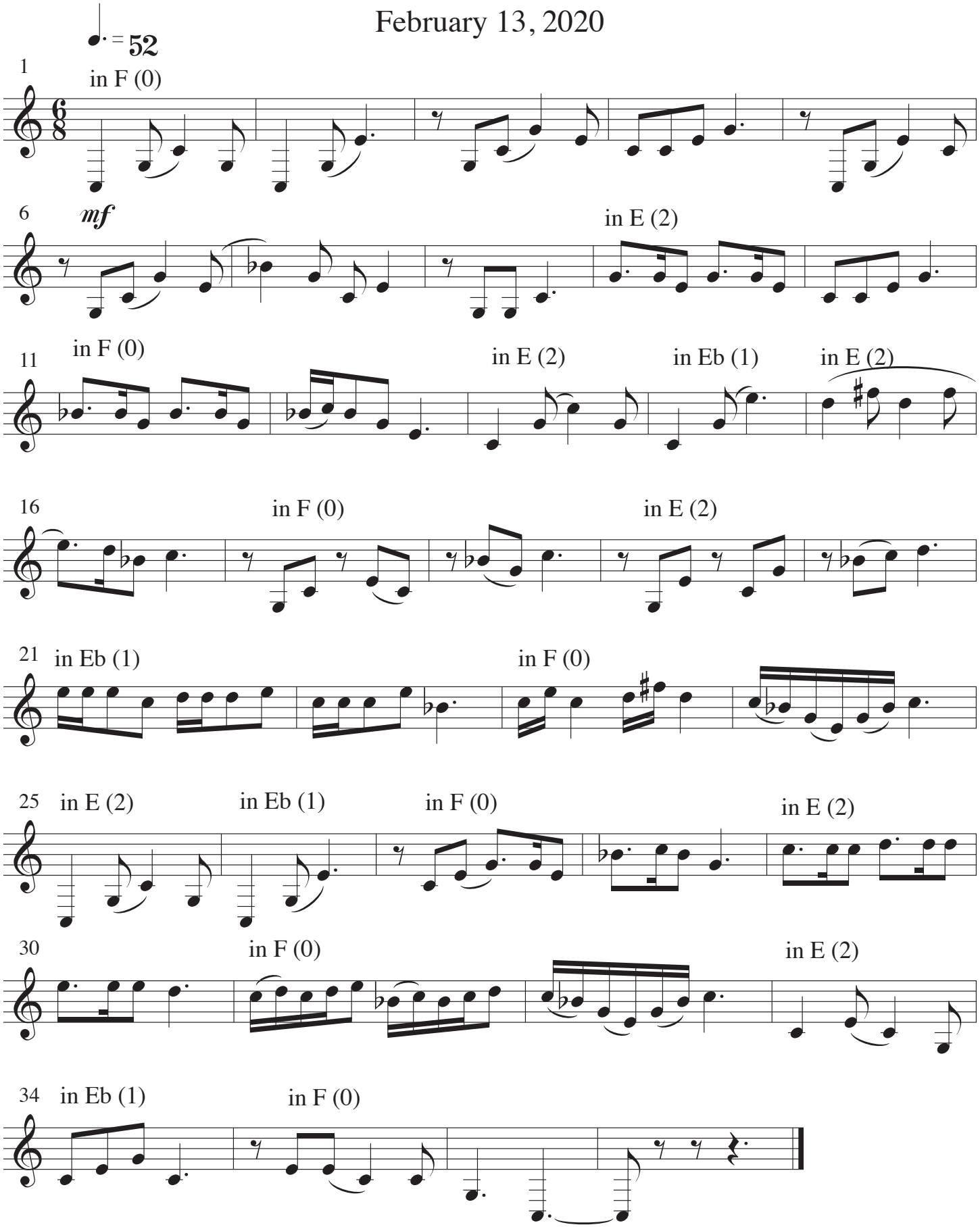


for Brendan Eisner

73. Barcarolle

February 13, 2020

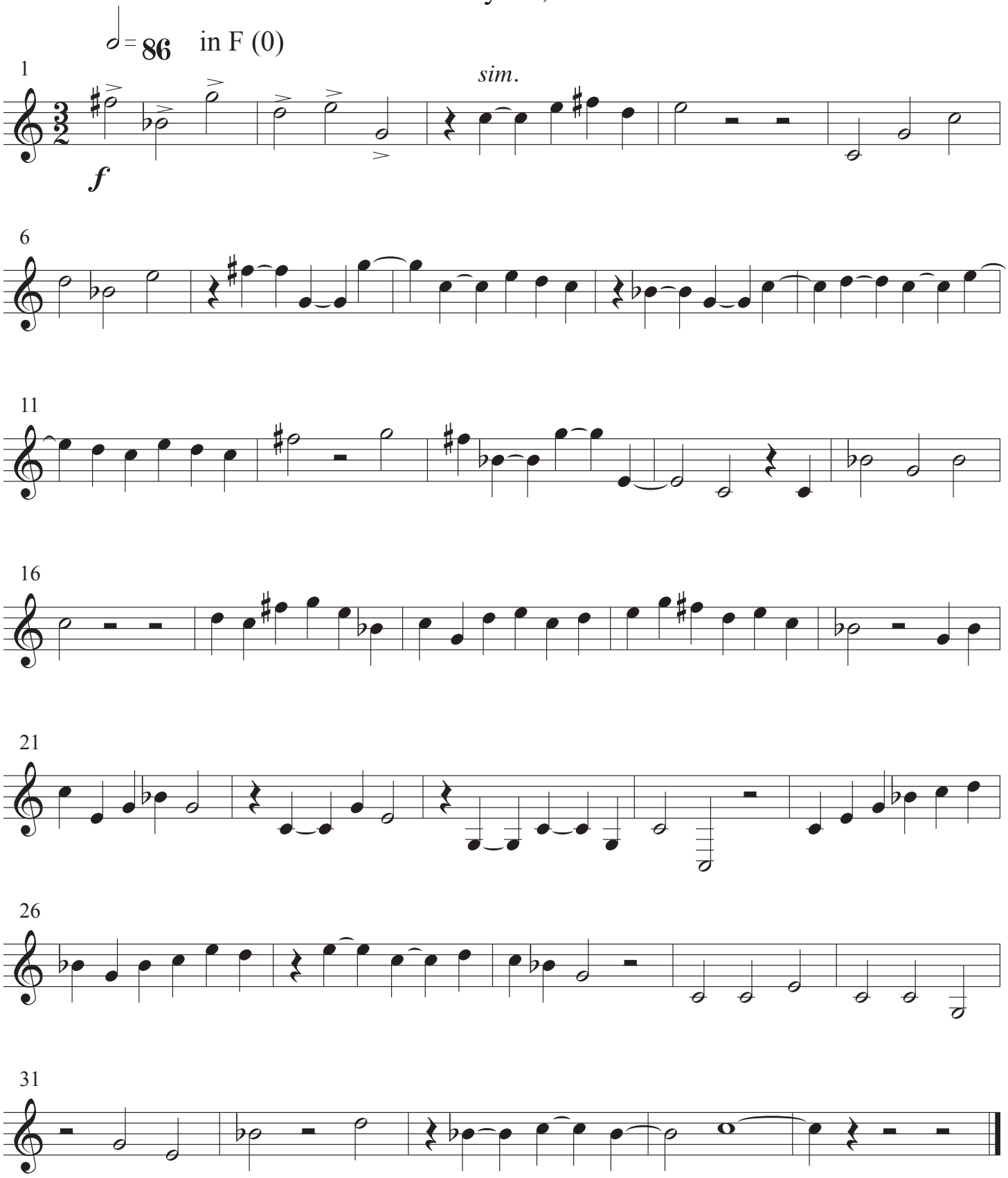
Alternate Notation



for Justin Ellena

74. Pillars

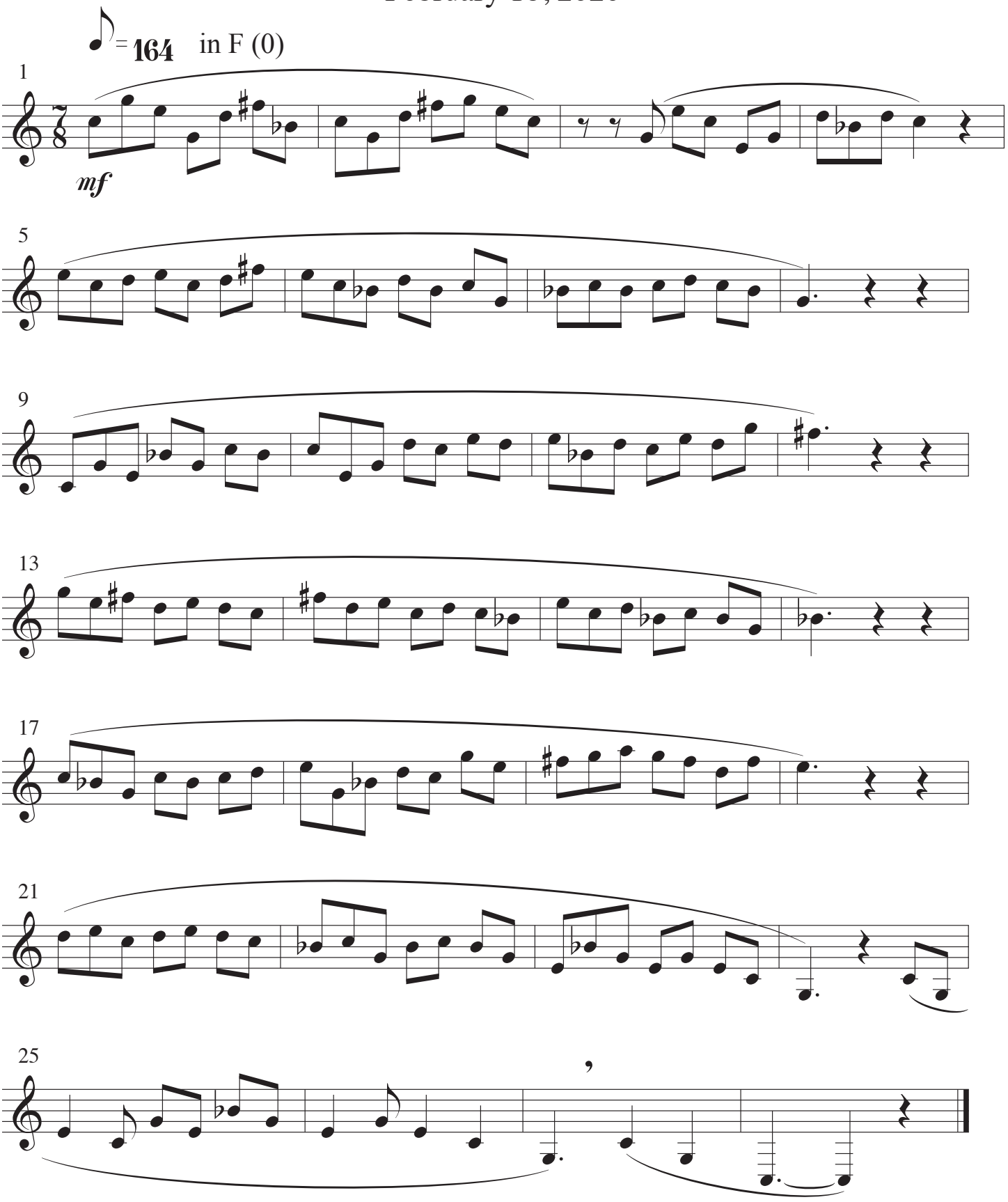
February 18, 2020



for Kevin Grant

75. Slurland

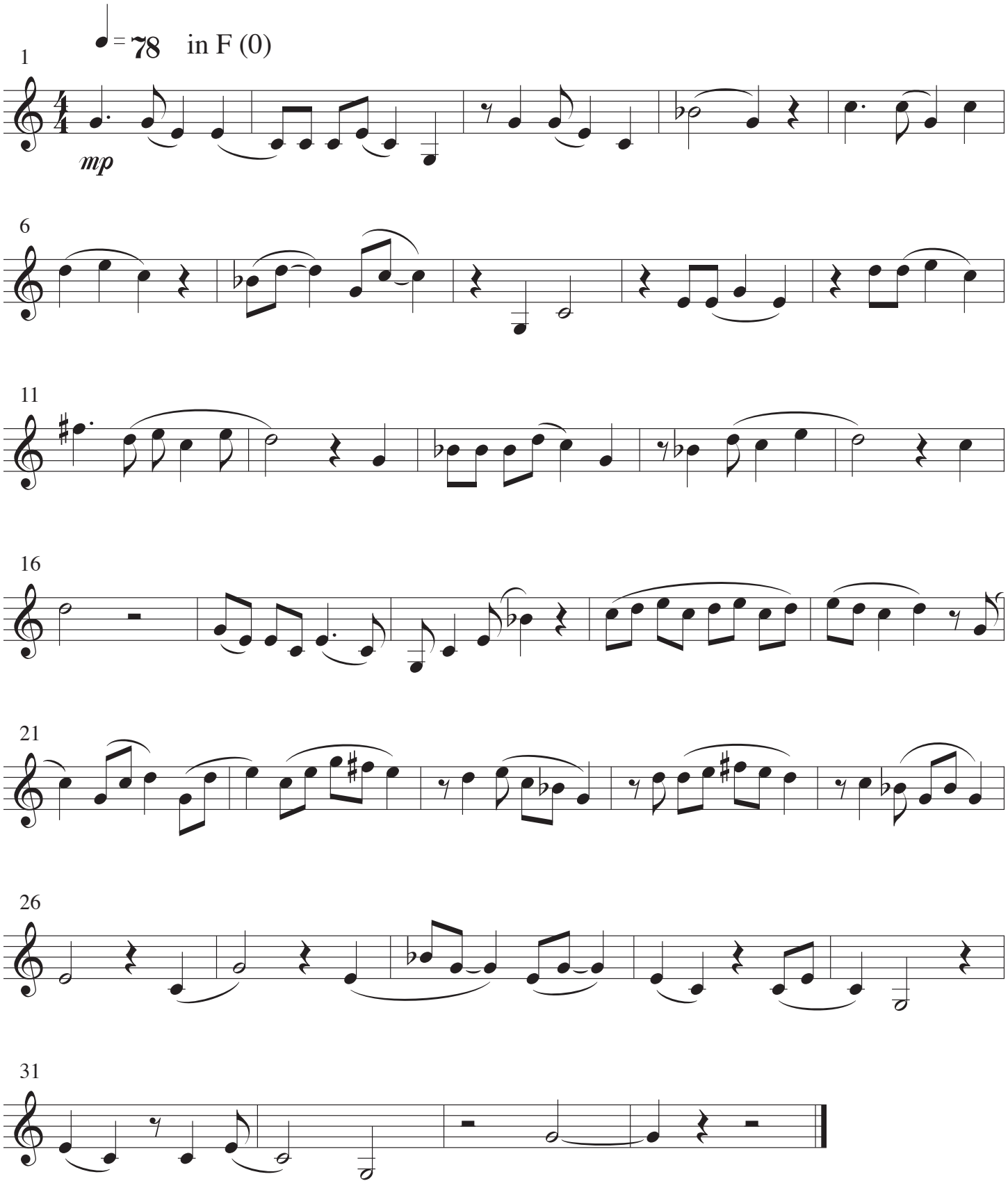
February 18, 2020



for Jacqueline Holbrook

76. Forest Song

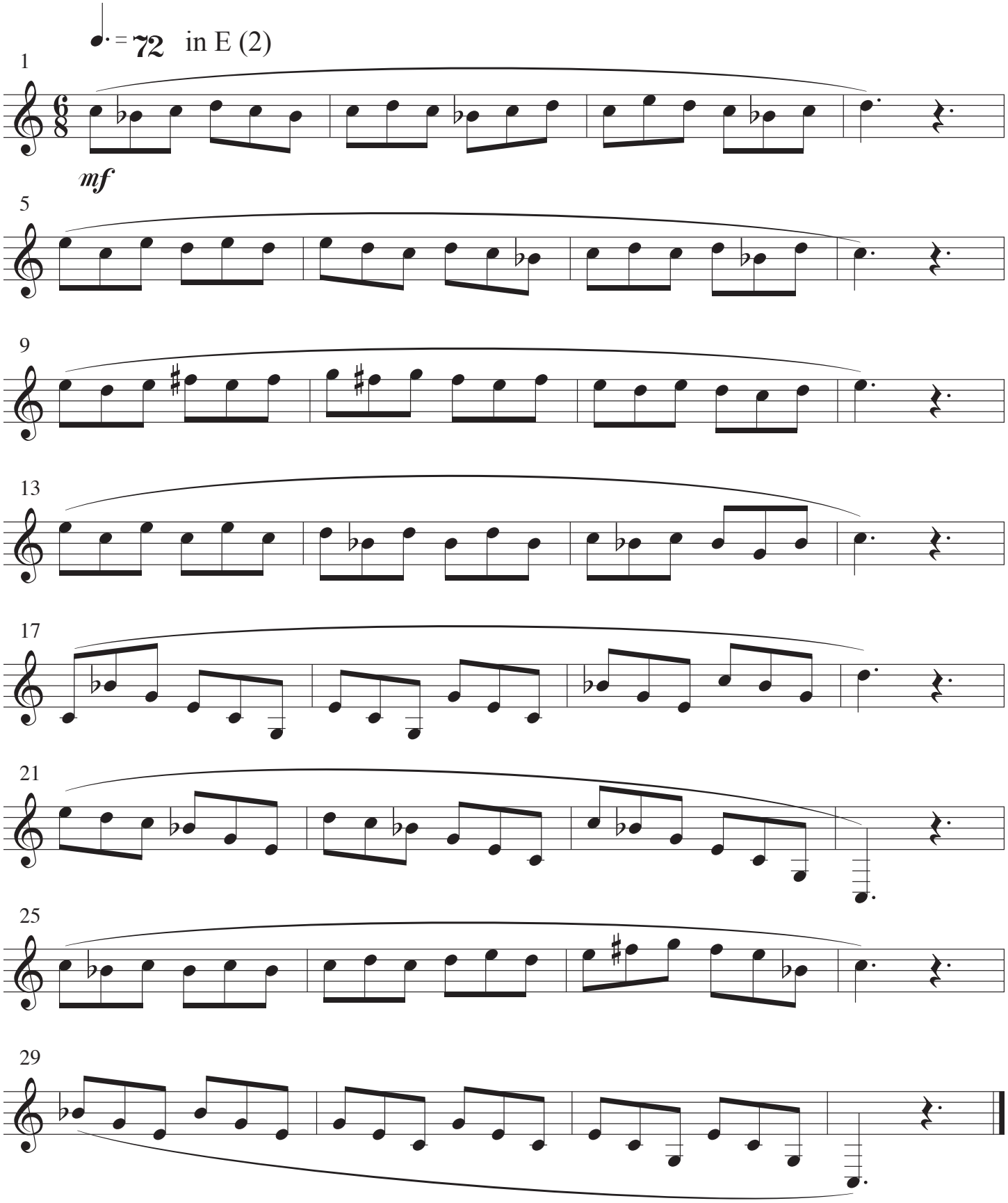
February 18, 2020



for Emma Ingoglia

77. Four by Eight

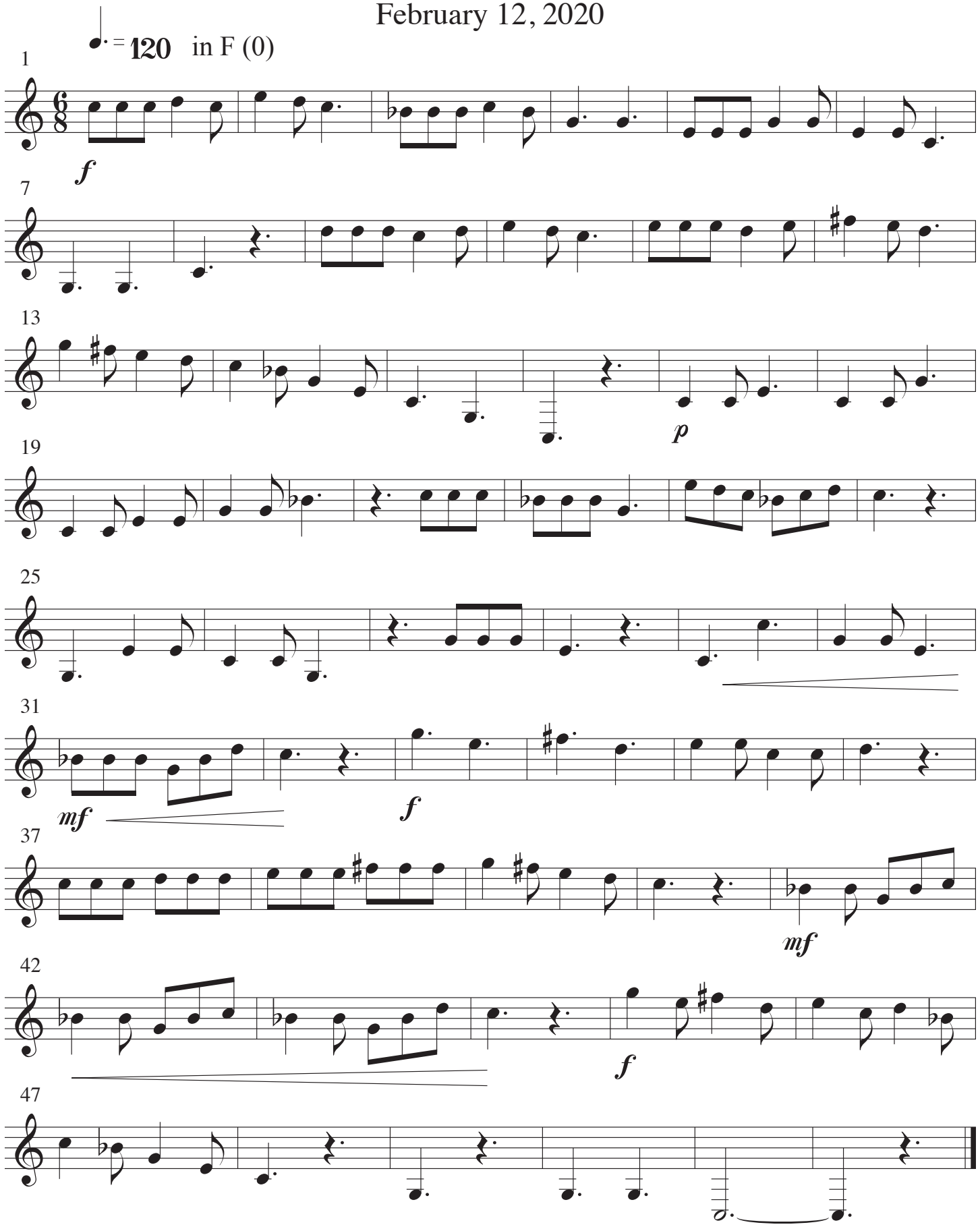
February 18, 2020



for Daniel Lezcano

78. The Hunt

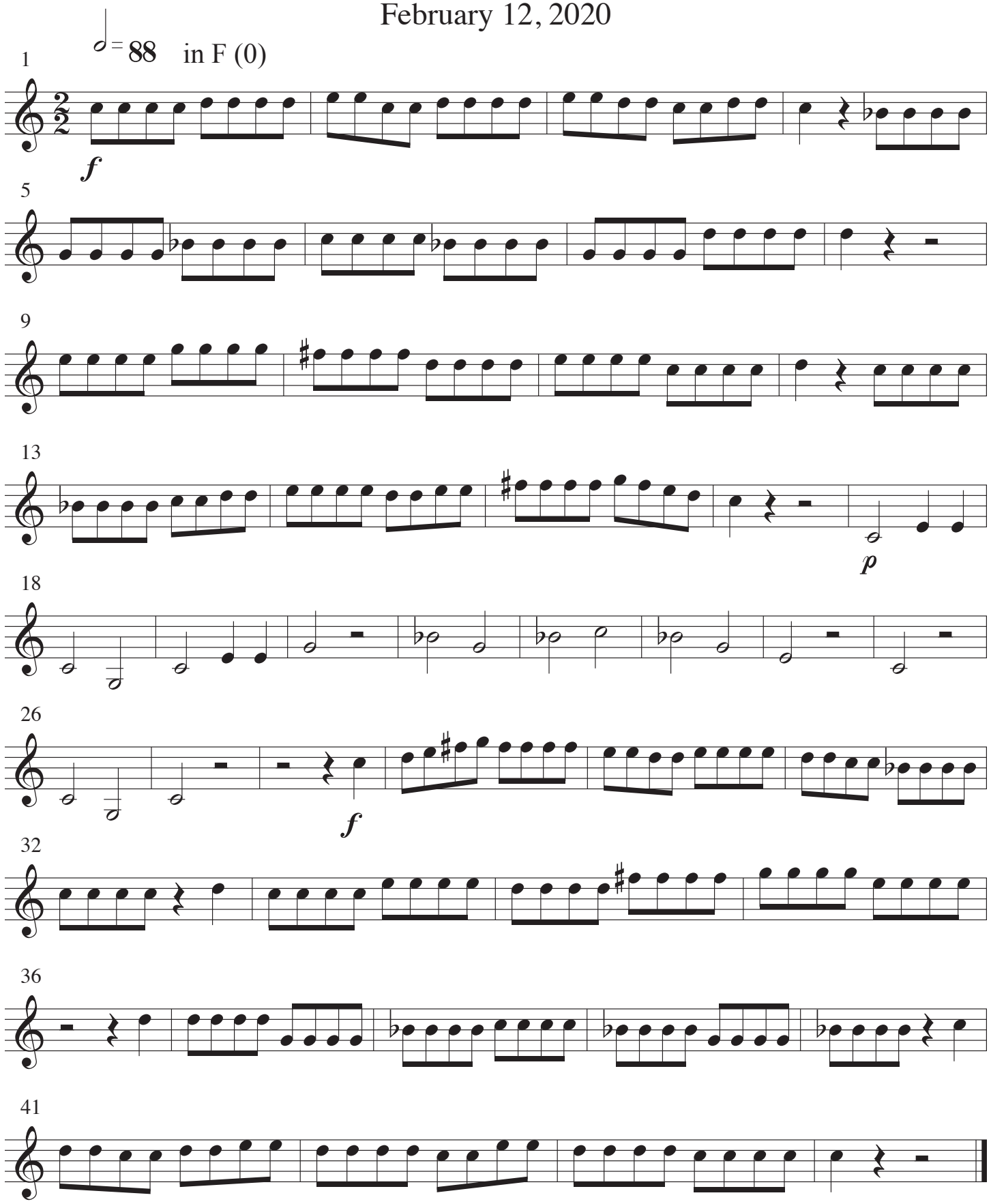
February 12, 2020



for Lauren Mizell

79. Single Tongue Fun

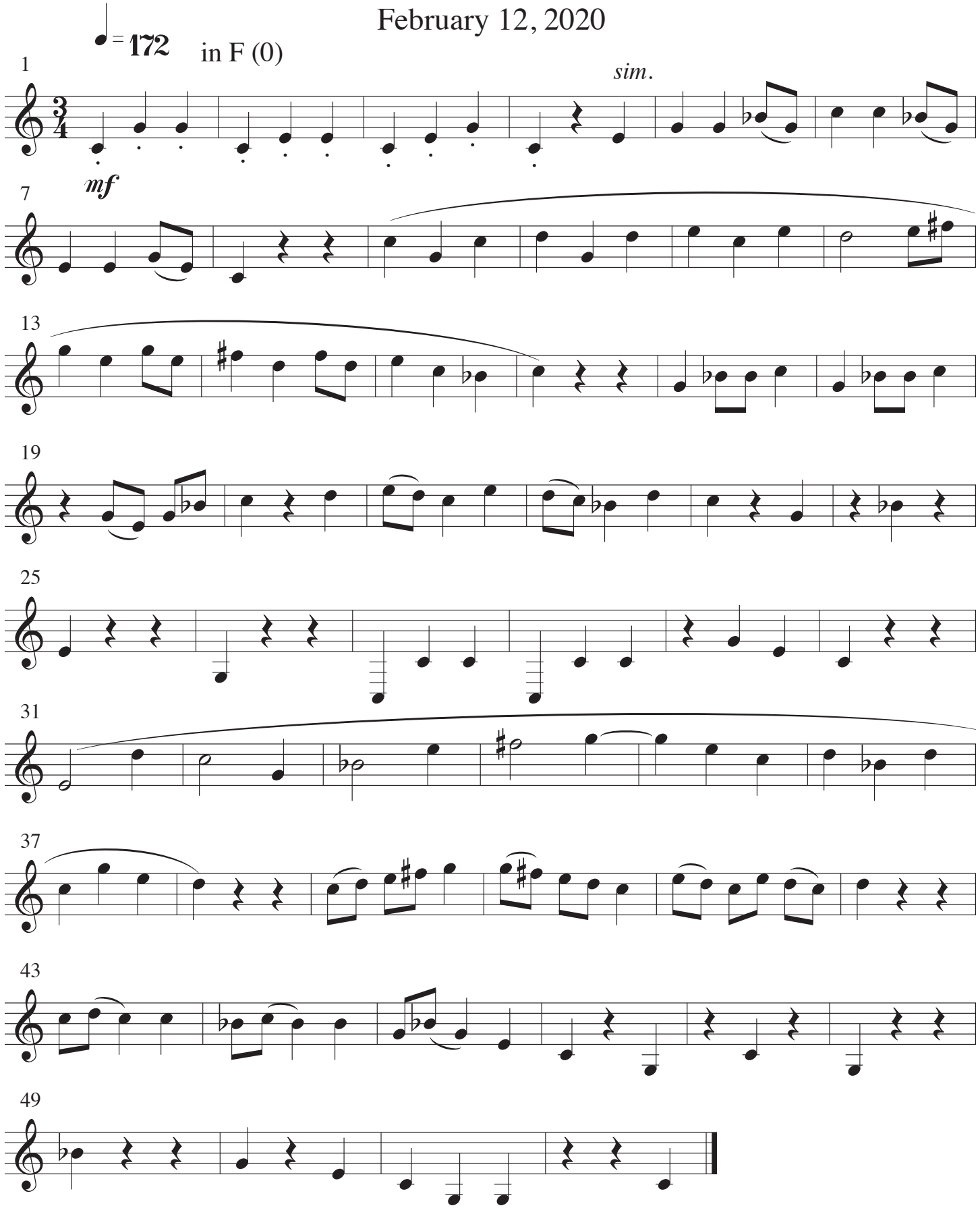
February 12, 2020



for Jorge Orozco

80. Oom-Pah-Pah

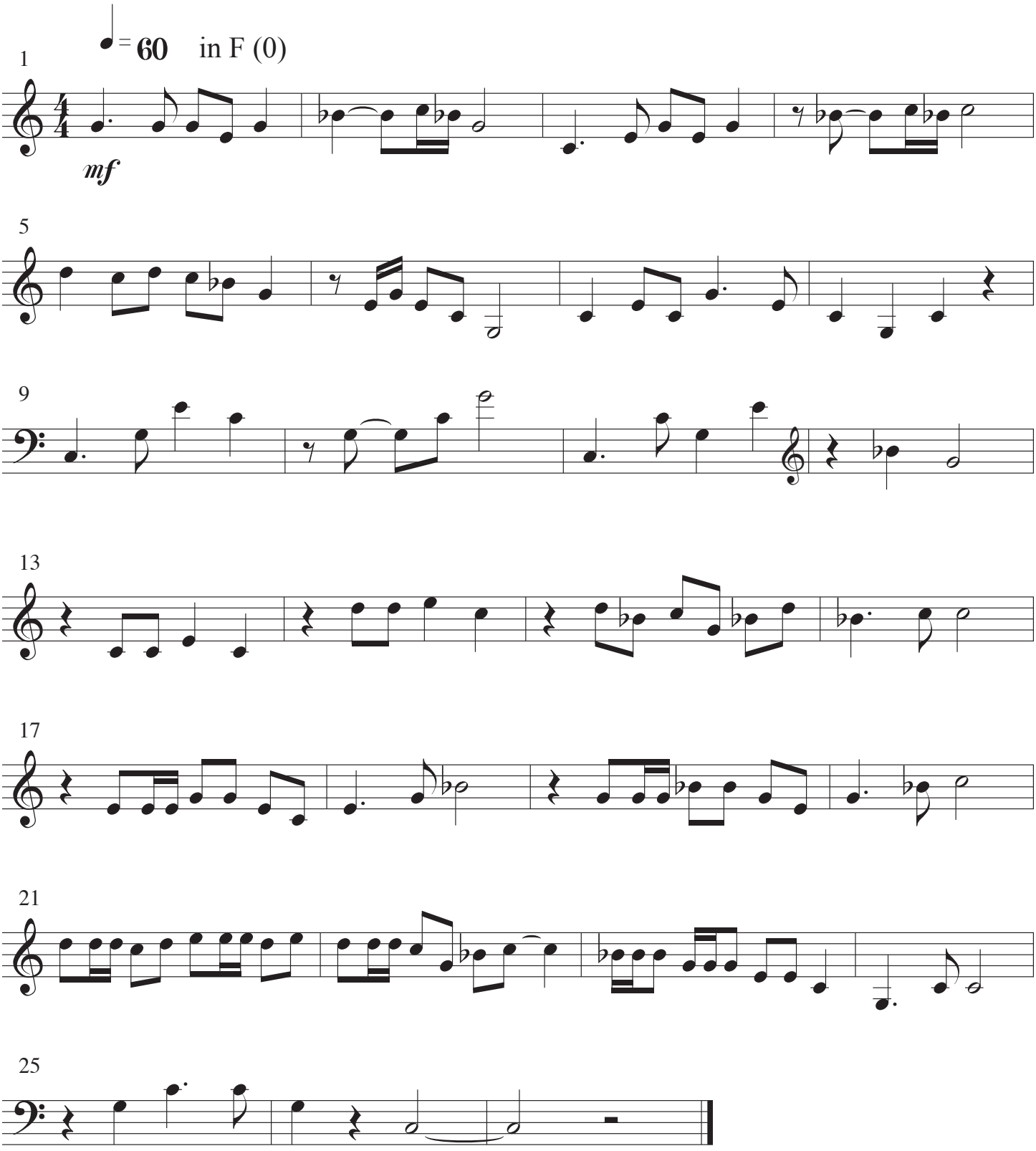
February 12, 2020



for William Parker

81. Abendlied in den Alpen

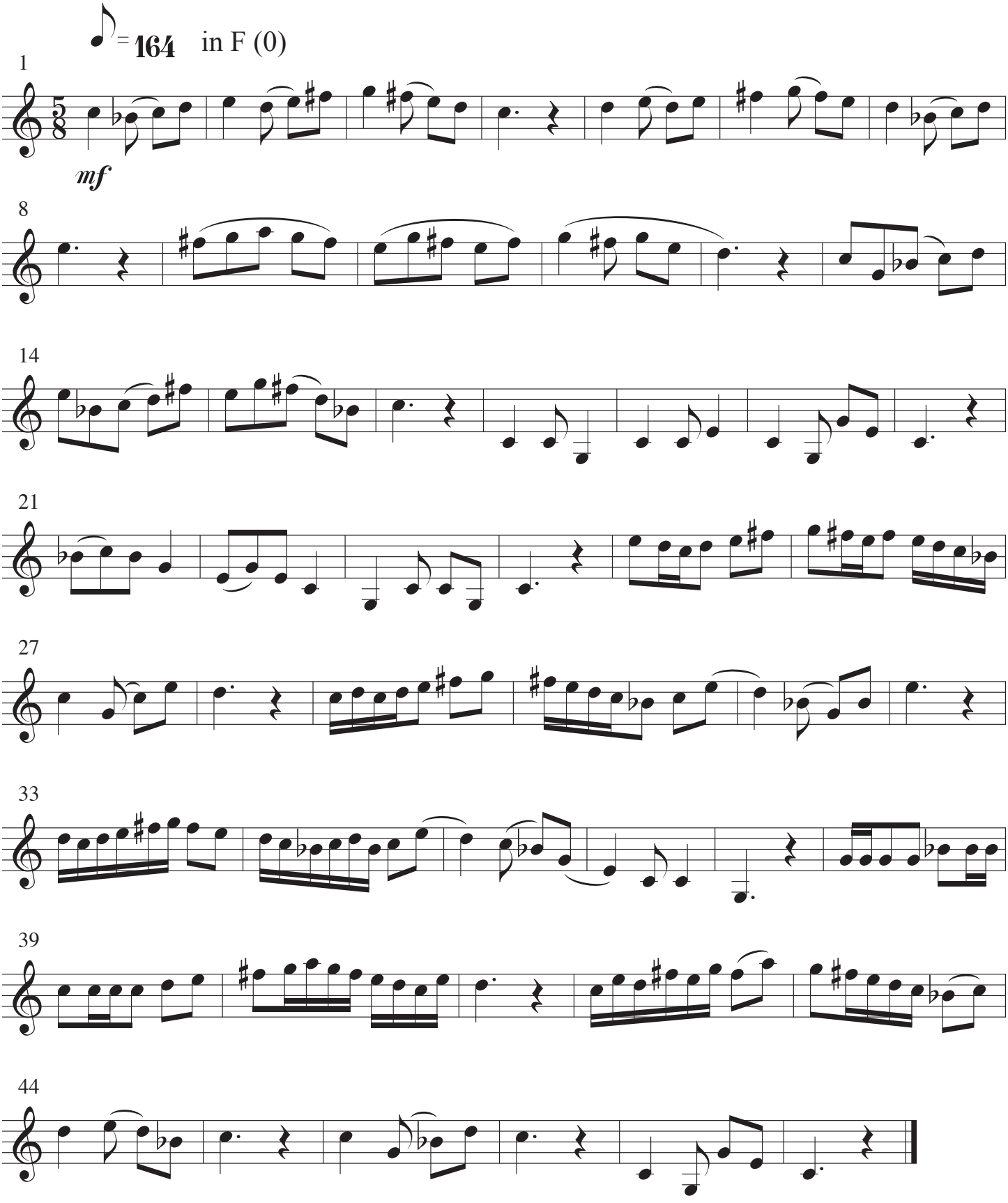
February 17, 2020



for Alyssa Pokorny

82. In the Clouds

February 16, 2020

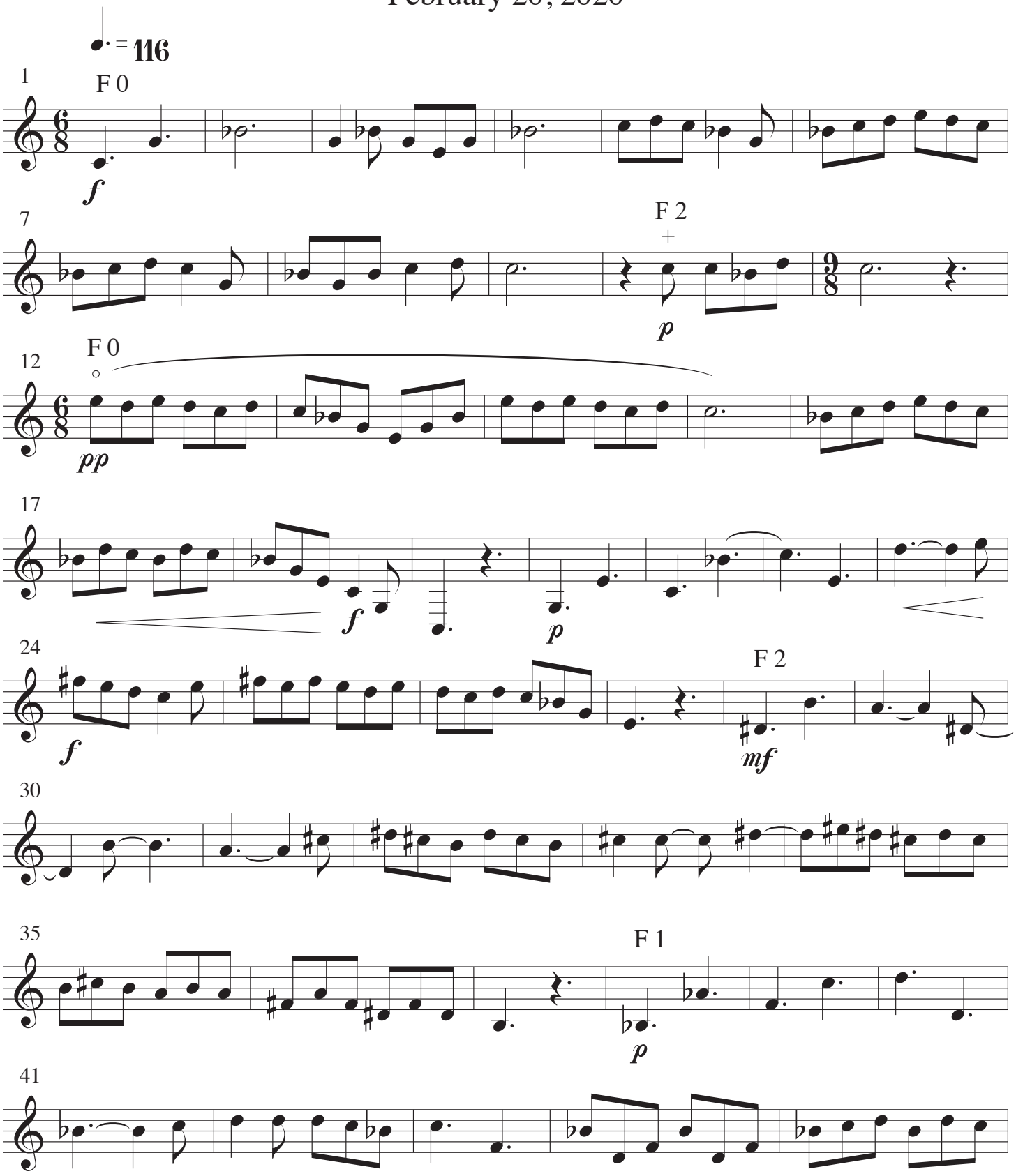


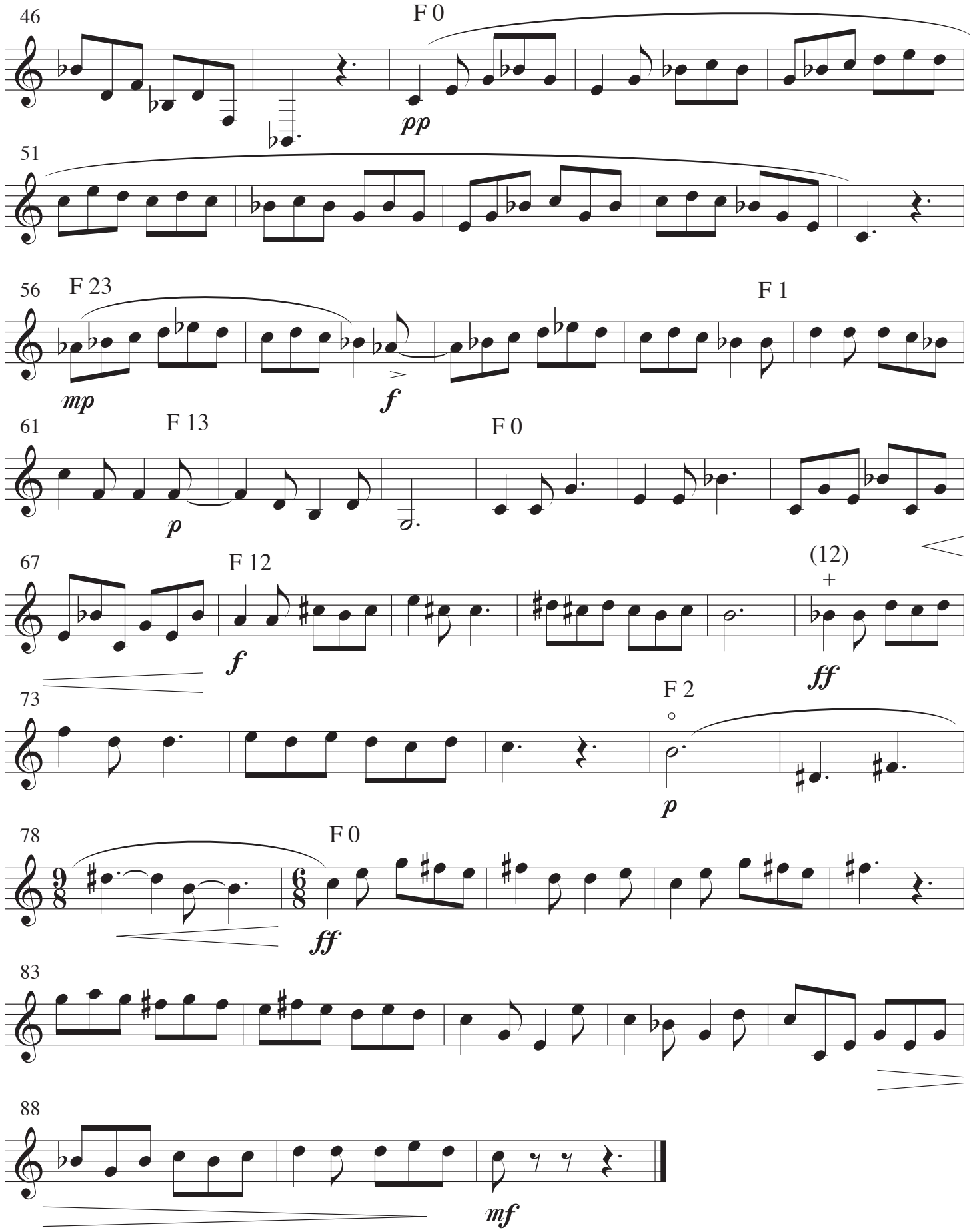
for William Purvis

83. Die Mutter alle Jagstücke

Paul Basler

February 20, 2020



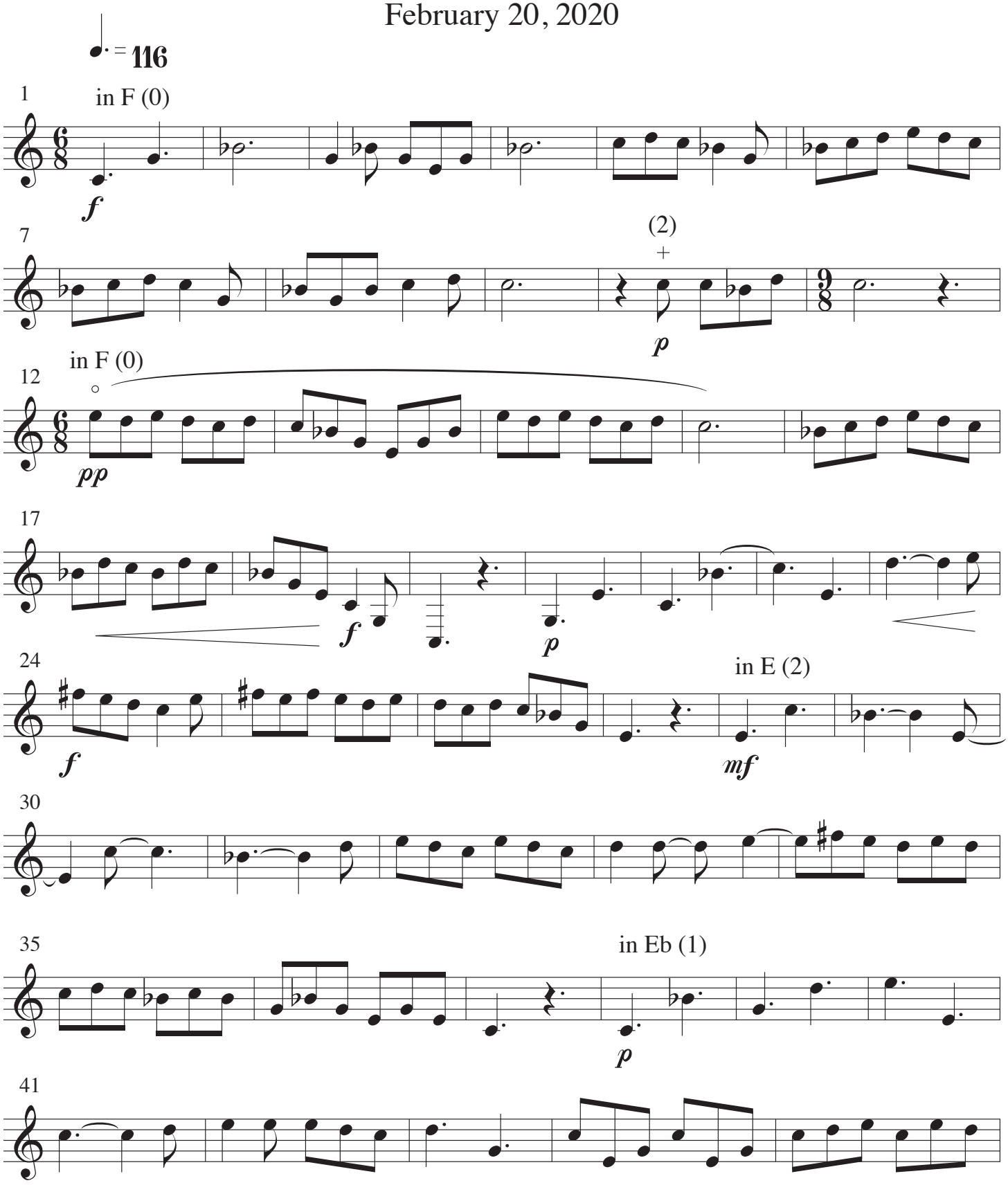

46
F 0
pp
51
56
F 23
F 1
mp
f
61
F 13
F 0
p
67
F 12
(12)
f
ff
73
F 2
p
78
F 0
ff
83
88
mf

Alternate Notation *for William Purvis*

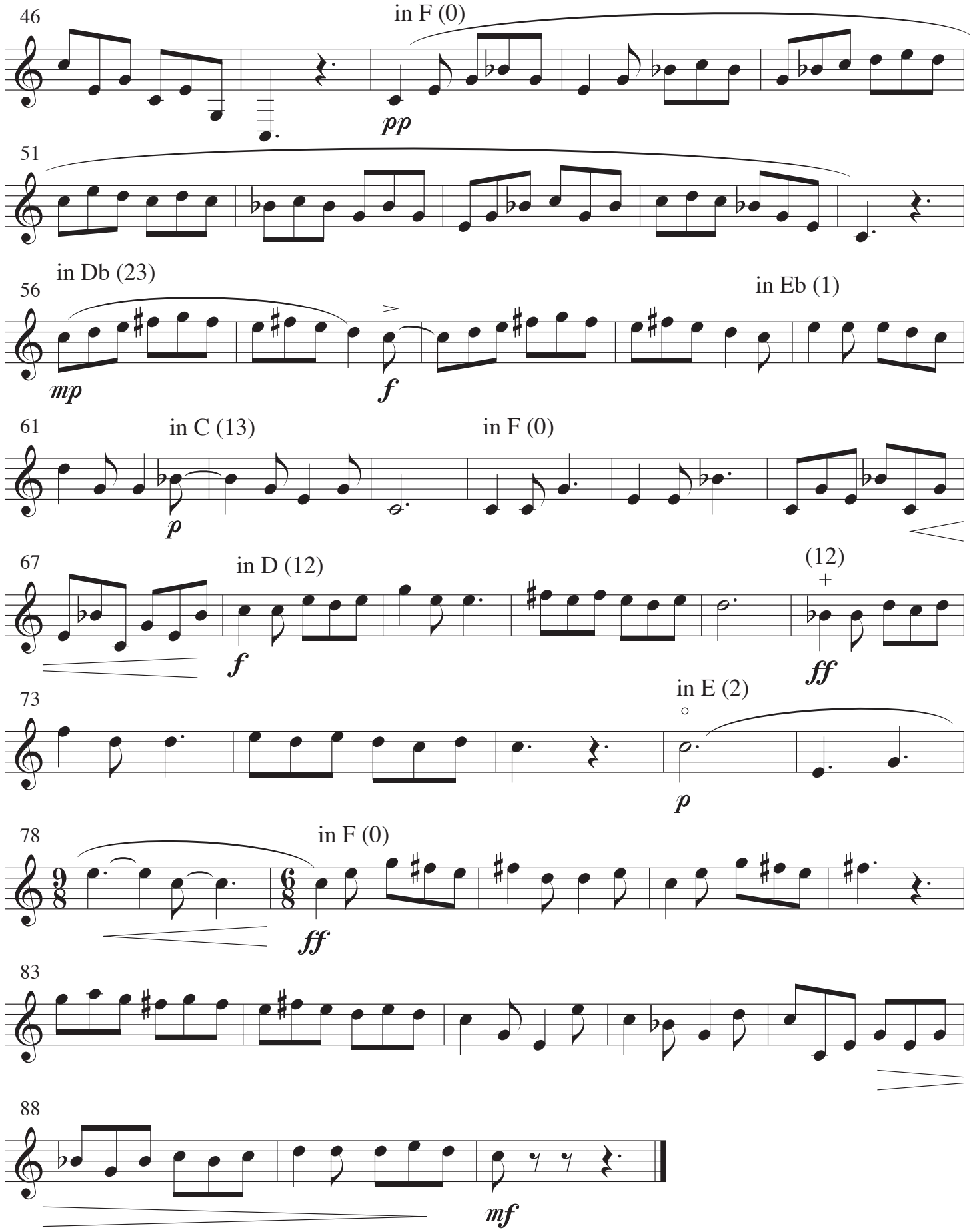
83. Die Mutter alle Jagstücke

Paul Basler

February 20, 2020



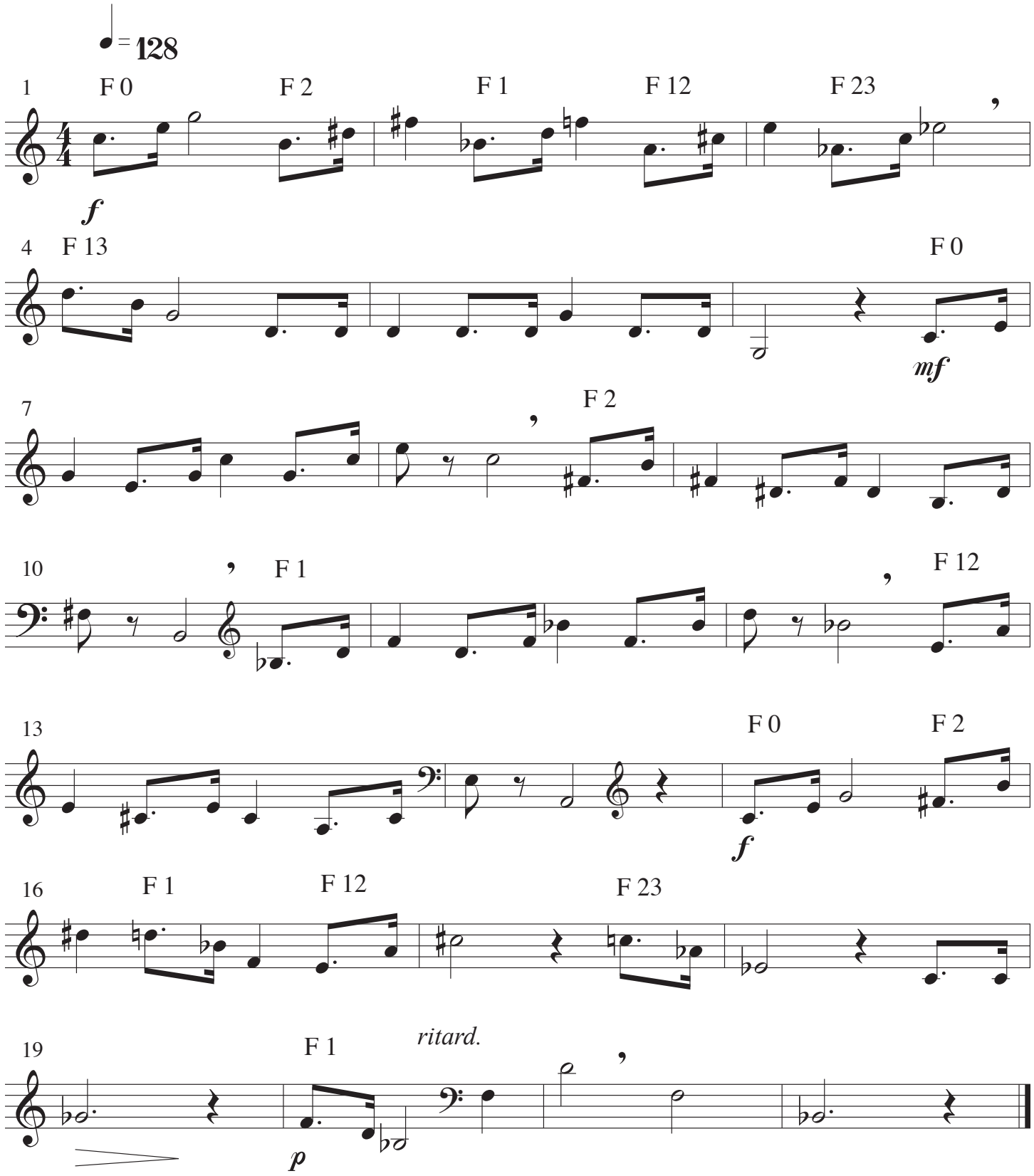
Die Mutter alle Jagstücke, alternate notation



for Justin Renzi

84. Doktor Strauss, treffen Sie Herr Mozart

February 17, 2020

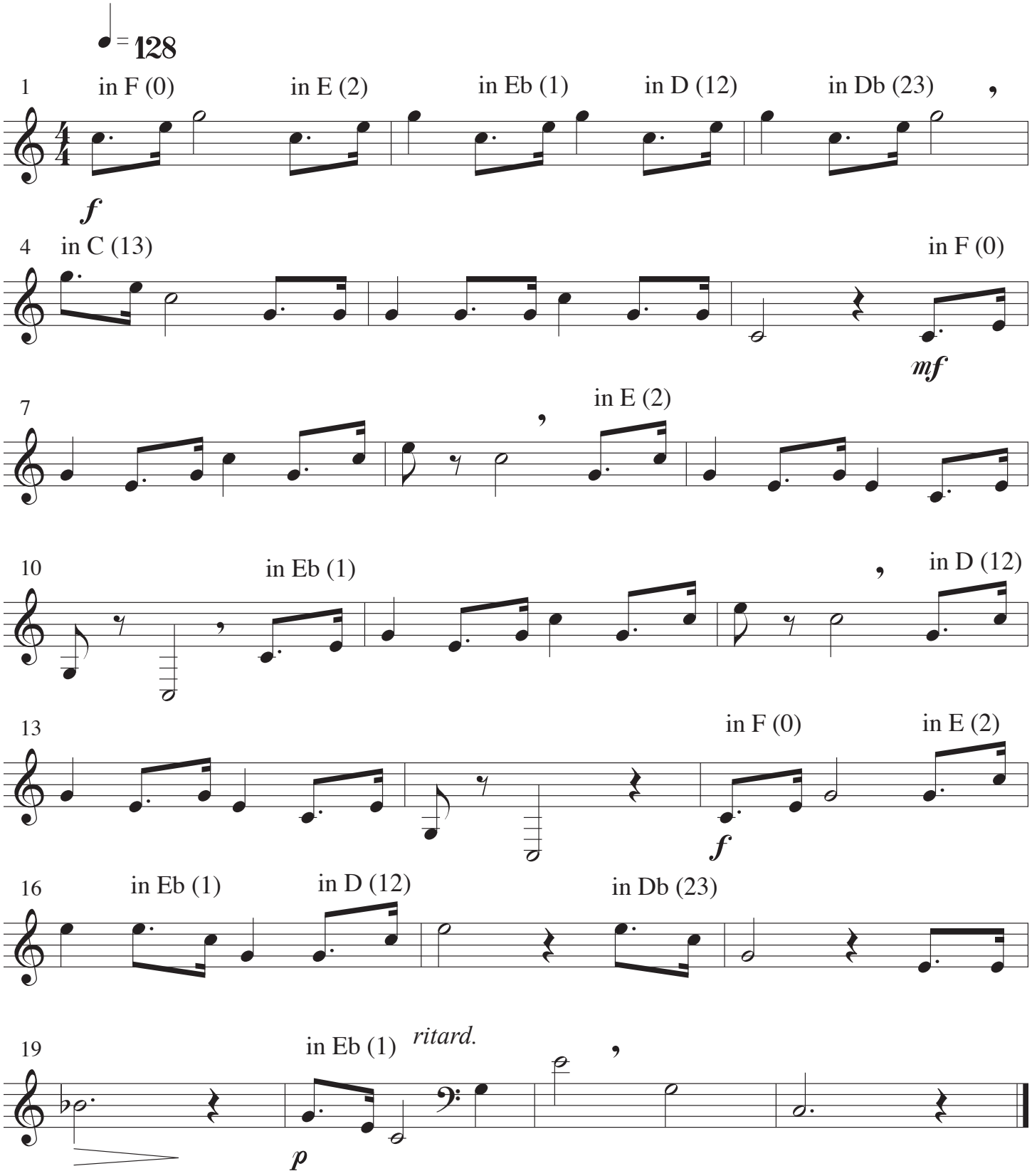


for Justin Renzi

84. Doktor Strauss, treffen Sie Herr Mozart

Alternate Notation

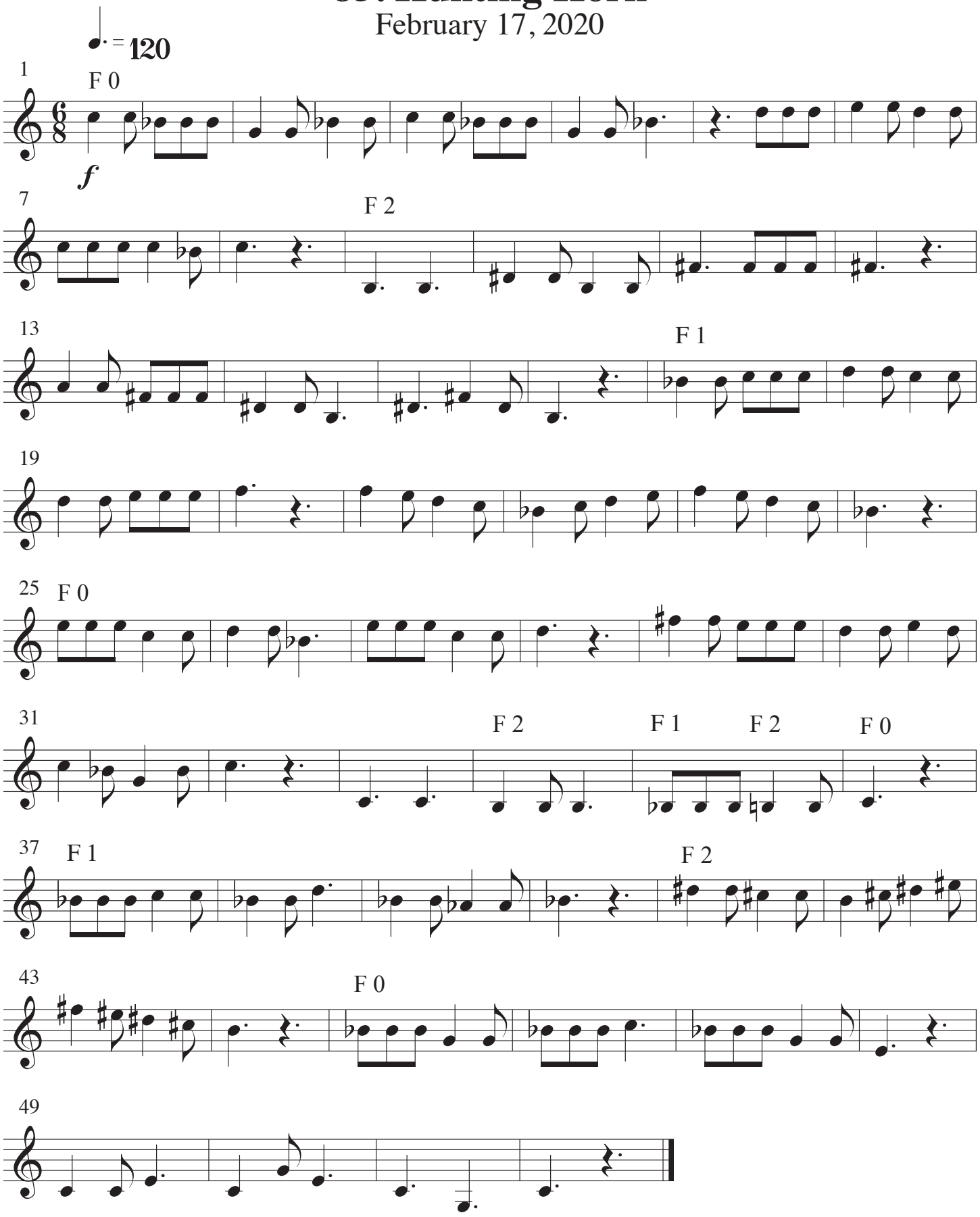
February 20, 2020



for Zoe Stayman

85. Hunting Horn

February 17, 2020

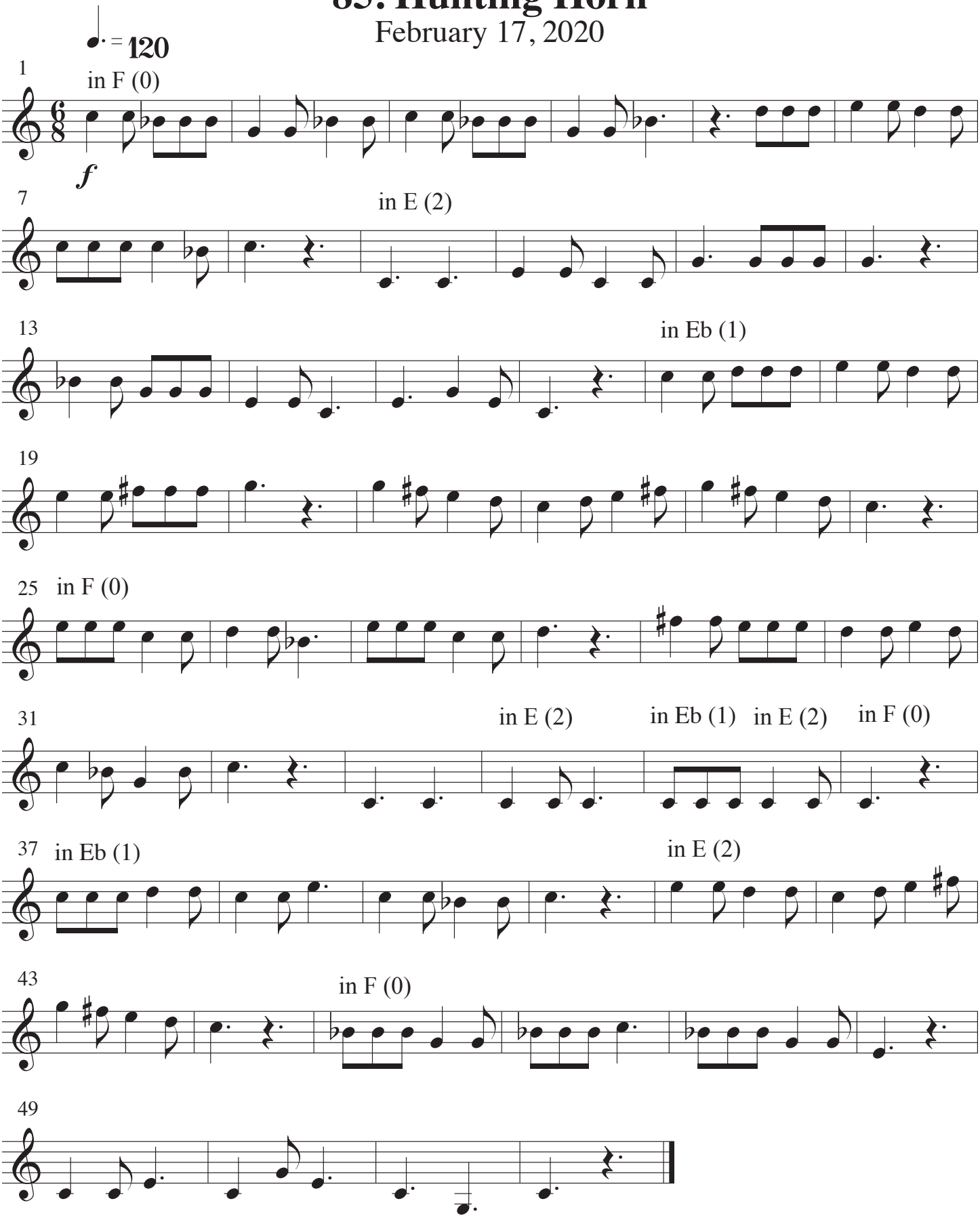


Alternate Notation

for Zoe Stayman

85. Hunting Horn

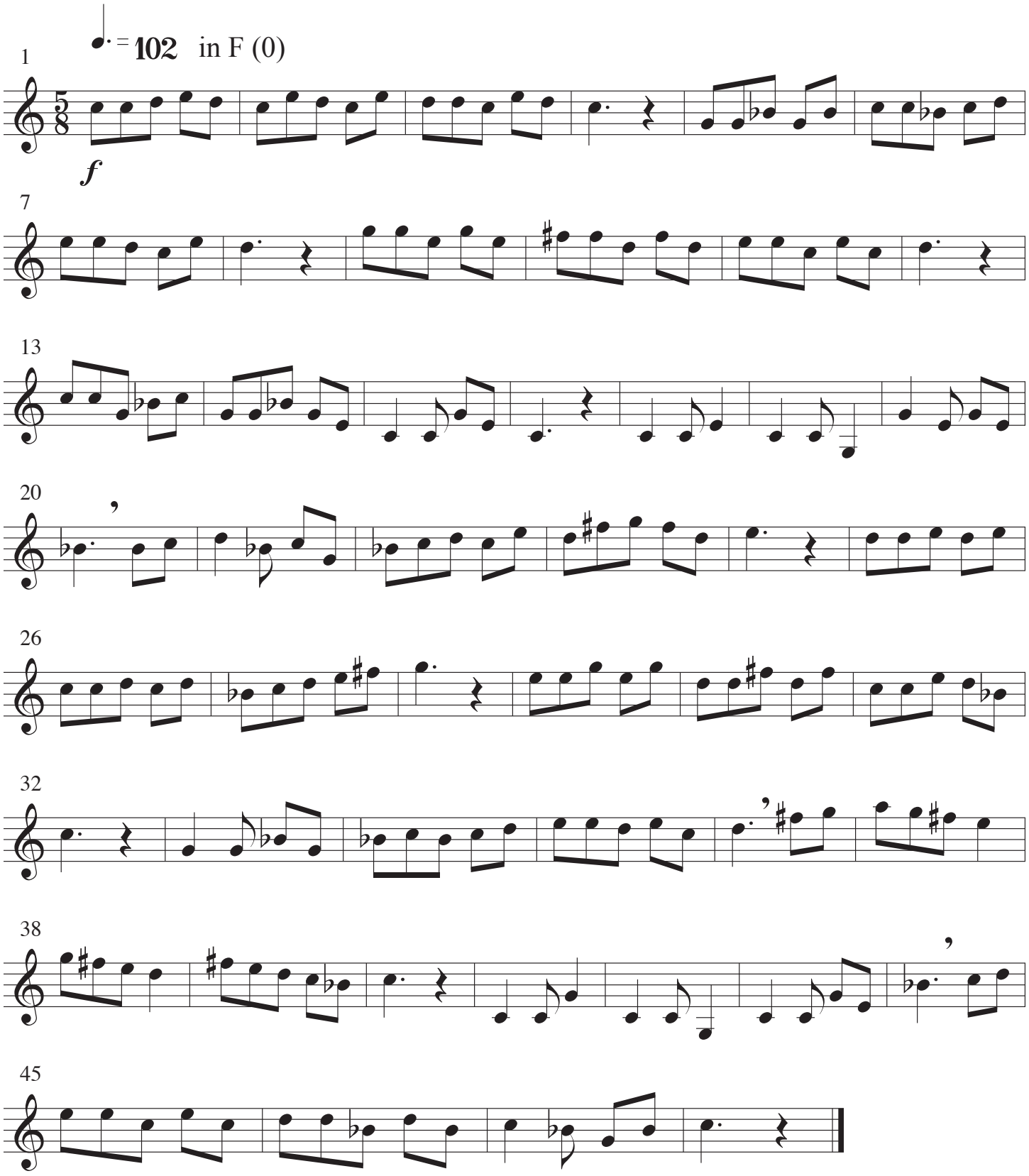
February 17, 2020



for Tyler Stephens

86. Three Plus Two

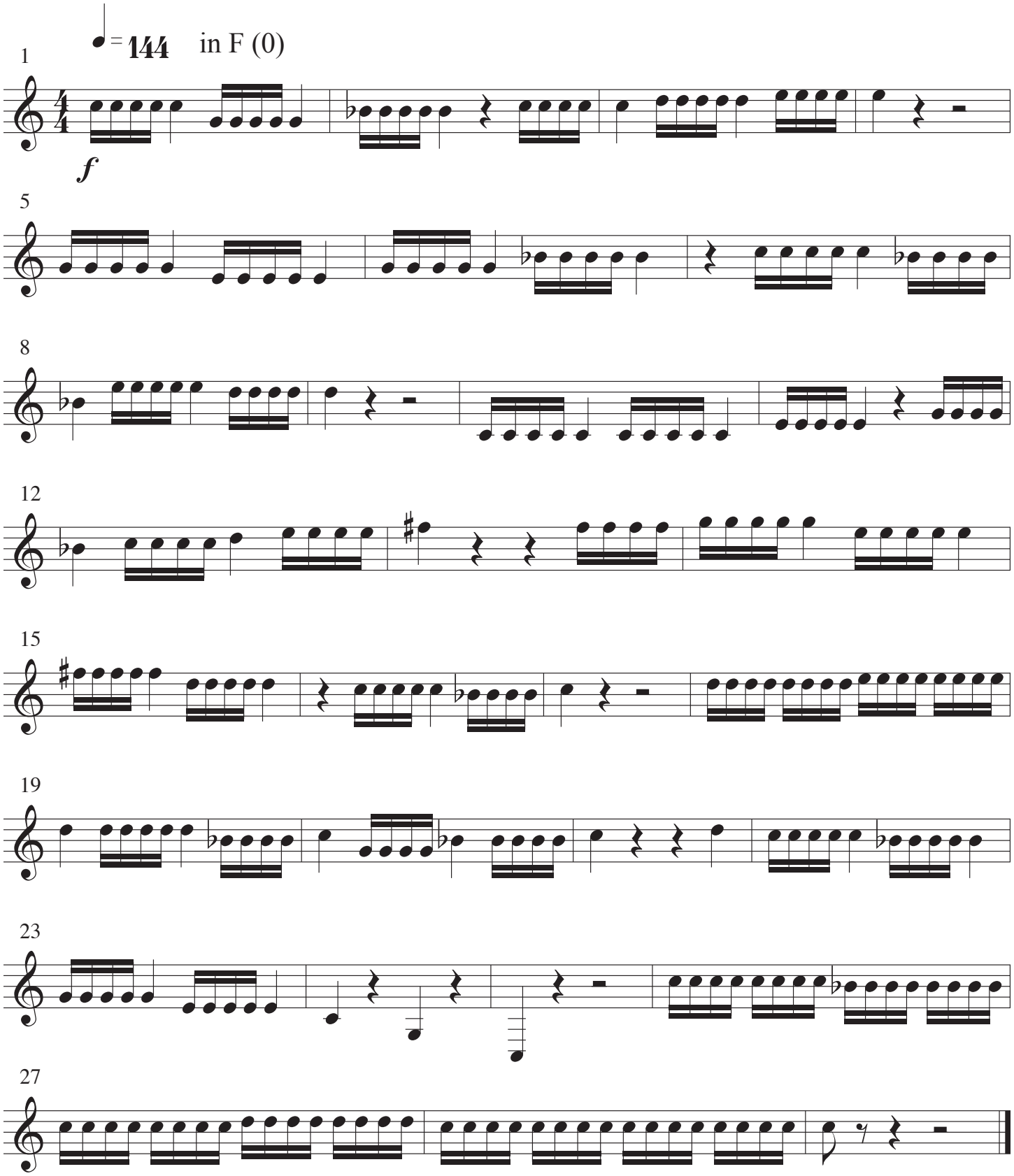
February 16, 2020



for Cameron Vaadi

87. Double Tongue, Double Tongue

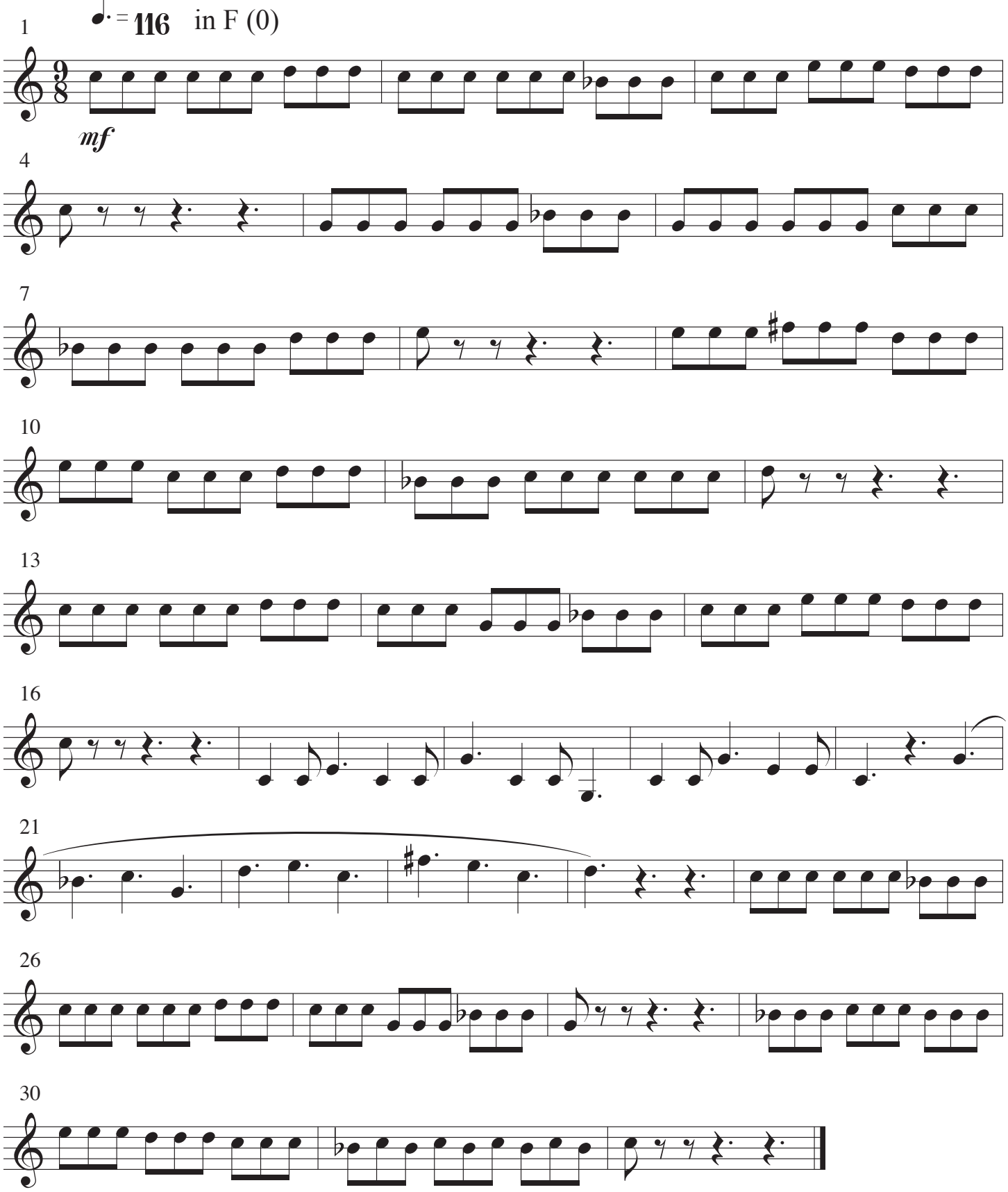
February 13, 2020



for Adrian Velez

88. Tee Tee Tee

February 17, 2020



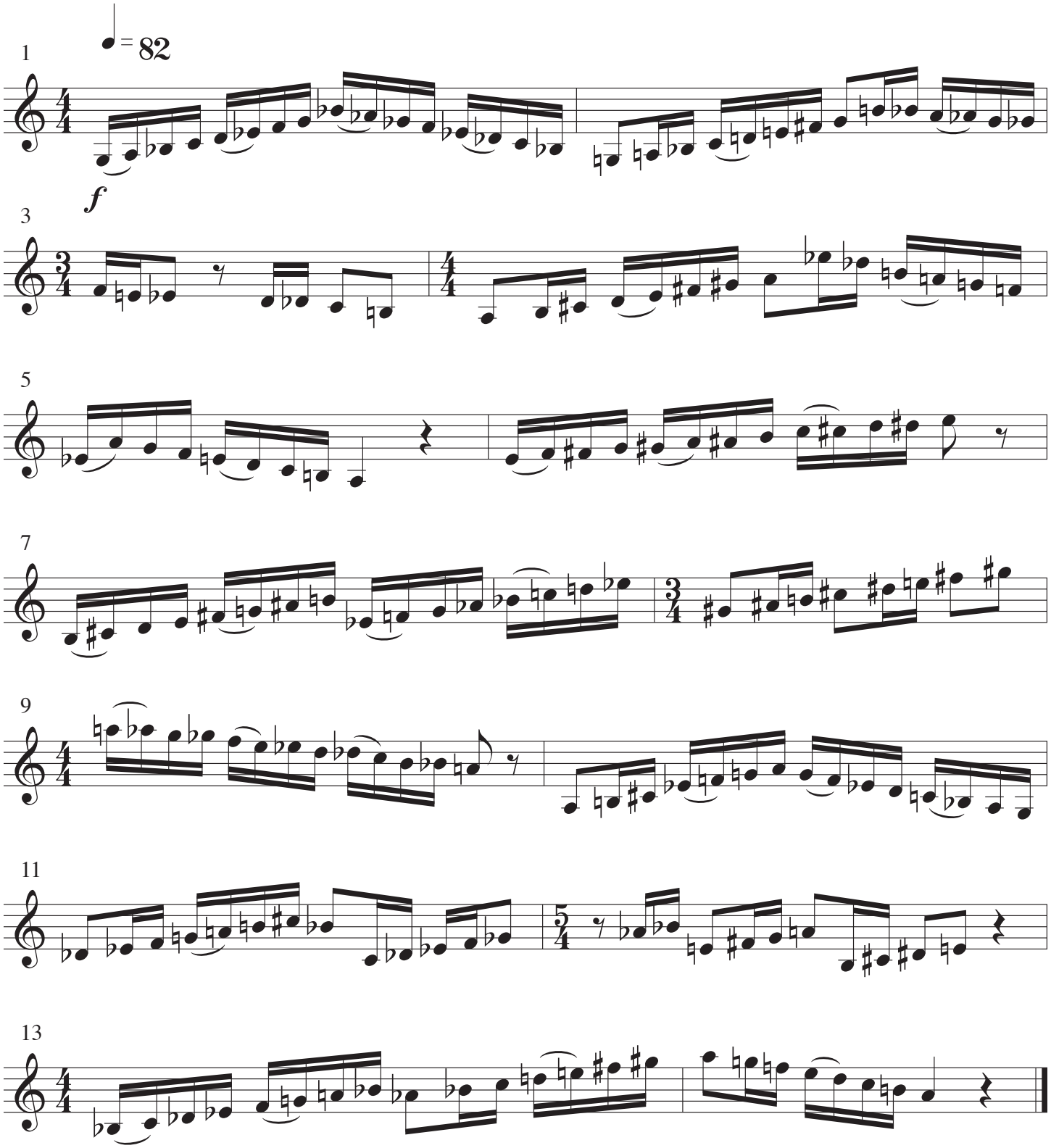
100 ETUDES FOR HORN

SCALES, 89-100

for Janie Aspinwall

89. Buckle Your Seat Belt

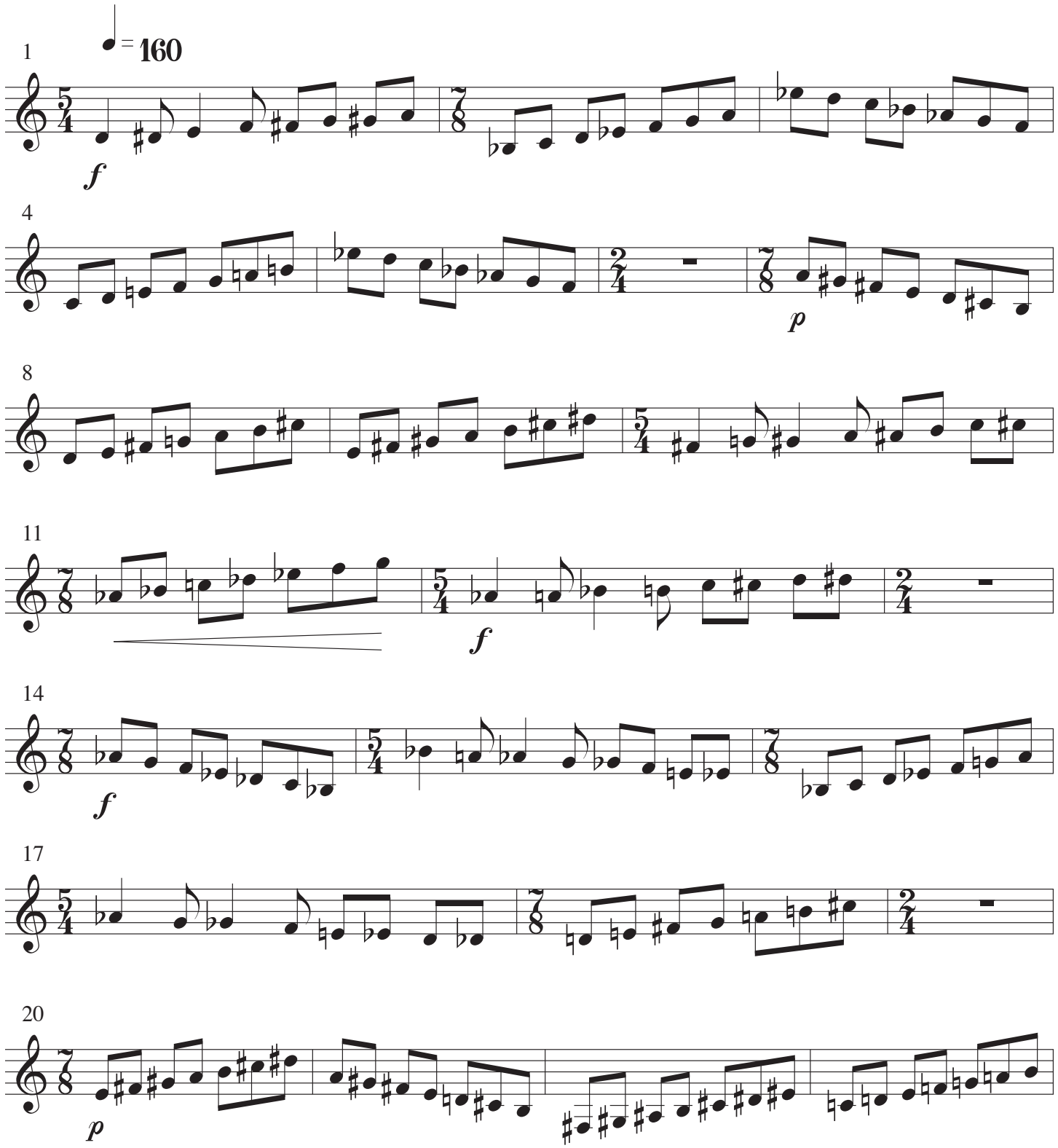
May 8, 2020

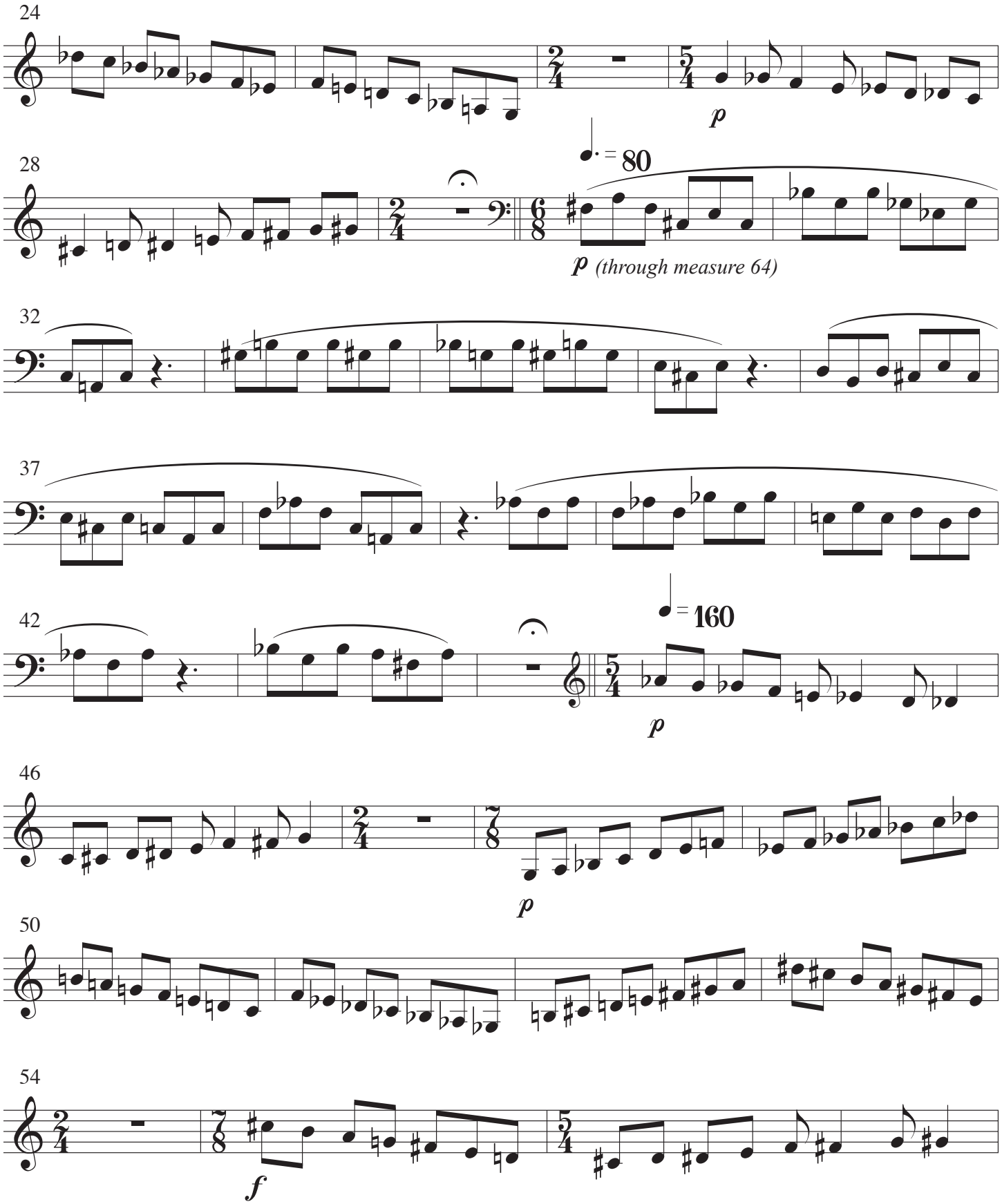


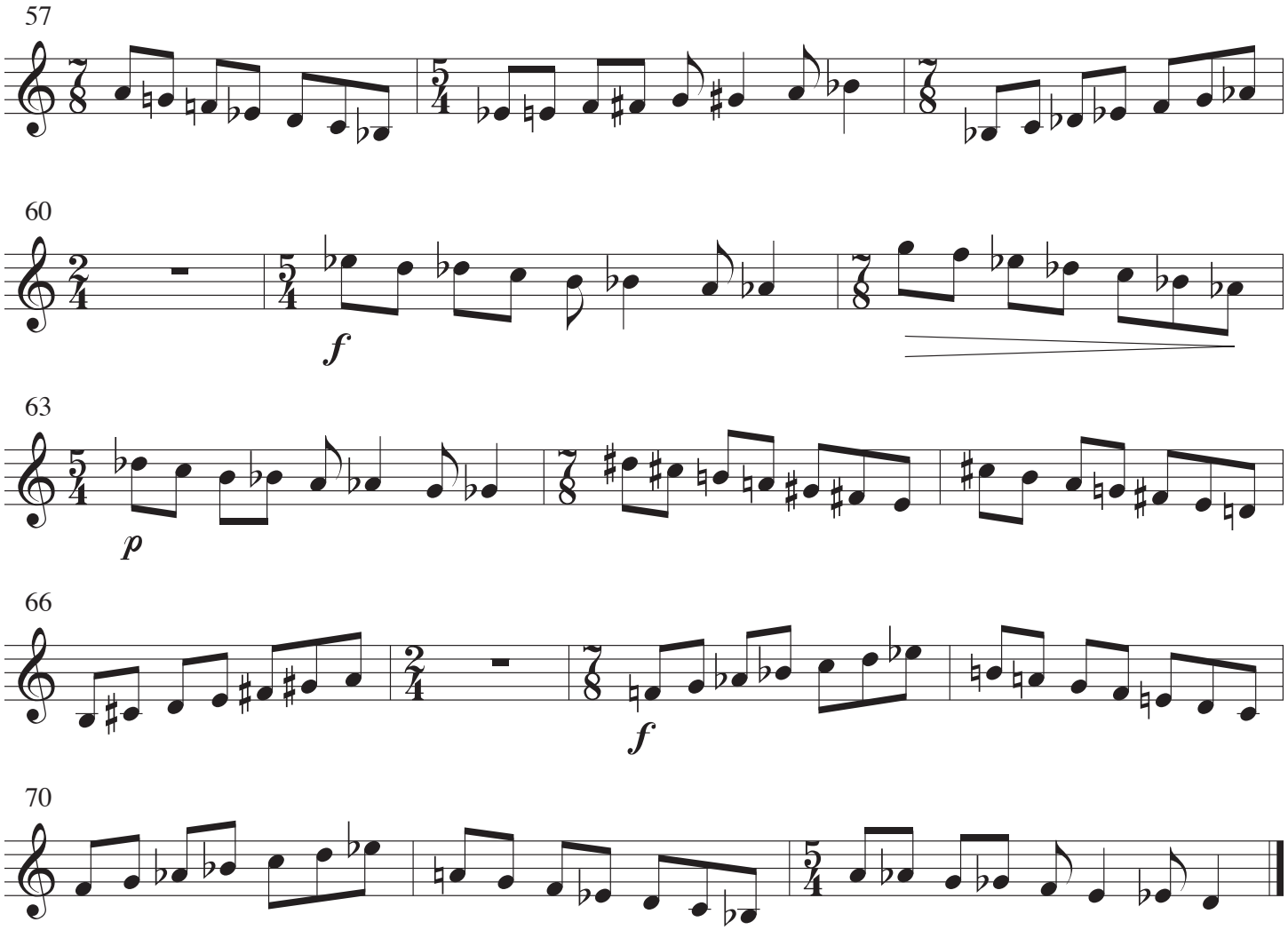
for Alyssa Bement

90. Up Down Spin Around

May 10, 2020, rev. May 24, 2020



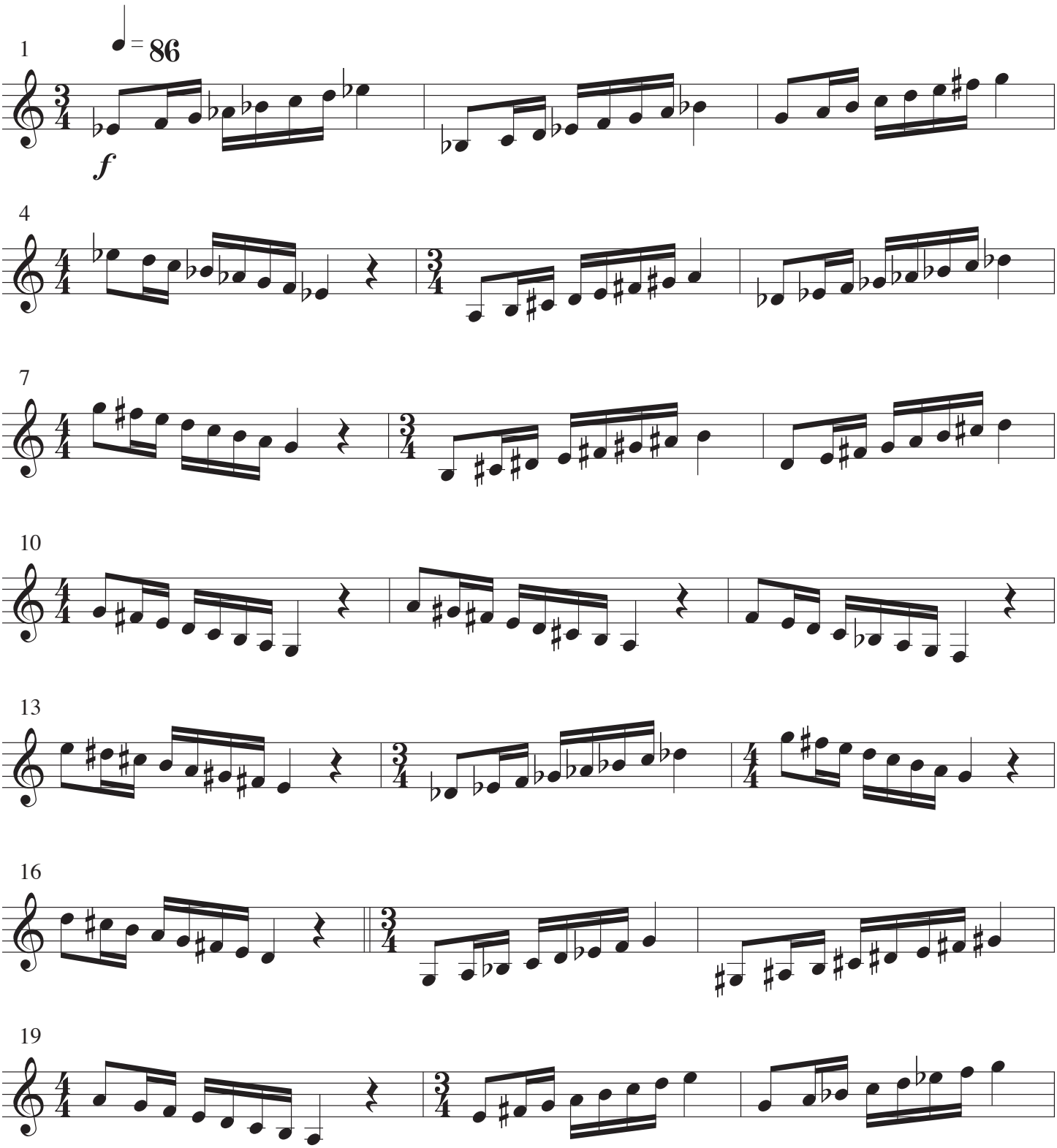

24
p
28
80
p (through measure 64)
32
37
42
160
p
46
p
50
54
f


57
60
f
63
p
66
f
70

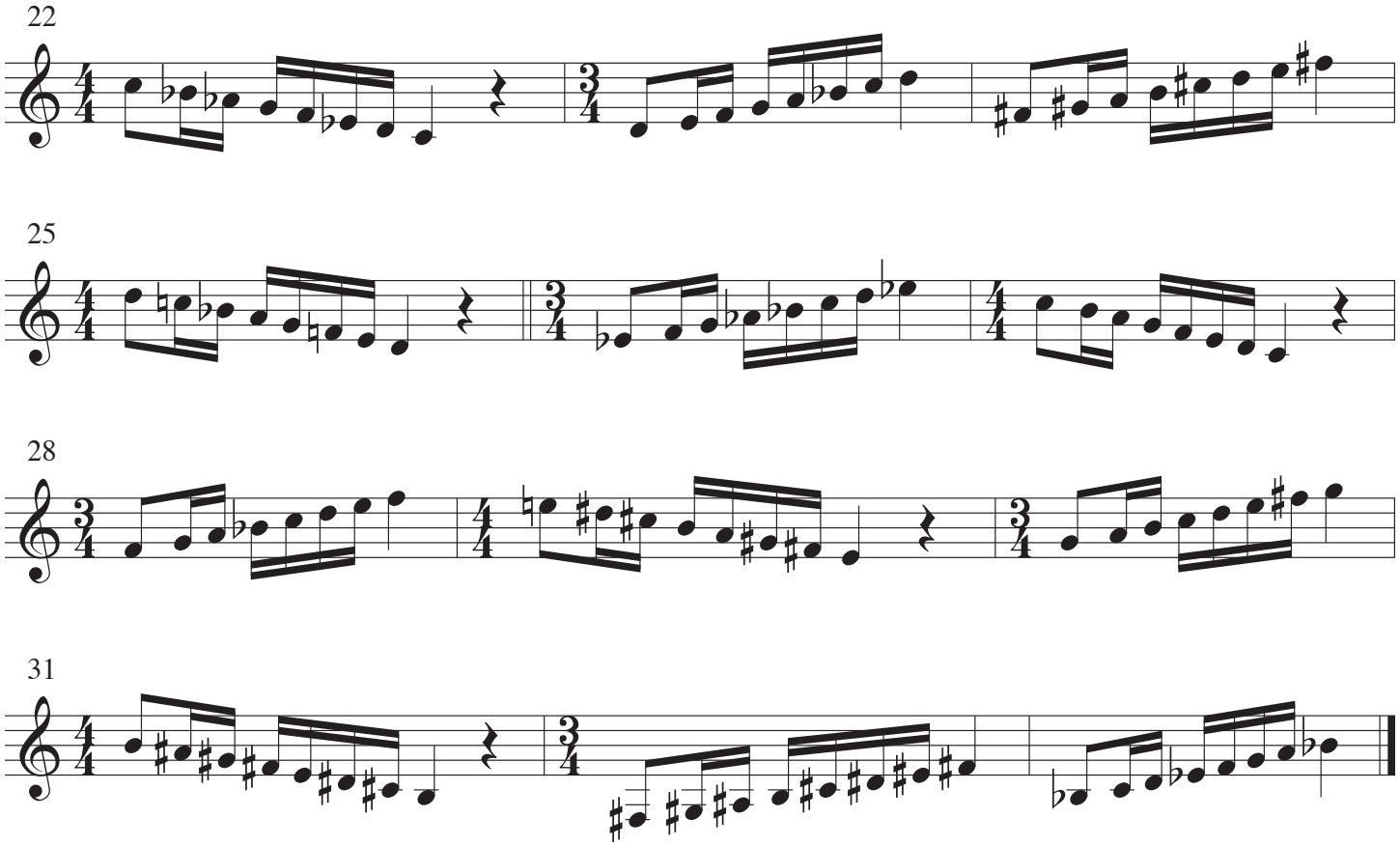
for James Clover

91. Up, Down

May 20, 2020



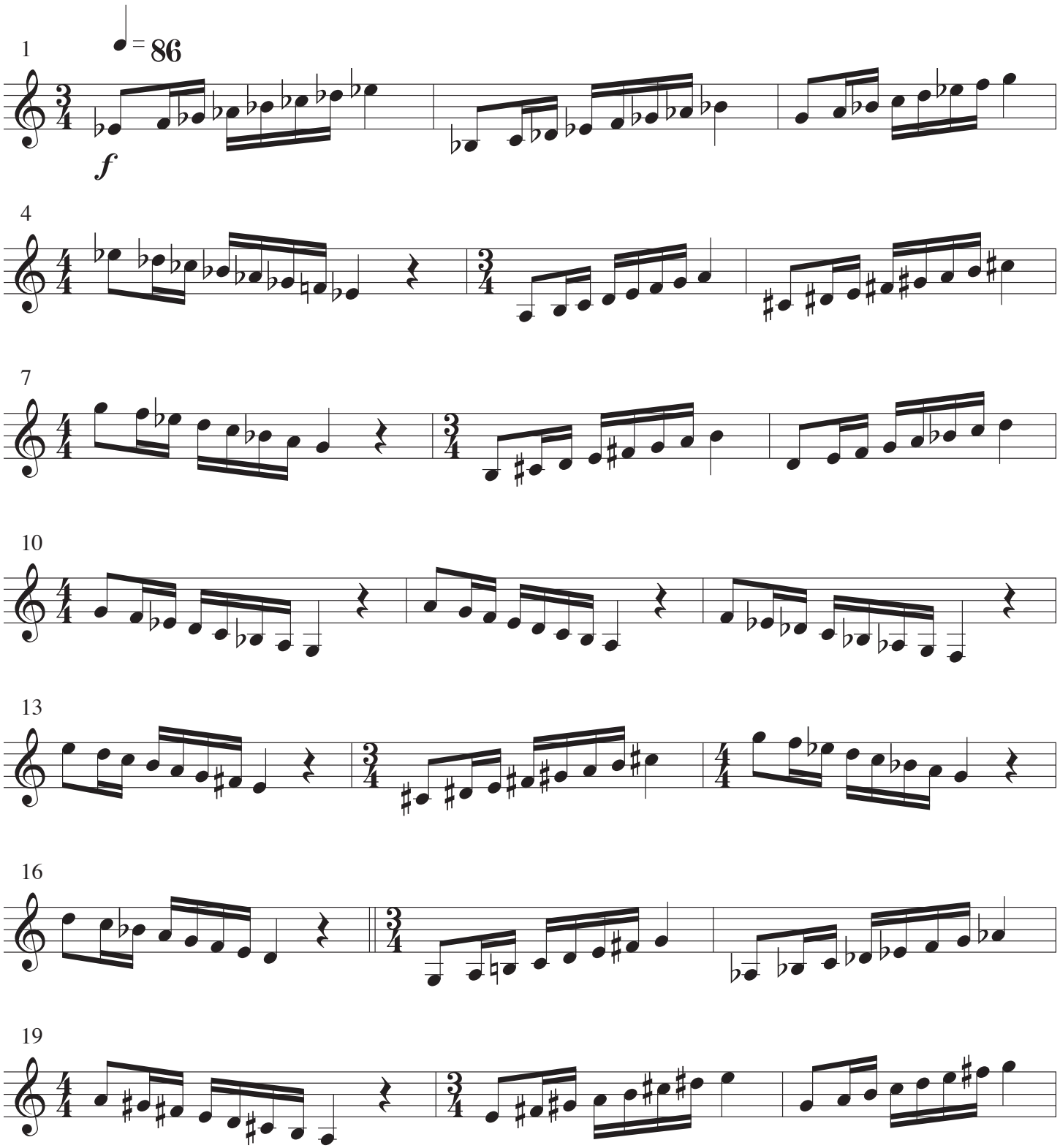
Up, Down

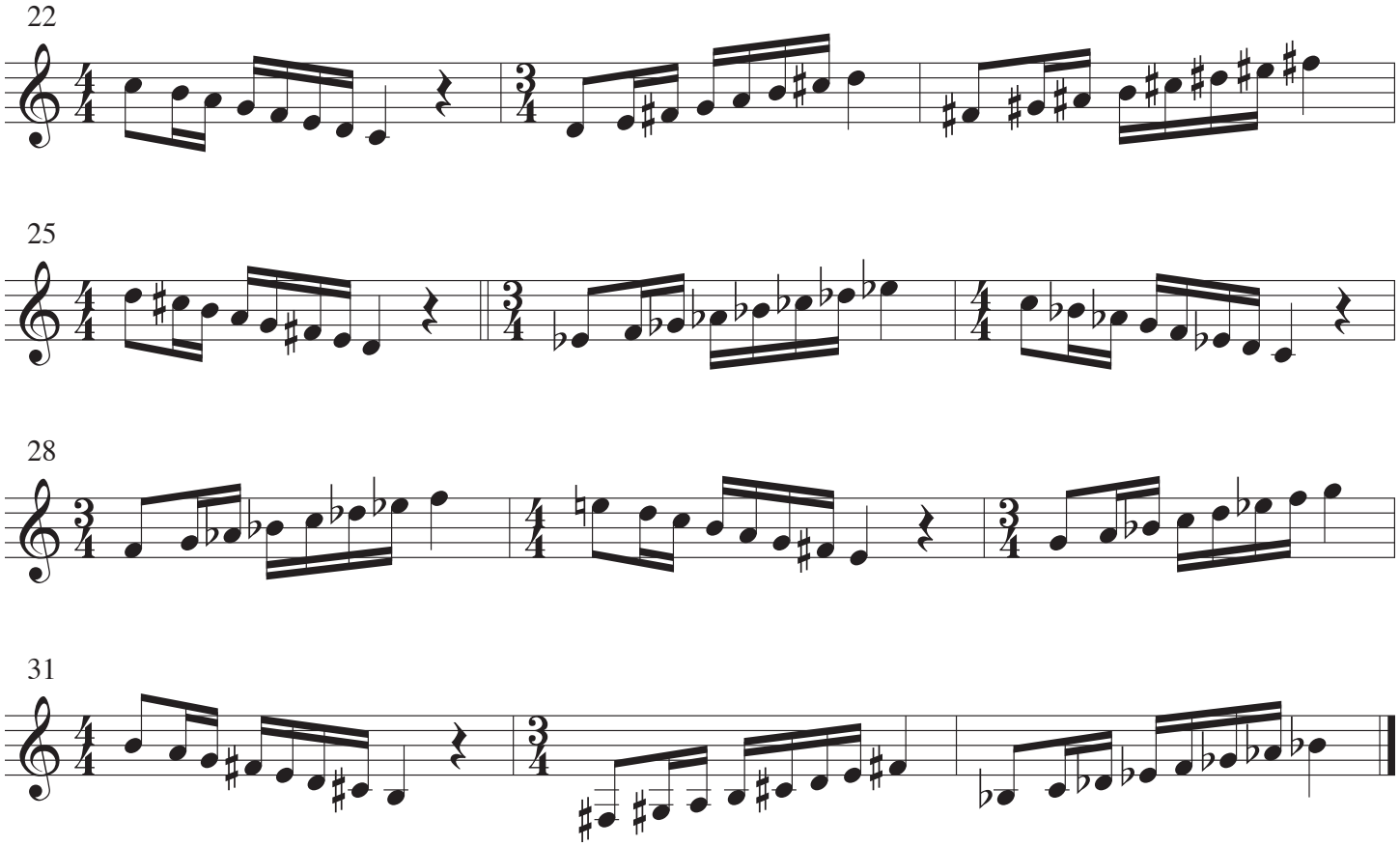


for James Clover

92. And All Around

May 24, 2020

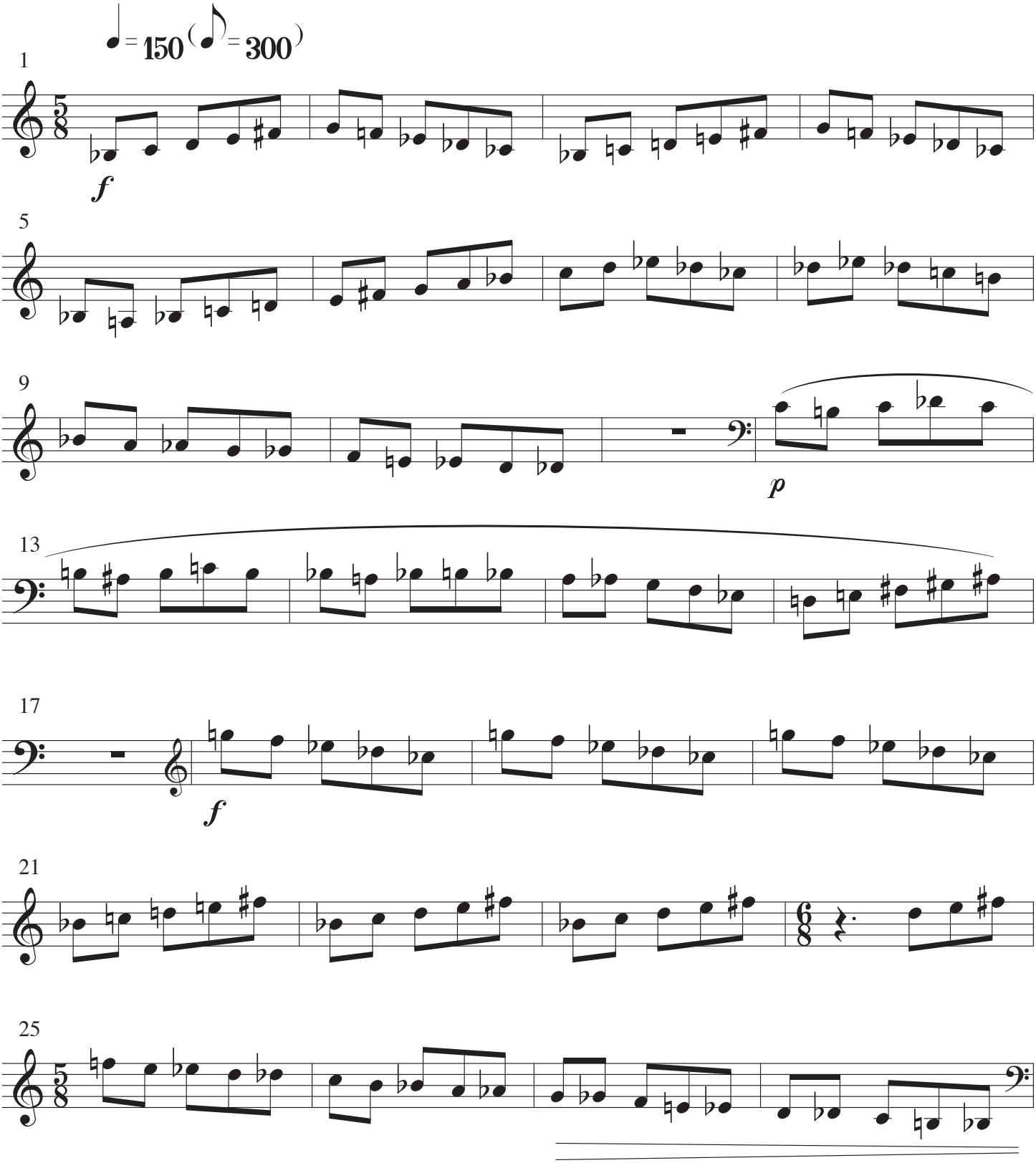


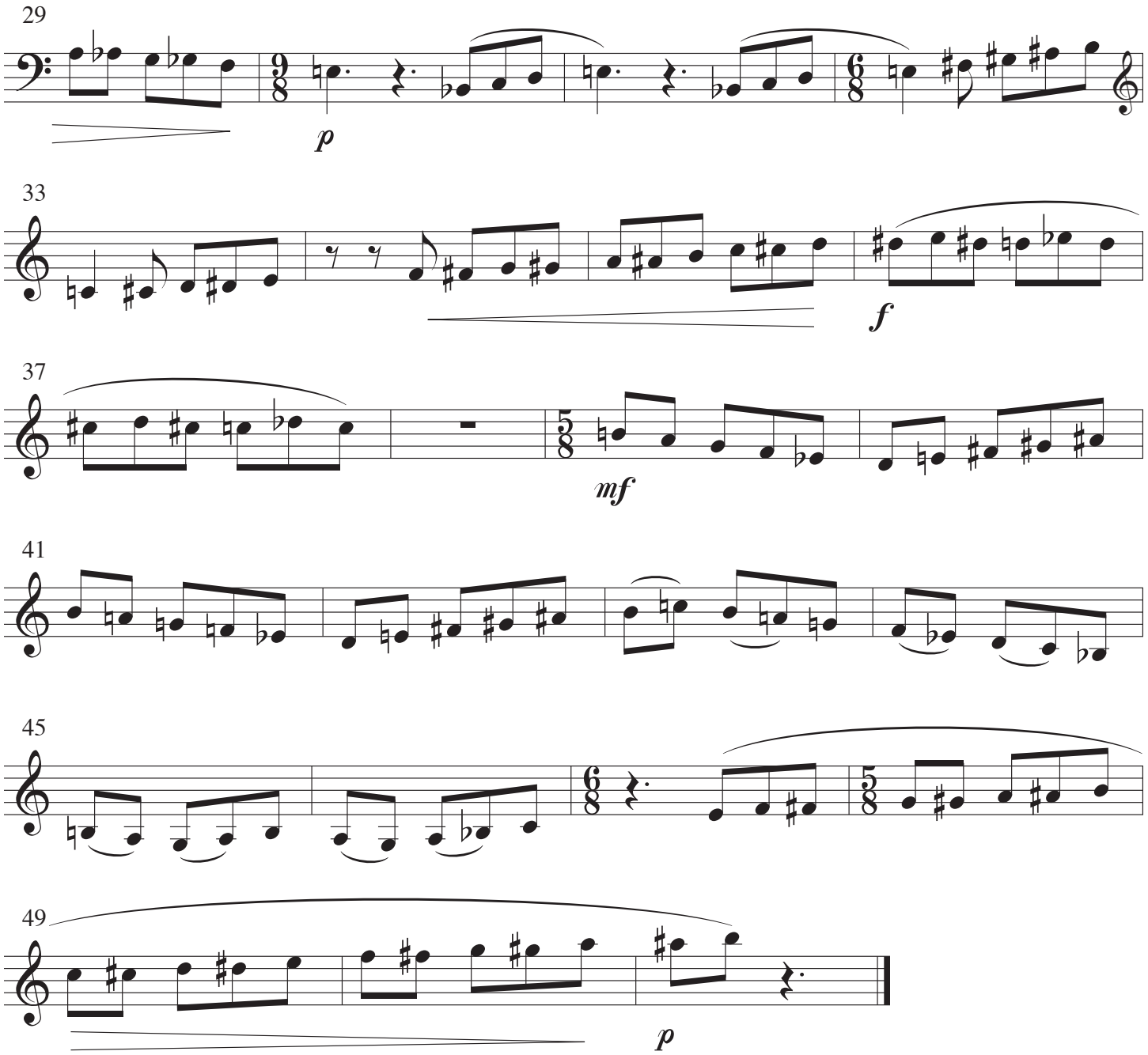

22
25
28
31

for Nathaniel Davis-Picart

93. Hamster Wheel

April 21, 2020

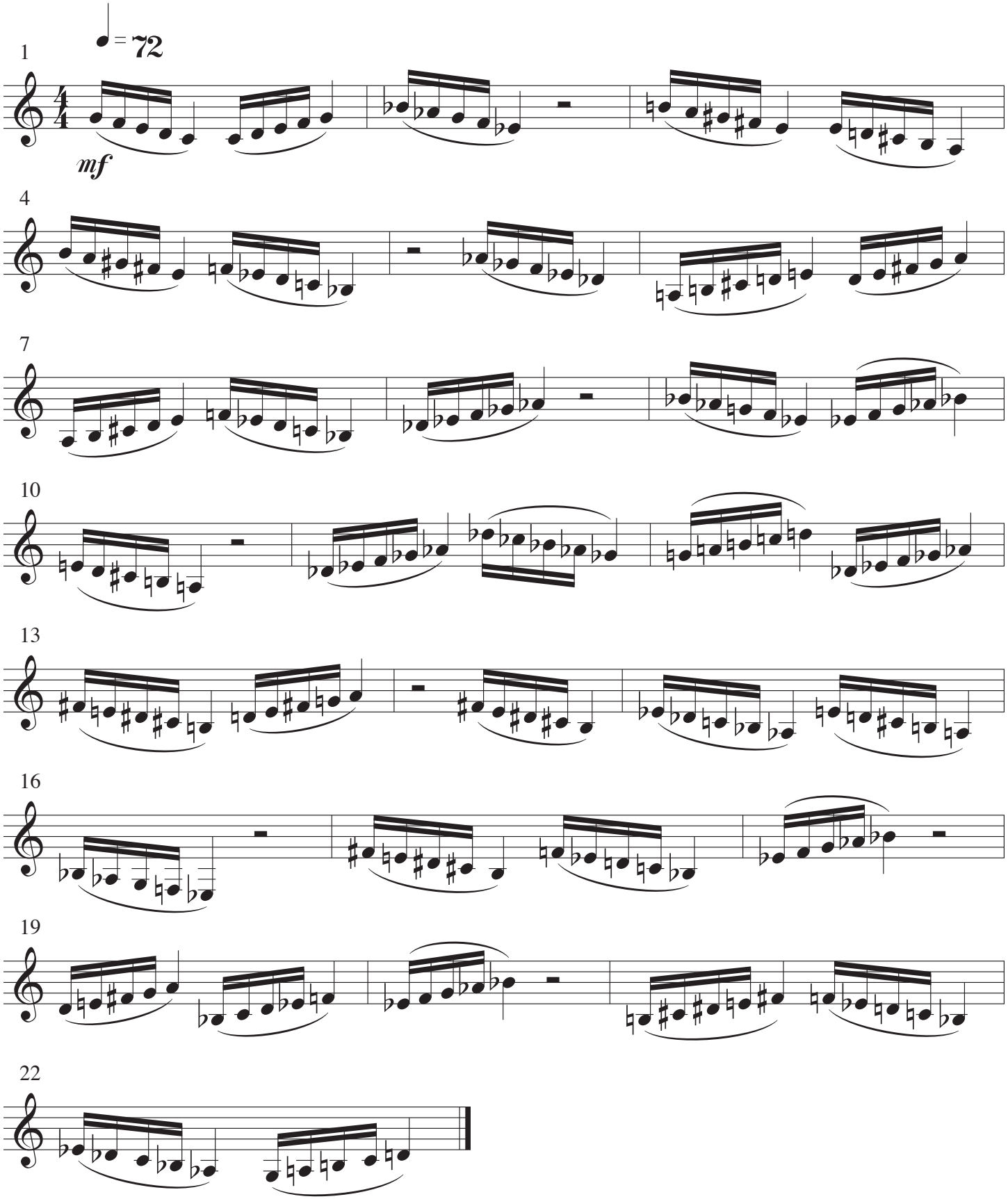



29
p
33
f
37
mf
41
45
49
p

for Heather Fultz

94. Major Gliding

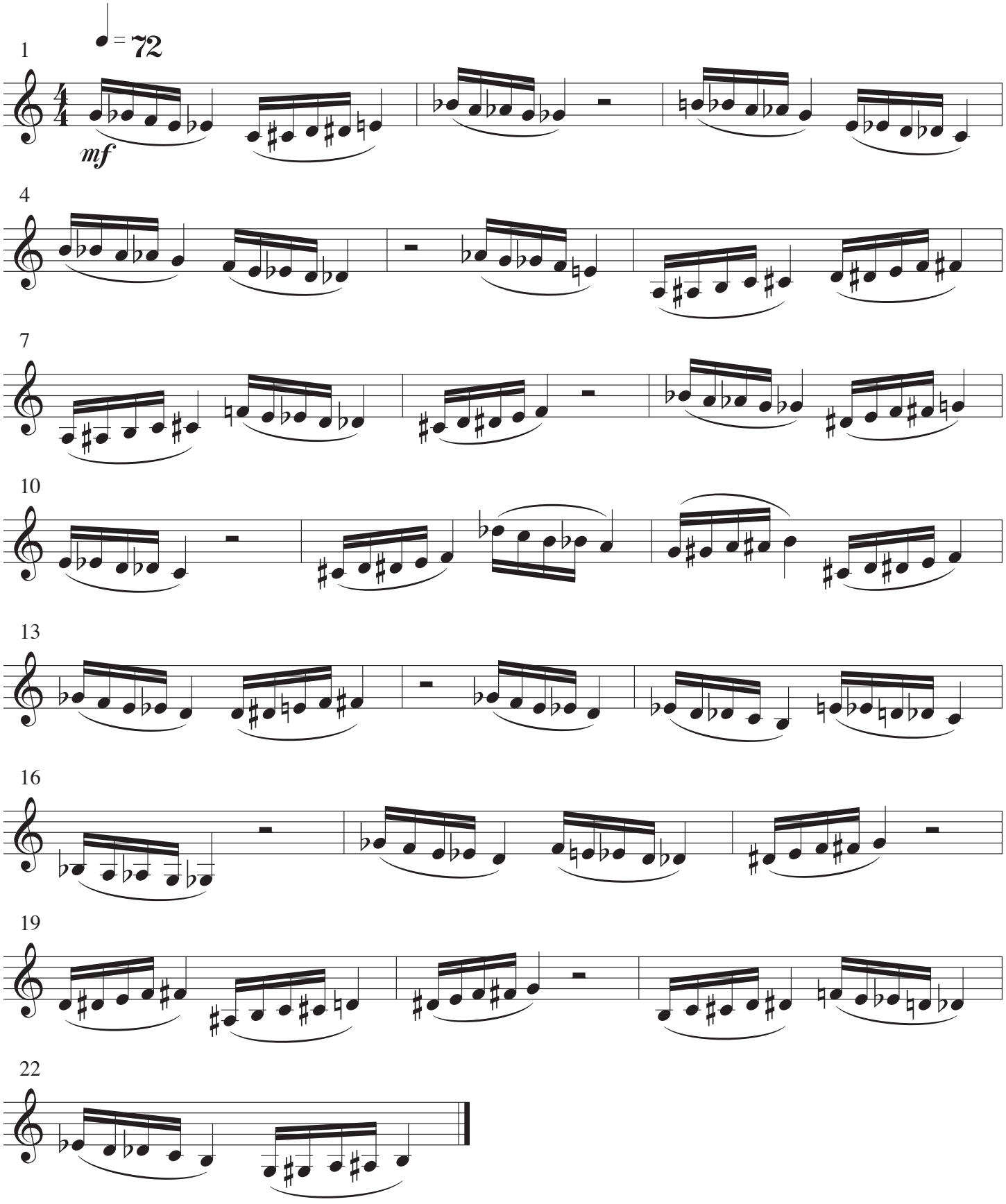
May 23, 2020



for Heather Fultz

95. Chromatic Sliding

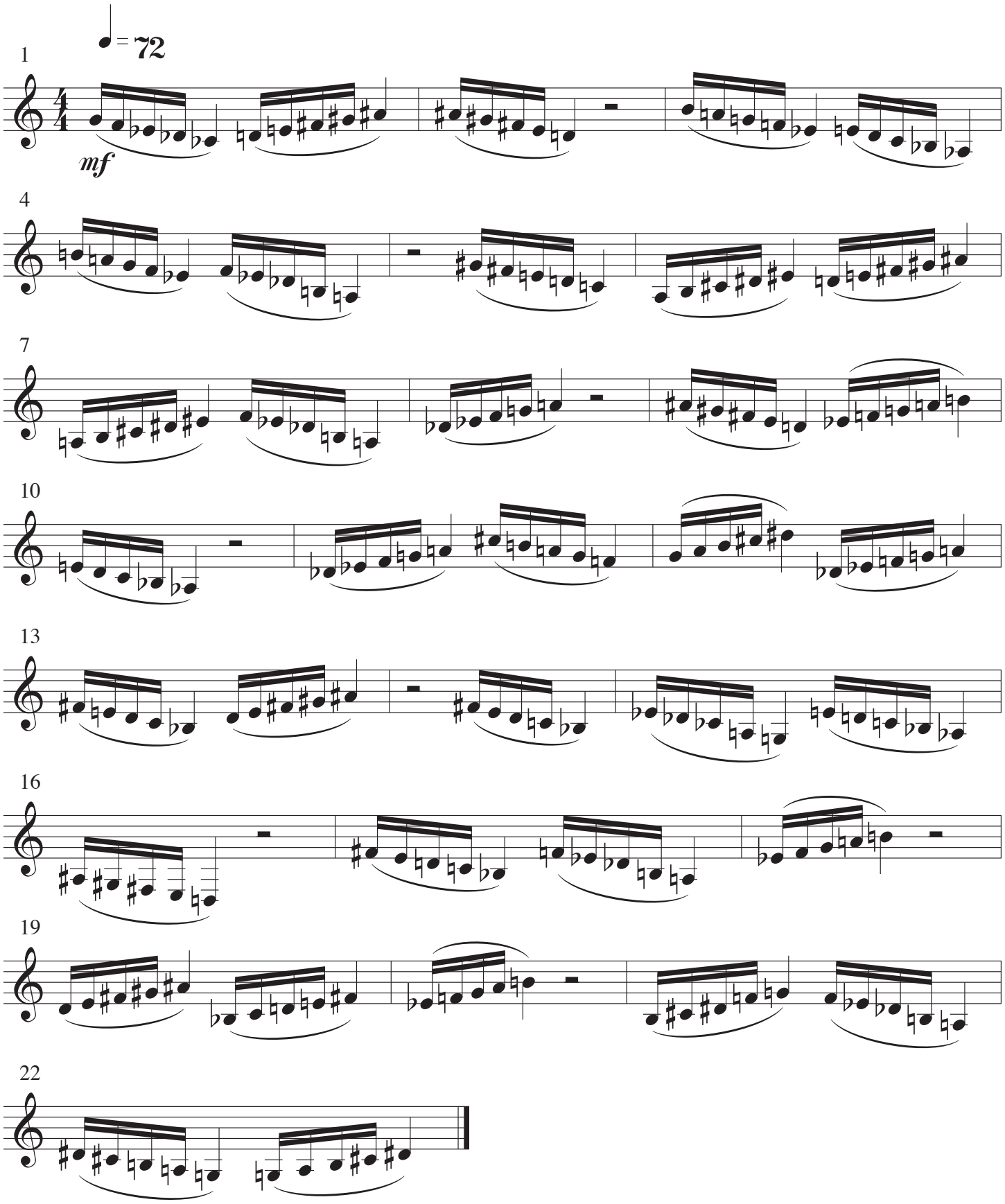
May 24, 2020



for Heather Fultz

96. Whole Tone Riding

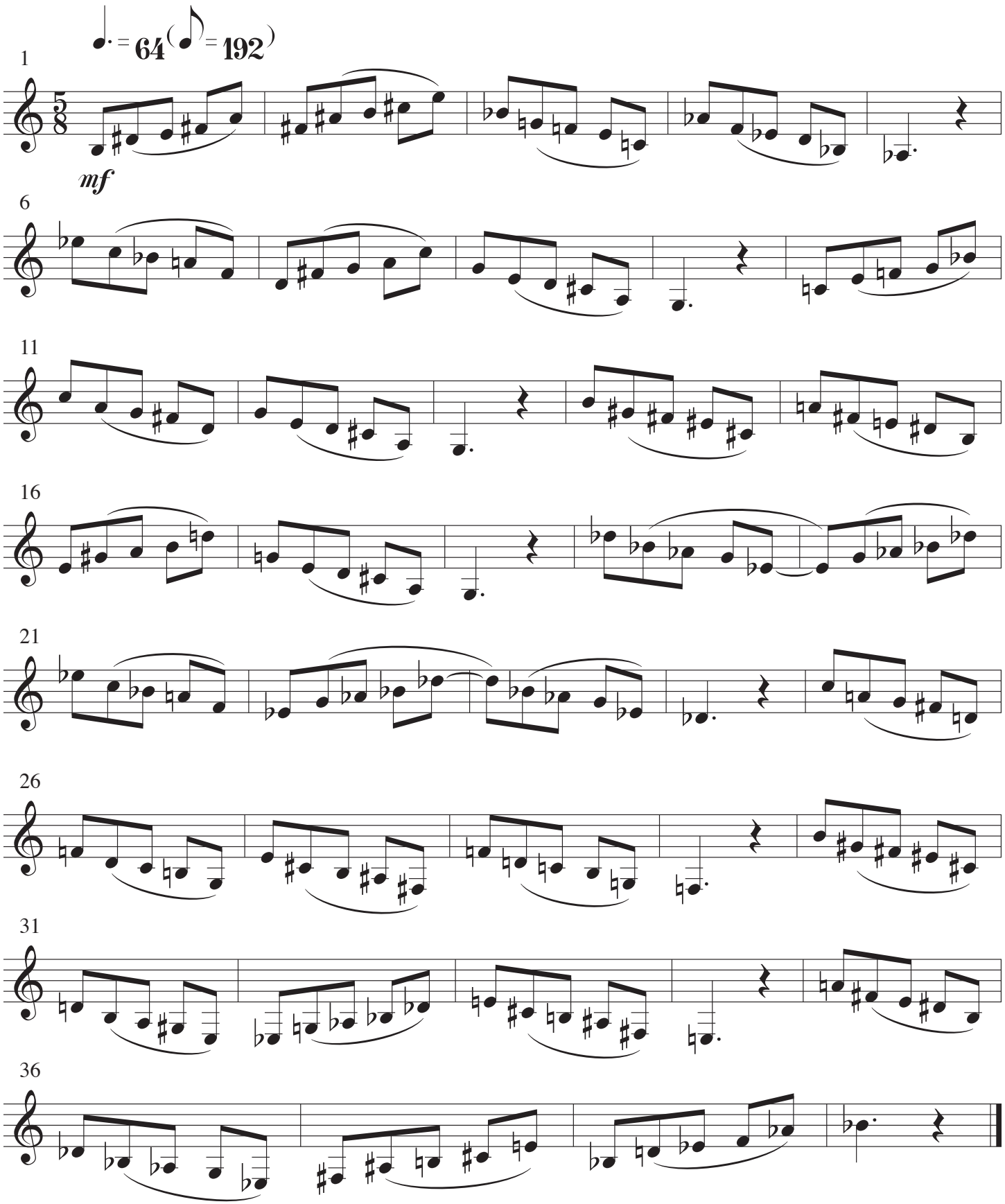
May 24, 2020



for Meredith Housh

97. Mantra

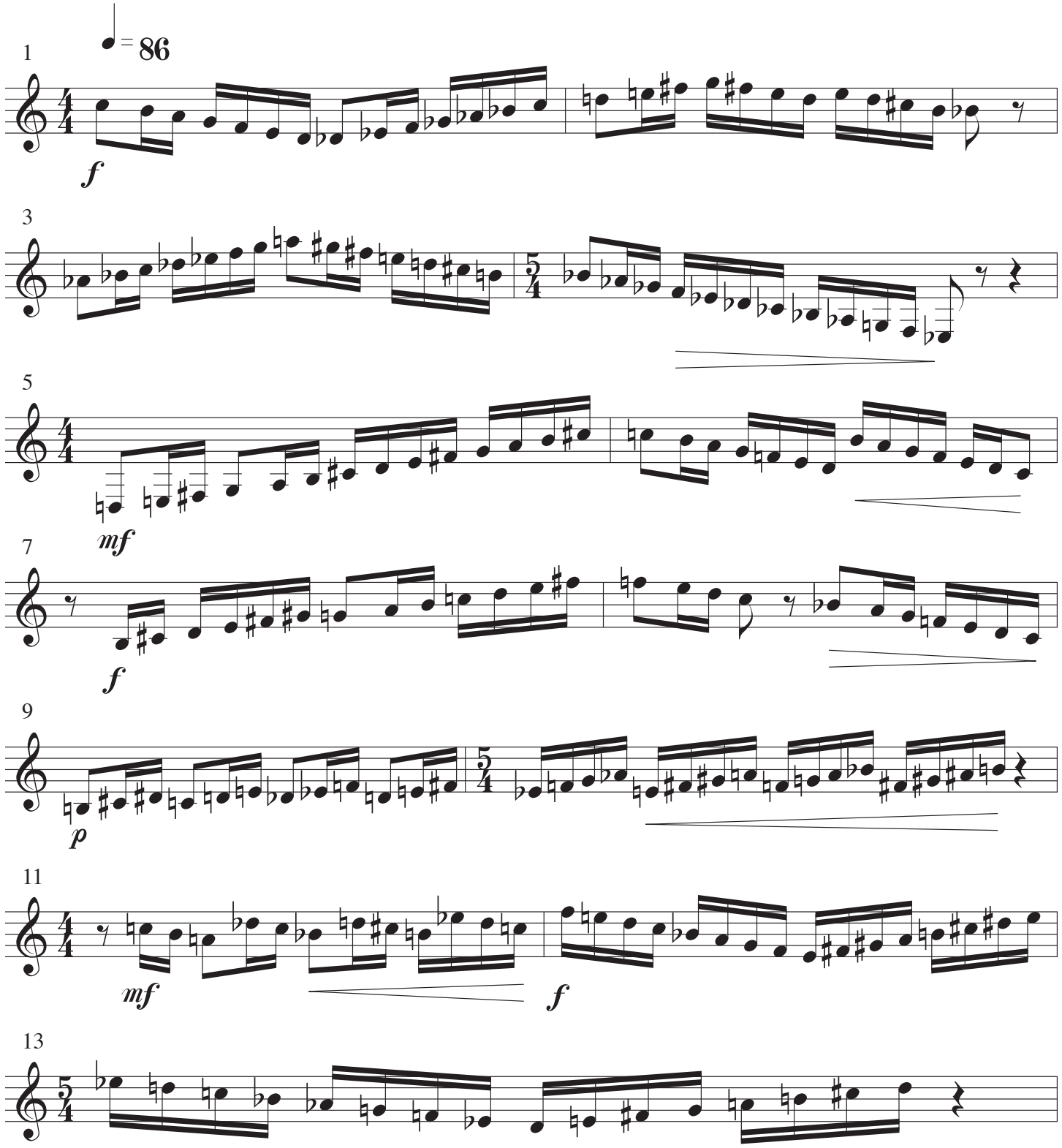
May 12, 2020

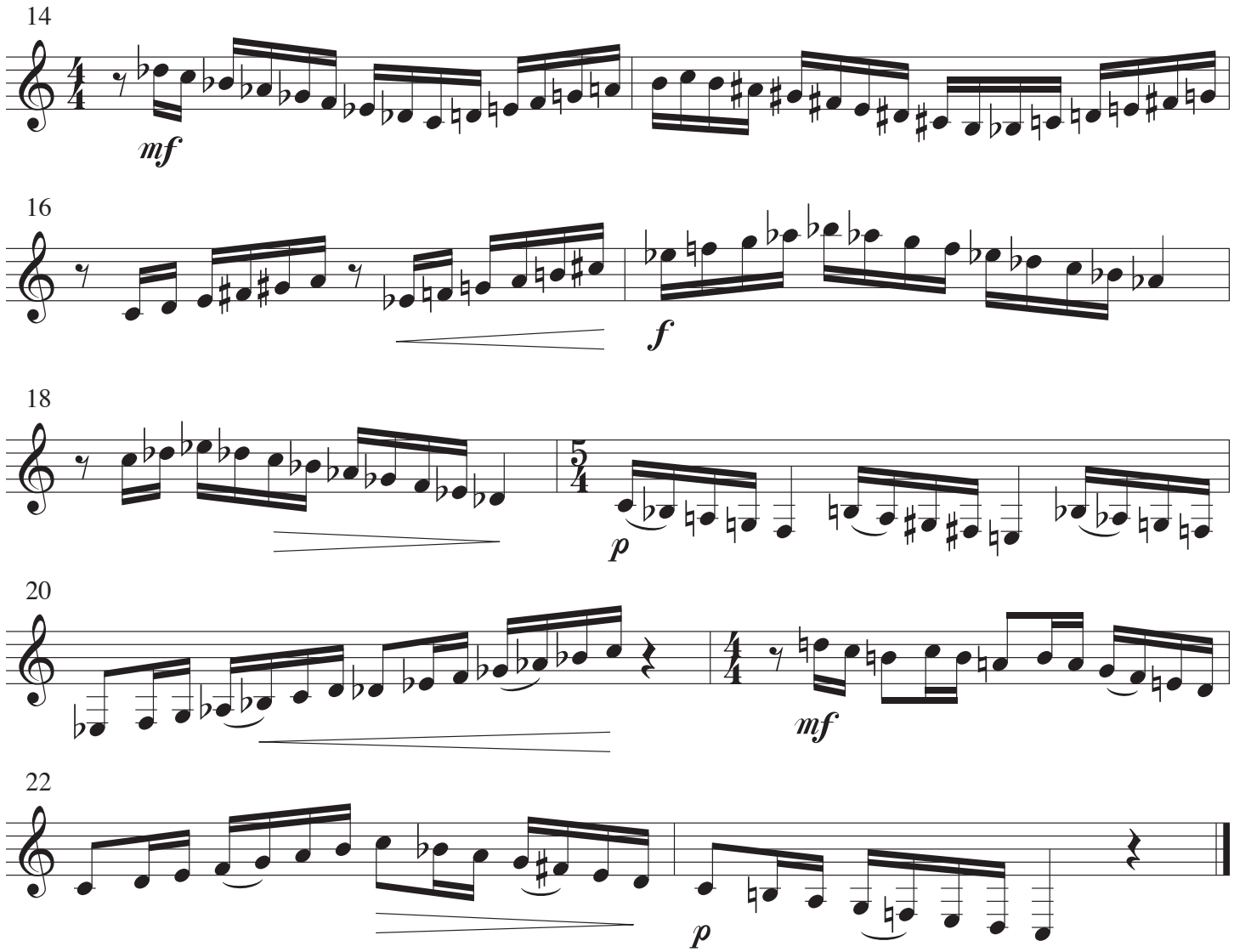


for William Parker

98. Kopp 4 Revisited

April 24, 2020

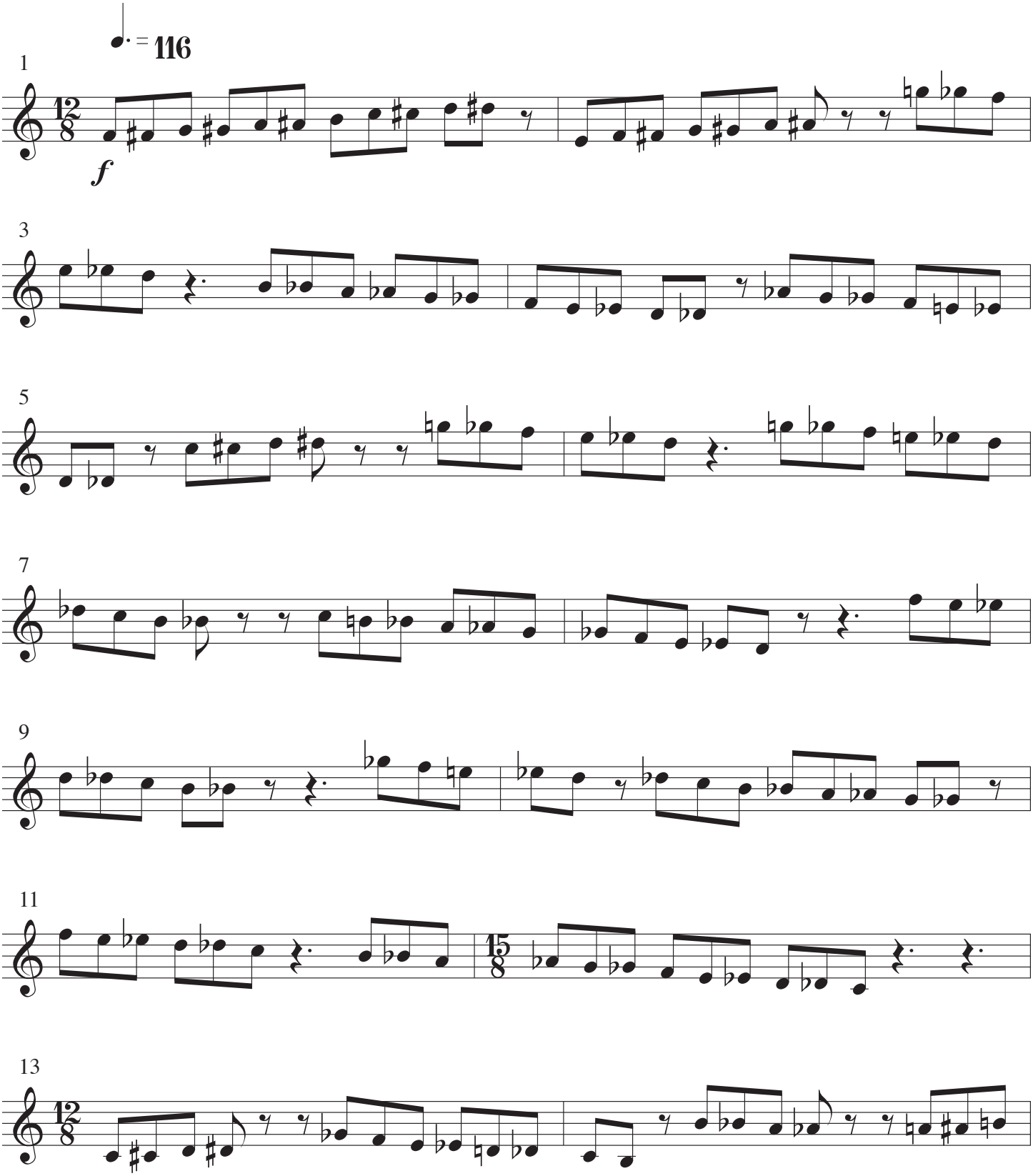



14
mf
16
f
18
p
20
mf
22
p

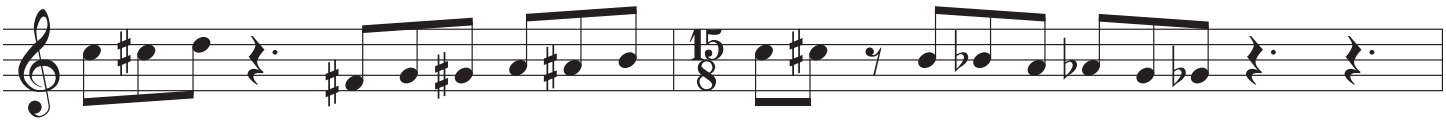
for Kayla Poor

99. Mega Chromatica

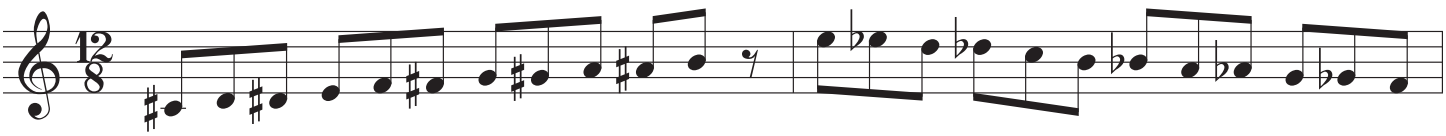
May 17, 2020



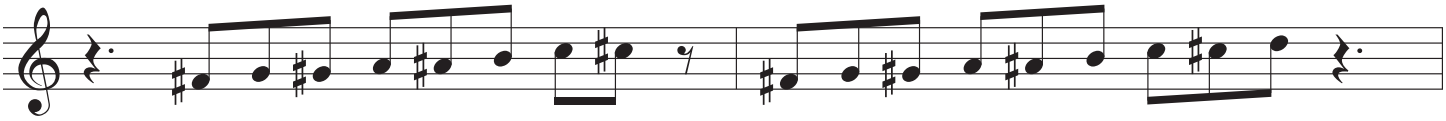
15



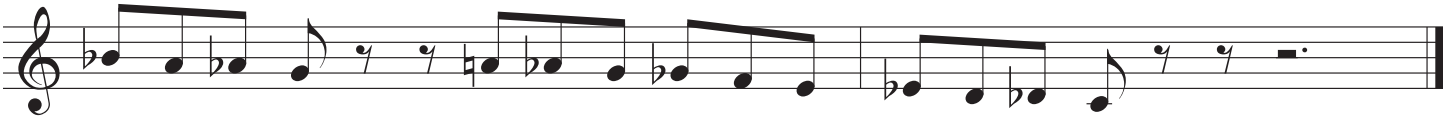
17



19



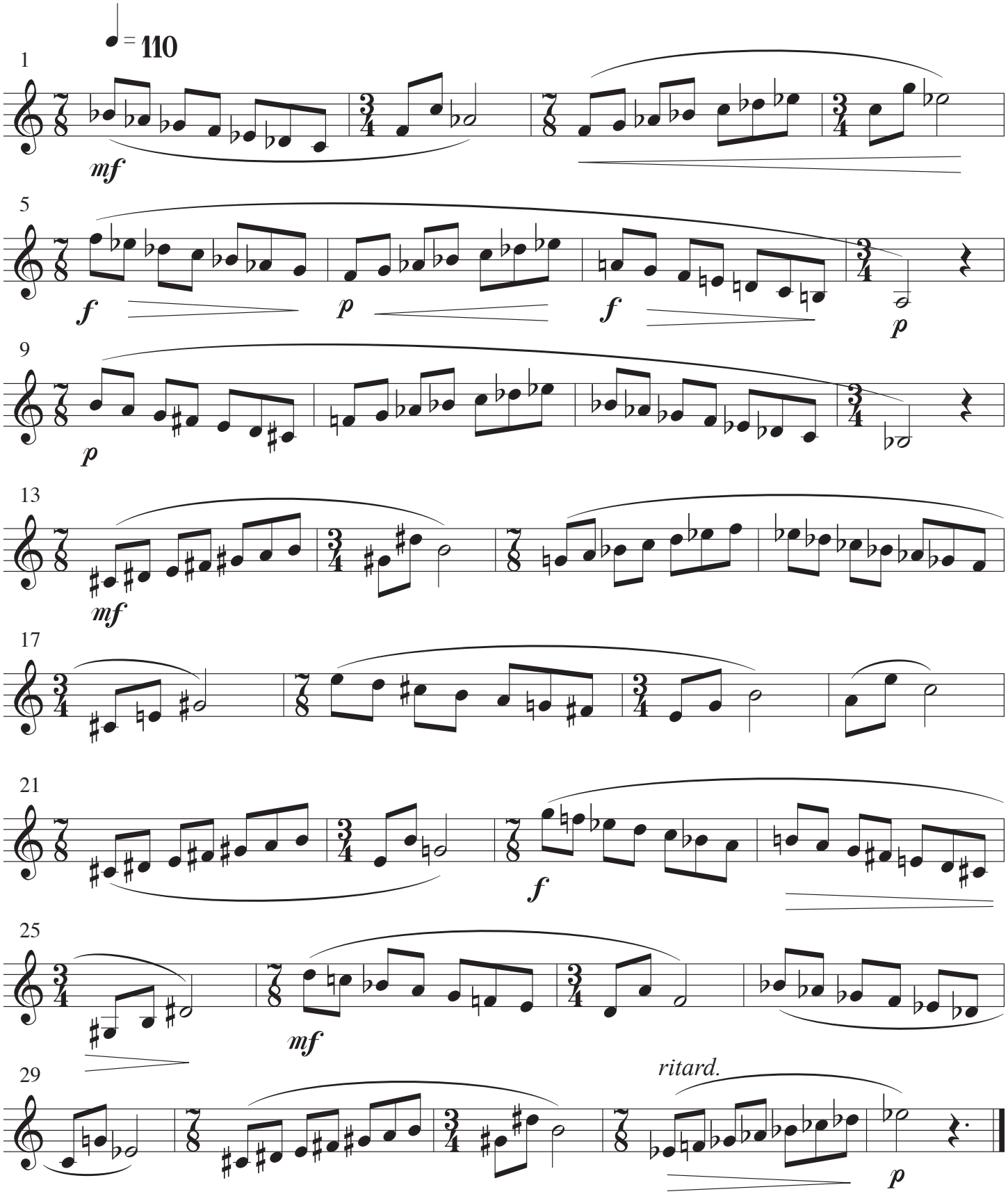
21



for Philip Shuler

100. Naturally Minor

May 10, 2020

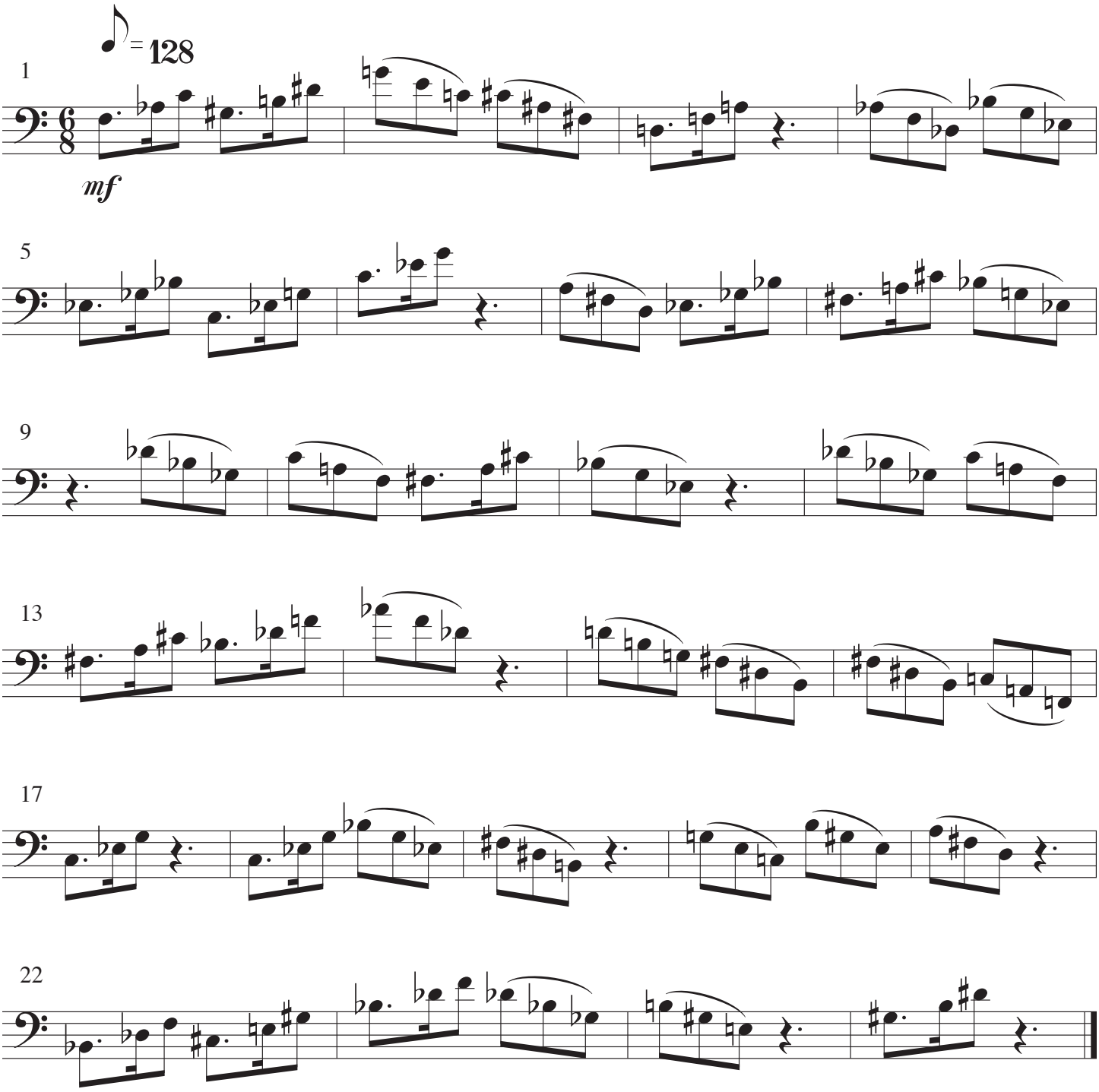


ALTERNATE VERSIONS

for Brendan Eisner

4. Steamroller Ver2.0

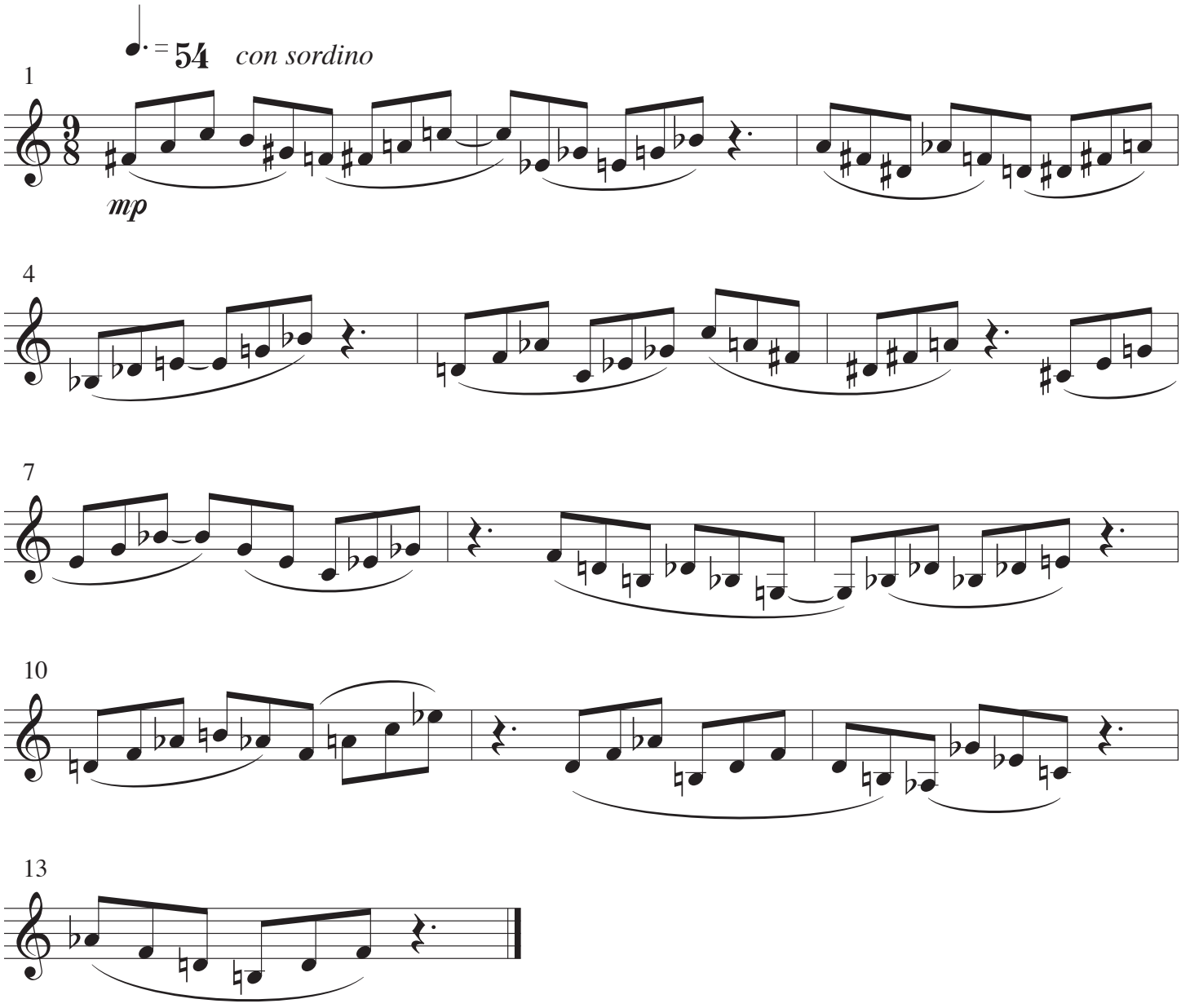
May 30, 2020



for Brendan Eisner

4. Steamroller Ver3.0

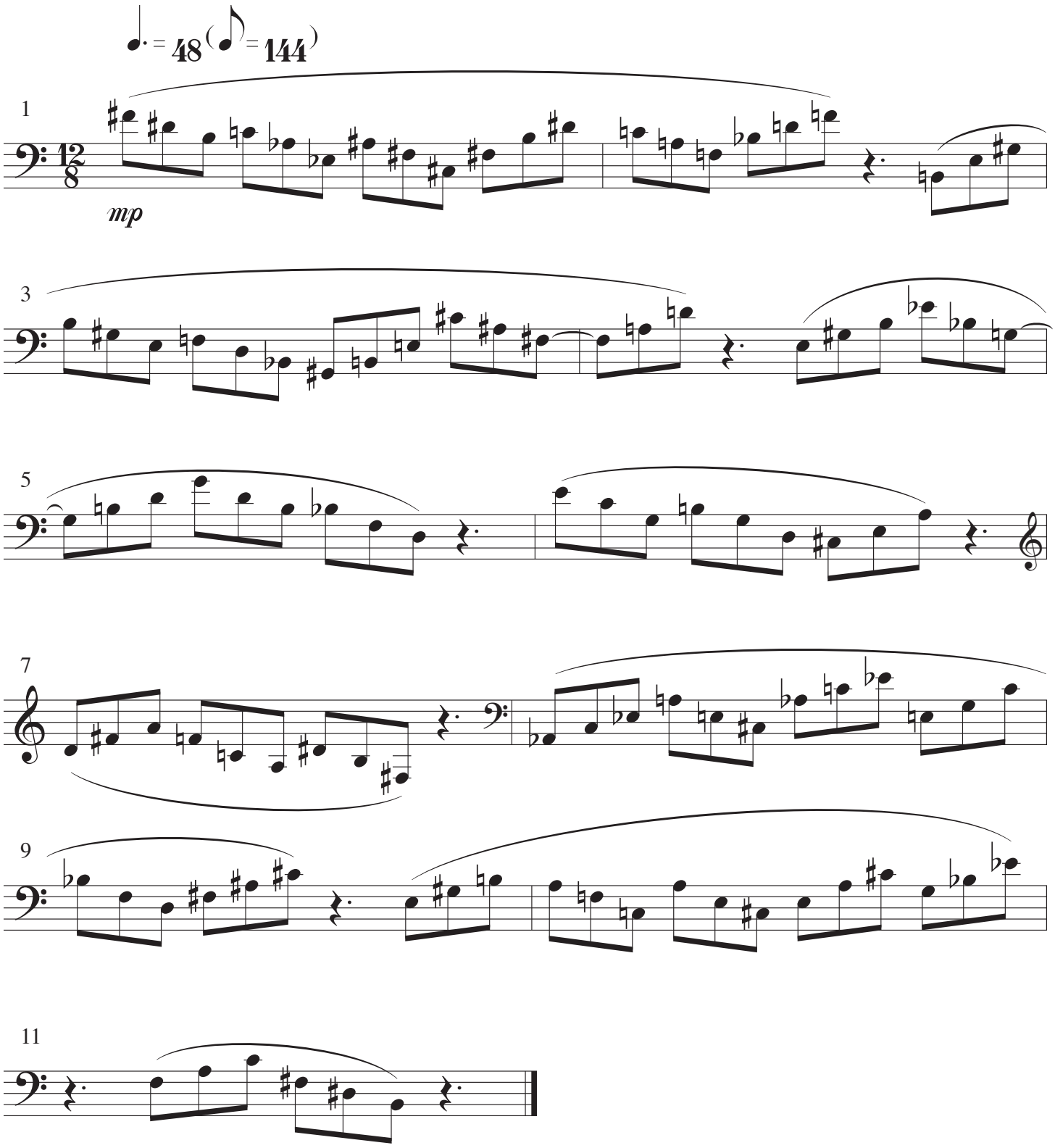
May 30, 2020



for Kim Lê

8. Not Minor Ver2.0

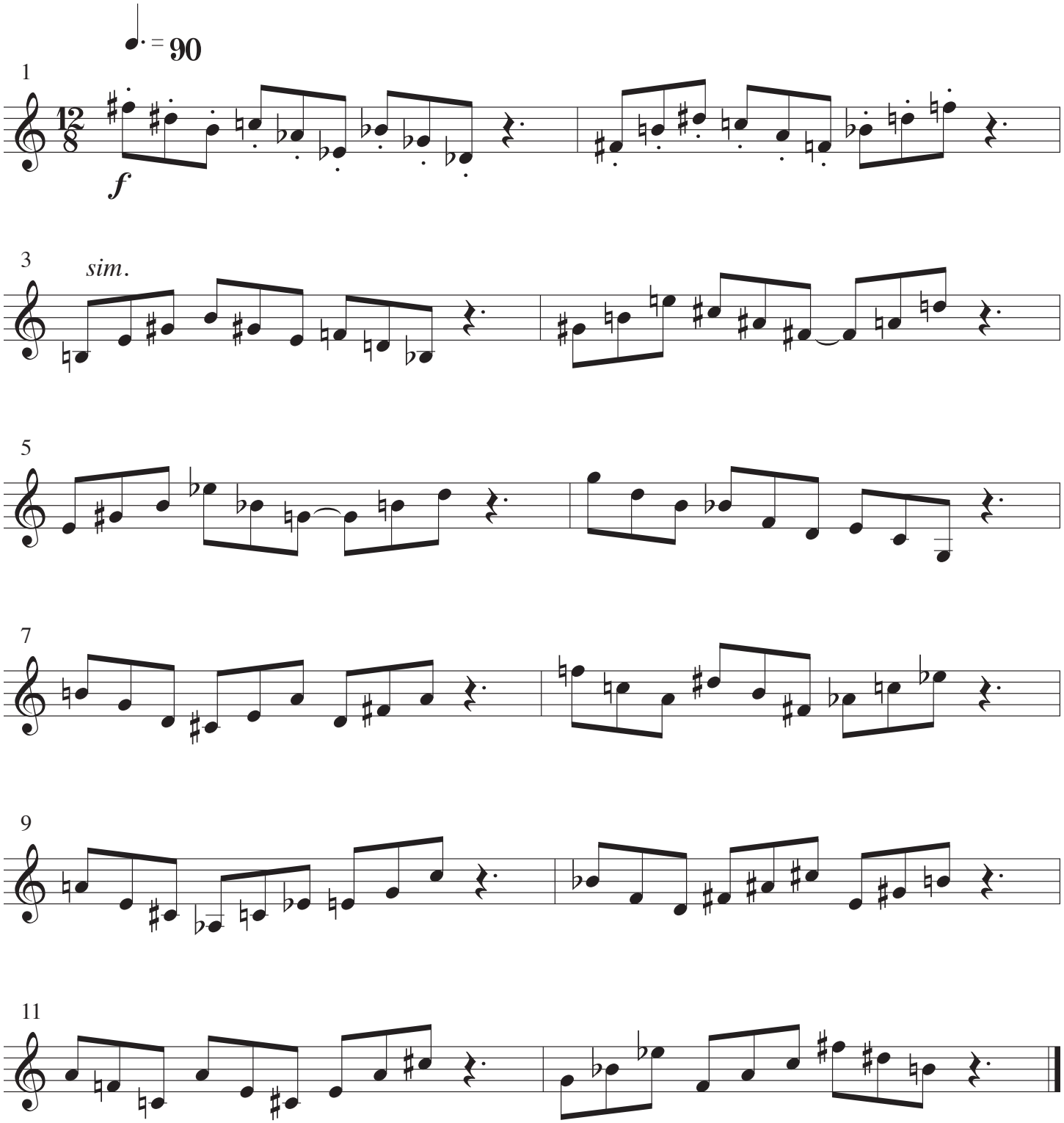
May 29, 2020



for Kim Lê

8. Not Minor Ver3.0

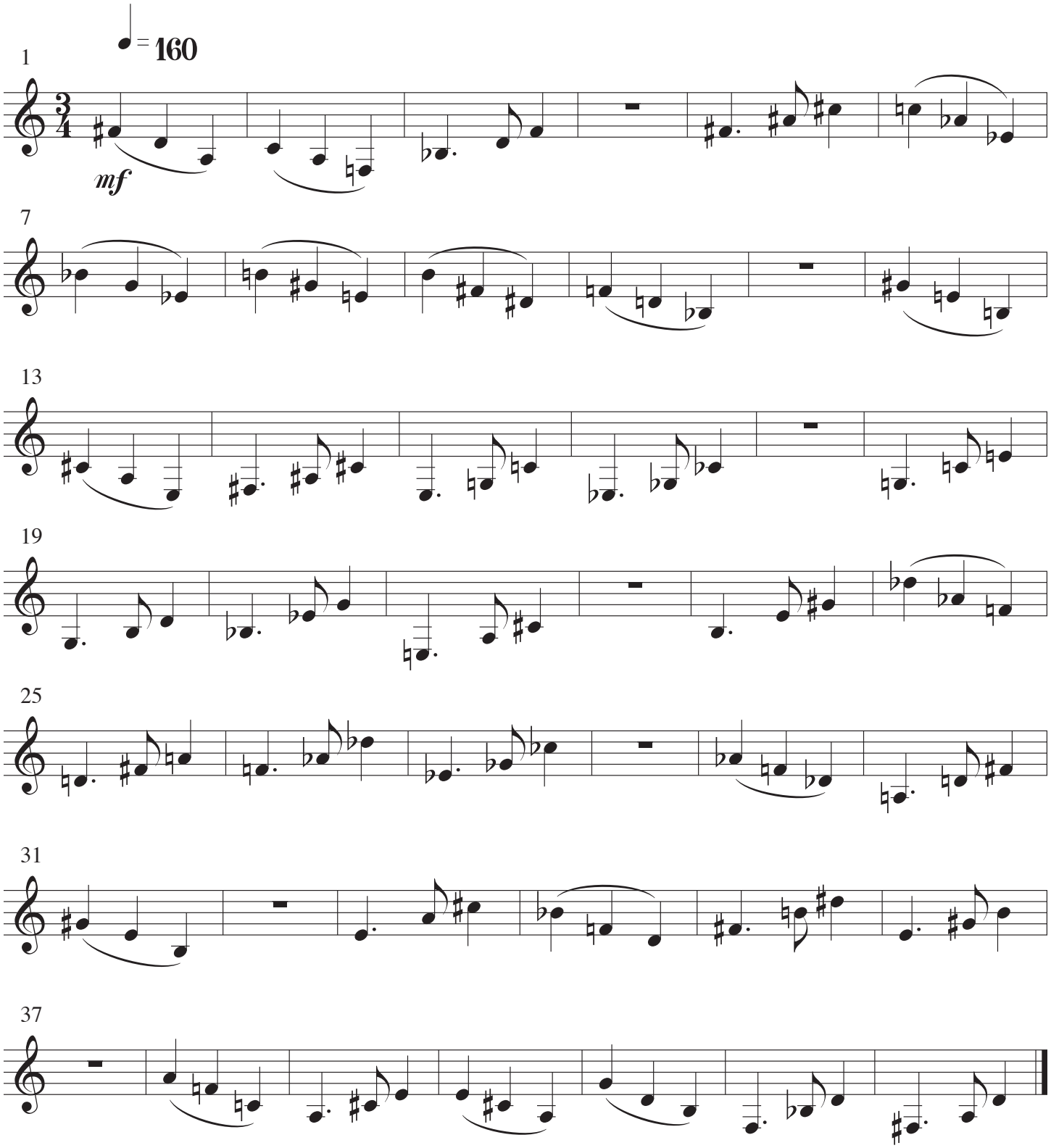
May 29, 2020



for Kim Lê

8. Not Minor Ver4.0

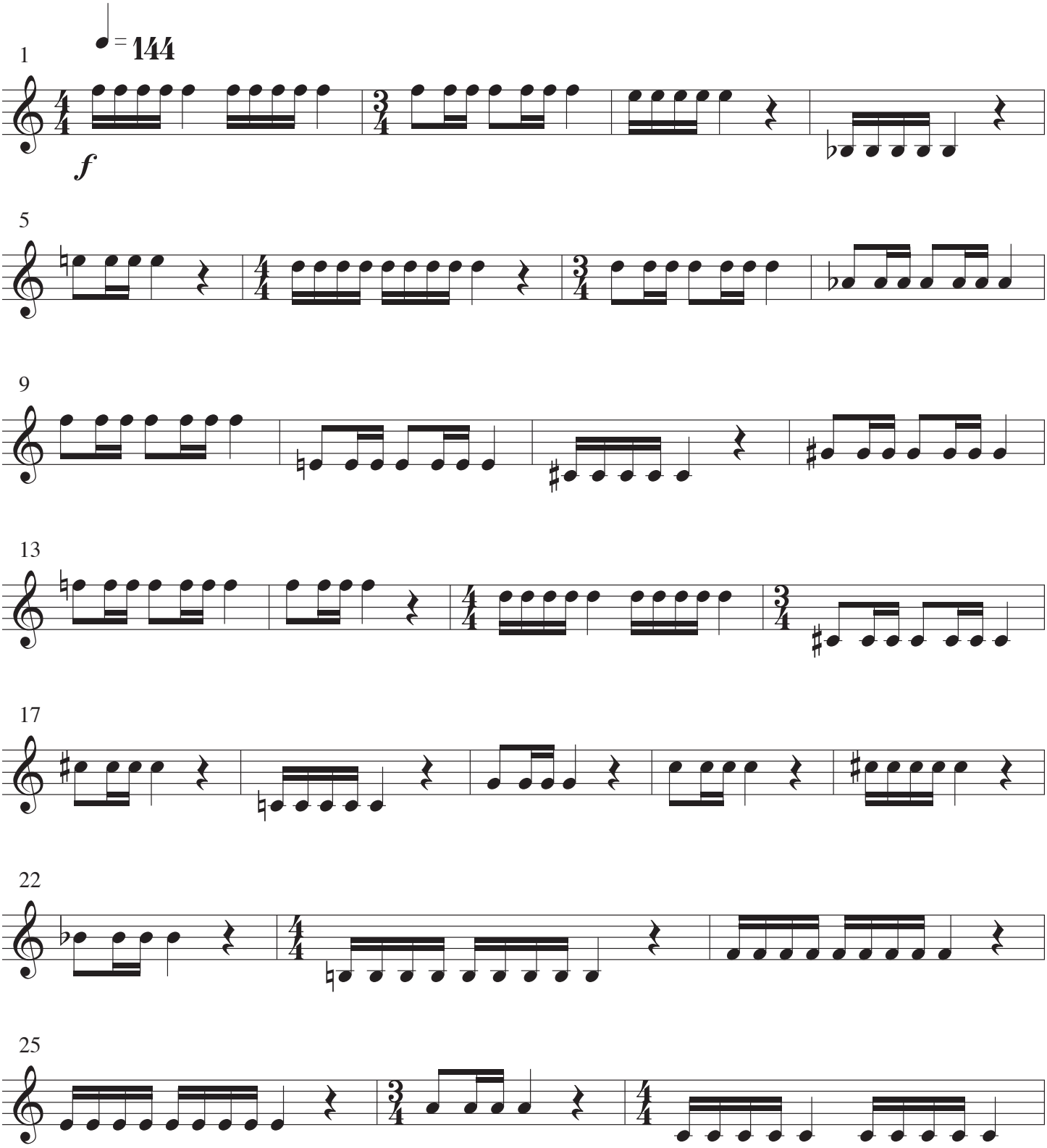
May 29, 2020



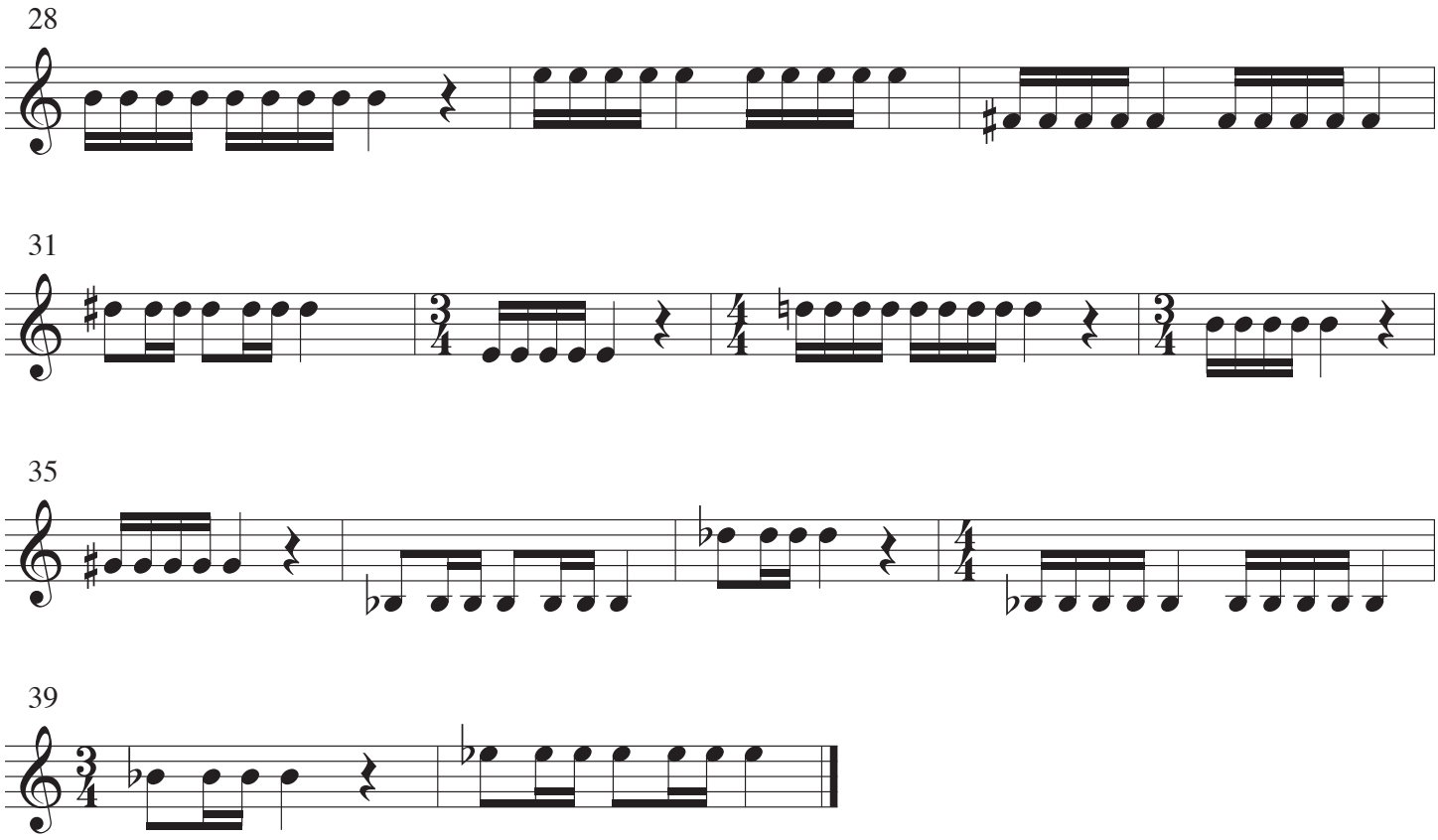
for Audrey Bridge

18. Tu Ku Tu Ku Too Ver2.0

June 7, 2020



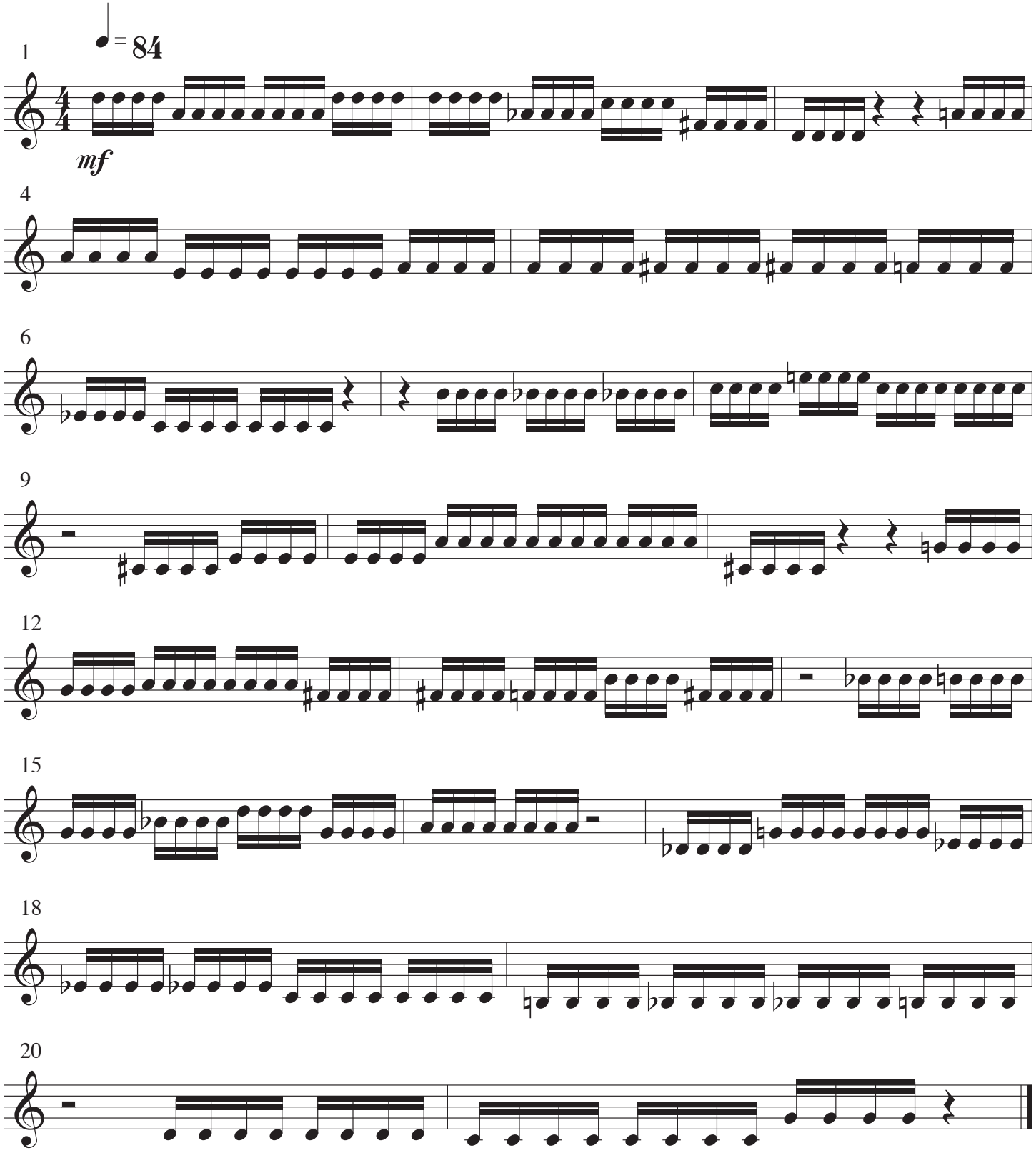
Tu Ku Tu Ku Too Ver2.0



for Natalie Fick

19. TuTuTuTu Ver2.0

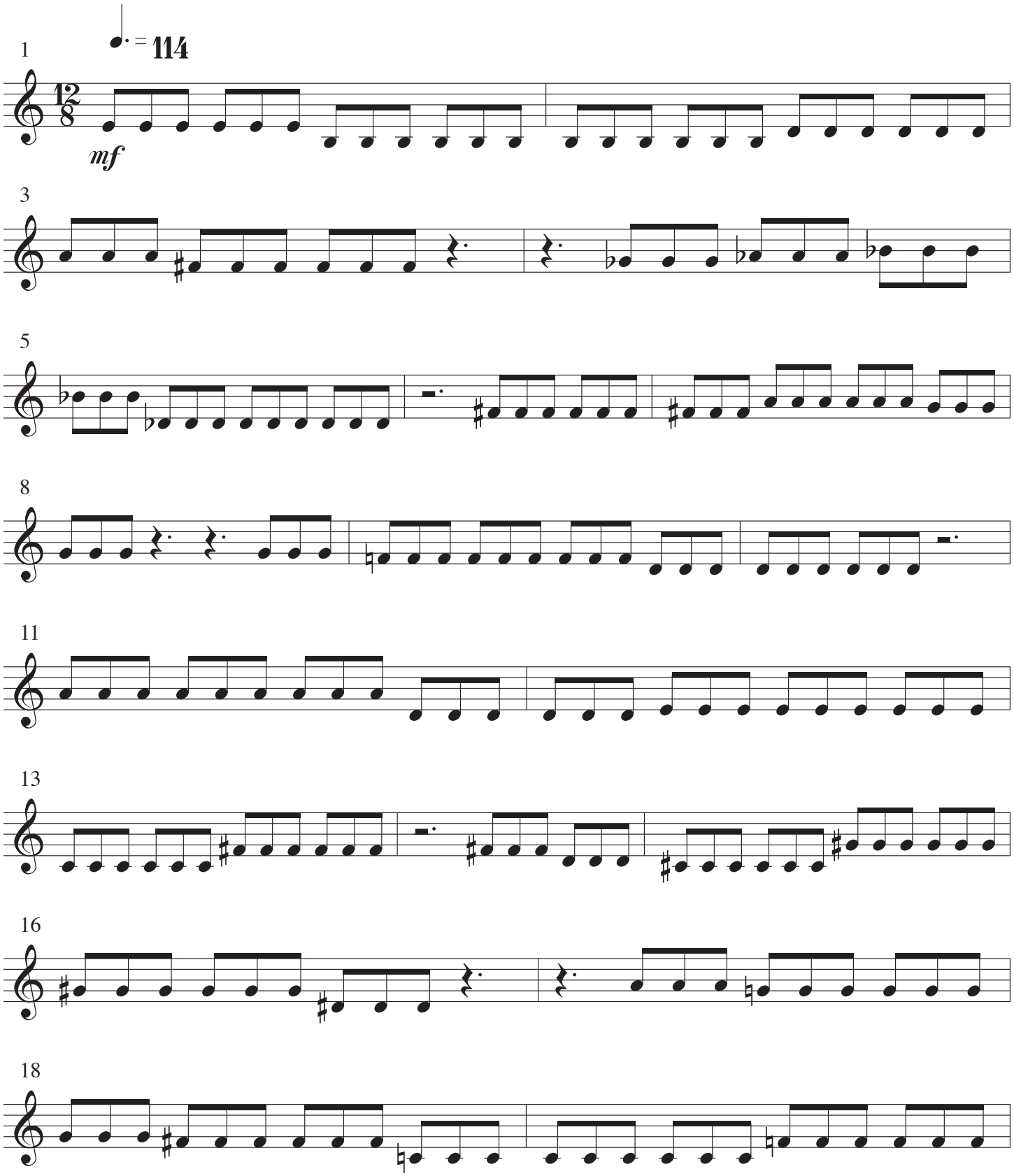
May 30, 2020

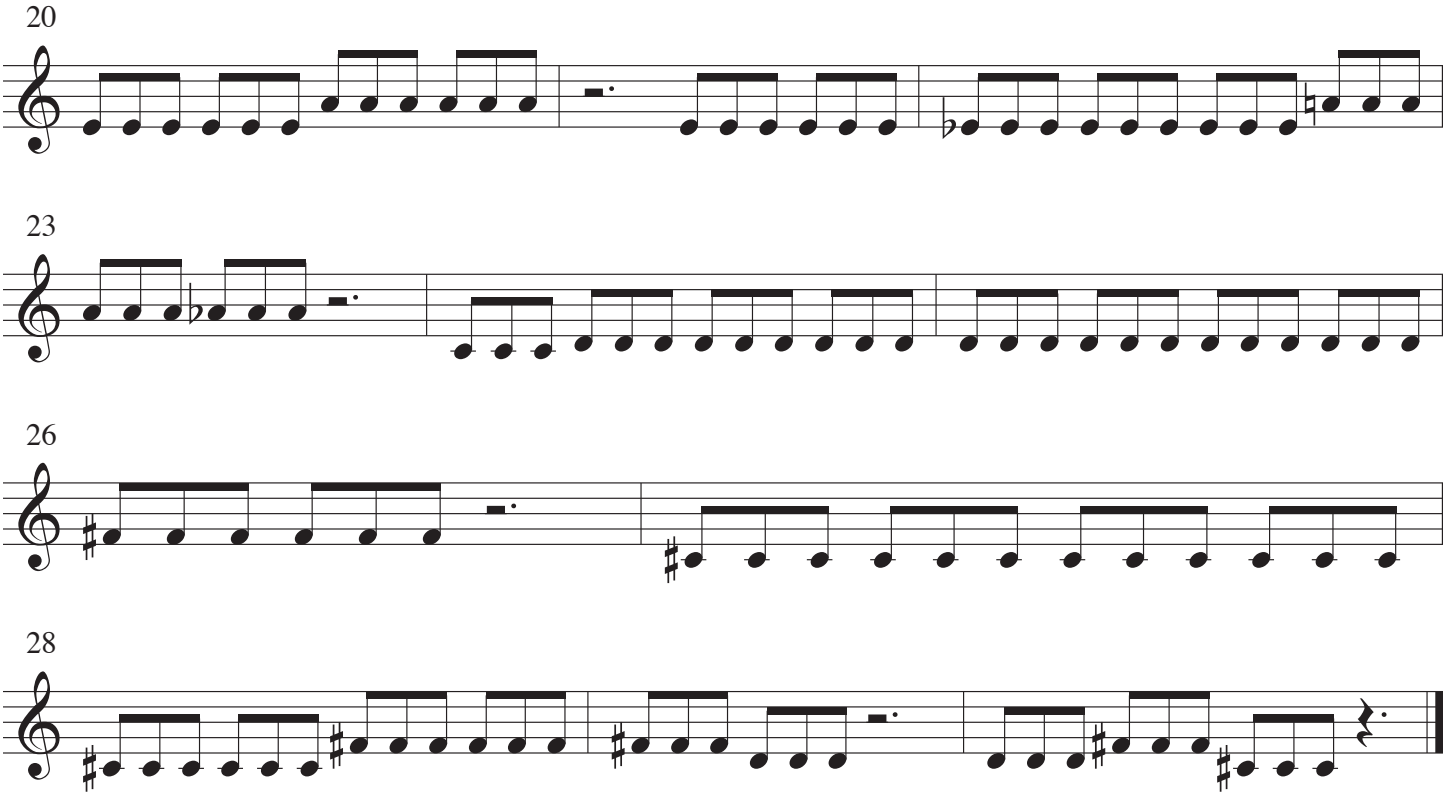


for Natalie Fick

19. TuTuTuTu Ver3.0

May 30, 2020

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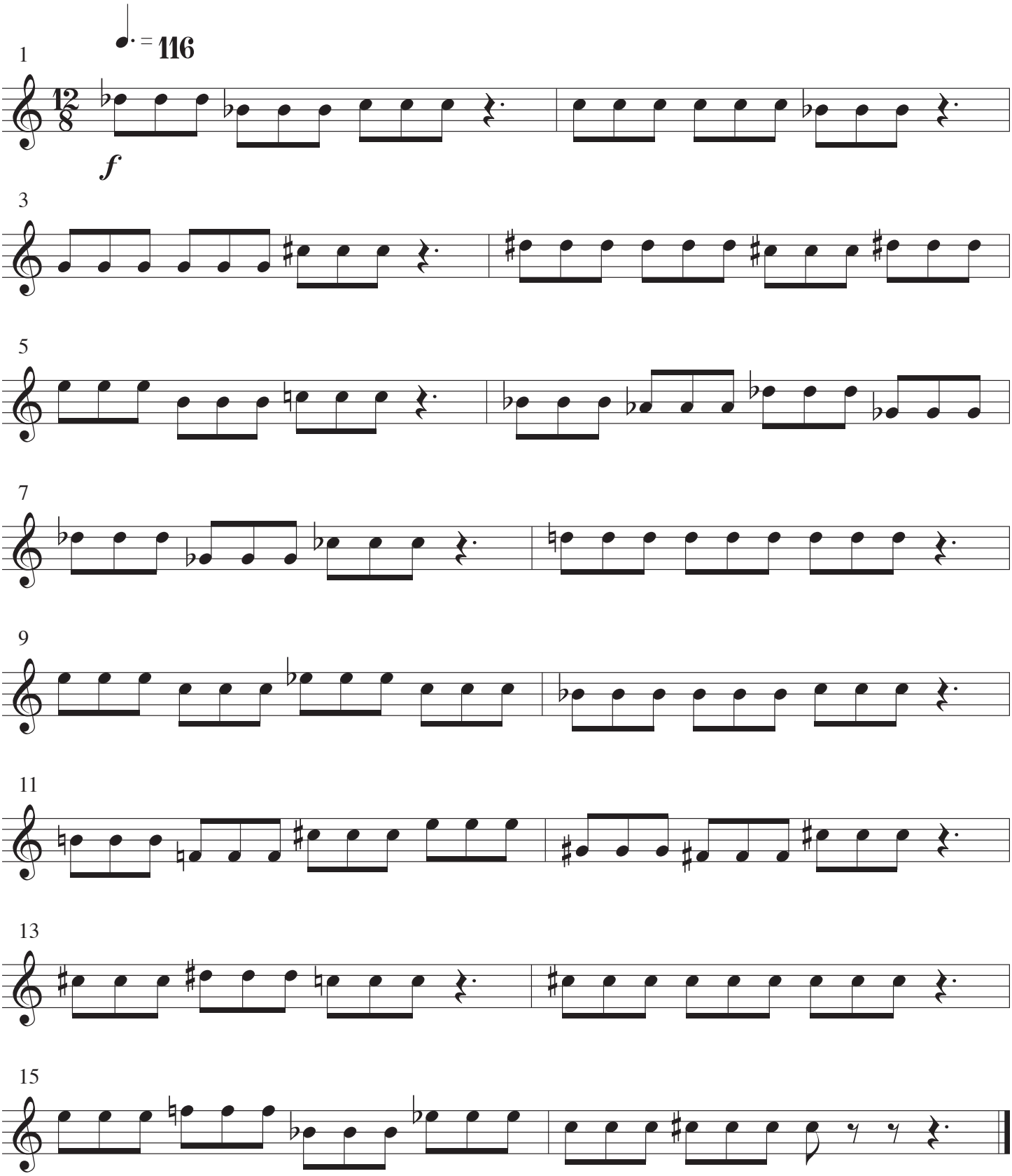
for Natalie Fick

19. TuTuTuTu Ver4.0

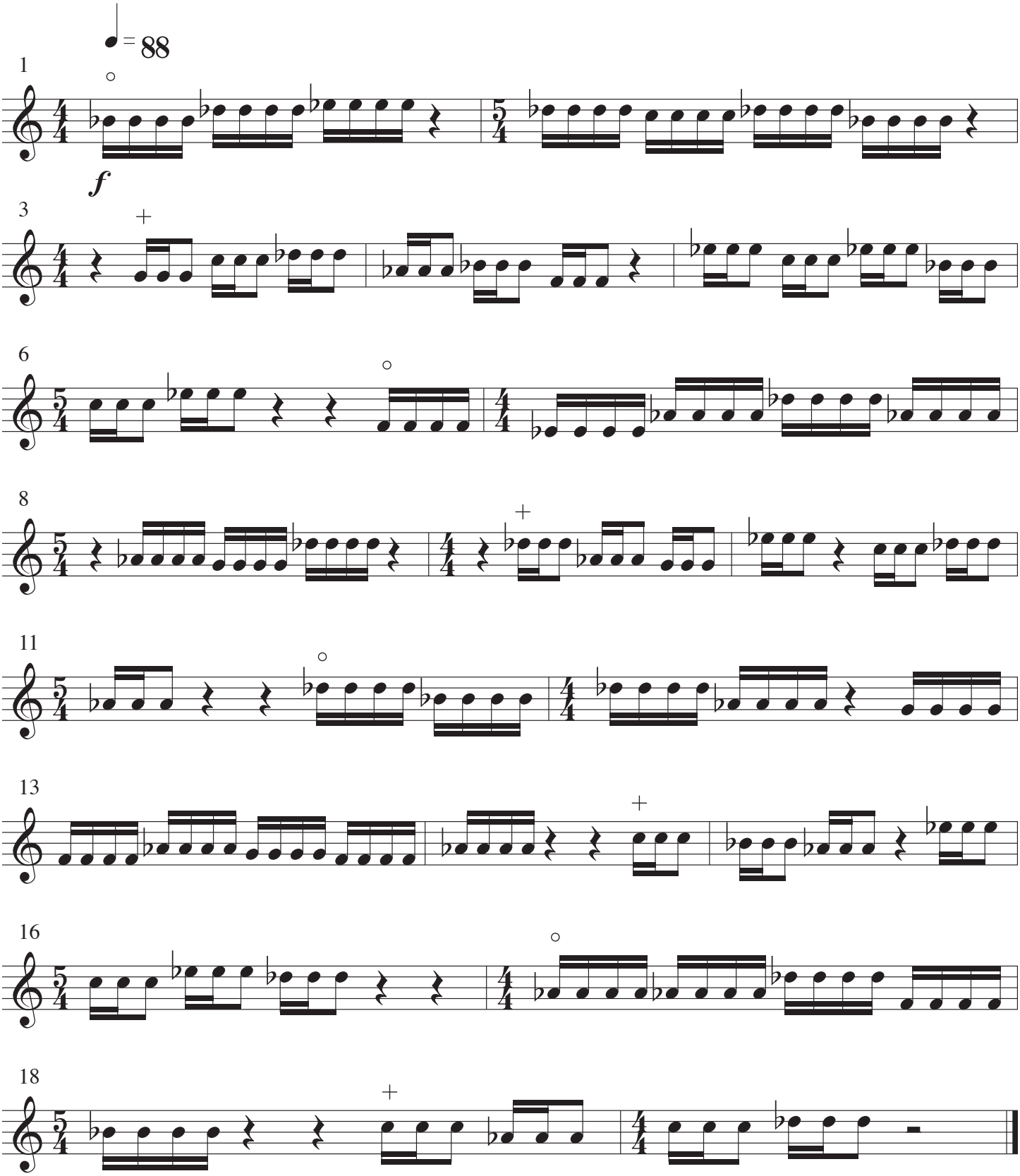
May 30, 2020



for Natalie Fick

19. TuTuTuTu Ver5.0

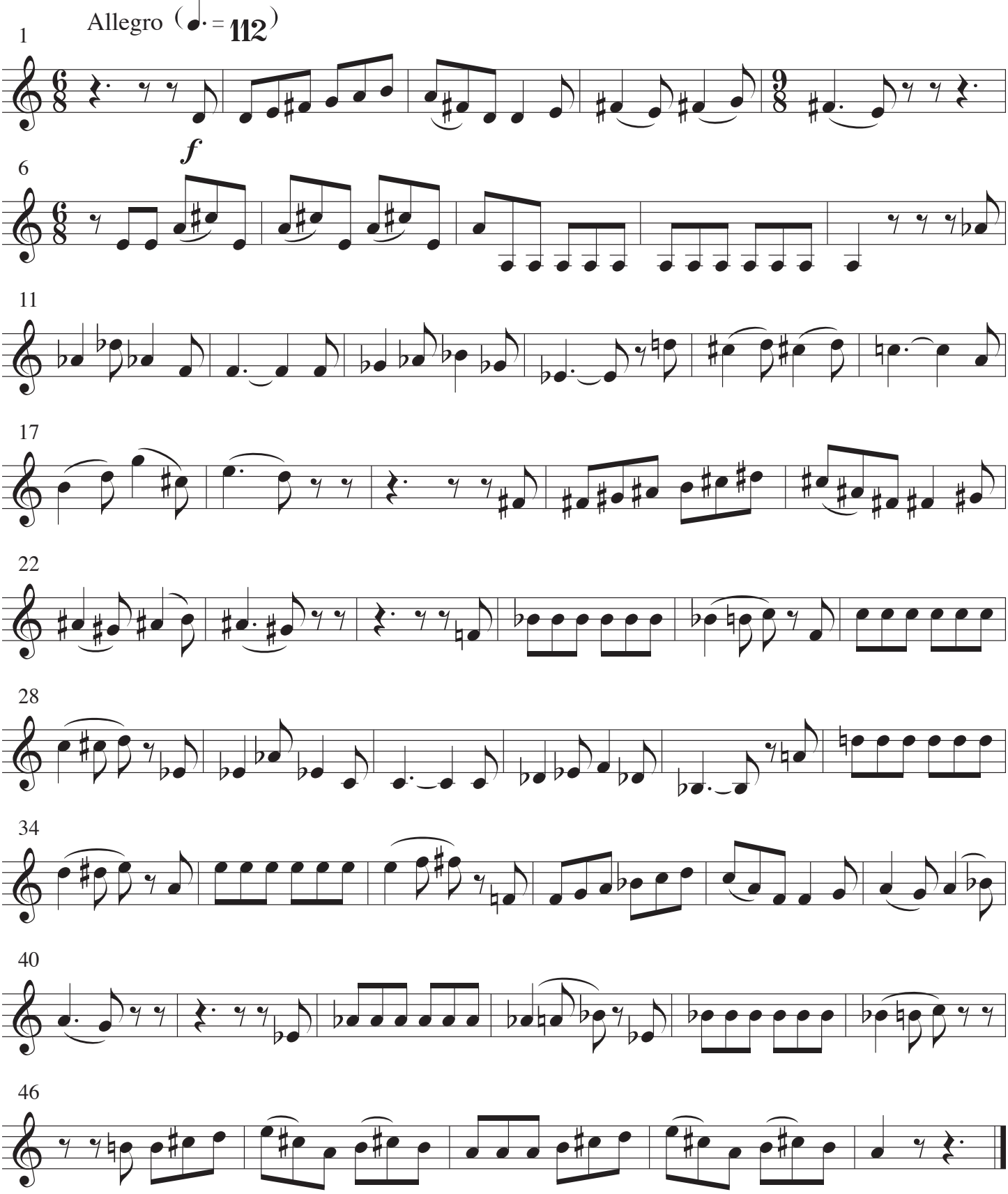
May 31, 2020



for Jayda Fleishman

31. Picture it! Vienna, 1787 Ver2.0

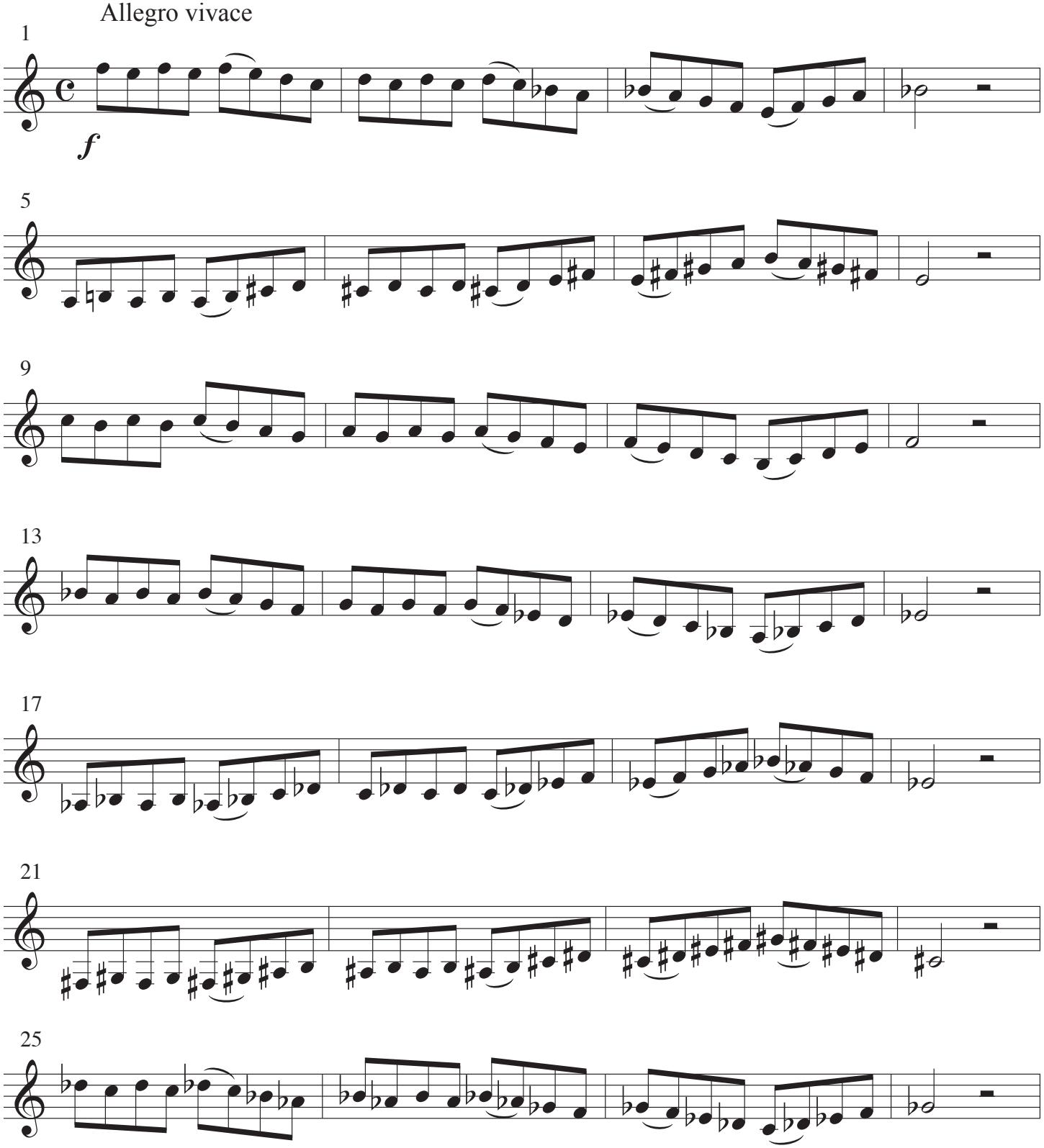
June 17, 2020

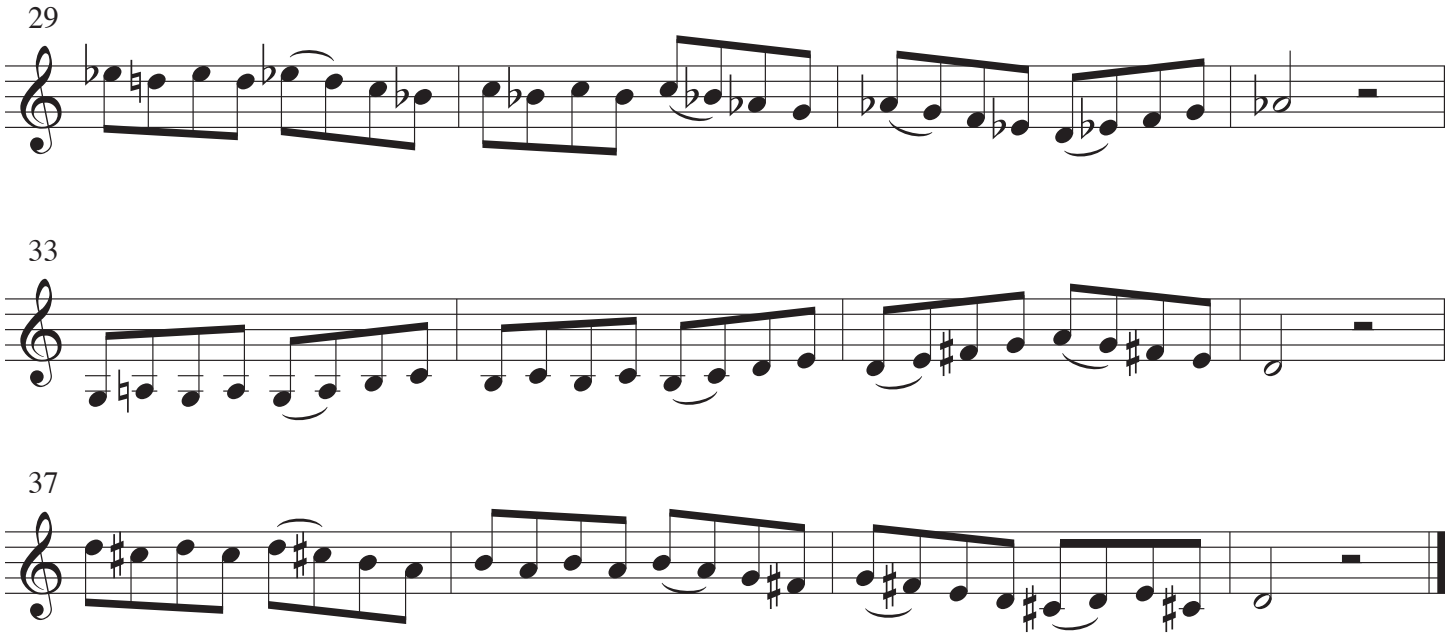


for Jackie Hall

33. Kopprasch Doppelgänger Ver2.0

June 20, 2020

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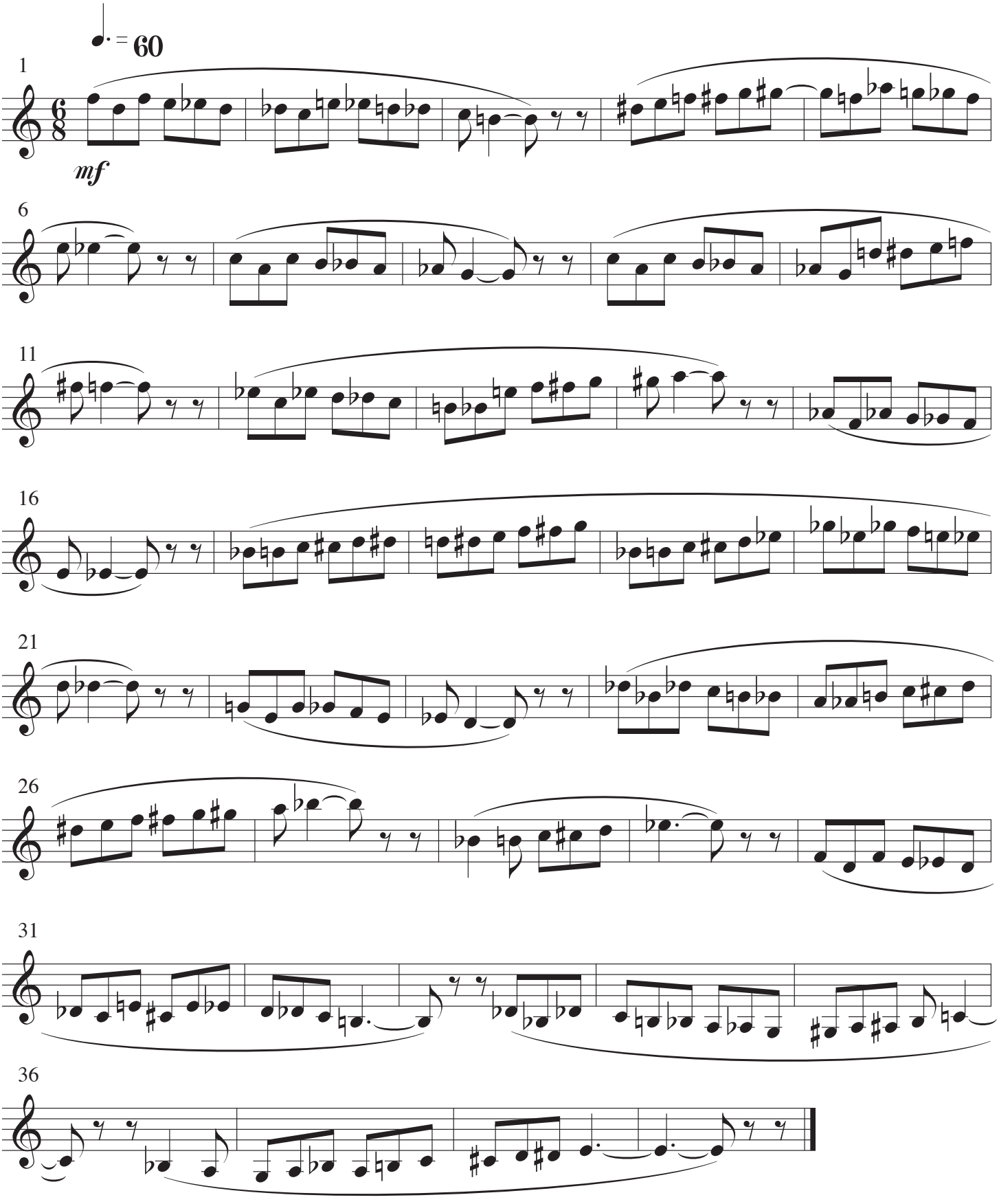
for John Boyles

42. Pike's Peak Ver2.0

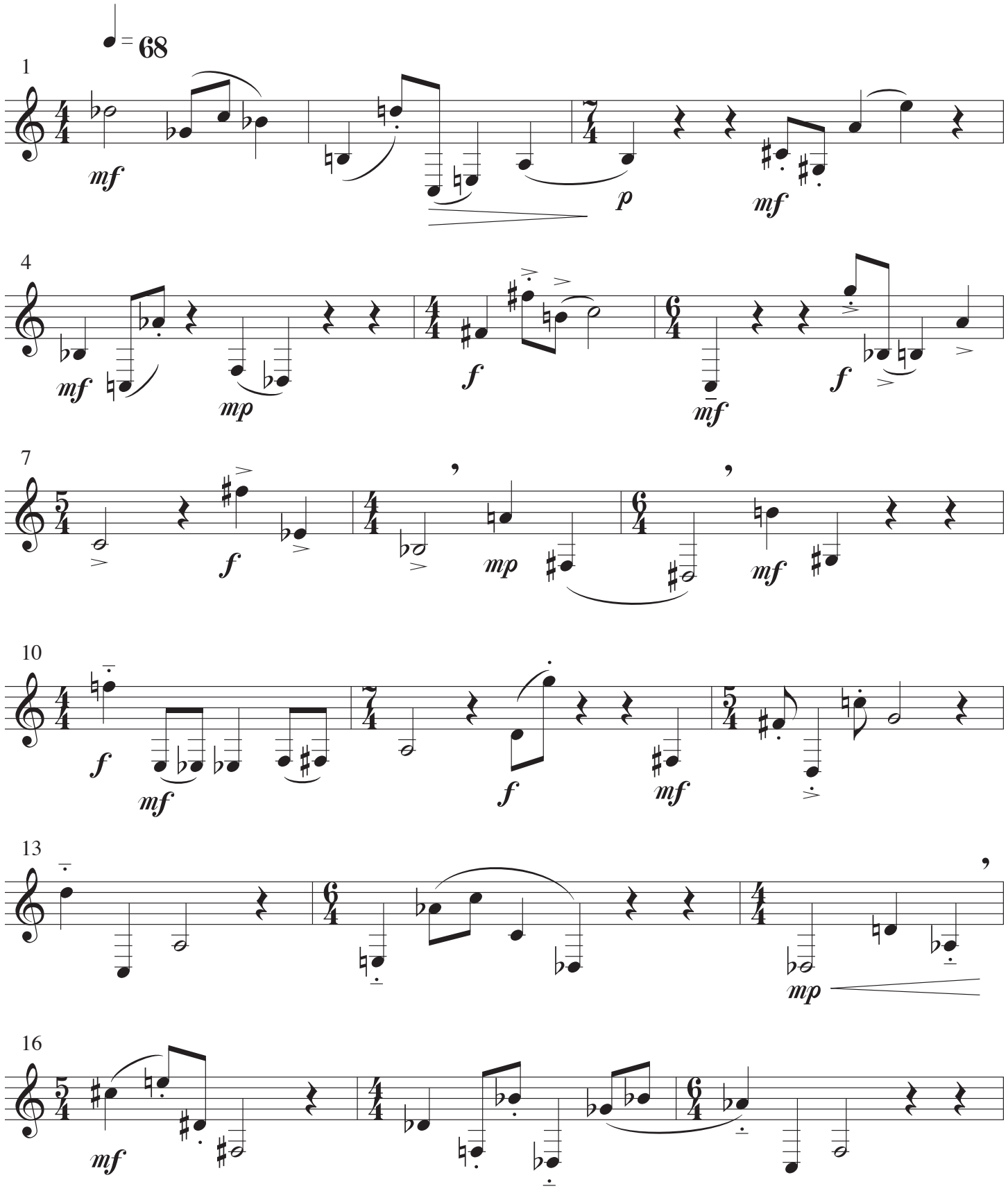
June 18, 2020

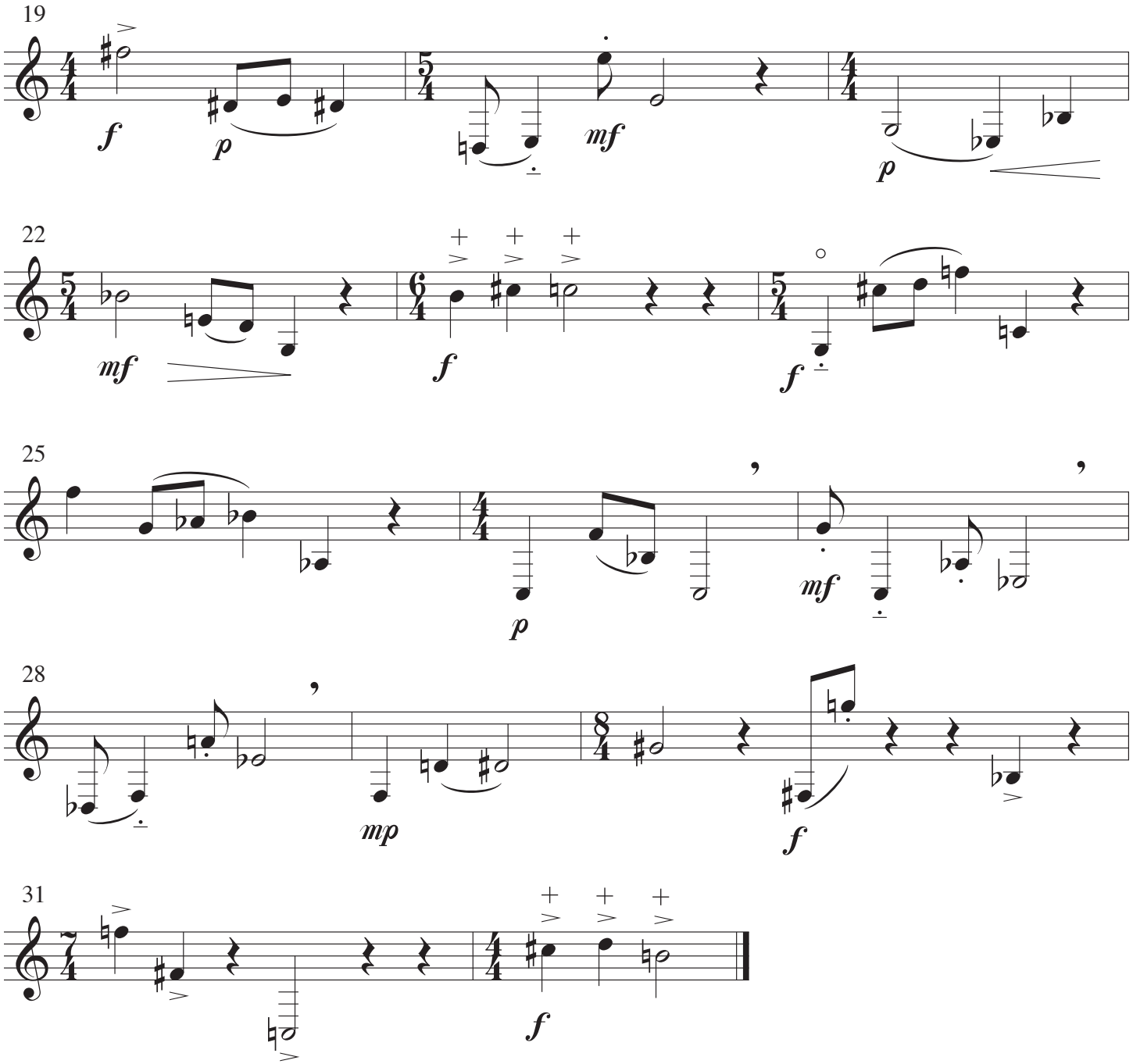


for James Naigus

53. Daily Calisthenics Ver2.0

June 6, 2020

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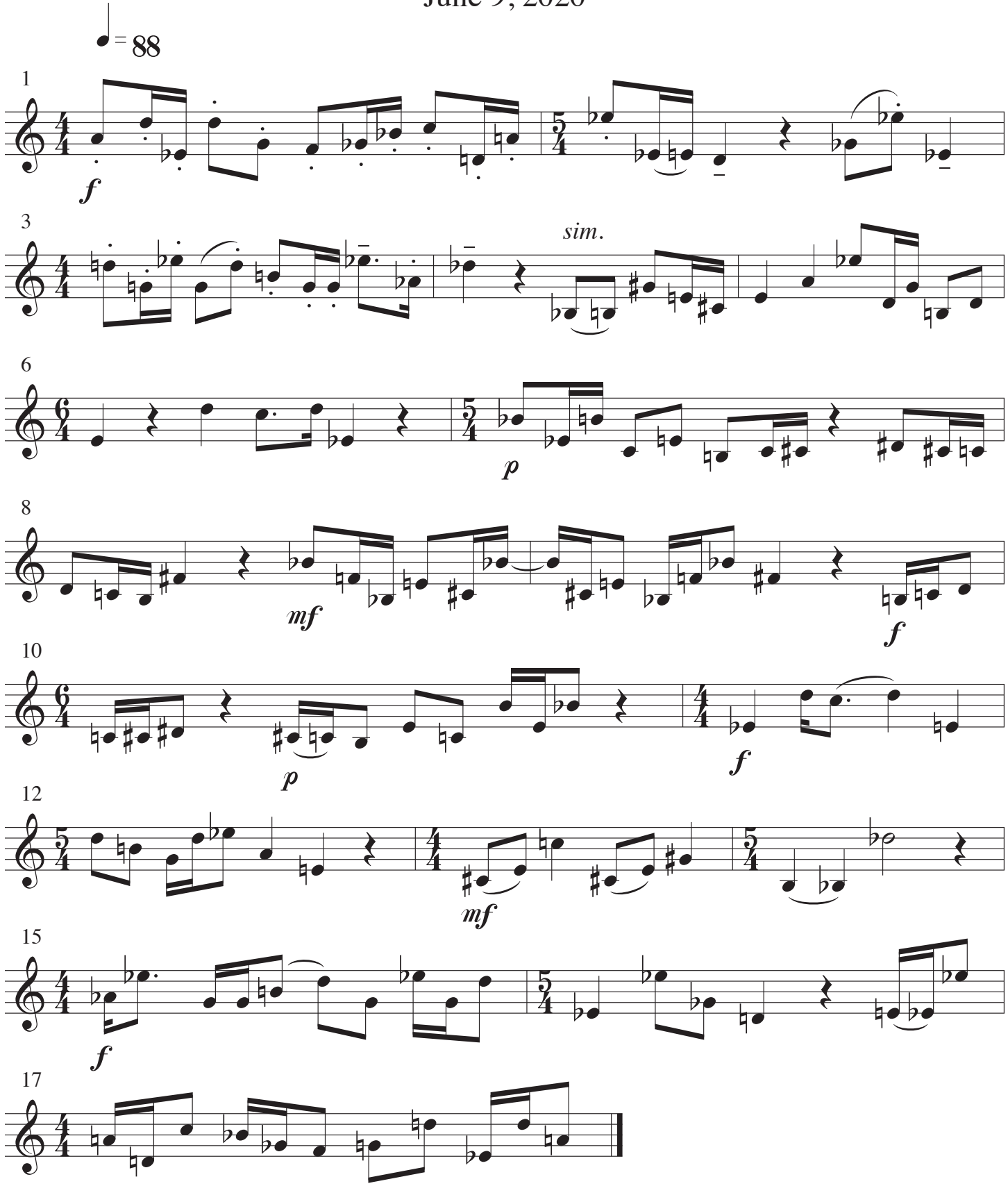
for James Naigus

53. Daily Calisthenics Ver3.0

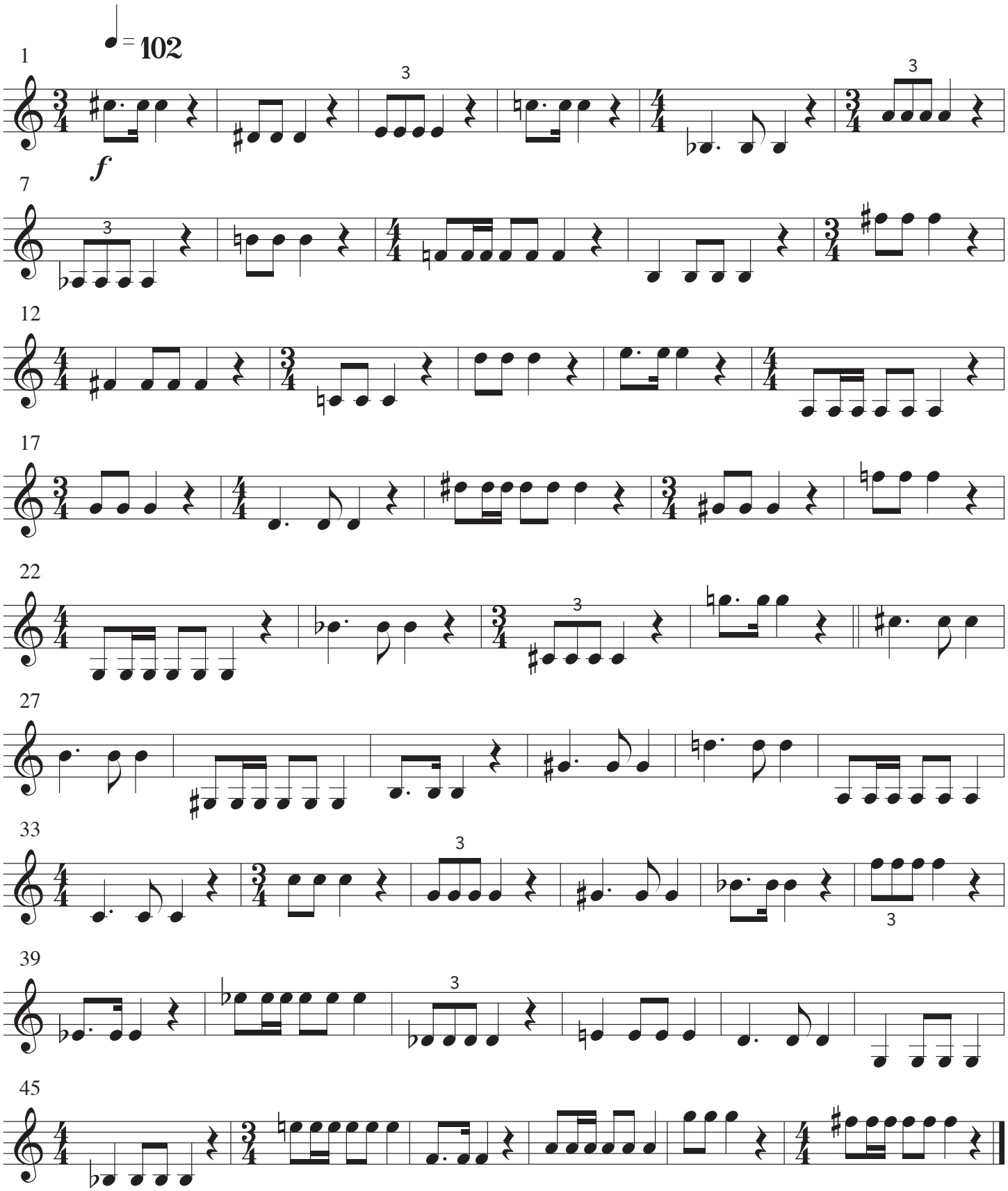
June 9, 2020



for James Naigus

53. Daily Calisthenics Ver4.0

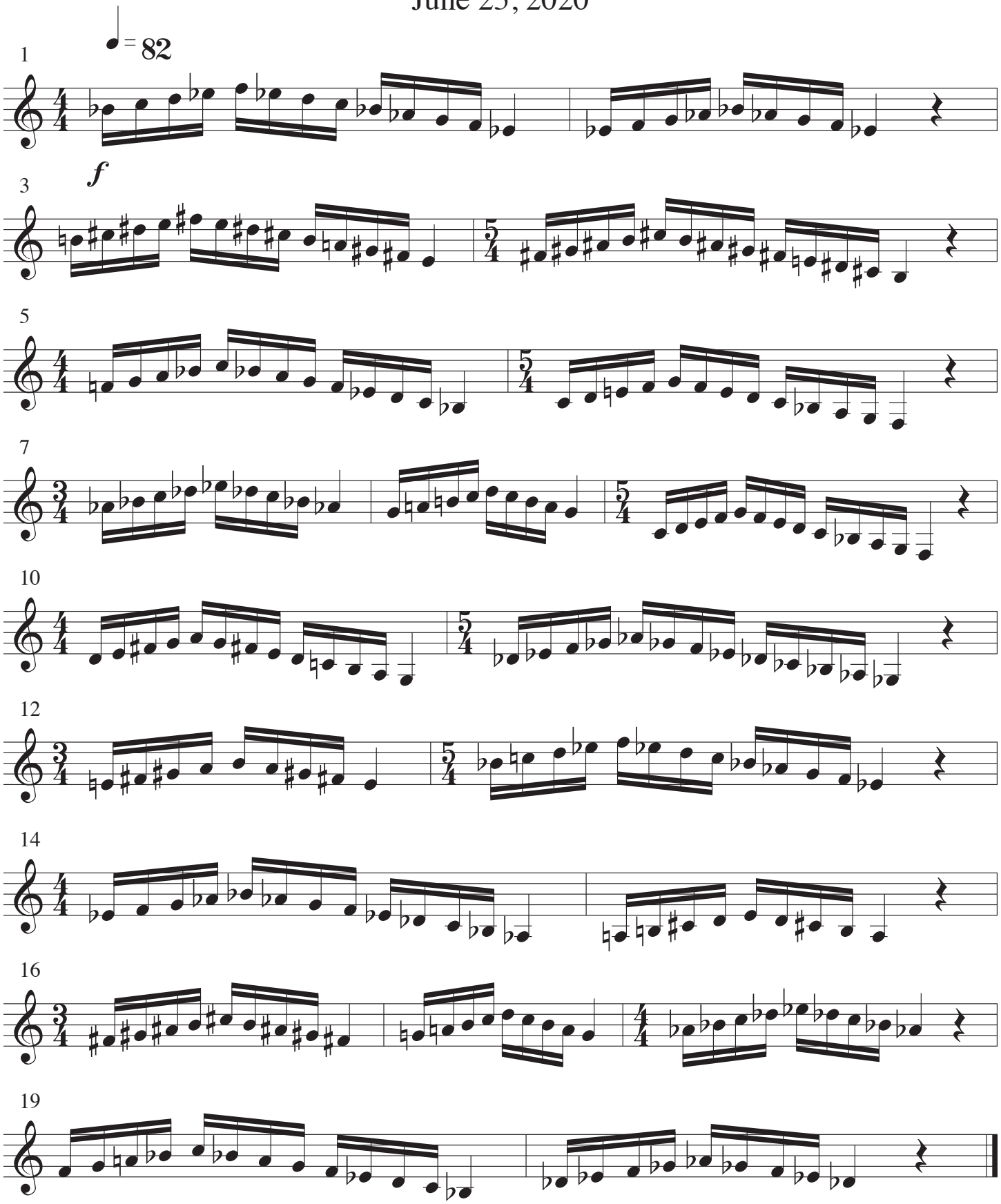
June 16, 2020



for James Naigus

53. Daily Calisthenics Ver5.0

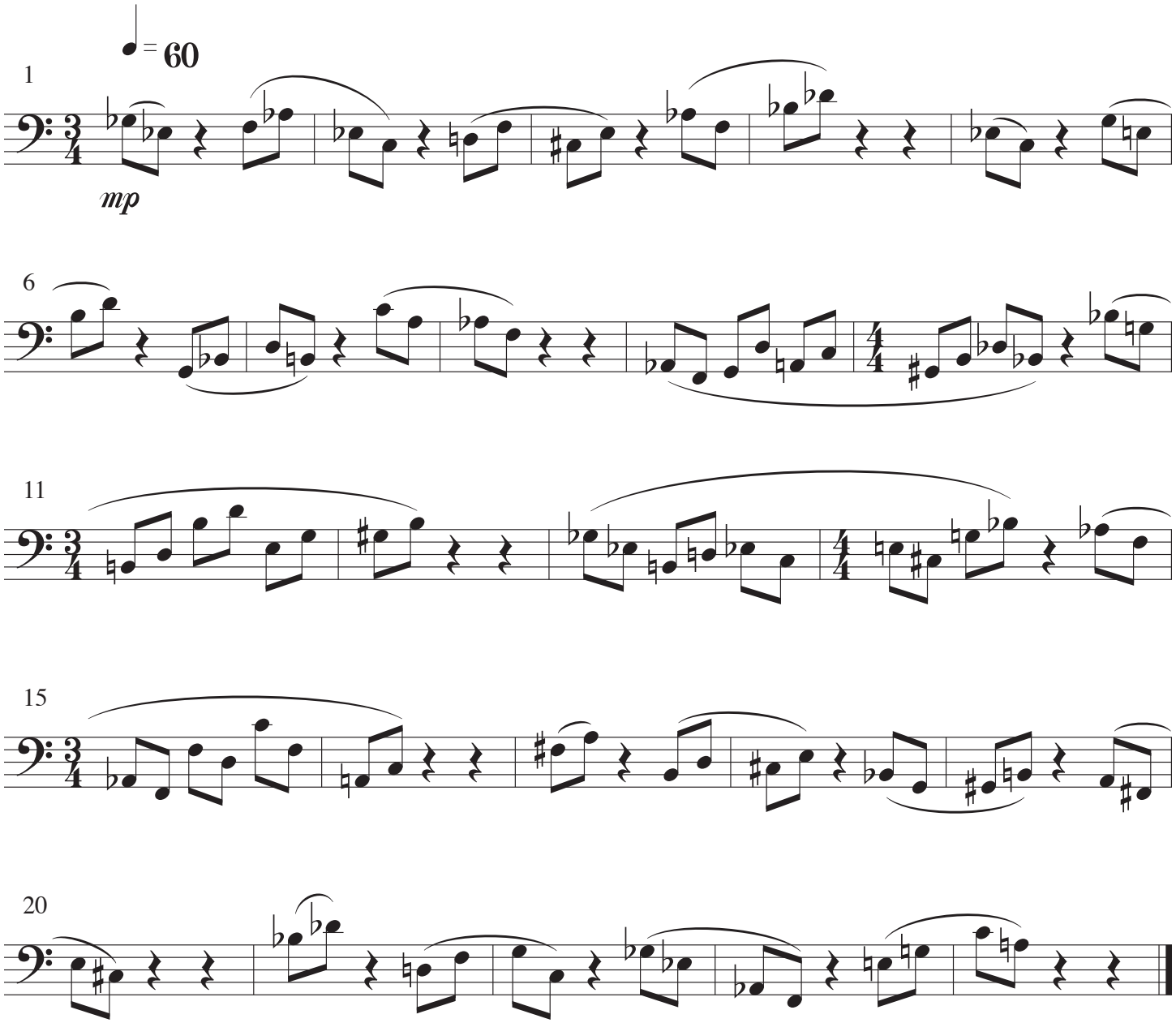
June 25, 2020



for Anna Held

58. Fun With Fifths Ver2.0

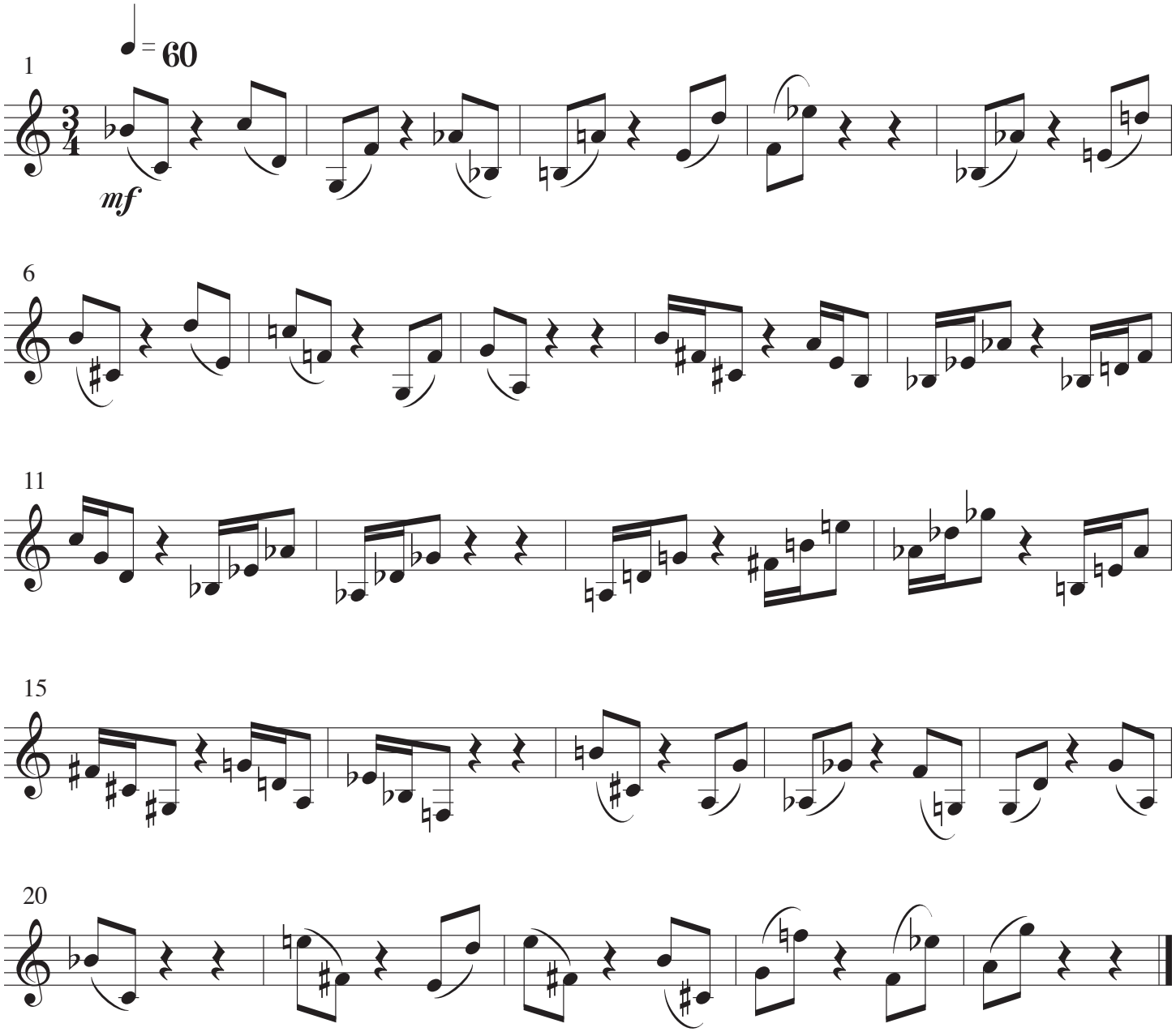
June 19, 2020



for Anna Held

58. Fun With Fifths Ver3.0

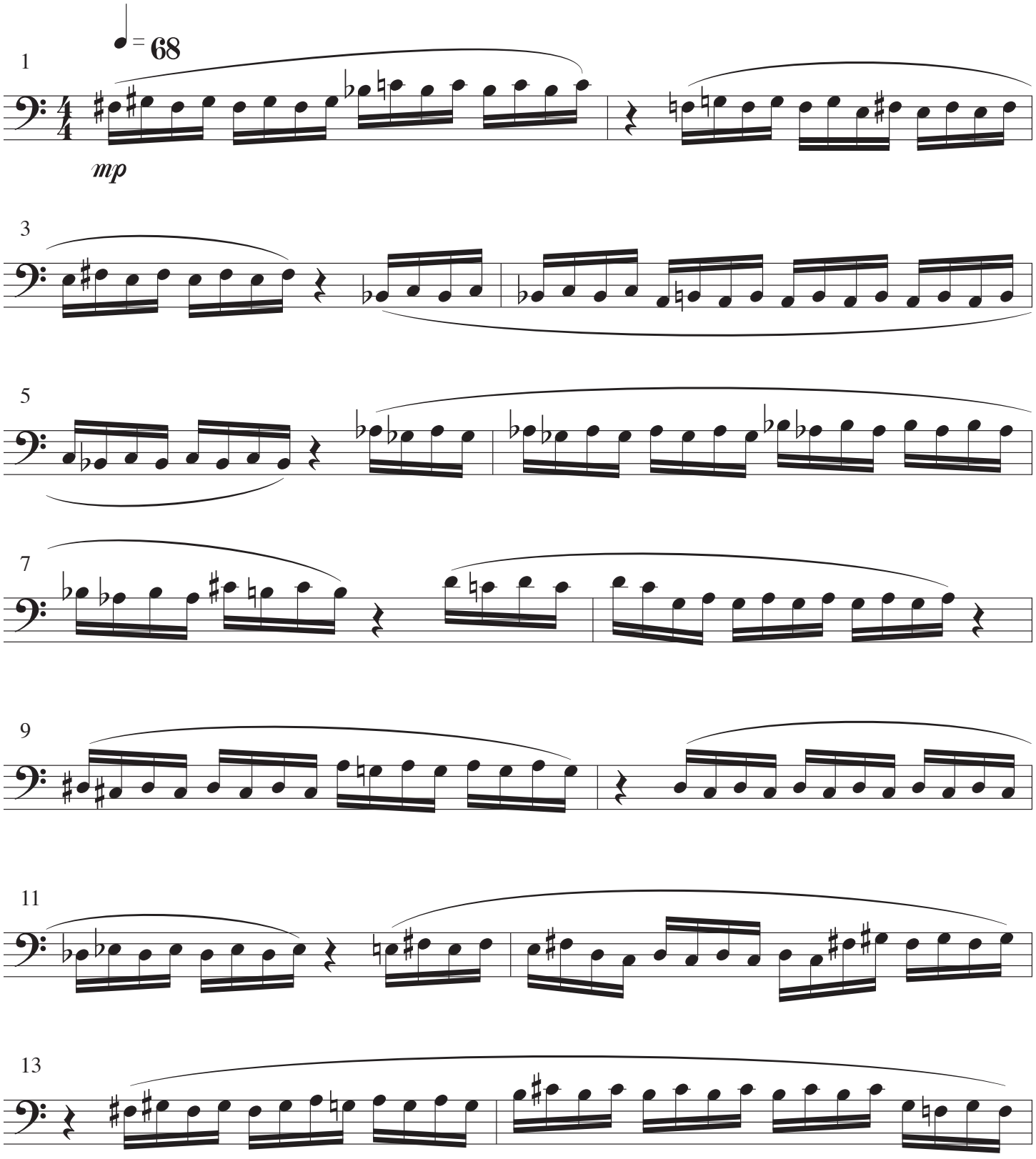
June 20, 2020

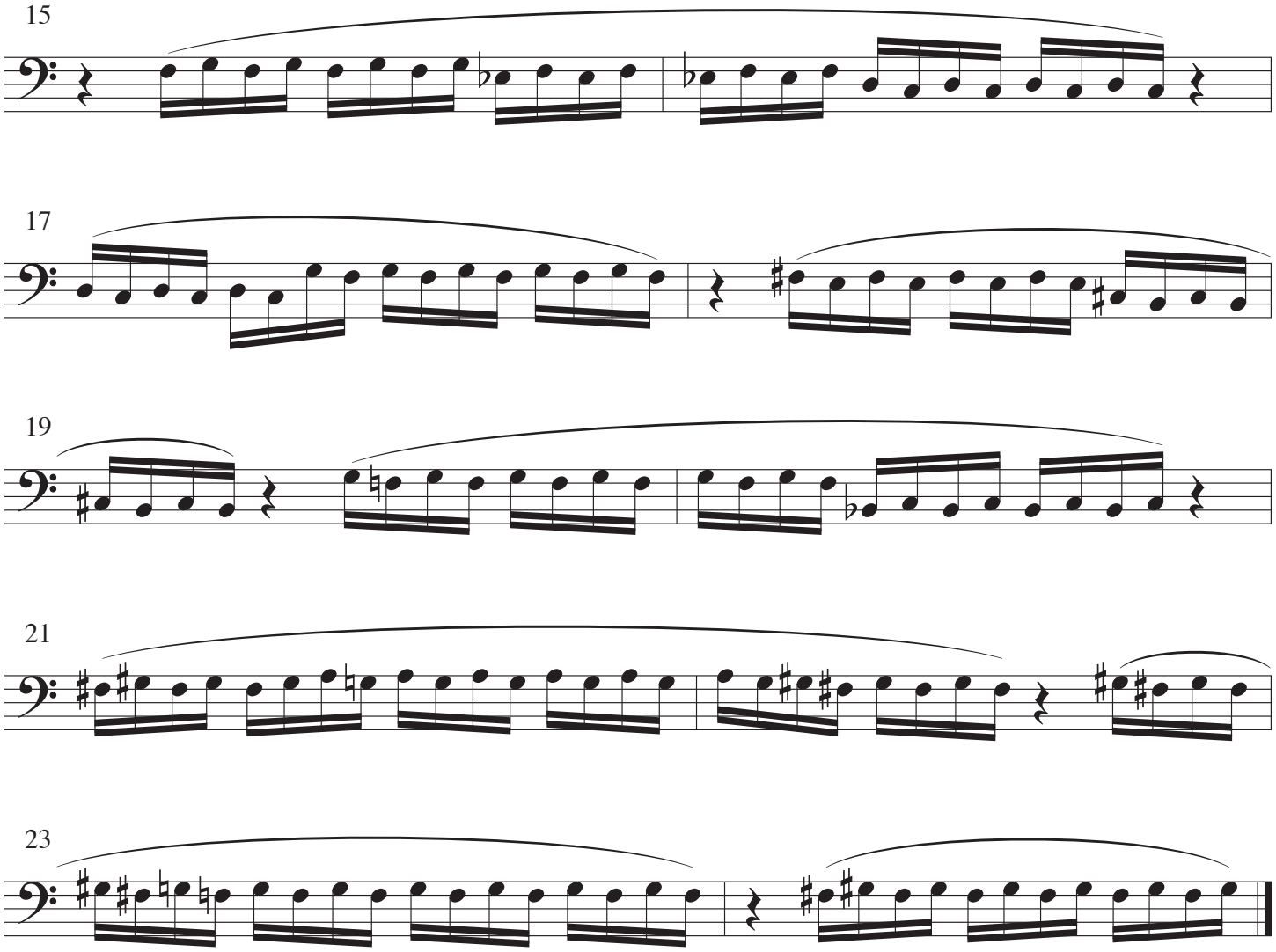


for Theresa Weatherly

65. Oodles of Noodles Ver2.0

June 18, 2020

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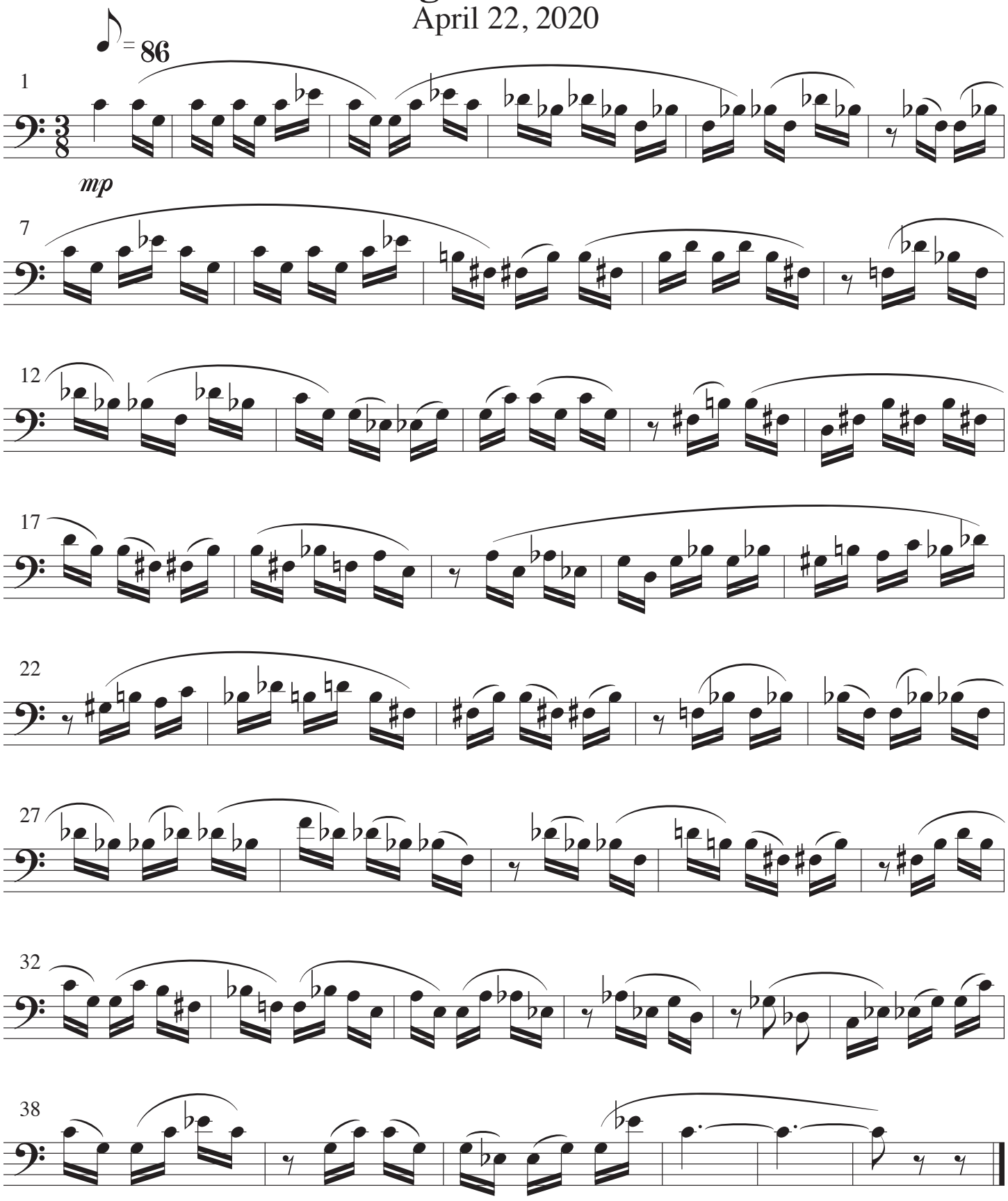
for Hannah Bedard

66. Facing the Break Ver2.0

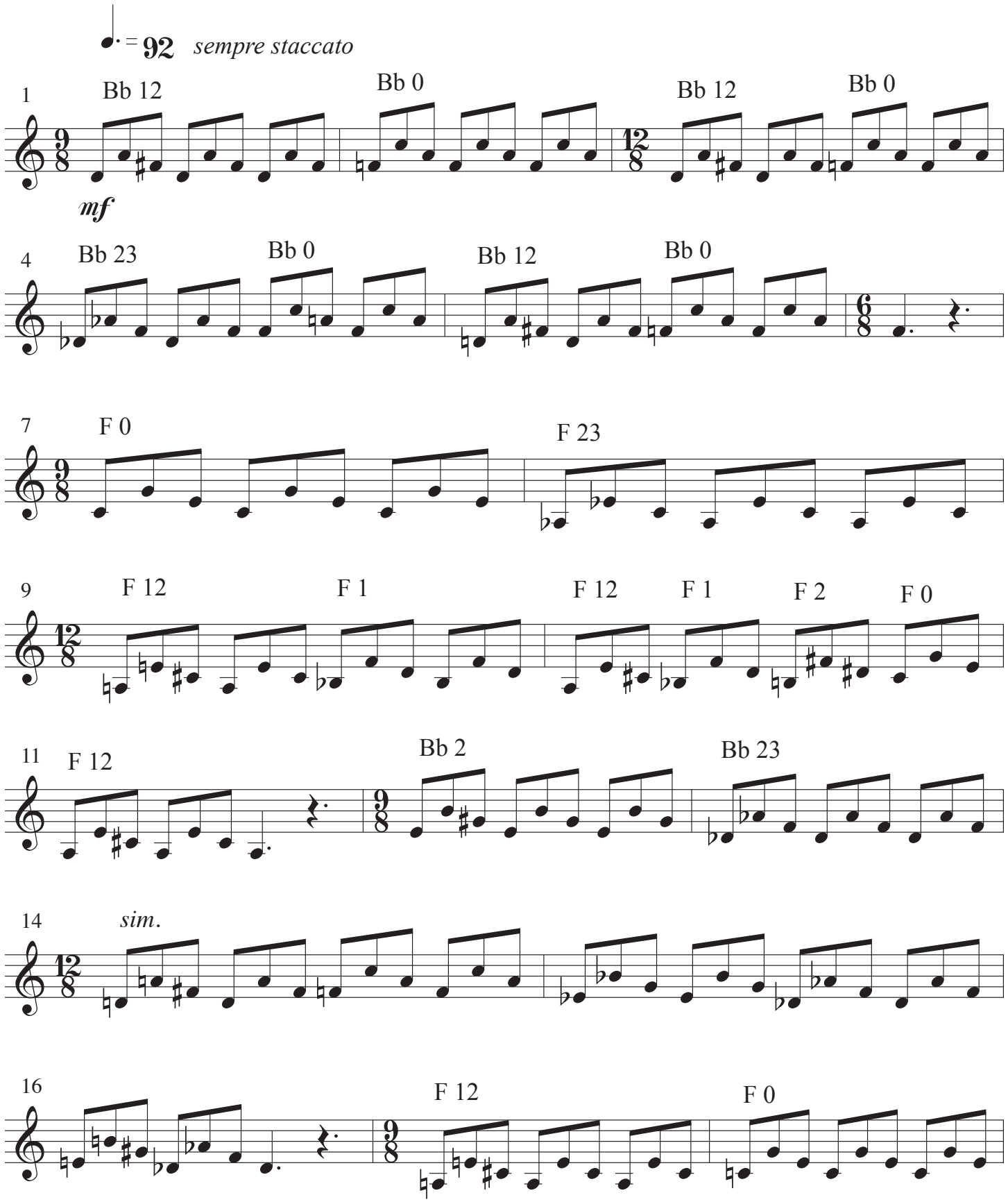
April 22, 2020



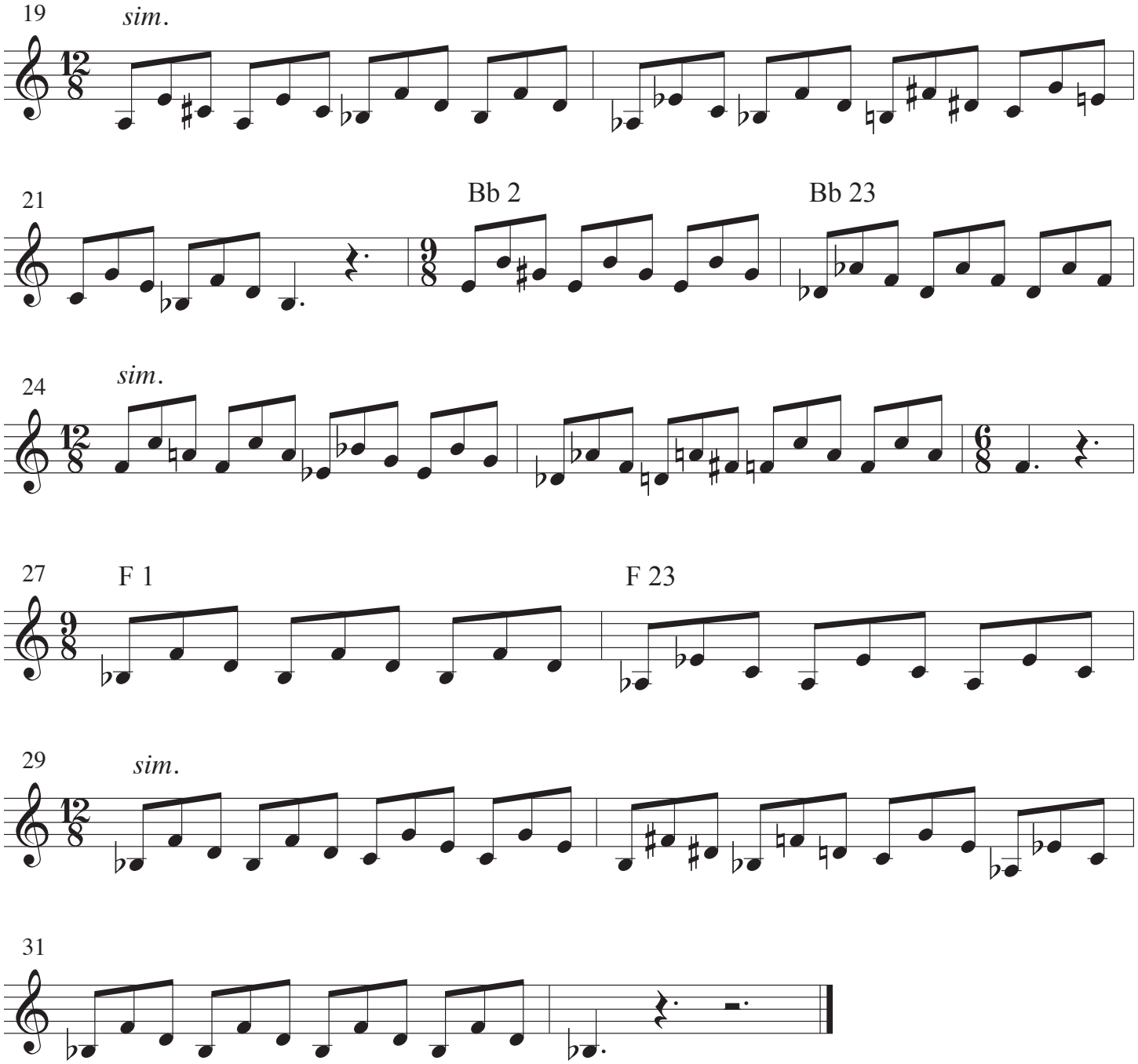
for Kylie Chapman

68. Core Workout Ver2.0

June 18, 2020



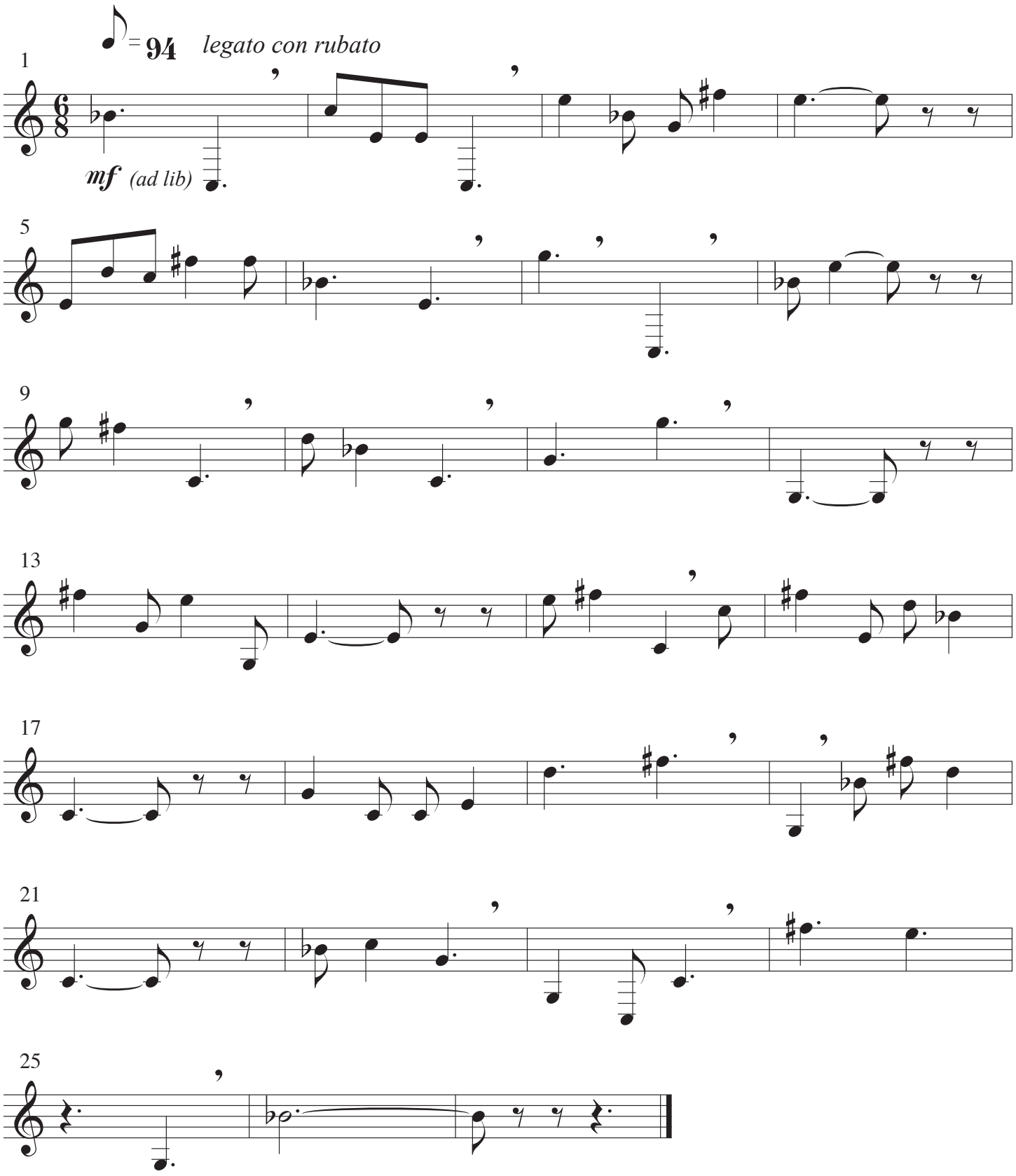
Core Workout Ver2.0



for William Parker

81. Abendlied in den Alpen Ver2.0

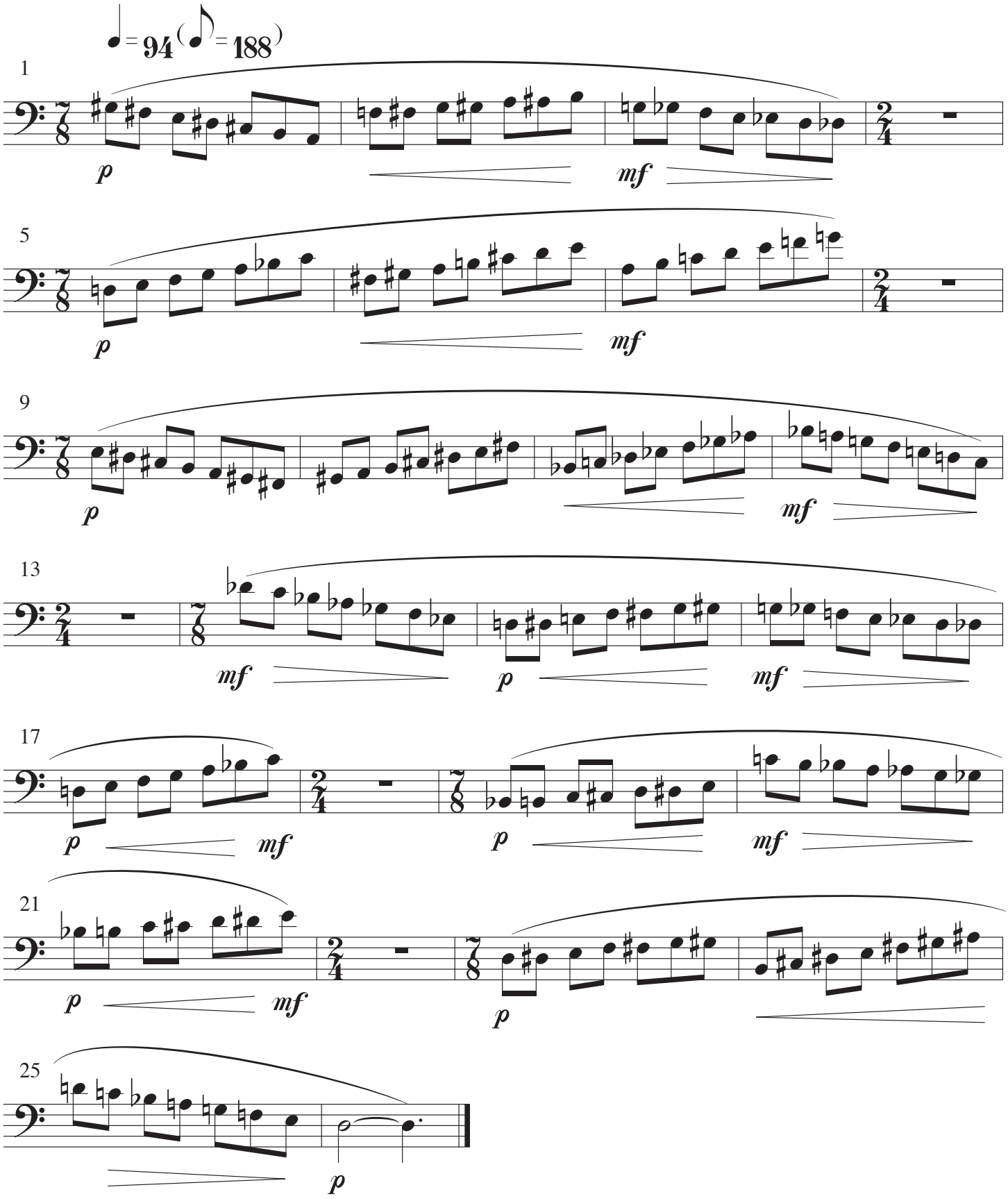
June 8, 2020



for Janie Aspinwall

89. Buckle Your Seat Belt Ver2.0

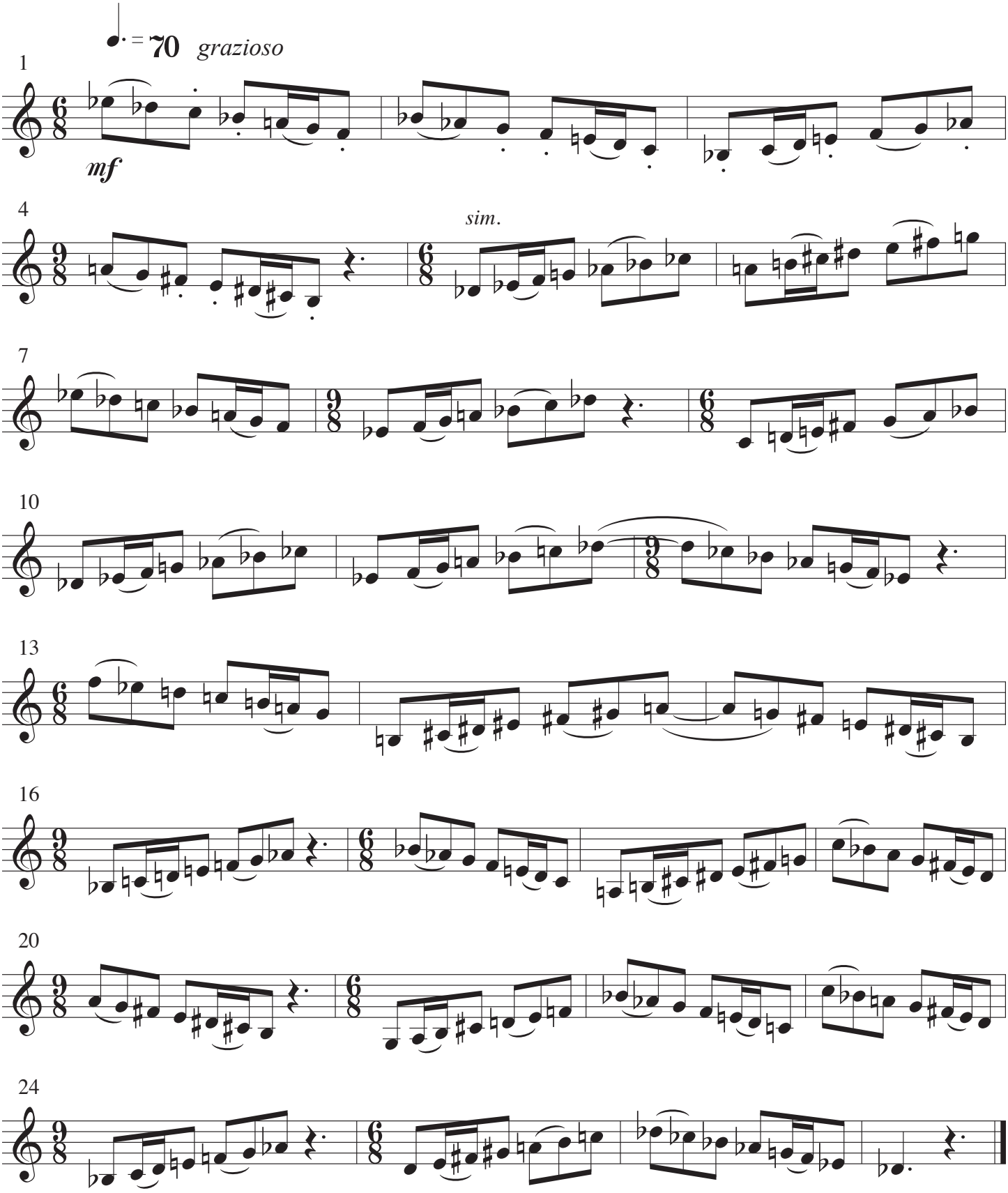
June 17, 2020



for Janie Aspinwall

89. Buckle Your Seat Belt Ver3.0

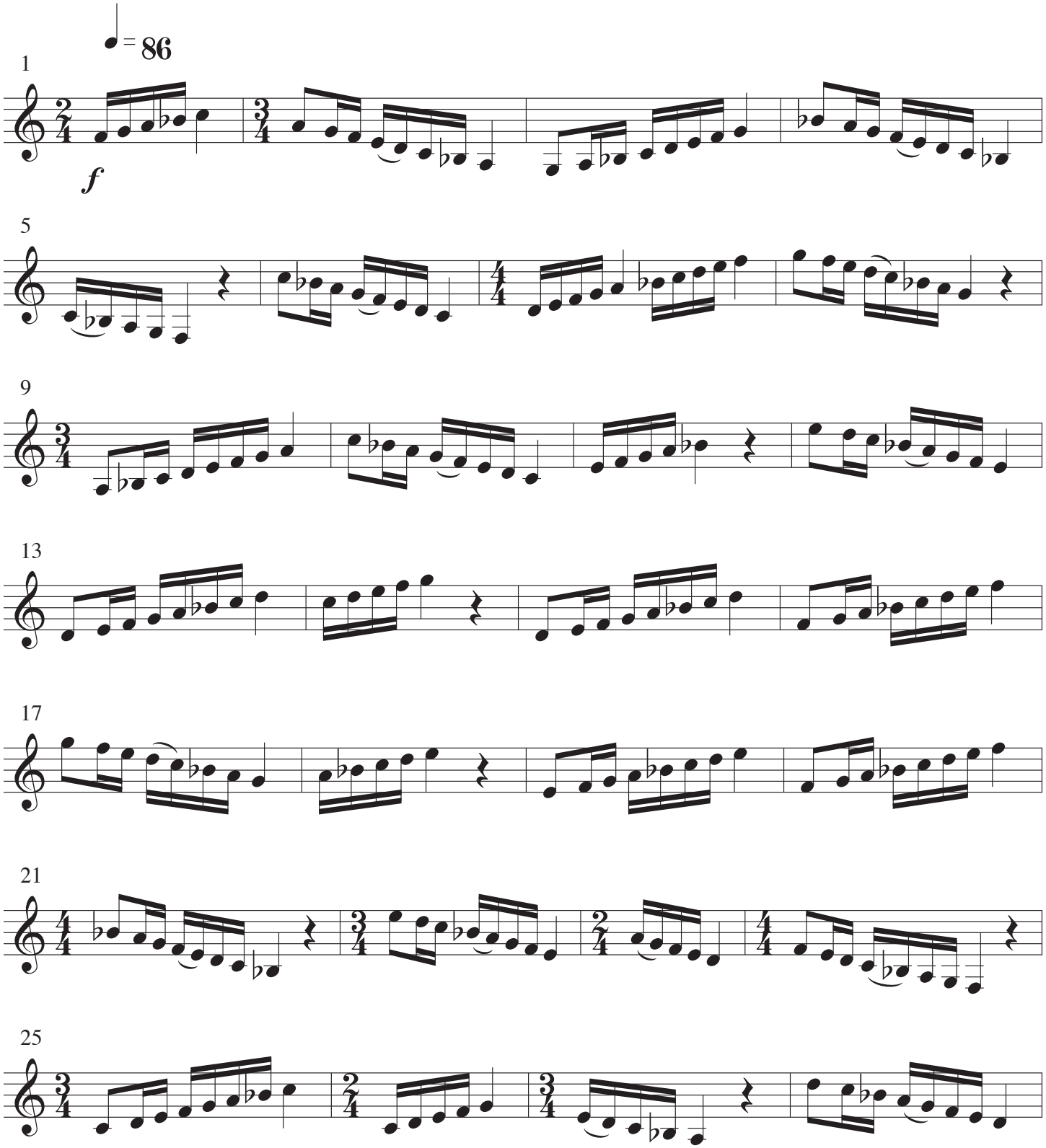
June 18, 2020



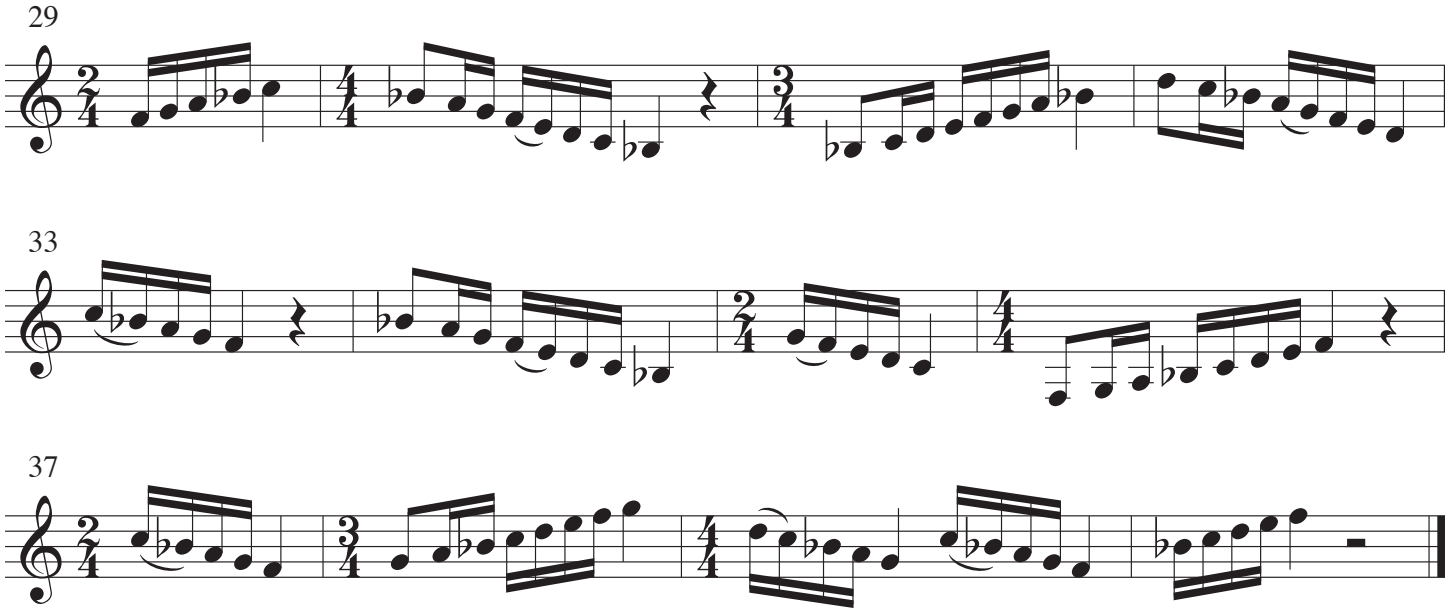
for James Clover

91. Up, Down Ver2.0

June 19, 2020



Up, Down Ver2.0



DETAILED DIRECTORY

100 Etudes
Detailed Directory

The octave identification system used in this directory is the Helmholtz system.

Arpeggios (page 7-26)

1. Spice it Up a Bit (for Rachel Cassel): bass clef, range: c to g1, major, minor and diminished triads, tongued, 4/4, quarter note = 64 bpm, sixteenth notes and eighth notes.

2. Vanilla Please, Hold the Spice (for Rachel Cassel): bass clef, range: c to g1, major, minor and diminished triads, tongued, 4/4, quarter note = 64 bpm, sixteenth notes and eighth notes.

3. Major Leaps (for Jack Collins): treble clef, range: f# to a2, major arpeggios, tongued, 6/8 and 9/8, dotted quarter note = 86 bpm, eighth notes and dotted quarter notes.

4. Steamroller (for Brendan Eisner): treble clef, range: a to f2, major, minor, diminished and augmented triads, tongued, 2/4, quarter note = 72 bpm, eighth notes and sixteenth notes.

5. Steamroller Reboot (for Brendan Eisner): treble clef, range: ab to f#2, major triads, tongued, 2/4, quarter note = 72 bpm, eighth notes and sixteenth notes.

6. Swing Set (for Laura Hagerty): treble and bass clef, range: c to g2, major and minor arpeggios, tongued and slurred, 9/8 and 12/8, dotted quarter note = 110 bpm, eighth notes and dotted quarter notes.

7. The Opposite of Minor (for Emma Ingoglia): treble clef, range: f to f2, major triads, tongued, 6/8, dotted quarter note = 68 bpm, eighth notes and sixteenth notes.

8. Not Minor (for Kim Lê): treble and bass clef, range: B to d2, major arpeggios, tongued, 4/4, eighth note = 92 bpm, sixteenth notes.

9. Take it Easy (for Michael Loffredo): treble clef, range: eb to eb2, minor triads, slurred, 3/4, quarter note = 84 bpm, eighth notes, quarter notes and half notes.

10. There Ya Go! (for Michael Loffredo): treble clef, range: eb to eb2, major triads, slurred, 3/4, quarter note = 104 bpm, eighth notes, quarter notes and half notes.

11. Go For It! (for Katie Lundahl): treble clef, range: bb to g2, major triads, tongued, 3/4, quarter note = 160 bpm, half notes, quarter notes and eighth notes.

12. Roller Coaster (for Kristin Marland Smith): treble clef, range: c to a2, major arpeggios, tongued, 12/8 and 9/8, dotted quarter note = 116 bpm, eighth notes and dotted quarter notes.

13. Peggioland (for Jorge Orozco): treble and bass clef, range: B to g#2, major arpeggios, tongued and slurred, 3/4, quarter note = 116 bpm, dotted quarter notes, quarter notes and eighth notes.

14. Funfetti (for Julia Richter): treble clef, range: g to f2, major, minor and diminished triads, tongued, 6/8, dotted quarter note = 98 bpm, eighth notes.

15. Alternate Universe (for Patrick Smith): treble clef, range: eb to g#2, augmented triads, slurred, 3/4, quarter note = 94 bpm, eighth notes and half notes.

16. Fun With Triads (for Tyler Stephens): bass clef, range: Bb to f#1, major, minor, diminished and augmented triads, slurred, 4/4, quarter note = 82 bpm, quarter notes and eighth notes.

17. Fun With Triads Reboot (for Tyler Stephens): bass clef, range: Bb to f#1, major triads, slurred, 4/4, quarter note = 82 bpm, quarter notes and eighth notes.

Articulation (page 27-44)

18. Tu Ku Tu Ku Too (for Audrey Bridge): treble clef, range: b to f2, double tonguing, 2/4, quarter note = 136 bpm, sixteenth notes and quarter notes.

19. TuTuTuTu (for Natalie Fick): treble clef, range: Bb to f2, multiple single tonguing, 2/2, half note = 84 bpm, eighth notes.

20. Ta Ta Ta Tee La Ta (for RJ Gammon): treble clef, range: b to g2, tongue three, slur two tongue one, with m2 interval neighbor tones, 6/8, dotted quarter note = 120 bpm, eighth notes and dotted quarter notes.

21. Tongue Away! (for Camilo Leal): treble clef, range: a to g2, multiple single tonguing, 12/8, dotted quarter note = 116 bpm, three eighth notes.

22. Circus Vaudeville Revisited (for Alexis Lovelady): treble clef, range: bb to f#2, m3 intervals, multiple single tonguing, 4/4, quarter note = 160 bpm, eighth notes.

23. Here Comes the Cavalry! (for Matthew Marshall): treble clef, range: eb1 to gb2, double tonguing, four note major scale patterns, 4/4 and 6/4, quarter note = 146 bpm, eighth notes and sixteenth notes.

24. One Two and Three (for Mike Nelson): treble clef, range: eb to c2, rhythmic sequence, tongued, 9/8 and 12/8, dotted quarter note = 64 bpm, eighth notes and sixteenth notes.

25. Aren't Matrixes Fun?! (for Zoe Stayman): treble clef, range: c1 to f2, multiple single tonguing, 9/8, dotted quarter note = 116 bpm, eighth notes.

26. Here We Go Again (for Cece Thornton): treble clef, range: bb to f2, M2 intervals, neighbor tone patterns, multiple single tonguing, 4/4, quarter note = 84 bpm, sixteenth notes.

27. Too Too Too (for Nick Westphal): treble clef, range: a to eb2, multiple single tonguing, 12/8, dotted quarter note = 108 bpm, eighth notes.

Based on Other Compositions (page 45-65)

28. This'll Mess With Your Mind (for Rupert Browne): treble clef, range: ab to g#2, imitation of Strauss Concerto No.1, first movement exposition, note substitution, 4/4, quarter note = 112 bpm.

29. This'll Mess With Your Mind Ver2.0 (for Rupert Browne): treble clef, range: b to a2, imitation of Strauss Concerto No.1, first movement exposition, note substitution, 4/4, quarter note = 112 bpm.

30. Just Keep Swimming (for Justin Ellena): treble clef, range: g to a2, imitation of a Mahler scherzo, tongued, a brief stopped horn section, 3/4, quarter note = 160 bpm, eighth notes and quarter notes.

31. Picture it! Vienna, 1787 (for Jayda Fleischman): treble clef, range: g to f#2, eight measures from Mozart's Concerto No.3, second movement placed in the music by using a "number generator," slurred and tongued, 4/4, quarter note = 62 bpm, quarter notes, eighth notes and dotted quarter notes.

32. Rift on Mine (for Kevin Grant): treble clef, range: g to ab2, using a quote from Kevin Grant's piano piece "Mine" as inspiration, slurred and tongued, 4/4, 5/4 and 2/4, quarter note = 88 bpm, various rhythmic patterns.

33. Kopprasch Doppelgänger (for Jackie Hall): treble clef, range: bb to f2, inspired by No.10 from Kopprasch's Sixty Selected Studies, tongued and slurred, 4/4, Allegro vivace, eighth notes and quarter notes.

34. Kräftig (for Chris Hunter): treble clef, range: d1 to ab2, imitation of a Mahler scherzo, tongued, 3/4, quarter note = 170 bpm, eighth notes and quarter notes.

35. Ach was ist das? (for Chris Hunter): treble clef, range: d1 to g2, imitation of a Mahler scherzo, tongued, 3/4, quarter note = 170 bpm, eighth notes and quarter notes.

36. Sequential Overdrive (for Daniel Lezcano): treble and bass clef, range: Eb to c3, using a rhythmic quote from Daniel Lezcano's alto sax and string bass composition "Overdrive" as inspiration, m3 intervals with various sequential patterns, slurred and tongued, 2/2 and 3/2, half note = 100 bpm, various rhythmic patterns.

37. Caro mio ben (for Kristen Matheny Franzen): treble clef, range: a to d2, based on the opening measure to Tomasso Giordani's 1783 aria "Caro mio ben," tongued and slurred, 4/4, quarter note = 54 bpm, half notes, quarter notes, eighth notes and sixteenth notes.

38. Sergei's Waltz (for David Ousley): treble clef, range: b to g2, major scale patterns, based on music from Prokofiev's ballet Romeo and Juliet, 3/4, dotted quarter note = 58 bpm, quarter notes and eighth notes.

39. Gentle Breeze (for Alyssa Pokorny): treble clef, range: c1 to ab2, lyrical, tonally centered around Bb, 6/8 and 9/8, eighth note = 72 bpm, eighth notes, sixteenth notes and quarter notes.

40. Wildes Jagstück (for Cameron Vaadi): treble clef, range: f to a#2, M2 and M6 intervals, hunting horn style, 6/8 and 9/8, dotted quarter note = 120 bpm, quarter notes, eighth notes and dotted quarter notes.

41. M2 Awakening (for Adrian Velez): treble and bass clef, range: Ab to g#2, using a rhythmic quote from Adrian Velez's composition "Dreamer Awakens" as inspiration, M2 intervals, syncopation, tongued and slurred, 5/4 and 2/4, quarter note = 152 bpm, quarter notes and eighth notes.

High Horn (page 66-70)

42. Pike's Peak (for John Boyles): treble clef, range: a to c3, high register, slurred, 3/4 and 4/4, quarter note = 82 bpm, quarter notes, eighth notes and half notes.

43. Up, Up and Away (for Danny Kiehl): treble clef, range: f1 to a2, high range builder, major triads, tongued and slurred, 12/8, eighth note = 108 bpm, eighth notes.

44. Hiking the Summit (for Gilon Kravatsky): treble clef, range: db to a2, high range builder, m3, M2 and m2 intervals, slurred, 4/4, quarter note = 76 bpm, eighth notes, quarter notes and half notes.

Intervals (page 71-85)

45. Ländler (for Natalie Adcock): treble clef, range: e-f2, M6 intervals, slurred, 3/4, quarter note = 114 bpm, eighth notes and quarter notes, Austrian Ländler.

46. The Fourth Descent (for Leslie Bell): treble and bass clef, range: Ab to b2, P4 intervals (primarily descending), all tongued except for three slurred measures in the low register, 3/4 and 4/4, quarter note = 72 bpm, quarter notes and eighth notes.

47. Trip It. Trip It Good! (for Caitlin Cooney): treble clef, range: e to f2, m2 intervals, sixteenth note triplet neighbor tone patterns, slurred and triple tounge, 2/4, quarter note = 84 bpm, sixteenth note triplets and eighth notes.

48. Le Printemps (for Kadin De La Barrera): treble clef, range: e to d2, P4 intervals, muted, tongued, 4/4, quarter note = 100 bpm, eighth notes.

49. Barcarolle and Rebuttal (for Ann Heatherington): treble and bass clef, range: c to ab2, m3 and P4 intervals, tongued and slurred, 6/8, 9/8 and 2/4, dotted quarter note = 52 bpm, quarter note = 70 bpm, various rhythmic patterns.

50. No Middle! (for Jacqueline Holbrook): treble and bass clef, range: Bb to bb and bb1 to a#2, M3 intervals, tongued, 6/4 and 4/4, quarter note = 90 bpm, dotted eighth notes, sixteenth notes and quarter notes.

51. Circles (for David La Russa): treble and bass clef, range: A to g2, P5 intervals, muted, slurred, 6/8, dotted quarter note = 52 bpm, quarter notes and eighth notes.

52. Hiking Mount Monadnock (for Brenda Luchsinger): treble and bass clef, range: Bb to g2, M7 intervals, tongued, 4/4, quarter note = 88 bpm, half notes, quarter notes and eighth notes.

53. Daily Calisthenics (for James Naigus): treble and bass clef, range: A to g2, P8 intervals, tongued, 4/4, quarter note = 90 bpm, quarter notes.

54. Cold Sesame Noodles (for William Purvis): treble and bass clef, range: G to f#2, M2 intervals, neighbor tone patterns, slurred, 2/2 and 3/2, half note = 74 bpm, eighth notes and quarter notes.

55. Minor Triller (for Justin Renzi): treble clef, range: g to gb2, m2 interval, five note micro trill pattern, slurred, 4/4, quarter note = 144 bpm, sixteenth notes and eighth notes.

Low Horn (page 86-99)

56. Arabian Nights (for Jeremy Brand): bass clef, range: A-f1, m2 intervals, slurred, 12/8 and 15/8, dotted quarter note = 64 bpm, eighth notes and dotted quarter notes.

57. Slow and Steady (for Kevin Grant): bass clef, range: A to f#, minor arpeggios, tongued, 12/8, dotted quarter note = 52 bpm, eighth notes.

58. Fun With Fifths (for Anna Held): bass clef, range: B to f1, P5 intervals and major triads, slurred and tongued, 3/4, quarter note = 76 bpm, eighth notes and sixteenth notes.

59. Breathe In, Breathe Out (for Lauren Mizell): bass clef, range: E to eb1, P4 intervals, slurred, 5/8, 3/4, 4/4, 2/4, 7/8 and 8/8, eighth note = 148 bpm, quarter notes, eighth notes, half notes and whole notes.

60. Deep Down in the Swamp (for Miranda Morris Sims): bass clef, range: Eb to c#1, chromatic scales descending and major scales ascending, slurred, 3/4 and 5/4, quarter note = 90 bpm, quarter notes and eighth notes.

61. See Gee (for T.J. LeMaster): bass clef, range: A to f#1, P5 intervals with every other measure being the interval c to g, tongued and slurred, 3/4 and 5/4, quarter note = 88 bpm, half notes and quarter notes.

62. Chromatica (for Amber Riner): bass clef, range: F to d#1, chromatic scales, tongued and slurred, 12/8, dotted quarter note = 64 bpm, eighth notes.

63. Won't You Be? (for Andrew Roy): bass clef, range: A to c1, m2 intervals, three note neighbor tone patterns, slurred, 6/8, dotted quarter note = 78 bpm, eighth notes.

64. Stuck in the Swamp (for Sloan Stephens): bass clef, range: G to f1, various scale patterns, slurred, 5/8, 6/8, 7/8 and 4/8, dotted quarter note = 70 bpm, quarter notes, eighth notes and dotted quarter notes.

65. Oodles of Noodles (for Theresa Weatherly): bass clef, range: A to d1, M2 intervals, neighbor tone patterns, slurred, 12/8, dotted quarter note = 98 bpm, eighth notes.

Mid Register Break (page 100-103)

66. Facing the Break (for Hannah Bedard): bass clef, range: c to f1, mid-low register embouchure builder, minor triads and P4 intervals, tongued, 3/8, eighth note = 86 bpm, sixteenth notes.

67. Facing the Break With Slurs (for Hannah Bedard): bass clef, range: c to f1, mid-low register embouchure builder, minor triads and P4 intervals, slurred, 3/8, eighth note = 86 bpm, sixteenth notes.

68. Core Workout (for Kylie Chapman): treble clef, range: ab to c2, major triads, mid register embouchure builder, tongued, 4/4, quarter note = 60 bpm, sixteenth notes and quarter notes.

Natural Horn Inspired (page 104-131)

69. Das Original (for Hannah Bedard): range: g to g2, alphorn style, in F horn, slurred and tongued, 6/8, dotted quarter note = 60 bpm, dotted quarter notes, quarter notes and eighth notes.

70. Der Doppelgänger (for Hannah Bedard): range: eb to f#2, alphorn style, various horn keys, slurred and tongued, 6/8, dotted quarter note = 60 bpm, dotted quarter notes, quarter notes and eighth notes.

71. ¡Olé! (for Leslie Bell): range: g1 to g2, inspired by Bujanovsky's "España," in F horn, tongued, 3/4, dotted half note = 72 bpm, dotted half notes, half notes and quarter notes.

72. Busy, Busy, Busy (for Nathaniel Davis-Picart): range: a to g2, various horn keys, two versions of the work, one with the exact pitches written out and the other in a "neutral," natural horn notation, tongued, 4/4, quarter note = 74 bpm, various rhythmic patterns.

73. Barcarolle (for Brendan Eisner): range: c to f#2, various horn keys, two versions of the work, one with the exact pitches written out and the other in a "neutral," natural horn notation, tongued and slurred, 6/8, dotted quarter note = 52 bpm, various rhythmic patterns.

74. Pillars (for Justin Ellena): range: c to g2, in F horn, tongued, 3/2, half note = 86 bpm, half notes and quarter notes.

75. Slurland (for Kevin Grant): range: c to a2, in F horn, slurred, 7/8, eighth note = 164 bpm, eighth notes and quarter notes.

76. Forest Song (for Jacqueline Holbrook): range: g to g2, in F horn, tongued and slurred, 4/4, quarter note = 78 bpm, various rhythmic patterns.

77. Four By Eight (for Emma Ingoglia): range: c to g2, in E horn, slurred, 6/8, dotted quarter note = 72 bpm, eighth notes and dotted quarter notes.

78. The Hunt (for Daniel Lezcano): range c to g2, in F horn, hunting horn style, tongued, 6/8, dotted quarter note = 120 bpm, eighth notes, quarter notes and dotted quarter notes.

79. Single Tongue Fun (for Lauren Mizell): range: g to g2, in F horn, multiple single tonguing, 2/2, half note = 88 bpm, eighth notes and half notes.

80. Oom-Pah-Pah (for Jorge Orozco): range: c to g2, in F horn, waltz style, tongued and slurred, 3/4, quarter note = 172 bpm, quarter notes, eighth notes and half notes.

81. Abendlied in den Alpen (for William Parker): range: c to e2, in F horn, alphorn style, tongued, 4/4, quarter note = 60 bpm, various rhythmic patterns.

82. In the Clouds (for Alyssa Pokorny): range: g to a2, in F horn, tongued and slurred, 5/8, eighth note = 164 bpm, quarter notes, dotted quarter notes, eighth notes and sixteenth notes.

83. Die Mutter alle Jagstücke (for William Purvis): range: Bb to a2, various horn keys, two versions of the work, one with the exact pitches written out and the other in a “neutral,” natural horn notation, hunting horn style, tongued and slurred, 6/8 and 9/8, dotted quarter note = 116 bpm, eighth notes, various rhythmic patterns.

84. Doktor Strauss, treffen Sie Herr Mozart (for Justin Renzi): range: A to g2, based on the opening horn call in Strauss’ Concerto No.1, various horn keys, two versions of the work, one with the exact pitches written out and the other in a “neutral,” natural horn notation, tongued, 4/4, quarter note = 128 bpm, various rhythmic patterns.

85. Hunting Horn (for Zoe Stayman): range: g to f#2, various horn keys, two versions of the work, one with the exact pitches written out and the other in a “neutral,” natural horn notation, hunting horn style, tongued, 6/8, dotted quarter note = 120 bpm, eighth notes, quarter notes and dotted quarter notes.

86. Three Plus Two (for Tyler Stephens): range: g to a2, in F horn, tongued, 5/8, dotted quarter note = 102 bpm, eighth notes, quarter notes and dotted quarter notes.

87. Double Tongue, Double Tongue (for Cameron Vaadi): range: c to g2, in F horn, double tonguing, 4/4, quarter note = 144 bpm, sixteenth notes and quarter notes.

88. Tee Tee Tee (for Adrian Velez): range: g to f#2, in F horn, tongued and slurred, 9/8, dotted quarter note = 116 bpm, eighth notes, quarter notes and dotted quarter notes.

Scales (page 132-151)

89. Buckle Your Seat Belt (for Janie Aspinwall): treble clef, range: g to a2, scalar (a broad mix of patterns), tongued and slurred, 3/4, 4/4 and 5/4, quarter note = 82 bpm, sixteenth notes and eighth notes.

90. Up Down Spin Around (for Alyssa Bement): treble and bass clef, range: A to g2, scalar (major, minor and chromatic), m3 intervals in the middle section, tongued in the outer sections, slurred in the middle section, 5/4, 7/8, 2/4 and 6/8, quarter note = 160 bpm, quarter notes and eighth notes.

91. Up, Down (for James Clover): treble clef, range: f to g2, major and natural minor scales, tongued, 3/4 and 4/4, quarter note = 86 bpm, eighth notes, sixteenth notes and quarter notes.

92. And All Around (for James Clover): treble clef, range: f to g2, natural minor and major scales, tongued, 3/4 and 4/4, quarter note = 86 bpm, eighth notes, sixteenth notes and quarter notes.

93. Hamster Wheel (for Nathaniel Davis-Picart): treble and bass clef, range: Bb to b2, predominantly whole tone and chromatic scales, tongued and slurred, a mix of 5/8, 6/8 and 9/8, quarter note = 150 bpm, eighth notes.

94. Major Gliding (for Heather Fultz): treble clef, range: d to d#2, major scales, slurred, 4/4, quarter note = 72 bpm, sixteenth notes and quarter notes.

95. Chromatic Sliding (for Heather Fultz): treble clef, range: d to d#2, chromatic scales, tongued and slurred, 4/4, quarter note = 72 bpm, sixteenth notes and quarter notes.

96. Whole Tone Riding (for Heather Fultz): treble clef, range: d to d#2, whole tone scales, slurred, 4/4, quarter note = 72 bpm, sixteenth notes and quarter notes.

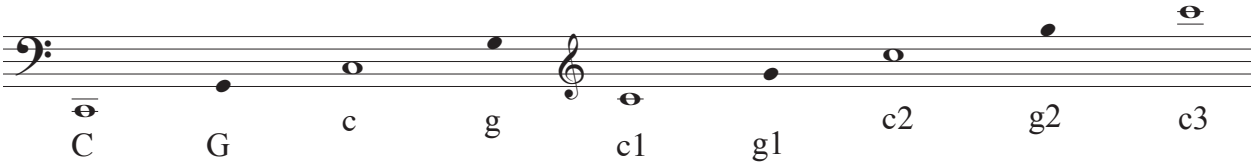
97. Mantra (for Meredith Housh): treble clef, range: eb to e2, five note scales based on classical Indian music (or a combination of Lydian and Mixolydian scales), slurred, 5/8, dotted quarter note = 64 bpm, eighth notes.

98. Kopp 4 Revisited (for William Parker): treble clef, range: c to a2, various scale patterns, tongued and slurred, 4/4, quarter note = 86 bpm, eighth notes and sixteenth notes.

99. Mega Chromatica (for Kayla Poor): treble clef, range: b to ab2, chromatic scales, tongued, 12/8 and 15/8, dotted quarter note = 116 bpm, eighth notes.

100. Naturally Minor (for Philip Shuler): treble clef, range: g# to g2, natural minor scales and minor triads, slurred, 7/8 and 3/4, quarter note = 110 bpm, eighth notes and half notes.

The Helmholz system of pitch identification



Paul Basler is Professor of Music at the University of Florida where he has been on the faculty since 1993. Prior to his appointment at UF, he served as the Fulbright Senior Lecturer in Music at Kenyatta University, taught at Western Carolina University and was the North Carolina Visiting Artist in Residence at Caldwell Community College. Basler received his B.M. degree from Florida State University, M.M., M.A. and D.M.A. degrees from Stony Brook University and has garnered teaching awards from the University of Florida, Western Carolina University, the Dominican Republic's Ministry of Culture and the Kenyan Office of the President's Permanent Music Commission.

Basler is a frequent guest performer and composer at national and international music festivals, horn society workshops and educational institutions. He has been a member of the Brevard, Charleston, Valdosta, Greenville and Asheville Symphonies and continues to maintain a busy performing schedule throughout the United States and abroad. Basler has received American Cultural Affairs Specialist Grants from the U.S. Department of State and for ten years served as Visiting Artist with the Dominican Republic's Ministry of Culture and National Conservatory of Music.

Basler's compositions have been performed throughout the world and have received performances at Carnegie Hall, the Disney Concert Hall in Los Angeles, the Festival Internacional de Música de Cantonigròs, Chicago's Orchestra Hall, the Llangollen International Musical Eisteddfod, the Kennedy Center, the Sydney Opera House, Lincoln Center and by the Shanghai Philharmonic. His music is published by Carl Fischer, Colla Voce Music, jamesnaigus.com, Walton Music, Hinshaw Music, R.M. Williams Publishing, ALRY Publications, Veritas Musica Publications, and the IHS Press.

Basler's horn teachers have included William Purvis, William Capps and Barry Benjamin and his composition teachers have been John Boda, John Downey, Bülent Arel, John Lessard and Billy Jim Layton.