Historical Developments in Writing for Low Horn

by

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Declarations

Declaration of Originality
This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgement is made in the text of the thesis, nor does the thesis contain any material that infringes copyright.

Statement of Ethical Conduct
The research associated with this thesis abides by the international and Australian codes on human and animal experimentation, the guidelines by the Australian Government's Office of the Gene Technology Regulator and the rulings of the Safety, Ethics and Institutional Biosafety Committees of the University. All interviews have been conducted with Ethics Approval (Reference No.H0011745).

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Signed: __________________

Robert James Stonestreet

Date: __________________
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Abstract

Playing in the lower register forms a vital part of every horn player’s skill set, however the fact that this is no longer considered a specialised skill has led to it becoming a neglected facet in both the practice and teaching of many students. There are significant benefits to low register work on the horn, as well as many challenges, yet teaching resources that emphasize and develop the ‘low horn’ skill set are rather uncommon and somewhat limited. Similarly, solo works that truly feature the low register appear to be few and far between; most are rarely performed or recognized for their specific difficulties. However, there are a number of new low horn works that have become available in previous years and these contributions, in addition to the older works that do include challenging low horn passages, add up to a considerable amount of repertoire. Many of these works remain largely unknown amongst horn players although they are certainly capable of filling the currently existing void.

This research explores these works, investigating their musical and technical challenges and their historical context through a series of public recitals where solo works were performed. This has resulted in a folio of recordings and an accompanying exegesis. The written component contextualises the works performed within the developments made to the instruments manufacture and how these changes influenced composers, performers and pedagogues alike towards the technique and virtuosity that is now generally expected. This account extends form the historical natural instrument of the seventeenth and eighteenth centuries, through the implementation of the valve to the well-known solos of Carl Nielsen (1865-1931) and Hermann Neuling (1897-1967) from the mid part of the twentieth century and beyond to include the most recent compositions becoming available. Through their performance and greater exposure it is hoped that an increased focus will be placed on this very necessary aspect of horn technique in the future development of students.
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Guide to Notation

When referring to the notes of the harmonic series that are available on the natural instrument, the partials are numbered according to their place in the series, rather than their position above the fundamental (as below).

![Harmonic Series Diagram]

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

For the modern instrument, octaves are designated according to the following system, which progresses in ascending order from C,D to c,d then c’, d’ and c’’, d’’ as illustrated below.

![Octave System Diagram]

C G c g c' g' c'' g'' c'''

All examples are for the Horn pitched in F, unless otherwise indicated.