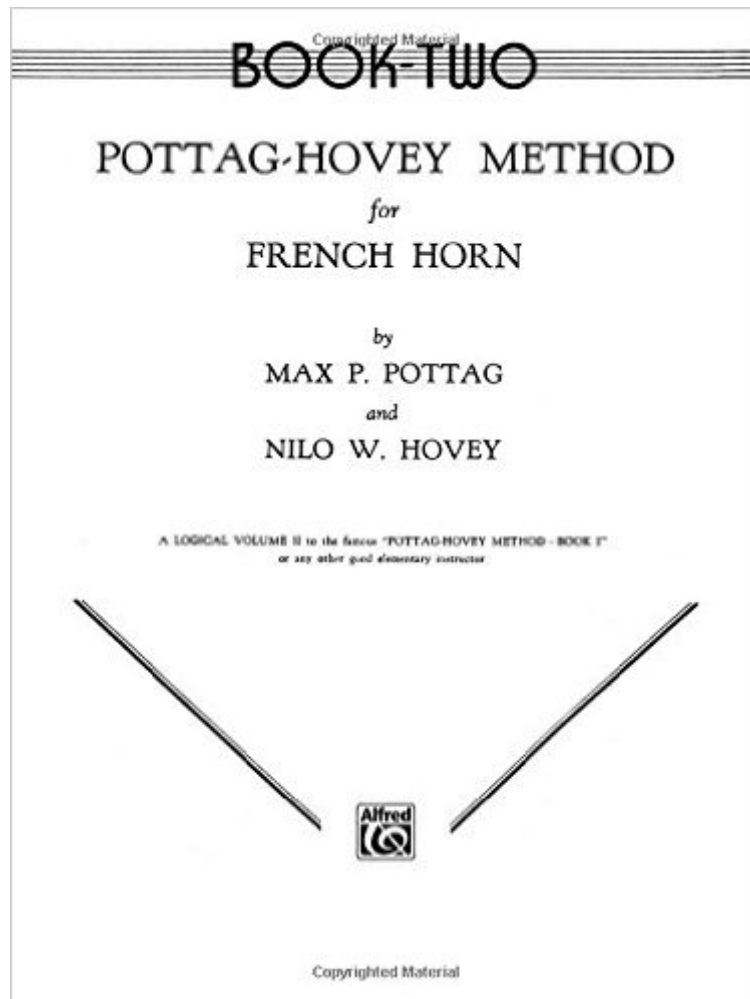


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# Pottag-Hovey Method For French Horn, Bk 2



## Synopsis

A logical second volume to the famous Pottag-Hovey Method--Book One or any other good elementary instructor.

## Book Information

Staple Bound: 48 pages

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Average Customer Review: 3.7 out of 5 stars [See all reviews](#) (6 customer reviews)

Best Sellers Rank: #878,015 in Books (See Top 100 in Books) #34 in [Books > Arts & Photography > Music > Songbooks > Brass > French Horns](#) #50 in [Books > Arts & Photography > Music > Instruments > Brass > French Horns](#) #5928 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Instruction & Study](#)

## Customer Reviews

Excellent book for beginners. As a horn player/teacher, one of my biggest concerns is technique--too often, beginners develop bad technique habits because they are asked to stretch beyond a comfortable range far too soon. They distort their embouchure to make higher pitches happen, which carries over into their playing in all ranges, resulting in a very thin sound. This book gradually eases the player into higher pitches, allowing the embouchure time to develop/keep up and reducing the likelihood that players will be forced to use improper technique to simply get through exercises. I currently use this book for remedial exercises with high school students, and will be recommending it for beginners in the future.

After reviewing a number of practice methods for French Horn, I found this one the most comprehensive and time-honored. I bought it for my grand daughter, who is in her first year of playing the horn, seriously interested in it and its lore. Having spent many happy years of my life playing a brass instrument, I have long realized that to approach mastery of any instrument, requires serious and regular practice, developing the various coordinations, eye to hand, fingering, use of the tongue, breathing, development of tone quality, the lot. These exercises take each one

progressively, and, like the classic trumpet methods of J.B. Arban and Herbert Clarke, range and use of the broad spectrum of key signatures are imposed. As the student progresses through the method, he/she becomes comfortable with any challenge presented by sight-reading a piece of music, from range to execution. My grand daughter is thrilled with it, and remarks on how much this method has helped her develop as a French hornist.

This is the second volume of the Method, so it would not be of much use for a beginner. The first does not seem to be on .

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