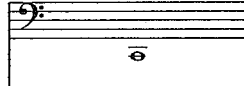
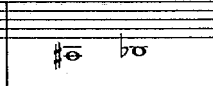
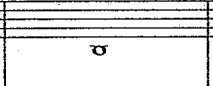
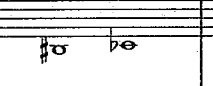
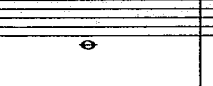
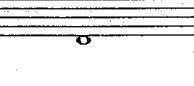
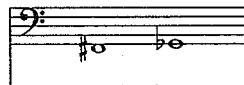
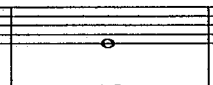
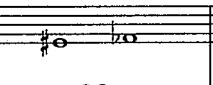
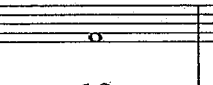
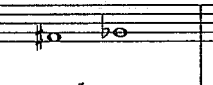
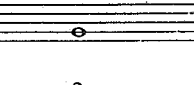
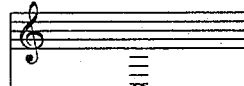


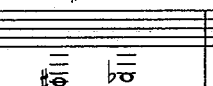

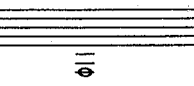




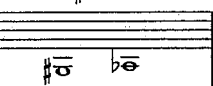
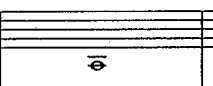
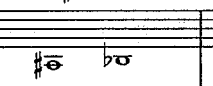

French Horn Fingering Chart

Many players prefer to use the B \flat Horn (trigger) when they reach second line G \sharp and continue to use it throughout the upper register.

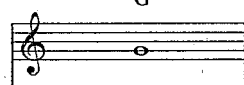
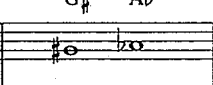
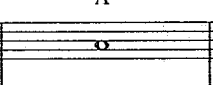
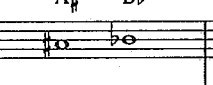
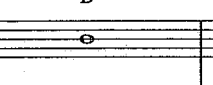
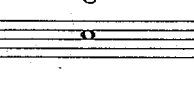
C	C \sharp D \flat	D	D \sharp E \flat	E	F
					


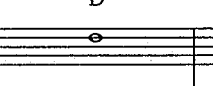
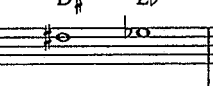
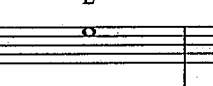
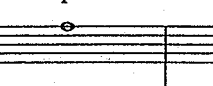
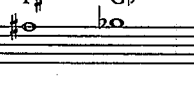
F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B
					

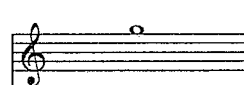
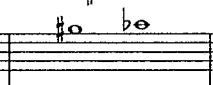
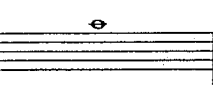
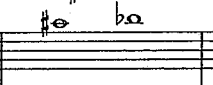
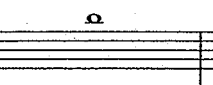
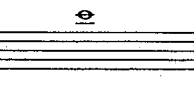
C	C \sharp D \flat	D	D \sharp E \flat	E	F
					

F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat	B
					

C	C \sharp D \flat	D	D \sharp E \flat	E	F	F \sharp G \flat
						

G	G \sharp A \flat	A	A \sharp B \flat	B	C
					

C \sharp D \flat	D	D \sharp E \flat	E	F	F \sharp G \flat
					

G	G \sharp A \flat	A	A \sharp B \flat	B	C
					

(When more than one fingering is shown, the first is the most common.)

French Horn Harmonic Series

The fundamental pitch of the French Horn is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves. Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 16th partial.

The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head). For both Horn in F and Horn in B \flat the 5th partial is noticeably flat while the 3rd and 6th harmonics are slightly sharp.

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

The chart displays the harmonic series for French Horn in F and Horn in B \flat . It is organized into eight systems, each with two staves. The first staff of each system is for Horn in F, and the second is for Horn in B \flat . The notes are labeled with partial numbers 1 through 16. Above the first staff of each system, the notes for partials 1, 2, and 3 are shown with their respective accidentals: #, b, and #. The 7th and 11th partials are marked with a triangular note head and the text "(extremely flat)". The 5th partial is marked with a diamond note head and the text "(extremely flat)". The 3rd and 6th partials are marked with a square note head and the text "(extremely flat)". The 12th, 13th, 14th, 15th, and 16th partials are marked with a circle note head and the text "(extremely flat)". The systems are labeled on the left as "Open", "2", "1", "1-2", "2-3", "1-3", and "1-2-3".