

MASTER CLASS DE TROMPA
WILKER AUGUSTO M.M.
10/09/2020

TEMAS ABORDADOS

TÓPICOS:

- Respiração
- Vibração Labial
- Direcionamento do Ar
- Articulação
- Estudo de escalas e Arpeijos
- Aquecimento
- Métodos de Estudo
- Repertório
- Preparação para Provas (Bandas: Desfiles e concursos e concertos)
- Cuidados com a manutenção do instrumento
- Considerações finais

SUGESTÃO DE REPERTÓRIO

- Intermezzo – Reinhold Gilère
- Nocturno – Franz Strauss
- Rêverie Opus 24 – Glasunow
- Nocturne – Reinhold Gilère
- Concerto N. 1 e N. 3 – Mozart
- Concerto N. 1 – Richard Strauss
- Sonata – Beethoven
- Concerto N. 2 e N. 4 – Mozart
- Concerto - Reinhold Gilère
- Concerto N. 2 – Richard Strauss

SUGESTÃO DE METODOS

Iniciantes:

- Pequenos Estudos Brasileiros para Instrumentos de Metal
By Fernando Morais
- Grand Theoretical and Practical Method for the Valve Horn
By Josef Schantl – Edited by Milan Yanchich
- Thechnical Studies – For solving special problems on the Horn
By William R. Brophy

Intermediário:

- Rubank Intermediate Method to French Horn
By J. E. Skornicka and R Erdman
- Preparatory Melodies to Solo Work for French Horn
By Max P. Pottag

Avançado:

- Caved in the Stone – The life and Musical Legacy of Vicent DeRosa
By Todd Miller
- Sixty Selected Studies for Horn
By Georg Kopprasch
- Deus Cents Études Nouvelles – Mélodiques et Progressives / Livro 5 e 6
By Maxime Alphonse
- 48 Etudes for French Horn
By Verne Reynolds
- Vinte Estudos Característicos Brasileiros para Trompa
By Fernando Morais / Editado e Revisado por Rinaldo Fonseca
- French Horn Passages
By Max P. Pottag

Mouthpiece exercises

All mouthpiece exercises should be done using a "BERP" or similar practice tool, as opposed to holding the mouthpiece in the hand. Ensure that the pressure of the mouthpiece is evenly distributed onto the upper and lower jaw, and that the angle of the tool is the same as the lead pipe when playing the horn (which is generally influenced by the alignment of the teeth and jaw).

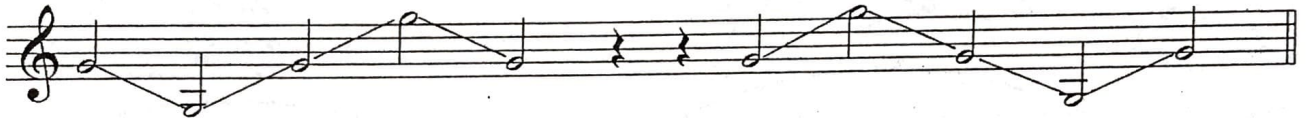
When performing the following mouthpiece exercises, pay attention to the steady vibration of the lips - no interruptions. The embouchure remains relatively stationary in all registers, whereas the jaw closes slightly in the upper register, and opens slightly in the lower register. Be aware of the movement of the tongue (tip and surface of the tongue)!

All rests are for taking in a relaxed deep breath (in the corresponding tempo). Always use reflexive breathing at the end of the phrases.

Expand these exercises tonally both upwards and downwards.

Glissando

♩ = 60



Broken triads (Glissando)

♩ = 60



Exercises with the instrument

Tritone cycle

$\text{♩} = 104-112$
Legato

with air pulsing

Flutter tongue

with air pulsing

Breath accents

with air pulsing

Stagato

using tongue attacks

Pearl staccato - resonant staccato

using tongue attacks

Practice step-wise in intervals of minor thirds!
Breathe in deeply, filling the lower lungs (image: the diaphragm expands broadly to the sides.)
No tongue attack on the first note.
Be aware of tongue position and jaw placement.
Use extreme and good-sounding dynamics.
With a free and flowing air stream!
After playing the phrase, begin reflexive breathing immediately.

Very helpful for overcoming breaks, therefore, practice in the weakest ranges.

Example:

Upwards:

Downwards:

Scales based on the circle of fifths

♩ = 104-120

F horn

B horn

Staff 1: F horn scale (C4 to G4) and B horn scale (C4 to G4). The F horn scale is written in C major, and the B horn scale is written in G major. Both scales are shown in 4/4 time with a tempo of 104-120 bpm.

F horn

B horn

Staff 2: F horn scale (C4 to G4) and B horn scale (C4 to G4). The F horn scale is written in C major, and the B horn scale is written in G major. Both scales are shown in 4/4 time with a tempo of 104-120 bpm.

F horn

B horn

Staff 3: F horn scale (C4 to G4) and B horn scale (C4 to G4). The F horn scale is written in C major, and the B horn scale is written in G major. Both scales are shown in 4/4 time with a tempo of 104-120 bpm.

B horn

F horn

Staff 4: B horn scale (C4 to G4) and F horn scale (C4 to G4). The B horn scale is written in G major, and the F horn scale is written in C major. Both scales are shown in 4/4 time with a tempo of 104-120 bpm.

F horn

B horn

Staff 5: F horn scale (C4 to G4) and B horn scale (C4 to G4). The F horn scale is written in C major, and the B horn scale is written in G major. Both scales are shown in 4/4 time with a tempo of 104-120 bpm.

F horn

B horn

Staff 6: F horn scale (C4 to G4) and B horn scale (C4 to G4). The F horn scale is written in C major, and the B horn scale is written in G major. Both scales are shown in 4/4 time with a tempo of 104-120 bpm.

F horn

B horn

Staff 7: F horn scale (C4 to G4) and B horn scale (C4 to G4). The F horn scale is written in C major, and the B horn scale is written in G major. Both scales are shown in 4/4 time with a tempo of 104-120 bpm.

B horn

F horn

Staff 8: B horn scale (C4 to G4) and F horn scale (C4 to G4). The B horn scale is written in G major, and the F horn scale is written in C major. Both scales are shown in 4/4 time with a tempo of 104-120 bpm.

Continue with , etc.

Trill exercise

Breathe in at the set tempo over four beats
Relatively stationary embouchure
Be aware of tongue movement: tip of tongue lies relaxed in the front of the mouth, the tongue surface can move flexibly
Ensure smooth airflow and air pressure!

Valve combinations: F horn: 123-13-23-12-1-2-0 B horn: 23-12-1-2-0

CHANGE ALL VOWEL SOUNDS in the original graphic TO 'OH EE' AND 'EE OH' (or 'UH EE' and 'EE UH')

$\text{♩} = 112$ F 13

o i sim.

i o sim.

o i sim.

i o sim.

o i sim. i o sim.

o i sim. i o sim.

Repeat the previous exercise with flutter tongue

F 13

o i sim. o i sim.

F 13

i o sim. i o sim.

Repeat as many times as the air supply permits