

Michael Hoeltzel

Mastery of the French Horn

Technique and musical expression

English Translation by William Melton

ED 9935



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Preface

Mastery of the French Horn is meant to aid hornists in improving their technique, with the goal of using the horn as a means of musical expression. Though experience shows that some teachers and pupils tend to avoid reading the accompanying text, this third volume of my Method for French Horn contains much that should be read. In order to form a musical personality, certain technical, tonal, stylistic, and

aesthetic themes must be addressed, because their development leads to independent artistic work and creation — and this process requires a few words. The last chapter treats topics that are often given short shrift: the psychological preparation for juries, auditions, and solo performances, the basic rules of stage presence, and even the managing of your own career.

Michael Hoeltzel

Advanced Daily Technical Exercises

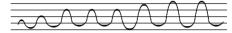
Warm-up, Scales, and Arpeggio Exercises

This topic is addressed in detail in the first and second volumes of my *Method for French Horn*. But even advanced students must deal with the question of how much warm-up is necessary each day to stabilize the embouchure. Such a daily session can become so ingrained that a player feels defenseless if circumstances require that it be shortened or even skipped completely. In order to cope with stress of this kind, it is recommended that the student sometimes go directly to orchestra excerpts or solo concerti after just two to three minutes of the most essential warm-up (an amount of time that is almost always available). This is meant solely in the sense of emergency training.

There are various methods of warming-up the embouchure and getting blood flowing to the lips. First is buzzing the lips, which can prepare the player very well for playing the instrument by isolating proper breathing and use of the lip musculature. It is important that the breath functions as if the horn were on the lips, and that long, viable tones result. Persistent buzzers can master exercises of an astonishingly wide range and so enormously strengthen their embouchure muscles. To learn this technique play a c'

While playing move the horn mouthpiece away from the lips, still buzzing further while keeping the airstream and lip tension constant. This probably won't work perfectly on the first try, but its mastery is well worth the effort involved. Soon this c' can be buzzed without beginning it on the horn, and an octave and more can gradually be reached tone by tone. The great advantage of this hornistic "dry run" lies in developing a gradual increase of tension in the embouchure

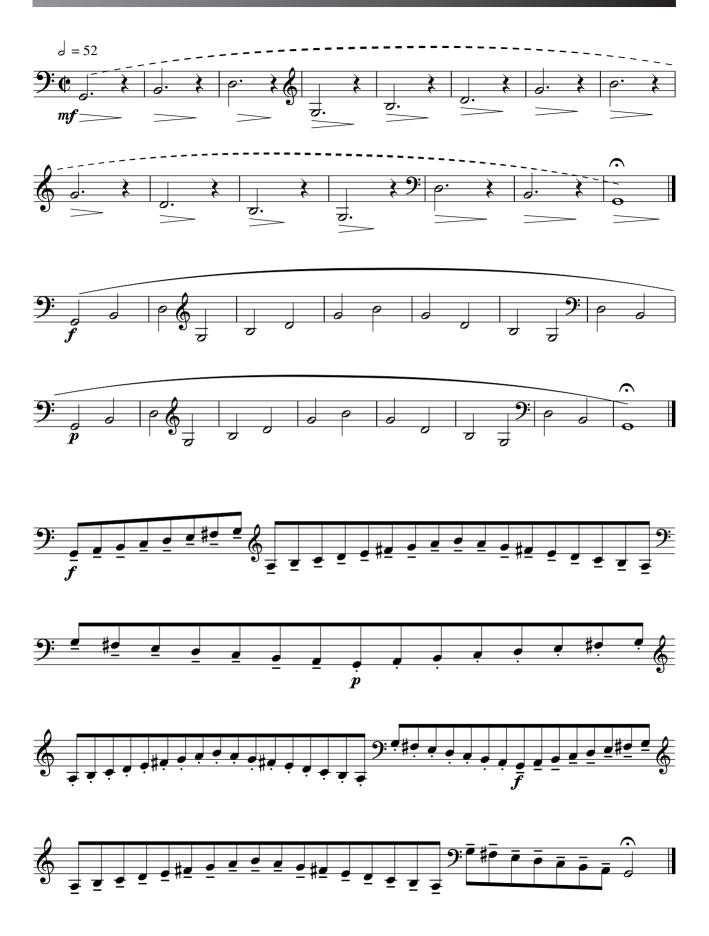
that does not yield to hypertension, even in the highest register. Daily training will be rewarded with a noticeable strengthening of the facial muscles within a relatively short time. Playing on the mouthpiece alone can also aid the embouchure, especially if a mirror is used to help monitor the process. Ever-widening glissando spirals help develop relaxed, minimal pressure playing of great flexibility. For example:



It is of enormous importance for any warm-up that the following hornistic virtues are closely monitored:

- 1. Posture: relaxed shoulders, for example
- 2. Horn position: hand position in the bell, finger position on the valve levers
- 3. Relaxed breathing and tone production The following exercises, taken from volume two of my *Method for French Horn,* lead gradually from the warm-up into a daily technical program. They don't require a virtuosic, rapid tempo, but rather a cultivated approach to scales and arpeggios with scrupulous attention to articulation, dynamics and intonation.

If this program is practiced conscientiously, assured results will include a mobile, dynamic, and healthy sounding low register, an open lower-middle register free of audible breaks, a dependable upper register, and above all an ease in moving through all ranges. Only then will the requirements have been met for playing difficult entrances (like the beginning of the Horn Concerto by Reinhold Glière, Richard Strauss' Heldenleben, or Richard Wagner's Rheingold) with a secure, beautiful sound, pure intonation, and proper dynamic.



Daily Exercises



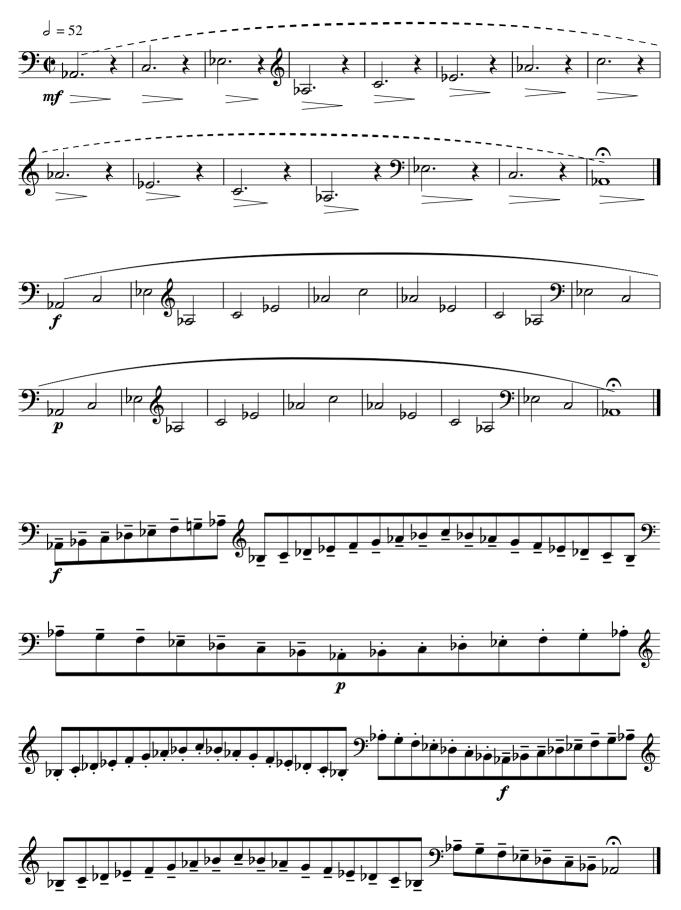












Daily Exercises















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