

76

PROGRESSIVE KLANGGETÜDEN

FÜR HORN

76 ETUDES PROGRESSIVES DE SON POUR COR
76 PROGRESSIVE SOUND STUDIES FOR HORN

CHRISTIAN HOLENSTEIN
URS BRODMANN

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

Die 76 progressiven Klangetüden

Christian Holenstein, Solohornist des Berner Symphonieorchesters.

Urs Brodmann, ehemaliger Hornist des Orchestre de la Suisse Romande.

Vorgeschichte

Seit dem Gymnasium hatte ich den Wunsch, später in einem grossen Symphonieorchester zu spielen. Zufällig lernte ich den ehemaligen Hornisten des Orchestre de la Suisse Romande, Urs Brodmann, kennen. Dieser bot sich an, mir Hornunterricht zu erteilen und schrieb für jede Unterrichtsstunde 1-2 Klangetüden. 9 Monate Unterricht mit diesen Übungen genügten, um meine Fähigkeiten auf dem Horn stark zu entwickeln und noch heute profitiere ich von diesem Fachwissen. Gemeinsam haben wir die vorliegende Hornschule erarbeitet.

Das Zielpublikum

Die Schule ist für Hornistinnen und Hornisten bestimmt, welche bereits über musikalische Grundkenntnisse verfügen und im Erlernen des Hornspiels schnell und effizient vorankommen wollen.

Sie eignet sich ebenfalls für den Wechsel vom Kinderhorn zum Doppelhorn sowie für Umsteiger von anderen Instrumenten und Quereinsteiger.

Das Ziel und die Logik der Hornschule

Das Hauptziel der Hornschule ist es, einen edlen Hornklang zu erlangen. Dieser wird einerseits über das lange F-Horn erreicht und aus diesem Grunde sollen die Übungen 1-38 auf dem F-Horn geblasen werden. Andererseits ist bei den meisten Etüden die Melodieführung häufig nicht voraussehbar, was die Arbeit des Ohres und genaues Hinhören stets fordert und fördert. Durch dieses genaue Hinhören wird der Klang ständig verschönert. Die Hornschule ist methodisch so aufgebaut, dass Klang und Technik allmählich zu einer Einheit werden. Zu jeder Etüde gibt es Hinweise auf deren Ziel, beziehungsweise auf die besonders zu beachtenden Punkte. Mit diesen Etüden kann in kurzer Zeit ein gutes Niveau erreicht werden.

Les 76 études progressives de son

Christian Holenstein cor solo de l'Orchestre Symphonique de Berne.

Urs Brodmann, ancien corniste à l'Orchestre de la Suisse Romande.

Origine

Dès l'adolescence, je rêvais de jouer dans un grand orchestre symphonique. Le hasard m'a fait rencontrer Urs Brodmann de l'Orchestre de la Suisse Romande qui m'a proposé des leçons. Pour chaque cours, il m'a écrit une ou deux études. En 9 mois, ces exercices m'ont permis de développer fortement mes aptitudes et j'en profite encore aujourd'hui. Des années plus tard, nous avons décidé de réunir toutes ces études dans le présent ouvrage.

Le public cible

Ce cahier est destiné aux cornistes qui ont déjà les compétences musicales de base et qui souhaitent progresser rapidement et efficacement dans l'étude du cor.

Ces études sont aussi adaptées pour le passage du cor simple au cor double ou encore pour ceux qui jouent d'un autre instrument et qui se décident pour le cor.

Objectif et logique

L'objectif principal de cette série d'études est d'obtenir un son riche. Cette richesse provient notamment de la longueur du cor en Fa. C'est pour cette raison que les exercices 1 à 38 sont à jouer sur le cor en Fa.

Dans la plupart des études la mélodie est souvent imprévisible et exige une écoute attentive. Ce travail d'oreille contribue au développement du son.

La progression des études est organisée de façon à ce que la technique et le son se rejoignent petit à petit dans le jeu du cor.

Chaque étude est précédée par un texte explicatif qui présente l'objectif.

Ces exercices peuvent vous faire atteindre un bon niveau en peu de temps.

The 76 Progressive Sound Studies

Christian Holenstein Solo horn of the Bern Symphony Orchestra.

Urs Brodmann, former hornist of the Orchestre de la Suisse Romande.

Origin

As a teenager, I have dreamed of playing in a big symphony orchestra. By coincidence I met Urs Brodmann of the Orchestre de la Suisse Romande who offered lessons to me. He wrote one or two sound studies for each lesson. Within 9 months, these studies made me progress enormously, and I still take advantage of them. Years later, we both decided to gather all the studies in this book.

The target audience

This book is intended for horn players who already have basic musical skills and want to progress quickly and effectively in the study of the horn.

These studies are also suitable when changing from single to double horn as well as for those who switch to the horn from another instrument.

Goal and logic

The main goal of this series of studies is to get a rich sound. Part of this richness of sound comes from the long horn in F. This is why exercises 1 to 38 are to be played on the horn in F.

In most studies, the melody is often unpredictable and requires careful listening. This ear practice contributes to the development of sound.

The progression of the studies is organized so that technique and sound gradually join.

Each study is preceded by an explanatory text that describes the objective.

These exercises can help you reach a good level in a short time.

Have fun and enjoy your practice!

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

Inhalt

Sommaire

Content

Grifftabelle
Tableau de doigtés
Fingering chart

4

I. 76 Progressive Klangetüden
I. 76 Etudes progressives de son
I. 76 Progressive Sound Studies

5

II. Technische Erklärungen und Übungen
II. Explications et exercices techniques
II. Technical hints and exercises

46

III. 18 tägliche Einspielübungen
III. 18 exercices quotidiens de mise-en-train
III. 18 daily warm-ups exercises

51

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© **World Copyright by Editions Bim**

Griffabelle
Horn in F

Tableau de doigtés
Cor en Fa

Fingering chart
Horn in F

Musical notation for Horn in F fingering chart. It consists of four staves. The first two staves are in treble clef, the third in bass clef, and the fourth in bass clef. Fingerings are indicated by numbers 0, 1, 2, 23, 12, 1, 2, 0, 12, 1, 2 below the notes.

Griffabelle
Horn in B

Tableau de doigtés
Cor en Si bémol

Fingering chart
Horn in B-flat

Musical notation for Horn in B fingering chart. It consists of two staves in treble clef. Fingerings are indicated by numbers 0, 23, 12, 1, 2, 0, 12, 1, 23, 12, 1, 2, 0, 23, 12, 1 below the notes.

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
 +41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
 order@editions-bim.com
 www.editions-bim.com

© World Copyright by Editions Bim

Bis Übung 39 nur auf dem F-Horn blasen.

Jouer uniquement sur le cor en Fa jusqu'à l'étude no. 39

Play only on the F-horn until study no. 39

1

Notenwerte und Pausen exakt durchzählen. Von Anfang an auf edlen Klang achten.

Maintenir avec exactitude les valeurs des notes et des silences. Dès le début, se concentrer sur une belle sonorité.

Hold exact lengths of the notes and rests. From the start, focus on a nice sound.

$\text{♩} = 60$

2

Bei jeder Achtelpause kurz atmen. So ist immer genügend Luft vorhanden. Luft fließen lassen. Anstoss kultiviert spielen.

Respirer rapidement sur chaque demi-soupir, afin d'avoir toujours suffisamment d'air. Fluidité de l'air. Soigner les attaques.

Quickly breathe on every eighth rest to always keep enough air. Let the air flow and play with clean attacks.

3

Notenwerte und Pausen exakt durchzählen. Maintenir avec exactitude les valeurs des notes. Hold exact lengths of the notes and rests.

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
 +41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
 order@editions-bim.com
 www.editions-bim.com

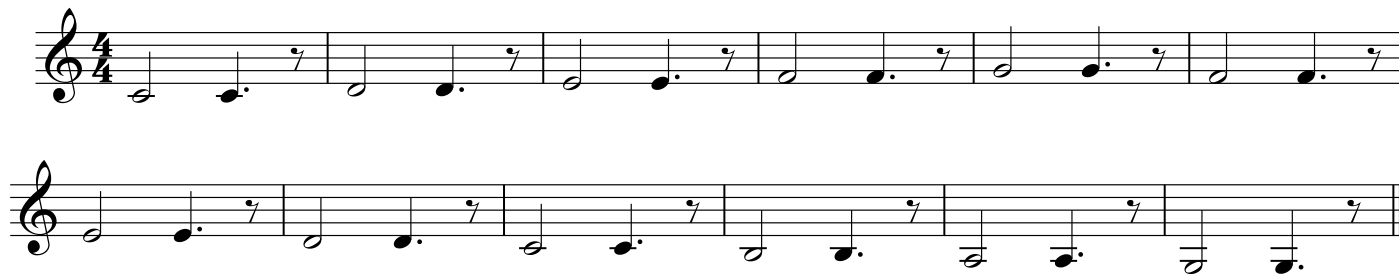
© World Copyright by Editions Bim

4

Erweiterung des Tonumfangs von g bis g'.
Kinn bleibt straff. Siehe Kapitel II, Nr. 10.

Développement de la tessiture: du Sol² au Sol³.
Le menton reste tendu. Voir chapitre II, no 10.

Range development: from G³ to G⁴.
Chin remains tense. See chapter II, no. 10.



5

Erweiterung des Tonumfangs innerhalb von
wenigen Takten.

Développement de la tessiture sur quelques
mesures.

Range development through a few bars.



6

Bindungen: exakte Koordination zwischen Gehirn
und Fingern. Notenwerte exakt einhalten und
darauf achten, dass die jeweils angebundenen
halben Noten gleich lang sind.

Liaisons: bonne coordination entre le cerveau
et les doigts. Tenir la valeur exacte des notes et
veiller à ce que toutes les blanches aient la même
durée.

Slurs: good coordination between brain and
fingers. Hold exact lengths of notes and make all
minims even.



SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

8

Auf edlen Klang achten.

Rechercher la qualité du son.

Look for the sound quality.



9

Übung für die linke Hand: Neue Töne, neue Griffe

Exercice pour la main gauche: nouvelles notes, nouveaux doigtés.

Exercise for the left hand: new pitches and new fingerings.



10

Tiefentraining. Kinn bleibt straff.
Siehe Kapitel II, Nr. 10

Travail du grave, le menton reste tendu.
Voir chapitre II, no 10

Low register practice, chin remains tense.
See chapter II, no 10

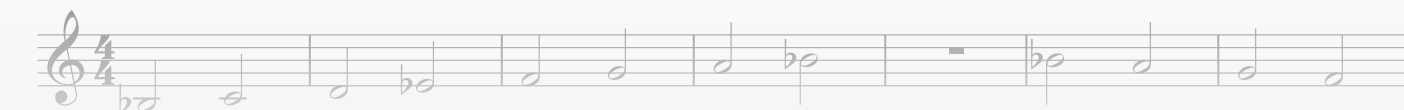


11

Tonleitertraining. Kinn bleibt straff.
Siehe Kapitel II, Nr. 10

Travail des gammes, le menton reste tendu.
Voir chapitre II, no 10

Scale exercise, chin remains tense.
See chapter II, no 10



SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

13

Staccato-Übung. Klang nicht vernachlässigen.

Exercice de staccato. Ne pas négliger le son.

Staccato study. Don't neglect the sound.



14

Zusammenfassung gelernter Elemente: Viertelnoten, Achtelnoten, Staccato, Legato, Pausenwerte. Und das alles in Melodieform.

Résumé des éléments étudiés: noires, croches, staccato, legato, durée des pauses. Le tout rassemblé mélodiquement.

Summary of the various elements: quarters, eighths, staccato, legato, rests duration. All to be played melodically.



15

Ausdauertraining und Erweiterung des Tonumfangs in der Tiefe.

Exercice de résistance et développement de la tessiture dans le grave.

Endurance training and low range development.



SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

40

Intervalltraining in F-Dur, A-Dur, Es-Dur und G-Dur.
Gestossen und gebunden.

Exercice sur les intervalles en Fa, La, Mi bémol et Sol majeur. Détaché et lié.

Intervals study in F, A, E-flat and G major. Tongued and slurred.

41

Staccatoübung.

Etude de staccato.

Staccato study.

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

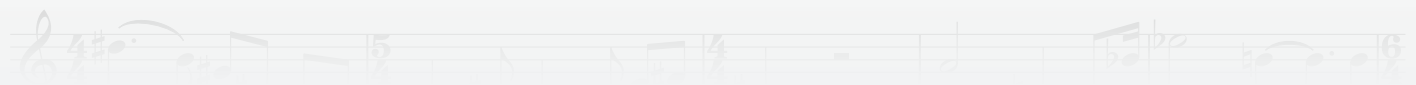
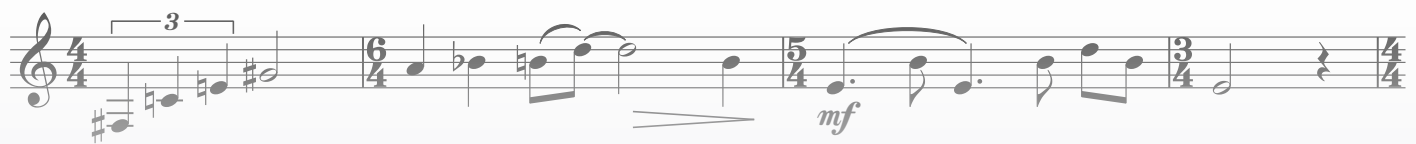
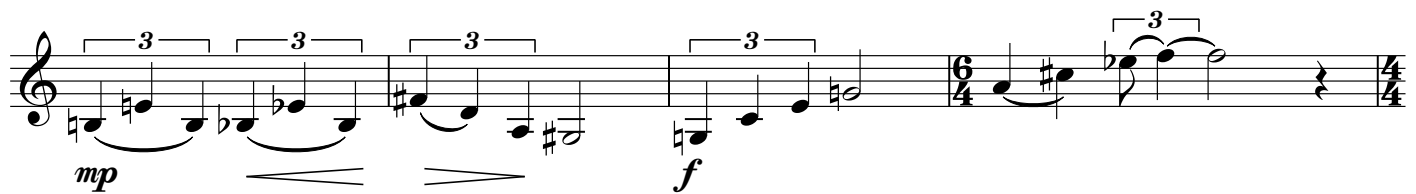
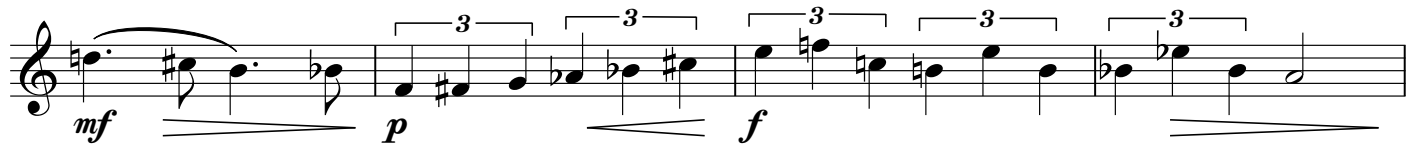
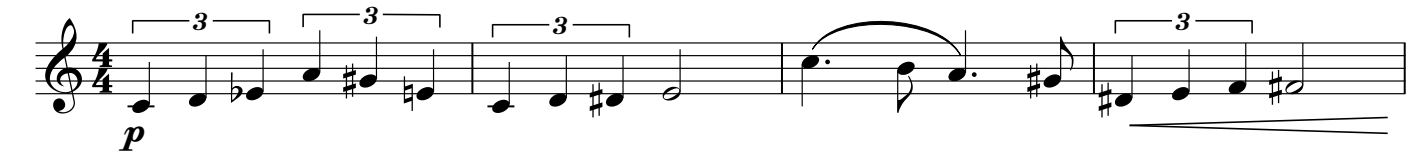
© World Copyright by Editions Bim

49

Klangétude mit Vierteltriole und mit allem bisher Gelernten. Besondere Beachtung: Luftführung. Maske*. Möglichst vielen Verwandten und Bekannten vorspielen.
* Siehe Teil II, Übung 10.

Etude de son avec triolets de noires et tous les points approchés jusqu'ici. Prêter une attention particulière à la colonne d'air et au «masque*». A jouer à ses amis et connaissances.
* Voir chapitre II, exercice no. 10

Sound study with quarter triplets which includes everything seen up until now. Take special care of the air flow and embouchure*. Play it to friends and family.
*See chapter II, exercise no. 10



SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

54

Rhythmus- und Staccatoübung.

Etude de rythme et de staccato.

Rhythm and tongue practice.

Am-ster-dam

55

Alle bisher gelernten Elemente sind in dieser Klangétude zusammengefasst.

Tous les éléments étudiés jusqu'ici sont récapitulés dans cette étude de sonorité.

All elements covered so far are summarised in this sound study.

mf

breit

f

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

57

E-Dur Tonleiter und Akkorde über zwei Oktaven. Gamme et accord de Mi majeur sur deux octaves. E major scale and chords over two octaves.

The musical score for exercise 57 is written in E major (three sharps) and 4/4 time. It consists of three staves. The first staff shows the E major scale ascending and then descending, with a slur over the first two octaves. The second staff shows the E major triad (E-G-B) in the right hand and the E major chord (E-G-B) in the left hand, moving up and down the scale. The third staff shows the E major triad in the right hand and the E major chord in the left hand, moving up and down the scale.

58

Chromatische Übung von fis bis g⁷ Etude chromatique de Fa dièse² à Sol⁴ Chromatic study from F-sharp³ to G⁵

The musical score for exercise 58 is written in 3/4 time and consists of three staves. The first staff shows a chromatic scale starting on F-sharp and ending on G. The second staff shows a chromatic scale starting on G and ending on F-sharp. The third staff shows a chromatic scale starting on F-sharp and ending on G, with a final note on G.

59

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

64

Transponieren in E und in D.

Erste Beispiele aus der Literatur: Don Juan; Richard Strauss, op 20.

Transposer en Mi et en Ré.

Premier exemple de littérature: Richard Strauss, Don Juan op 20.

Transpose into E and D.

First example from the repertoire: Richard Strauss, Don Juan op 20.

The image displays a musical score for exercise 64, presented in two transpositions: in E and in F. The score is written for a single melodic line in 4/4 time. The first system, labeled 'in E', begins with a piano (*p*) dynamic and a 'molto espressivo' marking. It features a series of eighth and sixteenth notes, including two triplet markings. The second system, labeled 'in F', starts with a forte (*f*) dynamic and ends with a fortissimo (*ff*) dynamic. The third system, also in F, includes a mezzo-forte (*mf*) dynamic and a 'molto espressivo' marking. The fourth system, in F, concludes with a piano (*p*) dynamic and a '2' marking. The fifth system, in F, features a piano (*p*) dynamic and a '3' marking. The sixth system, in F, includes a piano (*p*) dynamic and a '3' marking. The seventh system, in F, concludes with a piano (*p*) dynamic and a '2' marking. The eighth system, in F, features a piano (*p*) dynamic and a '3' marking. The ninth system, in F, includes a piano (*p*) dynamic and a '3' marking. The tenth system, in F, concludes with a piano (*p*) dynamic and a '2' marking.

Richard Strauss, Till Eulenspiegels lustige Streiche 1. Horn in F

Richard Strauss, Till Eulenspiegels lustige Streiche 1^{er} cor en Fa

Richard Strauss, Till Eulenspiegels lustige Streiche 1st Horn in F

The image displays a musical score for exercise 64, presented in a transposition in F. The score is written for a single melodic line in 6/8 time. It begins with a piano (*p*) dynamic and a 'molto espressivo' marking. The score features a series of eighth and sixteenth notes, including two triplet markings. The score concludes with a fortissimo (*ff*) dynamic and an 'allmählich lebhafter' marking.

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

65

Klangübung im 6/8 und 9/8 Takt. Auf die neuen Rhythmen achten! Zusätzliche neue Elemente: sostenuto, sfp crescendo, Triller angewandt.

Etude de son en 6/8 et 9/8. Attention aux nouveaux rythmes! Autres nouveaux éléments: sostenuto, sfp crescendo, application des trilles.

Sound study in 6/8 and 9/8. Watch the new rhythms. Also new: sostenuto, sfp crescendo, applied trills.

The musical score consists of eight staves of music. The first staff is in 6/8 time, marked 'Angenehm bewegt' and 'mf', with a 'sostenuto' marking over the final measures. The second staff is in 9/8 time, marked 'a tempo', 'p', and 'cresc.', ending with 'f'. The third staff is in 6/8 time, marked 'sfp' and 'cresc.'. The fourth staff is in 9/8 time, marked 'tr' (trill), 'f', and 'p'. The fifth staff is in 6/8 time, marked 'cresc.'. The sixth staff is in 9/8 time, marked 'cresc.'. The seventh staff is in 6/8 time, marked 'f'. The eighth staff is in 9/8 time, marked 'f' and 'cresc.'. The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and trills.

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim



TECHNISCHE ERKLÄRUNGEN UND ÜBUNGEN

Übungen zur Körperhaltung, Atemtechnik und Maskenbildung

Körperhaltung

- Stehend: Körpergewicht regelmässig auf die Fussflächen verteilen
- Sitzend: ganze Fussflächen mit Bodenkontakt, von Fersen bis Zehen
- Aufrechte Haltung
- Hohles Kreuz vermeiden.

Atem

Eine richtige Atemtechnik führt zu einem klangvollen, stimmenden Ton mit Ausdruck und Intensität. Die Atmung macht 80% des Spielens aus.

8 Atem-Übungen

1

Ein Blatt Papier aus ca. 30 cm Abstand während 5 Sek. an die Wand blasen. Übung 10 Mal wiederholen.

EXPLICATIONS ET EXERCICES TECHNIQUES

Tenue corporelle, respiration et musculature faciale.

Tenue corporelle

- Debout: répartir uniformément le poids sur toute la surface des pieds.
- Assis: toute la surface des pieds, du talon aux orteils, touche le sol.
- Se tenir droit
- Eviter de se cambrer.

Respiration

Une technique de respiration correcte mène à une belle sonorité, intense et expressive et à la justesse de l'intonation. La respiration contribue à 80% au jeu instrumental.

8 Exercices de respiration

1

Plaquer une feuille contre le mur en soufflant dessus à environ 30 cm de distance et pendant 5 secondes. Répéter l'exercice 10 fois.

TECHNICAL HINTS AND EXERCISES

Body posture, breathing technique and embouchure building

Body posture

- Standing: uniformly distribute the weight over all the surface of the feet
- Sitting: all the surface of the feet must touch the ground, from heel to toe.
- Upright posture
- Avoid stooping.

Breathing

Correct breathing technique leads to a nice, intense and expressive sound and to correct intonation. Breathing creates 80% of the instrumental playing.

8 Breathing exercises

1

Hold a sheet of paper against the wall by blowing onto it from a distance of approximately 30 cm during 5 seconds. Repeat the exercise 10 times.



2

• Stehen: Arme hängen lassen

2

• Laisser pendre les bras le long du corps

2

• Let your arms hang

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

III.

18 TÄGLICHE EINSPIELÜBUNGEN

18 EXERCICES QUOTIDIENS
DE MISE EN TRAIN

18 DAILY WARM-UP EXERCISES

Nur Zunge bewegen

Ne bouger que la langue

Only move the tongue

1

B0 B2

B1 B1-2

B2-3 B1-3

B123

2

F0 F2

F1 F1-2

F2-3 F1-3

F123

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim



SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

13

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

Lippentriller

Trilles labiaux

Lip trills

14

F / FA 2-3

B / Sib / Bb 1

F / FA 1

B / Sib / Bb 0

F / FA 0

F / FA 1-3

B / Sib / Bb 1-2

F / FA 1-2

B / Sib / Bb 2

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

15

Eine Tonleiter pro Tag

1. F-Horn
2. F-Horn, ab g' B-Horn
3. B-Horn, alles gestossen, Doppelzunge

Une gamme par jour

1. Cor en Fa
2. Cor en Fa, à partir de Sol³: cor en Sib
3. Cor en Sib, tout détaché, double coup de langue

One scale a day

1. Horn in F
2. Horn in F, from G4: horn in B \flat
3. Horn in B \flat , all tongued, double tonguing

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

16

Trippelzunge auf dem B-Horn

Coup de langue triple sur le cor en Si \flat

Triple tonguing on the B \flat Horn

Musical score for horn, measures 1-16. The score is written in 3/4 time and consists of five staves. It features a series of triple tonguing exercises. The first staff begins with a *sim.* marking. The exercises consist of eighth-note triplets and sixteenth-note triplets, with various articulation marks and slurs.

Faded musical score for horn, measures 17-32. The score is written in 3/4 time and consists of two staves. It continues the triple tonguing exercises from the previous section. The first staff begins with a *sim.* marking. The exercises consist of eighth-note triplets and sixteenth-note triplets, with various articulation marks and slurs.

SAMPLE

Editions Bim, CH-1674 Vuarmarens, Switzerland
+41 21 909 1000 (Phone) / +41 21 909 1009 (Fax)
order@editions-bim.com
www.editions-bim.com

© World Copyright by Editions Bim

