

2014 Large School Horn Master Class
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1. Hello, my name is Christopher Smith, the horn professor at Texas Tech University. This CD contains the Large School All-State audition music for the 2014-2015 school year.
2. I would like to share with you some ideas that I think will help in your preparation of the audition material.
3. First I would like to give you some general thoughts when preparing for any audition.
 1. Always play with your best sound, regardless of the level of difficulty.
 2. Learn the music correctly the first time. Remember, every time you play your etude incorrectly, you are reinforcing bad habits. That means you should play with the correct pitches, rhythms, and expressive markings. This may require slowing down the music or taking notes up or down an octave at first and, always practice with a metronome.
 3. Be creative! Remember, first and for most, you are a musician. So, make music! There are three categories that all music contains.
 - i. Basic skills, these are, range, tonguing, vibrato, flexibility, dynamic control, endurance, and finger dexterity.
 - ii. Technical skills, these are, scales, arpeggios, intervals, chromatics, sight-reading, and trills.
 - iii. And last but not least. Musical skills, which include, style, phrasing, vibrato, tone, and tempo interpretation.
4. Before your do any practicing you must warm up carefully. The best way to achieve this is by using a well constructed warm up routine that is played daily, and not only prepares you for practice but helps improve flexibility, playing ability, and fundamental techniques.

For all warm ups, work constantly to keep mouthpiece pressure at a minimum, and air pressure well supported, don't play loud necessarily, but work for a full, even tone. Here are is suggested routine:

Buzz your mouthpiece- buzz long tones, sirens, and slurs.

Long tones-focus on making the best tone possible with a gradual crescendo and decrescendo.

Lip slur exercises- lip slurs of the overtone series, etc. on the f horn (no trigger) in varying patterns.

Scales or an Arban Study-slow then fast. Focus on keeping the air constantly forward and moving through valve changes. Scales should be played in the low range tongued and slurred slowly ascending chromatically into the high range.

Range exercises- work to expand both your high and low ranges.
Technique studies-such as articulation drills, lip trills, and accuracy studies.

4. The last general thought that I would like to leave with you before discussing this year's studies is the one thing that can make you the best possible player. That one thing is what most players avoid. That one thing is, Practice! Here's a little food for thought. A couple of famous sayings from a very famous horn player, "Practice only on the days that you eat." And, "If you're not practicing, someone else is."

A PDF attachment has been added to this year's 2014 All-State Horn Etudes , this separate masterclass is called "Practice Smarter, not Harder" by Professor Smith.

5. This year's etudes are chosen from the **40 Characteristic Etudes by Kling**, which is published by Southern Music Company.
 1. Selection number I is on page 28, No. 35 in Eb major, marked Larghetto, suggested tempos are Dotted Quarter note = 54-66. Play beginning to end. **Errata: M. 9 the F at the end of beat 1 and on the downbeat of 3 are F naturals. The F sharp accidental only applies to the lower octave note and does not carry into the upper octave. M. 10 the E at the end of beat 1 and on the downbeat of 3 are Ebs. The E natural accidental only applies to the lower octave and does not carry into the upper octave.** This etude is to be played in a lyrical manner. Think very vocal. Accents indicate emphasis without heavy tongue or harshness. The trill in m. 14 is from Bb to C and must be played as a lip trill. This etude requires well organized and carefully planned breaths in order to play complete musical phrases.
 2. Selection number II is on page 28, No. 34 in g minor, marked Andante, suggested tempos are Quarter note = 60-72 Play beginning to end. Errata: **Meas. 10 should have an eighth rest at the end of the measure not a quarter rest. Meas. 10 should read the same as meas. 12. Meas. 19 Slur the turns on beats 1 and 2**

I would recommend playing it right at 66 to the quarter. The bass clef measures are written in "old notation" and should be played as if written an octave higher. This particular etude will give you the chance to show your musical side, and to see if you can play very low with a good sound and good intonation. Phrasing is very important, as well as incorporating your breath marks. Pay close attention to the dynamic markings and play as smooth as possible. You should play with a shape to the phrase that represents a crescendo and decrescendo even when they are not marked. I would also recommend taking time at the end of phrases where appropriate. Be sure to

keep the turns in time, and be sure to play a Bb in the second turn. Helpful hint, Kling was the master of writing very expressive etudes, so make this one come from the heart.

3. 3. Selection number III is on page 32, No. 40 in Ab Major, suggested tempo is dotted half note = 54-72. Errata: **M. 43 first note is D natural not D flat.**
m. 68 & 70 should have an accent on second quarter note in order to be the same as m. 65,66,72 etc. M. 67 accent is on second quarter note not third. M. 73 second quarter note is D natural not D flat.

This etude is to be performed in a light, flowing, true waltz/dance-like style.

Pay careful attention to dynamics, accents and other style markings.

On two note slurs give the second note full value.

Play Etudes:

In closing I would like to wish you the best of luck in your preparations for the various rounds of the auditions. Be patient and diligent in your practice, and you will begin to see improvement. Remember these etudes were chosen because of their difficulty, so don't get discouraged if you can't play them right away. Keep working on the etudes slowly and improve various skills as you become comfortable with them.

If you have any questions, I can be reached at the Texas Tech School of Music at area code 806-742-2270, or by e-mail at Christopher-m.smith@ttu.edu