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The primary purpose of this study was to edit and publish a performance edition of *Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri. Corrections were made of typographical note errors and rhythms, unification of parallel stylistic markings, and modernization in the appearance and notation of the etude book. Each etude was compared to a list of inconsistencies found throughout the etude book and corrected to unify compositional style. Range of the rudimental exercises preceding each etude was corrected to encompass the corresponding etude range. Phrases markings, slurs, articulation markings, dynamic markings, and ornamentations were standardized. Typographical errors including notes, rhythms, and stylistic markings were corrected. Aesthetic changes and additions were made to note beaming, courtesy accidentals, excessive articulation markings, and overall layout and format.

The secondary purpose was to discover biographical information about the composer and historical information about the etude book. Biographical information about the composer and history about the etude book was researched through general literature survey and inquiries made to horn historians, performers, and teachers. Specific information about Vincenz Ranieri including birth and death dates, life, and profession were sought, as well as purpose, inspiration, and date of composition for his etude book.

The outcome of this project is to publish the performance edition in the United States in hopes that the etude book will become an accessible, reputable, and valuable addition to horn literature.

A PERFORMANCE EDITION OF *THIRTY INSTRUCTIVE AND MELODIC
EXERCISES FOR FRENCH HORN* BY VINCENZ RANIERI

by

Kathleen Kenyon Hopper

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Approved by

Committee Chair

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
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PREFACE

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CHAPTER I

AN INTRODUCTION TO VINCENZ RANIERI AND HIS INSTRUCTIONAL STUDIES FOR HORN

The Importance of Instructional Materials for Horn

The body of music literature for horn, solo and ensemble, is without question one of the largest among wind instruments. Not only was the horn included prominently as a solo instrument in the scoring of symphonic works during the early development of the orchestra, but also it became an instrument of choice for many composers who wrote solo works. From that time through the Twentieth Century, the generation of music composed for horn has been consistent and progressive. Critics and composers alike have been attracted to the lyrical potential of the horn and realized also that the instrument had unparalleled technical capabilities. As the solo and orchestral literature become more demanding, the need for technique development prompted pedagogues and composers to craft instructional studies that could develop the ability of horn players to execute passages accurately and effectively. Thus, the body of solo and orchestral literature, while large and extensive, is matched by many collections of works for instruction and study. One such collection of works for developing and boosting horn performance used by teachers well into the Twentieth Century is entitled, *Thirty Instructive and Melodic Exercises for French Horn*, by Vincenz Ranieri. Although many prominent teachers of

the horn incorporated these works into their instruction, the volume itself has been unavailable for some estimated 40 to 50 years except in a photocopied version

Ranieri: Unknown Horn Composer

Ranieri likely was a teacher of the horn and someone who knew the capabilities of the instrument. Although many in the world of horn instruction and performance have heard the name, Rainieri, and have some knowledge of his instructive work, information about his life and career has not been discovered. Likewise, the circumstances surrounding the composition of the studies, and even where the works were published and distributed, continues to be a mystery to the most prominent pedagogues around the world including: Professor Jack Masarie, University of North Carolina at Greensboro¹; Professor John Ericson, Arizona State University²; Composer, Performer, and Music Publisher Lowell E. Shaw³, and Performer, Author, Horn Designer, Publisher, and Historian Professor Hans Pizka⁴. Regardless as to whether the details of his life and work will ever be discovered, Ranieri's instructional work continues to be as valuable and significant for the student in the Twenty-First Century as it was when initially composed.

¹ Jack Masarie Professor of Horn University of North Carolina at Greensboro, interview by author, March 19, 2007.

² John Ericson Professor of Horn at Arizona State University, interview by author, electronic mail, January 30, 2007.

³ Lowell E. Shaw, Horn Composer, Performer, Historian, and Music Publisher, interview by author, electronic mail, January 29, 2007.

⁴ Hans Pizka, Horn Performer, Author, Designer, Publisher, and Historian, interview by author, electronic mail, October 9, 2006.

Although information about Rainieri's background may never be discovered, several basic assumptions, although none can be considered conclusive, might enhance the study of his works. Considering the composer's surname, Ranieri, reflects at least Italian heritage and implies generally that he may have lived in Italy. Based upon the technical difficulties and the musical demands, the assumption that he was not only a musician, but also quite an accomplished musician. Furthermore, his construction of the instructive studies indicates that Ranieri was intimately familiar with the capabilities of the horn and the demands of the literature. Thus, the construction of this collection of works implies, likewise, that he may have been an accomplished musician who may have played the horn. The fact, however, that these instructive studies also were published for bassoon and tuba is contradictory. The production and publication of this set of studies indicates and supports the probability that Ranieri was a teacher and likely a pedagogue of considerable ability and success. Based upon the musical style in which the studies were constructed, Ranieri most likely flourished in an era estimated to be from the middle to the later part of the Nineteenth Century, although the dates of his birth and death are not known. Also, the studies appear to have been composed for a horn with valves, rather than its predecessor, the natural horn⁵. This observation further reinforces the years of Ranieri's career as being between 1850 and 1900, because the invention and development of the valve and its incorporation into the manufacture of the horn occurred during the

⁵ The range and chromaticism of the etudes would be difficult if practiced on a valve-less instrument. Natural horn is the valve-less predecessor of the modern horn and it had severe limitations in more chromatic music. Valve-less brass instruments are restricted to the notes of the overtone series by the laws of acoustics. This meant that the only way to play melodic passages was to play in the extreme upper register.

first half of the Nineteenth Century. As stated, more specific information about the life and career of Ranieri, as well as the circumstances surrounding the construction of this collection of instructive studies, has yet to be discovered.

Whether Ranieri was a horn player or the unavailability of information about his life and career is inconsequential when considering the value of his *Thirty Instructive and Melodic Exercises for French Horn*. This collection of studies is idiomatic for the horn, addresses playing problems encountered by the performer, and resembles another better-known edition of comparable studies by an assumed contemporary, Jacques François Gallay (1795-1864). This assumption is reinforced by documentation of the use of a Ranieri method book in a Viennese Study Plan for Horn established by Professor Karl Striegler and his nephew Professor Gottfried von Freiberg.⁶

Karl Striegler's Use of Ranieri's Collection

Karl Stiegler, born January 27, 1876, held the principal horn position in the Vienna Philharmonic Orchestra (1906-1932) and was a professor at the State Academy for Music in Vienna (1917-1932). His nephew Gottfried von Freiberg took over his position with the Vienna Philharmonic Orchestra and as professor at the State Academy for Music in Vienna after Striegler's death in June of 1932. Together Stiegler and von

⁶ Hans Pizka, *Professor Karl Stiegler (1876-1932) Biography*. 2002, <http://www.pizka.de/karlstie.htm>. (accessed 29 January 2007).

Freiberg established a study plan for horn⁷. The plan of study was structured for three years of preparatory study and three years of master course. The professors listed Ranieri's method book(s)⁸ in the third year master course portion of the study plan as a concert study. Since Stiegler died in 1932, and he taught from the etude book(s), Ranieri's birth and his career were prior to Stiegler's death. Materials included in teaching curriculum are generally well known, have a reputation in producing desired results, and are easily accessible. The possibility of established teachers, especially during that time, using an unknown method book as a part of their teaching curriculum is highly unlikely. Because to establish reputation can take years, Ranieri may have been born long before 1932.

The fact that Stiegler and von Freiberg used Ranieri's method book(s) in their plan of study further reinforces the assumption that he was an accomplished pedagogue and musician. Ranieri's studies were listed in the plan of study along those written by Jacques François Gallay (1795-1864), Georg Kopprasch (late 1700s-early 1800s), and Henri Kling (1842-1918), all accomplished contributors to horn method literature, considered to be staples in any horn studio teacher's library. Kopprasch, who wrote and published many works for horn, was a member of the Prussian regiment band and the Royal Theater in Berlin. "Practically every serious student of the horn today has studied

⁷ Hans Pizka, "The Viennese Study Plan for Horn." 1999. <http://www.pizka.de/Vienna.htm>. (accessed 29 January 2007).

⁸ The original *Thirty Instructive and Melodic Exercises for French Horn* was published in three separate volumes.

these etudes,”⁹ according to John Ericson, Professor of Horn Arizona State University. Swiss horn player, teacher, conductor, organist, composer, and writer Henri Kling was a well-known musical figure in Geneva. He performed in the Geneva Opera and Concerts Classiques and was professor of horn at the Geneva Conservatoire. Gallay was a performer and teacher who taught at the Paris Conservatoire from 1842 until his death in 1864. Gallay composed, concertos, solos, and chamber music, and most notably, he wrote a considerable number of etudes addressing technical and music issues of horn players. Being represented alongside these fixtures in music history indicates that Ranieri was in all probability an established and distinguished hornist and pedagogue during his time. Thus, reissuing this collection of instructive studies in an updated, corrected, and annotated edition is the focus of this project.

⁹ John Q. Ericson, “The Original Kopprasch Etudes,” *The Horn Call, Journal of the International Horn Society*. 27, No. 2 (Feb 1997) 17.

CHAPTER II

THIRTY INSTRUCTIVE AND MELODIC EXERCISES FOR FRENCH HORN

All Publications of *Thirty Instructive and Melodic Exercises for French Horn*

Thirty Instructive and Melodic Exercises for French Horn by Vincenz Ranieri has been, according to numerous sources, out of print in the United States since the mid 1900s. All known prints are as follows: Louis Oertel, Hanover, Germany [1900s], Cundy-Bettoney Company, Boston, Massachusetts [1900s], Hans Pizka in München, München, Germany [1900-1990s], and Friedrich Hofmeister Verlag, Leipzig, Germany [1994] a tuba version. The Hans Pizka and Cundy-Bettoney books are exact copies of the original from Louis Oertel, although instead of being printed in three volumes like the original, these publications contain all thirty etudes in one bound volume. This is known because all three versions contain the same typographical note errors from the original German publication and are identical. The original etude book also could be purchased for bassoon or tuba. Friedrich Hofmeister Verlag, Leipzig, Germany, published the tuba edition of the etude book. The bassoon version only exists in the Louis Oertel edition and is not currently, or since, published.

The publication date for the original Louis Oertel version is unknown, but most likely was printed prior to 1939. The publishing company did not fare well during World War II. The premises were destroyed, the company's stock of printed music sustained

minor damage, and the company's printing plates were largely destroyed.¹ The Cundy-Bettoney version is also without a date of publication. However, there is an advertisement announcing the method book's sale from Cundy-Bettoney, which includes a small review from 1944.

Thirty Instructive and Melodic Exercises for French Horn, by Vincenz Ranieri. [Boston: The Cundy-Bettoney Co. Inc. \$1.25] Difficult exercises, embracing all keys, through C-flat and C-sharp minor. Range is from C below the bass staff to C above the treble. Rhythms are difficult. Grade VI.²

The above text appeared in a Recent Publications column of a professional journal. This means that the Boston publication was published prior to 1944.

The circumstances in which *Thirty Instructive and Melodic Exercises for French Horn* came to be published in the United States are unknown. Although the following explanation cannot be documented it can hardly be dismissed as unrelated. Gottfried von Freiberg, mentioned in Chapter I, was a co-principal in the horn section of the Boston Symphony during the 1936-1937 season.³ His uncle Karl Stiegler was an acquaintance of Sergei Koussevitzky conductor of the Boston Symphony Orchestra from 1924-1949.

¹ Walter Hinrichsen, "Music Publishers of Germany and Austria" *Notes* (June 1946): 272-273.

² J. Irving Tallmadage, review of *Thirty Instructive and Melodic Exercises for French Horn*, by Vincenz Ranieri, *Music Educators Journal* 31, No.2. (Nov.-Dec., 1944): 46.

³ Hans Pizka, "Gottfried von Freiberg." 2002. <http://www.pizka.de/gattfrie.html>. (accessed 29 January 2007).

Conceivably the Cundy-Bettony Company acquired a copy of the etude book in this manner since the announcement of the publication of the method book, mentioned above, occurred in 1944.

The Unique Features of Ranieri's Method Book

Alternative choices for studio teachers in method book selection, allows students to learn concepts of technique from different approaches or perspectives. Especially horn literature provides a wide array of method books for students. Some of the most commonly used method books include: Jacques François Gallay's *Thirty Studies, Opus 13, for Horn*, Henri Kling's *40 studies for Horn*, G. Kopprasch's *Sixty Selected Studies for French Horn*, and others. These etude books are staples in horn studio libraries because of their, accessibility and reputation. All of these method books are readily available and are known for producing desired results. These books feature etudes in both technical and lyrical styles, a characteristically rare combination for individual etudes. The unique combination of technical and lyrical playing in individual etudes is the primary feature of the *Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri. A new and generally accessible performance edition of Ranieri's etudes will facilitate the progress of horn performance and interest in the instrument itself.

The thirty tuneful etudes incorporate all major and minor keys and are operatic in style, meaning that etudes contain aria, cadenza, and recitative sections that change character dramatically. Each page of the etude book begins with a rudimental exercise corresponding with the key of the following etude. These exercises are generally

modified scales that cover the exact pitch range of the corresponding etude. One page is devoted to each etude. The original Louis Oertel version was published as three separate books. Each book begins with a simpler etude and progresses in difficulty as each book reaches its conclusion. The Cundy-Bettoney and Hans Pizka publications are both contained in one book. None of the editions contain a forward of biographical information concerning the composer or the history behind the composition itself.

Each etude focuses on idiomatic problems innate to horn performance as well as other problems that are troublesome for any instrument. Extreme quick register changes, often difficult for horn players but a skill required to successfully perform standard horn literature, are common practice in Ranieri's etudes. Extensive study in the middle range, which is commonly the least responsive range on horn, is visited frequently in the studies as well as work in the extreme high and low range on the instrument. Some of the etudes focus on varied articulation patterns as well as exercises in difficult keys. The following section is a detailed description of each etude.

Overview of Each Etude

All references to musical notation with regard to pitch will be written pitch, not sounding, or concert, pitch. The octave notation system used throughout this section will be the same as that of *The Horn Call*, the journal of the International Horn Society. Written C below the base clef staff will be represented, as C. C second space base clef will be notated as c. Middle C will be represented as c'. Third space treble clef C will be notated as c'', above treble clef staff c''', and the octave above c''''.

1. Etude number one is in the key of C major with a corresponding rudimental exercise of the same key signature preceding the etude at the top of the page. Notated range is from c to g^{''}. Marked *Andante mosso* in a moderate cut time, the etude focuses on octave downward leaps in the middle to low range, varied articulations, exposure to old notation, dramatic style changes, and long soaring slurred passages. Excluding the rudimental exercise, the etude is fifty-one measures in length.
2. Etude number two is in the key of A minor with a corresponding rudimental exercise of the same key signature preceding the etude at the top of the page. Notated range is from e to a^{''}. Marked *Andante mosso*, in a moderate 3/4, the etude focuses on dynamic contrast, varied articulations, accented articulation, dramatic style changes, and grace notes. Excluding the rudimental exercise, the etude is sixty-two measures in length.
3. Etude number three is in the key of F major with a corresponding rudimental exercise of the same key signature preceding the etude at the top of the page. Notated range is from c to f^{''}. Marked *Allegro con brio* in a brisk 2/4 up until the upbeat into measure 34 where the marking is *scherzando*, the etude focuses on varied articulation, quick arpeggio figures, dynamic contrast, accented articulations, dramatic style changes, trills, and grace notes. Excluding the rudimental exercise, the etude is sixty-five measures in length.
4. Etude number four is in the key of D minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from d to a^{''}. Marked *Allegro alla Valse* in a waltzing 3/8, the etude focuses on the waltz style, varied articulation, dotted eighth sixteenth note figures, dramatic style changes, exposure to old notation, and grace notes. Excluding the rudimental exercise, the etude is seventy-two measures in length.
5. Etude number five is in the key of B-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from B to f^{''}. Marked *Andante mosso* in a moderate 6/8 grouped in two, the etudes focuses on soaring wide leaps, varied articulation, accented articulation, staccato articulation, grace notes, exposure to old notation, and technical phrases. Excluding the rudimental exercise, the etude is fifty-six measures in length.
6. Etude number six is in the key of G minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change occurs at measure 25 changing the key briefly to C major returning abruptly to G minor in measure 41. Notated range is from e to c^{'''}. Marked *Marziale* in a moderate cut time, the etude focuses on middle to low range work, varied

articulations, contrasting dynamics, high range, dramatic style changes, and octave leaps. Excluding the rudimental exercise, the etude is sixty-four measures in length.

7. Etude number seven is in the key of E-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from e-flat to a''-flat. Marked *Andante* in a moderate 9/8 grouped in three, the etude focuses on soft high range playing, soaring phrases, varied articulation, wide leaps into high range, grace notes, exposure to old notation, and *cadenza* work. Excluding the rudimental exercise, the etude is forty-seven measures in length.
8. Etude number eight is in the key of C minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from c to a''-flat. Marked *Allegro* in a brisk 12/8 grouped in four, the etude focuses on *marcato* articulation, *staccato* articulation, varied articulation, middle range, technical phrases, wide leaps, expressive playing, dramatic style changes, exposure to old notation, and trills. Excluding the rudimental exercise, the etude is thirty measures in length.
9. Etude number nine is in the key of A-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from A to a''. Marked *Andante* in a moderate cut time, the etude focuses on dynamic contrast, range contrast, wide leaps, technical phrases, varied articulation, repeated condensed notation, dramatic style changes, exposure to old notation, and arpeggio phrases. Excluding the rudimental exercise, the etude is forty-two measures in length.
10. Etude number ten is in the key of F minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change occurs at measure 39 changing the key to F major, corresponding with a repeated section with two endings, returning to F minor at measure 56. Notated range is from f to a''-flat. Marked *Alla Valse* in a moderate 3/8, the etude focuses on the waltz style, phrases covering a wide range, varied articulation, dynamic contrast, *marcato* articulation, *staccato* articulation, dramatic style changes, octave leaps, and grace notes. Excluding the rudimental exercise, the etude is ninety-three measures in length.
11. Etude number eleven is in the key of D-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from d-flat to b''-flat. Marked *Larghetto* in a slow 6/4, the etude focuses on long tones, wide slurred leaps, subdivision, varied articulation, high range,

exposure to old notation, and grace notes. Excluding the rudimental exercise, the etude is forty-nine measures in length.

12. Etude number twelve is in the key B-flat minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from B-flat to b''-flat. A key change occurs at measure 23, marked *Meno*, changing the key to E-flat major returning to B-flat minor at measure 46. Marked *Allegro* in a quick 6/8, the etude focuses on varied articulation, dynamic contrast, wide leaps, expressive playing, wide range, varied ornamentation, dramatic style changes, and exposure to old notation. Two repeated sections mark the return of *Tempo I* at measure 46. Excluding the rudimental exercise, the etude is sixty-nine measures in length.
13. Etude number thirteen is in the key of G-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from g-flat to b''-flat. Marked *Andante* in a slow 12/8 grouped in four, the etude focuses on wide leaps, varied articulation, high range, dynamic contrast, accidentals, key difficulty, technical phrases, subdivision, and grace notes. Excluding the rudimental exercise, the etude is forty-one measures in length.
14. Etude fourteen is in the key of E-flat minor with a corresponding rudimental exercise preceding the etude at the top of the page. A repeated middle section marks a key change to E-flat major in measure 17 returning to E-flat minor in measure 33. Marked *Allegro* in a quick 3/4, the etude focuses on wide range, dynamic contrast, arpeggio phrases, key difficulty, varied articulation, dramatic style changes, and grace notes. Excluding the rudimental exercise, the etude is seventy-seven measures in length.
15. Etude fifteen is in the key of C-flat major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from g-flat to g''-flat. Marked *Allegro non tanto* in a relaxed 2/4, the etude focuses on wide leaps, varied articulation, technical phrases, key difficulty, and grace notes. Excluding the rudimental exercise, the etude is fifty-six measures in length.
16. Etude number sixteen is in the key of A-flat minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from d-flat to a''-flat. Marked *Andante Mosso* in a slow 3/8, the etude focuses on expressive playing, wide leaps, soaring long slurred phrases, varied articulation, varied phrase structure, wide range, *piano* playing, technical figures, dramatic style changes, and trills. Measure 33 marks a

repeated section through measure 40. Excluding the rudimental exercise, the etude is fifty-six measures in length.

17. Etude seventeen is in the key of G major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from d to b''. Marked *Andante* in a slow common time, the etude focuses on triplet figures, wide range, varied articulation, technical passages, wide leaps, dramatic style changes, dynamic contrast, exposure to old notation, and ornamentations. The upbeat to measure 23 marks a stylistic change to *scherzando* that continues through the end of the etude. Excluding the rudimental exercise, the etude is forty-one measures in length.
18. Etude number eighteen is in the key of E minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change to E major occurs in measure 37 returning to E minor in measure 53. Notated range is from e to b''. Marked *Andante Mosso con passione* in a slow 3/8, the etude focuses on dynamic contrast, dramatic stylistic changes, high range, wide leaps, varied articulation, trills, and grace notes. Three repeated sections occur in this etude; measure 17 to 28, 29 to 36, and 37 to 44. Excluding the rudimental exercise, the etude is sixty-eight measures in length.
19. Etude number nineteen is in the key of D major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from f to b''-flat. Marked *Andante* in a slow 9/8 grouped in three, the etude focuses on wide leaps, varied articulation, challenging rhythms, middle to high range, and ornamentations. Excluding the rudimental exercise, the study is forty-four measures in length.
20. Etude number twenty is in the key of B minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from B-flat to g''. Marked *Allegro giusto* in a brisk 2/4, the etude focuses on dynamic contrast, staccato articulation, wide leaps, dramatic stylistic changes, exposure to old notation, and grace notes. The beginning is repeated from a first and second ending at measure 8. Excluding the rudimental exercise, the etude is fifty-seven measures in length.
21. Etude number twenty-one is in the key of A with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is e to b''. Marked *Andante* in 12/8 grouped in four, the etude focuses on wide leaps, wide range, varied articulation, and exposure to old notation. Excluding the rudimental exercise, the etude is thirty-five measures in length.

22. Etude number twenty-two is in the key of F-sharp minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change to D major occurs at measure 19. Notated range is f to a''. Marked *Tempo di Polacca* in a rhythmic 3/4, the etude focuses on rhythmic phrases, varied articulation, dramatic stylistic changes, and ornamentations. There are four repeated sections with two endings; measures 1 through 9, 10 through 18, 19 through 27, and 28 through 36 which is *Da Capo al Fine* returning to the beginning and ending in measure 8. Excluding the rudimental exercise, the etude is thirty-six measures in length.
23. Etude twenty-three is in the key of E major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is e to a''. Marked *Allegretto mosso* in a moderate 6/8, the etude focuses on varied articulation, varied phrases, ornamentations, dramatic stylistic changes, complex rhythm, and exposure to old notation. Excluding the rudimental exercise, the etude is forty-six measures in length.
24. Etude twenty-four is in the key of C minor with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from e-sharp to g''-sharp. Marked *Marziale* in a military common time, the etude focuses on rhythmic complexity, dynamic contrast, varied articulations, wide leaps, dramatic stylistic change, and frequent accidentals. Excluding the rudimental exercise, the etude is forty-two measures in length.
25. Etude twenty-five is in the key of B major with a corresponding rudimental exercise preceding the etude at the top of the page. Notated range is from b to b''. Marked *Andante mosso* in an expressive 3/8, the etude focuses on upper range, long soaring phrases, varied articulation, ornamentations, dynamic contrast, frequent accidentals, and *cadenza* work. Excluding the rudimental exercise, the etude is one hundred and three measures in length.
26. Etude number twenty-six is in the key of G minor with a corresponding rudimental exercise preceding the etude at the top of the page. A key change to E major occurs at measure 29, marked *leggiero*, returning to G minor in measure 38. Notated range is from d-sharp to g''-sharp. Marked *Tempo di Schottisch* in a rhythmic 2/4, the etude is a study in rhythms, varied articulation, dramatic stylistic changes, wide leaps, old notation, frequent accidentals, and trills. There are three repeated sections with two endings; measures 1 through 11, 12 through 20, and 29 through 37. Excluding the rudimental exercise, the etude is forty-nine measures in length.
27. Etude number twenty-seven is in the key of F-sharp major with a corresponding rudimental exercise preceding the etude of the same key. A

key change to B major occurs at measure 19 that remains superficially to the end of the etude. Notated range is f-sharp to b''. Marked *Andante mosso* in a *dolce* 3/4, the etude is a study in wide leaps, high range varied articulation, dynamic contrast, rhythmic complexity, and dramatic stylistic changes. There are four repeated sections with two endings; 1 through 9, 10 through 18, 19 through 28, and 29 through 36. Excluding the rudimental exercise, the etude is forty-four measures in length.

28. Etude twenty-eight is in the key of D-sharp minor with a corresponding rudimental exercise preceding the etude of the same key. Notated range is f-sharp to g''-sharp. Marked *Allegro* in a quick 12/8, the etude is a study in syncopated rhythm, wide leaps, varied articulation, difficult accidentals, and trills. There are three repeated sections; measures 6 through 7, 8 through 9, and 21 through 23. Excluding the rudimental exercise, the etude is twenty-six measures in length.
29. Etude number twenty-nine is in the key of C-sharp major with a corresponding rudimental exercise preceding the etude of the same key. Notated range is c-sharp to g''-sharp. Marked *Andante* in a slow 9/8 grouped in three, the etude is a study in varied articulation, octave leaps, dramatic stylistic changes, and ornamentations. Excluding the rudimental exercise, the etude is forty measures in length.
30. Etude number thirty is in the key of A-sharp minor with a corresponding rudimental exercise of the same key. Notated range is e-sharp to a''-sharp. Marked *Tempo di Valse* in a moderate 3/8, the etude is a study in varied articulations, varied phrases, octave leaps, dramatic stylistic changes, ornamentations, frequent accidentals, and *cadenza* work. There are two *cadenza* sections at measures 56 and 64. Excluding the rudimental exercise, the etude is eighty-six measures in length.

CHAPTER III

CRITICAL NOTES

During the preparation of the performance edition, similar modifications were applied to all of the thirty etudes and rudimental exercises. Corrections were made of typographical note errors and rhythms, unification of parallel stylistic markings, and modernization in the appearance and notation of the etude book. Finale® was used to produce the performance edition.

Each etude was compared to a list of inconsistencies found throughout the etude book and corrected to unify compositional style. Range of the rudimental exercises preceding each etude was corrected to encompass the corresponding etude range. Phrases markings, slurs, articulation markings, dynamic markings, and ornamentations were standardized. Typographical errors including notes, rhythms, and stylistic markings were corrected. Aesthetic changes and additions were made to note beaming, courtesy accidentals, excessive articulation markings, and overall layout and format. Those changes are outlined as follows:

1. The range of the rudimental exercises at the top of each page of the method book were extended to cover the entire range of the etude. Most of the etudes rudimental exercises follow this format, except those that ascend into the extreme range of horn.

2. The phrase markings were added or changed to make parallel phrases uniform. Often identical melodic phrases lack the same phrase markings, or exact phrase markings, in subsequent melodic statements.
3. Slurs were added or changed to make parallel phrases uniform. Often parallel melodic phrases lack the same stylistic markings in subsequent melodic statements.
4. Articulation markings were added or changed to make parallel phrases uniform. Often identical melodic phrases lack the same articulation patterns in subsequent melodic statements.
5. Dynamic markings were changed or added to make parallel phrases uniform. Often identical, or closely related phrases lack the same dynamic markings.
6. Corrections of typographical note errors, rhythms, ornamentations, and stylistic markings were corrected throughout the thirty etudes.
7. Aesthetic changes and additions were made to note beaming, courtesy accidentals, and excessive articulation markings. Note beaming was standardized throughout the etude book. Often identical rhythms lack the same beaming method in subsequent rhythmic statements. Courtesy accidentals were added where warranted. Excessive articulation markings were replaced with the Italian term equivalent when articulation markings interfere with unobtrusive reading.

Below is a list of the specific changes made to each of the thirty rudimental exercises and etudes. Each etude was compare and edited according to the list above.

Etude No.1

1. Rudimental Exercise
No changes

2. Added or Changed Phrase Markings
 - mm 32-34: beginning beat 4 of mm 32 to end of phrase
 - mm 34-36; beginning beat 4 of mm 34 extending through beat two mm 36
3. Added or Changed Slurs
 - mm 40-41: beginning beat 4 of mm 40 connecting eighth note to beat one of mm 41
4. Added or Changed Articulation Markings
 - mm 9: accent on the first eighth note on beat two
 - mm 10: accent on the first eighth note on beat two
 - mm 49: accent on beat one
5. Added or Changed Dynamic Markings
 - mm 1: *mf* added
6. Typographical Error Changes
 - mm 41-42: half notes tied to quarter changed to dotted half note
7. Aesthetic Changes
 - No Changes

Etude No. 2

1. Rudimental Exercise
 - No changes
2. Added or Changed Phrase Markings
 - No changes
3. Added or Changed Slurs
 - mm 18-19: beginning beat 4 extending to beat one of mm 19
 - mm 21-22: beginning the up beat to beat four of mm 21 extending through beat one of 22
 - mm 23-24: second eighth note extending to beat one of mm 24
 - mm 52: beginning beat one connecting eighth notes to initial eighth note of beat two
4. Added or Changed Articulation Markings
 - mm 4: accent added to half note beginning on beat one
 - mm 8: accent added to half note beginning on beat one
 - mm 10: accent added to beat three quarter note
 - mm 25: accent added to beat one dotted quarter note

5. Added or Changed Dynamic Markings
No Changes
6. Typographical Error Changes
mm 35: g natural grace note
mm 41-42: half notes tied to quarter changed to dotted half note
mm 51: g natural grace note
mm 57: up beat of beat three grace note missing slash designation
7. Aesthetic Changes
mm 13: b-flat changed to a-sharp
mm 14: first eighth note not beamed to last two eighth notes

Etude No. 3

1. Rudimental Exercise
Delete crescendo
2. Added or Changed Phrase Markings
No changes
3. Added or Changed Slurs
mm 61: slur eighth notes beat two
4. Added or Changed Articulation Markings
mm 6: delete staccato last eighth note
mm 30: staccato mark added to beat one initial eighth note
mm 36-37: delete all staccatos
5. Added or Changed Dynamic Markings
mm 23: crescendo deleted
6. Typographical Error Changes
No changes
7. Aesthetic Changes
mm 47: eighth notes on beat one of bar 48 beamed together

Etude No 4

1. Rudimental Exercise
No Changes
2. Added or Changed Phrase Markings

No Changes

3. Added or Changed Slurs

No Changes

4. Added or Changed Articulation Markings

mm 3: accent marking on beat one

mm 11: accent marking on beat three

mm 18-32: staccatos all sixteenth notes not slurred

mm 39: staccato marking changed to accent

mm 49-62: staccatos all sixteenth notes not slurred

5. Added or Changed Dynamic Markings

mm 33: *p* marking added

mm 49: piano dynamic beat one

mm 49: crescendo beginning beat one extending through bar 49

mm 62: decrescendo beginning beat one extending through bar 62

mm 63: piano dynamic beat one

mm 63: crescendo beginning beat one

6. Typographical Error Changes

No Changes

7. Aesthetic Changes

mm 5: un-beam eighth notes

mm 9: un-beam eighth notes

mm 14: beam first eighth note to dotted eighth

mm 14: eighth note on beat one beamed together to beat two and three

Etude No. 5

1. Rudimental Exercise

Exercise extended downward to low B-flat

Upper range reduced to F instead of extending to high B-flat

2. Added or Changed Phrase Markings

mm 3-4: deleted to match parallel phrase

mm 3: first dotted quarter to second dotted quarter

mm 4: first dotted quarter to second dotted quarter

3. Added or Changed Slurs

mm 3: from beat one to beat two

mm 4: from beat one to beat two

mm 23: from beat one to beat two

mm 49: third and fourth grouping of two sixteenths slurred

4. Added or Changed Articulation Markings
 - mm 3: last eighth note staccato deleted
 - mm 4: accent beat one
 - mm 15: staccato on last eighth note of bar
 - mm 24: staccato first sixteenth note
 - mm 28: accent on beat one
 - mm 40: staccato on fourth sixteenth note of bar
 - mm 46: accent beat one
 - mm 48: staccato markings on all sixteenth notes in bar
 - mm 50: accent on first sixteenth note
 - mm 51: accent on first eighth note

5. Added or Changed Dynamic Markings
 - mm 23: crescendo added
 - mm 25: *p* added
 - mm 31: crescendo added

6. Typographical Error Changes
 - mm 45: second to last eighth note e-flat

7. Aesthetic Changes
 - mm 41: deleted second e-natural courtesy accidental

Etude No. 6

1. Rudimental Exercise
 - Exercise extended upward to high C past written G in original

2. Added or Changed Phrase Markings
 - No Changes

3. Added or Changed Slurs
 - mm 46: second and third eighth note

4. Added or Changed Articulation Markings
 - mm 6: accent beat one half note
 - mm 29: accent second half note
 - mm 44: staccato third eighth note
 - mm 44: staccato fourth eighth note
 - mm 45: accent first half note
 - mm 45: accent second half note
 - mm 46: accent first quarter note

mm 46: staccato last eighth note
 mm 47: staccato last eighth note
 mm 50: accent fifth eighth note
 mm 58: staccato fourth eighth note

5. Added or Changed Dynamic Markings
 mm 25: add *mf*

6. Typographical Error Changes
 No Changes

7. Aesthetic Changes
 mm 31: crescendo marking moved from above bar to below bar

Etude No. 7

1. Rudimental Exercise
 Extended up to an A-flat instead of top note being a G

2. Added or Changed Phrase Markings
 No Changes

3. Added or Changed Slurs
 mm 1: second to last eighth note
 mm 3: second to last eighth note
 mm 6: second to last eighth note
 mm 12: second to last eighth note
 mm 14: second to last eighth note
 mm 19: first to third eighth note
 mm 23: first to third eighth note
 mm 27: second to fourth eighth note
 mm 29: first to third eighth note
 mm 30: second to fourth eighth note
 mm 39: second to last eighth note

4. Added or Changed Articulation Markings
 mm 6: accent beat one dotted quarter
 mm 35: accent beat one dotted quarter
 mm 37: accent beat one dotted quarter

5. Added or Changed Dynamic Markings
 No Changes

6. Typographical Error Changes

mm 26: cross through grace note
mm 34: added triplet markings
mm 46: duration corrected

7. Aesthetic Changes
No Changes

Etude No. 8

1. Rudimental Exercise
Extended up to A instead of top note being G
2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
mm 26: last two sixteenth notes slurred after trill
4. Added or Changed Articulation Markings
mm 16: third sixteenth to beat four
mm 25: staccato last three eighth notes
mm 26: remove staccato from second eighth note
5. Added or Changed Dynamic Markings
No Changes
6. Typographical Error Changes
No Changes
7. Aesthetic Changes
mm 1: insert *sim.* replacing excessive accents

Etude No. 9

1. Rudimental Exercise
Extended down to low A
2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
No Changes
4. Added or Changed Articulation Markings

No Changes

5. Added or Changed Dynamic Markings

No Changes

6. Typographical Error Changes

mm 10: beat three quarter note changed to an eighth note

7. Aesthetic Changes

No Changes

Etude No. 10

1. Rudimental Exercise

Extended upward to an A-Flat

2. Added or Changed Phrase Markings

No Changes

3. Added or Changed Slurs

mm 38: fourth to fifth sixteenth note

mm 69: beat one grace note through first eighth note beat 2

4. Added or Changed Articulation Markings

mm 36: staccato last sixteenth note

mm 38: staccato last sixteenth note

mm 62: accent beat one eighth note

mm 69: staccato last eighth note

mm 77: staccato last eighth note

5. Added or Changed Dynamic Markings

No Changes

6. Typographical Note Error Changes

No Changes

7. Aesthetic Changes

mm 25: delete d-flat courtesy accidental

mm 29: beaming changed

mm 39: *sim.* to replace accents

mm 39 beaming changed

mm 58: delete d-flat courtesy accidental

Etude No. 11

1. Rudimental Exercise
Extended upward to B-Flat
2. Added or Changed Phrase Markings
mm 19-20: first quarter note to beat one dotted half bar 20
mm 19: delete slur from G to F
3. Added or Changed Slurs
mm 35-36: last quarter note to first beat dotted half note bar 36
4. Added or Changed Articulation Markings
mm 20: accent beat one dotted half note
mm 35: accent beat one dotted half note
5. Added or Changed Dynamic Markings
mm 1: added *mp*
6. Typographical Error Changes
No Changes
7. Aesthetic Changes
No Changes

Etude No. 12

1. Rudimental Exercise
Extended downward to low B-flat
2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
No Changes
4. Added or Changed Articulation Markings
No Changes
5. Added or Changed Dynamic Markings
mm 1: added *p*
mm 3: deleted *p*

6. Typographical Error Changes
 No Changes (although has a weird section)

7. Aesthetic Changes
 No Changes

Etude No. 13

1. Rudimental Exercise
 Extended upward to B-flat
 Delete crescendo
2. Added or Changed Phrase Markings
 mm 15: beat three dotted quarter to last eighth note
3. Added or Changed Slurs
 mm 6: beat one dotted half note to beat three dotted half note
 mm 19: last four sixteenth notes slurred staccato
 mm 21: first four sixteenth notes
4. Added or Changed Articulation Markings
 mm 6: beat one accent
 mm 15: fifth eighth note accent
 mm 27: beat one accent
 mm 35: beat one dotted half note accent
 mm 35: beat three dotted quarter
5. Added or Changed Dynamic Markings
 No Changes
6. Typographical Error Changes
 mm 9: cross through grace note
 mm 13: cross through grace note
 mm 19: last sixteenth note B-double flat
 mm 23: last quarter dotted
7. Aesthetic Changes
 Rudimental Exercise: crescendo marking moved from above bar to below bar

Etude No. 14

1. Rudimental Exercise
 Extended upward to B-flat and downward to G

2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
No Changes
4. Added or Changed Articulation Markings
No Changes
5. Added or Changed Dynamic Markings
mm 54-55: decrescendo
6. Typographical Error Changes
mm 59: C grace note
7. Aesthetic Changes
mm 39-40: accents from above bar to below
mm 73: accent from below to above note

Etude No. 15

1. Rudimental Exercise
No Changes
2. Added or Changes Phrase Markings
No Changes
3. Added or Changed Slurs
mm 36: first to last triplet sixteenth notes
mm 38: first to last triplet sixteenth notes
4. Added or Changed Articulation Markings
mm 5: staccato third and fourth sixteenth note
mm 13: staccato second and third eighth note
mm 26: staccato first and second sixteenth note
mm 47: accent beat two eighth note
5. Added or Changed Dynamic Markings
mm 1: added *f*
mm 43: added crescendo and decrescendo marking
6. Typographical Error Changes
No Changes

7. Aesthetic Changes

mm 12: move accent on last eighth note to above bar

mm 43: accent below bar

mm 47: broke beam between beats two and three

Etude No. 16

1. Rudimental Exercise

Extended Downward to D-flat

2. Added or Changed Phrase Markings

No Changes

3. Added or Changed Slurs

No Changes

4. Added or Changed Articulation Markings

mm 28: accent third sixteenth note

mm 29: accent beat one sixteenth note

mm 30: accent beat one sixteenth note

mm 30: delete staccatos last two sixteenth notes

mm 33: accent beat one sixteenth note

mm 34: accent beat one sixteenth note

mm 34: staccatos all sixteenth notes

mm 35: staccatos all sixteenth notes

mm 37: accent beat one sixteenth note

mm 37: staccatos all sixteenth notes

mm 38: accent beat one sixteenth note

mm 38: staccatos all sixteenth notes

mm 39: staccatos all thirty-second notes

5. Added or Changed Dynamic Markings

mm 1: added *p*

6. Typographical Error Changes

No Changes

7. Aesthetic Changes

mm 42-48: *sim.* added

mm 49-56: *espress.* added

Etude No. 17

1. Rudimental Exercise
Extended upward to B
Crescendo moved from above the staff to below
2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
No Changes
4. Added or Changes Articulation Markings
mm 24: staccato third triplet eighth note
mm 25: staccato on all eighth notes
mm 31: staccato on last four sixteenth notes
mm 36: staccato on fifth, sixth, seventh, and eighth sixteenth notes
mm 37: staccato ninth sixteenth note
5. Added or Changed Dynamic Markings
mm 17: crescendo moved from above the staff to below
6. Typographical Error Changes
No Changes
7. Aesthetic Changes
mm 39: triplet markings last three beats

Etude No. 18

1. Rudimental Exercise
Extended upward to B
2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
No changes
4. Added or Changed Articulation Markings
mm 32: staccato first sixteenth note
mm 46: staccato last sixteenth note
5. Added or Changes Dynamic Markings

No Changes

6. Typographical Error Corrections
 - mm 51: original bar lacked correct number of notes, changed to written out turn.
 - mm 55: grace note changed to d-sharp
7. Aesthetic Changes
 - mm 5: beaming changed

Etude No. 19

1. Rudimental Exercise
 - Extended upward to B-flat
2. Added or Changed Phrase Markings
 - No Changes
3. Added or Changed Slurs
 - mm 17: first to second eighth note
 - mm 17: fourth to fifth eighth note
 - mm 21: fourth to fifth eighth note
 - mm 27: beat one two beat two
 - mm 27: first sixteenth to last
4. Added or Changed Articulation Markings
 - No Changes
5. Added or Changed Dynamic Markings
 - mm 1: added *mf*
6. Typographical Error Changes
 - No Changes
7. Aesthetic Changes
 - mm 19: beat three beamed together
 - mm 39: accent move from above to below

Etude No. 20

1. Rudimental Exercise
 - Extended downward to B and lowered to G
2. Added or Changed Phrase Markings

No Changes

3. Added or Changed Slurs
No Changes
4. Added or Changed Articulation Markings
mm 5-8: staccatos all eighth notes
mm 9: staccato beat one
mm 12: staccato last four sixteenth notes
mm 16: staccato all sixteenth notes
5. Added or Changed Dynamic Markings
No Changes
6. Typographical Error Changes
mm 13: third sixteenth note G
7. Aesthetic Changes
mm 12: deleted “cresc.” replaced with hairpin
mm 13: *sim.* added
mm 17: *sim.* added

Etude No. 21

1. Rudimental Exercise
Extended upward to B and downward to E
2. Added or Changed Phrase Markings
mm 13: second eighth note to last
3. Added or Changed Slurs
No Changes
4. Added or Changed Articulation Markings
mm 14: accents second to last eighth notes
5. Added or Changed Dynamic Markings
mm 1: added *mf*
mm 13: changed *cresc.* term to crescendo marking
mm 19: delete *cresc.* marking
mm 19: move crescendo marking from above to below bar
6. Typographical Error Changes
mm 20: dotted quarter beat four

7. Aesthetic Changes
No Changes

Etude No. 22

1. Rudimental Exercise
Extended upward to A
Delete crescendo
2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
mm 23: first three sixteenth notes beat three
mm 36: first three sixteenth notes
4. Added or Changed Articulation Markings
mm 5: staccato last six sixteenth notes
mm 7: staccato last six sixteenth notes
mm 8: accent last eighth note
mm 9: staccato last eighth note
mm 10: staccato beat one eighth and two sixteenths
mm 13: staccato last eighth note
mm 14: staccato beat one eighth and two sixteenths
mm 16: staccato last seven sixteenth notes
mm 17: staccato beat one eighth and two sixteenths
mm 18: staccato beat one eighth
mm 28: staccato fifth sixteenth note
mm 29: staccato fifth sixteenth note
mm 30: staccato last three eighth notes
mm 32: staccato last sixteenth note
mm 32: staccato first eighth note
mm 33: staccato last sixteenth note
mm 33: staccato last four eighth notes
mm 34: staccato last four eighth notes
mm 35: staccato last sixteenth note
mm 35: staccato beat three eighth notes
mm 36: staccato last sixteenth note beat one
mm 36: accent last eighth note beat three
5. Added or Changed Dynamic Markings
No Changes

6. Typographical Error Changes
 - mm 1: D.S. sign Dal Segno
 - mm 36: Changed to D.S. al fine

7. Aesthetic Changes
 - No Changes

Etude No. 23

1. Rudimental Exercise
 - Extended upward to A
2. Added or Changed Phrase Markings
 - No Changes
3. Added or Changes Slurs
 - mm 31: first to third sixteenth note
4. Added or Changed Articulation Markings
 - mm 12: staccato third eighth note
 - mm 46: delete beat one accent
5. Added or Changed Dynamic Markings
 - mm 1: added *mf*
 - mm 37: delete "*cresc.*"
 - mm 37: moved *p* and crescendo to beginning of bar
6. Typographical Error Changes
 - mm 20: slash through grace note and tie to subsequent sixteenth note
 - mm 42: beat one dotted half note
7. Aesthetic Changes
 - No Changes

Etude No. 24

1. Rudimental Exercise
 - Extended upward to G-sharp and downward to E-sharp
2. Added or Changed Phrase Markings
 - No Changes
3. Added or Changed Slurs

No Changes

4. Added or Changed Articulation Markings
 - mm 7: accent beat one quarter note tied to eighth
 - mm 9: accent beat one quarter note tied to eighth
 - mm 16: staccato sixth sixteenth note
 - mm 20: staccato beat one
 - mm 35: accent last five eighth notes
 - mm 36: accent beat one, three, and four quarter notes
 - mm 37: accent beat one and three
 - mm 38: accent beat one
 - mm 39: accent last five eighth notes
 - mm 40: accent beat one
 - mm 41: accent all articulated eighth notes
 - mm 41: accent beat three quarter tied to eighth
 - mm 42: accent beat one
5. Added or Changed Dynamics
 - mm 36: beat three *pp*
6. Typographical Error Changes
 - No Changes
7. Aesthetic Changes
 - No Changes

Etude No. 25

1. Rudimental Exercise
 - Extended upward to B
2. Added or Changed Phrase Markings
 - No Changes
3. Added or Changed Slurs
 - mm 56: slur sixteenth notes
 - Cadenza mm 63: slur first second to fourth sixteenth notes
4. Added or Changed Articulation Markings
 - mm 58: staccato first sixteenth note
5. Added or Changed Dynamics
 - No Changes

6. Typographical Error Changes
mm 103: dotted quarter
7. Aesthetic Changes
mm 53: courtesy accidental f-sharp canceling double sharp
cadenza mm 63: last sixteenth note of third grouping of sixteenth notes c-sharp

Etude No. 26

1. Rudimental Exercise
Extended downward to D-sharp
Fifteenth quarter note f-sharp
Twenty-second quarter note f-sharp
2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
mm 4: slur beat one eighth to subsequent dotted sixteenth
mm 7: slur beat one eighth to subsequent dotted sixteenth
mm 45: beat one eighth to subsequent dotted sixteenth
4. Added or Changed Articulation Markings
mm 2: accent beat one quarter note
mm 6: accent second eighth note tied to dotted sixteenth
mm 14: accent beat one dotted sixteenth note
mm 15: accent beat one dotted sixteenth
mm 45: accent beat one eighth tied to dotted sixteenth
5. Added or Changed Dynamics
No Changes
6. Typographical Error Changes
mm 9-10: grace notes in trill tied to beat one of bar 10
mm 27: natural moved next to G triplet sixteenth note
7. Aesthetic Changes
mm 3: beat one eighth note beamed to subsequent dotted sixteenth note
mm 6: beat one eighth note beamed to subsequent dotted sixteenth note
mm 12: moved piano marking and crescendo to beginning of bar

Etude No. 27

1. Rudimental Exercise
Extended upward to B
Delete crescendo
2. Added or Changed Phrase Markings
No Changes
3. Added or Changes Slurs
mm 18: slur all thirty-second notes
mm 37: slur beat one to beat three quarter notes
mm 38: delete slur from beat one to last eighth note
mm 28: slur beat two eighth notes
mm 29: slur beat one to beat three quarter notes
4. Added or Changed Articulation Markings
mm 13: staccato last four sixteenth notes
mm 38: accent beat second eighth note
5. Added or Changed Dynamics
mm 15: delete *cresc.*
mm 39: delete *cresc.*
6. Typographical Error Changes
mm 9-10: beat three slur to beat one of bar ten
mm 19: repeat sign at beginning of measure
7. Aesthetic Changes
mm 4: f-natural changed to e-sharp
mm 14: *sim.* added

Etude No. 28

1. Rudimental Exercise
Sixteenth quarter c-sharp
Twenty-fourth b-sharp
2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
mm 20: beat one dotted quarter to beat two eighth

mm 22: third and fourth sixteenth notes

4. Added or Changed Articulation Markings
 - mm 2: staccato all eighth notes
 - mm 6: staccato all eighth notes
 - mm 7: staccato all eighth notes
 - mm 15: staccato second eighth note
 - mm 15: staccato last four sixteenth notes
 - mm 16: staccato third eighth note
 - mm 17 : staccato all sixteenth notes
 - mm 23: staccato first three eighth notes
 - mm 24: staccato all eighth notes
 - mm 24: staccato last three sixteenth notes
5. Added or Changed Dynamics
 - mm 1: added *p*
6. Typographical Error Changes
 - No Changes
7. Aesthetic Changes
 - mm 4-5: move *rall.* to beginning of bar 5
 - mm 12: moved *lento* above bar

Etude No. 29

1. Rudimental Exercise
 - No Changes
2. Added or Changed Phrase Markings
 - No Changes
3. Added or Changed Slurs
 - mm 1: beat one to beat two
4. Added or Changed Articulation Markings
 - mm 24: accent beat one eighth note
5. Added or Changed Dynamic Markings
 - No Changes
6. Typographical Error Changes
 - mm 37: delete triplet marking from beat three

7. Aesthetic Changes
mm 32: beat three g-sharp

Etude No. 30

1. Rudimental Exercise
Extended downward to D-sharp
Twelfth quarter note f-double sharp
Thirteenth quarter note g-double sharp
Fifteenth quarter note g-sharp
Sixteenth quarter note f-sharp
Twenty-second quarter note g-sharp
Twenty-third quarter note f-sharp
2. Added or Changed Phrase Markings
No Changes
3. Added or Changed Slurs
mm 18: beat one dotted eighth to subsequent sixteenth note
4. Added or Changed Articulation Markings
mm 18: staccato last two sixteenth notes
5. Added or Changed Dynamics
mm 1: added *mf*
6. Typographical Error Changes
mm 64 Cadenza: fourth sixteenth note grouping A-sharp, G, A-sharp
7. Aesthetic Changes
mm 56: “*Cadenza*” moved to above bar
mm 64: “*Cadenza*” moved to above bar

CHAPTER IV

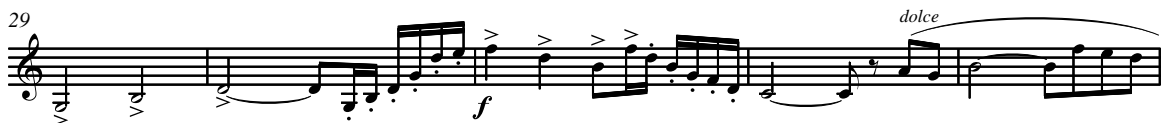
THE PERFORMANCE EDITION: *THIRTY INSTRUCTIVE AND
MELODIC EXERCISES FOR FRENCH HORN*

THIRTY INSTRUCTIVE AND
MELODIC EXERCISES
for F Horn

Vincenz Ranieri

Edited by Kathleen Hopper

NO. 1

**Andante mosso***dolce*

NO. 2



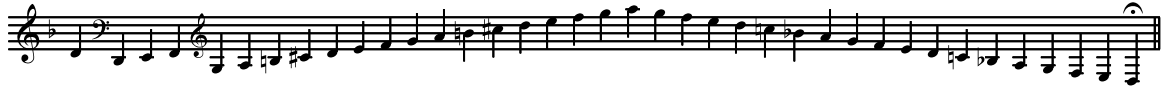
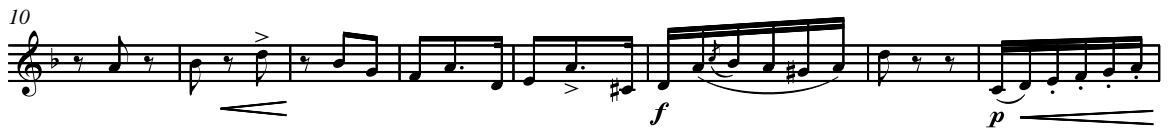
Andante mosso



NO. 3

**Allegro con brio**

NO. 4

**Allegro alla Valse****Un poco mosso****Tempo I**

NO. 5



Andante mosso



NO. 6



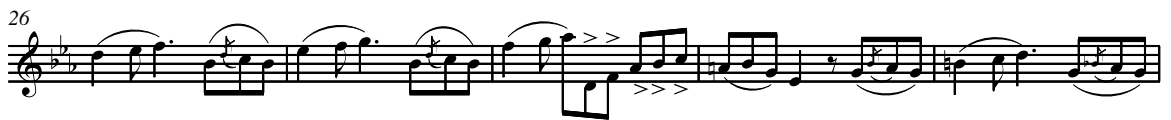
Marziale



NO. 7



Andante



NO. 8

**Allegro****Mosso**

NO. 9



Andante



Un poco mosso



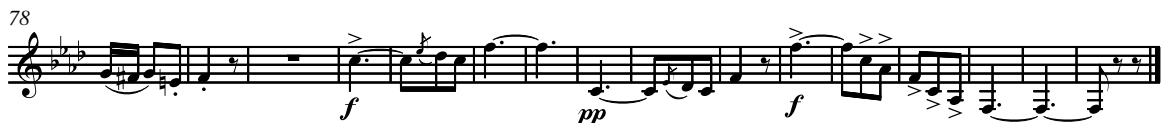
Allegro



NO. 10



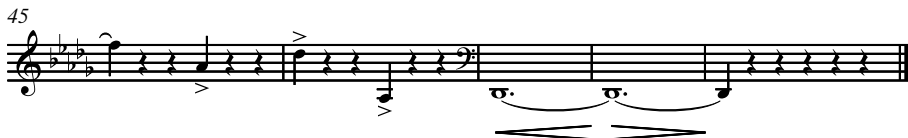
Alla Valse



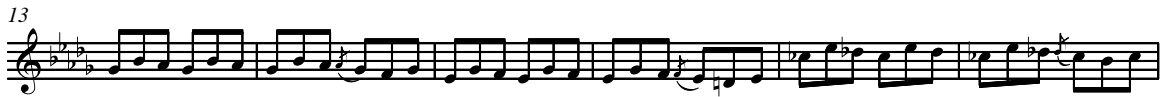
NO. 11



Larghetto



NO. 12

**Allegro**

NO. 13

**Andante**

NO. 14



Allegro



NO. 15

**Allegro non tanto**

NO. 16



Andante mosso

espress.

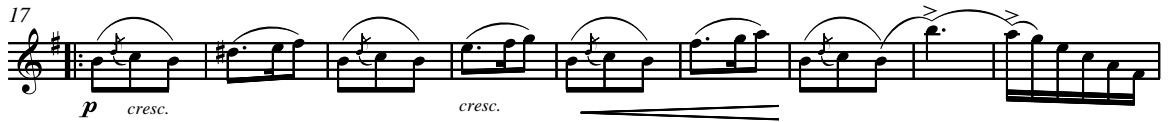
NO. 17



Andante



NO. 18

**Andante Mosso***con passione***rall.**9 **Tempo I**

NO. 19

Andante

mf

6

11

15

19

23

27

32

38

NO. 20

Musical staff with treble and bass clefs, key signature of one sharp, and a melodic line.

Allegro Giusto

Musical staff with treble clef, key signature of one sharp, and a melodic line starting with a piano (*p*) dynamic.

Musical staff with treble clef, key signature of one sharp, and a melodic line with first and second endings, dynamics of forte (*f*) and piano (*p*).

Musical staff with treble clef, key signature of one sharp, and a melodic line with accents and dynamics of piano (*p*) and fortissimo (*f*).

Musical staff with treble clef, key signature of one sharp, and a melodic line with accents and a piano (*p*) dynamic.

Musical staff with treble clef, key signature of one sharp, and a melodic line with accents and a forte (*f*) dynamic.

Musical staff with treble clef, key signature of one sharp, and a melodic line with a piano (*p*) dynamic and a triplet.

Musical staff with treble clef, key signature of one sharp, and a melodic line with triplets.

Musical staff with treble clef, key signature of one sharp, and a melodic line with triplets.

Musical staff with treble clef, key signature of one sharp, and a melodic line with a piano-piano (*pp*) dynamic and a triplet.

NO. 21



Andante



6



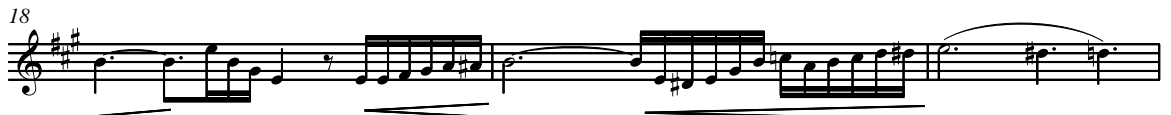
10



14



18



21



26



31



NO. 22



Tempo di Polacca



Espressivo

*D.S. al Fine*

NO. 23

Bass clef musical staff with treble clef transposition, showing the beginning of the piece in D major and 8/8 time.

Allegretto Mosso

Musical staff starting at measure 5, marked *mf*.

Musical staff starting at measure 7.

Musical staff starting at measure 12.

Musical staff starting at measure 16, marked *f*.

Musical staff starting at measure 21, marked *f*.

Cantabile

Musical staff starting at measure 25, marked *Cantabile*.

Musical staff starting at measure 32, marked *f*.

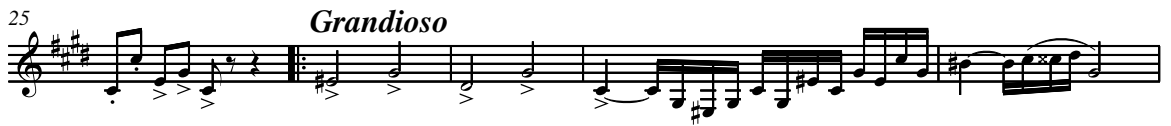
Musical staff starting at measure 37, marked *p*.

Musical staff starting at measure 41.

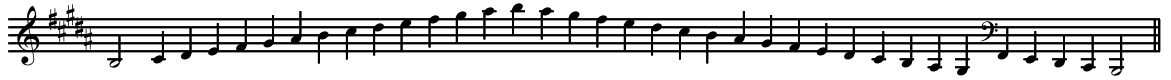
NO. 24



Marziale



NO. 25



Andante mosso



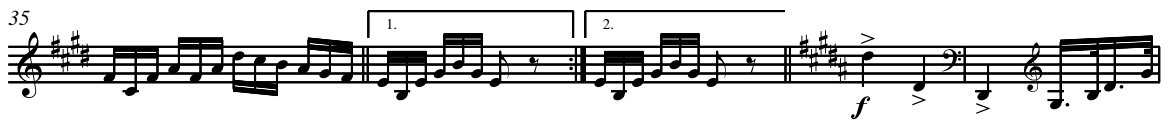
NO. 26



Tempo di Schottisch



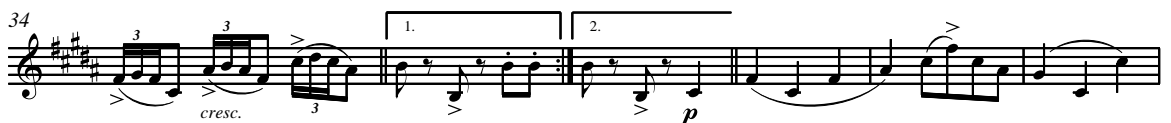
leggiero



NO. 27



Andante Mosso



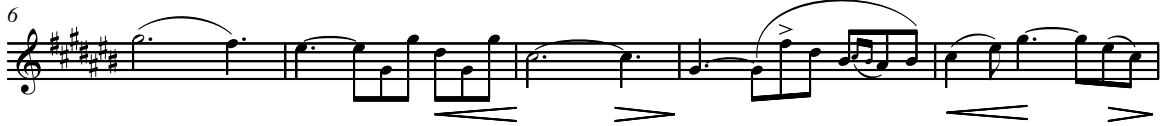
NO. 28

**Allegro**

NO. 29



Andante



NO. 30



Tempo di Valse



CHAPTER V

SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FURTHER STUDY

The performance edition *Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri has provided the horn teacher and student with an additional work previously known to only a few. Corrections were made of typographical note errors and rhythms, unification of parallel stylistic markings, and modernization in the appearance and notation of the etude book. Each etude was compared to a list of inconsistencies found throughout the etude book and corrected to unify compositional style. Range of the rudimental exercises preceding each etude was corrected to encompass the corresponding etude range. Phrases markings, slurs, articulation markings, dynamic markings, and ornamentations were standardized. Typographical errors including notes, rhythms, and stylistic markings were corrected. Aesthetic changes and additions were made to note beaming, courtesy accidentals, excessive articulation markings, and overall layout and format. A brief historical summary about Ranieri and the circumstances surrounding the construction of this collection of instructive studies included in this document provides basic assumptions about his life as it directly relates to this project. An overview was intended to provide a context by which performers can understand the general nature of each etude. The critical notes preceding the performance edition reveal changes that were made to each etude.

Ranieri likely was a teacher of the horn and someone who knew the capabilities of the instrument. While information about Rainieri's background may never be discovered several basic assumptions were included in the body of this document. Considering the composer's surname, Ranieri is a name that reflects at least Italian heritage and implies generally that he may have lived in Italy. Based upon the technical difficulties and the musical demands of the exercises, the assumption that he was not only a musician, but also quite an accomplished musician is assumed. Furthermore, his construction of the instructive studies indicates that Ranieri was intimately familiar with the capabilities of the horn and the demands of the literature. The production and publication of this set of studies indicates and supports the probability that Ranieri was a teacher and likely a pedagogue of considerable ability and success. Although the dates of his birth and death are not known based upon the musical style in which the studies were constructed, Ranieri most likely flourished in an era estimated to be from the middle to the later part of the Nineteenth Century.

Although exhaustive searches have yielded only scarce information about Ranieri's life, information about his music and life may be held in yet undiscovered sources. In the future, an attempt to locate other existing works by Ranieri and present them in a modern edition is a worthwhile endeavor. While more specific information about the life and career of Ranieri, as well as the circumstances surrounding the construction of this collection of instructive studies through a biography would also be a valuable addition to horn literature. Regardless of whether the details of his life and work will ever be discovered, Ranieri's *Thirty Instructive and Melodic Exercises for French*

Horn continues to be as valuable and significant for the student in the twenty-first century as it was when composed initially. Since *Thirty Instructive and Melodic Exercises for French Horn* by Vincenz Ranieri has been out of print in the United States since the mid 1900s, most significantly, the publication of this edition in the United States provides teachers and students with an accessible, reputable, and valuable addition to horn literature. Music of such high quality will easily make a return in circulation in the standard repertoire of instructional materials for horn.

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