



Complete Method
für der
Waldhorn
oder der
Ventilhorn

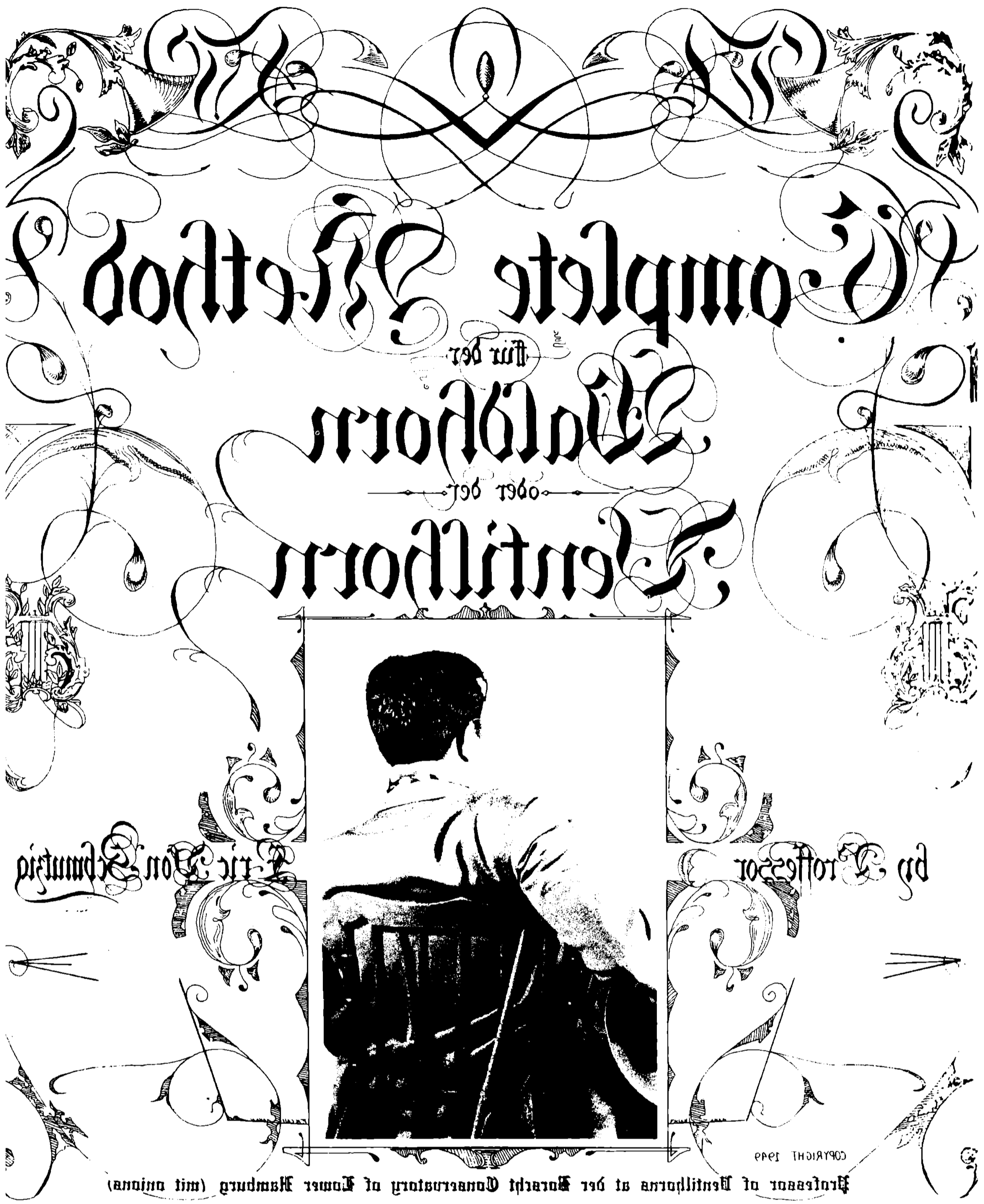
by Professor

Eric Don Schmutzig



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Professor of Ventilhorns at der Borscht Conservatory of Lower Hamburg (mit onions)



AVANT-PROPOS



Conclusion



Si vous croyes que la troduction de cette section c'est la même que la section anglaise vous vous trompez tristément. Aucun idiot peut clairement voir la différence.



FOREWARD



Backward



Notice carefully that these are the only etudes that a hornplayer can play mitout a mouthpiece; in fact, mit diligent and continual work the hornplayer can learn to play mitout der Ventilhorn. It is only until one reaches this stage can he be sure of no slips. Besides, one can sell der Ventilhorn für money und get some beer which will make a bigger belly und a better diaphragm.



UMBRAL



Colfon



Observe con cuidado que estos. ¿Por que diablos toca usted la trompa? Si usted puede decifrar el resto de este parrafo de la misma manera que el anterior, usted deberia ser un intérprete de la U. N. O. no tocador de trompa!



Professor Schmalzig
Vienna, 1865

GENERAL RULES FOR PLAYING

The first and most important thing is der proper placement of der mouthpiece on der lips. There are two well known methods; Einsetzen and Ansetzen. These two are favorably demonstrated in figures I and II.

Personally, however, I prefer my own method vich is called EINSCHMUTZEN! This is vigorously demonstrated in figure III.

The student is advised to study these figures carefully and then try to assimilate them in front of a mirror. At first this might be a little difficult but after a vile he will attain these poised and elegant embouchures so necessary to relaxed hornplaying.



FIGURE I. EINSETZEN



FIGURE II. ANSETZEN



FIGURE III. EINSCHMUTZEN

ADVERTISEMENT

BUY DER NEW SCHMUTZIG 19 VALVE HORN!

To play mit der utmost facility and beauty of tone, no hornplayer should be mit-out this wonderfully marvelous instrument! This horn, which is made from the finest imported Czechoslovakain Copper and stained steel will be completely illustrated and explained later in this book.

Manufactured by der Schmutzone Horn Manufacturing Company, makers of the famous Schmutzone 16, 17, and 18 Valve Horns.

PREPARATORY NOTE

Der student should practise der following lessons meticulously, not leaving an exercise until he has mastered it. Und when he has covered all der exercises in der method book, I guarentee he will play horn in a class by himself.

LESSON ONE

INTERVALS

First ve must start mit der intervals is good for der lip.

. is to be played first as written in F horn, then in E horn, B horn, G horn (high), G horn (low), P# horn, Z horn, and Rbbb horn. Then on der open horn, mit out der valves.

8VA -----

ALLEGRO ♩=176

8VA BASSO -----

REPEAT UNTIL
CAN BE DONE
MIT FACILITY

LESSON TWO

TECHNIQUE AND FLEXIBILITY

After this simple warming up exercise ve go to something a little more difficult

ADVERTISEMENT

 BUY DER NEW SCHMUTZIG
ELECTRIC VALVE OIL! 

Made of ground Halvah,
turned milk, fourteen year old
Ballantine's and various acids,
this valve oil is guarenteed to
keep valves in quite a condition
- - - - - yes, quite a condition.

S. S. of der Cape of Good
Hope Symphony Orchestra says,
"I started using Schmutzig
Electric Valve Oil twelve years
ago and have had no valves to
worry about since".

DOLCE

BREATHE HERE

WHISTLE IT!

PIANISSIMO

MAKE A CLEAN SLUR

NO FAIR TO CALL UP DER UNION FOR A BIG BASS PLAYER!

NOTICE: The top voice is to be played
 on der F horn vile der bottom
 voice is to be played on der B
 horn, simultaneously

LESSON THREE

LONG TONES

Now after der doctors patch
 up der lip, ve proceed mit earnest to long
 tones. Be sure to take a good breath und
 watch der nuances.

LARGO, GRAVE, SOSTENUTO AND SLOW

ADVERTISEMENT

Stop! Are you using der proper mouth-
piece for your type of lips and your make
of horn? Vhy not be sure? Ve carry a
complete line of mouthpieces from der pat-
ented Flexi-lip Mouthpiece to der patented
High C Trill Mouthpiece. Come in and
try out a few.

Below is der famous Professor Eric Von
Schmutzig performing (beautifully) on our
famous patented Schmutzone Double
Mouthpiece model No. 22 for der famous
Schmutzone double horn.

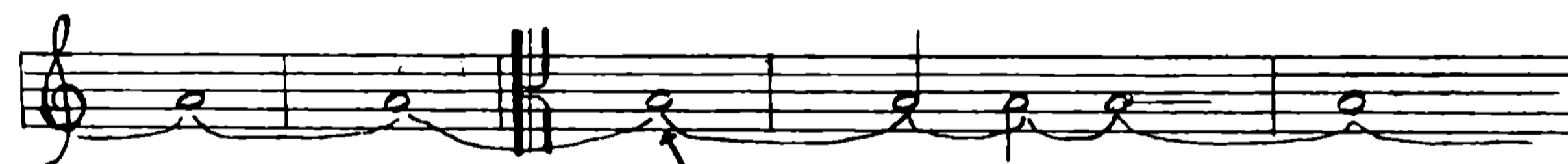




EXPRESSIVO



TIME TO USE DER OTHER LUNG

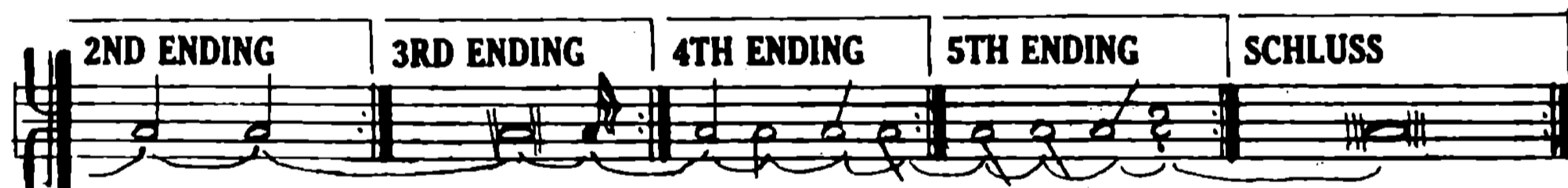


CHANGE YOUR OIL HERE




1ST ENDING

VERY LONG TONE!



P. S. DON'T FORGET THE D. S.

D. S. 

LESSON FOUR

MUTING

..... is very important to play gestopft horn well. My friend,-- (who plays first horn mit der Belgian Congo Drum and Bugle Corps Philharmonic Symphony Orchestral Association), put his hand in der bell so far he broke der bell. Now he has to knock.

It is suggested you buy a patented Schmutzig Mute; comes in thirty (30) sizes one for each note. Complete mit nuts and bolts easy to screw on

PRICE: WOOD\$69.69
SILVER.....\$36.69
Solid GOLD...\$13.69

..... is sold at all chain drug stores or hardware stores.

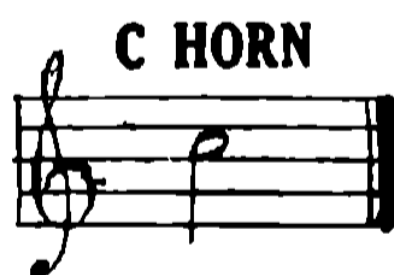
LESSON FIVE

TRANSPOSITION

..... is very simple to transpose. The two best known methods are [1] transposition by INTERVAL:



and [2] transposition by CLEF:



Unfortunately, however, in my years of experience as a teacher, I find these methods confusing to der pupils (and to myself); und so I have developed my own method - - - - -TRANSPOSITION BY SCHMUTZCLEF- - - - - which is clearly demonstrated as follows:

First ve take C, vich being in der fourth space gives us four [4]. Being C is a half-note und has two [2] beats ve must multiply der 4 by der 2, dividing by der enharmonic equivalent of der eleventh [11th] overtone.

$$4 \times 2 = 8 \div 11 = .727272 \text{ or } 7 \frac{3}{11}.$$

Then by taking der lowest fundamental tone of a 69 foot B \flat pipe ve get

$$\begin{array}{r} 6 \flat 9 B \\ \hline 69 \sqrt{B \flat (C \flat 9 A X)} \\ \flat 9 \\ \flat 9 6 \flat \\ 9 6 \flat \\ \flat 6 \\ 69 \\ \hline B(\flat C 9 \flat 6) \end{array}$$

. the result counterbalanced by the hypotenuse of der weight of der horn, (in grams), vich gives you der radius of der mouth-piece and der density of der valve oil.

$$\frac{6 \flat 9 B}{B(\flat C 9 \flat 6)} \times 7 \text{ and } 3/11 = 69 \# B .72722 (C \flat 9 A X) 9 B$$

Now simply divide der price of der horn, cancel, und ve have der transposed note vich is

$$.72722 \times 69 \# B \times 69 \# B \flat (C \flat 9 A X) 9 A = 69 \# B \flat D$$

. D! Now please compare this note mit der above results used in der other methods. Mine Gott! Its not der same! See. . . . I told you those other methods were confusing.

LESSON SIX

DER ORCHESTRAL HORNPLAYER

..... und now dat ve have conquered der elements of Ventil-horn playing is good for der lip and der brain to study der famous horn passages from der famous composers.

Space does not permit der complete printing of all der hornpassages written to date but ve print der following authentic, original, unedited exerpts from der masterful werks of my two dear cousins:

Richard S. Schmutzig, of Vienna, and
Richard W. Schmutzig, of Berlin

I. Excerpt from "TIL EULINSCHMUTZIG"

AUSSCHMUTZWOLL

II. Exerpt from der "SCHMUTZIG HORN CALL"

(TO BE PLAYED OUTSIDE OF
DER THEATRE NEXT
DOOR IN DER DRUG STORE)

For a complete list of hornpassages buy der "SCHMUTZIG HORN PASSAGES BOOK" series. Contains all der horn calls und passages from DiLasso to Palestrina. Only seventeen volumes (comes in six different lovely colors).

LESSON SEVEN

DER SOLOIST

Probably der height of hornplaying is when one becomes a soloist! Here again space does not permit der complete printing of all der horn concertos to date, but ve have, fortunately, a modest concerto, written by my father-in-law, Ludvig Van Schmutzig.

Special and detailed care should be taken to study der following horn solo, mit piano accompaniment, for technique, fingering, phrasing, interpretation, intonation, attacks, slurs, triple tonguing, double tonguing, lip trills, and transpositions.

ALLEGRO NON MA SCHMUTZIG

VENTILHORN IN F

PIANOFORTE

MUTA IN G **CON SORDINO** **DOLCE**

The musical score is presented in two systems. The first system includes the horn part (top staff) and the piano accompaniment (bottom two staves). The tempo is marked 'ALLEGRO NON MA SCHMUTZIG'. The horn part begins with a few notes, followed by a rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system is for the piano, with the tempo marking 'MUTA IN G CON SORDINO DOLCE'. The piano part consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

MUTA E \flat HORN

MUTA F \flat HORN

CON EXPRESSIVO

MIT DAMPER

OHNE DAMPHER

CALANDO

For the thrilling climax
to this virtuoso horn concerto, buy
the complete concerto 11
movements. Sold everywhere.
Published by the Schmutzig
Publishing Company, New York
City.

LESSON EIGHT

ORCHESTRAL DECORUM

..... playing good der Horn in der orchestra is not good enough. . . . is necessary to act in such a manner so as to maintain der utmost respect from der complete orchestra personnel.

It is a good policy to come to der orchestra mit a complete set of excuses in der event one makes a few slips or burps on der horn.

When used in der proper place, (mit der proper nuance),
----- can be very effective.

1 The first one can be used very effectively after flubbing up der Sigfried Call:

"Well, you see I haven't touched der Horn for six days ----- Der lip is stiff."

2 I have had much success mit der second one during the Brahms' first symphony:

"Well, you see I've played so much der last six days ----- Der lip is stiff."

3 When one makes a wrong entrance, (or forgets to come in altogether), merely propound this:

"How can anyone follow that -**##\$ Conductor? lousy beat lousy tempo lousy etc."

4 This one is good anytime for anything:

"That damned Oboe is so sharp today!" (Of course for variety one can say, "That damned Oboe is so FLAT today!")

The rest should be studied carefully and used at the horn-players discretion.

5 "... but . . . but . . . but my third valve got stuck!"

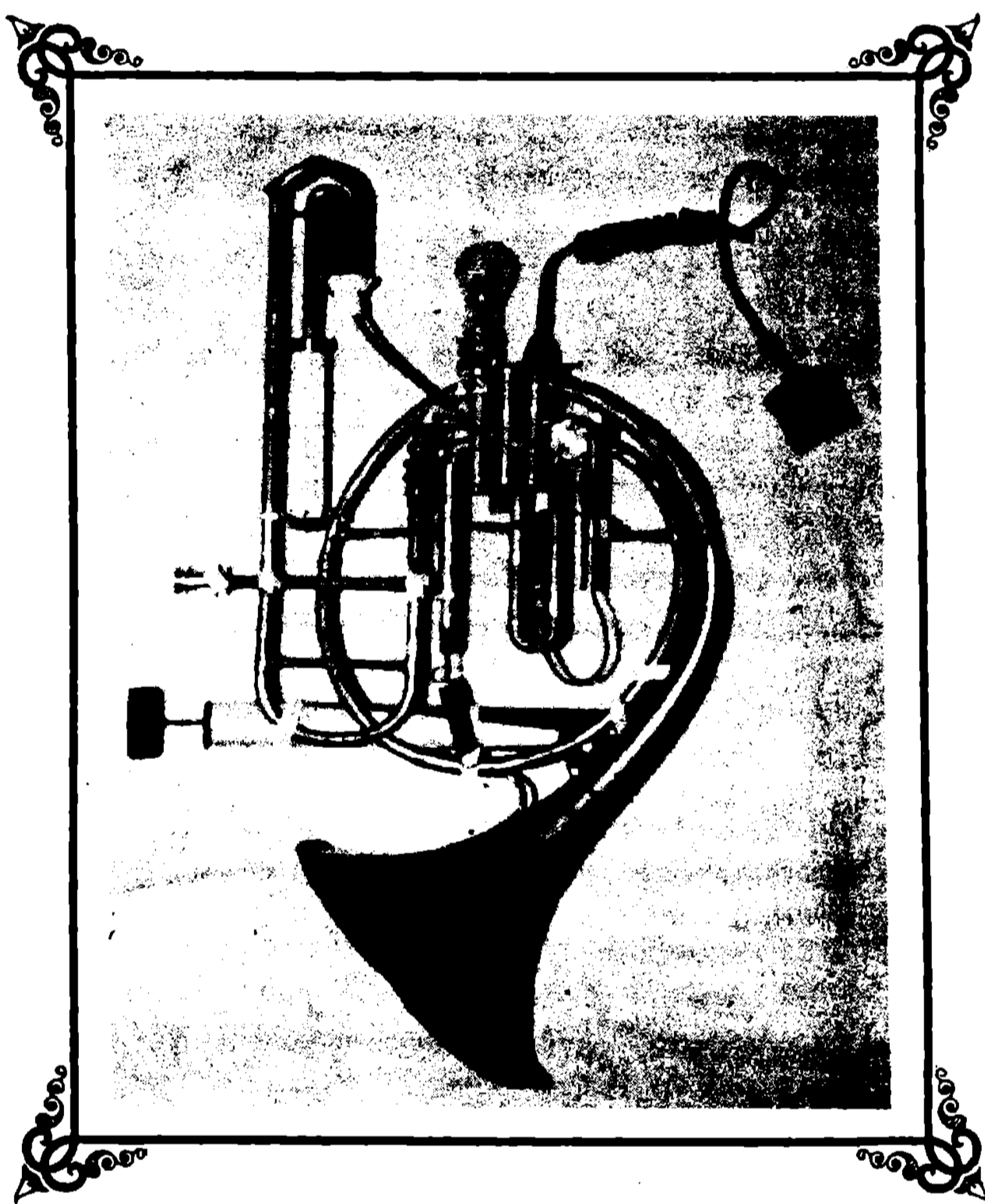
6 "You think dats bad? You should have heard what der famous Putzig did to it last week!"

7 "Well . . . ha . . . ha . . . ha . . . it's just one of those days!"

8 "... ha . . ha . . ha ha . . ha . . ha . ."

DER SCHMUTZZONE 19 VALVE HORN!

... MIT DER ELECTRICAL
SPITVALVE MECHANISM



I would like to sincerely thank the following people for their help in putting this book together:

Kenneth Foster
Amaury Veray
A 5th of Schenley's
Judge V. Carpenter
Wayne Barrington
Another 5th of Schenley's
Chuck Hubbard
Francis Callahan
Abby Mayer

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Any similarity between persons or products mentioned in this book, and real persons or real products, is certainly coincidental.



Complete Method
 für die
Waldhorn
 und die
Tenthorn

by **Eric von Schmutzig**



Professor of Horns at the Royal Conservatory of Lower Saxony (all styles)

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52

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