

Kopprasch Guide: Tips and Suggestions for the Op. 6 Studies

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No. 1

Working with an etude as simple as No. 1 (primarily half notes and quarter notes) forces one to listen very closely to every attack for consistency. One of the more difficult things is maintaining consistency through a range of dynamic levels and across a fairly wide range. Go for big contrasts to get the most out of this study. Notice the changing angle of the lead-pipe and/or jaw position across the range from high to low. I recommend practicing Kopprasch with repeats to work on endurance. Suggested tempo is quarter note=ca. 88.

Link to video: <https://www.youtube.com/watch?v=thmBzamjHgE>

No. 2

Though similar in design to No. 1, this one moves primarily by leaps of a third or greater instead of in whole and half steps. Suggested tempo is quarter note=ca. 88

Link to video: <https://www.youtube.com/watch?v=DIInD4GbVrY>

No. 3

This etude makes for a great study on staccato articulations. Suggested tempo is quarter note=ca. 104.

Link to video: <https://www.youtube.com/watch?v=mbvrXZp1jkM>

No. 4

This study is a set of “revolving” scales in C major. Of course, practicing this etude in a variety of keys and with different articulations is the best way to get the most out of it. For the large, fast leap (from g to g’), one thing that can be helpful is to imagine the leap being much smaller than it is, and use less embouchure motion. I have found that with this leap and other similar passages, the tendency is to over-compensate at the embouchure and to under-compensate with the air speed. If anything, I would recommend the opposite, and focus on being as efficient as possible with embouchure motion and instead dial up the airspeed to negotiate the leap. Although the entire study is marked “sempre staccato,” my suggestion is to not become too preoccupied with playing the notes ultra short. If you are blowing through everything and keeping the tonguing light, the notes will come out sounding plenty short at a fast tempo. A good goal tempo for this one is quarter=104 to 108, although you should of course practice it at much slower tempos as well. Practicing the whole thing with a tuning drone can be very beneficial too.

Link to video: <https://www.youtube.com/watch?v=e1vJilCcgqs>

No. 5

This one can serve as an excellent precursor to lip trills, or by itself as a flexibility/endurance drill. I suggest starting at a fairly slow tempo, but you can go as fast as you like once you've got the basic technique mastered. Try to keep everything as even as possible. Although you can certainly use B-flat horn fingerings for the D/E and E/F-sharp lines, I decided to stay on the F horn for the whole study.

Link to video: <https://www.youtube.com/watch?v=9xxX6vSN5Zk>

No. 6

Though one might be tempted to worry about the high A, the real beauty of this etude is the work you get to do in the middle-low register. Getting clarity of tone and articulation in the range just below the staff can be a challenge, especially at faster speeds. Although it's marked "Allegro vivace," I think a tempo of around quarter note=92 is a good ballpark figure. As always, make sure to exaggerate the dynamic changes.

Link to video: <https://www.youtube.com/watch?v=vk4Xldf9xfl>

No. 7

Although the majority of Kopprasch etudes tend to focus on drilling fundamental technical elements at moderate to fast tempos, the slower etudes are great for working on breath control, phrasing, intonation, and yes, even musicality. While No. 7 appears quite simple, for me it was probably the most challenging etude to prepare up to this point. I highly recommend practicing it with a tonic drone, as well as in various transpositions, both high and low. If you really want to work on breath control, start with a metronome marking of quarter=52 or slower.

Link to video: <https://www.youtube.com/watch?v=yhxZuYzL1-8>

No. 8

This study combines triadic and stepwise patterns. Strive for evenness of sound and articulation across the dynamic and register changes. Focus on air speed intensity rather than excessive embouchure motion at a slow tempo before attempting faster speeds. Suggested tempo is quarter=84-88. Make sure you put enough air into the descending octave slurs, (mm. 17-18).

Link to video: <https://www.youtube.com/watch?v=bKbLP5k-epk>

No. 9

No. 9 works well when combined with No. 8 as a study in basic articulations (slurred and tongued) over the middle part of the range. One challenge with No. 9 is making sure that we hear the difference between slurred and tongued without cheating any of the non-staccato notes. For example, one tendency in measure 9 – and in similar

passages – is to cut the third note in each group of four short in order to prepare for the fourth note, which is marked staccato. Try as much as possible to give that third note full value. Successfully playing measures 12-13 is really more about airspeed and less about tensing up the embouchure. Recommended tempo is quarter=92-100. Giusto means strict, appropriate, or proper.

Link to video: <https://www.youtube.com/watch?v=Hxh0PcihHG8>

No. 10

Suggested tempo is half note=92. As with No. 8, this study emphasizes patterns largely composed of thirds and whole/half steps. Pay particular attention to those measures where the pattern deviates (i.e. m. 13 and m. 29). Keep it light.

Link to video: <https://www.youtube.com/watch?v=Hiy-tsCT8Ho>

No. 11

This particular etude is quite unusual in that it doesn't really seem to fit with the progression of the rest of the collection. Many editions in fact suggest that this study be postponed until later, usually in Book 2. However, in the interest of thoroughness I decided to go ahead and record this one. Unfortunately, none of the previous studies – with the exception of No. 5 – really prepare the student to tackle this one, which is devoted almost entirely to lip trills. My suggestion for students is to wait until your trills are more or less developed before working on No.

11. Otherwise the whole thing can become quite frustrating. Although there are probably lots of possible tempos for No. 11, I settled somewhere around quarter note = 80. This may be on the slow side, but it gave me enough time to start each trill and get to the following eighth note while staying in time.

Link to video: <https://www.youtube.com/watch?v=58G64pchdC8>

No. 12

This etude is pretty straight forward, but one tip would be to pay attention to the Allegro moderato marking and stay somewhat conservative in your choice of tempo. For me, somewhere around quarter=92 was plenty fast, and I was able to get pretty good clarity on everything. As you work on increasing the speed, make sure that you can play the last six measures accurately before bumping up the tempo.

Link to video: <https://www.youtube.com/watch?v=olH1SuNjVBY>

No. 13

This etude can be quite tricky in terms of accuracy because of the *sempre staccato* marking. My recommendation is to practice it quite slowly at first, and with a bit longer articulation until the intervals are solidified. It doesn't have to go super fast anyway, perhaps somewhere around quarter=120. Practicing the alternative rhythms and articulations included can be very helpful as well. Feeling a slight

accent on each downbeat is a good way to feel the meter and keep everything in tempo.

Link to video: <https://www.youtube.com/watch?v=i2YDSN74PwQ>

No. 14

This one can be quite challenging for a number of reasons, namely concentration, accuracy, and clarity of articulation. Suggested tempo is quarter note=108-112. Be careful on beat four in the first full measure after the repeat that you get low enough when slurring from the E at the top of the staff to the G below it. It is really easy to clip that interval and get a B-flat instead of a G. Keep the air moving, and relax.

Link to video: https://www.youtube.com/watch?v=60yo4oY-Q_Y

No. 15

This slow, lyrical etude is a great study for working on tone quality and phrasing. I like a tempo of around eighth-note=72. Take your time on the turns, and remember that the thirty-second notes aren't nearly as fast as they look.

Link to video: <https://www.youtube.com/watch?v=fQJJ6QXAq74>

No. 16

No. 16 is another study in articulation and finger dexterity. Suggested tempo is quarter note=88-96. In mm. 9-12, make sure that the first note of each group of four sixteenth notes is articulated clearly. One tip for measure 23 is to focus less on embouchure tension and more on air speed to negotiate the slurs.

Link to video: <https://www.youtube.com/watch?v=VAbqONIPDfw>

No. 17

This one is challenging because it emphasizes the area in and around the "break," in a range many other players struggle with also. One thing that helps is practicing it very slowly, as well as using the provided rhythmic variations. No. 17 is definitely one to come back to for work on the middle register! Suggested tempo is dotted quarter=92-100.

Link to video: <https://www.youtube.com/watch?v=egUNF6adbNg>

No. 18

Like the previous study, No. 18 forces us to deal with the sometimes nebulous mid-low range. I recommend using b-flat horn fingerings often – the clarity and response are usually much better using those fingerings. Suggested tempo is quarter note = 75-80. One other tip would be to not worry too much about playing ultra staccato. Even though it's marked "sempre staccato," trying to play too short really makes accuracy a challenge.

Link to video: <https://www.youtube.com/watch?v=uG8dk3xxaIg>

No. 19

Suggested tempo for is dotted quarter=60-65. One stylistic suggestion is to make sure that when slurred sixteenth notes are immediately followed by staccato sixteenths that the last of the slurred notes is not clipped. This is a very easy habit to fall into, especially at faster tempos. Play the slurred notes full value, and then proceed with staccato. Another issue is concentration. No. 19 is one of the longer studies in Book 1, and it is very easy to space out towards the end.

Link to video: <https://www.youtube.com/watch?v=DP0PxFY1GQA>

No. 20

This etude is a study in flexibility, primarily through slurred patterns in the low and middle register. Suggested tempo is quarter note=100-104, although I think it's a good idea to practice this one much slower. Here are some random ideas to help make this deceptively challenging etude more manageable. 1) For the compound leaps (over an octave), try taking the lower note up an octave until you have the intervals firmly in your ear. 2) Let air speed, along with an efficient pivot in and out of the low register, do the work. 3) Practice the big slurs by slurring up and down the harmonic series until you arrive at the goal note. 4) For more helpful exercises, check out Randy Gardner's fabulous book [*Mastering the Horn's Low Register*](#).

Link to video: <https://www.youtube.com/watch?v=JSjkN0eYkR0>

No. 21

No. 21 is very similar in style and content to No. 13, and my edition recommends practicing it using the same articulation variations as No. 13 (legato, dotted-eighth sixteenth). Suggested tempo is quarter=126-132. Although it is marked Allegro vivace, make sure that the tempo still sounds controlled. As with all of the "sempre staccato" etudes in the book, I think it's very important to produce as resonant a sound as possible no matter how short the notes are played. This makes sense not only from an artistic standpoint, but it also makes accuracy more consistent. When notes are missed in this study, they are often accompanied by a somewhat less resonant tone than the other notes around it. Playing the arpeggios as chords on the piano also helps get the pitches in your ear.

Link to video: <https://www.youtube.com/watch?v=StTntgaHxe4>

No. 22

Take your time, and subdivide carefully. Suggested tempo is eighth note=72.

Link to video: <https://www.youtube.com/watch?v=lmhjiIcH1w>

No. 23

This is a study in ascending slurs, nearly all of which cover compound intervals. There are probably a number of approaches to working this one out, but I think a big key is efficiency. Suggested tempo is quarter note=88-92. Here are a couple of thoughts for practicing. 1) Buzz the intervals on the mouthpiece 2) Transpose the lower notes up an octave 3) Practice the slurs by playing them as harmonic series glissandos.

Link to video: <https://www.youtube.com/watch?v=QFlaztFV3PE>

No. 24

This etude is full of Baroque-inspired figuration, with lots of leaping around over a wide range. Although it's marked "Allegro risoluto," I recommend a fairly conservative tempo, around quarter note=72. Use No. 24 as an opportunity to explore some alternate fingerings, particularly for the often uncentered register just below the bottom of the treble-clef staff. If you've already mastered this one and want an extra challenge, try everything on the F side.

Link to video: <https://www.youtube.com/watch?v=yVjef2eoVl8>

No. 25

This study balances both technical and lyrical elements, focusing on the middle register. Suggested tempo is dotted quarter=88, but this etude can also work at a slower tempo. Try B-flat horn fingerings for some of the passages below the staff. Learn these passages on both F and B-flat fingerings, but ultimately the B-flat side may give better accuracy and clarity.

Link to video: <https://www.youtube.com/watch?v=Ar6t1LluqYw>

No. 26

No. 26 is a study in rapid leaps of a third or more, combined with both sudden and gradual dynamic changes (at least in the edition I'm using for this project). Suggested tempo is quarter note=92-100, although faster tempos certainly are possible. It's also worth trying B-flat horn fingerings on some of the trickier passages.

Link to video: <https://www.youtube.com/watch?v=0erRPIDHLGg>

No. 27

This one is great for working on technique in the middle range, particularly slurred/tongued combinations. Suggested tempo is quarter=96, although it's a good idea to practice slower to make sure that the last sixteenth note in a slurred group is

not clipped. Exaggerate the dynamic changes as much as possible. Play with all repeats for endurance practice (this goes for all Kopprasch).

Link to video: <https://www.youtube.com/watch?v=19SxSgpCDuY>

No. 28

This is the famous “dotted-eighth/sixteenth” etude. I highly recommend playing repeated sixteenth notes on these rhythms, beginning slowly and then working up to your target tempo. After you’ve done this several times you should start to get a good feel for an accurate dotted-eighth/sixteenth rhythm. Strive for clarity on the isolated sixteenths as well as accurate rhythm. Suggested tempo is quarter note=84-90.

Link to video: <https://www.youtube.com/watch?v=8ZF4AJ8jT2g>

No. 29

This study is less technically challenging than some of the other etudes, but still takes some time to work out because of the sudden changes in register and dynamics. One possible way to practice this is to play only the loud passages – counting the rests in between – then play only the soft passages, putting them together once they’re mastered individually. This etude demands more concentration than many of the other studies because of its length. Suggested tempo is quarter=60-72, although the [Cornopub Edition](#) has a faster recommendation of quarter=92-112. I think both tempo ranges can work.

Link to video: <https://www.youtube.com/watch?v=WWTPH-fpukk>

No. 30

This etude can be practiced at a variety of tempos, although I recommend quarter note = 54-60. The [Cornopub](#) edition suggests eighth note=92-126, and also numbers this particular etude as 31 rather than 30. In fact, No. 30 in the Cornopub edition is No. 33 (Adagio) in the Chambers edition. Looking a bit further into this discrepancy, the [IMSLP copy of the first edition](#) follows the same order as the Chambers edition. Perhaps Cornopub changed the order to give the player a break between etudes with large interval leaps?

Link to video: <https://www.youtube.com/watch?v=WnlF7t0Xd8o>

No. 31

This etude brings together in one study many of the elements already presented earlier in the book: moving quickly in and out of the mid/low register, rapid slurred/tongued patterns, and both sudden and gradual dynamic changes. I recommend a tempo of quarter=ca.96, and my Cornopub edition suggests a tempo range of 84-112.

Link to video: <https://www.youtube.com/watch?v=cz4gjWbGaMA>

No. 32

Labeled as No. 33 in the Cornopub edition, this study is great for working on general flexibility, and especially large tongued leaps. Recommended tempo is quarter note=ca.92, and the Cornopub edition lists a tempo range of 84-108. One suggestion is to find a sort of midway point between high and low settings, and work on playing this etude with the most efficient shift possible. We run into problems when we overcompensate on the leaps, and also when we try to play the lower notes too loudly.

Link to video: <https://www.youtube.com/watch?v=rWfp2gsuGqs>

No. 33

This etude, labeled as No. 30 in the Cornopub edition, is another test of flexibility and accuracy over large intervals. Suggested tempo is eighth note=88 for the Adagio sections, and quarter note=108+ for the Allegro sections. Finding a suitable place to breath in the final Allegro can be tough, but it is possible to grab a quick breath where necessary in order to finish the last line strongly.

Link to video: <https://www.youtube.com/watch?v=5MbbJgMq1lo>

No. 34

Suggested tempo is quarter=96, although the Cornopub edition lists a range from quarter=80-120. The biggest issue in the first half is finding a place to breath. It is possible to play from measure 5-12 in a single breath, but in the interest of clarity and tone quality it may be necessary to catch a breath at the end of measure 10. Improved endurance and more consistent articulations are among the benefits of practicing this etude.

Link to video: <https://www.youtube.com/watch?v=r4EXv-s1x6s>

No. 35

This etude continues in the same vein as the previous studies, but is longer and more involved, as are all of the later ones. Slow metronome work is very helpful in getting this one under your fingers.

Link to video: <https://www.youtube.com/watch?v=u1uQFac5U-U>

No. 36

Here are a couple of thoughts on this particular study.

- Accuracy is more consistent if you avoid an extreme staccato. Unlike many other etudes in this collection, No. 36 is *not* marked staccato (at least in [my edition](#)).

- Recommended tempo is quarter=ca. 80-85, but feel free to try it slower or faster!
- Practice the alternate articulations.
- In the six measures following the double bar (after the first fermata), avoid the temptation to crescendo as the range increases. Unlike similar passages preceding and following this one, the dynamic should remain *piano*.

Link to video: <https://www.youtube.com/watch?v=tEOuGmChZAE>

No. 37

The Cornopub edition suggests a tempo range of quarter note=72-112, and my recommendation is quarter note=88. As always, consider using some B-flat horn fingerings below the staff for better clarity.

Link to video: <https://www.youtube.com/watch?v=uMwwqPnM3yc>

No. 38

This is primarily a study in legato scales. Suggested tempo in my edition is dotted quarter=116-144, although I recommend dotted quarter=126-132. In many editions this study is notated in 4/4 time with triplets, while in others it is notated in 12/8. Not sure if there is any advantage to one over the other.

Link to video: <https://www.youtube.com/watch?v=siaMzvLLdWo>

No. 39

Cornopub edition suggests a tempo of quarter note=76-112, and I recommend quarter note=95. One key to playing this one is to avoid excess jaw tension in the mid and upper range, especially when approaching an isolated low note. For example, in measure three it's very easy to tense up in the first half of the measure, which makes it more difficult to pop out the the "c" and "g" below the staff in the second half of the measure.

Link to video: <https://www.youtube.com/watch?v=SUYtli-z8Vs>

No. 40

This study really works flexibility and articulation in the middle register with a combination of repeated staccato and medium to wide skips. The tempo range provided in my edition is dotted-quarter=116-152, and I recommend dotted-quarter=132. Try not to over-tongue the staccatos, even in forte passages, at it just makes everything sound more labored. I like using T13 for the final repeated low C.

Link to video: <https://www.youtube.com/watch?v=8QW8tpCt9l0>

No. 41

Suggested tempo in my edition is quarter note=63-88, and I recommend quarter note=72. In preparing this study it is helpful to think of it less as a technical exercise

and more as a melodic – albeit disjunct – one. To that end, try to approach everything as linearly as possible, rather than vertically, no matter how wide the skips. Making sure that the second note of a group of slurred sixteenths remains full value and isn't clipped helps achieve this effect.

Link to video: <https://www.youtube.com/watch?v=-aCA0RzVwAk>

No. 42

As with No. 13 and No. 21 (Or No. 22, depending on the edition), this study is an exercise in consistency and flexibility. Slurring through this etude slowly can help with centering each note. Suggested tempo range in my edition is quarter note=104-160, although 144 seems fast enough for Allegro Moderato.

Link to video: <https://www.youtube.com/watch?v=gakOkhMnZWc>

No. 43

This study is deceptively tricky, especially when played at faster tempos. My edition suggests dotted-quarter = 104-132, and I recommend dotted-quarter = ca. 120. Try practicing this etude slurred or legato tongued to work on centering every pitch.

Link to video: <https://www.youtube.com/watch?v=zWCgjuBvKcY>

No. 44

This etude is labeled No. 45 in the [Gumpert/Frehse edition](#). Suggested tempo in my edition is half note=80-100, and half note=92 -95 works well without sounding too frantic. Consider using some B-flat fingerings below the staff in the first section (through mm. 22) to get really clean articulations.

Link to video: <https://www.youtube.com/watch?v=ANfjdCOe10g>

No. 45

This is a real lip trill workout. As with the previous etude (No. 44), this one is numbered differently in the Gumpert edition, where it is labeled No. 44. While this study isn't recommended for developing lip trills, it is a great one for refining your technique. My edition recommends a tempo of quarter note=84-116, although quarter=100 is my recommendation. There are also a couple of interesting discrepancies between the two editions ([Cornopub](#) and Gumpert/Frehse/Carl Fischer). One difference is the notation of the ends of trills (*nachschlag*), as shown below. The top example is from mm. 16 in the Cornopub edition, and the bottom is from the same measure in the Gumpert edition.



This may not seem like much of a difference, but it may be easier and less awkward to execute the top example. I'm not entirely sure about the origins of this discrepancy, although I would assume that the Cornopub edition is based on an original manuscript or facsimile. The old [Breitkopf and Härtel Edition](#) on IMSLP uses the notation shown in the lower example, as do the rest of the editions there. Whichever edition you use, be aware of which trills you can begin in a more relaxed manner (half notes), and which ones need to begin more or less immediately (quarter notes and shorter). The shorter lip trills can be helped along with a burst of air speed, combined with tongue and lip coordination. The a-sharp to b-natural valve trill in mm. 65 works well fingered 23-3.

Link to video: <https://www.youtube.com/watch?v=EwCb4zgypc4>

No. 46

This study is a nice example of the lyrical writing found in a handful of these etudes, which in many ways are more difficult than the technical studies. Suggested tempo in my edition is quarter note=69-92, and while a range of tempos will certainly work, I tend to prefer a less hurried feeling on the 32nd notes. Use changes in tongue and jaw position as well as air speed to negotiate the skips into and out of the low range.

Link to video: <https://www.youtube.com/watch?v=WkAyQy3KqCY>

No. 47

This etude is another challenging study in mid/low range flexibility. These types of etudes really work out the range around a break for many players. The time signature used in my edition is 12/16, with a suggested tempo of dotted-eighth=76-92. The more familiar Gumpert/Frehse edition uses 2/4 in the time signature, so a suggested tempo range there would be quarter=76-92. Finding the right tempo might take some experimenting; too fast and the low register skips became less clean, too slow and making the phrases in one breath became an issue. One practice tip is to slur slowly through this etude, breathing wherever necessary, just to find the centers of each note.

Link to video: <https://www.youtube.com/watch?v=s0m0roQ9x-w>

No. 48

This etude is a study in articulated chromatic scales, mostly within a one to one and a half octave range. Suggested tempo in my edition is dotted quarter=104-144, (or quarter=104-144, if you are using the Gumpert/Frehse edition) and my recommendation is dotted-quarter=132. Try to make a distinction between the accented and unaccented dotted quarters.

Link to video: https://www.youtube.com/watch?v=roSeJA_n4QU

No. 49

This is an excellent study for developing a consistent sound and accurate intonation in and around the mid-low range. Changes in air speed and jaw position are very helpful in tackling the large leaps. Try playing the entire etude on the B-flat or F side to help learn the different intonation tendencies for each set of fingerings. Tempo range in my edition is quarter note=66 to 84. A slower tempo will work, but breath control can become an issue, especially in the lower range.

Link to video: <https://www.youtube.com/watch?v=XFZ8ahQdf6Y>

No. 50

Etude No. 50 is similar to No. 48, but focuses primarily on diatonic (instead of chromatic) scales and arpeggios. Suggested tempo is quarter-note=104-120, although a more brisk Presto can work as well, provided that everything is clean without sounding frantic. The “espressivo” marking is interesting, and there are probably several ways to interpret it, including shaping the phrases through dynamic changes (beyond what is marked), varying the intensity and strength of articulations, and perhaps even a small amount of rubato.

Link to video: <https://www.youtube.com/watch?v=Y14YBvwlpHg>

No. 51

This is an Arban-style exercise which really works out the mid-low register. This one can be challenging depending on where your break is. Some practice techniques that help include slurring everything, using B-flat fingerings, and playing the principal notes of each measure (the first 16th note in each group of 4). Suggested tempo in my edition is quarter=66-88, and I recommend quarter note=66-68.

Link to video: <https://www.youtube.com/watch?v=ElSFmUa32gQ>

No. 52

In contrast to the previous study, No. 52 focuses mainly on scalar passages in the key of E minor, with a few leaps thrown in. Coordinating the various articulations is important, and the normally ultra-predictable Kopprasch does throw in a few twists. Suggested tempo is quarter=84-108, and I ended up around quarter=96-100.

Link to video: <https://www.youtube.com/watch?v=JCuOa-DzWHE>

No. 53

The relatively few lyrical studies in Kopprasch's Op. 6 collection are among my favorites. Not only do they provide some much needed variety, but they also force me to work on elements of my playing which can go unnoticed in the faster, more technical studies. Suggested tempo markings in my edition are quarter=54-66, but I prefer this one on the slower side, maybe even quarter=52. To my ear that keeps the turns and 32nd notes from sounding rushed. Another suggestion is to practice the arpeggios with the corresponding tonic drones to ensure that each note is centered and in tune.

Link to video: <https://www.youtube.com/watch?v=4uWtevrS5s>

No. 54

Though similar in scope to previous studies in the collection (scales and arpeggios), No. 54 is more difficult. The suggested tempo is quarter note = 84-100, and my personal preference is quarter note=96. One issue with this study (and others) is breathing. The logical place to breath is after the eighth note in measure 9, but at a fast tempo it is a challenge to take a full enough breath which will last until the end of measure 16. One can take a little time in measure 9 and really tank up on the air. In addition, it helps to strictly observe the *mezzo forte* marking beginning at m. 9.

Link to video: <https://www.youtube.com/watch?v=FntYZsT5EOw>

No. 55

Like a handful of other studies in this collection, No. 55 is slow and lyrical, but with greater demands in flexibility and range. Suggested tempo range is eighth-note=72-80, although anything faster than eighth=76 seems frantic. A light, quick single tongue works well for the sixty-fourth note runs in measures 2 and 32. The large grace note leaps found at the end of each section can be problematic, but a good burst of air ("tah-huh" or "tah-hee") combined with the appropriate changes in tongue and jaw position to be helpful. Another concern is intonation in the low range: G tends to be sharp (two octaves below g' in the staff), and c (one octave below middle c') tends to be flat.

Link to video: https://www.youtube.com/watch?v=naC34L_ggf4

No. 56

This etude will test your agility and flexibility (in arpeggiated and stepwise patterns) through a two and a half octave + range. Suggested tempo in my edition is dotted-quarter=72-96, and dotted-quarter=ca. 80 works well. One challenging part of this study is centering isolated staccato notes, particularly when leaping downward from a note in or above the staff. B-flat fingerings can help for notes just below the staff. For the compound interval leaps in the last five measures experiment with different jaw and tongue positions to help negotiate them.

Link to video: <https://www.youtube.com/watch?v=3xFpPtFP6xg>

No. 57

This is an arpeggiated study in staccato articulations, and it is deceptively difficult. Strive to maintain a centered tone and ringing staccato throughout the etude. The tempo can range from quarter note = 108 – 160, as printed in my edition. Slurring the entire thing is helpful, as is practicing at half tempo. Using B-flat fingerings for notes at the bottom of and just below the staff helped with clarity. A knowledge of harmonic function is important, if not critical, to mastering this etude.

Link to video: <https://www.youtube.com/watch?v=B1CQNUqLAJs>

No. 58

This study works out “slur two, tongue two” articulations as well as large leaps across a cascading series of arpeggios. The trickiest part about this study is centering a low note immediately after a rising sequence of arpeggios (see mm. 12-13, 16-17, etc.) For the rapid octave leap from g to g', I like using the B-flat horn for the upper octave. It seems to help it pop out more accurately at the faster tempo. Tempo range in my edition is quarter note=88-112. My recommendation is quarter=88.

Link to video: <https://www.youtube.com/watch?v=vHN9bQPKnoc>

No. 59

This is a melodic study (with variation) which emphasizes the middle and upper register. Try to execute the turns as gracefully (and accurately) as possible, without sounding rushed. Although no articulation markings are indicated, the *dolce* marking at the beginning would suggest legato. However, I think the rapid passages in the variation benefit from a more pointed – though not quite staccato – approach. The ascending scale in 64th notes 10 measures from the end is a great place to use double-tonguing (depending on the tempo). My edition includes a tempo range of eighth-note = 76-84. Choose a tempo which seems musically appropriate to you, but don't let it get out of control! A final area to examine in No. 59 is the placement of dynamic markings. For example, there is a discrepancy between editions as to where the *forte* marking occurs in mm. 4-5. In my edition, and in the Breitkopf and Härtel edition ([imslp link here](#)), the *forte* is placed directly on the downbeat of measure 5 (on the written “a”). Whether this was the composer's intention or an engraving error is unknown to me, and it is worth noting that the Oscar Franz edition ([imslp link here](#)) moves the *forte* to the last 16th note in measure 4. The etude is listed as No. 47 in the Franz edition. A similar situation occurs in mm. 8-9, but with a *piano* marking instead. My edition by Cornopub as well as the Franz edition are consistent in their placement, and follow the example set in mm. 4-5. The Breitkopf edition, however, is not consistent. My suggestion is to try it both ways, and choose the one that makes the most musical sense to you.

Link to video: <https://www.youtube.com/watch?v=2RkNSsmLD8A>

No. 60

This is a very interesting study, and a bit different from the other fifty-nine in Kopprasch's Op. 6 collection. It can be practiced quite slowly – which makes for a good single tonguing exercise – or when practiced at faster tempos (quarter note=60 +) it is a great workout for multiple tonguing. However you approach it, strive for five perfectly even notes (whether single or multiple tonguing), with some length on the eighth notes. For the quintuplets I used a combination of double and triple tonguing, with the syllables “ta-ka-ta-ka-ta” or “dah-gah-dah-gah-dah.” I've often wondered what the composer's goal or inspiration was for this particular etude, especially since there isn't anything in the orchestral repertoire of that period with similar writing for the horn. However, if we look at solo horn music from that era (late 18th/early 19th century) we find some connections. Here is the first measure of Etude No. 60 as found in the Breitkopf and Härtel Edition on [IMSLP](#).



And for comparison, here is the same measure in the Gumpert edition (also on [IMSLP](#))

Nr. 60 Moderato

It's very interesting to note the editorial changes in the Gumpert version, especially the added “staccato” marking, and the slight notation change. I assume the articulation markings were not necessary in the earlier edition as natural horn players would probably have tongued the fast notes without needing to be instructed to do so. Valved horn players were surely in the minority when these etudes were first published. By Gumpert's day the number of valved horn players would have increased, so perhaps he felt the indication was necessary. However, in his excellent, meticulously researched article “[The Original Kopprasch Etudes](#),” John Ericson cites evidence which suggests Kopprasch composed his etudes for the valved horn.

In either case, if we look at a solo horn work such as the Concerto No. 11 in E by Giovanni Punto (1748-1803), it is clear that Kopprasch knew the kinds of passage work that horn players might be required to play. Here is a short excerpt from the

Third Movement of Puntó's concerto (Revised and arranged by Edmond Leloir,
published by Hans Pizka Editions)

The image shows a musical score for the Third Movement of Puntó's concerto. The score is arranged by Edmond Leloir and published by Hans Pizka Editions. It features a 'Tutti' section with 'Var. II' and a 'p' dynamic marking. The music is written in 3/4 time and consists of two staves. The first staff is a treble clef with a '6' above it, and the second staff is a bass clef. The music is characterized by a rhythmic pattern of eighth notes and sixteenth notes, with a 'p' dynamic marking. The score is numbered 44 at the beginning of the first staff.

While not identical to the Kopprasch example, the relationship is immediately apparent.

Link to video: <https://www.youtube.com/watch?v=YdxHX6o9450>