

Calentamiento para trompa

*Warm up
for French Horn*

圆号热身练习

OSCAR SALA MINGUET

geometría del desconcierto
EDICIONES



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Translator: Katheelen Balfe

翻譯: Zhang Lu

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ÓSCAR SALA MINGUET

Trompa solista de la Orquesta Ciudad de Granada
Profesor de Repertorio Orquestal de Trompa de Musikene
www.oscarsala.com

Introducción

En primer lugar, agradecerte el haber escogido esta tabla de ejercicios, fruto de la recopilación de entre los muchos ejercicios de técnica , que he ido practicando desde que empecé mis estudios de este maravilloso instrumento hasta ahora.

Una de las ideas principales que pretendo, es orientarte en un calentamiento a partir de una tabla de ejercicios técnicos, y que a la vez también nos sirva como calentamiento que en tiempo ocupe poco más de 15 minutos.

Para concluir esta introducción quiero agradecer a mi familia, amigos y compañeros el apoyo incondicional que me han prestado.

Introduction

Thank you for choosing my compilation of horn technique exercises. I have been collecting them ever since I began studying this marvelous instrument.

By following the explanation in this book, you will learn how to organize a warm-up of fifteen minutes or less, using the warm-up table provided.

I would like to thank my family, friends, and colleagues for the unconditional support that they have always given me.

内容简介

首先感谢你们选择了这本热身技术练习册，这本练习册是从我学习这个奇妙的乐器开始，不断的尝试、收集各种练习方法之后总结出来的。

目的在于引导读者如何组织，安排热身练习，热身练习建议保持在15分钟左右。

在此想借助这个机会感谢我的家人、朋友和同事们对我无时无刻的支持和帮助。

Calentamiento (versión extendida)

Warm up (extended version)

热身练习（全面的）

1. Hacer sonar la boquilla con un sonido lleno, igualado y sin forzar.

1. Buzz on the mouthpiece with a full, even sound, and without force.

1使用号嘴练习，做到声音完美丰满、平衡、不要强迫用力。



2. Sonido

Objetivo: Obtención de un sonido lleno y bonito con densidad. Este ejercicio lo realizaremos sin emitir la primera nota, el significado de los reguladores es ganar en densidad (no en dinámica). Utilizar trompa en Fa.

2. Sound

Objective: Try to achieve a full, beautiful sound with density. In this exercise, I am using crescendo and decrescendo markings to indicate increasing and decreasing density, not volume. Using the F Horn.

2 声音

做到：声音丰满、圆滑有密度。
这个练习要跳过第一个音节，为的是加强它的密度（不要太重，太强）。
使用F调圆号。

The musical score consists of two systems, each with four staves. The first system includes a 1-minute rest for the Bb Horn. The notation features various note values (quarter, eighth, and sixteenth notes) and rests, with crescendo and decrescendo markings indicating changes in density. The key signature is one flat (Bb), and the time signature is 4/4.

System 1:

- Staff 1: F Horn. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, 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Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb3

3 Escala Cromática

Objetivo: Con un matiz cómodo para cada uno de nosotros tocaremos con regularidad y equilibrando el sonido en toda la extensión del registro utilizado. Al subir realizaremos un pequeño crescendo.

3. Chromatic Scale

Objective: Using the dynamic you prefer, play evenly and with a constant tone throughout the entire register. Going up the scale, we will make a small crescendo.

3.半音阶

做到：选择舒适的方式，做延长发音的练习，在整个发音过程中保持每个音部的发音均匀、平衡，同时慢慢的增加强度。



4 Control y equilibrio del sonido

Objetivo: Realizar el ejercicio igualando las notas, (sin golpear la nota grave), siendo necesario el incremento de la velocidad y la cantidad de aire (en el sentido de las flechas).

4. Control and balance of sound

Objective: Play all of the notes equally (without accenting the low note). To achieve this, it will be necessary to increase the speed and quantity of air (the arrows will help you).

4 声音的控制及平衡

做到:

这个练习要做到每个音部的发音要均匀

(不要突出低音部分),

必须自己体会速度的增加, 同时体会气量的运用 (按照箭头的方向)。

The image displays musical notation for two horn parts, F Horn and Bb Horn, each with three staves of exercises. The exercises consist of eighth-note runs with slurs and fingerings indicated by numbers and arrows.

F Horn Exercises:

- Staff 1: Labeled "F Horn 0". It features a single eighth-note run starting on F4, marked with a slur and an upward-pointing arrow.
- Staff 2: The first measure is marked "2" with a slur and an upward arrow; the second measure is marked "1" with a slur and a downward arrow.
- Staff 3: The first measure is marked "1-2" with a slur and an upward arrow; the second measure is marked "2-3" with a slur and a downward arrow.
- Staff 4: The first measure is marked "1-3" with a slur and an upward arrow; the second measure is marked "1-2-3" with a slur and a downward arrow.

Bb Horn Exercises:

- Staff 1: Labeled "Bb Horn 2-3". It features a single eighth-note run starting on Bb3, marked with a slur and an upward-pointing arrow.
- Staff 2: The first measure is marked "1-2" with a slur and an upward arrow; the second measure is marked "1" with a slur and a downward arrow.
- Staff 3: The first measure is marked "2" with a slur and an upward arrow; the second measure is marked "0" with a slur and a downward arrow.

Control y equilibrio del sonido

Objetivo: Realizar el ejercicio igualando las notas, (sin golpear la nota grave), siendo necesario el incremento de la velocidad y la cantidad de aire (en el sentido de las flechas).

Control and balance of sound

Objective: Play all of the notes equally (without accenting the low note). To achieve this, it will be necessary to increase the speed and quantity of air (the arrows will help you).

声音的控制及平衡

做到：
这个练习要做到每个音部的发音要均匀
(不要突出低音部分)，
必须自己体会速度的增加，同时体会气量的运用（按照箭头的方向）。

F 0



Bb 2-3



The musical notation consists of two systems of staves. The first system, labeled 'F 0', contains three staves of music. The second system, labeled 'Bb 2-3', contains two staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one flat for Bb), time signatures, and note values. Arrows are placed below the notes in the first system, indicating the direction of air flow or breath support. The second system shows a sequence of notes with rests, suggesting a specific rhythmic pattern.



Control y equilibrio del sonido

Objetivo: Realizar el ejercicio igualando las notas, (sin golpear la nota grave), siendo necesario el incremento de la velocidad y la cantidad de aire (en el sentido de las flechas).

Control and balance of sound.

Objective: Play all of the notes equally (without accenting the low note). To achieve this, it will be necessary to increase the speed and quantity of air (the arrows will help you).

声音的控制及平衡

做到：
这个练习要做到每个音部的发音要均匀（不要突出低音部分）必须自己体会速度的增加，同时体会气量的运用（按照箭头的方向）。



Notas:

Control y equilibrio del sonido

Objetivo: Realizar el ejercicio igualando las notas(sin golpear la nota grave), siendo necesario el incremento de la velocidad y la cantidad de aire (en el sentido de las flechas).

Control and balance of sound

Objective: Play all of the notes equally (without accenting the low note). To achieve this, it will be necessary to increase the speed and quantity of air (the arrows will help you).

声音的控制及平衡

做到:

这个练习要做到每个音部的发音要均匀

(不要突出低音部分),

必须自己体会速度的增加,同时体会气量的运用(按照箭头的方向)。



-----“10 seconds”-----



Control y equilibrio del sonido

Objetivo: Realizar el ejercicio igualando las notas (sin golpear la nota grave), siendo necesario el incremento de la velocidad y la cantidad de aire (en el sentido de las flechas).

Control and balance of sound

Objective: Play all of the notes equally (without accenting the low note). To achieve this, it will be necessary to increase the speed and quantity of air (the arrows will help you).

声音的控制及平衡

做到：
这个练习要做到每个音部的发音要均匀（不要突出低音部分）必须自己体会速度的增加，同时体会气量的运用（按照箭头的方向）。

$\text{♩} = 60$
F 0

Bb 2-3

F 0

This page contains nine staves of musical notation, likely for guitar. Each staff consists of a bass line (left) and a treble line (right). The notation is complex, featuring many beamed notes, slurs, and accidentals. The fifth staff has a bracketed section labeled "Bb 2-3".

Staff 1: Bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Treble line starts with a half note G4, followed by a quarter note A4, then a half note B4. The staff ends with a whole rest.

Staff 2: Bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Treble line starts with a half note G4, followed by a quarter note A4, then a half note B4. The staff ends with a whole rest.

Staff 3: Bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Treble line starts with a half note G4, followed by a quarter note A4, then a half note B4. The staff ends with a whole rest.

Staff 4: Bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Treble line starts with a half note G4, followed by a quarter note A4, then a half note B4. The staff ends with a whole rest.

Staff 5: Bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Treble line starts with a half note G4, followed by a quarter note A4, then a half note B4. The staff ends with a whole rest.

Staff 6: Bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Treble line starts with a half note G4, followed by a quarter note A4, then a half note B4. The staff ends with a whole rest.

Staff 7: Bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Treble line starts with a half note G4, followed by a quarter note A4, then a half note B4. The staff ends with a whole rest.

Staff 8: Bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Treble line starts with a half note G4, followed by a quarter note A4, then a half note B4. The staff ends with a whole rest.

Staff 9: Bass line starts with a half note G2, followed by a quarter note A2, then a half note B2. Treble line starts with a half note G4, followed by a quarter note A4, then a half note B4. The staff ends with a whole rest.

5. Matices / Dinámicas (ff, pp)

Tocar con regularidad e igual en todo el registro.

5. Dynamics (ff, pp)

All registers should be played equally and evenly.

5. 关注 (ff, pp)

动态发音整个过程要保持每个音位平衡均匀。

$\text{♩} = 100$

The musical score consists of six staves, each containing a melodic line for the trumpet. The first four staves are marked with *ff* (fortissimo) and the last two with *pp* (pianissimo). The tempo is indicated as $\text{♩} = 100$. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notes are primarily eighth and sixteenth notes, with some rests. The staves are connected by a large, sweeping slur, indicating a continuous melodic phrase.



6. Flexibilidad y articulación

Mantener el tempo y respetar la articulación.

6. Flexibility and articulation

Maintain the tempo, and respect the articulation.

6 灵活性及节奏

保持正确的发音时间并注意节奏。

$\text{♩} = 88$
F 1-3

pp

pp

pp

pp

pp

pp



7. Articulación

Realizar el ejercicio igualando la articulación, (intentar con una sola respiración).

7. Articulation

Practice this exercise making the articulation uniform, (try to do it with just one breath).

7. 节奏

节奏练习，用一口气进行均匀的节奏练习（尝试只用一口气）。

$\text{♩} = 184$



8. Seguridad

Objetivo: Control del sonido, articulación y seguridad.

Igualar todas las notas (no golpearemos las graves), después de la primera fermata (nota grave), no respiramos y no cortamos el sonido.

8. Security

Objective: Control of the sound, articulation, and security.

Even out the notes, (do not accent the low notes). After the first fermata (low note) do not take a breath, and do not stop the sound.

8. 信心

做到：控制声音，注意节奏、保持信心，

保持所有的音部发音均匀（不要突出低音部分）第一段结束后（低音区）不呼气不要间断发音。

No cortar-No respirar
No breath- keep sound

$\text{♩} = 40$

3

5

7

9

11

Calentamiento (versión reducida)

Warm up (reduced version)

热身练习（简短的）

Para la realización del calentamiento corto, no es necesario la ejecución de todas las tonalidades en cada ejercicio o ejemplo. Podemos tocar dos o tres tonalidades y pasar al siguiente ejercicio.

Dejar transcurrir unos segundos después de cada ejercicio para la recuperación muscular. Utilizar el metrónomo para que el tiempo sea estable (sin acelerandos ni ritardandos).

For a short warm-up, you do not need to practice all of the exercises in all of the keys. You may play them in two or three keys and then continue onto the next exercise.

Take a few seconds of break after each exercise to allow your muscles to relax. Use a metronome so that you will have a stable tempo to follow (without speeding up or slowing down).

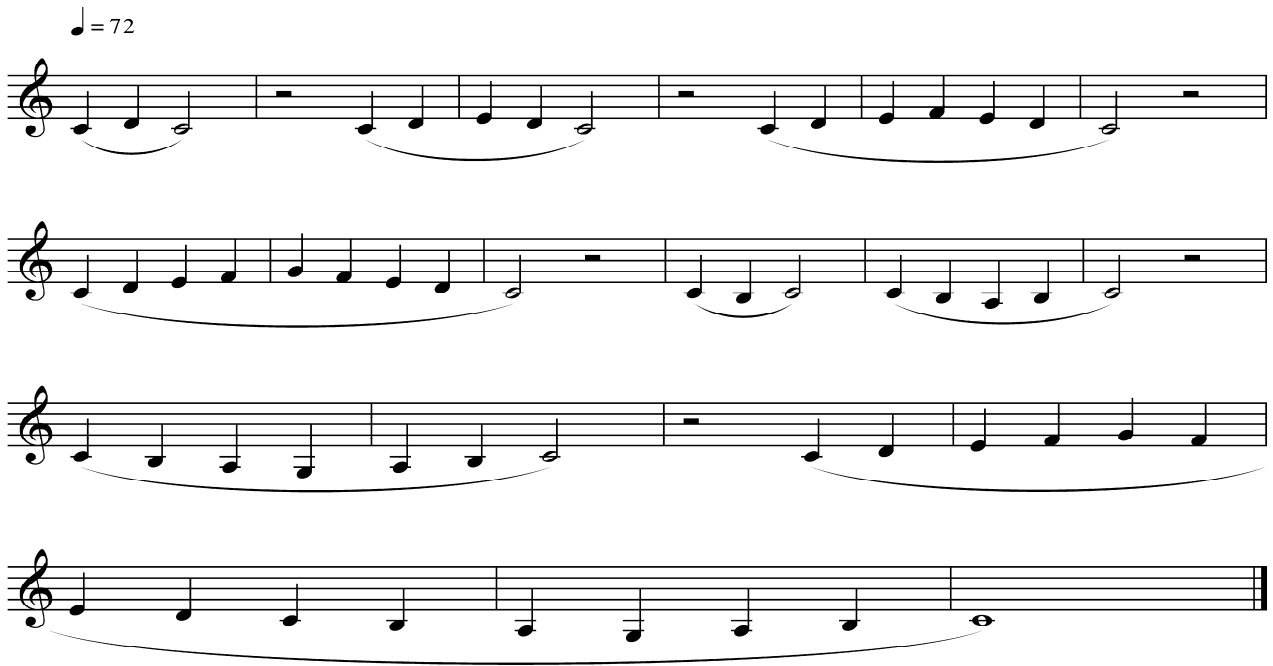
做短时间热身练习时，不需要执行所有音部的练习和例子。我们选择2-3个音部的练习然后进行下一个例子的练习。

每个练习之间需要间隔几秒钟，让肌肉有一个短暂的休息。
使用节拍器保证节拍的稳定（不要快也不要慢）

1. Hacer sonar la boquilla con un sonido lleno, igualado y sin forzar.

1. Buzz on the mouthpiece with a full, even sound, and without force.

1. 使用号嘴练习，做到声音完美丰满、平衡、不要强迫用力。



2. Sonido

Objetivo: Obtención de un sonido lleno y bonito con densidad.

Este ejercicio lo realizaremos sin emitir la primera nota, el significado de los reguladores es ganar en densidad, (no en dinámica). Utilizar trompa en Fa

2. Sound

Objective: Try to achieve a full, beautiful sound with density.

In this exercise, I am using crescendo and decrescendo markings to indicate increasing and decreasing density, not volume. Using the F Horn

2 声音

做到：声音丰满、圆滑有密度。

这个练习要跳过第一个音节，为的是加强它的密度（不要太重，太强）。

使用F调圆号。



3. Escala Cromática

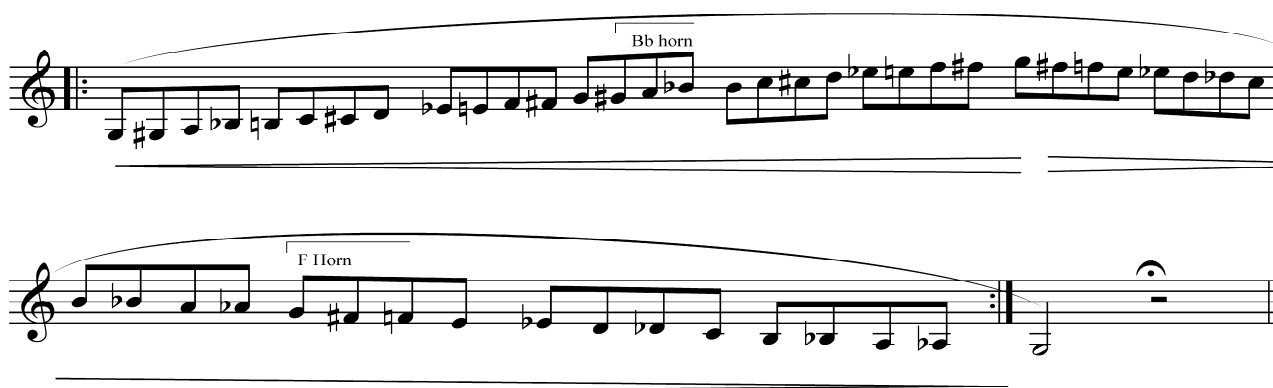
Objetivo: Con un matiz cómodo para cada uno de nosotros, tocaremos con regularidad y equilibrando el sonido en toda la extensión del registro utilizado. Al subir, realizaremos un pequeño crescendo.

3. Chromatic Scale

Objective: Using the dynamic you prefer, play evenly and with a constant tone throughout the entire register. Going up the scale, we will make a small crescendo.

3. 半音阶

做到：选择舒适的方式，做延长发音的练习，在整个发音过程中保持每个音部的发音均匀、平衡，同时慢慢的增加强度。



4. Control y equilibrio del sonido

Objetivo: Realizar el ejercicio igualando las notas (sin golpear la nota grave), siendo necesario el incremento de la velocidad y la cantidad de aire (en el sentido de las flechas).

4. Control and balance of sound

Objective: Play all of the notes equally, (without accenting the low note). To achieve this, it will be necessary to increase the speed and quantity of air (the arrows will help you).

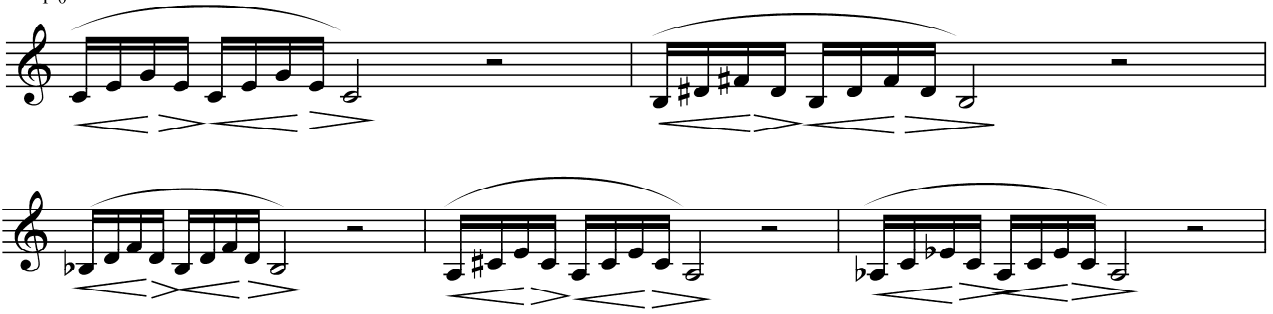
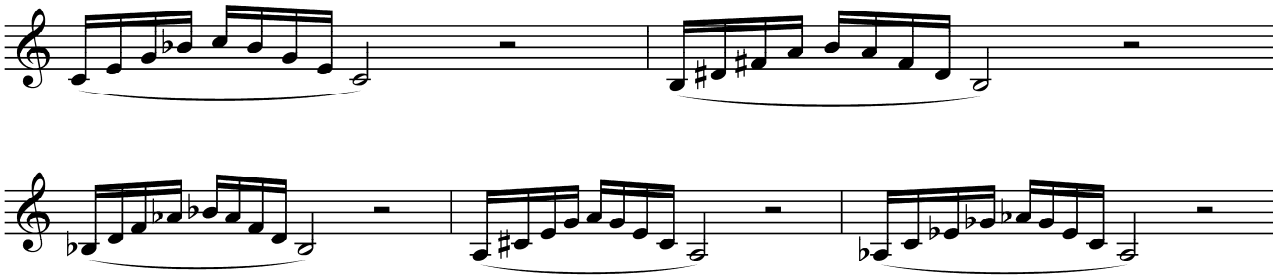
4. 声音的控制及平衡

做到：这个练习要做到每个音部的发音要均匀（不要突出低音部分），必须自己体会速度的增加，同时体会气量的运用（按照箭头的方向）。



$\text{♩} = 60$

F 0

 $\text{♩} = 60$  $\text{♩} = 60$

F 1-2-3

 $\text{♩} = 60$

F 0





5. Matices / Dinámicas (ff, pp)

Tocar con regularidad e igual en todo el registro.

5. Dynamics (ff, pp)

All registers should be played equally and evenly.

5 关注 (ff, pp) 动态

发音整个过程要保持每个音位平衡均匀。

$\text{♩} = 100$

ff

ff

ff

pp

pp

pp

6. Flexibilidad y articulación

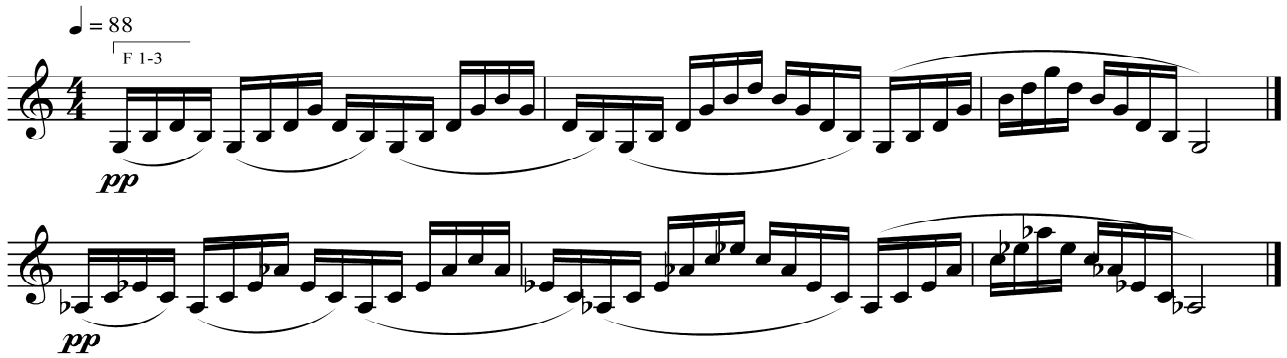
Mantener el tempo y respetar la articulación.

6. Flexibility and articulation

Maintain the tempo, and respect the articulation.

6 灵活性及对节奏

保持正确的发音时间并注意节。

**7. Articulación**

Realizar el ejercicio igualando la articulación, (intentar con una sola respiración).

7. Articulation

Practice this exercise making the articulation uniform (try to do it with just one breath)

7. 节奏

节奏练习，用一口气进行均匀的节奏练习（尝试只用一口气）。



8. Seguridad

Objetivo: Control del sonido, articulación y seguridad.

Igualar todas las notas, (no golpearemos las graves), después de la primera fermata (nota grave) no respiramos y no cortamos el sonido.

8. Security

Objective: Control of the sound, articulation, and security.

Even out the notes (do not accent the low notes). After the first fermata (low note) do not take a breath, and do not stop the sound.

8. 信心

做到：控制声音，注意节奏、保持信心。

保持所有的音区发音均匀（不要突出低音部分）第一段结束后（低音区）不呼气不要间断发音。

No cortar-No respirar
No breath- keep sound

$\text{♩} = 40$

The musical score consists of six staves, each containing two systems of music (bass and treble clefs). The first staff begins with a tempo marking $\text{♩} = 40$. The music is written in a continuous eighth-note pattern, with some notes having accidentals (flats and sharps). The score is divided into measures by bar lines, with measure numbers 3, 5, 7, 9, and 11 indicated at the start of their respective staves. The final measure of the sixth staff ends with a double bar line.

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