

About the Concert Studies

It is my sincere hope that these etudes will provide a new and very useful tool for horn pedagogy, specifically, as a manner in which to enhance musicality and technique while directly contributing to already well-established horn literature. Etudes derived from existing horn literature stand to have a much greater impact on the development of a horn player than etudes that try to compete with those designed for woodwinds, strings, or even percussion in terms of tessitura, technique or rhythmic complexity.

These etudes have been composed over a period of about four years. Each etude has been edited countless times, to ensure maximum playability and musicality. Dynamics, articulations, and phrasings have been carefully considered and placed. These are not etudes written to focus on technique alone. While some of these etudes are quite challenging, well beyond the difficulty level of Kopprasch, they should not prove to be so difficult that they are damaging to the psyche. Furthermore, the brevity found in most of these etudes will prevent physical damage from occurring to the hornist.

These etudes are composed in a manner that attempts to maintain the specific style of each composer upon which they are based. The Brahms etudes stray only slightly in style in that they are more chromatic than the writing of Brahms due to the fact that the etudes are intended for modern valve-horn. In striving to keep my own compositional voice out of the etudes, each set should fully allow the horn player to practice in the style of Strauss, Mahler and Brahms, rather than Miller. Therefore, the student should not find 20th and 21st century compositional techniques slipping into etudes based on these 19th and 20th century Romantic period works.

Most importantly, the horn player will find these concert studies very entertaining and a joy to play. These etudes are exciting and energetic and will keep the player's attention firmly focused on their execution. The player will therefore be interested in practicing, perfecting and performing these etudes. In the process, he or she will have gained many useful skills and abilities that will translate into the successful musical execution of the works upon which the etudes are based.

About the Composer

Dr. Brett Miller has been actively composing for around 15 years. He has a DMA in horn performance from the University of Maryland. His bachelors degree in horn from Youngtown State University includes a minor in composition. While there, he studied composition with Dr. Edward Largent. His masters degree in horn from Indiana University includes a cognate in composition, where he studied composition with Sven-David Sandstrom and David Dzubay.

Mr. Miller is an avid composer of music for brass instruments. He has written numerous works for brass quintet, tuba quartet, as well as various solo works for brass. Additionally, Mr. Miller was commissioned by Youngstown State to compose a piece for its Wind Ensemble. This work, entitled *Mood Swing*, is a dream-like foray into the sights and sounds of jazz and was premiered in 2000. Find out more at: www.brettmillermusic.com.