

Division of Music
The University of Louisiana at Monroe
MUSC 134, 155, 234, 255, 355, 455, 555: Applied Horn, Spring 2009

I. Contact Information

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II. Prerequisites

No prerequisites for MUSC 134 and 155. All other levels require the previous level of applied lessons.

III. Course Description

Applied horn lessons

IV. Course Objectives and Outcomes

Students will be able to demonstrate performing competence in Major Performance area of study.

V. Course Topics

In an effort to maximize the benefits of private study on the horn, each student, together with the instructor, will design an individual course of study based on the student's experience, performing ability, and personal career goals. Each student should fill out and turn in a **Semester Goals Form** prior to the first week of classes. This form will be used to help plan each student's lessons for the semester. Areas of study will include, but are not limited to, formation and development of the embouchure, development of a characteristic horn tone, proper breathing technique, warm-ups and maintenance exercises, pedagogical methods, effective practicing techniques, performance anxiety and auditioning strategies, and other areas as deemed necessary by the instructor and the student.

VI. Instructional Methods and Activities

Students will receive a weekly assignment sheet from the instructor, which will be graded and kept on file at the end of each lesson. Lesson assignments will include scales, transposition exercises, solo repertoire, etudes, technical studies, orchestral excerpts, and chamber music, as well as maintaining a listening and practice journal.

VII. Evaluation and Grade Assignment

Grading Policy

Music Majors

Average of weekly lesson grades	50%
Jury examination	20%
Recitals/public performances	20%
Listening/practice journal	10%

Music Minors

Average of weekly lesson grades	80% (100% if no public performances are given)
Recitals/public performances	20%

*Weekly lesson grades will be determined by level of preparedness on the assigned materials, degree of improvement from previous lessons, attendance at required events, and overall attitude.

*Recital/public performance grades will be determined by overall level of preparedness as well as amount of progress on each piece from first reading through the performance.

Grading scale A=90-100 B=80-89 C=70-79 D=60-69 F=0-59

Undergraduate mid-term grades will be posted on-line for students to view via Arrow. Mid-term grades indicate a student's status at mid-semester only and do not indicate the final performance outcome of a student.)

Listening/Practice Journal

All horn majors are required to turn in a journal contained in a three-ring binder at the end of each semester. I recommend using tabs to keep each section of the journal organized. The contents of a student's journal will only be viewed by the student and the instructor, and WILL NOT be shared with other students or professors. All contents will be returned to the student once the journal has been graded. This journal should contain the following.

- 1) Programs and program notes from any horn related performances (see **Concert/Recital Attendance** above) These programs can be useful in planning your own recitals or concerts.
- 2) **Constructive** comments on any of the above performances. Comment on pieces you enjoyed or would like to perform yourself, effective/less-effective details of the performance, and any other information you think might be useful to you in the future.
- 3) Lesson assignments for each week, as well as any useful notes or comments from lessons.
- 4) Comments and notes from your own practice sessions, including effective practicing techniques and any "breakthrough" moments you have during the course of your practicing. Trust me, you will be glad to have a record of these important points in your development as you continue to play the horn and grow as a musician.

5) Reflections and comments on your own performances--these can include solo, chamber, or large ensemble performances. Comment on details of your performance you were pleased with, as well as areas you wish to improve in your next performance.

6) Comments on recordings you have listened to during the semester. Horn students should listen to *at least one* recording of each solo/chamber work studied during the semester, and *at least two* recordings of each orchestral excerpt studied. Include the performer's name, conductor/ensemble (if applicable) and label information. Make notes on your likes and dislikes in each recording, as well as characteristics of each performer that you wish to emulate in your own playing. See instructor if you have any problems obtaining access to recordings.

7) Practice logs (optional, unless assigned by instructor)

*This journal will count as **10%** of your semester grade, so please take it seriously. If you keep up with your comments and listening assignments as you encounter them during the semester, the journal will basically take care of itself. Your diligence will pay off and you won't find yourself scrambling to put it together at the end of the semester.

Jury Examinations

Horn majors are required to perform a jury for the brass faculty during exam week each semester. Requirements for the jury will include scales, etudes, orchestral excerpts, solos, and possibly sightreading. The instructor and student will decide on repertoire prior to the jury examination. The jury will count as **20%** of the student's overall grade for the semester. Minors are not required to perform a jury, but can schedule one if they wish.

Majors enrolled for their fourth semester of lessons will perform a scale jury and a full faculty jury instead of a brass faculty jury. The scale jury should be scheduled for no later than the middle of the semester, and will consist of all major and minor scales with arpeggios, as well as a full range chromatic scale. The scale jury is graded on a pass/fail basis, and must be passed before giving the full faculty jury. For the full faculty jury, students will perform a fifteen-minute recital with piano accompaniment. The entire instrumental faculty will evaluate this jury, and the jury must be passed before a student can enroll in 300 level lessons.

Solo Performances

Horn majors are expected to perform at least one solo work with accompaniment (if applicable) each semester during the student recital hour, horn studio class, or in some other public/semipublic venue. Minors are not required to perform solos, but are strongly encouraged to perform whenever possible.

Undergraduate music performance majors are required to perform a half recital during their junior year and a full recital during their senior year. Graduate performance majors are required to perform at least one full recital during their degree program. Non-performance majors and minors have no recital requirements, but are as always encouraged to perform (with the instructor's consent). More information on recital scheduling and evaluation can be found by following this link.

<http://www.ulm.edu/music/forms/recitalprocedures.pdf>

VIII. Class Policies and Procedures

A. Required Texts/Materials:

- 1) A high quality, **well maintained** instrument. Well maintained means an instrument with a clean interior, properly working valves and strings, movable tuning slides, and a relatively dent free exterior. Students are encouraged to ask the instructor about anything concerning care and maintenance of the horn.
- 2) Metronome and Chromatic Tuner-see instructor for suggestions on brands and models
- 3) A high quality **straight** mute-see instructor for suggestions A **brass stop** mute is optional, but highly recommended.
- 4) A standard horn reference text. [**Refer to the list at the end of this syllabus.**]
- 5) Appropriate solo literature, etude books, technical studies, orchestral excerpts, chamber music, and any other materials decided upon by the instructor and student. [**Refer to the list at the end of this syllabus.**]
- 6) A three-ring binder for the Listening/Practice Journal

B. Lesson Attendance Policy

Music majors will receive a one hour lesson for each week of the semester. Minors will receive a half hour lesson each week (half hour lessons may be extended at the discretion of the instructor and with a student's consent). Students should sign up for a lesson time for the first week of classes **prior to the beginning of the semester** (a sign up sheet will be posted on my door). Students should also turn in their semester schedules to the instructor prior to the first week of classes (preferably) or at their first lesson. Based on these schedules (which should be as complete as possible), the instructor will determine a regular lesson schedule for the semester. Every attempt will be made to accommodate the students' requests for lesson times, but students are encouraged to be flexible in their requests.

Concert/Recital Attendance

In addition to their weekly lessons, all horn majors are required to attend any university performances involving horn players. This includes faculty recitals, student recitals, large ensemble concerts, and chamber music performances. Majors are also required to attend any other brass solo recitals, while minors are required to attend any horn solo recitals. Attendance at these required events will count towards each student's weekly lesson grade. Students are also strongly encouraged to attend a wide variety of musical and other fine arts events to broaden their knowledge of the artistic community. Supporting colleagues by attending their performances and events is an extremely important part of becoming a professional in any field.

Horn Ensemble/Studio Class

All horn majors are required to register for Horn Ensemble MUSC 212 Section 03 (Brass Ensemble). Minors and any other interested hornists are also encouraged to attend. This weekly class (time/day TBA) will serve as horn ensemble rehearsal time as well as studio class. Students will rehearse and

perform duets, trios, quartets, quintets, sextets, and octets in order to learn how to perform more effectively in a horn section. The studio class portion of each meeting will focus on various topics involving the horn, as well as provide a venue for student or guest artist performances.

C. Make-up Policy: Attendance at all lessons is required, except in the case of an excused absence as defined by university policy. The instructor will make up any missed lessons as a result of excused absences. Also, any missed lessons on the part of the instructor will be made up as soon as possible. At least 24 hours notice is required when canceling or rescheduling a lesson as the result of an excused absence. In the event of an unforeseen emergency, students should notify the instructor as soon as possible. Likewise, the instructor will notify students in advance of any necessary lesson rescheduling. Missing a lesson without notifying the instructor in advance (except in the case of a serious emergency) will result in a failing grade for that lesson.

D. Academic Integrity: Faculty and students must observe the ULM published policy on Academic Dishonesty (see Page 4 in *ULM Student Policy Manual* -- <http://www.ulm.edu/studentpolicy/>).

E. Course Evaluation Policy: At a minimum, students are expected to complete the on-line course evaluation.

F. Student Services: Information about ULM student services, such as Student Success Center (<http://www.ulm.edu/cass/>), Counseling Center (<http://www.ulm.edu/counselingcenter/>), Special Needs (<http://www.ulm.edu/counselingcenter/special.htm>), and Student Health Services, is available at the following Student Services web site <http://www.ulm.edu/studentaffairs/>.

G. Emergency Procedures: In the event of an emergency that requires evacuation, students will proceed **safely and orderly** to the designated exits.

F. Cell Phone Policy: Cell phones should be turned off or set to vibrate only when in academic buildings (including the University Library) and may be used only in restrooms, group study rooms, and offices. Text messaging may be used throughout the Library (with the exception of the classrooms) provided that no audible sound is used to notify the recipients. All people carrying cell phones into a classroom, laboratory, or clinic must turn off and store (e.g., in a backpack, purse, phone holster, or other similar item) their phones prior to entering the room. Cell phones are not allowed on desk or table tops. If there is an extenuating circumstance that requires the cell phone to be on during a class, the student must obtain permission from the instructor prior to the beginning of class and must operate the phone in a silent (vibrate only) mode. Each instructor may further restrict the use of cell phones in class and may determine the consequences for violations of this policy. People who violate this cell phone use policy may be asked to leave the building.

G. Borrowing Horn Studio Materials

Horn studio materials available for loan include instruments, recordings, music, and any other necessary equipment that the student is unable to purchase immediately. Students are responsible for returning *all* borrowed materials **BY THE END OF THE SEMESTER DURING WHICH THEY WERE BORROWED**. Students that do not return borrowed materials or reimburse the horn studio for the cost

of those materials by the last day of classes during the semester in which the materials were borrowed will receive an "incomplete" for their semester grade unless the materials are returned.

H. General Expectations Below are some suggestions (and requirements) to help you get the most out of your applied lessons.

1) Arrive fully warmed up and prepared for every lesson.

2) Performance majors are expected to practice for approximately 3-4 hours each day, and non-performance majors are expected to practice approximately 1 1/2 to 2 hours each day. You can follow my suggestions below to help structure your practicing, or come up with your own system. Regardless of how you structure your practicing, you should spend some time thinking about it.

1st session: *Warm-up:* 20-30 minutes-if you do not have a normal warm-up routine or are interested in changing your warm-up, see me for suggestions.

Maintenance 30 minutes-the rest of your first 1 hour session should consist of scales, arpeggios and other useful patterns to help strengthen and develop your technique, i.e. lip trills, multiple tonguing, stopped horn, long tones etc.
REST!!

2nd session: *Re-warm-up (if necessary)*-5 minutes
Solos/etudes/orchestral excerpts-50-55 minutes
REST!!

3rd/4th session: *Re-warm-up (if necessary)*-5 minutes
Continue with material from 2nd session, varying your repertoire and adding large ensemble and chamber music into the mix. 55 minutes per session, and REST between sessions!

***Remember that you can count large ensemble and chamber music rehearsals as practice time! Also remember that we can always practice smarter. If you have trouble concentrating for a full 60 minute session, try breaking your practicing into 30 minute sessions with 5 minute breaks in between.**

3) Plan on recording your practice sessions and lessons periodically. Recording is one of the most effective ways to improve your practicing habits, as you can immediately hear what works and what does not. I will have a minidisc recorder in my office as well as one available for checkout to horn students. Students should provide their own blank minidiscs.

4) Come to each lesson with a plan. Have a clear idea of what you want to cover in each lesson, as well as any questions you have, then plan to be flexible.

5) Please let me know if you are unsatisfied with the way your lessons are going. Feel free to make suggestions about format, repertoire or anything else. I take what I am doing very seriously, and I want to do the best job I possibly can!

I. ADA Compliance: The Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act of 1973 (§504) prohibit discrimination against individuals with disabilities and require postsecondary institutions to effectively communicate website content to individuals with disabilities. Although the legal implications are unclear, mandates for levels of compliance are anticipated so that course sites are authored to maximize access opportunities for persons with disabilities. For more information on accessing ADA support services, contact the ULM Counseling Center at: (318) 342-5220 or <http://www.ulm.edu/counselingcenter/index.htm>

Recommended Applied Lesson Materials

During your first few lessons, we will discuss these materials and decide upon those which will work best for you. You will not have to purchase everything on this list. Much, if not all, of these materials can be purchased online. Refer to the "Recommended Links" section of the Horn Studio Website at www.ulm.edu/~boldin for a listing of equipment and sheet music dealers.

Reference (* indicates essential materials)

The Art of Brass Playing, Philip Farkas, Wind Music, Inc., 1989

**The Art of French Horn Playing*, Philip Farkas, Sumy-Birchard, 1956

The Art of Musicianship, Philip Farkas, Wind Music, Inc., 1976

A Mello Catechism: A Guide to the World of Mellophones and Marching Horns, John Q. Ericson, Horn Notes Edition, 2007

**Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*, Douglas Hill, Warner Bros., 2001

Extended Techniques for the Horn: A Practical Handbook for Students, Performers, and Composers, Douglas Hill, Warner-Bros., 1983, 1996

From Vibrato to Trills to Tremolos...for the Horn Player, Douglas Hill, Really Good Music, 2003

High Range for the Horn Player, Douglas Hill, Really Good Music, 2005

Mastery of the French Horn: Technique and Musical Expression, Michael Hoeltzel, Schott, 2006

Mastering the Horn's Low Register, Randy Gardner, International Opus, 2002

Playing High Horn: A Handbook for High Register Playing, Descant Horns, and Triple Horns, John Q. Ericson, Horn Notes Edition, 2007

Playing the Horn, Barry Tuckwell, Oxford University Press, 1978

Real World Horn Playing, Wendell Rider, Wendell Rider Publications, 2006

The Horn Handbook, Verne Reynolds, Amadeus Press, 1997

Technical Studies for Solving Special Problems on the Horn, William R. Brophy, Carl Fischer, 1977

Thoughts on Playing the Horn...Well, Frøydis Ree Wekre, Norhornpress, 1994

Warm Up/Maintenance Routines (* indicates essential materials)

**The Art of French Horn Playing*, Philip Farkas, Sumy-Birchard, 1956.

The Brass Gym, Sam Pilafian and Patrick Sheridan, ed. John Q. Ericson, Focus on Music, 2007.

Mastery of the French Horn: Technique and Musical Expression, Michael Hoeltzel, Schott, 2006.

Real World Horn Playing, Wendell Rider, Wendell Rider Publications, 2006.

Thoughts on Playing the Horn... Well, Frøydis Ree Wekre, Norhornpress, 1994.

**Warm Ups and Maintenance Sessions for Horn Player*, designed and annotated by Douglas Hill, Really Good Music, 2001.

Warm Up Routine for Horn, ed. and compiled by James Boldin, available for download at:
www.ulm.edu/~boldin

Etude/Method Books (* indicates essential materials)

**The Complete Horn Scale Book*, Boosey & Hawkes

Gallay, *40 Préludes*, Op. 27, International

*Kopprasch, *Sixty Selected Studies for French Horn*, Carl Fischer (Books 1-2)

*Maxime-Alphonse, *Deux Cents Etudes Nouvelles en Six Cahiers*, Alphonse Leduc, (Books 1-6)

Reynolds, Verne. *48 Etudes for French Horn*, G. Schirmer

Schuller, Gunther. *Studies for Unaccompanied Horn*, Oxford University Press

Orchestral Excerpt Collections (* indicates essential materials)

*LaBar, Arthur, ed. *Horn Player's Audition Handbook*, Belwin Mills, Warner Bros.

Moore, Richard and Eugene Ettore, eds. *Anthology of French Horn Music*, Mel Bay

Thompson, David, ed. *The Orchestral Audition Repertoire For Horn: Comprehensive and Unabridged*, Thompson Edition

The Orchestra Musician's CD-ROM Library, Stephens Music Publishing

Solo Works (* indicates essential materials)

Horn and Orchestra (w/ piano reductions)

Förster, C. Concerto in Eb (No. 1)

Gliere, R., Concerto

*Haydn, J., Concerto No. 1 in D; Concerto No. 2 in D

Hindemith, P. Concerto

*Mozart, W.A. Concerto No. 1 in D, K. 412; Concerto No. 2 in E-flat, K. 417; Concerto No. 3 in E-flat, K. 447; Concerto No. 4 in E-flat, K. 495; Concert Rondo; Quintet for horn and strings, K. 407 [**purchase in original keys, NOT transposed for Horn in F**]

Strauss, F. Concerto, Op. 8

*Strauss, R., Concerto No. 1, Op. 11; Concerto No. 2

*Telemann, G. P. Concerto in D

Horn and Piano

*Beethoven, L.V. Sonata, Op. 17

Bozza, E. *En Foret*

Chabrier, E. Larghetto

Danzi, F. Sonata

*Dukas, P., *Villanelle*

*Glazunov, A. *Reverie*, Op. 24

*Gliere, R. Romance; Valse Triste; Intermezzo; Nocturne

Heiden, B. Sonata

*Hindemith, P. Sonata for Horn in F

Hindemith, P. Sonata for Alto Horn

Madsen, T. Sonata

Poulenc, F. *Elegy*

*Saint-Saëns, C. *Romance*, Op. 36; *Romance*, Op. 67; *Morceau de Concert*

*Schumann, R. *Adagio and Allegro*

*Strauss, F. *Nocturno*

Strauss, R. *Andante*

Wilder, A. *Sonatas No. 1, No. 2, and No. 3; Suite*

Horn Alone

*Amram, D. *Blues and Variations for Monk*

*Arnold, M. *Fantasy for Horn*

*Berge, S. *Horn Lolk*

Buyanovsky, V. *Travel Sketches*

Gallay, *40 Preludes*, Op. 27

Hill, Douglas, *Reflections for Horn Alone; Elegy for Horn Alone; Character Pieces; Jazz Set; Jazz Soliloquies*

Ketting, O. *Intrada*

*Krol, B. *Laudatio*

*Persichetti, V. *Parable*

Reynolds, V. *Elegy*

Schuller, G. *Studies for Unaccompanied Horn*

ULM Horn Studio
Orchestral Excerpt Checklist¹

Strauss, *Till Eulenspiegel*
Shostakovich, Symphony No. 5
Tchaikovsky, Symphony No. 5
Beethoven, Symphony No. 7
Beethoven, Symphony No. 3
Brahms, Symphony No. 4
Brahms, Symphony No. 1
Mendelssohn, Nocturne from *A Midsummer Night's Dream*
Strauss, *Don Juan*
Strauss, *Ein Heldenleben*
Beethoven, Symphony No. 9
Brahms, Symphony No. 3
Wagner, Short Call from *Siegfried's Rhine Journey*
Mahler, Symphony No. 1
Dvořák, Symphony No. 9
Brahms, Symphony No. 2
Berlioz, Scherzo from *Queen Mab*
Beethoven, Overture to *Fidelio*
Tchaikovsky, Symphony No. 4
Brahms, Piano Concerto No. 2
Bach, Brandenburg Concerto No. 1
Beethoven, Symphonies Nos. 6 and 8
Wagner, opening from *Das Rheingold*
Strauss, *Don Quixote*
Mahler, Symphony No. 5
Brahms, Piano Concerto No. 1
Bach, Mass in B minor
Haydn, Symphony No. 31
Mendelssohn, Symphony No. 3
Bruckner, Symphony No. 4
Brahms, *Academic Festival Overture*
Mozart, Symphony No. 40
Saint-Saëns, Symphony No. 3
Weber, Overture to *Der Freischütz*
Mahler, Symphony No. 4
Brahms, Variations on a Theme by Haydn
Ravel, Piano Concerto in G
Schumann, Symphony No. 3
Schubert, Symphony No. 9

¹ This "Top 40" list in approximate order of occurrence on professional auditions is taken from Douglas Hill's *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*. Miami, FL: Warner Brothers, 2001, 52.