Applied Horn for Majors
MUS1501, MUS3501

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Course Description:
Applied instruction in horn for music majors. Materials will include solo repertoire, technical and musical studies, orchestral literature, and horn chamber literature. Areas of discussion will include pedagogy, methods and materials, horn literature, and history. Student questions of any horn-related topic are encouraged and welcomed.

Objectives:
• Improve accuracy, tone production, flexibility, volume, and articulation
• Develop the sense of musical intent and interpretation
• Learn a wide variety of practice methods applicable to many types of music
• Increase familiarity with solo literature of diverse styles and periods
• Learn basic pedagogy of the horn relevant to private instruction
• Develop professionalism, stage presence, and confidence in performance

Materials:
Solo music will largely be determined on an individual basis. Texts will be ordered by the student within 48 hours, or obtained from a music store before the next lesson. Students are encouraged to order music from Beethoven and Company at 1-877-543-8700, Portland at 1-800-452-1133, or Eble Music at 1-319-338-0313. Website ordering is generally discouraged. Do not back order items.

Students must provide the following:
• Their own mouthpiece
• Pencils
• Staff paper
• Oil and grease, or a complete maintenance kit purchased from me or online: (http://www.canadianbrassstore.com/yac-1037.html)
• Looseleaf notebook with room for handouts, notes, and a place to write assignments
• A quality mute, made by Steve Lewis or Jon Balu

Ownership of a horn is not required for the first two years of study, but it is very strongly encouraged. Except in the case of financial hardship, a horn is a purchase in which every student should invest as a sign of professionalism and commitment.
Students are required to own the etudes or study books, based on their academic year. Please see the attached list for your required texts.

In addition, solo literature is to be selected from my approved list. Students must adequately prepare each of the solos listed for your horn study year.

**Studio Class:**
Students are required to attend repertoire class when it is scheduled. This is an opportunity for performance and discussion.

**Convocation**
Attendance is required at all convocations. Students demonstrating exceptional progress and performance ability will be asked to perform on convocation.

**Horn Choir**
Students are strongly encouraged to perform in horn choir. Arrangements or original compositions by students are encouraged. Direction of the horn choir by students is possible.

**Grading**
Grades are based on a point system which is cumulative through the semester. The distribution of points is shown below:

<table>
<thead>
<tr>
<th>Topic</th>
<th>Points each</th>
<th>No. of items</th>
<th>Points</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson solos/excerpts</td>
<td>10</td>
<td>13</td>
<td>130</td>
<td>12%</td>
</tr>
<tr>
<td>Lesson etudes</td>
<td>10</td>
<td>13</td>
<td>130</td>
<td>12%</td>
</tr>
<tr>
<td>Solo repertoire record*</td>
<td>50</td>
<td>1</td>
<td>50</td>
<td>4%</td>
</tr>
<tr>
<td>Notebook of handouts*</td>
<td>50</td>
<td>1</td>
<td>50</td>
<td>4%</td>
</tr>
<tr>
<td>Perform in studio/convo</td>
<td>50</td>
<td>1</td>
<td>50</td>
<td>4%</td>
</tr>
<tr>
<td>Calisthenics completed</td>
<td>15</td>
<td>13</td>
<td>195</td>
<td>17%</td>
</tr>
<tr>
<td>Calisthenics weekly progress</td>
<td>10</td>
<td>13</td>
<td>130</td>
<td>12%</td>
</tr>
<tr>
<td>Scale jury</td>
<td>50</td>
<td>1</td>
<td>50</td>
<td>4%</td>
</tr>
<tr>
<td>Midterm inspection</td>
<td>30</td>
<td>1</td>
<td>30</td>
<td>3%</td>
</tr>
<tr>
<td>Jury grades</td>
<td>50</td>
<td>4</td>
<td>200</td>
<td>18%</td>
</tr>
<tr>
<td>Subjective component</td>
<td>25</td>
<td>4</td>
<td>100</td>
<td>9%</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>1115</strong></td>
<td><strong>100</strong></td>
<td></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

* These items will be submitted in the lesson notebook at the end of semester. The student will maintain an ongoing repertoire record of solo literature, including a preliminary list of literature previously learned.

Lesson solos/excerpts: You will have thirteen graded lessons. Each lesson is assigned a grade evaluating what proportion of the previous assignment was adequately prepared.

Lesson etudes: Each lesson is assigned a grade evaluating what proportion of the previous assignment was adequately prepared.
Solo repertoire record: The student will maintain an ongoing repertoire record of solo literature, including a preliminary list of literature previously learned. This will be submitted with the notebook at the end of the semester.

Notebook of handouts: A looseleaf notebook for handouts, notes, and assignments will be kept. It will be approved at the end of the semester and returned.

Perform in studio/convo: The student will perform at least once in either convocation or repertoire class. It is the responsibility of the student to secure an accompanist.

Calisthenics units: Students will be responsible for the preparation of six exercise units each semester. These are to be completed on the student’s own time, and approved by me. Each unit may be played for me multiple times, until approved. Completion of one unit is required before the next may be attempted. You will also be graded on your progress towards completion at each lesson. These exercises will be held to the highest standards of accuracy, dynamics, and tempo. Students are encouraged to pace their completion of these six units over the course of the semester. Cooperation between students is highly encouraged.

Scale midterm: By the end of Week 9, students will perform a jury of scales required for their semester jury. Please see the attached list of required scales.

Midterm inspection: The instructor will inspect each student’s instrument at the scale jury for proper maintenance. All valves and slides must be properly greased and free moving.

Jury grades: Students perform an end-of-semester jury before the entire brass faculty each semester. This jury includes an etude, a solo, and scales. Grades will be taken from all faculty members.

Subjective component: This is the instructor’s assessment of student attitude, progress, work habits, and ethics. In order to receive the maximum points in the subjective component, please fulfill the following expectations:

- Maintain an attitude that is professional, courteous, and positive.
- Demonstrate initiative in selecting literature, scheduling performances, and arranging events.
- Demonstrate interest in learning.
- Recognize your role among your peers; be aware that there are hornists that play better than you, and hornists that play worse than you; learn humbly from whomever you can and teach those who need your expertise.
- Encourage your peers with compassion, kindness, and a firm hand.
- Come to lessons prepared, fed, and rested.
- Bring to me pieces you have prepared, questions you want to ask, and issues you need help with; do not make me fill time.
- Carry yourselves with the attitude and demeanor that brings pride to the horn studio, no matter in what endeavor you are involved.
- Demonstrate creativity in the learning process.
Communication
Email is a required method of communication. You must check you university email account, or set up auto-forwarding to your preferred account. I am not responsible if you do not get my email. Email is also the best way to reach me. If you must miss a morning appointment, send an email and call my home number at 432-0236.

Disabilities
Students with a disability requiring accommodations should contact the Office of Disability Services (ODS). An Accommodation Request (AR) should be completed as soon as possible, preferably by the end of the first week of the course. The ODS is located in the Roaden University Center, Room 112; phone 372-6119.

About this syllabus
While this syllabus may be considered a binding agreement between the instructor and the student, be aware that the instructor reserves the right to alter this agreement at any point, with proper advance notification. Such changes will be binding and considered official changes to the syllabus. Any changes made by the instructor will be made solely to benefit the learning of the student.
**Required etudes and study texts**

**Freshman year**
Fred Teuber “Progressive Studies in Flexibility and Range Development”
Kopprasch 60 studies book 1 (Fischer edition)
Maxime Alphonse “200 New Etudes” book 2
Rochut Melodious etudes for trombone

**Sophomore year**
Fred Teuber “Progressive Studies in Flexibility and Range Development”
Kopprasch 60 studies book 1
Maxime Alphonse “200 New Etudes” book 3
Rochut Melodious etudes for trombone
Rossari “Esercizi per il corso inferiore”
Mel Bay Anthology of French Horn Music

**Junior year**
Fred Teuber “Progressive Studies in Flexibility and Range Development”
Kopprasch 60 studies book 2
Maxime Alphonse “200 New Etudes” book 3
Rochut Melodious etudes for trombone
Rossari “Esercizi per il corso inferiore”
Gallay 40 Preludes op. 27
Mel Bay Anthology of French Horn Music

**Senior year**
Fred Teuber “Progressive Studies in Flexibility and Range Development”
Kopprasch 60 studies book 2
Maxime Alphonse “200 New Etudes” book 4
Gallay 40 Preludes op. 27
Mel Bay Anthology of French Horn Music
Gallay 12 Brilliant Etudes op. 43

Beethoven and Company at 1-877-543-8700 should have these in stock.
**Required solos**

**Freshman Year**
- Cooke: Rondo in Bb
- Haydn: Concerto No. 2
- Faust: Call and Response (u)
- Mozart: Concerto No. 1

**Sophomore Year**
- Beethoven: Sonata
- Heiden: Sonata
- Mozart: Concerto No. 3
- Strauss, R.: Concerto no. 1

**Junior Year**
- Dukas: Vilanelle
- Hindemith: Sonata 1939
- Mozart: Concerto No. 2
- Vinter: Hunter’s Moon

**Senior Year**
- Haydn: Concerto No. 1
- Hindemith: Alto Horn Sonata
- Jacob: Concerto
- Mozart: Concerto No. 4

**Required Scales**

1st semester: Major scales, two octaves
2nd semester: Major and harmonic minor scales, two octaves
3rd semester: Major, harmonic minor, melodic minor, two octaves
4th semester: Major, harmonic minor, melodic minor natural minor, two octaves; three octaves for A, B♭, B, and C
# Applied Horn
## Calisthenics

### Semester 1

<table>
<thead>
<tr>
<th>Date</th>
<th>#</th>
<th>Material</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>Natural arpeggio to 12⁰ singing #24 in A</td>
<td>Q=108, Q=60</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Natural arpeggio to 12⁰ Long tones cresc/dec G3-G5 8ea</td>
<td>Q=132, Q=60</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Diatonic arpeggio to 12⁰ JCH #21</td>
<td>Q=108, Q=50</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Diatonic arpeggio to 8⁰ in G, Aᵇ, A, Bᵇ Long tones cresc/dec G3-G5 10ea</td>
<td>Q=108, Q=60</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Natural arpeggio to 8⁰ in G, Aᵇ, A, Bᵇ JCH#13 slurred all dynamics</td>
<td>Q=108, Q=60</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Long tones cresc/dec G3-G5 8ea+4 Teuber N1 Horn in D-Ab all dynamics</td>
<td>Q=72, H=50</td>
</tr>
</tbody>
</table>

Semester score: ___/6

### Semester 2

<table>
<thead>
<tr>
<th>Date</th>
<th>#</th>
<th>Material</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>Teuber #2 Singer #24 in Bᵇ</td>
<td>Q=54, Q=60</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Teuber #3a Singer #11 in A, Bᵇ, B tongued, all dynamics</td>
<td>Q=54, Q=92</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Teuber #6a Natural arpeggio to 8⁰ in G, Aᵇ, A, Bᵇ, B</td>
<td>H=54, Q=120</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>JCH #13 tongued all dynamics Singer #11 in AbA, Bᵇ, B slurred all dynamics</td>
<td>Q=60, Q=92</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>JCH #18 stopped fff Singer #12 tongued and slurred mf</td>
<td>Q=120, Q=92</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>JCH #21 Singer #15 tongued and slurred mf</td>
<td>Q=56, Q=92</td>
</tr>
</tbody>
</table>

Semester score: ___/6
# Applied Horn
## Calisthenics

### Semester 3

<table>
<thead>
<tr>
<th>Date</th>
<th>Material</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Natural arpeggio to $8\text{ve}$ G, $A_b$, A, $B_b$, B no break</td>
<td>Q=120</td>
</tr>
<tr>
<td></td>
<td>JCH#13 fff tongued and slurred</td>
<td>Q=60</td>
</tr>
<tr>
<td>2</td>
<td>Natural arpeggio to $8\text{ve}$ all keys no break</td>
<td>Q=126</td>
</tr>
<tr>
<td></td>
<td>JCH #19 stopped fff</td>
<td>Q=92</td>
</tr>
<tr>
<td>3</td>
<td>Singer #17,18,19 tongued and slurred</td>
<td>Q=92</td>
</tr>
<tr>
<td></td>
<td>Teuber 6c all dynamics</td>
<td>H=54</td>
</tr>
<tr>
<td>4</td>
<td>Diatonic arpeggio to $8\text{ve}$ all keys tongued</td>
<td>Q=168</td>
</tr>
<tr>
<td></td>
<td>Teuber N2 all keys all dynamics</td>
<td>Q=54</td>
</tr>
<tr>
<td>5</td>
<td>Diatonic arpeggio to $8\text{ve}$ all keys slurred</td>
<td>Q=168</td>
</tr>
<tr>
<td></td>
<td>Long tones cresc/dec E3-A5 8ea+4</td>
<td>Q=72</td>
</tr>
<tr>
<td>6</td>
<td>Singer #29 in A,$B_b$,B,C</td>
<td>Q=92</td>
</tr>
<tr>
<td></td>
<td>Teuber N3 all keys, all dynamics</td>
<td>Q=66</td>
</tr>
</tbody>
</table>

Semester score: ____/6

### Semester 4

<table>
<thead>
<tr>
<th>Date</th>
<th>Material</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Singer #30 in A,$B_b$,B,C</td>
<td>Q=92</td>
</tr>
<tr>
<td></td>
<td>Teuber N4 all keys, all dynamics</td>
<td>H=54</td>
</tr>
<tr>
<td>2</td>
<td>Long tones cresc/dec x 3, 4ea</td>
<td>Q=66</td>
</tr>
<tr>
<td></td>
<td>Diatonic arpeggio starting on C3, all keys tongued</td>
<td>Q=168</td>
</tr>
<tr>
<td>3</td>
<td>Diatonic arpeggio starting on C3, all keys slurred</td>
<td>Q=168</td>
</tr>
<tr>
<td></td>
<td>JCH #21</td>
<td>Q=60</td>
</tr>
<tr>
<td>4</td>
<td>Teuber 12 first line G-$B_b$ no repeat</td>
<td>H=54</td>
</tr>
<tr>
<td></td>
<td>Singer #30 in A,$B_b$,B,C</td>
<td>Q=92</td>
</tr>
<tr>
<td>5</td>
<td>Teuber 13 first two lines G-$B_b$ no repeat</td>
<td>H=54</td>
</tr>
<tr>
<td></td>
<td>Singer #31 in A,$B_b$,B,C</td>
<td>Q=92</td>
</tr>
<tr>
<td>6</td>
<td>Diatonic arpeggio C3-C5 tongued and slurred</td>
<td>Q=168</td>
</tr>
<tr>
<td></td>
<td>Singer #24 in G-C</td>
<td>Q=80</td>
</tr>
</tbody>
</table>

Semester score: ____/6
Applied Horn
Calisthenics

Semester 5
✓ Date  #  Material  Tempo
1 Singer #41 in G,A^b,A,B^b  B=80
   Teuber #17 p to fff, to asterisk  Q=60
2 Singer #41 in B^b,B,C  B=80
   Teuber N5  Q=60
3 Singer #42 in G,A^b,A,B^b  B=80
   Free trills A^b4-E^b5
4 Singer #42 in B^b,B,C  B=80
   Teuber #12 first line G-B^b repeat  H=54
5 Teuber #18  B=80
   Teuber N7 horn in D-A^b  Q=60
6 Fifth arpeggio C3-C5 tongued  Q=152
   Teuber #13 first two lines G-B^b repeat  H=54

Semester score: ___/6

Semester 6
✓ Date  #  Material  Tempo
1 Teuber 23a tongued and slurred  E=152
   Teuber #13 first two lines F#-C repeat
2 Singer #43 in G,A^b,A,B^b  B=80
   Teuber 23b tongued and slurred  E=152
3 Singer #43 in B^b,B,C  B=80
   Teuber N8  B=60
4 Fifth arpeggio C3-C5 slurred  B=60
   Teuber #19
5 Singer #44 in G,A^b,A,B^b  B=80
   Teuber N9  B=60
6 Singer #44 in B^b,B,C  B=80
   Teuber #12 second line G,A^b  H=54

Semester score: ___/6