

**Iowa State University
Department of Music
Fall-Spring; 2023-2024
Applied Horn Syllabus**

Course Number: 118G, 318G

Office: 141 Music Hall

Credit Hours: 1-3

Instructor: Joshua Johnson, horn@iastate.edu

Telephone: 319-296-8588 (cell)

1. Requirements for Entrance

Prospective students must first be accepted to Iowa State in general, and pass the entrance audition to the School of Music. The School of Music must receive a letter of recommendation from their high school band director (or similar authority).

Entering students should exhibit development of embouchure, breathing, articulation, tone, range, flexibility and intonation at the approximate level of the Rubank Advanced Method, or similar material, enabling them to start at the basic freshman level without extensive remedial work (students with deficiencies should expect remedial studies prior to the core curriculum).

2. Goals

All students are expected to have three sets of goal and objectives.

1. Short term (example: improving articulation in measure 20 of Kopprasch 14)
2. Intermediate (example: trying out and adapting to a suggested hand position for a semester)
3. Long term (example: working through your break range in the low register after an embouchure change)

Daily practice in preparation for your weekly lessons is a necessity to continue advancing on your instrument.

It is expected that students registered for 1 (one) credit hour lessons practice 30 minutes per day and students registered for 2 (two) credit hour lessons practice 1 (one) hour per day. Time isn't the only metric to measure your progress. It is expected that the student master an assigned etude, scale assignments and a portion of a solo each week. If the student isn't doing this in the time allotted, see the instructor for suggestions or new pedagogical ideas.

3. Attendance

Attendance at weekly lessons is mandatory. Lessons will only be made up in the event of an excused absence. In the event of unexcused absences, your grade will be lowered at my discretion.

You are highly encouraged to attend seminar class and recitals related to your instrument.

4. Participation and Performance Requirements

Large Ensembles: All horn minors are encouraged to register for and participate with a Large Ensemble each semester of full-time residence. For hornists, these ensembles qualify: wind symphony, orchestra, concert band or symphonic band. These organizations are open to all university students (majors or not) by audition.

Solos and Small Ensemble: Each student is required to play at least one public solo or small group performance per semester. More performances are strongly encouraged.

5. Recital Regulations and Requirements

If you intend to give a school related public performance you must first obtain permission from your instructor.

Juries, Continuation Examinations, General Recitals, and Personal Recital performances must be accompanied unless an exception is granted.

Recital Accompanist Guidelines:

1. Find an accompanist well before your recital date. A limited number of accompanists are available through the music department. If you aren't proactive in finding an accompanist, you may have to search outside of the school of music.
2. Give your accompanist sufficient time to prepare and get them music early (at least 2 weeks before your first meeting). Anticipate time to order your music.
3. Make sure you have adequate rehearsal time with your accompanist. As a general rule, you should plan for 2 rehearsals alone with your accompanist, 1 rehearsal with your studio professor present and a dress rehearsal.

6. Horn Techniques Component

This requirement is part of an effort to ensure that those horn students who are not earning a B.M. in Education have gained the necessary knowledge of teaching the horn, and basic horn functions, that will enable them to give lessons successfully and knowledgeably. This refers specifically to those students getting a B.A. or a B.M. degree, or to those who for whatever

reason would receive the B.M.E. degree without taking the class in high brass techniques. Even though you may not be working toward a music major, you will be called upon at some point to teach a horn lesson.

7. Suggested Course of study by Academic Year

(Freshman year)

All major scales and arpeggios (1st sem. any speed, 2nd sem. at designated speed).

Fundamentals of embouchure and tone production, correct breathing habits, special studies for range, tonguing and flexibility. Introduction to transposition, hand stopping. Construction and maintenance of the horn. Introduction to the harmonic (overtone) series.

Texts:

Wekre: Thoughts on Playing the Horn Well

Tuckwell: Horn

Core materials:

Kopprasch: 60 Selected Studies, Book I

Alphonse: Book 2, 3 or 4

Moore and Ettore, eds., Anthology of French Horn Music
(symphonic excerpts)

Solos:

Bozza: En Irlande

Clerisse: Chant sans Paroles

Corelli: Sonata in g

Effinger: Rondino

Glazunov: Reverie

Gliere: Intermezzo

Mendelssohn: Andante from Symphony No. 5

(in Solos for the Horn Player, ed. Mason Jones)

Mozart: Concerto No. 3, K. 447

(horn part in Eb--no transposed horn parts will be allowed)

Mozart, Concerto No. 1, K. 412/514, (or the newer K. 421 (386b))

Poot: Sarabande

St. Saëns, Romance, Op. 36

Telemann, Adagio and Presto

Duets:

Gates: Odd-Meter Duets

Voxman, ed.: Selected Duets for French Horn, Vol. II

(Sophomore Year)

Harmonic minor scales, minor arpeggios (1st sem. any speed, 2nd sem. designated speed), plus scales and arpeggios from the previous year. Exercises for sight-reading, increased flexibility, range and endurance. Lip trilling, double and triple tonguing, fingering combinations and more sophisticated tuning.

Texts:

Farkas: The Art of French Horn Playing
McWilliam: Blow Your Own Horn!

Studies:

Bach, J.S., arr. Hoss: Suites for Unaccompanied Cello
Howe: The Advancing Hornist, Vol. I (core continuation)
Kopprasch, C.: Selected Studies for Horn, Book I (continue until finished)
Maxime-Alphonse: 200 Studies, Book 3, 4 or 5
Mueller: Studies, Book I
Moore & Ettore, Anthology (core continuation—excerpts)
plus Pottag, ed. Horn Passages, Books II and III
Reynolds, Intonation Exercises for Two Horns

Solos:

Beethoven: Sonata, Op. 17
Bozza: Chant Lointain
Cooke: Rondo in Bb
Koetsier: Romanza
Nehlybel, Scherzo Concertante
Piantoni: Air de Chasse
St. Saëns: Morceau de Concert
Strauss, F.: Concerto, Op. 8
Strauss, F: Nocturno
Strauss, R: Concerto No. I, Op. 11

Duets:

Machell, Jazz Duets for French Horns
Mozart, Twelve Pieces for Two Horns, K. 487

(Junior Year)

Melodic minor scales, minor arpeggios (1st sem. any speed, 2nd sem. designated speed), plus scales and arpeggios from the previous years. Concentration on special problems of technique and musicianship, as needed. Hand horn techniques.

Texts:

Farkas: The Art of Brass Playing, The Art of Musicianship
Epstein: Horn Playing from the Inside Out

Studies:

Bozza: 18 Etudes en forme d'Improvisation
begin Chambers, ed.: Orchestral Excerpts: (7 vol., plus Strauss vol.)
Clarke: Technical Studies for Cornet
Gallay: 30 Etudes, Op. 13 (2nd horn)
Kling: 40 Characteristic Etudes
Maxime Alphonse: Book 4 or 5
Pottag & Andraud, eds.: 335 Selected Studies, Book II

Solos:

Abbot: Alla Caccia
Chabrier: Larghetto
Cherubini: Two Sonatas
Haydn: Concerto No. II
Heiden: Sonata
Koetsier: Sonata
Mozart: Concerto No. 2, K. 417
Mozart: Concerto No. 4, K. 495
Mozart: Concert Rondo, K. 391
Neuling, Bagatelle for Low Horn
Rosetti: Concerto in Eb
Strauss, F: Fantasie
Van Eechaute: Nachtpoema
Vinter: Hunter's Moon

Duets:

Schenk, ed. Reynolds: Six Sonatas
Rosetti: Concertos for Two Horns

(Senior Year)

Chromatic and whole-tone scales, various arpeggios, or other material, at the request of the instructor. Maintenance of scales and arpeggios from previous years.

Concentration on special problems of technique and musicianship, as needed. Pedagogical materials for horn, incl. resources for beginners. Preparation of senior recital. Review of orchestral literature and audition preparation for those wishing further study.

Text:

Brüchle & Janetzsky: A Pictorial History of the Horn

Studies:

Barboteu: 20 Etudes Concertantes
Belloli: 12 Progressive Etudes
Gallay: Unmeasured Preludes, Op. 27
Schuller: Studies for Unaccompanied Horn
Bitsch: 12 Etudes
Maxime-Alphonse: Book V
Pilafian & Vignola: Travelin' Light (beginning jazz improv.)
Raph: Dance Band Studies
Reynolds: 48 Etudes
Continued study of symphonic excerpts, major chamber literature

Solos:

Beckel, The Glass Bead Game
Bozza: En Forêt
Dukas: Villanelle
Goedicke: Concerto, Op. 40

Haydn: Concerto No. I
Hindemith: Sonata (1939)
McTee, Images
Mozart, "Horn Quintet," K. 407
Reynolds: Partita
Schumann: Adagio and Allegro, Op. 70
Telemann: Concerto in d
Wilder: Sonatas I-III, Suite

Duets:

Bower: Bop Duets
Schuller: Four Duets for Unaccompanied Horns

8. Learning Outcomes

By the end of the term, students will demonstrate the skills (e.g. tone production, intonation, phrasing, interpretation, rhythm) necessary to perform a proportional amount of standard literature, chosen by faculty in accordance with each student's current level of achievement. Students will demonstrate their achievement at a jury, evaluated by faculty, at the end of each term.

9. Books and Literature

The acquisition of repertoire is an ongoing and costly endeavor. These materials will accompany you throughout your academic and professional career and are vital to your continued success as a musician. Every attempt will be made to provide cost effective suggestions and resources as you continue to build your music library.

10. Instruments and Accessories

It is expected that the student own a french horn in good working condition. In the event that you do not own an instrument, a limited number of rental instruments are available through the school of music. The following are required items: Straight Mute, Stopped Mute, Pencil, Tuner (mobile devices are acceptable), Metronome (mobile devices are acceptable) and a Mouthpiece. Please see me for equipment recommendations and suggestions.

University Policies:

Free Expression

Iowa State University supports and upholds the First Amendment protection of freedom of speech and the principle of academic freedom in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be

penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

Academic Dishonesty

The class will follow Iowa State University's policy on academic misconduct (5.1 in the Student Code of Conduct). Students are responsible for adhering to university policy and the expectations in the course syllabus and on coursework and exams, and for following directions given by faculty, instructors, and Testing Center regulations related to coursework, assessments, and exams. Anyone suspected of academic misconduct will be reported to the Office of Student Conduct in the Dean of Students Office. Information about academic integrity and the value of completing academic work honestly can be found in the Iowa State University Academic Integrity Tutorial.

Accessibility Statement

Iowa State University is committed to advancing equity, access, and inclusion for students with disabilities. Promoting these values entails providing reasonable accommodations where barriers exist to students' full participation in higher education. Students in need of accommodations or who experience accessibility-related barriers to learning should work with Student Accessibility Services (SAS) to identify resources and support available to them. Staff at SAS collaborate with students and campus partners to coordinate accommodations and to further the academic excellence of students with disabilities. Information about SAS is available online at www.sas.dso.iastate.edu, by email at accessibility@iastate.edu, or by phone at 515-294-7220.

Discrimination and Harassment

Iowa State University does not discriminate on the basis of race, color, age, ethnicity, religion, national origin, pregnancy, sexual orientation, gender identity, genetic information, sex, marital status, disability, or status as a U.S. Veteran. Inquiries regarding non-discrimination policies may be directed to Office of Equal Opportunity, 3410 Beardshear Hall, 515 Morrill Road, Ames, Iowa 50011, Tel. 515-294-7612, Hotline 515-294-1222, email eooffice@iastate.edu

Mental Health and Well-Being Resources

Iowa State University is committed to proactively facilitating all students' well-being. Resources are available on the ISU Student Health and Wellness website (<https://www.cyclonehealth.iastate.edu>).

Prep Week

This class follows the Iowa State University Prep Week policy as noted in section 10.6.4 of the Faculty Handbook.

Religious Accommodation

Iowa State University welcomes diversity of religious beliefs and practices, recognizing the contributions differing experiences and viewpoints can bring to the community. There may be times when an academic requirement conflicts with religious observances and practices. If that happens, students may request the reasonable accommodation for religious practices. In all cases, you must put your request in writing. The instructor will review the situation in an effort to provide a reasonable accommodation when possible to do so without fundamentally altering a course. For students, you should first discuss the conflict and your requested accommodation with your professor at the earliest possible time. You or your instructor may also seek assistance from the Dean of Students Office at 515-294-1020 or the Office of Equal Opportunity at 515-294-7612.

Contact Information for Academic Issues

If you are experiencing, or have experienced, a problem with any of the above statements, email academicissues@iastate.edu

(Important note to faculty: The email address for contact information is monitored and answered through the Office of the Senior Vice President and Provost)