

**Iowa State University  
Department of Music  
Fall-Spring; 2020-2021  
Applied Horn Syllabus**

**Course Number: 119G-419G**

**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 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 private horn teacher.

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)

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

### **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. Non university commitments like drum corp, marching percussion etc. will not be excused.

You are required to attend seminar class and recitals related to your instrument. These are departmental regulations. Refer to your handbook, for the mandatory attendance of recital and performance regulations.

The department requires you to attend a total of 12 concerts each semester. See your student handbook for additional information concerning recital attendance. In the event you are unable to meet this requirement, your grade will be lowered accordingly. I am happy to accept non university performances to fulfill this requirement. See me for approval before hand. Please provide a program, ticket stub or other proof that you attended the performance before the semester concludes.

**\*\*Addendum for the Fall 2020 semester: Online events and performances approved by the instructor are acceptable to fulfill the concert attendance requirement.\*\***

#### **4. Participation and Performance Requirements**

Large Ensembles: All horn majors are required 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 (2 (two) weeks before your first read at a minimum). 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 getting 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 getting an education degree or a music major, you will be called upon at some point to teach a horn lesson.

## **7. Written Paper Component**

Each student must write two papers on any subject concerning the horn. The first, five pages in length, is due at the end of the freshman year. The second, eight pages in length, is due at the end of the third year. The purposes of the assignment are 1) to assess and improve writing skills, 2) to learn more about the horn, and 3) to become acquainted with the ISU library and to improve library skills. Full details of these papers will be given to each student separately.

## **8. 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

## 9. 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.

## 10. 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.

## 11. 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.

## 12. Special Accommodations

Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. All students requesting accommodations are required to meet with staff in Student Disability Resources (SDR) to establish eligibility. A Student Academic Accommodation Request (SAAR) form will be provided to eligible students. The provision of reasonable accommodations in this course will be arranged after timely delivery of the SAAR form to the instructor. Students are encouraged to deliver completed SAAR forms as early in the semester as possible. SDR, a unit in the Dean of Students Office, is located in room 1076, Student Services Building or online at [www.dso.iastate.edu/dr/](http://www.dso.iastate.edu/dr/). Contact SDR by e-mail at [disabilityresources@iastate.edu](mailto:disabilityresources@iastate.edu) or by phone at 515-294-7220 for additional information.

## 13. COVID-19 health and safety requirements

Students are responsible for abiding by the university's COVID-19 health and safety expectations. All students attending this class in-person are required to:

*Properly wear a face covering and/or face shield, covering the nose and mouth, while in classrooms, laboratories, studios, offices, and other learning spaces. It is important to remember that a face covering and/or face shield is required to be worn whenever you are on campus, in the presence of others, and unable to maintain physical distance.*

*Practice physical distancing to the extent possible;*

*Assist in maintaining a clean and sanitary environment;*

*Not attend class if you are sick or experiencing symptoms of COVID-19;*

*Not attend class if you have been told to self-isolate or quarantine by a health official.*

*Follow the faculty member's guidance with respect to these requirements. Failure to comply constitutes disruptive classroom conduct. Faculty and teaching assistants have the authority to deny a non-compliant student entry into a classroom, laboratory, studio, conference room, office, or other learning space.*

These requirements extend outside of scheduled class time, including coursework in laboratories, studios, and other learning spaces, and to field trips. These requirements may be revised by the university at any time during the semester.

Faculty may refer matters of non-compliance to the Dean of Students Office for disciplinary action, which can include restrictions on access to, or use of, university facilities; removal from university housing; required transition to remote-only instruction; involuntary disenrollment from one or more in-person courses; and such other measures as necessary to promote the health and safety of campus.

It is important for students to recognize their responsibility in promoting the health and safety of the Iowa State University community, through actions both on- and off-campus. The university's faculty asks that you personally demonstrate a commitment to our Cyclones Care campaign. Iowa State University's faculty support the Cyclones Care campaign and ask you personally to demonstrate a commitment to our campaign. Your dedication and contribution to the campaign will also protect your classmates and friends, as well as their friends and families.

#### **14. Academic Integrity/Dishonesty:**

Iowa State University expects that every member of its academic community shares the historic and traditional commitment to honesty, integrity, and the search for truth. Academic dishonesty includes plagiarism; cheating and dishonest practices in connection with examinations, papers, and projects; and forgery, misrepresentation, and fraud. Students should act to prevent opportunities for academic dishonesty to occur, and in such a manner to discourage any type of academic dishonesty. Students may consult the published university policies for additional information about infractions of academic standards.

#### **15. Social Justice:**

The department of music is committed to social justice. I concur with that commitment and expect to foster a positive learning environment based upon open communication, mutual respect, and non-discrimination. Our University does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color, or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

#### **16. Writing and Media Support:**

The Writing and Media Center (WMC) helps students become effective, confident communicators. We support students during all stages of the writing process, from brainstorming to revising, as well as with oral, visual, and electronic communication. While we can help students identify patterns and trends in their spelling and grammar, we do not provide editing services. We offer



one-on-one and group consultations online. To register and schedule an appointment, see <https://iastate.mywconline.com/>. For more information, visit our website at <https://www.wmc.dso.iastate.edu> or email [writectr@iastate.edu](mailto:writectr@iastate.edu).

### **17. Policies on Freedom of Speech and Academic Freedom:**

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.