

COURSE OUTLINE APPLIED STUDIES-HORN

Instructor: Dr. Charles Turner
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Office Hours: 10:00-12:00 am, MTWF

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GOALS:

To develop and extend basic competencies including characteristic tone, technical facility, intonation, rhythmic accuracy and pitch accuracy. To achieve one's potential as a musician.

REQUIRED MATERIALS

Instrument
Assigned method books and solo music
pencil
Three ring notebook-journal
Assigned warm-up materials and daily routine

SUGGESTED MATERIALS

Tuner
Metronome

PERFORMANCE REQUIREMENTS

Students are required at least twice per semester. In addition to end of the semester jury, students may elect to perform in student recitals or departmental recitals or a half or full recital. Students are encouraged to perform whenever possible. Music performed in recital will be selected from solo literature, studied during the semester. Music performed for jury will be selected from works studied and prepared during the semester and will include studies, etudes and exercises, major and minor scales (all three forms) and solo literature.

Music Major and Music Education Major students must enroll in at least one large ensemble during each semester in residence. Participation in a chamber ensemble is encouraged.

ATTENDANCE POLICY

You will have one assigned lesson time per week. It is very important that you make every effort to attend every lesson if possible. Unexcused absences are not allowed. One or two unexcused absences will result a lowering of your semester grade. Any student who has three or more unexcused absences will automatically fail the course.

GRADING POLICY

Each student's weekly grade will be based upon preparation and completion of assigned lesson material. In addition, students will receive grades for the jury, student recital performances, and lessons journal.

Your grade will be averaged from the following:

1. Jury or Junior or Senior Recital performance = 20%
2. Average of all grades of individual lessons throughout the semester = 60%
3. Lesson notebook or journal = 20%

Note: The journal must include lesson information and notes, assignments, practice-log and written reflections about practice sessions.

METHODS

Daily preparation (individual practice) of assigned materials to be performed at weekly lessons, in Student Recitals and Departmental Recitals. Students who take one-half hour lesson per week are required to practice one hour per day. Students who enroll in one-hour lesson course per week are expected to practice two hours per day.

Each weekly lesson will include the performance of: at least one technical study and an appropriate amount of solo and ensemble literature, assigned the previous week.

All students are expected to utilize an approved daily warm-up routine.

EVALUATION

Instructor's evaluation of weekly preparation and progress during the semester.

Evaluation by brass faculty members in jury examinations, held at the end of each semester.

For One Hour Lesson:

To be eligible for the letter grade "A": The student must prepare to a level suitable for public performance: 12 etudes or technical studies; and one standard solo work (preferably a multi-movement concerto or sonata).

To be eligible for the letter grade "B": 10 etudes and two movements of a major work or two shorter works.

To be eligible for the letter grade "C": 8 etudes and one movement of a concerto or sonata or two shorter works.

To be eligible for the letter grade "D":

For One-Half Hour Lesson:

Expected to meet exactly one-half of the requirements, listed above.

The requirements, listed above are guidelines only, which may be amended according to the student's performance level and preparation prior to entering Berea College.

Note: The work that you do for your Applied Studies course is every bit as important as any of the "academic" courses in which you enroll. Daily preparation, regular and prompt attendance, and dedication to your craft are essential to your progress, as with any

discipline. Because of the nature of our schedules, canceling a lesson creates severe re-scheduling problems. Excusable absences include illness, or unavoidable crisis.

FRESHMAN LEVEL

Objectives:

Characteristic tone, adoption of a daily warm-up routine, formulation of practice techniques.

Scale Studies: All major scales from memory

Breathing techniques

Tension relocation

Technical Studies:

Pare Scale studies

Kopprasch, Selected Studies vol. I

Farkas, Art of Horn Playing

Concone, Vocalises

Schantl-Pottag, Melodic Studies

VanderVoude, Horn Studies

Horner, Exercises and Etudes

Solo Materials:

Kaufman, 12 Solos

Jones, Solos for the Horn Player

Mozart, Concerti K 412, K 447

Corelli, F Major Sonata

Telemann, Allegro

Beethoven, Sonata

Franz Strauss, Concerto

Glazunov, Reverie

Bozza, Chant Lointain

Francaix, Canon in Octave

Arnold, Fantasy for Unaccompanied Horn

SOPHOMORE LEVEL

Objectives

Continuation of previous objectives.

Increase flexibility and range

Multiple tonguing

Technical Studies

Materials from Freshman Level, not covered

Kopprasch, Selected studies vol. II

Gallay, Studies Op. 57

Fearn, Exercises in Flexible Horn Playing

Maxime-Alphonse, Books I - III

Solo Materials

Cherubini, 2 Sonatas

Haydn, Concerto #2

Cooke, Rondo in B-flat

Text:

Schuller, *The French Horn*

JUNIOR and SENIOR LEVELS

Objectives

Continuation of previous objectives and endurance development.

Study Materials

Belloli, 12 Progressive Etudes

Mueller, Etudes Vol. II

Maxime-Alphonse, Book V

Solo Materials

R. Strauss, Concerto #1

Haydn, Concerto #1

Hindemith, Alto Horn Sonata

Dukas, Villanelle

Mozart, Concerto K 495

Gliere, Concerto

Schuman, Adagio and Allegro

Texts:

Morely-Pegge, *The French Horn*

LIST OF REPRESENTATIVE LITERATURE FOR THE HORN

Bach, J.S.	Cello Suites
Corelli, A	Sonatas, FM and g min
Foarster	Concerto in E-flat
Handel.Reynolds	Sonata III
Marais, M	Le Basque
Mouret, J. J.	Two Divertissements
Mozart, Leopold	Concerti in D and E-flat
Senaille, J.B.	Allegro Spiritoso
Teleman, G.P.	Concerto in D, F M Sonate
Vivaldi, A	Double Concerti
Beethoven, L.	Sonata Op. 17
Danzi, F.	Sonata in E-flat
Haydn, Michael	Concertino in D
Mozart, W.A.	Concerti (4) and Concert Rondo.
Neruda, J.	Concerto
Rossetti, F.A.	Concerto in d min, E-flat Major Double Concerto
Stamitz/Reynolds	Concerto
Stich, W. (Punto)	Concerto in F
Chabrier, E.	Larghetto
Cherubini, L.	Two Sonatas
Glazunov, A.	Reverie Op. 24
Rossini, G.	Prelude, Theme, and variations
Saint-Saens, C.	Concertpiece, Romances Op. 36, Op. 67.
Schmidt, H. K.	Im Tiefstem Wald
Schuman, R.	Adagio/Allegro, Album (Reynolds)
Strauss, Franz	Concerto, Nocturne, Les Adieux, Theme and Var.
Strauss, Richard	Concerti (2), Andante
Weber, C.M.	Concertino
Atterburg, K.	Concerto
Berbstein, L.	Elegy for Mippy
Bozza, E.	en Foret, Chant Lointain, En Ireland, Sur les Cim
Bush, A.	Autemn Poem
Dukas, P.	Villenelle
Francaix, J.	Divertimento, Canon in Octave
Goedecke, A.	Concerto
Havhaness, A.	Concerto
Larsson, L. E.	Concertino
Madsen, L	Sonata
Ravel, M.	Pavanne
Schmidt, F.	Lied and Scherzo
Schoek, O.	Concerto
Vinter, G.	Hunter's Moon
Wilder, A.	Sonata #3, Suite, Suite for Horn, Tuba, Piano
Adler, S.	Sonata

Amram, D.	Concerto, Music From Marlboro (Horn and Cello)
Bassett, L.	Sonata
Hamilton, L.	Aria
Heiden, B.	Sonata, Concerto
Hindemith, P.	Sonata, Concerto, Althorn Sonata
Jacob, G.	Soncerto, Fantasy
Krol, B.	Concerto (Jazz)
Nelhybel, V.	Scherzo Concertante
Porter, Q.	Sonata
Poulenc, F.	Elegy
Reynolds, V.	Sonata
Stevens, H.	Sonata
Tomasi, H.	Concerto, Danse, Profane
Durko, Z.	Symbols
Hamilton	Sonata Notturna
Hartley, W.	Sonorities II
Musgrave, T.	Music for Horn and Piano
Reynolds, V.	Sonata
Schumann, W.	Three Colloquies
Amram, D.	Blues variations for Monk
Arnold, M.	Fantasy
Bach, Jan	French Suite, 4 two-bit Contraptions
Bozza, E.	Graphismes
Persichetti, V.	Parable VII
Schuller, G.	Studies for Horn
Wilder, A.	Pieces for Solo Horn