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## MUSI 295.06: Applied Study II - French Horn

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UNIVERSITY OF MONTANA  
COLLEGE OF VISUAL AND PERFORMING ARTS  
SCHOOL OF MUSIC

HORN STUDIO SYLLABUS:  
MUSI 195, 295, 395, 495 APPLIED STUDY  
MUSI 162, 362 HORN CLUB

SPRING 2016

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HORN CLUB meets in Rm. 105 W 1PM  
APPLIED LESSONS meet as scheduled with the professor.

The purpose of this document is to outline the expectations and responsibilities of Applied Study/Horn Club at UM. Read this document carefully, and clarify any questions appropriately.

Grades are based on the following:

1. Thoroughness of lesson preparation and subsequent improvement
2. Performance at appropriate level (100, 200, etc.)
3. Horn Club attendance and quality of participation

### **APPLIED STUDY**

In order to realize one's potential, a well-conceived and consistent method of practice needs to be cultivated. It is the shared responsibility of the teacher and student to develop this structured practice method. Every serious student of the horn must commit to three balanced, purposeful, and concentrated hours of individual practice on days without ensemble obligations.

Appropriate amounts of rest need to be considered when formulating a practice routine. Another period each day should be dedicated to concentrated listening and score study. In order to receive a lesson grade of "A", a student must present a thorough knowledge of each composition's score and foreign terminology.

### **Students are expected to report fully warmed-up to each lesson.**

An electronic tuner capable of producing the horn's range of pitches, a metronome capable of subdividing, a recording device, and foreign language dictionaries are REQUIRED tools. Breath building tools, a BERP, and a sound-level meter are also highly recommended.

**Required books:**

*The Art of French Horn Playing* by Philip Farkas  
*Orchestral Audition Tome* compiled by David Thompson **OR**  
*The Orchestra Musician's CD-ROM Library*

Other recommended books will be discussed separately from this document. Membership in the International Horn Society is **strongly recommended**.

All foreign language terms contained in any assigned work of music must be translated before each lesson. **Failure to translate terms will result in an automatic reduction of one-half to a full grade for that particular lesson, and the student may be dismissed from that lesson.**

**Failure to demonstrate knowledge of a composition's score, or neglecting a listening assignment, will result in an automatic reduction of one-half to a full grade for that particular lesson, and the student may be dismissed from that lesson.**

Absence from any lesson will be excused only for illness, family emergency, religious obligation, audition/job interview, or UM event. Every reasonable effort will be made to change or make-up lessons missed for these reasons. Lessons missed without 24 hours prior notification, for any reason other than an emergency, will be graded as failing.

Students are required to obtain all assigned lesson materials quickly through the most expedient source. Materials should be ordered on the day that they are assigned. All compositions must be prepared from **music in the original key**. As an example, no Mozart Concerti parts are to be transposed to F.

**Accompanists and chamber music ensembles:** Students who are preparing a performance involving an accompanist and/or chamber music ensemble are required to arrange the attendance and participation of their collaborators during lessons, or at a time agreed upon by the teacher. Regardless of the performance involved, any accompanist or chamber music ensemble that is not adequately prepared will be immediately dismissed from that lesson. Likewise, any horn student who has not adequately rehearsed with their accompanist or ensemble will be dismissed from that lesson. All rehearsals, and the level of preparation by collaborators, are the sole responsibility of the **individual horn student. It is also the responsibility of each horn student to be aware of, and comply with, all recital, UDRP, pre-UDRP, and jury policies.**

Grades are given for each lesson:

- A Exceptional progress; consistent improvement and preparation
- B Satisfactory progress; consistent improvement and preparation
- C Some progress; inconsistent preparation
- D Below average progress; inconsistent progress
- F Little or no progress; consistently unprepared

Plus and minus grades are given for work between these levels.

**ANY STUDENT WHO IS FOUND TO BE CLEARLY UNPREPARED FOR HIS/HER LESSON WILL BE IMMEDIATELY EXCUSED, AND THAT LESSON WILL BE GRADED AS FAILING.**

**Physical contact:** Instruction occasionally involves a certain amount of limited and neutral physical contact between the teacher and student when dealing with such subjects as breathing, posture, hand position, tension, overall performance style, etc... It is the responsibility of the student who is **in any way and at any time** uncomfortable with this physical contact to immediately inform the teacher of that discomfort.

### **HORN CLUB**

All horn students, majors and concentrations, are required to register for and attend Horn Club. Exceptions to this enrollment are made only in the case of a scheduling conflict involving another require academic course. Studio class offers performance opportunities, mock auditions, guest artist presentations, and class discussions covering a broad spectrum of study that cannot be covered as well, if at all, in a private lesson setting. All class members are expected to take notes of class topics and mark parts for the music being studied.

During this time, students may be called upon numerous times to give helpful input to one another. It is essential that an attitude of support, cooperation, and positive criticism be always present for the mutual benefit of each and every horn student. We can all learn from each other! Any student who wishes to give a studio class presentation should speak to Dr. Cooper regarding topic or performance choice, and scheduling. Attendance will be taken at the scheduled beginning of each studio class. Punctuality is important in our profession and our classes. **Unexcused absences, tardiness, or inadequate participation will result in lowering of the student's final grade by as little as one-half grade to as much as failing, depending on the severity of the issue.**

We strongly believe in a studio that is friendly and supportive of others. In addition, hearing all types of recitals and concerts enhances everyone's musical education. Therefore, horn students **must attend ALL** brass and woodwind faculty recitals, **ALL** guest artist brass recitals, and **ALL** recitals presented by fellow horn students. Plan ahead, to ensure that this requirement is met. **Failure to attend the required recitals/concerts will result in the lowering of the student's final applied grade by one-half to a full grade.** A superabundance of recital attendance may boost the final grade by one-half grade.

### **PROFESSIONAL ETIQUETTE**

Every UM horn student is expected to dress in a professional manner and demonstrate appropriate professional etiquette when presenting ensemble, recital, jury, masterclass, and exam appearances.

**DO NOT** borrow a colleague's horn, music, tools or anything else without his/her permission. You may want to consider obtaining individual insurance for your instrument and other possessions of value.

Each UM horn student is part of a select group, and deserves to be treated with respect. Respect each other as colleagues on the same journey. It is the attitude of this faculty to treat you as professionals who are working towards the day when you will sign a contract that is already waiting for you. **You will be treated as professional musicians, and will be expected to behave as responsible professionals at all times.** In the unlikely event of grossly unprofessional or irresponsible behavior, or behavior that is deemed harmful to our horn studio-at-large, contact Dr. Cooper immediately for a confidential discussion of the issues. Suggestions for improving our horn program are always welcome.

The ultimate goal of all the above statements is to create an environment in which each student can reach his/her potential in a friendly and cooperative environment. If any questions arise concerning this policy statement, or any other educational matter, please contact Dr. Cooper as soon as possible through e-mail. I check my e-mail frequently and it is the best and surest way of contacting me.

### **Academic Misconduct and the Student Conduct Code**

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [http://life.umt.edu/vpsa/student\\_conduct.php](http://life.umt.edu/vpsa/student_conduct.php).

### **ACCESSIBILITY**

Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). “Reasonable” means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://www.umt.edu/disability>.

### **REPERTOIRE AND MATERIALS**

Examples of possible repertoire and materials that we may use in these courses is given below (but is not limited to this list):

#### Routines

Teuber  
Farkas  
Stanley  
Clark

#### Etude Books

Kopprasch 60  
Kling 40

Gallay Op. 13 (30 Studies)  
Gallay Op. 57 (Studies 2<sup>nd</sup> Horn)  
Gugel 12  
Neuling  
Concone  
Rochut/Bordogni  
Gallay Unmeasured Preludes  
Verne Reynolds

Scales – All at least 2 octaves (F, Gb, G, Ab, A, Bb, B, and C should be 3 octaves)

All major  
Natural minor  
Harmonic minor  
Melodic minor  
All F horn  
All Bb horn  
Thirds  
Various other patterns

Excerpts from the symphonic repertoire

Bach: Brandenburg, B minor Mass  
Beethoven: Sym. 2, 3, 5, 6, 7, 8, 9, Fidelio Overture  
Brahms: Sym. 1, 2, 3, 4, Piano Concerto 1, 2, Academic Festival Overture  
Dvorak: Sym. 9, Cello Concerto  
Franck: Sym. in Dmin  
Haydn: Sym. 31  
Mahler: Sym. 1, 2, 3, 4, 5, 9  
Mendelssohn: Midsummer Night's Dream, Scottish Symphony  
Ravel: Alborado del Gracioso, Daphnis and Chloe, Pavane for a Dead Princess, Bolero, Piano Concerto in G Maj.  
Saint-Saens: Organ Sym.  
Schubert: C Major  
Schumann: "Rhenish" Sym.  
Shostakovich: Sym. 5  
Strauss: Till Eulenspiegel, Ein Heldenleben, Don Juan, Don Quixote  
Stravinsky: Firebird  
Tchaikovsky: Sym. 4, 5  
Wagner: Das Rheingold, Long Call, Short Call  
Weber: Oberon, Der Freischutz

Solo

Abbott: Alla Caccia  
\*Basler: Cantos  
Beethoven: Sonata, Op. 17  
\*Berge: Horn-Lokk  
Bozza: En Foret

Bujanovsky: Espana  
Chabrier: Larghetto  
Cherubini: Sonata No. 2  
Danzi: Sonata in E-flat  
Dukas: Villanelle  
Forster: Concerto in E-flat  
Glazunov: Reverie, Op. 24  
Gliere: Concerto, Op. 91; Intermezzo; Nocturne; Romance; Valse Triste  
Haydn, J.: Concerto No. 1 in D; Concerto No. 2 in D  
Heiden: Sonata  
Hindemith: Concerto  
Hindemith: Sonata for Horn  
Jacob: Concerto  
\*Kroll: Laudatio  
Krufft: Sonata in E  
Larsson: Concertino  
Messiaen: Des canyons aux étoiles... VI: Appel Interstellaire (must be from score)  
Mozart: Con. 2, K. 417; Con. 3, K. 447; Con. 4, K. 495; Concert Rondo  
Nehlybel: Scherzo Concertante  
Nielsen: Canto Serioso  
Neuling: Bagatelle  
\*Persichetti: Parable  
Poulenc: Elegy  
Ries: Sonata  
Rosetti: Concerto in D minor; Concerto No. 2 in E-flat  
Rossini: Prelude, Theme, and Variations  
Saint-Saens: Romance, Op. 36; Romance, Op. 67; Morceau de Concert  
Schumann: Adagio and Allegro, Op. 70  
Scriabin: Romance  
Strauss, F.: Nocturno, Op. 7; Concerto, Op. 8; Theme and Variations, Op. 13  
Strauss, R.: Concerto No. 1, Op. 11; Concerto No. 2; Andante  
Telemann: Concerto in D  
Weber: Concertino in E  
Wilder: Sonatas No. 1, No. 2, and No. 3  
Winter: Hunter's Moon

### Chamber Music

Beethoven: Quintet (piano and winds); Sextet (two horns and strings)  
Brahms: Trio, Op. 40 for Horn, Violin, and Piano  
Britten: Serenade, Op. 31 for Tenor, Horn, and Strings; Canticle No. 3  
Haydn, J.: Divertimento a Tre for horn, violin, and cello; Double Concerto  
Hindemith: Sonata for Four Horns  
Mozart: Quintet for horn and strings, K. 407 (piano and winds)  
Schubert: Auf dem Strom (horn, soprano or tenor, piano)  
Schumann: Konzertstück for four horns and orchestra  
Turner: Horn quartets

Villa-Lobos: Choros No. 4 for three horns and trombone  
Vivaldi: Double Concerto in F