MUSC-2600L Syllabus: Applied Horn Lessons
Instructor: Julie Gerhardt
jgerhard@westga.edu
cell: (678)575-9510

Attendance:
Attendance is required at all lessons. If you can’t make your lesson time, please let me know by 6 PM the day before the lesson (preferably, as soon as you know about the conflict!) so that we can make arrangements to reschedule.

Each unexcused absence reduces your semester grade by half of a letter grade

You are excused from a lesson when you have been told you are excused. Notifying me of an absence does not automatically mean that you are excused. Any reasonable reason for absence will be considered, but to be fair, continued absences will be scrutinized.

Grading:
Just as in life, every aspect of your lessons affects your grade. Here’s the breakdown:

• Attendance: See above.
• Weekly practice/preparation: 85%
  o This encompasses all aspects of what you do to make yourself sound good playing your instrument. The percentage of your grade earned in this category is based not only on how well you play and how much you improve over the course of the semester, but also on how diligently you use the learning aids available to you. These learning aids include but are not limited to the use of a practice schedule, SmartMusic, submission of weekly recordings, and much more. In this category, you are limited only by your imagination!
  o Also included in this category is whether you have your required materials. If I ask you to obtain specific materials for your lessons, you must get them as quickly as possible. If you don’t have the materials by your next lesson, you must provide evidence that you’ve ordered them by bringing a printout of an order confirmation, either from an online order or an in-person order.
• Professionalism: 15%
  o This category consists of all other aspects pertaining to your future as a successful musician. These aspects include but are not limited to: your attitude in interacting with me, your attire in lessons, and your timely response to e-mail and voicemail communication.
Required materials:

- Horn and mouthpiece (of course!)
- Audio recorder
  - This can be as simple as the recording app on an iPhone or as high-tech as the Zoom audio recorder.
- Lesson notebook
  - This should be dedicated to your lessons only. Please don’t share this notebook with another class.
- Pencils
- Dropbox.com account (Free online!)
- Kopprasch, 60 Selected Studies
- Maxime-Alphonse, Two Hundred New Melodic and Gradual Studies for Horn, Book 1
- Rubank, Elementary Method for Trombone (Trust me on this one.)
- Additional study materials, determined as needed

Please allot $100 for materials for lessons per semester.

Recording Your Lessons:
The best way to exponentially increase your learning from your lessons is to listen to a recording of your lesson after the fact. You can then hear what came out of your bell, why I said what I said, and what happened when you worked on what was said. You can also learn more quickly and make new mistakes rather than the same ones.

- You are required to record all your lessons.
- You are required to listen to the recording before the next lesson, preferably a.s.a.p. after the recorded lesson.
  - Take notes during the lesson
  - Write in coaching suggestions
  - You get to hear, while you’re not operating your horn, what you played!
- You are required to go over your lesson notes in the next lesson
  - Get clarity from me
  - Bring in questions
  - “Show your work”

We will work with recordings a TON. Recording yourself enables you to learn what you do on your horn. It is the best way to hear what you are actually doing.
Professional Attire:
First impressions are lasting impressions, and as much as we’d all like to think that what is on the inside is the only thing that counts, a potential business associate/employer/contractor doesn’t have much time to get to know you before deciding whether to hire you. In addition, most, if not all of your auditions/concerts/etc. will be performed wearing something besides jeans and t-shirts. The time to get comfortable performing in professional attire is now!

Please come to your lessons wearing professional dress. For our purposes, this is what is commonly called “business casual.” An example would be khakis and a polo shirt for guys or slacks and a blouse for ladies.

Scheduling Lessons:
We’ll schedule lesson times based on your class schedule. I’ll give you plenty of advance notice when I need to cancel a lesson for any reason, and we’ll make up the lesson or lessons missed in one of the following ways:
• We’ll schedule another lesson at a different time during the week.
• We’ll double the length of the following week’s lesson. (Or lengthen two additional lessons rather than having a MONSTER lesson on a single week.)
• We’ll have a Skype lesson, conditions permitting.

Before your lesson:
Please schedule your lesson in such a way that you’ll be able to arrive at a practice room at least 30 minutes before your lesson time to warm up and to mentally prepare for your lesson.

The Second Half of the Lesson:
Indiana University horn faculty member of lore Philip Farkas told his students there were two parts to the lesson. The first half was the session spent with him in the lesson. The second half was a practice session immediately following the lesson. Please plan for this crucial learning session in your lesson scheduling. Even if it’s only half an hour, please walk into a practice room immediately following your lesson and work on what we’ve just discovered and covered.

The old paradigm of a lesson a week is good, but not optimal. Your learning is MOST important when you are in your Performance Training Room (formerly known as the “Practice Room”) by yourself.
Practicing:
While everyone works differently, and there is no “perfect” amount of practice time, a good guideline for music minors is at least one hour per day (not counting rehearsals). Additionally, scheduling your practice for specific, regular times throughout your day/week will enhance your learning more than any other single factor related to your playing. At your first lesson, we’ll take a look at your class schedule and devise a regular practice schedule together.

Sending a SHORT recording every week:
Two days before your weekly lesson, by midnight, please submit a short recording of a solo/etude/orchestral except on which you’ve been working.

E-mail:
We live in a technology-driven society in which professional e-mail etiquette demands a timely response. Please respond to all e-mails within 48 hours of them being sent. If you check your e-mail at least once every 24 hours, you’ll still have up to 24 hours to formulate a response.

In rehearsal:
• No hats.
• No cell phones or iPods, or iTouches, or iAnythings.
  o Do not have a cell phone in your hand during rehearsal. Turn it off before you walk into the rehearsal. Yes, even if EVERYONE else is using theirs. Yes, even if you’re in the pit. Best to be present for every rehearsal moment.
  o You might be seen by your colleagues, who WILL think you want to be elsewhere, and when they win their gigs, they won’t recommend you and/or will recommend not hiring you.
Juries and Scale Exams:
At the end of each semester, you’ll have a performance opportunity that will allow you to highlight what you’ve learned in front of a panel of the UWG faculty. Here’s how it will look:

- **Semester 1:** one piece with accompaniment and scale exam
  - **Scale Exam:** All major scales and natural minor scales plus arpeggios in any eighth-note pattern, one octave, at M.M.=104

- **Semester 2:** one piece with accompaniment and scale exam
  - **Scale Exam:** Harmonic and melodic minors plus arpeggios, one octave, at M.M.=120

- **Semester 3:** one piece with accompaniment and scale exam
  - **Scale Exam:** All majors and minors plus arpeggios, two octaves, at M.M.=120

- **Semester 4:** two contrasting pieces with accompaniment or two movements of a concerto with accompaniment
  - **Scale Exam:** All majors and minors plus arpeggios at M.M.=128  **(Note:** if you play your third-semester scale exam to fourth-semester standards, then you don’t have to play it again at your fourth-semester jury.)

You’ll play scales at every lesson, so make it a part of your every-day routine!

The Three P’s of Accompanists:
Performing with an accompanist takes practice, planning, and payment. So, in order to practice performing with an accompanist, we’ll need to plan early to find a suitable one and to schedule rehearsals. And because accompanists get paid, please do your best to budget for this. (Amounts vary by accompanist. Most often, you get what you pay for.)

A word from UWG:
http://tinyurl.com/UWGSyllabusPolicies
Strongly Recommended Reading

Each year, you should read one of the books on the Strongly Recommended Reading List. As far as reading these books go, more is more. One book per semester would be even better. These readings can inspire constructive discussions during your lessons with me, and also with other horn players.

Strongly Recommended Reading List

**PERFORMER TRAINING**

*From the music world:*
- Effortless Mastery- Kenny Werner
- Inner Game of Music- Timothy Gallwey
- Power Performance for Singers- Shirlee Emmons and Alma Thomas
- Fight Your Fears and Win- Don Green
- Win Your Next Audition- Don Green

*From the business world:*
- The Speed of Trust- Stephen M.R. Covey
- How to Wow- Frances Cole Jones

*From the thinker world:*
- The Power of Now- Eckhart Tolle
- Soul Mates- Thomas Moore

**MUSICIAN TRAINING**

- Horn Handbook- Verne Reynolds
- Composer Biographies- www.pbs.org/wnet/gperf/education/education_bios.html
- The Art of Musicianship- Philip Farkas
- The Horn- Barry Tuckwell

**TECHNICIAN TRAINING**

- The Art of French Horn Playing- Philip Farkas
- Mastery of the French Horn- Michael Holtzel
- Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance- Doug Hill
- Extended Techniques for Horn- Doug Hill
- Thoughts On Playing The Horn Well- Froydis Ree Wekre

*From the health world*
- Enter the Zone- Barry Sears
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<th>Sunday</th>
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<td>2 sessions, 60 min. each</td>
<td>1 session, 90 min.</td>
<td>2 sessions, 45 min each</td>
<td>3 sessions, 30 min. each</td>
<td>1 session, 75 min.</td>
<td>2 sessions, 60 min. each</td>
<td>1 session, 60 min.</td>
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<td>Session 1: 15 min: breath/ease of tone/efficiency exercises, long tone variants 10 min: daily bass clef etude 5 min: daily sightreading etude 15 min: scales and scale variants 15 min: Kopprasch/transposition</td>
<td>Session 1: 10 min: breath/ease/efficiency 10 min: BC 5 min: SR 20 min: band music Session 2: 15 min: Kopprasch 10 min: orchestral excerpt of the day 5 min. break 25 min: solo #2, record sections, evaluate, repeat Session 2: 5 min. break 10 min: Kopprasch 15 min: solo #1 (focus on phrasing)</td>
<td>Session 1: 10 min: breath, etc. 10 min: BC 10 min: Kopprasch Session 2: 5 min: SR 20 min: solo #1, record sections, evaluate, repeat Session 3: 5 min: SR 10 min: memorization work (in chunks)</td>
<td>Session 1: 10 min: breath/ ease/efficiency 10 min: BC 10 min: Kopprasch Session 2: 10 min: rewarm 10 min: Kopprasch 10 min: excerpt 15 min: solo #1 (focus on phrasing)</td>
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<td>Session 1: 15 min: breath/ ease of tone/efficiency exercises, long tone variants 10 min: daily bass clef etude 5 min: daily sightreading etude 15 min: scales and scale variants 15 min: range-building</td>
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<td>Session 2: 10 min: rewarm (ex. Clarke studies, scales in thirds, improvisation work) 30 min: solo #1/ memorandum work (in chunks) 20 min: solo #2 (focus on phrasing)</td>
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**Assessment Questions**

- Did your practice schedule work?
- What can you do better/differently next week?
- Can you add more/longer practice session? Do you need to remove some?
  - How will this affect your ability to prepare for your lessons/ensembles?
- Do you need to spend more time on some aspects of your playing and less on others? Adjust your practice schedule to suit your needs!