MUSC-2600L Syllabus: Applied Horn Lessons
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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 you are excused. Any reasonable reason for absence will be considered, but to be fair, continued absences will be scrutinized.

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!)
- Résumé
- 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.)
- R. Strauss, Horn Concerto No. 1 in E-flat Major
- Mozart, Four Horn Concertos and Concert Rondo
- Additional study materials, determined as needed
Grading:
• Attendance: See above.
• Materials: 10%
• Scales: 15%
• Weekly Self-recording: 10%
• Notes from Recorded Lessons: 10%
• Practice Schedule/Reflections: 10%
• Repertoire Assignments: 10%
• Professionalism: 20%
• Jury: 15%

• Materials: 10%
You must obtain the necessary materials for your lessons 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 from an online or in-person order.
• Scales: 15%
For each lesson, you will have a scale assignment that will be graded according to a rubric provided on Google Drive. The lowest score will be thrown out, and the average of the remaining scale scores will account for 10% of your grade.
• Weekly Self-recording: 10%
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. Turn in at least 13 recordings for full credit. (HINT: Try to turn the recording in at least 3 days before your lesson. No leeway will be given for computer problems.) E-mail, text, Dropbox, and Google Drive are possibilities for sharing, but I’m also open to alternatives.
• Notes from Recorded Lessons: 10%
See “Recording Your Lessons” below for details. Turn in your notes via e-mail within 48 hours of each lesson. At least 13 note submissions will earn full credit.
• Practice Schedule/Reflections: 10%
Come to each lesson with a written practice schedule for the week. (See “Practice Schedule” below) As you answer your practice schedule assessment questions, jot notes on your old practice schedules, and take these into account when writing your new practice schedules. Turn in one copy and keep another. Keep these in the same place, either digitally or in hard copy. Turn in at least 13 for full credit.
• Repertoire Assignments: 10%
Links to recordings and writing prompts are provided on Google Drive. Listen to each recording and write a thoughtful paragraph about each.
• Professionalism: 20%
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 communication via e-mail, voicemail, and text message.
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 your bell, why I said what I said, and what happened when you worked on what was said. You can also learn faster 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 turn in your notes from listening to your recording via e-mail within 48 hours of each lesson. Turn in notes at least 13 times for full credit.

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!

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 for guys or slacks and a blouse for ladies.

EMAIL:
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 other electronic devices.
  - 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.
  - 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.
Lesson Schedule:
In-person lessons during Fall Semester 2016 will take place on the following dates:
January 12th, 19th, 26th
February 2nd, 16th, 21st
March 9th, 16th
April 6th, 13th, 20th, 25th

During the weeks of February 5th and 26th and March 26th, we'll schedule Skype lessons.

Juries will take place during finals week, the week of April 30th.

We'll schedule a specific lesson time based on your class schedule. Due to my performance schedule, there may be times that I'll need to make changes to the schedule. I'll give you plenty of advance notice when this happens, and we'll make up the lesson or lessons missed in one of the following ways:

- 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:
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 is at least two hours 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.
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 everyday routine!

Public Performance Expectations:
All Music Majors are expected to make at least one public appearance in a Student Recital Hour each year. Expectations are higher for those majoring in Performance, as follows: freshman year, one appearance; sophomore year, two appearances; junior year, three appearances; senior year, four appearances. The department staff documents these appearances in the student’s file by confirming that the appearance occurred as scheduled and by placing a copy of the Student Recital program in the student’s file. The Departmental Assistant Associate also keeps an electronic record of student performances.

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/UWGSSyllabusPolicies
Sample Practice Schedule:

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<th>Sunday</th>
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<tr>
<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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<tr>
<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>15 min: breath/ease/efficiency 10 min: bass clef 5 min: sightreading 5 min: break 15 min: Kopprasch 10 min: orchestral excerpt of the day 5 min: break 25 min: solo #2, record sections, evaluate, repeat</td>
<td>Session 1: 10 min: breath/ease/efficiency 10 min: BC 5 min: SR 20 min: band music</td>
<td>Session 2: 10 min: rewarm 10 min: Kopprasch 10 min: excerpt 15 min: solo #1 (focus on phrasing)</td>
<td>Session 3: 5 min: rewarm 25 min: solo #2/memorization work (in chunks)</td>
<td>Session 1: 10 min: breath, etc. 10 min: BC 15 min: SR 15 min: Kopprasch</td>
<td>Session 2: 10 min: rewarm (ex. Clarke studies, scales in thirds, improvisation work) 30 min: solo #2/memorization work (in chunks) 20 min: solo #1 (focus on phrasing)</td>
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<tr>
<td>Session 2: 10 min: rewarm (ex. Clarke studies, scales in thirds, improvisation work) 30 min: solo #1/memorization 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!