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**Catalog Course Description**
Private lessons for music majors at the upper-division level on horn. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit – one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

PRIMAR Y GOAL: To begin to familiarize the student with standard horn repertoire, including fundamental exercises, etudes, solo and chamber works, and orchestral excerpts.

**Course Objectives/Learning Outcomes**
In order to pass MUSC 4600L the student must demonstrate:
1. improvement or mastery of the appropriate playing techniques.
2. the ability to perform in lessons one or more compositions, suited to the student’s ability, that he or she had not previously studied.
3. the ability to perform publicly.
4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies required for the 3500-level-change examination.
5. knowledge and understandings of the style, composer, and characteristics of each work studied.

**Required Texts/Materials**
Horn (If you don’t own one, start looking now)
Metronome
Music Dictionary
Notebook for assignments and technical notes
Etude Books as determined and assigned by me throughout the semester**
Solo material as determined and assigned by me throughout the semester**

**Etude Books and Solo material may be ordered through your local music store or through**

**Eble Music**
(319) 338-0313 (no web page, but VERY helpful)
**Sheet Music Service of Portland**
(800) 452-1133 www.sheetmusicservice.com
**J.W. Pepper**
www.jwpepper.com

When assigned, the student is expected to order materials immediately, and have them no later than two weeks after the date assigned. Failure to do so will constitute being unprepared for a lesson, and will affect the grade accordingly. I expect that you will first try ordering from the above sources, which I have found to be reliable and fast. If materials are unavailable or backordered, notify me immediately for further assistance.

**Attendance**
Attendance is mandatory. There are no unexcused absences. In the event of illness or emergency, notify me immediately to reschedule. For unavoidable non-emergency conflicts, reschedule well in advance of the problem date. Any unexcused absence will result in a five-point deduction from your final grade.
Grading
Every lesson will be graded by assessed level of preparedness and progress. Your semester grade will be determined as follows:

1. Individual lesson grades 60%
2. Successful jury 15% (or 25% in semesters with no live performance)
3. Live performance (when required) 15%
4. Attendance at all lessons and studio classes 10%

Definition of “appropriate practice”:
Every student enrolled for this course is required to practice a minimum of one hour per day. Failure to do so will be obvious, and will be reflected in your grade. I may also require written practice records. However, the point is not really how much time spent practicing, but successful completion or significant progress on the assigned material. Remember, EVERYONE is busy. You are expected to make choices that will support your development as a horn player and future teacher.

Studio Class and Juries
You are required to attend Studio Classes four times per semester as part of the applied music course. They will take place during regularly scheduled Music 1000 times on Mondays.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty. Material will be chosen from the works and scales, etc. covered during the semester. Students are responsible for scheduling their own jury examination(s). It is the student’s responsibility to secure an accompanist three weeks prior to the jury time and to schedule a minimum of two rehearsals.

General Requirements for Applied Students
All students registering for applied lessons are expected to audition before the faculty for initial placement. Each semester students must schedule the weekly applied lesson prior to the first day of classes. Students who have not arranged a lesson time by the second day of classes will be dropped from the applied music course. Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Music students are required to present a minimum number of solo public performances in the student’s major applied area each year. These performances are an outgrowth of the studies pursued in the applied lessons and must be approved in advance by the student's major applied instructor. Generally, a single movement from a multi-movement work, or a single-movement work is considered an appropriate choice of literature for a solo public performance. The performance must be presented on an official student recital program (e.g., Student Recital Hour or Jr. or Sr. Recital).

Each level of applied study has specific expectations for students to pass the jury examinations and advance to the next level of applied study. These minimum skills must be demonstrated for the student to advance from one level of applied study to the next. For advancement from lower-division level to the upper-division level, students must pass a level-change examination. The level-change examination will occur during the applied jury examination in the quarter when the student is ready for advancement. Level-change committees include, in addition to the applied-area faculty committee, one other faculty member from a different performance area.
Specific Goals for Each Academic Year:

Freshman:
1. Completely learn and memorize major and minor scales (3 forms) and arpeggio
2. 3-octave chromatic scale
3. Demonstrate successful stopped horn technique
4. If necessary, become comfortable with reading bass clef
5. Beginning knowledge of trills
6. Demonstrate knowledge of musical terms (lists will be distributed)
7. Learn and perform a minimum of two solo works (at least one with piano)
8. Perform on at least one recital as a soloist

Sophomore
1. Increase speed and facility on major and minor scales
2. Begin transposition: familiarize with Horn in E-flat, E, C, D
3. Begin lip trills
4. Demonstrate successful multiple tonguing technique
5. Continued study of musical terms (lists will be distributed)
6. Learn and perform a minimum of three solo works (at least two with piano)
7. Perform on at least one recital as a soloist
   (Performance majors are required to make two recital appearances)
8. LEVEL CHANGE JURY

Junior
1. Familiarize with modal scales
2. Continue transposition studies in remaining keys
3. Solidify lip and valve trills
4. Begin serious study of orchestral excerpts
5. Continued study of musical terms (lists will be distributed)
6. Learn and perform a minimum of three solo works (at least one with piano)
7. Perform on at least one recital as a soloist
   (Performance majors: Junior recital is required, in addition to TWO recital appearances)

Senior
1. Continue scale studies
2. Demonstrate thorough knowledge of standard horn repertoire, including etudes, solo, chamber and orchestral works
3. Demonstrate mastery of transposition
4. Learn and perform a minimum of three solo works (at least one with piano)
8. Education majors: Senior recital OR faculty hearing is required
   Composition majors: One recital appearance is required
   Performance majors: Senior recital AND two recital appearances are required
Consider the following list of skills produced by Douglas Hill, Professor of Horn at the University of Wisconsin:

Using the following 5-point system, rate yourself as appropriately as possible for each of the categories. There is no such thing as a perfect score; this is meant only to help you evaluate your strengths and your needs and thus give better direction to your practicing.

<table>
<thead>
<tr>
<th>Skill</th>
<th>Rating</th>
</tr>
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<tbody>
<tr>
<td>5-Excellent</td>
<td></td>
</tr>
<tr>
<td>4-Good</td>
<td></td>
</tr>
<tr>
<td>3-Average</td>
<td></td>
</tr>
<tr>
<td>2-Problems</td>
<td></td>
</tr>
<tr>
<td>1-AGH!</td>
<td></td>
</tr>
</tbody>
</table>

Consistent posture:
- sitting –
- standing –

Fingering fluency:
- alternate –
- B-flat fingerings –
- F fingerings –

Intonation:
- moderate dynamics –
- loud dynamics –
- soft dynamics –
- high range notes –
- low range notes –

Breathing:
- maximum inhale –
- relaxed control –
- solid tone control –

Embouchure:
- overall consistency –
- high range –
- middle range –
- low range –
- very loud –
- very soft –

Endurance:
- physical (stamina) –
- mental (concentration) –
- enthusiasm –

Tonguing:
- single –
- double –
- triple –
- flutter –

Slurring:
- small intervals –
- large intervals –
- between registers –
- extreme dynamics –

Tone control:
- high range –
- middle range –
- low range –
- very loud –
- very soft –
- beauty of sound –

Accuracy:
- initial attacks –
- loud dynamics –
- soft dynamics –
- hear pitches –
- when tired –

Trills:
- lip/tongue –
- optional fingerings –
- valve –

Stopped horn:
- tone control –
- hear pitches –
- 3/4 stopped –
- projection –

Transposition:
- E-flat, E –
- D, C –
- B-flat, G, A –
- Others –

Sight-reading:
- general fluency –
- rhythms –
- intervals –

Extended techniques:
- glissandi –
- vibrato –
- vocalizations –
- half-valve –
- quarter-tones –
- air sounds –

Warm-up:
- completeness –
- effectiveness –
- re-warm-up –

Practice:
- effectiveness –
- consistency –
- goal planning

Literature:
- orchestral excerpts –
- solo literature –
- etudes –
- chamber music –