I. Required Texts and Additional Tools for Study:

Etudes/Texts - Kopprasch 60 Selected Studies, Book I and II; Gallay 12 Second Horn Studies; Farkas, The Art of Horn Playing.

Solo Répertoire - Mozart II, IV; Saint-Saëns Morceau de Concert; Beethoven Sonata; R. Strauss I.

Supplemental materials will be distributed by the teacher, based on specific needs. Exercise will be developed to address technical issues. Membership in the International Horn Society is highly recommended http://www.hornsociety.org/

Equipment - Metronome and tuner, pencil and notebook, and a working instrument are to be brought to every lesson. Purchase of a straight mute and a stop mute is highly recommended but not required in the first year. A small kit bag with oil, string, grease and a screwdriver will keep the student’s instrument in working condition. The teacher will supply any needed equipment beyond the above.

II. Course Requirements:

Class Attendance – Lessons meet once weekly, more than two unexcused absences will result in an automatic lowering of the grade one letter. Unexcused absences must be emailed in writing AND called in to Ms. Johnson in advance. The student is responsible for all material covered in the class missed. The student is expected to arrive to the lesson warmed up, ready to play, and prepared.

Practicing – Students are expected to practice daily for a minimum of three, non-consecutive hours. The practice sessions will include warm-ups, scales and arpeggios, a block of time to address technical issues or extended techniques, études, solos and any music to be learned for a rehearsal or audition. Sufficient breaks and prudent playing will keep the player from injury.

Student Supplemental Notebook – Students will be required to develop a notebook that will include supplemental materials and notes specific to their lessons. Warm-ups will be derived from assigned exercises, working solutions to technical problems, and future requirements on the student’s ability such as concerts and auditions. Any problem or solution is to be captured in the notebook for questions and reference. Assignments and notes from the teacher will be captured by the student as well.

Tests and Quizzes – Daily practice and preparation for lessons is required (40% of the final grade). There will be a Colloquium performance as a Mid-Term test (10%) and final exam in the form of a jury (20%). Attendance at all horn recitals (10%). A positive attitude and a willingness to participate and learn are also requirements (20%).

Content – Students will learn the basics of horn playing, musicianship, and ensemble etiquette. Mastery of fundamentals will be addressed by the teacher at every lesson. These fundamentals are breathing, tonguing and embouchure. At times, these basics will be addressed and explained specifically and intensively, but at other times only briefly, in regards to the larger music-making task. It is the responsibility of the student to master the fundamentals through practice and execution, in order to play properly. Along with discussion, exercises and études will be tailored and assigned to address these basics. Mastery of fundamentals must precede range, endurance, flexibility and volume. Other items to be addressed include musicality, sight reading, intonation, breathing, transposition, posture, mute use and stopping technique, injury prevention, alternate fingerings and their use, major and minor scales, and care and maintenance of the horn. Ear training through singing, clapping, and the regular use of a tuner and metronome enhances positive results on the horn and is required. Warm-ups and sight reading should be done daily. Any music to be learned as required by the student’s chosen degree should be played in the lesson and coached by the teacher. It is important that the student ask questions and openly communicate weaknesses to speed the learning process. Any difficulties will be identified and isolated down to the smallest kernel. Exercises will be invented by both the teacher and student to solve the problem. Creative problem solving is encouraged as is looking at a challenge from many different angles. It is important for the student to practice the identification, distillation and solution of problems in order to become efficient and independent. Mastery of fundamentals, advanced techniques, sheet music, exercises and ear training all demand consistent, conscientious, daily practice by the student.


IV. Outcomes and Assessment:

Students will develop and demonstrate competencies in fundamental techniques as well as more advanced techniques. Creative problem solving will be developed and exercised. An ability to teach, to perform in an ensemble, and perform a solo will be the result.

V. Academic Integrity: This policy is readily available in the First Year guide as well as the Student Handbook and on the Westminster College web-site. You should become acquainted with this policy.

VI. Students with Disabilities: Westminster College is committed to providing services and support for students with physical, psychological, visual, hearing or learning disabilities as defined by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. All students who seek accommodations for diagnosed disabilities should contact the director of the Office of Disability Resources for further information.