

ASU Horn Studio Syllabus

Instructor: Becca Lunstrum

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INTRODUCTION & PURPOSE

Horn is a uniquely beautiful and challenging instrument which has been beloved by composers, conductors, musicians, and audiences for centuries. As horn players, we are well acquainted with this instrument's wild, unpredictable temperament – but we are also aware of its versatile capability to musically envelope serenity, joy, sorrow, heroism, excitement, etc. in any setting. This is what drives us to take this piece of metal and turn it into a vehicle for expression.

To be able to conquer the challenges that the instrument presents and reap the stunning rewards, we must be diligent and efficient with our learning efforts – practicing daily with intelligence, determination, and heart. My goal as your instructor is to challenge, encourage, and inspire you – pushing you to improve both your technical and musical capabilities on horn beyond what you think possible. My expectations of you as a student are that you work hard, stay positive, and trust that improvement will come at its own pace.

The only way to do great work is to love what you do.

- Steve Jobs

Always be a first-rate version of yourself, instead of a second-rate version of somebody else.

- Judy Garland

Pablo Casals when asked why he still practiced four and five hours a day at the age of 81:

Because I think I am making progress.

COURSE DESCRIPTIONS

Non-major

Lesson: 45 minutes once per week.

Practice Requirements: 45-60 minutes a day, every day (minimum).

Expectations: Prepare exercises, etudes, excerpts, and solo materials as directed.

Performance: Studio class performance with pianist (if applicable) in at the end of semester.

Events: Attendance at any horn studio event is mandatory (see attendance policy).

Materials

- Drills: As facilitated by instructor.
- Etudes: Kopprasch 60 Studies (Carl Fischer), O. Franz 30 Etudes (Kalmus), Pottag, Getchell, and/or others as necessitated by the instructor.
- Solos: Solos for the Horn Player edited by Mason Jones, Mozart Concerto No. 3, Mozart Rondo, Gliere Intermezzo Op. 35, F. Strauss Nocturno, etc. as necessitated by instructor.
- Excerpts: To be chosen as needed for upcoming auditions.

Minor & B.A. Degree (Freshman/Sophomore)

Lesson: 45 minutes once per week.

Practice Requirements: 60 minutes a day, every day (minimum).

Expectations: Prepare exercises, etudes, excerpts, and solo materials as directed.

Performance: Either studio class performance or jury as determined by the instructor.

Events: Attendance at any horn studio event is mandatory (see attendance policy).

Materials

- **Drills:** As facilitated by instructor.
- **Etudes:** Kopprasch 60 Studies (Carl Fischer), O. Franz 30 Etudes (Kalmus), Kling 40 Characteristic Etudes, and/or others as necessitated by the instructor.
- **Solos:** Selected movements from Mozart Concerti Nos. 1 & 3, R. Strauss Concerto No. 1, F. Strauss Concerto, Gliere 4 pieces, etc. as necessitated by instructor.
- **Excerpts:** To be chosen as needed for upcoming auditions.

Minor & B.A. Degree (Junior/Senior)

Lesson: 45 minutes once per week.

Practice Requirements: 60-90 minutes a day, every day (minimum)

Expectations: Prepare exercises, etudes, excerpts, and solo materials as directed.

Performance: Either studio class performance or jury as determined by the instructor.

Events: Attendance at any horn studio event is mandatory (see attendance policy).

Materials

- **Drills:** As facilitated by instructor.
- **Etudes:** Kopprasch 60 Studies (Carl Fischer), O. Franz 30 Etudes (Kalmus), Kling 40 Characteristic Etudes, and/or others as necessitated by the instructor.
- **Solos:** All movements from Mozart Concerti Nos. 1 & 3, Beethoven Sonata Op. 17, R. Strauss Concerto No. 1, Gliere 4 pieces, and F. Strauss Concerto. Additionally Dukas Villanelle, Glazunov Reverie, Vinter Hunter's Moon, etc. as necessitated by instructor.
- **Excerpts:** To be chosen as needed for upcoming auditions.

B.M. Degree (Freshman/Sophomore)

Lesson: 1 hour once per week.

Practice Requirements: 1-2 hours a day (Education), 3 hours a day (Performance).

Expectations: Prepare exercises, etudes, excerpts, and solo materials as directed.

Performance: Jury

Events: Attendance at any horn studio event is mandatory (see attendance policy).

Materials

- **Drills:** As facilitated by instructor.
- **Etudes:** Kopprasch 60 Studies (Carl Fischer), O. Franz 30 Etudes (Kalmus), Kling 40 Characteristic Etudes), Neuling Low Etudes.
- **Solos:** Mozart Horn Concerti, R. Strauss Horn Concerto No. 1, Beethoven Sonata Op. 17, Dukas Villanelle, Glazunov Reverie, Saint-Saens Marceau de Concert, Heiden Sonata, Bach Cello Suites ed. by W. Hoss, Bozza En Irlande, Krol Laudatio, Berge Horn-Lokk, etc. as necessitated by instructor.
- **Excerpts (Education Major):** To be chosen as needed for upcoming auditions.
- **Excerpts (Performance Major):** Lists will include but are not limited to the following:
 - Beethoven Symphony No. 3 Trio
 - Beethoven Symphony No. 9 Horn 4 Solo
 - Brahms Symphony No. 1, Mvt 2 Solo

- Brahms Symphony No. 3, Mvt 3 Solo
- Brahms Piano Concerto No. 2 Horn 3 Solo
- Mahler Symphony No. 1, Mvt 3 Horn 2
- Ravel Pavan
- Shostakovich Symphony No. 5 Tutti
- Strauss *Till Eulenspiegel* Opening Call
- Strauss *Don Juan* Tutti
- Tchaikovsky Symphony No. 5 Solo
- Tchaikovsky Symphony No. 4 Opening and Horn Tutti

B.M. Degree (Junior/Senior)

Lesson: 1 hour once per week.

Practice Requirements: 2 hours a day (Education), 3-4 hours a day (Performance).

Expectations: Prepare exercises, etudes, excerpts, and solo materials as directed.

Performances: Jury & Recital

Events: Attendance at any horn studio event is mandatory (see attendance policy).

Materials

- Drills: As facilitated by instructor.
- Etudes: Kopprasch 60 Studies (Carl Fischer), O. Franz 30 Etudes (Kalmus), Kling 40 Characteristic Etudes), Neuling Low Etudes, Mueller Etudes, Gallay 12 Studies, Reynolds 48 Etudes.
- Solos: Mozart Horn Concerti, R. Strauss Horn Concerti No. 1 & 2, Beethoven Sonata Op. 17, Neuling Bagetelle, Dukas Villanelle, Glazunov Reverie, Saint-Saens Marceau de Concert, Heiden Sonata, Hindemith Sonata, Schumann Adagio and Allegro, Bach Cello Suites ed. by W. Hoss, Bozza En Foret, Bozza En Irlande, Danzi Sonata, Lars-Erik Larson Concertino, Krol Laudatio, Berge Horn-Lokk, etc. as necessitated by instructor.
- Excerpts (Education Major): To be chosen as needed for upcoming auditions.
- Excerpts (Performance Major): Lists will include but are not limited to the following:
 - All those listed under B.M. Degree Freshman/Sophomore requirements
 - Beethoven Symphony No. 7
 - Berlioz Queen Mab
 - Bruckner Symphony No. 4
 - Dvorak Symphony No. 9
 - Haydn Symphony 31, Horn 2
 - Mahler Symphony No. 3, Opening tutti and reh. 29
 - Mendelssohn Nocturne from Midsummer Night's Dream
 - Strauss *Don Quixote*, Var. VII & VIII
 - Strauss *Ein Heldenleben*
 - Strauss *Till Eulenspiegel*, All
 - Wagner Siegfried Long & Short Calls
 - Weber Overture to Der Freischutz

RECITAL REQUIREMENTS

- Minimum amount of music to be selected by both the student and instructor:
 - Junior (all majors) – 25 minutes
 - Senior Education – 25 minutes
 - Senior Performance – 50 minutes
- Collaborative pianist must be secured at least 3 months in advance (or most preferably the semester prior to your recital).
 - Sheet music must be provided by the student unless the pianist has another preference.
 - Music should be given to pianist as soon as the student knows their repertoire list.
 - Payment rates are up to the individual pianist.
 - Pianists must receive agreed upon payment at your recital.
- Pianist must be in at least 2 lessons prior to recital hearing and 4 lessons (total) before recital performance.
- Recital hearing will take place no less than four weeks prior to the scheduled recital.
- Recital Committee must be chosen and will consist of two additional music faculty and applied instructor.

ACADEMIC ADVISING (FOR MAJORS ONLY)

Students majoring in music with horn as their primary instrument must report to Dr. Jonathan Alvis for academic advising at least once every two weeks. These must be scheduled in advance by a method determined by Dr. Alvis.

GRADING CRITERIA

1. Progress
2. Effort & Attitude
3. Attendance
4. Jury/Performance

ATTENDANCE POLICY

- Students are expected to attend **all** of their scheduled lessons. Lessons that are missed because of excused absences must be re-scheduled with the instructor by the request of the student. Lessons missed due to an unexcused absence will not be made up.
- Requesting an excused absence:
 - Concerts, recitals, rehearsals, classes etc.: must be submitted **at least one week in advance** via email. Instructor may consider exceptions only if students can provide written documentation supporting their claim from another faculty member/instructor.
 - All other instances: must be submitted **at least 24 hours in advance** via email.
 - Failure to abide by these terms will result in an unexcused absence.
- Three late arrivals (10 minutes late or less) without acceptable excuses equate to one unexcused absence.
- Students that arrive more than 10 minutes late to a lesson without an acceptable excuse will forfeit the remainder of their lesson and incur an unexcused absence.
- An unexcused absence can result in the lowering of a grade by one letter.
- Instructor will provide list of required studio events at the beginning of the semester. Students are expected to attend these events not only for their own benefit, but also for the performer's – no one deserves to play to an empty hall when they have worked so diligently. Choosing not to attend concerts is a disservice to yourself, the performer(s), and music itself.

MASK POLICY

As a member of the Texas Tech University System, Angelo State University has adopted the mandatory [*Facial Covering Policy*](#) to ensure a safe and healthy classroom experience. Current research on the COVID-19 virus suggests there is a significant reduction in the potential for transmission of the virus from person to person by wearing a mask/facial covering that covers the nose and mouth areas. Therefore, in compliance with the university policy students in this class are required to wear a mask/facial covering before, during, and after class. Faculty members may also ask you to display your daily screening badge as a prerequisite to enter the classroom. You are also asked to maintain safe distancing practices to the best of your ability. For the safety of everyone, any student not appropriately wearing a mask/facial covering will be asked to leave the classroom immediately. The student will be responsible to make up any missed class content or work. Continued non-compliance with the Texas Tech University System Policy may result in disciplinary action through the Office of Student Conduct.

ACCOMODATION STATEMENT

ASU is committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs or activities of the university, or be subjected to discrimination by the university, as provided by the Americans with Disabilities Act of 1990 (ADA), the Americans with Disabilities Act Amendments of 2008 (ADAAA) and subsequent legislation.

Student Disability Services is located in the Office of Student Affairs, and is the designated campus department charged with the responsibility of reviewing and authorizing requests for reasonable accommodations based on a disability. It is the student's responsibility to initiate such a request by contacting an employee of the Office of Student Affairs, in the Houston Harte University Center, Room 112, or contacting the department via email at ADA@angelo.edu. For more information about the application process and requirements, visit the Student Disability Services website at www.angelo.edu/ADA. The employee charged with the responsibility of reviewing and authorizing accommodation requests is:

Dallas Swafford
Director of Student Disability Services
Office of Student Affairs
325-942-2047
dallas.swafford@angelo.edu
Houston Harte University Center, Room 112