



FALL 2026

Applied Horn / MUAP X241 and X141

Instructor: Mrs. Catherine Boyland

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Office Hours: By appointment

Course Description:

This course provides a method of study for improving as a horn player and musician. Content will include exercises focusing on fundamental execution of sound production, technical exercises, étude studies, transposition, and solo repertoire. In addition, students will be introduced to pedagogical ideas, orchestral repertoire, and skills to prepare for their eventual career in music.

Student Learning Outcomes:

The primary objective of private applied horn is to gain refinement of technique and control of the horn to more readily facilitate musical expression. This is achieved through regular instruction and practice of assigned solo and orchestral repertoire as well as scales, études, and technical exercises. Specific objectives will vary depending on the playing level of each student, the year of study, and any major pending performances (upper-level juries, recitals, competitions, etc.).

By the end of each semester of study, each student should be able to:

- demonstrate an increased knowledge of proper fundamentals of playing the horn (sound, embouchure, air, articulation, technique, transposition, etc.),
- identify weaknesses in one's own playing and understand how to address them,
- demonstrate pedagogical methods for teaching all levels of horn players,
- demonstrate increased ability to sightread,
- demonstrate an expanded knowledge of the standard horn repertoire,
- practice productively and efficiently, and
- demonstrate increasingly competent and confident performance skills

In addition to improving as horn players, students will prepare for lives of service and contribution to the arts as music educators, performers, composers, and scholars. They will prepare to advocate for and nurture a core of musical life for society at large, and educate the overall university (faculty, staff, and students) regarding music's intrinsic value as part of the human experience and the enrichment of the human spirit.

Course Attendance/Participation Guidelines:

- Attendance is required at all lessons, masterclasses, and all recitals and concerts featuring a horn player. If a student fails to contact their instructor to make up a missed lesson or event within a 14-day period, they will receive a 0 for that assignment.
- Students who miss 3 or more lessons during a semester will receive an automatic failing grade.
- Studio attendance is required. Failure to attend studio will result in a point deduction from your weekly lesson grade.
- Please contact the instructor at least 24 hours in advance if you must cancel a lesson and provide potential rescheduling dates.
- Be on time and warmed up for each lesson. Tardiness will result in a deduction in the week's lesson grade.
- Bring all assigned music and your instrument with all parts in good working order, as well as a pencil and practice journal, to each lesson. Failure to bring all materials will result in a maximum lesson grade of 70. A student may use an iPad to house sheet music, but any technical issues, including no battery and iPad falling asleep during playing, will result in a maximum lesson grade of 70. A student may not read off a phone in lessons.
- Each student must be willing to participate in learning exercises, which include but are not limited to singing, movement, etc.
- Each student is expected to practice his/her assignments daily.
- Each student is expected to maintain a practice journal as instructed. Each student is required to bring the practice journal to each lesson. Failure to bring the journal to a lesson will result in a maximum lesson grade of 70.
- Each student will complete extra assignments as instructed, including listening assignments.

Practice Policy:

Students are expected to practice diligently their weekly assignments, and to arrive at lessons warmed up, with instrument assembled. Daily practice should include at least 30 minutes of warmup, 30 minutes of daily drills, 30 minutes of etude work, and 30 mins of solo or ensemble repertoire, tailored to fit the students' needs and assignments. Time can be expanded to include extra assignments and etudes, and rest should be taken often to avoid playing-related injuries (5 minute break every 30 minutes, and longer breaks at the hour). Mrs. Boyland recommends performance-minded horn players practice no less than 2 hours, and no more than 4 hours.

Music Major Grading/Evaluation:

	<u>Percent</u>
<i>Attendance/Preparation</i> of course assignments	70%
<i>Ex. Lessons, studio, and recitals.</i>	
<i>Jury Examination</i>	20%
<i>Practice Journal/Listening</i> assignments	10%

**Total Percentage 100%*

Non-Music Major Grading/Evaluation:

	<u>Percent</u>
<i>Attendance/Preparation</i> of course assignments <i>Ex. Lessons, studio, and recitals.</i>	70%
<i>Jury Examination</i> <i>In office. Administered during finals week.</i> <i>Student may opt in for a jury performance.</i>	20%
<i>Practice Journal/Listening</i> assignments	10%

Total Percentage **100%*

A = 90 to 100, comes well-prepared to lessons/studio/recital

B = 80 to 89, plays their music with competence

C = 70 to 79, demonstrates little preparation

D = 60 to 69, struggles with the music and shows no improvement

F = 59 and below, student is unable to play music

Performance on Student/Studio Recital:

All music majors in applied lessons must perform appropriate repertoire in a student or studio recital each semester. Exceptions are made only in extreme circumstances beyond the student's control. Performance in student recital must be a part of the semester grade in applied lessons.

Studio Class:

Studio class is a weekly masterclass led by applied instructors. Due to the schedule of some adjunct instructors, studio class may not be available for all studios. For the studios with full-time instructors and adjunct instructors who are able to schedule, attendance is required.

Jury:

All music majors taking applied music lessons must perform for a faculty jury at the end of the semester. The jury grade will be figured into the semester course grade according to the instructor's syllabus. Students will be responsible for signing up for their jury time and providing the committee with access to the repertoire they will be performing on their jury. Students giving a degree recital may be excused from this requirement with the approval of their primary applied instructor.

Upper division Jury:

Upon completion of 2000 level lessons, every music major will complete an upper division jury to be admitted into upper division (3000) level lessons. When scheduling the upper division jury, students will need to register for two consecutive jury time slots. Only the studio teacher may permit a delay in scheduling the upper-division jury. The jury panel must complete the appropriate form at the hearing, and a majority vote of "pass" means that the jury performance was successful. If the performance is judged unsatisfactory, students must enroll for additional lower-division applied music courses until the jury is passed. Students who fail to pass the jury in two attempts are subject to a formal review and may be dismissed from the music major program. The requirements are as follows:

Instrumental Majors: Brass, Woodwind, Strings, Guitar

Scales: All major, harmonic, and melodic minor scales performed by memory; minimum pace will be sixteenth notes at quarter note = 60. Articulation is at the student's discretion. Tone quality should be even in all registers and show appropriate vibrato, evenness of intonation across the scale, and control of the extreme registers. Students should perform scales the typical number of octaves.

Repertoire: A major solo, major concerto, or single movement from a major concerto. It is recommended to consult the major professor about repertoire choice. Technique should be performed at or very close to the written tempo and should be controlled and smooth. There should be no (or very few) missed notes. Rhythms should be accurate, and a controlled tempo apparent. The basic interpretive aspects of rubato (if appropriate), dynamic control, and phrasing are expected.

Required Text & Materials:

Title: Sixty Selected Studies for Horn

Author: Georg Kopprasch

Edition: Kalmus Classic Edition

Publisher: Alfred Music

ISBN: 0769257593

Title: Melodious Etudes for Trombone: Book 1: Nos. 1-60

Author: Joannes Rochut

Publisher: Carl Fisher

ISBN: 0825884330

Title: Legato Etudes for French Horn

Author: John R. Shoemaker

Publisher: Alfred Music

ISBN: 0769224148

Title: Grand Theoretical & Practical Method for the Valve Horn

Author: Josef Schantl

Publisher: Wind Music

ISBN: B002PHPAVU

Other books as assigned. Students will be expected to purchase other method books as assigned. Students are required to bring all method books to each lesson.

In addition, students are expected to purchase scores for all repertoire being performed. Federal copyright laws protect composer's and publisher's rights against illegal photocopying. It is important to gradually build your own personal music library by regularly purchasing legal copies of your music. Use of photocopies, library music, or other reproductions of music under protection by copyright laws is prohibited in juries or public performance.

Semester Schedule:

Week:	Assignment:	Notes:
Week 1 (8/24)	Lesson/Studio	Classes Begin
Week 2 (8/31)	Lesson/Studio	
Week 3 (9/7)	Lesson/Studio	Labor Day, NO CLASS on Monday
Week 4 (9/14)	Lesson/Studio	
Week 5 (9/21)	Lesson/Studio	
Week 6 (9/28)	Lesson/Studio	
Week 7 (10/5)	Lesson/Studio	
Week 8 (10/12)	Lesson/Studio	
Week 9 (10/19)	Lesson/Studio	
Week 10 (10/26)	Lesson/Studio	
Week 11 (11/2)	Lesson/Studio	Nov. 3 rd Evening of Brass, 7:30 pm
Week 12 (11/9)	Lesson/Studio	
Week 13 (11/16)	Lesson/Studio	
Week 14 (11/23)	Lesson/Studio	Thanksgiving, NO CLASS
Week 15 (11/30)	Lesson/Studio	
Week 16 (12/7)	FINALS/Juries	Repertoire selections will be made prior to the jury date

Syllabus and schedule are subject to change. Each student will be made aware of any syllabus change.