

**University of Florida    School of Music**  
**Horn Studio: MVB 1412, 2422, 3432, 4442; MVO 6460**

**Instructor:** Paul Basler, Professor of Music  
**Office:** MUB 352; 273-3188 / basler@ufl.edu  
**Horn Studio Class:** Monday 6<sup>th</sup> period, MUB 101

The following schedule of materials has been designed to give the horn student a thorough and diversified background in playing which will enable the player to be prepared for any expected performance situation. Each of us has differing needs and interests - the schedule is flexible enough to cater to all while insuring a solid, fluid performance style with sensitive technique and musicianship.

**Class Meeting venue/time:**

Lessons (one per week) are individually scheduled with the instructor. Horn Studio class and later in the semester Brass Area Recital meet on Monday afternoons at 12:50 p.m. Attendance WILL be taken. Each missed studio class/brass area recital will count for 1% off the final grade.

**Required Texts:**

See the study list at the end of the syllabus

**Materials Required:**

Horn, oil, slide grease, mute, mouthpiece brush, "snake," music, etc.

**Grade Scale:**

A	90-100
B+	85-89
B	80-84
C+	75-79
C	70-74
D+	65-69
D	60-64
E	59 and below

**Grade Determinate:**

Daily Lesson Grade	60%
Attendance	14%
Public Performances	6%
Brass Jury	20%

**Brass Jury: Fall, 2016: Monday, December 12<sup>th</sup>, 9:30 a.m.- 4:00 p.m., MUB 101**

(Horn Studio)

An end of the semester brass jury is required of all students except those giving recitals during that period. Brass juries will take place before the School of Music brass faculty. Students will be expected to prepare all music studied during the semester, playing two selections chosen by the student, scales, sight-reading and etudes selected by the brass faculty from the semester's work.

**Attendance:**

Students will arrive on time for their lesson, fully warmed-up and ready to play. It is essential that all students spend at least 10-14 hours per week (outside of rehearsals) practicing. Make-up lessons will be scheduled at the convenience of the instructor in the case of illness or university related events. Questions regarding grades and the above policies should be directed to the instructor.

All students of The University of Florida are expected to conduct themselves in a reasonable and professional manner at all times as described in the Student Honor Code; please refer to the Code for specifics.

**The above schedule and procedures in this course are subject to change in the event of extenuating circumstances**

**1st Year (Freshman)**

Concentration on basic technique and musicianship; all major and most minor scales throughout a three octave range with consistent tone production and intonation throughout; development of a practice routine that specifically addresses problem areas; technical proficiency level of Kopprasch Book 1, Concone Lyrical Studies, and Maxime-Alphonse Book 3; solo studies from the standard repertoire; transposition exercises in commonly used keys.

1st Semester Freshman

Scales/Arpeggios: (2 octaves), all Major

Etudes: Kopprasch, Book 1; Basler Sight-Reading Etudes

Solos: Giovanni Battista Grazioli, **Adagio**; Henry Purcell, **I Attempt from Love's Sickness to Fly**; Wolfgang A. Mozart, **Concerto No.3 in Eb Major, K.447**;

Archangelo Corelli, **Sonata in F Major, 1<sup>st</sup> mvnt.**; J.M. Damase, **Berceuse, Op. 19**

Horn Warm-up/Technique: long tones; arpeggios; low horn studies; double tonguing; Reynolds, Intonation Exercises, note accuracy

Sight Reading

Transposition: E flat, E, D

Recital: Student or Brass Area Recital, one performance of solo or ensemble piece

2nd Semester Freshman

Scales/Arpeggios: (2 octaves), all Major and minor forms (a, c, d, e, g, b)

Etudes: Kopprasch, Book 1; Basler Sight-Reading Etudes; Conccone, Lyrical Studies; Rochut Book 1, Melodious Etudes (bass clef)

Solos: Felix del Rosario, **Lo Mismo**; Camille Saint-Saens, **Romance, Op.36**; Theodore Dubois, **Cavatina**; Wolfgang A. Mozart, **Concerto No.1 in D Major, K.417**; Georg P. Telemann, **Adagio and Presto**

Horn Warm-up/Technique: natural horn arpeggios; Reynolds, Intonation Exercises; Singer, Embouchure Building

Sight Reading

Transposition: C, G, B flat

Recital: Student or Brass Area Recital, one performance of solo or ensemble piece

**2nd Year (Sophomore)**

Continued concentration on technique; lip trills, multiple tonguing, flexibility and consistent tone production throughout a 3 1/2 octave range; “singing” on the horn, continuing development of practice routine to achieve maximum results with minimum effort; technical proficiency of Kopprasch Book 2; solo studies from the standard repertoire; transposition exercises in commonly used keys.

1st Semester Sophomore

Scales/Arpeggios: (2 octaves), all Major, minor forms

Etudes: Kopprasch, Book 2; Pottag, Preparatory Melodies; Rochut Book 1, Melodious Etudes (bass clef)

Solos: Paul Basler, **Serenade**; Wolfgang A. Mozart, **Concert Rondo in Eb Major, K.371**; Richard Strauss, **Concerto No.1 in Eb Major, Op.11**; Geraldo Silva, **Choro Chorado**

Horn Warm-up/Technique: Singer, Embouchure Building; triple tonguing; lip trills  
Sight Reading

Transposition: A, B, A flat

Recital: Student or Brass Area Recital, two performances of solo and ensemble pieces

2nd Semester Sophomore

Scales/Arpeggios: (2 octaves) Major and minor forms

Etudes: Kling, Etudes; Basler, Etudes; Maxime-Alphonse, Book 4; Kopprasch, Book 2; Rochut Book 1, Melodious Etudes (bass clef)

Solos: Franz Strauss, **Concerto in c minor, Op.8**; Camille Saint-Saens, **Morceau de Concert, Op.94**; Gilbert Vinter, **Hunter’s Moon**; Arthur Frackenpohl, **Largo and Allegro**

Horn Warm-up/Technique: Basler, Warm-Up; slurs

Sight Reading

Transposition: at sight, E Flat, E, D

Recital: Student Recital, solo or ensemble; Junior Qualifying, 2-3 solos, + one ens. piece.

### **3rd Year (Junior)**

Refinement of technique; consistent tone production throughout a four octave range at all dynamic levels; awareness of different tonal and articulation capabilities appropriate to various styles of music; finesse in phrasing appropriate to all styles, refining practice routine to achieve ease in playing; junior recital preparation and performance; technical level of Maxime-Alphonse Book 4, Basler Etudes; orchestral, solo and chamber music studies from the standard repertoire.

#### 1st Semester Junior

Scales/Arpeggios: (3 octaves) Major, (2 octaves) minor forms

Etudes: Kling; Maxime-Alphonse, Book 4; Basler, Etudes; Rochut Book 2, Melodious Etudes (bass clef)

Solos: Wolfgang A. Mozart, **Concerto No.2 in Eb Major, K.417**; Reinhold Gliere, **Romance, Op. 35, No. 6**; Reinhold Gliere, **Valse Triste, Op. 35, No. 7**; Reinhold Gliere, **Nocturne, Op. 35, No. 10**; Reinhold Gliere, **Intermezzo, Op. 35, No. 11**; Alexander Glazunov, **Reveries, Op. 24**

Horn Warm-up/Technique: upper register; fluid movement through entire range

Sight Reading

Orchestral Excerpts

Transposition: at sight, C, G, B flat

Recital: Student Recital, solo or ensemble

#### 2nd Semester Junior

Scales/Arpeggios: (3 octaves) Major, (2 octaves) minor forms

Etudes: Schuller, Studies for Unaccompanied horn, Strauss, 17 Concert Studies;

Bitsch, 12 Etudes; Rochut Book 2, Melodious Etudes (bass clef)

Solos: Paul Dukas, **Villanelle**; Matthew Nicholl, **Coming Home**; Francis Poulenc,

#### **Elegie;**

Eugene Bozza, **En Forét, Op.40**; Paul Hindemith, **Sonate**

Horn Warm-up/Technique: lower register

Sight Reading

Orchestral Excerpts

Transposition: at sight, A, B, A flat

Recital: Junior Recital (Half - 3 pieces)

### **4th Year (Senior)**

Continued refinement of technique; elimination of problem areas, developing more strength, endurance, control, and expanding range beyond four octaves; more finesse in musical expression; awareness of how to teach oneself; achieving ease in sight reading and transposition; extensive survey of horn repertoire; senior recital preparation and performance; technical level of Reynolds Etudes, Maxime-Alphonse Book 5; orchestral, chamber and solo works from the entire repertoire.

#### 1st Semester Senior

Scales/Arpeggios: (3 octaves) Major and minor forms  
Etudes: Schuller, Studies; Basler, Etudes; Gallay, Studies; Bitsch, 12 etudes;  
Cugnot 30 Etudes  
Solos: Ludwig van Beethoven, **Sonate, Op.17**; Robert Schumann, **Adagio and Allegro, Op.70**; Paul Basler, **Cantos**; Otto Ketting, **Intrada**  
Horn Warm-up/Technique: Hill, Extended Technique  
Sight Reading  
Orchestral Excerpts  
Recital: Student Recital, solo or ensemble piece

#### 2nd Semester Senior

Scales/Arpeggios: (3 octaves) Major and minor forms  
Etudes: Reynolds Etudes, Studies; Maxime-Alphonse, Book 5; Bitsch, 12 Etudes;  
Cugnot 30 Etudes  
Solos: Bernhard Kroll, **Laudatio**; Paul Basler, **Reflections**; Reinhold Gliere, **Concerto, Op. 91**  
Horn Warm-up/Technique: advanced horn technique  
Sight Reading  
Orchestral Excerpts  
Recital: Senior Recital (Full - 5 pieces)

### **Graduate Performance Studies**

Preparation for entrance into professional teaching and performance venues; advanced research on horn related issues, including appropriate instrument and mouthpiece selection and pedagogical materials; memorization of standard solo literature; performance in regional orchestras and at International Horn Society events; extensive survey of horn repertoire; graduate recital preparation and performance; technical level of Gallay Etudes, Maxime-Alphonse Book 6; orchestral, chamber and solo works from the entire repertoire.

Horn Studio Required Etude Books  
University of Florida School of Music

**Mandatory Purchases for ALL Horn students**

Kopprasch, 60 Selected Studies	(Belwin-Mills)	\$6.95
Kling, 40 Characteristic Etudes	(Southern Music)	\$11.75
Basler, Etudes	(RM Williams)	\$16
Concone, Lyrical Studies	(The Brass Press)	\$12
Pottag, Preparatory Melodies	(Belwin Mills)	\$6.95
Bordogni, Melodious Etudes for Trombone, Bk. 1	(Carl Fischer)	\$13.95
Gallay, 12 Studies	(International Music)	\$10
Concone, Legato Etudes	(Belwin-Mills)	\$6.95
		<b>TOTAL \$72.55</b>

**Purchase when/if needed**

LaBar, Horn Player's Audition Handbook	(Belwin-Mills)	\$16.95
Reynolds, 48 Etudes	(Schirmer)	\$12.95
Strauss, 17 Concert Studies	(Masters Music)	\$7.95
Bitsch, 12 Etudes	(Leduc Editions)	\$18.45
Cugnot, 30 Etudes	(Wind Music, Inc.)	\$5
Maxime-Alphonse, Book 4	(Leduc Editions)	\$18.45
Maxime-Alphonse, Book 5	(Leduc Editions)	\$22.60
Maxime-Alphonse, Book 6	(Leduc Editions)	\$22.75
Schuller, Studies for Unaccompanied Horn	(Oxford Univ. Press)	\$10.95
Brahms, Ten Horn Studies	(Touch of Brass)	\$6.95
Neuling, 30 Spezial-Etuden für tiefes Horn	(Edition Pro Musica)	\$14.95
Pottag, Selected Mel., Prog., and Tech. Studies, Bk. 1	(Southern Music)	\$20
Pottag, Selected Mel., Prog., and Tech. Studies, Bk. 2	(Southern Music)	\$16.50
Singer, Embouchure Building	(Belwin-Mills)	\$7.95
Farkas, The Art of French Horn Playing	(Summy-Birchard)	\$14.95
Reynolds, The Horn Handbook	(Amadeus Press)	\$33.95

Most of the above books can be purchased through Beethoven & Company  
([www.beethovenandcompany.com](http://www.beethovenandcompany.com))

All others, search using Google by composer and title for available purchase sites.

For students with disabilities – to request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD).

**Note: The above is presented as a rough guideline for the course of study.  
The actual course of study will be tailored to each student's needs.**

revised: August, 2016