Syllabus for
MUS 042—Applied Music: French Horn
2 Credit hours
Spring 2024

I.   COURSE DESCRIPTION
One fifty-minute lesson per week.
Prerequisites: 1.   Students must own or have daily access to an instrument.
                 2.   Beginning students must pass an audition with the instructor for
                       permission to enroll in private lessons. Rank beginners will not be
                       allowed to start lessons unless teacher loads permit.
Applied Lesson Fee for non-music majors: $500 per semester

II.   COURSE GOALS
The goal of this course is the development of a high standard of performance by the student.

III. ASSOCIATED PROGRAMS

      A.   To provide opportunities for students to develop their music capabilities and interests
            through the use of music as a socializing force, as an aid to compassionate understanding
            of themselves and their environment and as an avenue of self-expression.
      B.   To stimulate an appreciation and love for music through the study of its various
            disciplines.
      C.   To develop techniques for mature evaluation of musical standards.
      D.   To give an adequate background for further study in graduate school and cultivate tools
            for teaching in public and private schools, teaching in private studios, performing in
            professional organizations and working in related musical fields
      E.   Prepare for various ministries and worship.

IV.   UNIVERSITY OUTCOMES
This course aligns with the following University Outcomes as indicated on the last page

      A. Spiritual Integrity
      B. Personal Reliance
      C. Intellectual Pursuit
      D. Global Engagement
      E. Bold Vision

V.   STUDENT LEARNING OUTCOMES FOR THIS COURSE
      A.   Terminal Objectives
            As a result of successfully completing this course, the student will be able to do the
            following in performance:
                 1.   Demonstrate a fluent performance of scale patterns as presented by
                 private instructors.
                 2.   Demonstrate a flexible and pleasant tone quality demonstrating an
                 understanding of traditional, established concepts.
                 3.   Demonstrate the control of pitch and tone quality over the entire range of
                 an instrument (including extended range when requested by the instructor).
                 4.   Demonstrate consistent progress in the development of basic techniques
                 such as articulation, breath support, vibrato, and alternate fingerings.
                 5.   Demonstrate an appropriate and expressive performance as dictated by

stylistic periods.
6. Demonstrate good stage presence and an understanding of concert etiquette.
7. Demonstrate solo and accompanied literature performed according to established criteria.
8. Demonstrate memorization techniques appropriate to the instrument studied.

B. Objectives for Students in Teacher Preparation Programs
The Teacher Preparation program meets the competency-based requirements established by the Oklahoma Commission on Teacher Preparation. This course meets Subject Competency (SC) #5 Instrument/General.

SC 5. Has mastery of a major instrument, including appropriate techniques of breathing, embouchure (mouth position), posture, and hand position.

VI. TEXTBOOKS AND OTHER LEARNING RESOURCES
A. Required Materials
1. Textbooks
None
2. Other
Each instructor will determine the best materials to be used by each student at the beginning of the semester. Literature will include but not be limited to solos, etudes, tone studies, orchestral excerpts, duets or ensemble pieces, and special studies. Students are responsible to purchase personal libraries when requested by the instructor.
B. Optional Materials
1. Textbooks
None
2. Other
None

VII. POLICIES AND PROCEDURES
A. Department Policies and Procedures - See Music Student Handbook.

B. Course Policies and Procedures
1. Evaluation Procedures
a. Instructors record a weekly grade to be averaged at the end of the semester. Each lesson, solo performance, and jury will be given a numeric grade from 1 to 10 based on the student's preparation and successful completion of that event. A missed lesson counts as a "0" for that lesson. The top 14 grades will be averaged to determine the student's final grade.
125-140 = A
110-124 = B
95-109 = C
80-94 = D
79 and below = F
b. The professor and the student will determine a suitable repertoire to be studied based on the student's current skill set and the improvement desired. This will include material such as lip flexibilities, technical studies, études, orchestral excerpts, transposition, solos, ensemble music, and more as desired. Each student will perform publicly

a minimum of one time per semester. This shall be an étude or solo and may also be accompanied. The performance venue will be determined by the student and professor and will count as one of the 14 grades averaged for the final grade. Each student will perform a jury at the end of the semester according to the music department guidelines. That grade will be one of the 14 averaged for the final grade.

2. Whole Person Assessment Requirements
Copies of Instrumental Jury Evaluation Sheets, providing repertoire studied and the progress shown for each semester and selected recordings of performances (audio and/or video tapes, or CD's) may be included in the WPA artifact.

3. Other Policies and/or Procedures
Weekly requirements, in addition to regular repertoire assignments, may include the following:
a. Listening to recordings of well-known artists,
b. Historical research of the student's instrument, and
c. Attendance of live performances relevant to the student's instrument.

VIII. COURSE CALENDAR

Weekly lesson times are arranged according to the student's class schedule. Each semester the student will have 13 to 15 lessons based on holidays.

Program Outcome Alignment: MUSIC UNIT/MUSIC ARTS

This program contributes to the University outcomes as indicated below:
Significant Contribution – Addresses the outcome directly and includes targeted assessment.
Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.
Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.
No Contribution – Does not address the outcome.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
Spiritual Integrity					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.		x		
Personal Resilience					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.		x		
Intellectual Pursuit					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.		x		
Outcome 4 NASM 8.B.1.c	Students will develop ability to read at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.		x		
Outcome 5 NASM 8.B.2.a	Students will develop **aural skills** to identify intervals, melodic structures, chord qualities, and harmonic progressions.		x		
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.		x		
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.		x		
Global Engagement					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).		x		
Bold Vision					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry **in performance** through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.		x		