

**University of Florida**  
**School of Music**  
**Spring 2017**

**Applied Trombone Syllabus**

MVB 1413, MVB 2423, MVB 3433/3970, MVB 4443/4971;  
MVO 6460; MUS 6973

**Dr. Erik Shinn**

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Studio Website: <http://arts.ufl.edu/sites/trombone-studio/>

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Course Design

**Description**

Each student will receive a fifty-minute lesson per week. Lessons are individualized to match each student's unique abilities, learning style, and specific objectives. The instructor will set lesson times at the beginning of each semester based on mutual availability. Students should submit their class schedule during the first week of class.

The course sequence follows a general progression from emphasis on fundamentals to the development of a performing repertoire that, for graduate and undergraduate music majors, culminates in the presentation of a degree recital.

A weekly studio class time will be scheduled, once the semester begins, based on room availability. These classes will cover topics including brass performance, education, and entrepreneurship among others.

## **Trombone Choir**

Students enrolled in applied trombone are required to participate in the UF Trombone Choir. Rehearsals are held on Mondays from 12:50 – 1:40 pm in room MUB 120. Extra rehearsals may be scheduled leading up to significant performances or other events. Trombone Choir is a vital part of the applied trombone curriculum, allowing students to execute concepts in a group setting and participate in a chamber ensemble that requires a high level of personal ownership over individual parts.

## **Objectives**

Acquire a high level of characteristic tone color and technical proficiency combined with a thorough knowledge of the pedagogical concepts and methods needed to instruct such proficiency to others.

Perform (and audition) in public with poise and confidence in any musical situation: solo, chamber music, and large ensemble.

Develop evaluative skills both for self-improvement and for effective teaching.

Expand the student's general musicianship as the key to intelligent interpretation of the literature.

Acquire a broad knowledge of the instrument's repertoire, heritage from world-class artists, and various performance styles.

## **Outline of Topics**

Each student will be assigned an individual course of study based on his or her needs as a trombonist.

Topics will include: warm-up and fundamentals routines, scales, etudes covering concepts including legato, articulation, clefs, solo and chamber literature, and brass pedagogy.

## Expectations

### **Lessons**

Students are expected to come to each lesson warmed up, and having prepared all materials assigned. If the studio door is closed, please knock at your appointed lesson time. Preparation will be reflected in your lesson grade.

Students are to view each lesson as a performance, demonstrating the progress made since the previous lesson. Please remember, nothing significant is ever accomplished in a single practice session. Like a weightlifter, benefits are seen from multiple sessions over weeks/months/years of work. Therefore, do not attempt to “cram” for your lessons. Steady progress is achieved by daily, diligent, thoughtful practice. Steady progress is the goal, not perfection.

Students will be required to keep a lesson journal detailing their assignments for the week, practice strategies, and general thoughts/questions that arise while practicing. The purpose of this is to help students keep an accurate log of their assignments and to help them think critically about their work.

### **Practice**

Each student is expected to practice 1 hour per credit-hour of lessons per day. This also includes holidays and weekends.

Students are expected to record their daily practice frequently. This will help speed up the learning process on key fundamentals and concepts of playing.

### **Materials**

Students are expected to purchase all of the necessary materials associated with performance on trombone. See the Required Materials section. Required materials will be purchased by the student's third lesson and brought to your next lesson after that date. Failure to do so will be reflected in your lesson grade.

## **Communication**

Check your UF email frequently! Email will be the primary method of communication for studio information; however, text messaging may also be utilized if situations arise on short notice.

## **Ensembles**

Each large ensemble section is required to hold two one-hour sectionals each concert cycle, outside of rehearsal time. Students should prepare their parts before sectionals including listening, marking music, and personal practice. Personal preparation will ensure productive sectionals, and productive sectionals will ensure productive full rehearsals. The principal player of each section will be responsible for scheduling a rehearsal space and coordinating the sectionals with the rest of the section. An instructor will be present at sectionals when possible.

## **Accompanists**

Students are expected to provide accompanists for solo performances/juries. For end-of-semester performances such as studio recitals/juries pianists must be booked by October 15 (Fall) or March 1 (Spring). This is to ensure adequate practice time with the accompanist before a performance.

Students are required to have a minimum of one piano coaching for a studio recital/jury and a minimum of two for a solo recital. These should be spaced out during the weeks leading to a performance. Do not attempt to cram several coachings at the last minute!

Failure to meet either deadline may result in the deduction of one third of a letter on the final grade.

## **Studio Events**

Students are expected to attend all required concerts/recitals and events. Required events include, but are not limited to performances by brass faculty and guest artists, and all trombone recitals. Required events will be posted on the studio website. Students must maintain an 80%

attendance rate at required events or the final grade will be lowered by one third of a letter. Attendance will be taken by Dr. Shinn, the studio TA, or an approved substitute. It is each studio member's responsibility to make their presence known in large venues. Students may make-up a required event by attending two (2) events either the "suggested" events list or Dr. Shinn's performance calendar. Programs must be submitted for make-up events.

## Materials and Ongoing Expenses

### **Required Texts (all editions listed are strongly encouraged)**

Materials can be purchased through Hickey's Music Center at [www.hickeys.com](http://www.hickeys.com). A link specifically for Dr. Shinn's required items can be found on the studio website.

Arban, J.B. (Alessi/Bowman ed.) – *Complete Method for Trombone & Euphonium*

Davis, Michael – *15-Minute Warm-up*

Edwards, Brad – *Lip Slurs: Progressive Exercises for Developing Tone & Technique*

Cimera, V. (Mixdorf ed.) – *55 Phrasing Studies*

OR

Bordogni, Giulio Marco (Mulcahy ed.) – *Complete Vocalises*

Edwards, Brad – *Introductory Studies in Tenor & Alto Clef for Trombone "Before Blazhevich"*

OR

Blazhevich, Vladislav (Kharlamov/Deryugin/Stare ed.) – *School for Trombone in Clefs*

Additional texts assigned at the instructor's discretion

## **Required Materials**

Professional trombone in good working order.

Metronome and Tuner. Applications on phones and tablets are acceptable; however, it is strongly encouraged for students to purchase standalone devices.

Professional grade mutes. Every student must own a straight mute, cup mute and plunger. Other mutes including bucket mutes, harmon mutes, practice mutes, etc., can be purchased as needed or wanted.

Cell phone with a text messaging plan. Data plan strongly encouraged.

Recording device such as a Zoom H2, H4 or similar

Financial resources to cover ongoing expenses such as: accompanist fees for recitals and juries, additional equipment or printed material assigned throughout the semester, maintenance.

## Attendance

Attendance of all weekly lessons, trombone choir rehearsals, studio classes, and other events is required. Make up lessons are scheduled only for those missed for legitimate reasons of illness or family/personal emergency and only if appropriate advance notice is given.

Three unexcused absences or failure to appear at a required jury exam will result in automatic failure of the course.

## Semester Projects

### **Solo Performance**

Brass area recitals will take place the final four weeks of the semester during studio class.

All music majors will perform at least once each semester in a studio class, brass area, general student recital or other approved venue. Repertoire

will be an accompanied solo selected from works studied in the studio during the current or previous semester.

## **Jury Examination**

Brass Juries will take place on Monday April 24 in MUB 101.

The student will perform before a panel of three or more faculty members. The student will bring to the exam a list of all materials studied during the semester. The exam will begin with a selection of the student's choice, after which members of the jury may select items from the list.

Undergraduate music majors will pass a pre-professional jury exam at the end of the Sophomore year to qualify for entry into upper (3000) level study. See the SoM Student Handbook and consult with the instructor for more information on the pre-professional jury.

Junior and Senior recital juries replace an end-of-semester jury examination for those students.

## Important Dates

January 12-13 – FMEA Trip (Tampa, FL)

February 4-5 – UF International Brass Conference

March 27 / April 3,10,17 – Brass Area Recitals

Trombone Choir Concert - TBD

April 24 - Juries

## Grading

### **Grade Breakdown**

Weekly lessons/Journal	60%
Jury/Recital	25%
Solo Performance	15%
Trombone Choir/Studio Class/Required Events	Pass/Fail

Grades are determined by:

1. Active participation  
Open mindedness, positive attitude
2. Degree of progress  
Quantity and quality of material prepared and presented.  
Is there audible evidence of appropriate attention to technical and artistic issues? Of successful application of effective practice and problem-solving strategies? Of reasonable improvements from one week to the next?
3. Execution  
Playing ability, musical artistry, repertoire development

UF Grading policies can be viewed here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Profile of an "A" Student

Trains professionally  
Takes every aspect of career at the University of Florida seriously  
Prepares thoroughly for lessons  
Self motivated and enthusiastic about improving performance and/or teaching skills  
Able to listen actively  
Quick in implementation  
Non-confrontational  
Handles all of the organizational elements of the studio with skill  
Seeks opportunities to audition, record, perform and contribute to all aspects of the School of Music  
Carries a duet book in music bag for musical interaction with others  
Is curious about technology and how it can be of great benefit  
Browses numerous resources looking for new literature and recordings  
Listens to fine recordings and reads about instrument/music

### Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>.

Evaluations are typically open during the last two or three weeks of the semester,



but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

## Legalities

### **Academic Honesty**

Be honest in all of your academic work. Any incidents or allegations of academic dishonesty will be adjudicated by the Student Honor Court and may result in disciplinary action up to and including expulsion from the University.

Photo copying and copyright laws: I do not pretend to understand fine details of the copyright laws related to photocopying and I am possibly in violation on occasion. I THINK I understand the spirit of these laws: in a “nutshell” - do not photocopy published material in order to avoid purchasing what you should rightfully be purchasing. To do so is to steal from those who created the material and those who published it. These people are vital members of the same professional community as we are. Consider these things before you photocopy anything. See <http://guides.uflib.ufl.edu/copyright> for current UF policies and legal information.

### **Accommodations for students with disabilities**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.