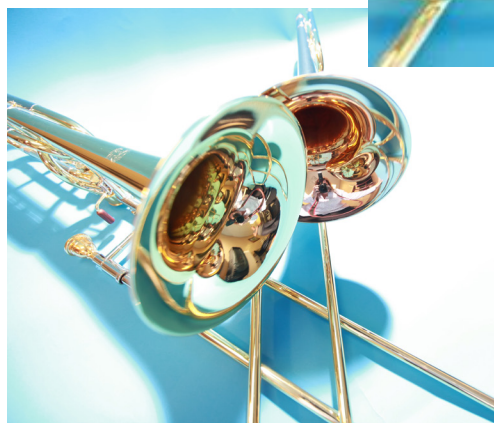


The Midwest Clinic
65th Annual Conference
Chicago, Illinois
December 14, 2011 • 1-2 p.m.
Meeting Room W179



***Slip Sliding Away:
Decoding the Mystery
of Trombone Legato***

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DAILY ROUTINE

- Long tones / “Remingtons”
 - Long tones aid in recalling the sensations of vibrating a note
 - Long tones re-establish a connection between “brain and chops”
 - Long tones “get the brain going” and establish focus
 - Focus on making a clear, round, and focused sound
 - “No wavers” (no vibrato) work on making a steady pitch
 - Incorporate mouthpiece buzzing on long tones (once a long tone routine has been established mouthpiece buzzing is essential for embouchure development; the use of a keyboard is helpful in establishing pitch)
 - Tempos:
 - Beginning students - quarter note = 120
 - Intermediate students - quarter note = 100-112
 - Advanced students - quarter note = 72-92
 - Tempos can always vary from quarter note = 60-120

- Fundamental Lip Slur Concepts
 - Begin each slurred pattern with a *tenuto* (to hold) articulation or a legato articulation, followed by an even slur to the next note or notes
 - Each slur should be smooth and connected
 - It is common for students who do not slur well or have not ever slurred to have space or a “hitch” between pitches
 - Lip slurs aid in the building of flexibility in the players’ embouchure
 - Lip slurs range from basic to complex
 - Lip slurs can be varied by mixing up the patterns or combinations of patterns; they can also be played at varying speeds

- Selected books of study
 - *The Remington Warm-ups Studies* annotated by Donald Hunsberger
 - *Basic Routines for Trombone* by Robert Marsteller
 - *A “Singing” Approach To The Trombone (and other Brass)* by Charles Vernon
 - *Daily Drills and Technical Studies for Trombone* by Max Schlossberg

- The Overtone Series
 - The overtone series helps the trombone player to understand the concept of partials
 - Knowledge of partials will aid in deciphering if a slur is a natural slur or requires a legato articulation
 - Knowledge of the overtone series is essential to understanding the intonation tendencies of the trombone

- The execution of legato
 - Place each note in a legato passage close to the next note
 - Each note in a legato passage should be completely connected or “smooth and connected”
 - Examples of legato articulation are:
 - too toh dah doo loo
 - Legato is used on the trombone to connect notes on the same partial or “plane”
 - Notes that occur on different partials or “planes” require the use of a natural lip slur

- How to practice legato and lyrical etudes
 - Practice without any tongue on a selected passage; in this instance, smearing is good
 - Practice the selected passage with the desired articulation but only use air (no pitch) *note: more air may be required for this activity*
 - Practice notating which musical passages require a legato articulation and which ones require the use of a natural slur
 - Deciphering or decoding the difference between legato and natural slurs is key to producing a connected phrase
 - Remember that all other principles of playing apply
 - wind and vibration are essential to brass playing
 - good breath support
 - keeping the air flow moving - “blow through the phrase”
 - play what is written on the page
 - good posture

- Lyrical Studies or Etudes
 - The study of etudes, specifically lyrical etudes, will put the daily routine into musical practice
 - Selected versions of Bordogni for study
 - *Melodious Etudes for Trombone Selected from the Vocalises of Marco Bordogni* by Joannes Rochut
 - *Bordogni Complete Vocalises for Trombone* annotated and edited by Michael Mulcahy
 - *Melodious Etudes for Trombone v.1* by Joannes Rochut/ed. Alan Raph

- Helpful practice order tips
 - Establish a consistent practice routine
 - The practice order will range from beginning to advanced levels of technique
 - Trombone Technique (long tones, lip slurs, flexibility, articulation exercises, scales, arpeggios, etc.)
 - Etudes
 - Solos & Concerti
 - Orchestral Excerpts
 - Listen to lots of different styles of music and listen to great trombone players in both classical and jazz idioms

TROMBONE QUOTES

Jay Friedman, Principal Trombone Chicago Symphony. *"My rule for legato is; as much sound between notes as possible without a smear."*

H. Dennis Smith, former Principal Trombone Los Angeles Philharmonic, former University of Michigan Trombone Professor. *"Begin every legato phrase with a legato articulation."*

Frank Crisafulli, Chicago Symphony. *"If you are going to make a mistake, make it a beautiful one so that everyone will know it was you."*

John Swallow, Trombonist, New York Brass Quintet, Yale University. *"Your audience will forgive you for missing notes - they won't forgive you for being boring."*

Allen Ostrander, former Bass Trombonist, New York Philharmonic. *"Don't let the horn boss you, you boss the horn."*

ONLINE RESOURCES

International Trombone Association

<http://www.ita-web.org/>

Joseph Alessi

<http://www.slidearea.com/home.html>

Jay Friedman "Legato and the arms race"

http://www.jayfriedman.net/articles/legato_and_the_arms_race

Conn-Selmer, Inc.

<http://www.conn-selmer.com/>

Trombone Page of the World

<http://www.trombone-usa.com/>

Windsong Press Limited

<http://www.windsongpress.com/index.htm>

Hickey's Music Online

<http://www.hickeys.com/>

Douglas Yeo

<http://www.yeodoug.com/>

Renowned Trombone Figures

Joannes Rochut (1881-1952) is well known for three volumes of *Melodious Etudes for Trombone*, which he transcribed from the "Vocalises" of Marco Bordogni. *Melodious Etudes* were first published by Carl Fischer (New York) in 1928. Rochut arranged them when he was principal trombonist of the Boston Symphony Orchestra in the 1920s.

Emory B. Remington (1891-1971) is one of the most well-known trombone educators of the twentieth century. Remington left a widespread legacy for trombonists in the United States and around the world. His reputation and teaching methods influenced other trombone teachers and their pedagogical approaches to trombone performance. One of his most popular innovations was the use of the large-group trombone ensemble. Remington used the trombone ensemble in his studio as a method of instilling and improving the musical and ensemble playing skills of his students. Remington joined the Eastman Theatre Orchestra and the faculty at the Eastman School of Music in 1922. He began playing in the Rochester Philharmonic Orchestra in 1923 where he remained for twenty-six years. Remington's entire professional career was spent teaching at Eastman. He developed a system of legato warm-up exercises (annotated by Donald Hunsberger in his book, *The Remington Warm-Up Studies*). Remington was fond of singing, and during his lessons he would sing along with the student's trombone sound. He also encouraged his students to look for music to play that was outside of the common literature for trombone, especially music that would improve the singing characteristics of their trombone playing. His emphasis, whether in warm-up or in practice, was on relaxation and playing in a "conversational" and "singing" manner. Selected sections from his method include exercises designed around sustained long tones, legato tonguing, lip-slurs and flexibility.

Robert Loren Marsteller (1918-1975) was a prominent symphonic trombonist and music educator. Marsteller was a graduate of the Eastman School of Music, where he studied under Emory Remington. Marsteller was the first trombonist with the National Symphony Orchestra, served in a Navy Band during World War II and was principal trombonist with the Los Angeles Philharmonic Orchestra and the Hollywood Bowl Orchestra for twenty-five years. He was a member of the faculty of the University of Southern California from 1946-1975. Marsteller wrote the book *Basic Routines for Trombone* and was known for his master teaching and philosophy of trombone pedagogy.

Long Tones

Alex Zacharella

6 7

6 7

6 7

T1 Tb2 T1 Tb3 T1 Tb4 T1 Tb5 T1 Tb7 T1

5 6 7

4 5 6 7

4 5 6 7

4 5 6 7

Fundamental Lip Slur Exercises

- Lip slur exercises are played in a wide range of tempos from slow-fast
- All lip slur exercises can be played in reverse
(for example; exercise 1 Bb-F, A-E, Ab-Eb, G-D, etc.)
- The exercises without rests can be played with slight pauses between each measure or played continually
- The first note of each measure should be lightly articulated or use a legato articulation
- Exercises 2,3, 4 can be extended by using the F-Attachment
- Using a metronome will in aid in establishing a steady tempo and help develop a sense of inner pulse

Exercise 1

6

7 Tb3 Tb4 Tb5 Tb7

Exercise 2

5 6 7

Exercise 3

4 5 6 7

Exercise 4

30 4

34 5 6

38 7

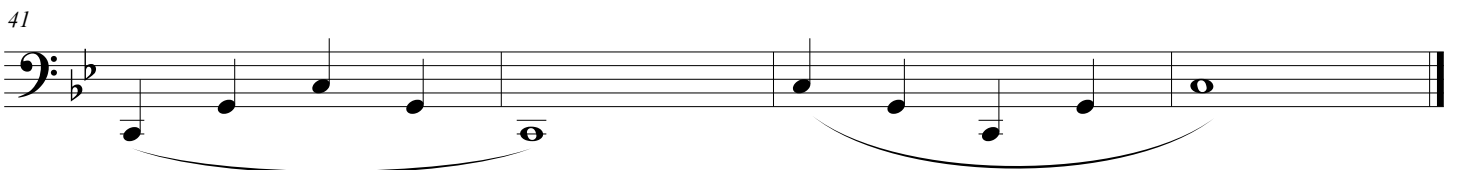
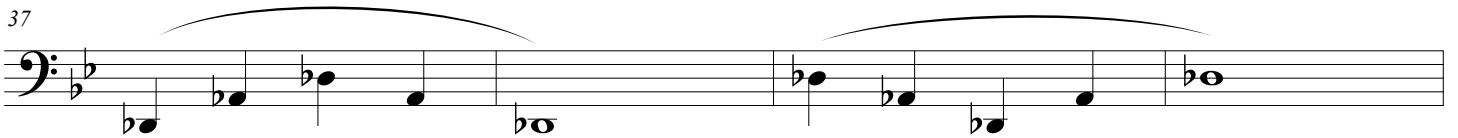
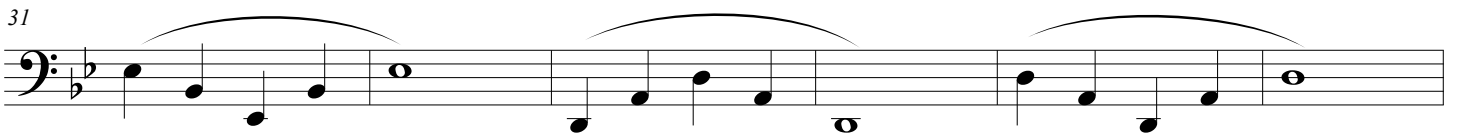
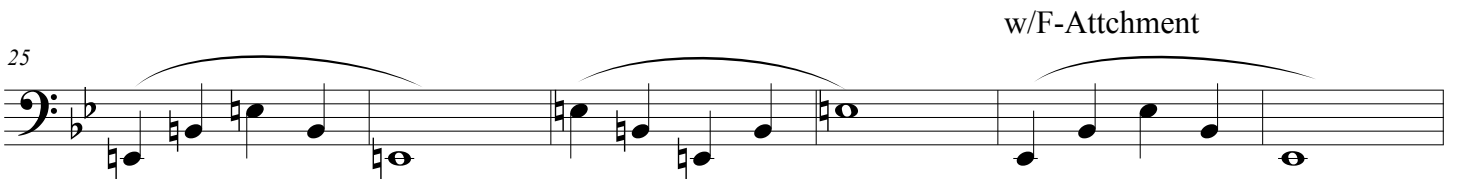
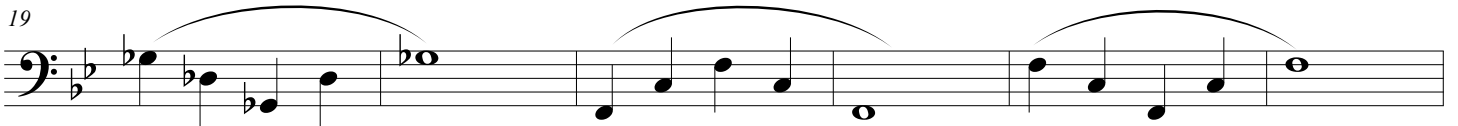
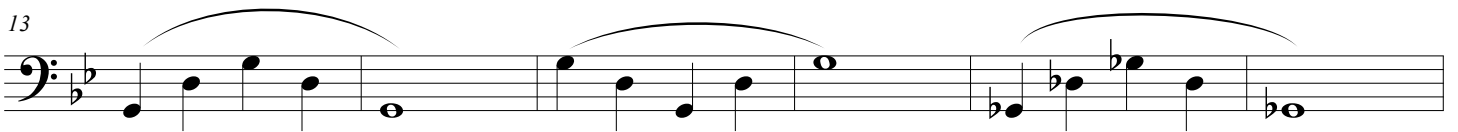
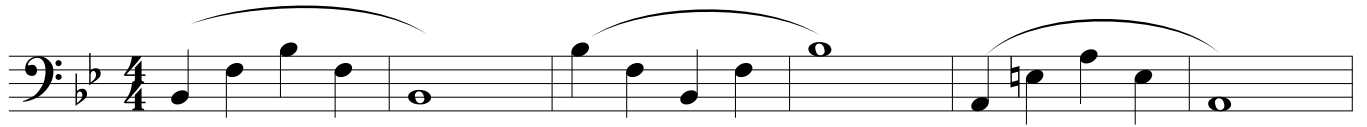
Example of a Remington Lip Slur Exercise

Ex. 21 *Three Note Slur with Lower Valve Tone Added*

The musical score is written in bass clef with a 4/4 time signature. It consists of four staves of music. The first staff contains three slurs, each with a '(v)' above it. The second staff contains four slurs, each with a '(v)' above it. The third staff begins with a double bar line and the text 'F/E/D valve' above the first slur. The fourth staff continues the exercise. The music features eighth and quarter notes with various accidentals (flats and naturals) and rests.

Source: *The Remington Warm-up Studies* annotated by Donald Hunsberger

Lip Slurs Based on Remington Warm-ups



Example of a lip slur or flexibility exercise from *Basic Routines for Trombone* by Robert Marsteller

The image shows two staves of music. The first staff is in bass clef, 4/4 time, with a key signature of one flat (B-flat). It features a series of eighth notes with a slur over the entire phrase. The second staff is also in bass clef, with a tempo marking 'simile al' and a dotted line below it with the number '7', indicating a seven-measure rest or continuation.

Example of a lip slur or flexibility exercise from *Daily Drills and Technical Studies for Trombone* by Max Schlossberg

The image shows three staves of music. The first staff is marked 'Andante' and 'p' (piano). It is in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The music consists of eighth notes with a slur over the phrase. The second and third staves continue the exercise with similar rhythmic and melodic patterns.

Example of a lip slur or flexibility exercise from *A "Singing" Approach To The Trombone (and other Brass)* by Charles Vernon

The image shows two staves of music. The first staff is in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). It features a series of eighth notes with a slur over the entire phrase. The second staff continues the exercise with similar rhythmic and melodic patterns.

The Overtone Series for Trombone



1st Position

Partials: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



2nd Position

Partials: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



3rd Position

Partials: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



4th Position

Partials: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



5th Position

Partials: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



6th Position

Partials: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



7th Position

Partials: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Intonation Tendencies:

- 1, 2, 4, 8, 16 are in tune
- 3, 6, 12 are sharp
- 5, 10 are flat
- 7, 14 are very flat
- 9 is sharp, 11 is extremely sharp, 13 is extremely flat, 15 is flat

Slide Position Results:

- 3rd partial notes are slightly sharp
- 5th partial notes are flat
 - C in 3rd, B in 4th and Bb in 5th need to be played with a raised slide position
- 6th partial notes are very sharp
 - F in 1st, E in 2nd, Eb in 3rd and D in 4th need to be played with a lowered slide position
- 7th partials notes are extremely flat
 - G in 2nd, F# in 3rd and F in 4th need to be played with a very raised slide position (Ab is not available in 1st position)

ETUDE No. 4 (EXCERPT) FROM MELODIOUS ETUDES

JOANNES ROCHUT

$\text{♩} = 69$

1

6

10

14

A TEMPO

RALL.

18

22

BIOGRAPHY

Dr. Alexandra Zacharella, a native of New Jersey, is currently Director of Bands and Assistant Professor of Low Brass at the University of Arkansas - Fort Smith. She is a graduate of the Thornton School of Music, University of Southern California, where she completed a doctorate in Trombone Performance with minors in Conducting, Music Education and Jazz Studies. While at USC, she was a teaching assistant for the Music Education Department and the Thornton Wind Ensemble, under the direction of H. Robert Reynolds.



Zacharella holds bachelor's degrees in Trombone Performance and Music Education from The Hartt School, The University of Hartford (Conn.), and a master's degree in Trombone Performance from the University of Michigan School of Music. While at the University of Michigan, she was an avid performer as well as a music educator, serving as a graduate student instructor for the Music Education Department. Her U-M discography includes recordings as trombonist with the University Symphony Orchestra for the Milken Archive of Jewish Music (The American Experience), and as principal trombonist and featured soloist with the U-M Symphony Band in the world premiere of Michael

Daugherty's "Rosa Parks Boulevard" under the direction of H. Robert Reynolds, a work that she later performed with the Idyllwild (Calif.) Festival Wind Ensemble in 2006 at the Walt Disney Concert Hall in Los Angeles.

Zacharella has been an active freelance musician in New Jersey, Connecticut, Michigan and California. She has performed with many symphony orchestras across the United States, including holding positions with the Bermuda (Island) Philharmonic and the Lake St. Clair (Mich.) Symphony Orchestra. She is currently principal euphonium with the Fort Smith Symphony and performs throughout Arkansas and Oklahoma, including recent performances with the Tulsa Camerata (OK) and the DCINY Orchestra in New York City, NY. In 2006, as a member of the Metroplex Brass Quintet she performed as a semifinalist in the Fischhoff National Chamber Music Association Competition. She is currently director of the UAFS Brass Camp/Workshop, where she performs with the resident faculty brass quintet. The UAFS Summer Faculty Brass Quintet has collaborated and performed with distinguished artists, including Allen Vizzutti, Harry Watters, Brian Bowman, Sam Pilafian and Patrick Sheridan.

At the collegiate level, Zacharella has won numerous awards, including the William D. Revelli Alumni Band Scholarship, the Robert Marsteller Memorial Endowed Music Award and one of USC's top graduate honors, the Order of Arete, for her dedication to performance and music education.

As an educator and conductor, Zacharella is an active wind ensemble and low brass clinician. She was formerly Director of Bands at L'Anse Creuse Middle School - Central in Harrison Township, Mich.; has served on faculty at the Interlochen Center for the Arts (Michigan) Summer All-State Program as trombone coach; and was a wind ensemble clinician for the Idyllwild Arts Foundation. While in California, she served as conductor of the New California Conservatory Chamber Orchestra (Buena Park) and the Dong Shin Chamber Orchestra (Fullerton), worked for the Young Musicians Foundation (Beverly Hills), and was involved with community music projects in the Los Angeles Unified

School District. She also has served on faculty at the Idyllwild Arts Music Festival as trombone coach, co-director of the trombone choir and assistant conductor of the Idyllwild Festival Wind Ensemble. Zacharella currently presents clinics in Arkansas and Oklahoma and works as a wind clinician for *Branson On Stage Live* in Missouri.

Zacharella has recently performed master classes and recitals at the University of Ulsan in Ulsan, South Korea, University of Southern California and the University of Arkansas. She presented a paper at the 2011 International Conference of The College Music Society in Seoul, South Korea and presented at the 2010 Arkansas Bandmasters Association Convention in Fort Smith. In December 2011 Zacharella will present at The 65th Annual Midwest Clinic in Chicago, Illinois.

Zacharella maintains a private Low Brass Studio in Fort Smith, where her students have found great success in the Arkansas School Band and Orchestra Association's (ASBOA) region bands and all-state bands. She spends her summers directing and teaching at the UAFS Brass Camp, Jazz Camp and Junior High Band Camp.

Dr. Zacharella's principal teachers and mentors in trombone, conducting and life have been: H. Robert Reynolds, Terry Cravens, David Jackson, Larry Livingston, H. Dennis Smith, Ron Borrer, Steve Davis, Bill Watrous, Phil Wilson, Bob Ferrell, Scott Chamberlain and Tom Winters.

Dr. Zacharella is a Bach performing artist and is performing on the new Bach 42 AF Infinity axial flow valve trombone.

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