

# Tenor Trombone

**Book - Editor Title**

Bordogni-Rochut *Melodious Etudes for Trombone, Book 1*

**Publisher Edition**

Carl Fischer O1594 0-8258-0149-4

## Selection 1

Page(s): 26-27

Key:

Etude Title: *No. 21*

Tempo: Quarter Note = 92-98

**Play from Beginning to end.**

### Errata:

All of the Errata markings I have made in each etude are directly taken from the original markings in Bordogni's piano vocal score.

Note: Rochut's tempo marking in this vocalise is a little conservative for the Allegretto marking Bordogni had indicated. Given the playful nature of this *étude*, I've suggested a range between his noted 92 up to 98.

Added markings needed from the original Bordogni piano score

m. 26 crescendo

m. 27 beat two forte dynamic

m. 33 rallentando

m. 35 a tempo

m. 36 crescendo through tied A in m. 37

m. 37 beat three forte dynamic

m. 46 beat four through beat one m. 47 crescendo

m. 47 beat two forte dynamic

m. 48 beat four piano dynamic

m. 52 add a slur to the four eighth notes (A-C-A-F) starting on the upbeat of beat one (A) to the third beat (F)

m. 53 crescendo

m. 55 diminuendo and dolce

m. 60 through downbeat of 62 crescendo

m. 62 beat two forte

m. 64 beat two piano

m. 77-end diminuendo

### Performance Guide:

This work should sound playful and flowing employing a wide variety of articulations without sounding hurried or unnecessarily aggressive. This is one of the few vocalise that requests a number of specific articulations outside the umbrella of legato.

Pay close attention to the clarity of articulation in measures forty-nine to fifty-five (without losing the flow of the line), as well as the contrast in articulation and rhythmic accuracy in measures sixty-seven through seventy-one.

I have found it helpful to utilize natural slurs when appropriate to help facilitate a smooth connection in the lyrical phrases. The use of alternate positions (such as D above the staff in 4th

position) can also be a helpful tool when making technical decisions to assist demanding passages.

An example of these can be found in measure six.

The third sixteenth note (D) can be played in 4th position (a slightly lowered 4th for intonation reasons). This not only allows the performer a smooth natural slur between the C in 3rd position and D in 4th position but avoids the possibility of a glissando.

Another example of this is in measure 72 and 73.

I suggest playing the D of the triplet in beat two and the B-flat of the triplet in beat two of the flowing measure employ alternate positions for the same reason.

m. 72 beat two D in 4th position

m. 73 beat two B-flat in 5th position

A few words of advise from Chicago Symphony trombonist Michael Mulcahy:

"The biggest threat to effective practice is routine repetition in that it no longer demands the complete attention, preconception and execution of the performer The rote habit of practice is tantamount to practicing in an anesthetized state of mind that has nothing in common with the demands of the concert stage. Always use your imagination!"

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## Selection 2

Page(s): 29-30

Key:

Etude Title: *No. 23*

Tempo: Eighth Note = 58-66

**Play from Beginning to end.**

### **Errata:**

Rochut's suggested tempo 58 bpm certainly enhances the mournful quality of this vocalise; I've given a range up to 66 bpm to allow for greater motion and easier direction to the line for most players.

Many dynamic markings found in the original piano/vocal score are missing in Rochut's edition that I believe will add greatly to the performance of the work.

m. 4 beat three crescendo

m. 5 downbeat forte

m.6 beat three piano

m.8 beat three forte

m. 14 diminuendo

m. 15 downbeat piano

m. 19 beat three forte

m. 21 beat three piano

m. 27 crescendo over the entire measure

m. 28 rallentando

m. 29 beat three piano and a tempo

m. 31 beat three forte

m. 37 crescendo

m. 39 diminuendo

m. 40 piano

m. 61 beat three pianissimo

m. 63-65 crescendo  
m. 66 diminuendo

### **Performance Guide:**

I believe Rochut uses these Bordogni vocalise to challenge trombonists to infuse their music making with great creativity, personality, style and nuance.

This vocalise exemplifies the lyricism synonymous with Rochut's book and challenges the performer to refine their legato and musical skills to more fully express the beauty of this poignant work. Pay close attention to the quality of the slurs between notes separated by a large interval (such as measures 7, 13, and 46).

A few words of advice from Chicago Symphony trombonist Michael Mulcahy:

"While a sustained line and smoothness will undoubtedly be dominant traits, the operatic roots of this music suggest articulation and legato that is reminiscent of vocalized text (syllables, words, phrases). Success will be achieved when in addition to the fundamentals, the performance encompasses a clearly structured musical journey that has discernable contrast and expression."

"It is the individual vision of a work of art that is based on the character and personality of the interpreter informed by their listening experience and understanding of the composer's stylistic intentions. Listen to great singers as well as great instrumentalists (not just trombonists). If you want to be a great musician you have to listen to great music a great deal."

Michael Mulcahy

Indeed, as trombonists we must tell a story with sound.

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## **Selection 3**

Page(s): 42-43

Key:

Etude Title: *No. 33*

Tempo: Quarter Note = 54-64

**Play from Beginning to end.**

### **Errata:**

Bordogni's marking of *Allegretto grazioso* is more than a tempo marking. It is a mandate for the musical style to be graceful, smooth, and elegant. My tempo recommendations reflect a slightly slower approach to Bordogni's marking than Mr. Rochut with quarter-note of 64 as the high end of the tempo range.

Note: There is one small misprint (a missing accidental) in the Carl Fischer printing of Rochut's transcription of this vocalise found in mm. 22. The down beat G-natural should remain G-natural an octave lower on the second eighth note of this measure.

m. 22 second eighth-note add natural to middle G like the upper octave.

Interestingly, Bordogni does not provide any dynamic markings in this vocalise, allowing the performer a great deal of artistic freedom to shape the musical line with dynamics to best capture the shifts in musical character throughout the work.

### **Performance Guide:**

Thoughts about this etude must begin with the reminder that ornamentation, including grace notes, are only meant to beautify the line. The grace notes throughout this etude should be played somewhat long and graceful as the name implies.

Once again there are several moments to make technical decisions regarding the use of alternate slide positions. I have offered a few suggestions in measures where I find it helpful to use an alternate slide position. I encourage each performer to explore the options throughout each work and come to their own decision as to what works best for them.

m. 2 beat one C# in 5th position  
m. 35 beat two D in 4th position  
m. 44 beat one C# in 5th position  
m. 51 beat two D in 4th position  
m. 56 beat four D in 4th position

I strongly recommend referencing these piano accompaniments available through Mark Tezak publishing. These original piano vocal scores are highly informative showing the editing choices made by Rochut for trombone and providing the trombonist the opportunity to study and perform the music as it was intended with a pianist partner.

Note: Rochut changed the key of several vocalise in his edition for trombone (including #33) so the original accompaniment will not always match the Rochut version.

Note: Rochut also changed the vocalise order from the original sequence by Bordogni.

Be sure to reference the number and original key chart that is provided in the Tezak accompaniment to assure the piano accompaniment matches the Rochut being referenced.

These vocalise give special spotlight to the beauty of one's sound and musicianship above simple note accuracy. They challenge each player to be creative and expressive in her or his phrasing and musical pacing of their performance.