

Tenor Trombone

Melodious Etudes for Trombone, Book 1, Bordogni-Rochut, Carl Fischer

Etude 1:

Page 77, No. 54, F Major, No. 54

Tempo: Dotted quarter note 48 - 54

Play: beginning to end

**Errata: con passione after dolce below m. 1
animato below the last half of m. 22
forte at m. 23
smorzando at m. 24
un poco piu mosso at m. 47.**

Etude 2:

Page 81, No. 57, C Major, No. 57

Tempo: Eighth note 72 - 86

Play: beginning to end

**Errata: pianissimo m. 1
crescendo m. 33
piano m. 38
crescendo m. 42
forte m. 44
piano third beat m. 45
pianissimo third beat m. 49
crescendo m. 55
forte m. 56**

Etude 3:

Page 37-38, No. 29, Ab Major, No. 29

Tempo: Eighth note 80 - 112

Play: beginning to end

**Errata: pianissimo and con espressivo m.1
piano m. 18
dolce m. 26
forte m. 46
third note in m. 78 should be a C (just like m. 77) (8/7/2007)**

All-State Audition Material - Performance Guides

Please remember that the TMEA website is now the official listing of any corrections or errata regarding this music. The Performance Guides are intended to be a useful tool in the instruction of the music -- not the official listing.

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forte at m. 23
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un poco piu mosso at m. 47.

Performance Guide:

Guillo Marco Bordogni (1789-1856), an Italian tenor, was a voice teacher at the Paris Conservatory after a distinguished career as an opera singer. His vocal exercises, transcribed for trombone to make up the three volumes of Rochut's Melodious Etudes, are among the world's most widely used trombone studies.

As a general rule, these selections should be played in a cantabile style, however care should be used in identifying and executing the distinctive character and mood that each etude espouses. Since these vocalises were written to be accompanied by piano, the student is encouraged to use this valuable tool in his audition preparation.

The accompaniment for this etude is available from Smart Music (www.smartmusic.com) or the accompaniment CD provided with the David Schwartz edition of the Bordogni Vocalises (mysite.verizon.net/~dschwar/). Rochut nos. 54 and 57 are included in volume 2 of the Schwartz series.

As a technical aid, the trombonist is encouraged to incorporate patterns that include alternate positions in an effort to move the slide as little as possible and to avoid frequent changes of slide direction. For example, this etude presents many wonderful opportunities to play d1 in fourth position. As the style markings indicate, this vocalise should be played "sweetly, with passion." To this end, the performer should use a smooth legato style, melodic shaping (the use of dynamics, or intensity of tone, to follow the contour of the melody), vibrato, and rubato. One should strive for the lightness, grace, and fluidity of a waltz.

Etude 2:

Page 81, No. 57, C Major, No. 57

Tempo: Eighth note 72 - 86

Play: beginning to end

Errata: pianissimo m. 1

crescendo m. 33

piano m. 38

crescendo m. 42

forte m. 44

piano third beat m. 45

pianissimo third beat m. 49

crescendo m. 55

forte m. 56

Performance Guide:

Outwardly, this etude looks very menacing. It is not very often that trombonists encounter notes with three and four beams, but remember, due to the slow tempo, it is not as difficult as it initially appears. Because of its rhythmic complexity, it is suggested that this one be practiced with a metronome early and often -- remembering to subdivide the longer note values (alternately, the student should consider using Smart Music software or the Schwartz CD referenced in the

description for etude #1).

The disjunct nature of this etude provides encouragement to practice lip slurs and flexibility exercises (viva the Remington and Arban studies). Aim for four-bar phrases as a general rule. Consider using a slight rubato in mm. 19 & 56 and a rallentando in mm. 23 & 60 to provide a musical solution to the technical demands that these passages present. Blow through the dotted figures in mm. 34 & 60 for smooth, connected results, and make sure that the tongue and slide are always perfectly in sync.

Etude 3:

Page 37-38, No. 29, Ab Major, No. 29

Tempo: Eighth note 80 - 112

Play: beginning to end

Errata: pianissimo and con espressivo m.1

piano m. 18

dolce m. 26

forte m. 46

third note in m. 78 should be a C (just like m. 77) (8/7/2007)

Performance Guide:

This etude generally works best with four-bar phrases -- crescendo for two bars toward the middle of the phrase and decrescendo toward the end of the phrase. There are a few exceptions to this generalization (measures 12 – 15, for example, should reflect a four-bar crescendo). Measures 50 – 54 should be treated like a cadenza (use ritards in measures 49 and 54 to setup and terminate this section).

Consider using 5th position B-flats in measures 45-53, when the melody modulates to A-flat minor. Resist the urge to play the thirty-second notes, in mm. 66 and 67, too short (hold the notes full value allowing for a small space between each two-note grouping).

The accompaniment for this etude, a valuable practice tool, is available on the accompaniment CD provided with the David Schwartz edition of the Bordogni Vocalises (<http://mysite.verizon.net/~dschwar/>). Rochut no. 29 is included in volume 3 of the Schwartz series.
