Foreword

by

Dr. Wade Goodwin

I transcribed the Rochut arranged Bordogni etudes for bass trombone and tuba because they are very important for the development of a proper legato style and they are great canvases for musical experimentation while learning how to play musically. I wished to keep the etude numbers the same as the original etudes, and since each etude has two versions, I labeled each etude with a part "A" and with a part "B". For example, in order to keep No. 4 the same as the original No. 4, I numbered the etudes No. 4a and No. 4b. I transposed the part A's down a perfect 5th from the original. The part B's are transposed down an octave. Tuba players might want to transpose the part A versions down a further octave to practice in the extreme low tuba register.

For trills, I strongly advise that bass trombonists and tubists alike practice them with only the lip and without the use of valves. Any trill required on a note below F in the bass clef staff is a mere novelty for bass trombonists. I strongly advise bass trombonists to practice these low trills, but keep in mind that perfecting them is not a realistic goal. Although, practicing these low trills is a fantastic way to expand your lip slurring abilities.

Joannés Rochut was born in France in 1881. In 1905 he won the first prize in the trombone class in the Paris Conservatoire Concours after he came in second place in the 1903 and in the 1904 Concours. Rochut became well known for his lyrical style of playing and after he graduated from the Paris Conservatoire he eventually moved to Boston, Massachusetts to become the principal trombonist of the Boston Symphony Orchestra from 1925-1930. In 1926 Rochut joined the faculty of the New England Conservatory of Music. He moved back to Paris in 1930 and died in France in 1952.

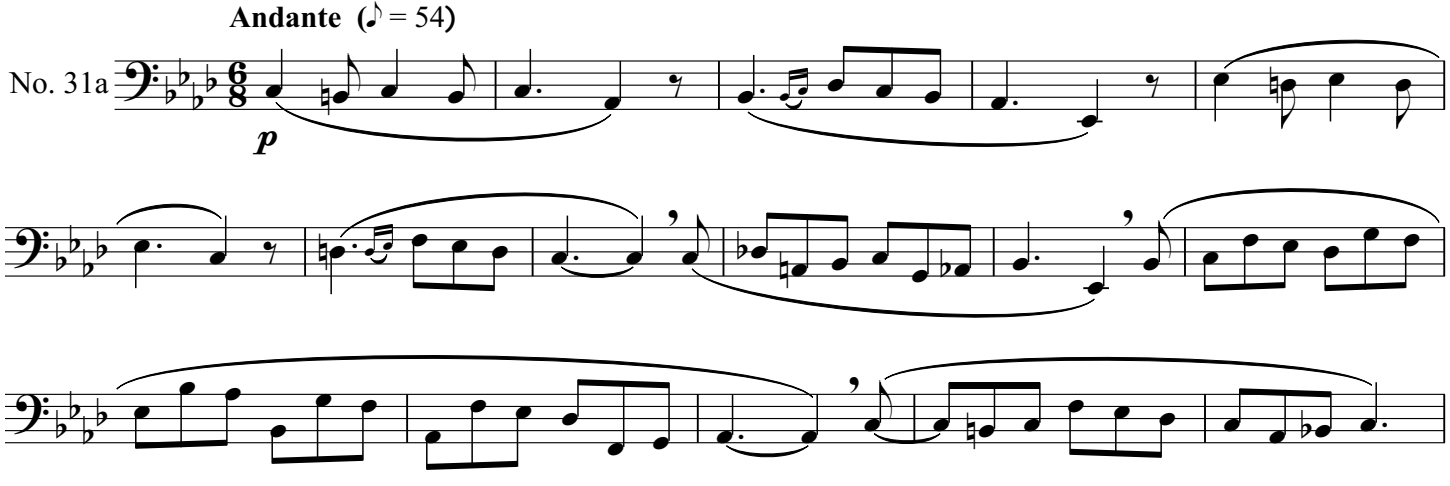
Below is a short biography of Bordogni by Rochut when his edition was first published.

"Marco Bordogni, the composer of these etude studies, was born near Bergamo, Italy, in 1788, and he died in Paris on July 31, 1856. He enjoyed great popularity as a tenor, his vocalizations and style being particularly praised. Bordogni made his operatic debut with great success as Tancredi at La Scala, Milan in 1813. He later sang for many years at the Theatre des Italiens, Paris. He is known best, however, for his teaching activities, having been a professor at the Paris Conservatory almost continuously from 1820 until the time of his death. Bordogni composed many sets of vocalises during his career as a singer and teacher. These works are not merely technical studies, they are musically as well as artistically made and their continued use for over a century is a testament of their great value. The practical value of these etudes in the art of trombone playing has been demonstrated through their use at the Conservatoire in Paris, and it is confidently believed by the transcriber that they will meet with the approval of performers everywhere." - Joannés Rochut

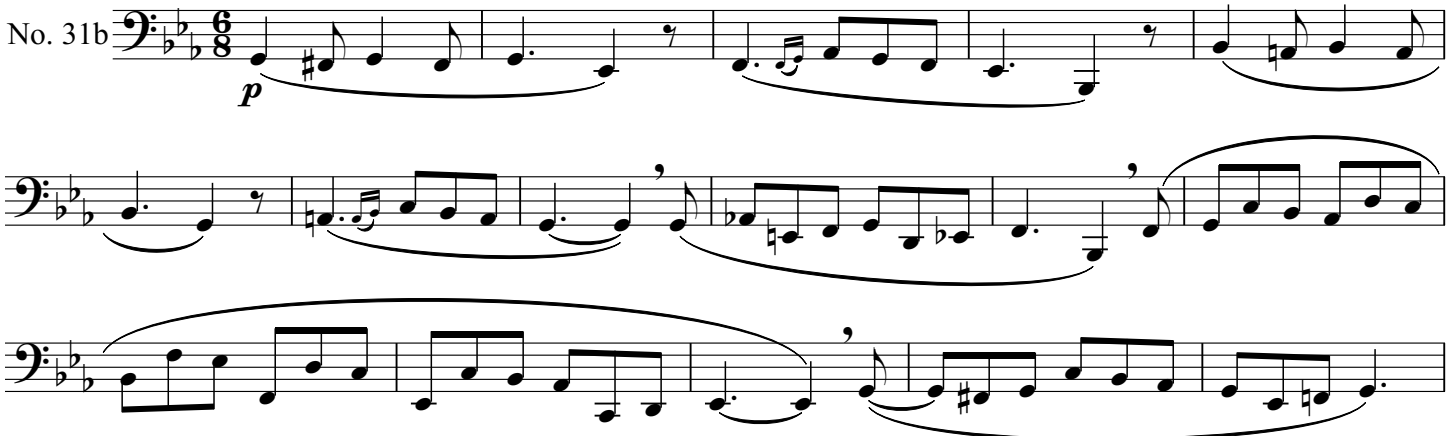
Melodious Etudes for Bass Trombone (or Tuba)

Volume 2 (31 - 60)

Marco Bordogni
Arr. and ed. by Wade Goodwin



Andante (♪ = 54)



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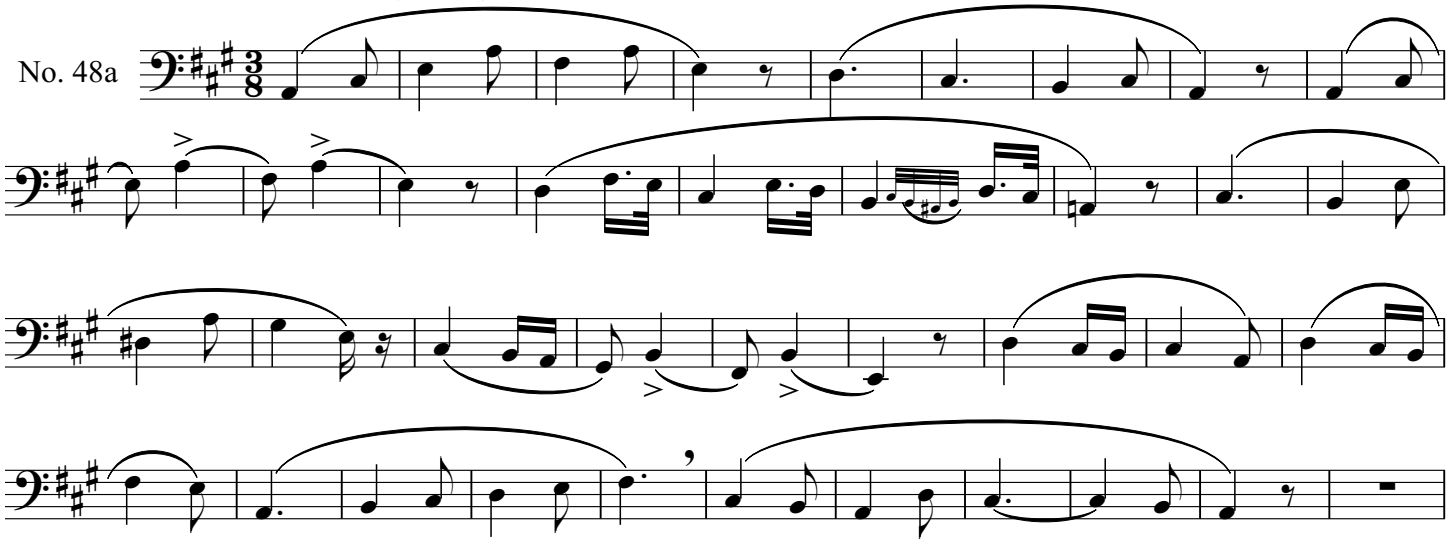

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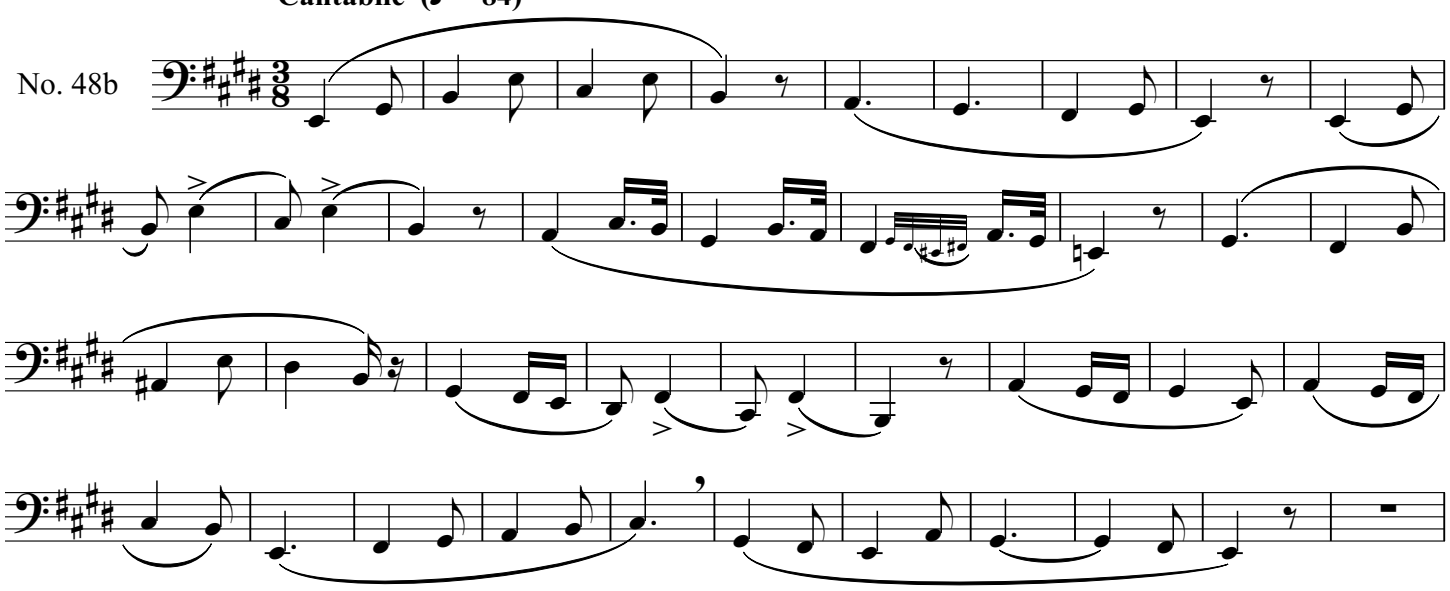
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