



Book I Duets



MELODIOUS ACCOMPANIMENTS

for

Trombone or Euphonium

To harmonize the Etudes
of JOANNES ROCHUT

Composed

by

DAVID LAWRENCE RITT
(of the Seattle Symphony Orchestra)



Cherry Classics Music
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Foreword

These Accompaniments combine with the Rochut Etudes to create a series of duets and trios. When Rochut arranged the Bordogni Vocalises as trombone etudes, they were separated from their piano accompaniments. Despite their inestimable value to trombonists, the Etudes are lacking the dimensions of harmony and counterpoint. This work remedies that situation, and is intended to specifically help with the following areas:

1. Improving intonation and adjusting pitch for different chord elements.
2. Maintaining pulse and accurate rhythm against another voice (or voices) that alternate between homophonic and independent motion.
3. Developing expressiveness and musical communication with other players, a vital skill in ensemble playing.
4. Explicating harmonies and chord functions implied by the melody.

The Accompaniments occasionally go below low "E" and are otherwise awkward for those with no F-attachment. To them I tender an apology and encourage octave transposition.

For convenience in stopping and starting, page turns and line breaks correspond to those of the Etudes, except in the few cases where that was impractical.

Joannes Rochut (1881-1952) is well known to trombonists for the three volumes of "Melodious Etudes for Trombone" which he transcribed from the "Vocalises" of Marco Bordogni. These books were arranged when Rochut was principal trombonist of the Boston Symphony Orchestra (1925-1930). An orphan, Rochut was trained in music as part of the orphanage's vocational training. A first prize winner at the Paris Conservatoire, Rochut was an organizer of the first of the famous "Concerts Koussevitzky" in Paris which brought him to the attention of the then music director of the Boston Symphony, Serge Koussevitzky. Koussevitzky brought Rochut to Boston where he stayed until celebrated friction between the Frenchman and the Russian trombonist Jacob Raichman (who had been brought by Koussevitzky to the Boston Symphony as co-principal trombone in 1926) led Rochut to leave Boston and return to France.

Thanks to Doug Yeo and David Fetter for Rochut's biographical information.

I dedicate this work with gratitude to my teachers: Frank Crisafulli, Chicago Symphony; John Marcellus, Byron McCulloh, and Donald Knaub, all at the Eastman School of Music; and Albert Godlis, Queens College; and with love to my wife Deborah, for her unlimited support and infinite patience.

Some Thoughts on playing the Rochut Etudes and Accompaniments

The Rochut Etudes and my Accompaniments are designed to aid in developing a good legato style. The etudes were originally vocalises, etudes for singers. Therefore they should be played as vocally, expressively, and smoothly as possible.

Creating a smooth legato style on the trombone is a challenge. The slide is a wonderful device, especially for intonation. However, it can be difficult to synchronize with attacks, which is vital for achieving a clean legato.

Holding the slide lightly frees it from the inertia of the slide arm. Thus, slide technique becomes light and agile, enabling accurate time and smooth articulation. The slide should move as swiftly as thought, but only *as you start the next note*. Picture your hand and your tongue as linked together. Playing whole notes or half notes, start with movements of one position's length, and gradually build up, moving the slide with an open hand. Make sure your fingers are far enough across the slide bar (to the first knuckle or so) to insure you do not lose the slide. Ultimately, you will toss the slide bar between thumb and fingers. As you get towards 7th position you may pinch the bar if necessary. Otherwise, the only time your thumb and fingers should touch the slide bar simultaneously is when you want to stop the slide. When moving the slide in the same direction for three or more notes, it should move as smoothly as if you were playing a glissando. This is applicable to any style of music, not just legato. Regular practice of this technique will result in its becoming second nature.

In ensemble playing, sensitivity and communication are key. While you play these duets, listen for parallel and contrasting rhythms in the other voice. Imagine yourself conversing with the other part, and interact with it in intonation, rhythm, pulse, volume, and expression. This will instill good habits of ensemble playing.

Always imagine your instrument as your voice. When in doubt about how to play a particular passage, try singing it out loud. Listen for the character of the phrase or piece, and reflect that character in your playing. No matter how loud you are playing, sustaining the notes should feel easy. This will give your sound transparency, which allows you to be heard without drowning out other voices. Once a note is started, let it effortlessly ring like a bell until time to end it. The releases of notes are as important as their attacks, but are often overlooked as an element of style. When playing legato, end your phrases (as well as last notes before a breath) with a "hum" or "ahm" sound, a sort of quick diminuendo. This gives the listener the impression that the phrase is continuing.

Almost a quarter century ago, I was fortunate enough to play with the Metropolitan Opera Orchestra. I was enthralled by the lyric quality of their playing. Every phrase was played with full commitment and expression. When I commented on this, I was told that the great singers they accompanied inspired them to play this way. I have always remembered that, and have tried to emulate it in my own playing. I hope my Accompaniments help you to do the same.

David Lawrence Ritt
April 8, 2013

120 Melodious Accompaniments

for

Trombone or Euphonium

Composed by
David L. Ritt

Book One

No. 1 Andante (♩ = 60)

p

ritard.

a tempo

The musical score for No. 1 is written in bass clef with a 3/4 time signature. It consists of three staves of music. The first staff begins with a piano (p) dynamic and a half note G2. The second staff continues the melody with a half note G#2 and a half note F#2. The third staff begins with a half note E2 and a half note D2, followed by a half note C2. The tempo changes from Andante to a tempo at the beginning of the third staff. The score includes various musical notations such as slurs, ties, and accidentals.

Andante (♩. = 48)

25

No. 20

pp

rallent.

a tempo