THE USE OF SELECTED VOCALISES OF MARCO BORDOGNI IN THE

DEVELOPMENT OF MUSICIANSHIP FOR THE TROMBONIST, A

LECTURE RECITAL, TOGETHER WITH THREE RECITALS

OF SELECTED WORKS BY EUGENE BOZZA, JACQUES

CASTEREDE, PIERRE MAX DUBOIS, CHRISTIAN

GOUINGUENE, AXEL JORGENSEN, RICHARD

MONACO, LARS-ERIK LARSSON, ERHARD

RAGWITZ, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the

University of North Texas in Partial

Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas

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Mitchell, Randall T., <u>The Use of Selected Vocalises of Marco Bordogni in the Development of Musicianship for the Trombonist, a Lecture Recital, Together with Three Solo Recitals</u>. Doctor of Musical Arts (Trombone Performance), August, 1989, 64 pp., 22 musical examples, bibliography, 55 titles.

This dissertation consists of three solo recitals and one lecture recital. The repertoire of all programs is composed of music written specifically for the trombone plus two transcriptions of works for voice.

The purpose of this paper is to investigate the use of selected vocal pedagogical material as a means of developing musicianship for the trombonist. The historical relationship of the voice and the trombone is traced through written documentation and musical composition. Similarities between the development of legato technique for the vocal student and the trombonist are examined. A brief history of the vocalise and its pedagogical function is presented. The development of expressive musical performance for the trombonist is explored through the use of examples from three different vocalises of Marco Bordogni.

Tape recordings of all performances submitted as
dissertation requirements are on deposit in the University
of North Texas Library.

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North Texas State University
School of Music

Graduate Recital

RANDY MITCHELL, Trombone

Assisted by:

Louise Lerch, Piano

Ronald Christoph, Horn
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Monday, April 23, 1984   8:00 p.m.   Recital Hall

Sonata for Trombone Solo and Basso. . . . . .Anonymous
    Allegro   (ca. 1665)
    Allegro-Fuga
    Moderato
    Allegro

Fantaisie. . . . . .Sigismond Stojowski
                                         (1869-1946)

Suite for Trombone and Piano (1965). . . . .Pierre Max Dubois
    Humoresque   (1930-)
    Galop-Fantaisie
    Pastourelle
    Complainte
    Rondeau

Intermission

Concertino for Trombone (1957). . . . . . . Lars-Erik Larsson
    Preludium   (1908-)
    Aria: Andante sostenuto
    Finale: Allegro giocoso

Sonata for Horn, Trumpet
and Trombone (1922). . . . . Francis Poulenc
    Allegro moderato   (1899-1963)
    Andante
    Rondeau

Presented in partial fulfillment of the
requirements for the degree of
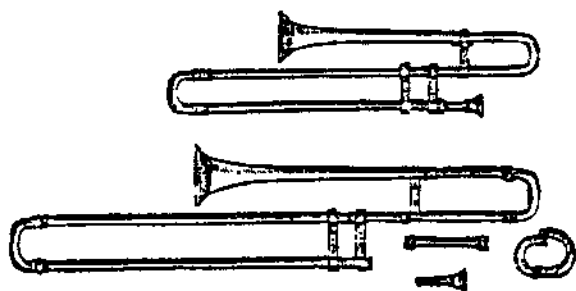Doctor of Musical Arts

Graduate Recital

RANDY MITCHELL, Trombone

Assisted by

Mark Hierholzer, Piano

Monday, April 22, 1985   5:00 p.m.   Concert Hall

Concerto   Christian Gouinguene
    (sur des thèmes d'Henicken)

        Allegro
        Sicilienne
        Allegro vivo

Sonatine   Erhard Ragwitz
                                                  (1933-)

        Allegro ma non troppo
        Adagio
        Allegro molto

Suite, Op. 22   Axel Jørgensen
                                                  (1881-1947)

    I.   Triomphale
   II.   Menuet giocoso
  III.   Ballade et Polonaise

                    Intermission

Ballade   Eugene Bozza
                                                  (1905-)

Variations on a March of Shostakovich   Arthur Frackenpohl
                                                  (1924-)

            Presented in partial fulfillment of the
                requirements for the degree of
                    Doctor of Musical Arts

UNIVERSITY OF NORTH TEXAS

School of Music

presents

Graduate Recital

RANDY MITCHELL, Trombone

Assisted by:

Hwa Jung Lee, Piano

Monday, January 23, 1989   8:15 p.m.   Concert Hall

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                                                    (1920-)

La Femme a Barbe (1957). . . . . Jose Berghmans
    from "Tableaux Forains"

Sonata for Trombone and Piano (1969). . . . Richard A. Monaco
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    Andante
    Allegro molto

Intermission

Sonatine for Trombone and Piano (1958). . . Jacques Casterede
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    Andante sostenuto
    Allegro

Sonatine-Impromptu (1985)   Pierre Max Dubois
    Tendrement et balance   (1930-)
    Quasi recitativo
    Joyeusement

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

UNIVERSITY OF NORTH TEXAS
School of Music
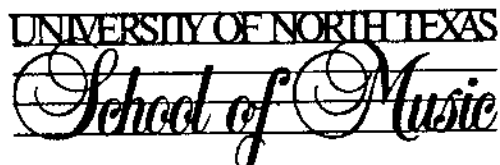
presents

Lecture Recital

RANDY MITCHELL, Trombone

Assisted by:

John Tarver, Piano
Susan Masters, Soprano

Monday June 26, 1989   6:15 p.m.   Recital Hall

THE USE OF SELECTED VOCALISES OF MARCO BORDOGNI IN THE

DEVELOPMENT OF TECHNIQUE AND MUSICIANSHIP

FOR THE TROMBONIST

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                                                (1788-1856)

Etude No. 76. . . . . G. Marco Bordogni

Concerto for Trombone and Piano . . . . . .N. Rimsky-Korsakov
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Presented in partial fulfillment of the
requirements for the degree of
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CHAPTER I

INTRODUCTION

Analogies to the expressive quality of the voice are often made in trombonist's applied lessons and master classes. This relationship is generally taken for granted and has never been fully explained.

Vocalists have had the distinct advantage of having text to serve as a guide for the expressive interpretation of their music. They display a sense of expression and rhythmic flexibility that many wind players seem to lack. The interpretation of music by wind players (and specifically, by trombonists) becomes a more abstract proposition. There usually is no text to interpret, only notes. Many method books available to wind instrument students stress technique and deal very little with expression.

The adaptation of vocal literature to develop instrumental musicianship becomes a timely and important question. Vocal literature used as trombone pedagogical materials can be traced to the mid-nineteenth century. Nevertheless, despite the long-standing importance of such transcriptions, to date only two studies have been written on the topic. A 1973 dissertation by Leroy Baxter at

Arizona State University investigates the use of vocal pedagogical materials from the Classic and Romantic eras for trombone.[1] A more recent study by Barbara Comelek, examines vocal references concerning all wind instruments found in performance practice treatises and handbooks.[2] Comelek's study, however, does not deal with the actual use of vocal literature as instructional material.

Musicianship may mean many things to many people. Entire books have been written on this elusive subject. For the purposes of this paper, musicianship will encompass those techniques that make expressive performance possible.

I shall review the "vocal" history of the trombone, similarities of developing legato style in the voice and the trombone, and specifically, the use of selected vocalises of Marco Bordogni (1789-1856)[3] as pedagogical materials to develop musicianship for the trombonist. In the final analysis, the performer must do more than merely play the notes--he must make music!

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[1]Leroy Everette Baxter, _The Use of Selected Vocal Materials from the Classical and Romantic Periods as a Method of Teaching Musical Style Characteristics to Trombone Students_ (Ed. D. dissertation, Arizona State University, 1975; Ann Arbor, Mich.: University Microfilms, ADD 74-05456).

[2]Barbara Comelek, _Allusions to the Vocal Art in Selected Wind Instrument Pedagogical Sources_ (D.A. dissertation, Ball State University, Muncie, IN, 1985; Ann Arbor, Mich.: University Microfilms, MBB 86-05937).

[3]Marco Bordogni, an Italian operatic tenor, taught voice at the Paris Conservatory from 1820 to 1856.

CHAPTER II

HISTORICAL REFERENCES ATTRIBUTING VOCAL

QUALITIES TO THE TROMBONE

The actual date of the origin of the trombone is
shrouded in mystery. Contemporary scholarship has fixed the
time frame of origin to approximately the middle of the
fifteenth century.[4] Since the inception of the sackbut, and
later the trombone, the instrument has enjoyed a close
association with the human voice and singing throughout its
use in western music history. This association takes
several forms: the playing of pieces that originally were
written for the voice; the doubling of voices in choirs; the
replacement or substitution of voices in choirs; and even
music written for the trombone in a vocal style.

To document each instance of the "vocal" use of the
trombone is beyond the scope of this paper. The following
portion of this chapter will cite specific instances showing
a comprehensive and progressive use of the trombone in a
flowing, expressive, and lyrical style associated with vocal
performance, hereafter referred to as vocal style.

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[4]Anthony C. Baines, "Trombone," The New Grove
Dictionary of Music and Musicians, 20 vols., ed. Stanley
Sadie (London: Macmillan, 1980), XIX, 166.

Historical Documentation and

Graphic Representations

Information available on the earliest use of the
trombone comes from the fifteenth century in a graphic
representation of the instrument in a performance context.
A Florentine chest painting, "The Wedding of Adimari" (ca.
1420),[5] illustrates a sackbut player as part of a dance
consort which also includes three shawms.[6] An account of
the wedding of the Duke of Burgundy in 1468 mentions a motet
performed by three shawms and a sackbut.[7]

The early function of the trombone, as indicated in
these sources, was as a member of the _alta musica_, or the
alta band. According to Johannes Tinctoris, this was an
ensemble composed of "loud" (_haut_) instruments. Included in
the "loud" category were instruments such as the trombone,
bombarde, and shawm.[8] The _alta_ band served an aristocratic
function: that of providing dance music for court dances
and incidental music at festive occasions. The source of
music performed by the _alta_ band was originally the body of

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[5]Anthony C. Baines, "Trombone," _Groves Dictionary of
Music and Musicians_, 5th ed., 10 vols., ed. Eric Blom (New
York: St. Martin's Press, 1954), VIII, 555.

[6]Anthony C. Baines, _Brass Instruments, Their History
and Development_ (London: Faber and Faber, 1980), 107.

[7]_Ibid._, 108.

[8]Willi Apel, "Alta," _Harvard Dictionary of Music_ , 2nd
ed. (Cambridge, Mass.: Harvard University Press, 1982), 30.

vocal music that included the motet and the French chanson.[9]

Later, the repertory included purely instrumental forms,

such as dance suites, along with vocally derived pieces.

Tinctoris, in his De inventione et usu musicae (ca. 1487),

makes note of an alta band composed of shawms and a

trombone.[10] The trombone, according to Baines, played the

contratenor part within the ensemble.[11]

Toward the end of the fifteenth century, trombones were

first used in the performance of church music, a function

that was not surprising since the "warm, sombre tone" of the

trombone blended well with the voices.[12] Church and city

records from the late fifteenth century in Italy document

detailed accounts of payment to trombonists for performing

civic and church services.[13] Several sixteenth-century

paintings and woodcuts show trombones performing with church

choirs. Of particular interest is a portion of Hans

Burgkmair's engravings "The Triumph of Maximilian" (ca.

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[9]Egon Kenton, Life and Works of Giovanni Gabrieli, vol. 16 of Musicological Studies and Documents, ed. Armen Carapetyan (N.p.: American Institute of Musicology, 1967), 468.

[10]Baines, "Trombone," Groves Dictionary, VIII, 555.

[11]Baines, Brass Instruments, 103.

[12]Philip Bate, The Trumpet and Trombone, 2nd revised ed. (New York: W.W. Norton, 1978), 146.

[13]Ibid., 229.

1516). In one section, a wagon carrying a choir is accompanied by a trombone and a cornetto.[14]

The first firm technical information concerning the trombone appears in Michael Praetorius' Syntagma Musicum (1619). Virdung had illustrated a trombone earlier in his Musica getutscht of 1511, but he provided no other information. Praetorius not only illustrates a woodcut of a consort of trombones, but he also describes their size and keys. Importantly, he labels the consort with vocal designations depending upon the individual playing register. Praetorius even makes note that he prefers the tone of the tenor trombone (rechtegemeine Posaun) to that of the alto.[15]

Marin Mersenne gives the first description of the tone and the use of the trombone. In his Harmonie Universelle (1636), he states that the trombone should not be sounded in imitation of the trumpet. Instead, it should be sounded "so that it imitates the voice and the most excellent method of singing well."[16]

The folds in the tubing, the small narrow bore, and the funnel shaped bell all assist the player to produce a mellow

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[14]Georg Kinsky, Geschichte der Musik in Bildern (Leipzig: Breitkopf and Härtel, 1929), 76, no. 3.

[15] Michael Praetorius, Syntagma Musicum (1619), 3 vols., trans. and ed. David Cokes (Oxford: Clarendon Press, 1986), II, 43.

[16]Marin Mersenne, Harmonie Universelle (1636), trans. and ed. Roger E. Chapman (The Hague, Netherlands: Martinus Nijhoff, 1957), 343, 346.

sound on the sackbut. This gentleness of sound, combined with the chromatic capability of the slide, made the instrument a perfect companion to the vocal choir. The sound of the instrument would blend with the voices rather than overpower them.[17]

Daniel Speer, in his treatise _Grund-richtiger Unterricht der Musikalischen Kunst_ of 1687, also assigns vocal designations to the three sizes of trombone (alto, tenor, and bass). While Speer provides technical data, he does not discuss the musical employment of the instrument.

A period of nearly 150 years (ca. 1700-1840) passed before the trombone was again a subject in a written treatise or text. In 1713, however, Johann Mattheson states that the trombone is seldom used in England except in the church and for solemn occasions.[18] Over this period of time, the trombone's traditional employment in opera and the church continued. The one exception to this traditional function in a supportive role occurred in Vienna, where the instrument was used in church and court music in a soloistic manner.

Hector Berlioz, in his _Traité de l'Instrumentation_ (1844), makes several observations on the instrument and how it should be employed. Prior to the writing of his

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[17]Bate, _op. cit._, 146.

[18]_Ibid._, 230.

orchestration treatise, Berlioz, influenced by Beethoven's employment of the trombone in his symphonies, had already forged new ground in the use of the instrument. He states that there are four types of trombones and "each bears the name of the voice it resembles most in character and range."[19] He attributes further vocal qualities in his description of the trombone:

> In my opinion, the trombone is the true
> head of that family of wind instruments which
> I have named the epic one. It possesses nobility
> and grandeur to the highest degree; it has all the
> serious and powerful tones of sublime musical poetry,
> from religious calm, and imposing accents to savage,
> orgiastic outbursts. Directed by the will of a master,
> the trombones can chant like a choir of priests,
> threaten, utter gloomy sighs, and a mournful lament
> or a bright hymn of glory, they can break forth
> into awe-inspiring cries and awaken the dead or doom
> the living with their fearful voices.[20]

Since the mid-nineteenth century, Berlioz's orchestration treatise has significantly influenced the compositional style of generations of composers in their musical treatment of the trombone.

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[19] Hector Berlioz, <u>Treatise on Instrumentation</u>, revised ed., ed. Richard Strauss, trans. Theodore Front (New York: Edwin F. Kalmus, 1948), 298.

[20]<u>Ibid</u>., 302.

Compositions Using the Trombone

in a Vocal Style

In his book, Orchestration, Walter Piston writes of the vocal nature of the trombone:

> . . .the most suitable melodies for the trombone are those having a kind of deliberate dignity and solemnity, or those of a choral type. . .[21]

This quality was apparently recognized centuries ago since the trombone has been strongly identified with vocal connotations and styles over the ages. As has been already noted, the alta band of the Renaissance performed pieces that were derived from motets and popular songs of the day. Because of the sackbut's ability to blend with voices, its use extended to the doubling and reinforcement of individual choir parts. Prime examples of vocal composition for the trombone exist from the middle of the sixteenth century to the present.

In the mid-sixteenth century, Florentine composers of the Intermedio made use of trombone consorts.[22] Corteccia's intermedio Il Commodo featured a motet written for solo voice and four trombones. Trombones were particularly associated with Olympian scenes and infernal or horrendous

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[21]Walter Piston, Orchestration (New York: W.W. Norton, 1955), 278.

[22] Il Comodo (1539), La Cofanaria (1565), La Pellegrina (1589).

subjects.[23] This association set the stage for a tradition of programmatic writing for the trombone in opera from the seventeenth century to the present.

As the sixteenth century melded into the seventeenth, the polychoral music of the Venetian School combined instruments with and in antiphonal opposition to voices. The music of Adrian Willaert and Giovanni Gabrieli made extensive use of the trombone in vocal-like settings. Jean Baptiste Duval, French ambassador to Venice, commented upon a Christmas day service in 1607 where "trombones, cornettos and treble violins were united with voices of the singers in grand harmony."[24]

In the prelude to Orfeo, Monteverdi used a quintet of trombones in chorus-like writing to underscore the instrumental fanfare and to set the mood. Later, in Act III, the words of Caronte, the boatman of the River Styx, are supported by a choir of trombones, lending a dramatic, sinister majesty to the scene. Monteverdi gives the trombones a different role in The Coronation of Poppea. In this opera, the trombones provide a solemn choral background for the words of Seneca, Nero's aged and wise advisor.

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[23] Ernie Hills, "16th Century Trombone Usage: The Extant Music of the Florentine Intermedii," International Trombone Association Journal XIV/4 (Fall 1986), 40.

[24] Kenton, op. cit., 35.

In the seventeenth century, Heinrich Schütz (1585-1672) utilized a quartet of trombones along with continuo and bass voice in two sections of his _Symphoniae Sacrae_ (1629). _Fili mi Absalon_, and _Attendite Popule meus_ both feature antiphonal sections in which the trombones function both as a solo chorus and an accompanimental choir. An extended imitative vocal duet between the alto trombone and the bass voice in _Attendite Popule meus_ consumes a considerable portion of the last half of that work.

Vienna became the center for trombone playing in the eighteenth century. While the trombone was in decline throughout much of Europe, Vienna became home to a number of eminent trombonists.[25] Between 1700 and 1750, a number of works were written for trombone, voice and continuo. In most cases, the trombone alternates phrases (in a vocal style) with the singer, or functions in a duet with the singer. Some compositions employ both techniques within the same work.[26]

Although Johann Sebastian Bach used the trombone sparingly, he did write parts for the instrument in fifteen cantatas. The trombones are usually restricted to those

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[25]C. Robert Wigness, _The Soloistic use of the Trombone in Eighteenth-Century Vienna_ (Nashville: The Brass Press, 1978), 41-42.

[26] Examples may be found in Marc Antonio Ziani's motet _Alma Redemptoris Mater_ (1705), Joseph I's aria _Alme ingrate_ (1705), J.J. Fux's antiphon _Alma Redemptoris_ (1728) and Georg Reutter's _Requiem_, in the "Tuba Mirum" and "Domine".

cantata movements that involve the full chorus, and all but one of those cantatas use one or more trombones in a vocal doubling role. In the prelude movements that use only one trombone, the instrument invariably doubles the voice that carries the chorale melody, a throwback to the cantus firmus technique of earlier centuries. Interestingly, trombones are used in cantatas where the prelude movements are motet-like, representing a return to a stylistic usage of the trombone found in the Renaissance.[27]

Another great composer of the eighteenth century, Wolfgang Amadeus Mozart, composed the cantata Die Schuldigkeit des ersten Gebots in 1767. The "aria" (No. 5) from this work is written for tenor, trombone, two violins, two violas and continuo. The tenor voice and trombone parts are written as a vocal duet.[28] Perhaps the best examples of writing for the trombone in a vocal style are found in Mozart's masses. In these works, Mozart employed the trombones in the now traditional church role of doubling of the voice parts. He explored the lyrical possibilities of the trombone in a beautiful duet between the tenor instrument and the bass voice in the "Tuba Mirum" section of the Requiem mass.

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[27] Charles Sanford Terry, Bach's Orchestra (London: Oxford University Press, 1932), 41.

[28] Wigness, op. cit., 34.

With the beginning of the nineteenth century, numerous composers begin to explore the lyrical quality of the trombone. Beethoven, for example, used a vocal approach to writing for the trombones in the final movement of the Ninth Symphony. At the andante maestoso, the instruments double the voices in a fugue-like treatment. The entire second movement of Berlioz's Symphonie Funébre et Triomphal is a trombone solo with orchestral (or band) accompaniment, vocally titled "Recitative and Prayer." In this movement, the solo trombone substitutes for the voice and becomes the funeral orator delivering the eulogy and prayer for the deceased patriots of the July Revolution. Similarly, Rimsky-Korsakov used the trombone to "chant like a priest" in a solo passage in his Russian Easter Overture. Mahler featured a single trombone in an extended solo in the first movement of his Third Symphony. The character of the solo is also much like the operatic vocal style Berlioz employed in his "Recitative and Prayer."

Representative lyrical applications of the trombone are numerous in the twentieth century. Camille Saint-Saens' only solo composition for the trombone, Cavatina, op. 144, (1915) for trombone and piano, is a relatively short composition in a song-like style bearing a vocal title. The adagio movement of his Third Symphony also features the trombone in a lyrical solo style. In Mathis der Maler,

Hindemith uses the entire trombone section to intone in unison the chorale melody "Es sungen drei Engel."

An application of vocal style to modern trombone performance is found in the use of the trombone to interpret, in a ballad style, a jazz or popular tune that ordinarily would have been sung. One of the best examples of trombone section writing in a lyrical vocal style is Dee Barton's Here's That Rainy Day, composed for the Stan Kenton Orchestra. The incomparable vocal legato styling of Tommy Dorsey's I'm Gettin' Sentimental Over You, remains a standard for this type of playing.

In summary, over the ages, composers have recognized the inherent lyrical capability of the trombone. A consistent line of vocal compositional style and allusions to the vocal qualities of the trombone may be traced back to the first use of the instrument as it is known today.

CHAPTER III

SIMILARITIES OF LEGATO STYLE FOR THE
TROMBONE AND THE HUMAN VOICE

Before discussing the similarities of legato style for
the trombone and the human voice, it is important to
understand the technical differences between the trombone
and other winds. One primary difference concerns the slide,
the mechanism through which the tubing length is altered.
All other brasses and woodwind instruments employ valves or
keys in order to shorten or lengthen the sounding tube. The
trombone, however, does not have the advantage of keys or
valves. Pitch changes are made by lengthening or shortening
the slide. With this device for changing pitches, there is
no mechanical separation of the air stream between notes.

With all keyed or valved instruments, there will be a
natural separation of the air stream when the valve or key
is opened or closed. This separation, in turn, produces a
clean articulation between notes, even if the tongue is not
used to define each note. It is possible to produce a
cleanly played and articulated legato passage by simply
tonguing the first note and providing a steady stream of
airas one changes the embouchure and opens or closes valves
or keys.

Because of the slide, however, each note produced on the trombone within a given harmonic must be lightly legato tongued, a process that involves a "denting" of the steady air stream with the tongue. Failure to use the legato tongue on the trombone can produce a glissando or smear between notes, an effect generally not desired unless specifically called for in the music as a special effect. In this regard, the trombone is the only wind instrument capable of producing a vocal-like portamento. However, these portamento effects only span the distance of a diminished fifth between certain designated notes.[1]

Vocal Legato

> To sing legato is to pass from one tone
> to another cleanly, suddenly, without
> interrupting the flow of sound or allowing
> it to slur through any intermediate tones.[2]

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[1]Smooth glissandi may be played between the following notes on the tenor trombone: E to B-flat, B to f, e to b-flat, g-sharp to d^1, b to f^1, d^1 to a-flat^1, e^1 to b-flat^1, f-sharp^1 to c^2, g-sharp^1 to d^2, etc. In this paper, the designation of notes will follow this guide:
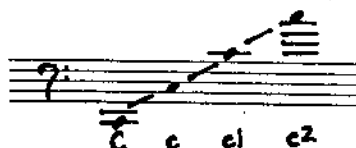
[2]Manuel Garcia, _A Complete Treatise on the Art of Singing_ (Paris, 1841-1872), 2 vols., collated, trans. and ed. Donald V. Paschke (New York: Da Capo Press, 1984), I, 57.

Thus does Manuel Garcia characterize smooth vocalization, or legato, in his 1841 treatise on the voice. He draws a distinct parallel between the voice and the smooth but articulated notes of wind instruments and the organ.[3]

Garcia stressed that a fine legato style is the result of the development of agility through the study of vocalization. He further states that all other styles of singing are variations of smooth vocalization and are therefore subordinate to it.[4] Another noted vocal pedagogue, Van A. Christy, is in agreement on this point. In his work Expressive Singing, he states that "Legato style is the foundation of singing technique."[5] Both authors agree that one develops legato style through using a steady and continuous air stream.[6] The glottis makes the proper changes of vibration to alter the pitch.[7] The goals and results of good legato style are categorized by Garcia as follows:

1. Perfect intonation
2. Equality of note value
3. Equality of strength

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[3]Ibid., 57.

[4]Ibid., 57.

[5]Van A. Christy, Expressive Singing, 2 vols., (Dubuque, Iowa: Wm. C. Brown Co., 1967), I, 102.

[6]Christy, op. cit., 111. and Garcia, op. cit., 57.

[7]Garcia, op.cit., 57.

4. Equality of degree of legato
5. Harmony of timbres[8]

Legato passages with text must be sung in a clear and precise manner so that the words of the text are easily discernable to the listener. Good diction is of paramount importance. Under the heading "Diction," Christy lists three subsections: "Pronunciation," "Enunciation" and "Articulation."[9]

Articulation is defined as "the action of the speech organs in the formation of these consonants, vowels, syllables and words."[10] The articulation of these consonants, vowels, syllables and words is accomplished through the use of the tongue, lips and the jaw working together.[11] Of the three speech organs, the tongue plays the most important role in the definition of text. The tongue touches the rear of the teeth or the palate when articulating text in the same manner one uses the tongue to articulate regular speech. To illustrate the importance of the use of the tongue, simply try to speak without its use.

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[8]Manuel Garcia, _Hints on Singing_ (Paris, 1894), trans. Beata Garcia (New York: Joseph Patelson Music House Ltd., 1982), 20.

[9]Christy, _op. cit._, 86.

[10]_Ibid._, 86.

[11]_Ibid._, 107.

It is virtually impossible to achieve recognizable speech or musical articulation without it.

Trombone Legato

Andre Lafosse, in his treatise, _Traité de Pédagogie du Trombone a Coulisse_ (1955), considers the development of a good legato technique on trombone second in importance only to the perfection of the basic attack.[12] Other writers who discuss the development of trombone technique agree that proper musical style is unattainable without a good legato.[13]

There are four factors involved in the development of superior legato technique:

1. A steady and continuous air stream
2. Use of a legato articulation
3. Quick and accurate slide movement coordinated precisely with tongue movement
4. Adjustment of the embouchure for pitch changes[14]

Like the singer, the trombonist must employ a constant and consistent air stream throughout an entire note or

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[12]Andre Lafosse, _Traité de Pédagogie du Trombone a Coulisse_ (Paris: Alphonse Leduc, 1955), 28.

[13]Edward Kleinhammer, _The Art of Trombone Playing_, (Evanston, IL: Summy-Birchard Co., 1963), 69. and Reginald Fink, _The Trombonist's Handbook_ (Athens, OH: Accura Music, 1977), 27.

[14]Kleinhammer, _loc. cit._, Fink, _loc. cit._, Lafosse, _op. cit._, 28-29., and Dennis Wick, _Trombone Technique_, revised ed. (London: Oxford University Press, 1975), 52-54.

phrase. The lips (embouchure) of the trombonist control the frequency of vibration therefore controlling pitch changes. They are analogous to the vocal cords of the singer. The movement of the slide must be quick and coordinated precisely with the stroke of the tongue in order to avoid spaces between notes or unwanted glissandi. The tongue does not stop the air stream when articulating a note, but only dents or interrupts the air stream. This action is analogous to the singer's articulation of syllables of the text.

Even though the singer articulates syllables with the tongue, lips and jaw, the trombonist primarily uses the tongue to define each note. The lips are the vibrating medium and should not be used to articulate individual notes. The jaw is moved only to adjust the shape and size of the oral cavity as related to register, and remains basically in an open position at all times.

Dennis Wick states that "the human voice is probably the only musical instrument that is better equipped" to produce a good legato style.[15] Lafosse directs trombone teachers to use the example of "how a good singer sustains legato in a song" as a model for the desired trombone legato.[16] Even Kleinhammer makes allusions to the voice in

[15]Wick, op.cit., 51-52.

[16]Lafosse, op. cit., 28.

stating that "in legato passages the trombone. . .is closer to the human voice than any other brass instrument."[17]

Thus, for both the singer and the trombonist, the basis of good musical style and agility is a well developed legato technique. The fundamentals of this technique are virtually the same for both the singer and the trombonist. Finally, the skillfully developed trombone legato should mirror those qualities set forth by Manuel Garcia for singers: "perfect intonation, equality of note value, equality of strength, equality of degree of legato and a harmony of timbres."[18]

[17]Kleinhammer, op. cit., 69.

[18]Garcia, Hints on Singing, 20.

CHAPTER IV

A BRIEF HISTORY OF THE VOCALISE

The roots of the vocalise lie in early solfeggio
exercises used by eighteenth-century Italian voice
teachers.[1] Technically, the vocalizzo was to be performed
using one or more vowels while the solfeggio employed the
syllables of solmization.[2] By the late eighteenth century,
the differences between vocalizzo and solfeggio became less
distinct. Collections of pre-existing compositions were
published in Paris in 1786 (and later at the Paris
Conservatory) that could be used either as solfeggi
exercises or vocalizzi.[3]

In early eighteenth-century Paris, the vocalise evolved
into two types of exercises. The first type, a variation of
solfeggi exercises, used pre-existing songs performed with
vowel sounds. The second type involved newly composed
etudes with piano accompaniment that were sung with vowel

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[1]Herman Klein, "Solfeggio," Groves Dictionary of Music
and Musicians, 5th ed., 10 vols., ed. Eric Blom (New York:
St. Martin's Press, 1954), VII, 878.

[2]Owen Janders, "Vocalise," The New Grove Dictionary of
Music and Musicians, 20 vols., ed. Stanley Sadie (London:
Macmillan, 1980), XX, 51.

[3]Klein, loc. cit.

sounds.[4] A sub-group of the second type of vocalise consists of short, textless warmup and technique development exercises sung with vowel sounds. These exercises are used by many voice teachers today.[5] Still another sub-group of the second type consists of concert or performance pieces of late Romantic or twentieth-century style entitled "vocalise." These are textless accompanied compositions meant to be performed as serious recital pieces rather than etudes. This group is best represented by Rachmaninoff's Vocalise, op. 34, no. 14 (1912), Ravel's Vocalise en forme d'habanera (1907), Faure's Vocalise-etude (1907) and Vaughan Williams' Three Vocalises for soprano and clarinet (1958).[6] It is with the second type of vocalise, the originally composed etudes with accompaniment, that this paper is concerned.

Several nineteenth-century Parisian voice instructors wrote collections of progressive exercises entitled vocalises. The greatest amount of this compositional and pedagogical work occurred in the first half of the century even though the effort continued into the latter decades of the century as well. The development of a smooth legato style, control of the voice, and fine vocal agility similar

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[4]Janders, loc. cit.

[5]Ibid.

[6]Ibid.

to that of the <u>bel canto</u> singers of the eighteenth century became the prime objectives of these teachers. Each had his own ideas as to how to accomplish this task and consequently wrote original etudes tailored to develop particular aspects of vocal technique with specific students.[7]

These vocalises have piano accompaniments and are generally progressive in nature, therefore setting them at a higher level than simply exercises for the voice.[8] The textless melody allows the singer to concentrate solely upon tone, technique, and expression, much like the approach used by instrumental performers.[9]

Marco Bordogni, Heinrich Panofka and Nicola Vaccai are among the more noted teachers and writers of vocalises. A second echelon of teachers and composers whose vocalises do not approach the quality of those of the first group includes Salvatore Marchesi, Mathilde Marchesi, Gaetano Nava, Francesco Lamperti, Giuseppe Concone, and Ferdinand Sieber. Many of the vocalises written by the first group are virtuosic and demand experience and a high level of vocal skill to perform.[10]

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[7]<u>Ibid</u>.

[8]Willi Apel, "Vocalization," <u>Harvard Dictionary of Music</u>, 2nd ed. (Cambridge, Mass: Harvard University Press, 1982), 917.

[9]Klein, <u>loc. cit</u>.

[10]Klein, <u>loc. cit</u>.

Perhaps the most celebrated artist, singer, teacher, and composer of the vocalise in his day was Giulio Marco Bordogni (1789-1856). An Italian operatic tenor, Bordogni enjoyed success in Italian opera houses and was later employed for fourteen years at the Theatre-Italien in Paris. As one of the outstanding tenors of his time, he was known more for his vocal style and voice placement than for power or acting ability. From 1820 until his death in 1856, Bordogni taught voice at the Paris Conservatory.[11]

While teaching, he wrote an extensive series of progressive vocalises that he published as his Methode de chant. The method is composed of thirteen volumes of vocalises, the last one of which contains duets. In all, there are 120 vocalises and 12 duets in nine different volumes. Some volumes contain duplications of earlier vocalises but are transposed for different voices.[12]

Heinrich Panofka (1807-1887), a German-born violinist, studied voice using Bordogni's method. Together with Bordogni, he established the Academie du Chant des Amateurs in 1842. Panofka moved to London in 1847 and while there published his Practical Singing Tutor. His other vocal works consisted of L'Art de chanter, op. 81; 24 Vocalises

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[11]Benny Sluchin, "G.M. Bordogni 1789-1856," International Trombone Association Journal XVII/2 (Spring 1989), 29.

[12]Ibid.

<u>progressives</u>, op. 85; <u>12 Vocalises d'artiste</u>, op. 86; and <u>L'Ecole de chant</u>.[13]

A contemporary of both Bordogni and Panofka, Giuseppe Concone (1801-1861) moved to Paris in 1837. His reputation was not that of a singer, but rather that of a teacher of singing. Concone was a prolific writer of the vocalise and published no fewer than five collections of etudes for all voice ranges.[14]

Vocalises by S. Marchesi, M. Marchesi, Panofka, Sieber and Concone still enjoy a limited use by voice teachers today. They are generally easier than the Bordogni vocalises and are accessible to students of limited experience or ability. Because of their degree of difficulty, most of the Bordogni vocalises require well trained and experienced singers for effective musical performances.

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[13]Albert Mell, "Heinrich Panofka," <u>The New Grove Dictionary of Music and Musicians</u>, 20 vols., ed Stanley Sadie (London: Macmillan, 1980), XIV, 157-158.

[14]Elizabeth Forbes, "Giuseppe Concone," <u>The New Grove Dictionary of Music and Musicians</u>, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), IV, 640.

CHAPTER V

THE TROMBONE AND THE VOCALISE

In 1871, Paul Delisse became only the second trombone teacher appointed to the Paris Conservatory, following Anton Dieppo. Delisse is recognized as the first trombone teacher to transcribe works of the great masters for pedagogical use at the Conservatory.[1]

Paul Allard became the third trombone teacher at the Conservatory in 1888, succeeding Paul Delisse. Allard continued Delisse's tradition of transcribing works for his students when he adapted the famous Arban cornet method for trombone. Responsibility for the first transcribed use of the vocalise also rests with Allard. He transcribed an unknown number of vocalises of Marco Bordogni. Twenty-six Bordogni etudes transcribed by Allard were published by Alphonse Leduc through the efforts of Henri Couillaud in 1925.[2]

Allard's successor, Henri Couillaud, established the vocalise as an important part of the trombone pedagogical repertory. Couillaud transcribed a collection of 36

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[1]Andre Lafosse, <u>Traite de Pedagogie du Trombone a Coulisse</u> (Paris: Alphonse Leduc, 1955), 17.

[2]<u>Ibid</u>.

vocalises of various composers, published in 1925 and a set of vocalises by Henri Busser, published in 1927. In addition, Couillaud transcribed a set of 36 Bordogni vocalises in three volumes entitled Etudes de style, published by Leduc in 1927. A set of Bordogni duets was also transcribed by Couillaud in the late 1920's.[3]

Johannes Rochut, born in 1881, graduated with a first prize from the Paris Conservatory in 1905 as a student of Louis Allard.[4] In 1914, while a member and soloist of the Garde Republicaine Band, he toured the United States and received acclaim as a performer. In 1919, Rochut served as trombonist and manager for the Concerts Koussevitsky, held in Paris. When Koussevitsky took the conductor's post of the Boston Symphony in 1925, he brought Rochut with him as the principal trombonist. Rochut remained in this position for five years and then returned to Paris.[5]

In 1928, while still in America, Rochut transcribed and published a collection of 120 Marco Bordogni vocalises for trombone. Rochut also wrote several original etudes as well as transcriptions of vocalises and compositions by Girolamo Crescentini, Friedrich Dotzauer, Gioacchino Rossini, Johann

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[3]Ibid.

[4]Fetter, "Joannes Rochut (1881-1952)," International Trombone Association Journal, X/3 (Summer 1982), 22.

[5]Joannes Rochut, Lectures pour Trombone, ed. David Fetter (Baltimore: David Fetter, 1984), 26.

Sebastian Bach and others. In 1902, Rochut transcribed 25 vocalises of the solfege lessons of Lucien Grandjany while he was still a student at the Paris Conservatory. This body of work has recently been published under the title Lectures pour Trombone.[6]

Other vocalises have been adapted for use in teaching trombone legato, most notably those of Giuseppe Concone.[7] Similar works by Heinrich Panofka and Ferdinand Sieber have also been transcribed.[8] All of these vocalises are generally more limited in range and are consequently easier to perform than the Bordogni transcriptions. They do, however, play a valuable role in making these types of etudes available to younger, developing students.

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[6]Ibid., ii.

[7]Giuseppe Concone, 15 Vocalises, Op. 12, ed. William Cramer (North Easton, MA: Robert King Music, n.d.); Legato Etudes, ed. John Shoemaker (New York: Carl Fischer, 1969); Selection of Concone Studies, ed. Donald Reinhart (Bryn Mawr, PA: Theodore Presser, 1943); Giuseppe Concone and Heinrich Panofka, Studies in Legato, ed. Reginald Fink (New York: Carl Fischer, 1969); Miller, Donald, ed. 40 Legato Studies, Op. 17 (Buffalo, NY: Ensemble Publications, n.d.).

[8]Giuseppe Concone and Heinrich Panofka, Studies in Legato, ed. Reginald Fink (New York: Carl Fischer, 1969); Ferdinand Sieber, 60 Musical Studies, 2 vols., ed. David L. Kuehn (San Antonio, TX: Southern Music, 1969).

CHAPTER VI

THE TEACHING OF MUSICIANSHIP THROUGH USE

OF THE BORDOGNI VOCALISE

The vocalise clearly serves a pedagogical function in
the development of musicianship for the singer; and, the
transcriptions of those vocalises accomplish a similar goal
for the trombonist. In this discussion of the development
of the trombonist's musicianship, examples cited are drawn
from Benny Sluchin's edition of The Complete Book of
Vocalises, Volume 1[1] of the Marco Bordogni vocalises and
Johannes Rochut's transcriptions of the Marco Bordogni
vocalises. Rochut's transcriptions, the Melodious Etudes
for Trombone, are published in three volumes.[2] The
Melodious Etudes are an invaluable source material for the
teaching of legato technique and they are probably the most
commonly used trombone study material throughout the world.

The Bordogni vocalises are ordered in a progressive
sequence based upon the difficulty of the vocalise. They
are not grouped by key relationships or by a particular

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[1]Benny Sluchin, ed., Giulio Marco Bordogni: The
Complete Book of Vocalises for Trombone, 7 vols. (Cologne:
Tezak, 1987).

[2]Johannes Rochut, Melodious Etudes for Trombone, 3
vols. (New York: Carl Fischer, 1928).

skill or challenge to be developed and perfected. Some keys have been altered by Rochut to better fit the needs of the trombone. In most cases these alterations take the form of changing the key from a flat key to a sharp key (i.e. E-flat to E). This provides more etudes and challenges in keys not traditionally used with regularity by trombonists.

The vocalises require comprehensive musical skills in order to interpret them in the proper manner. Each etude contains several challenges and skills to be learned, but they do not concentrate on the development of one particular skill to the exclusion of others. A special problem may be emphasized, e.g, the mixing of duple and triple subdivisions of the beat, but there are still passages that demand flexibility, phrasing, dynamics, pacing and other techniques within the etude.

Piano accompaniments were written for all of the Bordogni vocalises. This sets these etudes apart from the standard technical etudes commonly used in the teaching studio. With the addition of the accompaniment, the trombonist now must also concentrate on musicality and the blend of the trombone with the piano, in addition to the technical demands posed by the etude. The etude no longer is an exercise in notes, but now becomes a musical ensemble and performance piece, demanding all of the necessary facets of good musicianship. As such, these etudes are suitable for recital programming.

Until recently, the accompaniments were not available with the trombone editions. Originally, all 120 vocalises for voice and piano were published by the G. Schirmer Company. These are now out of print. Currently, two voice and piano editions are available. These are published by Belwin Mills and are entitled 24 Easy Vocalises, which contains etudes found in Volume One of Rochut's Melodious Etudes, and Thirty-six Vocalises, which contains etudes found in Volumes Two and Three of Rochut's Melodious Etudes.[3] These two voice and piano editions only encompass half of the existing 120 vocalises! However, a new trombone edition of the Bordogni vocalises edited by Benny Sluchin is now in preparation. This edition will include all accompaniments and will be published in seven volumes of which, Volume One is currently available. All original Bordogni keys, tempo markings, phrasing and dynamics will be retained in the new edition.[4]

According to Lafosse, one must consider the development of a smooth, controlled and well sustained legato technique

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[3]A listing matching these piano accompaniments to the Rochut edition numbering system may be found in the International Trombone Association Journal, XII/3 (January, 1984) 25-26.

[4]The preface of the Sluchin edition lists the entire number of the Bordogni vocalises and matches them with the Rochut edition numbering system.

as the foundation for good musical style.[5] Keeping Manuel Garcia's above-mentioned five goals of vocal legato development in mind, regular weekly practice of the vocalise provides the student with the means of developing the proper legato technique.

The development of a good legato revolves around the careful coordination of three elements: the air stream, the tongue and the slide. The trombonist must cultivate a steady air stream that is consistent through the entire phrase. The tongue should articulate each note cleanly with a soft attack in precise coordination with a quick, secure slide movement. Uneven notes, poor slide location (intonation) and slow slide movement producing unwanted portamento effects are to be avoided at all costs. Indeed, the student's goal in practicing these etudes should be to rid his playing of such unwanted problems.

Only when the legato skill has been developed to a sufficient degree can the trombonist approach the Bordogni etudes successfully. Once this is accomplished, the etudes provide an excellent vehicle for the development of lip flexibility, phrasing and breath control, dynamics and expression, tempo and rubato, key and scale relationships, ornamentation, alternate positioning, and phrase shaping.

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[5]Andre Lafosse, Traité de Pédagogie du Trombone a Coulisse (Paris: Alphonse Leduc, 1955), 28.

Lip Flexibility and Endurance

Lip flexibility and agility are outgrowths of a good legato style. Flexibility is that quality of the embouchure that allows the player to shift rapidly from note to note, while maintaining precise control over the notes. Intervals of a second or third do not pose major problems unless carried over a wide range or performed at a fast tempo. Interval leaps of a fourth or larger are challenging at any tempo. The Bordogni vocalises present lip flexibility challenges in a number of ways:

1. Several interval leaps in consecutive order (Fig. 1)

2. Moderate interval leaps mixed with stepwise motion (Fig. 2)

3. Wide interval leaps mixed with stepwise motion (Fig. 3)

Figure 1 illustrates an arpeggiated figure over the span of a minor tenth. Taken by themselves, the individual intervals are not difficult. However, a chain of such intervals in this ascending pattern and at a moderate tempo will present problems of flexibility. This problem should be approached as if slurring over the wide interval made by using only the lowest and highest notes of the arpeggio. This necessitates a radical embouchure shift as well as a firm, even air stream with breath pressure increasing to

lift up to e-flat[1],[6] and then a lessening of pressure with
the embouchure shift slurring back down to c. In effect, a
faster air stream is used when slurring from a low note to a
high note. The figure should not be slurred from one note
up to the next, and to the next, and so on, but should be
thought of as a smooth lift from the lowest note to the
highest note and back to the lowest note, with the lip
allowing all of the written pitches in between to sound.
Slurring from note to note to note will create a stilted,
unrhythmic phrase. The above technique will produce a
smooth, flowing musical phrase. (Fig. 1)

Figure 1. Flexibility passage, Etude No. 20, measures 6-7,
Bordogni-Sluchin.

Interval leaps mixed with notes in stepwise motion pose
a different type of problem. Stepwise motion is slurred
with relative ease, however a leap inserted into a such a
passage requires an instantaneous embouchure shift and an
adjustment of the air stream. In Figure 2, the phrase opens

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[6]In this paper, the designation of notes will follow
this guide:

with an interval leap followed by stepwise motion. This pattern is repeated twice with the entire phrase ascending from f to g^1. Complicating this passage are grace notes before each three note motive. Again, the ascending phrase must be supported as if slurring from f to g^1 with a steady air stream that increases in breath pressure as the notes go higher. More breath pressure is used to blow over the wider intervals than is used for the stepwise notes. (Fig. 2)

Figure 2. Flexibility passage, Etude No. 20, measures 20-24, Bordogni-Sluchin.

Figure 3 is a third type flexibility challenge. This two measure phrase is composed primarily of stepwise motion. The phrase starts with a wide interval leap of a minor seventh. Interspersed between the scale passages of the following measure are four interval leaps of an octave. The wide leaps are difficult enough as they stand, but the tempo requires a quick embouchure shift to drop to the octave and then return. In this situation, it becomes easy to "ghost" the lower note of the octave by letting up on the firmness of the air stream and not focusing the embouchure. As important as it is to blow into an ascending interval (as illustrated in Figures 1 and 2), it is equally important, in

this case, to blow down through the descending interval, keeping the embouchure focused upon the desired pitch. In this example, the octave shifts are accomplished through a natural slur not requiring a change of position, but requiring an extreme shift of the embouchure and a focused air stream. (Fig. 3)

Figure 3. Flexibility passage, Etude No. 20, measures 8-9, Bordogni-Sluchin.

In all cases, the air stream must remain constant and uninterrupted. Embouchure shifts must be directly coordinated with the tonguing of each note and the compression of the air stream.

At a minimum, the ranges of the vocalises span an interval of an eleventh (usually an even wider interval). Much of the writing is in the upper portion of this range. Many phrases will span the entire range of the vocalise in one or two measures. These techniques of lip flexibility would not be possible without the efficient use of air cultivated in developing the legato technique. The fact that most Bordogni etudes are demanding from an endurance

standpoint also helps in the development of a strong, flexible embouchure.

Phrasing and Breath Control

All phrases in the Bordogni etudes are well marked with the customary slur indications. To shape the phrases accurately, the air stream must flow steadily and freely through each one. The player must not allow the consistent push of the air to diminish until completion of the last note of the phrase.

Clipping the last note of the phrase will destroy the desired smooth and continuous effect. This often occurs when the student runs out of breath at the end of a phrase and shortens the last note in order to get a breath as soon as possible. The g at the end of the first phrase in Figure 4 should be held its full length and then the breath should be taken. (Fig. 4)

Figure 4. Finishing the phrase, Etude No. 20, measures 27-30, Bordogni-Sluchin.

Trying to stretch one breath over too many phrases may result in a clipped phrase end, a progressively weaker sound or intonation problems. Students also tend to clip the

phrase when fast passages allow little time for a breath. In these cases, the last note is shortened in order to steal time for a breath. In any event, the final note of each phrase should always be properly completed. This "finishing the phrase" is important in creating a smooth, supple legato style. Even though a reasonable amount of time should be allotted to take a relaxed breath, care must be exercised so that taking breaths does not disrupt the legato effect and produce a disjunct, choppy style. It is advisable to take breaths when the opportunity presents itself. A series of small "catch" breaths will often carry the student through difficult or awkward sections. (Fig. 5)

Figure 5. Catch breath, Etude No. 76, measures 13-14, Bordogni-Rochut.

Pacing of the air flow is just as important as knowing when to breathe. Some phrases are unusually long. In these circumstances, the student must apportion the air in such a way as to provide a minimum amount in an efficient way. "Gusting" air through phrases causes the notes to sound overblown and raucous, wastes air and does not provide the desired smoothness of style and agility. Students who overpower phrases with the brute force of the air generally

are unable to sustain sound through a long phrase and their playing seems heavy and inflexible.

The actual amount of air needed to cause the lips to vibrate is minimal, except when playing at a loud dynamic level. The important factor is air support and breath pressure and not volumes of air flowing through the lips. On long flowing phrases (Fig. 6), more air is used internally to support breath pressure than actually flows through the lips causing them to vibrate. This is economic use of the air stream and is necessary for proper pacing of air through phrases. Tones should float through the instrument on the stream of air, not be kicked or thrust through by brute force.

Figure 6. Pacing of the air, Etude No. 76, measures 25-26, Bordogni-Rochut.

Dynamics and Expression

While phrase markings are plentiful in the Rochut etudes, only a limited number of dynamic markings are evident. Rochut actually removed some of the original Bordogni dynamics. The absence of dynamics causes the student to call upon his training and sense of musical

interpretation rather than just following the written dynamic "road signs." The dynamics provided by the author and editor should be applied to overall sections of the music. Dynamic contrast within phrases, however, is the responsibility of the performer.

The natural rise and fall of the melodic line provides ample opportunity for subtle nuances in dynamics. Slight crescendos in ascending passages, decrescendos in descending passages, dynamic peaks at the high or low note of each phrase, the terracing of dynamics in sequential patterns, and crescendos or decrescendos leading to cadences or fermatas are all common ways to shape a phrase dynamically. These nuances should not be exaggerated or overdone to any degree since the performance can become cliched and maudlin.

Figure 7 is an example of a crescendo rising through an ascending arpeggiated line and then decrescendoing as the line falls. There should be a slight stretching of the top and bottom notes of each arpeggio. (Fig. 7)

Figure 7. Subtle dynamics, Etude No. 20, measures 6-7, Bordogni-Sluchin.

The player should be encouraged to use vibrato as a means of expression on longer notes within phrases. A

subtle lip, jaw or slide vibrato is appropriate for the
Bordogni vocalises. A jazz style slide vibrato is not
appropriate stylistically and should not be used. A
combination of vibrato and a crescendo or decrescendo on
longer note values prevents them from becoming stagnant and
boring. Vibrato provides musical interest for the etude as
it warms the sound.

Figure 8 combines vibrato on longer notes with a
dynamic contrast based on the rise and fall of the melodic
line. The effect created is one of smooth controlled tone
with a relaxed and melodious flow of the notes. These
nuances lend necessary expression, character and interest to
the melodic line. (Fig. 8)

Figure 8. Use of vibrato, Etude No. 76, measures 1-4,
    Bordogni-Rochut.

In all cases, the dynamic expression should be subtle
and reflect the character of the particular etude. The
proper balance of subtle expression with smooth, flexible
legato style should always be foremost in the mind of the
student who practices the etude.

Tempo and Rubato

Bordogni assigned tempo designations and metronomic markings to virtually all of his vocalises. The student, however, who practices and performs these etudes with unwavering metronomic precision not only does the study an injustice, but also fails to "make music."

In many etudes, the metronomic markings are given in a subdivision of the main beat. For example, in Etude No. 76, the meter is 6/8, but the metronomic indication is eighth note equals 96. Initially, the etude should be practiced with this subdivision. Learning difficult rhythms and awkward passages is easier when subdividing. Once the etude is learned and the flow of the line is achieved, the student should approach the performance of the etude as if the dotted quarter note was to receive the main pulse and not the eighth note. This produces more flowing, musical phrases and allows the player to add more character to his interpretation.

Besides observing the rallentandos and ritardandos prior to major cadences, the student must let the music proceed at its own pace. As with dynamics and expression, the tempo marking is a general overall designation. With that as a point of departure, the use of rubato within phrases becomes necessary.

As was the case with dynamics, the subtle use of rubato
by the performer in correlation with the rise and fall of
the melodic line provides a more musical interpretation. In
many cases, the agogic weight provided by longer notes calls
for those notes to be stretched, particularly at high points
or at the ends of phrases (Fig. 9).

The repeated interval of a major second in the first
measure of Figure 9 calls for a speeding up of the tempo
through the descending melodic line, and a slowing of tempo
as the line ascends to the g. The quarter note g, being the
longest note of the phrase, carries the agogic weight and
should be slightly stretched. The last note of the phrase
must be held full value in order to finish the phrase
statement.

Figure 9. Use of rubato, Etude No. 20, measures 2-3,
    Bordogni-Sluchin.
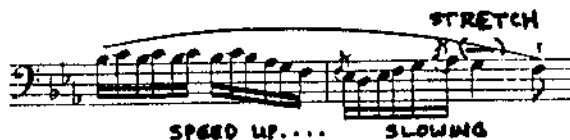
When using rubato, the overall tempo and natural pacing
of the piece must be kept in mind. Overuse or
indiscriminate use of rubato will destroy the sense of tempo
and pacing and, carried to extremes, results in what could
be described as incorrect rhythm.

Key and Scale Relationships

Extended scale passages, scale fragments and arpeggios that reinforce the tonality are frequently found in the vocalises. Prior to practicing these etudes, the student should have mastered all major and minor scales so that when these patterns appear in the etude, their execution is automatic. The scale challenges that occur in these etudes include incomplete scales, modal scale fragments and scale passages that do not start on tonic. These types of scale fragments are generally not learned when normally practicing scales for lessons or scale juries.

The stepwise movement of scales and interval leaps of arpeggios provide challenges for smooth legato playing, slide coordination and breath support, particularly at faster tempos. (Fig. 10)

Figure 10. Scale passages, Etude No. 76, measures 13-16, Bordogni-Rochut.
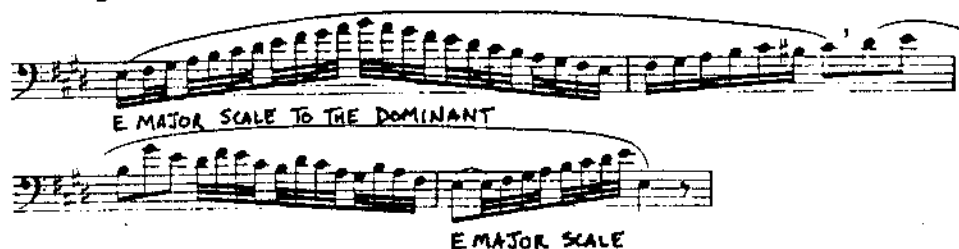

Ornamentation

A large percentage of Bordogni vocalises contains various types of ornamentation. Two types of ornaments,

grace notes and turns (grupettos), occur with regular
frequency. A third ornament, the trill, occurs less
frequently.

Grace notes or short appoggituras are placed before the
beat. Negotiating a single grace note within a phrase will
not tax the student, but phrases that have several grace
notes within them may be problematic. It is difficult to
maintain a fluid legato line while playing successive grace
notes. Many students think of grace notes as extraneous
appendages and tend to play them in that manner. This
approach produces a stilted and choppy phrase. The player
must think of grace notes as integral members of the phrase.

A series of grace notes occurs in Figure 11. The
phrase begins with the first grace note and not the first
major note. The attack of the first grace note must be firm
and focused as if the note was one of a longer duration.
However, this grace note figure requires a light, quick
"tah" articulation with the tip of the tongue leading
immediately to the d with a softer articulation. This
results in a quick double stroke of the tongue for each
grace note figure. All grace notes are articulated with a
lighter touch of the tongue on the same flowing air stream
while blowing to the end of the phrase. (Fig. 11)

Figure 11. Grace notes, Etude No. 20, measures 35-36,
    Bordogni-Sluchin.
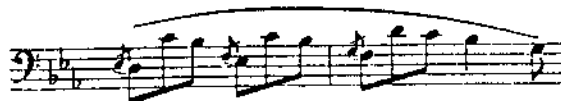
During practice, if difficulty is encountered in a
passage such as Figure 11, it may be helpful to reduce the
passage to a single repeated note exercise (Fig. 12). The
rhythm should remain the same. It is easier to achieve the
proper style and articulation by using the same repeated
note. Start by developing proper flow of the air by playing
the phrase without the grace notes. Once smoothness and air
flow is achieved, add in the grace notes with the lighter,
focused, tongued articulation. When all notes speak evenly
and a smooth flow is developed, return to the original
phrase notes and duplicate the articulation and air flow
developed with the repeated note exercise. The interval
movement to different notes will require an adjustment of
breath pressure, but the articulation and flow of the air
should be the same. (Fig. 12)

Figure 12. Grace note development exercise.
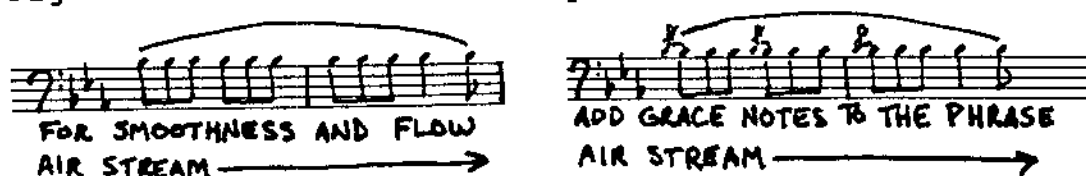
Turns appear less frequently than grace notes. They
are sometimes written out and at other times designated by
the symbol for a turn (∞). Once again, the turn must be
thought of as an integral part of the phrase from the air-
stream standpoint. Using a quick, light soft legato

articulation while maintaining steady breath pressure will keep the notes of the turn clean and even.

In general, grupettos should be executed rhythmically according to the following guidelines:

1. All turns are five-note patterns consisting of the principal note, the upper neighbor, the principal note, the lower neighbor and the principal note.

2. When the principal note is divisible by two, the grupetto has a duple subdivision in a ratio of one note to four notes. For example:

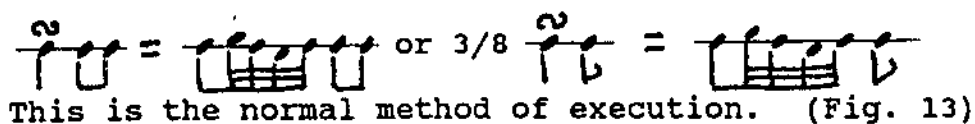This is the normal method of execution. (Fig. 13)

Figure 13. The turn, Etude No. 76, measures 7-8, Bordogni-Rochut.

3. An alternate method to number two above may be used when the tempo is fast enough to disallow graceful slide execution of the grupetto in a style commensurate with the vocalise. Using the same example at a faster tempo: (Fig. 14)

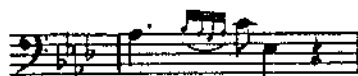Figure 14. The turn, Etude No. 74, measure 26, Bordogni-Rochut.
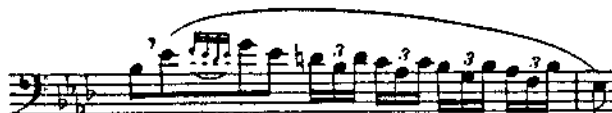
4.   The third type of execution occurs when the
     principal note is divisible by three, normally a
     dotted rhythm (𝅘𝅥𝅭 𝅘𝅥). In this case, the turn is
     always executed as a triplet:

in order to provide the proper rhythmic placement
of the eighth note (in this case).[7] (Fig. 15)

Figure 15. The turn, Etude No. 74, measure 7, Bordogni-
    Rochut.

A distinct advantage of playing the Rochut etudes is

that the student encounters these variants of ornamentation

and learns to deal with them in a musically correct way.

Trills occur in very limited numbers and in many cases

they cannot be easily performed on trombone. They are more

idiomatic of valved brass than the trombone and are the most

difficult type of ornament to execute musically on the

trombone. Those found in the trombone's upper register (b-

flat to c^2) can usually be executed as a lip trill. A lip

trill requires extreme flexibility of the embouchure and

firm breath pressure. The lip trill is easier to perform if

[7]Joseph Jean B. L. Arban, Arban's Famous Method for
Trombone, ed. for trombone Charles L. Randall and Simeone
Mantia (New York: Carl Fischer, 1936), 91-106.

it occurs in the upper register between partials of the same
overtone series. This is usually not the case in the
Bordogni vocalises. Those below b-flat are generally
unplayable and are best omitted. Trills with the valve of
the "F" attachment are usually stiff and mechanical and do
not fit the style of the vocalises. For this reason, the
use of valve trills on these etudes should be avoided.

Figure 16 illustrates two trills typical of the
Bordogni vocalises. Both trills are too low in the overtone
series to trill between partials of the same series. In
this case another method must be employed. For the first
trill, the two notes to be trilled may be located in
adjacent slide positions by using alternate positions. The
upper trill note should slur from a longer position to the
lower trill note in a shorter position (Fig. 17). This
creates a trill between different partials of different
overtone series usually called "against the grain" playing
by trombonists. There will, therefore, be a slight
separation or "bump" between the two notes. The trill
starts on the sixth position c^1 and is slurred to and from
the fifth position b-flat, with a flexible, rapid embouchure
change while maintaining constant and firm breath support.
The trill is started slowly and gradually speeds up.
Certain syllables aid in the proper use and position of the
tongue, lips, and oral cavity over the duration of the trill
(Fig. 17). As the trill continues, the slide position is

gradually shortened to remain in fifth position until the
completion of the trill. This causes an upper pitch
adjustment to c-sharp[1], but as the trill started on c[1], this
slight change is not noticeable. The second trill is
executed in the same manner, except that the standard
accepted slide positions may be used as the two notes, e-
flat[1] and d-flat[1], occur naturally in adjacent slide
positions (Fig. 17).

Figure 16. The trill, Etude No. 74, measures 1-5, Bordogni-
　　　Rochut.

Figure 17. Trills in adjacent positions.

The trills originally written in these pieces are
idiomatic and feasible requirements for singers. Because of
the unique nature of the trombone slide, the execution of
trills can be a problem in the transcriptions of these same
pieces. A possible substitution for unplayable trills is to
play an inverted mordant (Fig.18). This may prove more

desireable than leaving the trill out completely. In some
cases, though, the omission of the ornament may be the best
policy. (Fig 18)

Figure 18. Inverted mordent substitution for trill, Etude
No. 74, measures 1-5, Bordogni-Rochut.

Alternate Positioning

The use of alternate positions for the trombonist is
fundamental to the 'development of smooth legato and
efficiency of execution. Woodwind players simply depress or
release keys to change pitch. Players of valved brass
instruments depress valves in combination with variable lip
tension to create pitch changes. The trombonist, however,
alters lip tension and physically maneuvers the slide
through seven positions in order to change pitches. The
unwieldy shifting of the slide through various position
combinations takes more time, speed and effort than the
simple depression or release of valves.

Alternate positions provide the trombonist with a means
to accelerate playing, smooth out legato, assist in

slurring, and avoid long and awkward slide movements. In short, alternate positions allow more efficient playing.

Alternate positions may be used to shorten slide movements between notes, therefore accelerating playing speed.[8] Alternate positions are used for d^1, which avoids an awkward back-and-forth slide motion. This provides an easier more fluid slide motion where more notes may be played in a single direction motion of the slide. (Fig. 19)

Figure 19. Alternate positions accelerate playing, Etude No. 20, measures 21-24, Bordogni-Sluchin.

A more fluid melodic line is possible when slurring in stepwise motion to the same partials of different overtone series (Fig. 20). Playing Figure 20 using standard positions would necessitate slurring up from one partial of an overtone series to a different partial of another overtone series while extending the slide. A natural separation or "bump" will occur disrupting the smooth line. Playing b-flat in fifth position and slurring to c^1 in third position uses the fifth partial of two separate overtone

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[8]Numbers used in these figures indicate the normal accepted slide positions. Numbers in parenthesis indicate alternate positions.

series, avoids the "bump", and produces a smoother legato
line. (Fig. 20)

Figure 20. Alternate positions smooth out legato, Etude
    No. 20, measures 2-3, Bordogni-Sluchin.
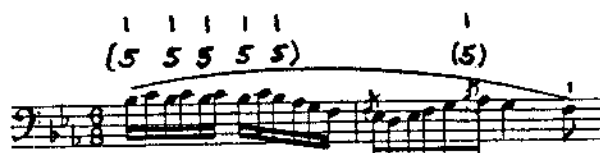
The use of alternate positions may make a large
interval slur easier to execute. Figure 21 shows a stepwise
passage with a large interval leap of a minor seventh in the
center of the phrase. Normally, first position b-flat would
be slurred out to third position a-flat[1]. This would
require a slide extension movement and would necessitate
filling out a longer tube length with air as well as using
increased breath pressure blowing into the upward slur.
Playing the b-flat in fifth position and slurring up to the
a-flat[1] in third position, makes the physical properties of
the instrument work to the player's advantage. By
shortening the slide when slurring up to a note, the air
already in the tubing is compressed and assists the breath
pressure used in slurring to the higher note. This
technique is particularly invaluable when negotiating wide
interval slurs at a fast tempo. (Fig. 21)

Figure 21. Wide interval slur assist, Etude No. 20,
measures 33-34, Bordogni-Sluchin.

Phrase Shaping

Each musical composition usually has a high point or
pivot point[9] of that piece. This is usually a point toward
which the etude has been building harmonically and
melodically and after which there is a controlled descent to
the final cadence. This high point could be a section of
the loudest, most dynamic playing, the highest notes of the
piece, the most difficult section of the piece or a
combination of all three circumstances. One creates musical
tension in building to this high point, and upon reaching
it, there is a release of that tension and a feeling of
relaxation that flows to the end.

The identification of this high point is fundamental to
the proper interpretation of the entire etude. It controls
how one should approach the etude and the manner of playing
and techniques used to reach this high point.

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[9]Philip Farkas, The Art of Musicianship (Bloomington,
IN: Musical Publications, 1976), 9.

Each phrase is a small etude. Within the phrase one finds a similar pivot point or a point where the tension is resolved and relaxation occurs. Identifying this pivot will enable the player to musically shape the phrase. The proper use of dynamics, rubato, vibrato, and articulation also serves to shape the phrase. Without this shaping, there is no direction to the music. (Fig. 22)

Figure 22. Shaping the phrase, Etude No. 20, measures 2-5, Bordogni-Sluchin.

The three etudes selected to illustrate the techniques of the development of musicianship in this chapter are typical of the Bordogni vocalises. They are comprehensive in the requirement of numerous skills and techniques demanded of the trombonist. As illustrated, many of these techniques are related to others while some may stand alone. The etudes require students to practice conscientiously the skills necessary to perform them properly. In so doing, students go beyond merely playing the correct notes and develop a more musical approach toward performing.

CHAPTER VII

SUMMARY AND CONCLUSION

Throughout its history in Western music, the trombone has performed vocally derived music and has enjoyed its own body of literature composed in a lyrical vocal style. The development of a flowing, supple legato style is very similar for the voice and the trombone. Literature written to develop these techniques for the vocal student has a direct application to the development of the same techniques for the trombonist.

The vocalises of Marco Bordogni provide excellent pedagogical material for the trombonist. The practice and performance of these vocalises develops the trombonist's technique and musicality in an expressive and lyrical style.

Application of those valuable qualities of musicianship to literature for the trombone becomes the next major step. The correct performance of the tenor trombone solo of the "Tuba mirum" from Mozart's Requiem, requires the same techniques and expression as learned from the vocalises. The vocalises prepare the trombonist to take a more musical approach when performing of the body of trombone solo and ensemble literature.

APPENDIX

TROMBONE VOCALISE EDITIONS

APPENDIX

Trombone Vocalise Editions

Tenor Trombone

Bordogni, G. Marco. Etudes de style, 3 vols., ed. Henri Couillaud. Paris: Alphonse Leduc, 1927.

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_____. Selection of Concone Studies, ed. Donald Reinhart. Bryn Mawr, PA: Theodore Presser, 1943.

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from the Classical and Romantic Periods as a Method of
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