

Contra-Bassoon

Book - Editor	Title	Publisher	Edition
Milde, Edited by Kovar	<i>Concert Studies, Opus 26, Volume I</i>	International Music Company	No. 467

Selection 1

Page(s): 2-3

Key:

Etude Title: *No. 1*

Tempo: Quarter note 60-72

Play from beginning to m. 18.

Errata:

None

Performance Guide:

When learning this etude on contrabassoon, take great care to let clean technique and conservative tempos guide your practice. This etude offers a variety of dynamics and articulations; take advantage of those indications to give a musical performance despite the technical challenges. As you play through the long slurs that cover a wide range of notes, be conscious of your voicing (the shape of the inside of your mouth and throat, as well as tongue placement). Use lower voicing (think "oh" or "ah") for lower notes, and higher voicing (think "ooh" or "ee"). Use the indicated dynamics to shape your phrases and keep musical interest at all times. Keep staccato notes light and bouncy (this is a singular challenge on the contrabassoon), to provide a nice contrast to the smoothness of the slurs. As you raise your tempo, consider putting the metronome on half notes instead of quarter notes. This will help you make sure your internal subdivisions are correct, and to feel the piece "in two," which helps create longer phrases and musical interest.

Saxophones

Book - Editor	Title	Publisher	Edition
W. Ferling, Revised by Andraud	<i>48 Famous Studies for Oboe or Saxophone</i>	Southern Music Company	B103

Selection 1

Page(s): 13

Key: Eb Major

Etude Title: *No. 26*

Tempo: Quarter Note = 108-120

Play from beginning to end.

Errata:

m.13 - beat three, second 16th note should be Bb not C.

Performance Guide:

This etude focuses on chromatic passages, large intervals, syncopated articulation groups and enharmonic pitches. At the very beginning of preparation, utilize side C, side B-flat and fork F-sharp in chromatic passages to train the fingers to play more efficiently. For example, M. 4 should use side B-flat instead of Bis. Watch out for frequent C-flat pitches (mm. 3, 4, 9, 14, 20)! Passages with large intervals (mm. 3, 7-10, 9, 12-14, etc.) need special attention paid to voicing so that 'cracks' don't occur; a good way to do this is to practice the interval without tonguing. Articulation speed will also be an issue; spend time practicing mm. 19-22 to increase tongue speed, and use it to determine performance tempo. Emphasize lightly any syncopated articulation pattern (mm. 1-2, 4-6, 9-10, 17-18, etc.) to keep the energy up. Do not force

dynamics; there is only one listed but that does not mean one should perform the entire thing without style. Use patterns and sequences (6-7, 19-20, etc.) as opportunities to use light crescendos, and new phrases (m. 9) to drop slightly quieter. Above all, make sure to start by practicing very slowly; this will allow you to prepare the right alternate fingerings, avoid blips, subdivide well, and eventually play quickly with ease, all of which are essential to playing this etude successfully.

Selection 2

Page(s): 10

Key: G Minor

Etude Title: *No. 19*

Tempo: Eighth note = 76-92

Play from beginning to end.

Errata:

None

Performance Guide:

Etude #19 is marked as Andante, so don't let it drag; the phrasing will feel much more natural if the tempo doesn't slow down. This etude requires dynamic changes, a good number of ornaments, and a constant sense of phrasing across different rhythms. Tone and phrasing should be top priority, so pay particular attention to tone as the dynamic changes from piano to forte and back. To ensure that musicality is controlled, try practicing phrases without any vibrato or articulation; when the phrase becomes controlled gradually add articulation and vibrato back in. Phrases begin at mm. 1, 11, 19, and 27; they should be practiced as such. In addition, learn to phrase lines perfectly before adding trills and grace notes; adding them too soon can cause rhythm problems. For additional pulse control, practice only trills or only grace notes before doing both simultaneously. B-flat to C-natural trills (mm. 4, 30) should normally use side B-flat and trill the index finger on the left hand; using Bis and side C can only be used if the resulting C-natural is perfectly in tune. Vibrato usage should be consistent and tasteful; keep high notes (m. 23, etc.) under control. Finally, make sure that the dotted 16th – 32nd note groupings (mm. 1, 5, 6-9, etc.) do not turn into triplets; keep them snappy but don't let them interrupt the line.

Selection 3

Page(s): 15

Key: E Major

Etude Title: *No. 30*

Tempo: Quarter note = 108-120

Play from beginning to end.

Errata:

M. 20, the up-beat of beat three should be F-sharp, not F-natural.

Performance Guide:

Playing etude #30 successfully requires light articulation, frequent dynamic contrast, a quick tempo, and emphasizing compound melodies. Articulation will probably be the limiting factor of a player's speed, so make sure to clarify articulation through precise practice of extended articulation passages (mm. 2, 19-20). Also be careful to play patterns exactly as they appear; sometimes beats 1 and 2 of a measure change the pattern, and this should be emphasized (mm. 2, 15, 18, etc.). Compound melodies (mm. 3, 4, 6, 19-20) can be practiced by splitting apart the two voices and only practicing the higher or lower voice; this should be easy to hear when performing at a faster speed. Do not over-emphasize articulations but keep the style, light, precise, and dexterous. Emphasize syncopated articulation patterns with very light accents (mm. 10, 22). Treat chromatic lines like pickup notes that push the phrase into the next downbeat (mm. 4, 11). Don't neglect dynamic changes, especially opportunities to play soft (mm. 3-4, 12-13, 20). For phrasing, pay close attention to building tension in passages with repeated material (mm. 6, 10, 12, 13-14, etc.). Finally, utilize a quick, energetic vibrato as frequently as you have

25

p *cresc.* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *tr* *tr* *p* *f* *p* *pp* *f* *p* *f* *f* *p* *pp*

Allegro con brio (116 = ♩)

26

f

(1) In a fast tempo the high E^b can be produced by adding the G[#] key to the high D.

Andante (100 = ♩)

19

p *poco* *cre*
scen - do *f* *de - cresc.* *p*
mf *f*
p *cresc.*
f *p* *pp*

Allegretto

20

mf *tr*
p *tr*
dim
mf
dim. *p*

p *cresc.*

f *ad lib.* *mp* *cresc.*

p *f* *p* *mf*

p *tr*

cresc. *f* *p*

All^o poco moderato (116 = ♩)

f *sf* *dim.*

f

dim.

p *cresc.* *f*

p

f

0 *0*