

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