The Friperries were written as short ensemble exercises to give players the opportunity to become familiar with some of the rhythmic patterns employed in the playing of “pops” music.

The A marking is for a short, sharp accent, while notes marked with a dash should be stressed slightly.

In Nos. 9 and 10, the use of the “swing” or uneven eighth note patterns will be the major problem to be overcome. The eighths should be played in a sort of “lazy triplet” manner, the on-beat note the longer of the two, but with a hint of breath accent on the shorter second note of each pair. In the figures that end on an off-beat eighth note under the above mentioned sharp accent, that last note should be felt as an anticipation of the following beat, rather than being part of the beat in which it occurs. Nos. 11 and 12, while contrasting in character, use even or “straight” eighth notes.

No. 9 - To be played lightly, with a “speakeasy” feeling. The tempo marking should be circa 92 - 100 to the half note. All the quarter and eighth notes should be short and on the punchy side, with the eighths slightly uneven, although, at this tempo, this unevenness will not be very obvious. The exception will be in bar 6, where the accented notes in parts 1 & 3 should be even.

No. 10 - A bit on the impudent side, around 138 to the quarter, and with uneven eighths. The notes should start with a “ping”, the attacks a bit on the marcato side. Careful attention to the dynamics at C can be quite effective.

No. 11 - A slow ballad in a bittersweet mood. The tempo should be around 66 to 72, although a good deal of rubato is desirable, especially in the verse. The chorus should be fairly straight rhythmically, with perhaps some push between C and D. Slow back down to tempo going into D and end it calmly. Done with taste, a hint of vibrato toward the end of longer notes in the melodic line can be a nice touch.

No. 12 - To be played with great abandon! Even eighth notes, tempo 144+, and as much drive as possible. Put some bite into the attacks.

To save some frustrating research when these tunes show up on recitals and concerts, I submit the following bio... Born Joliet, IL, 1930. Education: Lyons Township High School, La Grange, IL, 1947. Bachelor of Music, Northwestern University, 1951, student of Max Potter. My interest in the music that led to the Friperries was nurtured during four years in an Air Force band, ’51-’55. In addition to the playing experience, the band served as a sort of lab resource for those of us interested in arranging and writing for groups of various sizes and styles, from small ensembles to concert band and dance groups. After studying with Philip Parkas while earning a Master of Music degree from Northwestern in ’56, I became second horn and occasional Pops arranger for the Buffalo Philharmonic, playing from ’56 to ’94. As I began to teach in ’56, the formation of a horn club was a priority. In 1964, when there began to be an accumulation of “home grown” music for this group, The Hornists’ Nest was launched to make this material available to other players.

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