While it is admittedly difficult to play a wind instrument with tongue in cheek, it is really the only way to approach the Fripperies. Treat both the instrument and the music with a light touch for the best results. The playing should be sensitive and enthusiastic, but never ponderous. In this set, only No. 29 uses the even eighth notes. The others should be done in "swing" style.

#29 is a slow Tango, a bit of a parody in the super-stylized tradition of the musical comedy. At one beat per second, the opening will probably feel too slow, but as the tune progresses, this tempo will leave room for some schmaltzy nuances within the tango style.

#30 is a relaxed Blues, a bit on the snide side. The accompaniment to the fourth horn solo at A should be light, but with good accents. At D, fingerings suggested in the first part are for the B flat horn, the articulation of the repeated notes to be furnished by the changing of the valve, not by the tongue. Obviously, any other alternate fingerling will serve the same purpose.

#31 - The unusual time signature makes this one rather challenging to read, due to the length of the measures. It is definitely to be felt in three, and the melody passes from part to part in nearly every measure, the lead voice being the one that enters just after the second beat. Our experience has shown the introduction to be a bit difficult to assemble, and it might be an advantage to start with the pick-ups to A, and then add the intro after the group has become comfortable with the feeling of the three/two time.

#32 - No particular comments on this one--- only that it will be easier to swing and keep the tempo going if it is kept on the light side.

LES

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