Continuing in the light-hearted vein of the preceding volumes, these pieces are meant to be short excursions into a mildly swinging style of playing. The rhythmic drive is built into the music, and it makes for independence of the various parts. The lead voice and the rhythmic responsibilities pass among the voices without warning, and to play these tunes well requires that each player pay careful attention to what is happening in the other parts. The approach should be a cooperative one, avoiding any confrontation of wills. In general, a light style will work best. The metronome markings are only suggestions, and your group may find that the pieces feel better at other speeds.

Number 34, written in 9/8 time, employs even eighth notes. The other three use the uneven, or "swing" eightths, the on-beat notes a bit longer than the ones off the beat, resulting in a lazy triplet feeling, and making them feel actually quite like No. 34. The hardest thing for me to feel when first exposed to this style of music was the placement of the final eighth note of a rhythmic figure when that note happens as the off-beat eighth, or, more difficult yet, happens as an isolated off-beat eighth. It took some time (and experience) for me to realize that these notes are actually anticipations of the following beat, and must be felt as such. In other words, these notes do not feel as though they are part of the beat in which they occur, but feel and sound as though they belong to the next beat. Beats two and four are more often anchored in their rightful position within the time signature (i.e. the finger snapping in Frippery No. 8) and need to be carefully placed.

As to specifics - - -

#33 should be done smoothly, played from A to C in an unassuming manner, then stir it up a bit until two bars before E. Semplice again from E to G and then swing to the end.

#34 should have a rollicking lilt throughout, with a feeling of gliding Think euphoniums at C.

#35 needs to be the most definitely played of the set, with a marcato approach. The right hand effects (leading into bar 8., and the three stopped horns at E) were added for fun, and are strictly ad libitum, and would be better ignored if the players are not comfortable with them.

#36 is an exuberant romp, to be approached with a sense of wild abandon, but, of course, played meticulously!! Drive right to the fine (or else, make a really big deal of the stolen quote!).

Whatever--

Enjoy!! LES

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