

# MASTER SOLOS

by Leonard Sharrow

Edited by Linda Rutherford

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# Two Sketches

## musical terms

moderato  
sostenuto  
espressivo

**moderately  
sustained, smooth  
with expression**

The first selection in this book is a pair of contrasting solos that were composed especially for this series. The first study, "Reverie", is a fanciful, dreamlike piece. It should be performed in a smooth, flowing manner with sustained phrases and light tonguing where needed.

You will need to develop your ability more fully to play long tones and phrases which requires proper breathing and good breath support. It may help to think of the waist area as the bottom of a balloon. The throat and lips are similar to the neck and lip of the balloon. As air is allowed to escape from the balloon (lungs), the air is forced out by pressure all around. It is not only the diaphragm muscle that creates the pressure, but all of the muscles around your waist area: sides, back, and front.

Each time you practice begin by holding a long tone. By keeping a record of the time, you can increase the length and build your breath support.

In each of the solos in this book, you'll see markings like . . . MM  $\text{♩} = 88$ . The M.M. stands for Maelzel's Metronome, the inventor of the metronome. This particular marking means

that the metronome should be set at 88 and each click represents the length of a quarter note.

These indications are suggestions of a tempo. If at first you cannot play the solo at this tempo, practice it slower and gradually increase the speed as you learn it. If this tempo is too fast for you and your accompanist to perform well, play it at a speed that is comfortable for both of you.

When you are listening to the solos on your cassette, you'll notice that many of the longer tones seem to "fluctuate" or "pulsate" (have a rolling effect.) This is called *vibrato*, a technique used by vocalists, string and wind instrumentalists to make the tone quality warmer and more expressive. It is an essential technique for a good bassoonist, but should be used only after a full, rich tone quality has already been established.

By playing a series of "forte-pianos", playing loud and getting immediately soft, in a controlled sequence, you begin to get the feel of the vibrato. Try the following exercise at about  $\text{♩} = 66$ . Put an accent, using the breath, on the downbeat of each measure and immediately get soft. Make sure the sound does not stop. Think that the tone looks like this  rather than this .

### PREPARATION 1



# Two Sketches

## Reverie

Edmund J. Siennicki

M.M. ♩ = 88  
Moderato

1 3 4 5 6 7

*mf* *sostenuto* *espressivo*

8 (9) 10 11 12 *p*

13 *mf* 14 15 16 (9) 17

18 19 20 21 3 24

*p*

25 26 27 28 (9) 29 *mf*

30 31 32 33 3 36

*f*

37 *mf* 38 39 40 (9) 41

42 43 44 45 46 *p*

47 *mf* 48 49 50 51 *p*

52 53 3 56 57 *rit.*