

TABLE OF CONTENTS

	PAGE
PREFACE	(ii)
A Brief History of Daniel Bonade's Life	(iii)
Chapter I: The Tonal Ideal	1
Support of the Air Column	
Posture	
Embouchure	
The "OO" Vowel	
Embouchure Illustrations	
Bonade's Reed Concept	
Chapter II: The Study of Legato	10
Finger Motion for Legato Passages	
Finger Motion Exercise	
The Curve Between Notes	
Chapter III: Phrasing	25
Using Dynamics	
Developing "Good Taste"	
Three Kinds of Phrases	
The Melodic Phrase	
The Appoggiatura Phrase	
Mozart's Appoggiaturas	
The Rhythmic Phrase	
Additional Phrasing Concepts	
The Dynamic Number System	
The Phrasing Sixteenth Note	
Delineating the Ends of Phrases	
Discovering the Big Picture	
Chapter IV: Articulation	36
The Value of a Good Start to a Good Sound	
Stopping the Tone—But Not the Air	
The Short Staccato	
Lightly Stopped Notes in a Phrase	
The Delicate Staccato	
The Semi Staccato	
The Long Staccato	

Chapter V: Coordination and Control	49
Dynamic Control	
"Turning on a Dime"	
Control of Articulation	
Other Techniques for Control	
Chapter VI: Conquering Technical Passages	55
Slow Practice Routine	
Note Groupings	
Fingerings	
Chapter VII: Bonade's Comments on Orchestra Excerpts	63
Chapter VIII: Equipment	82
Reeds	
Ligatures	
Chapter IX: Bonade's Aesthetics	86
Vocal Emulation	
The Clockwork Analogy	
Appendix: 21 Studies Based on Klose and Charpentier	88
About the Author	103