

phrase while still maintaining the character and color of the last printed dynamic. Keep the air moving through descending passages in order to maintain good tone and response. Keep your listener engaged by making the music express emotions or tell a story. Recommended studies for this etude include Clarke Technical Studies pp. 14-20 for work on smooth trills and Arban's pp. 99-103 for exercises on the turn.

Selection 3

Page(s): 9

Key:

Etude Title: *No. 7*

Tempo: Dotted Quarter Note = 74-94

Play from beginning to end.

Errata:

Performance Guide:

This etude is all about double tonguing in 6/8 time. While it may be possible to single tongue within the proper tempo guidelines, a double tongue is preferred in order to keep the music sounding light. Single tonguing will tend to make 16ths sound heavy and overly emphasized, while double tonguing will make them dance and move forward. Avoid extremes (too short or too legato). Strive for clarity of attack along with a steady airflow. In speech the vowel is just as important as the consonant. The same holds true for double tonguing. Make sure your tone remains centered and beautiful between the T and K. Refer to Arban's pp. 175-178 for extra practice double tonguing. Play the exercises slowly making the T and K articulations sound exactly alike – same start, same tone, same pitch. Also try reversing the T and K, or using all Ks in practice.

Musically this etude should sound playful, not harsh or frantic. Emphasize the downbeat and let the rest of the measure float. Practice m. 16 slowly with double tongue using a metronome. Gradually speed up keeping the rhythm steady. Breathe quickly and efficiently where indicated. For quick breathing open up and get the tongue out of the way of the moving air. If you hear a hissing or slurping sound, you are breathing incorrectly and inefficiently. Say "Woe" or "Hup" backwards. The "P" at the end of "Hup" gets your lips back into playing position after the breath.

F Horn

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Kling, Ed. and Rev. - Sansone

Title

40 Characteristic Etudes

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Selection 1

Page(s):

Key:

Etude Title: *No. 9*

Tempo: Quarter Note = 86-100

Play from beginning to end.

Errata:

Some triplet markings may be missing from the part (m. 17 on beats 3 and 4, m. 18 on beat 3, mm. 21-22 on beat 1, 3, and 4, m. 23 on all beats, and similarly in mm. 24-28. Ms. 29, 31, and 32 all have triplets on beats 3 and 4). There are some eighth notes that are grouped together that aren't triplets, such as mm. 9, 11, and 15.

The *piu vivo* is marked to begin on beat 2 of m. 36.

Performance Guide:

The emphasis on this etude is *maestoso*, and the performer should pick a tempo that feels stately. The *fieramente* direction at the beginning refers to the dotted eighth-sixteenth pickup notes as well as sustained long notes for energetic phrases. Choose your opening tempo wisely, as you will need to go a little faster (not much) at the *piu vivo* in m. 36. Bass clef notes are