

Oboe and English Horn

Book - Editor**Title****Publisher****Edition**

W. Ferling, Revised by Andraud *48 Famous Studies for Oboe or Saxophone*

Southern Music Company B103

Selection 1

Page(s): 1

Key:

Etude Title: *No. 2*

Tempo: Quarter Note = 92-108

Play from beginning to end.

Errata:

Performance Guide:

Ferling Etude #2 in C Major

Each of the Ferling etudes contains a host of challenges and oftentimes features 1 or 2 in particular. In this case of this particular etudes, the feature challenge is rhythmic in nature. This particular challenge, that of maintaining the consistency and stylistic integrity of the dotted rhythm, is made more complex by the nature of the articulation. In the opening 6 measures this feature difficulty is introduced carefully. The student is only required to perform that particular rhythm 4 times over the course of 24 beats. However, in m. 7 the rhythm appears on 7 beats in a row. This often trips up the student making them slow down or get increasingly sluggish. One solution for this problem is to avoid following the tempo marking to literally. Quarter note=104 ends up being quite brisk when you take the feature rhythm into account, and therefore ends up being too fast to capture the spirit of this particular etude in a clean and sophisticated manner. The other component that allows the student to thrive rhythmically in this etude has to do with the release of the dotted note. It needs to be quite snappy and lifted to create the musical energy necessary to allow the dotted rhythm to flourish. Other elements to consider are the complexity and variety of the articulation, length of staccato notes, and considerations for fingerings for the F's (eg. m. 3). In general the student should keep this etude light and bouncy and play it with a great deal of snappiness and vigor.

Selection 2

Page(s): 15

Key:

Etude Title: *No. 29*

Tempo: Eighth Note = 88-104

Play from beginning to end.

Errata:

Performance Guide:

Ferling Etude no. 29 in E Major: This etude features dotted rhythms within the context of a slower, more lyrical approach. It needs to have a sprightly, light-hearted feel but within the context of a slower tempo. In m. 3, the student must fit a turn in one 16th note. This is a matter of developing fluent finger motion and not rushing the turn. The beat here can be expanded every so slightly so that the figure maintains its eloquence. The 32nd notes in measure 4 pose a similar problem. Have the student lean slightly on the first note in each of those groups (D#) so help make them sound unrushed. There is a short cadenza in the 6th measure which should be approached like an opera fantasy cadenza. Make sure the student doesn't rush and instead takes their time at the start and end of it for musical drama and cleanliness. The first note in each dotted figure should have a slight lift, not too clipped, but lifted to make the dotted rhythm sound elegant and tasteful.