

Selection 3

Page(s): 14

Key:

Etude Title: *No. 28*

Tempo: Quarter Note = 108-126

Play from beginning to end.

Errata:

Performance Guide:

Ferling Etude no. 28 in c minor:

It is important in this particular etude to demonstrate a shading of dynamics within the mf, f, ff range. The music indicates the a ff in measure 2, but I would suggest taking that marking with a grain of salt. The first big arrival or climax doesn't occur until m. 8. Everything builds to that arrival, so it is important to save dynamic presence for that moment. I would suggest starting at mf.

The small number 2's over the E-flats indicate the use of the left-hand E-flat key. The high F in measure 20 can be played using a short fingering (thumb octave, half-hole, second finger, right-hand A-flat key); forked F should be used in the arpeggio that follows. This etude features many downward slurs which can be difficult to execute cleanly and elegantly on the oboe. Have the student practice downward glissandi on the reed alone from a C to an A-flat to cultivate and hone the necessary voicing shift for a downward slur. This etude needs fiery, dynamic energy to have the character required. A responsive, resonant, and stable reed is necessary to execute it properly.

Bassoon

Book - Editor	Title	Publisher	Edition
Milde, Edited by Kovar	<i>Concert Studies, Opus 26, Volume I</i>	International Music Company	No. 467

Selection 1

Page(s): 8-9

Key:

Etude Title: *No. 4*

Tempo: Quarter Note = 96-104

Play from beginning to downbeat of m. 40.

Errata:

Performance Guide:

The greatest challenge presented by this etude is articulation. Articulation should be clean, precise, even, and light in every octave, at every point in the phrase, and at every dynamic level. It is very important to practice this etude very slowly, and listen carefully to your articulation quality as you play. Try not to think of the staccato markings as indicating notes that are choppy and harsh, but are lightly separated by a little space. Following the dynamic markings will help you shape this etude into a piece of music, and not simply a technical exercise in articulation. In the passages with dotted eighth-sixteenth notes, keep the subdivision (straight sixteenths) in your mind from the previous passages to make sure the pattern does not turn into triplets. There are very few slurs in the etude, so take care to shape them as musically as you can, so that you can create pleasant contrasts. The notation in the second half of m. 1 indicates that the tonguing pattern of straight sixteenths should continue (as it does through m. 7 and later in the etude).

Selection 2

Page(s): 6-7

Key:

Etude Title: *No. 3*

Tempo: Dotted Quarter Note = 48-56

Play from m. 1 to 16, then skip to m. 43 and play to the end.

Errata:

Performance Guide:

Etude #3, E-flat major, Adagio

Tempo: Dotted quarter = 48-56

Cuts: Play from beginning through m. 16. Cut to measure 42, play to the end.

Errata: None

Performance Guide: In addition to playing a wonderful musical line, one of the greatest challenges in this etude is counting. The only way to ensure that you're playing the correct rhythms is to subdivide eighth or sixteenth notes in your head constantly, most especially during long notes. Once good rhythm is established, use dynamics and vibrato to shape each phrase. A good tactic for shaping a long phrase is to plan out your dynamics. For example, the end of m. 6 is piano, and builds over several measures to a forte in m. 12. Choose the points in each measure where you would like to reach mp and mf, and stick to your dynamic plan. Practice attacks and releases for each note out of context, so that you can create soft attacks and beautifully tapered releases in each phrase. A beautifully shaped phrase can be ruined by a rough or sudden release.

Selection 3

Page(s): 16-17

Key:

Etude Title: *No. 8*

Tempo: Quarter Note = 88-108

Play from m. 1 to 35 then skip to m. 47 and play to the end (see performance guide for exact details).

Errata:

M.13, beat 4, third sixteenth note should be F-sharp, not F-double-sharp

Performance Guide:

Play from beginning through m. 35, adding a ritard in beats three and four, and a comma for a breath at the end of the measure. Cut from the end of m. 35 to the beginning of m. 47. Measure 35 is a tempo; play to the end.

Although it might seem difficult at first, this etude is a very musical, melodic piece that presents technical challenges as well as some chances for beautiful, singing, musical moments. As you work through the mordents (short trills, in measures 2, 3, 21, 22, etc.), make sure that they are even and similar in tone and speed, so that they match each other throughout the piece, but especially so they match other mordents within a phrase. This etude has different sections with different moods. Don't be afraid to use vibrato expressively within this technical context to provide contrast and musical direction. As you navigate large leaps, or long slurs that cover a wide range of notes, be conscious of your voicing (the shape of the inside of your mouth and throat, as well as tongue placement). Use lower voicing (think "oh" or "ah") for lower notes, and higher voicing (think "ooh" or "ee"). During the more lyrical section (mm. 25-32 or so), use voicing as well as the variety of attacks given (like housetop accents as the phrase intensifies) to help yourself make the large leaps in a musical way. There are several fingering challenges in this etude, like the mordents, or the slur from G-sharp to D-sharp in m. 32. Utilize the internet and other resources at your disposal to find fingerings that are well in tune and respond well on your instrument. This etude also has difficult clef changes. If you are learning tenor clef for the first time, challenge yourself not to write in note names. If you must, write in one note name per measure, maybe for a big leap or challenging moment, but erase them as you become comfortable with the clef.

Nº 4.

Allegretto.

A musical score for a piece titled 'Nº 4. Allegretto.' The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The first staff begins with a common time signature 'C'. The second staff continues the melody. The third staff introduces a 13/8 time signature. The fourth staff features a 13/8 time signature and includes a fermata over a measure. The fifth staff continues with a 13/8 time signature and includes a fermata and a forte dynamic marking 'f'. The sixth staff continues with a 13/8 time signature and includes a fermata. The seventh staff continues with a 13/8 time signature and includes a fermata. The eighth staff continues with a 13/8 time signature and includes a fermata. The score is written in a single system with a key signature change from two flats to one flat (B-flat) in the third staff.

This page of musical notation is for a bass instrument, likely a double bass, in 12/8 time. The key signature consists of two flats (B-flat and E-flat). The notation is spread across ten staves, each containing a single line of music. The music is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. Dynamic markings are used throughout, including 'f' (forte) and 'fz' (forzando). The notation includes various musical symbols such as notes, rests, and slurs. The page is numbered 7168-48 in the bottom left corner.

Nº 3.

Adagio.

The musical score is written on a single bass staff. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 9/8 time signature. The tempo is marked "Adagio." The score consists of several measures, each containing a single melodic line. The dynamics are marked as *p* (piano) and *f* (forte). The articulation includes slurs, ties, and accents. The score is divided into measures by bar lines, with some measures containing repeat signs. The overall structure is a single melodic line with varying dynamics and articulations.

a tempo

This page of musical notation consists of ten staves of music, likely for a piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The notation includes various dynamics and articulation marks:

- Staff 1: *f* (forte) dynamics, slurs, and accents.
- Staff 2: *f* (forte) dynamics, slurs, and accents.
- Staff 3: *rit.* (ritardando) and *a tempo* markings, *p* (piano) dynamics, slurs, and accents.
- Staff 4: *p* (piano) dynamics, slurs, and accents.
- Staff 5: *f* (forte) and *p* (piano) dynamics, slurs, and accents.
- Staff 6: *pp* (pianissimo) dynamics, slurs, and accents.
- Staff 7: *f* (forte) dynamics, slurs, and accents.
- Staff 8: *p* (piano) dynamics, slurs, and accents.
- Staff 9: *p* (piano) dynamics, slurs, and accents.
- Staff 10: *f* (forte) and *p* (piano) dynamics, slurs, and accents, ending with a repeat sign.

№ 8.

Allegretto.

The musical score is written for a single melodic line. It begins in G major (two sharps) and common time. The tempo is marked 'Allegretto.' The first staff starts with a treble clef and a common time signature 'C'. The music is characterized by rapid sixteenth-note passages and eighth-note runs. Dynamic markings of *p* (piano) and *f* (forte) are used throughout. The key signature changes to one sharp (F#) in the second staff. The score includes repeat signs and fermatas. The piece concludes with a final cadence on the tenth staff.

This page contains ten staves of musical notation for a bassoon part. The key signature is G major (one sharp) and the time signature is 3/8. The notation includes various dynamics such as *p* (piano), *f* (forte), and *rit.* (ritardando). There are also articulations like accents (^) and slurs. A tempo change to *a tempo* is indicated. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The staves are numbered 1 through 10.