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	*Concert Studies, Opus 26, Volume 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 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

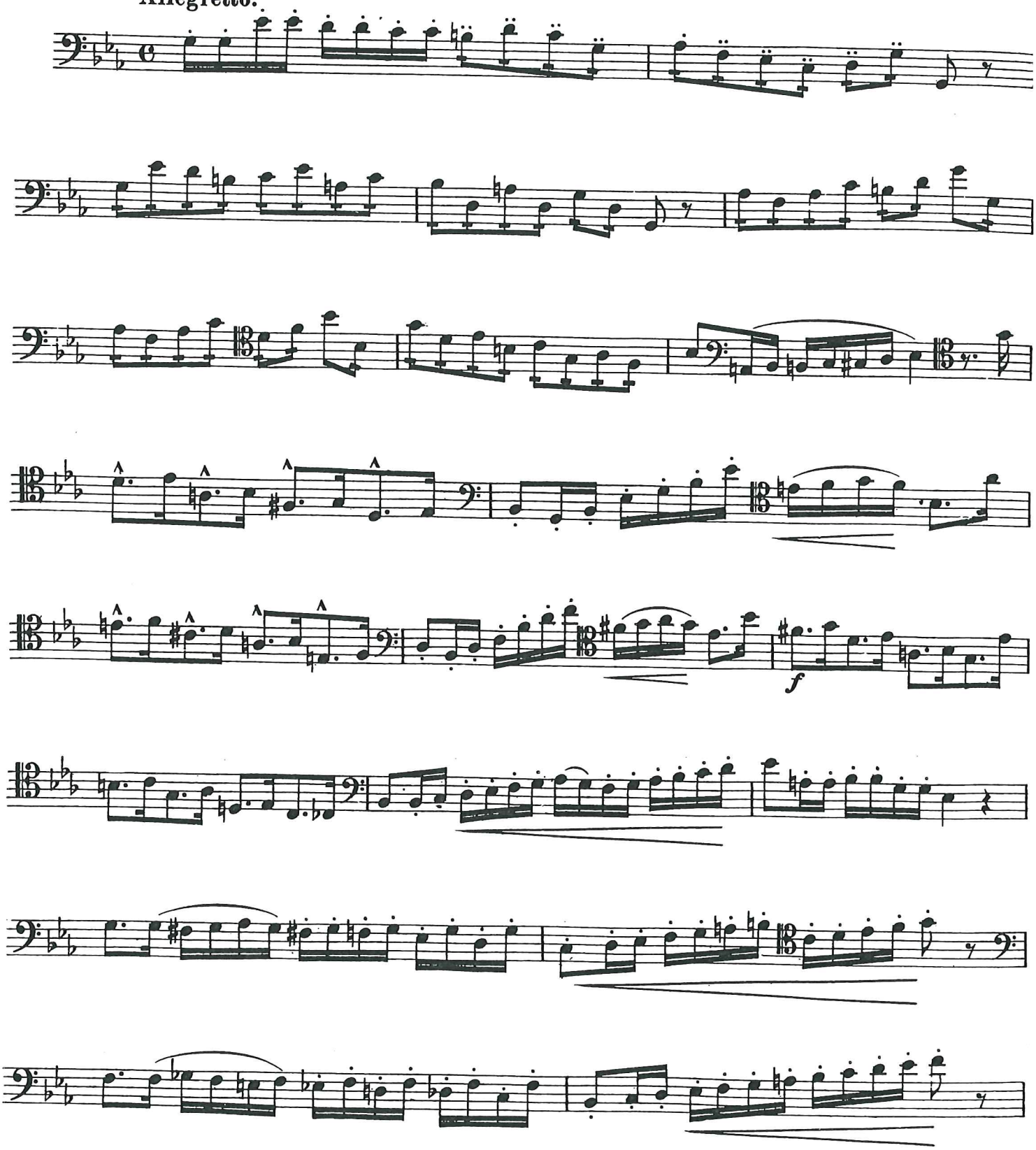
Performance Guide:

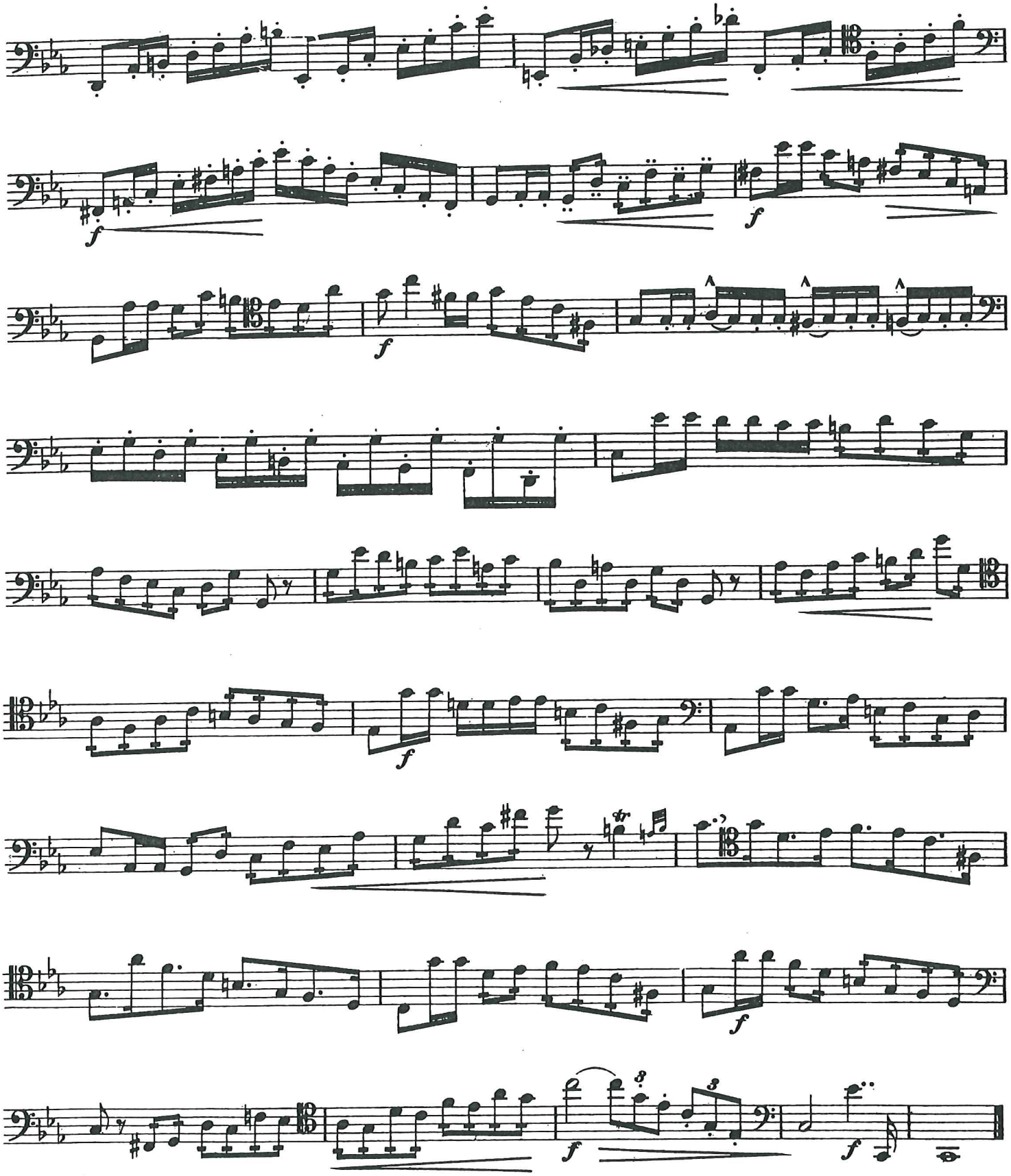
Play from beginning through m. 35, adding a ritard in beats three and four, and a comma for a breath at the end of the measure. Cut from the end of m. 35 to the beginning of m. 47. Measure 35 is a tempo; play to the end.

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 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.

№ 4.

Allegretto.

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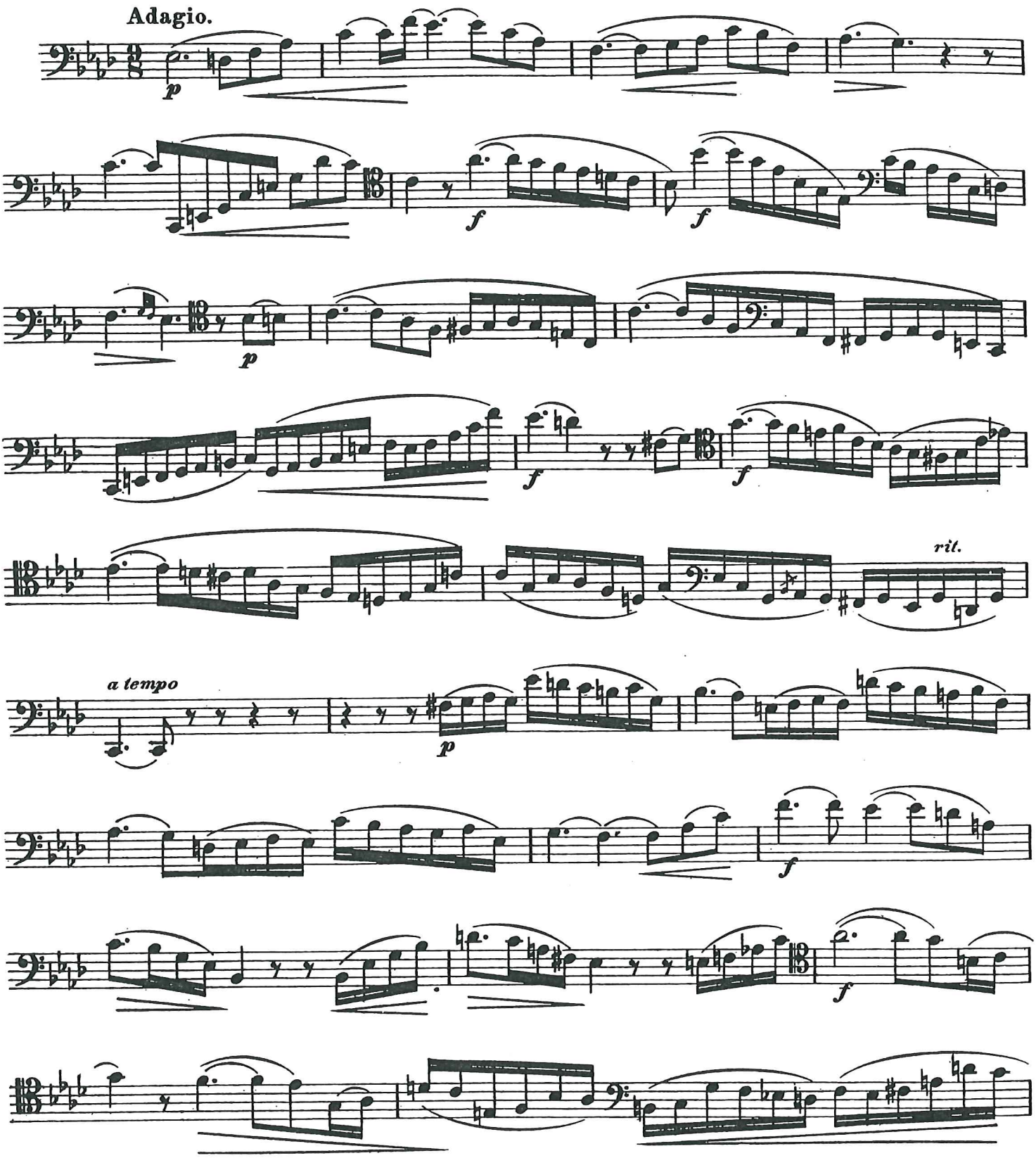

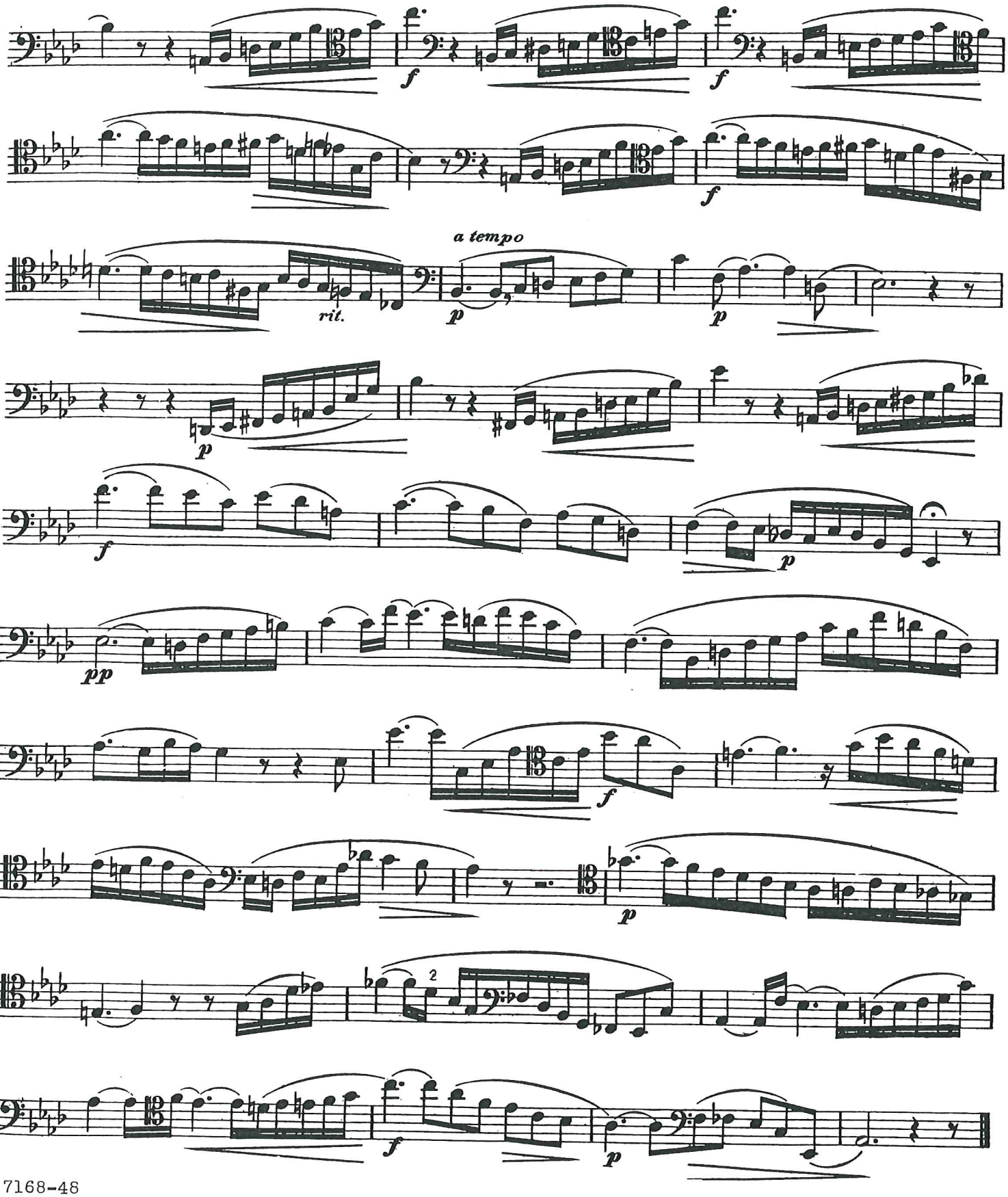
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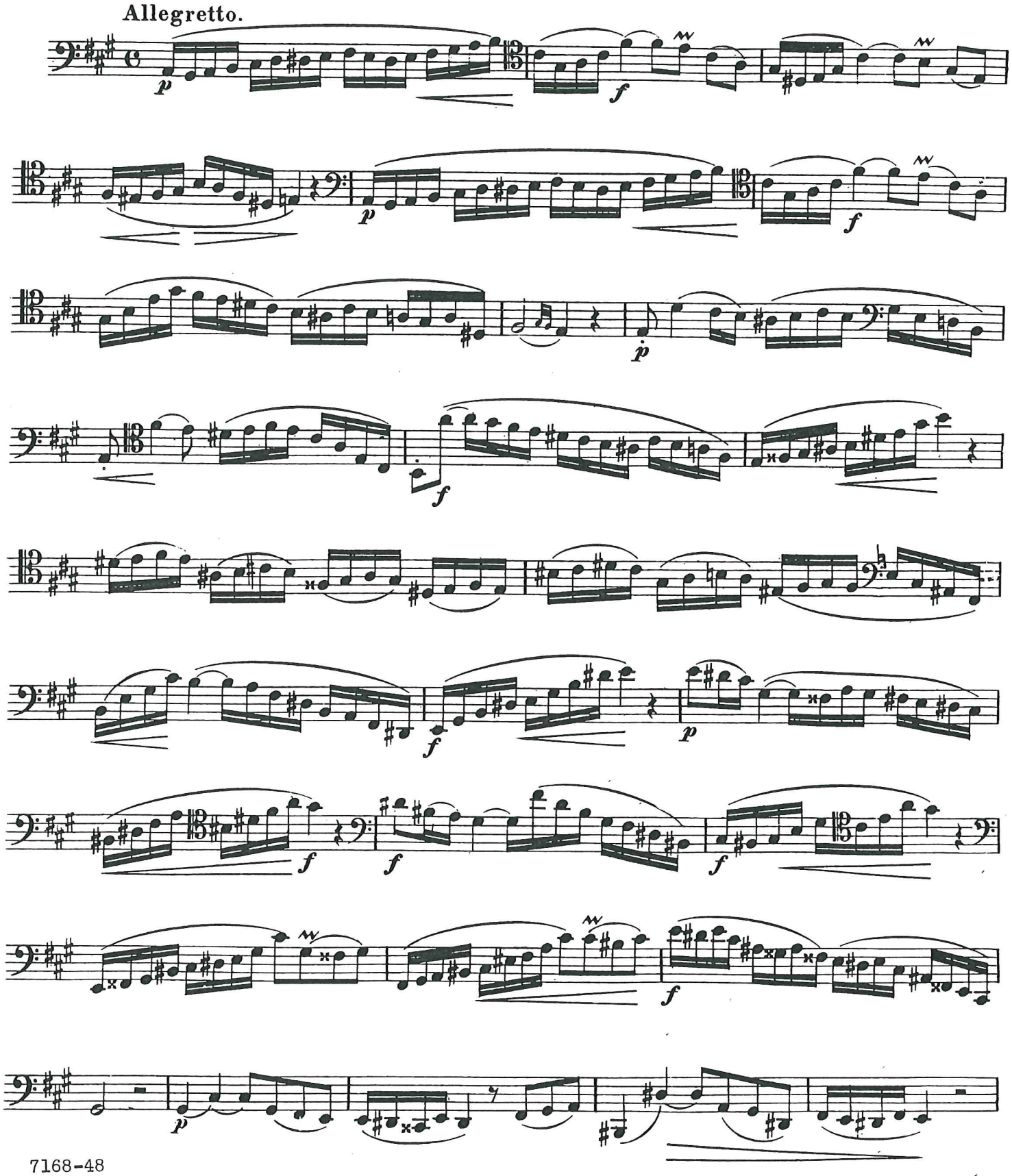

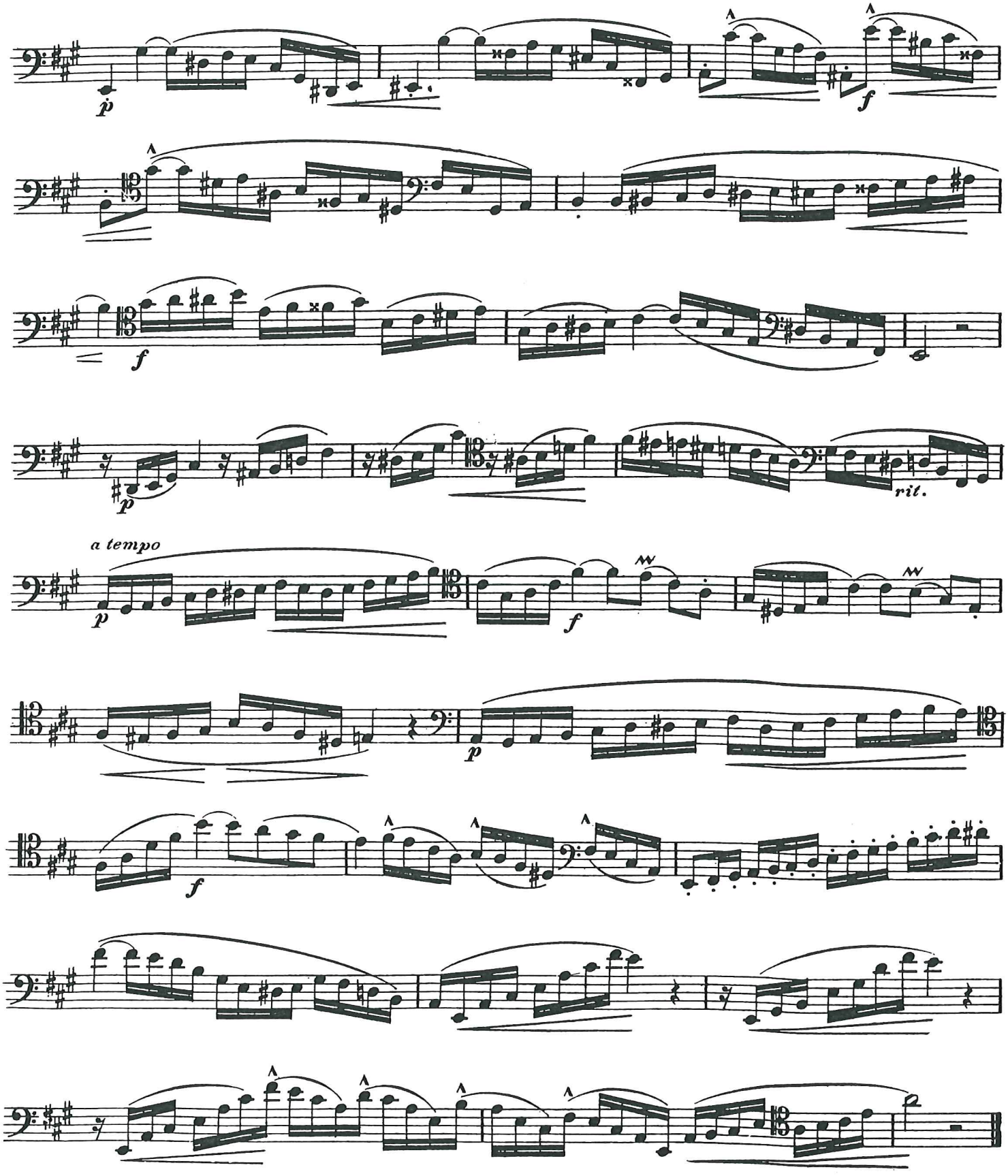
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