

Oboe and English Horn

Book Title: *48 Famous Studies for Oboe or Saxophone*

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Etude Selector Video Performance Guide

Oboe and English Horn Selection 1

Etude Title: *No. 18*

Page(s): 9

Tempo: Dotted quarter note 62–72

Play from Beginning to end.

Errata:

none

Performance Guide:

Page: 9

Key: Bb Major

Etude Title: No. 18

Tempo: Dotted Quarter Note = 62-72

Play from Beginning to End

Performance Guide:

Ferling Etude no. 18 in Bb Major

This Etude is both fun and challenging, as it contains both brisk scalar and arpeggiated passages. The way to master this piece is to focus on creating a fluidity through phrasing and dynamic choices.

In general, when the musical line is going down, the player should decrescendo and when the line is ascending, the player should crescendo. For example, if we take a look at the scalar passages in measures 5-7, one should continue to increase one's dynamic on the first note of each cascade. If we start measure 5 at a mezzo piano marking, then each consecutive cascade should go up by a dynamic, giving the final cascade a place of prominence.

Measures 21 and 22 sometimes cause problems for the students, so it helps to practice only the downbeats (Eb G Gb F, etc.) without the repeated Cs, then add the Cs back in after the ascending and descending lines have been mastered. After all, the ascending line creates the melody in this section, and should be phrased accordingly.

The student may treat measures 27 and 28 like the fast solo from the overture of Rossini's *La Scala di Seta*. One should lean into each downbeat and quickly decay on the second 16th note. This will bring out the scale occurring in the upper notes and give the two measures a sense of lightness and ease.

A quick note on high fingerings. It is important for students to learn full fingerings when possible, because alternate fingerings don't always respond, and may cause a student

to bite in order to get the note out. However, if need be, an alternate F fingering that could be used in measure 16 is the thumb octave, half hole, second finger, and Ab key.

Oboe and English Horn Selection 2

Etude Title: *No. 29*

Page(s): 15

Tempo: Eighth Note = 88–104

Play from beginning to end.

Errata:

None at this time.

Performance Guide:

Page: 15

Key: E Major

Etude Title: No. 29

Tempo: Eighth Note = 80-92

Play from Beginning to End

Performance Guide:

Ferling Etude no. 29 in E Major

This piece is tricky but should feel as easy as a peaceful morning on your front porch with a cup of coffee. Don't let the listener know that there are four sharps in the key signature. Make them believe that it's in C Major! The answer to creating smooth and lyrical lines in any difficult key signature is always more air. This helps the player string their notes together to form a musical line, and therefore make a compelling musical statement. There are also many downward slurs in this piece, which require the player to drop their jaw. It is ideal to have a reed that allows the musician to keep the jaw in this low and relaxed position, to make the downward slurs easy and seamless. This reed will need to be easy enough to be played without biting to control it, as the jaw tension required to manipulate a hard reed will make the downward slurs very difficult.

The turn in measure 3 can be a little awkward to fit into the beat, along with the printed 16th notes. The most important thing is to fit this gesture and the other three notes into a single beat, without slowing down the overall tempo. Choosing to start the piece with a slower tempo overall will help with this.

The cadenza in measure 6 should be approached as an operatic cadenza would be. Take time on that high E and bask in its power (it is a forte dynamic, after all!). It is best to avoid a shortened fingering for this high E, as shortened fingerings are less stable and may crack. The same thing can be said for the high E in measure 26. The rhythm is slow enough that one really should consider using the full E fingering to keep the note from cracking.

Oboe and English Horn Selection 3

Etude Title: *No. 6*

Page(s): 3

Tempo: Dotted Quarter Note = 62–70

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

Page: 3

Key: G Major

Etude Title: No. 6

Tempo: Dotted Quarter Note = 62-70

Play from Beginning to End

Performance Guide:

Ferling Etude No. 6 in G Major

This etude has been selected for the presence of both lightly articulated staccato passages and broad legato passages. The etude is in a 3/8 time signature and should therefore feel as if it is in one. The piece should start cheerfully and loud.

In measure 17, the etude briefly moves into a minor mode, and this can effectively be achieved with a change of dynamics. As the etude's only printed dynamic is the opening forte, one might consider dropping to a piano dynamic during the first few measures of this section, to establish a contrast in character.

There is a tie between measures 27-28, and measures 29-30, and these ties are the perfect place for the performer to take a breath if a breath is needed. Don't rush through the tie, simply taper on the downbeat of the tie, breathe, and keep the phrase moving. Breath accents occur in measures 37-38, and in measures 41-42, and the performer can achieve this with little bursts of air rather than an articulation. The high E in measure 44 can be played with either the full fingering, or a shortened fingering. If a shortened fingering is used, the player will have to mind their pitch!

2022-2023 Oboe Etude #1

Vivace (84=♩.)

♩. = 62-72

Handwritten musical score for Oboe Etude #1, measures 18-38. The score is written on seven staves in treble clef with a key signature of one flat (Bb). The tempo is marked 'Vivace' with a metronome marking of 84 quarter notes per minute. The time signature is 8/8. The piece begins with a dynamic marking of *f* (forte) at measure 18. The music consists of continuous eighth-note patterns, often beamed in groups of four or six. Measure numbers 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, and 38 are clearly marked. Dynamic markings include *f*, *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). There are several handwritten annotations: a circled 'A' above measure 18, a circled 'B' above measure 14, a circled 'C' above measure 23, a circled 'D' above measure 23, and a circled 'E' above measure 30. Some notes have accents (>) above them. The score ends with a double bar line at measure 38.

2022-2023

Oboe Etude #2

A

Andante amabile (88 = ♩)

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All^o poco moderato (116 = ♩)

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39

2022-2023 Oboe Etude #3

Allegretto scherzo (78 = J.)

The image shows a handwritten musical score for an oboe etude. It consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto scherzo' with a metronome marking of 78 = J. The score is annotated with various elements:

- Measure Numbers:** Handwritten numbers 1 through 48 are placed above the notes on each staff to indicate measure positions.
- Section Markers:** Letters A, B, C, D, and E are enclosed in boxes and placed above the staves to denote different sections of the piece.
- Dynamic Markings:** The letter 'f' (forte) is written above the first staff.
- Articulation:** Accents (>) are placed above many notes throughout the score.
- Performance Notes:** There are several handwritten notes and markings, including 'f' and 'fz' (forzando), and some circled or boxed areas.