

F Horn

Book - Editor	Title	Publisher	Edition
Pottag / Andraud	<i>335 Selected Melodious, Progressive, and Technical Studies - Book 1</i>	Southern Music Company	B134

Selection 1

Page(s): 63

Key:

Etude Title: *No. 48*

Tempo: Dotted Quarter Note = 106-120

Play from Beginning to end.

Errata:

Play top note in mm. 2, 18, 61, and 81.

Performance Guide:

This is a very playful etude. Perform it as fast as you can, however, keep clarity and style in mind. It should not sound frantic. Keep the articulation light with bursts of sound at the sf points and heavy air on the accents. The air needs to be fast and moving forward at all times. Make sure the grace notes are not too fast, slow them down enough so that they sound "graceful" and fit the playfulness of the etude.

This etude has a wide range of dynamics indicated. Strive for an obvious difference between ff and pp. Closely observe the quick crescendo to sf moments in mm. 5-12 and 51-58. Always drop back to the same p dynamic at the beginning of each crescendo.

If the leaps between the slurred notes in mm. 1-2 and 61-62 are not clean, adjust airspeed faster on the lower note before the leap. Common error is to push air on the higher note only. HIGHLY recommend learning this etude on mouthpiece for most accurate performance. Always play the top note in mm. 2, 18, 61, and 81.

Selection 2

Page(s): 50 (top)

Key: C Minor

Etude Title: *Andante grazioso*

Tempo: Eighth Note = 112-138

Play from Beginning to end.

Errata:

Play mm. 10 and 14 with the same articulation as found in m.12.

Performance Guide:

This is a lyrical etude with a delightful ad lib section at the end of the etude, thus allowing for personal expression and interpretation.

All grace notes should not be executed too quickly. They are placed before the beat and should not disrupt the primary rhythm. The staccatos m. 22 should be light and resonant, not dry.

Slurred staccato notes, as found in mm. 9, 11, 13, 16, 18, and 21, should be played with a legato articulation. Lean on the accents in m. 19, using more air than tongue to create the emphasized note and to keep in lyrical style of the etude..

Practice the ad lib section in tempo. Once learned, vary the tempo, using gradual accelerandos and ritardandos. The B-flat and C trills in m. 23 are whole step trill and should be lip trills, if possible. The D- E-flat trill is a half step trill must be performed as a valve trill.

Selection 3

Page(s): 59

Key:

Etude Title: *No. 43*

Tempo: Quarter Note = 132-170

Play from Beginning to end, NO D.S. al Fine..

Errata:

Performance Guide:

This is a fun piece to perform. Exaggerate the character and contrasting personality of the E minor and E majors sections.

Execute staccatos with lightness, clarity, and a slight lift to encourage forward motion. Note contrasting dynamics of piano, then forte for the first melody. Shape the phrases with exaggerated dynamics, as indicated.

Strive for contrasting style in the dolce section, playing smooth, lyrical phrases in what feels like a slow 2 instead of a fast 4. The turns in mm. 40 and 48 should be played in the rhythm of a quarter note on beat one, three eighth note triplets on beat two, followed by two quarter notes on beats three and four.