

Oboe and English Horn

Book - Editor

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Title

*48 Famous Studies for
Oboe or Saxophone*

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Edition

Selection 1

Page(s): 5

Key: F Major

Etude Title: *No. 10*

Tempo: Quarter Note = 92-104

Play from Beginning to end.

Errata:

Performance Guide:

Etude no. 10 is written in the style of a Polka and should feel lighthearted and dancelike. Although the beginning dynamic is piano, think of it as a solo piano with a full sound and a supported air stream. The dotted 16th/32nd note rhythm can be challenging. A little bit of separation between the notes will keep you from getting behind the tempo. Place the 32nd note close to the following beat to avoid a triplet feel. Practice the trills/grace notes separately from the rest of the piece before adding them into the piece and avoid losing time on the trills. In m. 20, you may only be able to fit in one turn on the trill.

Selection 2

Page(s): 16

Key: C# Minor

Etude Title: *No. 31*

Tempo: Eighth Note = 50-54

Play from Beginning to end.

Errata:

Performance Guide:

In this somber etude, fill out the large leaps with air. Think of legato in the fingers as well, keeping them close to the keys and setting them down gently. Taper the ends of the phrase and finish the notes beautifully. Grace notes should be played before the beat, but they should not be played too fast and keep with the mood of the piece. Accents should be made with the air and not the tongue.

The last four measures are challenging on their own, but are even more challenging because they are at the end of the etude. When playing softly, especially in the low register, use a smaller but still fast air stream. If the speed of the air is too slow, the notes will not speak. Don't diminuendo too soon.

Vibrato can help with expression. However, it should be used as a decoration rather than being used continuously.

Selection 3

Page(s): 3

Key:

Etude Title: *No. 6*

Tempo: Dotted Quarter Note = 62-70

Play from Beginning to end.

Errata:

Performance Guide:

Think of the articulation in this etude as being light rather than short in order to achieve a playful quality. Do not let the articulation interrupt the wind and avoid stopping the notes with your tongue. Using the syllable "lu" can help with this. Phrases should be 4 bars rather than measure by measure. The only dynamic written here is forte. However, you can make this piece more interesting by following the shape of the line and making a contrast in the e minor section. Subdivide 16th notes in order to avoid being late off of the ties.