

2021-22 Oboe #1 $\text{♩} = 60-72$

Scherzando (72-♩.)

24 *f* *leggero*

17

25 *rit.* *a Tempo*

33 *mf* *cres.*

41 *cres.*

48 *cadenza* *ff*

2021-22

Oboe #2

$\text{♩} = 68-76$

Andante cantabile (80-♩)

The musical score consists of six staves of music in G major and 2/4 time. The first staff (measures 5-6) begins with a *p* dynamic and includes trills. The second staff (measures 6-12) features a dynamic range from *mf cresc.* to *f* and back to *p*. The third staff (measures 12-17) includes a *rit.* marking and a sixteenth-note triplet. The fourth staff (measures 17-23) is marked *A Tempo* and *f*, with sixteenth-note groups of six. The fifth staff (measures 23-29) continues with sixteenth-note patterns and trills. The sixth staff (measures 29-35) concludes with dynamics of *pp*, *mf*, and *poco rall.* with a trill.

2021-22 Oboe #3 $\text{♩} = 116 - 126$

Maestoso (126 = ♩)

38 *f*

6 *f*

12 *cresc.* *p*

18 *mf* *f* *ff*

24 *p* *cresc.*

30 *f* *p* *ff*

36 *ff*

m. 31 - Contra clarinets can take beat 2 of m. 31 and beat 1 of measure 32 down an octave.

m. 33 - Last note in measure should be marked as an E natural.

Performance Guide:

When beginning to work on this etude, it is recommended to work with a metronome set to an eighth note pulse, beginning at around 120 and moving up incrementally. It is important to not only focus on playing the right notes and rhythms, but also tone production, articulation, and phrasing for each passage.

The wedged articulation should not be overdone. Simply play them with a little more emphasis and with a short, pointed articulation. Slurred groupings should not be compressed (first two notes crunching together) and not be over clipped with the tongue at the end.

In the descending 16th note passages in measures 1-6, and similar figures throughout the etude, students should play the first 16th note with slightly gentler air and gradually increase the air speed as they descend through the line. This should help with articulation, facility, and musical style.

In measures 17-21, the difficulty in reading the notes and fingerings increases dramatically. Encourage students to memorize these measures so they don't become confused and panicked when under pressure, and to ensure they learn the notes correctly.

The rhythm in measures 28 and 29 can cause time/pulse issues because the material feels different and easier than previous passages.

In measures 51-53, as the intervals get larger, the embouchure often becomes loose and starts moving. It is important to keep the air, fingers, and embouchure grip steady and consistent. Pushing the upper lip down can help with this.

Oboe and English Horn

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

Editor: W. Ferling, Revised by Andraud

Publisher: Southern Music Company

Edition: B103

Oboe and English Horn Selection 1

Etude Title: *No. 24*

Page(s): 12

Tempo: Dotted Quarter Note = 60–72

Play from beginning to end.

Errata:

None at this time.

Performance Guide:

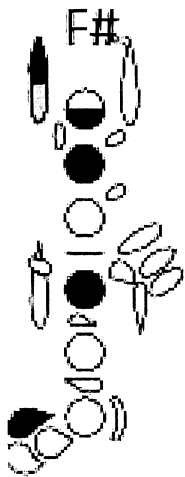
Etude #24 is in F-sharp minor, which shares a key signature with A-major. An easy way to think of the natural minor scale is playing the A-major scale but starting and stopping on F-sharp. There are many arpeggios to practice. Start with tonic and dominant arpeggios and identify others as you progress.

Keep in mind that a Scherzando is playful and joking. Everything should be light and lifted, especially the staccatos. Length of a staccato is subjective. Do it the way that sounds best to you! The 3/8-time signature should be felt in one, even when learning the music slowly in three. Beats two and three should be lighter than beat one, especially if they have a staccato. Attention to this feel will not only ensure that you sound playful but will also help you reach your goal tempo.

There are not a lot of dynamic markings in this etude but there are many opportunities to add shape. Add in crescendos and decrescendos that help you play the phrases. Can you easily hear the difference between *mf*, *f* and *ff*? Record yourself and be honest.

M. 28 has a *rit.* marking, followed by a *Tempo* on the downbeat of m. 29. The more the player slows down, the more time they can take on that bar line. It can range from very slight to dramatic.

High F-sharp responds easier with the third octave key but, if you don't have a third octave key, you may use the thumb octave key.



Oboe and English Horn Selection 2

Etude Title: *No. 5*

Page(s): 3

Tempo: Eighth note 68-76

Play from beginning to end.

Errata:

m. 17 is A Tempo

Performance Guide:

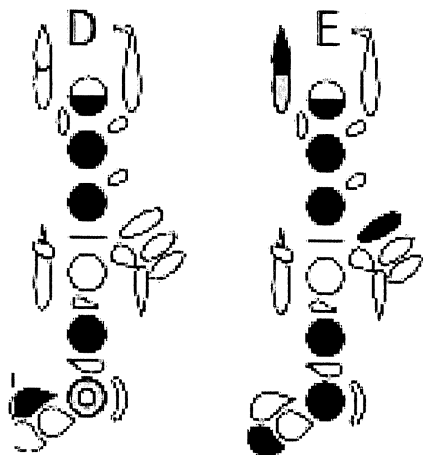
Etude #5 is in G major but visits e minor in the middle section. Learn the major and minor scales with 1-sharp in the key signature as well as any arpeggios identified. This lyrical etude should have a smooth style that imitates singing.

Staccatos should have clear articulation without sacrificing tone within the cantabile style. Articulate the staccatos under the slur in m. 15. They should be extremely legato.

The A#-B trill in m. 22, finger A# with the G# key added, then trill the A key. You should hear the printed note sound before you begin to trill. Practice trills without the following grace notes, hearing the primary pitch before and after you trill, and arriving on the next note with the metronome. Once that becomes reliable, add the grace notes, and check your timing with the metronome.

To improve high D response, increase your air pressure before you finger the note. You can also try adding the D key without covering the hole. If the D key on your oboe does not have a hole, you cannot use this fingering adaptation. In m. 22, high E may be fingered with your first, or third, octave key.

The dynamics range from pp to f. Learn the dynamics as you learn the notes and rhythms. Incorporate dynamics into long tones and scale practice. Can you easily hear a difference between piano and pianissimo? Each marking should be noticeably different than the others and every phrase should have a shape.



Oboe and English Horn Selection 3

Etude Title: *No. 38*

Page(s): 19

Tempo: Quarter Note = 116–126

Play from beginning to end.

Errata:

None at this time.

Performance Guide:

Etude #38 is in B-major and should sound majestic and stately. You need to use left-hand D-sharp when practicing this scale. Try to place your left pinky above the D-sharp key before you need to press the key to avoid a blip. Practice the scale full range to become more comfortable with high E and experiment with fingerings to find what sounds best on your oboe. Ferling uses a lot of arpeggios. Set aside practice time specifically for arpeggios.

Staccatos will be light and lifted. They mostly function as pickups, meaning they should have momentum leading them into the next downbeat. The accented notes are all longer note values. They need to have a brilliant tone, clear articulation, and energetic vibrato. There should also be a decay in volume on each

accented note to enhance the Maestoso feel.

The X symbol is a double sharp, meaning you will raise the written pitch a whole step instead of a half step.

The dynamic spectrum is vast so make sure there is a distinct difference between each dynamic marking, especially on neighboring volumes (ex. *f* to *ff*). Remember to add shape to every phrase with crescendos and decrescendos.

There are 3 trills from E-F# but each is a different rhythmic value. Make sure you hear the E before you begin to trill. It is standard to start the trill slowly and speed up to create forward momentum. All the single grace notes should be played before the beat (mm. 4, 17, 29).

Bassoon

Book Title: *Concert Studies, Opus 26, Volume I*

Editor: Milde, Edited by Kovar

Publisher: International Music Company

Edition: No. 467

Bassoon Selection 1

Etude Title: *No. 16*

Page(s): 30-31

Tempo: Quarter Note = 84-100

Play from beginning to end of m. 26 to cut to m. 44 and play to end.

Errata:

None at this time.

Performance Guide:

This etude features a nice balance between scales in 3rds and 4ths as well as lyrical conjunct motion. Work on discovering the hidden melodies layered in the arpeggiations. This piece is in E-flat major, which means that there are many times when we need to go between low F and low A-flat. You can make this note connection smooth by using the roller from the low F key to the low A-flat key, rather than picking up the pinky when changing notes. We play the high A-flat several times in this piece, and this is a good time to evaluate the high A-flat fingerings in your toolbox. There are many appropriate fingerings for high A-flat, so carefully consider which is the best choice for each occasion. I try to select fingerings based on tuning, tone, and the technique of the passage in question. Tuning, tone, and technique sometimes need to be