
Presto 11 Full Crack 63 |LINK|

Performance Guide: This work is a great opportunity to flex your fingers and your grasp of rhythm and technique by playing sequences of slurred notes. Practice with metronome first. In playing this etude, always play slowly and smoothly. An emphasis on the first note will give you trouble with accuracy. Aim to have each note stop on the measure. Only the first note should be held and the rest should "freeze". The reason for this is to give ample time for the fingers to straighten out after sustaining a note, so that unneeded finger movement is avoided. While making your way through the etude, never be afraid of using the full length of the note (no matter how long a note is). This will bring out the sound of the instrument more. The line and sound of the etude is good if you can clearly hear all of the individual notes. It may be advantageous to write out the etude before hand as practice. performance guide: page: 8 key: e flat major etude title: no. 11 tempo: dotted quarter note = 62-70 play from beginning to end performance guide: ferling etude no. 11 in e flat 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. 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. dont 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 a 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!

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performance guide: the melody of the first movement, the adagio, should be played with a feeling of flowing grace. use a clean articulation and soft dynamics. the music should be warm and graceful in feel, never sharp or harsh. the time signature of this etude is 3/8, and as such, the performer should play the etude as a trio, only using the middle two fingers (third and fourth) on the high g string. in measures 11-15, the performer should use the full fingering. from measure 16 on, one might wish to use the eighth note as the beat, keeping a legato quality to all the notes. this will require great control of the notes, great muscle memory and attention to the smallest details. the performer should always have a clear sense of form, and the music should never sound disjointed or random. in keeping with the grace and form of this etude, the performer should never go too far, only losing the form of the music if a jumpy quality is intended, and never allowing the music to sound harsh or rough. a sense of form will help the performer maintain a graceful and lyrical quality. performance guide: a double tonguing etude that challenges the performer's breath support. while this etude begins with a slow tempo, speed up as the etude progresses. the double tonguing should be more or less steady and even throughout. play each note with a smooth and steady attack. the hand should be still throughout, allowing the air to support the notes. use a steady attack, allowing the notes to sound at their full loudness. in the section where you play the c-natural as a b-flat, you will need to use the tongue to stop the notes and help maintain the musical shape. the b-flat is a hard note to play on the contrabassoon. the c-natural, however, is a little easier to play. so, by using your tongue to stop the notes, you are aiding your embouchure to play the c-natural with ease. because of this, you need to make sure you are not hitting the c-natural too hard when you use your tongue. to stop the notes, place your tongue back on the reed, letting the sound stop naturally. this is a great exercise to learn how to use your tongue to stop the notes in time with the embouchure. 5ec8ef588b

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