

MELODIOUS and
PROGRESSIVE
STUDIES, Book 1

FOR OBOE

selected and edited by

David Hite

Includes

Demnitz: 36 Expressive Studies

Nocentini: 9 Melodic Studies

Baermann: 14 Melodic Etudes

Kayser: 5 Progressive Studies

B-380

Southern
MUSIC

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COMMENT

The studies chosen for this volume have been carefully selected based on two criteria: First, the music is taken from proven, quality sources that are both attractive and ideal for students. Second, the materials are of medium technical difficulty. All the composers were artist performers and teachers who lived in the nineteenth century: Friedrich Demnitz (1845-1890, Dresden, Germany), Domenico Nocentini (1848-1890, Florence, Italy), Carl Baermann (1810-1885, Munich, Germany), and Heinrich Kayser (1815-1888, Hamburg, Germany).

The progressing oboist has here an ideal musical challenge, allowing for concentration on tonal development and inflection for rhythmic emphasis as well as for melodic line to be stressed. The Kayser studies, No.1, 2, and 3, used simultaneously with the earlier studies in the book for the development of the tongue muscles. As the student becomes somewhat fatigued on a daily basis, the muscles will grow stronger, resulting in a cleaner, more precise articulation and a good routine initial release of the tone at all dynamics. The remaining Kayser studies develop finger control and speed, first in smaller intervals progressing into larger leaps. The student should practice these studies at slower speeds, which requires careful control, as well as a nimbleness.

The metronomic indications in the Demnitz, Nocentini, and Baermann have helped the student in understanding the relationship between tempo, mood, and style. Following these indications, the mood and style objectives. After becoming sensitive to these objectives, the student can play these pieces at just the right tempo.

Breathing marks are included so that well paced, deep breathing can be achieved in each phrase. Good sound is dependent on proper breathing. Playing without proper breathing also generates technical mistakes and breakdowns. An oxygenated sound is essential.

The careful mastery of these studies will certainly not only provide the oboist many joyful hours of musical pleasure but also a solid technical foundation for the future.

Please refer to the back cover of this book for more information following *Melodious and Progressive*.



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18 EXPRESSIVE STUDIES

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(based upon scales)

FRIEDRICH DEMNITZ (1845-1890)

Dresden, Germany

Transcribed and edited by DAVID HITE

C MAJOR

Allegro ma non troppo $\text{♩} = 80$

1.

p sostenuto

5

mf

f

10

p

p

15 *a tempo*

rit.

p

cresc.

20

f pesante

A MINOR

Adagio $\text{♩} = 58$

2.

p espressivo

mp

mf

25



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18 EXPRESSIVE STUDIES

(based upon chords)

F. DEMNITZ (1845-1890)
Transcribed by DAVID HITE

C MAJOR

1. *Molto moderato* $\text{♩} = 112$
p gentle and facile

5

10 *mf* 2nd time

15 *f* *mp*

20

25 *cresc.*

30 *f*

40 *mf*



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9 MELODIC STUDIES

DOMENICO NOCENTINI, (1848-1924)

Florence, Italy

Transcribed and edited by

DAVID HITE

E MINOR

1. *Andante* ♩ = 92
mp dolce

5

10

15

20

25

30

a

a



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14 MELODIC ETUDES

Opus 63

CARL BAERMANN (1810-1885)

Munich, Germany

Transcribed and Edited by DAVID HITE

C MAJOR

1. Allegro moderato $\text{♩} = 88$

mp placidly

mf

sf

mp

sf

sf

mp

a tempo

mp

5

10

15

20

25

50



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4 PROGRESSIVE STUDIES

Opus 20

HEINRICH KAYSER (1815-1888)

Hamburg, Germany

Transcribed and Edited by DAVID HITE

Two staves of musical notation in G major, 2/4 time. The first staff contains four measures of music with dynamic markings *f p*. The second staff contains eight measures with dynamic markings *f p f p f p f p*.

Allegro energico

1. *mf*

Six staves of musical notation in G major, 2/4 time. The first staff is marked *mf* and includes a first ending bracket. Subsequent staves include second ending brackets and measure numbers 5 and 10. The piece concludes with a fermata.



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