These Performance Notes deal with only the two required etudes. It is suggested that each measure in the etudes be numbered before using this guide, since many of the comments are highly specific. For questions on other portions of the audition materials, please feel free to contact me or refer to the Larry Teal Art of Saxophone Playing [Summy-Birchard]. I also recommend Pares' Pares Scales for Saxophone [Rubank] for scale preparation.

**Voxman Selected Studies—#6 Andante (Fedorow)**

**Musical Concerns**

1. Tempo can range from eighth note = 88 to quarter note = 60+; a broad, flowing feeling is preferred.

2. Play very expressively with as much vibrato as possible, and emphasize both the dynamic markings and the expression markings.

3. Taper each phrase, and try to breathe only at the end of each phrase.

4. Don't accent any notes with the tongue, neither > nor . mean tongue harder---just give an extra push with the air for the accents and decrescendo rapidly.

5. Meas. 5-6, be sure to start the turns on the "and" of the beat, pushing the air all the way through the rapid notes and on to the destination note. Try not to accent the light articulations. The correct notes and rhythms are given at the bottom of the page (these are the "footnote" numbers listed next to the ornaments).

6. Meas. 9-10, hold the E and F out to count 2 and taper. Placing a dash under the note may help to remind you to hold them full value plus a 16th.

7. Meas. 12-13, same as meas. 9-10, only ornamented. Lightly push the accent.

8. Meas. 14, ornament the same as meas. 6 (or use the rhythm of example 2 at the bottom of the page, played two notes lower).
9. Meas. 16, place a breath mark after the G, then tongue with as little separation as possible.

10. Meas. 22, watch the pitch on the high D. Putting the first finger of the right hand down will help.

11. Meas. 25, nearly the same ornament as meas. 5, only written out for you!

12. Meas. 25-27, build to a good forte, keeping the chin pulled down for good tone and pitch.

13. Meas. 33-34, same rhythm as the ornament in meas. 5. The # means go down to F# and the natural means go down to B-natural (both out of the key signature); again be sure to wait for the "and" of the beat to begin the turn.

14. Meas. 41-42, MISPRINTS!! Meas. 41 should have a # below the turn sign (F#), and meas. 42 should have a natural below the turn sign (B); this is a near repeat of meas. 33-34.

15. Meas. 43-44, these dashes are often known as "expressive accents" and played as full-value notes with little separation and a bit of rallentando.

16. Meas. 45, an accelerando begins that doesn't climax until meas. 48. Careful not to move too quickly at the outset, allowing the crescendo to help move the line to the fermata. Hold the fermata long enough to signal the end of the accelerando, too.

17. Meas. 58-60, a long decrescendo here, careful of playing so softly that you lose control.

**Technical Considerations**

1. An instrument that doesn't leak and comfortably plays low C and B is essential to a successful performance.

2. Side Bb is the best choice of the four Bb fingerings throughout the piece.

3. Meas. 34 and 41, use trill D (C plus the high Eb key) to play the ornament.

4. Meas. 42, use chromatic F# in the descending line.

5. Meas. 46, use chromatic C (side C).

*Voxman Selected Studies #3 Molto Allegro* (Heinze)
Musical and Technical Concerns

1. Set the tempo at a comfortable speed so that the eighth notes are even---your personal target speed could be anywhere from quarter note = 100 to 168+, but, the entire piece must be played at your selected tempo.

2. Finding logical places to take a breath becomes a problem here, and will vary from one individual to another, as well as the phrasing your performance tempo may imply. My first suggestion is to breathe at the "change of sequence" spots. These places are where a repeated pattern of notes changes direction (meas. 9, 12, 15 for example) or where the articulation in a sequence changes (meas. 7, 11, etc.). A little rubato just before a breath mark helps prepare both you and the listener for the break in rhythm, though it makes it hard to prepare with a metronome.

3. For dynamic contrast, follow the contours of the line, crescendoing as the line goes up and down...back off some in the mid-range.

4. Begin on chromatic C and use it wherever possible to avoid the B to C "flips."

5. Meas. 5, 7, 9, etc., be careful to articulate lightly between the slurs (trying not to clip the slur).

6. Meas. 6, 8, 10 etc., a crisp staccato is needed. Careful not to push the tip of the reed closed and get a "pop" on the front on the note.

7. Meas. 19, be sure to trill the entire three counts.

8. Meas. 35-36, using bis Bb cleans up the arpeggios (bis Bb is played with the first finger only depressing the B natural key and the small key immediately below it).

9. Meas. 41, trill C to D (hold down C and trill only the high Eb key).

10. Meas. 46-47, play the Ab by using the low B natural key!!! It'll work fine and save the big jump with the little finger between Ab and B. (Depressing any of the four keys with the left little finger opens the G# key and may be used as an alternate fingering.)

11. Meas. 48-59, trill up to the next note in the scale (key of C major here). The exact number of notes in the trill will depend on your tempo, but they should be equal throughout the passage. I suggest a three-note trill or a five-note trill, both stopped or clipped to leave a little space before beat 3.

12. Meas. 64, front E may help, but creates another problem getting down to the G. A little rubato helps this passage, too.
Universal Method:

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Bb Major.

Finger the low Bb and raise the right index finger. Slap it down and set up a vibration of the air inside the horn a split-second before beginning the note. It improves response greatly! The middle and high Bb’s should all be fingered “1 and 1.”

G minor.

All the middle and high Bb’s should be fingered using the “bis” key fingering.

Good luck with your preparations. Please call if you have any questions regarding this guide. My office number is (660) 543-8890 and E-mail is gai@ucmo.edu.