These Performance Notes deal with only the two required etudes. It is suggested that each measure in the etudes be numbered (as they are for music festivals) 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 two books I highly recommend: Larry Teal Art of Saxophone Playing [Summy-Birchard] for fingerings and technical security; and Pares' Pares Scales for Saxophone [Rubank] for scale preparation.

Voxman Selected Studies-#29 Andante (Ferling)

1. Select a tempo that allows you to create a dreamy, song-like style. My preference is a metronome mark of $q = 69$, but some editions of this etude are marked $q=72$, nearly twice as slow. The clarinet edition of this etude is marked "Andante cantabile" (in a singing style) and "dolce" (sweetly). Both terms should be applied to this study as well.

2. Follow the dynamics closely. Great dynamic contrasts are needed for best musical effect.

3. Meas. 2, watch the double-dotted quarter. The rhythm is $\frac{1}{4} 2 e \& a$. Taper the ends of the slurs with the air.

4. Meas. 3, the grace notes are simply a turn written out. Start the figure immediately. I use a rhythm of (five-note turn) to keep the tempo even.

5. Meas. 5-6, use chromatic F# at the end of meas. 5 so that you can trill E# (same as F natural) to F# without flopping fingers. Squeeze the grace notes in before the destination note, taking care not to accent them (this makes them sound like the beat). To solidify the rhythm, practicing without the grace notes is usually necessary.

6. Meas. 13-14, separate beats 1 and 3 (with air release) from the syncopation for good musical effect. Placing a dot (but no accent) over the C#, D, and E will serve as a reminder.
important that you stay within the character of the piece. The thirty-second notes should vary in tempo, generally slow to fast, and be closer to sixteenth notes in actual length. Be sure to observe the key signature. The three sharps are still good.

8. Meas. 19, careful not to accent the first grace notes. The trill and grace notes on the A should be interpreted as a turn (see meas. 3).

9. Meas. 20, another turn that's very quick! The pitches are E-F♯-E-D♯-E and the rhythm is triplet/duplet (as in the five-note turn earlier).

10. Meas. 22, trill up to F♯ (it's in the key signature). You may want to trill only once to keep the tempo steady. Some editions show a turn rather than the trill and grace notes at this point, supporting my interpretation of trilling only once. At any rate, the trill must be musical and not alter the style of the piece.

11. Meas. 24, G♯ trills up to A, Fx (F double sharp) is the same as G natural, A trills to B natural. Again, the trills should not be overly fast nor alter the style.

12. Meas. 30, sounds the same as meas. 3, just written differently.

13. Meas. 32-33, interpret the trills on 1 and 3 as turns, as in meas. 3. The F♯ goes up to G♯ (you may hold the G♯ key down for the trill), and the E natural goes to F♯.

Voxman Selected Studies-#9 Allegro furioso  Ferling

Musical and Technical Concerns

1. Set a good allegro tempo between 92 and 120+ for the quarter-note. Two things help the furioso feel without increasing tempo:
   a) Use the three slurred notes as pickups to the next accented note. This gives the piece a sense of forward motion and urgency. I draw square-ended brackets ( ) above the notes to make this more obvious and to avoid confusion with other forms of notation.
   b) Make the dynamic change in meas. 1, 2, 13, and 15 very obvious. It's marked f down to mf, but going down to mp makes for a more exciting crescendo.

2. Play the accented staccato sixteenths with more of a breath accent. A tongue accent can become quite harsh, especially when the tongue strikes the reed and lower lip at the same time.

3. Meas. 1, silently count a stream of sixteenth-notes in your mind (1e&a2e&a...) to help you hold the first note the correct length (also called internalizing the rhythm). Succeeding measures with this rhythm should be easier when you get it started correctly.
4. Meas. 3, prepare carefully, especially watching the articulations (slur 3 - tongue 1) because it's the reverse of the previous rhythm (tongue 1 - slur 3). Be sure the high F fingering is correct.

5. Meas. 5-6, B# is the same as C natural.

6. Meas. 8, use chromatic (forked) F#.

7. Meas. 9-10, try using the "bis" Bb key.

8. Meas. 11, correct chromatic fingerings are essential to a smooth, musical performance.

9. Meas. 13 and 15, use side C to avoid "finger flops."


11. Meas. 21-23, try bis Bb again on the diminished 7th chords.