These Performance Notes will deal with only the two required etudes. It is suggested that each measure in the etudes be numbered before using a guide, much the same as measures are numbered for music festivals. If you have questions on other portions of the audition materials, please feel free to consult me or refer to the Larry Teal Art of Saxophone Playing [Sum Birchard]. I also recommend Pares' Pares Scales for Saxophone [Rubank] for scale preparation.

Voxman Selected Studies—p. 5, Moderato assai (in 4)

Musical Concerns

1. The tempo marking translates to "very moderate" in 4, therefore I prefer a tempo that will fall between eighth note = 69 to 76.

2. If possible, use vibrato on all notes receiving one or more beats.

3. Maintain a good, steady air stream throughout each phrase. I will sometimes play an entire phrase, holding only the first note, to get the air stream set and dynamics worked out. Add the fingers (notes) only after the direction of the phrase is established.

4. Meas. 1, detach the eighth note on beat one slightly to set up a breath accent on the second note. Be sure not to tongue harshly but merely push more air and taper the note. Dynamics should follow the line, increasing from p to mf on beat 4.

5. Meas. 2, be careful not to accent the grace note! If it is accented it begins to sound like the downbeat!

6. Meas. 3-4, shape the dynamics as in meas. 1, but aim for an mf on B natural and taper down to a breath mark on the bar line.

7. Meas. 5, p again, with a crescendo that follows the line upward and tapers in meas. 8, breath on the bar line or push on to the rest in meas. 10.

8. Use a breath release on the slurs in meas. 7 and 10.

9. Meas. 11, perhaps an increased volume level for the 2nd section, be careful not to rush.
10. Meas. 13-14, hold eighth notes full value to a breath release.

11. Meas. 15-16, smooth tongue stroke with little separation needed here (see comment #2 on the next etude), with a dramatic crescendo to \textit{f}.

12. Meas. 17, place breath mark in beat 3 at the end of the slur, use a little rubato in returning to the A section in meas. 18.

13. Meas. 22-25, breath release of slurs is the most musical approach, careful not to pinch with the embouchure.

14. Meas. 26 to end, cadenza! Don't change the style of the piece by rushing the 32nds.

Technical Concerns

1. First identify the beats and write in the numbers, then work out the subdivisions, writing them in where necessary (mea. 1 and 2 will read & [2] & 3 & a 4 &).

2. Meas. 1, use side key (chromatic) C on beat 3, also in meas. 3, 6, etc., its much smoother and more musical.

3. Meas. 11, G# carries through the measure.
4. Meas. 24-25, G# carries through the measure and in both octaves.

5. Meas. 27, use chromatic C for the trill. The rhythm for the long grace note is given at the bottom of the page.

Voxman \textit{Selected Studies-p. 7 Allegro}

Musical Concerns

1. Smoothness and control are the top priorities here, your tempo should be no faster than what you can handle cleanly and evenly---I strongly suggest using a metronome to help prepare this etude, starting with eighth note receiving the beat and trying to increase the speed one notch or more each practice session. Pencil in the day's metronome mark at the top of the page to help you keep track of your level of accomplishment. When the tempo is up to eighth note = 144, set the metronome to quarter note = 72 (same note speed) and continue the preparation.

A good target tempo for performance may be anywhere from 72 up to 1

2. Throughout the etude, take care not to clip the second slurred note. This is especially important when it is followed by another slurred group of notes. Concentrate on simply starting each group of notes while keeping a steady air stream, allowing the tongue to do all the work. I like to use the syllable "dew" for this etude, thinking of pattern "dew-ew, dew-ew" to set the style.
3. Begin with a full, aggressive sound and place a small crescendo in each phrase to follow the contour of the melody.

4. Meas. 9, be careful not to change tempo.

5. Meas. 16, a slight ritard makes the phrase ending more musical.

6. Meas. 22-23, continuous crescendo on chromatic, simply combine the crescendo signs and ignore the change in lines.

7. Meas. 30, be accurate with the rhythm---it's easy to rush.

**Technical Concerns**

1. Meas. 2 and 5, "1 and 1" Bb works best.


3. Meas. 8, 9, 11 etc., work for a clean articulation style that is separated but not overly short (tone quality must always come first) try not to accent the staccato notes with the tongue.

4. Meas. 8, use the front F fingering (play the high C and add the key located just above the B-natural finger).

5. Meas. 14, the Ab can be played using the Db key. This will clean u the arpeggio.

6. Meas. 16, use the front F fingering again.

7. Meas. 20, this mark is called a mordent, or shake, hold the C pad d while flipping the high Eb palm key once, this makes a passable D.

8. Meas. 22-23, **chromatic fingerings are essential**--an attentive adjudicator will be listening for evenness and accuracy.