

Saxophones

Book Title: *48 Famous Studies for Oboe or Saxophone*

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Saxophones Selection 1

Etude Title: *No. 36*, page(s) 18

Tempo: Dotted quarter note 76–84

Play from: Beginning to end

Performance Guide:

You can better prepare your technique for this etude by practicing F minor scales and arpeggios as well as diminished 7th arpeggios. Pay close attention to the key signature and the accidentals in each measure. The etude should stay smooth and flowing throughout. Take care to avoid clipping the last note of the arpeggiated slurred passages. Always practice with a metronome. Because the majority of this etude is slurred, it will be easy to rush. Begin learning this etude slowly, and use a variety of practice rhythms to help even out the technique.

The E-flat grace notes found in the first and second measure can be played using just the 3rd left hand palm key (the high F palm key), though some tenor and baritone saxophonists might find the top right side key (the high E key) produces more accurate intonation on their specific instruments.

Saxophones Selection 2

Etude Title: *No. 27*, page(s) 14

Tempo: Eighth note 70–84

Play from: Beginning to end

Performance Guide:

“Lagrimoso” refers to a sad or mournful style. With that in mind, no rhythms should “feel” fast -- even the 32nd notes in measure 7. Use a supportive air stream to connect the notes together, and it is appropriate to aim for a sense of lingering or holding back against the metronome at times. The ornaments (trills, turns, and grace notes) should all stay in this “character”.

This etude has a wide range of dynamics and expressive phrases. Strive to perform this etude with a beautiful sound and controlled response as you move into different registers and from soft to loud. Use an even, round vibrato, and always take care that it is within the sound as you change dynamics. There are many angular leaps in the second half of this etude, and they can be an exciting element used to build momentum and intensity within the phrases.

Saxophones Selection 2 Errata:

Meas. 39 – there should not be a staccato mark over the B natural on beat two.

Saxophones Selection 3

Etude Title: *No. 22*, page(s) 11

Tempo: Quarter Note = 112–126

Play from: Beginning to end

Performance Guide:

This is a fun and energetic etude with lots of room to be musical and expressive. Make sure to follow the dynamic contour and use vibrato on quarter notes (and quarter notes tied to a 16th note) to create a lyrical flow and playfulness. Please take care that the length of the tied notes in mm. 2-4 is accurate. There is a tendency to either compress or elongate these notes. Avoid unintentionally accenting the tied 16th notes with air when trying to count correctly.

Pay attention to the wide variety of articulation patterns in this etude. The end of slurs followed by staccatos needs to be released with a light lift except when the staccato is on a beat (mm. 6, 7, 9, 10, 11, and 12). The moving bass line in mm. 9-12 needs be brought out by adding a slight accent while playing the following three 16th notes quieter.

Start practicing slowly with a quarter note pulse on the metronome and gradually speed up. Once the performance tempo is reached, switch to a half note pulse. This will help the etude sound smoother and more elegant.

Etude #1 J. = 76-84

Scherzo (80 = J.)

36

5

9

13

17

21

25

30

f

p

cresc.

f

mf

cresc.

f

(1) Use the low C \sharp -D \flat Trill.

Etude #2

♩ = 70-84

14

Largo lagrimoso (96 = ♩)

27 *p* *f* *p* *cresc.*

7 *f* *p* *tr*

11 *p* *cresc.* *f*

15 *tr* *p* *tr*

22 *f* *p* *cresc.* *f*

28 *p* *f* *rit.* *p*

36 *tr* *p* *crescendo* *f* *p*

Etude #3

$\text{♩} = 112-126$

All^o moderato (116 = ♩)

22

4

8

11

14

18

22

f

p

cres - *cen* - *do*

f

mf

f

(1) Take the double G# key with the right first finger.