

Saxophones

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

Editor: W. Ferling, Revised by Andraud

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Etude Selector Video Performance Guide

Saxophones Selection 1

Etude Title: *No. 42*

Page(s): 21

Tempo: Dotted half note 72–88

Play from Beginning to end.

Errata:

none

Performance Guide:

Etude #42 can be intimidating because of the chromaticism and D-flat major key signature, but if you identify patterns in the music it becomes much easier to learn and significantly easier to perform. Mm. 1-8 are repeated verbatim at m.47, so learning them cleanly means mastering a quarter of the etude. Scale passages can be found throughout (Mm. 4, 8, 10, 12, 20-26, etc.), so a good mastery of major scales is very helpful. D-flat arpeggios abound as well (mm. 3, 31, 33, 40, 42, 45, etc.) and should be identified to make learning easier. Bis B-flat should be used as frequently as possible. Fork G-flat should be used when moving to or from F-natural (Mm. 7, 17, 19, 22, 26-27, etc.), but NOT when moving to or from E-flat (mm. 7, 17, 20, etc.). Mm. 35-28 are one extended diminished arpeggio; it is easy to play but hard to read, so begin very slowly and keep the G-sharp key pressed after the first A-flat for the remainder of the arpeggio. Identify and emphasize hemiolas (Mm. 13-14, 43-44) with accents and make off-set note groups (mm. 1, 5, 17, 28-34, etc.) push towards the downbeat like pickups. Mm. 55-59 is the most awkward passage due to chromaticism and syncopation, and should be approached very slowly, perhaps a note at a time. When performing, try to feel in one instead of three, but never sacrifice accuracy and subdivision for speed.

Saxophones Selection 2

Etude Title: *No. 17*

Page(s): 9

Tempo: Eighth note 72–88

Play from Beginning to end.

Errata:

m. 6, there should be a sharp beneath the turn symbol to signify an F# as the bottom note of the turn.

Performance Guide:

Play this etude more towards the bottom of the tempo range than the top. In general the tempo should not be stiff or inflexible, and should have a relaxed or expansive quality - count and don't rush!

Use your best tone and use your vibrato to give the long notes both color and momentum, and to keep a singing quality at all times, which is specified with 'cantabile'

in the title.

Be creative and flashy with the cadenzas in m. 7 and make sure to play E-naturals throughout this measure, including the cadenzas and the last eighth-note.

The staccatos underneath the slurs in m. 11 should be played with a legato tongue - distinct attack but not separated.

The dynamics in this etude are quite extensive and very detailed. You should never be static dynamically, always be leading to a high point of the phrase, or relaxing to a lower point or phrase ending.

There are long phrases in this piece so plan your breathing accordingly, and make your breaths corroborate the phrasing and not interrupt it.

Saxophones Selection 3

Etude Title: *No. 16*

Page(s): 8

Tempo: Quarter note 100–112

Play from Beginning to end.

Errata:

None at this time.

Performance Guide:

The two Italian terms in the title are for tempo and style. Allegretto is between andante and allegro, or moderately fast. Risoluto means resolute, or to play with a determined, unwavering quality which should translate to an absolutely steady tempo throughout. To realize the 'risoluto' style it is best not to play this piece too fast, even the quarter-note = 120 indicated gives it more of a frenzied quality.

Most of the articulation figures in this etude revolve around slur-two slur-two sixteenth-notes. To play this figure properly try to accomplish two things: 1) coordinate your tongue and finger movement so the repeated sixteenth-notes are absolutely steady and are not uneven or swing-like; 2) keep the slurs connected and legato, not separated by clipping the end of the slur too quickly.

The articulation figures that involve staccatos, on the other hand, should involve separation and in some cases clipping or stopping the end of the slur. Such as the tongue-one slur-two tongue-one figure in m. 4, and the slur-three tongue-one figure in m. 19 (among other places) should be played by stopping the end of the slur with the tongue, so the following staccato is separated from the slur and moves forward as a pick-up to the next beat. The only exception to this would be the tongue-one slur-three figure in m. 24. Here, the slur should not be clipped as it is leading into the staccatos on the following beat. Play the staccatos short enough to keep them separate from the slurs in this figure.

Since this etude is in B minor, A# is a very common accidental. Be wise with how you handle fingerings for this note. Generally, when the A#'s connected to a B-natural use the side-key fingering for A# (ie: mm. 3-4); when the A#'s are part of an arpeggio use the bis-key (ie: m. 8). Fork fingerings are viable in mm. 21-22, using 1-4 in m. 21 and 1-5 in m. 22. Side-key A# is suitable in these two measures also if the fork fingerings feel awkward.

Adagio (88=d)

Musical score for Adagio (88=d) in E-flat major, 4/4 time. The score consists of seven staves of music. It begins with a treble clef, a key signature of two flats (E-flat major), and a common time signature. The tempo is marked 'Adagio' with a metronome marking of 88 = d. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo), as well as *cresc.* (crescendo) and *tr* (trill) markings. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is heavily ornamented with slurs and ties. A large 'X' is drawn across the entire score.

Poco allegretto (96=d)

2022-23

Sax etude #1 d. = 72-88

Musical score for Poco allegretto (96=d) in E-flat major, 4/4 time. The score consists of six staves of music, numbered 42 to 62. It begins with a treble clef, a key signature of two flats (E-flat major), and a common time signature. The tempo is marked 'Poco allegretto' with a metronome marking of 96 = d. The score includes dynamics such as *mf* (mezzo-forte) and *f* (forte), as well as *cresc.* (crescendo) markings. The music is characterized by a steady eighth-note pattern with various slurs and ties. There are handwritten annotations: a circled 'A' at the beginning, circled numbers 1 through 9 above the first staff, circled 'B' above measure 13, circled 'C' above measure 27, circled 'D' above measure 39, and circled 'E' above measure 51. A large 'X' is drawn across the entire score.

1 The double E \flat and A \flat keys must be pressed down together with the left little finger.

2022-2023

Saxophone Etude #2

72-88

Adagio cantabile (88-♩)

A 17 *poco f*

B *p* *rit.*

cresc. *f* *legato* *Gad.*

C 8 *p* 9 *f* 10 *tr* 11 *mf* 12 *p* *mp*

D 13 14 15 16 17

E 18 *ff* 19 *tr* 20 *p* 21 22 23 *pp*

Largo, mesto (92 = ♩)

2022-2023 Saxophone Etude #3 ♩ 100 - 112
Allegretto risoluto (120 = ♩)

(1) Use the open C#.