There are three things that judges will be listening for when you play this etude in an audition: fast and clean finger technique; the ability to play with a consistent and full tone throughout the range of the instrument; a steady and consistent rhythmic pulse.

1. Finger technique
   a. You should allow your hands to maintain a natural shape when you play your saxophone. To see this shape, let your arms hang straight down at the side of your body, then raise one of your hands up in front of you by bending your arm at the elbow. Look at the shape of your hand: your fingers are gently curved as if you were holding an orange in your hand. This is the natural position that you want to maintain while you are interacting with your instrument.
   b. Your fingers should remain as close as possible to the keys at all times.
   c. Almost all finger motion should take place from the large knuckle; the finger should move as a single unit. Upward motion of the finger should be an exact mirrored motion of the downward motion, with the same speed and same distance every time.
   d. Your smaller knuckles should strive to remain gently curved because collapsing knuckles can create a lack of precision and dexterity. The exception to this rule might be when your pinkies are pressing the pinky keys.
   e. There are certain fingering choices that will make this etude easier (at least over time!):

**Long C#**
The “long” C# is played by fingering low C# with the addition of the octave key. Use this when you need to play from an upper register note to C# and then go back up again, such as in measure 2.
“Keyed” F#
Use this in chromatic passages where the note before or after is an F natural, such as in lines 10 and 11.

Side B flat
Use this in chromatic passages where the note before or after is a B natural, such as in lines 10 and 11.

Side C
Use this in chromatic passages when it is in between a B natural and a C#, such as in lines 10 and 11.
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“bis” B flat  
This is the “one fingered” B flat. The “bis” key is the smaller button located between the B and A keys. Operate the bis B flat by pressing both the B key and bis key with the index finger. You might consider using it throughout the etude (except in chromatic passages), especially in the arpeggiated passages in lines 3 and 4.

2. Tone  
One element necessary to playing with a consistent and full tone throughout the range of the instrument is good breath control. There are two parts to this: the inhalation and the exhalation.

a. Inhalation  
An excellent way to practice a good inhalation is to practice the “Finger Breath.” Make your fingers completely flat and place your hand perpendicular to your mouth with the tip of your index finger touching the tip of your nose. Make a large “O” with your mouth and breathe in very quickly. As you breathe, air rushes past your fingers and into your mouth, making a “buzzing” sound. The position of your tongue and the opening of your throat will determine whether the buzzing sound is high pitched or low pitched. By making a low pitched finger breath sound, all elements of a good breath can be monitored: an open/relaxed throat, the full expansion of your lungs, as well as an upright posture with relaxed shoulders.

b. Exhalation  
You will best be able to control your airflow by holding your ribs and stomach area out for as long as possible. Practice this by taking a large breath and saying “Shhh.” You should find that this results in your ribs/stomach/waist pushing downward and outward.

3. Rhythmic Pulse  
Be sure to firmly establish your dotted quarter-note pulse (60 +) with an underlying eighth-note subdivision before you begin to play. It would help to practice the etude with your metronome clicking the subdivision (180 +). If you cannot consistently stay with the metronome, you need to find a pulse at which you CAN, then gradually speed up from there. My favorite method of building speed is the “two steps forward, one step back” method. For example: If I was playing with the metronome set at eighth note = 120, I would play through a section of the music, then go back and increase the speed of the metronome to 128. Playing through the same section may work smoothly, or more likely, I will have a few problems. I would then decrease the metronome speed to 124. Now, when I play through the section, it will probably feel a little more settled than when I played at 128. The end result is that I have improved my speed from 120 to 124, but it hasn’t felt like too much work.
A warning about your subdivision:

You may be tempted to divide each dotted-quarter note pulse into 2. For example (in measure 2), like this:

It will work much better to divide each dotted-quarter note pulse into 3, essentially moving in a fast 6.

The reason for subdividing by 3 instead of by 2 becomes more apparent when you get to the second measure of line 2.

If you subdivide by 2, it would sound and feel like this:

Subdividing by 3 makes more sense, and sounds and feels like this:
Voxman p. 37

This etude will show the All-Region judges your ability to play smooth, lyrical phrases with dynamic changes and a good tone.

1. Dynamic contrast! Make your softs really soft and your louds really loud! The first big contrast occurs at the beginning of line 3. In order to become comfortable playing very softly, first practice playing a note at a comfortable mf and slowly decrescendo to piano. Concentrate on maintaining a solid, well-focused tone as you decrescendo. It helps if you feel that your abdominal muscles are pushing outward and downward (remember what happens when you say “shhh?”). After you are comfortable with your decrescendo, practice starting the note at p (remember your “shhh” muscles!). Make sure that you still have a solid, well-focused tone.

2. Articulation can sometimes upset a lyrical phrase. In the last measure of line 2 you need to use your best legato articulation. It will help if you play the last note of each slur (E, C, and G) with its full eighth-note value. Be sure that your air does not stop or falter when you touch the reed. Think about releasing the reed instead of moving to the reed.

3. Many students often find that the last measure of line 6 sounds a little strange. It will make musical sense to ritard here. The ‘E’ that seems to be left hanging in the air is resolved at the next ‘F.’

4. Beginning in line 8, it is not always obvious where it is best to breathe. I suggest breathing in the following places:
   - Line 8, measure 2, after the first ‘F’ (but NOT in the preceding eighth rest)
   - Line 8, last measure, after the ‘G’ quarter note
   - Line 9, m. 5, on the eighth rest
   - Line 10, m. 2 and 3, on the eighth rests (breathing on both of the rests will help you make it to the next line)
   - Line 11, m. 4, on the eighth rest. If you cannot make it this far, breathe in m. 2 after the ‘C’ quarter note.
   - Line 12, m. 4, after the tied ‘F.’

5. In the final 4 measures be sure that you are not playing too softly to play a controlled low ‘F.’

Voxman p. 60: Chromatic Etude

1. The use of correct chromatic fingerings will make this easier! The fingerings I have suggested on page 2 (F#, B flat, and C) are all chromatic fingerings.

2. In line 5 the established pattern changes. I find it useful to mark where the new groupings begin: