

Saxophones

No. 1

Etude Title: No. 26

Tempo: Quarter Note = 108–120

Play from beginning to end.

Errata:

m.13 - beat three, second 16th note should be Bb not C.

None (revised 7/26/2017)

Performance Guide:

This etude focuses on chromatic passages, large intervals, syncopated articulation groups and enharmonic pitches. At the very beginning of preparation, utilize side C, side B-flat and fork F-sharp in chromatic passages to train the fingers to play more efficiently. For example, M. 4 should use side B-flat instead of Bis. Watch out for frequent C-flat pitches (mm. 3, 4, 9, 14, 20)! Passages with large intervals (mm. 3, 7-10, 9, 12-14, etc.) need special attention paid to voicing so that 'cracks' don't occur; a good way to do this is to practice the interval without tonguing. Articulation speed will also be an issue; spend time practicing mm. 19-22 to increase tongue speed, and use it to determine performance tempo. Emphasize lightly any syncopated articulation pattern (mm. 1-2, 4-6, 9-10, 17-18, etc.) to keep the energy up. Do not force dynamics; there is only one listed but that does not mean one should perform the entire thing without style. Use patterns and sequences (6-7, 19-20, etc.) as opportunities to use light crescendos, and new phrases (m. 9) to drop slightly quieter. Above all, make sure to start by practicing very slowly; this will allow you to prepare the right alternate fingerings, avoid blips, subdivide well, and eventually play quickly with ease, all of which are essential to playing this etude successfully.

No. 2

Etude Title: No. 23

Tempo: Eighth Note = 66–72

Play from beginning to end.

Performance Guide:

One of the biggest challenges with this etude lies in the frequent use of C# in 3 different registers - control in the lower register, in particular at a soft dynamic, timbre and intonation of mid and upper register C#'s. Alternate fingerings in both mid and upper registers should be employed to help with timbre and tuning.

No. 3

Etude Title: No. 40

Tempo: Dotted Quarter Note = 58–66

Play from beginning to end.

Performance Guide:

This etude is in the key of G# minor. Begin by playing G# harmonic minor scale to get the tonality in your ear. While the etude is technical, it is not as awkward as some other fast etudes in the Ferling book. The key presents the biggest challenge. Choosing which A# fingering to use ends up being the greatest technical challenge. Suggested A# fingerings - m1, 3, 9, sk, m5 and 7, bis, m41, 43, 49, 54, sk, m45 and 47, bis, m61, 62, bis, m63, 64 sk, m69, 70, bis, m72, 74, sk. There are also several places to use forked F# fingering - m24, 26, 58, 59. Start by practicing this etude very slowly with the correct fingerings to build a strong foundation.

23-24 Fundies

Billy McPhail

No. 1 Eb Major

Musical score for No. 1 Eb Major, featuring five staves of music in 3/4 time. The first three staves contain melodic lines with long slurs, while the fourth and fifth staves feature a rhythmic accompaniment of eighth notes.

No. 2 F# Minor

Musical score for No. 2 F# Minor, featuring two staves of music in 3/4 time. Both staves contain melodic lines with long slurs.

No. 3 G Minor

Musical score for No. 3 G Minor, featuring three staves of music in 3/4 time. The first two staves contain melodic lines with long slurs and some notes marked with an 'x', while the third staff features a rhythmic accompaniment of eighth notes.

Ferling 26

Allegro con brio ♩ = 108-120

The musical score for Ferling 26 is presented in a single system with six staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The notation includes various rhythmic patterns, slurs, and articulation marks. Specific annotations include:

- Fk** (Fingering) in pink: 1, 2, 3, 6, 10, 11, 12, 18, 19, 22, 23.
- S** (Sforzando) in blue: 4, 5, 8, 9, 21, 23.

The score is numbered 1 through 24, with the final measure ending with a fermata and a repeat sign.

Ferling 23

Andante ♩ = 66-72

2 3 4 , 5 6 7 8

p *p*

9 10 11 *tr* 12 13 14 15 16

p *cresc.* *f*

17 18 19 20 21 22 23 24

mf *rit.*

a tempo 25 26 27 28 , 29 30 31 32 33

p *p*

34 35 36 **Fk** 37 38 39 , 40

decresc. **Fk** *p*

