



UTEP Jazz Bands

Alto Saxophone

Audition Information and Guidelines

Detailed Audition Information

Please prepare your audition using the audition packet specified for your instrument specifically. Also, note any specifications for your specific instrument below.

Scales & Arpeggios

1. Only perform the scales or arpeggios that you are comfortable playing
2. ACCURACY is the primary element for judging scales; speed/ technique will be taken into consideration, but only if the scale/ arpeggio is played correctly
3. Play multiple octaves, when applicable

Blues & Improvisation

1. Please select one of the two blues options, either **Bags' Groove** or **Blues For Alice** – more advanced students who wish to demonstrate their abilities on chord progressions are encouraged to select **Blues For Alice**
2. Play the melody to **Bags' Groove** or **Blues For Alice** one time in the range most comfortable for you on your instrument
3. Improvise for two choruses of the form

4. If you currently do not improvise at all, please state that before you perform, and play the melody to Bags' Groove with the recording; we strongly encourage everyone to attempt an improvised solo
5. Accompaniment for practice:
 - a. For **Bags' Groove** use track 7 (Blues in key of Bb concert) from Jamey Aebersold's How To Play Jazz & Improvise, Volume 1:
 - i. Download here:
<https://drive.google.com/file/d/1NUw3UWhAwNHRt0Aga1kkFsFzBVHzjuQt/view?usp=sharing>
 - b. For Blues For Alice use track 12 (Bird Blues) from Jamey Aebersold's Nothin' But Blues, Volume 2:
 - i. Download here:
<https://drive.google.com/file/d/1ADrMNWteyLI-Y09wNoHLZJVO1WAI41iG/view?usp=sharing>

Ballad

1. Using the attached lead sheet for your instrument, perform the melody to I Can't Get Started, unaccompanied;
2. The melody may be embellished, but should still be clearly recognizable;
3. The primary objectives for this portion of the audition should focus on consistent time, strength of sound, and phrasing.

Big Band Excerpt

1. With the exception of anyone very new to their instrument, all students should include Big Band excerpt #1 in their audition; we strongly encourage all students to also attempt Big Band excerpt #2
2. Please pay close attention to notated tempo and style for each piece

For Any Questions Contact:

1. The Jazz Band 1 Director Abel Mireles at
2. Email: jamireles7@utep.edu

AUDITION SCALES & ARPEGGIOS

PLAY MULTIPLE OCTAVES, WHEN POSSIBLE



PLAY AS MANY OF THE FOLLOWING SCALES AS POSSIBLE:

C MAJOR

G MAJOR

B \flat MAJOR

A MAJOR

B MAJOR

D \flat MAJOR



PLAY AS MANY OF THE FOLLOWING ARPEGGIOS AS POSSIBLE:

D MAJOR 7 (D Δ 7)

G DOMINANT 7 (G7)

A MINOR 7 (A-7)

E MINOR 7 \flat 5 (E-7 \flat 5)

****PLEASE PLAY ONLY ONE OF THESE TWO PIECES FOR THE IMPROV SECTION****

E_b

BAGS' GROOVE

PLAY MELODY IN ANY COMFORTABLE REGISTER

MILT JACKSON

Musical notation for 'Bags' Groove' in E-flat major, 4/4 time. The piece consists of three staves of music. The first staff starts with a G7 chord and ends with a G7 chord. The second staff starts with a C7 chord and ends with a G7 chord. The third staff starts with an A minor 7 chord and ends with a G7 chord. The melody is written in treble clef and includes various rhythmic patterns and rests.

BLUES FOR ALICE

CHARLIE PARKER

Musical notation for 'Blues for Alice' in E-flat major, 4/4 time. The piece consists of three staves of music. The first staff starts with a D major 7 chord and ends with a D7 chord. The second staff starts with a G7 chord and ends with a B-flat 7 chord. The third staff starts with an E minor 7 chord and ends with an A7 chord. The melody is written in treble clef and includes various rhythmic patterns and rests.

E_b

I CAN'T GET STARTED

PLAY, AS WRITTEN BELOW, THE BRIDGE AND LAST A OF THE FORM

C#MIN7 F#7 BMA7

Musical staff 1: Treble clef, 4/4 time. Notes: G4, A4, B4, C5. Chords: C#MIN7, F#7, BMA7.

BMIN7 E7 C#MIN7 F#7 BMIN7 E7

Musical staff 2: Treble clef, 4/4 time. Notes: G4, A4, B4, C5. Chords: BMIN7, E7, C#MIN7, F#7, BMIN7, E7.

9 AMA7 F#MIN7 BMIN7 E7 C#7 F#MIN7 BMIN7 E7

Musical staff 3: Treble clef, 4/4 time. Notes: G4, A4, B4, C5. Chords: AMA7, F#MIN7, BMIN7, E7, C#7, F#MIN7, BMIN7, E7.

13 AMA7 F#MIN7 BMIN7 E7 AMA7 BMIN7 E7

Musical staff 4: Treble clef, 4/4 time. Notes: G4, A4, B4, C5. Chords: AMA7, F#MIN7, BMIN7, E7, AMA7, BMIN7, E7.

Saxophone

Big Band Excerpt #1

Swing ♩=150

Musical score for Saxophone, Big Band Excerpt #1, measures 89-101. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked as Swing with a quarter note equal to 150 (♩=150). The music consists of four staves of notation. Measure 89 starts with a whole rest. Measures 90-91 contain a melodic line with various accidentals and slurs. Measures 92-93 continue the melodic line with slurs and accents. Measures 94-95 show a melodic line with slurs and accents. Measures 96-97 continue the melodic line with slurs and accents. Measures 98-99 show a melodic line with slurs and accents. Measures 100-101 continue the melodic line with slurs and accents. A dashed line labeled "CRESCENDO" is positioned below the staff for measures 100 and 101.

Big Band Excerpt #2

Swing ♩=210

Musical score for Saxophone, Big Band Excerpt #2, measures 44-57. The score is written in treble clef with a key signature of one flat (Bb). The tempo is marked as Swing with a quarter note equal to 210 (♩=210). The music consists of four staves of notation. Measure 44 starts with a melodic line. Measures 45-46 continue the melodic line with triplets. Measures 47-48 continue the melodic line with triplets. Measures 49-50 continue the melodic line with triplets. Measures 51-52 continue the melodic line with triplets. Measures 53-54 continue the melodic line with triplets. Measures 55-56 continue the melodic line with triplets. Measure 57 continues the melodic line with triplets. A double bar line with a repeat sign is located at the end of measure 52.