



# UTEP Jazz Bands

# Tenor Saxophone

## Audition Information and Guidelines

### Detailed Audition Information

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

#### 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/1NUw3UWhAwNHRt0Aga1kkFsFzBVHjuQt/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

# JAZZ HOUSE 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

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PLAY AS MANY OF THE FOLLOWING ARPEGGIOS AS POSSIBLE:

D MAJOR 7 (D $\Delta$ 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\*\***

B $\flat$

# BAG'S GROOVE

PLAY MELODY IN ANY COMFORTABLE REGISTER

MILT JACKSON

Musical notation for Bag's Groove, featuring three staves of music in 4/4 time. The first staff starts with a C $\flat$ 7 chord, followed by F7 and C $\flat$ 7. The second staff starts with F7 and C $\flat$ 7. The third staff starts with D $\flat$ MIN7, G7, and C $\flat$ 7. The melody consists of eighth and quarter notes, with some rests and a final quarter note on each staff.

# BLUES FOR ALICE

CHARLIE PARKER

Musical notation for Blues for Alice, featuring three staves of music in 4/4 time. The first staff starts with G $\flat$ MA7, F $\sharp$ 7, B7( $\flat$ 9), E $\flat$ MIN7, A7, D $\flat$ MIN7, G7, and a triplet. The second staff starts with C7, C $\flat$ MIN7, F7, B $\flat$ MIN7, E7, B $\flat$ MIN7, and E $\flat$ 7. The third staff starts with A $\flat$ MIN7, D7, B $\flat$ MIN7, E7, A $\flat$ MIN7, and D7. The melody consists of eighth and quarter notes, with some rests and a final quarter note on each staff.

B $\flat$

# I CAN'T GET STARTED

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

F $\sharp$ MIN7      B7      EMA7

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-3. Chords: F $\sharp$ MIN7, B7, EMA7.

EMIN7      A7      F $\sharp$ MIN7 B7      EMIN7      A7

Musical staff 2: Treble clef, 4/4 time signature. Measures 4-7. Chords: EMIN7, A7, F $\sharp$ MIN7 B7, EMIN7, A7.

DMA7      BMIN7      EMIN7 A7      F $\sharp$ 7      BMIN7      EMIN7 A7

Musical staff 3: Treble clef, 4/4 time signature. Measures 8-12. Chords: DMA7, BMIN7, EMIN7 A7, F $\sharp$ 7, BMIN7, EMIN7 A7.

DMA7      BMIN7      EMIN7      A7      DMA7      EMIN7 A7

Musical staff 4: Treble clef, 4/4 time signature. Measures 13-16. Chords: DMA7, BMIN7, EMIN7, A7, DMA7, EMIN7 A7.

# 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 beats per minute. 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 bottom staff, starting from measure 100 and extending to the right.

## 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 beats per minute. 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.