Valley Jazz Cooperative Audition Materials *for* **Alto Saxophone**

PLEASE READ CAREFULLY. Thank you!

Thank you for your interest in VJC ensembles. We are delighted you plan to audition for one or more of our groups. Our annual audition calendar features **combo auditions in August/September**. Then the entire program *resets* with **big band auditions in November/December**.

Please note that different programs (combos vs. big bands) have different audition requirements. This packet contains all the materials needed for *any* type of VJC ensemble audition. But please know you would never have to play all the pieces found here in any single audition. Read carefully below to understand precisely what you need to prepare for your upcoming VJC audition.

For All VJC Auditions (Combos and/or Big Bands), please prepare:

1) Major and minor scale performance (ascending and descending, two octaves where possible/ comfortable for the student).

2) ***OPTIONAL AUDITION COMPONENT ---*** Woodwind doubles discussion and/or demonstration. Simply put, if you can play flute or clarinet, the VJC would like to know this. But if you do not play any flute or clarinet, that's just fine: The lack of any woodwind doubles will have no negative impact on your audition.

Also, if you play other saxes (soprano, tenor, baritone) that you have access to---either because you own them or through your school's band program---please let us know that during the audition.

In addition, for VJC Combo Auditions, please prepare:

1) One or both of the transposed lead sheets found in this packet (compositions entitled *VJC Blues* and *Framer of Thy Song*). Be able to play the melody and improvise over the chord progression shown. It is completely your choice whether to prepare one or both pieces.

Also, please note that concert lead sheets for both pieces have been included in the packet, should you want to play or practice on either one with a live rhythm section (perhaps classmates from your own school's jazz program).

In addition, for VJC Big Band Auditions, please prepare:

1) There are three written excerpts from the big band chart *Percolate(r)*, labeled **A**, **B**, and **C**. Select any two of those three---your choice---to play for the audition.

1A) As an alternate option, anyone trying out for AZ All-State Jazz Ensembles may substitute *those* audition materials (provided by ABODA) for the *Percolate(r)* excerpts listed above.

2) ***OPTIONAL AUDITION COMPONENT ---*** Improvisation on one of the two basic chord progressions shown: G Blues *(Bb concert)* or **ii - V7 - I** progressions *(similar to changes to* Tune Up *by Miles Davis).*

Please note if you do not yet feel comfortable improvising, don't let that stop you from auditioning. Again, demonstration of improvisation skills (for VJC big bands*) is optional.*

On VJC audition days, please have your instrument(s) out, warmed up, and ready to go by the start of your assigned audition time, so that we may stay on schedule throughout the process. Thank you.

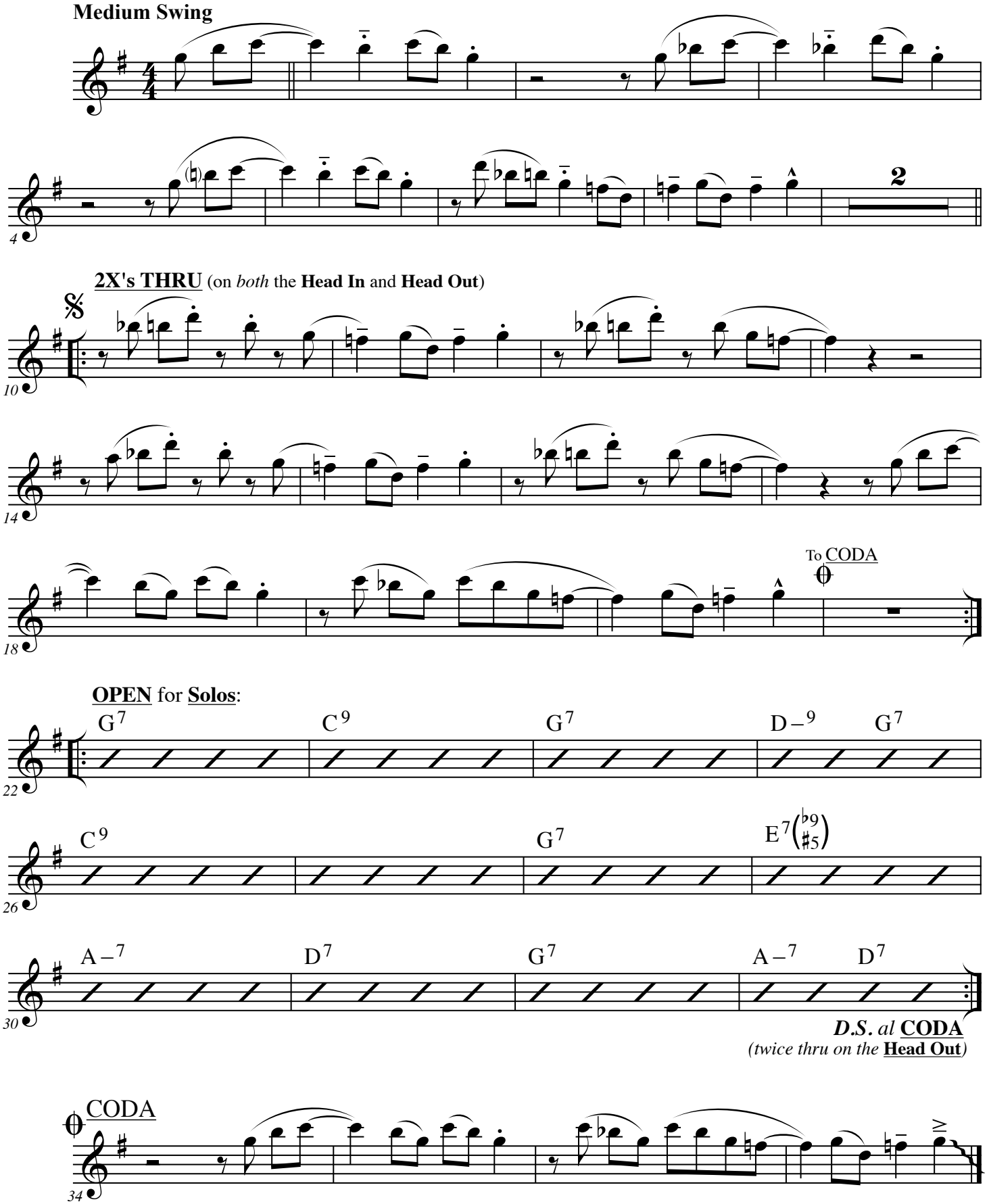
Finally, please contact the VJC Director, Russell Schmidt (email: **Russ@ValleyJazz.org**) with any additional questions you may have about the audition process. And thank you again for your interest in the Valley Jazz Cooperative. We look forward to hearing you soon!

Eb part *(transposed for Alto Sax, Bari. Sax, etc.)*

VJC Blues

comp. by Russell Schmidt

Medium Swing



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Concert Lead Sheet

VJC Blues

comp. by Russell Schmidt

Medium Swing

(N.C.)

F9sus

E♭−9

(Bass cues sound ***8vb***)

Pedal point groove for INTRO

5

F9sus

F7(♯9 ♯5)

G♭9 G7(♭9 ♯5) A♭7 B♭7

F7(♯9 ♯5)

B9(♯5)

Drum Fill

2X's THRU (on *both* the **Head In** and **Head Out**)

10

B♭7

E♭7sus

B♭7

F−7

B♭7(♭5)

Str. Ahead Swing
(Bass walks)

14

E♭9

E♭−9

A♭9

B♭7

G7(♭9 ♯5)

18

C−7

F7(♭9 ♭5)

B♭7

A♭7 B♭7

To CODA

To CODA

F7(♯9 ♯5)

Drum Fill

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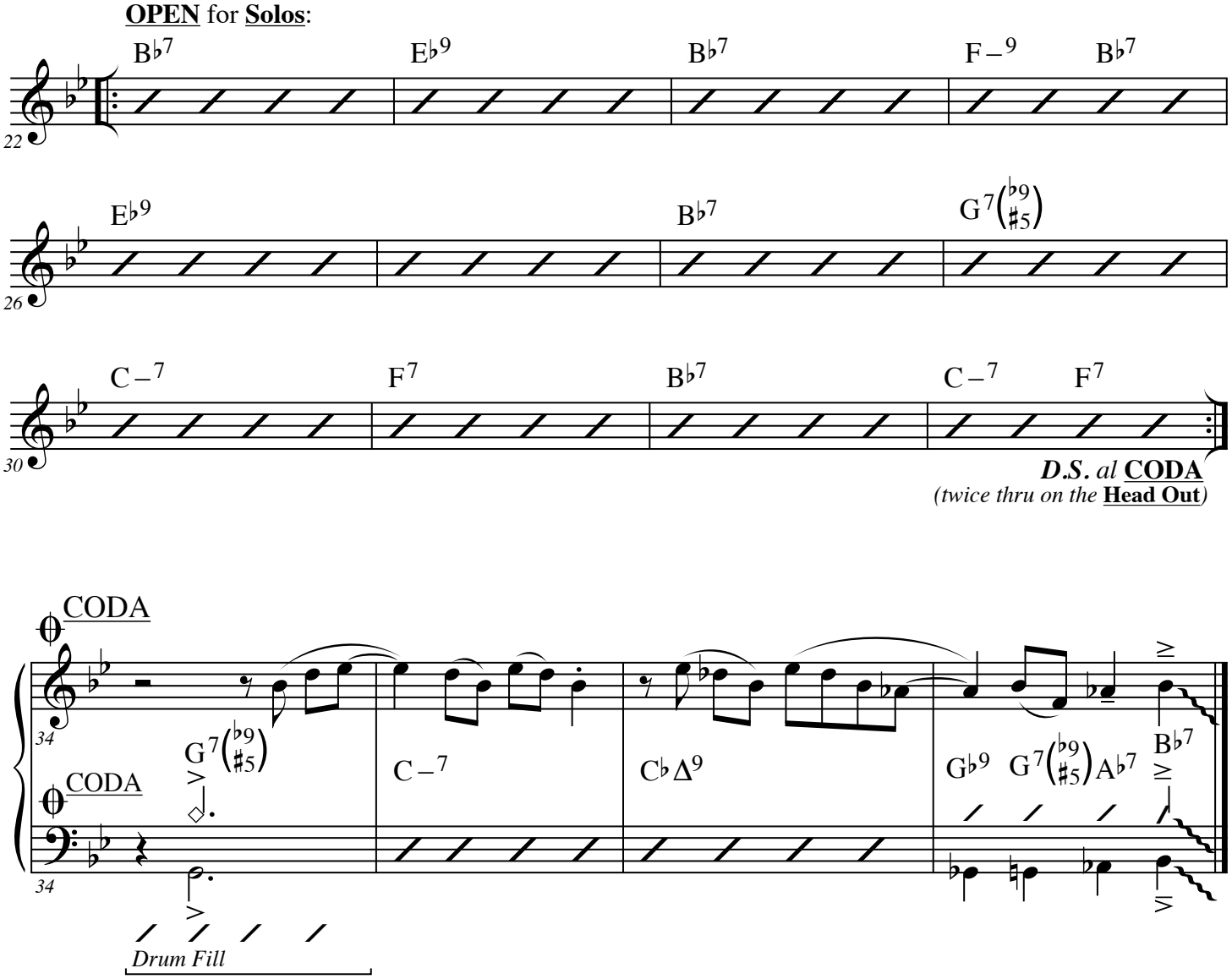

OPEN for Solos:
B♭7 E♭9 B♭7 F–9 B♭7
22
E♭9 B♭7 G7(♭9 ♯5)
26
C–7 F7 B♭7 C–7 F7
30
D.S. al CODA
(twice thru on the Head Out)
CODA
34
G7(♭9 ♯5)
C–7
C♭Δ9
G♭9 G7(♭9 ♯5) A♭7 B♭7
CODA
34
Drum Fill

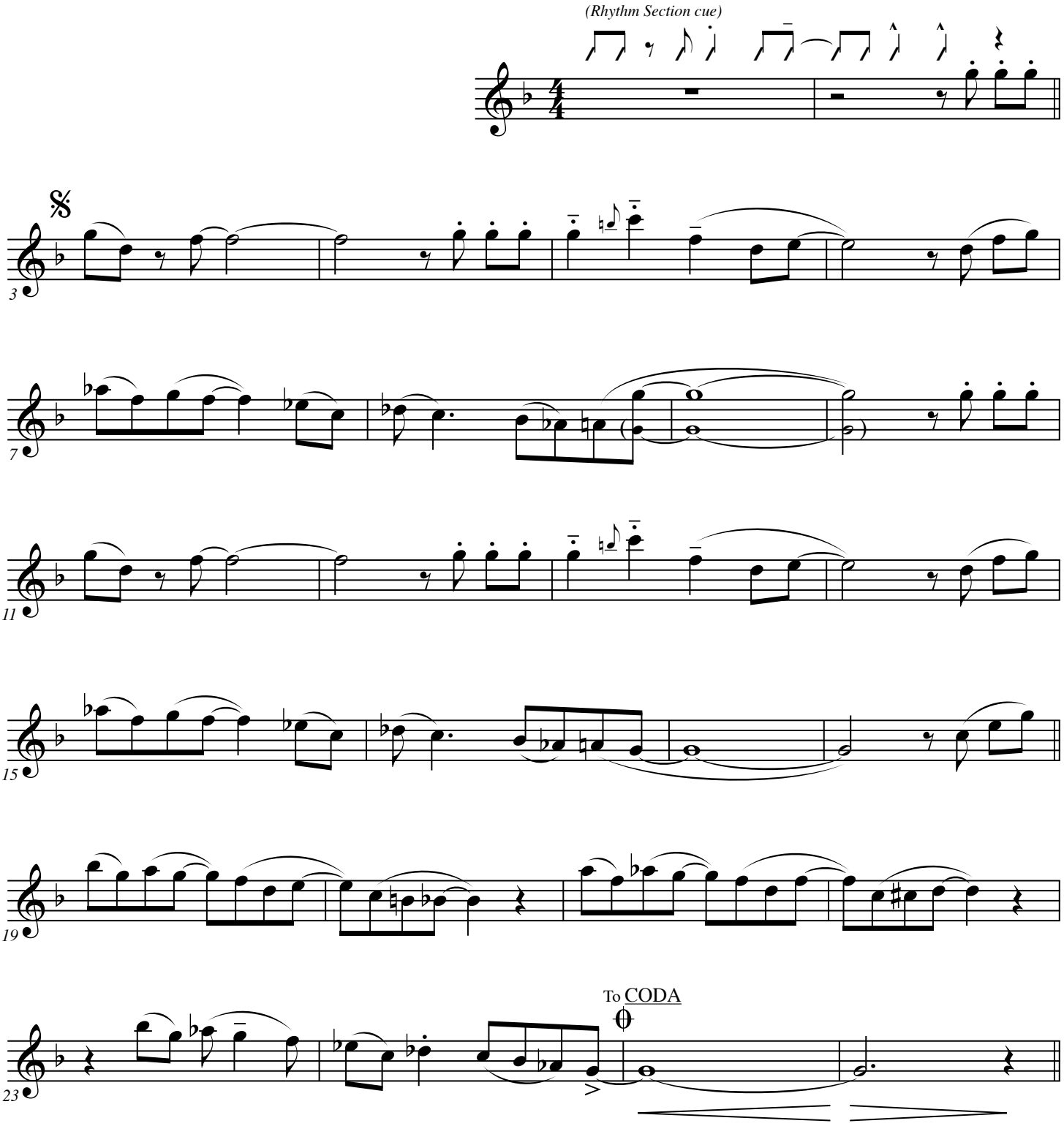
Eb part
(transposed for Alto Sax, Bari. Sax, etc.)

Framer of Thy Song

comp. by Russell Schmidt

Med. Latin ♩ = 132-136

(Rhythm Section cue)



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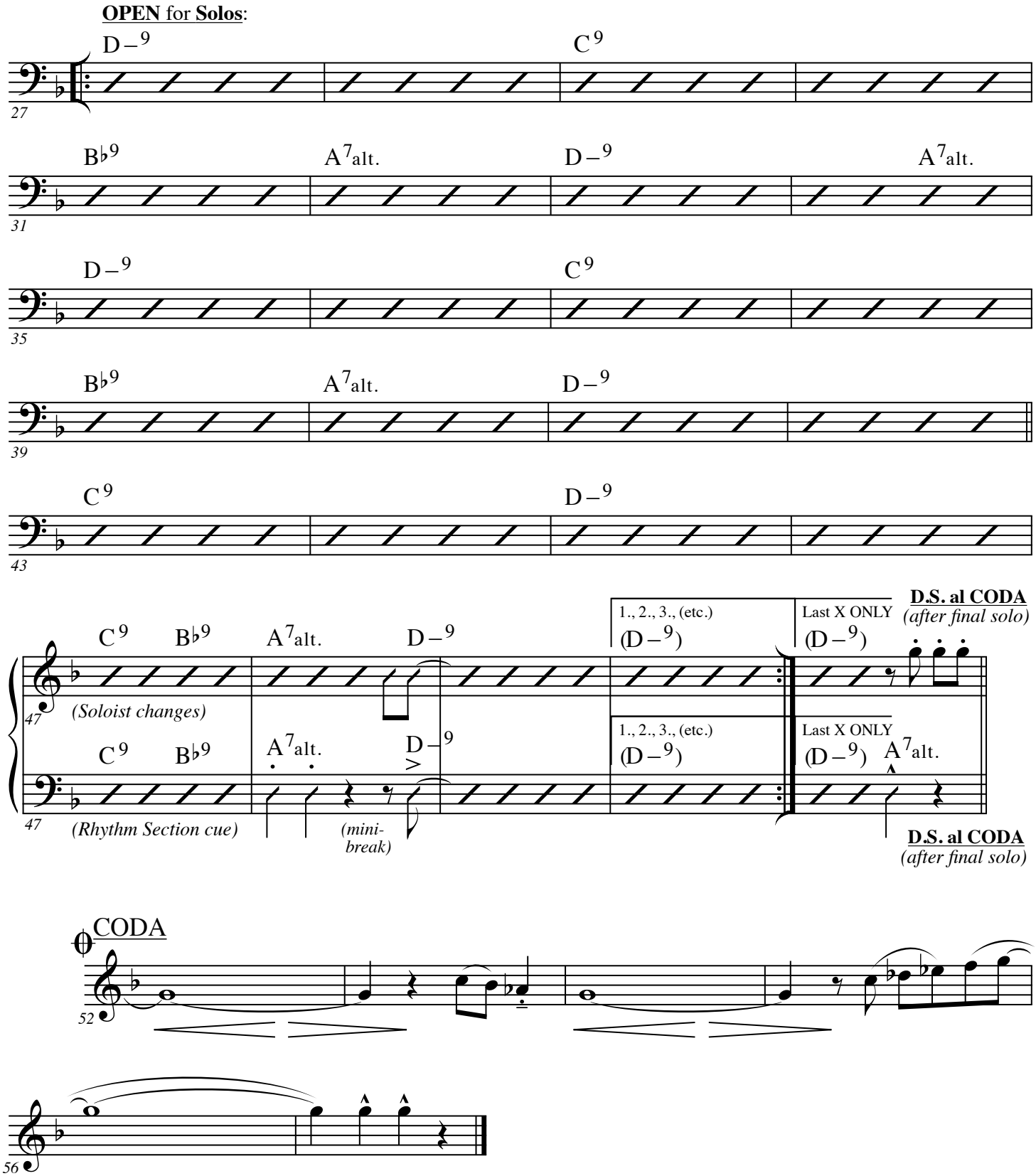
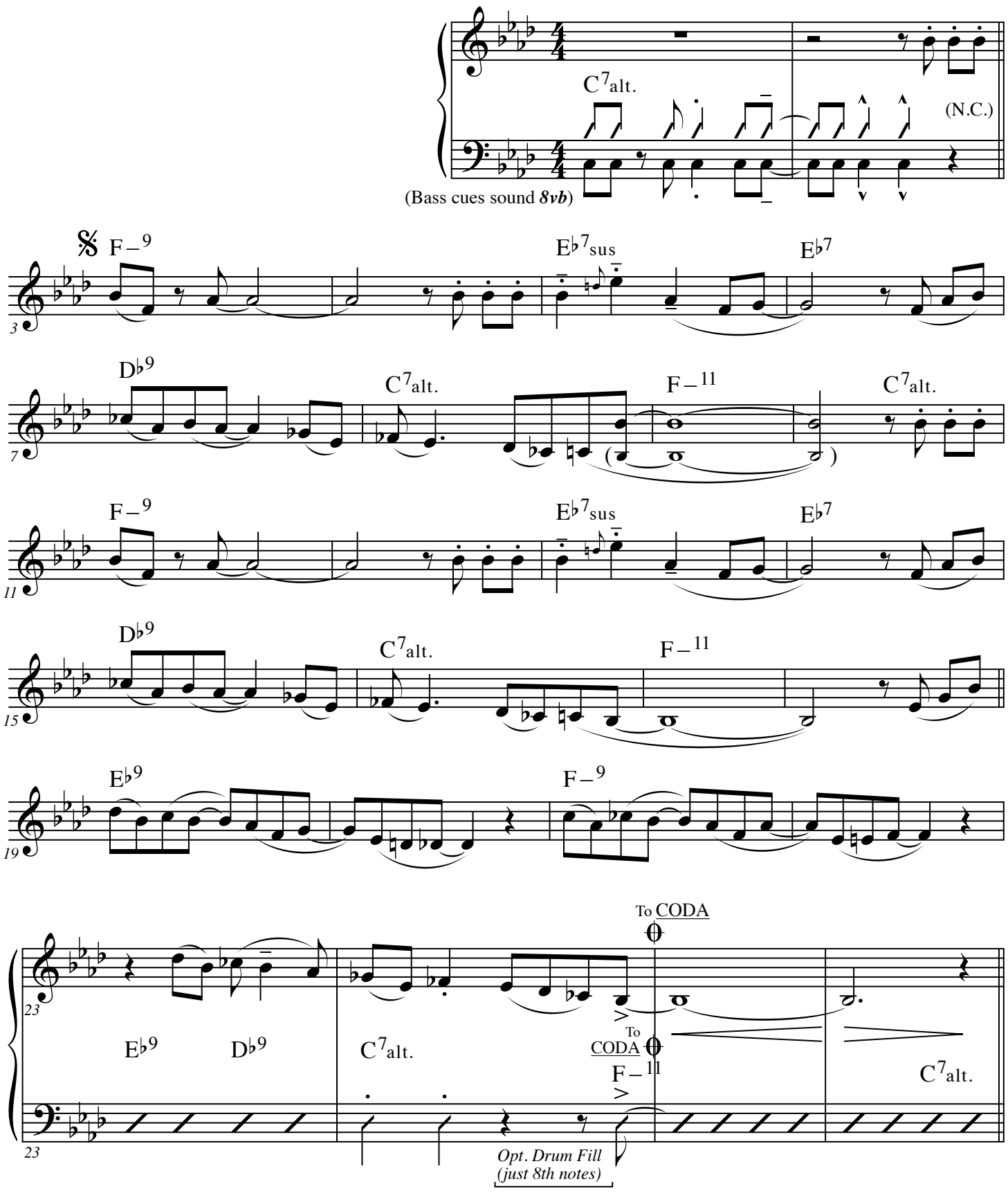

OPEN for Solos:
D−9
C9
B♭9
A7alt.
D−9
A7alt.
D−9
C9
B♭9
A7alt.
D−9
C9
D−9
C9
B♭9
A7alt.
D−9
(Soloist changes)
1., 2., 3., (etc.)
(D−9)
Last X ONLY
(D−9)
D.S. al CODA
(after final solo)
C9
B♭9
A7alt.
D−9
(Rhythm Section cue)
(mini-break)
1., 2., 3., (etc.)
(D−9)
Last X ONLY
(D−9)
A7alt.
D.S. al CODA
(after final solo)
CODA

Concert Lead Sheet

Framer of Thy Song

comp. by Russell Schmidt

Med. Latin ♩ = 132-136



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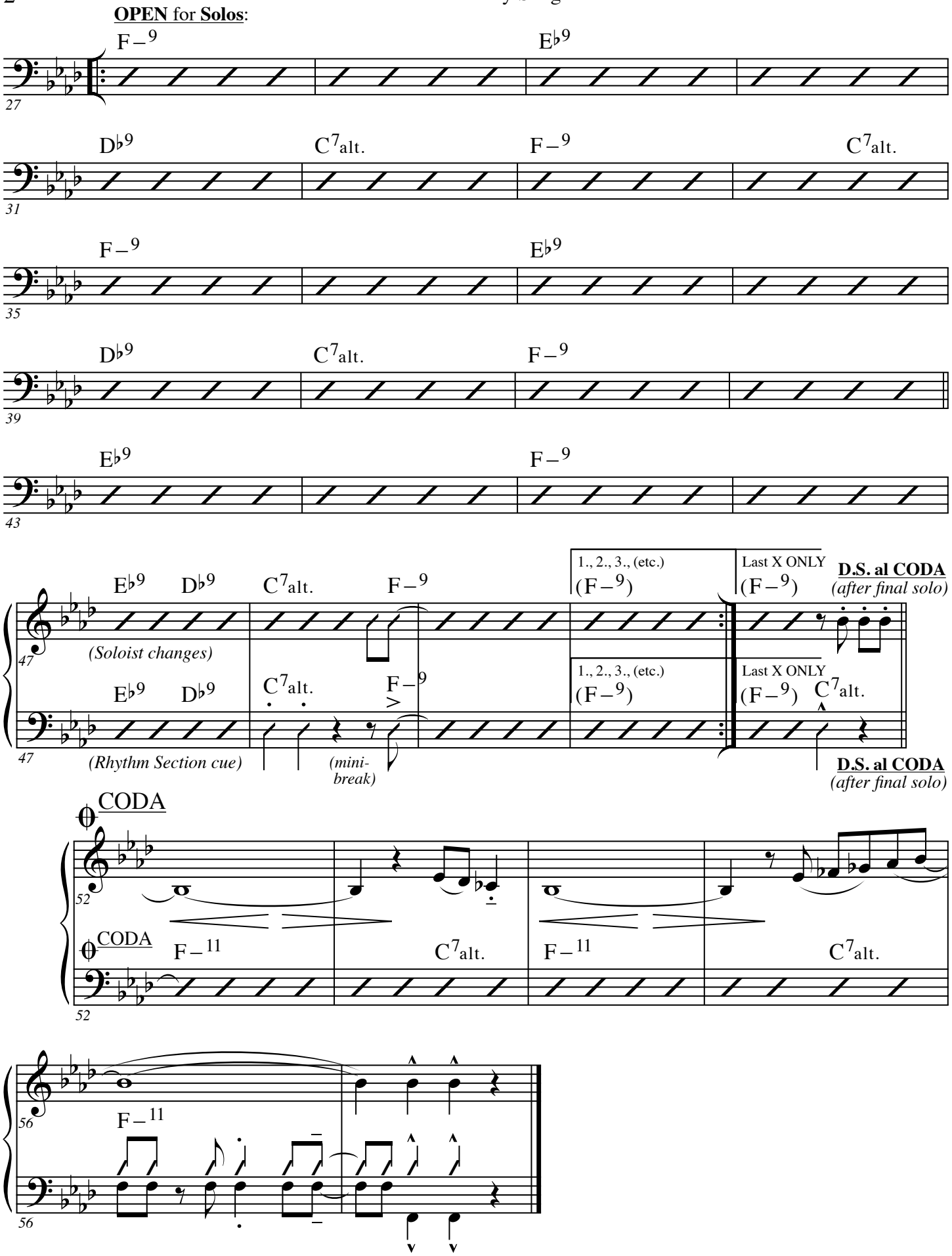
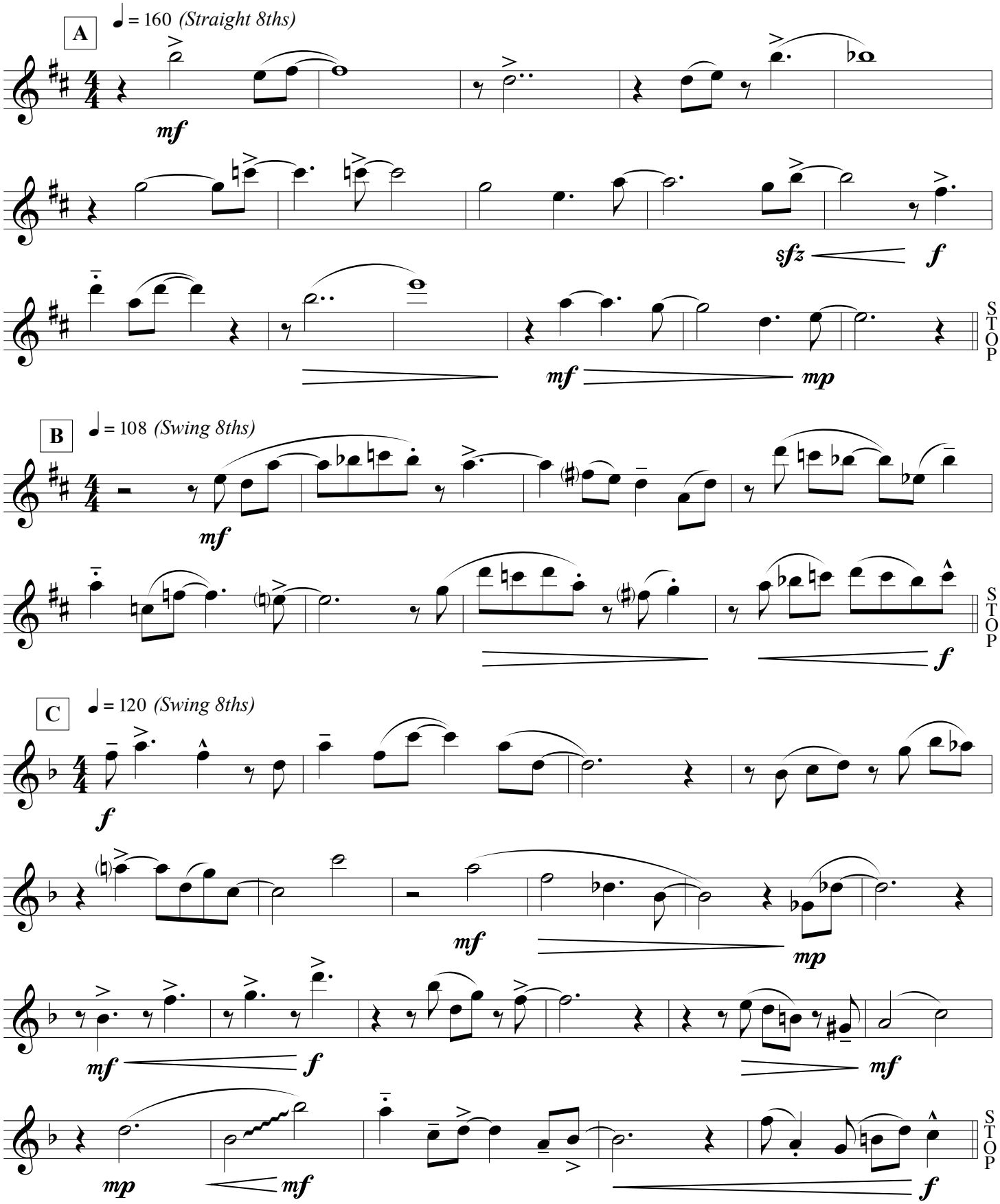

OPEN for Solos:
F−9
E♭9
D♭9
C7alt.
F−9
C7alt.
F−9
E♭9
D♭9
C7alt.
F−9
E♭9
F−9
E♭9 D♭9 C7alt. F−9
(Soloist changes)
1., 2., 3., (etc.)
(F−9)
Last X ONLY
(F−9)
D.S. al CODA
(after final solo)
E♭9 D♭9 C7alt. F−9
(Rhythm Section cue)
(mini-break)
1., 2., 3., (etc.)
(F−9)
Last X ONLY
(F−9) C7alt.
D.S. al CODA
(after final solo)
CODA
CODA
F−11
C7alt.
F−11
C7alt.
F−11

Valley Jazz Cooperative Alto Saxophone Audition Materials *(for big band)*

[loosely based on materials from *Percolate(r)*, composed by Russell Schmidt]



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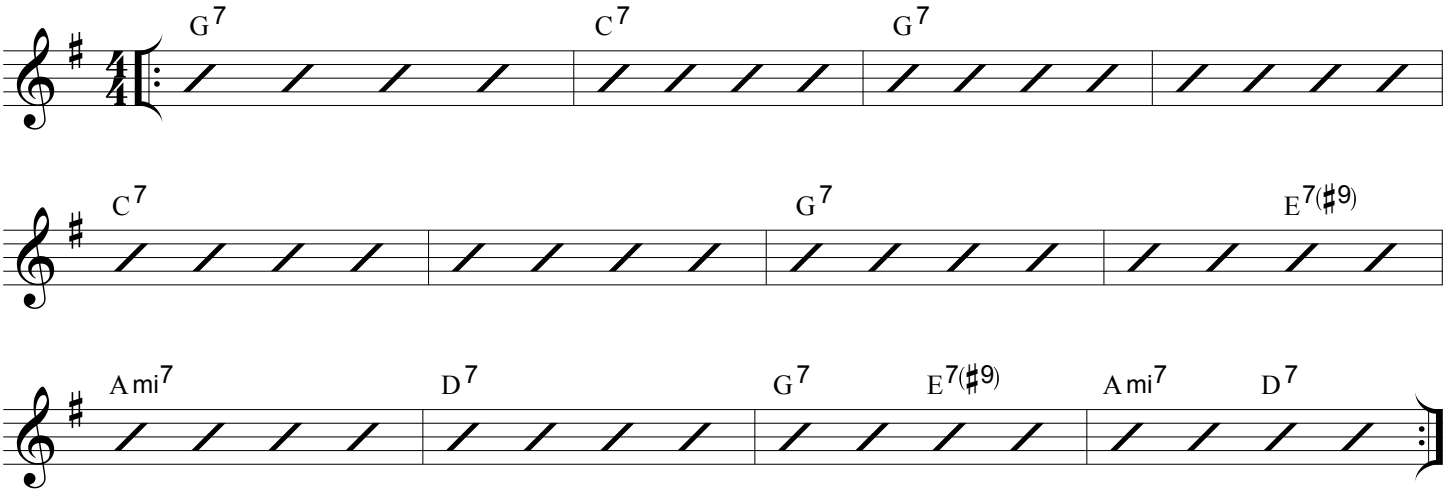
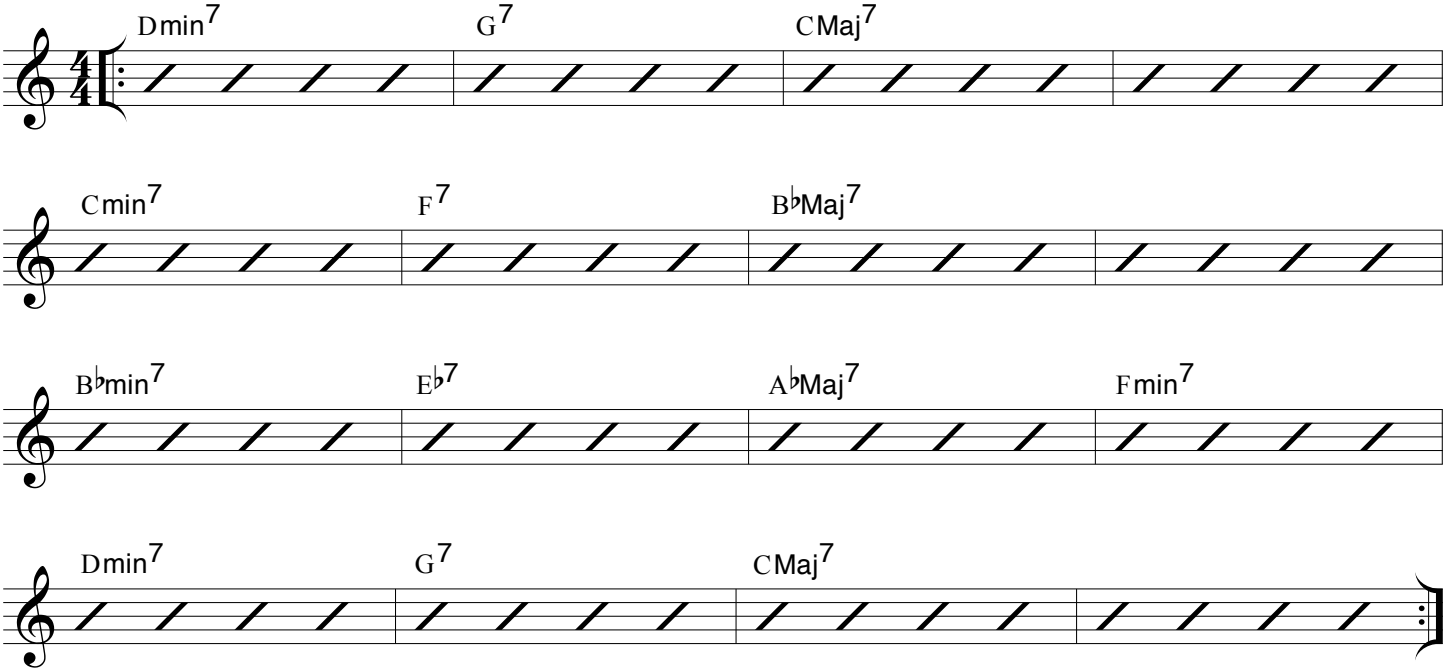
Valley Jazz Cooperative Alto Saxophone Audition Materials *(for big band ... page 2)*

Improvisation Option #1: G Blues *(B♭ concert)*



Improvisation Option #2: **ii - V7 - I** progressions (based on chord changes similar to *Tune Up* by Miles Davis)