



U.S. ARMY BANDS

Saxophone Audition

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As a saxophone player in the Army's Regional Bands, you will perform in concert band, ceremonial band, jazz band, rock band, and various other ensembles based on your skills and the needs of the band. You will be expected to be proficient in different musical styles and be able to perform on all members of the sax family.

Audition Requirements

Part 1: Prepared Music

This is your time to show off your unique talents and skills. We are looking for musicians who are versatile and who have experience in many different styles of music. You should prepare at least three selections of contrasting styles to emphasize your technical, musical, and stylistic ability totaling no more than five minutes. These selections can be excerpts from classical solo repertoire, concert band or orchestra literature, or jazz/pop charts. It is strongly encouraged that saxophonists demonstrate both classical and jazz styles during this portion of the audition. **For Active Duty auditions, you must prepare six excerpts from the provided packet.**

Part 2: Quickly Prepared Music

This portion of the audition judges how well you can quickly prepare music as if you were called to sub on a gig with short notice. The day prior to your audition, you will be given a packet of music of various styles. You will be responsible for preparing the music by your scheduled audition time.

FOR DISPLAY PURPOSES ONLY, DO NOT TAKE



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Saxophone Audition Excerpts

*Prepare a minimum of six selections from the following list;
prepare at least one selection from each category:*

Solo

Creston: *Sonata, mvt. 1 (m. 1—22)*

Maurice: *Tableaux da Provence, mvt. 2 (9 bars before block 1 to 6 bars after block 1)*

Maurice: *Tableaux da Provence, mvt. 3 (circle 2 - 4)*

March

Fillmore: *Rolling Thunder (beginning to trio; no slower than 144)*

Sousa: *Stars and Stripes Forever (m. 70 - 94)*

Sousa: *Hands Across the Sea (beginning to m. 20)*

Concert

Grainger: *Molly on the Shore (mm. 43-74)*

Reed: *Armenian Dances (mm. 72-172)*

Ticheli: *Amazing Grace (mm. 1—24)*

Commercial

Don Menza: *Groovin Hard (m. 121 - 155 or F to H, alto 1 or tenor 1)*

Charlie Parker: *Confirmation (m. 16 - 32, quarter note = 208)*

To learn more and submit your audition request today: <https://www.bands.army.mil/careers/audition>

Follow us on Facebook for vacancy and incentive announcements: facebook.com/ArmyBands



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1. Creston: Sonata, mvt. 1 (m. 1-22)

With vigor [♩ - 126]

f

[10]

calming

retard slightly *p* *in time*

increase slightly

[20]

dim.

p



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2. **Maurice:** *Tableaux da Provence*, mvt. 2 (m. 5 to circle 2)

♩ = 50

p

mf

mf

riten. molto

3. **Maurice:** *Tableaux da Provence*, mvt. 3 (pickup circle 2 to circle 4)

♩ = 132

f

mf



4. Grainger: Molly on the Shore (m. 43-74)

Presto **43**

f *molto espress.*

51 *ff*

Solo **59** *mf*

3 *stacc.* *3*

67 *3*

5. Ticheli: Amazing Grace (m. 1-24)

Poco rubato

pp *mp* *rit.*

9 *Slower, senza rubato* *pp* *mp* *mf*

' solo, dolce

17 *mp* *3* *mf* *p*



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6. **Reed:** *Armenian Dances* (m. 72-172; quarter note = 120)

Allegretto non troppo

The musical score for the Reed part of *Armenian Dances* (measures 72-172) is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked **Allegretto non troppo**. The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *Solo*, and *Hns.* (Hens). Performance markings include *solo*, *poco*, and numerical counts (2, 11, 5, 3, 4, 3). Measure numbers 87, 101, 117, 127, 137, 147, 157, and 165 are indicated in boxes. The piece concludes with a final measure.



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7. Fillmore: Rolling Thunder (beginning to trio; no slower than half note = 144)

Furioso.

8. Sousa: Stars and Stripes Forever, 1st Alto (m. 70-94; half note = 120)



9. Sousa: Hands Across the Sea (1st Alto, beginning to 1st ending; half note = 116)

The musical score is written for a 1st Alto part in G major (one sharp). It consists of five staves of music. The first staff begins with a *ff* dynamic and ends with an *sfz* dynamic. The second staff starts at measure 5, marked with a box containing the number 5, and includes dynamics of *sfz*, *mf*, *mf*, and *p*. The third staff continues the melody with an *sfz* dynamic at the end. The fourth staff starts at measure 13, marked with a box containing the number 13, and includes dynamics of *sfz*, *mf*, *mf*, and *p*. The fifth staff concludes the piece with dynamics of *f* and *sfz*. The music features various note values, including eighth and sixteenth notes, and rests, with some notes marked with accents (^).

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10. **Don Menza: Groovin' Hard**, alto 1 (m. 121-155 or letter F to H; quarter note = 126)

F *sol*
espress.

125

131

136 **G**

140

145

149

153 **H**



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Don Menza: Groovin' Hard, tenor 1 (m. 121-155 or letter F to H; quarter note = 126)

121 **F**



126



131



136



141



145



148



151



154



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11. **Parker: Confirmation** (m. 16-32 at quarter note = 208)

Handwritten musical score for Parker: Confirmation, measures 16-32. The score is written on four staves in treble clef with a key signature of two sharps (F# and C#). The music features various chords and triplets. Chords are labeled above the staves: A-, A-(maj7), C-7, F7, Bbmaj7, E-7, A7, D6, C#-7b5, F#7, B-, A-7, D7, G7, F#-7, B7, E-7, A7, and D. Triplets are indicated by a '3' and a bracket over groups of notes.



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