

ORCHESTRA SHOW BAND AUDITION INSTRUCTIONS

Hello!

Once you have completed the Skype verification process, keep the camera rolling until the end of the audition, as stopping it will disqualify your submission. Please follow these steps in order; if you have any problems, just skip over those sections and continue on with the rest of the audition.

.....

Part I.) Warmup. Begin with a blues in the key of your choice. Play a one chorus blues head and a two chorus solo.

.....

Part II.) Tune Knowledge. Find the tune list chart provided in the audition packet. Please play *at least* one song from each column in order to showcase the depth of your repertoire. Don't perform the entire song – just enough to show us that you are familiar with the tune.

If you are unable to perform any of the tunes in a given column, play something that you do know in a similar vein. Remember, we are interested in assessing your **memorized** repertoire, so please don't use fakebooks or sheet music for this – just play what you already know.

.....

Part III.) Sight Reading. Start by playing a chromatic scale up and down **SLOWLY** throughout your **FULL** range. Then play the provided musical selections. **Repeat this process for all four instruments.** (Flute, clarinet, tenor, alto)

.....

Part IV.) Lead Sheet Play-Alongs. Play two choruses of each provided lead sheet **with the attached play-along tracks.** Play one chorus of melody followed by a one chorus solo.

This completes the video portion of the audition. Please stop the camera now, upload your video to YouTube within 48 hours, and send us a link via e-mail.

.....

Part II.) Tune Knowledge Repertoire Chart:

POP CLASSICS	BALLADS	MOTOWN/FUNK	STEVIE / MJ	MODERN POP
Moondance	Someone Like You	Heard it Through the Grapevine	Isn't She Lovely?	Call Me Maybe
All Night Long	The Scientist		Superstition	Rolling in the Deep
Just The Way You Are	Candle in the Wind	I Want You Back	I Wish	Crazy (Gnarls Barkley)
American Pie	Home (Michael Buble)	Jungle Boogie	Sir Duke	Wrecking Ball
Jessie's Girl	Can't Help Falling in Love	What's Going On	Man in the Mirror	Get Lucky
Kiss (Prince)	Georgia On My Mind	My Girl	Rock With You	Happy
Celebration	At Last	I Got You (I Feel Good)	Billie Jean	Hey Ya
Don't Stop Believin'	Misty	Brick House	Beat It	Moves Like Jagger

TRAD JAZZ (Clarinet)	SHOWTUNES	LATIN (Flute)	STANDARDS	POP/FUNK RIFFS
Down by the Riverside	Defying Gravity	Carnaval	Save the Last Dance For Me	Sir Duke
Basin St. Blues	Music of the Night	El Venao	The Way You Look Tonight	Jungle Boogie
Sweet Georgia Brown	I Dreamed A Dream	Triste	Fly Me to the Moon	Y.M.C.A.
St. James Infirmary	All That Jazz	Livin' La Vida Loca	Love Me Tender	September
When the Saints...	Send in the Clowns	Mambo #5	Satin Doll	I Feel Good
On the Sunny Side of the Street	Tomorrow	Oye Como Va	All of Me	What is Hip?
	Memory	Sway	Take the A Train	Celebration
St. Louis Blues	Let It Go	Girl from Ipanema	In the Mood	Pick Up the Pieces

Alto Sax

Tempo = 112

HAL LEONARD
JAZZ ENSEMBLE SERIES

THE BEST OF EARTH, WIND & FIRE

IN THE STONE — THAT'S THE WAY OF THE WORLD — SEPTEMBER

1st Eb ALTO SAX

Start
MODERATE-FUNKY (♩ = 112)

Arranged by BOB LOWDEN

IN THE STONE

Words and Music by Maurice White, David Foster, and Rudy White

Copyright © 1979 SAGGIFIRE MUSIC (ASCAP), NINTH MUSIC (IRVING), MUSE, INC. and FOSTER-FREES MUSIC (BMI)

This arrangement Copyright © 1980 SAGGIFIRE MUSIC (ASCAP), NINTH MUSIC (IRVING), MUSE, INC. and FOSTER-FREES MUSIC (BMI)

Made in U.S.A. International Copyright Secured All Rights Reserved

THAT'S THE WAY OF THE WORLD

Words and Music by Maurice White, Verdine White, and Charles Stepney

Copyright © 1975 SAGGIFIRE MUSIC and EIBER MUSIC

This arrangement Copyright © 1980 SAGGIFIRE MUSIC and EIBER MUSIC

Made in U.S.A. International Copyright Secured All Rights Reserved

SEPTEMBER

Words and Music by Maurice White, Allen White, and Al McKay

Copyright © 1975 SAGGIFIRE MUSIC, STEELCHEST MUSIC (ASCAP), IRVING MUSIC, INC. and NINTH MUSIC (BMI)

This arrangement Copyright © 1980 SAGGIFIRE MUSIC, STEELCHEST MUSIC (ASCAP), IRVING MUSIC, INC. and NINTH MUSIC (BMI)

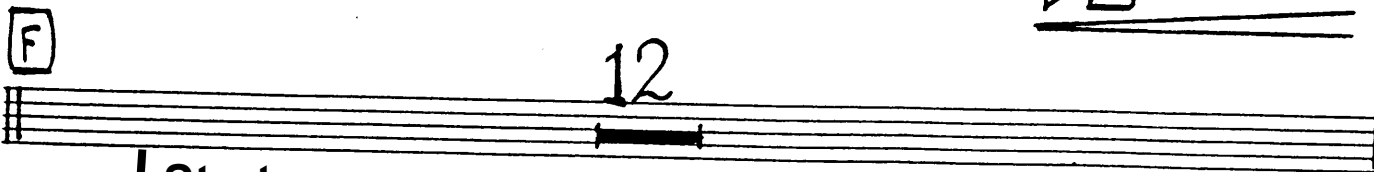
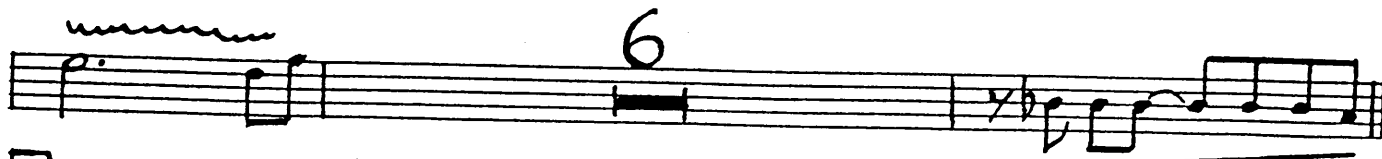
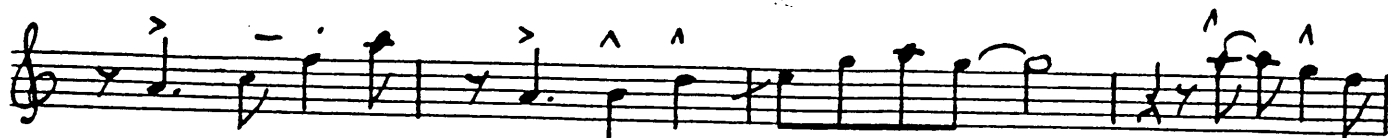
Made in U.S.A. International Copyright Secured All Rights Reserved

ALTO SAX-1

Alto Sax

-2-

BASIC - STRAIGHT AHEAD



Tempo = 180 BPM (Swing)

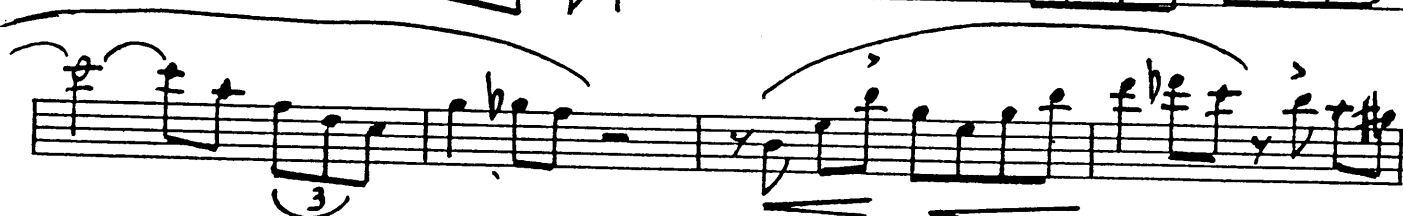


mp

GRAD. CRESC.



f



12

End



mf

Tempo = 108 BPM

Tenor Sax

12 **Start** **B**

16

21

25

End

29 **C**

33 **D** **Gmin7** (open solos)

38 **E_m7(b5)** **Cmin7** **Amin6** **Daug**

41 **Coda**

Start Tenor Sax

BASIE - STRAIGHT AHEAD

Tempo =
180 BPM
(Swing)

Handwritten musical notation for Tenor Sax, measures 1-2. Measure 1 is marked with a circled 'I' and 'mf'. Measure 2 is marked with a circled 'J'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Handwritten musical notation for Tenor Sax, measures 3-4. Measure 3 is marked with a circled 'J' and 'f'. Measure 4 is marked with a circled 'J'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Handwritten musical notation for Tenor Sax, measures 5-6. Measure 5 is marked with a circled 'J'. Measure 6 is marked with a circled 'J'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Handwritten musical notation for Tenor Sax, measures 7-8. Measure 7 is marked with a circled 'J'. Measure 8 is marked with a circled 'J'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Handwritten musical notation for Tenor Sax, measures 9-10. Measure 9 is marked with a circled 'J'. Measure 10 is marked with a circled 'J'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Handwritten musical notation for Tenor Sax, measures 11-12. Measure 11 is marked with a circled 'K'. Measure 12 is marked with a circled 'K'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Handwritten musical notation for Tenor Sax, measures 13-14. Measure 13 is marked with a circled 'K'. Measure 14 is marked with a circled 'K'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Handwritten musical notation for Tenor Sax, measures 15-16. Measure 15 is marked with a circled 'K'. Measure 16 is marked with a circled 'K'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Handwritten musical notation for Tenor Sax, measures 17-18. Measure 17 is marked with a circled 'K'. Measure 18 is marked with a circled 'K'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

Handwritten musical notation for Tenor Sax, measures 19-20. Measure 19 is marked with a circled 'K'. Measure 20 is marked with a circled 'K'. The notation includes eighth and sixteenth notes with various articulations like accents and slurs.

End

V.S.

Flute

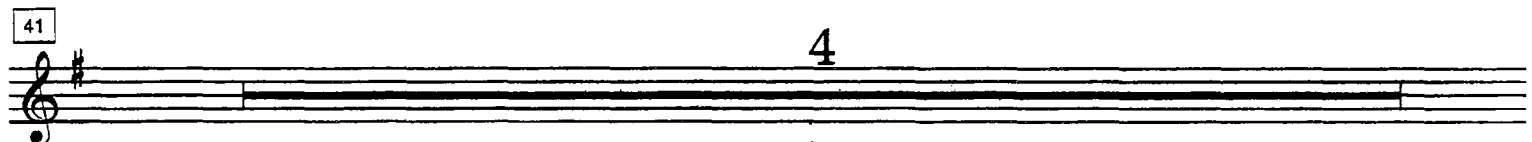
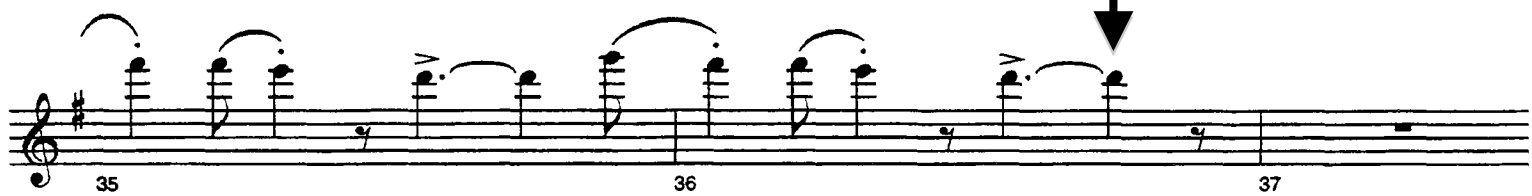
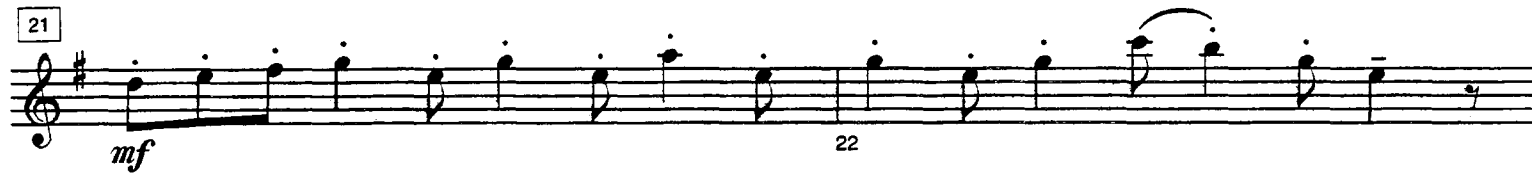
Flute

Tempo = 132 BPM

Start

—96—

#72—Bows & Exi



End

Flute

Mambo Influenciado

Guaracha (Latin Jazz Style) ♩ = 188

Tempo = 180 BPM

Jesús "Chucho" Valdés

(2-3 Clav) **Start**

(pn. RH)
(perc. tacet) **NC.**
(bs. & pn. LH)

A (Time)
(horns)
DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D^{7(b9)}
(tumbao & montuno)

GMI⁹ EMI^{7(b5)} A⁷ DMI⁷ D^bMI⁷ CMI⁷ F⁷⁽⁹⁾

End
1. B^bMA⁹ EMI^{7(b5)} A^{7(b5)} DMI⁷ A^{7(#9)}
2. (1st solo begins) A^{7(#9)}

B (Solos)
DMI⁷ EMI^{7(b5)} A⁷ DMI⁷ AMI^{7(b5)} D⁷ GMI⁷ EMI^{7(b5)} A⁷
DMI⁷ CMI⁷ F⁷ B^bMA⁹ EMI^{7(b5)} A⁷ DMI⁷ A^{7(#9)}

After solos, D.S. al Coda
(with repeat)

tutti
NC. DMI^{6/9}

Avenue Q
Reed

- 2 -
Clarinet

THE "AVENUE Q" THEME

[Rev. 8/06]

1

Clarinet

Tempo = 142 BPM

Music and Lyrics by
ROBERT LOPEZ and
JEFF MARX

Orchestrated by
STEPHEN OREMUS

ON CLICK
"5-6-7-8!"

Bright, Swing 8ths ♩ = 142

CLARINET

The musical score is written for a Clarinet in G major (one sharp). It begins with a treble clef and a 4/4 time signature. The first measure (measure 1) features a whole note G4 with a trill (tr) and a wavy line above it. A large upward-pointing arrow labeled 'Start' is positioned below the first measure. The tempo is marked as 142 BPM. The score is divided into measures numbered 1 through 37. Measures 1-5 are marked with a mezzo-forte (mf) dynamic. Measures 6-9 are marked with a mezzo-forte (mf) dynamic. Measures 10-12 are marked with a mezzo-forte (mf) dynamic. Measures 13-17 are marked with a mezzo-forte (mf) dynamic. Measures 18-21 are marked with a mezzo-forte (mf) dynamic. Measures 22-25 are marked with a mezzo-forte (mf) dynamic. Measures 26-29 are marked with a forte (f) dynamic. Measures 30-31 are marked with a forte (f) dynamic. Measures 32-33 are marked with a forte (f) dynamic. Measures 34-37 are marked with a fortissimo (ff) dynamic. The score ends with a double bar line and a 3/4 time signature. A large downward-pointing arrow labeled 'End' is positioned above the final measure (measure 37).

SEGUE AS ONE to "Opening"

Tempo = 75 BPM

Clarinet

Smooth and even - don't force.

A musical score for Clarinet, consisting of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a continuous line across the staves, with measure numbers 6, 11, 16, 22, 27, 30, 34, and 38 marked at the beginning of their respective staves. An arrow labeled "Start" points to the first note of measure 22, which is the first note of a new key signature change to three sharps (F#, C#, G#). An arrow labeled "End" points to the final note of measure 38, which is the last note of the piece. The music features a variety of note values, including eighth and sixteenth notes, often beamed together, and some notes are slurred.

Don't Get Around Much Anymore

Med. Swing
(G13)

Music by Duke Ellington
Lyric by Bob Russell

(CMA7) (CMA7 DMI7 EbMI7 EMI7) A7

Missed the Sat - ur - day dance,

Heard they crowd-ed the floor,

A7 (D7) DMI7 G13sus G13 C6

Could- n't bear it with-out you,

Don't get a-round much an - y more.

G13 (CMA7) (CMA7 DMI7 EbMI7 EMI7) A7

Thought I'd vis - it the club,

Got as far as the door,

A7 (D7) DMI7 G13sus G13 C6 C7

They'd have asked me a - bout you,

Don't get a-round much an - y more.

[B] F6 (Bb9) F#o7 C6/G C7

Dar - ling, I guess

my mind's more at ease, But

F6 F#MI7(b5) B7(b9) EMI7 EbO7 DMI7 G7

nev - er - the - less,

Why stir up mem - o - ries? Been in - vit-ed on dates,

[C] (CMA7) (CMA7 DMI7 EbMI7 EMI7) A7

Might have gone but what for?

Aw- fully dif- frent with - out

(D7) DMI7 G13sus G13 C6 (DMI7 G7)

you,

Don't get a-round much an- y - more.

A7 B7C7C#7

Bars 3 & 11 of letter [A] and bar 3 of letter [C] may also be played: No kicks during solos.

-WARREN/GORDON

(VP) **THERE WILL NEVER BE ANOTHER YOU**

Handwritten musical score for "There Will Never Be Another You" by Warren/Gordon. The score is written on ten staves in treble clef with a key signature of one flat (Bb). Chord symbols are written above the staves, and some measures contain a double bar line with a diagonal slash. The piece ends with a "FINE" marking in a circle.

Chord symbols and measure markings:

- Staff 1: Ebmaj7, D-7 b5, G7 b9
- Staff 2: C-7, Bb-7, Eb7
- Staff 3: Abmaj7, F-7 b5, Bb7, Ebmaj7, C-7
- Staff 4: F7, (C-7 F7), F-7, Bb7
- Staff 5: Ebmaj7, D-7 b5, G7 b9
- Staff 6: C-7, Bb-7, Eb7
- Staff 7: Abmaj7, F-7 b5, Bb7, Ebmaj7, G-7, C7
- Staff 8: Ebmaj7, D7, G7, C7, F-7, Bb7, Eb (Bb7)
- Staff 9: (FINE)