Undergraduate Applicants

Private study at the University of Arizona will primarily revolve around the ALTO Saxophone; however, it is expected that students will gain considerable experience on all four major saxophones during their studies. If you are a high school student currently specializing on the TENOR or BARITONE saxophone, you can choose to audition on one of these horns, though ALTO saxophone is preferred for classical saxophonists.

1. Undergraduate auditions for Performance, Music Education, and Instrumental Studies applicants are 10-15 minutes long and consist of the following:

   Scales: Prepare all major and harmonic minor scales demonstrating the complete normal range of the instrument (full range scales are encouraged).

   Etudes: Two contrasting etudes of your choice from Ferling/Mule 48 Studies after Ferling: One that’s slow, and another that demonstrates your technical skills.

   Repertoire: Prepare one of the following works below or a major work of similar scope and difficulty that represents your highest proficiency. You may also pick movements deriving from different works.

Alto Saxophone (Preferred):
- Concerto by Glazunov
- Tableaux de Provence by Maurice
- Scaramouche by Milhaud
- Concertino da Camera by Ibert
- Sonata by Creston
- Concerto by Dubois
- Improvisation et Caprice by Bozza
- Rhapsody by Debussy/Rousseau
- Sonata by Heiden
- Fantasia by Villa Lobos (soprano/tenor)
- Sonata No. 6 by J.S. Bach/arr. Mule
- Sonata by Eccles/arr. Rascher
- Sonata by Jeanine Rueff

Tenor Saxophone (Only if your primary instrument is tenor):
- Sonata by Vivaldi/arr. Rascher
- Poem by Walter Hartley
- Sonata by James DiPasquale
- Sonata by William Schmidt
- Sonata by Arthur Frackenpohl
Fantasia by Heitor Villa Lobos

Baritone Saxophone (Only if your primary instrument is baritone):
1st Cello Suite by J.S. Bach/arr. Londeix or Kynaston or Caravan
Sonata by William Schmidt
Improvisation et Caprice by Eugene Bozza

2. Undergraduate auditions for Jazz Studies applicants are 10-15 minutes long and consist of the following:

   Scales: Prepare all major and harmonic minor scales demonstrating the complete normal range of the instrument. You maybe asked major and minor triad arpeggios, 2 octaves.

   Three memorized standards of contrasting style (i.e. medium swing, ballad, waltz, latin, odd meter, straight 8th, etc.). Play the melody and improvise a few choruses on each. Sight Reading will also be included.

***Continue for Graduate Audition Requirements***
Graduate Applicants

Pre-Screening Audition Requirements

Graduate Applicants will be required to submit a pre-screening recording by January 1 via Acceptd (video preferred; audio-only acceptable). Quality of the recording must be sufficient in order to make a reasonable judgment of ability:

The recording should contain two contrasting works that demonstrate your highest level of musical and technical development. Recordings will be reviewed beginning the week following the January 1 deadline. You will be notified via email as to whether or not you have been invited for a live audition. Recordings received after January 1 will be considered on a case-by-case basis.

Live Audition Requirements

Master of Music in Saxophone Performance and Doctor of Musical Arts auditions are 15-20 minutes long and consist of the following:

Scales: Prepare all major and harmonic minor scales demonstrating full range scales. You maybe asked to demonstrate your altissimo and/or overtone skills.

Etudes: Choose 1 etude from the 28 Studies after the Modes of Oliver Messaien by Guy LaCOUR.

Repertoire: Prepare at least two major works in its entirety that will demonstrate your highest level of musical and technical development. It is recommend that at least one of the selections include one of the following works: Berio, Sequenza IXb; Dahl, Concerto; Denisov, Sonata; Albright, Sonata; Erik Larsson, Concerto; Bolcom, Lilith; Bolcom, Concert Suite; Lennon, Symphonic Rhapsody.

Suggested repertoire for your second piece includes (Or something similar in scope and difficulty):

- Concertino da Camera by Jacques Ibert
- Variations Pathetiques by Ida Gotkovsky
- Brilliance by Ida Gotkovsky
- Legende by Florent Schmitt
- Elegie et Rondeau by Karel Husa
- Concerto by Karel Husa
- Tre Pezzi by Giacinto Scelsi
- Distances Within Me by John Anthony Lennon
- Mysterious Morning III by Fuminori Tanada
- Sequenza VIIb by Luciano Berio
- Hard by Christian Lauba
- Opcit by Philippe Hurel
Fuzzy Bird Sonata by Takashi Yoshimatsu
Klonos by Piet Swert
Fantasia by Heitor Villa-Lobos
Ballade by Frank Martin
Concerto by Donald Martino
Sonata by David Maslanka
Lamento and Rondo by Pierre Sancan

*Optional, but strongly encouraged: Jazz standard(s) or blues with soloing.

Prospective UA graduate saxophone majors are expected to have some level of proficiency in both classical and jazz genres. Depending on your performance background, you may be asked to demonstrate some jazz, though it is not required.