Saxophone Audition
December 2-3, 2013

Colonial Song (Grainger)

Solo, molto vibrato \( \frac{\text{} \times}{46-50} \)

\( \text{a tempo} \)

\( \text{mf espress.} \)

\( \text{cresc.} \)
Molly on the Shore
Percy Grainger
(Soprano Saxophone part-to be played on alto saxophone)

Pickup to Rehearsal Number 27 through measure 42.

[Music notation and instructions]
IMPROVISATION ET CAPRICE
POUR SAXOPHONE SOLO
Eugène BOZZA

I. IMPROVISATION

(a Piacere) Moderato

II. CAPRICE

Allegro moderato
Audition and Anxiety Basics

Jonathan Hulting-Cohen
Drawn from Bill Lucas, Trumpet, Detroit Symphony Orchestra

Basic Principles
• Your job is to circumvent the fight or flee mechanism.
• The more knowledge you have, the more confident you will be. Knowledge includes mastery of what you will be playing, visualizing how the performance goes, and details such as what you will eat, etc.
• Mastery is playing perfectly every time without thinking about it.
• Constructive and anxiety-free self-critique is fine, after performing.
• Journal reflection promotes growth.

Daily
• Breathe
  o Ten Sipping Breaths
    ▪ Relaxed facial muscles
    ▪ Arms, legs are limp and heavy, perhaps with a feeling of warm
    ▪ Sense of inner calm (balance)
    ▪ Stomach is warm (warm drinks, warm clothes)
    ▪ Forehead is cool (damp cloth, inside of wrist)
  o Stress Relief Breathing
    ▪ Fill lungs through the nose
    ▪ Hold 5 counts
    ▪ Exhale through the mouth, as a sign of relief
• Mini meditation
  o Sit up straight, leave eyes slightly open. Allow your body to relax to the point that you feel you are getting heavy in your chair. All parts of the body become heavy, including the muscles in the face. Also, imagine all parts of your body are becoming warmer, with the exception of the forehead, which you should imagine becoming cooler. If the mind chatters, let it, but allow it to pass. Telling the mind “Don’t Talk” only encourages it.
• Visualize musical aspects in absolute clarity
  o Rhythms
  o Pitches
  o Dynamics
  o Physical sensations
  o Emotional impact
• Practice Smartly
  o Intentional practice, attempting manageable chunks is best.
  o Practice playing effortlessly.*
o Take frequent breaks: as soon as mind begins to wander, stop and refocus. You may stop even 100 times in a session, and sometimes just seconds apart.

• **Visualize the event**
  o What the space immediately around your spot at the audition looks like**
  o What the room looks like
  o How you will enter it
  o What you are wearing
  o What you ate

• **Practice Auditioning**
  o Set up your immediate surroundings
  o Do your breathing ritual and mini meditation.
  o Practice your tasks in a different order each day
  o Reserve all critique and judgment for after the practice, not during.

• **Reflection**
  o Take notes on how it went technically on odd days; on even days, take notes how it felt psychologically.

* As you achieve ability to play a passage just as you want it, try again but less hard. If you struggle, slow down and try again at the same level of effort. Continue decreasing effort while maintaining quality until the passage is completely “mastered.”

** This space can be controlled. If you use a stand, have a certain distance away you like to be. If you bring a water bottle with you, know on what side of yourself to set it. Recreate these conditions and more in the practice room.

Day of the Audition

• Protect your energy: if that means talking less or not at all, doing a lighter form of exercise, or taking time to be alone, so be it. You can socialize later.
• Set aside time to visualize exactly how the performance will go, in absolute clarity.
• Cool your forehead, warm your stomach, both physically and with your imagination. Both approaches directly combat Fight or Flee.
  o Physical warmers include warm clothes and drinking warm, decaffeinated drinks. Physical coolers including putting a damp cloth to your forehead, or the inside of your wrist.
• Wear clothes in which you are most comfortable.