



2024/25 Bari Sax Audition Excerpts

**Please prepare the excerpts listed on
pages 2 through 4**

Woodwind Doubles: These excerpts are optional for any saxophonists interested in demonstrating additional skills on other instruments. Any or all can be performed.

Improvisation: Please use provided chord changes (transposed for your instrument) to demonstrate your improvisational ability. **This portion of the audition is optional for woodwinds and brass, but required for all rhythm section players.**

Additional requirements: All students may be asked to sight-read a short excerpt, and they will be asked to play major, melodic minor, and diminished (whole/half) scales in any key. Drummers will be asked to demonstrate grooves in different styles/tempo in place of scales.

Bari Excerpt #1

Reed 5

Swing $\text{♩} = 224$ ²

Cottontail

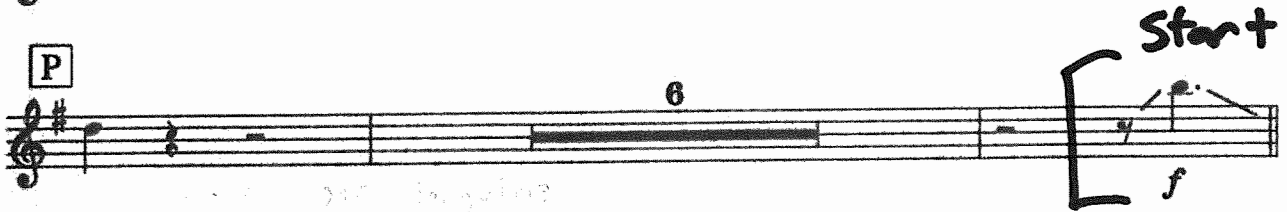
K **L** **M** (end Ten. solo) **N**



O solo



P



Q



R



S



T

The first staff of section T contains a sequence of eighth and sixteenth notes in a treble clef with a key signature of one sharp (F#). The second staff continues the melody and ends with a bracketed section labeled "Stop".

U

ff

Section U begins with a treble clef and a key signature of one sharp. The first staff starts with a dynamic marking of *ff* (fortissimo) and contains a series of eighth notes.

V

Section V starts with a treble clef and a key signature of one sharp. It features a series of notes with slurs and a dynamic marking of *2* (second ending).

The second staff of section V continues the melodic line with slurs and dynamic markings of *pp* (pianissimo).

W

Section W begins with a treble clef and a key signature of one sharp. The first staff contains a sequence of eighth notes with various accidentals.

The second staff of section W continues the melody and includes a circled section of notes.

X

mf

Section X starts with a treble clef and a key signature of one sharp. The first staff begins with a dynamic marking of *mf* (mezzo-forte).

The second staff of section X continues the melodic line with slurs and various accidentals.

Bari Excerpt #2

Swing $\text{♩} = 160$

Three And One

NOTICE: The law provides penalties for any unauthorized copying or reproduction of any copyrighted musical work.

E^b BARITONE SAX

composed and arranged
by Thad Jones

MEDIUM SWING ($\text{♩} = 160$)

SOLI w/FLUGELHORN

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various slurs and accents. The dynamic marking *mf* is written below the staff.

Handwritten musical notation on a single staff, continuing from the previous staff. It features similar rhythmic patterns and slurs. The dynamic marking *mf* is present.

Handwritten musical notation on a single staff. A box containing the letters "BK" is written above the staff. The music continues with eighth notes and slurs. The dynamic marking *mf* is written below.

Handwritten musical notation on a single staff. It includes slurs and accents. The dynamic marking *mf* is written below.

Handwritten musical notation on a single staff. A box containing the letter "C" is written above the staff. The music features a change in dynamics, with a *f* marking below. The text "W/SAXES" is written above the staff.

Handwritten musical notation on a single staff. It includes a triplet of eighth notes and slurs. The dynamic marking *f* is written below.

Handwritten musical notation on a single staff. It features slurs and accents. The dynamic marking *f* is written below.

Handwritten musical notation on a single staff. A box containing the letter "D" is written above the staff. The music continues with eighth notes and slurs. The dynamic marking *f* is written below.

Handwritten musical notation on a single staff. It includes slurs and accents. The dynamic marking *f* is written below.

Handwritten musical notation on a single staff. It features slurs and accents. The dynamic marking *f* is written below.

Handwritten musical notation on a single staff. It includes slurs and accents. The dynamic marking *f* is written below.

stop]

Improvisation Excerpts (Eb Instruments)

Excerpt #1
♩=108, swing

Chord progression for Excerpt #1:

Staff 1: G⁷ C⁷ G⁷

Staff 2: C⁷ G⁷ E⁷

Staff 3: A⁻⁷ D⁷ G⁷ A⁻⁷ D⁷

Excerpt #2
♩=168, swing

Chord progression for Excerpt #2:

Staff 1: D Δ B⁷ E⁻⁷ A⁷

Staff 2: F \sharp -⁷ B⁷ F⁻⁷ B \flat ⁷ E⁻⁷ A⁷

Staff 3: D Δ B⁷ E⁻⁷ A⁷

Staff 4: F \sharp -⁷ B⁷ A⁻⁷ D⁷

Staff 5: G Δ F⁻⁷ B \flat ⁷ E \flat Δ C \sharp -⁷ F \sharp ⁷

Staff 6: B Δ F⁻⁷ B \flat ⁷ E \flat Δ E⁻⁷ A⁷

Staff 7: D Δ B⁷ E⁻⁷ A⁷

Staff 8: F \sharp -⁷ B⁷ E⁻⁷ A⁷ D Δ E⁻⁷ A⁷

FLUTE

REED 2

ALTO SAX, FLUTE, CLARINET

$\text{♩} = 88$
Straight

JOURNEY HOME

COMPOSED & ARRANGED BY
MARIA SCHNEIDER, ASCAP

“ OPEN THREE PAGES ”

TRIPLET FEEL $\text{♩} = 88$



9 ALTO



17

(TO FLUTE - QUICK!)



FLUTE



29



CLARINET $d=112$ SWING

As recorded by THE CLAYTON-HAMILTON JAZZ ORCHESTRA

RAINCHECK

ALTO SAX 1/CLARINET

By BILLY STRAYHORN
Arranged by JOHN CLAYTON

(FAST SWING) ($\text{♩} = \text{♩}$) *2 Chorus Top* *Piano Trumpets*

(CLARINET) (SOLO)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22-26 24 *mf* 25-28 *drums fill*

(B) *drums Time* **(C)** 29-36 37 38 39 40

(D) 41 42 43 44 45 46 47-48

(E) 49 50 51 52 53 54 55 56-58 *mf*



165



sfz > p

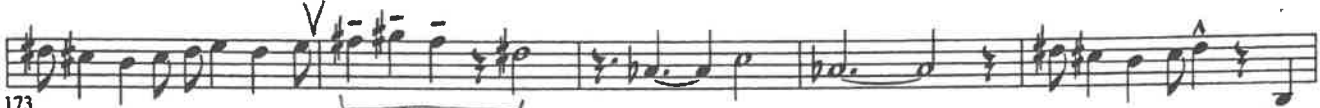
169



mf

*3
2
V*

173



gently

mf

178

OPEN

ON CUE



SLOW DEPRESS -----

Bass Clarinet $\text{♩} = 88$
Straight

SOPRANO SAX

d=104 SWING

285

END TENOR SOLO



293

UNIS.



301



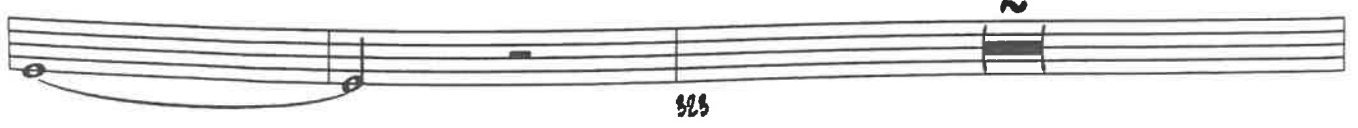
309

-3



317

LEAD



2