

Valley Jazz Cooperative Audition Materials for Baritone Saxophone

PLEASE READ CAREFULLY. Thank you!

Thank you for your interest in VJC ensembles. We are delighted you plan to audition for one or more of our groups. Our annual audition calendar features **combo auditions in August/September**. Then the entire program *resets* with **big band auditions in November/December**.

Please note that different programs (combos vs. big bands) have different audition requirements. This packet contains all the materials needed for *any* type of VJC ensemble audition. But please know you would never have to play all the pieces found here in any single audition. Read carefully below to understand precisely what you need to prepare for your upcoming VJC audition.

For All VJC Auditions (Combos and/or Big Bands), please prepare:

1) Major and minor scale performance (ascending and descending, two octaves where possible/comfortable for the student).

2) **OPTIONAL AUDITION COMPONENT** --- Woodwind doubles discussion and/or demonstration. Simply put, if you can play flute, clarinet, or bass clarinet, the VJC would like to know this. But if you do not play any flute or clarinet, that's just fine: The lack of any woodwind doubles will have no negative impact on your audition.

Also, if you play other saxes (soprano, alto, tenor) that you have access to---either because you own them or through your school's band program---please let us know that during the audition.

In addition, for VJC Combo Auditions, please prepare:

1) One or both of the transposed lead sheets found in this packet (compositions entitled *VJC Blues* and *Framer of Thy Song*). Be able to play the melody and improvise over the chord progression shown. It is completely your choice whether to prepare one or both pieces.

Also, please note that concert lead sheets for both pieces have been included in the packet, should you want to play or practice on either one with a live rhythm section (perhaps classmates from your own school's jazz program).

In addition, for VJC Big Band Auditions, please prepare:

1) There are three written excerpts from the big band chart *Percolate(r)*, labeled **A**, **B**, and **C**. Select any two of those three---your choice---to play for the audition.

1A) As an alternate option, anyone trying out for AZ All-State Jazz Ensembles may substitute *those* audition materials (provided by ABODA) for the *Percolate(r)* excerpts listed above.

2) **OPTIONAL AUDITION COMPONENT** --- Improvisation on one of the two basic chord progressions shown: G Blues (*Bb concert*) or **ii - V7 - I** progressions (*similar to changes to Tune Up by Miles Davis*).

Please note if you do not yet feel comfortable improvising, don't let that stop you from auditioning. Again, demonstration of improvisation skills (for VJC big bands) is optional.

On VJC audition days, please have your instrument(s) out, warmed up, and ready to go by the start of your assigned audition time, so that we may stay on schedule throughout the process. Thank you.

Finally, please contact the VJC Director, Russell Schmidt (email: Russ@ValleyJazz.org) with any additional questions you may have about the audition process. And thank you again for your interest in the Valley Jazz Cooperative. We look forward to hearing you soon!

E♭ part (transposed for Alto Sax, Bari. Sax, etc.) **VJC Blues**

comp. by Russell Schmidt

Medium Swing

2X's THRU (on both the **Head In** and **Head Out**)

OPEN for Solos:

D.S. al CODA
(twice thru on the **Head Out**)

VJC Blues

Medium Swing

(N.C.) F⁹_{sus} Eb⁻⁹

(Bass cues sound 8vb)

Pedal point groove for INTRO

5 F⁹_{sus} F⁷(#9) Gb⁹ G⁷(b9) Ab⁷ Bb⁷ F⁷(#9) B⁹(#5)

5

Drum Fill

2X's THRU (on both the Head In and Head Out)

10 Bb⁷ Eb⁷_{sus} Bb⁷ F⁻⁷ Bb⁷(b5)

Str. Ahead Swing
(Bass walks)

14 Eb⁹ Eb⁻⁹ Ab⁹ Bb⁷ G⁷(b9)

18 C⁻⁷ F⁷(b9) Bb⁷ Ab⁷ Bb⁷ F⁷(#9)

To CODA

To CODA

18

Drum Fill

OPEN for Solos:

Musical staff 1 (measures 22-25): Treble clef, key signature of two flats. Chords: B^b7, E^b9, B^b7, F-9, B^b7. Staff contains rhythmic slashes.

Musical staff 2 (measures 26-29): Treble clef, key signature of two flats. Chords: E^b9, B^b7, G7(^b9 #5). Staff contains rhythmic slashes.

Musical staff 3 (measures 30-33): Treble clef, key signature of two flats. Chords: C-7, F7, B^b7, C-7, F7. Staff contains rhythmic slashes.

D.S. al CODA
(twice thru on the **Head Out**)

CODA

Musical staff 4 (measures 34-37): Treble clef, key signature of two flats. Chords: G7(^b9 #5), C-7, C^bΔ⁹, G^b9, G7(^b9 #5), A^b7, B^b7. Staff contains melodic lines.

Musical staff 5 (measures 34-37): Bass clef, key signature of two flats. Chords: G7(^b9 #5), C-7, C^bΔ⁹, G^b9, G7(^b9 #5), A^b7, B^b7. Staff contains bass lines.

34

Drum Fill

E♭ part

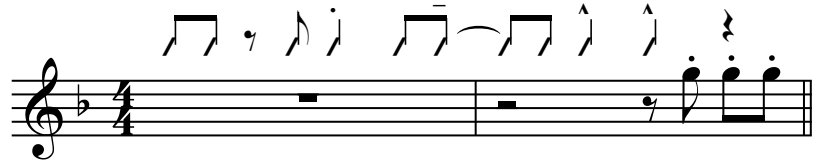
(transposed for Alto Sax, Bari. Sax, etc.)

Framer of Thy Song

comp. by Russell Schmidt

Med. Latin ♩ = 132-136

(Rhythm Section cue)



A single staff of music in 4/4 time, starting with a treble clef and a key signature of two flats. It contains a rhythmic cue consisting of several eighth and quarter notes, some with accents, and a final quarter rest.



Musical staff 1, starting at measure 3. It begins with a section sign (§) and contains a melodic line with eighth and quarter notes, some with slurs and accents.



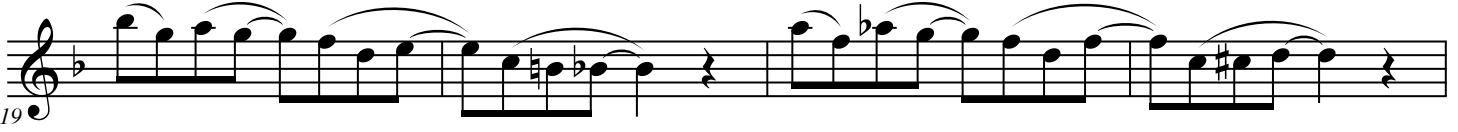
Musical staff 2, starting at measure 7. It continues the melodic line with eighth and quarter notes, featuring slurs and accents.



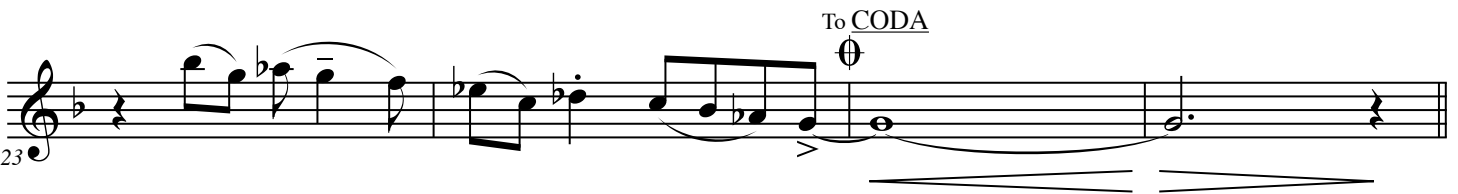
Musical staff 3, starting at measure 11. It continues the melodic line with eighth and quarter notes, featuring slurs and accents.



Musical staff 4, starting at measure 15. It continues the melodic line with eighth and quarter notes, featuring slurs and accents.



Musical staff 5, starting at measure 19. It continues the melodic line with eighth and quarter notes, featuring slurs and accents.



Musical staff 6, starting at measure 23. It concludes the melodic line with eighth and quarter notes, featuring slurs and accents. Above the staff, the text "To CODA" is written above a circled cross symbol (⊕). Below the staff, there are two long horizontal lines with a double bar line in the middle, indicating the end of the piece.

OPEN for Solos:

27

D-9 C9

31

Bb9 A7alt. D-9 A7alt.

35

D-9 C9

39

Bb9 A7alt. D-9

43

C9 D-9

47

(Soloist changes)

(Rhythm Section cue)

(mini-break)

C9 Bb9 A7alt. D-9	1., 2., 3., (etc.) (D-9)	Last X ONLY (D-9)
C9 Bb9 A7alt. D-9	1., 2., 3., (etc.) (D-9)	Last X ONLY (D-9) A7alt.

D.S. al CODA
(after final solo)

D.S. al CODA
(after final solo)

CODA

52

56

Framer of Thy Song

Med. Latin ♩ = 132-136

Piano introduction in 4/4 time, key of F major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady eighth-note accompaniment. Chords include C7alt. and (N.C.).

(Bass cues sound 8vb)

Musical staff 1 (measures 3-6). Chords: F-9, Eb7sus, Eb7.

Musical staff 2 (measures 7-10). Chords: Db9, C7alt., F-11, C7alt.

Musical staff 3 (measures 11-14). Chords: F-9, Eb7sus, Eb7.

Musical staff 4 (measures 15-18). Chords: Db9, C7alt., F-11.

Musical staff 5 (measures 19-22). Chords: Eb9, F-9.

Musical staff 6 (measures 23-26). Chords: Eb9, Db9, C7alt., F-11, C7alt. Includes a 'To CODA' section and an 'Opt. Drum Fill (just 8th notes)' section.

Framer of Thy Song

OPEN for Solos:

27

F-9 Eb9

31

Db9 C7alt. F-9 C7alt.

35

F-9 Eb9

39

Db9 C7alt. F-9

43

Eb9 F-9

47

(Soloist changes)

(Rhythm Section cue)

(mini-break)

Eb9	Db9	C7alt.	F-9	1., 2., 3., (etc.) (F-9)	Last X ONLY (F-9)	D.S. al CODA (after final solo)
Eb9	Db9	C7alt.	F-9	1., 2., 3., (etc.) (F-9)	Last X ONLY (F-9)	C7alt.

47

CODA

52

CODA

F-11 C7alt. F-11 C7alt.

56

F-11

Valley Jazz Cooperative Baritone Saxophone Audition Materials (for big band)

[loosely based on materials from *Percolate(r)*, composed by Russell Schmidt]

A ♩ = 160 (Straight 8ths)

Musical notation for section A, measures 1-4. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩ = 160 (Straight 8ths). The first measure starts with a *mf* dynamic. The notation includes various rhythmic values, including eighth notes, quarter notes, and half notes, with some notes beamed together. There are accents (>) over several notes. The section ends with a *f* dynamic and a "STOP" marking.

B ♩ = 108 (Swing 8ths)

Musical notation for section B, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 108 (Swing 8ths). The first measure starts with a *mf* dynamic. The notation features a complex melodic line with many beamed eighth notes and sixteenth notes. There are accents (>) and a *f* dynamic marking towards the end of the section, which concludes with a "STOP" marking.

C ♩ = 108 (Swing 8ths)

Musical notation for section C, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 108 (Swing 8ths). The first measure starts with a *mf* dynamic. The notation includes a triplet of eighth notes in the first measure and various other rhythmic patterns. There are accents (>) and a *mf* dynamic marking. The section ends with a *f* dynamic and a "STOP" marking.

Valley Jazz Cooperative Baritone Saxophone Audition Materials (for big band ... page 2)

Improvisation Option #1: G Blues (*B \flat concert*)

Improvisation Option #1: G Blues (*B \flat concert*)

Staff 1: G⁷, C⁷, G⁷

Staff 2: C⁷, G⁷, E⁷(#9)

Staff 3: A^{mi}7, D⁷, G⁷, E⁷(#9), A^{mi}7, D⁷

Improvisation Option #2: ii - V7 - I progressions (based on chord changes similar to *Tune Up* by Miles Davis)

Improvisation Option #2: ii - V7 - I progressions (based on chord changes similar to *Tune Up* by Miles Davis)

Staff 1: D^{min}7, G⁷, C^{Maj}7

Staff 2: C^{min}7, F⁷, B \flat Maj⁷

Staff 3: B \flat min⁷, E \flat 7, A \flat Maj⁷, Fmin⁷

Staff 4: D^{min}7, G⁷, C^{Maj}7