
2018 WMEA All-State Audition Materials

Jazz Saxophones and Brass

All examples are to be played alone (without accompaniment) except where indicated.

Basic Audition

The following three tracks are required of all wind applicants

ALTO SAXOPHONE (pages 3-4)
TENOR SAXOPHONE (pages 5-6)
BARITONE SAXOPHONE (pages 7-8)
TRUMPET (pages 9-10)
TROMBONE (pages 11-12)

- Track 1 Play "Swing Excerpt - #1" as indicated on separate page.
Track 2 Play "Ballad Excerpt - #2" as indicated on separate page.
Track 3 Play "Latin/Straight 8th Excerpt- #3" as indicated on separate page.

Additional optional improvisation tracks follow, as well as tracks for lead trumpet and bass trombone candidates.

Specialty Add-Ons Optional

LEAD TRUMPET

If you would like to be considered for lead trumpet or demonstrate your lead trumpet ability, record tracks 1-3 from the Basic Audition and add these tracks.

- Track 4 You may either demonstrate your improvisational skills by following that option's instructions, or you may leave this track blank.
Track 5 Play "Lead Trumpet Excerpt - LT #1" as indicated on separate page.
Track 6 Play a chromatic scale from your lowest comfortable note to highest comfortable note BOTH ascending and descending. Use legato tonguing, taking breaths as needed. (Quarter note = 132)

Improvisation Add-On Optional

ALTO SAXOPHONE IMPROVISATION
TENOR SAXOPHONE IMPROVISATION
BARITONE SAXOPHONE IMPROVISATION
TRUMPET IMPROVISATION
TROMBONE IMPROVISATION

If you would like to demonstrate your improvisational skills, record tracks 1-3 from the Basic Audition and add this track.

- Track 4 Optional improvisation. Record a Bb Blues Head of your choice and 1-4 additional improvisation choruses of a Bb Blues. This may be recorded with Jamey Aebersold or a live rhythm section of your choice, but it **must be accompanied.**

BASS TROMBONE

If you would like to be considered for bass trombone or demonstrate your bass trombone ability, record tracks 1-3 from the Basic Audition and add these tracks.

Please note--if you need to take all or portions of tracks 1-3 down an octave, you are welcome to do so.

- Track 4 You may either demonstrate your improvisational skills by following that option's instructions, or you may leave this track blank.
Track 5 Play "Bass Trombone Additional Excerpt - BT #1" as indicated on separate page.
Track 6 Play a descending quarter note chromatic scale from Bb in the bass clef staff to your lowest comfortable note. Use legato tonguing, taking breaths as needed. (Quarter note = 132)

2018 WMEA Audition Materials

Jazz Band and Choir Rhythm Sections

All examples are to be played alone (without accompaniment) except where indicated.

This rhythm section material is for both Jazz Band and Jazz Choir Rhythm auditions.

PIANO

- Track 1 Play the written piano part from "Jazz Piano", example 1.
- Track 2 Comp with melody and chords for one chorus of "A Misty Moment" (Jazz Piano, example 2), followed by two choruses of improvisation. You may use a live rhythm section or [Aebersold, Volume 25, CD 1, track 7](#), left channel only.
- Track 3 Improvise a solo playing 3 choruses of up tempo Bb blues using a live rhythm section or [Aebersold, Volume 2](#), track 5, left channel only.
- Track 4 Play any additional example of your choice not to exceed one minute.

BASS

*Acoustic Bass is preferred,
but electric bass is acceptable.*

- Track 1 Play the written bass part from "Jazz Bass", example 1.
- Track 2 Play a walking bass line on "A Misty Moment" (Jazz Bass, example 2) for two choruses and solo on a third chorus if you choose to, using a live rhythm section or [Aebersold, Volume 25, CD 1, track 7](#), right channel only.
- Track 3 Play a bass line on a latin tune of your choosing for 1 chorus and solo for 1 chorus if you choose to. You may use a live rhythm section or a play-along recording such as Aebersold or Hal Leonard with the bass part removed.
- Track 4 Play any additional example of your choice not to exceed one minute.

GUITAR

- Track 1 Play the written guitar part from "Jazz Guitar", example 1.
- Track 2 Comp 16 measures of chord changes from a medium tempo "swing feel" chart, unaccompanied. Recommendation: if possible, use materials you are currently playing in your school jazz ensemble.
- Track 3 Improvise a solo playing 3 choruses of up tempo Bb blues using a live rhythm section or [Aebersold, Volume 2](#), track 5.
- Track 4 Play any additional example of your choice not to exceed one minute.

DRUMS

For each of tracks 1-5, play 16 measures "trading 4's" divided alternately as 4 bars of time, 4 bars of solo, etc., within each 16 measure track. See separate Drum Set page for further instructions.

- Track 1 Play 16 measures of medium swing. (Quarter note = 120)
- Track 2 Play 16 measures of fast swing. (Quarter note = 200)
- Track 3 Play 16 measures of shuffle (Quarter note = 152)
- Track 4 Play 16 measures of Bossa Nova (Quarter note = 152)
- Track 5 Play 16 measures contemporary straight 8th (ECM/fusion) (Quarter note = 100)
- Track 6 Play "Big Band Excerpt -- #1" as instructed on the separate Drum Set page. (Quarter note = 200)

Optional:

- Track 7 Play 16 measures of jazz waltz. (Quarter note = 144)
- Track 8 Play 16 measures of funk or funk shuffle. (Quarter note = 176)

ALTO SAXOPHONE

Page 1 of 2

Required:

Swing Excerpt - #1

Swing ♩ = 180 - 200

Musical notation for Swing Excerpt #1, Alto Saxophone part. The excerpt consists of three staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Swing ♩ = 180 - 200'. The music features a mix of eighth and sixteenth notes, with some notes marked with accents (^) and slurs. A first ending bracket labeled '-4' spans the final two measures of the second staff. The piece concludes with a double bar line at the end of the third staff.

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Ballad Excerpt - #2

STRAIGHT 8's ♩ = 72

Musical notation for Ballad Excerpt #2, Alto Saxophone part. The excerpt consists of two staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 'STRAIGHT 8's ♩ = 72'. The music is characterized by a slow, legato feel, with long, sweeping lines and slurs. A first ending bracket labeled '3' spans the final three measures of the first staff. The piece concludes with a double bar line at the end of the second staff.

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ALTO SAXOPHONE

Page 2 of 2

Latin/Straight 8th Excerpt - #3

Latin = 144

The musical notation is written on three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is indicated as 'Latin = 144'. The melody consists of eighth and sixteenth notes, with some notes marked with accents (^). The second staff continues the melody with similar rhythmic patterns. The third staff concludes the excerpt with a double bar line.

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TENOR SAXOPHONE

Page 1 of 2

Required:

Swing Excerpt - #1

Swing = 180 - 200



Musical notation for a Swing Excerpt, consisting of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as 'Swing = 180 - 200'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several accents (^) and a 'rit' (ritardando) marking. The second staff continues the melody with a fermata over the final measure, which is marked with a '-4'. The third staff concludes the excerpt with a double bar line.

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Ballad Excerpt - #2

STRAIGHT 8's ♩ = 72



Musical notation for a Ballad Excerpt, consisting of two staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The tempo is marked as 'STRAIGHT 8's ♩ = 72'. The notation includes a 'LEGATO' marking and a long slur over the first two measures. The second staff continues the melody with a long slur over the first two measures and a double bar line at the end.

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TENOR SAXOPHONE

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Latin/Straight 8th Excerpt - #3

Latin ♩ = 144

Musical notation for Tenor Saxophone, Latin/Straight 8th Excerpt - #3. The piece is in 2/4 time with a tempo of 144. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth notes with various accidentals and accents. The second and third staves continue the melody, with the third staff ending with a double bar line.

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BARITONE SAXOPHONE

Page 1 of 2

Required:

Swing Excerpt - #1

Swing ♩ = 180 - 200

Musical notation for a Swing Excerpt, Baritone Saxophone part. The music is written on three staves in 4/4 time. The tempo is marked as Swing ♩ = 180 - 200. The key signature has one sharp (F#). The first staff begins with a dynamic marking of *mf*. The second staff ends with a measure containing a fermata and a '-4' marking. The third staff concludes the excerpt with a double bar line.

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Ballad Excerpt - #2

STRAIGHT 8's ♩ = 72

Musical notation for a Ballad Excerpt, Baritone Saxophone part. The music is written on two staves in 4/4 time. The tempo is marked as STRAIGHT 8's ♩ = 72. The key signature has two sharps (F# and C#). The first staff begins with a dynamic marking of *LEGATO*. Both staves feature long, sweeping melodic lines with slurs and a fermata over the final measure of the second staff. A '5' marking is present above the final measure of the first staff.

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BARITONE SAXOPHONE

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Latin/Straight 8th Excerpt - #3

Latin = 144

The musical notation is written on three staves in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The music consists of eighth and sixteenth notes, many with accents (^). The first staff begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The second staff continues with eighth notes E5, F#5, G5, and A5, followed by sixteenth notes. The third staff concludes with eighth notes B5, C6, and D6, ending with a double bar line.

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TRUMPET

Page 1 of 2

Required:

Swing Excerpt - #1

Swing

$\text{♩} = 180 - 200$

Three staves of musical notation for a trumpet part in 4/4 time. The key signature has two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *mf*. The second staff ends with a fermata and a '-4' marking. The third staff concludes the excerpt with a double bar line.

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Ballad Excerpt - #2

STRAIGHT 8's $\text{♩} = 72$

Two staves of musical notation for a trumpet part in 4/4 time. The key signature has two sharps (F# and C#). The first staff includes a dynamic marking of *LEGATO*. Both staves feature long, flowing melodic lines with slurs and ties, characteristic of a ballad style. The second staff ends with a double bar line.

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TRUMPET

Page 2 of 2

Latin/Straight 8th Excerpt - #3

Latin $\text{♩} = 144$



Musical notation for Latin/Straight 8th Excerpt - #3. The excerpt consists of three staves of music in 4/4 time, marked with a tempo of 144 beats per minute. The key signature is one sharp (F#). The first staff begins with a quarter rest followed by a quarter note G4. The second staff continues with eighth and quarter notes. The third staff concludes with a quarter note G4 and a double bar line.

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Lead Trumpet Excerpt – LT #1

Swing $\text{♩} = 116$



Musical notation for Lead Trumpet Excerpt – LT #1. The excerpt consists of two staves of music in 4/4 time, marked with a tempo of 116 beats per minute. The key signature is one sharp (F#). The first staff begins with a quarter rest followed by a quarter note G4. The second staff continues with eighth and quarter notes, featuring a double sharp (C#) in the second measure. The third staff concludes with a quarter note G4 and a double bar line.

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TROMBONE

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Required:

Swing Excerpt - #1

Swing $\text{♩} = 180 - 200$

me

-4

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Ballad Excerpt - #2

STRAIGHT 8's $\text{♩} = 72$

LEGATO

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TROMBONE

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Latin/Straight 8th Excerpt - #3

Latin $\text{♩} = 144$

Musical notation for Latin/Straight 8th Excerpt - #3, featuring a bass clef and a 4/4 time signature. The piece is marked with a tempo of 144. The notation consists of three staves of music, primarily using eighth and sixteenth notes with various rests and accents.

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Bass Trombone Additional Excerpt -BT #1

Swing $\text{♩} = 116$

Musical notation for Bass Trombone Additional Excerpt -BT #1, featuring a bass clef and a 4/4 time signature. The piece is marked with a tempo of 116. The notation consists of two staves of music, primarily using eighth and sixteenth notes with various rests and accents.

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JAZZ PIANO, EXAMPLE 1

GREG METCALF
USED BY PERMISSION

SWING $\text{♩} = 132$

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a piano dynamic marking and the word "SWING". The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The lower staff is in bass clef with the same key signature and time signature. It begins with a half rest, followed by a quarter note G2, a quarter note A2, and a quarter note Bb2. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note C5, a quarter note Bb4, and a quarter note A4. The lower staff continues the bass line with a quarter note C3, a quarter note Bb2, and a quarter note A2. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff continues the melody with a quarter note G4, a quarter note A4, and a quarter note Bb4. The lower staff continues the bass line with a quarter note G2, a quarter note A2, and a quarter note Bb2. The system concludes with a double bar line.

Jazz Piano, Example 2
Jazz Bass Example 2

A MISTY MOMENT

GREG METCALF
USED BY PERMISSION

SWING $\text{♩} = 208$
FMA7

A \flat 7

Gm19

C7sus4

C7(\flat 9)

FMA7

A \flat 7

G7

G+7

C7sus4

C7(\flat 9)

5

1. F F7sus4 F7 B \flat MA7 B \flat M17 E \flat 7

9

F D7 A \flat 7 G13 G+7 C7sus4

13

2. F7sus4 F13 B \flat MA7 E \flat 9 F/C GM17/C

17

Am17/C B \flat MA7 Am17 Dm17 Gm17 C7 F \flat

22

JAZZ BASS, EXAMPLE 1

GREG METCALF
USED BY PERMISSION

SAMBA ♩ = 88

BASS

5

9

SWING $\text{♩} = 132$

JAZZ GUITAR, EXAMPLE 1

GREG METCALF
USED BY PERMISSION

$E\flat_9$ $D7(\sharp 9)$ $E\flat_9$ $B\flat_{M7}$ $E\flat_{13}$

$A\flat_{M7}$ $A\flat_{M7}$ $D\flat_9$ $E\flat_9$ G_{M9} C_{13} F_{M9}

$B\flat_{13}SUS4$ $B\flat_{13}$ $E\flat_{M7}$ F_{M7} $B\flat_9$ $E\flat_9$

DRUM SET

Page 1 of 1

Required:

All drummers are required to play five (5) separate sixteen (16) bar phrases as follows:

16 bars at the appropriate tempo, in the appropriate style “trading 4’s” divided alternately as 4 bars of time, 4 bars of solo, etc.

- Medium Swing at quarter note = 120
- Fast Swing at quarter note = 200
- Shuffle at quarter note = 152
- Bossa Nova at quarter note = 152
- Contemporary Straight 8th (ECM/fusion) at quarter note = 100

Required:

** Please play time and figures along with appropriate solo fill and set-ups. **

Big Band Excerpt - #1

SWING ♩ = 200

SOLO

F#

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Optional:(performed as instructed in exercises 1-5 above)

Jazz Waltz at quarter note = 144

Funk or Funk Shuffle at quarter note = 176