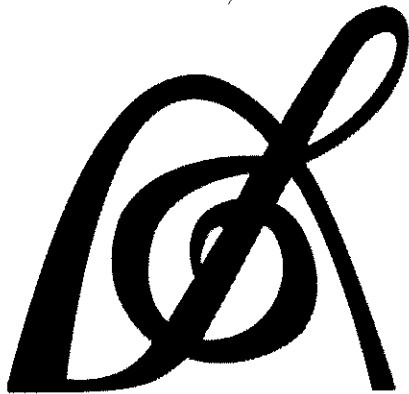


**Set 3 (22-23)**  
**Bari Saxophone**  
**Audition**  
**Packet**

*St. Louis*  
*All-Suburban/*  
*Missouri All-State*



**PARKWAY WEST BANDS**



# MISSOURI ALL-STATE-BAND AUDITION SCALES

to be played at a minimum tempo of quarter note = 88

Saxophones

## Chromatic Scale

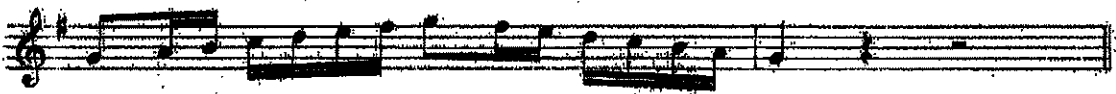


## Missouri ASB Major Scales

### C Major Scale



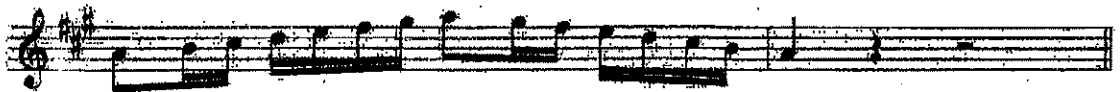
### G Major Scale



### D Major Scale



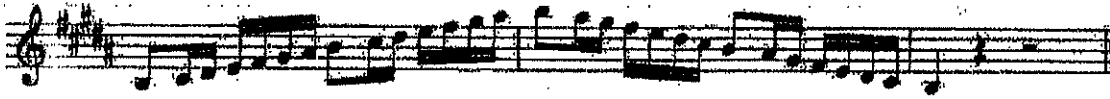
### A Major Scale



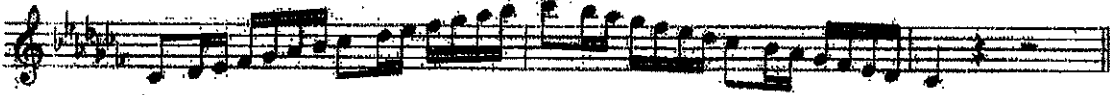
### E Major Scale



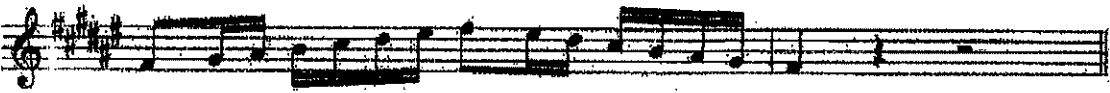
**B Major Scale**



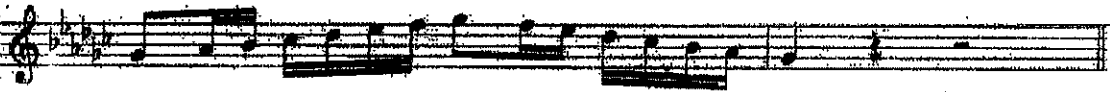
**Cb Major Scale**



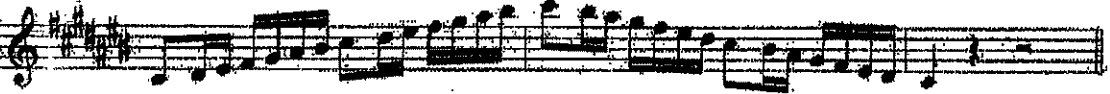
**F# Major Scale**



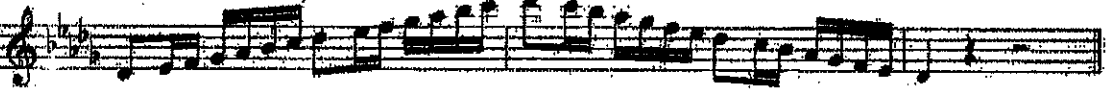
**Gb major Scale**



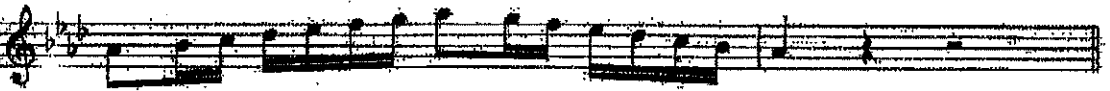
**C# Major Scale**



**Db Major Scale**



**Ab Major Scale**



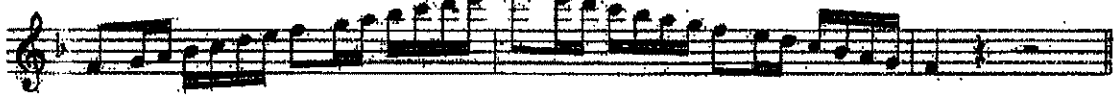
**Eb Major Scale**



**Bb Major Scale**

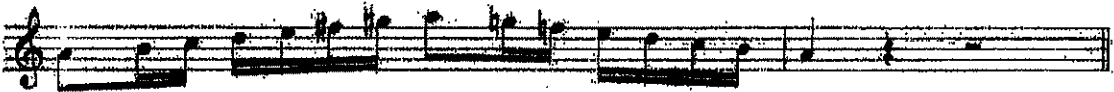


**F Major Scale**

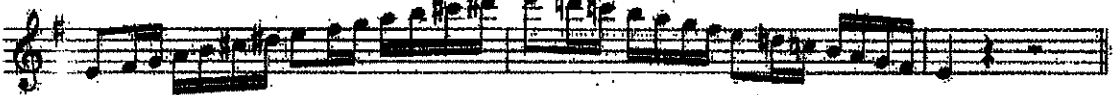


**Missouri ASB Melodic Minor Scales**

**A Melodic Minor**



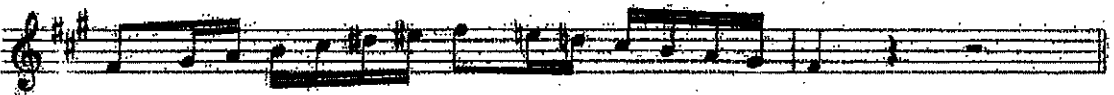
**E Melodic Minor**



**B Melodic Minor**



**F# Melodic Minor**



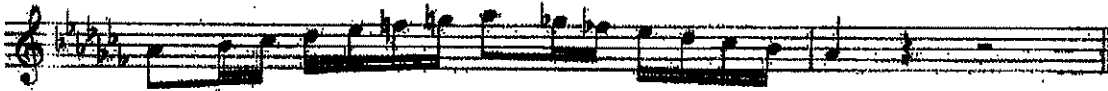
**C# Melodic Minor**



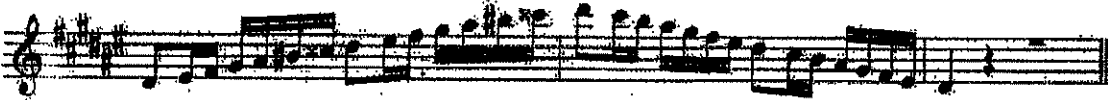
**G# Melodic Minor**



**Ab Melodic Minor**



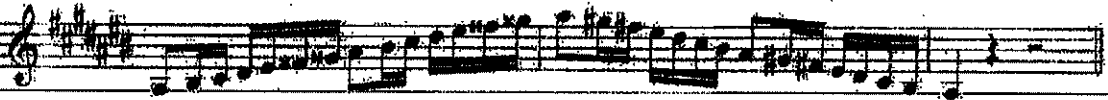
**D# Melodic Minor**



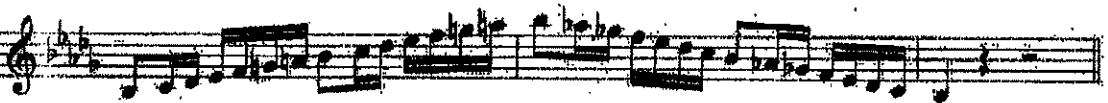
**Eb Melodic Minor**



**A# Melodic Minor**



**Bb Melodic Minor**



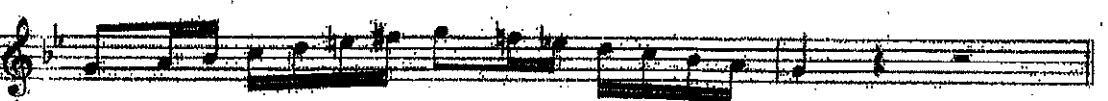
**F Melodic Minor**



**C Melodic Minor**



**G Melodic Minor**



**D Melodic Minor**



# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

BARITONE SAXOPHONE                      Sets II, III, IV

Scale: All scales are to be MEMORIZED.

Prepare them all slurred and tongued in sixteenth notes at quarter note = 88.  
Scales should be performed ascending and descending. Scales given are the starting tone. DO NOT TRANSPOSE.

All scales are to be prepared from required scale sheet as written.

Chromatic: Perform the chromatic exactly as written.

Major Scales: C G D A E B/Cb F#/Gb C#/Db Ab Eb Bb F

Minor Scales: a e b f# c# g#/ab d#/eb a#/bb f c g d

Books: *Selected Studies for Saxophone – Voxman/Rubank Publication*

*Universal-Prescott, 1<sup>st</sup> and 2<sup>nd</sup> Year – Carl Fischer Publication*

|                    |                    |                     |            |
|--------------------|--------------------|---------------------|------------|
| Set I<br>(2020-21) | Selected Studies   | p. 5                | Mod. Assai |
|                    |                    | p. 7                | all        |
|                    | Universal-Prescott | p. 44               | #88        |
|                    |                    | p. 210              | #16        |
|                    |                    | p. 210              | #17        |
|                    |                    | p. 213              | #11        |
|                    | p. 214             | lines 7, 8, 9, & 10 |            |

|                     |                    |                 |         |
|---------------------|--------------------|-----------------|---------|
| Set II<br>(2021-22) | Selected Studies   | p. 8            | Andante |
|                     |                    | p. 15           | Vivace  |
|                     | Universal-Prescott | p. 44           | #86     |
|                     |                    | p. 210          | #15     |
|                     |                    | p. 210          | #18     |
|                     |                    | p. 212          | #3      |
|                     | p. 214             | lines 4, 5, & 6 |         |

|                      |                    |                 |     |
|----------------------|--------------------|-----------------|-----|
| Set III<br>(2022-23) | Selected Studies   | p. 3            | all |
|                      |                    | p. 6            | all |
|                      | Universal-Prescott | p. 42           | #78 |
|                      |                    | p. 208          | #4  |
|                      |                    | p. 209          | #12 |
|                      |                    | p. 212          | #6  |
|                      | p. 214             | lines 1, 2, & 3 |     |

|                     |                  |              |     |
|---------------------|------------------|--------------|-----|
| Set IV<br>(2023-24) | Selected Studies | p. 9         | all |
|                     |                  | p. 29        | all |
|                     | Selected Studies | p. 42        | #79 |
|                     |                  | p. 209       | #8  |
|                     |                  | p. 209       | #9  |
|                     |                  | p. 212       | #4  |
|                     | p. 214           | last 3 lines |     |

Molto allegro

HEINZE

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Molto allegro'. The first staff starts with a dynamic marking of *f* (forte) and a series of eighth notes with slurs. The second staff continues with similar eighth-note patterns. The third staff features a series of quarter notes. The fourth staff includes a trill marking (*tr*) over a dotted quarter note. The fifth staff has a key signature change to two sharps (F# and C#). The sixth staff continues with eighth-note patterns. The seventh staff has a key signature change to one flat (Bb) and continues with eighth notes. The eighth staff features a trill marking (*tr*) over a quarter note. The ninth staff has a key signature change to two flats (Bb and Eb) and includes a trill marking (*tr*) over a quarter note. The tenth staff continues with eighth-note patterns and includes a trill marking (*tr*) over a quarter note. The eleventh staff has a key signature change to one flat (Bb) and includes a trill marking (*tr*) over a quarter note. The twelfth staff concludes the piece with a final melodic phrase and a double bar line.

# F Major

FEDOROW

Andante

*p*

*mf*

*f*

*pp*

*Andante*

*a tempo*

*rall.*

*accel.*

*cresc.*


*decresc.*



(1)

(2)


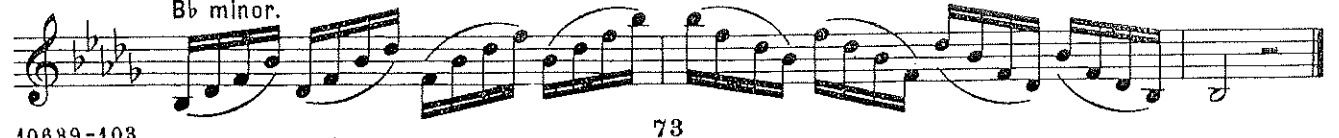


78.    
 Count: 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3. 1, 2, 3.

   
 1, 2, 3. 1, 2, 3.

D minor.   
 No 4.    


Bb minor.   
 No 12.    


Db major.   
 No 6.    
 Bb minor.   


10889-103

Exercise on the Chords of the Dominant Seventh.

