

# 2024 ANJO YOUTH BIG BAND

## 2024 AUDITION EXCERPT

Bass

- prepare this excerpt to the best of your ability --
- record a version of this excerpt with an audible metronome --
- record a version of this excerpt without a metronome --
- if auditioning for an improvising position, record one of the listed jazz standards using the provided backing tracks --
- save links to your recordings somewhere safe and make sure they are public so our judges can hear them! **NB have your link saved BEFORE you pay the audition fee** --
- pay your \$20 audition fee (visit our store page for more details) and complete the application form. The application form will ask for your excerpt links! --

**Entries Close March 1. Successful applicants announced 10am March 14**

### Part I: Bass

from 'The Honeymooners' comp. Ornette Coleman & arr. Remy Le Boeuf

A tempo ♩ = 240

The musical score is written in bass clef, 4/4 time, with a tempo of quarter note = 240. It consists of several staves of music with various dynamics and articulations. The score includes the following elements:

- Staff 1 (Measures 7-12):** Starts with a 7-measure rest, followed by a melodic line starting on Bb. Dynamics include *f*. Chord: DbΔ13(#11).
- Staff 2 (Measures 13-17):** Starts with a 3-measure rest, followed by a melodic line. Dynamics include *mp*. Chords: FADD4/C.
- Staff 3 (Measures 18-23):** Melodic line with slurs. Dynamics include *mp*. Chords: Bbsus2, Fsus4.
- Staff 4 (Measures 24-28):** Starts with a 2-measure rest, followed by a melodic line. Dynamics include *cresc.* Chords: Gb(sus2#4), Ab7sus4, Bbsus4, BbADD4.
- Staff 5 (Measures 29-33):** Melodic line with slurs. Dynamics include *p*. Chords: Db6/9, Eb(sus2), /F, Eb/G, G/A, Gb/Bb, Ab/C.
- Staff 6 (Measures 34-38):** Melodic line with slurs. Dynamics include *mf* and *mp*. Chords: DbΔ7, Eb/Db, CA7, GADD2/B.
- Staff 7 (Measures 39-42):** Melodic line with slurs. Dynamics include *mf* and *f*. Chords: GbADD2/Bb, A6/9, EADD2/G#, G+Δ7.
- Staff 8 (Measures 43-47):** Melodic line with slurs. Dynamics include *f*. Chord: DΔ13(#11). The piece ends with a double bar line and a 4/4 time signature change.

48 **D** C-7ADD4 G-7ADD4 C-7ADD4 G-7ADD4

*p*

52 C-7/Bb G-7/F C-7/Bb Bb<sup>sus2</sup>

*p*

60 **E** N/C

*mf*

63 Ab Eb G **D**

*mf*

67 B6/9(#11) A6/9(#11) N/C G7(b13)

*f*

73 **F** C-7 Bb/C G-7ADD4 Bb<sup>sus2</sup>

*mf*

79 F<sup>sus2</sup> A7(b13) Ab<sup>Δ7</sup>

*mf*

85 FADD2/A

*mp*

90 **G** **Soprano Sax Solo** C7<sup>sus4</sup> Db<sup>Δ7</sup>(#11)

*mf*

95 Gb<sup>Δ9</sup>(#11) F<sup>SUS4</sup> G-7ADD4 Ab<sup>Δ13</sup> Db<sup>Δ13</sup>(#11)

*mf*

104  $D^+\Delta 7$   $C^\#\Delta 7$   $B^+\Delta 7$   $A^+\Delta 7$   $A-/D\flat$   $A\flat-/C$

108  $G\flat-/B\flat$   $E-/A\flat$   $D\flat-/F$   $E-/A\flat$   $D\flat-/F$

**H**  
114  $G^+ / A\flat^+$   $B / F$

*f*

119  $D / G^\#$   $G7(\flat 13 / \# 9)$  **I** 3 1.2.3.

126 4. **J** 5 6

138 **K**  $FADD4 / C$  3

*mp*

145  $C-ADD4$   $C7(\#11 / \#9)$  sim.

*mp*

149 **L**  $FADD4 / C$

153  $A\flat / C$   $FADD2 / C$  sim. Cphryg  $A\flat / C$   $FADD2 / C$  Cphryg

*mp cresc.* *mf*

159  $Bb^5$   $C^5$   $Bb^{ADD4}/F$  **M**  
*mf*

166  $Db/F$   $Bb^{ADD4}/F$   $Bb^{ADD4}/F$   
*mf* *mf*

174  $Fsus4$   $F^+$   $F^-7$   $C/F$   $F^7/Eb$   
*mp*

180  $Db^{A13}$   $Bb^{-13}$  **N**  
*mf*

186  $Db^{A13}$  **O**  
*p*

192  $Bb^{-13}$   $G-9(b5)$   
*mf*

198  $C^7(b9)/E$   $Eb^{-13}$  **P**  
*f*

204 **2**