

**AYSP HS Audition Requirements:**

1. Major Scales: G, D, or A (2 octaves when ability in upper and lower ranges allow) – slurred up, tongued down; Quarter = 90-100
2. Excerpts (optional for YCO)
3. Prepared Solo or Etude (maximum length of 3 minutes; don't take repeats)

**AYSP 2026-2027**

**High School Tuba (Baritone Sax) Audition Excerpts**

Excerpts required only for placement into YS and YO.

Excerpts not required for placement into YCO.

Fink: #14 from Studies in Legato for Bass Trombone or Tuba – Measures 1 to 17

In 4, quarter note = 63-69

Concone Op. 9, No. 7

Adagio e cantabile (♩ = 66)

14

*p*

*mp*

⑨

*mp*

*p*

*mf*

*f*

*rall.*

17

*a tempo*

*p*

*mp*

*mf*

*pp*

*pp*

Mussorgsky/orch. Rimsky-Korsakov: Night on Bald Mountain – Letter P to Q

In 2, half note = 96-104

The musical score is written in bass clef with a 2/4 time signature. It consists of three staves. The first staff begins with a piano (P) dynamic marking. The music features a melodic line with slurs and accents, and a rhythmic accompaniment. Dynamics include *mf*, *f*, and *ff*. The score ends with a double bar line and a fermata over the final note.

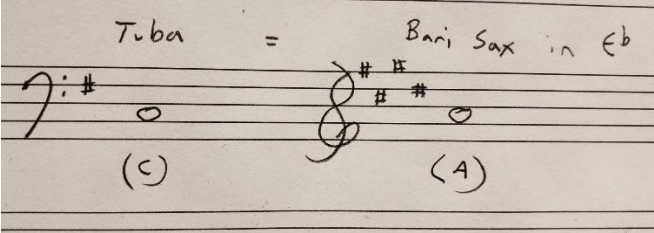
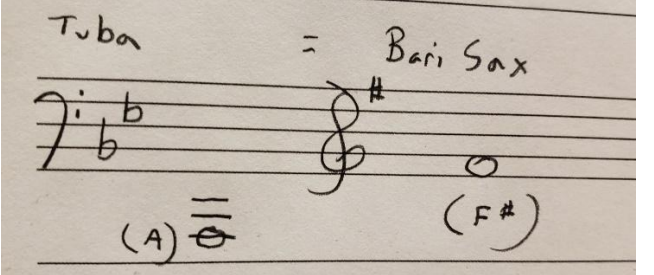
For educational purposes only.

## Transposing a Tuba/Trombone part into Baritone Saxophone

by Dan Whisler, AYSP Music Director

General tips in transposing from a C (concert pitch) bass clef instrument to Eb Baritone Sax:

- Technically, you are transposing up a major 6<sup>th</sup> plus an octave – a tricky interval to manage.
- It's a much easier transposition if you read the original bass clef note as if it were treble clef and add three sharps (or remove three flats) – the “adding/subtracting” comes from the circle of fourths/fifths with the order of flats being Bb, Eb, Ab, Db, Gb, Cb, Fb; the order of sharps being F#, C#, G#, D#, A#, E#, B#.

Original Tuba/Trombone part (C concert pitch)	Reading on Eb Bari Sax
<p>Tuba part in <b>bass clef</b></p>  <p>(note that in this example, the G major key signature becomes E major – equivalent of adding three sharps/removing three flats)</p>	<p>Reading on Eb Bari Sax</p> <p>Special trick: read original bass clef bassoon part as if it were treble clef, add three sharps (or remove three flats) from original key signature, adjust accidentals accordingly, and play as written</p> <p>(i.e. read bass clef second space C as treble second space A, play it as your A – don't forget the key signature!)</p>
<p>Tuba part (too low)</p>  <p>(note that in this example, the Bb major key signature becomes G major – equivalent of adding three sharps/removing three flats)</p>	<p>Note: sometimes a part might get too low, in which case feel free to do the same procedure as above but move it up the octave.</p> <p>(i.e. read bass clef written A as a super low F#, play F# up an octave)</p>