

For all instruments except drums, there is a scale requirement. You will be asked to play three (3) scales from memory for your audition. First, you should be prepared to play any one of the major scales from the required list of major scales for your instrument (see the instrument specific audition guides in the pages that follow, or refer to the current issue of the MMEA journal). Next, the concert Bb blues scale in triplets (including the flat five/ sharp eleven as illustrated in the tenor sax/ trumpet example below). Finally, the chromatic scale must be played in slurred triplets. Once again, refer to the instrument specific guides for the exact range of the chromatic scale as it differs from instrument to instrument. It is imperative that you play the correct rhythm pattern and articulation for the scales as well as the correct notes. The major scale should be tongued, the blues and chromatic scales should be slurred. The articulations are illustrated below. The metronome marking for these scales is 100. Piano must play both hands in octaves.

[illegible]

The first staff of music is in 3/4 time and contains a sequence of eighth and sixteenth notes. It begins with a quarter note G4, followed by eighth notes A4, B4, and C5. This is followed by a triplet of eighth notes: D5, E5, and F#5. The sequence continues with eighth notes G5, A5, and B5, then a triplet of sixteenth notes: C6, D6, and E6. This is followed by eighth notes F#5, G5, and A5, then a triplet of sixteenth notes: B5, C6, and D6. The staff concludes with eighth notes E6, F#5, and G5, followed by a quarter rest.

The adjudicator will give the student one full minute to look at the sight reading excerpt. The student should not play (practice) the excerpt while he or she is looking at it. After one minute the student will then play the sample from beginning to end once.

This is the aspect of the audition that has changed the most so please read carefully. The objective of the audition piece and improvisation is twofold. First, we need to use a piece of music in which a student's range, tone, technical skills and stylistic understanding of jazz are assessed so that we may select the best music for the students for the current year's festival. Second, we would like the students who audition for the festival to learn a piece of the jazz repertoire.

There are multiple parts to the audition. After the scales and sightreading sections, the student must play the prepared excerpt (unaccompanied) from the transcribed solos book at the tempo indicated on the instrument specific audition requirement sheets in the pages that follow. Most of these tempos are true to the classic recordings made by the artists themselves. However, in cases where the tempo was found to be too fast for the average senior districts jazz band student, the required tempo was brought down to a more reasonable level.

Next, the student needs to improvise his or her own solo over the chord changes of the audition piece with recorded accompaniment. A copy of the accompaniment tape is now available. Send a blank tape and return mailer with postage to: Brian Rabuse, Taconic High School, 96 Valentine Road, Pittsfield, Ma 01201 and a copy will be made for you. OR, if Joe Sabol is your Gribbons rep., give it to him to pass it along and save yourself the postage.

Below is a reference table of the audition resources for senior jazz. All of this material is available from Jamie Aebersold Jazz publications (1-800-456-1388). MMEA will also notify Blodgett's music (413-737-1147) and Gerry's music (1-413-534-7402) about the changes to jazz audition material.

The four year list will be generated out of the books selected below. This years piece is listed on the instrument specific audition sheets starting on page 4 of this handbook.

Alto and Baritone saxophone:

The Charlie Parker Omnibook in Eb ©1978 Atlantic Music Corp.

Tenor Saxophone:

Stan Getz by Greg Fishman ©1993 Hal Leonard Publishing.

Trombone

J.J. Johnson solos 13 personal favorites by John Leisnring and Hunt Butler
©1989 Aebersold Jazz, Inc.

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Trumpet

Clifford Brown Complete Transcriptions by Mark Lewis © 1991 by Brownie Publications.

Guitar

Charlie Christian by Stan Ayeroff © 1979 Consolidated Music Publishers.

Bass

The Music of Paul Chambers by Jim Stinnett © 1983 Stinnett Music.

Piano

Solos for Jazz Piano by John Rodby © 1989 Carl Fischer Publishing.

Drums

Contemporary Drumset Solos by Murray Houllif ©1981 Vendor Music, Inc.

If you are a rhythm section player, you have one extra piece to your audition. Comping chords / walking bass lines are the primary role of a rhythm section player. The comping samples that will be used are included in the back of this handbook.

The objective of these comping examples is for the adjudicator to hear how a rhythm section player “comps” or “accompanies” a jazz band or soloist in four separate stylistic environments commonly found in jazz. The samples are designed to give the musician enough freedom so that he or she can give a performance that will display rhythmic, harmonic and stylistic competence as well as creative voice leading skills.

The chord changes are based on commonly played jazz standards. They are presented here in a simplified form with few specific extensions and alterations.

The samples are not intended to challenge the musician's chord vocabulary with specific voicings. The goal is to let the musician come up with his or her own chord spellings and voice leading for the samples. Likewise, the samples are not to be played rhythmically verbatim with four quarter notes to the bar (except for special effect) as this would not display a thorough grasp of understanding of the rhythmic demands of the style in question.

The musician is encouraged to use any chord substitutions, and or extensions that he or she feels that would add to the performance of the suggested style. Interpretation is the key. This portion of the audition is unaccompanied.

Drums audition like everyone else except that they don't have to do scales and they don't need the rhythm section comping sheet. They do however, have to demonstrate the four interpretive styles listed on the comping sheet (swing, funk, Latin, ballad) but don't need the sheet because it consists only of chord changes.

Drums also need to improvise, but will not do so with an accompaniment CD. Drums will trade fours with themselves in one of the four interpretive styles listed above (players choice). The procedure for improvisation is described in more detail in the audition procedure by instrument later in the book.

Alto and Bari Sax Senior Jazz Audition

Part one

Be prepared to play one of these scale major scales from memory: One octave: G,A,Ab. Two octaves: C,F,Bb,Eb,D,E. Be prepared to play the chromatic scale 2 octaves from Bb to Bb. Be prepared to play the concert Bb blues scale two octaves.

Part two

Be prepared to sightread a short piece of music in a jazz style. See the 1998 sightreading sample on the last page of this book.

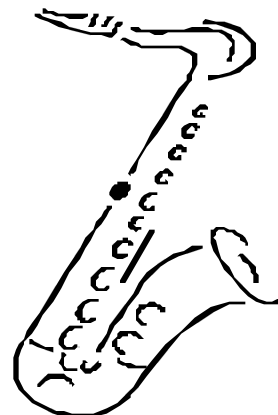
Part three

Use the chart below to find this year's audition piece in the Eb Charlie Parker Omnibook (© 1978 Atlantic Music Corp). Be prepared to play this piece unaccompanied at your audition.

			<u>Alto</u>	<u>Bari</u>
2000	Yardbird Suite	pages 8 and 9 (all)	♩=224	♩=175

Part four

Improvise one chorus of solo based on the chord changes to this year's audition piece. This part of the audition will be with the MMEA accompaniment CD. Tempo for improvisation is the same on alto and bari sax.



Tenor Sax Senior Jazz Audition

Part one

Be prepared to play one of these scale major scales from memory: One octave: G,A,Ab. Two octaves: C,F,Bb,Eb,D,E. Be prepared to play the chromatic scale 2 octaves from Bb to Bb. Be prepared to play the concert Bb blues scale two octaves.

Part two

Be prepared to sightread a short piece of music in a jazz style. See the 1998 sightreading sample on the last page of this book.

Part three

Use the chart below to find this year's audition piece in the book: Stan Getz by Greg Fishman ©1993 Hal Leonard Publishing. Be prepared to play this piece unaccompanied at your audition.

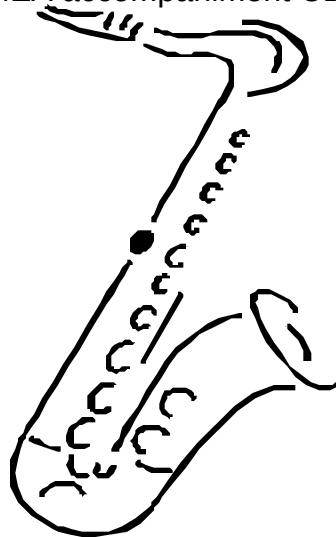
2000 Strike Up The Band

Pages 13-14 (stop at letter C)

♩=276

Part four

Improvise one chorus of solo based on the chord changes to this year's audition piece. This part of the audition will be with the MMEA accompaniment CD.



Trombone Senior Jazz Audition

Part one

Be prepared to play one of these scale major scales from memory: One octave: C,D,Eb. Two octaves: F,Bb,Ab,G,A,E,. Be prepared to play the chromatic scale 2 octaves from F to F. Be prepared to play the concert Bb blues scale two octaves.

Part two

Be prepared to sightread a short piece of music in a jazz style. See the 1998 sightreading sample on the last page of this book.

Part three

Use the chart below to find this year's audition piece in the J.J. Johnson 13 personal favorites book. Transcribed by John Liesenring & Hunt Butler (Published by: James Aebersold jazz ©1989). Be prepared to play this piece unaccompanied at your audition.

2000 Blue Trombone Part 1 pages 14-15 (stop at rehearsal 5) ♩=215

Part four

Improvise one chorus of solo based on the chord changes to this year's audition piece. This part of the audition will be with the MMEA accompaniment CD.

Note: Bass trombone auditioners may play the audition piece an octave lower than written.



Trumpet Senior Jazz Audition

Part one

Be prepared to play one of these scale major scales from memory: One octave: F, Eb, D, E. Two octaves: C, Bb, Ab, G, A. Be prepared to play the chromatic scale 2 octaves from C to C. Be prepared to play the concert Bb blues scale two octaves.

Part two

Be prepared to sightread a short piece of music in a jazz style. See the 1998 sightreading sample on the last page of this book.

Part three

Use the chart below to find this year's audition piece in the Clifford Brown Complete Transcriptions By Marc Lewis (© 1989 Brownie Publications). Be prepared to play this piece unaccompanied at your audition.

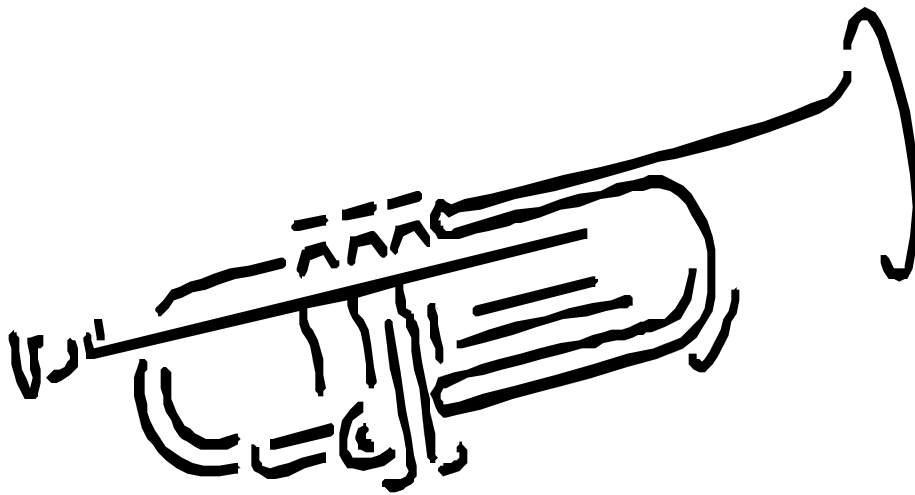
2000 Sandu

page 105 (all)

♩=140

Part four

Improvise one chorus of solo based on the chord changes to this year's audition piece. This part of the audition will be with the MMEA accompaniment CD.



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Guitar Senior Jazz Audition

Part one

Be prepared to play one of these scale major scales from memory:
C,G,D,A,E,F,Bb,Eb,Ab all two octaves. Be prepared to play the chromatic scale 2 octaves from A to A using no open strings. Be prepared to play the concert Bb blues scale two octaves.

Part two

Be prepared to sightread a short piece of music in a jazz style. See the 1998 sightreading sample on the last page of this book.

Part three

Use the chart below to find this year's audition piece in the Charlie Christian 18 Transcribed Solos Book. Volume 84 in the Music For Millions Series Edited by Stan Ayeroff, Consolodated Music Publishers. Be prepared to play this piece unaccompanied at your audition.

2000 I Surrender Dear

pages 32 (all)

♩=92

Part four

Improvise one chorus of solo based on the chord changes to this year's audition piece. This part of the audition will be with the MMEA accompaniment CD.

Part five

Use the chart below to find this year's comping sample in the back of this book. Tempo is at the liberty of the performer. There is no accompaniment CD to this portion of the audition.

1999 Sample 2
2000 Sample 3
2001 Sample 4
2002 Sample 5
2003 Sample 6
2004 Sample 7
2005 Sample 1



Bass Senior Jazz Audition

Part one

Be prepared to play one of these scale major scales from memory: One octave: C,D,A,Bb,Eb. Two octaves: G,F,Ab. Be prepared to play the concert Bb blues scale.

Part two

Be prepared to sightread a short piece of music in a jazz style. See the 1998 sightreading sample on the last page of this book.

Part three

Use the chart below to find this year's audition piece in The Music of Paul Chambers transcribed by Jim Stinnett. (Published by: Stinnett Music © 1983). Be prepared to play this piece unaccompanied at your audition.

2000 Black Out

page 25 (m1-32)

♩=120

Part four

Improvise one chorus of solo based on the chord changes to this year's audition piece. This part of the audition will be with the MMEA accompaniment CD.

Part five

Use the chart below to find this year's comping sample in the back of this book. Tempo is at the liberty of the performer. There is no accompaniment CD to this portion of the audition. Bass must walk a line through the changes that appear on the sample.

1999 Sample 2
2000 Sample 3
2001 Sample 4
2002 Sample 5
2003 Sample 6
2004 Sample 7
2005 Sample 1



Piano Senior Jazz Audition

Part one

Be prepared to play one of these scale major scales from memory:
C,G,D,A,E,F,Bb,Eb,Ab all two octaves. Be prepared to play the chromatic scale 2 octaves from C to C. Be prepared to play the concert Bb blues scale two octaves. All piano scales must be played both hands in octaves.

Part two

Be prepared to sight read a short piece of music in a jazz style. See the 1998 sight reading sample on the last page of this book.

Part three

Use the chart below to find this year's audition piece in the Solos for Jazz Piano transcribed by John Rodby. (Published by Carl Fischer © 1989). Be prepared to play this piece unaccompanied at your audition.

2000 Georgia On My Mind

pages 42-43 (all)

♩=140

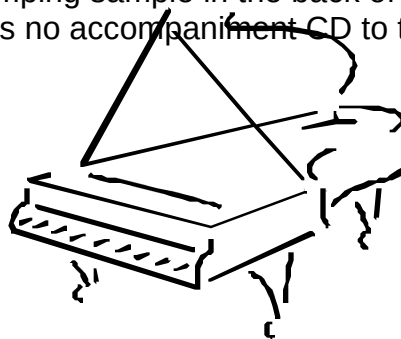
Part four

Improvise one chorus of solo based on the chord changes to this year's audition piece. This part of the audition will be with the MMEA accompaniment CD.

Part five

Use the chart below to find this year's comping sample in the back of this book. Tempo is at the liberty of the performer. There is no accompaniment CD to this portion of the audition.

1999 Sample 2
2000 Sample 3
2001 Sample 4
2002 Sample 5
2003 Sample 6
2004 Sample 7
2005 Sample 1



Drums Senior Jazz Audition

Part one

Be prepared to sightread a short piece of music in a jazz style. See the 1998 sightreading sample on the last page of this book.

Part two

Use the chart below to find this year's audition piece in the Contemporary Drumset Solos book by Murray Houllif (Vendor Music, Inc ©1981) Be prepared to play this piece unaccompanied at your audition.

2000

Philly

pages 12-13

♩=132+

Part three

Be prepared to demonstrate drum beats in four styles. Styles to be presented will be: **swing, funk, ballad and Latin**. Brushes should be used for the ballad, tempos are up to the performer to decide. This portion, along with all other portions of the drum audition, will be unaccompanied.

Part four

Be prepared to improvise by trading fours on any one of the four interpretive styles listed above. The performer should play four bars of accompaniment style "keeping time" drumming and then switch to four bars of improvisational "drum break" style drumming. After the four bars of solo, the performer resumes the "time". This should be done for approximately four solo breaks.