

South-Central District Jazz Auditions

October 6, 2010 - 5:30 p.m.

McPherson College
1600 E. Euclid
McPherson, Kansas 67460

Clinicians: Jim Pisano from Bethel College will be directing the 1-4A band and Lisa Hittle from Friends University will be working with the 5-6A band.

Registration: Teachers: please register all applicants via the on-line form at www.sckmea.org by September 29, 2010. Please send audition fees directly to Larry Brownlee. Checks should be made to South Central KMEA.

Larry Brownlee
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Sterling KS, 67579
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Audition Materials

A New Approach to Jazz Improvisation, Volume 43, “Groovin’ High” and Jazz Rhythm Section Workout, Volume 30B by Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150. **All auditions will be performed with accompaniment play along recordings.**

Horn Auditions

1. Chromatic scale – Play quarter notes (*mm*=120). Students are to slur up and tongue down the full range of the instrument.
 2. “Groovin’ High” – Play written melody from the beginning to the double bar after the second ending (32 bars). ***For optional improvisation audition***, let the recording continue and improvise for one full chorus (32 bars).
 3. Sight reading
- 56A-be prepared to also play the following:**
4. “A Night in Tunisia” – Start playing after the 8 bar introduction beginning at the second line and play through the second ending, stopping before the swing section (16 bars).

Rhythm Section Auditions

Piano

1. “Groovin’ High” - Using the left channel only (bass & drums), play written melody and provide a chordal accompaniment for one full chorus (32 bars). ***For optional improvisation audition***, let the recording continue and improvise for one full chorus (32 bars).
 2. Sight reading
- 56A-be prepared to also play the following:**
3. “A Night in Tunisia” – Using the left channel only (bass & drums), play the written melody with the right hand while providing an appropriate chordal

accompaniment with the left hand. Start playing after the 8 bar introduction beginning at the second line and play through the second ending, stopping before the swing section (16 bars).

Guitar

1. “Groovin’ High” - Using the left channel only (bass & drums), play written melody for one full chorus (32 measures); then provide a chordal accompaniment for one full chorus (32 measures); and finally, play one full chorus (32 measures) of an **optional improvised solo**, if desired.
2. Sight reading
56A-be prepared to also play the following:
3. “A Night in Tunisia” – Using the left channel only (bass & drums), play the written melody. Start playing after the 8 bar introduction beginning at the second line and play through the second ending, stopping before the swing section (16 bars).

Bass

1. “Groovin’ High” Using the right channel only (piano & drums), play written melody only for one full chorus (32 measures); then provide a walking bass line for one full chorus (32 measures); and finally, play one full chorus (32 measures) of an **optional improvised solo**, if desired.
2. Sight reading
56A-be prepared to also play the following:
3. “A Night in Tunisia” Using the right channel only (piano & drums), play a bass line appropriate to accompany the melody. Start playing after the 8 bar introduction beginning at the second line and play through the second ending, stopping before the swing section (16 bars).

Drums

Using the right channel only of Jamie Aebersold Volume 30B, play the following excerpts:

1. #3 “Bye, Bye Boston” (31 measures) one time through
2. #7 “Scott’s Waltz” (32 measures) one time through
3. Sight reading
56A-be prepared to also play the following:
4. #6 “Lady’s Bounce” (40 measures) one time through