

UNL JAZZ AUDITIONS FALL 2014 INFORMATION SHEET

DR. ERIC RICHARDS

Monday, August 26th, 6:00pm-9:00pm, WMB 119:
Saxophone, Violin, Viola, Cello

Tuesday, August 27th, 6:00pm-9:00pm., WMB 119:
Trumpet, Horn, Tenor Trombone, Bass Trombone

Wednesday, August 28th, 6:00pm-9:00pm, WMB 119:
Piano, Guitar, Bass, Drums, Vibes, Vocalists

AUDITION DETAILS AND DOWNLOADS

Download the appropriate audition packet for your instrument from the UNL Jazz Studies website.

IMPROVISATION

Improvisation as part of the audition is highly encouraged, but not mandatory for section positions. **Improvisation at the audition IS mandatory if auditioning for the following Jazz Soloist positions:**

- Alto Saxophone 1
- Tenor Saxophone 1
- Trumpet (Jazz chair)
- Trombone (Jazz chair)
- Guitar
- Piano
- Bass
- Be prepared to sight-read professional level jazz ensemble repertoire.
- Sign up for a time on the Jazz Audition Roster on UNL Jazz Studies bulletin board between WMB 205 - 206 (between Dr. Haar and Dr. Richards' offices). This roster will be available beginning Monday, 18 August 2014
- Complete the UNL Jazz Audition form prior to the audition.
Bring your completed UNL Jazz Audition form to the audition.

DRUMMERS: Prepare examples of the following grooves:

- Medium swing (quarter note = 120) with sticks and brushes
- Up-tempo swing (quarter note = 240) with sticks and brushes
- Ballad with brushes (quarter note = 72)
- Bossa (sticks and brushes)
- Samba (sticks and brushes)
- Afro-Cuban/Abakua
- Straight 16ths Funk
- Swing 16ths Funk
- Contemporary straight 8ths ("ECM")

VOCALISTS: Prepare 1-2 jazz selections and bring lead sheets to the audition. Be prepared to scat on *BILLIE'S BOUNCE* and *YOU'D BE SO NICE TO COME HOME TO*.

FIRST Rehearsals of all UNL Jazz Ensembles begin the week of Tuesday, 2 September 14.

AUDITION MATERIALS

1. SCALES

- Bebop Scale in 6 keys of your choice (3 flat keys, 3 sharp keys)
- Dorian Minor Scale in 6 keys of your choice (3 flat keys, 3 sharp keys)
- Diminished Scale (Half Step/Whole Step) on Bb, B, and C.
- See the included Scale Syllabus for specific scale content.

Focus: Basic Jazz Vocabulary

2. BILLIE'S BOUNCE

- Improvisation optional except for the Jazz Soloist Positions noted above.
- Guitarists, Pianists, Bassists, and Vibists should also be prepared to comp or walk (bass) on these chord changes.
- Drummers should be able to play one chorus of the "melody" on drum set, then play time, and solo.

Focus: Swing phrasing and articulation, "time".

3. YOU'D BE SO NICE TO COME HOME TO

- Improvisation optional except for the Jazz Soloist Positions noted above.
- Guitarists, Pianists, Bassists, and Vibists should also be prepared to comp or play time (bass) on these chord changes.

Focus: Phrasing, tone, intonation, vibrato, "time".

4. EAST RHYTHM

- Improvisation optional except for the Jazz Soloist Positions noted above.
- Guitarists, Pianists, Bassists, Drummers, and Vibists should also be prepared to comp or play time (bass) @ **(101)**.

Focus: Preparation, attention to detail.

UNL JAZZ AUDITION Candidate Form

Please fill out LEGIBLY and completely.

NAME		INSTRUMENT		
Course of Study & Year (e.g. "BM3")		E-mail & Cell Phone # (remember...write legibly ☺) E-mail:		
		Cell Phone #:		
Briefly describe your jazz playing experience. Why are you auditioning for a UNL Jazz Ensemble?			Are you interested in being placed in a combo?	
Please list your Fall 2014 class and work schedule.				
Monday	Tuesday	Wednesday	Thursday	Friday

Ensemble Rehearsal Times

UNL Jazz Orchestra: M – W 3.30p – 5.00p

UNL Big Band: T – Th 1.30p – 3.00p

UNL Jazz Combos Rehearsal times to be arranged and announced.

N.B., All Violin, Viola, and Cello performers are expected to perform in the UNL Symphony Orchestra in addition to the Jazz Orchestra and/or Combos.

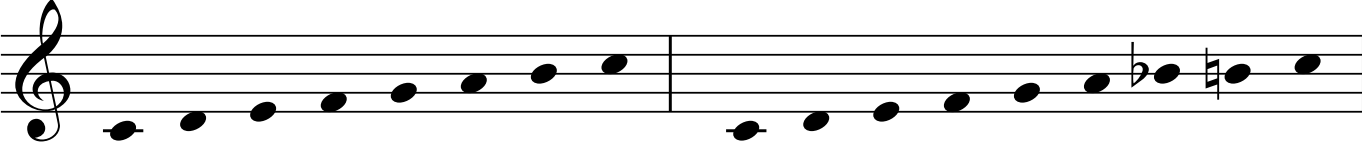
Do you have any known conflicts with the Jazz Orchestra or Big Band rehearsal times?

Is there any other relevant information you would like the Jazz Audition Committee to know?

Jazz Scale Syllabus 1.5


YELLOWSTONE Jazz Camp 2013

MAJOR "BeBop"



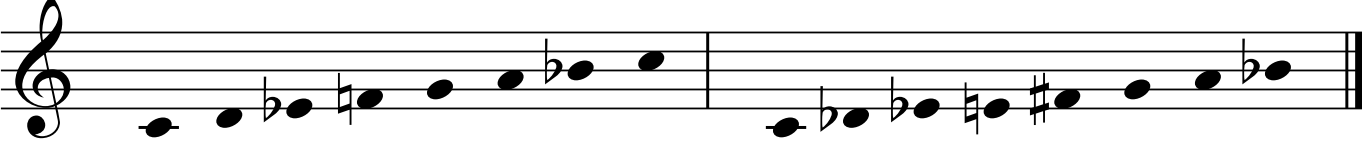
b7 LT

3 Minor PENTATONIC BLUES Scale "2.0"



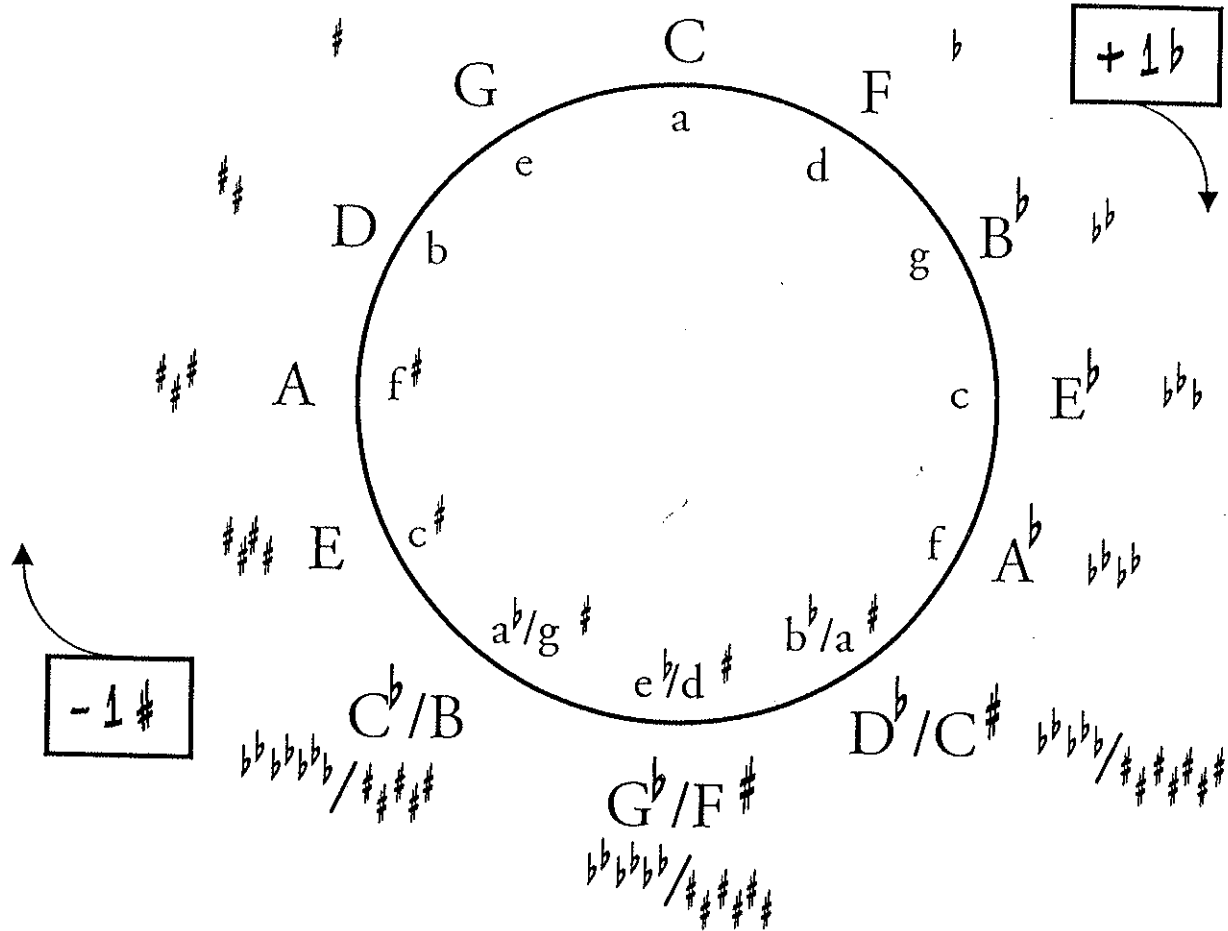
1 b 4 5 b7 1 b3 4 #4 5 b7 LT 1

5 DORIAN (minor) DIMINISHED (1/2 step/Whole step)



1 2 b3 4 5 6 b7 1

The CIRCLE of 5ths "2.0"



**LEARN IT
USE IT
LIVE IT.**

NOMENCLATURE

LEGEND: + or # = raise 1/2 step; — or b = lower 1/2 step; H = Half Step; W = Whole Step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage - most-used to least-used. The symbol that is boldface is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = Major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (—) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C—). Ø means half-diminished (CØ). C—Δ means a minor scale/chord with a major 7th. —3 means 3 half-steps (a minor 3rd). A ° beside a letter means diminished (C° = diminished scale/chord).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian) (WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian) (WWHWWHW) 5th Mode of Major: C D E F G A B \flat C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd Mode of Major: C D E \flat F G A B \flat C	C— C—7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major Scale with #4) (WWWHWWH) 4th Mode of Major: C D E F \sharp G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔ \flat 5, Cmaj \flat 5
* HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th Mode of Major: C D \flat E \flat F G \flat A \flat B \flat C	CØ Cmi7(\flat 5), C—7 \flat 5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th Mode of Melodic Minor: C D E \flat F G \flat A \flat B \flat C	CØ#2 CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D E \flat F G \flat A \flat A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th Mode of Melodic Minor: C D E F \sharp G A B \flat C	C7+4 C7+11, C7 \flat 5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F \sharp G \sharp B \flat C	C7+ ⁺⁴ C7aug, C7+5, C7+5
DOMINANT SEVENTH (Using a Dim. Scale) (HWHWHWHW) C D \flat E \flat E F \sharp G A B \flat C	C7\flat9 ⁺⁹ ⁺⁹ C7 \flat 9+4, C13 \flat 9+11
DIMINISHED WHOLE-TONE (Altered Scale) (HWHWWWWW) 7th Mode of Melodic Minor: C D \flat E \flat E F \sharp G \sharp B \flat C	C7+9 ⁺⁹⁺⁵ ^{+9\flat13} C7alt, C7 \flat 9+4, C7 \flat 9+11
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd Mode of Melodic Minor: C D E F \sharp G \sharp A B C	CΔ+4 ⁺⁵ CΔ+5
MELODIC MINOR (Ascending Only) (WHWWWWWH) C D E \flat F G A B C	C—Δ Cmin(maj7), CmiΔ, C—Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH—3H) C D E \flat F G A \flat B C	C—Δ CmiΔ, C—Δ (Har), C—Δ \flat 6
SUSPENDED 4th (W—3WWHW) or (WWHWWHW) C D F G A B \flat C or C D E F G A B \flat C	G— C $\frac{G—}{C}$, C7sus4, C7sus, C4, C11
* BLUES SCALE (Use at player's discretion) (—3WHH—3W) (1, \flat 3, 4, #4, 5, \flat 7, 1) C E \flat F F \sharp G B \flat C	(There is no chord symbol for the Blues Scale) Used mostly with dominant and minor chords)

* These are the most common chord/scales in Western Music.

I believe in a reduced chord/scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited. **When we speak of "quality" we mean whether it is Major, Minor, Dim., or whatever.** I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters and alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. That is why I prefer **C**, **C7**, **C—**, **CØ**, **C7+9**, **C7 \flat 9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

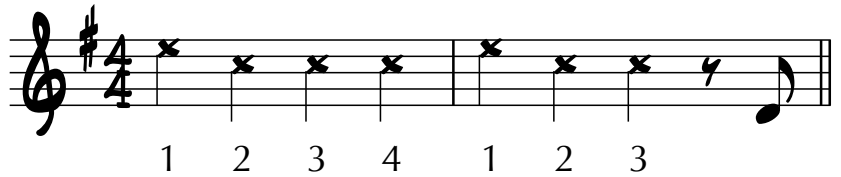
Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's, 13th's are the same as 6th's. Example: Key of C ... the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as E \flat —Δ (melodic minor), F— (phrygian), F— (phry).

BILLIE'S BOUNCE

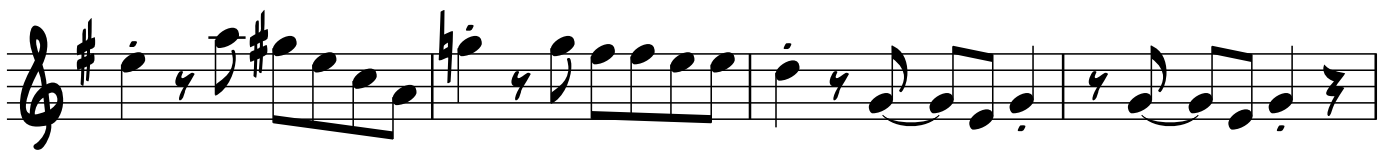
(UNL Jazz Auditions 2014)

Bright Swing Feel: ♩ = 160

COUNTOFF



HEAD



IMPROVISATION

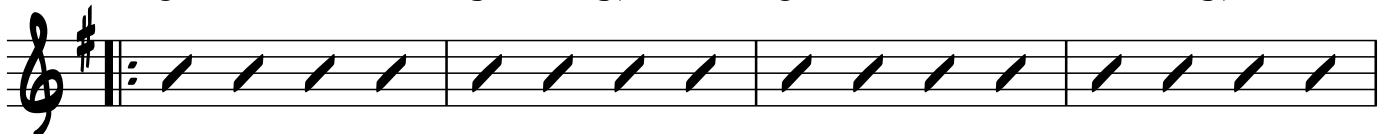
G⁷

C⁷

C^{#o7}

G⁷

C^{#9(b5)}



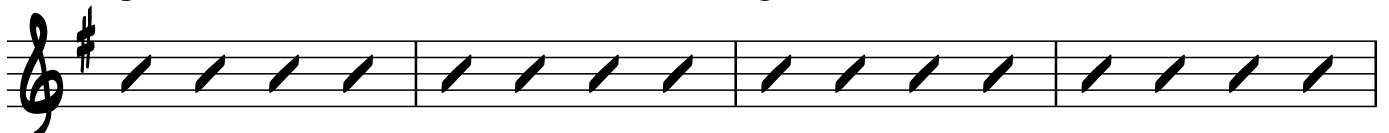
C⁷

G⁷

A^{mi7}

B^{mi7}

E^{7(b9)}



A^{mi}

A^{m(maj7)}

A^{mi7/D}

D¹³

G⁷

A^{mi7}

D¹³



YOU'D BE SO NICE TO COME HOME TO

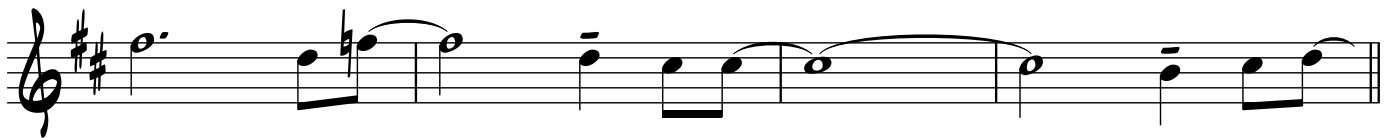

(UNL Jazz Auditions 2014)

Bossa (straight 8ths): ♩ = 172

COUNTOFF



HEAD



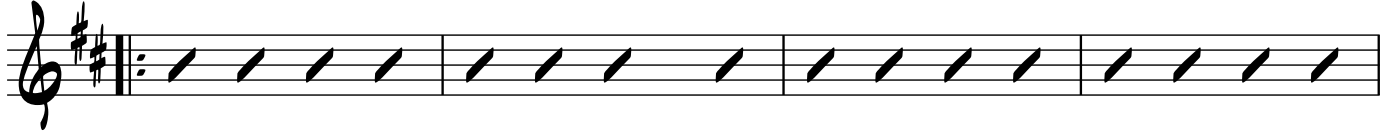
B♭ Lead - YBSN

2



IMPROVISATION

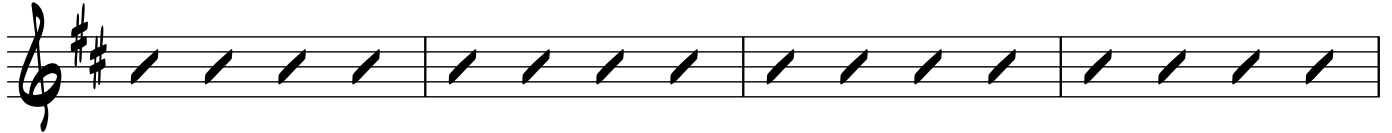
Bmi7 C#°7 C#°7/F# F#7(b9) Bmi7 F#7(b9) Bmi7



Ami9 D13 Gmaj9



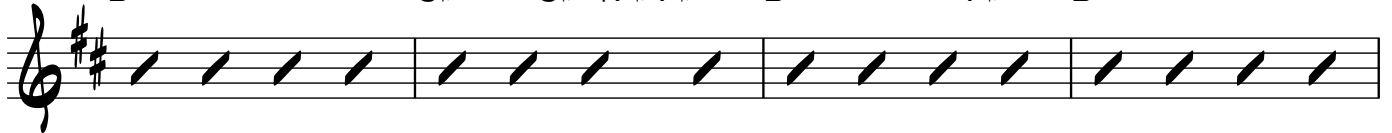
C#°7 F#7(b9) Bmi11 Bmi7



G#°7 C#7(b9) C#°7 F#7(b9)



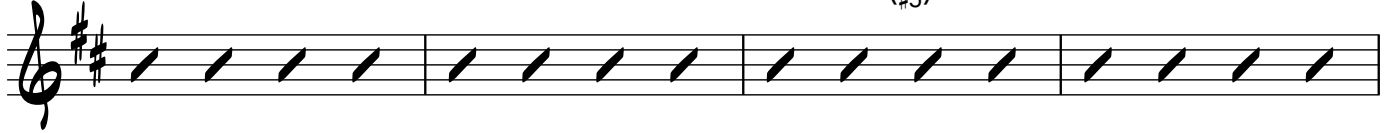
Bmi7 C#°7 C#°7/F# F#7(b9) Bmi7 F#7(b9) Bmi7



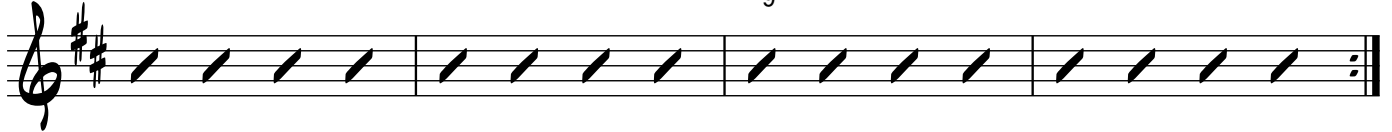
Ami9 D13 Gmaj9



G#°7 DMa7/A A#°7 F#7(#9 #5) Bmi7



E9 Bb13 A9(#5) A7(b9) D9



东韵

(East Rhythm)

Commissioned for the *Shanghai Conservatory of Music Jazz Ensemble*, Zhang Xiaolu - director
by Dr. Gene Aitken, May 2014

Shuffle Funk (Swing 8ths/HALFtime feel): ♩ = 96

3
2-4

sol

5 *mf* *ff* *f* *p* *ff*

9 **11** **SOLO** *mf*

11-21

23 *f* *ff* **25** **16** **41** **15**

25-40 41-55

56 **HARMON mute** **57** *mf*

64

71

78

85 **2** **3** 88-89

90 **3** **OPEN**

90-92 *f*

96 *ff* **4** 97-100

101: OPEN for SOLOS; Backgrounds ON CUE

101 *ff* **7** 102-108 *ff* **3** 110-112

2 113-114 *f* **117** **4** 117-120

121 *f*

3 126-128 *p* *f*

133: ONward (on CUE)! **138** Light and groovin'!

5 133-137 *f* **2** 140-141 *f*

4 143-146 **5** 149-153

154 *f* **2** 155-156 *f* *ff*

7 159-165 *f* **2** 167-168

169 *f* *ff* *sol!* 170 -1

173 176-177 2

178 3 3 -1

184-185 186 14 186-199 *f* *ff* 3

202 13 202-214 *mf* *SOLO* *sfzp* *ff* 2 218-219

220 6 222-227 *p* *f* *sol!* *p* *f* *p* *f*

230-231 *mf* *ff* 2

234 *f* *p* *ff*

Erin Richards

28 Apr 14
S.D.G.

东韵

(East Rhythm)

Commissioned for the *Shanghai Conservatory of Music Jazz Ensemble*, Zhang Xiaolu - director
by Dr. Gene Aitken, May 2014

Shuffle Funk (Swing 8ths/HALFtime feel): ♩ = 96

3 *solis* *mf* *ff* 2-4

7 *f* *p* *ff* 11-22 12

23 *solis w. Alto 1, Tenor 3* 25 *f*

29

36 *Tpt. 2 LEAD*

41

47

53

57

61

65

69

73

77

81

85

88-89

90

91

OPEN

OPEN

mf

f

ff

mp

f

mf

f

ff

3

3

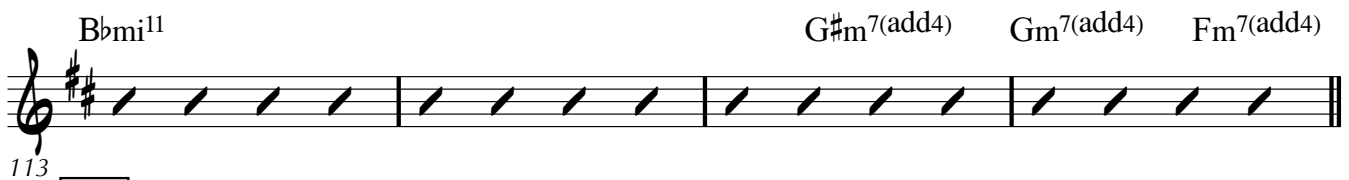
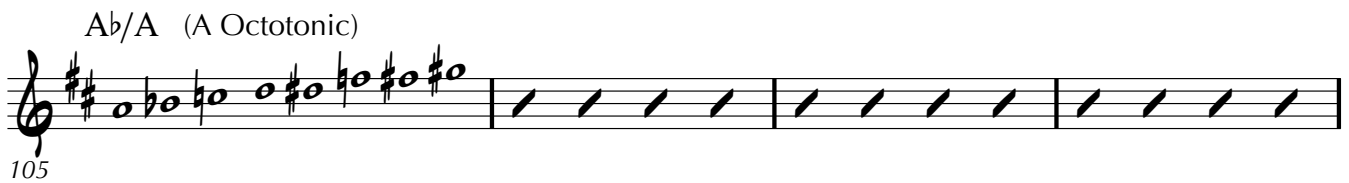
3

3

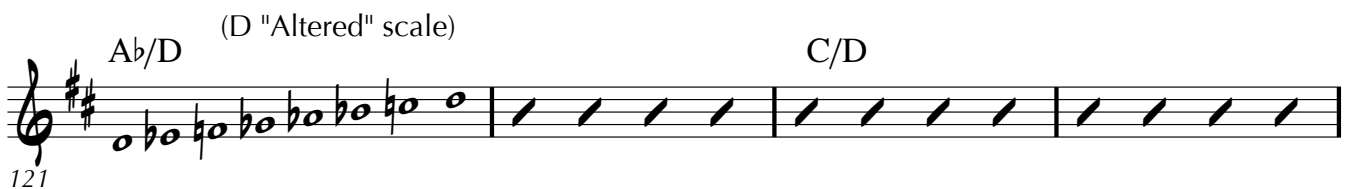
2



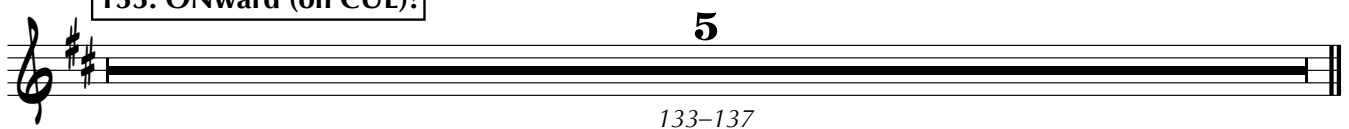
101: OPEN for SOLOS; Backgrounds ON CUE



117



133: ONward (on CUE!)



138*Light and groovin'!*

soli w. saxes (opt. HARMON Mute)



142



146



150

**154**

158

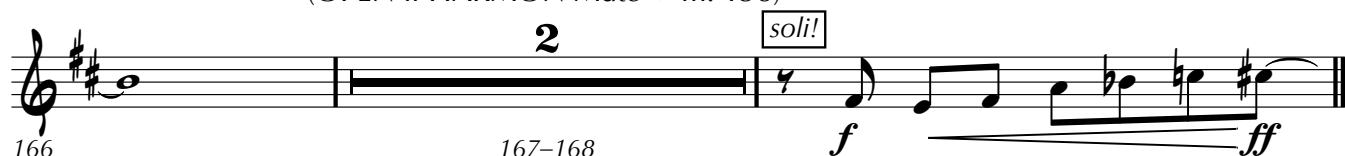


162



(OPEN if HARMON Mute @ m. 138)

166



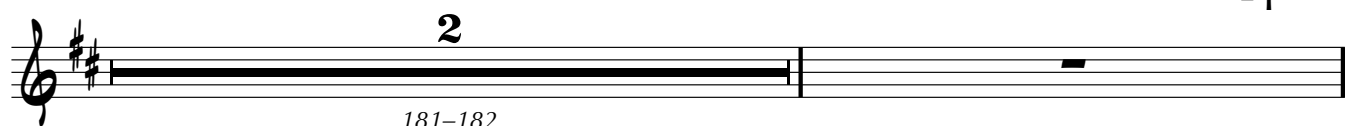
167-168

170

176-177



-1



181-182

184 *p* *f* Tpt. 2 LEAD 186

189

193

197 *f* *ff*

202 4 Bmi¹¹ G⁷(sus4) A⁷(sus4)

202-205

210 Bmi¹¹ Bmi¹¹ C¹³(#11)

214 Bmi¹¹ F#⁷(#9) 2

218-219

220 3 *p* *f* 222-224

225-227 *p* *f* *p* *f* 230-231

232 *mf* *ff* *f* *p* *ff*

236

28 Apr 14
S.D.G.

Erin Richards