

**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.

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

## 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

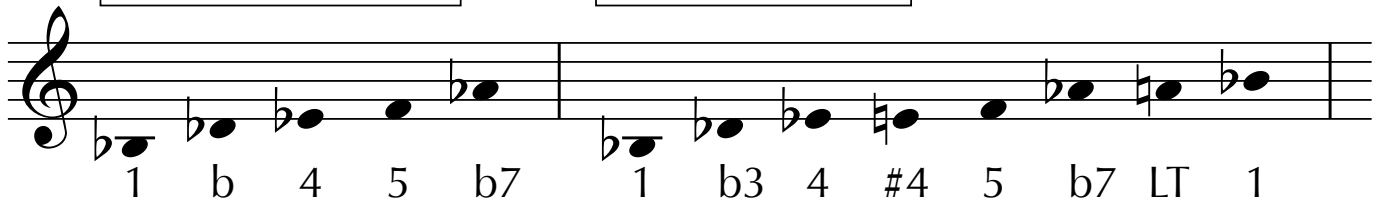
"BeBop"



3

Minor PENTATONIC

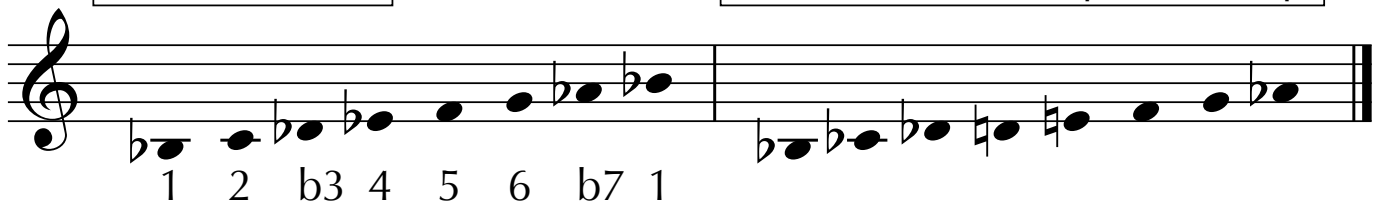
BLUES Scale "2.0"



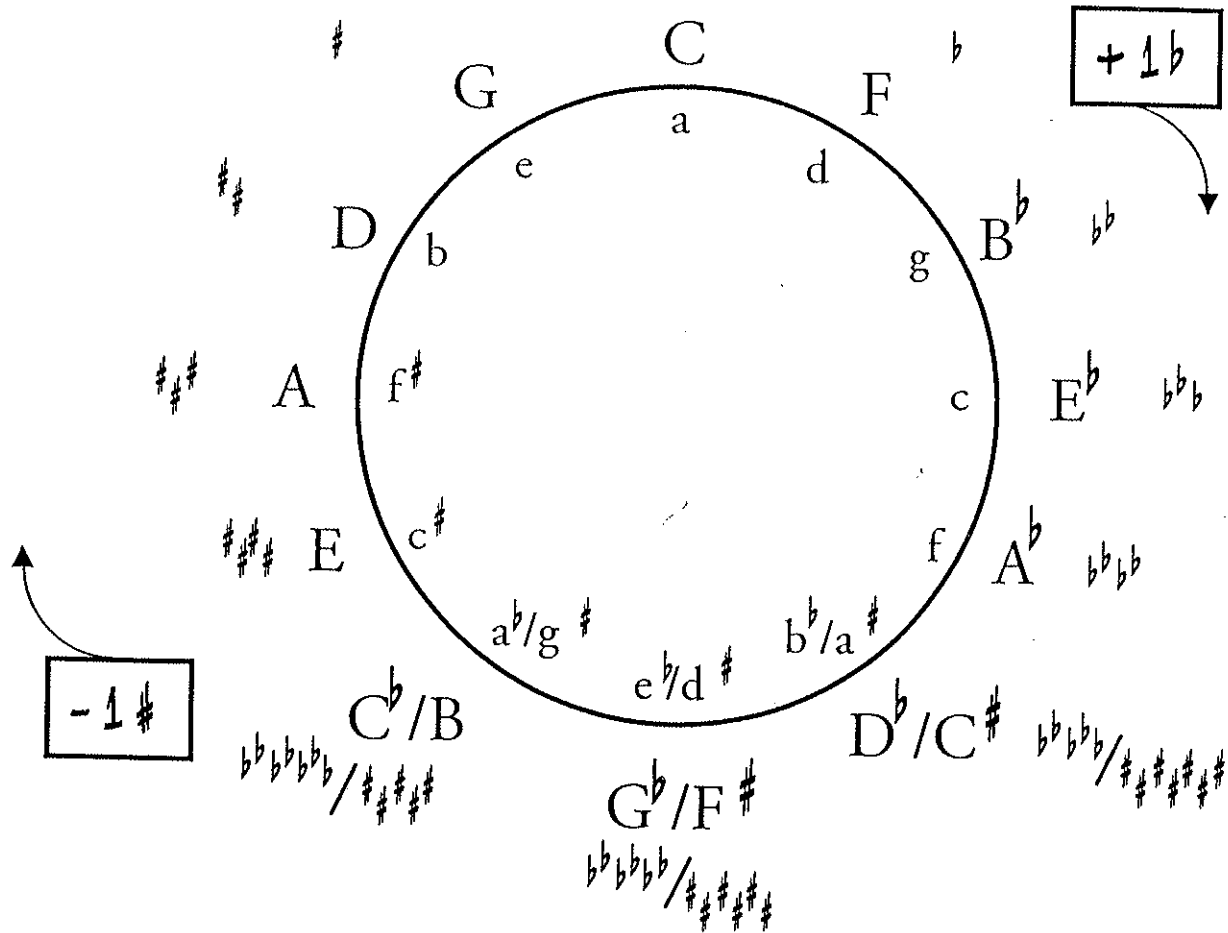
5

DORIAN (minor)

DIMINISHED (1/2 step/Whole step)



# 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	<b>C Δ</b> 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	<b>C7</b> C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd Mode of Major: C D E $\flat$ F G A B $\flat$ C	<b>C—</b> 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	<b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWWW) 7th Mode of Major: C D $\flat$ E $\flat$ F G $\flat$ A $\flat$ B $\flat$ C	<b>CØ</b> Cmi7(b5), C—7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWWW) 6th Mode of Melodic Minor: C D E $\flat$ F G $\flat$ A $\flat$ B $\flat$ C	<b>CØ#2</b> CØ+2, CØ9
DIMINISHED (WHWHWHWH) C D E $\flat$ F G $\flat$ A $\flat$ A B C	<b>C°</b> 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	<b>C7+4</b> C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F $\sharp$ G $\sharp$ B $\flat$ C	<b>C7+</b> <sup>+4</sup> 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	<b>C7b9</b> <sup>+9</sup> <sup>+9</sup> C7b9+4, C13b9+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	<b>C7+9</b> <sup>+9+5</sup> <sup>+9b13</sup> C7alt, C7b9+4, C7b9+11
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd Mode of Melodic Minor: C D E F $\sharp$ G $\sharp$ A B C	<b>CΔ+4</b> <sup>+5</sup> CΔ+5
MELODIC MINOR (Ascending Only) (WHWWWWH) C D E $\flat$ F G A B C	<b>C—Δ</b> Cmin(maj7), CmiΔ, C—Δ (Melodic), Cm6
HARMONIC MINOR (WHWWH—3H) C D E $\flat$ F G A $\flat$ B C	<b>C—Δ</b> CmiΔ, C—Δ (Har), C—Δb6
SUSPENDED 4th (W—3WWHW) or (WWHWWHW) C D F G A B $\flat$ C or C D E F G A B $\flat$ C	<b>G— C</b> <u>G—7</u> , C7sus4, C7sus, C4, C11 C
* BLUES SCALE (Use at player's discretion) (—3WHH—3W) (1, b3, 4, #4, 5, b7, 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, C7b9**. 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).

C Lead

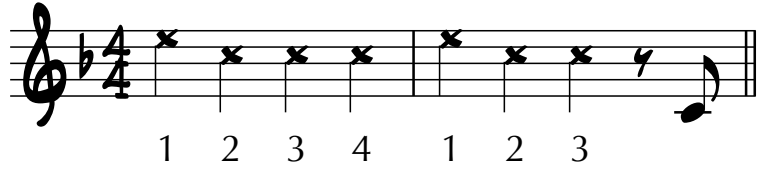
# BILLIE'S BOUNCE

Charlie Parker

(UNL Jazz Auditions 2014)

Bright Swing Feel: ♩ = 160

COUNTOFF



HEAD

F7 Bb7 B°7 F7 B7(#9)

Bb7 F7 Gmi7 Ami7 D7(b9)

Gmi Gm(maj7) Gmi7/C C13 F7 Gmi7 C13

IMPROVISATION

F7 Bb7 B°7 F7 B9(b5)

Bb7 F7 Gmi7 Ami7 D7(b9)

Gmi Gm(maj7) Gmi7/C C13 F7 Gmi7 C13

# YOU'D BE SO NICE TO COME HOME TO

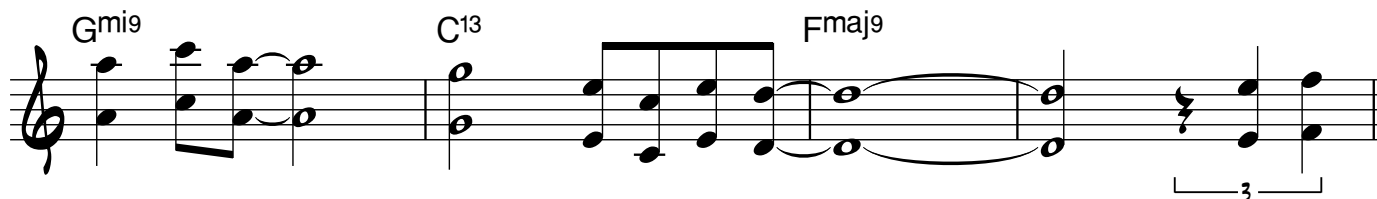
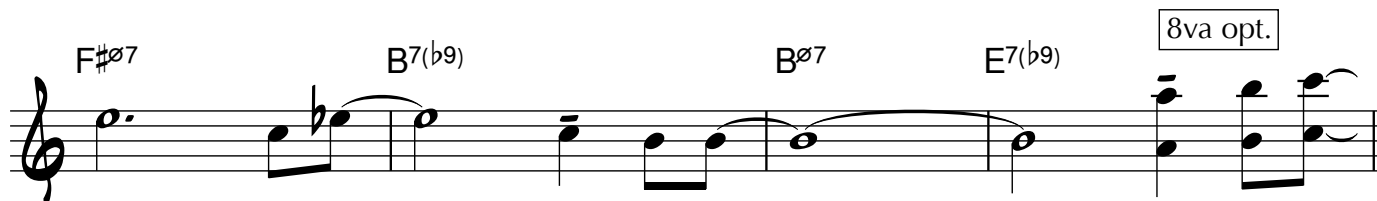
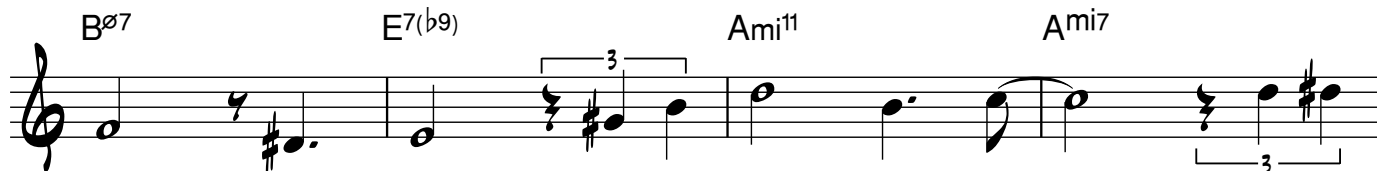
(UNL Jazz Auditions 2014)

Bossa (straight 8ths): ♩ = 172

COUNTOFF



HEAD



# C Lead - YBSN

2

F#<sup>o</sup>7 C<sup>Ma</sup>7/G G#<sup>o</sup>7 E7(<sup>#</sup>9) A<sup>mi</sup>7  
 D<sup>9</sup> A<sup>b</sup>13 G<sup>9</sup>(<sup>#</sup>5) G7(<sup>b</sup>9) C<sup>6</sup><sub>9</sub>  
 IMPROVISATION  
 A<sup>mi</sup>7 B<sup>ø</sup>7 B<sup>ø</sup>7/E E7(<sup>b</sup>9) A<sup>mi</sup>7 E7(<sup>b</sup>9) A<sup>mi</sup>7  
 G<sup>mi</sup>9 C<sup>13</sup> F<sup>ma</sup>j9  
 B<sup>ø</sup>7 E7(<sup>b</sup>9) A<sup>mi</sup>11 A<sup>mi</sup>7  
 F#<sup>o</sup>7 B7(<sup>b</sup>9) B<sup>ø</sup>7 E7(<sup>b</sup>9)  
 A<sup>mi</sup>7 B<sup>ø</sup>7 B<sup>ø</sup>7/E E7(<sup>b</sup>9) A<sup>mi</sup>7 E7(<sup>b</sup>9) A<sup>mi</sup>7  
 G<sup>mi</sup>9 C<sup>13</sup> F<sup>ma</sup>j9  
 F#<sup>o</sup>7 C<sup>Ma</sup>7/G G#<sup>o</sup>7 E7(<sup>#</sup>9) A<sup>mi</sup>7  
 D<sup>9</sup> A<sup>b</sup>13 G<sup>9</sup>(<sup>#</sup>5) G7(<sup>b</sup>9) C<sup>6</sup><sub>9</sub>

Violin

**VIBES:**

Make octave adjustments as needed.

# 东韵

(East Rhythm)

Zhang Xiaolu  
Arranged by Eric Richards

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

Violin score for "East Rhythm" (东韵). The score is in 4/4 time with a shuffle funk feel (96 bpm). It includes various dynamics (p, mf, f, ff), articulations (accents, slurs), and performance instructions like "soli" and "Tpt. 2 LEAD". The score is divided into measures with measure numbers 5, 9, 25, 33, 41, 40, 47, and 53.

Measure 5: *mf* (5), *ff* (6), *f* (7), *p* (8). Includes a *soli* instruction.

Measure 9: *mf* (9), *ff* (10), *f* (11), *p* (12), *ff* (13). Includes a *soli* instruction.

Measure 25: *f* (25). Includes a *soli w. Tenor 3, Tpt. 2* instruction.

Measure 33: *f* (33). Includes a *Tpt. 2 LEAD* instruction.

Measure 40: *f* (40). Includes a *Tpt. 2 LEAD* instruction.

Measure 47: *f* (47). Includes a *Tpt. 2 LEAD* instruction.

Measure 53: *f* (53). Includes a *Tpt. 2 LEAD* instruction.

57



61



65



69



73



77



81



85

88-89

90



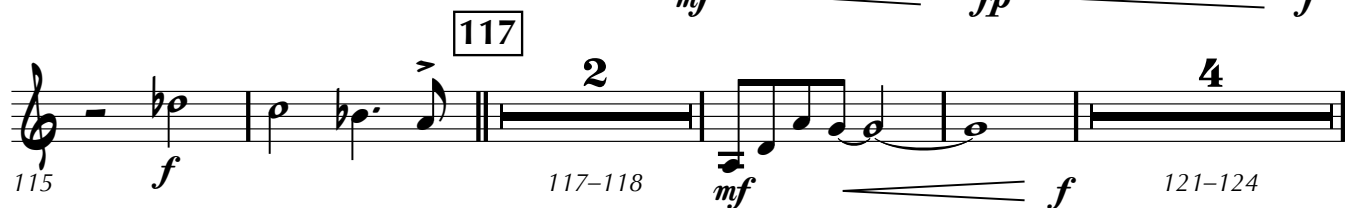
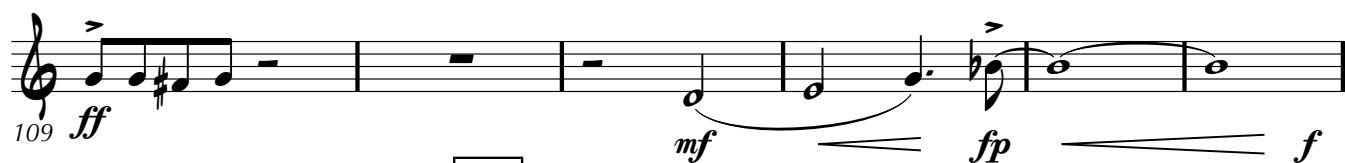
soli



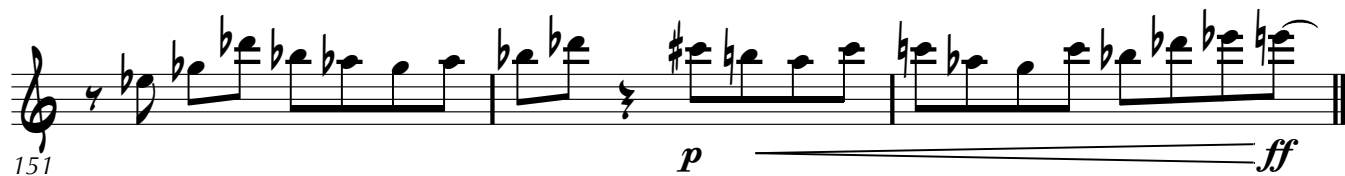
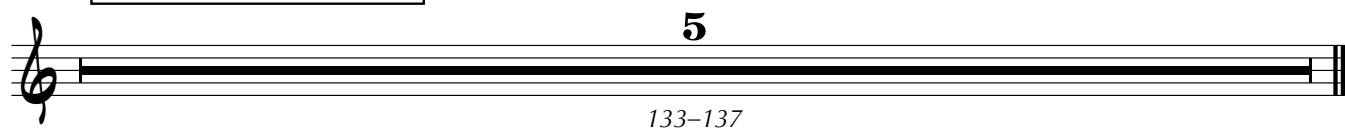
94

97-100

## 101: OPEN for SOLOS; Backgrounds ON CUE



133: ONward (on CUE)!



154

158

162

166

170

170-171

*ff*

175

*f*

*ff*

179

186

Tpt. 2 LEAD

182-183

184

*p*

*f*

189

197

*f*

*ff*

202

12

201

202-213

This is a violin score for a piece titled 'East Rhythm'. The score is written in treble clef and consists of 213 measures. It features various musical notations including eighth notes, sixteenth notes, triplets, and rests. Dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *ff* (fortissimo) are indicated. There are also performance markings like 'Tpt. 2 LEAD' and '12' (likely indicating a 12-measure rest or a specific section). The score is divided into systems, with measure numbers 154, 158, 162, 166, 170, 175, 179, 184, 189, 197, and 201 marking the beginning of new systems. The final system ends at measure 213.

SOLO

214 *mf* *f* *sfzp* *ff* *soli*

220 *p* *f*

218-219

224 *f* *p* 226-227

228 *p* *<f* *p* *f* 230-231 *soli* *mf* *ff*

234 *f* *p* *ff*

Erin Richards

28 Apr 14  
S.D.G.