

**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

Detailed description: This block shows the first two scales. The first scale is the Major scale, starting on C4 and ending on C5. The second scale is the BeBop scale, which is the major scale with a flat 7th degree (Bb4) and a tritone (F#4) before the final octave C5. The notation is on a single treble clef staff.

3 Minor PENTATONIC BLUES Scale "2.0"



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

Detailed description: This block shows the next two scales. The third scale is the Minor Pentatonic scale, starting on C4 and ending on C5. The fourth scale is the Blues Scale "2.0", which is the minor pentatonic scale with an added tritone (F#4) before the final octave C5. The notation is on a single treble clef staff.

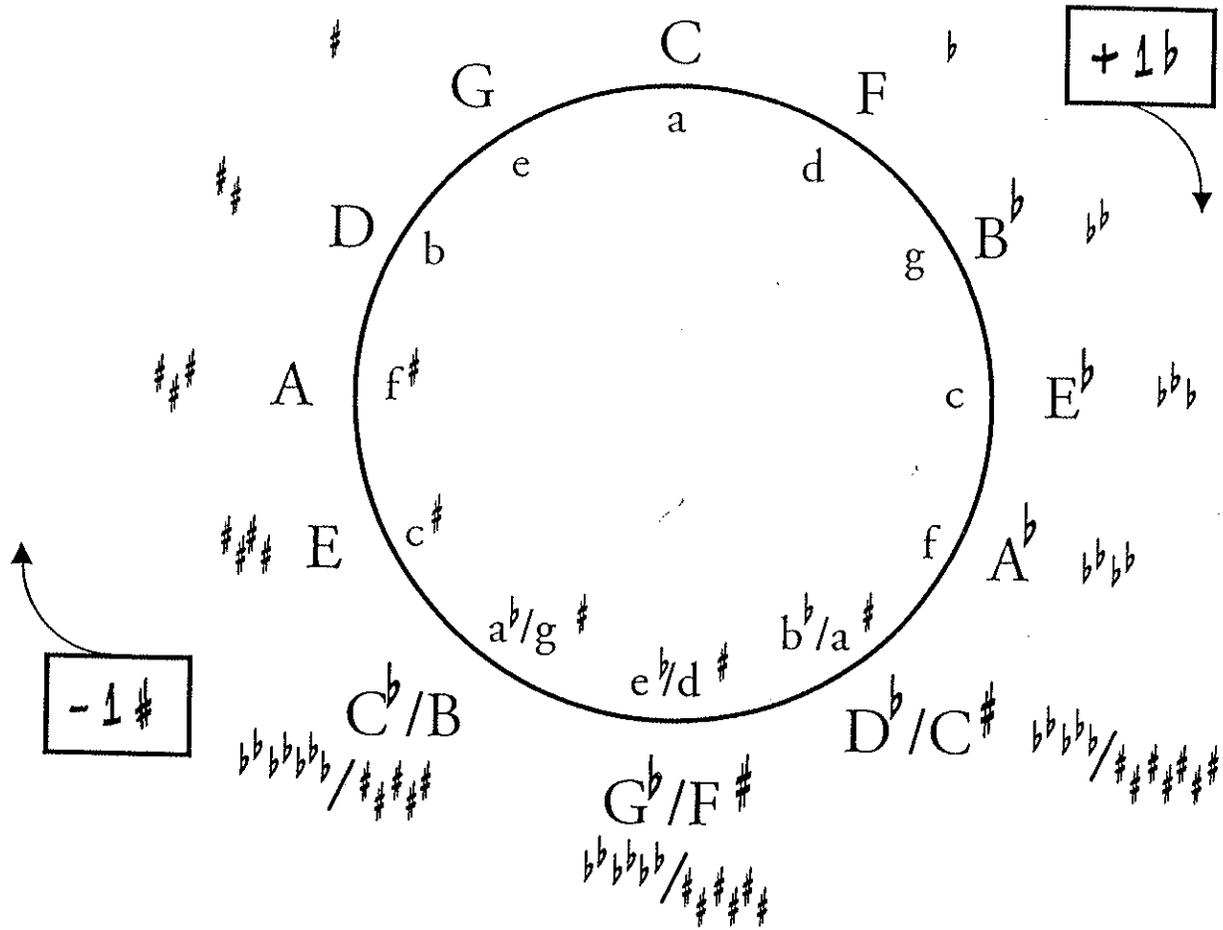
5 DORIAN (minor) DIMINISHED (1/2 step/Whole step)



1 2 b3 4 5 6 b7 1

Detailed description: This block shows the final two scales. The fifth scale is the Dorian (minor) scale, starting on C4 and ending on C5. The sixth scale is the Diminished scale, which is the Dorian (minor) scale with a tritone (F#4) before the final octave C5. The notation is on a single treble clef staff.

**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>CΔ</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# G A B C	<b>CΔ+4</b> Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 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) (WHWHWWW) 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# G A B $\flat$ C	<b>C7+4</b> C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (WWWWWWW) C D E F# G# B $\flat$ C	<b>C7+</b> C7aug, C7+5, C7+5 <sup>+4</sup>
DOMINANT SEVENTH (Using a Dim. Scale) (HWHWHWHW) C D $\flat$ E $\flat$ E F# G A B $\flat$ C	<b>C7b9</b> C7b9+4, C13b9+11 <sup>+9 +9</sup>
DIMINISHED WHOLE-TONE (Altered Scale) (HWHWWWWW) 7th Mode of Melodic Minor: C D $\flat$ E $\flat$ E F# G# B $\flat$ C	<b>C7+9</b> C7alt, C7b9+4, C7b9+11 <sup>+9+5 +9b13</sup>
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd Mode of Melodic Minor: C D E F# G# A B C	<b>CΔ+4</b> CΔ+5 <sup>+5</sup>
MELODIC MINOR (Ascending Only) (WHWWWWWH) 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 (WWWHWHW) C D F G A B $\flat$ C or C D E F G A B $\flat$ C	<b>G–</b> G–7, C7sus4, C7sus, C4, C11 <b>C</b> C
* BLUES SCALE (Use at player's discretion) (–3WHH–3W) (1, b3, 4, #4, 5, b7, 1) C E $\flat$ F F# 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

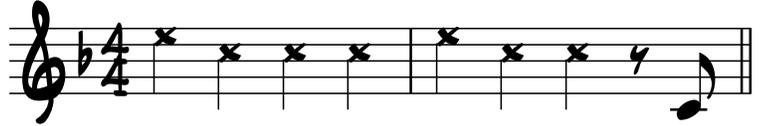
# BILLIE'S BOUNCE

Charlie Parker

(UNL Jazz Auditions 2014)

Bright Swing Feel: ♩ = 160

COUNTOFF



1 2 3 4 1 2 3

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

1 2 3 4 1 2

HEAD

Ami7 Bø7 Bø7/E E7(b9) Ami7 E7(b9) Ami7

Gmi9 C13 Fmaj9

Bø7 E7(b9) Ami11 Ami7

F#ø7 B7(b9) Bø7 E7(b9) 8va opt.

Ami7 Bø7 Bø7/E E7(b9) Ami7 E7(b9) Ami7

Gmi9 C13 Fmaj9

C Lead - YBSN

2

F#o7 CMa7/G G#o7 E7(#9/5) Ami7

D9 Ab13 G9(#5) G7(b9) C6

IMPROVISATION

Ami7 Bø7 Bø7/E E7(b9) Ami7 E7(b9) Ami7

Gmi9 C13 Fmaj9

Bø7 E7(b9) Ami11 Ami7

F#o7 B7(b9) Bø7 E7(b9)

Ami7 Bø7 Bø7/E E7(b9) Ami7 E7(b9) Ami7

Gmi9 C13 Fmaj9

F#o7 CMa7/G G#o7 E7(#9/5) Ami7

D9 Ab13 G9(#5) G7(b9) C6