

CMEA Audition Repertoire 2011-2012

Students must prepare all etudes and/or excerpts of etudes for the region audition. All-State pieces should be prepared in their entirety unless otherwise indicated.

Please note that in order to insure consistent and fair adjudication, all students must use the same edition of a given solo. Students must use the required edition of the books/pieces indicated. The publishers/distributors are listed to help you locate a given etude book or piece.

All students are required to perform his/her solo for adjudication using the original copy of the piece. Students failing to use the original copy will be disqualified from the festival. Students will furnish 2 photocopies for the judge's use; these copies will be collected and destroyed after the audition.

Students may audition in as many areas as they choose; however, vocal students may audition on one voice part only – Female: Soprano or Alto, Males: Tenor or Bass. Directors must submit their student's ensemble preference during registration; however, **the final decision for ensemble placement rests with the appropriate festival committees.**

CMEA Policies Regarding Students With A Disability

It is the responsibility of the child's music director to notify the Region Director of any modifications required for students who may have an Individualized Education Program (IEP) or 504 plan in anticipation of the CMEA sponsored Adjudication or Festival processes. Any request for modifications must be made 30 days prior to the said CMEA sponsored event. It is also the responsibility of the child's school district to fund any costs incurred by such modifications.

Please Note:

Every student will provide 2 photocopies of their music for the adjudicators. Student will still *perform* from an original or from memory.

Contracts and Medical Forms are due at the time of audition. Contract will not be binding until student accepts placement into a festival.

Any music purchased online via ePrint or a similar service must provide proof of purchase

This repertoire has been clarified and, in some cases, altered under the recommendations of the CMEA membership. Please be sure that you and your students are familiar with the up-to-date information. Thank you to the many CMEA members who lent their input.

Repertoire list is subject to change due to publishers making any selection unavailable. Check the CMEA Website for updates:

www.cmea.org

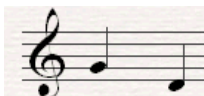
**If you have any questions or problems obtaining a selection from this repertoire list, please contact Ned Smith at:
NSmith@CoventryCT.org**

2011-2012 VOCAL REQUIREMENTS

VOCAL SCALES

Starting pitches for the required scales are notated below for each voice part.

Soprano – G and D



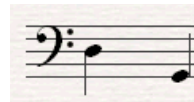
Tenor – G and D



Alto – D and G



Bass – D and G



Scales will be sung from memory in the following pattern, using either solfeggio or on a neutral syllable:

M.M. quarter note = 92



SIGHT-READING PROCEDURES

The Connecticut ACDA Executive Board, with input from additional choral directors, has considered, discussed, and approved the following procedures for the sight-reading portion of the Adjudication Festival. These procedures have also been approved by the CMEA Student Affairs Commission. The following is designed to assist teachers in preparing students for this component of the adjudication as well as offering a systematic administration of this part of the adjudication.

1. All singers will read the same single-line melody.
2. Students may elect to sing the melody from either the bass or treble clef versions; both will be available.
3. Singers may choose to sing solfege syllables, numbers, or any neutral syllable. Adjudicators will neither reward nor punish a student for his/her choice.
4. The example will be 8 measures long.
5. The example selected will be in one of these major keys: C, G, D, A, B-flat, E-flat.
6. The example may utilize note/rest values from sixteenth through whole in value, including dotted notes.
7. The meter will be selected from: 6/8, 2/2, 2/4, 3/4 or 4/4.
8. The adjudicator will provide the pitch “do” (which MAY or MAY NOT BE THE STARTING PITCH) and a tempo of beating unit = 76.
9. The student will have 60 seconds to practice. During this time students may audiate, hum, or sing quietly to him/herself. Adjudicators will offer no prompts.
10. Adjudication will be applied ONLY to the final version, NOT to the 60-second practice time.

11-12 REGION VOCAL SOLO LIST

Region vocal auditions will include the required solo, scales, and sight-reading (with the exception of the students performing for comments only). All selections are from the Medium High (Soprano and Tenor) and Medium Low (Alto and Bass) editions of Twenty-Four Italian Songs and Arias, published by G. Schirmer/Hal Leonard. The G. Schirmer accompaniment CD must be used in all adjudication rooms and will be provided by the adjudicator. Solos must be performed in the language and key in which the title is printed, unless otherwise noted.

<u>SOPRANO</u>	Per la gloria d'adorarvi	Medium <u>High</u> edition
<u>ALTO</u>	Se tu m'ami se sospiri	Medium <u>Low</u> edition
<u>TENOR</u>	Caro mio Ben	Medium <u>High</u> edition
<u>BASS</u>	Sebben Crudele	Medium <u>Low</u> edition

Please note that there will be no judging of any vocal ornamentation found in these selections!

11-12 ALL-STATE VOCAL AUDITIONS

Students selected for the all-state audition on voice will prepare their part from a prescribed selection chosen from the coming year's All-State concert repertoire in a Music Minus One format (MM1). Four versions (each version missing one voice part) will be available through the CMEA website at www.cmea.org in the fall. This will be the official MM1 used for the auditions.

Gloria - **m. 1-70** (from "Harmoniemesse") Haydn/ed. Walker Published by Roger Dean

2011-2012 STRING REQUIREMENTS

1. All string auditions will include the required etude(s)/solo, scales, and sight-reading (with the exception of the students performing for comments only).
2. All string players must provide the adjudicators (2) with a working copy of their solo. If this is a photocopy, it will be retained and destroyed following the audition.
3. Cadenzas are not required for any string solo.

11-12 REGION SCALES

All scales must be memorized. Students should perform scales using the pattern shown below. String players should use separate bows.

Octave indications

- Violin scales and arpeggios – 3 octaves
- Viola scales and arpeggios – 3 octaves
- Cello scales and arpeggios – 3 octaves
- Bass scales and arpeggios – 2 octaves

REGION tempo is quarter note = 60. ALL-STATE tempo is quarter note = 72.



Instrument	Region Scales	All-State Scales
Violin	B Major & G Melodic Minor	C# Major & A# Melodic Minor
Viola	C Major & Eb Melodic Minor	A Major & F# Melodic Minor
Cello	C Major & A Melodic Minor	F Major & D Melodic Minor
Bass	E Major & E Melodic Minor	Bb Major & Bb Melodic Minor

11-12 REGION STRING LIST

<u>VIOLIN</u>	Concerto No. 3 in G, K 216, Mvt. 1	Mozart	G. Schirmer/Hal Leonard
<u>VIOLA</u>	Sonata (Per Arpeggione), Mvt. 1	Schubert/Doktor	G. Schirmer/Hal Leonard
<u>CELLO</u>	Sonata in G min, Mvt. 1 and 2	Eccles	International
<u>BASS</u>	<i>Etude #17</i> from <u>Thirty Etudes</u> for the String Bass	Simandl	Carl Fischer
<u>HARP</u>	Studio 3 from Studi di Media Difficolta	Ettore Pozzoli	Ricordi

11-12 ALL-STATE STRING SOLO LIST

<u>VIOLIN</u>	Concerto No. 1 in C Maj, Mvt. 1	Haydn	Peters
<u>VIOLA</u>	Concerto in D Major, Op 1, Mvt. 1	Stamitz	Primrose
<u>CELLO</u>	Hungarian Rhapsody	Popper	International
<u>BASS</u>	Sonata in G min, Mvt. 1 and 2	Eccles/Zimmermann	International
<u>HARP</u>	Matin Sur l'eau, from "Six Pieces for Harp"	Ibert	Novato

2011-2012 WIND REQUIREMENTS

1. All woodwind and brass auditions will include the required etude(s) or solo, major scales, chromatic scale, and sight-reading.
2. Cadenzas are not required for any woodwind or brass solo.

SCALES

All scales will be memorized.

The chromatic scale must be performed slurred ascending and descending in its entirety, using the following rhythmic pattern:



One of the major scales indicated below must be performed, to be selected by the adjudicator. It will be performed tongued ascending and descending using the rhythmic pattern below, followed by the arpeggio in the same number of octaves as the scale.



Instrument	Audition	Scales and Number of Octaves	Chromatic
Piccolo	Region & All-State All-State only	C-1 F-2 Bb-2 Eb-2 G-2 D-2 A-2 Ab-2 Db-1 Gb-2 E-2 Cb/B-2	Region: F-F 2 octaves All-State: D-Bb 2+ octaves
Flute	Region & All-State All-State only	C-3 F-2 Bb-2 Eb-2 G-2 D-2 A-2 Ab-2 Db-2 Gb-2 E-2 Cb/B-2	Region: A-A 2 octaves All-State: C-C 3 octaves
Oboe	Region & All-State All-State only	C-2 F-1 Bb-1 Eb-1 G-1 D-2 A-1 Ab-1 Db-2 Gb-1 E-1 Cb/B-1	C-C 2 octaves
Bassoon	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-2 G-2 D-2 A-2 Ab-2 Db-2 Gb-2 E-2 Cb/B-2	F-F 2 octaves
Bb Clarinet	Region & All-State All-State only	C-2 F-3 Bb-2 Eb-2 G-3 D-2 A-2 Ab-2 Db-2 Gb-3 E-3 Cb/B-2	Region: C-C 2 octaves All-State: E-G 3+ octaves
Bass Clarinet	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-1 G-2 D-1 A-2 Ab-2 Db-1 Gb-2 E-2 Cb/B-2	Region: G-G 2 octaves All-State: E-C 2+ octaves
Alto Saxophone & Baritone Saxophone	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-2 G-1 D-2 A-1 Ab-1 Db-2 Gb-1 E-2 Cb/B-2	Region: C-C 2 octaves All-State: B-F 2+ octaves
Tenor Saxophone	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-2 G-1 D-2 A-1 Ab-1 Db-2 Gb-1 E-2 Cb/B-2	Region: C-C 2 octaves All-State: B-F 2+ octaves
Trumpet	Region & All-State All-State only	C-2 F-1 Bb-2 Eb-1 G-2 D-1 A-2 Ab-2 Db-1 Gb-1 E-1 Cb/B-2	C-C 2 octaves
French Horn	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-2 G-2 D-2 A-2 Ab-2 Db-2 Gb-2 E-2 Cb/B-2	G-G 2 octaves
Trombone & Euphonium	Region & All-State All-State only	C-1 F-2 Bb-2 Eb-1 G-2 D-1 A-2 Db-1 Gb-2 E-1 Cb/B-1	Bb-Bb 2 octaves
Bass Trombone	Region & All-State All-State only	C-2 F-2 Bb-2 Eb-2 G-2 D-2 A-2 Ab-2 Db-2 Gb-2 E-2 Cb/B-2	Region: G-G 2 octaves All-State: F-Bb 2+ octaves
Tuba	Region & All-State All-State only	C-1 F-2 Bb-2 Eb-1 G-2 D-1 A-2 Ab-2 Db-1 Gb-2 E-1 Cb/B-1	Bb-Bb 2 octaves

11-12 REGION WOODWIND ETUDE LIST

PICCOLO

Etude 5 – Allegretto by Kohler

Etude 4 - Tempo di Valzer by Gariboldi

Both etudes are from Melodious and Progressive Studies for Flute, Book 1 revised by Robert Cavally, published by Southern Music Co. Students must play BOTH etudes.

FLUTE

Etude 7 – Allegretto by Kohler - Begin at Lostesso Tempo (p. 24)

Etude 8 – Tempo (Tempo di Valse moderato) by Kohler - Beginning to Meno Mosso

Etudes are from Melodious and Progressive Studies for Flute, Book 2 revised by Robert Cavally, published by Southern Music Co. Students must play BOTH etudes.

OBOE

Etude #11

Etude #16

Both etudes are from 48 Famous Studies, Opus 31, by W. Ferling, rev. Albert Andraud (1st Oboe Book); published by Southern Music. Students must play BOTH etudes.

***Carl Fischer Edition includes Practice CD – this edition is acceptable for the audition.

BASSOON

Advanced Studies #13 and 25

Both etudes are from Practical Method for the Bassoon by Weissenborn/ed. Ambrosio, published by Carl Fischer. Students must play BOTH etudes.

Bb CLARINET

Etude #15 AND Etude #20

Both etudes are from 32 Etudes for Clarinet by C. Rose (Rev. ed. #WF85), published by Carl Fischer. Students must play BOTH etudes.

BASS CLARINET

Etude #2

This etude is from Advanced Studies for Bass Clarinet and Alto Clarinet by Weissenborn/Rhoads, published by Southern Music.

ALL SAXOPHONES

Etude #15 and Etude #12

Both etudes are from 48 Famous Studies for Oboe or Saxophone, by Ferling/Andraud, published by Southern Music Co.

11-12 ALL-STATE WOODWIND SOLO LIST

PICCOLO

Sonata in A min, Mvt. 1 and 2 CPE Bach Southern Music Co.

FLUTE

Three Grand Solos, Op. 57,
Solo No. 1, Mvt. 1 Kuhlau Carl Fischer

OBOE

Sonate, Op. 166, Mvt. 1 and 2 Saint-Saens Masters

BASSOON

Sonate, Mvt. 2 to end Hindemith Schott/Hal Leonard

Bb CLARINET

Adagio and Tarantella Cavellini/Hite Southern Music Co.

BASS CLARINET

Adagio and Allegro Galliard Southern Music Co.

ALTO SAXOPHONE

Concertino da Camera, Mvt. 1 (1-16) Ibert Leduc

TENOR SAXOPHONE

Sonata for Tenor Sax and Piano Hartley Dorn

BARITONE SAXOPHONE

Violoncello Suite III for Saxophone
(No Courante) Bach/Ricker Carl Fischer

11-12 REGION BRASS ETUDE LIST

TRUMPET

Melodious Etude #3 (m. 1-24) AND Vizzutti Rhythmic Etude #3

Etudes are from Melodious Etudes for Trumpet by Marco Bordogni, arranged by Larry Clark/Sean O'Loughlin, published by Carl Fischer AND The Trumpet Method Book 3 Melodic Studies by Allen Vizzutti, published by Alfred. Students must play BOTH etudes (one from each book).

HORN

Etude #41 (Bk 1) AND Etude #48 (Bk 1)

Both etudes are from 200 New Melodic and Gradual Studies for Horn, Book 1- 70 Very Easy & Easy Studies by Maxime-Alphonse, published by Leduc/Robert King. Students must play BOTH etudes.

TROMBONE

Etude #15

This etude is from Melodious Etudes for Trombone Book 1 by Rochut, published by Carl Fischer.

BASS TROMBONE

Etude #4

This etude is from 43 Bel Canto Studies by Bordogni, published Leduc/Robert King.

EUPHONIUM

Etude #6

This etude is from Melodious Etudes for Trombone, Book 1 by Rochut, published by Carl Fischer.

TUBA

Etude #7

This etude is from 43 Bel Canto Studies by Bordogni, published by Leduc/Robert King.

11-12 ALL-STATE BRASS SOLO LIST

TRUMPET

No. 3 Fantaisie Brilliante:
Theme, Var. I, II

Arban

Carl Fischer

HORN

Concerto, Op. 8, Mvt. 1

Franz Strauss

Carl Fischer

TROMBONE

Concerto for Trombone, Mvt. 1

Jacob

Stainer and Bell

BASS TROMBONE

Concertino Basso

Lieb

Carl Fischer

EUPHONIUM

Morceau de Concert

Saint Saens/Nelson

Shawnee Press/
Hal Leonard

TUBA

Concerto in 1 Mvt.

Lebedev

Edition Musicus

2011-2012 PERCUSSION REQUIREMENTS

1. CMEA will provide the following instruments for auditions: timpani with a stool, snare with adjustable stand, 4 octave marimba with graduated bars, and concert bass drum. Students **MUST** perform their auditions on these supplied instruments.
2. CMEA will also provide a tambourine, cymbals, and matched pair of concert bass drum mallets; however, students may choose to perform with their own tambourine, cymbals, or bass drum mallets if they so choose.
3. Students **MUST** provide the following: appropriate marimba mallets, snare sticks, and appropriate timpani mallets.
4. All mallet auditions will include the required etude/solo, scales and sight-reading. Scales for mallet players can be found below.
5. All snare auditions will include the rudiments and accessory exercises found below.
6. All percussionists will be required to sight-read.

SCALES

All scales will be memorized.

The chromatic scale must be performed ascending and descending, using the following rhythmic pattern:



One of the nine major scales must be performed, to be selected by the adjudicator. It will be performed ascending and descending using the rhythmic pattern below, followed by the arpeggio in the same number of octaves as the scale.

M.M. = 60



Instrument	Audition	Scales and Number of Octaves							Chromatic
Mallets	Region & All-State	C-2	F-2	Bb-2	Eb-2	G-2	D-2	A-2	2 octaves
	All-State only	Ab-2	Db-2	Gb-2	E-2	Cb/B-2			

PERCUSSION ACCESSORY EXERCISES

♩ = 96

TAMBOURINE

f 3 3 3 3 3 3

pp *f* *pp* 3 3 3 3 3

mf *p* *ff*

♩ = 60

CRASH CYMBALS

mf *p* 3 3

f *ff* *f* 3 3 *p*

♩ = 60

BASS DRUM

fp *mf* *ff* *p*

sfz *ff* *p*

11-12 REGION PERCUSSION ETUDE LIST

SNARE DRUM

Etude #5

This etude is from Portraits in Rhythm: 50 Studies for Snare Drum, by Anthony J. Cirone, published by Alfred.

TIMPANI

March

This piece is from Fundamental Solos for Timpani, by Mitchell Peters, published by Alfred.

MARIMBA

Sonata for Violin in F Major Handel

This piece is from Masterpieces for Marimba, arranged by Thomas McMillan for the Music of the Masters Series, published by Alfred.

11-12 ALL-STATE PERCUSSION SOLO LIST

SNARE DRUM

Etude #1

This etude is from Douze Etudes pour Caisse-Claire, by Jacques Delécluse, published by Leduc/Robert King.

TIMPANI

Isle of the Dead Rachmaninoff

This piece is from The Complete Timpani Method by Alfred Friese and Alexander Lepak, published by Alfred Publications.

MARIMBA

Hungarian Dance Brahms

This piece is from Soloist Folio by Rubank, published by Rubank/Hal Leonard.

2011-2012 REGIONAL JAZZ REQUIREMENTS

1. All jazz wind auditions will include the required etude, improvisation, and sight-reading.
2. Scales are not required.
3. If the solo etude has an accompaniment CD, students will not play along with the recording during the audition.
4. Students will perform the improvisation with the CD accompaniment (see below for details).

11-12 REGION JAZZ WIND IMPROVISATION

All wind players will improvise a solo using the specified Aebersold play-along track listed below. Students will play the melody for one chorus, improvise for four choruses, and finish by playing the melody for one chorus.

Minor Blues in C
From Nothin' But Blues, Vol. 2, published by Aebersold

11-12 REGION JAZZ WIND ETUDE LIST

JAZZ ALTO SAX

Etude 5

This etude is from Advanced Jazz Conception for Saxophone by Niehaus, available from Professional Drum Shop or Aebersold.

JAZZ TENOR SAX

Etude 18

This etude is from Advanced Jazz Conception for Saxophone by Niehaus, available from Professional Drum Shop or Aebersold.

JAZZ BARI SAX

Etude 5

This etude is from Advanced Jazz Conception for Saxophone by Niehaus, available from Professional Drum Shop or Aebersold.

JAZZ TRUMPET

Friends

This piece is from Jazz Conception - Trumpet by Snidero, published by Advance and available from Aebersold.

JAZZ TROMBONE

I Got Rid of 'Em

This piece is from Effective Etudes for Jazz, by Jarvis/Carubia. Published by Kendor.

JAZZ BASS TROMBONE

I Got Rid of 'Em

This piece is from Effective Etudes for Jazz, by Jarvis/Carubia. Published by Kendor.

11-12 REGION JAZZ RHYTHM ETUDE LIST

1. All jazz rhythm section auditions will include the required etude, improvisation, and sight-reading. Please read instructions for each instrument separately.
2. Scales are not required.
3. Solo etudes will be performed without CD accompaniment.
4. Guitar, bass, and piano students will perform the improvisation WITH the CD Accompaniment. Drummers will improvise WITHOUT the CD.

JAZZ GUITAR

IND Line

This piece is from Jazz Conception – Guitar by Snidero, published by Advance and available from Aebersold.

1. Play solo etude as written.
2. Using chord changes from the same solo etude, comp through the entire etude, in the style of the piece, with no melody, as if backing up a soloist on another instrument. For the first chorus, comp in the Freddie Green/Count Basie style. For remaining choruses, comp with free rhythmic interpretation.
3. This portion of the audition will be performed without CD accompaniment.
4. Students must provide their own patch cords and guitar tuner.

Total Blues

This piece is from Jazz Conception – Guitar by Snidero, published by Advance and available from Aebersold.

1. Use this track as a play-along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with CD accompaniment.
4. Note: if you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

JAZZ PIANO

IND Line

This piece is from Jazz Conception – Piano (Do not use “Piano Comping” Book) by Snidero, published by Advance and available from Aebersold.

1. Play solo etude as written.
2. Using the chord changes from the same solo etude, comp through the entire etude using both hands, in the style of the piece, with no melody, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without CD accompaniment.

Total Blues

This piece is from Jazz Conception – Piano (Do not use “Piano Comping” Book) by Snidero, published by Advance available from Aebersold.

1. Use this track as a play-along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. Improvise solo in right hand, comp in left hand.
4. This portion of the audition will be performed with CD accompaniment.
5. Note: If you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

JAZZ BASS

IND Line

This piece is from Jazz Conception – Bass (Do not use “Bass Lines” book) by Snidero, published by Advance available from Aebersold.

1. Play etude as written.
2. Using the chord changes from the same etude, create an original walking bass line over the entire etude, in the appropriate style, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without CD accompaniment.
4. Bass players may audition on acoustic or electric bass.

Total Blues

This piece is from Jazz Conception – Bass (Do not use “Bass Lines” book) by Snidero, published by Advance available from Aebersold.

1. Use this track as a play-along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with CD accompaniment.
4. Note: if you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

JAZZ DRUMS

IND Line

This piece is from Jazz Conception – Drums by Snidero, published by Advance available from Aebersold.

1. Play etude as written. **Please play the transcription, NOT the lead sheet.**
2. This portion of the audition will be performed without CD accompaniment.

Improvisation Requirement

1. At quarter note = 110, trade fours for a total of 24 measures.
2. Play swing time for four measures, then solo for four measures.
3. Repeat this sequence three times for a total of 24 measures.
4. **Repeat steps #1-3 at quarter note = 200.**

Supplemental Jazz Drums Requirement

Be prepared to play the following:

1. 16 bars OF TIME in a LATIN STYLE (bossa nova or samba are acceptable)
2. 8 bars OF TIME in a FUNK STYLE. (Q=110)

2011-2012 All-State JAZZ REQUIREMENTS

1. All jazz wind auditions will include the required etude, improvisation, and sight-reading.
2. Scales are not required.
3. If the solo etude has an accompaniment CD, students will not play along with the recording during the audition.
4. Students will perform the improvisation with the CD accompaniment (see below for details).

ALL-STATE JAZZ WIND IMPROVISATION

You Stepped Out of a Dream

from Jam Session, Vol. 34 published by Aegersold

1. Students will play the melody for one chorus.
2. Next, students will improvise for two choruses.
3. Students will finish with Chorus into the Coda (which is improvised).

ALL-STATE JAZZ WIND ETUDE LIST

JAZZ ALTO SAX

She Rote No. 1

This solo is from the Charlie Parker Omnibook - Eb, distributed by Hal Leonard.

JAZZ TENOR SAX

She Rote No. 1

This solo is from the Charlie Parker Omnibook - Eb, distributed by Hal Leonard

NOTE: TENOR SAXOPHONE STUDENTS
WILL PLAY OUT OF THE Eb BOOK (NOT Bb)

JAZZ BARI SAX

Donna Lee

This solo is from the Charlie Parker Omnibook - Eb, distributed by Hal Leonard.

JAZZ TRUMPET

Look for the Silver Lining

This solo is from Chet Baker: 13 Transcribed Solos, available from Aegersold.

JAZZ TROMBONE

Fatback

This piece is from The JJ Johnson Collection, published by Hal Leonard

JAZZ BASS TROMBONE

Autumn

This piece is from Jazz Conception – Bass Trombone by Snidero, published by Advance, available from Aegersold.

2011-2012 JAZZ RHYTHM SECTION REQUIREMENTS

1. All jazz rhythm section auditions will include the required etude, improvisation, and sight-reading. Please read instructions for each instrument carefully.
2. Scales are not required.
3. If the solo etude has an accompaniment CD, students will not play along with the recording during the audition.
4. Guitar, bass, and piano students will perform the improvisation with the CD accompaniment (see below for details). Drummers will perform their improvisation without a CD.

ALL-STATE JAZZ RHYTHM ETUDE LIST

JAZZ GUITAR

Freddie the Freeloader

This piece is from The Wes Montgomery Guitar Folio, Improvisations and Interpretations, by Steve Kahn, available from Aebersold.

1. Play solo etude as written.
2. Using chord changes from the same solo etude, comp through the entire etude, in the style of the piece, with no melody, as if backing up a soloist on another instrument. For the first chorus, comp in the Freddie Green/Count Basie style. For remaining choruses, comp with free rhythmic interpretation.
3. This portion of the audition will be performed without CD accompaniment.
4. Students must provide their own patch cords and guitar tuner.

Tunisia

From Jazz Conception - Guitar by Snidero, published by Advance and available from Aebersold.

1. Use this track as a play-along for improvisation.
2. Improvise over the entire etude.
3. This portion of the audition will be performed with CD accompaniment.
4. Note: if you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

JAZZ PIANO

One for Helen

From Bill Evans 4 published by Hal Leonard

1. Play solo etude as written.
2. Using the chord changes from the same solo etude, comp through the entire etude using both hands, in the style of the piece, with no melody, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without CD accompaniment.

Tunisia

From Jazz Conception - Piano by Snidero, published by Advance and available from Aebersold.

1. Use this track as a play-along for improvisation.
2. Improvise over the entire etude.
3. Improvise solo in right hand, comp in left hand.
4. This portion of the audition will be performed with CD accompaniment.
5. Note: If you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

JAZZ BASS

Stella by Starlight

This piece is from The Bass Tradition by Coolman

1. Play etude as written from beginning through the end of the 2nd Chorus.
2. Using the chord changes from the same etude, create an original walking bass line over the entire etude, in the appropriate style, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without CD accompaniment.
4. Bass players may audition on acoustic or electric bass.

Tunisia

From Jazz Conception - Bass by Snidero, published by Advance and available from Aebersold.

1. Use this track as a play-along for improvisation.
2. Improvise over the entire etude.
3. This portion of the audition will be performed with CD accompaniment.
4. Note: if you turn the balance on your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

JAZZ DRUMS

Mambo de Memo

This piece is from The Ultimate Drumset Reading Anthology by Steve Houghton, published by Alfred

1. Play etude as written.
2. This portion of the audition will be performed without CD accompaniment.

Improvisation Requirement

1. At quarter note = 110, trade fours for a total of 24 measures.
2. Play swing time for four measures, then solo for four measures.
3. Repeat this sequence three times for a total of 24 measures.
4. **Repeat steps #1-3 at quarter note = 200.**

Supplemental Jazz Drums Requirement

Be prepared to play the following:

1. 16 bars OF TIME in a SWING STYLE
2. 8 bars OF TIME in a JAZZ BALLAD STYLE using brushes (quarter note = 60)

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Special thanks to Jay Stevens at Foundry Music in New Haven, CT for verifying this repertoire information and availability.