

## **PMEA All-State Jazz and Vocal Jazz Ensemble 2020-Audition Instructions** **SUBMITTABLE Time Frame- Monday 11/4/19- Monday 1/6/20**

1. Directors who wish to have their students (grades 10-12 only) considered for selection should: Complete the application form with payment (\$12.00) online at [www.submittable.com](http://www.submittable.com). The Director must be a current PMEA member. ***All student applicants must upload a headshot photo - (ABOVE the SHOULDERS) labeled LAST NAME, FIRST NAME (i.e. Smith, John)***
  
  2. The Audition selections must be submitted online via SUBMITTABLE. The audition selections must be recorded from start to finish without cuts and/or splices. SPECIFIC INSTRUCTIONS on how to submit EACH SELECTION are listed BELOW as well as on the SUBMITTABLE Application. Remember, this is NOT a blind audition, so arms, fingers and head must be visible when submitting the application for recording. ***To obtain the best audio quality, a good microphone as well as high-end computers or digital recording devices for the recording equipment are suggested.***
  
  3. No identifying clothing may be worn (i.e. no school t-shirts, no name identification, no PMEA, NAFME All Eastern or National shirts). ). ***Additionally, please do NOT include any identifying information in the video file name or in the contents of the recording.***
  
  4. The “Window of Opportunity” to record begins **Monday, November 4, 2019** and ends at **Midnight, Monday, January 6, 2020. A confirmation email will be sent to the address used to register with Submittable.** Please check your SPAM filters for any communications and also check with your IT Administrator if a school email address is used and no email is received.
  
  5. The director is asked to view the file and verify the recorded audition is consistent with the student’s level of performance.
  
  6. Students may audition on multiple instruments or voice parts. However, a separate payment and SUBMITTABLE application is required for each submission. **All requirements for EACH instrument or voice part must be met and sent on a separate upload video.**
  
  7. Results of the 2020 PMEA All-State Jazz and Vocal Jazz Ensembles will be posted on **MONDAY, FEBRUARY 3, 2020.** via the PMEA Website- [www.pmea.net](http://www.pmea.net).
  
  8. **(Instrumental Jazz Only)**-The second ranked piano, drummer and bass applicants will be selected as the rhythm section for the 2020 All-State Vocal Jazz Ensemble.
- \* If selected for the 2020 PMEA Jazz or Vocal Jazz Ensemble, the student will no longer be eligible for any of the other All-State Ensembles.**
- \* Vocal Jazz students (including the rhythm section) are eligible to apply for NAFME Eastern Division or National Honors Ensemble if applicable for any given year.**

## Jazz Audition Materials 2020

### WINDS

#### PART 1

##### **Alto and Baritone Saxophones**

1. SCALES - Play a Bb major scale from low Bb to high F and back to low Bb in eighth notes at minimum quarter note tempo of 200. Play the same exercise on a B major scale (low B to high F# and back to low B).
2. REQUIRED PIECE - Play *Donna Lee*, found on pages 48-50 of the *Charlie Parker Omnibook* (Eb Edition, pub. Hal Leonard). Do not play it with the accompaniment CD.

##### **Tenor Saxophones**

1. SCALES - Play a Bb major scale from low Bb to high F and back to low Bb in eighth notes at minimum quarter note tempo of 200. Play the same exercise on a B major scale (low B to high F# and back to low B).
2. REQUIRED PIECE- Play *Stella By Starlight* found on pages 6-8 of the *Sonny Stitt - Improvised Tenor Saxophone Solos* (Transcribed and edited by Gary Keller), pub. Alfred Music

##### **Trumpets, Trombones and Bass Trombones**

1. SCALES - Play a two octave concert Bb scale in eighth notes at a minimum of quarter note tempo of 120. Play a two octave concert B scale in eighth notes at a minimum of quarter note tempo of 120
2. REQUIRED PIECED - Play the entire etude *Bird Blues*, found on pages 42-43 in the book *Jazz Conception* by Jim Snidero (pub. Advance). Do not play it with the accompaniment CD.

#### PART 2

Each applicant must submit at least one of the following three sections but is encouraged to submit two or all three. A high performance level is foremost, but displaying a broader scope of one's abilities will give the judges a better representation of the total player.

- A. IMPROVISATION – Improvise over *You're the Last One* found on pages 22-23 in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor), playing along with track 30 from the accompaniment CD.
- B. LEAD PLAYING – Play the 24-32 measure etude provided by PMEA (Note this section is not available for tenor saxophone or baritone saxophone.)
- C. SECTION PLAYING – Play the entire etude *Sweet Georgia*, found on pages 32-33 in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor), playing along with track 35 from the accompaniment CD.

### RHYTHM SECTION

##### **Guitar, Piano and Vibraphone\***

1. Play the entire etude *Sweet Georgia*, found on pages 32-33 (Guitar) or pages 58-61 (Piano) (vibes play lead line only; piano lead line and comp) in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor), playing along with track 35 from the accompaniment CD.
2. Comp two choruses of *Fast Blues in Bb*, found on page 12 in *Nothin' But Blues Jazz and Rock Vol. 2* (Aebersold), playing along with track 5 on the accompaniment CD.

3. Improvise over *You're the Last One*, found on pages 22-23 (Guitar) or pages 38-41 (Piano) in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor), playing along with track 30 from the accompaniment CD.

\*A vibraphonist may be added to the All-State Ensemble roster at the discretion of the director.

## Bass

1. Play the entire etude *Sweet Georgia*, found on pages 32-33 in the book *Effective Etudes for Jazz* by Jeff Jarvis (pub. Kendor), playing along with track 35 from the accompaniment CD.
2. "Walk" one 32 bar chorus, then improvise one 32 bar chorus over *You're the Last One*, found on pages 22-23 in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor), playing along with track 30 from the accompaniment CD.

## Drums

1. Play along with the track *High Maintenance*, found on pages 54-57 in the book *Gordon Goodwin's Big Phat Band Play-Along Series* (vol. 1, pub. Alfred). Use track 18 from the accompaniment CD.
2. Play along with the following track from John Riley's book, *The Art of Bop Drumming*. Catch all written figures and provide appropriate comping throughout each example.
  - *Satch & Diz* on page 68/track 44: 3/4 A sections with a 4/4 bridge. Use brushes for the head and both choruses of the piano solo, switch to sticks for the remainder of the piece.
3. Provide an unedited recording of yourself performing the following styles:
  - Salsa (Mambo): half note=110, 2:3 clave, play exactly 16 full measures, use idiomatic comping/fills, play with sticks.
  - Bossa Nova/Samba: quarter note=120, 4/4 time, play exactly 15 full measures of Bossa Nova time, then play a one bar fill into 16 measures of double time Samba (half note=120). Use idiomatic comping/fills and play with sticks and/or brushes.

## Vocal Jazz Audition Materials 2020

1. Sing two (2) different scales in swing eighth notes using the syllables "doo va" or "doo ba" (may be modified depending on range), ascending and descending one octave (including the 9<sup>th</sup> on top). **Tempo:**

**Quarter note = 110**

### Starting pitches

Soprano low: Middle C

Soprano high: A (above middle C)

Middle low: Bb (below middle C)

Middle high: F (above middle C)

Alto low: G (below middle C)

Alto high: D (above middle C)

Tenor low: C (second space bass clef)

Tenor high: G (below middle C)

Middle low: Bb (second line bass clef)

Middle high: Eb (below middle C)  
Bass low: F (below bass staff)  
Bass high: C (second space bass clef)

2. Sing ***Body and Soul***, found on pages 1-2 (high version) or pages 23-24 (low version) of *Vocal Standards – Embraceable You: 12 Standards in Singer’s Keys*, Volume 113 by Jamey Aebersold (published by Jamey Aebersold Jazz, Inc.). **Sing unaccompanied using the lyrics in BALLAD TEMPO.** Sing one (1) complete chorus. Soprano and Tenor singers should sing the high version. Alto and Bass singers should sing the low version. Middle singers may sing the high or low version or may sing in a different key - depending on what best suits your voice.

3. Sing ***I Could Write A Book***, found on page 7 (high version) or page 29 (low version) of *Vocal Standards – Embraceable You: 12 Standards in Singer’s Keys*, Volume 113 by Jamey Aebersold (published by Jamey Aebersold Jazz, Inc.). **Sing two (2) choruses along with the accompaniment track provided with the *Vocal Standards* book. The first chorus should be sung with the written pitches of the melody and the lyrics. The second chorus should be sung by improvising on the melody using the lyrics.** Choose either the High Voice or Low Voice part to best suit your voice part and range.

**Accompaniment tracks**

High Voice – CD #1, Track 13 (faster tempo)  
Low Voice – CD #2, Track 13 (faster tempo)

4. **Scat sing two (2) improvised choruses along with the accompaniment track provided** in *How to Play Jazz and Improvise*, Volume 1 by Jamey Aebersold (published by Jamey Aebersold Jazz, Inc.). Accompaniment: Track 8 – *Blues in Key of F Concert* (may be used from accompaniment CD or purchased from iTunes or other digital music retailer).

**Vocal Jazz Auditions FAQs**

Q: What is a chorus?

A: A chorus is one time through the tune. Most standards are 32 bars long with an AABA form.

Q: What does “improvising on the melody using the lyrics” mean?

A: It means that we want you to sing the lyrics but you should take liberties with the melody including singing different pitches and/or rhythms than are written on the page.

Q: What is scat singing?

A: Scat singing is vocal improvisation. The singer makes up the melody (pitches and rhythms) as they go along. So-called “nonsense syllables” are used by the singer instead of actual lyrics.

Q: What are “nonsense syllables”?

A: Instead of a scat singer trying to make up lyrics on the spot, they use syllables such as *doo, dot, dah, va, ba*, etc. to imitate the sound of a wind instrument.