

PMEA All-State Jazz and Vocal Jazz Ensemble 2022-Audition Instructions

SUBMITTABLE Time Frame- Monday 11/1/21- Tuesday 1/4/22

1. Directors who wish to have their students (grades 10-12 only) considered for selection should: Complete the application form with payment (**\$15.00**) online at www.pmea.net, scroll to “Conferences and Events” and then click on “PMEA All-State Information”. 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 at the PMEA Website listed above. 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. **ARMS, FINGERS and HEAD must be visible when submitting the application for recording. NO EAR BUDS or HEADPHONES are permitted to be used in the 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, 11/1/2021** and ends at **11:59 p.m., Tuesday, 1/4/2022. 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. Although PMEA checks to ensure the videos play in the correct format and the file can be opened- PMEA is **NOT** responsible for the content repertoire of the video. **Please follow the repertoire and file labeling instructions.**
7. 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.**
8. Results of the 2022 PMEA All-State Jazz and Vocal Jazz Ensembles will be posted on **Tuesday, 2/1/2022** via the PMEA Website- www.pmea.net.

9. **(Instrumental Jazz Only)**-The second ranked piano, drummer and bass applicants will be selected as the rhythm section for the 2022 All-State Vocal Jazz Ensemble.

*** If selected for the 2022 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.**

WINDS

PART 1

Alto and Baritone Saxophones

SCALES:

- **Bb major scale from low Bb to high F (Ascending and Descending)** in eighth notes at minimum quarter note tempo of 200.
- Play the same exercise on a **B major scale (Ascending and Descending)**.

REQUIRED PIECE:

- Play **"Scrapple from the Apple"**, found on **page 16** of the *Charlie Parker Omnibook* (Eb Edition, pub. Hal Leonard). Do **NOT** play it with the accompaniment CD.

Tenor Saxophones

SCALES:

- **Bb major scale from low Bb to high F (Ascending and Descending)** in eighth notes at minimum quarter note tempo of 200.
- Play the same exercise on a **B major scale (Ascending and Descending)** .

REQUIRED PIECE:

- Play **"On Green Dolphin Street"**, found on **pages 14-17** of the *Sonny Stitt - Improvised Tenor Saxophone Solos* (Transcribed and edited by Gary Keller), pub. Alfred Music. Do not play it with the accompaniment CD.

Trumpets, Trombones and Bass Trombones

SCALES :

- **Two octave concert Bb scale (Ascending and Descending)** in eighth notes at a minimum of quarter note tempo of 120.
- Play the same exercise (2 octaves) on a concert **B major scale (Ascending and Descending)**

REQUIRED PIECE

- Play the entire etude *Two Plus Two*, found on page 36 in the book *Jazz Conception* by

Jim Snidero (pub. Advance). Do not play it with the accompaniment CD.

Part 2 - Winds

_____ Each applicant must submit at least one of the following three sections, but is encouraged to submit two or all three of the sections. 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. Scoring for this category will be an average of the section(s) submitted.

- **IMPROVISATION**-Improvise over "***Softly***", found on pages **20-21** in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor), **playing along with track 29 from the accompaniment CD.**
- **LEAD PLAYING**- Play the 24-32 measure etude provided by PMEA. Etude is available online www.pmea.net, Scroll to "Conferences and Events" and then "PMEA All- State Information". (This section is not available for tenor saxophone or baritone saxophone).
- **SECTION PLAYING** – Play the entire etude "***Sum of Your Attributes***", found on pages **26-27** in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor), **playing along with track 32 from the accompaniment CD.**

RHYTHM SECTION

Guitar, Piano, and Vibraphone

- Play the entire etude "***It's Nobody for Me***", found on pages **34-35 (62-65 for Piano)** in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis, **playing along with track 36 from the accompaniment CD.**
- **Guitar and Vibes play lead line only**
- **Piano plays lead line and comp**

- **ALL Instruments: Comp two choruses of *Fast Blues in F*, found on page 15 in Aebersold, Vol. 2 Nothin' But Blues, playing along with track 10 on the accompaniment CD.**
- **ALL Instruments: Improvise over "*Softly*" found on pages 20-21 (Guitar), pages 34-37 (Piano) in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor), playing along with track 29 from the accompaniment CD.**

Bass

- Play the entire etude "***It's Nobody for Me***", found on pages **34-35** in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor), **playing along with track 36 from the accompaniment CD.**
- "**Walk**" one 32 bar chorus, then **Improvise** one 32 bar chorus over "***Softly***", found on pages **20-21** in the book *Effective Etudes for Jazz* by Mike Carubia and Jeff Jarvis (pub. Kendor),

playing along with track 29 from the accompaniment CD.

Drums

- Play along with the track **Count Bubba's Revenge**, found on pages 31-33 in the book *Gordon Goodwin's Big Phat Band Play-Along Series (vol. 1, pub. Alfred)*. Use track 10 from the accompaniment CD.
- Play along with the following track from John Riley's book *Beyond Bop Drumming*. Catch all written figures and provide appropriate comping throughout each example.
 - Track 40, *The El Trane*, (from *Beyond Bop Drumming*- pg. 63): Follow the 'fast' form instructions at the bottom of the chart on page 63. Use sticks throughout.
- Provide an unedited recording of yourself performing the following styles (Do NOT use a metronome when recording):
 - **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.

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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 9th 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 ***When I Fall In Love***, found on pages 3-4 (high version) or pages 25-26 (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 Thought About You***, found on pages 17-18 (high version) or pages 39-40 (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 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 18 (faster tempo)

Low Voice – CD #2, Track 18 (faster tempo)

4. Scat sing two (2) improvised choruses from the “Scat Etude” on the PMEA Website: www.pmea.net, Scroll to “Conferences and Events” and then “PMEA All-State Information”.

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 *do, dot, dah, va, ba*, etc. to imitate the sound of wind instrument.