

## **JAZZ AUDITIONS 2024**

Thank you for auditioning to be a solo vocalist or part of the rhythm section for the big bands. Please refer to your instrument / voice below for specific instructions.

All audition videos should be clearly named with instrument, name and year and sent to [abourgaultducoudray@churchlands.wa.edu.au](mailto:abourgaultducoudray@churchlands.wa.edu.au) before **9am Wednesday 12<sup>th</sup> September**.

**IMPORTANT** – We do need to be able to hear the backing track on the recording to tell if you are in time or not with the backing track.

### **Jazz Guitar, Piano, Bass Information**

**Excerpt 1:** Perform 1 of the excerpts that equates to your performance level.

- Level 1 is Ellingtons Stage Band (Beginner)
- Level 2 is BlueNotes Swing Band (Intermediate)
- Level 3 is Birdland Jazz Orchestra (Advanced)

**Excerpt 2:** Play over an F blues in a swing style.

Pianists and guitarists should:

Piano and guitar link - [F BLues Backing - No piano](#)

- Provide a suitable accompaniment over the chord changes for 2 choruses. Guitarists and pianists can comp freely showing their understanding of chord voicings, syncopation and rhythmical ideas. The chords are on the backing track.
- Play an improvised solo over 1 (or 2 choruses) demonstrating ability to follow the chord progression. (optional but recommended)

Bass players should:

Bass link - [F Blues Backing - no bass](#)

Perform a “2 feel” bass line over the 1<sup>st</sup> chorus and then a walking bass line over the 2<sup>nd</sup> chorus. The chords are on the backing track.

Play an improvised solo over 1 (or 2 choruses) demonstrating ability to follow the chord progression. (optional but recommended)

### **Jazz Drumkit Information**

Choose either Level 1 Ellingtons, 2 BlueNotes or 3 Birdland.

In each level there are 2 extracts to play which need to demonstrate your feel, time and technique. You should practice along and record your audition with the backing track that relates to each track.

Tracks are found here - [Drum backing tracks](#)

### **Jazz Vocal Information – to be considered for a vocal pool.**

Please sing between 30 seconds and 1 minute of 2 contrasting pieces from your current vocal repertoire in a Jazz or Contemporary style. Be sure to sing with a backing track. We are looking for phrasing, style and vocal quality as well as intonation so that we can match repertoire to your voice.

**Please also state your lowest and highest notes in the intro to your video.**

If comfortable, please improvise/scat over an F blues. (optional – 2 choruses - stop at 0:55 sec)  
Backing is found at this link. [F Blues Backing](#)

# JAZZ DRUMS

## FUNK

### Groove 11 SLOW Track 21

**Variation A**

**Variation B**

**SLOW FUNK**
**CHART**

GROOVE W/PERC

**A** + BASS                      + KEYS                      **B** + 1ST GUITAR/ PERC. OUT                      + 2ND GUITAR

PLAY 16                      PLAY 16                      PLAY 16                      PLAY 16

**C** PERC. IN/GRADUAL BREAKDOWN, KEEP GROOVIN'

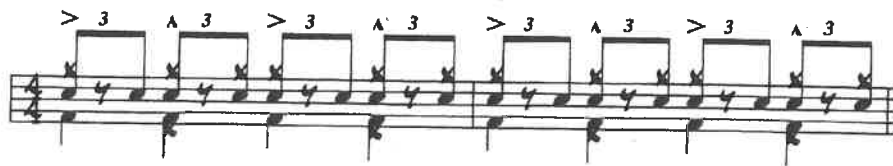
FINE

Okay, time to lay on the funk and make things greasy. You're going to have ample opportunity to get your funk on in this and all the funk songs, because every part is serving the groove in one form or another. "Groove 11 Slow" starts with just drums and congas, giving you the chance to focus on anything in your playing that isn't sitting in the pocket. As the rest of the band comes in layer by layer, listen closely to each instrument and how they react to the time. Do you hear how the bass is a little fatter than the guitar, which is more forward than the keyboards? Glorious! This is what makes music human. Your job is to find that perfect pocket (it's so there, trust me) and drive the band home. It'll be easy to do with the percussion player, but, once again, he takes a 32-bar break at Letter B, and you're on your own.

No surprises in the chart; just be aware that the groove breaks down around you over the last 16 bars while you keep grooving right through it. Variation A is a different take on syncopating (shifting the accent) the bass and snare parts, but the syncopation is a little simpler than in the main groove. Variation B is one of my favorites; it features the hi-hat playing the classic open-closed riff all by itself in the second bar. We talked about creating rhythmic tension previously and this is another instance where you can create some rhythmic mischief by leaving *space* instead of using notes.

# JAZZ

## Groove 23 (Shuffle) SLOW Track 45



Variation A



Variation B



CHART

SHUFFLE "16 BAR BLUES"

5 X

I can't think of a groove that I love to play more than a shuffle. I also can't think of a groove that has spawned more sub-grooves than the shuffle. And, of course, I can't think of a more important groove to know than a shuffle. Wow, that's some intro.; this better be good.

The classic shuffle has been around for a very, very long time. All sorts of camps take credit for *inventing* the shuffle, but it's pretty standard thinking to associate the earliest shuffles with blues artists from Chicago. In fact, the classic "chuh . . . guh, chuh . . . guh, chuh . . . guh, chuh . . . guh" rhythm was called the "Chicago shuffle." All the terminology for shuffles can get confusing, so in keeping with my keep-it-simple approach, when you hear the term "shuffle," simply think: Swing with some sort of backbeat. That, to be sure, is an oversimplification of what can be a diverse groove subset, but believe me; it all boils down to some sort of swing with a backbeat. Chicago plays it tight, the Cajuns play it loose (almost straight!), Memphis has a rolling lilt that is in the middle, Texas removes the ride cymbal playing it all on the snare, and, of course, New York knocks you to the ground, steals your wallet while snarling about how there is no such thing as a regional shuffle so stop talking so much and play some music, will ya? (So crabby, those New Yorkers.)

The chart is straight-ahead, no surprises. Variation A is a an old school shuffle with both hands playing *exactly* the same thing (a great sound!), and Variation B has a little syncopation in the bass drum. As always, if any of this leaves you confused, you know where to find the answers: the DVD.

# WORLD

## Groove 29 (New Orleans 2nd line) SLOW Track 56

# 2

Variation A

Variation B

### CHART

SWAMPY  
'NAWLINS' GROOVE

FULL BAND W/CLICK

**A** NO QTR. / CLICK

**B** QTR. + ORGAN ONLY

**C** FULL BAND

Revel in the loose swing of the band and how the feel stays round and syrupy. This is a New Orleans groove, so think gumbo!

Variation A has a little less bass drum activity, and Variation B features the floor tom getting in on the action. Watch that floor tom; it has a lot of power

# 2

## IN A MELLOW TONE

### DRUMS

By DUKE ELLINGTON  
Arranged by MARK TAYLOR

(MEDIUM SWING) (♩ = ♪♪)

The drum score is written on ten staves, numbered 1 through 10. The first staff (1) contains a melodic line with notes and rests, starting with a dynamic marking of *f*. The second staff (2) is labeled with a circled '5' and 'RIDE', showing a rhythmic pattern of eighth notes. The third staff (3) is labeled with 'HI-HAT' and 'SIM.', showing a pattern of eighth notes. The fourth staff (4) is a continuous eighth-note pattern. The fifth staff (5) is a continuous eighth-note pattern. The sixth staff (6) is a continuous eighth-note pattern. The seventh staff (7) is a continuous eighth-note pattern. The eighth staff (8) is a continuous eighth-note pattern. The ninth staff (9) is a continuous eighth-note pattern. The tenth staff (10) contains a melodic line with notes and rests, starting with a dynamic marking of *f* and ending with a *mf* marking. There are also circled numbers 12, 21, 24, 29, 34, and 37 scattered throughout the score, likely indicating specific measures or sections.

# DRUMS

40 *f* 41 42 43 44

45 46 47 48 49

50 *f* 51 52 53 54

55 56 57 58 59

60 *f* 61 62 63 64

65 66 67 68 *mf* 69

70 71 72 *mf* 73 74

75 *f* 76 77 78 79

80 81 82 83 84

# 3

## WOODY'N YOU CHANGES

UPTEMPO SWING

(PLAY FORM 4X - SEE BELOW FOR DETAILS)

G-7(b5) C+7(#9) F-7(b5) Bb+7(#9)

Eb-7(b5) Ab+7(#9) DbM7

Ab-7 Db7 Ab-7 Db7 Ab-7 Db7 GbM7

Bb-7 Eb7 Bb-7 Eb7 Bb-7 Eb7 AbM7

G-7(b5) C+7(#9) F-7(b5) Bb+7(#9) **To CODA**

Eb-7(b5) Ab+7(#9) DbM7

D.C. FOR SOLOS

Eb-7(b5) Ab+7(#9) Db7(#11)

1ST X: IN "4"

2ND X: TRADE 8 BAR PHRASES WITH PIANO

2ND X: TRADE 4 BAR PHRASES WITH PIANO AND TAKE THE CODA

PLEASE NOTE: CLICKS ARE ON BEATS 2 & 4

3

179.

# GREEN DOLPHIN ST. - KAPER/WASHINGTON

**A** Cmaj7 C-7

D7/C Db/C Cmaj7

**B** 1. D-7 G7 Cmaj7

F-7 Bb7 Ebmaj7 (G7)

**C** 2. D-7 D/C B-7b5 E7b9 A-7 A/G F#-7b5 G7

E-7 A7 D-7 G7 Cmaj7 (D-7 G7)

**A** - LATIN  
**B C** - SWING

"SONNY ROLLINS ON IMPULSE!"  
 BILL EVANS - "THE TOKYO CONCERT"