

2023-2024 NH Jazz All-State Audition Materials

Note: All Jazz All-State audition requirements and etudes can also be accessed at: www.nhmea.org

Audition Date: Saturday, October 21, 2023, at Londonderry High School

Festival Date: February 8-10, 2024, at Pinkerton Academy

Registration Deadline: Saturday, September 23, 2023 at 11:59PM

Audition Payment Deadline: Friday, October 6, 2023

If you have any questions or concerns please contact: Joe Conti at jconti@sau29.org

VOCAL JAZZ AUDITIONS

ALL MUSIC MUST BE MEMORIZED

Note: All students will audition individually.

Part One: “Love is Here to Stay” from *Jamey Aebersold’s Volume 113 Vocal Standards*

Soprano and Tenor students will prepare the melody and lyrics to “*Love Is Here to Stay*” in the key of Eb which can be found in *Jamey Aebersold’s Volume 113 Vocal Standards*. The music is on page 9 of the book and will be accompanied by Track 14 (High Voice CD-Faster version).

Alto and Bass students will prepare the melody and lyrics to “*Love Is Here to Stay*” in the key of C which can be found in *Jamey Aebersold’s Volume 113 Vocal Standards*. The music is on page 31 of the book and will be accompanied by Track 14 (Low Voice CD- Faster version).

The tune will be sung through one time only, and students are encouraged to interpret the piece in the appropriate jazz style.

Part Two: Memorized Jazz Etude

Each student will sing a *memorized*, four-part vocal jazz etude which is available on the NHMEA website.

A recorded accompaniment for the etude will be provided with the student’s voice part missing. The student will sing their missing part using the given lyrics and articulations. Students auditioning on soprano voice will be required to prepare and sing the Soprano 2 line for their audition. (All five parts will be included on the recording).

Upon completion of the F Blues etude, students will move directly into their improvisations (scat singing) for a total of two choruses (24 measures). The recorded accompaniment will not stop between the etude and the improvisation. The recorded accompaniment will be available on the NHMEA website prior to auditions.

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Part Three: Sight-Read

Each student will be asked to sight read. After being given the tonic arpeggio, the student will read a four measure diatonic melody in Common Time. The melody will begin on “DO”. The student will determine the tempo and sing on a neutral syllable. Jazz interpretation and a swing feel should be used where applicable.

The rhythm may include such combinations as:



And may include the following note values:



Students will be given up to two opportunities to perform the sight-reading exercise.

INSTRUMENTAL JAZZ AUDITIONS

Trumpet, Saxophone, Trombone, Tuba*

Part One: 24 Bar F Blues with improvisation

Students will perform the 24 Bar F Blues (available on the NHMEA website), accompanied by the *F Blues* recording from Jamey Aebersold's *Volume 1*. Upon completion of the F Blues etude, students will move directly into their improvisations for two choruses (24 measures). The recorded accompaniment will not stop between the etude and the improvisation. Chord changes for the F Blues can be found in the book that accompanies Jamey Aebersold's *Volume 1* recording.

Part Two: “Do Nothing ‘Til You Hear From Me” from *Jamey Aebersold's Volume 48* recording

Students will prepare the melody of “Do Nothing ‘Til You Hear From Me” to be accompanied by Jamey Aebersold's *Volume 48* recording. The melody will be played *two* times through. Students are encouraged to interpret the piece in the appropriate jazz style** -particularly on the second chorus of the melody.

Part Three: Sight-Read

Students will be asked to sight read.

* Students auditioning on tuba will be placed in ensembles at the discretion of the NHMEA Jazz All-State Auditions Committee.

** The adjudication process will allow for variations in interpretation of the written music by the performer as this is the accepted norm in the Jazz Tradition.

Guitar, Vibes* and Piano

Part One: 24 Bar F Blues with improvisation

Students will perform the 24 Bar F Blues (available on the NHMEA website) accompanied by the F Blues recording from Jamey Aebersold's Volume 1. Guitar and Vibes will play the melody only. Piano will play the melody and chordal accompaniment. Upon completion of the F Blues etude, students will move directly into their improvisations for a minimum of two choruses (24 measures). The recorded accompaniment will not stop between the etude and the improvisation. Chord changes for the F Blues can be found in the book that accompanies Jamey Aebersold's Volume 1 recording.

Part Two: "Do Nothing 'Til You Hear From Me" from *Jamey Aebersold's Volume 48* recording

Students will prepare the melody of "Do Nothing 'Til You Hear From Me" to be accompanied by Jamey Aebersold's Volume 48 recording. Students will not be asked to improvise to this tune. Students will play the melody the first time through (piano players: melody with chordal accompaniment) **, and chordal accompaniment only the second time. Guitar and vibe players may add chords to the melody if desired. Students will perform with the recorded accompaniment with the piano channel turned off.

Part Three: Sight-Read

Students will be asked to sight read.

*** Students auditioning on vibes will be placed in ensembles at the discretion of the NHMEA Jazz All-State Auditions Committee.**

**** The adjudication process will allow for variations in interpretation of the written music by the performer as this is the accepted norm in the Jazz Tradition.**

Bass

Part One: F Blues walking bass line and improvisation

All students will be asked to play a walking bass line based on, but not limited to, quarter notes with a similar tempo and feel to the bass line heard on the F Blues recording from Jamey Aebersold's Volume 1. To demonstrate their time keeping ability, students will play the above exercise without the recorded accompaniment. Students will improvise on the F Blues accompanied by the recording from Jamey Aebersold's Volume 1. Chord changes for the F Blues can be found in the book that accompanies Jamey Aebersold's Volume 1 recording.

Part Two: "Do Nothing 'Til You Hear From Me" from *Jamey Aebersold's Volume 48* recording

Students will be asked to prepare the melody and a walking bass line of "Do Nothing 'Til You Hear From Me" from Jamey Aebersold's Volume 48. Students will play the melody the first time through while being accompanied by the recording and will continue without stopping into the walking bass line on the second chorus. The second chorus will be performed with the recording with the bass channel turned off.

Part Three: Sight-Read

Students will be asked to sight read.

Drums

Part One: Swing beat with 24 bar “fours” improvisation

Drummers will play a swing beat with sticks with a similar tempo and feel to the beat heard on the F Blues recording from Jamey Aebersold’s Volume 1. Also, students will improvise by playing “fours” (alternating four measures of a swing beat with four measures of solo) for 24 measures. To demonstrate their time keeping ability, students will play the above without the recorded accompaniment.

Part Two: “Shiny Stockings” as performed by the Count Basie Big Band on the album ‘Long Live the Chief’

Students will play from Measure 101 to the end of ‘Shiny Stockings’ in the style of the ‘Count Basie Big Band’. A recorded accompaniment for this tune will be available on the NHMEA website by early June. Students will perform along with the recording.

Part Three:

Students will be asked to sight read and will be asked to demonstrate Funk, Rock, Bossa, & Ballad brush beats.

SUGGESTIONS

Students are encouraged to listen to jazz recordings to become more familiar with the styles. Suggested artists include Louis Armstrong, Ella Fitzgerald, Miles Davis, Sarah Vaughan, Clark Terry, Charlie Parker, Dianne Schurr, Count Basie, Duke Ellington, Joe Williams, Buddy Rich, Frank Sinatra, and Max Roach.