

Preparing for the All State Jazz Audition

1. Materials – can be accessed through the website, moaje.org
 - a. Blues Tune – *Kenny'll Make It (Bb)*
 - b. Approaching the Standards Tune – *The Preacher (F)*
 - c. Swing Etude Set 1 (based on *There Will Never Be Another You*) (Eb)
 - d. Latin Etude Set 1 (based on *Blue Bossa*) (c min)
 - e. MOAJE State Drumset Patterns PDF link:
<http://moaje.org/documents/State%20Drumset%20Patterns.pdf>

2. The Audition Process
 - a. Preliminary Round
 1. Etudes
 - a. **Both Swing and the Latin etudes** will be used in the preliminary round. The etudes and play-along tracks can be found on the MOAJE website
 - b. Every student will play to the play-along track posted on the MOAJE website. Each room will have a playback device and adequate speakers to play along with. The judge will start/stop the track and students should ensure they have practiced with these tracks provided by MOAJE before the audition. Students will also take the count-off given by the track itself and should be comfortable with doing so by the time of the audition

 2. Improvisation
 - a. **We will only use *Kenny'll Make It*** From Blues in All 12 Keys (Aebersold) book as mandated by MOAJE and the Set 1 All-State Auditions in the prelim round.
 - b. All Horns (Saxes, trumpets, trombones):
 - i. 1st chorus melody/head
 - ii. 2nd/3rd choruses improvisation
 - iii. Piano/Vibes/Guitar:
 1. 1st chorus melody/head
 2. 2nd chorus comping
 3. 3rd/4th chorus improvisation
 - iv. Bass:
 1. 1st Chorus melody/head
 2. 2nd chorus Walking
 3. 3rd/4th chorus improvisation
 - v. Drums:
 1. 1st chorus swing feel with sticks
 2. 2nd chorus melody/head on drums (play the melody!)
 3. 3rd/4th chorus solo over the track

3. Style/Feels:

(Drum Set Only) Drummers will need to demonstrate the following styles/feels (as listed on the MOAJE website). The judge/monitor will start and stop the students:

- Swing Feel with brushes
- Bossa Nova
- Samba
- Funk
- Jazz Waltz
- Shuffle

b. Call-back Round

1. Etudes

- a. **Both Swing and the Latin etudes** will be used in the Call-back Round. The etudes and play-along tracks can be found on the MOAJE website
- b. Every student will play to the play-along track posted on the MOAJE website. Each room will have a playback device and adequate speakers to play along with. The judge will start/stop the track and students should ensure they have practiced with these tracks provided by MOAJE before the audition. Students will also take the count-off given by the track itself and should be comfortable with doing so by the time of the audition

2. Improvisation

- a. **We will only use** *The Preacher* from *Approaching the Standards vol 1* book as mandated by MOAJE and the Set 1 All-State Auditions in the Call-back round.
- b. All Horns (Saxes, trumpets, trombones):
 - i. 1st chorus melody/head
 - ii. 2nd/3rd choruses improvisation
 - iii. Piano/Vibes/Guitar:
 1. 1st chorus melody/head
 2. 2nd chorus comping
 3. 3rd/4th chorus improvisation
 - iv. Bass:
 1. 1st Chorus melody/head
 2. 2nd chorus Walking
 3. 3rd/4th chorus improvisation
 - v. Drums:
 1. 1st chorus swing feel with sticks
 2. 2nd chorus melody/head on drums (play the melody!)
 3. 3rd/4th chorus solo over the track

Rhythm Call-backs will be played together in small groups. A Band Director not involved with judging will organize it, to make sure that everyone gets the correct numbers on the sheets for judging and it will still be blind. This allows for the real feel of the rhythm section and the interaction that you can't get from a recording.

3. How to improve the students' preparations for the auditions
 - a. Get your students to listen to jazz
 - i. Many of the judges felt that many of the students sounded like they never listened to any jazz
 - ii. It also sounded like the students had not listened to the reference recordings of the etudes
 - iii. Spend time in class listening
 - iv. Jazz is an aural tradition, it will always be an aural tradition, we must get our students listening
 - b. Help your students with their rhythms
 - i. Many of the students do not have good rhythmic accuracy
 - ii. Many of the students do not have a good understanding of the jazz language
 - c. Work with members of MOAJE
 - i. Many of our members are willing and quite excited to go out and work with groups and/or individuals
 - ii. Many college instructors are interested in helping out in the local high schools
 - iii. We are trying to put together a network of band directors, jazz musicians and professionals, that are interested in helping out with programs and directors that need assistance

Please don't hesitate to contact me with any additional questions or concerns you may have.

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