

CMEA Audition Repertoire 2013-2014

Students must prepare all etudes and/or excerpts of etudes for the region audition. All-State pieces should be prepared in their entirety unless otherwise indicated.

Please note that in order to ensure consistent and fair adjudication, all students must use the same edition (or same public domain copy in a few cases) of a given solo. Students must use the required edition of the books/pieces indicated. The publishers/distributors are listed to help you locate a given etude book or piece.

All students are required to perform his/her solo for adjudication using the original copy of the piece. Students failing to use the original copy will be disqualified from the festival.

Students may audition in as many areas as they choose; however, vocal students may audition on one voice part only – Female: Soprano or Alto, Males: Tenor or Bass. Directors must submit their student's ensemble preference during registration; however, the final decision for ensemble placement rests with the appropriate festival committees.

CMEA Policies Regarding Students With A Disability

It is the responsibility of the student's music director to notify the Region Director of any modifications required for students who have an Individualized Education Program (IEP) or 504 plan in anticipation of the CMEA sponsored Adjudication or Festival processes. Any request for modifications must be made 30 days prior to the CMEA sponsored event. It is also the responsibility of that student's school district to fund any costs incurred by such modifications.

The repertoire list is subject to change due to publishers making any selection unavailable.

Check the CMEA Website for updates: www.cmea.org

CMEA owes its immense gratitude to Jay at Foundry Music (foundrymusicco.com) for extra-mile efforts in correcting and updating CMEA about repertoire availability.

If you have any questions or problems obtaining a selection from this repertoire list, please contact Ken Shelley at:

drkshelley@juno.com

Please Note:

- Students will still perform from an original, from CMEA approved public domain copies, or from memory.
- Any music purchased online via ePrint or a similar service must provide proof of purchase
- Please note that this repertoire has been clarified and, in some cases altered under the recommendations of the CMEA membership. Please be sure that you and your students are familiar with the up-to-date information. Thank you to the many CMEA members who lent their input.

2013-2014 VOCAL REQUIREMENTS

Quarter Note = 92

Starting pitches for the required scale are notated below for each voice part.



This scale is to be sung twice from memory using either solfeggio or a neutral syllable - One time on the lower starting pitch and one time on the higher starting pitch as indicated above.



The Connecticut ACDA Executive Board, with input from additional choral directors, has considered, discussed, and approved the following procedures for the sight-reading portion of the Adjudication Festival. CMEA Student Affairs Commission also approved these procedures

The following is designed to assist teachers in preparing students for this component of the adjudication as well as offering a systematic administration of this part of the adjudication.

1. All singers will read the same single-line melody.
2. Students may elect to sing the melody from either the bass or treble clef versions; both will be available.
3. Singers may choose to sing solfège syllables, numbers, or any neutral syllable. Adjudicators will neither reward nor punish a student for his/her choice.
4. The example will be 8 measures long.
5. The example selected will be in one of these major keys: C, F, G, D, A, B-flat, E-flat.
6. The example may utilize note/rest values from sixteenth through whole in value, including dotted notes.
7. The meter will be selected from: 6/8, 2/2, 2/4, 3/4 or 4/4.
8. The adjudicator will provide the pitch "do" (which MAY or MAY NOT BE THE STARTING PITCH) and a tempo of beating unit = 76.
9. The student will have 60 seconds to practice. During this time students may audiate, hum, or sing quietly to him/herself. Adjudicators will offer no prompts.
10. Adjudication will be applied ONLY to the final version, NOT to the 60-second practice time.

2013-2014 Region Vocal Solos

Read carefully – There are changes to the repertoire and accompaniment recordings.

Region vocal auditions will include the required solo, scales, and sight-reading (with the exception of students performing for comments only). Selections come either from the Medium High (Soprano and Tenor) and Medium Low (Alto and Bass) editions of Twenty-Four Italian Songs and Arias, published by G. Schirmer/Hal Leonard **OR** from public domain selections found on the CT-Fest or CMEA websites. Located on the website are the accompaniment recordings for this year's audition. All singers will perform their audition from one of these recordings. The G. Schirmer recordings **will not** be used this year. As always, solos must be performed in Italian and in the printed key for the voice type.

Note: Performance notes will be available on CTFest including translations, IPA, etc.

FYI: The 24 Italian Songs and Arias copyright has lapsed. See Performance Notes under CTFest.

Soprano

Sebben Crudele (Caldara/ed. Shelley)

The score and recording for this should be obtained from the CTFest website. See CTFest website for a PDF and accompaniment recording.

Alto

Alma del core

From the Twenty-four Italian Songs and Arias – Schirmer (with the Schirmer CD accompaniment)

Tenor

Danza, Danza (Durante/ed. Shelley)

The score and recording for this should be obtained from the CTFest website. The CMEA PDF and recording allows for breathing time – particularly after the low note at the top of the last page of the song. Pay particular attention to the provided breath marks.

Bass

Chi vuol la zingarella? (Paisiello/ed. Shelley)

This is a newly added public domain song. See CTFest website for a PDF and accompaniment recording.

2013-2014 All-State Vocal Auditions

Students selected for the all-state audition on voice will prepare their part from a prescribed selection chosen from the coming year's All-State concert repertoire in a Music Minus One format (MMO). Four versions (each version missing one voice part) will be available through the CMEA website at www.cmea.org in the fall. This will be the official MM1 used for the auditions.

***How Lovely Are the Messengers* from Mendelssohn's oratorio Elijah.**

Find the public domain music used to create the MMO recording on the CTFest website.

2013-2014 String Requirements

1. All string auditions will include the required etude(s)/solo, scales, and sight-reading (with the exception of the students performing for comments only). **Harpists** are to play the violin scale but with three octaves and two hands.
2. All string players must provide the adjudicators (2) with a working copy of their solo. If this is a photocopy, it will be retained and destroyed following the audition.
3. Cadenzas are not required for any string solo.

Region Scales

All scales must be memorized. Students should perform scales using the pattern shown below. String players should use separate bows.

Octave indications

- Violin scales and arpeggios – 3 octaves
- Viola scales and arpeggios – 3 octaves
- Cello scales and arpeggios – 3 octaves
- Bass scales and arpeggios – 2 octaves

REGION tempo is quarter note = 60. ALL-STATE tempo is quarter note = 72.



Instrument	Region Scales		All-State Scales	
Violin	G Major	& Bb Melodic Minor	F Major	& D Melodic Minor
Viola	E Major	& C Melodic Minor	Bb Major	& G Melodic Minor
Cello	E Major	& C Melodic Minor	Bb Major	& G Melodic Minor
Bass	G Major	& G Melodic Minor	D Major	& D Melodic Minor

Regional String Solos

Violin

La folia (5 mvts.) by Corelli – G. Schirmer/Hal Leonard **Note:** Students will perform the first five movements: Adagio, Allegretto, Andante, Allegro, and Allegro Moderato. Students will not perform the last three movements: Adagio, Allegro Moderato, Cadenza.)

Viola

Prelude from Suite I in G Major – *Six Suites for the Viola* (originally for violoncello) by Bach – G. Schirmer/Hal Leonard **Note:** Play the chords as written, not the optional *ossia*.

Cello

Sonata No. 1 (F maj), movements 1 *AND* 2 from the book *Two Sonatas* by Marcello – International Edition

Bass

Etude **9** from *30 Etudes for the String Bass* by Simandi – Carl Fischer

Harp *Studi di Media Difficolta #15* by Etti Pozzoli – Ricordi

All-State String Solos

Violin

Concerto No. 4 in D major, Mvt. 1, by Mozart – G. Schirmer/Hal Leonard

Viola

Sonata in E-flat, Mvt. 1, by Brahms – Henle/Hal Leonard

Cello

Concerto in B-flat, Mvt. 1, by Boccherini – International Edition

Bass

Concerto for Double Bass (F Major), Mvt. 1, by Capuzzi – Boosey & Hawkes/Hal Leonard

Harp

Ritournelles 1, 2, and 3 by J. M Damase – Editions Henry Lemoine **Note: This is a special import edition. It will take 6 to 8 weeks to receive an order**

2013-2014 Wind Requirements

1. All woodwind and brass auditions will include the required etude(s) or solo, major scales, chromatic scale, and sight-reading.
2. Cadenzas are not required for any woodwind or brass solo.

All scales will be memorized.

The chromatic scale must be performed slurred ascending and descending in its entirety, using the following rhythmic pattern:



One of the major scales indicated below must be performed, to be selected by the adjudicator. It will be performed tongued ascending and descending using the rhythmic pattern below, followed by the arpeggio in the same number of octaves as the scale.

M.M. = 60



Instrument	Audition	Scales and Number of Octaves								Chromatic
Piccolo	Region & All-State All-State only	C-1	F-2	Bb-2	Eb-2	G-2	D-2	A-2		Region: F-F 2 octaves All-State: D-Bb 2+ octaves
Flute	Region & All-State All-State only	C-3	F-2	Bb-2	Eb-2	G-2	D-2	A-2		Region: A-A 2 octaves All-State: C-C 3 octaves
Oboe	Region & All-State All-State only	C-2	F-1	Bb-1	Eb-1	G-1	D-2	A-1		C-C 2 octaves
Bassoon	Region & All-State All-State only	C-2	F-2	Bb-2	Eb-2	G-2	D-2	A-2		F-F 2 octaves
Bb Clarinet	Region & All-State All-State only	C-2	F-3	Bb-2	Eb-2	G-3	D-2	A-2		Region: C-C 2 octaves All-State: E-G 3+ octaves
Bass Clarinet	Region & All-State All-State only	C-2	F-2	Bb-2	Eb-1	G-2	D-1	A-2		Region: G-G 2 octaves All-State: E-C 2+ octaves
Alto Saxophone & Baritone Saxophone	Region & All-State All-State only	C-2	F-2	Bb-2	Eb-2	G-1	D-2	A-1		Region: C-C 2 octaves All-State: B-F 2+ octaves
Tenor Saxophone	Region & All-State All-State only	C-2	F-2	Bb-2	Eb-2	G-1	D-2	A-1		Region: C-C 2 octaves All-State: B-F 2+ octaves
Trumpet	Region & All-State All-State only	C-2	F-1	Bb-2	Eb-1	G-2	D-1	A-2		C-C 2 octaves
French Horn	Region & All-State All-State only	C-2	F-2	Bb-2	Eb-2	G-2	D-2	A-2		G-G 2 octaves
Trombone & Euphonium	Region & All-State All-State only	C-1	F-2	Bb-2	Eb-1	G-2	D-1	A-2		Bb-Bb 2 octaves
Bass Trombone	Region & All-State All-State only	C-1	F-2	Bb-2	Eb-1	G-2	D-1	A-2		Region: G-G 2 octaves All-State: F-Bb 2+ octaves
Tuba	Region & All-State All-State only	C-1	F-2	Bb-2	Eb-1	G-2	D-1	A-2		Bb-Bb 2 octaves

Region Woodwind Etude List

Piccolo

Etude 2: Andantino (Gariboldi, p. 2) **AND**

Etude 3: Allegro (Kohler, p. 21) – *Melodious & Progressive Studies for Flute – Book 1* – by Robert Cavally – Southern Music/Hal Leonard

Flute

Etude 4 (Kohler, p. 22) **AND**

Etude 6: Largo Cantabile (Garibaldi, p. 6) – *Melodious & Progressive Studies for Flute – Book 1* – by Robert Cavally – Southern Music/Hal Leonard

Oboe

Etude 12 Allegro Furioso (**CHANGE:** quarter note = 72) **AND** *Etude 33 Adagio* (eighth note = 72) – from *48 Famous Studies for Oboe or Saxophone (1st Oboe Part), Opus 31* by W. Ferling, revised by Albert Andraud – Southern Music/Hal Leonard. **Note:** Students must play BOTH etudes and should play measure 1 through the *Fine*.

Bassoon

Etude 14 Menuetto, Variations I, II, and III from *30 Classical Studies for Bassoon, Waterhouse* – Universal/Carl Fischer

B-flat Clarinet

Etude 13 AND Etude 26 – 32 Etudes for Clarinet by C Rose (rev, ed. #WF85) - Carl Fischer

Bass Clarinet

Etude 7 – Advanced Studies for Bass Clarinet and Alto Clarinet - Weissenborn/ Rhoads – Southern Music/Hal Leonard

All Saxophones

Etude 13 – Twenty Seven Melodious & Rhythmical Exercises – J. L. Small – Carl Fischer

All-State Woodwind Solos

Piccolo

Concerto in A minor, RV 445, movements 1 **AND** 2 by Vivaldi – International Edition

Flute

Sonata V in E minor, movements 1 **AND** 2 by Bach – Southern/Hal Leonard

Oboe

Sonata, movement 1 by Poulenc - Chester Music/Hal Leonard

Bassoon

Sonata in F minor, movement 2 by Telemann - International Edition

B-flat Clarinet

Sonata Op. 167, movements 1 **AND** 2 by Saint Saens - Durand/Hal Leonard

Bass Clarinet

Serenade Basque – by Hoffmann - Belwin/Alfred

Alto Saxophone

Sonata Opus 29 by Muczynski - G. Schirmer/Hal Leonard

Tenor Saxophone

Sonata, movements 1 **AND** 2 by Schmidt - Western International

Baritone Saxophone

Sonata, movements 1 **AND** 2 by Anderson – Southern/Hal Leonard

Regionals Brass Etudes

Trumpet

Melodious Etude 6 (All) - Melodious Etudes for Trumpet, Clark-O'Loughlin (Carl Fischer)
AND *Vizzutti Rhythmic Etude 4 (All)*
quarter note = 152 – *The Allen Vizzuti Trumpet Method, Book 3, Melodic Studies, Vizzuti (Alfred)*

French Horn

Etudes 65 AND 67 from 200 New Melodic and Gradual Studies for Horn, Book 1 – by Maxime-Alphonse (Leduc/Robert King)

Trombone

Etude 4 from Melodious Etudes for Trombone, Book 1, Rochut (Carl Fischer)

Bass Trombone

Etude 10 from 43 Bel Canto Studies, Bordogni (Leduc/Robert King)

Euphonium

Etude 11 from Melodious etudes for Trombone, Book 1, Rochut (Carl Fischer)

Tuba

Etude 8 from 43 Bel Canto Studies, Bordogni (Leduc/Robert King)

All State Brass Solos

Trumpet

Sonata for Trumpet & Piano, mvt1 AND mvt 2, by Ewazen – Southern Music/Hal Leonard

French Horn

Concerto No. 1, Op. 11, mvt 1, by Strauss – International

Trombone

Morceau Symphonique, by Guilmant – Alfred

Bass Trombone

Suite III: Saraband, Bourree 1, and Gigue, by Bach/Marsteller (transcribed for trombone from Suites 1-3 for Violincello) – Southern Music

Euphonium

The Beautiful Colorado, by DeLuca – Carl Fischer

Tuba

Study No. 48 from 70 Studies for B-flat Tuba, Vol. II, by Blazhevich – Robert King

2013-2014 Percussion Requirements

1. CMEA will provide the following instruments for auditions: timpani with a stool, snare with adjustable stand, 4 octave marimba with graduated bars, and concert bass drum. Students MUST perform their auditions on these supplied instruments.
2. CMEA will also provide a tambourine, cymbals, and matched pair of concert bass drum mallets; however, students may choose to perform with their own tambourine, cymbals, or bass drum mallets if they so choose.
3. Students MUST provide the following: appropriate marimba mallets, snare sticks, and appropriate timpani mallets.
4. All mallet auditions will include the required etude/solo, scales and sight-reading. Scales for mallet players can be found below.
5. All snare auditions will include the rudiments and accessory exercises found below.
6. All percussionists will be required to sight-read.

Scales

All scales will be memorized.

The chromatic scale must be performed legato ascending and descending, using the following rhythmic pattern:



One of the nine major scales must be performed, to be selected by the adjudicator. It will be performed tongued ascending and descending using the rhythmic pattern below, followed by the arpeggio in the same number of octaves as the scale.

M.M. = 60



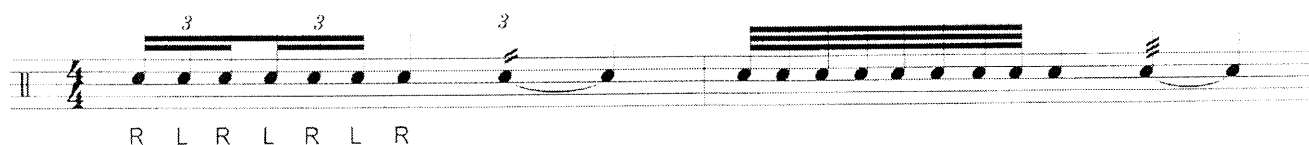
Instrument	Audition	Scales and Number of Octaves							Chromatic	
Mallet Percussion	Region & All-State	C-2	F-2	Bb-2	Eb-2	G-2	D-2	A-2	C-C	2 octaves
	All-State only	Ab-2	Db-2	Gb-2	E-2	Cb/B-2				

CMEA Snare Drum Rudiments

Roll

Single Stroke Roll

Multiple Bounce Roll



5 Stroke

7 Stroke

9 Stroke

13 stroke



Flams

Flam Tap

Flam Accent

Flamacue



Drags

Drag

Lesson 25

Single Ratamacue



Percussion Accessory Exercises

♩ = 96

TAMBOURINE

f 3 3 3 3 3 3

pp *f* *pp* 3 3 3 3 3

mf *p* *ff*

♩ = 60

CRASH CYMBALS

mf *p* 3 3

f *ff* *f* 3 3 *p*

♩ = 60

BASS DRUM

fp *mf* *ff* *p*

sfz *ff* *p*

Regional Percussion Solo

Snare

Etude 18 **from** *Portraits in Rhythm: 50 Studies for Snare Drum*. By Anthony J Cirone – Alfred

Mallets

Sonatina for Violin in D Major, by Telemann, **from** *Masterpieces for Marimba - arr. Thomas McMillan - Music of the Masters Series* – Alfred

Timpani

Metro Line Seven, pages 16-17, **from** *Fundamental Solos for Timpani*, by Peters – Alfred

All-State Percussion Solos

Snare

Etude 3, **from** *Douze Etudes pour Caisse-Claire* – Jacques Delécluse – Leduc/Robert King

Mallets

“Spiritual Fantasia,” by J. Quick **from** *Soloist Folio* – Rubank/Hal Leonard

Timpani

“Circus Overture Side Show,” by W. Schuman **from** *The Complete Timpani Method*, by Friese/Lepak – Alfred

2013-2014 Regional Jazz Requirements

1. All jazz wind auditions will include the required etude, improvisation, and sight-reading.
2. Scales are not required.
3. If the solo has an accompaniment CD, students will not play with a recording during the audition.
4. Students will perform the improvisation with the CD accompaniment (see below for details).

Regional Jazz Wind Improvisation

All wind players will improvise a solo using the specified Aebersold play-along track listed below. Students will play the melody for one chorus, improvise for four choruses, and finish by playing the melody for one chorus.

Take the “A” Train Duke Ellington Vol. 12 – Track 9 – Aebersold

Regional Jazz Wind Solos

Alto Saxophone

Etude 8 (quarter note = 152-160) from *Advanced Jazz Conception for Sax* by Niehaus – available from Professional Drum Shop OR Aebersold

Tenor Saxophone

Etude 4 (quarter note = 176-184) from *Advanced Jazz Conception for Sax* by Niehaus – available from Professional Drum Shop OR Aebersold

Baritone Saxophone

Etude 8 (quarter note = 152-160) from *Advanced Jazz Conception for Sax* by Niehaus – available from Professional Drum Shop OR Aebersold

Trumpet

Bird Blues from *Jazz Conception* – Trumpet by Snidero – Advance Music

NOTE: Players auditioning for lead trumpet:

1. Play the etude as written.
2. Play measures 25-35

Trombone

It’s Nobody for Me from *Effective Etudes for Jazz* by Jarvis/Carubia – Kendor Music

Bass Trombone

It’s Nobody for Me from *Effective Etudes for Jazz* by Jarvis/Carubia – Kendor Music

NOTE: Players interested in auditioning for bass trombone:

1. Play the etude as written
2. Play measures 55 to the end down one octave

Regional Jazz Rhythm Solos

1. All rhythm section auditions will include the required solo, improvisation, and sight-reading. Please read instructions for each instrument separately.
2. Scales are not required.
3. Solo etudes will be performed without CD accompaniment.
4. Guitar, bass, and piano students will perform improvisation WITH recorded accompaniment. Drummers will improvise WITHOUT recorded accompaniment.

Jazz Guitar

“Rose” from *Jazz Conception - Guitar* by Snidero – Advance/Aebersold

1. Play solo as written.
2. Using chord changes from the same solo, comp through the entire etude, in the style of the piece, with no melody, as if backing up a soloist on another instrument. For the first chorus, comp in the Freddie Green/Count Basie style. For remaining choruses, comp with free rhythmic interpretation.
3. The portion of the audition will be performed without recorded accompaniment.
4. Students must provide their own patch cords and guitar tuner.

AND

“Grease” (B-flat blues) from *Jazz Conception - Guitar* by Snidero – Advance/Aebersold

1. Use this track as a play-along for improvisation
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with recorded accompaniment.
4. **NOTE:** If you turn the balance on stereo to the left, the solo line will be eliminated allowing you to be the soloist.

Jazz Piano

“Rose” from *Jazz Conception - Piano* by Snidero – Advance/Aebersold

1. Play solo as written.
2. Using chord changes from the same solo, comp through the entire solo using both hands, in the style of the piece, with no melody, as if backing up a soloist on another instrument.
3. The portion of the audition will be performed without recorded accompaniment.

AND

“Grease” (B-flat blues) from *Jazz Conception - Piano* by Snidero – Advance/Aebersold

(NOTE: Do not use “Piano Comping” Book)

1. Use this track as a play-along for improvisation
2. Improvise right from the beginning of the track for 4 choruses total.
3. Improvise solo in right hand, comp in left hand.
4. This portion of the audition will be performed with recorded accompaniment.
5. **NOTE:** If you turn the balance on stereo to the left, the solo line will be eliminated allowing you to be the soloist.

Jazz Bass

“Rose” from *Jazz Conception - Bass* by Snidero – Advance/Aebersold

Do not use “Bass Lines” book

1. Play solo as written.
2. Using chord changes from the same solo, create an original walking bass line over the entire etude, in the appropriate style, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without recorded accompaniment.
4. Bass players may audition on acoustic or electric bass.

AND

“Grease” (B-flat Blues) – from *Jazz Conception - Bass* by Snidero – Advance/Aebersold

1. Use this track as a play-along for improvisation.
2. Improvise right from the beginning of the track for 4 choruses total.
3. This portion of the audition will be performed with recorded accompaniment.
4. **NOTE:** If you turn the balance of your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

Jazz Drums

“Rose” from *Jazz Conception - Drums* by Snidero – Advance/Aebersold

1. Play solo as written. Students should play the selections on page 38-39.
2. This portion of the audition will be performed without recorded accompaniment.

Improvisation Requirement

1. At quarter note = 110, trade fours for a total of 24 measures.
2. Play swing time for 4 measures, then solo for 4 measures.
3. Repeat this sequence three times for a total of 24 measures.
4. Repeat steps #1-3 at quarter note = 200

Supplemental Jazz Drums Requirement

Be prepared to play the following:

1. 16 bars OF TIME in latin groove Style (bossa nova or samba are acceptable)
2. 8 bars OF TIME in a jazz ballad STYLE using brushes (quarter note = 60)

2013-1014 All-State Jazz Wind Requirements

1. All jazz wind auditions will include the require solo, improvisation, and sight-reading.
2. Scales are not required.
3. If the solo etude has an accompaniment recording, student will not play along with the recording during the audition.
4. Students will perform the improvisation with the recorded accompaniment as detailed below.

All-State Jazz Wind Improvisation

***Modal Blues* from Nothin’ but Blues, Vol. 2 – Published by Aebersold**

1. Students will play the melody for one chorus.
2. Next, students will improvise for one-and-a-half choruses.
3. Students will finish the last chorus by playing the second half of the melody.
4. Students will end solo with an improvised *6 Bar Fade Out*.

All-State Jazz Wind Études

Jazz Alto Sax – *Celerity* (Quarter note = 276) – from Charlie Parker Omnibook (E-flat) – Hal Leonard

Jazz Tenor Sax – *Oleo* (Quarter note = 270) – Perform from Rehearsal #1 to Beat 1 of Rehearsal #4 – from Masters of Tenor Saxophone Play Rhythm Changes – Corybant

Jazz Bari-Sax – *Celerity* (Quarter note = 276) – from Charlie Parker Omnibook (E-flat) – Hal Leonard

Jazz Trumpet – *Lazy Bird* (Half note = 126) – from The Best of Lee Morgan – Charles Colin Music Publications

NOTE: Players interested in auditioning for lead trumpet:

1. Play the étude as written.
2. Play the following up one octave: measure 32 (Amaj7, 3 eighth pickup) to measure 40 (Bbm7, 2 eighth notes on beat 1)

Jazz Trombone – *Coffee Pot* (Half note = 144) – from The JJ Johnson Collection – Hal Leonard

Jazz Bass Trombone – *A Doll* (Quarter note = 100) – from Jazz Conception: Bass Trombone by Snidero – Advance/Aebersold

2013-2014 Jazz Rhythm Section Requirements

1. All jazz rhythm section auditions will include the required étude, improvisation, and sight-reading. Please read instructions for each instrument carefully.
2. Scales are not required.
3. If the solo etude has an accompaniment recording, students will not play along with the recording during the audition.
4. Guitar, bass, and piano students will perform the improvisation with the recorded accompaniment as described below. Drummers will perform their improvisation without recorded accompaniment.

All-State Jazz Rhythm Solos

Jazz Guitar

West Coast Blues (Quarter note = 144) from The Wes Montgomery Guitar Folio, Improvisations and Interpretations by Steve Kahn – Aebersold

1. Play solo as written up to the Bar before Rehearsal #5.
2. Using chord changes from the same solo, comp through the entire etude, in the style of the piece, with no melody – as if backing up a soloist on another instrument. For the first chorus, comp in the Freddie Green/Count Basie style. For remaining choruses, comp with free rhythmic interpretation.
3. This portion of the audition will be performed without recorded accompaniment.
4. Students must provide their own patch cords and guitar tuner.

AND

Two Plus Two (Half note = 99) from Jazz Conception by Snidero – Advance/Aebersold

1. Use this track as a play-along for improvisation.
2. Improvise over the entire solo.
3. This portion of the audition will be performed with recorded accompaniment.
4. **Note:** If you turn the balance of your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

Jazz Piano

Night in Tunisia (Quarter note = 168) from Bud Powell (Jazz Masters) by Clifford Safane – Amsco Publications

1. Play solo as written.
2. Using the chord changes from the same solo, comp through the entire solo using both hands, in the style of the piece, with no melody, as if backing up a soloist on another instrument.
3. This portion of the audition will be performed without recorded accompaniment.

AND

Two Plus Two (Half note = 99) from Jazz Conception by Snidero – Advance/Aebersold

1. Use this track as a play-along for improvisation.
2. Improvise over the entire solo.
3. Improvise solo in right hand, comp in left hand
4. This portion of the audition will be performed with recorded accompaniment.
5. **Note:** If you turn the balance of your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

Jazz Bass

Visitation (Quarter note = 156) from The Music of Paul Chambers by Jim Stinnet

1. Play solo as written from beginning through the end of the 2nd Chorus.
2. Using the chord changes from the same solo, create an original walking bass line over the entire solo, in the appropriate style, as if backing up a soloist or another instrument.
3. This portion of the audition will be performed without recorded accompaniment.
4. Bass players may audition on acoustic or electric bass.

AND

Two Plus Two (Half note = 99) from Jazz Conception by Snidero – Advance/Aebersold

1. Use this track as a play-along for improvisation.
2. Improvise over the entire solo.
3. This portion of the audition will be performed with recorded accompaniment.
4. **Note:** If you turn the balance of your stereo to the left, the solo line will be eliminated allowing you to be the soloist.

Jazz Drums

Basie Straight Ahead (Quarter note = 200) from The Ultimate Drumset Reading Anthology for the Working Drummer by Steve Houghton – Alfred Publications

1. Play solo as written.
2. The portion of the audition will be performed without recorded accompaniment.

Improvisation Requirement

1. At quarter note = 110, trade fours for a total of 24 measures.
2. Play swing time for 4 measures, then solo for measures.
3. Repeat this sequence 3 times for a total of 24 measures.
4. **Repeat steps 1-3 at quarter note = 200**

Supplemental Jazz Drum Requirement

Be prepared to play the following

1. 16 bars OF TIME in a Latin groove STYLE (bossa nova or samba are acceptable)
2. 8 bars OF TIME in a jazz ballad STYLE using brushes (quarter note = 60)