

Winds Audition Requirements for Jazz Band

1. Chromatic Scale in triplets (90 bpm min)
2. Two Major Scales to be chosen at random (2 oct if possible)
3. Play through the melody and 2 solo choruses on "*Billie's Bounce*" with the recording (available on the website).
4. Play through the arpeggios for the chord changes on "*Just Friends*". If you are not sure what notes are in those chords, see the attached sheet on chord types and construction. You can also ask one of the section leaders for help.

Chord Types and Construction

-Chords are built using the 1st, 3rd, 5th, and 7th notes of the major scale. Using the C major scale as an example, we would start with these notes:

C D E F G A B C

-There are five primary types of chords:

1. Major - Major chords use the 1st, 3rd, 5th, and 7th notes of the major scale

C Major 7th chord: C E G B

2. Minor - Minor chords use the 1st, flat 3rd, 5th, and flat 7th notes of the major scale. Minor chords sound “sad” or “moody”

C Minor 7th Chord: C Eb G Bb

3. Dominant - Dominant chords use the 1st, 3rd, 5th, and flat 7th notes of the major scale. Lowering the 7th of the chord by a half step gives this chord a “jazzy” or “bluesy” sound.

C Dominant 7th Chord: C E G Bb

4. Half Diminished – Half diminished chords use the 1st, flat 3rd, flat 5th, and flat 7th notes of the major scale. These chords are often also called “minor 7 flat 5” chords because they are spelled the same as a minor 7th chord with a lowered 5th scale degree.

C Half Diminished Chord: C Eb Gb Bb

5. Augmented – Augmented chords use the 1st, 3rd, and sharp 5th, and flat 7th notes of the major scale

C Augmented 7th Chord: C E G# Bb

-Chords are indicated with chord symbols typically above the staff and use these symbols to represent the different chord types:

Major: Cmaj7 CM7 Cma7

Minor: Cmin7 C-7 Cmi7

Dominant: C7 (You can tell if a chord symbol is dominant because there are no letters after the root)

Half Diminished: Cmin7(b5) or C-7(b5) or C^ø7

Augmented: Caug7 C7(#5) C+7

-Sometimes composers want to add additional notes to the sound of a chord, so they use “extensions” or “alterations” to do that. Some typical extensions include:

9 = add the 9th note of the scale on top (one note past the octave)

b5 = lower the 5th note of the scale by ½ step

b9 or #9 = lower or raise the 9th by ½ step

Here are some chord symbols with extensions to help illustrate:

C 7(b9) - C dominant chord with the lowered 9th scaled degree added on top. (C E G Bb Db)

Bb+7(#9) - Bb augmented 7th chord with a raised 9th scale degree (Bb D F# Ab C#)

Eb9(#11) - Eb Dominant 9th chord with a raised 11th scale degree (Eb G Bb Db F A)

BILLIE'S BOUNCE

E♭ INSTRUMENTS
HEAD

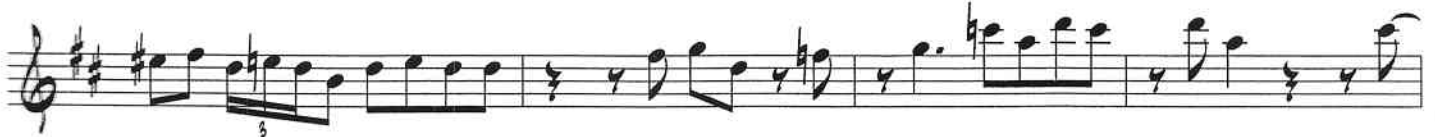
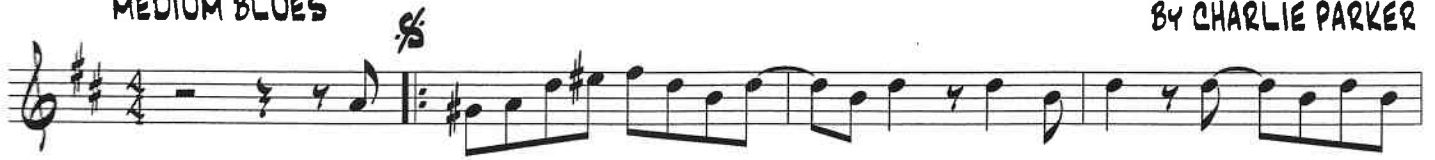
LISTEN AND ANALYZE HEAD
PLAY THE HEAD

Track 1
JAZZ DEMO

Track 2
PLAY ALONG

MEDIUM BLUES

BY CHARLIE PARKER



SOLO CHORD CHANGES - 4 CHORUSES
CREATE YOUR OWN IMPROVISATION

Track 2
PLAY ALONG



AFTER LAST SOLO
D.S. AL CODA



♣ CODA



BILLIE'S BOUNCE

C INSTRUMENTS
HEAD

LISTEN AND ANALYZE HEAD

Track 1
JAZZ DEMO

MEDIUM BLUES

PLAY THE HEAD

Track 2
PLAY ALONG

BY CHARLIE PARKER

SOLO CHORD CHANGES - 4 CHORUSES
CREATE YOUR OWN IMPROVISATION

Track 2
PLAY ALONG

AFTER LAST SOLO
D.S. AL CODA

♩ CODA

BILLIE'S BOUNCE

8 $\frac{1}{2}$ INSTRUMENTS
HEAD

LISTEN AND ANALYZE HEAD
PLAY THE HEAD

Track 1
JAZZ DEMO

Track 2
PLAY ALONG

MEDIUM BLUES

BY CHARLIE PARKER

Musical notation for the head of the piece. It consists of four staves of music in G major. The first staff begins with a key signature change from G major to F# major, indicated by a double bar line with a sharp sign. The notation includes various rhythmic values and accidentals. The second staff features a triplet of eighth notes. The third staff ends with the instruction "TO CODA" and a coda symbol. The fourth staff contains two endings, labeled "1." and "2.", which lead back to the beginning of the head.

SOLO CHORD CHANGES - 4 CHORUSES
CREATE YOUR OWN IMPROVISATION

Track 2
PLAY ALONG

Chord changes for solo improvisation, presented as four staves of music. Each staff contains four measures of chords, represented by diagonal slashes. The chords are: G7, C7, G7, C7 (first staff); C7, G7, C7, G7 (second staff); Am7, D7, G7, D7 (third staff). The fourth staff concludes with the instruction "AFTER LAST SOLO D.S. AL CODA" and a double bar line with repeat dots.

CODA

Musical notation for the coda, consisting of a single staff of music in G major. It features a few notes and a final chord, ending with a double bar line.

S.C. INSTRUMENTS

BILLIE'S BOUNCE

HEAD

LISTEN AND ANALYZE HEAD



Track 1
JAZZ DEMO

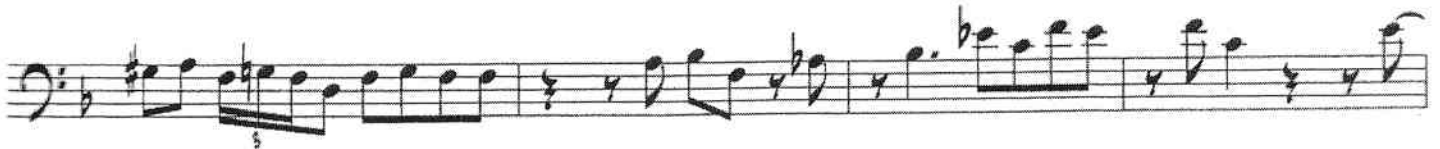
MEDIUM BLUES

PLAY THE HEAD



Track 2
PLAY ALONG

BY CHARLIE PARKER



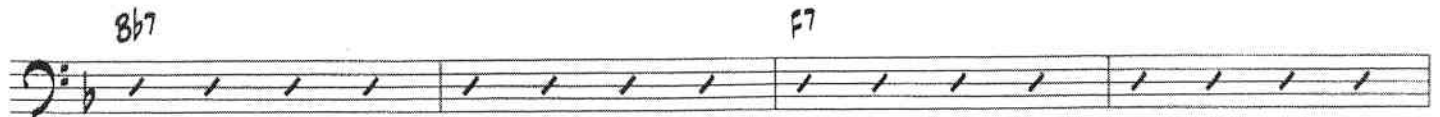
TO CODA



SOLO CHORD CHANGES - 4 CHORUSES
CREATE YOUR OWN IMPROVISATION



Track 2
PLAY ALONG



AFTER LAST SOLO

D.S. AL CODA



CODA



JUST FRIENDS

- KLEMMER / LEWIS

Handwritten musical score for the song "Just Friends" by Klemmer and Lewis. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The music is organized into eight systems, each with a treble clef staff and a bass clef staff. The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chord symbols are written above the notes. The first system starts with a repeat sign. The second system has a first ending bracket over the first two measures. The eighth system ends with a double bar line and repeat dots.

Chord symbols and first ending markings:

- System 1: G7, Cmaj7, F# (first ending), C-7, F7
- System 2: Gmaj7, F# (first ending), Bb-7, Eb7
- System 3: A-7, D7, B-7, E-7
- System 4: A7, F# (first ending), A-7, D7, Db7
- System 5: Cmaj7, F# (first ending), C-7, F7
- System 6: Gmaj7, F# (first ending), Bb-7, Eb7
- System 7: A-7, D7, B-7, E-7
- System 8: A7, A-7, D7, G6, (D-7, G7)

SONNY ROLLINS - "SONNY MEETS HAWK"