

# *Audition Pack for the 2010-2011 Lakota West High School Jazz Program*

Auditions for next year's groups will take place starting at **3:00pm** in the Lakota West Jazz Room on the following days:

Monday, February 22 – Rhythm Section and Vocalists

Tuesday, February 23 – Trumpets

Wednesday, February 24 – Trombones

Thursday, February 25 – Saxophones

## ALL BRASS AND WOODWINDS

1. Play the head to "Remember Rockafeller At Attica" by Charles Mingus. This piece is an up-tempo swing. Also, prepare "Gregory is Here" a medium Latin number by Horace Silver. The tempo is indicated for both tunes. Accuracy, though, is more important than hitting the tempos exactly and performing sloppily.
2. Students will improvise over blues in F. The F blues backing track found online will be used for students to solo in the audition.
3. It is highly recommended that a metronome is used when practicing.
4. Lastly, be able to play concert C, F, B flat, E flat and G **mixolydian** and major scales in swing eighth notes to the ninth and a chromatic scale throughout the range you are able to play well.

## FOR RHYTHM SECTION

1. All students will perform individually for the audition.
2. All rhythm section members should play measures 141-end from "Nica's Dream".
3. In addition to this, **guitarists, bassists and pianists** will be asked to play concert C, F, B flat, E flat and G **mixolydian** and major scales in swing eighth notes to the ninth and a chromatic scale throughout the range you are able to play well. Practicing with a metronome is highly recommended.
4. **Drummers** will need to play sixteen measures of the following styles: fast swing, medium shuffle, medium swing, rock, samba, bossa nova, and swing ballad (brushes required.)

## FOR VOCALISTS

Prepare a song that is considered a jazz standard. Memorization is required. Piano accompaniment is optional. All vocalists should be studying with a trained jazz vocalist in order to prepare properly for the audition and potential placement in a jazz group at Lakota West.

Placements in each group are based upon overall musicianship, technical skill, attitude, effort and achievement. I look forward to hearing the results of your efforts. Please don't hesitate to contact Mr. Carr with any questions (874-5699 ext. 10186). Good Luck!

# Remember Rockefeller At Attica

Bb Instruments

Charles Mingus

4/4 Spring  
♩ = 215

**(Irr 4) Start**

**(trp. & ten.)**

**(2-beat feel)**

**(ten. 8va b.)**

**(Orig. feel)**

**STOP**

Chords: CMI<sup>9</sup>, F<sup>9</sup>, B<sup>b</sup>MA<sup>7</sup>, G<sup>7</sup>(b<sup>9</sup>), C<sup>7</sup>(b<sup>9</sup>), F<sup>7</sup>(b<sup>9</sup>), B<sup>b</sup>MA<sup>7</sup>, E<sup>6</sup>/<sub>9</sub>(#11), E<sup>b</sup>MA<sup>9</sup>, D<sup>7</sup>(#9), G<sup>7</sup>(#11), C<sup>7</sup>(#9), C<sup>7</sup>(#9), F<sup>Mi</sup><sup>7</sup>, B<sup>b</sup>13(b<sup>9</sup>), E<sup>b</sup>MA<sup>9</sup>, E<sup>6</sup>/<sub>9</sub>(#11), E<sup>b</sup>6/<sub>9</sub>, A<sup>b</sup>MA<sup>7</sup>, A<sup>Mi</sup><sup>7</sup>, D<sup>7</sup>, G<sup>MA</sup><sup>7</sup>, G<sup>b</sup>MA<sup>7</sup>, G<sup>Mi</sup><sup>7</sup>, C<sup>7</sup>, F<sup>MA</sup><sup>7</sup>, B<sup>7</sup>(b<sup>5</sup>), B<sup>b</sup>MA<sup>7</sup>, E<sup>7</sup>

Med. Latin  
♩ = 168

# Gregory Is Here

Bb Instruments  
Horace Silver

**A**

**(trp.)**

**B**

**(trp.)**

**STOP**

Chords: D<sup>b</sup>13(#11), D<sup>Mi</sup><sup>11</sup>, D<sup>b</sup>13(#11), D<sup>Mi</sup><sup>11</sup>, B<sup>Mi</sup><sup>7</sup>(b<sup>5</sup>), E<sup>7</sup>(b<sup>9</sup>), A<sup>Mi</sup><sup>7</sup>, D<sup>9</sup>(C E F<sup>Mi</sup> D<sup>7</sup>), D<sup>Mi</sup><sup>9</sup>, C<sup>#7</sup>(#9), C<sup>MA</sup><sup>9</sup>, F<sup>Mi</sup><sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>MA<sup>7</sup>, C<sup>Mi</sup><sup>7</sup>, F<sup>Mi</sup><sup>7</sup>, B<sup>b</sup>7, D<sup>Mi</sup><sup>11</sup>, G<sup>13</sup>

Up Swing **Remember Rockefeller At Attica** *Bass Clef Instruments*  
 Charles Mingus

*Start*  
 ♩ = 213  
 4 flats

**(In 4)**

Chords:  $GMI^9$ ,  $C^9$ ,  $FMA^7$ ,  $DT(b9)$ ,  $GT(b9)$ ,  $CT(b9)$  (trp. & ten.),  $FMA^7$ ,  $B^9(\#11)$ ,  $BbMA^9$ ,  $A^7(\#9)$ ,  $D^7(\#11)$ ,  $GT(\#9)$ ,  $G^7(\#9)$ ,  $CMI^7$ ,  $F13(b9)$ ,  $BbMA^9$ ,  $B^9(\#11)$ ,  $Bb^9$ ,  $E^7MA^7$ ,  $EMI^7$ ,  $A^7$ ,  $DMA^7$ ,  $DbMA^7$ ,  $DMI^7$ ,  $GT$ ,  $CMA^7$ ,  $F\#7(b5)$  (Orig. feel),  $FMA^7$ ,  $B^7$

*(2-beat feel)* (ten. 8va b.)

Handwritten notes: *Stop*, *dr. fill*

**Gregory Is Here** *Bass Clef*  
 Horace Silver

*Start*  
 Med. Latin  
 ♩ = 168  
 2 flats

Chords:  $A$ ,  $Ab13(\#11)$ ,  $AMI^{11}$ ,  $Ab13(\#11)$  (trp.),  $AMI^{11}$ ,  $F\#MI^7(b5)$ ,  $B^7(b9)$ ,  $EMI^7$ ,  $A^9$  ( $G$   $B$   $CMI$   $A^7$ ),  $AMI^9$ ,  $G\#7(\#9)$ ,  $GMA^9$ ,  $CMI^7$ ,  $F^7$ ,  $BbMA^7$ ,  $GMI^7$ ,  $CMI^7$ ,  $F^7$ ,  $AMI^{11}$ ,  $D13$

Handwritten notes: *dr. fill*

# Remember Rockefeller At Attica <sup>E<sup>b</sup> Instruments</sup>

Charles Mingus

Up Swing

$\text{♩} = 213$

(In 4)

Start

(trp. & ten.)

(2-beat feel)

(ten. 8va b.)

STOP

(Orig. feel)

# Gregory Is Here

<sup>E<sup>b</sup> Instrument</sup>  
Horace Silver

Med. Latin

$\text{♩} = 168$

Start

(trp.)

(trp.)

STOP

Bass  $\text{♩} = 100 / \text{♩} = 200$

**41** SWING!

Musical notation for measures 141-156. Includes notes, rests, and chord symbols:  $C''$ ,  $FMA9$ ,  $Bb13$ ,  $Ami''$ ,  $D7(b9)$ ,  $Gmi''$ ,  $FMA7$ ,  $Ebm7$ ,  $D''$ ,  $Db''$ ,  $FMA7$ ,  $D7(b9)$ ,  $C''$ ,  $F4/9$ ,  $Bb13$ ,  $A7(b9)$ .

**57** SAMBA!

Musical notation for measures 157-166. Includes notes, rests, and chord symbols:  $Dmi$ ,  $Cmi$ ,  $Dmi$ ,  $Gmi9$ ,  $C''$ ,  $Cm/F$ ,  $F13(b9)$ ,  $Bb4/9$ ,  $E13(11)$ ,  $Ebm9$ ,  $E7(b9)$ ,  $Bb13$ ,  $A13(b9)$ .

**171**

Musical notation for measures 171-182. Includes notes, rests, and chord symbols:  $Dmi$ ,  $Cmi$ ,  $Dmi$ ,  $Cmi$ ,  $Dmi$ ,  $Bb4/9$ ,  $A7(b9)$ .

Drums m. 141 - end  $\text{♩} = 100$   
( $\text{♩} = 200$ )

141 SWING!  
ff

143 145 146 147

148 149 150 151

ENS.

152 153 154 155 156 157

TRANSITION TO FILL → 157 SAMBA!

158 159 160 161 162

163 164 165 166 167

ENS. 3

mf

168 169 170 171 172

ENS. 4 FILL → 171

mf

173 174 175 176 177

mf

178 179 180 181 182

ENS. PRESS ROLL

Guitar  $\sigma = 100 / \delta = 200$

Handwritten musical score for guitar, featuring ten staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. Key elements include:

- Staff 1:** Measure 137, marked "EM1".
- Staff 2:** Measure 139, marked "D<sup>b</sup>13(#11)". Measure 141 is circled in red and labeled "141". Measure 142, marked "ff".
- Staff 3:** Measure 143. Measure 145, marked "sol<sup>ti</sup>". Measure 146.
- Staff 4:** Measure 147. Measure 148. Measure 149. Measure 150. Measure 151. Measure 152. Measure 153, marked "COMP C<sup>11</sup>". Measure 154, marked "F<sup>6/9</sup>".
- Staff 5:** Measure 155. Measure 156, marked "B<sup>b</sup>13". Measure 157, marked "157 mp" and "SAMBA!". Measure 158, marked "D<sup>M</sup>9(HA7)", "D<sup>M</sup>13", and "D<sup>M</sup>9".
- Staff 6:** Measure 159, marked "C<sup>M</sup>9(HA7)", "C<sup>M</sup>9", and "C<sup>M</sup>13". Measure 160. Measure 161, marked "D<sup>M</sup>9(HA7)", "D<sup>M</sup>9", and "D<sup>M</sup>13". Measure 162.
- Staff 7:** Measure 163, marked "G<sup>M</sup>9". Measure 164, marked "C<sup>11</sup>". Measure 165, marked "C<sup>M</sup>9/F". Measure 166, marked "F<sup>13</sup>(b9)".
- Staff 8:** Measure 167, marked "B<sup>b</sup>6/9", "E<sup>13</sup>(#11)", and "E<sup>b</sup>HA9". Measure 168. Measure 169, marked "E<sup>M</sup>7(b9)", "B<sup>b</sup>13", and "A<sup>13</sup>(b9)". Measure 170.
- Staff 9:** Measure 171, marked "171 mp" and "D<sup>M</sup>9(HA7)", "D<sup>M</sup>9", and "D<sup>M</sup>13". Measure 172. Measure 173, marked "C<sup>M</sup>9(HA7)", "C<sup>M</sup>9", and "C<sup>M</sup>13". Measure 174.
- Staff 10:** Measure 175, marked "175 mf" and "D<sup>M</sup>9(HA7)", "D<sup>M</sup>9", and "D<sup>M</sup>13". Measure 176, marked "B<sup>b</sup>6/9", "A<sup>7</sup>(b9)", and "C<sup>13</sup>(#11)". Measure 177. Measure 178, marked "C<sup>M</sup>9(HA7)", "C<sup>M</sup>9", and "C<sup>M</sup>13". Measure 179, marked "D<sup>M</sup>9" and "f".
- Staff 11:** Measure 180. Measure 181. Measure 182, marked "ff".

Piano

$\text{♩} = 100$   
 $\text{♩} = 200$

141

SWING!

Musical notation for measures 141 and 142. The piano part features chords  $C''$  and  $F\#$  in both hands, marked  $ff$ . The right hand has a fermata over the  $C''$  chord in measure 141. The left hand has a fermata over the  $F\#$  chord in measure 142.

Musical notation for measures 143-147. The piano part features chords  $F\#m9$ ,  $Bb13$ ,  $Am11$ ,  $D7(b9)$ ,  $Gm11$ ,  $C''$ ,  $F\#m7$ ,  $Ebm7$ , and  $D''$ . The right hand has a fermata over the  $D7(b9)$  chord in measure 143. The left hand has a fermata over the  $D7(b9)$  chord in measure 143.

Musical notation for measures 148-153. The piano part features chords  $Db11$ ,  $C''$ ,  $F\#m7$ ,  $D7(b9)$ , and  $D7(\#9)$ . The right hand has a fermata over the  $Db11$  chord in measure 148. The left hand has a fermata over the  $D7(b9)$  chord in measure 148.

157

SAMBA!

Musical notation for measures 154-158. The piano part features chords  $C''$ ,  $F\#9$ ,  $Bb13$ ,  $A7(b9)$ ,  $Dm9(maj7)$ ,  $Dm9$ , and  $Dm13$ . The right hand has a fermata over the  $C''$  chord in measure 154. The left hand has a fermata over the  $F\#9$  chord in measure 154.

Musical notation for measures 159-163. The piano part features chords  $Dm9(maj7)$ ,  $Cm9$ ,  $Cm13$ ,  $Dm9(maj7)$ ,  $Dm9$ , and  $Dm13$ . The right hand has a fermata over the  $Dm9(maj7)$  chord in measure 159. The left hand has a fermata over the  $Dm9(maj7)$  chord in measure 159.

Musical notation system 1 (measures 163-166). Treble clef, key signature of one flat. Chords: Gmi<sup>9</sup>, C<sup>11</sup>, Cm<sup>9</sup>/F, F<sup>13</sup>(b9). Dynamics: mf.

Musical notation system 2 (measures 167-170). Treble clef, key signature of one flat. Chords: B<sup>b</sup>4/9, E<sup>13</sup>(#11), EbMA<sup>9</sup>, Em<sup>7</sup>(b5), B<sup>b</sup>13, A<sup>13</sup>(b9). Dynamics: mf.

71

Musical notation system 3 (measures 171-174). Treble clef, key signature of one flat. Chords: Dmi<sup>9</sup>(MA<sup>7</sup>), Dmi<sup>9</sup>, Dmi<sup>13</sup>, Cm<sup>9</sup>(MA<sup>7</sup>), Cm<sup>9</sup>, Cm<sup>13</sup>. Dynamics: mp.

Musical notation system 4 (measures 175-178). Treble clef, key signature of one flat. Chords: Dmi<sup>9</sup>(MA<sup>7</sup>), Dmi<sup>9</sup>, Dmi<sup>13</sup>, Cm<sup>9</sup>(MA<sup>7</sup>), Cm<sup>9</sup>, Cm<sup>13</sup>. Dynamics: mf, f.

Musical notation system 5 (measures 179-182). Treble clef, key signature of one flat. Chords: B<sup>b</sup>4/9, A<sup>7</sup>(b9), G<sup>13</sup>(#11). Dynamics: ff.