



Clarinet

Audition Submission Information and Guidelines

2023 The Jazz Exchange Summer Workshop

A brief overview about this year's audition process:

1. The audition submission window this year is May 15-June 12, 2023
2. All auditions **MUST** be submitted on YouTube in one complete and uninterrupted video
3. For each section of the audition, prepare and record the portion of the music that is applicable to your skill level
4. Auditions will be judged first and foremost on accuracy, so please prioritize a portion of well-prepared material over performing everything (quality over quantity)
5. Our adjudicators at The Jazz Exchange will have a better sense of your skill level with more of the audition material recorded and submitted

Registration

All auditions must be submitted online for the 2023 Jazz Exchange Summer Workshop. *All registrations are to be filled out by the parent/guardian, not the student.*

1. Before submitting any audition video, please make sure that you are registered by going to our website at <https://www.thejazzexchange.org/registrationsummer>

Video Uploading & Submission

The video audition submission window is May15-June 12, 2023;

To upload your video for your audition, please follow the instructions below:

1. Go to www.youtube.com (you have to create a YouTube account if you don't have one. If you have a gmail account you automatically have a youtube channel)
2. Click the "create" button in the upper right corner and select "upload video," if necessary
3. In order to keep audition videos private, please be sure the privacy tab in the middle of the screen is set to "**unlisted**" (not "public" or "private"); this will only allow the video to be viewed by those who have a direct link
4. Click on "select files to upload" and locate/select your video
5. Once the video begins to upload, please type your name and instrument into the "title" box
6. On the left side of the screen, toward the top, you will find your URL link just below "Your video will be live at;" this URL link will also be displayed in the middle of the screen as soon as the video is fully uploaded
7. Please copy this URL link and paste it into an email and send it to thejazzexchangecontact@gmail.com with the subject title "Student Name-Instrument"

Audition Guidelines

Please carefully read through all information below, as your audition will not be considered if these guidelines are not followed

1. The audition submission window is open from May 15 - June 12, 2023 for all programs; in order for your audition to be given full consideration, you must submit within this submission window
2. Any auditions submitted after June 12 will only be considered based on instrument availability
3. All auditions must be submitted as a YouTube link via email (see video uploading & submission instructions above)
4. Videos from a phone or similar device are completely acceptable as we are most interested in your playing and not the quality of the video
5. **All auditions must be video recorded in one uninterrupted, unedited segment**
6. If you are interested in playing a second instrument in the program, you must submit a separate video for each instrument. As priority must be given to any student on their primary instrument, Jazz Exchange cannot guarantee proper placement on secondary instruments
7. **Auditions should be approximately 6-7 minutes in length, and shall not exceed 10 minutes at the maximum**
 - a. At the beginning of your video, please state your name, age, grade and school
 - b. Each audition will consist of four sections (*Please note Rhythm Section Instruments will have slightly different audition sections):
 - i. Scales and arpeggios
 - ii. Blues and improvisation
 - iii. Ballad
 - iv. Big band excerpts
 - c. **DO NOT use a metronome for any sections of the audition**

8. ***IMPORTANT:**
- a. *For each section, record only as much as you are comfortable and prepared to play. Auditions will be judged first and foremost on accuracy, so please prioritize a smaller portion of well-prepared material over performing everything (quality over quantity). However, Jazz Exchange will have a better sense of your skill level with more material presented. As this is a placement audition, we do not need to hear you perform everything perfectly, but instead are looking to understand the best placement for your optimal learning experience*

Detailed Audition Submission Information

Please prepare your audition using the audition packet specified for your instrument specifically. Also note below any specifications for your specific instrument.

Scales & Arpeggios

1. Only perform the scales or arpeggios that you are comfortable playing
2. ACCURACY is the primary element for judging scales; speed/ technique will be taken into consideration, but only if the scale/ arpeggio is played correctly
3. Play multiple octaves, when applicable

Blues & Improvisation

1. Please select one of the two blues options, either **Bags' Groove** or **Blues For Alice** – more advanced students who wish to demonstrate their abilities on chord progressions are encouraged to select **Blues For Alice**
2. Play the melody to **Bags' Groove** or **Blues For Alice** one time in the range most comfortable for you on your instrument
3. Improvise for two choruses of the form
4. If you currently do not improvise at all, please state that on the video before you perform, and play the melody to **Bags' Groove** with the recording; we strongly encourage everyone to attempt an improvised solo
5. For accompaniment:
 - a. For **Bags' Groove** use track 7 (Blues in key of Bb concert) from Jamey Aebersold's *How To Play Jazz & Improvise, Volume 1*:

- i. Download here:
<https://drive.google.com/file/d/1NUw3UWhAwNHRt0Aga1kkFsFzBVHziuQt/view?usp=sharing>
- b. For Blues For Alice use track 12 (Bird Blues) from Jamey Aebersold's Nothin' But Blues, Volume 2:
 - i. Download here:
<https://drive.google.com/file/d/1ADrMNWteyLI-Y09wNoHLZJVO1WAI41iG/view?usp=sharing>

Ballad

1. Using the attached lead sheet for your instrument, perform the melody to I Can't Get Started, unaccompanied;
2. The melody may be embellished, but should still be clearly recognizable;
3. The primary objectives for this portion of the audition should focus on consistent time, strength of sound, and phrasing.

Big Band Excerpt

1. With the exception of anyone very new to their instrument, all students should include Big Band excerpt #1 in their audition; we strongly encourage all students to also attempt Big Band excerpt #2
2. Please pay close attention to notated tempo and style for each piece

For Any Questions Contact:

1. The Jazz Exchange Artistic & Education Director Abel Mireles at 915-926-0833
2. Email: thejazzexchangecontact@gmail.com

JAZZ HOUSE AUDITION SCALES & ARPEGGIOS

PLAY MULTIPLE OCTAVES, WHEN POSSIBLE



PLAY AS MANY OF THE FOLLOWING SCALES AS POSSIBLE:

C MAJOR

G MAJOR

B \flat MAJOR

A MAJOR

B MAJOR

D \flat MAJOR



PLAY AS MANY OF THE FOLLOWING ARPEGGIOS AS POSSIBLE:

D MAJOR 7 (D Δ 7)

G DOMINANT 7 (G7)

A MINOR 7 (A-7)

E MINOR 7 \flat 5 (E-7 \flat 5)

****PLEASE PLAY ONLY ONE OF THESE TWO PIECES FOR THE IMPROV SECTION****

B \flat

BAG'S GROOVE

PLAY MELODY IN ANY COMFORTABLE REGISTER

MILT JACKSON

Chord progression for Bag's Groove:

- Measures 1-2: C7
- Measures 3-4: F7
- Measures 5-6: C7
- Measures 7-8: F7
- Measures 9-10: C7

The piece is written in 4/4 time and consists of ten measures. The melody is written on a single staff in treble clef. The first measure starts with a quarter rest, followed by a quarter note G \flat . The second measure has a quarter rest, followed by a dotted quarter note G \flat . The third measure has a quarter note G \flat , a quarter note F \flat , and a quarter note E \flat . The fourth measure has a quarter note D \flat , a quarter note C \flat , and a quarter note B \flat . The fifth measure has a quarter note A \flat , a quarter note G \flat , and a quarter note F \flat . The sixth measure has a quarter note E \flat , a quarter note D \flat , and a quarter note C \flat . The seventh measure has a quarter rest, followed by a quarter note B \flat . The eighth measure has a quarter rest, followed by a quarter note A \flat . The ninth measure has a quarter rest, followed by a quarter note G \flat . The tenth measure has a quarter rest, followed by a quarter note F \flat . The piece ends with a double bar line.

BLUES FOR ALICE

CHARLIE PARKER

Chord progression for Blues for Alice:

- Measures 1-2: G \flat Maj7
- Measures 3-4: F \sharp 7
- Measures 5-6: B7(\flat 9)
- Measures 7-8: E \flat MIN7
- Measures 9-10: A7
- Measures 11-12: D \flat MIN7
- Measures 13-14: G7
- Measures 15-16: C7
- Measures 17-18: C \flat MIN7
- Measures 19-20: F7
- Measures 21-22: B \flat MIN7
- Measures 23-24: E7
- Measures 25-26: B \flat MIN7
- Measures 27-28: E \flat 7
- Measures 29-30: A \flat MIN7
- Measures 31-32: D7

The piece is written in 4/4 time and consists of thirty-two measures. The melody is written on a single staff in treble clef. The first measure starts with a quarter rest, followed by a quarter note G \flat . The second measure has a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . The third measure has a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat . The fourth measure has a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The fifth measure has a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat . The sixth measure has a quarter note F \flat , a quarter note G \flat , and a quarter note A \flat . The seventh measure has a quarter note B \flat , a quarter note C \flat , and a quarter note D \flat . The eighth measure has a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The ninth measure has a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . The tenth measure has a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat . The eleventh measure has a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The twelfth measure has a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat . The thirteenth measure has a quarter note F \flat , a quarter note G \flat , and a quarter note A \flat . The fourteenth measure has a quarter note B \flat , a quarter note C \flat , and a quarter note D \flat . The fifteenth measure has a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The sixteenth measure has a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . The seventeenth measure has a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat . The eighteenth measure has a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The nineteenth measure has a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat . The twentieth measure has a quarter note F \flat , a quarter note G \flat , and a quarter note A \flat . The twenty-first measure has a quarter note B \flat , a quarter note C \flat , and a quarter note D \flat . The twenty-second measure has a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The twenty-third measure has a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . The twenty-fourth measure has a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat . The twenty-fifth measure has a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The twenty-sixth measure has a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat . The twenty-seventh measure has a quarter note F \flat , a quarter note G \flat , and a quarter note A \flat . The twenty-eighth measure has a quarter note B \flat , a quarter note C \flat , and a quarter note D \flat . The twenty-ninth measure has a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The thirtieth measure has a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . The thirty-first measure has a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat . The thirty-second measure has a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The piece ends with a double bar line.

B \flat

I CAN'T GET STARTED

PLAY, AS WRITTEN BELOW, THE BRIDGE AND LAST A OF THE FORM

F#MIN7 B7 EMA7

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-3. Chords: F#MIN7, B7, EMA7.

EMIN7 A7 F#MIN7 B7 EMIN7 A7

Musical staff 2: Treble clef, 4/4 time signature. Measures 4-7. Chords: EMIN7, A7, F#MIN7 B7, EMIN7, A7.

DMA7 BMIN7 EMIN7 A7 F#7 BMIN7 EMIN7 A7

Musical staff 3: Treble clef, 4/4 time signature. Measures 8-12. Chords: DMA7, BMIN7, EMIN7 A7, F#7, BMIN7, EMIN7 A7.

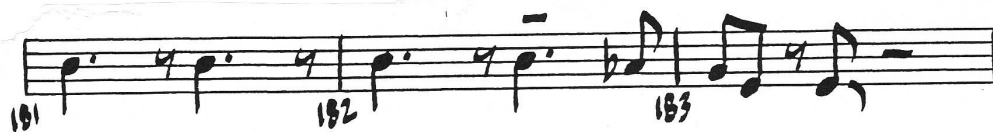
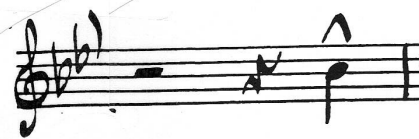
DMA7 BMIN7 EMIN7 A7 DMA7 EMIN7 A7

Musical staff 4: Treble clef, 4/4 time signature. Measures 13-16. Chords: DMA7, BMIN7, EMIN7, A7, DMA7, EMIN7 A7.

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Big Band Excerpt #1

Swing ♩=120



Big Band Excerpt #2

Swing ♩=210

