

University of Utah Jazz Ensemble Audition Guidelines

Big Band Auditions:

Saxophones:

1. Bring your saxophone of preference to the audition
2. Prepare measures 1–38 of the Alto 1 part for “Four”
3. Prepare for some easy sight-reading
4. Optional (but strongly encouraged, especially for potential lead players): bring in any doubles you play (flute, clarinet, bass clarinet) with a short (1 minute maximum) etude or excerpt prepared (such as Ferling, Lacour, etc.) and be prepared to play a few major scales
5. If you improvise, be prepared to play a short (1–3 chorus) improvised solo over an F or Bb blues and a jazz standard of your choice selected from the list at the end of this document

Trumpets:

1. Prepare measures 1–15 and 75–96 of the Trumpet 1 part for “Four”
2. Prepare for some easy sight-reading
3. Be prepared to play a few major scales to demonstrate your maximum range in the upper register
4. If you improvise, be prepared to play a short (1–3 chorus) improvised solo over an F or Bb blues and a jazz standard of your choice selected from the list at the end of this document

Trombones:

1. Prepare measures 1–15 and 73–96 of the Trumpet 1 part for “Four”
2. Prepare for some easy sight-reading
3. Be prepared to play a few major scales to demonstrate your maximum range in the upper register
4. If you improvise, be prepared to play a short (1–3 chorus) improvised solo over an F or Bb blues and a jazz standard of your choice selected from the list at the end of this document

Piano, Bass, Drums, Vibes, and Guitar:

1. Prepare measures 1–38 of your instrument’s part for “Four”

2. Prepare for some easy sight-reading
3. Be prepared to demonstrate how you would comp for a horn player for an F or Bb blues and “Stella by Starlight” or “All the Things You Are”
4. If you improvise, be prepared to play a short (1–3 chorus) improvised solo over an F or Bb blues and a jazz standard of your choice selected from the list at the end of this document

Vocalists:

1. Be prepared to sing a few major/minor scales with swung 8th notes at a medium swing tempo
2. Be prepared to sing the melody (with lyrics) to 3 (or more) mainstream jazz songs of your choice in contrasting styles (swing, bebop, ballad, bossa nova, etc.)
3. If you improvise, be prepared to sing a short (1–3 chorus) improvised solo over a “jazz blues” and 2–3 additional mainstream jazz songs of your choice in contrasting styles

Jazz Combos Auditions:

All Instruments/Voice:

1. Be prepared to play/sing a few major and minor (melodic and/or harmonic) scales with swung 8th notes at a medium swing tempo
2. Bring in any excerpt from a prepared jazz etude or jazz solo transcription of your choice (3 minute maximum)
3. If you improvise, be prepared to play/sing a short (1–3 chorus) improvised solo over an F or Bb blues and “Stella by Starlight” or “All the Things You Are”
4. Rhythm section instruments only: demonstrate how you would comp for a horn player for an F or Bb blues and a jazz standard of your choice selected from the list at the end of this document

*If you have any questions not answered above, please contact Dr. Josiah Boornazian:
josiah.boornazian@utah.edu.*

List of Tunes to Select From By Type

GREAT AMERICAN SONGBOOK STANDARDS: MEDIUM/UPTEMPO

<ul style="list-style-type: none"> • A CHILD IS BORN • A FOGGY DAY • AFTER YOU’VE GONE 	<ul style="list-style-type: none"> • COTTONTAIL • DARN THAT DREAM • DAY BY DAY
---	---

<ul style="list-style-type: none"> • ALICE IN WONDERLAND • ALL OF ME • ALL OF YOU • ALL THE THINGS YOU ARE • ALONE TOGETHER • AUTUMN LEAVES • BEAUTIFUL LOVE • BERNIE'S TUNE • BLUESETTE • BUT NOT FOR ME • BYE BYE BLACKBIRD • CARAVAN • CHEROKEE • COME RAIN OR COME SHINE • I COULD WRITE A BOOK • IF I SHOULD LOSE YOU • IF I WERE A BELL • I HEAR A RHAPSODY • I LOVE YOU • I REMEMBER YOU • I SHOULD CARE • I THOUGHT ABOUT YOU • I'LL REMEMBER APRIL • I'M GETTING SENTIMENTAL OVER YOU • IN A MELLOW TONE • IN YOUR OWN SWEET WAY • INVITATION • IT COULD HAPPEN TO YOU • IT DON'T MEAN A THING • IT MIGHT AS WELL BE SPRING • IT'S YOU OR NO ONE • I'VE GOT THE WORLD ON A STRING • JUST FRIENDS • JUST IN TIME • JUST ONE OF THOSE THINGS • LIKE SOMEONE IN LOVE • LONG AGO AND FAR AWAY • LOVE FOR SALE • LOVER • LULLABYE OF BIRDLAND • MY FAVORITE THINGS • MY FOOLISH HEART • MY FUNNY VALENTINE • MY ONE AND ONLY LOVE • MY ROMANCE • MY SHINING HOUR 	<ul style="list-style-type: none"> • DAYS OF WINE AND ROSES • DO NOTHING TIL YOU HEAR FROM ME • DON'T GET AROUND MUCH ANYMORE • EAST OF THE SUN • EASY TO LOVE • EMBRACEABLE YOU • EMILY • FALLING IN LOVE WITH LOVE • FROM THIS MOMENT ON • HAVE YOU MET MISS JONES • HOW DEEP IS THE OCEAN • I CONCENTRATE ON YOU • OUT OF NOWHERE • OVER THE RAINBOW • SECRET LOVE • SOFTLY, AS IN A MORNING SUNRISE • SOMEDAY MY PRINCE WILL COME • SONG IS YOU, THE • SPEAK LOW • STARDUST • STAR EYES • STELLA BY STARLIGHT • SUGAR • SUMMERTIME • TAKE FIVE • TAKE THE "A" TRAIN • THE TOUCH OF YOUR LIPS • THERE IS NO GREATER LOVE • THERE WILL NEVER BE ANOTHER YOU • WALKIN' • WAY YOU LOOK TONIGHT, THE • WHAT IS THIS THING CALLED LOVE • WITHOUT A SONG • YESTERDAYS • YOU & THE NIGHT & THE MUSIC • YOU STEPPED OUT OF A DREAM
--	---

<ul style="list-style-type: none"> • NEARNESS OF YOU, THE • NIGHT AND DAY • NIGHT HAS 1000 EYES • OH LADY BE GOOD • OLD DEVIL MOON • ON GREEN DOLPHIN STREET • OUR LOVE IS HERE TO STAY 	
--	--

GREAT AMERICAN SONGBOOK STANDARDS: BALLADS

- BODY & SOUL
- DARN THAT DREAM
- DON'T BLAME ME
- EASY LIVING
- GOD BLESS THE CHILD
- HERE'S THAT RAINY DAY
- I CAN'T GET STARTED
- IN A SENTIMENTAL MOOD
- IT NEVER ENTERED MY MIND
- LOVER MAN
- MISTY
- MOOD INDIGO
- MY FOOLISH HEART
- MY FUNNY VALENTINE
- MY OLD FLAME
- MY ONE AND ONLY LOVE
- MY SHIP
- NEARNESS OF YOU, THE
- OLD FOLKS
- PRELUDE TO A KISS
- SKYLARK
- SOPHISTICATED LADY
- YOU DON'T KNOW WHAT LOVE IS

JAZZ STANDARDS: BEBOP TUNES

- A NIGHT IN TUNISIA
- AIREGIN
- ANTHROPOLOGY
- CHERYL
- CONFIRMATION
- GOOD BAIT

- GROOVIN' HIGH
- HOT HOUSE
- HOW HIGH THE MOON/ORNITHOLOGY
- INDIANA/DONNA LEE
- LADYBIRD/HALF NELSON
- MOOSE THE MOOCHE
- MY LITTLE SUEDE SHOES
- OLD MILESTONES
- OLEO
- SCRAPPLE FROM THE APPLE
- SHAW NUFF
- SWEET GEORGIA BROWN/DIG
- YARDBIRD SUITE

JAZZ STANDARDS: MONK TUNES

- ASK ME NOW
- BEMSHA SWING
- EPISTROPHY
- I MEAN YOU
- IN WALKED BUD/BLUE SKIES
- MONK'S DREAM
- MONK'S MOOD
- OFF MINOR
- 'ROUND MIDNIGHT
- RUBY, MY DEAR
- PANNONICA
- WELL, YOU NEEDN'T

JAZZ STANDARDS: BLUES HEADS

- ALL BLUES – blues in 3/4 by Miles Davis
- AU PRIVAVE – bebop blues head by Charlie Parker
- BAG'S GROOVE – easy blues head in concert F
- BILLIE'S BOUNCE – bebop blues head by Charlie Parker
- BIRK'S WORKS– easy minor blues head
- BLUE MONK – classic Thelonious Monk blues
- BLUES FOR ALICE – a “bird blues” using alternate changes
- BLUES IN THE CLOSET – easy blues head
- C-JAM BLUES – easiest blues head of all time. Literally only two notes!
- CHERYL – blues head by Charlie Parker in concert C
- CHI CHI – another great “bird blues” head

- COOL BLUES – Simple blues head by Charlie Parker
- EQUINOX – John Coltrane minor blues head
- FOOTPRINTS – a variation of a minor blues
- FREDDIE FREELoader – blues head with a variation on the last chord
- FREIGHT TRANE – awesome “bird blues” from the Kenny Burrell and John Coltrane album
- MR. P.C. – entry level John Coltrane minor blues
- NOW’S THE TIME – Charlie Parker blues head with an iconic solo
- RELAXIN’ AT CAMARILLO – classic Charlie Parker blues head
- ROUTE 66 – singer blues tune
- SANDU – Clifford Brown blues head in concert Eb
- SONNYMOON FOR TWO – classic Sonny Rollins blues head
- STRAIGHT NO CHASER – simple Thelonious Monk blues head
- TAKE THE COLTRANE – blues by Duke Ellington for John Coltrane
- TENOR MADNESS – Sonny Rollins blues head and his only recording with Coltrane
- THINGS AIN’T WHAT THEY USED TO BE – entry level blues head
- WATERMELON MAN – Herbie Hancock variation on a blues
- WEST COAST BLUES – Wes Montgomery blues head in $\frac{3}{4}$

RHYTHM CHANGES HEADS

- ANTHROPOLOGY
 - A classic Charlie Parker head.
- DEXTERITY
 - Another great Charlie Parker tune. Parker’s heads are often times great studies on their own for learning how to improvise over chord changes.
- ETERNAL TRIANGLE, THE
 - This is a rhythm changes head written by saxophonist Sonny Stitt. You can hear it on Dizzy Gillespie’s 1957 record *Sonny Side Up*. This is a great one to learn because the bridge is re-harmonized and is worth looking in to.
- I GOT RHYTHM
 - This of course is the original rhythm changes by George Gershwin. It’s important to know where rhythm changes came from and be familiar with this tune. Keep in mind “I Got Rhythm” has a couple extra bars than the standard 32-bar rhythm changes form.
- LESTER LEAPS IN
 - This head was written by saxophone legend Lester Young for Count Basie’s Kansas City Seven. I suggest this one because it is incredibly easy and just a good catch phrase to know.
- MOOSE THE MOOCHE
 - Charlie Parker wrote a lot of great bebop heads over rhythm changes, and this is a good one.
- OLEO
 - “Oleo” is arguably the most commonly called rhythm changes head and is incredibly important to know. This one was written by Sonny Rollins.
- RHYTHM-A-NING

- This is a great rhythm changes head by Thelonious Monk. A lot of jazz musicians like to call this one, so it's a good one to know.
- STEEPLCHASE
 - Parker again. This one only has a melody for the A sections and the B section is open for improvisation.

POPULAR MODAL JAZZ STANDARDS

- BEATRICE
- BLACK NARCISSUS
- BOLIVIA
- CANTALOUPE ISLAND
- CYCLIC EPISODE
- FEE-FI-FO-FUM
- FOOTPRINTS
- FREEDOM JAZZ DANCE
- INVITATION
- LITTLE SUNFLOWER
- MAIDEN VOYAGE
- MILESTONES
- RECORDAME
- SO WHAT/ IMPRESSIONS
- TAKE FIVE

POPULAR BOSSA NOVAS

- BLACK ORPHEUS
- CHEGA DE SAUDADE (NO MORE BLUES)
- CORCOVADO
- DESIFINADO
- GIRL FROM IPANEMA, THE
- HOW INSENSITIVE
- MEDITATION
- ONCE I LOVED
- ONE NOTE SAMBA
- THE LITTLE BOAT
- WATCH WHAT HAPPENS
- WAVE