



Talkin' Jazz

Big Band Auditions

2023

Hello,

Welcome to the audition pack for the Talkin' Jazz Big Band, 2024.

The auditions will be held at the Brisbane Jazz Club on Saturday 18th of November and Sunday 19th of November between 9am and 1pm each day. The auditions will run for approximately fifteen minutes. We recommend arriving a little early to warm-up.

We will provide drum kit, piano, amps, music stands. Please provide the rest. Drummers need sticks and brushes – there will also be a small practise kit for drummers to warm up on.

We have included audition material (excerpts) for:

Trumpet, Trombone, Saxophones, Piano, Bass, Drum Kit, and Guitar.

Please note the tempo and style markings on the excerpts and the name of the piece of music when preparing.

As well as preparing this excerpt, please prepare the extra requirements below the excerpt. Auditionees will be offered the chance to improvise over a 12-bar blues as well. Aside from the musical excerpt we will have a short chat with applicants afterwards.

If you have any questions, please email bigband@talkinjazz.com.au

To organise an audition time please email us bigband@talkinjazz.com.au
– students please CC in a parent or carer to assist with communication.

We look forward to hearing you play!

Thanks so much,

Dan and Brodie.
Big Band directors.



TRUMPET

Excerpt from *Launching Pad* by Duke Ellington and Clark Terry

Medium swing, crotchet = 137

The musical score is written for a trumpet in G major. It consists of seven staves of music. The first staff begins with a box labeled 'I' and a dynamic marking of *f*. The second staff has a dynamic marking of *mp*. The third staff has a dynamic marking of *mp*. The fourth staff begins with a box labeled 'J'. The fifth staff has a dynamic marking of *mp*. The sixth staff has a dynamic marking of *mp*. The seventh staff has a dynamic marking of *mp*. The score includes various chords such as G, C7, C#°, G7, E7, Am7, D7, E7+9, Db7, Bm7, Bb°, and D7sus4. It also features melodic lines with triplets, growls, and slurs.

JLC9904

Scales: G major 2 octaves; A major 2 octaves; C min pentatonic

TROMBONE – please prepare F – H as a minimum. Thank you!

Excerpt from *Launching Pad* by Duke Ellington and Clark Terry

Medium swing, crotchet = 137

The musical score is written in bass clef with a key signature of one flat (Bb). It consists of 12 measures. Measure 1 is a whole rest. Measure 2 is a whole note chord (E major). Measure 3 is a quarter rest. Measures 4-6 contain a melodic line starting on G4, with dynamics (mf) and articulation marks. Measure 7 is a quarter rest. Measures 8-10 continue the melodic line. Measure 11 is a whole note chord (F major). Measure 12 is a whole note chord (F major) with a dynamic marking of mp. The score includes various musical notations such as slurs, accents, and dynamic markings.

Scales: F major 2 octaves; G major 2 octave; Bb melodic minor

ALTO SAXOPHONE

Excerpt from *Portrait of Louis Armstrong* by Duke Ellington

Medium swing, crotchet = 148

F



And (no need to play connected, you can leave a 2 bar break between)

H



I



J



Scales: Bb major 2 octaves; D major 2 octaves, A melodic min 1 octave

TENOR SAXOPHONE

Excerpt from *Portrait of Louis Armstrong* by Duke Ellington

Medium swing, crotchet = 148

Two staves of musical notation. The first staff begins with a boxed letter 'F' and contains a melodic line with eighth and sixteenth notes, including accidentals (flats and sharps). The second staff continues the melody with similar rhythmic patterns and accidentals.

And (no need to play connected, you can leave a 2 bar break between)

Three staves of musical notation. The first staff starts with a boxed letter 'H' and a dynamic marking of *f*. The second staff continues the melody with a triplet of eighth notes. The third staff starts with a boxed letter 'I' and ends with a fermata and a '2' indicating a double bar line. The fourth staff starts with a boxed letter 'J' and a dynamic marking of *mf*, featuring a triplet of eighth notes and ending with a fermata and a '2'.

Scales: Bb major 2 octaves; D major 2 octaves, A melodic min 1 octave

BARITONE SAXOPHONE

Excerpt from *Portrait of Louis Armstrong* by Duke Ellington

Medium swing, crotchet = 148

F




And (no need to play connected, you can leave a 2 bar break between)

H



I



J



Scales: Bb major 2 octaves; D major 2 octaves, A melodic min 1 octave

PIANO

Please prepare melody in the right hand and comp the chords in the left hand. Can present right hand only and then together.

We'd also like to hear just you comping the chords in the right hand, supported by root notes/bass line in the left.

Excerpt from *Launching Pad* by Duke Ellington and Clark Terry

Medium swing, crotchet = 137

By Duke Ellington and Clark Terry
Transcribed by David Berger

Medium swing ♩ = 137

Solo

The first system of musical notation consists of a grand staff with a treble and bass clef. The right hand (treble clef) contains a melodic line starting with a triplet of eighth notes (F, G, A) marked 'mf' and a '3'. The left hand (bass clef) contains a bass line with a triplet of eighth notes (F, G, A) marked 'mf' and a '3'. The chord progression for the first system is: F, Bb7, B°, F, F7. The key signature has one flat (Bb major/G minor) and the time signature is common time (C).

The second system of musical notation continues the piece. The right hand (treble clef) contains a melodic line with a triplet of eighth notes (Bb, C, D) marked '3'. The left hand (bass clef) contains a bass line with a triplet of eighth notes (Bb, C, D) marked '3'. The chord progression for the second system is: Bb7, B°, F, Bb7, Am7, Ab°. The key signature has one flat (Bb major/G minor) and the time signature is common time (C).

The third system of musical notation continues the piece. The right hand (treble clef) contains a melodic line with a triplet of eighth notes (C, D, Eb) marked '3'. The left hand (bass clef) contains a bass line with a triplet of eighth notes (C, D, Eb) marked '3'. The chord progression for the third system is: Gm7, C7, F, D7, Gm7, C7. The key signature has one flat (Bb major/G minor) and the time signature is common time (C).

Scales: Bb major 3 octaves, G melodic minor 3 octaves.

BASS (double or electric)

Excerpt from *Portrait of Louis Armstrong* by Duke Ellington

Medium swing, crotchet + 148

Chord progression for the first staff: **F** B \flat , D7, Gm, Fm7, B \flat 7

Chord progression for the second staff: Eb, Ebm, B \flat

Chord progression for the third staff: **G** Gm

Chord progression for the fourth staff: Gm, C7, F7

Chord progression for the fifth staff: **H** B \flat (tutti), Am7-5, D7, Gm, B \flat 7

Chord progression for the sixth staff: Eb, Eb7, Ebm, B \flat , G7, C7, F7

Scales: G major 3 octaves; B \flat min 2 octaves

Please prepare some walking over a 12-bar blues (B \flat , Eb, or F).

DRUM KIT

Excerpt from *Portrait of Louis Armstrong* by Duke Ellington

Medium swing, crotchet + 148

The image shows a musical score for a drum kit, divided into three sections: L, M, and N. Section L consists of two staves of music, each with a treble clef and a key signature of one flat. The music is written in a rhythmic notation style, with notes and rests on a five-line staff. Section M also consists of two staves of music, similar in notation to section L. Section N is a single staff of music, starting with a treble clef and a key signature of one flat. It includes dynamic markings such as *f*, *mf*, and *f*, and includes the instruction "Opt. on Cue" and "Ride Cr". The score is written in a rhythmic notation style, with notes and rests on a five-line staff.

JLC9907

Rudiments:

Paradiddle-diddles and triplets (accent third triplet).

4 bars of time into 4 bars of triplets around the drum kit x 3 @ 60bpm, 100bpm, 140bpm.

Please also prepare some swing time on the brushes, and samba and bossa nova patterns at tempo of your choice.

GUITAR

Excerpt from *The Sheik of Araby*, Ted Snyder, Harry B. Smith, & Francis Wheeler. Arranged by Duke Ellington (check for his version)

Swing feel, crotchet at 180bpm.

We are looking for a rhythmic interpretation of the chords. This can include small melodies or motivic ideas. Sections O – Q rhythm is open to interpretation. R to the end, play rhythm as written.

The chart consists of five staves of music in B-flat major, each with a box containing a section letter (O, P, Q, R) at the beginning. The notes are represented by diagonal slashes. Section O (measures 1-6) has chords: Bb6, Bb7, F7, F9+5. Section P (measures 7-12) has chords: Bb6, F7+5, Bb6, B7, Cm7, F9. Section Q (measures 13-18) has chords: F9, F7, Eb7, D7. Section R (measures 19-24) has chords: B7, C7, C#7, D7, Eb7, E7, Bb6/F, Bb6. The R section includes a rhythmic notation with stems and flags.

Scales: G major, 3 octaves; Bb min, 2 octaves

Please prepare chorus of 12 bar blues (Bb, Eb, or F) in the style of Freddie Green – crotchets on each beat.