

O Y C E

Orlando Youth Jazz Orchestra

2021-2022 Audition Packet



Hello and thank you for your interest in our jazz orchestra!

We are ecstatic at the prospect of having you be part of our accomplished jazz program! We pride ourselves in ensuring we uphold the highest standards of musicianship within our audition ensembles. Our jazz ensembles feature a variety of quality works of varying genres. Through your dedication, discipline, and artistry, we can accomplish great feats!

A little about our jazz ensembles: we strive to create a unique jazz education experience. We hold our groups to professional standards and therefore rehearse professionally. Our students hold each other accountable and run student-led sectionals. We frequently have guest clinicians and have a large number of ensemble conductors. We work on multiple concert programs simultaneously to plan for our many concerts.

During your tenure, we hope to aid in your progress to become more complete musicians, professionals, and people. We hope to continuously develop your appreciation of the arts and become better versions of yourselves through music. Most importantly, we want to create an environment where you all create fond memories and have fun!

Welcome to the Orlando Youth Chamber Ensembles!

Jesus Lopez

Executive Director/Founder

Director Orlando Youth Jazz Orchestra 1

## **Audition Guidelines**

\*This audition is for placement into the individual ensembles not for entry. OYCE firmly believes that no student regardless of ability should be turned away. We strive to place students in a positive environment where they can succeed and grow as musicians.

\*Play to the best of your ability. We are interested in knowing where you are, play what you can.

\*Please if you have any questions please feel free to ask! Please send all questions to [info@oyce.org](mailto:info@oyce.org)

\* Some ensembles offer an “honors” choir, your placement audition serves as the audition for the honors ensemble. Please specify in the subject line of your audition that you would like to be in the honors group.

\*All results are final for Honor groups, Salsa Band, and Jazz Band \*

\*Failure to submit audition tape on time will result in automatic forfeit of placement in the top ensemble.

\*Membership is granted upon fulfillment of your audition and completion of your member packet

# **Orlando Youth Jazz Orchestra Judging Rubric**

Name: \_\_\_\_\_

Instrument: \_\_\_\_\_

Audition grade/NEXT year's grade" \_\_\_\_\_

## **Audition Selection #1**

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## **Audition Selection #2**

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Sight Reading: E G F P

Jazz Style: E G F P

Improviseational Ability: E G F P

**COMMENTS:**

## **Orlando Youth Jazz Orchestra Judging Rubric**

<b>Intonation</b>	Intonation created a barrier to playing the solo in tune  1 2 3	There were many instances of pitch problems  4. 5. 6	Virtually all pitches were correct and in tune  7. 8. 9	The entire performance was tuned beautifully  10
<b>Rhythm Accuracy</b>	There were significant rhythm problems  1 2. 3	There were several places in which rhythm was not clear  456	Most rhythms were correct with only a few inaccurate spots  7. 8. 9	Rhythms were precise. Attacks and releases were exact.  10
<b>Facility</b>	Technical ability detracted from overall performance  1. 2. 3	Technical ability accurate but limited in the jazz style  456	Technical ability is proficient and jazz style is evident  7. 8. 9	Excellent command of technical abilities in the jazz style  10
<b>Improvisation</b>	Technical knowledge of scales and chords is at the basic level  1. 2. 3	Shows proficiency in improvising with limited understanding of jazz “vocabulary”  4 5. 6	Shows proficiency in improvising in the jazz style with few mis- takes  7. 8. 9	Excellent understanding and execution of jazz improvisation. Enhances performance  10
<b>Phrasing, Dynamics and Expression</b>	The performance did not express musical ideas effectively  1. 2.3	Expression was inhibited, or too subtle to convey to the listener  4. 5. 6	Musical expression was evident throughout  7. 8. 9	Performance clearly expressed the composer’s musical intent  10
<b>Overall Effect</b>	Limited understanding of musicality  1. 2. 3	Basic understanding of musicality  4. 5. 6	Proficient understanding of musicality  7. 8. 9	Exceptional understanding of musicality  10

**Total Score:**

## ***Saxophone, Trumpet, and Trombone***

### Scales

- Your E, G, Bb major scales

### Prepared Piece

- “*Anthropology*” by Parker/Gillespie (Melody and Solo)
- “*Willow Weep for Me*” by Ann Ronell
- Solo over “*Anthropology*”

\***Optional doubling** for saxophones on *flute* and/or *clarinet* (highly recommended but not mandatory) Please play the previous scales and the melody to “*Anthropology*”

\***Saxophonists** only need to audition on **one** saxophone, due to the nature of the auditions and to better place all members, you might be assigned a particular saxophone.

### ***\*Bass Trombone***

If interested in auditioning on Bass Trombone please add on to your audition the following three scales on bass trombone

- C, F, A major scales.

(This **DOES NOT** substitute your tenor trombone audition)

## Drums

Be able to demonstrate steady time keeping and rhythmic creativity in the following styles. Imagine yourself backing up a horn soloist.

- Bossa Nova – quarter note = 110
- Songo – half note = 92
- 3/4 & 4/4 Swing – quarter note = 160
- Jazz Shuffle – quarter note = 120

Improvise

- Play the full melody of “*Anthropology*” on the drum kit. Do your best to emulate and add creativity to the melody. Grooves must be a minimum of 16 measures.

**\*Optional doubling** on *Vibraphone* and/or *auxiliary percussion* is recommended but not mandatory. For vibraphone please play the melody to “*Willow Weep for Me*” and follow by comping over the chord changes.

## Guitar

### Scales

- Your Bb, Eb, G major scales

Prepared Pieces

- “*Anthropology*” (Comp & Solo)
- “*Willow Weep for Me*” (Comp only)
- Comp pieces in Swing, Bossa Nova, and “Freddie Green” Styles

**\*Optional:** O Chord Melody on tune of your choice

## **Bass (Electric and/or String Bass)**

### **Scales**

- Your Bb, Eb, G major scales Prepared Pieces
- “*Anthropology*” (Bass line & Solo)
- “*Willow Weep for Me*” (Bass line only)
- Prepare bass lines for pieces in both Swing and Bossa Nova

## **Piano**

### **Scales**

- Your Bb, Eb, G major scales (2 Octaves)

### **Prepared Pieces**

- “*Anthropology*” (Comp & Solo)
- “*Willow Weep for Me*” (Comp only)
- Comp pieces in Swing and Bossa Nova Styles

**\*Optional:** O Chord Melody on tune of your choice



## Key of C

(BOP) **ANTHROPOLOGY** 29  
-CHARLIE PARKER/  
DIZZY GILLESPIE

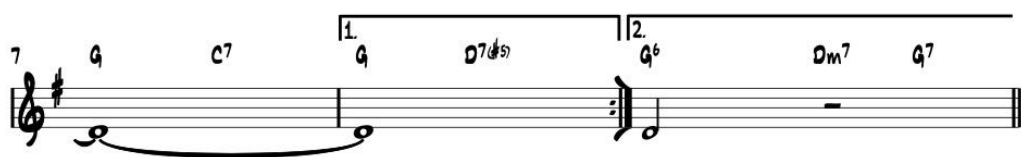
Chord symbols: Bb6, C-7, F7, Bb6, G-7, C-7, F7, F-7, Bb7, Eb7, Ab7, D-7, G7, C-7, F7, C-7, F7, Bb6, D7, G7, C7, F7, Bb6, C-7, F7, Bb6, G-7, C-7, F7, F-7, Bb7, Eb7, Ab7, C-7, F7, Bb6.

# WILLOW WEEP FOR ME

**A**

MEDIUM BALLAD

ANN RONELL



**B**



**A**



## Key of C (Bass Clef)

**ANTHROPOLOGY** <sup>29</sup>  
- CHARLIE PARKER /  
DIZZY GILLESPIE

(BOP)

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 10 staves of music. The chords are written above the notes. The first staff begins with a double bar line and a key signature change to one flat. The second staff has a key signature change to two flats (Bb and Eb). The third staff has a key signature change to one flat (Bb). The fourth staff has a key signature change to two flats (Bb and Eb). The fifth staff has a key signature change to one flat (Bb). The sixth staff has a key signature change to two flats (Bb and Eb). The seventh staff has a key signature change to one flat (Bb). The eighth staff has a key signature change to two flats (Bb and Eb). The ninth staff has a key signature change to one flat (Bb). The tenth staff has a key signature change to two flats (Bb and Eb). The score ends with a double bar line.

Chords: Bb6, C-7, F7, Bb6, G-7, C-7, F7, F-7, Bb7, Eb7, Ab7, D-7, G7, C-7, F7, C-7, F7, Bb6, D7, G7, C7, F7, Bb6, C-7, F7, Bb6, G-7, C-7, F7, F-7, Bb7, Eb7, Ab7, C-7, F7, Bb6.

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# WILLOW WEEP FOR ME

**A**

MEDIUM BALLAD

ANN RONELL



**B**



**A**



# Key of Bb

25.

(BOP) ANTHROPOLOGY ~~CHARLIE PARKER~~

Chords: C6, A7, D-7, G7, C, A-7, D-7, G7, G-7, C7, F7, Bb7, E-7, bA7, D-7, G7, D-7, G7, C6, E7, A7, D7, G7, C, A-7, D-7, G7, G-7, C7, F7, Bb7, D-7, G7, C6.

# WILLOW WEEP FOR ME

**A**

MEDIUM BALLAD

ANN RONELL

1 F 3 Bb9 F 3 Bb9 F 3 Gm7 C7 3

4 F Gm7 3 Ab7 F/A Bb9 Gm7(b9) 3 C7(b9)

7 F Bb7 1. F C7(b9) 2. Fb Cm7 F7

**B**

10 Bbm7 Bbm6 Fm7 3 F7 Bbm7 Ab7 Gb7 F7

14 Bbm7 Bbm6 Fm7 3 F7 Bbm7 Ab7 Gb7 Gm7 C7

**A**

18 F 3 Bb9 F 3 Bb9 F 3 Gm7 C7 3

21 F Gm7 3 Ab7 F/A Bb9 Gm7(b9) 3 C7(b9) F Bb7 Fb

## Key of Eb

**ANTHROPOLOGY** <sup>29</sup>  
- CHARLIE PARKER /  
DIZZY GILLESPIE

(BDP)

Chords and notation visible in the score:

- Staff 1:  $G^b$ ,  $A^{-7}$ ,  $D7$ ,  $G^b$ ,  $E^{-7}$
- Staff 2:  $A^{-7}$ ,  $D7$ ,  $D^{-7}$ ,  $G7$ ,  $C7$ ,  $F7$
- Staff 3:  $B^{-7}$ ,  $E7$ ,  $A^{-7}$ ,  $D7$ ,  $A^{-7}$ ,  $D7$ ,  $G^b$
- Staff 4:  $B7$ ,  $E7$
- Staff 5:  $A7$ ,  $D7$
- Staff 6:  $G^b$ ,  $A^{-7}$ ,  $D7$ ,  $G^b$ ,  $E^{-7}$ ,  $A^{-7}$ ,  $D7$
- Staff 7:  $D^{-7}$ ,  $G7$ ,  $C7$ ,  $F7$ ,  $A^{-7}$ ,  $D7$ ,  $G^b$

396.

# WILLOW WEEP FOR ME A. RONNELL

Handwritten musical score for "Willow Weep for Me" by A. Ronnell. The score is written on six staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The sixth staff is in bass clef. The music features various chords and melodic lines with triplets. Chords are labeled with letters and accidentals, such as E7, A7, F#m7, Bm7, Bb7, B7(b9), Em7, E7(b5), Em7A7, Dm7, G7, Cm7, F7, Bm7, E7, F#m7, G#m7, Bm7, Bb7, A7, Bb7, A7, F#m7, B7, E7, A7, E7, A7, F#m7, G#m7, Bm7, Bb7, A7, Bb7, A7, F#m7, B7, E7, A7, E7. Melodic lines include triplets of eighth notes and quarter notes. The score ends with a double bar line on the sixth staff.

