



2025-2026 Jazz Audition Packet

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Message from The Founder

Hello and welcome!

Thank you for your interest in the OYCE Jazz Ensembles. I'm thrilled at the opportunity to share this journey with you as part of our dynamic and high-achieving jazz community.

At OYCE, we are committed to excellence—both musically and personally. Our jazz ensembles perform a wide range of thoughtfully selected repertoire that challenges, inspires, and showcases your unique voice as a musician. Your artistry, focus, and hard work bring the music to life.

Most importantly, what you learn here will stay with you—enriching your musicianship and strengthening the bands and communities you're a part of.

We're honored to have you with us.

Welcome to the Orlando Youth Chamber Ensembles!

Jesus Lopez

Executive Director/Founder

Director Orlando Youth Chamber Jazz Ensembles

About Our Ensembles

We strive to create a unique jazz education experience. With frequent guest clinicians that help support our ensemble directors in giving you appropriate musical direction. We work on multiple concert programs simultaneously to plan for the many concert and performance opportunities that we are offered by partnering organizations. With groups such as our Jazz Ensembles, Salsa Band, Commercial Music Ensemble, Workshops and more, a wide variety of potential opportunities are available to our students.

Your Role as a Student

During your tenure, we hope to aid in your progress in becoming more complete musicians, professionals, and people. We hold our groups to professional standards and therefore rehearse professionally. Our students hold each other accountable and run student-led sectionals. We hope to continuously develop your appreciation of the arts and become better versions of yourselves through music. We want to create an environment where you all create fond memories and most importantly, Have Fun!

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're at on the audition recording, play what you can. We know the sky's the limit for everyone!

*How to submit: Email info@oyce.org your name, grade, instrument(s) auditioning, and the unlisted YouTube video link. In the subject line, write "JAZZ AUDITION - Last Name, First name"

*If you have any questions please feel free to ask! Send all questions and audition recordings to info@oyce.org with your name and instrument in the subject line

*All results are final for our jazz groups

*Membership is granted upon fulfillment of your audition and completion of your member packet, registration fee payment, and membership fees, an emailed notice of intent to pay in installments. Financial hardship will not prevent you from participating. We are eager to collaborate with you and are happy to assist with any concerns regarding membership costs. Please don't hesitate to reach out if you require support.

Welcome to the Orlando Youth Chamber Ensemble Jazz Auditions! We're excited to see your talent and passion for jazz. This packet contains everything you need to prepare for a successful audition, including audition requirements, repertoire guidelines, and important dates. Whether you're a seasoned performer or new to jazz, we encourage you to showcase your unique musical style and creativity. We look forward to hearing from you and wish you the best of luck in your preparation!

Our panel of judges will evaluate each audition based on several key criteria, ensuring a well-rounded assessment of both technical skill and musical expression. Performers will be scored on the following:

- **Technique & Precision:** Clarity, accuracy, and control of the instrument, including intonation, rhythm, and articulation.
- **Musicality & Expression:** The ability to convey emotion, style, and personal interpretation of the music, while maintaining a deep understanding of jazz idioms.
 - **Improvisation:** Creativity, coherence, and development of ideas during improvisation, reflecting a grasp of jazz vocabulary and spontaneous musical thought.
 - **Tone Quality:** A warm, rich, and appropriate sound for the instrument, contributing to an authentic jazz performance.
 - **Time & Rhythm:** A strong sense of timing, groove, and rhythmic accuracy, particularly during complex or syncopated passages.
 - **Style & Articulation:** The performance should demonstrate a solid understanding of jazz phrasing, articulation, and stylistic nuances.

Judges will provide feedback based on these criteria, and we encourage all participants to focus on both technical execution and creative expression.

Saxophone, Trumpet, and Trombone

Scales

- Your E, G, Bb major scales

Prepared Piece

- *Cotton Tail* (Head and Improvised Solo)
- *Round Midnight* (Head and Improvised Solo)

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

***Saxophonists** only need to audition on **one** saxophone, due to the nature of the auditions and to better place all members, students might be assigned a different saxophone than the one the member auditioned on.

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
- Funk – quarter note = 110
- 3/4 & 4/4 Swing – quarter note = 160
- Jazz Shuffle – quarter note = 120

- **Improvise**
- Play the full Head of Cotton Tail 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 Head to “*Cotton Tail*” and follow by comping over the chord changes.

Guitar

Scales

- Your Bb, Eb, G major scales

Prepared Pieces

- *Cotton Tail* (Comp the Head and Improvised Solo)
- *Round Midnight* (Comp the Head and Improvised Solo)
- Comp 3 pieces in Swing, Bossa Nova, & “Freddie Green” Styles

- **Optional:** Play a short song of your choice

Bass (Upright Bass and/or Electric Bass)

Scales

- Your Bb, Eb, G major scales

Prepared Pieces

- *Cotton Tail* (Bass line & Improvised Solo)
- *Round Midnight* (Bass line only)
- Prepare bass lines for pieces in both Swing and Bossa Nova styles

Piano

Scales

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

Prepared Pieces

- *Cotton Tail* (Comp & Improvised Solo)
- *Round Midnight* (Comp only)
- Comp pieces in Swing and Bossa Nova Styles
- **Optional:** Play a short song of your choice

Vocalists

- *A-Tisket, A-Tasket* (vocal cover)

***Optional:** While a scat section is entirely optional, it is highly encouraged!

Excerpts

C Instruments (Piano, Guitar, Flute, Percussion)

COTTONTAIL

- DUKE ELLINGTON

(FIRST)



Abmaj7 F-7 Bb-7 Eb7 C-7 F-7

Musical staff with notes and chords: Bb-7 Eb7 Ab7 Db D°

Musical staff with notes and chords: Ab Eb7

1. F7 - Bb-7 Eb7 2. Ab

Musical staff with notes and chords: F7 Bb-7 Eb7 Ab

Musical staff with notes and chords: C7 F7

Musical staff with notes and chords: Bb7 Eb7

Abmaj7 F-7 Bb-7 Eb7 C-7 F-7

Musical staff with notes and chords: Bb-7 Eb7 Ab7 Db

Musical staff with notes and chords: Ab Eb7

Musical staff with notes and chords: Ab

Musical staff with notes and chords: Ab Eb7 Ab

DUKE - "The Golden DUKE"

(BASS)

'ROUND MIDNIGHT

- MARK

Eb- C-7 b5 F-7 b5 Bb7 alt. Eb-7 Ab7

Musical staff with notes and rests.

B-7 E7 Bb-7 Eb7 Ab-7 Db7 Eb-7 Ab7

Musical staff with notes and rests.

1. B7 Bb7

Musical staff with notes and rests.

2. B7 Bb7 Eb-7

Musical staff with notes and rests.

C-7 b5 F7 b9 Bb7 C-7 b5 F7 b9 Bb7

Musical staff with notes and rests.

Ab-7 Db7 Gbmaj7 - Cb7 Bb7 Eb7 Db7 Cb7 Bb7

Musical staff with notes and rests.

Eb- C-7 b5 F-7 b5 Bb7 alt. Eb-7 Ab7 B-7 E7 Bb-7 Eb7

Musical staff with notes and rests.

Ab-7 Db7 Eb-7 Ab7 Cb7 Bb7 Eb-

Musical staff with notes and rests.

Bb Instruments (Trumpets, Tenor Sax)

(FAST) **Bb**

COTTON TAIL

- Duke Ellington

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb). Chords: BbΔ7, G-7, C-7, F7, D-7, G-7.

Musical staff 2: Treble clef. Chords: C-7, F7, Bb7, Eb, F°.

Musical staff 3: Treble clef. Chords: Bb, F7, 1. G7 / C-7 F7, 2. Bb.

Musical staff 4: Treble clef. Chords: D7, G7.

Musical staff 5: Treble clef. Chords: C7, F7.

Musical staff 6: Treble clef. Chords: BbΔ7, G-7, C-7, F7, D-7, G-7, C-7, F7.

Musical staff 7: Treble clef. Chords: Bb7, Eb, Bb, F7, Bb.

'ROUND MIDNIGHT

-MONK

(RALL.) *Bb*

F- D-7b5 G-7b5 C7ALT. F-7 Bb7
C#7 F#7 C-7 F7 Bb-7 Eb7 F-7 Bb7
1. C#7 C7 2. C#7 C7
F-7 D-7b5 G7b9 C7
D-7b5 G7b9 C7 Bb-7 Eb7 Ab7 /
Db7 C7 F7 Eb7 Db7 C7

D.C. AL 2ND END.

Eb Instruments (Alto Sax, Bari Sax)

'ROUND MIDNIGHT

(BALLAD)

-THELONIOUS MONK

Handwritten musical score for "Round Midnight" by Thelonius Monk. The score is written on six staves in G major, 4/4 time. It includes a key signature change to B-flat major for the second system. Chord symbols are written above and below the notes. The first system has two endings. The second system has two endings. The third system has two endings. The score is annotated with a red "EV" and a circled "1".

Chord symbols: C-, A-7b5, D-7b5, G7alt., C-7, F?, G#-7, C#7, G-7, C7, F-7, Bb7, C-7, F7, G#7, G7, C-7, A-7b5, D7b9, G7, A-7b5, D7b9, G7, F-7, Bb7, Eb7, Ab7, G7, C7, Bb7, Ab7, G7, C-, A-7b5, D-7b5, G7alt., C-7, F?, G#-7, C#7, G-7, C7, F-7, Bb7, C-7, F7, Ab7, G7, C-

MILES DAVIS - "Round Midnight"

"THELONIOUS MONK"

Bass Clef (Trombone, Bass Guitar)

Bla 90

COTTON TAIL

-DUKE ELLINGTON

(FIRST)

Bbmaj7 G-7 C-7 F7 D-7 G-7

C-7 F7 Bb7 Eb6 Eo7

Bb/F G-7 C-7 F7 C-7 F7 Bb6 /

D7 / / / % G7 / / / %

C7 / / / % F7 / / / %

Bbmaj7 G-7 C-7 F7 D-7 G-7

C-7 F7 Bb7 Eb6 Eo7

Bb/F G-7 C-7 F7 Bb6

BL
(BALLAD)

'ROUND MIDNIGHT

345
-THELONIOUS MONK/
COOTIE WILLIAMS/
BERNIE HANIGHEN

A Eb- / D / Db C07 Ab-9 Db7 C-7b5

B-7 E7 Bb-7 Eb7 Ab-7 Db7 Eb- Ab7b5

1. C-7b5 B7b5 Bb7b5(b9) 2. C-7b5 B7b5 Bb7 #11 4 Eb6

B C-7b5 B7b5 Bb7b5 C-7b5 B7b5 Bb7b5

Ab-7 F-7(no5th) Bb7 C-7b5 F7 Db9 Cb9 Ab-7 F-7(no5th) Bb7

C Eb- / D / Db C07 Ab-9 Db7 C-7b5 B-7 E7 Bb-7 Eb7

Ab-7 Db7 Eb- Ab7b5 C-7b5 B7b5 Bb7 #11 4 Eb6

Vocal Audition

A-TISKET, A-TASKET

- ELLA FITZGERALD/VAN ALEXANDER

(MED. SWING)

E_b

A - tis - ket a - tas - ket, a green and yel - low

E_o7 *F-7* *B_b7* *F-7* *B_b7*

bas - ket, I bought a bas - ket for my mom - mie,

F-7 *B_b7* *E_b* *B_b7* *E_b*

on the way I dropped it. I dropped it, I

B_b7 *E_b* *E_o7*

dropped it. Yes, on the way I dropped it. A

F-7 *B_b7* *F-7* *B_b7* *F-7* *B_b7*

lit - tle girl - ie picked it up and took it to the mar -

E_b *E_b7* *A_b* *A_b-6*

- ket. She was truck-in' on down the av - e - nue with -

E_b *E_b7* *A_b*

out a sin - gle thing to do. She was peck, peck, peck-in'