

University of Detroit Jesuit High School and Academy: Symphonic and Jazz Band Audition Requirements

All students wishing to participate in U of D's **Symphonic** and **Jazz** bands who are not currently enrolled in either class *must* submit an audition video. Registration in either class is contingent upon the results of this video submission. All instrumentalists desiring to audition for and enroll in **Jazz Band** *must* also be enrolled in **Symphony Band** except for those students playing the following instruments: drum set, upright bass/bass guitar, guitar, piano. All students interested in either ensemble are encouraged to audition.

SYMPHONIC BAND AUDITION REQUIREMENTS

All students not currently enrolled in Symphonic Band who would like to participate must submit a video audition with the following guidelines:

1. Perform the following **3 Major scales in concert key: Bb, F, and C**. All three scales must be performed with a metronome click in the video, at the following tempo: quarter note = 80 bpm. **Note: Percussionists must complete on mallets or piano.** The following rhythm, articulations, and dynamics must be followed:

♩ = 80

mp *f* *mp*

- OR -

♩ = 80

mp *f* *mp*

2. Perform a **C chromatic scale** with a metronome click in the video, at the following tempo: quarter note = 80 bpm. **Note: Percussionists must complete on mallets or piano.** The following rhythm, articulations, and dynamics must be followed:

♩ = 80

mp *f* *mp*

- OR -

♩ = 80

mp *f* *mp*

3. Perform **one etude** of your choosing that best demonstrates your musical abilities. **Note:** only etudes will be accepted. (**Percussionists** must perform the following rudiments from the [PAS International Drum Rudiments](#) sheet: 1-5, 16, & 20, which is attached to this sheet.) Excerpts from band music will not count.
4. **Sight read** a piece of music. **Note:** Your sightreading music will be sent to you via email when ready to audition.


JAZZ BAND AUDITION REQUIREMENTS

All students not currently enrolled in Jazz Band **must** be enrolled in **Symphonic Band** in order to audition for **Jazz Band**. Students who are currently auditioning for **Symphonic Band** may simultaneously audition for **Jazz Band**. All students auditioning for **Jazz Band** must submit a video audition with the following guidelines:

1. Perform the following **4 Major scales in concert key: Bb, F, G, and D**. All four scales must be performed with a metronome click in the video, at the following tempo: quarter note = 110 bpm. The following rhythm and style are to be followed:

(♩ = 110)
Swing! ♩ = ♩³♩


(9th scale degree)



- OR -

(♩ = 110)
Swing! ♩ = ♩³♩

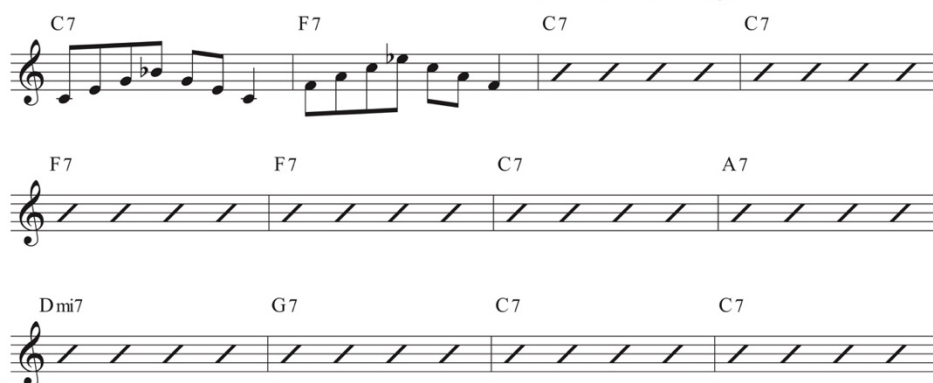
(9th scale degree)



2. **Arpeggiate the chords of a 12 bar blues progression in the concert key of C Major**. This must be performed with a metronome click in the video at the following tempo: quarter note = 110 bpm. The following rhythm and style are to be followed:

(♩ = 110)
Swing! ♩ = ♩³♩

(continue in same way)



3. Prepare the jazz etude “**Time Well Tell**,” which is attached to this document. **Be certain to select the etude corresponding to your instrument.** **Clarinets** may choose either the tenor sax or trumpet version of the etude. Pianists, Bassists, and Guitarists must select either the **Flute** version, or the **Trombone** version, depending on the clef they read. (Audio examples of the etude are provided as well.)
4. **Sight read** and **improvise** over a piece of music (blues) with a backing track. Your sightreading music and backing track will be sent to you via email when ready to audition.

Rhythm Section (guitar/piano/bass/drums): Record yourself playing 3 choruses of a 12 bar blues in the key of Bb.

- **Guitar/Piano:** record yourself comping to the backing track provided.

- **Bass:** walk a bassline for the backing track provided.
- **Drums:** play a basic jazz/swing pattern over the backing track provided.

NOTES ON SCALES/MUSIC FOR AUDITION

All students are strongly encouraged to discuss the audition process with their current band director and/or private lesson instructor before submitting. This will ensure that each student understands how to perform (and record) an audition video that demonstrates their musical best abilities.

NOTES ON VIDEO SUBMISSION

Audition videos should follow these guidelines:

- Student and instrument are clearly visible.
- The audio quality is decent.
- Student is wearing clothing appropriate for an in-person, formal audition.

Do not email video auditions. Take the following approach when sending audition videos:

- Upload the video(s) to YouTube, make them “private,” and then email a copy of the link to view.
- Upload to your Google Drive or Dropbox account, and email a link to the video for download.
- Send a copy of the file via a file transfer service, e.g., [WeTransfer](#).

*Please email **Joshua James** with any questions you may have regarding the audition video submission process: Joshua.james@uofdjesuit.org.*

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) to open (slow) and/or at an even moderate march tempo.

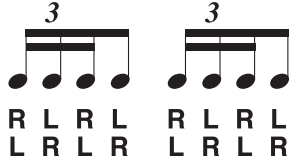
I. ROLL RUDIMENTS

A. Single Stroke Roll Rudiments

- ## 1. Single Stroke Roll *



- ## 2. Single Stroke
- ### Four



- ### 3. Single Stroke Seven



B. Multiple Bounce Roll Rudiments

- #### 4. Multiple Bounce Roll



- ## 5. Triple Stroke Roll



C. Double Stroke Open Roll Rudiments

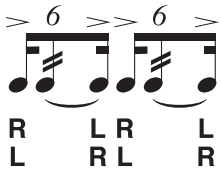
- ## 6. Double Stroke Open Roll *



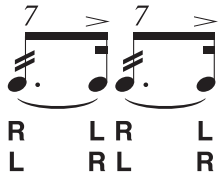
- ## 7. Five Stroke Roll *



- ## 8. Six Stroke Roll

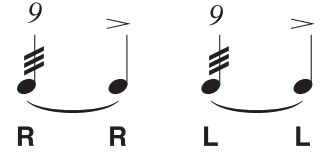


- ## 9. Seven Stroke Roll *

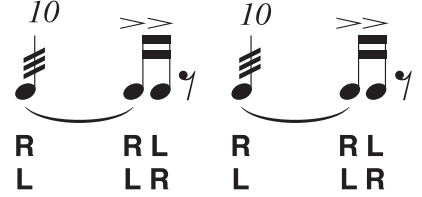


* These rudiments are also included in the original Standard 26 American Drum Rudiments.

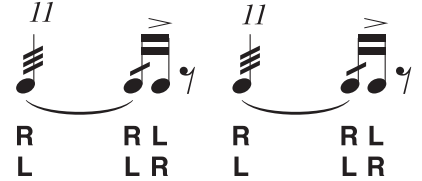
- ## 10. Nine Stroke Roll *



- ## 11. Ten Stroke Roll *



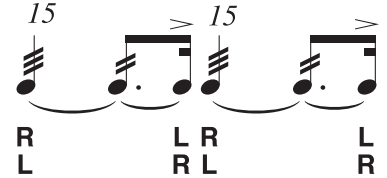
- ## 12. Eleven Stroke Roll *



- ### 13. Thirteen Stroke Roll *



- ## 14. Fifteen Stroke Roll *



- ## 15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

- ## 16. Single Paradiddle *



- ### 17. Double Paradiddle *



- ### 18. Triple Paradiddle



- ## 19. Single Paradiddle-diddle



III. FLAM RUDIMENTS

20. Flam *



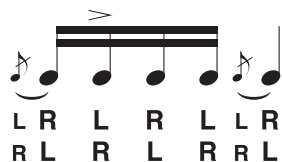
21. Flam Accent *



22. Flam Tap *



23. Flamacue *



24. Flam Paradiddle *



25. Single Flammed Mill



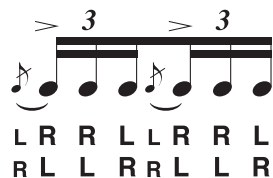
26. Flam Paradiddle-diddle *



27. Pataflafla



28. Swiss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag *



32. Single Drag Tap *



33. Double Drag Tap *



34. Lesson 25 *



35. Single Dragadiddle



36. Drag Paradiddle #1 *



37. Drag Paradiddle #2 *



38. Single Ratamacue *



39. Double Ratamacue *



40. Triple Ratamacue *



Time Will Tell

Complete Jazz Styles
PROMOTIONAL COPY

Randy Hunter

Alto Sax

Medium Bop

♩ = 152

Chords and markings in the score:

- Staff 1: Cmaj7, A, Cm7, F7, >
- Staff 2: Dm7, Fm7, Bb7, To Coda
- Staff 3: Em7, Ebm7, Ab7, Dm7, G7, #
- Staff 4: Em7, Ebm7, Ab7, Dm7, G7, simile
- Staff 5: [2] Cmaj7, 3, Cm7, F7
- Staff 6: Dm7, Fm7, Bb7, 3
- Staff 7: Em7, Ebm7, Ab7, Dm7, G7, 3
- Staff 8: Em7, Ebm7, Dm7, G7, C6
- Staff 9: [3] Cmaj7, Cm7, F7, 3
- Staff 10: Dm7, Fm7, Bb7

Em7 Ebm7 Ab7 Dm7 G7

Em7 Ebm7 Ab7 Dm7 G7

4 Cm7 Cm7 F7

Dm7 3 Fm7 3 Bb7

Em7 3 Ebm7 Ab7 Dm7 G7

Em7 Ebm7 Dm7 G7 C 3 D.C. al Coda

⊕ Coda Em7 Ebm7 Ab7 Dm7

G7 Em7 Ebm7 Dm7 G7 C

As the tempos increase with swing style pieces, the triplet feel, like you would place on harder swinging pieces such as "Thru the Mill," tends to straighten out. At faster tempos, the use of articulation on the accented tones serves the purpose of exuding the swing style. Look at the first section of this piece and you will notice that the articulation is charted through the use of slur markings. Accented notes are tongued while notes with less emphasis are slurred. Listen to the demonstration on the CD and notice how the articulation/accent patterns create the swing feel at this faster tempo.

IMPORTANT: This etude was taken from "Complete Jazz Styles, Introductory Etudes in Jazz Comprehension, Book 2." Additional promotional material, including MP3 and PDF downloads, is available at www.randyhunterjazz.com.

Time Will Tell

Complete Jazz Styles
PROMOTIONAL COPY

Trombone
Medium Bop
♩ = 144

Randy Hunter

Chords and markings in the score:

- Staff 1: $E\flat\text{maj}7$, Λ , $E\flat m7$, $A\flat 7$, *To Coda*
- Staff 2: $Fm7$, $A\flat m7$, $D\flat 7$
- Staff 3: $Gm7$, $F\sharp m7$, $B7$, $Fm7$, $B\flat 7$, *simile*
- Staff 4: $Gm7$, $F\sharp m7$, $B7$, $Fm7$, $B\flat 7$
- Staff 5: $E\flat\text{maj}7$ (first ending 2), $E\flat m7$, $A\flat 7$
- Staff 6: $Fm7$, $A\flat m7$, $D\flat 7$
- Staff 7: $Gm7$, $F\sharp m7$, $B7$, $Fm7$, $B\flat 7$
- Staff 8: $Gm7$, $F\sharp m7$, $Fm7$, $B\flat 7$, $E\flat 6$
- Staff 9: $E\flat\text{maj}7$ (first ending 2), $E\flat m7$, $A\flat 7$ (third ending 3)
- Staff 10: $Fm7$, $A\flat m7$, $D\flat 7$

4

D.C. al Coda

Coda

As the tempos increase with swing style pieces, the triplet feel, like you would place on harder swinging pieces such as "Thru the Mill," tends to straighten out. At faster tempos, the use of articulation on the accented tones serves the purpose of exuding the swing style. Look at the first section of this piece and you will notice that the articulation is charted through the use of slur markings. Accented notes are emphasized with the tongue while notes with less emphasis are played with a slurred feel. Listen to the demonstration on the CD and notice how the articulation/accent patterns create the swing feel at this faster tempo.

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Time Will Tell

Complete Jazz Styles
PROMOTIONAL COPY

Flute

Medium Bop

♩ = 144

Randy Hunter

Chord symbols and musical notation are present throughout the score. Key symbols include $E\flat$ maj7, $E\flat$ m7, $A\flat$ 7, F m7, $A\flat$ m7, $D\flat$ 7, G m7, $F\sharp$ m7, B 7, $B\flat$ m7, $B\flat$ 7, and $E\flat$ 6. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like accents (^) and slurs. The piece ends with a "To Coda" instruction. A "simile" instruction is also present. The score is marked with a "2" and a "3" in boxes, indicating repeat sections.

Gm7 F#m7 B7 Fm7 Bb7
 Gm7 F#m7 B7 Fm7 Bb7
 4 Ebmaj7 Ebm7 Ab7
 Fm7 Abm7 Db7
 Gm7 F#m7 B7 Fm7 Bb7
 Gm7 F#m7 Fm7 Bb7 Eb 3 D.C. al Coda
 Coda Gm7 F#m7 B7 Fm7
 Bb7 Gm7 F#m7 Fm7 Bb7 Eb

As the tempos increase with swing style pieces, the triplet feel, like you would place on harder swinging pieces such as "Thru the Mill," tends to straighten out. At faster tempos, the use of articulation on the accented tones serves the purpose of exuding the swing style. Look at the first section of this piece and you will notice that the articulation is charted through the use of slur markings. Accented notes are tongued while notes with less emphasis are slurred. Listen to the demonstration on the CD and notice how the articulation/accent patterns create the swing feel at this faster tempo.

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Time Will Tell

Complete Jazz Styles
PROMOTIONAL COPY

Tenor Sax

Medium Bop

♩ = 152

Randy Hunter

Chord changes and musical notation are as follows:

- Staff 1: Fmaj7, A, Fm7, Bb7
- Staff 2: Gm7, Bbm7, Eb7, To Coda
- Staff 3: Am7, G#m7, C#7, Gm7, C7
- Staff 4: Am7, G#m7, C#7, Gm7, C7, simile
- Staff 5: [2] Fmaj7, Fm7, Bb7
- Staff 6: Gm7, Bbm7, Eb7
- Staff 7: Am7, G#m7, C#7, Gm7, C7
- Staff 8: Am7, G#m7, Gm7, C7, F6
- Staff 9: [3] Fmaj7, Fm7, Bb7
- Staff 10: Gm7, Bbm7, Eb7

IMPORTANT: This etude was taken from "Complete Jazz Styles, Introductory Etudes in Jazz Comprehension, Book 2." Additional promotional material, including MP3 and PDF downloads, is available at www.randyhunterjazz.com.

Time Will Tell

Complete Jazz Styles
PROMOTIONAL COPY

Randy Hunter

Trumpet

Medium Bop

$\text{♩} = 152$

Chord changes: Fmaj7, Fm7, Bb7, Gm7, Bbm7, Eb7, Am7, G#m7, C#7, Gm7, C7, Am7, G#m7, C#7, Gm7, C7, Fmaj7, Fm7, Bb7, Gm7, Bbm7, Eb7, Am7, G#m7, C#7, Gm7, C7, Am7, G#m7, Gm7, C7, F6, Fmaj7, Fm7, Bb7, Gm7, Bbm7, Eb7.

Other markings: *To Coda*, simile, 3 (triplet), 3 (triplet), 3 (triplet).



IMPORTANT: This etude was taken from "Complete Jazz Styles, Introductory Etudes in Jazz Comprehension, Book 2." Additional promotional material, including MP3 and PDF downloads, is available at www.randyhunterjazz.com.