

Butler University

Jazz Ensembles and Jazz Combos

Audition Information and Procedure

To those of you who are returning students, welcome back to school. To those of you who are incoming freshmen, welcome to Butler. We look forward to hearing you. We have an exciting year (filled with guest artists, concerts, and other events) planned. Please read the information below regarding auditions.

1. Pick up the appropriate audition materials on at <http://www.butler.edu/music>
2. Auditions will consist of the following:
 - a. The assigned etude "Proxy" for your instrument. Drummers will not be asked to do this component of the audition.
 - b. A prepared piece of your choice (solo transcription, etude, etc.)
 - i. *Note:* We highly recommend that you involve a good amount of listening in this aspect of your audition. If you choose not to transcribe something on your own, make sure you really study the relevant recordings.
 - c. Sight-reading
 - d. Melody and Improvisation on "Doxy" (mandatory for jazz combo, including drummers, optional for jazz ensemble).
 - e. *Note:* Drummers will be asked to demonstrate different styles (ballad, swing, afro-cuban, bossa, funk)
 - f. Contact Dr. Pivec for recordings of these pieces or suggestions on the piece of your choice.
3. Sign up for an audition time outside of the School of Music office. If you have a conflict with the audition time, please contact me at mpivec@butler.edu to make other arrangements.
4. Fill out the contact information form prior to your audition. These will be outside of my office door on the day of the audition.

Bass

Proxy TRACK 10

Jim Snidero

♩ = 127

CHORUS 1

Bb7 Eb7 Ab7 G7alt. C7 F7 Bb7 F7

5 Bb7 G7alt. C-7 F7#5

9 Bb7 Eb7 E°

13 Bb7 A7alt. Ab7 G7 C-7 F7 Bb7 F7

CHORUS 2

17 Bb7 Eb7 Ab7 G7alt. C7 F7alt. Bb7 F7

21 Bb7 G7b9 C7 F7

25 Bb7 Eb7 E°

29 Bb7 A7 Ab7 G7 C-7 F7 Bb7 F7

CHORUS 3

33 Bb7 Eb7 Ab7 G7alt. C7 F7 Bb7 F7

33 3

37 Bb7 G7alt. C7#11 F7alt.

41 Bb7#11 Eb7#11 E°

45 Bb7 A7alt. Ab7 G7 C-7 F7 Bb7 F7

CHORUS 4

49 Bb7 Eb7 D7alt. G7#9 C-7 F7 Bb7 F7

53 Bb7 Eb7 Ab7 E7alt. C7#11 F7alt.

57 Bb7 Eb7 E°

61 Bb7 A7 Ab7 G7 C-7 F7 Bb7

♩ = 127

CHORUS 1

B \flat 7 Eb7 A \flat 7 G7alt. C7 F7 B \flat 7 F7

5 B \flat 7 G7alt. C7 F7#5

9 B \flat 7 Eb7 E $^{\circ}$

13 B \flat 7 A7alt. A \flat 7 G7 C-7 F7 B \flat 7 F7

CHORUS 2

17 B \flat 7 Eb7 A \flat 7 G7alt. C7 F7alt. B \flat 7 F7

21 B \flat 7 G7b9 C7 F7

25 B \flat 7 Eb7 E $^{\circ}$

29 B \flat 7 A7 A \flat 7 G7 C-7 F7 B \flat 7 F7

Musical staff 1: Treble clef, 4/4 time signature. The melody consists of eighth and quarter notes. A triplet of eighth notes is marked with a '3' below it.

Musical staff 2: Treble clef, 4/4 time signature. Chord changes are indicated above the staff: Bb7, G7alt., C7#11, and F7alt. The melody continues with eighth and quarter notes.

Musical staff 3: Treble clef, 4/4 time signature. Chord changes are indicated above the staff: Bb7#11, Eb7#11, and E°. The melody features quarter notes and eighth notes.

Musical staff 4: Treble clef, 4/4 time signature. Chord changes are indicated above the staff: Bb7, A7alt., Ab7, G7, C-7, F7, Bb7, and F7. The melody includes quarter and eighth notes.

CHORUS 4

Musical staff 5: Treble clef, 4/4 time signature. Chord changes are indicated above the staff: Bb7, Eb7, D7alt., G7#9, C-7, F7, Bb7, and F7. The melody starts with quarter notes and includes accents.

Musical staff 6: Treble clef, 4/4 time signature. Chord changes are indicated above the staff: Bb7, Eb7, Ab7, G7alt., C7#11, and F7alt. The melody features quarter and eighth notes.

Musical staff 7: Treble clef, 4/4 time signature. Chord changes are indicated above the staff: Bb7, Eb7, and E°. The melody includes quarter notes and rests.

Musical staff 8: Treble clef, 4/4 time signature. Chord changes are indicated above the staff: Bb7, A7, Ab7, G7, C-7, F7, and Bb7. The melody consists of quarter notes.

Trombone

Proxy TRACK 10

Jim Snidero

♩ = 127

CHORUS 1

5 8 11 14 17 20 23 26

Bb7 Eb7 Ab7 G7alt. C7 F7 4 Bb7 F7

5 8 11 14 17 20 23 26

Bb7 G7alt. C-7 F7#5

9 12 15 18 21 24 27 30

Bb7 4 Eb7 E°

13 16 19 22 25 28 31 34

Bb7 A7alt. Ab7 G7 C-7 F7 Bb7 F7

CHORUS 2

17 20 23 26 29 32 35 38

Bb7 Eb7 Ab7 G7alt. C7 F7alt. Bb7 F7

21 24 27 30 33 36 39 42

Bb7 G7b9 C7 F7

25 28 31 34 37 40 43 46

Bb7 Eb7 E°

29 32 35 38 41 44 47 50

Bb7 A7 Ab7 G7 C-7 F7 Bb7 F7

33 Bb7 Eb7 Ab7 G7alt. C7 F7 Bb7 F7

37 Bb7 G7alt. C7#11 F7alt. 6 6

41 Bb7#11 Eb7#11 E°

45 Bb7 A7alt. Ab7 G7 C-7 F7 Bb7 F7

CHORUS 4

49 Bb7 Eb7 D7alt. G7#9 C-7 F7 Bb7 F7

53 Bb7 Eb7 Ab7 E7alt. C7#11 F7alt.

57 Bb7 Eb7 E°

61 Bb7 A7 Ab7 G7 C-7 F7 Bb7

♩ = 127

CHORUS 1

1 G7 C7 F7 E7alt. A7 D7 G7 D7

5 G7 E7alt. A7 D7#5

9 G7 C7 C#°

13 G7 F#7alt. F7 E7 A-7 D7 G7 D7

CHORUS 2

17 G7 C7 F7 E7alt. A7 D7alt. G7 D7

21 G7 E7b9 A7 D7

25 G7 C7 C#°

29 G7 F#7 F7 E7 A-7 D7 G7 D7

CHORUS 3

33 G7 C7 F7 E7alt. A7 D7 G7 D7

37 G7 E7alt. A7#11 D7alt.

41 G7#11 C7#11 C#°

45 G7 F#7alt. F7 E7 A-7 D7 G7 D7

CHORUS 4

49 G7 C7 B7alt. E7#9 A-7 D7 G7 D7

53 G7 C7 F7 E7alt. A7#11 D7alt.

Breath attack

57 G7 C7 C#°

61 G7 F#7 F7 E7 A-7 D7 G7

Tenor

Proxy

TRACK 10

Jim Snidero

♩ = 127

CHORUS 1

1 C7 F7 Bb7 A7alt. D7 G7 C7 G7

5 C7 A7alt. D7 G7#5

9 C7 F7 F#°

13 C7 B7alt. Bb7 A7 D-7 G7 C7 G7

CHORUS 2

17 C7 F7 Bb7 A7alt. D7 G7alt. C7 G7

21 C7 A7b9 D7 G7

25 C7 F7 F#°

29 C7 B7 Bb7 A7 D-7 G7 C7 G7

33 C7 F7 Bb7 A7alt. D7 G7 C7 G7

37 C7 A7alt. D7#11 G7alt.

41 C7#11 F7#11 F#o

45 C7 B7alt. Bb7 A7alt. D-7 G7 C7 G7

CHORUS 4

49 C7 F7 E7alt. A7#9 D-7 G7 C7 G7

53 C7 F7 Bb7 A7alt. D7#11 G7alt.

57 C7 F7 F#o

61 C7 B7 Bb7 A7 D-7 G7 C7

Piano

Proxy

TRACK 8

Jim Snidero

Shuffle ♩ = 127

CHORUS 1

Bb7 Eb7 Ab7 G7alt. C7 F7 Bb7 F7

Musical notation for the first system of Chorus 1, measures 1-4. The score is in 4/4 time with a shuffle feel. The key signature has two flats (Bb and Eb). The melody is written in the treble clef, and the accompaniment is in the bass clef. Chords are indicated above the staff: Bb7, Eb7, Ab7, G7alt., C7, F7, Bb7, F7.

5 Bb7 Eb7 Ab7 G7 C7 C7#5 F7#5

Musical notation for the second system of Chorus 1, measures 5-8. The score continues from the previous system. Chords are indicated above the staff: Bb7, Eb7, Ab7, G7, C7, C7#5, F7#5.

9 Bb7 (E7) Eb7 E°

Musical notation for the third system of Chorus 1, measures 9-12. The score continues from the previous system. Chords are indicated above the staff: Bb7, (E7), Eb7, E°.

13 Bb7 A7alt. Ab7 G7 C7 F7 Bb7#9/13 F7

Musical notation for the fourth system of Chorus 1, measures 13-16. The score continues from the previous system. Chords are indicated above the staff: Bb7, A7alt., Ab7, G7, C7, F7, Bb7#9/13, F7.

CHORUS 2

Bb7 Eb7 Ab7 G7alt. C7 F7alt. Bb7 F7

Musical notation for the first system of Chorus 2, measures 17-20. The score is in 4/4 time with a shuffle feel. The key signature has two flats (Bb and Eb). The melody is written in the treble clef, and the accompaniment is in the bass clef. Chords are indicated above the staff: Bb7, Eb7, Ab7, G7alt., C7, F7alt., Bb7, F7.

Musical notation for the first system, measures 1-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The music features a mix of eighth and quarter notes in the treble, and block chords and eighth notes in the bass. There are some accents (^) and slurs over notes in the treble staff.

25 Bb7 (E7#11) Eb7 E°

Musical notation for the second system, measures 25-28. The system consists of two staves. Chord symbols are placed above the treble staff: Bb7, (E7#11), Eb7, and E°. The music continues with similar rhythmic patterns as the first system.

29 Bb7 A7 Ab7 G7 C7#9 F7 Bb7 F7

Musical notation for the third system, measures 29-32. The system consists of two staves. Chord symbols are placed above the treble staff: Bb7, A7, Ab7, G7, C7#9, F7, Bb7, and F7. The notation includes various rhythmic values and articulations.

CHORUS 3

33 Bb7 Eb7 Ab7 G7 alt. C7 (C7#9)F7 Bb7#9 13

Musical notation for the fourth system, measures 33-36. The system consists of two staves. A box labeled "CHORUS 3" is placed above the first measure. Chord symbols are placed above the treble staff: Bb7, Eb7, Ab7, G7 alt., C7, (C7#9)F7, and Bb7#9 13. The notation includes a triplet of eighth notes in the treble staff.

37 Bb7 A7b9 Ab7 G7 C7#11 F7 alt.

Musical notation for the fifth system, measures 37-40. The system consists of two staves. Chord symbols are placed above the treble staff: Bb7, A7b9, Ab7, G7, C7#11, and F7 alt. The notation includes various rhythmic values and articulations.

41 Bb7#11 E7#11 Eb7#11 E° B7 Bb7

Musical notation for the sixth system, measures 41-44. The system consists of two staves. Chord symbols are placed above the treble staff: Bb7#11, E7#11, Eb7#11, E°, B7, and Bb7. The notation includes various rhythmic values and articulations.

CHORUS 4

49

Bb7#9 Eb7#9 D7alt. G7alt. C7#9 F7 Bb7 C7#9 F7

53

Bb7 Eb7#9 Ab7 G7alt. (G-7 C7#11 C7 F#-7 F7alt. B7)

57

Bb7 (B7) Bb7 (Bb7b9) Eb7 E° B7

61

Bb7 A7 Ab7 G7 C7#9 F7 Bb7#9 13

Trumpet

Proxy TRACK 10

Jim Snidero

♩ = 127

CHORUS 1

C7 F7 Bb7 A7alt. D7 G7 C7 G7

5 C7 A7alt. D7 G7#5

9 C7 F7 F#o

13 C7 B7alt. Bb7 A7 D-7 G7 C7 G7

CHORUS 2

17 C7 F7 Bb7 A7alt. D7 G7alt. C7 G7

21 C7 A7b9 D7 G7

25 C7 F7 F#o

29 C7 B7 Bb7 A7 D-7 G7 C7 G7

33 C7 F7 Bb7 A7alt. D7 G7 C7 G7

Musical staff 33-36: Treble clef, 4/4 time. Measures 33-36. Chords: C7, F7, Bb7, A7alt., D7, G7, C7, G7. Includes a triplet in measure 35 and an accent in measure 36.

37 C7 A7alt. D7#11 G7alt.

Musical staff 37-40: Treble clef, 4/4 time. Measures 37-40. Chords: C7, A7alt., D7#11, G7alt. Includes accents in measures 37, 38, 39, and 40.

41 C7#11 F7#11 F#°

Musical staff 41-44: Treble clef, 4/4 time. Measures 41-44. Chords: C7#11, F7#11, F#°. Includes a triplet in measure 41 and a half note in measure 44.

45 C7 B7alt. Bb7 A7alt. D-7 G7 C7 G7

Musical staff 45-48: Treble clef, 4/4 time. Measures 45-48. Chords: C7, B7alt., Bb7, A7alt., D-7, G7, C7, G7. Includes a triplet in measure 45 and an accent in measure 48.

CHORUS 4

49 C7 F7 E7alt. A7#9 D-7 G7 C7 G7

Musical staff 49-52: Treble clef, 4/4 time. Measures 49-52. Chords: C7, F7, E7alt., A7#9, D-7, G7, C7, G7. Includes accents in measures 49, 50, 51, and 52.

53 C7 F7 Bb7 A7alt. D7#11 G7alt.

Musical staff 53-56: Treble clef, 4/4 time. Measures 53-56. Chords: C7, F7, Bb7, A7alt., D7#11, G7alt. Includes a triplet in measure 53 and an accent in measure 56.

7 C7 F7 F#°

Musical staff 57-60: Treble clef, 4/4 time. Measures 57-60. Chords: C7, F7, F#°. Includes a triplet in measure 57 and an accent in measure 60.

C7 B7 Bb7 A7 D-7 G7 C7

Musical staff 61-64: Treble clef, 4/4 time. Measures 61-64. Chords: C7, B7, Bb7, A7, D-7, G7, C7. Includes accents in measures 61, 62, 63, and 64.



13. Doxy



PLAY 8 CHORUSES (♩ = 92)

By Sonny Rollins

The Bb blues scale can be used exclusively, but you will want to combine it with a more "vertical" (adhering literally to each chord scale) approach to add variety. Listen to Sonny Rollins play this song.

Famous Recording: Miles Davis (Prestige OJC-245/OJCCD-245-2)

Chord progression: Bb7, Ab7, G7, C7, F7, Bb7

Chord progression: Bb7, Ab7, G7, C7, F7

Chord progression: Bb7, Bb7, Eb7, E°

Chord progression: Bb7, Ab7, G7, C7, F7, Bb7

SOLOS

Bb BLUES SCALE

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13. Doxy



PLAY 8 CHORUSES (♩ = 92)

By Sonny Rollins

The C blues scale can be used exclusively, but you will want to combine it with a more "vertical" (adhering literally to each chord scale) approach to add variety. Listen to Sonny Rollins play this song.

Famous Recording: Miles Davis (Prestige OJC-245/OJCCD-245-2)

Chord progressions for the main melody: C7, Bb7, A7, D7, G7, C7, Bb7, A7, D7, G7, C7, F7, F#°.

SOLOS

Chord progressions for the solo sections: C7, Bb7, A7, D7, G7, C7, C7, Bb7, A7, D7, G7, C7, C7, A7, D7, G7, C7, and the C BLUES SCALE.

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13. Doxy



PLAY 8 CHORUSES (♩ = 92)

By Sonny Rollins

The G blues scale can be used exclusively, but you will want to combine it with a more "vertical" (adhering literally to each chord scale) approach to add variety. Listen to Sonny Rollins play this song.

Famous Recording: Miles Davis (Prestige OJC-245/OJCCD-245-2)

Main melody notation for 'Doxy' in G major, 4/4 time. The piece consists of 8 choruses. The first four choruses are shown with chord progressions: G7, F7, E7, A7, D7, G7. The last four choruses include additional chords: C7, C#°, and a double bar line with a circled cross symbol.

SOLOS

Solo notation for 'Doxy' in G major, 4/4 time. It consists of five lines of music, each with a chord progression: G7, F7, E7, A7, D7, G7. The first line includes a circled cross symbol. The second line includes a circled cross symbol. The third line includes a circled cross symbol. The fourth line includes a circled cross symbol. The fifth line includes a circled cross symbol.

G BLUES SCALE notation in G major, 4/4 time. The scale is shown as a single line of music with notes: G, A, B, C, D, E, F, G.

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13. Doxy



PLAY 8 CHORUSES (♩ = 92)

By Sonny Rollins

The Bb blues scale can be used exclusively, but you will want to combine it with a more "vertical" (adhering literally to each chord scale) approach to add variety. Listen to Sonny Rollins play this song.

Famous Recording: Miles Davis (Prestige OJC-245/OJCCD-245-2)

Four staves of musical notation for the first four choruses of 'Doxy'. The notation is in bass clef, 4/4 time, and Bb major. Chord symbols are placed above the notes: Bb7, Ab7, G7, C7, F7, Bb7. The melody consists of eighth and quarter notes with various articulations like slurs and accents.

SOLOS

Five staves of musical notation for solos and chord scales. The first four staves show solo lines in bass clef with chord symbols (Bb7, Ab7, G7, C7, F7, Bb7) and various articulations. The fifth staff shows the F Blues Scale: F, Bb, Bb, F, Bb, A, G. Below this, there are two staves of chord scales: one for Bb7, G7, C7, F7, Bb7 and another for Bb7, G7, C7, F7, Bb7.

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