



JAZZ BAND INFORMATION PACKET

PHI MU ALPHA SINFONIA • 2009 NATIONAL CONVENTION
JULY 15-19, 2009 • ORLANDO, FLORIDA

APPLICATION & SELECTION TIMELINE

The timeline for application and selection is designed to enable you to find out whether you have been selected for the ensemble before having to make the commitment to register for the Convention. All brothers selected for participation must register for the Convention's Full Registration package (\$299, or \$249 with collegiate member discount, by April 30, 2009).

- March 2, 2009** Deadline for receipt of online application, audition recording, and recommendation form at National Headquarters (this is not a postmark deadline)
- March 16, 2009** Applicants notified of selection (selected, alternate, or not selected)
- April 1, 2009** Deadline for receipt of applications for travel assistance grants from SEF (if available; see below)
- April 15, 2009** Notification of awarding of travel grants (if available)
- April 30, 2009** Regular-price convention registration ends (Late Registration open through May 31, 2009, for additional \$50)

REHEARSAL AND PERFORMANCE SCHEDULE

All music will be mailed to participants in advance of the event; all participants will be expected to arrive with their parts fully prepared. Rehearsals will begin promptly at their scheduled times; any participant arriving to any rehearsal late or unprepared will be removed from the ensemble and an alternate will be seated in his place.

The rehearsal schedule during Convention is as follows:

- | | | |
|----------------------|-------------------------------|---|
| Tue., July 14 | 7:00 p.m. – 11:00 p.m. | You must arrive at the Wyndham Orlando Resort and check-in for the ensemble. |
| Wed., July 15 | 9:00 a.m. – 5:00 p.m. | Rehearsal (appropriate breaks, including lunch break, will be given at the discretion of the conductor) |
| Thu., July 16 | 9:00 a.m. – 12:00 noon | Rehearsal |
| | 8:00 p.m. (approx.) | Concert (with Jamey Aebersold) |

SINFONIA EDUCATIONAL FOUNDATION TRAVEL ASSISTANCE GRANTS

The Sinfonia Educational Foundation may offer travel assistance grants to assist with the expenses associated with traveling to the site of the National Convention (flight or driving expenses). At the time this packet was released, this funding was uncertain; if funding is available, it will be awarded on the basis of further applications and will be highly competitive. When a final determination is made on the availability of funding, we will make an announcement.

TO APPLY

STEP 1

Go to <http://www.sinfonia.org/JazzBand> and complete the online application. In the application, you will be asked for your demographic information, the instrument(s) on which you are interested in performing, your skill level on the instrument(s), and the name of the individual from whom you are requesting your blind recommendation.

STEP 2

Record an audio audition. See next page for more information on audition requirements.

STEP 3

Print the form on the last page of this packet and give it – along with an addressed, stamped envelope – to the person from whom you are requesting the recommendation. Please note that your reference is to send the form directly to the National Headquarters, not return it to you. Primary individuals to consider for your recommendation are private lesson instructors or ensemble directors; alumni Sinfonians who are not actively taking private lessons or performing in an ensemble may seek the recommendation of a colleague or musical contact of professional stature.

Next Page: Audition Recording Requirements...



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JAZZ BAND AUDITION RECORDING REQUIREMENTS

Due to be received by Monday, March 2, 2009

RECORDING CONTENTS and ELECTRONIC FILE FORMAT:

You should begin your recording by stating your name, your membership status (collegiate or alumni), your chapter and school (if collegiate), your e-mail address and your telephone number.

Your final audio file should be encoded in MP3 format. All elements of your audition should be included in one MP3 file and should occur in the order listed above. Please name your file with your first and last name (e.g. OssianMills.mp3).

RECORDING SOFTWARE:

We recommend Audacity software (free) for self-recording. Free download available at <http://audacity.sourceforge.net>.

SUBMISSION OPTIONS:

E-mail (*preferred*): E-mail your MP3 file to SinfoniaJazz@gmail.com. Gmail's file size limit is 20MB, so if your file is greater than 20MB, you will not be able to submit via this method.

CD: If you are unable to e-mail your audition recording, please burn it to an audio CD and mail it to:

Phi Mu Alpha Sinfonia National HQ
Attn: Jazz Band Audition
10600 Old State Road
Evansville, IN 47711-1399

AUDITION REQUIREMENTS:

SAXOPHONES (2 alto, 2 tenor, 1 bari)

- 1) Major Scales: Concert Eb, F, C, G, D (two octaves where possible)
- 2) Chromatic Scale: Lowest note to highest comfortable note and down
- 3) Prepared Piece: Any piece of your choice (or excerpt) that shows your abilities (3 minutes max.)
- 4) Jazz Etudes: Swing Etude and Ballad Etude (attached to this packet)
Bari Saxophone auditions also play Bari Saxophone etude
- 5) Improvisation: Play the head and 2 choruses of "Take the A Train" from "Volume 65: Four and More" by Jamey Aebersold (www.jazzbooks.com)

TRUMPETS (5)

- 1) Major Scales: Concert Eb, F, C, G, D (two octaves where possible)
- 2) Chromatic Scale: Lowest note to highest comfortable note and down
- 3) Prepared Piece: Any piece of your choice (or excerpt) that shows your abilities (3 minutes max.)
- 4) Jazz Etudes: Swing Etude and Latin Etude (attached to this packet)
Lead trumpet etude optional
- 5) Improvisation: Play the head and 2 choruses of "Take the A Train" from "Volume 65: Four and More" by Jamey Aebersold (www.jazzbooks.com)

TROMBONES (4 + 1 Bass Trombone)

- 1) Major Scales: Concert Eb, F, C, G, D (two octaves where possible)
- 2) Chromatic Scale: Lowest note to highest comfortable note and down
- 3) Prepared Piece: Any piece of your choice (or excerpt) that shows your abilities (3 minutes max.)
- 4) Jazz Etudes: Trombone: Latin Etude and Swing Etude (attached to this packet)
Bass Trombone: Swing Etude and Bass Trombone Etude (attached to this packet)
- 5) Improvisation: Play the head and 2 choruses of "Take the A Train" from "Volume 65: Four and More" by Jamey Aebersold (www.jazzbooks.com)

PIANO

- 1) Major Scales: Concert Eb, F, C, G, D (two octaves) with both hands
- 2) Chromatic Scale: Four octaves with both hands, up and down
- 3) Prepared Piece: Any piece of your choice (or excerpt) that shows your abilities (3 minutes max.)
- 4) Jazz Etudes: Ballad Etude, Swing Etude and Latin Etude (attached to this packet)
- 5) Styles: Play the standard tune "Take the A Train" in all the following different styles:
Swing, Samba, and Funk/Rock (see below for Aebersold track)
- 6) Improvisation: Play the head and 2 choruses of "Take the A Train" from "Volume 65: Four and More" by Jamey Aebersold (www.jazzbooks.com)

GUITAR

- 1) Major Scales: Concert Eb, F, C, G, D (two octaves)
- 2) Chromatic Scale: Low to high and down
- 3) Prepared Piece: Any piece of your choice (or excerpt) that shows your abilities (3 minutes max.)
- 4) Jazz Etudes: Rock/Funk Etude, Swing Etude and Ballad Etude (attached to this packet)
- 5) Styles: Play the standard tune "Take the A Train" in all the following different styles:
Swing, Samba, and Funk/Rock (see below for Aebersold track)
- 6) Improvisation: Play the head and 2 choruses of "Take the A Train" from "Volume 65: Four and More" by Jamey Aebersold (www.jazzbooks.com)

BASS

- 1) Major Scales: Concert Eb, F, C, G, D (two octaves)
- 2) Chromatic Scale: Low to high and down
- 3) Prepared Piece: Any piece of your choice (or excerpt) that shows your abilities (3 minutes max.)
- 4) Jazz Etudes: Latin Etude, Ballad Etude, and Swing Etude (attached to this packet)
- 5) Styles: Play the standard tune "Take the A Train" in all the following different styles:
Swing, Samba, and Funk/Rock (see below for Aebersold track)
- 6) Improvisation: Play the head and 2 choruses of "Take the A Train" from "Volume 65: Four and More" by Jamey Aebersold (www.jazzbooks.com)

DRUMS

- 1) Time: Play 4 bars of swing-feel time alternating with 4 bars of solo, 32 bars total
Play 4 bars of samba groove alternating with 4 bars of solo, 32 bars total
- 2) Prepared Piece: Any piece of your choice (or excerpt) that shows your abilities (3 minutes max.)
- 3) Jazz Etudes: Swing Etude, Latin Etude, and Ballad Etude (attached to this packet)
- 4) Styles: Play the standard tune "Take the A Train" in all the following different styles:
Swing, Samba, and Funk/Rock (see below for Aebersold track)
- 5) Improvisation: Play the head (play time) and improvise through 2 choruses of "Take the A Train" from "Volume 65: Four and More" by Jamey Aebersold (www.jazzbooks.com)



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JAZZ BAND BLIND RECOMMENDATION FORM FOR

Applicant's Name

Your Name: _____

Your Title: _____

How do you know applicant? _____

SKILL LEVELS:

5 **Exemplary** – He is recognized as an outstanding performer. He has performed or is capable of performing virtuosic solos on his instrument. His range and tone are on the level of professional performers. His musicianship is well above average, and as an ensemble participant, I believe he will be among the best on his instrument in a national-level ensemble.

4 **Very Good** – He is recognized as a very good performer for both solo and ensemble work. He has performed or is capable of performing solo passages on his instrument. His range and tone meet the expectations for excellent performers. His musicianship is above average, and as an ensemble participant, I believe he will be well-suited for participation in a national-level ensemble.

3 **Good** – He is respected as a good ensemble performer. He does not usually perform solos in ensembles, but his range and tone meet the expectations for good performers. His musicianship is above average, and as an ensemble participant, I believe he will be a good section performer in a national-level ensemble.

2 **Limited** – He is proficient on this instrument and perform on it occasionally. If called upon to perform on this instrument, I am confident he can prepare all the parts for advanced big band music, but he would not be fully confident for exposed passages or solos.

1 **Proficient** – He has basic proficiency on this instrument. If called upon to perform on this instrument, I feel he could prepare most of the parts for advanced big band music, but he would not be well-suited for exposed passages or solos.

INSTRUMENT(S)
To be completed by applicant

SKILL LEVEL
To be completed by you according to scale above

Signature _____

Date _____

Please do not return this blind recommendation to the applicant. Instead, mail it directly to:

Phi Mu Alpha Sinfonia National HQ
Attn: Jazz Band Recommendation
10600 Old State Road
Evansville, IN 47711-1399

This recommendation form must be received at the National Headquarters by Monday, March 2, 2009.

SAXOPHONE - SWING

♩=116

BASED ON THE CHANGES TO "YARDBIRD SUITE"

CHUCK TUMLINSON

D⁹ Gm17 C7 Dmaj7 F#ø B7(b9)

E7 F#m17 B7 Em17 A7

D⁹ Gm17 C7 Dmaj7 F#ø B7(b9)

E7 F#m17 B7 Em17 A7

SAXOPHONE - BALLAD

BASED ON THE CHANGES TO "YOU DON'T KNOW WHAT LOVE IS"

CHUCK TUMLINSON

♩ = 72

Chord changes and measure numbers:

- Staff 1: Fm1, Eb7, EbMaj7, Fm1, EbMaj7
- Staff 2: Bbm17, Gbmaj7, Dø, EbMaj7, Gø, C7(b9)
- Staff 3: Fm1, EbMaj7, Cb13/b9
- Staff 4: Fm1, Eb7, Eb7(b9)
- Staff 5: Bbm17, Gbmaj7, Dø
- Staff 6: Eb7, C7(b9), Fm1

BARI SAXOPHONE

♩=104

BASED ON THE CHANGES TO "SOUL VACCINATION"

CHUCK TUMLINSON

Bm17

The musical score is written for Bari Saxophone in B major (two sharps) and 4/4 time. It consists of six staves of music. The first staff begins with a Bm17 chord marking. The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations such as accents and slurs. The piece concludes with a double bar line on the sixth staff.

TRUMPET - SWING

BASED ON THE CHANGES TO "CONFIRMATION"

CHUCK TUMLINSON

$\text{♩} = 112$

1
GMA7 F#ø B7 Em7 A7 Dm7 G7
C7 Bm7 E7 A7 Am7 D7

5
GMA7 F#ø B7 Em7 A7 Dm7 G7
C7 Bm7 E7 Am7 D7 GMA7

9
C7 Bm7 E7 Am7 D7 GMA7

13

TRUMPET - LATIN

BASED ON THE CHANGES TO "SABOR"

CHUCK TUMLINSON

$\text{♩} = 114$

8m17

5

8m17

9

Em17

13

TRUMPET - LEAD

BASED ON THE CHANGES TO "DOXY"

CHUCK TUMLINSON

♩=144

4

8

12

mp

ff

Gliss.

mp

ff

TROMBONE - LATIN

♩=144

BASED ON THE CHANGES TO "BLACK ORPHEUS"

CHUCK TUMLINSON

Am17 B ϕ E7(b9) Am17 B ϕ E7(b9)

E ϕ A7(b9) Dm17

5 Dm1 /C B ϕ E7(b9) Am1 /G FmAs7

9 B ϕ E7(b9) Am1

13

TROMBONE - SWING

♩=160

BLUES IN F

CHUCK TUMLINSON

13

FOR LEAD CONSIDERATION, YOU MUST PLAY THE OPTIONAL 8VA FROM MS 10 TO THE END

BASS TROMBONE

BASED ON THE CHANGES TO "DOXY"

CHUCK TUMLINSON

♩=160

SWING

5

9

13

ff

PIANO-BALLAD

BILL CUNLIFFE

JAZZ BALLAD $\text{♩} = 70$

BASED ON "BODY AND SOUL"

PIANO

Measures 1-3 of the piano ballad. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 1 starts with a whole rest in the right hand and a half note G2 in the left hand. Measure 2 features a half note G2 in the left hand and a half note G3 in the right hand. Measure 3 has a half note G3 in the left hand and a half note G4 in the right hand. Chord symbols above the staff are Ebm7, Bb7, Ebm7, A b13, D9b5, DbΔ7, Gb7b9, and Gb9.

Measures 4-6 of the piano ballad. Measure 4 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 5 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 6 has a half note G3 in the left hand and a half note G4 in the right hand. Chord symbols above the staff are Db/F, Edim, Ebm7, Eb/Db, Cø7, and F7b5.

COMP W/BOTH HANDS

Measures 7-10 of the piano ballad. Measure 7 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 8 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 9 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 10 has a half note G3 in the left hand and a half note G4 in the right hand. Chord symbols above the staff are Bbm7, Ebm9, D7b5, DbΔ7, F7b5, Bb13, Ebm7, Bb7, Ebm7, and Am7D7.

Measures 11-14 of the piano ballad. Measure 11 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 12 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 13 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 14 has a half note G3 in the left hand and a half note G4 in the right hand. Chord symbols above the staff are DbΔ7, Ebm7, Fm7, Edim7, Ebm7, Cø7, and F7.

Measures 15-17 of the piano ballad. Measure 15 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 16 has a half note G3 in the left hand and a half note G4 in the right hand. Measure 17 has a half note G3 in the left hand and a half note G4 in the right hand. Chord symbols above the staff are Bbm7, E9, Ebm7, Ab7#5, DbΔ7, Em11, A13, and D69.

PIANO-SWING

BILL CUNLIFFE

BASED ON "ALL THE THINGS"

MED SWING ♩=180

PIANO

1 2 3 4

5 6 7

COMP W/BOTH HANDS

8 9 10 11 12

13 14 15 16

PIANO-LATIN

BILL CONLIFFE

MED EVEN 8THS ♩=120

PIANO

Musical notation for measures 1-4. The piece is in 4/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The first system contains measures 1 through 4. The chords are Dm7, G7, Cm7, and F7. The bass line features a steady eighth-note accompaniment.

Musical notation for measures 5-8. The chords are Bm7, E7, and A. The bass line continues with eighth notes, and the treble line features a rhythmic pattern of eighth notes.

Musical notation for measures 9-12. The chords are E^bm7, A^b7, D^bm7, and G^b7. The bass line continues with eighth notes, and the treble line features a rhythmic pattern of eighth notes.

Musical notation for measures 13-16. The chords are Bm7, E7, A7, B^b7, and A7. The bass line continues with eighth notes, and the treble line features a rhythmic pattern of eighth notes. Measure 16 ends with a double bar line and a fermata over the final chord.

♩=100

GITAR- ROCK/FUNK

BLUES IN C MINOR

CHUCK TUMLINSON

Cm11 **Cm11**

3 **Ab9**

5 **Cm7**

7 **D7^{b9 #5}** **G7ALT** **(b)** **(b)** **(b)** **(b)**

11 **Cm11** **C7(#9)**

GUITAR-SWING

♩=160

BASED ON "BLUES FOR ALICE"

CHUCK TUMLINSON

FREDDIE GREEN STYLE

F7 E7 Eb7 D7 Gm7 C7 F7

INTRO

5

Bb7 Bb7 Bbm7 Eb7 Am7 D7 Abm7 Db7

9

STO. COMPING:

Gm19 C9 Fm9 Ab9 Db9 C7#9

13

CHORO:

17

F#9

NOTE: STO COMPING REFERS TO THE 'PIANO STYLE,' NOT FREDDIE GREEN (FROM MS. 9 TO 12)

GITAR-BALLAD

♩=72

BASED ON THE CHANGES TO "MY FOOLISH HEART"

CHUCK TUMLINSON

Handwritten guitar ballad score for "My Foolish Heart" by Chuck Tumlinson. The score is written on four staves in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It includes a variety of chords such as EbMaj7, Dm7, G7(#9), Cm9, EbM7/A, A7(#9), Dm7, D7ALT, Gm7, Db13, Cm7, Ab, D7ALT, Gm7, EbM7, Ab9, Bbmaj7, EbMaj7, Ab9(#11), G7(b9), Cm7, G7#9, Ab9, G7(b9), C7#9, F7(b5b9), Bm7(#11), and Bbm7(#11). The score also features triplets, a glissando, and a final chord section.

BASS - BALLAD

BASED ON THE CHANGES TO "MISTY"

CHUCK TUMLINSON

♩=80

Handwritten musical score for bass, featuring a ballad tempo of 80 beats per minute. The score is written in bass clef with a key signature of one flat (B-flat major / D minor). The piece is based on the chord changes of the song "Misty". The notation includes a melodic line with eighth and quarter notes, and a series of slash marks indicating where the bassist should improvise. Chord changes are indicated by letters above the staff.

Chord changes: F_{M7} , C_{M7} , $F7$, B^b_{M7} , B^b_{M7} , E^b7 , F_{M7} , D_{M7} , G_{M7} , $C7$, A_{M7} , A^b_{M7} , D^b_{M7} , $C7$, F_{M7} , C_{M7} , $F7$, B^b_{M7} , $G^b7(b^9)$, $B7(b^9)$, B^b_{M7} , E^b7 , F_{M7} , E^b_{M7} , D^9sus4 , $D^b13(b^9)$, $C13$, F_{M7} , FREELY.

Measure numbers: 5, 9, 13.

BASS - SWING

♩=176

CHUCK TUMLINSON

BASED ON THE CHANGES TO "MY ONE AND ONLY LOVE"

G PED. D7/F# G7/F

CMA7/E C7 FMA7 G7 EM17 A7

5 DM17 G7 E7/Ab AM17 D7

9 DM17 G7 Db7 EM17 A7 Eb7 DM17 G7

13

DRUMS - SWING

♩=132

CHUCK TUMLINSON

SWING - TIME ON HIHAT

mf

TIME ON RIDE

5

FILL

9

BONES

13

DRUMS - LATIN

CHUCK TUMLINSON

$\text{♩} = 104$ SAMBA - BRAZILIAN

DRUM SET

Drum set notation for Samba - Brazilian. The notation is written on four staves, each with a double bar line and a C-clef. The first staff is labeled 'RIDE' and contains a series of eighth notes with 'x' marks above them. The second staff is labeled 'B.D.' and contains eighth notes. The third staff is labeled 'H.H.' and contains eighth notes. The fourth staff contains eighth notes and triplet markings. The piece is in 4/4 time and consists of 13 measures.

DRUMS - BALLAD

CHUCK TUMLINSON

♩=80

BALLAD - BRUSHES ON SNARE

Musical notation for the first system, measures 1-4. The top staff shows a drum set icon and a series of diagonal slashes representing a steady snare brush pattern. The bottom staff shows a melodic line with notes and rests, starting with a dynamic marking of *p*. A dashed line labeled "FILL" spans the end of the system.

5 DOUBLE X FEEL

Musical notation for the second system, measures 5-8. The top staff shows a drum set icon and a series of diagonal slashes. The bottom staff shows a melodic line with notes and rests, starting with a dynamic marking of *p*. A dashed line labeled "FILL" spans the end of the system. The text "TIME - BRUSHES ON RIDE" is written above the staff.

Musical notation for the third system, measures 9-12. The top staff shows a drum set icon and a series of diagonal slashes. The bottom staff shows a melodic line with notes and rests, starting with a dynamic marking of *p*. A dashed line labeled "FILL" spans the end of the system. The text "BRUSHES - ON CYMBALS" is written above the staff.

13 *mf*