

These pieces were created to allow all students to work on the same piece while preparing to audition for a spot in District Jazz Band. Within the full score, each part was created to also serve as a stand alone test of skill necessary for acceptance into that ensemble. *Be very specific with articulations and dynamic markings.* The advantage of correlating the audition parts into one ensemble piece is that teachers can now rehearse and prepare multiple students at the same time instead of preparing nine separate pieces. The worry, however, is that by practicing as a full band all the time, the individual parts may get lost in the mix. Ultimately, the individual parts will be auditioned - not in relation to any other part within the ensemble - but as a stand alone piece. Teachers should make sure to prepare each individual participant beyond full ensemble sessions.

I-90 West introduces the F7 scale, although there are non-diatonic notes and chords throughout. The most notable pitch regularly altered is the 3rd note. Although a concert A is in the scale, the blues flat 3rd ($\flat 9$) is used liberally throughout the melody and in some of the harmonies. Students may utilize either 3rd if they choose to improvise as part of their audition.

Here's the way the audition would work:

Students will play the written scale to start their audition.

Winds - Play measures 1 through 8 as written. On the repeat, students may choose to improvise, or repeat the melody as written, perhaps with some embellishment. They would then move on to meas. 9 through 16. Again, play the melody the first time and then improvise or replay the melody on the repeat. Meas. 17 through 21 is the most exposed part of the melody, and leads to the cadenza passage for the last 3 measures. Students may play the written passage or opt to create their own closing riff on an F7 chord.

Rhythm section - Play the written parts throughout, including repeats. However, piano and guitar must comp the changes on the repeat section differently each time.

All auditions will be performed with an accompaniment CD when in the audition room.

Rehearsal suggestions:

This piece may also be used as part of an improv lesson for any Jazz Band. The included counterline allows for one student to improvise while the other winds play the accompaniment material. You can repeat as often as needed to allow everyone a chance to solo. The melody has also been included on the guitar and piano parts to give those players some flexibility in an ensemble rehearsal, and also to give them insight into the actual tune they are accompanying.

Solo tips:

This tune uses blues chords (I-IV-V) but are not in blues form. Students familiar with an F Blues should feel comfortable soloing over these changes. The big decision for any soloist is when and how to use an A concert versus an Ab while soloing. The actual melody features mostly A natural from meas. 1 through 8, and then an Ab from meas. 9 through 16. Teachers may point this out in preparation and have improv ideas follow the same idea, although either '3rd' would work throughout the whole piece. Starting at meas. 17, soloists would have to follow the changes as this part of the chart breaks away from f blues chords and requires non-diatonic approaches, especially the G7 concert chord in meas. 19-20.