

## Jazz Band Auditions 2024-25

New times at Clark College in the Jazz Department...we are starting a second jazz band!! I'm very excited about the growth we are experiencing and happy you are choosing to join in on the journey.

Auditions will occur during the first week of fall quarter classes. Everyone will meet in the bandroom at 2:00 on Monday, September 23<sup>rd</sup> to discuss the auditions and to talk about the year ahead.

**Jazz I** will take 5 saxes, 5 trumpets, 5 trombones and rhythm (guitar, piano, bass, drums). We might take an additional drummer and/or bass player, depending on overall numbers of people auditioning and skill level. Drummers: I would highly recommend you work on your basic conga "chops;" we will be playing a lot of salsa/son montuno as well as other cuban styles. For those auditioning on bass, you might want to consider working on some conga as well...the more you can bring to the audition, the better for you!

For **Jazz II**, I am open to having extra members (7 saxes, 2 pianos for example) if the skill level is there. That being said, I will **not** go to the extremes of 10 saxes, 8 trombones, etc. In my opinion, big band is a chamber ensemble (one on a part) and the further we get from that, everyone misses out on the experience.

Please note: this is an open audition. If you played in the band last year (2023-24), **you are not guaranteed a seat in Jazz I.**

**Saxophones** – audition in the instrument you are most comfortable on. My goal will be to choose the 5 best auditions, regardless of instrument. You will have the opportunity to tell me your preference of instruments.

**Trumpets** – everyone needs to prepare the "trumpet" audition. If you are interested in being considered for lead trumpet, you will do that audition ***in addition to the "trumpet" audition.*** So, if you are wanting to be considered for the lead trumpet chair, you will need to prepare **both** audition pieces.

**Trombones** – everyone needs to prepare the "trombone" audition. If you are interested in auditioning for bass trombone, you will do that audition ***in addition to the "trombone" audition.*** So, if you are wanting to be considered for the lead trumpet chair, you will need to prepare **both** audition pieces.

**Rhythm section** – rhythm section will be a group audition. Everyone will prepare both pieces. On Wednesday, September 25<sup>th</sup>, at 2:00, we will have all rhythm players audition together. We will put together a section, play

through a piece, switch out some players and try it again. Then the same procedure for the other tune. The goal is to get the section that works the best together.

**Soloists (optional):** Nobody has to improvise on their audition. That being said, the more you bring to the audition (ability to improvise, for instance), the more you have to offer the ensemble. After your prepared piece, be ready to play two choruses of medium blues in F, as well as the head and two choruses of *Jeannine*, by Duke Pearson, in Ab concert.. I will supply the backing tracks at the audition.

If you have any questions about the audition procedure, please email me at [daharris@clark.edu](mailto:daharris@clark.edu).

Thanks, and good luck! See you September 23<sup>rd</sup>.

ACOUSTIC GUITAR (OPT)

# ARDIENTE

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SAMPLE MP3 AT [WWW.MICHELE-FERNANDEZ.COM](http://WWW.MICHELE-FERNANDEZ.COM)

COMP. AND ARR. BY MICHELE FERNÁNDEZ

♩ = 80      15      ♩ = 172      (17) SOLO AS WRITTEN (ACOUSTIC SOUND)

SALSA

1-15

19

23 (25) Gm7 C9 Am7(b5) D7(b9) Gm7 C9

28 Eb7 D7(#9) Gm7 C9 Am7(b5) D7(b9) Gm7 C9

32 Am7(b5) D7(b9) (33) Gm7 C9 Am7(b5) D7(b9) Gm7

36 Eb7 D7(#9) Gm7 C9 Am7(b5) D7(b9) Gm7

40 Eb7 D7(#9) (41) Cm D7(b9) Gm

44 Eb9 Am7(b5)/C C#o Am7(b5) D7

VS.

(49)  $C_m^9$   $A_m7(b5)$   $D7$   $G_m^9$   $E_b7$   $C\sharp^o$  2  
53-54

(55) SOLO AS WRITTEN (ACOUSTIC SOUND)

58

62  $D7(\sharp 9)$  (63)  $G_m7$   $C^9$   $A_m7(b5)$   $D7(b9)$   $G_m7$   
mf

66  $E_b7$   $D7(\sharp 9)$   $G_m7$   $C^9$   $A_m7(b5)$   $D7(b9)$   $G_m7$

70  $E_b7$   $D7(\sharp 9)$  (71)  $G_m7$   $C^9$   $A_m7(b5)$   $D7(b9)$   $G_m7$   
f

74  $E_b7$   $D7(\sharp 9)$   $G_m7$   $C^9$   $A_m7(b5)$   $D7(b9)$

77  $G_m7$   $E_b7$   $D7(\sharp 9)$  (79)  $G_m$  3  
ff 80-82

83  $G_m7$   $C^9$   $A_m7(b5)$   $D7(b9)$   $G_m7$   $E_b7$   $D7(\sharp 9)$   
mf

START

57  $B^b M^9$  58  $E^b 9$  59  $A^b$  60

61  $A M^7$  62  $D^9$  63  $G$  64

65  $G M^7$  66  $C^9$  67  $F M A^7$  68

69  $C M^7$  70  $F^9$  71  $B^b$  72

73  $B^b M^7$  74  $E^b 9$  75  $A^b$  76

77  $G M^7$  78  $C^9$  79  $F^9$  80

81  $G M^7$  82  $C^9$  83  $F M A^7$  84

85  $C M^9$  86  $F^{13}$  87  $B^b M A^7$  88

89  $B^b M^9$  90  $E^b 9$  91  $A^b M A^7$  92

93  $A M^7$  94  $D^9$  95  $G M A^7$  96  $G^b 9$

## THE HEAT'S ON

## GUITAR

3

Chord chart for "THE HEAT'S ON" (Guitar). The chart shows 15 measures of music, organized into four systems of four measures each, with the final system containing only three measures. Chords are indicated above the staff, and fret numbers are indicated below the staff. Measure 113 is highlighted with a box.

Measures and Chords:

- Measure 97:  $G_{MI}^7$
- Measure 98:  $C^9$
- Measure 99:  $F_{MA}^7$
- Measure 100:  $F^{\flat 9}$
- Measure 101:  $C_{MI}^7$
- Measure 102:  $F^9$
- Measure 103:  $B^{\flat}_{MA}^7$
- Measure 104:  $B^{\flat 9}$
- Measure 105:  $B^{\flat}_{MI}^7$
- Measure 106:  $E^{\flat 9}$
- Measure 107:  $A^{\flat}_{MA}^7$
- Measure 108:  $A^{\flat 9}$
- Measure 109:  $G_{MI}^7$
- Measure 110:  $C^9$
- Measure 111:  $F^{\flat 9}$
- Measure 112: (End of system)
- Measure 113:  $C^{13b5b9}$  (Highlighted)
- Measure 114: (Repeat sign)
- Measure 115:  $F_{MA}^7$
- Measure 116: (Repeat sign)
- Measure 117:  $C_{MI}^9$
- Measure 118:  $F^{13}$
- Measure 119:  $B^{\flat}_{MA}^7$
- Measure 120:  $B^{\flat 9}$
- Measure 121:  $B^{\flat}_{MI}^9$
- Measure 122:  $E^{\flat 13}$
- Measure 123:  $A^{\flat 9}$
- Measure 124: (Repeat sign)
- Measure 125:  $F_{MI}/D$
- Measure 126:  $G^7b5b9$
- Measure 127:  $G_{MI}^7/C$
- Measure 128: (Repeat sign)
- Measure 129:  $B^{\flat}_{MI}^9$
- Measure 130:  $E^{\flat 13}$
- Measure 131:  $G^{\flat 9}$ ,  $F^{\flat 9}$ ,  $E^{\flat 9}$
- Measure 132:  $D^9$
- Measure 133:  $G_{MI}^7$
- Measure 134:  $G_{MI}^7$
- Measure 135:  $F$  (3-measure rest)

Guitar score for "The Heat's On" showing measures 138 through 147. The score is written in treble clef with a key signature of one flat (B-flat). The time signature is 4/4.

Measures 138-140: Measure 138 starts with a quarter rest. Measure 139 has a  $7^b 5^b 9$  chord marking. Measure 140 has a  $D^b 9$  chord marking.

Measures 141-143: Measure 141 has a quarter rest. Measure 142 has a quarter rest. Measure 143 has a  $2$  marking above the staff.

Measures 145-147: Measure 145 has a quarter rest. Measure 146 has a  $8^b 13$  chord marking. Measure 147 has a quarter rest.