

## Guitar/Bass Audition Requirements for Jazz Band

1. Be prepared to play the C, F, Bb, Eb, Ab, G, D, E, and A major scales and arpeggios in two octaves from memory. You may be asked to recite the notes that are in these scales as well, so make sure you know them well!!

2. Play the Mixolydian and Dorian versions of the above scales.

Mixolydian Scale = The major scale with the 7<sup>th</sup> scale degree lowered by ½ step

Dorian Scale = The major scale with the 3<sup>rd</sup> and 7<sup>th</sup> scale degrees lowered by a ½ step

**C Major Scale** = C D E F G A B C

**C Mixolydian Scale** = C D E F G A Bb C

**C Dorian Scale** = C D Eb F G A Bb C

3. Play through the melody on “*Billie’s Bounce*” with the recording.

4. Play through the attached chart as written at about 115 beats per minute.

# Guitar Sample Jazz Chart

Demonstrate comping in two styles:

1. a la "Freddie Green" (4 quarter notes per bar)
2. Regular rhythmic comping

GUITAR

JAZZ  $\text{♩} = 115$

4/4

1 *mp* FMA7 E+7(#9) Eb9(#11) Dmi7 G9 Cmi7 F9

2 Bbma7 Eb9(#11) FMA7 D+7(#9) G9 C7(b9)SUS Gb9

3 Eb9(#11) D+7(#9) Dbma7 (12) Fmi7 Bb9

4 Ebma7 Eb9(#11) Gmi7 C9 C7(b9)SUS Gb9

5 (20) FMA7 E+7(#9) Eb9(#11) Dmi7 G9 Cmi7 F9

6 Bbma7 Eb9(#11) D+7(#9) Dbma7

7 Bbma7 Eb9(#11) Abma7 Gbma7 F13

8 24 *mp* 25 26 27

9 28 *mf* 29 30 31

Feel free to use these chord shapes in the sample chart if you don't already have your own voicings worked out

## guitar chord chart by Jim Greeson

To play this chart, set your pickup selector switch to the neck pickup and your tone control to a medium setting to produce a mellow tone that sounds like an acoustic guitar. For most of the chart, play a simple rhythmic pattern of a down strum on each beat. Give extra emphasis to beats 2 and 4 and release the pressure on the strings slightly between each strum so that there is just a little silence between each one. Avoid up strums and really get a lot of energy into each down strum using the entire forearm, not just the wrist. Keep your amplifier volume low so you can play with a lot of energy in your right arm. The alternate forms of the chords would work well during the solo section to provide some variety. If you use these chords, you should also play with more freedom rhythmically.

Many of these chord voicings omit one or more strings; you will have to be careful to dampen them so they don't sound when you strum the chords. This can usually be done by letting a finger on an adjacent string lean over just enough to dampen the string that isn't supposed to be heard.

### LEGEND

NUMBERS IN CIRCLES refer to left hand fingers with the index finger numbered 1.  
NUMBERS IN BOXES to the left of the fingerboard diagram indicate at which fret the fingering should be played.  
"X" marks strings that should be damped and not played.

<p><b>FMA<sup>7</sup></b></p> <p>8</p> <p>play at 4 for DbMa<sup>7</sup> at 6 for EbMa<sup>7</sup></p>	<p><b>E+7(#9)</b></p> <p>7</p> <p>play at 5 for D+7(#9) at 3 for C+7(#9)</p>	<p><b>Eb<sup>9</sup>(#11)</b></p> <p>6</p> <p>play at 10 for G<sup>9</sup> play at 8 for F<sup>9</sup> at 9 for Gb<sup>9</sup> at 3 for C<sup>9</sup></p>	<p><b>Dm<sup>7</sup></b></p> <p>10</p> <p>play at 8 for Cm<sup>7</sup> at 3 for Gm<sup>7</sup></p>	<p><b>BbMa<sup>7</sup></b></p> <p>6</p> <p>play at 4 for AbMa<sup>7</sup> at 2 for GbMa<sup>7</sup></p>
<p><b>C7(b9)<sub>sus</sub></b></p> <p>10</p>	<p><b>G+7(#9)</b></p> <p>3</p>	<p><b>Fm<sup>7</sup></b></p> <p>8</p> <p>play at 10 for Gm<sup>7</sup></p>	<p><b>Bb<sup>9</sup></b></p> <p>6</p> <p>play at 8 for C<sup>9</sup> at 1 for F<sup>13</sup> at 3 for G<sup>9</sup></p>	<p><b>C<sup>9</sup><sub>sus</sub></b></p> <p>3</p>
<p><b>Fm<sup>7</sup>(b5)</b></p> <p>8</p>	<p><b>F<sup>6</sup></b></p> <p>1</p>	<p><b>FMA<sup>7</sup>(#11)</b></p> <p>8</p>		

# Bass Sample Jazz Chart for Audition

**BASS** Play through entire chart as written

JAZZ     ♩ = 115

Staff 1: *FMA7* *E+7(#9)* *Eb9(#11)* *DMi7* *G9* *Cmi7* *F9*

Staff 2: *BbMA7* *Eb9(#11)* *FMA7* *D+7(#9)* *G9* *C7(b9)* *Gb9*

Staff 3: *Eb9(#11)* *D+7(#9)* *DbMA7* *C+7(#9)* *G+7(#9)* *C+7(#9)* *Fmi7* *Bb9*

Staff 4: *EbMA7* *Ab9* *Ami7* *D9(#11)* *Gmi7* *C9* *C7(b9)* *Gb9*

Staff 5: *FMA7* *E+7(#9)* *Eb9(#11)* *DMi7* *G9* *Cmi7* *F9*

Staff 6: *BbMA7* *Eb9(#11)* *D+7(#9)* *DbMA7* *Cmi7* *F9*

Staff 7: *BbMA7* *Eb9(#11)* *AbMA7* *GbMA7* *F13* AS IS

32

Musical staff 1: Measure 32 to 37. Dynamics: *f*-*ff* (32), *mf* (37). Includes a first ending bracket over measures 38-40.

Musical staff 2: Measure 38 to 41. Dynamics: *ff* (41). Includes a second ending bracket over measures 40-41.

42

Musical staff 3: Measure 42 to 45. Chords: *Gm17*, *C9*. Dynamics: *mp* (43).

Musical staff 4: Measure 46 to 51. Chords: *Gm17*, *C9*. Dynamics: *mp* (43).

Musical staff 5: Measure 52 to 57. Chords: *Gm17*, *C9*, *GbmA7*, *Fm17*, *Bb9*, *Fm17*, *Bb9*, *EbmA7*. Dynamics: *mf* (52), *f* (54).

54

Musical staff 6: Measure 58 to 61. Chords: *Am17*, *D9(#11)*, *Gm17*, *C9*, *C7(b9)*, *Gb9*. Dynamics: *mp* (61).

Musical staff 7: Measure 62 to 66. Chords: *FMA7*, *E+7(#9)*, *Eb9(#11)*, *Dm17*, *G9*, *Cm17*, *F9*, *BbmA7*. Dynamics: *f* (62), *mp* (66).

Musical staff 8: Measure 67 to 71. Chords: *Eb9(#11)*, *D+7(#9)*, *DbmA7*, *Cm17*, *F9*, *BbmA7*, *Eb9(#11)*. Dynamics: *mf* (69).

Musical staff 9: Measure 72 to 75. Chords: *AbmA7*, *GbmA7(#11)*, *F6*, *GbmA7*, *FMA7(#11)*. Dynamics: *mp* (72).



# BILLIE'S BOUNCE

C INSTRUMENTS  
HEAD

LISTEN AND ANALYZE HEAD

Track 1  
JAZZ DEMO

MEDIUM BLUES

PLAY THE HEAD

Track 2  
PLAY ALONG

BY CHARLIE PARKER

SOLO CHORD CHANGES - 4 CHORUSES  
CREATE YOUR OWN IMPROVISATION

Track 2  
PLAY ALONG

◆ CODA

S.C. INSTRUMENTS

# BILLIE'S BOUNCE

HEAD

LISTEN AND ANALYZE HEAD



Track 1  
JAZZ DEMO

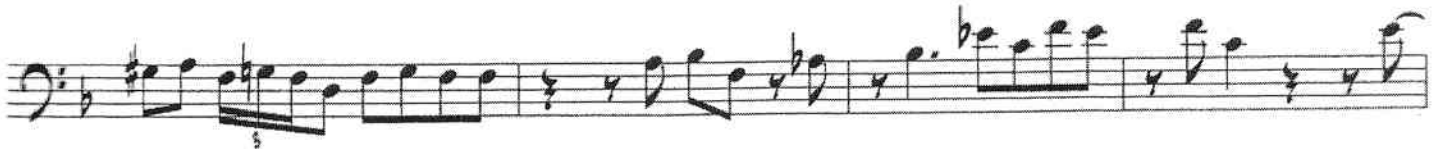
MEDIUM BLUES

PLAY THE HEAD



Track 2  
PLAY ALONG

BY CHARLIE PARKER



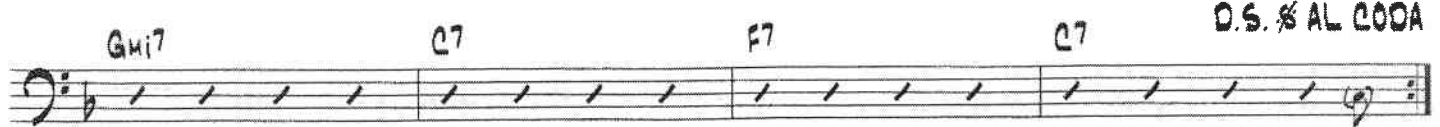
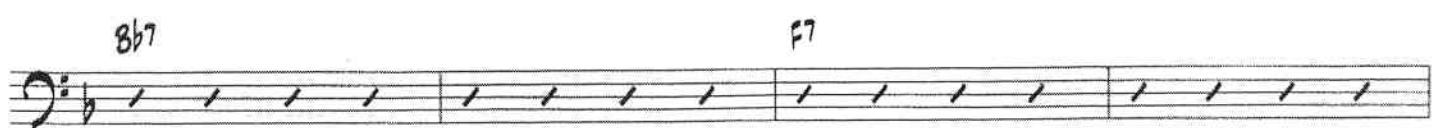
TO CODA



SOLO CHORD CHANGES - 4 CHORUSES  
CREATE YOUR OWN IMPROVISATION



Track 2  
PLAY ALONG



AFTER LAST SOLO

D.S. AL CODA

CODA

