



UTEP Jazz Bands

Flute

Audition Information and Guidelines

Detailed Audition Information

Please prepare your audition using the specific audition packet for your instrument. Also, be sure to note any specific requirements for your instrument below.

Scales & Arpeggios

1. Only perform the scales or arpeggios that you are comfortable playing
2. ACCURACY is the primary element for judging scales; speed/ technique will be taken into consideration, but only if the scale/ arpeggio is played correctly
3. Play multiple octaves, when applicable

Blues & Improvisation

1. Please select one of the two blues options, either **Bags' Groove** or **Blues For Alice** – more advanced students who wish to demonstrate their abilities on chord progressions are encouraged to select **Blues For Alice**
2. Play the melody to **Bags' Groove** or **Blues For Alice** one time in the range most comfortable for you on your instrument
3. Improvise for two choruses of the form

4. If you currently do not improvise at all, please state that before you perform, and play the melody to Bags' Groove with the recording; we strongly encourage everyone to attempt an improvised solo
5. Accompaniment for practice:
 - a. For **Bags' Groove** use track 7 (Blues in key of Bb concert) from Jamey Aebersold's How To Play Jazz & Improvise, Volume 1:
 - i. Download here:
<https://drive.google.com/file/d/1NUw3UWhAwNHRt0Aga1kkFsFzBVHzjuQt/view?usp=sharing>
 - b. For Blues For Alice, use track 12 (Bird Blues) from Jamey Aebersold's Nothin' But Blues, Volume 2:
 - i. Download here:
<https://drive.google.com/file/d/1ADrMNWteyLI-Y09wNoHLZJVO1WAl41iG/view?usp=sharing>

Ballad

1. Using the attached lead sheet for your instrument, perform the melody to I Can't Get Started, unaccompanied;
2. The melody may be embellished, but should still be clearly recognizable;
3. The primary objectives for this portion of the audition should focus on consistent time, strength of sound, and phrasing.

Big Band Excerpt

1. With the exception of anyone very new to their instrument, all students should include Big Band excerpt #1 in their audition; we strongly encourage all students to also attempt Big Band excerpt #2
2. Please pay close attention to notated tempo and style for each piece

For Any Questions, Contact:

1. The Jazz Band 1 Director Abel Mireles at
2. Email: jamireles7@utep.edu

JAZZ HOUSE AUDITION SCALES & ARPEGGIOS

PLAY MULTIPLE OCTAVES, WHEN POSSIBLE

C MAJOR SCALE



PLAY AS MANY OF THE FOLLOWING SCALES AS POSSIBLE:

C MAJOR

G MAJOR

B♭ MAJOR

A MAJOR

B MAJOR

O, MAJOR

O MAJOR 7 ARPEGGIO



PLAY AS MANY OF THE FOLLOWING ARPEGGIOS AS POSSIBLE:

0 MAJOR 7 (0MAJ7)

G DOMINANT 7 (G7)

A MINOR 7 (A-7)

E MINOR 7_b5 (E-7_b5)

****PLEASE PLAY ONLY ONE OF THESE TWO PIECES FOR THE IMPROV SECTION****

BAGS' GROOVE

PLAY MELODY IN ANY COMFORTABLE REGISTER

MILT JACKSON

Musical notation for "BAGS' GROOVE" in 4/4 time. The melody is written on a single staff with a treble clef. The key signature has two flats (Bb and Eb). The tempo is marked with a quarter note. The melody consists of 12 measures. The first measure is a whole note with a flat and an accent. The second measure is a half note with a flat. The third measure is a quarter note with a flat. The fourth measure is a quarter note with a flat. The fifth measure is a quarter note with a flat. The sixth measure is a quarter note with a flat. The seventh measure is a quarter note with a flat. The eighth measure is a quarter note with a flat. The ninth measure is a quarter note with a flat. The tenth measure is a quarter note with a flat. The eleventh measure is a quarter note with a flat. The twelfth measure is a quarter note with a flat.

Chord progressions above the staff:

- Measure 1: Bb7
- Measure 2: Eb7
- Measure 3: Bb7
- Measure 4: Eb7
- Measure 5: Bb7
- Measure 6: Eb7
- Measure 7: Bb7
- Measure 8: Eb7
- Measure 9: Bb7
- Measure 10: Eb7
- Measure 11: Bb7
- Measure 12: Eb7

BLUES FOR ALICE

CHARLIE PARKER

Musical notation for "BLUES FOR ALICE" in 4/4 time. The melody is written on a single staff with a treble clef. The key signature has two flats (Bb and Eb). The tempo is marked with a quarter note. The melody consists of 22 measures. The first measure is a whole note with a flat and an accent. The second measure is a half note with a flat. The third measure is a quarter note with a flat. The fourth measure is a quarter note with a flat. The fifth measure is a quarter note with a flat. The sixth measure is a quarter note with a flat. The seventh measure is a quarter note with a flat. The eighth measure is a quarter note with a flat. The ninth measure is a quarter note with a flat. The tenth measure is a quarter note with a flat. The eleventh measure is a quarter note with a flat. The twelfth measure is a quarter note with a flat. The thirteenth measure is a quarter note with a flat. The fourteenth measure is a quarter note with a flat. The fifteenth measure is a quarter note with a flat. The sixteenth measure is a quarter note with a flat. The seventeenth measure is a quarter note with a flat. The eighteenth measure is a quarter note with a flat. The nineteenth measure is a quarter note with a flat. The twentieth measure is a quarter note with a flat. The twenty-first measure is a quarter note with a flat. The twenty-second measure is a quarter note with a flat.

Chord progressions above the staff:

- Measure 1: Fmaj7
- Measure 2: Eb7
- Measure 3: A7(b9)
- Measure 4: Dmin7
- Measure 5: G7
- Measure 6: Cmin7
- Measure 7: F7
- Measure 8: Bb7
- Measure 9: Bbmin7
- Measure 10: Eb7
- Measure 11: Amin7
- Measure 12: D7
- Measure 13: Abmin7
- Measure 14: Db7
- Measure 15: Gmin7
- Measure 16: C7
- Measure 17: Amin7
- Measure 18: D7
- Measure 19: Gmin7
- Measure 20: C7
- Measure 21: Gmin7
- Measure 22: C7

I CAN'T GET STARTED

PLAY, AS WRITTEN BELOW, THE BRIDGE AND LAST A OF THE FORM

Handwritten musical notation for the Bridge and Last A of the song "I Can't Get Started". The notation is written on four staves, each with a treble clef and a 4/4 time signature. The notes are written in a simple, handwritten style. Above the staves, the corresponding chords are written in a handwritten font.

Staff 1: E MIN7 A7 D MA7

Staff 2: D MIN7 G7 E MIN7 A7 D MIN7 G7

Staff 3: C MA7 A MIN7 D MIN7 G7 E7 A MIN7 D MIN7 G7

Staff 4: C MA7 A MIN7 D MIN7 G7 C MA7 D MIN7 G7

The notation includes various musical symbols such as notes, rests, and bar lines. The first staff starts with a double bar line. The second staff has a measure rest marked with a '5'. The third staff has a measure rest marked with a '9'. The fourth staff has a measure rest marked with a '13'.

Big Band Excerpt #1

Swing ♩=150

89

93

97

101

CRESCENDO

This musical excerpt is written for a single melodic line in treble clef with a key signature of one sharp (F#). It spans measures 89 to 101. The tempo is marked as Swing with a quarter note equal to 150 beats per minute. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. A crescendo line is indicated below the staff starting at measure 101.

Big Band Excerpt #2

Swing ♩=210

44

48

52

57

This musical excerpt is written for a single melodic line in treble clef with a key signature of one flat (Bb). It spans measures 44 to 57. The tempo is marked as Swing with a quarter note equal to 210 beats per minute. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests, ties, and triplets. A double bar line with a repeat sign is present at the end of measure 52.