

Pennsylvania Music Educators Association



2024-2025 District 8 Jazz Policies & Procedures

Revised April 12, 2024
Central Columbia SD

[Type here]

www.pmeadistrict8.net

[Type here]

PMEA District 8 Jazz Procedures Index of Contents

Eligibility and Participation Policies	Page 3
Acceptance Auditions	Page 4
A. Numerical Limitations	
B. Audition Materials	
C. Auditions-General Procedures	
D. Recording Procedures	
E. Audition Committee Selection	
F. Judging Procedures	
G. Audition Results	
H. Group Size and Instrumentation	
I. Rhythm Section Information	
J. Festival Host Responsibilities	
K. Directors' Responsibilities	
District Jazz Festival	Page 8
A. Attendance Requirements	
B. Preliminary Meetings	
C. Review of Procedures	
Appendix J1: PMEA District 8 Jazz Band and Choir Coordinators Positions	Page 9
Appendix J2-1: Packet #1 (2024-2025)	Page 10-12
Appendix J2-2: Packet #2 (2025-2026)	Page 13-14
Appendix J2-3: Packet #3 (2026-2027)	Page 15-17
Appendix J2-4: Packet #4 (2027-2028)	Page 18-20
Appendix J3: District 8 Rules and Regulations	Page 21
Appendix J4: Vocal Scoring Rubric	Page 22
Appendix J5: Wind, Guitar, Bass Scoring Rubric	Page 23
Appendix J6: Keyboard Scoring Rubric	Page 24
Appendix J7: Drum Set Scoring Rubric	Page 25
Appendix J8: Festival Audition Guidelines	Page 26

PMEA District 8 – Jazz Festival Procedures

I. Eligibility and Participation Policies

- A. The membership of the District Jazz Band and Jazz Choir will be determined by auditions referred to as the **acceptance audition**
 - The acceptance audition dates will be published each year and subject to alterations pending in-service days, snow days, etc...
- B. Only **9th, 10th, 11th, and 12th grade students** who are members of their school band, orchestra, jazz band, or choir may audition for a place in the District Jazz Festival.
- C. The student's director must be a **current member of PMEA and participate in the work of the festival**. Proof of membership will be required at the festival. The director has two areas of responsibility:
 1. He/She should **be available as the representative** of his/her school and the student's parents in the event of a medical emergency or disciplinary problem
 2. He/She should represent his/her students and school at the **festival business meeting**.
- D. The district president and the festival host **may jointly approve a qualified substitute director** when unique circumstances occur. Request for substitute approval must be made prior to the auditions and must be prompted by extreme circumstances, not personal convenience, or preference.
- E. The **individual school remains responsible for its participating students** for the duration of the festival. Should it be necessary to send a student home from the festival, the home school district must be responsible.
- F. All forms (paper copy or electronic) must be submitted by the given festival deadline. **Forms will not be forwarded from the pre-audition/district/region system**. Forms required are: PMEA Medical Form, PMEA Medication Administration Record, PMEA Acknowledgement Form, PMEA Policy Form, PMEA Dietary Form, PMEA Instrument Form (Instrumentalists only), PMEA Housing Wavier (when necessary.)

II. Acceptance Auditions

A. Numerical Limitations

1. There will be no limitations on the number of audition video recordings that may be submitted on any particular instrument or voice part per school. Students may audition for both District Jazz Band and Choir, but can only participate in one group. These students should state an ensemble and instrument preference (if applicable) to their home director who in turn should notify the Jazz Chairperson and/or Host Director.

B. Audition Materials

1. The District will maintain a four-year rotation of audition materials for each instrument and voice part (see Appendix J2). Refer to the pmeadistrict8.net website for the exact requirements and detailed description of audition procedures.
2. At each year's District Jazz Festival, an **audition materials review committee** may review the effectiveness and availability of the materials to be used for the following year, and may suggest additional titles to the membership at the business meeting when appropriate.

C. Auditions-General Procedures

1. Director's will submit a list of students (and their instruments/voice part) who intend to audition via video recording prior to closing of the Submittable window for acceptance auditions. This list should be submitted to Festival Chairperson or their designate in the form of an email. This allows the cross checking of potential participants to those who submit video recordings on SUBMITTABLE.
2. Students will be chosen for membership and placed in a section as the result of their acceptance audition recording. These auditions will also function as chair seating auditions. In most instrumental cases, first (lead) parts and solos may be rotated due to endurance and ability. First (lead) parts will be decided by the audition committee, the host, the jazz festival chairperson and/or the director. Students will be rated solely on the basis of their performance on the audition recording. Students are permitted to audition on more than one instrument and should submit the appropriate number of recordings. These students should state an ensemble and instrument preference (if applicable) to their home director who in turn should notify the Jazz Chairperson and/or Host Director however, the final assignment rests with the host director and/or the audition committee.
3. Audition Recording Format:
 - a) Audition video recordings will be uploaded and adjudicated through the SUBMITTABLE program. The link can be found on the District Jazz page of our PMEA District 8 website.

D. Other formats may be used at the District Jazz Coordinator's advanced notification and/or permission

E. Recording Procedures:

1. **Directors MUST review students' video recordings prior to submission.**
2. Where possible, use a direct feed from the microphone to the video recording source, so the instrument/voice and accompaniment can be properly balanced. Do not add any effects of any kind to the recording (reverb/echo, auto-tune, etc...)
3. If, in the opinion of the audition committee, the recording is not of sufficient quality to be adjudicated, it will be disqualified.
4. The Jazz Etude portion of the instrumental audition recording **MUST** be recorded **WITHOUT** accompaniment.
5. The improvisation portion of the instrumental audition recording **MUST** be recorded **WITH** accompaniment and audible by the review committee.
6. The standard song selection of the vocal audition recording **MUST** be recorded **WITH** accompaniment and audible by the review committee.

F. Audition Committee Selection

1. The jazz audition committees will be established after the Submittable window has been closed and participating directors identified.
2. Committee(s) of two to four directors will be appointed to review the audition recordings.
3. The Jazz Festival Coordinator, or their designee, will preside over the committee as Chairperson. (See Appendix J1 for further responsibilities)

G. Judging Procedures

FOR SELECTION INTO JAZZ FESTIVAL:

1. Applicants will be rated based on adjudication by all judges assigned to their review committee. Rankings of all students in a section will be determined by the total of the judges' scores.
2. All categories in SUBMITTABLE review area, which content is shown in Appendix J-4 thru J-7, must be used and each score sheet should reflect the judge's individual opinion – not a consensus.

FOR PART ASSIGNMENT (AFTER BEING SELECTED):

The Jazz Festival chairperson and host director(s) will have the responsibility of assigning students to the proper part, according to their playing styles and abilities.

H. Audition Results

1. Participants and alternates will be chosen upon completion of all reviews. The Jazz Festival Coordinator, or their designee, will email the results to each participating director upon completion of the reviews, selections, and part assignments. Results will be considered official after this email.

I. Group Size and Instrumentation

1. The District 8 **Jazz Band** will consist of:

- (4-6*) Trumpets
- (4-6*) Trombones
- (2-3*) Alto Saxophones
- (2-3*) Tenor Saxophones
- (1) Baritone Saxophone
- (1-2*) Bass (electric, keyboard, or string bass)
- (1-2*) Drum Set
- (1) Piano (synthesizer)
- (1) Guitar

(*Note: Final personnel number is at the host director's discretion, in consultation with the guest conductor.)

2. The District 8 **Jazz Choir** will consist of:

- (4-10) Sopranos
- (4-10) Altos
- (4-10) Tenors
- (4-10) Basses
- (1) Drum Set
- (1) Bass
- (1) Keyboard
- (1) Guitar

(Note: The numbers in each section may vary slightly depending on the quality of auditions and balances. Final personnel number is at the host director's discretion, in consultation with the guest conductor.)

3. If an alternate is needed, that student will be notified no later than a week prior to festival. If no capable instrumental student is available, the host director, in consultation with the Jazz Festival Coordinator and/or the District President, may complete the instrumentation as needed.
4. A recall for audition materials cannot be requested if there are enough applicants. However, if there is not sufficient *quality*, the host director, in consultation with the jazz festival

coordinator and the district president, can complete the instrumentation as needed through host privilege or hiring.

5. If the host school does not have a student qualify for each ensemble, the host of the festival has the **host's privilege** of adding to the regular instrumentation of the band and/or choir with his/her students who auditioned but did not qualify. These appointments shall be limited to one student per performing ensemble. The host must account for all students when computing the participation fees to be paid to the state and district treasurers.

J. Rhythm Section Information

1. Two full rhythm sections are needed for the festival; one for choir, one for band.
2. The Jazz Festival chairperson and host director(s) will have the responsibility of assigning these students to the proper group according to their playing styles and abilities.
3. The drummer for the Choir may be given the opportunity to perform one chart with the band.

K. Festival Host Responsibilities

1. The festival host will provide to the District 8 Webmaster all forms and information relevant to the festival, to be posted on the District 8 website, and accessed by all participating directors.
2. Festival hosts will send all the music to each selected student's director as soon as possible.

L. Directors' Responsibilities

1. It is the director's responsibility to verify that all the music is included in each folder.
2. In the event of **missing parts**, the director should contact the host director immediately.
3. If a participating student has not received festival music **30 days prior** to the festival, the director must notify the host director, District President, and District Jazz Coordinator. The District Jazz coordinator will follow up on the unreceived music notice.

III. District Jazz Festival

A. Attendance Requirements

1. A student must participate in the **complete festival program** including registration, rehearsals, and the final concert.
2. Any **exceptions to the attendance policies** must be cleared with the festival host and district president. Students should not participate in a festival if, for any reason (including religious activities), they plan to miss any part of the activities.
3. The student's director must be a **current member of PMEA** and participate in the work of the festival. Proof of membership will be required at the time of registration for the festival.
4. It is strongly suggested that directors see to it that this **information is available to their students in advance**. It is to the advantage of the student to know what is expected of him/her.
5. In the event an eligible student cannot come to the festival, the **registration fee will be refunded if a qualified substitute can be obtained to take the place of the first student**. If a substitute cannot be obtained, the host will endeavor to refund as much of the fee as possible. **NO** fees will be returned within three weeks of the festival.
6. **Concert dress for all Jazz Festival Ensemble members will be all black with a "POP" of color.**

B. Preliminary Meetings

Students and directors must register upon arrival.

C. Review of Procedures

1. All directors in attendance should assist in the review of the PMEA District 8 Jazz Festival Procedures annually at the District Jazz Festival.
2. The District Jazz Coordinator will present and recommended changes to the membership at the business meeting during the District Jazz Festival. Proposed changes will also be accepted from the floor.
3. Following the adoption of said changes by the membership, the District President will **arrange for a new set of policies & procedures**, which reflect the changes, to be accessible on the District 8 website. The new set of policies will show the revision date.

Appendix J1

PMEA District 8 Jazz Festival Coordinator Position Description

1. There will be a volunteer position, entitled District Jazz Festival Coordinator. This position will be filled by a nomination by the district president, with input from the executive board. They will hold a term of one year, with no limit of consecutive terms.
2. Responsibilities of these positions:
 - a. Assist host director in planning for the festival by answering questions, providing any necessary paperwork and in general making themselves available when needed for all members.
 - b. Will administer all aspects of the audition using the Submittable program. (Update project information, update review criteria, check submissions for technical issues, assign review committees, confirm results, publish results, assign parts, forward personnel list to host director.)
 - c. Email the results to each participating director upon completion of the reviews, selections, and part assignments. Results will be considered official after this email.

Appendix J2-1

PMEA District 8 Jazz Audition Material and Rotation

PACKET #1

“Please refer to section 2 for recording procedures”

1. Audition Material and Audition Material Rotation

a) Band Audition Packet Rotation

Should be labeled “Packet 1”, “Packet 2”, “Packet 3”, or “Packet 4”
Should include optional 8ba for trumpet, trombone, and baritone saxophone

- 1) Audition Packet #1 – festival year 2024-2025
- 2) Audition Packet #2 – festival year 2025-2026
- 3) Audition Packet #3 – festival year 2026-2027
- 4) Audition Packet #4 – festival year 2027-2028

b) Band Audition Materials for Packet #1

All Wind Instruments:

1. Jazz Etude: “Proxy” from Jazz Conception by James Snidero. The Jazz Etude portion of the audition recording **must** be recorded **without** accompaniment

2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold’s “Nothin’ But Blues” (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Piano and Guitar:

1 Jazz Etude: “Proxy” from Jazz Conception by James Snidero (**This is the Keyboard/Piano book NOT the Piano Comping book**). Record the entire song, comping/playing chords on the final (4th) chorus. The chords are written above the solo. Jazz Etude portion of the audition recording **must** be recorded **without** accompaniment

2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold’s “Nothin’ But Blues” (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Appendix J2-1

PMEA District 8 Jazz Audition Material and Rotation (cont.)

PACKET #1

Bass:

1. Essential Styles for the Drummer and Bassist **Book Two** (Book and CD) by Steve Houghton and Tom Warrington (Alfred). The Essential Styles portion of the audition recording **must** be recorded **without** accompaniment.

Styles:

1. Rock – Rock #2, pg. 41: Play from the beginning of “A” and stop at letter “B” (see the bass performance/listening suggestions preceding this chart for more information).
2. Latin (Medium Samba) – Medium Samba, pg. 13: Play from the beginning of “A” through letter “B” one time only (see the bass performance/listening suggestions preceding this chart for more information).
3. Swing (Medium Swing/Blues) – Blues, pg. 31: Play two times through. First time - the head as written. Second time – walking bass line over written chord changes (see the bass performance/listening suggestions preceding this chart for more information).

2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold’s “Nothin’ But Blues” (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Drum Set:

1. The Big Band Drummer (Book Only) by Ron Spagnardi (Hal Leonard)

Styles:

1. Rock – Chart #2, pg. 83: Play from the beginning and stop at letter “D” (see the analysis preceding this chart for more information).
2. Latin (Mambo) – Chart #5, pg. 89: Play from the beginning and stop two bars before letter “E” (see the analysis preceding this chart for more information).

2. The Drum Set Soloist (Book and CD) by Steve Houghton (Warner Bros./Belwin) Medium Blues, pg. 11: CD Track #2. Perform the medium blues swing groove 2 complete choruses with piano and bass only audio track. Beginning with the 3rd chorus, solo, trading 4’s with the piano for 4 choruses and then stop. The end is 2 minutes and 7 seconds into the track.

c) Choir

1. Vocal Selection: “I Could Write A Book”, page 7 (high version, key of Bb) or page 29 (low version, key of Ab) from Embraceable You: 12 Standards in Singer’s Keys, Volume 113 by Jamey Aebersold (published by Jamey Aebersold Jazz, Inc.). Choose either the High Voice or Low Voice part to best suit your voice part and

range. Online Audio Tracks can be found at <https://bit.ly/2ZB0Hpd> This address will download a zip file with all the recorded tracks from this book. Make sure you select the proper track for the key you are singing in. Also please note, this song can be done as a ballad or an up-tempo selection. Our audition requires the performance be the up-tempo version (High Voice – track titled Vol. 113_13 I Could Write A Book Bb (High Version)); (Low Voice – track titled Vol. 113_2-13 I Could Write A Book_(Low Voice)) Make sure the track can be heard on the video recording.

After the introduction...

- (1) *Starting on measure 4, sing the melody as written through measure 20 (end of first ending)*
- (2) *Beginning again at measure 5, sing an embellished version of the melody through measure 14, jump to the second ending (measures 21) and embellish to the end (measure 26).*

1. *Click on this link or search YouTube for the selection ["PMEA Blues Scat Etude."](#) Using this track, Scat 2 choruses of improvisation (which is the entire recording). Make sure the track is audible on the video recording.*

PLEASE, MAKE SURE AUDITION SUBMISSIONS INCLUDE ALL MATERIALS LISTED AND DIRECTIONS ARE FOLLOWED COMPLETELY AND ACCURATELY. FAILURE TO DO SO MAY DISQUALIFY YOU FROM CONSIDERATION

Appendix J2-2

PMEA District 8 Jazz Audition Material and Rotation

PACKET #2

“Please refer to section 2 for recording procedures”

1. Audition Material and Audition Material Rotation

a) Band Audition Packet Rotation

Should be labeled “Packet 1”, “Packet 2”, “Packet 3”, or “Packet 4”
Should include optional 8ba for trumpet, trombone, and baritone saxophone

- 1) Audition Packet #1 – festival year 2024-2025
- 2) Audition Packet #2 – festival year 2025-2026
- 3) Audition Packet #3 – festival year 2026-2027
- 4) Audition Packet #4 – festival year 2027-2028

b) Band Audition Materials for Packet #2

All Wind Instruments:

1. Jazz Etude: “Father Song” (Track 11 – Bossa) from Jazz Conception by James Snidero. The Jazz Etude portion of the audition recording **must** be recorded **without** accompaniment
2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold’s “Nothin’ But Blues” (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Piano and Guitar:

1. Jazz Etude: “Father Song” (Track 11 – Bossa) from Jazz Conception by James Snidero (**This is the Keyboard/Piano book NOT the Piano Comping book**). Record the entire song, comping/playing chords on the final (3rd) chorus. The chords are written above the solo. Jazz Etude portion of the audition recording **must** be recorded **without** accompaniment
2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold’s “Nothin’ But Blues” (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Appendix J2-2

PMEA District 8 Jazz Audition Material and Rotation (cont.)

PACKET #2

Bass:

1. Essential Styles for the Drummer and Bassist **Book Two** (Book and CD) by Steve Houghton and Tom Warrington (Alfred). The Essential Styles portion of the audition recording **must** be recorded **without** accompaniment.

Styles:

1. Rock – Essential Styles for the Drummer and Bassist Book Two (Hip-Hop – p. 37)
Play from the beginning through the second ending, letter B. (see the bass performance/listening suggestions preceding this chart for more information)
2. Latin – Essential Styles for the Drummer and Bassist Book Two (Gospel-Latin – p. 9)
Play one time through as written (with both endings) beginning at letter A. (see the bass performance/listening suggestions preceding this chart for more information)
3. Swing – Essential Styles for the Drummer and Bassist Book Two (Up-Tempo Jazz – p. 33)
Play one time through (with the repeat at measure 8). (See the bass performance/listening suggestions preceding this chart for more information)

2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold's "Nothin' But Blues" (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Drum Set:

1. The Big Band Drummer (Book Only) by Ron Spagnardi (Hal Leonard)

Styles:

1. Latin (Mambo) – Chart #2, pg. 83: Play from letter "F" to the end (include the repeat at letter G). (see the analysis preceding this chart for more information).
2. The Drum Set Soloist (Book and CD) by Steve Houghton (Warner Bros./Belwin) Bright Swing, pg. 13: CD Track #4. Perform the bright swing groove 1 complete chorus (32 measures) with piano and bass only audio track. Beginning with 2nd chorus, solo, trading 8's with the piano for 2 choruses and then stop. The end is 1 minute and 57 seconds into the track.
3. Jazz Standards for Drumset by Brian Fullen (Hal Leonard)

Styles:

1. Rock (Gospel/Funk) – Mercy, Mercy, Mercy

c) Choir

To be selected at the 2025 Festival Audition Materials Review Meeting.

Appendix J2-3

PMEA District 8 Jazz Audition Material and Rotation

PACKET #3

“Please refer to section 2 for recording procedures”

1. Audition Material and Audition Material Rotation

a) Band Audition Packet Rotation

Should be labeled “Packet 1”, “Packet 2”, “Packet 3”, or “Packet 4”
Should include optional 8ba for trumpet, trombone, and baritone saxophone

- 1) Audition Packet #1 – festival year 2024-2025
- 2) Audition Packet #2 – festival year 2025-2026
- 3) Audition Packet #3 – festival year 2026-2027
- 4) Audition Packet #4 – festival year 2027-2028

b) Band Audition Materials for Packet #3

All Wind Instruments:

1. Jazz Etude: “Friends” from Jazz Conception by James Snidero. The Jazz Etude portion of the audition recording **must** be recorded **without** accompaniment
2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold’s “Nothin’ But Blues” (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Piano and Guitar:

1. Jazz Etude: “Friends” from Jazz Conception by James Snidero (**This is the Keyboard/Piano book NOT the Piano Comping book**). Record the entire song, comping/playing chords on the final (2nd) chorus. The chords are written above the solo Jazz Etude portion of the audition recording **must** be recorded **without** accompaniment
2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold’s “Nothin’ But Blues” (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Appendix J2-3

PMEA District 8 Jazz Audition Material and Rotation (cont.)

PACKET #3

Bass:

1. Essential Styles for the Drummer and Bassist **Book One** (Book and CD) by Steve Houghton and Tom Warrington (Alfred) (J. W. Pepper No. 4985123) \$19.95. The Essential Styles portion of the audition recording **must** be recorded **without** accompaniment.

Styles:

1. Rock (Pop Funk) – Pop Funk #1 (p. 7 – Track 2 w/o Bass)
Instructions: (See the bass performance/listening suggestions preceding this chart for more information)
2. Latin (Mambo) – Mambo (p. 45 – Track 21 w/o Bass)
Instructions: (See the bass performance/listening suggestions preceding this chart for more information.)
3. Jazz (Blues) – Up-tempo Blues (p. 63 – Track 30 w/o Bass)
Instructions: (See the bass performance/listening suggestions preceding this chart for more information)

2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold's "Nothin' But Blues" (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. **DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY.** The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Drum Set:

1. The Drum Set Soloist (Book and CD) by Steve Houghton (Warner Bros./Belwin) Bossa Nova, Medium Latin, pg. 19. CD Track 10. Perform the medium Latin groove 1 complete chorus (40 measures) with piano and bass only audio track. Beginning with the 2nd chorus, solo, trading 4's with the piano for 1 chorus and then stop. The end is 1 minute and 55 seconds into the track.
2. The Big Band Drummer by Ron Spagnardi
Hal Leonard (J. W. Pepper No. 5908017) \$12.95

Styles:

Jazz (Swing) – Fills Within the Figure (pp. 68 & 69)

Instructions: Play numbers one through ten, one time each, as written.
(See p. 30 for more information.)

c) **Choir**

1. Vocal Selection: "Love Is Here To Stay", page 9 (high version, key of Eb) or page 31 (low version, key of C) from Embraceable You: 12 Standards in Singer's Keys, Volume 113 by Jamey Aebersold (published by Jamey Aebersold Jazz, Inc.).

Choose either the High Voice or Low Voice part to best suit your voice part and range. Online Audio Tracks can be found at <https://bit.ly/2ZB0Hpd> This address will download a zip file with all the recorded tracks from this book. Make sure you select the proper track for the key you are singing in. Also please note, this song can be done as a ballad or an up-tempo selection. Our audition requires the performance be the up-tempo version (High Voice – track titled Vol. 113_14 Love Is Here To Stay Eb (High Version)); (Low Voice – track titled Vol. 113_2-14 Love Is Here To Stay_(Low Voice)) Make sure the track can be heard on the video recording.

After the introduction...

- (1) *Starting on measure 4, sing the melody as written through measure 19*
- (2) *Beginning at measure 20, sing an embellished version of the melody through to the end (measure 36).*

2. *Click on this link or search YouTube for the selection "[PMEA Blues Scat Etude.](#)" Using this track, Scat 2 choruses of improvisation (which is the entire recording). Make sure the track is audible on the video recording.*

PLEASE, MAKE SURE AUDITION SUBMISSIONS INCLUDE ALL MATERIALS LISTED AND DIRECTIONS ARE FOLLOWED COMPLETELY AND ACCURATELY. FAILURE TO DO SO MAY DISQUALIFY YOU FROM CONSIDERATION

Appendix J2-4

PMEA District 8 Jazz Audition Material and Rotation

PACKET #4

“Please refer to section 2 for recording procedures”

1. Audition Material and Audition Material Rotation

a) Band Audition Packet Rotation

Should be labeled “Packet 1”, “Packet 2”, “Packet 3”, or “Packet 4”
Should include optional 8ba for trumpet, trombone, and baritone saxophone

- 1) Audition Packet #1 – festival year 2024-2025
- 2) Audition Packet #2 – festival year 2025-2026
- 3) Audition Packet #3 – festival year 2026-2027
- 4) Audition Packet #4 – festival year 2027-2028

b) Band Audition Materials for Packet #4

All Wind Instruments:

1. Jazz Etude: “Great Love” from Jazz Conception by James Snidero The Jazz Etude portion of the audition recording **must** be recorded **without** accompaniment
2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold’s “Nothin’ But Blues” (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Piano and Guitar:

1. Jazz Etude: “Great Love” from Jazz Conception by James Snidero (**This is the Keyboard/Piano book NOT the Piano Comping book**). Record the entire song, comping/playing chords on the final (2nd) chorus. The chords are written above the solo Jazz Etude portion of the audition recording **must** be recorded **without** accompaniment
2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold’s “Nothin’ But Blues” (Vol. 2) recordings is an excellent resource. It is suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Appendix J2-4

PMEA District 8 Jazz Audition Material and Rotation (cont.)

PACKET #4

Bass:

1. Essential Styles for the Drummer and Bassist **Book Two** (Book and CD) by Steve Houghton and Tom Warrington (Alfred) J. W. Pepper No. 5090154. The Essential Styles portion of the audition recording **must** be recorded **without** accompaniment.

Styles:

1. Rock (Hip-Hop) Hip-Hop (p. 37 without track)
Instructions: (See the bass performance/listening suggestions preceding this chart for more information.)
2. Latin (12/8 Afro-Cuban) 12/8 Afro-Cuban (p. 11 without track)
Instructions: (See the bass performance/listening suggestions preceding this chart for more information.)
3. Jazz (Medium Jazz) Medium Jazz (p. 27 without track)
Instructions: (See the bass performance/listening suggestions preceding this chart for more information.)

2. Jazz Improvisation: Two choruses of a blues of your choice. Selections from Jamey Aebersold's "Nothin' But Blues" (Vol. 2) recordings is an excellent resource. Other excellent resources can be found on digital music platforms such as Youtube, Spotify, etc...suggested that you use a moderate or fast tempo blues. DO NOT PLAY THE WRITTEN MELODY. IMPROVISE ONLY. The Jazz Improvisation portion of the audition recording **must** be recorded **with** audible accompaniment.

Drum Set:

1. The Drum Set Soloist (Book and CD) by Steve Houghton (Warner Bros./Belwin) Samba, pg. 20. CD Track 11. Perform the samba groove through the intro and then 1 complete chorus (32 measures or twice through letter A). Solo on the 2nd chorus (rehearsal A), trading 8's (measures) with the piano for 2 choruses (or 4 repeats of letter A) and then stop. The end is 1 minute and 55 seconds into the track.
2. The Big Band Drummer by Ron Spagnardi Hal Leonard (J. W. Pepper No. 5908017) \$12.99 Styles: Jazz (Swing) – Fills Within the Figure Chart 1 (p. 81)

c) Choir

1. Vocal Selection: "I Thought About You", page 17 (high version, key of C) or page 39 (low version, key of Bb) from Embraceable You: 12 Standards in Singer's Keys, Volume 113 by Jamey Aebersold (published by Jamey Aebersold Jazz, Inc.).

Choose either the High Voice or Low Voice part to best suit your voice part and range. Online Audio Tracks can be found at <http://bit.ly/2ZB0Hpd> This address will download a zip file with all the recorded tracks from this book. Make sure you select the proper track for the key you are singing in. Also please note, this song can be done as a ballad or an up-tempo selection. Our audition requires the performance be the up-tempo version (High Voice – track titled Vol. 113_18 I Thought About You C (High Version)); (Low Voice – track titled Vol. 113_2-18 I Thought About You_(Low Voice)) Make sure the track can be heard on the video recording

After the introduction...

- (1) *Starting on measure 5, sing the melody as written through measure 20 (end of first ending)*
- (2) *Beginning again at measure 5, sing an embellished version of the melody through measure 14, jump to the second ending (measures 21) and embellish to the end (measure 26).*

2. *Click on this link or search YouTube for the selection "[PMEA Blues Scat Etude.](#)" Using this track, Scat 2 choruses of improvisation (which is the entire recording). Make sure the track is audible on the video recording.*

PLEASE, MAKE SURE AUDITION SUBMISSIONS INCLUDE ALL MATERIALS LISTED AND DIRECTIONS ARE FOLLOWED COMPLETELY AND ACCURATELY. FAILURE TO DO SO MAY DISQUALIFY YOU FROM CONSIDERATION

Appendix J3

PMEA District 8

Rules and Regulations for all Students participating in the District 8 Jazz Festival

1. Do not be late for rehearsal or performance
2. Students are not permitted to wander through the school or disturb classrooms while school is in session.
3. No chewing gum during rehearsal.
4. The use of drugs, tobacco, or alcoholic beverages is strictly prohibited! Proper authorities will be notified.
5. All students are restricted to the school building during the festival.
6. Students are not permitted to drive to the festival.
7. The Guest Conductor, District Directors, Host School Faculty, Staff and Administration are to be treated with courtesy and respect.
8. Violations of any of these rules will result in disciplinary action and **possible dismissal from the festival!**

Some Additional Reminders

1. Students may not have audio devices, cell phones, or other electronic devices in use during any part of the rehearsal. Violation of this policy may result in disqualification from the festival.
2. Every student must have a black or blue folder.
3. Banquet Attire – District Jazz Host's discretion
4. Concert Attire – All black with a splash of color
5. No member of the District Jazz Festival is permitted to leave the festival at any time unless commuting to and from the festival site prior to and at the conclusion of the festival day. Failure to abide by this rule may result in the member's immediate dismissal from the festival.

Appendix J4

PMEA District 8 Vocal Jazz Audition Scoring Sheet

Student Number _____

Circle One: **Soprano** **Alto** **Tenor** **Bass**

Part A Total Score _____	
Average Part B Score + _____	
Total Score = _____	

Judge _____

Part A – “Up-tempo” Solo (60 possible points). Use this rubric as a guide. Circle the desired score in the left column of each category

TONE QUALITY

9	10	Absolute freedom of tone without stress
7	8	Freedom with stress in extreme registers
5	6	Some freedom with stress throughout range
3	4	Stress with “airy” quality
1	2	Excess stress with no solid core

PITCH

9	10	Perfect center of pitch at all times
7	8	Perfect center of pitch most of the time
5	6	Inconsistent pitch throughout range
3	4	Consistently sharp or flat
1	2	Little sense of intonation

RHYTHM

9	10	Rhythm is “in the pocket” all of the time
7	8	Artistry is displayed with minor weaknesses
5	6	Artistry is displayed with two or more deficient areas
3	4	Little use of musical artistry
1	2	No use of musical artistry

MELODIC EMBELLISHMENTS

9	10	Creative use and tonally accurate
7	8	Less creative with tonal accuracy
5	6	Less creative with minor inconsistencies in tonality
3	4	Little creativity and tonal inconsistencies
1	2	Minimal attempt

INTONATION

9	10	Intonation is exceptional at all times
7	8	Intonation is displayed with minor weaknesses
5	6	Intonation displays occasional deficiencies
3	4	Intonation issues distract from the performance
1	2	Intonation issues merit audition unreviewable

EXPRESSION

9	10	Expression is displayed at a superior level
7	8	Expression is displayed with minor weaknesses
5	6	Expression is displayed with two or more deficient areas
3	4	Little use of musical expression
1	2	No use of musical expression

Part B – Scat Singing (40 possible points) Use this rubric as a guide. Circle the desired score in the left column of each category

TONE QUALITY

9	10	Absolute freedom of tone without stress
7	8	Freedom with stress in extreme registers
5	6	Some freedom with stress throughout range
3	4	Stress with “airy” quality
1	2	Excess stress with no solid core

RHYTHMIC INTEREST

9	10	Creative use and rhythmically accurate
7	8	Less creative but with tempo (time) accuracy
5	6	Less creative and with tempo (time) inconsistencies
3	4	Little creativity and with tempo (time) inconsistencies
1	2	Minimal attempt

MELODIC EMBELLISHMENTS

9	10	Creative use and tonally accurate
7	8	Less creative with tonal accuracy
5	6	Less creative with minor inconsistencies in tonality
3	4	Little creativity and tonal inconsistencies
1	2	Minimal attempt

SCAT SYLLABLES

9	10	Creative use
7	8	Less creative
5	6	Less creative and repetitive
3	4	Little creativity and awkward
1	2	Minimal attempt

Appendix J5

PMEA District 8 Instrumental Jazz Audition Scoring Sheet

Student Number _____

Circle One:

Alto Sax - Tenor Sax - Bari Sax
Trumpet - Trombone - Guitar - Bass

Part A Total Score _____

Average Part B Score + _____

Judge _____

Total Score = _____

Part A – Prepared Solo (40 possible points) Please circle the appropriate score in the left column of each category.
Use this rubric as a guide.

TIME/FEEL

9	10	Rhythm is “in the pocket” all the time
7	8	Rhythm is “in the pocket” most of the time
5	6	Inconsistencies in tempo and beat
3	4	Constantly rushes or lags behind the beat
1	2	Rhythm is absent from performance

TONE

9	10	Absolute freedom of tone without stress
7	8	Freedom with stress in extreme registers
5	6	Some freedom with stress throughout range
3	4	Stress with “airy” quality
1	2	Excess stress with no solid core

INTONATION

9	10	Perfect center of pitch at all times
7	8	Perfect center of pitch most of the time
5	6	Inconsistent pitch throughout range
3	4	Consistently sharp or flat
1	2	Little sense of intonation

MUSICIANSHIP

9	10	Artistry is displayed at a superior level
7	8	Artistry is displayed with minor weaknesses
5	6	Artistry is displayed with two or more deficient areas
3	4	Little use of musical artistry
1	2	No use of musical artistry

Part B – Improvisation (5 possible points) The average of all categories.

MODES/SCALES

5	Correct Use
4	Minor inconsistencies in use
3	Demonstrates basic use
2	Inconsistent throughout
1	Incorrect usage

FEEL

5	Demonstrates superior mastery of style
4	Excellent style with minor inconsistencies
3	Attempts basic use of style
2	Inconsistent throughout
1	Unsuccessful attempt

CREATIVITY

5	Superior performance
4	Excellent performance with minor inconsistencies
3	Somewhat original
2	Melodies are not original but consistent with accompaniment
1	Melodies are not original and inconsistent with accompaniment

COMMENTS

Appendix J6

PMEA District 8 Instrumental Jazz Audition Scoring Sheet

Student Number _____ Circle One: Keyboard

Part A Total Score	_____
Average Part B Score	+ _____
Total Score	= _____

Judge _____

Part A – Prepared Solo (30 possible points) Please circle the appropriate score in the left column of each category.

TIME/FEEL

9	10	Rhythm is “in the pocket” all of the time
7	8	Rhythm is “in the pocket” most of the time
5	6	Inconsistencies in tempo and beat
3	4	Constantly rushes or lags behind the beat
1	2	Rhythm is absent from performance

INTONATION

9	10	Perfect center of pitch at all times
7	8	Perfect center of pitch most of the time
5	6	Inconsistent pitch throughout range
3	4	Consistently sharp or flat
1	2	Little sense of intonation

MUSICIANSHIP

9	10	Artistry is displayed at a superior level
7	8	Artistry is displayed with minor weaknesses
5	6	Artistry is displayed with two or more deficient areas
3	4	Little use of musical artistry
1	2	No use of musical artistry

Part B – Improvisation (5 possible points) The average of all categories.

No Improvisation Attempted _____

Incorrect Attempt _____

MODES/SCALES

5	Correct Use
4	Minor inconsistencies in use
3	Demonstrates basic use
2	Inconsistent throughout
1	Incorrect usage

FEEL

5	Demonstrates superior mastery of style
4	Excellent style with minor inconsistencies
3	Attempts basic use of style
2	Inconsistent throughout
1	Unsuccessful attempt

CREATIVITY

5	Superior performance
4	Excellent performance with minor inconsistencies
3	Somewhat original
2	Melodies are not original but consistent with accompaniment
1	Melodies are not original and inconsistent with accompaniment

COMMENTS

Appendix J7 PMEA District 8 Instrumental Jazz Audition Scoring Sheet

Student Number _____

Circle One: Drum Set

Part A Total Score _____

Average Part B Score + _____

Total Score = _____

Judge _____

Part A – Prepared Solo (40 possible points) Please circle the appropriate score in the left column of each category.

TIME/FEEL

- 19 20 Rhythm is “in the pocket” all of the time
- 17 18 Rhythm is “in the pocket” most of the time
- 15 16 Inconsistencies in tempo and beat
- 13 14 Constantly rushes or lags behind the beat
- 11 12 Rhythm is absent from performance

MUSICIANSHP

- 19 20 Artistry is displayed at a superior level
- 17 18 Artistry is displayed with minor weaknesses
- 15 16 Artistry is displayed with two or more deficient areas
- 13 14 Little use of musical artistry
- 11 12 No use of musical artistry

Part B – Improvisation (5 possible points) The average of all categories.

No Improvisation Attempted _____

Incorrect Attempt _____

FEEL

- 5 Demonstrates superior mastery of style
- 4 Excellent style with minor inconsistencies
- 3 Attempts basic use of style
- 2 Inconsistent throughout
- 1 Unsuccessful attempt

CREATIVITY

- 5 Superior performance
- 4 Excellent performance with minor inconsistencies
- 3 Somewhat original
- 2 Melodies are not original but consistent with accompaniment
- 1 Melodies are not original and inconsistent with accompaniment

COMMENTS

Appendix J8

PMEA District 8 Jazz Festival Audition Guidelines

Time/Feel – “Rhythm in the Jazz Style”

“Time/Feel” is defined for the audition as the characteristic jazz “swing” rhythm when appropriate. Students and director must understand the inherent triplet figure implied in the eighth note pattern when appropriate. As the tempo changes, students will have a difficult time “internalizing” the triplet and tend to rush the beat and/or tempo. When the eighth notes are swung properly, the student is said to be “in the pocket” or “in the groove.”

Intonation

“Intonation” in the jazz style is found in the perfect center of pitch on a note. Because of the intricate harmonies that are found in vocal jazz music, the pitch must be within the center of the notes, rather than sharp or flat to even the slightest degree.

Musicianship

Musicianship can be defined as the performer’s realization of the composer’s aesthetic intent and the performer’s artistic expression. The following components are considered in this portion of the audition:

- Technique: Precision and clarity of pitches
- Dynamics: The understanding of the composer’s musical intent consistent with the type of jazz
- Tempo: The speed of the music according to the metronomic, stylistic and/or expressive markings of the music.
- Phrasing: The shaping of a musical idea.
- Articulation: The performance of the separation and/or connection of notes as written.
- Accents: The proper stress as marked in the editing.

Vocal Quality or Vocal Tone

“Vocal Quality” in the jazz style is defined by solid vocal technique. Vocal Jazz is difficult to sing correctly, but can be done with excellent technique and voice placement with no harm to the instrument. The voice must be “free” but maintain a brighter tone quality with forward placement behind the teeth ridge with lifted hard and soft palates. Vibrato is used in vocal jazz, but usually for solo effects or at the end of phrases. Vocal Jazz ensemble singing should be sung with pure tone to maintain a perfect center of pitch in difficult harmonic chord structures. The use of wide vibrato can cause intonation problems in this me

