



## Miles Ahead Big Bands 2022-2023 Auditions

Welcome! We're very happy you're interested in auditioning for the Miles Ahead Big Band program! These award-winning bands have a wonderful history, and we're all excited to be able to get back to playing in person again! Please read these instructions carefully, and you'll be well-prepared for your audition.

Auditions will be held at Stanford University the evenings of August 25 and 26, and during the day on August 27 and 28. If you can't make those dates, you can audition online, but we strongly recommend auditioning in person.

This document tells you how to access to the materials you need to prepare for your audition. The audition materials are easy and fun, and they give our faculty a chance to get to know you and your level of musical experience.

If you have any questions, don't hesitate to contact us:

For registration and scheduling questions:  
Steven Lugerner, [slugerner@stanfordjazz.org](mailto:slugerner@stanfordjazz.org)

For questions about the band experience:  
Kristen Strom, [kstrom@stanfordjazz.org](mailto:kstrom@stanfordjazz.org)  
Mike Galisatus, [galisatus@gmail.com](mailto:galisatus@gmail.com)

### 1. Schedule your audition

To schedule your audition, just click on the link below, and indicate your first choice date and time, and your second choice date and time:

<https://forms.gle/gQYXR6gWbFMmCUhN7>

We'll confirm your audition time via email once you've submitted your choices.

See the next page for more about how to prepare for your audition.

## 2. Download your audition materials

Music and play-along recordings are available to download at this link:

[https://www.dropbox.com/sh/xpshj4bztqbqp5c/AABT98llhQFc98\\_GAxrNG4O8a?dl=0](https://www.dropbox.com/sh/xpshj4bztqbqp5c/AABT98llhQFc98_GAxrNG4O8a?dl=0)

In the Dropbox folder, you'll find two folders – one folder contains excerpts of jazz tunes we'd like you to prepare, the other contains materials for the improvisation portion of your audition. Please download materials from each folder for your specific instrument or transposition.

### Excerpts

Download and practice the excerpt corresponding to your instrument. Practice until you feel confident. Practice and record yourself with a metronome. Some excerpts are only one page long, others are two pages long; prepare all of the music on all pages.

Excerpts are included for:

- Alto sax and bari sax
- Tenor sax
- Lead trumpet (prepare both trumpet excerpts if you're trying out for lead trumpet)
- Trumpet
- Trombone
- Bass trombone (prepare both trombone excerpts if you're trying out for bass trombone)
- Piano
- Bass
- Guitar

In addition to the excerpt, be prepared to play a chromatic scale, ascending and descending in eighth notes at quarter-note=160, starting from the lowest to the highest note possible on your instrument.

- Drums: be prepared to play at least 32 bars of each of the following grooves.

Up-tempo swing

Funk

Medium swing

Samba

Medium shuffle

Cha-Cha

12/8 slow swing

Mambo (2-3, and 3-2 claves)

Ballad with brushes

Reggae

Swing with brushes

New Orleans street beat, second-line drumming

Rock ballad

Rock

## Improvisation

Four pieces are provided for improvisation. Prepare one of the two blues songs, and either “Days of Wine and Roses,” or “So What”. We’ve provided play-along tracks for you to practice with, and we’ll have play-along tracks at your audition.

### Blues songs

“Blues of the Day” — This is a simple blues tune with a basic blues progression.

This is best for beginning and intermediate improvisers.

“Blues for Liddle” — This tune uses the same chord progression as “Blues for Alice.”

Choose this one if you’ve had a lot of experience improvising.

### Non-blues songs

“So What” — This simple tune has only two chords, and it’s the best choice for beginning improvisers.

“Days of Wine and Roses” — Choose this one if you’ve had some experience improvising and learning jazz tunes.

If you’re a wind instrument player, we’ll ask you to play the written part, and then improvise for two choruses (2x through the song form), then play the written part again.

Bass players, we’ll ask you to play the written part, then play a walking bass line for a chorus (1x through the song form), then improvise for two choruses (2x through the song form).

Guitarists and pianists, we’ll ask you to play the written excerpt, then comp for a chorus (1x through the song form), then improvise for two choruses (2x through the song form).

Drummers, we’ll ask you to play an appropriate part along with the song form, then trade fours for two choruses (2x through the song form), then play a solo for an entire chorus (1x through the song form), then return to playing time for the last chorus (1x through the song form).

## 3. Sight Reading

We’ll provide music to sight-read for your in-person audition at the venue.

That’s all! If you have any questions, please contact Steven Lugerner at [slugerner@stanfordjazz.org](mailto:slugerner@stanfordjazz.org).