



Dear IMEA District 7 Jazz Directors,

We hope this finds you well as the school year comes to an end. All required audition music for the 2018 ILMEA junior Jazz Festival is included in this packet. Auditions are on **Saturday, September 22, 2018** at **Round Lake High School (800 N. High School Drive, Round Lake, IL)**. The Jr.

Concert Band auditions will be held at the same location. The Jazz Festival will take place on **Saturday, November 17, 2018** at **Waukegan High School (2325 Brookside Ave, Waukegan, IL 60085)**. Below is a description of the audition requirements for all instruments. If you have any questions regarding the music feel free to contact me. **Please note that VIBES should be listed as a separate audition not dependent on drum set.**

NEW THIS YEAR: We will not be using the “Tootsie” melody nor the Jim Snidero Easy Jazz Conception etude. In lieu of this, we will use the Real Easy Book melody of “Sonnymoon for Two.”

1) Real Easy Book - 3-horn edition “Sonnymoon for Two”

(see chart for what each student will play for each chorus during their audition)

	Brass/Reeds	Drums	Guitar, Vibes, Piano	Bass
First Chorus	Melody	Time	Melody	Melody
Second Chorus	Improvise	Trade 4s with recording	Comp	Walk Bass Line
Third Chorus			Improvise	Improvise

2) Excerpts from the selected pieces for the Jazz Festival

(links to the respective JWPepper pages included for ordering information)

Jazz I Program, directed by Dr. Roosevelt Griffin

- * [Manteca by Dizzy Gillespie / arr. Steve Owen](#)
- * [Bringin' Down the House by Larry Neeck](#)
- * [Perfect Storm by Larry Barton](#)

Jazz II Program, directed by George Andrikokus

- * [Watermelon Man by Herbie Hancock / arr. Mike Kamuf](#)
- * [Fat Cat by Doug Beach](#)
- * [Orinoco Cocoa by Vince Gassi](#)

*Selections for auditions

*****Students are expected to play any included solos*****

Good luck to you and your students and enjoy your summer!

Sincerely,

Bryan Itzkowitz
Holmes Middle School, Wheeling
bryan.itzkowitz@ccsd21.org

NEW THIS YEAR!

Please consider joining us at one of our
District 7 Junior Jazz Summer Workshops!

More details will be available soon, but please check the ILMEA
website for more details.

Sonnymoon for Two (Part 1 - melody)

Sonny Rollins

B^{b7}
E^{b7} **B^{b7}**
C^{m7} **F⁷** **B^{b7}** **F⁷**

Supplemental Material - Sonnymoon For Two

Sample Piano Voicings

Vibes use piano RH for two-note voicings or piano LH for three-note voicings.

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings: **B^b7**, **E^b7**, **F⁷**

Rootless voicings: **B^b7**, **E^b7**, **F⁷**

Additional voicings: **C^m7**, **C^m7**

3	b7	b7	9	13	5
b7	3	3	b7	3	3
1	1	1	3	b7	b7

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7
1 3 4 #4 5 4 3 2 1 5 6 B7 1 3 6 5

E^b7 **B^b7**
5 1 3 5 3 1 B7 6 Bb 1 2 3 2 1 B7 1 #1

C^{MIN}7 **F⁷** **B^b7** **F⁷**
9 1 2 B3 3 1 2 B3 3 1 B7 6 Bb 1 B7 6 5

Guitar Voicings

(B^b7) (E^b7) (F⁷)

B^b13 **E^b9** **F⁷(#9 #5)** **C^m7**

6fr. 5fr. 7fr. 7fr.

R R R R

BRINGIN' DOWN THE HOUSE

COMPOSED AND ARRANGED BY LARRY NEECK

032-4265-00
GUITAR

BRIGHT SWING $\text{♩} = 160$

The sheet music is written for guitar in a 4/4 time signature with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats. The music is primarily composed of eighth notes and quarter notes, with some triplet markings. Chord symbols are placed above the staff, including Eb6, E07, Bb/F, G+7, NC, Cm117, F9, Bb6, F13, Bb6, Eb9, Bb6, Cm117, C#07, Bb2, Ab7, G+7, Cm119, C#07, Bb6, Eb6, E07, F13, Bb6, Bb6, Eb9, Bb6, Bb6, Cm117, C#07, Bb2, Ab7, G+7, Cm119, C#07, Bb6, Eb6, E07, F13, Bb9, A9, Bb9, A9, Eb6, E07, Bb6/F, Bb6, Bb6, Eb9, D9, Eb9, D9, Eb9, E07, Bb6, Bb6, F13, E13, F13, E13, Eb6, E07, F7, Bb6, Db13, C13, B13. Measure numbers 9, 17, 25, 33, 41, and 49 are enclosed in boxes. The piece concludes with a final chord of B13.

GUITAR PG. 2

53 OPEN FOR SOLOS - BACKGROUNDS ON CUE

53 Bb^{13} Eb^9 Bb^{13}

F^9 Bb^6 Bb^6/D Eb^6 C^9/E F^{13}

1. AS NEEDED

Bb^6 Bb^6/D Eb^6 C^9/E F^{13}

2. LAST TIME

67 Bb^9 A^9 Bb^9 A^9

Eb^6 E^{07} Bb^6/F Bb^6 Bb^6 Eb^9 D^9 Eb^9 D^9

75 Eb^9 E^{07} Bb^6 Bb^6 F^{13} E^{13} F^{13} E^{13}

79 Eb^6 E^{07} $F7$ Bb^6 Eb^6 E^{07}

87 Bb^6/F G^{+7} C_{MIN7} F^6 Bb^6 Eb^6

E^{07} Bb^6/F G^{+7} C_{MIN7} C_{MIN7}/F F^6

95 D_{MIN7} $G7$ Eb^6 Eb^{07} Bb^6/F G^{+7}

$N.C.$ C_{MIN7} F^9 Bb^6 Eb^9

GUITAR

MANTECA

COMPOSED BY DIZZY GILLESPIE AND WALTER FULLER

ARRANGED BY STEVE OWEN

LATIN $\text{♩} = 176$

2ND X ONLY

(SHOUT) I'LL NE-VER GO BACK TO - GEOR - GIA I'LL NE-VER GO BACK TO GEOR - GIA

5 4X's 1 2 3 4

5 6 7 8

9 $\text{m}\sharp$ 9 10 11 12

13 14 15 16

17 $\text{Eb}-7$ (COMP) $\text{Ab}7$ $\text{Db}\Delta 7$ $\text{B}7(\#11)$

18 19 20

21 22 23 24

25 $\text{Ab}-7$ $\text{Db}7(\#9/\#5)$ $\text{Gb}\Delta 7$ $\text{B}7(\#11)$

26 27 28

29 30 31 32

$\text{F}-7(\text{b}5)$ $\text{Bb}7(\text{b}9)$ $\text{C}-7(\text{b}5)$ $\text{F}7(\text{b}9)$

(MANTECA - GUITAR - PAGE 2)

33 *mf* 33 34 35 36

37 38 39 40

Bb7 *Ab7* *Gb7* *Gb7* *E7*

41 42 43 44

45 *p* *Bb7* *A7(b9)* *Ab7* *G7(#9)* *Gb7* *mf* *Bb7* *A7(b9)* *Ab7* *G7(#9)* *Gb7* *F7(-13)*

45 46 47 48

49 *f* *Bb7* TACIT LNO X
BASS + DRUMS ONLY LNO X 3

52 8

49 50 53 58

61 *ff* 4X'S 6 1. 2 3. 4

61 67 68 69 70 (D.S. AL CODA)

COODA OPEN PERCUSSION SOLO ON CUE 4X'S

71 *mf* *Bb7* *A7(b9)* *Ab7* *mf* *G7(#9)* *Gb7* *Bb7* *A7(b9)* *Ab7*

77 *f* *G7(#9)* *Gb7* *F7(-13)* *Bb7* *79(f)* *Eb7(#11)*

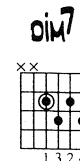
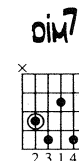
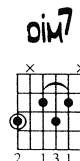
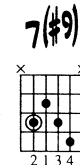
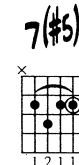
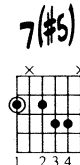
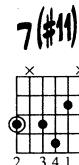
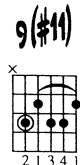
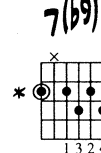
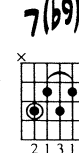
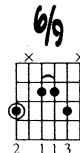
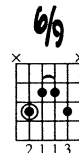
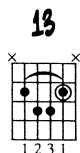
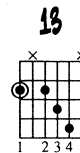
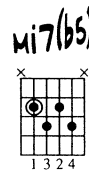
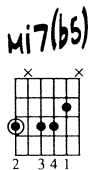
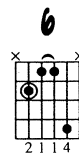
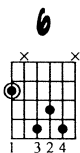
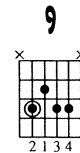
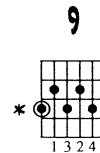
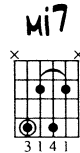
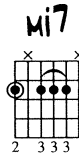
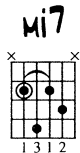
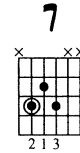
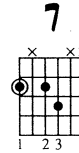
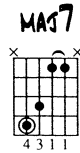
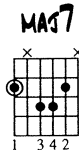
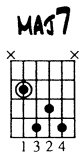
71 72 73 74 75 76

77 78 81 82

GUITAR CHORD FRAMES

GUITAR CHORDS

These are the most common jazz guitar chord voicings. The root of each chord is circled. Each of these chord fingerings is moveable throughout the neck of the guitar. Whatever note the root is will be the name of the chord. For example, play the first maj7 fingering at the 3rd fret and it will be a Cmaj7, but move it up to the 4th fret and it will be a C#maj7, and so on up the neck.



* Do not play the root.

WATERMELON MAN

GIITAR

By HERBIE HANCOCK
Arranged by MIKE KAMUF

JAZZ ROCK ♩ = 120

Musical notation for measures 1-3. Chords: G^b_{maj7}/A^b , A^b_9 , G^9 , G^b_9 . Includes fingerings (1, 2, 3) and accents.

Musical notation for measures 4-7. Includes fingerings (4, 5, 6, 7) and accents.

Musical notation for measures 8-11. Measure 8 is circled. Includes fingerings (9, 10, 11) and accents.

Musical notation for measures 12-15. Includes fingerings (12, 13, 14, 15) and accents.

Musical notation for measures 16-19. Chords: G_{mi7}/C , F_{mi7}/B^b . Includes fingerings (16, 17, 18, 19) and accents.

Musical notation for measures 20-23. Chords: G_{mi7}/C , F_{mi7}/B^b , G^b_{maj7}/A^b , A^b_9 , G^9 , G^b_9 . Includes fingerings (20, 21, 22, 23) and accents.

Musical notation for measures 24-27. Measure 24 is circled. Includes fingerings (25, 26, 27) and accents.

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45 46 47

48 49 50 51

52 53 54 55

56 57 58 59

60 61 62 63

64 $Gm7/C$ $Fm7/Bb$ $Gm7/C$ $Fm7/Bb$

68 $Gm7/C$ $Fm7/Bb$ $Gbm7/Ab$ $Ab9$ $G9$ $Gb9$

OPT. REPEAT FOR MORE SOLOS

72 12

73 85 86

87 88 89 $Ab9$ $G9$ $Gb9$

90 91 92 93

94 95 96

97 $Gm7/C$ $F\#m7/B$ $Fm7/Bb$ $Fm7/Bb$ $F\#m7/B$

100 $Gm7/C$ $F\#m7/B$ $Fm7/Bb$ $Fm7/Bb$ $F\#m7/B$ $Gm7/C$ $F\#m7/B$ $Fm7/Bb$

103 $Gbm7/Ab$ $Ab9$ $G9$ $Gb9$

104 105 106