



Dear Band Directors,

Please inform your students of the audition information for the 2012 Utah All-State Jazz Ensemble. Saxophone, Trombone, Trumpet, Rhythm Section, and Jazz Vocalists from around the state are encouraged to audition. This year's ensemble will perform at the annual Utah Music Educators Conference held in St. George, Friday and Saturday, February 2-4, 2012 and will be directed by award winning director and composer, **Tim Davies**. Tim Davies is a Grammy nominated composer and musician. His big band was recently recognized by

Auditions will take place through a submission of required audition materials. All applications materials, DVD/ or link, and audition fee must be postmarked by November 28, 2011.

An application, audition requirements, and other information are included with this letter. If you have any further questions please feel free to call or email me.

Regards,

**Curtis McKendrick**

State Jazz Vice-President, Utah Music Educators Association

Director of Bands

Lone Peak High School

10189 North 4800 West

Highland, Utah 84003

801-717-4568 school

801-787-3888 cell

[lpband@mac.com](mailto:lpband@mac.com)

# *AUDITION REQUIREMENTS*

## *(Except drums)*

### **1. Prepare 2 Selections**

Prepare a jazz standard (one can be your ballad) and a blues head of your choice. Record your selections. Accompaniment may be live or recorded. Perform the head (2x) and improvise 3-4 choruses (optional but encouraged).

Rhythm Instruments ONLY: Guitar/Piano comp 1-2 minutes after improvising. Bass demonstrate your bass lines for 1-2 minutes after improvising.

### **2. Ballad**

Play a ballad for your instrument. Record the ballad (improvisation optional).

Lead Trumpet ONLY: Play an ensemble excerpt from a swing chart, which demonstrates your lead abilities.

Bass Trombone & Baritone Sax ONLY: Play an ensemble excerpt, which demonstrates your low range.

### **3. Additional Rhythm Section Requirements**

Guitar/Piano/Bass: Demonstrate Funk style playing on an excerpt. (Bassists may use electric bass if you can).

Drum Set ONLY: Demonstrate playing a jazz standard (accompaniment may be live or recorded). Play four choruses of time and two choruses of trading 4's and two choruses of soloing.

Demonstrate time in the following styles: Ballad, funk, samba, mambo. (Optional: Improvise on each style for one chorus)

\*If possible, include a 2-3 minute segment playing time in a live big band setting.

### **4. Vocalist**

1. Perform two jazz selections. The first selection should be up-tempo and the next should be a ballad (accompaniment may be live or recorded).

**ALL APPLICANTS:** State your name, grade, phone number, school, city and state at the beginning of the recording.

## *VIDEO SUBMISSION:*

You can submit your audition video in one of the following two ways:

1. Upload your audition video(s) via [YouTube](#). DO NOT mark it “Private” as this will prevent us from seeing it. Send the link to: [lpband@mac.com](mailto:lpband@mac.com). Make sure to send in your application.

**IMPORTANT:** When uploading, please label your video with:

- Your full name
- Instrument or vocal part for which you’re auditioning
- Your email address

OR

2. MAIL (FedEx, USP, USPS, etc...) two identical copies of the a DVD or VHS tape labeled per attached requirements, with application.

## AUDITION HINTS

- Listen to jazz greats to gain a greater understanding of various styles and, follow audition guidelines accurately. Keep it simple and clean.
- Extensive or elaborate video production is often a distraction to the adjudication process. Place that energy into creating a superior musical presentation. Just play or sing.
- Preview video recording before submitting it. Check for sound quality and balance (can you be heard?)
- Ensure your accompanist(s) is playing stylistically correct. It may be better to use a pre-recorded accompaniment. You may perform a capella but live or recorded accompaniment is strongly encouraged. Remember these are jazz ensembles.
- Pay close attention to the melodic and rhythmic content (note accuracy, intonation, etc.). As you prepare, place as much emphasis on performing the "head" (melody) correctly as the improvised sections that follow.
- In jazz, as in many other musical styles, it is sometimes appropriate to vary pitch and/or rhythm. This should only be done in the proper stylistic context.
- Perform at a tempo that is appropriate for the piece and your ability. Faster is not better if you don't have the technical proficiency to handle that speed.
- Vocalists – When scatting, ensure syllables and other musical inflections are used to demonstrate your knowledge and experience with this aspect of jazz. REMEMBER, scatting is OPTIONAL.
- Pianists – position the camera so you and your fingers can be seen.
- Drummers – demonstration of good time and feel is critical, avoid playing fills every two bars.
- Lead trumpet, Bass Trombone & Baritone Sax players – Be sure the excerpt you play demonstrates your ability to play what one is commonly looking for from those instruments.
- Rhythm players – When playing the funk/R&B selection it is best to select a tune that was originally written in that genre. In most cases this will involve just comping over the changes (no melody required). Avoid playing a jazz tune with a funk or R&B groove.

Send in your application, DVD (or email youtube link), and \$10 audition fee. Cash and checks are acceptable. Checks should be payable to "Utah Music Educators Association." Students not enrolled in their school jazz band are NOT eligible.

**\*All students** who become members of the All-State Jazz Ensemble agree to the following:

- Pay a \$65 participation fee to UMEA (in addition to the \$10 audition fee).
- Attend the following rehearsals:  
Saturday, Jan 21, 2012 from 9:00 AM – 12:00 PM at Lone Peak HS  
Saturday, Jan 28, 2012 from 9:00 AM – 12:00 PM at Lone Peak HS
- Participate with the group at the UMEA Conference in St. George, Utah – February 4-5, 2011.
- Members of the ensemble must be available on these dates. Please do not consider auditioning unless you are committed to the above rehearsals and performances.
- Students are responsible for all lodging and transportation.

**Any Questions?**

**Curtis McKendrick**

State Jazz Vice-President, Utah Music Educators Association

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# UMEA All-State Jazz Ensemble Audition Application Form

Student Name \_\_\_\_\_

School \_\_\_\_\_ Instrument: \_\_\_\_\_

Home Address \_\_\_\_\_

City \_\_\_\_\_ Zip Code \_\_\_\_\_

Student Phone Number \_\_\_\_\_

Student E-Mail \_\_\_\_\_ Years Played \_\_\_\_\_

Currently taking private lessons? Yes  No

Currently a member of your school jazz ensemble? Yes  No   
(Participation in your school music program is required.)

Director currently a member of UMEA? Yes  No

Member of a Previous All-State Jazz Ensemble? Yes  No

Director's Comments/Recommendations: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Director's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

I am submitting a DVD

I am not submitting a DVD, here is my link(s):

\_\_\_\_\_

\_\_\_\_\_



## Tim Davies

Grammy nominated Composer, Arranger and Band Leader Tim Davies first dreamt of leading his own big band when he was twelve, inspired by a cassette of Australia's Daly-Wilson Big Band—a dream realized in 1998 when he formed his first band in Melbourne, Australia. Although only having a short run before he moved to the US, it made quite an impact. Since 2000, Davies has based his big band in Los Angeles, featuring top session and touring players the band's first record, *Epic*, was released in 2002 and a new album, *Dialmentia*, came out in May 2009. Grounded in the traditional, his music adds elements of classical, rock, metal and hip hop, creating a blend that is truly unique. Davies' big band music is now played all over the world and he is often commissioned. In 2009 Davies' writing was recognized with a Grammy nomination for Best Instrumental Composition for the piece *Counting to Infinity*.

When not writing for or leading the band, Davies has found his niche working as an arranger, orchestrator and conductor in Hollywood. With the assistance of several grants, Davies moved to Los Angeles in 1998 to study at the University of Southern California. His first professional break came after a lesson with band leader and arranger *John Clayton*. Clayton invited Davies to assist him for 3 years while he was Director of Jazz at the Hollywood Bowl. In his time with Clayton Davies did orchestrations and transcriptions for concerts featuring the who's who of the jazz world. Artists included Jimmy Smith, Dave Brubeck, Nancy Wilson, Ray Brown, Oscar Peterson and Take 6. He also did transcriptions and arrangements for tributes to Johnny Mandel, Neal Hefti and Quincy Jones and worked on albums for Natalie Cole, Diana Krall and Michael Buble. In the years since, Davies has gone on to arrange and orchestrate for many albums and live concerts featuring the likes of Joan Osborn, Rachel York, Jim Bianco, Colin Hay, Tunde Baiyewu (Lighthouse Family), Jamie Cullum, Queen Latifah, Sarah Bareilles, Salaam Remi, Cee-lo Green (Gnarls Barkley), Liza Minnelli, Jon Faddis, Chaka Khan, the Los Angeles Philharmonic and the Metrople Orchestra in the Netherlands.

In addition to his jazz work, a large part of his time is spent orchestrating and arranging music for Film and Television. Recent orchestration highlights include the TV shows *Pushing Daisies*, *Glee*, *The Event* and *No Ordinary Family* and the films *Death Race*, *Australia*, *Percy Jackson* and *the Olympians*, *The Wolfman* and *Sex and the City 2*. Davies skills are also in demand in the relatively new world of orchestral scores for video games. Credits include *God of War 2 & 3*, *Prototype*, *Resistance 2&3*, *Infamous 1&2* and *Batman: Arkham City*. Known for his string writing, he is often commissioned to write textural/ambient music for which he has coined the term *Symphonic Sound Design*. He has also composed music for advertising which has been used most recently in the trailers for *The Crazies*, *The Expendables* and *the Lincoln Lawyer*.

Recently Davies has become in demand as a conductor. He has conducted most of the above mentioned film, TV and game projects along with many other sessions including projects for Steve Jablonsky (*The Sims 3* and *Gears of War 2*), Stephen Trask (*Cirque du Freak*), AR Rahman (*Couples Retreat*), Christophe Beck (*Date Night*, *Muppets*), Deborah Lurie (*Dear John*, *Footloose*), Heitor Peirera (*Despicable Me*), Ramin Djawadi (*Fright Night*) and albums for the likes of Latin superstar Luis Miguel, Sara Bareilles, David Archuleta and Emmy Rossum.