

HONORS CONCERT/HONORS JAZZ BAND SUMMER WORK

The summer is a crucial time for musicians. Much progress can be made in our individual development, or much ground can be lost. Your summer work assignments are not lengthy or taxing, but will afford you the opportunity to structure your music making to allow for maximum improvement.

I. Senior Districts Audition Assignment

- 1.) Visit the MMEA Western Districts web page and click on the "Audition List" link
- 2.) Find your instrument and piece of music under the "Senior Districts" list
- 3.) Order your Senior Districts audition music (either through Gerry's Music or online at www.jwpepper.com)
- 4.) Obtain a recording of your audition piece being performed by a professional musician. Listen to the recording and become acquainted with the piece through style and interpretation. (Many quality recordings are available through local libraries)
- 5.) Create a practice outline for the solo audition piece -- this outline should include what you should practice in order to make the piece successful and should be typed.
 - What scales are in the piece that you should know?
 - Long tones?
 - Lip slurs that would help with range goals?
 - Sections to play slowly and gradually speed up?
 - Tricky rhythms to be addressed?
- 6.) Begin spending some practice time on the audition piece. You do not have to tackle the entire piece at once, but should try and spend smaller amounts of time on sections.
- 7.) Make a journal of what you practice for the *Western Districts Audition Solo piece*. There are 9 weeks in the summer (not including band camp), so you should have a minimum of 16 practice journal entries (that's less than twice a week!) Your journal should be typed.

***Students who wish to do a Districts Jazz Audition should notify Mr. Hueglin by July 1, 2009. Students completing a jazz audition will have to turn in 25 practice journals on the solo piece as well as perform the complete audition solo the first full week of school.

II. Major Scales Assignment

- 1.) There will be a playing test the first full week of school on all of the Districts scales (pay close attention to range requirements!)

III. Written Assignment

- 1.) Read the attached Boston Conservatory Welcome address by Karl Paulnack
- 2.) Write a one page, typed, double spaced reflection of the speech

All summer work will be due the first FULL week of school. If you have any questions, feel free to email me at whueglin@mac.com or whueglin@agawamteachers.org!

HAVE A GREAT SUMMER!!!!!! ☺ ☺ ☺



MMEA Western District



Audition Lists 2009

The Audition Lists that are found below are not permanent until September. This page will be updated in the unlikely event that misinformation was published to ensure that teachers will always be able to access the most current information. Please bookmark (command-D) this page and visit it often to make sure you are providing your students with accurate audition information.

<u>Scales</u>	<u>Vocal Auditions</u>	<u>Jazz Auditions</u>	<u>District Homepage</u>
Senior District Audition List			
Violin	Mozart – Sonata in e, mvt. 1; G. Schirmer; HL50486483		
Viola	Handel - Sonata in g, mvts. 3 + 4; INT-2174		
Cello	Marcello - Sonata in e, mvts. 1 + 2; INT-2530		
String Bass	Zimmerman - Bach for the Young Bass Player, #3; Hal Leonard - 121946		
Flute	Telemann; Suite in a; #1 + #5; Int. 2260		
Oboe	Marcello/Lauschman - Concerto, mvts. 1 + 2; Int. 1289		
Bb Clarinet	Osborne - Rhapsody; Peters 6006		
Bass Clarinet	German/Voxman - Pastorale & Bouree; Rubank		
Bassoon	Galliard - Sonata #5, mvts. 3 + 4, Six Sonatas For Bassoon, Vol. 2; McGinnis & Marx - MW12B or INT - 2116		
Alto Sax	Eccles - Sonata for Saxophone; Presser - 164-00047		
Tenor Sax	Paul-Estillian - Caprice; Rubank/Hal Leonard - 04477532		
Bari Sax	Frangkiser - Canzona; Belwin 45-8		
Trumpet	Ropartz - Andante & Allegro; C. Fischer - CU572		
French Horn	Mozart - Concerto #1, mvt. 2; C. Fischer - CU738		
Trombone	Blazeritch - Concerto #2, Marcia to Andante; INT-1170		
Bass Trombone	TBA		
Baritone/ Euphonium	Ropartz - Andante and Allegro; C. Fischer; treble/bass avail.		
Tuba	Walters - Concertante, mvts. 2 + 3; Rubank/Hal Leonard - 0447938		
Snare Drum	<u>Percussion Audition Form</u>		
Timpani	<u>Percussion Audition Form</u>		
Mallets	<u>Percussion Audition Form</u>		
Auxilliary	<u>Senior District Percussion Audition Excerpts</u>		



MMEA Western District



Jazz Band Audition Lists 2009

Contact Patrick Kennedy with any jazz audition questions
Phone: 413-572-6483 Email: p.kennedy@schoolsofwestfield.org

SENIOR DISTRICT AUDITION LIST

Alto & Bari Saxophone	"My Secret Love"; <u>Approaching the Standards, Vol. 3</u> , Dr. Willie Hill; Warner Bros SBM00011CD
Tenor Saxophone	"My Secret Love"; <u>Approaching the Standards, Vol. 3</u> , Dr. Willie Hill; Warner Bros SBM00010CD
Trumpet	"My Secret Love"; <u>Approaching the Standards, Vol. 3</u> , Dr. Willie Hill; Warner Bros SBM00010CD
Trombone	"My Secret Love"; <u>Approaching the Standards, Vol. 3</u> , Dr. Willie Hill; Warner Bros SBM00012CD
Guitar	"My Secret Love"; <u>Approaching the Standards, Vol. 3</u> , Dr. Willie Hill; Warner Bros SBM00009CD
Bass	"My Secret Love" (players will play the written solo) AND Comping Sample #3; <u>Approaching the Standards, Vol. 3</u> , Dr. Willie Hill; Warner Bros SBM00009CD
Piano	"My Secret Love" AND Comping Sample #3; <u>Approaching the Standards, Vol. 3</u> , Dr. Willie Hill; Warner Bros SBM00009CD
Drums	"Philly"; <u>Contemporary Drumset Solos</u> , Murray Houliff; Kendor Music, 21150. Also demonstrate swing, funk, latin, and ballad styles.

Woodwind, Brass, Piano, and Guitar will play the melody (p. 24) and the example improvisation (p. 25) with the CD. Students may transpose any portion of the example either up or down one octave to accommodate range.

****Percussionists must bring their own equipment to the audition.****

All Rhythm section instruments are required to comp off the comping sheet assigned for this year. For 2009 the sample to use will be Sample #3. To download the comping sheet [click here](#). If you have difficulty with the link email Patrick Kennedy at: p.kennedy@schoolsofwestfield.org

All students will play one Major scale in keeping with the scales required for their instrument, a two octave chromatic scale, and a Bb or F concert Blues Scale.

- guitar - C, G, D, E, A, F, Bb, Eb, Ab (two octaves)
- piano - C, D, A, E, F, Bb, Eb, Ab (two octaves)
- bass - C, D, A, Bb, Eb (one octave) G, F, Ab (two octaves)

PLEASE NOTE : IMPROVISATION IS NOT REQUIRED FOR JAZZ AUDITIONS
Students will be assessed and given feedback in this area, however it will not be

added into the final tabulation. Improvisation scores may be used to assist the director in assigning parts within the ensemble.

JUNIOR DISTRICT AUDITION LIST

xes, Brass	"Morning Calm" pages 10 & 11; Easy Jazz Conception; by Jim Snidero; Advance Music
ino, Bass, itar	"Samba Para Ti" pages 10 & 11 of Rhythm Section Workshop, by Berg/Hamilton/Fischer/Houghton; Alfred. Also, perform Comping Sample #3.
Jms	"Samba Para Ti" pages 10 & 11 of Rhythm Section Workshop, by Berg/Hamilton/Fischer/Houghton; Alfred. Also demonstrate swing, latin, funk and ballad styles
Percussion must bring their own equipment to auditions!	

All Rhythm section instruments are required to comp off the comping sheet assigned for this year. For 2009 the sample to use will be Sample #3. To download the comping sheet [click here](#). If you have difficulty with the link email Patrick Kennedy at: p.kennedy@schoolsofwestfield.org

All students will play one Major scale in keeping with the scales required for their instrument, a two octave chromatic scale, and a Bb or F concert Blues Scale.

guitar - C, G, D, E, A, F, Bb, Eb, Ab (two octaves)

piano - C, D, A, E, F, Bb, Eb, Ab (two octaves)

bass - C, D, A, Bb, Eb (one octave) G, F, Ab (two octaves)

PLEASE NOTE : IMPROVISATION IS NOT PART OF JUNIOR DISTRICT AUDITIONS
Students will be assessed and given feedback in this area, however it will not be added into the final tabulation. Improvisation scores may be used to assist the director in assigning parts within the ensemble.



MMEA Western District

Scales

[Junior Scales](#)
[Audition List](#)
[District Homepage](#)

Scales should be played in complete octaves, winds tongued and strings detaché in the following rhythmical pattern:



Extra points are awarded for string scales which exceed the octave requirements for both Junior and Senior District. The Chromatic scale, played within the range designated below, should be slurred in eighth note triplets.

Tempo for scales at the senior district level is MM quarter note = 100 (Trombone and Tuba at 72).

Tempo for scales at the junior district level is MM quarter note = 84 (Trombone and Tuba at 60).

The charts below clearly define the major scales and octave range required for each instrument. Please read them carefully.

Senior District Scale Requirements

Instrument	1 Octave	2 Octaves	3 Octaves	Chromatic
Violin	N/A	F	C, G, D, A, Bb, Eb, Ab	N/A
Viola	N/A	G, A, Bb, Ab	C, D, F, Eb	N/A
Cello	N/A	G, A, Bb, Ab	C, D, F, Eb	N/A
String Bass	C, D, A, Bb, Eb	G, F, Ab	N/A	N/A
Flute	N/A	F, Bb, Eb, Ab, G, D, A, E	C	C-C, 3 Octave
Oboe	F, Ab, G, A	Bb, Eb, D, E, C	N/A	C-C, 2 Octave
Bassoon	N/A	C, Bb, Eb, Ab, G, D, A	N/A	Bb-Bb, 2 Octave
Clarinet	N/A	Bb, Eb, Ab, D, A, G	E, F	E-E, 3 Octave
Bass Clarinet	Eb, D	F, Bb, Ab, G, A, E	N/A	E-E, 2 Octave
Saxophone	G, A, Ab	C, F, Bb, Eb, D, E	N/A	Bb-Bb, 2 Octave
Trumpet	F, Eb, D, E	C, Bb, Ab, G, A	N/A	C-C, 2 Octave

French Horn	C,Eb,D,E	F,Bb,Ab,G,A	N/A	G-G, 2 Octave
Euphonium Trombone Tuba	C,D,Eb	F,Bb,Ab,G,A,E	N/A	F-F, 2 Octave
Mallets	N/A	F,Bb,Eb,Ab,G,D,A,E	N/A	C-C 2 Octave

Top of the Page

Junior District Scale Requirements

Instrument	1 Octave	2 Octaves	Chromatic
Violin	F	C,G,D,A,Bb	N/A
Viola	Bb,F,G	C,D,Eb	N/A
Cello	Bb,A	C,F,G,D	N/A
String Bass	C,F,G,D	N/A	N/A
Flute	Bb	C,F,G,D,A,Eb,Ab	Eb-Eb, 2 Octave
Oboe	F,G,Bb,Eb	C	C-C, 2 Octave
Bassoon	C,G,Bb	F,Eb	F-F, 2 Octave
Clarinet	N/A	C,G,D,A,F,Bb,Eb	C-C, 2 Octave
Bass Clarinet	C,G,D,F,Bb,Eb	N/A	F-F, 2 Octave
Saxophone	G,A,F,Bb,Eb	C,D	D-D, 2 Octave
Trumpet	C,D,F,Bb,Eb	G	G-G, 2 Octave
French Horn	C,G,D,Bb,Eb	F	F-F, 2 Octave
Euphonium Trombone	C,D,Bb,Eb	F,G	F-F, 2 Octaves
Tuba	C,G,D,F,Bb,Eb	N/A	Bb-Bb, 1 Octave
Mallets	N/A	C,G,D,A,F,Bb,Eb	N/A

Senior Scales	Top of the Page	Audition Lists	District Homepage
----------------------	------------------------	-----------------------	--------------------------

[Audition Lists](#) | [MMEA-WD Calendar](#) | [Festival Forms & Information](#) | [District Handbook](#) |
[Scholarship Application](#) | [District Library](#) | [Announcements/ Special Events](#) | [Manager Page](#) | [MMEA-WD](#)
[Past Programs](#) | [Cancellations/ Weather Updates](#) | [Home Page](#) | [Job Postings](#) | [Sample Auditions](#)

Comping Changes Sample #3

Swing

Cmaj7

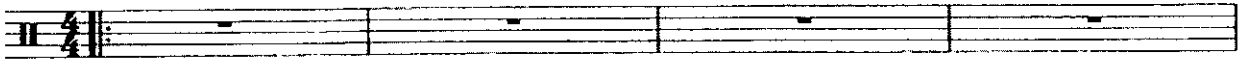
Cm7

F7

Bbmaj7

Bbm7

Eb7



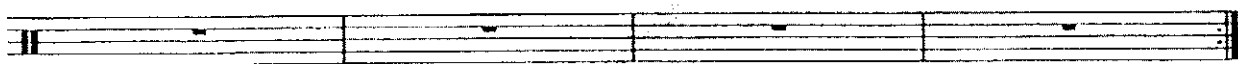
5 Abmaj7

Dm7

G7(b9)

Cmaj7

Dm7



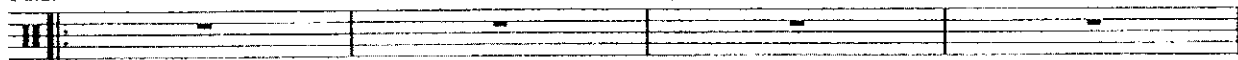
9 Funk

C

G/F

Em7

A7(b9)



13 Dm7

G7

C

Dm7

G7



17 Latin

Am7

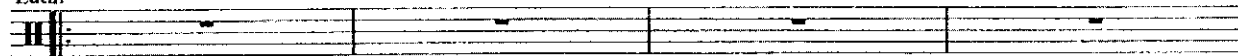
Bm7(b5)

E7(b9)

Am7

Bm7(b5)

E7(b9)



21 Am7

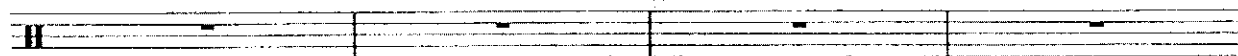
Dm7

G7

Cmaj7

C#dim7

A7(b9)



25 Dm7

G7

C6

Fmaj7



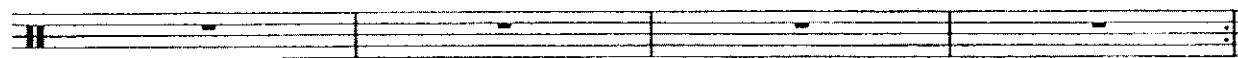
29 Bm7(b5)

E7(b9)

Am7

Bm7(b5)

E7(b9)



33 Ballad

Ebm7

Bb7(b9)

Ebm7

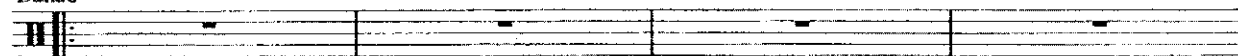
D7

Dbmaj7

Gb7

Fm7

Edim7



37 Ebm7

Cm7(b5)

F7

Bbm7

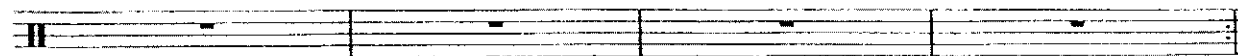
Eb7

Ebm7

Bb7

Db6

Bb7



Welcome address to freshman at Boston Conservatory by Karl Paulnack
Mar 10, 2009

One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school-she said, "you're WASTING your SAT scores." On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was.

And they LOVED music, they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment, in fact it's the opposite of entertainment. Let me talk a little bit about music, and how it works.

The first people to understand how music really works were the ancient Greeks. And this is going to fascinate you; the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the Quartet for the End of Time written by French composer Olivier Messiaen in 1940. Messiaen was 31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940, sent across Germany in a cattle car and imprisoned in a concentration camp.

He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose. There were three other musicians in the camp, a cellist, a violinist, and a clarinetist, and Messiaen wrote his quartet with these specific players in mind. It was performed in January 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks in the repertoire.

Given what we have since learned about life in the concentration camps, why would anyone in his right mind waste time and energy

writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture-why would anyone bother with music? And yet-from the camps, we have poetry, we have music, we have visual art; it wasn't just this one fanatic Messiaen; many, many people created art. Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

On September 12, 2001 I was a resident of Manhattan. That morning I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at 10 AM to practice as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, and opened my music, and put my hands on the keys and took my hands off the keys. And I sat there and thought, does this even matter? Isn't this completely irrelevant? Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day.

At least in my neighborhood, we didn't shoot hoops or play Scrabble. We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, that same day, was singing. People sang. People sang around fire houses, people sang "We Shall Overcome". Lots of people sang America the Beautiful. The first organized public event that I remember was the Brahms Requiem, later that week, at Lincoln Center, with the New York Philharmonic. The first organized public expression of grief, our first communal response to that historic event, was a concert. That was the beginning of a sense that life might go on. The US Military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

From these two experiences, I have come to understand that music is not part of "arts and entertainment" as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival.

Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds.

Some of you may know Samuel Barber's heartwrenchingly beautiful piece Adagio for Strings. If you don't know it by that name, then some of you may know it as the background music which accompanied the Oliver Stone movie Platoon, a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

I bet that you have never been to a wedding where there was absolutely no music. There might have been only a little music, there might have been some really bad music, but I bet you there was some music. And something very predictable happens at weddings-people get all pent up with all kinds of emotions, and then there's some musical moment where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn't good, predictably 30 or 40 percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks. Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can't talk about it. Can you imagine watching Indiana Jones or Superman or Star Wars with the dialogue but no music? What is it about the music swelling up at just the right moment in ET so that all the softies in the audience start crying at exactly the same moment? I guarantee you if you showed the movie with the music stripped out, it wouldn't happen that way. The Greeks: Music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important; music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in Fargo, ND, about 4 years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's Sonata, which was written during World War II and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this

case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier-even in his 70's, it was clear from his buzz-cut hair, square jaw and general demeanor that he had spent a good deal of his life in the military. I thought it a little bit odd that someone would be moved to tears by that particular movement of that particular piece, but it wasn't the first time I've heard crying in a concert and we went on with the concert and finished the piece.

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. I honestly figured that we would not see him again, but he did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute chords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. This concert in Fargo was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

If we were a medical school, and you were here as a med student practicing appendectomies, you'd take your work very seriously because you would imagine that some night at two AM someone is going to waltz into your emergency room and you're going to have

to save their life. Well, my friends, someday at 8 PM someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer, and you don't have to sell yourself. The truth is you don't have anything to sell; being a musician isn't about dispensing a product, like selling used Chevies. I'm not an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker. You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do. As in the concentration camp and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives."

Karl Paulnack is a pianist and director of music division at Boston Conservatory